Mastering the Adobe Creative Suite 2

With the release of Adobe's Creative Suite, designers and other creative professionals now have a complete environment to create and publish the most advanced and exciting print, Web, and interactive PDF documents. This two-day conference features power-user tips and tricks for working with the Creative Suite 2 (CS2) versions of Photoshop, Illustrator, InDesign, Acrobat, and GoLive. In addition, special sessions will cover how to make all the applications work together in one seamless mega-application.

Conference Chairs:

Sandee Cohen, author, speaker, and trainer.

A popular speaker for many of the past Macworld Conference & Expos, Sandee Cohen has written and edited numerous books and articles on all aspects of desktop publishing. In addition to teaching all the major desktop publishing applications for private clients, she has been the graphics curriculum coordinator for the New School Computer Instruction Center in New York City. With a background in design, illustration, publishing, and advertising, she understands the real world challenges faced by artists and designers. www.vectorbabe.com

Steve Werner, Principal, Summit Communications

Steve Werner has been a trainer, consultant, author and production manager in the graphic arts industry for over twenty-five years. He is the co-author of Moving to InDesign (Peachpit Press). He consults for Adobe, and teaches at the InDesign Conference, Seybold Seminars, Digital Design World and other venues.

Adobe Bridge & Creative Suite 2 Interface Session

I. ADOBE CREATIVE SUITE 2 OVERVIEW

A. Adobe introduced the Creative Suite in April 2005.

- The Premium Edition includes Photoshop CS2 (Photoshop 9), Illustrator CS2 (Illustrator 12), InDesign CS2 (InDesign 4), GoLive CS2 (GoLive 8), and Acrobat 7 Professional.
- There is also includes Version Cue CS2 (a file management and versioning application). New to the Suite is Adobe Bridge, an integrated file browser for the Suite, and Adobe Stock Photos, which lets you search for royalty-free stock images, download low-resolution comps, place them in your layouts, and purchase them using your applications and Adobe Bridge.
- The Standard Edition includes the same applications, but *doesn't* include GoLive CS2 and Acrobat 7 Professional.

B. The Creative Suite runs on Mac OS X and Windows 2000 and XP operating systems

C. The Suite includes a Design Guide, single installer, and several CDs.

- It has PDF manuals and on-line help. It doesn't come with printed manuals: If you want those, you need to buy them separately.
- The Creative Suite comes with over 200 OpenType fonts.

D. Version Cue is a file management utility which lets you manage your files within your CS applications, giving you the ability to organize them and track changes.

- You can roll back to a previous version of a file.
- You can search for a file using comments saved with a version or using information about a file, called *metadata.*
- New in Version Cue CS2, Version Cue is now integrated with the Adobe Bridge so you can work more visually. It also introduces the concept of *alternates,* alternate variants of a file. We discuss this in the Version Cue session.

II. CORE TECHNOLOGIES AND NEW INTEGRATION FEATURES

A. Adobe has been moving towards more integrated applications, and the Creative Suite 2 moves more in this direction.

B. The Creative Suite applications share some common core technologies that tie the applications together.

- Applications share "interoperability," easily sharing text, bitmapped and vector data
- Most CS2 applications share common interface features—tools and palettes, menus, keyboard shortcuts and so on.
- Transparency: You can create transparency in InDesign CS2, Illustrator CS2, and Photoshop CS2, and it is retained in Acrobat 7 Professional.
- Transparency must be flattened for printing. The **Transparency Flattener** is a shared Adobe technology to ensure high-quality printing.

- **Adobe Graphics Manager:** Most of the Creative Suite 2 applications share this core technology which is used to create high-quality displays of objects or text on-screen, and controls their printing.
- **CoolType** is used by the Adobe Creative Suite 2 applications to provide font rasterizing for PostScript, TrueType and OpenType fonts.
- The **Adobe Color Engine** provides ICC-based color management services to InDesign CS2, Illustrator CS2, Photoshop CS2, and Acrobat 7 Professional.
- The **PDF Library** is used for PDF creation and display.

C. Other New Integration Features in Adobe Creative Suite 2

- Adobe Bridge now acts as the central location for choosing color settings in the Creative Suite 2. Now, by default, color management is turned on in all Suite applications. This provides more consistent on-screen color between applications.
- There are now a common set of Adobe PDF presets. This will provide more consistent and reliable output, regardless of which application you're in.
- You can show share color swatches between CS2 applications.

III. ADOBE BRIDGE

A. Adobe Bridge has morphed from the Adobe Photoshop CS File Browser into a Suite File Browser for managing your "assets."

- It's now a separate application which can be used to preview all kinds of Adobe files—InDesign, Illustrator, Adobe PDF, and Photoshop images in most formats. You can preview each page of a PDF file!
- You can preview files in many ways—as thumbnails (and the thumbnails are resizable with a slider), in Filmstrip view (vertical or horizontal), in Details view where you can see several lines of file information.
- You can also view files as a Slide show (choose View > Slideshow). You can use keystrokes to stop, start it, and manipulate files while viewing. Press H for the menu.
- When you're working with files from a Version Cue workspace, you can also view versions and alternates of any file.

B. You can use Adobe Bridge for file management of all of your Suite files.

- You can navigate through your files from the Folders pane.
- You can save favorite folders or applications and drag these into the Favorites pane for quick access.
- You can open up multiple Bridge windows (choose File > New Window to open a new window).
- You can copy and paste files from one location to another, or drag files between windows.
- By default, files appear in ascending order by filename. You can choose View > Sort to sort by different attributes.
- You can switch between saved workspaces which save the position of palettes (Window > Workspace).

C. Like Photoshop's File Browser, you can easily label and rate files in Adobe Bridge.

- Choose labels and ratings from the Label menu
- You can also add labels and ratings with keystrokes.

- You might use labels or ratings to organize files you're working on.
- Once you've done this, you can choose the Filter menu to choose which ones you want to view.

D. Metadata

- Adobe Bridge also makes *metadata,* additional information about files, readily available.
- When you mouse over a thumbnail, a tool tip will appear giving information about the file—file type, modification date, and so on.
- This is information that travels with a file that gives it a context, and intent.
- Some metadata is added automatically. For example, InDesign CS2, automatically adds its thumbnail, as well as font and color information, when saving files.
- Other metadata can be added manually.
- This can be viewed on the Metadata panel.

E. Drag Files from Adobe Bridge into Layouts

- It's easy to drag files from Adobe Bridge into an InDesign CS2 or Illustrator CS2 layout.
- First, you'll want to make the Bridge window smaller by clicking the Compact Mode button at the upper right of the window. This keeps the thumbnails showing, but hides the other panels. It will, by default, keep the Bridge window in front of other applications.
- Drag an image over the InDesign or Illustrator document. In InDesign, a new frame can be created, or a graphic can fill an existing frame. In Illustrator, a new graphic is always created.
- You can also click a button to switch to Ultra-Compact mode.

F. Drag Snippets from InDesign CS2 for Re-using Artwork

- You can also drag any artwork from InDesign into Adobe Bridge (or to the Desktop, or to a library) to save a *snippet.* A preview is automatically created for the snippet. Drag it into any other InDesign document to "reconstitute" the artwork.

G. You can Search for Metadata

- You can also use Adobe Bridge's Find command to search for files you need by using their metadata.
- Choose Edit > Find. Select the folder(s) you want to search. Choose the criteria you want to search for. The selected files will be displayed. You can save searches into Collections, which are reaccessible.

H. Setting Color Settings for the Suite (requires the Suite)

- You can synchronize your color settings for all Adobe Creative Suite 2 applications.
- Choose Edit > Creative Suite Color Settings.
- The default setting, North America General Purpose 2, is the best setting for a CMYK print workflow.
- If you want to customize color settings, refer to the Color Guide on your installation CDs.

I. Bridge Center (requires the Suite)

- This gives you access to recently used files, and lets you group files you want to open at the same time.

- It provides an RSS news feed reader.
- It gives you access to tips and tricks
- It provides one-button access to Color Settings, Help, creating a new Version Cue project, and Adobe Stock Photos.

IV. ADOBE STOCK PHOTOS

A. Adobe has partnered with several stock photo houses (Getty Images, Comstock, etc.) to make it easier to pick, try out and buy royalty-free stock photos

- You access Adobe Stock Photos in Adobe Bridge, either from the Favorites panel, or from Bridge Center.
- Royalty images are available for a single up-front cost, and the pricing is based on the image physical size, rather than intended usage.

B. When you do a search it simultanously searches the different stock photos websites to find an image.

- Click in the Search file, and type in keywords, and press Return. Results immediately begin to appear in the Bridge window,
- You can use the labeling and rating features to mark the thumbnails.
- At any time, you can click an image to get price and keywords for the image.
- There are also advanced search features

C. When you find comps you like, you can download them to your hard drive.

- Select the images you want, and click the Download Comps button.
- The images are saved into a Downloaded Comps folder, and can be viewed from the Bridge at any time.
- The comps *don't* have watermarked logos, making them suitable for comp layouts.

D. Now you can place the comps in your layout.

- The filenames are cryptic, but you can rename them. The link remains to the source since it's stored as *metadata.*
- You can open the comp in Photoshop and make modifications if you wish.
- To place a comp, do as we showed you: Change Bridge to Compact mode, and drag the comp into your InDesign or Illustrator layout.
- The comp will show a special icon in the Links palette to indicate a Stock Photos comp. Its also flagged during preflight.

E. Purchase an image

- If you wish to purchase the high-resolution, select the image in the Links palette and select Purchase This Image from the Links palette menu.
- Adobe Bridge is launched, if necessary, and Adobe Stock Photos is opened. Adobe Stock Photos contains a shopping cart, where you can choose which images you want to purchase. You can set up an account, or you can purchase images as a guest.

V. TOOLS AND PALETTES TIPS AND TRICKS

A. Adobe Creative Suite 2 applications share many common tools and palettes

B. Tools can be selected with single-letter shortcuts

- For example, the Type tool (press T) is shared by InDesign, Illustrator and Photoshop.
- The Selection (press V) and Direct Selection (press A) tools are used to select objects or parts of objects in InDesign and Illustrator. In Photoshop, pressing V selects the Move tool for moving pixels, and pressing A chooses the Direct Selection tool for paths.
- Pressing P selects the Pen tool, H selects the Hand tool, and Z selects the Zoom tool in all three applications.

C. Palettes work with similar ways in CS2 applications

- Palettes can be selected, moved, combined in groups, and separated in similar ways in almost all the CS2 applications.
- Double-clicking a tab collapses a palette.
- Almost all palettes have fly-out menus which work in similar ways.
- Pressing Tab hides all palettes in InDesign, Illustrator and Photoshop. Pressing Shift + Tab to hide all palettes except the Tools palette.
- InDesign and Illustrator also allow docking (locking together) palette groups by dragging over the bottom of the palette above (look for the thick line).

D. InDesign CS2 and GoLive CS2 have collapsible palettes which save screen space.

- They can be dragged to float them independently, or collapsed against the sides of the screen.

VI. CONTROL PALETTES

A. Photoshop CS2's Options Bar is a context sensitive palette which sits at the top of the screen and shows tool settings and options.

- When you select a tool and press Return, the Option Bar appears if hidden, and if there is a number-input field it will be selected.
- It also has a palette well to dock palettes.

D. InDesign CS2 and Illustrator CS2 have Control Palettes which are also context sensitive, but can dock to the top or bottom of the screen, or can float.

- In InDesign CS2, a frame or other object is selected, object attributes like position and transformations are displayed.
- When there is a text insertion point or selection, either character or paragraph attributes are shown.
- Pressing Cmd-Option-7/Ctrl-Alt-7 toggles between the character and paragraph modes.
- Flyout menus give access to most of the commands of the Character, Paragraph, and Transform palettes.
- Illustrator CS2's Control Palette works a little differently. Its best feature is that you can click on a blue hyperlink to open an associated palette, and click again to close.

VII. SAVING WORKSPACES

A. InDesign CS2, Illustrator CS2, and Photoshop CS2 let you save the position of tools and palettes.

- Arrange them the way you like, and choose Save Workspace from the Workspace submenu (under the Window menu).
- Workspaces can also be loaded or deleted from the submenu.

VIII. EDITING KEYBOARD SHORTCUTS

A. All Creative Suite 2 applications let you edit keyboard shortcuts (choose Keyboard Shortcuts from the Edit menu).

- You can use create custom sets which include shortcuts for tools, menu commands, or palette menus.
- They allow you to define shortcuts for commands which have no shortcuts.
- Photoshop CS2 also lets you customize menus.

IX. NAVIGATION TIPS

A. Navigating around a page or document

- There are several navigation commands shared between InDesign, Illustrator and Photoshop
- Command/Ctrl + 0 (zero) or double-clicking the Hand tool fits the page or document on-screen.
- Command/Ctrl + 1 (one) or double-clicking the Zoom tool displays actual size or actual pixels.
- The Zoom tool (press Z) can be used to zoom in. But you can get to it faster with the Command/Ctrl + Spacebar shortcut.
- You can zoom out by adding the Option/Alt key.
- These applications also share a Navigator palette, and the ability to type in a zoom factor in the Zoom field and press Return.

