

### Digital Results

**Competition: Song Title**

Cat.		Title	Name	PICTORIAL				TECHNICAL				INTERPRETATION				GRAND TOTAL	AWARD	Comments
				/10	/10	/10	/30	/10	/10	/10	/30	/10	/10	/10	/30	/30		
Category 1		Entries: 17																
1	C1	Rocky Mountain High	Richard Kerbes	10	10	10	30	10	10	10	30	10	10	10	30	30.0	PM	I find this image very visually pleasing. I feel like I could walk – or maybe fly – right into it. There is an interesting foreground, middle and background, all elements that make a good story. I believe the maker has done an excellent job of color management. The depth of field is perfect in my opinion, and the scene is sharp from foreground to background. The clouds have provided a natural diffusion of the light softening the shadows reducing contrast. This image is for me a perfect illustration of Rocky Mountain High.
2	C1	Living On The Edge	Barry Singer	9	9	9	27	9	9	9	27	10	10	10	30	28.0	HM	Had good eye interest immediately with this song title. (Once I read it, I couldn't get the lyrics of my favorite rock band or all time out of my head.) I find the color palette with the warm foreground transitioning to the cool mountain in the background very visually pleasing. I want to go there. The structure is built around a power point within the frame. The depth of field is good, and it looks to like the image is sharp all the way into the distance. My only concern is that the line created where the water meets the shore is a little blurry.
3	C1	Into The Mystic	Brian Barnhill	9	9	9	27	8	8	8	24	10	10	10	30	27.0	HM	For me, this image evokes a sense of mystery. The "S" curve is a strong compositional element leading my eye into the distant fog. The guard rail repeats the pattern. Overall, the image is slightly underexposed creating a very low-key, moody scene. My suggestion is to do a bit of dodging on the trees to open up the shadows and reveal a little more detail and perhaps add a touch of contrast. I like this image a lot. To me it really illustrates the song title.
4	C1	Reflection	June McDonald	8	8	8	24	9	9	9	27	9	9	9	27	26.0	HM	For me, this is a compelling image. The center of interest is the reflection on the water and not the reflective surface itself. I am "on the fence" about the maker's decision to include only part of the actual subject. Including the entire dancer would have created lovely symmetry; on the other hand, showing the viewer only the reflection would have allowed for a cleaner composition. This of course is an artistic choice. The maker has done a good job of controlling the light. The reflection itself is clear and distraction free. I like this image.
5	C1	Bluebird	Maurice Roberge	8	8	8	24	8	8	8	24	9	9	9	27	25.0	HM	To me this is a nice catch of the subject with a cricket. The background is free of distraction, and the yellow green color works well with the vibrant blue. The maker has captured the catch light in the bird's eye so it looks very lifelike. The crop allows room in front of the subject perhaps suggesting it is about to fly off. I feel the Bluebird is a bit oversaturated. Try using the color mixer sliders in Lightroom to desaturate blue and then tweak the luminance to see if you can produce a more realistic tone. This is a bird in flight.
6	C1	Tiny Dancer	Howard Ruston	7	7	7	21	8	8	8	24	9	9	9	27	24.0	HM	I smiled when I opened this image because I love the song and have always aspired to find a photo to illustrate it. I feel the dancer's pose is dynamic. I wish the subject had her head turned slightly toward the camera so that I could see her eye. This would help convey an emotion and let me make a connection with subject. To me the background is distracting. While it provides context, the texture competes for attention with subject. I would suggest selecting the background and reducing clarity or possibly adding some blur to the background to make the subject stand out more.
7	C1	Black Magic Woman	Ken Greenhorn	8	8	8	24	6	6	6	18	9	9	9	27	23.0	HM	This was a difficult lighting situation, and to me has produced a dramatic result. The large area that looks to me to be a desk chair does not, in my opinion, help support the message, but I do see why it was needed to deal with lighting issues. The image is creative. I feel there is a loss of detail on the face, especially around the eyes, both of which are important in communicating the mood of the image. This image definitely fits with the song title.
8	C1	When You Wish Upon A Star	Cheryl Lalonde	8	8	8	24	7	7	7	21	8	8	8	24	23.0	HM	This type of image is a real photographic challenge. The maker has included a strong foreground element which is essential in photographs of the night sky. The Milky Way and the nebula are captured almost in their entirety. The vertical orientation emphasizes the great height of the Milky Way. The immediate foreground is very much lost in shadow. The choice of shutter speed was appropriate as the stars are rendered as points of light. I would suggest experimenting with the white balance, perhaps increasing magenta a bit to give the stars a more vibrant appearance.
