

## COLOR CONTROL FREAK E-LEARNING

*Getting good color can be easy, even for a Color Control Freak! After introducing the science behind how we see color, this 14 module online course takes you through each step of a color-managed workflow using Adobe® Creative Suite®, i1Match®, and i1Profiler.*

### ABOUT THE COURSE

eL

Color Control Freak provides a solid and entertaining introduction to Color Management, showing you how to create color that remains consistent from capture to print. Informative video presentations and software demos will teach you the basics, and interactive exercises will allow you to practice the concepts. In the end, you'll be able to take what you've learned and set up your own custom workflow that meets your individual needs.



The course is broken into fourteen lessons, each with a quiz to test your learning. Since the modules only take 5 - 15 minutes to complete, it's easy to fit learning into your schedule when time allows. Also included is a workbook, which you can print to follow along and take notes. To access this course, you will need an internet connection with a 3Mbps or faster speed.

### Course Topics

#### Module 1: Introduction to Color Management

"Lack of time" should not be a reason to avoid implementing color management into your workflow. This section explains the benefits of implementing an ICC color-managed workflow, plus provides ideas and demonstrations to help you achieve easy, fast color.

#### Module 2: Color Fundamentals

This module explains how we see color. You will learn:

- How our eyes and brains respond to light
- The difference between how displays and printers create color
- The meaning of the methods "device independent" and "device dependent"
- What is included in the LAB color space
- What Delta E represents
- The capabilities of the three main types of color measurement devices

#### Module 3: ICC and the 4 Cs

This module introduces the idea that all imaging devices "speak" the language of color a little differently. You will learn:

- How input and output devices translate color
- Methods of translating color between devices
- How to use ICC profiles to preserve the original color during translation
- The difference between early-binding and late-binding workflows and when to use each

#### Module 4: Working Spaces and Rendering Intents

This module explores how "working spaces" help achieve matching between various devices, including:

- The different types of working spaces
- How data is converted for editing and output
- The difference between the four types of rendering intents

#### Module 5: Setting up Your Applications

This module takes an in-depth look at how to use Adobe Creative Suite applications to color manage a workflow. You will learn:

- Common settings used in various print industries
- How to set up Adobe Creative Suite apps
- The functions of the Adobe Bridge
- How to apply these concepts to other software packages, such as Onyx, Quark, and RIPs

#### Module 6: Display Profiling

This module explains the purpose of monitor calibration and references common practices used in today's photographic and printing industries. You will learn:

- The importance of proper viewing conditions
- Common practices used in today's photographic and printing industries
- How to create a stable, repeatable, and unvarying environment
- How to use i1Match and i1Profiler to calibrate a display

## Course Topics, cont.

### Module 7: Soft Proofing

When images are reproduced by printers or presses, the limitations of these devices ultimately decide which colors can or cannot be rendered. This module provides tips to avoid poor color matches. You will learn:

- The difference between reflective and emissive images
- How to predict how an image will reproduce
- How to create and save print conditions that will simulate the final print on the display
- The settings in Adobe Creative Suite applications that provide the most accurate softproofs
- The best way to deal with out-of-gamut colors

### Module 8: Scanner Profiling

Although inexpensive flatbed scanners are widely available, the hardware drivers and scanning software differ from one manufacturer to the next. In this module you will learn:

- How to configure your scanner for ICC profiling
- How to scan a target
- How to embed, attach or convert a file to profiled data
- How to achieve scans that accurately capture the colors of the original and digital files that are ready for further editing or reproduction

### Module 9: RGB Profiling

In the simplest ICC print workflow, output will be to an RGB printer; most commonly desktop and wide format inkjet printers. Many photographers use these printers for their final prints, and graphic designers use them for proofing (see module 11 for more information on proofing). To ensure that the colors of the original are reproduced faithfully, we must create an ICC profile for the output (target) device. In this module you will learn:

- Which printers are designed to work with RGB data
- How to create an ICC profile for the target device
- How to configure your RGB print device for any set of printing conditions, including resolution, speed, quality, and media type

### Module 10: File Prep with Photoshop and Illustrator

Learn how to deal with missing/mismatched profiles and make sure your files are in the correct color space when opening them in Photoshop and Illustrator, including:

- How to convert colors that do not conform to your working space
- Using embedded profiles
- Selecting the best destination space profile
- Tagged vs. untagged images
- How to assign profiles

### Module 11: InDesign File Prep

Learn to prepare files in InDesign, including:

- How to view and update an image's embedded profile
- How to preflight images as you place them into your layout
- How to determine an image's color space, profile and file type
- How view and edit links
- How to locate an image that needs to be converted, make the conversion in Photoshop, and update it in the InDesign file
- How to create a proof that accurately represents what you'll get on press

### Module Twelve: CMYK Profiling

This section covers common practices for calibration and profiling within a CMYK RIP. You will learn:

- How to calibrate and profile within a CMYK RIP
- How to calibrate your printer
- How to print the profiling target with no color management
- Defining profile options and GCR settings
- How to synchronize the color management settings of your RIP to match the settings within creative apps
- How to use your media profiles correctly

### Module 13: Managing Spot Colors

PANTONE® and other custom spot colors are widely used in graphic design. They provide a great way to select and communicate color. Incorrect use can lead to unintended costs, or color that does not meet the clients' expectations. This section discusses how spot colors are used in conventional printing environments and digital printing environments, such as an inkjet printer or digital press. You will learn:

- The difference between spot and process colors
- How to designate PANTONE Colors in design apps
- How to use spot colors with inkjets and digital presses

### Module 14: Adobe PDF/X

PDF is a great way to send files to your printer because all of the data is contained in one file, where it can be previewed, edited and printed. This section will explain:

- Which settings to use when exporting the data
- How to create PDF/X files that conform to PDF/X standards, their color settings, and how they are defined by those standards
- The three ways to PDF files (Export, Distiller and Mac OSX) and the proper settings for each
- How to set up the color options within Distiller and InDesign