Santa Clarita, CA

Professional Wedding Photographer

William Innes

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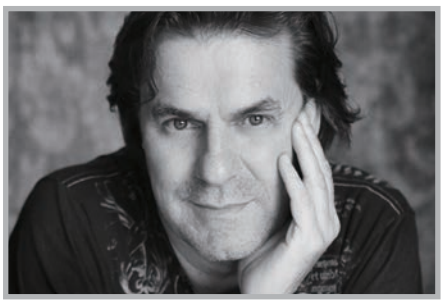
-- Mr. William Innes, Special Interview



William Innes Profile:
William has been photographing weddings full-time for over 9 years and had written for Skip Cohen University, ShootSmarter.com, appeared on Friday Photo School. Over the years, he had presented classes and workshops including WPPI and PPA, and speaks wherever photographers are gathered. William is a member of WPPI, PPA and Panasonic's Lumix Luminary team.

Great Wedding Images Demand Great Color

As a wedding photographer based in Southern California, I am always shooting in large variety of locations and light. This can result in extra work to make sure all my images are consistent and have great color when printed and presented to my clients. Adding the new PG (Pro Graphics) 240IPT monitor from BenQ to my workflow - has enabled me to be more efficient while proofing my images and having them printed correctly the first time.

I am a strong believer of spending more time in front of the camera and less on a computer. In order to achieve this I outsource tasks that are either not cost effective or I dislike preforming. One such task is color correction. All my large jobs, such as weddings, are sent out to a firm that specializes in color and exposure correction. I hire additional photographers on all my weddings and end up with raw images from different cameras and manufacturers, which never look the same.

My first task is to cull (choose) my keepers using a program called Photomechanic. At this point of my workflow I am not worried about color, only the photos I want to deliver to my clients. Once I have my selections – I import them into Adobe Lightroom and create smart previews. I send a zipped file containing the LR catalog file and the Smart Preview folder to my color correction vendor. Their job is to fix exposure and create consistent color across all the photos regardless of the camera model. They send me back an Adobe LR catalog file with all the corrections made. I open the catalog file in LR on my PG 240IPT and review both the color accuracy and exposure. My images are currently in the Adobe RGB color space and the PG240IPT can reproduce an amazing 99% of this color space. Instantly I can tell if the photographs meet my expectations and will print correctly. I now export my images out of Adobe Lightroom using the sRGB color space. I do no printing of my own – it is all sent to a professional printing lab. Most labs can only print photographs in the sRGB color space – so it is important to covert your images before you send them out. By confirming color on my monitor I am using the WYSIWYG process. What I see on my monitor is what my color lab is going to produce. Gone are the days of having a shipment from my lab look nothing like I expected and having to have it reprinted. The bottom line is great monitor color reproduction saves time and money.

Another step in my workflow is editing some images to create art pieces for my clients or to include in their wedding album. To process the images I use Adobe Photoshop and an older Wacom Cintiq monitor which allows me to draw right on the screen with a pen. Unfortunately the older Cintiq is not very accurate for color. After working on these images they all get proofed on the PG2401PT monitor – a quality control check

For smaller jobs like family portraits I will use the Passport Color Checker from xRite. I can create custom camera profiles in Lightroom and quickly color correct my own images and review them on the PG2401PT for accuracy and consistency.

Some of the features I love about the BenQ PG2401PT

- Easy assembly right out of the box. The packaging included a great "Quick Start Guide"
- The monitor features many different ways to connect to your source including DVI, D.Sub, HDMI and Displayport. I travel extensively and use a Microsoft Surface Pro 3 to edit images while on the road. When I get home I use the supplied DP to mini DP cable to hook up my Microsoft Surface Pro 3 to the PG2401PT to review image quality and color before having the images finalized for printing.
- The monitor ships with a great optional shading hood, which helps block glare and some ambient light, which can contaminate the results being displayed on any monitor.
- As I mentioned the monitor can reproduce 99% of the Adobe RBG color space. The PG2401PT is shipped with a factory calibration report to prove this. For those in the printing business the monitor is Printing-Industry Color Certified (G7/Fogra)
- I have been using an xRite i1 Display Device (Colorimeter) along with their associated software to calibrate my other monitors and Surface Pro 3. BenQ takes this a step further – they developed their own software in conjunction with xRite and it uses the i1 device for calibration. When finished you can save the profile to both your operating system and directly to the monitor in one of the two preset modes. The whole process is very quick and simple.
- Other factory-calibrated presets are available such as Adobe RGB and sRGB.
- Great ergonomic design. The stand lets the monitor tilt, and swivel which is important as I like to change my monitor position depending on the type of editing I am performing.
- 6 touch sensitive buttons on the front of the monitor panel control all menu items. The menus are easy to understand and use. Although once the monitor is calibrated I rarely use the menus.
- The monitor has two USB 3 ports on the left side which makes it very handy to use USB drives for photos.

Unfortunately I cannot control how my clients see their images at home. I have no control over their monitors and calibration. (It would be nice if they all owned a BenQ PG2401PT). Luckily for me I can control how my clients will see the prints on their walls and photo albums they purchase. By reviewing everything on a monitor that faithfully reproduces color – I am assured of great products from my lab that customers will enjoy for years to come.

William Innes work

PG2401PT

- Color management monitor
- 24" IPS panel with 10 bit color depth
- 99% Adobe RGB/ 93% DCI P3
- 14-bit 3D LUT with Delta E ≦2
- Hardware calibration
- Palette Master calibration software
- Brightness uniformity function
- Accurate color with G7, UGRA and FOGRA certification
- Shading hood