# Tidelands Photography Club

# JUL/AUG 2020 PHOTOGRAPHY CONTEST

Classic Cars

Beginner

**Beginner "Classic Jag" 11**

I see a highly polished black, front-end view of a classic Jaguar car with bright polished chrome trim. The photograph is nicely symmetrical and balanced between the left and right sides of the frame. The manufactures logo quickly identifies the car on the hood. The headlights and grill area appear balanced together with the vertical lines of the bumper.

In my opinion, the cloud reflections from the mid-day light in the black paint are too visible and take away from the impact of the photo. The red reflection noted in the bumper's center curvature is distracting.

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# JUL/AUG 2020 PHOTOGRAPHY CONTEST

## Classic Cars

## Intermediate

1934 Packard

I see a montage of city scenes combined into a single photographic image to showcase this beautiful 1934 Packard; this is a very creative photograph. I can tell a lot of work went into making it. The placement of the Packard tells the viewer which vehicle is the subject. The car is in sharp focus. The pretty lady coming out of the automobile also helps draw the eye to the subject. The surrounding elements (people, truck, buildings, and atmosphere) contribute to the storyline, time, and places you would have found a Packard in history. I also see darker pathways on the brick street that help draw the eye into the scene.

You are well on your way to compositing. I want to suggest some areas to concentrate your attention on when editing and learning to do composites.

1. Subject placement: The Packard is too close to the lower frame. To a viewer, the tire looks like it is rolling out of the image.
2. Check your edges: Try to have ample space to put a frame around your photo when you take a photograph looking through the viewfinder on your camera, so nothing is cut off on the edges.
3. Adding layers and blending: When you add layers of images to a photo, use blend modes in your software program. The right side of the frame is an example of this. People are in line on the sidewalk, but I can see the smudge effect and uneven blending.
4. Check object edges: On the Packard, notice the sides of the car doors and how the edge is not straight, but instead, it is jagged in the window area and door frame. Look all around the subject, especially.
5. In the lower-left corner of this photo, I can see a wheel from something; removing it will improve it. Always check the edges around your frame for distractions.

I hope these suggestions are helpful to you. Keep working on this style; you are well on your way.

**Intermediate "1940 Chevy" 10**

I see an image of a seasoned mechanic who may own or proudly cares for this classic 1940 Chevy. The car itself is parked squarely in the parking space. The man in his folding chair is sitting straight-backed right in line with his cherished vehicle. Everything is strategically aligned to portray a significant moment in this person's life. The color palette of the scene is complimentary with the car. There are no harsh highlights; the angle the vehicle is parked shows depth in the image; there are no obvious distractions from the background because of the hedge.

Taking a close look at this image, in my opinion, I see a stronger than necessary HDR type effect. I see it on the hedge, tree, and roof finish of the vehicle. The leaves on the hedge behind the car look distorted and unnatural. I see smudging in the tree branches behind the car and a smoothing effect on the hedge on the right side. I suggest a toning down of the color on the man's skin will bring him a more natural color.

**Intermediate**
**"Old Ford Ordament"**
**11**

This cap is a definite antique (first patented in 1912). I see a classic Ford Boyce Moto-Meter (radiator cap) temperature gauge for, I believe, a Model T car! I have read it monitors the temperature of the cooling system and the engine itself--fascinating! I see a glimmer of the vehicle it belongs to in the background of the square cropped image. The focus is sharp, and the details are easy for the viewer to see.

My only concern is with the temperature of the photograph. I recommend adjusting the cool-toned white balance to a warmer temp to remove the blue cast it is causing.

I see a Mayberry Taxi Cab parked in front of a brick building. What memories this image brings back to me from the Andy Griffith Show. I also see the decal on the trunk, "Morrison Sisters Elixir," how cool; definite impact in this image. I like that you used the sepia tone to process the photo. The location complements the car too. The focus is sharp throughout the scene; I like the vehicle's side profile and that the sign on the trunk is visible.

I see something you may want to consider to enhance this image. The buildings are out of perspective; they are tilting forward. If you choose, you could fix this with your editing software in the 'Transform' section; I would recommend the 'Auto' setting. Secondly, the finish on the Taxi's roof and bumper seem distorted; this could be from how the image was processed or is it the way the car was? Correcting the perspective on the buildings will bring the right side of the frame closer to the vehicle, perhaps too close. So in the future, be sure to check your frame edges before taking the photo, so there is enough space around the subject.

