TONING with GRADIENT MAP

Silver Photographs are typically toned in several chemicals to achieve a really rich appearance. Untoned B&W photos just appear flat. Adding a small amount of color increases the apparent tonal range. Gradient Map Adjustment Layers can be used in a similar manner to tone a digital photograph with excellent control of the blend of colors. Several gradient map adjustment layers can be overlaid, with each layer producing a different visual effect. It is the blending of various subtle colorizations in different tonal regions that make photographs with the most impact.

GENERAL WORKFLOW

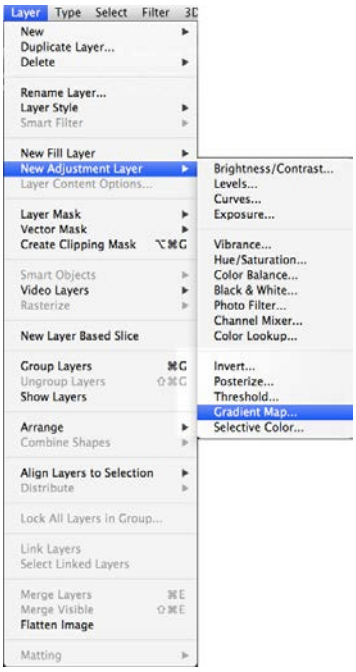
- Start with a corrected, well-balanced Greyscale photograph
  - use **LEVELS, CURVES** and **SATURATION** to achieve a well-balanced photo
  - convert the photo from color to greyscale
    with the **BLACK & WHITE** adjustment layer tool
- add a **GRADIENT MAP** adjustment layer
  - name the layer with the toning color
- change the **BLENDING MODE** to **COLOR**
- edit the map with the **GRADIENT EDITOR**
  - add a new color 'stop'
    - edit the toning color
    - adjust the amount of spread of the toning color
  - add a new opacity 'stop'
    - edit the opacity of the color endpoints
    - adjust the amount of spread of the opacity
- adjust the overall opacity of the **GRADIENT MAP** adjustment layer
- duplicate the **GRADIENT MAP** adjustment layer
  make one for each toning color desired
    e.g. one for sepia, one for bleach, one for selenium…
  - edit the tone color, tone location and the tone spread as desired
- play with the opacities of all **GRADIENT MAP** adjustment layer
  to achieve the desire tone
- save each version that you like as a separate file
  you can come back later and all is editable!

- copy these toning layers to another photograph, if desired

a DETAILED WORKFLOW follows:

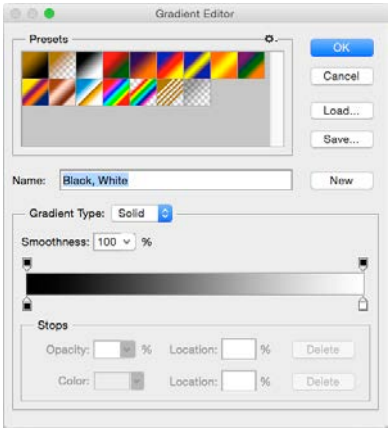
ADDING GRADIENT MAP ADJUSTMENT LAYERS

ADD a 'GRADIENT MAP' ADJUSTMENT LAYER
use **LAYER> NEW ADJUSTMENT LAYER> GRADIENT MAP**
use the Layers menu at the top of the screen



open the **ADJUSTMENTS** palette

OPEN the GRADIENT EDITOR
click on the gradient map in the **ADJUSTMENTS** panel
select the default Black to White Gradient Map
use the map that is dark on the left and
light on the right, (see below)



USING the GRADIENT EDITOR

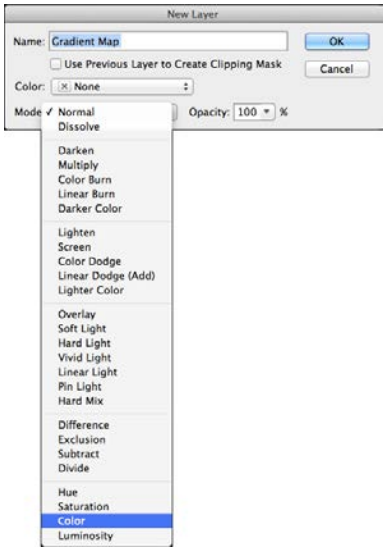
CHANGE the BLENDING MODE <u>immediately</u>

change the **LAYER BLENDING MODE**

to **COLOR** in the drop-down menu

note: other blending modes also work

experiment!

