

BASIC PHOTOGRAPHY IV

ADVANCED DIGITAL

Mark Berndt

www.markberndt.com

mberndt@markberndt.com

WEEK 5

COLOR-CORRECTION and B&W CONVERSION

For NON-DESTRUCTIVE color-correction use ADJUSTMENT LAYERS

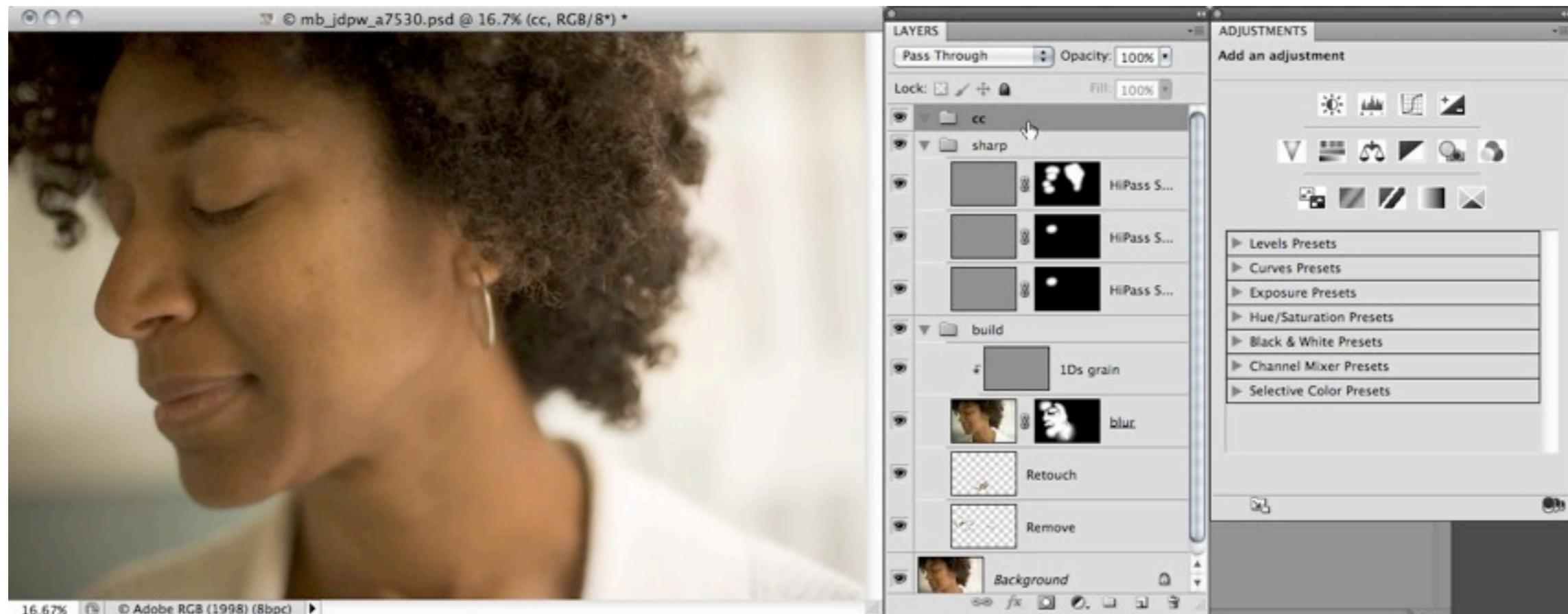
- Use ADJUSTMENT LAYERS to make global adjustments to your images
- Use ADJUSTMENT LAYERS + LAYER MASKS to make selective adjustments to your image

You only need CURVES and HUE/SATURATION for color-correction

- Use CURVE adjustment layer for exposure, contrast and color adjustments
- Use HUE/SATURATION adjustment layer for both GLOBAL and SPECIFIC COLOR adjustments

COLOR-CORRECTION

ANALYZE your image and make a plan for changes you wish to make to EXPOSURE, CONTRAST and COLOR.



SELECT the cc layer group and select a curve adjustment layer from the adjustment layer menu at the bottom of the layers palette.

