

Open

A Grade

Austin – Carl

Nice lighting, good use of diagonals, focus right where it should be. Perhaps you could've removed the hot spots but not a major distraction.

Honours.



Beam Me Up Scotty – Tracy

A visual cacophony of manmade chaos and no sign of life. (Well not much). And to the left, totally out of context, a beautiful old beam and plaster building. The symmetry works really well with this shot.

Honours.



CHOMP – Dan

A beautifully caught moment of nature working how nature works. Good detail in the darker feathers, unfortunately the face is burnt out. Also the greying of the background highlights is a bit disturbing.

Merit.



Double Delight – Brie

Like a firework bursting in the night sky. The stamen just sparkle against the Muted tones of the flowers. Background detail has been nicely toned down. Not quite dead crisp.

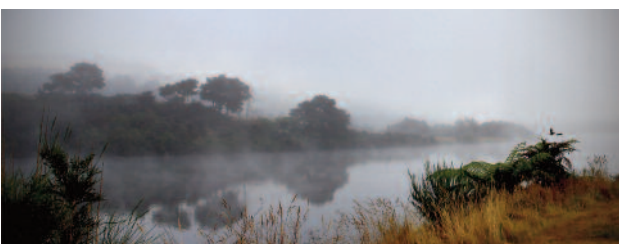
Highly commended.



Morning Mist – Keith

Lovely moody feel. The brighter grunter foreground, although giving the image a solid base to stand on, I feel distracts from the softness of the rest of the scene. Maybe just concentrating on the background would've been a better option.

Merit.





Old Door – Elaine

Lots of character, prompts a lot of questions. What's beyond, is it still lived in, why the saucepan??? Lovely soft light.

Highly commended.



Summer Play – Sarah

Good little fun shot. Would make a good kid's birthday card or new arrival card. I think more could've been made of shallow depth of field.

Merit.

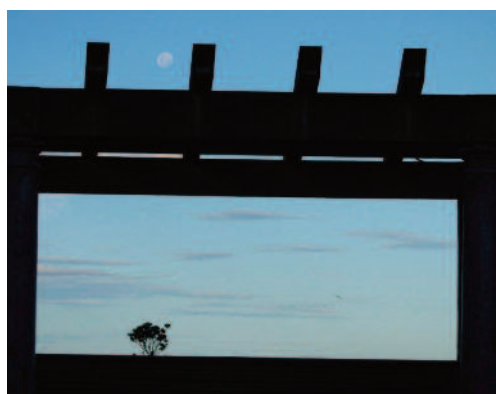
B Grade



A Coptic Wedding – Geoff

Technically well handled. The flash on camera isn't overpowering. Painting in the background is slightly underexposed so it doesn't detract but still adds to the scene setting. The background on the right half is a bit messy and brightening the subjects' shoulders and faces would give it a bit more lift.

Merit.



Framed – Cushla

Very good effort at abstract/minimalist. I'd like to see the frame squared up rather than sloping down to the right.

Highly commended.



Gentle Giant – Sue

Brave cropping but I think you could take even more risk and lose the Right hand half – just show one quadrant. The drop focus on the background is the right thing to do but the bright highlight areas are quite distracting.

Acceptance.



Linked – Cassandra

Very strong, lovely texture in both subject and background. Diagonal is just the right amount of drama. Good drop focus on the background but unfortunately the chain front left is too out of focus. Compare it with the right side and see how much more impact there is on the right.

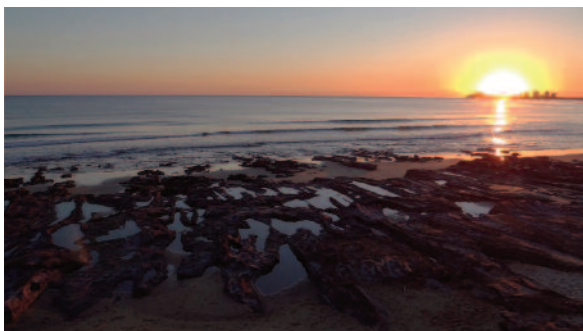
Merit.



Sudoku With A view – Liz

Good effort at story telling but the story isn't interesting enough. You could lose some of the top and if possible move around to the left – that might bring the couple closer together and facing in to the view.

Acceptance.



