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Hartlepool B&W PDI September 2015

Image No	Title	Comment
1	<u>Beneath Infinity</u>	<p>.Love the Idea. Good range of tones though more dark than light which expect with night shot. Pity not exactly central for view point. Do like the sign position, being this side of fence works for me.</p>
2	<u>Blackpool Pier</u>	<p>Fabulous sea. Interesting clouds. Just beg to be photographed. Verticals of pier slightly off. But Position works well giving space to those gorgeous waves. Could be a little brighter, perhaps check your white point with levels</p>
3	<u>Candle House</u> <u>HC</u>	<p>Beautifully symmetrical. Lovely textures. Focus and depth of field - brilliant detail – just look at those bricks. The effect of the long exposure on the clouds give a contrast to the sharpness in the building.</p>
4	<u>Capturing Me</u> <u>Capturing You</u>	<p>Interesting idea. Lovely texture in the stones Three boys on right, pos crop them as girl is central subject but would lose that lovely diagonal. Or darken highlights in two and crop one in light T shirt. Lift Midtones her top and recess on left D of F spot on from ridges on her shoes to the detail in the stonework.</p>

5	<u>Carnival Time</u> <u>HC</u>	<p>Never seen fireworks done in B & W. I think it works great – really graphic image. Accentuates shapes – big one like a palm tree. String of light holds image together. White dot near edge Bright cone of light and hint of light in the clouds on left keep the image balanced. Perhaps a very narrow white stroke line</p>
6	<u>Cog</u>	<p>I do love pictures of things like old cogs. D of F great – lovely detail on the cog but building behind thrown out of focus. Some distracting highlights in BG -door frame and near top could do with darkening down so eye not pulled away from the cog. Having said that – light building works well to give contrast with cog. Grasses are lovely.</p>
7	<u>Concrete Silence</u>	<p>Fabulous angle to have taken this from. Love the steps leading to the curvy buildings. Texture lovely and clear. Not sure about mid tones too dark – if look at histogram lots space to left but if brighten those tones too much the wall on left dominates. Perhaps compromise move white point to brighten light tones and burn in or use gradient filter to control wall.</p>
8	<u>Cool Dude</u> 2 nd	<p>Apt title. Excellent portrait. Love the angle, fits so well with the subject. Exposure excellent – detail in shirt to the glossy black of his Raybans – I know they are Ray bans cos says so.</p>

9	<u>Eileen Donan Castle</u>	<p>Very striking and moody image. Lovely textures, range of tones and the rippled reflection is very effective.</p> <p>Slight halos along the skyline of the hills and parts of the buildings.</p> <p>Effective composition with position of castle and reflection</p>
10	<u>Escape Trails</u>	<p>Intriguing image with the light trails only on one side of the carriageway.</p> <p>Fits with the title.</p> <p>Some bits of rails are pure white which doesn't worry me in this type of image but could cause you problems if printing this image as no ink laid down.</p> <p>Can sort that in curves layer by pulling down the white point very slightly</p> <p>Curve adds interest as does the way the lines come from under the bridge.</p>
11	<u>Flower Delivery</u>	<p>Lovely old vehicle.</p> <p>Sorry but to my mind not the best image for B&W as many of the reds and greens end similar shades of grey.</p> <p>Would love to see the colour version.</p> <p>Perhaps try brightening your mid tones to lift it a little</p> <p>Well exposed and lovely and sharp. Clear writing and texture on foot plate</p>
12	<u>Flyby</u>	<p>Interesting idea but I'm not sure it has quite worked, sorry.</p> <p>D of Field is lovely with gull very sharp and BG soft.</p> <p>Perhaps a square crop cutting off the left side with the large area of white sky.</p> <p>Bird itself is very well exposed with detail in all the feathers.</p>
13	<u>Glencoe</u>	<p>Very atmospheric place which has been well captured from this high view point.</p> <p>The light on the hills is lovely and the sky quite dramatic.</p> <p>Unfortunately the brightest parts of the clouds are burned out but it is such a stunning shot I think it is well worth going back and reprocessing taking care with those bright highlights.</p>

