



















Results – Nautical Trophy – 21.17 – August

	<p>01 Winter Sailing In Whangarei Harbour</p> <p>I think this is a strong composition that tells the story of this yacht on the Whangarei Harbour. The focus and the detail is on the yacht but then my eye went past this and I went wow, suddenly there was perspective. The power of a telephoto lens has been used well to capture not only the yacht under power but also adding mood and drama by subtly including the local landmark appearing out of the mist in the background. The elements have been arranged perfectly within the composition to portray the essence of this location during the winter.</p> <p><i>Honours</i></p>
	<p>02 Holding On Tight</p> <p>The moment has been well captured through perfect timing, the feeling I got from this is, 'I'm glad that's not me'. The perspective obtained by using the telephoto lens has added compression, emphasising and adding to the drama. I suggest that the image could have had a bit more work done on it in post-production. In my view the whites are too washed out, by pulling the highlights back and adding some more contrast would have added to the drama in this scene. The placement of the orange rescue boat with the jagged cliffs behind is a very strong element within the overall composition. <i>Accepted</i></p>
	<p>03 Securely Knotted</p> <p>The texture and complexity of the knotted rope helps to tell the story within this composition. In my view the composition could have been stronger had the photographer concentrated on the main knot, by eliminating the space below the main knot and excluding the ring and rope in the background. I think this composition has just a bit too much information in it. The strong elements are the main knot and the ring. Placing the ring in the top left corner has worked well and I think this would have been complimented had the rope gone out through the bottom right corner, with a crop off the bottom. The focal point has been really well managed, the knot and the rope are tack sharp where they need to be.</p> <p><i>Accepted</i></p>
	<p>04 Up We Go</p> <p>Once again timing is everything, well caught, the action has been nicely frozen at exactly the right moment. In my view this image is slightly overexposed, everything appears to be a little bit washed out. With a loss of detail in the whites. I suggest having a play with this using something like Light Room, pull the exposure back a bit, and set the whites and the blacks correctly, this will punch up the contrast and add the detail back into the whites as well as getting the other colours to pop. The placements of the elements within the composition and the square format is very strong. <i>Accepted</i></p>
	<p>05 Under Sail</p> <p>It looks like every stitch of canvas has been hoisted on this yacht. In my view the photographer hasn't compensated for the very bright white light being reflected off the sails, as a result the detail that I would like to see has been blown out and lost. Perhaps this could have been corrected in Post-Production, I'm not sure; often when the whites are completely blown out like this the detail cannot be recovered. I think the placement of the elements within the composition have been well handled, there is some nice separation between the tops of the masts and the background shore line. <i>Not Accepted</i></p>
	<p>06 Floating Around</p> <p>I like the simplicity and the feeling of tranquillity that this image portrays. I think the subdued lighting helps to create this mood. The dingy has been nicely placed within the image, creating a very strong element, the symmetrical dark lines of</p>

	<p>the boat add to this element. The slight shadow falling towards the camera from the boat just adds that nice extra dimension. <i>Merit</i></p>
	<p>07 Sails Set I looked at this for quite a long time, the strong elements are the three triangular sails set against that big moody sky. In my view the toning of the image doesn't quite work, I think this has just been slightly overdone. I think the idea was correct as it gives a nostalgic feel to the story. I suggest that the oranges and reds need to be pulled back quite a bit, just to make the toning more realistic while maintaining the desired dated film effect. The rigging on the left and the space on the right adds some nice tension into the composition. <i>Accepted</i></p>
	<p>08 Abandoned In The Mangroves I think that this composition works quite well, the placement of the boat adds a strong dimension, the space on the left with the channel leading in behind the greens of the mangroves balances the overall composition. The flat lighting and fading colour adds to the feeling of neglect of this dinghy. The water inside the hull completes the story. <i>Accepted</i></p>
	<p>09 A Real Old Timer I liked the feeling of looking through a port hole at this old timer. This effect appears to have been created by a slightly darkened vignette, it is subtle and non-intrusive. The weather on the day also helps to set up this composition. The boat is predominantly placed on the bottom right third, this is a strong element, the low hanging black clouds above the background hills add to the mood. In my view the dwelling above the boat becomes a little bit of a distraction and I suggest that perhaps another angle could have been used to eliminate this. The detail of the neglect and age has been well captured. <i>Merit</i></p>
	<p>10 Outgoing Tide The panoramic orientation of this image works quite well. I think the beached catamaran has been placed appropriately within the composition and this adds an essential element in the story being told. I suggest that the image could do with some more contrast as it feels a bit flat and perhaps a little washed out. I think contrast would improve the blacks and punch things up a little. There is little bit of colour starting to appear in the sky and I wonder whether the light may have been more saturated with colour had the image been taken at a slightly different time. Overall, the image feels really peaceful. <i>Accepted</i></p>
	<p>11 High and Dry I always wonder about yachts that get moored in the tidal zone as they look so ungainly when the tide goes out, this being no acceptance. The yacht is placed where it should be within this composition, with space around it to tell the story about the environment where it sits, I suggest that this is what we expect to see. I think technically everything is correct with the image but I feel that as a competition image we need to see something more to add that wow factor needed to lift it into another category. <i>Accepted</i></p>
	<p>12 Lonely Dinghy I think the grey tones are a strong overall element that adds to this story of the lonely dinghy. The feeling created feels quite cold and perhaps a bit drab. The dinghy being oriented on the diagonal and situated on the bottom third are strong aspects within the composition. The layer effect that has been added I think contributes to the atmosphere but also in some ways detracts from the overall composition as my eye gets hung up on the darker areas, especially the spot just to the right of the stern. The coloured timber adds yet another key element but also helps to draw the eye to the clutter that is inside the dinghy. Artistically I think this works. <i>Merit</i></p>

