



Wodonga / Albury Camera Club Inc

Meeting Date:	January 2023	Print Secretary Brian Paatsch 02 6025 2117 brianian@iinet.net.au
Judge:	Margaret Zommers	
Subject:	Night Photography	

EDI Colour (EDI) – (Section 'B')

1	175	Fashionable Friends	13	pts	Place	1st Place
<p>Congratulations for having a great eye that saw the potential in this shot. It is colourful and the blue and yellows work well together. A few housekeeping tweaks would be a good – remove the top small bright spots mid top (clone them out) as they are a bit of a distraction. I would even remove the letters too. Use the shadow slider to add a small amount of detail in the live people's clothes. Any area that is very black is a bit of a negative 'no go' area which paradoxically draws attention to itself. I always use the shadow slider just to see if it is needed to unlock any shadow area. Lastly there is quite a bit of noise in this image which I removed in lightroom.</p>						
2	31	Night Reader	11	pts	Place	
<p>This one had me really tricked. I tried all sorts of things to tweak it but nothing really worked and I like it so much as a shot. So, all I can do is tell you the aspects that you need to watch out for. It is an evocative shot, calling the viewer to ask questions as to why he is there at night? What is he reading? Why alone? So it is a story shot. The mustard yellow and the rich tomato colour of the tower work well together and are quite vibrant. But that is the issue. There is so much vibrant colour that the colour tends to swamp the man who presumably is the subject. He is also small in the frame. I tried dulling the colour down but the shot then looked washed out. Even the blue trees are noticeable colour. Lovely shapes in the metal posts and nice star bursts on the lights but overall, it is a bit busy. Aim for simpler compositions. I have sent you my attempt, where I have decreased exposure by one stop, dropped highlights by 1/3rd a stop, deepened the colour of the tower and cropped but it doesn't do the scene justice.</p>						
3	37	Looking over Canberra	10	pts	Place	
<p>An attractive panorama which is sharp, well exposed and has a lot to explore in it. However, nothing down below stands out as the particular subject or as a place to rest your eye which is not essential but often helps in such a shot. The one tweak I would make is to push up the shadow slider to allow a small amount of detail in the foreground black trees, to show what they are. Black patches become a distraction. I usually try all three sliders on all my work, I drop the highlights, increase the shadows and crisp the whole image up with mid-tone contrast or clarity. I use as much or as little of all three almost always, like adding condiments to food. Apply to taste. Try it and see what you think. Well exposed and sharp.</p>						
4	04	Midnight Guard	10	pts	Place	
<p>You have presented this image in a matching tonal range which is its greatest attraction. It is nearly all oranges and variations of oranges but with a good range of darks which is necessary to give depth. Well lit too. The midnight guard is off centre which is good. However, that little bird statue is not sharp and it really needs to be.</p>						
5	205	Tree of Souls	13	pts	Place	2nd Place
<p>What a great name. I always commend people who are experimental in their work and try to think laterally, to take photography to the next level which is to make it an artistic expression rather than a record shot. The light is really impactful and draws attention to the strong shapes. As with my own work I applied the three condiments to this image and really bumped up the highlights to make it jump. However, I have one reservation. If this is a council lit park or a community area lit for artistic purposes it might be classed as somebody else's art. In which case it would receive low marks. It is sometimes hard to know which is which but essentially you as the photographer must make your own artistic statement with your image.</p>						
6	54	Late Night	11	pts	Place	
<p>This is impactful with its gorgeous colours. I like the star bursts round the lights. The suggestion I would make here is to straighten the building on the left which is quite easy to do with Lightroom in the Transform function. I straighten almost every single architecture shot that I take. It becomes one of the things you automatically do after a few goes. It works better too, in my opinion if the exposure is dropped by 3/4 stop and the highlights by 1/3rd stop. I have left straightening lines in my examples to show how it works.</p>						



