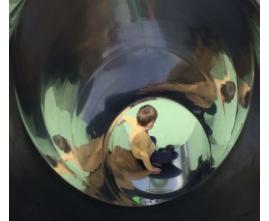


GRADE	OPEN>TITLE	COMMENTS	Pts	IMAGE
A	FIRE IN THE SKY	Imaginative view of this scene which immediately drew my eye through the image. I wondered if waiting for the two people on the bottom right hand to leave and cropping in slightly on the left to eliminate the drainpipe would have removed some distractions. The image is well exposed throughout and the angle of the shot is aesthetically pleasing. This is an image that made my eye follow through the scene to the story and I enjoyed the playful integration of the wall. <b>HIGHLY COMMENDED</b>	13	
A	FROSTED	The author has captured some delicious detail in this image. To my thinking it could do with a slight boost in exposure, something easily done in post-production. Crisp detail in both the stamen and the ice crystals. White point is set well to let the colours pop but showcasing the clean white of the petals. Well placed in the frame with appropriately soft and dark background on which the flower can be seen as the hero. <b>HONOURS</b>	17	
A	OUT ON A LIMB	A gorgeous colour palette in this image with the subject beautifully crisp and sharp. Excellent detail in the plumage, eye and beak. The branch upon which it is sitting is well presented and drops off nicely into the background. The background is exquisitely coloured and soft. Well done. <b>HONOURS</b>	20	
A	REFRACTED	I don't know how this image has been created - whether it's a flower or similar reflected from above or seen below through the water but it creates an intriguing image with a terrific colour palette. The drops are well captured and their placement makes for an interesting image to move one's eyes through. I found my eye a little distracted by what appears to be some moire patterning in the water, particularly in the front half and in my opinion took away from the image. <b>COMMENDED</b>	12	

B	DEVILLE	<p>A great fantasy story unfolding here. The author has done an excellent job of capturing all of the important details through controlled depth of field with elements such as the catchlights in the eyes, eyelashes and the rings in the nose all sharp. I quite like that the arms in the front of the image have the patterns visible with a degree of softness which then prompts my eyes to wander further into the image. My only suggestions would be to have left some additional space at the top of the frame to incorporate all of the horn on the right hand side along with a little breathing space and to take a little of the colour out of the background which I think would help the subject 'pop' within the frame. <b>HIGHLY COMMENDED</b></p>	14	
B	LANDING	<p>The combination of the bird within its environment is what makes this image for me. There is clear detail evident throughout most of the bird, however I think the focus drops off a little too quickly and this means some of the plumage starts to be a little blurred. Reducing the whites or exposure beneath the chin and on the top of the neck would also enable the detail in these areas to shine through. I did find the white specks on the left hand side in the background somewhat distracting and which could easily be resolved with some cloning or healing in post-production.</p> <p><b>COMMENDED</b></p>	12	
B	MYSTICAL CASCADES	<p>Lovely detail in the main subject of the waterfalls as seen through this opening in the forest. The slower shutter speed suits the image well, both in terms of the focus area as well as the water in the foreground. I do wonder if cropping a little tighter on the left hand side might remove what strikes me as a distraction of the trees in the foreground and in shadow. It's clear where the author wishes viewers' eyes to focus and flow through the image. The greens are verdant and the image provides great detail in key areas of interest.</p> <p><b>COMMENDED</b></p>	12	

B	NZ CLEMATIS	<p>This image of the clematis really highlights the delicacy of its parts and there a subtle and well controlled range of detail throughout the image. The subject is well placed in the frame. One suggestion I might make would be darken or burn the leaf/leaves in on the lower edge to ensure they don't draw the eye. It strikes me as an image that the author has consciously and successfully balanced both the minutiae of the structure but also the overall sense of a flower.</p> <p><b>HIGHLY COMMENDED</b></p>	16	
C	BURKE STREET JETTY	<p>I like the way this iconic Melbourne location has been captured by the photographer from a position that is not usual for this spot. For me the low angle works well for this image. The depth of field used picks up the details of the marine growth on the piles and the distant structures in the bay as you are drawn down the gap between the piles. I do not mind that the foreground is a touch soft as that adds to the dominance of the old pilings in the image. Is your horizon straight...?...for me it feels like it has a slight tilt up at the right side. The vertical lines of the piles are countered nicely by the shadows they cast from the low sun angle. A longer exposure has been used to good effect to smooth the sea surface and bring out some of the bottom textures under the water. Well done.</p> <p><b>HONOURS</b></p>	18	