COLOR-CORRECTION

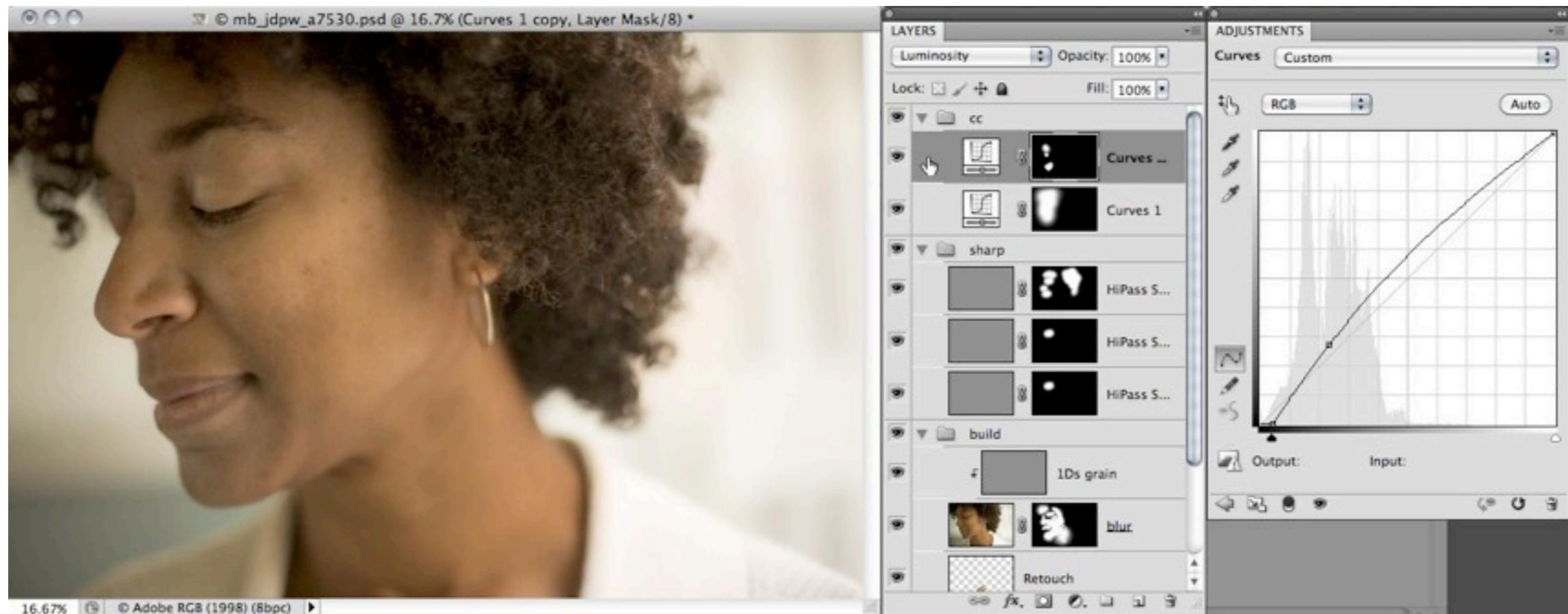
ADJUST the new CURVE layer, concentrating only on the area you wish to affect. FILL the layer mask WITH BLACK to HIDE the correction, then PAINT WITH WHITE to REVEAL the correction in the area desired.



BRIGHTEN the face while leaving the rest of the image untouched.

