Judge PDIs Showing order

Interclub Running Order - Prints			
Judge – Jo Rose			
Image No.	Title	Score	Notes
1	Vital Spark Inverarary	26	A successfully atmospheric composition, which works very well both tonally and compositionally. The title of the photograph, the 'Vital Spark' vies for attention with the strange roll of rising mist in the middle distance. There are many satisfying echoes in the photograph which go towards making this a very subtle image. I like the echo of distant moor with the dark cloud (cumulus humilis) above it, separated by a sliver of silvery sky which in its turn echoes the roll of mist. The colour palette is muted to grey, silver and gold, save for shouting red of the boat. The black and red of the boat echo the black and red of the buoy on the quayside, the red being marked again by the lifering dotted between the two. The white shed on the left of the photograph echoes the square cabin on the boat. Masts, streetlights and antennae made visible by the background mist walk the eye horizontally across the image. The weather conditions lend the whole photograph a stillness allowing the eye to wander slowly across the scene.
2	Inseperable	26	I can only marvel at the skill that not only manages to find such an event in nature, but then also manages to capture it with such clarity. I know little about insects and am not sure if these dragonflies/damselflies are fighting or mating. If the latter, then the heart shape that the joined bodies are making is a perfect symbol. The one out-of-focus wing belongs to the insect that has turned away but can't escape because the other has all six legs wrapped around it body, is that wing flapping in panic? That I can see such detail, along with the mosaic pattern on the wings, and the way the light glints off the head and body is testament to an extremely successful photograph. The insect drama takes place dead centre so we focus immediately on the connection and then let our eyes wander picking out the gorgeous primary colours against the muted, mottled background.
3	Waiting for the guard	25	This is a great portrait, not just of a particular person, but also of an occupation. We are told by the expression of the train driver, his quiet demeanour and by the composition that this is a serious man, doing an important job. The dark colour palette and even the two thin red lines below the rivets symbolise the fact that there is nothing frivolous going on here, all is grave and considered. Only the white satin tie strikes a different note, but this also, undoubtedly, is part of the train driver's uniform. I have to say a little about the composition, the square format works very well echoing the square open window and tightening the scene around the subject to ensure our focus stays on him. There is only the streetlamp 'head' reflection in the glass on the right to echo and draw us back to the portrait created on the left.
4	Cathedral	24	This is a labyrinth of a picture, initially the eye is bombarded with colour and intricate architecture. As the brain starts to make sense of the drama of light and form, the echoing beauty of the cathedral setting becomes apparent with its vaulted ceilings and patterned columns and arches. For me, the theme of this photograph is the display of coloured light and its effect in this particular setting. My eye follows the various rainbow colours around the nave in sheer enjoyment picking out the greens, turquoises and oranges. For others the setting could symbolise the light of God, with the leaning perspective of the pillars to the left and right foreground emphasising vertiginous eternity.

5	Chelsea	23	This is a very strong portrait, for me it is a psychological portrait. The face of this woman wears a look which is communicating…something. Her is expression is so candid and direct that I feel she is looking at me, not at the camera. So strong is her look that I feel pressure to make sense of what she is willing me to understand. There is a darkness to the image, which is given by the black leather and the black backdrop, the dark make-up and dark red lips, but also by any lack of light-heartedness in her expression. The way her face has been lit by the photographer works really well, the main light source comes from the left but with her whole face including her right ear is lighted and this adds to the directness of the portrait.
6	Evening Light	23	A nicely captured seascape, the title giving us the clue as to what time of day we are looking at. The soft evening light lends the sea and sky a subtle pastel shade of pale blue and pink fading to a yellow sky which contrasts sharply with the darkness of the wet rocks. The setting sun is cleverly hidden by the rising cliff on the left so there is some iridescence but no burn out to mar the softness of the light. The image has a strong geometric composition which is unorthodox: the white horses which travel diagonally from left to right in the middle centre almost form a V with the edge of the rising lift, and the breaking waves, slightly offset in the foreground continue the broken line of the cliff and rocks below - contrasting with the calm of the open sea.
7	Gannets	25	A lovely portrait of 2 gannets, a photograph that is at the same time a very successful, sharp wildlife shot and a portrait that has its own narrative. The image makes me intrigued to know what is the drama behind the image. Are the birds courting? Are they related? What kind of communication is taking place? The photographer has created a starkly graphic image with the beautiful white and yellow plumage contrasting sharply against the black background creating attractive shapes formed by the reverse silhouette of the birds. The precise black markings on the birds' faces echo this colour contrast and add structure to the image.
8	North Yorkshire sunset	25	For me the real subject of this photograph is the cloudscape. What a beautiful and gorgeously lit cloud formation the photographer has caught, with the fingers of rough-edged cloud hanging down and underlit by the red shift of the setting sun. It is a photograph of 2 seemingly contrasting halves that could be from entirely different occasions. The bottom half of the photo is a serene evening scene of a darkening landscape and the orange and gold of a setting sun while the upper half is darker with grey/purple and the underside of the cloud lit by a scarlet/purple. The ragged cloud scene appears almost demonic as it spreads its darkness across the sky in comparison with the idyllic scene below.
9	Parrot tulip	24	The photographer has created their own graphically designed poster or card using their pretty picture of a parrot tulip. The green of the stalk provides the complementary colour to the pink and purple in what would otherwise be an overwhelming colour wash. I like the texture that has been introduced on the background, it echoes the frill on the petals and prevents the block of colour becoming too saturated. This image maker has thought hard about the design of the image and has chosen an almost square format for the main image, gradually extending into a portrait-oriented rectangle. This lends the whole image a certain formality.
10	From Mars	29	This is a well-seen and successfully executed photograph. I like the choice of black and white which takes the focus away from the concrete of the pillar and presents it as a more generic mottled building material. The light on the circular observation deck provides the focus of the image as one's eye travels up the tower. The photographer knew exactly what they were communicating when they took this photograph in black and white at this weird angle. Before I even read the caption I was thinking 1950s sci-fi, alien landing and panopticons. I t was extremely creative to capture and fix a whole subcultural in one photograph and impressive that the photographer didn't add any embellishments to the scene, letting the heavy Stalinist architecture do all its own talking.

