

## Projected Portfolios May 2020

<b><i>aesthetic: (how good does it look?: individual images, overall presentation)</i></b>	<b><i>Visual impact and meaning</i></b>
<b><i>visual: (understanding and use of colour, shape, line, etc)</i></b>	
<b><i>conceptual: (communicated ideas, moods, issues, responses, etc)</i></b>	
<b><i>technical: (how well is it made?)</i></b>	

***All things considered . . .***

***Apples, grapes, pineapples and watermelons . . .***

***First look: Grouping by similar subject, for judging stage 1.***

***Scoring by Criteria, intended each image/5, then overall/5, for each portfolio, but after working through images and my comments, scored each portfolio directly /5.***

***Titles and attached statements are considered as part of the conceptual intention of each set.***

***Looking at all the entries received, overall categories/groupings were:***

***Wildlife: Birds*** and then ***Mammals***, separate scoring and ranking for each to start, then meshed as one ranked group.

***Landscape: Natural, Mixed and Built***, scored as separate groups, then meshed as one ranked group.

***People and Issues such as ethics***: Scored as separate groups, meshed as one.

***Macro and closeup***: scored separately, then meshed as one group.

*The following sequences are not absolute. Some rows are scored equally to their neighbours and sub-groups on the same page are unmeshed.*

*The final awards will be based on the way the relative performances in each group, meshed according to the original judging criteria, for all entries over the whole portfolio. Initial group scores may need to be modified at this point for this meshing process to reveal the highest overall portfolio scores for the Winner and two Highly Commended awards.*

*The greatest difficulty in judging this portfolio was the range and number of high-quality portfolios presented here and (given their many differences) the range of interests and ideas all deserving credit.*

