



Color Range

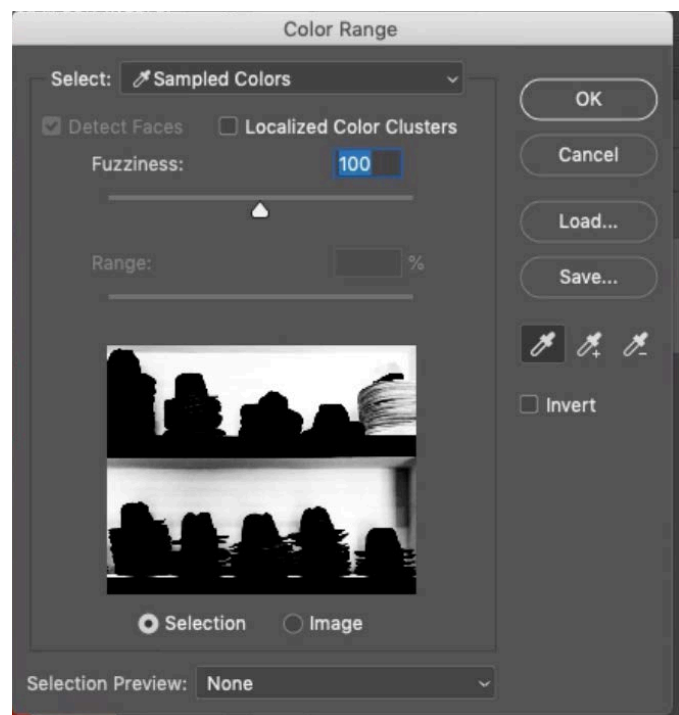
# Color Range

In this lesson, we're going to learn how to use the Color Range command to make selections in Photoshop. The Color Range command has been available in Photoshop for a really long time, and I use it on a regular basis.

The Color Range command can be found under the Select menu at the top of Photoshop's interface. When the settings dialog appears, it will remember the last settings you used when working with the Color Range feature.

Let's start with some initial settings. At the top of the Color Range settings dialog is the Select menu, and it's a good idea to choose the Sampled Colors option here. Set the menu at the bottom of the dialog (the Selection Preview menu) to None (as a starting point).

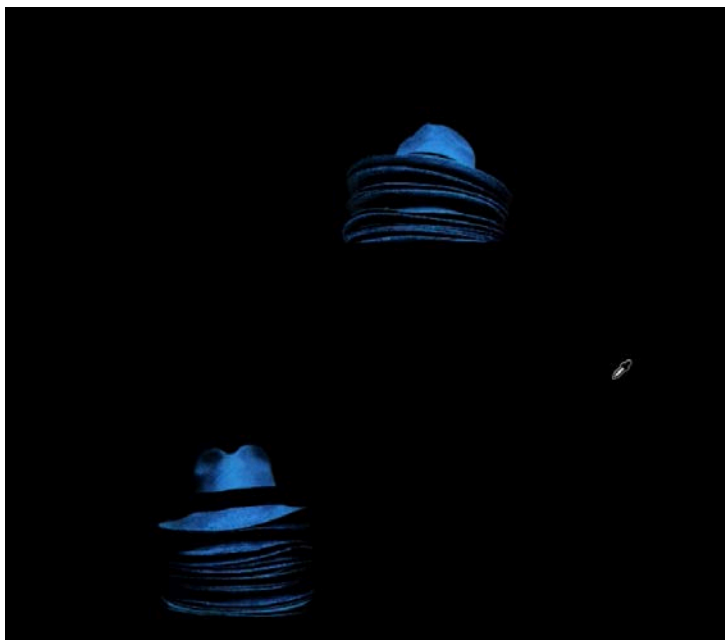
Now let's look at how Color Range works. When you have the Color Range dialog open, you can hover your mouse over the image and the cursor will appear as the Eyedropper Tool. This is because the "Sampled Colors" option is chosen via the Select menu at the top of the dialog. Use the Eyedropper to click on the color you want to sample within the image. When you click on a color, a preview will appear within the Color Range dialog. This preview represents a mask, where white areas are selected and black areas are not selected. You can switch between viewing the preview window as a selection (the black and white view) or viewing it as the ac-



**The Color Range dialog box. The settings shown above are a good starting point for selecting a color.**

tual image by clicking on the “Selection” and “Image” settings below the window. Holding the Command Key (Ctrl on Win) will temporarily toggle between the two views for this preview window.

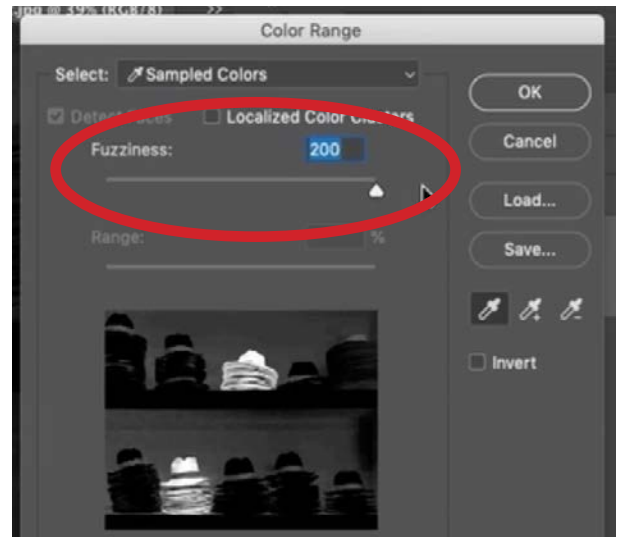
The preview window within the dialog box is pretty small, so it can be hard to get a sense for what is selected and what isn’t. You can change the view of your main image window by using the Selection Preview menu at the bottom of the dialog. Setting this menu to the “Grayscale” option will make the image window display the black and white mask view. Setting this menu to the “Black Mask” option will make the unselected areas black and the selected areas look normal. You can also choose to display the opposite view by turning on the Invert check box on the right side of the dialog. This will make all selected areas black and the unselected areas look normal. I like this view and will use it a lot in this lesson.



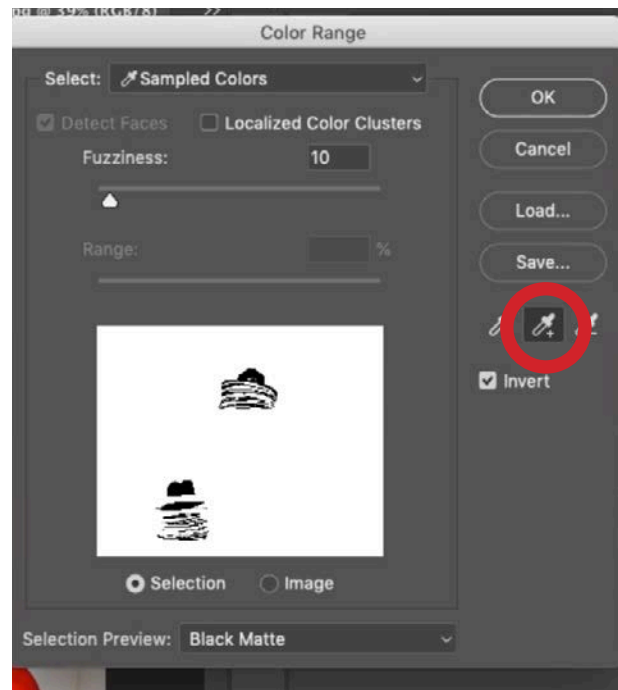
Both screen shots above show the Color Range feature being applied where we used the sampling eyedropper to click on the blue hats. At left, the Selection Preview menu was set to Black Matte. Everything is black except for the selection. In the screen shot at right, we still have the Black Matte preview option chosen, but we turned on the Invert check box so that the selected areas have the black overlay.

After you have clicked on the image once to sample a color, you can expand the range of colors targeted in one of two ways. The first is via the Fuzziness slider near the top of the Color Range dialog. Fuzziness determines how far the selection can vary, or deviate, from the color you originally clicked on. As you move this slider more and more to the right, it will be able to include a larger and larger color range in the selection. As you move the slider lower and lower, it will start to isolate only the colors very similar to the one you clicked on.

You can also expand the range of colors being selected by using the three Eyedropper icons on the right side of the Color Range dialog. The Eyedropper on the left is the default and it will allow you to change the color you're attempting to select. The second Eyedropper has a plus sign next to it, and it allows you to sample more than one color within the image. With this eyedropper active, you can click in multiple areas of the image to expand the selection to include the colors you click on. The third eyedropper has a minus sign next to it and clicking on the image with this eyedropper will exclude colors from the selection.



