Comments report for March 2024 Abstract-ICM

Advanced EDI Colour - Abstract-ICM - 15 entries

15 - Autumn by Mark Slater - Accepted

Judges Comment: David Skinner - The tonal range of greens, to blues, to oranges across the image gives the impression of leaves on a pond. With ICM, the end result can be in the eyes of the beholder. An increase in luminosity could help the wow factor for this image. Dust spots, the curse of ICM, can be seen. Once you spot them...

I suspect this was out of focus prior to the ICM starting. The outcome is a blurred ICM. If that's the intention, fine, but try varied choices of blur to sharp. It comes down to aesthetics and personal choice. 11

14 - Quarry Hill Abstract 2024 by Win van Oosterwijck - Accepted

Judges Comment: David Skinner - A completely abstract ICM, that's fine. Cool to warm in the colours. Aesthetics plays an important role in abstract creative works. The suggestion here is the darks do not add to the image. In this instance the dark areas catch the attention. Look for sections of the scene that will not allow the darks to dominate. The contrast of the cool to warm does appeal. 11

13 - Signs of age by Jill Hancock - Accepted

Judges Comment: David Skinner - Wonderful detail in the textures, nice and sharp. A suggestion to improve this abstract would be to hone-in a bit more for the abstraction including cloning out the white graffiti. Contrast in greens and rusting orange adds impact. 13

12 - Abandoned by Geoff Bayes - Accepted

Judges Comment: David Skinner - Creating an abstract triptych is an interesting approach. The left and right images have wonderful mostly vertical shapes in subdued colours and detailed textures. A much stronger image would have been to have the central image more abstract with no grass. Thank you for trying something different. 12

11 - Water Cascade by Yvonne Schnelle - Accepted

Judges Comment: David Skinner - The camera movement in this ICM has turned cascading water in to fur like patterns. This is often a result, and can be very effective. The very dark bottom right corner upsets the balance slightly. Look for these signs on the back of the camera. Try altering your position and have another go for an improved version. An option here would be trying a squarer crop, but that's a compromise to the vertical which does work. 12

10 - The Dance by Patsy Cleverly - Accepted

Judges Comment: David Skinner - This image is brought to life by a heavy contrasting vignette, allowing the red to transition in vibrancy and increase in form as it moves to the centre. The added yellow is where we are drawn to, however the whites could be blown out, a suggestion would be to add a touch of red, not much. The fiery form is positioned well on the diagonal. 13

9 - Garden Frenzy by Marion Jacob - Accepted

Judges Comment: David Skinner - Nicely captured with contrasting colours. Try darkening the bottom right corner to match the overall exposure of the rest of the image. This should balance things up. The patches of shadow add depth and the diagonal drag allows the viewer to explore. We get the impression of an aerial shot over a forest in autumn. Sometimes an ICM will drag colours across each other to give a darker mix, often giving the appearance of dust spots. I suspect that has happened here, and this comment

has no bearing on the score given. It's just worth mentioning, and sometimes, if you spot them remove them. 12

8 - Lily Whizz by Pamela Milliken - Accepted

Judges Comment: David Skinner - The lily placed on the thirds as the bright focal point works well. The rest of the image is a tad flat and less interesting. Try a longer drag, starting with the flower and go in a swirl rather than straight. That would fit the title better. Keep going, as you have seen an image with contrasting colour mix. The drag on the diagonal is shows initiative, however, try many different camera movements. Practice will be your best approach on improvement. 11

7 - Delicate by Helen Bishop - Accepted

Judges Comment: David Skinner - This is a beautiful image of a flower, no doubt about that, in focus at the central flower area... However, unfortunately it is easily recognizable as a flower, with no ICM techniques. To be an abstract in the definition, the maker could have chosen a much closer section of the flower, such as the petal edges with those beautiful waves of pastel colours. 10

6 - Blowing in the wind by Sharon Alston - Merit

Judges Comment: David Skinner - The literal component maintained in this ICM is all down to good control of the camera movement within the shutter speed selected. The swirl of the yellow sweeps under and out to the left tends to lead us out of frame. A crop at the bottom to break the swirl would fix this. The flower placed on the third line is a good choice. Lovely pastel colours. To see the unopened flowers is an added aesthetic feature. 14

