







# SCORE SHEET

Date: 8/7/2012 2:41:02 PM

Competition Name: August 2012 Open

## Color A




1		<b>Claudia Rae OBrien</b>		Nine Conch Shells and One Lame Rooster		
		Technique: 21	Impact: 20	Composition: 21	Total: 62	
		Telling a story - gives interest. Placement of the rooster is good. Technique - highlights are blown out (overexpose), more contrast light would bring more interest, saturation of rooster's colors would bring the eye to him. Impact - could be stonger with more contrast, flat light during middle of the day is not very effective. Composition - the empty space on the first level brings the eye there. Darkening the upper area and the corners will bring the eye to the center. Increasing the contrast of a flat light image improves				
2		<b>Andrea Mosley</b>		Rifle Falls		
		Technique: 19	Impact: 18	Composition: 19	Total: 55	
		Technique - including three falls creates interest, long exposure for smooth water effective. The large rock in lower right is dsistracting. Darkening the rock would force the eye to the water. The base of the first fall is blown out, no detail. The upper left is lacking detail in the shadows. Mid-day light is not best for waterfalls. Best light is open shade or slightly overcast sky. Compostion - it would be good to think about flipping the image horizontally would improve composition.				
3		<b>Greg Shepherd</b>		Cute & Colorful		
		Technique: 30	Impact: 30	Composition: 30	Total: 87	
		Technique - very effective, great lighting, sharp focus throughout. The lower portion as a dark area takes away just a bit from the image. Some light in this area would have created a matching purple and not be such a hard line at the bottom. Impact - great. Composition - the dark area at the bottom, darken the white material in the upper left, darken the upper right corner slightly. A costume with similar colors or design would work better with the background.				
4		<b>Greg Shepherd</b>		Trouble Trouble		
		Technique: 33	Impact: 33	Composition: 33	Total: 98	
		Beautiful image in all respects. The left and right side of the image could use a bit more space to keep the equipment not so close to the edge and the same with the right side with the model's back.				
5		<b>Leroy Simon</b>		Butterfly # 8		
		Technique: 33	Impact: 30	Composition: 33	Total: 94	
		Technique - perfect. Impact - just minor darkening of the background would pop the butterfly. Composition - darken background.				
6		<b>Leroy Simon</b>		Imperial Caterpillar		
		Technique: 30	Impact: 33	Composition: 30	Total: 93	
		Technique - Very well executed. Just a bit soft focus on either end. Impact - perfect. Composition - would be very interesting to flip it vertically so that he is on the top and the leaf stretches downward. Keep the same diagonal.				
7		<b>Claudia Rae OBrien</b>		Summer in the Country		
		Technique: 16	Impact: 16	Composition: 16	Total: 50	
		Technique - good to have the foreground sharp and background blurred. The tree in the background is distracting. Moving to the right would have moved the tree out of the image. A lower camera position would eliminate the tree root from the image. Impact - Darler background and more saturation of the yellow flowers would improve the impact. Composition - the lower flower on the left merges with the leaf. Removing this flower and creating a vertical would be more effective than a square format.				

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8		<b>Julie S Johnson</b>		Spike		
	Technique: 33	Impact: 33	Composition: 33	Total: 97		
	Simply a beautiful image in all respects. Technique - perfect, great sharpness and lighting. Great color saturation. Impact - perfect. Composition - so very good for impact and bringing the eye to the face. Allow a bit more room on each side, especially on the left side - a very minor comment.					
9		<b>Andrea Mosley</b>		Posing on the Prairie		
	Technique: 12	Impact: 10	Composition: 12	Total: 34		
	Very good idea catching the expression and posture. Technique - midday light is not interesting, side light creates texture in the fur. Impact - contrast for separation of this little guy from the background. Composition - good camera position to get low and level with him. Flip the image horizontally so that when the eye comes in from the left the viewer would be looking into the face. Here his face points the viewer off the right side of the image. Darken the background for separation. Crop for a square format (the right side of this image is negative space in relation to the subject).					
10		<b>Julie S Johnson</b>		Gold'n Sweet		
	Technique: 25	Impact: 25	Composition: 25	Total: 79		
	Creative idea and setup. Technique - good sharpness, lighting, and contrast. The gold candy on the left edge is distracting. Impact - good. Composition - strong. Flipping the image horizontally would place the gold bowl in the upper right and the image would read well from lower left to upper right. Here it reads from upper right to lower left and the eye goes off the right side of the image.					

