

#	Title	Award	Comment
1	Autumn vortex		There are some very nice elements about this image. I like the use of long exposure on the waterfall, but somehow the vortex of fallen leaves (?) looks out of place. The light on the ferns and greenery has been very well caught, but the lighter patch to the left of the waterfall tends to pull the eye to that corner. It would be interesting to try different time exposures and then blend them, using a shorter time exposure for the vortex to give it a little bit more definition.
2	Blackbird		This picture is a good demonstration that you don't need to go to exotic locations to get wildlife images. Our club had a talk from a wildlife photographer named Tesni Ward who is passionate about photographing British Wildlife which we take for granted and tend to ignore. The background is nicely diffused, but might have been more so if a slightly larger aperture had been used. This would have also given you a higher shutter speed. There is a nice catchlight in the eye and the exposure is spot on. I would have done a bit of work on the branch by toning down the white areas and cloning out the bird poop.
3	In the valley		This looks like a very wintry scene. It seems to be a picture of 2 halves, divided down the middle. I like the stream and the footbridge with the light on the grass and moss and I like the view to the hills with the mist or smoke giving it a nice atmosphere. The 2 figures provide a nice link between the 2 scenes. I think maybe there is just too much going on and a simpler composition which concentrated on one scene or the other might have worked better
4	Lonely sparrow		This is similar to the blackbird image and in some ways it comes off better and in other ways not quite so good. I like the framing and the green area on the right gives it a bit more interest. The metadata doesn't record the camera settings, but I suspect this was taken with a wide aperture and there is a nice diffused background. There is a nice catchlight in the eye, but the sparrow doesn't look quite sharp enough.
5	Looking back		This looks to be a picture of abandoned barracks at one of the Welsh slate mines. Gorgeous lighting on the tree in the foreground but I'm not sure the composition works for me. The tree acts as a barrier between the viewer and the deserted buildings and instead of the foreground leading you into the picture it is almost shutting you out.
6	Passing through	C 2	An excellent shot of the engine with bags of smoke and steam – very atmospheric. I like the hint of movement in the wheels of the engine. I think the building behind the tender is not helping or adding anything to the image so I would be tempted to remove it. Good piece of work.
7	Peaceful place		There can't be many more peaceful places than on overgrown graveyard. It makes a pleasant change to see a scene like this. Normally, vicars seem to be obsessed by tidiness and the area around the graves is mown to within an inch of its life, but here nature has taken over and it is all the better for it. Nice composition to allow the daisies space to show off with just 3 gravestones. I have a slight issue with the crop in that the cross looks as though a very slight change in the crop might have stopped the top being cut off. This is a very minor quibble and doesn't really detract from the quality of this shot.
8	Winter grazing	HC 3	A very pleasant winter scene. The lighting is fairly flat, but I don't think that matters too much here as it contributes to the atmosphere. I like the line of the water leading into the picture pointing straight at the two ponies. An unfussy background completes the scene. The square crop is very effective too. Well spotted and composed.
9	Autumn colours		I love the colours of Autumn with all the subtle yellows, golds & reds and this picture has them in spades. My main problem with this image is the inclusion of the lady and the dress she is wearing. The vibrant yellow is drawing the eye from the subject ("Autumn Colours") which is what the author is asking us to look at. Instead of a palette of autumn colours it looks

