

# Human Hand in Nature - Group Green

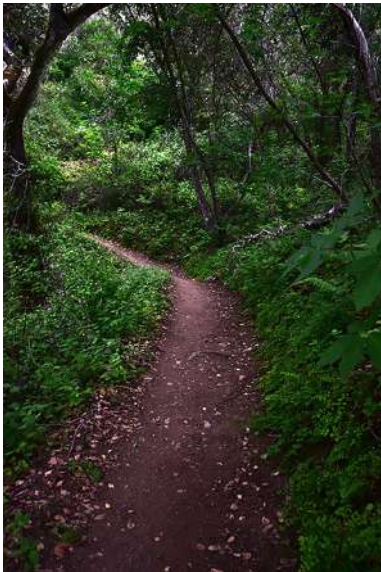
Returns: May 17, 2023

Judge: Becky Jaffe



Note: The comments shown here have been transcribed from the video recording of our May 17th meeting. Every effort has been made to present the essence of our judge's thoughts about the images.

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*Garland Ranch*

by Carol Fuessenich

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The light is just right, you really have the feeling of being at the bottom of a canopy, a soothing feeling of being at the bottom of a large vertical growth of foliage. The leaf litter adds, giving good texture. Also good that no sky is showing.



*Allen's Hummingbird at Feeder*

by John Drum

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Great detail in the feathers, you can even see some of the iridescence. We don't have a catch light in the eye but it doesn't bother me because there's so much detail in the feathers. The background pixilated and begins to break up, I'd work on that. The foreground, nothing to work on there.



*California Pastoral*

by Denice Woyski

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Yeah, this person is layering really well, we need to have that skill. Creating banding from bottom to top, and from front to back. This one is giving us these layers, like a delicious tiramisu. Wonderful protagonist. Beautiful light and setting - all working - strong technique.



*Drowning Young Produce*

by Janet Azevedo

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Well done, the leading lines disappear in the overflow. Telling the story of climate change. The clouds are doing their part, for sure. Horizontal sweep to the upper part that works well.



*Elf Owl*

by Jerry Loomis

\*\*\*\*\*

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*Sunset and Powerlines*

by Carol Fuessenich

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*Get a Grip*

by Sandie McCafferty

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That's a charming title, personification of materials, human element and vine material, fascinating how similar they are. Close up shows connection of human engineered forms and natural ones. The shadow on right is a distraction. I can see how it would be hard to remove. Every pixel in the image should contribute to the image.





*Glacier View*

by Sandie McCafferty

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I really like this for its scale. Isn't that wonderful. The reflection of land on the underside of the wing is very cool. Boy! What an epic landscape.



*Great Egret at Attention*

by Frank Penner

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Amazing how we have these tubes pumping possibly nitrogen material, which is somewhat disturbing, but great for the egret. For me, what's interesting is the triplet composition of these tubes. The three pipe composition is very effective in keeping the eye moving. Lovely.



*Harbor Seal Found a Place to Sleep*

by Frank Penner

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Looks a bit like a drunkard. Lovely creature, I love the detail on the fur, perhaps marks from fighting with other animals, which is a hint at behavior. Lovely texture in the fur. I also like the strong diagonal line. Bottom right up to the top left.



*Into the Dune*

by Ken Jones

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I'm a sucker for these types of images with a leading curve into the distance. Universally this is what humans think is beautiful. The harshness of the terrain adds beauty. I'm charmed by it but kind of at a loss for words to describe it. I'd like a focal point, like a person at the end in a red jacket, but it works without that.



*Juvenile Red-tailed Hawk on Fence*

by Clarissa Conn

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One of the stronger images in this set to my eye, because not only do you have the amazement that the hawk allows, the sharpness of the eye and the detail, and the metaphor of the shadow. But also humor imparted by the rooster. My mind goes to the comparing and contrasting. So there's mixed emotions. Good seeing. The light is just right, there's no misplaced light. Just right.



*Juvenile Sea Otter Playing with a Decapitated Owl Decoy*

by John Drum

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It's kind of funny. Otters are vicious if you've hung around with them so it seems to be in keeping. Good display of the handling and manipulating skills. Story is good, protagonist is good. It's maybe slightly out of focus, but that may be the light. For the protagonist and the story, it's charming.





*Merlin Hawk*  
by Nicole Asselborn  
\* \* \* \*

Wow! Yeah! The fact that we're looking up at the animal really makes it look formidable. You really sense the menace, like if it locked eyes on you, you wouldn't want to be in the room. Looking down on it would be less powerful. Look at the talons, all the detail there. The overexposed background creates effective negative space and adds to the intensity of that predator's gaze. Very well done.



*Sand Dunes of Skeleton Coast, Namibia*  
by Janet Azevedo  
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A lot of images take of this area show no evidence of human presence. I like the fact that the person is showing the human use of the area. I love the simplicity of this image. I love that the person is showing the tracks of the jeep and the curve is really quite beautiful. It's hard to make an image this simple and yet compelling, but this person has done that. It's a study of simplicity and the power of that simplicity.



*Scrub Jay Drinking from the Fountain*  
by Nicole Asselborn  
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What a gesture, you know everything has gesture. To capture the emotion of the gesture, the jay is striking a pose and that pose catches our attention. There's a catchlight in his eye, and even one on the tip of his beak. Talk about a decisive moment. The orange pairing with the blue keeps the eye in the frame. Nicely done.



*The Force of Nature*  
by Andrea Madsen  
\* \* \*

An image I have trouble navigating. I hear that it's about nature's power and chaos from the title, and I see that there's a fence that's been breached, and that the waves have come up and either deposited the tree, or uprooted the trees. but it's hard for me to see where I'm standing, where my eye starts and where it lands. I don't know where to land my gaze. Compositionally, I want my eye more directed by the photographer.



*Tulipa Sunlover, Filoli*  
by Andrea Madsen  
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I love were seeing flowers in various phase of development. I like the Ombre (gradual change of color across the frame) I read the image from right to left. I like that it fills the frame, a maximalist image.



*Until the Next Tide*  
by Ken Jones  
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I really like this image, and I think that some of you may hear that you should avoid cliché. This is an example where I would argue for the power of cliché. We like cliché for a reason, they resonate, we can relate. This is somewhat cliché, but look how flawlessly this is executed. We relate to the metaphors, impermanence. Shadows are just right. Even the subtle vignette'. Good metaphor, I like it. You're free to disagree with me, but I think it's really working.





*Yellow Fungi on Barn*

by Denice Woyski

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I think it's lichen, but the yellow is charming and the texture is wonderful. I do want more of a focal point, however. This is a setting in search of a protagonist. It's a great start, but it needs something as a counterpoint. But I do certainly love the color and the texture here.



*Young Swallows*

by Jerry Loomis

\*\*\*\*

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## Winning Images Honorable Mentions



*California Pastoral*

by Denice Woyski



*Elf Owl*

by Jerry Loomis



*Merlin Hawk*

by Nicole Asselborn

## Winning Images - Group Green



1st Place

*Until the Next Tide*  
by Ken Jones



2nd Place

*Juvenile Red-tailed Hawk on Fence*  
by Clarissa Conn



3rd Place

*Sand Dunes of Skeleton Coast, Namibia*  
by Janet Azevedo