

Adobe moved some commands, changed some names, and added options in CS2. Read on for tips to help you navigate through color management in this new release.

Changes in Photoshop CS2

Last month we discussed *Print with Preview* and how dramatically it's changed in Photoshop CS2. Adobe also made changes related to color management. Photoshop hasn't undergone radical changes with respect to color management since Version 5.0, but CS2 shows some tweaks, menu relocations, and renamed options.

BRIDGE

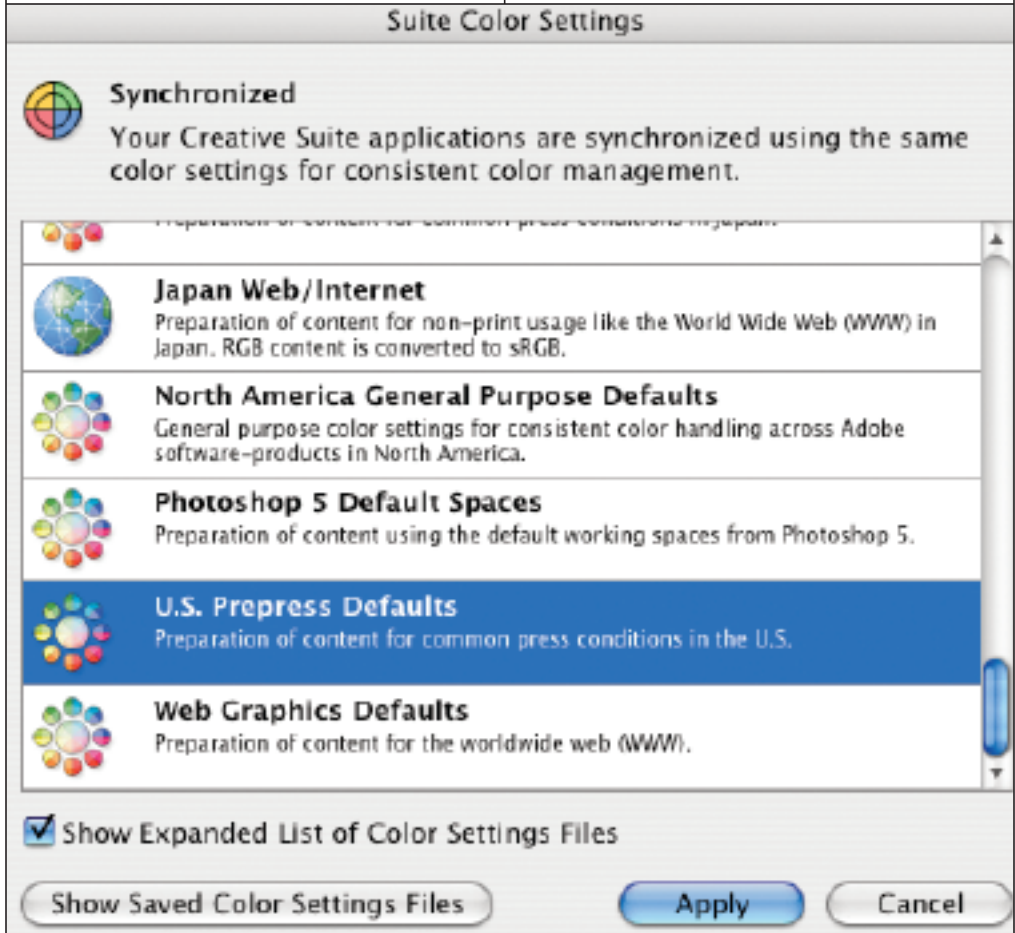
In CS2, we now have a stand-alone browser named *Bridge*. What's noteworthy is that *Bridge* can be used as a central hub for entering all the color settings of Photoshop CS2, as well as any other CS2 applications you might have. *Color Preferences* will be visible only if you have other CS2 applications installed on your computer, such as Adobe Illustrator, InDesign and GoLive. Then the color settings in **Figure 1** will appear, and you can set up and synchronize all the applications in this one location. Here, I've set the *Bridge* color settings to *U.S. Prepress Defaults*. If I change the color settings, all the other CS2 applications will update with the new settings. If you have no CS2 applications other than Photoshop, use the Photoshop color settings as usual.

INFO PALETTE

Before CS2, if you wanted to see the color space of a document, you would

find it in the document profile indicator, which is accessed from a pop-up menu at the bottom of the image window in any open Photoshop document. In Photoshop CS2, this information can also be displayed in the Info palette when you select *Palette Options* and click the *Document Profile* checkbox, as in **Figure 2**. You can select other items in the *Palette Options* to display in your

Figure 1



Info palette, such as the Document Size, Document Dimensions, and the Efficiency of the last operation conducted.

