








SCORE SHEET

Date: 6/5/2012 3:22:59 PM

Competition Name: June 2012 - From the inside out

Color A

| | | | | | | |
|---|---|---------------------------|------------|---------------------------|-----------|--|
| 1 |  | Julie S Johnson | | Arch | | First |
| | | Technique: 30 | Impact: 33 | Composition: 30 | Total: 93 | Excellent example of theme. The moon placement is nice, and the lines lead the eye through the image. You might consider straightening the horizon and increasing the med/white tones a tad. |
| 2 |  | Claudia Rae OBrien | | Earthquake Aftermath | | |
| | | Technique: 25 | Impact: 27 | Composition: 25 | Total: 80 | Good example of theme. The distracting element is the out of focus wall in the foreground. Placement of the subject in the image is good, but I might have a tendency to put the window in the center. An interesting subject that could be returned to at different times of the day to discover how the lighting might change to positively affect the image. |
| 3 |  | Julie S Johnson | | Yes | | Third |
| | | Technique: 31 | Impact: 29 | Composition: 31 | Total: 89 | What a wonderful image! Good use of light, lines and impacting subject. This would have scored a perfect 100 if the couple had been over to the left just a tad to be on the line of thirds, and if the faces were either merged (touching) or a little separated. Nice silhouette effects. |
| 4 |  | Leroy Simon | | Going Shopping | | |
| | | Technique: 26 | Impact: 28 | Composition: 26 | Total: 79 | Feels like I'm in the car with the driver. Nice sharpness throughout the image. Maybe we have tinted windows? Although it is a cluttered image, you have good representation of theme. |
| 5 |  | Albert J Sanowskis | | My Laboratory | | |
| | | Technique: 24 | Impact: 25 | Composition: 24 | Total: 81 | Although I'm not 100% sure of what the subject is in this image, I got a chuckle about this unusual representation of the theme. Good placement, and it's fairly sharp throughout, although the print in the center is difficult to see. I like the centering and black frame around the subject. |
| 6 |  | Albert J Sanowskis | | Waiting for Custer | | Second |
| | | Technique: 30 | Impact: 29 | Composition: 30 | Total: 90 | Nice representation of theme. Good sharpness throughout, and I like the placement of the opening within the frame. Wouldn't it have been nice if a person or animal would have been in the distant pasture, or maybe someone dressed up in Indian fashion! There seems to be something a little 'tilted' with the window/horizon/tepee, but I can't envision how to do a fix. Good eye for capturing a 'look-through-me sort of image. |
| 7 |  | Claudia Rae OBrien | | Another Doggie's Eye View | | |
| | | Technique: 26 | Impact: 22 | Composition: 26 | Total: 78 | Are we eye level with the dog? A nice 'sidewalk' image with a different perspective. The image lacks in sharpness, tonal control of the blacks, and is weakly representative of theme. Good skin tones and I like the flip-flops and dog's tongue! This image show action for sure, and is a nice diagonal angle at ground le |

