



Detail Visualizations II

Detail Visualizations II

In this lesson, we're going to expand on the concepts we covered last week, where we covered a technique for learning where it will be easy to see detail and where it will be difficult to see detail in our printed images. We used this detail visualization technique for determining whether we have brightened the image sufficiently so that it will not end up looking dull compared to other images. We did this with a special adjustment layer that I call "Detail Visualization." It is a gradient map adjustment layer.

Here, I'm going to show you how to create one of these adjustment layers from scratch in case you'd like to create one using different colors or different brightness thresholds that better suit your style and printer's capabilities. Then, we're going to take that adjustment layer and convert it into a profile, which will allow us to apply it in Adobe Camera Raw and Lightroom. Therefore, you'll be able to get the same visualization with images that don't need work in Photoshop. Finally, we're going to look at how that visualization relates to adjusting images using Curves.

Visualizing Brightness Levels (Timestamp 2:04)

Note: If you have not watched the lesson previous to this one, it may be useful to do so before diving into this one. It's called Detail Visualizations and it includes an action for creating the visualization layer.

When the visualization layer is applied to a document, a colored overlay will appear on the image. With this visualization, any yellow areas represent areas that have been blown out to solid white. These are areas that I usually re-



This is the gradient map used to create the colored overlay visualization layer.

serve for light sources or light sources reflected off of shiny things. Orange areas represent things that are so bright that it will be difficult to see detail. The greens represent areas where it will be easy to see detail.



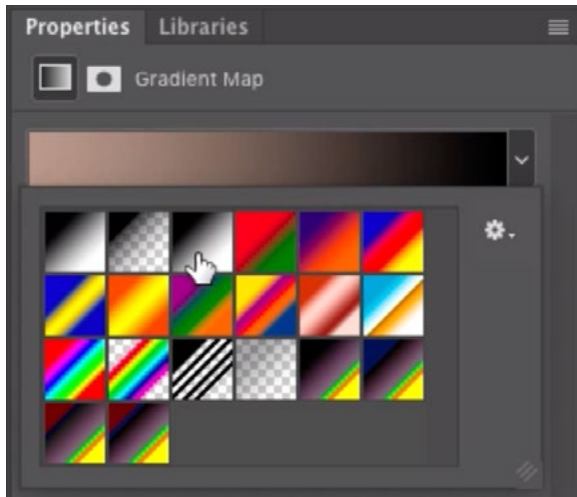
When the Gradient Map adjustment layer is applied to an image, it will get a colored overlay. Yellow represents areas that are pure white. Orange represents areas that are so bright that it will be hard to see detail. Greens represents areas that are nice and bright, where it's easy to see detail. Blues represent areas that are so dark that it's hard to see detail. Red represents areas that are solid black.

On the dark side, blue represents areas that are so dark that it will be difficult to see detail. Red areas are those that have no detail at all because they're solid black.

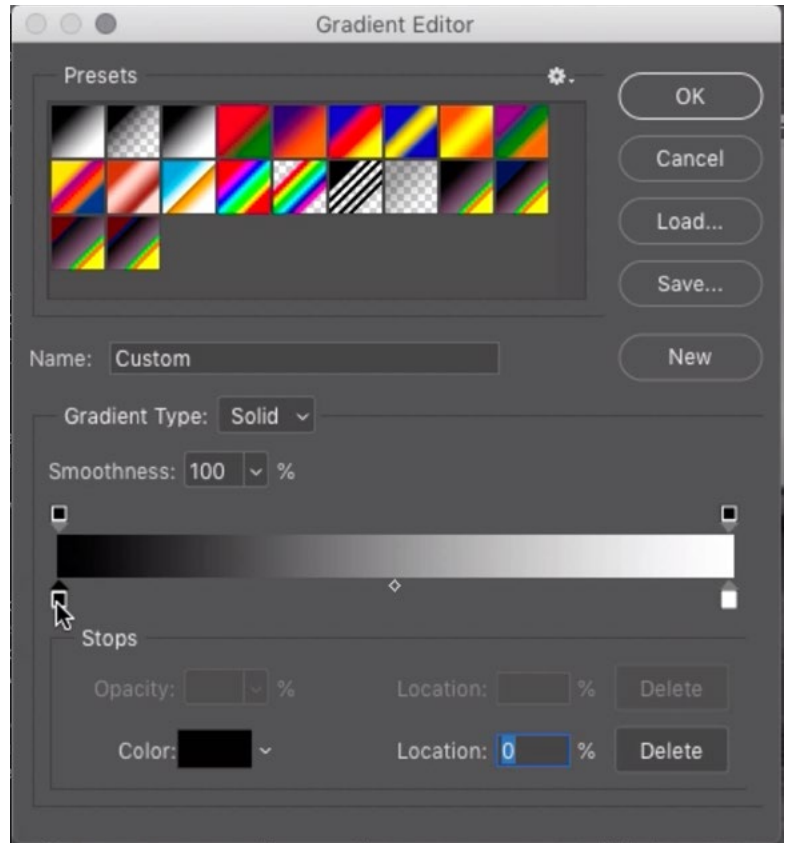
This colored overlay is created by an adjustment layer that I call Detail Visualization. Let's look at how to create this layer.

Creating the Detail Visualization Layer (4:23)

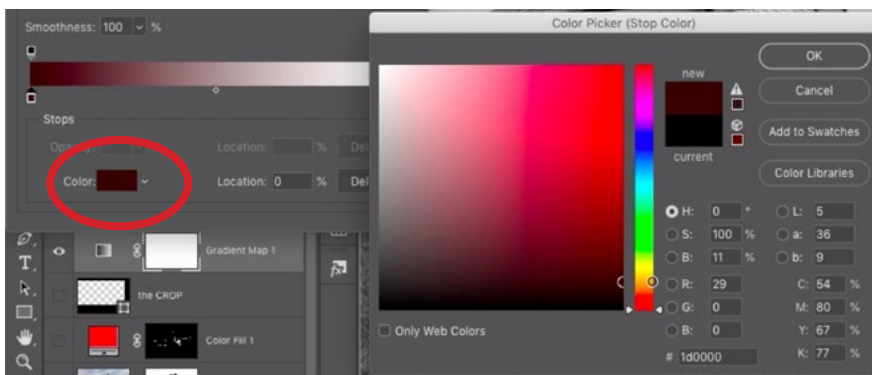
At the bottom of the Layers panel, we'll click on the adjustment layer icon and choose Gradient Map from the pop-up menu. The Gradient Map layer will appear in the Layers panel and it's going to replace the brightness levels in the picture with the various colors that are found in the gradient bar within the Properties panel. We need to create a custom gradient and we'll choose a simple one as our starting point. We'll click on the little down-pointing arrow to the right of the gradient bar and we'll be presented with a menu of gradients. We'll click on the simple black-to-white gradient. Then, we'll click within the gradient bar itself to call up the Gradient Editor dialog.



ABOVE: We're in the gradient Map Properties panel and we're choosing the black-to-white gradient to use as a starting point. **RIGHT:** The Gradient Editor is shown and we clicked on the left-most slider to make it active. When a slider is active, the Color and Locations settings for that slider will appear at the bottom of the dialog.

