









# SCORE SHEET

Date: 7/3/2012 10:44:26 AM

Competition Name: July 2012 Cityscape /  
Landscape

## Color A








1		<b>Julie S Johnson</b>		Night Color		
		Technique: 24	Impact: 29	Composition: 24	Total: 85	
		Great colors in this night image and the angle adds to the fun. Unfortunately I do not see anything that is tack sharp. I can understand movement in the trees and clouds but the architecture should be sharp. If wind could have moved the camera during the long exposure, next time increase your ISO to get a quicker shutter speed. Does not meet the theme as well as some of the others.				
2		<b>Leroy Simon</b>		Red Barn		
		Technique: 29	Impact: 26	Composition: 29	Total: 88	
		Very nice composition and color combination with good tonal contrast. The red seems a bit over-saturated. I would desaturate the red just a bit and see if I could bring out a little more detail in the red side				
3		<b>Andrea Mosley</b>		Three on a Ridge		<b>First</b>
		Technique: 33	Impact: 32	Composition: 33	Total: 98	
		Fantastic image utilizing people in the landscape. It has a lot going for it ... a leading line, s-curve, sharp foreground, sharp background, having three people and at different distances, primary colors on the shirts of the people, nice low side light, cloud interest, good placement of horizon. WOW!				
4		<b>Leroy Simon</b>		Driftwood Beach		
		Technique: 27	Impact: 25	Composition: 27	Total: 80	
		Nice cloud pattern and depth of field. I looked at this a long time to decide whether I felt the umbrella in the foreground was a distraction or center of interest. I feel that the umbrella (and its colors) take away from the scene. Perhaps just having the wood in the foreground would have been enough. It looks as though it may not have been taken at the best time of day and I believe I see considerable noise in the sk				
5		<b>Claudia Rae OBrien</b>		Welcome to Venice		
		Technique: 30	Impact: 27	Composition: 30	Total: 84	
		This is a nice street scene with some interesting colors. Technically it is very well done. It lacks a center of interest or one thing to grab the viewers attention. I don't know if this fits the 'landscape/cityscape' theme as well as some of the others. If it were mine I would boost up the rust color a bit to match the intensity of the green and blue and perhaps tone down the brightest umbrella. I prefer to look at images without a colored border that may influence an image.				
6		<b>Julie S Johnson</b>		Rock 'n Flower		<b>Third</b>
		Technique: 25	Impact: 32	Composition: 25	Total: 89	
		Grand 'Out West' landscape with nice light. I really like the detail and color of the the rocks and vegetation. Good attempt at putting something in the foreground however it is not sharp. It also seems to have some posterization or chromatic aberration going on. Perhaps using a reflector or a pop of fill flash might have helped expose the flower a bit better. Not sure what your focal length was but with a normal range lens, focusing 1/3 of the way into the scene should get the foreground and background in sharp foc				
7		<b>Andrea Mosley</b>		Canyonlands		<b>Second</b>
		Technique: 31	Impact: 30	Composition: 31	Total: 94	
		Very nice framing job and sharpness from front to back. I would open the shadows just a bit (right), tone down the bright foreground (lower left), then boost up the luminance and color intensity slightly. I'm talking very, very small adjustments.				
8		<b>Claudia Rae OBrien</b>		Welcome to Monaco		
		Technique: 28	Impact: 27	Composition: 28	Total: 82	
		There is a lot to look at here which makes it interesting but no one thing to settle on. The color seems a bit dull compared to some of the other images and I am wondering if this could have been shot with early or late day light for more impact.				