I believe this is a 1957 Ford Thunderbird, and it appears to be in mint condition. Great location for this photo mixed in with other vintage automobiles. You have placed the subject front and center in the frame. The diagonal view gives the viewer a nice wide-angle to see the body style, wheels, tires, and some of the interior. The narrow aperture puts the whole image in sharp focus.

My suggestion to help enhance this lovely car is to remove or reduce the HDR effect. The sky is not coming through with natural colors; the green tree on the side of the building on the lot is overly saturated. The brightness of the day tells me this is a mid-day sun, which is harsh, and it is working against you. Using a polarizing filter on your lens would be an excellent way to shoot in these conditions and lessen the need for strong HDR effects.

This image of the 'Dead Bug' brought a chuckle and a grin to my face when I saw it. I have witnessed classics like this in the northern woods of Minnesota; cars left when they run out of gas during logging days. I am sure yours has a great story too. The chaos in this woodland setting works well with the car. It is showing how the environment is slowly eating this vehicle up, a great story. You took the photo at a proper angle; I can see depth across the hood and the tree trunks as they move to the background. The color red is eye-catching, and nature's greens and brown colors make a great color palette.

My suggestions for enhancing this image are to check your saturation levels, especially on the red car; it looks too vibrant. If you could add a little more space to the right side of the frame from the original image, that would give the image more breathing space on that side.

I see a definite rust bucket antique vehicle just as you titled this image. The hood ornament makes me suspect this is a Dodge pickup. You have the truck front and center as the subject on a slight diagonal. You used a wide aperture that gave you a blur to the background. The subject is sharp, where the focus needs to be. The rust color of the truck helps show its old age. It must be a worthy vehicle because it is has a for-sale sign on the windshield.

My suggestion to help enhance your image would be to bring down the exposure by half a stop (-50). I would then apply a vignette to darken the area around the truck; try -50 and see what you think this will compensate for the harsh mid-day sun. Lastly, watch your histogram for the blue levels in the image; the wheel wells have turned blue in the photo. You can balance this with -100 on the blue channel, and +50 on the red. If you use Lightroom, this adjustment is easy and found at the end in the "Calibration" section.

Intermediate
"Long Ago Cab"
12

What a fantastic image; it appears you took this with a film camera; I love the grain. The realism in this image jumps out at me with a definite impact. The tonality is evenly spread across the histogram; no blown highlights. The scene tells a great story, and the people in the frame add an essential element. The vintage cars give credence to the placement in time when you took this photo. The driver and the car stand out as the subject.

My suggestion to enhance this image is a tighter crop. I would crop up from the lower-left corner. Use the left vertical rule of thirds line as your guide. Move the bottom left corner of the image, diagonally towards the upper right corner. Try to put the man's head on the vertical line and between the upper and bottom left rule of thirds impact points on the grid. This new crop will remove some of the foreground streetcar tracks and bring the left side of the frame closer to the taxicab to eliminate some of that vehicle behind the cab. Also, make sure the horizontal line on the taxi cab door is straight.

Whether you are a bystander taking in a car show or an enthusiast getting into the components that make these cars tick, there is nothing more exciting to look at than a Hot Rod; assuming these vehicles were modified for performance. I see two coups in this image, I believe. The photographer was able to capture meticulous artistry and care taken with modifying this vehicle—a sharp focus on the subjects with a softened bokeh background that removes distractions. The baroque diagonal (lower left to the upper right) positions the gold car in the frame. The light is good, and I do not see any blown highlights.

Here is my suggestion to enhance this image. If this image was cropped from a larger photo, I suggest making the crop a little bigger. The tires are pretty close to the edge giving the image a feeling of tension in those areas.

I see the dashboard of what must be a grand vintage Chevy Bel Air. The color red makes this image pop in the viewer's eye—a nice touch to complete the story with the addition of the Panama style hat. A gentleman obviously owns this car by the style of hat he wore; they are a perfect pairing. The shallow depth of field gives this image a beautiful bokeh background. The red dashboard is sharp and in focus along with the hat that sits stately behind the wheel.

The only suggestion I have to enhance your image is to tone the highlight down that sits just behind the steering wheel.