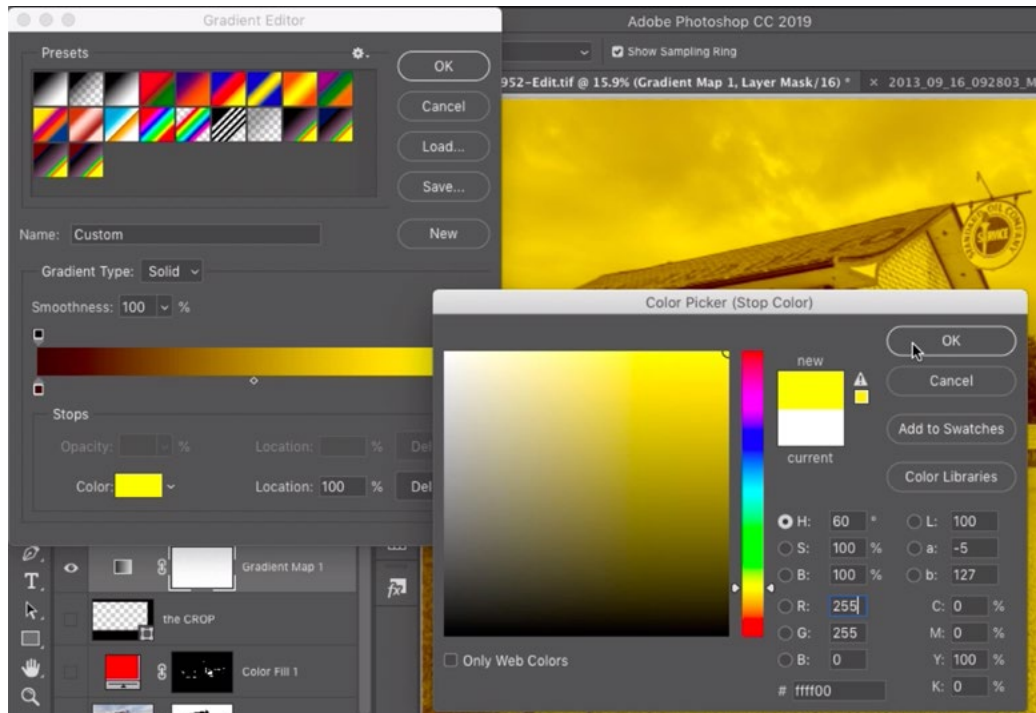


In the Gradient Editor, you'll see the gradient bar with colored sliders beneath it. The color that's found the far left side is the color that's going to replace solid black in the image. We'll start with that. We'll click on the little colored square that's attached to the slider and this will make it active. When a slider is active, the little triangular tip will turn black and the color swatch for that slider will appear at the bottom of the dialog. To change the color on that part of the gradient, we'll click on this color swatch and the Color Picker will appear. We'll use it to choose a dark red and then click OK. This dark red will now represent the blacks in the image.



With the left slider active, we clicked on the color swatch (circled) to call up the Color Picker. In the Color Picker, we're choosing a dark red to replace the blacks in the image.

Next, we'll determine what color will represent the brightest portion of the picture by clicking on the slider that's on the far right side of the gradient. This will make the slider active so we can click on the color swatch at the bottom of the dialog. In the Color Picker, we'll choose the brightest yellow possible and then click OK. This bright yellow will now replace the white areas in the image.

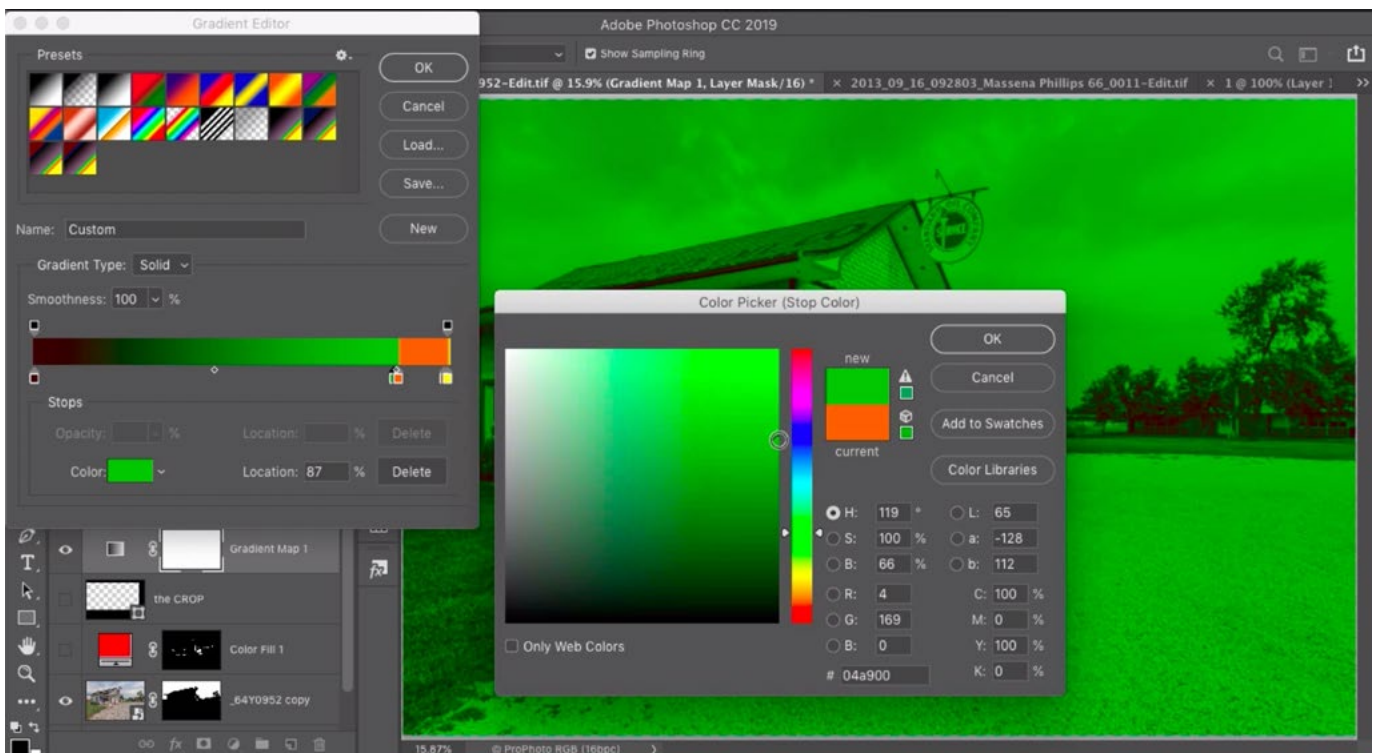


With the right slider active, we clicked on the color swatch to call up the Color Picker. Here, we're choosing a bright yellow to replace the whites in the image.

Now we want to control what colors will appear for the medium tones. We'll add another color stop just to the left of the brightest yellow on the right side by clicking directly beneath the gradient bar. Clicking beneath the gradient will add a new color slider. We can click and drag this slider to change its position or we can use the Location setting at the bottom of the dialog. This determines what brightness level the slider should be pointing at. We'll type 99% into this Location field. Therefore, the color we designate for this slider will appear in all areas of the image except for absolute white. We'll then click on the color swatch at the bottom of the Gradient Editor to call up the Color Picker. Here, we'll choose a bright orange color and then click OK. This will cover a lot of the image in orange, and that's not exactly what we want. We want the orange color to just appear over a certain brightness

range. This is the brightness range that is not white, but is still so bright that it's difficult to see the detail. I like it to appear from 88% to 99%. To limit where the orange appears, we'll add another slider by clicking under the gradient bar to the left of the orange slider. It remembers the last color we used, so this new slider will be the same orange hue. We'll enter 88% into the Location field at the bottom of the dialog and this will reposition the slider so that everything between 88% brightness and 99% brightness will become solid orange. In areas darker than this, it will be easy to see the detail.

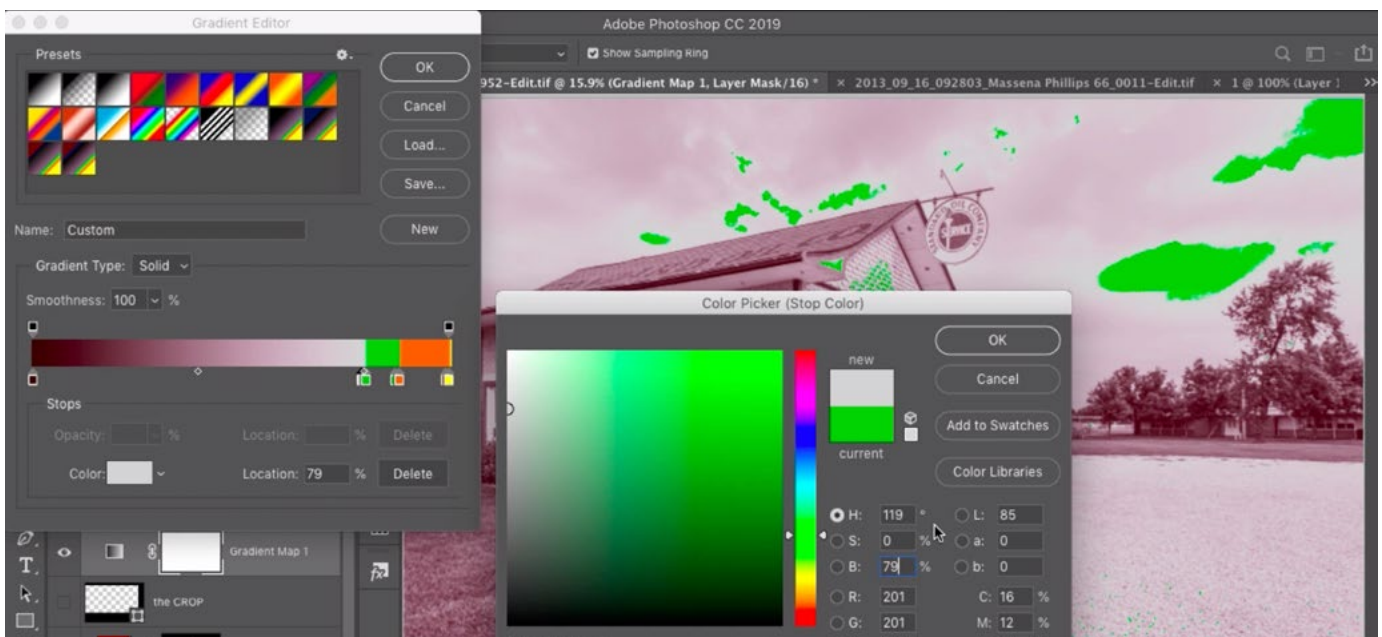
We want the color green to display in the areas where it's really easy to see the detail so we'll click beneath the gradient to add another slider to the left of the orange slider. This slider should be nudged right up to the left-most orange slider, so we'll type 87% into the Location field. (The orange slider is at 88%, so they will be right next to each other.) We'll click on the color swatch at the bottom of the dialog and the Color Picker will appear. We'll choose a vibrant green and then click OK.



