

1 Dark Reflections G

Moody, strikingly composed, the silhouetted foreground trees set off the misty background ones and their reflections. One judge suggests that it might have greater impact if cropped to the left of the tree on right thus giving an element of three trees. A well-realized vision.

2 Blowin' in the Wind E

This appropriately titled B&W dunescape has tremendous impact. The stark tree and its shadow contrast well with what appears to be blowing sand in the right foreground. The composition is effective, though we would like to see a bit more sky above the tree. Otherwise well seen and well captured.

3 At Rest NW

This challenging photo appears to be images of the past and present competing with each other, the silhouetted old-time sailing craft contrasting starkly with the hazy image of the cruise ship, with dark clouds overhanging the scene. If this was the intent, the "past" image on the left is undercut by the modern ship looming behind the sailboat. While the maker may have intended the radical stylistic difference, the two sections of the image would work better together if the left side were not quite so dark and more detail was visible in the boats and dock. As the center of interest is the cruise ship and the way the cloud almost seems to envelope it, much of the left is unnecessary and could benefit from a crop just to the right of the first mast. The specular highlights in the lower left corner are distracting.

4 Afternoon Snack C

A well-exposed and composed macro of a bee, apparently feasting on a blob of honey, though what the honey is doing on what appears to be a hole in a wall is puzzling. The bee is sharp throughout, however the bright white distracts from the subject and might be toned down. The image might be improved by showing the entire shadow of the wing cut off on the left edge.

5 Perspective E

We love a good mystery and that's what this image is for us. Colors are nicely done. Elegant in form, sharp throughout, this image challenges the viewer to figure out what this is and how it was done. We only wish for more room left and bottom so the subject is not crowding the edges quite so much. Very imaginative and well executed.

6 Reflection NW

A well-composed peaceful sunset image. The sky is well exposed, but the entire bottom half of the image is too dark, setting up too sharp a contrast with the sky. The viewer strains to see more

detail and texture in the trees and town buildings, and in the dark water on the far side of the pond.

7 Fall in the Smokies G

A lovely composition. The water flow is handled nicely, though the shutter speed might perhaps have been a little faster to capture more realistic water flow but without freezing it. It is not oversaturated although it seems a bit crunchy. It's not clear where the viewer's eye should rest; it seems to land on the bright leaves in the lower center, where there's really little to see. The lack of an obvious center of interest is not always critical in a landscape, where the scene as a whole may be sufficiently compelling.

8 Heavens C

This is a workmanlike capture of some elegant Baroque architectural painting. If the maker added some contrast and darkened the exposure a bit, it would have a better impact. But as life member Dave Higgins used to tell us, when you photograph someone else's artwork, you must bring something of yourself to it or all you have is documentation. This image is well-executed documentation. There's plenty of value in that, but such images will generally lack the creativity and originality necessary for a Good classification.

9 Max Attack C

Well-framed and well-captured, which is doubtless difficult to do when panning a fast-moving vehicle. It might benefit from a tighter crop, especially from the bottom to the green line. But it lacks drama; ultimately it is a documentary photo of a racing car that does not really convey a sense of speed and says nothing about the event or the presence of other cars.

10 Frosty Morning C

Maker achieved the goal of capturing a frosty morning. The image could benefit from a crop of the bottom where it is out of focus and further blurring the top portion of the image behind the flower. The composition is static; the frosty surfaces are interesting but not enough to elevate the image above the ordinary.

11 Pemaquid Surprised G

This image has a real presence, a thoroughly elegant B&W with nice tones, sharp throughout with enough detail in the snow. Although it's a lighthouse picture, it's about the house, not the lighthouse. Gray tones are subtle and gentle, enhanced by the backlighting. It might benefit from a longer shutter speed to further blur the clouds, which detract from the calmness of the overall scene. Also there should be more space under the rock. Maker is cautioned about the use of a non-white border, but this image argues for permitting gray as well, as white would be intrusive.

12 Thirsty Duck NW

Well captured but an ordinary bird picture. The eye appears to be sharp, which is nice. The image could benefit several ways: some noise reduction, border patrol, removal of tiny white spots and not cutting off the ducks tail. There is no reflection of the duck so cropping up would help also.

13 Liana C

This is certainly impactful, given the dancer's striking pose and the dramatic sweep of the fabric above her. Technically an excellent capture, but the lighting on the dancer is harsh, with blown out highlights in the skin tones. The eye is immediately drawn to her brightly lit planted foot, thigh and hand. Because of the image's perspective, these appear outsized relative to the rest of her body and tend to dominate the image. She looks up and away from the viewer, and there is a cold, formal atmosphere about the image that holds the viewer at a distance.

14 Ocean Gateway NW

The image successfully conveys the peaceful atmosphere around the Gateway and pilings as the sun fades. The sky and the color in the water are very nice. Almost everything in the image is in dark silhouette; a suggestion of detail throughout the dark areas would be a big improvement. The maker might consider whether so much sky is necessary. The glyph or whatever it is in the lower right and its surrounding black patch should be removed. Makers are cautioned that watermarks, signatures and other identifying marks are not permitted in competition images.

15 Inhospitable NW/G

The G side of this split rating recognizes the image's creative interpretation of a barren landscape. High contrast and sharpening emphasize the almost surreal hostility of the locale to living things. Not intended as a realistic presentation, this is an image not taken but creatively made. The circular format was controversial. One judge felt it suggests something seen through a telescope. The other felt that the image looks more like an ink drawing than a photograph, and if that is what the maker intended, then the round crop detracts unacceptably from what could have been a nice treatment.

