

Greater New Braunfels Photography Club (GNBPC) Score Sheet for July 2025

Judge: Gary Potts

Assignment Theme Photos - " *Long Exposure* "

Scoring System: 3-9 pts

Image Title	Score	Comments
After the Surge-Ralph Nordenhold	8	Effective use of long exposure and a most appropriate scene. Well exposed and sound composition.
Beauty in the Night-Horst Schoninger	7	Using two bursts of fireworks is very effective compositionally in this image. Well exposed and meets the criteria of long exposure.
De-escalating-Christiane Menelas	9	Visually strong impact. Interesting technique and unique subject matter. The image is scored a 9 to reward the uniqueness of the subject.
In To The Storm-Shelby Caesar	6	Good use of long exposure. In my view, you've included too much in the frame and diminished the effect of the lightning bolts in the distance.
Life with Coco-Becky Love	4	While it is a longer shutter speed, and it displays the dog's action, it visually comes across as an out of focus image instead of a long exposure.
Lilly in Motion-David Wilson	5	Creative use of blur to indicate long exposure. I find the result just too jumbled and imprecise to provide the viewer with strong visual impact.
Midnight Skies-Cindy Korzekwa	6	Certainly fits the category of long exposure. It's almost an abstract and well exposed, but it's not compelling visually to my eye.
Night Shift-Suzanne Daunt	7	Well exposed and an interesting composition when including the moon. I don't see the theme portrayed strongly—it could have been a short exposure at a very high ISO rating for all we know.
Out in Big Bend-David Love	4	The vegetation is moving, but the image doesn't depict long exposure to me per se. Taking such an image at this time of the day is tough in terms of building or displaying strong visual appeal.

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Pendulum Clock-Thomas Soutter	5	The pendulum depicts long exposure, but in the whole image, it's pretty insignificant in my view. The concept is fine...why not a tight crop on the clock face and the pendulum below?
Perpetual Flow-Barbara Beversdorf	7	Nicely exposed and certainly portraying the theme. Careful...it's tilting slightly to the right. I would not have cropped off the ends of the fountain to give more context to the scene.
Pulling a Load-Sharlana Dillard	7	Great example of long exposure. Taking it at a 90 degree angle to the movement works well. Consider a slight darkening of the brighter sky to keep the eye on the train and bridge.
Roll of the Dice-Edward Zukowski	9	Firstly, monochrome works excellently with this subject. Then, you have an odd number of dice...always good for composition. I like it very much...good visual impact portraying time exposure.
San Marcos Rolling Stock #3-Barry Armer	6	Well exposed and depicts a long exposure. I would have like to have seen a bit more blur on the train and maybe taken a bit later in the day.
Slow Time Blues in Red-Robert Grosman	6	The theme is achieved, but for my eye, you've included too much, and the shadows of the figure are a distraction. What about a tight shot onto the guitar and both hands...in motion?
Tea Garden Waterfall-James Moseley	4	Tough time of day for a long exposure. I'd also have made this a vertical. The bright area on the right is distracting the eye from the majestic waterfall.
Through the Pier-Jackies Wise	9	Composition, theme, use of monochrome...all make for an excellent image. Perhaps to take it up a notch, slightly darken the rolling foreground waters.

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Monochrome

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Image Title	Score	Comments
And I _m Off-Sharlana Dillard	7	Caught at the superb moment...well done. Consider lowering contrast slightly to get more detail into the head/eye of the bird. Nice use of depth of field.
Hey Who Turned The Lights Out-Shelby Caesar	6	Great idea and subject! Well titled. If only we could eliminate that merge with the large structure behind our young man. You might have also considered a tighter crop, moving slightly to your right.
Holding Grandma's Hand-Becky Love	5	With the handholder dominating, the brightness of the skin and the shallow depth of field detract from the aged skin of grandma. Another concept of this idea is to hold your hand open below grandma's to show hers as dominant. This image needs to be tack sharp as well and a bit more contrast.
Homestead-Suzanne Daunt	5	As a noted professional once told me "Isolate and simplify"...you are simply giving the viewer too much in this image...the foreground fence and other elements. Pick a part of it and fill the frame.
Iconic Water Tower-James Moseley	6	I love the old water tower. The sky/clouds are a bonus for you here. I wish the lighting was a bit closer to either early sunrise or early sunset.
Lake Pflugerville-David Love	5	Very strong leading lines...but they don't lead to anything of real interest. The picture is cut in half with water and sky, and the latter doesn't offer the viewer much excitement.
Making a Splash-Christiane Menelas	8	Well seen and captured...maybe a bit more sharpness to really impress us. Make sure you get good blacks/whites using Levels.

