

PS/M

version 7.0

www.creoscitex.com

Catalog No. 399Z1P644A

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| 5.113.249 | 5.122.871 | 5.124.547 | 5.150.225 | 5.153.769 | 5.155.782 | 5.157.516 |
| 5.208.888 | 5.221.997 | 5.227.895 | 5.247.174 | 5.247.352 | 5.247.352 | 5.296.935 |
| 5.313.278 | 5.323.248 | 5.325.217 | 5.328.032 | 5.331.439 | 5.333.064 | 5.339.176 |
| 5.355.446 | 5.359.458 | 5.367.388 | 5.384.648 | 5.384.899 | 5.412.491 | 5.412.737 |
| 5.420.702 | 5.459.505 | 5.473.733 | 5.481.379 | 5.488.906 | 5.497.252 | 5.508.828 |
| 5.509.561 | 5.519.852 | 5.526.143 | 5.532.728 | 5.561.691 | 5.568.595 | 5.576.754 |
| 5.579.115 | 5.592.309 | 5.594.556 | 5.600.448 | 5.608.822 | 5.615.282 | 5.636.330 |
| 5.649.220 | 5.650.076 | 5.652.804 | 5.691.823 | 5.691.828 | 5.699.174 | 5.708.736 |
| 5.739.819 | 5.742.743 | 5.764.381 | 5.771.794 | 5.785.309 | 5.813.346 | 5.861.904 |
| 5.864.651 | 5.875.288 | 5.894.342 | 5.900.981 | 5.934.196 | 5.942.137 | 5.946.426 |
| 5.966.504 | 5.969.872 | 5.973.801 | 5.986.819 | 6.003.442 | 6.014.471 | 6.016.752 |
| 6.031.932 | 6.043.865 | | | | | |

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ABOUT THIS USER GUIDE

The PS/M User Guide provides detailed information about using the PS/M application.



Note: A working knowledge of basic Macintosh operations is assumed. If you are unfamiliar with the Macintosh, please refer to the Macintosh user guides.

This guide includes the following chapters and appendices:

Chapter 1, Introduction, introduces the PS/M application, and describes some of its basic features, options and components for getting started with the application.

Chapter 2, Installing PS/M 7, describes how to install the PS/M application.

Chapter 3, Bringing Files into PS/M, describes how to add files to the PS/M processing Queue.

Chapter 4, Previewing Files, describes how to view the parsing information of PostScript and PDF files that appear in the Queue, and how to preview images before processing.

Chapter 5, RIPping Postscript, PDF and EPS Files, describes how to process different file types on PS/M.

Chapter 6, Additional File Conversions, describes file conversion options on the PS/M.

Chapter 7, FAF (Trapping), describes PS/M FAF operations and settings.

Chapter 8, Preparing the Dolev, describes how to connect to a Dolev Imagesetter, and multiple methods for calibrating the Imagesetter's settings.

Chapter 9, Preparing Files for Expose, describes how to prepare files for the PS/M Expose process.

Chapter 10, Hot Folders and Distributed Workflows, describes how to define and use Hot Folders on PS/M, and the optional distributed workflows supported by PS/M.

Appendix A, Keyboard Shortcuts, describes keyboard commands supported by PS/M.

Appendix B, Diagnostic Applications, describes available diagnostic applications for use in troubleshooting on a Dolev Imagesetter.

DOCUMENT CONVENTIONS


| Name of Item | Purpose | Example |
|--|---|--|
| <i>References</i> | References to other sections of the Quick Start or to other documents are printed in italics. | Refer to the <i>PS/M User Guide</i> . |
| System Messages & Prompts | System messages and prompts are printed in Helvetica bold. | The system prompt No Disk Space appears. |
| <i>User interface elements</i> | Forms, windows, lists, and other named user interface elements are printed in italics. | The <i>Setup</i> window. |
| Software Buttons, and Options | Named functions that you activate directly via the software are printed in bold. | Click OK . From the <i>File</i> menu, select the Open option. |
|  Followed by text | This icon precedes a note for your attention. | |
| ➤ Followed by text | An arrow shaped bullet precedes an action you perform. | |
| • Followed by text | A dot shaped bullet precedes a listed item. | |