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## Color B








1		<b>NORBERT A SACHS</b>		Middle Deck		
		Technique: 26	Impact: 24	Composition: 26	Total: 78	
		The colors here are great and I like the inclusion of all the stairs. I feel like the image lacks an area of sharp focus and do not feel that this image meets the theme as well as some of the others.				
2		<b>NORBERT A SACHS</b>		Boiling Springs PA		
		Technique: 29	Impact: 31	Composition: 29	Total: 89	
		Nice composition with the waterway leading into the peaceful scene. There is nice color in the sky and the red roof in the distance provides a nice focal point. The scene relates to the theme well. If anything it may be slightly dark and over-saturated.				
3		<b>Forwen DelaRosa</b>		Blue Mountain		
		Technique: 27	Impact: 29	Composition: 27	Total: 86	
		A beautiful scene that works well as a panorama. I like that the maker included a foreground, middle ground and background. The image is a little lacking in contrast and saturation. Fits the theme well.				
4		<b>Dave Clark</b>		Sunrise on the Suwanee		
		Technique: 24	Impact: 24	Composition: 24	Total: 77	
		Using a tree as a foreground element is a good idea however the light is not working here. The tree is too dark with much of the detail lost in the shadows and the composition does not allow us to see enough of an interesting the background. If you can, go back to this location at a better time of day when there is some light on the tree. A day when there is some cloud interest would help too.				
5		<b>Roger Foley</b>		BEAUTIFUL VIEW		
		Technique: 27	Impact: 28	Composition: 27	Total: 83	
		This is a beautiful view as the title implies! The colors are handled very well. The horizon line is bothersome because in the case of water it should be straight across. I recommend either cropping the sky out or filling the top of the image with more water. The most interesting part is on the left. You may consider cropping a little off the right where there is much going on.				
6		<b>MaryAnn Abegglen</b>		Sioux Falls		<b>Second</b>
		Technique: 31	Impact: 32	Composition: 31	Total: 94	
		Nice job with details in the foreground handled quite well. A night scene often carries good impact because they are more unique than daytime scenes. Nice exposure in order to get the silky water affect while holding onto detail, good sky color and the starbursts are a plus. I might crop off the burst that is right on the left edge and see if I could open up the shadows in the trees on the right.				
7		<b>Kris Olsen</b>		Reflections of New York		
		Technique: 30	Impact: 30	Composition: 30	Total: 90	
		At first glance I thought that this was an architecture shot and then I saw the cityscape reflections. The blue and orange work nicely together. A good and unique image!				
8		<b>Kris Olsen</b>		New York or Bust		
		Technique: 28	Impact: 25	Composition: 28	Total: 79	
		Good job capturing details in a low light situation. I don't mind the motion blur of the woman in the foreground and would even like to see this pushed a little further with the other figures also blurred to give a feeling of the bustle of the city. I would classify this more a street shot rather than a cityscape. You might try darkening the top part a bit for balance.				

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9		Dave Clark		Curves			
		Technique: 22		Impact: 27		Composition: 22	Total: 75
		This is an interesting intersection and a good subject. I am a little bothered by what is happening in the upper right sky as well as the speed limit sign. The scene looks over-worked and has too much contrast. Filters including contrast, saturation, sharpening (just to name a few) should be used sparingly as they can also destroy an image by introducing noise and artifacts resulting in images that do not look natural. It is always best to create a good image in the camera and do minimal adjusting afterwards.					
10		Forwen DelaRosa		Darling Harbour			
		Technique: 26		Impact: 27		Composition: 26	Total: 80
		This image has nice colors and the diagonal line of the bridge is good. If your camera has high ISO noise reduction and long exposure noise reduction turn them on for night shots. There is quite a bit of noise in the sky here. When a scene is unevenly lit such as this it makes it difficult for everything to be exposed properly. There are some blown-out areas. The moon is so small that it is an insignificant element.					
11		K F		Venus Rising over Boston			
		Technique: 29		Impact: 29		Composition: 29	Total: 87
		Good cityscape and adherence to the theme. I like the blurred color reflections in the water and hint of orange on the horizon. If you bring down a ruler in your editing program you will see that the horizon is not quite level and this is an easy fix. There is some noise in the sky which can be diminished in camera if your model allows or with software. I often use a noise reduction program on the sky only to avoid making other areas soft. I'd remove the slight streak in the sky to the left of Venus.					
12		MaryAnn Abegglen		Yellowstone Falls			
		Technique: 27		Impact: 28		Composition: 27	Total: 84
		Nice detail throughout the image and I appreciate that the color were left very natural looking and believable. I'd like to see a little more detail in the water which comes down to exposure. When on a tripod I always bracket my images one stop apart so I have one over-exposed (for the shadows), one right in the middle and one under-exposed for detail in the highlight. If you had one a bit darker you could layer them in your editing program and bring some of the detail back into the waterfall.					
13		Roger Foley		SNAPSHOTS			
		Technique: 22		Impact: 19		Composition: 22	Total: 60
		It's nice to try a different approach however in this image it is very difficult for me to make out what is happening in the tiny images. Some of these do not look like they fit the theme. A composite such as this could be achieved in an editing program with a cleaner result. I am not sure what the maker is trying to accomplish as the images also seem unrelated.					
14		K F		Connemara		HM	
		Technique: 30		Impact: 31		Composition: 30	Total: 91
		A nice and natural looking scene with a great sky. The cool blue and green work well together. It looks like there is a boat out there. If the maker could have caught the boat a bit closer it would have added a nice element to the scene. The grass in the foreground does not look real sharp, perhaps due to the wind					
15		Gene Powell		Daybreak		Third	
		Technique: 31		Impact: 31		Composition: 31	Total: 93
		Nice exposure and sunset/sunrise. I like the placement of the horizon foreground element as well as an s-curve helping to lead the viewer into the scene. There is some dark vignetting lower left that could easily be taken care of.					