C	CHILLY DIP WINTERTIME	<p>It is fun albeit impossibly difficult to capture birds splashing in water as there is so much to consider in terms of the action. In this image the bird is not clear or in sharp focus due in part to the shallow depth of field. The focus on the water drops is only at the front of the image so I suggest you could try a larger f-stop for these types of shots to get a deeper depth of field. I wonder if you have another shot where the front of the bird is facing the camera - the rear end is never really flattering for any model. I find the large area of bright green at the top of the image doesn't add to the image and is distracting away from what should be the point of interest. I like your title to the image giving us an emotive connection to the image. <b>MERIT</b></p>	8	
C	DOWN THE RABBIT HOLE	<p>The photographer has captured the child at the end of a slide at the playground. There is a pleasing feeling of peeking into the top and checking all is well down there. With images like this you could have many different crops – I do like the slightly tilted effect the crop you have chosen gives as it adds to the story of the playground. The reflections on the inside of the slide give a nicely dramatic effect to the image which is enhanced by the colour palette in the slide surfaces. <b>HONOURS</b></p>	17	

C	INSPIRED	<p>What an interesting portrait of a young child in a low light setting. This image shows how important lighting is to give shape and definition to the subject. In this image we have two halves with the black shadows separating the image into sections I find the image feels unbalanced because of this. The soft light from the wings at the left of the image gives an almost ethereal sense to the model and provides just enough for detail in the hair. Contrasting this, the light from the right is much brighter. Perhaps repositioning and diffusing the light source to provide more light at the top of the head and on the right side of the face would provide more balance as well as reduce the highlight spot in the eye. In images with pastel tones, pin sharp aspects can be a distraction, which the photographer has handled well.</p> <p><b>HIGHLY COMMENDED</b></p>	14	
C	PINK SPEEDOS	<p>Looking at this group of gentlemen on what is clearly a cold day, the image took some time to take in the story of a post training dip in the lake. All eyes are intently turned to a point to the right, and you can almost feel the shivering. The subject, as the title states, has been captured by the photographer mid-stride while all others are standing still, and the pop of colour from the speedos amongst the dull and darker colours in the image effectively identifies the subject. An interesting street or photojournalism style of photograph</p> <p><b>COMMENDED</b></p>	12	

C	PLAYGROUND GEOMETRY ENTRY	<p>I enjoy the strong geometric shapes and textures that set the scene for this abstract look at a common facility. The details in the sweeping curve of the timber planks anchor the bands of ground surface colours that cross the image left to right. The diagonal tones of the slippery slide serve as a backdrop entering the image from the top right drawing the eye down to the vertical shapes on the right third. The image has been exposed to control the highlights of the bright surface of the slide which leaves the other colours a bit flat. I suggest that a touch of the saturation slider in post would add some impact to the colours and enhance the overall image. I like that in telling the story of the playground, the photographer has included the different elements of shapes, textures, lines and colours. <b>HIGHLY COMMENDED</b></p>	15	
C	SPARROW COMPETITION	<p>The detail in the bird and the stump has been well captured by the photographer. The feathers are sharp and there is a fine catchlight in the eye of the bird. In my opinion, the width of the border could be reduced to lessen the lightness impact of the overall image. The bird has been made the dominant feature in the image by the central vertical positioning of the subject. The selection of an aperture that softens the background while retaining sharpness in the bird emphasises the bird as the hero of the image <b>HIGHLY COMMENDED</b></p>	16	

C	TUI	<p>Aren't the Tui's in the cherry trees at this time of the year as they gather the nectar before the season ends a wonderful sight? Understanding the controls of your camera is so important in capturing the moment. In this image the plane of focus is slightly in front of the bird which means the bird's body and head are out of focus. A higher f-stop in either Manual or Aperture modes would provide a longer field of focus and give you more chance of getting the Tui sharp. The Tui throat feathers, or Poi, always provide a challenge, being white, so you need to be careful not to over expose that area and have no detail. Where there are shadows from the branch on the body and it is fully black, perhaps try lightening this in post to bring out some detail. I would suggest cropping the image down the left side and a strip along the bottom to remove the additional branches and thereby providing space to the right that is less busy. I enjoy the way your blue sky forms a perfect background to the happy Tui. <b>MERIT</b></p>	8	

