



# Wodonga/Albury & Benalla Camera Clubs

## The Paatsch Shield Challenge



<b>Meeting Date:</b>	22 May 2022	Host Club Contact: Benalla Camera Club Mike O'Connor mail@mikeoc.com			
<b>Judge:</b>	Bob Thomas				
<b>Subject:</b>	"The Historic North East"				
<b>1</b>	<b>Brian Paatsch</b>	<b>Maintenance Required</b>	pts	10	Place
<p>Comments: I suspect that this was due for maintenance five minutes after it was built! It is a great example of the role corrugated iron has played in our history, being used to construct anything from buildings to BBQs. The trees frame the image well although I would have liked a little more on the sides. As it is presented it feels a little squashed.</p>					
<b>2</b>	<b>Jill Hancock</b>	<b>Winton Wetlands2</b>	pts	13	Place <b>M</b>
<p>Comments: The monochrome treatment suits this image as it complements the stark landscape. The old fence leads us into what is a desolate scene, and the tree's dead fingers reach for the sky. Perhaps a little more on the sides would compensate for the very elongated nature of the shot as it is a very narrow image.</p>					
<b>3</b>	<b>Kym Stubbs</b>	<b>Still Good</b>	pts	11	Place
<p>Comments: Plenty of history here and one can only imagine the work that went into building those timber vestiges of another time. The fence post leads us into the image and the sunlight highlights the textures and decay. Again, I'd like to see a bit more on the sides as the portrait orientation is a little inhibiting.</p>					
<b>4</b>	<b>Debbie Shepherd</b>	<b>In An Ancient Land</b>	pts	9	Place
<p>Comments: The late afternoon sun has given you some variation in shades here, and the Kangaroo stands ready to run. Not as strong in terms of the historical theme, but a nice group shot nonetheless. The wide aperture hasn't produced the sharpest image although some of that softness may be a result of cropping.</p>					
<b>5</b>	<b>Judy Hofmeyer</b>	<b>Return to Ancestral Home</b>	pts	9	Place
<p>Comments: Another nice family shot, and the colours in the feathers come through nicely. Again, not a lot to tie in with the historical theme but as a nature shot it works OK. The birds blend with their surroundings as nature intended. Perhaps a narrower aperture might have produced a naturally sharper image, as there seems to have been a little too much post processing sharpening. The midday sun is seldom our friend and the blown out area on the birds illustrates what a challenge this presents.</p>					
<b>6</b>	<b>Susan Thompson</b>	<b>Old Boiler</b>	pts	14	Place <b>M</b>
<p>Comments: This has been nicely handled and the composition is excellent. The rusting boiler ties in with the historical theme as does the old fence post. The pathway draws our eyes past that foreground and leads us into the distance. Well exposed, well composed and on topic.</p>					
<b>7</b>	<b>Mike OConnor</b>	<b>Tank</b>	pts	12	Place
<p>Comments: A different approach here and one which gives the viewer an insight into the workmanship of old. Some of the products we see today have little chance of still remaining in fifty years' time, but they made things to last back in the day. The texture works well and the tonality reflects the passing of the years.</p>					



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<b>8</b>	<b>Noel Baumgarten</b>	<b>Many years ago</b>	pts	11	Place	
<p>Comments:</p> <p>This does look like a landscape we might have seen long ago, but it is also a common scene today so as an example of history it doesn't capture the set subject as strongly as other images. It does, however, represent the locality really well and illustrates the type of flora to be found in the area. It is well constructed and composed with lots to see in a well exposed and sharp image.</p>						
<b>9</b>	<b>Kaye Kennedy</b>	<b>Looking Out On Ancient Landscape</b>	pts	11	Place	
<p>Comments:</p> <p>This is quite a clever way of combining the landscape with the historical relic. The tubular nature of the structure acts as a lens, focussing our attention and drawing us into the landscape. I might have looked for a way to dampen the impact of the left lower corner as it tends to be a bit of an eye magnet. It competes for our attention with the primary focus.</p>						
<b>10</b>	<b>Geoff Bayes</b>	<b>Walking Bridge over Ovens River</b>	pts	13	Place	<b>M</b>
<p>Comments:</p> <p>Nicely seen and captured, this bridge exemplifies the change in bridge design over the years, especially when compared with the one behind. The overall tonality is great and the reflection adds to its appeal. Nice and sharp and well framed by the trees.</p>						
<b>11</b>	<b>Sharon Alston</b>	<b>Winton Wetlands</b>	pts	13	Place	<b>M</b>
<p>Comments:</p> <p>When viewed within the context of historical inundation of the area, these ghost trees stand resolute against the ravages of time. Though no longer covered in foliage the new contrasting greenery around them seems to allude to a regeneration, and the overall effect provides a great meeting of old and new.</p>						
<b>12</b>	<b>Mike OConnor</b>	<b>Sentinel</b>	pts	11	Place	
<p>Comments:</p> <p>Good title as the lone tree does seem to stand defiantly protecting its domain. It may have been better in a landscape format or even square as I find myself looking for a greater expanse. While not a hard and fast rule, landscape formats tend to be more appealing than portrait format. Well exposed considering the harsh midday sun.</p>						
<b>13</b>	<b>John Barry</b>	<b>Wintons Past</b>	pts	11	Place	
<p>Comments:</p> <p>This is a good composition, and one which draws us in and towards the road's end. The remaining infrastructure is testimony to the durability of the original builders, having withstood the ravages of time. Again, although I may be sounding a little repetitive, I feel that a wider angle of view might have been better. When shooting the wide open spaces it helps to have a landscape format to illustrate that breadth.</p>						
<b>14</b>	<b>Bill Cleverly</b>	<b>No Stops Now</b>	pts	11	Place	
<p>Comments:</p> <p>There is a blend of historical periods here with the original building coupled with a more modern phenomenon – the carved bollards. I wonder if a better composition might have been found shooting from somewhere to the right of frame, although this may have necessitated shooting into the sun.</p>						
<b>15</b>	<b>Judy Barry</b>	<b>Baileys</b>	pts	11	Place	
<p>Comments:</p> <p>I think one might be saying "That's not a cast .... THESE are casks!", as the smaller cast seems a little dwarfed by the larger versions. Hard to suggestion improvements without being familiar with</p>						



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the building, but I'm not sure that there is enough in this image to maintain an audience attention. Perhaps including the second half of the building may have helped?

