PTCC-2018 – PICTORIAL #2 - RED
GROUP AA
11 images from 4 members

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01 - Amanita Red.jpg

This is a pleasant vignette with an obvious red theme. Nice composition, being off center with the green grass shoots to counterbalance the red. The out of focus background emphasizes the subject, and display good use of shallow depth of field. A nice image.

02 - Begonia Gardens.jpg

Always a enjoyable scene, with vibrant colors. Good composition, with more foreground to a nice counterpoint of sky for depth and contrast. Well imagined image.

03 - Fire Engine Red.jpg

This is a striking image, with vibrant color and clear detail. However, it has more than minimal manipulation. "The reality of the subject must not be altered." (The truck stuck on a black background feels artificial and not real.)

04 - Franklin Street Red.jpg

The simplicity and clean composition is very well done. Red is definitely the subject with the hand grips and logo carrying it farther. The post/pole gives an edge/frame to keep the eye in the frame even with the bicycle frame puncturing the border. Nice image.

05 - Into the Umbrella.jpg

Abstract - but not sure how the pipes/struts divide the area in a way that gives the eye a center, or focal point. One's eye keeps racing around trying to find a center, a border, a subject. The splotchy pattern in the lower third is less saturated and conflicts with the top section. Difficult subject to give a real compositional closure.

06 - Oil-water-3.jpg

Abstract - definitely red, but not sure how well the composition works. It seems to have randomness, that does not lead the eye anywhere, or rather leaves the eye wandering everywhere. The lack of pattern or form, makes it hard to discern the intention of the image. This image needs cropping to a select section that gives some order or pattern for the eye to make sense of the image.

07 - Olive-oil-water.jpg

Abstract - definitely red, but not sure how well the composition works. It seems to have randomness, that does not lead the eye anywhere, or rather leaves the eye wandering everywhere. A crop of the top left quarter of the image would isolate the large bubbles/drops into a more selected composition, as it is it is too random, and conflicting.

08 - Pacific Sunset.jpg

A pleasant image overall, but the blacks are blocking up, and showing pixelation. The deterioration of the image quality, detracts from the effectiveness of the image.

09 - Redhead.jpg

This image would be more effective with better color balance overall. The cement is very yellow, rather than grayish. This detracts from the skin tones, and naturalness of the image. It has a overall "odd-filter" look that gives this odd color cast, that seems to not be an expected color to the image.

10 - Red Porsche.jpg

This image is not successful, as it has more than a slight adjustment to color and balance. It cannot be red and black & white, if it is a red challenge. Black and white is not red. Ironically the gentleman's shirt was originally red, in the reflection in the windshield.

11 - Veg-oil-water.jpg

This abstract is more successful than the other similar compositions as there is a better unity to the shapes. Still a tighter crop, excluding a bit of the top and left, would make a more tightly composed image.

Winning Images

BECAUSE OF LIMITED FIELD, ONLY TWO PRIZES WILL BE AWARDED.

1st Place:

04- Franklin Street Red

2nd Place:

01 - Amanita Red.jpg

(Actually I liked both these images really well: well done, it was a toss up really, but had to choose one.)

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 afficianado'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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