5 - Downtown by David Skinner - Merit

Judges Comment: David Skinner - This image has a lovely blend of colours and has an excellent tonal range. The subject can still be recognised but the camera movement has created a much more interesting result. The people add interest especially the face of the woman in front of the tram. 14

4 - Dawn at the Harbour by Louise Peacock - Merit

Judges Comment: David Skinner - The symmetrical approach with the yachts in the middle is a good compositional choice. Very subtle movement has created a painterly look. Some might say too many masts makes a busy image, but the separation and distance between works here. Very pleasing pastel colours. 14
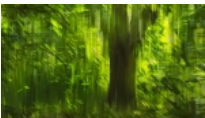
3 - Tree In The Forest by David Willis - Merit

Judges Comment: David Skinner - Vibrant colours, contrasted by the brown tree trunk. This ICM has a painterly feel, and is a blend of two images, one sweep in a diagonal direction, the other in a vertical. There is a patch of larger yellow on the upper right that draws the eye and is inconsistent with the rest of the patterns. A suggestion would be to try a few content-aware options over that section to balance things out. A very pleasing image. 14
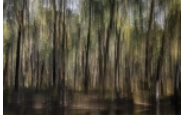
2 - Looking Up by Vicki Cain - First Place

Judges Comment: David Skinner - A striking abstract, with the receding pattern. The shadows and vertical lines in the orange sections adds the depth, as also the silver/grey with light sheen receding to the back. Good contrast and well composed. 15

1 - Forest Of Light by Wendy Stanford - First Place

Judges Comment: David Skinner - The ICM technique has created a majestic forest set in a swamp. Beautiful colour tones, with separation of the trunks adding to overall balance. By dragging the blue sky down into the image, a potential highlighted sky has been eliminated. Well done! 15

1 - Forest Of Light by Wendy Stanford - First Place

Photographer EDI Colour - Abstract-ICM - 8 entries

8 - The Gums by Pauline Todd - Accepted

Judges Comment: David Skinner - You have used ICM techniques to produce a lovely image, nice tonal range with the light coming from the left highlighting areas of grasses. The group of trees that is the focal point, the light from above has been well handled and adds to the image, I feel the image leans slightly to the left. Remember to give your image the once over before submitting as there are several dust spots that once seen become a distraction.

You have cropped the image well, with only the tree trucks as the feature. Well done! 12

7 - Journey to the Centre of the Earth by Leanne Wheaton - Accepted

Judges Comment: David Skinner - Texture, shapes and colours has been the makers go to. The detail is maintained. To consider as abstract within the definition, the maker needs to hone-in more, and remove the immediate visual recognition of rocks. Probably not enough pixels to crop. There are two great sections within the image. Top left: colour, lines and texture. The middle hole: shape tones texture. Get in much closer next time. Good attempt. 10

6 - City Lights by John Robertson - Accepted

Judges Comment: David Skinner - A good attempt at ICM using the zoom of your lens. The orange and blue harmonize well making the image stand out, perhaps a little too much light at the top, a light vignette or darkening will keep the eye within the image.

The square of light in the lower centre is blocking your vision from going into the image, could possibly clone out or reduce the brightness of the light, this also applies to the light on the right border. Great subject choice, plenty to look at, I like that you can see through the zoom blur and pick out all the different parts of a city. 13

5 - Eye of the Storm by Judy Hofmeyer - Accepted

Judges Comment: David Skinner - A striking image using a twist of the camera to create the eye of the storm. There is some visual conflict for us to take in. The brightest spot is the central right of the core. This needs to be removed or cloned, leaving only shades of greens and yellows matching the green tones on the left inner core. The square crop is a good choice, and the visual effect would be far stronger to have kept the left-hand side with circular motion, as on the right. Overall, a good attempt to create the effect. 12

4 - Chinatown by Bill Thompson - Accepted

Judges Comment: David Skinner - Here we have ICM dragging over various bright light sources to create a striking abstract image. Watch the highlights in the top shapes, particularly the left side, we go straight there without the time to explore. Plenty of intrigue and the viewer is putting their own imaginative spin on it. Keep working on this technique if it appeals. Lots of potential. 12

3 - Plummeting by Allen Skilton - Second Place

Judges Comment: David Skinner - Great subject and execution of ICM. It has a lovely colour palette with the seed head centered on the bottom third, absorbing the end of one colour and starting of the next. Just a couple of picky things, the blue line on the left border, clone over and the light at the top left, possibly darken to match the other side.

