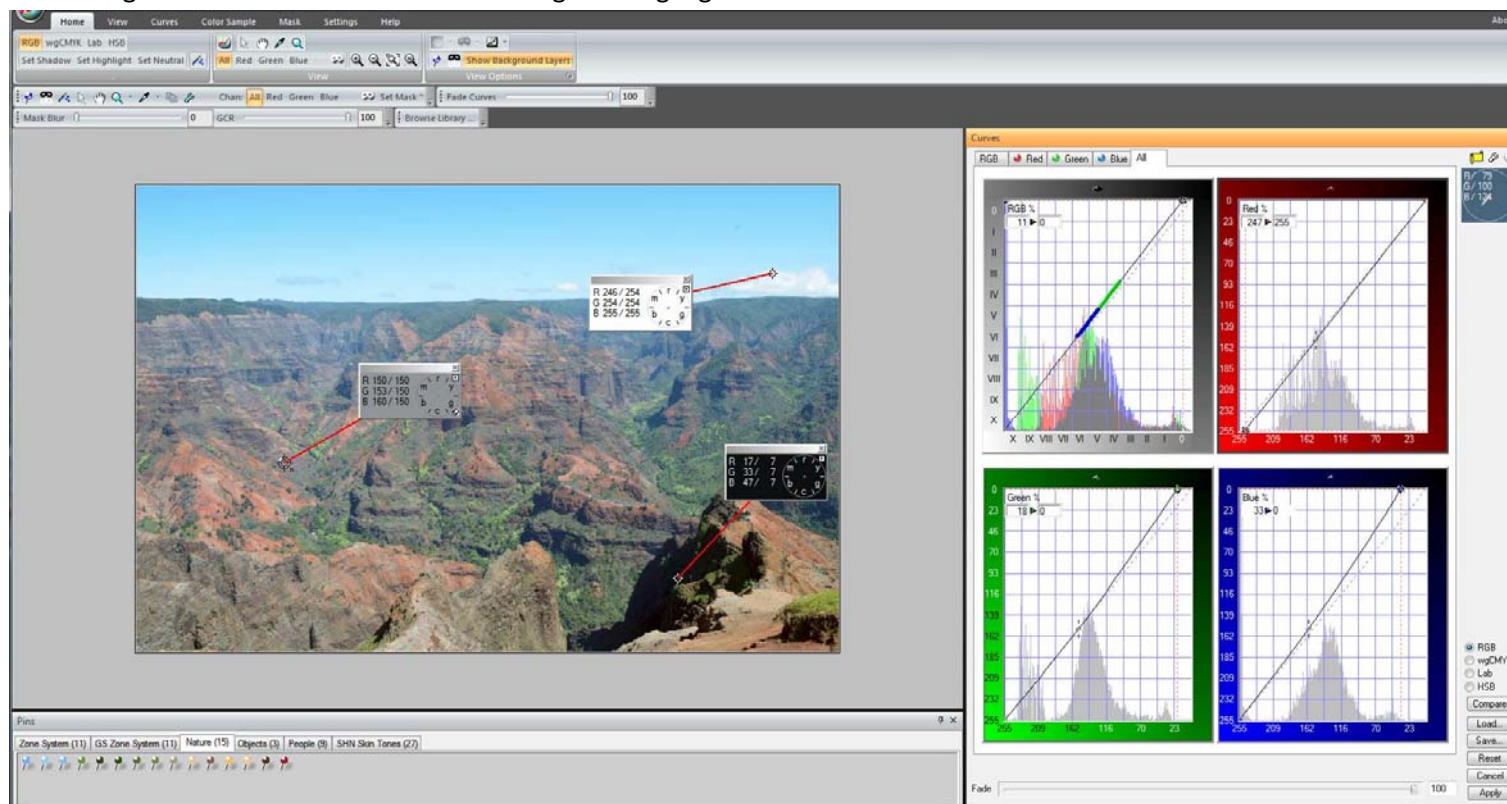


Hawaii Image:

Analysis:

