InDesign

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Clean Up and Output

TOPIC	DETAILS
QuarkXPress **PageMaker**	**Opening Quark or PageMaker files in InDesign:** Check the Help file. From the menu at the top of your screen, go to "Help" and choose "InDesign Help…." Click the link to "Search," then enter "quark" or "pagemaker."
Preview	At the very bottom of your toolbar, press on the icon and choose "Preview Mode." This hides all frame edges, guides, grids, and anything in the bleed area so you can see just the finished product.
	To return to your regular view, choose "Normal View Mode."
	Or as soon as you drag a ruler guide down into the page, you will pop back into normal view.
Pasteboard Preview color	You change the color of the Pasteboard preview background so you always know when you are viewing a preview: Go to the Preferences and use the "Guides & Pasteboard" pane. Select a color for the "Preview Background."
Clean up file	**Things to watch for and fix:**
	Get rid of all **unnecessary colors** in the Swatches palette.
	Make sure all Swatches are CMYK and that they are all **process colors,** not spot colors. If you have a spot color, double-click it and change it to "Process" (assuming you are printing CMYK).
	Check the **fonts** in the doc: Use "Find Font" from the Type menu.
	If the press you use doesn't like **TrueType** and you have to use it, outline it (then use Find Font to apply another name to it).
	With the Pointer tool selected, select all (Command A) on every page to see if you have **unnecessary empty frames** hanging around.
	If you've used an **OpenType font** with a huge character set, be sure to print with the Font Download option as "Subset."
	Check the **Links palette** (Command Shift D) to make sure all graphics are either embedded (only if small and there is no outside file) or linked properly. Also check that you only have .tifs, .jpgs, or .pdfs in the doc.

Preflight	**Fix potential problems before packaging:** From the File menu, choose "Preflight."
	If it says you have problems, click the appropriate pane in the left column, then click the button to "Show Problems Only."
	If you have problems, cancel this dialog box, go back to your file, and fix the problems.
Package for output	Collect fonts, images, etc. From the File menu, choose "Package."
Export to PDF	If you think you really need to know *all* the gory details, see the help files.
	Quick start: From the File menu, choose "Export" or press Command E. At the bottom of the next window, choose "Adobe PDF." Rename your file, if necessary. Click "Save." In the "Preset" menu, choose:
	Screen for low-res output suitable for viewing on the screen;
	Print for medium-res output suitable for desktop printers;
	Press for high-res output and other specs suitable for a four-color press.
	If you want to **preserve any sort of transparency settings,** such as a drop shadow or feather, be sure to save the PDF with Acrobat "compatibility" of Acrobat 4 or 5, not the default of Acrobat 3.
	Customize settings for a specific press, per the press operator's specs.
	Save settings as a Preset for one-click PDF output

Output Preview: Separations

Separations preview: From the Window menu, slide down to "Output Preview" and choose "Separations." This palette displays all colors, even if they aren't used in the document (which is one reason to get rid of all unused colors first).

To display just one color: Click the *name* of the color, not the eyeball.

To display a combination of colors: Click the eyeballs of the colors you don't want to see.

To display the separations in their colors instead of in black: From the palette menu, take off the checkmark nxt to "Show Single Plates in Black."

Previewing separations on your monitor can help detect problems without the expense of printing separation proofs, but **it does not let you preview** trapping, emulsion options, printer's marks, and halftone screens and resolution. Work with your commercial printer to verify these settings using printer proofs or overlay proofs.

Rich black: Previewing separations lets you identify areas that will print as "rich black" (process black [к] ink mixed with color inks) for increased opacity and richer color.

Note: You can also see overprinting effects when you output to a composite printing device, such as a desktop inkjet printer. This is useful for proofing color separations.

Note: Objects on hidden layers are not included in an on-screen preview.

To preview ink coverage:

From the Separations Preview palette "View" menu, choose "Ink Limit." Enter the value for maximum ink coverage (the press operator or rep will tell you the value) in the edit box next to the View menu.

Areas that exceed the ink coverage limit are shown in shades of red (dark red areas exceed the ink limit by more than light red areas). All other areas appear in grayscale.

To check ink coverage for a specific area, use the pointer to hover over that area in the document window. Ink coverage percentages appear in the palette next to each ink name.

Output Preview:
Flattener Preview
(from Adobe's Help files)

Choose what to highlight from the Highlight pop-up menu.