14	<u>Hanging by a Thread</u> <u>HC</u>	<p>Interesting piece of art work well taken. The details on the masks themselves are clear with lots to look at with all the different expressions. The BG well handled with the detail of the building providing a relevant backdrop but the people not too noticeable. Perhaps worth bringing down the highlight on the people and removing the spots on left figure to make them even less obtrusive. Slight vignette effective.</p>
15	<u>Holy Island</u>	<p>.Lovely image which grabs attention. The line of posts takes eye across to the fence and up to the castle. Some halos, especially down the side of the cragg. I did wonder if you needed as many rocks in the FG but without them less impact. Smashing D of F sharp from rocks at front right through to the castle</p>
16	<u>Ivy's Revenge</u>	<p>This shows how ivy grows up stone work very well With the sinuous shapes to the stems lovely. Could do with a little more contrast , perhaps lifting the mid tones. The angle it is taken from works nicely and it is one of those where perspective works and if you had tried to correct the vertical on the left it would have looked false.</p>
17	<u>Keep on Trucking</u>	<p>.Interesting the way you have used the wing mirror to frame the traffic. The side of the car adds context and really makes the lorry dominate. Some cloud in the sky which you could perhaps bring out a little more. That little bit of bend does help with composition</p>

18	<u>Late Night Prayers</u>	<p>Some lovely lighting picking out the gorgeous detail on the cathedral front.</p> <p>Almost completely plain sky works well so not distracting from the building.</p> <p>Perhaps tone down the bright highlights to right of building.</p> <p>Slight vignette near top works well.</p> <p>The lighting means the right of the building is dark compared to the rest. If you could brighten that without spoiling your sky it would improve the overall image – but it would be a right faff on up to date photoshop but still take effort and care.</p> <p>Detail is particularly lovely.</p>
19	<u>Light & Shade</u>	<p>Building that lends its self to a graphic image.</p> <p>Lots of bright and dark tone with few midtones works well here.</p> <p>Though still enough detail in the stone/concrete for interest.</p> <p>Verticals going in on left give sense of perspective.</p> <p>Black windows give building a secretive air.</p> <p>Interesting</p>
20	<u>Low Force</u>	<p>Composition works well with the river curving round leading your eye either from top fall to bottom or other way round.</p> <p>Unfortunately water level at bottom of the falls is a couple of degrees out where should be horizontal.</p> <p>Texture of rocks in FG on right are lovely adding interest.</p> <p>Personally I do like to be able to see something of the splashes in the fall rather than a slower shutter-speed making everything milky.</p>
21	<u>Moored</u>	<p>I think the effect of the rope is excellent as it leads you from the edge of the picture to the lobster pot to the boat to the castle.</p> <p>Excellent D of F, sharp from rope to castle.</p> <p>Personally I would have preferred a view point a little to one side so castle off set from the front of the boat may not have been possible</p> <p>Lovely moody sky</p> <p>Well chosen exposure as some texture showing on castle rather than just the shape.</p>

22	<u>Nancy Please Sir More</u>	<p>.Have caught the expression on her face beautifully enhanced by catchlight on the eyes which are fixed on you and the slight tilt of head.</p> <p>Would have preferred a lower view point so dog kept in proportion.</p> <p>The light on the right of dogs face is lovely showing up her glossy coat.</p>
23	<u>No 26 Arriving</u>	<p>Unusual composition which concentrates viewers interest on the destination board and the various signs above it.</p> <p>Perhaps lift the mid tones and up the contrast slightly. Also Darken the light roof of the vehicle behind as it does draw the eye.</p> <p>The inclusion of the top of the radiator and area below the window helps your brain to fill in more of the bus which I don't think would have been the case if you had cropped any higher.</p>
24	<u>Old Brighton Pier</u>	<p>Beautiful picture of the pier giving a lovely silhouette which emphasises the shapes in the structure.</p> <p>Viewpoint gives almost perfect symmetry and man with dog dead centre excellent giving life to picture and emphasising size of pier.</p> <p>Sensor spot!</p> <p>Being very very picky - bottom left highlight on stem of seaweed better removed.</p> <p>Darkening sky in corners effective keeping attention on pier.</p>
25	<u>Old Salt</u>	<p>.Very well positioned in the frame.</p> <p>Eyes are lovely, looking straight into camera and with catchlight in eyes.</p> <p>Perhaps the texture/grain effect a little over done – beard skin and cap and jacket.</p> <p>Being very picky some slightly bright highlights near head esp the fur of jacket.</p> <p>The logo on his hat adds to the image so it isn't just a black area also gives addend meaning to image that he is a seaman of some sort who recognises need for safety.</p>

