

Greater New Braunfels Photography Club (GNBPC) Score Sheet for March 2026

Judge: Larry Dunn

Assignment Theme Photos - " *Motion Blur* " Scoring System: 3-9 pts

Image Title	Score	Comments
24-Edward Zukowski	9	<p>The maker has done an excellent job of panning to capture this bright green Mustang. The choice of shutter speed was well chosen to catch the motion blur in the wheels and still keep the details in the Mustang sharp and crisp.</p> <p>The maker has presented the image with enough room on the right of the image to have the Mustang drive into it. The exposure and color renditions are right on.</p>
Bird on a Stick- Patricia Jones	7	<p>A well composed and presented image of this bird. The exposure and color renditions are well handled. The blurring of the background makes the subject stand out, but does not add any motion to the image. There is good detail in the branch and the bird's feet, but the bird's body and eyes are soft. One f-stop higher should have added the depth of field needed to bring the bird's head and eyes into focus. If the bird was looking towards us, it would have added to the image. Shooting in burst mode at a high frames per second might have yielded a capture with the bird looking more towards the maker.</p>
Busy Day at the Blanton-Suzanne Daunt	8	<p>Using a slow enough shutter speed to have the people in the foreground blurred slightly and keep the rest of the frame, especially the person taking a photo, still was a very wise and deliberate choice by the maker. Not only did they give the people in the foreground motion, but their feet are stopped and anchored to the pavement. This has brought a dynamic element to the image. The choice of f-stop has yielded detail in the foreground and the main subject with a bit of softness to the buildings in the background.</p>
Calm in the Midst of Chaos-Barrbara Beversdorf	7	<p>The maker made a deliberate decision with the choice of f-stop to keep the four birds in the foreground in focus and blur the background for this image. It has been well done. I feel the image is about ½ to 1 stop over exposed in the foreground. The blurred background is definitely chaos but does not express motion to me. Capturing the two birds on the right and left looking away from each other is a nice touch to the image.</p>

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Dog Days-Cindy Korzekwa	6	In this image there is a hint of motion blur in the dog's head and hind legs. Overall the image is soft and could use a bit more contrast to make the dog stand out more. This might enhance the motion blur of the dog. I would recommend cropping the image down from the top to make it a square format. That would get rid of the black line in the wall and the part of the doorknob that is showing. Both of which do not add to the scene. If there is more of the image file on the bottom, I would recommend adding it as the dog's right hind paw is cut off on the bottom of the frame.
Drifted-Jackies Wise	8	When I first saw this image, I felt the maker's vision was to portray the scent of the Calla Lily flowing through space. The gentle curve of the Calla Lily blossom continued by the curve of the "scent" as it moves away and fades before it reached the right edge of the frame is well done compositionally. The composition of the image and portrayal of motion are well done. Placing the Calla Lily over a black background works well for this image. I would recommend bring the brightness of the Calla Lily down by ~1/2 stop as parts of its highlights are blown out a bit.
DSC_6601-Sam Lawson	7	A well captured night scene of these holiday lights. The exposure and colors are well presented. There are a couple of figures that are definitely blurred and in motion, but the majority of the people in the scene are "frozen in place" and not giving me a real sense of motion. The maker might try to "select the people", then make them a separate layer, and the add a motion blur to them and see if that will add motion to the scene. My recommendation for future captures of these type of scenes where motion is wanted to be reflected in the scene would be to use a slightly slower shutter speed to get more of the people in the scene blurred to give the sense of motion.
Gyration-David Koester	9	A unique abstract image. The pieces of what looks like springs that are flying off the central subject scream motion as the central subject spins and they fly off. The blurred reddish glow that emanates from the lower left corner and points to the center area of the central subject forms a good leading line to the central subject.

