

Introduction:

Thank you for inviting me to evaluate your club images. I would like to congratulate club members for some very enjoyable images, many of whom have great titles!

I approach evaluation with a view that my task is to 'read' your images. When I do that I bring all that makes up me; my preferences, my prejudices, my life experiences, my joys and my sorrows. The story's I convey to you in my evaluation are my reading of your image, it may or may not be the story you wanted to tell, but it is the message that I have received; and in the end, isn't that the beauty of art?

B Grade Digital

In Flight: *A great choice of shutter speed has enabled the author to create an image that is sharp where it matters, whilst allowing just a hint of blur on the skateboarder's hands and on the wheels of the board; we know this is an action shot! We can't see the skateboarders face, but there is plenty of story here for us to be engaged. The skate bowl, liberally tagged, has that grungy, distressed feel about it. The inclusion of the curved edge of the bowl adds yet another dimension. The skateboarder's clothes are stained and grubby, but he wears a labelled hat, and cool shoes; perhaps emulating his heroes of the skateboard culture? The author may like to consider adding in a little more saturation and a touch of punch, perhaps with Lightroom's Clarity Slider, to give this image more of that edgy, extreme sports feel.*

Merit

Surreal Panorama: *I like the colour palette; the blues are lovely and the greens interspersed with the splashes of roof top colour create an interesting and dynamic foreground. I am uncomfortable with your interpretation of 'surreal'. This image appears to have been stretched out of shape in a manner that distorts only. To me there is no added narrative, there has been no strange combination of elements, no fantasy, nothing that is reminiscent of the memory of a dream where the improbable becomes probable (my definition of surreal). I do however absolutely applaud experimentation, and I would encourage you to further explore creativity.*

Acceptance

The View: *A window view straight from Great Expectations; if you look clearly Miss Havisham may be looking through a corner of the blind! Dark and broody, imbued with the mysterious. I like the angled composition; tension abounds!*

Honours

Undercover Cat: *Well seen, and a very cute title. Whilst the nose and the whiskers are sharp, the eyes, are somewhat dark and fuzzy, and consequently we are not given that glimpse into the personality of the cat to really enliven this narrative. The centred composition has strength, but our eyes are attracted by light, and in this case the bright borders of the image pull us away from the story. The author may like to consider lifting the shadows of the centre and dimming the highlights of the border to strengthen the viewer's engagement. Having been an owner of cats, congratulations on getting this cat to cooperate!*

Acceptance

A Grade Digital

Watching the Kites: *A favourite pastime of mine. Santa Claus always brought my children a kite in their Christmas stockings; he must have known that Mummy liked flying kites! Two little girls out with their Mummy, enjoying what looks like a community event. Bright colours, a sunny day, and just the right amount of wind to fly the kites and to whisper through the little girls' dresses. Even though we only see the backs of the family, we can sense their engagement, with Mum recording on her phone the flying kites, perhaps to preserve the memories of the day. A fun scene and well recorded.*

Merit

Tui in Scarlet Gum Tree: *This Tui is pin sharp with all the glorious detail and colours of the feathers well defined. The flowers of the gum tree are indeed scarlet, and you have managed to capture the colour well despite red being notoriously difficult to photograph. I know your story is about the Tui in the scarlet gum tree, but as an image the Tui is very much in conflict with the scarlet of the flowers. I find my eye is constantly drawn to the bright red, and I must search for the Tui, which has been relegated to second place for my attention.*

Merit

Contorted Commute: *This image reminds me of the aura that sun filtered stained glass produces in a cathedral; the colours are beautiful. Obviously impressionistic in style we see two figures walking through a space, maybe in an airport or maybe a train station, it matters not. There is a sense of a journey here but it is enveloped in mystery; a mystery that our imaginations are left to explore.*

Honours

Divine Dishonour: *Harsh front lighting has impregnated this image with an essence of the threatening, even without the title there is a sense of something sinister afoot. The girl has a tension in her posture, the set of her shoulders, the pout of her lips, and the glazed look in her eyes speak to us of more than unease. The hand has been captured in movement, the selected shutter speed perfect to support the intended narrative. The use of monochrome artfully adds synergy to the story. I sincerely hope that the author has happened upon an excellent actress here, as the plot is utterly convincing.*

Honours.

