



Intriguing

Have a solitary cow, decaying coach - reflected in flooded field and then you have the peat or ridges on the hill behind and a sand dune - asks lots of questions but provides few answers

Reads well right to left

Not sure about the base of the image - the track occupies about 25% but plays no real part in the story

lots of curves and then lines in the sky - works to create a little structural contrast but it's not the most interesting sky

watch bright dune reflection at the edge of the frame (minor issue)



pleasing landscape with some autumn colour
cliffs and woods in the background are the main subject framed by the trees
The green grass rather dominates though - and the shadow on the LHS weighs down
that corner - rather too deep



straightforward composition at first sight but great warm sidelighting
The use of the dark foreground to crop the bottom of the buildings adds interest

the sky adds interest too

It's so dark that you lose the lead-in path a bit though - which would have added more interest to the composition



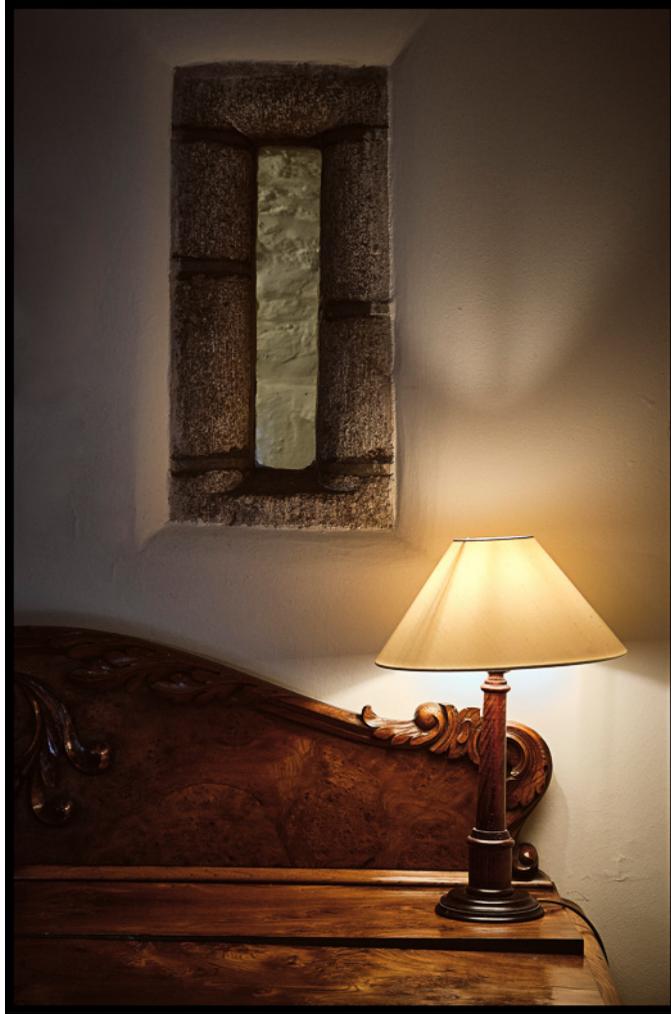
Close up of a flintlock rifle

lots of great textures - the b&w treatment serves the picture well

the real interest lies in the curves and textures of the firing mechanism in the centre left of the image

The light areas tend to detract - pulling the eye away

As its mono you could burn them in



Simple but effective image of a table lamp and its setting

This image is all about the lighting and how well it's handled

There is an interesting contrast between the rich horizontal textures of the furniture and the more ancient slit window, between the pale inside walls and the darker window stones and the light outside.



Well composed photograph of the cottages
lots of strong contrasts between the white walls, red roofs, and grey stones
strong lead in lines from both the paths and the geometry of the buildings that take
you through to the steps that lead up
But above that it meets a wall and the balcony which just lacks that last element of
interest
There are elements that catch your eye such as the fishing pots but they are quite minor
and set back into the scene.