A fun woodland scene five pickups past their prime still raring to go; great story! I like the muted fall scene with a muted color palette and every element working together. The row of boulders in the front contributes to the story and gives the image a fitting foreground element. The trucks are easily visible (for the viewer) to get a glimpse of the styling of their body shape, form, and color.

If the original image was larger, my online suggestion is to add more to the left side of the frame; currently, the end of the pickup is cut off at the wheelbase.

**Intermediate
"Line Them Up"
13**

Super image of these classic beauties with their hoods up!  The impact of this image makes me wish I was there to look under those highly polished, highly tuned rides.  The light was right for this capture as the finishes on the vehicles are free from harsh highlights.  A strong diagonal line draws the viewer into the image down to the last car.  Sharp focus and perfect aperture make all the vehicles in a clear view.

My only critique for this image is I wish I could see what was under the hood of one of those cars.

What a beautiful car and a great location to capture this image; it is a compliment to the vehicle. The light is right, and no harsh highlights are coming through the trees. The whites of the tires are at a safe level of brightness. The car's reflections tell the viewer it was meticulously hand polished. There is an interesting angle in this image. The vehicle is one angle, and the blacktop path is another. I questioned it at first, but now I like how you handled it; the front right quarter panel aligns with the edge of the mulched path. At the rear of the car, the fins do not overlap the blacktop. So I like the placement of the car for the photo.

My comment is that you also should take shots of cars from a lower ground level with a camera on the ground or from a higher angle (maybe with the use of a ladder if you are able) from above for creativity and uniqueness.

**Intermediate
"Bel Air at the Beach"
13**

I see a nicely captured image of this classic Chevy Bel Air. I like that you were careful to avoid distractions in the photo, just the car, and the ocean. Your camera angle captures a nice diagonal side view of the vehicle, giving the image depth into the scene. The black and white processing is a perfect complement to a vintage look—the narrow aperture aids in making this car the star of the show.

My suggestions to enhance this image are to check your histogram to make sure your highlights are not blowing out; I see a small touch of brightness on the front wheel. In the future, remember to experiment with shooting cars at low and high angles for creativity.

# Tidelands Photography Club

# JUL/AUG 2020 PHOTOGRAPHY CONTEST

## Classic Cars

## Advanced

I see a very creative and artistic colored pencil sketch of a classic 63 Split Window Vette. The processing is well done, and all the right elements for the scene are present. I find the color palette works well together, staying close to what a natural outdoor environment might show. The car is at a diagonal that brings depth into the image. The storyline shows the vehicle in a nice neighborhood with groomed yards and paved streets. The image is in good focus throughout.

My only concern is the overall brightness of the image; it seems too bright.

**Advanced "1933 Pierce Silver Arrow" 12**

What a beautiful streamlined, limited edition classic luxury car this 1933 Pierce Silver Arrow is; I understand only five were ever built and one sold in 2017 for $2.3 million! The lighting in your photo details the elegant design of this vehicle. This vehicle was supposed to take the owner from 1933 into 1940 just by owning it. You left no curve of the body unnoticed, and you handled the shadow and highlight areas perfectly. The color palette in the image is minimal; the car color and the black background are also well captured. The dutch tilt camera angle you executed well. You set the stage and left out no outside details in your image.

To some viewers who know the history of this unique, limited edition, classic luxury car, they would expect the vehicle to be silver, as is the name "Pierce-Arrow Silver Arrow." In my opinion, the wide whitewall tires should be white, as pictured, they can introduce tension in the photograph for some viewers. But not everyone appreciates antiques in the same way, so I bring this up for you to consider. Some viewers will be critical if the car is not shown in its original color, especially at its current million dollar price point.

What an amazingly smooth body this '41 Chrysler Thunderbolt has.  I have read this car was built show and not necessarily meant for public consumption.  The black background in the scene sets the stage well to show off this vibrant and luxurious Automobile.  You captured all the vehicle's essential details,  some of the interior, windshield, headlight area, bumper, and covered front and back wheels.

My suggestion for enhancing this image is to remove the white text because the white lettering distracts the viewer's eye; it is not an essential element.  And, the dutch tilt with the lens is at too strong of an angle.tail in the orange flesh area.  The area that would be the middle of the orange is slightly out of focus.  Maker might try cropping off the right just past the two larger oval area and down from the top slightly putting the centre of the orange in the top right corner, this would make for a stronger image.

