

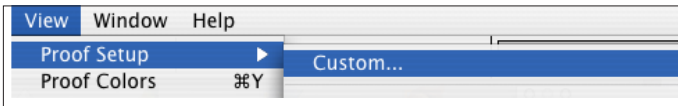
Printing using a custom print profile in Photoshop CS2

Open the file you wish to print.

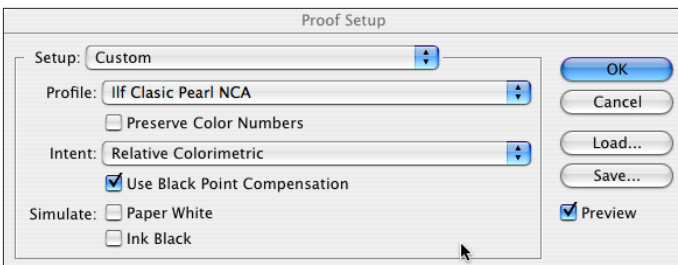
Previewing Your image:

One of the great advantages of using a printer profile in Photoshop is that you can proof on screen (within the limits of your screen) what the image will print like on your printer using your selected paper.

Choose View>Proof Setup>Custom...



Select the Profile you wish to proof in the Profile field and the rendering intent desired.

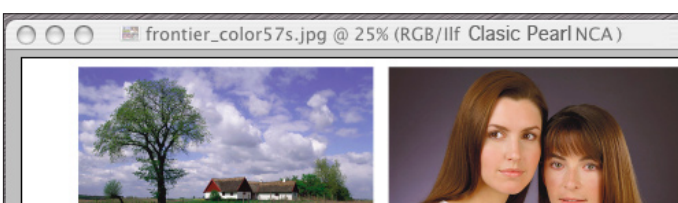


For a rendering of the image that preserves as many of the files colours unchanged as possible but clips out of gamut colours, choose **Relative Colorimetric**.

For a rendering that does not clip colours but compresses all out of gamut colours into the destination space (your paper profile), choose **Perceptual**. This will produce a less accurate rendering of the original but will often improve shadow separation.

Rendering Intent is a matter of preference. The important thing is that by using Proof Setup Photoshop is giving you an indication of what to expect from each intent without having to print.

Click OK to see the changes that happen to your image. In the title bar of your image you will see the name of the profile you are proofing



To toggle the proof mode on and off, press Command-Y (⌘-Y) on a Mac or Control-Y in Windows. This will allow you to look at different parts of the image and detect any problem areas.

It is also useful at this point to make any edits to your image that will improve it when printed through this profile. Edits can be made on adjustment layers so that they can be turned on or off for printing on different papers.

Printing the Image

Choose page setup and select the paper size and orientation you wish to use for your selected printer/profile combination.

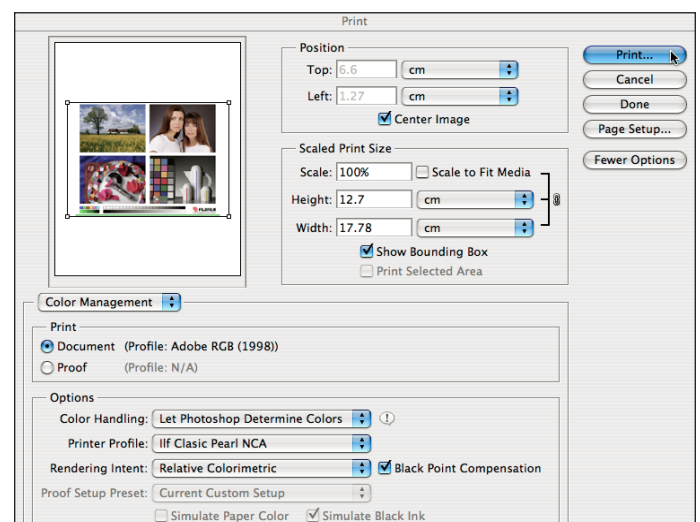
Select Print with Preview from the file menu. Tick the Show More Options box and choose Color Management from the drop down list.

Source space should be your working space:
Document **Adobe RGB (1998)**

For Print Space select your custom print profile:
Ilf Classic Pearl NCA (Ilford paper) in this example

Choose your rendering intent and check the **Black Point Compensation** on.

If you have been using Proof Colors to check your image before printing, Photoshop will automatically transfer those settings to the Print Preview window.



Check Printer Settings

Before sending the job to print, make sure you are using the same print settings that the profile was made under. The easiest way to ensure this is to save these settings as a Preset.

Check your print driver to see if I have already done this for you when I made the profile.

Click on the **Print** button

A print straight from the printer may exhibit a slight cast so let the print rest for at least 15min (pigment) or 24hrs (dye) before making any critical judgments on colour.

Lighting

One thing to note about trying to achieve a screen to print match is that it is important to view the image under consistent lighting. Profiles are made to be viewed under a daylight source (D50) of 5000K. This equates to filtered daylight (semi cloud) at about mid-day.

Various light sources simulate daylight. The degree to which they achieve this is measured in terms of it's Rendering Index. An index of 100 is perfect but unachievable, an index of >90 is good, >95 is very good.

D50 Fluoro tubes (from Photoforce) are pretty good (about 95) but have a slightly spiky spectrum.

Solux halogen globes are 4700K and have a rendering index of over 95 and a very smooth spectrum. This is probably the best choice for setting up a viewing environment.

Consistent viewing conditions are very important. It is no good looking at a print one day under blue skylight and the next under an incandescent light globe. The rendering of the image will appear quite different.