

I. INTRODUCTION

(With the 1st slide showing)

1. These pictures are my own - some from my folio
 - some from the rag bag
 - a few especially taken for this evening
2. Firstly you **MUST** read the schedule - if your picture is 'not to schedule' **IT WILL BE DISQUALIFIED.**
That is only fair to the other entrants.
3. You increase your chances by going out specially to take pictures for the competition. OK so you can use one of your holiday snaps. They may win
BUT quite often you are stretching the schedule description **AND** because they have special memories for you you often overrate them.
4. Try to look at your picture as though someone else took it. It will make you more critical of your own work.
5. Your show normally attracts about 120 entries.
The judge has about 2 hours to:-
 - Assess your image
 - Compare it with the other entries in the class
 - Write a few notes about each image

THEREFORE your image needs **IMPACT**

(forward the image to the man in the hat)

1. This is what I mean. On the show ground in 2013, I asked permission to take this picture. I then distracted the subject by saying ""look at that" and thus obtained a candid picture - note that you can see through the glasses.
2. This picture says "Look at **ME**" and this is what you want.

II. MOUNTING

(forward the image to "MOUNTING")

1. The first thing a judge sees is the mounting.

(forward to the image to the picnic tables)

1. A judge should ignore the mounting and judge ONLY the PICTURE

2. BUT a poor mount makes you SUBCONSCIOUSLY find faults with the picture.

3. This type of mount WILL NOT DO!

(forward to the white flower)

1. The mount is :- intended to keep the picture flat
to separate it from the display boards
AND to make it look better

2. This looks much better. Note the surround - almost the same width on both sides and the top. The bottom is larger.

3. I suggest that you use an A4 mount whatever the size of your picture. This tends to ensure that your image is in a good position on the display board and not in an odd corner.

4. For preference I would use black, white or cream board..

5. You can print the surround on the A4 print and stick it all to an A4 board. You can stick the picture onto the mount. You can cut a hole in the mount and stick the picture on the back. OR whatever?

III PICTURES

(forward to double mushroom picture - ask which picture is darkest)

There are both the same. SO you can see the colour of the mount does make a difference. Try out different colours of mount by laying the print onto the board before you decide which colour to use.

(forward to the upright boat picture)

1. Don't be afraid to crop your picture - in the camera
in post processing (Photoshop?)
by physically cutting it.
(use a Stanley Knife and
steel ruler)
2. A square picture is probably best mounted as this one...

(forward to the horizontal picture)

.... although YOU may prefer this.

IV IMPROVING YOUR IMAGES

(forward to '*improving your images*')

You have a class for PET PORTRAITS

(forward to "*dog in snow*".)

Although there is a dog in the picture it is not a picture of the dog.

(forward to '*dog in trees*')

This is a dog portrait although the lead and the plant supports need to be removed.

(forward to push chair)

You could try for the 'aah!' factor - but this image did not work.

(forward to cat)

1. Just in case you think I am only a dog person. I only have a dog as a pet BUT if you are like me you could 'borrow' one for the photo shoot. A judge would be unlikely to know what you have as a pet but an elephant picture might make him question it)
2. The image was made stronger by increasing the contrast and brightening.
3. Unfortunately the twigs need to be darkened. This could be quite difficult.

(Forward to cluttered Austin Healey)

This picture of a classic car very cluttered and the background is quite distracting. Especially the light green 'Fiat?' on the top left.

(Forward to uncluttered Austin Healy)

1. The answer is to crop the top...which leaves a few simple cloning out of odd legs and so on.
2. 'Some adjustment' in the schedule is not very precise. In any case provided the 'adjustments' are done well, it would be difficult to be spot them with certainty in a minute.

(Forward to cluttered Clivia)

This Clivia is another cluttered image it would win you nothing.

