

Printing Transparency

Best practices for working with Adobe Creative Suite 3

Transparency technology is the force behind many exciting features in Adobe® Creative Suite® 3 applications. As with any complex technology, though, transparency can sometimes present challenges for print service providers. If you're using a RIP based on the Adobe PDF Print Engine, you can print transparency without giving it a second thought. But even with an Adobe PostScript® RIP, you can print transparency with confidence. The key is understanding how Adobe applications apply transparency, how to identify affected objects, when and how to flatten transparency, and when circumstances warrant extra care.

this article is to make printing transparency a more, well, *transparent* process. Follow the guidelines in this article to reduce prepress problems and increase your productivity.

TRANSPARENCY OVERVIEW

Transparency simulates how objects in artwork show through each other when they overlap. Examples of transparency include drop shadows, blurs, and glow effects. To accurately predict the results when you output a file that contains transparency, you need to understand how transparency works. In Adobe InDesign®, Adobe Illustrator®, or Photoshop, designers may apply transparency directly to an object or layer by setting its opacity to anything less than 100%. Or they may apply blending modes, drop shadows, feathering, live effects, or styles and brushes that contain transparency.

Many designers apply transparency without realizing they're doing so. But it's important that you understand the different ways transparency may appear in a document.

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Live transparency, the ability to edit effects that include transparency, has been part of Adobe applications since Adobe Photoshop® 3. Since that time, transparency and the transparency flattener have evolved to provide more robust support for designers and more reliable output for print service providers. Most important, Adobe developed the Adobe PDF Print Engine, which is able to process live transparency, with no need to flatten or compromise on the design.

Adobe Creative Suite 3 offers the strongest application support for transparency yet. As your customers push their creative limits, you'll be able to print their productions more easily if you understand how transparency and the transparency flattener work in Creative Suite 3 applications. Our goal in

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SOLUTIONS NETWORK

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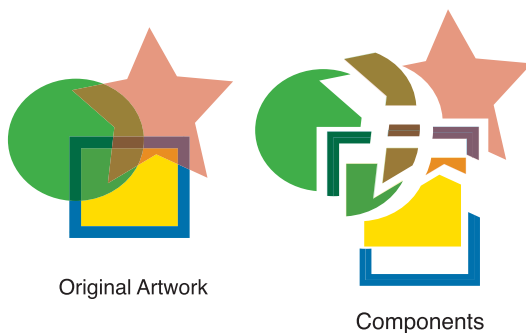
An object is a source of transparency if any of the following is true:

- Its opacity is less than 100%.
- Its blending mode is other than Normal.
- It has an opacity mask (Illustrator).
- It has a transparency effect, such as a drop shadow or feather, applied to it.
- Its fill or stroke has a style, brush, pattern, or filter effect with these properties.
- It is a placed Photoshop, InDesign, Illustrator, or PDF 1.4 or later file that contains live transparency.

When transparency is first applied, it is *live* transparency. That is, the transparency or the effect that uses it remains editable. Transparency attributes are considered live as long as transparent objects can interact with the objects beneath them, revealing them through the transparency.

As a general principle, it's best to preserve live transparency as long as possible in the workflow—both to retain its editability and to ensure that if it needs to be flattened, that flattening is done with the appropriate settings for the final output device. You can preserve live transparency as long as you are working in applications that support it, exporting to file formats that support it, or outputting to a device that supports it, such as a RIP that uses the Adobe PDF Print Engine. However, when you export or save to a format that doesn't support live transparency, or print to a printer that does not support it, the transparent artwork must be flattened.

Flattening attempts to produce a document that is visually equivalent but doesn't contain transparency. The transparency flattener cuts the original transparent objects into components that are either vector objects or rasterized areas.



When you flatten artwork, the transparency becomes opaque, so it is no longer editable. In addition, some of the original objects may be transformed into less editable formats. For example, vectors and type may become outlines or be rasterized. To adjust transparency attributes and objects after flattening, you must make changes to the original file, and then export or print it (thus flattening it) again. When transparency

is flattened too early in the workflow, you can create objects that are inappropriate for the final printing process. For example, transparent areas may be converted to a bitmap at an inappropriate resolution.

