

Printing Suggestions for the
EPSON STYLUS PHOTO 2000P

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Color Images

The 2000P appears to be profiled for tungsten illumination. The following settings produce “more correct” color for images viewed under cool white florescent and diffused daylight, while maintaining an acceptable image under tungsten illumination. Due to the nature of Epson’s pigmented inks, however, images viewed in complete daylight will still shift slightly to green/cyan and images viewed under tungsten illumination will still shift slightly to red. I don’t notice a large color shift on non-coated watercolor paper, so I don’t add magenta like I do with the other paper types. Using more magenta, than cyan or yellow, on non-coated watercolor paper seems to cause more problems than it fixes.

- **Epson Professional Media:**

Paper Type:	[Choose correct Epson Media]
Print Quality:	Photo (with Super MicroWeave if possible)
Color Management:	Color Controls, Automatic
Gamma:	1.8
Contrast:	+5 (optional / preference)
Magenta:	+6

- **Coated Watercolor Papers (not Epson Professional):**

Paper Type:	Archival Matte Paper
Print Quality:	Photo
Color Management:	Color Controls, Automatic
Gamma:	1.8
Contrast:	+5 (optional / preference)
Magenta:	+6

- **Non-coated Watercolor Papers:**

Paper Type:	Plain
Print Quality:	Fine
Gamma:	1.8
Saturation:	+10
Cyan:	-10
Magenta:	-10
Yellow:	-10

- **Normal Printer Settings, Adjustment in Photoshop:**

Curves Adjustment Layer:	
Channel Green:	
Input:	195
Output:	187

Black & White Images

Epson recommends not using the 2000P for black and white photography. There is no way (that I've found) to get a neutral gray in all lighting conditions using the colored ink. Printing using only the black ink cartridge is the only way to maintain 'somewhat-neutral' gray. However, smooth gradients will not be achieved using only the black ink. I've found that even using only the black ink, compared to an actual b/w photograph, the image produced by the 2000P is more red. I'm not sure why this is case.

Using a non-coated watercolor paper will make the ink bleed slightly, which in some cases, will provide a better gradient between shades, albeit with a loss of sharpness and contrast (although sometimes artists want this effect).

The printer can (with a little adjustment) make a fairly neutral gray with the colored ink if the image is viewed under cool white florescent light. The image will have a blue tint if viewed under tungsten light and an extreme green tint if viewed under diffused daylight.

- **Neutral Gray B/W Under All Light Conditions:**

- Use Black Ink Only
- Choose Correct Epson Professional Media
 - If not using Epson Media:
 - Coated Watercolor, Watercolor, & Matte Papers:
 - Choose "EPSON Archival Matte Paper"
 - Glossy Photo Paper
 - Choose "Glossy Paper"
- Set Quality to Photo and use Super MicroWeave if possible
- Set Contrast to +5

- **High Quality B/W Viewable Under Florescent Light:**

- Convert to RGB
- Color Balance Adjustment Layer (in Photoshop):
 - Shadows: +1 Magenta
 - Midtones: +2 Magenta; +1 Red
 - Highlights: +1 Red
- Print normal, with color ink, and +10 Contrast

References & Links:

<http://www.tssphoto.com/sp/dg/2000p/metamerism.html>

<http://home.att.net/~rwharris/Printers.html>