26	<u>Olympiastadion Berlin</u> <u>HC</u>	<p>Point of view works well with stairs giving a leading line down into centre.</p> <p>Lovely sky in centre opening.</p> <p>Perhaps burn in midtones slightly in light seats on right to bring out a little more detail.</p> <p>Banks of seats in the FG, nicely separated by highlight on back of each seat really give an impression of the size of the stadium.</p> <p>Impressive architectural image.</p>
27	<u>On Top of the Hill</u>	<p>Good range of tones.</p> <p>Composition allows the curve of the hill to show clearly.</p> <p>Actually need that amount of FG to give the effect of the hill.</p> <p>Interesting sky.</p> <p>Perhaps side of building a little bright as very little detail.</p> <p>Trees and well essential part of image as without them would have been a far less interesting image.</p>
28	<u>Path to St Marys</u>	<p>I do think the asymmetrical composition and the position of the lighthouse work well.</p> <p>Relative position of the fence each side gives a sense of the path being cut into the land and going uphill.</p> <p>For me the long exposure blurring the person adds to the image might have been a bit sterile without it.</p> <p>Well exposed with interesting sky and texture on the wall of the lighthouse even though it is white, not easy to achieve.</p>
29	<u>RNLI John Sharp</u>	<p>I think you have been fortunate to be in a position to take a lifeboat from the seaward side.</p> <p>Not sure why sepia tone</p> <p>Also perhaps better with more room in-front than behind</p> <p>Interesting foam to the side of boat which gives movement to the image and suggest it is manoeuvring in some way.</p> <p>Boat itself lovely and clear with lots of detail.</p>

30	<u>Rosalie Cunningham</u>	<p>The detail in her hands, face, microphone and lace is smashing.</p> <p>Unfortunately her dark hair blends into the background with no separation in tone.</p> <p>I can imagine that the lighting was very difficult however her face is very nicely lit</p>
31	<u>Stone Bridge</u>	<p>Some lovely detail in this especially in the growth along the bank.</p> <p>Unfortunately it does need straightening. If you take the centre of the keystone as your vertical you can tell how much you need to rotate it by.</p> <p>I do like the way the stones in the arch point downwards towards the centre of the arch.</p>
32	<u>The Boss</u> <u>HC</u>	<p>A well lit studio portrait.</p> <p>Detail present in the jacket, with feint lines in fabric showing and folds showing in her blouse.</p> <p>Perhaps her eyes could do with a little lightening though good catchlights</p> <p>Shows a 'power pose' that fits with the idea of her as the boss.</p> <p>Her expression!</p>
33	<u>The Bulwark</u>	<p>Unfortunately a little flat and could do with more contrast and a little brighter</p> <p>If you could brighten and add contrast to the wall and building it would lift the image but you would have to bring down the highlights in the sky.</p> <p>Composition shows the old system of buttressing walls very well and your view point is effective.</p>
34	<u>The Last Post</u> <u>1st</u>	<p>Very beautiful very accomplished long exposure of the sea around a groyne.</p> <p>Dark sky adds a lot of atmosphere and keeps eye on silky water.</p> <p>Perhaps a narrower border, more of a stroke line to allow the image to shine through.</p>

35	<u>The Look of Love</u> HC	<p>A charming picture of a young couple in love. Well exposed though I would like to see more detail in her jacket and perhaps lift the midtones.</p> <p>I think the pose with her hand on his jumper says as much as the way he is looking at her.</p> <p>Have you thought of adding a slight, subtle vignette.</p>
36	<u>The Unseen Half</u>	<p>Unusual and interesting composition.</p> <p>I think the crop just beyond the centre of his face giving a little more of his lips adds expression to his face.</p> <p>For me effect with the lots and lots of grainy highlights is too much and detracts from the actual image of his face.</p> <p>The inclusion of just a touch of chain adds interest and his neck being vertical gives power to the diagonal between the chain and his eye.</p>
37	<u>Tommy</u>	<p>You have lit the statue in an effective way though the highlights on his face and chest could be brought down a bit to show more detail.</p> <p>Remove the small black object in the front.</p> <p>The viewpoint works very well, I don't think any higher or lower would work as well</p>
38	<u>Trees in Fog</u>	<p>A lovely image of the trees with the mist showing between them giving a sense of stillness.</p> <p>I think not having the tops of the trees in the frame concentrates eye at the level where the mist is.</p> <p>I do like the middle trees just showing through the mist .</p> <p>The letterbox crop adds a sense of size to the woodland.</p>