I see a beautiful ruby red Mustang polished and ready for the streets. The scene tells the story of a neighborhood in a warm climate with the palm trees in view. The light seems like it was the early part of the day with no harsh highlights. Shadows on the driveway are minimal and not overpowering the photo. Turning the front tire makes it easy for the viewer to see the front wheel design.

My suggestion to help enhance your image would be some additional software edits, including clarity, texture, and color (saturation and hue) to make the car pop more. Then I would finish with a post-crop vignette to darken the background a small amount. In the future, try to get more of an angled side view of the vehicle so the viewer can see more of the car's side details; this also puts depth and dimension into the photo. Also, make sure you can see the whole front tire that faces the camera.

Advanced
"59 Caddy"
14

I see a sharp, detailed image of this '59 Caddy tailfin. Polished chrome trim and red lights stand out in this great capture. I like the soft blue-green bokeh background that complements the car's clean and shiny color palette. The diagonal of the tailfin gives the photo a bit of depth. The closeup shot works well to eliminate distractions and also focuses the eye on the subject.

My only suggestion to enhance this image is to add a bit of contrast to make it pop even more.

Wow, this image has an impact, was my first thought when I saw your photo. The bright red color is very vibrant but not overdone. The highlight on the vehicle is at a good level, not blown out. The focus is clear and sharp on the subject, and the bokeh background is creative and artistic. What a perfect setting for this photo story; warm sunny day, palm trees swaying in the breeze, and people out looking, perhaps, at classic cars.

I do not have any suggestions for change in this image. I like it as you have presented it.

Wow, impact with motion what an intense story!  There is no doubt about the subject in this photo.  The purple car is a show stopper, and the vehicle is sharp in the frame and pristine condition.  The slower shutter puts a creative edge in the image with visual energy the viewer can get excited about and feel.  The light levels are perfect, with no harsh highlights or unwanted shadows.  The driver at the wheel is sharp and in focus as he looks to the camera-perfect capture!  The car's angle and slight tilt in the frame add drama as if this fine gentleman would be racing this magnificent machine.

I enjoyed viewing this image and have no enhancements to offer.  In my opinion, you did an excellent job.

# Tidelands Photography Club

## Jul/Aug 2020 Photography Contest

### Open

Open
"Winter Cardinal"
6

I see a lovely winter scene with a vibrant red cardinal. The bird has a catch light in his eye, making his black eye visible in his black face mask. The white tree branches are a perfect complement to the bird. I see a beautiful soft light on the bird's breast, and a soft bokeh background completing this image.

My suggestion to help enhance your image is to brighten the bird. The brightness of the background is keeping the bird from standing out as the subject. The viewer's eye will always go to the brightest area first. A little sharpening of just the bird will also help.

I see the full moon rising on a 4th of July celebration popping up over a stand of palm trees, possibly in a neighborhood. The moon and large firework are both on the rule of thirds; well placed in the image.

In this photo, I find the overall light too bright, and the black background is not black enough because of the moon's light. The neighborhood lighting is distracting in the foreground of the photograph as well. The bright fireworks on the left have highlights that are blown out. And the moon is competing for attention against the firework in the center of the frame. Next time you have this opportunity, my suggestion is to learn how to shoot fireworks in bulb mode on your camera. This way, you will not be challenged with light issues.

I see a quiet and beautiful fall day with the red and yellow fall leaves at Acadia National Park. The road draws the eye into the scene, and the shadows tell me this is later in the day.

My suggestion to enhance your image is to check the leaves' vibrance level; it may be just a touch strong in vibrancy or saturation. Also, I am not sure about the ray of light in the image; it does not highlight or accent anything of interest in the photo. Lastly, if you could bring out any of the cloud details, this would be a plus.

**Open "Carriage Road" 9**

**Open "Pastoral Buttermere" 9**

What a beautiful land area in the north-west corner of the Lake District; this is a photographer's dream location. I like the diagonal line in the image as it brings depth to your photo. The added sheep grazing on this fertile pastoral land adds to the story. The color palette is all shades of natural browns, greens, and cream tones.

My suggestion to help enhance the image is to try to bring some color back into the white sky; I see faint details in the clouds. I would also suggest lowering the opacity of the painterly effect, especially on the sheep. Often when a painterly effect is applied at full opacity, a viewer may see this as tension in a photo and unpleasant. Lowering the opacity on the animals will bring balance and appeal to the photograph.

