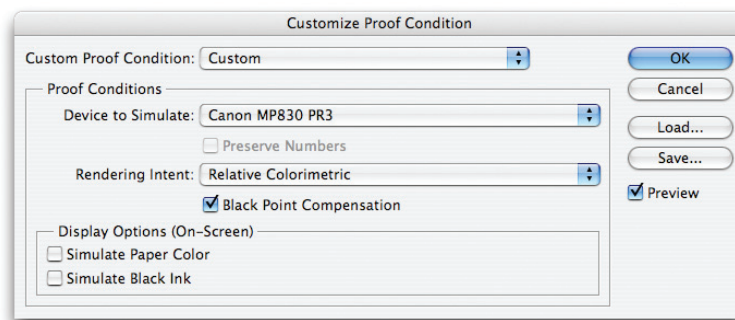


Before your editor can generate a soft proof, it must know what printer profile to use, and it needs a few other bits of configuration data to properly make use of that profile. This tutorial assumes that you have an image you want to soft proof open in Photoshop, and you have a printer installed and connected.

STEP 1: OPEN THE CUSTOM PROOFING DIALOG BOX

In Photoshop, you configure your soft-proof settings by choosing **View > Proof Setup > Custom** (see Figure 1).



You'll use Photoshop's Custom Proof Condition dialog box to configure the program's soft-proofing feature.

STEP 2: CHOOSE A PRINTER PROFILE

The Custom Proof Condition dialog box is straightforward. From the Device to Simulate menu, select the paper profile that corresponds to the type of paper you'll print on. If your printer uses different types of ink for different paper types, select the appropriate profile. For example, the Epson R2400 can use one of two different kinds of black ink, Photo Black and Matte Black. When printing on Enhanced Matte paper, you can choose to use either the Enhanced Matte profile for Photo Black (labeled "PK") or Matte Black (labeled "MK").

Sometimes, paper profiles are intended for specific driver settings. For example, an HP printer driver might have an option called Maximum Detail. If the profile name includes "MaxDetail," the assumption is that you'll choose the Maximum Detail setting when you print. If you don't, your print may not match your screen as closely.

STEP 3: SELECT A RENDERING INTENT

Your image most likely contains far more colors than your printer can print. There are several algorithms an

image editor can use to cram all those colors into the small gamut of your printer. The Rendering Intent menu lets you specify which method to use. We'll look at rendering intents in more detail in the next section. For now, choose Relative Colorimetric. (If you're working with Aperture, you won't find a control for Rendering Intent. Aperture defaults to a Relative Colorimetric rendering intent.)

STEP 4: CONFIGURE THE OTHER PARAMETERS

Don't check the Preserve Color Numbers checkbox. This tells Photoshop to use the color data in the image, but you want the color data altered according to the needs of your color-management system. This control is useful only for simulation of certain types of CMYK output.

Black Point Compensation remaps the black in your image so it matches the black point of your chosen paper. With Black Point Compensation set, you'll get better shadow detail and will use your printer's full dynamic range.

STEP 5: SIMULATE PAPER COLOR

Check Simulate Paper Color. While your monitor displays the whites of your image as true white, on a piece of paper, white is actually the color of the paper. By activating Simulate Paper Color, you tell Photoshop to more accurately display the white (and lighter tones) in your image. More than any other setting, this will change the appearance of the on-screen image. What's more, it won't necessarily change it for the better. Simulate Paper Color often kills a lot of the contrast in your image, and makes it appear duller and dingy. Sometimes, it's a good idea to look away from the screen when you check the Simulate Paper Color box, so you don't actually see the change from your original image to a dingier image.

STEP 6: EVALUATE YOUR PROOF

At this point, your on-screen image should look a bit different from before you began. Uncheck the Preview checkbox to see your unproofed image and then recheck the box to see the soft proof. Leave Preview checked and click OK to dismiss the dialog box. You can use the Load and Save buttons to save proof conditions for specific papers and printers, making for easier activation of particular soft-proof setups.

You can now generate the proof using the parameters you just defined by pressing Cmd/Ctrl-Y or choosing View > Proof Colors.

You'll use this process when you want to have Photoshop generate a preview of what your final printed output will look like. Don't forget what you learned earlier, though: *Your screen will never match your final print*

exactly. Your goal with soft proofing and color management is to get *closer* to your final print, to reduce the number of test prints you need to make. To see how close we got, it's time to try printing.