

# QTR Multiple Paper Print workflow using Leopard and CS3

## Introduction

This workflow permits me to keep the image in the RGB color space even when working in B&W and printing using QTR.

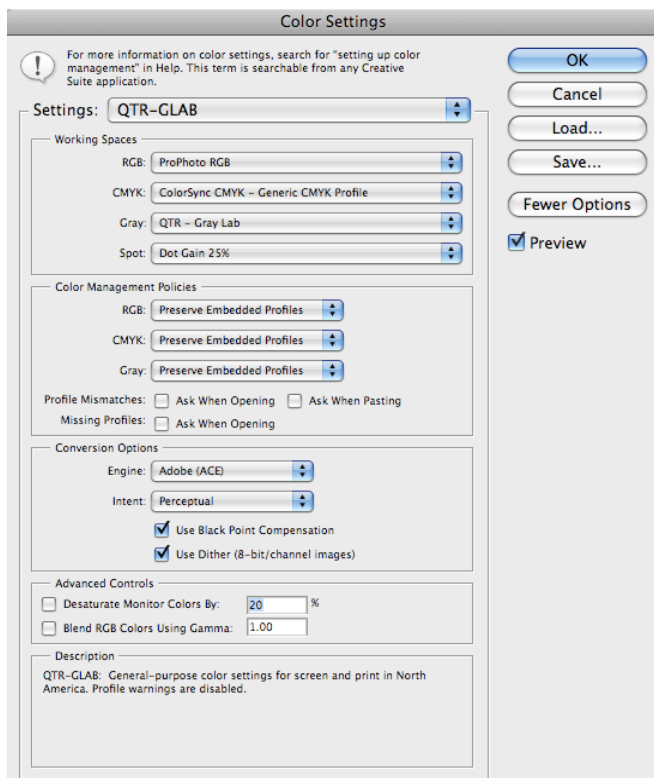
I have used the PixelGenus Photokit sharpening tools since they first were available and find them convenient for delivering the output sharpening I want for printed as well as web images. They require having the image in an RGB working space.

I started the process by profiling several papers I wanted to test for B&W and color printing. I thought that I would have to create an ICC profile for each paper and then go through the process of building a soft proof preset for each as well. The result would be a lot of presets and a need to make sure that I had the correct B&W soft proof space selected prior to any editing. I so discovered that it was easy for me to do miss the step to get the soft proof set up properly.

In the documentation included with QTR there is a paper titled (---) in which Roy describes how to set up Photoshop for soft proofing using three default ICC files; Gray Lab, Gray Matt Paper and Gray Photo Paper. This seemed to offer an alternative. So I did a simple test.

## Photoshop Color Setting

I set up the Photoshop Color setting with QTR - Gray Lab as the Gray working space. (see figure – 1) The two other area that needs attention here is the Conversion Options which should be set to Perceptual with the Black Point Compensation box ticked.



All the other Color Settings are based on research and reading I've done over the years.

## Photoshop Workflow

I capture images using RAW in a Canon 5D, Rebel XT, or 10D. The images are processed in Camera RAW and imported into Photoshop CS3 in the ProPhoto RGB space with 16 bit depth.

All work in Photoshop is accomplished without converting the working space. This approach makes it possible for me to use tools such as the DXO film filter to generate B & W conversions on a duplicate layer. I can also use the CS3 B&W Layer tool to do a conversion.

All this work can be kept with the original color image in a master file. Then, when ready to print, I can select the soft proof preset for the paper I want to use for a color print.

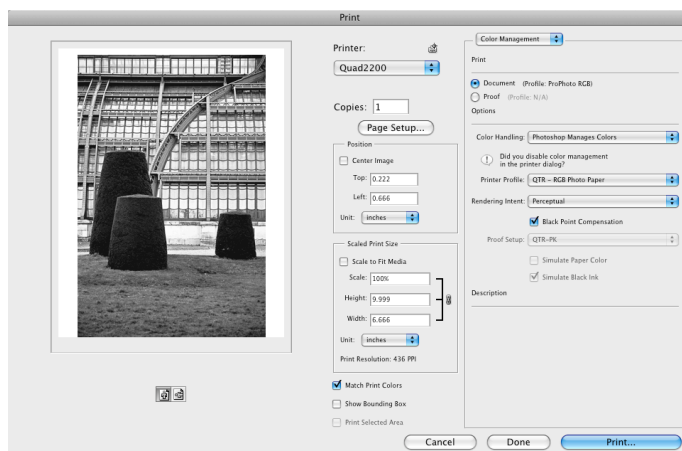
As an aside, the Luminous Landscape Camera to Print video series has some great information about soft proofing and how to make it an effective tool.

My objective for this QTR workflow was to have a B&W option that fit without having to convert the file. Using Gray Photo Paper (or Matt Paper) as a soft proof preset makes this possible.

When working on the B&W image, I select the Gray Photo Paper preset I saved in the View \ Proof Setup.

I have found in my testing that this generic proof setup works with different papers in QTR using the curves I created using the profiling process I describe in another paper.

I select Photoshop Manages Color and the Printer Profile set to QTR – RGB Photo Paper as illustrated in figure – 2.



The test prints I made on three different papers using QTR and the profile curves delivered prints that are essentially identical. The papers I tested are Epson Exhibition, Harman FB, Brilliant Museum Silver Gloss White and Micro Ceramic Luster. Three of the papers are fiber based “fine art” papers and the Luster is an RC base. One nice side benefit is that I can use the RC paper as a “proof paper” knowing that the output to the fine art paper will be essentially the same.

This workflow is possible because of the work that Roy has put into creating software that delivers consistent B&W linear output from the printer that can be calibrated to the paper. Using the “generic” ICC profiles as a working space makes life much easier for me.