

DPIs	SET: Shapes	Judge: John Jones-Parry LPSNZ	
Name	Title	Result	Feedback
B Grade Set Subject	BS		
	BS Spaced out	HC	This image makes me feel interested and grounded while it expresses some abstract shapes. So well done in grabbing my attention! I believe that the photographer has been creative and seems to be presenting an original image as a flat two dimensional one. This is an interesting interpretation of what this judge believes may be tree branches. The contrast of the random shapes against the parallel lines contributes to the power, as does the broad base of the shape as it tapers upward. The result is stability in an extremely varied subject stripped of its many distractions. The hints of green give some context and this is a crucial strength. Perhaps the photographer would consider allowing the very top of the "branches" back into the frame. I find the incompleteness distracting.
	BS Vintage	H	I feel that I can reach out and touch the drops on the leaves so I am immediately engaged. The photographer has used dof and intensity of light to great effect. My eye is drawn to the bright bottom centre and then up to the right hand top area, finally to wander around the evocative darker background. Good on the photographer for breaking the rule of thirds. It has worked well. The use of a narrow colour spectrum has in my opinion, added power and direction to the image and has emphasised the beautiful natural shapes. I wonder if the photographer would consider removing the roundish leaf at top centre? I find it takes attention away from the main elements and perhaps does not add to the image.
	BS All that's left is shape	M	Wow I am transported back in time. The juxtaposition of the straight lines with the circular is well seen and is effective. The front elements of the post, the large vertical screw and the wheel are all in acceptable focus and the concrete post in the right foreground leads the eye nicely into the image. Would the photographer consider carefully increasing the contrast and then converting the image to black and white? This may strip out even more detail and give even more emphasis to the shapes. In most editing programmes one can selectively control B & W contrast based on the original colour.
	Brighton Beach	M	I am immediately impressed with the viewpoint from which this image is made. The foreground shapes really dominate and make a powerful statement. I enjoy the near monochromatic feel and the tensions realised by the circles and vertical lines, as they contrast with the horizontal lines. I also enjoy the way the photographer has utilised the fading contrast as the eye goes towards the background. Congratulations on seeing this image which would be easy to overlook. The image does need straightening along the horizon.
	BS Brick Work	HC	What an unusual look at brickwork. Great work! In my opinion this image would be even stronger if it was flipped vertically and straightened so that the darker red lines of bricks are at the bottom. I feel that it would be more stable and the almost impressionist treatment would allow this. As it is I enjoy the rather beautiful combinations of straight lines and circles/arches overlaid with the texture of the brick. I congratulate the photographer for the way in which they have carefully graduated the exposure and while there are some areas of over-exposure those areas add to the composition.
	BS Exclusive	A	What a study in mirror imaging! The photographer has chosen their composition very carefully to produce the imposing nature of this building. The level nature of the horizontal line at the top adds to this. The choice of either earlyish morning or latish afternoon has produced shadows which add interest and depth to the subject. The exposure range has been handled well. I do enjoy the birds nest or whatever under the top balcony. It suggests that all may not be as it seems! While a considerable amount of care has been put into this image I feel that it is essentially a record of the architect's art. I wonder if the photographer would consider taking a smaller shape from the building, such as part of one of the columns or a window arch and show it in a way that expresses their own art?

	BS Fat Tubes	HC	I was immediately struck by the flatness of the exposure range of the image above the main shadow line. In my opinion this is an extremely effective way of drawing attention to the shapes of the subjects as the delineating lines on the tubes have little to distract from them. My eye goes straight up the down pipe to the first tube and then, as if on rails, to the second. For that reason I wonder if the photographer would consider cropping in from the right almost to the first doorway. Then I believe, the image would be even more effective. I do find the lines of the stairwell to be distracting; maybe a local circular graduated mask could be used to reduce the exposure there?