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EDI Colour (EDIA) – (Section 'A')						
1	148	Dance Competition	10	pts	Place	
I love the happy expression of the woman looking over her partner's shoulder in the middle of the image and you have caught the movement of the dance steps so well. There are three couples which is good, it is sharp and well exposed and colourful – all good. It would have been even better if you could have taken this central couple without his back to the viewer – in an ideal world, that would be. A strong vignette adds to this image.						
2	199	River Scene	9	pts	Place	
A terrific shape far right and some lovely reflections on the water. Bright and lively. However, I think your horizon is not quite straight so watch out for that and there is a bit too much brightness around the boat with its background of brightly lit sky scrapers. Dropping the highlights didn't fix it because it dulled the whole image down. My advice would be "less is more" Take less in the shot to cut out the amount of dazzle. It is a bit overpowering.						
3	202	Dean Street Sparkle	12	pts	Place	
That red light bang in the middle is a good compositional element. There is a lot of sparkle and light but it doesn't overpower because you have sufficient darks to offset all that glitz. Having said that you could take a bit of the glare off by dropping the exposure half a stop and then compensating by adding a bit of shadow detail. That improves the middle section of the image.						
4	119	Harmony On The Waterfront	12	pts	Place	
The name is apt because this is a harmonious image. The reflections add interest to the foreground because they are different colours, yet muted and therefore not at all intrusive. The visual interest lies in the middle section so the sky is a bit blank but the cranes point with their long arms up into that blackness, thereby linking it into the whole. The one spot central left which is brighter draws the viewer's eye there so there is a place to rest your gaze on after exploring all the other objects on that skyline. I offer the same suggestion as the previous image. Drop the exposure by half a stop and then compensate with a bit of shadow detail.						
5	10	Destruction	8	pts	Place	
This image is a challenge to judge. It is a fantastic PJ shot as you were in the right place at the right time to capture an emergency event. However you have not put it into a PJ composition where almost all compositional rules are forgiven, and so I am left recognising why you would take this shot in this way BUT.....As an aesthetic image, it is busy. There is too much going on. Often with photography less is more. But what do you chop out here? A very hard choice. I tried dropping the highlights to de-emphasise parts of it, but didn't think that worked. I used a radial filter round the fire truck to darken the background and leave the truck itself as the focus but overall it remained too full of visual elements that are overpowering. In such a situation, walk round to take the scene from various angles to try and get one that focuses in on the action while leaving out extra detail. Here it is like being offered too many lollies – all delicious but the sheer amount is just too much.						
6	195	Lightning Strike at the Coal Loader	12	pts	Place	
Another shot where you are lucky to be in a position to capture this feat of nature. There is a gentle curve on the left which leads the viewer in and through the shot which is good. Yellows and blues always work well together. You have chosen a panorama which is a good choice in my opinion and the foreground which is not particularly interesting has been kept to a minimum. I darkened it, but that is my personal taste. Note that in my return images your image is second and mine first – it is the other way round for all the other images I tinkered with.						
7	201	Devonport Luxury	12	pts	Place	
This is technically an excellent shot so you obviously are a skilled photographer. Therefore, on the grounds that judges are meant to offer something to all levels of ability in a competition I will offer two nit picking comments. The building is tilting very slightly backward and this can be fixed in photoshop, (edit, transform, distort). Secondly, given the position you have taken it from it needs to be symmetrical. That means crop off some of the windows on the left to put the front entrance dead centre. But as I said these are really insignificant details.						
8	198	Follow Me	10	pts	Place	
I always commend people who do creative photography, turning what was originally a record shot into something unique and artistic. Here, remove the little triangle of colour bottom left and perhaps add another one or two brighter pink circles here and there so that there is not just the one. Being only one, it can become an eye magnet. Or alternatively remove its pinkiness.						
9	01	A Glow in the Dark	13	pts	Place	Merit
Like the tunnel vision this image appeals on a sensory level. It has rich colour, beautiful soft shapes, varied texture and is beautifully lit. I think it worked better with shadow detail added into its background. It has great aesthetic appeal.						