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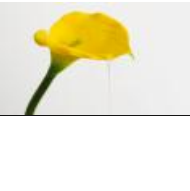



1		<b>Gene Powell</b>		John Olivers Cabin		
		Technique: 26	Impact: 23	Composition: 26	Total: 74	
Technique - good depth of field, sharp from foreground to background. Good perspective, camera angle. Impact - the fall colors are good, need more saturation in the colorful trees. Composition. Good use of the fence to set off the cabin and not overlap it. Some cropping on the left would move the viewer's eye more to the cabin.						
2		<b>Roger Foley</b>		MY KIND OF TOWN		
		Technique: 25	Impact: 21	Composition: 25	Total: 62	
Good presentation of the full skyline. Technique - midday light is not ideal for these scenes. Early light or evening light with color brings more interest. Impact - good to have a long lake front. Need more contrast and more interesting light. Composition - crop most of the sky to make the image a long panorama and force attention to the skyline. Darken the lower edge of the water to guide the eye to the buildings.						
3		<b>Roger Foley</b>		CHICAGO REFLECTED		
		Technique: 28	Impact: 32	Composition: 28	Total: 91	
Well seen and executed. Technique - good perspective, sharpness, juxtaposition of the bean to the real buildings. The shadow in the lower left of the bean is a bit dark and needs to be lightened some. Straighten the building on the left edge. Impact - very good because of the reflection in the bean, the cloud and the distortion of the buildings. Composition - very good. Darken the building on the left edge.						
4		<b>Dave Clark</b>		Weed Seeds		
		Technique: 25	Impact: 20	Composition: 25	Total: 63	
Technique - needs more sharpness. Impact - low contrast and too much negative (empty space) in the lower portion. Composition - Crop lower portion to make the image a rectangular format to match the subject. More contrast in the subject. Consider creating a diagonal.						
5		<b>NORBERT A SACHS</b>		Beach		
		Technique: 23	Impact: 27	Composition: 23	Total: 83	
Technique - good leading line from the left. Good exposure but too much dark area without detail. Some of the front weeks are out of focus. Impact - the color in the sky creates the impact. This could be more saturated and more contrast withing the foreground. Composition - very good.						
6		<b>K F</b>		The Colors of Black Bamboo		
		Technique: 16	Impact: 16	Composition: 16	Total: 45	
Tecnique - needs to sharper, move in closer or use a longe lens to emphasize the lines and texture of the bamboo. Impact - flat light and busy. Composition - good idea t look at the various bamboo but needs to crop most of the left side to bing eye to the interesting bamboo.						
7		<b>Forwen DelaRosa</b>		Ruddy Turnstone		
		Technique: 33	Impact: 33	Composition: 33	Total: 98	
Excellent image. Composition - consider flipping it horizontally to have the viewer look into the face as the eye comes in from the left side.						
8		<b>Dave Clark</b>		Heat Wave		
		Technique: 28	Impact: 30	Composition: 28	Total: 88	
Technique - good perspective, rocks in foreground are important. Need more detail in the shadow portion of the rocks. Allow more space on the right side, the edge is a bit tight to the sun. Impact - good color in the sky, color in the reflection in the water. Could saturate the reflection color and the sky. Darken the top edge of the sky. Compositon - very good, just needs a bit more space on the right.						

