

Color Server

FIERY COLOR REFERENCE



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Glossary

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Introduction

This manual introduces the concepts and issues associated with printing to the Color Server™. It outlines key workflow scenarios and provides application notes that explain how to print to the Color Server from popular Microsoft Windows and Apple Mac OS applications. This reference guide also provides basic background information on color theory and color management.

The Glossary at the back of this manual defines terms and concepts—for example, **output profile**—that appear throughout this manual. Color terms and concepts such as “RGB data,” “color space,” “spot color,” “gamut,” and “source profile” are used throughout this manual. If you are new to desktop color, or if any terms are unfamiliar, check the Glossary.

NOTE: The term “printer” is used throughout this manual to denote a supported printer or copier.

Basics of color management

The past several years have seen progress toward standardization in the field of digital color management systems. Both the Windows and Mac OS operating systems now support an industry standard format developed by the International Color Consortium (ICC). This ICC format is implemented on Windows computers in Image Color Matching (ICM) and on Mac OS computers in ColorSync. More and more software developers are also incorporating color management systems into high-end applications. The Color Server color management system, **ColorWise®**, supports this standard profile format.

A **color management system (CMS)** is a “translator” between the color space of the source image (for example, the monitor or a scanner) and the color space of the printer. The CMS uses a device-independent color space, such as CIELAB, as its intermediate color space. To perform its translation, the CMS needs information about the color space of the source image and the gamut of the printer. This information is provided in the form of profiles, often created by the makers of the computer monitor or printer. The end product of a CMS conversion is a printed document or an image file in the gamut of a particular printer.

NOTE: If color matching between your monitor and printed output is critical, calibrate your monitor, as well as your Color Server. For most users, predictability of printed color output is adequate and monitor calibration is not necessary. For information on monitor calibration, see your Adobe Photoshop or Adobe Illustrator documentation.

The following section provides information on controlling and managing color output in order to achieve predictable color results. It also discusses the basics of color management.

Controlling printed color

When working with color materials, whether they are presentations, illustrations, or complicated page designs, you make aesthetic decisions about the colors you use. Once you have decided on your goal, you must make the best use of the capabilities of your Color Server to realize your design in print. Your color printing system becomes an ally in this creative process to the extent that results are *predictable*.

- If you designed a poster to print on the Color Server, you want the printed colors to match the design specification.
- If you are printing presentations on the Color Server, you want to preserve the vivid colors you see on your monitor.
- If you are working with color that will be printed on an offset press, you want the Color Server output to match other **prepress proofs** or PANTONE color swatch books.

The type of print job and the final output device—Color Server or offset press—determine the workflow you should use to achieve the best results.

No matter what your goals are, two factors always impact color print output: printer consistency and the range of colors the printer can print, known as its **gamut**. These concepts are covered briefly in this chapter. Creating successful color documents and presentations also requires an understanding of color management software as it is implemented by the Color Server and on your desktop computer. Most of this chapter is devoted to discussing the various elements of color management that contribute to predictable color results.

Maintaining printer consistency

The factors described in the following sections affect printer consistency, as well as color fidelity and overall output quality.

Paper stock and toner

The paper and toner used by your printer can affect printed color. For best results, use the supplies recommended by the manufacturer of the printer.

Maintenance

Problems such as streaking and insufficient or excessive amounts of one or more toners arise when a printer does not receive periodic maintenance or needs major repairs. In addition to having it serviced regularly, monitor the condition of your printer by making standard test prints at regular intervals. You can do this easily by printing the Color Server Test Page. Save the prints and show them to the service technician whenever output densities vary from the norm or other problems appear.

Calibration

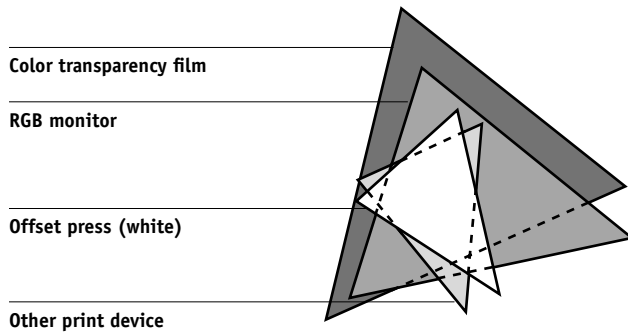
Output from color printers is subject to changes in temperature and humidity, and is prone to drift over time, with a resulting loss in color predictability. For this reason, regular service visits alone do not guarantee consistent results from a printer. Where color accuracy and consistency are crucial, regular calibration of the Color Server and printer is necessary.

Calibration generates transfer curves that adjust for the difference between the actual toner densities (measurements) of the print device and the response expected by the output profile. These transfer curves are stored on the Color Server and used in association with output profiles to produce color output that accounts for the unique toner characteristics of the printer.

For information on performing calibration of the Color Server, see the *Color Guide*.

Printer gamut

Different color reproduction techniques have different color capabilities, or **gamuts**. Color transparency films have comparatively large gamuts, as do color monitors. The color gamut that can be produced using process inks or CMYK toners on paper is smaller. This is why some colors that can be displayed on a color monitor, especially bright saturated colors, cannot be reproduced exactly by your Color Server—nor, for that matter, can they be reproduced on a press using process colors. Moreover, different printers have different gamuts—some colors your printer can produce cannot be reproduced on an offset press, and vice versa. The following figure illustrates this concept of differing gamuts.

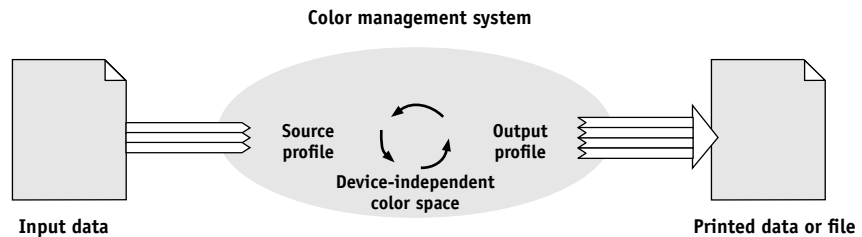


You must account for the gamut of your printer when designing on a color monitor. When printed, colors that fall outside the printer gamut are “mapped” to printable colors. This process, referred to as **gamut mapping**, takes place when color data is converted or adjusted to meet the gamut requirements of a printer.

The Color Server is specially designed to perform gamut mapping at high speed with high-quality results. It provides these color management features automatically, using either built-in default settings or settings you select for a particular print job. For added flexibility, you can also use the Color Server color management system in combination with the color management systems on Windows and Mac OS computers.

Color conversion

Before you can print a color document, the color data in it must be converted to the gamut of the printer. Whether performed by the Color Server or a host-based CMS, the process of converting color data for a printer is the same: the CMS interprets RGB image data according to a specified **source profile** and adjusts both RGB and CMYK data according to a specified **output profile**, also called a destination profile by some color management systems.



The **source profile** defines the RGB color space of the image's source—characteristics such as the white point, gamma, and type of phosphors used. The output profile defines the gamut of an output device, such as a printer. The Color Server (or the host-based CMS) uses a device-independent color space to translate between the source color space and the color space of the output device.

The Color Server allows you to specify default and override settings for the source color space information and the output profile information (see the *Color Guide*). When you use these settings, you do not need to use the features of other color management systems. Your Color Server software includes ICC profiles for use with other color management systems, if you choose to use them, although conflicts may arise when the Color Server CMS is used in conjunction with a host CMS.

You can also use color management systems to adjust color data to the gamut of an output device other than the one to which you are printing. This process of simulating another output device is commonly used for proofing jobs that will print on an offset press. The Color Server simulation feature is described in the *Color Guide*.

Chapter 1: Simple and Advanced Workflows

This chapter discusses color management workflows used in short-run color printing, as well as color proofing on the Color Server. It also gives examples of color management in specific desktop applications and discusses the interaction between those applications and ColorWise color management.

Workflow concepts

The term “**workflow**” is used to describe the path a job follows from its creation in a desktop application to final printed output. It is helpful to think of the following factors when describing workflows:

- Short-run printing versus color proofing for eventual output on an offset press
- RGB, CMYK, and spot color systems
- Desktop color management within an application versus color management on the Color Server, along with the notion that different versions of desktop applications handle color management differently.

NOTE: It is important to pay close attention to the version of a particular application when considering the workflows in this chapter.

Short-run printing versus color proofing

Short-run color printing refers to those jobs for which the Color Server is the final print device. Printing jobs to the Color Server in preparation for printing on an offset press is referred to as color proofing. Both types of Color Server print jobs use RGB, CMYK, and spot colors.

- For short-run jobs, bright, saturated colors are often desirable. These are achieved by using the full range of colors available, referred to as the full gamut of the printer or, more simply, device CMYK. For short-run printing examples, see “[Advanced workflows](#)” on page 1-8.
- Offset jobs proofed on the Color Server require the printed colors to match those from another set of CMYK printing conditions. Colors that are specified for an offset press require CMYK simulation that is optimized for proofing on the printer. For color proofing examples that simulate the gamut of another digital printer or press standard, see “[Advanced workflows](#)” on page 1-8.

RGB, CMYK, and spot colors

Colors can be defined in several different color models, the most common being **RGB**, **CMYK**, and the **spot color** matching system. Each model requires a different color conversion at the Color Server. These different color conversion workflows are as follows:

- RGB source profiles and **color rendering dictionaries** (CRDs) are used to map RGB colors through a device-independent color space to a destination space, either the full device gamut in a short-run printing workflow or CMYK simulation in a color proofing workflow.
- CMYK colors are device-dependent. In a proofing scenario, colors specified in prepress applications are adjusted so that the gamut of the printer simulates that of the press. In a short-run printing workflow, specifying CMYK colors according to the calibrated Color Server output eliminates the need for simulation during printing.
- Spot colors, such as PANTONE, are special inks manufactured to run on an offset printing press. Spot colors can be simulated using CMYK toners or process color inks. Two basic workflows exist for printing spot colors to the Color Server:

Spot Color Matching On uses color tables built in the Color Server to simulate the spot color with its closest CMYK equivalent.

Spot Color Matching Off instructs the Color Server to simulate the spot color using CMYK equivalents defined by the spot color manufacturer. These are the same CMYK values used by applications that include spot color libraries. This CMYK combination is then printed with the CMYK Simulation setting you choose, such as SWOP or DIC.

Desktop versus ColorWise color management

A desktop color management system uses ICC profiles to convert colors from one device gamut to another (see [Appendix A](#)). The color data is converted when it is passed from one application to another or when the job is sent to the printer; thus, the processing occurs on your computer, as opposed to the Color Server.

Using ColorWise color management over desktop color management relieves your computer from having to perform additional processing. Delaying color conversions until the color data reaches the Color Server frees your computer so you can continue working, and color conversions on the Color Server are, in most cases, much faster than similar conversions on a host computer.

Managing most or all of your color on the Color Server can also eliminate the potential for undesirable color management-related conflicts, such as iterative color conversions and inconsistent color. The Color Server applies global corrections to specific groups of RGB, CMYK, and spot colors to avoid such conflicts.

Finally, by sending RGB files instead of larger CMYK files from applications to the Color Server, network traffic is minimized and jobs generally print faster.

ColorWise uses ICC profiles to convert colors to the device gamut or simulate other devices, such as an offset printing press. ColorWise manages color conversions for all users printing to the Color Server from Windows and Mac OS computers. It allows users to follow a simple workflow with minimal intervention using robust default settings, while giving advanced users the control and precision they need.

The Color Server can intelligently manage the printed appearance of RGB, CMYK, and spot colors. You can let the Color Server manage color for most short-run color printing jobs without adjusting any settings.

Simple workflows

Every time you print a document containing colors that were not chosen for your specific device, those colors must be converted, which requires color management. You can define or modify colors at any stage in the workflow. Since ColorWise is compatible with most other color management systems, you can use the workflow most familiar to you.

Select your colors wisely

For the colors you see on your monitor to match those on your printed output, they must go through color management, including precise calibration of your monitor and Color Server. If you are not equipped or inclined to maintain accurate monitor color management, you can opt for an easier approach. Determine which is more important to you—printed colors or monitor-displayed colors.

If displayed colors are more important, trust your eyes and your monitor. Visually select colors on your monitor, but be aware that colors will be optimized only for your monitor. When the document is opened on other monitors, the colors may look different. And even though printed colors may not match those on your monitor, they will still print to the Color Server with good results.

If printed colors are your priority, choose colors from printed samples. By using sample colors, you ensure your printed output remains consistent, regardless of how the colors appear on different monitors. Print the palette of available colors from business applications and select colors from the printed samples. Color reference files are included on the User Software CD (see [page 2-2](#)). You can also print color charts from the Control Panel and select colors by name or number from the printed samples. Advanced applications allow you to define colors in the easier-to-control spot and CMYK color spaces. For more advice on color selection, see [Chapter 2](#).

NOTE: No matter which workflow most closely matches your own, calibrate your Color Server regularly (see the [Color Guide](#)).

Select a short workflow

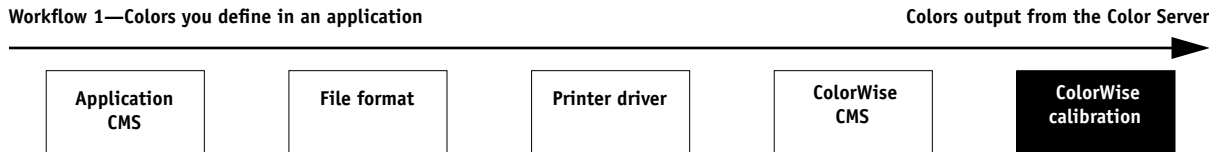
Every time colors are converted, performance and color accuracy are affected. Therefore, a workflow with a minimum number of steps minimizes the risk of error.

Workflow 1 using ColorWise calibration—minimal workflow

A minimal color workflow requires that you calibrate the Color Server. Select from printed colors, as described earlier, and set the CMYK Simulation option to None, since simulation is not necessary when colors are already defined using CMYK values optimized for your calibrated Color Server.

NOTE: CMYK Simulation set to None is also useful when you want to prepare an output profile of your calibrated Color Server or when you use less efficient color management from the desktop (such as ColorSync or ICM).

In this workflow, colors are modified only at the calibration stage, as indicated by the black box in the following diagram.



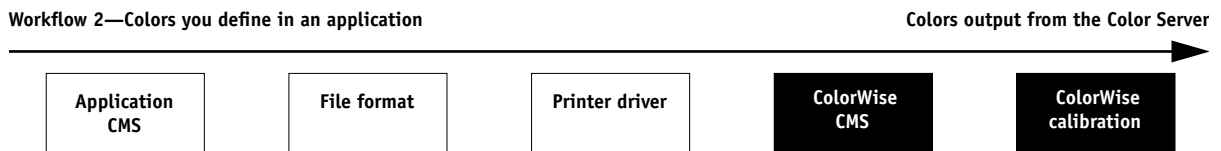
While this workflow lends some control over the color quality produced by the Color Server, consider additional ColorWise color management, as described in the following section.

Workflow 2 using ColorWise color management—standard workflow

The Color Server is highly optimized for the specific printer it supports, and ColorWise addresses many issues unique to your printer, including screens, individual toner response, interactions among toners, natural smoothness of blends, and the capability to render spot and custom colors. The Color Server distinguishes text and graphics from image elements, so the black channel information is preserved while parameters used for CMYK color separations are maintained.

Conventional color management systems typically address only color conversions, and they occupy your computer processor. When you use ColorWise, jobs leave your computer faster to be processed more quickly on the Color Server.

The recommended standard color workflow (indicated by the black boxes in the following diagram) uses ColorWise calibration and color management.



The Color Server comes into play near the end of the color workflow. To ensure the colors you selected reach the Color Server and ColorWise in a usable form, bypass any color management from applications and printer drivers. Keep in mind, however, that ColorWise fully supports color management from applications and printer drivers (see [“Advanced workflows”](#) on page 1-8).

You must print with the CMYK Simulation print option set to match the CMYK color space used in the application to select the colors. Any CMYK Simulation setting (except Match Copy) applies calibration, so the response of the printer will appear to be stable.

The recommended values for CMYK Simulation are SWOP in the U.S., Euroscale in Europe, and DIC in Japan—choices that respect the color standard for each region. If colors have been selected specifically for your calibrated Color Server, set CMYK Simulation to None.

For a list and descriptions of ColorWise print options that affect CMYK, RGB, spot, and other colors, see the [Color Guide](#).

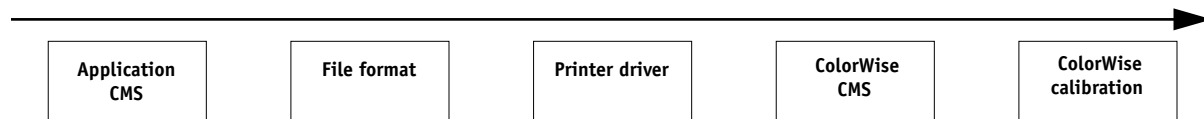
Workflow 3 bypassing ColorWise—*not* recommended

Bypassing ColorWise color management, while a possibility, is not a recommended workflow. When you bypass ColorWise, you must choose colors using only CMYK formulas designed specifically for your printer, and you must print with the CMYK Simulation option set to Match Copy, if it is available for your Color Server. The Color Server still prints pages using your PostScript files, and drives your printer and its accessories, but it does not perform CMYK color transformation, nor does it consider calibration data. Calibration is necessary for consistent output, since the color response from your printer varies significantly depending on wear, heat, humidity, and service.

The following diagram indicates that no modifications are made to colors in this workflow.

Workflow 3—Colors you define in an application

Colors output from the Color Server



Turn off color management in your application

Generally, when printing to the Color Server, it is best to disable color management in the application to ensure the Color Server receives color data properly and prints it accurately.

Save your files using color-safe settings

You can take the following additional steps to ensure color accuracy.

- When saving EPS files, do not include PostScript Color Management information. This minimizes the risk of conflicting data and multiple color conversions. PostScript Color Management causes your CMYK and RGB colors to be interpreted by the Color Server as though they were supplied in the Lab color space and, as a result, processed by CRDs, rather than your simulation settings.
- Include ICC color information in files. ColorWise does not conflict with this information, and such data is useful for identifying the specific color space used by your files.
- Do not include halftone and transfer functions.
- Turn off color management in the printer driver.

On Windows computers, if the printer driver offers Image Color Matching options, select Printer Image Color Matching.

On Mac OS computers, set the printer driver to include *no* color management commands at print time (see the *Color Guide*).

Advanced workflows

The following sections present advanced color management workflow examples for three short-run printing and three color proofing situations. Each workflow example consists of a brief description, steps for creating and manipulating the files, a list of the ColorWise settings used in the example, and a table that summarizes the workflow.

NOTE: These examples reference specific software applications that illustrate image editing, illustration, page layout, and business/office applications—Adobe Photoshop, Adobe Illustrator, QuarkXPress, and Microsoft PowerPoint, respectively.

Short-run printing examples

The following examples illustrate short-run printing on the Color Server.

Photoshop RGB workflow

This short-run workflow of printing an RGB image from Photoshop is one of the simplest color workflows. In it, RGB data is sent from the application, through the printer driver, to the Color Server. The RGB-to-CMYK conversion takes place on the Color Server using a CRD rather than the application. Use the settings illustrated in this workflow for printing photographs and artwork.

This document could be created as follows:

- Create an RGB image in Photoshop.
- Print the file directly to the Color Server.

For recommended print settings from Photoshop, see [Chapter 4](#).

