

Fogra Colour Settings | Adobe Creative Suite



Instructions shown in CC2022 in Mac 11.5.2

Fogra 51 & 52 Colour Profile Settings

It is important to check that your Colour Settings are correctly set up in InDesign and Photoshop for creating work for printing, otherwise further colour changes may occur in the background. Colour profiles are used when converting from RGB to CMYK, when proofing digitally, as your Working Spaces in Creative Suite and when creating PDFs. Once they are correctly set up and your Colour Settings have been customised, it is all straightforward.

Fogra 51 profiles are appropriate for printing on coated or glossy papers (suggest 'PSOcoated_v3.icc')

Fogra 52 profiles are appropriate for printing on uncoated white papers (suggest 'PSOuncoated_v3_FOGRA52.icc')

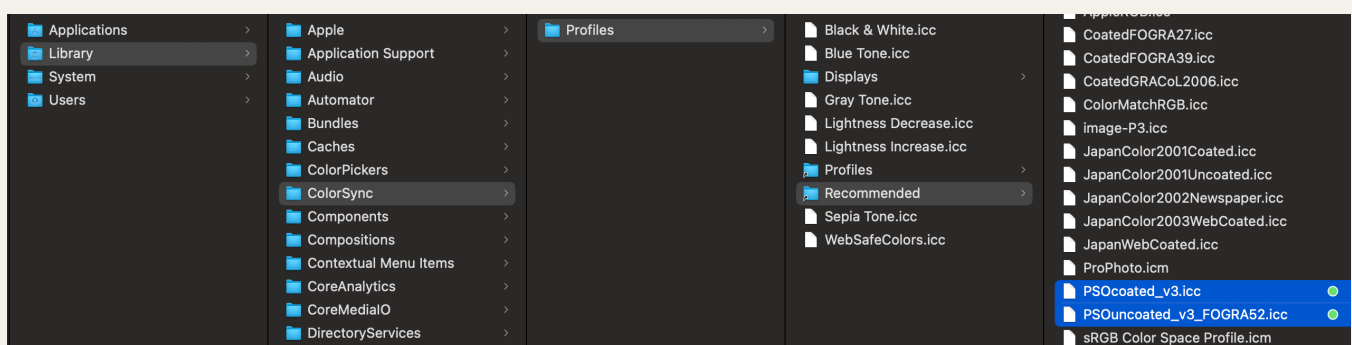
Accessing Fogra Colour Profiles

There are a number of different coated paper profiles or uncoated paper profiles that can be used. Some are better than others or more suited to certain types of images. The above mentioned profiles could be downloaded from European Colour Initiative website – <http://www.eci.org/en/downloads>

Do be careful when downloading profiles that you chose the appropriate ones. Some of the websites make this rather confusing, as there are a wide range of profiles for different types of printing conditions and papers.

Where to Place Fogra Colour Profiles

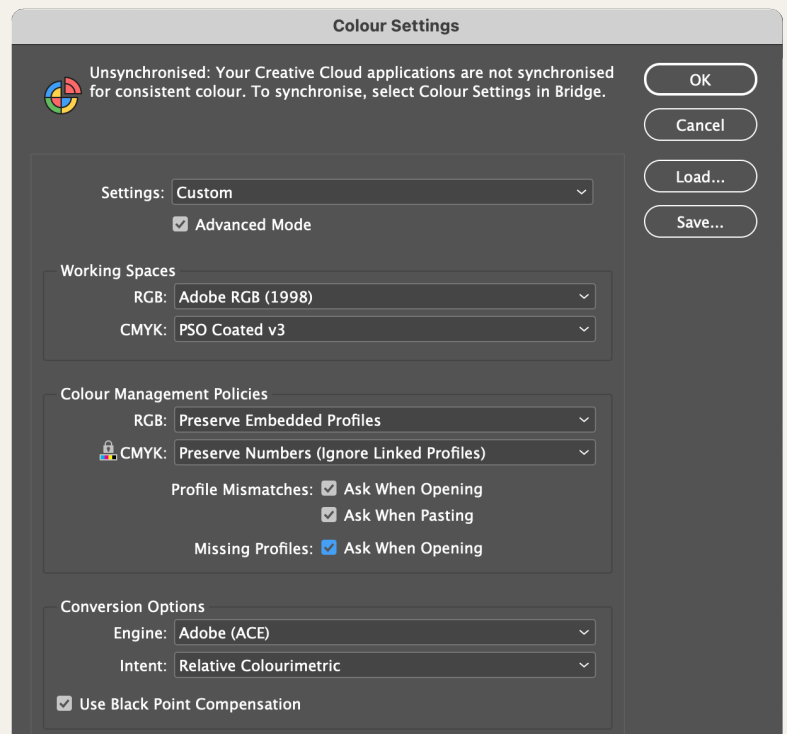
The next step is to place the profiles you wish to use into the proper location before the set-up. It should be under the **Library > ColorSync > Profiles > Recommended**