Marwan el Hassan  
Foraging  
4.5



Geoff Bull  
Politics  
in the Park  
4.5



Alan Charlton  
Backyard  
Visitor  
3



Helen McFadden  
Mud  
Glorious  
Mud  
4.5



Phillip Green  
Under African Eyes  
4.5



Sarah Ausserlechner  
Orcas in Alaska  
4.5+  
HC



Marta Yebra  
After the Fire  
5  
Winner



Ian Skinner  
Tasmania  
4.5+



Steven Shaw  
Dune -  
Sculpted Sands of  
the Namib Desert  
4.5



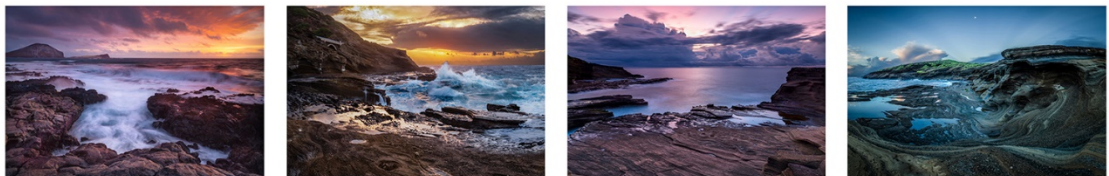
Luminita Quraishi  
A Dream  
4



Gerard Jenkins  
Tasmanian  
Waterfalls  
4



Paul Carpenter  
Hawaii Dawn  
4



Andree Lawrey  
Greenland  
4



David Maish:  
Cityscapes Portfolio  
4



Alex Petkovic:  
Different Views:  
Telstra Tower  
3.5



Landscapes: Near and Far, Wild and Built



Dave Bassett  
Country Pub  
4.5 +  
HC



Jenny Varela  
Morocco  
Street Scene  
4.5



Tom Palaskas  
Girl Series  
4.5



Julie Garran  
Red face  
macaque  
4.5



Margaret Stapper  
The Real  
Price We Pay  
3



Brian Rope  
Pavement  
Pounding  
4



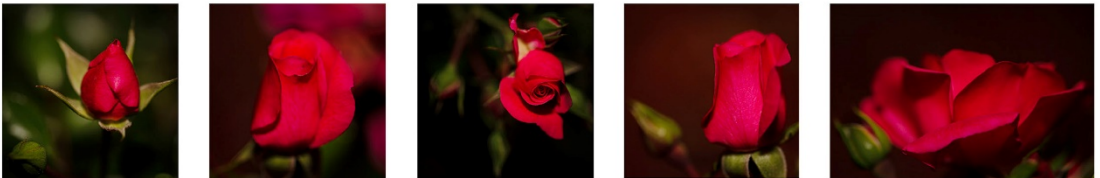
Eva van Gorsel  
Flowerheads  
4



Ann Gibbs Jordan  
Coastal Patterns  
3.5



Ian Marshall  
Roses  
3.5



Brian Jones  
A whimsey in  
red and black  
4



## **Comments:**

### **Sheet 1: Birds and mammals:**

#### **Birds:**

**Marwan:** A well-selected theme, consistently presented. Feeding birds clearly focussed (bird and plant). Shallow depth of field to emphasise subject. Good range of angles and progression through sequence maintains interest throughout. Empathetic and engaging concept, well-supported with strong technical skill and clear commitment. Colours very well handled too.

**Geoff:** An engaging single-session study of an impressive variety of cockatoo behaviour, singly and with interaction. Very well handled technically: focus and stop-action (and inaction/collapse). Good use of environmental light and very good exposure control in a mixture of sunlight and shadow.

**Alan:** A good opportunity taken to capture a range of actions and portraits of a popular Australian bird. Good attempt to enjoy and record the chance arrival, probably at very short notice. There are some nice moments here and a good range of actions and framing. Unfortunately, there are also technical problems, particularly in focus, shutter speed and some aspects of post-production, which affect the final score. The third frame in this group had the most potential but consider rotating and re-cropping the frame to reduce the amount of the building, even if it changes the angle of the bird? Darkening the timberwork and dulling the background sky would also help emphasise the bird instead.

#### **Mammals:**

**Helen:** Really enjoyed the use of monochrome to increase the link between four different animal groups in a common muddy environment. Very strong use of a range of compositions, moments and specific varied environments. Great actions, strong use of lighting and textures, with a consistent format to integrate the variety. A very engaging portfolio.

**Phillip:** Almost a sense of the studio portrait in this set of square-cropped head studies of six African animals. Highly engaging with skilled focus on the direct eye contact with each of the "sitters" in turn and non-distracting backgrounds. Well-sequenced with the two more neutral coloured in-facing portraits at each end. Variety with the interspersing of the Impala and giraffe in between the line of cats. A very effective grouping.

**Sarah:** A very well-photographed set of four Orcas in motion. I love the water details as well: ripples, spray, bow waves and the neutral tones of cold water. Precise focus and stop-motion: "the frozen moment" literally. Whether formation, solo or interactive groupings, the format and presentation of this group of images make it a clearly seen and empathetic description of a rare sight. Including the strongly motivated male. A very well-integrated set. Well done.

### **Sheet 2: Landscapes:**

A wide range of very effective landscape portfolios from committed photographers. This second group is considered in three subsets: Wild, combined "wild" and domesticated blending, and "built" cityscapes, both panoramas and closeups. I have ranked each subset separately.

**Marta:** *After the Fire* is a strongly observed, highly graphic and beautifully presented set of four images in the aftermath of recent fires. The high angles, both distant and downwards, give an overview of the general (with the damage contrasting with the distant green) and the detail, with tortured trees and layers of ash. The sequence, including the visual links between images, makes this a highly emotive and successful portfolio. The precision of the detail heightens the starkness of the subject and strengthens the communication.

**Ian:** These six studies of a very moody and wet Tasmania play off clouds and water against the dark bulk of cliffs and mountains. The profiles of the landscapes are well-linked in sequence, flowing smoothly through the set. The low-key atmosphere feeds the emotional response throughout. The high contrast of white foam, bright sky or reflecting water increases the visual drama of the dark images. A very effective portfolio.

**Steven:** The sheer bright and shadowed drama of these dune formations is both dramatic and delightful. The links between the images in this well-presented group combine strongly linear connections and a range of framing distances which keep the sequence satisfying and interesting throughout the set. The dramatic colour of the dunes and the sense of scale in tracks and footprints make this a very satisfying portfolio, with strong technical skills throughout.