**Moving the Fuzziness slider up will expand the selected color range.**

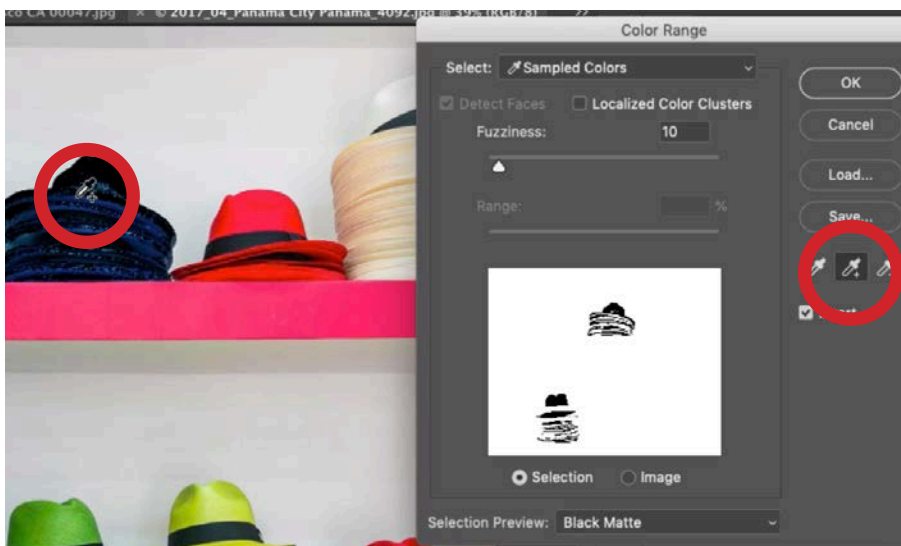


**Clicking within the image using the plus eyedropper will add colors to the selection.**

## Color Range in Action: Hat Image

Let's walk through the steps I would take in using the Color Range command to make a precise selection. We'll use the example image with the vibrantly-colored hats. We'll open the dialog by clicking on the Select menu at the top of the screen and then choosing Color Range. The left-most eyedropper is selected by default, and this is the one used to target the color we want to select. We want to select the blue hats, so we'll use this eyedropper to click on one of them. Then, we'll drag the Fuzziness slider to a very low setting (around 10). This means that the selection will not be able to deviate very much from the color we clicked on.

Next, we'll activate the eyedropper with the plus sign and use it to click on more areas of blue, adding more and more shades of blue to the selection. We can see the preview changing in the small window within the Color Range dialog, but it's too small to see very well so we'll change the Selection Preview menu to Black Matte. This will change the view of the main image window, showing black in all areas that are not selected and showing the normal colors of the image in the areas that are selected.

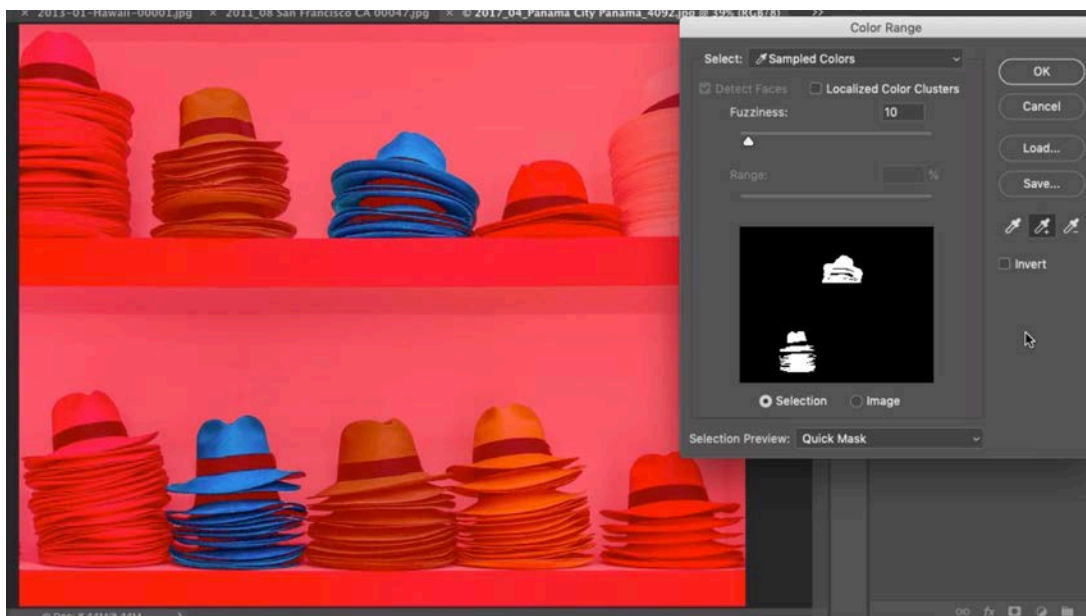


**We're using the plus eyedropper to click on different parts of the blue hat so the selection includes enough shades of blue to select most of the hat. We're using the Black Matte Selection Preview with the Invert check box turned on, so a black overlay appears in all areas that are selected.**

We want to view the opposite of this, where the black overlay is on the areas that ARE selected, so we'll turn on the Invert check box on the right side of the Color Range dialog. While in this view, we'll continue to use the plus eyedropper to click on the different areas of blue in the hats until more of the hats have the black overlay, indicating that they are selected.

There will be some objects that will be difficult to select using the Color Range command and those are the ones that have really bright highlights and/or really dark shadows. As the highlights get brighter and brighter, they will contain less and less color. A specular highlight will contain no color at all. The same goes for shadows. The darker the shadow, the less color it will contain. In order for the Color Range command to make an accurate selection, it needs to have colors to target. If we try to click on one of the bright highlights with the Color Range eye-dropper, it's going to select too much of the image because it's going to look at all areas that contain little color.

The Selection Preview menu contains more options that can be useful for previewing the selection we have created. We previously had this menu set to Black Matte, which placed a black overlay over all areas that were not selected. We could also choose the White Matte option, which places a white overlay over all the areas that are not selected. Again, we can turn on the Invert check box to get the opposite, where all the selected areas will have a white overlay and all non-selected areas will look normal. The Quick Mask preview option will put a red overlay on the image, allowing us to preview the selection as if we were in Quick Mask Mode, with all selected areas appearing normal and all unselected areas covered with a red overlay.



**The Quick Mask Selection Preview option places a red overlay over all areas that are not selected.**



After selecting as much of the target color as possible, we'll tweak the Fuzziness slider to make the selected color range larger or smaller as necessary. I like to move this slider to the highest setting that still isolates the color that I want. When we're done, we'll click OK to exit the Color Range dialog.

Now we've got the hats selected, but it's not the exact selection that we want because we still need to include the deep, dark shadows. We'll need to further refine the se-

lection and we can do so by tapping the Q key to enter Quick Mask Mode. This will place the red overlay over all areas that are not selected. In Quick Mask Mode, we can use the Brush Tool to make changes to the selection. Painting with black



**Here, you can see the selection that we created using the Color Range command. The blue hats are now mostly selected.**

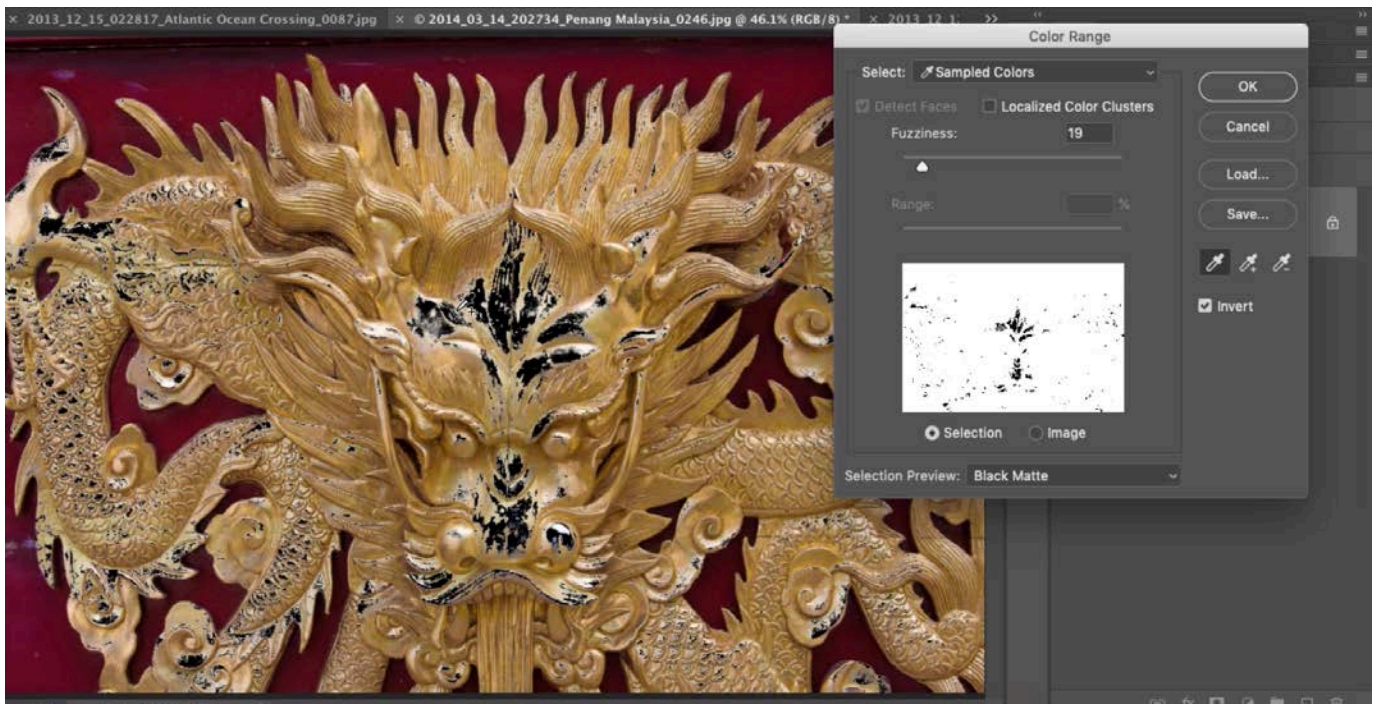


**We're in Quick Mask Mode, using the Brush Tool to paint with white over the parts of the hats that still need to be selected.**

will take away from the selection (adding red overlay) and painting with white will add to the selection (removing the red overlay). We'll paint with white over the dark areas of the hats so that they're completely selected. We'll tap the Q key again to exit Quick Mask Mode.

