In Search of... the PERFECT B&W Print

By Jeff Schewe

Additional Notes: schewephoto.com/workshop
The Object is to Convert from Color...
The Perfect B&W Print

To Optimized B&W
To Final Print...in Neutral Tones
Or Warm Tones...
The Perfect B&W Print

Or Sepia Tones...
Or Cold Tones...
Or Split Tones...
But First, You Must Learn to Convert...

Color to B&W.
When You Shoot Color
You Also Capture a Variety of B&W W Flavors...
The Perfect B&W Print

The Red Channel Represents a Wratten 29 Separation Filter
The Green Channel Represents a Wratten 61 Separation Filter
The Blue Channel Represents a Wratten 47 Separation Filter
The Perfect B&W Print
The Perfect B&W Print
Photoshop’s “Default” Panchromatic Conversion...

Red: 30%  Green: 60%  Blue: 10%
Keep The Total **Sum** to 100%  

You **CAN** Use Negative Numbers...
Other Methods of Color to B&W Conversions...
The Perfect B&W Print

Hue / Saturation

De-Saturation
The Perfect B&W Print

Convert to Lab
DUAL
Hue / Saturation Adjustment Layers

The "Russell Brown" Method.
Photoshop CS3’s Black and White adjustment.

Black and White adjustment.
However, These B&W Conversion Methods are GLOBAL...
You Can **Not Easily** Fine-Tune the Results, **LOCALLY.**
Using Color Channels as B&W Layers...
Easy to Fine-Tune Locally.
Start With an RGB Color Image...
Then Duplicate the Original Color Image.
You’ll Have The Original Color Image...

And a Duplicate of the Original Color Image.
Then, Convert the Duplicate Image to Grayscale...
The Duplicate will be Photoshop “Default”...
About – Red: 30%, Green 60%, Blue 10%
The Perfect B&W Print

Target the Color Image, Blue Channel, Select All & Copy...
Target the Grayscale Image & Paste.
Target the Color Image, Green Channel, Select All & Copy...
Target the Grayscale Image & Paste.
Target the Color Image, Red Channel, Select All & Copy...
The Perfect B&W Print

Target the Grayscale Image & Paste.
In the Grayscale Layered Document, Add Layer Masks...
Layer Masks Added, the Additional Layers are Hidden...
Local Adjustments Using Layer Masks...

The Perfect B&W Print
I’ve Even Given You an Action...

The Perfect B&W Print
Why Keep the Color Image Open?

To Provide a Source of Color Based Selections...
Using Color Range to Create a Color Based Selection...
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Use a Selection Tool...
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Drag the Selection-then Hold the Shift Key...
Use the Color Based Selection on the Grayscale Mask...
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The Color Original...
The Perfect B&W Print

The Photoshop “Default”...
The Color Channel > B&W Layer Conversion...
Adding a Color Tone to a B&W Image...
Converting the Grayscale Image Back to RGB...
Create a Hue / Saturation Adjustment Layer...
Hue/Saturation
“Colorize” Option
Adjust the Hue...
Adjust the Saturation...
Create a Color Balance Adjustment Layer...
Warming the Highlights...
Cooling the Shadows...
The Perfect B&W Print
Custom Grayscale Conversion
Adding a Colorize Hue / Saturation Adjustment Layer
Adjusting the Saturation
Color Balance Layer - Adjusting the Highlights Warmer
Color Balance Layer - Adjusting the Shadows Cooler
OK, Now Ya Got a Nice B&W Image....

Now What?
COLOR MANAGEMENT!
Because in Order to Print...

Color Management is Required.
The Perfect B&W Print

More Options...

Allows you to selection important parameters...

Color Settings

Settings: North America Prepress 2

Working Spaces:
- CMYK: U.S. Web Coated (SWOP) v2
- Gray: Dot Gain 20%
- Spot: Dot Gain 20%

Color Management Policies:
- RGB: Preserve Embedded Profiles
- CMYK: Preserve Embedded Profiles
- Gray: Preserve Embedded Profiles

Profile Mismatches: Ask When Opening, Ask When Pasting
Missing Profiles: Ask When Opening

Conversion Options:
- Engine: Adobe (ACE)
- Intent: Relative Colorimetric
- Use Black Point Compensation
- Use Dither (8-bit/channel images)

Advanced Controls:
- Desaturate Monitor Colors By: 20%
- Blend RGB Colors Using Gamma: 1.00

Description:
North America Prepress 2: Preparation of content for common printing conditions in North America. CMYK values are preserved. Profile warnings are enabled.
Adjusting Gray Gamma...

When Working in RGB
Gray Setting Should Match Gamma

But Dot Gain When Working in CMYK
The Perfect B&W Print

Adjusting Gray Gamma...

Gray Gamma Should Match Your Photoshop RGB Working Space

Adobe RGB = 2.2
ColorMatch RGB = 1.8
ProPhoto RGB = 1.8
sRGB = 2.2
It's Useful to Know when an Image doesn't Match.

Deselect:
Ask When Pasting
Ask When Opening: Missing Profiles
It’s Useful to Know when an Image doesn’t Match. But, you’ll ALWAYS Want to Convert on Paste and Selecting a Profile When Opening is Silly...You Can’t See the Image So...How Will You Know it’s Correct?
You’ll Need to Properly Use Photoshop CS3’s Print Dialog
Let Photoshop Determine Colors

The Perfect B&W Print
And Then The Print Driver...
In This Case, Epson...
The "Print Settings"
The “Printer Color Management” - OFF
What About Epson’s UltraChrome K3 Printers?
No Color Management From Photoshop...
The Perfect B&W Print

The Color Handling setting is set to "No Color Management," which may affect the quality of the black and white print.
The "Advanced B&W Photo" Mode
The "Advanced B&W Photo" Mode
Printer Color Management Settings for Advanced B&W

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Adjusting the Base Tone Settings - Dark
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Adjusting the Color Tone
The Perfect B&W Print

Adjusting the Color Tone - Cool
Adjusting the Color Tone - Warm
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Adjusting the Color Tone - "Sepia"
The Perfect B&W Print

Adjusting the Color Tone - Custom Warm
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