A good attempt to pick out elements in the scene
the foreground post and rope are full of texture and detail and would make an interesting study on their own
the strong sidelight adds depth but that strong contrast is losing you detail on the bright parts of the rope
You've chosen to try to add further interest with the diagonal and repetition - but it's just too far away and small and too close to the top of the image



wonderful sea scene

very well composed with the flow of water into the image

The echoes of the shapes of the rocks

and rich warm borrowed evening light - always warmer than the morning light

complex textures of the beach is echoed in the textures of the clouds

Well handled exposure - some of the darker areas are losing a bit of details



Good grasshopper image set in its context- with good light
Sharp head and eye - where it should be - and focus falling away in a well controlled
manner - good choice of aperture and DoF

The only critique is that the strong light highlight in the eye looks burnt out



Very minimalist image - almost monochrome but the bit of green
Its a very conceptual social commentary image
the close up - to rent shop
the aberdeen inspired poster on the waste bin
the to let sign
excluding everything else
It would be at its best as part of a sequence of images that tell a story but on its own it is
still quite a powerful image



Long exposure dawn image
very atmospheric - particularly like the light off the sea
the textures of the water and sky
the light has that cool warmth of morning - highlights are well exposed - these are the
key with landscapes
the lighthouse itself is almost in silhouette - not really sure what it wants to be
it's just off centre and this creates an uneasy balance too
the left side holds the interest
nearly but not quite a great image



I do like abstract photos - and this is part abstract part architectural detail

it reminds me of an eye

the image is all about the shapes, lines, tones and how the elements contrast each other and how it gels together

the lines all pull you into the brighter part of the image - the surround being lighter than the outside - which might have been vignetted to make sure - but it works. I could do the typical judge moan about no keyline - but I dont think its necessary.

The dark and light bits in the eye provide interest as do the repeating lines that remind you of veins

very well seen and conceived



A great wildlife image of two gannets fighting

The best wildlife images either make a commentary about the animal's place in its environment or capture some form of interesting behaviour, which this does superbly

nothing is unnecessary

the moment that you've caught is just perfect

the gannet with the open beak and wings creates a good structure for the overall image and frames the two onlooking neighbours to the back of the image
the attacking gannet is very horizontal and this creates a real tension - as well as the action elements

super image



a duck egg blue tank - not the most obvious subject but one you've made into an interesting study of shapes

the tanks are almost squares , you have the curve of the staircase on the left and the contrasting geometric shape of the barriers at the front.

So well composed

it does tend to fade into the background though, especially the rails at the top into the deep blue

the highlights are blown (even if you've pulled them back there's no detail being recovered) - it such a large and prominent area its not possible to ignore

worth considering as a geometric image in mono but the dark sky and dark railings might make some of the issues hard to deal with.



Good landscape / architecture image of the castle in the style of a french chateau

well composed - good choice of foreground with the circular pond with the reflection disturbed by the fountain

the pointed tree teh helps lead you up to the castle and echoes the shapes of the spires

its always tempting to make mono skies dark - but by resisting the tempation you've kept a good balance of a dark base and lighter top to the image

Just watch the corner details - bottom LHS - lighter bit just creeping in - burn, clone or crop it out



lovely tranquil landscape - soft golden light , lake and canopy of trees leading down to the bridge

The sky and middle of the water is a little bright but the light has enough colour

The main issue is the it all feels a bit lopsided



interesting landscape detail full of contrasts
you have the interesting rocks(?) which have the smooth white and intrusions of
something harder and darker which is interesting as a background

then we have the rusting container / barrell and its trail of orange rust

In these times of increased awareness of environmental issues this become a more
powerful image full of greater meaning

exposure and composition all handled well - square works well - drum in a safe location
with the rust colour on the diagonal all works

The vignette applies is a bit heavy for my taste - it emphasises the foreground white
rock a little too much for me



Lovely image of wild garlic in the warm evening light
the light is handled really well creating a comforting inviting image

