

# Mastering Color in Travel & Vacation Photography Workflows

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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



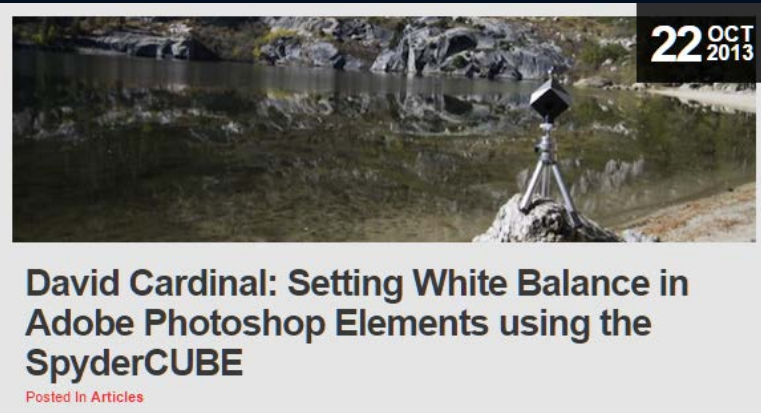
# Color management for your camera

- 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 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
  - SPYDER<sub>5</sub>EXPRESS  
for laptop & monitors
  - SPYDER<sub>5</sub>PRO  
adds options, ambient light
  - SPYDER<sub>5</sub>ELITE  
adds projector & studio support
  - SPYDER<sub>5</sub>STUDIO  
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...



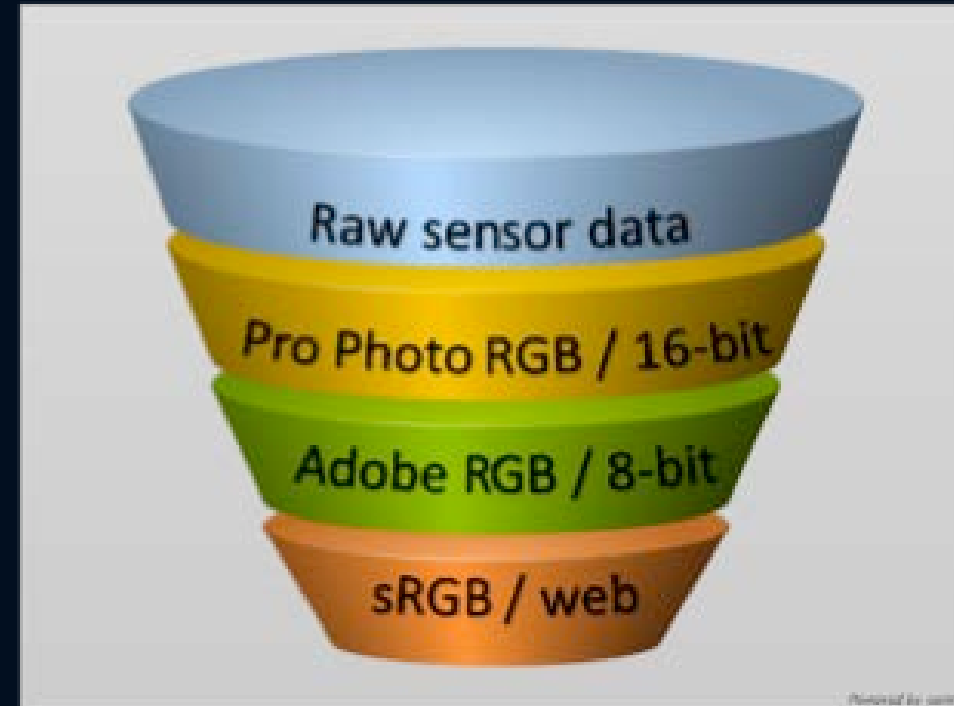
# What's a colorspace?

