



Working with Transparency

Best practices using Adobe® Creative Suite 2

You can create a wide variety of effects using transparency in Adobe applications. *Designers love the flexibility these features offer in Adobe® InDesign® CS2, Adobe Illustrator® CS2, Adobe Photoshop® CS2, and Adobe Acrobat® 7.0 Professional. It's no secret that printing a document with transparency can be a bit more complicated than printing other files, but if you follow the guidelines we provide, you can reliably achieve the best results for your customers.*

the Transparency palette. Or they may use blending modes, drop shadows, feathering, live effects, or styles and brushes that contain live transparency. Transparency attributes are considered live as long as transparent objects can interact with objects beneath them, allowing those objects to show through the transparency.

An object is a source of transparency if any of the following is true:

- It has an opacity of less than 100%.
- It has a blending mode other than Normal.
- It has an opacity mask (Illustrator).
- It has a drop shadow or feather.
- It has an inner glow or outer glow effect (Illustrator).
- Its fill or stroke has a style, brush, pattern, or filter effect with these properties.
- It is a placed Photoshop file (native, PDF, or TIFF) with a transparent background.
- It is a placed PDF 1.4 or later file that contains transparency.

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You can avoid most problems with printing transparency if you understand how Adobe transparency technology works and follow the guidelines for a successful transparency workflow. In this issue, we discuss the basics of transparency, the flattener, and the tools that help you work with transparency in Adobe applications. Most important, we share best practices with you to help you achieve the best results possible.

TRANSPARENCY OVERVIEW

To accurately predict the results when you output a file that contains transparency, you need to understand how transparency works and how to preview it effectively. Designers may apply transparency directly to an object in Illustrator or InDesign by setting its opacity to something other than 100% using



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Transparency must be flattened for printing

The Adobe PostScript® language, EPS, DCS, Adobe PDF 1.3, PDF/X, JPEG, and versions of TIFF that do not conform to the TIFF 6.0 specification do not support live transparency. Therefore, transparency information must be flattened for export to any of these formats, or for printing to PostScript desktop printers, PostScript Level 2 RIPs, and some PostScript 3 RIPs (or printing systems based on these RIPs). However, most RIPs that accept native PDF 1.4 files can process live transparency from the Adobe PDF file.

Flattening produces a document that is visually equivalent but doesn't contain transparency. When transparency is flattened, the overlapping elements in a stack of transparent objects are converted to a single, flat layer of opaque objects which preserves the appearance of the original transparent artwork. Transparent content is flattened when you save the file in a non-native format (such as EPS, Adobe PDF 1.3, or an image format), or print it from its native application (Illustrator CS2 or InDesign CS2). Additionally, transparent content is flattened when you print from an application that supports the originating application's native format (for example, Illustrator CS2 art placed into InDesign CS2).

Note: Because the PostScript language does not support live transparency, PDF files produced by Adobe Acrobat Distiller—even PDF 1.4 or PDF 1.5 files—will not contain live transparency. All transparency is flattened in the process of PostScript generation.

How flattening affects objects

Adobe applications that support transparency—InDesign, Illustrator, and Acrobat—use the same transparency flattener. The flattener converts all the overlapping elements in a stack of transparent objects into a format that captures the look of the original transparency for printing. To achieve this effect, the flattener examines the interactions at every point of the transparency and does the following:

- Converts the objects that interact with transparency into a new set of discrete, abutting objects called “atomic regions,” each with its own blended color. The borders of the atomic regions follow the natural shapes and object boundaries whenever possible.
- Retains the integrity of the original transparent objects whenever possible, so that vectors remain vectors and type remains type. However, depending on the complexity of a design and the flattener settings you've selected, it may rasterize type or vector objects, convert type or strokes to outlines, or expand patterns in order to flatten the objects while retaining the original appearance.
- Processes overprinting objects as it would process overlapping transparent objects, if necessary. This is especially likely if those objects set to overprint are involved with transparency.