CONVERT TO PROFILE AND ASSIGN PROFILE

Adobe moved both *Convert to Profile* and *Assign Profile* from the *Image* menu to *Edit* menu in Photoshop CS2. The move reflects the location of these commands in other Adobe applications, but we all know Photoshop had them first. If it's difficult for you to adjust to the change (as it was for me), use the new *Edit > Menu* command to call up the *Keyboard Shortcuts and Menus* dialog and assign any key command you want to these items. CS2 allows

users to configure key commands and menu highlight colors, and even hide menu items, as shown in figure 3.

SOFT PROOF (CUSTOMIZE)

For setting up a soft proof in CS2, the

dialog is now called *Customize Proof Condition*, but there are a few changes in the names of items in this dialog (**Figure 4**). *Device to Simulate* is the new name for the pop-up menu where you select an ICC profile for the soft

proof. The functionality is the same as in CS. The checkbox underneath updates the color model based on the selected profile. If you select an RGB profile, the checkbox will say *Preserve RGB numbers*. If the profile is CMYK, the checkbox changes to *Preserve CMYK numbers*. The functionality is the same as in CS; clicking on this checkbox will create a soft proof of the current document as it would appear if you sent it to the output device without using the profile you selected in *Device to Simulate*.

Simulate Paper Color and *Simulate Black Ink* are new names for checkboxes that provide soft proofing options. The functionality is the same as in CS. When the *Simulate Paper Color* checkbox is on, Photoshop attempts to simulate the white of the paper, not the brightest white your display is capable of producing. *Simulate Paper Color* produces the absolute colorimetric rendering intent for the display preview. Checking *Simulate Black Ink* turns off *Black Point Compensation* in the simulation, which normally applies a relative colorimetric rendering intent to the displayed image. *Simulate Black Ink* shows a weaker, muddy black, which more accurately renders a soft proof of the print.

The ICC profile contains the information about the blackest black and whitest white of the output device, and Adobe uses this in soft proofing with *Simulate Paper Color* and *Simulate Black Ink*. The options work out this way:

- *Simulate Paper Color* and *Simulate Black Ink* Off: Produces the relative colorimetric intent with black point compensation.
- *Simulate Ink Black*: Produces the

Figure 2

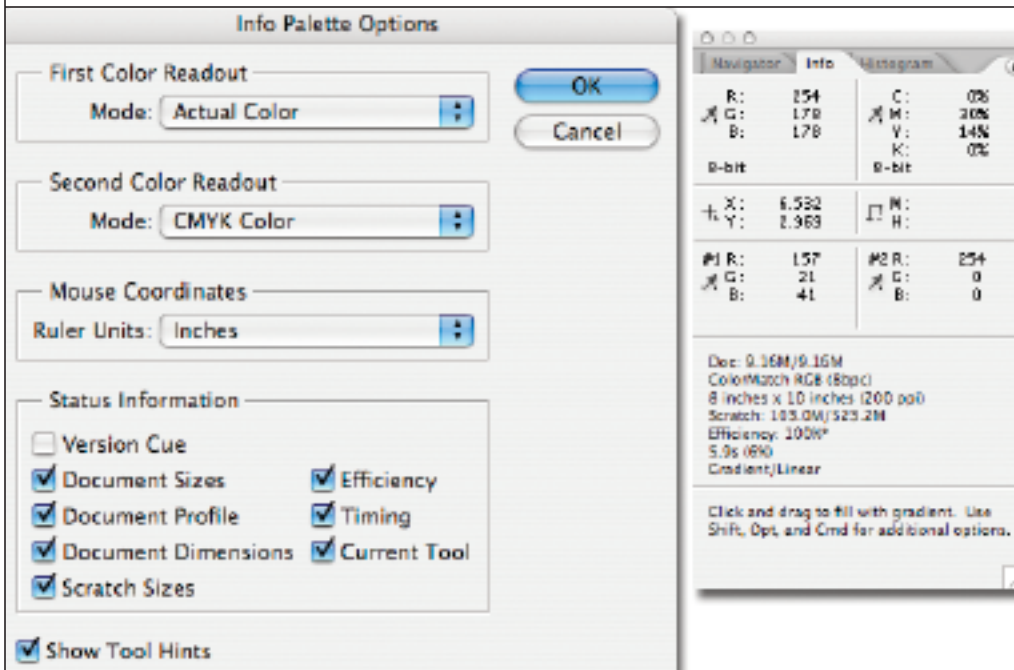
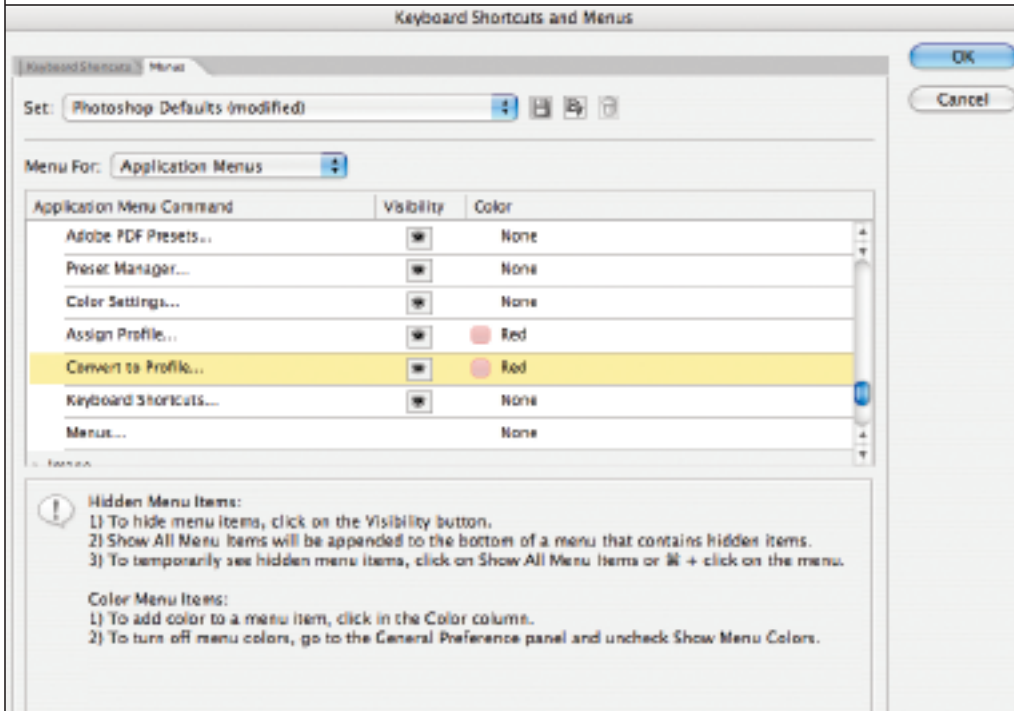


