Miscelleny

**11 I’m Still Listening**

What a lovely portrait of your pet, you can see the character in its face love the ears one flapped over while the other is listening to you. A narrow depth of field being used allowing for the face to be sharp and then a softness drifting off to the back of the dog. I did wonder if the posts of the chair were distracting but if you cropped them you lose the rear of the dog and then you would wonder what created the shadows on the left so they need to be there but maybe try to darken the bottom parts of them a little. The image works well in mono.

**12 Industrial Past at Levant**

I like the low angle you have used here to emphasize the foreground drawing your eye to the metal frame then the colour on the chimney makes you look across to it. I do feel the sun is in the wrong position as it has created a dark area on the metal frame although you do have detail in this area I think the light needs to be coming from behind you on your left also it could be cropped off between the frame and the black part of the wall it wouldn’t be to central then.

**13 St Ives Terrace**

A pattern image with a load of different shapes and angles to look at and only two people in shot (well one and a head). I like the step down of the roofs and the jigsaw pattern of the different tiles. I don’t know how long you would have had to wait for a lower sun to make the shadows longer. What a view from those top rooms must have and all the different window frames to look at nice and sharp and well exposed.

**14 Close Company**

Whoa when I first looked at this on the thumb nail my feet were tingling thinking they were on one of those swings that go over the cliffs then I came back down to earth when I looked at the bigger image, it still gives that illusion. On the right there are some cable cars taking you to the city below. The chap is holding on with two hands look at the tension of his hand muscles, but his partner is braver she is using one hand. Great idea to not show what the chains are connected to, mono is perfect for this type of shot it has no distractions. That little bit of bright grass bottom right I would of cloned it out because if you cropped it you lose too much of the mound on the left and city.

**15 MOT Fail**

Certainly over grown it’s not going anywhere with the engine in the cab and the propshaft placed in front of the grill. A Truro number plate which could be worth about £1000 if it is still on the register, I sold 195FRY 30 odd years ago and got £400. The black and white works here as it would have too many distractions if it was in colour. It is a very busy image but I think it has a charm to it.

**16 Contrast**

The title says it all it looks like it was taken in harsh sunlight giving it a contrast feel to it, it has several dark areas that has lost any detail it had in them, the petals are burnt out but they are sharp, I would of liked the background to be out of focus a lot more which would allow the flowers less chance to compete with the background. In the centre of the image it looks like you have been cloning, as it is looks too obvious.

**17 All is Safely Gathered in**

I’m glad this one has similar sacks on each side of the pole the chap is leading us through the image as your eye is drawn through that little gap between the stacks up through the stubble, beautifully exposed and no distractions so mono was definitely a good medium choice. Nice and sharp and the farmer is placed on the thirds.

**18 Reaching Out**

Well you all have had plenty of time to do still life with not being allowed to go anywhere. I like the star burst effect you have. The fork on the right is sharp on all prongs the one on the left has only one prong sharp which is the important one, although I would of liked the left fork to have been completely sharp as well. I would of taken the image with both forks on the same plain then when processing I would of cropped and rotated it to the angle you have got here great idea.

**19 Camel Boy**

It looks like there is a low sun coming from top right hand corner the camel must be happy as it has a smile on its face. Love the movement from the legs and the red cover I quite like the disturbed sand as it gives the background a mottled look. The image does look a little flat I think a bit of contrast is needed to bring the glow of the sunlight on the camels’ body it also gives depth to the image. Nice and sharp.

**20 Beyond the Garden Path**

I am glad the door to the shed is open as it allows you to go into the room and then it takes you out through the other door to allow you see what’s on the other side, the tricky thing is once you have done that it is hard for your eye to settle on anything else as it is quite a busy image. I think you were blessed with soft light as there are no harsh shadows. The image has been processed well nothing has been overdone.

**21 Galloways in the Mist**

You have got down nice and low to give the image a dung beetles view, I like the wet hairy ears and the mist has given the image a softness to it also I like the recession of cows fading away. I wonder if you could have got a bit closer so the cow leant forward to check you out which would of made the cow more prominent. One bit of gardening was needed the brown piece on the right hand side. Love the idea.

**22 Temple Rooves**

The roof on the base allows you to follow up to the second roof which brings you across to the tree and then up to the third roof which draws you straight up to the top of the pagoda then up the tree and down the trunk. There are plenty of carvings to look at on each section to keep you occupied. These buildings are so photogenic but I think it does look a bit flat it needs a some depth, give it some contrast it is surprising what a little contrast can do.

**23 Bringing in the catch**

More like catching the catch although some of the crates are yellow the first thing I saw was the photographer which is a bit distracting for what you want us to look at, but his shadow helps you to look towards the fisherman. The crates look new and empty so was he really putting them into the boat instead? Exposure has been handled well and sharp where it needs to be.

**H.C.** Galloways in the mist **H.C.** MOT Fail **3rd** Close Company **2nd** All is Safely Gathered **1st** I’m Still Listening