



**01 - Abandoned and Forgotten.jpg**

*Carol Silveira*

The monochromatic palette of this image enhances the dual feeling of beauty and abandonment. The high lights and shadows reveal details of the multiple textures, and the composition is very well balance. My only recommendation for improvement is to try a slightly different angle, lens, or digital editing to correct the perspective on the left side of the window.

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**02 - Baby Girl.jpg**

*Bill Brown*

The selective focus, the frontal light, and the expression of the subject depict a very specific moment. This image tells much more than what it shows. We recognize the instrument and feel the music. In addition, the writing of the tattoo plays a humorous ambiguity between it and the image of the robust character, which add even more to the story.

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**03 - Chrysaora.jpg**

*Jerry Loomis*

For an image to stand out, it needs to depict something, even the most common thing, in a way that makes it different and special. It may be a moment, the light, the perspective, etc. The image of this chrysaora is interesting. However, it would be interesting to experiment more with different focal distances and points of view to look for alternatives compositions that will make it stand out.

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#### **04 - Designed by Nature.jpg**

*Karen Schofield*

This image is so close to a perfect symmetry, that it would benefit from the photographer's decision to center it squarely or, on the contrary, break the symmetry and play with angles and points of view. The textures depicted are very interesting---it would be worth it to try to focus more on the texture contrasts by getting closer to play with them and the abstract shapes.

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#### **05 - First Catch.jpeg**

*Julie Chen*

The composition is very balanced and the sharp focus and light on the entire subject attract the viewer's attention in an effective way. However, there is no natural transition from sharp focus to the blurry background, which makes it feel manipulated.

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#### **06 - Garrapata Evening.jpg**

*Patricia McKean*

This image is both peaceful and stormy. The contrast between the horizontal landscape and the close-to-vertical blurry lines of the water in the foreground create an interesting tension, just as the contrast between the definition of the rocks versus de water in motion. The time of the day is revealed not only by the sunset or sunrise, but also through the orange light that hits the left edge of the closest rock. I would have liked to see the same image taken a few minutes or even seconds earlier (assuming it's a sunset) to try to replicate that glow on the other rocks not covered by water. It would also be interesting to see if the photographer could get more detail on the static rocks by working on it in the physical or digital darkroom. The golden section proportions in the composition make each element play well with the rest. \*\*\*\*



### 07 - Great Horned Owl.jpg

*John Drum*

The proportions are very well balanced in this photograph. The branches on the upper left help framing and balancing the whole. The sharp focus on the owl's eyes, as well as the body texture definitely grab the attention. However, because of the soft light without shadows, the shot would probably benefit from a more open diaphragm in order to make the focus more selective and blur the background further.

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### 08 - Green Door-6550.jpg

*Joni Zabala*

In order for a photo to stand out when the topic has been extensively explored by other photographers, it needs to bring something new---an unusual perspective, a disruptive element, etc. In this case, the exact time of day is what makes this photo different than other door images. The plants have shadows, but not the mailbox, the lamp or the left window hardware; so the soft textures on the door tell a story of abandonment, while the plants and green paint on the door and trim tell a different story. There is an whitish object that made its way into the photogram on the lower left, near the plant that's very distracting---closing in very little would have taken care of the problem. \*\*\*



### 09 - Indian Hawthorn.jpg

*Denice Loria Woyski*

Nice, neat, and balanced. Definitely it was a good decision to take it in black and white. A nice record of the intricacies in a leaf.

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## 10 - Merced River Gorge.jpg

*Patricia McKean*

Photographing fog is tricky. In this case, a selective focus could have been used to contrast the tree in the foreground while leaving the rest blurred in the fog. The composition could improve by making sure the trees are not cropped at the top right. The photographer could try to find a different angle to take advantage of light than we can perceive coming from the top outside of the photograph (fog works as dry ice, and taken from the right angle, it can allow us to capture literally every beam of light that crosses it).

