



Gamut
The Colour Management Newsletter

Colour Management Workflow Setup

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Computer Settings and Hardware:

Set the desktop of your computer to a neutral gray. If you want something that is more exciting go to www.MacDesktops.com and find a gray desktop pattern you can live with.

When purchasing a new monitor look for one that has user-adjustable RGB “gain” or “white balance” controls. Not all monitors offer this feature, but the ones that do will allow you to hardware calibrate your monitor, yielding a much better match to print.

Calibrate your monitor with a colourimeter. Avoid eyeballing with Adobe Gamma. The eyeball method will not remain consistent over time, as the subjectivity of your eyes will be influencing the process.

One pitfall I have seen on occasion is that the software/hardware calibration program responsible for creating your monitor profile says, “Your new profile has been set as the default monitor profile” but it does not actually do it. Be sure to double check that the new profile has been properly set. On the Mac this can be found at **Apple>Control Panel>Monitors** select color button and on **Windows Start>Settings>Control Panel**, double click on **Display**, then select **Settings>Advanced>Color Management**. You should see your newly created monitor profile selected as the **System Profile**. If not click **Add**, select your new monitor profile and then click, **set as Default**.

Photoshop colour management setup:

The most important thing to do is dump Photoshop 5.5 and move up to version 7. The ability to set your RGB Working Space to something other than your monitor profile has very positive implications. A working space such as Adobe RGB (1998) is not device dependent. What this means is that if you have more than one computer, both with accurate monitor profiles and both using Adobe RGB, you will have a visual match on both.

Scanning and Digital Photography:

Scan or capture all images into the Abode RGB (1998) colour space. Convert to CMYK within Photoshop using the profiles such as U.S. Sheetfed Coated v2 or U.S. Web Coated (SWOP) v2 using Relative Colorimetric. To make things simple, select the U.S. Prepress Defaults in settings within Colour Settings when using Adobe Photoshop 6.0 or higher. To gain consistency in other Adobe products such as Illustrator and InDesign be sure to select the same colour management settings within each program.

If your scanning or if your digital capture software allows for it, set the highlight (white) points from 255 to 245 and set the shadow (black) point from 0 to 10. This will ensure that the images you capture retain all the detail of the original.

Suggestions for Monitors and Calibration:

If you are considering a new monitor, take a look at the Sony Artisan Colour Reference System. If you require a monitor calibration and profiling package you might consider ICCDisplay from www.ColorMall.com bundled with the Sequal Chroma IV or Monaco OPTIX XR Pro from Headshots. www.Headshotsrentals.com

Digital Output:

Avoid glossy media when producing proofs. These papers are not going to show an accurate representation of how the job will print on press. The best proofing paper will have a paper white that is similar to your press sheets. When buying inkjet media compare it to the paper white of a recent job by lying the two down in a viewing booth to compare. Again choose a proofing media that matches your press sheets white point and reflectance.

The reason for supplying a proof is to show a client a realistic expectation of how the job will be reproduced on press.

