



**Movie 2 (Chapter 5 extract)**

# **Adobe Photoshop CS Color Adjustments**

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## Photo Filter

One of the advantages of shooting digitally is that most digital cameras will record a white balance reading at the time of capture and this information can be used to automatically process an image either in-camera or using Camera Raw in Photoshop to produce an improved color balance. But if you are shooting with color film, then the only way to compensate for fluctuations in the color temperature of the lighting, is to use the right film (daylight or tungsten balanced) and to also use color compensating filters. The Photo Filter can be found in the Image ➡ Adjustments menu and is new to Photoshop CS. In the example shown here, a Photo Filter correction can be applied after the picture has been shot and scanned. The Photo Filter adjustment offers a set range of filter colors, but if you click on the color button, you can select any color you like after clicking on the color swatch.

## Color Temperature

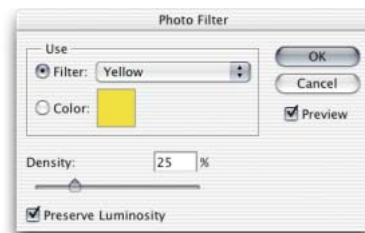
Color Temperature is a scientific term referring to the measured color of a black body as it is heated up. Think of a piece of metal being heated in a furnace. At first it will glow red but as it gets hotter, it emits a yellow and then a white glow. Indoor tungsten lighting has a low color temperature and is warmer than sunlight which emits a cooler, bluer light.



**1** This photograph was shot using 35 mm transparency daylight film, balanced for a color temperature of 5500 K. The color temperature was clearly higher when the photograph was taken, hence the blue cast.



**2** To improve the photograph, I chose Image ⇒ Adjustments ⇒ Photo Filter. By mousing down in the Filter pop-up menu, I could select a preset filter color to apply to the image. In this case, I chose the Yellow filter at its default density setting of 25%.



## Color Replacement brush

The color replacement brush was briefly introduced in Chapter 1, where I showed how it could be used to remove unwanted redeye from a photograph. But as you can see it is also suitable for making general color changes. The steps shown here were done using the Color mode. This modifies the pixels, replacing the color and saturation with that of the foreground color. The Hue and Saturation modes are also useful if you want to modify these color components individually.



**1** There are various ways one can change the color of an object. In Photoshop CS now, the color replacement brush offers a simple easy-to-use solution. I began by selecting it from the tools palette (it is grouped with the healing brush and the patch tool).



**2** I wanted to change the color of the purple shirt. I double-clicked the Foreground color in the tools palette. This opened the color picker dialog and selected a dark yellow as the new foreground color. The color replacement brush was set to work in Color mode with the sampling set to Once, which meant that the brush would start replacing the color based on the color of the pixels I clicked on first.





Client: Anita Cox.

In Sample Once mode, the color replacement will be based on where you first click and only the pixels within the specified tolerance will be modified. As with the magic wand, the tolerance setting determines the tonal range of pixels that will be modified. In Continuous mode, the sample source is updated as you drag through the image. In some instances this mode can produce smoother results, but as you drag, take care that the cursor cross hair doesn't stray outside the area you are modifying.

Limits can be set for the color replacement too. In this example the Contiguous mode limits the tool's application to the pixels that are within the tolerance range and are also adjacent to each other. In Discontiguous mode you can paint beyond isolated groups of pixels.

3 The color replacement brush limits in the Tool options bar were set to Contiguous. This meant that I was able to use the brush to click and paint over the left hand side of the shirt in one action. Because the shirt was undone, there were no contiguous pixels to allow me to carry on painting the other side of the shirt. So I clicked again and painted with the brush to complete the color transformation.

As was explained on the previous page, you can also use the Hue/Saturation image adjustment to make selective color corrections. In this example, I added a new Hue/Saturation image adjustment layer, selected Reds from the Edit pop-up menu and adjusted the red component of the underlying image such that the skin tones were made more yellow and less red and less saturated.