ABOUT THE ADOBE PDF PRINT ENGINE

The Adobe PDF Print Engine is a next-generation printing platform based on the same PDF technology as Adobe Acrobat® and Adobe Creative Suite. Using the Adobe PDF Print Engine, you can render PDF files natively throughout the workflow, eliminating the need to prematurely flatten transparent artwork. This enables a complete, end-to-end PDF workflow that uses common technology to generate, preview, and print PDF files. Specifically, the PDF Print Engine makes it possible for OEM print workflow systems to use core Adobe software modules, which are identical to components in the Adobe Creative Suite and Acrobat, and that are thereby leveraged all across the workflow, from design to print.

The Adobe PDF Print Engine is not a shrink-wrapped product. It's a software development kit (SDK) that Adobe licenses to OEM printing partners, who use it to build next-generation PDF RIPs and print workflow systems.

APPLYING TRANSPARENCY IN CREATIVE SUITE 3

Adobe Creative Suite 3 applications share a common transparency model, though they provide a variety of ways to create live transparency.

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Photoshop CS3 applies transparency to pixels on individual layers, or applies varying opacity and blending modes with its painting tools. Pixel-based transparency is supported by Adobe PostScript RIPs.

InDesign CS3 and Illustrator CS3 apply transparency to objects. Object-based transparency simulates what shows through when objects overlap. PDF 1.4 and later recognize and preserve this object-based transparency, as do RIPs based on the Adobe PDF Print Engine. However, PostScript RIPs do not support it. In InDesign CS3 and Illustrator CS3, you can change object transparency and blending modes. Both applications support imported transparency from native PSD, AI, PDF, and INDD files, as well as layered TIFF files.

In InDesign, you can also apply effects similar to those in Photoshop using the new Effects panel, including drop shadows, glows, bevel and emboss, satin, and feathering effects. You can apply effects separately to an object, its fill, its stroke, and its text in InDesign.

Most of the transparency effects in Illustrator are on its Effect menu, but you can also create powerful effects using an opacity mask.

IDENTIFYING TRANSPARENCY IN CS3 DOCUMENTS

Because there are so many ways to apply transparency, and because designers often don't even know they're using it, identifying transparency in a document can be challenging. Adobe Creative Suite applications provide various ways to determine whether transparency has been applied, and how.

InDesign

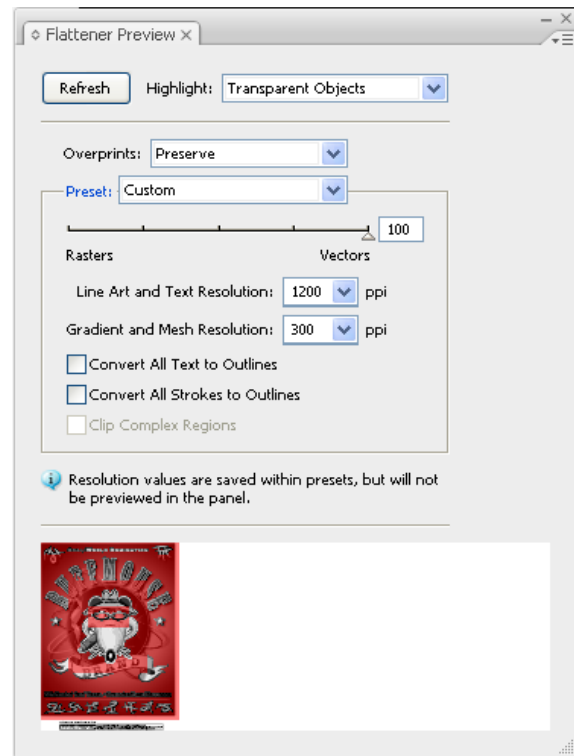
In InDesign, start by opening the Pages panel. If a spread contains transparency, a small checkerboard icon appears next to the page number.