	BS From Now To Dystopia	M	Good on the photographer for using three of the concrete blocks. An odd number appeals to the brain more than an even one. It seems to give even more permanence/stability to the scene. The image is well lit, although in my opinion there may have been some after shot adjustment of local areas such as the edge of the orange slabs in the foreground and around the periphery of the right hand block where it meets the water. Nothing wrong with that at all except that it should not be apparent. If I am correct try, using a larger feather. It's a great idea and really can add to the effectiveness of an image. I enjoy the clouds. Perhaps another suggestion may help: try getting up closer and more personal with just one of the rocks. This, with the dramatic sky and the textures and shapes of the background may come together as an even more powerful image. It's worth a try.
	BS Guggenheim	A	Lovely clean shapes here! I do enjoy this image. Yet I am left with a feeling of incompleteness and the feeling of a lack of grounding. This is a nice attempt at showing a piece or a portion of a piece of art. Perhaps the photographer, in the future, would consider say, placing a figure in the image to give some sort of scale. Or a table or a ladder etc. I acknowledge that often this is impossible to do in what I take to be a gallery environment. As it is, this is a great record of the shapely subject. However it does need more of the photographer's input to make it truly their own work.
	BS Handspan	M	What an interesting piece of sculpture, it reminds me of making handprints at primary school. The photographer has handled the large exposure range very well, controlling the specular highlights on some of the hands very nicely. They've also made the most of the dof available, so there is reasonable sharpness throughout. In my opinion, the larger grey hand at the bottom right is an important compositional element, however, it is not playing its part where it is. Perhaps the photographer would think about looking at the image from the bottom right towards the left, so that the large grey hand is near a third and larger, closer to the camera. This may provide a lead in and, with a wider aperture, and so less dof, the other hands which are further away, may beautifully bokeh into infinity. This is a nice composition with heaps of potential on which to build. Keep at it!
	BS Harakeke	HC	What a lovely duo of nature and the human hand. There is sharp focusing where it is required and good control of the exposure. The shapes within the "origami" are nicely lit and so it appears in part relief. I enjoy the long straight lines of the background and also that they have been separated from the main subject through use of dof. Perhaps the photographer would consider cropping in from the left to eliminate the brightish leaves. Alternatively a diagonally placed graduated adjustment filter may help to tone down the distraction of the lighter green.
	BS Hot Shape	H	This is an arresting image which filled me with dread as well as interest. It is difficult to look away! Do I see a head in there? Nice control of exposure and focus. Highly effective use of the shapes within the fire and the horizontal lines. Especially as they seem to be feeding the fire. In my opinion the dramatic nature supersedes the composition. Well done
	BS Jumbled	H	I feel a great attraction to the colour palette in this image. It seems to be entirely complementary and a stable foil to the jumble of the pieces. Exposure has been generally well handled with just a touch of over exposure in small areas. In my opinion the symmetry of the pieces around the central gold piece makes for effective and dramatic composition. If I were to nit pick I would suggest that the photographer think about reducing the light being reflected by the blue piece at middle top edge. I find this a little distracting. This image, it appears to me, is a good example of a photographer putting their own artistic input on to someone else's art and making something new. Nicely done

	BS Looking up while dawdling along Victoria Avenue	M	I feel happy that modern architects are allowing more natural light and vistas into their buildings. Thanks for seeing this! The silhouette type treatment is, in my opinion, effective and exposure has been handled nicely with particularly good control within the clouds. The different parallel lines, none of which are on the level, transmit tension, which is in harmony with the threatening sky. I feel that the image does not quite come together and that rather, it has a number of parts. If the photographer could find a way of anchoring it, say with just leaves on the bottom left third, which were not competing with the outside slanting shapes on the right bottom, then I think they would have the answer. Definitely worth going back to again and again. It would be worth seeing if a black and white treatment would be even more effective.
