

Digital Results

Clinic: Rural Saskatchewan

| Title                       | Name           | PICTORAL    |     |     |     | TECHNICAL |     |     |     | INTERPRETATION |     |     |     | GRAND TOTAL /30 | AWARD | Comments   |  |
|-----------------------------|----------------|-------------|-----|-----|-----|-----------|-----|-----|-----|----------------|-----|-----|-----|-----------------|-------|--|--|
|                             |                | /10         | /10 | /10 | /30 | /10       | /10 | /10 | /30 | /10            | /10 | /10 | /30 |                 |       |  |  |
| <b>ALTERED REALITY</b>      |                | Entries: 1  |     |     |     |           |     |     |     |                |     |     |     |                 |       |  |  |
| Freedom                     | Ken Greenhorn  | 7           | 8   | 8   | 23  | 7         | 9   | 8   | 24  | 7              | 8   | 8   | 23  | 23.3            | PM    | nice contrast between the girl & clouds and field, she's placed well against the lighter clouds with the darker clouds off to the side, image is not too cluttered, rule of thirds works well  |  |
| <b>B&amp;W / MONOCHROME</b> |                | Entries: 7  |     |     |     |           |     |     |     |                |     |     |     |                 |       |  |  |
| Struggle Against Darkness   | Dave Gudjonson | 6           | 5   | 6.5 | 18  | 6         | 5   | 7   | 18  | 7              | 6   | 7   | 20  | 18.5            |       | nice how the fence line leads up to the bush, try to make the sky more dynamic to create a stronger sense of struggle, try to accentuate the part of the image that has the most interest  |  |
| Luck Is Running Out         | Ian Sutherland | 7           | 7   | 7   | 21  | 7         | 6   | 7   | 20  | 7              | 6   | 7.5 | 21  | 20.5            |       | black and white emphasizes emptiness; don't like the text; fix horizon, straighten the verticals   |  |
| One Of The Last             | Richard Kerbes | 7           | 6   | 7.5 | 21  | 6         | 8   | 7   | 21  | 7              | 6   | 7   | 20  | 20.5            |       | nice composition with the elevator off to the left, border patrol on the left side (pole should be removed), good balance between elevator and bush, implied triangle with road works well, needs a more dynamic sky   |  |
| Weathered And Worn          | Judy Salloum   | 7           | 7   | 7   | 21  | 7         | 6   | 7.5 | 21  | 7              | 6   | 7   | 20  | 20.5            |       | try and take all the distracting elements out and focus more on the barns, nice texture on the wood  |  |
| Put Out To Pasture          | Cathleen Mewis | 8           | 7   | 7.5 | 23  | 7         | 6   | 7.5 | 21  | 7              | 7   | 7   | 21  | 21.3            |       | good composition with elevator towering over tractor, taken from a nice angle, possibly a step to the left to get a little more separation between tractor and elevator, possibly consider a different angle to show something that hasn't been seen hundreds of times |  |
| Country Road                | Barry Singer   | 8           | 7   | 7.5 | 23  | 7         | 8   | 7.5 | 23  | 8              | 7   | 7.5 | 23  | 22.5            | HM    | reframe the image with less sky, nice composition making your eyes go up the road, good repetition of lines along the road   |  |
| Still Standing              | Jessica Dyok   | 8           | 8   | 7.5 | 24  | 8         | 9   | 8   | 25  | 8              | 8   | 7.5 | 24  | 24.0            | PM    | square crop is interesting and well done, judges can't agree on color vs b&w   |  |