You can also identify transparent objects—and how they interact with other objects—using the Flattener Preview panel. To open the panel, choose Window > Output > Flattener Preview. From the Highlight menu, choose the kind of areas you want to highlight. There are several options, but to quickly see what's transparent in a document, select either Transparent Objects (highlights the objects that are sources of transparency) or All Affected Objects (highlights transparent objects and other objects that will be affected by the flattening process because they overlap transparent objects). Areas affected by transparency are highlighted in red; everything else is gray. Click Refresh to display a fresh preview version based on your settings.

To see whether a specific object has an effect applied, select it and view the Effects panel. The fx icon indicates that an effect has been applied.

Illustrator

As in InDesign, you can see which objects in an Illustrator document are involved with transparency using the Flattener Preview panel. To open the panel, choose Window > Flattener Preview. Choose All Affected Objects to highlight everything that has transparency applied or interacts with transparency.



To identify which layers include transparency, view the Layers panel. A small gray-filled circle appears in the target column of the Layers panel when one or more objects on a layer involves transparency.

To see which effects are applied to a particular object, group, or layer, select it, and then view the Appearance panel. The Appearance panel shows the order in which effects were applied, as well.

Acrobat

Acrobat 8 Professional also provides a Flattener Preview dialog box that lets you see quickly where transparency is in a document and how it will be affected by different flattener settings. To open the Flattener Preview dialog box, choose Advanced > Print Production > Flattener Preview. Then, choose All Affected Objects from the Highlight menu to see everything that interacts with transparency.

Photoshop

Because transparency in Photoshop is pixel-based, rather than object-based, there are fewer complications in printing transparency from Photoshop. However, you may need to know where transparency

exists in a document if you are planning to work with it in another application.

Photoshop displays transparency as a checkerboard grid. To see whether a layer contains full transparency, hide all but that layer in the Layers palette. Additionally, partial transparency exists any time a blending mode other than Normal is applied, or a layer or brush has less than 100% opacity, or an effect is applied.

DESIGNING EFFECTIVELY WITH TRANSPARENCY

Good design practices when working with transparency minimize complications at print time. You may find it useful to share these recommendations with your customers.

Keep transparency live as long as possible

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

Use the appropriate stacking order

The stacking order—the top-to-bottom order of objects on a page—affects which objects are flattened and how. Wherever possible, place text and line art elements above all nearby sources of transparency to minimize the possibility that the flattener will process them. If possible, place such elements on their own layer, and move that layer above all layers containing sources of transparency. If they are on the same layer, use the Bring To Front command to raise them in the stacking order.

Simplify artwork

Encourage your customers to think through the goals of their designs, and determine the simplest way to get there. For example, to create tints of a color in InDesign, it's simpler to use the Tint slider in the Swatches panel, rather than reducing the opacity of the color.

Use caution when using blending modes with spot colors

In most situations, Creative Suite 3 applications handle spot colors and transparency properly. However, if artwork includes more complex blending modes—such as Difference, Exclusion, Hue, Color, Saturation, or Luminosity—with transparent objects that interact with spot colors, there could be problems. When spot colors interact with transparency, the Creative Suite 3 Flattener relies on overprinting to render the result. Without the proper overprinting support, the effect may preview or print with a white box behind it.

To see how colors will print, use the Overprint Preview feature. Additionally, use the Separations Preview panel in InDesign CS3 and the Output Preview dialog box in Acrobat 8 Professional to determine which color plates result when you combine blending modes with spot colors.

Flatten before importing into QuarkXPress

Don't import documents with live transparency, such as PDF 1.4 and higher files, into QuarkXPress. Flatten transparency before importing, or incorrect processing may result in undesirable output.