Step 1 | Setting up Fogra 51

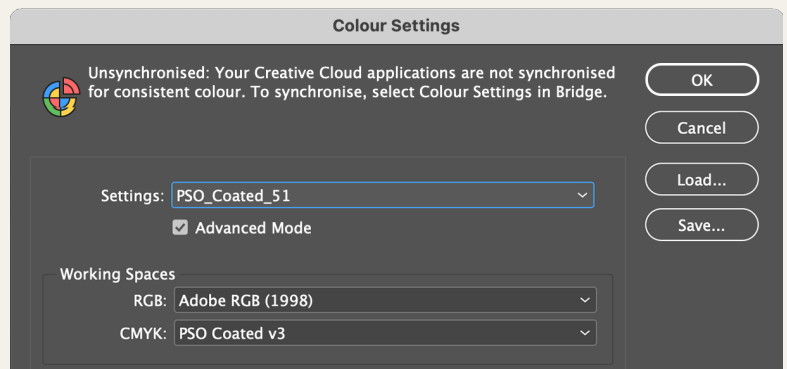
1. Edit > Colour Settings
2. At 'Settings' select 'Custom'
3. Select all items exactly as shown here. Preserve Numbers (Ignore Linked Profiles) is a particularly important setting to have correct so that tints do not change
4. This setting is based on Europe Prepress 3, but changing the CMYK Working Spaces from "Coated FOGRA39 (ISO 12647-2:2004)" to "PSO Coated v3". This is the Fogra 51 setting that is appropriate for coated paper



N.B: Fogra 39 is also for an option for coated paper, but Fogra 51 is the newer version, which Imago have adopted

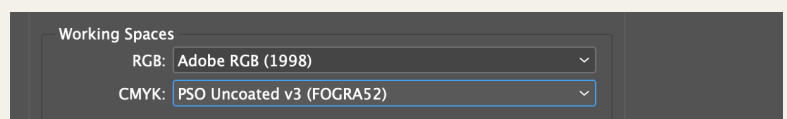
Step 2 | Name the Colour Setting

1. Click "Save" and name this newly created Colour Setting that help you remember what it is.
2. Sample showing here was named as "PSO_Coated_51"



Step 3 | Setting up Fogra 52

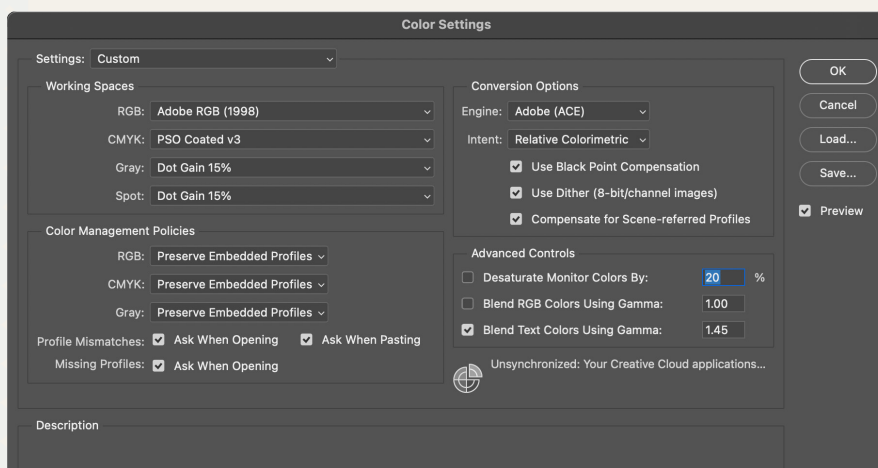
1. Fogra 52 is appropriate for uncoated white paper
2. Please follow exactly the same settings as Fogra 51 above, but change the CMYK Working Spaces to "PSO Uncoated v3 (FOGRA52)"
3. Name the new setting to differentiate from the other profiles