- 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



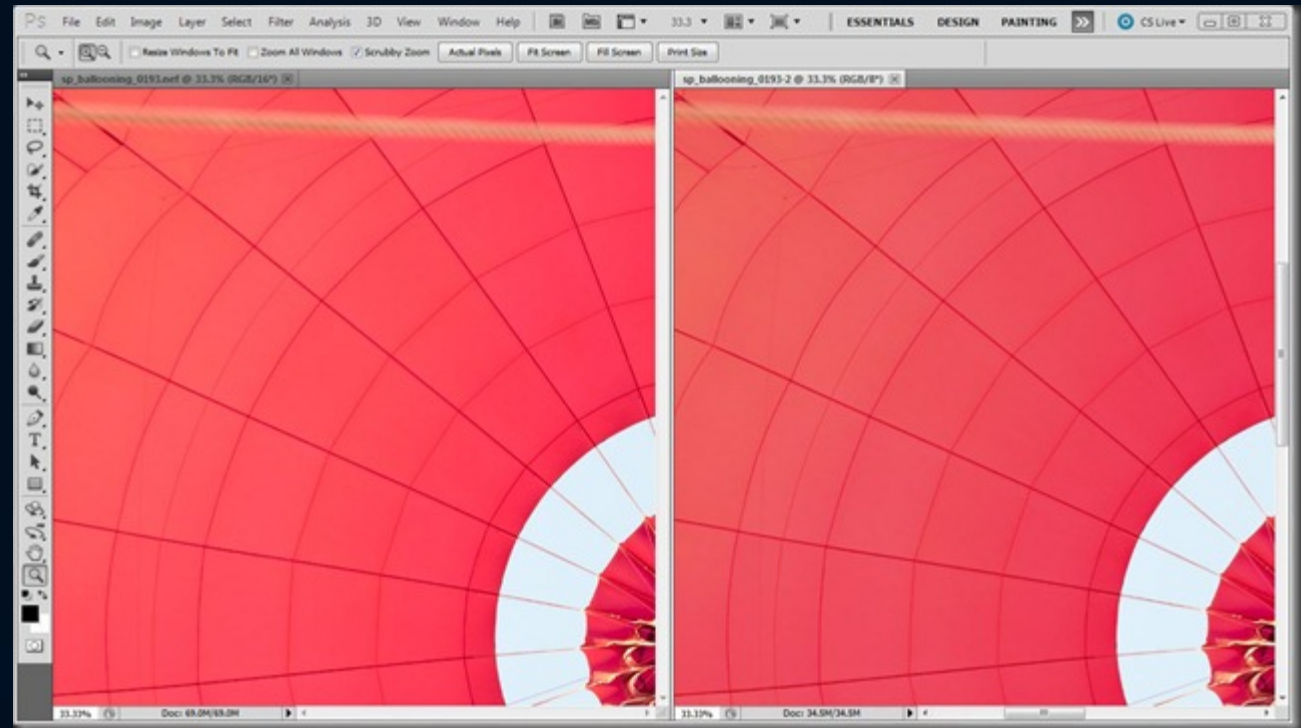
# Picking a Colorspace

- 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/>



# Color management in your apps

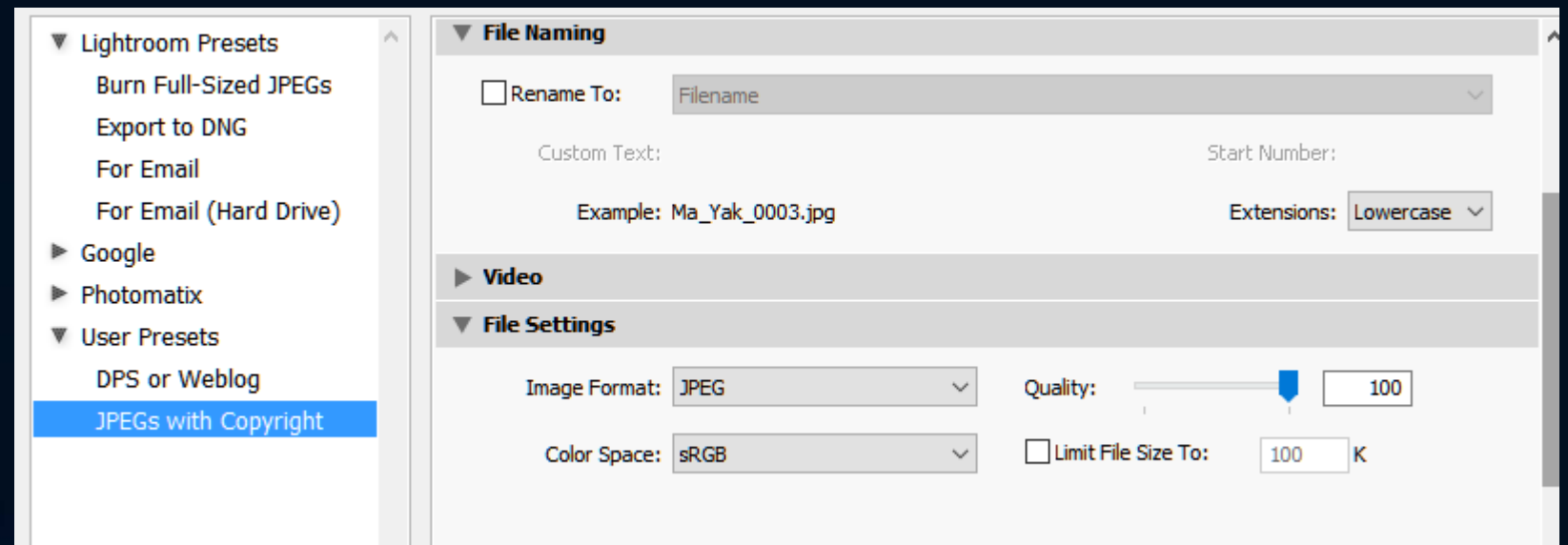
- Adobe Lightroom
- Adobe Photoshop
- DxO OpticsPro
- DxO FilmPack