OUTPUTTING TRANSPARENCY

You'll have the best results printing documents that contain transparency if you follow these guidelines:

- Use an Adobe PDF Print Engine RIP, which eliminates the need to flatten transparency before printing. The PDF renderer in the PDF Print Engine directly manages color conversion, trapping, transparency processing, and in some cases imposition.
- Keep transparency live as long as possible. If you're printing to a RIP that includes the Adobe PDF Print Engine, you never need to flatten the transparency.
- Install the latest vendor updates for your RIP.
- If spot colors interact with transparency, ensure that your printer or proofer supports overprinting, and that it has been enabled. If it doesn't, select the Simulate Overprinting option. To accurately preview spot colors that interact with transparency, enable Overprint Preview mode in InDesign, Illustrator, and Acrobat. Never use a RIP's Discard Overprint option when working with transparency.
- If you use an OPI workflow, "fatten" images before you flatten them. Replace low-resolution images, such as OPI proxy images, with their high-resolution counterparts before flattening artwork. The flattener uses the images present at the time of flattening, and the resulting output will not contain the comments required by the OPI server to replace a low-resolution image with its high-resolution counterpart.
- Carefully use EPS final output when placing into prepress software, which may inadvertently misinterpret flattened EPS files and convert spot colors to process.
- If you must flatten the transparency, choose the appropriate flattener preset for your output device. For most high-end printing, the high-resolution flattener preset provides the best results. However, it might cause excessive RIP times for wide-format output devices.

- Preview the effects of flattening—and choose alternate settings, if necessary—using the Flattener Preview panel in InDesign CS3, Illustrator CS3, or Acrobat 8 Professional.
- Whenever possible, place text and line art above all nearby sources of transparency.
- When exporting the document to PDF, choose a PDF preset that best preserves live transparency, if at all possible. If you're printing to a RIP based on the Adobe PDF Print Engine or another RIP that supports live transparency, choose the PDF/X-4 preset. The High Quality Print and Press Quality settings also support preserving transparency.
- If you must create a PDF with flattened transparency, choose the PDF/X-1a or PDF/X-3 preset; choose High Resolution for the flattener preset on the Advanced panel in InDesign or Illustrator.
- If you're printing from Illustrator, choose Effects > Document Raster Effects Settings, and ensure that the resolution and color model are appropriate for your output. These are document-wide settings. Note that changing the resolution may change the appearance of some raster-based effects. Additionally, if spot colors are applied to raster objects, ensure that Preserve Spot Colors is selected. Otherwise, spot colors will be converted to process.
- If you're saving an Illustrator file, preserve transparency by saving in native AI format, or as an Adobe PDF 1.4 or later file. Avoid saving as EPS, because EPS requires transparency to be flattened.
- If you're saving a Photoshop file, preserve transparency by saving in Photoshop PSD format. You can also save a layered TIFF file if you explicitly select Save Transparency, or save as a Photoshop PDF file specifying PDF 1.4 or higher. The following formats do not preserve transparency: Photoshop EPS, Photoshop DCS, JPEG, GIF, and BMP.

Note: InDesign merges DCS content when you print or export to PDF, so you can use DCS content with transparency

- Use the Export PDF dialog box to create a PDF file from Creative Suite applications. Transparency must be flattened if you use Acrobat Distiller instead.
- Configure color settings before flattening. Colors involved in transparency may be transformed by the flattener. If the application's color settings aren't configured correctly, the colors affected by the flattener may not be purposed to match actual press conditions. The flattener uses a single color space, called the transparency blend space, in which to blend transparent objects together. The transparency blend space may be either the RGB or CMYK document color space. If a document is not being color-managed, a

generic RGB or CMYK color profile is assigned to the document color space.