B. Moving between pages in InDesign CS2

- Command/Ctrl + J selects the Page Number field. Type the page number and press Return.
- Double-click on a page or spread in the Pages Palette to go to a page or spread.
- Option/Alt + Page Up or Page Down pages forward and backward a page at a time

C. All three applications have a Hand tool (Press H), which is faster than scroll bars.

- You can temporarily select this tool with the Space Bar (or Option/Alt + Space Bar in InDesign CS2).

D. Moving Objects or Pixels.

- Objects are moved in InDesign and Illustrator with the Selection or Direct Selection tools, and pixels are moved in Photoshop with the Move tool.
- Holding down the Command/Ctrl key temporarily selects these tools.
- You can also use the Arrow keys to move objects or pixels.
- In Photoshop CS2, pressing these keys moves in 1-pixel increments.
- In InDesign and Illustrator, it moves with the Cursor Increment defined in preferences.
- In all applications, adding the Shift key multiplies this value by 10.

X. VIEWING TIPS

A. The View menu contains commands for showing and hiding document properties—rulers, guides, grids, frame edges, text threads, etc.

- The applications share common keyboard shortcuts (e.g., Command/Ctrl + ; [semicolon] to toggle showing guides) although these can be redefined.
- You can use the Context menu on the rulers to change ruler units.

B. InDesign CS2 has some additional viewing modes to Preview the page without extra page elements and non-printing objects.

- It can also display Bleed and Slug modes

Photoshop, Illustrator & InDesign Session

I. BITMAPPED GRAPHICS

A. Bitmapped graphics are made up of a grid of pixels

B. Where bitmapped graphics are created:
- Scanning images, or capturing them with a device like a digital camera and importing them into Photoshop CS2
- Creating Photoshop images by choosing File > New
- Rasterizing vector art or creating raster effects in Illustrator CS2
- Applying effects like drop shadows or feathering in InDesign CS2

C. Formats to Use with Complex, Multilayered Photoshop Files
- Traditionally, the Photoshop (PSD) format has been used to store all things that Photoshop can create—layers, adjustment layers, type, layer effects, paths, etc.
- Now, almost anything you can save is PSD format can be saved as TIFF or PDF
- Photoshop insists that you should save PSD files with "maximum compatibility"
- When you do this, this saves a flattened composite so you can use it in other applications. This can make PSD files very large.
- InDesign CS2 and Illustrator CS2 can read layered PSD files. They will attempt to read a PSD file, even if not saved with a flattened composite.
- You can save 16-bit files as PSD, PDF or TIFF, but InDesign CS2 or Illustrator CS2 will use the 8-bit composite saved with the files

D. Formats for Saving Bitmapped Graphics for Print
- PSD (Native Photoshop)
- TIFF (Tagged Image File Format)
- EPS (Encapsulated PostScript)
- PDF (Portable Document Format)
- DCS (Desktop Color Separation)

E. Formats for Web and Multimedia
- PICT (Mac only)
- GIF
- JPEG
- BMP (Windows)

F. Formats to Avoid for Print: PICT, BMP, Windows Metafile or Enhanced Metafile
- They are either platform-specific, or don't work well in a print workflow

II. TIFF

A. The format is recognized by almost any application

B. TIFF once was a simpler format, but now it can store almost everything in a PSD file—content layers, spot color channels, adjustment layers, vectors, etc. The only thing it can't save is duotone information

C. It supports Grayscale, RGB, CMYK or Lab, 8 bit or 16 bit, 8-bit RGB Indexed, or 1-bit black and white

D. Problem: You can save adjustment layers, content layers, spot color channels, vector information in a TIFF file but most applications cannot read them

E. InDesign CS2 can read spot channels in a TIFF file

F. When "advanced features" are included, a flattened composite is saved with the TIFF file

G. Unlike EPS files, the preview of a TIFF is created by the application which imports it; this can make it slow to import

H. There is an IBM vs. Mac byte order when saving TIFFs, but all publishing apps read both formats

I. TIFF Compression: InDesign CS2 and Illustrator CS2 can read LZW, ZIP or JPEG compression. Most other apps cannot read the latter two

J. TIFF formats are open and can be manipulated
- You can colorize B/W or grayscale TIFFs in InDesign CS2 and Illustrator CS2
- InDesign can colorize a PSD or TIFF file if not transparent.
- You can use TIFF files in a color managed workflow

K. TIFF files can be downsampled at print time

III. ENCAPSULATED POSTSCRIPT

A. Encapsulated Postscript supports both bitmapped and vector formats

B. Encapsulated PostScript is designed for a PostScript printer

C. It consists of two parts—a low resolution preview and the high-resolution PostScript information
- The low-resolution data is what what is shown on-screen
- If you have a PostScript printer, what gets printed is the high-resolution data
- In most applications, if you have a non-PostScript printer, only the low-res preview prints
- InDesign CS2 can rasterize the EPS and print at high-resolution to a non-PostScript printer

D. The pixel data in an EPS file is exactly the same as a TIFF file

E. The data is encapsulated and can't (shouldn't) be changed
- You can't colorize an EPS file
- This isn't the format to use for color management

F. EPS supports storing multitones—monotone, duotone, tritone, quadtone—which TIFF does not

G. EPS Previews in Photoshop (more about Illustrator below):
- In Windows, only 1-bit or 8-bit TIFF preview
- On the Macintosh, also PICT preview ("Macintosh"), 1-bit or 8-bit
- ASCII vs. Binary. Use Binary (half the size), unless you have printing problem

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IV. DCS FILES

A. DCS (Desktop Color Separation) format is a special case of EPS

- Designed for a color separated workflow
- Version 1.0 stored files in a five-file format—a low-resolution "master" file and four high-resolution files for CMYK
- Version 2.0 allows the file to be saved in a single file, and supports spot colors

B. DCS files can work well when printing color separations, but can wreak havoc in a composite workflow like PDF or printing a color composite.

- Without being recombined or composited, only low resolution infomration is printed
- InDesign CS2 (but not Illustrator CS2) can composite DCS 2 files created in Photoshop. It can support using DCS files in PDF files and composite workflows.

V. PDF FILES

A. PDF files support all the elements of a Photoshop file including layers, transparency, spot colors, vector masks and type, etc.

B. It's well supported in InDesign CS2 (see below)

C. It's supported almost as well in Illustrator CS2.

D. Its particularly useful for handling high-quality type and vector masks saved in a Photoshop file.

VI. NATIVE FORMATS VS. INTERCHANGE FORMATS (TIFF, EPS & DCS)

A. Most of us came from a QuarkXPress or PageMaker background.

- As a matter of habit, we've learned to save in TIFF or EPS formats
- Yet there are some advantages of using native Photoshop (PSD), Illustrator (AI) or PDF files

B. Workflow Advantages of PSD, AI or PDF files in IDCS2 and AICS2

- You only have to save a single flat or layered file rather than having to save two versions
- Easier to update and edit. Choosing Edit Original opens in original application. Saving changes updates in IDCS2 or AICS2

C. Supports Spot Color, Transparency and Vector Better

VII. PLACING FILES WITH LAYERS, SPOT COLOR AND TRANSPARENCY

A. If you're placing simple files (flat or layered) in RGB, CMYK, grayscale or B/W, most of the formats will work

B. Transparency

- Supported in PSD, TIFF and PDF files (TIFF transparency not supported in AICS2)
- Not supported in EPS or DCS files

C. Spot Colors: Spot Channels

- Can be used for a two color job, or adding a 5th color to CMYK, or to add a varnish plate
- Supported in PDF, PSD, TIFF, DCS2 files (TIFF not supported in AICS2).

D. Spot Colors: Multitone (Monotone, Duotone, Tritone, Quadtone)

- Can be used to colorize an image or to extend its tonal range
- InDesign CS2 supports Photoshop multitones saved in EPS, PDF, or PSD files. Illustrator CS2 supports EPS or PDF (not PSD) multitones.

E Transparency with Spot Colors

- This a difficult combination. The PDF format, which supports almost anything that can be in a Photoshop file, cannot support both transparency and spot colors at the same time. It you try, it flattens the transparency.
- Instead, save a file with both transparency and spot colors as a PSD file. This works in both AICS2 and IDCS2.

VIII. BITMAPPED GRAPHICS IN ILLUSTRATOR

A. Illustrator effects often create bitmapped graphics (chosen from Effects > Stylize— Drop Shadow, Inner Glow, Outer Glow, Feather)

B. You can also use the Rasterize command to turn a vector object into bitmapped (Object > Rasterize). Resolution is determined when rasterizing.

C. It's important to set the raster resolution for effects in Effects > Document Raster Effects Settings.

- The default is 72 ppi. Set the resolution appropriate for your printer or output device
- This is a document-wide setting which applies to all effects in the document
- Changing the raster resolution may change the appearance of the effect (for example, blur or Photoshop effects which are measured in pixels).

D. You can embed an image in Illustrator (as opposed to linking it).

- Linked images are preferred for a print workflow
- Linked images reduce the size of Illustrator files
- You might embed an image in Illustrator to use some Illustrator filters or effects which can't be used on linked files.

E. AICS2 supports interaction of linked EPS and PDF files with transparency without having to embed them (unlike previous versions)

F. AICS2 supports applying spot colors to B/W and grayscale images, and to raster effects like drop shadows. These will now separate correctly from Illustrator and when placed into InDesign CS2.

IX. VECTOR GRAPHICS

A. Vector graphics describe objects as a series of procedures. They are rescaleable without losing quality.

B. Where vector graphics are created
- Photoshop paths
- Photoshop clipping paths
- Photoshop vector masks (shape layers)
- Illustrator vector objects
- InDesign vector objects
- InDesign clipping paths

X. HOW TO SAVE VECTOR ART OUT OF ILLUSTRATOR

A. Do save as EPS, AI or PDF files
- These formats save all the vector (and bitmapped) objects in an Illustrator file

B. Don't use PICT, EMF, WMF formats
- These are old vector formats which don't support Illustrator's modern features or they're platform-specific

C. Saving as EPS from Illustrator
- EPS flattens all transparency. We'll talk more about this in the Transparency and Printing sessions. This is an outmoded format.

D. EPS Preview in Illustrator
- In Windows, you can choose an Opaque or Transparent TIFF preview.
- On the Mac, you have those choices, and can choose "Macintosh," which is a PICT Preview
- When the EPS is placed in InDesign CS2, the Macintosh or TIFF Opaque preview can show a white box behind the vector object. TIFF Transparent shows more accurate preview.
- However, when you turn on High Quality Display or Overprint Preview, they display the same. All print the same.

D. Saving as AI from Illustrator
- This supports transparency in the Illustrator file. It does not have to be flattened.
- It provides the advantages of saving in one format, instead of two: Using Edit Original in InDesign CS2 opens immediately in Illustrator. Saving changes updates in InDesign.

E. Saving as PDF from Illustrator
- If you save as PDF files, check Preserve Illustrator Editing Capabilities to be able to "round trip" the file with Acrobat.
- The preview is similar to that of an AI file when placed in InDesign CS2.
- Saving as Acrobat 4 format flattens transparency; saving as Acrobat 5, 6 or 7 retains transparency. We'll talk about this more in the Transparency and Printing sessions.

- Save as PDF when you want to retain layers. You must save as Acrobat 6 or 7 compatibility and turn on Create Acrobat Layers from Top-Level Layers. These can be used to turn on or off layers in InDesign (see below).
- New Save Adobe PDF dialog box in Illustrator CS2 gives more choices, and matches the dialog boxes in InDesign and Photoshop.

XI. HOW TO SAVE VECTOR ART/TEXT OUT OF PHOTOSHOP

A. You must save as Photoshop EPS or PDF

- You must choose to save "Vector Data"
- Saving as PSD or TIFF retains the infomation to open up in Photoshop, but it will be rasterized if placed in InDesign CS2 or Illustrator CS2

C. Photoshop PDF is the better format

- It uses the actual fonts; when the EPS stores fonts it turns them to outline
- The vector will be rasterized when the EPS is reopened by Photoshop

D. IDCS2 displays vector from both Photoshop EPS and Photoshop PDF. AICS2 only displays vector from Photoshop PDF Files

E. You must turn on Overprint Preview or High Quality Display in IDCS2 to preview onscreen the high-quality vector masks or text saved as Photoshop PDF

XII. CLIPPING PATHS AND TRANSPARENCY

A. Clipping paths are paths saved from Photoshop which are used to mask out a background.

- They're always hard-edged
- While you can save many paths with a Photoshop file, only one can be saved as a clipping path

B. What file formats support saving clipping paths

- Clipping path can be saved with the EPS, TIFF, PSD, JPEG and PDF formats. All of those formats work in InDesign CS2. All but TIFF work in AICS2.
- Photoshop PDF honors a clipping path saved in Photoshop. However, it doesn't let you select paths in the IDCS2 Clipping Path dialog box to use for clipping.

