

**Projected Image Competition
Nov 4, 2024**

#	Title	Category NW, C, G, E
1	Rockweed and Driftwood	C
2	Highland Coos	C
3	Autumnal Hydrangea	C
4	Old Mill Pulley Door	C
5	Fire and Ice	C
6	Waterfall Deep Under Icelandic Glacier	E
7	Cleared for Takeoff	E
8	View Along The Path	C
9	Aqueduct	C
10	Weightless	G
11	The Firebird	E
12	Red White and Blue	G
13	On Our Way	C
14	Orange Burst	NW
15	Shaker Village 250 th Celebration	C
16	Pulling the Line	C
17	Hyacinth Macaw	G/E
18	River Grundara	NW
19	Proud American	C
20	Last Night on Monhegan	G
21	Tea Rose	E
22	Milkyway over the Bell on Monhegan	G
23	Sorrow	G
24	Sangre de Cristo	G
25	Cactus	G

26	Fishing Cuckolds Light	C
27	Hazy Afternoon in Wyoming	E
28	Mitchell Peak at Sunrise	C
29	Burano Dream	G
30	Forked	C
31	Russian River Sunset	G

NOVEMBER 4 PI Competition Comments

1 C Rockeed and driftwood.

Well seen. The orange diagonal seaweed stem in upper left compartmentalizes that corner. There are some elegant strands of seaweed below the driftwood which are interesting but the seaweed above it is clumpy and not sharp. Also, the image might be stronger if the left side of the driftwood wasn't cut off. Perhaps taking a step back and recomposing or looking for a similar composition that captures the play of the seaweed with the driftwood would help.

2 C Highland Coos

The cow facing the viewer has good impact with his rakish bangs over one eye but he blends into the one in back, which ultimately is a prominent but non-contributing/distracting element. This subject has great potential and the "rakish" cow is very well handled and interesting. It suffers primarily from the presence of the second animal.

3 C Autumnal Hydrangea

Nice lighting and generally well exposed and appropriately in focus, assuming the maker is OK with the outermost petals falling out of depth of field. Background is a little busy though blurred but still presents an array of colors and bright/dark areas. There is a bright spot in the very center of the flower which draws the eye, which could also be fixed in post. Flower/blossom images are common and makers need to think about how to make images like this unique and stand out from the crowd.

4 C Old Mill Pulley Door

This is generally adequately handled as a black and white but there is more that could be done with regards composition and tonality. There might be more interesting sub-compositions here but by having a relatively plain door take up much of the image it doesn't help the overall impact. There is definitely more in this subject that might be worth exploring.

5 C Fire and Ice

This image challenges the viewer to figure out what is going on. The hazy mist contrasts well with the crisp imagery of the trees. One judge was very concerned about the mist on the left creating an unbalanced image and felt that there was probably a better composition from a different angle.

6 E Waterfall Deep Under Icelandic Glacier

Tremendous impact and creativity, again challenging the viewer to figure out what the subject of the image is. Not that it matters. The otherworldly glows and swirls join into a dreamlike image that seems impossible in the natural world, and yet there it is. Well composed, exposed, thoroughly fascinating and a unique image.

7 E Cleared for Takeoff

This image is loaded with impact and attitude. The photo is extremely sharp throughout, the osprey is caught in the process of raising its wings for fight or flight. It's well lit and exposed; the composition is full of tension, with the bird's face in the center of the image between its essentially symmetrical wings, but with the post on which it stands slightly off center to create visual tension. The real power and impact is in the bird's expression, gazing directly at the viewer and those crazy talons. Although the bird is stationary, its impact is secured by the tension created in its posture, so it works.

8 C View Along The Path

Though a lovely subject captured on a nice day, the image has multiple elements that drive the viewers eye to the left including the lighting and flow of the rocks and placement of the clouds. Compositionally, the maker might rethink what should be emphasized and where to direct the viewers eye and how. The image appears generally well exposed and sharp though the white balance might be a little cool and the trees to the right are blocked up throughout. The shoreline to the right feels like it is falling off in a clockwise direction but some of that might also be due to the dark contours of the opposite shore creating that illusion.

9 **C** light on ancient aqueduct

The color balance and exposure are generally good, though the highlights might be a bit hot. Though an interesting subject it suffers from a problem with perspective that makes the aqueduct look like it is falling over to the right and the tree breaks the receding top line. It's not clear that the repetitive pattern of the aqueduct is strong enough to anchor the composition interest wise. In addition, there may be too much attention given to the cement walk to the left of the aqueduct. It might be worth exploring a different composition that raises the perspective on the aqueduct and reduces some of the inclusion of the walk. The tree is problematic.

