



COLOUR MANAGEMENT

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How To Ensure Consistent Colour Reproduction - From Your Monitor To Our Monitor

To ensure that we, the printers, can faithfully reproduce the colours and tones found in submitted digital files, there are certain steps that need to be followed by the artist/submitter.

The most important step to digital colour consistency is to build a unique profile for your monitor and graphics processor combination. The only way to do this is to buy a monitor calibration package such as those from Gretag Macbeth, Pantone or other manufacturers. The calibration package will create a colour profile that ensures your monitor displays colours and tones accurately by measuring a set range of colours at various tonal values and referencing them to a set of industry standard measurements and adjusting them accordingly. Be sure that you tell the calibration software to build a profile for D50 (5000K) lighting. Print viewing booths are calibrated to D50, the widely used industry standard, and monitors should be the same. This profile becomes the monitors default.

Many image editing software packages have colour preference menus which need to be adjusted. (Photoshop version 5 or lower are not colour managed.) Locate this menu in your preferred software and set the preferences so that the working colour space is AdobeRGB, the industry standard RGB. Any editing must take place after you ensure that you are working in the Adobe RGB colour space. All files should be saved with the Adobe RGB profile or your preferred RGB profile. We are able to accept files with other colour profiles embedded but we find that ADOBE RGB is best suited to photographic and fine art images. CMYK images can be supplied to us as long as a suitable CMYK profile has been embedded.

Do not embed a printer icc profile. This will limit the colour range of your file as our printers have a much larger colour gamut than desktop printers.

For the best quality reproductions all files should be saved as uncompressed 8bit or 16bit TIFF at 300dpi or more. Do not apply any compression to TIFF files as this reduces quality

By adhering to these standards the colour and tonal range of your digital file will remain consistent when viewed and edited upon your workstation, through to final output upon our printers. We print from your file "as is", no editing or colour work will take place on the file unless proofing was requested and quoted for.

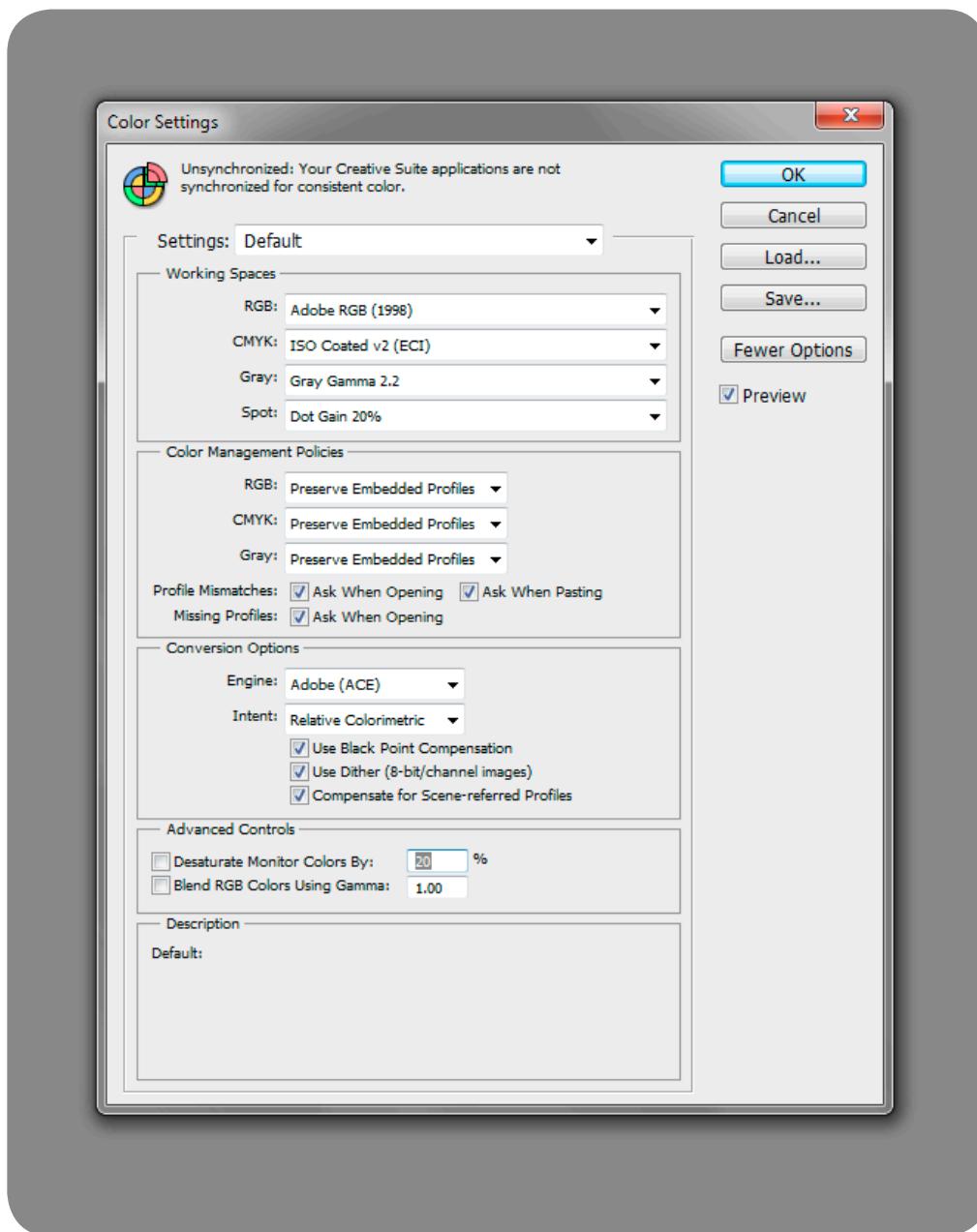
Press here to view in-depth information regarding colour proofing on
www.oxfordgiclee.co.uk.

