

# CANVAS™

## COLOR PRINTING GUIDE





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# INTRODUCTION

Whether you're creating one-page flyers for printing in one color, or multi-page, full-color publications, Canvas provides tools needed for all aspects of document design and publishing. This book is a guide to help you prepare documents for print publishing using Canvas software.

The *Color Printing Guide* begins with an introduction to printing terms and concepts to help you better understand the publishing process. The second section provides instructions for setting up Canvas documents and addressing printing issues. The last section describes how to complete prepress tasks and output your documents as color separations for commercial printing.

The key to successful print publishing is planning ahead. Making the correct decisions about printing issues, including the type of colors in the document, the resolution to use for images, and the document layout, is the best way to prevent problems from showing up on the printing press — where they're difficult and expensive to fix. This book can suggest questions that you should ask yourself about printing requirements and options during the planning and design stages for a print publication.

To learn more, you can find printed and on-line information about the technical and creative aspects of print publishing. The Resources section at the end of this book lists information sources that can help you learn more about traditional processes and keep up with new developments in print publishing.

## An overview of printing methods

To understand the steps required to make a publication ready for printing, it helps to know about common printing methods and how printing presses operate.

The best way to learn about different types of presses is to visit printing plants and see presses in operation. Ask about their capabilities; e.g., how many colors and pages can be printed at once? What types of paper can be used on each type of press?

Printing presses are based on four general printing methods — letterpress, gravure, lithography, and screen printing — which are described on the following pages.

Particular types of printing presses are designed for various printing tasks.

- Sheet-fed presses print on separate sheets of paper, printing one complete page at a time, or one large sheet that will be cut into separate pages.
- Web presses print on a continuous sheet of paper threaded through the press from a roll. Web presses are used to print newspapers and other timely publications.
- A “perfecting” press can print on both sides of the paper at once.
- On older mechanical presses, operators must adjust ink flow, web tension, printing plate alignment and other settings by hand.
- Modern presses have control systems that monitor printing and let the operator adjust the press with computerized precision.

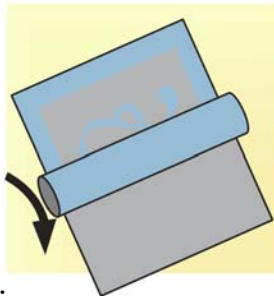
## Lithography and offset printing

The term “lithography” is from the classical Greek words *lithos* (stone) and *graphein*, (writing). Today’s most widely-used printing method originated with the 1798 discovery by a Bavarian playwright that stones could be used to print images.

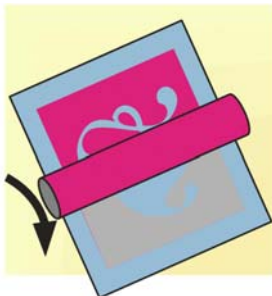
The playwright, Aloys Senefelder, drew a design with a greasy substance on a porous stone. He then spread a wetting solution on the stone, which dampened the blank areas. When Senefelder rolled a greasy ink onto the stone, the ink stuck to the design but not to the damp areas. By then pressing paper against the stone, Senefelder transferred the inked design to the paper and made the world’s first lithograph.



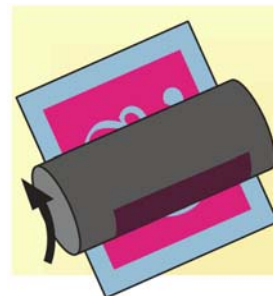
**Platemaking**



**Wetting**



**Inking**



**Offsetting**



**Printing**

### Offset lithography step-by-step

The printing process begins with platemaking. An exposure is made with a film negative in contact with the photosensitive emulsion on the plate.

When the plate is processed, the film image becomes a positive image on the plate. The printing plate is mounted on a cylindrical drum on the press.

Wetting: As the plate turns, a series of rollers apply a fountain solution that wets the plate. Image areas repel the solution.

Inking: Another series of rollers applies ink to the plate. Ink adheres to the image, but the fountain solution prevents the ink from adhering to non-image areas on the plate.

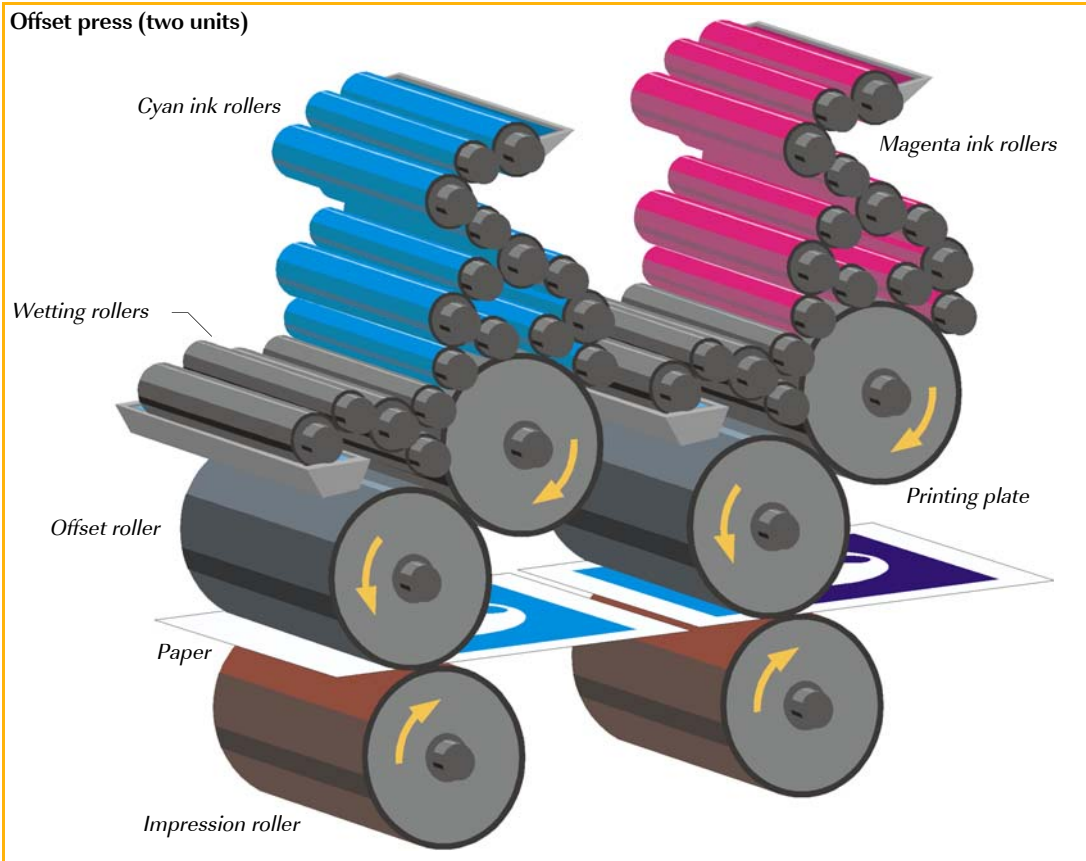
Offsetting: As the inked plate turns, the image is transferred to a rubber blanket on the offset roller.

Printing: The image transfers from the offset roller to the paper.

Today, printing presses based on lithography use flat metal or plastic printing plates that have a photosensitive emulsion surface. For printing, the plate is exposed against a negative film of the image to be printed. Developing the image and processing the plate changes the emulsion so only the image areas on the plate are receptive to

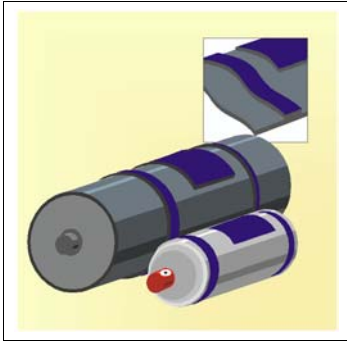
ink; blank areas attract the wetting solution that flows over the plate on the printing press.

Offset lithography is the most common commercial printing process used today. The word “offset” refers to the press configuration: Rather than printing directly from an inked plate onto paper, the inked image is *offset* (transferred) from the plate to a rubber-covered roller. The paper picks up the image as it passes between the offset roller and an impression cylinder.



### Letterpress

Letterpress uses a relief image — the design to be printed is raised above the surface of the printing plate — to transfer ink to paper, much like a rubber stamp.



Letterpress is the world's oldest printing method. Developed in ancient times and perfected over hundreds of years, it's still in use for books, packaging, and specialty printing.

In letterpress printing's long history, carved blocks of wood, type cast in metal, and molded plastics have been used to create the letterpress printing surface.

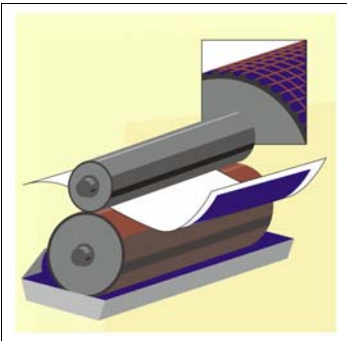
Historians trace the earliest development of type (individual letterforms) for letterpress printing to 1500 B.C. In the 13th century in China and Korea, type was being cast in metal. In 1440, Johann Gutenberg invented a system of letterpress printing with moveable metal type that led to the spread of printing throughout the Old and New worlds.

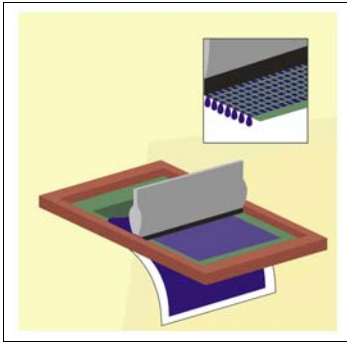
*Flexography* is a modern form of letterpress printing in which flexible rubber or plastic printing plates are used. Some modern applications rely on inkless letterpress techniques. These applications include effects such as embossing, hot foil stamping, and die cutting, in which raised forms make cutouts in paper and other products.

### Gravure

For the gravure method, an image is etched as tiny pits or wells in the surface of a cylindrical metal printing plate. As the plate rotates on the press, the wells pick up ink from a reservoir or ink roller. A flexible blade wipes away excess ink, and then the paper, pressed by an impression roller against the plate, picks up the image as thousands of tiny ink dots.