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Implied Motion- Ralph Nordenhold	9	<p>Capturing images at theatrical performances is a difficult task. The maker here has done a good job of balancing the light, shutter speed and f-stop to capture these two ballerinas in flight. Their body position with their arms and legs spread and being in flight above the floor, with a slight blur definitely implies motion. Their placement in the frame, just off center "moving" to the left adds to the implied motion.</p> <p>The face of the ballerina in the back being blocked by the arm of the ballerina in front and her not being in the cone of the stage light are just things that are out of the maker's control and do not detract from the image.</p>
In Flight-Christiane Menelas	8	<p>The maker has combined ICM with a slower shutter speed for motion in this image. The line of the birds in flight get bigger and darker as it "moves" from left to right enhances the motion of their flight. I would recommend darkening the orangish foreground as I feel is a bit overpowering in the image and hence draws the viewer's eye to it and away from the birds. I would also recommend cropping down from the top to remove ~40% of the sky. The sky is a nice bright blue, but I do not feel all of it is needed. This would yield a more panorama format which would accentuate the flight path of the birds more. The maker has done a good job of keeping the horizon level which is difficult using ICM .</p>
Inside the Fountain- Becky Love	8	<p>The maker has composed this image with the highlights of the bubbling water forming a nice diagonal line across the frame from the top left to bottom right. This along with the vertical presentation emphasizes the water flowing down the frame. It does however draw my view out of the frame on the bottom right. The only way I could stop it is to recommend cropping up from the bottom to make a square format presentation which would highlight the large highlight area of the bubbling water. The green tones of the image are very pleasing and have a wide range from light to dark. The bubbles and texture in the water are crisp and hence do not convey a sense of motion.</p>

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Let_s Go for a Spin- Sandy Gilbert	9	The maker has presented a vivid colorful abstract image of what I think it is a kid's spinning top. What it is does not really matter. The maker has chosen an off center POV looking down on the object. This decision along with the color rings being offset from the center makes for a dynamic presentation in the square format. The choice of shutter speed has blurred the circular color lines on the subject and picked up its slight wobble adding to the motion.
Moving Vehichles- David Love	6	The maker has used a slow enough shutter speed to blur the Jeep as well as the rest of the image. The exposure is good. Here a tripod would have been useful to keep the background in focus and just blur the Jeep. It would also have given the image more of a sense of motion of the Jeep as it drove past.
My Solo-Craig Pellerin	9	A well captured performance scene of this drummer. The colors presented are realistic and the maker chose a f-stop to give good detail to the drummer and his immediate surroundings. The shutter speed used was fast enough to clearly capture the details of the drummer's hair and facial expression, but slow enough to blur and give motion to his right hand and drum sticks. The blurred guitar head on the left edge and the stage equipment, which are a bright area, are distractions and I would recommend cropping in from the left to remove them. Yes, it would crop into the far left cymbal, but the crop would look deliberate as a compositional decision. A minor point is that I would also recommend removing the white lettering in the face of the base drum by cloning it out, as it is a bright area which is a distraction.

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No Kings-Barry Armer	9	Presenting this scene in monochrome "forces" the viewer to concentrate on the forms in the image and especially on the man walking with the sign as it is a more subtle part of the image versus the panel truck in the upper left. The combination of the slow shutter speed and some camera motion gives the blurred streaks in the background adding to the sense of motion in the scene. The maker has given the protester room to walk into the frame with their composition of the image.
Pulse of the City-Sharlana Dillard	9	This image definitely screams blur and motion with the two runners. The maker chose an appropriate slow shutter speed to capture these two people running with their blurred streak behind them. I would recommend cropping up from the bottom to remove all the white wall at the bottom of the image. As the brightest part of the image, I feel it overpowers the rest of the image and takes away from the action of the runners. The placement of the runners in the frame gives them plenty of room to run through the frame.
Sunken Gardens-James Moseley	7	This is a well presented image with good exposure, bright colors and good details. The shutter speed of the capture was well chosen to blur the cars and show their motion. However, my eyes are drawn to the upper part of the image and not to the cars in motion at the bottom. This may be due to the cars being the darkest part of the image and only being about 1/3 of the image and the amount of detail and variety of shapes in the upper part of the image. I am seeing a yellowish halo around the tower in the background. I am not sure if this might be a sharpening artifact.

