

## **PTCC-2018 – PICTORIAL #2 - RED**

### **GROUP A**

**61 images from 22 members**

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#### **01 - A Touch of Red.jpg**

*A pleasant image, with subtle color and composition. Good use of depth of field for emphasis. The circular motion of the abstract is a bit stronger with a crop off of the left to make a symmetric array of the sharp petals, keeping the eye in the circle of the sharp elements in the focal plane.*

#### **02 - Abandoned Rose.jpg**

*Nice lighting and good depth of field to emphasize the subject. But, one wonders how the dew drops or rain drops wet the rose indoors. Effects are most effective if one does not notice them. A fairly successful image.*

#### **03 - Abstract Glass.jpg**

*Brilliant color, good focus and lighting and depth of field. But, by nature of the subject, the eye keeps moving trying to find the compositional path that is contained in the image. The divergent glass points tend to keep the eye jumping from place to place. Not a restful image, color or composition wise. Challenging.*

#### **04 - An Apple a Day.jpg**

*This is a interesting image, and with obvious care and skill in lighting. Good focus, exposure. But since the emphasis is red, perhaps a more pronounced highlight on the apple to give it a pop of color, that would help bring the focus to the subject which requires a second look.*

#### **05 - An intimate look at a rose.jpg**

*This is a well imagined image, with subtle lighting and a red subject. Nice tonal gradation and true shadows and blacks, and clean highlights, that are still very subtle, but are still saturated. Well executed image.*

#### **06 - Asphalt Red.jpg**

*Good color, good exposure, with vivid contrasts. The black abstract is framed so that the eye keeps coming back into the center of the image. It keeps the black contained visually with small exceptions that do not distract from the whole.*

#### **07 - Balloons, balloons everywhere.jpg**

*An interesting and fun photo. Just the humorous nature of a couple of the balloons is fun. The glimpse of people in the foreground adds to the sense of scale and dimension. The early morning light sets a certain feeling. A nice image.*

### **08 - Big Red Barn.jpg**

*A pleasant rural scene, with that last of summer patina, and the faded barn. There is something tranquil and restful in this vignette. A slightly tighter crop with less sky, and leaving the one bale on the left and cropping to the bales on the right, brings the barn forward with a little stronger counterpoint. A nice image.*

### **09 - Blueberry Eyes.jpg**

*The technical aspects of lighting, highlights and subtle shadow are evident. But somehow the black background with no contextual information, leaves the image floating and less effective. Also the red of this particular pepper seems a bit off, faded. It wants more intensity of red for the pepper.*

### **10 - Butterfly Heart.jpg**

*Interesting subject, and overall a pleasing image. The image is sharp, with decent focus, but maybe because of the shadows, little places/ butterflies, it has a soft look that makes it seem unsharp. Also the lighting tends to give that impression, but it also lends to the 3-D quality of the image. Interesting.*

### **11 - By Any Other Name.JPG**

*Definitely a red rose. Good use of depth of field, and fairly subtle/soft lighting, for overall tonal rendition of the scene. Some of the petals blur together in the main rose, so they lose distinction. (A bit too much vibrance?) The other buds are a bit problematic to the composition, the other red bud tends to draw the eye between it and the subject rose.*

### **12 - Caroline.jpg**

*This is a very successful image. Good lighting, good focus, and good depth of field. An aspect that makes this image work, is that the reds are nearly identical. The turtleneck, the lips and umbrella are closely matched to re-enforce the red theme. The blushes of red on the hair highlights add to the overall harmony of the image.*

### **13 - Christmas in Moss Landing.jpg**

*This is a well intentioned image. The image is quite dark and the top third is very dark, so that the wreath recedes in the gloom. Quite bit lighter with a bit more contrast brings the wreath forward with a more pleasant effect.*

### **14 - Day's End.jpg**

*The color in the sky is actually orange, and the piper is nicely silhouetted, but his lower half is lost in the dark foreground. The effect is that the piper has an odd lower half made up of landscape. More shadow detail could help make the image more dimensional and help the piper to come to the forefront.*