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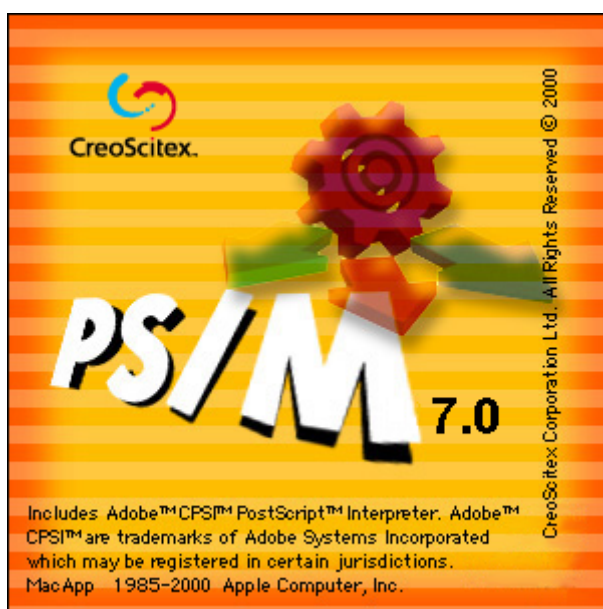
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1

INTRODUCTION

This chapter introduces the PS/M application developed by CreoScitex, and describes some of its basic features, options and components for getting started with the application.

The PS/M



Configuration Options

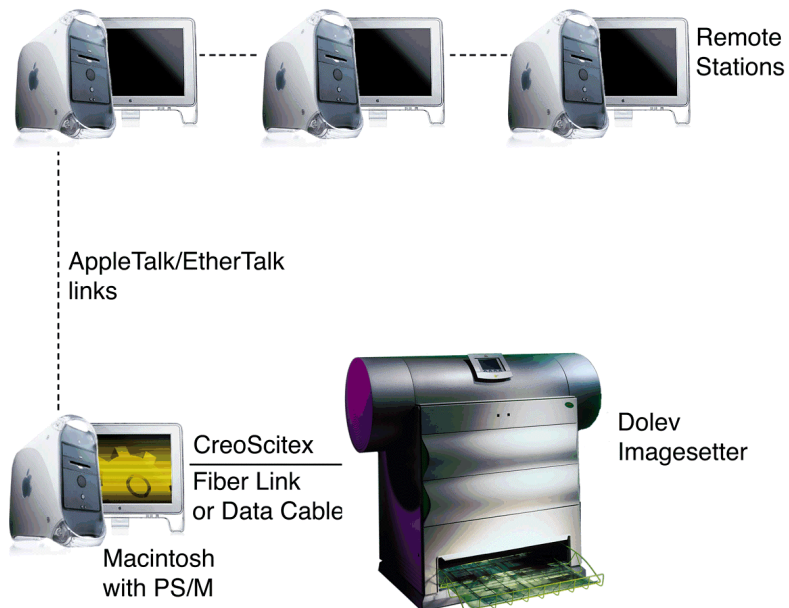
The PS/M is a Macintosh-based application. The PS/M is the digital front end for the CreoScitex Imagesetter.

The following configurations are supported by PS/M:

- A CreoScitex Dolev Imagesetter connected to the Macintosh by CreoScitex fiber link to VLSI, or by data cable to TSP. This is the basic configuration.
- Lotem 400 PS/M platesetter.

The following hardware can be connected to PS/M via the network:

- Remote Macintoshes, linked via AppleTalk, AppleShare, or EtherTalk
- Any PC or Macintosh
- OPI Server
- NT Station



PS/M is a Macintosh application developed by CreoScitex.

PS/M rasterizes PostScript (PS) and PDF files, using Adobe RIP, into CreoScitex CT, LW, NewCT, and NewLW, and exposes the rasterized files on a Dolev Imagesetter. PS/M enables the conversion of CreoScitex Jobs and Pages into TIFF/IT-P1 files, or the combination of the CT and LW elements of CreoScitex Pages into single CT files (Combine). PS/M also allows the merging of Preseparated Jobs into Composite Jobs. TIFF or TIFF G4 files can be exposed without having to first be converted.

Using PS/M, a trade shop can generate high-quality separations from files created on a Macintosh or PC in desktop publishing (DTP) applications, such as Adobe Illustrator, MacroMedia FreeHand, and QuarkXPress.



The Dolev Imagesetter

The Dolev Imagesetter handles high-volume film output of color or black-and-white pages that include text and graphics. The Imagesetter can be used by commercial printers, trade shops, publishers, and newspapers.

