



**01 - Afternoon Stroll on Philosopher's Trail.jpg**

*Elke Ikeda*

This is a case where the sums of the parts tell a better story than each image alone. So let's see. There is a trail to a place. I know the name of this place from image 3. And I know there are flowers along the way. So the triptych does tell a story! The idea is good. The implementation needs work. First, there is no visual continuity among the panels, especially because the black background and the ornamentation on the right of each image block any flow. Get rid of them and let the greenery work as a connector. Second, the images are tilted for apparently no reason. It is not adding anything to the final image. Third, image 1 is cropped too tight. It would be more interesting to get a diagonal shot of the flowers in a way to connect with the diagonal in the image 2 (center). The same for image 3. The sign could be pointing inwards and follow the diagonal line on the right side of the image 2.

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**02 - Bicycles From Italy.jpg**

*Lillie Grossman*

Here we have 3 photos of different bicycles against different backgrounds and cropped very tight. When creating a triptych, it is difficult to create visual continuity when the images are cropped so tight because there are no common areas to act as connectors. Also, the background in image 1 has a hint of the interior of the store and image 2 (center) has a distracting bright and busy element behind. My suggestion is to reshoot the bikes against similar backgrounds and if you want to show some of the environment do the same for all other images. Show some in front of the bike and some in the back and then use these areas to connect the panels and achieve some visual continuity. You might want to carry a sketchbook with you to help you plan the individual shots.

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### 03 - John Cerney Field Art.jpg

*Lillie Grossman*

Great job. Here we have 3 images that have compositional connection. The consistent look helps visually link the 3 panels. The 3 images together tells a story of agricultural life better than individual images by themselves. So it makes sense to present them in a triptych format. The flow is maintained by having individual images share a sky that helps connect the panels. The visual connection would be even stronger if the person in the center were actually centered in the image. Also, I would prefer the images to be closer together and on the same level. This is a successful triptych. \*\*\*\*\*



### 04 - Lavazza.jpg

*Charlie Gibson*

Here we do have visual continuity. The triptych tells a story of someone checking his bank account on the phone before venturing to pay the bill sitting on the table. The image suggests that he had more than one coffee and the bill might be a little too high. LOL Nice job. For symmetry I would prefer the right side of image 3 not to be so busy. It clashes with the clean wall on the left of image 1.

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### 05 - Lightning x 3.jpg

*Steve Perkins*

Wow, great atmospheric image and good placement of the images. The cactus at the center provides the subject and also the location. It could be somewhere in Arizona or New Mexico? The sky looks fantastic and provides visual continuity across all 3 images. The only issue I have is the the city not showing at the bottom like in images 1 and 2. The triptych looks more terrifying with all that lightning going on in all 3 images. Nicely done! \*\*\*\*\*



### 06 - Lovers Point Wipeout.jpg

*Bill Brown*

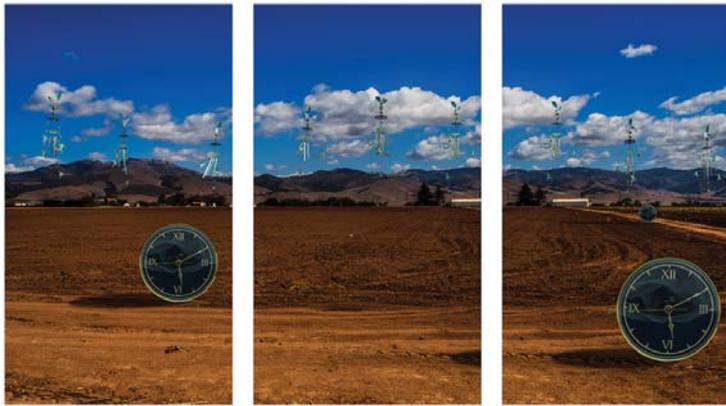
This is another successful triptych. The individual images look visually consistent and provide flow to the triptych. This is a story that can be told very effectively by a triptych. None of these individual images, excellent as they are by themselves, can provide greater overall context, clarity and understanding of what happened. The images show a high degree of technical competency. Bravo! \*\*\*\*\*