**15 - Door County Cherries.jpg**

*A pleasing vignette from the orchard. Nice detail, and details in the water drops. Balanced composition, with a clear subject.*

**16 - Fall maple leaf.JPG**

*Good exposure with a nice rim light on the top of the leaf. Good translucence to see the structure and detail of the leaf. The rim light on the leaf helps take it off the background, and give a slight dimension for added interest. This thin leaf still gives the illusion of depth and separation from the background.*

**17 - Ferrari 250 LWB GT.jpg**

*Overall a nice shot of this GT. However, it seems that no part of the image is tack sharp, which is a distraction. Even with the panning action, which is good, some part of the car should pop with a sharp edge.*

**18 - Ferrari Testa Rossa.jpg**

*This is a well intentioned shot, but Ferrari Red is a definite and quantifiable color. This color seems too dull, lacking that Ferrari Red pop! There are obvious "adjustments" to the soft focus applied to the image, which seem to go beyond the minimal adjustments allowed.*

**19 - Fire Door.jpg**

*Good use of framing and composition, with the smaller elements on the left that counterbalance the red door on the right. The fuel island notice mimics the door signage, but on a small scale. The smaller elements justify the door off center, with points of interest. Nice composition.*

**20 - FIRE ENGINE.jpg**

*A good example selective cropping in taking an image. Enough information, to inform, but one does not need to see the whole firehouse, or firetruck to understand the basic context. Selected elements that summarize the whole in a nice composition. Also a study in roundness, tire, headlight, siren, grill and hood, with only two whole round features.*

**21 - Fireplug à la Suisse.jpg**

*An interesting vignette of a different subject. Nice composition, and a nice image. However, the color balance is slanted to the blues, and a tad green, which dulls the color and contrast, and takes way from the impact of the image.*

**22 - glass madonna.jpg**

*A pleasing view. Nice 3-D effect with the table and book standing in front of the window. A tad dark overall, but the window does pop very well. The whole window speaks "color" but not exclusively "red." A nice image.*

**23 - I wonder if...jpg**

*This seems to be an orange image. It seems a bit monochrome in tonal value, which leaves the child less well lit overall, and with less interest/distinction in his expression. A tighter crop brings the child forward for greater emphasis.*

**24 - In the trees at Long Lake Wis..jpg**

*While this is an interesting image, the composition tends to make one's eye jump all around, so no pattern to make the eye find a natural path and cohesiveness. (Reminds one of a band's album cover where they are trying to be "too cool for words.") The isolation of the individuals and forlorn expressions make this a darker image emotionally.*

**25 - Lonely Rose.jpg**

*Obviously this image has more than minimal adjustments with texture and text added. It goes beyond the guidelines of the composition.*

**26 - MACAW.jpg**

*An interesting vignette of the bird. Definitely a red subject, with sharp detail and good exposure. Nice details in the feathers, and skin, eye and bill. Good tight composition that draws attention to the fine detail of this bird. (The color balance a bit to the yellow?)*

**27 - Margy Seifert and Husband Perform at Planes Of Fame.jpg**

*This is a really nice action shot, with attention to detail. The shutter speed is good, with the prop well blurred but the image of the plane is sharp, a challenge in itself. Good capture at the peak of the action/pose of the wing lady. Nice composition with the aircraft flying into the frame, with room to breathe.*

**28 - Millie by the Sea.jpg**

*This is a nice image, although a bit subtle. The shadow is a nice counterfoil to the vehicle. It might be that a tighter crop deleting the lower right would make the image stronger, by bringing the star of the image, the auto and shadow, more to the forefront.*

**29 - Not to be forgotten.jpg**

*In another competition, this would be a very strong image, likable image. However there are more than minimal adjustments presented.*