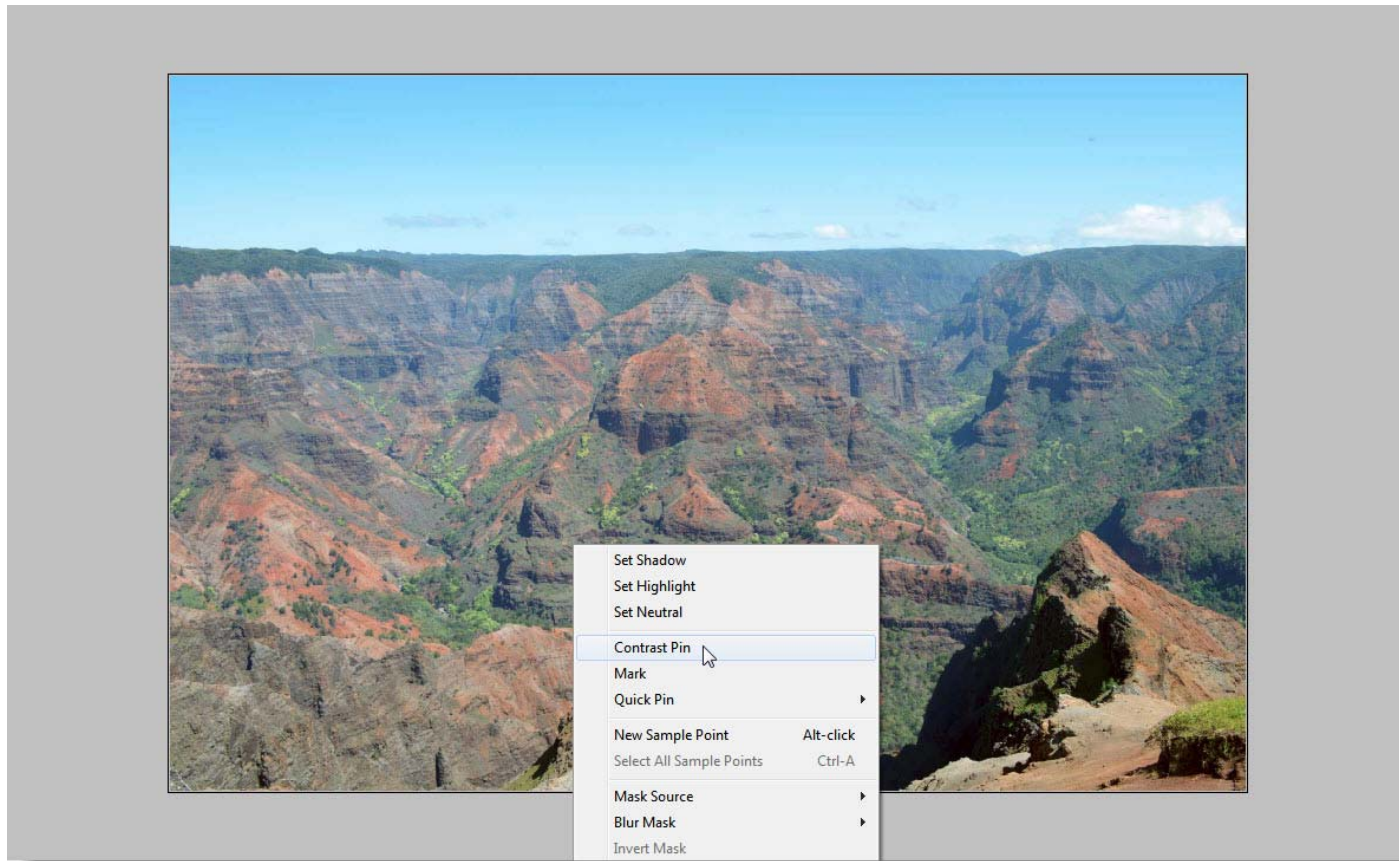
Overall the image is flat. It has a what appears to be a blue cyan cast over the entire image. The contrast may be a problem as the foreground shadows are quite dark. It appears to me that the middle of the tonal range is where we have a problem. The clouds appear neutral but will probably change as the color is adjusted. Finding a neutral may be an issue but I'll look at that after I have the shadows and highlights neutral.

Step 1: Color correctness. For this image since there is currently no clear neutral, I am going to do a partial by the numbers correction. I start by Alt clicking on the darkest shadow and the brightest highlight.