Gravure presses are used to print newspaper supplements, magazines, catalogs, stamps, and paper currency. Gravure plates are expensive to produce but durable enough to be used for printing a million impressions or more.





## Screen printing

In screen printing, ink is pushed through a stencil onto the printed material. The stencil is attached to a fine mesh screen that is mounted in a frame. Because the screens were once made of silk, this printing method is now often called “silk screening.”

Stencils for screen printing were originally cut by hand. Now the image to be printed is exposed from a positive film onto a photosensitive emulsion. After development, the emulsion is applied to the screen and open areas around the edge are masked out. Specialized screen presses can print on bottles and other curved surfaces. The ink used is thicker than ink for other printing methods, which allows screen presses to apply dense colors or special finishes to wood, paper, cloth, leather, wallpaper, metal, and glass.

## Arranging publications for the press

Editors and designers look at a publication in “reader’s spreads,” with the pages in their normal sequence. This is the way Canvas displays publication documents (you can view facing-page spreads when you set up a two-sided publication with the Document Setup command).

However, printing requires a different page arrangement for the press. To see this, look at the front page of a newspaper. The single sheet has Page 1 and the last page printed on one side, and Page 2 and the next-to-last page on the reverse, like a book cover.

Imposition is the process of putting a publication’s pages in proper order for printing. The term “stripping” is used to describe the arranging of film images to make printing plates.

Presses are usually set up so four, eight, or 16+ pages print together on one large piece of paper, a “press sheet.” A form is a set of pages arranged for printing on one side of a press sheet. After the forms on both sides are printed, the sheet is folded to make a signature, a set of printed pages in the right order for binding.

Newsletters and pamphlets might be printed on one signature. For larger publications, additional signatures are printed.

Though you might want to handle most other prepress tasks yourself, imposition is often done as part of the platemaking operation at the printing plant.

### Tip

The facing-pages option is only available for publication documents.

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If you need to output film negatives with pages already in press order, or produce printing plates directly from digital files, you might want to consider using the commercial imposition software now available. Imposition software can handle a variety of publications and press configurations; however, most software requires you to take your publication file, (e.g., your Canvas document) and convert it to separate PostScript printer files for each page (see “To create PostScript files of color separations,” page 3.14).

*An imposition chart shows the arrangement of pages as they will be printed on both sides of a press sheet*

ε	τl	sl	z
6	11	10	7

ε	zl	6	8
4	13	16	1

*16-page signature (two 8-page forms)*

## Finishing steps

Once its pages are printed, a publication often goes through steps such as trimming, folding, binding, and packaging.

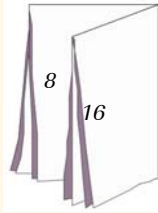
Most newspapers are run on web presses that have finishing equipment such as slitters and folders attached to the press line. Books are usually printed and then finished on separate machines. Advertising pieces and catalogs might go from the press to computerized addressing and insertion equipment.

Folding a publication is designed to make pages ready for binding, or to shape the final printed piece. Folds can be made parallel to each other or at right angles. For example:

- A standard letter needs two parallel folds to fit in a business envelope.
- Greeting cards and invitations often have two right-angle folds.
- A one-sheet pamphlet can be folded into overlapping panels, or with accordion folds like a road map.

For binding, folds are cut open or trimmed off, dividing the sheet into separate pages.

### Types of folds for publications



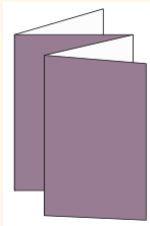
*Folded 16-page signature*



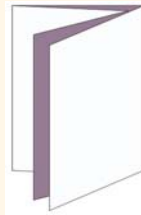
*A single fold for a one-sheet pamphlet*



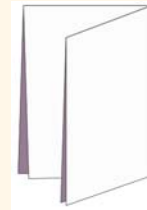
*Two parallel folds for brochures and maps*



*Multiple parallel folds*



*Three parallel folds*



*Two right-angle folds for invitations and cards*

## Binding

Binding a publication can be as simple as putting pages in a notebook, or as elaborate as designing custom covers and hand-applied decorations for keepsake and art publications.

Most books are saddle-stitched or perfect-bound inside a cover. The following are some common binding methods.

### Saddle stitching

This type of binding is used for booklets of 72 pages or less. Signatures are gathered together so the spines are all inside the first sheet. If a cover is included, it's folded around the gathered signatures. A machine stitches the signatures and cover together with wire staples on the spine. This type of binding lets a booklet lie flat and is often used for pamphlets, programs, and catalogs.







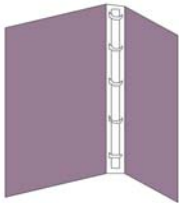
### **Perfect binding**

This is the common method of binding paperback books. The signatures are gathered one after the other, and then their backs are ground off to leave a rough surface. A flexible binding adhesive is applied to glue the signatures together, and then the cover is folded and glued in place around the book.



### **Edition binding**

Edition binding is the traditional method of binding books between hard covers. This type of binding is expensive but long-lasting, and it lets a book lie relatively flat. School textbooks, journals, and other hardcover volumes use edition binding.



### **Mechanical binding**

Some mechanical binding systems allow new pages to be inserted. The simplest devices are loose-leaf notebooks that accept pre-punched pages. Other systems use plastic or wire spirals. For these bindings, the inner page margin must be wide enough for holes to be punched.



# COLOR PRINTING & IMAGE REPRODUCTION

When you create a color publication, the first thing to consider is the type of color you need. Do you want to print photographs and color images that require process colors? Do you want to use a few accent colors, or do you need to exactly match hues that can be printed only with spot colors?

You can choose thousands of colors to use in printing, but you can print only one color at a time on the press. Printing full-color images requires sequentially printing several colors on the page.

This section explores methods of color printing, including the basics of color separation, knockouts, overprinting, and trapping.

The concepts of color printing are closely related to the issues involved in printing images such as photographs and artwork. Halftone screening, the process that lets a printing press print a photograph as a grid of dots, is also required to print thousands of colors using only three primary hues on the press. This section also introduces some basic concepts of image reproduction, including halftones, resolution, types of source images, and scanning.

## Halftone screening for images

If you look closely at a black and white newspaper photograph, you can see that the image is formed from thousands of tiny dots. If you magnify the image, you'll see that the size of the black and white dots differs in the lighter and darker areas. This is the result of halftone screening, a process that converts a photograph into a dot pattern for printing.

Halftone screening is necessary to print images with a full range of tones — photographs, drawings, and artwork — because presses can print only solid colors. Though each halftone dot is a tiny spot of solid color, when we view a printed halftone, our minds merge the dots so we see the shading of the original image.

At one time, making halftones required photographing an original image through a glass pane etched with a fine grid pattern. Even though software now does the work of glass screens, it's still com-

mon to say that images need to be “screened.” In both traditional and digital prepress, images must be made into halftones for the printing plate.

## Halftone screen frequency

The dots in a halftone screen are arranged in a grid, with the size of the grid measured by the number of grid lines (the number of dots in a row) in one inch or centimeter. The measurement of lines per inch (abbreviated lpi) is the halftone screen frequency, also called the screen ruling, screen resolution, or line screen.

A typical halftone screen frequency for newspapers is 65 to 85 lpi. For magazines printed on web offset presses, 133 lpi is typical. For high-quality publications, halftones are screened at 150 or 175 lpi and higher.

View the examples in this and other publications, especially those printed on the same type of press and paper you will use, to see the results of halftone screening.

### ✓ Tip

To determine the best halftone screen frequency for your publications, ask your printer for recommendations.

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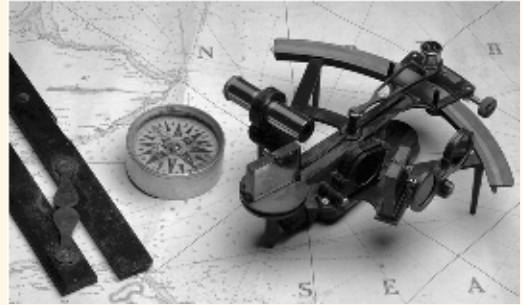
- Images should be scanned (or created) with sufficient resolution for halftone screening. Using a higher screen frequency requires higher resolution images. See “Resolution of images and output devices,” page 2.3.
- The best screen frequency to use (and the quality of printed images) depends on the paper used. Presses can print finer halftone patterns on coated paper than on rough newsprint.
- When you print proof copies or final film negatives from Canvas, you can select different screen resolutions to match the capabilities of devices for proofing and final output.

## Comparing halftone screening

A photograph printed at several screen frequencies shows that higher screen frequency results in a smoother image with smaller halftone dots...



85 lpi

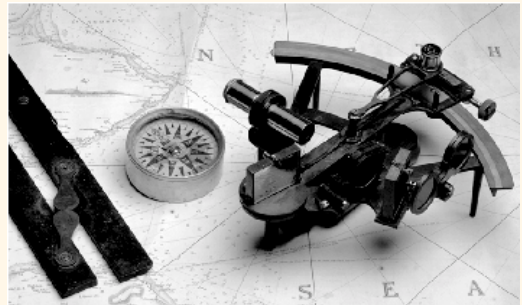


100 lpi

...but high screen frequency requires high resolution images, with large files and longer processing time. High screen frequency increases dot gain and can produce darker printed images.



133 lpi



150 lpi

## Resolution of images and output devices

It's easy to confuse halftone screen frequency with the numbers used to describe the resolution of an output device, a scanner, or an image that has been scanned. Sometimes, the same term — dots per inch — is used to describe resolution and screen frequency.

The output resolution of devices such as laser printers is the maximum number of dots the device can print in an inch (dots per inch,

abbreviated dpi). The finer that the resolution is, the smaller the dots and the higher the dpi value.

Resolution for digital scanners is measured as the number of dots (pixels) per inch that the scanner can capture. Higher resolution means the scanner captures more information in the same area.

For digital images, resolution measures the size of the pixels that make up the image, expressed as pixels per inch (ppi). This applies to digital images from any source, whether scanned, created on computer, or captured by a digital camera.

The resolution of an image tells you how much digital information the image contains. Each pixel making up the image is a dot of solid color, and the smaller the pixels, the finer the image appears.

## Scanning to create digital images

Original art can be turned into digital art by scanning. Art can be scanned with low cost desktop scanners.

