

Mastering Color in Travel & Vacation Photography Workflows

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CARDINAL PHOTO
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Topics we'll cover

- I. Creating a color-managed workflow
- II. Tackling color in your workflow
- III. Getting great color
- IV. Troubleshooting color issues
- V. Questions, Give-away & Special Offers



Benefits of color management

- Matching color and tone across all devices
 - From camera to laptop, monitor, projector, printer and web
- Accurate color reproduction
- Best starting point for pleasing color
 - Take full advantage of capabilities of your devices



I. Elements of a color-managed workflow

- Camera
- Laptop, monitors, projector & printer
- Applications
- Sharing & Online printing



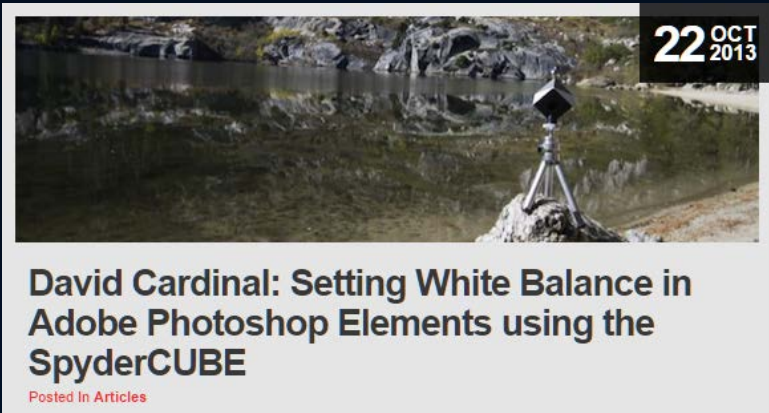
Color management for your camera

- If you shoot RAW, your RAW converter does this for you
 - Photoshop, Lightroom, DxO OpticsPro, DxO FilmPack, etc.
 - SpyderCHECKR can help you personalize your results
- If you shoot JPEG, you'll need to decide
 - sRGB (typical default, simplest option)
 - Adobe RGB (broader range of color, need to be converted later)
- Helpful tools:
 - SpyderCHECKR
 - SpyderCUBE



More on using a SpyderCUBE in the field

- <http://blog.datacolor.com/david-cardinal-using-spydercube-in-the-field-lessons-from-myanmar/>
- <http://blog.datacolor.com/david-cardinal-setting-white-balance-in-adobe-photoshop-elements-using-the-spydercube/>



Color management for your: Laptop, monitor, projector & printer

- Calibrate & profile with a hardware-based solution
 - SPYDER₅EXPRESS
for laptop & monitors
 - SPYDER₅PRO
adds options, ambient light
 - SPYDER₅ELITE
adds projector & studio support
 - SPYDER₅STUDIO
adds printer profiling



Profile **both** your laptop & your computer

- If you are going to review on the road you need to profile your laptop
- Profile all your monitors at home
- If you have more than one, studio match in Spyder5ELITE is useful



Getting correct color has never been easier!

- SPYDER5 hardware works with any monitor
 - cover is a weight for draping over LCDs, tilt your display back for a nice fit
- Software will walk you through all the steps
 - start by using all the defaults, or take advantage of the extensive help info
- Verify the results using the before/after image comparison



II. Color management for your Applications

- Ensure your computer has a profile set for each monitor
 - Use Datacolor's ProfileChooser utility
- Pick a colorspace that is right for you
- Use color-managed applications
 - Photoshop, Lightroom, OpticsPro, ...
 - Set options to match your needs...



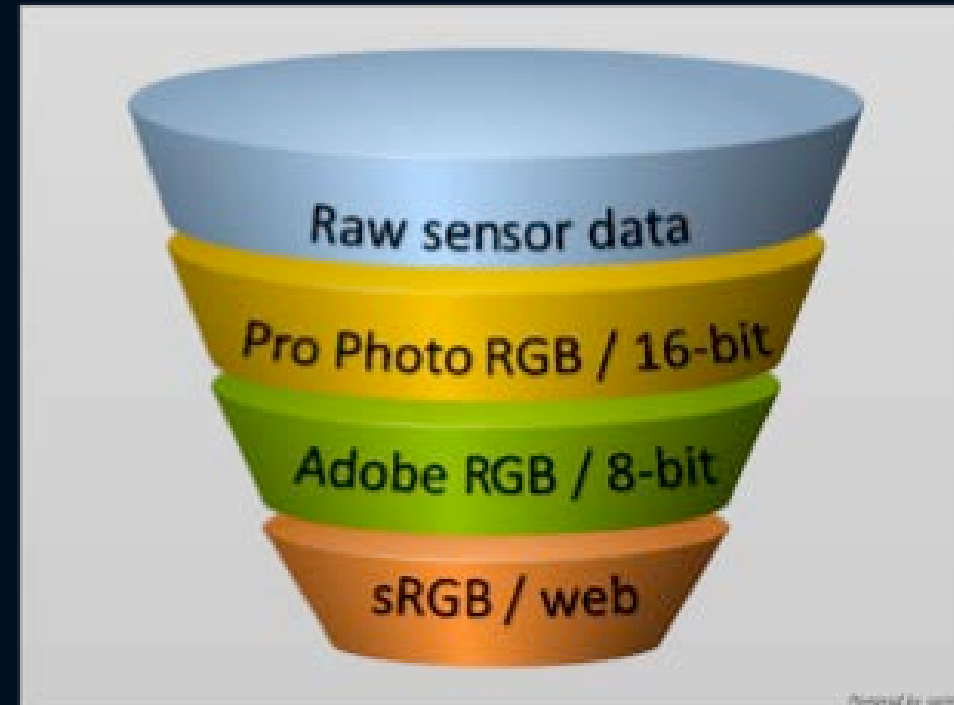
What's a colorspace?