The core of the image is the wonderful light on the middle tree as it flows across the
garlic to the tree on the right - the left tree providing a cooler base

the way the garlic flower reach up into the image I think is important

the only issue are the two silver birch trees in the background - they are rather white
naturally and once you eye catches them they are a little distracting. I'd be tempted to
crop them out





Action scene of buggy racing

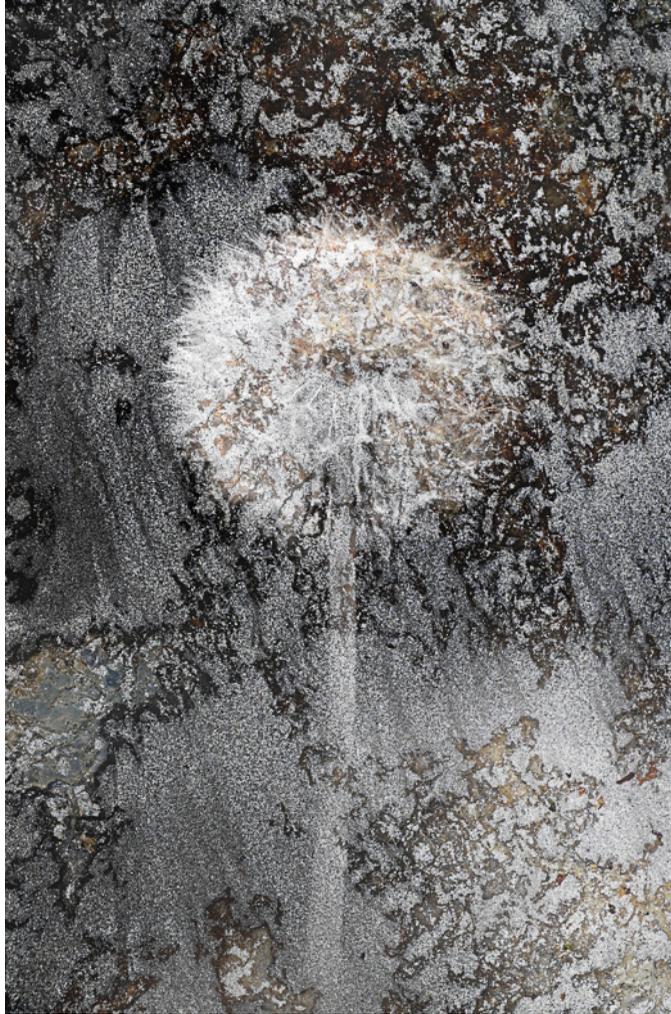
good focus and DoF keeping the racers sharp and the spectators soft

you've chosen to freeze the action - there are elements of bits of turf kicked up by the horses in the air between the horses and that's the only real sense of energy in the image - you can also just see the hore behind with its hooves off teh ground

the main horse subject we cant see the feet so feels rather static

the main animation in the drivers faces is in the guy wearing yellow - great character - but lessened in the image as his horse is partly out of the image

good try but you've lost some of the dynamism of the event



Pleasing artistic composite - interesting use of the mineral texture from the rock with the softer organic shapes in the dandelion

The tones are all very complementary and the highlights in the dandelion are well controlled

Well executed

It's not a commended or more image for me because, although pleasing, there isn't really any connection between the elements you've chosen - a contrast yes - but why? It creates some tensions but there's no connection and the rock textures are more prominent than the dandelion - which element are you emphasising?

It's an interesting idea that could form the basis of a body of work / panel / sequence or book, but as a stand alone image I'm not sure it is strong or purposefully conceived enough



Classic locaiton

I like how you've framed the building behind - it shows a considered composition when you took it

You've exposed for the outside and allowed the clock structure to go fully dark and that works well

The top of the clockface is one of the brightest parts of the image and as you've not chosen a full view off it it fights with the centre and detracts from it for me - I think it would be better without the very brightest part - you could create tension between the cut off top and LHS and the remaining curve

I'm not convinced about the dotted line frame and in Lightroom there is a white line on the bottom and RHS