We placed orange sliders at the 99% and 88% positions so that orange covers all areas within that brightness range. Here, we added another slider at the 87% position and are using the Color Picker to set this slider to display a vibrant green.

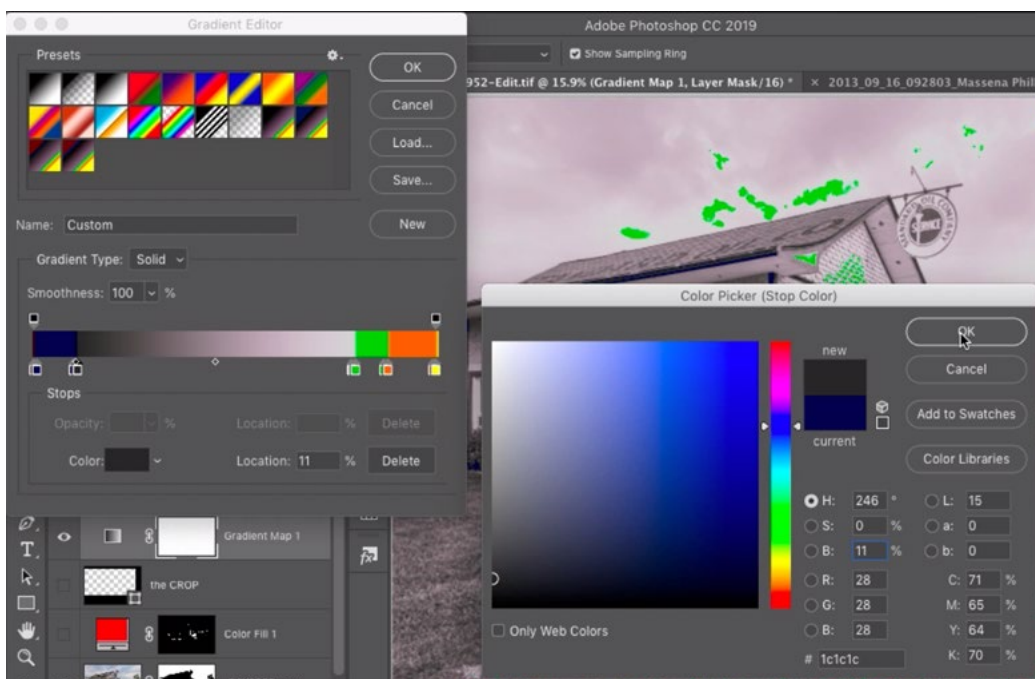
We want this green to represent the area where things are nice and bright but still easy to see detail. This range is between 80% and 87% brightness. We have one green slider at 87% so we'll need to add another at 80%. We'll click to the left of the green slider (below the gradient bar) and another slider will be added. It will also be green because it remembers the last color we used. We'll type 80% into the Location field to reposition this slider.

Now the bright ranges have their colors assigned, but we have a long gradient that goes from green (the nice, bright areas) to red (the blacks). We don't want to see green across that much of the image, so we're going to add another color to represent all of the mid-tones and that will be gray. We'll click to the left of the green slider to create another slider. We'll type 79% into the Location field so this slider is positioned directly next to the left-most green slider. Then we'll click to the color swatch at the bottom of the dialog so that we can access the Color Picker. Here, we'll type 0 (zero) into the S field to bring the saturation to zero. Because this slider is at the brightness level of 79%, we'll type 79 into the B field (for Brightness). This will make it so that it doesn't change the brightness of the image in that area. It's just going to insert a shade of gray. We'll click OK to close the Color Picker.



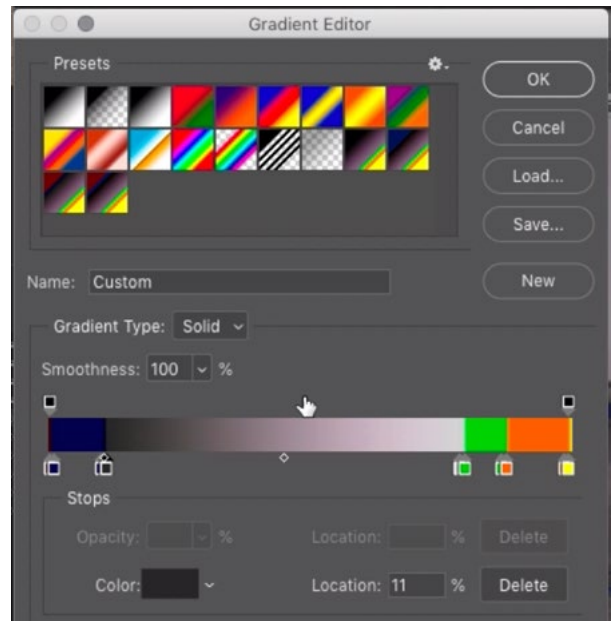
We're adding a gray slider right beside the green slider so that the greens only cover the 80% to 87% brightness range. The green slider is at the 79% position, so we're entering in a brightness value of 79 into the Color Picker.

Now let's work on the dark part of the gradient. We already have a color slider that represents solid black. Its location setting is at 0. We want to create a color that represents the areas that are really dark but still a bit brighter than black. We'll click just below the gradient, to the right of the left-most slider that represents black. A new slider will appear and we'll type in 1% for the location setting. This will make it so that anything that has 1% brightness will take on the color we choose, which will be blue. We'll click on the color swatch at the bottom of the dialog and we'll choose a dark blue color from the Color Picker and then click OK. This blue should represent the tonal range that is so dark that it's difficult to see detail, so we'll need to add a second blue slider to limit the blue to this range. We'll click to the right of the blue slider to add another slider and we'll type in a location of 10% for this new slider. Now, the blue color will cover all areas with a brightness range of 1% to 10%. We don't want the blue to extend all the way into the bright areas, so we'll add one more slider to ensure that all of the mid-tones are covered with gray. To add one more slider, we'll click beneath the gradient to the right of this blue slider. We'll set the Location setting at 11% so that it is immediately next to the blue slider, which is set at 10%. We'll click on the color swatch to call up the Color Picker. This is going to be gray so we'll again set the Saturation setting (S) to 0%. For the Brightness setting (B), we'll type in 11 because the slider is positioned at 11% brightness. We'll click OK to exit the Color Picker.



We're adding a second gray slider to limit where the blues appear. This slider is at the 11% position so we're entering 11 into the Brightness field within the Color Picker. This will make it so the image will stay the same brightness but will not have any color when it falls within the gray range.

Now we have our gradient set up such that the chosen colors will appear over the brightness ranges we want. We'll only see yellow in the areas where there is solid white in the picture. Once it gets 1% darker than that, we'll start to see orange. This orange will extend from 99% brightness to 88% brightness. The green range starts at 87% brightness and goes down to 80%. In this range, the image will still feel nice and bright but it will still be easy to see detail. Anything darker than this will display a gray tone that matches the brightness of the picture. This gray will extend all the way down the brightness scale until the blue begins. The blue color covers areas that go from 10% brightness to 1% brightness. Anything less than 1% brightness is solid black and is therefore covered in red. You can either create the same gradient as we did here, or you can create one to your standards.