How flattening affects workflow and print output

When you flatten artwork, the transparency is no longer live, so you can no longer edit the transparency effect, and other applications won't treat the objects as transparent. In addition, some of the original objects may be transformed into less editable formats. (For example, vectors and type may become outlines or be rasterized.) To adjust transparency attributes and objects after flattening, you must make changes to the original file, and then export or print it (thus flattening it) again—this is similar to the process you follow when you need to make changes to pre-separated files.

BEST PRACTICES FOR WORKING WITH TRANSPARENCY IN ADOBE CREATIVE SUITE 2

You can output most files that use transparency with few or no problems if you follow these recommendations. If your customers send you their native files, so that you have complete control over final output, you can implement these recommendations yourself. It is usually better for you to flatten documents, as flattening requires specific resolution settings for rasterization that are best determined from the resolution of the output device. However, if your customers are sending you files in a format that does not support transparency, including PDF files that are created using Distiller, review these recommendations with them before they export the files for you. Additionally, you can provide your customers with custom Adobe PDF presets for them to use when creating PDF files for handoff.

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Work with live transparency as long as possible

Preserve live transparency as late in the process as possible, up to the time that you must print or save the job in a non-native file format (such as PostScript for trapping). Files that retain live transparency retain device independence because the transparent elements remain vector art rather than raster images with a fixed resolution. For example, InDesign can link directly to Illustrator and PDF files, preserving live transparency through the page-layout workflow, so all the transparent elements are flattened at the same time.

The following file formats can contain live transparency:

AI: Adobe Illustrator 9, 10, CS, and CS2

INDD: Adobe InDesign 2, CS, and CS2

PSD: Adobe Photoshop 6, 7, CS, and CS2

PDF: Adobe PDF 1.4, 1.5, and 1.6 (Acrobat 5, 6, and 7)

TIFF: Version 6 (TIFF files saved or exported from the applications listed above)

Photoshop files with transparent backgrounds correctly print and output when you place them into Illustrator or InDesign documents. Most applications that can accept file formats with transparency masks (such as TIFF and PDF 1.4 and 1.5) can use this transparency information. You can place native Photoshop files directly into Illustrator CS2 and InDesign CS2; however, all visible layers are effectively flattened—any remaining transparency is reduced to a single alpha channel. As a result, the blending modes of layers in a Photoshop (.PSD) file do not remain live when placed into one of these applications.

If you must use a file format that doesn't support live transparency (for example, PostScript, EPS, PDF 1.3, or PDF/X), consider the following:

- Illustrator artwork that is saved in Illustrator 10, CS, CS2, EPS, or PDF 1.3 format contains live transparency information in an Illustrator-specific section of the file. However, these file formats also contain a “flattened” section, allowing you to place the file in older layout applications. You can re-open the file in an unflattened state in Illustrator CS2 to inspect and correct any flattening problems that occur, and resave the file with new flattener settings.
- InDesign CS2 files saved as EPS, PDF 1.3, or PDF/X are flattened, but they retain correct overprinting and spot color information.

Treat flattening like pre-separated content

It may help to think about workflows involving flattened art in the same way as those that involve pre-separated content. With pre-separated files, you can make corrections only by going back to a composite format. You cannot convert a spot color to process, fix a trap, change image resolution, or replace an image after the separations are made. Similarly,

flattening binds artwork into a representation that precludes making certain changes unless you return to the original version.

Use the appropriate stacking order

The stacking order—the top-to-bottom order of objects on a page—affects which objects are flattened. Wherever possible, place text and line art elements above all nearby sources of transparency to minimize the possibility that the flattener will process them. If the artwork allows, place such elements on their own layer, and make sure that layer is above all layers containing sources of transparency.