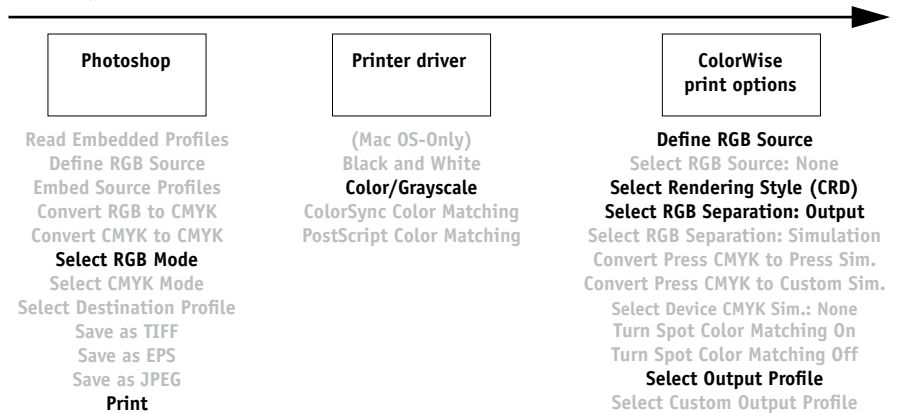
- Use ColorWise to convert the RGB image to device CMYK (the full gamut of the printer).

The ColorWise settings used in this example are:

- RGB Source Profile set to EFIRGB or another RGB source definition
- Rendering Style set to Photographic
- RGB Separation set to Output

The following diagram indicates the steps for this particular workflow in black.

Photoshop RGB workflow



Photoshop RGB with Illustrator and QuarkXPress CMYK and spot colors

This workflow involves short-run printing of a complex page layout with images saved in Photoshop, illustrations created in Illustrator, and spot colors. A Photoshop image is saved in an RGB color space using the EPS file format. Illustrator artwork contains objects defined as CMYK and as spot colors selected from printed output, and they are saved using the Illustrator EPS file format. After all the individual objects are imported into QuarkXPress, additional design elements in QuarkXPress are colored using CMYK process colors or spot colors. Use the settings illustrated in this workflow for printing brochures, newsletters, and other layouts.

NOTE: When you place CMYK colors in a document, select them from printed output (see [page 1-4](#)).

This document could be created as follows:

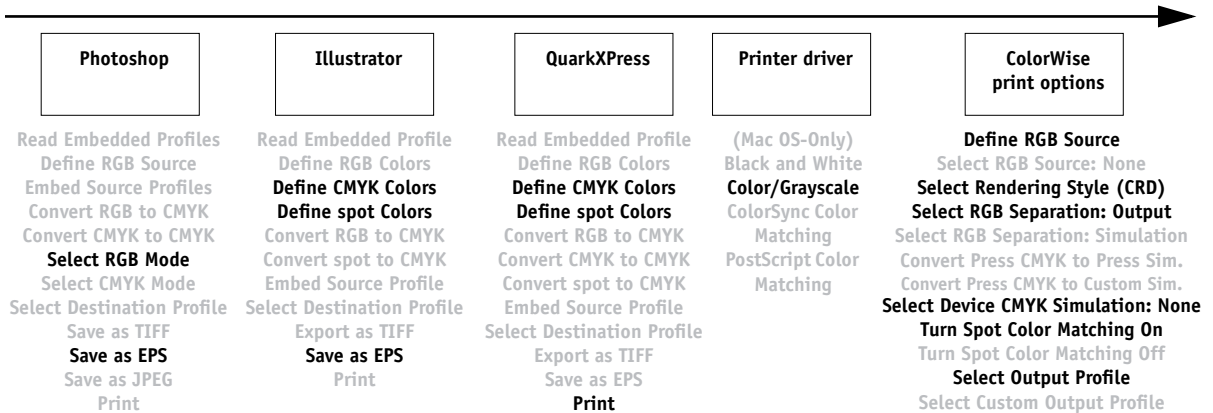
- Create an RGB image in Photoshop and save it as Photoshop EPS.
- Create a graphic in Illustrator using CMYK and spot colors and save as Illustrator EPS.
- Use CMYK colors and a spot color in a QuarkXPress document.
- Import the Illustrator EPS into QuarkXPress and place the Photoshop EPS image.
- Print the QuarkXPress document to the Color Server.
- Use ColorWise to convert the RGB image to device CMYK, adjust the process colors for short-run printing, and match the spot colors using the full device gamut.

The ColorWise settings used in this example are:

- RGB Source Profile set to EFIRGB or another RGB source definition
- Rendering Style set to Photographic
- RGB Separation set to Output
- CMYK Simulation set to None
- Spot Color Matching set to On

The following diagram indicates the steps for this particular workflow in black.

Photoshop RGB workflow with Illustrator, QuarkXPress CMYK, and spot colors



Photoshop RGB with Illustrator CMYK and spot colors and PowerPoint RGB

This workflow involves short-run printing of a complex presentation document with images saved in Photoshop, illustrations created in Illustrator, and spot colors. All elements are imported into PowerPoint for output.

This document could be created as follows:

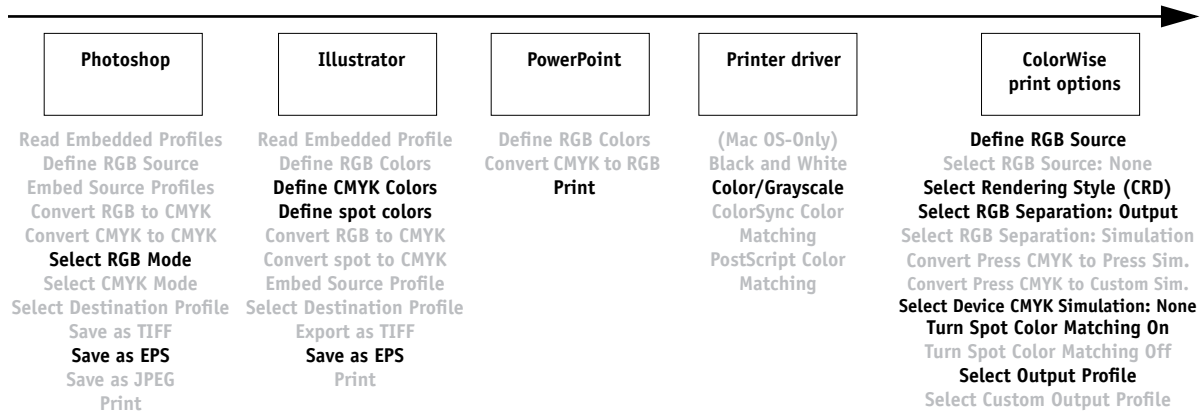
- Create an RGB image in Photoshop and save it as Photoshop EPS.
- Create a graphic in Illustrator using CMYK colors and a spot color and save as Illustrator EPS.
- Create a presentation in PowerPoint using RGB colors.
- Import the Illustrator EPS graphic into the PowerPoint presentation and place the Photoshop EPS image.
- Print the PowerPoint document to the Color Server.
- Use ColorWise to convert the PowerPoint RGB colors and Photoshop RGB image to device CMYK, adjust the process colors for more saturated short-run printing, and match the spot colors using the full device gamut.

The ColorWise settings used in this example are:

- RGB Source Profile set to EFIRGB or another RGB source definition
- Rendering Style set to Presentation
- RGB Separation set to Output
- CMYK Simulation set to None
- Spot Color Matching set to On

The following diagram indicates the steps for this particular workflow in black.

Photoshop RGB and Illustrator CMYK and spot colors in PowerPoint RGB workflow



Color proofing examples

The following examples illustrate methods for simulating the output from another printing system, such as an offset press. Each of the proofing examples uses an ICC profile to describe the destination color space. While some examples use simulation profiles built into the Color Server, others use ColorWise Pro Tools (see the [Color Guide](#)) to download custom ICC output profiles to the Color Server for use as simulation profiles.

Photoshop 5.x RGB-to-CMYK conversion using a custom ICC profile

This workflow is useful for prepress environments that have integrated ICC color management and profiles for the presses they use. In this example, an image in Photoshop 5.x is converted from RGB to CMYK using the Photoshop ICC color conversion features in the CMYK Setup option. Using the Simulation settings available in ColorWise, the CMYK image is printed to the Color Server, and the output is made to appear as if it were printed on an offset press. For more information on CMYK Setup, see your Photoshop 5.x documentation.

This document could be created as follows:

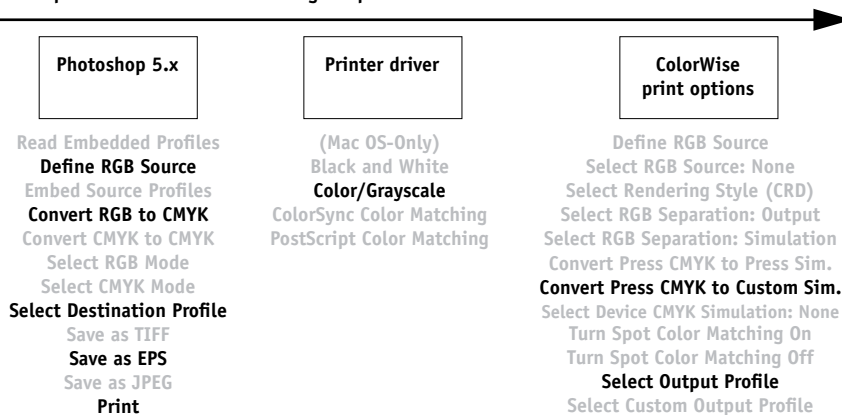
- In Photoshop 5.x, set CMYK Model in CMYK Setup to ICC.
- In the Profile menu, select an ICC profile for the desired offset press. Click OK.
- Open an RGB image. Select Mode > CMYK Color from the Image menu.
- Save the image in any file format.
- Print directly to the Color Server.
- Use ColorWise Pro Tools to select a simulation profile or download a custom ICC profile to the Color Server for use as a CMYK Simulation Profile.

The ColorWise settings used in this example are:

- CMYK Simulation Profile set to the desired press standard or the corresponding custom simulation (Simulation 1-10) if you downloaded your profile with ColorWise Pro Tools
- CMYK Simulation Method set to Full (Source GCR)

The following diagram indicates the steps for this particular workflow in black.

Photoshop RGB-to-CMYK workflow using ICC profile



Photoshop 5.x Built-in RGB-to-CMYK workflow

This workflow is useful for prepress environments that have *not* integrated ICC color management and do not have profiles for the presses they use. In this example, an image is converted from RGB to CMYK using the Photoshop 5.x Built-in color conversion features in the CMYK Setup option. Using the Simulation settings available in ColorWise, the CMYK image is printed to the Color Server, and the output made to appear as if it were printed on an offset press. For more information on CMYK Setup, see your Photoshop 5.x documentation.

This document could be created as follows:

- Select the Built-in option from CMYK Setup in Photoshop 5.x Color Settings.
- Adjust the Ink Options and Separation Options to match your offset press.
- Select the Tables option in CMYK Setup and click Save.

This saves your settings as a CMYK ICC profile you will later download to the Color Server as a custom simulation profile.

- Select the Built-in option in CMYK Setup again and click OK.
- Start ColorWise Pro Tools and download your new CMYK ICC profile to the Color Server as a custom Simulation profile.

For the Appear in Driver as option in Profile Settings, select Simulation-1.

For more information on downloading profiles, see the [Color Guide](#).

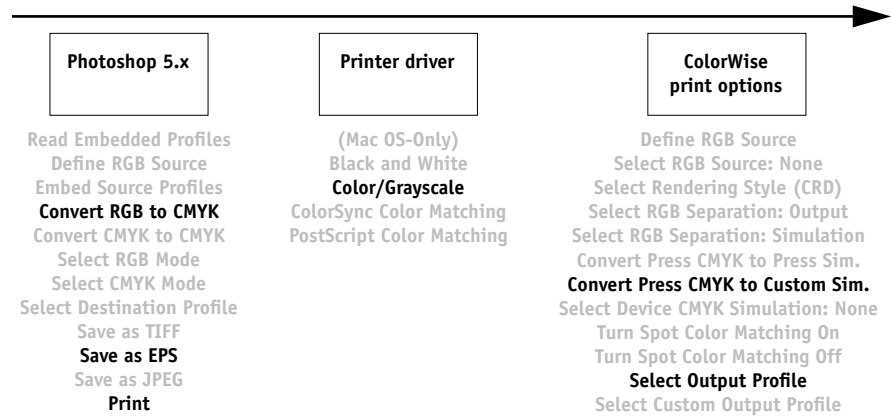
- Open an RGB image in Photoshop 5.x. Select Mode>CMYK Color from the Image menu. Save the image as Photoshop EPS.
- Print the image directly to the Color Server and choose Simulation-1 as the CMYK Simulation Profile setting.

The ColorWise settings used in this example are:

- CMYK Simulation Profile set to Simulation-1
- CMYK Simulation Method set to Full

The following diagram indicates the steps for this particular workflow in black.

Photoshop5.x RGB-to-CMYK workflow



Photoshop RGB and QuarkXPress CMYK

This workflow exemplifies the use of the RGB Separation feature of ColorWise. An RGB image, originally saved in Photoshop, is printed to the Color Server from QuarkXPress. To simulate how the RGB image would print on an offset press, the RGB Separation feature of ColorWise is set to Simulation. This workflow—useful for proofing brochures, newsletters, and other layouts—allows you to maintain consistency by using the source RGB file for multiple purposes.

This document could be created as follows:

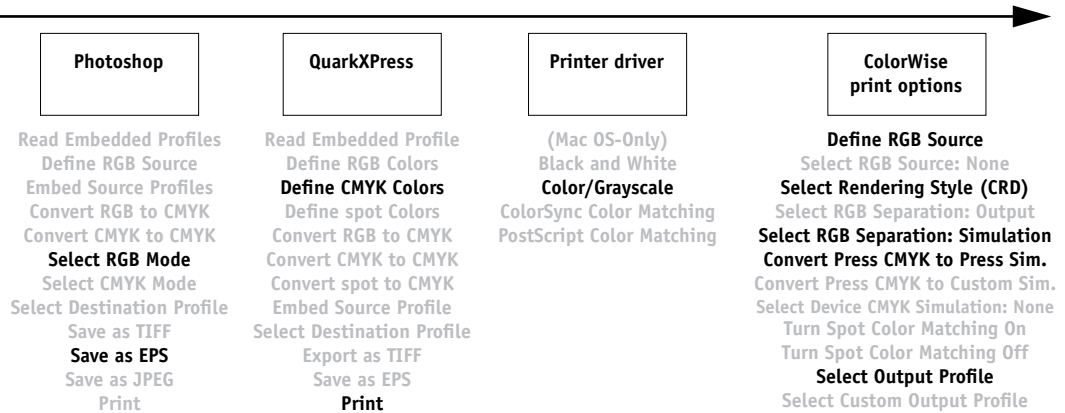
- Create an RGB image in Photoshop and save it as Photoshop EPS.
- Place the EPS image in a QuarkXPress document.
- Create several process-colored page elements alongside the image and print.
- Use ColorWise to convert the RGB image to simulated press CMYK and adjust the process colors for proofing to the device.

The ColorWise settings used in this example are:

- RGB Source Profile set to EFIRGB or another RGB source definition
- Rendering Style set to Photographic
- RGB Separation set to Simulation
- CMYK Simulation Profile set to SWOP
- CMYK Simulation Method set to Full (Source GCR)

The following diagram indicates the steps for this particular workflow in black.

Photoshop RGB and QuarkXPress CMYK workflow



Chapter 2: Working with Color in Applications

This chapter provides guidelines for defining colors in your documents to produce the results you want. The following topics are covered:

- Factors affecting how you work with color
- Choosing colors in applications that rely on GDI (**Graphics Device Interface**) or **QuickDraw** to communicate data to the printer driver, such as presentation and word processing applications
- Choosing colors in applications that have the ability to write their own **PostScript**, such as some page layout, illustration, and pixel-editing applications

Working with color

The two main factors that influence how you work with color in the creation of documents are the applications you use and the Color Server. Applications vary in the methods they provide for choosing colors and in the way they transmit color data to the Color Server.

- **Office applications**, such as presentation software, spreadsheets, and word processing programs, use the RGB color model. They typically transmit only RGB data to the Color Server.
- **Illustration applications** use both the RGB and CMYK color models but typically transmit only CMYK data to the Color Server.
- **Pixel-editing applications** use both the RGB and CMYK color models. They also transmit both RGB and CMYK data to the Color Server.

The type of printing you plan for the document—short-run color printing on the Color Server versus color proofing for eventual printing on an offset press—determines the way you define colors, as well as the print option settings you choose.

- For short-run color printing on the Color Server, use any application and define colors in either RGB or CMYK. If your application supports it, you can also choose colors from the PANTONE color library. Placed images may be limited to the RGB color space. Choose the appropriate settings for print options affecting color output (see the *Color Guide*).
- For color proofing, use an application that writes its own PostScript. Define colors in RGB or CMYK, or choose colors from the PANTONE color library. Placed images can also be defined in RGB or CMYK. Choose the appropriate settings for print options affecting color output (see the *Color Guide*).

NOTE: The Color Server allows you to use RGB or CMYK data when printing proofs for an offset press run. However, sending data to an **imagesetter** most often requires CMYK data.

Color reference pages

Your Color Server user software includes several types of color reference pages that allow you to see the range of colors that can be printed on your printer. For predictable color, use the color reference pages when defining the colors in your document.

- RGB Color Reference—a Microsoft Word file and a Microsoft PowerPoint file that allow you to view the colors available in the standard palettes of office applications and see how those colors print on the Color Server (see [page 2-4](#)).
- CMYK Color Reference—an 11-page downloadable PostScript file of CMYK color patches (see [page 2-7](#)).
- PANTONE Coated Color Reference—a 19-page downloadable PostScript file of color patches showing CMYK equivalents of PANTONE Coated colors. This file prints differently depending on the setting of the **Spot Color Matching** option (see [page 2-7](#)).

In addition, you can print RGB, CMY, and PANTONE color charts from the Color Server Control Panel.

Office applications

The Color Server must receive PostScript instructions to print an image or a document. Many applications do not create these PostScript instructions, relying on the printer driver to create them. Included in this category are most word processing, spreadsheet, and presentation graphics applications. These applications use Windows Graphics Device Interface (GDI) to display and print when running Windows, and Apple QuickDraw to display and print when running Mac OS. We refer to these GDI and QuickDraw applications as “office applications.”

All office applications handle color similarly, using the same RGB color model used for the color monitor. Most office applications allow you to choose colors from a palette of preselected colors; some allow you to add new colors to the palette using a color picker. Although some applications allow you to specify color using the CMY, HSL, and HSV color models, these applications always send RGB color data to the Color Server. (An exception to this is a CMYK EPS file placed in the document, which is sent as CMYK data.)

Consider the following when working with color in office applications:

- The range of colors that can be displayed in RGB on your monitor is much larger than the range of colors that can be printed on your printer. When you print the document, out-of-gamut RGB colors are mapped to the colors your printer can produce.
- Office applications send only RGB data to the Color Server. You control the rendering style of the color conversion with your selection of a CRD.

Each CRD uses a different color rendering style and, therefore, has a different way of mapping unprintable colors to the color gamut of your printer. For more information on color rendering styles, see the *Color Guide*.

Choosing colors in office applications

Two RGB color reference pages, a Microsoft Word file and a Microsoft PowerPoint file, are provided with your Color Server user software. You can print these files using different CRDs to see how the colors appear when printed to the Color Server. For best results, print the color reference page using the same print options you plan to use for your final document. Select the colors you want to use from the printed version of the RGB color reference page and use those colors in your document.

RGB Color Reference

Print this page to use for reference when designing files for printing.



RGB Color Reference (Microsoft PowerPoint)

PostScript applications

Most applications used for illustration, pixel editing, and page layout can create the PostScript information they send to a PostScript printer or save in PostScript files. Illustrator, Photoshop, PageMaker, QuarkXPress, and Macromedia FreeHand are all PostScript applications.

PostScript applications work with color in many different ways. Most allow you to choose process colors (by entering percentages for cyan, magenta, yellow, and black), as well as **named colors** from a spot color system, such as PANTONE. When you print composites, these applications send process-color equivalents for named **spot colors** to the Color Server. In some applications, you can also choose colors using the RGB, HSB, HSL, or other color models.

