

CONVERTING COLOR TO BLACK AND WHITE....

Tutorial presented in Photoshop Elements 10

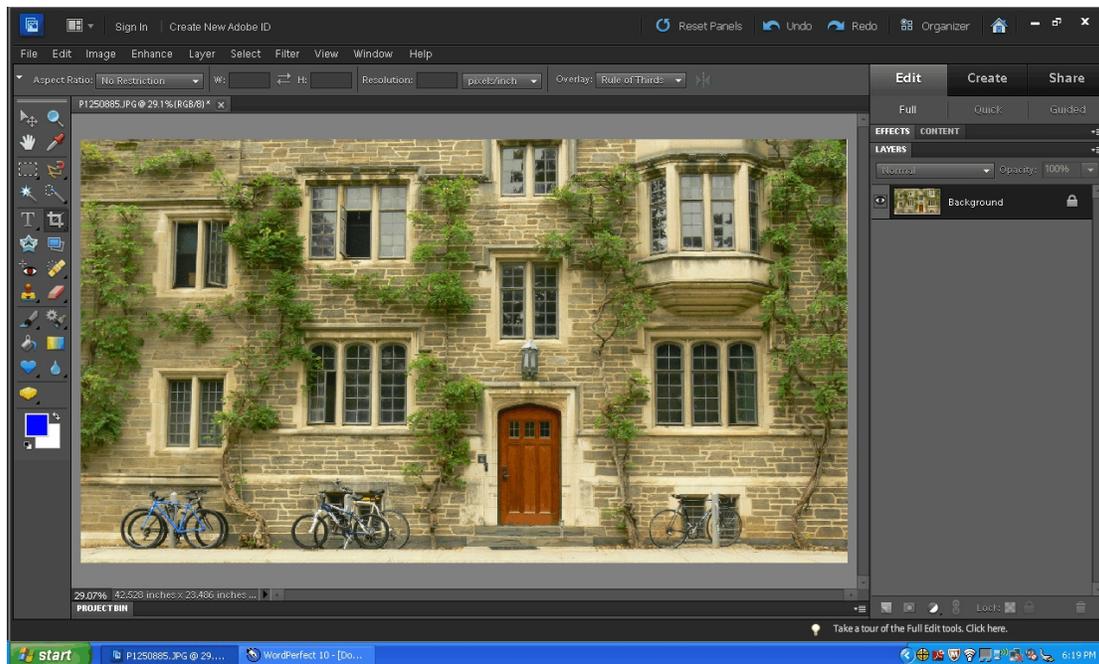
OPEN your image in Photoshop.

It is always best to start with a RAW image, but a good JPEG image will also work. RAW images provide a wider range of tonality between black and white.

If you shoot your image in RAW; convert your image to a TIFF file. TIFF files do not compress files. The JPEG format is a 'lossy' file; it compresses information each time you save it. If you are using a JPEG file, you can save it in the TIFF format when you are finished with your work.

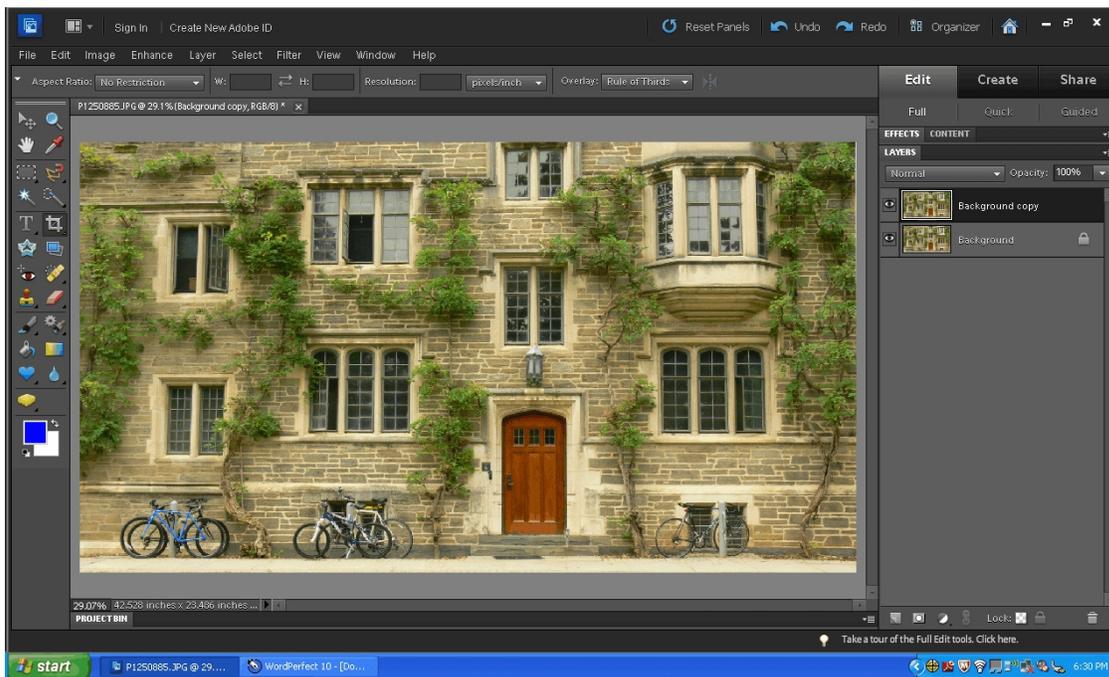
Choose **IMAGE>CONVERT COLOR PROFILE** and choose Adobe RGB profile which has a wider gamut (color range and tonality) than the SRGB profile.