Preview flattening before printing

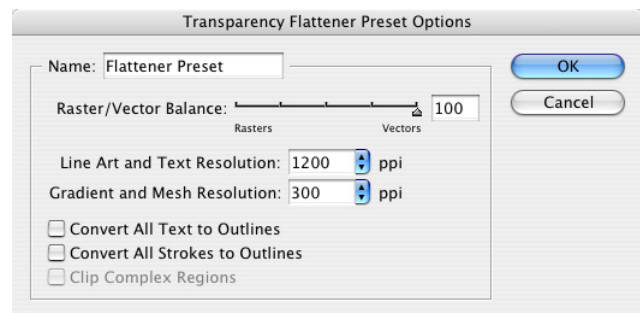
Ask your customers for information about the transparency they used in a job. Then, use the Flattener Preview in Illustrator, InDesign, or Acrobat to determine which objects interact with transparency and how your flattener settings will affect them. Select the All Affected Objects option to see all objects that are sources of transparency or that interact with transparency.

Use flattener presets in InDesign CS2 and Illustrator CS2

When you print or export files from InDesign or Illustrator, choose a flattener preset. The applications come with three default presets, but you can create flattener presets for your workflow, and then share them with any customers who must flatten transparency before giving you their files.

To create a preset:

1. In InDesign CS2 or Illustrator CS2, choose Edit > Transparency Flattener Presets, and click New.



2. Select the appropriate flattener settings for your workflow. New presets begin with the settings of the preset currently selected.
3. Click OK and name the preset.

To use the preset, select it in the Advanced pane of the Print or Export dialog box in InDesign CS2 or Illustrator CS2.

Note: Acrobat 7.0 Professional doesn't use flattener presets. You control the flattener in the Print, Save As, or Optimize PDF dialog box.

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Set the Raster/Vector Balance Slider to a high value

For most high-end printing jobs, set the Raster/Vector Balance slider to the far-right value (100) to keep as many objects in their original, vector form as possible. At this setting, the flattener usually produces the best-looking output. Even at this setting, however, some amount of rasterization may be unavoidable. For example, the flattened objects required to represent a transparent vector shape filled with a gradient mesh may be rasterized, but the flattener creates a clipping path to define their edges.

Set appropriate flattener resolution settings

The resolution settings control the resolution that rasterized transparency areas receive during flattening. All Adobe applications that support transparency have settings for Line Art And Text Resolution, and Mesh And Gradient Resolution. Illustrator also includes a Document Raster Settings Resolution.

Line Art And Text Resolution

This setting determines the resolution applied to vector art and text that needs to be rasterized during the flattening process. For high-resolution devices such as imagesetters and platesetters, you can typically use half the device's resolution. For example, when printing to a 2400 dpi output device, using a 1200 ppi line art resolution usually produces acceptable results.

Gradient And Mesh Resolution

This setting determines the resolution applied to any meshes and gradients that are involved in transparency, and is the setting InDesign uses for drop shadows and feathered edges created in InDesign. This setting also controls the resolution of all meshes and gradients printed to RIPs that don't support the PostScript 3 "Smooth Shading" feature. For most high-end printing jobs, a setting of 300 ppi is appropriate.

Document Raster Effects Settings Resolution

This setting determines the resolution applied to all raster effects in Illustrator, including drop shadows, vignettes, and feathered edges. For most high-end printing jobs, a setting of 300 ppi is appropriate.

Select the appropriate flattener options

Typically, you should deselect Convert All Text To Outlines and Convert All Strokes To Outlines, and select Clip Complex Regions. Though it is usually inappropriate to convert all text and strokes to outlines for high-resolution printing, you may choose to manually convert text and strokes to outlines where they interact with transparency.

Clip Complex Regions ensures that the boundaries between vector artwork and rasterized artwork fall along object paths. This option reduces stitching artifacts—visible color transitions—that result when

part of an object is rasterized while another part remains in vector form. One side effect may be that the resulting clipping path may be so complex that older RIPs without sufficient RAM may be unable to print the resulting file. Clip Complex Regions is not available when the slider is at the far-left or far-right position.

Take special care with documents that contain spot colors

Adobe Creative Suite 2 applications fully support the use of spot colors with transparency. However, in some specific circumstances, you may need to pay special attention to spot colors. The use of certain blending modes, converting placed graphics that contain spot colors and live transparency to process, and the use of the Simulate Overprint feature may provide unexpected results.

The Difference, Exclusion, Saturation, and Luminosity blending modes can introduce unexpected process colors or may convert spot colors to process. If these blending modes are used in your files, create a flattened PDF file and use the Output Preview feature in Acrobat 7.0 Professional to determine which plates will print.