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16		<b>Lucy Sullivan</b>		Seattle Skyline from Kerry Park		<b>First</b>
		Technique: 32	Impact: 32	Composition: 32	Total: 96	
		Very nice, sharp cityscape. Good placement of the space needle. Well done!				
17		<b>Lucy Sullivan</b>		Peeking Through		
		Technique: 27	Impact: 26	Composition: 27	Total: 76	
		This is a beautiful scene that may have been even more beautiful at a different time of day. The sky is a little weak and the shadows are filling in along the distant tree line. Fits the theme well. The opening between the mountains is right in the center giving each side equal weight. I think it may have been stronger if it was a little less equal.				
18		<b>Gene Powell</b>		Elk And Barn		<b>HM</b>
		Technique: 30	Impact: 30	Composition: 30	Total: 92	
		Great composition and capture. I'd boost up the contrast and saturation just a bit.				




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1		<b>Claudia Rae OBrien</b>		Golden Morning in the Blue Ridge		<b>Third</b>
		Technique: 25	Impact: 30	Composition: 25	Total: 83	
		This is a nice peaceful image with good color saturation. The shapes of the mountains and low clouds are pleasing as is the silhouette and panoramic dimensions. There is considerable noise perhaps from a high ISO or cropping from a larger image. If your camera has it, turn on high ISO noise reduction and long exposure noise reduction in the future. Use a long lens to get the framing you want.				
2		<b>Leroy Simon</b>		San Rafael Falls		
		Technique: 28	Impact: 27	Composition: 28	Total: 80	
		This waterfall shot stops the action unlike the popular practice of a long shutter speed to make the water look silky. Some waterfalls are better off shot this way and this may be one of them. The bright foliage in the lower left is somewhat distracting. There is a good bright white that is holding detail and a black. There seems to be a lot of middle gray around the falls that doesn't seem to be adding anything. Although the maker was trying for an off-center composition I feel this would be better cropped in a little tighter and				
3		<b>Andrea Mosley</b>		Mesa Verde		<b>First</b>
		Technique: 33	Impact: 32	Composition: 33	Total: 97	
		Beautiful infra-red shot and great job in getting all the people so sharp down below. Nice counter balance between the clouds and bushes and good tonal range.				
4		<b>Claudia Rae OBrien</b>		Early Morning on the Greek Coast		<b>Second</b>
		Technique: 31	Impact: 30	Composition: 31	Total: 92	
		I really like the dimensions of this shot and the tiny boats down below. The distant specular highlight are just enough and do not over-power the image. Believable color. There is some noticeable noise in the sky. You could use a noise reduction software on a separate layer and apply it to just the sky area so as not to soften the sharpness in other areas.				
5		<b>Leroy Simon</b>		No School Today		
		Technique: 30	Impact: 25	Composition: 30	Total: 82	
		Nice graphic image. The falling snow makes it look like a charcoal drawing! Having the 3 people in dark clothing and well-spaced works. I am not sure that this fits the 'landscape/cityscape' theme as well as some of the others.				
6		<b>Julie S Johnson</b>		Top O' The Morning		
		Technique: 25	Impact: 27	Composition: 25	Total: 78	
		This is a nice broad scene. I really like the mountain layers in the distance. The filtering and addition of the rays make it look more like a drawing rather than a photo. Pushing the image has resulted in some noise and loss of tonal range. The bright branches in the lower left corner are distracting and would be ea				
7		<b>Julie S Johnson</b>		Things are looking Up		
		Technique: 25	Impact: 27	Composition: 25	Total: 79	
		This image has a lot going on and is very graphic. The tonal range is good but the HDR (or HDR-like) technique is over-done in my opinion. Because there is so much detail everywhere it is hard to get a feeling for the shapes. The halo caused by the filter and attempt to touch it up is detectable and there is considerable noise in the sky.				