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|---|--|--|------------|-------------------------------|-----------|---------------|
| 1 |  | Roger Foley | | DOUBLE VIEW | | |
| | | Technique: 30 | Impact: 25 | Composition: 30 | Total: 82 | |
| | | Beautiful windows. All in focus from front to back. Nice colors, and the cacti with back lighting show up nicely. The windows are spot on thirds, and the plant on the right gives a sense of place. | | | | |
| 2 |  | Kimberly Floyd | | Twilight | | First |
| | | Technique: 29 | Impact: 32 | Composition: 29 | Total: 94 | |
| | | Beautiful colors. The deep tones gives this image a unique feeling. The placement of the blue lit window is perfect. Nice lines. | | | | |
| 3 |  | Roger Foley | | 1929 FORD TRI MOTOR | | HM |
| | | Technique: 28 | Impact: 28 | Composition: 28 | Total: 88 | |
| | | Well balanced being centered. Colors are nice, although the center of the sky seems a little over saturated. There seems to be quite a bit of digital noise present but it goes ok with the image. An interesting interpretation of the theme. One definitely has the feeling of being inside looking out. | | | | |
| 4 |  | NORBERT A SACHS | | Shanty | | |
| | | Technique: 26 | Impact: 24 | Composition: 26 | Total: 72 | |
| | | Wonderful light and shadows on the floor and wall of this building from the windows and door lattice. I wonder how it would be to shoot a vertical of the door, ceiling, and window on the right. Sometimes simple is better. A very pleasing image. | | | | |
| 5 |  | Emory Gene Powell | | Charlie | | Third |
| | | Technique: 30 | Impact: 29 | Composition: 30 | Total: 89 | |
| | | Wonderful framing, colors and sharpness at a distance. Lovely colors and ok skin tones. How in the world were you able to get this child to pose so well??!! The main areas I see for improvements would be to reduce the white ghosting or vignette's around the child's face and along the right side of the stone. The reflection adds a great deal to the image. | | | | |
| 6 |  | Emory Gene Powell | | Looking out of the Windshield | | |
| | | Technique: 24 | Impact: 26 | Composition: 24 | Total: 76 | |
| | | Well, either the wind was blowing, or the car was moving, or the camera was moving during this shot. Would be just fine if we could see the windshield to have a frame or reference. What a beautiful roadway. The old truck works well in the center, and the leading lines of the fence work well to bring the eye into the image, as do the blurred lines. | | | | |
| 7 |  | Kris Olsen | | Tongue and Cheek | | Second |
| | | Technique: 28 | Impact: 30 | Composition: 28 | Total: 90 | |
| | | This image has to bring a smile! This is a different view for sure, although it's quite different from most 'from the inside out'. Good skin tones, and nice sharpness on the parts of the picture that need to be. Excellent composition. | | | | |
| 8 |  | Dave Clark | | View from the looking glass | | |
| | | Technique: 27 | Impact: 22 | Composition: 27 | Total: 71 | |
| | | Now someone got real creative here! You might consider showing some break between the reflection in the glass and the dog's head as my mind doesn't know exactly how to look at this image.....I want to turn the picture around. Good details in the hair and the nose is spot-on sharp. | | | | |

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| 9 |  | Kimberly Floyd | | Underwater View of Atlantis | | |
| | | Technique: 25 | Impact: 22 | Composition: 25 | Total: 74 | |
| | | Water spots in the sky on this image is for once O.K. Good placement of foreground, mid and backgrounds. Interesting capture of a different view, maybe of inside the water to out? I like the colors. | | | | |
| 10 |  | Dave Clark | | A different perspective | | |
| | | Technique: 23 | Impact: 28 | Composition: 23 | Total: 73 | |
| | | The child's face almost looks like a painting. What a lovely idea. I wonder how it would look if most of the background was removed, either by cropping or in pp, and all the focus and attention would go to the bubble and child's face. This is really a good catch, but lots of distracting elements in the background, and some of the shadows appear to have a red cast. | | | | |
| 11 |  | NORBERT A SACHS | | View of Spire | | |
| | | Technique: 20 | Impact: 30 | Composition: 20 | Total: 80 | |
| | | What a great subject. Nice lighting, colors and depth to the image. You might consider re-shooting this using a tripod with no one walking across the floor, and a remote shutter release in order to have sharp focus foreground. The simplicity of the image is striking. | | | | |