If you place a native file, such as an Illustrator file, that contains spot colors and live transparency into InDesign CS2 and then use InDesign to convert the spot color to process when printing or exporting, there may be discrepancies between the spot color in the placed graphic and elements created in InDesign that use the same spot color. This difference is caused by the way the flattener processes live transparency in placed graphics compared with processing live transparency in the format of the application in which the flattener is running.

The Simulate Overprint feature converts all spot colors in a document to process colors, whether or not they are involved in transparency. This feature is primarily intended for creating proofs on color printers that don't support overprinting; use of this feature is not recommended for final production output.

Note: To obtain correct spot color separations of an Illustrator file that contains transparency, save or export the file in native Illustrator 10, CS, or CS2; Illustrator 10, CS, or CS2 EPS; or PDF 1.4, 1.5, or 1.6 format. In other formats, spot colors may convert to process when you save the file and transparency will be lost.

Use Overprint Preview

The flattener may generate overprint instructions as a result of flattening, even if no overprinting instructions were originally present. For example, overprint instructions can be created when the flattener processes spot color objects that interact with transparency. Therefore, use Overprint Preview to accurately view flattened transparency. Likewise, ensure that your RIP is set to support overprinting, and not to ignore it.

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Configure color settings before flattening

Colors involved in transparency may be transformed by the flattener. If the application's color settings aren't configured correctly, the colors affected by the flattener may not be purposed to match actual press conditions.

The flattener uses a single color space, called the transparency blend space, in which to blend transparent objects together. The transparency blend space may be either the RGB or CMYK document color space. If a document is not being color-managed, a generic RGB or CMYK color profile is assigned to the document color space.

In InDesign, a document may contain both RGB and CMYK objects, so you must choose whether to use the RGB or CMYK blending space. For most printing workflows, you should choose Document CMYK. Choose Edit > Transparency Blend Space > Document CMYK.

In Illustrator, the blending space is always the same as the document color mode. Choose File > Document Color Mode, and then choose RGB or CMYK.

Note: Use a CMYK transparency blending space unless you are using in-RIP color management or will print final output on an RGB device.

In Acrobat 7.0 Professional, a PDF may contain both RGB and CMYK color objects. Acrobat 7.0 uses the Color Profile settings from the Output section of the Advanced Print Setup dialog box. Ideally, when printing to a CMYK output device, this color profile will be the same color space in which CMYK objects in the PDF file already reside. Using the same color space prevents CMYK-to-CMYK conversions during flattening.

Note: If an image uses a color space that doesn't match the transparency blend space and that image is placed on a page or spread that contains transparency, the image will be converted to the transparency blend space, whether or not it is involved in transparency. Converting the colors of all objects on a spread results in consistent color across any two same-colored objects on a spread, and prevents visible color shifts at the edge of transparency.

Plan carefully for an in-RIP color management workflow

The flattener transforms color on pages and spreads that contains transparency before the RIP gets the data. To use your RIP's color management capabilities for jobs that contain transparency, you can either let the RIP partially color-manage your job or work in a large color space.

The flattener makes no conversions on pages that have no transparency. You can simply let the flattener convert color on pages that contain transparency, and let the RIP convert colors on pages that don't.

Some digital output devices can print colors not available in a standard press CMYK gamut. RIPs for these devices may have built-in color

management that optimizes the colors of the graphics for the device's gamut. To take advantage of the RIP's color optimization, work in a large color space, such as Adobe RGB, and set the blend space and the working space to Adobe RGB. In this workflow, the flattener will make no conversions, and the RIP can color-manage the document.

Enable overprinting support

Because the flattener may generate overprint instructions as a result of flattening, ensure that the RIP is set to support overprinting, and not to ignore it.

Download fonts

If a resident printer font differs from the font used in the original file when it was flattened, flattened text may appear different from the text the RIP prints. Select Download PPD Fonts in the Graphics pane of the Print dialog box in InDesign to ensure that the RIP uses the same font the flattener used.