<b>16</b>	<b>David Willis</b>	<b>Early Communication</b>	pts	11	Place	
<p>Comments:</p> <p>There is an earlier image which was based on the same location and which I suggested might have been better if it embraced more of the scene's width. This image achieves that in that it provides a much better portrayal of the scene and gives the viewer a good idea of the overall location. On the down side, the camera settings haven't really allowed you to obtain a really sharp image. The slow shutter speed has left you with an image which isn't terribly sharp. Maybe a higher ISO could have allowed you a faster shutter.</p>						
<b>17</b>	<b>David Skinner</b>	<b>Wireless Telegraph</b>	pts	15	Place	<b>1st</b>
<p>Comments:</p> <p>This is a particularly nice shot and the monochrome presentation suits it very well. Old, historical objects often look better in monochrome which I guess is why many camera club members have chosen to go grey. The placement of the moon is great, and subtle enough to add interest rather than distract. The tree branches reaching for the sky almost like skeletal hands, and the juxtaposition of man's handiwork and nature's works really well. Judging from the range of images I've seen in this competition this was a difficult location to manifest the set subject, but this one does it very well. I might have cloned out the bottom left corner.</p>						
<b>18</b>	<b>Joe Bourke</b>	<b>Old Gate</b>	pts	14	Place	M
<p>Comments:</p> <p>These gates are both simple in design and yet incredibly durable. The essence of that longevity has been captured well and the late afternoon sun has provided a warmth that gives life to a somewhat dead structure. Nothing to distract us here – nice image.</p>						
<b>19</b>	<b>Beth Randell</b>	<b>Autumn in north east</b>	pts	12	Place	
<p>Comments:</p> <p>Nice representation of the iconic and ubiquitous post and rail fence. Amazing how well they have lasted. I think this one could have done with greater depth of field, possibly a narrower aperture would have helped. The fence line takes our eye into the image, but when we arrive at our destination it's a bit lacking in focus..</p>						
<b>20</b>	<b>Bern Clancy</b>	<b>Winton Lake</b>	pts	13	Place	M
<p>Comments:</p> <p>This is a good shot of the huge number of dead trees, and the reflection is great. I like the foreground which provides depth to the image and the green and pink trunks make a nice, subtle change to the panoramic view. The blue and yellow tree doesn't add to the image in my view as it seems a little incongruous. I know that that's what you saw but it's a little "in your face" for my liking – sorry.</p>						
<b>21</b>	<b>Sylvia Baumgarten</b>	<b>Target practice</b>	pts	12	Place	
<p>Comments:</p> <p>One of the subtle differences between city life and those who live in the country, is that we city folk seldom go out and blast holes in everything in sight! Nevertheless, the country people have been doing that ever since I was young, and I must admit to doing the same when firearms were commonplace and everything was a target. This image illustrates that phenomena quite well, and before I read the image title, "Target practice" was foremost in my mind. The image is crisp and the subject is isolated from its surrounds. Clearly a telephone line hasn't passed this way for some time, and it illustrates this piece of history very well.</p>						



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<b>22</b>	<b>Pam Milliken</b>	<b>Historic Machinery Baileys Winery</b>	pts	11	Place
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**Comments:**

They don't make 'em like this anymore, and they also had sufficient confidence to write their names in steel for posterity! It's a pity you haven't captured the date, as this was most likely embossed there as well. Perhaps a more front on shot might have worked a little better with a narrower aperture. No doubt an interesting piece of history but perhaps we need to see more of it to fully appreciate what it is we're seeing.

<b>23</b>	<b>Helen Repacholi</b>	<b>Ancient hollows for habitat</b>	pts	12	Place
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**Comments:**

This illustrates the fact that even a long dead tree can still be useful as a home, and one of those birds seems to have just realised that! Quite harsh lighting has presented a challenge for the photographer, but you have managed to capture good detail without unduly blowing out the highlights. The composition is sound with the birds balancing the tree's lean to the right.

<b>24</b>	<b>Cath Duncombe</b>	<b>Left Hanging</b>	pts	10	Place
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**Comments:**

The harsh sunlight hasn't been your friend here, and there are extremes of contrast which have posed a problem. The out of focus background works Ok but tends not to provide a clean separation from the main bunch. Ideally, with this sort of shot it helps if you can move yourself into a position where the primary focal point is well separated from the background.

**Overall Result:**

**Benalla CC: 141 points**

**Wodonga-Albury CC 139 points**

**Individual Placings:**

<b>Best Image</b>	<b>Wireless Telegraph – David Skinner WACC</b>	pts	<b>15</b>
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Merit	Old Boiler – Sue Thompson BCC	pts	14
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Merit	Old Gate – Joe Bourke BCC	pts	14
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Merit

Winton Lake – Bern Clancy WACC

pts

13



Merit

Winton Wetlands2 - Jill Hancock WACC

pts

13





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<b>Merit</b>	<b>Walking Bridge over Ovens River – Geoff Bayes WACC</b>	pts	<b>13</b>
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<b>Merit</b>	<b>Winton Wetlands – Sharon Alston WACC</b>	pts	<b>13</b>
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