

Street photography can be widely defined as a depiction of real life infused with an awareness c  
 at a moment in time. Best not to over define the genre beyond that.

<b>PRINTS</b>	<b>SET: Street Photography</b>	
<b>Name</b>	<b>Title</b>	<b>Result</b>
<b>B Grade Open</b>	<b>BO</b>	
	BO Tui Zealandia	<b>Honours</b>
<b>B Grade Set Subject</b>	<b>BS</b>	
	BS CHILL TIME	<b>Honours</b>
	BS Masters Games Raffle	<b>Merit</b>

	BS ON A MISSION	<b>Merit</b>
	BS race of the Titans	<b>Merit</b>
	BS Reflection in shop windows	<b>Merit</b>

	BS Steampunk meets Abbey Road	<b>Highly Commended</b>
	BS The unconventional Porridge Watson	<b>Highly Commended</b>
	BS Through rain spattered window	<b>Honours</b>
<b>A Grade Open</b>	<b>AO</b>	
	AO Bad teddy, get in the box	<b>Honours</b>

	AO Benmore Dam	<b>Merit</b>
	AO Mirror Image	<b>Honours</b>
	AO Plant Lines	<b>Highly Commended</b>
	AO Relax & Drift Away	<b>Honours</b>

	AO Tokaanu morning	<b>Highly Commended</b>
	AO Tolaga Bay Whaf	<b>Merit</b>
	AO Welcome Swallow In Flight	<b>Merit</b>
<b>A Grade Set Subject</b>	<b>AS</b>	

	AS Chess & Cathedral Challenge Christchurch	<b>Honours</b>
	AS Circle of fire	<b>Merit</b>
	AS Com'on girls, lets get going	<b>Highly Commended</b>
	AS Dominos	<b>Highly Commended</b>

	AS Duster for my darling? NO!	<b>Merit</b>
	AS Fire Lady	<b>Highly Commended</b>
	AS Gathering	<b>Honours</b>
	AS Ice Cream at Majestic Square	<b>Merit</b>

	AS Is this right	<b>Acceptance</b>
	AS Melbourne Street Art	<b>Merit</b>
	AS Mines bigger than yours	<b>Merit</b>
	AS Oops, Out of Step	<b>Merit</b>



	AS Out of work	<b>Honours</b>
	AS Pedestrian Impressionism	<b>Highly Commended</b>
	AS Risky Either Way	<b>Merit</b>
	AS Scooting	<b>Highly Commended</b>

	AS South Korean Performance	<b>Merit</b>
	AS The piano player	<b>Highly Commended</b>
	AS Those were the Days	<b>Acceptance</b>
	AS Together	<b>Merit</b>

	AS Venetian Courtyard	<b>Highly Commended</b>
	AS Waiting	<b>Merit</b>
	AS Waiting for the bus	<b>Acceptance</b>

of visual aesthetics. It is often a candid capture of something happening in a public space (the street)

**Judge: Lynn Fothergill**

**Feedback**

A simple yet enjoyable portrait of a tui. The choice of aperture has kept the subject front

Great subject choice for the set subject, and there is a strong story being told here. The elements of the phone, vape, drink and bag combine with the title to create this story. Presenting this image in high contrast monochrome is a good choice. Whilst it minimising distraction from what I envisage was some bright colour, the lettering on the signage does draw the eye from the subject. Street photography can be challenging in terms of considered composition, and I acknowledge it while may have been difficult to do so, had the photographer moved slightly to the left to be more front on to the subject, the sign may have been eliminated by the shot. Nevertheless the narrative still comes through strongly, which is paramount.

There are several 'mini stories' being told in this scene. At first glance it appears to be somewhat of a grab shot, yet as you rest with it longer, it becomes more interesting. A stronger narrative may have been achieved if the author had chosen to focus on one aspect of the scene, perhaps by choosing a smaller f-stop so as to hone the eye on just one part. It also may have helped had the author move to the left, to enable the white of the structure behind to become the whole background of the scene, thus eliminating distractions such as the gazebo and houses. Exposure has been well handled and the image is sharp throughout.

The grace and fluidity in this image is captivating, with the swing of the arm and dress illustrating movement. The placement of the woman in the back half of the frame allows her room to 'walk' in to, and increases the feeling of movement. Using selective colour in the monochrome image certainly makes the subject pop. To improve this image the author may like to consider toning down the brightness of the white car, which competes for our attention. It would also have been preferable to have seen the subject's face, to strengthen the feeling of being on a mission. This is always a tricky one in street photography, as subjects' reactions are often to turn away if they spot a camera.

