Mastering Color in Travel & Vacation Photography Workflows

DAVID CARDINAL CARDINAL PHOTO NOVEMBER, 2015

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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



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.
- If you shoot JPEG, you'll need to do 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-cardinalusing-spydercube-in-the-field-lessonsfrom-myanmar/

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



David Cardinal: Using SpyderCUBE in the field – Lessons from Myanmar



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 colorspaces 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

 <u>http://www.cardinalphoto.com/content/c</u> <u>hoosing-colorspace%E2%80%93when-</u> <u>go-large</u>

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 tak work on them in Photoshop it isn't long before they s topic of colorspaces. Like most things in photography about it you can find endless and often contradictory is and how to deal with it. The topic came up again or safari so I thought it would be a good time to help cla

<u>http://blog.datacolor.com/david-cardinal-a-photographers-survival-guide-to-color-spaces/</u>



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

Settings: Custom	\$
Working Spaces —	
RGB:	Adobe RGB (1998)
CMYK:	U.S. Web Coated (SWOP) v2 ÷
Gray:	Dot Gain 20%
Spot:	Dot Gain 20%
Color Management	Policies
RGB:	Preserve Embedded Profiles ÷
CMYK:	Preserve Embedded Profiles ÷
Gray:	Preserve Embedded Profiles ÷
Profile Mismatches:	Ask When Opening Ask When Pasting
Missing Profiles:	Ask When Opening

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



~	Standard output	TIFF					
	JPEG (quality 94) - Full size Destination: Original image folder	Process as	TIFF		T		
	JPEG for tablet or HDTV JPEG (quality 90) - 2560 pixels	Quality	8-bit compress	ed	•		
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	TIFF 8-bit compressed - Full size Destination: Original image folder	Suffix	_dxo				
	DNG	Resolution	300	ррі	•		
	DNG - Full size Destination: Original image folder		Allow image r	esampling			
_		ICC profile	AdobeRGB		•		
	SmugMug high-rez JPEG (quality 90) - 4096 pixels Destination: S:\projects\safaris\Africa\Africa\Images	1	Remove EXIF	data			
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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

Photoshop Print Settings

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

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Match Print Colors	
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Show Paper White	

Printer Setup	
Printer: Canon PRO-100 series WS \$	
Copies: 1 Print Settings	
Layout: 🙀 🙀	
Color Management	^
Remember to disable the printer's color management in the print settings dialog box.	
Document Profile: Adobe RGB (1998)	
Color Handling: Photoshop Manages Colors +	
Printer Profile: Canon PRO-100 <ptn> 3 Photo Paper Pro P +</ptn>	
Normal Printing +	
Rendering Intent: Perceptual +	
Black Point Compensation	
▼ Description	
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Cancel Done Print	

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



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Prome: Ad	10D6 KGB (1998)			Cancel
Destination	Space			Preview
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RGB	Profile:	sRGB IEC61966-2.1	•]	
⊖ LAB				Basic
	Profile:	Working CMYK - U.S. Web Coated (SWOP) v2	\$	
O Multichan	nel Profile:		٥	
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Conversion	Options			
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More on tips for sharing your memories

 http://blog.datacolor.com/david-cardinaltips-for-managing-color-when-youresharing-your-photo-memories/

<u>http://blog.datacolor.com/david-cardinal-taming-color-in-your-slideshows/</u>



David Cardinal: Tips For Managing Color When You're Sharing Your Photo Memories Posted In Articles



David Cardinal: Taming Color in Your Slideshows Posted In Articles

More on color-managing your workflow

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

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4E	49.62	0.58	1.56	49.56	1.70	2.06	1.61						
5E	33.55	0.35	1.40	33.18	0.43	1.98	0.61						
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David Cardinal: How does your monitor measure up? Find out with Spyer5ELITE Posted In Articles

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



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Light Summer Shade (7100K)	Average Summer Shade (8000K)	Partly Cloudy Sky (8000K)	Summer Skylight (9500K)	Skylight (12000K)						

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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



Adding drama to landscapes





More on color & style

<u>http://blog.datacolor.com/david-cardinal-using-presets-to-establish-your-photographic-styles/</u>



David Cardinal: Using Presets to Establish Your Photographic Styles Posted In Articles

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



David Cardinal: Making the Color in Your Wildlife Images Pop Using Some Contrast-Enhancing Tools Posted In Articles

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

Your images Exactly the way you intended



Troubleshooting poor color: Drab

Y

 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

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

 <u>http://blog.datacolor.com/david-</u> <u>cardinal-taming-color-in-wildlife-</u> <u>photography/</u>



David Cardinal: Troubleshooting Poor Color in your Photographs Posted In Articles



David Cardinal: Taming Color in Wildlife Photography Posted In Articles

Learning more: Upcoming Photo tours & safaris (http://www.cardinalphoto.com) *We hope you can join us!*

- South Texas Bird Photo Safari & Workshop Rio Grande Valley, TX: April, 2016
- Alaska Grizzly Bear & Puffin Safaris Cook Inlet, Alaska: July, 2016
- Texas Hill Country Photo Safari & Workshop Fredericksburg, TX, TBD Spring, 2016
- Southeast Asia Photo Safari Cambodia & Burma, December, 2016
- African Photo Safaris: For custom groups, families, and TBD

Questions?







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

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