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Abandoned Relic- Suzanne Daunt	7	Abandoned old cars and trucks are scenes most photographers pass by without notice. The maker has presented an image which captures the viewer's attention and sparks many questions. What has this Ford F Series truck and owner done and seen in its life? The image has excellent detail and good tonal range. I would not expect "bright" whites in this scene and the maker delivered the appropriate whites for the scene. The selection of a ¾ frontal point of view of the truck by the maker gives the image an overall good composition. Including the derelict building in the background adds to the mood of the image. I am finding the trees above the building to be a bit busy and distracting and would recommend cropping down from the top to remove them. This would still show enough of the roof of the building to keep the mood of the image. The image maybe a bit over sharpened as there is a halo showing on the background on the edge of the trees in the upper right of the image.
Drama in Motion- Sandy Gilbert	8	A well presented image of this ballerina. The image has very good details especially in the ballerina's face and hair. The overall tonal range is good. The whites in the Tootoo are a bit blown out. A selective darkening of these areas with the Burn tool would be recommended. There is good detail in the blacks in the curtains. I am finding the brightness of the upper part of the stain glass window to be a distraction and would recommend burning it down a bit. There is also a brighter section of the black curtains in the upper left which can easily be fixed by burning it in. The other way to handle the window brightness and the curtain "spot" would be to crop the image to a more square format. This would also put more emphasis on the ballerina while still keep a sense of the scene and performance location. The maker has captured an intensity of the performance in the ballerina's face. The image was most likely captured from a seat in the performance hall so the POV could not be changed. The ballerina's veil covers part of the left side of her face and is covering up her expression, which I would like to see more of. I would recommend in this type of a performance situation, to use a high frame per second capture rate to get several images to pick from. Compositionally, I would recommend trying a square crop format. If there is a bit more of the image on the left adding some to move the ballerina off center to the right which would add a more dynamic feel to the image whether in the current presentation or a square presentation.

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DSC_0741- Sam Lawson	8	A well captured and presented baseball scene. Generally in sports with a ball, having the ball and the player's faces in the scene is a key element. Here that is not necessary as the viewer can sense the action of the scene with the dust coming off the catcher's glove as they catch the ball. I will assume the "bubbles" in the air are water from the catcher's glove. The choice of f/stop was well chosen to keep the subject in focus and blur the background so it is not a distraction. The image has good tonal range. The details in the catcher and Umpire are well presented. Compositionally, more of the image to the right and bottom of the scene should be seen. Cutting off the back of the Umpire and the shoes of the catcher and Umpire looks like a mistake in the capture and not a deliberate compositional decision by the maker. My recommendation for sport action shots is to shoot at a high frames per second capture rate and give the scene a bit more room in camera. It can be cropped in post.
Fast Classic- Edward Zukowski	6	A bold striking image of the 65 Chevy Impala SS 396. The subject is crisp with good details in the grille and headlight covers. To my eye it looks like the maker's vision was to blur out the background so the Impala would stand out. That it does, but I am seeing a faint gray halo around the Impala's body and shadow, which suggests to me that they tried to select the Impala, remove it from the scene and then blur the background. This is something that I have done many times. I would recommend going back and use a selection without any feathering. This may cause a faint "white line" of missing pixels around the Impala and shadow. To eliminate it, I keep a copy of the original layer that the selection was cut from as the layer. With the blurred background layer above it and the layer with the Impala as the top layer. You will find that the "white line" of missing pixels is filled in. Also when doing this, you need to make selections of the side windows and remove them. That layer then needs to be merged back into the background. If you look at the car just to the right of the Impala in the background and the section of that car through the driver's side window, it is sharper than the rest of that car in the background. I would also recommend darkening the back ground more, especially the upper left section as it is a bright area and a distraction. Adding a gradient of Black to Foreground from the top of the frame toward the bottom would be one way to darken it and make it look very natural. If you have questions about my comments, or technique please contact me and I will be happy to give you more assistance with it.

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Fine Dinning- David Koester	6	A nice capture of this old style neon restaurant sign. There is good detail throughout the image. The image is a bit flat and could use a boost in the contrast a bit which would give it more pop. Quite often when a color image is converted to Monochrome the contrast needs to be boosted a bit. If there is more of the image file on the bottom and right side, I would recommend adding it as in the current presentation, the bottom of the script is being cut off as well as the right side of the sign. I would recommend cropping this image to a square presentation to highlight the sign more and remove the arch and black canopy in the lower left corner. They are an area of contrast and draws my eye away from the sign. This would also off center the neon sign and add a dynamic element to the image.
Gracie's Bone-Cindy Korzekwa	5	A cute image of Gracie with her bone chew toy. I am finding three main issues which I feel is holding this image back. First, the tonal range of image is flat and I would recommend increasing the contrast. Second, the image is not sharp. Capturing pet shots is not easy, but here a using a higher ISO would allow for a higher f -top and shutter speed to capture the image and details in Gracie and her blankets. With today's cameras, do not be afraid to use higher ISOs as they are so much better at reducing noise than their predecessors or film cameras. Also there are excellent Noise Reductions in Post Processing that can be used without resulting to AI. Third, the image is cropped way to tight. Gracie's left rear paw is merging with the right edge and her right thigh is merging with the bottom edge of the frame. These mergers do not look like deliberate cropping decisions by the maker. If there is more to the image file on the right and bottom, I would recommend adding to the image to give Gracie some room.