In OPI workflows, "fatten" images before you flatten

Replace low-resolution images, such as OPI proxy images, before flattening artwork. The flattener uses the images present at the time of flattening, and the resulting PostScript or flattened PDF output will not contain the comments required by the OPI server to replace a low-resolution image with its high-resolution counterpart.

If you use an Adobe PDF workflow with an OPI server that operates on PDF 1.4, you can keep transparency live by using PDF 1.4 until after performing image replacement. If your workflow is based on PostScript or EPS, you must manually perform image replacement in Illustrator or InDesign prior to flattening.

Use current software

You'll have the best results printing transparency if you install and use the latest Adobe software updates, the latest RIP software updates, and the latest PPDs and printer drivers for your devices. Additionally, because processing flattened transparency often requires more resources, ensure you dedicate sufficient RAM to all applications.

RESOURCES

For more information about working with transparency in Adobe applications, refer to the following documents at <http://studio.adobe.com/print/main.jsp>.

Transparency in Adobe Applications: A Print Production Guide

A reference and troubleshooting guide for print service providers

A Designer's Guide to Transparency for Print Output


In-depth information for your customers about properly creating transparent effects, and exporting and printing effectively.

Getting Started with Transparency

Basic information for customers about creating and printing transparency effects using Adobe Creative Suite 2 software.

Technical Solutions

technical news and known issues for ASN service providers

Information about each of these issues is available in Adobe's online technical support database. The links will take you directly to the "living documents"—information that is kept current by Adobe Technical Support staff. Issues that are platform-specific are preceded by MAC or WIN. You can read about issues that have the Adobe logo  next to them by clicking the URL. To search for information about other issues in the technical support database, visit <http://www.adobe.com/support/main.html>. To find issues that appear in *ReadMe Now*, type RMN or ReadMe Now along with other search criteria (e.g., InDesign) into the search field. For tips on searching the database, visit <http://www.adobe.com/search/searchtips.html>.

Creative Suite Solutions

MAC: Adobe Creative Suite 2.0 applications are not at expected location after installation (Mac OS X)

<http://www.adobe.com/support/techdocs/318577.html>

Issue

Adobe Creative Suite 2.0 applications are not at the expected location after you install Adobe Creative Suite 2.0.

Details

-- You are installing to a hard disk other than the startup disk.

-- This happens when you install individual applications through custom installation or perform a full installation of Adobe Creative Suite 2.

-- This happens when you install an individual Adobe Creative Suite 2 application (not as part of the Adobe Creative Suite).

Solution

Move the application folders from the Applications folder on the startup disk to the location you tried to install the application to.


If you want to start the applications with a single click, do one of the following:

-- If you didn't move the applications, drag the application icons from the Applications/ [application] folder on the startup disk to the Mac OS X Dock.

-- If you moved them, then drag the application icons from the [application] folder on the disk where you moved the files.

Background information

The Apple installer installs the applications to the Applications folder on the startup disk. You must drag the application folders to the location you wanted them installed to, and then drag the application icons to the Dock in order to start an application with a single click.

 **WIN: Error "The Adobe Updater could not be started..." when you update Adobe Creative Suite (2.0 English on Danish Windows)**

<http://www.adobe.com/support/techdocs/331589.html>

Issue

Adobe Update Manager returns the error "The Adobe Updater could not be started, please reinstall application and components" when checking for updates to an Adobe Creative Suite 2.0 application: Adobe Acrobat 7.0, Adobe Bridge CS2, Adobe GoLive CS2, Adobe Illustrator CS2, Adobe InDesign CS2, and Adobe Photoshop CS2.

Detail

You're running the English version of Adobe Creative Suite 2.0 on the Danish version of Windows.

Solution

Run the updater manually. Double-click the AdobeUpdater.exe file, located in the C:\Programmer\Fælles filer\Adobe\Updater folder.

Background information

Adobe Update Manager library fails to start the Adobe Update Manager on Danish Windows operating systems because the path to the common files folder contains high-ascii characters.