### 07 - Mountain Flow.jpg

*Patricia McKean*

These images by themselves are very dreamy and beautiful. The fog provides a visual connection of the panels. You are following the traditional format of triptychs that makes the main image bigger and places it at the center. That works well here. In order to reinforce the visual continuity achieved with images 2 and 3, I suggest you work on image 1 to have similar tonality and color. Also, if you move image 1 down until the trees reach bottom, you will create a connection with the trees in image 2. It is very nicely done. \*\*\*\*



### 08 - Mountain Time.jpg

*Brian Spiegel*

Photographers' creativity never ceases to amaze me. This triptych is very well done. There is visual continuity across all panels provided by the blue sky, the clouds pattern, and the brown terrain. Since you are using clocks as design elements, you could also work on the triptych to convey the passage of time. You could have for example image 1 in the morning, image 2 at midday, and image 3 in the evening or some other time of day combination. The clock would then reflect the time in each image. \*\*\*\*

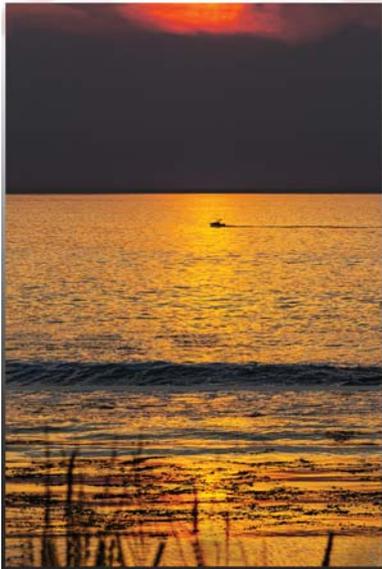


### 09 - Rollworld Triptych.jpg

*Bill Shewchuk*

Here we have 3 disparate images placed together to form a bigger picture. From that perspective, I'm not sure I can grasp the message or story that big picture is trying to convey. The images by themselves have good impact in terms of form and color. But for the triptych to be successful, there needs to be visual connection and continuity between the panels.

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### 10 - Smoke on the Bay.jpg

*Steve Perkins*

Here I don't see a need for a triptych. It looks good as one single image. My suggestion is to split the image vertically. The one with the boat at the center and the other two as complementary side panels.

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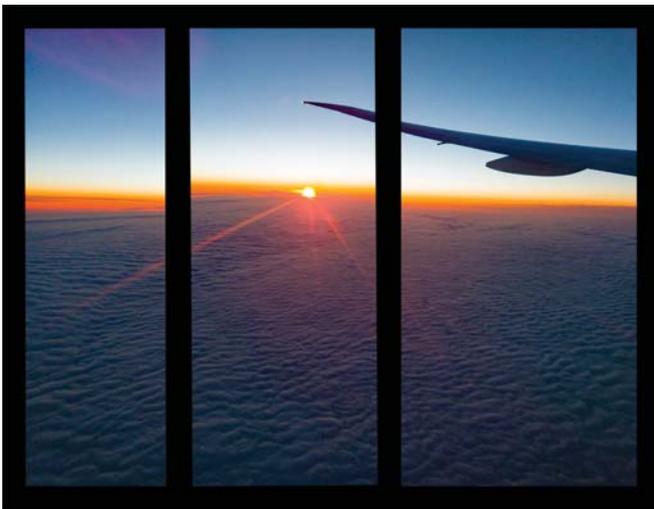


### 11 - Sphere Triptych.jpg

*Bill Shewchuk*

Hmm. Here we have another example of 3 disparate images. Image 2 shows a spherical image of someplace upside down against a gorgeous sunset. Just that background would be a fantastic image. Image 2 shows horse riding on the beach, also spherical. Image 3 shows railroads. I'm not making the connection. What story are you trying to tell?

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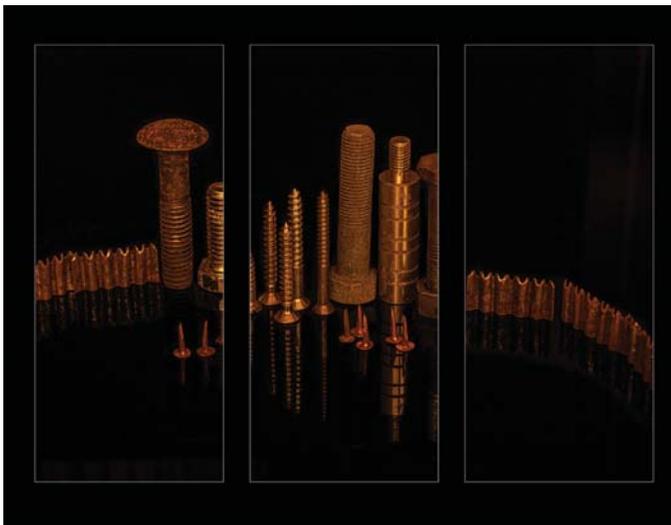