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

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

FLATTENING TRANSPARENCY

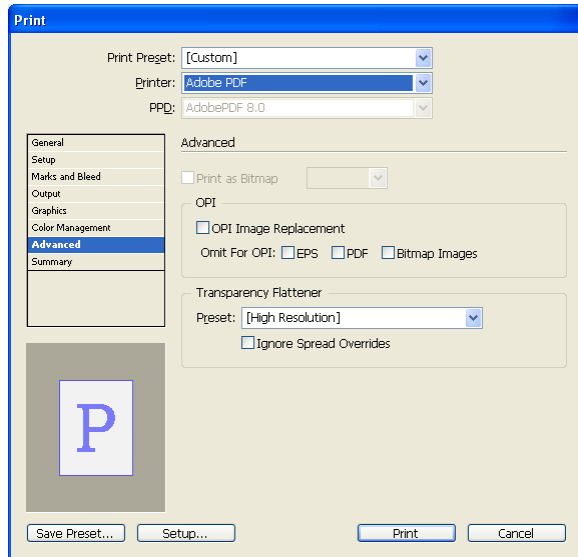
Unless you're using an Adobe PDF Print Engine RIP, you'll need to flatten transparency at some point before output. Remember that it's best to keep transparency live as long as possible. It may help to think about workflows involving flattened art in the same way as those that involve preprepared content. With preprepared files, you can make corrections only by returning to a composite format; you cannot convert a spot color to process, fix a trap, change image resolution, or replace an image after the separations are made. Similarly, flattening binds artwork into a representation that precludes making certain changes unless you return to the original version. Flattening the transparency later in the workflow gives you much greater flexibility.

Adobe Creative Suite 3 applications use a common Adobe Flattener technology to flatten live object-based transparency from InDesign CS3, Illustrator CS3, and Acrobat 8 Professional. (Because Photoshop creates pixel-based transparency, it does not require a flattener.) The Flattener in the Creative Suite 3 applications uses updated technology that minimizes some problems related to the handling of transparency, such as undesired color conversions, rasterization of elements, artifacts, and slow print and processing times.

The flattening process replaces overlapping transparent regions with a set of flattened opaque objects. Layered or stacked transparent objects are converted to a single flat opaque layer. The Flattener attempts to preserve the appearance of the live transparent objects as it creates a flat representation of them. In some cases, the Flattener employs overprinting to achieve the desired results. Which objects are rasterized depends on which flattener preset you've selected. The flattener presets are available in the Print dialog box in InDesign, Illustrator, and Acrobat. They're also available when you export an EPS file from Illustrator or InDesign.

A low- or medium-resolution flattener preset rasterizes some vector objects in order to speed printing, while a high-resolution flattener

preset attempts to retain all vector objects—including text—at the highest possible quality as vectors. In complex artwork, the flattener may need to rasterize some regions, even with a high-resolution preset. For example, if one gradient overlaps another gradient, the interaction may be too complex to render in vector format.

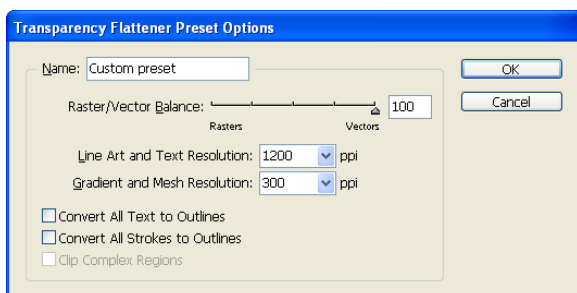


The preset you select determines whether the flattener attempts to maintain vector objects as vector if at all possible, or to rasterize; what resolution to use when rasterizing objects; and how the flattener processes type and strokes, and whether they are converted to outlines.

Note: Though Illustrator has a Flatten Transparency command in the Object menu, it's better to flatten transparency when you're exporting or printing the file. Though the Flatten Transparency command may be convenient, flattening only the selected artwork may result in different flattening settings being used for different pieces of the artwork in the same document. Typically, flattening should be consistent across a document.

Customizing a Flattener preset

The default High Resolution preset works for most high-end printing workflows, but you can create a custom flattener preset for yourself and your customers, if you prefer. To edit the presets in InDesign or Illustrator, choose Edit > Transparency Flattener Presets. Then, select High Resolution, and click New to create a new preset. Modify the settings to meet your needs, and then click OK to return to the Transparency Flattener Presets dialog box.



The **Raster/Vector Balance slider** determines whether the flattener rasterizes transparent vector artwork and text. At 100, the flattener retains all the graphics and text as vector, unless the complexity of the transparent artwork makes that impossible. At 0, all objects are rasterized, including vector graphics and text, whether they interact with transparency or not. For final print production, there is little reason to use a value lower than 100.

