

#	Print Competition, 3/30/2026 Ella & Knapp Hudson, judges	Cat	Comments
1	Dick Sawyer <i>Buddhist Temple – Singapore</i>	NW	Interesting scene in an Asian temple. Good composition. Architecturally, the verticals are handled well. The choice of luster paper suits the image, as color dominates. This lighting situation is challenging: high dynamic range, highly reflective surfaces, and mixed color lighting. This is where the problems lie. Highlights on the Buddha are gone as well as on the lamps. The reds overall are blown out, possibly over saturated and overexposed, making them beyond the printer's and paper's capability to reproduce. Everything appears lacking in detail.
2	Malorie Traiser	NW	A vibrant, intriguing scene with a great composition. The night setting intensifies the colors, which are accentuated by the gloss paper. While the image is visually striking, it suffers from overexposure, resulting in blown-out highlights and loss of detail in saturated colors. This challenging lighting situation requires careful attention to the camera's color histogram. Spikes at both ends indicate the scene exceeds the sensor's range. Most cameras have a bracketing mode, providing 3-5 exposures by varying shutter speed. Multiple exposures blended in post-processing can resolve this issue. What camera did you use?
3	Dave Therrien	E	Multiple exposure with great diagonal lines creating energy. These analogous colors are thought to be calming, tranquil and relaxing but not in this picture. The diagonals rule here with a lot of movement! The image has two beats: the bottom two-thirds moving upward, contrasting with the calm upper third. A spectral highlight reinforces the small diagonals. Upside down, the picture becomes a chaotic grid of lines and diagonals, losing its sense of place. Printed on smooth luster, the colors are beautifully rendered. Visually interesting abstract.

4	Greg Roscoe	E	<p>This is a beautifully printed image on smooth matte paper that holds the color well. There's a pleasing contrast between the bright white edge and the image, like having a mat. The image focuses on shapes, colors, and objects without a reference to time. Complementary red and green colors are balanced by the dominant yellow. The shape, texture, and color draw the rope forward, while the red recedes. The matte paper adds a pleasing softness. The shadows inside the speaker horn and other dark areas have detail. The green serves as a nice base for the objects. The various textures are well handled, with pleasing grain in the shadows. Well done!</p>
5	David Gaines	E	<p>A finely textured luster paper enhances this image and the print's size adds to its impact. The image has two beats. The skull's visually forward movement is the first beat, with the second being the intriguing background with its surprising number of colors. The skull's exposure is well-handled, with excellent detail. The sheen of the bone is enhanced by the luster paper, and the yellow tones add interest and prevent the skull from appearing a mass of white. The skull is well-lit from the upper left, and its placement on the background creates the appearance of eyes looking out at the viewer. David, we'd like to know what part you saw the dark area in the upper left to play in the composition. We'd suggest lightening this dark area slightly to bring out possible texture or gradients. We enjoyed looking at this image. What is that background?</p>
6	Steve Fielding <i>Common Loon</i>	E	<p>Calming, beautiful fledgling loon dining. Pleasing blue gradients in the water. Interesting reflections emphasize the movement of the loon. The bird's colors are natural. The finely textured luster paper with soft gloss enhances the image. We disagreed on the stroke size. Steve, you handled this image nicely.</p>

7	Susan Pierter <i>Razorbill's Yellow Gape</i>	G	A portrait of a bird in profile. Colors are good. However, there is a slight blue cast to this image. Background is out of focus, framing the bird well. Bright sunlight causes the white feathers to appear overexposed and lacking detail in some areas. This could be due to the original image file being over exposed, losing the detail during post-processing or the paper's tonal range being less than the image's. The range that the paper can handle is different for different papers. We looked at other photos of razorbills and the head is typically black, no detail. The black on the bill shows nice gradients. The reddish-brown eye is appropriate. Maybe some very slight lightening of the shadows in the eye would help add emphasis. Nicely done.
8	Dennis Landis	C	A panorama is appropriate for the scene. Nicely bookended with the trees. Gorgeous colors. There is sea smoke visible in front of the fog bank on the horizon. There are no visible halos. The paper is a soft luster with a very high ink gloss which is possibly provided by the gloss overcoat used. However, the brightest area of the print is white with no ink coverage. This very bright area draws the eye and detracts from the rest of the image. You could clone in some of the surrounding clouds into this bright area which would provide some color and texture in area while still leaving it bright. Or, end the pano just to the right of the sun's position. This would get you the nice color to the right of the sun without the blank space. An aside: There is a darker rectangle outside the bounds of the image that looks like a image is printed on the reverse of this sheet and shows through slightly.
9	Peter Flanagan	E	Adult loon gliding by the photographer. The bird is framed well against the water. Beautiful color gradients enhance the image. The turbulence picks up the sky's color, contrasting nicely with the greens and yellows. The darker teal at the bottom anchors the photo. Colors and exposure are well handled. Sharpness is appropriate for normal print viewing distance. A successful day on the water.

