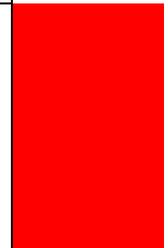# Tidewater Camera Club
Competition Score Sheet

Month/Year: September 2019

Theme: "Open with no time limit"

Section		Title	Comp	Impact	Tech	Total		Placement
a	1	A Humorous_Couple	3	4	3	10	Humorous take on a couple of orchids that seem ready to talk to the viewer. Often multiple subjects appear in sets of three, so the title nicely explains why the unconventional "two." The front orchid is crisp and sharp and positioned to accentuate the "human" appearance of the orchid. The rear orchid is slightly out of focus, though positioned well for the image. The fact that the second orchid is out of focus diminishes the impact of the photo a bit, but the black background permits the viewer to focus on the subject.	
a	2	amsterdam_coot	2	2	3	7	Sharp and crisp, well processed with realistic colors and detail in the feathers, nice portrait of the animal. A minor issue is that the post reflections in water are a bit distracting ang might be extracted. The photo is technically good overall. Portraits of animals like this are often enhanced by action or interesting settings, which are missing in this image.	
a	3	any_storm_in_a_port	4	5	4	13	Interesting approach to the photo, using multiple exposures to enhance the impression of movement and unrest. The processing of the image helps bring out the elements and gives the impression of stormy weather and wind and choppy water. The image invites a long examination of the image parts and the whole, with good impact and a sense of drama.	

a	4	audibon_swamp	2	4	4	10	The eye is clearly the focus, and the skin of the aligator is so crisp you could imagine the feel. Nicely out of focus in background. One wonders if the photo might have more impact if off balance--the left-to-right lines might punch the viewer if they were diagonal.
b	5	bicycle_boys	2	2	2	6	Street scene with the man doing the repairs with his back to the viewer, and the man nodding off clearly in view. The image might have had more impact if the face of the repairman would had been visible or if the sleeping man or the onlooker had more expression and/or looked toward the camera. The mural and iron gates provide a colorful background to the scene. The image might be cropped from the right to eliminate the partial view of the cart from the image that distracts. Lastly, the image seems tilted slightly, though some of these old buildings often are not straight.
b	6	bird_zen	4	4	4	12	Interesting high key approach to image accentuates the posts and birds and reflections. The slightly diagonal trajectory of the image works well. Having a bit of breathing room below and above the subject allows the viewer to have a relaxed view of the central subject.

b	7	bombay_hook_cormorants	3	2	2	7	The smooth water and pleasant pastel tones work for this image in what appears to be a sunset photo. Perhaps picky, I was distracted by the front, left bird. The profilies of the front birds would have been cleaner had the front two been separated better. It takes a bit of work for the eye to realize there are four birds in the cluster. The blurred grass in the foreground also distract from the photo, but the grass in the background is well placed and provides a nice setting for the main subjects.	
b	8	bombay_hook_shearness_pond_sunrise_g	4	4	4	12	The layers of the image front to back work well with nice pastel colors and clean, smooth water. The birds are separated out, with nice trails in the water that give a sense of motion among the tranquility in the overall mood of the photo. The grasses to the front right are perhaps a little darker than necessary, but that does not break the impact of the image.	🟥
a	9	building_a_home	4	5	4	13	Beautiful capture. The wing is brightly lit, and the eye is crisp. Perhaps the image might be improved a bit by cropping out more of the brush to the left. The very dark bokeh behind the bird keeps the viewer from being distracted,	🟨
b	10	concubines_quarters_forbidden_city	4	3	4	11	The viewer's eyes are walked from lower right past the steps and through the doorway and to the closed door in back. Nicely composed. The texture and lines of the floor reinforce the path of the viewer's eyes. I might have darkened the white stones and stairs on the right a bit to bring out more detail.	🟨