What a fabulous scene to see, and apt for the set subject. There's a spot of humour to this image, when considered alongside it's title - as they look to be lumbering along as they 'race'. The time of day that this image has been captured makes things tricky. As our eye is always drawn to the brighter parts of an image first, we have to look hard for the dark "Titans" as the buildings and then the light coloured vehicles are spotted first. I would suggest lifting the shadows in your post processing programme, especially on the vehicles. Compositionally, had it been safe to do so, standing front on to the "Titans" would have strengthened them as a subject and allowed the lovely tree overhang to frame them even more. As it is, try tightening the crop to eliminate the cars on the LHS.

I commend the author on thinking differently when out on the street, and focussing on the reflections to tell their story. The image is quite thoughtfully composed, with the gentleman walking down the street well placed, with plenty of room to move into. Potentially there is a bit much included in the image, and the author might try cropping in to lose the mailbox n the RHS. The contrast created by the bright light and deep shadow is indicative of the time of day, and makes acheiving a consistent exposure difficult. More adjustments to the highlights and shadows in post processing could help.

A really fun street image, where the subjects are well engaged with the camera, which in turn engages us with the image. I immediately saw the Abbey Road connection before reading the image title. Whether it was set up or not, it is still a great play on an iconic image. Compositionally, it would have been preferable to have seen a little more of the pedestrian crossing in from of the first steampunker. With the light coming from the opposite side, the dark costumes are missing detail; you could try pulling some of the shadow out in post. Another thing to try on a future street outing is to open your aperture to create a shallower depth of field on those you are focussing on, and thus throwing some of the background out of focus. This may have helped here as they eye is drawn through the subjects to your fellow photographer on the other side.

I was initially a little lost with this image, as having no knowledge of Porridge Watson, it didn't make immediate sense to me. In fact before reading the title I would have suggested leaving the sign out, but then obviously the author is using this to tell their story! What I really enjoy about this image are the shapes and textures; the vertical and horizontal lines of the buildings, and the circular wheels of the bike and curves of the wrought iron fence. The exposure on the white building is well handled. The inclusion of the people adds interest. It has a feeling of balance to it.

This is such an intriguing image, well seen. The water droplets on the window have transformed normal street scene into an abstract image. The tones are sympathetic to the weather, and add to the mood. Although it may have been preferable for the woman and her umbrella to be back slightly in the image, the creation of a triangle between her, the No Entry writing and the sign, keep our eye in the image.

The power of three is at play in this image. A well set up shot, with the subjects forming a triangle to create a strong composition. There's enough subdued lighting to highlight the detail and texture of the teddies' fur. "Bad Teddy" even has catchlights in his button eyes. A story of bad behaviour in the toybox at night is what I read, and it makes me smile.

This massive structure speaks of strength and power, a portal to what lies beneath. The natural tones are somewhat interrupted by the cones, which intimate a sense of danger. We are lead through the entranceway by a road; it would have been nice to have had a "reward" at the end. A glimpse of water to the LHS teases us, and perhaps the story would have had more strength for me had there been a greater balance between the structure and the water. Exposure has been well handled, with the overcast day enabling all of the detail to be visible, and the image is sharp throughout.

The interplay of light and line moves the eye gently around this image. The colours swirl and cross like ribbon, creating an interesting abstract shape. Although the title does not suggest it, my mind thinks of the Southern Cross and the colours of our flag. As we read from left to right, the author could experiment with flipping the image horizontally, so the top tail leads us in rather than out of the frame. The curve of the reflection then leds us back in to again rest on the ball. I commend the author on their creativity.

There is a simplicity to this image that is very pleasing to the eye. A colour palette restricted to two tones, together with the straight lines leading us to the curve of the tree tops, prevents any distraction. What could be a simple landscape is transformed into a strong abstract. Of course it is the light illuminating the trees and the planted furrows that makes them pop. Sitting the horizon on the top third provides a natural balance. Well seen.

This is a very moody image, enhanced by the choice to present in low-key monochrome. The long exposure has created a mistiness in the water which gives an ethereal feel. There's nice texture in the LHS of the log in particluar, and the highlights on the round edges of the stones are gorgeous. Compositionally I enjoy the angle of the rocky shoreline, which mirrors the line of the log. I would have preferred that the log did not break the horizon line on the RHS The author could consider perhaps positioning the elements so that line remains clear. Overall the image feels complete.

Congratulations to this author for getting up to capture the beautiful light that the morning gifts us. The tones are soft and calming, and the mood that is created is one of relaxation. We are lead through the image by the curvature of the wharf, and our eye rests on the broken pieces at the end. I enjoy the herons perched on the railing, as they add contextual interest. For me, I'd like to see the land mass behind the wharf being separated from it; if it were possible, getting higher up would have allowed us to see more of the form of the land, and created greated depth. The image is very well exposed, with nice detail in the wood and nothing blown out in the water or sky.