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1		<b>Dave Clark</b>		Cockelburrs		
		Technique: 26	Impact: 25	Composition: 26	Total: 78	
		This is very well done. There is a good tonal range throughout the photo and the light looks good. I am wondering if the horizon should be straightened. You could try it and see if you like it better. I guess it doesn't bother me so much here because this is more of a nature shot than a landscape. There is a big sensor spot that could easily be removed upper right.				
2		<b>MaryAnn Abegglen</b>		Maroon Bells		<b>First</b>
		Technique: 31	Impact: 30	Composition: 31	Total: 94	
		Very nice composition and competition image with a leading line to the artist and his subject beyond. The mountain rock face and path look a little bright/light to me. Toning them down a bit would help bring out the figure.				
3		<b>Forwen DelaRosa</b>		see beyond what you can see		
		Technique: 28	Impact: 28	Composition: 28	Total: 81	
		This is a very well done exposure and good silhouette. The sky gradations are smooth and natural. There is good sharpness in the grass which is usually blowing in the breeze. The sun is only a little off-center which is a little bothersome for me. I would either like to see it centered or more off-center with the later being my preference.				
4		<b>K F</b>		Pleasant Bay		
		Technique: 31	Impact: 26	Composition: 31	Total: 84	
		Good tonal range from white to black and natural looking processing. I hope the maker worked this scene and created some off-center compositions too. Try cropping out the half of a boat on the left and the two boats far right to see an option for an off-center composition. Many judges don't like centered compositions, saying that they are static. I do feel there are times when a centered composition works best but am not sure that it is the best vantage point here.				
5		<b>Forwen DelaRosa</b>		Sydney at night		
		Technique: 26	Impact: 25	Composition: 26	Total: 76	
		I like the warm, fire-like color! I think this image could be helped by correcting the keystone distortion in the buildings. Because it was shot fairly close, they look like they are tilting in. There is considerable noise in the sky and something funny happening on top of the far left building. Perhaps a darker exposure would have helped maintain some detail in the brights.				
6		<b>Roger Foley</b>		PARADISE		
		Technique: 25	Impact: 22	Composition: 25	Total: 72	
		This scene looks like it has some potential. The tonal range is good but since there is no one center of interest it all blends together as a monochrome. I wonder what this would look like in color. It needs something more such as a swan (or other waterfowl) swimming into the scene. I know that it is not possible to create that but we must work hard to find interesting scenes to be competitive.				
7		<b>Dave Clark</b>		Charloe Barn		<b>HM</b>
		Technique: 28	Impact: 29	Composition: 28	Total: 88	
		I like this scene very much. If you were able to research who the judge was then you would see that I too love to shoot this type of scene. I like the dark feeling to it and the texture (which may be slightly over-done). Good job holding onto detail in the sky without introducing noise or over-sharpening. As far as complying with the theme I think it does although not as well as some of the others since it is more about t				