COLOR-CORRECTION

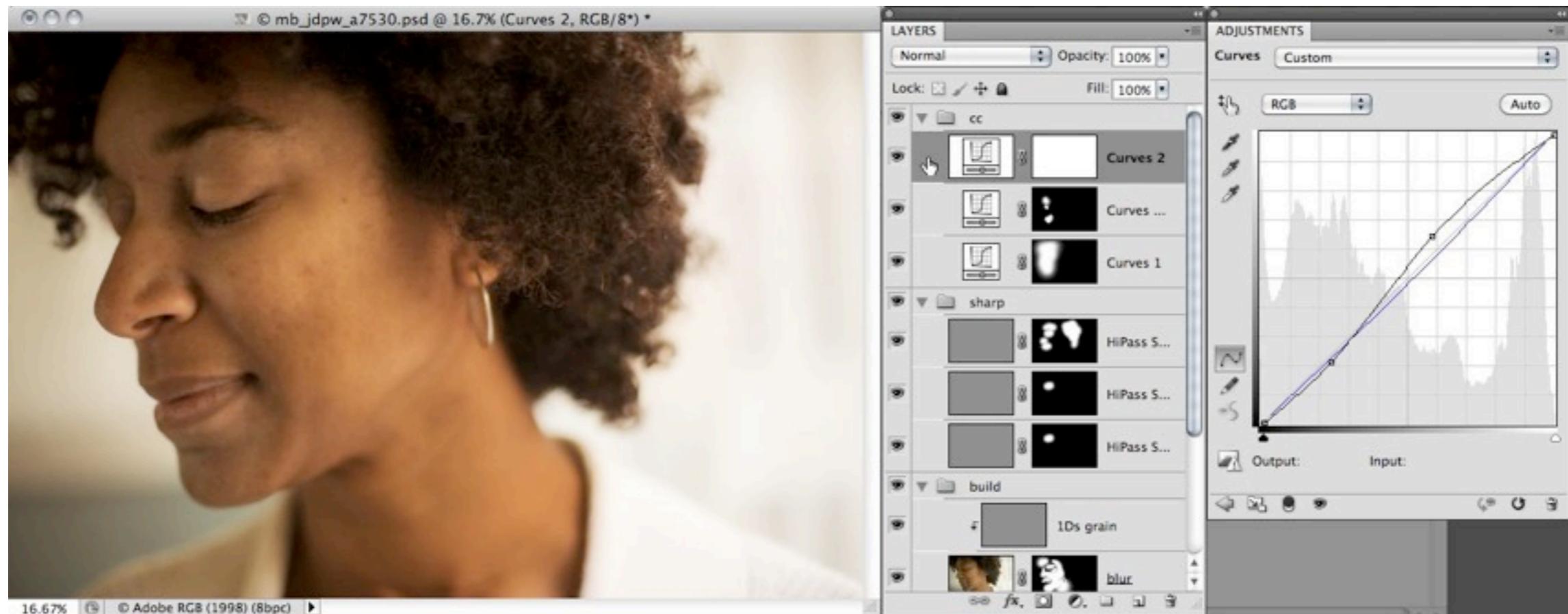
Make additional corrections using multiple adjustment layers. Adjustments can overlap one another, but don't use one adjustment to minimize or reverse the adjustment made on a lower layer.



ADD an additional increase in brightness to a smaller portion of the face.

COLOR-CORRECTION

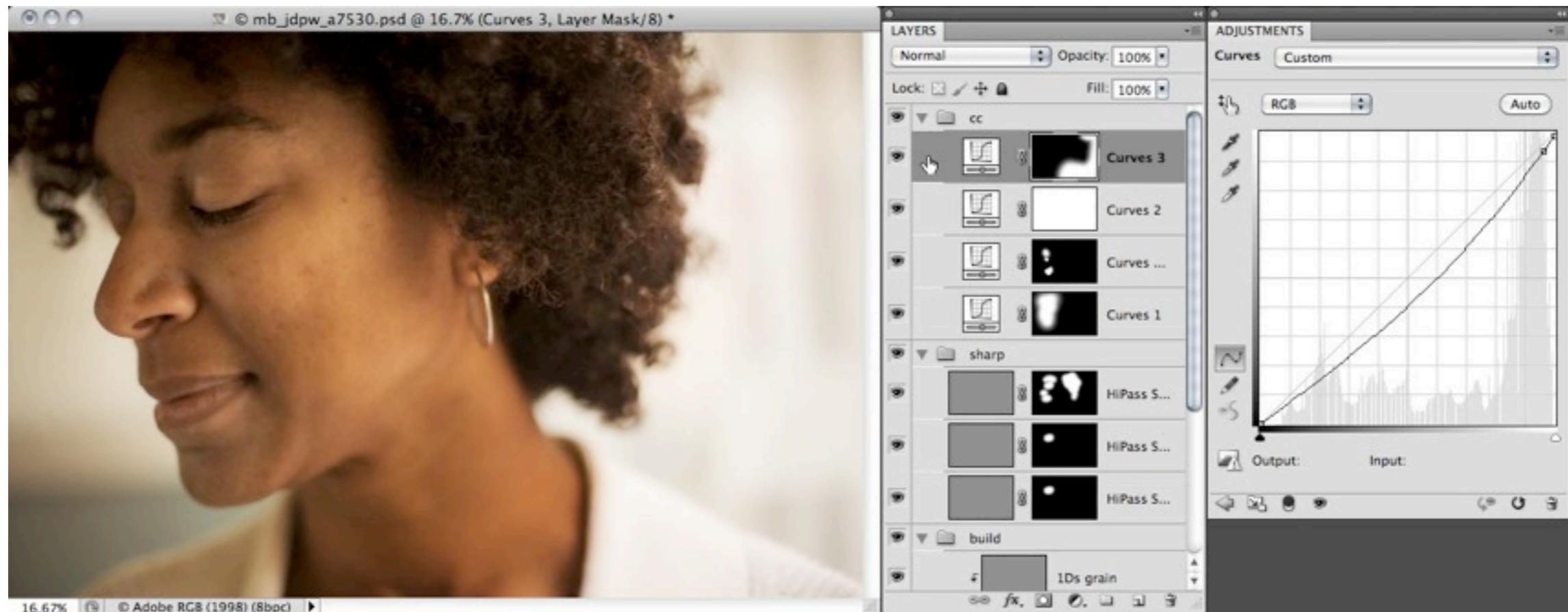
Global corrections (white layer mask, so no selectivity) affect not only the whole image, but the corrections modified by any adjustment layer(s) below.