Fun in The Sun: *What great fun this wee boy is having. I like the light on his face, and the long shadows surrounding him; I get a sense of a pending dusk. A good choice for the depth of field here, the boy's face is sharp, and the background and foreground is thrown pleasingly out of focus. I would have preferred to see a little more space around the boy, just to give a little more context and to perhaps heighten that sense of contentment felt by all at the end of a long summer's day.*

Merit

Blending in: *It took me a moment to work out this title, but of course it is the blue of the 4 x 4 blending into the blue background! This image has a lot of competing elements. Made on a sunny day, the brightest and sharpest part of the image is the white corrugated wall, the partial window frame. The deep shadows imprinted onto the blinds behind, also fight for attention. The blue car is not in focus sufficiently to command attention and with the reflection of the corrugation, the bright red 4 x 4 sign, the vehicle doesn't blend in at all; the matching blue colours aside. To support the title here, we needed to have a singularity of purpose; just show the car sitting against the blue background, don't include other clutter into the composition.*

Acceptance

Trying for gold: *I am a bit jealous, I would love to get the chance to photograph at an event like this! As a (part time) sports photographer, I generally make sure my images are 'pin sharp'. I do however dip into my impressionist repertoire and create a similar type of image – just to ease the inevitable repetition of the sports genre. Nice exposure, and the colours are bright. There is enough detail that we know exactly what is happening here, and yet the applied movement blur gives a sense of the flight. There is enough room for the skier to 'move in to' but I would have loved to see a gap between the left ski and the edge of the frame, and more distance above the head.*

Merit

Rocks on rocks: *The breadth of perspective here is enticing. Travelling over the exposed rocks of the seabed we first come across a tiny couple, dwarfed by the viewpoint, a mere speck perhaps in the continuum of time. The sky is lovely; the contrast of the streaks on the left and the ridge of cloud on the right work together to at once frame the right-hand edge of the image whilst inviting you to look past the horizon out to sea. Maybe the foreground is slightly dark, but all the detail is there and in the end, I decided it served as a base for me to explore the reaches of this image.*

Honours

Got milk: *This brings back memories of visiting my Grandparents who in Auckland had their milk mysteriously delivered overnight, as if by fairies, whereas as a farm girl our families milk arrived daily in a billy, carried by my Dad after morning milking! These are not pint bottles, but their younger relative, the 600ml, which doesn't seem to have the same ring about it. Captured in monochrome; a useful device that simplifies an image, the main subject sits on the third, with strength. The shallow depth of field has worked well, but the bright light in the background serves to distract the viewer, and becomes pointlessly dominant within the story's purpose. I am uncomfortable also with the empty space through the middle of the image, and suggest that the author could have taken the shot on more of an angle to avoid creating what is a leading line to nowhere.*

Acceptance

Emergence: *I suspect this image is a multiple exposure, with maybe an added overlaid texture, or perhaps someone simply experimented with post production techniques. Regardless, the story seems to be about the red rose emerging from within an unlikely space. The rose is placed on the left hand third, but relatively small in the frame which, to me, lessens the impact of the 'emergence'. I am perplexed about the way the red fog or smoke is used; yes, it does give the rose something to emerge through, but when combined over the blue green outer it seems to have no identifiable pattern and no obvious sense of source. An imaginative piece, that whilst I do have difficulty engaging with it, I applaud the creativity of the author.*

Acceptance

Sheep Come Home: *A familiar New Zealand pastoral scene. Shot probably at dawn, the back lighting illuminates the sheep, creating a very contrasting image. Beware of the borders of any image; whilst the gossamer light on the net fencing is lovely, the small head of a grazing sheep on the left and the three sheep on the far right are in my view an irritant. If you missed doing a border patrol when you shot the image, take care to remove unwanted intruders during post production. This scene is shot with the only the rear of the sheep towards the camera, which I think is unfortunate. The only exception is the ewe centre front, who has turned towards the photographer, but only whilst urinating – hardly flattering for anyone, even a sheep! There was potential here for a far stronger image.*