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8		<b>K F</b>		4:20am		
		Technique: 29	Impact: 26	Composition: 29	Total: 83	
		This is well done and I appreciate that the maker has resisted going overboard with contrast, sharpening, etc, although I do feel it could use just a tad more contrast for punch. Too bad there aren't some wonderful clouds to fill up all the light gray at the top. Perhaps you could consider cropping down a little further since that portion doesn't add to the scene. Good job keeping the building and horizon straight.				
9		<b>Gene Powell</b>		Time & Tide		<b>Third</b>
		Technique: 30	Impact: 31	Composition: 30	Total: 91	
		This image has good impact and looks dramatic in B&W. The only white I see is some small slivers in the sky. I recommend a curves or levels adjustment to make the foreground waves brighter which will also bring out a little more detail in the very dark rocks left.				
10		<b>Lucy Sullivan</b>		Strolling Through Historic Montreal		<b>Second</b>
		Technique: 32	Impact: 29	Composition: 32	Total: 93	
		This is a nice crisp B&W image with very good tonal quality. I like the inclusion and placement of the couple walking towards us and it gives the scene energy. Once again it is too bad there isn't some cloud interest. This seems to be more of a street scene but I still think it fits the theme although not as well as some of the others.				
11		<b>Roger Foley</b>		GOT A LIGHT		
		Technique: 28	Impact: 31	Composition: 28	Total: 86	
		Excellent capture and interesting tone. You can't tell lightening where to strike but I wish it were a little more left or a little more right than shown here. When the main subject is only slightly off-center it feels, well, off. Crop a little off the left and see if you like it better. There are artifacts around the lightening and wonder if it is a result of over-compressing the image.				
12		<b>NORBERT A SACHS</b>		Boiling Springs2		<b>HM</b>
		Technique: 31	Impact: 29	Composition: 31	Total: 89	
		This is the same image that I saw in color. There is good tonal range here and I think the image also works in B&W. I like that you removed the waterfowl here as they were small and an element that was not necessary to an image that already has a lot going on. Nice tones in the sky and no noticeable noise ... g				
13		<b>NORBERT A SACHS</b>		Appartments		
		Technique: 23	Impact: 27	Composition: 23	Total: 79	
		I really like this composition. The dark tonality makes it quite dramatic. If the maker had waited until the boat was a little further to the left I think it would be in a better position. There are problems with the image in that I think it has been overdone. I suspect HDR because the boat and distant trees left have alignment issues/ghosting. There is considerable noise, lack of detail in some of the blacks and whites and the image is not tack sharp. The dark bushes in the foreground do not add to the image.				

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## Novice

1		<b>Karen Warren</b>		God Does Tie Dye		<b>First</b>
		Technique: 31	Impact: 32	Composition: 31	Total: 94	
		This is a gorgeous image. I love the color, composition and balance. There is some visible noise which is sometimes introduced when an image is lightened.				
2		<b>Karen Warren</b>		Photoshop by The Creator		<b>Third</b>
		Technique: 29	Impact: 30	Composition: 29	Total: 87	
		Very striking! We are right on the line of over-doing the colors and sharpening ... a good place to stop. If you could get just a little more detail into the darks without losing the contrast I think it may help.				
3		<b>Jacob Mosley</b>		Ghost Town Independence Pass		<b>Second</b>
		Technique: 30	Impact: 31	Composition: 30	Total: 93	
		I know Independence! Great framing of several elements and a fun image to look at. If you could copy the layer then darken the top layer and add a gradient mask to fade in a slightly darker top half I think it would help. The sky and mountain are a little light.				
4		<b>Jacob Mosley</b>		Landscape Arch		
		Technique: 27	Impact: 26	Composition: 27	Total: 79	
		Nice job including a foreground element that is as sharp as the background. Unfortunately this looks like the light was high and therefore lacks the drama and texture it would have if the light were low. There is a lot of blue in the sky. You might try cropping into panoramic dimensions.				
5		<b>Robert Stermer</b>		Storm Over the Tetons		<b>HM</b>
		Technique: 26	Impact: 30	Composition: 26	Total: 84	
		This is a dramatic scene and a very picturesque mountain. Very nice clouds and a good time to shoot! Using the c-curve to lead the viewer in is a good approach. The filtering (HDR or other) looks a bit over-done and the blacks are filling in. Unfortunately the foreground grass is not sharp. Fits the theme very well				
6		<b>Robert Stermer</b>		Graffiti Alley		
		Technique: 27	Impact: 27	Composition: 27	Total: 80	
		This is interesting graffiti and the rays of light add to the strong diagonal. I wonder if there may have been an angle to avoid the stuff under the steps. Even though this may have been shot in a city, I do not think it meets the theme as well as some of the others.				
7		<b>Robert Stermer</b>		Whose Hobby House?		
		Technique: 27	Impact: 28	Composition: 27	Total: 81	
		This is a very cool neon sign. There is some visible 'funny stuff' going on in the sky right below the owl's tail and a spot that could be cloned out. I think I'd like it even better if I could see just a bit more of the two buildings for context.				
8		<b>Cassandra Mosley</b>		Maroon Bells Moonscape		<b>HM</b>
		Technique: 29	Impact: 28	Composition: 29	Total: 86	
		Nice version of an iconic image. The spring greens are well-done and the reflection shows up very well. I wonder if you could enlarge that moon just a bit? A little more space between the peak of the mountain in the reflection and the edge of the frame would have been good. If it were mine I'd darken the middle tone of the mountain a bit. It is a little washed out.				