Generally, PostScript applications send color information to the Color Server as CMYK data. An exception to this is an RGB image placed in the document, which is sent directly to the Color Server (unless you specify special color management settings in the application.) In addition, some PostScript applications that allow you to define colors in RGB or other color models can also send data to the Color Server in those color spaces.

Color controls in PostScript applications are typically designed for printing on an offset press, and some adjustments are required for printing to the Color Server. Displayed versions of colors you choose in these applications may not match Color Server output exactly, and named colors may not print accurately on the Color Server, since these colors typically require custom inks.

Choosing colors in PostScript applications

With PostScript applications, you can create colors using any of the color models supported by the application. All PostScript applications support CMYK; some also support RGB and other color models based on monitor display values. PostScript applications also allow you to choose named colors using one or more color libraries, such as PANTONE (see [page 2-7](#)).

Use swatch color matching to ensure predictable color printing results with the Color Server or to match your Color Server output to colors produced by other printers.

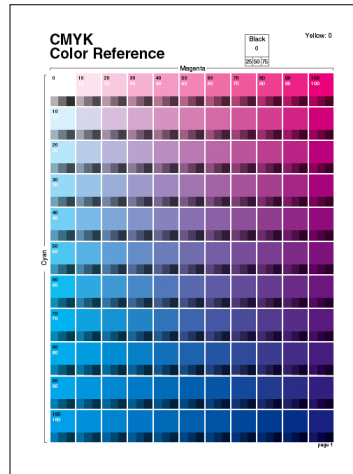
Swatch color matching

Your Color Server user software includes several color reference pages (see [page 2-2](#)). By choosing colors from these reference pages, you ensure that you get the same color from your device. For best results, calibrate the Color Server before printing the reference pages.

NOTE: Swatch color matching does not match *monitor* colors to printed colors. For this, you must use a color management system and calibrate your monitor.

Using the CMYK Color Reference

The CMYK Color Reference included with your Color Server user software allows you to see how various cyan, magenta, yellow, and black combinations look when printed on your printer.



CMYK Color Reference

To print the CMYK Color Reference, download the file to the Color Server. The printed pages display groups of color patches in graduated combinations of yellow, magenta, and cyan, and smaller patches that include 25%, 50%, and 75% black. Refer to these pages to pick colors and specify process color values in your application. For the location of the file on the User Software CD, see the *User Software Installation Guide*.

PANTONE Coated Color Reference

The PANTONE Coated Color Reference included with your Color Server user software can help ensure predictable results with colors chosen from the PANTONE color library.

The information printed by the PANTONE Coated Color Reference depends on the Spot Color Matching setting.

- **On**—Prints swatches of the closest CMYK equivalents of PANTONE colors your printer can produce. The equivalent PANTONE color name/number is printed below each swatch.
- **Off**—Prints swatches of the CMYK equivalents of PANTONE colors as defined by PANTONE. (These are the same CMYK values defined in applications that include PANTONE libraries.) The CMYK values used to produce the color, as well as the PANTONE color name/number, are printed below each swatch.

To print the PANTONE Coated Color Reference, download the file to the Color Server. For the location of the file on the User Software CD, see the *User Software Installation Guide*. If the default Spot Color Matching setting on the Color Server is not the setting you want to use for printing the PANTONE colors, download the file to the Hold queue. Then override the Spot Color Matching setting using a job management utility, such as Command WorkStation (see the *Job Management Guide*).

Default output profile

The default output profile consists of both a profile for the printer supported by the Color Server and a calibration target that describes the expected behavior of the printer. For more information on output profiles, see the *Color Guide*.

In certain cases, you may want to customize the default output profile to achieve particular color effects (see the *Color Guide*). When you do so, the new customized output profile is applied to all data in the print job. You can also use ColorWise Pro Tools to download your own output profile to the Color Server (see the *Color Guide*). Downloaded output profiles are at first associated with the default calibration target.

CMYK simulation

If you use the Color Server to print proofs for an offset press job or simulate another printer, choose the appropriate CMYK Simulation Profile and CMYK Simulation Method print option settings (see the *Color Guide*).

Chapter 3: Office Applications

The ColorWise color management system provides complete color management for jobs printed from office applications. This chapter provides instructions for printing color documents from **GDI (Graphics Device Interface)** and **QuickDraw** applications, such as presentation, spreadsheet, and word processing applications. You can use these instructions with the Microsoft Office applications.

Working with office applications

Before printing from these applications, make sure the appropriate printer driver and the Color Server PPD are installed on your computer, as described in the *User Software Installation Guide*.

Defining colors

Office applications use the RGB color model. For instructions on defining colors, see “[Choosing colors in office applications](#)” on page 2-4.

The only way to use CMYK or PANTONE colors is to define them in EPS files with an illustration or page layout application, and then place these files in Office documents. Colors in EPS files are preserved until they reach the Color Server (assuming no PostScript Color Management information was included.)

Office applications lack finesse when displaying EPS files, so use these files only when RGB colors are impractical in your specific workflow. EPS files are useful when using large or complex images that must be printed at full resolution or exceed the memory allocation of some MS Office applications.

Working with imported files

Although your application may allow you to import a variety of file formats, EPS files are recommended for all raster images you want to import; some applications have printing problems when using file formats such as TIFF and PICT.

NOTE: It may be necessary to perform a “custom install” of your MS Office application if you are unable to import EPS elements.

Although there are no color management options within office applications, color conversions do occur when you import images or page elements that were not defined in RGB. To avoid such conversions with imported files, use the EPS file format for artwork that is to be imported into office applications.

All RGB images placed in a document are affected by RGB Source and Rendering Style settings.

Tip for advanced users

If you place multiple RGB images, mixed non-photographic and photographic, a single CRD may not be suitable for all the images. In this case, you may want the photographic images to bypass the CRD altogether. To accomplish this, save the image in CMYK mode with a pixel-editing application, such as Photoshop, and perform color correction. Save the image as a Photoshop EPS and import it into the document.

Selecting options when printing

There are few differences among office applications with regard to Color Server printing. The instructions in this chapter apply to all office applications. Follow the instructions in the *Color Guide* to specify print options and color management settings. To specify these options, you must use a PostScript Level 2 (or later) printer driver, such as an Adobe PostScript Printer Driver.

Because office applications send RGB data to the Color Server, your choices of RGB Source and Rendering Style settings are important. Specify the appropriate CRD for the color effect you want (see the *Color Guide*).

Output profiles

All color data in the job is affected by the output profile on the Color Server. This profile may be the one designed for your device and shipped with the Color Server, or it may be a custom profile created at your site (see the *Color Guide*). If necessary, print the Test Page to see which profile is currently resident on the Color Server.

Chapter 4: Adobe Photoshop

This chapter covers features of Adobe Photoshop versions 6.x and 5.x for Windows and Mac OS. The illustrations show only Mac OS dialog boxes, but the information and instructions apply equally to the Windows version of Photoshop.

Because Photoshop uses a sophisticated color management system, there are several setup steps you should take before you begin working. These steps include:

- Calibrate your monitor
- Adjust Photoshop color settings

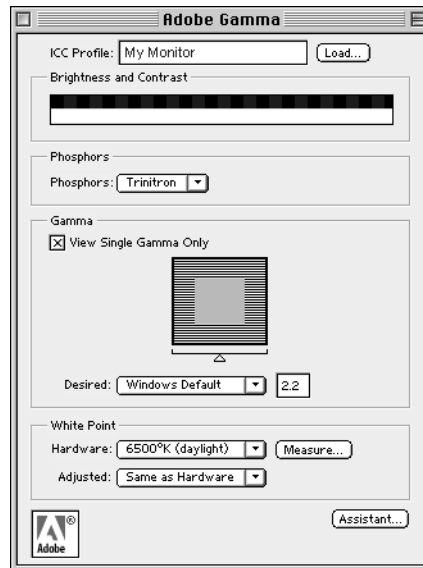
Creating a monitor profile

You can use the Adobe Gamma control panel to create and customize an **ICC profile** that describes the unique display characteristics of your monitor. This monitor profile enables Photoshop to compensate for the color behavior of the monitor when displaying images. As a result, colors previewed on the monitor will more closely match colors in your printed output.

NOTE: If a profile for your monitor is not available, use the Adobe Gamma control panel setup Assistant (Wizard on Windows) to customize an available profile that, at a minimum, has the same type of phosphors as your monitor.

TO CREATE A MONITOR PROFILE

1. **Display the Adobe Gamma control panel by double-clicking its icon in either the Windows or Mac OS Control Panel.**
2. **Click Assistant (Wizard on Windows) if you have not yet selected your monitor profile or want to customize your current profile,.**



3. Follow the step-by-step instructions in the Assistant or Wizard to calibrate your monitor and create a monitor profile.

Specifying color settings

The following sections outline the recommended color settings for Photoshop 6.x and 5.x in a Color Server workflow. These color settings include:

Working Spaces—Default color spaces to use when working with RGB and CMYK documents. ICC color profiles describe the gamut and color characteristics of these working spaces.

Color Management Policies (Photoshop 6.x) or Profile Mismatch Handling (Photoshop 5.x)—Instructions that tell Photoshop what to do when it encounters color data from a color space other than the specified working space.

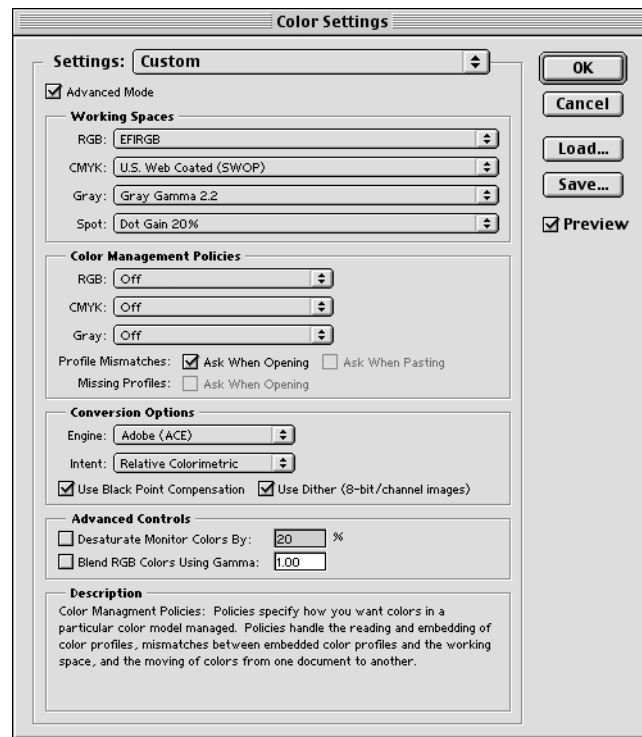
Photoshop 6.x color settings

Photoshop 6.x uses a sophisticated color management system that handles document colors for a variety of color-managed workflows. By customizing color settings, you can specify the amount of color management you want to use while working in Photoshop 6.x.

TO SPECIFY COLOR SETTINGS FOR PHOTOSHOP 6.X

1. Choose Color Settings from the Edit menu.

The Color Settings dialog box appears.



2. Select Advanced Mode.

In Advanced Mode, a more extensive list of options is displayed.

3. Choose the desired working space profile for each color mode in the Working Spaces area.

Use the following guidelines for specifying working spaces:

- For RGB, choose the profile for the default RGB color space used by the Color Server. In most cases, this is EFIRGB. Consider sRGB if you usually view images on a generic PC monitor or rely on a Windows operating system to manage color on your monitor. If you choose sRGB as a working space, you must print with the ColorWise RGB Source option set to sRGB.

New RGB documents you create in Photoshop will use this working space.

NOTE: EFIRGB is set as the default RGB Source color space on the Color Server. No matter what RGB space you select, make sure it is available on the Color Server. For more information on downloading RGB Source profiles to the Color Server, see the *Color Guide*.

- For CMYK, choose a profile that describes your target press (such as **SWOP**) if you are a prepress user. If you are an office user printing final output, choose an output profile that describes the device connected to the Color Server. To use a device-specific output profile, you must first upload the profile from the Color Server to your computer (see the *Color Guide*). New CMYK documents you create in Photoshop will use the specified working space.
- For guidelines on specifying Gray and Spot working spaces, see your Photoshop 6.x documentation.

4. In the Color Management Policies area, choose policies for handling documents without embedded profiles or with embedded profiles that differ from the working space .

Unless you are an advanced color user, we recommend that you choose Off from the RGB, CMYK, and Gray menus. This option discards the original profile embedded in a document if it differs from the specified working space, while preserving the numeric color values in the document.

For Profile Mismatches, select Ask When Opening. This option displays an alert message that lets you override the specified policy behavior (Off) when opening documents or importing color data.

5. In the Conversion Options area, specify settings for converting between color spaces.

Choose Adobe (ACE) from the Engine menu to use the built-in color management engine for Photoshop.

Choose a rendering intent from the Intent menu that will optimize the color quality of the conversion. For guidelines on choosing the rendering intent, see your Photoshop 6.x documentation.

Select Use Black Point Compensation and Use Dither (8-bit/channel images) to optimize the quality of color conversions.

6. Clear the Desaturate Monitor Colors By and Blend RGB Colors Using Gamma options in the Advanced Controls area.

Deslecting these options helps optimize the matching of the monitor display to printed output.

7. Click Save to save the current group of color settings.

The Save dialog box appears.

8. Name the settings file, accept the default saved location, and click Save.

You can switch to your saved settings at any time by choosing the group name from the Settings menu at the top of the Color Settings dialog box.

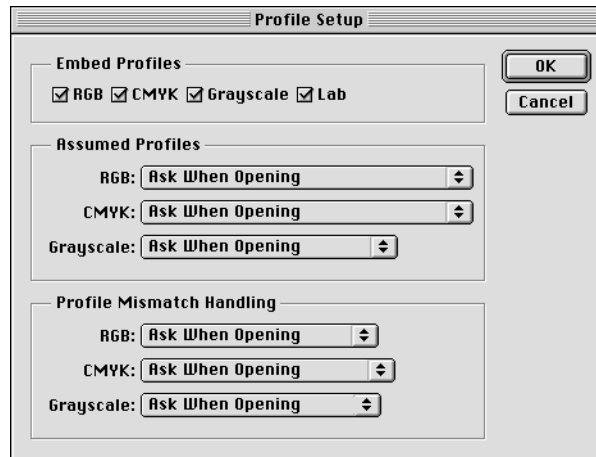
Photoshop 5.x color settings

Like Photoshop 6.x, Photoshop 5.x offers settings for default RGB and CMYK color spaces and color management policies.

Photoshop 5.x allows you to use two simultaneous RGB spaces, one for the monitor and one for the Photoshop RGB working space. The monitor RGB space setting does not affect the image data in the file; it affects only the way the image is displayed on the monitor. Even if an RGB image has been prepared with different monitor settings, it is still correctly displayed on your monitor, without changes to the original values in the file.

TO SET PROFILE DEFAULTS IN PHOTOSHOP 5.X

1. Choose **Color Settings>Profile Setup** from the Photoshop 5.x File menu.



2. In the **Embed Profiles** area, specify whether to embed the appropriate ICC profiles when saving a file.

Unless you are an advanced color user, we recommend that you clear the profile embedding options for RGB and CMYK files.

By embedding a profile during the saving process, Photoshop links a color space (working space) definition with that file for future use. When you open an image that already contains a profile, Photoshop alerts you as to which color space the file was saved in. Avoid conversions between color spaces as much as possible, as each conversion results in loss of color information.

3. Choose **Ask When Opening** from the RGB and CMYK menus in the **Assumed Profiles** area.

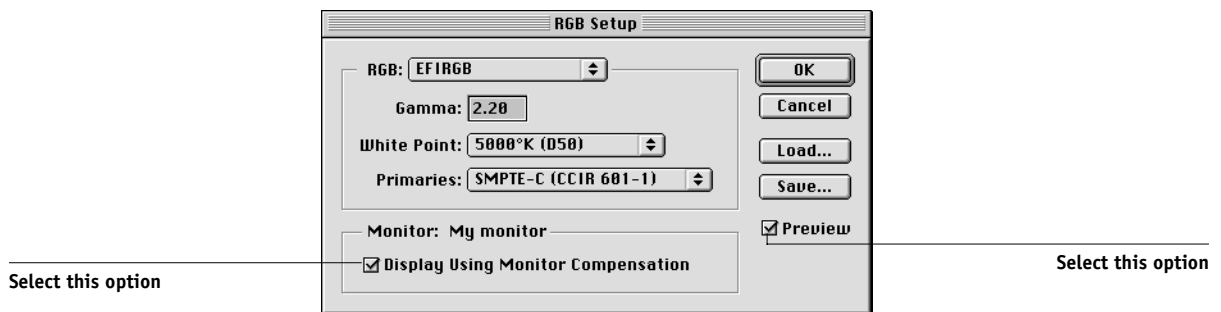
When you open files that do not contain an ICC profile, you can convert the file to your current Photoshop working space setting or leave the file unconverted—the preferred choice—but make sure the current Photoshop working space setting matches the intended color space of the image.

4. Choose **Ask When Opening** from the RGB and CMYK menus in the **Profile Mismatch Handling** area.

When you open a file that contains an ICC profile that does not match your current Photoshop working space setting, you have the choice to convert from the embedded profile or not. If you want to preserve the color integrity of the source image, do not convert. When you open the image, immediately go to RGB or CMYK Setup to specify the working space for the image. If your working space is set to your output device, you may want to convert.

TO SET RGB DEFAULTS

1. Choose **Color Settings > RGB Setup** from the Photoshop 5.x File menu.



2. Choose your current Photoshop RGB color space from the RGB menu.

Your selection should reflect the color space of most RGB files you will be opening. If you create new RGB files or want to standardize your RGB files, choose EFIRGB.

3. Click **Load** if the file is not visible in the RGB menu.

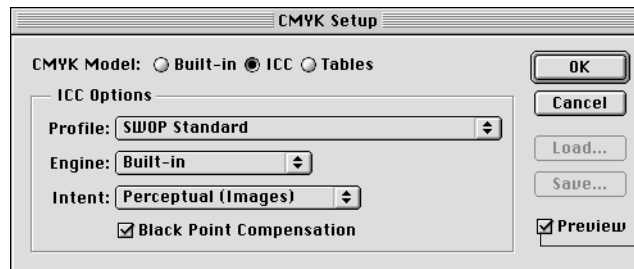
You can load the Calibrated RGB setup file, EFIRGB ICC ColorSync file, or EFIRGB.ICM file. All describe the same RGB space and automatically set the Gamma, White Point, and Primaries. Consider sRGB if you usually view images on a generic PC monitor or rely on a Windows operating system to manage color on your monitor. If you choose sRGB as a working space, print with the ColorWise RGB Source option set to sRGB.

NOTE: EFIRGB is set as the default RGB Source color space on the Color Server. No matter what RGB space you select, make sure it is available on the Color Server. For more information on downloading RGB Source profiles to the Color Server, see the *Color Guide*.

The Monitor area shows the currently selected profile in the Adobe Gamma control panel. Select both the Display Using Monitor Compensation and Preview options.

TO SET CMYK DEFAULTS

1. Choose Color Settings > CMYK Setup from the Photoshop 5.x File menu.



Select this option

2. Select the Preview option.

For CMYK Model, select ICC. Previous versions of Photoshop used Photoshop Separation Tables, and you can load them for Photoshop 5.x. However, you will get better results using ICC profiles and the built-in color management system.

3. Choose settings from the Profile, Engine, and Intent menus in the ICC Options area.

- For Profile, choose your final output device ICC profile. Prepress users should choose an ICC describing their target press, such as SWOP. Office users should choose the ICC profile describing the device connected to the Color Server. In this case, we recommend that you leave images in RGB and allow the Color Server to convert them to CMYK. However, if you want to use Photoshop to convert RGB images to the CMYK color space of the Color Server, you must first upload one of the output profiles from the Color Server to your computer (see the [Color Guide](#)), and then select it in Photoshop CMYK Setup. The output profile for the Color Server is also available on the User Software CD (see the [User Software Installation Guide](#)).