- The total possible set of colors you can describe in your image
- Essentially it is your color palette
- Too small a palette and you limit yourself
- Too large a palette and you're wasting resources
- Large colorspace also require post-processing to share



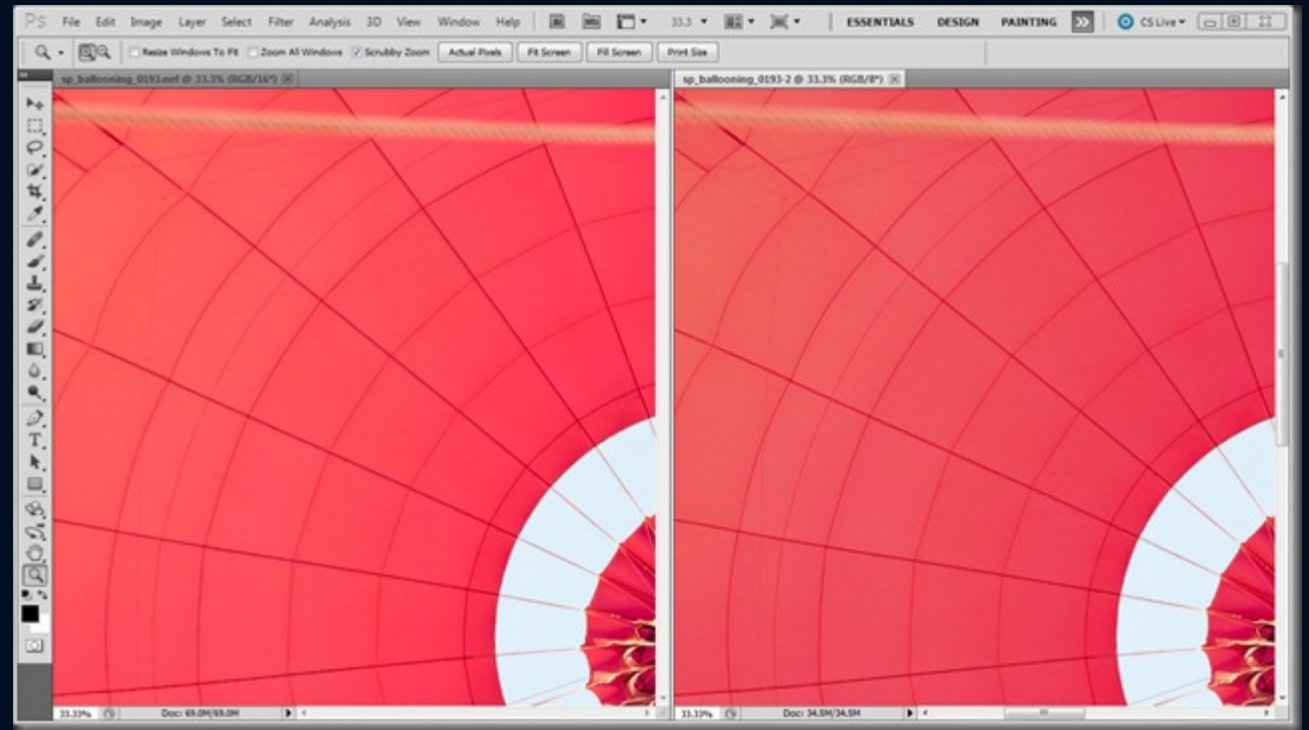
Picking a Colorspace

- sRGB
 - safest, smallest
 - default, works with any display
- Adobe RGB
 - popular, large enough, requires conversion
- Pro Photo RGB
 - HUGE, demands 16-bit workflow



Example of when to “go large”

- Left is Pro Photo RGB, right is sRGB
- ProPhoto means you need a 16-bit workflow!
- For more:
Cardinalphoto->Articles->Getting Started->Choosing a Colorspace



More on choosing the right colorspace

- <http://www.cardinalphoto.com/content/choosing-colorspace%E2%80%93when-go-large>
- <http://blog.datacolor.com/david-cardinal-a-photographers-survival-guide-to-color-spaces/>

Choosing a Colorspace—When to Go Large

Submitted by David Cardinal on Fri, 12/31/2010 - 11:22



For most folks it is enough trouble to get their images emailed or printed. But for the dedicated few who take work on them in Photoshop it isn't long before they start talking about color spaces. Like most things in photography, about it you can find endless and often contradictory advice on how to deal with it. The topic came up again on safari so I thought it would be a good time to help clarify.

What's a Colorspace Anyway?