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9		<b>Kris Olsen</b>		Crystal Castle		
		Technique: 33	Impact: 32	Composition: 33	Total: 96	
		Excellent image, well seen. Technique - perfect. Impact - very good. Composition - needs more space on the left and right side (can be black filled on the sides).				
10		<b>K F</b>		Silver River		
		Technique: 21	Impact: 19	Composition: 21	Total: 58	
		Technique - Water reflections are always so interesting. It is important to have good shadow detail and texture in the highlights. Much of the image is shadows without detail. The river bank could me at more of an angle to give more interest. Cropping on the left and cropping on the right creates a verticle with the lines of the trees. Impact - the blocked up shadows reduces the overall impact. The highlights int he lower left corner are somewhat distracting and could be cloned out. Composition - when seeing these scenes it is good to "work the scene" by taking a number of images from different perspectives.				
11		<b>NORBERT A SACHS</b>		Calla Lily		
		Technique: 31	Impact: 31	Composition: 31	Total: 90	
		A very well done image. The softness of the flower adds to the drean like effect. Not all images need to be absolutely sharp. Cropping on the right would a small amount would keep the eye on the flower. Impact - very good, the white background was a good choice to emphasize the flower and bring the eye to the water flow. Composition - very good leading line of the stem on an angle. Possibly flipping the image horizontally would have the eye come in from the left and look directly into the flower and see the water ev				
12		<b>Forwen DelaRosa</b>		Run!!!		
		Technique: 21	Impact: 15	Composition: 21	Total: 56	
		Technique - good idea to show motion, interest of family. Just a bit less sharp than it needs to be. Maybe a faster shutter speed was needed. Raise the ISO to allow the shutter speed to be faster. Impact - the sky has no color so the large light space takes away from the action. Cropping down from the top and cropping from the left would create more interest. Composition - better spacing would have ocured as the adults came closer to the children. Trying for a camera position or timing of having the children and adults more separated from each other. The children merge too much with each other. The adults in another step or two would probably have separated. These images are a matter of continuous shooting a				
13		<b>Kris Olsen</b>		Snack Time		
		Technique: 13	Impact: 14	Composition: 13	Total: 47	
		Oh my, you had the perfect situation - the cutest tiger cub and a butterfly. Doesn't get much better. Now here are the issues. Technique - the light is in the absolutely wrong place on the cub's side and not on the face. The eye doesn't even look into the face. Post processing would allow you to dodge the face and burn the light on the side. Impact - if the face wass in the light and the dark areas around the scene were handled better this would have tremendous impact. If you learn to use Photoshop or Elements you can work this image to a great image. Composition - the upper left corner is too bright takeing the eye from the cub. the bright yellow foliage on the right needs to be removed with cloning.				
14		<b>Lucy Sullivan</b>		McGee Overlook at King's Canyon		
		Technique: 17	Impact: 18	Composition: 17	Total: 52	
		Technique - shooting directly into the sun is very difficult for determining the proper exposure. The sun is too much whit with out detail. This is probably best accomplished as a HDR image. Having the rays is very good effect. Impact - low impact because the large bright area of the sun dominates and the viewer doesn't see the rest of the image. Composition - The placement of the sun is good (rule of thirds) and the tree on the left gives an interesting silhouette.				

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15		<b>Lucy Sullivan</b>		Only Time It Is Quiet at Forsythe Park		
		Technique: 20	Impact: 18	Composition: 20	Total: 57	
<p>Night scenes are very difficult because of the low light over all and the bright lamp posts. Technique - good star bursts around the lights. Too much dark areas with no detail. Impact - the bright lamp post on the right takes the eye away from the fountain. The area of the image with detail is less than 20% of the image. Composition - crop the top and crop most of the foreground up to the lighted area from the light on the right making the image a long horizontal. This fits the scene better.</p>						
16		<b>Gene Powell</b>		Baby Blues		
		Technique: 31	Impact: 33	Composition: 31	Total: 95	
<p>Excellent image. Technique - very sharp throughout the image, good exposure, good color saturation. Absolute sharp on the eyes, so critical. Technique - the only very minor aspect is that a slight shift of camera position to the left may have given some more separation of the two birds. Impact - perfect. Composition - very good to have the eyes of the second bird. Very good position of the neck on the male bird. Only improvement would be more separation of the birds (very minor).</p>						











