

Winning Images				
Pos.	Photographer	Title	Score	Category
1	Rachel Gemmell	Seasick	28	PDI: Set Subject
2	Mike Hodgson	The Kill	25	PDI: Open
3	Stephen Roodt	Reflections in the mist	24	PDI: Set Subject
Judge		Gary Scholtz (https://www.gazza-pic.co.za/)		

No.	Photographer	Title	Score	Comments
1	Denise Whiteford	Little Pier	19	Nice reflection, Autumn colours, Improve by separating pier from background. Shallow depth of field, very busy image
2	Rachel Gemmell	Disappier	24	Creative, soft and pleasing. Love the title. Repetition of columns good. Although no focal point a great abstract.
3	Gavin Whiteford	Double vision	21	Nice repetition of the arches in bridge, Good foreground with the row boat, Reflection very nice. IMPROVE...Remove point of red boat on edge of frame on right, clean up water in foreground. Play with textures in the bridge to extract more
4	Peter Dewar	Ship Shape Pier	23	Great handling of light & good depth of field. Maybe more about the boat than the pier? Great context created with out of focus back ground.
5	Neels Beyers	Jetty in shambles	23	Nice sun set and did well to hide the burnout area behind the RHS upright. Great colours . Love the lines created by the two angled pieces of the jetty. IMPROVE - The shadows in the jetty appear to have been over edited.
6	Nettie Warncke	Lily Pond Bridge	22	I enjoyed the graphic nature of the image. The parallel horizontals and the circles of the leaves in the foreground. This symmetry could have been emphasised if the author took a step to the right? IMPROVE - Try cropping off the bottom to just below the last lily.
7	Mike Hodgson	Scottish water	23	Action in water and the bad weather well captured. If a lower angle was possible the yellow bush in the foreground would have made for nice interest. Sharp all the way through. Whites in water well handled. Image a bit flat...more contrast may help.
8	Steve Trimby	Eden Island	23	Great simplicity in the shot. Could work on a travel brochure. When doing symmetry you need to get it 100%. Distance on left and right of pier on bottom edge should be the same. Try a crop? Reflection well handled.
9	Nettie Warncke	The Wooden Bridge	18	An abstract type photograph showing the shapes within the structure. Perhaps a smaller area making it more abstract would improve the photograph. Lack of detail in the shadows and black areas bringing the photograph down.
10	Peter Dewar	Up She Goes	20	The raised bridge forming a nice frame for the boat below. A tighter crop just above the top of the bridge may emphasise the frame and highlight the boat even more. The background is bright compared to the front pulling the eye through the image.
11	Neels Beyers	Jetty at sunset	21	Great colours in the clouds. Jetty form strong diagonal line pulling the viewer into the image. Interesting circle in clouds at top right third. The shadows in the jetty have been over worked to avoid a back lit silhouette in the image. The structure looks unnatural and over edited. Try the image as a sunset with a silhouetted jetty?
12	Denise Whiteford	Superstructure	21	Strong "S" line that leads the eye into the image and around to the back. The truck on the bridge gives a good sense of scale and the tree in the foreground helps create some depth to the image. Truck is placed in a strong position within the image. It's a pity that the eye is taken through the image but that there is nothing at the end to hold one's attention. Author did well to capture the enormity of the structure.
13	Steve Trimby	Tay Bridge at sunset	23	Great horizontal lines, repetition, arches. The lighting on the bridge very well handled with a golden glow. IMROVE. This image may benefit from tighter crop on top - not enough interest in the cloud and then to make the bridge horizontal and create an even more graphic / abstract type image.

No.	Photographer	Title	Score	Comments
14	Stephen Roodt	Reflections in the mist	24	Simple composition with lines & triangles that works very well. The jetty leads the eye all the way in and is sharp all the way. The Yacht mast and cables create a lovely triangle that is reflected in the water. I little more contrast may benefit the image and perhaps a slightly tighter crop on top and left?
15	Gavin Whiteford	A Walk in Nature	21	Interesting image that is primarily made up of two colours with browns and greens. The two pillars in the foreground demand a lot of attention and place the attention firmly on the bridge. The green tones in the image seem to be pushed slightly
16	Issi Potgieter	POINTING THE WAY	22	The author did well to spot the arrow on the left pointing towards the light on the RHS. The texture and detail in the concrete well dealt with. Good choice of aperture to allow for the starburst in the lights. The sky and clouds add little value to the image. Perhaps a crop into a panorama would work better?
17	Rachel Gemmell	Seasick	28	This is a stunning image which I have interpreted as a dock where a number of yachts would be seen together. The feeling of movement creating paint brush stroke affect is excellent. The fact that there are just 3 vessels with a strong emphasis on the horizontal line within a portrait crop makes this an exceptional image!
18	Issi Potgieter	HARBOUR-LIGHTS	22	The mood is exceptional well captured in the image. The soft yellows in the sky balanced by the yellows in the harbour wall in the foreground. The water that has been flattened out and the use of a good aperture to capture the starburst in the lights work well.
19	Mike Hodgson	Hand made	20	This image reminds me of one of those jig-saw puzzles I avoid :-). The energy in the water has been captured well. The arching bridge is difficult to separate from the background and as a result the arch is not as impactful as it could be. Perhaps an edit that down plays the very busy trees and allows separation or the arch may work?
20	Stephen Roodt	Lysefjord bridge	21	The bridge cuts a strong horizontal line across the image and leads the eye from left to right to where the boat is. The image appears very static and this may be as a result of the almost central horizon line. Cropping off half the water in the foreground and some of the sky, creating a panoramic may benefit the image.

