

Professional Photoshop

FIFTH EDITION

*The Classic Guide
To Color Correction*

DAN MARGULIS



Peachpit Press

Professional Photoshop, Fifth Edition: The Classic Guide to Color Correction

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Peachpit Press

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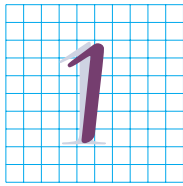
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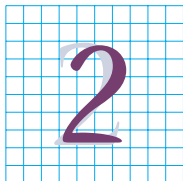
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Color, Contrast, And Channels

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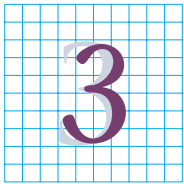


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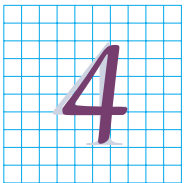




Color by the Numbers

Convincing color correction isn't out of the reach of the color-blind. The rest of us can do better, but not without abiding by certain rules

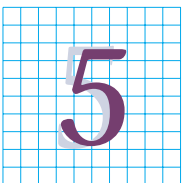
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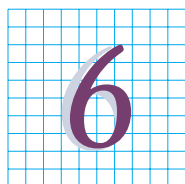


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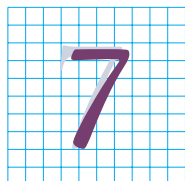




Sharpening with a Stiletto

Whether in conventional or high Radius, low Amount form, the Unsharp Mask filter appears to add focus—but it's based on a blur.

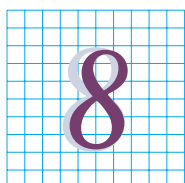
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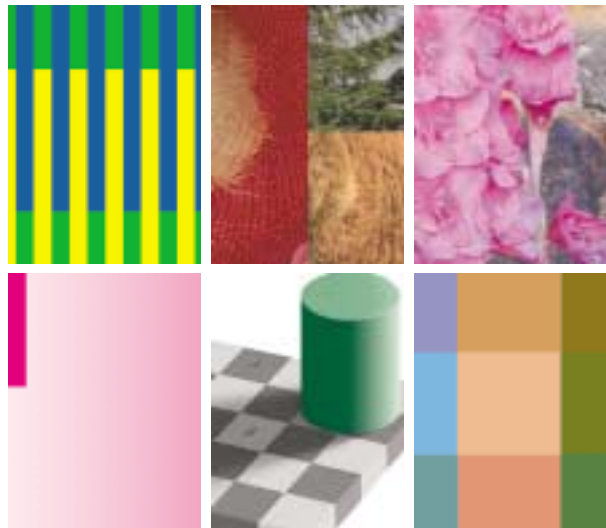


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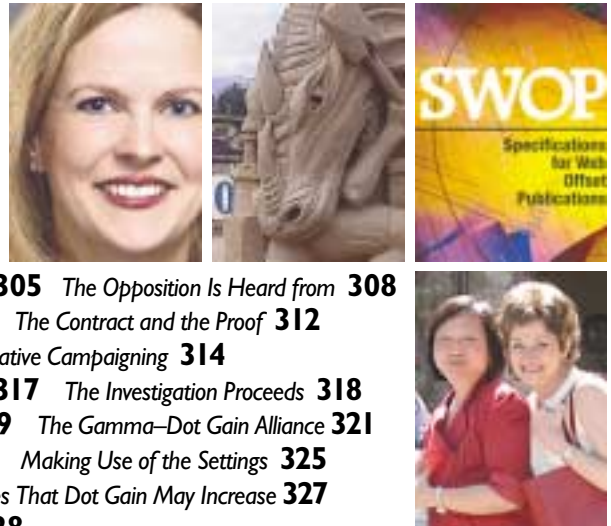