Increase overall CONTRAST using a moderate “S” curve to darken shadows and boost highlights.

COLOR-CORRECTION

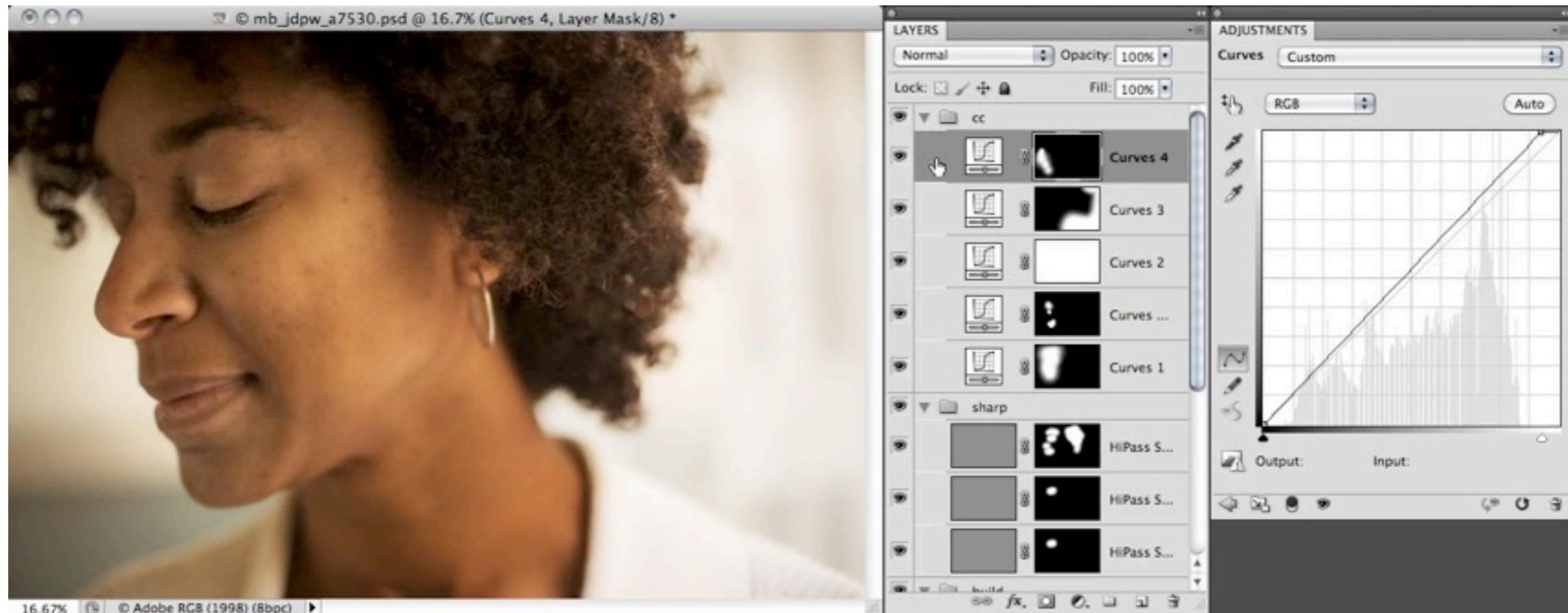
The purpose of this CURVE adjustment is to 'push' the viewer's eyes towards the face. Remember, the eye goes to the brighter parts of the frame first. Don't let a secondary element (the background) pull interest from the subject.



Create a CURVE adjustment to darken bright areas, FILL WITH BLACK to HIDE the correction, then use a BRUSH and PAINT WITH WHITE to apply the correction.