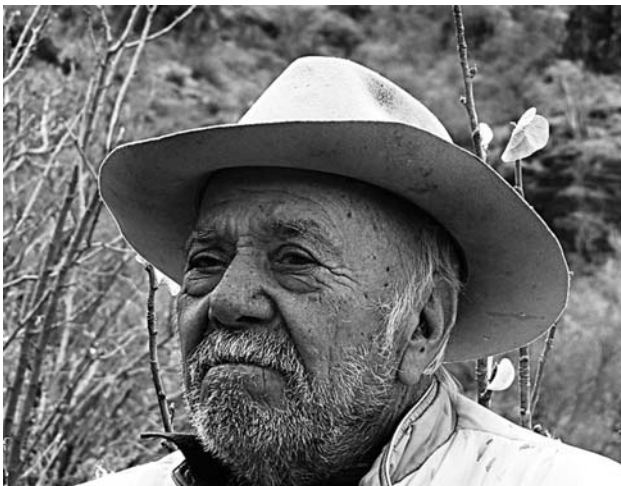
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## 11 - Monterey Fish Company Reflections.jpg

*Chris Johnson*

One of the best characteristics of this shot is that it fools the viewer at first sight, making the building look like a dock, only to realize that the only water in the image is a puddle that reflects the building even more sharply than the real image above. The time of day and clear sky contribute to the effect by giving an almost glowing quality to everything. The low sunlight reveals more than what we can see through the low shadows projected on the building, and even the sign on the building contributes to the deception. The low placement of the camera was the right decision for this shot. \*\*\*\*\*



## 12 - Mule Driver.JPG

*Jerry Loomis*

In order to bring out the character, a good portrait requires a connection between photographer and who is being photographed. I can see that connection in this image, through the subject facial expression, and the decision of taking it in black and white makes the expression even more pure. The one thing I feel it's missing is the expression coming from the eyes, which could have been achieved by finding the adequate angle for either the person photographed or the camera.

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### 13 - Osprey - *Pandion haliaetus*.jpg

*Dennis Giuffre*

To say it in the words of Cartier Bresson, this image captures the decisive moment for sure. I particularly am drawn by the light on the fish that follows a virtual line coming from the osprey shoulder.

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### 14 - Pacific Grove Shoreline.jpg

*Frank Penner*

In order for a photo to stand out when the topic has been extensively explored by other photographers, it needs to bring something new---an unusual perspective, a disruptive element, etc. This shoreline image feels undecided. We have a beautiful scene, where we can perceive an upcoming change of weather. In order to communicate the feeling of the moment, it would be a good idea for the photographer to decide whether he or she wants to show more the lack of contrast of the light through a long exposure---thus offering a textured quality to the water---or have the motion of the water stop. Given the light quality of the scene, the former would probably be more viable, allowing also to expand the depth of field. This type of light is also problematic because it's difficult to get detail from the objects, which is the case of the trees here. A helpful solution would have been to lower the camera so that the canopies of each tree separate from each other, and the evergreen farthest from the camera would have its canopy above the land line in the distance. The composition would be more balanced and the lack of contrast would be compensated by the clear-cut silhouettes of the trees.

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### 15 - Pebbles Bouncing in the Surf.jpg

*Chris Johnson*

The value of abstraction in photography resides in the ability to bring shapes to the attention of the viewer that are reminiscent both of the object from where they emerge, as well as a new referent that arises from the photographer's observation. This image is almost abstract, but stays shy from committing fully to abstraction. I recommend exploring more compositional options and camera placements. The selective focus is a good decision in this case.

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### 16 - Remember When.jpg

*Frank Penner*

In order for a photo to stand out when the topic has been extensively explored by other photographers, it needs to bring something new---an unusual perspective, a disruptive element, etc. This photo is a record of a stela, with a balanced composition, but I don't see more of a story to it; also, the crop could be adjusted to avoid the distraction of a rock that is cut off almost fully from the frame, but is still there. In those situations, it is better to include it or to look for a different perspective to either take it out of incorporate it in an active way within the image. When a lack of contrast is unavoidable due to the weather conditions, we have to look for strategies. One could be to use very selective focus in order to send everything to a blur with the exception of the stela.

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### **17 - Sensory TRiBE Trombone.jpg**

*Bill Brown*

Beautiful image, with a great rhythm, color, and light. The concentration of the player gives her a lot of character, and the way she is dressed---for either a rehearsal or a very casual performance---including the tag on her hat, make the viewer wonder about the story behind this scene. The arrangement of the elements in golden section, the angle of the instrument that almost mimics the blurry lines behind it, and the similar colors between her sweater and the background are all elements that contribute to a great image.

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### **18 - Stormy Grand Canyon-0022.jpg**

*Joni Zabala*

The sharp silhouette in contrast with the blur in the background help enhancing the atmosphere of the scene. The composition is good, but it could be further improved by bringing the tree in and to the right a little so that it doesn't get cut at the edge. The colors seem to be distorted and in need of adjustment. This comment comes from the title of the image. The colors are so blue overall that make the viewer see a blue sky between the clouds. And even if that is the case, the purple looks more like an optical illusion created by the camera.