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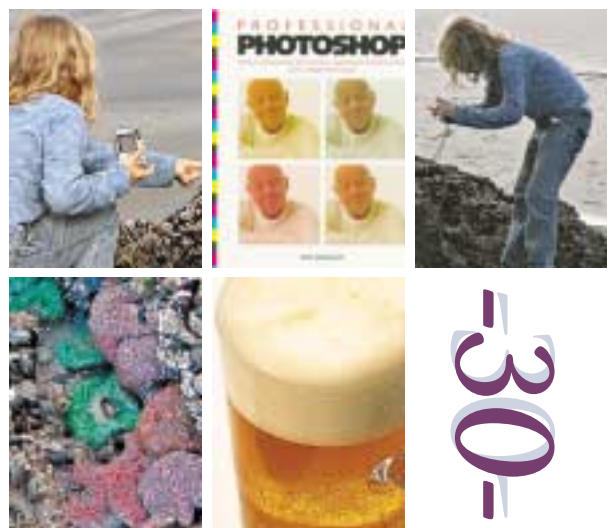


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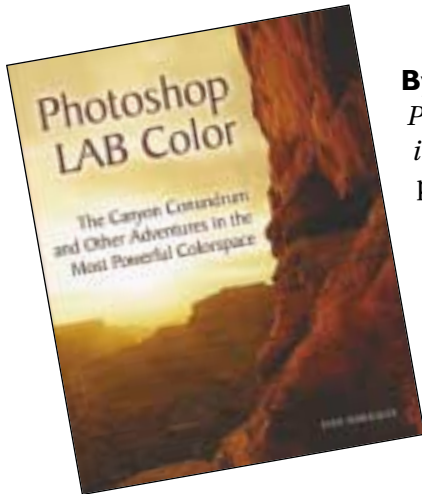
There Are No Bad Originals

The thought process for approaching images summarized, one new and one old correction, and speculation about the future of our field.

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By the Same Author:

Photoshop LAB Color: The Canyon Conundrum and Other Adventures in the Most Powerful Colorspace (2006) unleashed the considerable potential of LAB, revolutionized workflows, and became an immediate best seller. It is neither a companion to nor a substitute for the present volume. *Photoshop LAB Color* treats LAB-related issues in more depth than *Professional Photoshop* does. It also discusses areas that are beyond the scope of this book, such as overlay blends using the A and B channels, and advanced retouching and selection techniques. It does not cover the CMYK and RGB fundamentals that are the foundation of *Professional Photoshop*. The Table of Contents is as follows:

1. The Canyon Conundrum

The basic LAB enhancement technique is very powerful—but it always seems to be used on a single category of image.

2. LAB by the Numbers

A general description of how LAB is set up, complete with opponent-color channels, imaginary colors, and positive and negative numbers.

3. Vary the Recipe, Vary the Color

Choosing different angles for the AB curves—and making sure that Photoshop is properly configured.

4. It's All About the Center Point

How LAB defines neutrality—a zero is a gray—is the key to its color-enhancement potential.

5. Sharpen the L, Blur the AB

Separate channels for color and contrast give LAB a decisive advantage in blurring. Often it's the best sharpening space as well.

6. Entering the Forest: Myths and Dangers

Understanding LAB requires discarding bogus preconceptions—and being aware of real risks.

7. Summing Up: LAB and the Workflow

How LAB fits into the workflow depends on both your expertise and how much time you have per image.

8. The Imaginary Color, the Impossible Retouch

What happens when LAB calls for a color that not only is out of gamut, but couldn't possibly exist?

9. The LAB Advantage in Selections and Masking

With the A and B channels, we can create masks that seem to come out of thin air—or selections *of* thin air.

10. The Product Is Red but the Client Wants Green

The most convincing way to make radical color changes—or to match a PMS specification.

11. The Best Retouching Space

In complicated collaging, moiré elimination, adding color to selected areas, restoring older images, and painting, LAB has big advantages.

12. Command, Click, Control

Advanced LAB curves can drive objects away from one another without your ever selecting them. It only requires a click of the mouse.

13. The Universal Interchange Standard

How LAB is (and how it should be) used to facilitate colorspace transfers and to match PMS colors.

14. Once for Color, Once for Contrast

Some LAB techniques can translate into RGB—provided you separate color and contrast in your mind.

15. Blending with the A and B

Smashing channels that contain no detail into the L, which does, seems crazy—but it's extraordinarily effective at creating transitions.

16. A Face Is Like a Canyon

Introducing a powerful RGB-LAB hybrid, a recipe that dramatically improves the appearance and believability of almost all portraits.