C. Using transparency to replace clipping paths

- Both InDesign CS2 and Illustrator CS2 can read transparency in Photoshop files. Use these to avoid having to create clipping paths.
- For IDCS2, save in PSD, TIFF or PDF formats. For AICS2, save in PSD or PDF formats
- Unlike clipping paths, the edge can be soft

XIII. PHOTOSHOP LAYERS TO ILLUSTRATOR LAYERS

A. You may want to move a multilayered Photoshop CS2 file to Illustrator CS2 to add vector elements

B. When you open or place a layered PSD file in Illustrator CS2, you can retain layers, most editable text, and paths. But the conversion rules are complex.

- When you choose File > Open or File > Place, choose "Convert Photoshop layers to objects and make text editable where possible"
- There are some Photoshop features which AICS2 doesn't support—for example, clipping masks, adjustment layers, layer effects, and some blending modes
- When there are features it doesn't support, Illustrator preserves the appearance of the artwork by merging and rasterizing layers. See the Illustrator CS2 User Guide for details.

C. The layers become layered Illustrator objects with no link to the Photoshop file.

XIV. ILLUSTRATOR LAYERS TO PHOTOSHOP LAYERS

A. If you want to retain Illustrator layers when bring a file into Photoshop CS2, choose File > Export > Photoshop (PSD)

- This can retain layers, masks, transparency, compound shapes, and editable type when possible
- If your artwork contains data which cannot be exported to Photoshop format, Illustrator preserves the appearance of the artwork by merging layers or rasterizing the artwork.

B. The rules for conversion are complex.

- Only top-level Illustrator layers are retained; nested layers are rasterized unless Maximum Editability is checked
- Maximum Editability can create Photoshop layer sets, allows export of hidden layers, and creates a Photoshop shape layer for compound shapes. See the Illustrator CS2 User Guide for details.

XV. ILLUSTRATOR VECTORS TO PHOTOSHOP CS2

A. When copying or drag/dropping objects from Illustrator CS2 to Photoshop CS2, you may paste pixels, paths, shape layers, or, new in Photoshop CS2, smart objects.

- Smart Objects allow non-destructive scaling, rotation and warping of layers within Photoshop. We'll talk about them in the Smart Objects & Productive Styling Session.

B. You must properly set the preferences in Illustrator CS2 to copy vectors

- Choose File Handling & Clipboard Preferences and select AICB (Adobe Illustrator Clipboard format) and turn off PDF.
- Then when copying or drag/dropping you'll have all the choices

XVI. PHOTOSHOP CS2 VECTORS TO ILLUSTRATOR CS2

A. You can select a path in Photoshop CS2 and copy/paste or drag/drop it to Illustrator CS2.

- You're given the option of creating an editable Compound Shape or a Compound Path

B. You can also choose File > Export > Paths to Illustrator

- This creates an Illustrator file which contains the unstroked paths, saved as Compound Paths.

XVII. ILLUSTRATOR CS2 VECTORS TO INDESIGN CS2

A. You can copy/paste or drag/drop simple objects from Illustrator CS2 to InDesign CS2

- You must turn on the AICB option in File Handling & Clipboard Preferences
- Simple filled or stroked paths (including gradients) can be copied and become InDesign objects
- Text comes in as high-resolution, but can no longer be edited
- There is no support for transparency in AICB so you must choose either to preserve the paths or the appearance of transparency

B. The objects become editable InDesign objects with no link to the Illustrator file

XVIII. INDESIGN CS2 VECTORS TO ILLUSTRATOR CS2

A. InDesign's default Clipboard format is to copy PDF.

- When you copy InDesign CS2 objects to Illustrator CS2, Illustrator opens them up as it does a PDF file.
- Some objects (e.g., type) may be outlined or broken up to preserve appearance
- You may need to ungroup, or use the Direct Selection tool to edit the objects

XIX. PHOTOSHOP CS2 PATHS TO INDESIGN OBJECTS

A. A good way to convert paths into native ID CS2 elements.

- Apply a clipping path saved in a Photoshop file to a placed graphic.
- Control/right-click (not available elsewhere) to convert the path into an ID object. This is an excellent technique to apply varnish plates or die-cut areas.

XX. NEW IMPORT OPTIONS IN INDESIGN CS2

- When you choose File > Place and select a TIFF, PSD, JPEG, GIF or BMP file, you can turn on the Import Options dialog box (either check the option or hold down the Shift key).
- The import choices are the same as before (you can apply an included Photoshop Clipping Path or choose an Alpha Channel). You now have a preview of the effect.
- Unfortunately, there is still no way to choose a different channel after making this choice except to replace the file.

A. Importing PDF Files

- PDF files can contain more than one page. You can choose whether to crop the page to Bounding Box, Art, Crop, Trim, Bleed or Media boxes.
- In InDesign CS2, you can now choose to place more than one page at a time in the General panel.
- You can also turn on and off layers from AI files saved as Adobe PDF to show layered versions.

B. Changing Visibility for Layers and Layer Comps

- You can now turn on layers and layer comps either when placing a Photoshop PSD or PDF file, or after it has been placed.
- When placing, in the Image Import Options dialog box, you can select individual layers to turn on or off, or select layer comps saved from Photoshop. Layer comps can show different combinations of layers, position, and layer styling saved with a file.
- You can use this feature to create different versions of an image while only linking to one file.
- You can also choose between Using Photoshop's Layer Visibility and Keep Layer Visibility Overrides in the dialog box, to determine what will happen if the Photoshop file is updated.
- If you use this feature, you should work with a print service provider to make sure they don't flatten your file. Flattened files can only show one visibility—set by the layers turned on when the file was flattened.
- After placing a Photoshop file, you can also choose Object > Object Layer Options to change layer and layer comp visibility.

Mastering Transparency

I. What is Transparency?

A. Transparency is well-known and common in Photoshop, but relatively new to Illustrator, InDesign, and Acrobat.

- You are already familiar with transparency effects in Photoshop.
- These include Opacity, Blend modes, Feathering, and Effects such as Drop Shadows, Bevels, etc.
- What you may not be familiar with are how transparency can be added to vector artwork in Illustrator or InDesign.
- Photoshop offers the most sophisticated transparency options. Illustrator is second. InDesign is third. For example, Photoshop allows you to add opacity controls to the blends between colors in a gradient. Illustrator and InDesign do not.
- PDF 1.4 (Acrobat 5) and PDF 1.5 (Acrobat 6) and PDF 1.6 (Acrobat 7) support live transparency in document. You cannot apply transparency to Acrobat files; it must be applied in the original authoring application.
- PDF 1.3 (Acrobat 4) requires transparency effects to be flattened. **Important: There really is no transparency in PostScript printing.** So all transparency effects must be flattened *(processed into non-transparent objects)* before printing. *(See the session on Preflight & Printing.)*
- Contrary to what you might expect, transparency in Acrobat files does not make the file larger; it most likely makes it smaller.
- What most people call transparency, Adobe calls Opacity. Transparency applies to a larger set of effects.
- Download "A Designer's Guide to Transparency for Print Output" http://partners.adobe.com/asn/printserviceprovider/assets/Transparency-DesignGuide.pdf

II. Transparency Settings for Illustrator

A. Opacity controls

- Use the Transparency palette in Illustrator to apply opacity to objects, groups, or layers.
- Opacity changes the object so that more of the objects below can be seen.
- It is possible to apply multiple opacity to one object. For instance, an individual object can have its own opacity. Then that object is applied to a group that has its own opacity. Then, the group is placed on a layer that has its own opacity. Thus each opacity setting is multiplied onto the various components of the object. (This is similar to the Layer set opacity settings in Photoshop.)
- Transparency effects can be applied to individual object elements such as stroke and fills, text characters, or the text block as a whole. This allows you more flexibility than InDesign's transparency settings *(see section III),* which can only be applied to the entire object.

B. Opacity Masks

- Opacity Masks allow you to use one object as a grayscale mask to control what can or cannot be see in a transparent object. Think of this as an alpha channel mask in Photoshop.

C. Blend Modes

- There are sixteen Blend modes in Illustrator. These are the same as the Blend modes that were in earlier versions of Photoshop.
- Photoshop now has Blend modes such as Linear Dodge, Linear Burn, Pin Light, etc. that do not appear in Illustrator.
- Illustrator's Blend modes do not use the white of the artboard as a color that they can interact with. If you turn on the Transparency Grid, you will see that Illustrator does not consider that white an actual color. If you want Illustrator's Blend modes to act like the ones in Photoshop with a white background layer, add a white rectangle behind the Illustrator objects.

D. Isolate Blending

- This command allows you to stop the effects of blend.
- This allows one object to interact with another, but not interact with any other objects below.

E. Knockout Group

- A knockout group allows you to apply transparency settings to a group as a whole rather than to the individual members of the group.
- This allows objects in the group to *not* interact with each other, but to interact with other objects below the group.

F. Transparency Effects

- Illustrator also has effects that can be applied through the Effects menu. These effects are live and can be modified at any time.
- Transparency effects include: Drop Shadow, Feather, Inner Glow, and Outer Glow.
- In addition, there are "below the space" effects which will apply Photoshop filters to objects. While not always considered transparency effects, these effects will convert Illustrator vector objects to raster images. This makes them part of the flattening process for transparency. *(See the session on Preflight & Printing.)*

G. Placed Images

- Illustrator supports the transparency grid in placed Photoshop files.
- Illustrator also supports the transparency effects applied to individual layers in placed Photoshop files.
- Illustrator does not allow you to use the saved alpha channels as transparency effects for flattened PSD or TIFF files as InDesign does *(see section II)*.

III. Transparency Settings for InDesign

A. Opacity controls

- Use the Transparency palette in InDesign to apply opacity to objects. Unlike Illustrator *(see section I)*, there is only one level of transparency effects that can be applied to an object. All elements of an object must contain the same transparency effect.
- Opacity changes the object so that more of the objects below can be seen.

B. Opacity Masks

- InDesign does not have Opacity masks such as Illustrator.

C. Blend Modes

- There are sixteen Blend modes in InDesign. These are the same as the Blend modes that were in earlier versions of Photoshop.
- Photoshop CS has Blend modes such as Linear Dodge, Linear Burn, Pin Light, etc. that do not appear in InDesign.
- InDesign's Blend modes do not use the artboard as a color that they can interact with. If you want InDesign's Blend modes to act like the ones in Photoshop with a white background layer, add a rectangle filled with the color Paper behind the InDesign objects.

D. Isolate Blending

- This command allows you to stop the effects of blend.
- This allows one object to interact with another, but not interact with any other objects below.

E. Knockout Group

- A knockout group allows you to apply transparency settings to a group as a whole rather than to the individual members of the group.
- This allows objects in the group to *not* interact with each other, but to interact with other objects below the group.

F. Transparency Effects

- InDesign also has effects that can be applied through the Object menu. These effects are live and can be modified at any time.
- There are two transparency effect: Drop Shadow and Feather.
- Display of transparency in InDesign depends on the Display Preferences. You can change the way transparency will display.

G. Placed Images

- InDesign supports the transparency grid in placed Photoshop files.
- InDesign also supports the transparency effects applied to individual layers in placed Photoshop files.
- InDesign allows you to use the saved alpha channels as transparency effects for flattened PSD or TIFF. Illustrator does not.

H. Applying Transparency in InDesign

- InDesign only allows transparency on an object or frame level. You cannot apply transparency to just the fill of an object.
- The resolution of drop shadows and feathered objects is controlled by the Gradient Resolution setting in the Transparency Flattener Presets dialog box.

I. Spot Colors and Transparency:

- To see the effects of transparency with spot colors you may need to turn on overprint preview.
- To print a desktop proof which accurately reflects the transparency effect, turn on Simulate Overprint.
- When a blend mode is applied to a spot color object, what you see on-screen if Overprint Preview is not enabled or in a composite proof may not match what the press reproduces.
- Certain blend modes—Difference, Exclusion, Hue, Saturation, Color, and Luminosity—can introduce additional color on the process.
- Overprint Preview provides the most accurate representation of what the final output will look like.
- You can use the Separation Preview palette in InDesign CS and Acrobat 6 Professional to determine what color plates result from combining blending modes with spot colors.
- Mixing transparency and spot colors, including blending spot colors with process colors, should be done with caution. The best practice is to use spot colors and blending modes with transparency only after consulting or testing with your print service provider.

IV. Transparency in a cross-application workflow

A. Duplicated transparency effects

- Transparency effects are duplicated among the applications. For instance, you can apply a drop shadow in Photoshop, Illustrator, or InDesign.
- Which program should you use when applying transparency effects.
- Use the native program for PSD and AI files if the effect is not available in InDesign. For instance, Bevel and Emboss are not available in InDesign but are in Photoshop.
- Use the InDesign effect whenever possible. This gives you more control and easier output.

IV. Common Transparency Effects

A. Ghosting part of an image

- Draw an object over the top of a placed image.
- Set the object to white or paper (InDesign).
- Set an opacity level or a Blend mode.
- Feather if desired.