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Mama and Her Babies-Cindy Korzekwa	4	Appears to be a grab shot out the kitchen window with an iPhone. It's a tremendous subject with a good story, but it's just not technically strong and thus falls short.
Rooted in Stillness-Jackies Wise	7	Great subject...I'm assuming a sculpture of some kind. It could be ever so slightly sharper, and I'd remove the rectangle at the top of the image.
The Lull After the Storm-Ralph Nordenhold	7	A credible image of water and foliage. I'd like a bit more contrast. Look around your edges...the partial rock in the far lower right should be removed.
Vase in Black and White-David Wilson	8	Bold blacks and whites really accentuate the mottled glass vase. It needs a base...the bottom of the vase should show and have a bit of space left to the edge of the image.
Walking in the Canyon-Horst Schoningher	8	Gorgeous rendition of what I assume to be one of the Arizona slot canyons. Sometimes monochrome works best for these, other times the colored version is stronger. Good control of tones, but I might suggest a very slight lightening of the darkest shadow areas. Would make a nice wall décor image.
Yellow Crowned Night Heron StuttingHis Stuff-Barbara Beversdorf	7	The ripples and reflection all add to the strength of this image, but the man-made stonework behind the heron are a distraction to my eye.



Photographic Bio for Gary Potts, FPSA, GMPSA/B, SPSA, EFIAP/p

Gary's interest in photography began at age 14 while working in a small camera store in his hometown of Bedford, Indiana. He was given instruction and critique by a mentor who owned the store and a professional portrait photographer nearby. At Purdue University, Gary served as senior photo editor for the school's 1968 edition of their yearbook, overseeing the capture of over 20,000 images. After moving to Indianapolis after graduation with his wife of 56 years, Sarah, he joined the Riviera Camera Club and served as its President for several years in the late 90's. He was awarded Photographer of the Year in 2000 and was granted an Honorary Lifetime Membership upon moving to the Las Vegas valley in 2004. Gary joined the Nevada Camera Club in April, 2004. In 2012 he served as Vice President of the club and subsequently became President the following year for a two-year term. He was Photographer of the Year in 2009. In 2010 he earned the Horizon Level (Life Membership) for service to the club and for photographic achievement. Just before leaving Las Vegas to return to Indiana, Gary was awarded the Diamond Level for service and achievement, the Club's highest distinction.

In the Photographic Society of America (PSA), Gary earned the Proficiency (PPSA) distinction in 2011, the Excellence (EPSA) distinction in 2013, the Master (MPSA) distinction in 2014, the Grand Master (GMPSA) early in 2016 and the Grand Master Bronze (GMPSA/B) in 2023. He has well in excess of 6,000 image acceptances in international exhibitions.

He has completed the PSA's Image Analysis Course and the PSA Judging Certification Course. He has judged numerous local and area photo competitions, including those for PSA-member clubs. In addition, he's judged work for the end-of-year competition by the Southern California Council of Camera Clubs (S4C) and the Red Rock National Conservation Area Annual Photo Contest. Gary judged the two Projected Image sections of the Southern California Council of Camera Clubs (S4C) International Exhibition and scored over 1700 color images submitted from around the world. He is slated to judge this year's S4C exhibition as well.

Gary has been on the forefront of Infrared photography and has had two cameras converted to capture images only in this medium. He frequently presents a program on Infrared Photography, and has presented this program to the PSA, internationally via webinar, and locally to camera clubs. His IR work has been published in the PSA JOURNAL.

Internationally, Gary has recently earned the Excellence/Platinum distinction (EFIAP/p) from the Federation Internationale de l'Art Photographique headquartered in Brussels.

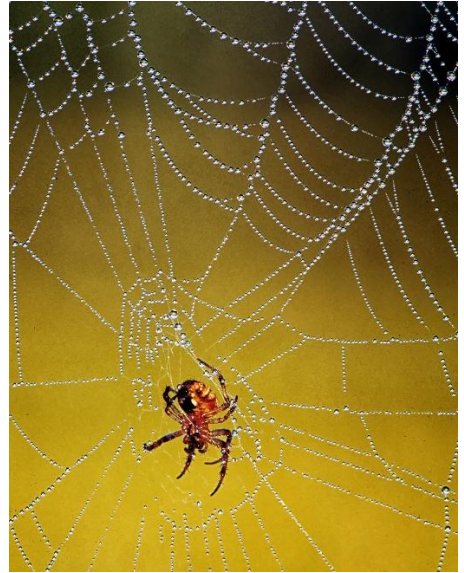
The Photographic Society of America made Gary a FELLOW in the organization at their September, 2024, Annual Festival.

A few examples of Gary's photography:

Left Behind



A Web of Deceit



Spontaneous Reaction



Sunset Ride