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

# Color settings in Lightroom CC (LR 6)

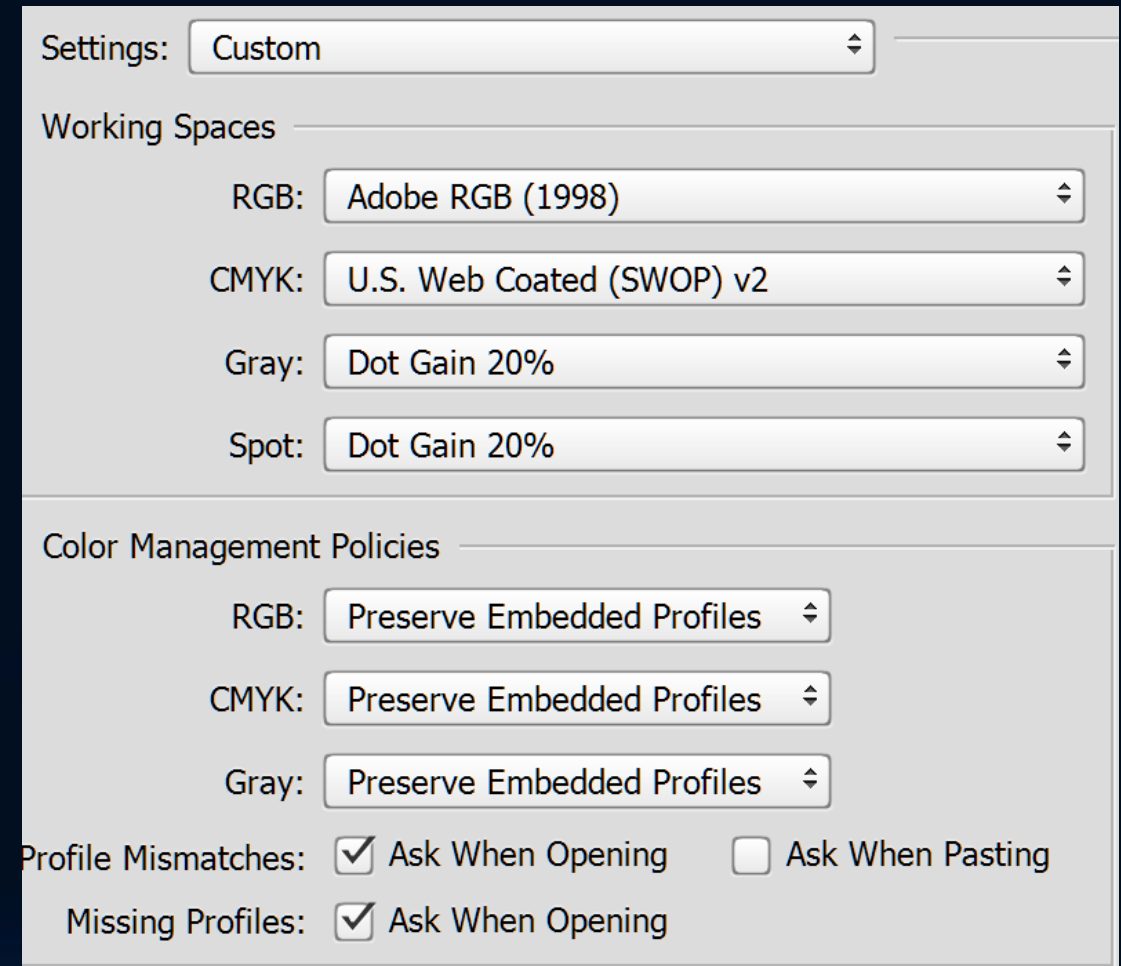
- Choose the colorspace on Export





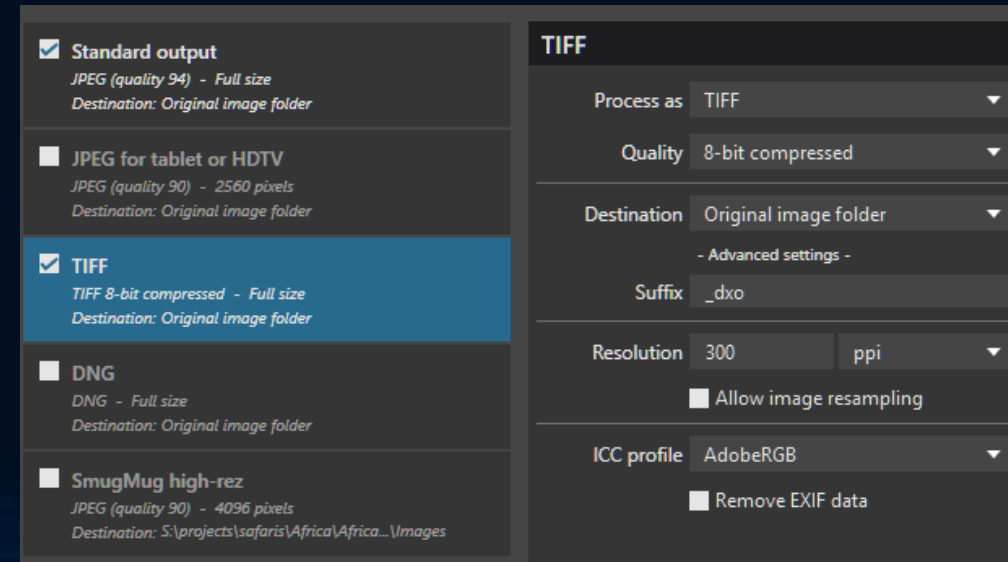
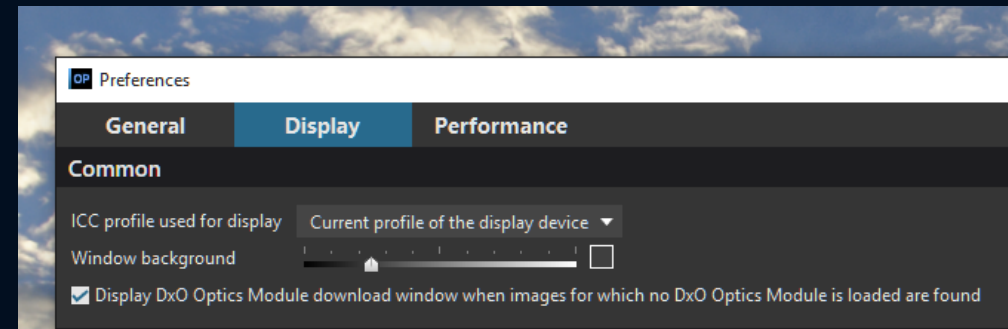
# Color settings in Photoshop CC