 **Run a silent installation of Adobe Creative Suite 2.0**

<http://www.adobe.com/support/techdocs/331297.html>

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Illustrator® Solutions

MAC: Keyboard shortcuts don't work in Illustrator CS or CS2 on Mac OS X v10.4

<http://www.adobe.com/support/techdocs/324729.html>

Issue

Keyboard shortcuts don't work in Adobe Illustrator when the U.S. Extended keyboard layout is selected in the System Preferences.

Solution

Select the standard U.S. (Roman) keyboard layout.

1. Choose System Preferences from the Apple menu.
2. Double-click International Settings.
3. Click the Input Menu tab.
4. Deselect U.S. Extended and then select U.S.
5. Close the International dialog box.

Background information

The U.S. Extended (Unicode) keyboard layout disables keyboard shortcuts in Illustrator CS and CS2 on Mac OS X v10.4.

Illustrator CS2 objects don't paste correctly to other applications

<http://www.adobe.com/support/techdocs/331393.html>

Issue

Adobe Illustrator objects do not paste correctly in other applications, such as Adobe Photoshop.

Details

The pasted object is extremely small and includes no fills.

You chose Edit > Cut in Illustrator.

Either PDF or PDF And AICB is selected in the Clipboard On Quit preferences in Illustrator.

Solution 1

In Illustrator, choose Edit > Copy to copy the object. After you paste the object in another application, delete the object from the Illustrator file.

Solution 2

Select AICB Only and deselect PDF in the Clipboard On Quit preferences, and then copy and paste the object. This last bit in blue should be removed. You can use Edit > Cut if AICB only is the option selected.

1. Choose Edit > Preferences (Windows) or Illustrator > Preferences (Mac OS X).
2. Select File Handling & Clipboard from the list on the left.
3. Select AICB Only, and then deselect PDF. Click OK.

Background information

Illustrator CS2 copies information incorrectly to the clipboard when you choose Edit > Cut and have either the PDF option or the PDF And AICB option selected in the preferences.

MAC: Tablet options not available using a Wacom tablet (Illustrator CS2 on Mac OS)

<http://www.adobe.com/support/techdocs/319479.html>

Issue

Tablet options are not available when you use a Wacom tablet with Adobe Illustrator CS2 on Mac OS.

Solution

Install the Wacom 4.7.5 or later driver. To download the latest driver for your tablet, visit the Wacom website at <http://www.wacom.com/productsupport/>.

Note: Driver versions such as 4.76-2 are later than 4.7.5.

Background information

Illustrator CS2 requires a Wacom driver version that is version 4.7.5 or later.

Error pasting a Live Paint object (Illustrator CS2)

<http://www.adobe.com/support/techdocs/331352.html>

InDesign® Solutions

Line appears along spine of a spread when exported to PDF from InDesign CS or CS2

<http://www.adobe.com/support/techdocs/328330.html>

Issue

When you export an Adobe InDesign CS or CS2 document with a transparent image across the spread in the master pages to PDF, the final PDF shows a line in the middle of the spread.

Details

The file contains an image on the master pages that spreads over the spread.

The issue occurs when exporting with PDF compatibility settings of PDF 1.4 (Acrobat 5), PDF 1.5 (Acrobat 6), or PDF 1.6 (Acrobat 7).

The line may appear as a white line in Acrobat 6.x and earlier when you deselect the Smooth Line Art option in the PDF preferences, and set the zoom factor higher than 500%.

Solution 1

Export the file with Acrobat 4 PDF compatibility (PDF 1.3):

1. Open the InDesign document, and choose File > Export.

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2. Type a name for the file, choose Adobe PDF from the Save As Type (Windows) or Formats (Mac OS) pop-up menu, and click Save.
3. In the Export PDF dialog > General options select Acrobat 4 (PDF 1.3) from the Compatibility drop down list.
4. Click Export.

Note: Acrobat 4 PDF compatibility (PDF 1.3) does not support transparency and you therefore might want change the settings in the Transparency Flattener presets.

Solution 2

Save the original file as an Adobe PostScript file, and then convert it to PDF.