16 Hanging On to Fall NW

This typical fall scene shows a burst of fall color amidst plain tree trunks. The red leaves appear oversaturated, and there is too much blue in the image, particularly in the trees. The composition is not effective; most of the image area is taken up with tree trunks of similar value, and the viewer's eye is drawn to the bright distractions at their base.

17 Moment to Cherish C

This shows a nice interaction between the child and adult; the affection between the two is clear. The square format works well, as does the appropriately blurred background. The skin tones look okay except that the man's hands look darker than they should. The tree behind them might be

darkened a little. Finally, eyes are important in portraiture, and his are almost closed while hers are either closed or obstructed.

18 Fish C / G

A challenging image. Maine seashore pictures rarely confront the viewer so directly with the death of its creatures, but this image's impact arises from exactly that. The composition is important here, featuring the diagonal line of the fish across the square. Combined with the rock at bottom center and the circular shape in the rock at top center, they also form a diamond shape, filled by the seaweed infiltrating from the fish on the right. Textures in all elements are fully realized. This is a striking image, very different from the great run of shoreline photography. One judge, however, found the maker's intent inscrutable, and the image technically well executed but unattractive.

19 Cornered in Acadia G

Maine shore landscapes are rarely captured as 4x6 portraits, so the format here is unusual in itself, but it is the soft colors of the rocks that are captivating here, along with the gentle glow of the sky. The shutter speed is just right to suggest flowing water without freezing it or over-blurring it. Details are sharp throughout, and yet the image conveys a peaceful softness. Maker might consider a square crop, removing the top part of the image. Very well done.

20 King of the Road G

Nice street scene and a fun image; we like the serious look on the rider's face. This black and white is nicely done, sharp throughout and well composed, with white whites and black blacks. It's too bad the maker could not have captured the scooter man between the signs a bit further back so as not to have him almost out of the image, though would not want him blocking the signs behind him.

21 Porch in Baie Saint Paul NW

The color palette here is pleasing; the red accent in the flowers works well with the overall blue and white. Generally well composed but would be better if the porch roof at upper right was not cut off and crowding the edge, and perhaps even cropping the bottom to remove the dark area. Odd blotches and streaks in the sky suggest items that were inexpertly cloned out, but should be cured whatever their cause.

22 Late Fall Sunrise NW

The overall tone is too blue - the image would benefit from warming up, and reducing the intense blue in the sky. The composition is pleasing but a little puzzling too. The eye is drawn first to the bright but inconsequential birch trees in the center; the leading line of the path fizzles out. The maker might consider more carefully exactly what this image is about, and where the viewer's eye should go.

23 Good Taste G

A visually striking image, reds and blues in sharp contrast with each other, with accents of white and silver. The contrasting colors work nicely together invoking the colorful hues of a Mexican restaurant. The symmetry of the van components is challenged by the lettering. The image's slight counterclockwise tilt should be corrected.

24 Heaven's Mailbox G

The maker challenges the viewer to find meaning in the juxtaposition of the huge cross and the derelict mailbox. Is there a story here? The viewer can undoubtedly find one. It leaves us with some disquiet - what has happened to the owner of the mailbox? Is the very large cross a symbol that we should pay heed to? The square format and slightly warm tone to this B&W work well. The textured overlay is appropriately subtle but its suggestion of a scratched plaster wall is somewhat puzzling – perhaps another choice would have worked better.

25 Petrified Forest National Park NW

A lovely scene. The layers of color in the rocks provide ample visual interest, and are likely what drew the maker's attention. But the image has too much contrast and saturation, and overall it seems to suffer from too much blue. The large blocked-out areas cry out for some detail, and the highlights are very hot as well. A more natural approach would be more effective. There are also dust spots in the sky that should be removed.

26 Dawn's Early Light NW

This, on the other hand, is a potentially fine image but it needs more contrast to bring out the inherent drama in both the foreground rocks and the mountains in the background. The maker might also consider whether attempting to include such a wide sweep of mountains forces the inclusion of too much relatively unattractive foreground; a tighter crop might create a more coherent composition, or even permit discovery of more than one image here, with discrete points of visual interest.

27 Foggy Afternoon G

Excellent capture of a foggy day on the water, using only a very narrow range of gray tones. The pier, the area of highest contrast, brings the viewer's eye back to the center of this balanced composition after exploring the delicate tree branches and rocks. The maker might consider whether just a little more contrast would be more effective. The image conveys a strong sense of place and peace. Note that the white stroke is missing on the right hand side.

28 Let's See What You Got! C

A tightly-cropped shot of arguing bears – or are they just gossiping? The viewer can decide, but there's a drama, a story here. Either way, their warm ivory fur is sharp throughout, contrasting well with the cool, blurred snowy background. The high-contrast blacks hold the eye in the

center of the image. The exposure on the polar bears is nice - sometimes a maker will try to make the bears more white than they are. There is nice interaction between them but we would like to have more room below its paw for the bear on the right and above the head of the bear on the left.

29 Granma C

A nice capture of an old woman sitting on a curb. There's a clever visual pun here but this is otherwise a fairly ordinary, static photo. The woman's eyes are not engaging with the photographer/viewer, but looking off to her right. The exposure is well done. Aiming lower would include less wall above and avoid cutting off her toes.