PS/M supports both VLSI and Turbo Screen Processor (TSP) boards. The CreoScitex-patented TSP board is a high-speed screening processor that performs on-the-fly data Combine and screening functions.

You can define specifications for film linearization, dot gain, screen parameters, and page size on the Macintosh, according to individual Job requirements. You can also customize the film margins to include a grayscale, registration marks, and other data.

Images can be exposed one-up, as complete flats, or in step-and-repeat fashion. Images can be centered automatically on the film. A black frame can be automatically inserted around a page on a negative exposure. In addition, blue line proofs can be exposed. Exposure is very fast, averaging only a few minutes for a full format page. Image resolution is variable, from 60 to 500 dots/millimeter (depending on the model of the Imagesetter).

Screen ruling can be from 50 to 600 lines/inch (depending on the model of the Imagesetter), with selectable screen angles and dot shapes. Automatic film feeding and unloading allow film exposure in conventional room lighting. Films can be exposed in single or multiple runs, continuously, without operator intervention.

Film is automatically cut and unloaded into a removable cassette. The unloading cassette holds up to 16 A4-sized film lengths (or 8 A3-sized film lengths). Some models of the Dolev Imagesetter support an accumulating cassette.

At the completion of a work session, the cassette is taken to a film processor for development. An optional on-line processor eliminates the need for a darkroom.

Operation Modes

PS/M lets you work in both Local and Remote modes.

Local Mode

In the Local mode, you launch the PS/M application from the Macintosh where PS/M is installed, and work there. When working in Local mode, you can access the full range of features provided by PS/M and derive their full benefits.

Local mode gives you the greatest control over how PS/M rasterizes files and generates separations.

To work in Local mode:

1. Create a page layout in a DTP application, such as QuarkXPress, and save the page layout as a PS file.
2. Add the PS to the PS/M processing queue. PDF files can also be added to the queue.
3. Define processing parameters for the file (or use the current defaults).
4. Define Expose parameters for the file (or use the current defaults).
5. Launch processing. The file is processed, according to the user-defined parameters.

Remote Mode

Remote mode enables printing to the PS/M from a remote Macintosh. When working in Remote mode, you should use Hot Folders that have been defined as printers.

Up to sixteen Hot Folders can be designated as printers. Files that are sent to print via a Hot Folder are processed according to that folder's parameters.

To work in Remote mode using Hot Folders:

1. Create a page layout in a desktop publishing application, such as QuarkXPress.
2. Define the required Hot Folder settings.
3. Use the Apple Chooser to select one of the Hot Folder printers.
4. Print the file from the DTP application. When the file arrives at the Macintosh where PS/M is installed, it is added to the processing queue.

For further information, see *Defining a Hot Folder as an AppleTalk Printer* in *Chapter 10, Hot Folders and Distributed Workflows*.

File Types

Below is a brief description of the file types supported by PS/M.

PostScript

PS/M supports both Composite and Preseparated PostScript (PS) and Encapsulated PostScript (EPS) files.

A PS file needs to be added to the queue to be RIPped before it can be exposed on the Imagesetter.

CT

In the graphic arts industry, images derived from real world photographs are known as Continuous Tone (CT) pictures.


You can create vignettes within a DTP application that can also be converted to CT.


A CT file is ready to be exposed on a Dolev Imagesetter.

NCT

A New CT (NCT) file is a CT file that can contain spot colors. During the RIP, NCT files are generated under the following circumstances:

- If you create a file with spot colors in Adobe Photoshop (in the monotone, duotone, or other modes), save the file in EPS format, export it to the PSImage exporter, then place the low-resolution image in a DTP application. During the RIP, one CT file is created for the CMYK information, and one NCT file per each spot color.
- If you create a grayscale TIFF file, place it in a DTP application other than QuarkXPress, and color the image with spot colors. During the RIP, one CT file is created for the CMYK information, and one NCT file per each spot color. For further information, refer to the *Print XT User Guide* in the CreoScitex PS/M 7.0 Utilities Folder.

 **Note:** In Photoshop v.5 and higher, it is no longer necessary to use APR workflow to handle spot color files.

 **Note:** Colorized TIFFs are supported in Quark when using the Print XT or the Prinergy XT.

The NCT file that contains the CMYK data is automatically named *filename_pageno_CT1.ct*, *filename_pageno_CT2.ct*, and so on. For further information see *Defining Conversion Parameters* in Chapter 5, *RIPping PostScript, PDF and EPS Files*, and *Raster File Naming Conventions*, page 1-13.