Wodonga / Albury Camera Club Inc

10	81	Stars over Cullen Bay	10	pts	Place	
That lovely milky way is always worth photographing. The shape of the bigger rock gives a contrasting point and anchors the image. The smaller rock further back is an example of big and little, throwing emphasis onto the bigger rock. My usual comments apply. Try the condiments and in particular, unlock a little of the shadows on the big rock. An alternative suggestion would have been to paint with light i.e. throw light onto the rocks with a torch during a long exposure.						
11	68	Stargazing in the Outback	8	pts	Place	
This has the makings of a good image because you have the wonderful milky way, a visual delight in itself and you have captured it 'descending' towards the trees in the foreground, thereby linking the background with the foreground. However, I don't think it works without more colour. I had a go but there was not a lot of colour in the image I received to add very much but it gives the idea of why I think colour would add something important.						
12	79	Street Eats	9	pts	Place	
There is a lot of action and human interest here with lots of colour and bright lights. The issue I have is with the left side of the image. It is a confusion of too many visual elements which become a distraction. Crop them out and you have a better shot. Also drop the highlights by half a stop.						
13	146	Heavenly Glow	11	pts	Place	
That sky is absolutely beautiful. The layer of warmth along the horizon line, with its veiled setting sun as a focal point in that area is also beautiful. The tree, rightly off centre, links the foreground with the middle ground and points towards those marvellous stars. My usual tweak would be to use the shadow slider to lighten a bit the dark foreground to show detail there. With that tweak, it would have been a merit. Without it, the tree lacks a trunk and makes the whole image more ordinary. Then I would push the highlights slider to the right to give the milky way a huge dose of oomph. Please try the condiments on every image. You don't have to use them because they are added to personal taste, but at least try them.						
14	179	Tunnel Vision	11	pts	Place	
These are fun to do and you have certainly placed these swirling lights in a contained environment of the tunnel and that is different. These days we are seeing some very clever torch waving so that the photographer makes a particular, thought-out shape with the moving light rather than just randomly waving it about. Real skill and planning is now being used to produce monkeys, faces, glowing masks etc.						
15	43	The 9 Clock Express	15	pts	Place	1st Place
This is what I call an 'arty farty' shot to try and explain to conservative people why many in the art world think they are really good. Why does it work? What is its appeal? The colours work – yellow and blue. The shapes work – stark, powerful, simple lines all leading in towards a central point which is actually infinity. The structure of the supporting pillars contrast yet support the multiple disappearing lines. There are no people in it so by not adding any live humans in it is dramatic, stark, and restricted to its design elements. It is beautiful in a graphic design and in particular architectural design way. It is also very balanced. It gives me a sense of inner rightness. That is the best I can do to explain why it is aesthetically beautiful.						
16	12	Over the Bridge	12	pts	Place	
Strong powerful shapes and a rich orange in the bottom left which is deep but not overpowering. The starbursts on the lamps add essential interest. No suggestions.						
17	78	Stairs and Windows	14	pts	Place	2nd Place
This is another 'arty farty' shot. I use that slang term to try and explain to literal thinkers who don't appreciate them why they have appeal. If it were mine, I would crisp it up with a big dose of mid tone contrast which is clarity in Lightroom. The balance of stairs leading up (two sets and different in length and direction), two sets of doors and windows, all different in oblongs and squares, form subtle contrasts, a powerful truncated triangle of the edge of the building, and the soft edged light flowing from the lamps - aesthetically beautiful. Simply put, it feels good because it is lovely.						
18	163	Poppies of Light	11	pts	Place	
This is like an abstract of shapes and colours. I love the rich blue and the lines that shoot out in all directions lead your eye to all parts of the image. The little umbrella shaped caps of different coloured lights are a contrast. An interesting shot.						
19	196	Candle Lady	12	pts	Place	
She is positioned in the centre of the frame while it is customary to place the subject off centre however her outstretched arm gives a necessary sense of being off balance. Her lights spread before her are also positioned towards our right. Her stick and her arm form a path for the viewer's eye to travel around in a circle to her face and back to her lights. All those little circles of light at the top and behind her back would be better darkened. Her face could also be sharper. It is very important for faces to be sharp as that is where all viewers look. If sharp I would have given this a merit.						