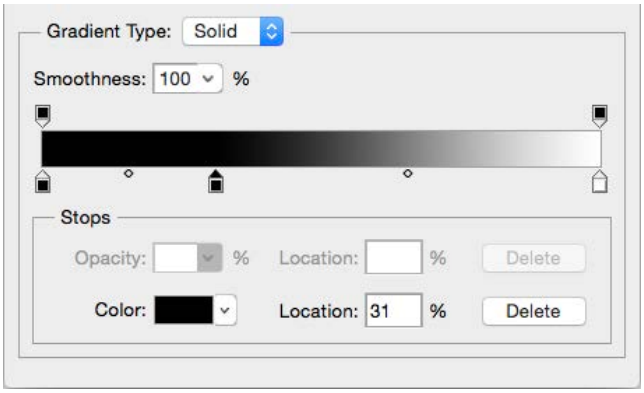


EDIT with the GRADIENT EDITOR

ADD a SHADOW COLOR

click just below the color map to a **COLOR TAB**

note the **LOCATION** of the **COLOR TAB**



EDIT the SHADOW COLOR

click on the shadow **COLOR** tab

to open the **COLOR PICKER** dialog box

turn off 'only web colors'

edit the color to a real toning color

each time you click in the large color box

that color will be applied to the image

use colors that are similar to what can be achieved chemically

but stretch beyond what is typically possible

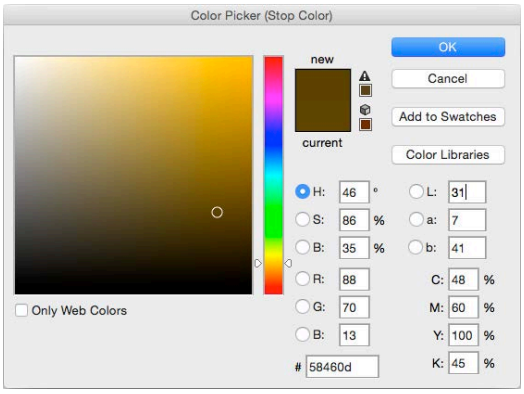
going too far makes it unbelievable and cliché

people just think, "Oh, it been Photoshoped!"

USING the GRADIENT EDITOR, cont'd

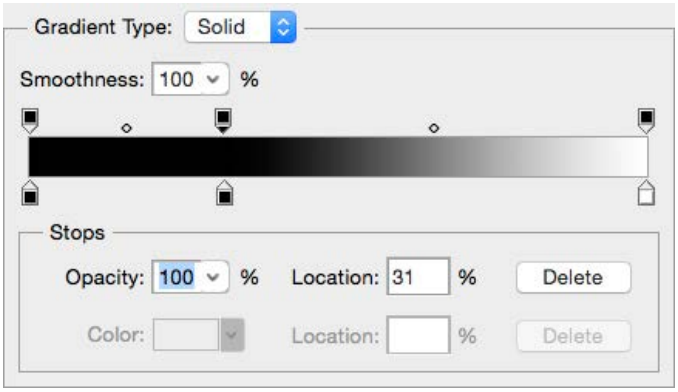
SEPIA TONE (example)

sepia: pull the vertical **COLOR SLIDER** into the oranges
select a color down in the dark end
color on the right side are more saturated
set the **L** color to equal the **LOCATION** number
to select an appropriate luminance value
click [**OKAY**] when you are happy with the color [**ENTER**] or [**RETURN**]