**Open
"Tractor top Brushed"
9**

I see the remnants of a wooden object, maybe a tree, or a fence post on the left side of the photo. In the foreground, there is a ball-shaped bundle of barbed wire leading to the wood. In the center of the photo is the top of a tractor. The light seems very bright; the sky seems filled with puffy clouds. The foreground has interesting tall grasses.

The image and the subjects are challenging to see. The post-processing layers are distracting from what lies beneath them. I really can't make out what the wooden object is, nor can I identify the tractor. In the upper left corner of the frame is a copyright symbol, not sure why it is there. I suggest bringing down the exposure and highlights in hopes that will add clarity to the objects. The vignette is not working, nor is the post-processing.

Open
"Net Fishing"
9

Mid-day light bright on the water, the splash's action adds to the story of this man fishing.  There are no distractions, just the net, the man, and his catch.  I see the use of the rule of thirds with the man being at the lower right impact point.

The light is pretty bright with specular highlights in the splash and the net next to the subject.  I suggest bringing down the exposure and check your highlight slider.  The skin of the man's arms seems over-processed; they are dark brown in the center, but the edges of his arm are skin toned.

I sense this image is a spring event. The brown and red fallen leaves on the forest floor complement the new green grass's clump coming to life. The afternoon light showcases the little green sprouts.

The straight down camera angle is not putting depth into the photo, so the viewer can't pull details out of the green grass, so the image is two dimensional instead of three. Try shooting these scenes from ground level; put the camera on the ground for a unique look.
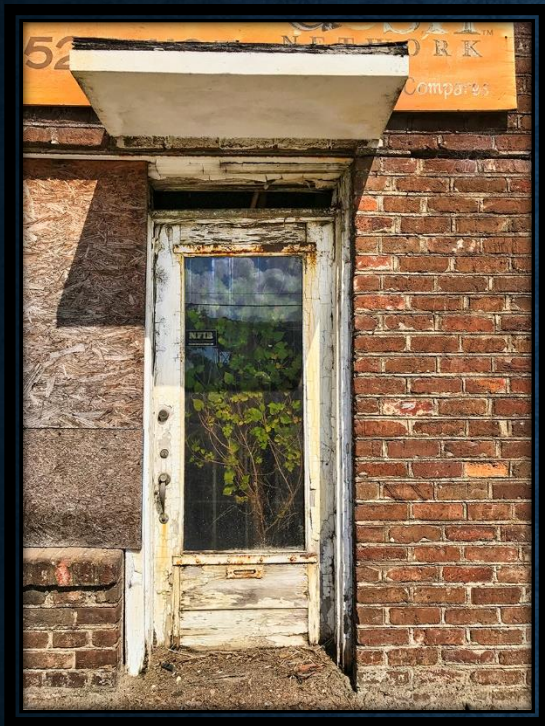
Open
"New Life"
11

**Open "Wormsloe" 11**

This image is quite a breathtaking view of the Wormsloe Historic Site. Live oaks and Spanish moss shelter the avenue in the mid-day sun. You have captured the scene well and from a nice low angle. I see good depth with your use of a vanishing line drawing the eye from the foreground to the background.

My suggestion to help enhance this image is to work on the highlights or try the image in color. The bright mid-day sun has taken over most of this image, as seen by the specular highlights peering through the tree branches and seen on the road (the histogram shows blown highlights). The post-processing effect seems harsh, and the details of the Spanish moss are not easy to see. With a color version, the greenery may give the photo a warm and natural feel to consider.

A sad and interesting point of view of a tree that a viewer would expect to be grown outdoors is alive and green indoors in an abandoned building. The light in this image tells me it is mid-day with bright light but not harsh. The boarded-up window and crumbling door and stoop add to the abandonment of this story. The whole image is sharp and in focus. The doorway is balanced and centered in the frame.

Open
"Abandoned but Alive"
11

My suggestion to help enhance this image is to lower the exposure by about a third of a stop. Play with a post-crop vignette to help emphasize the tree more darkening the edges. Radial filters can give additional help with texture, contrast, and clarity adjustments on the door/tree area. Then end with some sharpening.

A beautiful minimal silhouette scene of a senior person of golden years enjoying a moment at the waters edge under a golden sky. I see the use of the left vertical rule of thirds. There are no distractions in the image, and the story reads of a peaceful and serene moment in time.