**Lenuta:** A clear love of her subject matter and an appropriate choice of framing in this series of vibrant icebergs against a distant, sometimes snowing landscape, make it easy to share the emotive response. Colour is intense but well-handled. Altogether a very satisfying portfolio.

**Gerard:** I really enjoyed this set of Tasmanian waterfalls, especially the second and third, where I felt the best combination of shutter speed and lighting was achieved. While no camera settings were available for the files, and available lighting would have varied in different locations, I found the second-last image notably problematic in focus and motion, and it may have been best to leave it from the set.

**Paul:** This set of Hawaiian Dawn-scapes combines focussed wave details, blurred motion, dramatic skies and rocks and a range of colour schemes. The first three have the warmth of sunrise and the final the cooler tones of a different location and angle. Low light in some instances has introduced very minor problems with noise and shake but over-all this is a very satisfying and "romantic" set of seascapes. I particularly enjoy the "breaking wave" cliff in the final frame.

*Subset mixed built and wild:*

**Andree:** Beautifully paired as opposing pages of a book layout, these Greenland studies combine natural and built environment, each well-composed and effectively linked with its pair. Contrast with the pristine and its built environments. I particularly liked the light and the sense of place. The row of empty chairs enjoying the view is perfect. Well linked overall with the echoes between rooflines and icebergs.

*Subset Built, panorama and close-up:*

**David:** Well-executed panoramas of four international cityscapes. I enjoyed the contrasts and the technical execution, combined with the "feel" of each location.

**Alex:** One familiar local construction, carefully framed and sequenced and well presented as a set with varied proportions to emphasise the different viewpoints. Well done.

## **People:**

**Dave:** All in the one location and presumably on the same occasion, this very well executed and presented set of people studies, passing in front of a country pub and its occupants, is particularly well-timed and empathetic. Crisp captures, entertaining in their identification of character (even the Renaissance portrait in the window), these are a wonderful set of characters in an iconic location.

**Jenny:** A totally different environment, but these well-timed character studies in Morocco are presented with empathy and natural engagement in the "street" of another culture. The choice of monochrome unifies the collection and the locations and characters for this well-executed portfolio.

**Tom:** Taken over a commendably long period of time, these monochrome character studies of the one subject both document and celebrate. A range of formats poses and moods, including a strongly emotive soft-focus image, combine to make a very satisfying character portrait. A very well-executed set.

## **Subset Issues:**

**Julie:** It is hard not to empathise strongly with these distant relatives. Used to entertain and as a form of commerce, their hands, expressions and eyes are so emotive. Strangely compelling too, the use of props: of costumes and human weapons. Undeniable though the heavy collars and chains and the restraining and controlling hands. A powerful and very well-executed comment.

**Margaret:** Another instance of animal production and treatment or abuse, for use by humans, is a strong and emotional issue. Here in monochrome is a well-combined set of images and questions which is sobering to consider. Some technical improvements could have improved scores.

## **And a final Grouping: Macro and closeup subjects:**

**Brian:** A well-observed series of triptych groupings of extremely simple but emotionally gentle subject matter. I found this set very graphically satisfying and quite beautiful. The mix of organic and more geometric surfaces and the linking within and across the sets make this a particularly effective portfolio.

**Eva:** in a totally different way, this lyrical examination of a single dandelion against the light and with subtle added texture make this a highly integrated and emotionally satisfying group. Beautifully executed and presented.

**Ann:** This set of details of coastal textures is very well identified and empathetic with the environments from which they originate. Well focussed and framed, they combine a range of colours and textures into a single group. The drainage line of the ash-stained sand and the light-reflecting pink corrugated ripple were the two I found the most compelling, and the point of focus in the second-last image the most problematic. Really enjoyable.

**Ian:** Beautifully observed set of rose studies. Fine selective focus points and sympathetic identification of textures make this a very satisfying study of well-perfumed natural form. Really enjoyed this one – a very gentle set of images.

**Brian:** Quite different to anything else in this group, this portfolio celebrates visual forms already made by humankind, carefully cropped and sequenced in a selected set of colour/tone, as a study in graphic forms and social comment. Well-conceived and executed. A most enjoyable portfolio.

Judy Parker