	BS Natures Beauty	H	This certainly had me thinking about the relationship between humans and nature. I enjoy the almost monotone quality which concentrates the eye on the forms, and I find the careful composition effective in producing a stable coherent image. The leads in on the left take the eye through the image from the freedom of the leaves and up the straight-as-a-ruler trunks. The photographer's use of the rule of thirds has, in my opinion, worked very well. The presence of a part of a wooden building behind the natural forms makes for me, a powerful statement of the need for sustainability. Perhaps the photographer would consider keeping the ends of the leaves within the frame? A creative image, possibly strongly based on post camera techniques, which has, quietly, a lot to say.
	BS Newmarket Rail	HC	This image got me reflecting on how nice our new railway stations can be. The colourful elements really set this image off. The camera movement is allowing the eye to concentrate of the main forms and shapes without being deflected to more micro details. Nicely done. The large exposure range has been handled well as has the recording of the perspective of the scene. I enjoy the roof with the colourful shapes which add to the feeling of depth. So good composition with nice leading lines from either side. Perhaps the photographer would consider remaking this image without the strong figure in the middle foreground. I find that figure distracts me from moving into the interesting bits in the distance. Then I believe the image would be much stronger. Nice attempt.
	BS Nothing concrete	H	Congratulations on an impressionistic image which is technically well made, utilises a complimentary colour set, breaks some composition rules and brings all the wonderful competing shapes into a coherent, satisfying, beautiful whole.
	BS Reaching for the skies	H	I feel awed by the sky scraper. What shapes! The photographer has isolated the main building through the lack of details surrounding it and by using a monotone treatment. Nicely done! The eye is drawn up the scraper to the bright areas of the top and to the cloud which provides context, contrast and possibly scale. Although the scraper is in the centre of the image the buildings either side provide the symmetry necessary to achieve a stable satisfying image. Without the buildings at the bottom this image would be more of a record than a creation. The older building at bottom right provides us with the luxury of being able to compare its shapes and textures with the modern. A fine piece of work.
	BS Shape set in stone	M	This is a reasonable attempt to make a new piece of art using someone else's creativity. The circular shapes contrast with the grooves and the choice of light shows some details in good relief. In my opinion although the image has thoughtfully crafted composition and the handling of exposure and focus is good, the image in its entirety does not stand on its own and is more of a record of a detail of a greater work. I encourage the photographer to continue with this type of photography. Sometimes a wider angle lens and/or an even closer camera position can provide more photographic creativity. Perhaps concentrating on the textures within the form would help?
	BS Skyward	A	What a beautiful place on a beautiful day! The contrast in the lines of the man-made objects with the natural shapes makes for an interesting image. I enjoy this image however I do wonder where the main point of interest is. What does the photographer want me to focus on? What are they saying? The exposure and dof are well done. I suggest that the photographer straightens the vertical lines of the flag poles which are just off vertical. The eye veers towards such things especially when they are next to an image edge. Perhaps the photographer would consider turning this image into black and white and moving in closer to one of the elements to emphasise it? This may concentrate the eye even more on the shapes.

	BS spiral	M	Gosh! The beauty and the danger of plants. This image displays the armoury of nature and effectively builds tension through contrasts in the size and angle of the shapes. I wonder if the image would benefit from a lower light to create more shadows and contrast? Perhaps rendering in black and white or other monotone would also help to draw attention to the many shapes in this image? On my screen there is very little of the image which is in focus. Try a faster ISO, with a slower shutter speed and a narrower aperture to give more control over the dof. Perhaps a more directly overhead camera position. A tripod would then be necessary. A good attempt at a very, very difficult subject. Keep at it. This type of photography can quickly teach you further excellent skills.
	BS Triangulation	H	I do enjoy the colour palette used in this image. Those orangey browns with the blues are to die for!! The leading line on the left, the repeated triangles and the use of perspective make this a powerful image. The mirroring in the water provides great interest in an otherwise empty area providing an impressionist view of the reality above. The lovely textures in the concrete surfaces add further richness to this deceptively simple image. The photographer may consider reducing the exposure along the left hand edge on the bright concrete. This I find distracting as it can draw the eye out of the image.