LW

A Linework (LW) file is a vector line art file converted to CreoScitex format. LWs are characterized by uniform color densities over whole areas, with very clear transitions from one color to another (for example, text, logos, and illustrations). LW files support CMYK only, and up to 256 colors.

The quality of an LW is determined by its resolution. Typically, LW resolution is much higher than CT resolution. The high-resolution eliminates the ragged staircase effect that may occur due to the marked transition from one color area to another.

When PS/M converts a PS file, at least one LW file per page is always created.

An LW file is ready to be exposed on a Dolev Imagesetter.

NLW

New Linework (NLW) is a CreoScitex file format that may be created during conversion. NLW supports a larger number of colors and separations than a LW file. In addition, NLW files support spot colors.

NLW files support up to thirty-two separations (up to twenty-eight special separations) and up to 65,535 different colors. FAF can run on NLW files with no color limitation. Since there is no color limitation, you can keep a vignette in LW format, or change it to CT. You may decide however, that you can get better results by leaving the vignette as LW. All the colors of the NLW file may be displayed, including spot colors. A NLW file is ready to be exposed on a Dolev Imagesetter.

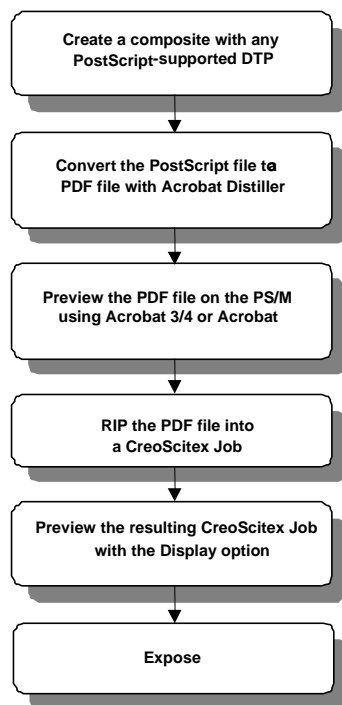
CreoScitex Job

The PS/M RIP automatically generates a CreoScitex Job Folder. The Job Folder contains one or more Page Folders, and each Page Folder contains either an LW or NLW file plus the CT file, and/or NCT files that make up the page.

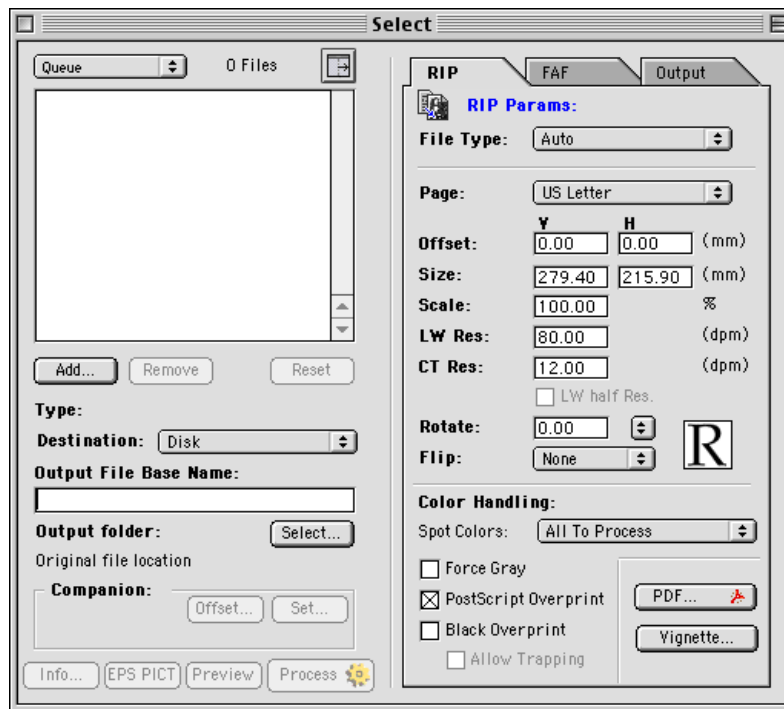
PDF (v. 1.3)

PS/M 7.0 supports the processing and previewing of PDF files. The preview is performed using the Adobe Acrobat Distiller (v.4.0 or higher) or Adobe Acrobat Reader applications.

