

TIN CAN BAY CAMERA CLUB\_2025 DIGITAL COMP\_POINTS AWARDS & JUDGE'S CRITIQUE/COMMENTS

MONTH: June

SUBJECT: Movement

JUDGE: Glenda Worley

| Member ID      | Member Name | Image Title           | Points | Award      | Judge's Comments  |
|----------------|-------------|-----------------------|--------|------------|---|
| <b>A GRADE</b> |             |                       |        |            |   |
| 21A            | John        | A Low Level Flypast   | 4      | Bronze     | The photographer has chosen to freeze the plane but the blur in the propeller and the blurred background both contribute to a sense of movement. The plane is very sharp and pops from the background ensuring the viewer's eyes are immediately attracted to the subject. The image is exposed well and the composition is good.   |
| 01A            | Cathy       | Australian Lighthorse | 4      | Bronze     | I know where this photographer spent the May Day weekend and this display was definitely a highlight. Both the legs of the horses indicate they were galloping and the splash of water gives a good sense of movement in this image. The image is well exposed and the muted tones of the background help the subject stand out.  |
| 20A            | Cheryl      | Busy Butterfly        | 2      | Acceptance | Those wings must have been beating really fast. Whilst its antenna is sharp, it's a pity its head isn't which would really have lifted this image to the next level. The bright green of the background leaves competes with the subject for attention and could be desaturated a little. The right edge of the frame has a narrow strip of lighter tone which would be better cropped out.                           |
| 19A            | Jacquie     | Catching a Wave       | 3      | Merit      | The panorama crop suits this image showing the contrast of the breaking wave behind the surfer and the lovely green tunnel of water he's heading towards. The image is sharp and you've captured lots of wave movement with the spray above and the crash of white water. You could lift the shadows a little to make the breaking wave to the right of the surfer more white and a little more detail in the surfer. |
| 04A            | Julie       | Coming Through        | 4      | Bronze     | Yikes, this looks like an accident waiting to happen - the three on the ground must have absolute trust in the rider's ability. The tumbling action of the two people on the left, the blur of the bike and rider and the dust behind all contribute to a sense of movement. The watching crowd behind all add to the story. Well exposed with bright colours adding to the image's appeal.                           |
| 21A            | John        | Deep Creek Overpass   | 4      | Bronze     | Well composed with the bridge and train on a slight diagonal across the image. The blur of the train against the sharp bridge and background impart a good sense of movement. The image is well exposed with natural colours.   |
| 10A            | Maureen     | Dodgems               | 5      | Silver     | The slow shutter speed has captured lots of movement with the less blurred drivers providing a focal point and giving the eyes somewhere to rest. The colours are bright without being oversaturated. However, there is one bright lime green area close to the left frame which is distracting and you could either desaturate it or crop it out.  |
| 26A            | Leigh       | Eat My Dust           | 6      | Gold       | A great capture with the flying dust and the galloping legs giving an excellent sense of movement. You were in a good position to capture this with the horses coming towards you, which has resulted in a strong composition. You have captured the beautiful muscle tone in the horses and the bright colours of the jockeys' silks help make this a dynamic image.   |
| 04A            | Julie       | Go Faster             | 2      | Acceptance | The movement in this image is more subtle with just the near sections showing blur. The road provides a strong leading line but in this instance leads to the sharper distance which lessens its impact for a movement theme. Perhaps shooting through the driver's window as you pass the trees on the right would have given a stronger sense of movement.  |