This image speaks of strength and longevity. The linear aspect of the wharf is echoed in the straight lines of the waves and shore, and also, to some extent, the clouds, and it is in these shapes that the strength is created. Including the headland to the right provides an anchor point, and the human element of the wharf walkers adds interest. Post processing isa little heavy handed for my personal liking. I suspect an HDR effect, which has provided detail but at the expense of some haloing, especially around the land to the right.

Well done for managing to capture one of these fellows; in my experience their speed and ability to change direction in a nanosecond means it is super tricky to acheive a clear shot. There is some relative sharpness in the head area, and a nice catchlight in the eye. The image is very noisy though, maybe it has been cropped in a lot, and therefore the background has become distracting through excess grain, and the feathers have lost clarity of colour and detail. The bird is well placed in the frame, with room to move forward, and being captured so close to the ground gives an insight to the bird's flying behaviour.



A crisp, high contrast black and white street scene. Perfectly exposed throughout the black and whites. Many mini stories within this image, and I am wondering if the title is alluding to this, as having everything from foreground to background super sharp/in focus tells me the author is deliberately leading us to notice everything. The textures and patterns in this image, while many and varied, are enjoyable to meander through, and I don't find things competing, possibly because of the strong black and white treatment. Appreciate the thin black border which finishes this image off.

The manner in which the the flames in this image have been captured and presented create an energy. The performer on the left only exists in a firey mirage. I enjoy the vibrance of the flames. The other bright elements in the frame such as the cones perhaps detract from the circle of fire. Fire is technically difficult to expose for and there are some blown out patches. The spectators shrouded in darkness add interest in terms of street commentary.

Steampunkers are not something you see everyday on the street, so worth capturing. They're aware of the attention they are drawing, although not necessarily aware of the author of this photograph. Although captured at a bright time of day, we get to see in detail the elaborate costumes of the steampunkers. The effect of the sun has been minimised relatively effectively in camera, and in post. Street photography is so important in telling the tales of time. In this instance, whether deliberate or not, the COVID QR code poster on the tram stamps time on this image, a juxtaposition to the subjects round it.

Dominoes ... falling like dominoes - a clever visual double entendre! A moment well captured, and nicely composed. I enjoy the shapes created; the boy and his falling dominoes create a triangle, which is mirrored by the triangles of the shadowed wall behind. An appropriate aperture has been selected to focus the eye on the subject, and presenting in monochrome has added strength to the image. The bright light of the day is evident in the exposure.

A moment well caught, and also slightly missed. I so wish we were viewing this scene from a little more to the right, as seeing the woman's expression and having a clearer view of her middle finger would have made this humorous story stronger. Nevertheless I do enjoy the man's cheekiness and the interplay of the salesman. Technically it perhaps could have been a tad sharper. The author may also like to consider presenting it with a subtle vignette. Great yarn here though, no doubt she is telling him where to stick his feather duster.

An image full of movement created perhaps by a slowish shutter speed. Despite the blur of the background there is enough sharpness and detail in the face of the performer for us to appreciate her enjoyment. Her expression is further illuminated by the reflection of the flames on her skin. The brightness of the clothing of the people in the background on the right does compete somewhat for our attention. Compositionally the fire dancer is well placed in the frame - it would have been nice to have seen her feet though - and the square crop works well.

The first thought that comes to my mind here is what street is this on? It gives new meaning to friends meeting on a street corner. The aspect, from above, is an interesting one, and leaves me wondering where the author is shooting from. Some of the subjects are aware of the photographer, while others are just enjoying their own interactions. Although the sun is out and bright, cleverly all subjects are within naturally shaded areas. The overall exposure is well handled. The shadow play on the ground adds interest.

There's a feeling of togetherness and separation in this image. Initially I wondered if the image would not have been stronger if the gentleman to the right was omitted, but he is obviously a deliberate part of the author's story. Being given the back view invites us to comprehend much of what's being told through our own thoughts. I would have preferred to see a little more depth, to give more insight to "Majestic Square". The double bows are a nice touch.

The setting for this image is intriguing. The title leads us towards the vision the author had for the image. It is let down by the amount of noise present in the image, perhaps by being shot in low light. This is particularly evident on the skin of both people. I also suspect the focus may be more on the lines of the wall art in the background than on the subjects. The tones work well together.

A riot of colour, so typical of the graffitied lanes of Melbourne. Having the wheelie bins running along one side breaks the symmetry and adds interest. My eye would have preferred to be drawn to something significant at the end, as opposed to a dark wall. The metallic structure at the centre has presented some exposure challenges. The image is appropriately sharp throughout.

I struggled a bit with the title of this image as although one of the subjects indeed has a big one, there is nothing for actual comparison, only the hint of a camera strap. The guy with the visible camera is warmly engaged with the author, in contrast to the bearded gentleman. Black and white is used to good effect. The author has utilised a relatively large aperture to keep the subjects prominently focussed.

