



**01 - 2 Flashlights - 3 Gels - 14 Seconds.jpg**

*John Avera*

This image meets the criteria of the contest perfectly. From an aesthetic and technical standpoint, it is just fine. I will admit from my own perspective that this is not my “cup of tea.” On the other hand it is certainly a high-quality fine art image. Well done.

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**02 - A Pondering Thought.jpg**

*Jeff Hobbs*

I understand that the artist either left this as a foggy gray picture or intentionally grayed, but from my own perspective I find that distracting rather than enhancing. Technically it is quite satisfactory. It would be more powerful with some context.

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**03 - Black-legged Kittiwake on water, Alaska.jpg**

*Kent VanVuren*

As a piece of modern fine art photography this image succeeds. I like the uniform and unexpected green tone to the water. In fact it is the uniformity of tones that makes this image work so well. The placement of the bird exiting the photo instead of moving into it also adds to the extremely transitory nature of the image. Nice shot.

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**04 - Boogieboarding at Sunset.jpg**

*Chris Johnson*

Because nothing is sharp in this image except the two boogie borders, who are gazing into the vastness of the opportunities before them, this image succeeds at conveying the experience of the two folks. The soft pastel tones and the strong lines all pointing at the boogie borders makes this entire image very cohesive and successful. Very well done.

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### 05 - Coast on Fire.jpg

*Rick Verbanec*

Technically this is well done, with the possible exception of the excessive contrast between the land and water. (The whiteness of the line in the center throws it off a bit.) The tree is not over sharpened, which would have destroyed the image. There is too much weight at the bottom of this image and so I would have trimmed it off by 15 or 20% to put the emphasis on the sky. The black at the bottom of the image doesn't add anything to it. Nice shot though.

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### 06 - Fallen.jpg

*John Avera*

Technically a very nice black-and-white with a good range of tones, and the blacks are not all clogged up. I believe I understand the artists intent in capturing this image, and while it is lovely it seems to me to be missing a reason for being. That is, it's more an example of graphic design than a fine art experience shared.

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### 07 - Floating Flowers.jpg

*Carol Silveira*

A nice strong graphic design with a good contrast between the detailed structure and the smooth surface of the water. The image is marred by a vertical scratch, particularly obvious in the upper left. I would suggest re-cropping this image so that the curve in the upper left exits in the exact corner and moving the flowers down 50% or so lower in the image instead of having them so close to the center.

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### 08 - Flyboy.jpg

*Jerry Heisel*

This image reminds me a lot of Jerry Takigawa's work, with the overlay of objects on a photograph. Where this fails for me as fine art is that because of the identifiable person the meaning in this is likely attached only to that person's relatives. There is some sense of history here, but I'm not sure it succeeds on a universal basis.

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### 09 - Forgotten Gears.jpg

*Chris Johnson*

An excellent example of texture in a photograph, appropriately sharp for the image. The circular shapes are offset by the rectangular window frame in which they are set. The composition in balance is strong. I would call this borderline fine art because it is mainly an exercise in design.

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### 10 - Hearts & Sky ablaze.jpg

*Karen Schofield*

This is indeed a romantic image and strong horizontal lines are obviously why the photographer took the shot. From an aesthetic standpoint it's suitable but from a technical standpoint there are two obvious issues that distract me. First, the couple is over sharpened and are surrounded by white halo. And second the horizon is not level. Additionally moving the couple to the right about 50% would enhance the immensity of the vista before them and convey a stronger story.

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### 11 - Into the Woods.jpg

*Nicole Asselborn*

I understand the fantasy/romantic reason this image was taken, however I find myself distracted from that fantasy by the two telephone poles, which I would have removed in Photoshop. I might also have further lightened the background area and perhaps put a bit of a vignette around this. The composition is excellent, but for the reasons listed it fails to work for me completely. Very close though!

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### 12 - Just a Fallen Petal.jpg

*Nicole Asselborn*

For this image to succeed it needs to be in focus, and the camera pulled back. It's too close.

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### 13 - Open to New Adventures.jpg

*Carol Silveira*

I very much like the composition of this image. The textures enhance it as well, although I am distracted by the softer focus at the top of the image then at the bottom of the image and find the enhanced sharpness of the textures in the lower third of the image to distract my eye. The textures in the door knob should be the sharpest because that's where I want to viewers eye to come to rest and not bounce back-and-forth between the door knob on the bottom of the image. Well seen and overall a very good photo.

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### 14 - Pipes.jpg

*Rick Verbanec*

A very strong graphic design, enhanced by the depth of field. The juxtaposition of lines and circles is interesting, and while this certainly qualifies as an art photograph, I'm just not sure it's fine art.

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### 15 - Rippling Reflection on Carmel River.jpg

*Karen Schofield*

I too love the abstract that nature provides for us, and this is an interestingly complex reflection. Technically I don't see any issues with the image although aesthetically neither do I see anything particularly special about it. The photographer might want to consider rotating the image 90° clockwise, which to my eye adds some interest by presenting it more as a tree and therefore more as an abstract.

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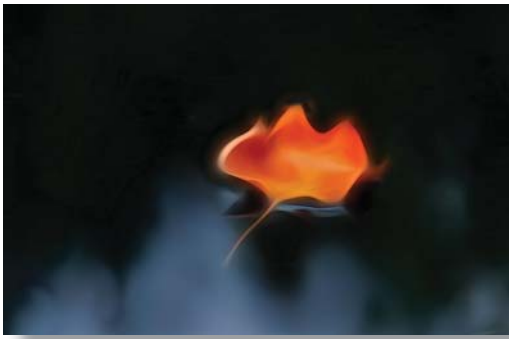


### 16 - Rivets and Rust.jpg

*Mary Ann Avera*

Well seen. This strong graphic design is well lit and captured with skill. The lines flow gracefully and the off-center approach to the subject works quite well. Perfectly suited for display on a wall, this image succeeds in its artistic intent.