	<p>13 Yacht In The Mist</p> <p>Compositionally I thought this was very strong. The yacht is exactly where it needs to be on the top right third and there is just enough definition to pick out the horizon between the water and mist filled sky directly in behind the yacht. The grey monotone adds the right feel and drama, this strengthens the overall scene. Once again, the layer effect added contributes to the mood and artistic feel of the image but watch the dark splotchy dots within this. Really nice use of the rocks on the diagonal, this leads the viewer nicely into the image to the dark vertical lines of the mast reflected in the water. <i>Highly Commended</i></p>
	<p>14 Omani Dhow Versus Superyacht</p> <p>This is an interesting juxtaposition, I also saw it as perhaps an interesting photojournalism story, if one cares to look closely at the super yacht it is clearly named. Both vessels are really well described even though we see only part of them, I thought this was a very strong aspect of this composition, we don't need to see everything to interpret what this story is about. The differences between the vessels are worlds apart, personally the Dhow appeals to me, the intricate detail of the wooden vessel, the colour, and the carvings add the magic that is that part of the world. <i>Merit</i></p>
	<p>15 Moored In The Mist</p> <p>I think the depth and the tranquillity of this image is what makes it stand out. The strong vertical lines of the masts and the mooring posts are very strong elements within the composition. I wondered about the empty space on the right but I decided that this was just as an important element as the left of the composition, I think what it does is add some tension, depth and balance to the overall composition. The touch of early morning light and colour adds to the mood. <i>Honours</i></p>
	<p>16 Broken</p> <p>I liked the detail of this rustic old hull; the image tells the story quite nicely of what was a once proud vessel that is now forgotten and is being left to the elements to quietly decay away. I suggest that the photograph may have been stronger had the image been taken in some different light, maybe on a stormy day or using that really warm light in the morning and evening, this would add some more interesting elements into the composition. Everything here is tack sharp with good colour depicting the rust and rot that has set in. <i>Accepted</i></p>
	<p>17 Harvesting</p> <p>This photograph tells the story about the harvesting of the shellfish. I feel that the image would be a lot stronger had the composition been arranged quite differently. In my view the photographer needed to take this photograph in some different light, the midday sun has left this image feeling a bit washed out. I suggest try for when the light is warmer or the weather is playing its part adding drama into the composition. The vessel needs to be lower in the composition and in this case situated on the bottom right thirds allowing space to the left and letting the hills in the background fill the middle third of the composition while the sky fills the top third. Not <i>Accepted</i></p>
	<p>18 In The Navy</p> <p>The navy vessel is but one element of this image. I feel that while the vessel has been captured, the composition of the image has a whole has been let down. I suggest that some work in postproduction would have helped the overall appearance and presentation. Try pulling the exposure back a bit and then setting the whites and the blacks correctly. Just deepening the blacks will take away some of that washed out appearance. Then add some contrast and the colour will start to standout. Lastly the vessel needs to be placed on the junction of the bottom right thirds leaving space to move into. <i>Not Accepted</i></p>
	<p>19 Hang On Mate I've Got This</p>



This is perfectly timed; the flying boat is exactly where it needs to be within the composition. I have just a few small suggestions with this image, I think the boat and the two crew are slightly underexposed, just a tweak with the shadows in Post-Production brushing this in over the boat would add a bit of punch to the main subject matter. I also think there is a bit of colour noise starting to appear through the image, this is just slight but is adding visible colour grain across the entire image, once again this could be tidied up in Post-Production. I think the noise has been caused by cropping in, quality is always compromised when an image has to be excessively cropped. The oranges set against the blues add a lot of impact, this combined with the stretch of those arm muscles complete the story. *Accepted*