None: Disables previewing, and is the default setting.

Rasterized Complex Regions: Highlights the areas that will be rasterized for performance reasons (as determined by the Rasters/Vectors balance slider in the "Display Performance" preferences pane). Keep in mind that the boundary of the highlight area has a higher probability of producing stitching problems (depending on the print-driver settings and the rasterization resolution). To minimize stitching problems, select the "Clip Complex Regions" option in the "Transparency Flattener Preset Options" dialog box (from the Edit menu).

Transparent Objects: Highlights the objects that are sources of transparency, such as objects with partial opacity (including images with alpha channels), objects with blending modes, and objects with opacity masks.

All Affected Objects: Highlights all objects that are involved in transparency, including transparent objects and objects that are overlapped by transparent objects. The highlighted objects will be affected by the flattening process—their strokes or patterns will be expanded, portions of them may get rasterized, and so on.

Affected Graphics: Highlights all placed content affected by transparency or transparency effects. This is useful for service providers who need to see graphics that require attention to print properly.

Outlined Strokes: Highlights all strokes that will be outlined because they are involved in transparency or because the "Convert All Strokes to Outlines" option is selected.

Outlined Text: Highlights all text that will be outlined because it is involved in transparency or because the "Convert All Text to Outlines" option is selected.

Note: In the final output, outlined strokes and text may appear slightly different from native ones, especially very thin strokes and very small text. However, the Flattener Preview palette does not highlight this altered appearance.

Raster-Fill Text and Strokes: Highlights text and strokes that have rasterized fills as a result of flattening.

All Rasterized Regions: Highlights objects and intersections of objects that will be rasterized because there is no other way of representing them in PostScript or because they are more complex than the threshold specified by the Rasters/Vectors balance slider. For example, the intersection of two transparent gradients will always be rasterized, even when the Rasters/Vectors value is 100. The "All Rasterized Regions" option also shows raster graphics (such as Photoshop files) involved in transparency, and raster effects such as drop shadows and feathers. Note that this option takes longer to process than the others.

For more information about printing transparency:
Search for the 39-page PDF called "Achieving Reliable Print Output with Transparency" on Adob'e web site.

Guidelines for successful output

In most cases, flattening produces excellent results when you use an appropriate predefined flattener preset, or create a preset with settings appropriate for your final output. For a complete reference and troubleshooting guide on how transparency affects output, see the document "Achieving Reliable Print Output with Transparency" on the Adobe Web site.

However, if your document contains complex, overlapping areas and you require high-resolution output, you can achieve more reliable print output by following a few basic guidelines:

Important: If you're applying transparency to documents intended for high-resolution output, be sure to discuss your plans with your service provider. Good communication between you and your service provider will help you achieve the results you expect.

Overprinting objects

Although flattened objects may look transparent, they are actually opaque and don't allow other objects beneath them to show through. However, if you don't apply overprint simulation, the transparency flattener may be able to preserve basic overprinting of objects when exporting to PDF or printing. In this case, recipients of the resulting PDF file should select "Overprint Preview" in Acrobat 5.0 or later to accurately view the results of overprinting.

Conversely, if you apply overprint simulation, the transparency flattener provides a simulation of what the overprints look like, and this simulation results in all opaque objects. In PDF output, this simulation converts spot colors to process color equivalents. Therefore, "Simulate Overprint" should *not* be selected for output that will be color separated later.

Spot colors and blending modes

Using spot colors with certain blending modes sometimes produces unexpected results. This is because InDesign uses process color equivalents on-screen, but uses spot colors in print. In addition, isolated blending in an imported graphic could create knockouts in the active document.

If you use blending, check your design periodically using "Overprint Preview" in the View menu. "Overprint Preview" gives an approximation of how spot inks that overprint or interact with transparent objects will appear. If the visual effect is not what you want, do any of the following:

- Use a different blending mode or no blending mode. Avoid these blending modes when working with spot colors: Difference, Exclusion, Hue, Saturation, Color, and Luminosity.

- Use a process color where possible.

Blend space

If you apply transparency to objects on a spread, all colors on that spread convert to the transparency blend space you've chosen (Edit > Transparency Blend Space), either Document RGB or Document CMYK, even if they're not involved with transparency. Converting all the colors results in consistency across any two same-colored objects on a spread, and avoids more dramatic color behavior at the edges of transparency. Colors are converted "on the fly" as you draw objects. Colors in placed graphics that interact with transparency are also converted to the blend space. This affects how the colors appear on-screen and in print, but not how the colors are defined in the document.