10 **G** Weightless

Creative capture of leaves falling past a wall, though at first glance it appears to be pavement. The fact that they are airborne and not lying on the cement may not be immediately apparent until the viewer considers the location of their shadows. The wall's color creates adequate visual separation between it and the leaves; its texture contributes to the image's visual interest without distracting from the leaves. The three-dimensional effect and multi-layered composition elevate this into the Good category. Clever idea.

11 **E** The Firebird

This is unlike most of what we see because this is a professional model/dancer, professionally lit, costumed and staged. But the maker still caught her at a particularly energetic and poignant moment in her performance, presenting her as elegant in every aspect – body, posture, motion, clothing. This takes considerable skill. The resulting image is superb, dynamic and lovely at the same time. Though the image was likely captured during performance, one judge wasn't fond of the colored lighting and less so that it was carried over to the stroke which should have been white.

12 **G** Red White and Blue

If that was the aim, the image succeeds, a well-timed capture of two women's excitement and joy. The image is well framed and lit with good color balance (always a challenge in indoor arenas). The two athletes are fully in focus, the spectators are sharp enough to provide event context but blurred enough not to distract from the subject. Compositionally the player on the left forms an almost perfect diagonal across the frame, while the flag and the women's heads form an opposing diagonal crossing it. The maker might consider dialing back the highlights of the spectators' white shirts so they do not compete for attention with the athlete's uniforms.

13 **C** On Our Way

This is a well-composed image, the lines of the boom and its furled sail, and the sweeping starboard gunwale, leading the eye forward across the rounded forms of vents and storage containers. The ship's details are sharp throughout. It successfully conveys its sense of place, but it's taken from a conventional position, is a static image and does not present a dynamic, unique or striking viewpoint.

14 **NW** Orange Burst

It was difficult to give this image the full evaluation it deserved because it was not submitted to club specifications and was grossly undersized, probably due to file compression through email? The flower itself seemed well exposed but perhaps might benefit from a touch of brightness. The colors complemented the

golden hue in the background which was pleasant. Watermarks can only detract and distract from a competition image. They should always be removed.

15 **C** Shaker Village 250th Celebration

The fireworks were well done, well framed, well exposed and the patterns of the fireworks are sharp with pleasantly contrasting colors. The house and farm buildings below are in soft focus and tonality. One judge felt that the softness of the houses in foreground was incongruous with the contrast and sharpness of the fireworks and that they did not work well together.

16 **C** Pulling the Line

Compositionally, the man is well centered, filling the frame without crowding it; the line and the man's arms form a strong diagonal across the frame. The subject is well lit and focused, the background is soft, attractive and adds a little context. Colors are pleasing. As an unposed portrait, the biggest issue is that much of the interest is likely in the man's face which unfortunately is hidden by his shoulder and shirt. This subject could have lots of potential. The brightest part of the image, which is what attracts the viewer's eye, is his T-shirt. Though this does bring attention to the man it focuses that attention on his shirt. Perhaps a different angle with more attention on capturing the face would have helped.

17 **G/E** Hyacinth Macaw

Although a stationary bird, it ranks high because of the creative framing, lighting and capture of the bird. Everything we can see of the bird is razor sharp except the arc of what is presumably a feather or shoulder in the extreme foreground. A defining characteristic of this image is that that we can see only selected bits of the bird – the eye and feathers around the head, the beak and the claw. The contrasts in color and texture between these parts each call for attention. One judge scored this as 2/3 excellent and 1/3 needs work being troubled by the out of focus feather/shoulder eclipsing the bird's face. Unlike the other judge he did not see this as a compositional plus but rather a serious compositional flaw though he was duly impressed by the treatment of what could be seen of the bird's head. This resulted in the split G/E score.

18 **NW** River Grundara

This appears to be a lovely subject however, the overall color effect was perceived as very unnatural. If this was intended to be a creative treatment such as infrared color it would need to be even more over the top. It's well exposed and focused. The composition is effective and the sense of scale presented by the structures in the composition add to the interest. We were at a loss as to how to appreciate the intensity of the colors in the foreground at lower left.

19 **C** Proud American

It's a stationary bird, well exposed, captured and lit. The facial features are sharp contributing to an impression of fierceness. The image has a real presence, but it's because that's what eagles look like head on. It did not feel particularly unique though it did have impact.

20 **G** Last Night on Monhegan

This image is unusual in its use of color and light; there are only three colors, black, blue and yellow. The slow shutter speed effectively creates a soft, misty feeling from the water on the foreground rocks. The composition works well, with the fortuitous ledge on the right providing balance for the shoreline on the left. There is visible detail in all but the darkest areas, including the rocky ledge in the center. The glow of window lights suggests a story of households settling in for the night. Creatively seen and composed, and well executed. One judge felt it might have been a stronger image if only one house's lights were on.