11	Pursuit of nectar	24	This macro photo has a lovely muted colour palette. The photographer has cleverly managed to capture a rich brown background out of which the form of the golden brown bee emerges. The absolute freshness of the white and green flowers are in stark contrast to this brown neutrality. I like the choice of flower particularly because the blunt round ends of the buds create a satisfying visual echo of the compound eye of the bee which, in this photograph, is the part of its anatomy that is in the sharpest focus. As a documentary nature photograph it is interesting to witness a bee with its proboscis unfurled.
12	Iguana pose	29	This is a splendid photograph. This magnificent reptile has been caught in all its spiny mosaic'ed glory. That the photographer has captured the silhouette of the spines is very satisfying for the viewer as one's eyes travel up the back, along the iguana's head to the bump of the nose and back to its eye which is the focus of the image. I find the choice of black and white interesting. It works very well and I believe gives the image a second role as a portrait as well as being first and foremost a wildlife study. The photographer has captured the iguana looking at the camera, an all-important achievement in wildlife photography, and this distinguished creature has been caught with a very knowing eye, accompanied by a slightly contemptuous expression.
13	Guggenheim abstract	28	A very successful photograph of what I imagine to be a very difficult building to photograph. I imagine it is the architectural equivalent to taking a successful treescape photograph in a dense wood. This image works extremely well both compositionally and tonally. The photographer has created an offset nexus of meeting lines which is ostensibly the focus of the image, but there is actually no dead space at all and the eye follows the lines around the entire image by the curve of the architectural line and the 'brickwork' of the titanium panels. The photographer has captured blue reflections on the coppery sheen of this metal cladding lending the image a touch of naturalism, a mirroring of sea or sky, which softens the hard architectural form and material. I like the fact that the photographer has given no clue as to scale and if you didn't know this building you would not be able to guess.
14	Lisbon tram route	23	This would be a very harmonious street scene, with the yellow and black tram and the yellow apartment buildings with their black wrought iron balconies and streetlamp. There is even a yellow A-board outside the first shop on the left. To take the visual cohesion theme further, the palms on the advert on the tram front echo those actual palms behind the tram on the footpath. However, the photographer has chosen, amongst all this visual balance to include the women dressed from head to toe in vibrant pink - and the joke is on her. Very aware of what they are doing, the photographer invites us to judge this chromatic aberration. How we do so reveals something about us; the photographer has been very subtle using only colour to call her to our attention and not commenting further.
15	Gannet resting but watchful	30	An absolutely gorgeous photograph. I love the depth of the colours. The repetition of the blue of the sky in the outline of the gannet's eye is movingly beautiful. The white is shown to be downy and the yellow head becomes gold against the blue. How inspired to capture only a section of the bird but still create an image of flow and rhythm. The rule of thirds is perfectly adhered to and the birds eye in the centre of the image provides a very forceful start and end to our gaze. The expression, given from the eye alone, is the one thing that causes us to pause in our contemplation of this stunning image. Like Smaug the dragon awakening in 'The Hobbit' that piercing eye sends a slight shudder down our backs as we remember that this bird is a large and fearsome hunter.