Wodonga / Albury Camera Club Inc

Rigid

EDI Monochrome (EDIM) – (Section 'B')						
1	04	Sleepless Night	13	pts	Place	1st Place
I love the angle because it is different and powerful. In fact, the whole image is powerful because the blacks are so black and the whites so white. I did my usual three condiments and just turned it into an average unremarkable shot so put it back exactly as you have it here. It has impact. Well done.						
2	54	Ready for Night Photos	10	pts	Place	
The way this is presented the image is in two halves, a dark half and a light half. You have slowed your shutter speed down to blur the person on the pavement but I would actually crop off much of the right side of the image as it is what I call negative space. Negative space is where there is nothing much visually to hold the viewer's interest and you leave it in if it adds to the story and cut it out if it drains the energy away from the subject. Here I think it is draining as the photographer is the subject. The cars which are sharp and well-lit and with a range of darks through to whites are where the interest lies and the photographer taking them is the subject. Because you have slowed your shutter speed down, she is not sharp and that is a pity. Always experiment with dropping highlights too. I dragged a graduated filter in from the right side to further take the light away from the shop fronts and highlighted her white coat to keep her the central impactful subject.						
3	37	Busy Intersection at Night	9	pts	Place	
It is quite exciting to take an intersection like this when it is so empty. An impossibility except at night probably. However overall, the image is over exposed. With Blacks and White images, you need a big range of darks as well as lights. Try a graduated filter from the bottom up and darken the roadway in front of the building to make it less light overall. Don't forget to straighten your buildings too. I would drop the exposure too by about a stop and remove the street light top right. See if you like that effect.						
4	31	Lest We Forget	11	pts	Place	2nd Place
That column really hits you in the eyes. I tried my three condiments on it but that simply turned it into an ordinary image without any magic. It is stunning here in its confrontation of lights and darks. I added a vignette just to give it an air of polish, to make it seem like a complete visual statement and a stroke just to show you a different way of presenting the image but my stroke is lazily placed, with it crashing into the post. Normally do these with precision. It is a tough one to mark because many will feel the column is blown out but that "mistake" is its impact.						
5	205	Lonely Throne	9	pts	Place	
Black and white images need a good dose of blacks and whites but they need many of the gradations in between. This stark image works because it is dramatic in its starkness but I would unlock the blacks all the same by adding more detail into the surroundings for visual interest. So, increase the exposure by a stop as overall the image is underexposed and increase the shadows by half a stop. The tree is well positioned in the frame.						



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EDI Monochrome (EDIMA) – (Section 'A')						
1	119	Quickly, They Are Stirring	9	pts	Place	
Although it is quite obvious what this is, it is like an abstract in that its shapes and textures are the 'go to' aspect of this image. Dramatic with lots of interesting shapes to explore. But overall, it is a little under exposed. I tried a different presentation of the same image just to give you some suggestions as alternate processes you can use in the future.						
2	12	Astro Blue	9	pts	Place	
This image is also like an abstract and I like the strong blue. I feel it would be better if we could see the top of the tree, just a hint of it, so that we understood what we were looking at. I have put another image in which is this one split toned because I often split tone my monos. They are no longer monos then but the different subtle colours in both the shadows and the highlights often makes them unique and appealing. It is just another presentation of this image for your consideration.						
3	79	In Step	10	pts	Place	
Three people, so that is good. They are stepping out so there is a sense of movement and that gives energy. I guess you tried to make it a daylight shot. High ISO pushes the noise level up therefore decreasing sharpening. Reduce exposure by about 2 stops. This would mean less noise hence a sharper image. Higher shutter speed for people walking means a sharper image. Could use brush or radial filter to lighten the faces a bit if desired. <i>(Alfred wrote this comment for me as he picked up that it was soft.)</i>						
4	81	Under the Milky Way	13	pts	Place	Merit
This is the only image of the milky way in mono in the whole collection which I think really works and even so I think it would be better still in colour! The bow over the two trees is a nice compositional element and there is sufficient detail in the background. Never-the-less I did my condiments on it to suit my personal taste which involved giving the highlights a big boost and leaving the shadows alone.						
5	179	Bay Watch	9	pts	Place	
I love the star bursts and there are five, which is the rule of odds. That is the 'go to' element of the image. However, the foreground is quite uninteresting. Always try to have something in the foreground, preferably leading into the rest of the image such as a leading line of some sort. Or a person walking or a little dog or anything but a leading line on an angle in from the left is best.						
6	199	Towering Lights	11	pts	Place	
These are beautiful buildings to shoot and the image works well as a Black and White. I like the fact that one is darker than the other – an essential contrast to make the image work. There is a little housekeeping to be done removing the bright spots on the right which distract.						
7	10	Into The Unknown	9	pts	Place	
Monotone images must have a lot of very darks and very lights but this one is a little too dark. I like the upstairs and down stairs area with its air of mystery. Where do these steps go? A story is being evoked. Often it is best to have both blacks and whites and lots of the greys in between too. Ansel Adams said apart from pure black and pure white there were 9 other tonal ranges which should be in all monos. A good few of them is usually best.						
8	201	Wodonga at Night	10	pts	Place	
With shooting somebody else's art you must make it an artistic statement of your own and I feel you have done that here. The street scape gives context and the whole image is pin sharp and has a beautiful range of blacks through to lights. However, I feel the top is a bit too bright and captures the attention because the eye always goes to what is lightest in an image. That said, it forms a contrast with the statues. But I would have pulled the highlights down all the same. Just a bit.						
9	195	Last Ferry to Circular Quay	10	pts	Place	
There are significant visual elements in this image. The huge bridge has a number of dominant curves, there is the iconic shape of the opera house far bottom right, and two huge bright lies forming a V shape in the bottom left third of the image. I feel these latter dominate and would be better toned down. Drop the exposure by a stop of light and add a graduated filter from the bottom left corner up diagonally so as to take the shine off even more. There is a great sense of movement here.						
10	01	Eilean Donan Castle	13	pts	Place	Merit
I have been to this iconic castle during the daytime so it is a pleasure for me to see it at night. The castle is well placed in the frame, the reflections are good, the folds of the hills have darks and darker which adds detail and the brooding storm clouds are good. It would benefit from ¾ stop of increased exposure.						
11	78	Hume Dam - Gateworks	13	pts	Place	Merit
This is a good example of a lot of darks and a lot of lights which are so necessary in monos. But there is not a lot of greys in between. So that makes the image very dramatic and the shape powerful. If you add the three condiments here or even just shadow detail you take away its magic and turn it into an ordinary image. I pulled a graduated filter from the left boundary to anchor the building but I think your decisions to leave it so stark are what makes it work so well.						