NOTE: With the RGB Separation feature of the Color Server, you can preview (print) your conversions from RGB to any simulated CMYK space by downloading the desired target profile to the Color Server. For more information about downloading profiles, see the [Color Guide](#).

- For Engine, choose Built-in so that the Photoshop engine will be used.
- For Intent, choose Perceptual (Images), which is appropriate for photographs normally edited in Photoshop. The Intent setting is used only when you convert between color spaces.

At times it may be useful to select the Black Point Compensation option. With many ICC profiles, this option has no effect. When it does, it has a dramatic effect on the dark areas of your image. If you want this effect, select Black Point Compensation; if not, clear the option.

Saving files

Before saving a file from Photoshop, perform any necessary rotating, cropping, and resizing. This speeds processing when printing from the application in which the image is placed.

We recommend you use EPS or TIFF file formats to save RGB images that will be imported into other documents and printed to the Color Server. You can import EPS and TIFF files into virtually all page layout applications.

NOTE: Although TIFF files display better when imported into other applications, their color and resolution characteristics may be altered by the application into which they are imported. EPS files are unaffected.

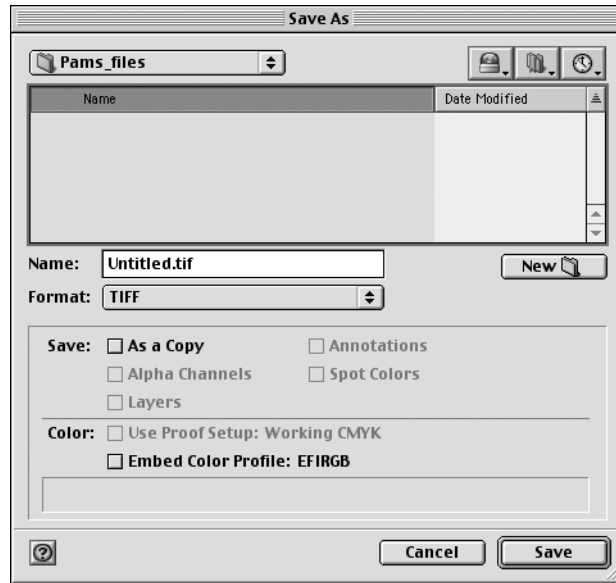
Saving files from Photoshop 6.x or 5.x

The process of saving documents from Photoshop 5.x is virtually identical to that of saving documents from Photoshop 6.x. In the following procedure, only Photoshop 6.x (Mac OS version) dialog boxes are shown. When applicable, differences between the 6.x and 5.x, and the Windows and Mac OS versions of Photoshop are noted.

When saving a document from Photoshop 6.x, you have the option to embed a color profile in the document. We recommend you disable this option if you are sending the document to the Color Server.

TO SAVE A DOCUMENT FROM PHOTOSHOP 6.X OR 5.X**1. Choose Save As from the File menu.**

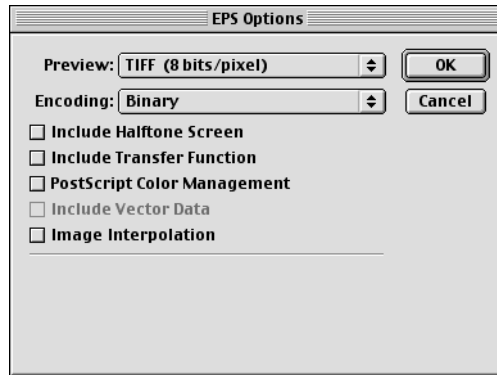
The Save As dialog box appears.

**2. Specify settings in the Save As dialog box.**

- Specify a name, file format, and saved location for the document.
- Clear the Embed Color Profile option (Mac OS) or ICC Profile option (Windows).

3. Click Save.

If you chose Photoshop EPS as the format, the EPS Options dialog box appears.



4. Specify EPS options and click OK.

- Choose a TIFF preview option. A TIFF preview is compatible with both Windows and Mac OS computers.
- Do *not* select the PostScript Color Management option. For more information about PostScript Color Management, see the following section.
- Do *not* select Include Transfer Function or Include Halftone Screen.

NOTE: If you choose **JPEG** encoding, save a backup of the original image saved with binary encoding until you see the printed results of the JPEG file. Occasionally, the compression used for JPEG encoding produces unwanted artifacts. If you see unexpected results in the printed output of a JPEG file, revert to a binary version.

If you experience problems printing the document in which you placed the image, substitute an ASCII version of the same image and reprint the document. Binary encoding is much more compact than ASCII encoding, but occasionally causes printing problems with some system configurations.

Advanced tips for using PostScript color management

Use the following information to implement alternative, more complex, color workflows with Photoshop.

Saving EPS documents with PostScript Color Management

Selecting the PostScript Color Management option when saving either a CMYK or RGB EPS file prompts Photoshop to embed PostScript color information—which is independent of ICC profiles—in the resulting document. This information is intended for PostScript devices like the Color Server.

Printing RGB EPS files saved with PostScript Color Management

When you print an RGB EPS file that contains an embedded profile to the Color Server, you can use the working space information from the embedded RGB profile as an RGB source definition for Color Server CRDs. To use this source color space information from the embedded profile with Color Server CRDs, choose None as the ColorWise RGB Source when you print. This applies when you print directly from Photoshop, or when the same RGB EPS file is output from another application.

To *override* the embedded profile in an EPS file using an RGB Source definition made available by the Color Server, choose anything except None as the Color Server RGB Source Profile.

Printing CMYK EPS files saved with PostScript Color Management

If you select the Photoshop PostScript Color Management option when you save a CMYK EPS image, Photoshop embeds PostScript color information that defines the CMYK source color space of the image. When you print a CMYK EPS file that contains PostScript color information to the Color Server, CRDs are used instead of ColorWise CMYK Simulation and Simulation Method settings. Choose the appropriate setting for the Rendering Style option.

Defining colors

You can choose colors in Photoshop with various color models, including HSB, CIE Lab, RGB, and CMYK. You can also choose named colors from the PANTONE Coated color library. For best results, use the color definition methods described in [Chapter 2](#).

Selecting options when printing

You can print RGB or CMYK images from Photoshop 6.x and 5.x.

- When you print an RGB image, you choose whether the conversion to CMYK is performed by the Color Server (using a CRD), PostScript (using PostScript Color Management), or Photoshop built-in color management.
- When you print a CMYK image, you can print composites or [color separations](#).

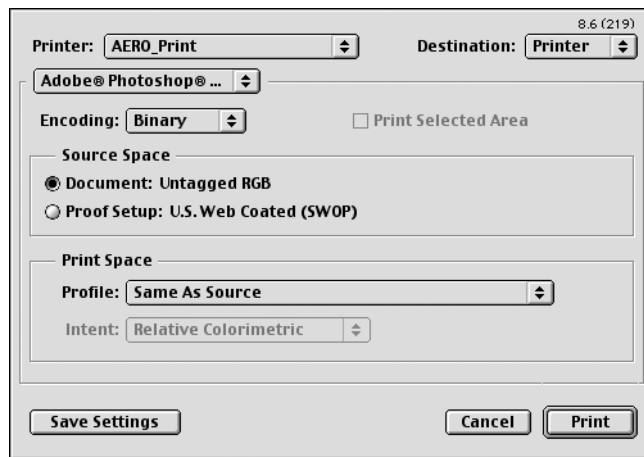
NOTE: You cannot use the Combine Separations feature of the Color Server to recombine separations printed from Photoshop.

TO PRINT IMAGES FROM PHOTOSHOP 6.X OR 5.X

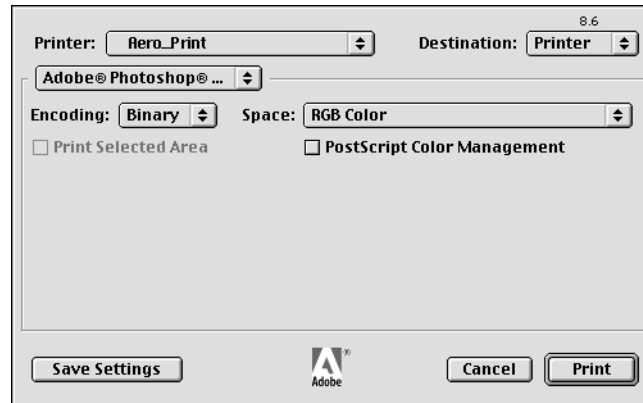
1. Choose Print from the File menu.

The Print dialog box appears.

Photoshop 6.x



Photoshop 5.x



2. Choose the Color Server destination from the Printer menu, and then choose Adobe Photoshop.

3. Choose an Encoding method.

NOTE: If you choose JPEG encoding, save a backup of the original image with binary encoding until you see the printed results of the JPEG file. Occasionally, the compression used for JPEG encoding produces unwanted artifacts. If you see unexpected results in the printed output of a JPEG file, revert to the binary version.

4. Specify the color space for printing the image.

- For Photoshop 6.x, choose Same as Source from the Profile menu.
- For Photoshop 5.x, choose RGB Color from the Space menu if you are printing an RGB image. Choose CMYK Color if you are printing a CMYK image.

Any other setting causes Photoshop to convert image data to that color space before sending it to the Color Server.

5. For Photoshop 5.x, make sure PostScript Color Management is cleared.

6. Click Print.

Advanced tips for printing with Photoshop PostScript color management

Use the following information to implement alternative, more complex, color workflows with Photoshop.

- To use PostScript color management with Photoshop 6.x, choose PostScript Color Management from the Profile menu in the Photoshop pane of the printer driver.
- To use PostScript color management with Photoshop 5.x, select the PostScript Color Management option in the Photoshop pane of the printer driver.

Printing RGB images with Photoshop PostScript Color Management

If you select an RGB color space and decide to use PostScript Color Management, Photoshop sends RGB data to the Color Server along with PostScript color information defining this RGB color space. Note that when you select PostScript Color Management, a CRD will be used to perform color conversions to CMYK.

NOTE: The included RGB source color space information is overridden by the ColorWise RGB Source option unless it is set to None. The ColorWise Rendering Style option specified will take effect if the ColorWise RGB Source Profile option is set to None.

For fastest print times, you can choose JPEG encoding, but check printed output carefully for unwanted artifacts that can appear as a result of JPEG compression. If you see unexpected results in the printed output, print the job again using Binary or ASCII encoding.

Printing CMYK images with Photoshop PostScript Color Management

If you select a CMYK color space and decide to use PostScript Color Management, Photoshop sends CMYK data to the Color Server along with PostScript color information defining this CMYK color space. Note that when you select PostScript Color Management, a CRD will be used to perform color conversions to the CMYK color space of the Color Server.

The destination color space for the CRDs is determined by the RGB Separation print option. If RGB Separation is set to Simulation, the CMYK image is printed according to all specified CMYK Simulation Profile and CMYK Simulation Method settings. If RGB Separation is set to Output, the CMYK image is converted to the CMYK color space of the selected output profile.

The Spot Color Matching setting has no effect, because Photoshop converts spot colors to CMYK values when you work in CMYK mode.

- If the image was separated for an offset press standard, apply the corresponding CMYK Simulation setting. For example, if the image is separated for SWOP, choose SWOP as the CMYK Simulation setting.
- If Photoshop is configured for a custom separation using a ICC profile, choose the corresponding profile for the ColorWise CMYK Simulation option.

The previous custom simulation setting requires that the same profile used for separation in Photoshop also resides on the Color Server. For more information about downloading CMYK Simulation profiles to the Color Server with ColorWise Pro Tools, see the *Color Guide*.

Chapter 5: Page Layout Applications

This chapter provides instructions for printing color documents from Adobe InDesign 1.5.2, Adobe PageMaker 7.x and 6.5, and QuarkXPress 4.02 and 3.32.

Before printing from these applications, make sure the appropriate printer driver and the Color Server PPD are installed on your computer, as described in the *User Software Installation Guide*.

Working with page layout applications

The following sections apply to all page layout applications.

Defining colors

Page layout applications generally use the CMYK color model. Some allow you to define colors with other color models and may be able to send that data to the Color Server in those other color models. Generally, however, CRDs (which affect only RGB data) do not affect colors defined in page layout applications. For predictable results with CMYK colors, use the CMYK Color Reference when defining colors in page layout applications (see “[Choosing colors in PostScript applications](#)” on page 2-6).

NOTE: If the application allows you to define colors in RGB, determine whether it converts the RGB data to CMYK before sending it to the Color Server. If it does, this will determine which ColorWise print options affect your job. For example, if the application converts RGB black (defined in the document as R0%, G0%, B0%) to four-color CMYK black when it sends the job to the Color Server, the Pure Black Text/Graphics option will have no effect when you print the job.

You can also choose named colors from the PANTONE color library (see “[PANTONE Coated Color Reference](#)” on page 2-7).

Importing images

EPS (or EPSF) and TIFF are the recommended formats for images imported into page layout documents. Support for importing other file formats may be provided by individual applications.

All RGB images placed in a document are affected by the RGB Source and Rendering Style settings. The ColorWise color management system applies the specified RGB Source setting to all RGB data and then uses the specified Rendering Style (CRD) to perform a color conversion. An exception to this occurs if you assign ICC profiles to RGB images using the application's color management tools. (See [“Tips for advanced users”](#) in the following section). In this case, the application performs the color conversion of the image and sends CMYK data to the Color Server.

NOTE: To take advantage of RGB Source and Rendering Style settings for images imported into QuarkXPress 4.02, save images in the EPS format or use the Quark PrintRGB XTension, which outputs RGB TIFF image files without converting them to CMYK.

Tips for advanced users

If you place multiple RGB images, some non-photographic and some photographic, a single CRD may not be suitable for all the images. In this case, you may want the photographic images to bypass the CRD altogether. To accomplish this, separate the image to CMYK data with a pixel-editing application, such as Photoshop, and perform color correction. Save the file as EPS or TIFF and import it into the document.

If your application supports this feature, you can save the RGB image in TIFF format and assign it an ICC profile and rendering intent when you import it into the document.

CMYK simulation

You can specify a CMYK Simulation profile and a CMYK simulation method for a job using the CMYK Simulation Profile and CMYK Simulation Method print options (see the *Color Guide*). The CMYK Simulation setting affects all CMYK color data sent by the page layout application. It can also affect RGB data if RGB Separation is set to Simulation.

- If the document contains CMYK images that were separated for an offset press standard, apply the corresponding CMYK Simulation setting. For example, for images separated for **SWOP**, choose SWOP as the CMYK Simulation setting.

If you print separations to the Color Server and choose to use the Combine Separations feature in conjunction with Full Simulation, the result may not match that of the same page printed as composite.

- If the document contains CMYK images that were separated according to the color characteristics of a custom **ICC profile** (not a press standard profile), specify the corresponding profile as the CMYK Simulation Profile setting on the Color Server.

NOTE: To achieve the workflow described earlier, the profile used for the separation of CMYK images in the document should also reside on the Color Server. For more information on downloading CMYK Simulation profiles to the Color Server with ColorWise Pro Tools, see the *Color Guide*.

Adobe InDesign 1.5.2

The following sections outline the recommended settings for using Adobe InDesign 1.5.2 in a Color Server workflow.

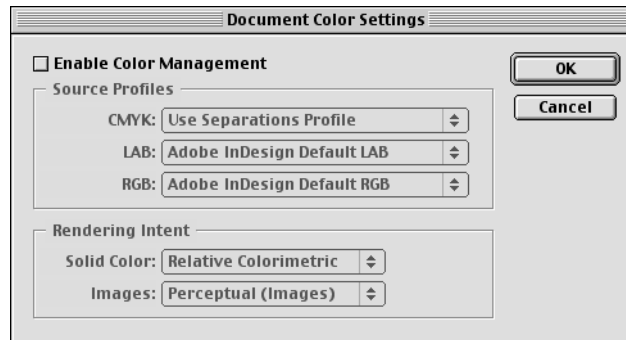
InDesign color settings

When using ColorWise color management, turn off the InDesign color management features.

TO DISABLE INDESIGN COLOR MANAGEMENT

1. Choose **Color Settings > Document Color Settings** from the **Edit** menu.

The Document Color Settings dialog box appears.



2. Clear the **Enable Color Management** option and click **OK**.

Importing images

All RGB images, except for RGB TIFF images, placed in a document are affected by your RGB Source and Rendering Style settings. For best results with placed images, use the instructions in [“Importing images”](#) on page 5-2 and [“CMYK simulation”](#) on page 5-3.

NOTE: InDesign 1.5.2 converts placed RGB TIFF images to CMYK.

Disable InDesign color management when placing images in a document.

TO DISABLE INDESIGN COLOR MANAGEMENT WHEN IMPORTING IMAGES

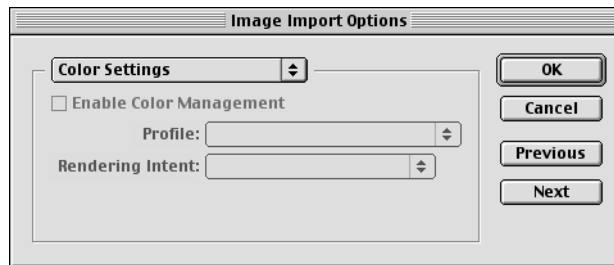
1. **Choose Place from the File menu.**

The Place dialog box appears.

2. **Select the Show Import Options option.**

3. **Select the file you want to import and click Place.**

The Image Import Options dialog box appears.



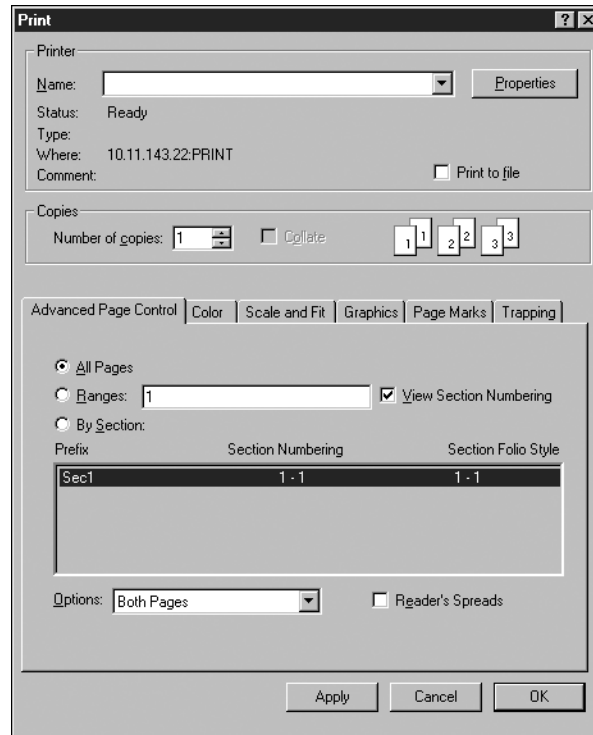
4. **Choose Color Settings from the option menu. Make sure the Enable Color Management option is cleared, and click OK.**

Selecting options when printing

You can use the standard Color Server printer driver interface to select print options from InDesign 1.5.2.

**TO SET PRINT OPTIONS FROM THE WINDOWS VERSION OF
INDESIGN 1.5.2****1. Choose Print from the File menu.**

The Print dialog box appears.

**2. Choose the Color Server from the Name menu.****3. Click Properties.****4. Click the Fiery Printing tab in the dialog box that appears.**

The standard printer driver interface for the Color Server appears.

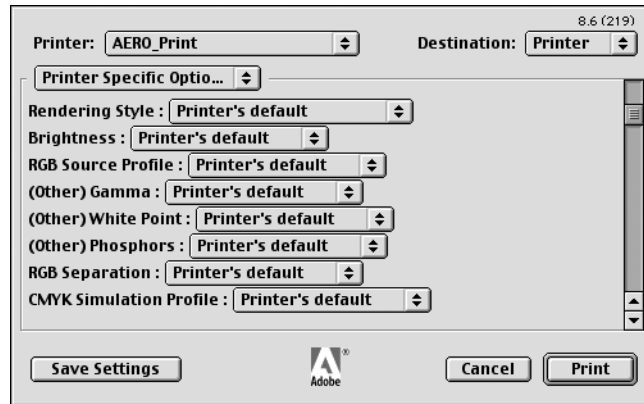
5. Choose the desired print options.