Type Magic Session

I. TYPE MAGIC IN THE ADOBE CREATIVE SUITE 2

A. InDesign CS2 is the industry leader in producing quality text and typography.

B. Illustrator CS2 and Photoshop CS2 have been enhancing their text engines, and have borrowed extensively from InDesign.

- They now feature some sophisticated type controls which are similar to those of InDesign, but with some differences
- Because of the new text engine, you need to learn how to handle legacy text coming from pre-Creative Suite versions of Illustrator, and how to save to previous versions of Illustrator.

C. We'll discuss when type should be created in Photoshop CS2, and when in Illustrator or InDesign.

II. OPENTYPE FONTS & THE CREATIVE SUITE

A. What OpenType fonts are

- The OpenType font format was introduced by Adobe and Microsoft in 2000.
- It is supported in Mac OS X, and Windows 2000 and XP, the platforms used by the Adobe Creative Suite

B. Advantages of the OpenType format

- They use a cross-platform format which works equally well in Mac or Windows
- They store their data in a single font file
- They use an industry-standard double-byte encoding called Unicode which can support over 64,000 glyphs.
- A *glyph* is the proper name for everything in a font—including letters, symbols, and alternate letterforms for ligatures, small caps, and swashes. For example, the character "A" can have several representations in a font, including a swash "A" and a small cap "A". Each of them is a glyph.
- As a result, a single font can contain all the characters for several languages, as well as the glyphs used in fine typography.
- They support high-quality typography through the use of standardized layout tables. This makes it possible for an OpenType-smart application to call out typographic features without extra effort.

B. Adobe Creative Suite applications now provide unified support for OpenType Fonts

- InDesign CS2, Illustrator CS2, and Photoshop CS2 now support all the glyphs in an OpenType font.
- All three applications provide ways to turn on OpenType features easily
- The Adobe Creative Suite 2 (and the individual applications) come with several OpenType fonts automatically installed. They are installed in the Adobe Application Support area of your operating system, but they can be moved elsewhere to be used by your font manager.

C. How to turn on OpenType features in CS2 Applications

- In InDesign CS2, on the Character palette (or the Control palette), select OpenType from the flyout menu, and the select the feature you want to use.
- In Illustrator CS2, open the OpenType palette (Window > Type > OpenType), and click a button or choose a feature from the flyout menu.
- In Photoshop CS2, choose from the flyout menu of the Character palette.

D. Examples of Using OpenType Features

- In most Adobe OpenType fonts, you can create arbitrary fractions using true numerators and denominators (rather than crudely scaling characters)
- In many Adobe OpenType fonts, you can apply standard or discretionary ligatures, swash characters, true small caps, and different types of figures.
- In some Adobe OpenType fonts, you can have access to the extra glyphs used by Greek, Cyrillic, or Eastern European languages
- Each font has different glyphs included.
- Some OpenType fonts (e.g., some of those installed with Office 2004) have the same character set as the original TrueType fonts.

E. Choosing glyphs with the Glyphs palette

- InDesign CS2 and Illustrator CS2 both have a Glyphs palette (available from the Type menu).
- This allows you see all the glyphs in any font—PostScript, TrueType and Open-Type—and easily add them to text.
- InDesign CS2 also has the ability to create glyph sets of commonly used glyphs.

III. INDESIGN CS2 TEXT AND TABLE HANDLING

A. InDesign has developed powerful text and table handling capabilities.

- It lets you easily select special characters, white space, or break characters from the Type menu or a context menu
- It creates tables which are more powerful than any other layout application. They can flow from frame to frame, or from page to page.
- Tables are more flexible than using tabs, and are more easily formatted.
- InDesign tables support automatic alternating fills and strokes, and running headers and footers.

B. InDesign has introduced some text-handling features in the past two versions of the application.

- In addition to the layout view that is InDesign's default, at any time you can bring up the Story Editor (Edit > Edit in Story Editor). This can be customized in Story Editor Display Preferences.
- InDesign CS2 gives you more control over pasting text. When you paste text from another application, you can determine whether InDesign preserves formatting and style attributes. To preserve formatting and styles, select Type Preferences and choose All Information or Text Only in the When Pasting Text and Tables from Other Applications section.
- When you place Word and RTF, you now get much more control over importing styles and local formatting. We discuss this in the Smart Objects and Styling session.

- InDesign CS2 allows you to turn on drag-and-drop text for Layout and Story Editor views.
- InDesign CS2 now incorporates the Bulleted and Numbered Lists feature of the PageMaker Plugin Pack. This is more effective for adding bullets than it is for numbered lists, which has major limitations.

IV. INDESIGN CS2 FINE TYPOGRAPHY

A. InDesign CS2 provides sophisticated controls over the appearance of type.

B. For example, it offers two ways of composing text.

- Select Adobe Paragraph Composer or Adobe Single-Line Composer from the Paragraph palette flyout menu.
- Single-line composition examines a single line, and finds the best place to break the line or apply hyphenation.
- Paragraph composition examines all the text in the paragraph, which results in even spacing for text and fewer hyphens.

C. Optical Kerning and Optical Margin Adjustment

- The Optical Kerning feature (on the Character or Control palette) provides an alternative to font-based (Metrics) or manual kerning. It looks at glyph shapes when deciding on spacing between character pairs.
- Optical Margin Adjustment on the Story Editor (Type > Story) creates hanging punctuation. This can create a more uniform appearance for the edge of text.
- These features are also in Illustrator CS2.

D. Hyphenation and Justification

- You can control hyphenation and justification (H&J) by selecting Hyphenation or Justification from the Paragraph or Control palette flyout menu.
- The Hyphenation Settings dialog box has many settings to provide rules for applying hyphenation, including a hyphenation slider so you can visually adjust hyphenation.
- Justification controls in the Justification dialog box give controls over word and letter spacing, but also support glyph scaling, which subtly alters glyph shapes.
- These features are also in Illustrator CS2.
- H&J can often best be applied in paragraph styles.

V. ILLUSTRATOR CS2'S ENHANCED TEXT ENGINE

A. Illustrator CS2's text engine (introduced in CS and refined in CS2) creates major changes in the way Illustrator handles text.

- One of the most important is the addition of paragraph and character styles, which we'll discuss in the Smart Objects and Styling Session.

B. Path type has more control.

- Path type has more controls and features. Choose these by selecting the Type on a Path submenu on the Type menu. They are similar to those in InDesign CS2.

C. You can now create and format text frames in a more similarly to the way you do it in InDesign.

- You can choose Area Type Options from the Type menu to access controls for a text frame.
- By dividing the frame into rows and columns, you can create simple columns of text or complex tables—complete with specific offsets and gutters.
- The Area Type options have a Preview mode, you can see the effect your changes have on the text copy-fit.

D. Text wrapping is easier than earlier versions.

- It is now an attribute of an object, rather than an effect applied to type. This means the object will carry the text wrap wherever you move it.
- Choose commands from the Text Wrap submenu on the Object menu.
- You can specify the offset around the wrap object.

E. You can choose between the Single-Line Composer or the Every-Line Composer

- The Adobe Every-line Composer increases the legibility of large blocks of text by reducing the raggedness of left-aligned type, improving character and word spacing, and reducing the occurrence of "rivers." in the type.
- It is slower, and the default is still the Single-Line Composer.

F. Multiple language support is included in both Illustrator CS2 and InDesign CS2

- You can apply the Language attribute with the Character palette or with styles
- It can be used when H&J occurs, and when spell-checking
- Illustrator CS2 also has enhanced support for Asian fonts. These features must be first turned on in Preferences > Type & Auto Tracing.

VI. CONSEQUENCES OF THE ENHANCED ILLUSTRATOR TEXT ENGINE: LEGACY TEXT

A. The side effect of a enhanced text engine in Illustrator CS and CS2 is that text may reflow when it comes from pre-Creative Suite versions of Illustrator.

B. When opening a document from a pre-Suite version, you'll be asked whether to convert the type

- In general, you should choose *not* to convert the text until you need to.
- Until a text block is converted, it can be viewed, moved or printed exactly as it was created.
- You can always convert it when need frame-by-frame.
- The way Illustrator CS2 handles type will create different (and most likely better) spacing characteristics. As a result, text may reflow—especially if there are more than three or four lines in a paragraph. Spacing in large display text may also differ enough to be noticeable.

C. You can edit legacy text (you see an X across the bounding box) by double-clicking a frame

- If you click Copy Text Object, the legacy text will be created on a locked layer below the updated text. This allows you to compare the layout before deleting the extra layer.

D. Similar decisions need to be made when saving back to pre-Suite versions of Illustrator

- In Illustrator CS2 (as opposed to Illustrator CS), you can again choose File > Save As (instead of File > Export) to save in earlier versions.
- Before you do that choose File > Document Setup > Type. Choosing Preserve Text Editiability breaks the type into "chunks," but they can be recombined. Choosing Preserve Text Appearance turns type into outlines.

VII. TYPE IN PHOTOSHOP CS2

A. Photoshop CS2 offers some type controls similar to InDesign CS2 and Illustrator CS2

- Create type with the Type tool, and choose the most common character attributes on the Options Bar. This creates type on a layer which can remain editable.
- Photoshop also has a Character and Paragraph palette, available by selecting the Type tool and clicking an icon on the Options Bar.
- It has similar choices for composition as Illustrator CS2 because it share the same text engine.
- Hyphenation & justification controls, and language, spell-checking, and simple find and replace features are available.

B. You have the choice of creating Point or Paragraph Type

- Clicking creates a single line of Point Type.
- Dragging out a bounding box creates a Paragraph Type type frame.
- You can resize a frame by dragging its corner or edge handles.
- Option/Alt-click with the Type tool, and you can define the dimensions of the frame.

E. To get the highest quality, perform some functions while the type is still editable

- First you must commit the type editing by changing tools, or clicking the Commit checkbox on the Options Bar.
- You can create type transformations (for example, Edit > Free Transform)
- You can apply layer effects to editable type.
- You can click the Create Warped Text button to select warped text styles and controls.

F. However, you must rasterize (render) type to pixels to apply other effects.

- Type must be rasterized to apply filters.
- You must rasterize when type is being composited with other Photoshop layers

VIII. WHERE SHOULD TYPE BE CREATED?

A. In other applications (e.g., QuarkXPress) more has to be done in Photoshop because the application doesn't understand transparency

B. In InDesign CS2 or Illustrator CS2, you can do transparent effects.

- This is preferred because it can be edited at the last minute, simplifies the workflow, allows more control over flattening

- You can also turn Illustrator CS2 or InDesign CS2, you can also turn type into outlines, and use them to mask an image.

C. You must still use Photoshop for most filter or texture effects

D. Photoshop type controls can be slow, especially with large amount of type

E. Remember: Only Photoshop EPS and PDF save editable type at high quality (not rasterized), and PDF is preferred.

IX. MOVING TYPE BETWEEN CS2 APPLICATIONS

A. Illustrator CS2 and Photoshop CS2 share the same (or very similar) type engines

- You can copy type from application to application
- In most cases editable type can be retained from Photoshop to Illustrator and back (follow the rules in the User Guide)

B. You can easily place type from Photoshop CS2 and Illusrator CS2 in InDesign if you choose the correct format

C. But InDesign CS2 has a different (and more sophisticated) composition engine than Illustrator CS2.

- You can copy unformatted text from Illustrator with the Type tool, but not formatting.

D. Tip: Photoshop CS2 doesn't have a Glyphs palette. You can create a glyph in Illustrator CS2, and copy it to Photoshop CS2.

Smart Objects and Productive Styling

I.   Smart Objects* in Photoshop

A.   Using Illustrator vectors

- Option when pasting Illustrator into Photoshop
- Creates a symbol-like item
- Can be duplicated within document and then only one item needs to be updated for all to respond.
- Allows art to be transformed as often as desired.

B.   Using Photoshop art

- Symbol-like item.
- Can be duplicated.
- Allows art to be transformed as often as desired.
- * Similar feature in GoLive *(see Moving to Web session)*.

II. Benefits of Styles

A.   Background

- Styles (or style sheets) have been around long before computers. Historically, magazines and newspapers would post pieces of paper (sheets) next to the writers desks that contained the styles for documents. Writers would follow the styles for headlines, A-head, body copy, numbered lists, etc.
- Styles are found in all word-processing programs as well as page layout programs.

B.   Apply Complicated Styling in one click

- Instead of highlighting and clicking all over the place, style sheets allow you to apply complicated styling with a single click on the name of the style or with a keystroke.

C.   Import "tagged" text correctly formatted (InDesign Only)

- You can "tag" text in Microsoft word with Style names. If you then import the text from Word into an ID document that has the same style name, the text appears in the layout completely formatting with the correct Layout styles.
- The Layout style always supercedes the style in the original Word document.
- Style names are case sensitive. So a style name of "Body Text" is not tied to a style "body text".

