

**Tidewater Camera Club
Competition Score Sheet**

Month/Year: April 2015

Theme: Open with time limit

From 1-5 points for each score

Name	Number	Section	Title	Comp	Impact	Tech	Total	Judges Comments
Fran Saunders	3	a	1 coming into cobh	5	5	5	15	I like this simple image of colorful buildings rising up the hill. It would be even stronger if a church or other special structure could break the pattern and add a focal point (near a "rule of thirds" intersecting point, of course).
Norman Bell	227	a	2 light over the tred avon	5	5	5	15	A very dramatic black & white photo with radiating beams of light. A boat underway in the middle-right would have added a perfect touch.
Fran Saunders	3	a	3 me and my shadow	5	5	5	15	This is a well composed and well presented image. And notice the very fine shadows cast by the antennae on the white post!
Roger Maki	40	a	4 new zealand wild	5	5	5	15	A very strong and majestic landscape. The warm tones from the sky add warmth to the snow on the slopes of the mountain and give it an etched appearance. The blue lines in the water add a pleasing graphic aspect.
Dawn Miller	254	a	5 on hold	5	5	5	15	Fascinating image. Interestingly composed. Technically sound.
David Todd	176	a	6 pelican	5	5	5	15	A beautiful sharp white subject, isolated in a black setting. Excellent.
Bob Miller	255	a	7 riders of the storm	5	5	5	15	Very nice digital artistry that conveys the feel of a winter storm
Kevan Full	241	a	8 stone man	5	5	5	15	I am intrigued by this fine photo. I don't understand it, but I recognize that it is technically and compositionally well done. It has plenty of detail, a wide range of tones, and a focal point that does not seem to be the man, but the stone and his tightly gripping fingers. The side lighting and back lighting outline the man's form and accentuate the strength in his body.
Charles Riter	87	a	9 the ole farmstead	5	5	5	15	Yes, there are things that might improve this image, but it is especially nice as it is. The sky is a bit weak, and there are a few stalks of grain in the foreground (although they blend in color with the farm field), but I believe those to be minor.
Skip Vanderslice	152	a	10 white out	5	5	5	15	Another fine photo. Everything seems to relate together, even the water spray.
John Kendz	237	a	11 skimming the ice	4	5	5	14	The geese in flight are quite beautiful...so do we really need to see the row of birds in the background just to know that we are seeing ice? I'd suggest cropping the white birds out and making this a panoramic. I would also include more of the reflection in the ice if it was captured.
Charles Riter	87	a	12 the lane	5	4	5	14	The lane is like a piece of fine art. All aspects relate well together...the road, the fence line, the trees, the leading line around the curve. So what is needed? A horseman, or a person walking as one more touch!
Don Metitt	44	a	13 the leader of the band	4	5	5	14	The hair and shoulder lighting adds a professional touch. Do we need to see the band? I'm not sure, but it can stand alone as a nice image.
Bob Miller	255	a	14 the vaquero	4	5	5	14	I like the directness of this portrait, as well as its contrasty character. But a tad more light on the hat or the wooden background could better define his hat. I wonder if his hands could also be brought into the image. The eyes are very strong.
David Todd	176	a	15 albert	4	4	5	13	This is a nice crisp portrait of a fascinating subject. The background softness helps isolate and draw interest to the face. Good detail in the fur, eyes, teeth. The exposure is right on.
Randy Welch	160	a	16 old bicycle with flowers	5	3	5	13	This has a beautiful color cast. I'd suggest trying darker vignetting in the corners instead of white (which seems to slightly distract from a very nice image.