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Mono A








| | | | | | | |
|---|--|---|------------|--|-----------|---------------|
| 1 |  | Claudia Rae OBrien | | I've Been Framed | | |
| | | Technique: 29 | Impact: 20 | Composition: 29 | Total: 73 | |
| | | A really cute image! Bright eyes, sharp focus there, and it made me smile. Even tho this fits somewhat the definition of a different view, there is no near/far, and no sense of place. However, I do hope you frame this and either hang on your wall or give a copy to the parents of this child. It's precious! | | | | |
| 2 |  | Phil Breske | | Morning OJ | | |
| | | Technique: 27 | Impact: 28 | Composition: 27 | Total: 83 | |
| | | Selective focus was well-used in this image. Gives a sense of time and you have achieved good skin tones/shadows. Nice composition. | | | | |
| 3 |  | Albert J Sanowskis | | Gateway to the Past | | First |
| | | Technique: 32 | Impact: 32 | Composition: 32 | Total: 97 | |
| | | Wonderful depth to this image. Good tonal range throughout, and I like the shadows of the fence, and the leading lines. My only suggestion for this image would be to attempt to straighten (just a smidgen) with the fence lines. It appears that there is just a little more room on the right of the doorway than on the left. Excellent example of June's theme. | | | | |
| 4 |  | Albert J Sanowskis | | Where did it all go wrong? | | |
| | | Technique: 21 | Impact: 24 | Composition: 21 | Total: 70 | |
| | | Interesting composition. I like the crop, and the subject stands out well, even tho it's a bit dark. The focus seems a bit soft, and maybe some digital noise? God job with reducing the glare on glasses. | | | | |
| 5 |  | Julie S Johnson | | Psssst. It's Raining Outside. | | |
| | | Technique: 25 | Impact: 27 | Composition: 25 | Total: 77 | |
| | | This brought a chuckle. You might consider including the window frame in this abstract sort of image. Good thought behind the shot, and I think it fits the theme well. | | | | |
| 6 |  | Leroy Simon | | Back Seat View | | |
| | | Technique: 30 | Impact: 20 | Composition: 30 | Total: 74 | |
| | | Even tho this looks sort of like a snapshot, the image is relatively sharp throughout, and the tonal range gives the feel of near darkness, or dusk. This shot does give the idea of a place and time, and was shot from the 'inside-out'. It's terribly busy, and I'm thinking, why didn't the artist take a picture of a part of town that is prettier, and quieter, like a neighborhood, or a pretty field, or something like that. But, this also works. Nice crop. I like the title. | | | | |
| 7 |  | Claudia Rae OBrien | | Glimpsing Paris Thru Clock Musée d'Orsay | | |
| | | Technique: 26 | Impact: 22 | Composition: 26 | Total: 75 | |
| | | Nice silhouette. It's a pity the sky was not more dramatic. You might consider making some tone changes in the background so the interesting buildings are more prominent, although I'm not sure this wo | | | | |
| 8 |  | Julie S Johnson | | Morning Ride in the Diner Car | | Second |
| | | Technique: 30 | Impact: 31 | Composition: 30 | Total: 91 | |
| | | What a lovely scene you had to enjoy during a meal! Sharpness throughout. I enjoy the fresh flowers and condiments on the table in contrast to the wilderness. Nice tonal range. My only suggestion would be to consider leaving at least one side of the window to go with the bottom frame, (probably either side) so that the image has a more complete frame. | | | | |

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|---|--|--|------------|--|-----------|---------------|
| 1 |  | NORBERT A SACHS | | Abandoned | | |
| | | Technique: 21 | Impact: 26 | Composition: 21 | Total: 67 | |
| | | It does look real sad. Definitely looking out, in more ways than one! Tonal range is ok, but not much detail in the image, however it does evoke a sad emotion. | | | | |
| 2 |  | Dave Clark | | Can't see the forest because of the tree | | Third |
| | | Technique: 25 | Impact: 31 | Composition: 25 | Total: 87 | |
| | | What a wonderful idea! Reminds me of the old game of 'how many faces do you see in this picture! I sure wish the wood closer to the front of the image were sharper and lighter. The maker of this image has a good eye for creativity. Extra points added for creativity. | | | | |
| 3 |  | Roger Foley | | LET ME OUT | | |
| | | Technique: 31 | Impact: 27 | Composition: 31 | Total: 86 | |
| | | A well-composed shot. Wonderful exposure and details. | | | | |
| 4 |  | Roger Foley | | INSIDE MY RIDE | | Second |
| | | Technique: 30 | Impact: 28 | Composition: 30 | Total: 88 | |
| | | This works well for a sepia tone. Nice sharp interior, with a pleasing scene. | | | | |
| 5 |  | Dave Clark | | Bridge over covered waters | | |
| | | Technique: 20 | Impact: 23 | Composition: 20 | Total: 69 | |
| | | The beams overhead seem to be well-exposed and sharp. The roadway both at the foreground and the background appear to be out of focus. The lighting seems a bit harsh. If this is a place you could re-shoot, I might suggest you return with a tripod, some neutral density filters, and consider the camera settings. Good idea for the theme. | | | | |
| 6 |  | Kimberly Floyd | | Bamboo Forest View | | |
| | | Technique: 22 | Impact: 22 | Composition: 22 | Total: 64 | |
| | | This is a difficult shot, having objects this close to the camera, and at the same time obtaining sharpness at a distance. The lighting appears to be a little harsh and the image lacking in mid-tones, other than the water. You might try shooting from a different perspective. Nice looking bamboo, and I like the idea of th | | | | |
| 7 |  | NORBERT A SACHS | | Seaport | | First |
| | | Technique: 32 | Impact: 28 | Composition: 32 | Total: 90 | |
| | | A strong image with good exposure and sharpness throughout. | | | | |
| 8 |  | Kimberly Floyd | | Fence Post View | | |
| | | Technique: 18 | Impact: 20 | Composition: 18 | Total: 68 | |
| | | What a wonderful idea. Unfortunately the out of focus area in the foreground pulls strongly at the eye. Good tonal range. | | | | |