| <b>TRADITIONAL</b>          |                | Entries: 56 |     |     |     |           |     |     |     |                |     |     |     |                 |       |  |  |
| Tower On The Plain          | Stacy Muller   | 4           | 5   | 6   | 15  | 5         | 5   | 6   | 16  | 4              | 5   | 5.5 | 15  | 15.2            |       | interesting sense of scale with the small sliver of land at the bottom, try capturing light on the guy wires   |  |
| Off The Grid                | Richard Kerbes | 5           | 5   | 7   | 17  | 5         | 6   | 6.5 | 18  | 4              | 5   | 6.5 | 16  | 16.7            |       | good concept, explore the textures of the panels more, unique rural SK subject   |  |
| Abandoned                   | Norman Buker   | 5           | 5   | 6   | 16  | 5         | 6   | 6   | 17  | 6              | 5   | 7   | 18  | 17.0            |       | great idea with these two subjects, lighting is extremely harsh on the truck, almost looks like the tank and truck are looking at each other and both are unhappy  |  |
| At Dusk                     | Rachel Cooper  | 7           | 5   | 6   | 18  | 8         | 4   | 6   | 18  | 6              | 5   | 6   | 17  | 17.7            |       | nice tones in the image (seems to be from the era of the tractor), sky needs a little more interest, perhaps choose a lower perspective to help remove background distractions (before the trees)  |  |
| Cowboy Country              | Eric Lawrenz   | 6           | 5   | 6.5 | 18  | 7         | 6   | 6   | 19  | 6              | 5   | 5.5 | 17  | 17.7            |       | nice leading line to the background, perhaps crop out some foreground, sky seems a bit too dark blue in the right corner   |  |
| Harvest Time                | Maurice Vold   | 5           | 6   | 7   | 18  | 5         | 5   | 6.5 | 17  | 6              | 7   | 7   | 20  | 18.2            |       | good position of the combine, foreground should be cropped out, looks like a drive-by shoot image  |  |
| Silver And Gold             | Howard Ruston  | 6           | 6   | 7   | 19  | 5         | 5   | 7   | 17  | 5              | 7   | 6.5 | 19  | 18.2            |       | reflection is the most interesting part, fence post is a distraction, perhaps tone it down so the background is not washed out   |  |
| Big Sky Afternoon           | Karen Ruston   | 7           | 6   | 6.5 | 20  | 6         | 5   | 6   | 17  | 6              | 6   | 6.5 | 19  | 18.3            |       | nice lines in the image, would be nice to see the cows heads, nice variety in the colour of cows, nice to have the fence included  |  |
| Almost Done                 | Ian Sutherland | 6           | 6   | 7   | 19  | 6         | 6   | 7.5 | 20  | 6              | 5   | 7   | 18  | 18.8            |       | swaths lead your eyes to the equipment, perhaps reframed to be a long panoramic, most of the colour in the image is in the equipment   |  |

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|-----------------------------|-------------------|---|---|-----|----|---|---|-----|----|---|---|-----|----|------|----|---|
| Country Calm                | Helen Brown       | 6 | 6 | 7   | 19 | 6 | 5 | 6   | 17 | 7 | 6 | 7.5 | 21 | 18.8 |    | skyline at the top does not belong (makes it feel crooked), not a very sharp image, lines help to frame the horses, good title, pleasing image  |
| Days Gone By                | Tracy Stupak      | 7 | 6 | 7   | 20 | 6 | 5 | 7   | 18 | 6 | 6 | 7   | 19 | 19.0 |    | good composition, front of vehicles typically have more of a story, pallets are a bit distracting, very interesting subject   |