## Decorative Dragon Image

In this example, we want to use the Color Range command to select the blue areas in the image. Part of the paint on this decorative dragon has become faded and blue instead of its original gold. We want to target this faded blue (and sometimes white) area so that we can make it gold again. We'll click on the Select menu and choose Color Range. The Color Range dialog remembers the last settings used, so it will select the color that we targeted in the last image and the preview option chosen. When starting a new selection, I find it's easier to target the initial color when the Selection Preview menu is set to None. This lets us see the regular image without any overlay on it. The left eyedropper is active by default and we'll use it to click on part of the faded, blue area in the decoration.



The default eyedropper was used to click within the faded part of this decoration, making an initial selection. We're using the Black Matte preview, with the Invert check box turned on so that the selected areas are covered with a black overlay.



Then, we'll use the eyedropper with the plus sign to click in additional areas that contain the color range we want to target. While using the default eyedropper tool, you can hold down the Shift key to temporarily access the plus eyedropper so that you can use it to expand the selected color range. When you release the Shift key, it will go back to the regular eyedropper. We can adjust the Fuzziness slider to better see the preview within the Color Range dialog, but it's really too small to accurately see the selection. We'll set the Selection Preview menu to Black Matte and then turn on the Invert check box so that the black overlay only covers the areas that ARE selected. With this better view, we'll continue to use the plus eyedropper to click on the areas where the paint has faded, adding to the selection.

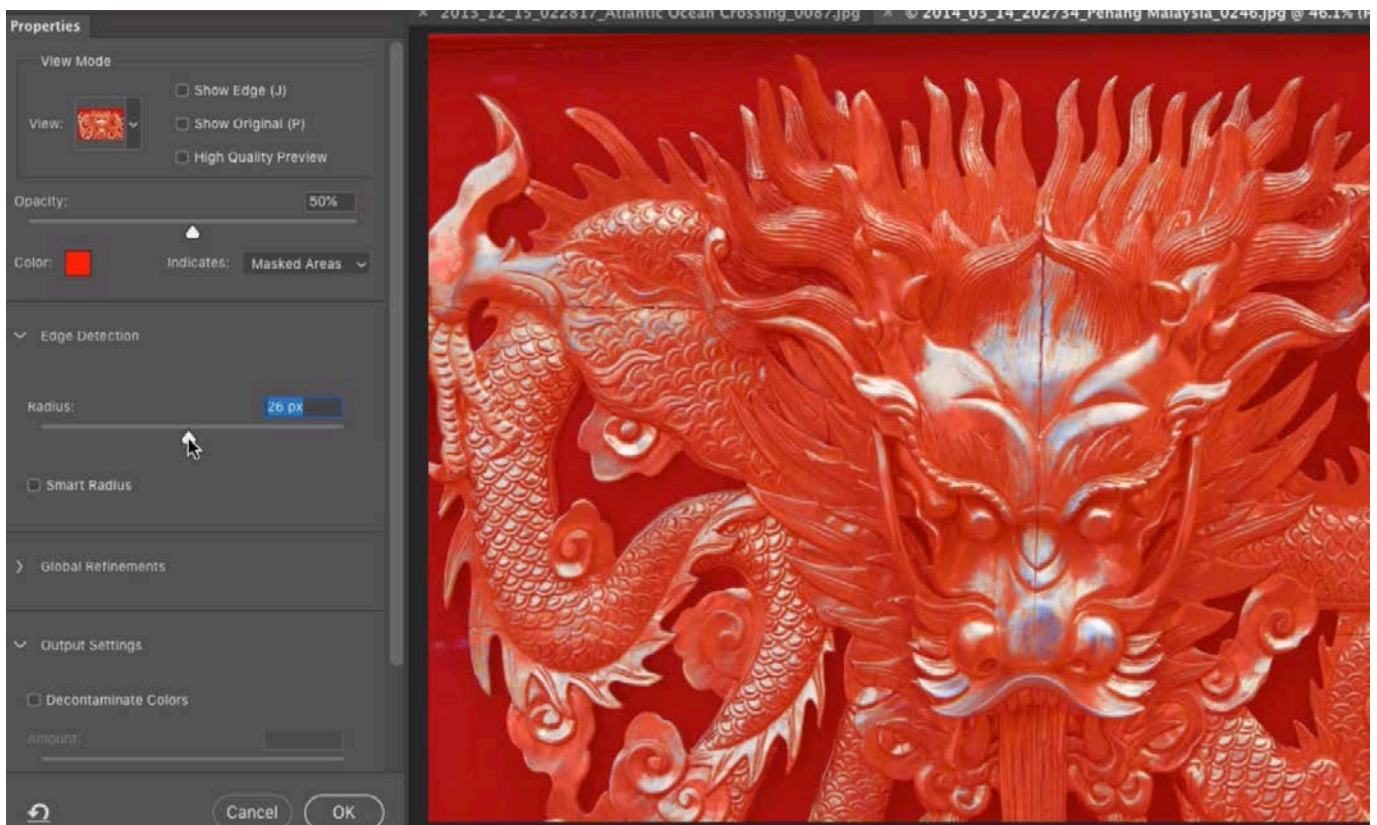
When we're satisfied with the selection, we'll first turn off the Invert check box and then click OK to exit the Color Range dialog. We turn off the invert check box because we only wanted the preview to be inverted, not the actual selection.



After closing the Color Range dialog, we can see the resulting selection. The selection edges are very harsh, so we'll need to refine the selection further.

Looking at the resulting selection, the selection edges are not soft enough so we'll need to refine the selection further. We'll click on the Select menu and choose Select & Mask, as this is a feature that can help us create softer transitions in our selections. The Select & Mask window will open and we can use the View menu on the left to decide what the preview should look like in the main window. We'll choose the Overlay option because it looks like the red Quick Mask Mode preview.

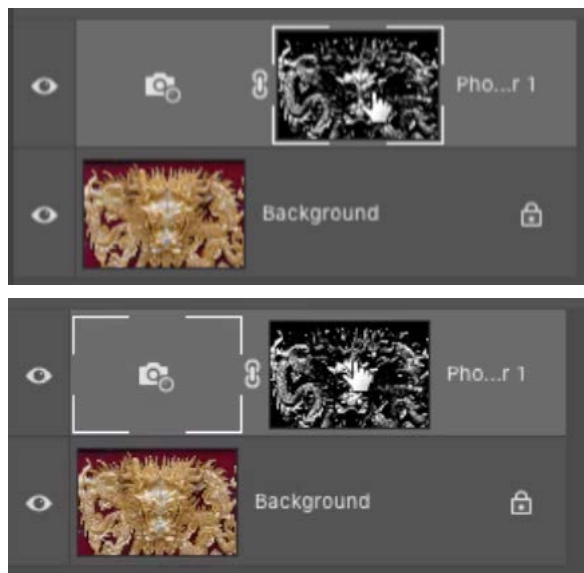
Now, we're going to work with the Radius slider on the left side of the window. This setting is going to give Photoshop control over the edges of the selection. The higher we move the slider, the larger of an area (around the selection edges) Photoshop will have control of. It's great for selecting things that are fuzzy, hairy, have complex edges or simply fade out gradually. We'll drag this slider up until the selection edges appear smooth instead of jagged. When we're satisfied, we'll click the OK button at the bottom of the window to exit the Select & Mask feature and go back to Photoshop's main interface.



Here, we're using the Select & Mask feature to refine the selection. We're moving the Radius slider up, which is creating a softer transition in the selection edges.

The selection is now much smoother and we can use it to apply adjustments to the image. We'll click on the Adjustment Layer icon at the bottom of the Layers panel and choose Photo Filter from the menu that pops up. The settings for the Photo Filter adjustment layer will appear inside the Properties panel. Because we had a selection active, this selection was automatically applied to the layer mask attached to the adjustment layer. All of the selected areas represent the white part of the mask, which is the part that will allow the adjustment to be visible. With Photo Filter, we can choose a color that we want to push into the image, by selecting the Color option and then clicking on the rectangular color swatch to open the Color Picker.