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Novice




| | | | | | | |
|---|--|--|------------|-----------------------------|-----------|---------------|
| 1 |  | Karen Warren | | Betcha Can't Eat Just One | | |
| | | Technique: 28 | Impact: 28 | Composition: 28 | Total: 81 | |
| | | Very creative idea! The only distraction I see in the image is the amount of out of focus area in the foreground. You might consider adding a little more fill-light and perhaps a noise reduction program. Great idea for this contest theme. | | | | |
| 2 |  | Karen Warren | | Bunker Skylight | | Second |
| | | Technique: 26 | Impact: 27 | Composition: 26 | Total: 83 | |
| | | Good eye to attempt a capture of this looking out scene. A difficult exposure for sure. Nice texture in the | | | | |
| 3 |  | Robert Stermer | | What Santa Saw | | |
| | | Technique: 23 | Impact: 23 | Composition: 23 | Total: 70 | |
| | | A sweet snap for sure. Nice colors and it tells a story. | | | | |
| 4 |  | Karen Warren | | Mooney's Cafe | | First |
| | | Technique: 28 | Impact: 28 | Composition: 28 | Total: 86 | |
| | | Good eye, and I like the balanced presentation. You might consider some lightening of the shadows in the foreground in post processing. | | | | |
| 5 |  | Robert Stermer | | Approach of the Tooth Fairy | | |
| | | Technique: 23 | Impact: 25 | Composition: 23 | Total: 76 | |
| | | Sweet idea. Did you consider making the tooth fairy a negative or perhaps a different manipulation than what is presented here? I find the lightness of the window scene quite pulling at the eye. Quite a creative | | | | |