COLOR-CORRECTION

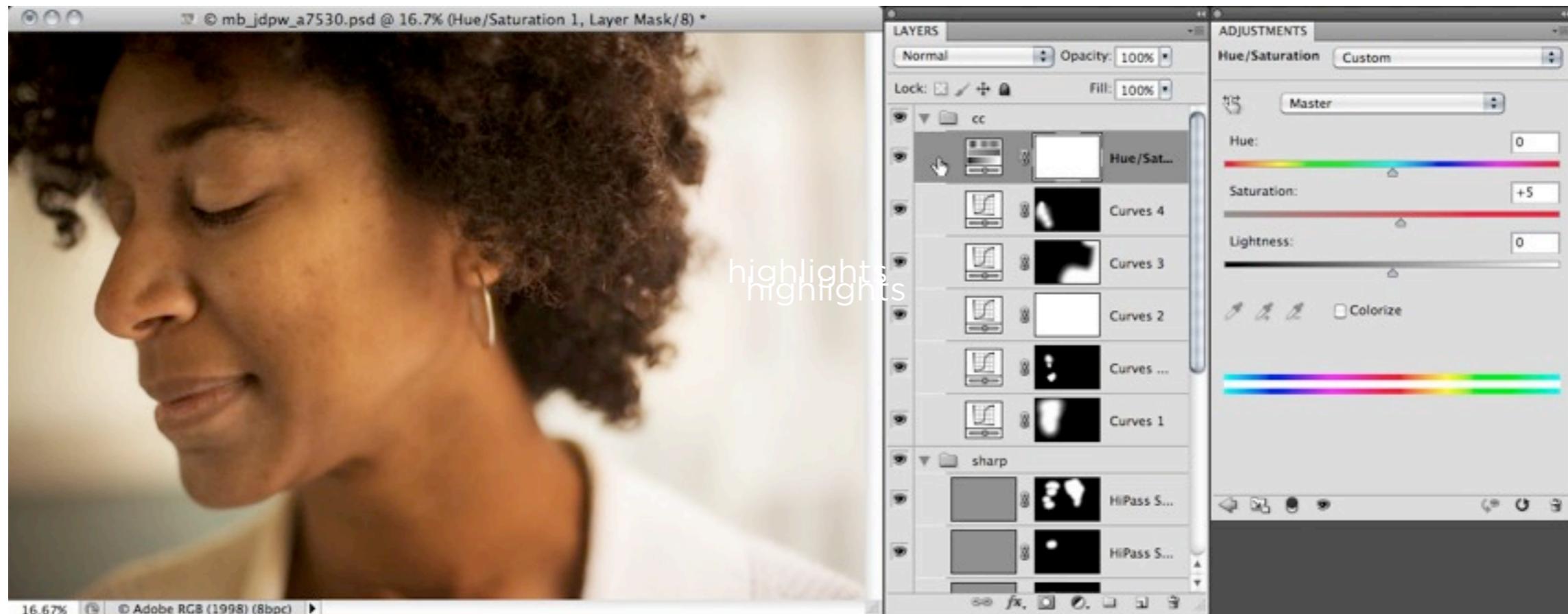
Adjustments build on each other. Keep re-evaluating your image and make corrections to compensate for cumulative developments.



An additional CURVE layer brightens the face and pops the background highlight to additionally draw the viewer's eye to the face.

COLOR-CORRECTION

After the image is corrected using CURVES, you may want to add a HUE/SATURATION layer to adjust overall SATURATION, or deal with correcting the saturation of one or more specific colors.



A slight overall boost in SATURATION compensates for the loss of color due to the original being shot on a cloudy day.

B&W CONVERSION

Apply B&W CONVERSION and other TREATMENTS to the finished color image by adding LAYER GROUPS to the TOP of layer stack.

This applies both to treatments you make using your Photoshop skills and to third-party filters (like NIK Silver Effects Pro©, NIK Color Effects©, Noiseware, etc.)

- Use B&W ADJUSTMENT LAYER to create assign grayscale values to different colors.
- Use CURVE ADJUSTMENT LAYERS to apply global CONTRAST and TONING adjustments to the B&W image.

B&W CONVERSION

On to of the layer stack, create a new LAYER GROUP called “bw”. Create a “BLACK & WHITE” ADJUSTMENT LAYER from the adjustment layers menu. Adjust the channel sliders to assign grayscale values to different colors.



Experiment with different brightness settings for each color until you are pleased with the result
NOTE: Extreme settings can cause unwanted consequences. Be cautious.