Desktop scanners can be used to scan black-and-white and color photographs, diagrams and other line art, and even small, flat objects. Desktop scanners can't capture the same pixel information and tonal range as drum scanners, but they are much less expensive.

With a desktop scanner, you can save money and control the scanning process. The trade-off comes in image quality and the extra time that might be needed to color-correct the images.

Desktop scanner quality is sufficient to capture images for autotracing, photos “for position only” in layouts, for use on the web, and images to be printed at low or medium resolution.

Photographic film and transparencies may be imported into Canvas via a dedicated film or drum scanner. Drum scanners are widely used by professional prepress service bureaus or other professional designers to scan film and transparencies when the need arises for detailed high resolution images. The scans generated with a drum scanner contain a great deal of image detail therefore these files can become very large; e.g., a typical drum scan of a 35 mm transparency could be as large as 30 to 50 MB or larger.

### ✓ Tip

If you use a service bureau for scanning, ask if they can also provide low resolution copies of the images for you to use in layouts.

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## Determining scanning resolution

The following table can be used as a guide to determine the image resolution needed for reproduction at common halftone screen frequencies.

Standard practice is to set image resolution to 1.5 or 2 times the halftone frequency (shown in the following table) when images will be printed at original size; however, even experts disagree on what is exactly the right ratio between resolution and screen frequency.

You want to make sure an image contains enough pixel information, but you don't want to use a higher resolution than necessary. Use this chart as a guide when planning your scan.

Screen frequency	Ratio	Image resolution
65 lpi	1.5	100 ppi
	2.0	130
85	1.5	130
	2	170
120	1.5	180
	2	240
133	1.5	200
	2	266
150	1.5	225
	2	300

Remember that higher resolution scans will result in larger images that take up more memory. Larger images make your document files larger; therefore, they will take longer to open, save, and print. Very large images can slow down processing and may cause extra expense when you print separations on an imagesetter.

However, you might need to scan or create images at higher resolution if the images will be enlarged. In that case, use the final image size to calculate the required resolution based on the amount of pixel information needed.

Also, keep in mind that enlarging digital images requires Canvas to use a mathematical process called interpolation to create new pixels from the existing data. This will cause the image to lose sharpness.

## Source images

Sources of images include photographs, paintings, pen-and-ink diagrams, pencil sketches, watercolors and other visual art. Original images can be physical (like a photographic print) or digital (a Photo CD image file). The following are general types of source images.

- **Reflective art** : is hard-copy material — photographic prints, paintings, and illustrations on paper.
- **Transmission art** : is material such as color photographic slides and transparencies for overhead projectors. Both forms of original art can be scanned to be used in digital form.
- **Continuous-tone art** : contains a range of tones, as in a photograph, a painting, or a charcoal sketch. Because printing presses can only print solid colors, continuous-tone art must be screened for reproduction.
- **Line art** : such as an ink drawing that contains only two tones (black and white), can be reproduced without screening. However, when line art is scanned, it becomes a pixel-based image. If it has variations in shade, it will become a screened halftone in color separations. If you want to preserve the solid appearance of line art, you can try autotracing the scanned image to create a vector illustration from it.
- **Digital art** : exists on a computer system. It can be stored in a standard file format, such as TIFF, or in the proprietary file format created by Canvas. Digital art either originates on the computer, or is scanned from hard-copy original material.



For process printing, be sure that digital art contains process colors (CMYK). RGB colors won't be reproduced accurately with CMYK inks on the press.

## Image resolution and memory requirements

This table shows the number of pixels and the amount of data contained in a one square inch image, based on the resolution and the color mode of the image.



The actual amount of space on disk occupied by an image file depends on the file format and whether the image data in the file has been compressed.

Amount of image data

Image resolution	Pixels (square inch)	Black & White (1 bit)	Grayscale (8 bit)	RGB Color (24 bit)	CMYK Color (32 bit)
100 ppi	10,000	1.2 KB	9.7 KB	29.3 KB	39.0 KB
150	22,500	2.7	22.0	65.9	87.9
200	40,000	4.9	39.0	117.2	156.3
250	62,500	7.6	61.0	183.1	244.1
300	90,000	11.0	87.9	263.7	351.6
350	122,500	15.0	119.6	358.9	478.5
400	160,000	19.5	156.3	468.8	625.0



12 picas

150 pixels (75 ppi)



6 picas

150 pixels (150 ppi)



3 picas

150 pixels (300 ppi)

Relative size of pixels

Resolution describes pixel size as the number of pixels in a set distance. Higher resolution results in smaller pixels, which generally produce finer images. However, if resolution is too high, an image can lose sharpness.

## Separating colors for printing

Because each printing plate on a press prints one color, to print a document with more than one color requires an additional plate for each additional color. Printing black text and green illustrations, for example, requires one plate with black ink to print text, and another plate with green ink to print the illustrations.

To make the printing plates for a color publication, the objects on each page have to be separated by color, so all the objects that print with the same color appear on the same printing plate. Film or proofs created from the color-separation process are called color separations.

Process color and spot color printing require different types of color separations. By selecting appropriate colors in Canvas, you can make color separations for either type of color printing.

For spot color printing, separations are made based on the names of spot colors in the document. The names are preset in the spot color system you choose. You can also create your own spot colors (and name them) in the Attributes palette for special purposes.

For process color printing, color separation is somewhat more complicated, because all the colors in the document will be printed from three primary colors and black. When separated, objects often appear on more than one printing plate because their colors will be printed with a combination of process color inks.

When color separation was performed by hand, it was a tedious, exacting art. In Canvas, the separation process is automatic and almost as simple as printing a document.

When you create color separations with Canvas, the program determines which objects and images belong on which plates. You can print separations to check a document's colors in the proofing process and then create the final film separations needed to make plates for the printing press.

For special situations, you can use layers in a Canvas document to create color separations the way artists separate a physical layout using overlay sheets.

For example, you can use a layer as the separation for a gloss varnish on the press. Copy the objects that get varnish, or draw corresponding shapes on a new layer. Create a spot color named "Varnish" and apply it to the objects' fill and pen inks. You can

### ✓ Tip

For example, in process printing, red is made by printing magenta and yellow together. A red object in your document would appear on the yellow and magenta separations and plates.

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print just the varnish layer as a separation. Also, you can let Canvas output a separation for the “Varnish” plate.

## Printing with process colors

It might seem that printing a rainbow would require that a printing press be filled with a rainbow of color inks.

Actually, most color printing is based on the fact that only three primary colors are needed to reproduce a full spectrum of hues (with black added for darker shades). This printing technique is referred to as four-color or process printing.

Cyan, magenta, yellow, and black (abbreviated CMYK) are the four ink colors used for process printing. Cyan, magenta, and yellow are special colors known as the subtractive primary colors.

### Process color combinations

The process colors Cyan, Magenta, and Yellow can theoretically make all hues. Black ink is used to provide shadow detail and reduce the overall amount of ink required.

Y



Y+M



Y+M+C

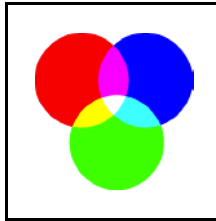


Y+M+C+K

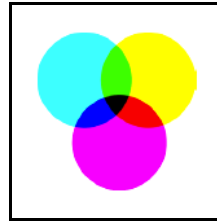


These colors are called primary because they can be used (theoretically) to make all other colors. The term subtractive is used because, when white light (which contains all colors) reflects off these colors on the page, they subtract some of the light’s colors and reflect the rest.

RGB



CMY



*RGB colors (left) displayed on a computer monitor blend to make white light. The CMY colors used in process printing subtract color from white light and reflect the remaining color.*

When cyan, magenta, and yellow inks are printed on top of each other, they subtract all color from light striking the printed surface. In theory, they appear as black. In fact, black ink is also needed to produce true blacks because of the limitations of the inks and presses.



Cyan



Magenta

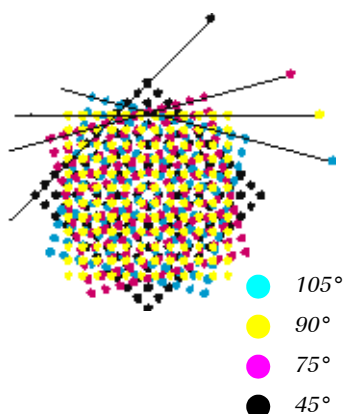


Yellow



Black

Four-color printing requires four printing plates on the press, one for each of the process colors. Presses that have more than four printing units can print a publication with spot colors and varnishes in addition to process colors.



*Halftone screens of process color separations are set at specific angles and ruling so the halftone dots form rosettes. Incorrect angles can create distracting patterns.*

Most colors are made with less than 100% of each process color, so they are separated into halftone images on each printing plate. The percentage of the primary color is the percentage of the halftone screen.

For example, to print orange with 90% yellow and 20% magenta, the yellow separation has a 90% halftone screen; the magenta separation has a 20% halftone. A separation has a solid (not screened image) only when a color is printed at 100% from the corresponding plate.

The halftone screening required for process printing makes an image into a grid of tiny dots. If this grid of dots was the same for each process color, the dots would form muddy spots on the page.

Instead, color separations are made with the halftone screens at different angles to each other. When printed, the screened dots line up in tiny circular rosettes. The rosette pattern lets our eyes see many colors in the dots of CMYK inks.

## Designing documents in color

Problems with color separations and press limitations can lead to disappointment with the appearance of a printed publication. You can help ensure accurate color reproduction for your publications by keeping in mind potential problems as you design your documents.

### Process color gamut

The range of colors that can be printed with CMYK inks is much smaller than the range of colors that the human eye can perceive. Colors printed with process inks seem less vibrant and saturated than they appear on the monitor of your computer.

It should be noted that Canvas does not check against an “overall CMYK” gamut. The gamut is defined in the respective ICC Profile for the output device.

Many colors that you see in nature or on your monitor can’t be printed with process color inks. These colors fall outside the “CMYK gamut.”

On screen, Canvas tries to simulate the appearance of all colors as they’ll appear when printed. When you select inks for process printing, use the CMYK models to avoid using colors that can’t be printed accurately as process colors.