For information on setting ColorWise print options, see the *Color Guide*.

TO SET PRINT OPTIONS FROM THE MAC OS VERSION OF INDESIGN 1.5.2

1. Choose Print from the File menu.

The Print dialog box appears.



2. Choose the Color Server from the Printer menu.
3. Choose Printer Specific Options from the options menu.

The Color Server print options appear.

4. Select the desired options.

For information on setting ColorWise print options, see the *Color Guide*.

Adobe PageMaker 7.x and 6.5 for Mac OS and Windows

The Mac OS and Windows versions of PageMaker 7.x and 6.5 are essentially the same. The illustrations in this section show only the Windows version, except where differences exist between the two versions.

PageMaker color settings

We recommend you use ColorWise color management rather than the CMS options built into Adobe PageMaker.

NOTE: Do not use both systems for the same print job.

TO DISABLE PAGEMAKER COLOR MANAGEMENT

1. Choose Preferences > General from the File menu.
2. Click CMS Setup.
3. Choose Off from the Color Management menu.
4. Click OK, and then click OK again to close the dialog boxes.

TO DISABLE COLOR MANAGEMENT FOR A BITMAPPED IMAGE

1. Select the bitmapped image in the document.
2. Choose Image > CMS Source from the Element menu.
3. Choose None from the This Item Uses menu and click OK.

Windows version requirement

For the Windows version of PageMaker 6.5, make sure a copy of the Color Server PPD file is in the following folders:

- PM65\RSRC\USENGLSH\PPD4
- Windows\System

Importing images

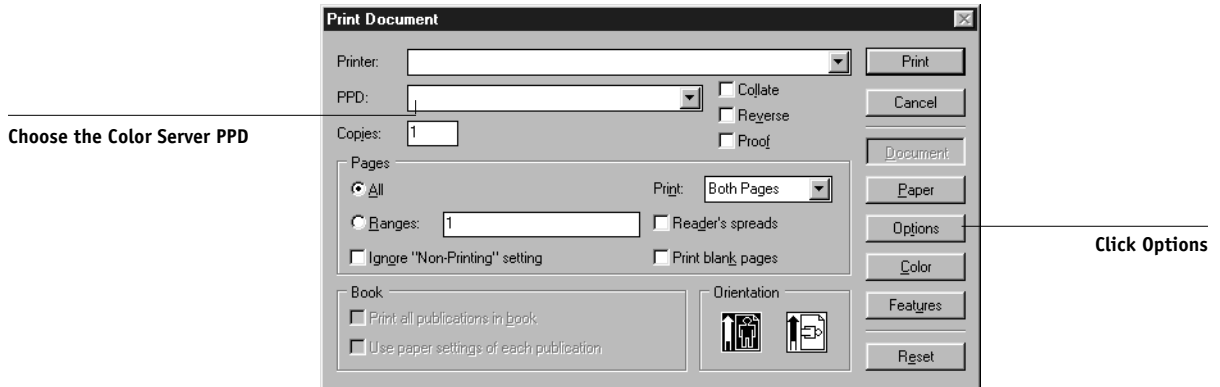
All RGB images placed in a document are affected by your RGB Source and Rendering Style settings. For best results with placed images, use the instructions in [“Importing images”](#) on page 5-2 and [“CMYK simulation”](#) on page 5-3.

Selecting options when printing

All print settings are specified from the various Print dialog boxes in PageMaker 7.x or 6.5. The printer driver interface described in the *Color Guide* is not used.

TO SET PRINT OPTIONS WHEN PRINTING FROM PAGEMAKER

1. Choose the Color Server PPD from the PPD menu in the Print Document dialog box.

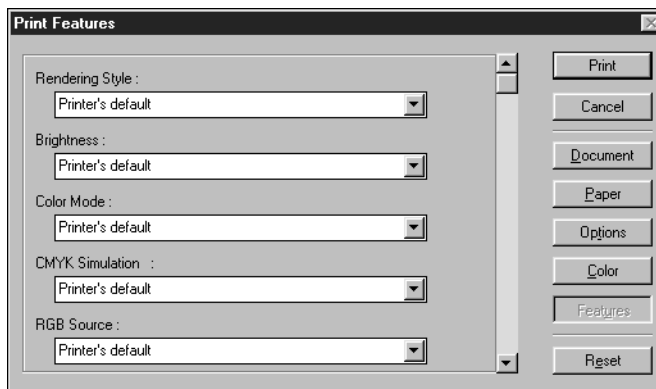


2. Click Options.
3. Choose Normal from the "Send image data" menu in the Print Options dialog box and click Features.

To ensure that TIFF images print at their full resolution, do *not* choose the Optimized Subsampling default from the "Send image data" menu.

4. If a document contains RGB placed images or colors defined in RGB that will not be separated to process colors, choose RGB Source and Rendering Style settings in the Print Features dialog box.

If the document contains PANTONE colors, choose the appropriate Spot Color Matching setting.



5. Click Print from any of the PageMaker dialog boxes to send the job to the Color Server.

NOTE: The printer driver dialog boxes described in the *Color Guide* do not appear.

Optional Color Management from PageMaker

If you have additional color management requirements not offered by ColorWise, such as managing color on devices not controlled by the Color Server, consider using the PageMaker color management features. For more information, see your PageMaker documentation.

QuarkXPress 4.x for Mac OS and Windows

If you have additional color management requirements not offered by ColorWise, consider using Quark CMS XTension for QuarkXPress 4.02. These features allow advanced users to control RGB to CMYK color conversions. If you plan to use these features, make sure the Quark CMS XTension is installed before starting QuarkXPress. If it is not installed, use the Quark XTensions Manager to install it. For instructions, see your QuarkXPress documentation.

NOTE: Quark CMS converts RGB TIFF, JPEG, and PICT images to CMYK before sending color data to the Color Server. RGB Source and Rendering Style settings have no effect on this data unless you use Quark PrintRGB XTension, which outputs RGB TIFF image files without converting them to CMYK.

Importing images

With the exception of RGB images that are saved in EPS format or use Quark PrintRGB XTension, QuarkXPress 4.02 converts all RGB data into CMYK, even when Quark CMS XTension is disabled.

Only RGB images saved in EPS format are affected by RGB Source and Rendering Style settings. For best results with placed images, follow the instructions in [“Importing images”](#) on page 5-2 and [“CMYK simulation”](#) on page 5-3.

Selecting options when printing

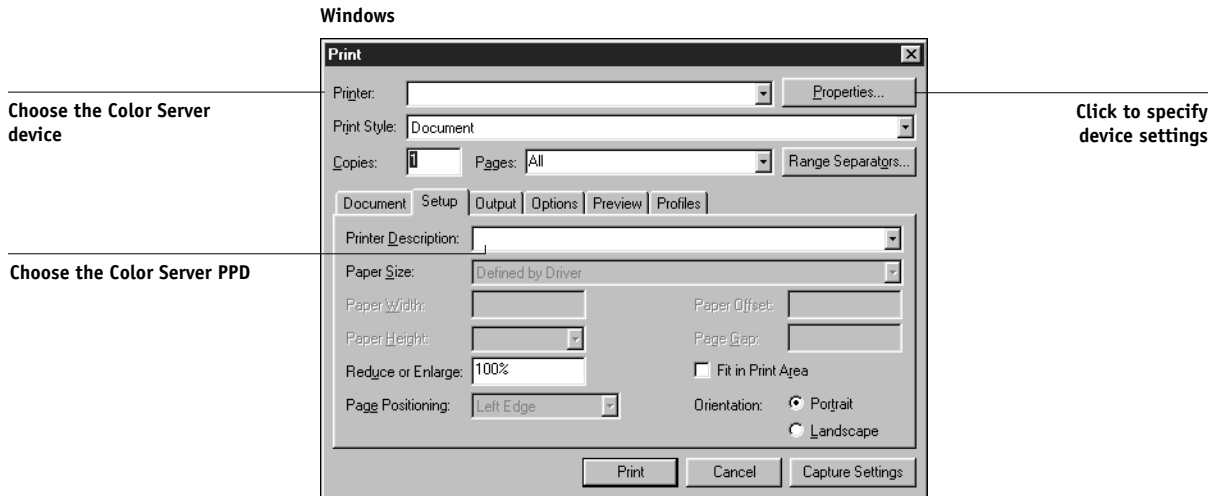
The following procedure provides instructions on printing files to the Color Server.

TO SET PRINT OPTIONS IN QUARKXPRESS 4.X

1. Choose the Color Server PPD from the Printer Description menu in the Print dialog box.

Mac OS

Choose the Color Server PPD	
Choose an output paper size	
Click to specify printer settings	



2. If the document contains PANTONE colors, choose the appropriate Spot Color Matching setting.

For instructions on specifying print options, see the [Color Guide](#).

Optional Color Management from QuarkXPress

If you have additional color management requirements not offered by ColorWise, such as managing color on devices not controlled by the Color Server, you may want to consider using the QuarkXPress color management features. For more information, see your QuarkXPress documentation.

QuarkXPress 3.32 for Mac OS and Windows

Before starting QuarkXPress 3.32, make sure the EfiColor XTension is *not* loaded in the XTensions folder. EFICOLOR profiles are not currently provided with Color Server products. Without the correct EFICOLOR profile, the EfiColor XTension cannot perform color conversions on placed images.

Windows version requirement

For the Windows version of QuarkXPress, make sure a copy of the Color Server PPD file is in the \XPRESS\PDF folder.

Importing images

All RGB images placed in a document are affected by your RGB Source and Rendering Style settings. For best results with placed images, follow the instructions in [“Importing images”](#) on page 5-2 and [“CMYK simulation”](#) on page 5-3.

Selecting options when printing

The following procedure provides instructions on printing files to the Color Server.

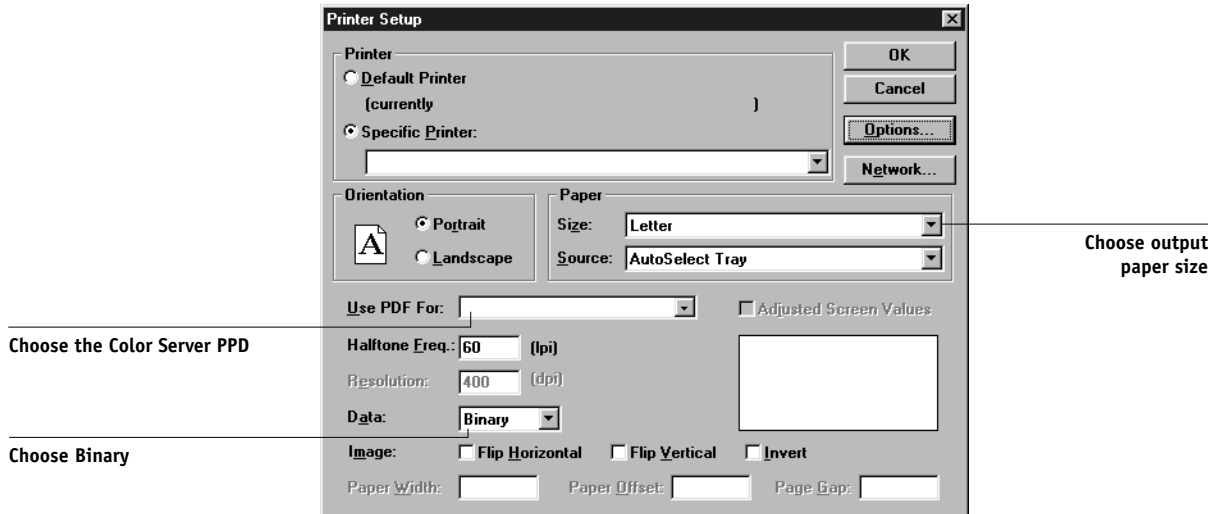
TO SELECT PRINT OPTIONS IN QUARKXPRESS 3.3

1. Choose the Color Server PPD from the Printer Type menu in the Page Setup (Mac OS) or Printer Setup (Windows) dialog box.

Mac OS

	Printer: Aero_Hold 8.6
	QuarkXPress™
Choose the Color Server PPD	Printer Type: [PPD name] Paper Offset: []
	EfiColor Profile: [] Paper Width: []
	GCR: [] Page Gap: []
Choose an output paper size	Resolution: 600 (dpi) Halftoning
	Paper Size: Letter C: 150.918 lpi, 82.5°
	Data Format: Binary M: 150.918 lpi, 52.5°
Choose Binary	Halftone Screen: 60 (lpi) Y: 150.918 lpi, 7.5°
	K: 150.918 lpi, 112.5°
	<input checked="" type="checkbox"/> Use EfiColor Screen Values
	Cancel OK

Windows



2. If a document contains RGB-placed images or RGB colors that QuarkXPress will print without converting to CMYK, choose RGB Source and Rendering Style settings.

If the document contains PANTONE colors, choose the appropriate Spot Color Matching setting.

For instructions on specifying print options, see the *Color Guide*.

Chapter 6: Illustration Applications

This chapter provides instructions for using Adobe Illustrator, Macromedia FreeHand, and CorelDRAW for Windows and Mac OS.

Before printing from these applications, make sure the appropriate PostScript printer driver and the Color Server PPD are installed on your computer, as described in the *User Software Installation Guide*.

Working with illustration applications

You can print directly from an illustration application or use it to create and save files that will be imported into a page layout document. To print from an illustration application, use the printer driver and print settings recommended in the *Color Guide*.

NOTE: This manual provides instructions for printing composites only. For instructions on printing color separations, see the documentation for your application.

As a general rule, use the EPS file format when saving files with an illustration application.

Defining colors

All illustration applications use the CMYK color model. Although you may be allowed to define colors using other color models, these applications generally send only CMYK data to the Color Server. (The one exception is Illustrator 9.x, which can send either CMYK or RGB data to the Color Server.) For predictable results with CMYK colors, use the CMYK Color Reference pages when defining colors (see “[Choosing colors in PostScript applications](#)” on page 2-6).

NOTE: If you define colors in RGB and print directly from the application, the application converts the RGB data to CMYK before sending it to the Color Server. This conversion by the application will determine which ColorWise print options affect your job. For example, if the application converts RGB black (defined in your document as R0%, G0%, B0%) to four-color CMYK black when it sends the job to the Color Server, the Pure Black Text/Graphics option in the PPD will have no effect when you print the job.

You can also choose named colors from the PANTONE color library (see [page 2-7](#)).

Importing images

In general, all images placed in illustration applications should be in EPS file format.

All RGB images placed in a document are affected by the RGB Source and Rendering Style settings in the PPD. The ColorWise color management system applies the specified RGB Source setting to all RGB data and then uses the specified Rendering Style (CRD) to perform a color conversion to CMYK. An exception to this occurs if you assign ICC profiles to RGB images using the application's color management tools (see [“Tips for advanced users”](#) in the following section). In this case, the application performs the color conversion of the image and sends CMYK data to the Color Server.

Tips for advanced users

If you place multiple RGB images, some non-photographic and some photographic, a single CRD may not be suitable for all the images. In this case, you may want the photographic images to bypass the CRD altogether. To accomplish this, separate the image to CMYK data with a pixel-editing application such as Photoshop, and perform color correction. Save the image as an EPS or TIFF file and import it into the document. You can also save the RGB image in TIFF format and assign it an ICC profile and rendering intent when you import it into the document (see the discussions of specific applications in this chapter).

CMYK simulation

You can specify a press simulation target and a press simulation method for the job with print options (see the [Color Guide](#)). The CMYK Simulation setting affects all CMYK color data sent by the illustration application.

- If the document contains CMYK images that were separated for an offset press standard, apply the corresponding CMYK Simulation setting. For example, for images separated for SWOP, choose SWOP-Coated as the CMYK Simulation setting.
- If the document contains CMYK images that were separated according to the color characteristics of a custom ICC profile (not a press standard profile), select the corresponding profile from the CMYK Simulation Profile print option on the Color Server.

NOTE: The workflow described earlier requires that the profile used for the separation of CMYK images in the document also resides on the Color Server. For more information on downloading CMYK Simulation profiles to the Color Server with ColorWise Pro Tools, see the [Color Guide](#).

Adobe Illustrator for Windows and Mac OS

The following sections provide guidelines for working with versions 9.x and 8.x of Adobe Illustrator.

Illustrator 9.x color settings

Illustrator 9.x uses a sophisticated color management system that can handle both RGB and CMYK colors for a variety of color-managed workflows. By customizing color settings, you can specify the amount of color management you want to use while working in Illustrator 9.x. These color settings include:

Working spaces—Default color spaces to use when working with RGB and CMYK documents. ICC color profiles describe the gamut and color characteristics of these working spaces.

Color management policies—Instructions that tell Illustrator 9.x what to do when it encounters color data from a color space other than the specified working space.

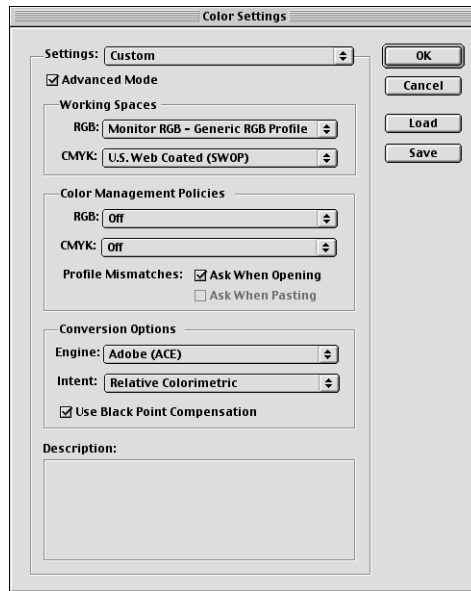
Specifying print options

The following procedure outlines the recommended color settings for Illustrator 9.x in a Color Server workflow.

TO SPECIFY COLOR SETTINGS

1. Choose Color Settings from the Edit menu.

The Color Settings dialog box appears.



2. Select Advanced Mode.

In Advanced Mode, a more extensive list of options is displayed.

3. Choose the desired working space profile for each mode in the Working Spaces area.

Use the following guidelines for specifying working spaces:

- For RGB, choose EFIRGB. This profile represents the default RGB color space used by the Color Server. New RGB documents you create in Illustrator will use this working space.
- For CMYK, choose a profile that describes your target press (such as SWOP) if you are a prepress user. If you are an office user printing final output, choose an output profile that describes the device connected to the Color Server. To use a device-specific output profile, upload the profile from the Color Server to your computer (see the *Color Guide*). New CMYK documents you create in Illustrator will use the specified working space.

4. Choose policies for handling documents without embedded profiles or with embedded profiles that differ from the working space in the Color Management Policies area.

Choose Off from the RGB and CMYK menus. This option discards the original profile embedded in a document if it differs from the specified working space.

In the Profile Mismatches area, select the Ask When Opening option. This option displays an alert message that allows you to override the specified policy behavior (Off) when opening documents or importing color data.

5. Choose settings for converting between color spaces in the Conversion Options area.

Choose Adobe (ACE) from the Engine menu to use the built-in color management engine for Illustrator.

Choose a rendering intent from the Intent menu that will optimize the color quality of the conversion. For guidelines on choosing the rendering intent, see your Illustrator 9.x documentation.

Select the Use Black Point Compensation option to optimize the quality of color conversions.

6. Click Save to save the current group of color settings.

The Save dialog box appears.

7. Name the settings file, accept the default saved location, and click Save.

You can switch to your saved settings at any time by choosing the group name from the Settings menu at the top of the Color Settings dialog box.

Illustrator 8.x color settings

If you are using ColorWise color management, disable the Illustrator 8.x color management system by removing the Color Conversion and Color Conversion Utilities files from the Adobe Illustrator > Plug-ins > Extensions folder.