Line Art And Text Resolution applies when artwork is rasterized as a result of interaction with transparency. For high-quality printing, set this value to an even divisor of your output device's resolution. For a 2400 dpi platesetter, set the slider to 1200 ppi, and for a 2540 dpi device, use 1270 ppi.

Gradient And Mesh Resolution applies to continuous-tone images created by the flattening process, including gradients or mesh effects, drop shadows, and feathering. Usually, 300 ppi is sufficient.

Convert All Text to Outlines changes all text to outlines when there is any transparency in the document. This option can be desirable if some text interacts with transparency in a way that causes the flattener to convert it to outlines, fattening the type. Selecting Convert All Text To Outlines makes text width consistent throughout the flattened spread. Spreads without transparency will not be affected, so be sure to compare output on opposing pages after imposition.

Convert All Strokes to Outlines converts all strokes to filled objects. This ensures that the width of all strokes in the artwork stays consistent, but usually thickens the appearance of the stroke.

Clip Complex Regions decreases the probability of color stitching, artifacts that potentially appear between cut areas in the flattened artwork. The Clip Complex Regions option is not available when the Raster/Vector Balance slider is set to 100. When the Raster/Vector Balance slider is less than 100, complex areas sometimes get rasterized during the flattening process.

RESOURCES

For more information about working with and printing transparency from Creative Suite 3 applications, see the following documents

Transparency in Adobe Applications: A Print Production Guide

www.adobe.com/designcenter/creativesuite/articles/cs3ip_printprodtrans.pdf

Designer's Guide to Transparency for Print Output

www.adobe.com/designcenter/creativesuite/articles/cs3ip_transguide.pdf

Adobe PDF Print Engine


www.adobe.com/products/pdfprintengine/pdfs/pdf_print_whitepaper.pdf

PDF/X Files and Adobe Creative Suite

www.adobe.com/designcenter/creativesuite/articles/cs3ip_pdfx.pdf

Technical Solutions

technical news and known issues for ASN service providers

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

Acrobat® Solutions

Color conversion issues when converting to PDF/X-3 in preflight (Acrobat 8 Professional, and Acrobat 3D 8 on Windows and Macintosh)

<http://www.adobe.com/go/kb402541>

Issue

When you perform a PDF/X-3 conversion using the Preflight tool in Adobe Acrobat 8.1, Device Gray is converted to CMYK.

Reason

The ISO Standard, PDF/X-3, allows for ICC based RGB and Lab color in print workflows. In Acrobat 8.1 a color conversion to CMYK color space was executed by the Preflight tool when you used any of the PDF/X-3 creation paths. Unfortunately these PDF/X-3 creation paths also convert Device Gray to CMYK, resulting in objects which originally only used the Black plate imaging on all four CMYK plates.

While converting ICC-based RGB profiles may be suitable, converting Device Gray information results in CMYK output. One plate becomes four plates.

As a result, Adobe is providing a replacement build of the Preflight plug-in that solves the Gray to CMYK problem. You must completely remove the Preflight plug-in from your system due to the complexity of the problem.

Solution

Download the replacement Preflight plug-in, remove the current Preflight plug-in, and then install the replacement Preflight plug-in.

On Windows

1. Download the Preflight Plug-in installer from www.adobe.com/support/acrobat/ts/documents/kb402541/20070713_Patmos_8_1_0_241.exe.
2. Open C:\Program Files\Adobe\Acrobat 8.0\Acrobat\plug_ins or C:\Program Files (x86)\Adobe\Acrobat 8.0\Acrobat\plug_ins (on a 64-bit system).
3. Delete the Preflight folder and the Preflight.api file.
4. Run the Preflight plug-in installer to install new version of Preflight

On Mac OS

1. Download the Preflight Plug-in disk image from www.adobe.com/support/acrobat/ts/documents/kb402541/20070713_Patmos_8_1_0_241.dmg.
2. Double-click the downloaded Preflight Plug-in disk image (.dmg) to mount it.
3. Close Acrobat.
4. Go to Applications/Adobe Acrobat 8 Professional.
5. Select the Adobe Acrobat Professional program icon.
6. Press Command + I to Get Info about Acrobat.
7. In the Info panel for the Acrobat application, locate the "Plug-Ins" section
8. In the list of plug-ins, select "Preflight".
9. Click Remove, and click Yes in the confirmation dialog.
10. Next, click Add (in the Plug-Ins section of the Info panel) and locate the Preflight.acroplugin on the mounted disk image. If you did not mount the disk image, then mount it.