- 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



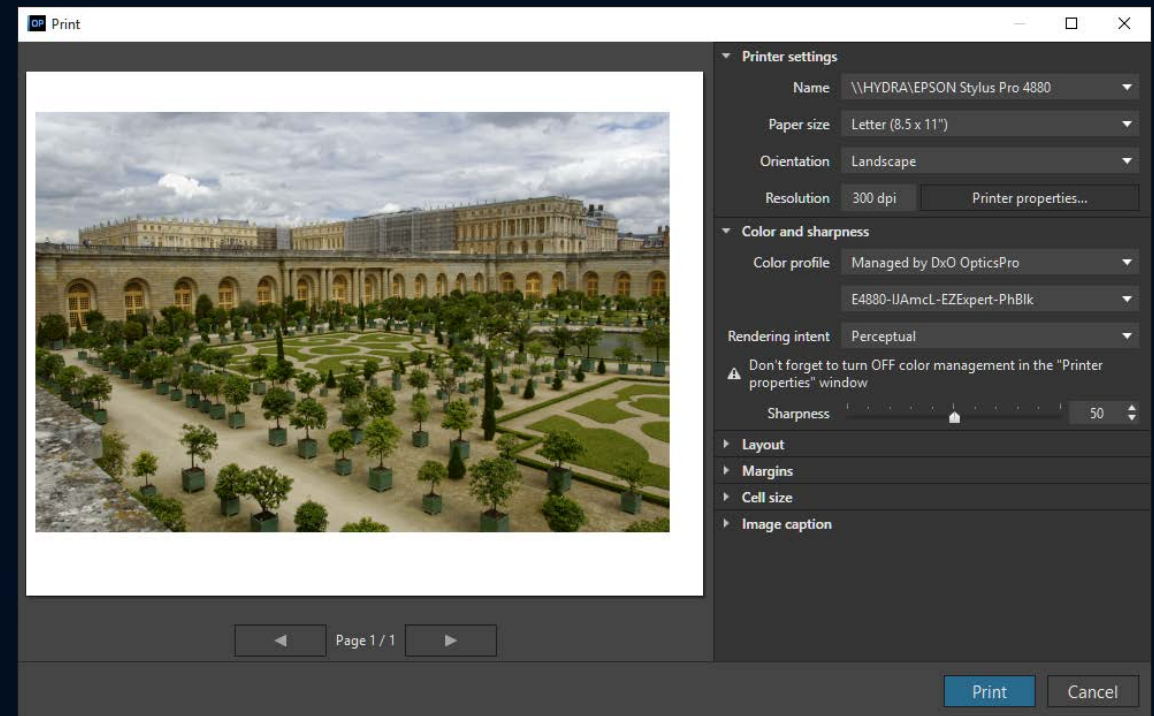
# Color settings in DxO Optics Pro & FilmPack

