Processing a Digital Image – Revision 03.10

Best Practices

1. Transfer original JPEG (.jpg) or RAW camera file to hard drive of your choice via USB or Firewire – directly from the camera or with a card reader.

- 2. Sort, Select and Process (if shooting RAW) within Adobe Bridge
- 3. Open JPEGs requiring adjustment in Adobe Photoshop.
 - 3a. Duplicate background layer
 - 3b. Apply all corrections/modifications as "adjustment layers"

Luminance – Levels Color – Curves Grayscale – Channel Mixer Sharpening – Unsharp Mask applied to Duplicate Background Layer

4. Saving Working copy of file as Photoshop File Format (.PSD) or .TIFF (without compression, or maintaining layers)

Preparing the working copy for Print

Color working space should be configured to **Adobe RGB 1998** / **Pro Photo RGB** (?) prior to opening files for print.

(Select North American Prepress 2 under Color Settings.)

1. Open working copy of the file and apply any adjustments required prior to scaling resolution to appropriate dimension for the final print (as described above).

2. Convert Resolution to appropriate print dimensions with **Resample OFF** Photoshop Menu Item → Image → Image Size



* Recommended Print Dimensions:

8.5X11 Sheet with Narrow Margin – 10.75 on the largest dimension/height or width

8.5X11 Sheet with No Margin – Borderless – 11 (requires borderless sheet

feeder selection in Page Setup

8.5X11 Sheet with Larger Margin for Mount/Matting – 9.5 on the largest dimension

3. Sharpening – Unsharp mask applied as final step prior to printing (*Unsharp Mask applied to Duplicate Background Layer)

4. Depending on the size and complexity of the file an optional final step prior to sending to printer is to flatten all layers.

(*Do not overwrite your working file in the flattened state!)

- 5. Adobe Photoshop File Menu Select Print
- 6. Click on Page Setup Select Printer, Paper Size and Orientation Select Ok

Settings	: Page Attributes
Format for	r: Stylus Photo R1900
	EPSON SP R1900 (1)
Paper Size	e: US Letter
	8.50 in x 11.00 in
Orientation	n: Tř Tř
Scale	2: 100 %
?	Cancel OK
	in the pr

7. Return to Preview Mode

8. Color Handling – Let Photoshop Determine Colors



9. Printer Profile Selection – choose Profile for specific printer and paper.

The primary difference with regard to an Epson print using a printer profile is the selection, installation and application of a paper profile specific to the paper and printer combination.

In the initial color management menu under Print with Preview – Select the Printer Profile provided by the manufacturer of the paper you have chosen for this specific printer. All other color management options will be turned off in a later menu.

3D View Window Help	A
	Dot dam 20/6
	Dot Gain 25%
	Dot Gain 30%
* Height: Pafina Edga	Gray Gamma 1.8
E noight Kenne Euge	Gray Gamma 2.2
copy, RGB/8*)	Apple Studio Display
1 1000000000000000000000000000000000000	CIE RGB
	e-sRGB
	Generic Monitor
	Generic RGB Profile
Delet	HDTV (Rec. 709)
Print	hp color LaserJet RGB v402
	IGSGP9_EPR1900_PSPPn.icc
	IGSPP9_EPR1900_PSPPn.icc
Printer: Stylus Photo R1900	INKP_GLOS_1900.icc
	MOAB Entrada Bright R1900.icc
	MOAB Entrada Natural R1900.icc
	MOAB Lasal Matte R1900.icc
Copies: 1	PAL/SECAM
	ROMM-RGB
Dago Sotup	SDTV NTSC -
Page Setup	SDTV PAL
Position	SMPTE-C
	SPR1900 Double-Sided Matte Paper
Center Image	SPR1900 Matte Paper-HW
	SPR1900 Photo Paper Glossy
Top: 1.347	SPR1900 Photo Qity IJP
	SPR1900 Premium Glossy
Left: -1.25	SPR1900 Premium Luster
	✓ SPR1900 Premium Semigloss
Sector Dates Stee	SPR1900 Standard e
Scaled Print Size	SPR1900 Ultra Premium Presentation Matte
Crale to Fit Media	SPR1900 Ultra Smooth Fine Art Paper
Scale to Fit Media	SPR1900 Velvet Fine Art Paper
Scale: 100%	SPR1900 Watercolor Paper – Radiant White
	sRGB Profile
Height: 8.062 - 8	Wide Gamut RGB
	150-Line (Pantone)
Width: 10.749	Canon CLC500/EFI Printer
	Euroscale Coated v2
Print Resolution: 303 PPI	Euroscale Uncoated v2
	Generic CMYK Profile
	hp color LaserJet CMYK v402
Print Selected Area	KODAK SWOP Proofer CMYK – Coated Stock
	KODAK SWOP Proofer CMYK – Newsprint
Bounding Box	KODAK SWOP Proofer CMYK – Uncoated Stock
	Photoshop 4 Default CMYK
Units: inches	Photoshop 5 Default CMYK
	SWOP Press
	Tektronix Phaser III Pxi
	Generic Gray Profile
	hp color LaserJet Gray v402
(Consul) (Do sGray
Cancel	

