



## Advanced EDI Colour - The Working Man Woman - 1



### 14 - Sitting Down on the Job by David Skinner - Rejected

Judges Comment: Paul F. Robinson - The triptych is well thought through to provide a narrative. Its layout involves emphasis. The image could do well in an open or rural competition. Based upon the definition for this competition my interpretation is that the image does not quite meet its intent, therefore, is rejected. Otherwise, the picture has mood and atmospherics. 7 points



### 13 - A Shoe Fitting by Sharon Alston - Accepted

Judges Comment: Paul F. Robinson - Horse shoe fitting has illustration history in painting from the time of the Renaissance. Steam provides mood in conjunction with the docile horse. The actual activity according to the title is unclear, not because of the steam but because of the angle of view. The muted palette provides an holistic aesthetic to the image. See Fran J. Scott (USA) 11 points



### 12 - Men Working Team by Bernard Clancy - Accepted

Judges Comment: Paul F. Robinson - Current practice of historical operations are educative. Hay bailing in its old form indicates the intensity of manual labour in the past which has been well captured here. Unfortunately the face of only one farmer is clearly seen, in profile, on the right. Hopefully you made many images of this activity and maybe another image could show rapport between the farmers or of their facial expressions. See the work of Todd Klassy (USA) 10 points



### 11 - Chris - Cluster Hills Shearing Shed by Vicki Cain - Accepted

Judges Comment: Paul F. Robinson - Shearing is a hard job and you have captured the static part of its nature confirmed by the immovable square composition. The lighting, flash!!, is direct and hard, drawing attention to itself rather than letting the lighting describe and give form to the subject. There is no emotion in either Chris or the sheep, for both it is about getting on with the job. See the 1890 painting by Tom Roberts 'Shearing the Rams' 10 points



### 10 - Smokey Heroes by Mark Slater - Accepted

Judges Comment: Paul F. Robinson - The smoke provides the atmosphere and mood. At the same time it hides flames thus overcoming richer drama. The eye contact with the person on the left draws in viewers and then transfers our attention to the other two firefighters whose body language appear to show a joint concern. The yellow protective gear with their reflective tapes ties the composition together through line and within Gestalt Theory, an implied line via 'continuity' between their helmets. 12 points



### 9 - Spindles List by Garry Pearce - Accepted

Judges Comment: Paul F. Robinson - Great title; it is imaginative with a play on words. Titles are important in image making as they support intent. The worker is hidden by the pattern of the red spindles and they, alongside the 'gold' internal framing are the primary point of interest. It is a colourist photo. It should do well in an open colour competition at least at National level. See the work of Eric Meola or Pete Turner both from the USA. 12 points



### 8 - Barrista Brewing by Pamela Milliken - Accepted

Judges Comment: Paul F. Robinson - Coffee making under complete concentration. Angle of view works raising the bean container to her head height, this is useful for narrative. The background notice board is a visual distraction. I hope you have another photo made about .5m from further to the left; this would emphasise the coffee making machinery thus enhancing the narrative. Technically well handled. 11 points



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## 7 - Corn Pickers in Peru by Malcolm Godde - Accepted

Judges Comment: Paul F. Robinson - Captivating and memorable characters in themselves. While they are doing what the title suggests there is no rapport between them, there seems to be distractions at work out of sight of the camera. It is a tad overexposed. Post-production fixes would include cropping out the gentleman on the right, underexposing about one stop, lighten the shadows and darken the highlights. Some appropriate dodging and burning may help as well. See the work of Steve McCurry (USA) 9 points



## 6 - With Hammer and Chisel by Patsy Cleverly - Accepted

Judges Comment: Paul F. Robinson - The activity is clearly understood as there are no visual distractions competing with the work at hand. Viewers can see the progress of work and what is yet to be done, a message about not giving up. Grey is a dull colour but at the same time is dynamic as it is complementary to all other colours. The colourful gloves points viewers to where the action is being carried out. 11 points



## 5 - Bicycle repairs by Jill Hancock - Merit

Judges Comment: Paul F. Robinson - This environmental portrait has great clarity of camera selection within the overall scene. All the surrounding items supports the story of bicycle construction which involves his complete attention, he has not been distracted by you, the photographer. While the image is flat regarding lighting, size contrast together with the angle of view overcomes this to a large extent to provide the third dimension. See the work of Deepbrata Dutta (India) 13 points



## 4 - Changing direction by Geoff Bayes - Merit

Judges Comment: Paul F. Robinson - Effort is an indicator of work. Diagonal lines in composition enhance effort as they give a sense of motion, a form of effort. Other horizontal and vertical lines in the image, contrast with and draws attention to, the diagonal line of the railway worker. The two people on either side of the image could be cropped off to further magnify the effort of the worker. The steam from the engine provides mood. See the work of Jim Pearson (USA) 13 points



