



Wodonga / Albury Camera Club Inc

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| Meeting Date: | April 2021 | Print Secretary Brian Paatsch 02 6025 2117 brianian@iinet.net.au | | | |
| Judge: | Adrian Smith | | | | |
| Subject: | Open | | | | |
| EDI Colour (EDI) – (Section 'B') | | | | | |
| 1 | 31 | G'Day Mate – Lazy Harry | 11 | pts Place | Merit |
| A well composed and happy portrait here. Well-lit and so capturing that expression of the musician and his instrument. A background that enhances the story you portray here. | | | | | |
| 2 | 37 | Enough for both of Us | 13 | pts Place | 1st Place |
| An interesting creative work here with a contrast of the red subject overlay on the lack and white bowl created as your background, very effective. The bee and stamen I flower centre are quite sharp and repeated swirl in patches like your background. Well-constructed. | | | | | |
| 3 | 79 | Mountain Stream | 10 | pts Place | |
| Lovely, enclosed landscape. Palms and trees create a nice frame around the flowing creek. A tree trunk on each bank adding interest to your composition. In processing I would like a little more contrast as it seems a tad washed out toward top left corner. A little more saturation to enhance greens would work also. | | | | | |
| 4 | 193 | In the pink | 9 | pts Place | |
| Lovely, enclosed landscape. Palms and trees create a nice frame around the flowing creek. A tree trunk on each bank adding interest to your composition. In processing I would like a little more contrast as it seems a tad washed out toward top left corner. A little more saturation to enhance greens would work also. | | | | | |
| 5 | 192 | Humpty Dumpty sat on a fork | 12 | pts Place | 2nd Place |
| A different take on a simple classic still life. Well-constructed and sitting on a great reflection. It's hard enough to get one egg to sit on the forks and you have gone three stacked well on the forks. How many eggs did it cost you? Do I see maybe some Blu Tack in there? | | | | | |
| 6 | 59 | Valley Lane | 10 | pts Place | |
| Compositionally you have done very well. Well-proportioned with just enough of the sky at the top of the image. There is a strong track running across the lower third of the image but is blocked by the wire fence in foreground and then a gate blocks it further. I would not climb a fence like that as it appears it maybe electrified. So, look first. | | | | | |
| 7 | 04 | Hunger | 10 | pts Place | |
| A lovely father and daughter moment well captured here. Nothing to distract from your story as they stand out well from their surroundings. Dad watching carefully as he feeds daughter. Maybe a " <i>Here comes the Choo Choo Train into the tunnel</i> " moment well caught. Just lovely. | | | | | |
| 8 | 54 | White Gum | 11 | pts Place | Merit |
| A nice tight composition encloses your landscape and enhances the main point of interest the white tree. It stands out in contrast to the rest of the tree surrounding it. Well Seen. | | | | | |



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| EDI Monochrome (EDIM) – (Section 'B') | | | | | | | |
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| 1 | 31 | Sure Catch | 13 | pts | Place | 1st Place | |
| <p>Just arriving for to catch his dinner. All prepared and you have caught just in time, rod resting and all gear he needs in his bags. Situated right on the pier so environment set and ready to go. Like all fisherman he will catch something even if its acold. Hence your title. Here's hoping then. All elements come together nicely. Could be good in a photojournalism comp in future. Right now, though.</p> | | | | | | | |
| 2 | 37 | I'm a Bit Rusty | 10 | pts | Place | | |
| <p>Quite a static image of what appears to me to be a road grader from the past. I say static because I doubt it moved from there for some time. You have been able to get good detail and modelling to it despite the flat lighting you are working with. Well3 one in the circumstances.</p> | | | | | | | |
| 3 | 79 | Stacked | 12 | pts | Place | 2nd Place | |
| <p>Ya gotta wunder why someone would build this don't cha, I do for sure, but then it gives us some good subject to shoot me thinks. Good strong patterns and contrasts in the different levels. Looks like a pile of boxes plonked on top of each other. Nice to have cars and people around to give interest and a sense of scale.</p> | | | | | | | |
| 4 | 193 | Concentration | 9 | pts | Place | | |
| <p>An interesting portrait in profile and filling the frame well. A small thing I would do is o take the sunnies/glasses of his head as there some highlights though small can be distracting. Good detail to be had here but I feel you have overworked your file and created a lot of noise over the whole image. If you meant to do this I wonder why. But it's your choice. Try it again if subject is willing and add more contrast. Could make more dramatic. Just a thought from me.</p> | | | | | | | |
| 5 | 192 | Ying Yang Wishes | 9 | pts | Place | | |
| <p>Captured well an Alien with feathers. Interesting subject which needs another try if you still have it. It needs to be super sharp at the intersection of the face, feathers and water droplets. Working in close to your subject did you use a tripod? Almost a must have for these and other macro shots. I allow my camera to focus on auto focus and I sometimes switch to manual focus to fine tune it. Don't give up on it, try try again. It will come to you.</p> | | | | | | | |