39	<u>Triumph and Pain</u>	<p>Well composed in terms of the subjects and their position in the frame</p> <p>The image is very dark and looks underexposed, you can see this if you look at the levels.</p> <p>Move white point and brighten much better though would have to darken the light.</p> <p>The glove behind and approaching the taller lady adds action.</p> <p>The tattoos and the writing on the gloves clear.</p> <p>Vignette works well</p>
40	<u>Vintage Harewood House</u>	<p>Beautifully sharp with good light showing the façade of the house.</p> <p>Unfortunately your verticals are not quite vertical which is a must in this kind of image and could do with more room in front of the building.</p> <p>Lovely leading line and plain sky keeps attention on the building.</p>
41	<u>Walking and Talking</u>	<p>I do like the light and shade in this which is echoed in the dark and light clothing of the subject who is perfectly placed between the two columns.</p> <p>Perhaps a touch less pavement and sliver of light on the right needs removing</p> <p>Don't know if the lady just happened to walk passed dressed like that or was someone you asked to do it but her long skirt fits with the columns.</p>
42	<u>Whitby Beach</u>	<p>Lovely viewpoint showing both sides of the river.</p> <p>The leading lines and position of people take your eye up the river into the centre of the picture.</p> <p>The detail in the buildings is great.</p> <p>Very contrasty image, perhaps a little too much contrast. It has given you haloes along the tops of the buildings and front boulders tend to pull your eye.</p> <p>Lovely sky.</p>

43	<u>Wind Watch</u>	<p>I thought this was quite an imaginative image, using the telescope in the foreground to take attention to wind turbines.</p> <p>Unfortunately very flat.</p> <p>Not sure what software you use but if you look at the right of your histogram you can see a gap on the right where the white point needs moving to the left to remove the gap, but don't go too far as can burn out your highlights.</p> <p>Then add a little bit of contrast.</p> <p>Focus is very good with both the writing on the telescope and the turbines sharp</p>
44	<u>Windermere Jetty</u> <u>3rd</u>	<p>A lovely atmospheric image.</p> <p>Jetty is symmetrical – lots of care with viewpoint.</p> <p>Pity there wasn't a boat on the left but you have to take things as they are in this sort of thing.</p> <p>Have you thought of darkening the corners slightly – not full vignette as not needed at bottom.</p> <p>The subtle reflections of the nearest boat and the posts of the jetty are lovely.</p> <p>Lovely misty water.</p>
45	<u>Winter Reflections</u>	<p>There are some lovely reflections here especially with a few slight ripples.</p> <p>The pale sky allows the trees to show clearly without detracting from them.</p> <p>The image is a little busy.</p> <p>Although the current composition places the duck nicely in the frame I am not sure the tree on the near bank adds anything to the image.</p> <p>Try cropping it out so only the trees with reflections remain.</p> <p>The angle of the trees and reflections match showing you have the water level correct which can be difficult in an image like this with a curved bank</p>

Image No	Title	Author	Placing
1	Beneath Infinity	Lee Smith	.
2	Blackpool Pier	Owen Tudor	.
3	Candle House	Neil Anderson	H/C
4	Capturing Me Capturing You	Gwyneth Ferries	.
5	Carnival Time	Tony Norman	H/C
6	Cog	Owen Tudor	.
7	Concrete Silence	Scott Llewellyn	.
8	Cool Dude	Darren Richardson	2nd
9	Eileen Donan Castle	Mick Martindale	.
10	Escape Trails	Lee Smith	.
11	Flower Delivery	Chloe McMahon	.
12	Flyby	Chloe McMahon	.
13	Glencoe	Garrett Waites	.
14	Hanging by a Thread	Dave Kay	H/C
15	Holy Island	Mick Martindale	.
16	Ivy's Revenge	Lee Smith	.
17	Keep on Trucking	Gwyneth Ferries	.
18	Late Night Prayers	Lee Smith	.
19	Light & Shade	Dave Kay	.
20	Low Force	Bob Amos	.
21	Moored	Bev Trainer	.
22	Nancy Please Sir More	Tony Norman	.
23	No 26 Arriving	Chloe McMahon	.
24	Old Brighton Pier	Owen Tudor	.
25	Old Salt	Mick Martindale	.
26	Olympiastadion Berlin	Garrett Waites	H/C
27	On Top of the Hill	Bev Trainer	.
28	Path to St Marys	Bev Trainer	.
29	RNLI John Sharp	Garrett Waites	.
30	Rosalie Cunningham	Owen Tudor	.
31	Stone Bridge	Bob Amos	.
32	The Boss	Darren Richardson	H/C
33	The Bulwark	Scott Llewellyn	.
34	The Last Post	Neil Anderson	1st
35	The Look of Love	Bob Amos	H/C
36	The Unseen Half	Scott Llewellyn	.
37	Tommy	Garrett Waites	.
38	Trees in Fog	Neil Anderson	.
39	Triumph and Pain	Scott Llewellyn	.
40	Vintage Harewood House	Tony Norman	.
41	Walking and Talking	Bev Trainer	.
42	Whitby Beach	Mick Martindale	.
43	Wind Watch	Chloe McMahon	.
44	Windermere Jetty	Neil Anderson	3rd
45	Winter Reflections	Bob Amos	.
46	Woody Woodpecker	Tony Norman	.