(Forward to Clivia 2)

1. The simple solution was to place a black card behind the plant.
2. I used black BUT other colours are available.

(Forward to Sandsfoot Castle)

1. This is the obvious picture you see when you enter the gardens.
2. The picture is spoiled by the spotlights, notices, safety gates etc

(Forward to Sandsfoot Castle 2)

1. Walking around the site you can find this view.
The castle still dominates although some of it is lost.
Some viewers will recognise the view of Portland behind giving context.
2. The sky has also been darkened to emphasise the clouds - this is a fashion at present and is often much more dramatically administered.

(Forward to Armistice 1)

Here we have the old problem of poles growing out of peoples heads.

(Forward to Armistice 2)

Remove by avoiding OR cloning out.

(Forward to Iris 1)

This picture shows a group of iris - It is not a bad picture.
The background is out of focus which stop it being a distraction
BUT it is spoiled by raindrops on the window.

(Forward to Iris 2)

1. Here is a 'studio' version. My 'studio' is a loft conversion, nothing fancy.
2. They are different iris and they are on a white backdrop, illuminated by LEDs.
3. The intention was a an artistic effect.

V FAULTS

(forward to *Faults*)

These common faults will let you down every time.

(Forward to *Clivia*)

Focus

1. the centre of the picture - where the eye goes first - is out of focus.
2. You might get away with the side images being OFF
3. One trick to avoid this problem is to focus 1/3 of the distance into the target.

(Forward to *Dancers*)

1. This picture is over exposed.
2. Auto exposure does not always work especially in 'difficult' conditions.
3. Provided it is not too pronounced it may be recoverable. (in camera, computer or printer).

NOTE also remove the beer glass!

(Forward to *Seascape*)

1. This similar problem is over-exposure.
2. Same cure (almost).
3. In dark conditions deliberate over-exposure can get you detail in poor light conditions. You then brighten it in the computer.

(Forward to *Flare*)

1. These bright spots on you picture are 'Flare'

2. It is caused by light reflecting on the camera lens.
3. Use something to stop the sun (or other light) reflecting on the lens.

(Forward to bird)

1. This is over enlargement.
2. Look at the wire - the image is breaking up.
3. There is no cure except reducing the size of the image.

(Forward to seagull)

1. You can see white lines around parts of your image.
2. See the white lines around the seagull.
3. Alternative sharpening procedures CAN avoid this but you need to be a whizzkid.

(Forward to MONOCHROME)

VI MONOCHROME

(Forward to Glenridding)

Here is a fairly complex landscape - but your competition is for monochrome

(Forward to B/W Glenridding)

A simple conversion will not usually get the best result.

(Forward to improved Glenridding)

1. Increased contrast gives you this which would probably do better.
2. Other adjustments may help.
3. Here is another conversion using a simpler image which makes the change more obvious.

(Forward to Deer 1)

(Pause)

(Forward to Deer 2)

(Pause)

(Forward to Deer 3)

A small clump of grass to the left of the deer might improve the image.

(Forward to SUGGESTIONS)

VII SUGGESTIONS

(Forward to leaf)

1. A couple of ideas which you might find useful.
2. Simple pictures often beat complicated ones.
3. Here is another example.

(Forward to Californian Poppy)

(Pause)

Henri Cartier-Bresson, a French photographer introduced the concept of ..

“THAT DECISIVE MOMENT”

(Forward to Hall Opening)

1. Yorkley had a new village hall 18 months ago. The tape to open it was cut by our oldest resident.
2. Professional photographers would have to use a ‘mock cutting’ as they must get a picture.

3. It trying to get the tapes as they fell I got this image and I caught this wonderful expression on the old lady's face. It is just a pity that the organiser stuck her head in the way.

4. Use multiple exposures if you have them.

(Forward to Tower)

1. This was at the "Hands off our Forest" rally.
2. The effigy was set on fire as a protest - the photograph was deliberately taken as the top fell.
3. This technique could be useful in "Fun with Water", "My Pet", and "Sporting Action".

(Forward to Summary)

(Forward One at a time until "*Use Drama where appropriate*")

(Pause)

(Foreward to Good Luck)

GOOD LUCK