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1		<b>Andrea Mosley</b>		Infrared Arches		
		Technique: 9	Impact: 13	Composition: 9	Total: 32	
<p>Technique - midday light is not the best time when the sun is so strong. Infrared benefits from bright sun but mostly when there is lots of green in the image. Here the infrared blackened the sky and lightened the bushes in the foreground. The bright foreground overwhelms the image. Impact is affected by the eye coming to the lower left and not into the image. Darkening the foreground would improve the image. Dodging the highlights in the upper arch would improve its contrast. Composition - cropping in more to bring the viewer to the arch and what is within the arch.</p>						
2		<b>Leroy Simon</b>		Brown Caterpillar		
		Technique: 30	Impact: 32	Composition: 30	Total: 92	
<p>Very effective Black and White image. Good contrast and handling of tones. Technique - the leaf on the left is out of focus (minor, a smaller aperture would have worked). Impact - very strong, maybe a bit more contrast in the leaves. Composition - very strong. As this little one was moving and maybe coming back down on to the leaf he would fill in more of the empty space in the middle upper right.</p>						
3		<b>Claudia Rae OBrien</b>		Dewy Morning		
		Technique: 10	Impact: 15	Composition: 10	Total: 38	
<p>Technique - foliage needs to be sharp focus with good depth of field, so small aperture, on a tripod because of the low light needing longer shutter speed. This affects the impact. Composition - there are numerous compositions within this one image. Crop for strong emphasis on design.</p>						
4		<b>Julie S Johnson</b>		Old Love		
		Technique: 29	Impact: 31	Composition: 29	Total: 91	
<p>Very effective and strong image. Technique - great execution. Here's the suggestion, since there is a bit of light on the eye and on the cheek, there either should be a bit more or no light at all. Impact - great. Composition - very strong. Add just a bit more on the right side, the shoulder seems a bit tight.</p>						
5		<b>Claudia Rae OBrien</b>		Dotted Fern		
		Technique: 18	Impact: 20	Composition: 18	Total: 60	
<p>Technique - good idea of overlapping ferns. Needs to be in sharp focus, smaller aperture, tripod with longer exposure. Composition - crop as a vertical eliminating some of the image on the right.</p>						
6		<b>Andrea Mosley</b>		Infrared Sand Dunes		
		Technique: 30	Impact: 33	Composition: 30	Total: 96	
<p>Superb image. Technique - all aspects are very good. Need to straighten the horizon a bit. Otherwise a perfect image. Good detail in the shadows and in the foreground. The trees on the shore could be darkened only slightly. They may have a loss of texture - can't tell in the digital image.</p>						
7		<b>Leroy Simon</b>		Egret Silhouette		
		Technique: 31	Impact: 30	Composition: 31	Total: 93	
<p>Very strong and effective image. Technique - nearly perfect, just need a bit more sharpness on the bird. Impact and Composition - flip the image horizontally so that it is not leading the viewer off the right side. When flipped the viewer would be looking into the face of the bird. Great reflection and swirls in the water</p>						
8		<b>Julie S Johnson</b>		Steph and Charlie		
		Technique: 30	Impact: 30	Composition: 30	Total: 90	
<p>Very strong image. Technique - very creative and effective lighting. Needs just a bit more lightening of the image. Impact - very good. Composition - the placement of the faces is very good. Need a bit more of the woman's shoulder and back. She is a bit tight against the left edge.</p>						

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## Mono B







1		<b>K F</b>		Pleasant Bay		
		Technique: 30	Impact: 29	Composition: 30	Total: 87	
		Technique - good placement of the horizon. Good detail in the sky. Some detail lost in the shadows. Some lightening of the light grays would bring the eye to the water, then may need a bit of darkening of the sky (some contrast in the sky to bring out the clouds). Impact - good perspective of the pier and leading line into the image. Needs a bit more contrast so the light gray tones are lighter to bring the eye to the water. Composition - crop some of the foreground about 20% of the image making it a longer horizontal and drawing the eye more to the water.				
2		<b>K F</b>		Park Benches		
		Technique: 23	Impact: 20	Composition: 23	Total: 65	
		Good idea with selective focus and blur. Technique - the eye goes to the sharpest area so the front portion of the bench should be in focus and the fall off would be in the middle to back area. Here the out of focus front makes the image feel confusing. The sharpest area is the middle. Impact - has interest because of the perspective. Composition - darken the upper right background area. Flip the image horiz				
3		<b>Lucy Sullivan</b>		Sisters Share a Sweet Moment		
		Technique: 30	Impact: 28	Composition: 30	Total: 88	
		Very good black and white. Very good tones, light areas are done well, blacks are strong. Technique - good depth of field, good capture of expressions, good camera perspective and angle. Impact - strong. Needs to have the left side darkened just a bit and more so in the lower left corner. This will bring the eye even more to the two women. Composition - well composed and follows rule of thirds. Darken the right side slightly to darken the tree that is on the right edge. Impact - very good. Captured the facial expressions well. Composition - very good. Good amount of space at the bottom of the image.				
4		<b>Forwen DelaRosa</b>		Blue Heron		
		Technique: 30	Impact: 29	Composition: 30	Total: 83	
		Technique - very good. Sharpness everywhere of the bird. Eye is very sharp. It is a bit flat as a black and white. I recommend a bit more contrast to lighten the midtone grays. Impact - strong, would be stronger cropped into a square format, too much space to the left of the bird. Composition - Cropping for square format. Clone out the dark reflection (probably a tree) running through the bird's beak.				
5		<b>Roger Foley</b>		BREAKWATER LIGHTHOUSE		
		Technique: 21	Impact: 19	Composition: 21	Total: 58	
		Technique - under exposed. Shadow area at bottom of the lighthouse is too dark. Over all the image is flat, needs more contrast, especially lightening the middle tones. Technique - shift the lighthouse more to the right (rule of thirds placement). Sharpen some. Impact - low contrast, flat black and white with deep shadows causes a lack of impact. Composition - crop down from the top edge, lighten the midtones, bring some highlights into the water.				
6		<b>Roger Foley</b>		FORT NECESSITY CANNON		
		Technique: 7	Impact: 7	Composition: 7	Total: 21	
		Think about what you want the viewer to see. The eye goes to the lightest area. Here the eye goes to the background on the right. The cannon becomes just a large black object with little detail. Composition - a more interesting presentation would be of the side or looking down at the cannon.				