20 Up And Over
I think this image visually appears to be more technically correct than the previous image, as the colour and the detail is quite crisp and sharp. In my view the boat entering the image on the right is a distraction once seen my eye goes straight to it, I suggest that simply cropping the right of the image in this case would have worked quite well, removing the distraction. The action, the colour and the detail are the really strong elements within this composition. *Merit*



21 Day of the Dome
The warm light combined with the environmental colour are really strong elements within this composition. The vertical symmetry of the yachts masts is the other key element. In my view the dome while being interesting, adds very little to the overall strength of the composition. I suggest that the bright lights just to the left of the dome have become a real distraction, I wonder if there was a better angle to take the image from to eliminate these lights. As a nautical image I think the yachts in the marina as seen here create a really peaceful serene image. The dome I think needs to be handled in a different way. *Not Accepted*







22 Special Delivery by Barge
Lovely light and reflections in this image taken in the golden hour. I really like the panoramic crop. In my view the image could be improved by not cropping so much off the top. It would be good to see the top of the masts on the yachts on the left. The delivery by barge is not the focus of the image, my eye is more drawn to the kayaker and then up the channel as that has a strong leading line. I then come back down to the Dome. I suggest a tighter crop on the right to just in front of the truck would help draw your attention to the barge and the golden dome being delivered. Overall – a pleasing image with beautiful light. *Accepted.*



23 Full Steam Ahead
A nice image of the old ship's engine order telegraph (E.O.T.) on the bridge of a vessel, this was used to signal the engine room to set a certain speed. At full steam ahead, the steamships can be expected between 15 and 22 miles per hour, how our world has sped up since then. I think less information in this photograph would add more visually to the composition, I suggest a crop off the bottom to eliminate the notice about the isolating switch would do this. The image is detailed and in focus and fits the theme of nautical. *Accepted*



24 Hanging On
Nice detail of a bowline knot to moor a boat to the cleat. In my view, the composition maybe cropped a little tightly. I think it would improve the image if I could see the whole cleat as it just looks as if this important element has been cut off. I also suggest that just a bit more depth of field was needed to keep the entire rope including the knot in sharp focus, I think the top of the knot is a little soft. Pleasing colour and a nice clean image. *Accepted.*

	<p>25 Waiting to Work</p> <p>I liked the concept of this image, I think the story about the rope and the cleat is there. I think that the image appears to be slightly overexposed, this has left the rope looking a bit washed out and lacking detail where I want to see it. I suggest that this could have been remedied in Post- Production, just pull the exposure back a bit, then set the whites and blacks correctly, this needs a big push on the black adjustment, add some contrast and then the image will come to life. I also suggest some more depth of field was needed when the image was taken, this will punch up the focus across the whole length of rope. The rope exiting the image from the top and the bottom adds some tension and perhaps adds some intrigue about the rest of this rope. <i>Not Accepted</i></p>
	<p>Sea Eagle 2</p> <p>A nice close-up view of the World’s largest aluminium yacht, the Sea Eagle 2. You’ve obviously thought carefully on the angles, the reflections from the water and the land on the boats superstructure, this adds interest and strength to the composition. Nicely exposed with no overblown highlights on the whites, which can be difficult to do when photographing such contrasts between black and white. The composition includes enough of the yacht to give the viewer context about the photograph. <i>Merit</i></p>
	<p>27 Light Up Endeavour</p> <p>Great night shot of the Endeavour lit up against the night sky. In my view, the image can be strengthened by straightening the line along the bottom of the wharf and the water. I also think the lights on the boat are overexposed, this is washing out the detail I want to see in the rigging. I suggest that this could be corrected by reducing the highlights in some post processing software. Increasing the contrast a little would also bring out the colours in the water. The Endeavour is in perfect focus and nicely detailed, but the other technical issues let the image down. <i>Not Accepted</i></p>
	<p>28 Unahi Wharf</p> <p>This composition feels well balanced, the strong elements are the whites, the overall blue tone and the predominant shape of the clouds. The mangroves on the bottom right help with the balance. My eyes follow the wharf to the boats in the distance, I think that these leading lines are also strong elements within the image. The reflections of the clouds in the water are pleasing. I suggest that the little bit of cloud in the top left hand corner is distracting as my eye gets drawn to it, cloning this out would further strengthen the image. I feel that the image is a little dark, so try increasing your exposure slightly and just pulling the shadows out a little in post processing. Overall I think the image has captured the mood at Unahi Wharf. <i>Accepted</i></p>

01 Winter Sailing In Whangarei Harbour - Runner Up (Jack Horlock)

15 Moored In The Mist – Winner (Phillip Shaw)