

Power Retouche Retouching Suite

How to tone photos sepia, cyanotype, platinum, silver gelatin, etc.

With this exceptional photo software and photoshop plugin you can tone any photo sepia, cyanotype, silver gelatin, platinum, kallitype, van dyck, palladium, silver or selenium. You can add colored lens filters, correct contrast and also create your own tones and save them for later use.

■ Power Retouche Photoshop plug-ins are also for Paint Shop Pro, Corel Draw, Illustrator, Fireworks and other graphic software or photo software for photo editing, retouching and restoration (Mac & Win) see [list](#)



Tone photos sepia, selenium, platinum, silver gelatin, etc.

Benefits of the plugin

- Sepia, cyanotype, platinum, silver gelatin, kallitype, van dyck, palladium, silver.
- Define your own tone and save it for later use.
- Convert a digital color photo to a B/W grayscale.
- Apply colored filters to the conversion - like lens filters for B/W photography.
- Adjust contrast.
- Tone the image any way you like.
- Use a preset tone to emulate traditional photographic print techniques...

The Toned Photos filter plugin works with these image modes (Windows and Mac)...
8 & 16 bit / channel: RGB, CMYK.

Toned Photos filter controls

This is the Toned Photo plug-ins control panel. Click to enlarge. The controlpanel and preview area can be changed by dragging the sides.

The filter has these sets of controls:

1. Photo color-filters
2. Contrast
3. Tone Grayscale
4. Retouch levels



Examples



The Toned Photos plugin is unique for emulating traditional techniques. Here we show Original, Kallitype, Silver Gelatin, Cyanotype.



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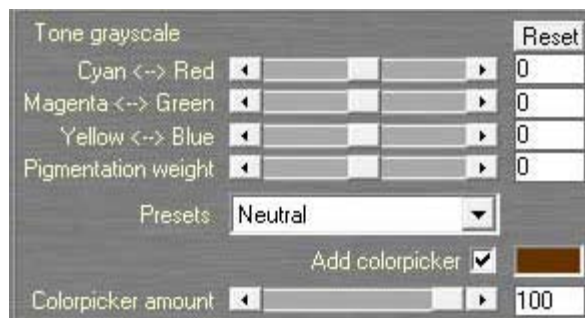
The plug-ins tone grayscale controls

Tone grayscale

This is where the toning of the photo is controlled.

You can either make your own tones and save them for later use, or use a preset tone.

The preset tones will influence the four sliders, but will not influence the colorpicker. This means you can use a preset tone, or set your own slider values, and then add the colorpicker to it. Vice versa you can pick a color in the colorpicker and fine tune it with the sliders. Click on the rectangle to open the standard colorpicker.



Pigmentation weight

This is a most important slider when emulating traditional techniques since it determines how the tone is distributed between light, mid tones and dark areas. Some techniques show more tone in the lights, others more in the darks. If this does not give you enough control, you can additionally use the sliders for retouch levels.

Color-picker

Using the colorpicker you can create any tone your heart desires. Click the colored rectangle to change color. The Apply color picker slider controls the intensity of the toning.

Presets

Presets

We have carefully made preset tones from a number of scans of photographic prints done with the various techniques. These print-scans were kindly provided by photographers mastering the craft from around the world. All the classic techniques are represented (except gum bichromate)...

Sepia, cyanotype, light cyanotype, platinum, silver gelatin, kallitype, van dyck, palladium, silver.

The nine preset tones

These preset tones were calibrated from scans of photographic prints handmade with traditional techniques.

Apart from varying in tone, they vary in how they balance the saturation. Certain traditional methods produce more saturation and/or nuances in darks, mid tones or light.

Orange filter was used throughout.



Original Image



Neutral



Sepia



Kallitype



Van Dyck



Silver Gelatin



Palladium



Platinum



Selenium + brown



Selenium, cool



Silver



Light cyanotype



Cyanotype

Retouch levels

The Retouch Levels are common to most Power Retouche plug-ins. They determine how much the filtering should be applied to the various levels. Some commonly used presets are provided. The colortone was created with the colorpicker alone (R=100, G=50, B=0).