I chose a *slightly* overexposed image to keep the dark areas from showing 'noise' artifacts. The image will be adjusted to the correct tonality. (If you've taken your image with a newer camera you may not have issues with noise in darker areas. Raising your ISO to 800 and higher will create noise.)



Select LAYER>DUPLICATE LAYER. Using Layers leaves your original layer untouched.

The image below shows the layers to the left. The bottom layer is your original called "Background" and the top layer is your Background copy. The Background copy is selected as shown and you will make your adjustments on this layer.

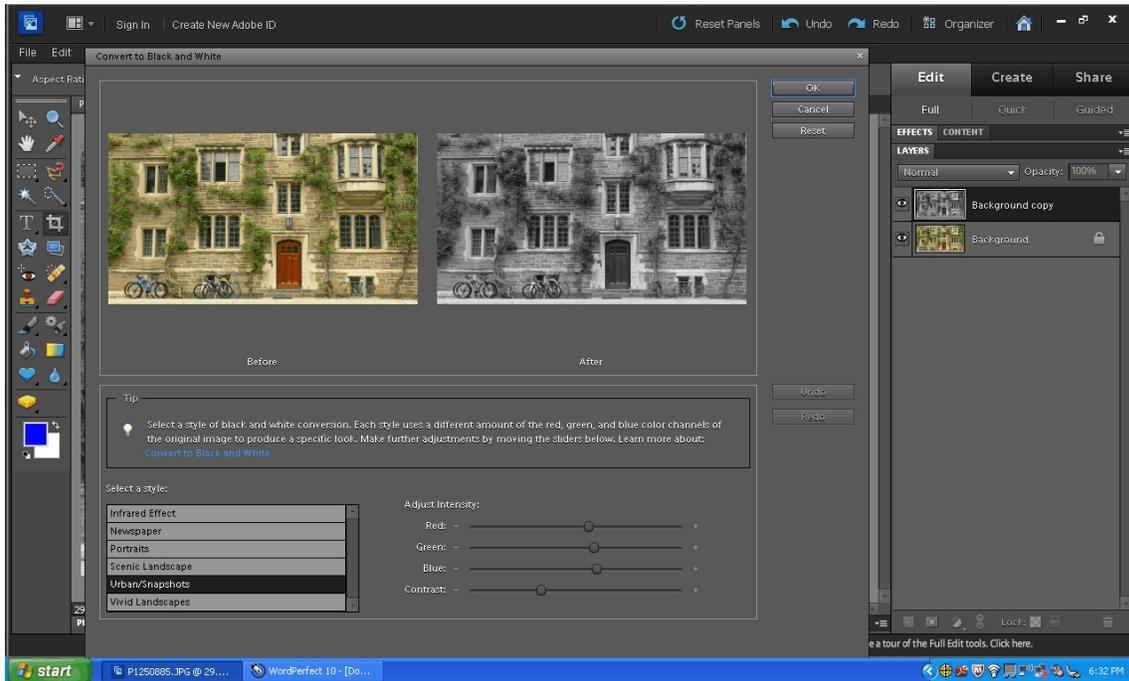


Choose ENHANCE>CONVERT TO BLACK AND WHITE

I recommend reading the instructional information within the box.

You will note that can click through the various options on the left. As noted each style will adjust the varying shades of red, green and blue to the scene. This gives you a starting point from which to work. The RGB sliders to the right adjust the intensity of each channel and provide you additional control.

You see on the right, the Background copy is now shown as a B&W image.

