



Colour Card 24/ ColourTarget 28

USER GUIDE

The Colour Card 24 and Colour Target 28 are an essential addition to your photography kit. They work on a simple principle: capture a photograph with the reference colours included, then use manual adjustments in your camera or image editing software to match the colours on the card.

For precise colour rendering, a calibrated monitor and solid image editing skills are essential.

Colour profiling is a science! Photography is an art form! Colour profiling is therefore very subjective — there is no magical one-stop solution for perfect colour, and no Colour Card or Target can replace the artistic adjustments you make in Lightroom, Photoshop, or directly in-camera.

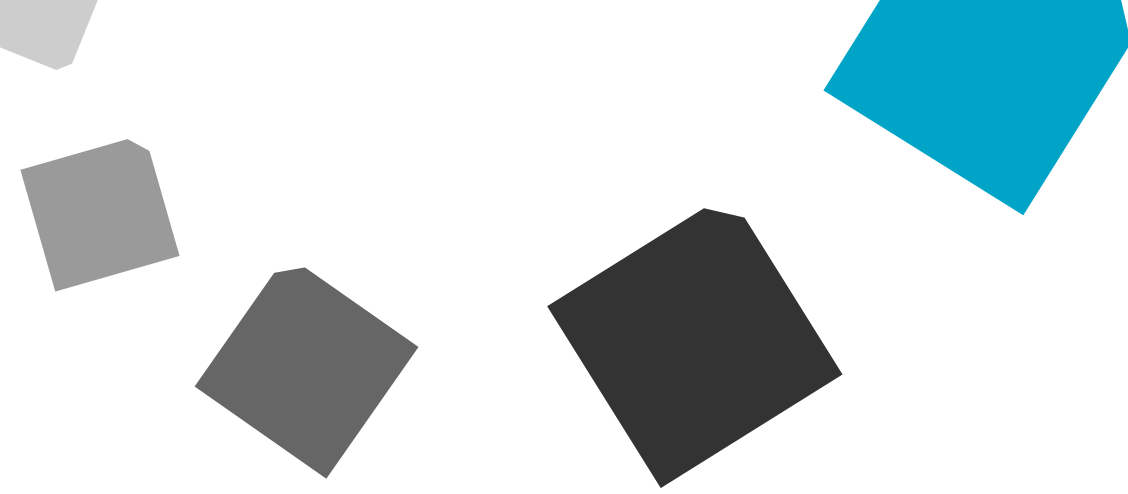
The general user guide provides step-by-step instructions for using the cards manually, helping you achieve accurate colours without any profiling software.

For advanced profiling, you can use ArgyllCMS to create precise ICC or DCP profiles, or try RoughProfiler (powered by ArgyllCMS) for a simple graphical workflow that speeds up your workflow and ensures consistent colour across all your images.



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Step1: Creating a custom white balance

Setting up

To create a custom white balancing, set your Camera to manual mode, using evaluative or matrix metering, do not use spot, partial, or centre weighted. White balance should also be set to automatic. (AWB)

Set-up your lighting and composition with the Grey White Balance Card. For indoor product photography set your ISO to the lowest setting, this will produce finer detail with less noise. Your camera should also be set to save files as RAW.

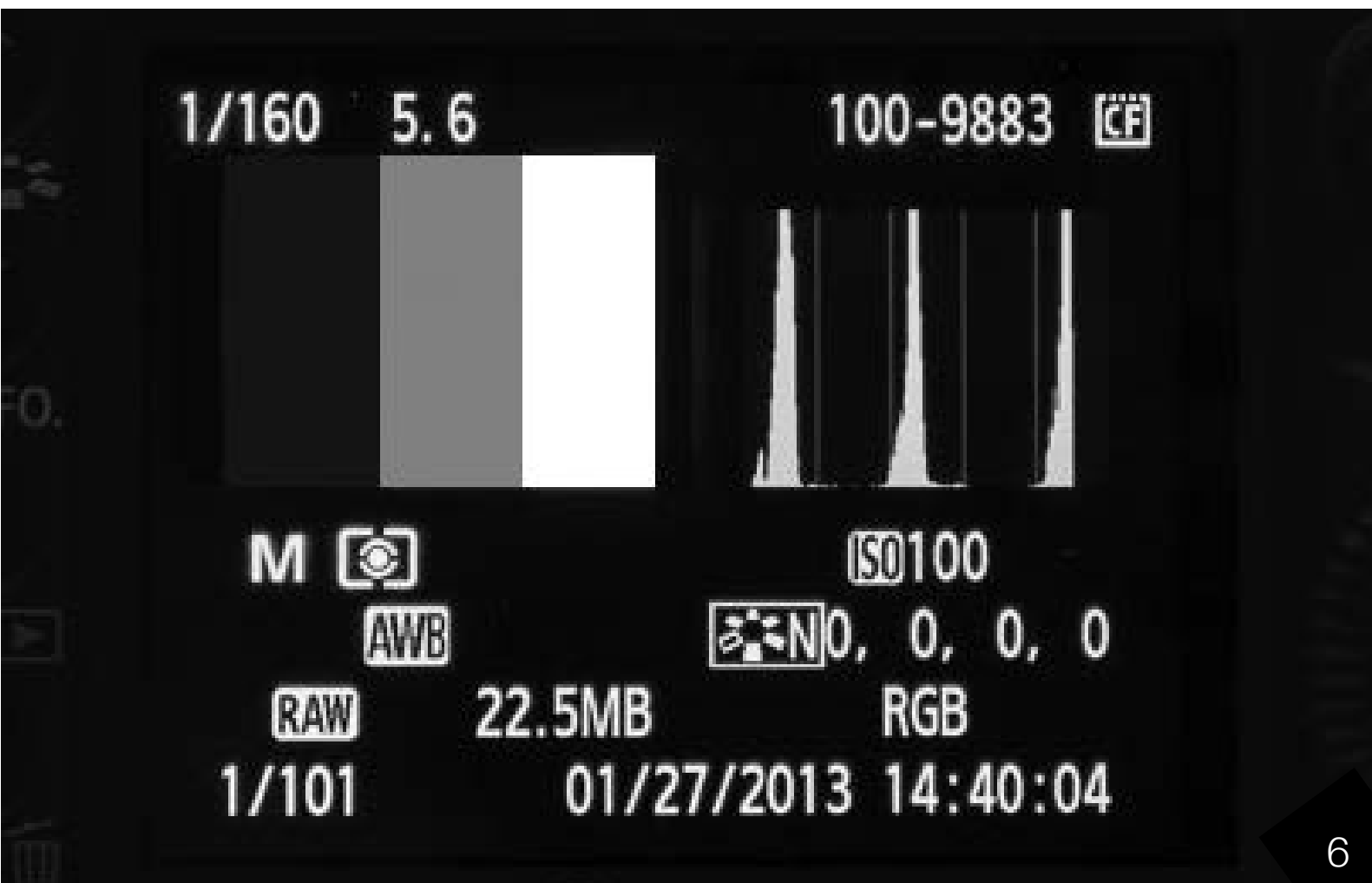


Step 2: Creating a custom white balance

Reading the histogram

Place the Grey White Balance Card in front of the composition. The white band should be on the side of strongest light source. The card should fill your screen. You may need to zoom in or move closer. You may also need to turn your camera to manual focus in order to take a photo of this card. The image doesn't need to be in focus you can take a blurred shot.

Take a photo of the card. The histogram for the file should have fairly defined spikes in the darks, mids and highlights if correctly exposed. If not, adjust the shutter speed, flash or f-stop till you have the best exposure for all three bands.



Step 3: Creating a custom white balance

Setting custom white balance

You now need to set your DSLR to Custom White Balance and load the image of the Grey White Balance Card. Remember to set your white balance to custom instead of AWB. Your DSLR is now set to use a custom white balance.