| Finished Business           | Bruce Guenter     | 7 | 5 | 7.5 | 20 | 6 | 6 | 7.5 | 20 | 5 | 6 | 7   | 18 | 19.0 |    | nice perspective, perhaps crop the left side a little, not sure what the subject is - confusing title, perhaps a panoramic crop would focus more on the business part of the image                      |
| Under A Starry Night        | Jessica Dyok      | 7 | 5 | 7   | 19 | 6 | 5 | 7.5 | 19 | 6 | 6 | 7.5 | 20 | 19.0 |    | image is not sharp, perhaps correct the vertical lines  |
| Rolled And Ready            | Judy Salloum      | 6 | 6 | 7   | 19 | 7 | 6 | 7   | 20 | 6 | 5 | 7.5 | 19 | 19.2 |    | lots of repetition to add interest, would like to see what happens at the left end, little but washed out, grass in the front is interesting  |
| Tranquil                    | Karen Ruston      | 7 | 6 | 6.5 | 20 | 6 | 7 | 6.5 | 20 | 6 | 6 | 6.5 | 19 | 19.2 |    | play around with the perspective more - perhaps less sky and more shapes in the land  |
| Follow Me                   | Constance Gignac  | 6 | 6 | 8   | 20 | 6 | 5 | 8   | 19 | 6 | 6 | 7.5 | 20 | 19.5 |    | nice diagonal line between moon & elevator & tracks (all have whites in them), moon enhances the image, building is a bit bright compared to the rest of the image, nice clean simple image             |
| Oh Lonesome Me              | Jane Hiebert      | 6 | 7 | 7   | 20 | 6 | 6 | 6.5 | 19 | 6 | 8 | 7   | 21 | 19.8 |    | great textures in the image, top is a bit distracting from the main subject, title does not suit the nearness of the coyote to the buildings, good depth of field choice                                |
| Flower Power                | Rob Arthur        | 7 | 5 | 8   | 20 | 7 | 6 | 7.5 | 21 | 7 | 5 | 7.5 | 20 | 20.0 |    | very interesting subject, sky is over-processed (blues)   |
| Little House On The Prairie | Joyce Shewchuk    | 8 | 5 | 7   | 20 | 7 | 6 | 7   | 20 | 7 | 6 | 7   | 20 | 20.0 |    | good colour, interesting sky, would like to see more of the house, too much foreground  |
| Harvest Time                | Eric Lawrenz      | 6 | 7 | 8   | 21 | 7 | 6 | 7.5 | 21 | 7 | 6 | 7.5 | 21 | 20.7 |    | good lighting, crop out the house on the right side, beautiful typical SK image   |
| Sentinel Steeds             | Rob Arthur        | 7 | 7 | 7   | 21 | 6 | 8 | 6.5 | 21 | 7 | 7 | 7   | 21 | 20.8 |    | good depth of field to separate foreground and background, nice colours, fence is distracting   |
| Out to Pasture              | Gordon Sukut      | 7 | 6 | 7   | 20 | 8 | 7 | 7   | 22 | 7 | 7 | 7   | 21 | 21.0 |    | noses behind the post are an annoyance, good posing in the animals  |
| Burstall Bound              | Art Rachul        | 8 | 6 | 7.5 | 22 | 7 | 7 | 7.5 | 22 | 7 | 6 | 7.5 | 21 | 21.2 |    | image has a warm feeling to it, lots of lines keep you eyes flowing throughout the image  |
| Beauty and Black            | Dave Gudjonson    | 7 | 6 | 7.5 | 21 | 8 | 5 | 7   | 20 | 8 | 8 | 7.5 | 24 | 21.3 |    | image has a very purple tone, nice how road and fence run off in different directions, good leading lines, horse is in a good position  |
| My Good Side                | Jane Hiebert      | 7 | 8 | 7   | 22 | 5 | 7 | 7.5 | 20 | 7 | 8 | 8   | 23 | 21.5 |    | spend a little more time exploring the details in the house   |
| Waiting                     | Howard Ruston     | 8 | 7 | 7   | 22 | 7 | 8 | 6.5 | 22 | 7 | 7 | 7   | 21 | 21.5 |    | the grass is more in focus than the subject   |
| Non Linear Geometry         | Bruce Guenter     | 7 | 8 | 7.5 | 23 | 6 | 7 | 7.5 | 21 | 6 | 8 | 8   | 22 | 21.7 |    | great patterns that move in and out, get rid of the sky and background - does not add to the subject  |
| Breathless                  | Bruce Johnson     | 7 | 6 | 8   | 21 | 7 | 7 | 8   | 22 | 7 | 7 | 8.5 | 23 | 21.8 |    | building is taking away from the windmill, great title, perhaps a little more cropped off the left side   |