**30 - OLD WINDOW.jpg**

*Nice composition, good placement of the window off center for pleasing effect. Good capture of the natural patina of age and time. A successful image.*

**31 - Performance in red.jpg**

*A nice study in red, with good focus and controlled depth of field so the GT is sharp*

*throughout. Interesting capture with highlights and shadows well controlled and within range. The tread in the shadow is still discernible, good detail, and the highlights are not blown out. Good exposure and tonal range, and highlight to shadow detail.*

### **32 - Red Cola.jpg**

*Interesting study in red, with a familiar logo. Realistic color, what one expects as pretty accurate red. The interest of the shadow, crossing the swirl through the loop bring a strong diagonal line, yet with room for the eye to rest/stop in the frame. A dramatic capture of something very familiar.*

### **33 - Red Garden Alcove.jpg**

*This image is either really cool, or what was one thinking? The lens distortion works to re-enforce the alcove shape/distortion, or make the viewer dizzy. The green vine leaves are a strong counterpoint to the reddish alcove. There are many successful elements to this image. One either really likes the effect, or is really bothered by the ultra distortion.*

### **34 - Red Hot Peppers.jpg**

*Definitely red, which is good. Since this is an arbitrary arrangement, not a naturally occurring vignette, then the odd arrangement of the peppers or number seems awkward. The background does not seem to compliment or counterpoint, (as perhaps greens to mimic the stems.) Perhaps one pepper on another background would have been sufficient?*

### **35 - Red Iliad Sculptue in Seattle.jpg**

*Interesting sculpture, with good overall lighting. The color balance of the image seems to be a bit green and/or yellow, which dulls the color.*

### **36 - Red Maple Leaves in Fall.jpg**

*The most interesting part of this image is the center part of the leaves on the left side. There are different color and lighting variations with more detail. A vertical, cropped much tighter, with just a hint of the green on the right would highlight this interesting part of the scene.*

### **37 - Red Raspberries.jpg**

*This Image has potential. A tighter crop, with the baskets turned at a 35-45° angle with the odd berry in the corner of the image has a more dynamic line. This appears static. The basket/box pattern more diagonally gives the image added drama, and one does not need as many baskets to convey the image.*

### **38 - Red Torch.jpg**

*Interesting subject, with nice lighting overall. This image could use a bit more depth of field - focus, as the center scales are a tad soft, and they are a part of the subject.*

### **39 - Red Warning.jpg**

*An interesting subject. The blending of the lizard with the tree bark is interesting too. The orange throat is a tad soft in focus, and as that is where the eye is drawn, it should be sharp.*

### **40 - Red Works.jpg**

*This abstract is interesting, but difficult to find a path for the eye to follow that leads one's eye back into the image. It tends to lead one's eye out of the image, only to try to jump into it somewhere else. (This is paint on wood?) Not an image that lends itself to a restful path for the eye to travel back into the image.*

### **41 - red-london flowerbox.jpg**

*This image does give the illusion of depth and scale, but the red diagonal leads one eye out of the image. It is distracting that much of the image is out of focus. A stronger composition would be nearly square, with just a hint of the out of focus in the frame, and cropped to the first flowers on the left. Almost more vertical than horizontal. Re-enforces the vertical black uprights and the uprights of the stems/blooms.*

### **42 - RedBoots.jpg**

*This appears to have more than minimal processing with the black and white/color post processing. The slight halo around the boots detracts from the image as well.*

### **43 - River Beach Aloe.jpg**

*A pleasant vignette. However the color balance seems a bit cool, and the lack of pop to the red blooms, makes one want a bit more pop and punch from the reds. (It is a gray day, which makes it a bit problematic, just from the light source with thick clouds.)*

### **44 - Sailor's Delight.jpg**

*The strongest part of this image is the lower 2/3s. The natural crop of the sky is the red cloud that ends in the upper third. More foreground would balance the sky, as there is some interest in the foreground. More foreground would balance the image with some contrast of the dark foreground to the brilliant sky. The sky is dramatic, but the counterpoint of more foreground would help balance the composition.*