### 12 - Sunset at 30,000 Feet above the Clouds.jpg

*Elke Ikeda*

I like the fact that you made the main focus (the wing) the bigger image and the complementary ones proportionally smaller depending on the contribution they make. I like the visual continuity and the fact that the horizons are not completely aligned. The orange-blue color combination looks great.

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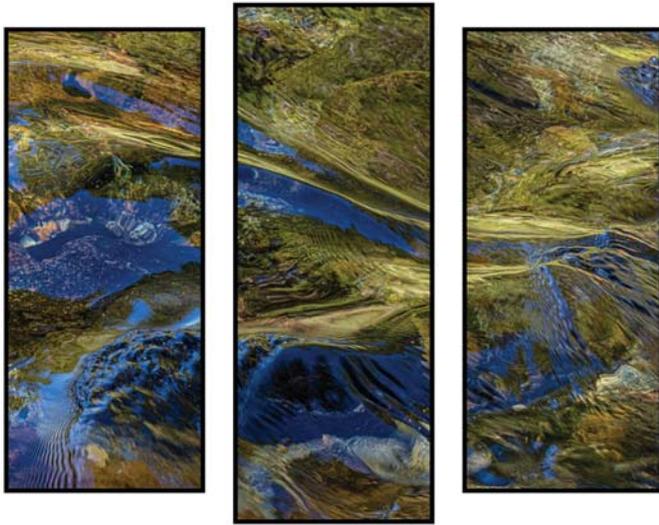


### 13 - Tryptchh Screws.jpg

*Janet Azevedo*

This an interesting approach. Very creative. I really like image 3 in particular with it minimalist look. I love the reflections. What I'm not getting is the message or story this triptych is supposed to tell. My suggestion is to arrange them to form a more symmetric composition to achieve continuity across the panels. Maybe start with the minimalist idea in image 3. You could also have one big screw flanked by smaller ones forming some kind of path that would continue through the other images. There are so many possibilities...

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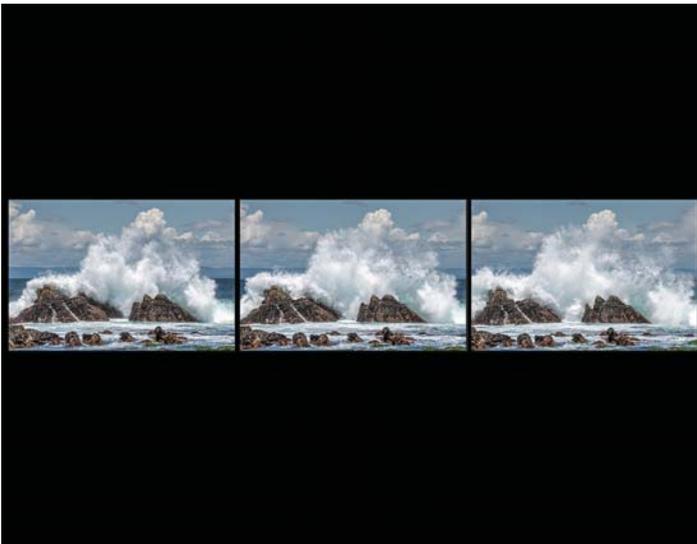


**14 - Tryptchh Sierra Water Abstract.jpg**

*Janet Azevedo*

Nice abstract triptych with great flow among the panels. The size variety provides an added point of interest. The colors are beautiful and very consistent. They belong together. Each image provides different details all contributing additional information to the big picture. So there is a reason for them to be there.

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**15 - Wave Trio.jpg**

*Charlie Gibson*

This would be better presented as a single image. Having this as a triptych makes little sense. The images are identical. There is no need for these 3 images to tell the story. One is enough. The single image is beautifully captured. I love how the clouds complement the waves breaking against the rocks.