Here, you can see the final gradient that will be used to create the visualization layer.

Saving the Gradient as a Preset (14:23)

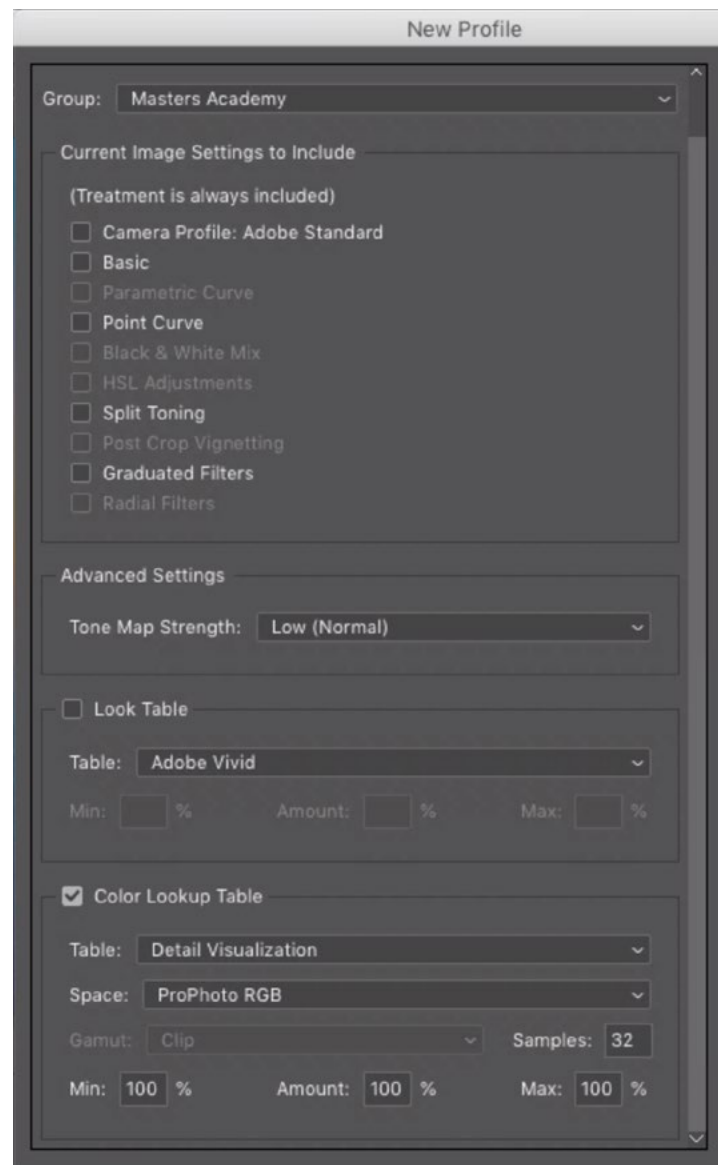
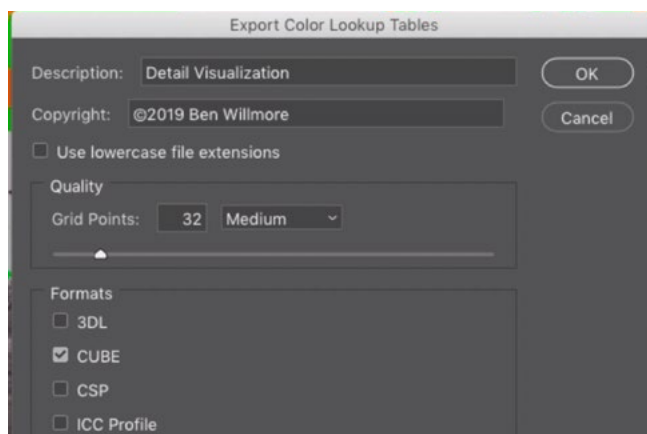
After you have created this gradient, it's a good idea to save it so that it appears in the gradient menu. This will make it really easy to apply to your images. To save the gradient as a preset, click the Save button on the right side of the Gradient Editor dialog. You'll be prompted to give the gradient a name and it will automatically place the gradient in the default location for gradient presets. I recommend using this default location. Click the Save button and the gradient will appear in the gradient menu. We can now click the OK button to exit the Gradient Editor and the new adjustment layer will be visible in the Layers panel. The adjustment layer has a layer mask attached to it, and we don't need this so I usually drag that mask to the trash can icon at the bottom of the Layers panel. I will also rename the layer to "Detail Visualization" so that I know its purpose in the future.

Get the Same Visualization in Camera Raw & Lightroom (15:25)

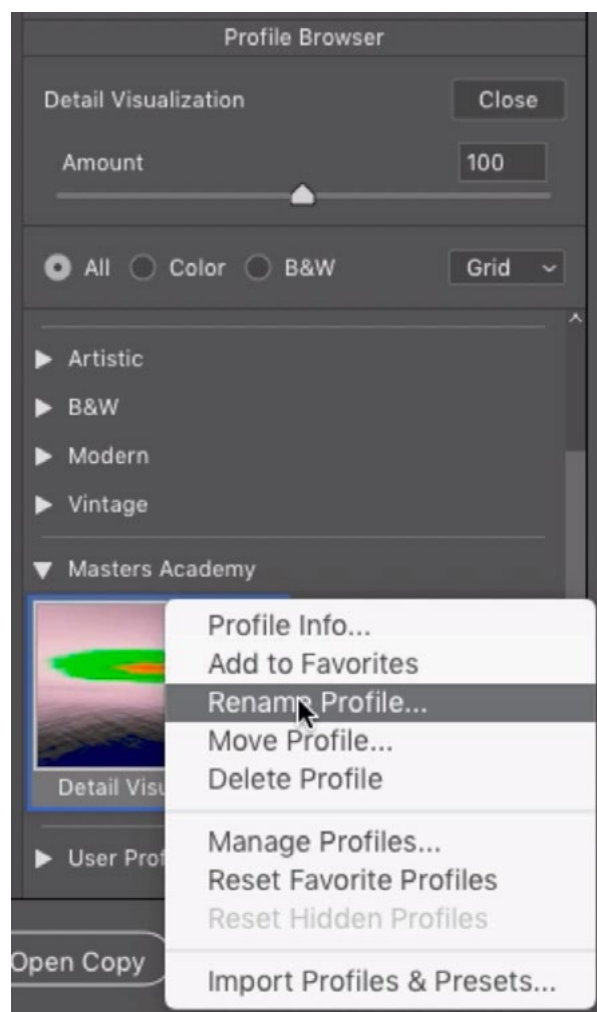
Now we know how to make the gradient. Let's look at how we can get the same view in Camera Raw and Lightroom. This can be convenient for images that you don't need to adjust in Photoshop but still want to visualize the brightness levels in your raw processing software. To get this view, we're going to use profiles. A profile is something we can make using a combination of Photoshop and Camera Raw and once we're done, it will appear in both Lightroom and Camera Raw.

Note that we've had two lessons on profiles before and the first is called "Color Lookup Profiles." This shows you how to create the profiles. The second lesson is called "Lightroom and Adobe Camera Raw Profiles," and this lesson shows you how to apply these profiles in Camera Raw and Lightroom.

Refer to the previous lessons on profiles to learn the full, step-by-step process of creating and applying profiles. Here are the essential settings used within Photoshop (below) and Camera Raw (right).



Once the profile has been created and applied in Camera Raw and Lightroom, it will appear within the Profile Browser on the right side of the interface (In Lightroom, this is within the Develop Module.). We can click on it to apply the visualization to the active image. The problem is that we have an Amount slider within the Properties Panel and if this Amount slider gets moved to anything other than 100, it's not going to show us an accurate view. I like to disable this slider so that it CAN'T mess us up and we can use a special trick to accomplish that. We'll hold down the Option key (Alt on Win) and right-click on the thumbnail for the Detail Visualization profile. This will give us a pop-up menu and we'll choose the Rename Profile option. This will cause the Rename dialog to appear, but there are a lot of other options here as well. One of these options is a check box called "Support Amount Slider." It's located at the bottom of the dialog. We'll turn this check box OFF and then click OK. Now, when we choose the Detail Visualization profile, the Amount slider will be grayed out.