The Preflight plug-in gets copied into the right folder inside the Acrobat application package.
11. Restart Acrobat Professional; the updated plug-in will be loaded next time you start the application.

Creative Suite® Solutions

MAC: Adobe Creative Suite 3 products crash when you save, open, or place a file, after installing the Version Cue CS3 3.1.0 update (Mac OS X v10.4.x - 10.5)

<http://www.adobe.com/go/kb402521>

Issue

After you install the Adobe Version Cue CS3 3.1.0 update, the following Creative Suite 3 products may crash when you attempt to save, open, or place a file on Mac OS X: InDesign CS3, InCopy CS3, Illustrator CS3, Photoshop CS3, Flash CS3 Professional, or Bridge CS3.

Reason

The Version Cue update was not successfully completed and the installed VersionCueUI.framework file is damaged.

Solution

Download and run the FixVCUIFramework application:

1. Download the FixVCUIFramework.zip file.
2. Double-click FixVCUIFramework.zip to decompress it.
3. Double-click the FixVCUIFramework application.
4. When prompted, enter your password for the administrative user of the machine.

Note: There is no visual feedback that the script ran successfully, but the completion of it is instantaneous. You don't need to reboot.

You can now use the Creative Suite 3 products as expected.

Photoshop® Solutions

MAC: Known issues for Photoshop CS3 on Mac OS X v10.5 (Leopard)

<http://www.adobe.com/go/kb402797>

The following issues have been identified when using Photoshop CS3 on the Mac OS X v 10.5 operating system.

- Values entered for font size, brush size, and other variables revert to the previous value in Adobe Photoshop CS3. When you change the font size or the brush size for any of the Brush tools using the keyboard, the value reverts back to a previous size. Please see “Values in numerical fields in Photoshop CS3 revert to the previous value in Mac OS X v10.5 (Leopard)” (TechNote kb402796).
- Photoshop CS2 crashes when you run Web Photo Gallery. Please see “Photoshop CS2 crashes when you run Web Photo Gallery on Mac OS X v10.5 (Leopard)” (TechNote kb402781) for the plug-in that fixes this issue.

- Program errors continuously display when you open DVDMenu.psd from the Samples folder.
- Multi-resolution TIFF files from the new Apple icon utility open with low resolution. These files are multi-page TIFF files, which Photoshop cannot open with the highest resolution.
- The Photoshop user interface does not scale dynamically to any magnification level.
- In Photoshop CS2 (9.0.2), images displays in four sections when you move the filter sliders. This is a redraw issue; the image is not corrupted.
- When you quit Photoshop CS3, you see the following error messages: “NSLockError” and “NSConditionLock dealloc.” These are warning messages and can be ignored.
- The Save As Type option in the Save For Web Save As dialog box does not remember the last-used setting in Photoshop CS3 and CS2.
- Your image prints with the incorrect page size to a Colorburst RIP. Page setup is set correctly to the appropriate page size, but the image prints at 8.5 x 11 inches.
- Color prints lighter or paler when the Printer Manages Colors option is selected for Color Handling in the Print dialog box. This issue occurs with the Epson PM-T990 and the HP Color LaserJet 9500, and may occur with other printers.
- Two Photoshop icons display in the dock while the installer is running.
- TrueType fonts installed in the Library/Fonts folder display with an Open Type icon on the font menu.
- An extra period is added to the Save As field when you save a droplet in the Create Droplet dialog box.

