

3 *Design considerations*

Digital presses are not the same as offset presses. The Igen 3 Digital Production Press create their images using dry toners rather than ink. The image is formed with static electricity rather than with a printing plate. As a result, many ways of creating documents or artwork that used to be standard for offset presses do not give the expected results with a digital press. This chapter contains helpful information about designing jobs intended for print on the DocuColor iGen3. When these followed, you should attain your desired print quality results.

Key hints and tips

- For best results, use trapping at the printer. Trapping has been optimized in the RIP, especially for jobs that may be sensitive to gaps between dark colors.
- As with most printing systems, gray text, graphics, and gradients will be best produced if defined as K only.

- The DocuColor iGen3 produces the most dense black with 100% K (black) only. Additional amounts of C, M, or Y, or CMY to 100% K will generally lighten blacks. If a contrast between two blacks is desired, use 100% K only for the darkest black and use 100% K + 15-20% of either C, M, or Y, or 10-15% of CMY, for the lighter black. If a slight color cast is desired (warm or cool black), use only a slight amount of C, M, or Y (e.g. 5%).
- **Additionally, DocuColor iGen3 (K only) black is more uniform on uncoated substrates compared to offset and other digital printing systems. However, as with most other printing systems, uncoated substrates may show some paper texture. In addition, DocuColor iGen3 is designed to print on textured substrates without the voids often seen on other digital systems. Adding a small amount of C, M, or Y can improve the uniformity and minimize paper texture. It will however, produce a black slightly less dense than just 100% K only.**

Images

All images should be edited, rotated, cropped and sized in Photoshop before being placed into another application. Whenever possible, do not resize, crop, rotate or adjust images in graphics applications.

The recommended input resolution is 300 dpi. The sharpest images will be produced with a higher screen frequency, such as 200.

For high quality printing, TIFF (without LZW compression) or EPS file formats are recommended. For best results, avoid using images with lossy compression, such as JPEG.

Completing all scaling, rotating, and manipulation of images in image editing software will save processing time.

When trapping is required between two images, use a color that is common to both images in the overlap or adjacent areas. Colors other than yellow can help minimize any potential visible gap that might otherwise appear between the images.

DocuColor iGen3 behaves differently than traditional systems with respect to GCR. GCR in traditional offset decreases density of darker colors, while GCR with DocuColor iGen3 tends to increase density of darker colors. Consequently, a higher proportion of K (increased GCR) may be preferred for dark areas on the DocuColor iGen3 press in order to achieve darker, more dense colors. Accordingly, with higher GCR, the C, M and Y separations may be less dense or colorful overall.

Images should be designed around medium GCR. If additional GCR is needed for low key images, use Photoshop to set the dot gain to 20%, Black ink limit to 100%, Total ink limit to 325% and the Black generation to either Heavy or Maximum.

Exceeding a total ink limit of 325% will give no added benefit to the color gamut, however lower ink limits may yield a more pleasing rendering for certain images.

The print shop may request that the designer embed a color space array (CSA) into CMYK and RGB EPS images. This will allow for the most accurate color conversions. More information on embedding a CSA is provided in [B: Appendix - Advanced color management](#) of this guide.

PANTONE®

Commercial printing presses commonly reproduce spot colors with pre-mixed inks. When pre-mixed inks are not available, the process combination (C, M, Y, K) of the spot color is used. The DocuColor iGen3 uses a process combination to produce requested spot colors as do other four color process systems.

Choosing colors for a design from a monitor may not display the same as the final printed output. To achieve predictable results, a color-matching system such as PANTONE® is recommended. The print shop can provide swatches of PANTONE® colors generated from the DocuColor iGen3. These swatches should be used for selecting colors.

When PANTONE® colors are chosen in a job they should be defined as a spot color, not process. This will allow the RIP to use the process values of a particular PANTONE® color from its library. Otherwise, if designated as a process color, the color will be defined by an application and produce less favorable results.

The RIP will support both coated and uncoated PANTONE® color definitions, as well as recognize the various suffixes across applications (e.g. PANTONE® 2718C, CV, CVC, U or CVU). Make sure that the name of the PANTONE® color has not been altered or the RIP will use the application defined CMYK recipe instead of the RIP spot color library. This also applies to colors that have been duplicated and have the word “copy” in their name.

If CMYK values for PANTONE® colors are needed, the print shop can supply the appropriate values. Do not use values supplied by QuarkXPress®, Illustrator®, or other applications as the color will not match PANTONE® spot colors defined in the RIP.

See the previous section on Graphics- Gradients for information regarding designing with gradients.



4 *Application setups*

This chapter has been designed as a reference for setting up design and page layout applications for printing with the DocuColor iGen3. Also included are key points to remember when working with popular graphic software packages. The suggested settings are only recommended starting points. Check with your print provider to determine the optimal selections if possible. Each print provider will have their own workflow preferences.

Macromedia Freehand v10

Color preferences

Color Management in Freehand is not recommended. In the Preferences of Freehand set the Color Management Type to **[None]** in the Colors category [Figure 4-1](#). **[None]** will not change images or graphics for either display or printing. Consult with your print provider if color management is required.

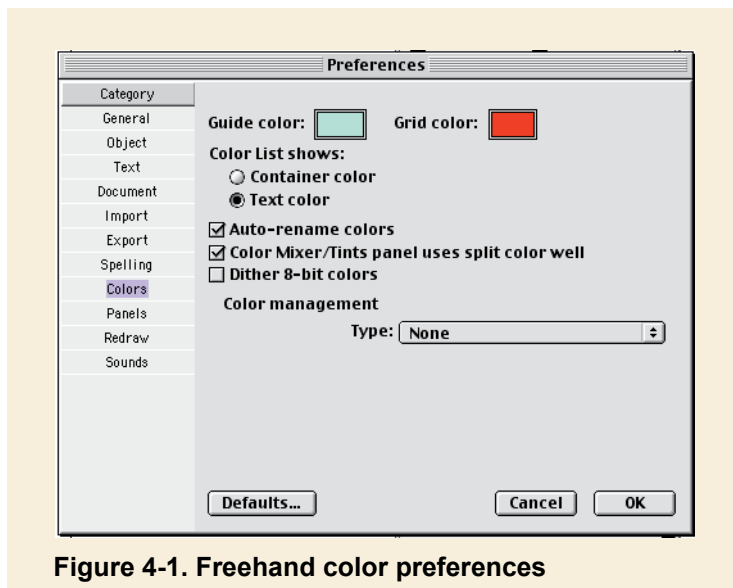


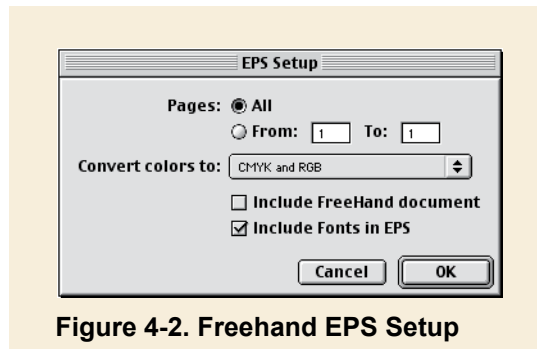
Figure 4-1. Freehand color preferences

PANTONE® spot colors

When choosing a color in Freehand, be sure to specify it as a **[Spot]** color. The colors selected in the document will be defined by the PANTONE® libraries resident on the RIP as long as they are designated as Spot colors. This will provide the best consistency and PANTONE® color matches. PANTONE® colors created as CMYK process builds may reproduce unfavorably.

Exporting

Export files as EPS (not TIF or PDF) from Freehand and be sure to adjust the settings under the **[Setup]** window [Figure 4-2](#). Choose either **[CMYK]** or **[CMYK and RGB]**. CMYK will produce a 100% CMYK content document with any RGB content being converted to CMYK. The **[CMYK and RGB]** setting is a mixed-mode that will not modify any of the document content.



Printing

Place graphics in page layout applications for best results when printing.

Adobe Illustrator v10

Color settings

Check with your print provider to determine the optimal color settings if possible. If your print provider is not available, assign the following settings in the Color Settings window found in the pull down menu: **[Edit\Color Settings...]**.

- Set the Working Spaces for RGB to: **[SRGB]** or **[Adobe RGB (1998)]** and CMYK to: **[U.S.Web Coated (SWOP) v2]**.
- Color Management Policies should be set to **[Off]** for both RGB and CMYK.
- Do not check the box for Profile Mismatches.
- The Settings pull down should then display the word **[Custom]**. The user can **[Save]** this set of options and call it “iGen3” if they so choose.