David Cardinal: A Photographers' Survival Guide to Color Spaces

Posted In Articles

Color management in your apps

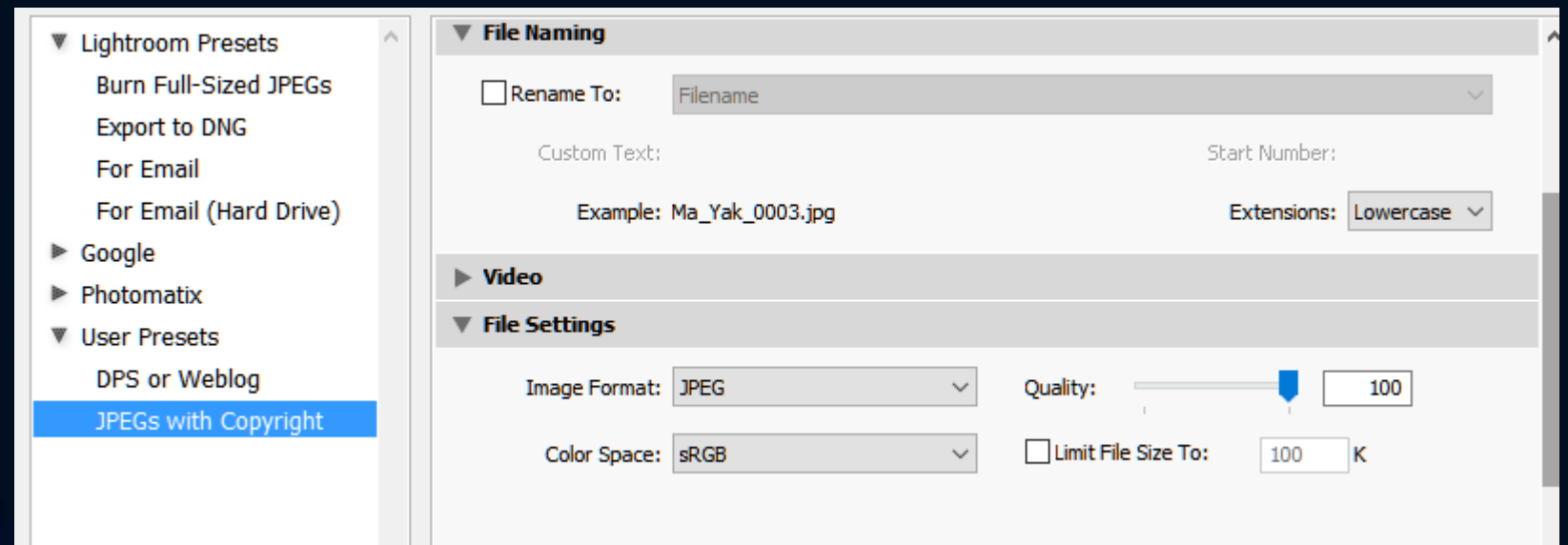
- Adobe Lightroom
- Adobe Photoshop
- DxO OpticsPro
- DxO FilmPack



Some of my favorite shots when ballooning on our Myanmar photo tours are of the balloons themselves!

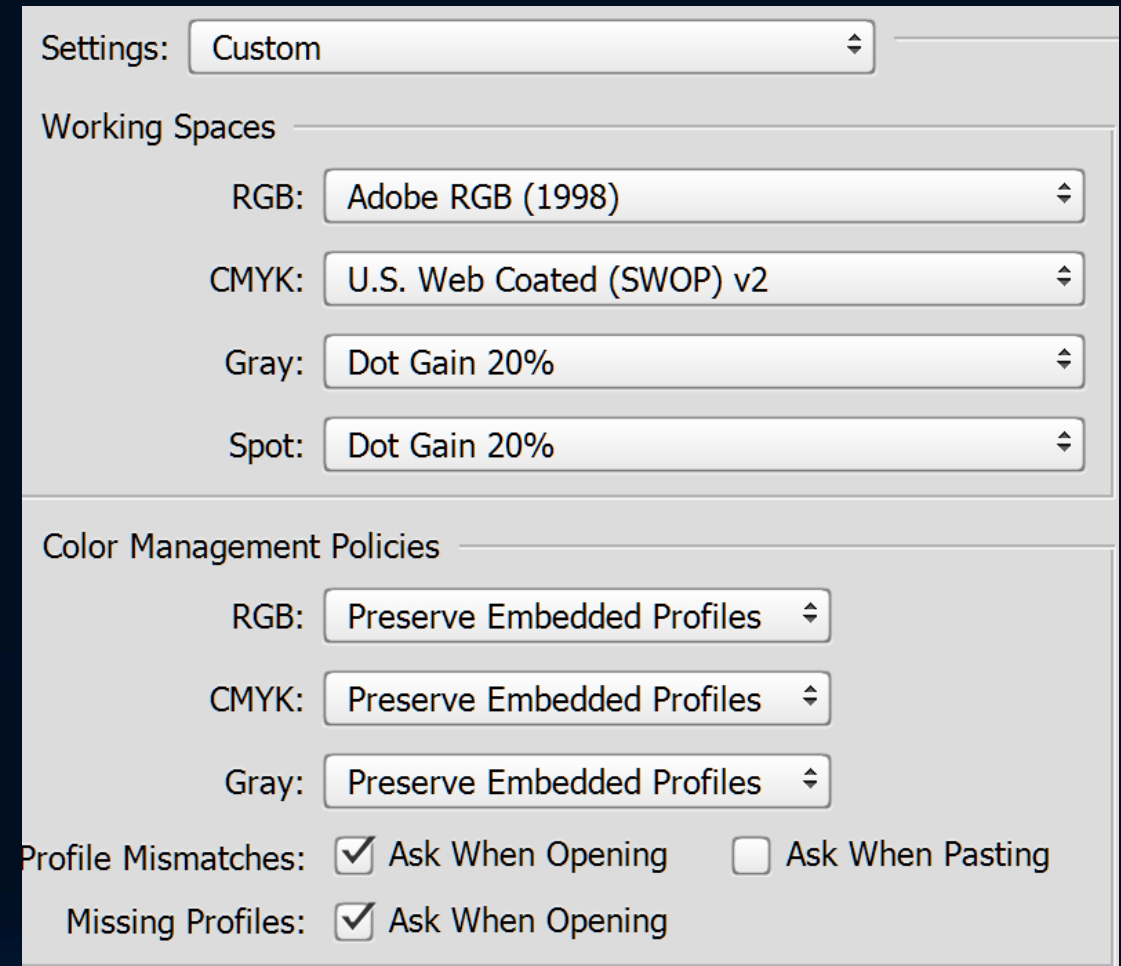
Color settings in Lightroom CC (LR 6)