### **45 - Scatter Vision.jpg**

*This is an interesting image, but the mixed messages of the image, makes one wonder what is the subject. Are the "drops" tears, but they are not in the right place, (and the drop highlights do not match the eye highlight.) The diagonal of the paper with the eye, leads the eye out of the frame. The background does not re-enforce the composition.*

**46 - Sea Star at Low Tide.jpg**

*This is a nice image. A difficult subject because the "in situ" nature of the image makes any arrangement of the image impossible. Basically a pleasing image with good technique.*

**47 - Sean Tucker Cuts the Ribbon.jpg**

*This is a nice image, technically and compositionally, with the aircraft located a bit off center with room for the craft to fly into the frame as it were. Nice stop action, good color and some propeller blur; all pluses.*

**48 - seeing red.jpg**

*This image is a bit confusing. Is the artwork the subject or the photographer? If the photographer is the subject, a bit more photographer would bring more emphasis. If the artwork is the subject then it should be sharp and the photographer blurred. As it is the predominate image is the artwork, but it is out of focus. A tight crop of the artwork, with the photographer much larger in relationship, is much stronger, and clearly sets the photographer as subject.*

**49 - Sentinel in Auckland Harbor.jpg**

*Nice detail and focus.*

**50 - setting sun over the islands.JPG**

*A pleasant sunset image.*

**51 - Sign Of Fire.jpg**

*The uneven color of red/image saturation from top to bottom and left to right is distracting. When the subject is so focused it needs to be uniform. Also there is no additional compositional value, a photo of a graphic that has it's own compositional elements.*

**52 - Sonny's Truck.jpg**

*A nice image of this truck, good color and exposure. The soft focus around the top of the cab seems artificial and forced compared to the steering wheel which is about equal distant. The inside of the back window looks sharper than the cab roof. Seems to be more than minimal post processing. This is a nice image that did not need that extra touch.*

**53 - Staircase.jpg**

*Nice image that leads the eye into the image. Good contrast, and counterpoint with the steps and rails. The reflection is interesting as well, making one look twice to see what is really going on in the image. Nice capture.*

**54 - The Gathering Place.jpg**

*A nice wildlife vignette. Well lit and sharp for the most part. As is often the case with*

wildlife images, the composition is sometime awkward due to the random nature of the subjects. The foreground sitting Pelican seems a tad out of place. The cluster of four, two overlap a bit awkwardly. A vertical image of the two on the left; or the four on the right might be a more effective framing.

**55 - The Open Door in the Mission.jpg**

*The door is fairly red, but the door stands out. Even with the perspective distortion, the verticals should be vertical. The door is tilting to the top left.*

**56 - Tulip fields in Skagit Valley, WA.JPG**

*A pleasing floral subject. Nice overall composition. Nice clouds, a pleasant travel memory.*

**57 - Utility Cart.jpg**

*Good selection for the color red. Nice reds, enhanced by the incandescent lighting. Interesting shadows of the wheels. A pleasing tableau, with the contrast of the thin men.*

**58 - Venetian Red.jpg**

*A pleasing scene. For such a low key lighting, the shadows are very dark, and the sky very white. Could use more shadow detail to lead the eye down the alley/street give a more 3-D reality to the image. It seems very flat somehow. The image is too dark. Lightened quite a bit it comes to life.*

**59 - View Through The Red Door.jpg**

*The doors are sort of red, but the subject of this image is the interior, which is not red. The eye is drawn past the doors to the interior as was the intention of this image. Interesting image.*

**60 - Vultures.jpg**

*The dark literal vignette, is odd, and not natural looking. It seems forced and arbitrary, which distracts from the impact of the image.*

**61 - winter wreath.jpg**

*This image has an understated overall look, which is quite effective. Nice lighting and soft contrast. It seems a bit more image to the left of the wreath would not leave it on the edge of the composition. But, overall a nice image.*