Mono image of a lighthouse and breakwater

very pleasing curve of the breakwater leads into the bright lighthouse which is well handled exposure wise

There is some pleasing cloud in the sky and calm seas

the back of the breakwater is rather dark and is a strong contrast to the lighthouse
The rest of the image is much lower contrast - and becomes very mid grey - which is worth being very mindful of in a mono landscape where we want a full range of tones
(I recommend Ansel Adam's *The Print* as a read on thinking about handling dark and highlights - still applies to digital imaging)

You should consider how you go back to the original and rework to build on the contrasts - if going mono you can process the image differently for different regions - just as you would have done in the darkroom



There are some lovely tones in the hills in this landscape as the light plays over them I'm really enjoying and these flow through the image to the cumulus clouds in the distance

The photographer has chosen to present a very wide view with the hill they are standing on in the foreground as a base for the image

this has left a lot of sky they doesn't really fire the imagination and also acts to lessen the importance given to the play of light on the hills

Its a potentially very good picture but you need to focus in on the strong elements and then take out anything that doesn't enhance those elements





Well caught

Lots to like in this image

Much harder to catch a moment like this than you think - its only a slit second to catch the right moment and this is an almost perfect breach

The whale is caught at jut the right moment - the curve of the fins complementing the dynamic curve of the whale itself - all reading into the image

There is fantastic focus lock and depth of field gives it real depth - the details of barnacles on the whale are super sharp and this adds to the 3D feel

the shuter speed has been perfect to catch all the spray giving it fantastic dynamism

Jealous



Architectural study of a lighthouse keepers cottage

There are some interesting elements such as the contrasting chimneys with the windows and frames in stone and the rendered walls

I'm less sure about the composition with the open doorway so close to the RHS - its too close - and the amount of space on the LHS

there is also a cyan colour cast most noticeable on the side of the building and the sea. I'd also work on the sky exposure a bit as it feels like there is detail but you are losing it

its also the sort of image that works as part of set rather than as a stand alone image



Quteness alert
10/10 for qute

great angle - getting low and down to their perspective

good focus and exposure

all it lacks is real interaction between the lambs



A landscape of a Loch with a very distinctive pink house which is beautifully lit with contrasting light - its so distinctive that it's very much the focal point of the image (rather than the loch as implied by the title)

All is well exposed

The photographer has used the shoreline on the LHS to provide a lead in - I think you should have made this stronger - if you use foregrounds like this make them a strong part of the image

by having the lead in on the LHS and the primary focal point it feels a bit unbalanced

The subject line is also rather central - with a strong foreground you often see less sky - or the subject is the foreground and the sky becomes prominent

It could be that you could make more use of the line of the sky reflection - its another strong element in the image - try some different options to see if you think it can be stronger as I think it could



Two alternatives looking to strengthen the relationships -



Great stairs

The B&W treatment is well done - great range of tones from dark to light - nothing burnt out or blocked in - you've used it well to focus on the textures and shapes and removed distracting colours

The title refers to the papers in the letterboxes but these are relatively minor elements in the image - the stairs are strongly central and have such a strong form that they are the subject.

There could be a strong image in the relationship between these and the stairs

The bikes and the a/c unit you've included on the RHS are a bit confusing - we tend to read across - left to right - and the a/c unit is where the light and the stairs take my eyes through to - which is a pit as its not really helping the narrative.

If you leave it out the narrative leaves you asking questions and I think it makes it more interesting





Great Gannet portrait

Super exposure and focus - good portrait composition and use of DoF to frame the subject

hard to fault but against the previous Gannet image it's up against rather tough competition - if they are both the same author then be very happy



I think this is multiple exposures or layering in post just from the way the link fence and barbed wire overlap

its definitely designed to challenge - 'no go area'

What do we see - barbed wire and fencing in front of unknown textures of a wall or building - its uncertain almost abstract - its hard to get into

Its restless - there is nowhere for your eye to settle - you are not strongly directed by the composition to flow through - other than the brighter part of the image in the middle - but that is almost devoid of anything strong