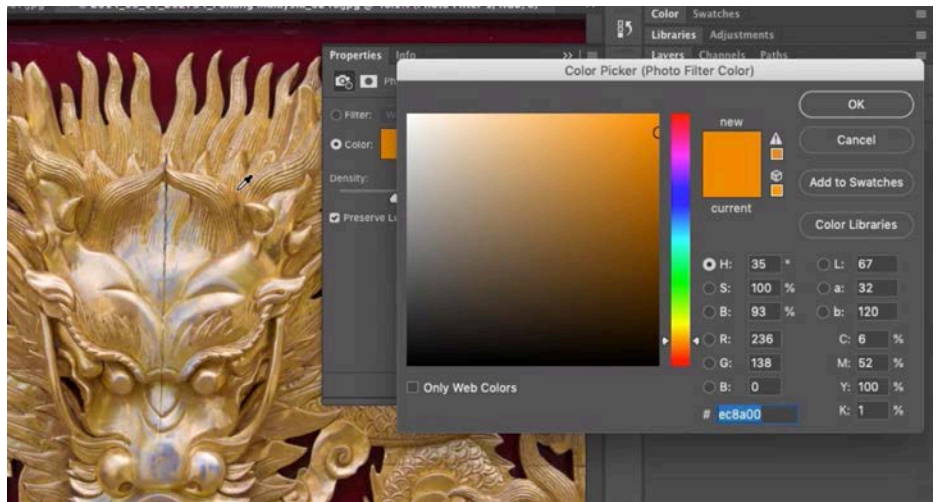
Now it would be nice to be able to choose a color by sampling from another area in the image (an area where the gold is not faded). But we can run into an issue with that. In order for us to be able to sample a color from within the image, the mask can not be the part that's active. When we create an adjustment layer, the mask is active by default. The mask only contains black, white and shades of gray, so that's all the eyedropper will see if it's the mask that's active. We want the eyedropper to be able to see the gold hues in the image. To get this, we need to make sure that the layer is active and not the mask. We'll simply click on the adjustment layer's thumbnail in the Layers panel so that the little white brackets appear around the layer and not the mask. For an adjustment layer, the layer thumbnail simply looks like the icon for the chosen adjustment layer.



**In the top screen shot, the mask is active. In the screen shot directly above, the layer itself is active. You can switch between making the two active by clicking on the thumbnails.**

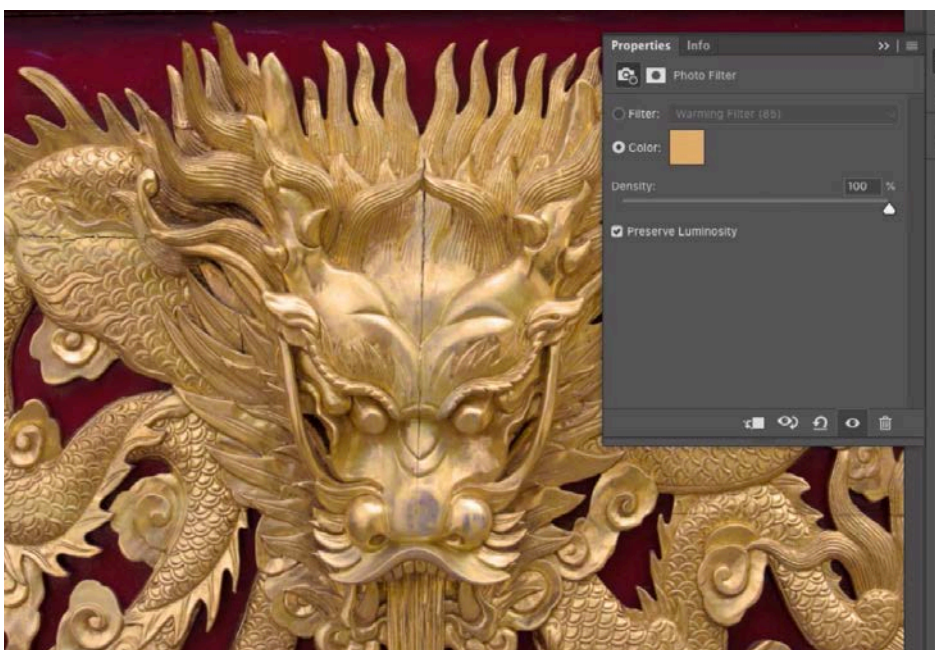


When the layer is active (and not the mask), the eyedropper within the Color Picker will be able to see the actual colors in the image. We'll use this to choose a gold hue from part of the decoration that is not faded. We'll click OK to exit the Color Picker. Now we can use the Density slider (within the Properties panel) (within



**Here, we're using the eyedropper within the Color Picker to sample part of the image that has the right shade of gold.**

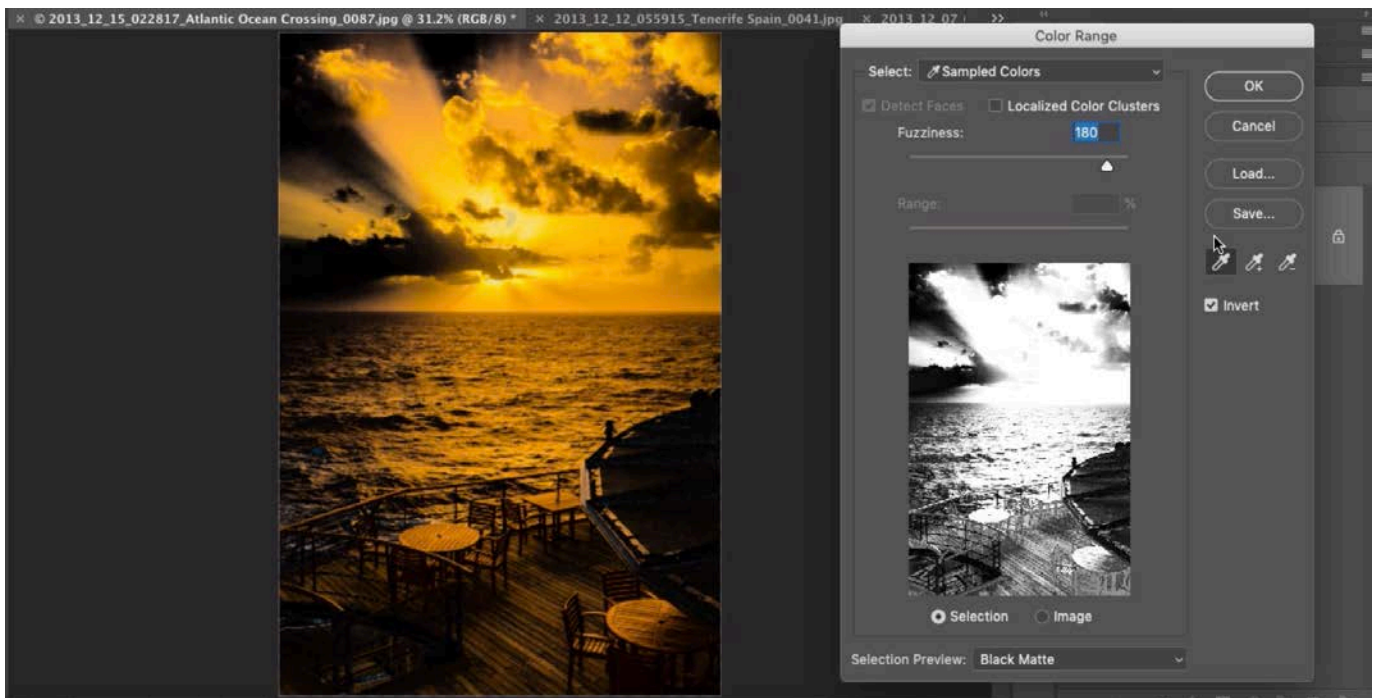
the Properties panel), which will control how much of the chosen color we are pushing into the image. We'll drag the slider up, watching the effect in the faded areas we had previously selected. The Preserve Luminosity check box will make it so the effect can ONLY change the color and not the brightness of the targeted area. It's a good idea to experiment with this setting, turning it on and off to see how it looks with the image.



**The Photo Filter adjustment layer is being used here. After the gold color was selected, you can see it being pushed into the image in the areas that were selected. You can no longer see the faded blue/white parts.**

## Sunset image

In the next example image, I'd like to use the Color Range feature to select the blue areas of the sky so that I can adjust it using an adjustment layer. We'll click on the Select menu and choose Color Range. In the Color Range dialog, we'll start by setting the Selection Preview menu to None. We'll end up changing that later, but it's nice to start off by seeing the actual image. We'll use the default eyedropper tool to click within a blue area of the sky. This will make the initial selection and we can see a preview of that selection in the small preview window in the Color Range dialog. This did a pretty good job of selecting all of the blue. We'll refine the selection by adjusting the Fuzziness slider, changing the Selection Preview menu if we'd like to see the preview in the main image window. We'll click OK and we can see the "marching ants" selection appear over the image.

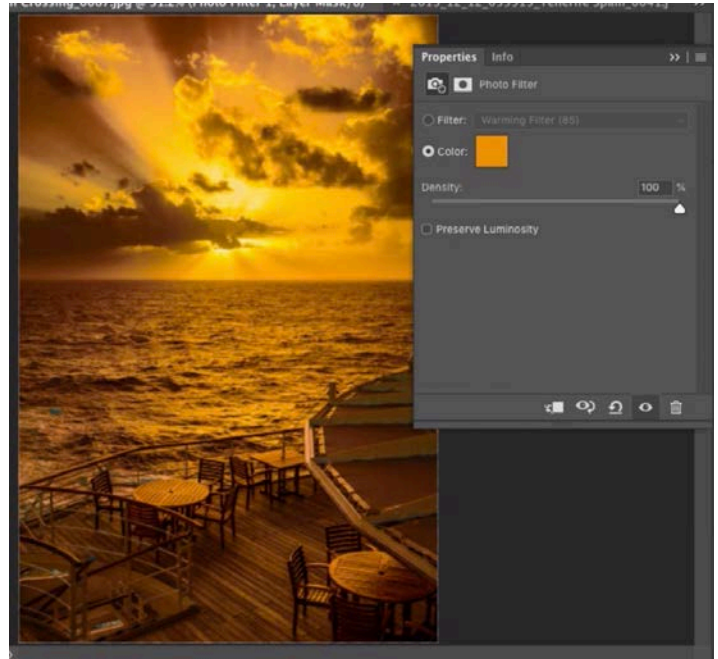


The Color Range command is being used to select the blue areas in the sky. The Black Matte preview is being used, with the Invert check box turned on, so the selected areas have a black overlay.