| Family Pets                 | Mary Lou Fletcher | 7 | 8 | 7.5 | 23 | 7 | 7 | 7   | 21 | 7 | 8 | 7   | 22 | 21.8 |    | interesting combination of subject matter for the clinic, musk ox enhance the image,  |
| Spring Spread               | Ron Cooley        | 7 | 7 | 8.5 | 23 | 5 | 8 | 8   | 21 | 6 | 8 | 8   | 22 | 21.8 |    | nice lines in the hills, dust adds to the mood, does the sprayer add to the image?  |
| Up, Down And Around         | Helen Brown       | 7 | 7 | 7.5 | 22 | 7 | 8 | 7.5 | 23 | 7 | 7 | 7.5 | 22 | 21.8 |    | interesting coulee in the middle and the lines draw you to there, nice to see some separation between coulee and background, nice fluidity and curves, perhaps remove the sky to emphasize the patterns |
| Dusty Farmer                | Cathy Baerg       | 8 | 7 | 7   | 22 | 7 | 7 | 7.5 | 22 | 8 | 8 | 7.5 | 24 | 22.3 | HM | nice square-on tight crop, nice that the background is only dust and no distractions, needs a crop going through the combine  |
| I Have Pumped My Last       | Larry Nagy        | 7 | 7 | 7.5 | 22 | 7 | 8 | 8   | 23 | 7 | 8 | 7.5 | 23 | 22.3 | HM | building helps put the windmill in context, shingles add interest, photographer chose an interesting vantage point  |

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|---|-------------------|---|---|-----|----|---|----|-----|----|---|----|-----|----|------|----|---|
| Over The Next Hill  | Larry Nagy        | 7 | 8 | 8.5 | 24 | 7 | 8  | 8   | 23 | 6 | 7  | 8   | 21 | 22.5 | HM | round bale helps to offset the shapes and lines, nice crispness to the image, how would it look with the bale tight in the corner   |
| Before Sundown  | Cathy Baerg       | 7 | 7 | 8   | 22 | 7 | 7  | 7.5 | 22 | 8 | 8  | 8.5 | 25 | 22.7 | HM | interesting point of view (coming directly at you), try a lower perspective, perhaps a square crop, good lighting   |
| Farmers Gold  | Char McGregor     | 8 | 7 | 7.5 | 23 | 8 | 7  | 8   | 23 | 8 | 7  | 8   | 23 | 22.8 | HM | great textures contrast (soft grain, harsh trees), perhaps choose a lower angle and cut more sky out - more interest in the foreground  |
| Ranch Country   | Barry Singer      | 7 | 8 | 8.5 | 24 | 8 | 8  | 8   | 24 | 6 | 7  | 8.5 | 22 | 23.0 | HM | nice lines, nice how the colour gradually changes as you move in, front gate is a bit overpowering for the image  |
| Another Year Gone   | Constance Gignac  | 8 | 7 | 8   | 23 | 7 | 8  | 8   | 23 | 8 | 7  | 8.5 | 24 | 23.2 | HM | nice repeating patterns in the bales, panoramic was a good choice, tree on the left border does not belong there, old truck with new bales give a bit of contrast   |
| Prairie Guardian  | Bruce Johnson     | 8 | 7 | 7.5 | 23 | 8 | 7  | 8   | 23 | 8 | 8  | 8   | 24 | 23.2 | HM | technically well done, nice composition with the pillars of light, clouds help to break up the lights and add interest  |
| A View of the Past  | Doris Santha      | 7 | 8 | 8   | 23 | 8 | 8  | 7.5 | 24 | 8 | 8  | 8.5 | 25 | 23.7 | HM | nice using one building to frame the other but show us more of what's inside the front building rather than just a silhouette, good time of day lighting  |
| Prairie Velvet  | Beverley Hamilton | 8 | 8 | 8   | 24 | 7 | 8  | 7.5 | 23 | 8 | 9  | 7.5 | 25 | 23.7 | HM | great textures, nice catch light in the eyes, good framing, try softening the background, very well done  |
| Feudal  | Lisa Rachul       | 7 | 8 | 8   | 23 | 8 | 8  | 8.5 | 25 | 8 | 9  | 8.5 | 26 | 24.3 | HM | playing with scale makes for an interesting image, nice refreshing way to see a granary, nice how the grass is not in focus, perhaps a square crop and cut out the bottom a bit                                       |