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1	Steve Trimby	Vegan lunch	23	Great detail and textures in the skin. Background out of focus and good separation. Managed to capture some action as well.
2	Peter Dewar	Volendam View	20	Good reflection of ship and nice and sharp all the way from front to back. The sun looks like it is caught behind the clouds / mist and is bright compared to rest of the image drawing the attention away. If one could have gone further left to get the ship and the sun closer together it may have helped?
3	Neels Beyers	Broken at Kolmanskop	22	The lines of the roof and the shadows they cast is striking. The shades of reds and yellows work well. The two openings (left through the doors) and to the right (Through the windows) compete for attention. Perhaps stronger if either one along with the central element is kept? The blue sky is over saturated.
4	Steve Trimby	Punch	24	Very interesting perspective. Author did well to get everything sharp throughout the image. This image may benefit from an even tighter crop from left and right. There is no information there.
5	Bernard Seymour Hall	Silo Thinking	19	A different view of the Silos. The lines, semi circles and rectangles make for some interesting visual elements. The conversion to B&W is not great. A blue sky and the yellows and bronze of the silos may work better. Some additional contrast may help.
6	Stephen Roodt	Sunrise at Donkieskraal	22	Stunning clouds and the photographer has extracted the most from it. It's a pity that the house is partially obscured but nothing the author could do about that. The clouds pull the eye down into the left bottom of the image where the focal point is. Some additional light / contrasts in the greenery in front may help?
7	Rachel Gemmell	Allo Aloe	23	Good detail in the bird and the eye also sharp. Background dealt with well. Compositionally I would suggest the author crops the out of focus flower on the extreme left out, this will place the bird in a stronger position and get rid of the distraction.
8	Mike Hodgson	South Easter	23	Great story telling - the strength of the South Easter is clearly visible in the waves. The kite surfers add good interest and story telling to the image. The yellow / orange sky takes up almost 1/2 of the image and does not add to the drama or story?
9	Issi Potgieter	THE TALE OF A TAIL	21	Interesting story that is busy unfolding here...The detail in both the bird and croc tail is very good. The water edge line works well leading the eye into the image. The big white burnout area in front of the birds feet is really problematic and lets the image down.
10	Issi Potgieter	QUARRELSOM NIMMERSAT	24	The interaction between the two birds and the pose that each has struck is very interesting. The detail and colours in both birds handled very well. Author has done a great job avoiding burnouts in the white feathers. Background handled well.
11	Rachel Gemmell	Making the bed	24	Composition is outstanding with the protea entering right bottom and leading us to the bird. The red of the protea contrasts well with the rest of the image. The "bedding" that the bird has collected adds to the story of the photograph. The subject well separated from the background.
12	Stephen Roodt	Full moon at sunrise	21	A beautiful full moon over the bay is always stunning. I enjoyed the panorama crop to fit both the mountain and the moon. The colours of the early sunrise are well captured. The image appears a bit flat
13	Bernard Seymour Hall	Ding-Klang-Ding	18	A nice attempt to capture this man busy in his working environment. The story telling element of the image is strong. The movement in the had adds to the action. The face however needs to be sharp. The sharp area of the image is on the anvil in front.
14	Peter Dewar	Outeniqua Sunrise	24	A lovely story with the old man watching the sunrise. The photographer has created a surreal feel to the photograph with the light on the man. His stare takes you across to the sun and back again. I just wonder if the 3 posts in front add value and if they could be excluded?
15	Gavin Whiteford	The Helderberg a different perspective	19	The mountain range well silhouetted against the blue sky and framed at each end with the trees. The image sharp all the way through. The grassy foreground takes up 2/3 of the image and does not add much value. If cropped just below the diagonal path a panoramic may work better?

No.	Photographer	Title	Score	Comments
16	Mike Hodgson	The Kill	25	Great action captured and a strong story in the image. The eye is perfectly sharp and the detail in the coat well captured. The little twigs on the LHS add to the environment and also serve to frame the face.
17	Nettie Warncke	Lily Pads	20	The simplicity of the image really works well. Circles are always strong compositional elements and the fact that there are 3 of them works well. There is however a lot of noise present in the background and strong Halos.
18	Denise Whiteford	Dock Activity	19	I enjoyed the little story playing out with the tug assisting the bigger boat. There is a nice interplay between the big and small as well. I think this could have been exploited even further by waiting for a bit more separation between the two vessels - they are just touching at the moment.
19	Denise Whiteford	The Eagle has Landed	21	The branch leading from the left bottom corner leads one nicely to the eagle as it lands. The branches take up a lot of the image - A tighter crop may work well using just the top right quarter to compose your image?
20	Neels Beyers	Dunes Sossus 9074	20	The foreshortening of the scape compressing the dunes closer to each other has created an abstract type affect with this image - almost a two dimensional feel that is then countered by the foreground. Whilst interesting I am caught between looking at it as a landscape or a abstract?
21	Nettie Warncke	Spiders Web	19	The autumn colours and the shapes of the leaves make for an interesting image. The backlighting through the leaves emphasizes this and contrasts well with the dark background. The spiders web is not sharp and brings the image down.
22	Gavin Whiteford	Its a Postcard	22	Stunning reflections allow the central horizon in the image to work very well. The image is sharp from front to back. The bridge and people add a sense of scale.