Sunrise – Hennie

Good composition and the city adds a lot of interest but the bright, bright area from the sun is just too overpowering. Maybe if it was shot just before sunrise with just a gentle glow behind the city it would've worked better.

Merit.



The Down Low – Sonia

Good angle and pin sharp focus around the front edge. Try cropping it much tighter and the impact increases immensely. Crop tight top and left, and on the right – come inside the right hand edge of the stalk.

Acceptance.

C Grade



Fairy In Disguise – Renee

So much potential here – the beautiful iridescence and delicate diaphanous wings. With limited depth of field the focus is right where it should be although it would be nice if the tail was also in focus. I would also suggest cropping the left hand side and trying to clone out the light stalk. This is let down by a major technical issue with the noise/grain throughout the image. I'm afraid I don't know the cause so can't suggest a solution.

Merit.



Serenity – Caron

Lovely light on the building and the splash of light under the bridge breaks it up nicely without being distracting. Good detail throughout the tonal range and sharp front to back.

Honours.



Set Subject – Shadows

A Grade

Bifurcated – Carl

Intriguing abstract image. Good strong lines and wide tonal range with texture and detail throughout.

Highly commended.



Bridge – Tracey

Good use of lead in lines bringing the viewer forward where the eye is stopped by the strength of the heavy concrete pier and strong shadow. The expanse of water front left seems surplus and this shot would be much improved by cropping off the bottom 45%.

Merit.



Done A Runner – Keith

Clever idea, well executed. Post production has been handled well. Good concept for a sports shoe ad.

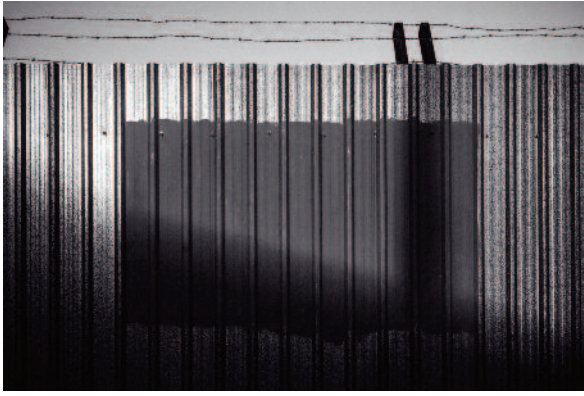
Highly commended.



Double Up – Sarah

Good tones and texture. The vignette (natural or otherwise) is subtle but just enough to keep the attention around the face. Good use of the strong shadow which accentuates the weight of the rhino.

Merit.



Enclosed – Carl

Very ominous and asks questions. Am I being kept in or out, what's on the other side, what was the obliterated message???. Good use of grain and texture. For what it's worth, I'd like to either see all or lose completely the wire support top left.

Honours.



Greetings – Brie

This makes good use of shadow to tell the story, although one does wonder whether he's about to hug the girl or strangle her. Good how the kids have been positioned to keep the shadows to just three elements. Possibly moving the back two left hand side slightly further left would've given a little more dimension.

Highly commended.



Holocaust – Dan

Dramatic shadows and lots of texture. The band of blue works well as a sign of relief amongst the starkness.

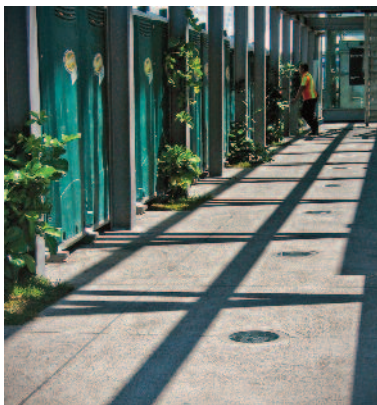
Honours.



Leaf – Elaine

Captures the first rays of sun beautifully. Could possibly be improved by a little less depth of field to drop the background more out of focus. Also the frosting on the edge of the leaf top centre appears slightly grey. Possibly the technique used to tone down the background has impinged slightly on to the subject. But I'm being niggly...

Honours.



Light Up The Porter Loo – Brie

Good use of lines and receding planes leading the viewer in to the shot, but they don't actually lead to anything interesting (a courier?). Good crop with the shadow down the right hand side forming a visual stop.

Acceptance.