Joe Soares	78	a	17	roaring creek bsp	4	4	5	13	This is a fine scenic that is almost perfect. The drawback in my opinion is the bold presence of the bridge, which obstructs our view up the stream valley. I certainly encourage the use of framing and I particularly like arching forms overhead, but this photo shows us a little too much of the bridge.
Graham Slaughter	54	a	18	snowy sunset	4	5	4	13	Bold saturation creates a bold graphic design (and turns the snow to lines of blue). Perhaps it would be better if there weren't so many birds in the sky. A small group of 3 or 5 in formation might add a nice accent, versus this mass of black specks. If there were no birds at all, the leading line of snow and water brings the eye to the distant trees.
Dawn Miller	254	a	19	annapolis at midnight	3	4	5	12	An image that arouses curiosity. As an Annapolis resident, I've certainly never seen anything like this at midnight! Good use of Black & White, good detail, rich black and white detail. Interesting placement of light posts in the scene. I'm assuming that the shark and water puddle landed on the walkway via Photoshop, and the compositing seems to be quite well done. The creator should consider including the Statehouse dome as a reference.
Steve Aprile	119	a	20	common housefly	3	4	5	12	The house fly is very well photographed. From a technical standpoint it is mostly sharp, colorful, and well separated from its background. It would be an excellent clinical study for a scientific handbook, but a little less appealing as a wall hanging.
Norman Bell	227	a	21	elspeth ann armadale scotland	4	3	5	12	This image has three areas of interest...the foreground subject, the middle area of harbor and boats, and the mountainous background. Together they provide a subject and information about its surroundings. Important aspects of the composition are: the balancing of space on each side of the Elspeth Ann, and the use of just enough foreground grass to provide a visual "base" for the boat.
Don Metitt	44	a	22	fear the turtle	3	4	5	12	I'm guessing that this was shot by a spectator in the stands rather than as a commercial photo for a magazine cover. From a spectator's viewpoint, this is a successful image...the black background and surroundings bring all the emphasis to the turtle, the flag, and the foreground. If it were a commercial shot, I'd say it falls short because the "M" is partially obscured, and the reflection of the turtle and flag are cut off.
Randy Welch	160	a	23	iced in	4	3	5	12	The repeating pattern of boats, the frozen water, the buildings, the wires, the chimney, and the sky make an interesting setting and pleasing photo. I do, however, find the painting of the heron on the building to be a slight distraction. Thus, I would explore cropping it, but not eliminating the boat on the right. (Another option would be to add one more boat to the right!)
Cal Jackson	126	a	24	serve 1	4	3	5	12	This photo shows frozen action, sharp and well exposed, and with a background that suggests a particular tournament. A newspaper Sports section would probably welcome such a submittal.
Steve Aprile	119	a	25	tangled	3	4	5	12	This photo reminds me of an earlier one...the common housefly. Both are subjects containing great detail and are well photographed, but with so-so compositional appeal. Perhaps some portion of this tangled arrangement would make a better subject?
Bill McDonnell	197	a	26	flamingo	4	4	3	11	Unlike the previous screech owl and egret "portraits", this one is more of an "action shot", with the flamingo craning its neck to reach around to its side. It is clear and interesting, showing a stronger composition than the others.
Jack Upchurch	2	a	27	hard times	3	4	4	11	Sorry to say, when judging I sometimes miss the point if there is a story to be told by a photo such as this. I very much like the mood and tonality of this scene, but don't understand the relationship of the various elements, other than they probably have a historical or literary connection. The strength of the photo, to me, is in the placement of the glasses, the lighting, and the wiggly shadow. I'm not sure that the reddish object to the left contributes or distracts, inasmuch as everything is carefully placed in the scene.