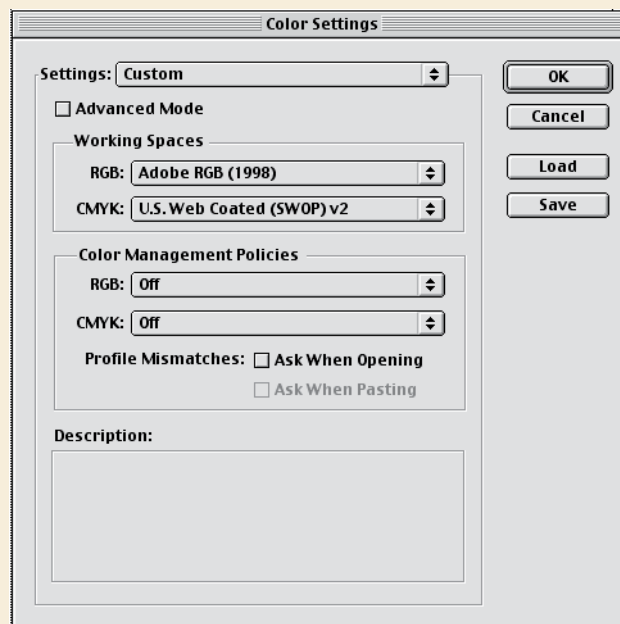


Figure 4-3. Illustrator Color Settings

Save As settings

For best results, save graphics in the EPS file format.

- Be sure to **[Include Linked Files]** and **[Include Document Fonts]**.
- Select **[CMYK PostScript]**.
- Set the PostScript to **[Level 3.]**

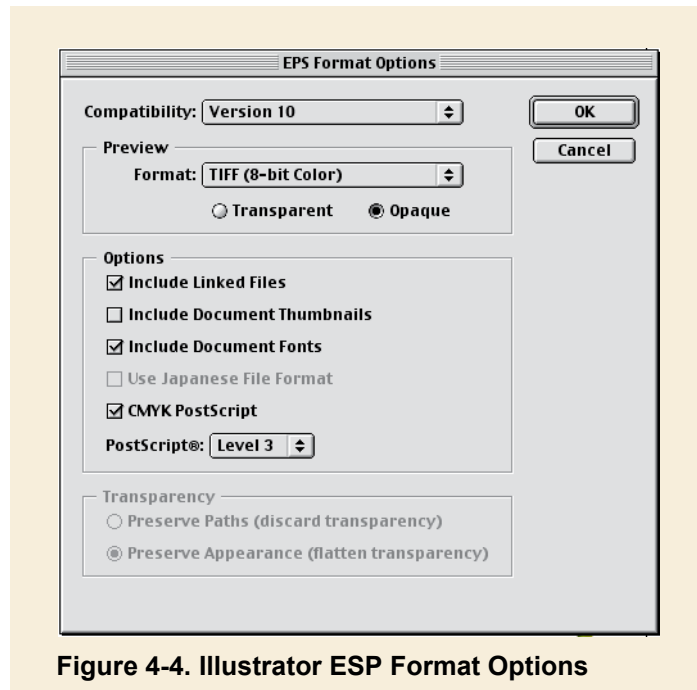


Figure 4-4. Illustrator ESP Format Options

PANTONE® spot colors

When choosing a color in Illustrator, be sure to specify it as a **[Spot]** color. The colors selected in the document will be defined by the PANTONE® libraries resident on the RIP as long as they are designated as Spot colors. This will provide the best consistency and PANTONE® color matches. PANTONE® colors created as CMYK process builds may reproduce unfavorably.

Transparency settings

In most cases, set the Raster/Vector balance to 0 (or completely raster).

Note that:

- PS Overprint objects may be flattened along with transparencies when the image is flattened.
- Flattening of transparencies may cause vector elements to be rasterized within the file.
- Spot colors should not be used with transparencies as they will be converted to process CMYK when flattened.

Flatness

The flatness setting is no longer set manually in Illustrator. Instead, the flatness setting is based on the document resolution. Resolution can be set in **[File\Document Setup....]**.

Printing

Place graphics in page layout applications for best results when printing.

Adobe Photoshop v7

Color settings

Check with your print provider to determine the optimal Color Settings if possible. However, if your print provider is not available, assign the following settings in the Color Settings window found in the pull down menu: **[Edit\Color Settings...]** Figure 4-5.

- Set the Working Spaces for RGB to: **[SRGB]** or **[Adobe RGB (1998)]**, CMYK to: **[U.S.Web Coated (SWOP) v2]**, Gray to: **[Gray Gamma 2.2]** and Spot to: **[Dot Gain 20%]**.
- Color Management Policies should be set to **[Preserve Embedded Profiles]** for RGB, CMYK and Gray.
- Do not check the boxes for Profile Mismatches.
- Check the box for Missing Profiles **[Ask When Opening]**.
- The Settings drop-down window should then display the word **[Custom]**. The user can **[Save]** this set of options and call it "iGen3" if they so choose.
- Check the Preview box so that images will display in the selected color spaces on the screen.

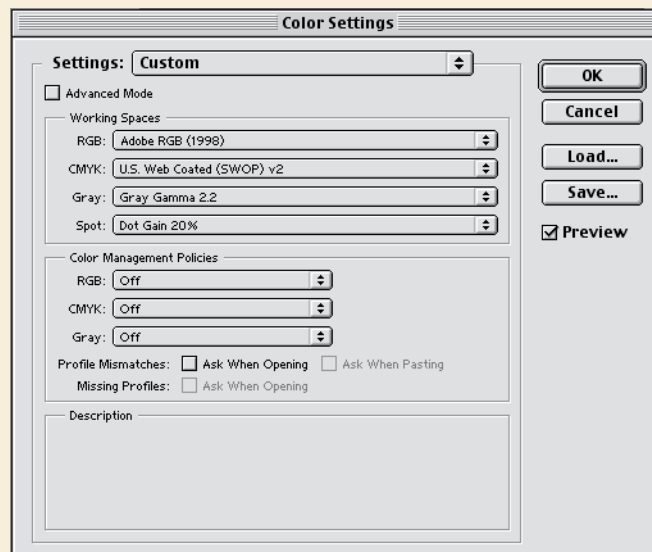


Figure 4-5. Photoshop Color Settings

Opening files

Though most images are either acquired through a digital camera or scanner, Photoshop is generally the first step in assigning the color space of an image. Consult with your print provider to determine the best settings and image handling techniques for optimal output. If the Color Settings in Photoshop are set to **[Ask When Opening]** for Missing Profiles the user may encounter a window asking how to handle the color of an image being opened.

If no embedded profile is detected when the file is opened:

- Leave as is—will not embed a color profile into the image. However, for operations that require a color space definition, Photoshop will use the RGB or CMYK Working Space defined in the Color Settings preferences (e.g. when performing a Mode change between RGB and CMYK).
- Assign Working Space—Will assign the profile of the Working Space defined in the Color Settings preferences. Select this option when the working space matches the source space of the received file.
- Assign Profile—Will assign the specific profile selected.

Assign the image source color space if known when the file is opened.

- If the RGB or CMYK source space of the image is known, always assign the profile that matches that color space.
- For unknown RGB images, sRGB or Adobe RGB is recommended.
- For unknown CMYK images, SWOP (v2) is recommended for US markets and Fogra or Euroscale for European markets.

If an ICC profile is detected:

- Use the embedded profile instead of the default working space. Photoshop will automatically use the embedded profile when the Color Settings are set to Preserve under the Color Management Policies.
- Discard the embedded profile only if the embedded profile is not an accurate representation of the image.



When working with RGB files, save them in the EPS file format so that the RIP can make the color conversion from RGB to CMYK. When images are saved as TIF or JPEG, they may be converted to CMYK prematurely in the page layout application. RGB input to the printer will generally yield the most colorful and accurate output.

Image quality

In order to obtain high-quality output, the recommended image resolution should be no less than 300dpi at the actual finished size. Scale images with bicubic sampling and crop all images in Photoshop, do not use page layout applications such as QuarkXPress to make image size adjustments.

Also note that submitting images with higher than needed resolution adds unnecessary processing time and creates larger files without increasing image quality.

GCR

For standard images, a setting of GCR to **[Medium]** will reproduce well.

On the DocuColor iGen3, some low key images may benefit from a setting of GCR to [Heavy] or [Maximum]. Refer to the section on Images in Chapter 3 of this guide for more details.

Adobe InDesign 2

Color

Check with your print provider to determine the optimal Color Settings if possible. However, if your print provider is not available disable Color Management. The settings are found in the pull down menu: **[Edit\Color Settings...]**.

If color management is being implemented by your print provider, images with an embedded CSA in an EPS format can be placed into InDesign. This will embed the color information into the PostScript code and can then be converted to the iGen3 color space at the RIP. See Appendix B for details on embedding a CSA.