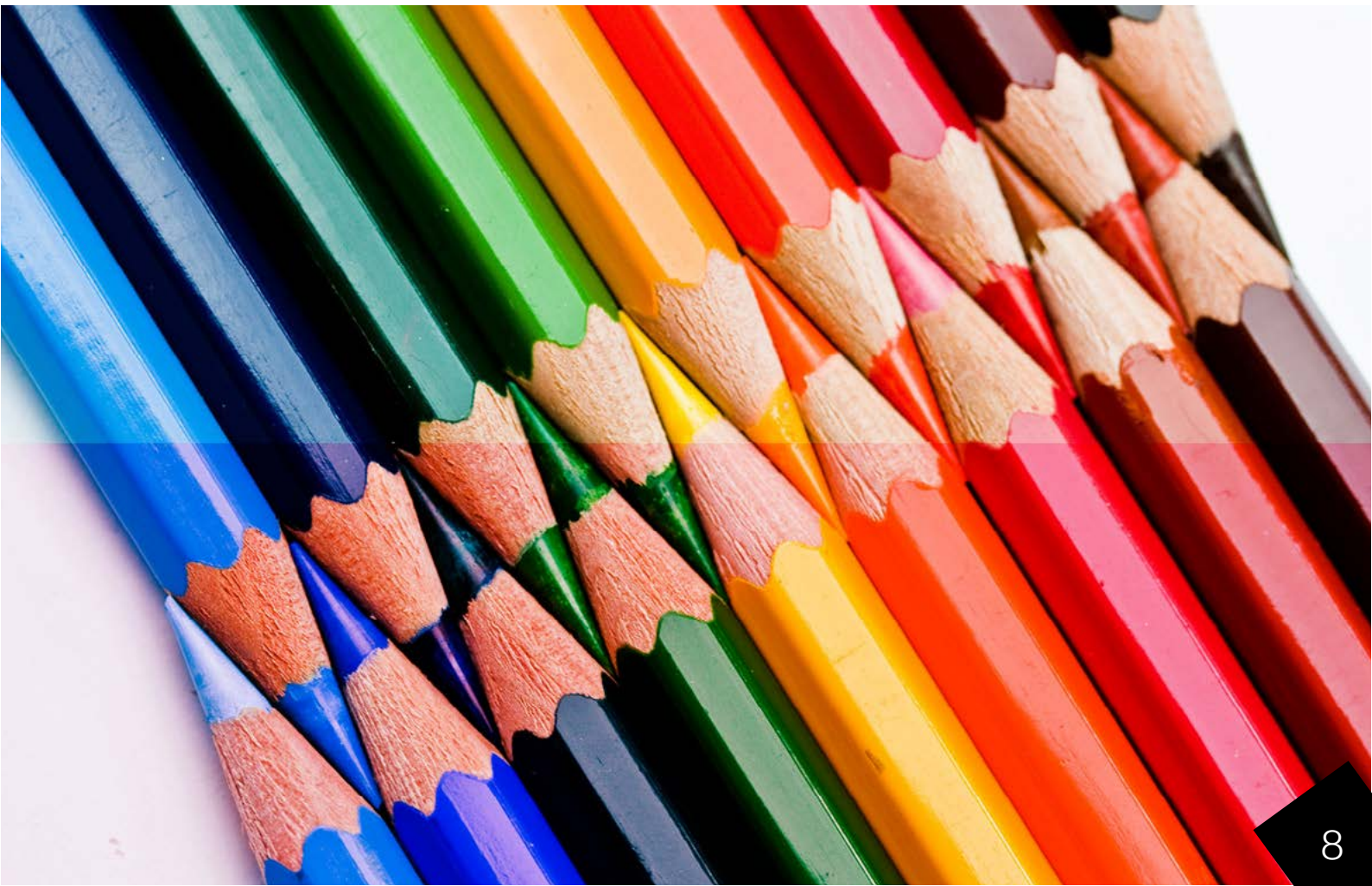
The shots you take will now be using the same white balance unless you change back to another white balance setting or load a new image. Refer to your DSLR's user guide for setting a custom white balance as this may differ to the Canon EOS system.



Step 4: Creating a custom white balance

The results

The top image shows the photograph using the Custom White Balance. You can see that the image is more neutrally toned without the reddish colour cast of the shot on the left, the whites also look whiter. As long as you are in the same lighting environment you can now photograph away knowing all your photographs will have the same balance and neutral tone.

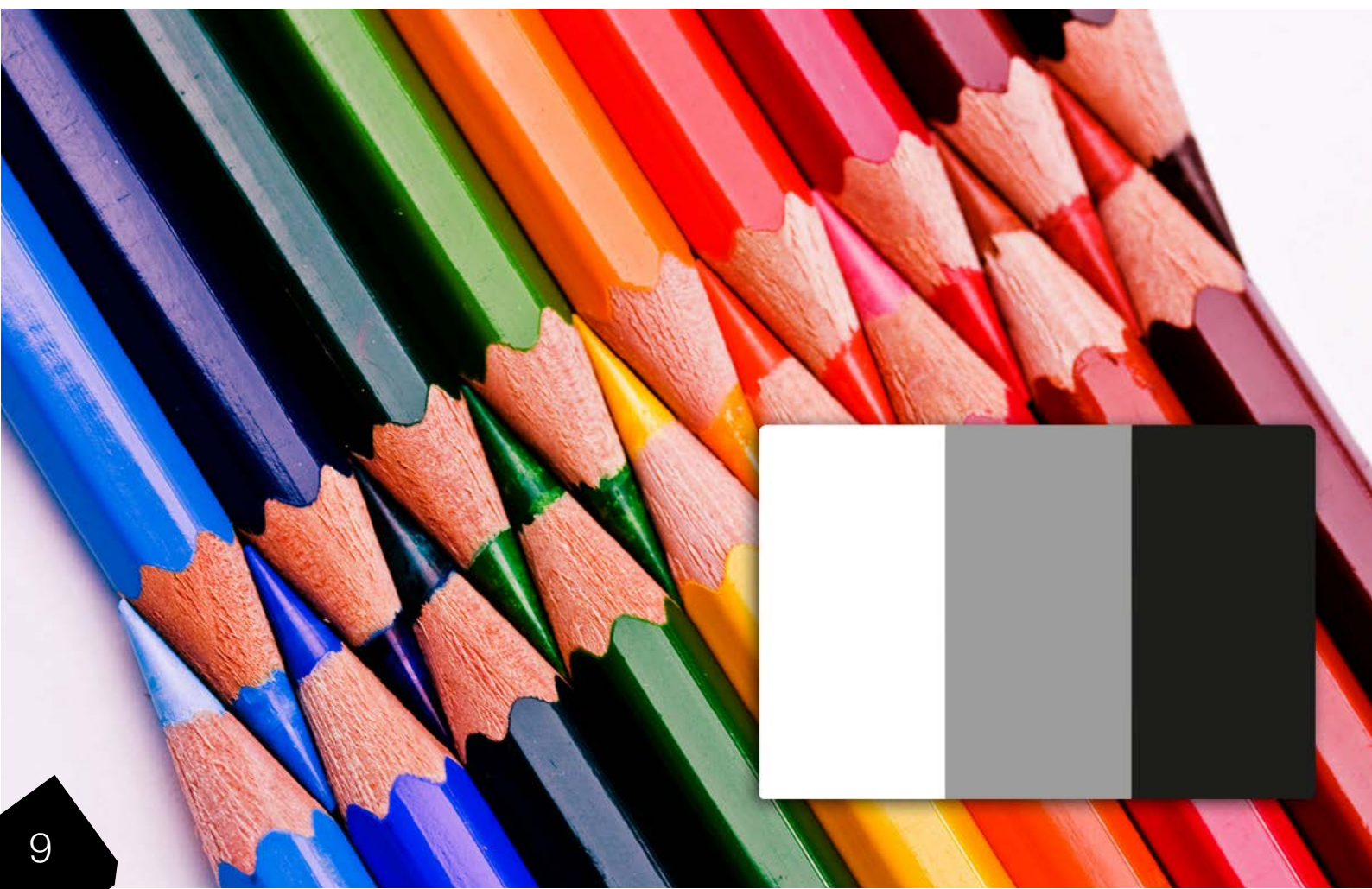


Step 1: Neutral images

Setting up

It is not always possible to use a custom white balance but you can use the Grey White Balance Card to create a neutral balanced image in Photoshop and apply to several images.

