

## PTCC-2016 PICTORIAL #2 - LIGHT

### GROUP AA

18 images from six members

#### 01 - Audition Photographer.jpg

This is an interesting journalistic type of photograph that records the moment but it does not offer much to us in the way of composition or lighting.

#### 02 - Back-o-the-Still.jpg

I like the even, soft lighting and the subject matter, but I am not sure what you are trying to convey or show us. When you see an interesting scene such as this, you have to pick elements that are compelling and tell the story. Perhaps simplifying the scene by moving in tighter so you are clearly saying, “look at this”. I like the old hinge, part of the window frame, the peeling paint, etc. The elements are there now it us up to you to become the artist. Be careful and deliberate when you have the frame around the window leaving the scene—it has to be intentional, not accidental.

#### 03 - Coast Road Forest light.jpg

Very nice. I like the starburst light through the trees and the ferns that are lit in the lower right. I think you could crop off some of the left and probably the right to reduce the scene to the important elements.

#### 04 - Deception Pass Bridge in Fog.jpg

Very nice—I like the perspective and the dramatic sweep of the bridge. You chose an excellent position to shoot from and the soft light helps also. The fog bank makes the dark area above look like a plume of

smoke, which adds to the intrigue of the scene. Well done.

#### 05 - Desert Glow at Arches National Park.jpg

This is a very nice scene and let me try to make some helpful suggestions. When you shoot landscapes, try aperture priority instead of shutter priority.

movement require different settings and a different mindset from those that are static.

#### 08 - Faded Thistle.jpg

I appreciate that this is in sharp focus and the background is soft. If this were mine, I probably would remove the small elements coming in from the lower left of the frame. These are not helping the image and I cannot stop looking at them. You might consider including a little more of the plant as you have done along the top of the frame, although this might not help, it's worth a try. I would encourage you to do more photographs like this one and build up a portfolio. This is very well done.

#### 09 - Gull Preening.jpg

A very strong image. I like that you zoomed or moved in tight to remove all distractions. I know exactly what you are photographing and trying to show to us. You caught the gull at a nice moment and the image is tack sharp with excellent exposure and lighting. I also think that the composition is strong with the bird circling back on itself and the vertical feathers stop our eye. I like it.

#### 10 - Lone Mushroom.jpg

I like the mushroom and the low angle you took it from. The image is sharp but I think it has too much depth of field (range of focus). When you take a shot like this in aperture priority, try several different aperture settings so you go from f/2.8 or whatever your lens offers, up to f/16. Then you can see the difference in the depths of field. I think this would be much stronger if the background were more out of focus or softer. And don't be shy about a little "forest management"—you can remove those little clover plants.

### 11 - Open Window.jpg

I think there may be some potential with this window, but this photograph has a lot of issues. I'm not sold on the reflection of the bricks in the window on the right and perhaps you could have changed this by opening or closing it more. Be careful and deliberate when you crop off the top of a window frame—as a viewer I want to know that it's intentional, not accidental. See the bright spot on the table from the window—try opening or closing it more to reduce or remove that area. The chairs seem a little random to me—the one closest to us overlaps the napkin and silverware and the other one is pulled out and has a bright spot on it. So take time with shots like this—be deliberate about the composition, lighting and exposure and be sure you are conveying the feeling or emotion you want to share with us.

### 12 - Ready for Winter.jpg

I like the old cabin and the overall fall scene. The exposure is well done and the light is soft and forgiving. Perhaps I would like to see even more as the fog in the upper right is tantalizing and more trees may help. Be careful with visual separation—see how the top of the fence lines up with the bottom of the house? You need to be a little higher or closer so they each have their own space. Scenes like this look different in “real” life than they do when they are flattened into two dimensions. I call this “learning to see like a camera” or maybe like a painter.

### 13 - Reflections Along the Great Salt Lake.jpg

This is a fun image that captures the moment very well. The reflections are interesting, particularly with the person in the back pointing forward. The orange/pink cloud adds a nice element and it's too bad that it's not a little higher.

### 14 - Tree in Monterey Winter.jpg

This is a good shot of the bare tree but there are a few problems. There is a lot of noise in the sky—was this shot with a very high ISO or cropped

quite a bit. Perhaps you added the noise intentionally. I think the cropping may be a little tight on the sides and bottom. It's nice to see where the tree comes out of the ground but this one is cut off a little too much. This image is also has a lot of contrast or is a little dark and a lot of the detail is lost.

#### 15 - Waiting for the Train.jpg

There are some very strong elements in this train station—the curvilinear tracks leading into the distance and the arching glass roof. I think that cropping a little of the left and a little more off the right would tighten this up and remove some distracting details. The image is also a little soft so it may have been more of a snapshot than a thoughtful photograph.

#### 16 - Waves At Asilomar.jpg

Waves offer lots of potential photographs and this one is a nice stepping stone. Be careful when you place the rocks in the center of the frame because then they become a central subject and compete with the waves. If you lower the rocks to the bottom of the frame and place the waves in the top of the frame, then you have two subjects that interact with each other instead of competing with each other. I think it would be a good idea to include a little more of the scene and then crop it later in post-processing. When you crop in the camera you limit the options.

#### 17 - Wilderness Intrusion.jpg

There are a lot of different perspectives to photograph the Roosevelt Arch and the hills in the background can make the image stronger. But the placement of these hills is a little awkward because they go along with the the top of the structure. If you move closer and shoot upward, you will include more sky and the horizon line will be lower and less intrusive. I also think the arch will be much more dramatic against the sky that against the hills. Just to the north of this scene is a very large mountain—Electric Peak—and it's nice to include this tall peak in the scene.

See how the arch is dark and underexposed? This is because the camera's meter is reading the light from the overall scene and more or less silhouetting the structure. This is OK if you want that, but otherwise you might expose more for the arch and let the background be a little lighter. You can also easily alter the exposure on the arch in LR or Bridge.

18 - Yosemite Meadow.jpg

I like this panoramic format of the trees in Yosemite with the darker granite walls in the background. Another way to see this would be to shoot from a very low angle and have more grasses in the foreground. I would get rid of that small, white spot in the upper right.

### **Winning Images:**

1st Place: "Deception Pass Bridge in Fog"

2nd Place: "Dusty Horse Track in Indio"

3rd Place: "Gull Preening"

HM: "Coast Road Forest Light"

HM: "Faded Thistle"