	BS Viewpoint	M	Such a lot of fascinating shapes here! I enjoy the concentric circles! The exposure and focussing have been well handled. The leading lines from the left help to guide the eye through the maze. I do find it difficult to decide what exactly the photographer wants me to look at. Each of the main shapes are interesting in their repetitions and contrast. Perhaps the photographer would think about moving in a little closer to isolate one of the main shapes? Or perhaps try a subtle vignette at the upper left and lower right. I believe that would help to concentrate the eye on the main parts of this very busy image.
A Grade Open	AO		
	AO Autumn Approaches	HC	The colours, the range of light and the textures in this image are in my opinion, exquisite. There is a considerable amount of noise which seems to be complementary to what the photographer is saying. So sometimes noise is good! The contrast of the vertical lines with the angled lines creates a nice tension. Perhaps the photographer would consider two ideas: 1. Flipping the image horizontally so that the red (which is dominant), is then on the right hand edge. The eye would then be attracted to it through the image. ie from the green of Summer to the red of Autumn. At present, in my opinion, it hinders the eyes' entry to the image. 2. Eliminating one of the 4 sections so that there are a more stable 3. This is a very creative image and is a very high HC.
	AO Little Lavender	HC	I do feel very peaceful looking at this image. I enjoy the complementary background which suggests fields of lavender. The lead in from the right on the angle is effective in controlling the way in which the photographer wants us to see the image. Exposure is well handled and the low contrast treatment suits the gentle nature of the image. Perhaps the photographer would consider having either one or three flowers which could make a more visually stable image.
A Grade Set Subject	AS		
	AS A Flame by the Ocean	M	I feel as if I am in an Islamic country. This image has been well seen and carefully constructed. The exposure is well handled and everything is acceptably sharp. I enjoy the pink tinge on the horizon which also implies flames. The symmetry provided by the two concrete walls with their large circles enables the subject to sit with stability in its central position. The frame provided by the building beautifully sets off the dramatic sky and the sea. I believe that there is just enough creativity in this image to make it more than a record of someone else's art. M.
	AS Abandoned	HC	I feel as if I need to keep out of the way of falling debris! Exposure and focussing are well handled. I enjoy the lead in from the top right which draws the eye in and then around the image. The hard angular shapes suit the subject and the repetition of triangles and rectangles underline the feeling of fragility. To me the power of this image lies in the top half so I wonder if the photographer would consider cropping up from the bottom to the lowest horizontal beams. The colours in the top half work well together and there may be enough context in this part of the image to express what the photographer wants to say.

	AS Ages Apart.	HC	An old building I have known! Thank you! The exposure is handled very well. I suggest that changing to a monotone palette may strengthen the image even more. I enjoy the way the photographer has kept the natural tendency of the lens to slant lines in towards the top centre. In this case I believe it strengthens the image as they will all come together at a point in infinity. I must say that the old building wins hands down for its style. One of the strengths of this image in that Achilles House with its curves and extra detailing contrasts with the more staid, more modern buildings. My eye entered the image at bottom left but quickly went to the rich shapes of Achilles House before wandering further up. In my opinion the other three buildings serve as a support for Achilles. Sentinels on guard if you like. It works well because the repeated staid lines of windows on the left encourage the eye to rush over to Achilles House.
	AS Boatshed #5	HC	I am taken back to my childhood and mucking about in small boats on the Waitemata and Kaipara Harbours. Happy times! I very much enjoy the repetition of colour and shape seen by the photographer. My eye is led into the image through the bright red brick panel on the left and moves slowly, savouring the detail. The Pohutukawa also provides contrast with its addition of the random shapes of nature. The open door throws some extra interest into the mix as we peer into the boatshed. The box on the open door balances the wheelbarrow on the other. Beautifully exposed and simply treated, this image captures summer's essence. My only suggestion is that in my opinion the image needs to be levelled.