10	Patrick Civiello <i>Guardians</i>	G	One of two matte prints tonight. Matte suits this scene, maintaining softness. Sharpness fades into the distance, creating depth. The mist lowers contrast. The foreground trees' darkness works well for this composition. However, we thought they are slightly too dark and would benefit from lightening their shadows selectively inside a mask. If printing for yourself, enable black point compensation. Investigate how different printer rendering intents affect the image. Ensure the paper's ICC profile is correct if using a third party paper. Matte papers will not print as dark a tone as gloss or luster and it is easy to lose detail in the darker area of a matte print. Overall, we enjoyed the softness of this scene.
11	Mark Ettinger	G	Two majestic birds caught in an interesting pose, possibly discussing egg care or nest construction. The exposure is well-handled, and the feathers are detailed. The luster paper is appropriate. The image could be improved by removing the blue color cast and having fewer heavy blacks. The dark shadows and texture in the lower nest detract from the birds. We think a crop from the bottom would be better. Eagles have messy nests, we don't need to see the entire nest. The blue color cast mutes other colors and reduces contrast, for example, in the lichen and pine needles. The birds' white heads look gray, and the richness of the brown feathers are muted. This image has potential for being a great print. Thanks, Mark.

12	Pam Davis	G	<p>A nude in the environment is a classic photography subject. The model's pose echos the background rocks connecting her to the scene. The diagonal of the large lower rock adds energy. Complementary colors, yellow and blue, are pleasing. The print is well-made, and the luster paper enhances the subject and colors. The paper's lower gloss surface develops nice ink gloss, and its warm, natural shade complements the image. The depth of field for the foreground and background is pleasing. The blue cast from an overcast day adds to the quietness, but the subject's skin could be warmed slightly to separate her better and move her forward visually. A slight movement on the white balance blue/yellow temp slider with a mask on the model would suffice. You could explore slightly more tonal contrast on the largest rock being careful not to overwhelm the model by adding too much contrast. We think some small changes would elevate the appearance of this image. Thanks for including it tonight Pam.</p>
13	Geary Ritter <i>Dirty Rotten Vipers</i>	E	<p>The Dirty Rotten Vipers, playing in front of Rouses Market on Royal St in NO, are the focal point of the image. Street scenes in New Orleans are always lively and you have captured a great moment. The woman dancing out of the frame reinforces the vibe and contrasts with the far-right man on his cellphone. Her energy makes the picture! The musicians' scruffiness and energy provide a counter point to the tourists leaning against the wall. The primary players are physically separated. Printing on luster paper suits the subject well. If you wanted to have better defined details, make sure the image file has been sharpened for printing. This kind of sharpening is done to counteract the paper's softening effect. The image may look over-sharpened on the screen but will look better in the print. The visual depth could be slightly improved with contrast and lightening of the band and the dancer and some slight warming to bring them forward in the image. These would be very delicate moves. We hope you share more images from your trip.</p>

<p>14</p>	<p>Larry Ricci <i>First Light Perch – Jekyll Island</i></p>	<p>C</p>	<p>The image itself is good and suitable for the subject. Beautiful scene with a dead tree and live bird silhouetted against the sunrise. This image has multiple beats which means you have several things to look at. A viewer will linger longer on a scene with multiple beats because there is more to offer than just the vibrant colors of a sunrise. Good handling of the silhouette, good placement of the sun behind the tree, and there's a bird! And there are no halos which are easy to create in a high contrast scene. As to the printing the use of luster paper is appropriate. Had this been gloss the colors may have been garish.</p> <p><i>However</i>, there's an issue with the printing. There's a light, off-color vertical stripe near the left edge, and a less pronounced one about an inch from the right side. There is a 1/4 inch wide band on the right edge. The highlights on the water have the same colors as the stripe and appear to be lowered into the gray zone. If this is an inkjet print, the printer may have a nozzle beginning to clog. The competent category was given due to printing issues.</p>
<p>15</p>	<p>Johnny Loftus</p>	<p>G</p>	<p>Documentary photography; Architectural shot in a quiet residential/light industrial area during late afternoon. The foreground is in shadow, while the upper part of the telephone pole and some buildings have golden light. This snapshot in time captures a cityscape that often falls to new construction. Printed on luster paper, the image has a nicely handled sky and good exposure. Consider adding a very large, fully feathered, oblong radial gradient mask over the foreground buildings. Brighten the midtones slightly inside the mask and use the temperature slider to add a slight amount of yellow and clarity. These changes will make the buildings less blue than the background, adding separation without making them warm. The degree of these changes should be unnoticeable to viewers unless they were looking at the before version of the print. We enjoyed looking at this image. An aside: The print has a gloss overcoat that's off-center.</p>