| EDI Colour (EDIA) – (Section 'A') | | | | | | | |
|---|------------|----------------------------|-----------|-----|-------|--|--|
| 1 | 198 | Morning Fresh | 9 | pts | Place | | |
| <p>Impact is added by the rich pink toning's of the lily you have captured here. Well isolated from the background also. The stamen and petals behind them are not as crisp as I would like to see them. The sharpest area seems to be the water droplets on middle petal towards right side.</p> | | | | | | | |
| 2 | 194 | Eggflection | 11 | pts | Place | | |
| <p>Back to the egg and fork once again. This time only the one egg and reflection which seems to show a broken eggshell or is it a trick of the light. My vote is broken shell and I admit I nearly missed it. Overall though it lacks crispness which let it down a little.</p> | | | | | | | |
| 3 | 81 | Sunset ride | 12 | pts | Place | | |
| <p>Lovely warm evening colours creating lovely strong silhouettes of the riders against the strong sunset. The sun well-kept just behind the second camel rider. Not sure what could be done with the fourth camel photo bombing your image. Well caught with difficult lighting conditions.</p> | | | | | | | |
| 4 | 179 | Ziebell's Farmhouse | 12 | pts | Place | | |
| <p>A strong contrasty image of the old farmhouse. Rich toning's in the house itself contrast against the natural toning's surrounding it. I like the use of a tree at left side filling part of the sky there is well used. I like the textures in the rusty iron roof lines also.</p> | | | | | | | |



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|--|------------|----------------------------------|-----------|-----|-------|-----------------------------|
| 5 | 163 | Horse Head Rock | 13 | pts | Place | Merit |
| A dramatic capture of the main subject here and there's no mistaking your title here. Great use of available light to bring out the textures and features of the rock. Quite a long exposure used very effectively to freeze the surrounding seawater at its base and beyond. | | | | | | |
| 6 | 129 | The Three Sisters | 13 | pts | Place | Merit |
| Warm golden light enhances your subject very well in this case. It creates layers of the golden light to also enhance other areas within the scene. The foreground and toward the horizon line benefit from the way you have composed it. | | | | | | |
| 7 | 195 | Little Church on the Lake | 10 | pts | Place | |
| While it is a nice tight composition as it is which gives the image a cold felling about it. I feel the reflection is probably dominating the scene and taking away from the Little church. Take half the foreground reflection away and the church becomes the main subject. Just a thought from me. | | | | | | |
| 8 | 119 | All That Remains | 12 | pts | Place | |
| Well composed and sharp right through the image. Remains of old boat well placed on intersection of thirds placing it in a strong place in the image, it becomes a focal point. The golden seaweed in foreground creates a strong base for the to support the image. A bit of work on the sky would increase the drama I believe. | | | | | | |
| 9 | 78 | Evening Crossing | 14 | pts | Place | 2nd Place |
| Thank you for this one as I love triangles in composition and here there are many. I gave up counting them. It's a very dramatic image of the bridge crossing. Getting onto evening and we see some movement in car lighting and the star effect on the bridge lighting itself. Triangles can be found in The cables reaching up supporting the bridge. The bridge supports also and the centre lane of traffic reaching across the bridge. I am hoping you were in a car to capture this and not standing in the middle lane. Great image | | | | | | |
| 10 | 61 | Chrissie | 15 | pts | Place | 1st Place |
| A creative ethereal portrait to me. A lovely expression on your subject adds to the emotion coming out of your image. Soft lighting enhances the features and expression here. I would like to have eye contact in portraits but this one works very well as it is. It is sharp, we have the highlights in her eyes which are sharp as they should be. Very well done. | | | | | | |
| 11 | 152 | Sunrise | 11 | pts | Place | |
| A dramatic sky well caught in this image. A strong contrast in the sky with the rich reds of the sun with the darker dramatic clouds towards top and left side of sky area. The tree then creates a strong silhouette against the well caught sky. I can't see how far the black area at bottom goes and would not want to be more than inch or so as would create a huge distraction to rest of your image. | | | | | | |
| 12 | 14 | Molly | 13 | pts | Place | Merit |
| They say don't work with kids and animals; well, they are wrong. They both can be trying at times but mostly are fun. Look at Molly here for instance she looks well behaved, has her attention fixed on something. sitting well for you. Nice and sharp bringing out her sharp eyes, and her pink wet nose. Well isolated from background. | | | | | | |
| 13 | 199 | Early Harvest | 10 | pts | Place | |
| You have captured a piece of old time farming here, just look at the age of the old Ford tractor and the old harvester I think it is behind the tractor. Set up well in the environment to aid in your storytelling. The two characters operating the equipment are engrossed in their task. I better not mention their ages though. | | | | | | |
| 14 | 148 | Butterfly Haven | 10 | pts | Place | |
| Well caught and isolated from background using selective focus or your depth of field well. Good colour and nice patterns on wings and supported well on flower stem. Needs to be sharper particularly around head and eye area. Keep trying this as macro is a fascinating world. | | | | | | |