D. Styles maintain a dynamic link to the text

- If you redefine the style, all the text tagged with that style updates accordingly.
- You need to apply Character styles to the entire paragraph in order to have a dynamic update to character information. Or, redefine the style using the Paragraph style dialog box.

E.   Once text has been tagged with styles, it is very simple to remap those style tag into XML tags.

- A document with XML tags is called a structured document.

- The XML structure of a document can be exported to be used in other layouts. For instance, a full page newspaper ad can be exported and then imported into a 3-page brochure easily using XML structure.

III. Paragraph Styles

A. Paragraph Styles contain both character and paragraph attributes

- **Character attributes** are those that can be applied to a single character in a paragraph. However, as part of a Paragraph style they are applied to the entire paragraph. These include Font, Font Style, Font Size, Color, Kerning, Horizontal Scale, Baseline Shift, Leading *(see point in section B below)*, Tracking, Vertical Scale, Shear or Character Rotation, Language, Case, Position, Underline, Strikethrough, and OpenType.
- **Paragraph attributes** are those attributes that can only be applied to the entire paragraph. These include: Alignment, Indents, Space Before/After, Rule Above/Below, Lock to Baseline Grid, Tabs, Keep Options, Hyphenation, Justification, Drop Caps and Nested Styles (*see section III*).
- Illustrator does not have all the character and paragraph attributes found in InDesign. For example, Illustrator does not have the Underline and Strikethrough options found in InDesign.
- Some attributes are different in Illustrator than in InDesign. For example, InDesign has a Paragraph Composer; Illustrator has an Every-line Composer. These are not just nominal differences.

B. Character Styles contain only character attributes

- Character Styles are used to override the basic character attributes that are applied through the paragraph attributes.
- Notice that leading is a character attribute in both InDesign and Illustrator. This is very different from the way other page layout programs (such as QuarkXPress) apply leading.
- There is a preference in InDesign to change leading to be applied to the entire paragraph. However, this does not apply to copying and pasting text from one paragraph to another.

C. Character styles can contain only selective attributes.

- This is similar to how Microsoft Word handles character styles.
- This is different from how page layout programs such as QuarkXPress handle character attributes.
- Creating a character style with a single attribute allows you to apply the character style, such as italic, bold, or a color, to paragraphs that have different fonts or font sizes. This is a more flexible approach to working with character styles.

III. Power-User Style Tips

A. Based On

- Allows you to redefine one style and have it trickle down to other styles.
- You can base a paragraph style on a paragraph style. You can base character styles on other character styles.

- Try not to base one style on another, based on another, based on another. It makes it hard to keep up with the styles.
- Use one style as the "hub" to have other styles all based on it.

B. Next Style

- Amazing feature allows you to apply first style and then all the next styles are applied automatically.
- It also applies to text as you type. When you click a paragraph return the next style is automatically applied to the new paragraph.
- This is extremely helpful for those who type directly into the document. It does little for designers who apply styles to imported text.

III. Nested Styles (InDesign Only)

A. Very similar to Nested styles for Web pages.

- Allow you to apply paragraph attributes to text and at the same type apply separate character styles to regularly appearing elements.

B. Typical uses for Nested styles:

- Numbered and bulleted list where a repeating character such as a bullet or digit is followed by a tab.
- Catalog information where items are formatted within the paragraph with different character styles.
- Run-in heads for editorial copy.
- Phone book and other listing formatting.

C. Same concept is used in InDesign to automatically format drop cap characters in a Paragraph style.

IV. Other types of Styles

A. In Illustrator

- Called Graphic Styles
- Dynamic link between object and style definition

B. In InDesign

- Called Object Styles
- Dynamic link between object and style definition

C. In Photoshop

- Called Styles
- No link between object and style definition

PDF Production Session

I. PRELIMINARY PDF CONCEPTS

A. Acrobat, Adobe Reader and PDF

- **Acrobat** is a family of software from Adobe Systems which provides tools for creating, editing, or otherwise manipulating PDF files.
- **Portable Document Format (PDF)** files are compact, platform-independent, application-independent, usually font-independent.
- **Adobe Reader 7** (formerly Acrobat Reader) is a free application for viewing PDF files. (Commenting is available *if enabled by a user of Acrobat 7 Professional.)*
- **Acrobat 7 Professional** is an application which allows you to view, perform certain kinds of editing to, add navigation to, add comments to, search, create security for, and print PDFs.
- **Acrobat 7 Standard** is a more limited version of Acrobat that is not appropriate for graphics professionals.

B. PDF files can be used for many different purposes (one size does *not* fit all!)

- They can be created for print and contain high-resolution images, with fonts fully embedded, and can get quite big.
- They can be created to be as small as possible for quick viewing and download on the Internet or an intranet.
- They can be created "medium-sized" for eBooks (electronic books) or for printing on desktop printers.
- They can contain interactive elements (bookmarks, links, movies and other digital media, etc.)
- They can be used for reviewing documents and appending comments using several different workflows.
- They can be searched either on local drives, servers, or on the Internet.
- They can have various kinds of security applied them, and can contain digital signatures.
- They can contain PDF forms which can be submitted to a Web server.

C. PDFs are created for a specific purpose, and a PDF created for one purpose may not work for another purpose

- Example: A small, low-resolution PDF with RGB images will be inadequate for printing.
- Example: A large PDF intended for print may download too slowly from the Internet to be useful.

D. Using PDFs may solve some production problems

- A correctly created PDF can allow you send a single file which contains all fonts and graphics, instead of trying to collect an application file with all of its fonts and graphics separately. It also doesn't require that you have a copy of the creator application to view and/or print the file.
- A correctly created PDF can be more productive for a print service provider to handle if they know what they are doing.

E. However, a PDF can also cause problems because they are created incorrectly, or were created for an incompatible purpose

- They may be created using an incorrect method.
- Incorrect choices (for example, not embedding fonts, using RGB images, or using low-resolution images) may cause problems in production.

F. Or, the recipient may be unprepared to handle PDF files properly

- They may have an old version of Adobe (Acrobat) Reader, which causes viewing or printing problems.
- A service provider may not know how to properly handle PDF files for output.

II. "TASK-BASED" INTERFACE IN ACROBAT 7 PROFESSIONAL

A. Acrobat 7 has a "task based" interface.

- It uses specific task buttons and tool bars for specific purposes.
- Not all tools, buttons, and toolbars are immediately visible.
- Control/right-click on the main tool bar to open other toolbars or to manage them.
- Drag tool bars where you like to customize the interface.
- The new Help system includes the How To panel (click the How To button) as well as the searchable Complete Acrobat 7 Help.
- Acrobat has become more like Microsoft Office because that's where Adobe sees its largest market.

B. Acrobat 7 Has Enhanced Viewing and Navigation Tools.

- There is a Dynamic Zoom tool for quickly zooming in.
- The Loupe tool is useful for prepress professionals for viewing an area very closely which seeing the document as a whole.
- You can choose Window > Split to view more than one page at a time.
- Overprint Preview is useful for prepress professionals to get the most accurate view of how a PDF page will print.

C. Precision Measuring Tools Available in Acrobat 7 Professional.

- You can turn on rulers (View > Rulers) and can drag out guides.
- You can turn on grids, and modify their appearance in preferences.
- There are three measuring tools, available from the Measuring tool bar.

III. EMAIL- AND BROWSER-BASED REVIEWS

A. Acrobat 7 Professional makes it easy to set up email-based or browser-based reviews

- These can be used when you want to review documents with other users
- Any document which can be turned into a PDF can be reviewed easily with extensive commenting tools
- Feedback can be added directly with the PDF file in context
- Comments from several reviewers can be merged easily into a single document.
- Browser-based reviews require access to the PDF stored on a common server. This can be set up in Version Cue (we'll talk about in the Version Cue session).
- Email-based reviews are easier to set up and don't require a common server.
- Acrobat 7 Professional can enable Reader 7 users to participate in a review.

B. A review is initiated with a wizard to make it easy.

- Click the Send for Review button and choose Send by Email for Review.
- You'll be asked to select a file for review.
- You'll be give the opportunity to select reviewers (you can use your address book).
- You can set up review options, and an invitation message is provided which you can edit.
- The PDF is added as an attachment to an email addressed to those whom you select.

C. When a reviewer receives the message, they have extensive help.

- A commenting toolbar is immediately visible.
- A How To panel gives information.
- When you choose TextEdits, a help dialog box appears.
- The reviewer can add "sticky notes," text edits, stamps, and other comments.
- A single Send Comments button returns the PDF to the initiator.

D. It's easy to track an email-based review.

- When you open a returned PDF from a reviewer, you can immediately merge it into your original PDF document.
- You have access to the Comments tab which opens an interface for working with comments.
- You can use the Tracker feature to monitor the status of a review.

IV. COMMON INTERFACE FOR EXPORTING PDF IN THE CS2 APPLICATIONS

A. InDesign CS2, Illustrator CS2 and Photoshop CS2 now share a common interface for exporting PDF files.

- You can create a high quality PDF with most of the controls of Distiller.
- You can can export PDF files which preserve transparency.
- In IDCS2 you can save interactive features (bookmarks, hyperlinks, multimedia, etc.)

B. InDesign CS2 and Illustrator CS2 no longer embed CID-keyed fonts which caused a problem with older RIPs.

- InDesign 2 and CS and Illustrator CS would usually create PDF files with CID-keyed fonts.
- These would sometimes cause older non-Adobe RIPs to reject the PDF files.
- These applications now use CID-keyed fonts only if the fonts in the PDF can't be represented with standard encodings.

C. The Creative Suite 2 applications share common PDF presets

- These include Press quality, PDF/X-1a and PDF/X-3 presets for sending to print service providers (more below).
- They include Smallest File Size for Web use
- They include High Quality Print for desktop printers
- You can also create customized presets which are stored in a common location, for use in all the CS2 applications.
- In Illustrator CS2, use the Illustrator Default option if you want to open the PDF in Illustrator for further editing.

D. General Panel

- You can choose the page range, and you have the option to turn on reader's spreads in InDesign CS2.
- Compatibility choices depend on intended purpose and audience.
- Acrobat 4 will flatten transparency, but will most likely work with any service provider.
- Acrobat 5 is a good choice to send to a service provider who knows about flattening; it preserves transparency.
- Acrobat 6 and 7 must be used for new features like saving layers, or embedding movies in a PDF file.
- The Optimize for Fast Web View option is intended for Web only PDFs.
- In InDesign CS2, the options for eBook Tags, Hyperlinks, Bookmarks and Interactive Elements if you're producing interactive PDFs.
- In InDesign CS2, there are options to include non-printing objects and guides and grids.

E. Compression Panel

- The choices in the Compression panel are similar to those in Acrobat Distiller.
- PDFs for on-screen can handle more compression, and those for Web downloading need a lot of compression.
- PDFs for high-resolution printing should be set for Maximum image quality.
- It's OK to downsample images to 300 dpi for high-resolution printing, to 150 dpi for desktop printing, or to 72 dpi for the Web.

F. Marks & Bleeds Panel

- For general distribution of PDFs, we generally turn off marks and bleeds.
- We'll talk more about turning on printer's marks in the Printing session.
- There are options in InDesign CS2 for including bleed and slug areas.

G. Advanced Panel

- For high-quality printing, choose CMYK printing to convert any RGB images to CMYK. If you're using color management, it uses the profile you've assigned to an image; if not, it uses a default RGB to CMYK conversion.
- If you're printer prints in RGB like most inkjet printers, choose RGB.
- Choose Leave Unchanged to leave images in their current color space.
- InDesign always embeds font information.
- When you "subset" a font, only the characters you actually use are exported. Subset Fonts Below chooses the threshold where subsetting begins.
- Subsetting makes editing a PDF harder, and may occasionally cause some cross-platform PDF problems.
- If you choose Acrobat 4 for compatibility, select your Transparency Flattener Preset in this panel.

H. Security Panel

- Passwords and other security settings may be useful when posting documents online.
- Turn off those settings when submitting files for high-resolution printing.

V. PDF/X

A. InDesign CS2 and Illustrator CS2 Support the ISO Standard to Create Files for "Blind Transfer."

- PDF/X-1a and PDF/X-3 are two ISO standards for the creation of files for transfer, primarily for high-resolution printing.
- It's intended to reduce common errors—like missing fonts and images, and incorrect color spaces.
- It's particularly useful when you don't know who will receive the file.
- In Illustrator, be careful *not* to use this option if you want to reopen and edit again in Illustrator. Some objects (e.g., guides, layers) will be stripped out because they're not supported in PDF/X.

B. PDF/X-1a and PDF/X-3

- PDF/X-1a is based on PDF 1.3 (Acrobat 4) and supports CMYK and spot colors only.
- PDF/X-3 is similar to PDF/X-1a but also allows device independent color, and supports color managed workflows.

VI. POSTSCRIPT & DISTILLER: AN ALTERNATE METHOD

A. There is an alternate method to create PDF: The workaround is to create a PostScript file and create a PDF file with Acrobat Distiller.