- Choose the colorspace on Export



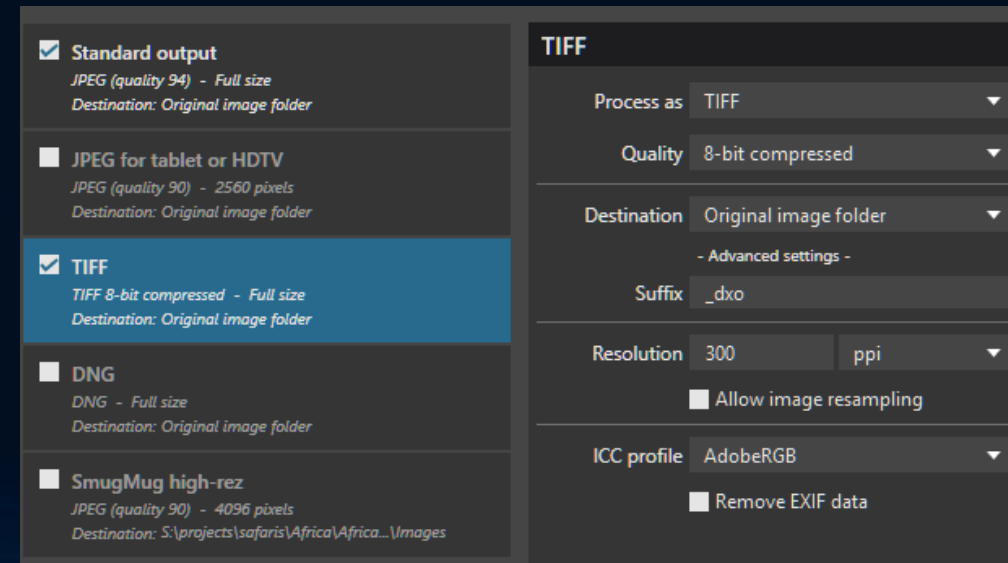
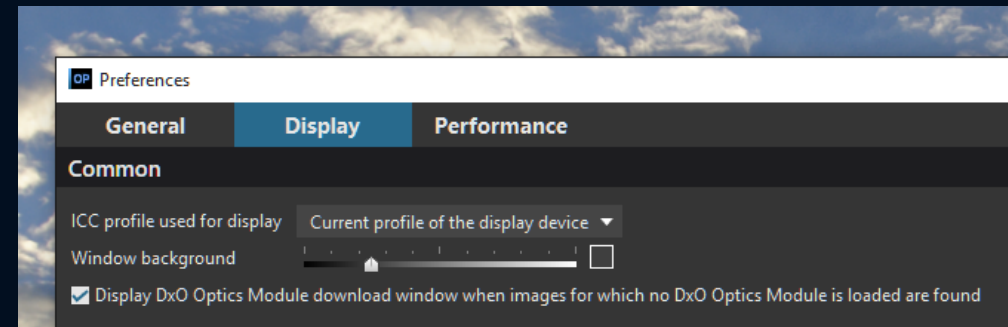
Color settings in Photoshop CC

- Set your typical space as your working space (sRGB or Adobe)
- Decide if you want to convert everything to that space
- Ask to know if there is a mismatch