		more like a holiday souvenir picture, and there is nothing bad about that. However, as a competition picture it is up against some formidable pictures in this group.
10		This is a very well-known honeypot for landscape photographers and features widely in Landscape Photographer of the Year competitions so it is quite a challenge to produce something different. The long exposure has produced an interesting sky, but it looks as though the picture has been taken on a very sunny day. However, the puzzle is that the Metadata gives the time as 17.41 on 14 January when it must have been almost pitch dark. Perhaps the clock on the camera was not correctly set? Whenever it was taken, I think this need a bit more contrast and I don't think it has quite come off.
	Church Rock	
11		You have taken on quite a challenge here! You have a coal-black crow and a very light juvenile red kite (?) together under what looks like a very bright sky. The kite has come off best and the exposure is fine but the crow is quite underexposed with the under-wing areas almost completely blocked out. The background is not ideal as the birds do not stand out well enough. I think you have done as well as you could under the circumstances, but a higher shutter speed would have given the birds a bit more sharpness. Entering wildlife with jokey titles is a bit of a gamble and most judges would prefer something like "Juvenile Red Kite (if that's what it is!) Being Mobbed by Carrion Crow"
	Mr Crow, the bully	
12		I think this has the makings of a very good shot, but for me the post-processing has gone a bit too far. The main issue is the sky which looks very strange and the general over sharpening.. Maybe it was your intention to produce a slightly surreal, painterly image? If so, it has succeeded. I would go back to the original file and try a more subtle edit which produces a more natural impression.
	Parched plain	
13		A great shot of a red kite. Good exposure against a clear blue sky and a nice diagonal with the wings. Good capture – well done.
	Red Kite	
14		Good title! It's always nice to see a new take on Bamburgh Castle and this is certainly an angle I haven't seen before so well done. Beautiful texture and detail in the foreground and without that rock it would only be half the picture. You were lucky if it was there already, and if you placed it there yourself, your efforts paid off. The positioning of it bang on the thirds counterbalances the castle on the opposite thirds (but you knew that anyway, didn't you?). The long exposure has given some lovely soft gradations in the sky. It looks as though there are some bright lights on at the castle and I would remove them if it were my image. Beautiful minimalist image
	Solid as a rock	
15		Another fine landscape. The house looks as though an overgrown child has plonked down a Lego house in the middle of the countryside and it shouldn't really be there. I find this image quite tricky. The house is bang in the middle and every time I try to look at the imposing scenery I keep being drawn back to the house. If it was a modest old fashioned croft or bothy it would fit in quite well, but it is so "in your face" and so white and red that although it is small in the frame, it overwhelms the image. I think this is quite a marmite image. Some will love it and others hate it. I am wondering if a lower viewpoint would have made it sit lower in the landscape and reduce the huge impact it has?
	The White House	
16		A very misty and evocative image. I think we can all imagine walking through this landscape. Well captured with a limited and autumnal palette. Does it need a figure (maybe with a dog) to set it off? I think a small figure on the horizon between the two trees would be the icing on the cake. But even as it stands, it is a lovely soft, well-seen landscape.
	Tunnel of wood	
17		I wish I could see the attraction in fishing. It looks like the most boring sport in the world. But fishermen would probably say the same about photographers sitting in a hide for ages trying to get a picture of some obscure animal or bird. Enough. This is another intriguing image. The sky looks very grainy and I thought it must be the ISO, but it is only 125 so it must have been added in post-processing because there is no sign of noise in the foreground or on the fisherman. I like the
	Approaching storm	

		composition with the guy staring expectantly out to sea and wondering at what point he needs to make a dash for the car. The negative space on the right works well too. Good sharpness to the foreground and waves. I wouldn't imagine there was much colour around, so the conversion to mono is a good option. Well captured but I'm not sure the treatment of the sky was necessary.
18	HC 3	The 2 minute exposure has certainly worked its magic here. The sky and the sea have some lovely soft tones and shapes. There are numerous ways you could treat this image. The obvious and most common one would be to turn into mono but you chose a more interesting one. I assume you used a ND filter which can give a blue cast or maybe you cooled it down in camera RAW. Either way, it doesn't matter – it is the finished article that counts and the effect you achieved. I can see this hanging on someone's wall as a piece of fine art.
	Blue harbour	
19	2nd 5	This is a very impressive view, presumably somewhere in Iceland? It is a nice juxtaposition of the grandeur of the mountains against the man-made road and bridge. Which of them will still be there in a thousand years' time? Great exposure and composition with the strong leading line taking the viewer into the centre of the image. Very good capture
	Cold peak	
20	3rd 4	This is a tremendous piece of manipulation to achieve this effect – congratulations. The impression of movement, turmoil and power is very well portrayed. The sky complements the ocean movement and the image has been put together very well.
	Ocean impression	
21		This has been very well spotted and the delicate translucency of the dried petals contrasts well with the spikey twiggy bits (I'm not a botanist!) It might have been better to go in tighter and take a macro of just one of the flower heads to give it a bit more impact, or maybe crop it to a square format showing just the central flowers? If you retain the existing portrait format I would remove the 2 flower heads in the top left corner.
	Reminder of Autumn	
22		This is the 5 th of the bird shots and takes a fairly radical approach by treating it almost as a portrait rather than wildlife. I think it works quite well. The siskin is beautifully sharp and the totally diffused background sets the bird off well. It appears to be eating a seed of some sort and the contents are flying everywhere. The image itself is very small – only 621 x 800 pixels, so I am wondering if it has been cropped from a much larger image? If so, you have done well to retain the sharpness.
	Siskin	
23		A nice backlit portrait of sycamore leaves which has been handled very well. I like the sharp focus on the veins in the leaves and the layered lighting. The two darker leaves at the top are needed to complete the image but I wonder if the right leaf needs lightening just a touch?
	Sycamore	
24		I suppose this is the Swiss Chalet in the Carding Mill Valley? This is another image which looks as though it has been heavily worked in post-processing. The sky looks particularly strange with green tones and a radio mast seemingly floating in mid air. Some areas such as the extreme right and left look quite natural whereas the building to the left of the chalet looks as though it has been painted in camouflage colours. Painterly effects can work extremely well as Irene Froy has shown many times, but the treatment needs to be done subtly and with a light touch. I suggest that the author overlays this image over the original file and then reduces the opacity to blend it with the original. That should produce a much more pleasing composite.
	The Swiss chalet	