

## **PTCC 2016 Pictorial #2 - Light Group AAA**

*31 images from 12 members*

### 01-Antelope Canyon.jpg

This is a very strong and interesting perspective of Antelope Canyon. Most photographs are vertical and this one, looking upward in a horizontal format, is a refreshing perspective. The darker areas of rock along the top and bottom help to frame or contain the image while the lighter part, where our eye naturally goes, is near the center. Very well done.

### 02-Billboard Boat, Shanghai.jpg

*This is a very interesting and well seen photograph. The bright colors of the boat contrast very nicely with the more subdued vertical buildings in the background. The combination of horizontal and vertical elements placed side-by-side make for an interesting visual experience. Well done.*

### 03-Bowl fruit.jpg

*A very well done still life. The composition is well arranged with the bowl of fruit set off to the right side and the fruit cascading down onto the table. The variety of colors is subtle and very pleasing. There's just a little highlight on the fruit so perhaps the side light could be softened a little—perhaps with a white diffuser or cloth.*

### 04-Calla Lily.jpg

*This is a new perspective for a calla lily—these are almost always leaning and taken from the side, so to see one that is very vertical really draws the viewer's attention. The black background is perfect and the small vine curling around the base of the flower adds a lot of visual interest and movement in the scene. I like the dark foreground and the exposure is perfect—not too bright to allow detail in the calla petal. Very well done.*

### 05-China's Venice,Suzhou.jpg

*A very nice shot of this colorful canal. The red lanterns and other details help place the image. I am not sure why the lights are so harsh and have so much glare. I think the scene would be captured better if they were a little more subdued or softer. Perhaps it is too much contrast or sharpening, I'm not sure. Or maybe the Chinese just like to light things up.*

### 06-Circle of Fire.jpg

*A most unusual and well done photograph. I like the straight on perspective of the guy spinning the fire. Was this taken at Burning Man? You did a very good job of capturing and conveying this scene with the slower shutter speed.*

### 07-Clementine.jpg

*This is more of a journalistic or documentary type of image that is very*

*interesting. I like the perspective of shooting from the back and the strong graphic element of the vertical line running down the center. I'm not sure that the very light background is helpful—I think this would have more impact against a darker background so the important elements would be emphasized more.*

#### 08-Cotton Balls.jpg

This is a nice shot of the clouds. I like the diagonal lines or pattern but the image seems a little underexposed. I always look for a subject in a photograph and these that are patterns or have a lot of repetition without a focal point are not as compelling for me.

#### 09-Day's End.jpg

*This is a very well done photograph of the group packing up and leaving. I like the sunset light, which silhouettes the people and the person in front with their raised hand adds a nice detail. I think the panoramic format is appropriate and helps tell the story. Very well seen, captured and cropped.*

#### 10-Dewy Leaves.jpg

*You have the beginnings of an interesting composition but the light is too harsh. It is almost a general rule to not try to photograph plants in sunlight—the dynamic range is too great so some areas will be black and some blown out white as you have here. One thing that will help whenever there is moisture is a circular polarizer. This filter reduces glare and intensifies the colors.*

#### 11-Going Places.jpg

*I really like this image, not only for the double exposure but for the interesting subject, the movement that was captured and the colors. I hope you will continue experimenting with this technique and produce many more unique and compelling images such as this one.*

#### 12-Irish stream bend.jpg

*I like the perspective with the diagonal lines going from left to right but when you take photographs with water, be sure to use a polarizing filter to remove the glare both on the water and on the plants along the shore. Sometimes scenes like this look very appealing when you are looking at them, but you have to anticipate what they will look like as a photograph and realize in advance what will work well and what will not.*

#### 13-Light\_flower.jpg

*This is a nice shot of the flower—it fills the frame and the soft, out of focus background is appropriate. But see the strong, blown highlights? When you take a shot like this (or any shot), be sure to check the histogram on the camera to be sure the tonal range is acceptable. Then you can use exposure compensation to darken the exposure and avoid the blown out highlights. Back lit subjects are difficult, but the results can be wonderful.*

#### 14-Maserati Emblem.jpg

*I like the angle of the image—it seems more interesting than shooting this symbol straight on. I think the dark areas might be a little too dark, so you could try lightening them in LR, Bridge or PS, while leaving the brights untouched. You might consider removing the extraneous lines along the left side of the frame, I am not sure they are adding to the impact. Then you might look twice at the horizontal linear element across the bottom—I would probably take that out also.*

#### 15-Morning Light.jpg

*Photos that are taken with dappled light in trees/leaves almost never work out. These scenes are interesting to look at, but do not translate well into images. If the light were a little softer this would work better, but I am also not so sure about the subject matter. Take your time and become very deliberate and conscious about what you are photographing.*

#### 16-Oaks.jpg

*This is a very nice photograph of the old road, the children and the leaning oaks. It is very difficult to photograph in this type of mixed light, but you did an excellent job of holding down the highlights and showing detail in the darker areas of the trees. Be careful with the focus—I am trying to find the sharpest area of the scene and it seems that everything is a little soft. It's important to have the main subjects, probably the children, to be sharp.*

#### 17-Pinkey.jpg

*This is a very well done portrait. The soft side light is effective, lighting up several areas of the image that work very well together. I can't tell if this is natural light from the side or studio lighting, but it works very well to make a dramatic and thoughtful portrait.*

#### 18-Reflection.jpg

*The soft, misty light works very well in this image. The bridge and its reflection make an interesting subject and I wonder if there were some other ways to capture this. It is the bridge and the reflection that are working in this scene and the buildings and other items along the right side of the frame are distracting. I wonder if you had stepped to the right a little and framed more tightly on the bridge and reflection, perhaps in a vertical format, if the image would have been stronger. When you have an interesting scene such as this, with great light, take a series of images and then decide later which ones are working.*