Acceptance

Shipwrecked: *This sort of scene makes many a photographer want to grab their camera. The wreck is well placed in this panorama composition. The setting sun (somehow, I think it is setting, but I am happy to be wrong) is well captured and the colours of the sky are lovely. Whilst appreciating the gentleness bestowed on the wreck by this light I am conflicted as to whether I would have preferred it to be more of a silhouette, or perhaps lightened to reveal more of that lovely detail. Perhaps the author might like to experiment and see if either adds to this image.*

Merit

Green Meadows: *Taken perhaps when the sun is high in the sky this scene is infused with sculpting shadows. The play of light over the green hill guides the eye from left to right. The fence posts intersect, escorting you to the lone tree, and then taking you on a journey to the top of the hill; enticing the eye to imagine the mysteries over the ridge. I find that there is a slightly unreal saturation in the blue of the sky, which could perhaps be pulled back a trifle. I would like to ask the author to consider reframing this image into a panorama; showing a third less sky, and thereby making more of the story about the lovely, green, sun-drenched meadow.*

Merit

Jumping Man: *A fun take that incorporates a piece of public art. The monochrome of this image helps us to see immediately what the point of this story is. What could have been a distracting background sits below our eye line, becoming just additional context. I like the warped scale perspective, with the jumper leaping higher in the sky than the airborne plane in the distance. I would have liked the jumper's foot to be a little removed from the sculpture's nose, but that is perhaps a tad picky! The author may like to consider lifting the shadows slightly as to me the overall image is slightly dark.*

Merit

Summer Heat: *If these came from your garden I am certainly impressed! There is something of the double entendre here, the heat of summer working as mother nature intended to produce a marvelous crop of heated chillies. The light you have shot these in appears very harsh, which has led to burn out in the highlights. Still life photography is an art form of its own, and one I certainly struggle with. With such a bumper crop to hand, it would be worthwhile searching through the plethora of still life photos available for viewing on the internet to inspire some more interesting ways of presenting these beauties.*

Acceptance

Peace Lily: *Looking more like a spacecraft in deepest space this is an unusual abstract portrayal of the Peace Lily. The magnification of the water drops highlight the wonderful structure of the spathe, which is the hood like structure that looks like a single petal or perhaps a white leaf. I would have liked to see the crop just a little tighter, but nevertheless this a fresh and original view that shows something quite common in an exciting way.*

Honours

Black Bread Mould: *With no punctuation in the title, I was unsure whether I should be reading 'black mould on bread', or 'mould on black bread' – either way this is a distinctly abstract presentation for something as common as bread mould. As a scientific rendition of mould, or an example of pure macro photography, this image falls short. I, however, can imagine a tale of intrigue; a fog bound black forest, sitting in a deadly poison swamp. I like the way the focus is on but a few of the waving sporangium, intent on their own form of reproduction, a story illustrated in a clever composition that uses just the lower third of a panorama format.*

Merit

Big Red: *A red stone, pumice perhaps, sits atop a piece of weathered, broken wood; maybe an old support of a pier. Whilst normally attracted to images with some grittiness to them, in this case both the wood and the stone feel over-worked to me. It is as though you have over sharpened or perhaps overused the high pass option in Photoshop. The background, despite being mostly out of focus, is still identifiable as multi coloured river stone, but the bright lights of the bokeh determinedly pull my eye away from the subject. Photography is about expressing an idea, or recording a memory, or perhaps telling a story. For me, this image does not engender any of the above. The smooth rectangle of the stone, does add a counterpoint to the jagged edge of the wood, and perhaps that is what attracted you to this scene.*