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|---|------------|---------------------------------|-----------|-----|-------|--------------|
| 15 | 10 | Searching | 13 | pts | Place | Merit |
| Talking about sharp how about this one. The large dish in foreground is excellent ad even the smaller one at right is quite acceptable as larger one dominates here. Isolated well against that beautiful sky adds to the impact of your great image. | | | | | | |
| 16 | 43 | Golden Hour | 13 | pts | Place | Merit |
| Well composed with huge tree very well placed in frame and becomes a point of interest in frame. The river has been well placed and used to add to the interest here. Image is completed by the wonderful cloudscape you have in top left side of your story. Lighting continues to highlight trees at right behind main trunk. | | | | | | |
| 17 | 175 | Last Beams In The Valley | 11 | pts | Place | |
| Your story is well told using the foreground as beginning to your story, then the valley and the large tree being the middle part and finally the cloudscape just above horizon completing your story. The rays of the sun down into the valley complete it very well. | | | | | | |
| 18 | 01 | Superb Parrot - Male | 13 | pts | Place | Merit |
| The wonderful colour of the parrot isolates it from its background. Well placed in the frame leaving plenty of room for it to look or fly into. Very well seen and captured. Very well done. | | | | | | |

| EDI Monochrome (EDIMA) – (Section 'A') | | | | | | |
|--|------------|------------------------------------|-----------|-----|-------|-----------------------------|
| 1 | 198 | Flame Catcher | 9 | pts | Place | |
| Simple composition of a strong silhouette of a person with a flame which appears to be shooting straight at subject. Nothing else distracts from the subject. For me not sure its competition image. It may be suited to a creative subject. | | | | | | |
| 2 | 194 | 55 inches of Gravity | 9 | pts | Place | |
| Was t an accident or did your monitor annoy you that much. It is also a very simple composition as only the one element involved. I have to say your timing has been spot on capturing the point of impact well. | | | | | | |
| 3 | 81 | Look at the birdie | 13 | pts | Place | Merit |
| A lovely natural portrait of the lady and her bird here. A rapport between them is well captured and you have both looking at you which adds to the finished image. The lady also giving you a bit of a cheeky look also. Nicely caught. | | | | | | |
| 4 | 179 | Fairfield Pipe Bridge | 10 | pts | Place | |
| A good tight composition leaving the eye with so much to look at. The strongest point for me is the immediate foreground. Maybe a square image to about halfway up would increase interest and impact. The top half adds nothing to your story as gets a bit messy. | | | | | | |
| 5 | 163 | Facets of Bilbao Guggenheim | 15 | pts | Place | 1st Place |
| Well, there is also a lot going on in this image but it works well because of some of the pattern changes, interesting reflections and contrasts in the toning of the subject matter you're dealing with. It keeps the eye quite busy and interested at the same time. | | | | | | |
| 6 | 129 | Heading Home | 12 | pts | Place | |
| An interesting composition which creates a tunnel effect and finishes with a figure standing at the end as a single element of further interest to your story. The treatment given in post processing makes you think now what's going on here. Is it to create a rain effect with maybe a wet pathway or an alien abduction from the X Files? Hmmmmm. | | | | | | |
| 7 | 195 | Play Misty for Me | 13 | pts | Place | Merit |
| A cold and gloomy landscape creating a moody image. Well composed with a strong foreground leading from lower right to left side and on into the forest and the mists inside it. Good use of tree to left to fill the misty area behind it also. The trees disappearing into the mist give us a sense of depth. Well composed and caught. | | | | | | |