When you create color inks in Canvas using the RGB or HSL (hue, saturation, lightness) color systems, the program can tell you if a color is outside the CMYK gamut. While no color looks the same on a computer monitor as it does when printed, a color that Canvas identifies as “out of gamut” should be checked and possibly changed before you create color separations (see “Gamut warning display,” page 3.7).



*CMYK object*

### **Four colors in process printing**

Yellow, magenta, cyan, and black are printed together to reproduce full-color images such as photographs. Each separation is a halftone image, with gray levels that correspond to the amount of cyan, magenta, yellow, or black in the original image.

### **High fidelity color systems**

High fidelity color is a name for printing methods that use six colors to overcome some limitations of four-color printing.

“Hi-fi” color requires special printing inks, screening methods, and proofing systems. Though it might someday become common, hi-fi color is still an emerging technology.

New color systems can be difficult to adopt because they require new methods for creating, separating, proofing, and printing.

### **Specifying spot colors**

Process color inks can’t be used to reproduce some hues, such as very bright orange shades. Also, using four plates to print process color is more expensive than using fewer plates when all you need are accent colors. In these situations, spot color is the solution.

A spot color is a pre-mixed color ink used on a printing press. Spot colors are available in hundreds of hues and special metallic and fluorescent shades.

Spot colors are used for both low-cost and high-quality publications. Using one spot color can open creative possibilities for inexpensive newsletters and advertisements. By printing with one spot color on colored paper, a designer can create eye-catching publications at lower cost than process color printing.

In high-end publications, spot colors can be used to gild a page with gold, bronze, silver and copper. Spot color inks also are called for when designers want rich, saturated hues that can’t be made with CMYK inks.

Another reason for using spot colors is to avoid problems caused by misregistration of process colors. Also, a spot color printed at 100% (solid) doesn't have a halftone screen pattern; printing the same hue with process colors can result in a distracting dot pattern.

When you specify a spot color, you must refer to a printed reference guide to be sure of the color's printed appearance. No color monitor — no matter how well calibrated — can show the true hue and appearance of a spot color ink. Colors displayed on a monitor can only approximate spot color hues.

## Knockouts and overprinting

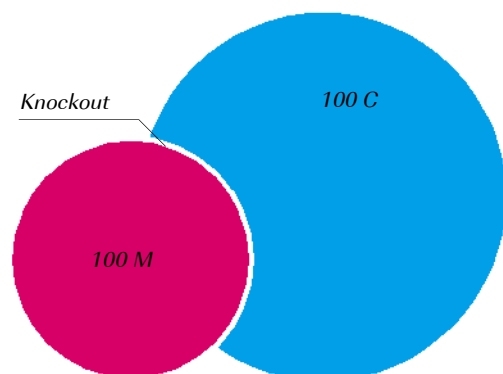
PostScript graphics programs (including Canvas) usually don't print any part of an object that is covered by another object. A foreground object punches a hole, called a "knockout," where it overlaps a background object.

For this reason, Canvas displays objects as solid and opaque on screen; i.e., if you draw a red object on a blue object, you see red, not the color that red would become with blue printed behind it.

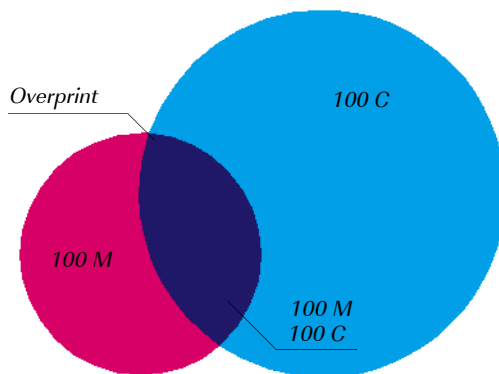
Knocking out objects in color separations is necessary to avoid unwanted color mixing on the printed page. But it also means that plain paper will be seen at the edge of the knockout area if the plates don't print exactly "in register." If printing plates aren't properly aligned on the press, or the paper shifts even minutely during printing, gaps between colors will result in thin colors or blank paper showing through.

Problems with registration (alignment) are most common when printing newsprint on high-speed web presses. In this case, the tendency of newsprint to stretch will aggravate slight registration problems.

**Overprinting** Printing one ink color on top of another color without a knockout — is one technique that can be used to avoid registration problems; however, since process color inks are transparent, background colors change the appearance of an overprinted process ink, which can be used to your advantage if you plan ahead.



*Normally, a front object makes a knockout in a back object to prevent unwanted color mixing.*



*If the small circle is set to overprint, no knockout is made; the process colors combine into a new shade where the objects overlap.*

### Overprinting black

Often, the black plate is set to overprint rather than knock out the colors behind it. Black is generally strong enough to print over other colors without a significant color shift.

By definition, any object with a black component of more than 95% is considered as black. In almost all cases, black text should be overprinted when it appears on a colored background. Otherwise, misregistration can let the knockout for each character become visible.

It's also a good idea to overprint black text if you need to change the text later. If the text is overprinted, only the black plate needs to be changed; the other separations can be reused.



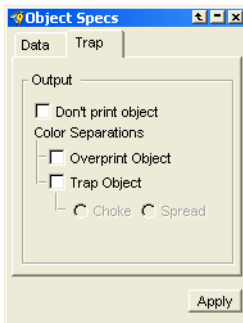


*Overprinting is a good idea to prevent knockouts and color gaps from appearing if printing plates are not perfectly aligned. The word to the left is set to overprint, while the word to the far right is set to knock out the background.*



### To overprint objects

- 1 Select the objects that you want to overprint and choose Object > Object Specs.
- 2 Click the Trap tab.
- 3 Select the Overprint Object option.
- 4 Click Apply.



*The Overprint option appears on the Trap tab in the Object Specs palette.*

Remember that overprinting is an effect you can see only on the printed page. Canvas does not display the effect of overprinting on screen, and overprinting is not visible in proofs you print with the Composite option in the Print dialog box.

To see the effect of overprinting, you can print a proof of color separations and check how the objects appear on each separation. Objects that are set to overprint should not create a knockout in objects that they overlap.

You can also set the entire black plate to overprint by selecting the Overprint Black option in the Separations tab in the Print dialog box. In Mac OS X, you must select Separations from the menu in the Print dialog box.

## Overprinting text

You can set text to overprint with the Overprint command by choosing Text > Style. Use this method to overprint an entire text object, or to overprint selected text within a text object.

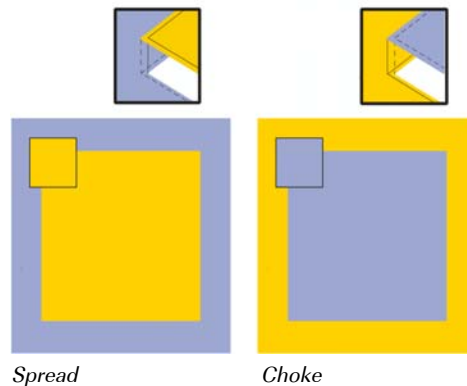
In the Print dialog box, selecting the Text Always in Front option brings all text objects, regardless of their position in the stacking order of objects in the document, to the top of the stacking order of objects. Consequently, text will not be rendered with any transparency effects but remains as text.

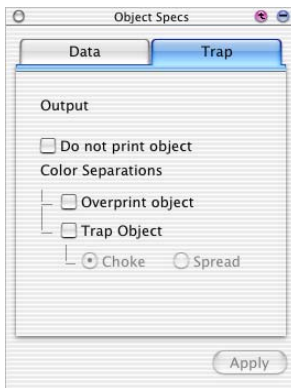
## Trapping

Trapping is the process of modifying illustrations so slight misregistration in printing doesn't cause knockouts or unwanted colors to appear. Trapping creates small areas of overlapping color (called traps) where objects of different colors meet.

You can tell Canvas to apply choke or spread trapping to selected objects. You can use spread trapping in text by selecting the text and choosing Text > Style > Spread.

To use the trapping feature in Canvas effectively, discuss press registration and trapping with your commercial printer. Ask what the trap size should be for a particular printing setup. Trap Size is set in the Separations tab in the Print dialog box.





*The Trap option appears on the Trap tab in the Object Specs palette.*

### To apply trapping to selected objects

- 1 Open the Object Specs palette.
- 2 Select the objects you want to trap.
- 3 Click the Trap tab and select the Trap Object option. You can apply a choke or spread trap by selecting the appropriate radio button.
  - **Choke** : shrinks the knockout in a light background object, making a slight overlap with the edges of a darker foreground object. You can only apply choke trap to objects that have a visible stroke.
  - **Spread** : increases the size of a selected foreground object so it slightly overlaps the knockout in a background object. You can apply spread to all objects except images. Spread is used to trap a selected foreground object against a darker background.

Apply Spread trapping to text by choosing Text > Style > Spread.



# PROOFING & PRINTING SEPARATIONS

Before you create a document that will be printed commercially, take steps to ensure that colors you use in your document are represented as accurately as possible on screen.

Canvas includes Kodak color-management technology that uses industry-standard ICC color device profiles to help you achieve accurate color reproduction.

You can also use special display modes in Canvas to check for color problems; e.g., a document might contain RGB colors that are *out of gamut*, which means that they can't be reproduced using process colors on the selected printer. Canvas can highlight objects that contain out-of-gamut colors. You can also select a display mode that simulates the printed appearance of RGB colors.

During the proofing stage of the publication process, you can select printing options that let you use desktop printers to verify that objects and colors will appear on the correct color separations.

When your document is ready to be output as color separations on film, which will be used to make printing plates for your publication, you can print from Canvas to a high-resolution imagesetter. You can also print to file from Canvas, to create PostScript files, which a service bureau or printer can use to output color separations.

## Color management

Canvas uses the Kodak Digital Science Color Management System or its own internal color management system to achieve accurate color reproduction in printing and display. The active color management system handles conversions from one color mode to another.

The Kodak Color Management System supports ICC (International Color Consortium) profiles. You can use ICC profiles to calibrate monitors and output devices.

✓ **Tip**

To install additional ICC profiles, refer to your system documentation.

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✓ **Tip**

You can obtain additional ICC profiles for specialized devices, such as film writers, graphics arts monitors, and prepress proofing devices from the device's manufacturer.