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7		<b>NORBERT A SACHS</b>		Dogwood		
		Technique: 29	Impact: 25	Composition: 29	Total: 79	
<p>Technique - good exposure, sharpness is acceptable. Needs more contrast in the image to lighten the middle tones and lighter tones, keeping the blacks rich. There are multiple images here. The black area in the upper right is a negative, empty space. Think about cropping when shooting and after shooting. Get in closer. Impact - good, would have more impact with higher contrast. Composition - the upper left quadrant is the most interesting portion of the image. Could crop to have only this portion and then clone out the one flower on the left edge. The flower touching the right edge could be removed by cropping the image on the right side.</p>						
8		<b>Dave Clark</b>		Eagle Eye		
		Technique: 31	Impact: 30	Composition: 31	Total: 89	
<p>Very good capture. The eye and head are very sharp. The blurred background is very good. There is some blowout in the white area on his head and at his neck where the sun is on him. Impact - very strong. Flipping this horizontally would strenghten the impact. Composition - darken the backgrund to have the eagle pop out from it.</p>						
9		<b>Dave Clark</b>		Red Bird Creek		
		Technique: 29	Impact: 31	Composition: 29	Total: 84	
<p>Well seen. This image has given me some serious thinking. It is striking, yet there was something about it that didn't balance for me. Finally I realized the part that was off to me. The pier on the left is working counter to the beautiful line of boats and upright poles. Shifting camera position may have eliminate that part and allowed for only the boats and the poles. Technique - very good black and white. All the tones are handled well, good detail and highlight texture. Impact - very strong Composition - the area on the left takes away form the simplistic beauty of the scene.</p>						
10		<b>NORBERT A SACHS</b>		Palm		
		Technique: 33	Impact: 30	Composition: 33	Total: 93	
<p>A very effective and creative image. See my comment on Composition. Technique - very good depth of field, very good tonal range, good details and very sharp. Impact - very good impact, it would be even more so if you cropped the right side to make it a square format. Composition - Crop the right side making this a square format and the tree becomes dominant.</p>						
11		<b>Forwen DelaRosa</b>		Sanderling		
		Technique: 33	Impact: 33	Composition: 33	Total: 99	
<p>Excellent image. Technique - perfect Impact - perfect, Composition - perfect. Excellent tonal range. sharp image, reads great left to right (this is what I have commented on in many other images to flip it horizontally - this is a perfect example of an image reading from the left).</p>						
12		<b>Kris Olsen</b>		Vertigo		
		Technique: 6	Impact: 7	Composition: 6	Total: 20	
<p>Please undersatand that a judge sees the image and understands it within the first 3 seconds of seeing it. Then the judge reviews it more. It was necessary for me to read the title to try to understand the image. Even so I cannot determine the image. Please see other members of your photography organization for guidance.</p>						