## 3 - Off The Sheeps Back by Wendy Stanford - Merit

Judges Comment: Paul F. Robinson - Quality image of shearing action. The flying fleece indicates the speed of the shearing. The lighting appears to be flashlight in a direct manner; had it been off camera from the right, form would have gathered more drama. well seen and timed. 13 points



## 2 - A Craftsman At Work by David Willis - Second Place

Judges Comment: Paul F. Robinson - Environmental portraits, by way of their surrounding backgrounds, are always descriptive of the subject. You have further achieved this with his work at the lathe providing a narrative. Burning-in the background holds it back overcoming it being a potential visual distraction or competing secondary interest. The lighting is quality in distinguishing the subject from the background. The woodworker is involved in his work drawing the viewer into the image. 14 points



## 1 - The Blacksmith and his hammer by Michael Griffin - First Place

Judges Comment: Paul F. Robinson - Too often photographers see an activity, compose the subject well then flounder with the lighting. Your lighting choice by design or by accident works really well, it is called the 'Badger Lighting' technique, an unusual style rarely captured. It may be that heavy background burning-in has taken place which enhances the colours of the key components of the image. This is a feature of black in colour discipline. The two upper items on the left edge of the image are a minor visual distraction. The concentration of the Blacksmith and the capture of peak action of his raised arm attracts the viewer. Regarding



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lighting see the work of Arnold Newman (USA) 15 points



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### 7 - In Days Gone By by Judy Hofmeyer - Accepted

Judges Comment: Paul F. Robinson - Great looking character with a cinematic expression. The impression is that he appears to be posing for someone on the other side of the wall. When making an image carefully scan the background as it influences the overall quality of the image, here the house and the street light 'growing out of his hat' are visual distractions. The overcast daylight suits the outdoor portraiture. 10 points



### 6 - Cutting Trees by Mary Singh - Accepted

Judges Comment: Paul F. Robinson - Colour plays an important part here. The sawyer blends into the surroundings of cool colours (variations on green) and the warm colours on the chain saw and ear-muffs complete the warm/cold colour contrast as well as colour size contrast. Could be a tad sharper. Clearly shows the this is work in progress so you have achieved a narrative. For drama, if you get another opportunity, shoot from the front, low angle, longer lens (minimum 150mm on full frame camera) and wait for facial expressions and saw dust spraying from the chain saw. Backlighting may help with this. 11 points



### 5 - Man at work by Ian Guthrie - Accepted

Judges Comment: Paul F. Robinson - People at work often come under the umbrella of environmental portraiture, itself a major descriptive about the person. The activity here is usually not 'seen', unless you want damaged eyes, and capturing welding and its sparks is well managed in its timeliness. The image could be a tad sharper despite the tech data being correct. The surrounding details tells the viewer what he does and his sense of humour. See the work of Craig Wetjen (Australia) and Anthony Kurtz (Germany). 10 points



### 4 - Sky is Only Limit by Michael Klusacek - Merit

Judges Comment: Paul F. Robinson - Facial expression contributes to the mood of image making. He looks happy in his risky painting. The inclusion of the reflection of the ladder in the window was a masterful piece of observation and raises the quality of the narrative. Details contribute to the narrative, sunglasses (to reduce glare and therefore mis-steps), holding the safety rope (for personal survival) and splashes of paint over his clothing (indicating that his painting had been ongoing), amongst other details these tell us how you read the scene photographically in an instant. 13 points



### 3 - John by Allen Skilton - Merit

Judges Comment: Paul F. Robinson - The golf loving, ex soldier, tinnies in the fridge, who enjoys wood working, 'John' is an open book when reading this image. Most shapes in the image are geometric, the opposite of his organic shape, thus drawing attention to him. Being dressed plainly in dark grey further enhances him as the point of interest as he is the largest area of unbroken colour. Even lighting suits the image. 13 points



### 2 - Heavy Burden by Bill Thompson - Second Place

Judges Comment: Paul F. Robinson - This is a keenly seen subject. The Priest in total isolation is a comment upon current western culture and its somewhat abandonment of the spiritual. The background fully supports this sense of isolation as it contains nothing to distract from the lonely, contemplative Priest. His steadfastness as he strides forwards is meaningful. 14 points



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## 1 - Tannery Worker Fez by Leanne Wheaton - First Place

Judges Comment: Paul F. Robinson - Photojournalism is not just about war, sport or social documentary it is also about observation of day-to-day life, aligning with the definition of this competition. Activity is clear here with the bonus of harmonious colour contrast aligning with the russet colour of tan. Structurally it looks simple but it is a complex composition regarding shape, shadow and line. They enhance the tan worker with an implied diagonal line which give a sense of action in a seemingly static subject. Being centre he becomes the key point of interest, had he been on, say an axis of the thirds, then he would become more about structure and less about point of interest. See the work of Henri Cartier-Bresson or others of Magnum. 15 points