Take a photograph of your composition including the Grey White Balance Card. Now take a photograph of your composition without the card. You will only need to use the Grey White Balance Card if you move to an area where the lighting has changed

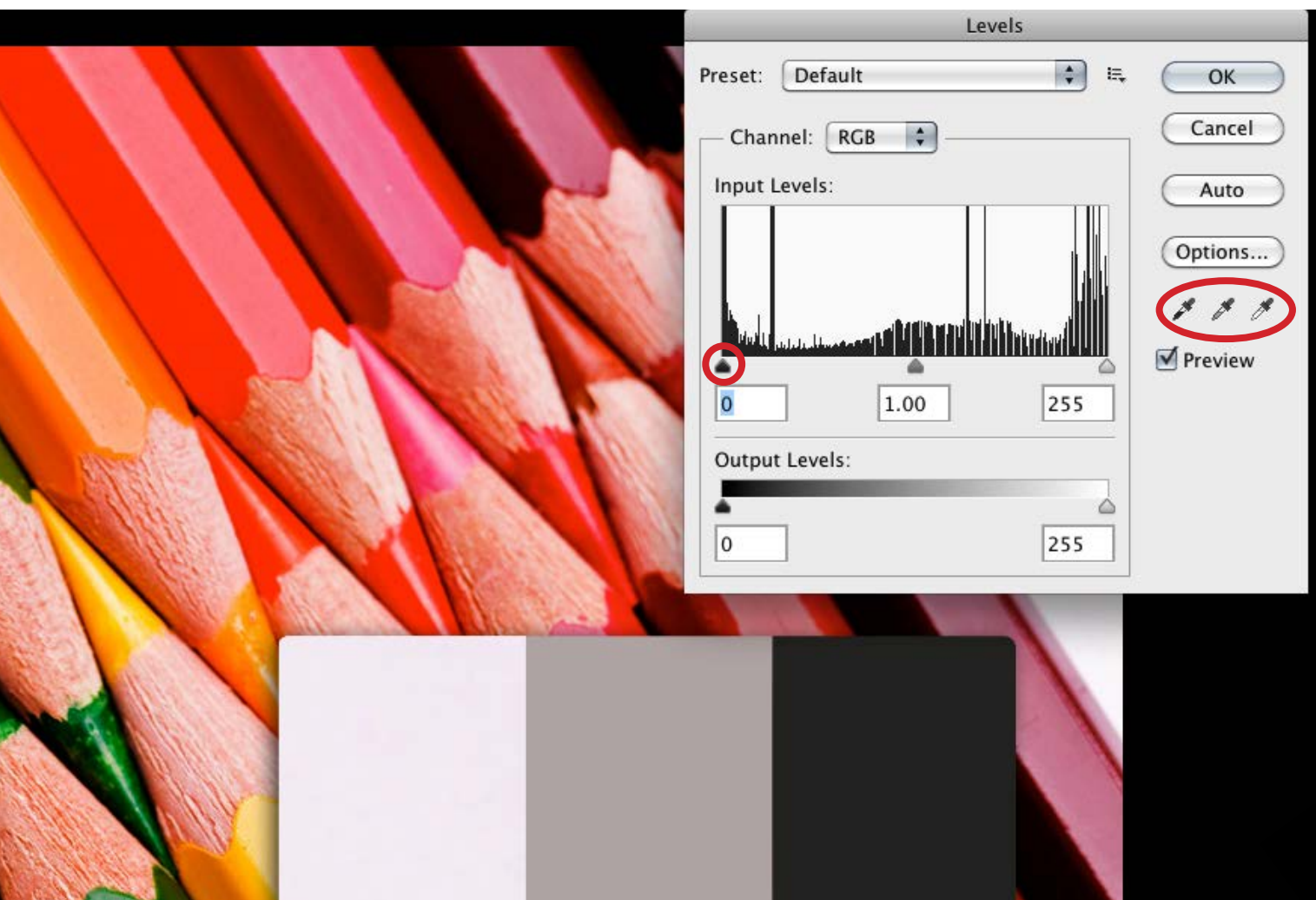


Step 2: Neutral images

Using Levels

In Photoshop open the image of the Grey White Balance Card.

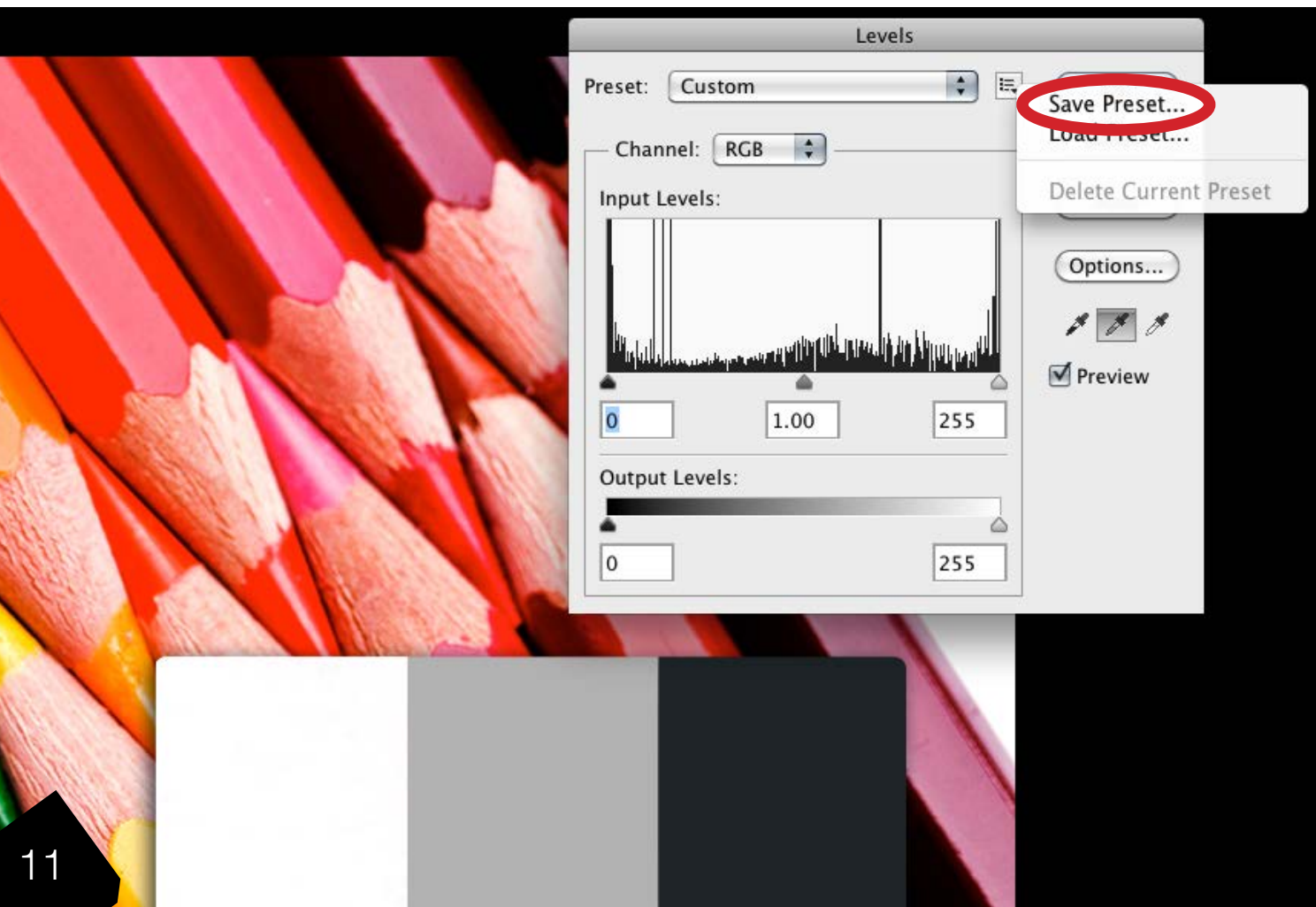
Open the 'Levels' window. Using the white eye dropper click on the white band. Do the same for the middle band using the grey eye dropper. It is not away necessary to set the black eye drop as this may make the image too dark. You will have to use judgment for each photo. If necessary move the black point triangle to get the results you need.



Step 3: Neutral images

Save Levels

Once you are happy with the results you will need to save these settings. Click the drop-down options for Levels and select Save Presets.