| Where The Deere And The Antelope Play                     | Art Rachul        | 9 | 8 | 7.5 | 25 | 8 | 9  | 8   | 25 | 8 | 8  | 7.5 | 24 | 24.3 | HM | interesting capture of the story of the relationship between wildlife and farming, nice to see very little sky as it was not part of the story  |
| Evening Harvest   | Rhea Preete       | 8 | 8 | 7.5 | 24 | 9 | 9  | 7.5 | 26 | 9 | 8  | 8   | 25 | 24.7 | HM | really strong in the story its telling, don't need to see what's going on below the horizon, enough left to your imagination  |
| Prairie's Aren't Flat, You Can See The Curve of The Earth | Gordon Sukut      | 7 | 9 | 8.5 | 25 | 8 | 9  | 8   | 25 | 8 | 8  | 8.5 | 25 | 24.7 | HM | lots of colours and textures going on, remove much of the foreground, curve adds a bit of interest with the high vantage point  |
| Don't Fence Me In   | Mary Lou Fletcher | 9 | 8 | 8   | 25 | 8 | 8  | 9   | 25 | 8 | 8  | 8.5 | 25 | 24.8 | HM | perfect moment capture, nice lighting, good depth of field, well put together and very well focused   |
| Mower For Sale, Used Very Little                          | Char McGregor     | 8 | 9 | 8.5 | 26 | 7 | 8  | 8.5 | 24 | 8 | 9  | 8.5 | 26 | 24.8 | HM | nice contrast between the equipment and building, crop format works well, grass and mower detail is nice and crisp, perfect time of day lighting, try B&W - colours are a little distracting                          |
| Discount Used Appliance Warehouse                         | Cathleen Mewis    | 8 | 8 | 9   | 25 | 7 | 9  | 8.5 | 25 | 8 | 9  | 8.5 | 26 | 25.0 | HM | nice colours and great lighting, offset angle is a good choice, interesting title, winter was a good choice to enhance the colours, nice to see some light coming through one of the windows, maybe try a square crop |
| Fieldstone At Dusk  | Ron Cooley        | 9 | 7 | 9   | 25 | 8 | 8  | 9   | 25 | 8 | 8  | 9   | 25 | 25.0 | HM | nice play on the two elements - stone and sun, lovely colours, too much sky perhaps, technically well handled with excellent lighting   |
| Spring  | Dale Boan         | 8 | 9 | 7.5 | 25 | 8 | 10 | 8   | 26 | 8 | 9  | 8   | 25 | 25.2 | HM | good symmetry, nice use of 3 & 2 & 1 or 3 & 3   |
| Yesterday Is Gone   | Helen Anderson    | 8 | 9 | 8.5 | 26 | 8 | 8  | 8.5 | 25 | 8 | 10 | 8   | 26 | 25.3 | HM | great story capture, elevator is nicely framed, crop out the right side tree, great lighting  |
| Moonlit Night Sky   | Ian Preston       | 8 | 9 | 8.5 | 26 | 8 | 9  | 8   | 25 | 9 | 9  | 9   | 27 | 25.8 | HM | really nice northern lights, tree on left side does not belong, nice crispness in the snow  |
| St Nicholas Kennell                                       | Dale Boan         | 8 | 9 | 9   | 26 | 8 | 8  | 9   | 25 | 9 | 9  | 9   | 27 | 26.0 | HM | nice how the church pops out from the rest of the image, bale does not belong in the image, perfect colours   |
| Morning Graze   | Lisa Rachul       | 8 | 9 | 9   | 26 | 8 | 9  | 9   | 26 | 8 | 10 | 8.5 | 27 | 26.2 | HM | great shot, beautiful, lots of great detail, great background with the fading cattle  |
| Darkness In The Forest                                    | Ken Greenhorn     | 8 | 8 | 8.5 | 25 | 9 | 10 | 9.5 | 29 | 8 | 9  | 9   | 26 | 26.3 | HM | good exaggerated vignette, good dark mood created, technically well done lighting and depth of field  |
| Autumn Sunrise On Saskatchewan Prairie                    | Cheryl Lalonde    | 9 | 9 | 9   | 27 | 9 | 10 | 9   | 28 | 8 | 9  | 9.5 | 27 | 27.2 | PM | panoramic good choice with nice sweeping lines, worthy of a large wall print, bottom row of trees are cropped nicely,   |