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IMG_8210-KJK	4	An interesting presentation of this ballerina highlighting her foot position. There appears to be a blueish green tone to the whole image making it a cold image. I am not sure if this was a deliberate intention of the maker. If it is the intention of the maker, a much lighter more selective toning maybe just to the dark areas would help the image. If only one "area" of an image is toned, say the shadows, the image no longer is considered a monochrome image. I feel the darkness of the image is distracting from her feet. The bright spot in the upper edge is also a distraction. I would recommend cropping down from the top to remove the bright spots, and selecting the ballerina, removing her from the background and floor and brightening her a bit to highlight her from more.
Lone Star Wagon-James Moseley	4	The main issue with this image is what appears to be cloning artifacts though out the sky, on the top left and right of the wagon's canopy and the back of the wagon. The wagon has excellent detail and tonal range. The maker had a good concept to have the background blurred to make the wagon pop in the image. What I feel would also elevate the concept for this image would be to have a period dressed person interacting with the wagon in some aspect to give the image a story to tell rather than a static shot of the wagon.
My Angel-Patricia Jones	8	A sweet portrait of this angel. Overall, the tonal range is well handled. I would like to see the shadows on the nose opened up a bit to reveal a bit more detail on the right nostril, similar to that the left. There is good detail in the face and around the eyes and in the hair on its head. This is not easy with a white haired dog. The catch light in the eyes is well done. I might recommend adding a slight vignette to darken the corners of the image a bit to help focus the viewer's attention more on the angel's face as the image corners are relatively brighter to the angel's face.

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Oh Deer- David Love	5	Here the maker was probably as surprised as the deer was when they captured the image. The exposure and tonal range overall are well handled. I would recommend bringing the highlights in the deer's legs and the leaves in the upper right corner down to darken them as they are quite bright and that makes them an area that draws the viewer's eye. The image is soft without good detail throughout and especially in the deer which is the subject of the image. Unfortunately, this is not correctable in post processing. In a capture of this nature, you cannot control the environment, but here it is very busy. For a nature image, it has to remain, but since this is not a "Nature Competition" it can be worked on in post to declutter it.
Out in the Country- Barbara Beversdorf	7	The maker has presented a well exposed and detailed image of these barns out in the country. The warm tone of the image enhances the mood of the scene. With the overcast sky, I would expect a condensed tonal range without the bright whites. The maker has kept the vertical lines of the buildings in the correct orientation. The sky in the image has a lot of strength and detail that with careful darkening would add a heightened dynamic to the image. I would recommend cropping up from the bottom to eliminate about 1/3 – 1/2 of the foreground grass as I do not feel it adds to the image. That would move the barns down from the middle of the image and would also create a more panoramic view of the scene. As an image with a shortened tonal range, I would also recommend adding a slight black to foreground, up from the bottom of the grass, and down from the top of the clouds which would guide the viewer more into the scene and to the barns. Using a Black – foreground gradient in each case would be the easiest way to do this. I am also noticing a red color cast in the sky. This may be due to not changing the profile of the image to B&W which is allowing some red color to show through.
Repetition in Shadow- Jackies Wise	9	A strong graphic abstract image. I do not know what the maker photographed and nor does it matter. The patterns and lines are intriguing and take my eyes to infinity. This image POPS and screams look at me!