#### 19-Rest Stop.jpg

*I like the contrast of the cool tones in the sky with the warmer tones below—this was the perfect time of day to take a photograph. It seems that the bottom of the frame is a little tight—not leaving enough space beneath the vehicle. And I wonder if you had shifted the scene a little so the car was in the lower right if this would be more interesting*

*than having it centered. When you have a nice scene like this take multiple shots with varying compositions. It only takes a minute or two.*

#### 20-Rocky-shore (2).jpg

*This is a very nice scene of the coastline. I appreciate the level horizon line and the softness of the waves from a longer exposure. I felt that it was a little underexposed so I opened it in PS and went to Image>Auto Tone, Image>Auto Contrast and finally Image>Auto Color and it brightened it up a lot. Try it, you'll like it. And remember that you can always go to Edit>Fade Auto Tone and use the opacity slider to modify the amount of change you are seeing. Watch out for the small dust spots on the image sensor.*

#### 21-Roundup.jpg

*It's very challenging to shoot directly into the sun but this image is pretty successful. I like the backlighting on the dust—it makes the scene. Did you darken the sky in the upper left? I see some white spaces, which make me wonder. If this were mine I probably would at least try to even out the exposure a little by darkening the bright sun and lightening the foreground. I wouldn't change the foreground a lot, but a little more detail might help. Another way to shoot this would be to move quickly to the right and keep the backlit dust but remove the sun.*

#### 22-Salt Lake City.jpg

*A very nice night shot of the three towers. If you have a choice, I think it's always better to shoot a little earlier while the sky is still dark blue. Be careful with the buildings—see how the tops of them leave the frame? As our eye follows them we also leave the frame. With today's amazing cameras I think it is better to include too much and do the cropping in post-processing instead of cropping in the camera. If you allow more space around the buildings you can also straighten them a little in PS or LR. And remember that the further back you stand the straighter the buildings will be.*

#### 23-Silver-spoon.jpg

*Adding the reflection of the hand into the spoon is very clever and makes this photograph. You might try shooting from different angles or even turning this image. I am not sure that this would make it stronger, but it's something I would try. I also think that different background color might help.*

#### 24-Stream\_of\_light.jpg

*This photograph holds up pretty well considering the harsh light and very bright areas. The patterns of light on the water are interesting, as are the reflections. You might try darkening the top portion of the image, particularly the upper right. The leading line of the stream takes my eye up to the bright upper right and out of the frame.*

#### 25-Sunset on the Desert.jpg

*Very nice. You waited for the perfect moment as the sun was setting and composed the scene very well. The silhouetted pine branches in the lower left balance the upper*

*right in a very pleasing way. This probably would have been another great shot right after the sun set because you could have avoided the bright white of the sun and had more even tonalities throughout.*

#### 26-Swamp Tree Reflection.jpg

*This is the time of day when you scout images like this and hopefully return when the light is softer. This is such an excellent location with lots of possibilities, but shooting in bright sunlight creates too much dynamic range for the camera to capture well. When you have nice scenes like this with vertical subjects, be sure to also take vertical images. Reflections are one of those times when you can split the horizon, but be sure to take additional shots with a different ratio that 50/50.*

#### 27-Tree cover lane.jpg

*This is a very well done photograph. When the light is bright and has a lot of contrast, you will often have more success converting the image to black and white as you did here, so that was a very good choice. The scene is well-framed and the leading lines take our eye into the frame where the wall in the back stops us. I hope you took a series of shots here while varying the composition slightly. This would also be an excellent location on an overcast, moody day.*

#### 28-View of the Past Old German Steel Mill.jpg

*I'm not totally sure why this is not working well for me. I like the windows and the old wheel on the right but somehow they are not working together in this scene. Perhaps if you moved a little to the right so we saw a little more of the industrial wheel. It looks like it's hiding in the shadows now and too much is missing from view. You framed this very well, with the dark border on all sides and the lighting and exposure are perfect. I just think there is a better shot nearby, waiting.*

#### 29-Winter Light.jpg

*The uplighting on the building is very nice—warm and soft. I also like the repetition of the arches. Another way to shoot this would be to back off a little so you include more and then straighten the foreshortened or leaning lines later in PS. I think that showing a little more of the large arch on the right might provide a nice counterpoint to the smaller arches along the bottom.*

#### 30-Another After The Storm.jpg

*The sundays and clouds are very nice and make this an interesting image. I also like the crashing surf in the background. I am not sure if the changes you made to this scene were intentional but if they were not, then this photograph has too much contrast, probably from over-sharpening. There is also a lot of noise in the sky, which means there is noise throughout the photograph adding to the crispy-crunchy feeling it has. Watch for the dust spots on your image sensor and be sure to remove them in post-processing.*

#### 31-Good Morning.jpg

*The changes made to this image look intentional—the dark sky, bright, altered colors and crisp edges. I am such a traditionalist that I really cannot comment on images that are altered like this except to say that if you like this look then I would encourage you to keep experimenting with it. You do have a strong composition with the two horses and large oak tree in the center of the frame. If you step a little to the right you can create more visual separation between the horse and the tree.*

**Winning Images:**

Honorable Mentions:

“Sunset On The Desert”

“Day’s End”

“Bowl Fruit”

“Calla Lily”

“Antelope Canyon”

3rd Place: “Pinkey”

2<sup>nd</sup> place: “Tree Covered Lane”

First Place: “Going Places”