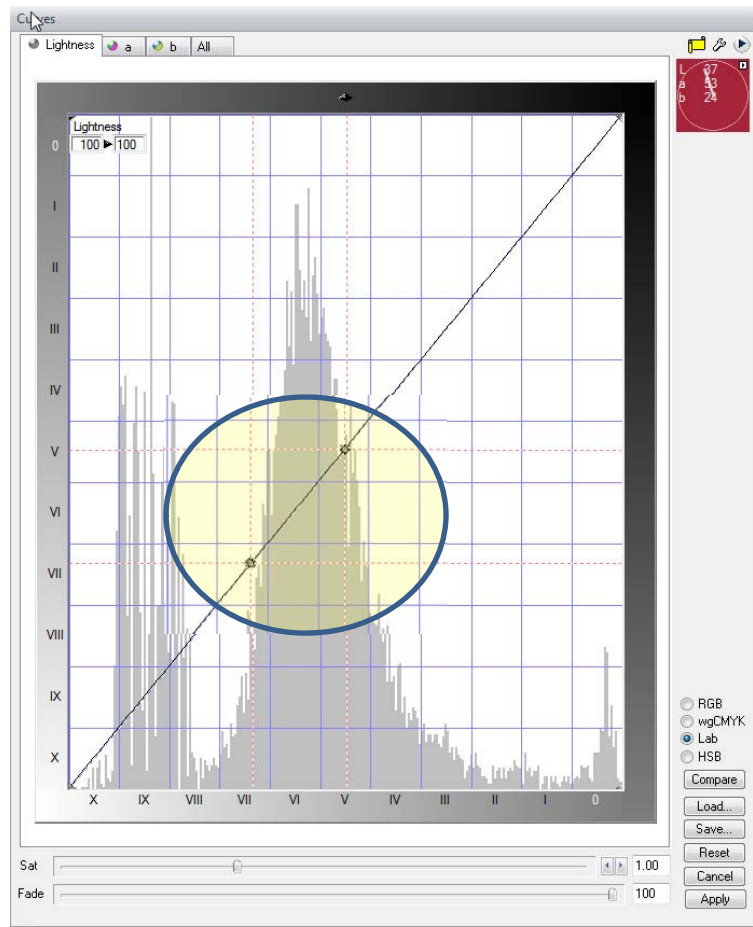


Once I have them adjusted by moving the shadow ends of the Green and Blue curves so that all of the numbers are equal to the lowest one being 7 in the red channel all of the deepest shadows should now be neutral. Onto the highlights, I adjusted the Highlight end of the Red channel since it was the lowest value and set it to 254 this is close enough to make the highlight visually neutral. Having the highlights and shadows corrected It is now apparent that there is a neutral available in the middle of the frame. While it is not perfect it is close enough to neutral that my eye is drawn to it. I set the neutral as shown and apply the changes exiting Curvemeister.