ADD an OPACITY STOP

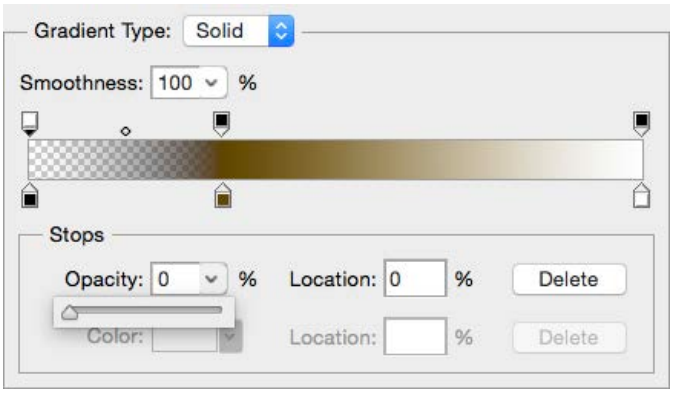
click just <u>above</u> the color map to add an **OPACITY TAB**
place it directly above the **COLOR STOP**



ADDING the TRANSPARENCY

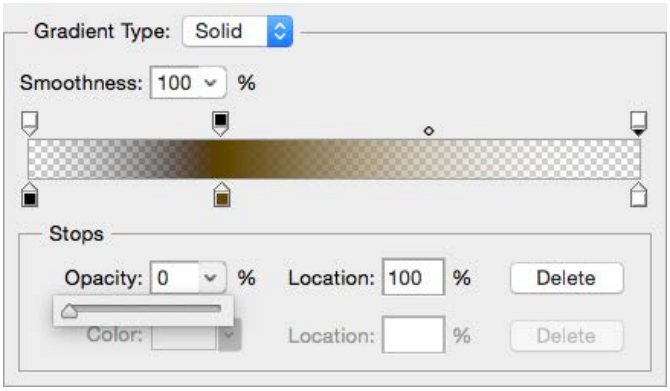
CHANGE THE OPACITY of the SHADOWS to 0%

click on the Opacity tab for the shadow color to select it
drag the slider to 0%, or-
type 0 into the opacity dialog box



CHANGE THE OPACITY of the HIGHLIGHTS to 0%

click on the Opacity tab for the highlight color to select it
drag the slider to 0%, or-
type 0 into the opacity dialog box



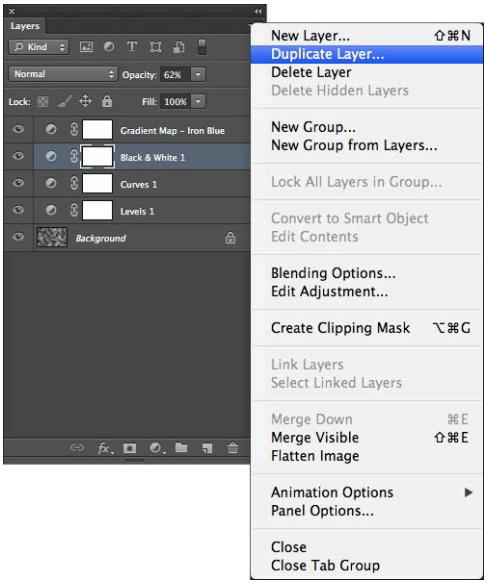
ADJUST the SPREAD

move the small dots that appear above the color map to alter the spread of the color
adjust the spread for both the Opacity Stop and the Color Stop