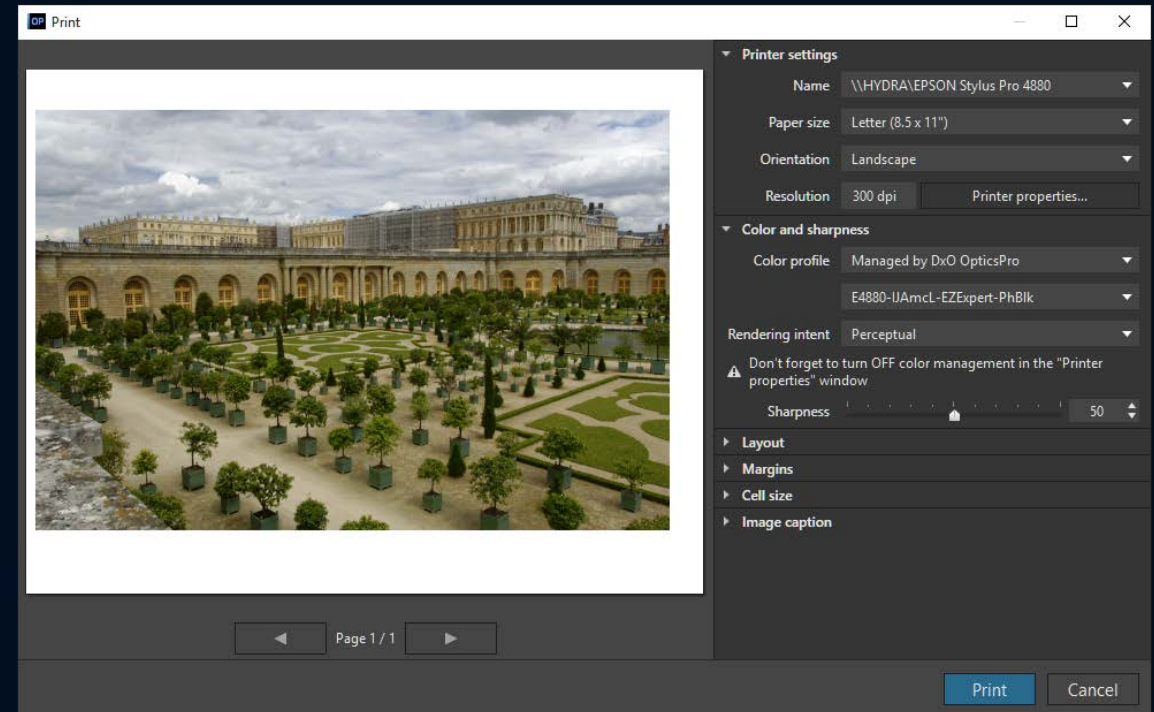
Color settings in DxO Optics Pro & FilmPack

- Display profile is read from the computer itself
- For OpticsPro export, you can
 - Use **sRGB** for JPEGs
 - Use **Adobe RGB** for TIFFs
 - **Original** honors image metadata
 - Or use a **Custom** profile
- FilmPack honors image metadata



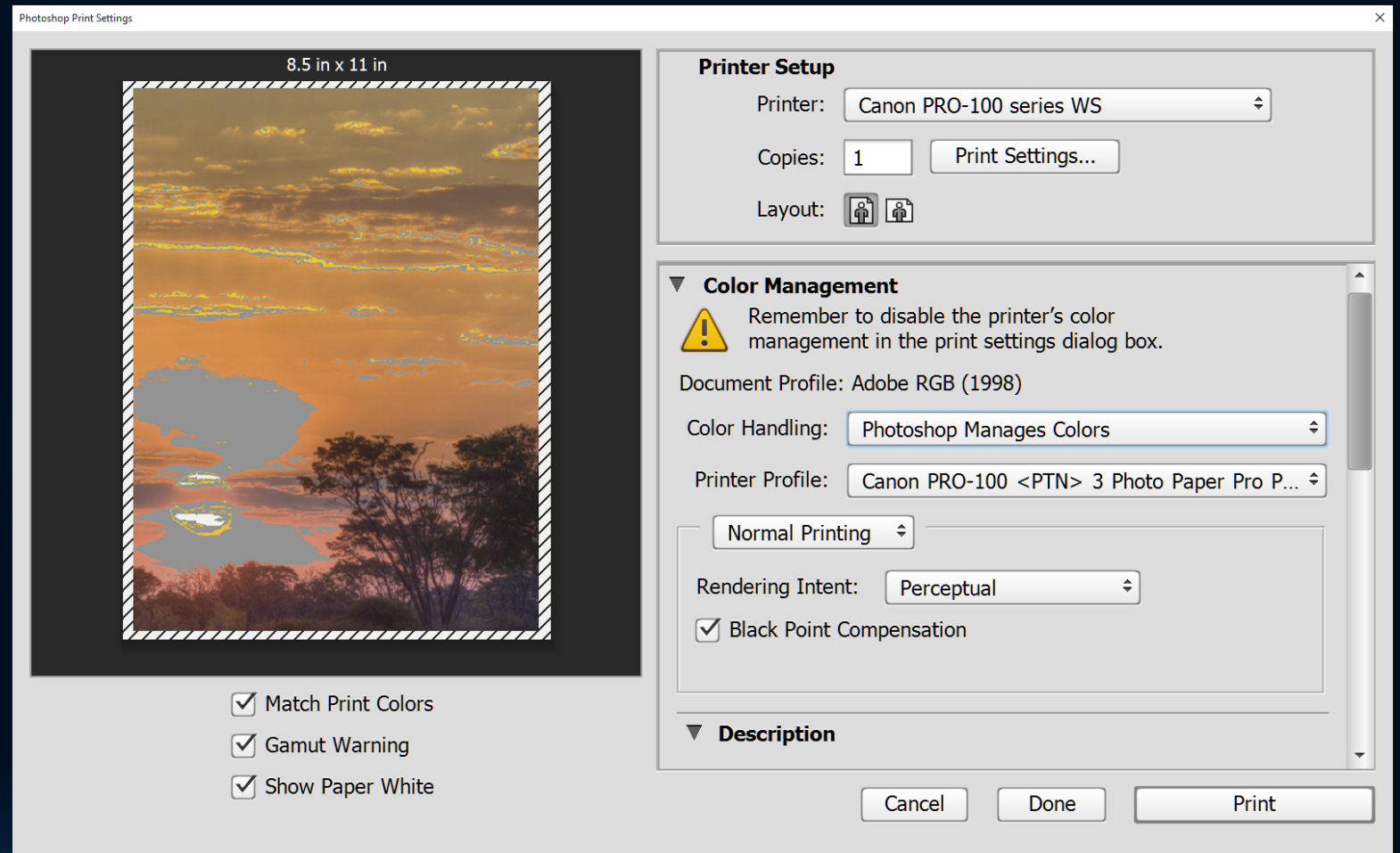
Color management for local printing

- Either profile your printer or use a print driver that comes with ICC profiles per paper
- Either convert to your printer profile and turn color management off in the print driver, or use the ICC/ICM setting in your printer driver