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### 15 - Old Time workers by Bernard Clancy - Accepted

Judges Comment: Paul F. Robinson - Hay baling was a theme amongst pioneer and post-card photographers of the past. The image has the feel of an old photograph. Don't be afraid to photograph people front on. Technically it is a quality image mostly in the mid-tone range. It has the familiar feel of rural work going back as far as the paintings of John Constable in England. See the work of George Rose (Australia) 10 points



### 14 - Harvesting by Sharon Alston - Accepted

Judges Comment: Paul F. Robinson - Modern reproduction of early farming mechanisation is a worthwhile approach as it demonstrates that old skills are not going to be lost, at least for the time being. The image is debatable as to whether it actually meets the definition or not for this competition, but as the worker is visible I have erred on the side of it being acceptable. The photo may do well in another competition as it has a dusty atmosphere and is unmistakably Australian. See the works of Australian pioneer photographers, such as Charles Bayliss and Beaufoy Merlin.

10 points



### 13 - Smooth Mick by David Skinner - Accepted

Judges Comment: Paul F. Robinson - The title works here on a couple of levels. The concrete is smoother than his facial skin, he is a special character. The image needs to be rotated about 2 degrees to the left for the vertical. The image amply demonstrates an old and ongoing skill. 12 points



### 12 - Race Day by Vicki Cain - Accepted

Judges Comment: Paul F. Robinson - Possibly the strapper or trainer, the rapport between them is clear. It is very tight in its presentation, especially along the bottom side and the background signage are both distractions.

Having anything move towards the camera and retain absolute focus is challenging and you have demonstrated your skills with this here. See the work of Edward Whitaker (England)

11 points



### 11 - The Gunsmith by Kaye Kennedy - Accepted

Judges Comment: Paul F. Robinson - A genuine character captured by sophisticated broad lighting. Dressed plainly the clothing does not distract from his face. The left quarter of the image could be cropped out as it competes with the sitter. His gesture works and the great portrait photographer, Yousuf Karsh, regularly relied on gesture in his works, you are in good company. 12 points



### 10 - Mekong Angler by Garry Pearce - Accepted

Judges Comment: Paul F. Robinson - Possibly a Vietnamese location containing a wonderful atmosphere. At first glance the activity of fishing, other than bored patience, is missing but upon closer inspection the motorized canoe is actually sailing along the river. It is a photojournalist approach to this topic. See the work of Sebastiao Salgado (Brazil) 11 points





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## 9 - Luke in the Forge by Pamela Milliken - Accepted

Judges Comment: Paul F. Robinson - The work is obvious and the title does not allow for any other interpretation. The surrounding equipment implies how forging works. Had there been more 'breathing' space around Luke then implication would have become a clearer narrative by showing the actual forge and more of the bench vice without them being distractions. The quite wide angle lens has distorted Luke and shooting from a slightly high angle furthers this. Over time make a series of different people forging which could give you a theme for a print exhibition. 10 points



## 8 - Australian Stockman. by Malcolm Godde - Accepted

Judges Comment: Paul F. Robinson - A lovely portrait of the indigenous stockman. Post-production work would overcome the slightly overexposed landscape and it appears (rightly or wrongly) that the sky has been dropped in, leaving a halo effect. It fits that part of the definition about showing the effects of people's toil. See the work of one of the best photographers in the world, Ricky Maynard (Australia) 11 points



## 7 - Posthole Digger by Patsy Cleverly - Accepted

Judges Comment: Paul F. Robinson - Hard at work with its obvious progress. The discoloured jeans, boots and crowbar as well as dirt in the wheel barrow supports the narrative. Left and right sides of the background are distracting owing to their shape and brightness contrast. The worker's effort is obvious from the diagonal line of the crowbar. The opposite angle of the shovel to the crowbar

book-ends the composition giving it stability. 10 points



## 6 - Polishing by Jill Hancock - Merit

Judges Comment: Paul F. Robinson - Concentration, conceptual and clarity of vision are the key components here. There are no visual distractions competing with the subject. Where viewers can see a face psychologically it provides an anchor or is the key point of interest in the image and here the face is memorable. 13 points



## 5 - Waiting For The Rains To Arrive by Mark Slater - Merit

Judges Comment: Paul F. Robinson - A purposeful portrait showing the results of a long life of manual work. The pyramid or triangle composition, attributed to Leonardo da Vinci, provides dignified stature to the farmer. A more appropriate title would help. The tonal range works well in the portrait sense. The inclusion of the sheep directs attention to the type of work involved, without them it would have been a nice portrait without description. 13 points