So an interesting image but I'm not sure that it works as a stand alone image



More gannets

I like symmetry of the composition - but its a much simpler and more distant portrait than the earlier ones

exposure is well handled

Good but there is excellence elsewhere



Another Gannet

Again well exposed well focused image - light is much warmer and it gives it a rose tinted feel

closer and more intimate than the last one but again a quite static moment

I sort of like the sparkly background but it also fights with the subject - especially as the head is darker than the wings and the highlights from the waves

Good but there are better amongst the set



Another good wildlife image, this time of a puffin
This is interesting in that it is clearly nest building - although it doesn't really convey any other environmental situational context

Focus and DoF are excellent and the background is simple and elegantly out of focus. Both the nesting materials and eyes are sharp, then it slowly goes out of focus.

Good image - commended, but up against tough wildlife image competition



ICM image of a bleak and windsept beach with dark looming clouds
You've retained enough detail for use to see waves and the removes the abstractness
sometimes inherent with ICM.

The difficulty is that this can become a bit in-between - and loses the best of both

This image doesnt really have a strong point of focus with any detail - the sea on the
RHS is most prominent - but there is some more emotive sea on the LHS

The amount of foreground sand is a little too dominant for me - the interest is in the
small line of sea and spray and the moody clouds above.



Another cracking wildlife shot

The shrike is quite unassuming but the purple plants behind create a very pleasing context and create a sense of its environment.

The image has a very peaceful feeling.

Focus, DoF, sharpness and detail are all good, as is the composition, with the shrike on the LHS looking back to the right.

I quite like the vertical silvery twig - it creates some balance in the middle of the image and it doesn't overtly detract from the enjoyment of the image - its not the done thing to remove things like that in wildlife image so I'm quite happy with it

Well done



Whilst this is called 'Reflections' the image is all about the textures in what look like decaying railway carriages. The reflections ask us a question about where these are.

Toned mono works well, creates the right feeling and removes any unwanted distractions.

Focus is good with lots of DoF through the image.

Lots of decay to keep interest

The composition isn't straight on - there's a slight angle - which creates a little more interest and helps you read through the image - rather than it being straight on - and it probably helps the reflections too

Pleasing image



Super action shot of motorcross
almost perfect separation of all the bikes in the image - each one is in a dynamic arrangement - and they frame wth main subject almost perfectly

The main subject is beautifully captured in the middle of a jump with the bike almost horizontal

There is dirt/dust being kicked up underneath the bike

There's even heat haze under the bike

you can see the focus the rider has and almost see their eyes

You'd have to be super picky to comment on the white post just behind the main rider

Superb



Simple full moon with geese (?) in the foreground. A simple pleasing image

Good exposure of the moon and allowing the other subject matter to provide a silhouetted frame/base to the image

Great detail in the moon -

The moon could almost have been shot separately - even at screen size there is a wobbly edge to the moon which makes it feel 'cut out'

but there isn't really any narrative that relates the birds to the moon and it's not a very strong image on its own. In this set of images it struggles a little.



Rather nice landscape image who's title refers to the light on the hill behind the trees

Its a lovely group of trees too - interesting form as a group that fits with the landscape beyond - framed by the mountain and the river which are both much greyer

The burnt orange hues of the bracken work with the hillside light too

I do find the darker midtones dominate though and feels a bit flat - it could be brought to life a bit more with some judicious toning and exposure control - you might also consider whether the light - the main subject - is prominent enough - you could be braver and isolate the trees more as an element in the landscape

As presented - its a commended image



Maybe a bit too warmed up, but an example of what I'm trying to show about feeling less flat



I had to look at this wildlife image quite a bit
It's a group of Oystercatchers (I think), caught up in the spray from a storm

There are some quite defined birds and then some that are increasingly soft - to keep any sharp in stormy conditions with a long lens is well executed.