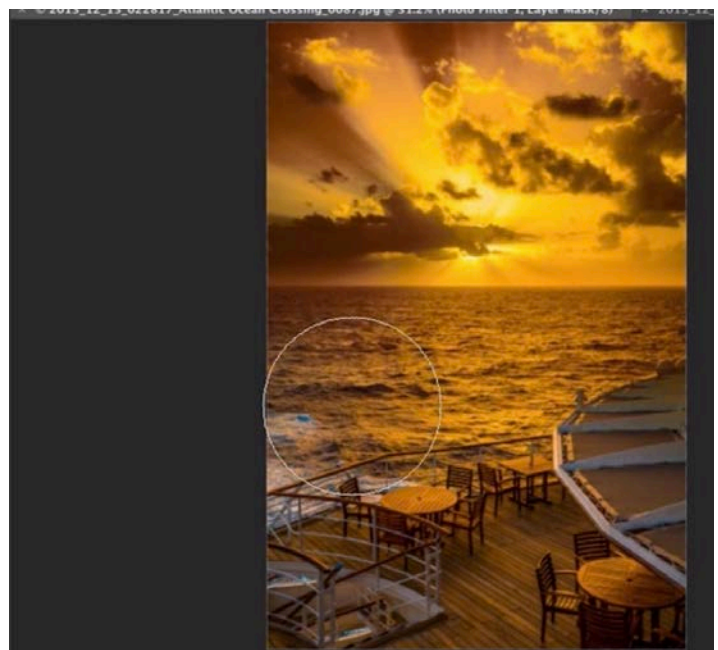


I'd like to make changes to this selected blue area so we'll click on the Adjustment Layer icon at the bottom of the Layers panel and choose the Photo Filter adjustment layer. We'll click on the Color option within the Properties panel and set the color to orange (a color resembling the sunset). Remember, if you ever want to use the Color Picker to sample a color from within the image, the layer itself will need to be active, and not the layer mask attached to the layer. We'll drag up the Density slider to adjust how much of this color is pushed into the image.

Looking at the image, we can see that it added the orange color to areas in the foreground as well. We don't want this, so we'll need to adjust the layer mask, which is controlling where the adjustment layer is visible. With the layer mask active, we'll use a soft, black brush and paint over the lower part of the image, where we don't want the color adjustment to be visible.



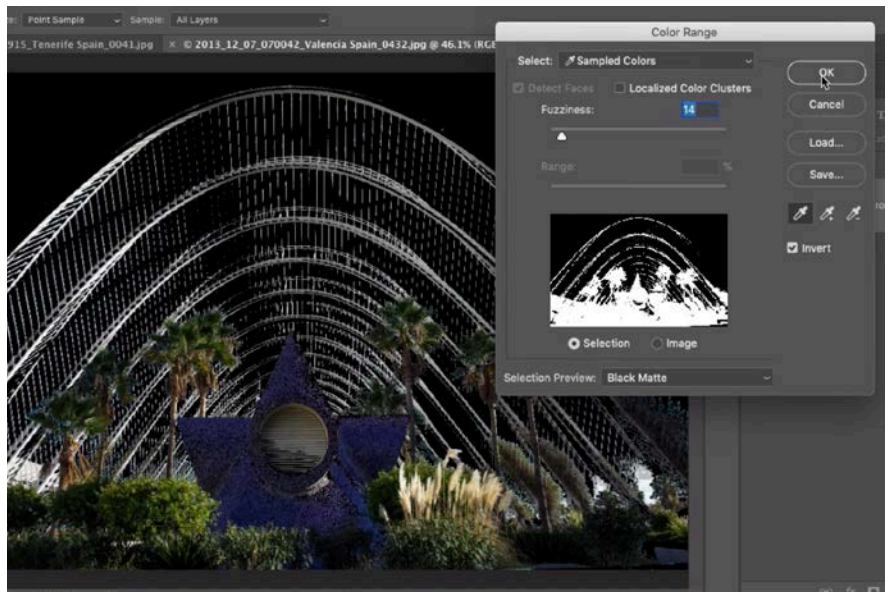
**The Photo Filter adjustment layer is being used to push an orange color into the selected areas.**



**The Brush Tool is being used to paint on the layer mask attached to the adjustment layer, removing the orange hue from the foreground.**

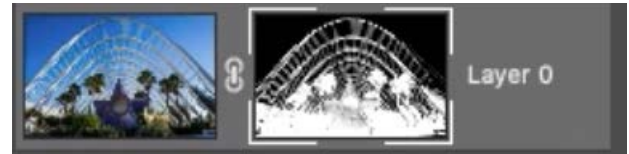
## Sculpture garden image

The Color Range command can be used to make a selection of a really complex object, as long as it's surrounded by a different color. In the next example image, we have a very complex structure covering this garden. Because it's white, against a blue sky, we can make a selection of it using Color Range. What we'll actually do is create a selection of the blue sky and then invert the selection so that it isolates the white structure and foreground structures. We'll go to the Select menu, choose Color Range and within the Color Range dialog, we'll again set the Selection Preview menu to None. We'll use the default eyedropper tool to click within the dark area of the blue sky. Then, we'll hold down the Shift key to temporarily access the plus eyedropper and we'll click in a lighter area of the sky to expand the range of blues that are being selected. We'll do this again for an even lighter part of the sky. Looking at the preview within the dialog box, we can see that we're now targeting the entire sky area. We'll make sure the Fuzziness slider is at a low setting so that it's not deviating too far from the targeted color and then we'll set the Selection Preview menu to Matte Black. We'll turn on the Invert check box so that the black overlay is covering everything that is selected. In this view, we'll continue to use the plus eyedropper to add as much of the blue sky to the selection as is possible. When doing this, it's common to go back and forth between the eyedroppers and the Fuzziness slider in order to get as much of the desired color selected as possible without selecting too much extra.



**We've used a combination of the eyedroppers and the Fuzziness slider to select the sky area of the image.**

When we have a good selection of the sky, we'll leave the Invert checkbox turned ON and then click OK to exit the Color Range dialog. By leaving the Invert checkbox turned on, the selection was inverted to include everything EXCEPT the blue sky, and this is what we want. We'll turn this selection into a layer mask by clicking the Layer Mask icon at the bottom of the Layers panel. Everything that is selected will become the white part of the layer mask, which is the part that is allowed to be visible. Everything that was not selected will be black in the layer mask and will therefore be hidden.



**The selection was converted into a layer mask.**

The view we have now is the white structure against the transparent, checkered background. We'll put something behind this layer so that we can better see what's going on. We'll click on the Adjustment Layer icon at the bottom of the Layers panel and choose to create a Gradient Fill layer. A dialog will appear and we'll use the Gradient menu to choose a gradient that contrasts from the image layer, just so that it's easy for us to see the masked layer better. We'll click OK to close the Gradient Fill dialog and then drag this new Gradient Fill layer to the bottom of the layer stack, beneath the image layer.

Now that we can see the layer on a contrasting background, we can see that there are some problems with the sculpture in the foreground, middle area of the image. The Color Range is good as selecting colors, but this object varies in both color and brightness, so Color Range is not going to be the best tool to select it with.

We're going to turn off the layer mask so that we can see the entire image layer and we'll do that by holding the Shift key and clicking on the layer mask icon in the Layers panel. A red X will appear over the thumbnail, indicating that the mask is temporarily inactive. Then, we'll activate the Quick Selection Tool because it's a tool that is good at selecting objects. Using this tool, we'll



**The gradient layer was placed on the bottom and we temporarily deactivated the layer mask.**



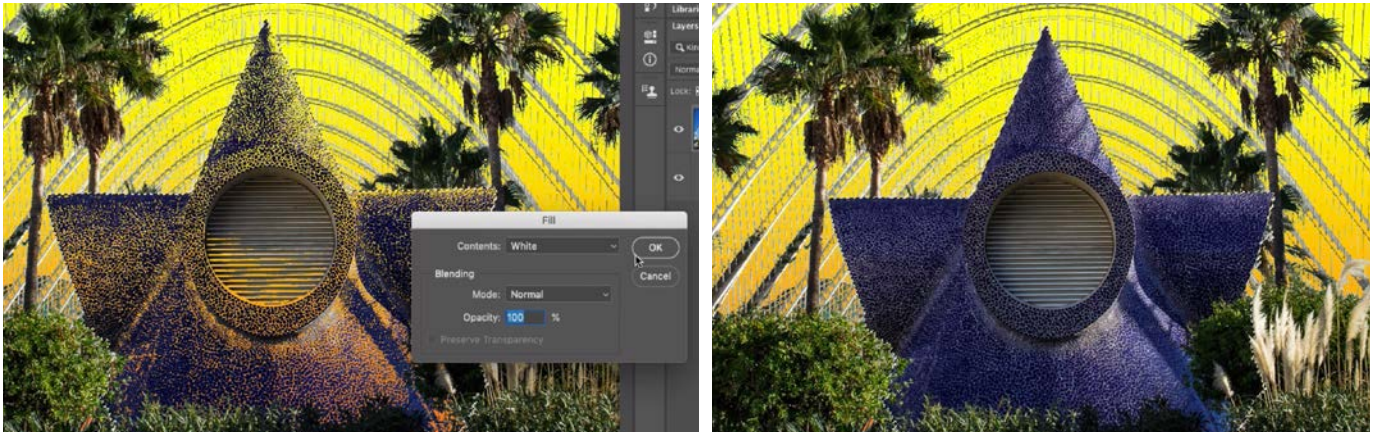
click and drag within the sculptural object, making sure that we don't get any overspray with the selection. If we DO get overspray, we can change the Quick Selection tool so that it subtracts from the selection (instead of adds to it) by clicking the icon within the Options Bar that looks like a brush with the minus sign next to it. With the Quick Selection Tool set to subtract, we'll paint over the areas that were accidentally selected. With the object selected, we'll turn the layer mask back on by holding the Shift key and clicking on the Layer Mask's thumbnail within the Layers panel.



