

Table of Contents

| | |
|--|------------|
| Preface to the Second Edition | iii |
| Acknowledgements to the First Edition | iv |
| Chapter 1 Introduction — The Digital Darkroom | 1 |
| The Digital Darkroom | 2 |
| The Computer | 2 |
| Monitors | 4 |
| Color Calibration Systems | 4 |
| External Drives | 6 |
| Other Hardware Accessories | 6 |
| Photo Printers and Accessories | 7 |
| Film Scanners and Software | 8 |
| Optical Storage Media and the Image Archive | 9 |
| Image Management (Cataloging) Software and Image Browsers | 11 |
| Digital Image File Formats | 12 |
| Image-processing Workflow | 16 |
| How to Use this Book | 17 |
| Chapter 2 The Digital Environment and Color Management | 19 |
| Pixels, Bits and Color Channels | 19 |
| Color Models | 22 |
| RGB | 22 |
| CMYK | 22 |
| HSB | 22 |
| Lab | 22 |
| Grayscale | 23 |
| Color Spaces and Gamuts | 23 |
| Adobe RGB (1998) | 23 |
| sRGB | 23 |
| Color Management | 24 |
| Setting up Photoshop for Color Management | 24 |
| Calibrating Your Monitor | 28 |
| Monitor Calibration Using Adobe Gamma | 28 |
| Printer Color Management and Softproofing | 31 |
| Setting up Photoshop for Softproofing | 35 |
| Calibrating other Devices | 36 |
| Photoshop’s Assign Profile and Convert to Profile Commands | 37 |
| Some Final Thoughts and Tips | 38 |
| Chapter 3 The Histogram and Levels — Defining Tonal Range | 41 |
| The Histogram | 41 |
| Clipping | 41 |
| “Combed” or “Gapped” Histograms | 43 |
| Tonal Scale —16-bit Versus 8-bit Images | 44 |
| Levels—Setting the Black and White Points of an Image | 45 |
| Setting the Black and White Points using the Levels Sliders — Introduction to Adjustment Layers | 48 |
| Setting the Black and White Points “By the Numbers” using Target Values in the Image | 50 |
| Chapter 4 Adjusting Color and Local Contrast — Introduction to Masking Techniques | 57 |
| Curves | 57 |
| Using Curves to Adjust Color Balance and Contrast | 61 |
| Applying Curves to a Selection — Introduction to Masking and Layer Masking | 67 |

| | |
|---|------------|
| Other Tools for Adjusting Color | 72 |
| The Color Balance Command | 72 |
| The Selective Color Command and Color Range | 73 |
| The Replace Color Command | 74 |
| The Channel Mixer Command | 75 |
| The Hue/Saturation Command | 75 |
| Chapter 5 Stacking | 79 |
| Methods for Combining Stacked Images | 81 |
| Aligning and Stacking Images Using Photoshop | 84 |
| Averaging Images Using the Layer Method | 84 |
| Adding Images Using the Apply Image and Calculations Commands — Measuring Signal-to-Noise Values | 89 |
| Some Final Thoughts | 96 |
| Chapter 6 Anti-Vignetting — Balancing Uneven Illumination | 99 |
| The Subtraction Method — Introduction to Cloning | 100 |
| A/V Layer Mask Methods | 103 |
| Multiply Layers | 103 |
| The Difference Layer A/V Mask | 104 |
| The Screen Layer A/V Mask | 106 |
| The Synthetic A/V Layer Mask | 113 |
| Selective Color Correction using a Synthetic A/V Layer Mask | 117 |
| Some Final Thoughts | 120 |
| Chapter 7 Additional Noise Reduction Techniques | 123 |
| Dust and Scratch Removal | 123 |
| The Dust and Scratches Layer | 124 |
| Using Photoshop’s Median Filter for Noise Reduction | 127 |
| Using the Edit/Fade Command | 128 |
| Removing Stray Colored Pixels Using the Color Range Command | 129 |
| Reducing Background Noise | 132 |
| Photoshop Grain Reduction Technique | 132 |
| A Quick Grain Reduction Method | 136 |
| Reducing Green Background Noise | 137 |
| Chapter 8 Star Techniques | 141 |
| Fixing Elongated Stars (“Star Shaping”) | 141 |
| Fixing Elongated Stars — The Basics | 141 |
| Fixing Elongated Stars with Selective Shaping | 144 |
| Isolating an Image Area for Editing | 145 |
| Selective Star Shaping Using Layer Masks | 146 |
| Star “Shrinking” | 149 |
| Selective Star Shrinking Using Photoshop’s Minimum Filter | 150 |
| Star Shrinking to Reduce Blue/Violet Fringing | 151 |
| Star “Softening” — Restoring and Enhancing Colored Star Halos | 152 |
| Selective Star Softening using Curves | 154 |
| Enhancing Star Halos | 155 |
| Chapter 9 LRGB and Channel Mixing | 161 |
| LRGB (“Luminance Layering”) | 161 |
| LRGB — Photoshop Procedure | 161 |
| LLRGB (“Multiple Luminance Layering”) | 166 |
| LLRGB — Photoshop Procedure | 166 |
| Synthetic LRGB (“Synthetic Luminance Layering”) | 169 |
| Synthetic LRGB — Photoshop Procedure | 169 |
| Channel Mixing | 173 |

