

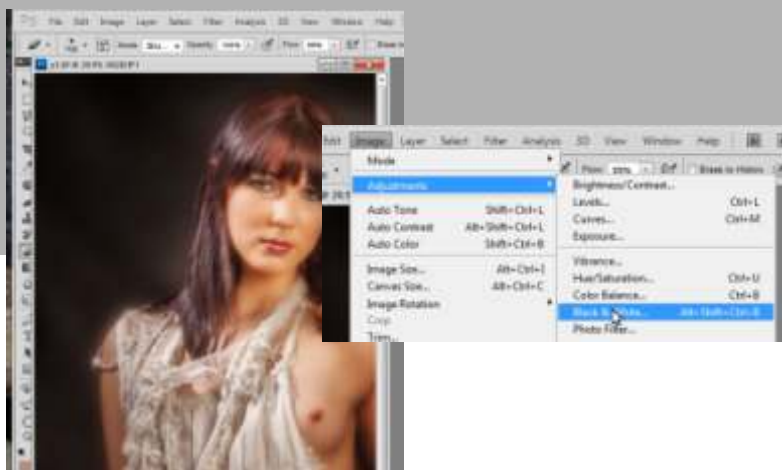
**Tip 1 - Lifting skin tones**

In the early and mid 20th century, when monochrome was king, no professional portrait (or movie) photographer would be caught without a yellow filter.

A yellow filter will treat yellow tones of the skin similar to white tones, the filter will allow as much yellow through as it will with white, therefore lifting skin tone and almost illuminating the face.

## step ①

- a. Fix levels and skin tone rendering in RGB colour mode.
- b. Go to **Image>Adjustments>Black & White...** a fly out menu will appear.



## step ②

In the **Black & White** fly-out menu toggle the yellow to the right to illuminate the skin tone. Notice that white will remain constant. Red can also be pushed a little but be careful of red lips which might lighten unnaturally. I pushed the yellow to 120% (double its original auto set from Photoshop). I also moved red up slightly, the lips did lighten but the redish hair really became alive. View differences in image on next page.





Original colour photo  
by Hein Waschefort



Default Photoshop (PS)  
Black & White conversion



Pushing yellow (and a little red) in PS  
Black & White conversion

## Tip 2 - Going Warm

Warm monochrome tones have a visual value different to neutral greys. Warm tones can create a more intimate 'feel', however, warm tones are often not successful with certain images.

Duotone is a Photoshop function often used to create a warm tone, however Duotone's function is misunderstood.

Duotone is a layer manipulation to separate inks for an expanded hue in litho printing. With digital printing and screening Duotone will not have the same effect.

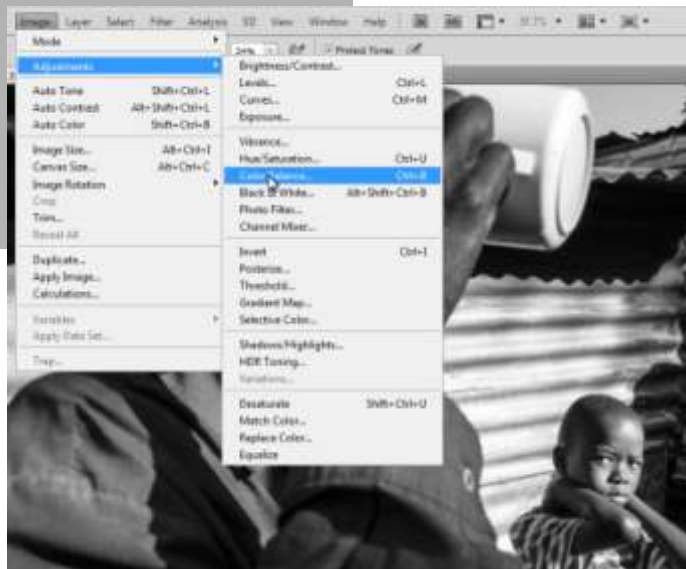
I find that working with Colour Balance I get pleasant results in an easy way. This is my approach to **warm tone**, **Van Dyke brown** and **sepia**.

step 1

After successfully adjusting levels and converting to **Black & White** to create a pleasing mono image go to:

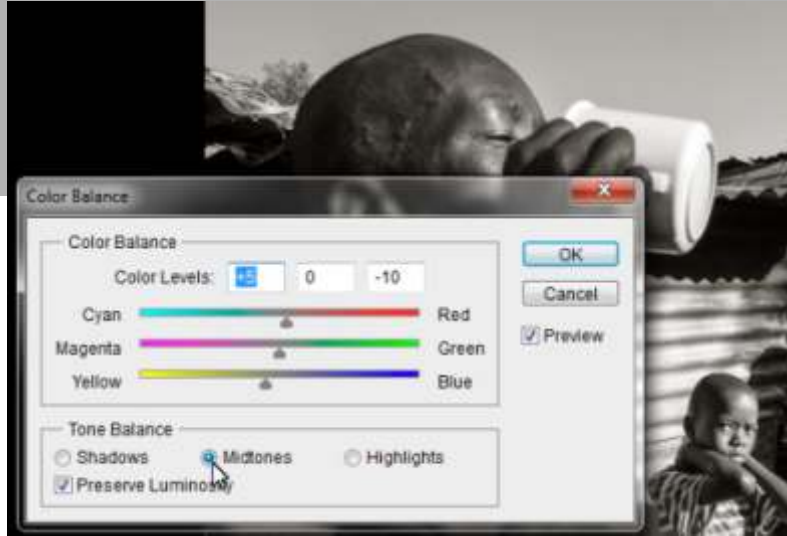
**Image>Adjustments>Colour Balance...** a fly out menu will appear.