Consider the following points when working in Illustrator 8.x:

- Any colors defined in Illustrator are sent to the printer in CMYK—even those defined using other color models. For best results, use the color definition methods described on [page 2-6](#).
- All RGB images placed in a document are affected by the RGB Source and Rendering Style settings you select in the PPD. For best results with placed images, use the instructions in “[Importing images](#)” on page 6-2 and “[CMYK simulation](#)” on page 6-3.

If you have additional color management requirements not offered by ColorWise, such as managing color on devices not controlled by the Color Server, you may want to consider using the Illustrator color management features. For more information, see your Illustrator documentation.

Specifying print options

The following procedure explains how to set print options when printing a document from Illustrator 9.x or 8.x to the Color Server.

TO SET PRINT OPTIONS IN ILLUSTRATOR

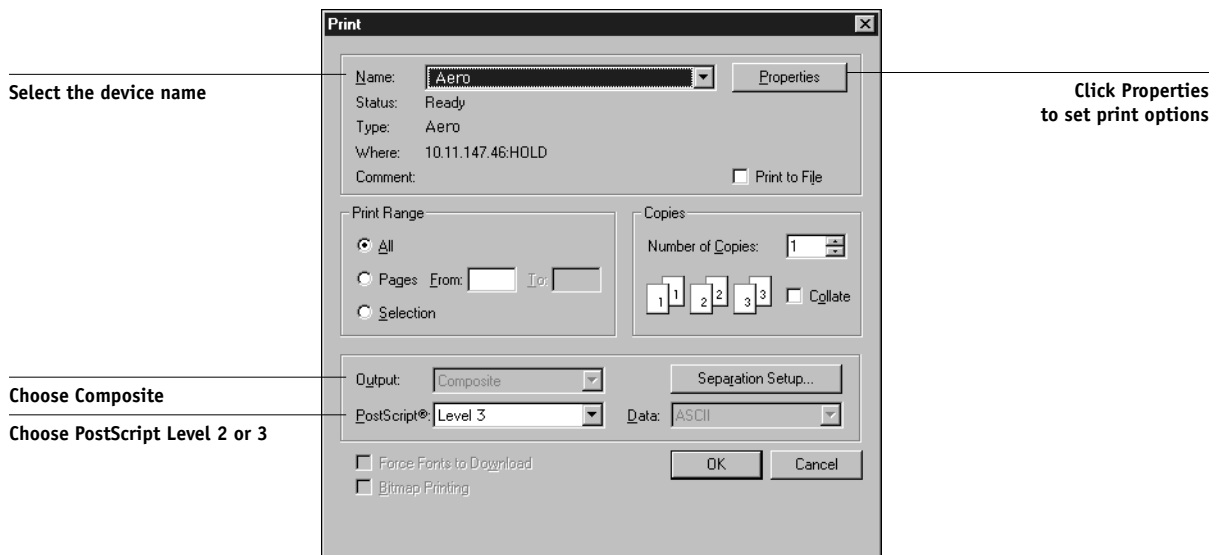
1. Choose Print from the File menu in Illustrator.

The Print dialog box appears.

2. For the Windows version of Illustrator, specify appropriate print options.

- Choose the Color Server device from the Name menu.
- Choose Composite from the Output menu.
- Choose Level 2 or 3 from the PostScript menu.

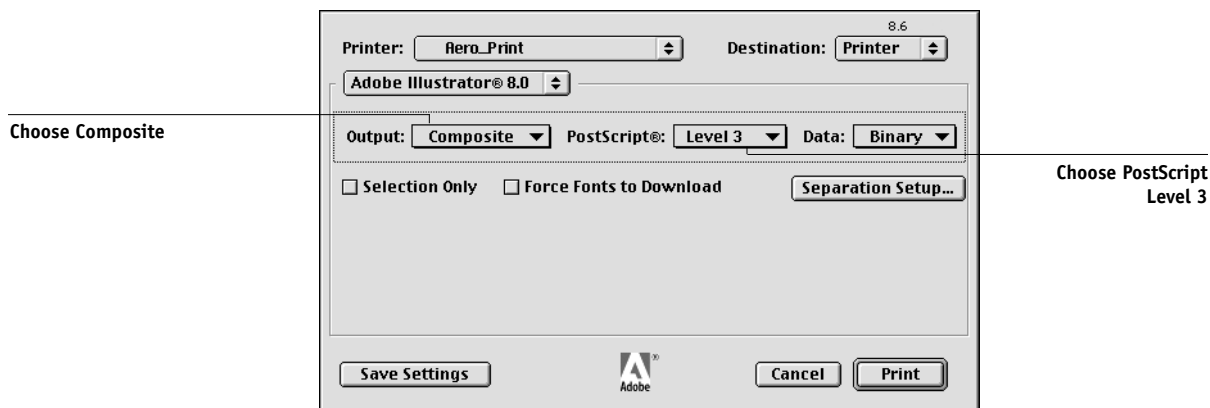
Windows



3. For the Mac OS version of Illustrator, specify appropriate print options.

- Choose the Color Server device from the Printer menu.
- Choose Adobe Illustrator from the option menu below the Printer menu.
- Choose Composite from the Output menu.
- Choose Level 3 from the PostScript menu.

Mac OS



4. If necessary, click Properties (Windows) or choose Printer Specific Options from the option menu (Mac OS) and choose RGB Source and Rendering Style settings for the Color Server.

You only need to specify these settings if you have a CMYK document containing placed RGB images, or an RGB document in Illustrator 9.x. In all other cases, colors remain unaffected by the settings.

5. If the document contains PANTONE-named colors, choose the appropriate Spot Color Matching setting.

For instructions on setting additional ColorWise print options, see the [Color Guide](#).

Saving files for importing into other documents

When saving files in Illustrator 9.x or 8.x for importing into other types of documents, use the EPS file format. Illustrator can save color information in both RGB and CMYK. The ColorWise RGB Source and Rendering Style settings affect color output

of RGB artwork saved in Illustrator EPS and imported into other kinds of documents (even when both RGB and CMYK artwork exists in the same file). In the case of Illustrator files imported into Photoshop, however, vector data from the Illustrator file is rasterized into bitmaps in Photoshop, and the final color space of the bitmap data is determined by the color mode you set in Photoshop.

FreeHand 9.x and 8.x for Windows and Mac OS

The information in this section applies to both the Windows and Mac OS versions of FreeHand 9.x and 8.x. Only Mac OS dialog boxes are shown, but the information and instructions are identical for the Windows version.

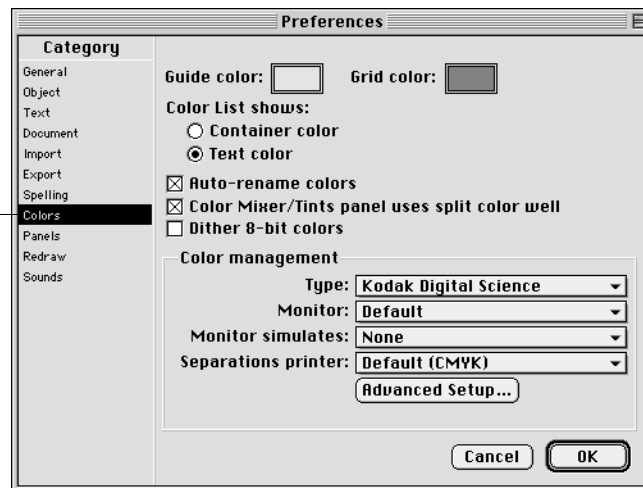
FreeHand color settings

When using ColorWise color management, turn off FreeHand color management features.

TO DISABLE COLOR MANAGEMENT IN FREEHAND 9.X OR 8.X

1. Choose Preferences from the File menu.
2. Click the Colors category in the Preferences dialog box.

Click Colors to access the color management settings



3. Choose None for the type of color management.

Defining colors

Any colors defined in FreeHand are sent to the device in CMYK—even those defined using other color models. For best results, use the color definition methods described on [page 2-6](#).

You can control the conversion of RGB colors defined in FreeHand by specifying settings in the Preferences dialog box under the Colors category, or choosing Color Management from the FreeHand menu on the Print dialog box.

Importing images

A number of file types can be imported into FreeHand, but once imported, all are treated as EPS images, TIFF images, or editable paths. For details, see your FreeHand documentation.

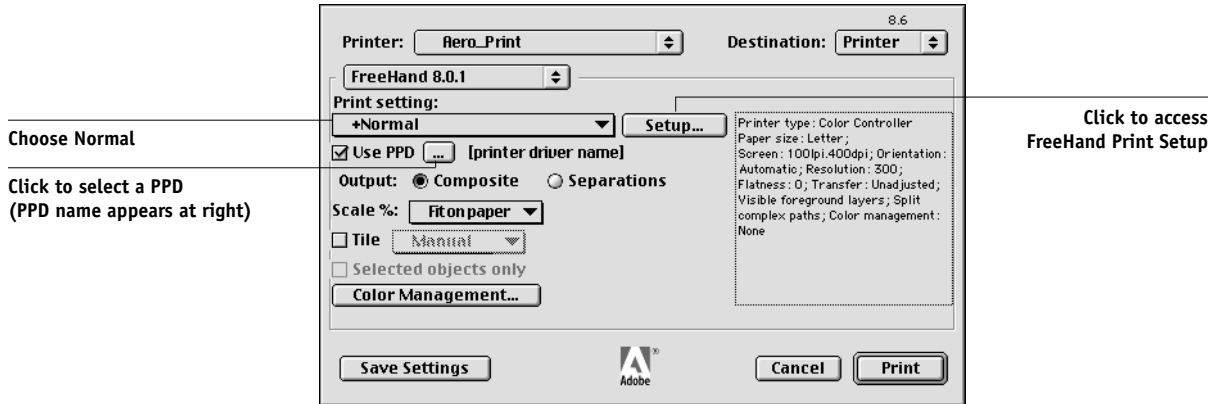
When you import an EPS image into a document, FreeHand inserts a link to the image rather than embedding the original file, resulting in a smaller file size. If the image is a CMYK EPS file, the colors print just as they would from the originating application.

NOTE: Before placing a CMYK EPS file, be sure the file was saved with Desktop Color Separation (DCS) set to Off. If the file was saved with DCS activated, FreeHand prints composites of the image at the low resolution used for screen viewing.

All RGB images placed in a document are affected by your RGB Source and Rendering Style settings in the PPD. For best results with placed images, follow the instructions in [“Importing images”](#) on page 6-2 and [“CMYK simulation”](#) on page 6-3.

TO SET OPTIONS WHEN PRINTING FROM FREEHAND

1. Select the Use PPD option in the Print dialog box.

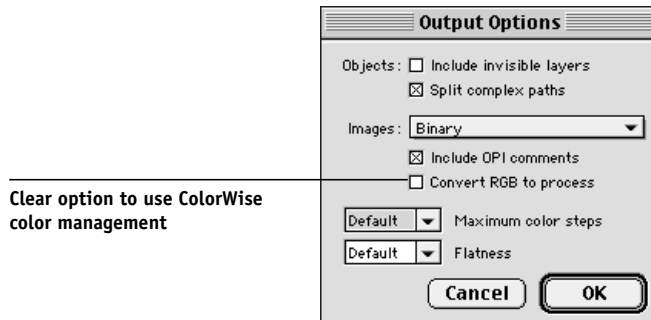


2. Choose Normal from the Print setting menu.

- If the Use PPD option is selected, a plus sign (+) appears in front of the word “Normal.”
- If the PPD name for your Color Server is not displayed, click the button labeled “...” and choose the appropriate PPD from the menu that appears.

3. To use ColorWise color management features, choose Output Options from the File menu.

The Output Options dialog box appears.



4. Make sure the “Convert RGB to process” option is cleared.

If this option is selected, FreeHand color management settings are used to convert RGB colors and RGB TIFF, PICT, and JPEG images to CMYK.

5. If a document contains placed RGB images, choose RGB Source and Rendering Style settings in the PPD.

With the exception of placed RGB images, these settings have no effect on colors printed with FreeHand. If the document contains PANTONE-named colors, choose the appropriate Spot Color Matching setting in the PPD.

For information about other FreeHand print options, see your FreeHand documentation.

Saving files for importing into other documents

When saving files in FreeHand 8.x for importing into other types of documents, use the EPS file format. FreeHand saves all color information in CMYK. The RGB Source and Rendering Style print options have no effect on the color output of RGB artwork saved in FreeHand 8.x and imported into other types of documents. In the case of FreeHand files imported into Photoshop, however, vector data from the FreeHand file is rasterized into bitmaps in Photoshop, and the final color space of the bitmap data is determined by the color mode you set in Photoshop.

Optional color management in FreeHand

If you have additional color management requirements not offered by ColorWise, such as managing color on devices not controlled by the Color Server, you may want to consider using the FreeHand color management features. For more information, see your FreeHand documentation.

CorelDRAW for Windows and Mac OS

The following sections describe the recommended color settings for CorelDRAW 9.x and 8.x.

Defining colors

Any colors defined in CorelDRAW 9.x for Windows or CorelDRAW 8.x for Mac OS are sent to the device in CMYK—even those defined using other color models. For best results, use the color definition methods described in [“Choosing colors in PostScript applications”](#) on page 2-6.

You can control the conversion of RGB colors defined in CorelDRAW by specifying settings in the Color Management dialog boxes. On Windows computers, the Color Management dialog boxes are located in Tools > Color Management. On Mac OS computers, the Color Management functions are located in Edit:Preferences:Global.

NOTE: If you do not want to use color management in CorelDRAW, choose None from the Composite Printer menu under Color Management/Profiles. Do not select options under Color Management and Color Management General.

Importing images

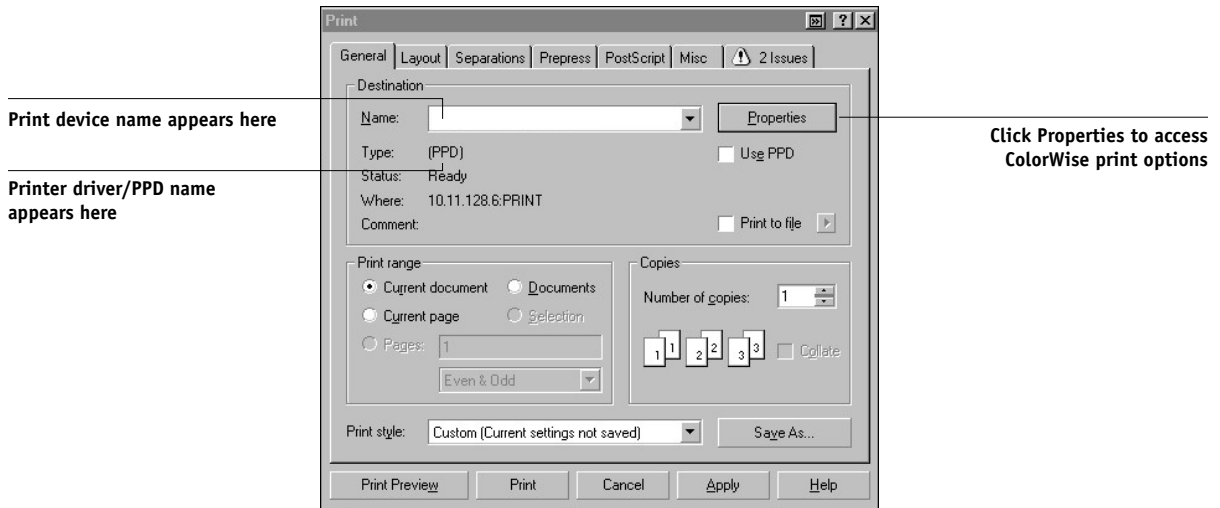
All RGB images placed in a document are affected by the RGB Source and Rendering Style settings in the PPD. For best results with placed images, follow the instructions in [“Importing images”](#) on page 6-2 and [“CMYK simulation”](#) on page 6-3.

Specifying print options

The following procedure outlines how to set print options when printing from CorelDRAW 9.x or 8.x to the Color Server.

TO SET PRINT OPTIONS IN CORELDRAW

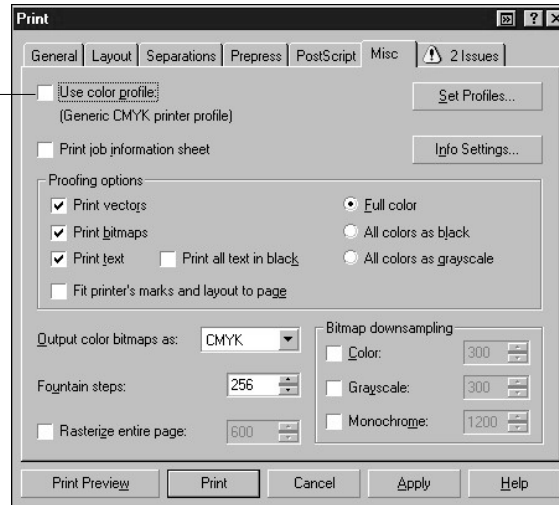
1. On Windows computers, click the **General** tab, and then click **Print**.
2. Make sure you have selected the correct device and PPD, and select the **Use PPD** option.
3. Click **Properties** to specify ColorWise print options.



4. On Mac OS computers, click **Printer** in the **General Print dialog box** to select the device and print options.

To use ColorWise color management, make sure the “Use color profile” option on the Misc tab of the Print dialog box is cleared. If this option is selected, CorelDRAW color management settings are used to convert RGB colors and images to CMYK.

Clear this option to use
ColorWise Color Management



5. If a document contains placed RGB images, choose **RGB Source and Rendering Style settings** for your device.

With the exception of placed RGB images, these settings have no effect on colors printed with CorelDRAW.

6. If the document contains **PANTONE-named colors**, choose the appropriate **Spot Color Matching** setting.

Saving files for importing into other documents

When saving files in CorelDRAW for importing into other types of documents, use the EPS file format. CorelDRAW saves all color information in CMYK, so RGB Source and Rendering Style print options have no effect on color output of artwork saved with CorelDRAW and imported into other kinds of documents. In the case of CorelDRAW files imported into Photoshop, however, vector data from the CorelDRAW file is rasterized into bitmaps in Photoshop, and the final color space of the bitmap data is determined by the color mode you set in Photoshop.

Optional color management in CorelDRAW

If you have additional color management requirements not offered by ColorWise, such as managing color on devices not controlled by the Color Server, consider using the CorelDRAW color management features. For more information, see your CorelDRAW documentation.

Appendix A: Desktop Color Primer

This appendix covers concepts that are basic to printing in color, including:

- Properties of color
- Printing techniques
- Effective use of color
- Raster images and vector images
- File optimization for processing and printing

If you are already familiar with color theory and digital color printing, you can skip to the last section (“[Optimizing files for processing and printing](#)” on page A-16) for tips on optimizing files for printing.

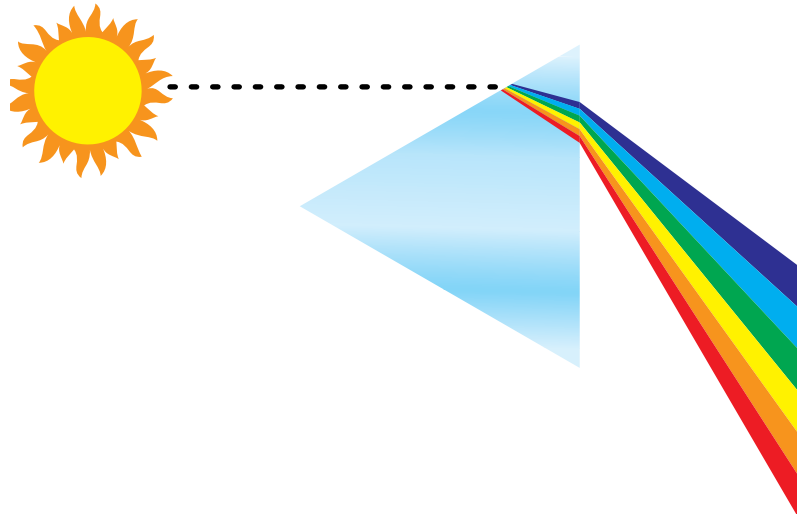
The properties of color

This section introduces concepts that are basic to color theory. You will encounter some of these concepts (such as hue, saturation, and brightness) when you work with color in applications; others provide useful background information. *Color is a complex topic, so consider this a starting point for experimentation and further research.*

The physics of color

The human eye can see electromagnetic radiation at wavelengths between 400 nanometers (purplish blue) and 700 nanometers (red). This range is called the visible spectrum of light. We see pure [spectral light](#) as intensely saturated or pure colors. Sunlight at midday, which we perceive as white or neutral light, is composed of light from across the visible spectrum in more or less equal proportions.