| | |
|---|------------|
| Color to Monochrome Conversions Using Photoshop’s Channel Mixer | 173 |
| Channel Mixer — Photoshop Procedure | 173 |
| Synthetic Color Channels — R(G)B Photoshop Example | 175 |
| Correcting for Prismatic Dispersion and Misaligned Color Channels | 176 |
| Re-aligning Color Channels — Photoshop Procedure | 176 |
| Chapter 10 Composites and Mosaics | 179 |
| Creating a Composite using Layer Masks | 179 |
| Creating a Composite using the Layer Style “Blend-If” Sliders | 185 |
| Color Channel Composites | 190 |
| Creating a Mosaic | 192 |
| Chapter 11 Sizing Images for Printing and Web Display | 203 |
| PPI, DPI, Size and Resolution | 204 |
| Size and Resolution | 204 |
| Computer Monitor Resolution, including digital projectors | 204 |
| Output Resolution (typically print output) | 205 |
| Resizing, Resampling and Interpolation | 206 |
| Resizing — Photoshop Examples | 206 |
| Resampling — Photoshop Examples | 208 |
| Resizing and Resampling: More Photoshop Examples | 211 |
| Additional Methods of Resampling Images for Printing | 216 |
| Stair Interpolation (“SI”) — Photoshop Example | 219 |
| Sizing Images for the Web and Computer Monitor Display | 222 |
| Sizing an Image for Web Display — Photoshop Example | 228 |
| Photoshop CS and CS2 — Additional Resampling Options | 230 |
| Chapter 12 Sharpening and Unsharp Masking | 237 |
| “One-Pass” Unsharp Masking | 238 |
| Selective Sharpening using Layer Style Blending Options | 240 |
| Sharpening Guidelines and Considerations | 243 |
| Layer-Based Selective Sharpening Using Layer Masks | 245 |
| Sequential, or “Multi-Pass” Sharpening using Photoshop Actions | 248 |
| Separating Dark and Light Sharpening Halos | 250 |
| Sharpening with the High-Pass Filter | 254 |
| “Wide Radius-Low Amount” Sharpening | 255 |
| Edge Masking | 257 |
| Difference Masking — Working with Layer Sets (Layer Groups) | 260 |
| Chapter 13 Working with CS2, 3 and 4 | 265 |
| The Digital Darkroom (Chapter 1) | 265 |
| Monitors and Color Calibration Systems | 267 |
| Photo Printers and Accessories | 267 |
| Scanners and Scanning Software | 268 |
| Image Archiving and Management | 268 |
| The Digital Environment and Color Management (Chapter 2) | 268 |
| Printer Color Management and Softproofing | 270 |
| Calibrating Other Devices | 271 |
| Adjusting Color and Local Contrast (Chapter 4) | 272 |
| Curves | 272 |
| Masking and Layer Masking | 273 |
| Other Tools for Adjusting Color | 274 |
| Stacking (Chapter 5) | 275 |
| Anti-Vignetting — Balancing Uneven Illumination (Chapter 6) | 275 |
| Additional Noise Reduction Techniques (Chapter 7) | 275 |
| Star Techniques (Chapter 8) | 277 |

| | |
|---|------------|
| LRGB and Channel Mixing (Chapter 9) | 278 |
| Composites and Mosaics (Chapter 10). | 279 |
| Sizing Images for Printing and Web Display (Chapter 11) | 279 |
| Sharpening and Unsharp Masking (Chapter 12) | 284 |
| Appendix A A Color Management Primer. | 289 |
| Color Space | 289 |
| Device Color Space | 289 |
| Color Models | 289 |
| RGB Color Model | 290 |
| Abstract Color Spaces in the RGB Model | 291 |
| CMYK Color Model for Output Devices. | 293 |
| Setting Up and Using a Color Management Environment. | 294 |
| Assigning profiles in Photoshop. | 295 |
| Photoshop's Default Color Management Settings | 297 |
| Managing Output | 299 |
| Appendix B — Suppliers and Other Resources | 305 |
| Index. | 307 |