- 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



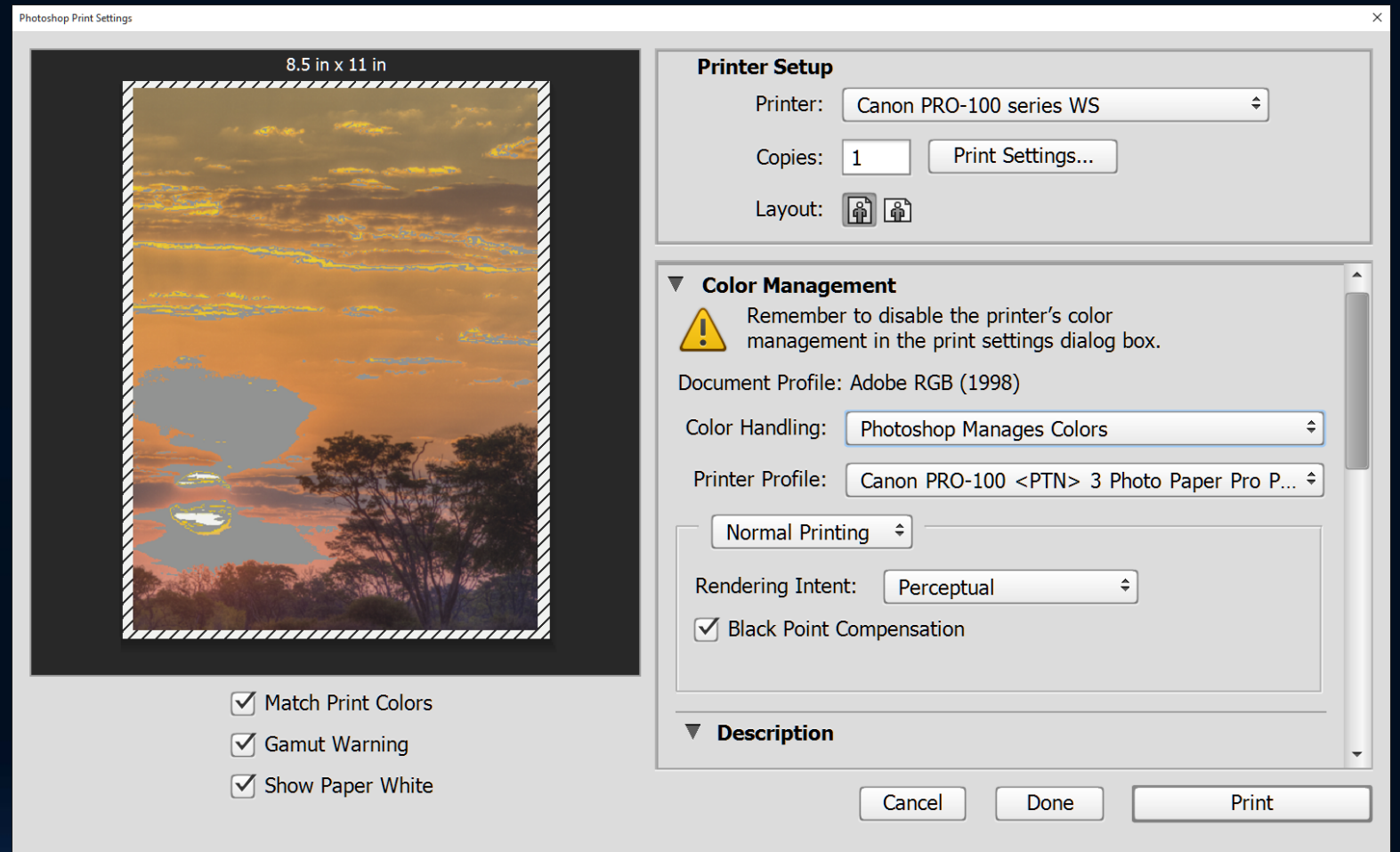
# Color management for local printing

- 