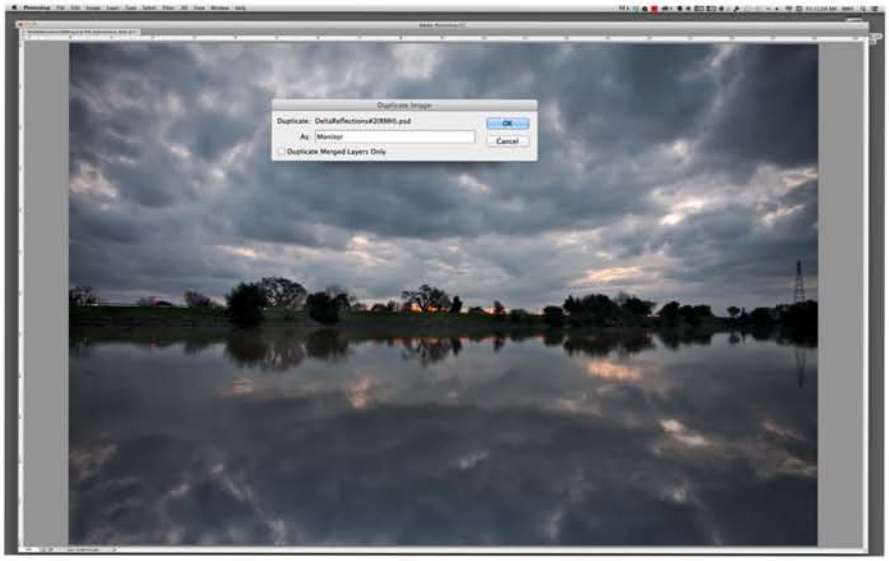
SOFT PROOFING

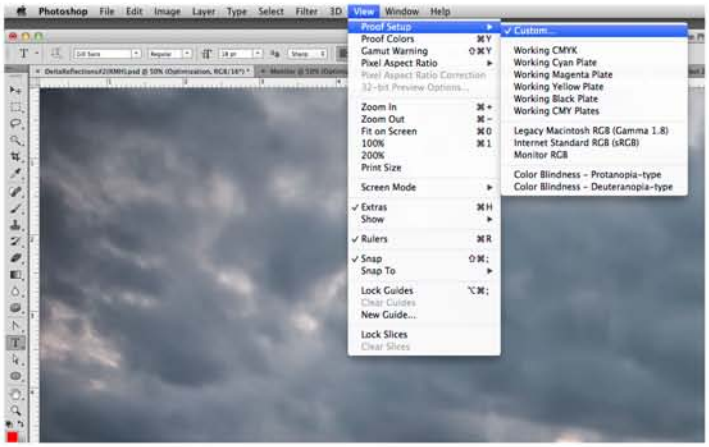
#1. Duplicate "YourImage", naming the duplicate "Monitor". This duplicate is your reference to how you'd like your final print to look.

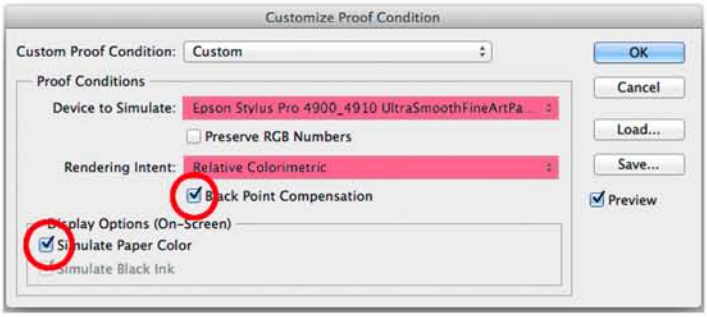


#2. Insure that both images are "tabbed" into the same window and are "zoomed" to the same percentage. Confirm that "YourImage" and "Monitor" are the only two images currently opened in Photoshop.

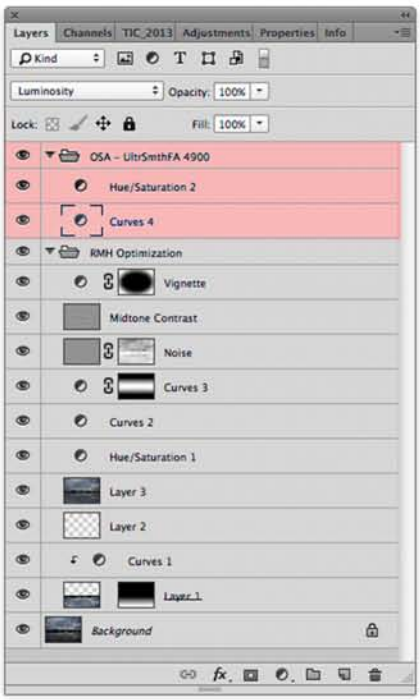
SOFT PROOFING

#3. Make "YourImage" as the active image. Select the "View" menu at the top of your PS window and choose "Proof Setup", then "Custom". Select the ICC Profile that represents the paper and the printer that you are outputting to. Remember to select the appropriate "Rendering Intent". "YourImage" should now look dull and undersaturated. You can switch to "Monitor" by pressing (Apple) - Cmd-~ / (PC) Ctrl-~.