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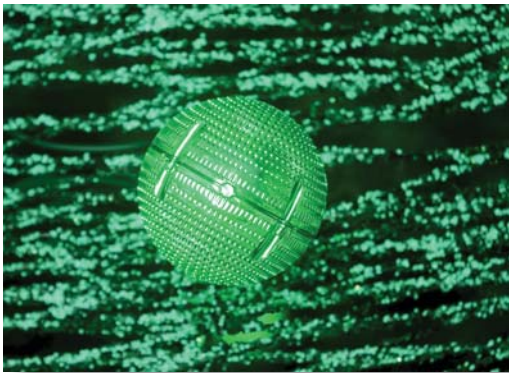


**17 - The stillness of water and a leaf floating on water.jpg**

*Margret Cordts*

This image meets the criteria for this contest exactly. The manipulation succeeds in changing it from what I imagine to be its original state into a fine art work. The composition and placement of the leaf is excellent and there are no technical problems. Well done

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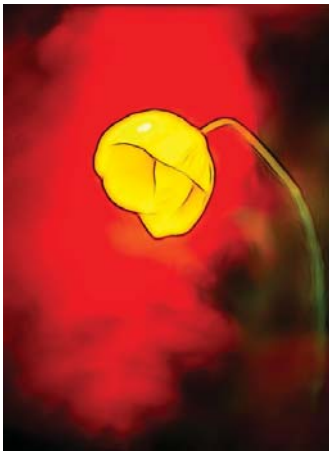


**18 - UFO over Water.jpg**

*Kent Van Vuren*

Very interesting and unusual image, and fits well within today's modern art photography genre. The slightly off-center placement keeps the image from being balanced and thus boring. Unfortunately there are two splotches of green beneath the sphere that I cannot help but see as a technical issue. If they are meant as a reflection, they fail.

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**19 - Winecup wildflower immersed in red.JPG**

*Margret Cordts*

Clearly meeting the criteria for a manipulated image a layout and composition of this is strong. They might be a bit too much dark in the lower right, and I see a semi-rectangular lighter area to be somewhat distracting there. I can easily see this living on someone's wall. There are no technical issues.

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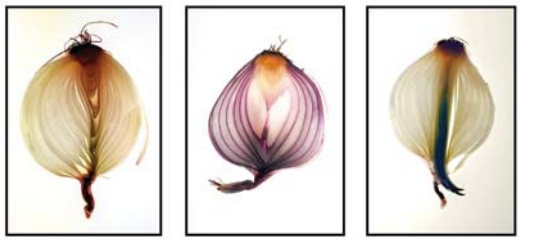


**20 - Withered Sunflower.jpg**

*Mary Ann Avera*

This is a well-crafted black-and-white image with exquisite sharpness and a great tonal range. There are no technical issues with this image. The textures are beautiful. I will admit to being distracted by the background on which it is presented. It might be less distracting if the background were slightly out of focus or something like a wood cutting board. Perhaps something radical, like pure white? perhaps some consideration could be given to cropping this perfectly square?

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**21 - Yellow, Red, White Onions.jpg**

*Jerry Heisel*

A very interesting triptych and executed quite well. I am somewhat thrown off about by the slight shading on the outer edges of both the left and right image particularly because the color is not the same. On the other hand it does help tie the whole image together. Extremely well done.

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**22 - Yosemite Chapel In The Snow.jpg**

*Jeff Hobbs*

A lovely and restful image which would make a great Christmas card. The enhancement of the welcoming light above the door is a perfect spot of warmth in an otherwise cold image. There is nothing technically wrong and the composition is just fine. The only suggestion I would make would be to enhance the midtown texture so that the snow-covered trees behind the church are brought forward resulting in a stronger sense of the church being nestled in a cup of trees. Nice image!

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**Winning Images:**

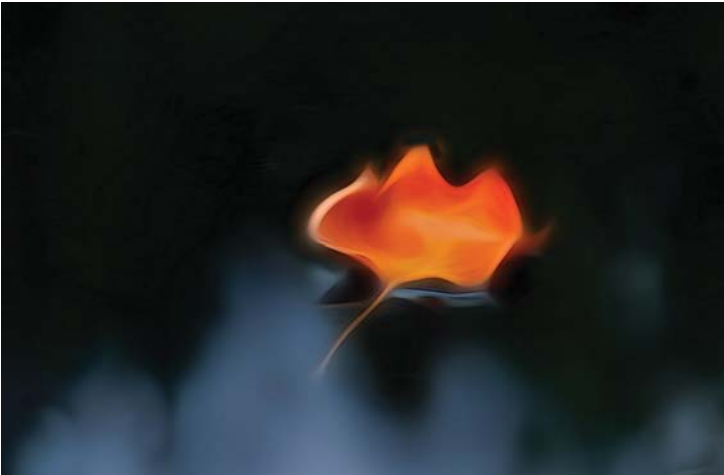
**Honorable Mentions:**

**2 Flashlights - 3 Gels - 14 Seconds**

*John Avera*



**The Stillness of Water and a Leaf  
Floating on Water**  
*Margret Cordts*



**Withered Sunflower**  
*Mary Ann Avera*



**Yellow, Red, White Onions**  
*Jerry Heisel*



Third Place:

**Black-legged Kittiwake on Water,**  
**Alaska**  
*Kent Van Vuren*



2nd Place:

**Open to New Adventures**  
*Carol Silveira*



First Place:

**Boogieboarding at Sunset**  
*Chris Johnson*