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| 8 | 119 | Broken | 14 | pts | Place | 2nd Place |
| A strong effective simple subject well composed and well suited to this contrasty still life image. If you think about it, it is a negative image of some silhouettes we see. The starkness of the subject here stands out very well. Good work. | | | | | | |
| 9 | 78 | Old Tree | 11 | pts | Place | |
| Strong composition makes subject stand out in this rural setting. The tree and surrounds contrasting to the stormy painted effect of the cloud scape behind it. The leaning of the tree also seems to echo the direction of the windblown clouds are being blown. Good use of available light brings out details and texture of the tree. | | | | | | |
| 10 | 152 | Regrowth | 9 | pts | Place | |
| Composition is quite tight and highlights detail in bottom half of the image. A square image from bottom to halfway up again would add more interest to the story you are portraying. The heavy dark top area adds nothing to the story at all it just becomes a distraction. | | | | | | |
| 11 | 14 | Pride | 13 | pts | Place | Merit |
| Effective subtle toning was the first thing I saw here. It works well. I like the composition have the flower heads looking in opposite directions. Nice and sharp on the surrounding petals and the stamen are also nice and sharp. I do like to see the stem of flowers so they are not floating in space. | | | | | | |
| 12 | 199 | Contented Mack | 13 | pts | Place | Merit |
| A fine portrait of a fine gentleman here. Well captured with very effective, well controlled lighting technique. Keeping the light softer adds to the image here of your subject. Highlights in the eyes which are quite sharp, absence of shadows under hats brim all make the effort well worth it. Just a small addition of maybe a wisp of cotton wool simulating smoke might add a little more to story. Just a thought. | | | | | | |
| 13 | 148 | Willy on Wire | 11 | pts | Place | |
| <i>(had me thinking when I saw title, might just be my mind)</i> . Well placed in frame and isolated well using depth of field effectually. Had those dark areas been in focus they would have been disturbing. Needs just a tad more sharpness as the eye is so close but needs to be the sharp point. | | | | | | |
| 14 | 10 | Watchful Eye | 13 | pts | Place | Merit |
| This big cat is isolated from background by his lighter colour of her coat and spots. Well seen and captured. Nice and sharp right to and including the eyes. Detail and textures stand out well. Was it taken in the wild or in captivity? To me it does not matter as there are no tell-tale signs to give me a clue. As I said at the beginning, I judge the image given to me, not how you got it. There is a certain magic in big cat images, I think. | | | | | | |
| 15 | 43 | Under the Boardwalk | 11 | pts | Place | |
| A contrast well captured here with the new and old bridge I see here. Contrasts also in size, type of construction and patterns created in both versions here. River setting used to set environment and aid in your storytelling. | | | | | | |
| 16 | 175 | A New Dawn | 11 | pts | Place | |
| Simple subject with thought about your composition. Placing the pier/jetty on the diagonal adds drama and strength to your story. Pier/jetty contrasting nicely against the water that surrounds it. The lights also help to fill some area in the bland sky so well seen. | | | | | | |
| 17 | 01 | USAF McDonnell Douglas F-15E Strike Eagle | 12 | pts | Place | |
| Well placed and caught despite the motion of the plane on taking off, I think. 1/2000 th of a second captured it and surrounds very well, shows the burn off of fuel at the rear of the plane creating a nice haze back there. Sharpness shows the pilot and co-pilot or passenger very well in cockpit and able to read writing on plane's tail. Moving subject well handled. | | | | | | |