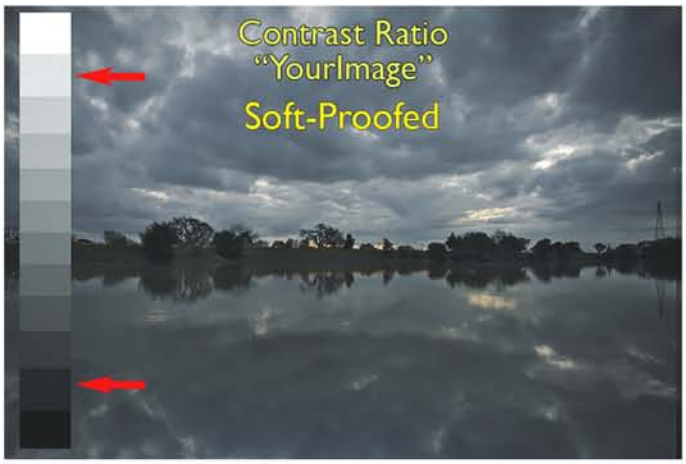


#4. Open the "Layer" window for "YourImage" and select the topmost layer. Add a "Group" above the topmost layer and give it a name that includes the paper and printer you're outputting to. (i.e. OSA_UltrSm4900, OSA referring to Output Specific Adjustments.) In this group add first a "Curve" adjustment layer in "Luminosity Blending Mode", followed by a "Hue/Saturation" adjustment layer in "Saturation Blending Mode"



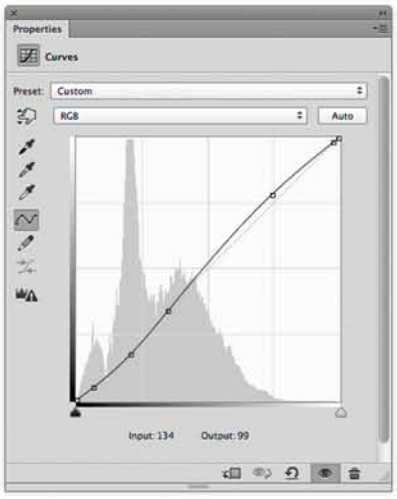
#5. Switch between yout two images as described in step #4 and look for what types of changes occur when "YourImage" is onscreen. There will be obvious density changes that can't really be adjusted for. Your whites are going to appear less bright and your blacks are going to appear less dense. Try to ignore the changes in the deep blacks and the bright whites and concentrate on the midtone contrast and the overall saturation.

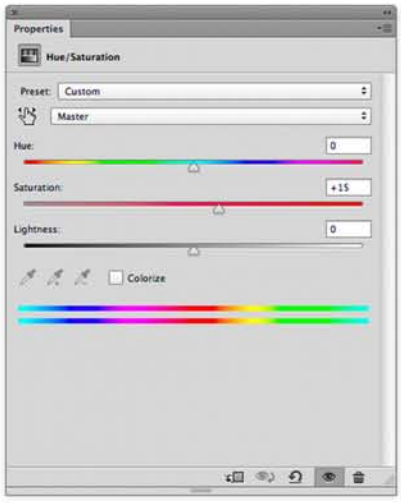
The different Contrast Ratio between "Monitor" and "YourImage" make a perfect match virtually impossible.



Output Specific Adjustments

ICC printer profiles are intended to help "translate" a screen image to a printed image. Sometimes they get you very close and sometimes only in the neighborhood. Output Specific Adjustments are meant to close that gap. It's futile trying to return either the black point or the white to their original value since those values don't exist in the new color space (i.e. the ICC profile you are outputting to.) What you can do is to reinstill some contrast and bump the saturation a little. These adjustments are meant to be minor so if you find yourself making major Luminosity or Saturation moves you're on the wrong track. My adjustments are similar to those illustrated below.





SOFT PROOFING

Monitor Image

Soft Proof (UltraSmooth Fine Art)

Soft Proof with Output Specific Adjustments

Which image would you rather print - #1 or #2? Although #2 isn't an exact match of the original it does more closely emulate it's luminosity and saturation characteristics.

When making Output Specific Adjustments don't spend much more than 5 or 6 minutes adjusting your Soft Proofed image to more closely resemble the Monitor version. Remember to ignore the deep blacks and bright whites in your observations. The image is flatter because of reduced Contrast Ratio. There's not much one can do to correct for that. If you need to add additional adjustment layers (i.e. Selective Color) feel free but remember to keep your adjustments to a minimum.

Once you get the procedure down I guarantee you'll see the quality of your prints soar!