My suggestion to enhance the image is to work with the highlights toning them down, so they aren't blown out. When you have another opportunity to do a similar photo, use a narrower aperture (higher number f/8 or f/11) and slower shutter to experiment with more in focus and smoother water. A polarizing filter will help prevent the highlights from blowing out.

Open "Spoonbill" 12

I see a pretty adult Spoonbill wading bird in what could be a mangrove area. I can see the bird's red-eye and some feather details.  The bokeh background is soft enough to envision the area is a mangrove. Your painterly effect is creative and artistic, and it does not distort the bird.

My only concern is you cut the bottom frame at the knee joint.  A rule of photography is not to cut any human or animal limb off at the joint, so next time capture more of the leg.  Perhaps in your original image, you have the foot or more space on the bottom of the frame.

I see a lovely mid-day scene, a house in the background, blue skies with incredible clouds, and a flock of sheep grazing in an open grassy area. The road comes in from the left and leads the viewer's eye to the house in the background. The colors in the image look natural to the day and place. The story tells of a very calm and quiet day.

My suggestion to enhance your image is to make a tighter crop; the house is a bit far away to see. I would crop from the top (putting the horizon on the rule of thirds). Crop up from the bottom, placing frame closer to sheep in the left corner. On the right edge, I would crop out the single sheep on the right. Maintain the aspect ratio when you do this crop. Next, I would recommend straightening the horizon line left to right, and lastly, straighten the vertical line of the house.

**Open "Niagara Falls" 12**
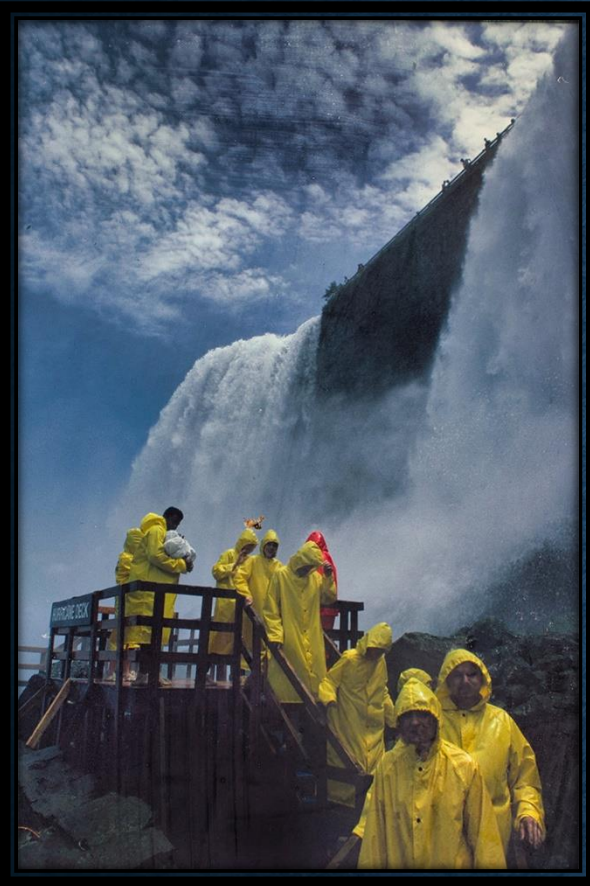
What an amazing falls Niagara is; breathtaking views and vistas. I like the diagonal capture of the people on the walkway; their yellow and red jackets pop. The waterfall looks very dynamic, and the power it generates is evident by the straight cliff wall. A beautiful blue sky compliments the color palette of all the elements in the frame.

My suggestion to help enhance this image is to open the shadows a bit; faces are a little dark. You could experiment with adding a little texture, clarity, vibrance, and saturation, just a little, so the jackets pop more as the subject. Next time you have this opportunity, try not to cut people off at the waist in the foreground; mid-thigh is better. Typically the rule is not to crop or cut off a limb or body part at a joint.

These clouds are showing nature's coming furry with the storm clouds. The sky immediately draws the viewer's eye into the frame. The light on the foreground elements and the stillness, contribute to the calm before the storm story. The viewing area on the boardwalk is in the left lower rule of thirds position. The boardwalk also draws the eye into the frame.

My suggestion to help enhance the image is to crop from the top of the frame to remove the bright cloud that is popping out just right of center.