Acceptance

Icon of The Nevis: *To stand in someone else's shoes and create your own original shot is both challenging and rewarding! This is a tighter crop than the one I have seen before of this iconic tree. The central and dominate view of the tree, ablaze with autumnal colour ensures that the tree is the story. What we know to be the vast surround of earthy grassland is rendered less significant, and the erstwhile towering mountain is shrunk to a mere backdrop by this perspective. Thank goodness, no farmer has tidied up the fragmented twist of barb wire and leaning waratah standards, nor removed the coils of barb that serve together to neatly triangulate the grassland beneath the tree. Most enjoyable.*

Honours

Abandoned: *Looking into this image is a little like peeling an onion – there are many layers. The empty chair sits uncomfortably just off centre. The faded tiles in the foreground dwindle to oblivion as they are buried under the dirt and grime of ages past. I find my eye wondering around this image, absorbing the plethora of supporting detail. I mentally roam around worn mould encrusted concrete, broken windows, and the distressed skeletons of two lights, aware that even with this bounty of detail I am always and inextricably lured, back to that chair. A compelling story.*

Honours

Look Through My Window, Brooklyn: *What a great story! It is raining outside, and we can sense the frustration of the author as he forces the window to its extreme of 'openness'. The courtyard is empty of people, but awash with evidence of their presence. Portrayed here in a gritty monochrome, I find my imagination painting in the colour; I can see the ugly white, orange, red, yellow, blue of the tags, littering this space with copious confusion. The empty cups, empty pots and planters, one lone bottle and the empty container of cashews line the windowsill, giving the image a base, a sense of the solid, and we are transported out into the world of the open window.*

Honours

This is fun: We each could perhaps take the example of this dog, and practise frolicking with such 'gay abandon' (in the old sense of the word). The monochrome treatment is effective, and if you shut your eyes you can feel the sea breeze and smell the salt laden air. Whilst nothing is really sharp in this image, neither is it really blurred; I was going to use the word soft, but that isn't right either. I finally settled on painterly as my description, it is as though the author has used both a wide brush and a very tiny single hair brush to record this moment of unbridled joy.

Honours

Want a bit of help, Dad: *Photographed with the sense of the onlooker, this is an image that depicts a father and daughter (I think) building sand castles; and as often happens in these situations, Dad's building prowess overcomes that of the child, hence the clever title. There is a sense of time and place here, with the author of the image recording a landscape, or seascape in this case, with the people a mere addition. As a result, I feel a tension as to what the message really is. If it is about the obvious story of father and child I think the author could have moved in closer, whether literally or by cropping; it would still have been a tale of building a sandcastle at the beach. If however, it is a story about how humans interact with their environment, perhaps the shot should have been wider, and the people less significant in the frame.*

Merit

The Gruesome Twosome: *Coming from a family blessed with a number of 'red heads' (although not similarly blessed myself) I am seriously impressed with that red beard! A fun image of two people having a fun day. Good engagement and great eye contact with the photographer. This will no doubt be a fantastic memory for the couple and I hope they have had the chance to see the image. A little too closely cropped for my liking; and yes, I can hear you say that if you had stepped back a little I would have complained about the distractions of the background! An image that made me smile, which is good.*

Merit

Great Grey Owl (Strix Nebulosa): *Not being a nature photography aficionado, I had to look up a little more about this wonderful owl. Found in the Northern hemisphere, the Great Grey Owl is the world's largest species of owl by length! The owl is pictured here perched, and with one eye and its beak visible. Beautifully sharp, the detail on the feathers is gorgeous. I would have preferred to see the rest of the owl's tail, and I find my eye searching the edge of the frame hoping for that detail to magically appear. The background is nicely out of focus, but I feel that in comparison to the owl it is a little bit bright and over saturated, and ends up inflicting a dominance over the main subject. This is certainly a bird I would love to have the opportunity to photograph!*

Merit

Charlize: *What a cutie, and what a crop of blonde curls! There are three people in this scene, I suspect mum and dad, with little Charlize peeking out from between. I like the monochrome, it simplifies what could have been a complex and thereby cluttered composition. To me this isn't a happy moment, the wee girl looks unsure; shy, apprehensive, maybe a little frightened. I wonder if the author would like to consider a crop above the girl's arm – there is a tension in her arm that I think detracts from her soulful eyes. A striking and thoughtful portrait.*