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## 19 - Sunburst in Bristlecone Pine Forest.jpg

*Karen Schofield*

The sunburst of the title is the element less needed in this photograph, and I find it distracting. As a viewer, I feel very attracted by the tree and its shape, as well as by the clouds whose arrangement at the time of the shot enhance and frame the shape of the tree in a beautiful way. The other trees, which are only fillers to the image, are cut at the edges in a way that seems accidental and unintentional. If it's true that the rocks on the ground give a lot of character to the photo, I still recommend to get closer to the tree and focus the composition mostly on trying to have the branches (like human limbs) with the cloud crown.

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## 20 - Sunlight and Dust.jpg

*Carol Silveira*

The difference between street photography and studio photography, or any kind of pre-arranged images, is that in the latter we have more freedom to place our objects at will, but in doing so, we are adding a task to the process, and we have to be very careful in terms of how we arrange and relate each item to the rest, and how we use the light---being this natural available light or artificial. The light in this image, filtered by the dust in the air and on the window, creates a very special atmosphere that reminds of Edward Hoppers paintings. What could be improved is: the placing of the objects so they create a better composition by the way they relate to one another; the angle of the camera in relation with the objects and their shadows; and straightening the camera so that all vertical lines are vertical. The short depth of field is a good decision because it shows the landscape outside, giving a sense of place, without removing the attention from the atmosphere of the indoor scene.

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### 21 - The Bird in the Window.jpg

*Denice Loria Woyski*

The light in this image offer a special, subtle atmosphere, giving us just enough information about the textures on the rail, the wall and the stairs. The bird, though, does not contribute much to the image, as the interest is placed clearly in the staircase and its shadows, to which the photo is exposed. Staircases are some of the most interesting architectural items for a photographer, and offer infinite explorations. I would be much more interested in seeing the results of such exploration around the shapes that form this staircase, taking advantage of the great light that was well captured here, and the black and white.

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### 21 - The Center of Attention.jpg

*Julie Chen*

Adequate composition. It looks like the only element on focus is the core of the flower, giving the texture of a painting to the rest of the image. It's close to an abstraction without being so. I'd like to see more exploration in terms of the possible compositions, sending the center to other parts of the photogram and alternating with the focus.

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### 23 - Vaqueros.jpg

*John Drum*

Good composition and very skillful way of stopping the movement, particularly when the light conditions don't seem to be so bright. The expression of the subject adds to the whole story.

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**24 - Western Bluebird-Sialia mexicana (Western).jpg**

*Dennis Giuffre*

Well balanced composition, with a nice use of the color palette offered in the scene. The position of the bird clearly informs the viewer about the bird's features.

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## Winning Images:

### Honorable Mentions:

#### **Garrapata Evening**

*Patricia McKean*





**Abandoned and Forgotten**  
*Carol Silveira*

**Baby Girl**  
*Bill Brown*

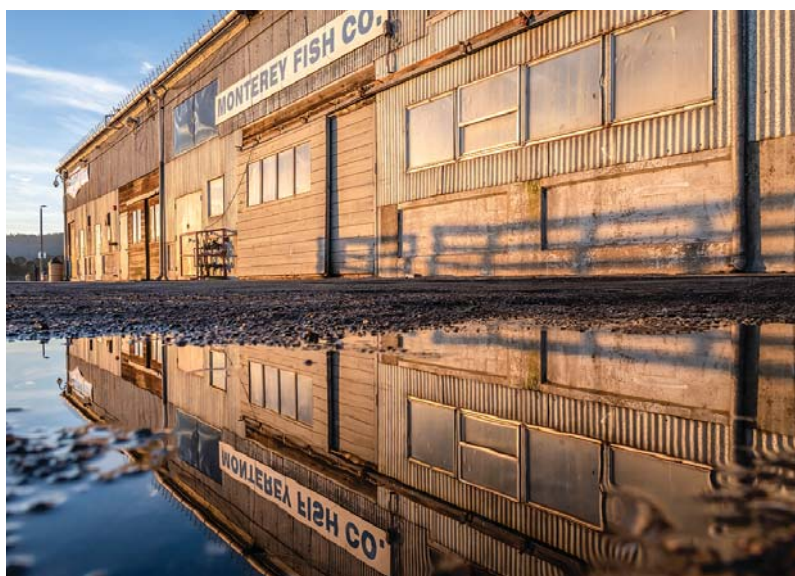


Third Place

**Osprey - *Pandion haliaetus***  
*Dennis Giuffre*



2nd Place:



**Monterey Fish Company  
Reflections**  
*Chris Johnson*

First Place:

**Sensory TRiBE Trombone**  
*Bill Brown*

