













## PDI Portrait Competition Crewe PS - Howard Edwards Trophy

1	<p><b>Aurora</b> by Keith Mulliner</p>  <p>A competent portrait. The model is in a natural pose and the lighting is good providing good sculpturing. Be careful of highlights on the face (she is a little shiny) - fix with make-up at the time or in post. I think the skin would have benefited from some smoothing to hide some of the imperfections.</p>	<p>Mark</p> <p>16</p>
2	<p><b>Hard day on the beat</b> by Stephen Coyne</p>  <p>The skill of the model or director has made this shot. The expression of the model tells a very clear story. The photographer has <i>just</i> managed to separate the model's uniform from the background. I wonder whether a small back light from over his right shoulder may have helped with this.</p>	<p>19</p>
3	<p><b>Katie Carnival</b> Peter Robinson</p>  <p>This is a good example of a natural looking street portrait. There is good engagement with the subject. The background is slightly distracting but in its favour is thrown out of focus and does serve to set the scene.</p>	<p>18</p>
4	<p><b>Jane the Drummer</b> Wallace Baxter</p>  <p>It appears that the photographer has made a connection with the subject and this makes it more powerful than a grab shot. The out of focus "troops" in the background help set the scene. Some tweaking in post would have helped - most noticeably to reduce the brightness of the gloves and drum skin and then brighten the face a little.</p>	<p>16</p>

5	<p><b>Blue Victoria</b> Carl Sumner</p>  <p>I like the way that the lighting has been handled on this shot. The model is lit well without overly lighting the background. I think the the story would have been a lot stronger if the model didn't have a "Mona Lisa" smile. Some sadness in her face would make more sense of the pose with the rose. The intention of the author isn't clear. I do like the feeling of the shot though.</p>	18
6	<p><b>US Soldier</b> Keith Mulliner</p>  <p>I do like the expression on the face of the model - either the actor or the photographer has done well to get this thoughtful expression. However, the rest of the image is very pleasant and seems at odds with this. When a photographer chooses to have the model looking out of shot unless we have some indication of what they can see we have to invent their motivation. From a photographic point of view the background is a lot brighter than the subject which pulls the viewer's attention away.</p>	14
7	<p><b>Just Biding My Time</b> Stephen Coyne</p>  <p>A very strong portrait. The actor, costume, lighting, treatment and attitude all work together to give an authentic looking period style photograph. Well done.</p>	19
8	<p><b>Russian Eyes</b> Peter Robinson</p>  <p>The model in this shot has a very natural looking pose and has a strong engagement with the photographer/ viewer. I would have added a second light from the model's right to fill in some of the strong shadows. I would have also smoothed the skin (particularly the cheeks).</p>	16

9	<p><b>The Moustache</b> Wallace Baxter</p>  <p>The photographer has managed to get a connection from the model and he has an interesting expression. Most of the background is sufficiently out of focus to provide a setting in context. However, I find the lad in the bottom right hand corner (with the modern glasses) to be really distracting. <i>He keeps looking at me!</i></p>	15
10	<p><b>Garden Rose</b> Carl Sumner</p>  <p>A well composed portrait. The costume and hair fits well with the setting. The model's pose is natural, yet strong. I wonder if a more serious or imperious expression would have helped the story telling. I question whether that is the character or model smiling. It is important for the the photographer to have a clear distinction between character and model to be certain the intention is also clear.</p>	17
11	<p><b>Lydia - feeling the cold</b> Stephen Coyne</p>  <p>The model's hair and wardrobe and the treatment do give a lovely feel to the portrait. I am of the opinion that a photograph shouldn't rely on a title to get over its message. Lydia's expression and her location give no indication that she is "feeling the cold." In her furs she seems very cosy and happy infact. A different background and expression could have done more to convey cold.</p>	17
12	<p><b>Sultry Sue</b> Peter Robinson</p>  <p>This portrait definitely has good mood and the mono treatment does help with this. The lighting has been well handled with the back light and splash on the backdrop working well. However, despite the models face being a very strong position, some of the cropping choices feel a little awkward. The left arm is heavily cropped, which while I don't like it does feel intentional. The right elbow is just missing and this has the result of feeling accidental.</p>	16

13	<p><b>The Musketeer</b> Wallace Baxter</p>  <p>The author has managed to isolate the main subject through differential focus and shows competent photographic skills. It was the correct decision to go for a square crop. Sadly, this does seem more of a shot with a person in it rather than a portrait. The lack of engagement and background do make this feel "grabbed" rather than "staged". This means that the author has no control of the story that they are trying to tell.</p>	14
14	<p><b>Lilac Mia</b> Carl Sumner</p>  <p>The lighting has been handled well and the author has clearly given some thought to make the backdrop complement model's outfit. There are a few points about the model that feel slightly awkward: she seems to be sitting on something low which brings her knee quite high, her hand could be placed in a more attractive manner and her smile does feel slightly forced. I would guess this was an inexperienced model.</p>	15
15	<p><b>Pensive Charlie</b> Stephen Coyne</p>  <p>Both photographer and model have worked really well together to portray a wonderful pathos to this portrait. The expression on the model's face is spot on and the head turn helps too to give attitude of reluctance to the character. All aspects have combined well to make this a worthy winner.</p>	20
16	<p><b>Reading Some Words Over 'im</b> Stephen Coyne</p>  <p>A very good narrative to this image (despite featuring rent-a-Graham). The costume and setting work well together. It has been handled well and use of fill in flash does help. I would just look at the catch lights in his eyes and just reduce their intensity a little. This will make it look a little more natural (don't remove them completely).</p>	18
17	<p><b>Scary Dave</b> Stephen Coyne</p>  <p>A striking portrait because of the unusual makeup and tight crop. There is good detail the model's face. When and where to crop is always a matter of personal preference. I wonder if we need so much hair on the right, then I wonder what the horns looked like. You can't please a judge.</p>	17