Creates an uncertain narrative of the birds competing for survival in a storm

The overall image has a fairly strong diagonal dynamic in its composition
The tone is muted - it could almost be mono

It's very different and dynamic and highly commendable for that alone



Simple but effective image of a single leaf, partially lit by a shaft of light

the partial lighting and the hints of green create something of an air of secrecy about the image - like you are being given a glimpse of something special

the right hand edge is perfectly sharp but I'm not 100% sure about the brightest parts - starts ok at the top but gets a lot softer as you move down the image - and of course your attention lands in the bright parts of an image like this.



So this is a grain of salt - at first viewing you dont have any sense of scale - I'm assuming that this is tiny - so high magnification macro work

Very well lit and exposed - highlights well handled - lacks a little sparkle? not sure salt sparkles though - but it makes it quite subdued - there is scope for adding contrast to the brighter parts of the image - LR gives you simple tools - but even a simple selection and curves adjustment in Photoshop would give it a little more zing

you cant see a line or any variance in background light - so well done

Reflection works ok

key test is sharpness which is good throughout - If you focus stacked its done well enough to not notice - if its shot straight then great attention to detail

good macro work - Commended



COuld be italy or spain - wonderful mediterranean street that leads you upto the caller in the background

the light also gets brighter through the image too

focus is slightly soft in the foreground but sharp throughout where it matters - helps a little to move you into the image too

Mono works well - declutters images like this

There are interesting textures to explore as you work your way through the image - like the post box - but nothing really interesting - to linger on - and the subject is quite small

Well seen and well presented



Very modern swooping bridge that leads us to the softly lit hazy mountains behind

You've used the strong curves very well to pull us through the image - both the bridge and the reflection below which balances well

the brighter mountain behind acts as a decent stop to the image

presented as slightly hazy lower contrast image - it emphasises the foreground more - than the far bank - I'm not sure it works that well - I'd like the light on the far bank to be where I end up but I keep being pulled back to the front LHS

Well seen and composed thought

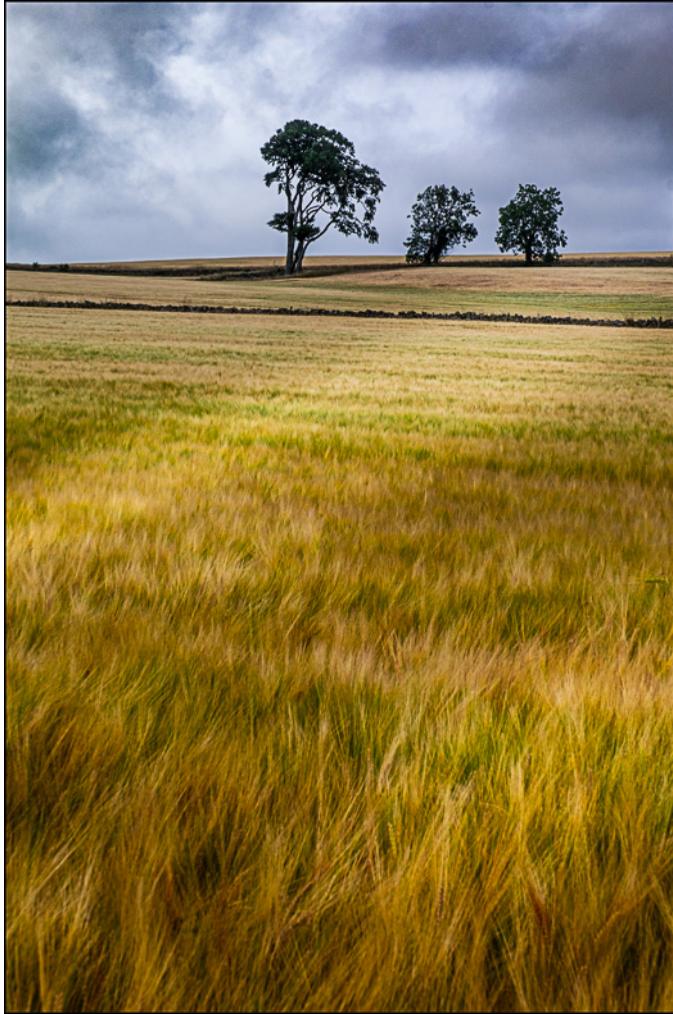


A trio of trees with a monderfully textured and lit foreground of hay meadow (or wheat)
and a very moody sky