10. Rendering Intent – Relative Colormetric, Black point compensation – checked

A **rendering intent** determines how a color management system handles color conversion from one color space to another. Different rendering intents use different rules to determine how the source colors are adjusted; for example, colors that fall inside the destination gamut may remain unchanged, or they may be adjusted to preserve the original range of visual relationships when translated to a smaller destination gamut. The result of choosing a rendering intent depends on the graphical content of documents and on the profiles used to specify color spaces. Some profiles produce identical results for different rendering intents.

Perceptual Aims to preserve the visual relationship between colors so it's perceived as natural to the human eye, even though the color values themselves may change. This intent is suitable for photographic images with lots of out-of-gamut colors. This is the standard rendering intent for the Japanese printing industry.

Saturation Tries to produce vivid colors in an image at the expense of color accuracy. This rendering intent is suitable for business graphics like graphs or charts, where bright saturated colors are more important than the exact relationship between colors.

Relative Colorimetric Compares the extreme highlight of the source color space to that of the destination color space and shifts all colors accordingly. Out-of-gamut colors are shifted to the closest reproducible color in the destination color space. Relative colorimetric preserves more of the original colors in an image than Perceptual. This is the standard rendering intent for printing in North America and Europe

Absolute Colorimetric Leaves colors that fall inside the destination gamut unchanged. Out of gamut colors are clipped. No scaling of colors to destination white point is performed. This intent aims to maintain color accuracy at the expense of preserving relationships between colors and is suitable for proofing to simulate the output of a particular device. This intent is particularly useful for previewing how paper color affects printed colors.

Black Point Compensation Ensures that the shadow detail in the image is preserved by simulating the full dynamic range of the output device. Select this option if you plan to use black point compensation when printing (which is recommended in most situations).

11. Select **Print** – From this step forward we are working within the Epson print driver menu.

From the Print menu 3rd popup selection below the pages fields there is one menu option that is critical / all settings are consolidated to this single menu:

12.1 Print Settings

Printer:	EPSON Stylus Photo R1900
Presets:	Standard 🗘
Copies: 1	✓ Collated
Pages: C) All) From: 1 to: 1
[Print Settings 🗧
	Basic Advanced Color Settings
Page Setu	p: Standard
Media Typ	e: Ultra Premium Presentation Matte
Cold	or: Color 🛟 🗌 16 bit/Channel
Color Setting	s: Off (No Color Adjust 🛟
Print Qualit	y: Best Photo \$
	☑ High Speed
	Mirror Image
	⊡ Finest Detail
Gloss Optimize	er: Off 🗧 🛟

12.1 Print Settings

- Media Type set the appropriate paper surface or media type.
- Color Ink Use Color or Black only *grayscale
- Color Settings set to OFF (No Color Adjustment)

All Color Management/calibration adjustments are contained in the ICC Profile selected from Print with Preview menu. If you are unsure of having selected the proper profile return Cancel the print and return to Print with Preview to reselect.

- Print Quality *should be resolution:

Photo (1440x720) Best Photo (1440x1440) Photo RPM (5769x1440)

- High Speed ON
- Gloss Optimizer ON

Finally, select **PRINT**.

You may be prompted one final time regarding **Postscript on a non-postscript printer.** Select **OK** and proceed.