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

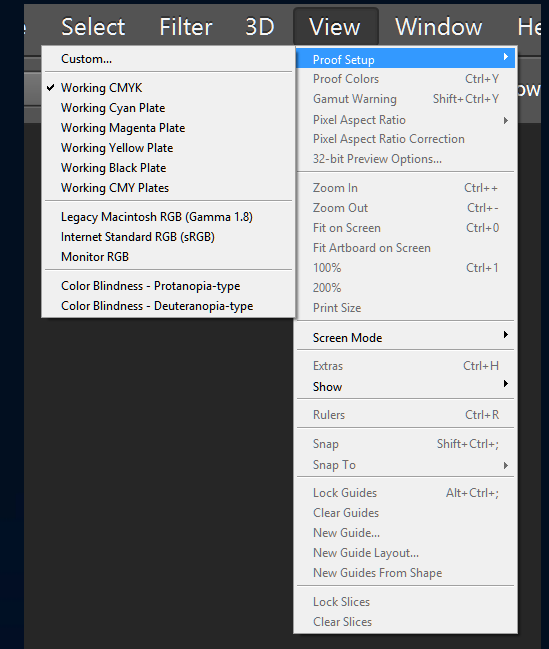
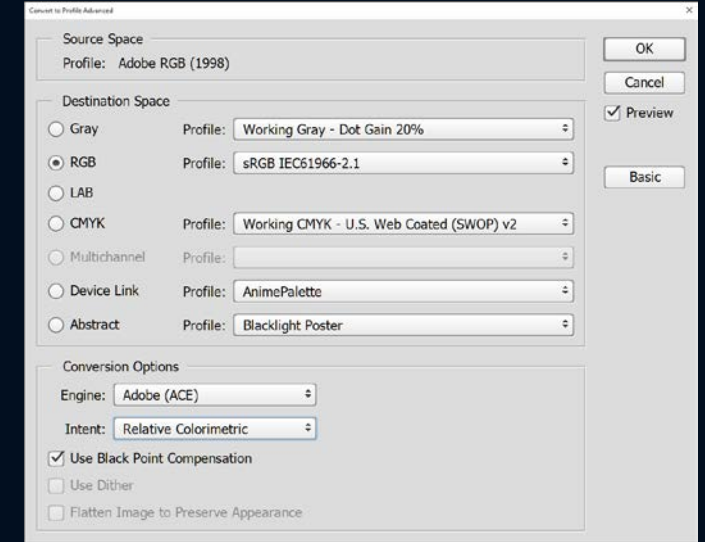
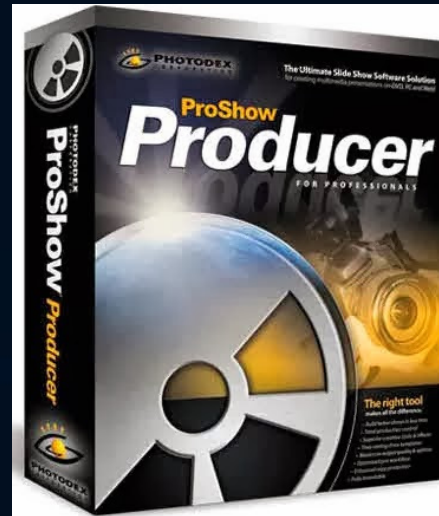