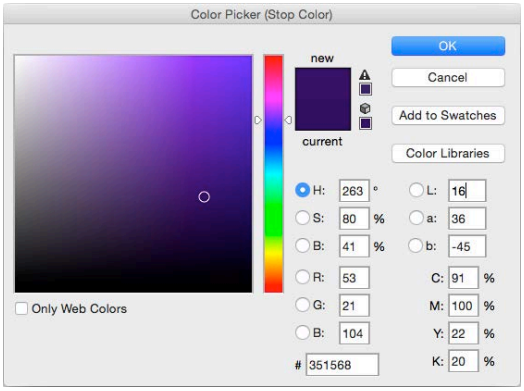
MAKE MORE TONING LAYERS

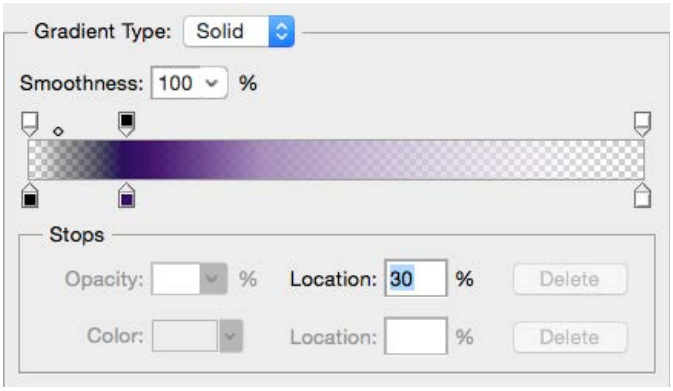
It is easy to add other toning colors once a Gradient Map has been set up for one toning color. Just duplicate the first Gradient Map and then simply alter the color and position.

DUPLICATE THE FIRST GRADIENT MAP
use **DUPLICATE LAYER** from the drop-down menu in the top-right corner of the **LAYERS** window or just right-click on the layer.



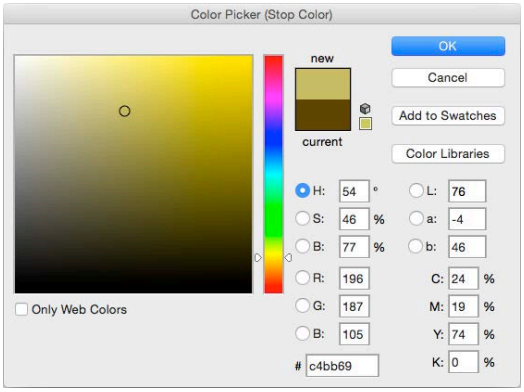
EXAMPLE: Make a Selenium Gradient Map (do not use these exact numbers, try your own!!)
Selenium tones from the shadows up and imparts a violet tone
change the color of the Gradient Map
move the location of the Color Stop and Opacity Stop

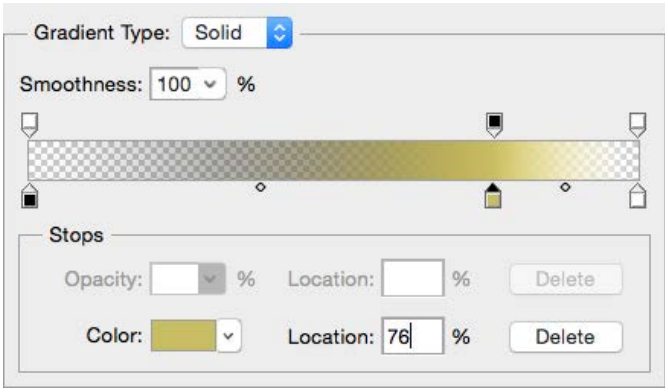




MAKE MORE TONING LAYERS, cont'd.

EXAMPLE: Make a Bleach Gradient Map (do not use these exact numbers, try your own!!)
Bleach removes color from silver affecting the highlights first and imparts a yellow tone
change the color of the Gradient Map
move the location of the Color Stop and Opacity Stop

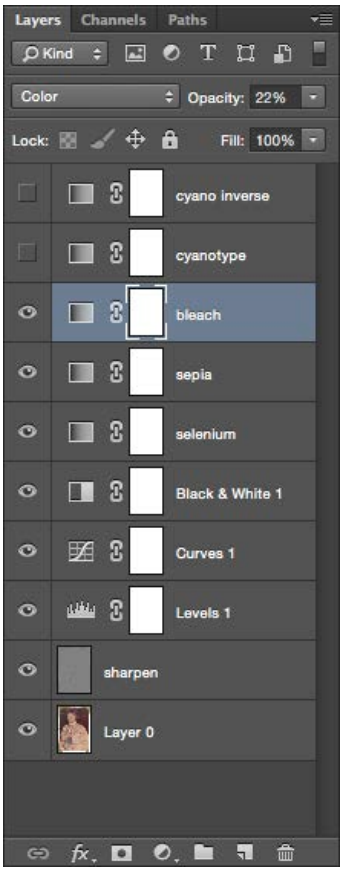




FINAL LAYER STACK

In the end you should have a stack of layers that look something what is shown here. Everyone will develop their own way of working, but this is a good working model.