- In the Print dialog box, choose PostScript File in the Printer popup menu.
- Save the file as PostScript, and process the PostScript file through Acrobat Distiller.
- Distiller usually doesn't use CID encoding unless it has to (example: Wingdings font).
- This shouldn't be necessary as much with InDesign CS2 and Illustrator CS2.

VII. CHOOSING DIRECT EXPORT VS. DISTILLER

A. Advantages of Direct Export

- You must export directly to preserve transparency—choose Acrobat 5 or 6 compatibility.
- You must export directly to preserve bookmarks, hyperlinks, eBook tags, interactive elements.
- You must export directly to preserve layers.
- Direct export is faster, and only requires one step.
- You can directly export to PDF/X.

B. Advantages of Using Acrobat Distiller

- Distiller usually creates a PDF file with no CID encoding; this can be best for "blind transfer" or sending to service providers with an old RIP.
- Distiller can create smaller files because InDesign will always embed and subset fonts. "Smallest Size" in Distiller 6 will not embed most fonts.
- Even when using Screen settings in InDesign, it exports Tagged PDF and includes bookmarks and hyperlinks.

VIII. ACROBAT 7 PRODUCTION TRICKS

A. Combining PDFs

- In Acrobat 7 Professional, you can easily combine multiple PDF files into a single PDF file by choosing File > Create PDF > From Multiple Files.
- You can change the order of the files.

B. Opening Bitmapped Files Directly

- You can open several file formats (mostly bitmapped) directly into PDF files with File > Open.
- These include BMP, GIF, JPEG, PNG and TIFF bitmapped format.
- You can also open HTML, EPS, PostScript and Text files.
- Some of the formats have settings in Preferences > Convert to PDF.

C. PDF from the Web

- You can open Web pages into Acrobat 7 Professional.
- Choose File > Create PDF > From Web Page.
- Choose Settings for Page Layout and for how HTML and text is interpreted.
- This can be useful for archiving web sites or printing pages which don't print out well from a browser.

D. Layers from IDCS and AICS to Acrobat 7

- You must save a PDF in Acrobat 7 format in InDesign CS2 and Illustrator CS2, and turn on Create Acrobat Layers option.
- When you open in Acrobat 7, notice the icon at lower left of document window indicates that layers are present, then click on the Layers tab.
- You can turn on and off layer visibility.
- Select a layer and choose Properties. You can choose visibility, printability, or exportability.
- InDesign CS2 now allows you to turn on and off layers created this way when you place in InDesign.

E. Repurposing PDFs

- In Acrobat 7 Professional, choose Tools > Print Production > PDF Optimizer.
- You can repurpose a file without redistilling.
- You can save a files to another compatibility (Acrobat 4 or 5) although this doesn't flatten transparency in a file (print though the Adobe PDF printer to do that).
- You can downsample image resolution.

XI. FROM PDF TO OTHER APPLICATIONS

A. Saving as Different Formats

- You can save as Microsoft Word or RTF (Rich Text Format).
- You can choose settings in Preferences > Convert From PDF.
- How well this works depends on how the file was created; if tagging was saved in InDesign, Word (Windows), or other applications, it will work better.
- You can also saved in bitmapped formats, EPS, PostScript or HTML.

B. Placing PDF in InDesign CS2

- Choose Show Import Options when choosing File > Place.
- You can choose a page number and cropping.j
- New in InDesign CS2, you can place multipage PDFs, placing all the pages at one time.
- New in InDesign CS2, you can turn and off layers in a PDF file.

C. Placing or Opening PDF in Illustrator CS2

- If you choose File > Place or File > Open, you can select the page in a multipage PDF.
- If you choose Link, it comes as an uneditable graphic.
- If you deselect Link, you can edit individual elements.
- Illustrator provides a warning of missing fonts (and fonts converted to outlines) but it automatically substitutes fonts.

D. Placing or Opening PDF in Photoshop CS2

- If you choose File > Open, you get a new dialog which gives you many options for rasterizing a PDF file. You can open more than one page in a multipage PDF.
- You choose resolution and color model, and when you click OK, it's rasterized.
- If you choose File > Place, you're given the option to scale it. It will be turned into a Smart Object.

PDF Design

I. PDF is the "core" technology in the CS applications

    A. The most features for a PDF document come from the direct Export or Save commands in the CS programs.

- Use these as your first choice for PDF.
- Use the Adobe PDF printer to create PDFs through Distiller. These PDFs do not contain all the enhanced features that you can get from the Export or Save As commands.
- InDesign creates PDF using the Export command.
- Illustrator and Photoshop create PDF using a Save As command.
- Save As allows you to reopen the PDF in the application that originally created it. So you can use Photoshop to open a PDF created in Photoshop. Likewise you can use Illustrator to open a PDF created in Illustrator.
- Illustrator offers additional controls to save the Illustrator document within the PDF. This makes it possible to edit the Illustrator features after you have saved it as a PDF.
- Export from InDesign means that InDesign is not able to open the PDF.

II. Creating Enhanced PDF features

    A. InDesign

- The Button tool allows you to create interactive buttons that trigger actions. Not all actions are supported within InDesign's Button Behavior dialog box. For instance, turning on and off the visibility of layers is not available in InDesign.
- Movie/sound import allow you to add multimedia content to the ID file.
- Note tool (added with the InCopy Bridge plug-ins) allows you to add notes to documents. These notes can be exported as comments when the ID file is exported through InCopy.
- Bookmarks for table of contents entries, preserving the TOC levels. Bookmarks are created from the information specified in the Bookmarks palette.
- If a TOC is created for a multi-file book, you need to generate the PDF through the Export Book as PDF in order to create hyperlinks from the TOC entries.
- Hyperlinks and URLs from the Hyperlinks palette translate directly into Hyperlinks in Acrobat. Ordinary URLs in a document do not translate unless they are first applied in the Hyperlinks palette.
- You can also creates Adobe PDF hyperlink annotations from InDesign's table of contents entries, and index entries.
- The e-book tags automatically tags elements in the story based on a subset of the Acrobat 6.0 tags that InDesign supports. This subset includes the recognition of paragraphs, basic text formatting, lists, and tables. You can insert and adjust these tags in the document before exporting to PDF.
- InDesign layers can be exported into Acrobat layers.
- If you create Acrobat Layers when you export a book to PDF, the layers from each document appear within their own category in the Acrobat 6.0 Layers tab. The category names are identical to the InDesign document filenames.

- The Multimedia option is only available when Compatibility is set to Acrobat 6 (1.5) and Interactive Elements is selected. When Compatibility is set to Acrobat 4 (1.3) or Acrobat 5 (1.4) and Interactive Elements is selected, InDesign uses the settings in the Use Object Settings option in the Multimedia menu.

B. Illustrator

- This is the weakest link for enhanced PDF.
- Sadly, there are no enhanced PDF features in the Save As for Illustrator CS.
- Also, if you add enhanced features such as comments in Acrobat, and then reopen/save the document in Illustrator, you lose those enhanced features.

C. Photoshop

- Photoshop's Notes tool creates notes that can be added when the Photoshop file is saved as a PDF.
- Use the Automate>PDF Presentation command to create a PDF slideshow from multiple documents.
- Automate>Multi-Page PDF to PSD converts each page of a PDF document you select to a separate Photoshop file.
- Scripts>Layer Comps to PDF converts the individual Layer Comps (new to Photoshop CS) into a multi-page PDF.

III. Yes! You CAN edit PDFs in Acrobat.

A. Setting the Preferences

- You select an external Image Editor (a raster editing program such as Photoshop) or a Page Object Editor (a vector editing program such as Illustrator) in the TouchUp preferences.

B. Editing raster images.

- Use the TouchUp Object tool to select a placed raster file. Choose Edit Image to launch the image editing program.
- A version of the file opens as a temporary PDF file.
- Make your changes and close the file. Don't use the Save command, but say Yes when asked to save the changes. (This is an important difference in procedure.)
- The changes are automatically updated in Acrobat.

C. Editing page objects.

- Use the TouchUp Object tool to select page objects. These are the objects created when vector artwork is inserted in the PDF. Choose Edit Page to launch the vector editing program.
- A version of the file opens as a temporary PDF file.
- Make your changes and close the file. Don't use the Save command, but say Yes when asked to save the changes. (This is an important difference in procedure.)
- The changes are automatically updated in Acrobat.

Version Cue Session

I. VERSION CUE CS2 FILE MANAGEMENT

A. You can use Version Cue for the following tasks in the Adobe Creative Suite 2

- You can create versions of files which are tracked by Version Cue
- You can create *alternates,* alternate versions of files which can substitute for the original
- You can create tracked projects which are either private or shared
- You can browse your projects with thumbnails and with *metadata,* information about files and version comments you've saved
- You can manage file security, and track who has files open

B. You can use Version Cue Workspace Administration (in your browser) to do additional functions:

- You can initiate and manage online PDF reviews
- You can duplicate, export, backup and restore projects
- You can create a list of project users and define their privileges
- You can specify access to projects

II. VERSION CUE FEATURE AVAILABILITY

A. You have full use of Version Cue CS2 features if:

- You have a copy of the Adobe Creative Suite (either Premium or Standard)
- Another user on your network has a copy of the Adobe Creative Suite installed (either on their computer or on a server) and enables you to access a Version Cue project

B. You have access to Adobe dialog box in Creative Suite open, save and place dialog boxes for browsing if:

- You have a copy of an Adobe Creative Suite component (individual copy of InDesign CS2, Illustrator CS2, Photoshop CS2)

C. Most Version Cue features are available in Acrobat 7 Professional, but there are some differences.

D. Version Cue is tightly integrated with GoLive CS2, but you access it differently than in the other Suite applications

III. VERSION CUE CS2 SETUP

A. Version Cue CS2 is turned on by default in the Adobe Creative Suite 2 application (except Acrobat 7 Professional)

- Each application has a preference to turn it on or off

B. You can use the Mac OS X System Preferences > Version Cue CS2 panel or the Version Cue CS2 control panel in Windows to set preferences

- It's preferred to have Version Cue on when the computer starts
- The minimum memory requirement is 128 Mb, but the preferred setting is 256 Mb
- Set your Workgroup Size for the typical number of users
- Optimize for Print or Mixed Media

IV. CREATING AND ACCESSING PROJECTS

A. You can access your projects from the Adobe Bridge

- In Bridge, click Version Cue in the Favorites panel
- You'll see your Version Cue Workspace listed. Double-click it to open it. It will initially be empty.
- To create a new project, choose Tools > Version Cue > New Project
- Give the project a name and a project description. Specify whether it will be shared with others.
- The Bridge provides a visual way of working with files in your Version Cue project. You can drag and drop files and manipulate them while viewing thumbnails, detailed views, or views of versions and alternates.

B. To place files (InDesign, Illustrator, Photoshop, PDF, etc.) into a project:

- Use the Bridge windows (you can open up more than one) to drag existing files into a project.
- You can use the Adobe dialog box to access the workspace and project. You can save a file from within InDesign, Illustrator, etc. into the project.

C. The Adobe Dialog box is an alternative to the operating system dialog box, available when opening, saving, placing or exporting.

- To open it, click the Adobe dialog button
- The Adobe dialog box provides more information about files, including versions and comments, than is available in the OS dialog box
- The Adobe dialog box gives you access to your existing Version Cue workspaces.
- The Adobe dialog box gives you a Tools menu with commands to work with files in Version Cue projects.
- At any time, you can return to the OS dialog box by clicking the OS Dialog button.

V. VERSION CUE CONCEPTS AND TERMINOLOGY

A. Most asset management systems use "check out" and "check in" terminology to describe locking files in multi-user environments.

- In these systems, checking out a file protects it from being edited by more than one person simultanously.
- Such systems require an explicit check out action which designers typically forget to do.
- When files are locked, sometimes the person checking out the file forgets to check it back, freezing out others from using it.

B. Version Cue uses a file protection system that doesn't require an explicit check-out.

- Version Cue uses the phrases *In Use* and *Synchronized* instead.
- Version Cue lets more than one person edit a file at the same time and protects the master file by creating a different working copy for each person.
- You'll receive an alert if you're the second person beginning to edit a file, notifying you that the file is currently being worked on by the first user. This gives you the choice of either waiting until the first person is finished, or beginning to edit immediately.
- Version Cue allows the flexibility in the situation that two people need access to the same file at the same time.
- If the two users are actually editing the file, they will have to reconcile the differences manually, or create a new managed file with File > Save As.

C. Version Cue informs you of a file's status in the application, in the Adobe dialog box, and in the Bridge.

- When looking at Version Cue project thumbnails in Adobe Bridge, you can see a status icon below the thumbnail's right edge.
- *Open* means the file is open in your workstation.
- *Synchronized* means that everything is up-to-date, and you have the latest version on your workstation.
- *In Use by Me* means you're editing the file. The status is automatically marked when you may any change to the file.
- *In Use by <username>* means that another user is editing the file and hasn't saved a version.
- *Conflicted Copies* means there is a version editing conflict, or both you and another user are editing the file.
- *Offline Copy* means there is a local copy of the file in your working copies folder, but the Version Cue Workspace (where the master is stored) is offline. There's no way of checking whether the local copy is synchronized.
- *Outdated Copy* means that a local copy exists, but a newer version of the file is in the workspace. This indicates it will take a few moments to create and up-to-date working copy before you can edit a file.
- *Deleted* means the file or folder has been deleted from the project but is not yet permanently erased. It can be restored.