Preset 1

Retouch levels	1	2	3	4	Reset	
Highlights	◀				▶	0
Lights	◀				▶	50
Midtones	◀				▶	100
Darks	◀				▶	50
Blacks	◀				▶	0



Preset 2

Retouch levels	1	2	3	4	Reset	
Highlights	◀				▶	0
Lights	◀				▶	50
Midtones	◀				▶	100
Darks	◀				▶	100
Blacks	◀				▶	50



Preset 3

Retouch levels	1	2	3	4	Reset	
Highlights	◀				▶	0
Lights	◀				▶	30
Midtones	◀				▶	60
Darks	◀				▶	90
Blacks	◀				▶	120



Preset 4

Retouch levels	1	2	3	4	Reset	
Highlights	◀				▶	120
Lights	◀				▶	90
Midtones	◀				▶	60
Darks	◀				▶	30
Blacks	◀				▶	0



The colored lens filters

The filter has an internal color to grayscale conversion that is identical to the perceptual luminance method in the B&W Studio plugin. Its a neutral conversion. As any photographer knows, you want to add colored filters to the conversion in order to make some colors brighter and others darker.



Color filters

The seven basic pure filter colors are provided as presets. They are:

- G = Green
- Y = Yellow
- O = Orange
- R =Red
- M = Magenta
- B = Blue
- C = Cyan

The slider along the spectral bar lets you adjust the color to any of about 1200 settings, so virtually any color is possible. The selected color will be displayed in the rectangle to the right when add filter is on.

Strength

The strength slider lets you adjust the intensity of the filter.

Add filter

The Add filter checkbox turns the colored filter on or off. When on the rectangle to the right will display the filters color.

Tips on using colored filters

Yellow, orange and red for contrast enhancement. Yellow generally enhances contrast by darkening shadows a bit and brightening lights. Orange and red do this even more. Red is the strongest contrast-enhancer. Red produced dramatic pictures of sunlit clouds against blue sky, since it will darken a pure blue sky to almost black. Flesh tones become paler with these three filters.

Magenta is a general contrast reducer. Otherwise it is comparable to orange, only it is milder with the shadows since shadows often have a magenta-violet tone that gets brightened whilst the warm toned lights get subdued. Lips get very pale with this. Light greens on plants turn dark.

Cyan will darken the skin and lips and enhance drawing of flesh tones. It will render the blue sky very pale. To soften extremely hard light cyan can be useful since it brightens cool shadows and deepens warm lights.

Green is also good for models where it serves as a mild flesh tone deepener and contrast-enhancer. For models you would normally want either yellow or green. Unless the light is too hard, then you might want magenta.

Blue is a very powerfull contrast reducer when used pure in outdoors photography. It darkens flesh tones a lot. Generally you will want to move the slider a bit away from pure blue. Use it to bring out details in shadows (by brightening them) and lights (by subduing them) when needed. Mostly cyan is a better choice than blue.



No color filter



Yellow



Orange



Red



Magenta



Blue



Cyan



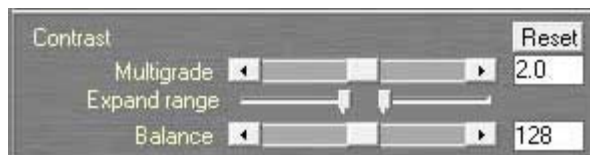
Green

The plug-ins contrast controls

Multigrade 2.0 is neutral; less than 2 reduces contrast and creates a softer image; larger than 2 raises contrast and creates a harder image.

Expand Range lets you deepen the darks and brighten the lights independently.

Balance lets you balance the darks and lights in the image. Raising the slider brightens the image, lowering it darkens the image.

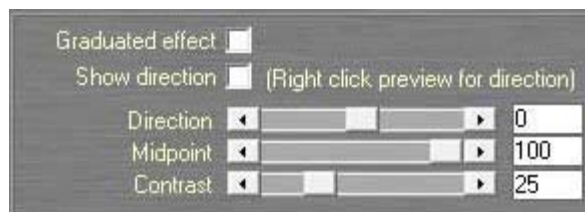


Graduated effect

These controls are common for many of the Power Retouche plug-ins. Using graduated effect will cause the filter to apply its filtering at full strength in one side of the image and then fade the effect out towards the other side. You can change direction by right clicking the preview (Windows) or Ctl-clicking (Mac).