## 4 - Richard and his Pit Saw by Michael Griffin - Merit

Judges Comment: Paul F. Robinson - Grain or noise can contribute to the mood or historical approach to an image. The sitter is a great looking character aided by the classic lighting style (slightly overexposed). We think of a saw as being sharp and his hand holding its teeth would bring tears to the eyes of a paramedic. This single gesture makes the drama. It is an honest image about a lifetime of manual work. See the work of Ricky Maynard (Australia) 13 points



## 3 - The Shingle Artisan by David Willis - Merit

Judges Comment: Paul F. Robinson - Surrounded by the material with which he works contributes to the narrative. The tools for the job are present and show their use. There is a variety of visual texture contributing to the visual dynamics. It is a testament to a basic type of work that has a limited but ongoing use. 13 points



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### **2 - Hard Yakka by Geoff Bayes - Second Place**

Judges Comment: Paul F. Robinson - I have a country property and the probability of hand mowing this size lawn is highly improbable. Viva ride-on mowers!. Surprising our eyes through the unconventional, bizarre or curious creates impact occurring here. The delightful landscape implies the size of the mowing area, adding to the sense of the unusual of hand mowing it. The flying grass cuttings and obvious exuberant effort of mowing sincerely complies with the competition definition, from an historical and current perspective. The plane or angle of view is upheld by linear perspective influencing the visual appeal of the image. 14 points



### **1 - Making The Sparks Fly by Wendy Stanford - First Place**

Judges Comment: Paul F. Robinson - In over forty years of judging this is only the second image I have assessed showing the drama of metal working supported by the chiaroscuro lighting technique. This is a high quality image that could do well at international level competition. Its visual appeal is supported by various art elements and design principles. Your stagecraft direction creates the memorable spectacle of the image. 15 points





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### 7 - Man at work by Ian Guthrie - Rejected

Judges Comment: Paul F. Robinson - The image works as a representation of a truck but unfortunately it does not meet the competition definition. Had the truck been a 'MAN' vehicle (made in Europe) then a play on words with the definition could work but the truck is a Kenworth. For truck and bus photography see Edward Fielding (USA). 7 points



### 6 - Working Hands by Judy Hofmeyer - Accepted

Judges Comment: Paul F. Robinson - Often photographers are asked to get in closer but there are limits with this. When parts are truncated and depth of field is too shallow then backing off and giving the subject more 'breathing space' will improve the image. The working hand, not hands as in the title, clearly shows time spent in manual labour. 10 points



### 5 - Chained to the wheel by Bill Thompson - Accepted

Judges Comment: Paul F. Robinson - The old Holden with a twist - a new steering wheel cover and modern gauge. The circle in composition implies mobility or motion and there are four of these here (In full and in part) enhancing this very point. In Gestalt theory of composition when something is partly omitted (truncated) in some instances our brains complete the shape, this is called closure. The steering wheel is a good example of closure. The bag on the seat and the out of focus words on the glove box are near white and therefore compete with the driver's hands. Omitting the view through the windscreen shows your competency in selection about what you desired in the image. 11 points



### 4 - The cross cut by Glenn Rose - Accepted

Judges Comment: Paul F. Robinson - The worker shows concentration, character and a sense of history. The title helps the image as it otherwise is challenging to find what is happening. More breathing space would show the old saw and more of sawyers right arm. See Dorothea Lange (USA) 11 points



### 3 - Steady Hands by Michael Klusacek - Merit

Judges Comment: Paul F. Robinson - The title works when seen in conjunction with a working circular saw. We can see safety is uppermost in the man's hands by his method of carrying out the cut. There is a narrative here by which we can learn. I am hoping you have another image where the right hand is less truncated. The Oneida can in the background could be burnt in to reduce it as a visual distraction. The left hand is well lit. 13 points



### 2 - Jim by Allen Skilton - Second Place

Judges Comment: Paul F. Robinson - The construction worker has 'presence' owing to his gesture, pencil in mouth and directness of sight towards someone off camera. The two men behind him could be considerably toned down to a similar value of the sky, until this occurs they are visual distractions. Visually reading his face he has character and appears to be a genuine, experienced 'tradie'. You have an eye and timing for gesture and appealing people. 14 points



### 1 - Tile maker one drop at a time by Leanne Wheaton - First Place

Judges Comment: Paul F. Robinson - Classic photojournalism observed without interaction with the photographer thus giving a large degree of honesty. Titles are helpful with images and this one is entirely appropriate. The bags in the left background could be toned down. The angle of view suits as it minimises an implied distracting background. The left side could be partly cropped off as



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there is a distracting partial arm. Good powers of observation. See the work of Raghu Rai (India) and Sebastiao Salgado (France/Brazil). 15 points