In InDesign, save the document as a PostScript file, and then use Acrobat Distiller to convert it to PDF.

To save an InDesign document as a PostScript file:

1. Open the document in InDesign, and choose File > Print.
2. Choose PostScript File from the Printer menu.
3. Choose Device Independent from the PPD menu.
4. Select the desired options in the Print dialog box, and click Save.
5. Enter a name in the File Name box, and click Save.

To convert a PostScript file to PDF:

1. Start Acrobat Distiller, and choose the desired Adobe PDF settings from the Default Settings pop-up menu (Distiller 6.0-7.0) or the Job Options pop-up menu (Distiller 5.x).
2. Choose File > Open, and navigate to the PostScript file.
3. Click Open.

Solution 3

If you need to print the final PDF file make sure you select a PostScript printer. The display of the spine line is not printed from Acrobat when printed to PS printer

Background information

The issue is a display issue. When you printed to a PostScript printer, the line will not print.

MAC: Error "...The Adobe Print Engine has failed..." (InDesign CS on Mac OS X v10.4)

<http://www.adobe.com/support/techdocs/331427.html>

Issue

When you print a PDF file from Adobe InDesign on Mac OS X v10.4, InDesign returns the error, "Printing Error: The Adobe Print Engine has failed to output your data due to an unknown problem."

Solution 1

Open the source file in the application that created it and save it to a format other than PDF. For more information, see the documentation included with the application.

Solution 2

Place the PDF file in a new InDesign document, export the PDF file as a JPEG file, and then place the JPEG file in the original InDesign document.

1. Create a new InDesign document.
2. Choose File > Place, select the PDF file, and click Open.
3. Click the page to place the PDF file.
4. While the PDF file is selected, choose File > Export.
5. Choose JPEG from the Format menu, name the file, and then click Save.
6. Select the export options you want, and then click Export.
7. Open the original InDesign document that wouldn't print.
8. Choose File > Place, select the JPEG file that you saved in step 5, and click Open.
9. Click the page to place the JPEG file.

Solution 3

Use the Convert To PDF tool in Microsoft Office to create the PDF file:

1. Open the document in Microsoft Excel, Microsoft PowerPoint or Microsoft Word.
2. Click Convert To Adobe PDF in the toolbar.
3. Name and save the PDF file.

Solution 4

To create a PostScript file in the source application, see the documentation included with the application.

To convert a PostScript file to a PDF file:

1. Start Acrobat Distiller.
2. Choose a setting from the Default Setting menu.
3. Choose File > Open.
4. Select the PostScript file and choose Open. A PDF file appears in the same location as the PostScript file.

MAC: Error: "Cannot open file 'Name.indd'..." when opening file from CD (InDesign CS2 on Mac OS)

<http://www.adobe.com/support/techdocs/331491.html>

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⚠ Words with more than 23 characters are hyphenated (InDesign 2.x, CS)

<http://www.adobe.com/support/techdocs/331093.html>

Photoshop® Solutions

Improve performance in Photoshop CS2 on computers with more than 1 GB RAM

<http://www.adobe.com/support/techdocs/331372.html>

When Photoshop processes image data, it divides the image into sections called tiles. By default, the maximum size of each tile is 132 KB of RAM.

You can activate the Bigger Tiles plug-in to increase the tile size. If you assign 261 MB to 1 GB of RAM to the Memory & Image Cache preference in Photoshop, the tile size increases to 260 KB. Likewise, if you assign more than 1 GB RAM, the tile size increases to 1 MB. Activating the plug-in reduces the overall amount of time Photoshop takes to process an image, especially on computers with more than 1 GB of RAM.

After you activate the Bigger Tiles plug-in, Photoshop takes longer to draw each tile and may appear to draw images on screen slower, especially large images or when applying some filters. However, the total time Photoshop needs to display the entire image is less because it has fewer tiles to draw.