# Color management for: Sharing and online printing

- Use a color-managed service like :
  - Photodex ProShow
  - SmugMug
  - Canvas on Demand

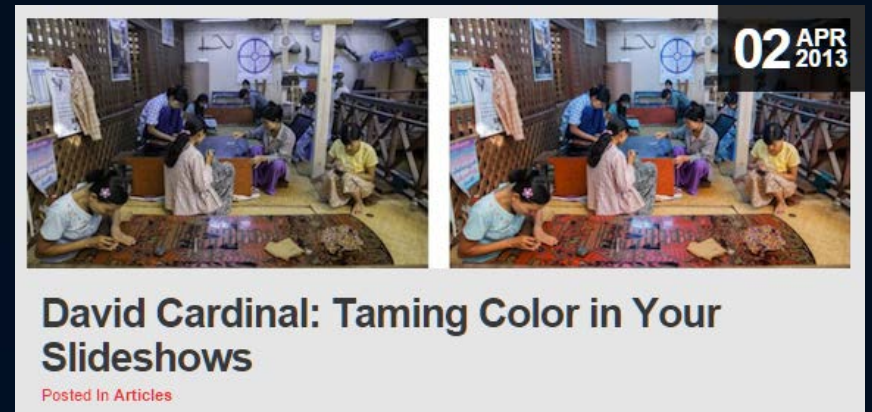
- And use Soft-proofing

- Or stick to sRGB



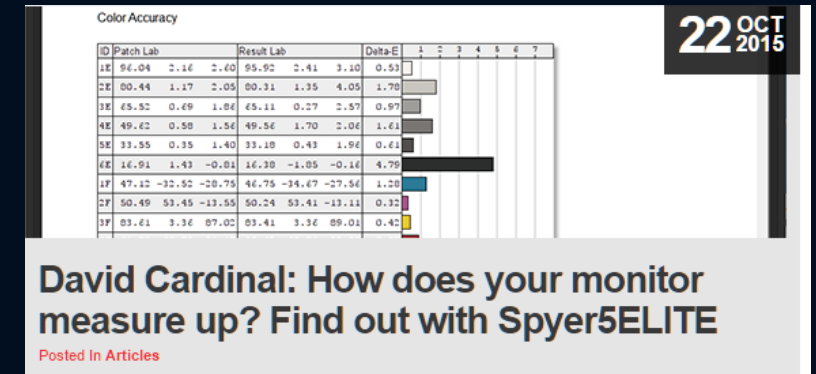
# More on tips for sharing your memories