We're holding down the Option key (Alt on Win) and right-clicking on the profile to access this menu. In the Rename Profile dialog, we can turn off the "Support Amount Slider" check box.

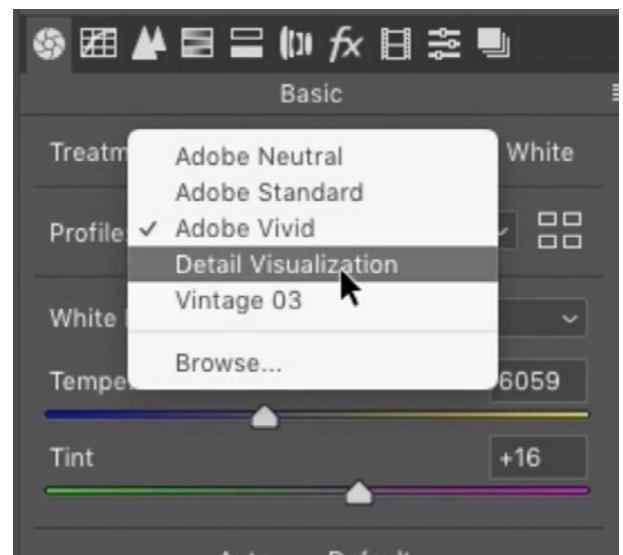
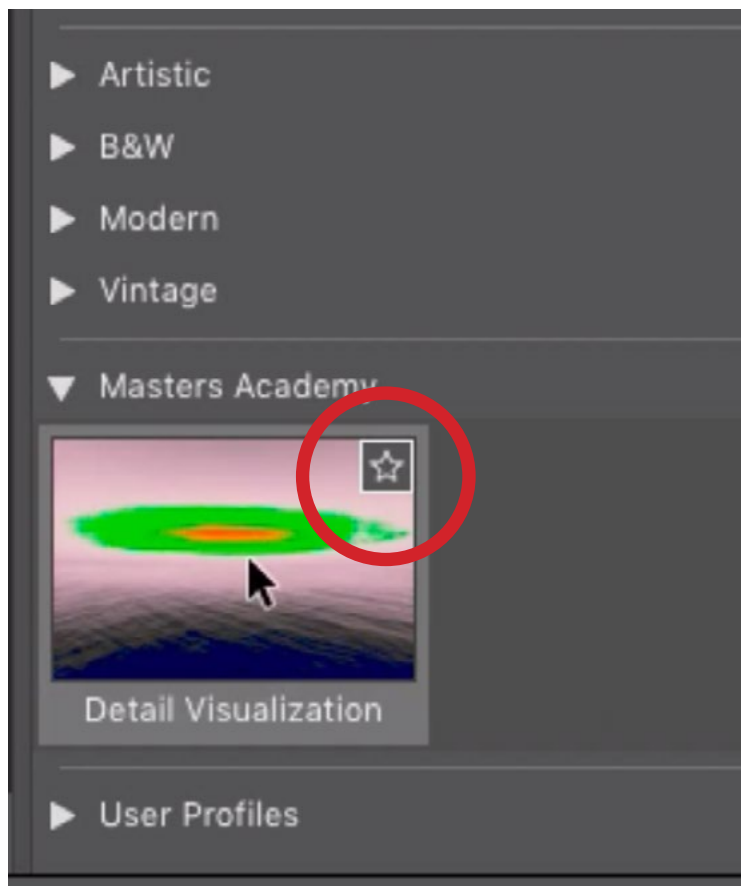
Note on Lightroom: If Lightroom was open at the time that you created the visualization profile, you will not see it appear in the profile list. That's because Lightroom looks for new profiles only when it launches. You'll need to close Lightroom and reopen the program in order for the profile to appear.

Adobe Standard Profile After using the Detail Visualization profile in Camera Raw or Lightroom, it's important to change the profile setting to Adobe Standard. This is because it assumes that you will be using this profile when opening the image.

Using Detail Visualizations in Camera Raw & Lightroom (31:08)

Now that we know how to create the gradient and apply it as a profile, let's look at how we can use this visualization in Camera Raw and Lightroom.

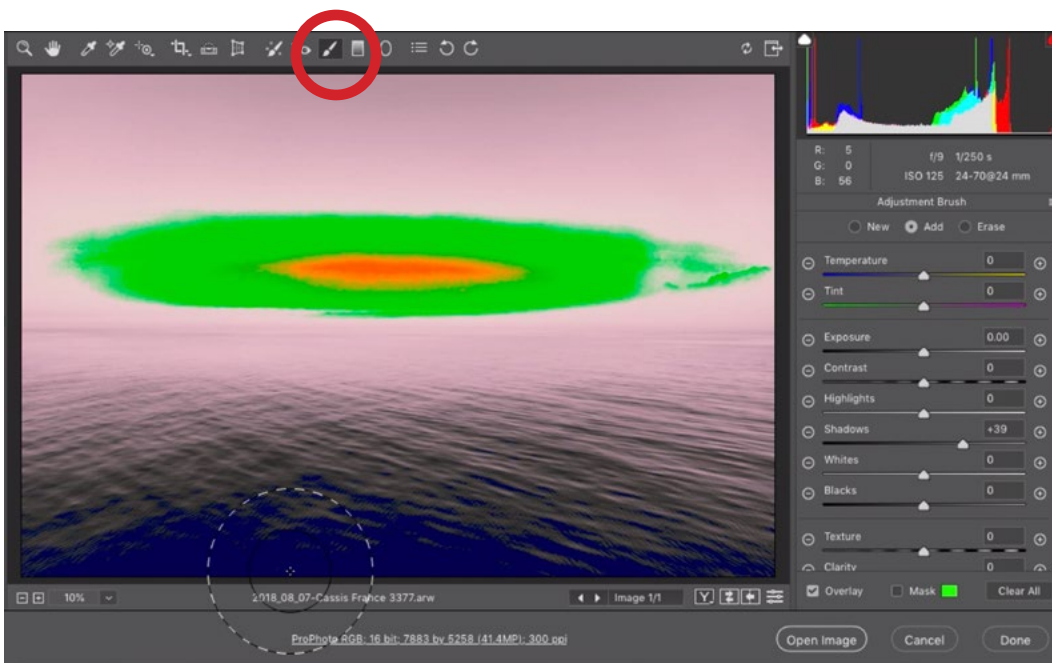
We'll open an image in Camera Raw and click on the Profile Browser icon, which can be found at the top of the Basic panel on the right side of the interface. (It looks like four little rectangles.) We'll scroll down to find the profile category where the Detail Visualization profile is located. It'd be nice to save this profile as a favorite so that it appears in the main profile menu. This will make it easier to access later. Click in the top right corner of a profile thumbnail and a little star will appear, indicating that the profile is a favorite. We'll also make the Adobe Standard profile a favorite because we will need to switch to this profile after using the Detail Visualization profile. After these have been added to favorites, they can be quickly accessed using the Profile dropdown menu at the top of the Basic panel.



LEFT: Click the little star to add a profile to your favorites list.

ABOVE: When a profile has been added as a favorite, it will appear in the Profile menu at the top of the Basic panel.

We'll choose the Detail Visualization profile so the image changes to show the gradient overlay we created. The colors will appear as an overlay, showing the various brightness levels in the image. This will allow us to see if there are any areas that should be brightened or darkened. In the example image, there is a lot of blue overlay on the bottom part of the image. This means that the area is so dark that it will be difficult to see detail. I would like to see detail here, so we'll need to lighten the area until much of the blue overlay goes away. To do this, we'll activate the Adjustment Brush, which can be found in the Toolbar at the top of the interface. When we activate the brush, a set of Adjustment Brush sliders will appear on the right side of the interface. These sliders represent the adjustments that we can paint in to selective areas of the image. We want to use the brush to lighten the bottom area of the image, so we'll move the Shadows slider up a bit. We'll use a soft-edged brush and then start painting over the area. As we do this, we can see some of the blue start disappearing. If not enough blue goes away, we can drag the Shadows slider to the right a little farther, watching the effect on the image. If we drag the Shadows slider up to 100 and there is still too much blue, we can turn to the Blacks slider, dragging it to the right to brighten the area more. In the video example, we want to keep SOME of the blue overlay. We just want less than we originally had.



The Detail Visualization profile was applied to this image in Camera Raw. We're using the Adjustment Brush (circled) to paint over the really dark area at the bottom using a setting that brightens the shadow areas.