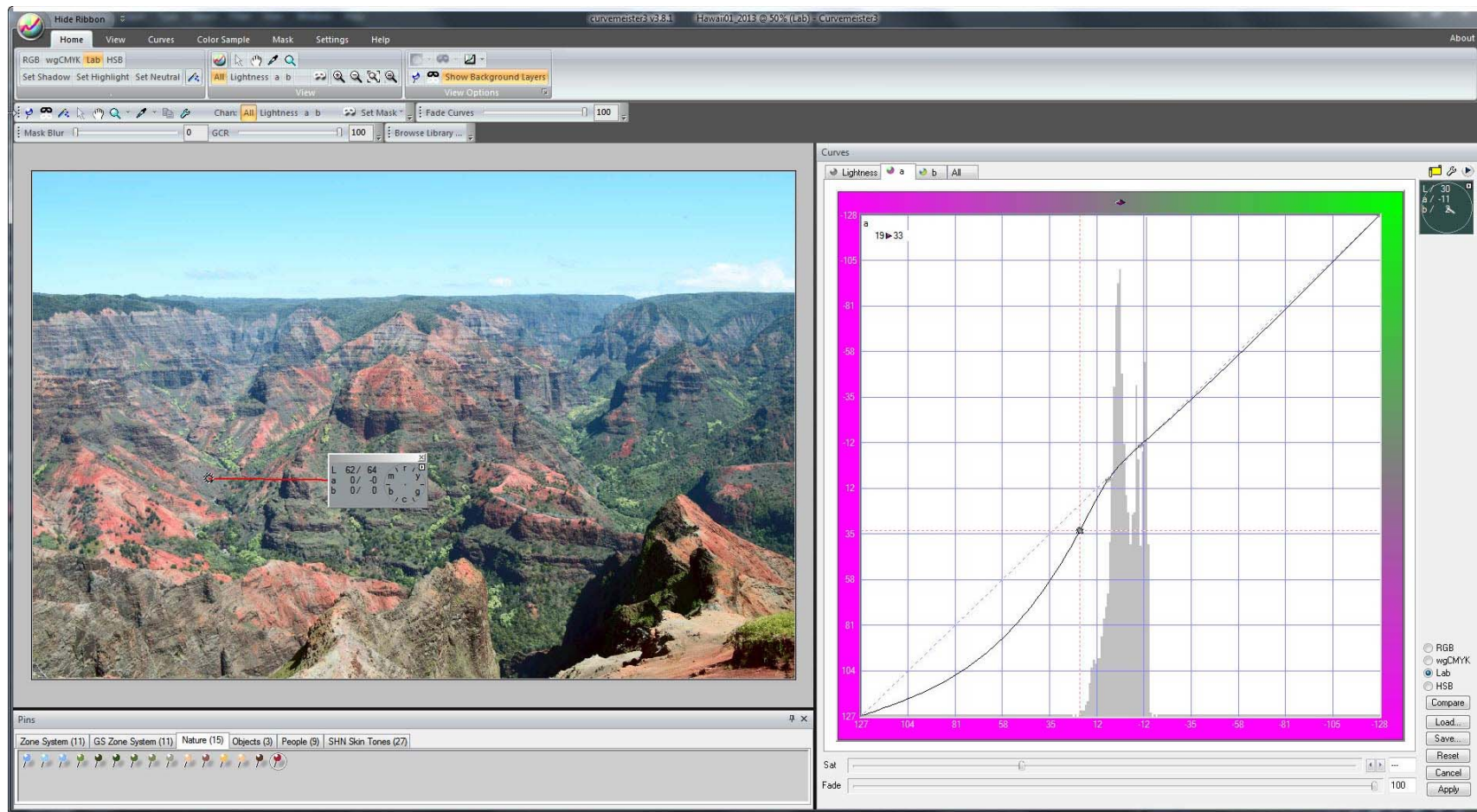
Step 2: Contrast and color boost in LAB: Since the middle tones are very flat I know I have to increase contrast there. Curvemeister allows you to set a contrast pin by right clicking on the image and selecting "Contrast Pin" from the menu.



This sets a set of pins in the channels of the color space you are working in. These pins are linked together and can be rotated around the center point of the area selected. To rotate the points place the cursor on the edge frame and you will get a bent arrow cursor. Left click and drag along the top or bottom edge of the curves frame and the pins will rotate. This will increase the contrast in the area between the points. You can control the rest of the image as needed to keep the image looking real. Here are my selected contrast pin points. I rotated them to increase the contrast of the middle tones. This will be shown with all the LAB curves as I did not shoot the screen here.