B&W CONVERSION

After conversion to B&W, most images benefit by an increase in contrast. Remembering that B&W is really a *film* affectation, not native to digital, we are often please with B&W treatments that celebrate film traits.



INCREASE CONTRAST using a CURVE adjustment layer.

B&W CONVERSION

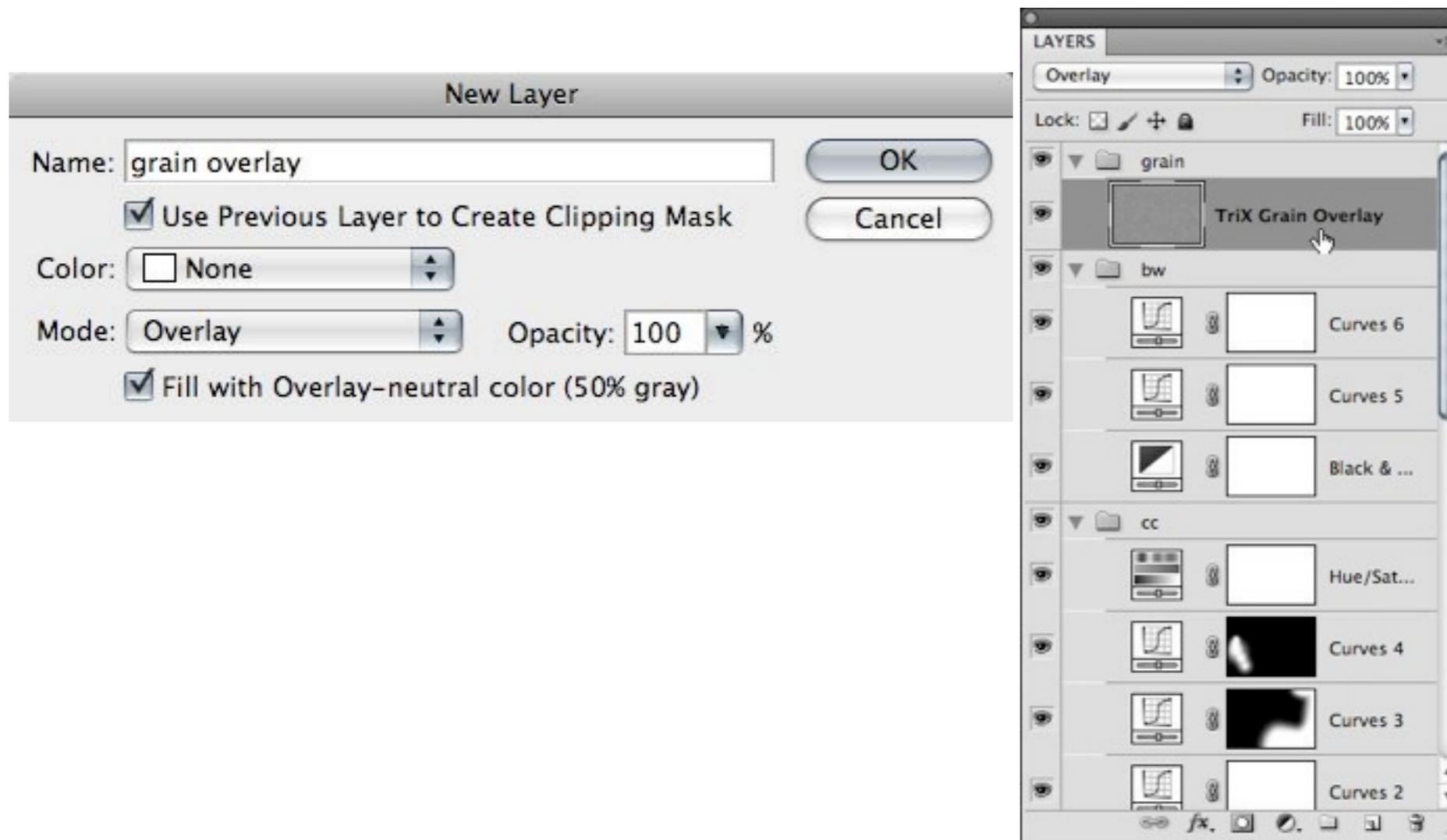
If B&W is influenced by film, then the image may benefit from toning, similar to what was accomplished in the black & white darkroom when finishing fine-art prints to extend their archival properties.



The addition of a little YELLOW and even less MAGENTA adds a warm tone to the image. Conversely, adding a little BLUE and even less CYAN adds a cool tone. The type of toning you choose should be appropriate to the image.