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### 16 - Carmel Monastery Granite Steps .jpg

*John Drum*

This image rocks! The 3 images are visually harmonious and there is some flow provided by the cracks. I like the fact that images 1 and 3 have similar tonality while image 2 is a little darker. This helps keep my eyes on the picture and the focus is on image 2 since it the the different one. So the cracks on images 1 and 2 form a V. I wish image 3 had a similar pattern. Maybe if you rotate image 3 180 degrees, its crack and that of image 2 would create some kind of inverted V so the flow would not be interrupted.

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### 17 - Classic Hood Ornaments.jpg

*John Drum*

The individual images look great, very well exposed. The triptych composition however is not allowing for visual continuity. If there is a flow, it is to direct my eyes out of the picture. My suggestion is to crop less tightly and give individual images lots of black space. Then using that black space as a connector between panels, play with the location of the pieces to create interesting shapes. Remember, the final image, or the big picture, has to say something, not just here are these objects.

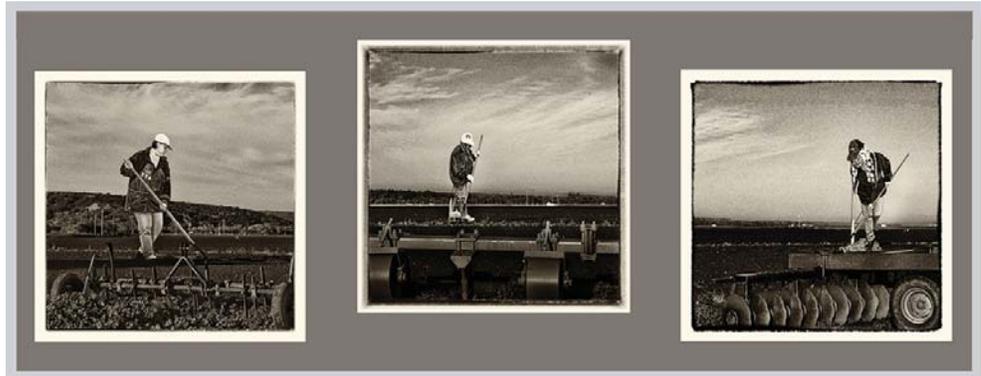
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Winning Images:

Honorable Mentions:

**John Cerney**  
**Field Art**  
*Lillie Grossman*



**Mountain Time**  
*Brian Spiegel*



**Carmel Monastery**  
**Granite Steps**  
*John Drum*



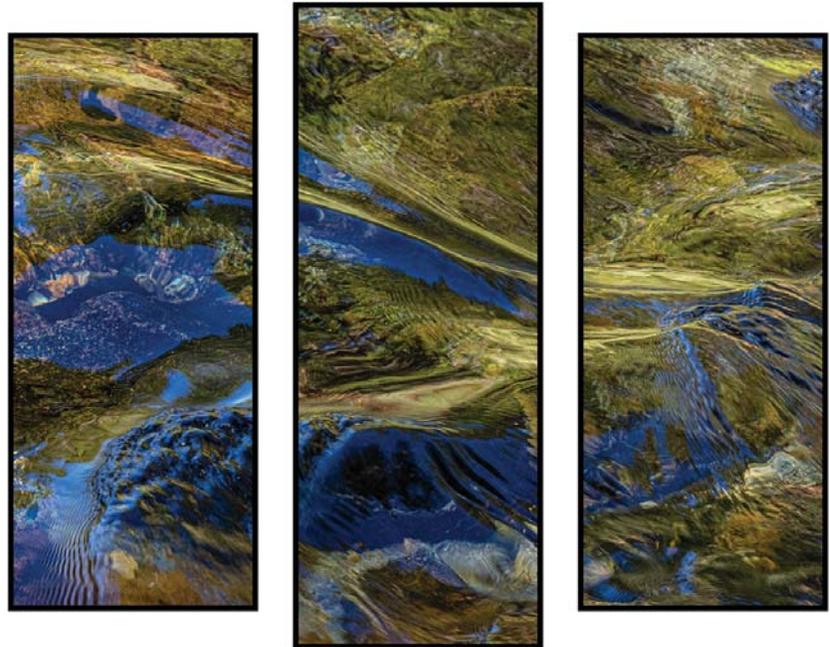
Third Place:

**Lightning x 3**  
*Steve Perkins*



2nd Place:

**Triptych Sierra Water**  
**Abstract**  
*Janet Azevedo*



First Place:

**Lovers Point Wipeout**  
*Bill Brown*