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## Novice









9		<b>Karen Warren</b>		A path to where?		
		Technique: 26	Impact: 26	Composition: 26	Total: 77	
		This is a pleasant scene and the clouds are nice. I think it's a bit over-saturated. The line in the grass leads to a tree that is so small it seems insignificant. If you can go back to this place try another composition where the trees are larger and off to one side instead of right in the middle. It is popular consensus that centered compositions are more static than off-centered compositions which create tension and eye-movement. I detect some artifacts around the trees.				
10		<b>Robert Stermer</b>		Crazy Horse Contemplates Man		
		Technique: 20	Impact: 25	Composition: 20	Total: 73	
		Unfortunately this just isn't sharp. Too bad because I like the big head and little people relationship. When using a long lens we have to watch our shutter speeds carefully. When hand-holding have at least 2x the focal length for your shutter speed. (Example: If using 300mm use a shutter speed no slower than 1/600th of a second for a sharp image. Image stabilization or VR can add a little more latitude to this rule.) If you are on a tripod you need to take the wind into consideration as it can blow your camera and lens around enough cause your capture to be out of focus. Always turn your IS or VR off when on a tripod.				
11		<b>Donald Shannon</b>		Bon Voyage Tampa		
		Technique: 28	Impact: 27	Composition: 28	Total: 82	
		I like that you included part of the boat in this. I'd like to see a little more of it in fact. Nice light and good sky interest.				