PS: Make sure your image is in RGB format.



step 2

In the Colour Balance fly-out menu make sure Midtones and Preserve Luminosity are selected/ticked. My formula for creating a balanced warm tone is: Always slide 2X the amount of Yellow (bottom bar towards the -) to the amount of Red (top bar towards the +). For a warm tone I would use -10 Yellow (Y) and +5 Red (R), for more radical browns I would go as far as -50Y and +25R



Original B&W photo by Hein Waschefort  
Neutral monochrom



-10Y and +5R as in step 2 above  
Warm monochrome



-30Y and +15R Notice the blacks are still pure black and the same with the white areas  
Sepia toward Van Dyke brown



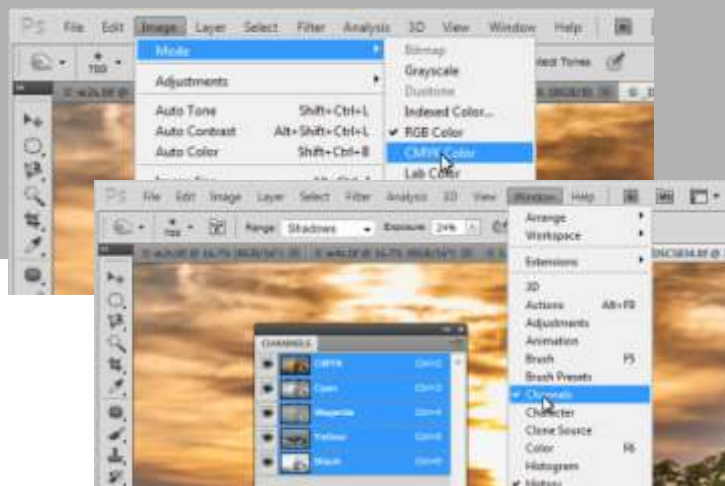
**Tip 3 - Fixing burned sun**

This tutorial is aimed towards rendering a burned out sun on a colour image with the end product ultimately rendered as monochrome

step ①

Open colour image and do basic editing, do not sharpen.

- a. Go to **Image>Mode>** and click **CMYK Colour** ignore warnings.
- b. Go to **Window** and select **Channels**. The **CHANNELS** fly-out box will appear.



step ②

Click on the **Yellow** channel. A monochrome image appear showing the spread of yellow (the area covered by yellow ink should this photo be printed).

Go to **Filter>Blur>Gaussian Blur** and click. The **Gaussian Blur** fly-out box will appear, make sure Preview is ticked to allow you to see effect on big (desktop) image.

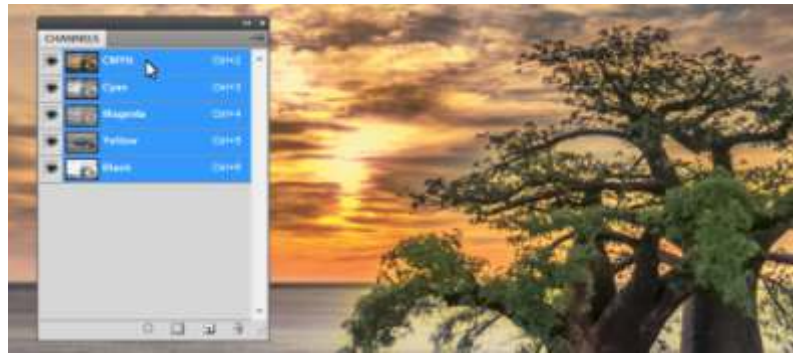


step 3

Move the **Blur Radius** slider up considerably, make sure that there is no 'flat' white anywhere on the image, click **OK**.

In the **CHANNELS** box click on **CMYK** to view new result with Yellow spread (in litho printing this is called 'trapping').

You might notice yellow colouring around green areas, this is not serious since the final result is aimed to be a monochrome image.



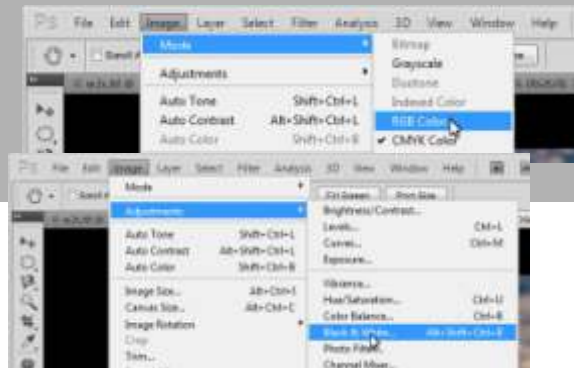
View of image in Yellow channel before blur



View of image in Yellow channel after blur

step 4

Go to **Image>Mode>** and click **RGB Colour**. In this mode go to **Image>Adjustments** and click on **Black & White...** the **Black & White...** fly-out box will appear



step 5

In the **Black & White** box toggle the colours for a satisfactory monochrome image.  
 Now it is time to **Burn And Dodge** (I never go over 20% in order to have systematic control).  
**Levels** can be checked again resize using **Sharpening** as suggested in previous tutorials.  
 And oh yes, I did make the image warmer as in previous tip.



Monochrome without 'trapping'



Monochrome with 'trapping' using the Yellow channel



Hein Waschefort "Kubu Island sunrise"