b	11	Connacht_Lake	4	4	5	13	Reflection photos are always a challenge. Often one sets the shoreline on the midline of the photo, but it is important to have enough content in the foreground with the reflection to make it work. In this case, it seems to work because of the row of grasses in the foreground. The rich colors of the foliage and the mountain in the background provide nice layers, fading to the sky layer at the top of the image. The maker captured the tranquil feel of the landscape and reproduced the light effectively.	
a	12	Dark_Horse_Climbing_The_Lighthouse	3	4	3	10	A tough array of lighting sources and a beautiful star-filled sky. Placing the lighthouse closer to the right of the frame might draw the viewer in a bit better. Adding rays in during postprocessing is a challenge. They can help enhance some images, but they can take over the image. In this case, they seem to distract from the gorgeous image and may improve impact if either eliminated or reconfigured less obtrusively. There is a bit of noise in the sky that could be calmed down a bit in post processing, though it will populate the sky with fewer stars as well. A bit of fringing on the lighthouse edges that could be cleaned up. Lots of opportunities to move this image a bit closer to the photographer's vision.	

b	13	dominican_living	3	2	2	7	The image draws the viewer in with a third dedicated to negative space to the left, where the blue sky and ocean contrast with the beach to the right. The boats are weathered and natural, and the palms look to be swaying a bit in the breeze. A couple features detract from the image--the flag pole and the sign to its right. The color of the palms seems a bit desaturated and might look better if made a bit greener.	
a	14	downwind_at_sundown	5	4	3	12	Perfect moment with lots of assets in this image. There is breathing room around the boat, which allows you to go to the subject first thing. The viewer is drawn to the beautiful sunset and the sunlight through the lower part of the sail. Perhaps the image would have a more powerful impact if the boat and sails were all lightened a bit. The viewer has to work a bit to fit them in context with the sunset. I am a bit drawn to the lens reflection on the sail, which might be removed. It also makes one wonder if the sky might be adjusted to be a tad more vibrant.	
a	15	fan_palm	3	4	3	10	Symmetric composition often works for abstract images like this that are made from natural patterns. The light and color seem appropriate for the subject, and the image invites the viewer to get lost in the converging lines. When objects like this are so much at center in a photo, you really have to look closely at the whole image and see if you need to clean up blemishes and spots, and a couple show up here that may merit attention. But on whole, the image seems to work.	

a	16	first_claim	3	3	3	9	The subject is well placed in the center of the frame and is nicely fading out of focus in the background. The image presents a young lion looking almost akin to a house cat, yet in a real, natural setting, ready for a meal. Not a lot of the kill is visible in the frame, and the expression of the lion is fairly tame--not ferocious, so the title is helpful. The light on the lion's face is a bit in the shadow as well, but it is a good capture.
a	17	First_Snow	4	4	3	11	The colors are nicely saturated in this image, and the snow flakes fleckle the canvas and tell the story in the title. The maker composed the front two thirds of the photo to show a stand of trees in the last days of autumn, and the yellows and dark greens work well here. Overall, the image seems a bit soft, and that may be a product of the overcast sky, which mutes the light. However, one wonders if the image might be stronger with a bit of attention to the focus. The image is supported well by the sunset (or sunrise) pushing through the cloud cover, with a bright flare of sunlight trying to be seen. The gray mountain contrasts nicely with the sky and the foreground. There seems to be a bit of fringing along the mountain's ridge that might be erased with a little work.
a	18	food_delivery	3	3	4	10	It is unusual to be able to capture a moment like this, but in this case, patience paid off. The ospreys and the nest areclearly in focus, and you can see the little one in the nest below. Two ways to look at the image--one a square crop that is cropped closer on the right and the other as is. Cropping might help with the geometry of the composition and make it even stronger. The water and grasses are appropriate in terms of color and hue.

a	19	grand_canyon		4	4	4	12	Beautiful winter landscape image with an effective use of the sunrays, which make the image unique and contrast nicely with the shadowed distant edge of the canyon. A crisp, dry, fall day without snow obscuring the strata would have a very different feel, popping with pastel colors. This one is more muted. One has to resist oversaturating the colors, such as the lower left and center right areas of the image. My monitor shows some magenta in the center of the image as well. The trick in processing is to try to remember with you mind what you saw and not be tempted to over process.	
a	20	heading home		5	5	5	15	The beautiful treatment of the sky and the careful placement of the boat in the lower left makes this image work. The eye lingers briefly on the sails and prow of the boat and is then pointed to the sunset ahead. The light reflects dramatically off of the choppy water and contrasts nicely with the sky. The sails and boat in the foreground are lit just enough to not distract from the beautiful sunset.	
a	21	heron_brazil		4	5	4	13	Lots of drama with the catch. The fast shutter froze the moment well and the angle of the image is good, showing the heron's eye at center. The colors are all appropriate to the image, and the dark water and shoreline in the background are blurred enough so that they do not compete with the moment. The image might have a bit more impact if the water were not obscuring the head of the heron quite so much. That said, overall, it is a very effective capture.	