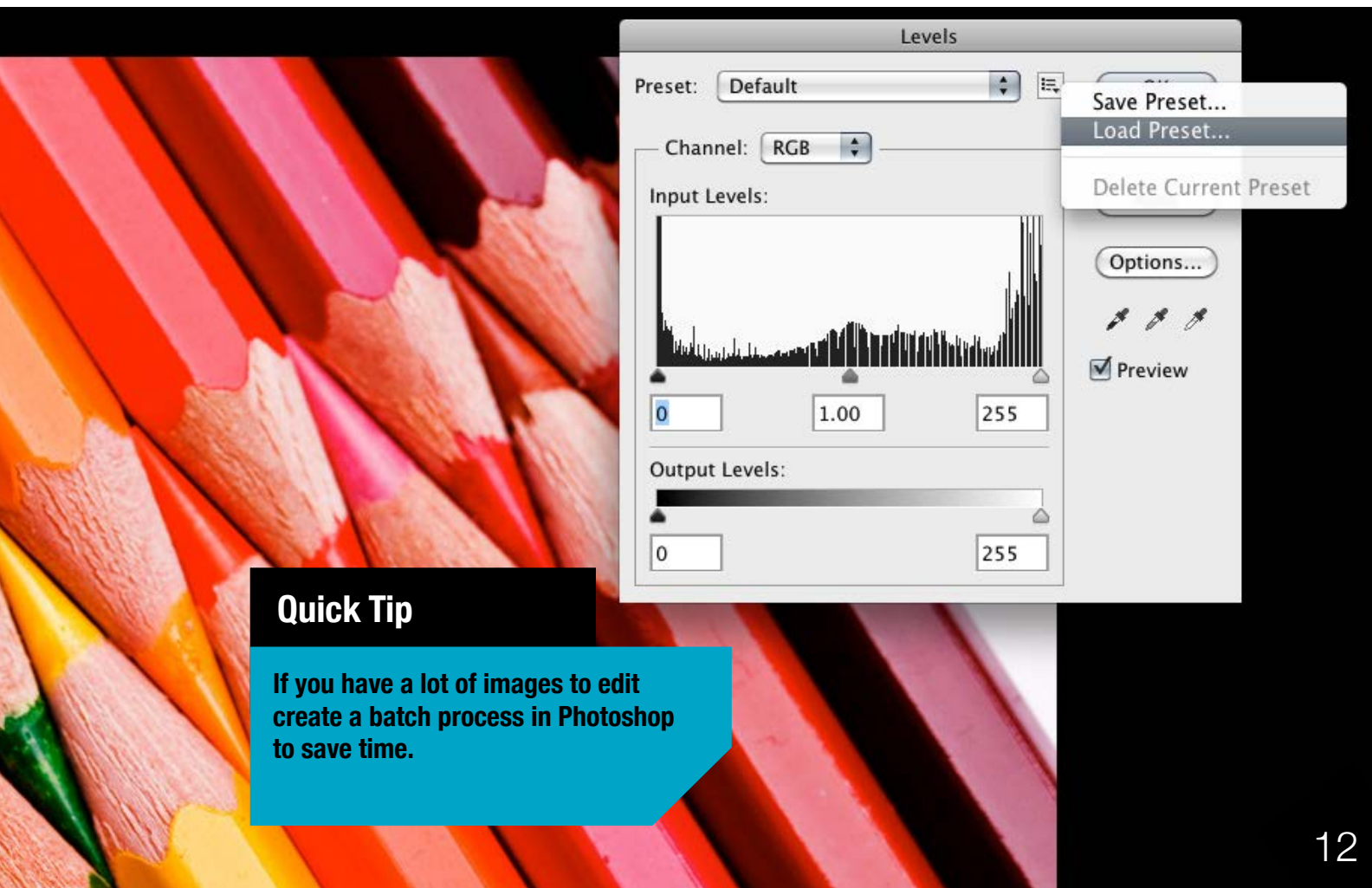
Step 4: Neutral images

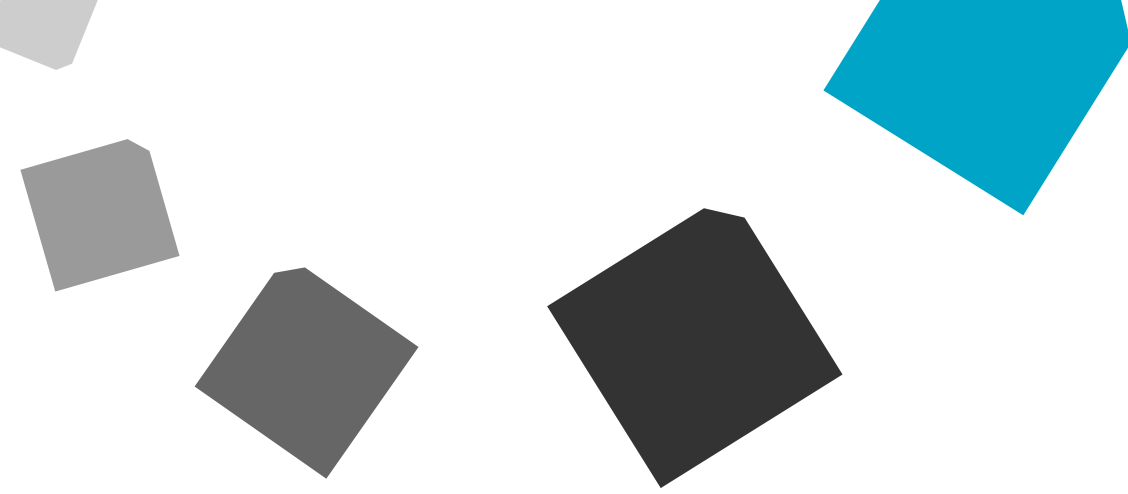
Load Levels

Now open one of the images without the card.

Open Levels again and load the Levels that you just saved.

The Levels for the Grey White Balance Card image will now be applied to this image. You can apply this same technique to the rest of your images.

