

## CREATIVE TIPS

### Digital Toning

GALERIE Gold Fibre Silk is ideal for creating digitally toned monochrome images. These can be achieved in many ways but as a starting point here is a ten-step guide that can be used with Adobe Photoshop® and Adobe Photoshop Elements®.

1. Select the image to be toned.
2. Open the image.
3. Save the image with a new name.
4. Make sure that the image mode is set for RGB.
5. Create a new empty layer.
6. Using the colour picker enter the following values:

	Red	Green	Blue
• Sepia	215	175	110
• Blue	20	120	180
• Gold	250	145	55
• Neutral	No Overlay Required		
• Cool	150	150	175
• Warm	180	170	150

7. Fill the empty layer with this colour selection.
8. In the layer properties box select Overlay.
9. You now have a Quick toned Image and can now either:
  - a) Flatten the layers and make overall adjustments in various parameters.
  - b) Make adjustments to either the image or colour layer until you have the variant that you prefer.
10. Save and print your new 'digital toned' image on GALERIE Gold Fibre Silk.



Using the above method you can also change the opacity and the degree that the layers intermix. These allow fine tuning of the final result and we hope users will experiment to create their own individual images.

To allow more precise control over digital toning you can also use the following suggestion in Photoshop (some other software may not be able to use this technique). This outline should provide a very close match to the toned prints seen on the Gold Fibre Silk toned sample books and in fact form the basis of the sample toned prints made with GALERIE Gold fibre silk.

This technique uses Colour Balance controls found under image adjustment in Photoshop.

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Before you can do any digital toning you will need to create a black and white version of the colour file and many ways exist to do this from the simple 'convert to greyscale' to 'channel mixing' methods. A good solid technique is to convert the image to Lab and then use the L channel which often gives a good black and white version to provide a starting point for most users. The choice of conversion method can be influenced by the original image and also the intended application. This is left to the photographer to experiment and use what they feel is best for them. Additional information on this topic is available from many books on digital black and white imaging and Photoshop manuals cover this well. You can use whatever technique you prefer and have used in the past, but it is worth taking a few moments to look at the other techniques that are available for producing black and white from colour originals.

In Photoshop once you have a black and white image:

1. Ensure you work on a copy of your image so that you do not overwrite your original digital file.
2. Select 'Image Adjustment' and go into the 'Colour Balance' control. Here you have controls for Highlight, Mid-tone and Shadow for each of the Red, Green and Blue balance values. We suggest that you tick the 'Preserve Luminosity' box and to mimic the various tones, follow the instructions below:

a) Cool tone

- i. Shadow            R 0    G 0    B 20
- ii. Mid-tone        R -35 G 15   B 20
- iii. Highlight      R 0    G 0    B 5
- iv. Then alter the saturation control to -15

b) Warm tone

- i. Shadow            R 0    G 0    B -10
- ii. Mid-tone        R 0    G 0    B -15
- iii. Highlight      R 0    G 0    B -5
- iv. Then alter the saturation control to -20

c) Sepia tone

- i. Shadow            R 30   G 0    B 35
- ii. Mid-tone        R 30   G 0    B -30
- iii. Highlight      R 0    G 0    B 0

d) Gold tone

- i. Shadow            R 30   G 0    B -30
- ii. Mid-tone        R 30   G 0    B -30
- iii. Highlight      R 30   G 0    B -30
- iv. Then alter the hue control to -4
- v. Then alter the saturation control to +30
- vi. Then alter the lightness control to +10

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- e) Blue tone
  - i. Shadow      R -50 G -50 B -50
  - ii. Mid-tone    R -50 G 0    B 100
  - iii. Highlight   R -25 G 0    B 500
  - iv. Then alter the saturation control to -25

Like any technique, the user can experiment and make adjustments or changes to suit individual preferences. The above should, when used with the ILFORD ICC profiles, give results practically identical to the ILFORD GALERIE Gold printed samples that can be found in many dealers.

### **Important Notes:**

Please check that your printer can handle the GALERIE Gold Fibre Silk in terms of its specification for caliper (thickness) and also weight. If in doubt please go to the web site and use the technical support links.

As printer models change frequently please check the web site for the latest information [www.ilford.com](http://www.ilford.com). Please refer to the web site for the latest printers, inks and settings support.

### **Driver settings:**

For the latest driver settings and ICC profiles please see [www.ilford.com](http://www.ilford.com).