	AS Cathedral Entrance	A	I am impressed by the symmetric nature of this classic entrance. The photographer has used vertical lines and an apex to achieve the symmetry and stability of this image. The eye is drawn to the centre and then to the door handles. I consider the overall softness and flatness to be a deliberate attempt to show contrast to the unyielding materials and I believe it works well. In my opinion this image is well made and seen, but is too close to the original art to be considered an original work.
	AS Christchurch Art Gallery	HC	I am struck by the shadows which are having a great impact on this image as they repeat the lines of the wall. Good on the photographer for waiting until this time of day. I enjoy the lead in on the right bottom although I can't make up my mind if my eye is drawn in by that or by the many parallel shadow lines! Both are very effective in creating interest and requiring the eye to move about the detail, finally to exit through the door. The natural colours in the floor with the intersecting horizontal lines do create interesting detail and tease the eye. The same applies to the right hand wall and its rails and poles with their shadowing. A great take on a small section of someone else's art. The photographer has added their own creativity to make a statement. Perhaps try it in Black and white??
	AS Cognitive	H	Wow this is unusual! I enjoy the three elements as they encourage the eye to continue around the image enjoying each part many times. The relationship of the light to the cogs allows the shadows to repeat the shapes on a different plane. The light here is well controlled with the eye being led in from the bottom middle. This image appears to be quite simple in its construction; however I believe a great amount of work has been done to achieve the final "simple" look. I cannot explain the background peeping through the shadow of the top cog, but, at this level, I believe it is a deliberate effect. The whole image is stable, complete and demonstrates great photographic skill. Congratulations.
	AS Dali's Forest	A	These shapes are certainly disconcerting! The stuff childhood nightmares are made of. So good on the photographer for "seeing" this drama and changing the light to accentuate it. In my opinion this image has an artificiality about it which reduces its effect. Perhaps this is caused by over-processing the colouring? Or perhaps we need a little more context around the "figures"?
	AS Eye Eye.	A	I am impressed by this piece of art! The low side light has been used skilfully and sparingly to create drama in an otherwise flat environment. The tonal range is well controlled in a difficult environment and the image is sharp where it needs to be. I enjoy the shapes and the skill that went into making them. In my opinion this image is a reflection and record of the original artist's work. Again in my opinion the photographer has not added enough creativity of their own to make this a work which can stand on its own. It is however an extremely good record of part of the original.

	AS Flow	M	What a spectacular clean-lined installation reminiscent of the tail of a whale. The photographer has given the viewer the choice of two leads-in. I think the dominant one may be the one at bottom right as the moving water draws the eye. I enjoy the low angle which accentuates the tail and the water. Technically the image is well handled and demonstrates a creative attempt at seeing another's work in a slightly different way.
	AS Hippo	M	I find humour in the depiction of these two! The image is technically well presented with good control of possible specular highlights. The repetition of the circles and curves brings strength to the image and ensures that it is fit for this set subject. Perhaps the photographer would, in light of the set subject, consider rendering the image in a monotone which in my opinion may display the shapes even more strongly. Perhaps also a slight crop from the bottom would make the shapes larger in the frame?
	AS how many fingers do you see	H	A very narrow dof really directs the eye to the detail. The image is nicely composed with a strong top right lead in. I enjoy the lack of detail in the secondary areas which still have enough context to make them interesting and important supporting elements of the image. The lighting is beautifully handled. Congratulations.
	AS Inlaid	A	Technically this image is well made. I enjoy the tensions formed by the offset grain in the inlays. The circles in my opinion form a nice contrast with the rectangular nature of the frame and they appear stable because they mimic the familiarity of the human face. I find my eye going straight to the bottom circle and then around the rest of the image, returning to rest on the bottom circle again. Having said all that, the image does not really engage me. I wonder why the photographer took it and what they were trying to articulate. However I acknowledge that this may be my own failing.