Remember that it's not necessarily a bad thing to have areas where it's hard to see detail. It's usually good to have areas that are really dark as well as areas that are really bright. These areas will contribute to the image having nice contrast. We simply want to use these colored overlays as a guide that lets us know if there are important areas of the image that will not show detail when printed or will look rather dull when printed.

After we're done using the Adjustment Brush, we can click back on the Hand Tool in the Toolbar at the top of the Camera Raw interface. This will bring the regular adjustment settings back to the right side of the interface. In the Basic panel, we can change the Profile menu from the Detail Visualizations profile to the Adobe Standard profile. This will remove the colored overlay and allow us to actually see the changes we just made to the image.

Note that all of the things we just did in Camera Raw can also be done in Lightroom. In Lightroom, the Adjustment Brush is located in the Toolbar that's directly beneath the Histogram on the right side of the Develop Module.

Let's look at another example image and this time we'll use Lightroom. In this example, we want to make sure that the front of the service station building looks nice and bright and that it's easy to see the detail in the bricks. We also want to make sure that the sky is not blown out to white.



We're going to open this image in Lightroom and use the Detail Visualization profile to make sure that the front of the building is nice and bright.

We'll open the image in the Develop Module and we'll click on the Profile Browser icon within the Basic panel on the right side of the interface. We'll scroll down to the Detail Visualization profile and we'll click the top right corner to designate this profile as a favorite, just like we did in Camera Raw. We'll do the same thing for the Adobe Standard profile.

We'll choose the Detail Visualization profile from the Profile menu at the top of the Basic panel and the colored overlay will appear on the image. The first thing I notice is that no part of the building is green. It's all gray, which means that it's not going to feel overly bright in that area. To lighten things up, we'll drag the Exposure slider to the right until much of the building turns green. Green represents areas that are nice and bright but still contain easy-to-see details.



The Detail Visualization profile was applied and we can see that no part of the building is green. It's all gray, which means that it will likely look dull.

This Exposure adjustment ended up making the sky too bright. We can tell because much of the sky got a yellow overlay, which represents areas that are blown out to white. To compensate for this, we'll move the Highlights slider down and we can see that some of the yellow goes away. The entire sky is still orange, which is brighter than I'd like. The problem is that if I used other settings to darken the sky, the building will become darkened as well and it will end up looking dull. Instead of trying to get both areas to look good in Lightroom, I'll decide to instead blend two exposures together. When I'm shooting a subject that is in the shade while there's a bright sky, I'll often times take two exposures: one for the subject and one for the sky. This way, I can combine the two later so both areas look optimal. That's what I'll decide to do here, so we can ignore the sky while adjusting this image (because it will be replaced later).



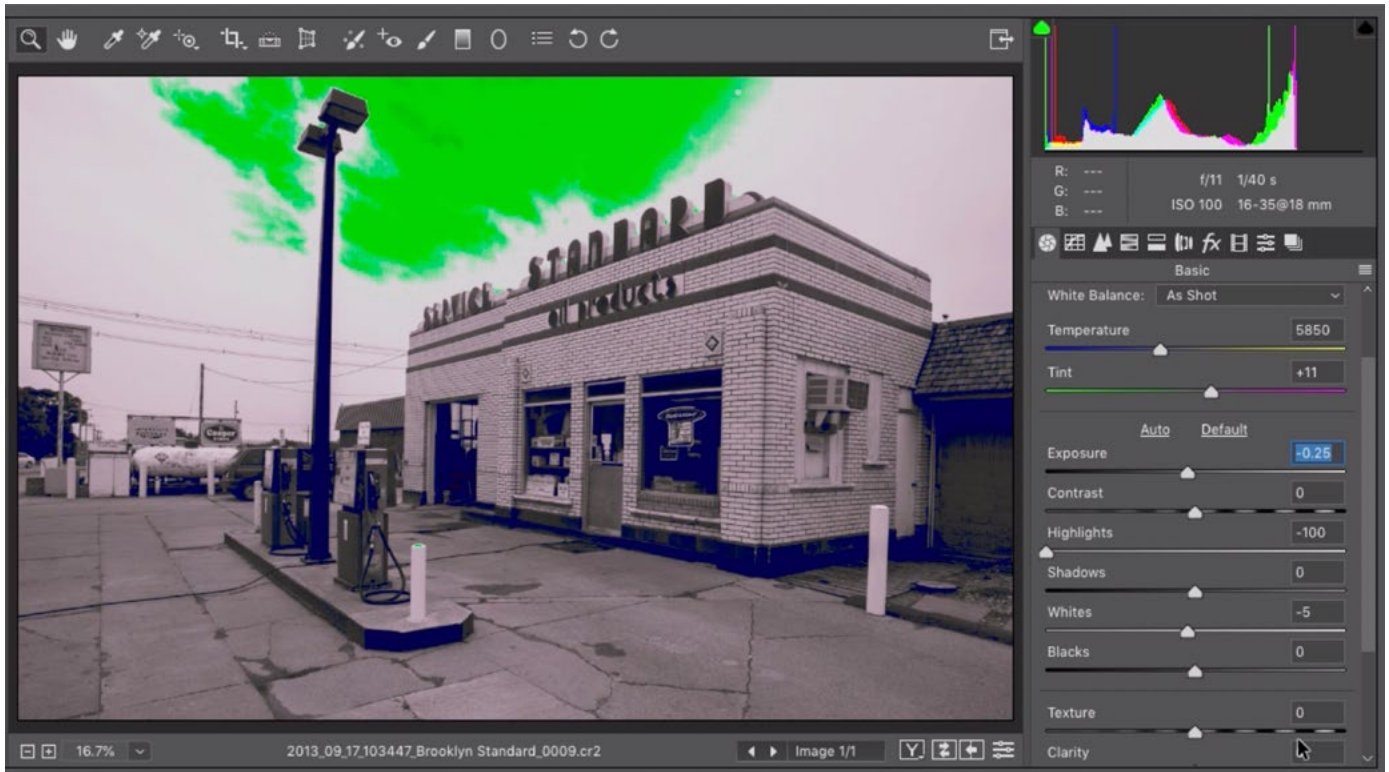
We raised the Exposure slider and the building became bright enough. The problem is that the sky became TOO bright.

Once we're done lightening the building, we'll change the Profile menu back to Adobe Standard so that the colored overlay goes away and we can inspect our results.

Composite two versions of an image in Photoshop Now we want to open the image in Photoshop so that we can blend in a different image to replace the sky. To do that, we'll click on the Photo menu and choose Edit In > Open as Smart Object in Photoshop. Photoshop will come to the forefront and the image will open as a smart object layer. Now we want to create a secondary version of this image that's optimized for the sky. To accomplish that, we'll click on the Layer menu and choose Smart Objects > New Smart Object via copy. It's important to duplicate the layer using this setting because it will create a separate instance of the smart object layer that we can make changes to independently of the original smart object layer. If we were to duplicate the layer using the standard method, then any changes we make to the duplicate will also be made to the original. That's not what we want.

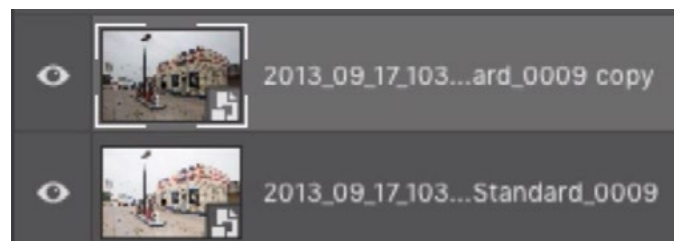
Now there are two smart object layers in the Layers panel and we'll double click on the thumbnail for the duplicate, which is the top layer. This will open the image in Camera Raw and we'll again activate the Detail Visualization profile. The sky is completely orange, meaning it will be hard to see any detail in this area. With this layer duplicate, we're going to optimize the image for the sky, ignoring the rest of the image as we do so.

We'll drag the Highlights slider down until most or all of the orange disappears from the sky and it's mostly green. We'll change the profile back to Adobe Standard and inspect the results. Once we're done adjusting the image to make the sky look good in Camera Raw, we'll click the OK button to exit Camera Raw and return to Photoshop.



We duplicated the image layer as a “New Smart Object via Copy” in Photoshop. We double-clicked on the duplicate to open it in Camera Raw. Here, we are lowering the Highlights slider to darken the sky.

Now we have two versions of the image: one that is optimized for the building and one that is optimized for the sky. We'll use a layer mask to blend the two versions together. With the top layer active, we'll click on the layer mask icon at the bottom of the Layers panel. This will create a layer mask that's completely white, which means that the entire layer is visible.