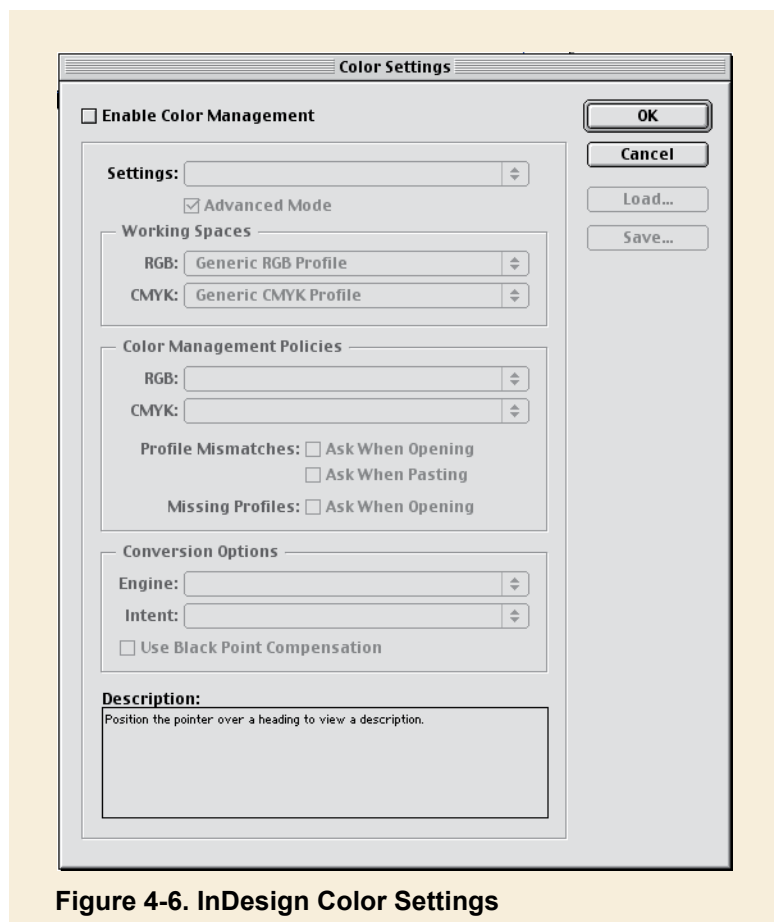


Figure 4-6. InDesign Color Settings

PANTONE® Spot Colors

When selecting spot colors in Adobe InDesign, select **[Spot]** as the Color Type and then select one of the PANTONE® Solid color libraries. The colors chosen in the document will be defined by the PANTONE® libraries resident on the RIP as long as they are designated as Spot colors. This will provide the best consistency and PANTONE® color matches. PANTONE® colors created as CMYK process builds may reproduce unfavorably.

Images



Note: When working with RGB files, save them in the EPS file format so that the RIP can make the color conversion from RGB to CMYK. When images are saved as TIF or JPEG, they may be converted to CMYK prematurely in the page layout application. RGB input to the printer will generally yield the most colorful and accurate output.

Transparency

Set the transparency blend space to CMYK for best results.

Trapping

Use trapping settings at the RIP. Do not use Trapping in Adobe InDesign.

Book printing

For duplex printing, select **[Print Blank Pages]**. This will ensure that chapters start on the right-hand page.

Preflighting

Use the **[Preflight]** feature under the file menu to make sure all fonts, graphics and image links are present.

Packaging

Use the **[Package]** feature under the file menu to collect all fonts, graphics and images used in the job. This will ensure all elements will be collected when the job is delivered to your print provider. Instructions and contact information can also be included by the Designer for the print provider.

Printing

Use the following print settings for InDesign when sending files to the DocuColor iGen3 or when preparing PostScript files for PDF.

General

- **Use either the iGen3 PPD (supplied by your print provider) or the Acrobat Distiller PPD for your Printer Description (PPD).**

Setup

- Be sure the paper size under both the **[Paper Size]** in the Print Dialog box and the **[Paper]** in the Page Setup dialog box match to ensure your document prints correctly. Also check that the orientation is correct.

Marks and Bleeds

- **If bleeds are used, 1/8 of an inch is generally recommended for printing on iGen3 like most other printing systems.**

Output

- Always print in **[Composite CMYK]** mode.
- Do not use **[Text as Black]**. This will convert all color text to black. This feature should only be used for quick proofing.
- Do not use **[Simulate Overprint]**. This should be used for low end proofing only as it may convert spot colors to process.

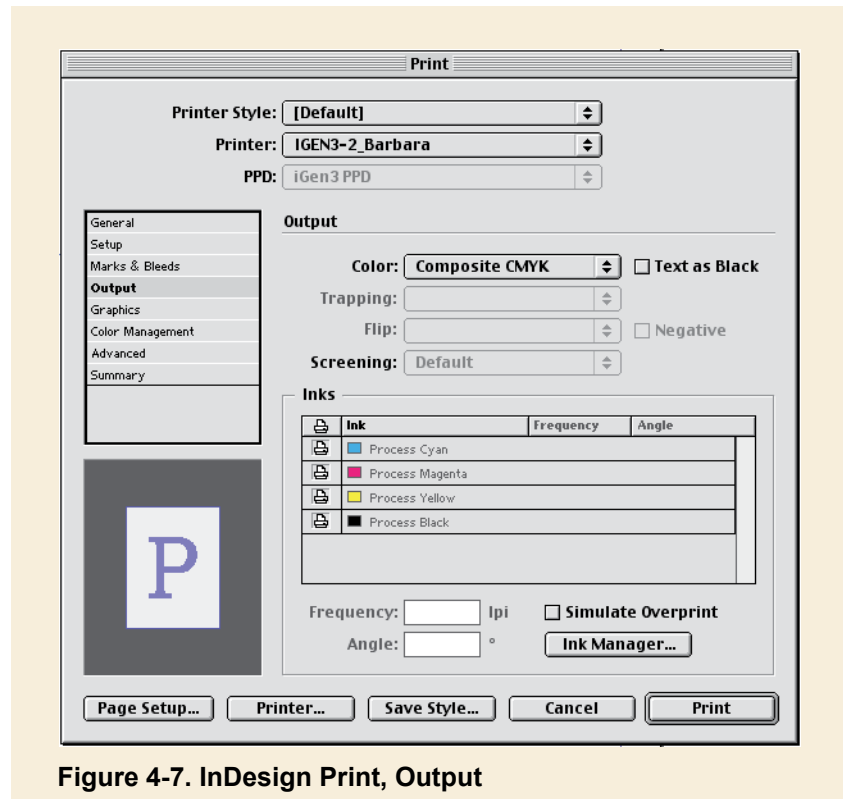


Figure 4-7. InDesign Print, Output

Graphics

- Use Send Data [All] for Graphics, Images.
- Always Download **[Complete]** fonts.
- In general, check **[Download PPD Fonts]** to ensure proper trapping and in case your print provider resident fonts are different than the fonts resident on the client station.
- Use PostScript **[Level 3]** and **[Binary]** for the Data Format.
- Always use **[Binary]** for Graphics Images, Send Data.

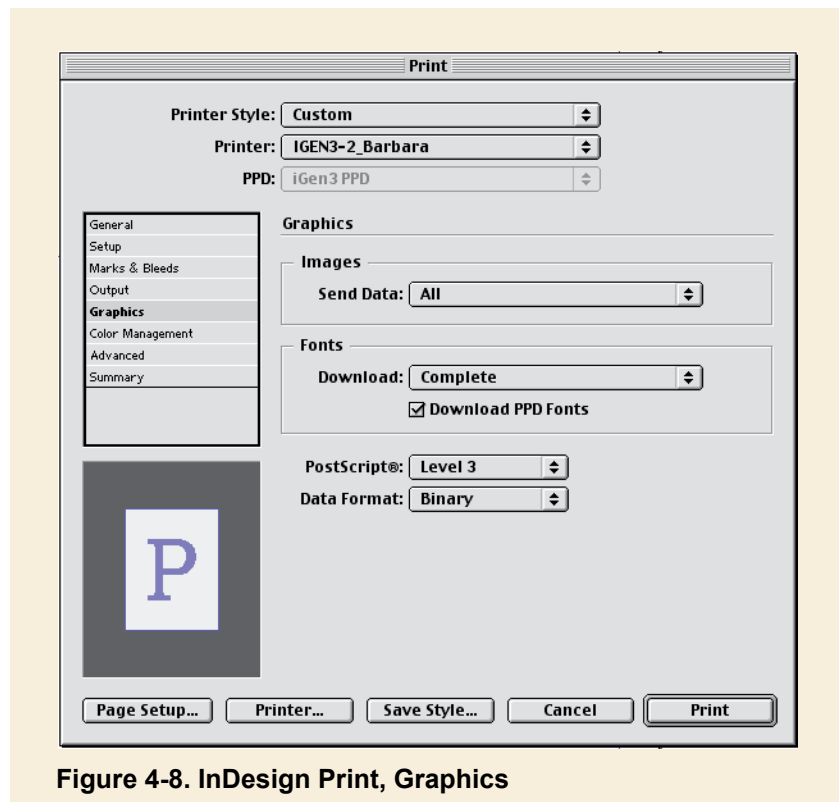


Figure 4-8. InDesign Print, Graphics

Color Management

- Color Management should be grayed out if disabled in the Color Settings. If enabled, check **[Document]** for the source space and ignore the other settings.

