













## Results Salon Portfolio 2022

	<p><b>01a Standing Sentinel - Honours</b></p> <p>This upward view of a lighthouse is very striking, because of the strong lines and the contrasty monochrome effect. The darkened sky puts all our attention on the lighthouse, and the sharp details of the balcony contrast with the plainer walls below. The formal, symmetrical composition is effective. I think the subject was well seen and the final image well produced.</p>
	<p><b>01b Moody Matua O Pohe - Merit</b></p> <p>I see here a dramatically cloudy sky, and in the foreground two strong linear shapes angle upward, one white, one much darker. Below the shapes is some sort of structure, but it is so dark that I cannot really make it out. The dark clouds create a brooding mood, but the upper sky edges of the image feel too bright and tend to distract my gaze. The graphic shape of the lighter "arrow" is the main subject and is well placed to make an informal design, with a hint of extra colour toning. An intriguing image, overall.</p>
	<p><b>01c The Tunnel - Merit</b></p> <p>This tunnel seems to disappear a long way into the distance, and the tiny size of the figure at the end adds to that impression. The repeated lights and lit areas of wall make a nice receding pattern that adds to the formal symmetrical design and sense of depth. Details are not very sharp but that does not really matter for this image (and probably related to the light conditions inside). Another well seen subject.</p>
<p><b>Set 1 - H/C - Runner-up</b></p>	
	<p><b>02a Sand Dune 49 - Merit</b></p> <p>I see a brightly coloured desert landscape, brightly side-lit by sunshine, with some strong shadow areas that provide contrast and texture. Focus is sharp all through, and the vivid colour suggests the heat of the desert. I do like the lines and shapes where light and shade meet – but expanse of sand in the foreground feels too large and nearly featureless – a pity the shadow area on the right does not come further over.</p>
	<p><b>02b Saddleback - Honours</b></p> <p>This is a well framed image that gives me a really good view of a saddleback clutching a small branch. The bird is well isolated against the softer, out of focus background. Exposure and focus feel just right – I can see lots of detail round the head, as well as feather details on the body. I'm not a nature specialist, but I think this is a really good image of the bird, that tells me what it is like.</p>
	<p><b>02c Big Wave - Merit</b></p> <p>I really like the pattern of the series of waves of that run across the whole image - small sandy bits of foam in the foreground, then rows of whiter foam and small breakers, then the big wave looming over the whole scene. I like the range of colours - the green centre of the big wave is the centre of interest for me. Exposure and focus are well chosen, but for me the big wave feels too close to the top of the image – that space in front is not balanced by a bit more space (sky) beyond.</p>
<p><b>Set 2 – H/C - Winner</b></p>	
	<p><b>03a Foggy Morning in Whangarei - Accepted</b></p> <p>This misty scene captures the feel of a quiet morning – the sea is calm, there aren't any boats moving, the lack of sun means low colour. The only movement is in the two flying birds, which being closer are also sharper than the background. I feel it is a pity they are so near the centre – being on one of the thirds with more space ahead to fly into might have felt a bit more dynamic. The photographer might consider cropping the upper edge a bit to create more of a wide panorama?</p>

	<p><b>03b Clouds Come in Lake Wakatipu - Merit</b></p> <p>The variety of light, shade and shapes in both mountains and sky makes this image interesting. The subtle colour variations are also lovely. For me, however, there seem to be two competing centres of interest in the composition – the brightest sunlit patch on the slopes, and the strong black shape of the island. I also wonder if there was more to be seen in the foreground water if it were to be dodged a bit. There are some lines round the island that suggest some over-sharpening. Overall, a well seen subject.</p>
	<p><b>03c Waiting for Rain Mangawhai - Accepted</b></p> <p>It's certainly overcast and raining in the distance, the sky adds real mood to this image, and gives it the title. The very central rocky outcrop makes for a rather static composition. I wonder, if the photographer had moved a bit to the left, then looked back, there could have been a more diagonal line of rocks leading from the bottom right corner to the outcrop lined up more on the left third – that could make a more dynamic design. Focus and exposure suitable for the conditions, but a white line on the horizon and round the upper edge of the outcrop suggest over-sharpening. A subject worth revisiting – maybe in different weather!</p>
<p><b>Set 3</b></p>	
	<p><b>04a Magnolia Flower Bud - Merit</b></p> <p>A very direct image of a magnolia bud that shows details of its structure, colour and relationship to its base twig and a small leaf. I like the use of an out of focus background to isolate the subject, though it would be nice if the foreground leaf were a little sharper. Exposure and lighting well handled, but the central placement of the main subject does not make for a very interesting composition.</p>
	<p><b>04b Nice and Spice - Accepted</b></p> <p>Lovely clear details of a set of intriguing teaspoons each filled with a different spice, and placed on a red background cloth. Lighting, exposure and focus have been handled well. The arrangement of the spoons does not feel very interesting, though, and there is no real centre of interest. In a “still life” like this you have control of the placement of the objects, and arranging them in a more diagonal pattern, or a line sequence, or a fan shape might have created a more dynamic composition.</p>
	<p><b>04c The Moody Bridge - H/C</b></p> <p>I think monochrome has been well chosen to emphasise the dynamic lines of this bridge – and incidentally I see from the distant rising shapes what formed the subject of an earlier image. The car and the distant view including houses gives a sense of scale, and the photographer's position makes the most of the curves and intersecting lines. Contrasty treatment works well, including the moody sky, to make a satisfying design.</p>
<p><b>Set 4</b></p>	