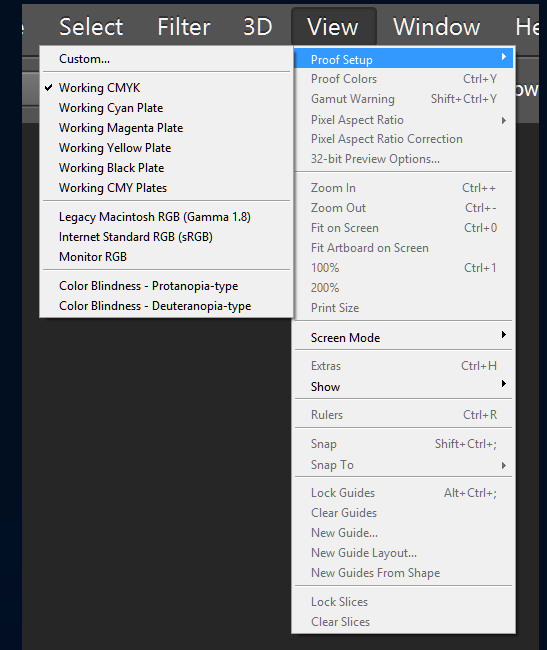
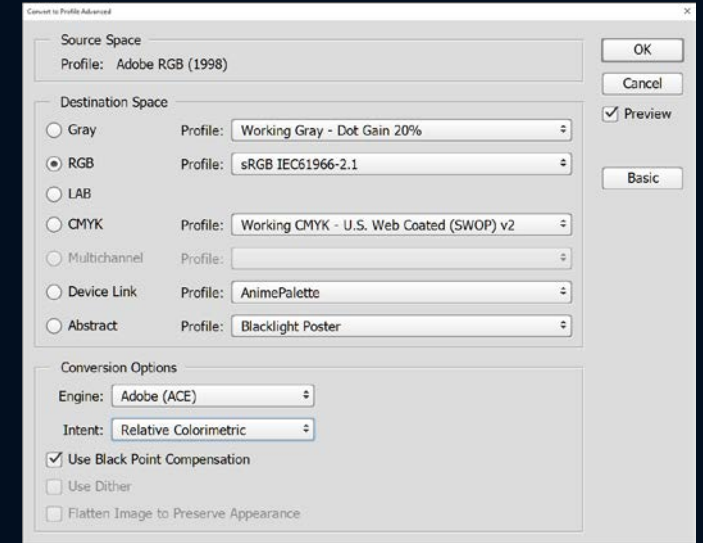
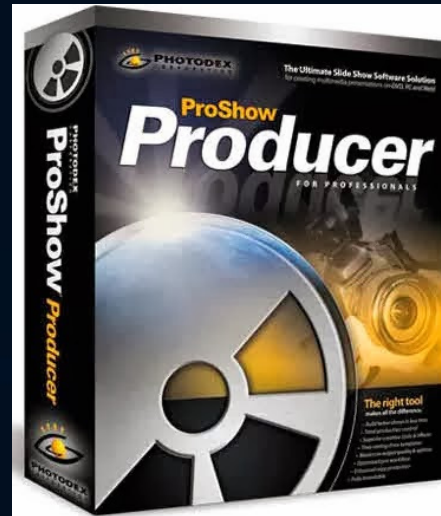
Using the Print dialog

- Color management
 - Handling
 - Profile
 - Intent
 - Printer warning
- Gamut warning



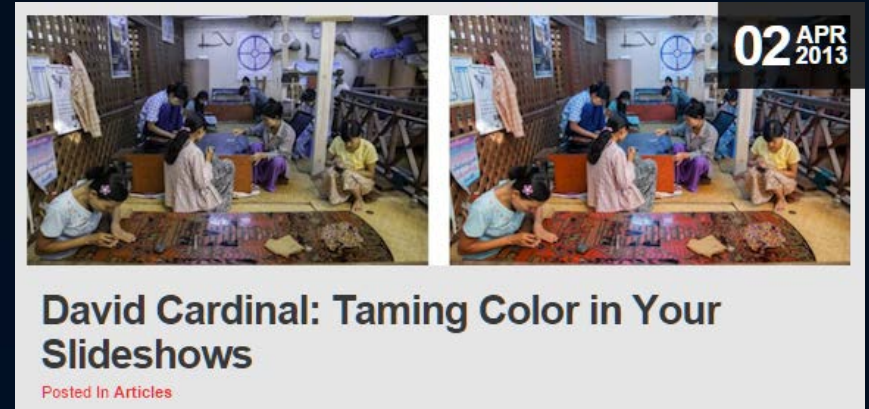
Color management for: Sharing and online printing