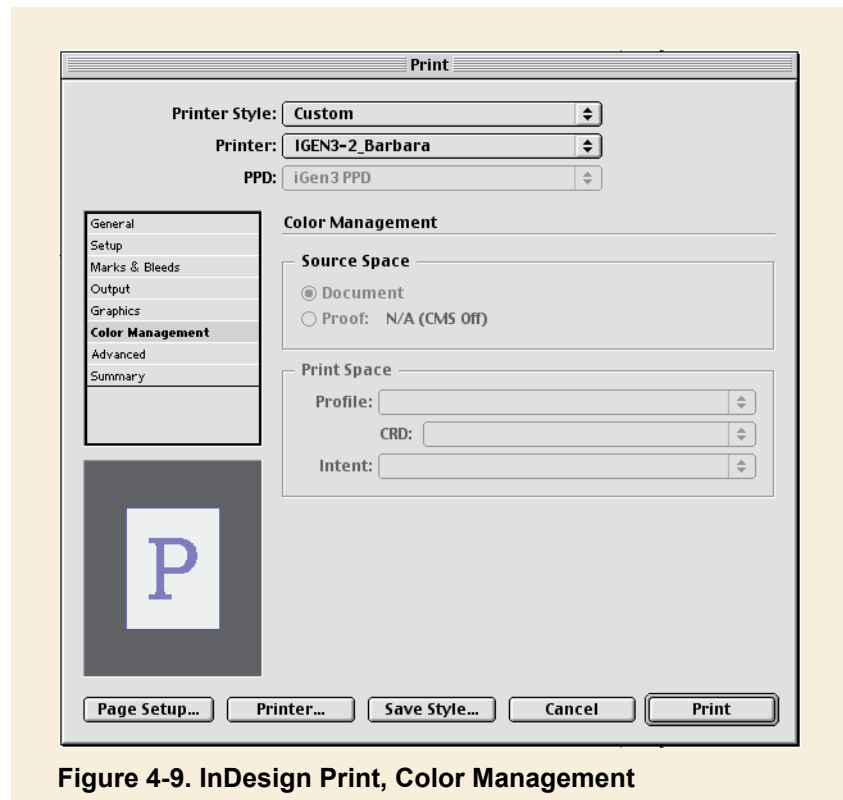


Figure 4-9. InDesign Print, Color Management

Advanced

- Only enable OPI if your print provider requests it.
- Do not use **[Gradients Force Continuous Tone Behavior]**. This setting only improves gradient appearance when printing to continuous-tone devices such as Laser or Dye Sub printers.
- Set Transparency Flattener to Style **[High Resolution]** for high-end output requirements.
- Only use **[Ignore Spread Overrides]** if spread styles are thought to be set incorrectly.

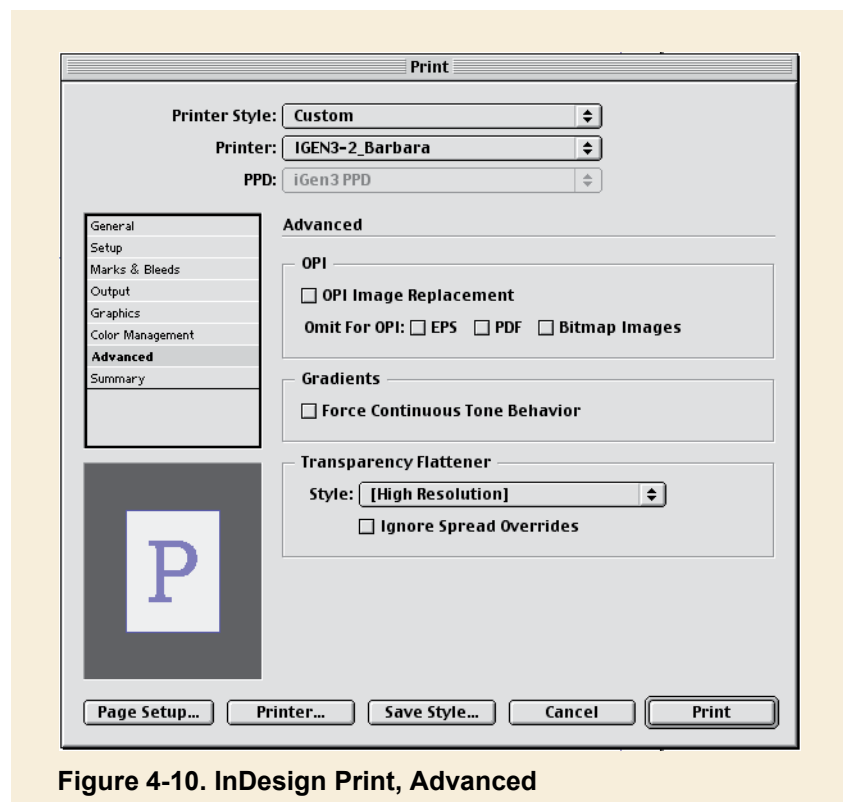


Figure 4-10. InDesign Print, Advanced

Adobe PageMaker v7

Color

To achieve the best color reproductions consult with the print provider for preferred settings. Color Management in Adobe PageMaker is not recommended. Set Color Management (located under the File, Preferences menu) to **[Off]**.

- If soft proofing is desired, the Monitor Simulates feature can be set to **[Composite . . .]**, as long as the Composite printer is set to the **[iGen3 . . .]** profile.
- New Items should be set to **[None]**.
- Do not check **[Manage composites . . .]**, **[Embed profiles . . .]** or **[Use extra memory . . .]**.
- Under the ColorSync Settings, the RGB image source can be set to: **[SRGB]** or **[Adobe RGB (1998)]** and the CMYK image source can be set to: **[U.S.Web Coated (SWOP) v2]**.
- Do not attempt to color manage other elements in the job unless instructed to do so by your print provider.

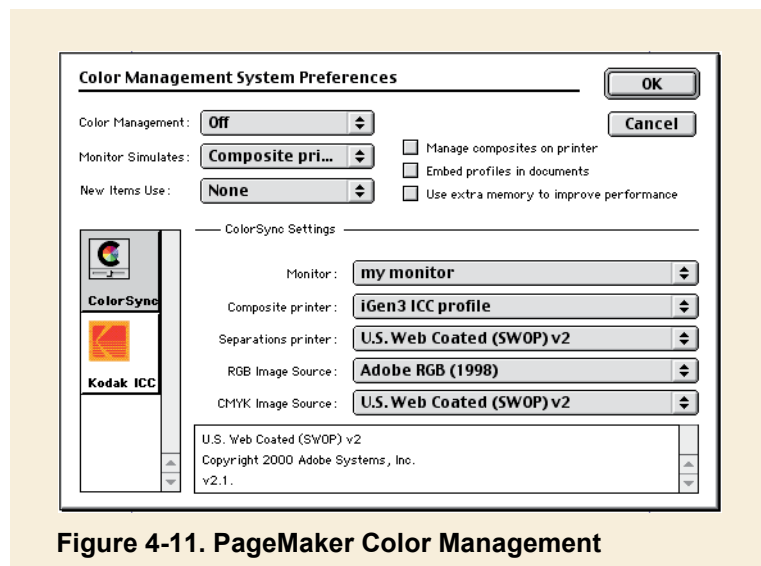


Figure 4-11. PageMaker Color Management

If color management is being implemented by your print provider, images with an embedded CSA in an EPS format can be placed into PageMaker. This will embed the color information into the PostScript code and can then be converted to the iGen3 color space at the RIP. See Appendix B for details on embedding a CSA.

Document setup

When opening or creating a new document, check that the Document Setup, Target output resolution is set to **[600]** dpi.

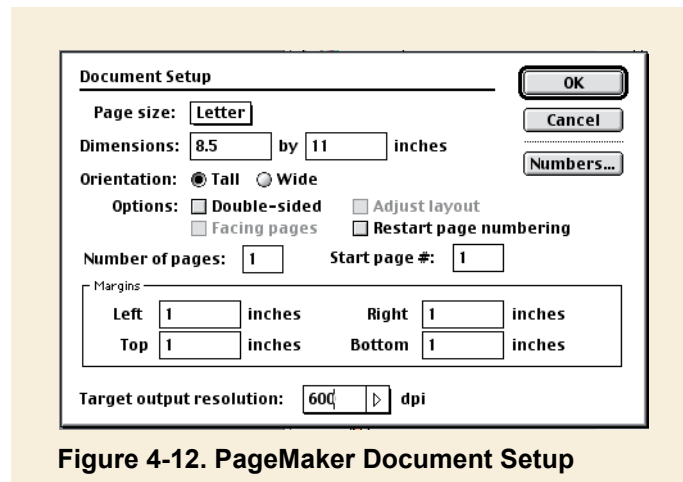


Figure 4-12. PageMaker Document Setup

PANTONE® spot colors

When selecting spot colors in PageMaker, select **[Spot]** as the color Type and then select either the Coated or Uncoated PANTONE® color libraries. The colors chosen in the document will be defined by the PANTONE® library resident on the RIP as long as they are designated as Spot colors. This will provide the best consistency and PANTONE® color matches. PANTONE® colors created as CMYK process builds may reproduce unfavorably.