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## File installation and placement

The Canvas installer copies several files that are required to use the Kodak Color Management System. After installation, do not move, rename, or delete these files. Otherwise, the Kodak external tool won't load.

### Mac OS X

Installation places the generic ICC profiles in the ColorSync profiles folder (/System/Library/ColorSync/Profiles). By default, Canvas installs Kodak's generic ICC profiles only.

### Windows

Installation places various DLL files throughout the system. It also creates a KPCMS folder at the root level of the hard disk if one doesn't exist already.

On Windows 2000 and XP, Kodak ICC profiles are stored in the Color Profiles folder in the Canvas folder. By default, Canvas installs Kodak's generic ICC profiles only.

## Kodak ICC profiles

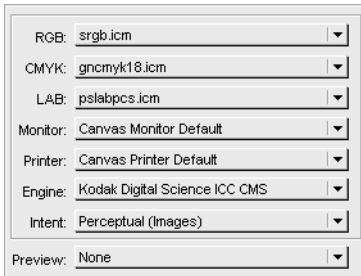
ICC profiles are used for color management by Canvas and other programs. Canvas installs Kodak ICC profiles that are appropriate for most monitors and color printers.

### To download ICC profiles

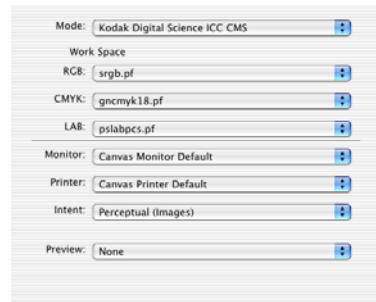
- 1 Go to [www.deneba.com](http://www.deneba.com).
- 2 Click the Downloads link on the navigation bar.
- 3 On the Downloads page, click the ICC Profiles in the Canvas Add-on Files section.
- 4 Select the Mac or Windows folder, then click `profile_index`. This displays a list of all available ICC profiles.
- 5 Scroll through the list (both Mac and Windows devices are listed) to find your device name. The profile file name appears first on the line for each device.
- 6 To download the file, click Back in your browser. Open the appropriate device folder and click a file name to download the ICC profile file.

## To change color settings within Canvas

- 1 To change the color management settings, choose Edit > Calibration > Color Settings.
- 2 In the Color Settings manager, select profiles and other options (see “Color Settings options” on page 3.3).
- 3 Click OK.



*Color Settings (Windows)*



*Color Settings (Mac)*

## Color Settings options

- **RGB:** Selects the ICC profile for conversion to and from RGB color space.
- **CMYK:** Selects the ICC profile for conversion to and from CMKY color space.
- **Lab:** Selects the ICC profile for conversion to and from LAB color space.
- **Monitor:** Select a monitor ICC profile that matches your monitor, or use the default profile. To change the profile, choose Other. A directory dialog box with two panes appears. In the upper pane, available ICC profiles appear. Select a profile; click Open.
- **Printer:** Select an ICC profile for your printer or use the default profile. To change the profile, choose Other. A directory dialog box with two panes appears. In the upper pane, available ICC profiles appear. Select a profile; click Open.
- **Engine:** Choose the Kodak Digital Science CMS or the internal Canvas color management system.
- **Intent:** Choose a rendering intent:

- Perceptual (Images) maintains relative color values as the values are mapped to the printer gamut. This method preserves the relationship among colors, though color values can change.
  - Saturation (Graphics) maintains relative saturation values of colors. Colors that are outside the printer gamut are converted to the closest colors with the same saturation that are inside the printer gamut.
  - Relative Colorimetric leaves colors that fall inside the gamut unchanged. This method usually converts out-of-gamut colors to colors that have the same lightness but fall just inside the gamut.
  - Absolute Colorimetric disables white-point matching when converting colors. This option is not generally recommended.
- **Simulate print colors on display:** Select to simulate on the monitor the appearance of the CMYK colors that will be printed.

### Color management tips

If you require the highest quality color matching and output, becoming familiar with the factors that can cause problematic color shifts can help you to avoid unexpected results.

In general, the Kodak color management system handles conversion between color systems, such as RGB and CMYK. The system makes the conversion as accurate as possible, taking into account the characteristics of the color display and color printing devices.

If you want to prevent even slight changes in color values, avoid conversion from one color system to another. When you paint in an image, use the color system that matches the image mode; e.g., use RGB colors for RGB Color mode, and CMYK colors for CMYK Color mode.

If you paint a CMYK color into an RGB Color mode image, Canvas converts the CMYK color values to RGB values. When color calibration is active, the color management system uses the specifications of the selected ICC profiles in the conversion process.

Avoid using RGB color in a document that will be printed commercially using process (CMYK) colors. When you specify process colors, it's best to use a matching system ("Printing with process colors" on page 2.9).

#### ✓ Tip

You must use a printed swatchbook to view the printed appearance of a color. You should never rely entirely on the appearance of a color on screen.

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## Using Registration black

The Attributes palette includes a special color called Registration black in the color ink type. To differentiate Registration black from the other blacks, the name “Registration” appears in the Attributes palette when this color is selected.

Registration black is a special color that will appear on all plates when you output color separations. Although the Attributes palette shows that this color contains 100% black only, Canvas separates the color as if it contains 100% of each plate ink.

You can assign Registration black to objects that you want to appear on all color separation plates.

## Display modes for previewing colors

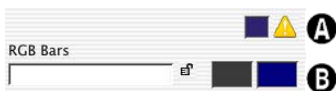
When preparing documents for printing, you want to be sure that the colors used in the document files will separate correctly, and that the final printed result will match your expectations.

Colors specified in RGB and HSL can be outside the CMYK gamut, the range of colors that can be reproduced exactly with CMYK inks. When Canvas separates a document for process color printing, it converts colors that are out of the CMYK gamut to the closest CMYK color. The result can be printed colors that differ significantly in hue and lightness from the originals.

Canvas provides display modes to help you avoid color problems. Canvas can highlight colors that might cause problems during separation or printing. Canvas can also display a simulation of the effect of converting all colors in a document to process colors.

### CMYK display mode

CMYK is a display mode that simulates the appearance of colors in the CMYK color space used in process color printing; e.g., in CMYK display mode, bright green (Green value 255 in RGB) appears darker and duller. Of course, this color change is a simulation of actual CMYK colors, because computer monitors can display only RGB colors.



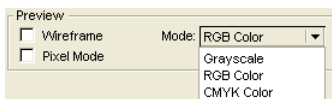
- A Simulated CMYK preview  
B Original RGB color

The CMYK display mode is the same as the preview in the Attributes palette. The box (A) by the warning symbol is a CMYK preview of the current color.

It's a good idea to look over a document's colors in CMYK display mode if you import illustrations that use RGB colors into a document that will be printed with process colors. The CMYK display mode should also be used to check spot colors if these colors will be converted to process colors for printing.

### To preview CMYK colors

Use the CMYK display mode to see a document in simulated CMYK color space.



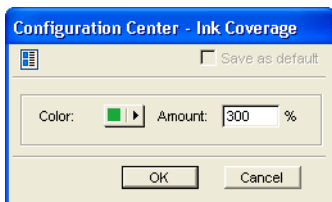
- 1 If the Gamut Warning command (Layout > Display) is active, turn this display mode off by choosing the Gamut Warning command.
- 2 Choose Layout > Display Options. The Display Options manager opens.
- 3 In the Preview section, select CMYK Color from the Mode menu.
- 4 Click OK.

### Ink coverage mode

The Ink Coverage command is used to select the color Canvas uses when the Ink Coverage display option is active. Ink coverage amount equals the combined percentage coverage of each of the four process (CMYK) ink colors. The highest possible value is 400%, which represents 100% coverage of each of the colors.

#### To check if your Canvas document exceeds a maximum ink coverage

- 1 Activate the Ink Coverage option by choosing Layout > Display > Ink Coverage. A check mark appears next to the command in the menu when this display mode is active.
- 2 To change the ink coverage color or value, choose Edit > Calibration > Ink Coverage. The Ink Coverage Options manager opens.



- Select a color from the pop-up menu.
- Enter an amount percentage value in the Amount box

- 3 Click OK to implement the new setting.



*Sample image in CMYK display mode*



*Ink Coverage shows all areas of the image that exceed a specified ink coverage*

### ✓ Tip

Note that Gamut Warning is dependent upon the selected ICC profile.

---

## Gamut warning display

You can tell Canvas to highlight on screen any colors in a document that are outside the gamut of your selected printer profile. These colors are likely to differ the most between on-screen and printed appearance. When you turn on the Gamut Warning display, Canvas displays a special highlight color on all objects that are outside the gamut of the selected printer profile. By default, the gamut warning color is bright green.

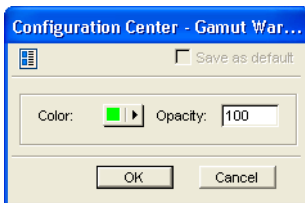
### To show out-of-gamut colors

- 1 Choose Layout > Display > Gamut Warning. A checkmark appears next to the command in the menu when this display mode is active. To return to normal display mode, choose Gamut Warning again.

- 2 To change the gamut warning color, choose Edit > Calibration > Gamut Warning. The Gamut Warning Options manager opens.

- Select a color from the pop-up menu.
- Enter an opacity percentage in the Opacity box.

- 3 Click OK to implement the new setting.

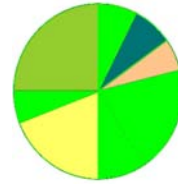




*Pie chart as it appears in RGB mode*



*CMYK display mode simulates the appearance of printed process colors*



*Gamut Warning display mode highlights colors outside the gamut of the selected printer profile*

## Selecting and setting up a printer

Canvas lets you print your publications on desktop printers (using any printer driver compatible with your system) and output documents on high resolution PostScript imagesetters.

Desktop printers can serve a number of purposes during the preparation of your publication. You can print to black-and-white desktop printers to check text and images. You can use color printers for general color proofing and to check that colors are assigned correctly. You can also use black-and-white or color printers to proof the color separations produced by Canvas.

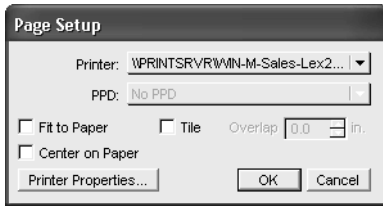
To create color separations of a document for commercial printing, you can print directly to an on-site imagesetter or create files that can be handed off to an imagesetting service or commercial print shop.