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12	198	Rush Hour	9	pts	Place	
<p>What a great name! Ironic. The buildings on the right are nicely lit and there is a lamp with a great starburst which makes that side of the image interesting. I feel the top left half of the image is visually empty – which maybe the point you are making. However, if it is considered a drain on the impact of the image it is better cropped out. If you feel it is important to have that empty space there to tell the story of what is in daylight a very busy area, but at night is almost dead, then leave it in. My personal preference would be to cut it out.</p>						
13	68	Milky Way Charleville	9	pts	Place	
<p>I have said it before with other images that this magnificent milky way sky is not seen at its best in black and white. I would love to see this image in colour. You have the stars pointing to the wonderful old truck which if given sufficient lighting would be a second subject, and there is the old tank beside it. Choose what to have as your main subject and direct your viewer's eye there with lighting. Blur and or darken supporting elements i.e. here the tank. It would be better in colour, in my opinion. As it is, lighten that lovely sky.</p>						
14	202	Brady's Hotel in the Wet	14	pts	Place	1st Place
<p>This is sharp and well exposed and well lit. You have done right to show two sides of it as a building square on is usually less dynamic. A very competent shot in every way but to get into the top marks it needs something special - such as a stalker running down the road in front of it! Or a dog? Or a (Anything really)?</p>						
15	148	A Different Angle	13	pts	Place	2nd Place
<p>It is in fact a terrific angle to shoot this Ferris wheel from. A very, very powerful shape. It is like an abstract. All the concertinaing lines lead to a central point. The darks are sufficient in quantity to balance the lights. A dramatic, impactful image. Take a tiny bit of the highlights down to stop the blown-out bits.</p>						
16	43	Under The Night Sky	8	pts	Place	
<p>The milky way is always a great subject as is a bridge with a good strong curved shape but I am not sure that a night sky works well in black and white. Here you have three subjects, the bridge, the milky way and the reflected lights bottom right. You need to choose one as the main subject and by blurring or darkening or lighting, draw emphasis to the chosen one and de-emphasise the other two. Less is often more in photography.</p>						
17	196	The Horn Mt Buffalo	14	pts	Place	2nd Place
<p>The sky is wonderful and what a joy to see it without the light pollution of the city. I like the tree framing it on the right and the curving wall leading to the hut as do the clouds. The hut itself is well lit. The hut is well placed off centre, it is well exposed and the contrast is good.</p>						