Lost Hope – Dan

Good choice of colour palette – muted sepia – feels like the aftermath of the London blitz. I feel it needs one simple element other than bricks and shadows to take it to the next level of story telling.

Highly commended.



My Cousin Rachel – Elaine

Clever use of the spotlight to highlight one short phrase. Vignette holds it together well. Good use of diagonals – script and book spine – stopped bottom left by the weight of the glass. But does it need so much of the glass? What about cropping just right of 'Chapter XII'?

Highly commended.



Shadow Play – Sarah

Very strong use of shadows, diagonal and horizontal, with the scooter adding an element of colour to the monochrome. Possibly just too visually overpowering.

Merit.



Tinman – Tracey

Interesting abstract shapes distorted further by the curve of the surface. The flare down the left side detracts from the potential drama as does the patch of light bottom right.

Merit.



Tree Monster – Keith

Very clever (lucky?) juxtaposition of shadow and subject. Love the muted tones, and the vignette, tho' obvious, is very appropriate. Reminds me of one of those old SX70 polaroids.

Honours.

B Grade

6 Bridge Street 10.59hrs – Sonia

Great B&W tonal control, lots of texture and strong geometric shapes plus one soft fluffy white cloud. All held together by a very soft vignette – natural or man made – doesn't matter. It works. Impact.

Honours.



Broken Light – Geoff

Reminiscent of those nice cool bush walks on hot sunny days. Lots of texture and appropriate colour palette but I felt that there's just too much – one doesn't quite know where to look. It needs a centre of interest to draw the eye. There are 4 or 5 bright patches that could be toned down.

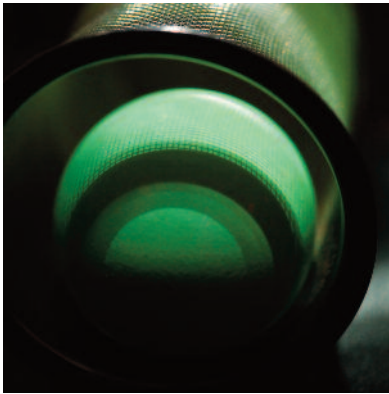
Acceptance.



Caged Egg – Cassandra

If it wasn't for the title I'd have no idea what this was and I wouldn't really care. Excellent little abstract, offset repeating circles and a little splash of light bottom right to ground the 'cage'. Good use of shallow depth of field.

Honours.



Candle Shadow – Cushla

Some very strong shapes. The heavy blocks and gentle curves of the subject framed by the geometric pattern of the tiles which have just the right amount of tilt. ...the niggly bit coming... the wicks are all over the place. Maybe you could've tweaked them all vertical. Try cropping a bit off the right hand side.

Highly commended.



Harsh – Geoff

Certainly is harsh. Very simple, very dramatic, but possibly too much so? Try cropping to just the top left quarter or maybe introduce one more element to break up the expanse of triangle either front or back.

Merit.





Illuminate – Cassandra

Good use of shallow depth of field and an interesting composition that leads us all around the frame and back again. A bit more colour in the hero ball at the front would help as would toning down some of the brighter hot spots.

Merit.



Light From The Tree – Cushla

Quite an eerie feeling to this shot. The strong black holds the eye down in to the tree pattern but I think there's perhaps a little too much black. Reduce it by 50% and it still works. The debris in the foreground add interest but not quite enough. Perhaps you could try introducing some bigger leaves into the same quadrant??

Merit.



Light On White – Sonia

Good composition with blocks and geometric shapes. Almost like a Mondrian painting in B&W. It would be more striking if the light was in a different place. Unfortunately the sun doesn't always co-operate. If the light on the right was as strong as the other venetian, and casting a strong shadow from the handle it would have a lot more impact.

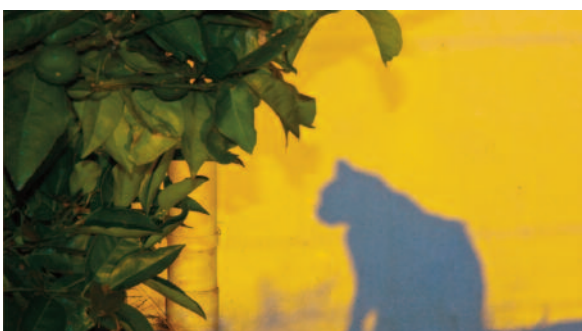
Merit.