|     |         |                 |   |        |  |
|-----|---------|-----------------|---|--------|--|
| 20A | Cheryl  | Go Go Guy       | 3 | Merit  | The kart and driver sharp against the blurred background suggests movement. The composition is good leaving room for the kart to move into and the image is well exposed. There are some lighter areas around parts of the kart which gives the appearance the kart was selected (not 100% accurately) and artificial blurring applied to the background. As that was a definite no no in this comp I'm sure that wasn't done. However, removing those light areas would make this a much stronger image. If you use Photoshop, add a blank layer, change the blend mode to darker colour and use the clone tool to pick a nearby colour and brush over the light areas. (Tedious but effective.) This will only affect the light tones. |
| 06A | Leanne  | Gulls Rising    | 6 | Gold   | This is a very artistic interpretation of the theme and kudos for thinking outside the box and doing something different. It is good that there is one bird lower left which gives more meaning to the more blurred wings as the eyes move up. The tones may be a little too warm, but this is more stating a personal preference rather than a critique.  |
| 19A | Jacquie | Just Learning   | 3 | Merit  | You've captured a good pose on the young surfer and the water splashing over the board and around her feet give a good sense of movement. The ocean is well exposed but you could afford to select the surfer and lift the shadows to make her pop more. I'm definitely not a slave to the so called "rule" of thirds, however, for this image, cropping some from the right and placing her body on the right third line would be a stronger image.   |
| 27A | Sue     | Kaboom          | 5 | Silver | Good composition and lovely tones in this image. The exposure is good and you've done well not to blow the highlights. The water between the rocks leads the eyes into the image and up to the crashing wave which has been well captured. You could afford to add some texture/clarity to give more definition to the crashing wave.  |
| 27A | Sue     | Lunchtime Rush  | 3 | Merit  | Well captured with the slow shutter blurring the legs to show movement. Cropping the image to concentrate more on the legs was a good choice. There is a halo around the dark slacks of the person second from the right which draws the eye and would be better removed.  |
| 06A | Leanne  | Milky Seas      | 4 | Bronze | A simple but effective image with the breaking wave showing a good sense of movement. Well exposed with a good range of tones and nothing to distract the viewer from concentrating on the movement within the wave. You appear to have darkened both sides of the image which is a little too obvious. Adding just a little more contrast to the wave only would have made this a stronger image.   |
| 25A | Greg    | Mudtime         | 3 | Merit  | The image is well exposed, sharp with good composition. The sense of movement in this image is quite subtle with only the flying mud to impart movement. Perhaps a different viewpoint to show more of the mud flying up behind the vehicle, which would have also eliminated the cars parked behind, would have been more effective.  |
| 25A | Greg    | On the Road     | 3 | Merit  | The plume of dust behind the vehicle shows movement as the car travels on the dirt road. Whilst clipping the blacks isn't a major problem, selecting the car and raising the blacks/shadows a little to show more detail would be preferable in this case. The mountain range behind provides a lovely backdrop.   |
| 10A | Maureen | Round and Round | 4 | Bronze | Well captured image showing movement of the cars going around the roundabout. The three red cars stand out and could even be saturated a little more to really make them pop. Not sure whether you could remove the white car easily but it would be a stronger image without it as being light it tends to draw the eye.  |

|     |       |             |   |            |   |
|-----|-------|-------------|---|------------|---|
| 26A | Leigh | Speedy      | 2 | Acceptance | It's good that you managed to keep the head reasonably sharp but it's a pity the flowers aren't sharp which would accentuate the movement in Speedy. Perhaps the shutter was just a tad too slow as its left wing is so blurred it has disappeared, giving it a rather odd appearance. There appears to be some blue chromatic aberration at the end of the body which should be removed. |
| 01A | Cathy | Wave Action | 5 | Silver     | The layers of colours in this image adds interest and the green of the breaking wave and the spraying plume of white above it immediately attract the eyes. The top of the breaking wave is tack sharp and gives interesting patterns for the viewer. The image is well exposed and shows the movement in the ocean well.   |

#### AB GRADE

|      |          |                   |   |        |   |
|------|----------|-------------------|---|--------|---|
| 17AB | Wendy    | Kangaroo Standoff | 3 | Merit  | You've captured a great scene of these roos fighting and clicked that shutter at exactly the right time to capture the one on the right leaping. Amazing how they balance on those tails. The small one on the bottom appears to be acting as a referee, but it's a pity it isn't totally in the frame. The catchlight in the left roo's eye is always a bonus. Some of the highlights are a little bright and could be pulled back a little.   |
| 16AB | Philippa | Landing           | 4 | Bronze | I have a soft spot for Pelicans and love how awkward they appear at times. The composition is good with the wings on the diagonal giving a more dynamic feel to the image. The star of the show is sharp and its slightly out of focus friends in the background add to the story. Unfortunately your horizon is crooked and you could either straighten the image or crop out the dark area completely. Some of the highlights in the pelican are blown and could be pulled back slightly. |
| 16AB | Philippa | Making a Splash   | 4 | Bronze | The falling water and the sprays splashing off the ground definitely give a sense of movement in this image. The image is sharp and reasonably well exposed with just a few blown highlights. You could crop some from the right putting the upright post of the water feature on the right frame, thus eliminating the car on the bridge and the shadow lower right which are distracting. If you use post processing that green post lower right could also be removed.                   |
| 08AB | Maree    | Quick as a Flash  | 5 | Silver | A good attempt at panning with the car almost tack sharp and the background and road nicely blurred to show movement. The blur in the wheels adds to the sense of movement. The car looks quite blue. If you use Photoshop add a new stamped layer, go to image>adjustments>match colour and tick the box next the neutralise, then OK. Selecting just the car and adding a mask to this will whiten the car and make it stand out better.  |
| 08AB | Maree    | Ross on Tredlie   | 6 | Gold   | Nicely panned with the rider sharp, a blurred background and the spokes of the wheels completely blurred, giving a good sense of movement within the image. Well done.  |
| 17AB | Wendy    | Smoke in Action   | 3 | Merit  | Well exposed and sharp with the smoke billowing skywards giving a sense of movement. The pines frame the image, however, it would be better if no branches were over the smoke. They could possibly be removed if you use post processing or maybe look for a better vantage point. The smoke is the star of the show and would be better to have nothing in front of it.   |