Midpoint will shift the balance between how large an area will be filtered at full strength and how much will have a faded out effect.

Contrast will change the acceleration and spread of the fade-out. Diffusion will make the graduated effect slightly irregular so it looks natural; a setting of 5 is usually best.



Here we used graduated effect to create variety and mood in an otherwise too monochrome image.



Before

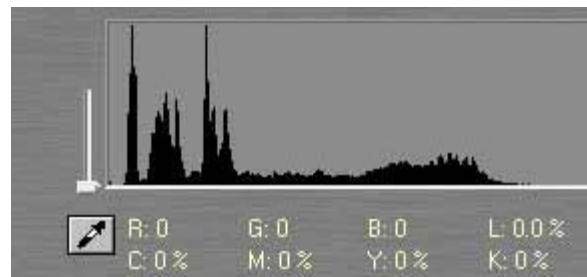


After

Color values

This lets you pick a spot in the preview and get the data of the

colors of the changed image in RGB and CMYK. L is the lightness in percent.



Advanced uses

Combined with Color range

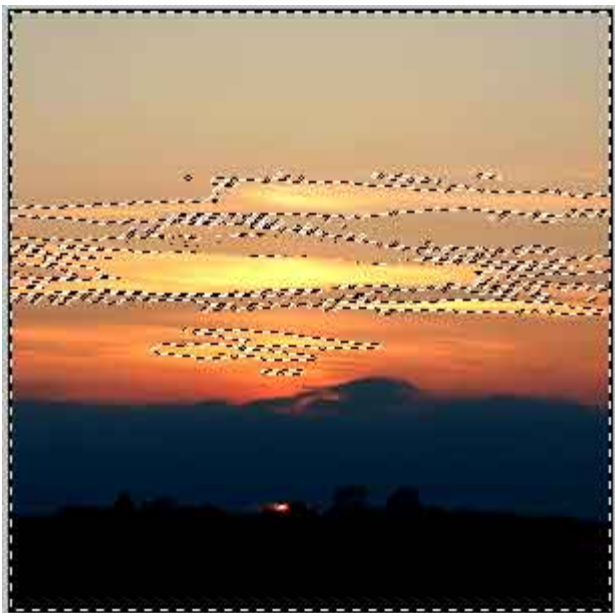
Use Photoshop's Color Range selection in combination with the Toned Photos plug-in to make some colors stand out against a toned or gray surrounding.

You find the "Color Range..." tool in the menu Select. Once opened, you will be presented with an eyedropper to pick a color from the image. You also can set "Fuzzyness" which will determine how much will be included other than the selection. It will take a few clicks to get the right pick, but once it's there, click OK. You now have to swap the selection to include everything but the selected colors. You do this in the menu Select>Inverse.

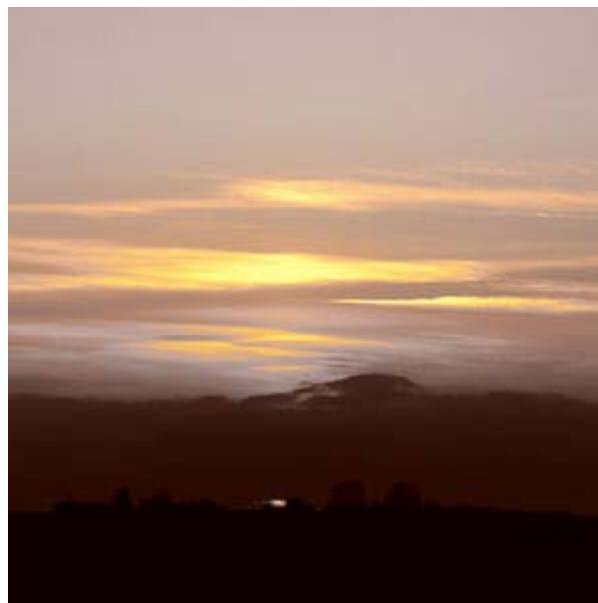
After this you can use the Toned Photos plug-in to tone everything but the color picked with Color Range tool.



Original



The selection made with Selection>Color Range... and then inverted with Selection>Invert.



The final result.
Toned sepia with the Toned Photos plug-in



Original



Here we selected the cold background with Photoshop's Color Range and toned it kallitype