GRADE	SET>TITLE	COMMENTS	Pts	IMAGE
C	BUZZING AROUND	<p>To me this tells the story of two children who have perhaps been interrupted and called inside by a parent, evoking memories of many similar times as a child. The random coiling of the pull strings adds to the story of them being dropped in response to a call inside. The photographer has used depth of field to isolate the bees as the subject from the rest of the image and they are contained in the darker area of the stone wall adding to their impact. The back of the left bee is a touch soft and has a patch of distracting highlights and I find the yellow flowers in the background draw my eye away from the central subjects. These could be toned down in post. I like the softness of the band at the top of the image that creates separation from the subjects.</p> <p>Overall, a well-thought-out image. <b>HIGHLY COMMENDED</b></p>	16	
C	EARLY MORNING EWES	<p>The warm colour palette of this image has set the early morning misty scene on the farm with a beautiful halo effect around the ewes and the cobwebs on the fence line. You have given yourself a challenge taking an image directly into strong sunlight and here the bright band of mist through the center of the image pulls the eye away from the subjects, as does the area of trees at the top of the image. I feel this area could be toned down in post or alternatively, the top half of the image could be cropped out, leaving the two ewes as the dramatic focal point of interest in this image. I do like the colours graduating from the yellows in the mist to the dark oranges around the ewes captured in this image.</p> <p><b>COMMENDED</b></p>	12	

GRADE	SET>TITLE	COMMENTS	Pts	IMAGE
C	EGG TWINS	<p>The photographer has seen an impromptu opportunity to capture the last two eggs in the carton. I hope the recipe didn't call for three. The Set is "A Pair", and while the egg in the foreground is sharp, its "twin" behind it is soft. A higher f-stop would have lengthened the depth of field and bring the back egg into focus with its partner in front of it. This would also help in controlling the highlights from light surfaces like the carton surrounding the eggs. To me the black area at the right of the image does not add to the story and I would crop this out. I like the way the photographer has kept the darker area at the bottom of the image, it adds to the story of peeking in the fridge at the last two eggs left in the carton.</p> <p><b>COMMENDED</b></p>	10	
C	FLAGS FOR JUBILATION	<p>The celebration of all things British with two flags placed on the thirds and suspended from two taut horizontal wires provides a strong pattern of shapes, lines and colours. The blue and white background of the sky is carried through to the flags where the punch of the red lines of the Union Jacks establishes the flags as the point of interest in this image. The flags are in focus and the exposure for the colours against the softer clouds in the sky has been handled well. A simple and pleasing image from the photographer.</p> <p><b>HONOURS</b></p>	17	
C	HI HO HI HO	<p>This is a creative approach to two fellows in the garden ready to go to work. The monochrome treatment can be tricky especially when the lighting is harsh or not balanced across the image. The set subject is A Pair and here we have one of the pair in focus and the other not in focus. This could be addressed with a higher f-stop to give more depth of field and bring the righthand fellow into the subject theme. I suspect the photo was taken in bright sunlight as the details in the daffodils and on the surfaces of the two fellows are lost through being over exposed. Perhaps taking the image again when there is some shade from the sun on the subjects would enhance what the photographer has seen as a good concept for this theme. <b>COMMENDED</b></p>	9	

GRADE	SET>TITLE	COMMENTS	Pts	IMAGE
C	KNOCK TWICE	<p>Who's there? At first this seemed to be a mirror image of one door knocker, the symmetry being so strong. Then out came the detail in the wood and fixtures captured by the photographer showing this to be the centre of a very ornate double door set. The colour palette has a symmetry across the textures and surfaces countered by the strong patterns of the studs and the brass door knockers, including the details such as the eyes in the knockers. The central vertical line of the join in the doors is mirrored by the vertical lines of the grain in the timber that has been captured in detail by the photographer. It leaves the viewer wondering what stories lie behind this entrance. Well captured. <b>HONOURS</b></p>	18	
C	OLD TIMERS REFLECTING ON THE PAST	<p>The photographer has seen the historical nature of these two buildings and has composed the image to tell the story of the old settlement at the side of the creek. The central subjects loosely framed by the flax bushes are reflected in what could be the Mystery Creek. This is a small resolution image and its reproduction on high-definition monitors was limiting. In my opinion the grey track travelling across the image in front of the buildings is a distraction and perhaps if taking this image again, a lower camera angle would blend the grass areas to reduce the visual impact of the track and enhance the reflections as well. Is it possible to clone out the Europa sign at the right? I find it draws the viewers' eye from the central subjects. I like the area of smooth water where the reflections of the buildings are quite clear, and this pleasingly fades into the ripples from the wind. <b>COMMENDED</b></p>	10	

