

## Printing Films Directly From Photoshop CS1-CS4

The ability to print films and apply specific Line Screens, Angles and Dot Shape to each Channel is essentially identical in Photoshop versions CS1 - CS4.

The only difference is the Print Dialog Box in CS1 and CS2 is different and having to select "Print With Preview" from the File Menu as opposed to "Print".

Since CS1 and CS2 are very old and rarely used, all illustrations here are taken using CS4. We'll make note where older versions of Photoshop differ.



Beginning with Photoshop CS5, its no longer possible to specify line screens, angles and dot shape from within Photoshop as the "Screen" button has been removed from the program. For those using Photoshop CS5 or higher, see our instructions on printing your Photoshop channel separations using Adobe Illustrator or CorelDraw.



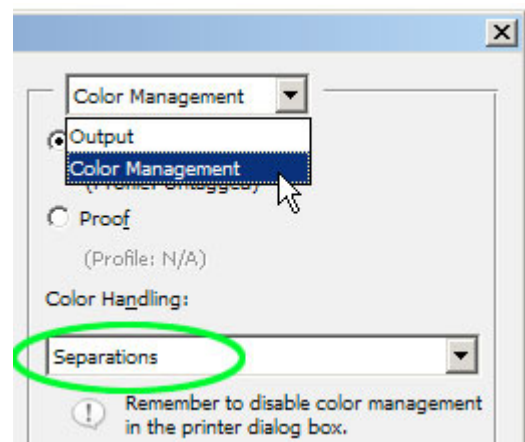
Prior to outputting any file to film from within Photoshop CS1 - CS4, its important to delete the RGB Channels or any other composite channel cluster above the channels of the color separation! This is the exact opposite of outputting Photoshop channel separations using Illustrator or CorelDraw as the RGB channels need to be retained.

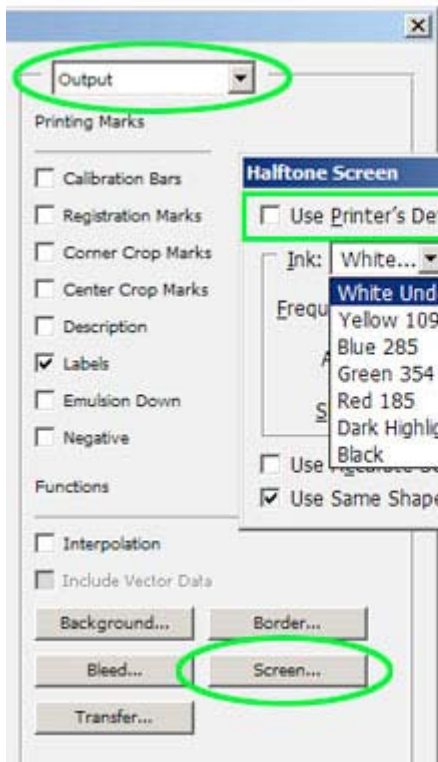
Make sure each channel needed is selected for output by turning on the "eye" next to the channel's name.

**CS3 - CS4:** Select "Print" from the File Menu then select "Color Management" from the scrolling box in the upper right corner. Below under Color Handling make certain that "Separations" is chosen.

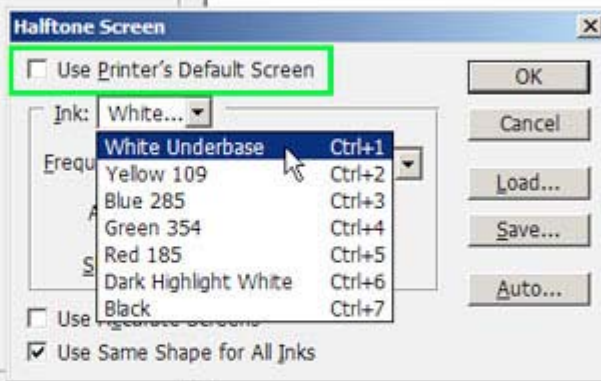
**CS1 - CS2:** Select "Print With Preview" from the File Menu and check "Show More Options" under the image preview window. Choose "Color Management" within the scrolling box below and make certain "Separations" is chosen as the "Profile".