Depending on your workflow, do one of the following:

- If you create documents for print only, choose Document CMYK for the blend space.

- If you create documents for Web only, choose Document RGB.

- If you create documents for both print and Web, decide which is most important, and then choose the blend space that matches the final output.

- If you create a high-resolution print piece that you'll also publish as a high-profile PDF document on a Web site, you may need to switch the blending space back and forth before final output. In this case, be sure to re-proof the color on every spread that has transparency, and avoid using the Difference and Exclusion blend modes — these modes can change the appearance dramatically.

Type

When type is close to transparent objects, it may interact with transparent objects in unexpected ways. For example, type that wraps around a transparent object may not actually overlap the object, but the glyphs may be close enough to interact with the transparency. In this case, the

flattener may convert the glyphs to outlines, resulting in thickened stroke widths on the glyphs only.

If this happens, do either of the following:

- Move the text to the top of the stacking order. Use the Selection tool to select the text frame, and then choose Object > Arrange > Bring to Front.

- Expand all text to outlines for a consistent effect throughout the document. To expand all text to outlines, select "Convert All Text to Outlines" in the Transparency Flattener Preset Options dialog box. Selecting this option may affect processing speed.

Image replacement

The flattener requires high-resolution data to accurately process a document with transparency. However, in an OPI proxy workflow, placeholder or proxy images are used, for later replacement with high-resolution versions by an OPI server. If the flattener doesn't have access to the high-resolution data, then no OPI comments are produced and only the low-resolution proxy images are output, resulting in low-resolution images at final output.

If you work in an OPI workflow, consider using InDesign to substitute images before saving the document as PostScript. To do this, you must specify settings both when you place the EPS graphic and when you output it. When you place the EPS graphic, select "Read Embedded OPI Image Links" in the EPS Import Options dialog box. When you output, select "OPI Image Replacement" in the Advanced panel of either the "Print" or "Export EPS" dialog box.

Color conversions

If a transparent object overlaps a spot color object, undesirable results may occur when you export to EPS format, and then convert spot colors to process colors upon printing or create color separations in an application other than InDesign.

To prevent problems in these cases, use the Ink Manager to convert spot colors to process color equivalents as necessary prior to exporting from InDesign. Another way to prevent problems is to make sure that your spot inks are consistent in both the original application (for example, Adobe Illustrator) and InDesign. This may mean that you'll need to open an Illustrator document, convert a spot color to process color, export it

again to EPS, and then place the EPS file in your InDesign layout.

Adobe PDF files

Exporting to Acrobat 4.0 (Adobe PDF 1.3) always flattens a document with transparency, which may affect the appearance of its transparent objects. Non-transparency content is not flattened unless "Simulate Overprint" is selected in the Advanced panel of the Export PDF dialog box. Therefore, when you export an InDesign document with transparency to Adobe PDF, do any of the following:

- Whenever possible, choose Acrobat 5.0 (Adobe PDF 1.4) or Acrobat 6.0 (Adobe PDF 1.5) compatibility in the Export PDF dialog box to preserve transparency in a live and fully editable form. Make sure that your service provider can handle Acrobat 5.0 or Acrobat 6.0 files.

- If you must use Acrobat 4.0 compatibility, your document contains spot colors, and you want to create a PDF file for on-screen viewing (such as a client review), you may want to select the "Simulate Overprint" option in the Advanced panel of the Export PDF dialog box. This option properly simulates the spot and transparency areas; recipients of the PDF file won't have to select "Overprint Preview" in Acrobat to see how the document will look when printed. However, the "Simulate Overprint" option converts all spot colors to process color equivalents in the resulting PDF file, so be sure to *deselect* this option when you create the PDF for final production.

- Consider using the predefined [Press] PDF Export preset. This preset contains flattener settings appropriate for complex documents intended for high-resolution output.

Trapping

Flattening may convert vectors to rasterized areas. Traps applied to artwork in Adobe Illustrator using strokes and placed in InDesign will be preserved. Traps applied to vector artwork drawn in InDesign and then rasterized may not be preserved.

To keep as many objects vector as possible, select the [High Resolution] transparency flattener preset in the Advanced panel of the Print or Export dialog box.