D. You can also view the status at the bottom of the document window in InDesign, Illustrator and Photoshop.

E. You can view the status for a file in the Status column in Details view in the Adobe dialog box, or in tooltips in the other views.

VI. MANAGING FILE VERSIONS

A. Versions are historical iterations of the same file in different stages of editing.

- One advantage of tracking versions is that you can let multiple people work on files without risking overwriting the others changes.
- You can easily return to an earlier version, or you can restore an earlier version to be the current version.
- It's not necessary that, when you're editing, you save every change to the work-

space. As you're editing, you're using a working copy, stored on your system.
- When you choose to save a significant series of changes, you choose File > Save a Version. You should add a comment which reflects the essence of the changes you made (so you'll remember, so you can inform others, and so you can search for these comments later on).

B. You can view versions of a file at any time within an application by clicking on the Status line menu at the bottom of the document window, and selecting Versions.

- In the Versions for "__" dialog box, you can scroll through thumbnails of the current and past versions of the file, along with the name of the editor, comments, and date and time.
- You can view any version by clicking the View Version button.
- You can click the Promote to Current Version when you have a past version selected, and a new version will be created (you should add a comment), and it will be opened as the current version.

C. In Adobe Bridge, you can choose Versions and Alternates view from the bottom right corner of the Bridge window.

- In Versions and Alternates view, when you click the Versions View, you can see thumbnails of previous versions with metadata beside each file.
- You can right/Control-click on a thumbnail and choose commands to delete or promote a version.

VII. MANAGING ALTERNATES

A. You can create alternates of any file in a project, which might be variations of the file for different editions or variations of a design based on prior versions.

- You can access Alternates from the Adobe Bridge interface
- You can also swap between Alternates in the Links palette in InDesign and Illustrator.
- This can allow you to try out different versions efficiently, especially if the alternates are located in different locations.

B. You can designate alternates in Adobe Bridge by selecting multiple images and using a context menu to select Make Alternates.

- One of the alternates is designed by the user to the Primary Alternate.
- You can change the designation of Primary at any time.

C. When an image has been placed in InDesign or Illustrator, and the image has alternates, you can use the Links palette to swap alternates.

- Select the image in the Links palette, and choose Alternates from the palette menu. A dialog box will appear with the alternates. Choose one, and click Relink, and the layout will be updated.

D. You can view Alternates in Adobe Bridge by choosing Versions and Alternates View.

- Then in the Bridge window, click on Alternates view.

VIII. CREATING AN ON-LINE BROWSER-BASED PDF REVIEW

A. In the PDF Session, we talk about how to set up an email-based review of PDFs.

B. In Version Cue CS2, you can set up an on-line, browser-based PDF review.

- A browser-based review requires that all reviewers have access to the PDF stored on a common file server. Version Cue can enable that.
- You can invite reviewers to access the PDF document using their Web browser.
- In an open review, all reviewers can see each other's comments in the context of the PDF document.
- When a review is finished, you can view all comments either in the context of the original document or as a list in the Version Cue Administration utility.

C. You can invite anyone who has Acrobat software (including Adobe Reader 7 users).

- You create an invitation which is sent to reviewers.
- The invitation contains a link to the PDF file.
- To participate in a review, the reviewers have to be set up with appropriate permissions ahead of time.

D. You can use the Version Cue Administration utility to initate and manage the review

- You can start the review and invite reviewers.
- You can find review in which you're participating.
- You can search for review documents and view review comments.
- You can stop reviews and delete finished reviews.

Color and Color Management

I.   Defining Colors in Illustrator

    A.   Illustrator colors

- Illustrator has the most sophisticated controls for defining colors. There are three types of colors that you can define in Illustrator.
- Illustrator lets you define colors using Grayscale, RGB, HSB, CMYK, and Web-Safe RGB color modes.
- Use Grayscale for one-color (Black) jobs. There is no real difference in using this mode versus using only the Black in the CMYK sliders.
- Use RGB (Red, Green Blue) for onscreen and Web colors.
- Use HSB (Hue, Saturation, Brightness) for either onscreen or print. For instance, HSB, allows you to manipulate just the Hue of a color to create a range of colors that have the same saturation and brightness settings. This is helpful when creating sets of pastels, earth-tones, etc.
- Use CMYK (Cyan, Magenta, Yellow, Black) for print colors.

    B.   Illustrator plain process colors

- Plain process colors are colors defined using the Color palette or the Swatches palette. Colors defined through the Color palette are called unnamed colors.
- Unnamed colors can also be added to the Swatches palette by dragging them into the Swatches palette or using them to define a new swatch. This creates a plain process color.
- Plain process colors applied to objects are not tied to their definition in the Swatches palette. If you change the definition of the color in the Swatches palette, the color does not update throughout the document.
- Plain process colors appear in the Swatches palette (Swatch views) with a solid filled color rectangle. In the list view, plain process colors display only their preview mode. This comes from the mode used to define the color.

    C.   Illustrator global process colors

- Global process colors are colors defined through the Swatches palette as a Global color.
- Global colors applied to objects are tied to the original color in the Swatches palette. If you change the definition of the global color, it updates throughout the document.
- Global colors appear in the Swatches palette (Swatch views) with a small white triangle in the lower-left corner of the swatch rectangle. In the list view, global colors display the process icon (screened rectangle). This is the same as the display seen in InDesign for process colors *(see section II)*.

    D. Spot Colors

- Spot colors are defined through the Swatches palette.
- Spot colors applied to objects are tied to the original color in the Swatches palette. If you change the definition of the spot color, it updates throughout the document.
- Spot colors separate onto their own color plate.

- Spot colors appear in the Swatches palette (Swatch views) with a small white triangle that contains a black dot in it. In the list view, spot colors display the spot icon (rectangle with a dot). This is the same as the display seen in InDesign *(see section II).*

II. Defining Colors in InDesign

A. InDesign colors

- There are three types of colors that you can define in InDesign.
- InDesign lets you define colors using LAB, CMYK, or RGB.
- Use LAB to create device-independent colors or to match colors created in Photoshop *(see section IV).*
- Use RGB (Red, Green Blue) for onscreen and Web colors.
- Use CMYK (Cyan, Magenta, Yellow, Black) for print colors.

B. InDesign process colors and unnamed colors

- Process colors are colors defined using the Color palette or the Swatches palette. Colors defined through the Color palette are called unnamed colors. Unnamed colors do not appear in the Swatches palette
- As a general rule, you should not allow unnamed colors in your InDesign document.
- Unnamed colors can cause surprises for prepress providers who might not realize certain colors are in the document.
- Use the Swatches palette Add Unnamed Colors command to add unnamed colors to the Swatches palette.
- Process colors appear in the Swatches palette (Swatch views) with a small white triangle in the lower-left corner of the swatch rectangle. In the list view, process colors display the process icon (screened rectangle). This is the same as the display seen in Illustrator for global colors *(see section I).*
- Process colors can be named using their color values. This is a good way to alert prepress operators as to the exact color breakdown of the color.

C. InDesign spot colors

- Spot colors are defined through the Swatches palette.
- Spot colors applied to objects are tied to the original color in the Swatches palette. If you change the definition of the spot color, it updates throughout the document.
- Spot colors separate onto their own color plate.
- Spot colors appear in the Swatches palette (Swatch views) with a small white triangle that contains a black dot in it. In the list view, spot colors display the spot icon (rectangle with a dot). This is the same as the display seen in Illustrator *(see section I).*

D. Ink Manager

- A terrific utility that allows you to check the final output of colors in a document. Can be accessed through Print dialog box, Export to PDF dialog box, Separations Preview, and Swatches palette.

- Also makes it possible to map one spot color to another. This is extremely helpful for times you have imported a spot color in a file and it does not have the exact same name as the color used in the ID document.

III. Adobe Swatch Exchange (.ase) files

A. Common file format shared between core three programs

- Allows you to export colors from one application to another. All the colors are imported with that command.
- You can also use the Swatch Library commands to import just one or two colors from one document to another.
- Photoshop imports colors from InDesign or Illustrator but converts spots to process.

B. Copying/pasting colors between Illustrator and InDesign

- You can copy/paste objects with either spot or process colors between Illustrator and InDesign. The colors are added accordingly to the Swatches palette.
- When there are conflicts in the definition of spot colors, dialog boxes allow you to resolve the conflict between the color definitions.
- Color libraries used by Photoshop are in their own format and cannot be used by either InDesign or Illustrator. Also, Photoshop cannot use the color libraries used by Illustrator or InDesign.
- When you place a file that contains a spot color into InDesign, the spot color is automatically added to the Swatches palette. The definition of the spot color is fixed and cannot be modified in InDesign. The definition comes from the program that created the spot color.
- Many spot colors in Photoshop are defined using LAB color definitions. These colors will not match the color definitions in InDesign and Illustrator.

IV. Defining Colors in Photoshop

A. Photoshop colors

- While Photoshop allows you to define colors using RGB, CMYK, HSB, LAB, or Hexidecimal, none of the colors are actually applied to the document.
- You can also choose colors from a wide range of color libraries including spot and process colors.
- Photoshop colors can be defined using any mode but the color mode applied to the document governs the color in the document. So, for example, you can define a color as Pantone Solid Coated, but if you use that color in a RGB document, you have not created a Solid color. You have applied the RGB equivalent of that solid color.
- Use LAB to create device-independent colors.

B. Spot Colors in Photoshop

- There are two ways to apply spot colors to Photoshop documents.
- You can set a spot color channel that uses the grayscale information in a color channel to apply a spot color. There is no transparency for spot color channels.
- You can apply spot colors using the "Duotone" channels of a Photoshop document.

- Use the Swatches palette Add Unnamed Colors command to add unnamed colors to the Swatches palette.
- Process colors appear in the Swatches palette (Swatch views) with a small white triangle in the lower-left corner of the swatch rectangle. In the list view, process colors display the process icon (screened rectangle). This is the same as the display seen in Illustrator for global colors *(see section I)*.
- Process colors can be named using their color values. This is a good way to alert prepress operators as to the exact color breakdown of the color.

V. Mixed Inks

A. In InDesign CS2

- Only available in InDesign, not in Illustrator.
- Allows you to create mixtures of spot and process colors.
- This allows you to darken a Pantone color with black or to mix two separate Pantone colors.
- The preview for a mixed ink may not match the final output. Do not rely on the preview for the final result.

B. Mixed Ink Groups

- Allows you to create many permutations and combinations of two or more colors.
- Can create hundreds of colors.

VI. Color Management

A. Synchronizing colors

- Bridge will automatically synchronize all the programs including Acrobat for color management.

Preflight and Printing Session

I. PREFLIGHT AND PRINTING OVERVIEW

A. InDesign has a world-class print user interface, introduced in InDesign 2

- It was a vast improvement over earlier versions of InDesign. Some subtle tweaks were added in InDesign CS and InDesign CS2.
- It has now been adapted for Illustrator CS2, and Acrobat 7 Professional, although those applications aren't as far along in sophistication

B. Adobe has continued to add preflighting features to its applications

- These are necessary because Adobe has taken the lead in adding innovative features like transparency that require flattening.
- There are some differences in the way these features are implemented in each application.

II. TRANSPARENCY FLATTENING

A. When printed, transparency created in InDesign CS2, Illustrator CS2, or retained in Acrobat 7 Professional must be flattened

- The Transparency Flattener is a shared technology between the Creative Suite applications
- When flattened, all the layers of objects with graphics and type, with all their transparent effects, must be reduced to a single opaque layer.
- Transparent objects that interact with each other are broken into "atomic regions." The areas where the objects touch become another object (atomic region) containing the combined result of the areas that are overlapping. The effect of the transparency is simulated, sometimes with overprinting.
- Flattening must occur when printing, when saving to EPS, or when saving a PDF to Acrobat 4 compatibility (or below).

B. Choose Transparency Flattening Presets in InDesign CS2 & Illustrator CS2

- InDesign CS2 and Illustrator CS2 provide Transparency Flattening Presets (select from the Edit menu) with presets for low, medium and high-resolution printing. Custom presets can also be created.
- Choose the preset which is appropriate for your printer or workflow. This is set in the Advanced panel of the Print, EPS or PDF dialog boxes.

C. Use the Transparency Flattener Preview Palettes to Preview the Effect of Transparency

- InDesign CS2, Illustrator CS2, and Acrobat 7 Professional also offer Transparency Flattener Preview palettes so you can preview the effect of the flattening preset you choose.
- You can highlight all objects which are affected by transparency.