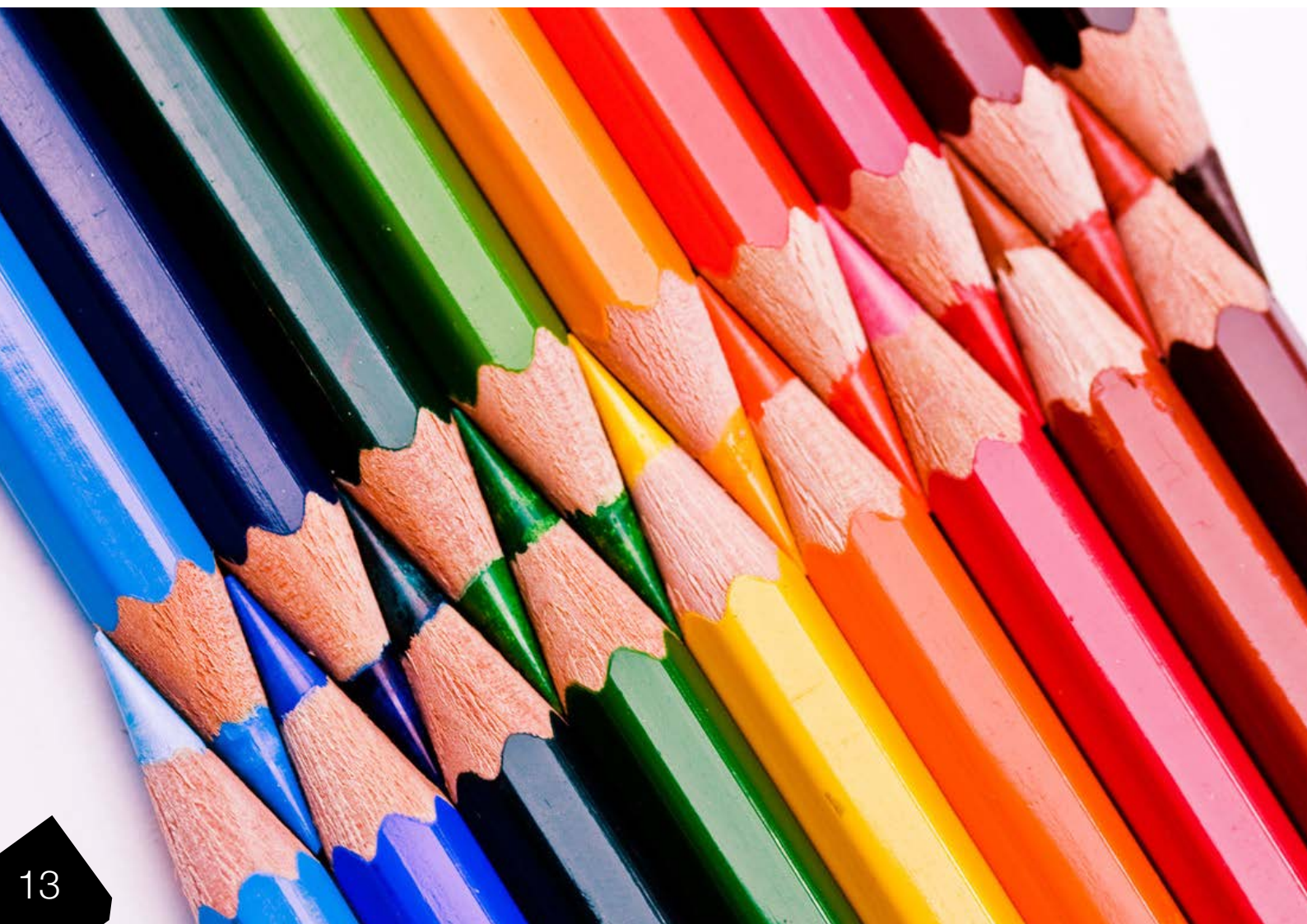




Step 3: Neutral images

The results

Image with Grey White Balance Card Levels applied.



Step 1: Using the colour swatches

Getting starter

The colour swatches are ideal for white balancing and more detailed colour correcting. Start by composing your photograph including the Colour Card 24 or Colour Target 28. Make the card part of the composition, you are not trying to fill the card in the view finder. Take a photograph of your composition.

Now take the same photograph but this time remove the Colour Card. You will only need to take the card again if you move to a different lighting condition.



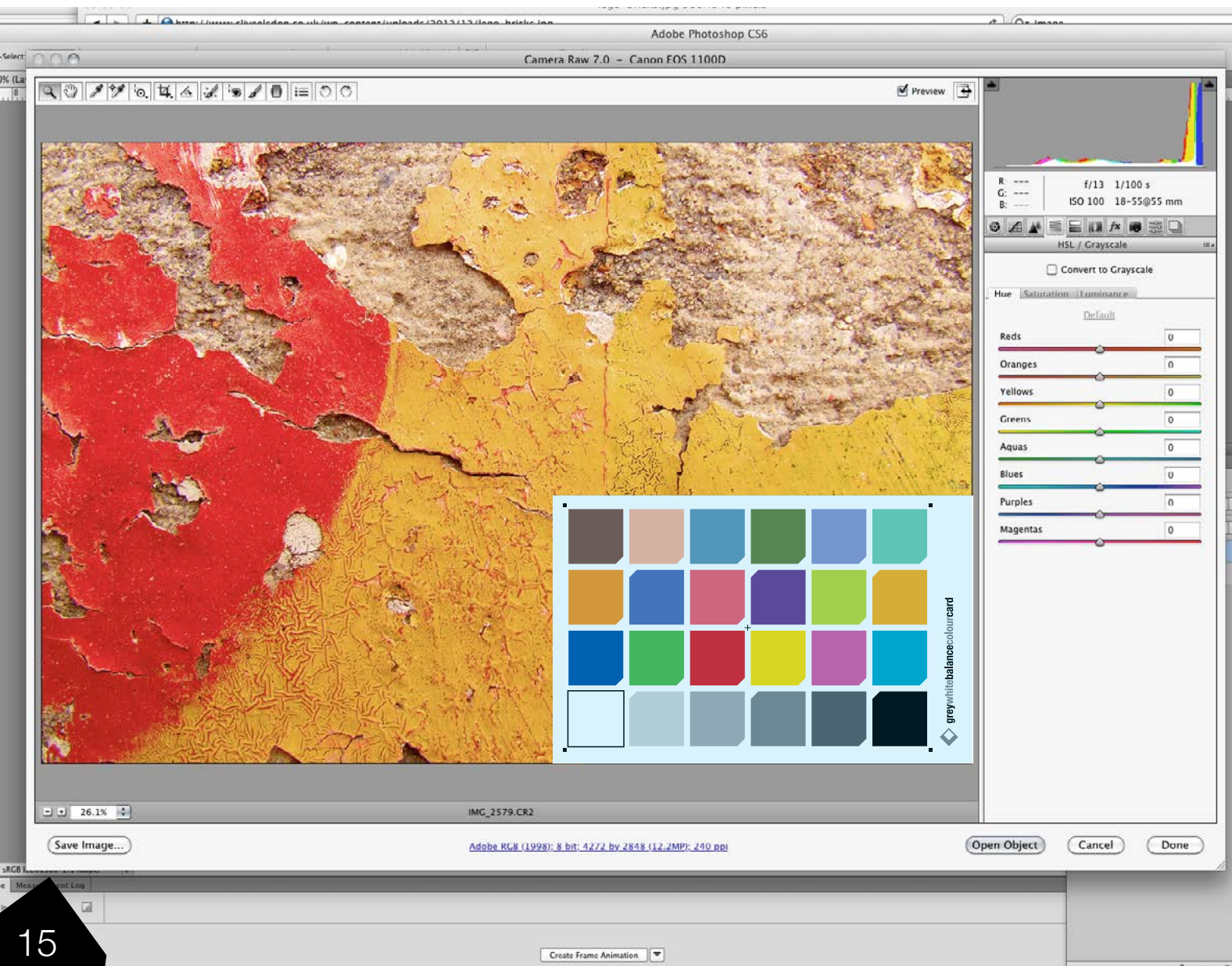
Quick Tip

Under diverse lighting conditions or flash, glare may be picked-up on the matt coating of the card. Angle the card to eliminate this to a minimum. The card does not need to be shot perfectly flat on.

Step 2: Using the colour swatches

Colour adjustment in RAW

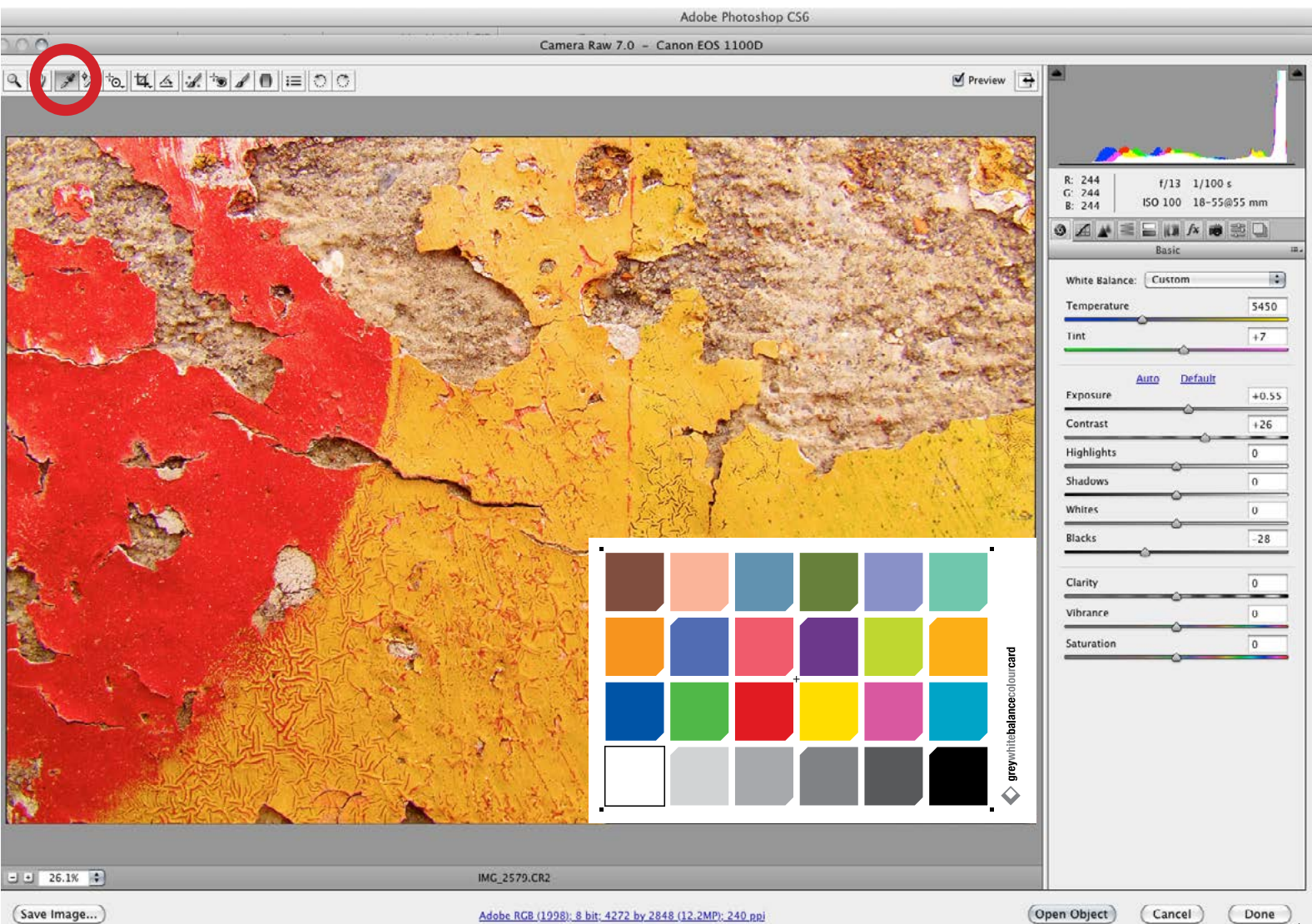
In RAW, load the photograph with the Colour Card. Using the HLS and or any of the other settings make adjustments to closely match the Colour Card or to the results you require.