When you set up a printer to use with Canvas, you can select paper sizes and other output options. You can configure desktop printers for proofing your publication, and then change output options before you send final color separations to an imagesetter.

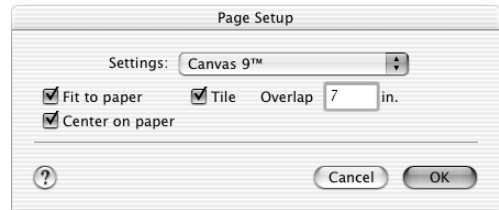
### Page setup

The Page Setup dialog box contains positioning options for printing your document as well as Printer selection (Windows).

To open the Page Setup dialog box, choose File > Page Setup. For Mac OS X, select Canvas from the Settings menu.



*Page Setup dialog box (Windows)*



*Page Setup dialog box (Mac OS X)*

## Positioning options

Centering and tiling options in this dialog box determine how Canvas positions a document when printing. When printing proofs, you might need to tile the document because of your printer's paper size.

**Fit to Paper** When this option is selected, Canvas reduces the size of the image or artwork so it will fit the size of the printer paper.

**Center on Paper** When this option is on, Canvas arranges the document so it prints in the center of the page. The result depends on the size of the document in relation to the paper size.

- If the document is smaller than the paper size, Canvas positions it at the upper left of the paper when the Center on Paper option is off. When this option is on, Canvas prints the document in the center of the sheet.
- If the document contains only one illustration and you want to center it on the output page, select the object first. In the Print dialog box, choose the Print Selection option and check the Center on Paper option.

**Tile** Turn on this option when you want to divide a large document into multiple tiles that fit the selected paper size. This option lets you proof a document that's larger than the paper in a desktop printer.

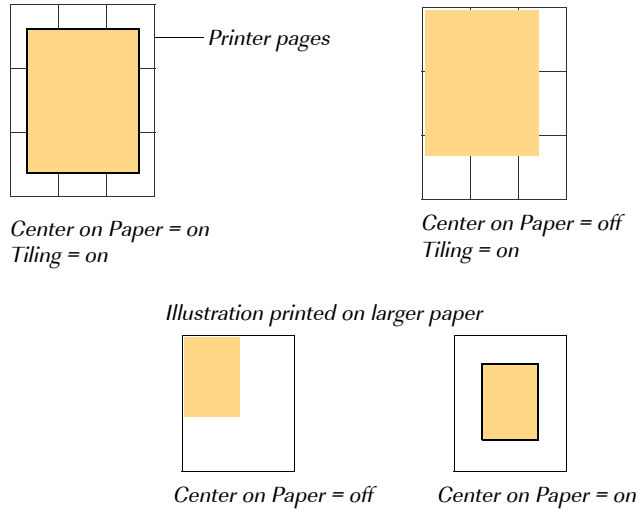
You can specify how much each tile overlaps adjacent tiles by entering a value in the Overlap box.

When Center on Paper is off, Canvas starts tiling at the top left. When Center on Paper is on, Canvas creates one full tile in the center and fits the remaining tiles around it.

### ✓ Tip

Make sure the Tile option is off when you output final color separations to film.

### Tiling and centering documents



### PostScript Printer Description files

Canvas uses a PostScript Printer Description (PPD) file when it prints to a PostScript printer. When you select a printer, you can also select a PPD file for the printer. If you send PostScript files to a commercial printer, find out which PPD file you should use.

A PPD file is simply a text file containing information and PostScript commands. Canvas reads the PPD file to obtain information about the printer's capabilities.

Using the correct PPD file is important — especially for output of final color separations — because the PPD file tells Canvas the resolution, halftone screen settings, built-in fonts, color capability, and available memory in the output device.

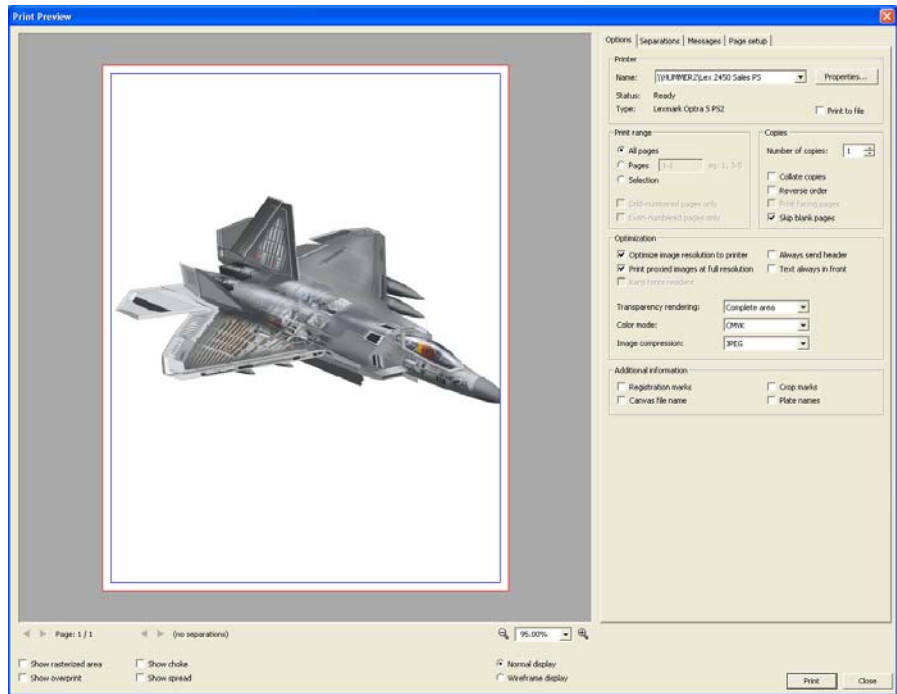
You can select any PPD file to use with any printer, but if you don't use the correct PPD, the information Canvas reads won't be accurate. Some printers have more than one PPD for the same model with different amounts of memory installed.

## Previewing a document before printing

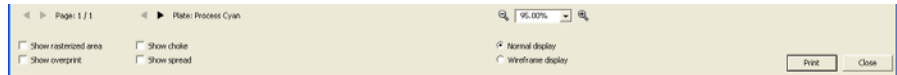
Choose File > Print Preview to see an on-screen preview of the pages Canvas will print. When you are printing separations, you can see the individual separations in the preview window.

The preview reflects all the settings from the Print dialog box and Separations tab; e.g., the preview shows the plates you select to print and shows the plates in grayscale. The Print Preview window also displays pertinent information specific to the document and/or color separation plate, as displayed in the following example:

*Print Preview for normal output*



*Print Preview for color separations*



## Printing proofs of color separations

It's always a good idea to include a proof copy of a publication when you give separations files to a service bureau or commercial printer. The proof copy can be a full-color or black-and-white version of the publication.

If you have access to a color printer, you can check that colors are printing correctly and you can view the printing plates in color.

Keep in mind that the most accurate color proofs are color keys or match prints made from the actual separation films that will be used to create printing plates, or color proofs run on the printing press.

## Outputting color separations

To output color separations, you can print to a desktop printer or imagesetter, or create PostScript separation files by printing to file.

When creating color separations in Canvas, first select the output device and the matching PPD file before configuring other settings (see “Page setup” on page 3.8 and “PostScript Printer Description files” on page 3.10).

You usually choose paper size and orientation and set other options when you first create a document; however, you might change some settings depending on whether you’re creating color separations for proofs or final film output.

After selecting the printer and making any setup changes, you can prepare to output color separations in Canvas.

**Grayscale images in document** Check the grayscale separation setting. Choose Canvas > Configuration (Mac OS X) or File > Configuration Center (Windows) and open the Printing manager. To make grayscale images appear on the black plate only, make sure “Separate Grayscales as Black” is selected.

In the Print dialog box, you can choose the data format for images and the color format for the separations.

### To set up and print color separations

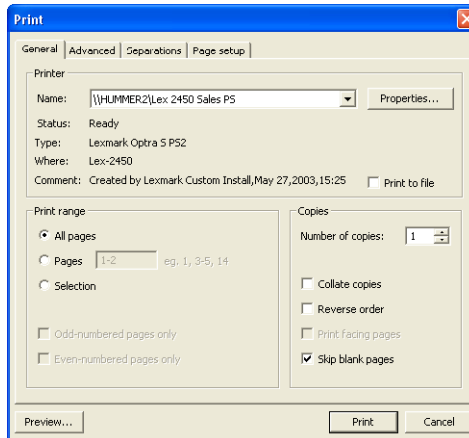
- 1 Open the document you want to output in Canvas. Be sure that all layers you want to include are visible. Because Canvas can separate any object into CMYK process colors, you don’t need to convert objects before creating separations.
- 2 Make sure the correct printer and PPD file are selected on your system (see “Page setup” on page 3.8 and “PostScript Printer Description files” on page 3.10).
- 3 Choose File > Print to open the Print dialog box.

#### ✓ Tip

For information about connecting to printers, refer to the documentation for the operating system you use.

---





*Print dialog box (Windows)*

✓ **Tip**

For Mac OS X, you have to select an item from the menu in the Print dialog box to access separations and advanced options.

- 4 Click the General tab, if necessary.
  - Specify number of copies to print.
  - Select All for pages to print.
- 5 Click the Advanced tab.
  - Select the Registration Marks option to include printer's marks on separations.
  - In the Image Compression pop-up menu, choose the data format for images (paint objects). For compatibility with most networks, select ASCII. Use Binary for Mac OS and other networks that can transmit binary data. Binary transmission is twice as fast as ASCII format for image data.
- 6 Click the Separations tab and select the Print Separations checkbox.
  - Select a halftone setting from the Halftone Setting menu or manually enter the angle and LPI for each color plate. Select which plates will print by clicking on the "printer" icon to the left of the plate name. If the icon is visible, the plate will print.
  - Select the trapping and overprint options.
- 7 Finish configuring the options on the various tabs. Then, click Print to output the color separations.

## To create PostScript files of color separations

Create PostScript separation files when you need to output a separated document at a remote site without Canvas.