The following diagram illustrates a sample workflow for preparing PDF files for processing with PS/M 7.0. Refer to the relevant Adobe documentation for further information.



The Select Window



The options that appear in the *Select* window are described in *Chapters 5, 7, 8 and 9 of the PS/M User Guide*.

The left side of the window displays the *Queue* or *Hot Folders* list, in addition to the destination parameters for a selected file.


The right side of the window is composed of three tabs: *RIP*, *FAF*, and *Output*. The *RIP* tab contains the parameters that relate to file type, Page setup, resolution and color handling. The *FAF* tab contains the FAF parameters that define trapping options.

The *Output* tab contains the following components:

- Combine
- TIFF/IT
- InkPRO
- Merge
- Copy
- Expose parameters

The tabs are detachable and can be dragged outside the *Select* window. This feature enables you to view all the parameters on each of the tabs simultaneously.



Use the  icon at the top right corner of the tab to reattach the dialog box to the *Select* window.

Or, close the separated tab by clicking the *Close* box in the top left corner of the tab.

The Queue

The Queue is a list of files waiting to be processed by PS/M according to specific default or user-defined processing parameters.


The Queue in the *Select* window displays the contents of the PS/M Queue.

The Queue supports the following files:

- PS
- CreoScitex CT
- CreoScitex LW
- CreoScitex Job Folder
- PDF
- PS/M file list
- TIFF
- Assg
- EPS
- CreoScitex Page Folder

The Queue also serves as a *Hot Folder* list. When you select the *Queue* pop-up list above the *Queue* window, its name changes to *Hot Folders*.

When the **Queue** is selected, you can add or drag and drop files into the Queue. When **Hot Folders** is selected, you can add or drag and drop folders that you want to designate as Hot Folders.

 **Note:** Information about files that are currently on hold in the Queue can also be viewed, either by clicking on **Info..** or **Preview**.

Previewing PS Files

You may preview a PS file before processing it to verify that the file is in order, and to crop it, if necessary. (Please note that rotated files cannot be cropped.)

PS/M supports previewing of PS, PDF and TIFF files.

Previewing PDF Files

You can preview a PDF file before processing it to verify that the file is in order.

Note: You must have either Adobe Acrobat Distiller or Adobe Acrobat Reader installed on your computer in order to preview PDF files.

Previewing Rasterized Files

PS/M lets you display rasterized files. See *Previewing Rasterized Files*, in *Chapter 4, Previewing Files*, for more details.

Raster File Naming Conventions

File Extensions (*RIP/Preferences/File Handling*)

Processed file names have two parts: the source filename, and a suffix that PS/M adds during rasterization to indicate the output file type.

By default, the source filename is identical to the name of the input PS file. However, there is a limit to the length of the file name, so when necessary, the source filename is shortened. You can change the source filename for individual files in the *Select* window.

The following are the default suffixes:

- LW for CreoScitex Linework/NLW files
(for example, *horse-p1.LW* for a PS file called *horse.PS*).
- CT for CreoScitex continuous-tone files
(for example, *horse-P1_CT1.CT* for a PS file called *horse.PS*).

- To change these defaults, type the custom suffix into the appropriate *File Suffixes* field(s).

Composite Files

When a Composite PS/PDF file is RIPped, a Job Folder is created, and given the name of the input PS/PDF file plus the .Job extension. The Job Folder contains Page Folder(s), whose name(s) indicates the Job and the Page number. The Page Folder(s) contains the Raster files. The Raster files are assigned the name of the Page Folder, plus an extension that indicates whether the Raster file is CT or LW.

The following table illustrates the naming conventions for the folders and files that are created when you RIP a two-page, Composite PS file.

| Folder/File Type | Naming Convention | Example |
|---------------------|---|------------------------------|
| PS/PDF (Input) File | filename | Lobster.ps or Lobster.pdf |
| Job Folder | filename.Job | Lobster.Job |
| First Page Folder | filename-P1.p | Lobster-P1.p |
| Raster Files | filename-P1.[LW extension*] | Lobster-P1. NLW |
| | filename-P1- CT1.[CT extension**] | Lobster-P1-CT1. CT |
| Second Page Folder | filename-P2.p | Lobster-P2.p |
| Raster Files | filename-P2. LW | Lobster-P2. LW |
| | | Lobster-P2-CT1. CT |