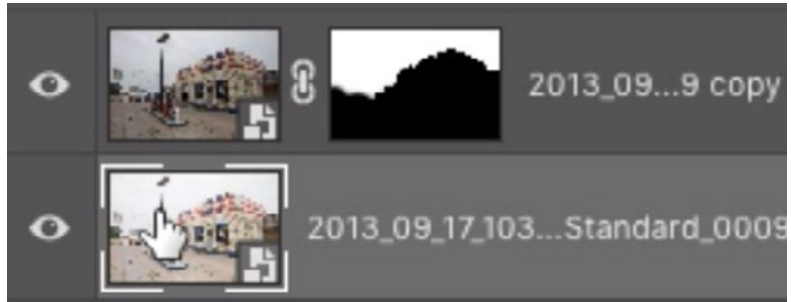


We have two versions of the image in Photoshop: one that is optimized for the building and another that is optimized for the sky.

We can paint with black to hide areas of the layer. We'll paint with black over all parts of the layer except for the sky, because this is the layer that was optimized for the sky only. When we hide the bottom part of the layer, the underlying layer shows through and this is the one that was optimized for the building. Note that it will

be difficult to paint precisely where the top of the building meets the sky so I would probably switch to a different tool like the Quick Selection Tool here to make sure the mask is precise. I'm not going to cover selection methods here, because those have been covered in depth in other lessons.

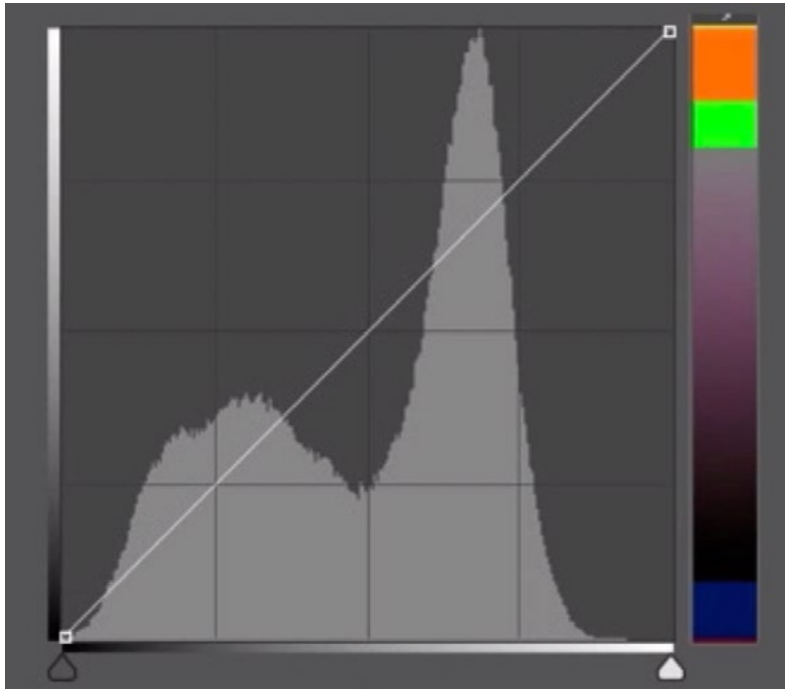
While still in Photoshop, we can create the visualization layer by running the "Visualize Detail Regions" action that was included with the Detail Visualizations lesson.



The top layer was masked to reveal only the sky. This creates a composite that combines the best parts of both images.

Using Detail Visualizations with Curves (44:38)

Now let's look at how we can think about this visualization technique while adjusting an image using Curves. To demonstrate how the visualization gradient works with Curves, we'll take the gradient and place it vertically next to the Curves chart. When we click and drag up on the curve, any portion of it that gets as high as the green zone will cause the image to turn green. Any time part of the curve reaches the top of the chart, it will cause the image to turn yellow. You can look at the gradient and the curves chart next to each other to see how different curve heights will result in different colors from the gradient. Looking at these charts next to each other, pay attention to where the grid lines are on the Curves chart and try to remember how each of the color zones relates to those lines. This can be useful when you are dragging a point on the curve because you will know how much of the bars are falling into each color zone on the gradient.



The visualization gradient is placed next to the Curves chart to make it easy to see how the different brightness levels relate. When you move a point on the curve, pay attention to what color correlates with the position of the point. This will give you a good idea of what brightness range the target area will fall into.

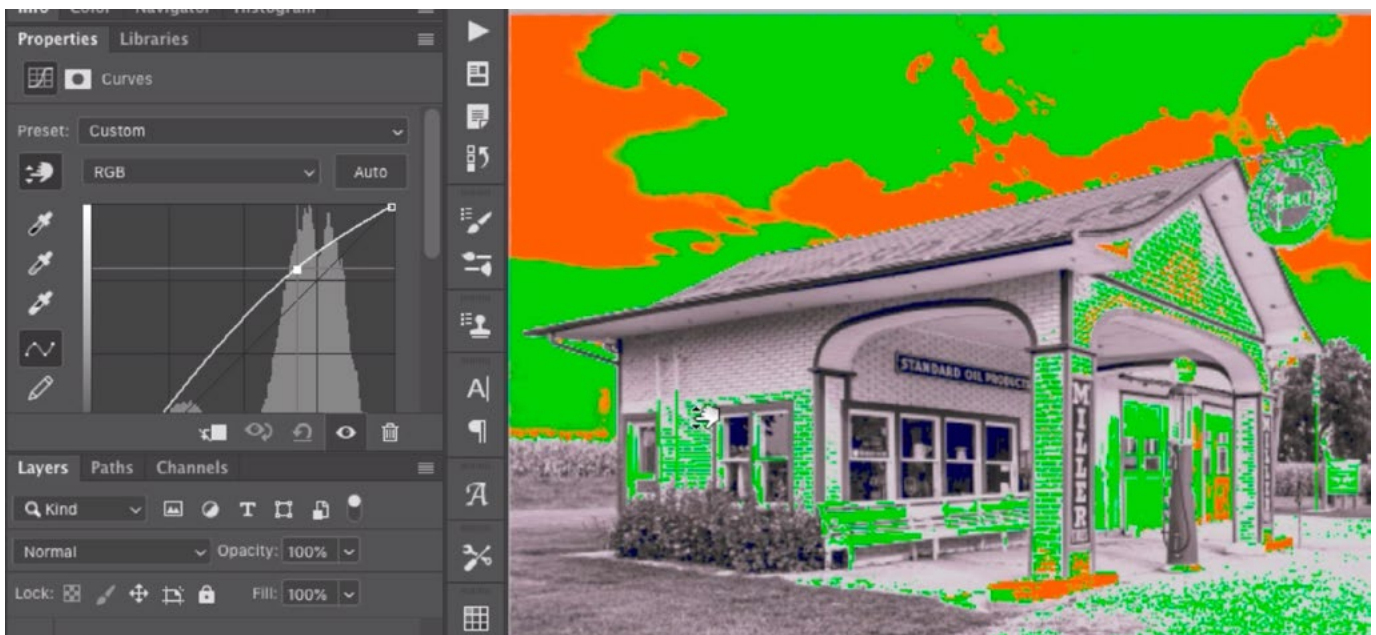
We'll open a new image in Photoshop. With this image, we want to take the part of the left wall that's in the sun and make sure it's nice and bright but not so bright that it feels like it's hard to see detail. This is the brightness range represented by the green zone.

We'll create the Detail Visualizations layer and the first thing I notice is that there's no green in that area of the wall. The area is gray, which means that it's not really bright. We'll correct for this using a Curves adjustment layer. We'll click on the adjustment layer icon at the bottom of the Layers panel and choose Curves from the pop-up menu. We'll make sure that the Curves adjustment layer is positioned BELOW the Detail Visualization adjustment layer. The Curves Properties panel will appear and we'll make sure that the targeted



The Detail Visualization layer was applied and we can see the side of the building is completely gray. We will want to lighten that area using Curves.

adjustment tool is active. It looks like the little hand icon on the left side of the Properties panel. Using this tool, we'll click on the side of the building and this will place a point on the curve. We want to move this point upwards and to do this, we can either use the arrow keys on the keyboard or we can click and drag on the point with the mouse. We'll move the point up so that much of the side of the building gets the green overlay. We'll continue dragging the point up until part of the wall starts to get some orange. At that point, we'll back up so that the wall is only green.