Step 3: Using the colour swatches

Setting the white balance in RAW

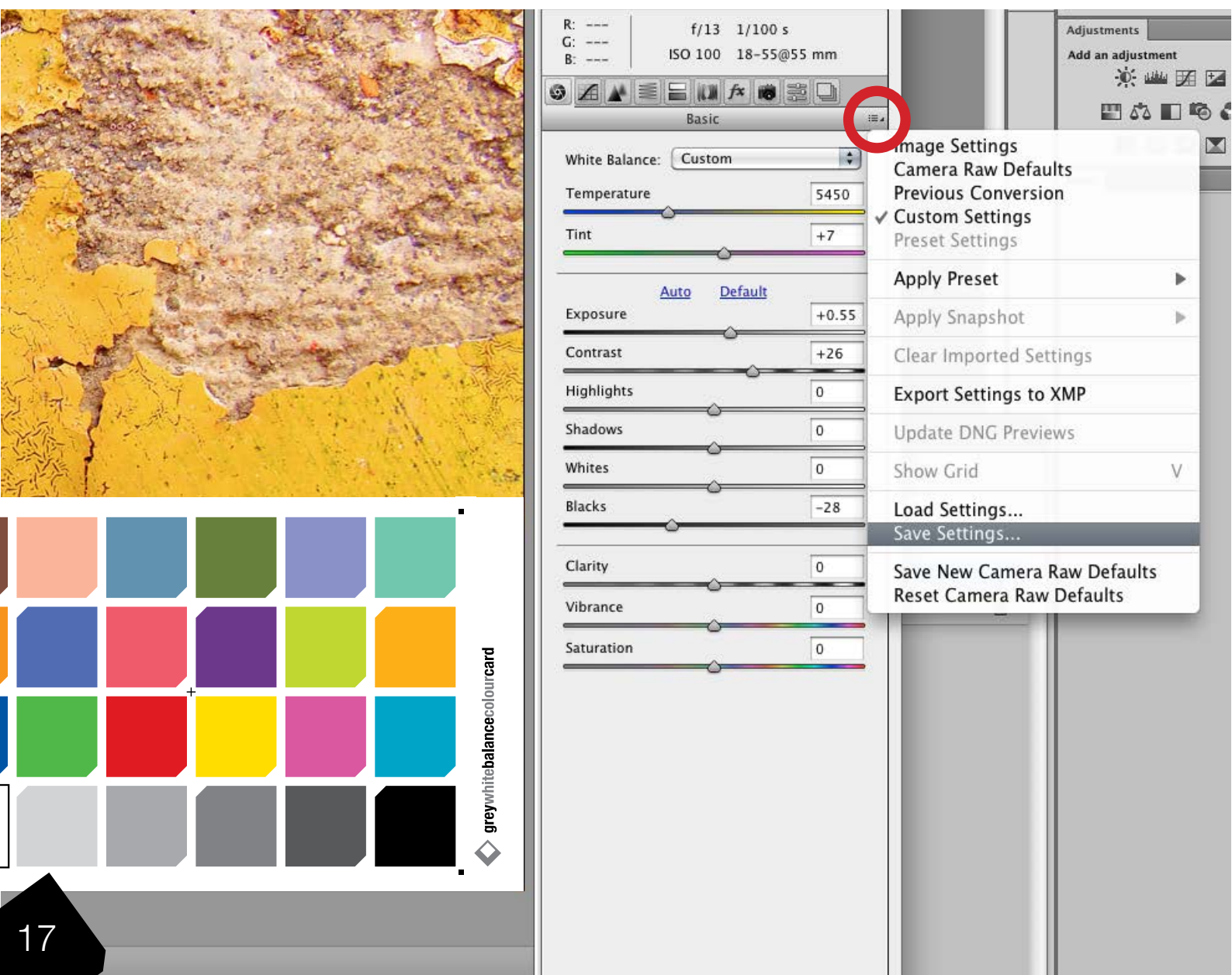
To set the white balance, click on the white eye dropper (circled in red) then select the white swatch or one of the light grey swatches. You can also slide the temperature setting to set your desired results.



Step 4: Using the colour swatches

Save settings

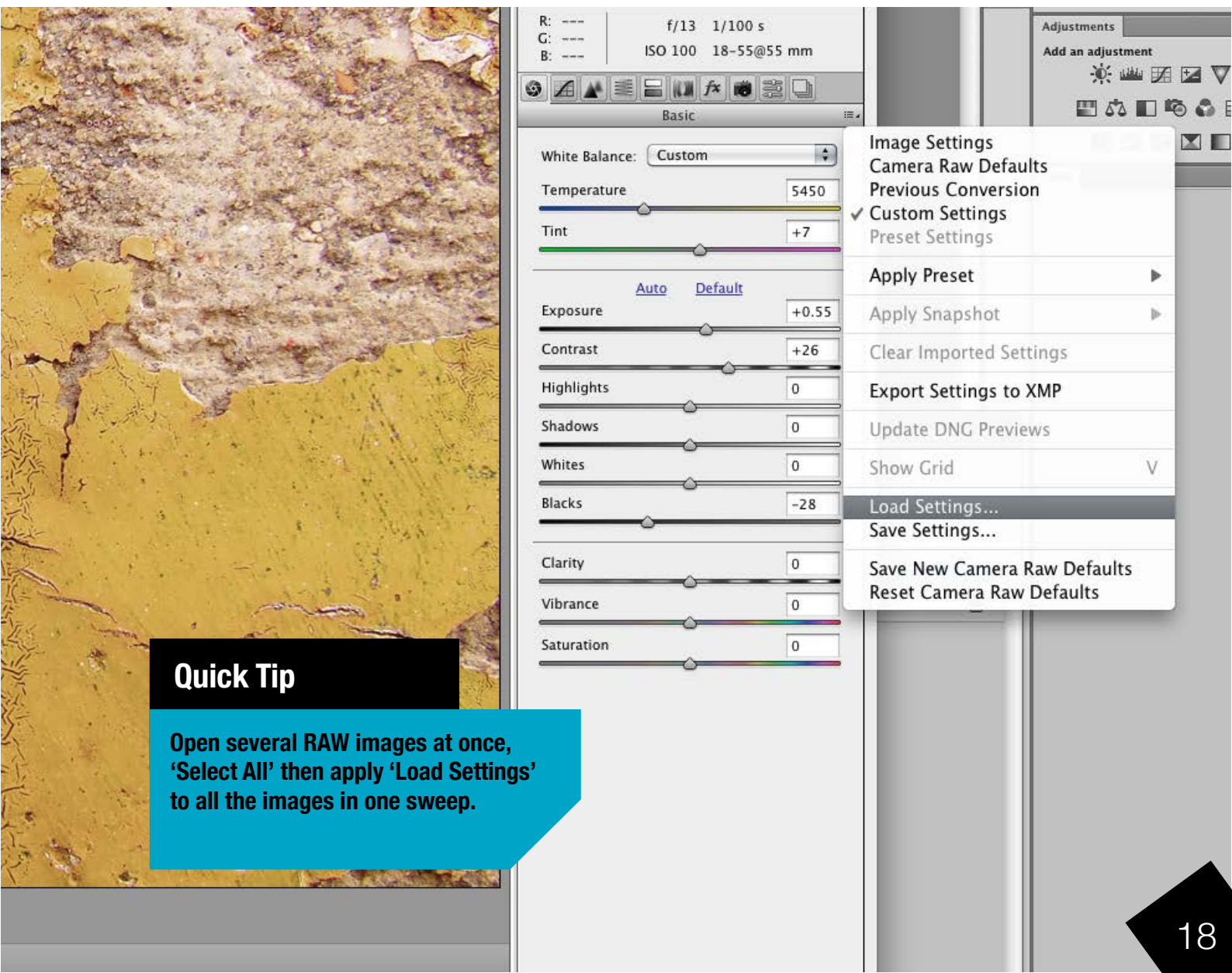
Once you are happy with the adjustments, save these settings by selecting Save Settings from the drop-down menu. This will save your colour changes and the white balance temperature for use with your other photographs.