a	22	heron_with_eel	5	5	5	15	Beautiful capture, with every feather of the bird seemingly in focus. The colors are really effective, contrasting the blue-gray bird against the blue water. Had one been able to inspire the eel to wiggle or squirm a bit, perhaps it might have elevated the drama, but the image is well done.
a	23	hombre	5	5	5	15	The placement of the figure in the left side of the image with the doorway to the right works really well because it helps the viewer get a better sense of the context for the image. The red-brown colors of the wall contrast beutifully with the colors of the subject's clothing. The expression and unlit cigarette make him appear like a character from an old painting. There is a lot to like about this image.
a	24	hoopers_island_sunset	5	4	4	13	The panoramic crop for the image is perfect, and the deep orange sky provides a great backdrop for the silhouette of the stand of trees. The clouds and sun are blown out a little, but if another sun and sky were pasted in via Photoshop, the image may have felt too artificial.
b	25	Horse_Parking	4	5	4	13	Sometimes it's all about being at the right time and place. As street photography goes, there's no drama here. It's well captured. Monochrome was a good choice for the image, and the contrast is appropriate. This is an image that needs to come off straight and clean with no dramatic touchups. The only drawback is that the little girl has her back to the camera, though her beautiful hair is more prominent this way. Fun to see the interaction between the horse and the girl.

a	26	Ice_frozen_Light	5	4	4	13	This macro is wisely set in monochrome and is very sharp and contrasted across most of the image. The abstract nature of the image allows the maker to contrast the light and dark areas and accentuate the lines of the water. The crop for the image seems to work appropriately for the content.
a	27	iceland_aurora	3	4	4	11	Beautiful image. The focus is the aurora and the deep, dark sky. Enough of the sky is in the composition to allow one to appreciate the power of the aurora here, but perhaps an inch or so of the foreground could be cropped to promote more focus on the subject. The foreground seems a bit oversaturated, but that may have been because the maker wanted to accentuate the aurora. The image is effective, with a cold feel and a grand sense of the scale of the scene. It looks as if the exposure was under 30 seconds to avoid turning stars into commas,l and the noise in the sky is minimal.
a	28	Impressions	1	1	1	3	This image presents a dilemma for the viewer. Intentionally out-of-focus images can be interesting, but here the viewer immediately identifies the boat as the subject and struggles to determine what message it conveys. Because it is confusing to this viewer and difficult to relate to, it is hard to understand its point and purpose. Another viewer might be more intrigued but the photographer should be commended for thinking out of the box.

a	29	into_space	3	4	3	10	The image is nicely processed and rendered. The tonal qualities are accurate for the subject and create a nice mood. The viewer is thrown off balance a bit my the fact that the cross-pieces on the pilings are not level. It was hard to look at it and not want to straighten it. Perhaps it would have a bit more impact if the image were leveled a bit.	
a	30	Just_Another_Day	4	5	5	14	The eyes immediately draw the viewer in, especially with selective color being used to keep the eyes yellow/green, while the rest of the image is monochrome. The bokeh behind the lion is plefasantly innocuous so the viewer can focus on the lion, and the foreground is dark enough as to allow the eyes to fall on the subject. The lion's peaceful expression and details of the fur in the face keeps the viewer focused and intrigued.	[red]
a	31	king_of_swamp	3	4	4	11	Subject is positioned well in the photo, with only a smidge shaved off of his head in the perfectly still reflections. The colors of the foliage in the water are deep and green and contrast nicely with the deep gray of the beast. The photo invokes humor and at the same time a bit of respect for the power of the gator.	
a	32	leaving	5	5	5	15	Very well thought out image. Sepia tone works really well for this subject and says "old and worn out." Beautifully framed by the initial dark surround, then the first set of doors and then by the second door, this image allows the viewer to look into the shadows at the subject. The old man is in the shadow, but appropriately lit enough to see the crucial details of his face and coat, and consequently, it invokes empathy in the viewer.	[blue]