Parades make for great street photography fodder, especially when you are looking for the unscripted moment such as this. It's not immediately obvious what the author wanted us to look for, so the title is helpful. With that info you see that there are in fact two people out of step (although I suspect the front person is the leader) and then the eye is drawn to other anomalies within the formation... two sets of shoes and skirts are also not uniform. The author has done a good job of pulling out some shadow to enable detail in the outfits to be seen in the harsh light. The buildings in the background give context to the town/environment.

Well cropped image, putting the fate of this gentleman right in our face. The contrasty black and white reveals great texture, and the image is super crisp. Presenting it on an angle creates some dynamism, and I also enjoy how the curves of the subject and his guitar appear against the straight lines of the environment. The author might like to consider lifting the shadows/exposure on the man's face and tone down the white of the sign a little; my eyes tend to be dragged to the sign primarily. I'd prefer it to be the supporting act. However the vignetted edges pull the eye back into the image.

I commend the author for taking a creative approach to street photography, by using a slow shutter and intentional camera movement to create an impressionist effect. The right amount of upward sweep has been utilised, intensifying the vertical lines, whilst keeping the elements of the scene recognisable. I'm not getting a strong story from the image, but I do enjoy the feeling it gives - one of freedom and whimsy. The pops of colour though the centre of the image hold the viewer's interest.

The author is showing us a different perspective on the street, and this is always a great approach to take when we are out and about because the most interesting things are not always directly in front of us. The title and arrow are used to direct the story (no pun intended). The hanging camera disrupts the narrative for me. It may also have been interesting to wait a few second get some of the feet on the move. The author could also experiment with converting to black and white as the elements look as though they would pop in monochrome. This image is also a reminder to get out and shoot in the rain - it has created good texture and highlights in the concrete which would not be evident if dry.

A cute street moment, with the synchronicity between adult and child well caught. The child's tongue adds connection and is where I look whenever I glance at the image. I love his concentration. The image is graphically strong in its composition, with the subjects creating a triangular shape against the angular lines in the background, which is also free from distraction and competing colour. Technically the boy's shirt and back leg appear over exposed, as does part of his face. Shutter speed has been chosen to keep the image sharp.

I appreciate how the author has chosen to hone our attention on just one performer in this street scene. In this way we are privy to her absolute enjoyment of the activity she's involved in, and a story of joy is what I take from this photograph. I do find it a shame that the stray hairs across her face are there. The fans make a colourful frame for her beaming smile and add to the feeling of happiness. I feel that they may be slightly sharper than the performer's face, although it's difficult to confirm at this resolution. The author could also consider cropping the top of the image to eliminate the steel supports, although I appreciate you may be wanting to retain the hand on the upper right.

This is a strong street scene, with several elements combining to create an interesting narrative. We see the face of one subject but not of the other, yet both convey to us that they are deep in thought, and not at all aware of the photographer. We are left wondering as to their relationship. The pianist's body is expressive, with the hand on the keys and the foot on the pedal almosty making us hear music. Technically the focus is on the left hand side of the image, and falls away slightly on the faces of our subjects. The choice of monochrome is a good one.

The title suggests that the author is making a social commentary on the current days of limited gatherings and social distancing - I hope I am right about that! A panoramic sea of people without obvious suggestion of where they are or why they are gathered. This leaves me feeling intrigued yet unresolved. I also feel that the eye is crying out for a point of interest somewhere - maybe someone on someone else's shoulders, a sign or someone waving or drawing attention to themselves.

The author has spotted a moment of togetherness beneath them and has respectfully recorded that moment from behind without interrupting their intimacy. The image is thoughtfully composed with the tree adding framing and interest from the top, and the neutrally toned cobbles and lines holding the subjects nicely in the space. While the cobbles appear sharp, there is a graininess and lack of detail in the hair, skin and clothing of the subjects when looking closely.

The eye meanders through and around these lovely buildings, aided by the way the photographer has framed up the angles. The colours and tones, including that of the muted sky, amplify an historic feel and mood. The pedestrians add dynamic interest in a street context, as opposed to this being an architecture shot alone. I don't think the people are connected, but making me wonder engages me with the scene.

An image of two halves; the train platform, dark under the shadowed overhang of the roof, and the bright reflective surface of the train in the light of day. The main focus of the image for me, is the woman with the adidas bag, who is mirrored by her own reflection in the train window. Although we can't see it in her actual image, her reflection gives us some semblance of expression as we are able to see the side of her face from that view. To alleviate the uneven exposure, the author could try adding a curves adjustment layer painted just on the brighter parts of the image to pull back some of the detail lost here.

The says to me that some of us actively wait whilst others make the most of wait time to engage in other activities. It does feel somewhat like a grab shot to me. The bus timetable is the thing that draws my eye the most - although I do appreciate that it is part of the narrative. If shooting at a location such as this again, the author could consider a more angular composition, or waiting for some expression or interaction between subjects.