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Color Management & Quality Output: Working With Color From Camera To Display To Print: (The Digital Imaging Masters Series)



Synopsis

We have all felt the frustration of wasting time, paper, and effort when our prints or web images don't match the images we see on our monitors. Fortunately, you're holding the resource that will help solve these problems. This book guides you through the hardware settings and software steps you'll need to post professional images and make stunning prints that showcase your artistic vision. In *Color Management & Quality Output*, Tom P. Ashe, a color expert and gifted teacher, shows you how to color manage your files from input all the way through output, by clearly explaining how color works in our minds, on our monitors and computers, and through our printers. You'll learn to: properly calibrate your monitor understand Adobe Photoshop color settings build and evaluate color profiles for all your devices navigate the print menu in both Photoshop and Lightroom appreciate the differences between inkjet prints and C-prints optimize sharpening for a variety of print media understand how and why to use RIPs communicate with creative professionals, clients, and output service providers to ensure the highest quality results. This book is part of The Digital Imaging Masters Series, which features cutting-edge information from the most sought-after and qualified professionals and instructors in the photography field. Based on the progressive curriculum of the Masters of Professional Studies in Digital Photography created by Katrin Eismann at the School of Visual Arts in New York City, these books are the next best thing to being in the classroom with the Digital Photography Masters themselves.

Book Information

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Customer Reviews

Color Management is the process by which the colors of image outputs are adjusted so that they all look the same. For example it is the process by which the colors of a print are made to look the same as those of a monitor. Due to the nature of the various outputs, the colors are rarely the same but can be adjusted closely enough to satisfy the photographer. As a wildlife photographer, I achieve this just by calibrating my monitor and using print profiles from the manufacturers whose papers I print on. I know an artist who complains that the difference in colors between my monitor and prints is so far apart as to be different images. To satisfy the "close enough" requirements of different users a variety of tools are available that can allow for more precision in color management. (The idea of "close enough" is mine, not the author's.) All of that is by way of explaining why "Color Management & Quality Output" may provide more information than many photographers want or need. After describing the nature of color in photographs, the book explains how to calibrate a monitor, and then how to profile scanners and digital cameras (although, with exceptions, the author is not a strong proponent of camera profiling). There is a brief review of how to adjust color in both Photoshop and Lightroom and then the author turns to output profiles with an emphasis on creating custom profiles, although he acknowledges a place for generic profiles. Ashe then explains how to further adjust profiles to make them even more accurate as well as use other color utilities. He visits raster image processors (RIPs) and explains their usefulness for some photographers.

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