The maker has moved upwards and just at the very last, stopped, causing some literal bits of plant, that is very effective. The maker may prefer its softness but consider some luminosity adjustment to make it pop. Well done! 14
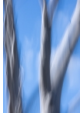
2 - Carpark Lights by Glenn Rose - Second Place

Judges Comment: David Skinner - Well spotted scene to have a go at ICM. Also, very abstract. Consider composition, have lots of goes. This one forms an arrow shape that can lead us out. The negative space is very good. 14
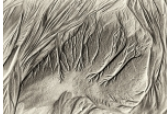

1 - Ghost Gum by Joanna Rath - First Place

Judges Comment: David Skinner - Beautiful colour tones. Lovely peaceful image. light and shadow seen before ICM created and captured very well. 15

Advanced EDI Monochrome - Abstract-ICM - 15 entrie

15 - Shifting Sands by Sharon Alston - Accepted

Judges Comment: David Skinner - The maker has honed-in on the textures, shadows, lines and shapes to produce a very pleasing abstract image. As an idea, play around with a negative version of this. Its abstraction may be improved. The colour tone chosen, sepia like, adds to the feeling of calmness. A hint on choosing titles. for Abstract work. This comment is in general, and not specifically directed here, and the score given has not been influenced by this comment. But this image is a good example. This is an abstract, so we don't necessarily want to give away to the viewer that this is "Shifting Sand". Be cryptic or something it can also look like. Say something like "Rivers of Time" for example. 13

14 - The Gardens Medical Centre by Win van Oosterwijck - Accepted

Judges Comment: David Skinner - A very pleasing ICM image with great tonal range that transitions from white to black. The lightness of the sky draws attention without contributing interest. Try a 16 x 9 or similar crop that eliminates most of the sky, however the top floor on the left comes into focus as we move left to right is a good feature that needs to be kept. The placement of the lines helps to give the image a three-dimensional depth. 13
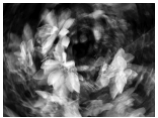
13 - Native Whirl by Pamela Milliken - Accepted

Judges Comment: David Skinner - To hold the camera still at some point within the exposure time as the camera spun deflected the mood from dramatic to peaceful. Flowers have that affect on humans. Very peaceful. Try a circular gradient across the bottom to darken ever so slightly. This will help hold the viewer in. Try adding some luminance to the darker areas which will make the image pop. A landscape aspect where the whirls spin, not forming complete circles is a good compositional choice. 13

12 - Ghost forest by Jill Hancock - Accepted

Judges Comment: David Skinner - A definite ICM using a jerky technique of stopping and starting. The diagonal branch leads one out of the image. It would have been better to avoid this situation, look around for alternative compositions. The tonal range from whites to darks has been done well giving depth to the image. 12

11 - The Monument by Geoff Bayes - Accepted

Judges Comment: David Skinner - This is a good attempt at an ICM that is effective because it is an upward movement to accentuate the vertical column. The bright back light has the effect of drawing one's attention passed the monument. More selective increase of blacks will help to eliminate this effect. The bottom of the image has good detail and interest. 12

10 - Passing By by Yvonne Schnelle - Accepted

Judges Comment: David Skinner - For the benefit of the doubt and to be fair to the maker, the question was put via the Competition Secretary if any ICM was used in the making of the image. The answer came back, no, it's a double exposure. What a shame, as a photograph, it's stunning. However, it needs to be judged as an abstract and it is not abstract enough sticking to the definition provided. Keep this one for an open or a broader creative topic. 11

9 - Written In Stone by Marion Jacob - Accepted

Judges Comment: David Skinner - The image has good tonal range from white to black. There are two good subjects here, however the head stones are far more interesting on their own as the title suggests. Try a different angle that concentrates more on the head stones. The contrast works well for the dark mood. 12

8 - Skeleton In The Lake by Wendy Stanford - Accepted

Judges Comment: David Skinner - The sepia tones and subtle ICM movement take us back to a bygone era. This is the maker's intention. To improve, try a little more contrast and selective adjustments on the tree that will make it pop a tiny bit more. The key in fine tuning is to maintain the old photo look of 100 years ago. 13
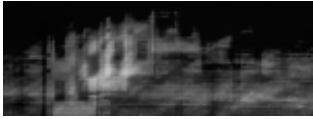
7 - Conness Street by David Skinner - Accepted