Figure 3



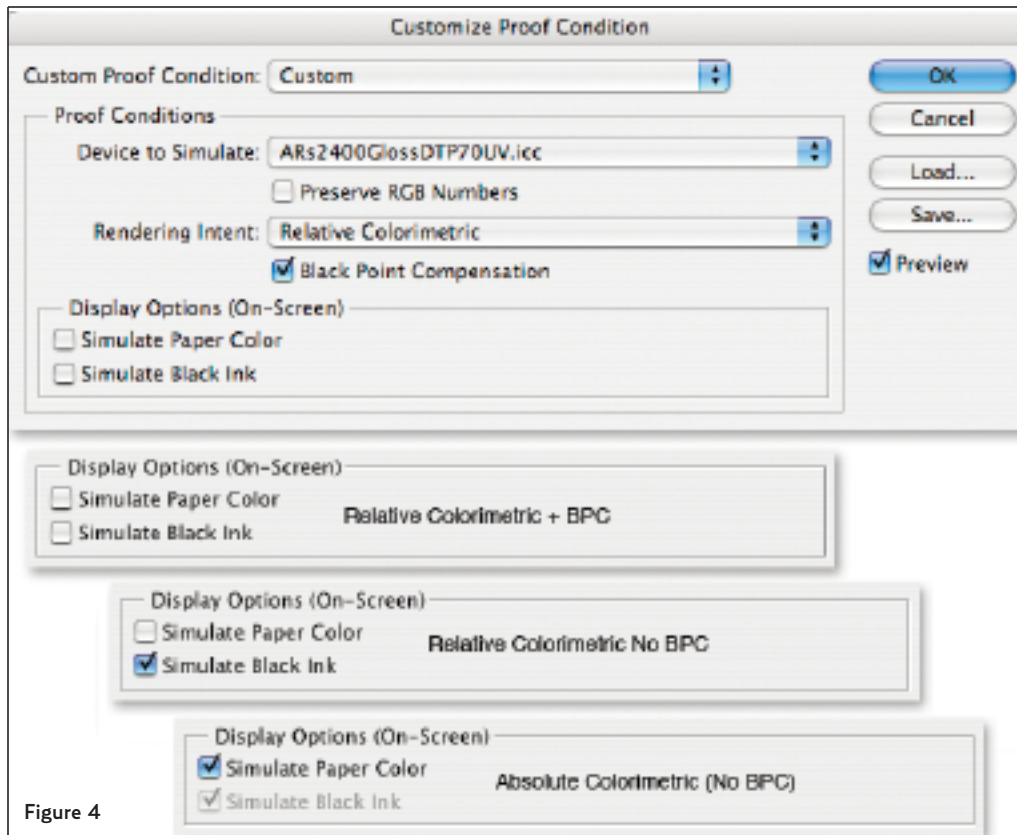


Figure 4

relative colorimetric intent without black point compensation.

- *Simulate Paper Color*: Produces the absolute colorimetric intent (no black point compensation).

This all comes into play when using the Proof radio button in the new *Print with Preview*. When you want to conduct another conversion for proofing, any currently configured or saved Proof Conditions from this dialog can be accessed from the *Print with Preview* command. I think it's a bit of a disconnect to have the user set up a soft proof in order to print a document, but that's how it works, folks. So, you should know how the *Customize Proof Condition* dialog works, especially with regard to the rendering intents above, to use it in *Print with Preview*. ■