All PANTONE® colors should be designated as **[Spot]** colors in PageMaker. Set the Type to Spot and model to **[CMYK]**. PANTONE® colors can be selected from the Libraries pull down menu.

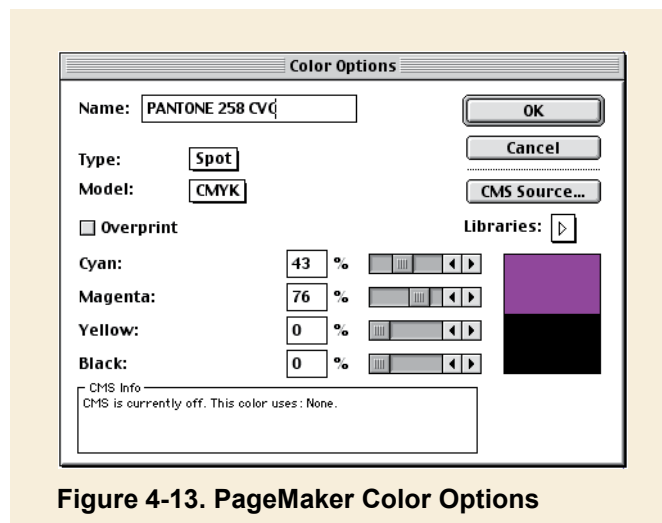


Figure 4-13. PageMaker Color Options

Images



When working with RGB files, save them in the EPS file format so that the RIP can make the color conversion from RGB to CMYK. When images are saved as TIF or JPEG, they may be converted to CMYK prematurely in the page layout application. RGB input to the printer will generally yield the most colorful and accurate output.

Trapping

Use trapping settings at the RIP. Do not use Trapping in PageMaker.

Book printing

For duplex printing, select **[Print Blank Pages]**. This will ensure that chapters start on the right-hand page.

Printing

Use the following print settings for PageMaker when sending files to the DocuColor iGen3 or when preparing PostScript files for PDF.

Document

- Use either the **iGen3 PPD (supplied by your print provider)** or the Acrobat Distiller PPD for your Printer Description (PPD).

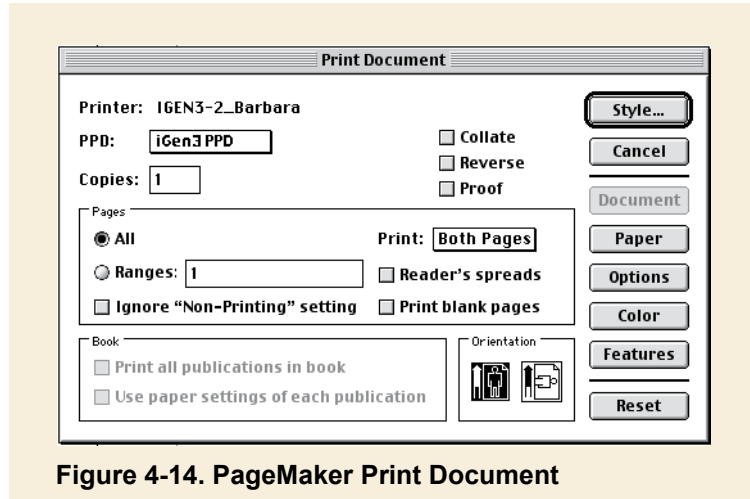


Figure 4-14. PageMaker Print Document

Paper

- Be sure the paper size under both the Page **[Size]** in the Print Dialog box and the **[Paper]** in the Page Setup dialog box match to ensure your document prints correctly.

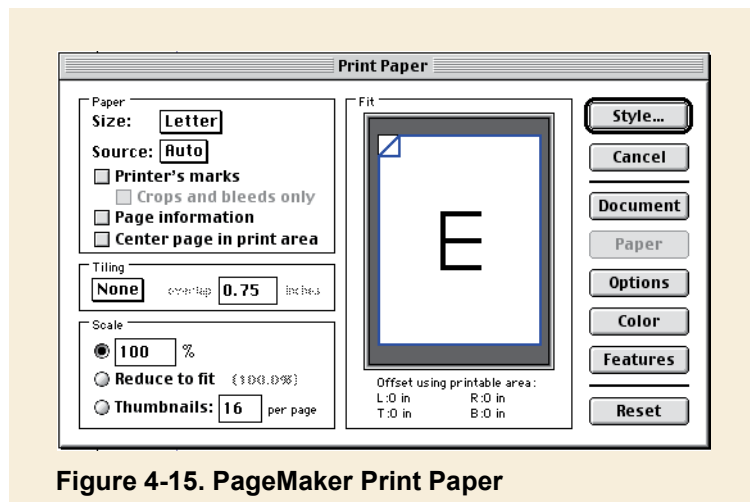


Figure 4-15. PageMaker Print Paper

Options

- Always send **[Normal]** Image Data.
- Data encoding should always be set to **[Send Binary image data]**.
- Download fonts should be set to **[PostScript and TrueType]**.
- If generating PostScript (such as to create a PDF file or PS to hand off to your print provider), Check the **[Write PostScript to file]** box, with the **[Normal setting]**.

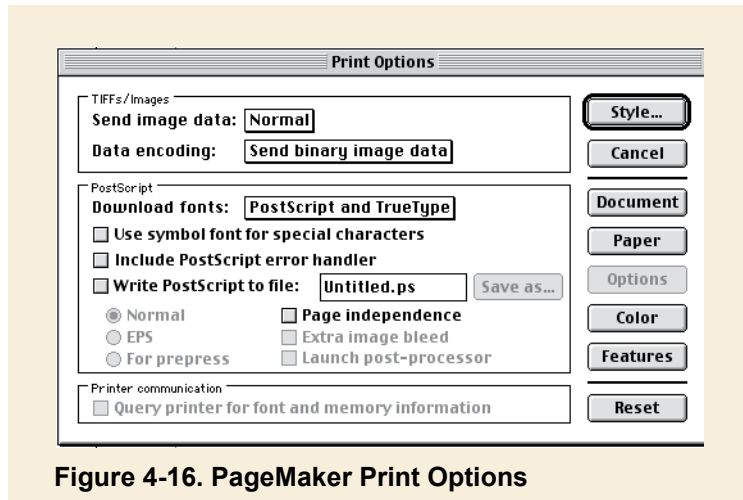


Figure 4-16. PageMaker Print Options

Color

- Do NOT print with separations, always print in **[Composite] [Color]** mode.
- **[Preserve EPS colors]** will honor the colors created from Illustrator instead of matching them to the ones used in PageMaker. Consult with your print provider if this feature should be turned off.
- Set the Optimized screen feature to **[Default]**.

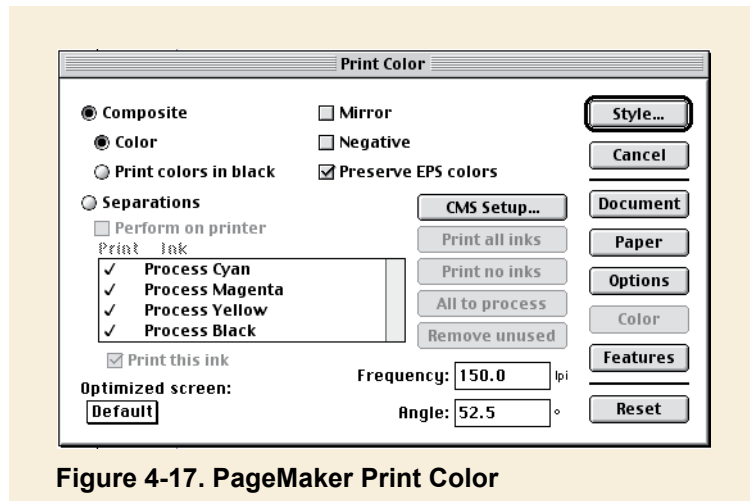


Figure 4-17. PageMaker Print Color

QuarkXPress v5

Color

Consult with the print provider for preferred color settings. Users are highly encouraged to avoid the use of Color Management within QuarkXPress. Keep QuarkXPress CMS (color management) OFF when possible.