John Kendz	237	a	28	heron on still water	4	4	3	11	The heron silhouette with bold yellow-gold lighting and clouds makes a strong photo. The soft tree line at the top provides framing. The heron, however, is not in sharp focus.
Kevan Full	241	a	29	scooting along	3	4	4	11	This is a fun image. It conveys the feel of action (although the scooter's tire seems frozen) and it shows some realistic emotion from the riders. The soft background helps isolate the subjects. It is quite possible that the scooter is not moving at all and the riders are simply acting.
Graham Slaughter	54	a	30	curves	3	3	4	10	This is an artsy rhythm of saturated natural colors and lines. It would be improved by sharpness in the center, and perhaps finding some additional curves to add interest.
Cynthia Ramsey	47	a	31	passafeway	3	3	4	10	This corridor presents a fine setting for photography, but a more interesting subject ...a person in a dark coat and hat, for example, can make it much more compelling.
Cal Jackson	126	a	32	serve 2	3	3	4	10	Serve 2 is not quite as successful as the prior photo. This says less about the action because we do not see the player's face, or the opponent, or the suggestion of a tournament. Thus, why not try to show the picture as a "design" by including the complete shadow and perhaps the opponent?
Skip Vanderslice	152	a	33	boom	2	2	5	9	This is a fine, clear image of a cannon, but from my perspective it seems to be standing alone in a scraggly (but relatively neutral background)...not "booming" as suggested by the title. It needs something more to bring it to life and create some impact.
Bill McDonnell	197	a	34	desoto	3	2	4	9	The old car is sharp, but the dull rusty colors seem to have no snap. The background is a bit distracting. Might try to shoot from a lower position and use the blank sky as a background, and/or pick details on the car to use as the subject. For example, maybe the cracked windshield could be used to frame something visible within the car.
Roger Maki	40	a	35	milford sound rainbow	3	3	3	9	What a fine setting to find a rainbow. But the rainbow doesn't seem bright enough to stand alone as a subject. Something else is needed...perhaps, a boat...which could be placed to the right at the end of the rainbow or just below it!
Ray VanHorn	236	a	36	south rim	3	3	3	9	The Grand Canyon is a very difficult subject...it is just too big to photograph! I advocate the use of framing overhead to "contain" a subject and to reduce blank skies. I also have often used foliage at the side of an image, as in this case, to help direct the eye to something in the picture. In this case, the foliage is reducing the view of the real subject...which is the background, not the South Rim which is in the foreground. Now, is that confusing enough? Would you agree that the South Rim, as shown here, presents little of interest? Would the placement of a human in the scene help?
Joe Soares	78	a	37	clouds over katahdin	2	2	3	7	There is something here that deserves to be captured and preserved, but this is not quite the right "moment" or composition. The clouds are a bit over exposed which resulted in a bright white spot. If photographed closer to sunset, there should be more color and interest in the clouds, and in the landscape. Mt. Katahdin just needs to have a more dramatic peak to serve as a point of interest and to be framed by the clouds. A canoe in the stream would add a nice element.
Cynthia Ramsey	47	a	38	sunbath	2	2	3	7	From time to time when a bird is airing its feathers, it will turn its head to see what is going on around it. Wouldn't it be desirable to have it's face in the photo...just as an accent and to give us more information? Would a perfectly symmetrical view of its spread wings be a stronger composition? We should also walk around the subject to see if a side view might be even more interesting.
Ralph Kimes	214	b	39	terror in woods	5	5	5	15	This looks like it might have been done for a purpose, such as a book illustration. And it has been done very well. The colors, textures, and setting all convey a mood of suspense in the woods, but the look on the subject's face does not seem to me like "terror". Nevertheless, it is a good one.

Meg Maddox	215	b	40	nora	4	5	4	13	This one-light portrait defines the shape of the subject's face, adds highlights to her hair and a bright catchlight in her eyes, and provides a gradation of background tone. When it comes to portraiture, there are many posing and lighting options to explore... too many to mention in this review. Well done.
Manfred Dicks	211	b	41	strangle hold	4	3	5	12	The photographer, despite having to shoot from a limited angle, has captured the essence of this event of nature. The tile roof adds a rhythmic backdrop. Whereas a side view might have been preferable in order to witness this struggle, we often have little choice when something like this occurs.
Joe Scukanec	258	b	42	the awakening	4	4	4	12	This a very pleasing and interesting photo. I wonder if there is a point of view that would allow better isolation of the row of awakening leaves. Further exploration may answer that question. In the meantime, the shallow depth of field certainly helps.
Mary Hunt-Miller	234	b	43	orange cosmo	3	5	3	11	This is a strong composition with the blossom rising to the upper right. A few background elements slightly distract even though they are out of focus.
Joe Scukanec	258	b	44	quiet reflections	3	3	5	11	A rather low key peaceful scene, that is also rather busy in the background. Beautiful reflection, but should try to simplify the composition by exploring different points of view.
Ralph Kimes	214	b	45	fozen in time	3	3	4	10	This is a nice image that is well titled...everything is left as it was from some earlier time. I would suggest that the composition could be improved by making the foreground railing level, straightening the window, toning down the bright sunlit spot in the left background, and cropping out the two pieces of wood at the right edge.
George Drake	202	b	46	happiness	4	2	3	9	The tight cropping brings all the attention to the boy's face and Easter eggs, and uses an unobtrusive background. These are the good things. The overall bright day and the overexposure of the background and subject's face are the drawbacks. More subdued lighting is usually good for "portraits". This, I'm sure, is a good remembrance of a happy occasion.
George Drake	202	b	47	sack race	3	3	3	9	Three parts of this scene compete for the viewer's attention: the girl's face, the white sack, and the group of people in the background (who are not competing in the sack race). As a family photo it is good keepsake. As a competitive image it needs something more.
Meg Maddox	215	b	48	trees in winter	3	3	3	9	This appears to be a reflection in a puddle. But the large blurred areas, both in the water surface and the upper left are distractions. And the trees themselves have little character. This is a very good idea that deserves more work.
Manfred Dicks	211	b	49	bon appetite	2	2	3	7	This image is on the right track, but seems like the wrong point of view. It would be much more dramatic and compelling if shot from the front of the gator so we can see just what is going on. Also, cropping so that the face of the gator is the subject, without so much grass in the scene, would add strength.
Barbara Suman	56	b	50	christmas decorations	2	3	2	7	I'd prefer that the house not be cropped at the left (as we are viewing it), inasmuch as this is an overall presentation of a decorated house at Christmastime. It may be improved by shooting this image at dusk when there is still enough light in the sky to show the outline of the whole house, or at least the roof. A fairly small aperture of F11 to 16 would likely give a small star flare to the tiny lights and may give a twinkling effect. This is a good subject and deserves more experimentation.
Barbara Suman	56	b	51	moth caterpillar	2	3	2	7	This is a good subject with lots of texture, but a very key aspect of photography is missing...focus. All these fine wisps would be great, if sharp.