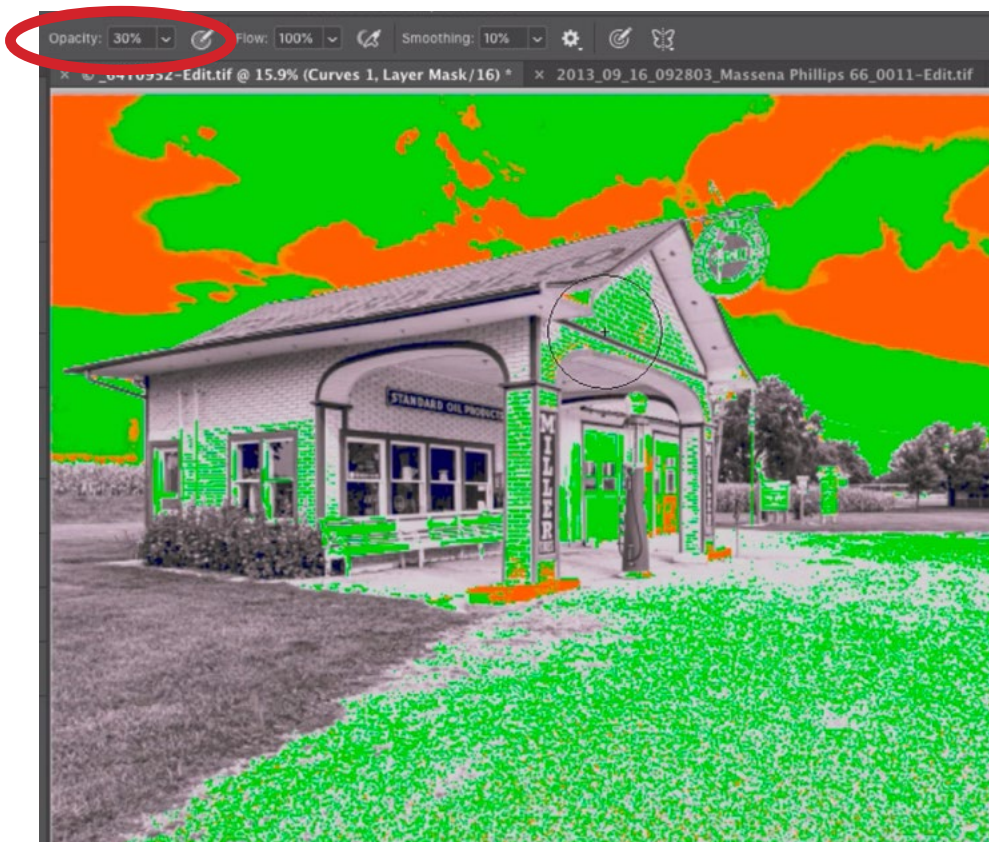


A Curves adjustment layer was created. We used the targeted adjustment tool to click on the wall, placing a point on the curve. Now, we're moving the point up until much of the side of the building turns green. Some orange appears on the front of the building, so we'll need to go back and correct for that.

While we were dragging the point, we were only paying attention to that one wall and we were ignoring the rest of the picture. We'll toggle the visibility of this Curves layer by clicking on the eyeball icon at the bottom of the Properties panel. While doing this, we'll watch to see how the adjustment is affecting the rest of the picture. Toggling the visibility of this layer, we can see that parts of the building that used to be green are now turning orange. We don't want the orange range in these areas because it means that it will be difficult to see detail. To correct for this, we'll use the layer mask that is attached to the Curves adjustment layer. This mask de-

termines where the adjustment can be applied. We'll activate the Brush Tool and make sure the foreground color is set to black. We don't want to remove 100% of the adjustment in this case so we will lower the opacity of the brush. You can do that by using the Opacity setting in the Options Bar above the main image window. We'll lower the opacity to about 30%. We only want to remove just enough of the adjustment so that the orange goes away. We'll paint over the parts of the building that turned orange and see if this setting was enough to make them green again. In this example, it was. Note that if we go back and create a second paint stroke over the area, we will be removing 30% more of the adjustment.

When working with the Detail Visualization layer to edit an image, I will toggle the visibility of this layer a lot so that I am going back and forth between seeing the brightness level visualization and actually looking at the picture with my eyes. I'll also toggle the visibility of the Curves adjustment layer to see before-and-after views.



We're painting on the layer mask that's attached to the Curves adjustment layer to remove the brightening effect from the front of the building. That area had crept into the orange zone and we didn't want that. We're painting at an opacity setting of 30% (circled).

Additional Tips (56:45)

Subject doesn't always need to be in the green zone It's also important to understand that the subject doesn't ALWAYS need to fall into the green zone. In fact, there may be some instances where it shouldn't. In one of the video examples, we have an image where the building is the main subject of the image, but the building is covered with really dark bricks. If we pushed this area into the green zone, it would look really inappropriate.

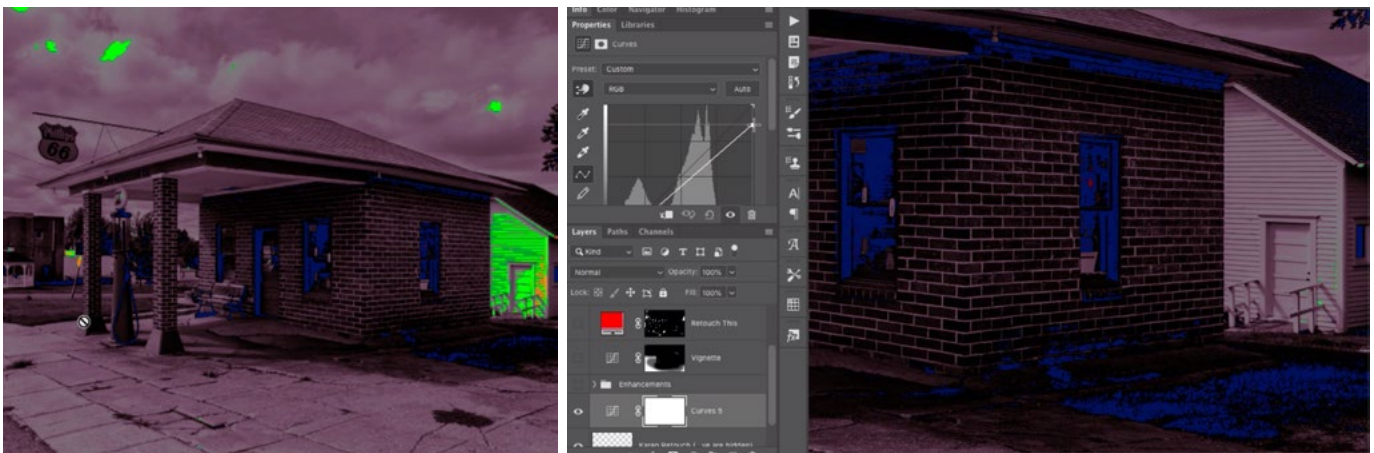


In this image, the subject is the building and it contains dark bricks. These will not fall into the green zone, and that's ok in this instance. If we pushed the bricks into the green zone, they would look too bright and inappropriate, as you can see at left.



Use visualization to evaluate background elements as well We have been using the visualization layer to evaluate the brightness of the subjects of our images, but it's also useful to use this visualization to monitor the background elements as well. If you notice a lot of green or orange covering a background element that is not important to the scene, it's something you might want to fix. Our eyes are naturally

attracted to areas that are really bright and/or really colorful, regardless of where they are in the scene. If we have a really bright background element, it might draw undue attention and cause the eye to wander away from the main subject matter. If this happens, you may want to lower the brightness of those areas until they are no longer covered with green. This way, they will not compete in brightness with the main subject. You could use a Curves adjustment layer to do this, dragging down the dot on the right side of the curve until the green disappears from the area. Then, you would need to work on the layer mask attached to the adjustment layer, making it so the target area is the only white part of the mask. You only want the adjustment to affect this area.



LEFT: The building in the background is very bright, as you can see that it's falling into the green zone. It's not an important part of the picture so we want to darken it. **RIGHT:** We are using a Curves adjustment layer, dragging the right point down to darken the area. We'll then need to limit the adjustment to the area by using the layer mask.

Darkening the ground I'll also inspect the ground in the foreground of my images using the visualization layer. If it has a lot of orange or green, I will likely use a Curves adjustment layer to darken it, drawing the attention away from the area and toward the main subject.