PTCC – Pictorial #2 RED Competition – Jan 21, 2018
Group AAA
12 images from 4 members

01-Glacier National Limousine.jpg

This is a nice image with clear intent. Definitely a "red," with fairly neutral color balance and nice exposure. Good focus and depth of field to give a pleasing image of a vintage vehicle in a good situational setting.

02-Locks on Hua Shan.jpg

This image is interesting and demands a second look. However the title is about the locks, which seem to be the subject, and they could use a bit more depth of field, and a tad more exposure to bring the distant ones to the forefront. The red is not the subject, but a pleasing image overall.

03-Red dragonfly.jpg

Nice image, with clear focus, nice use of shallow depth of field to make the dragonfly stand out from the background. Good detail in the wing structure, and body segments. A difficult subject to find sitting still. A good capture of an elusive subject.

04-Red Flower.jpg

Definitely a red image, true to the challenge. A competent shot, but a bit contrasty, with the highlights being lost a bit, and the shadows in the heart of the flower, very dark. Perhaps a filtered or indirect light (lightly foggy light, for instance) would have given more latitude to the exposure and preserved the details in the highlights and shadows. (And the shadows of the stamen are interesting too.)

05-Red Poppy.jpg

A pleasing image of details. Nice lighting, with soft contrasts to emphasize the roundness and texture of the pod. Perhaps a bit more foreground to let the pod have some space, instead of almost cutting off the edge of the frame, would center the composition. Nice contrast of the red and green. Perhaps a tad more depth of field would balance the bloom and pod a bit more.

06-Shopping in Paris.jpg

This is a interesting image, from it's spontaneous nature. It definitely brings the emphasis of red to the forefront. The red cap on the distant person, and the red flowers in the background re-enforce the red theme. The sort of gray/neutral setting, counterbalances the red in the image so it pops visually. A fun capture, and check out the red shoes as well.

07-Statue.jpg

This is a pleasant vignette of a garden scene. The pink/red camellias may be a bit too subtle to emphasize the theme red. The rest of the subject jumps out, and the red is a bit subtle. The patina on stone or cement work is often very interesting and brings added interest and a sense of time passing to a subject.

08-Sunset at Angel Camp.jpg

This sunset gives a sense to space and perspective. The silhouetted trees are a clear counterpoint to the glowing sky. But perhaps they are a bit busy. Here is an example of a not very red sunset, but more mauve and oranges. A pleasant scene.

09-Sunset.jpg

The black shapes are varied and interesting. The light pole is a bit unusual but an interesting contrast to the randomness of the trees. The detail in the clouds is a bit blown out, loosing some of the texture of the clouds. (Perhaps a bit less vibrance or saturation would help preserve the cloud texture, adding another element of clarity and interest.)

10-TBird.jpg

The red T-bird is red and suits the theme. The high contrast is difficult to control, and the shadows are very dark. Also, the soft focus is a bit overdone, and not consistent with actual depth of field, falling-off focus. (The white car on the left is soft focused in the clear, but sharp through the window. Same with the ground by the tail of the car, it would naturally be in focus, and fall out of focus beyond the T-Bird. Note the ground next to the tire, same focal plane, should be as in focus as the wheel.) A little bit of illusion is sometimes better than a lot.

11-Temple of Heaven.jpg

This is a very successful image. Good balance in the composition, foreground to background. The tower to the wall, off center in a very nice place. Nice lighting, exposure, texture and detail. Is the wall orange or red? This wall looks orange to this judge. There were more definite reds in other images. But, a very nice image.

12-Two Monks.jpg

Interesting candid shot. Perhaps would be stronger with a tighter crop, so that the monks fall in the left third quadrant, and are larger in the scene. Being almost centered loses some of the dynamic of the perspective from the walls.

Winning Images:

With only 12 images submitted, only first and second places are awarded.

2nd Place:
03-Red dragonfly.jpg

1st Place:
06-Shopping in Paris.jpg

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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