Setting A Consistent Working Colourspace

This screenshot shows the panel used to set the working colourspace within Adobe Photoshop. By using these settings you can help to ensure consistent colour reproduction. This control panel is accessed via EDIT/COLOUR SETTINGS in the main menu across the top of Adobe Photoshop. Settings will vary and panel styling will differ if you use a different image editing software package.

Please note the RGB settings. Image files should be sent to us in this colourspace, Adobe RGB. We can accept images in different colourspace as long as you have embedded the appropriate profile and have edited your files in this colourspace.

Please note the ADVANCED CONTROLS box, leave these unchecked.



Press [here](http://www.oxfordgiclee.co.uk) to view in-depth information regarding colour proofing on www.oxfordgiclee.co.uk.

Set Up & Proofing of Giclée Prints From Supplied Files Or Scanned Photographic Film

Oxford Giclée & Photographic Centre accepts no responsibility for copyright, it is the sole responsibility of the customer to ensure that no copyright infringement occurs. Oxford Giclée will not digitally capture or print any work for which copyright has not been attained.

Why Do You Need To Colour Proof Your Files?

The proofing process is necessary to the (digital) artist and printer because of the degree of difference between viewing conditions (monitors etc.) and output methods. A proof will be printed on the same media as any final prints. By viewing the hard proof you can see exactly how your prints will look. The proof will be archived for future reference to ensure consistency throughout printing and reprinting irrespective of the time between the original prints.

How We Colour Proof Supplied Files:

After initial assessment by ourselves, a proof is made (Approx- A4) on the same media as the final prints. This proof is viewed by the artist and ourselves in our dedicated proofing area in our office. Our proofing area is illuminated by industry standard colour balanced lighting. The lighting set up we use for proofing complies with ISO 3664:2000, ensuring proofing takes place within a properly lit area of the correct colour spectrum to eliminate any colour casts as seen when using tungsten or fluorescent lighting. If the proof is to the artists liking then an approval form is signed to state that the proof has been approved and printing can commence. All signed approval forms are stored alongside the proof for any future reference. If the proof needs some adjustment to reach the desired results then changes are discussed and noted. The changes are signed by the artist and the next proof will reflect these requested changes. The job will be printed when a proof has been approved by the artist.

If viewing in our dedicated proofing area is not achievable then remote proofing is an option. A printed proof is sent to the artist to view. A signed approval form and the proof are returned to us for archiving if the proof is accepted. Any adjustments needed to reach the desired result should be sent to us via email or written clearly and posted to us along with the proof. Further adjustments are then carried out. A new proof is sent to the artist for approval. The job will be printed when a proof has been approved by the artist.

To ensure colour consistency, our colour managed workflow is set to the same specifications of colour temperature.

Initial set up and 2 proofs: £20 Excluding Vat (when supplying file for print/not applicable to artwork captured in-house.)

Extra standard proofs: £5 Excluding Vat per proof.

Press here to view in-depth information regarding colour proofing on www.oxfordgiclee.co.uk.

Guidelines For Supplying Digital Files

File naming: You may use your own file naming schema. Please make sure all files are clearly labelled.

Multiple files submitted for different sized prints should be labeled with the appropriate size, e.g.. File1A4.tif

Image resolution: We request that submitted images have a resolution of 300 pixels per inch with the image at the actual height and width settings that will be used in print. If you would like your file printed at a larger size than the resolution will allow we can upscale submitted files but we require the largest file you have in order to maintain quality.

Image colour depth: If you have the image at 16 bits per channel, please submit that; otherwise 8 bits per channel will be fine.

Embedded ICC profile: If you have edited your file in a colour space other than Adobe RGB (1998) please make sure that the colour space profile is embedded. Do not embed a printer profile. If you have edited your file in Adobe RGB (1998) color space please make sure this profile is embedded.

Sharpening: Please do not apply any digital sharpening or use the Unsharp Mask filter within your digital editing software. We will apply the correct amount of sharpening to suit the printing media used.

File format: Please deliver the image files to us in TIFF (.tif or .tiff) format. TIFF files will ensure the highest quality prints are produced. We can accept JPEG (.jpg) format files if they are of sufficient quality.

File transfer method: We prefer that your images be delivered to us digitally via Web upload or on DVD/CD or USB storage.

Files can be uploaded via our website www.oxfordgiclee.co.uk/Proof/fileuploading.html

CD or DVDs should be posted via a secure and trackable method. Digital files can be delivered to our offices in person.

If you have any queries regarding the saving and delivery of digital image files for digital printing please contact us.