Shining sunlight through a prism separates it into its spectral components, resulting in the familiar rainbow of colors shown in the following figure.

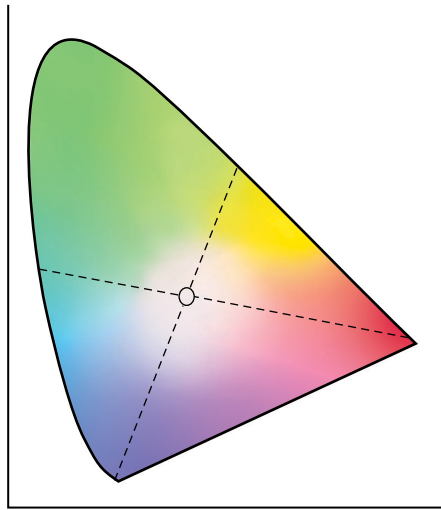


Like the sun, most light sources we encounter in our daily environment emit a mixture of light wavelengths, although the particular distribution of wavelengths can vary considerably. Light from a tungsten light bulb, for example, contains much less blue light than sunlight. Tungsten light appears white to the human eye, which, up to a point, can adjust to the different light sources. However, color objects appear different under tungsten light than they do in sunlight because of the different spectral makeup of the two light sources.

The mixture of light wavelengths emitted by a light source is reflected selectively by different objects. Different mixtures of reflected light appear as different colors. Some of these mixtures appear as relatively saturated colors, but most appear as grays or impure hues of a color.

CIE color model

In the 1930s, the Commission Internationale de l'Eclairage (CIE) defined a standard color space, a way of defining colors in mathematical terms, to help in the communication of color information. This color space is based on research on the nature of color perception. The following CIE chromaticity diagram is a two-dimensional model of color vision. The arc around the top of the horseshoe encompasses the pure, or spectral, colors from blue-violet to red. Although the CIE chromaticity diagram is not perceptually uniform—some areas of the diagram seem to compress color differences relative to others—it is a good tool for illustrating some interesting aspects of color vision.



By mixing any two spectral colors in different proportions, we can create all the colors found on the straight line drawn between them in the diagram. It is possible to create the same gray by mixing blue-green and red light or by mixing yellow-green and blue-violet light. This is possible because of a phenomenon peculiar to color vision called **metamerism**. The eye does not distinguish individual wavelengths of light. Therefore, different combinations of spectral light can produce the same perceived color.

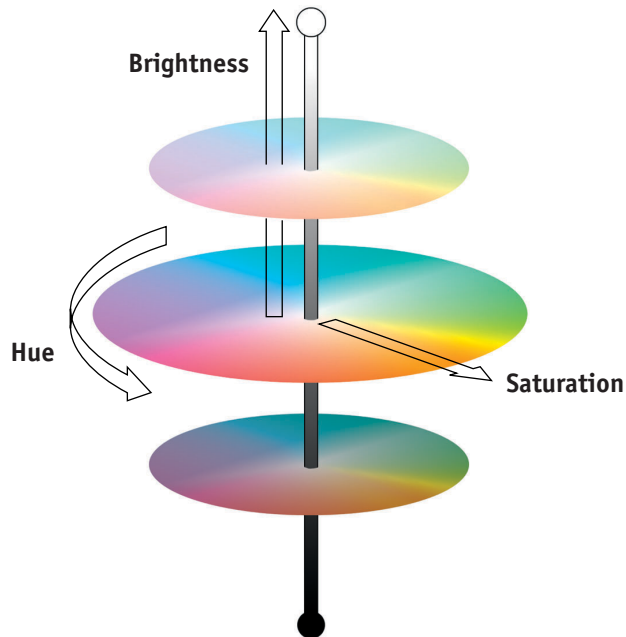
Purple colors, which do not exist in the spectrum of pure light, are found at the bottom of the diagram. Purples are mixtures of red and blue light—the opposite ends of the spectrum.

Hue, saturation, and brightness

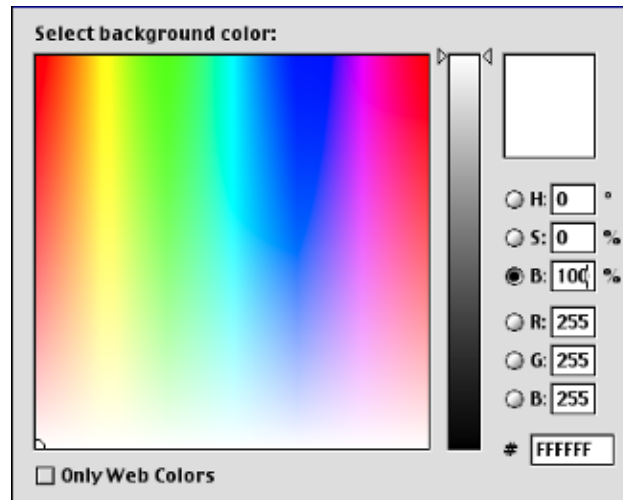
A color can be described in terms of three varying characteristics, called the **HSB** color model:

- Hue—tint (the qualitative aspect of a color—red, green, or orange)
- Saturation—the purity of the color
- Brightness—relative position between white and black

While the CIE chromaticity diagram shown earlier conveys hue and saturation, a three-dimensional color model is required to add the brightness component, as shown in the following figure.



Many computer applications include dialog boxes in which you choose colors by manipulating hue, saturation, and brightness. For example, some applications use a color picker that can be reconfigured according to your preference (as shown in the following figure).



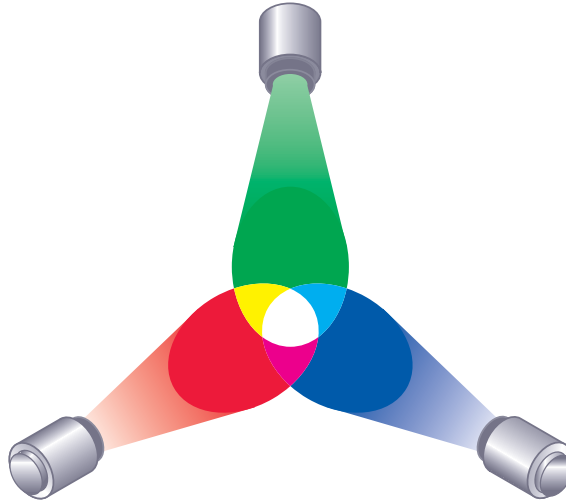
Additive and subtractive color systems

Color devices used in desktop publishing and printing *simulate* the range of visible colors using a set of primary colors that are combined to create other colors. There are two methods for creating a range of colors from a set of primary colors. Computer monitors and scanners are based on the **additive color model**. Printing technologies, including the Color Server and offset presses, are based on the **subtractive color model**.

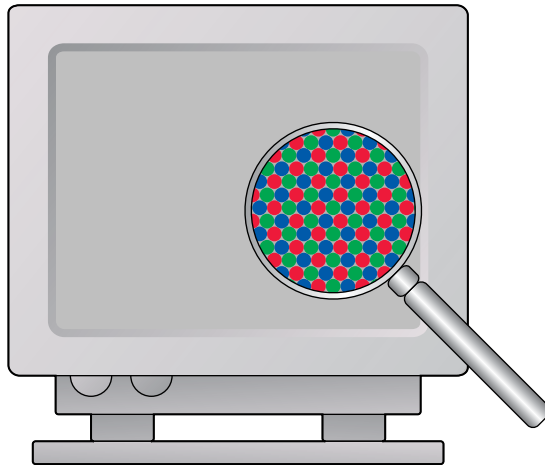
Additive (RGB) color

Color devices that use the additive color model create a range of colors by combining varying amounts of red, green, and blue light. These colors are called the **additive primaries** (shown in the following figure). White is created by adding the maximum amount of red, green, and blue light available. Black occurs wherever all three colors are absent. Grays are created by adding equal amounts of all three color together.

Combining varying amounts of any two of the additive primaries creates a third, saturated hue.



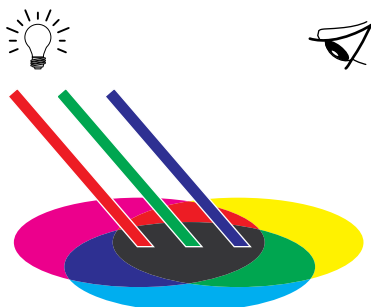
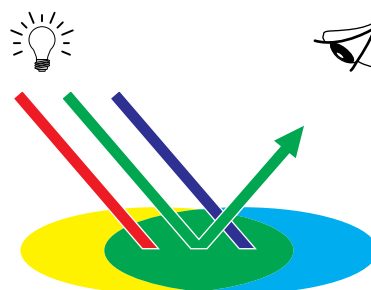
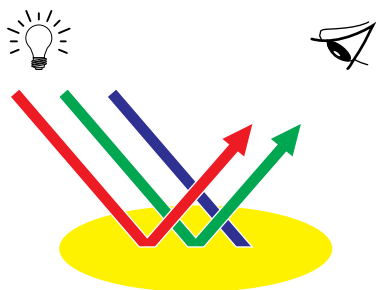
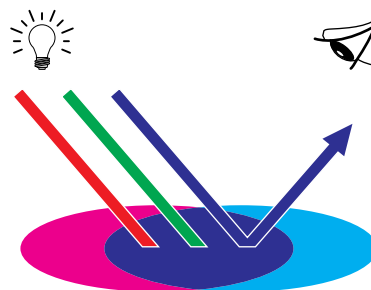
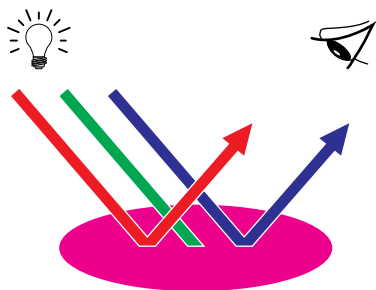
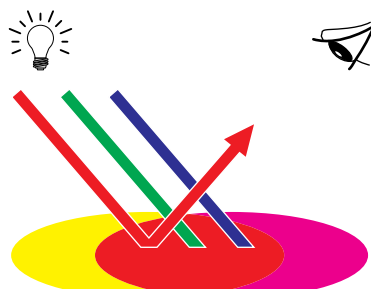
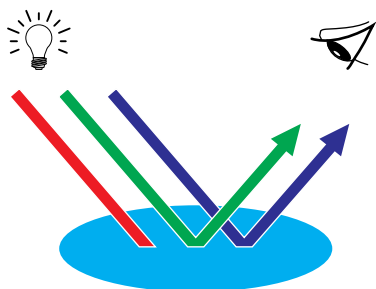
A familiar device that is based on this color model is the computer monitor, shown in the following figure. Monitors have red, green, and blue **phosphors** that emit varying amounts of light to display a given color. Scanners create digital representations of colors by measuring their red, green, and blue components through colored filters.



Subtractive (CMY and CMYK) color

The subtractive color model is the basis for color printing, color photographic prints, and transparencies. While the additive color model simulates the visible spectrum of color by adding light of three primary hues, the subtractive color model starts with a “white” or neutral light source containing light of many wavelengths. Inks, toners, or other **colorants** are used to selectively absorb (subtract) certain wavelengths of light that otherwise would be reflected or transmitted by the media in use.

The **subtractive primaries** are cyan, magenta, and yellow; they absorb red, green, and blue light, respectively (as shown in the following figure). Combining any two subtractive primaries creates a new color that is relatively pure or saturated. For example, you can make red by combining magenta and yellow, which absorb green and blue light, respectively. White occurs when no colorant is applied. In theory, combining all three subtractive primaries yields black, but due to deficiencies of cyan, magenta, and yellow colorants, combining these three primaries actually yields a muddy brown. Black colorant is added to compensate for the deficiencies of cyan, magenta, and yellow colorants. Consequently, color printing uses four **process colors**: **C**yan, **M**agenta, **Y**ellow, and **blacK** (**CMYK**). The use of black toner produces rich, solid blacks and allows for improved rendering of black text.



The CMYK colorants used in offset printing and by your printer toner are to some degree transparent. When one layer of colorant is applied on top of another, you see the effect of both. To create a range of intermediary colors, a method is required for varying the amount of each colorant that is applied. A technique called **halftoning** is used in offset printing, while color printers typically use a proprietary system for applying ink or toner colors that is similar to halftoning.

Printing techniques

Until recently, most color printing was done on printing presses using one of several printing techniques—**offset lithography**, **flexography**, or **gravure**, to name a few. All traditional printing techniques require lengthy preparation before a press run can take place. Short-run color printing, including Color Server printing, eliminates most of this preparation. By streamlining the process of color printing, the Color Server makes short print runs economically feasible.

In contemporary offset lithographic printing, digital files from desktop computers are output to an imagesetter, which creates film separations. The film is used to make a **prepress proof**, which is an accurate predictor of the final print job and allows you to make corrections before going to press. Once the proof is approved, the printer makes plates from the film and runs the print job on the press.

With the Color Server, you simply print the file. The Color Server processes the **PostScript** information in the file and sends four **bitmaps** (one each for cyan, magenta, yellow, and black) to the printer. The ease of Color Server printing makes possible experimentation that would be too costly on a press, allowing unlimited fine-tuning of color and design elements.

Halftone and continuous tone devices

Halftoning is used in offset printing to print each process color at a different intensity, allowing millions of different colors to be reproduced using only the four process colors. Depending on the required intensity of a given color, toner is placed on paper in dots of different size. The grid of dots used for each toner color is called a screen. Halftone screens are aligned to unique angles designed to eliminate interference patterns called **moiré** that can arise with halftoning.

Some color printers are commonly referred to as **continuous tone (contone)** devices. They do not use traditional halftone screen patterns and angles. Contone devices are capable of varying the intensity of individual dots.

Even if your color printing is done exclusively on the Color Server, you will encounter concepts from offset printing if you use high-end graphics applications. For example, color controls in illustration applications, such as Illustrator, are geared toward specifying color for offset printing using process and **spot colors**. Many applications allow you to specify the screening used for each printing plate.

Using color effectively

The ability to print in color can greatly increase the effectiveness of your message, whether you are printing a presentation or newsletter, or proofing an ad concept that will later be printed on a press. Some potential benefits of using color include:

- Conveying information rapidly by using color cues
- Making use of the emotive aspects of different colors
- Increasing impact and message retention

Color can also be a source of distraction and discord if it is used poorly. This section outlines some tips and concepts to consider as you approach designing color materials.

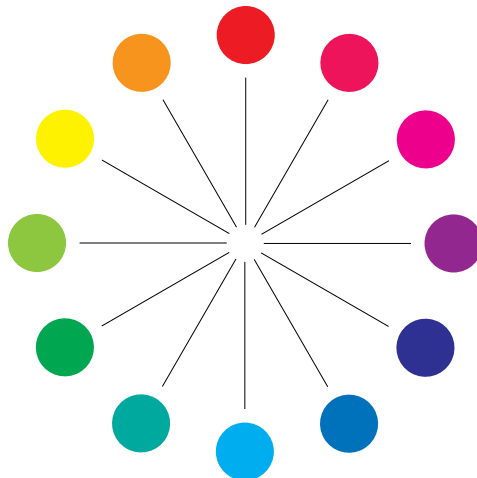
A few rules of thumb

Try some of the following strategies for creating successful color materials:

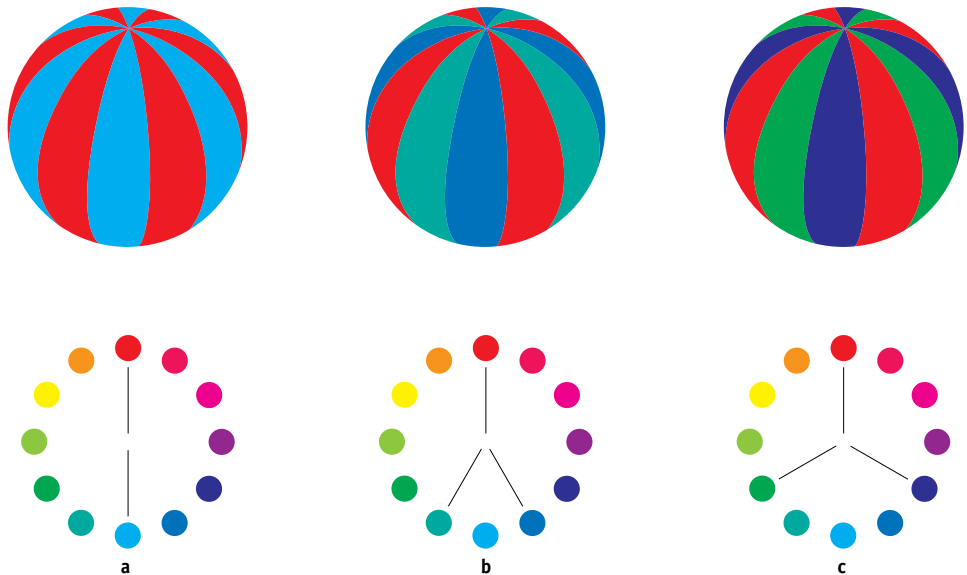
- Use color to aid comprehension, rather than applying colors indiscriminately. In presentations, graphs, and charts, use color to highlight patterns and emphasize differences.
- In general, fewer colors work better than many colors.
- Use red as an accent color. Red is particularly effective when used in otherwise monochromatic materials.
- Consider the tastes of your target audience when choosing colors.
- Keep a file of printed color pieces that appeal to you or strike you as effective. Refer to it for ideas when designing your own documents.

Color wheel

A color wheel like the one in the following figure is a helpful tool for understanding the interrelation of colors. The colors on one side of the color wheel, from magenta to yellow, appear to most people to be warm colors, while those on the other side, from green to blue, appear to be cool. The distance between two colors on the color wheel can help predict how they will appear when seen side by side.



Colors opposite one another on the color wheel are called complements (see example a in the following figure), and create a striking contrast side by side. This can be the basis for a bold graphical design, but it is an effect you should use with discretion, since it can be visually fatiguing. Other bold combinations to consider are split complements—a color and the two colors adjacent to its complement (example b)—and triads (three colors evenly spaced on the color wheel (example c). Colors adjacent to one another on the color wheel result in subtle harmonies.



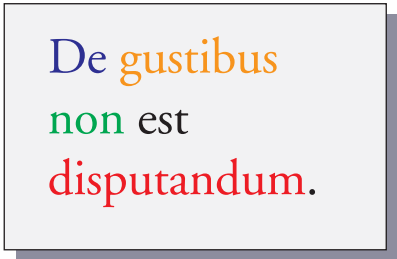
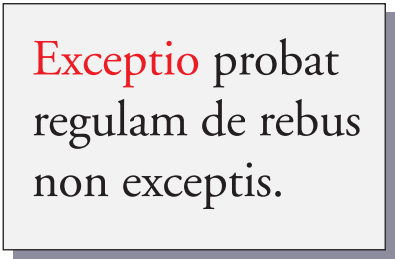
The color wheel simplifies color relationships for the purpose of clarity, showing only saturated or pure colors. Adding the myriad variations of each hue to the palette (more or less saturated, darker, or lighter) creates a wealth of possibilities. Taking a pair of complements from the color wheel and varying the saturation and brightness of one or both colors produces a very different result from the pure complements. Combining a light tint of a warm color with a darker shade of its cooler complement often gives pleasing results. Combining a darker shade of a warm color with a light tint of its cooler complement produces an unusual effect that may appeal to you.