**WINNING IMAGES:**

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**1st Place:**

#12 Caroline

**2nd Place**

#16 Fall Maple Leaf

**3rd Place**

#47 Sean Tucker

**Honorable Mention**

#57 Utility Cart

**Honorable Mention**

#05 An Intimate Rose

**Honorable Mention**

#20 Fire Engine

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**Additional Comments from Dan Danbom:****The Color  
"Red"**

Probably many of you are aware of this idea, and use the hex color chart in Adobe Photoshop or Illustrator. It is the exact "#six-digit" number that denotes a specific color. In the color palate picker in Photoshop and other applications. In printed materials the color system is CYMK, and RGB in color printing from your computer or web colors.

What I wanted to point out in general is that for many if not most things in photography, the exact color of "Red," is subjective and open to interpretation, or subjective evaluation. There is no standard color for sunset red, or apple red, or fall leaf red. So, red can be to the blues, and almost border on purple, or to the yellow side and be orangish, and still be a red. I know this is pretty obvious and simple.

So, from the standpoint of the assignment of "red" for the pictorial theme, there is a lot of latitude to what constitutes a "red value" in the photographs submitted. Many sunsets are often not that red, but mostly orange or often to the mauves, but not so much really a clean red. But, for a sunset most "rosy" colors are sunset colors and could be a generic red of some sort.

But, from a more specific point of view, certain things, have very specific colors that are "red." For instance, Ferrari can have slightly variant colors of red, but there is a specific red that has a set, "hex" number value. The Coca-Cola color red is a specific, hex color value, that is different from Ferrari red. But each has a specific objective color value that is replicated from a "hex" number. Coca-Cola red is #B81321 and Ferrari red is #FF2800.

In graphic design, print or web, there is a requirement to use the proper corporate color red for Ferrari, and another exact color for Coca-Cola. One must use the proper "hex" number or RGB formula, or for print a "Pantone" color. (Pantone is a color system that accounts for the use of ink on paper, generally - simple definition.)

For several years I covered the Concorso Italiano, with the Italian featured marques, during Historic Auto week. There were a lot, hundreds of Ferraris, Lamborghinis, and many more makes of cars. But the trick in submitting photos is to do the color correction, so that the Ferraris looked the right sort of red. There is a perception, what color a "red" Ferrari should be, because there is a "hex" number value, that is the official Ferrari Red. (Which naturally could vary for model and year, but you take my point.) So, then when post processing, it became important to find a balance that presented the Ferraris in an expected

color, and fairly accurate color. Because there is an expectation in the Ferrari aficionado's mind, what exactly the Ferrari red should look like. Somewhere close will not likely do, the expectations are higher for color balance, than for a red sunset or red fall leaf.

I mention this general concept, because in some of the images, the "reds" of "expected color objects" can and should be important. A Ferrari is expected to be a certain red, the coke can, should have a certain exact shade to look natural and correctly represented. So, while an image can be very successful in most technical points, the color value alone can either re-enforce the image or subtly detract from the image. If the color is a bit off from the expected or standard color, then it can detract from the image.

For most color correction neutral grays, blacks, clean whites are enough, but for certain colors, the exact color is essential. Works of art, paintings, for instance the color rendition is often critical to be accurately reproduced. Just another fun challenge to producing relevant images.

RED COLOR NAMES	RED #D30000	SALMON #FA8072	SCARLET #FF2400	BARN RED #7C0A02
	IMPERIAL #ED2939	INDIAN RED #CD5C5C	CHILI #C21807	FIRE BRICK #B22222
	MAROON #800000	REDWOOD #A45A52	RASPBERRY #D21F3C	CANDY APPLE #FF0800
	FERRARI #FF2800	PERSIAN #CA3433	U.S. FLAG #BF0A30	CARMINE #960019
	BURGUNDY #8D021F	CRIMSON #B80F0A	SANGRIA #5E1914	MAHOGANY #420D09

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