**LEFT:** The Quick Selection Tool is being used to select the star-shaped structure so that we can use the selection to make changes to the layer mask.

**ABOVE:** You can set the Quick Selection Tool to subtract from a selection by clicking the minus icon in the Options Bar.

In a layer mask, white makes things show up and black hides them, so we're going to fill the selection with white. We'll click on the Edit menu and choose Fill. When the Fill dialog appears, we'll set the Contents menu to White and then click OK. We can then deselect.



**LEFT:** You can see that the Color Range command did not do a good job of selecting this structure. **RIGHT:** We made a selection of the structure and then filled the layer mask with white, making it so the entire structure was visible.

Looking at the results, the edges of the white structure don't seem smooth enough, so we can adjust the mask even further. We'll click on the Select menu and choose Select & Mask. In the Select & Mask window, we'll set the View menu to "On Layers" so that we can see the masked layer against the layer beneath it in the Layers panel (the gradient layer). We'll drag the Radius slider up a bit, giving Photoshop more control over the edges of the selection, and then we'll click OK to exit the Select & Mask window.



The Select & Mask feature is being used to smooth the selection edges. The Radius slider, on the left side of the window, helps to do this.

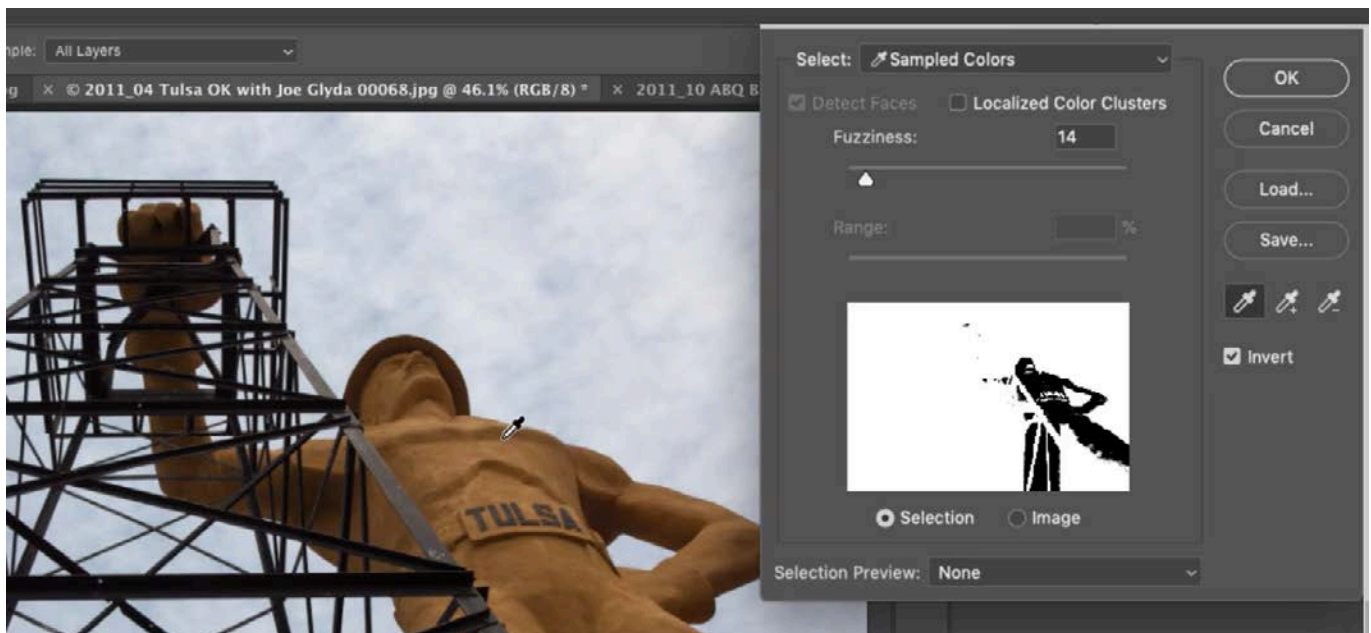


## Tulsa Oil Man image

In the next example image, we have a large yellow sculpture and I'd like to bring out the detail in that sculpture so we'll first need to make a selection of it and we'll use the Color Range feature.

NOTE: If I wanted to alter the color of the sculpture, I would instead use a Hue/Saturation adjustment layer because it does a great job of isolating and making changes to a specific color in an image.

We'll click on the Select menu, choose Color Range and then make sure that the Selection Preview menu is set to None. With the default eyedropper, we'll click somewhere within the yellow sculpture and then we'll hold the Shift key to temporarily activate the plus eyedropper so that we can click in more areas to expand the range of color being selected. With the plus eyedropper active, we can also click and drag within the yellow area, making sure that we don't drag over any areas that have bright highlights. Clicking on the bright highlights with the eyedropper would cause too much of the image to become selected.



The Color Range command is being used to target the yellow color in this image so we can make a selection of the sculpture.

Next, as usual, we'll change the Selection Preview menu to Black Matte and turn on the Invert check box so that the black overlay covers the area being selected. With this view, we can further refine the selection by using the plus eyedropper to click on yellow areas that have not yet been selected. The areas that are the deepest shadows are going to be difficult to add because there is very little color in these areas. If we attempt to select these areas, we may find that we get other parts of the image selected as well. Once we have as much of the sculpture selected as possible, we'll adjust the Fuzziness slider, moving it to the highest setting that still selects only the sculpture. At this point, it can be useful to switch between the Selection Preview options, finding the one that gives us the best preview of the selection.

Now, we don't truly want to invert the selection, so we'll turn off the Invert check box in the Color Range dialog and then click OK to close the dialog box.

Now, we'll modify the selection in Quick Mask Mode. We can turn on Quick Mask mode by tapping the Q key and the red overlay will appear in all areas that are NOT selected. We can refine the selection in a variety of ways, but in this case, we'll use the Brush Tool, painting with white over the areas that should be selected. When we paint with white, we are removing the red overlay in Quick Mask Mode and therefore adding to the selection.



**We're viewing the selection in Quick Mask Mode, where a red overlay is placed over the parts of the image that are not selected. We're painting with white to add areas to the selection.**

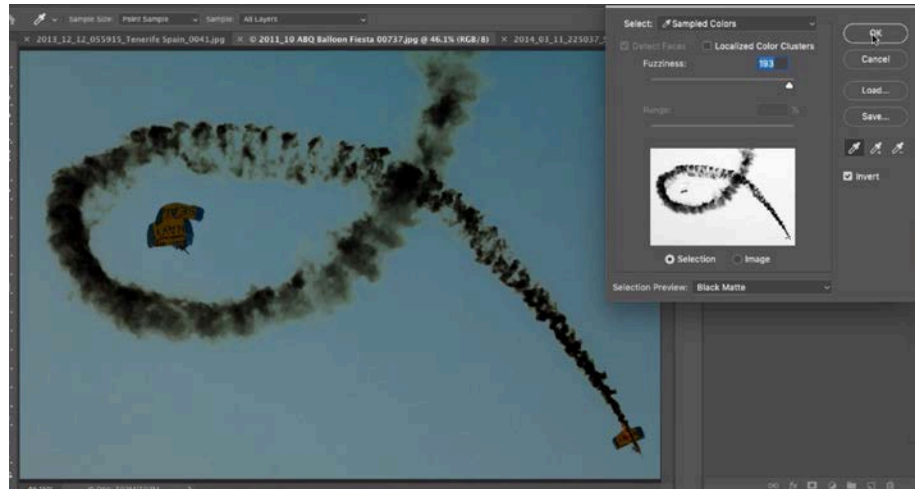
When the selection looks accurate, we'll tap the Q key again to exit Quick Mask Mode. We can see the "marching ants" selection active over the image. To add texture to this selected area, we're going to click on the Filter menu and choose the Camera Raw Filter. In the newest version of Camera Raw, a new Texture slider was added and it can be found within the Basic panel, which is the left-most icon beneath the Histogram. The Texture slider is located just above the Clarity slider and we'll drag this slider far to the right, adding texture and detail to the selected area. If this doesn't add enough texture, we can also increase the Clarity setting a bit and then click OK.