III. PREFLIGHT: HIGH-RESOLUTION PREVIEW AND OVERPRINT PREVIEW

A. Adobe applications make use of the Adobe Graphics Manager core technology for high quality previews.

- In InDesign CS2, select View > Display Performance > High Quality Display, or select a graphic and choose High Quality Display from the context menu.
- Illustrator CS2 and Acrobat 7 Professional show high quality display when zooming in.

B. Overprint Preview shows the highest quality preview of how a file will print.

- Available, in InDesign CS2, Illustrator CS2, and Acrobat 7 Professional, it shows object overprinting on-screen, as well as transparency, interactions with spot colors, RGB-to-CMYK conversion, and so on. Turning it on is essential to see interactions of spot colors and transparency.

IV. PREFLIGHT: SEPARATION AND OUTPUT PREVIEW

A. InDesign CS2 and Acrobat 7 Professional have pioneered an innovative tool in the Separation Preview palette (now called Output Preview in Acrobat)

- It enables you to preview and evaluate spot and process color separations on-screen.
- You can identify and prevent costly mistakes before they appear on film or on press.

B. Choose Window > Output Preview > Separations in InDesign CS2

- When turned on, it shows a densitometer like in Photoshop.
- You can turn on and off process and spot color plates.
- By default, a single plate is displayed in black (but this can be changed).
- You can also preview Ink Limits.
- It shows the effects of overprinting, transparency, RGB to CMYK conversion using the Adobe Graphics Manager.

C. Enhanced Print Production Tools in Acrobat 7 Professional

- In Acrobat 7 Professional, choose Tools > Print Production > Output Preview or click the Output Preview on the Print Production toolbar
- Acrobat 7 shows separation preview similar to that in InDesign
- You can also now preview Total Ink Coverage
- You can also see color warnings for Overprinting and Rich Black (black mixed with other CMYK colorants)

D. Other Print Production Tools (mostly of interest to print service providers)

- Ink Manager (based on the one in InDesign) lets a service providers maps spot colors to process, and to alias one spot color to another
- Convert Colors allows a service provider convert color spaces. Most of use for converting RGB to CMYK.
- Add Printers Marks and Crop Pages tools can be used to enlarge a page and to add printer's marks.
- Fix Hairlines lets a service provider convert hairlines that are too thin and won't print

- PDF Optimizer can save a PDF file with different compatibilities, or strip out PDF elements which are unnecessary for printing.

V. PREFLIGHTING & PACKAGING IN INDESIGN CS2

A. You can preflight an InDesign CS2 file at any time.
- Choose File > Preflight to preflight the file.
- You can check for missing fonts, including fonts in EPS and PDF files.
- You can verify links (and fix them), including links for nested DCS or TIFF files inside an EPS file.
- Preflight will flag RGB images, but it's unable to detect RGB in EPS, Illustrator and FreeHand files.
- You can also check the inks in the document.
- Preflight now detects Adobe Stock Photo comps and layer overrides in Photoshop PSD files.

B. Choose Package from the Preflight dialog box, or File > Package.
- It performs a function much like XPress's Collect for Output, but more powerful.
- Using Package ensures that all fonts and graphics are packaged with the InDesign file when handing it off to a print service provider.
- Package also includes fonts in embedded EPS and PDF files.
- There is also a preference to package elements from hidden layers.

VI. PREFLIGHTING IN ACROBAT 7 PROFESSIONAL

A. There is a comprehensive preflighting tool built into Acrobat 7 Professional.
- This is important when you're using a PDF workflow.
- A service provider can check your file based on the criteria it needs to succeed with its RIPs.
- The Preflight feature comes with a number of preset profiles, but they can be edited and customized.
- This is enhanced in Acrobat 7 Professional to provide profiles from industry standards organizations.
- Profile editing is easier in Acrobat 7 Professional

VII. WHAT YOUR SERVICE PROVIDER NEEDS TO KNOW

A. InDesign CS2 has developed a refined Print user interface, and is now a reliable "workhorse" application for printing.
- The best choice is to output InDesign CS2 files from InDesign CS2.
- You can save InDesign CS2 files backwards to open in InDesign CS (but not InDesign 2). Choose File > Export > InDesign Interchange Format (INX)
- You must have installed the latest update for InDesign CS to open the INX file.
- **Warning:** Printing CS2 files from CS1 is not recommended because there are a few subtle differences (documented in Adobe Support knowledgebase article: *http://www.adobe.com/support/techdocs/327526.html*)
- You can also reliably print IDCS files from a PDF file—including both process and spot color separations.

B. Service providers need to learn about transparency flattening.

- Printers can receive free training and other resources from Adobe at: *http://partners.adobe.com/public/asn/psp/detail.html*
- Adobe provides free classes and technical information to help them learn to make transparency work with their equipment.

C. Some service providers try to solve every problem by placing files into QuarkXPress

- While this can sometimes work, it can also cause lots of problems.
- Sometimes the best answer is to find a service provider who is willing to work with your application.

VIII. INDESIGN CS2 PRINT DIALOG

A. Print Dialog overview

- The Printer popup menu lists printers you've set up in the operating system
- When you select a PostScript printer, ID chooses the PPD setup in the printer driver
- When you select a PostScript printer, ID chooses the PPD setup in the printer driver
- Select PostScript to create a PostScript file
- The Print dialog box preview changes as you make choices in the panels
- Click the Page Setup and Printer buttons to select printer-specific features

B. General Panel

- Choose Page Range as either page numbers or absolute page numbers (e.g., +5 – +8)
- There are options to print master pages, non-printing objects and guides and grids

C. Setup Panel

- In the Setup panel select page size and orientation—defined by driver, defined by the PPD, or custom
- There are choices for page positioning, thumbnails and tiling

D. Marks & Bleeds Panel

- Turn on all Printer's Marks, or be selective
- To create an optional Bleed, you must extend artwork beyond the page trim size
- The Slug area can be used to define instructions, sign-off forms, etc.
- Both are defined when creating a new document or in Document Setup
- The Marks & Bleeds panel is where you set Bleed or Slug to print

E. Output Panel

- The Output panel is where you select Composite output or color separations
- For service providers, the Ink Manager has powerful control to fix problems without changing a customer file

F. Other Panels

- On the Graphics panel, make choices for images and fonts
- On the Advanced panel, choose your Transparency Flattener preset

G. Print Presets

- A Print Preset is a collection of settings, including almost all the choices you can

make in InDesign's Print dialog box
- The easiest way to create a preset is in the Print dialog box by making choices for a particular printing setup, then clicking Save Preset
- You can also create them in File > Print Presets > Define. Here you can also Load and Save them between workstations

X. ILLUSTRATOR CS2 PRINT INTERFACE

A. Illustrator CS2 has a streamlined Print user interface based on that of InDesign.
- It eliminates the separate Page Setup and Separation Setup dialog boxes of previous versions.
- It uses a multipanel interface with a Preview window to offer interactive feedback.

B. You have many choices not available in previous versions.
- On the General panel, you first select your printer from those installed. You can also choose to create a PostScript file.
- You choose select page size and orientation in the General panel—defined by driver, defined by the PPD, or custom
- There are new options to scale a page for printing.
- You can now print tiled Illustrator documents and set the overlap between tiles.
- You define the printing bounding box on the Setup panel, and choose tiling options.
- You can now choose the combination of printer's marks you want to print on a page in the Marks & Bleeds panel.
- On the Output panel, you can choose between Composite, Separations, or In-RIP Separations.
- On the Advanced panel, you can choose the Transparency Flattener preset.
- You can also create Print Presets, as you can in InDesign CS2.

XI. PRINTING IN ACROBAT 7 PROFESSIONAL

A. There are enhanced print controls and capabilities in Acrobat 7 Professional
- You must first choose your paper size in File > Page Setup.
- When you choose File > Print, the dialog box initially looks similar to that in Acrobat 5, except for the Preview window.
- Be careful about Acrobat's default to Shrink Large Pages or Fit to Print which trips a lot of people up..

B. Most of the new choices are in the Advance Print Setup dialog box. Click Advanced on the Print dialog box.
- The most important new choice is on the Output panel: You can now print Separations as well as Composite output.
- You can add printer's marks if there is none in the PDF file.
- Print settings can also be saved here.

Moving to the Web with GoLive

I. GoLive Smart objects

A. Traditional Web artwork workflow:

- Scanned images (TIFF or PSD) are converted into GIF or JPEG files.
- Vector artwork (EPS or AI) is converted into GIF or JPEG.
- GIF or JPEG files are inserted or imported into Web layout.
- If changes are needed, the original scans or vector files are opened, modified, and then new GIF or JPEG files are created.

B. Importing Smart Objects into GoLive

- Ordinary files are added to the GoLive layout using the Smart set in the Objects palette.
- Smart Objects for Adobe files can be Photoshop, Illustrator, or PDF.
- Use the Generic Smart Objects for BMP, PCX, Pixar, Amiga IFF, TIFF, TARGA, PDF, EPS, JPEG, JPEG 2000, PNG, and PICT (Mac OS only).
- With Smart Photoshop objects, you can access slices and edit variables for text content and layer visibility.
- With the Import > Photoshop Layers command, you can independently optimize and position image layers.
- With Smart Illustrator objects, you can import AI and SVG files, edit their contents, and optimize them for the Web.
- Smart Illustrator objects support many powerful Web design tools, such as slices and variables.
- When you add a Smart PDF object, you can add a PDF page as an image.
- When you import the smart object, GoLive opens the Save for Web (powered by ImageReady) dialog box. This is where you can apply the correct Web settings. The original smart file is not touched.

B. Modifying the original "Smart" file

- You can easily modify the original smart file — also called the source file.
- When you modify the source file, GoLive automatically re-imports the modified image and reapplies the correct Web settings to the Web file — also called the target file.
- You can also scale the target file up or down in the GoLive file. When you do, the correct Web settings are automatically re-applied to the target file.
- Store source files in the Smart Objects folder in the Extras tab, and store target files in the Files tab. From those locations, GoLive can properly update source files and upload target files.

II. Exporting Web pages to PDF

- You can export Web pages to PDF, while retaining formatting and features such as links, form elements, and QuickTime movies.
- You can use this powerful functionality to quickly create documents such as interactive PDF forms and print-ready versions of Web pages.

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- You can customize the exported file to adjust compression settings, embed fonts, and proportionally shrink a Web page that's wider than the selected paper size.
- To produce a PDF file that prints clearly on black-and-white printers, you can hide Web page backgrounds, replacing them with a white background that emphasizes the content of a page.
- After adjusting such settings, you can re-create the PDF preview to see their effect.

III. Package for GoLive from InDesign

A. On the InDesign side

- **Not** an automatic translation of InDesign layouts into HTML format. (That would have been too simple for and not satisfactory to the Adobe engineers.)
- Rather a way to package all the assets of an InDesign layout and then place them into a redesigned GoLive layout. (A very good thing for serious Web designers. Frustrating for those who just want to "throw something up on the Web.")
- If you need to get something quickly up on the Web, or need the Web file to look exactly like a print layout, Adobe recommends using PDF.
- Start in InDesign and use the Package for GoLive feature.
- InDesign can convert images to an optimized format suitable for viewing on the Web.
- Optimized images are low-resolution, rasterized copies of the original images, and are used primarily for the Web.
- Formatted optimized images include formatting, such as cropping and scaling, applied in InDesign.
- Original optimized images do not include formatting.

B. Package Contents

- A package preview (saved in PDF) that represents the layout of the document.
- Toc.html, a Web page that describes the package and contains links to the file it contains.
- XML files (with an .incd filename extension) that contain text from the document as well as formatting instructions.
- Other XML files, such as layout, root, prefs, geometry, and tags, that contain instructions for recreating the InDesign document.
- Graphics files, original and optimized, used to recreate the document in Adobe GoLive.
- Optimized images appear in the Images folder with the same name as the original image, plus additional information. For example, if the original image is called meadow.psd, the optimized image could be called meadow_opt.gif.
- Other files, such as movies or sound files, that were imported into the InDesign document.
- Glstyles.css, a placeholder for the CSS styles GoLive creates when text is dragged from the PDF preview to a GoLive Web page.
- Glprefs.xml, a placeholder for GoLive preferences.

C. On the GoLive side

- You can view packages in Adobe GoLive immediately after creating them by selecting Adobe GoLive as the option for View Package Using in the Package for GoLive dialog box.

- When you package a book, the first document in the book opens in GoLive. You can then open other documents in the book package.
- When you open a package in GoLive, the package preview of the InDesign document appears in a separate palette window.
- You can customize how the package preview is displayed — as pages or as individual listings of assets.
- You can click and drag content from the preview palette directly to a GoLive Web page.

IV. Working with packages

- If your InDesign document changes, you can update the GoLive package by repackaging it.
- When you repackage, InDesign updates all package files, including the package preview and all stories. Images are also updated, provided you repackage using the same image options as before.
- If you repackage using different image options, InDesign creates the new image files (optimized or original) but does not remove the older image files from the package.

V. Integration between ID and GL

- You can drag and drop elements from InDesign into GoLive.
- This will convert text to graphics. Useful for quick elements.
- You can flow ID tagged text into GoLive.