

<b>Urban 'scapes Prints - Antonia Sims</b>	
<b>Title</b>	<b>Result</b>
<b>B Grade Set Subject</b>	
Abstract Whanganui building	Highly Commended
Avon river .....	Honours
Brooklyn Bridge NYC	Merit
Coffee time	Merit
Running through Oamaru	Honours
The Barista	Accepted
The new Regent St Precinct....	Honours
Wellington Pride	Highly Commended
<b>B Grade Open</b>	
Seascape Taranaki coast	Honours
<b>A Grade Set Subject</b>	
Architectural Extravaganza	Accepted
Choose your playground	Accepted
Christchurch two years on	Merit
DeGraves Street	Highly Commended
Evening walk in Ribe	Accepted
Horse and hound	Merit
Nga Kina	Merit
Painting the city in Lubeck	Highly Commended
Show me the way..	Accepted
Surfers paradise city and jetty	Honours
Taupo backstreet	Accepted
The big coverup	Honours
The touch of red in Shanghai	Accepted
Uninspired?	Merit
We are different	Highly Commended
White House Whanganui	Merit
<b>A Grade Open</b>	
Cabbage white butterfly	Merit
Juvenile Dabchick	Merit
Kereru	Honours
One red rose	Merit
The Boss	Merit
The Potter	Accepted

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## The White House Merit

Technically competent dusk shot of town. Have light trails, contrast, and great printing. ~~From~~ The background is so mesmerising it keeps drawing me away from the titled subject and we end up with a competition between the house and the background. You might wish to consider dropping the angle to get the more of the yard and cut out the horizon - then the background won't steal the scene.

## We are Different Highly Commended

I love the approach to illustrate an urban landscape, and commend for thinking outside the square. Living in one of these cottages I did find it fascinating. The problem with a series is that it only takes a couple which don't quite fit to disrupt the harmony - a couple weren't quite front on, or cropped at one or both edges. I feel that the overall balance might be improved by attending to their editing or even removing them/substituting them

## Uninspired Merit

I love the symmetry of this rather phallic image and wonder if there is supposed to be a message linking the two foreground women with push chairs. For me, the main interest is down in the street and the building details and interaction between people and architecture. I feel a great amount of space is devoted to the enormous column, which does not add to the interest of the rest of the image and puts the composition out of balance. Perhaps focus more on the column, or the street, but try not to have them compete for attention.

## Touch of Red... Accepted

I like the parallel between the uniformed men and the starkness of the foreground. It paints a very real picture of ~~an~~ orderliness and regimentation. Since the men seem to be a major focus introduced into this composition, I would have loved them to have been more dominant - perhaps consider getting closer, and away from the normal eye-level perspective. I feel this could have given more impact and contrast between the human + structural, and avoided the too tight cropping which adds the wrong type of edginess.

## The Big Cave Up Honors

I love the individual stories, with individual "actors" in the image. The combination of real people with people in posters, and murals, adds an extra element of surrealism. It is the type of image which you can keep looking at and discovering meanings, details, and relationships. The angle is just right to add some impact and edginess to the image, and the treatment of the sky stops a potentially problematic area from competing with the rest of the image.

## Paradise City. Honors.

I can feel the sun, and smell the sea spray in this amazing ~~img~~ image. Great foreground, background and middle elements to add depth. A fantastic sharp urban landscape at the rear, lit at the right time of day. The power of the turquoise waves as a juxtaposition, and capturing the jetski at the decisive moment. I love that the jetty beautifully separates foreground and background. Shame about the position of the gull, but you can't have everything.

Awesome.

## Painting The City Highly Committed

I love the story, and the interpretation of the category by capturing the creation of an urban scape within an urban scape. I ~~enjoy~~ The tight cropping to focus on the story has worked well, but leaving enough environmental detail to set the scene.

## Home & Home Merit.

~~A~~ That particular grey day prevalent in the UK and the Wairarapa, sets a coldness suggesting only the keen or hardy would want to venture out.

A good documentary of that peculiar city/aristocracy meets country. Personally, ~~I~~ with so much happening, I would have loved to be drawn in more than being an outside observer.