a	33	mama_lee		2	3	3	8	This image has a lot of potential and a lot to like-- the rust on the boat, the lines of the masts and towers on the boats, and the piling with the pelican (I assume). It has strong colors and contrast and works very well. The image might be stronger as a vertical, ending just after the piling on the right and cropping out the boat on the far left. As currently configured, the viewer has a bit too much time for the eye to wander into places on the image where there is content not contributing to the impact.
a	34	night_repair		4	5	4	13	This image was made possible only with a tripod and a little light painting and an good eye. It provides a nostalgic look at one of those old Cuban car/street scenes that is captivating. It has a bit of an HDR feel, which isn't off-putting. While it works well as is, it might benefit from dialing back some of the HDR-ish saturation and contrast just a tad to make it feel a bit more realistic. It is dramatic and nostalgic. Challenges in these night images include dealing with harsh light sources like the light bulb under the hood. Well done.
a	35	Now what do we do		1	2	2	5	A shallow depth of field blurs the background enough that it doesn't compete with the subjects, but it also resulted in the right hand bear being slighty soft, and part of the body is out of the frame as well. The bears' eyes are on the photographer, which makes for a better image, though perhaps a dangerous situation-- thus the title. The image would be better perhaps if there were some interaction or action happening.

b	36	paradise_beyond		4	5	4	13	Clever approach to this image. The lines of the curtain overlay a tropical scene outside. The curtain folds help the viewer want to focus on the scene outside. The lighting and details of the curtain are very effective. The viewer is tipped off that the window is in a hotel or shop by the letters, which might have been cloned out.
a	37	prayer_and_predator		1	1	1	3	Black and white was a good choice for the image. It brings out the patterns in the pumpkin or squash, but there is a good bit of noise because the image was probably shot in very low light. The cat is in a good place in the frame--to the left past the foreground objects, but it was a little soft and affected by the noise. The biggest difficulty with the image is the fact that the collection of objects in the image don't seem to go together, though their textures and patterns are interesting and the noise and focus issues distract from impact.
a	38	rainy_afternoon_in_chartres		4	4	4	12	Black and white was a good choice for this photo, and the processing seems to be rich enough to bring out the details from the stone bridge and the patterns in the buildings despite the flat light. The man a third from the right gives it some focus, and interest. The scene is framed well with the man near the lower right thirds lines, and the sky, which does not detract from the image, has a minor role in the scene
a	39	Rolleiflex		5	5	5	15	Beautifully lit image, exquisitely processed to bring out the details of the camera and the box. The maker carefully selected the wooden box and backdrop and applied a nice vignette to focus the viewer's attention on the camera. The image evokes nostalgia for film, while doing things a film camera and dark room would have diffculty doing.

a	40	safe_haven	5	5	4	14	The image draws the viewer down the ramp to the red boat and its reflection and on out past the high rock cliffs. The colors are rich, and the image is very crisp, fading a bit to a bit softer on the face of the distant cliff. Lots of lines in the image drawing you to the boat help as well. If any suggestion, perhaps the light colored timbers on the ramp in the foreground could be a shade darker so as not to distract the viewer.
b	41	Sandy_Point_Sunset	1	1	1	3	On my monitor, the foreground is very dark, it is only with a little work that you can see the body of the goose and her gosslings. This image would work if the maker took at least two exposures--one for the foreground and one for the water in the back. That way, the foreground would come alive and contrtibute to the impact of the image.
b	42	Sheep_Farm_in_Cork	5	4	4	13	The scene is carefully laid out to take your eye to the mountain in the distance, past beautifuyl bucolic fields. The foreground is richly hued with greens and stone fences--saturation and color is appropriate, the second more yellow field is doppled with cloud shadows and permits the eye to pass on through the distant darker hills and on to sky. Some of the trees are dark in the foreground, and perhaps they could be lightened a bit to give the viewer more to see in the scene, but otherwise, it is a nicely composed piece.