Merit

Gerard, French Bulldog: *Meet Gerard, the French Bulldog! Central in the composition, Gerard certainly grabs your eye. Sitting amidst the grasses, Gerard is fully engaged with the photographer, ears erect, eyes alert and his delightful bulldog nose lifted and wrinkled over his rather uneven teeth. I like the sympathetic natural palette of pale greens and browns, but I can't help but wonder if there is just a little too much of it on show and would like to suggest that the author considers an even crop off both sides to give Gerard a little more presence in the frame.*

Merit

Polluted Sun Dial: *Top marks to Nelson Camera Club for original titles. This image is simple, powerful and effective; the message here is one that feels a little like being hit over the head with a brick. Perhaps the Green Party might like to pay to use this in their next campaign!*

Honours

Black Swan with Cygnets: *The parent swan appears to have just lifted his/her head out from a spot of under-water grazing; the curve of the neck is artfully entwined by a piece of water weed, and there are still droplets of water dripping from its beak. Of course, the two cygnets are gorgeous, what babies aren't? In an ideal world, a small amount of separation between the cygnets would make for a cleaner composition. To alleviate the not quite perfect composition the author could consider a slight lifting of the shadows slider to brighten around the eye the near cygnet. Regardless of some minor imperfections, you can't look at this image without affecting just a little smile.*

Merit

Drummer girl: *An impressionist style image, with what appears to be a texture overlaid in post-production. I like the way this story has been told. We have a nonchalant crowd as a background; it is a warm summer's day and the spectators seem relaxed, but not particularly engaged with the performers. The trio of drummers are really just about their business, and we sense that the unifying bond is the music, rather than any overt sense of camaraderie. The pretty girl in the foreground, is clearly the main subject, both by her placement in the frame and the fact that her face is the most evident. The overall edginess of this image serves to both disconcert and enlighten.*

Honours

Hydrangea: *This painterly portrait of a vase of hydrangeas, sits centered in the frame. I feel conflicted about the treatments applied; mixtures of reality (the stems in the vase), and Impressionism (the blur of the blooms). In the vase, I can clearly see four stems, but logic is defied when I can only make out three blooms; multiple exposure at play perhaps? I like the 'looking through frosted glass' effect, but I find the application of the patterned blue texture perplexing. Why does it appear as though the blue colour is brushed out around the vase? For me, not a successful journey into artistry, although I very much appreciate the obvious attempt at creativity.*

Acceptance

LOOK OUT: *The fact that the title is in capitals suggests to me that something untoward is about to happen. My first instinct when I opened this image was to ask why the horizontal of the road was not straight, then I saw the 'SHOUT' in the title, and realized. This is a lovely panning shot of this happy girl, her face adorned with stick-on tattoos, dressed in gum boots, and a Swandri; country clothes. I like the motion blur of the wheels reinforcing the idea that she is gleefully heading towards who knows what. A little bit extra on the right-hand side of the frame might have added to the story by giving the girl room to move in to.*

Merit

Beauty is simple: *A favourite flower of mine, this purple cosmos sits centred in the frame, surrounded by bright green out-of-focus vegetation, and held in place by a very dark green vignette. For me, this image sits somewhere between not sharp enough, and not blurred enough. My preference is to work the blur to such an extent that you are thoroughly enticed into the very soul of the flower by the counterpoint of absolute sharpness. I am uncomfortable with the portrait format of this image, particularly as I can find the stem on the left-hand side, which makes me want to turn the image on its side, counter-clockwise and into a landscape format. A further small crop off the right-hand side, puts the flower onto a third, and seems to give it a sense of the dynamic, a feeling as though at any moment the wind will blow this flower into a dance.*

Acceptance

Nature's Violin: *An imaginative title, and one that I can identify with. On the impressionist spectrum, the intentional camera movement has, probably by happenstance, produced the look of a violin neck. With imagination running wild I can sense the aura of sound, harmonics pushing their way into the atmosphere. A pleasing palette of earthy complimentary colours is enhanced by the jewel like sparkle of dew. Well captured.*