1 Choose File > Print to open the Print dialog box.

**Mac OS X** Choose Output Options from the menu and select the Save as File checkbox and PostScript from the Format menu.

**Windows** Select the Print to File checkbox.

2 Select items such as registration marks, crop marks, separations, etc. (see “To set up and print color separations” on page 3.12).

3 Click Save (Mac OS) or Print (Windows).

4 In the directory dialog box, select a location and type a name.

5 After entering the settings you want, click Save (Mac OS) or Print (Windows) to create the separations PostScript file.

### Separations tab

Access the separations options to select the separation plates to print and configure options for screening halftones, trapping, overprinting black, overprinting text, printing spot colors as process, and printing plates in color for proofing. Ask your commercial printer about the settings for your publication.

A Choose a halftone setting in the Halftone Setting menu. When you choose a setting, Canvas sets the screen frequencies and angles for all plates.

B Checkmark indicates which plate(s) will be printed. To deselect an individual plate, click on the checkmark. The process color plates (cyan, magenta, yellow, and black) always appear in this list. Canvas prints a color separation for each spot color you select. If the document contains named spot colors, their names also appear in the list.

C If your document contains spot colors that you want Canvas to convert to process colors, select Print spot col-

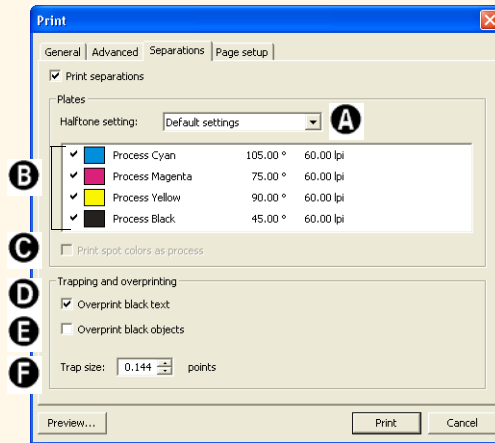
ors as process; however, remember that many spot colors cannot be reproduced with process colors.

D Select Overprint black text to specify that all text appearing in black should be overprinted, .

E If you want Canvas to overprint the entire black separation, select the Overprint Black Objects option. When this option is on, no object containing 95%

or more black will knock out objects on the other separation plates. This is usually recommended to avoid registration problems with black objects, especially hairline rules.

F Set the Trap Size in points.



# Creating PDF files

## ✓ Tip

In Mac OS X, you can also export to PDF via the Print dialog box. Select Output Options from the menu and choose PDF as the format.

---

Designers are finding it increasingly popular to provide Acrobat PDF files to their commercial printer.

Short for Portable Document Format, a file format developed by Adobe Systems. PDF captures formatting information, including fonts and colors, from Canvas, making it possible to send formatted documents and have them appear on the recipient's monitor or printer as they were intended.

## Exporting to PDF

You can export Canvas documents directly to PDF format. Canvas has the ability to embed Type1 fonts, TrueType fonts, and halftone settings. A specific color mode is available so that it may be applied to all PDF objects. Also, the whole file can be compressed by the PDF export filter.

To export to PDF, choose File > Save As. Enter a name for the PDF file and select Acrobat PDF format. The PDF Options dialog box appears.

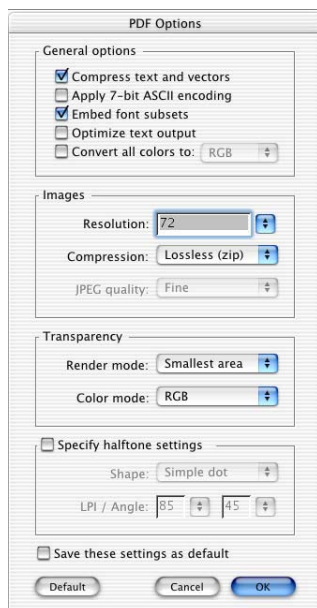
## PDF Options

Use this dialog box to apply settings to your PDF file.

### General options

You have five General Options to choose from in the PDF Options dialog box:

- **Compress text and vectors:** All vector graphics, including a stream of text data, will be compressed when this option is activated.
- **Apply 7-bit ASCII encoding:** If activated, all binary data will be filtered through an ASCII filter. This filter will convert a file to allow it to pass through a data channel that supports 7-bit data only (such as e-mail servers). ASCII encoding will increase the data size to an approximate ratio of 5 to 4.
- **Embed font subsets:** Subsets of all TrueType and PostScript (Type1) fonts will be embedded to the PDF output if this option is checked. The creation of subsets means that the only characters to be embedded will be those that are actually used in the document.



This setting ensures the safe electronic transfer of a document between different platforms, machines, or offices; however, embedding the fonts could dramatically increase the size of the resulting PDF document.

- **Optimize text output:** This option will optimize text and export it in a compact stream. All of the individual characters are put together to form words and sentences. If this option is not used, the text characters will be exported as separate text objects with specific positions within a text stream. Non-optimized text produces larger PDF files; however, this choice may be desired if precise character positioning is needed. For example, since PDF doesn't support implicit font kerning, optimized PDF text may not accurately represent your Canvas document when the exported file is displayed in a PDF viewer. The text lines of optimized text would lose implicit text kerning and appear slightly wider than normal. If your document contains right or fully justified paragraphs, then we suggest that text should be exported as not-optimized.

**Convert all colors to** If activated, the color of all vector, text, and bitmap objects will be converted into either RGB or CMYK. If not selected, all objects will retain their original color mode; i.e., RGB, CMYK, Grayscale, or B&W).

## Images

You can also set resolution, compression, and JPEG quality options of the PDF files prior to being exported.

- **Resolution:** This option affects how bitmap images will be rendered. Default settings will be either 72 or 96 dpi. The chosen resolution will be applied to all images. We recommend either 72 or 96 dpi if a document is to be viewed online. A document that will be printed should have a resolution of 150 or 300 dpi resolution. You may choose a higher value; however, settings at a resolution higher than 300 dpi will produce PDF documents with a large file size.
- **Compression:** All bitmap images are compressed during the PDF export process. This feature allows you to choose either lossless (ZIP) or lossy (JPEG) compression. Lossless is appropriate for technical drawings, illustrations, or cartoons, whereas JPEG compression is best for photographs.
- **JPEG quality:** This option is only active if the lossy (JPEG) compression has been selected. Four quality levels are available: Best, Fine, Good, and Draft.

## Transparency

Render mode and Color mode dictate how the colors of a transparent object will be rendered.

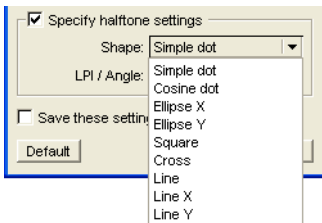
- **Render mode:** This option provides access to a drop-down menu containing three options. These settings allow you to specify which area of a transparent object will be rendered.

The three options available to you when using Render mode are:

- 1 **Smallest area** — Only the objects that contain a transparency will be rendered. This option can be safely used if there are objects using only one color space on the page. It can also be used if the transparent objects do not interfere with other color objects.
- 2 **Complete area** — This option will render transparent objects and all of the objects that touch them. We suggest this setting when the transparent objects interfere with other non-transparent objects that use different color modes.
- 3 **Entire page** — This setting will render the entire page if it contains any transparent objects.

- **Color mode:** This option specifies the color space that will be used when rendering transparent areas.

*Note:* This feature is not available if **Convert all colors to** is activated. If **Convert all colors to** is active, then the global color mode is used.



*Shape options drop-down menu is available within the Specify halftone settings section of the PDF Options dialog box.*

## Halftone settings

Checking the Specify halftone settings checkbox will allow you to store halftone information inside the PDF document. If you do not specify these settings, then custom halftone information will not be applied to a document. The halftone setting of the output device will be used when printing your PDF.

*Note:* Some output devices may override these settings with their own default settings. You should contact the manufacturer of the device to learn how to disable this option for the printer or device that you are using. Doing so will ensure that your custom PDF options will be used.

- **Shape:** This setting specifies the shape of the halftone dots. Each shape is defined by a simple function as is described in the PDF (and PostScript) documentation.

- **LPI and Angle:** This setting specifies the halftone grid. LPI defines the density of the grid (in Lines Per Inch) while Angle defines orientation of the grid.
- **Save these settings as default:** If checked, the current settings will be saved into the Canvas settings file. They will also become the default settings for each new .PDF document. If needed, you may click the Default button to restore the default settings from the settings file.

## Collecting items for remote output

### ✓ Tip

If you're printing to a desktop printer for proofing or final output, you don't need to use Collect for Output.

---

The Collect for Output command collects the files needed for you to output a Canvas document from a different computer, such as a service bureau's. The Save As dialog appears in which you can save a copy of the Canvas document file, as well as automatically placing a copy of required fonts, and linked images in an output folder. Collect for Output checks a document for problems that could affect color separations and commercial printing, and prepares an output report. The information that Collect for Output gathers can help ensure high quality results whenever you prepare documents for commercial printing.

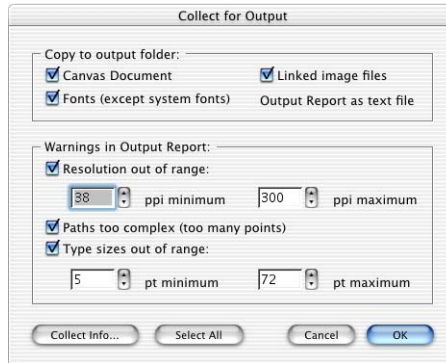
Whether you're printing to a bubble jet printer or an imagesetter, Collect for Output makes it easy to gather the items you need to print a document. It's a good idea to use Collect for Output when a document is going to be output on a computer other than the one on which it was created. When a document will be sent for color separation to a printer or service bureau, it's also best to use Collect for Output.

*Note:* Printing a Canvas document requires that Canvas be installed on the computer used for output, whether you use the Collect for Output feature or not. If this isn't practical, Collect for Output lets you copy a document file most service bureaus can read, such as EPS. You can also use the Print command to generate a PostScript file or save the file as a PDF file (see "To create PostScript files of color separations" on page 3.14 and "Exporting to PDF" on page 3.15). Service bureaus can download these files to an output device without requiring Canvas.