Getting lower and closer to the action could possibly have introduced more engagement and drama

Nga Kinga Merit

I know they're not, but I keep seeing Kuarfruit. I like the juxtaposition of natural shaped forms against linear/angular man made structures. It works well and the perspective gives good foreground + background interest and depth. Colour is a strange element in this image - by tweaking the hue and saturation you might fine tune the colours to particular shades which are a little more harmonious, and have more impact

Evening Walk in Rebe Accepted

The rain is great for increasing colour saturation on buildings, and enhancing contrast. The isolation of the lone couple reinforces that no-one wants to be outside. I feel the lovely central area of the image is let down by the building on the left and the car on the right, which add nothing and upset the balance of the composition. Remember we as photographers must select and edit what is necessary.

DeGraves Street. Highly Composed

The symmetry and upward looking perspective works well here - I can feel the weight of the buildings pressing down in the narrow alleyway. The building facing the other end of the alleyway adds a nice destination as our eye walks down the alley. The foreground woman ~~walking~~ starting her journey down the alley subtly reinforces this process. Perhaps a little lightening of the people lining the alley could have added a little more intrigue and depth to the story - at the moment it is too easy just to dismiss them.

Ch-Ch, 2 Years On Merit

I enjoy gritty grungy urban scenes, and this scene has the hallmarks. I appreciate the rear buildings as a frame, and the curve should add edginess. A problem my eye is having is that the curve + angle of the buildings create leading lines converging on, - a core. I feel the buildings end wall compete with the empty centre + wonder if focusing a composition on either would be better than both.

Cheer Your Playground. Accepted

I like the juxtaposition of the Sydney skyline and park in the foreground. A nice contrast. While foreground elements can add to depth, the weight of the one and a half bushes on the bottom edge + corner gives them a weight which keeps drawing the viewer away from the main subject of the scene. Consider adjusting your composition and viewpoint when taking photos to edit out elements not adding to the overall story.

Architectural Extravaganza Accepted.

Such an interesting building with harsh geometric angles - a fine example of brutalist architectural. I appreciate how you have used the cascading branches and greenery as a foil for the brutalism. Knowing how this building responds to light, you may wish to revisit the building under different lighting conditions where the light and shadows accentuate the architecture like a spotlight on a ballerina. Get to know the subject before shooting.



Tanro Bachstreet. Aceded

I appreciate the concept of this image, and the story of the image relates well with your artist statement. But ~~with~~ an image with strong juxtaposition and elements ~~you~~ raises the bar of getting everything right. The red sign draws us away <sup>from</sup> the main elements of person + fist.

Since everything else is fairly monochromatic, a B&W image could remove this badly placed distraction and given ~~for~~ more impact to the strength of the image. The large dark triangle is annoying (triangles work this way) and obscures an important part of the image. Consider post processing to lighten this area as, as it is, it confuses the image and upsets the balance of the composition

## Seescape Tararaki Honors

I really enjoyed this one. A beautiful harmonious composition balance, with the textures of the waves adding just the right amount of energy. Great use of tonal scale, repetition, and fore/mid/background elements for depth

## The Barrista. Accepted

Gosh Dave looks young. And how I miss the Big Orange. In this image we have several competing elements - the clutter of the shop, the clutter of posters, and Dave - who is partly obscured. Consider what you want to accentuate and eliminate and work your position to achieve that. Just moving one and a half steps to your left would have focused more on the barrista, and relegated the other elements to those of supporting cast. However a great image capturing the feel of the cafe counter and bringing back fond memories

## Wellington Pride Health Commend

I accidentally placed this image upside down and thought - what a great fireworks display! You've captured the lights and feel well, and chosen a good position. I'm not the biggest fan on orange lighting in night scenes - it may be what the ~~true~~ true colour is, but it reduces the impact and saturation of other colours, which is what this image is about. Our eyes naturally have automatic white colour balance - consider reducing the orange cast in post processing (of the back lighting) to let the true red, orange, yellow, green, blue lights stand out more i.e. tone it down but don't eliminate it.

## New Regent St Honours

The photographer has selected to step back and take an outside observer's view of this busy street scene. It has worked well and the compression of the long lens has brought everything together well. Attention to lighting notably lets us see all the detail of what's happening, while at the same time creating a sense of order helping the eye navigate the scene. While some might think the foreground sign a distraction, it is needed for balance so credit to the photographer for leaving it in.

## Running Through Oamaru Honours.

A shot I'd expect to see in Nat Geographic. I really enjoyed this one. It could be anywhere in the world, and I got a surprise to see it was Oamaru. The light is beautiful and accentuates the character and feel of the buildings. The perspective with the old tram lines leads us wonderfully down the street. Care has gone into the selection of viewpoint and composition which is wonderfully balanced. And the child running in the foreground takes this from a sterile street scene to a slice of life. My overall favourite image.