Mary Hunt-Miller	234	b	52	st martins beach	2	2	3	7	All right, here we have a lot of fairly uninteresting sky...and an uninteresting beach, but we also have two buildings, some white stones, and some trees that are backlit. I would suggest that the more interesting part of this photo is on the right rather than the left. Often we look in one direction and don't realize that an even better image is nearby in another direction. We just need to look through the viewfinder and find the right composition.
Gil Hoffman	245	c	53	juan j	5	3	5	13	This is a pleasing environmental portrait. Just enough out-of-focus background is shown to show definition for his head, and to show us something about the place. The catch lights in his eyes give a nice sparkle.
Jim Campbell	198	c	54	osprey in flight	5	3	5	13	Great clarity of face and feathers. A successful image of a subject that is in motion.
Jim Campbell	198	c	55	egret posing	3	3	5	11	It is difficult to take issue with this image. The photographer has succeeded in providing overall clarity and simplicity in isolating the bird's head and beak. I'd suggest even closer cropping, eliminating some of the gray sky and coming in to show the top of the head, eye, and beak in a more dramatic way. The eye could be placed in the upper right of the frame, using rule of thirds guideline.
Gil Hoffman	245	c	56	abandoned	4	3	3	10	The use of a B/W rendition is perfect for the little forlorn dog, its setting, mood, and title. Focus is slightly soft around the eye and head.
Sharon Lee	240	c	57	log canoe	4	3	3	10	This is a pleasing image of a graceful boat. A little more space along the bottom and right side would have given it a less crowded look.
Randy Satchell	219	c	58	looking at you	3	3	4	10	A turn of the turtle's head to its left (viewer's right) would have put more light on the face and eyes and had it look directly to the camera. Suggest removing darkish areas in sky to left.
Sharon Lee	240	c	59	monarch	3	4	3	10	This lovely monarch is almost overwhelmed by the liveliness of the entire scene. I'd suggest cropping out the lower third, thus making it horizontal format. I'd also paint the bright spots in the background green.
Barbara Gilbert	229	c	60	beginning of storm	3	2	3	8	There are several elements in this image that are competing for attention...the sky (which the title identifies as the subject, i.e., a brewing storm), the foreground flowering bush, and the large tree. Also the blue house peeking through at the right is a distraction. This scene needs further exploration to find a stronger composition. Moving to the right might open up the view of the sky and make the symmetrical tree more dominant. Or better yet, moving farther to the right could make the blue house the focal point, with a dramatic sky overhead. I'd also eliminate the two birds in the sky (which appear as black spots).
Randy Satchell	219	c	61	snowy plover	3	2	3	8	The composition could be strengthened by waiting for the bird to turn its face toward the camera so the viewer could see both eyes. Or, maybe better, for the bird to walk away from this clump of dark seaweed so we could see its legs and feet and full shadow. Also, beware of anything in the background that distracts, like human footprints and even shells.
Barbara Gilbert	229	c	62	eastern screech owl	2	2	3	7	Owls can be wonderful subjects, customarily using their eyes as the center of interest. This image captures one eye and the area around it with great clarity. But overall, we see little of the beak; and parts of the head are cropped off. The background is excellent. A more traditional frontal view, using greater depth of field (sharpness), could have produced a superior image.