Judges Comment: David Skinner - A very good example of using architecture for an ICM. The dark sky helps to emphasize the detail in the buildings. The tonal range could be enhanced by increasing the whites to balance the right-hand side. The panoramic aspect suits the subject. 13

6 - Close Friends by Helen Bishop - Accepted

Judges Comment: David Skinner - The tones and composition are very appealing. However, we are looking at a surreal image rather than an abstract image. Hang on to this image for an open or a broader creative set subject competition. 10

5 - An Escape by Vicki Cain - Accepted

Judges Comment: David Skinner - The maker has gone for texture, shape and lines to create a dark and moody feeling. The suggestion here is to hone-in more on the abstract. Take out the 3-dimensional look by altering to a straight on angle. Even to the point of a 90-degree rotation so we see something less easily identified. I hope this helps as the idea and attempt is a good one, just fine tune. 12


4 - Dizzy Gates by David Willis - Merit

Judges Comment: David Skinner - An excellent attempt. The slight over-exposure does work well for the subject, however it does little for the sky. Try to bring out some detail in the sky. The people add perspective, and the receding lines add depth to the image. 14

3 - All to Myself by Louise Peacock - Merit

Judges Comment: David Skinner - Such a mood of mystery and intrigue. A small improvement to perfection would be to have our ghost a few steps to the left in the light reflection on the sand. She is a bit lost where she is, perhaps that is the desired result. The tonal range and lights and darks are aesthetically extremely pleasing and emotional. 14
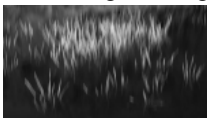
2 - Dancing Ribbons by Mark Slater - Second Place

Judges Comment: David Skinner - Visually, this image is very strong. The brighter section across the top thirds is well placed for the overall balance. Our imaginations will see all sorts here. The shapes appear to be floating upwards. I doubt if a colour version would have the same emotional impact as the contrast, lights and darks weave us through the image. 14
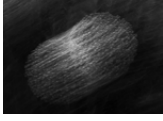
1 - Over the Hill by Patsy Cleverly - First Place

Judges Comment: David Skinner - An excellent image that fits the brief. Compositionally and aesthetically the image can not be faulted. 15

1 - Over the Hill by Patsy Cleverly - First Place

Photographer EDI Monochrome - Abstract-ICM - 6 en

6 - Split by Allen Skilton - Accepted

Judges Comment: David Skinner - The diagonal aspect of the image is a good choice. A stronger ICM will have the scene sharp in camera prior to the start of the ICM. In this image, we have the blurring effect without some crispness. The subject is well separated from the dark background. 11

5 - Whirling Dervish by Leanne Wheaton - Accepted

Judges Comment: David Skinner - The maker has seen texture and shape as the subject, however we see too much rock. It has been a good attempt at an abstract style and does not quite meet the definition. Eliminating the bottom third and turning the image about 45 degrees anticlockwise would help to abstract the natural elements. 10

4 - Natures Work by Judy Hofmeyer - Accepted

Judges Comment: David Skinner - The irregular shapes seen by the maker form an abstract image. To have this scene work as an abstract, the maker needs to get in much closer to an interesting part of the scene. For example, the oval shape in the middle on its own or left-hand side cropped into a different shape would work well. For detail, it would be better to do this in camera rather than via cropping the image taken. 10


3 - On the Trail by Pauline Todd - Merit

Judges Comment: David Skinner - This image has a lovely painterly effect. One way to improve this image is to increase the contrast between the blacks and whites in post processing. The path makes an excellent leading line into the mystery. 13

2 - Warp speed by Bill Thompson - Second Place

Judges Comment: David Skinner - A well composed image and the zoom effect makes for a very striking images that fits the title. The maker has put a lot of thought into creating this image. Perhaps it would help to have the car in sharper focus to make the warp speed effect stronger. 13
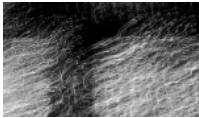
1 - Glass door lights ICM by Glenn Rose - First Place

Judges Comment: David Skinner - A very interesting image that captures the imagination. The darker area in a t-shape makes the image work somehow. A very subtle enhancement on increasing luminosity would make the effect stronger. Well done! 14