Step 5: Using the colour swatches

Apply settings

You can now open one of the images taken without the Colour Card and apply the setting you created by selecting Load Settings.

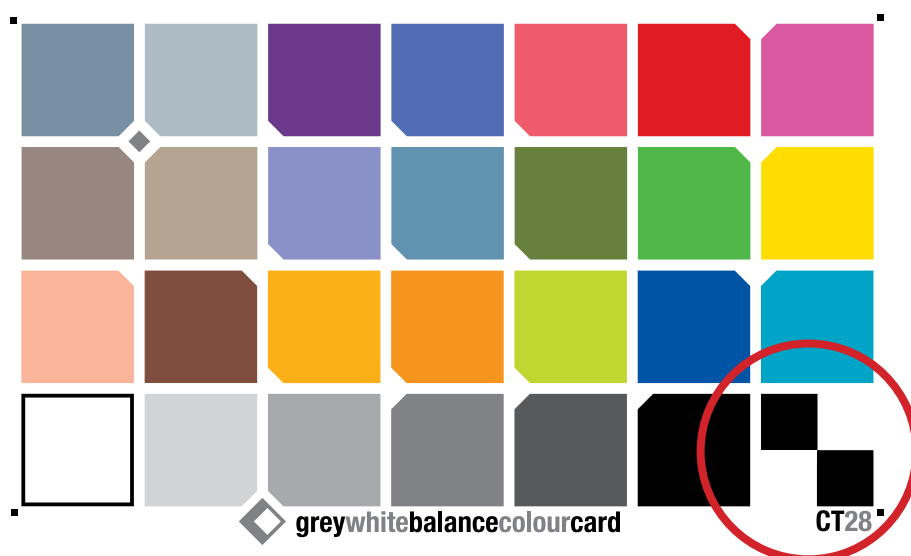


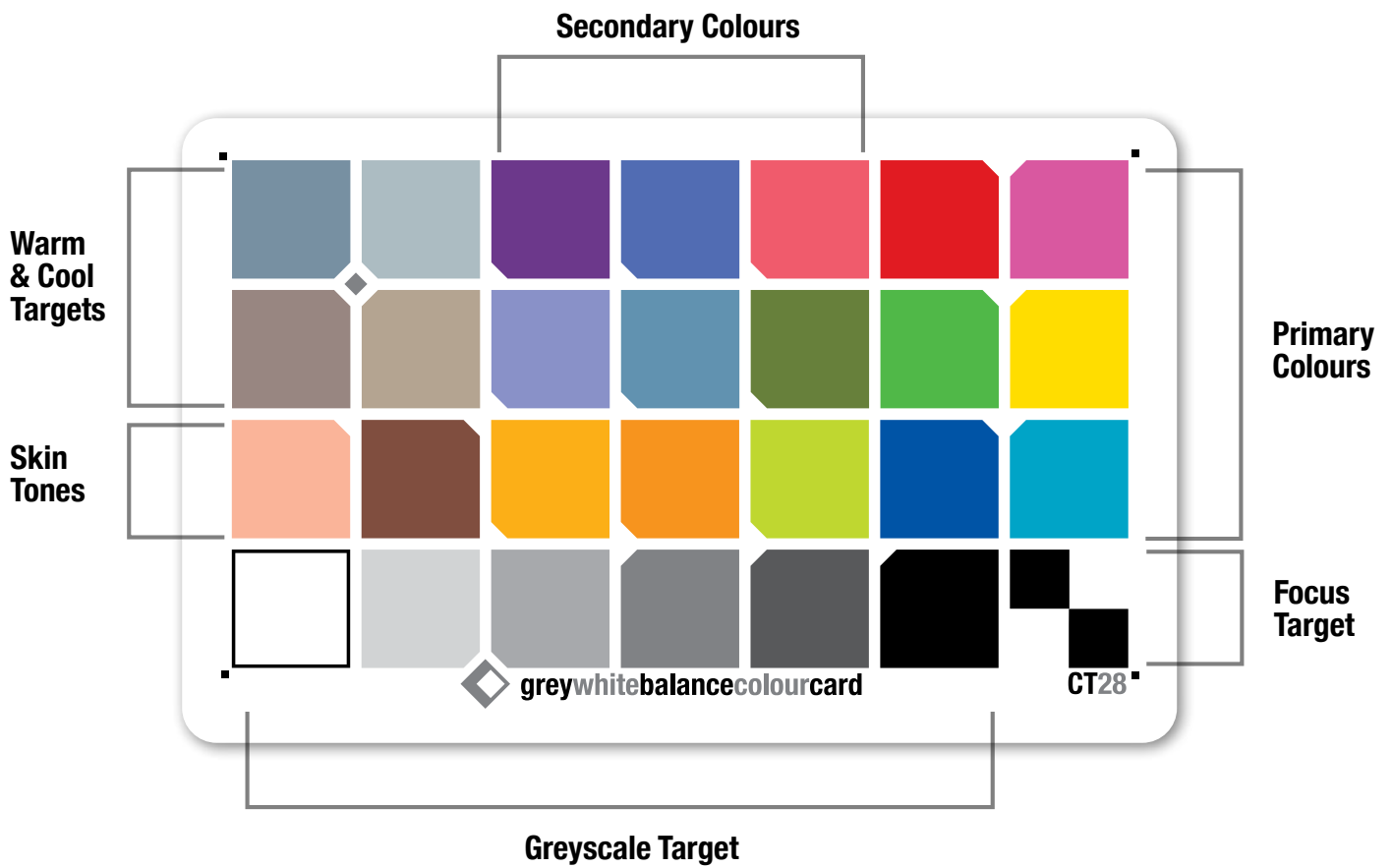
The Colour Target 28 at a glance

Focus Target Area

The focus target area is a perfect tool for those tricky focusing situations or poor lightning conditions where your Auto-focus starts to struggle. This target area will help assist the camera to focus in dull light and aid the user when focusing manually.

In poor light a camera may find it difficult to focus accurately, so the photographer is often forced to use only the more sensitive centre AF point, focusing on a high-contrast edge and then recomposing, as a way to get around this difficulty.

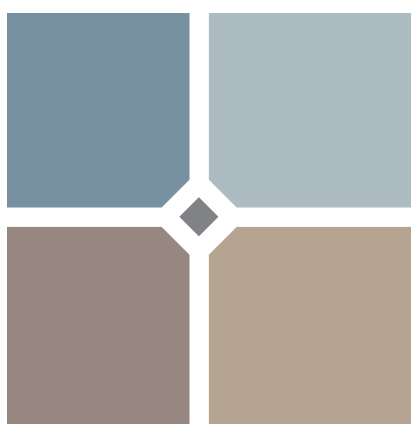




Step 1: Using the CT28 temperature targets

Getting started

Using the Warm and Cool targets you can change the colour temperature effortlessly by selecting the warm or cool swatches to produce your desired colour temperature.