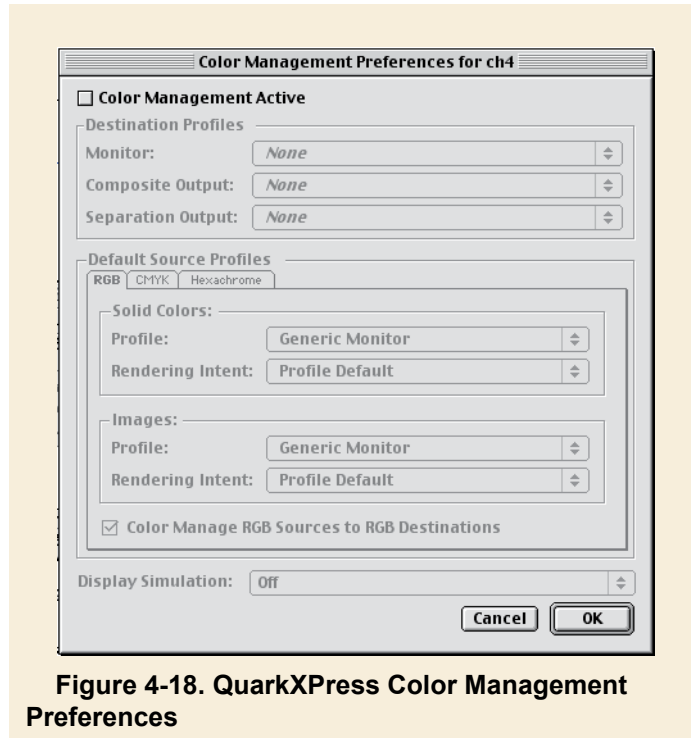


Figure 4-18. QuarkXPress Color Management Preferences

If color management is being implemented by your print provider, images with an embedded CSA in an EPS format can be placed into Quark. This will embed the color information into the PostScript code and can then be converted to the iGen3 color space at the RIP. See Appendix B for details on embedding a CSA.

QuarkXPress is a page layout application designed to print CMYK output. When CMYK images are placed in a document and printed in CMYK Composite Mode, Quark will not perform any color conversions to CMYK images on print (regardless of file format). It will, however, convert any RGB non-EPS image (such as TIF) to a Quark proprietary CMYK space. To preserve RGB images and prevent conversion to CMYK, save RGB images in the EPS file format.

PANTONE® spot color

When selecting spot colors in Quark, use the PANTONE® color picker. Be sure to check the box **[Spot Color]** to prevent it from becoming a process build color. By selecting **[Spot Color]** in Quark, the colors chosen in the document will be defined by the PANTONE® libraries resident on the RIP. This will provide the best consistency and PANTONE® color matches. PANTONE® colors created as CMYK process builds may reproduce unfavorably.

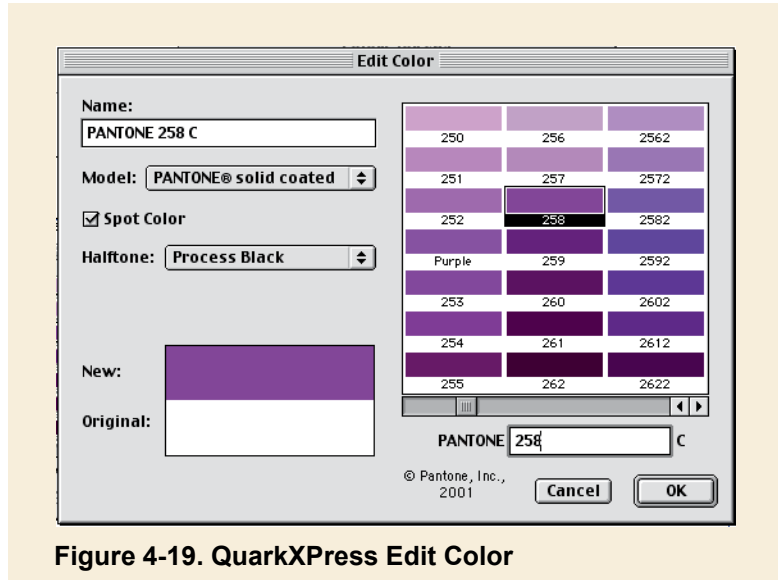


Figure 4-19. QuarkXPress Edit Color

Images



When working with RGB files, save them in the EPS file format so that the RIP can make the color conversion from RGB to CMYK. If RGB images are in another format such as TIF or JPEG, they will be converted to CMYK when the job is printed from Quark. This will likely result in flat, desaturated images. RGB input to the printer will generally yield the most colorful and accurate output.

Trapping and separations

Use trapping settings at the RIP. Trapping settings made in QuarkXPress are not included in the PostScript when printing with the Composite mode. The RIP will only accept jobs in Composite mode, pre-separated files will NOT print.

Book printing

For duplex printing, select Include **[Blank Pages]**. This will ensure that chapters start on the right-hand page.

OPI (Open Prepress Interface)

Distiller v5 does not process OPI 2.0 comments from QuarkXPress v5 correctly. This results in jumbled outlines for type in placed EPS files. If OPI comments and functionality is needed, unload the OPI 2.0 extension in Quark and use the built-in 1.3 version. If OPI comments are not needed, either uncheck **[OPI Active]** in the OPI tab of the Quark print dialog with the 2.0 extension loaded (no OPI at all in PS file) or set Distiller Preserve OPI Comments to Off (2.0 comments in PS file, ignored by Distiller).

Printing

Use the following print settings for QuarkXPress when sending files to the DocuColor iGen3 or when preparing PostScript files for PDF.

Document

- Do NOT print with Separations.

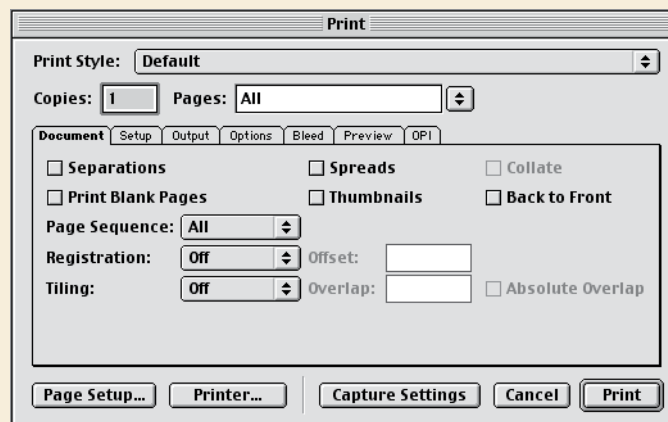


Figure 4-20. QuarkXPress Document screen

Setup

- If bleeds are used, 1/8 of an inch is generally recommended for printing on iGen3 like most other printing systems.
- Use either the iGen3 PPD (supplied by your print provider) or the Acrobat Distiller PPD for your Printer Description.
- Be sure the paper size under both the **[Paper Size]** in the Print Dialog box and the **[Paper]** in the Page Setup dialog box match to ensure your document prints correctly. Also check that the orientation is correct.

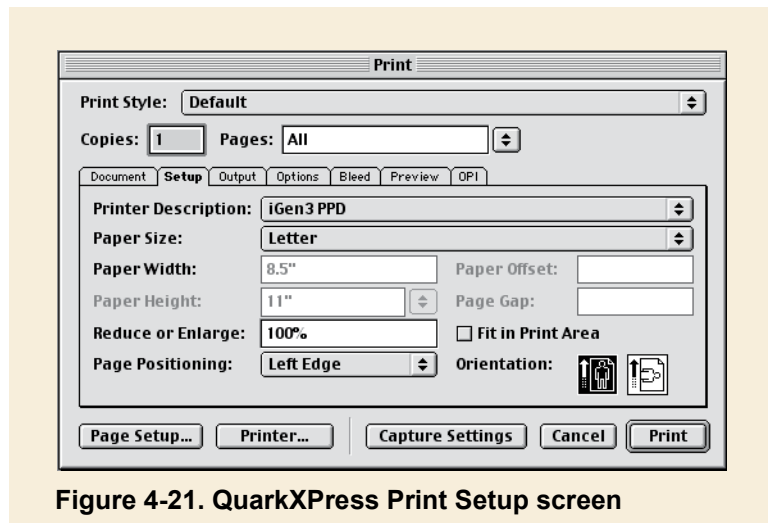


Figure 4-21. QuarkXPress Print Setup screen

Output

- Always print in **[CMYK Composite]** mode with **[Printer]** Halftoning.

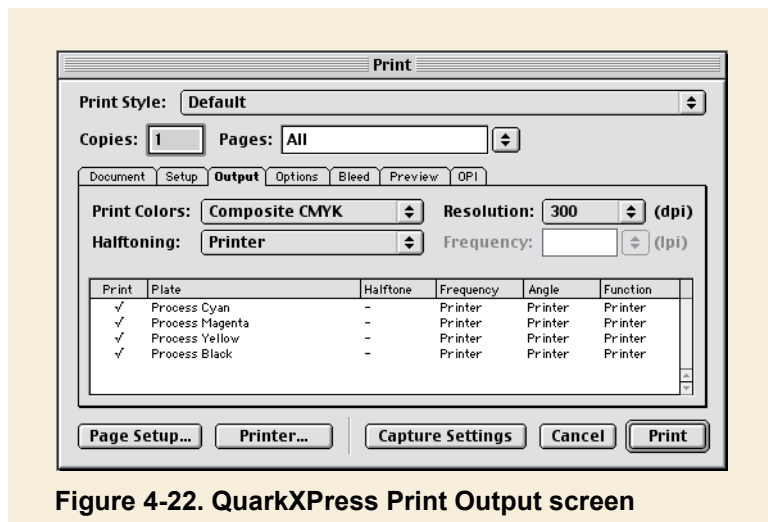


Figure 4-22. QuarkXPress Print Output screen

Options

- Always use **[Binary]** Data.
- Full Resolution TIFF Output is required for high resolution printing.