With the selection of the sculpture active, we opened the Camera Raw filter and are increasing the Texture slider to make the selected area pop a bit more.

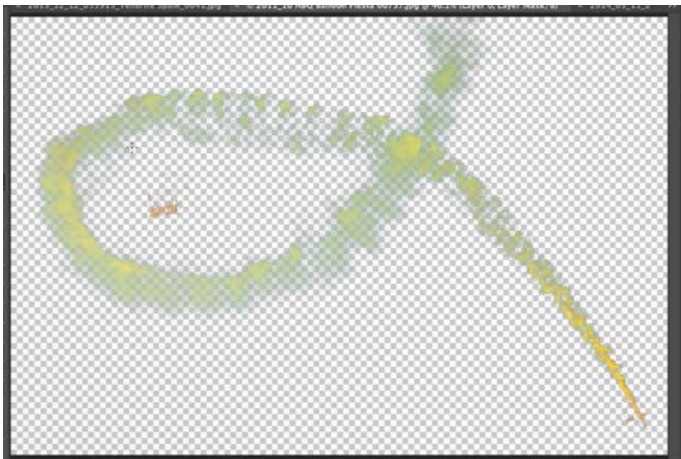
## Skydivers with smoke image

The next image contains some skydivers making shapes of yellow smoke. We're going to select the smoke, so we'll click on the Select menu and choose Color Range. We'll use the default eyedropper to click on part of the yellow smoke and then hold down the Shift key to temporarily access the plus eyedropper. We'll



**The Color Range feature is being used to make a selection of the yellow smoke.**

click on another area of the yellow color with the plus eyedropper to widen the color range, selecting more of the smoke. Once the smoke is selected, we'll click the OK button to exit the Color Range dialog. (Remember, if we were using the Black Matte preview with the Invert check box turned on, we would have to turn the Invert check box OFF before clicking OK so that the selection would not be inverted as well.)



**With the selection active, we clicked the Layer Mask icon to mask the layer so that the smoke is the only part that's visible.**

With the selection active, we'll click on the layer mask icon at the bottom of the Layers panel. The selection will be applied to the mask, where everything that was selected will be white (visible) and everything that was not selected will be black (hidden.) We can refine the mask by painting on it with the Brush Tool. We'll use a black brush and paint over any areas that still need to be hidden.

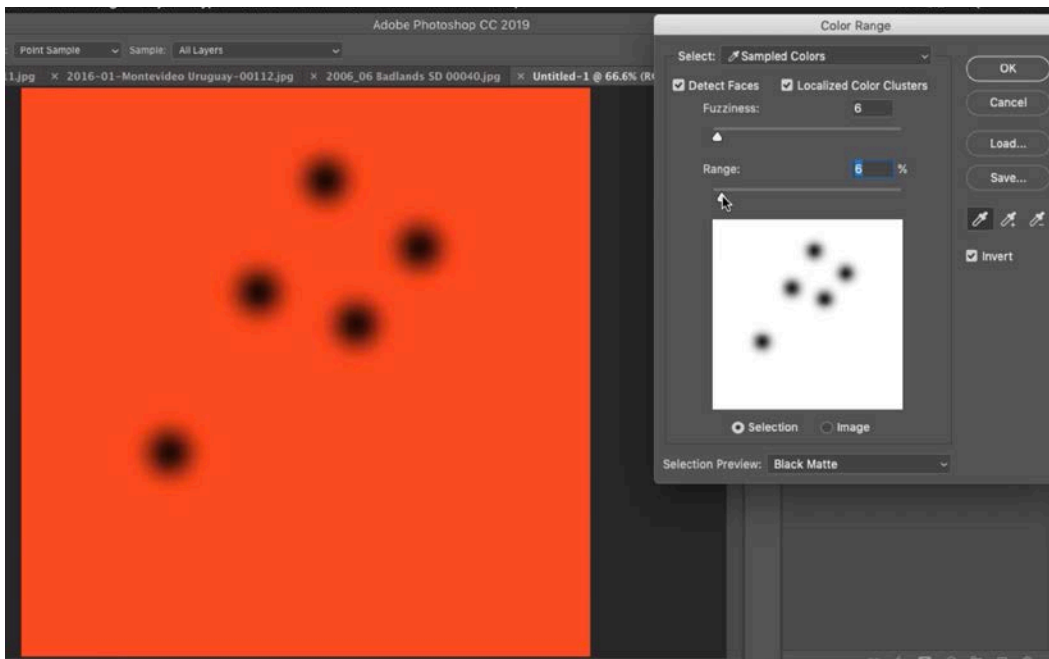


## Localized Color Clusters

The Localized Color Clusters check box is located at the top of the Color Range dialog box. Let's look at what it does by applying the Color Range command on an image that is made up of one solid color. We'll use the default eyedropper to click within the image to make a selection of the color, which will encompass the entire image. We'll also set the Selection Preview menu to Black Matte and then turn on the Invert check box so that all the selected areas have a black overlay.

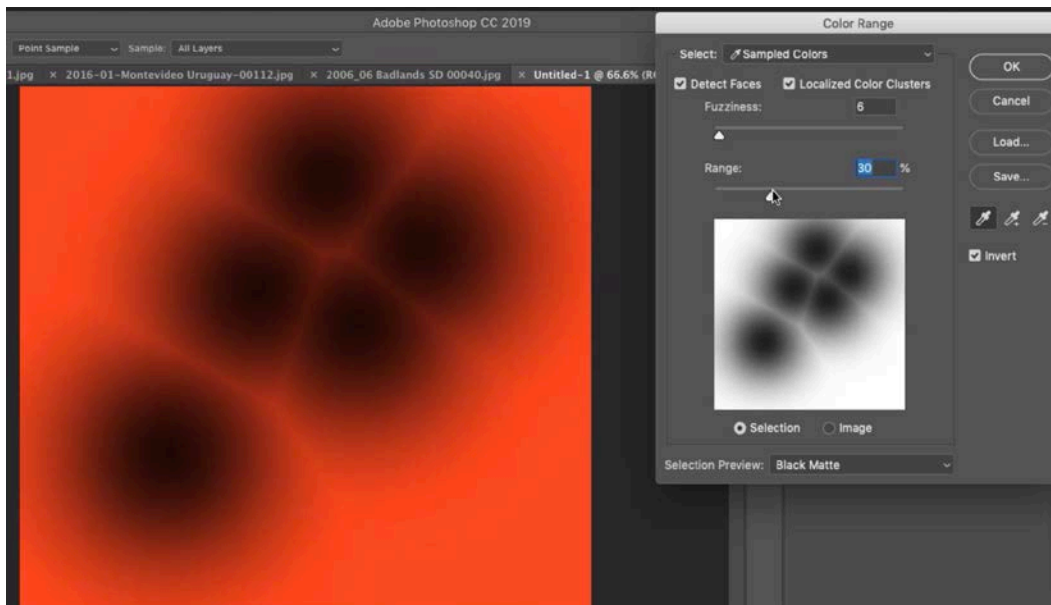
We'll turn on the Localized Color Clusters check box and we'll only see a little change in the preview box. In order to see more of a change, we need to move the Range slider down. (It's set to 100% by default.) As we move the Range slider farther and farther to the left, the radius containing the selected area becomes smaller and smaller, shrinking down toward the very spot where we clicked the mouse using the default eyedropper selection tool.

If we click in additional areas using the plus eyedropper and we have the Range setting very low, it will only select areas that are local to where we clicked with the eyedropper tool.



**This image contains a solid color, so clicking with the eyedropper will select the entire image. Here, we turned on the Localized Color Clusters check box and move the Range slider far to the left. This caused the selection to be localized to the areas where we clicked with the eyedropper.**

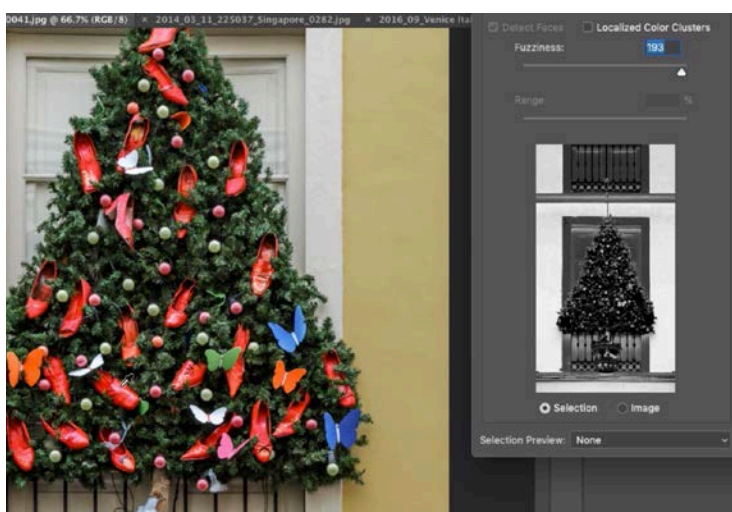




As we drag the Range slider to the right, the selection can expand farther and farther from the spots where we clicked with the eyedropper.

The Range slider controls how far from the clicking point can the selection extend. This setting can be useful when you have an image containing more than one object of the same color but you only want to select one of the objects.