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Anything Goes








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|---|--|--|------------|--|-----------|---------------|
| 1 |  | Julie S Johnson | | Who Turned on that Light? | | |
| | | Technique: 29 | Impact: 26 | Composition: 29 | Total: 80 | |
| | | Very creative. Good lighting, colors and humor. | | | | |
| 2 |  | Kimberly Floyd | | Glad I Booked a Garden Room | | HM |
| | | Technique: 30 | Impact: 28 | Composition: 30 | Total: 85 | |
| | | Nice slightly dreamy effect. Gives the feeling of looking out and through. Good colors, exposure and interesting scene. | | | | |
| 3 |  | Julie S Johnson | | Scary Neighborhood | | |
| | | Technique: 27 | Impact: 26 | Composition: 27 | Total: 79 | |
| | | What a great idea, from a child's point of view! Good color, lighting, and adherence to the theme, especially in the bottom scene. | | | | |
| 4 |  | Claudia Rae OBrien | | Sky Through the Windows Of Dali Museum | | |
| | | Technique: 27 | Impact: 23 | Composition: 27 | Total: 76 | |
| | | The lined effect suits the metal struts, and the digital noise in the clouds makes the scene seem a bit surreal. | | | | |
| 5 |  | NORBERT A SACHS | | Livingroom in the Park | | Second |
| | | Technique: 30 | Impact: 30 | Composition: 30 | Total: 88 | |
| | | Well-done. I like how the forest seems to take up where the walls leave off, and the wagon with horses add some whimsy. Great exposure on the interior of the image. Good job incorporating more than one image together. | | | | |
| 6 |  | Leroy Simon | | Puppy Looking Out | | Third |
| | | Technique: 26 | Impact: 29 | Composition: 26 | Total: 87 | |
| | | One of the best compositions of the group. Great exposure, color and sharpness on the interior of the scene. I just wish the grass around the children would have been more like the remainder of the grass in the scene. | | | | |
| 7 |  | Emory Gene Powell | | Peacock Springs | | |
| | | Technique: 23 | Impact: 27 | Composition: 23 | Total: 78 | |
| | | This image definitely gives the feeling of being in an underwater cave or crevice. I love the streams of light shining through the water and the trees above ground. There is some fairly strong blue outline at the top of the stone that you might work toward removing. Overall good representation of the theme. | | | | |
| 8 |  | Albert J Sanowskis | | Shear Hallway | | |
| | | Technique: 27 | Impact: 29 | Composition: 27 | Total: 83 | |
| | | Very creative. The textures in this image are well-done. Maybe the image could have used a couple more tonal ranges incorporated so the building and images at the end of the hallway could be in proper exposure. Great leading lines, and definitely gives the feeling of looking within and without. | | | | |
| 9 |  | Claudia Rae OBrien | | Behind Clock at Musée d'Orsay | | HM |
| | | Technique: 31 | Impact: 28 | Composition: 31 | Total: 86 | |
| | | Excellent job filling in the spaces. Nice color combinations. | | | | |

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|----|--|--|------------|--------------------------|-----------|--------------|
| 10 |  | Kimberly Floyd | | Beach Side View | | |
| | | Technique: 26 | Impact: 25 | Composition: 26 | Total: 77 | |
| | | Nice lighting, colors and use of space. | | | | |
| 11 |  | Roger Foley | | MAN IN THE ECLIPSED MOON | | |
| | | Technique: 29 | Impact: 24 | Composition: 29 | Total: 82 | |
| | | Some major creative thinking here, especially since we've just had a moon eclipse. I'm guessing the looking through would be represented by the face looking out of the moon. I'm wondering if you could give the earth's shadow just a bit of a shadow to enhance the 3-D look. | | | | |
| 12 |  | NORBERT A SACHS | | Icebox | | |
| | | Technique: 25 | Impact: 25 | Composition: 25 | Total: 81 | |
| | | Interesting effects and nice composition with the strawberry leading the eye into the image. | | | | |
| 13 |  | Kris Olsen | | Inside the Bunch | | |
| | | Technique: 30 | Impact: 27 | Composition: 30 | Total: 84 | |
| | | I'm not sure what I'm looking through and at, but this is a different view. Nice patterns and framing. | | | | |
| 14 |  | Albert J Sanowskis | | Through my Eyes | | |
| | | Technique: 25 | Impact: 24 | Composition: 25 | Total: 74 | |
| | | Wow, do you have 'altered vision'? Nice lines, colors and effects. I'm not sure we're looking in or out. | | | | |
| 15 |  | Greg Shepherd | | I See You Looking | | First |
| | | Technique: 28 | Impact: 32 | Composition: 28 | Total: 92 | |
| | | I'm not a big fan of scantily clad females in a competition, but this picture works well for the theme. Check out the white areas in the image as there may be some simple clean-ups indicated. Otherwise a great job | | | | |
| 16 |  | Dave Clark | | Non-potable water | | |
| | | Technique: 24 | Impact: 23 | Composition: 24 | Total: 75 | |
| | | Bless the poor guy whose image ended up within non-potable water! Interesting effects. The whites in the water appear blown out, otherwise the colors are nice. Good composition, with the subject just off-center and the lines lead the eye around. | | | | |