



Photoshop Color management

Duration: 1 Day

Overview:

Learn how configure your software and hardware, in order to get the same color everywhere in the office : screens, printers and different computers in your network.
Stop the color nightmare in your office.

Pre Requisites:

Good experience in Adobe Photoshop.

Color Workflows

Color Modes: RGB/ CMYK/ LAB

Color Management Introduction

- What is color management
- The Color management workflow

Color by Numbers

- Numerical values versus perceptual values
- Hexadecimal color values
- HTML Color Values
- Hybrid Workflows

Calibration and Profiling

Calibrate and Profile your Monitor

- Gamma values
- White Point Values
- Adobe Gamma Control Panel

Selecting a Working Color Space in Photoshop

- Preparing images for the Web
- Preparing images for Desktop Printing
- Preparing images for Commercial Printing
- Color Settings

Open and Convert Images

- Opting not to color manage your Mismatched Images
- Discarding Profiles
- Converting to a Particular Color Space



- Converting to working space
- Converting Untagged Images Manually

Printing and Color Management

Downloading and Installing ICC Profiles

- Proof setup and proof colors

Printing with Color Management

- Converting Profiles when printing

RGB Color Adjustments

Meet Color Correction Objectives

- Create as much contrast while remaining believable
- maximize highlights without 'blowing them out'
- maximize shadows without 'blocking' them
- use the info palette to set color samples and saturation
- Eliminate color casts
- Adjust for 'memory colors'
- Adjust Saturation by using the Gamut Warning Command

Locate Shadows/ Midtones and Highlights

- Use Photoshop's Image adjustments for Image correction:
- The Histogram
- Working with the Levels palette

Using The Sliders option

Determining And Correcting possible saturated/ Clipped areas

Using the Eyedroppers

- Working with the Curves palette

Input and Output settings

Photographers grey card simulation

Making basic Curves Adjustments

Marking Points on Curves

Working with RGB vs CMYK images

Adjusting shadow areas independantly -reducing blocking

Using In Context editing

Eliminating Color casts

Saving Presets

Creating CMYK Separations

Color Settings for Prepress

- Choosing a RGB color space for printing
- Custom CMYK ink settings
- Adjusting Dot Gain
- Setting Separation Options
- Setting Conversion Options



Calibrating a Proof

- Calibrating by Number values
- Adjusting Out of Gamut Colors
- Color Separating Images

Greyscale and Spot Colors

- About Greyscale mode and conversions
- Maximizing contrast when Converting from RGB to Greyscale/ Adjustments
- Duotones
- Creating a Duotone
- Modifying the Duotone Curve
- Spot Color Images
- Creating a spot color channel
- Converting RGB colors to Spot Tints
- Trapping Spot Colors
- saving the DCS File Format

Commercial Printing Conditions

Conditions Affecting Print Output:

- Paper Type
- Press Type
- Dot Gain
- Ink Limits
- Halftone Frequency
- Trapping

Choosing Image resolution

Typical Printing Conditions and Appropriate Screens and Resolutions:

Image Type

- Line art/ Black and White/ Greyscale Halftoned/ CMYK

Output Type

- Halftone and Press Printer/ Internet/ Slide

Color Management

- Color Managing The Suite through Adobe Bridge
- Color Managing various applications with the Color Settings Dialog Box
- Setting up Working Spaces
- Setting up Color Management Policies and Warnings
- Understanding Color Conversion Options

Color Profiles

- Understanding Color Profiles
- Understanding the critical nature of management, Profiles and Workflow
- Proof Setup - Proofing an Image against various profiles



- Simulating a Printer on screen
- Assigning a Color Profile
- Converting a Color Profile
- Working with Imported Color Profiles

Working with Custom CMYK Profile setup

- Under Color Removal
- Grey Component Removal