You can have numerous toning layers and turn them on and off as desired for each photograph. Experiment and see what happens.



As with all processes, the **Form** must support the **Content** to create an image with **Impact**.

REUSING GRADIENT MAPS

Reuse any set of Gradient Maps with other photos in a set. But still vary the color and opacity values a little for each photo in the set. Chemical toning is not an exact science. If all of you photos are exactly the same tone they will appear fake.

COPY ADJUSTMENT LAYERS

It is very easy to copy any or all of the Gradient Map Adjustment Layers from one photo to another.

open both photos

select the Source photo (the one with the good Gradient Maps)

[**CMD**] **CLICK** on any **ADJUSTMENT LAYERS** to be copied to the other photo

this works for any type of adjustment layer!

DRAG the selected adjustment layers to the other photograph

SAVE a GRADIENT MAP

A single Gradient Map cannot be saved individually. Only the whole bank of Gradients can be saved. And first you have to define each gradient you make for yourself.

first, define a New gradient

name the gradient in the **NAME** box

give it a meaningful name, not just *gradient 03*

click the **NEW** button

then, hit the **SAVE** button

this will save the entire **BANK** of gradients!

save the gradient bank to <u>your</u> memory stick

so they can be used on any computer

In the end you will end up with your own collection of gradient maps.

INVERSE / COMPLIMENTARY COLOR STRATEGY

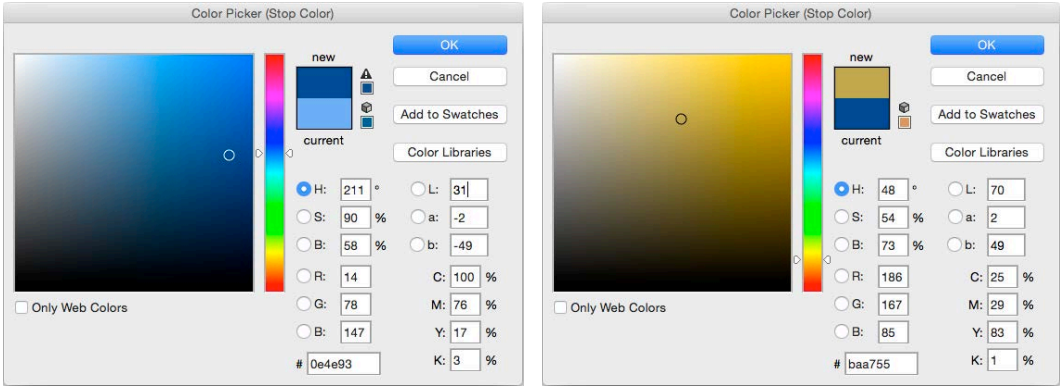
Once upon a time I was scanning a Cyanotype. These prints that are bright blue in color because they are made with Iron rather than Silver. I accidentally hit the Inverse command and lo and behold, I had a beautifully sepia toned photograph. Sepia is a warm brownish tone. It was then that I realized that blue and warm brown are actually **complimentary colors**, aka on the opposite ends if the color wheel. These make a very pleasant color combination when toning photographs. Then I though that perhaps any complimentary color combination would work well.

Here is a technique for making a second complimentary Gradient Map from one tone, for this example, the shadows. This second Gradient Map will shift both in terms of hue and brightness so it will be applicable to the opposite end of the tonal spectrum.

find the color that makes one end of the photo look good,
    e.g. shadows
make a duplicate of that adjustment layer
    the copy will have the same blending mode
    and opacity stops of the original

find the inverse for the shadow color,
    open the Color Picker in the Gradient Map editor
    find the **LAB** numbers
        subtract the **L:** number from 100
        change the **A:** and **B:** numbers to negative
            if they are already negative,
            make them positive

example: compare the **Lab** numbers for these complimentary colors:



move the color slider in the Gradient Map to the location that equals the **L:** value

fine tune the opacities to get the best blends between the two Gradient Maps

The above example is close to what filmmakers call Color Grading, that is warming the highlights and cooling down the shadows. Apply the blue tone to the shadows and the yellow tone to the highlights.