To enable the Bigger Tiles plug-in:

1. Quit Photoshop.
2. Locate the ~Bigger Tiles plug-in file:
 - Mac OS: Applications/Adobe Photoshop CS2/Plug-Ins/Adobe Photoshop Only/Extensions/Bigger Tiles
 - Windows: Program Files/Adobe/Adobe Photoshop CS2/Plug-Ins/Adobe Photoshop Only/Extensions/Bigger Tiles
3. Rename the file, removing the tilde (~) from the file name.
4. Start Photoshop.

WIN: Error "Could not load...routines module" or "...[DLL file] was not found..." when you start Photoshop (CS2 on Windows)

<http://www.adobe.com/support/techdocs/328880.html>

Issue

Adobe Photoshop starts very slowly, pauses, crashes when loading plug-ins, or returns one of the following errors when starting:

- "Could not load the fastcore routines module because they do not work with this version of Photoshop."
- "Could not load the MMXCore routines module because they do not work with this version of Photoshop."

-- "The procedure entry point could not be located in dynamic link library JP2Klib.dll"

-- "Photoshop.exe application failed to start because AXEParse.dll was not found."

-- "Photoshop.exe application failed to start because ExtendScriptIDE.dll was not found."

-- "Photoshop.exe application failed to start because cfitsio.dll was not found."

-- "This application has failed to start because MSVCRT10.dll was not found. Re-installing the application may fix this problem."

Solution

Remove Photoshop CS or third-party plug-ins from the Photoshop CS2/Plug-ins folder:

1. Remove all Photoshop CS and third-party plug-ins designed for Photoshop CS from the Photoshop CS2/Plug-Ins folder.
2. If you've set the Photoshop CS plug-ins folder as an additional plug-ins folder in Photoshop CS2, choose Edit > Preferences > Plug-Ins & Scratch Disks and do one of the following:
 - Deselect Additional Plug-Ins Folder.
 - Click Choose and select a folder that doesn't contain Photoshop CS plug-ins or third-party plug-ins designed for Photoshop CS.

Background information

Photoshop CS plug-ins and third-party plug-ins designed for Photoshop CS may not be compatible with Photoshop CS2.

Contact the developer of the third-party plug-in for information about an update.

⚠ MAC: Unexpected behavior when using plug-ins designed for Photoshop CS or earlier (Photoshop CS2 on Mac OS X)

<http://www.adobe.com/support/techdocs/327984.html>

⚠ Photoshop CS or earlier actions that reference layer sets may not work in Photoshop CS2

<http://www.adobe.com/support/techdocs/331346.html>

⚠ Understanding the Photoshop CS2 installation and removal process

<http://www.adobe.com/support/techdocs/331296.html>

Resources

extend and enhance your Adobe applications

There are so many plug-ins, educational products, and other resources available for working with Adobe applications that it can be challenging to find those appropriate to streamline your particular workflow. To assist you, each month we feature resources we think you'll find useful.

Adobe sells third-party plug-ins on its website at <http://www.adobe.com/products/plugins/main.html>.

Adobe provides many training resources on its website at <http://www.adobe.com/misc/training.html>.

Adobe Creative Suite 2

Adobe Creative Suite 2 Seminar Series

<http://adobe.regsvc.com/printserviceproviders/>

Adobe offers print service providers a variety of technical seminars to help you work with Adobe Creative Suite 2, including traveling Tech Talk city tours, and live and OnDemand eSeminars. You can choose the medium and time that works best with your schedule.

Tech Talk City Tour

These half-day traveling technical seminars, called *Empowering Ideas: Adobe Creative Suite 2 on Tour*, give you an up-close look at the new applications.

Live eSeminars

You don't need to leave your shop to learn about Illustrator CS2, InDesign CS2, and Acrobat 7.0 Professional. Participate in a ninety-minute live eSeminar, focusing on the information printers need to ensure reliable printed output from each printing application in Adobe Creative Suite 2.

OnDemand eSeminars

The eSeminars are archived, so you can receive the information at any time, on your own schedule.

Adobe® Creative Suite 2 Seminar Series



Adobe Creative Suite 2
Seminar series for print professionals

Learn more about Adobe Creative Suite 2 in seminars specifically designed for print professionals. Attend a Tech Talk, participate in a live eSeminar, or take advantage of an archived eSeminar.