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School Day- Ralph Nordenhold	6	A pleasant image of this young child in front of what appears to be a Citroen 2CV. The tonal range is well handled. The child has a very pleasing expression. The image however, is soft, especially in the child's face. This is an area that needs to be sharp. I am also seeing something strange, like a halo at the junction of the child's head and the car door. I would also recommend darkening the white wall behind the car as it is the brightest area of the image and a distraction drawing the viewer's eye away from the subject.
Silent Counsel- Sharlana Dillard	9	The capture of this man looking at his hand juxtaposed in front the two people painted on the wall art looking at him is an excellent capture. The image has impact and makes the viewer stop and wonder what is he thinking about? The details are excellent throughout the image. The image is well composed, and the image has a full tonal range without any blown out highlights or blocked up shadows.
Taking a Rest- Christiane Menelas	8	A well presented image of this resting pelican. The maker has used one section of the pier fence as a leading line to bring the viewer to the pelican and the back part of the pier fence as a stopping element to keep the viewer in the image. The pelican is tack sharp which contrasts the soft focus of the rest of the image. Having the pelican positioned on the far left side of the image creates a dynamic in the image. In a scene like this, the horizon is going to intersect or "cut off" something of the pelican. The maker has kept the horizon on the level and managed to get a POV where the horizon intersects the pelican where its head rests on its body. I would recommend cropping down from the top to remove ~1/2 of the sky as I do not feel that much sky is needed nor adds to the image. The panorama format would also add a sense of vastness to the scene.

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The Song- Craig Pellerin	8	Images of stage performers are hard to get. The maker here has done an excellent job. They have managed to get the performers face without the mike microphone merging and a good facial expression. There is excellent detail in the performers face, hair, shirt, and microphone. The microphone stand and microphone are excellent leading lines bringing the viewer into the image and directing them right at the performer. There are a couple of recommendations I would make for the image. First, would be to darken the stage lights in the background above his head as they are distracting. Second would be to darken the amplifiers in the background in the lower right corner as they contrast with him and are distracting. Third, remove the guitar head that is merging with the performers right hand.
The Voodoo Man_s Song- Shelby Caesar	8	As mentioned, Images of stage performers are hard to get. This image shouts excitement and the intensity of the performer. The area of the performer's face and hat are soft. A higher f-stop would have helped get the performer's face and hat in focus. Using a higher ISO would allow for the higher f-stop number to be used in the capture. The background with the naturally occurring gradient on a diagonal compliments and highlights the performer's body position. The intersecting diagonal lines of the performer's outstretched arms and the background's gradient are dynamic elements in the image and criss-cross the square composition of the image. Under these difficult conditions, the maker has delivered an image with full tonal range.

Larry Dunn, APSA, GPSA

Larry is a self-taught photographer. His fascination with photography started over 50 years ago in his father's small darkroom that was tucked under their basement stairs. There he learned and honed his skills with black & white photography and his love of prints.

His main passion in photography is fine art monochrome printing. His subjects vary, but are mainly are Architectural and Automotive.

Larry's photographs have been published and exhibited both in the United States and Internationally. Most recently, his *Automotive Portrait* photographs were a Feature Portfolio in the March 2025 issue of *Lenswork Magazine*. In 2024, one of his prints was selected to be included in the Photographic Society of America's Historical Print Collection.

His work has won many awards at international, national and local exhibitions. His collection *Curves & Angles* was part of the 2022 Festival Internacional de Fotografia de Avintes in Avintes, Portugal and in June 2025. It was exhibited at the Arronches Festival Photo in Arronches, Portugal in 2025.

His *The Colors & Shapes of Playgrounds* portfolio is currently on display at the Massachusetts General Hospital Cancer Center in Boston, as part of their Illuminations Project which brings artwork to the waiting rooms at the Cancer Center to brighten them up and raise the spirits of the patients and their families.

Recently Larry was awarded the Associate of the Photographic Society of America (APSA) honor for his work with the PSA, the Greater Lynn Photographic Association as a Past President, the New England Camera Council, Marblehead Arts Association, Swampscott Arts Association, and GALA (the Gallery at Lynn Arts).

Larry is currently the Photographic Society of America's Director of the Pictural Print Division Interclub Print Competition and is a member of the Portfolio Review Committee. This past year he achieved the Bronze, Silver and Gold Level Portfolio of Distinction Honors, the BPSA, SPSA and GPSA honors. He currently serves on the PS Portfolio Committee and is in training to be a Portfolio Assessor.

Larry has a degree in Chemistry from Rensselaer Polytechnic Institute and has spent 30+ years in retail sales. He has owned his own businesses as well as doing Forensic Photography, and has managed and been a buyer in the Outdoor, Bicycling and Ski Industries for the remainder.

Larry lives in Lynn and spends a lot of time in Northern Vermont. Beside his passion for photography, he and his wife, Judy, love to travel, hike, bicycle, kayak, snowshoe and spend time with their granddaughter and grandson. A high point for Larry is taking his twelve-year-old granddaughter out on photographic adventures.

Larry strongly believes the old saying, "*It is not a photograph until it is printed*"

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