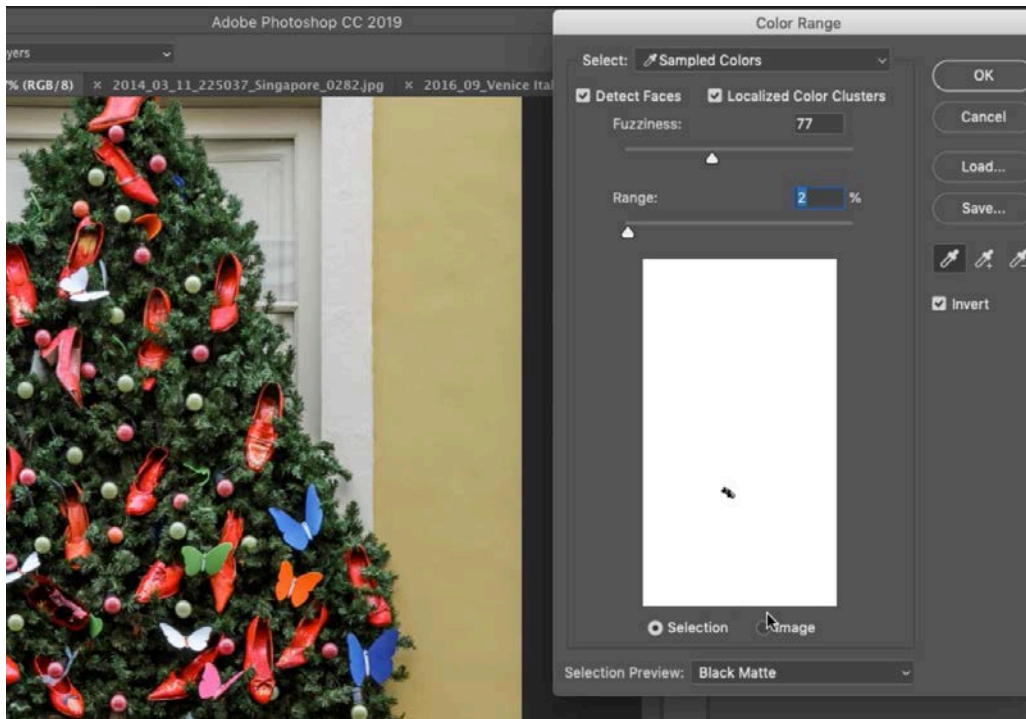
Let's look at the benefit to the Localized Color Clusters check box in this image containing many shoes. We want to select a single red shoe using the Color Range command. We'll use the default eyedropper to click on the red shoe we want selected and then continue with the plus eyedropper to make sure the appropriate range of red is selected in order to get all parts of the shoe selected.



The Color Range command is being used to select the reds.

To get a better view of what's being selected, we'll change the Selection Preview to Black Matte and then turn on the Invert check box so that the black overlay only covers the areas being selected. We'll use the plus eyedropper to make sure that the range of red being selected is wide enough. We can also tweak the Fuzziness slider to refine the selection.

Looking at the preview, we can see that this selected all of the red shoes in the image. We only want to select one, so we'll turn on the Localized Color Clusters check box and then move the Range slider to the left until only the shoe we initially clicked on is selected.



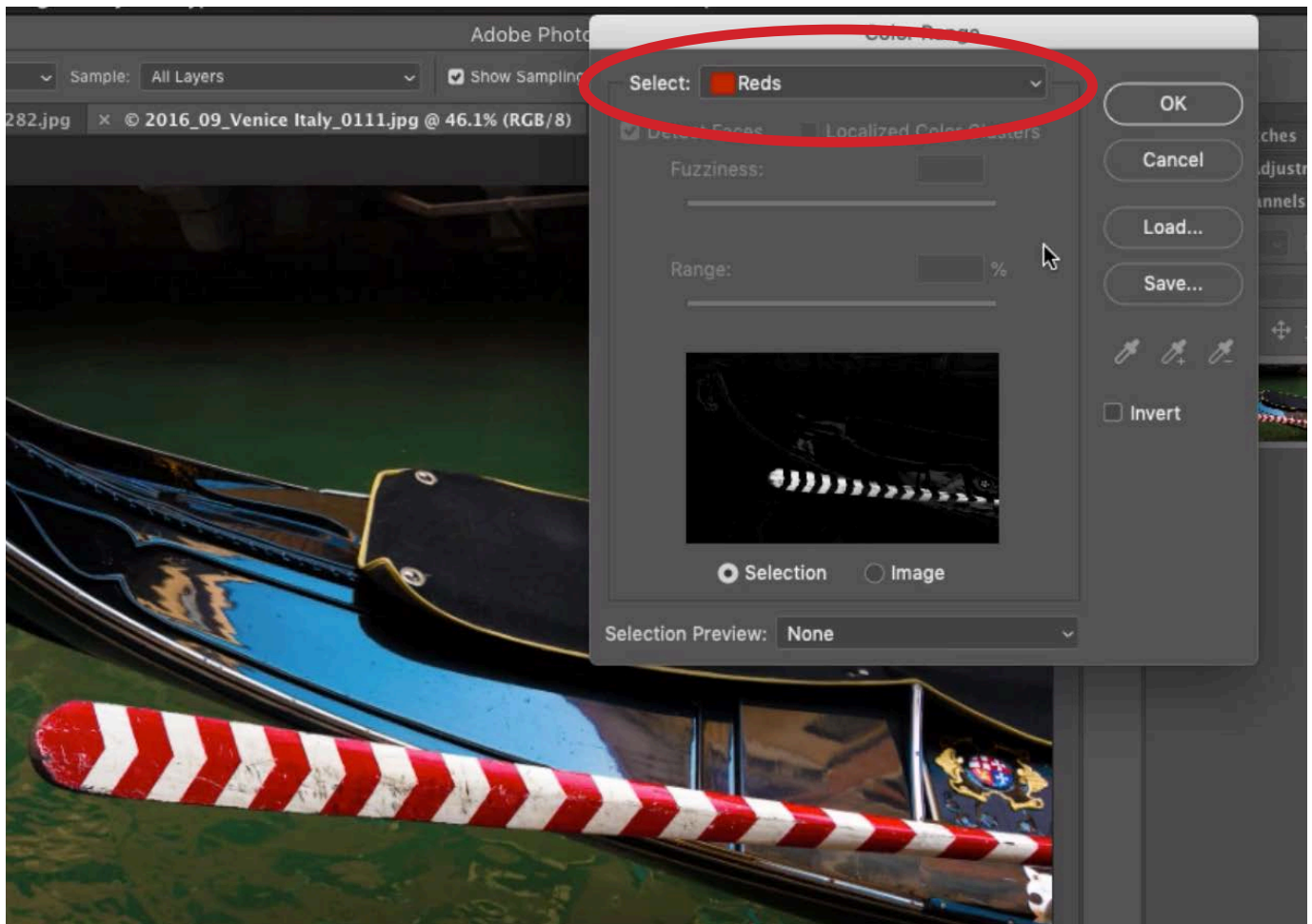
The Range slider was moved to the left until only the red shoe we originally clicked on was selected.

## The Select menu

At the top of the Color Range dialog is the Select menu. It's set to the choice of "Selected Colors" by default, which refers to the colors that were clicked in the picture using the eyedropper. This is the setting I use 90% of the time.

This menu also contains multiple color options. If we choose one of these colors, Reds for example, it will select everything in the image that is red, but we won't have additional control over the selection with other settings like the Fuzziness slider. This may be less useful than the eyedropper sampling method in most cases, but the instance where it would be very useful is in the creation of actions.

When used in actions, most selection tools require the user's interaction in order to complete the action. That's not the case with the Color Range feature IF one of these color options is used. Instead of asking the user to specify a color, we can tell the action to automatically target the color used in this menu when creating the action.



The Select menu can be used to target a specific set of colors, but no additional settings will be available for refining the selection.

**Add more than one color** Up until now, we've been using the Color Range feature to select a single color in the image. We can select more than one color by running the Color Range command more than once. To do that, we'd need to start by using Color Range to make a selection of the first color and then clicking OK to close the dialog. With the selection still active, we can hold down the Shift key WHILE we click to open the Color Range dialog a second time. The initial selection will already be active and we can use the Color Range settings to select another color, adding to the selection.

If we select a color using one of the color options in the Select menu and then we close the Color Range dialog, we can return to the dialog (with the selection still active), change the Select menu to another color and it will add that color to just the selected area.

**Selecting Highlights, Midtones and Shadows** The Select menu also contains the options of Highlights, Midtones and Shadows, and I find these to be really useful. Let's say we want to select all of the shadows in the image. We'll choose the Shadows option from the Select menu and then use the Range slider to determine what is considered a shadow. As we move this slider more and more to the right, more and more tones will be considered to be shadows and will be included in the selection. The Fuzziness slider can then be used to determine how far the selection can deviate from the chosen tonal range. Again, this is another feature that is great for use in actions. Using this, an action can isolate the highlights, shadows or mid-tones in an image without input from the user.

Under the Select menu, there is also an option titled "Out of Gamut" and this would select any colors that would shift if the document were to be converted into the CMYK mode.

Another option under the Select menu is titled "Skin Tones" and this would attempt to select any skin tones in the image. With this option chosen, the "Detect Faces" check box becomes available. Turn this on and the Color Range command will attempt to look for facial features and attempt to add them to the selection. I find that this feature can tend to function in a less-than-optimal way.