Honours

History of Isel House: *Not coming from Nelson, I hadn't heard of Isel House; fortunately, Google informed me that it is "...one of Nelson's finest house experiences, set in a picturesque English-style park". A steady hand has enabled the author of this image to create effective straight lines in this zoom-burst effect abstract. These lines cleverly draw the eye into a vortex of black emptiness at the centre of the image. I like the colour palette; particularly the oranges and greens of the foreground – originally beds of flowers perhaps? Creative and challenging as an image, this is not something I would have on my wall, I suspect I may tend towards madness looking at it – never-the-less cleverly and imaginatively well done.*

Merit

Chicago: *I enjoy night photography; perhaps I am just a child at heart and love the twinkle of lights! The author has created an image of vast proportions. Towering high rise buildings dominate the left of the frame; whilst multiple bridges sit quietly on the right. Gorgeous light trails extend through the lower portion of the image, straight red lines and longer white lines of head lights, but for me the curved white lines found at the bottom left are the best of all. The towers in the distance are a little soft, and perhaps a smaller aperture could have been used. For me however the demonstration of scale is all powerful.*

Honours

G&SWR *I had to look this up – The title refers to the Glasgow and South Western Railway, and clearly this is a model of one of their locomotives. Successfully panned, the author has sharply frozen the body of the locomotive, whilst blurring the background. He or she has also selected just the right shutter speed to show the motion of the train wheels. I like the glimpse we have of the train driver, although for added context I think I would have preferred to see a little more of him.*

Merit

A GRADE PRINTS

Just a note, these prints are without exception beautifully mounted, well done!

Forked View *If by the title a 'Forked View' you meant to confuse, you were very successful. I think this is either an image photographed so that the main body of the fork is a reflection, or the tips of the forks have been overlaid in post-production and placed at the base of three forks; but that is just guessing. I do like the diagonal presentation, and I think the conversion to black and white works. I would have preferred a simpler image without the confusion of those tips. Take them away and you are left with a potentially dynamic, edgy interpretation of an oft photographed subject.*

Acceptance

White Lace 2 *The flower is nicely sharp revealing a lot of fine detail. Rather too closely cropped for my liking, I would have preferred some breathing space around the edges. I didn't at first see the 'White Lace' alluded to in the title, the flower is somewhat dense to be viewed as lacey; then I realized that it did resemble a lace doily (in fact my late mother produced any number of these, and they still inhabit many of my household surfaces). I was confused by the way this image has been presented; I think the flower has been deliberately desaturated, whilst the mottled background has been left as a range of greys, blues and pink tones; a combination that in the end did not sit comfortably with me.*

Acceptance

Reflections (abstract) *Reflections are a weakness of mine, I often find myself drawn to them; they are so imbued with mystery. This is abstract, it has the feel of one of those ink blot images Psychiatrists like to show to their patients. I could guess at the origin of the lines, but that really doesn't matter. Six heavy black vertical lines, starting at the top of the image zig-zag their way downward. They are intersected by other lesser waves, reminiscent of the diminishing fluctuations of electrical energy. A focal point you ask; no, there isn't one, perhaps we could say, there are many. Each time I consider this image I feel different things, which for me, is a good thing.*

Honours

Sea wall (abstract) *A snake-like stream of water meanders upward and out of the frame. It intersects with heavily shadowed beams of concrete, a sea wall. The image feels cold, and to me is forlorn; I am anchored into the front of the image held there by the weight and tension of those shadows. Is there relief in the ribbon of light – possibly, but the diminishing lines end nowhere and my eyes journey is blocked. Abstract imagery is about the theoretical, the intangible, it should be nonrepresentational, figurative. For me there is too much reality in this image to feel that it could be truly described as abstract.*

Acceptance

Road to the Clouds *How I love big skies! The wide angle of view, and the placement of the land taking up less than a quarter of the image does force the viewer to the expanse of a lovely blue sky, shattered with a wonderful formation of cloud. The road mentioned in the title is centred at the base of the image, and whilst not leading to the clouds, it does take you on a journey around the lake. It is unfortunate that neither the landmass or road is sharp, and as a result the foreground is left rather mushy looking. A smaller aperture (f9 or above) could have corrected this at the time of taking.*