**If "Separations" is grayed out and not selectable, the RGB Channels have not been deleted!**





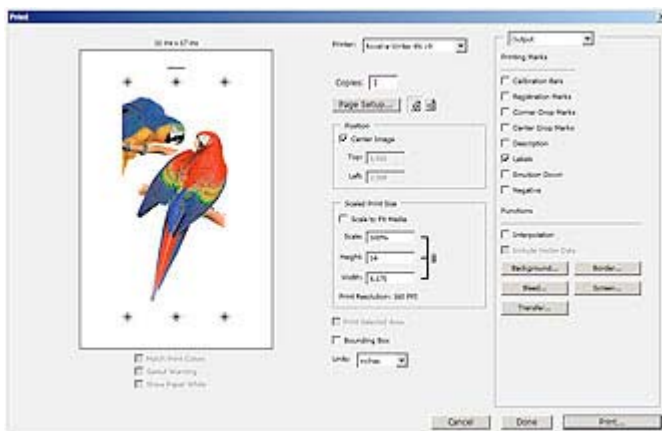
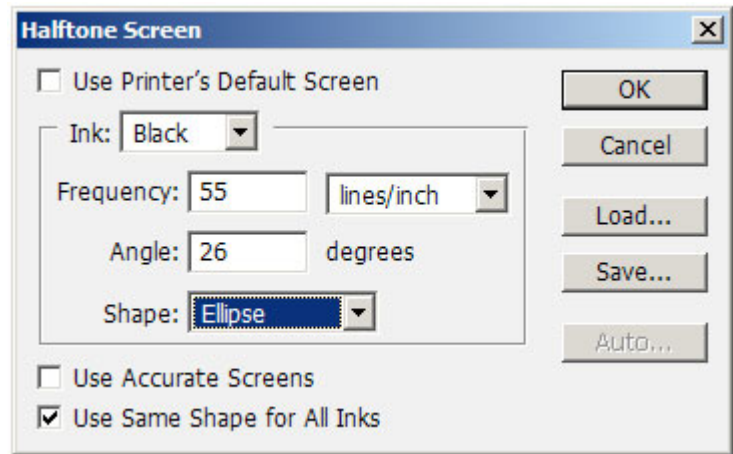
Select "Output" then click the "Screen" Button. When the Halftone Screen Box appears, UNCHECK "Use Printers Default Screen".



The CS1 - CS2 print dialog box includes all functions pictured here. The buttons, etc. are just situated differently on screen.

In the Halftone Screen Box, each ink within the color separation needs to be chosen and applied the correct Frequency, Angle and Dot Shape. Once all have been set, click OK.

The example here depicts a standard setting for simulated process channels.



Assuming your Printer / RIP and the proper page size is chosen, the file is ready to be sent to the output device.

Always check Labels so the ink color is printed on each channel. If register marks were not added using UltraSeps, check Register Marks.

## Suggested Film Output Settings



### Simulated Process Separations:

Dot Shape - Elliptical

All films 26 Degrees at 55 LPI.

Mesh count 280 - 305 Top Colors.

Mesh count 156 - 230 Underbase White.

Mesh count 200 - 230 Highlight White.

### CMYK Separations:

Dot Shape - Elliptical

All films 22.5 Degrees at 55 or 60 LPI.

Mesh count 305 - 330 Top Colors.

Mesh count 200 - 230 Underbase White.

Mesh count 230 Highlight White.

Print Order: White Base - Yellow - Magenta  
Cyan - Highlight - Black

### Grayscale Separations:

Dot Shape - Elliptical

All films 26 Degrees at 55 LPI.

Mesh count 280 - 305 Top Colors.

Mesh count 156 - 230 Underbase White.

Mesh count 200 - 230 Highlight White.

### Manual Printing Notes:

Some printers who print manually might want to experiment with using lower LPI settings and mesh for simulated process work. Such as 230 mesh for the top colors along with outputting films at 45 LPI - 50 - LPI - 26 degrees.

### Duo-Tri-Quad Tone Separations:

Dot Shape - Elliptical

All films 26 Degrees at 55 LPI.

Mesh count 280 - 305 Top Colors.

Mesh count 156 - 230 Underbase White.

Mesh count 200 - 230 Highlight White.

### Basic Spot Color Separations:

Dot Shape - Elliptical

All films (No Tints - All Solid Colors) 26 Degrees at 300 LPI .

All films (With Tints And Gradients) 26 Degrees at 50 LPI .

Mesh count 156 - 200 (designs using no white base).

Mesh count 200- 305 Top Colors (designs with a white base).

Mesh count 156 - 200 Underbase White.

### Index Separations:

No Frequency, Screen Angles or Dot Shape Required.

Mesh count: 280 - 305 Top Colors.

Mesh count: 156 - 230 Underbase White.

Mesh count: 200 - 230 Highlight White.

### Index Separations With Halftone White Base & Highlight Channels:

(Settings For Underbase & Highlight Only)

Dot Shape - Elliptical

Underbase & Highlight - 26 Degrees at 50 LPI.

Mesh count 156 - 230 Underbase White.

Mesh count 200 - 230 Highlight White.