21 **E** Tea Rose

This is superbly executed. The lighting and focus on the flower itself convey a tenderness and translucency, with a soft warm glow in the center. The darker buds surrounding it support the image without distracting from the subject; the background is ideal. The strength of this image is in its undeniable beauty rather than image complexity, though it is also true that the beauty here is complex.

22 **G** Milkyway over the Bell on Monhegan

The astro part appears well done. The image as a whole is well composed and the landscape part is well exposed for a nighttime shot. The judges wondered why the maker chose to use the bell as foreground for the astro shot. It does provide an interesting texture contrast to the milky way.... And yet the image does have a presence, an evocation of peace and stillness, that required imagination and creativity to achieve. Just wondering about the bell.

23 **G** Sorrow

A well-imagined and constructed image that is evocative with an undercurrent of darkness.. Exposure and focus are generally good throughout, especially in the flowers and the woman's cloak. Her face and the leaves in the center of the picture might be dialed back to be more consistent with the light level in the rest of the image. Just as a suggestion, the image might benefit from an added atmospheric touch – gentle dark gradients coming in from the lower left and upper right would guide the eye away from these unimportant areas and into the bright diagonal connecting her face and forearm and the leaves inside and outside the enclosure. There might be even more potential for the image if the model was coached to give a stare or expression to the camera.

24 **G** Sangre de Cristo

It has tremendous impact, and as landscapes go it borders on an E. The layering of the image's elements is effective, from plain to foothills to mountain peaks and the clouds that provide visual interest all their own. The foreground buildings provide a sense of scale. However, the entire image seems pebbly and pixelated-maybe it's a single shot with a lot more detail than the camera's sensor could handle, and might better have been taken as a multi-shot panorama. It's definitely impactful but seems to suffer a bit from either post processing or capture issues.

25 **G** Cactus

This effectively conveys the overall prickly nature of the plant, declaring, "Leave me alone!", and yet the tiny blossoms suggest a possible softer side to its nature. Lighting from the upper right is effective, highlighting the blossoms but adequately lighting even the lower areas. The focus appears adequately sharp throughout. One judge felt that the composition was unbalanced and of moderate interest and impact though definitely a competent macro shot in BW.

26 **C** Fishing Cuckolds Light

A classic Maine coastal scene featuring a lighthouse and a lobsterman on his boat preparing a trap. It's well exposed and focused. This is a commonplace scene along our coast, with nothing about the lighting, angle of view or otherwise to set it apart from many other such images. "Seen it a hundred times". Maker needs to consider how to set these very common compositions apart from the hundred if not thousands of images like this.

27 **E** Hazy Afternoon in Wyoming

This is a lovely, quiet image. The colors in the restrained palette work beautifully together. The layers of light and shadow and the landscape elements build upward to the mountain peak and an equally layered and interesting sky. Details are uniformly sharp. The image effectively conveys a strong sense of a peaceful, pleasant place. We can't think of any improvements.

28 **C** Mitchell Peak at Sunrise

This well-seen image effectively conveys a sense of crisp morning light and air in the mountains. A morning mist hangs over the trees to the left, suggestive of early morning. The muted colors are pleasing and harmonious. The image overall presents an atmosphere of peace and beauty. However, the entire image is tilted about 2 degrees counterclockwise, causing the surface of the stream to appear to be sliding off to the left; this is disconcerting but easily corrected. Further, a slow shutter speed has slowed the stream water to the point that it appears plasticized. The three trees in center are not that interesting and also block the more interesting profile of the mountain. There may or may not be a composition that capitalizes on the strengths of this scene and addresses some of the other issues mentioned.

29 **G** Burano Dream

This imaginative and creative composite/abstract seems to present the feeling of being in this busy place of brightly colored buildings, rather than the appearance of the place itself. The interplay of geometric shapes, rectangles and arches, and of bright and restrained patches of color, combine in a delightful visual rhythm. The maker must have had an intent with regards how and why the digital collage was assembled, so perhaps giving the viewer a stronger sense of what anchored the pattern would help create a stronger viewer entree into this complex image without spoon feeding or dumbing down the abstract nature of it.

30 **C** Forked

An extreme close-up view of the business end of a fork draws the viewer in and challenges them to identify the subject, especially as most of it is missing, out of focus or actually shadow. The interleaving of positive and negative space, of light, substance and shadow adds to the interest. Well composed and executed, this is a fine piece of imaginative work. One judge wondered how this image would look if the shadows to the left ended in white rather than running off the page. This subject could definitely be explored further with the possibility of an even more impactful composition.

31 **G** Russian River Sunset

Shot directly into the sun, this is a view of a rocky coastline silhouetted by the setting sun. It's a spectacular scene and well captured. The image is well composed. It is tilted slightly counterclockwise; it's not much but it makes a noticeable difference. There is real estate to the left of the image that is not contributing to the visual impact or balance - perhaps revisit the composition to make it a little tighter and straighter.