GRADE	SET>TITLE	COMMENTS	Pts	IMAGE
C	PAIR WAXES PERCHED FRAMED	<p>Bird photography has its challenges, and the photographer has met them in this image. The two Waxeyes perched on the branch with a leading diagonal to the upper right draws the eye from the lower bird to the top bird. The catchlights in the eyes of both birds and the details in the feathers have been well captured. The soft colours of the plumage creates separation with the blue sky clearly defining the birds as the subjects of the image. I feel the wider border tends to lighten the image and could do with being reduced to a small white edge to contain the image. Well seen and captured.</p> <p><b>HONOURS</b></p>	17	
C	PUNK WITHOUT STEAM	<p>The photographer has done well to capture the detail of the moment, especially with the hair and the glasses. I was not sure if the subject for the theme was the hands or the glasses and the title did not help me there. When entering a “theme” subject, it’s a good idea if the image clearly aligns with the theme. The detail in the hands and the face has been reduced due to the bright lighting from the window or overhead lights. This could be addressed by some highlights adjustments in post or using a form of diffuser. When centering a subject in an image, care should be taken to ensure the background does not compete with the subject. I find the dark circle in the background to the right above the bright white speckled cord are both distractions. I like that this looks to me as a fun time for the model and the photographer in coming together with this concept.</p> <p><b>COMMENDED</b></p>	10	

GRADE	SET>TITLE	COMMENTS	Pts	IMAGE
C	QUEEN STREET IN AUGUST	<p>We certainly have pairs in this delightful street image of downtown Auckland. From a pair of trees on the left, past the pairs of people on the pair of benches to a pair of pedestrians off to the right, the photographer has chosen well for this subject. The image has been exposed well with lighting controlled for the conditions. I don't mind that the focus in the image is a bit soft as that is an acceptable standard in street photography. The horizontal aspects of the benches and pavers to the vertical structures of the posts and buildings take the viewer on a journey through the image. Perhaps a crop off the top to remove the slightly distracting sign would allow the viewer to follow the leading shapes of the buildings to the vanishing point further up the street. There is plenty to look at which for me, is the strength of this image. <b>HIGHLY COMMENDED</b></p>	15	
C	STARS AND STRIPES	<p>The placement of the boots, while probably staged for the image, evokes a feeling of being casually kicked off after a day of wearing them around. The mood created by the well-worn texture of the boots has been captured by the photographer, telling the tale of many hours of use. They look very comfortable to wear. The clever leading lines caused by the placement of the boots leads the eye to the top of the left boot and then to the detail in the leather. The background has a neutral tone and the depth of field used provides separation and allows the boots to dominate the image. A good creative image. <b>HIGHLY COMMENDED</b></p>	16	

GRADE	SET>TITLE	COMMENTS	Pts	IMAGE
C	TRACTOR TREKKING	I see these two tractors and a tree stump could be an example of rural life in NZ and the two tractors do meet the theme of the set. The dark tones of the image in my opinion don't add to the image but rather make it dark and underexposed, resulting in limited details being brought out on the tractors. Even though the image is in a shadow, there are lighter areas in each of the corners perhaps indicating there was more light available. Or is it a light vignette? I also feel the image is soft and would benefit from using a tripod with a slower shutter speed to improve both the lighting and the sharpness. With the toys positioned on angles that lead diagonally from left to right and the central stump acting as the anchor holding them together, the photographer has composed the image to show how robust tractors be, even toy ones <b>COMMENDED</b>	9	
C	TWO PEARs	A wonderful play on the Set theme. The lighting has brought out the colour of the two pears that are leaning into and supporting each other to create a sense of a pyramidal structure. The area of black to the left of the subjects does not add to the image in my opinion, and this could readily be resolved by using a square crop with the subject in the centre. This would draw the eyes to the centre and hold them on the subject rather than looking into the left to see what is there. The photographer has set up a moody scene that reminds me of the old world Masters that would fit well in a still life genre. There is a hint in the foreground that shows the surface they are supported by which gives a sense of structure to the image. The white frame is a nice touch in finishing the image. <b>HONOURS</b>	17	
		<b>Video will start playing You are done</b>		