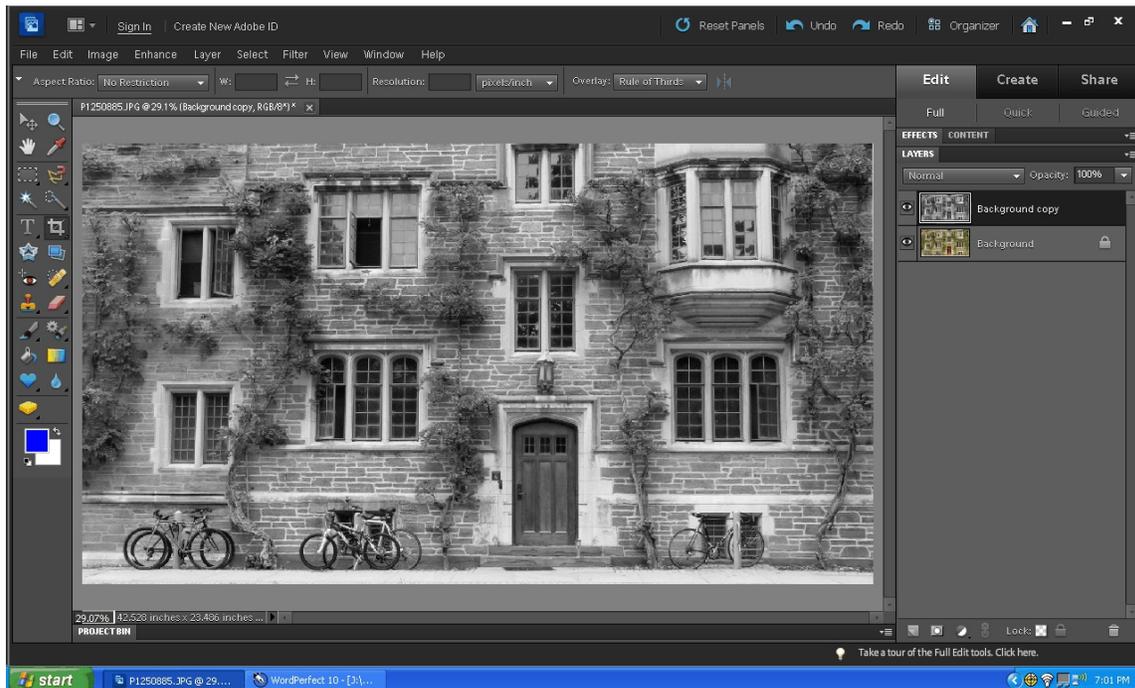


USE THE RED, GREEN AND BLUE SLIDERS to adjust your image to your liking.

This method is called “Channel Mixing” and is the preferred method of many photographers. You could simply convert your image to Grayscale (IMAGE>MODE>GRAYSCALE) or Desaturate the colors using either (ENHANCE>ADJUST COLOR>REMOVE COLOR) or HUE/SATURATION by using the slider to DESATURATE.

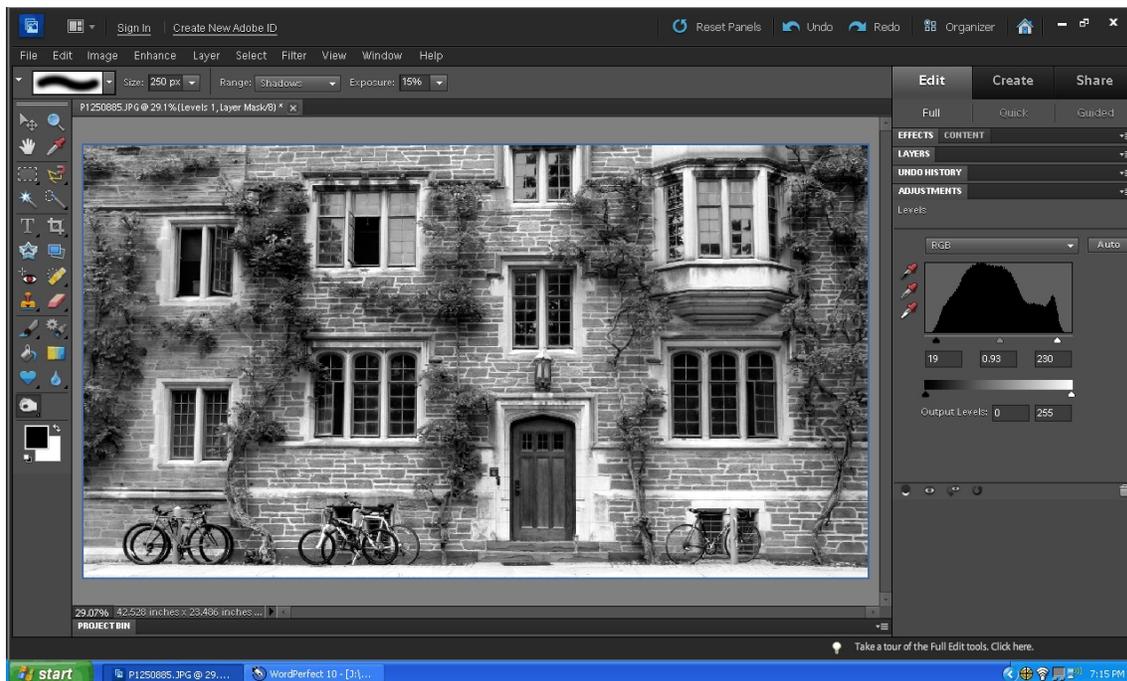
Below, you adjust each channel individually to obtain your vision of your adjusted B&W image.