- Use a color-managed service like :
 - Photodex ProShow
 - SmugMug
 - Canvas on Demand
- And use Soft-proofing
- Or stick to sRGB



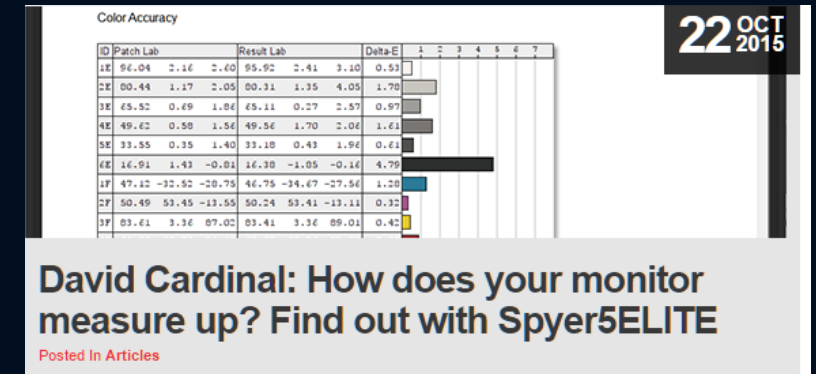
More on tips for sharing your memories

- <http://blog.datacolor.com/david-cardinal-tips-for-managing-color-when-youre-sharing-your-photo-memories/>
- <http://blog.datacolor.com/david-cardinal-taming-color-in-your-slideshows/>



More on color-managing your workflow

- <http://blog.datacolor.com/david-cardinal-how-does-your-monitor-measure-up-find-out-with-spyer5elite/>



So now we have ...

- Accurate color reproduction from capture to print and web
- But that may not be the most pleasing or memorable rendering
- So we need to go further...



III. Going beyond accuracy: Getting great color

- Pleasing to the eye
- Accurate enough
 - but creating a memory is more important
- Match between screen, print and web
 - within limits



Sunrises, like this one from Botswana, are remembered as brilliantly-colored, but our cameras need help showing it

Tools for enhancing color

- White balance
 - Cool versus warm, day versus night
- Saturation (or Vibrance)
 - Improve “punch”
 - Amplify color contrast
 - Can work in reverse – fade background
- HDR is also a color tool