ADD A GRAIN OVERLAY LAYER

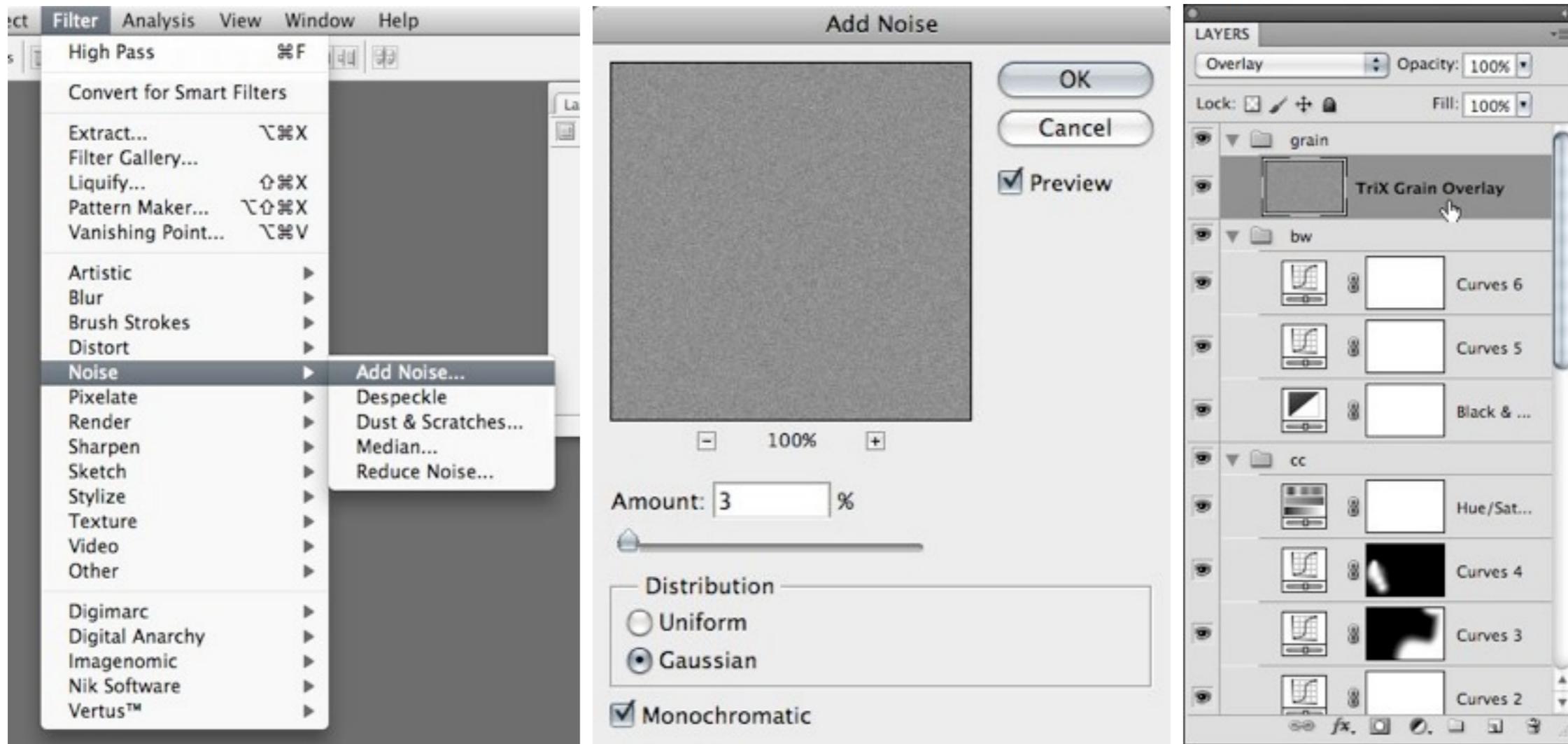
OPTION + NEW LAYER ICON BRINGS UP A DIALOGUE BOX FOR LAYER SETTINGS



LABEL, SELECT CLIPPING MASK, CHOOSE “OVERLAY” MODE, and CHECK the “FILL WITH 50% GRAY” option

ADD A GRAIN OVERLAY LAYER

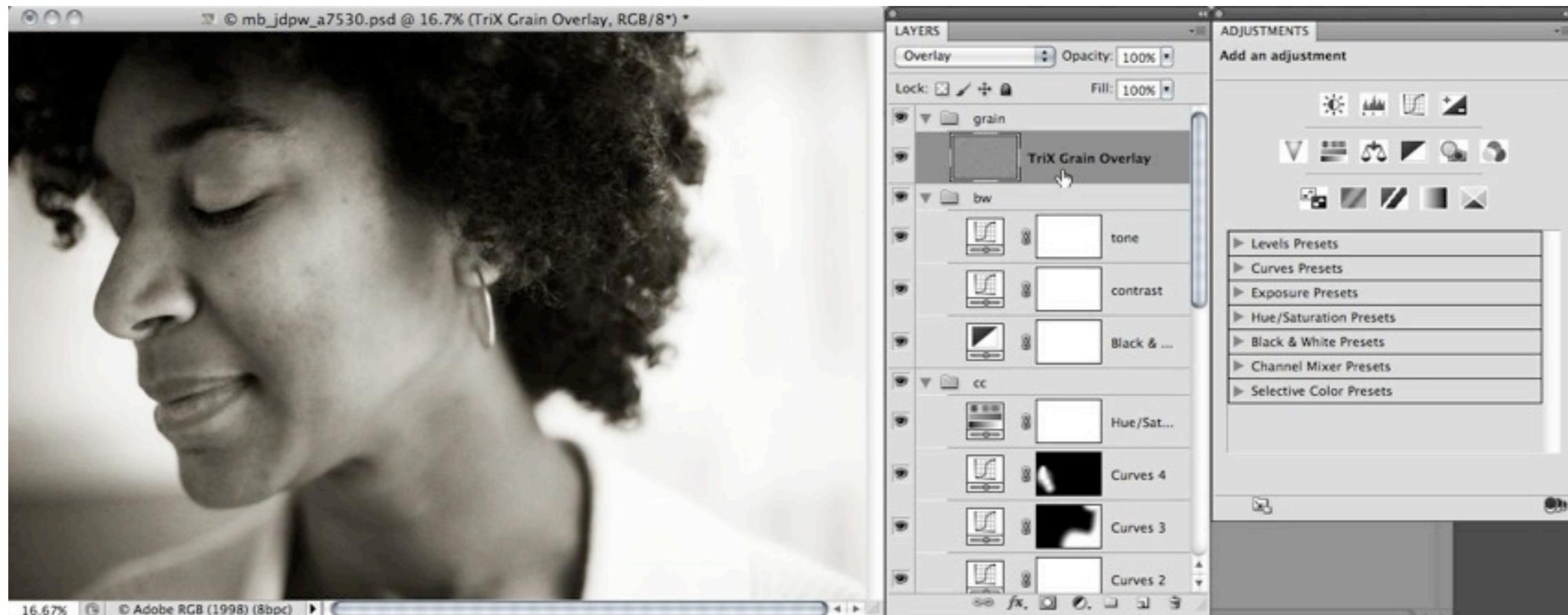
FILTER > NOISE > ADD NOISE
BRINGS UP THE NOISE DIALOGUE BOX



SELECT an amount of NOISE that adds a texture, like 'FILM GRAIN', to your image.

B&W CONVERSION

Again, as the B&W image becomes more complete, the addition of a grain layer offers even more resemblance to its film-based ancestry. By building a custom grain layer you can control the type and amount of grain.



Computer noise is just a starting point for a true GRAIN treatment. By building custom grain layers this aspect of your image enhancement workflow remains totally non-destructive and editable.

SAVE YOUR MASTER FILE

ALWAYS SAVE YOUR LAYERED MASTER FILE AS A PHOTOSHOP FILE (.PSD)

1. PRESERVE THE LAYERED ELEMENTS OF YOUR NON-DESTRUCTIVE BUILD WORKFLOW
2. ALLOW YOU TO FIND YOUR FINAL VERSION(S) OF THE IMAGE IN ONE PLACE, IN ONE FILE.
3. PROVIDE A HI-RES MASTER FILE FROM WHICH YOU CAN CREATE OTHER FILES FOR SPECIFIC USE:
 - a) AT A SPECIFIC IMAGE SIZE AND RESOLUTION FOR EMAIL DELIVERY OR WEB PRESENTATION
 - b) TO CREATE A FILE FOR PRINTING TO A SPECIFIC SIZE/RESOLUTION/COLORSPACE
 - c) TO CREATE A COMP LAYER FOR USE IN A PRINT TEMPLATE FILE