

FIVE ESSENTIAL ADJUSTMENT LAYERS FOR COLOR CORRECTION

The information is based on Mark Johnson's video tutorial from Radiant Vista.

The following outline is based on a Video Tutorial originally shown on Radiant Vista on February 20, 2006. The link for the Video Tutorial is; <http://www.radiantvista.com/tutorials>

Concepts:

In any image relating to color correction, the following aspects of an image are reviewed:

1. **Brightness.**
 - The intensity of light reflected
 - Lighter versus darker
 - Relative lightness or darkness of the color, usually measured as a percentage from 0% (black) to 100% (white).
2. **Contrast**
 - Relationship between two pixels or sets (group) of pixels
3. **Color Balance**
 - The hue of a color or tone.
 - Rebalance a tone
4. **Saturation**
 - Intensity of a color
 - Strength or purity of the color (sometimes called **chroma**). Saturation represents the amount of gray in proportion to the hue, measured as a percentage from 0% (gray) to 100% (fully saturated). On the standard color wheel, saturation increases from the center to the edge.
5. **Tonal Range**
 - shadows to highlights
 - from a tone of 0 (pure black) to 255 (pure white)
6. **Histogram**
 - A **histogram** illustrates how pixels in an image are distributed by graphing the number of pixels at each color intensity level. The histogram shows whether the image contains enough detail in the shadows (shown in the left part of the histogram), midtones (shown in the middle), and highlights (shown in the right part) to make a good correction.
7. **Luminosity**
 - Creates a result color with the hue and saturation of the base color and the luminance of the blend color. This mode creates the inverse effect of Color mode. Luminosity is light. The glow or shine of reflected light.

LEVELS FOR TONAL RANGE

1. Expand Tonal Latitude
2. Label
3. Use Luminosity mode
4. New Adjustment layer
5. Establish both the black and white point (various methods)
6. Review histogram
7. Subjective
8. OK

CURVES FOR MID TONES

1. Better control for mid tones
2. New Adjustment layer
3. Label
4. Flatter the curve line, the less contrast; Steeper the curve, the greater the contrast.
5. Subjective
6. OK

CURVES FOR COLOR BALANCE

(Color cast in tonal regions)

1. Color cast control
2. New Adjustment layer
3. Label
4. Can use individual RGB
5. Adjustment can be made in highlight, mid tones, and shadows
6. Subjective
7. OK

SELECTIVE COLOR FOR COLOR BALANCE

1. Color re-balances
2. New Adjustment layer
3. Label
4. Black slider shows where the selective color exists
5. Option Color: red, green, blue, cyan, magenta, yellow, white, neutral, black.
6. Subjective
7. OK

SATURATION

1. Saturation or INTENSITY of color
2. New Adjustment layer (saturation slider only)
3. Label
4. Can use individual colors; red, yellow, green, magenta, cyan, blue: + Master
5. Check image at 100% to avoid artifacts
6. Subjective
7. OK

A major advantage all adjustment layers is the automatic creation of a mask layer.
If you only want to adjust brightness and contrast, then you want to use luminosity to avoid a distortion in saturation.

***Caveat: as in most things in Photoshop, there is more than one way to achieve a result.
The key is to find the best tool to make the adjustment and most efficient image workflow.***