## Coffee Time Merit.

Any coffee aficionado knows we have our favourite comfortable spaces, where we can take time out, relax, and be ourselves. The body language of our subjects illustrates this is their comfortable space, and is a great interpretation of humans interacting with urban spaces. I feel the doorway doesn't effectively work as a frame in this image, so you might wish to consider in future working the scene a bit more to get that right spot to tell your story in the best light. e.g. stepping thru the doorway would probably have worked in this case.

## Brooklyn Bridge Merit

I regret not getting to the Brooklyn Bridge when in NY - so many galleries. What a beautiful time of day you've chosen. There is some great geometry here - just remember that when you choose a symmetrical image, you need to get everything perfectly balanced in the viewfinder before shooting. The presence (or absence) of the foreground couple changes the story of the image dramatically. I feel it would be better to exclude them, so the story is about the bridge, or include them completely (perhaps get down on one knee to take the shot) so the story is about the people on the bridge.

## Avon River Honours

What a beautiful idyllic scene. I love how you have managed to frame the train at the decisive moment. We have the river leading us to the bridge, which you have thoughtfully prevented the overhanging branches from obscuring. I thought about elements to the right of the tree and whether needed - but the tree is where it needs to be for composition balance, and the gaze of the seated figure draws us back into the centre. I appreciate the thought and effort that has gone into making this shot, and its execution.

Whanganui Building Highly Composed.

When you learn to see, you can get amazing results. The looking up perspective gives us a wonderful geometric abstract image. The ~~use~~ use of saturated complementary colours enhance the impact. Don't be afraid to crop to eliminate non-essential elements which don't add to the story. I would consider removing the white areas/elements to the right so we can focus on the powerful geometries, textures, and colour of the remainder of the image.

White Cabbage Moth Merit

Narrow tonal range, and the angle of the light shows up the texture and detail of the moth expertly. As a nature image this is a wonderful <sup>+ accurate</sup> rendition of our subject in its environment. As an open section image I have to take into account the whole image. I was surprised to find the ~~the~~ out of focus plant kept drawing my eye away from the sharp subject - quite unusual. I wonder whether judicious cropping could rebalance the weight between the subject and object. Otherwise, well executed.

Juvenile Dabchick Merit.

There is a great story here between the patterns of the water and markings on the chick. If you ever wondered why they have those camouflage markings, now you know. You've managed to obtain an image which not only characterises the subject, but explains its relationship with the environment.

I found the intensity of the background (water) made it harder to accurately see the subject, and the high saturation and contrast accentuates this. I wonder if some selective post-editing would make it easier to define the chick against the background.

Kenereu Honors.

What a great portrait. The limited tonal range captures the subtlety of the subject, which is sharp where it needs to be. The background is sublime - the color, blur, and tonal range being the perfect background fail to support the subject instead of competing with it.

The art of simplicity done extremely well.

## One Real Rose. Merit

Great concept, and I love the limitation to complementary colours. I'm drawn to the red of the rose, which is the nature of the color red. Other than illustrating great technical skills I struggle with the story here. If the leaves faded to grey ~~or~~ or sepia as they fell, it would have made more sense to me. I also find the large plain green background quite overpowering and competing with the subtle green shades of the ~~subject~~ sub-images. I see great potential in this image - I just don't think you're there yet.

## The Boss. Merit.

Getting animals to pose can be quite a mission, so congratulations on your achievement. I love the cropping<sup>of subject</sup>, lighting, and capture of detail in this portrait. If you wish to refine it to another level you might wish to consider the background - the black is very harsh and weighty - I wonder if an off-black or mottled (consider Kereru picture) would add a softness to complement the softness of the subject. The balance is a little off with a little too much background on the left, and pay attention to matching catch lights in the eyes.



The Potter - accepted.

A portrait edging towards high key. I have to consider whether this works in revealing the character of the subject. I see a lot of wonderful texture which has been lost in the choice of high-key type exposure. I feel that the beard and texture of the face are important defining characteristics of the subject, and their character (e.g. beards and styles are choices reflecting the individual).

The white background adds nothing about the environment of the subject, which I find frustrating. White backgrounds tend to be the domain of corporate + actor headshots - which is where the choice of background takes this image. While subjects do not have to look at ~~the~~ the camera, in this case it adds a degree of aloofness. I do see a friendly stranger, but I find it difficult to engage with subject or learn about the subject.