- <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

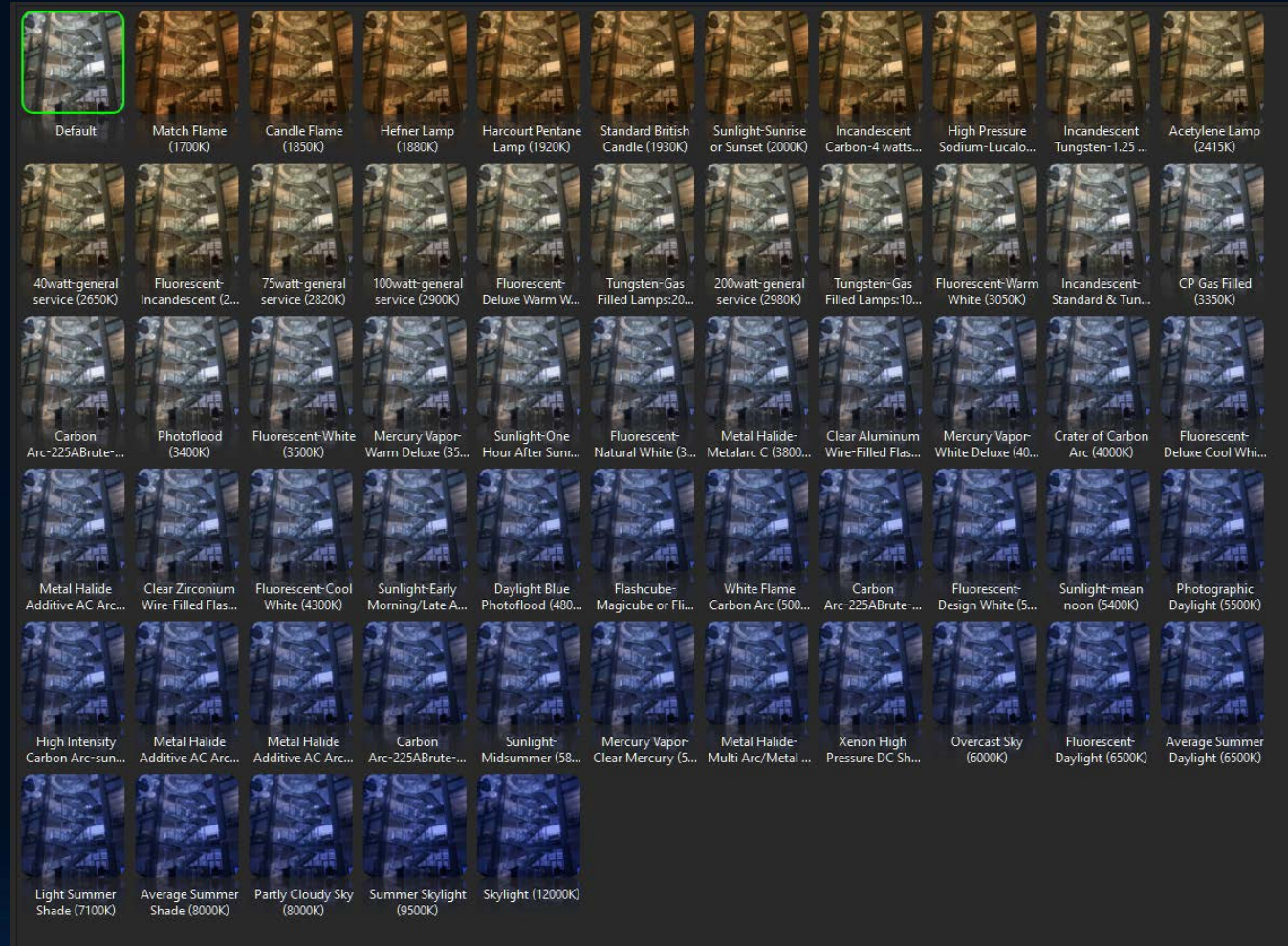


# White balance: Dynamic light

- 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



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# 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

**Your images**  
**Exactly the way you intended**



**Spyder5**  
True Screen Color



# 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*





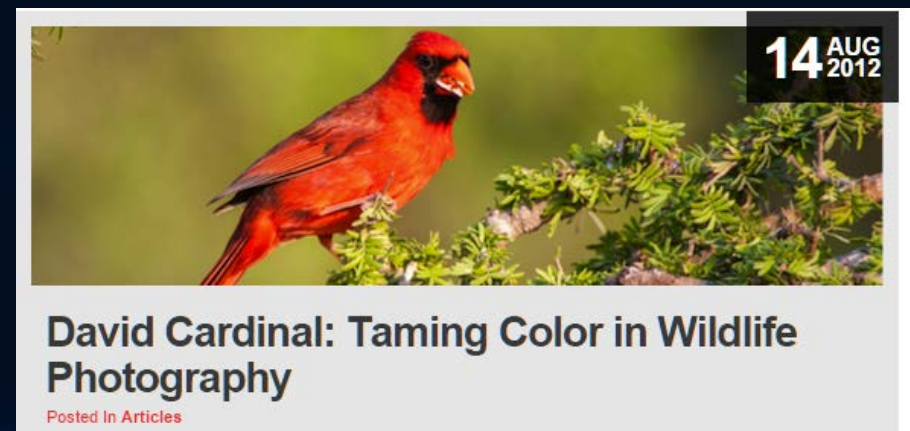
# Troubleshooting poor color: Un-real look

- 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!*

- **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>