### To use Collect for Output

1 Due to the limitations of non-Canvas formats, it's strongly recommended that you save a copy of the document in Canvas file format before collecting for output.

2 When you're ready for final output, choose File > Collect for Output. The Collect for Output dialog box lets you select items to save and warnings to report.



✓ **Tip**

Click the Select All button to quickly select all items in the dialog box.

---

3 Under Copy to output folder, specify items you want Canvas to copy to an output folder (see “Collect for Output options” on page 3.20).

4 In the Warnings area, select warnings that you want included in the output report (see “Collect for Output options” on page 3.20).

*Note:* If you select no options, the output report will contain basic information about the document, printing plates for color separations, and fonts (if any).

5 After setting the options you want, click OK.

6 A directory dialog box appears. Select the location in which you want to save the Collect for Output items.

7 Choose a format in which to save the document file you're collecting and then click Save.

You can save the document in any file format Canvas supports, such as EPS — a format popular with many service bureaus.

8 If you select Fonts under Copy to Output Folder and the document contains fonts, a dialog box lets you specify which fonts to copy.

✓ **Tip**

If you're collecting a multi-page document, do not use EPS file format because only the first page of the document will be saved.

---

### ✓ Tip

For Mac OS systems, the dialog box lists system fonts, such as TrueType Chicago and Geneva, if they are used in the document; however, the checkboxes for these fonts will appear dimmed because they won't be copied to the output folder.

---



Select the fonts you want to export (see “Collect for Output options” on page 3.20). To copy all fonts in the document, click Select All. To copy no fonts, click Select None.

9 Click OK to continue.

Canvas copies the specified items to the output folder and generates an output report. The report file is named the same as the document, plus the extension “TXT.” You can view the report in Canvas or a text editor such as TextEdit (Mac OS X) or Notepad (Windows) (see “To preview the output report” on page 3.21).

### Collect for Output options

**Copy to Output Folder** In this area, you can choose which items to copy into a designated output folder. Canvas can copy the document, required fonts and linked images to the output folder.

**Canvas Document** To place a copy of the document in the output folder, select the Document checkbox.

**Fonts** To place copies of the fonts used in the document in the output folder, select the Fonts checkbox.

*Note:* On Mac OS systems, Canvas does not copy system fonts (such as TrueType fonts Chicago and Geneva) into the fonts folder; on Windows systems, Canvas does not copy PostScript fonts. If you must use system or PostScript fonts in a document, you can place copies in the output folder after you exit Canvas.

**Linked Image Files** To copy image files that are linked to proxy images in the document, select the Linked Images checkbox.



## Warning options

In the Warnings area, you can select warnings that you want Canvas to include in the output report. The warnings can identify problems that might occur during output or printing, depending on the capabilities and requirements of the RIP or output device.

**Resolution Out of Range** Identifies images whose resolution is outside the range specified in the “ppi minimum” and “ppi maximum” text boxes. You can change the default resolution range by typing minimum and maximum values in the text boxes. If the resolution of an image is higher than the specified maximum or lower than the specified minimum, a warning appears in the output report.

Proper image resolution can be a major factor in the successful output of a document. If resolution is too high, the extra data that isn't needed for image quality can cause delays and additional expense during file transfer, RIP processing, and imagesetting.

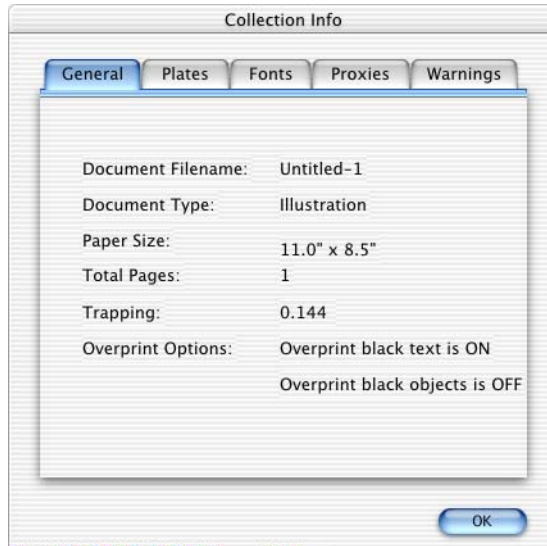
If resolution is too low, images can appear jagged, or the full range of grays or color shades can be lost; the maximum number of shades is relative to the screen frequency and image resolution. For more information on resolution, see “Color printing & image reproduction,” page 2.1.

**Paths too Complex** Identifies very complex paths that might cause RIP errors or not print as expected. In nearly all cases, selecting this option will not generate a warning. A warning appears only if the document contains a path comprising more than 4,000 anchor points.

**Type Sizes Out of Range** Identifies fonts larger or smaller than the point sizes specified in the “pt minimum” and “pts maximum” text boxes. To change the default values, type new values in the text boxes. If the size of a font in the document is larger than the specified maximum or smaller than the specified minimum, a warning appears in the output report.

## To preview the output report

To preview an output report before saving it, click Collect Info... in the Collect for Output dialog box. A tabbed dialog box presents the report information. To close the dialog box, click OK.



**General tab** Displays general document information: file name; document type (Illustration, Publication, or Presentation); paper size and total number of pages; and trapping information. It also reports if black text and black objects are set to overprint.

**Plates tab** Displays information about each printing plate, including process color and spot color plates. The tab displays the plate name and its halftone screen angle and frequency.

**Proxies tab** Displays information about each proxy and linked image, including: the location of the file linked to a proxy; the file name; the proxy dimensions in pixels; the image color depth; the number of channels in the image; the original image resolution; and the resolution reduction of the proxy.

**Fonts tab** Lists the fonts used in the document.

**Warnings tab** Displays warnings based on the checkboxes selected in the Warnings area of the Collect for Output dialog box. If you see a warning about an object in the document, you can select the warning on the tab, and then click Select Object to select the object in the document.

# RESOURCES

**✓ Tip**

The Imaging Services Center accepts files from Canvas 5 to Canvas 9 (.CV5, .CNV, and .CVX).

---

In the constantly changing field of digital prepress and color printing, in addition to mastering the basics, you need to stay on top of new developments. This list of resources can help you find information to increase your publishing knowledge and improve your graphic arts skills.

## Imaging Services Center

ACD Systems of America offers professional prepress services that include high-resolution digital imaging, Matchprints, imagesetting to film and positive media, and Kanji film output from your Canvas files. Our prepress facilities can run everything from simple gray-scale documents to full-color separations. You can send your Canvas files in Mac OS (8 / 9 / OS X) or Windows 95 / 98 / NT / 2000 / ME / XP format on 3.5 inch diskettes, CD, or Zip. You can also send files via Internet ftp or e-mail at [imaging@deneba.com](mailto:imaging@deneba.com). For more information on services and fees, contact

### IMAGING SERVICES CENTER

1150 NW 72nd Avenue, Suite 200  
Miami, Florida 33126  
305-596-5644  
Fax: 305-406-9802  
[www.deneba.com](http://www.deneba.com)

## Books and magazines

The following publications provide information on graphics applications, digital prepress, and commercial printing. The periodicals listed include paid-subscription, controlled-circulation, and membership journals.

### A GUIDE TO COLOR SEPARATION

Published by Agfa Prepress Education Resources  
ISBN: 999374297X

As part of Agfa's prepress series, this technical booklet leads you through the course of preparing documents for process color printing.

#### THE DESKTOP COLOR BOOK

Michael Gosney and Linnea Dayton

ISBN: 155828365X

This book is an introduction to color models, color-matching software, and output options.

#### PHOTO>ELECTRONIC IMAGING

404-522-8600, ext. 246 (EST)

FAX: 404-614-6406

[www.peimag.com](http://www.peimag.com)

This monthly periodical aimed at digital-imaging professionals explores electronic imaging, photography, and computer graphics. It includes industry news and tutorial guides.

#### POCKET PAL, A GRAPHIC ARTS HANDBOOK, 15TH EDITION

ISBN: B00005WNGM

This concise reference book includes a history of printing, a glossary of printing terms, and an illustrated tour of the printing process from paper to book binding.

#### PRINT ON DEMAND

published by

Cygnus Business Media

Tel: 631-845-2700

Fax: 631-249-5774

This monthly magazine contains articles on digital publishing, including hardware and software reviews and prepress organizational tips, with special emphasis on short-run digital printing technology.

### **Publishing technologies**

The following companies develop and manufacture publishing hardware and software, including scanners, operating systems, color matching systems, and printers.

#### APPLE COMPUTER

Apple Store (Consumer) 1-800-MY-APPLE

[www.apple.com](http://www.apple.com)

Apple develops and markets iMac, iBook, PowerBook, and PowerMac computer systems, Mac accessories, as well as the Mac OS. Its Web site includes links to technical publications, software updates, and product information.

#### EASTMAN KODAK COMPANY

General information: 800-255-3434

<http://www.kodak.com>

Kodak manufactures printers, scanners, digital cameras, and graphics reproduction materials. The Kodak PhotoCD Acquire module and Kodak Color Management software are integrated in Canvas for Mac OS and Windows.

#### MICROSOFT CORP.

Desktop Applications FastTips: 800-936-4100

Operating Systems FastTips: 800-936-4200

[www.microsoft.com](http://www.microsoft.com)

Microsoft develops and markets Windows operating systems as well as software for both Windows and Mac OS. FastTips is an automated, toll-free service providing technical information and tips on key Microsoft applications.

#### ADOBE SYSTEMS, INC.

Postscript Printer Description files

[www.adobe.com](http://www.adobe.com)

Search for and download up-to-date PostScript printer description files.

### **On-line information sites**

The following files and pages on the Web provide useful links for desktop publishers.

#### ZD NET

[www.zdnet.com](http://www.zdnet.com)

As one of the largest publishers of computer industry periodicals and books, including PC Magazine and eWeek, the ZD NET site offers links to many of the company's publications and archives of industry news, articles, and software.

#### THE PUBLISH NETWORK

[www.publish.net](http://www.publish.net)

Publish's family of Web sites include PDFzone, GraphicsIQ, ImagingIQ, eMediaIntelligence, PrintingIQ, PhotoIQ, Desktop Publishing Center, DocumentIQ, as well as eBCA.

A comprehensive collection of resources for graphic designers, Web designers, digital content creators, and publishing professionals.



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