	AS Lines compliment Curves	H	I feel the power and beauty of those concentric circles. The photographer has added their creativity to this image by choosing the low angle of view and the effective lead-in from the bottom left. The use of the shadows on the bottom edges of the curves adds more tension and power. I enjoy the relationship between the curves and the lines as, to me, the lines appear to be pushed out of the image. Great use of contrast.
	AS Pirouetting Petal	H	I feel peaceful and grounded as I view this lovely image. The soft lead in together with the soft focus and the pastel colours combine with repeating circles to give this image gravitas and a satisfying stability. The complementary background sets this off and has just enough context to be interesting in its own right. This image, in my opinion, demonstrates great artistic flair while nicely satisfying the criteria for the set subject. It is beautifully made. Congratulations.
	AS Radial	H	I feel bewildered at first, what the heck is this? Good on the photographer for catching me unawares! What I find deliciously confusing about this image is that it seems to me to snap in and out of 3D. So I can look either down a wooden tunnel or at a flat piece of log. The eye is drawn into the image from the bottom right directly to the circle near the top left third. All the repeating lines take the eye there. I enjoy the contrasty almost silhouette style of the splits in the log. This makes their function of leading the eye even more powerful. There are sufficient small irregular cracks along the main lines to bring a lot of interest. This is a nice creative shot, well made.
	AS Random	A	I very much enjoy the colour palette of this image. The subtle colours seem to be at one with the fine textures in the wood. There is a lot of interest in this image and in my opinion the eye needs a little more guidance to find a place to land. I wonder if the photographer would consider turning the image 90 degrees to the left so that the then portrait view has the strong black line running almost horizontally across the bottom? I feel that this may provide more stability to the image and enable the viewer to more easily navigate the wonderful lines and textures which have been so carefully presented.
	AS road signs	H	This image has been meticulously composed. I suspect that the main lead-in may be the yellow circle, while the white line dominant near a third, keeps the eye in the frame and in my opinion provides tension as does the blue object situated just where it is. The apparent simplicity of this image belies the thought and skill that I believe, has gone into it. To me it is complete and satisfying with every element, including the background, playing critical roles. Congratulations.

	AS Rolling Stones	A	Well I am wondering where these rolling stones will take me! The lead in at the bottom is strong. I enjoy the play between the stones and the lines on the mat. The image is technically well executed, especially in its use of dof. I find my eye travelling along the row of stones and coming back. A good attempt at creativity both in subject and in photographic treatment. The monotone is really effective. I wonder if the photographer would consider placing the centre of the focus on the second and / or third ball? This may allow the eye to more easily rest within the image.
	AS Shadow boxes	M	I feel as if I am in a city, but not quite certain what I am looking at. Very interesting! My eye goes straight to the lamp on the vertical third and then to the corner on the right hand third. These two devices give strength and depth to the image. I enjoy the "shadow boxes" and the way the photographer has controlled the large tonal range. In my opinion the fact that the lamp is not in critical focus is not important and in fact encourages the eye to meander around the boxes. Would the photographer consider allowing the lamp to be placed above the centre line? This may make the image even stronger and more interesting?
	AS Shapes within Shapes	A	What a magnificent piece of sculpture. The photographer has handled the exposure and dof well. The light chosen lifts the curves and other shapes. Perhaps stronger lower light would have accented these even more? Perhaps the photographer would also consider giving the viewer a sense of scale maybe by placing a person wholly or partially within the frame? I suggest the photographer take a small detail of the sculpture and show their artistic input by presenting it in a way which could make the viewer appreciate this work in a different way. This is a well made record but it does not add enough to the original to make it an example of the photographer's art
	AS Sprung	M	I am feeling that this may have been an extremely uncomfortable bed! I enjoy the complementary colours in the background and how the straight lines seem to stabilise the wild springs. I also enjoy the way the main attention is on the three groups of two. Would the photographer consider cropping in from both left and right to eliminate just a bit more of the outside springs, not all of them though. Perhaps also place a feather on, or somehow accent, the first whole spring on the bottom left. This may ground the image and make a stronger statement. Congratulations for having a good go at this subject. Keep at it- you have a good eye!