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## Novice







1		<b>Cassandra Mosley</b>		King of the Mountain		
		Technique: 27	Impact: 27	Composition: 27	Total: 81	
		Technique - good depth of field, good exposure, good placement of the animal in the image. Poor time of day to photograph at midday. Bright light on top of animal has blown out areas and on his side. Impact - good with placement, highlights on goat against dark mountain. Composition - good use of rule of thirds, cropdown from the top to about half the sky, darken the lower right corner rock and left side of the large rock where the goat is sitting.				
2		<b>Cassandra Mosley</b>		Mount Evans Mountain Goat		
		Technique: 29	Impact: 30	Composition: 29	Total: 89	
		Good image. Technique - very good depth of field, very sharp on the face and eye (most critical part to be sharp), very good texture in the fur. The image is over exposed - the highlights on the neck and back are blown out without detail. Impact - very good, placement of the head and body very good, all four legs showing is good. Composition - very good, just darken the corners slightly to bring the eye even more to t				
3		<b>Robert Stermer</b>		Puttin' on the Ritz		
		Technique: 18	Impact: 15	Composition: 18	Total: 45	
		Good bird shots are not just a shot of the bird. You need to isolate the bird, wait for it to move in such a way to show its head, beak and eye. Then the face needs to be highlighted and very sharp. Look at the web for numerous good examples of bird shots. Technique - the bird is only about 20% of the image. All the rest is not relevant, too many bright spots in the background. Impact - the brightest area is the bird's butt, not an ideal place for the highlight. Composition - getting good form of the bird requires patience, waiting for the bird to move, taking lots of shots, waiting for the right light and having a longer lens than us				
4		<b>Robert Stermer</b>		Cruisin'		
		Technique: 25	Impact: 22	Composition: 25	Total: 66	
		Technique - good idea to freeze the bird as it is taking off with wings spread. The face needs to be the sharpest part so you need to be sure of where you are focusing the lens and your aperture (I recommend at least f8 and better to have f11). Crop the image to center on the bird and eliminate much of the background. The right wing is blown out in the highlight area. Impact - good because of the white bird against a darker background. Composition - darken the background more, do not crop off the bird's feet, clone out the distracting "weed, plant coming down from the bird's neck.				
5		<b>Jacob Mosley</b>		Storm Coming		
		Technique: 23	Impact: 18	Composition: 23	Total: 59	
		Technique - good depth of field, color, texture. The brightest area of the cloud on the left is blown out without detail. It seems the light was even so possibly you could have lowered the exposure. Always look at the histogram. If it is touching the right side then the highlights are gone. If it is touching the left side then the shadows are blocked up without detail. The histogram tells you whether you need to adjust the exposure and reshoot or you may need to do an HDR. Impact is OK and would be better with more contrast and color saturation. Composition - need to darken the lower corners, especially the bright rock i				
6		<b>Robert Stermer</b>		Flood Stage		
		Technique: 20	Impact: 25	Composition: 20	Total: 75	
		Water falls are best photographed with a slow shutter speed to soften the water. This is not hard or soft - somewhere in between. The base of the fall is a blown out highlight. Always look at the histogram to see that the highlights are blown out. Technique - the time of day was not quite right for photographing the fall - need soft light. Here the highlights are gone and the shadows in the rocks have no detail. Composition is good with the tree in the lower left and allowing the top of the fall to show.				

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7		<b>Cassandra Mosley</b>		Marmot		
		Technique: 19	Impact: 19	Composition: 19	Total: 50	
<p>You are on the right track to a good image. Technique - good sharpness on the animal. Good placement of the diagonal rock. Dead center in an image is not interesting. The subject is only about 15% of the image. You need a longer lens. At least crop the image to form a square format around the animal including the rock. This will eliminate all the irrelevant background. Impact is low because of the large open area around the animal. Composition - see my comments for Technique.</p>						
8		<b>Cassandra Mosley</b>		Yellowstone Steam Bath		
		Technique: 32	Impact: 31	Composition: 32	Total: 92	
<p>A very good image. Technique - good depth of field, sharpness, highlights and shadows are excellent. Very good lighting condition for this scene. Good color. Good camera position, good selection of lens. Impact - very good. Composition - you could have moved just a little to the right on the walk to separate the tree in the foreground from the tree in the middle area.</p>						
9		<b>Karen Warren</b>		Crescent Orb		
		Technique: 28	Impact: 18	Composition: 28	Total: 67	
<p>Technique - good placement of the half moon dark area, good color, too much background area on the right. Impact - average because of the empty space to the right (consider cropping right side). Composition - crop on right and consider flipping the image horizontally so that the eye sees the structure better. Darken the lower left corner as it is in this composition.</p>						
10		<b>Karen Warren</b>		Fish Fountain		
		Technique: 12	Impact: 12	Composition: 12	Total: 36	
<p>Please see other members of your group to understand exposure, composition. As a novice if you are shooting on automatic or program mode you should learn about metering for the highlights and understanding the histogram.</p>						
11		<b>Jacob Mosley</b>		Peace and Independence		
		Technique: 28	Impact: 22	Composition: 28	Total: 72	
<p>Technique - very good depth of field, sharpness throughout, good color, good highlights and shadow area. Impact - good. The image tends to have four horizontal bands each of equal size. A bit more contrast and color saturation would improve the impact. Composition - to change the even bands you could have knelt down lower near the water (keeping the white flowers in the image) thus expanding the water and the great reflection.</p>						
12		<b>Robert Stermer</b>		Dreaming of Dead Things		
		Technique: 23	Impact: 23	Composition: 23	Total: 65	
<p>Technique - you have picked a rather difficult subject for a novice. Moving birds create challenges for focus, exposure and depth of field. You've done well. Technique - you kept the entire wing and bird in the shot. The bird's wing is very sharp but has just a few areas of blown out highlights on the top. You needed a smaller aperture so that the face and eye would be as sharp as the wing. Also, you need to focus on the face and not the wing. Impact - good because of the placement of the head under the wing and seeing the full bird. Composition - crop a little off the bottom. The tail feathers have lost detail so maybe you could lighten that area to bring out the feathers.</p>						