N.B: Your colour settings should be synchronised across your Creative Suite applications, which is easy to do in Adobe Bridge

Step 1 | Setting up Fogra 51

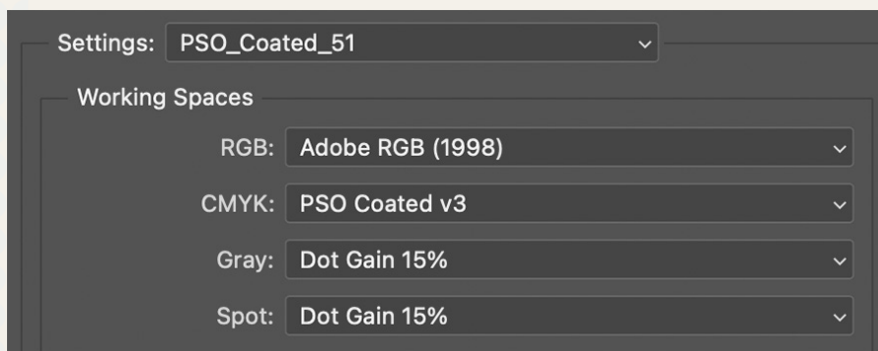
1. Edit > Colour Settings
2. Scroll under Settings & select 'Custom'
3. Select all items exactly as shown
4. This setting is based on Europe Prepress 3, but changing the CMYK Working Spaces from "Coated FOGRA39 (ISO 12647-2:2004)" to "PSO Coated v3". This is the Fogra 51 setting that is appropriate for coated paper



N.B: Fogra 39 is also for an option for coated paper, but Fogra 51 is the newer version, which Imago have adopted

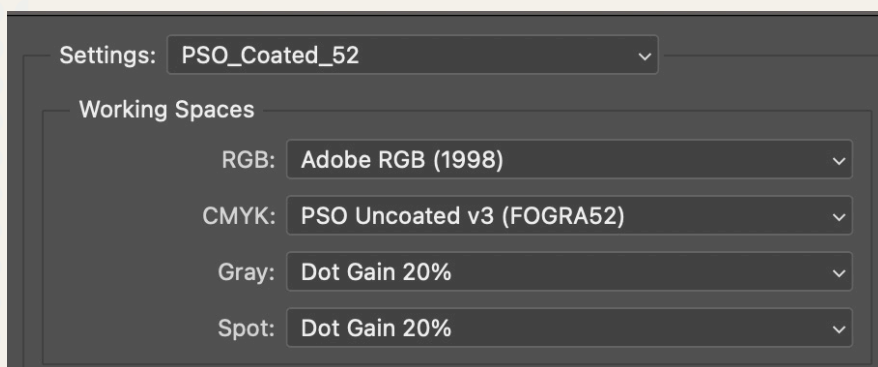
Step 2 | Name the Colour Setting

1. Click "Save" and name this newly created Colour Setting
2. Sample showing here was named as "PSO_Coated_51"



Step 3 | Setting up Fogra 52

1. Following the same setting as Fogra 51, but changing the CMYK Working Spaces to "PSO Uncoated v3 (FOGRA52)", and adjust the Dot Gain for "Gray" and "Spot" to 20%. As dot gain for uncoated paper are usually larger than coated paper
2. Name the new setting for identification



N.B: Your colour settings should be synchronised across your Creative Suite applications, which is easy to do in Adobe Bridge