WIN: Non-square resolution images are distorted when printed from Photoshop CS3

<http://www.adobe.com/go/kb402024>

Issue

When you print from Photoshop CS3 or Photoshop CS3 Extended on Windows XP to a printer that uses a non-square resolution (for example, 1200 x 600 dpi, 2400 x 600 dpi), the printed image is distorted or stretched. The Print Preview image may also appear distorted and may not reflect the orientation (portrait or landscape) that you selected.

Solution 1

Install the Photoshop 10.0.1 update, available at www.adobe.com/downloads.

Solution 2

Change your printer resolution to a square resolution (for example, 600 x 600 dpi).

WIN: Photos are black or gray in Adobe Photoshop Lightroom

<http://www.adobe.com/go/kb402376>

Issue

When you view your photos in Adobe Photoshop Lightroom on Windows, only a black or gray rectangle is displayed; you cannot see your photos.

Note: The procedures in this document are based on the default interface of Windows XP and Vista. If the interface is customized, some procedures may vary. For example, need to choose Start > Settings > Control Panel instead of Start > Control Panel. Additionally, the procedures in this document assume you are using the Classic View of the Control Panel: to view the Control Panel in the Classic View, click Switch To Classic View on the Control Panel navigation bar on the left side of the window.

Solution 1

Update to Photoshop Lightroom 1.2: In Photoshop Lightroom, choose Help > Check For Updates. You can also download the update from the Product Updates page on the Adobe website.

Solution 2 (Windows Vista only)

Change the Windows Color System device profile to a non-WCS profile (Windows Vista only).

1. Exit Photoshop Lightroom.
2. Choose Start > Control Panel > Color Management.
3. Click the Advanced tab.
4. Change the Device Profile to a standard RGB color profile, such as Adobe RGB or sRGB IEC61966 - 2.1.

Solution 3

Remove the color profile for your monitor.

On Windows XP:

1. Exit Photoshop Lightroom.
2. Choose Start > Control Panel > Display.
3. Click the Settings tab, and then the Advanced button.
4. Click the Color Management tab.
5. Click the Add button.
6. Choose a standard RGB color profile, such as Adobe RGB or sRGB IEC61966 - 2.1.
7. In the Color Profiles Currently Associated With This Device field, select the new profile you just picked.

8. Click the “Set As Default” button.
9. (Optional) Select the old profile.
10. Click the Remove button.
11. Click the “OK” button.

On Windows Vista:

1. Exit Photoshop Lightroom.
2. Choose Start > Control Panel > Color Management.
3. In the Profiles Associated With This Device field, select the default monitor profile.
4. Click the Remove button.

Note: If multiple monitor profiles are listed, it may be necessary to repeat the procedure for each one. Launch Photoshop Lightroom and test to see if the problem is resolved. If it isn't, return to the Display Settings and remove the next profile in the list.

Additional Information

Windows Vista includes the Microsoft Windows Color System (WCS), an OS-level color management platform that uses a unique color profile format. The Photoshop Lightroom 1.2 update is required for Photoshop Lightroom to use WCS profiles.

The monitor profile (also called a color profile or ICC profile) tells your computer's video display card how to accurately display color on your specific monitor. If the profile is damaged, the image data that Photoshop Lightroom sends to the video display card can be corrupted before reaching the monitor, and as a result the photos may not appear. A monitor profile is not required for your monitor to function, but using one is highly recommended.

If the profile you were using was damaged, and it was supplied by the manufacturer of your monitor, you can try to remedy the problem by replacing the file with a new copy. The color profile may have been provided on a CD that came with the monitor, or you may be able to download it from the manufacturer's web site. Open the C:\WINDOWS\system32\spool\drivers\color directory, delete the old profile, and copy the new profile into the same directory. Then open the display color management settings through the Control Panel (as in Solution 3 above), and add the profile to the monitor.

If the profile you were using was damaged, and you created a custom profile for your monitor using a monitor calibration tool or software, create a new profile using that tool. (It is highly recommended that you create a custom profile for your computer and monitor rather than using the profile supplied by the manufacturer.)