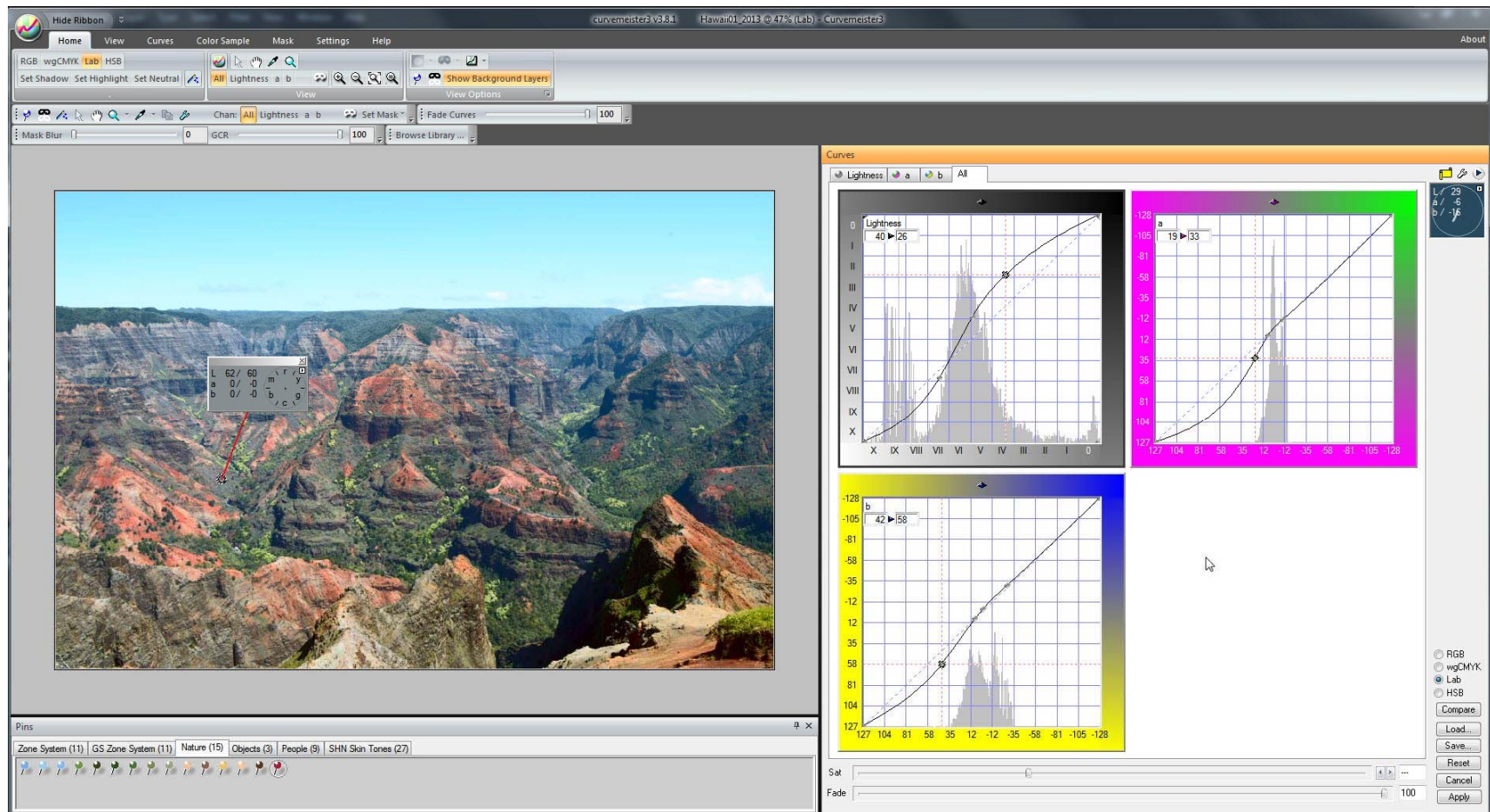


Step 3: Color Boost. Since the image has such strong greens and yellows I wanted to pump up the Reds. I start in the a channel of LAB. Set a hue clock on the neutral area to serve as a “anchor”. Then begin searching around for an area of the image where you want to separate the reds and add color variation. You will need to look at the “worm” on the curve line as you slowly move the mouse around to find an area where you are all on the red side of the center and then set a contrast pin. Rotate the a channel around your contrast pin until the reds are very overdone. Then back off a bit. Now using the arrow keys you move the linked contrast points up or down until the a channel value in your hue clock is back to the original value shown. For my correction it was 0,0 so I moved until I was back to 0,0. The greens were radioactive at this point so I pulled