9	C1	Another One Bites The Dust	Rob Arthur	7	7	7	21	6	6	6	18	9	9	9	27	22.0	HM	In my opinion the background makes a strong statement about the song. The crop is very tight and I think it constrains the action. A little more room to move within the frame would feel more comfortable to me. I think the choice of aperture was correct. The ride and the horse's torso look fairly sharp to me all though there is falloff at the feet and the head of the horse. I sense that this is a rather severe crop which tends to make the image softer. Also, I feel the image is somewhat overprocessed. The image has a good story and it always is a challenge.
10	C1	Fly Like A Bird	Joyce Shewchuk	7	7	7	21	6	6	6	18	9	9	9	27	22.0	HM	Sliding in the background tends to draw my eye away from the center of interest. The viewer's eye will always go to the brightest part of the image. Try watching your feeders in the early morning or late afternoon to capture images that are less contrasty. This image appears to have a shallow depth of field. The head, body and feet of the bird are in focus. The background is out of focus.
11	C1	Hold On Tight. Elo 1981	Dave Gudjonsson	7	7	7	21	6	6	6	18	9	9	9	27	22.0	HM	In the background the head of the horse and rider give me a sense of tension which adds interest to the image. I think the portrait orientation vertically works well. The original part of the image is the horse trailer in the upper right which draws my eye away from the center of interest. It looks to me as if the focus point was the chest area of the horse and the aperture was fairly wide. This puts the barrel, the horse's torso and feet in focus. As the rider leans back his body is on a different plane, thus the shallow depth of field. The maker of this image made a clever choice to make the image predominantly a man and a white with only the detail of the horse in the center. This is a good choice.
12	C1	Little Bit Of Red	Jane Hiebert	7	7	7	21	6	6	6	18	9	9	9	27	22.0	HM	The maker of this image made a clever choice to make the image predominantly a man and a white with only the detail of the horse in the center. This is a good choice. The image is a little bit of red. The horizon is properly placed near the upper third making the beach and the chairs the center of interest. I feel there is a lot of competing textures in this image. The beach chairs are in focus, but the foreground is thrown out of focus. Foreground focus is important in order to add depth and to make the image more interesting.
13	C1	Sand In My Boots	Melissa McElwee	7	7	7	21	7	7	7	21	8	8	8	24	22.0	HM	This image appears to have been captured outdoors in natural light. This has created some shadow beneath one foot. In a situation like this a camera would be helpful, or if one is not available, the maker might have been able to position his or her body to shade the subject. The perspective is interesting to me as it creates both soft diagonal and strong vertical lines. The crop is a bit tight, especially at the top, and the dark vignette seems a bit too strong. The shallow depth of field causes the focus to drop off as my eye moves from the feet to the torso.
14	C1	The Good The Bad And The Ugly	Mary Lou Fletcher	7	7	7	21	8	8	8	24	7	7	7	21	22.0	HM	I believe this is one of the Horrids. It is a good capture with a sharp eye that includes the catch light. The bird's body and the plankton form strong diagonal lines, both of which add strength and tension to the image. The background is free of distraction. The crop is very tight at both the top and the bottom and I feel the subject needs a little more breathing room. The detail on the bird's head and beak reveal detail in the feathers. A little bit of dodging on the dark part of the torso and tail might open up the image.
15	C1	In The Good Old Summer Time	Emily Schindel	6	6	6	18	7	7	7	21	8	8	8	24	21.0		For me, this image is an example of a split center of interest. Due to the way the golfers are spread out, I am unclear about where the maker's intent for my eye to come to rest. The large tree which is nearly centered seems to divide the image in half. In my opinion, the "real" picture is the right half of the image. I do not think the two figures on the left do not add interest to the story. One suggestion for next time the maker is photographing golfers is to go in tighter and wait for action or for someone to have a head up so I can see the ball.
16	C1	OH Lord What a Moring	Gordon Sukut	7	7	7	21	7	7	7	21	7	7	7	21	21.0		To me, this is a very minimalist image, sparse and uncluttered. The shoreline is rendered in silhouette. The color palette is almost monochromatic. The horizontal lines create a peaceful feeling for me. This type of capture is very challenging as it is impossible not to blow out the highlights when the sun is rising. In this case, the blown to white is reflected in the water and since it is the largest brightest spot it draws my eye to it somewhat minimizing enjoyment of the scene. Sometimes it is best to get to the location during the
17	C1	Life Is A Highway	Jane Maryniak	5	5	5	15	7	7	7	21	7	7	7	21	19.0		Good job finding that interesting "S" curve – appearing out of our minds and howlhere! The curve leads my eye away into the distance; however, once there I find nothing of which to come to rest. The blue car tender takes up a good bit of real estate in the frame, but is not, in my opinion, really part of the story as the maker has framed it up. I would like to see the whole car –maybe from the rear – positioned on the road in the foreground moving into the scene. I think this would make a much more interesting story.