b	43	shells_in_the_sand	3	3	2	8	It is always a good idea in scenes such as this to get in low to make the scene have impact. The conch shell is richly colored and makes for an interesting subject. Perhaps the image would have more impact if it were a little less balanced. If the camera were to move toward the water a bit and create a diagonal line across the beach at the waterline, and if the shell were closer to the opposite side of the image, it might draw and hold the viewer's interest a tad better.	
a	44	STAR_BURST	2	3	2	7	Lots of potential for this subject. The sailboat positioned against the setting sun is a perfect opportunity, especially since the sky is vacant of any clouds that would add distractions to the sky. The impact could be improved by cropping the image as a vertical, eliminating the ocean to the far left and far right that do not contribute to the image. It seems that the horizon line is tilted just a bit. The row of pilings in the foreground do contribute to the image and lead the viewer's eye. It will be even more effective as a vertical image. The boats might look a bit better if they were lightened a bit, though the sunburst would make that challenging.	
a	45	succumb_you_will	5	5	5	15	Care was taken to light the backdrop in a strategic way and to effectively light the reflective surfaces of the armor and mask. The red light on the figure's left cuff is a little hot as is the light on the breast plate, but the cape's folds nicely catch the harsh red light well. One almost feels the crush of The Force around one's neck.	

a	46	sunset_stroll		2	3	2	7	Shooting this image very low helps to make it more dramatic and makes the sunset a prominent part of the image, and the distant figures against the pink sky work very well for the maker. The sunrays appear to be added and might be toned back considerably or eliminated. Such tools need to be used carefully. The sand in the foreground is very blue and should be more natural in color. Perhaps some compositing would make this image work better with the foreground photographed in focus and then layered onto the background from the current exposure. It's grainy appearance distracts, especially when there are some possibly interesting foreground shells to the right. Lastly, perhaps a little less of the beach would help the image.	
a	47	UMB_RELA		4	4	4	12	What a great opportunity for a photo with so many colors and repeating shapes. By leaving the balcony railings in the image and not cropping them out, the maker gives the photo context and framing. Colors are nicely saturated, and the lighting is perfect for the umbrellas.	
a	48	venice_sparkles		3	2	1	6	The photo captures a great memory for the photographer, and the square crop is a good choice. You have the convergence of the diagonal line of the boat on the right with the row of pilings coming to the right from top center. This seems to help draw attention to the oarsman on the gondola and the direction of the gondola. The subjects are very dark, however, and that takes away from the impact of the image. And yes, the sparkles in the choppy water's surface contribute to the image.	

a	49	Waves	4	4	4	12	The sky provides a beautiful backdrop for the high rocky outcrop and the distant cliffs, and the sliver of beach and ocean between the foreground and the background is appropriately set to the right and not detailed and thus not distracting. The grassy hills of black sand in the foreground are eyecatching and grabs the viewer's interest the very first thing. It all seems to work together, with elements appropriately lit throughout. It seems as if a bit of the foreground might benefit from being cropped up a bit. Often the image dictates to the photographer the best crop.	
a	50	What was that	3	4	3	10	The neck of the bird coming out near the right lower corner works for the image. The bird's eye is sharply in focus, and the head and neck out of focus, with the background providing a nice bokeh behind the bird. The depth of field really works for this image, though some might prefer a bit of the beak to be in focus as well. The dilemma here is the insect or small bird buzzing the bird. Without the title, it is not clear why the blurred object is in the image. If it were removed, the neck of the bird could come out of the lower right corner with some of the left hand side of the image cropped to a vertical crop. perhaps I overthought the image. Just some ideas for consideration.	

a	51	when_she_entered_the_tent		2	3	3	8	Brilliant colors and action make for a interesting image, especially with the shadows of performers on the tent roof. It is a busy image, with the viewer's eye immediately drawn to the red disc to the right and then to the top and back down the left and to the audience. There is some harsh light on a couple of the spot lights and at the tent opening that might be toned down a bit. The biggest challenge in the image is what is typical of circuses--trying to focus on a single subject and tell a story.	
a	52	WinterView		3	2	3	8	The rule of thirds was effectively employed here, with a clearly in-focus foreground of grasses. The reflections in the dead still water make up the middle third with good colors and contrast, mirroring well the stand of trees in the top third of the image. Technically, the maker attended well to making the elements of the image work for the viewer. The challenge here was that winter scenes such as this are often missing the wildlife and other features can give such landscapes more drama and fous.	