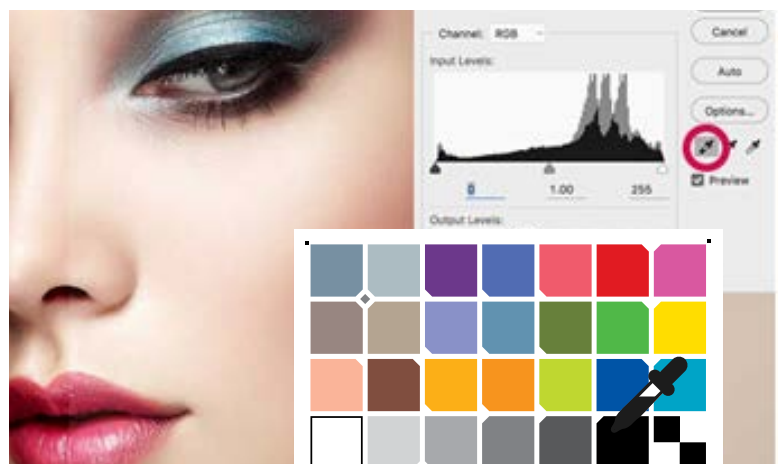
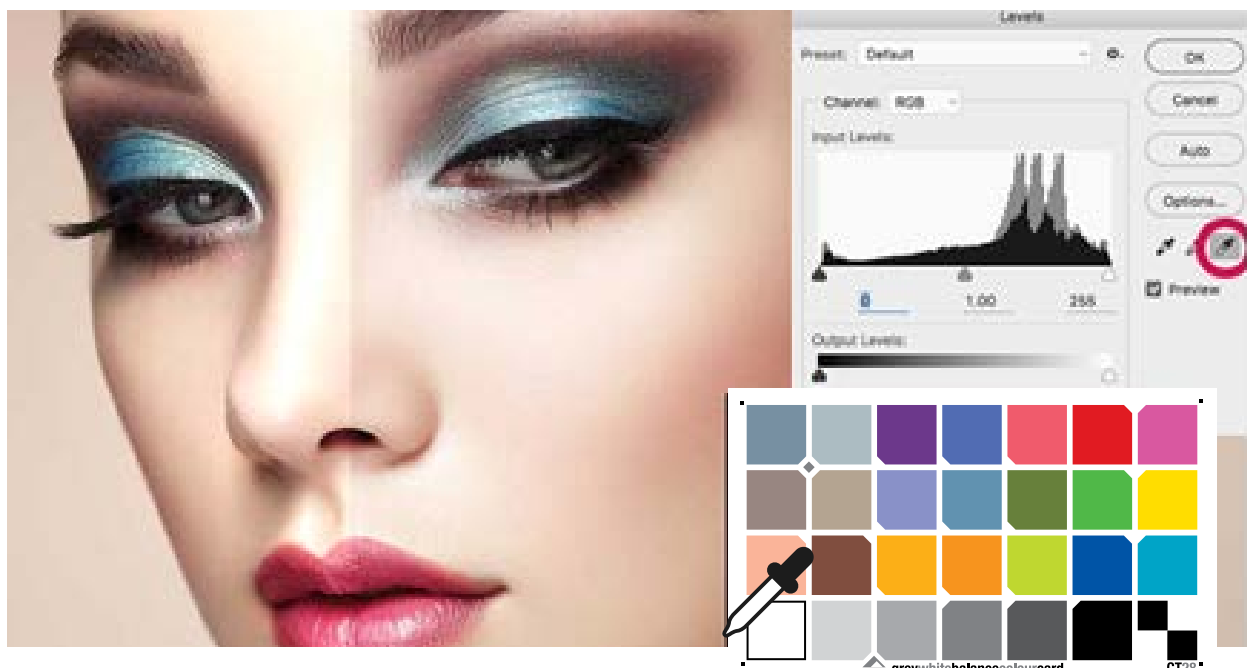


Step 2: Using the CT28 temperature targets

Setting the black and white points

In levels, use the white eyedropper to set your desired white point by selecting the white or 10% grey swatch.

Using the black eyedropper set the black point using the black swatch.

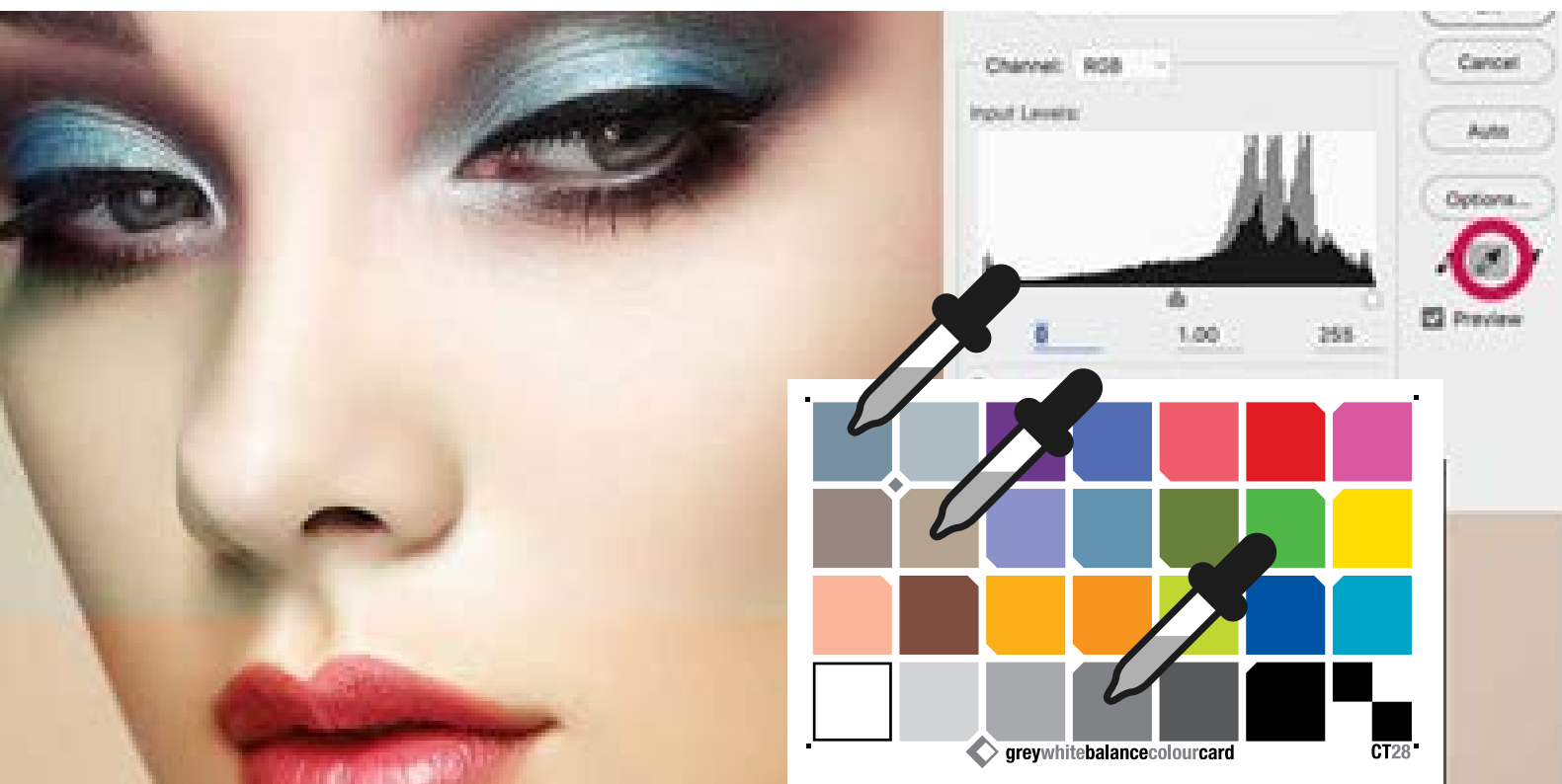


Step 3: Using the CT28 temperature targets

Setting the mid-tones

For your mid-tones you have a few options. For a neutrally balanced image select the mid grey swatches. You can make your image look warmer or cooler by selecting one of the 4 swatches from the cool and warm panel.

Once you are happy with the overall changes in the white, black and mid-tones, save the level settings. This will be applied later to your images without the colour card.



Step 4: Using the CT28 temperature targets

Apply settings

Open your image without the colour card.
Open levels and load the settings you just saved.

Before and after results can be seen below.