	AS The Edge	HC	Wow I feel as if those teeth are sharp! This is a nicely executed image. It is simple, well composed and the large tonal range has been expertly controlled. I enjoy the creamy softness of the background against the sharpness of the teeth. The eye naturally enters from the left which is crisp but as the eye travels along the leaf the focus of the water droplets becomes less sharp. This I find distracting. I suggest that the photographer flips the image so that the eye enters at the wider less sharp part of the leaf and then progresses into acceptable sharpness.
	AS tower entrance	M	I can feel my legs becoming weak thinking about the stairs around the corner! The technical aspects of this image have been well controlled, especially the dof. The straight lines are almost unrelieved in their hardness unless it is by the weathering of the bricks in the foreground and the suggesting of a circle in the rising steps. I enjoy the lighting on the stairwell wall which is inviting. My eye enters this image from the bottom right and then goes to the stairs and up the vertical concrete buttresses. When the eye reaches the concrete "ceiling" it would like to see the detail there. In my opinion there is still not enough of the photographer's input to see this as an A Grade piece of art
	AS Underside	HC	I feel as if I am trapped in here! Well done! I enjoy the led-in from the right and the way in which the photographer has led the eye to rest on different parts of the tree. The near vertical branch on the left is effective in keeping the eye within the frame. The "treatment" of the light on the branches draws attention to leading elements in the image and also shows interesting detail. The well controlled sky adds context and a feeling of stability. I do have a feeling of "what am I looking for" and I wonder if the photographer would consider placing an object such as a flower or bright dead leaves on the top or bottom left hand third. This, for me, would really anchor the image. give it purpose and make it even stronger.

	AS Water + Oil = Circles	HC	I feel that I may be in the middle of the Milky Way. This is unusual and has me wondering how it was achieved! I very much enjoy the colour palette and the repetition of the shapes through what seems to be a wide dof and a lovely 3D effect. The three large spheres at the bottom stabilise the busyness apparent and enable the eye to reach into the rest of the image. The lack of sharpness through much of the image is a strength and contributes to the feeling of depth. There are a number of tiny white spots which may be specular highlights. I find them distracting and suggest that the photographer may consider removing them. This is an image to look at again and again – to me it has many satisfying areas with more to find. Congratulations on a creative piece of work.
	AS Wellington Railway Station	H	I feel as if I am in times gone by. The photographer's input has placed them centre in the creative aspects of this image. They have taken a portion of another person's art and added artistic elements of their own. This is not just a well photographed record of the station. I enjoy the way the circular lines support the triangles and squares. The overall treatment of the image adds a meaningful dimension. I take it that at this A Grade level the decision to retain the considerable noise is deliberate and I believe that it results in power and interest which builds upon the strong central arch. It appears that a considerable amount of post-processing has been done in a way which does justice to the original building and adds a new way in which to view and draw attention to it. Next time I visit Wellington Station I will be trying find the area and the angle! Well done.
	AS Wells Cathedral Organ	H	Wow I am impressed by the power in this image! The photographer has presented me with an entirely new way of appreciating this organ while keeping the muted colours and lighting appropriate to the venue. I enjoy the stability of this image which is derived from the symmetry. The textures and shapes are beautifully lit and there is sufficient detail in even the darkest areas. Congratulations on opening my eyes.
	AS Wishes	HC	I am taken back to early childhood and also the joys of parenting! I find this image very engaging as I need to blow that seed head and make a wish! Well done! I enjoy the use of dof to isolate the complementary green background and I wonder if the photographer would consider allowing a little more detail into the entire head as I find the out of focus area of the flower, on the left, to be distracting. However I acknowledge that this is a creative choice.