Preseparated Files

The character of the separation is added to the name of each file, as follows:

- *horse-P1-K-LW1.LW* is the name of the Black separation of the PS file called *horse.PS*, and the other separations are called *horse-P1-C-LW2.LW*, *horse-P1-M-LW3.LW* and *horse-P1-Y-LW4.LW*

The following table illustrates the naming conventions for the folders and files that are created when you RIP a Page, or a Preseparated PS file that contains the four Process Colors.

| Folder/File Type | Naming Convention | Example |
|------------------|---|---|
| PS/PDF File | filename | Parrot.ps <i>or</i> Parrot.pdf |
| Job Folder | filename.Job | Parrot.job |
| Page Folder | filename-P1.p | Parrot-P1.p |
| Raster Files | filename-P1-[separation]-LW[separation#].[extension] | Parrot-P1-K-LW1.LW Parrot-P1-C-LW2.LW Parrot-P1-M-LW3.LW Parrot-P1-Y-LW4.LW |
| | filename-P1-[separation]-CT[separation#].[CT extension] | Parrot-P1-K-CT1.CT Parrot-P1-C-CT2. CT Parrot-P1-M-CT3. CT Parrot-P1-Y-CT4. CT |

Multi-Page Files

The number of the page is added to the name of each file (before the suffixes described above).

For example, *dog-P1. LW* is the name of the first page of the PS file called *dog.PS*, *dog-P2. LW* is the name of the second page, and the other pages are called *dog-P3. LW*, *dog-P4. LW*, and so on.

Use Short CT/LW Names *(RIP/Preferences)*

This option allows you to disable the page number and color suffixes, such as NewJob-P1-CT1 in CT and LW files.

This option is useful when you need to keep long file names or DOS names unchanged, or when you have specific naming convention requirements. This option is best suited for single-page jobs.

Note: Since LW and CT files within multi-page Jobs can have the same name, you may want to deselect this checkbox when working with multi-page files, depending on workflow needs.

Below are some examples showing file-naming conventions when using PS/M default naming, and when choosing the **Use short CT/LW names** option:

| PS File Name | Default Name | Use short CT/LW names |
|--------------|----------------------------------|-----------------------|
| Document.ps | Document-P1_CT.CT | Document.CT |
| Document.ps | Document-P1_LW.LW | Document.LW |
| Document.ps | Document-P1_CT1.CT (Spot CT1) | Document-1.CT |
| Document.ps | Document-P1_CT2.CT (Spot CT2) | Document-2.CT |

Hot Folders

A Hot Folder is a mechanism that lets you send files from a remote Macintosh on the network to be automatically processed by the local Macintosh. Hot Folders contain file handling and processing instructions.

Hot Folders are folders created on the Macintosh and monitored by PS/M. Depending on the Hot Folder settings, certain file types, when dragged to the Hot Folder, will trigger a processing action in PS/M. Hot Folders are the main tool for automating processes in PS/M.

Quitting the Application

To quit the application:

- From the *File* menu, select **Quit**. All files in the Queue are removed, all newly defined default settings and preferences are saved, and the contents of the *Messages* window are saved as a file called PS/M Messages.

2

INSTALLING PS/M 7

This chapter describes how to install the PS/M application.

Warning: Before installing PS/M, make sure that the following characters do not appear in the directory name where PS/M will be installed:

/
@
\
)
(
*

These characters prevent the RIP application (PRCRipE) from launching.

Installing the PS/M Software

To install PS/M software:

1. Insert the installation CD into the Macintosh CD-ROM drive.
2. Double-click the **Installer** icon. A splash screen appears.
3. Click **Continue**. The *PS/M Installer* dialog box is displayed.

Note: To use PDF support, please be sure that ATM™Control Panel is installed.
4. Choose one of the following from the pop-up list:
 - **Easy Install:** This is the default.
 - **Custom Install:** This option enables the user to select either the regular PS/M installation (default), or PS/M installation without deleting preferences and Hot Folder preferences.

5. Click **Install**. A browser is displayed. Use the browser to select the folder where the application is to be installed.

Note: After the folder is selected, the **Open** button changes to **Install**.

6. Click **Install**.
7. Click **Yes**. The installation is launched, and a status bar appears.
8. When installation is complete, a message prompts you to restart the computer. Click **Restart**.

3

BRINGING FILES INTO PS/M

This chapter explains the multiple methods for adding files to the PS/M processing Queue.