16	Fenced off	24	A lovely scene, marred only by the fence which is the titular subject of the photograph. The photographer clearly wants to draw our attention to the barrier across the tree tunnel and when we do see it we are are forced to make a decision about it. This could be anything from 'what a shame to block a lovely pathway' to feelings about land ownership and the 'right to roam'. The photographer has been successful in capturing the whole scene with sharp accuracy there are no unrecovered shadows, nevertheless they have still managed to naturally vignette the tree tunnel with the darker trunks, branches and vines.
17	Eat your greens	29	A masterful photograph. There is comedy to this image, referenced in the title, which is offset by the proud dignity of bird who looks at once ridiculous and regal. As a natural history image the photographer shows us the sleek streamlined form of the gannet's head and neck, perfectly designed for smoothly diving into water. This form also creates a beautiful curve which becomes the structure of the photograph. As a study in simple blocks of colour the image surprises us by the darker tint of the blue background and green foliage making them work against each other very satisfactorily and also with the muted gold of the gannet's head. Once again the gannet's eye is looking at the camera, very important as it involves us in the picture, but also creates a slight emotional discomfort as it the look is so hard and piecing.
18	Ben Nevis at sunrise from across a misty Spear Gorge	23	An iconic mountain, Britain's highest mountain, a suitable subject for a dramatic landscape photograph. There is a lot going on in this image and for the most part it is successfully resolved. There is of course the mountain itself, presented as a low-peaked hard slab of cool blue granite and contrasting with the fuzzy sea of mist resting heavily in the Gorge. There is the sunrise of orange and gold accentuated by the low cloud. And there are the white-walled houses sitting quietly in the early morning and lending a calmness to the drama of the natural world. The photographer has caught this massive sweep of landscape whilst also managing to keep to a human scale.
19	Walking the dog	25	What makes this photograph so successful for me is the colour palette. I am not sure how the full effect of the gold and dark pink has been achieved, perhaps by coloured bulbs in the alleyway, however the effect is exotic and compelling and makes you wonder what it must be like to carry out such a mundane activity as walking the dog in such an beautifully tinted environment. I must point out that the woman and the dog continue this colour melody; the woman's red hair reflecting the pink of the alley walls and floor and the white dog leading our eye toward the white restaurant table in the piazza. Coming a close second in the attractive effects department is the capturing of all the different textures of wall and flagged walkways and the echoing of the black squares of chalkboards and high shuttered windows.
20	Full steam ahead	23	This is an enthusiast's photograph. And the photographer is showing us why people become enthusiasts for these complex, outdated, steam machines. By cropping the image down to just the back part of the engine with only one wheel and the cabin in view the photographer fills the picture with hot metal - there is no need to even show us the funnel, we know from what we can see the massive scale and power of this machine. To emphasise this, we are shown a human and he looks diminutive, not vulnerable as he is encased in and protected by this metal brute, but soft and malleable in total contrast to the machine he is operating.

21	Just passing by	30	This photograph is a personal favourite of mine. What makes it so attractive for me is the extended landscape, the almost panoramic format. Because of this aspect ratio the eye cannot quite take in the picture at one go and is forced to sweep across the scene to visually understand it. This suits the subject matter, a seascape (riverscape?), we think about the unlimited ocean panorama stretching without end to left and right. I like the way the mist over the land obscures everything except the five ships and creates a soft reflection for the hard grey reflective water below. The rule of thirds is applied here and it is structurally satisfactory, we have water, ships, sky. The subjects of the image, the five fantastic ships and one small rowing boat also contribute to the allure. They repeat each other with a small then a huge variation as we work our way along them. The rowing boat serving to give us both scale and a frisson of excitement as we consider its vulnerability.
22	Guillemot in flight	28	I am always very impressed with photographers who capture birds on the wing. This image is so sharp and the head and eye are caught so perfectly we can see them in all their glory. The light is strong enough to detail the varied plumage but not so direct that parts of the bird disappear into shadow. I think what ultimately makes this such a successful image is the tonal values and the understated green and slight blue of the backdrop. This is a muted, neutral background, it doesn't need to be dramatic because the bird's plumage is so striking. But it works satisfyingly with the matt black of the bird's head and the cool blue tones of some of its other feathers.
23	Nestle HQ	27	This is an excellent architectural photograph. It is both a successful photograph in its own right and also gives the viewer an instant flavour of the period architectural interior of the Nestle HQ. The image is composed with purpose and there is a calmness of composition that reflects the high class atmosphere of one of the world's most successful companies. The two predominant colours in the image, green/blue and brown are redolent of early to mid 20th century architecture. The photographer immerses us in these colours by using them to block the lower portion of the photograph. The landscape format introduces a stillness which also allows the photographer to show off the ovoid shape of the staircase to it full effect.
24	Holding shadows	23	This is ostensibly a romantic photograph featuring a pair of lovers walking together, absorbed in each other and holding hands. The photographer has used the low sun very well, not only for the titular shadows but also using its burn out between the pair to slightly obscure the figures. The choice of black and white may have something to do with dampening down this dazzling, setting sun. However, the black and white format, the looming shadows of the couple, the white featureless sky and the barren decaying landscape all combine to give the picture an ethereal, even ghostly atmosphere. For me it is an image of contrasts, youthful love and devotion on one hand and on the other a faded, unworldly, almost disappearing tableau where shadows are the most remarkable feature.
25	Fields of gold	23	This seaside/landscape combination has as its subject the gorgeous yellow harvested wheat field and the sun drenched yellow cliffs. It could be called a study in yellow. The blue sky doing its job as the complementary colour. The photographer has chosen to cut the scene in half horizontally which works well for this flat promontory of field which noses out into the sea. I like the way the bump of rising land on the right horizon echoes the underside of the clouds above. I think a more panoramic format would have worked even better to highlight these features, maybe cropping out the foreground fence.