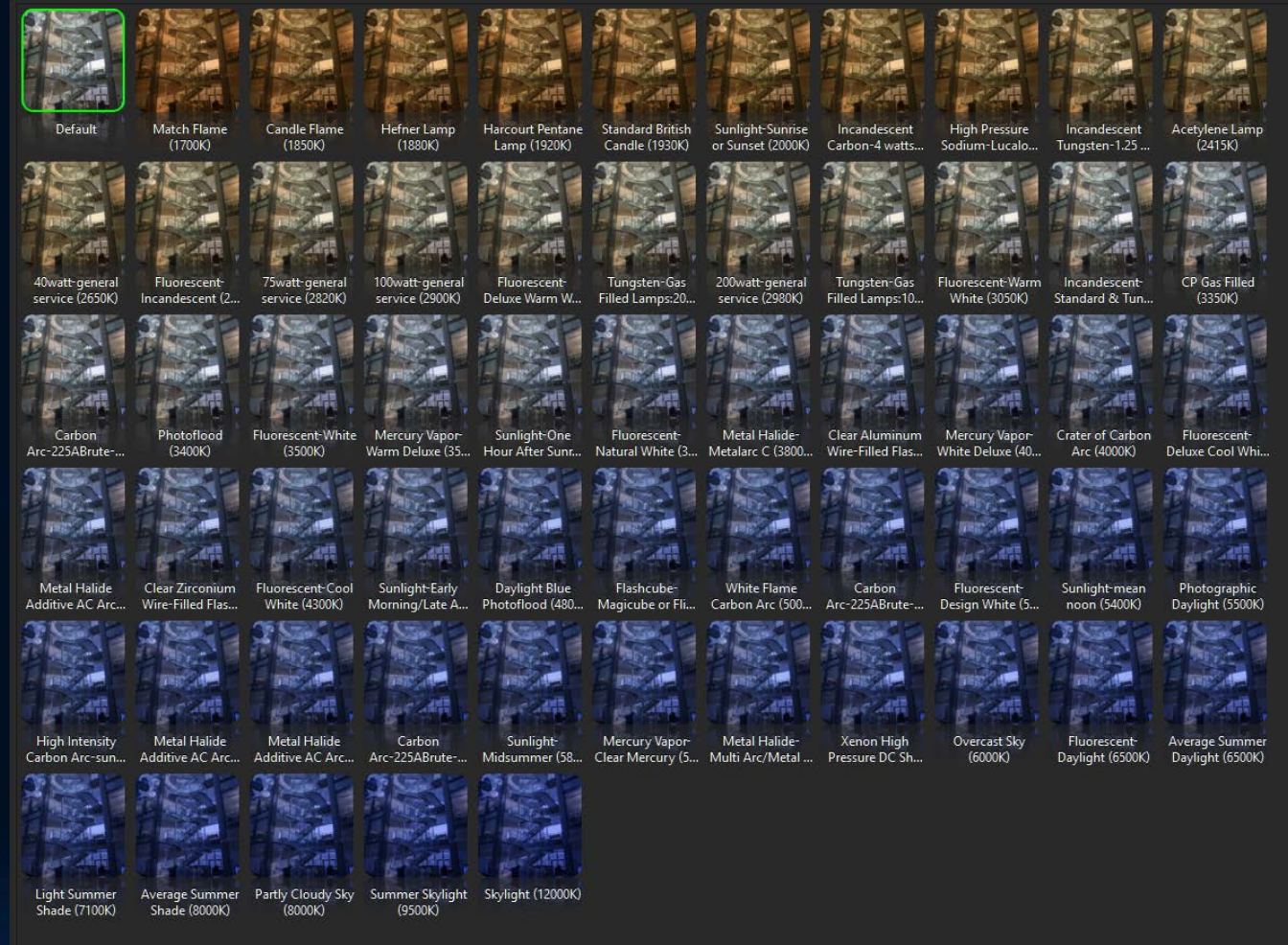


White balance: Dynamic light

- Light comes in flavors
 - warm, cool, harsh, golden)
- White Balance is
 - warm (sunshine) versus cool (shade)
- Our eyes adapt automatically
 - our cameras Don't
- So we need to set the White Balance
 - or let the camera do it (AWB)



Effect of White Balance



White balance example

- Overcast day
 - Brownish water
 - Colorful bird
- Shift WB
 - Blue water
 - “cooler” bird



Preserving & Enhancing color contrast



- Opposing colors
- Bright versus dark
- Saturated versus faded

Which of these
stand out? Why?



More examples of Color contrast



Some “go-to” color tactics

- Tweak whit balance
- Increase Saturation (Vibrance) in our subject
- Fade / decrease color in our background



Enhancing EDLs



© David Cardinal / Cardinal Photo



Adding drama to landscapes



More on color & style

- <http://blog.datacolor.com/david-cardinal-using-presets-to-establish-your-photographic-styles/>
- <http://blog.datacolor.com/david-cardinal-making-the-color-in-your-wildlife-images-pop-using-some-contrast-enhancing-tools/>



IV. Troubleshooting poor color: Color management issues

- Calibrate your monitor!
- Otherwise you can't tell whether you are looking at the real image
- Datacolor Spyder5 cost-effective solution



Troubleshooting poor color: Drab

- ISO too high for camera



- *Compare with lower ISO images*



Troubleshooting poor color: Low color contrast

- Light too harsh
- Use a Multiply Layer or increase Contrast
- *Pro tip:
Use a polarizer*



Troubleshooting poor color: Global issues

- White balance set wrong
- *Set manually or shoot RAW & change later*



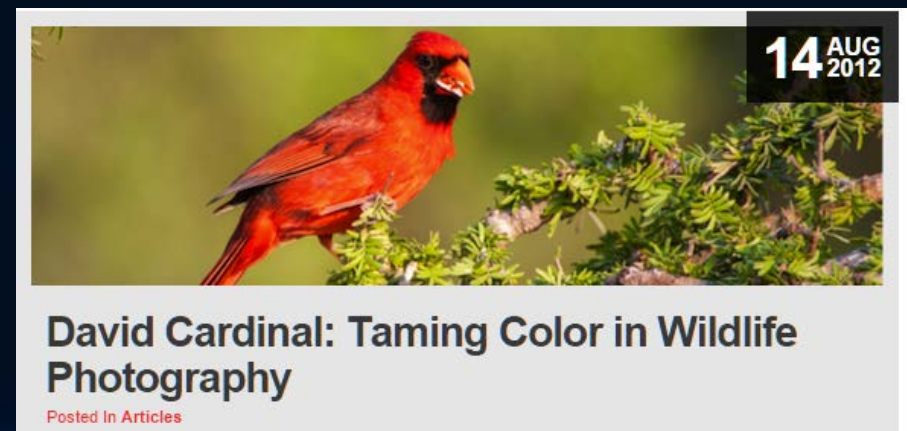
Troubleshooting poor color: Un-real look

- Difficult light source
- *Use flash or move 😊*



More on troubleshooting color

- <http://blog.datacolor.com/david-cardinal-troubleshooting-poor-color-in-your-photographs/>
- <http://blog.datacolor.com/david-cardinal-taming-color-in-wildlife-photography/>



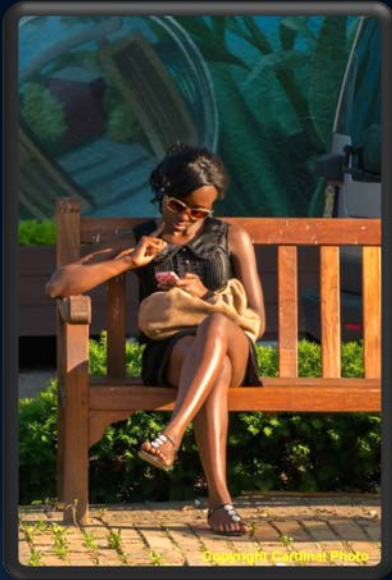
Learning more: Upcoming Photo tours & safaris

(<http://www.cardinalphoto.com>)

We hope you can join us!

- Southeast Asia Photo Safari
Cambodia & Burma, December, 2017
- African Photo Safaris:
Botswana & South Africa, May, 2018
- Alaska Bears & Puffins, July, 2018

Questions



Slides are online at <http://www.cardinalphoto.com>

Direct Link: <http://www.cardinalphoto.com/content/mastering-color-travel-and-vacation-photographers>