# SCORE SHEET

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Competition Name: August 2012 Open

## Anything Goes

1		<b>Gene Powell</b>		Mountain Stream		
		Technique: 30	Impact: 31	Composition: 30	Total: 88	
A very good capture of this scene in good soft light. Technique - good water flow, smooth and silky.						
2		<b>Leroy Simon</b>		Snowy Egret & Catch		
		Technique: 31	Impact: 33	Composition: 31	Total: 97	
Excellent image, great sharpness, great freezing the action. Impact is excellent. Composition is excellent. Technical error on dodging the right wing, it is over dodge and a halo resulted around the feathers. Here is a thought - crop jsut around the left wing to create a somewhat abstract of the feathers. So neat.						
3		<b>Julie S Johnson</b>		When 2 Lives Unite		
		Technique: 33	Impact: 32	Composition: 33	Total: 96	
x						
4		<b>NORBERT A SACHS</b>		Fourth		
		Technique: 25	Impact: 19	Composition: 25	Total: 59	
5		<b>Julie S Johnson</b>		Serenity Field		
		Technique: 28	Impact: 22	Composition: 28	Total: 72	
6		<b>Dave Clark</b>		COMMENCE FIRE!!		
		Technique: 27	Impact: 27	Composition: 27	Total: 79	
7		<b>Lucy Sullivan</b>		So Tall the Redwoods		
		Technique: 10	Impact: 8	Composition: 10	Total: 25	
8		<b>Greg Shepherd</b>		School Daze		
		Technique: 33	Impact: 31	Composition: 33	Total: 93	
9		<b>K F</b>		Low Tide		
		Technique: 23	Impact: 23	Composition: 23	Total: 66	

# SCORE SHEET

Date: 8/7/2012 2:41:02 PM

Competition Name: August 2012 Open

## Anything Goes

10		<b>Lucy Sullivan</b>		Seek the Light		
		Technique: 27	Impact: 22	Composition: 27	Total: 71	
11		<b>Claudia Rae OBrien</b>		Stained Glass Window A La Mode		
		Technique: 30	Impact: 27	Composition: 30	Total: 81	
12		<b>Gene Powell</b>		Watercolors		
		Technique: 23	Impact: 16	Composition: 23	Total: 55	
13		<b>Roger Foley</b>		DAY DREAMING		
		Technique: 24	Impact: 20	Composition: 24	Total: 65	
14		<b>Greg Shepherd</b>		Logan		
		Technique: 33	Impact: 32	Composition: 33	Total: 95	
15		<b>K F</b>		Grandma's Porch		
		Technique: 13	Impact: 15	Composition: 13	Total: 38	
16		<b>NORBERT A SACHS</b>		Seeds		
		Technique: 7	Impact: 8	Composition: 7	Total: 26	
17		<b>Leroy Simon</b>		Roadside Flowers		
		Technique: 33	Impact: 33	Composition: 33	Total: 99	
18		<b>Claudia Rae OBrien</b>		Deco		
		Technique: 33	Impact: 32	Composition: 33	Total: 98	