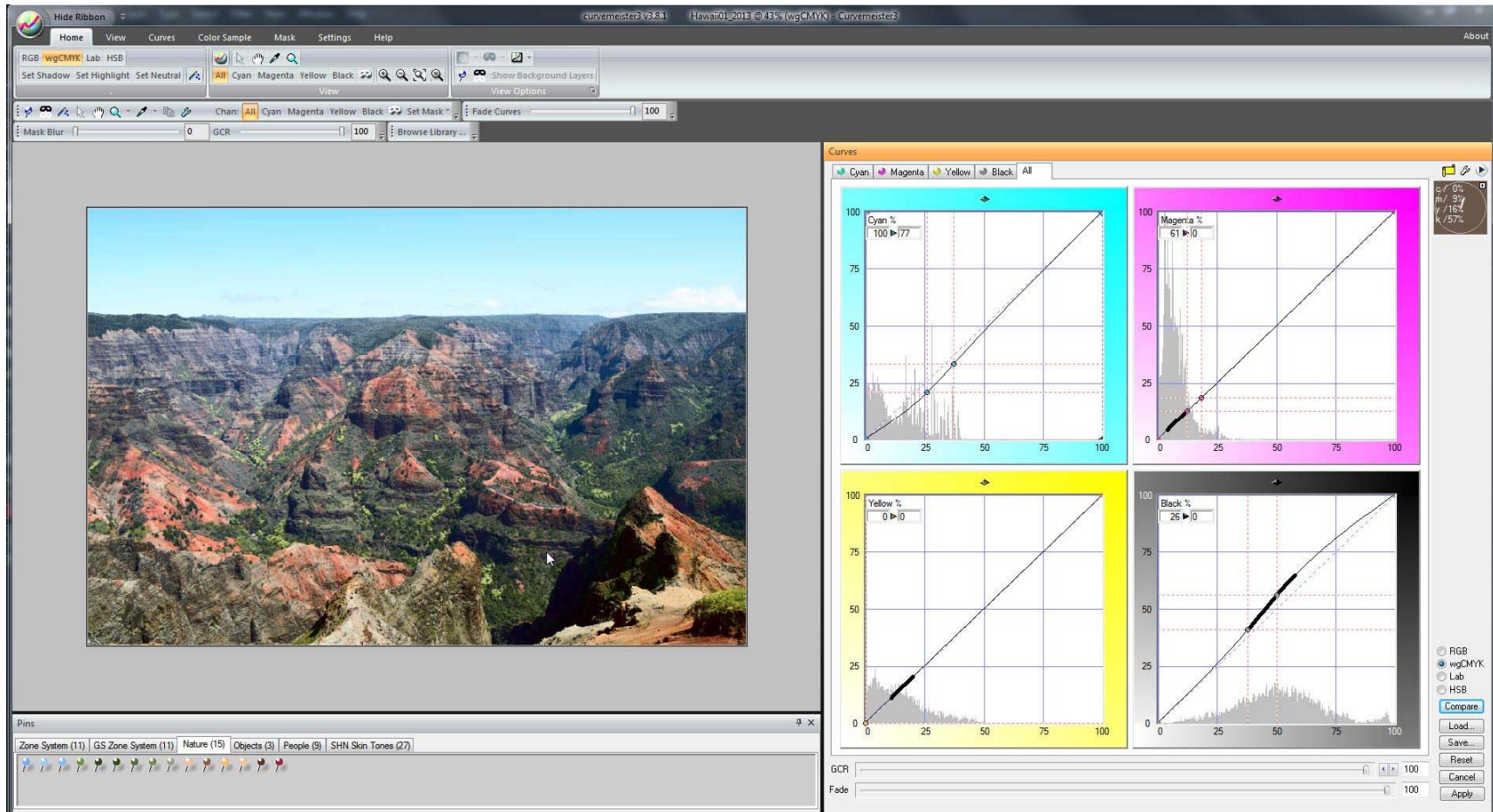




The green end of the curve back to the center line as shown above. Notice that the reds are more varied and more saturated but the rest of the frame is still normal. This is very similar to the color boost action in the PPW but you get to choose exactly what and where you apply it. Now onto the B channel. Again I wanted to boost the greens and make them look normal. Remember that grass and other “green” objects are really more yellow than green and therefore the b channel is the place to adjust them. The same process is used from above but instead of red I wanted yellow. After the yellows are in a better place I applied my changes and got out of CM.



Step 4: overall color is still a problem...I found that when I got the image contrast and color boosted It still looked Cyan and a bit flat. The adjustments were going to be subtle and when it comes to subtle there is no place better than CMYK. I made 2 adjustments there the Cyan in the middle tones to reduce the overall “blueness” of the distance and the K channel to add some more body to the mid tones.



Finally I sharpened using a high-pass layer at 2.9 and set to overlay faded to 75%.