Adding Files to the Queue

The processing Queue (which is displayed in the *Select* window) displays the names of files that are waiting to be processed, according to either user-defined or default processing parameters.

When a file is added to the Queue, it becomes active and the PS/M dialog boxes reflect the current processing parameters. See *Defining Conversion Parameters*, in Chapter 5, *RIPping PostScript, PDF and EPS Files*, and *Defining Expose Parameters*, in Chapter 9, *Preparing Files for Expose*.

You can add the following types of files to the Queue:

- PS and EPS for conversion into CreoScitex file formats.
- CT, LW/NLW, Page and Job assign files for transfer to a CreoScitex station on the network, and for exposure on the connected Dolev Imagesetter or Lotem Platesetter.
- TIFF and 1 bit TIFF files for information, preview and exposure.
- LW/NLW files, for the FAF process.
- PDF files. Previewing PDF files is performed using either Acrobat Reader 4.0 (or above) or Acrobat Exchange 4.0 (or above) applications.

Files can be added to the Queue from the following local or mounted sources:

- Hard disk
- Remote disk
- CD-ROM (The Output Folder cannot be the same as the original.)

- Optical disk
- Diskette
- Removable disk
- PLI
- JAZ Disks
- ZIP Disks

To put files into the processing *Queue*, you can:

- Add a single file to the *Queue* via the *Select* window. See page 3-3.
- Add a group of files (a File List) to the *Queue* via the *Select* window. See page 3-12.
- Drag and drop a file, a group of files or a File List onto the **PS/M 7.0** icon or into the *Queue*. See page 3-4.
- Use a Hot Folder for automatic processing. See *Defining Hot Folders*, in *Chapter 10, Hot Folders and Distributed Workflows*.
- Print the file to the Hot Folder that is defined as a printer. See *Defining a Hot Folder as an AppleTalk Printer*, in *Chapter 10, Hot Folders and Distributed Workflows*.

Using the Select Window

You can use one of several methods to add files to the *Queue* from the *Select* window.

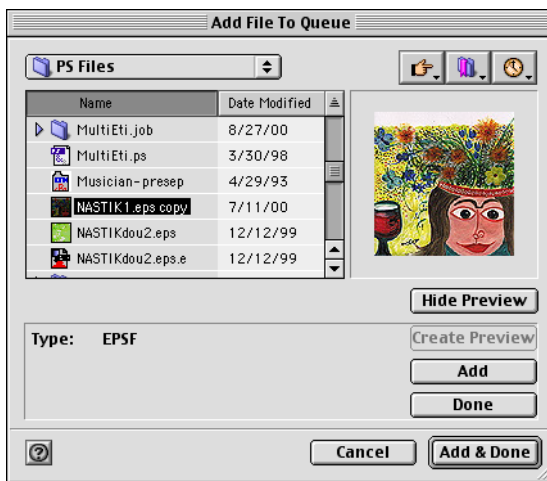
Adding Single Files

To add files to the *Queue* from the *Select* window:

1. From the *Select* window, click **Add**.

Or, press <⌘ G>.

Or, from the *File* menu, select **Add**. The *Add File To Queue* dialog box appears.




2. Navigate to the desired file and click it. If the file has a preview, it will be displayed on the right of the dialog box.

The *Type* field, in the lower part of the dialog box, indicates the file type.

3. Click **Add**. The selected file is added to the *Queue* in the *Select* window. The *Add File to Queue* dialog box remains open.
4. Add additional files to the *Queue*, as required.
5. When you finish adding files, click **Add & Done**.

Note: If you are unable to see a thumbnail preview when you select a file in the dialog box, you can create one by clicking the **Create Preview** button.

Note: Files that appear in the *Queue* no longer appear in the *Add File To Queue* dialog box.

 **Note:** If you add individual CT or LW files to the Queue, they are output individually. To output CT and LW elements together, add the Page/Job that contains the CT/LW elements to the Queue.

Drag and Drop

Files can be added to the Queue by dragging and dropping them onto the *Queue* in the *Select* window.

Alternatively, you can drag and drop files directly onto the **PS/M** icon and they will automatically be added to the Queue.

Files that are dragged and dropped onto a Hot Folder will be processed according to the parameters of the Hot Folder.