Once you have mastered the concept of the color wheel, you have a good framework for experimenting with color combinations. Many books targeted at graphic designers show groups of preselected color combinations. Some are organized by themes or moods, and some are based on a **custom color system**, such as PANTONE. The more you develop a critical facility for judging color combinations, the more you will be able to trust your own eye for color. The bibliography at the back of this manual includes books on design.

Color and text

It is not a coincidence that the overwhelming majority of text you see is printed in black on white paper. Text in black on white is highly legible and is not fatiguing to read for extended periods. For many color materials, using black text on a white background and confining color to graphic elements and headings is a good choice.

Color text can add flair to documents printed on paper when used skillfully. This technique is widely used in presentations. When using color text, avoid dazzling text and background combinations created from primary complements, especially red and cyan or red and blue; they are visually fatiguing and hard to read. Color text is more legible when distinguished from its background by a difference in lightness—for example, dark blue text on a light beige background. In addition, using many different colors in a string of text makes for a confused appearance and is hard to read. However, using a single highlight color is an effective way to draw the reader's eye to selected words. For color text samples, see the following figure.

STOP!STOP!De gustibus
non est
disputandum.Exceptio probat
regulam de rebus
non exceptis.

When using color text, keep in mind that small font sizes typically do not print in color with the same sharpness as in black. In most applications, black text prints exclusively in black toner, while color text usually prints with two or more toners. Any misregistration between the different toners on paper causes color text to lose definition. You can make test prints to find the smallest point size at which color text prints clearly. When using high-end graphics applications that allow you to specify color as percentages of cyan, magenta, yellow, and black, you can create pure cyan or pure magenta text that prints with the same sharpness as black text. (Pure yellow text is extremely hard to read on anything but a dark or complementary background.)

Raster images and vector images

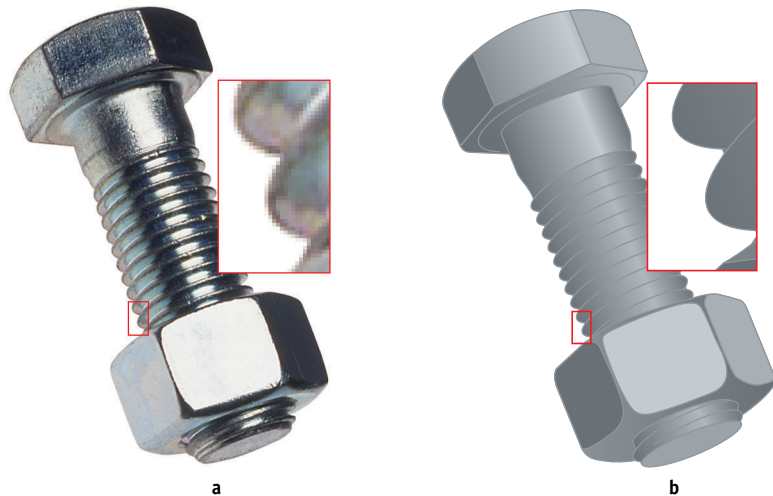
Two broad categories of artwork can be printed from a personal computer to a color printer: raster and vector images.

A **raster image**, also referred to as a bitmap, is composed of a grid of **pixels**, each assigned a particular color value (as shown in example a in the following figure). The grid, when sufficiently enlarged, resembles a mosaic made from square tiles. Examples of raster images include scans and images created in painting or pixel-editing applications, such as Photoshop and Corel Painter.

The amount of data found in a raster image depends on its **resolution** and **bit depth**. The resolution of a raster describes the compactness of the pixels and is specified in pixels per inch (ppi). The bit depth is the number of bits of information assigned to each pixel. Black and white raster images require only one bit of information per pixel. Grayscale images require 8 bits per pixel. For photographic quality color, 24 bits of RGB color information are required per pixel, yielding 256 levels of red, green, and blue. For CMYK images, 32 bits per pixel are required.

When printing raster artwork, the quality of the output depends on the resolution of the source raster. If the raster resolution is too low, individual pixels become visible in the printed output as small squares. This effect is sometimes called “pixelation.”

In **vector graphics**, picture objects are defined mathematically as lines or curves between points—hence the term “vector” (see example b). Picture elements can have solid, **gradient**, or patterned color fills. Vector artwork is created in illustration and drawing applications, such as Illustrator and CorelDRAW. Page layout applications, such as QuarkXPress, also allow you to create simple vector artwork with their drawing tools. PostScript fonts are vector-based, as well.



Vector artwork is resolution-independent; it can be scaled to any size and resolution without danger of pixels becoming visible in printed output.

Optimizing files for processing and printing

The following sections provide tips on how to create image files that produce the highest possible print quality while minimizing the processing time and disk space they require.

Resolution of raster images

While a 72-ppi raster image appears sharp on a monitor, the same image would likely appear pixelated when printed to the Color Server. Color printers are capable of much greater detail than computer monitors, and require correspondingly higher resolution image files. However, high-resolution files can be large and, therefore, cumbersome to transmit over a network, process for printing, store on disk, and edit.

Beyond a certain threshold, a higher image resolution greatly increases file size while having a minimal effect on output quality. The optimal image resolution depends on the resolution of the final print device. Aim for the resolution that optimizes both file size and output quality.

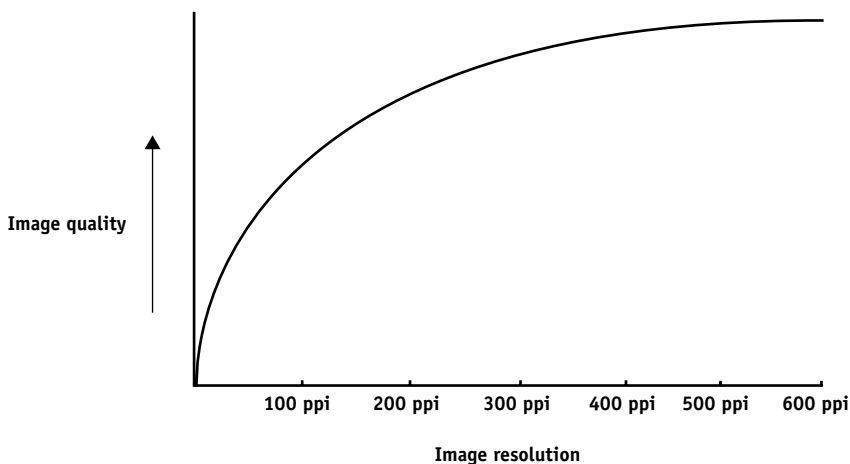
The resolution of a raster image, along with its bit depth and physical dimensions, determine its file size. The following table shows the file sizes of color raster images at different dimensions and resolutions.

Image size	File size at				
	100 ppi	150 ppi	200 ppi	400 ppi	600 ppi
	RGB/CMYK	RGB/CMYK	RGB/CMYK	RGB/CMYK	RGB/CMYK
3" x 4"	0.4/0.5 MB	0.8/1.0 MB	1.4/1.8 MB	5.5/7.3 MB	12.4/16.5 MB
5" x 7"	1.0/1.3 MB	2.3/3.0 MB	4.0/5.3 MB	16.0/21.4 MB	36.1/48.1 MB
8.5" x 11"	2.7/3.6 MB	6.0/8.0 MB	10.7/14.3 MB	42.8/57.1 MB	96.4/128.5 MB
11" x 17"	5.4/7.1 MB	12.0/16.1 MB	21.4/28.5 MB	85.6/114.1 MB	192.7/256.9 MB

In this table, the shaded areas indicate that 200 ppi is typically the best trade-off between image quality and file size. However, higher resolutions (for example, 250 to 300 ppi) may be necessary for offset printing, when quality is of the utmost importance, or for images containing sharp diagonal lines.

To find the best image resolution for your purposes, make test prints of some raster artwork at different resolutions. Start with a high-resolution image (400 ppi) and save versions at progressively lower resolutions, down to 100 ppi, using a pixel-editing application, such as Photoshop. Always save a copy of the original high-resolution version, in case you must revert to it. The high-resolution data cannot be recreated from a lower resolution version.

Print the files and examine the output. You will likely begin to see a marked deterioration in output quality at resolutions below 200 ppi, while above 200 ppi the improvement may be very subtle.



Raster images prepared for offset printing may need to be at higher resolutions than necessary for proofing on your Color Server.

Scaling

Ideally, each raster image should be saved at the actual size, and it will be placed in the document at the optimal resolution for the printer. If the image resolution is correct for the printer, there is no quality advantage to be gained by scaling an image to a percentage of its actual size. If you scale a large image to a percentage of its actual size, you incur unnecessary file transfer time, because the image data for the entire large image is sent to the printer. If an image is placed multiple times at markedly different sizes in a document, save a separate version of the image at the correct size for each placement.

If you need to place an image at greater than 100% in a document, remember that the output image resolution is affected. For example, if you scale a 200 ppi image to 200%, the image is printed at 100 ppi.

Glossary

additive color model

A system in which colors are produced by combining red, green, and blue light (the additive primaries). An RGB video monitor is based on an additive color model.

additive primaries

Red, green, and blue light used in additive color systems. When blended together in proper amounts, these colors of light produce white.

artifact

A visible defect in an image, usually caused by limitations in the input or output process (hardware or software); a blemish or error.

banding

Visible steps between shades in a color gradient.

bit depth

Amount of information used for each pixel in a raster image. Black and white images require only one bit per pixel. Grayscale images with 256 shades of gray require 8 bits (or 1 byte) per pixel. Photographic quality color images can require 24 bits per pixel (RGB images) or 32 bits per pixel (CMYK images).

bitmap

An image comprised of small squares arranged in a grid. Each square in the grid is a pixel. The number of pixels per inch defines the resolution of a bitmap.

blasting

An undesirable effect that occurs when excess amounts of toner, possibly combined with certain types of paper stock, cause objects in an image to spread beyond the boundaries defined in the file.

BMP

A graphics file format established by Microsoft; native to the Windows operating system.

calibration

The process of ensuring that a device behaves consistently with respect to a set of specifications.

CMS

See color management system.

CMYK

A subtractive color model that uses cyan, magenta, yellow, and black, or process colors, used in color printing; a color model used in the printing of colors in four-color process printing.

color channel

A single-color image that can be edited separately from the other color channels comprising a color space—for example, the red channel of an RGB image.

color gamut

See gamut.

color management system (CMS)

System used to match color across different input, display, and output devices.

color rendering dictionary

See CRD (Color Rendering Dictionary).

color separation

The process of separating a color image into the color components for printing—cyan, magenta, yellow, and black. Also used to refer to the four sheets of film that result from the process of separating a color image.

color space

A model for representing color in terms of measurable values, such as the amount of red, green, and blue in an image. RGB and CMYK color spaces correspond to color devices—monitors and printers, respectively. Other color spaces, such as CIE Lab, are based on mathematical models and are device-independent (that is, not based on the color response of a particular device). *See* gamut.

colorant

An ink, dye, toner, paint, or other pigment that modifies the color of media to which it is applied.

ColorWise color management

An ICC-open color management solution, which is an easy-to-use system that addresses the needs of both casual and experienced color management users.

composite printer

Any output device that can print directly in color without first creating color separations. A composite print can be used as an early proof of an offset print job.

continuous tone (contone)

Describes a photographic image that contains gradient tones from black to white (such as a 35mm transparency or a photograph). Continuous tones cannot be reproduced in that form for printing, but must be screened to translate the image into dots.

continuous tone (contone) image

An image containing fine gradations of tones, such as a photographic image.

CRD (Color Rendering Dictionary)

A feature of color management systems and PostScript Level 2 and PostScript 3 color devices that maintains the best possible translation of color from one color device to another. A color rendering dictionary (CRD) is used by the color management system or the device's PostScript interpreter when converting data between color spaces. The Color Server includes several CRDs, each of which provides a different color rendering style.

custom color system

A system of named color swatches that can be matched on press using process or spot colors. PANTONE and TruMatch are examples of custom color systems.

DCS (Desktop Color Separation)

A data file standard defined by Quark, Inc., to assist in making color separations with desktop publishing systems; five files are created—four color files (one each for C, M, Y, and K) and a composite color preview file of the color image. It allows an image-editing application to perform color separation and pass it through to final output with its integrity intact.

densitometer

An instrument commonly used in the graphic arts industry to measure density according to a specified standard.

density

A measurement of the light-absorbing quality of a photographic or printed image.

desktop color separation

See DCS.

DIC

A Japanese standard of specifications for separations, proofs, and color printing.

EPS (or EPSF)

See Encapsulated PostScript.

Encapsulated PostScript

A PostScript file format designed to be embedded in another PostScript stream.

Euroscale

A European standard of specifications for separations, proofs, and color printing.

flexography

A printing technology that uses flexible raised-image plates. Flexography can be used to print on non-flat materials such as cans.

four-color printer

A printing device that uses cyan, magenta, yellow, and black ink or toner.

gamma

A numeric value representing the relationship (gamma curve) between the input and output values of a color device. If gamma equals 1, input values are mapped exactly to output values.

gamut

A range of colors. A device gamut is the range of colors that a device, such as a device, can produce. An image gamut is the range of colors in a particular image.

gamut mapping

The conversion of color coordinates from one device's gamut to another—usually accomplished with algorithms or look-up tables.

GDI (Graphics Device Interface)

Graphics and display technology used by computers running Windows. GDI applications rely on GDI (rather than the PostScript language) to send text and pictures to devices.

GIF (Graphics Interchange Format)

A standard developed by CompuServe for bitmap graphics of up to 256 colors and used for posting photographic images on the Internet or intranet pages; rarely used for professional printing.

gradient

A smooth transition between two different colors or two shades of a color.

Graphics Device Interface

See GDI.

Graphics Interchange Format

See GIF.

gravure

A printing technology that uses an etched cylinder that has been immersed in ink. The ink that remains in the etched areas is applied to the paper. The non-etched surfaces of the cylinder are non-printing areas.

gray component replacement (GCR)

In shadow, midtone, and quarter-tone areas where all three process colors (C, M, Y) overprint, the gray components of those colors are reduced and replaced by black. This improves wet ink trapping and reduces ink costs in process color printing.

halftoning

A method for representing an original continuous tone image using a pattern of dots, lines, or other patterns.

HSB

A color model where each color is represented by its hue, saturation, and brightness components; supported by most color applications.

ICC profile

An industry standard color profile format developed by the International Color Consortium (ICC) that describes the color capabilities, including the gamut, of a color device based on the differences between an ideal and the current device. The ideal is often provided by the manufacturer as a color reference file. ICC profiles are implemented on Mac OS computers in ColorSync and on Windows computers in Image Color Matching (ICM). The Color Server color management system, ColorWise, supports ICC profiles.

imagesetter

Raster-based film output device; a high-resolution laser output device that writes bitmapped data onto photosensitive paper or film.

JPEG

A graphics file format defined by the Joint Photographic Experts Group committee of International Standards Organization (ISO); a standard for digital compression of still image graphic data.

metamerism

Phenomenon in which two colors composed of different combinations of light wavelengths appear identical under a specific light source, but may look different under other light sources. The colors are called “metamers.”

moiré

An undesirable pattern in images made using halftone screens. Moiré can be caused by the improper line frequency of the screens, improper screen angles, improper alignment of halftone screens, or by the combination of a halftone screen with patterns in the image itself.

named color

A color that is defined according to a custom color system. For example, PANTONE 107 C is a named color.

office applications

Software applications commonly used for business purposes, including presentation applications, spreadsheets, and word processing programs.

offset lithography

Printing in which ink is transferred from printing plates to a rubber blanket and then from the blanket to paper.

output profile

The output profile describes the color characteristics of a printing device. It consists of both a profile for your device and a calibration target that defines the expected density response of the device.

phosphor

Material used in making computer monitors; phosphors glow and emit red, green, and blue light when struck by an electron beam, thus creating an image.

photographic rendering

A color rendering style that preserves tonal relationships in images.

Unprintable colors are mapped to printable colors in a way that retains differences in lightness, sacrificing color accuracy as necessary.

pixel

The smallest distinct element of a raster image. The term is a combination of the words “picture” and “element.”

PostScript

A device-independent page description language developed by Adobe, which is used to print and display pictures and text. PostScript 3 includes many enhancements to older versions of PostScript, including improved image quality and color with Enhanced Image Technology, faster performance with Advanced Page Processing, and ease of use and setup with NetWorks System.

PPD (PostScript Printer Description file)

A file containing information about a particular PostScript print device’s capabilities and restrictions. The information in the PPD is presented via the printer driver.

prepress proof

A print made from a set of film separations or other file to simulate the results of printing. A prepress proof is the last opportunity to catch problems before the print job goes to press.

presentation graphics rendering

A color rendering style that creates saturated colors but does not match printed colors precisely to displayed colors. It is appropriate for bright saturated colors used in illustrations and graphs.

process colors

The colors used in printing to simulate full-spectrum color images: Cyan, Magenta, Yellow, black (CMYK).

QuickDraw

Graphics and display technology built into Mac OS computers. QuickDraw applications rely on QuickDraw (rather than the PostScript language) to send text and pictures to devices.

raster image

Electronic representation of a page or image using a grid of points called pixels.

rendering intent

The style of color rendering, or gamut mapping, designed for a particular type of color job. An example of a rendering intent is Photographic rendering—also referred to as Image rendering or Contrast rendering—which is designed for photographic images.

resolution

The number of pixels per inch (ppi) in a bitmap image or the number of dots per inch (dpi) that a device can render.

RGB

An additive color model that makes a range of colors by combining red, green, and blue light, called the additive primaries. Commonly used to refer to the color space, mixing system, or monitor in color computer graphics.

simulation profile

The simulation profile describes the color characteristics of another print device, such as a printing press, that you want the Color Server to simulate.

solid color rendering

A color rendering style intended for use when color accuracy is crucial. Unprintable colors are mapped to the closest printable colors. Solid color rendering does the best job of preserving the saturation of displayed colors.

source color space

The color environment of the originating source of an image, including scanners and color monitors.

source profile

A profile used by the color management system to determine the characteristics of the color values specified in a source digital image.

spectral light

The wavelengths of electromagnetic radiation emitted by a given light source that can be seen by the human eye.

spectrophotometer

An instrument commonly used in the graphic arts industry to measure spectral light according to a specified standard.

spot color

A color that is printed on its own separation plate when separations are specified. A spot color is printed using a custom ink for that color, in contrast to process colors that are printed using combinations of cyan, magenta, yellow, and black.

Spot Color Matching

See spot color.

subtractive color model

A system in which color is produced by combining colorants such as paint, inks, or dyes on media such as paper, acetate, or transparent film. All printing devices use the subtractive color model.

subtractive primaries

Cyan, magenta, and yellow colorants used in subtractive color systems for color printing. Combining the subtractive primaries produces darker colors. Black is added to the subtractive primaries to compensate for deficiencies of the toners or inks, and for more efficient black printing.

substrate

In printing, the material upon which the job is printed.

SWOP

The abbreviation for Specifications for Web Offset Publications. A standard of specifications for separations, proofs, and color printing on a web offset press (*not* a sheet fed press).

undercolor removal

In shadow areas where all three process colors (C, M, Y) overprint, the amounts of those colors are reduced and replaced by black. This improves wet ink trapping and reduces ink costs in process color printing.

vector graphic

Graphic illustration created on computers where picture objects are defined mathematically as lines or curves between points. These mathematical definitions are interpreted by an image language such as PostScript. Vector images include artwork created with illustration applications (such as Illustrator or FreeHand) and page layout applications (such as PageMaker).

white point

The color temperature of any white light source, typically expressed in degrees Kelvin (for example, 6500 K, typical for the white of a monitor).

workflow

The path a print job follows from creation to destination. A workflow may originate with an RGB scan imported to the client workstation and opened on the desktop in an image processing application, such as Photoshop. After adjustments are made to the scanned image, it is evaluated on a color proofing device for eventual color printing on the same device or on press.

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Graphic Arts Technical Foundation: www.gatf.org

Seybold Seminars Online: www.seyboldseminars.com

Adobe Systems Incorporated: www.adobe.com

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