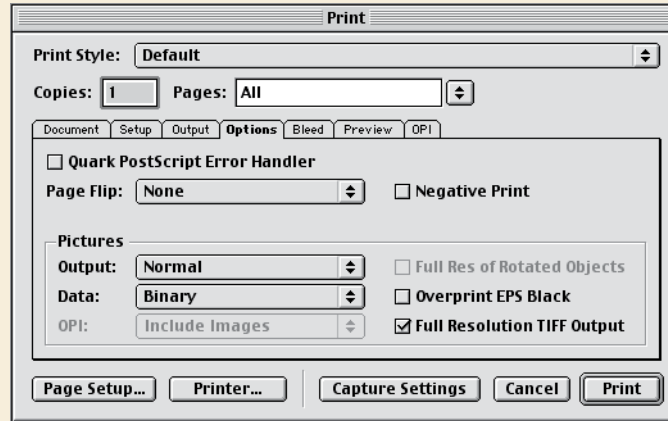


Figure 4-23. QuarkXPress Print Options screen

OPI

- Distiller v5 does not process OPI 2.0 comments from QuarkXPress. Either disable the OPI active box or set Distiller's Preserve OPI Comments to Off.

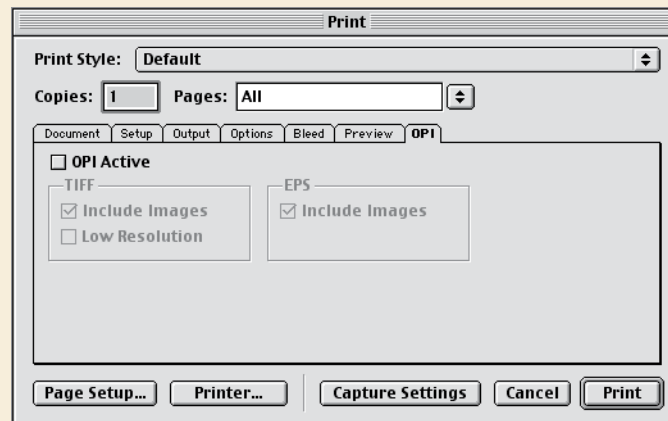


Figure 4-24. QuarkXPress Print OPI screen

Microsoft Office suite

Black text

Microsoft uses an RGB color model (unlike other graphics applications that use CMYK) and creates black text using equal amounts of red, green and blue. This can be problematic as the saturation of dry ink in a small area can produce a halo. This can also occur with black and white graphics. Consult with your print provider to ensure the best black text rendering.

Approximating PANTONE® and CMYK colors

To assign a specific PANTONE® color within Microsoft Office applications:

- Ask your print provider for the exact CMYK PANTONE® color values needed, or go to www.pantone.com and select **[Support: Color Library Updates]** for a close approximation. Download the PDF Color Chart and Value List for your system to obtain the latest 1,089 PANTONE® equivalent values.
- Using Photoshop 7 or higher, create a new color with the corresponding CMYK PANTONE® values to determine the RGB equivalents. Make sure the Color Settings in Photoshop is set to **[sRGB]** for the RGB working space. To determine the CMYK working space, consult with your print provider if an iGen3, SWOP or other profile should be selected.
- Use the RGB values from Photoshop to create new color equivalents in MS Office.

Images

Microsoft Office applications will send RGB data to the printer, unlike page layout applications that send CMYK data. Images can be in TIF, EPS or JPEG file formats (though JPEG compression is not recommended). CMYK images, however, will be converted to RGB unless they are in the EPS file format.

Gradients

When printing an Office file that contains a gradient fill within non-EPS graphics or drawing objects, banding may occur in the printed output. Microsoft Office does not render gradient fills into PostScript gradients. Instead, Office uses the Microsoft Windows Graphical Device Interface (GDI) to generate half-tone steps that are then sent to the press.

The banding effect may appear more obvious with larger gradients and depend on the percentage of colors used. For the smoothest gradients, create them in another graphic program such as Adobe Illustrator or Photoshop, Save As an EPS file and import into the Office application.

Processing an Office file into a PDF with **[Smooth Shading On]** in Acrobat Distiller may improve smoothness or reduce banding. Experimentation is recommended.

Acrobat Distiller v5 for creating PDF files



When creating PDF files for submission to your print provider, always generate them using Acrobat Distiller. Do NOT use Export/Save As features in the applications, PDF Writer/Maker, or the Mac OS X Save As PDF feature.



Create PostScript from the application using either the iGen3 (supplied by your print provider) or Distiller PPD. Be sure to use the Binary data format and Include All Fonts. Open this file with Acrobat Distiller to generate the PDF file.



Do NOT use the default Job Options (e.g. eBook, Screen, Print or Press Optimized). Create a custom Job option set when creating files for the iGen3.

Distiller settings

Consult your print provider for preferred Distiller settings. If the print provider is not available use the following recommended settings. More detailed information on Distiller settings is located in Appendix A, *Acrobat Distiller v5 in Detail*.

Launch Acrobat Distiller v5, go to the Settings menu and select **[Job Options]**. Create a custom set choosing the settings that follow and **[Save As]** with a new file name (suggested: iGen3).

- **General settings** - Optimize For Fast Web View (Figure 4-25) may cause files to take longer to Distill. Consult your print provider if this function is preferred ON or OFF. If their RIP handles 'Optimized' PDF files, check this function for faster productivity. Otherwise, it can slow the RIP processing time.

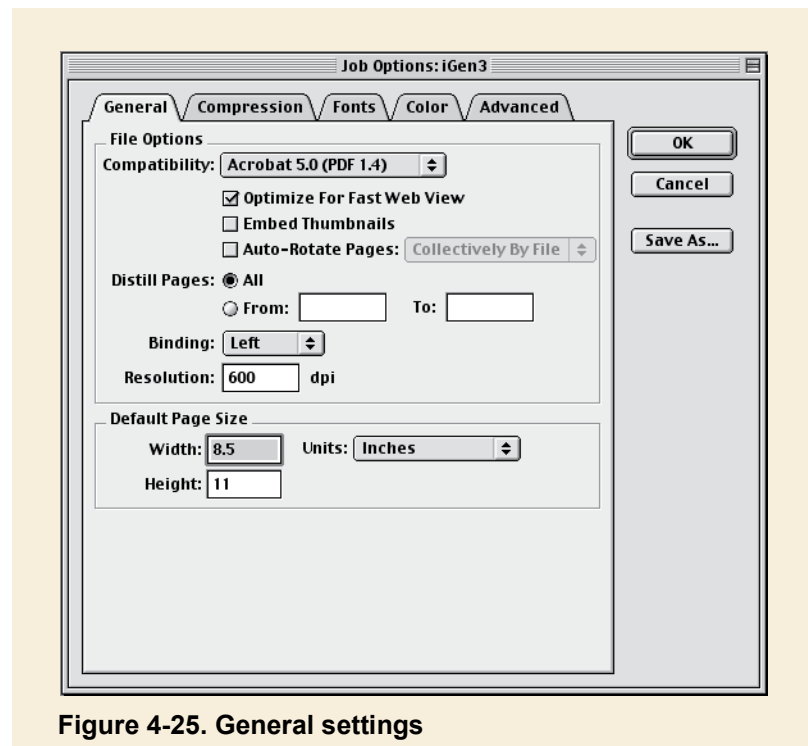


Figure 4-25. General settings

- **Compression settings** - (Figure 4-26) compression is generally NOT recommended. This is to preserve the best image quality. Consult with your print provider if compression is needed and get their preferred settings.

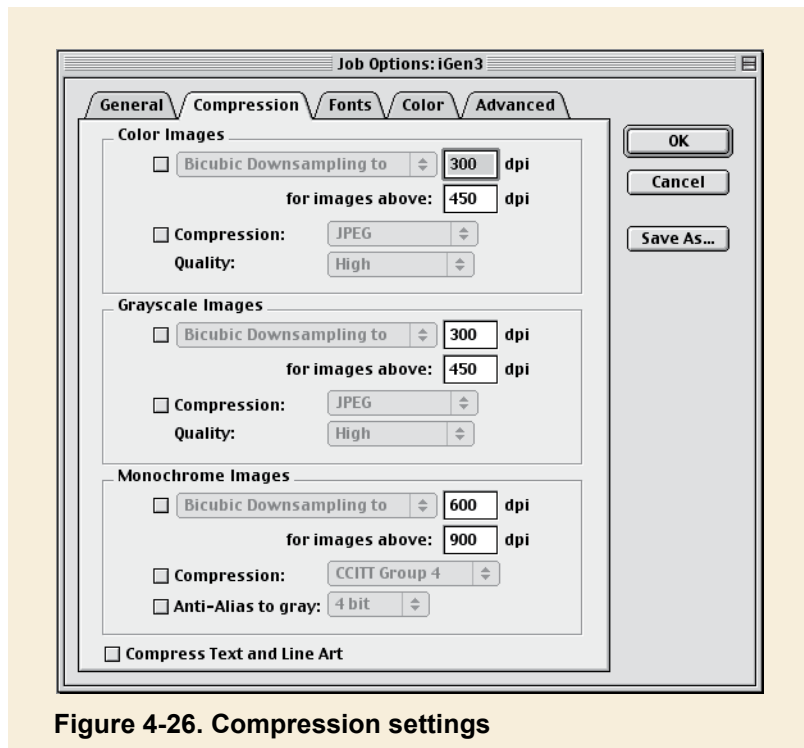


Figure 4-26. Compression settings

- **Fonts settings** - (Figure 4-27) If jobs fail while Distilling, check if fonts are missing from the job in the PostScript file. The following settings recommend to Cancel the job when fonts are missing to ensure the document will print correctly.