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## Anything Goes










1		<b>K F</b>		Beach Fishing		<b>Second</b>
		Technique: 31	Impact: 31	Composition: 31	Total: 94	
		Nice capture and clean whites. The figure on the beach adds a little extra to the scene. The only thing missing are some nice clouds.				
2		<b>Julie S Johnson</b>		Hliday Celebration on Planet O		
		Technique: 29	Impact: 29	Composition: 29	Total: 86	
		Very interesting and creative. Good execution, sharpness and contrast.				
3		<b>Robert Stermer</b>		Thar She Blows		
		Technique: 30	Impact: 30	Composition: 30	Total: 90	
		Very nice capture with nice light. The pale color to the left of the geyser is a little odd but I suppose that is the way it was. I'd take the time to remove the one bright stick in the lower left as it is a bit distracting.				
4		<b>Cassandra Mosley</b>		Sparks Lane		<b>HM</b>
		Technique: 31	Impact: 31	Composition: 31	Total: 92	
		Fantastic and dramatic lighting here. I visited this place last month and did not have such wonderful light ... I'm jealous! It's a shame that the mountain in the back goes totally black on the left and the yellow is blown out in a couple of place but that is minor as the image is wonderful otherwise.				
5		<b>Donald Shannon</b>		Landscape'ing		
		Technique: 22	Impact: 16	Composition: 22	Total: 60	
		For me this is more of a record shot than a competition image. I am asking myself, what is it the maker wants me to see and feel? Technically the image is way too bright in the lower left corner. Learning to tone and adjust images locally rather than globally is a valuable skill in fixing an image that has an unbalanced exposure.				
6		<b>Julie S Johnson</b>		Sittin' by My Teepee		<b>Third</b>
		Technique: 30	Impact: 30	Composition: 30	Total: 93	
		Love this! It's very unique and fun. I find the blue border and would prefer to see the photo without that outside influence.				
7		<b>Claudia Rae OBrien</b>		Tenement Towers		
		Technique: 31	Impact: 29	Composition: 31	Total: 89	
		These filters that turn a photo into a graphic design can be a lot of fun. I think the filter(s) works very well with this image as do the colors. Here the colored border does not bother me as much since it is thin and the image is graphic rather than photographic.				
8		<b>Forwen DelaRosa</b>		Somewhere Down Under		
		Technique: 26	Impact: 25	Composition: 26	Total: 82	
		What a beautiful scene and clouds! Nice colors too! It looks to me like the maker has either lightened a bit too much or over-used the highlight/shadows adjustment resulting in a lack of contrast on the main subject.				

# SCORE SHEET

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## Anything Goes


9		Gene Powell		Blue Springs Tree		
		Technique: 25	Impact: 27	Composition: 25	Total: 80	
		A very graphic image with colors that work well together. I like the use of the very low horizon and the strong black against the bright blue. Without seeing the original image I cannot say whether the textured filter applied is a plus. My preference is photos that look like photos.				
10		Robert Stermer		The Dancers Statue, Sheridan WY		
		Technique: 26	Impact: 26	Composition: 26	Total: 83	
		Great angle and composition. The clouds team up with the sculpture for a unified look. I do wish the sharpest point of focus is on the face including the eyes. It looks a little soft there.				
11		Roger Foley		THE WHOLE SCENE		
		Technique: 15	Impact: 20	Composition: 15	Total: 55	
		I am hard pressed to tell what part of this image is photographic. Since this is a photographic competition I am not sure this fits even in 'anything goes'?				
12		K F		Sailing on the St. Charles		
		Technique: 27	Impact: 29	Composition: 27	Total: 85	
		Good use of the posterization (or like) filter. The colors are very pleasing and the sailboats really make the scene something more. I bet this is a nice straight photograph too.				
13		Claudia Rae OBrien		Magic City		HM
		Technique: 29	Impact: 32	Composition: 29	Total: 91	
		Great capture of all the colors of the city at night and good job in making the image something more abstract. Good placement of the horizon and nice rich black.				
14		Leroy Simon		Santos Trail		
		Technique: 31	Impact: 27	Composition: 31	Total: 88	
		Good action shot! The placement of the bicyclist is good and provides a sense of scale. He is sharp and framed nicely by the trees.				
15		Leroy Simon		National Bison Range		
		Technique: 28	Impact: 28	Composition: 28	Total: 84	
		Very nice scene. The rich gold color is beautiful and you got lucky with the low lying fog in the valley.				
16		NORBERT A SACHS		Painters		First
		Technique: 32	Impact: 32	Composition: 32	Total: 95	
		This is a clever take on a scene that includes 'plein air' painters. If there was ever a perfect time to use a painterly filter it is with this scene. Because it is made to look like a painting the exaggerated colors work. Well done!				
17		NORBERT A SACHS		Blue Huts		
		Technique: 29	Impact: 30	Composition: 29	Total: 87	
		Another well-executed filter image. Great colors and mood!				

# SCORE SHEET

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18		Gene Powell		Shadows Of the Past	
		Technique: 25	Impact: 27	Composition: 25	Total: 81
		Beautiful scene, light and colors. The bottom half looks like a straight photo while the top half looks filtered. It looks to me like the clouds would have been interesting enough on their own. There are 2 red dots in the center of the image. Since we cannot tell what they are if part of the scene, I'd remove them.			