Once you like the look, you can hit “OK” and your image will be displayed as below.



To add more contrast to the stonework, I added an Adjustment Layer - LAYER>ADJUSTMENT LAYER>LEVELS.

By using the Level sliders under the histogram, I moved the black point to the right, darkening the foliage and dark stones. I moved the white point (on the right) to the left creating a more dynamic white for the windows, door way and the mortar. I then adjusted the middle slider (contrast) slightly to the right to darken the mid tones giving the image more contrast.

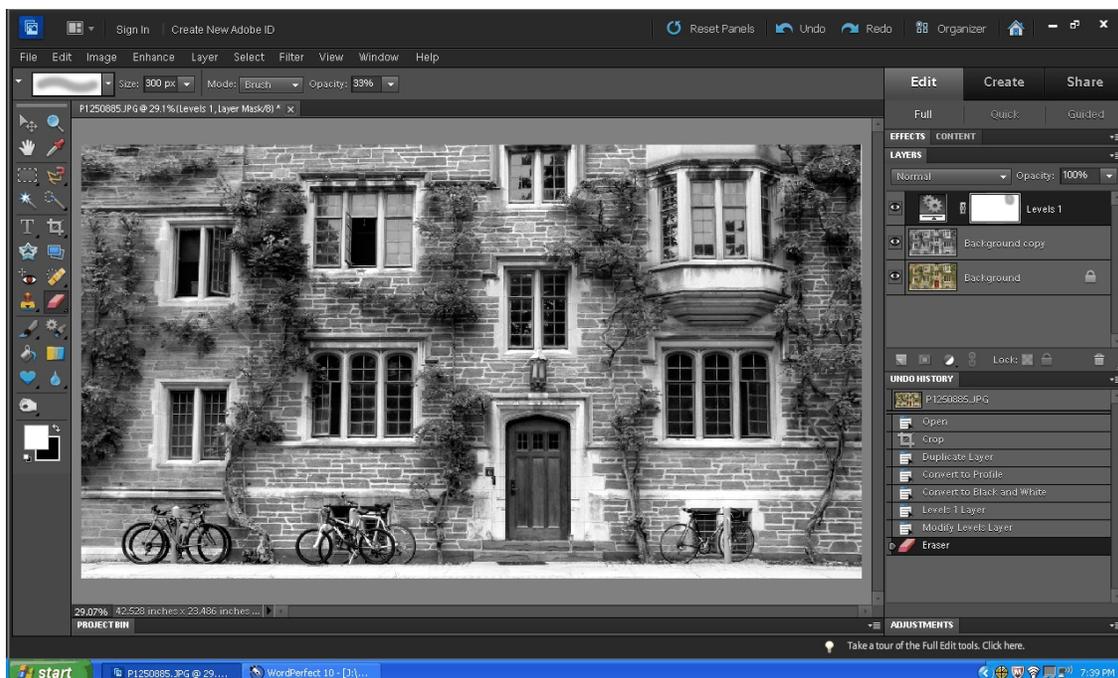


Should you feel that the effect needs to be modified, you can click on the Layers tab and open it. You'll see the Levels adjustment layer on the right. In order to erase a portion of the layers effect, make sure that white is set as the foreground color in the white/black boxes on the left under the tool bar.

Use a 'soft edged brush' to transition the effect. You can either erase it 100% in a specific area, or adjust the brush opacity (above the image) to a lower level - I use 33% to start. You can go over the area more than once, switching from white to black, until you get the effect you like. White erases, and if you erased too much, you can switch to black (control X to switch), adjust opacity and paint the effect back into the image.

As you make these changes, the Levels1 adjustment layer (on the right) will show where you have erased the effect.

In the sample below, you will see in the adjustment layer that I set the brush opacity to 33% and erased some of the effect from the large window. (If it showed a black hole, you would have erased 100% of the effect.)



If you are satisfied with the image, you can now flatten it (LAYER>FLATTEN IMAGE), and sharpen (ENHANCE>UNSHARP MASK). Do not save this 'final' image over your original TIFF file. Name the final image with another name (IMAGE>SAVE AS) so that your original image is always available for future image processing.

There are other methods of adjusting an image, using curves, or levels (ENHANCE>ADJUST LIGHT>LEVELS), but I feel that using the channel mixing method gives you better control over the final image.

Presentation for CPC
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