Mother – Hennie

Supposedly, photographing someone else's art, the photographer is expected to bring something of themselves to the final image. I think this photographer has done that. The backlighting – white on her front, blue on her back, the soft graduated blue on the background. At first the two horizontal lines seemed out of place, but try visualising it without them. It loses some of the impact. They help hold you in to the interaction between mother and child. Also note she's slap bang in the vertical middle. A good example of when you can break the 'rule' of thirds.

Honours.



Shadow Cat – Sue

Good idea to use flash to put some detail into the otherwise dark shrub. Not so much that it's killed the subject shadow. I do think that maybe there's too much shrub tho', and the drainpipe is quite ugly and distracting. It may not be possible but it would've been good to see some of the base on which the cat is sitting.

Acceptance.



Shadow Stalking – Sue

National Geographic – lioness stalking across the veldt in search of a stray impala as smoke from a scrub fire turns the early morning sun... Very primitive and wild. Although it needs room to breathe to carry the atmosphere I don't think it needs quite this much. Try cropping top and right. It's the cat, after all, which is the subject. It would be nice to see a fraction more at the bottom. NB: There's a lot of gunk at the bottom of this image which might be dirt splashed on the wall but looks like dirt on the chip. Either way some of it could've been cloned out.

Merit.



Sunny Colours – Liz

The geometric rigidity of the bottles contrasts well with the organic quality of the refractions in the shadows below. The crop is good and the texture in the background adds interest. I'm going to be pedantic and complain about the gap between the green and blue bottles. Just a slight nudge of green to the right...

Highly commended.



Sunrise – Hennie

Very moody and shows it well. The contrast range is well controlled showing detail in the brightest clouds and darkest rocks. The tree and rocks give it a solid base to frame the image as does the dark cloud along the top. Note that the horizon runs right thru' the centre proving that you can break the 'rule' of thirds – there's nowhere else it can go.

Honours.



Twinkle Towers – Liz

Well executed and good use of interplay between shadows and highlights. Most of the left hand blank area could come off. You could even get bold and crop half way thru' the vertical bottles.

Merit.

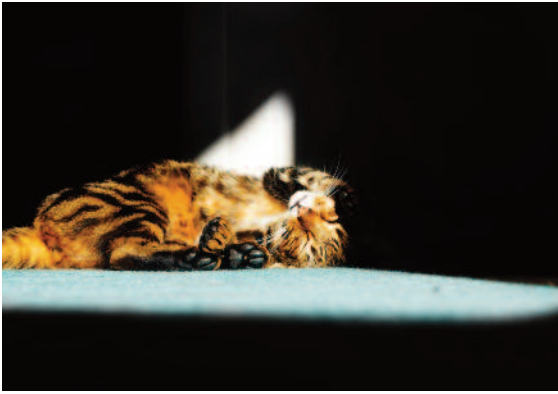
C Grade

Bizzy Lizzie – Caron

B&W tones well handled with good detail in the whites. Just enough of the plant to show the source of the shadow but as a whole it seems quite jumbled. Maybe there's just too much subject and shadow.

Merit.





Morning Sun – Renee

Perfectly timed and caught and doesn't it make you want to roll over and stretch. The white triangle could be argued to be distracting but I think it gives direction to the light source. This would be improved by cropping much tighter top, right and bottom. There's a very shallow depth of field but the paws are pin sharp. I think it would be better to have focused on the eyes, nose and whiskers but some times you just have to grab the shot. Well done.

Highly commended.



Shepherd's Delight – Renee

Very striking and positioning of the lone tree is just perfect. (A case where the 'rule' of thirds works). You could do with less black at the bottom preferably by tilting the camera upwards slightly. That might also bring in the top edge of the cloud curving over top right. Maybe losing the tree on the left too – I don't think it adds enough for the image to benefit. Technically this is let down by over saturated colours and a lot of noise/grain over the whole image.

Merit.



Standing Ovation – Caron

Good idea well executed. I like the juxtaposition of the repeated curves and the strong diagonal of the neck, also the contrast between the man made lines and the organic shape of the flower and it's shadow. The white of the flower is burnt out and could benefit from a bit more detail.

Highly commended.