Its a lovely landscape - my feeling is that its just a little flat - if you look at the histogram
its mostly just below mid grey tonally

The trees themselves are not picked out by the light
you've not really accentuated the foreground light particularly strongly

doesnt need much - just add some moodiness





Tranquil - and moody low key

It is both tranquil and unnerving at the same time - like the calm before the storm - the red sky hints at something else too. the colour is just reflected off the sea too - an important detail

Lovely exposure and processing / development

shutter speed has got some movement in the water but kept the clouds sharp
great tones in the rocks

its been presented as a wide view which creates a feeling of space

The subject material is in the central 50% - but this works as cropping in would make it feel rather constrained

I was debating whether the rock lead you out of the image as they go away from the red sky which is where your eye keeps coming to - but I think they link well enough with the far hills to link it together

Commended



Title refers to the swan under the bridge

The main landscape is well exposed and had lovely mottled light over it

But the bridge and foreground almost form a barrier with its hard straight line - slightly annoying as the subject is all above the bridge - the far landscape occupies more than 50% of the image - but you are not led through to it under the bridge

The grasses at the base warm the image up - supporting the warmer tones through the rest of the landscape

Just a bit too much a picture of two halves



bracken about to unfurl

Bracken that is the main subject is wonderfully detailed and sharp

But by stopping down enough to keep it sharp the background becomes cluttered making it harder to really concentrate on the main subject - its just fighting too much to stand out

I'm not entirely ssure what is going on with the RHS leaves as they are getting a bit pixellated and are detracting from the sharpness of the main subject.

not quite worked



Street scene of woman walking her dogs

Its a bit dark tonally - partly because you've chosen to keep the bright elements at the top in - leaves the image flat again

You've taken and presented it as a landscape image but this means there is a lot of image that needs to support the main subject but in this instance doesnt have much connection - does it add to the context - tell more of the story - or should you have focused in on the lady and her dogs which are quite small in the image

not quite working for me





Backlit Puffin

great light coming through the wing feathers and picking out the red feet

The back of the Puffin is sharp and there is plenty of shadow detail - I'm never sure whether to be bolder with contrast in an image like this - after all that's the essence of the image's appeal. The rear view means there is not real engagement with the subject

the wing feathers are just a touch soft - could be focus could be movement - hard to tell but it just detracts from me as they are the key subject appeal

Good attempt but up against some cracking wildlife images in this selection



Venice

nice light - warm and directional

You've chosen to include a lot in the image - the church buildings opposite, the jetty and the gondolas and the posts - and they all interact which makes it rather busy

busy images are hard work to get right

The interest for me is in the RHS - the boat leaving the LHS is a distraction the gondola on the RHS and the bright building on the edge likewise - you can tidy those up and I think it would improve the composition

You could simplify further and just focus on the gondolas - which might have allowed you to avoid the central posts being quite so close to the brightly lit building facade which is the main subject.

nearly but not quite





Loving this the more I looked at it
Everything is working together - really well seen
the blue door works with the sky
the red ship and paint on the beam and column work with the red barriers above
the white pipe, turbines and pillar all point up to the white dog

the dog is looking out behind us which leaves us wanting to know what's happening
behind us

All this makes it more than a picture of the door and someone else's art

not entirely sure about the cone on the edge but it adds a bit of lighthearted fun

Really well seen and taken



Good action shot of a kitesurfer

warm evening light helps the image

strong diagonal between the kite and the surfer but...

There is a lot of space around them - the surfer almost disappears despite being in quite a dynamic pose - hard as there is so much space and scale

I think having the kite in a more prominent location nearer the edge would help direct the eye down the diagonal