To guarantee the font information is successfully included in the Adobe PDF file, the required fonts must reside either in the system folder of the computer or in the PostScript file.

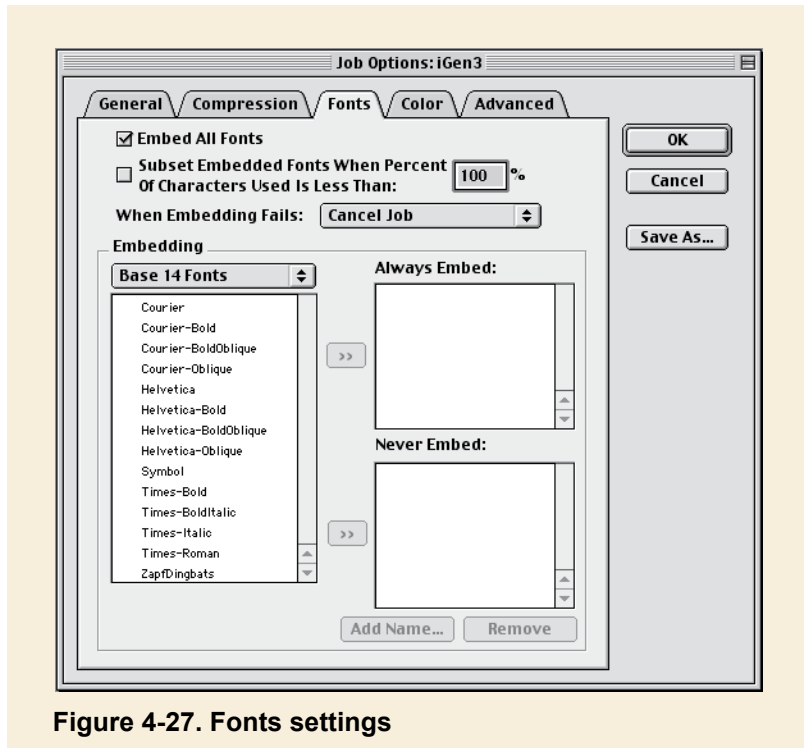


Figure 4-27. Fonts settings

- **Color settings** - Always set Color Management to OFF (Figure 4-28). Do not use color management in Distiller.

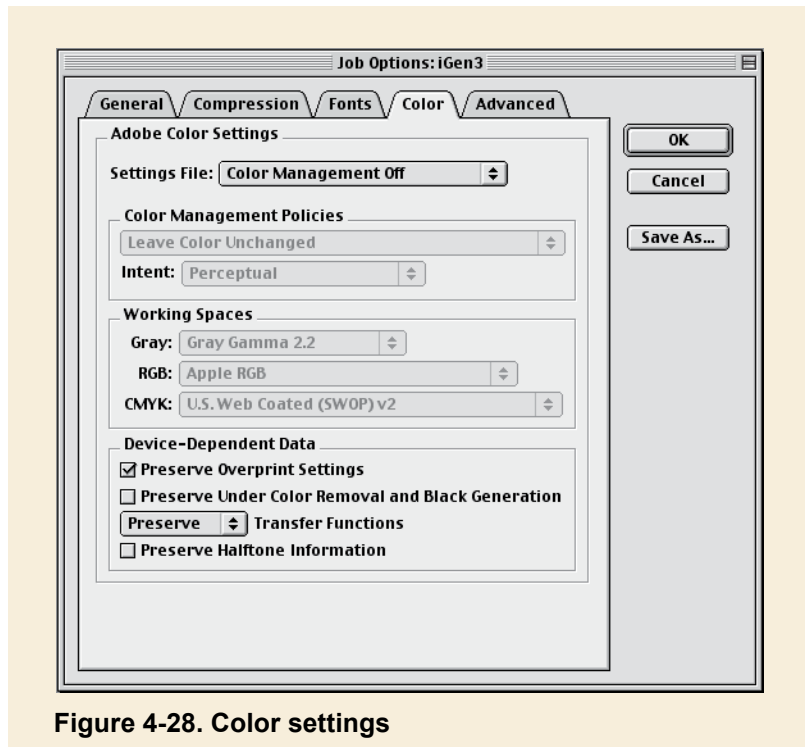


Figure 4-28. Color settings

- **Advanced settings** - Many of the Advanced settings (Figure 4-29) are dependent on preferences of your print provider. Always consult with them for best results.
- Distiller v5 does not process OPI 2.0 comments from QuarkXPress. Either disable the OPI active in the Print window or set Distiller's Preserve OPI Comments to Off. (Figure 4-29).
- Convert Gradients to Smooth Shades (Figure 4-29). This can help smooth vignettes/sweeps/gradients with Vector based programs such as Adobe Illustrator or QuarkXPress. Using this feature with Microsoft Office jobs may or may not improve the job due to the way sweeps are generated in those applications.

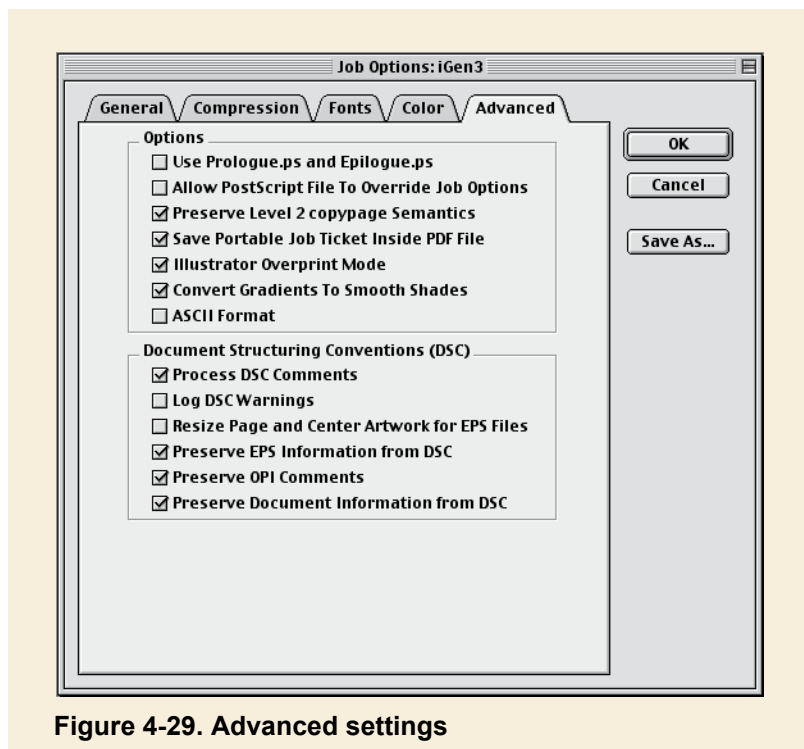


Figure 4-29. Advanced settings

- **Save Job Options** - To create a custom set, launch Distiller, go to the Settings menu and select **[Job Options]**, make the desired selections and **[Save As]** with a new file name. Distiller will save the file in the right place so it can be accessed as a new Job Option set.
- **Figure 4-30** shows the Job Options saved as iGen3.

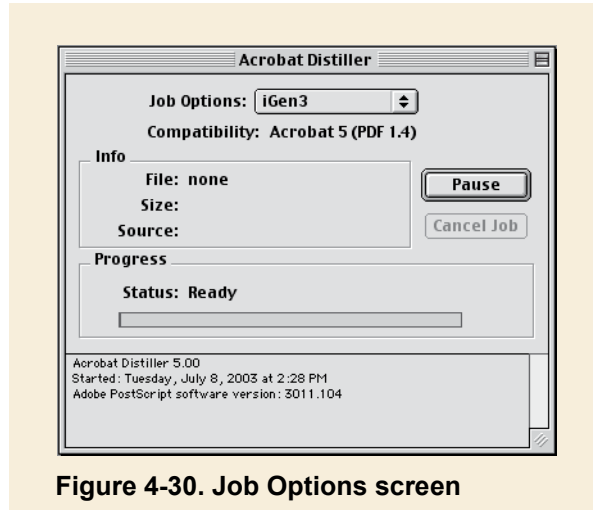


Figure 4-30. Job Options screen



More information on Adobe Acrobat Distiller settings can be found in Appendix A.