26	Polar bear evening light	29	Another extremely successful wildlife shot and a slap on the back for a very brave photographer, who even with powerful telephoto lens would have had to get too close for comfort to this bear. The animal is perfectly posed and framed and the sharp detail of the fur, down to the cute fluffy ears really well done. The bear's undulating form is silhouetted very illustratively - we are presented with its massive muscled body to marvel at - with the warm tones of the setting sun highlighting the beautiful creamy colour of its coat. The bear is not making eye contact with the camera and I think this is a deliberate choice by the photographer because it makes the whole photograph less intimidating. I like the way the snow and sky merge without line in the background, so the hidden feet of the bear is the only clue that it is a snowy scene.
27	Gondolas Riposando	27	I had to look up the work 'riposando' - it means 'at rest'. There is a fantastic abstract quality to this image, we are given enough clues to work out what we are looking at but the photographer has very much focused on form and shape, even to the extent of making the photograph black and white which takes away the context of the water and the pleasure aspect of a boat trip. I have never been in a gondola and I had no idea they look so war-like; the photographer has reinforced an aspect of these craft very different to the traditional idea of a gondola as something that gives enjoyment and service. The way the boats are arranged in this photograph with the hull of the boat, where you would sit, cropped out, forces the eye to jump from front to back centre along sharp stepping-stones of gleaming metallic edges. And this presents us a with a very alternative, even subversive, idea of these craft.
28	Three's a crowd	26	Penguins are such adorable, comical creatures and the photographer has put this comedic aspect to full use in this photograph. I am always impressed when photographers make visual jokes in their pictures, I think it is quite a hard thing to carry off successfully, but this image manages it admirably. There is not just the fact that the two on the left appear to be kissing each other, but the extended wing of the solitary penguin on the right carries with it an emotional resonance of frustration and irritation. The photographer has composed the image quite formally in thirds with the large middle third focusing our attention directly on the penguin drama that is being played out in front of us.
29	Glass, steel and stone	24	The photographer has created a claustrophobic image, the camera angle is vertiginous despite the fact that it is looking up and not down. The black and white treatment really exaggerates this atmosphere of the imposing heaviness of the glass and metal of these skyscrapers and their smooth hard surfaces give no clues of insight into the human use of these buildings. I really like the exaggerated angle of the staircase, perhaps pillar, which stretches up from the bottom right corner. I know it is difficult to photograph architecture and stay true to the lines of the buildings, but this overbearing angle is the keystone to the overpowering feeling conjured up by this image.
30	Speedway Trio	28	This is a ballet on bikes. A split second of intense action is caught dramatically and cleanly in this sports photograph, the action beautifully simplified by the use of black and white which centres our attention only on what is important. Compositionally I appreciate the way the photographer has captured the triangle of bikes with the narrowest angle on the lower left from where the bikes are moving away, this not only emphasises movement even in this frozen split-second but also creates a simple structure for the composition. The viewer is aware that the empty space in the centre of the triangle where the eye falls will in the next second be filled by a screaming motorbike. I love the empty backdrop in this photograph with its churned up dust and understated textures.

NCC Open Running Order Prints				
Judge – Jo Rose				
Image No.	Title	Class	Score	Notes
1	Hidden Gem			
2	Whitby Rooftops			
3	Aikin Knott with Saul Fell Behind			
4	Sunflower	C		
5	Art of Romance			
6	Evening Light, Hawnby Moor			
7	Autumn Light on Buachaille Etive Mor			
8	Santorini Steps			
9	Lookout Post			
10	Mystery Bridge			
11	Winter's Light, Bishopdale			
12	Enchanted Forest			
13	Iguazu Falls, Brazil			
14	40's Ladies	C		
15	Riverside Garden			
16	Tangle Creek, Yellowstone			
17	Forth Road Bridge			
18	Light & Shadows, Innsbruck			
19	Foxglove	C		
20	Metamorphic			
21	Speedway Trio			

Judge Prints Running Order

Judge Prints Running Order

Judge Prints Running Order

Judge Prints Running Order

Judge Prints Running Order