Acceptance

Steam Power *The slower shutter speed has given this capture a sense of movement, whilst a steady hand has left the balance of the engine pin sharp. A monochrome image that is well presented in a black cored mat, the overall print has a sense of the solid about it; something you might expect of an image of a steam engine. As I sit and ponder this image I find my eye flitting about; should I look at the bolts, should I admire the cogs, should I look at the central drive, or should I look at the blur? I couldn't decide. I wanted to see the rest of the blur at the bottom, and I needed more room at the top. For me the sense of movement contained in this image was just too constrained, I needed more space.*

Merit

Burning Down The House *The framing of this image nicely draws my eye through the windows; you cannot remain on the outside of this room. The charred black window frame speaks of a past fire, and the colours of the sky behind reinforce the idea of the flames. The title refers to 'The House', and this is where I come unstuck in my interpretation. To me this looks more like a burger bar or fish and chip shop; perhaps the people's house was above, or perhaps I need some additional local knowledge?*

Merit

The crickets on a knife edge *This beautifully detailed insect does indeed seem to be sitting on the edge of a knife! I love the colours; bronze, gold and metallic green, all set within the panorama format, against a pristine white background. The choice of a black mat is the final touch. Most enjoyable.*

Honours

Wild Wave *I hope you used a zoom lens for this shot, otherwise you may have been mopping yourself off, along with your camera gear! I like the tension engendered by the straight horizon and the diagonal of the chain fence; it gives me a sense of driving by, of observing a wild action, but not actually being endangered by it. The wave is fantastic, it consumes the left of the image, but continues as a frothy addition across the entire width. The reflections of wave, and the posts of the fence add yet another visual dimension. This image is beautifully printed on matt paper and well presented in a seamless white mat.*

Honours

Sailing Tasman Bay *A happy image, the lady is smiling, the man is relaxed. It is a marine blue day, we know the sun is shining! The use of multiple exposure adds another dimension to this story, giving it a slightly dreamy look, as though the author is reminiscing; a moment now gone, a joy filled memory of the past.*

Honours

On your marks *I would love to see the GoPro images taken by the rider on the left! We have three young motocross riders, waiting at the start line; all looking to the right in anticipation of the starter's gun. The light has a strong contrast to it, and their faces are all but obscured by shadow, and visors – the one boy without a visor has his eyes shut. I believe that a successful sports image needs to evoke emotion by action; or, by demonstrating a moment around the action. This image to me has a sense of waiting, but that is all, no real tension. Perhaps the shot could have been taken a few moments later, when all three are engaged with the start.*

Acceptance

When the heavens open up *This must have been a spectacular sight to behold. The sun seems quite high in the sky, and there is the barest hint of blue in the top left hand corner. Shot towards the sunlight, the foreground has become a silhouette, but there remains a small amount of detail on the mountain on the right. The rays of sun have just touched the shore, whilst turning the trickle of water into ribbons of silver. For me, the near complete loss of detail in the foreground blocks my entry into the scene, and whilst I know that the sun's penetrating rays are the story, I am left with an overall feeling of murkiness, that contradicts the intended narrative.*

Acceptance

He Loves Water *I really like this image! Well placed in the frame, bordering on psychedelic, the heavily saturated colours, and over emphasized detail create a modern look that would suit a contemporary exhibition. Yes, there is banding around the hair of this shaggy creature, but in my view this is part of a great effect!*

Honours

Happy Housewife *The title tells me this is a happy woman – or are you being somewhat facetious? I like the women's reflection in the mirror and in the glass cupboard front – a very nice detail. The cutting out of the woman is mostly well executed, although the hair and particularly the outline around her legs could do with some more work. This portrayal of a screaming woman speaks to me of absolute and total desperation – borderline madness! You have set a scene of urbane normality, and literally turned the subject upside down, successfully conveying multiple messages about the pressures incumbent in modern day life.*

Merit