

Duotone, Tritone & Quadtone



Text and photography by Jim Zuckerman

THE ART OF TONING photographs is almost as old as photography itself. In the darkroom, a toner replaces the black in black-and-white prints. The colors that are available include sepia (brown), selenium (purple-brown), and a handful of others. This technique can also be accomplished in Photoshop, with an endless number of color tones—quickly, easily, and without toxic chemicals.



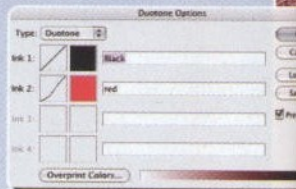
Converting to B/W

The procedure in Photoshop is simple. If you begin with a color image, it must be converted to black-and-white by discarding the color information. This is done with Image > Mode > Grayscale. When asked if you want to discard the

color information, click OK. Next, go to Image > Mode > Duotone, and you are now ready to tone the black-and-white image.

Selecting the Tone

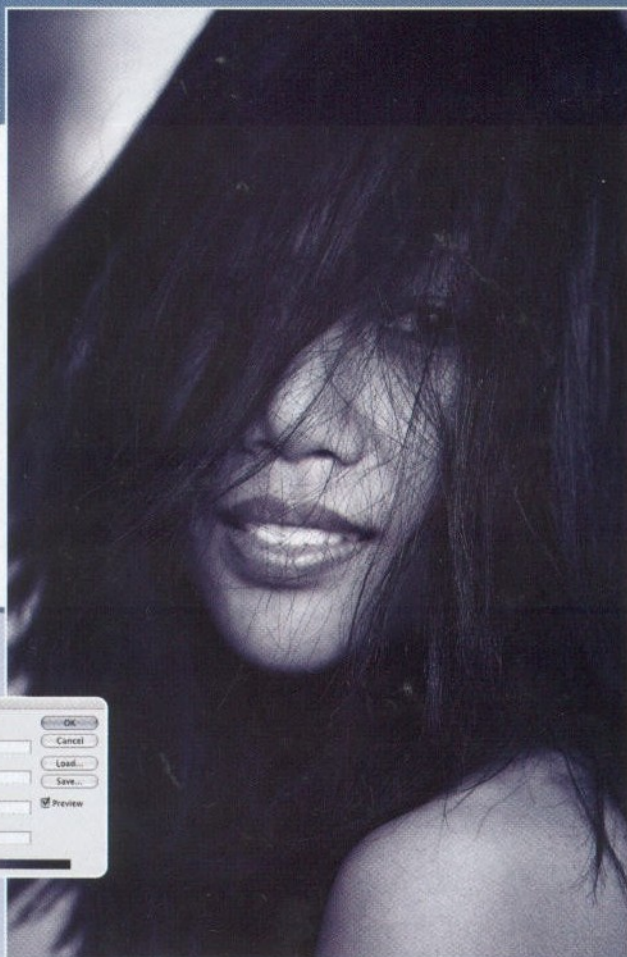
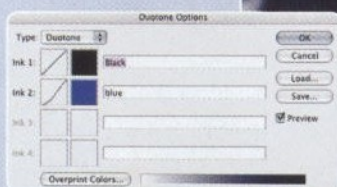
In the dialog box that opens, use the submenu at the upper left corner to create a duotone, tritone, or quadtone. This picture is a duotone, and you can see (photo: SC-162) that the tones come from black and red. You can choose the color tone by simply clicking in the right hand box next to 'Ink 2.' This opens the Pantone color chart, which I suggest you bypass by choosing the button in the dialog box that says 'Picker.' This opens the familiar Photoshop color picker, and it is here than you will select the tone for your portrait.



Portraits

Choosing the Color

Any color tone you can imagine is available, unlike the limited number of toners available in the darkroom. Here, I produced a duotone of blue and black. Note that the bright blue tone I chose (photo SC-163) is different than the dark blue coloration you see in this portrait. This is because the blue mixed with black produces the deep, rich blue-black image.



Color Manipulation Tools

An example of a tritone can be seen in this portrait of a young girl and her llama in Peru. In any of these modes, duotone, tritone, and quadtone, you can manipulate the contrast (using levels) and use the burn and dodge tool to alter specific areas of the image. But all the color tools, such as hue/saturation and color balance, are unavailable in grayscale. However, you can convert the portrait back into an RGB document by choosing Image > Mode > RGB color. The tonality of the image doesn't change at all, but now you can use all the of color manipulation tools.

OTHER COLOR OPTIONS

In addition to traditional duotones, you can introduce more tones that blend with each other to produce tritones and quadtones.

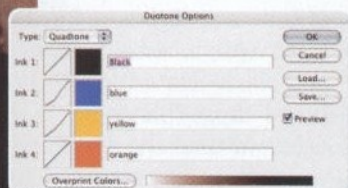


portrait techniques



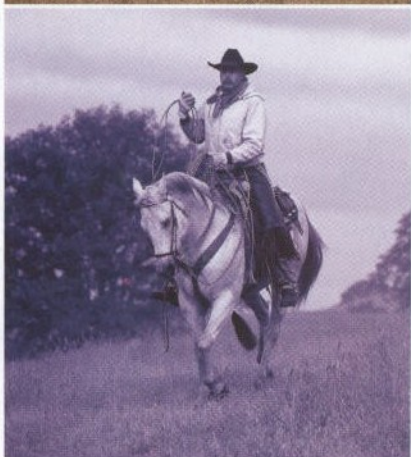
A Quadtone Portrait

This portrait taken in the Peruvian highlands is a quadtone, as you can see from the dialog box (SC-165). Note the horizontal gradient at the bottom of the box. This is a preview that shows how all four colors will blend together in the final image.



Hue and Saturation

For an Old West feel, I transformed a color portrait of a cowboy into a quadtone, and then using Image > Mode > RGB color I brought the image back into the RGB color space. I then went to Image > Adjustments > Hue/Saturation and changed the hue as well as the saturation of the image for a completely different look.



Controlling the Tonality

In this duotone, I used a different shade of blue (SC-164), and the mixture with the underlying black-and-white image transformed a color portrait I made in India into a compelling image. The boxes on the left with the diagonal line running through them can be clicked to open a new dialog box. It is here that you control how much tonality is placed in the shadow and highlight areas. As the lower portion of the line is raised, highlights become more bluish; as the top right end of the line is dragged down, the shadows have less blue. ■