**Open "Pelican" 12**

I see a calm, minimalist scene with no distractions. The subject pelican is in line with the lower horizon line, and the bird's white head is on the left vertical rule of thirds. His white head has a soft light on it, and the backlit wings show some detail and separation between feathers.

My suggestion to enhance your image is to lift the shadows on the underside and wing area of the bird. Currently, the hue of the background and the bird is of the same color tone (cool blue). Lifting the shadows will brighten the bird more and make it stand out more as the subject.

Open
"Roaring 1920's Girl"
13

Classy lady out for a stroll what a time it must have been during the roaring '20s. I like the diagonal of the image it gives depth to the walkway. The color palette is fitting for the time and place she is fashioning, the roaring '20s. Her red lips, white umbrella, and a glitzy and glamourous dress tell her story well. The skin tone looks natural. The light in the scene is at a good level for mid-day, with no awkward shadows. Her eye is towards the camera. The focus is on the subject, and the image is sharp.

My suggestion for enhancing this image is to keep working on poses. Try having your model turned at an angle with a shoulder towards the camera; the current pose is less flattering, making her seem broad. The shoulder closes to the camera are typically lower in the frame than the other shoulder. You could experiment with her left hand try putting it on her hip instead of up in the air (bending the wrist). These are just a few areas to research and perfect. Limbs move, and joints bend, so look for ways to do this that keep your model looking attractive.

**Open
"Sunrise Shrimper"
13**

I find this a wonderful photo, and the scene tells a good story. Great colors in the sky with the sun just peeking over the horizon. Lots of birds following the boat; the fisherman often throw the leftovers overboard for the birds, so they flock to follow them. The foreground has an interest with more birds on shore. The image is in focus and sharp.

My suggestion to enhance this image would be to add a radial filter to the large boat to bring up the exposure a little. You might also try using a brush tool and raise the highlights and the shadows on the birds in the foreground and brush a path from shore to the boat highlighting its reflection. This change will bring the subject up out of the shadows.

Open "Pals" 14

I see an exciting and artistic photo of a tree trunk and pink flowers. I like this tree trunk; it has an interesting character and details, and I am continually drawn back to ponder it. The pink flowers below add balance to the image. I see faintly in the right side of the frame two people walking on a path; this must be a nature trail or park. The light is good, and the peach background works with the photo.

The uniqueness of this image has grown on me, the longer I look at it. It is the details in the tree trunk that make this image. You did well, and I have nothing to add.

**Open "The Catch" 14**

Beautiful bald eagle with a fresh catch in his mouth-awesome! This eagle worked for this fish by the evidence of the mud on his talons and tail feathers. The sky is overcast and without distractions. I like the diagonal of the bird in the frame; it gives the viewer a good view of the bird and fish's details. The subject is in focus and sharp. Nice capture.

To help enhance your photo, I would suggest adding a little more space on the bottom of the frame; the bird's wing is a bit close to the edge. Then I would recommend adding a little bit of sharpening to bring out the details even more.

**Open
"Misty Marsh
Morning"
14**

This long boardwalk looks like a beautiful place to go for a walk; I like the unevenness and natural flow of the boards and railing.  The walkway draws the eye right into the image.  The shape of the clouds draws the eye to the sunrise.  The bright golden sunlight is behind the covered viewing area and shades the hot highlights well.  The atmospheric perspective in the background is perfect and gives drama and mood to the time and place.  The tall grass complement and helps contribute to the story.

Not every image needs a correction.  I have enjoyed viewing your boardwalk just as you have crafted it.

**Open**
**"A Mother's Love"**
**15**

I see a compassionate mother gorilla and baby in this photograph. I can see good detail in the fur, and the mother has a catch light in her eye. I like the sinister diagonal (upper left to lower right) movement in the frame. The soft sepia tones and the vignette finish this image well. Momma's expression and pose with her infant has a significant impact on this photograph.

My suggestion to enhance the image is to check that you have selected remove chromatic aberration in the lens correction area of your software edit.

**Open**
**"Polo Match"**
**15**

You have an excellent capture of horse and rider in this game of polo. The story is evident by the action of the rider as he swings his mallet. The motion was taken almost in mid-air with only one hoof remaining on the ground. The neon green and orange on horse and rider brightly call to attention the subjects of the photograph. The forest background is thick and lush, with no distracting elements. I like seeing the black horse's details, the veining, and bone structure on the mare's face and legs.

Everything is sharp and in focus. I have nothing to add to this image-well done!