Using the PS/M Icon

You may add PS, PDF, EPS, CT, LW/NLW, Page, Jobs, and Assign files, as well as saved File Lists, to the Queue, even before opening the PS/M application. To do this, drag a file or File List from any folder onto the **PS/M** icon. The PS/M application opens and the file(s) appears in the *Queue* in the *Select* window.

Managing the Queue

PS/M lets you manage files that appear in the Queue in the *Select* window.

You may do the following in the Queue:

- Remove files.
- Change the order of files.
- Temporarily prevent files from being processed.
- Save the entire Queue so that it can be opened at a later stage, with the same settings.
- Define processing parameters. See *Defining Conversion Parameters*, in *Chapter 5, RIPping PostScript, PDF and EPS Files*, and *Defining Expose Parameters*, in *Chapter 9, Preparing Files for Expose*.

Removing Files

- To remove a file from the Queue, select the file you want to remove and click the **Remove** button.


Or, press the Control key, click the file and select **Remove** from the pop-up list.

- To remove all files from the Queue, click the **Reset** button.


Temporarily Preventing Files from being Processed

By default, when selecting the **Process** button, PS/M processes each file that appears in the Queue.

To temporarily prevent a file in the Queue from being processed:

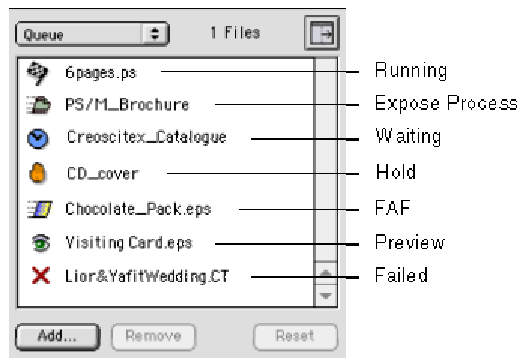
1. Select the desired file name from the Queue.
2. Click to the left of the desired file name. The **Hold** icon  appears to the left of the file name to indicate that the file will not be processed (that is, when its turn arrives, it is skipped). In addition, the file is moved to the end of the list.

To change the file's status from Hold to Waiting, click the **Hold** icon. The icon changes into the **Waiting** icon and the file will be processed in its turn.

 **Note:** During processing, if a file is not processed, for any reason, a **Failed** icon appears.

Queue Status Icons

Icons for files in the Queue change according to the Job status (for example, running, waiting, and so on). The various icons are displayed in the following illustration:



The paths of files and folders can be displayed easily. To view the path of a file or Hot Folder, press the <⌘> key and click the required file or Hot Folder in the list. You can click any folder that appears in the path in order to open it.

Summary of How to Add Files to the Queue

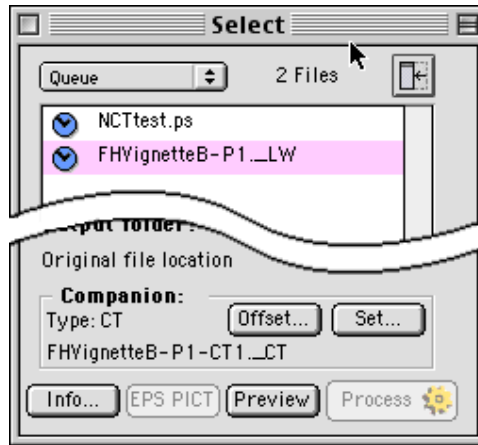
| Method | Mode | Operation | Supported File Types |
|--------------------------|----------------|---|---|
| Add Button or Add Option | Local | In the <i>Select</i> window, click Add , then select a file or a saved File List. <i>Or</i> , from the <i>File</i> menu, select Add , then select a file or a saved File List. | PS CreoScitex Jobs Pages Assign CreoScitex CT CreoScitex LW/NLW TIFF Saved File Lists PDF |
| Drag File into Queue | Local & Remote | Drag a file from any folder into the <i>Queue</i> area in the <i>Select</i> window. | PS CreoScitex Jobs Pages Assign CreoScitex CT CreoScitex LW/NLW TIFF Saved File Lists PDF |
| Drag onto PS/M Icon | Local | Drag a file or File List onto the PS/M application icon. | PS, EPS CreoScitex Jobs Pages Assign CreoScitex CT CreoScitex LW/NLW Saved File Lists PDF |
| Open File List | Local | From the <i>File</i> menu, select Open File List/Select , then select a saved File List to replace the current File List. | Saved File Lists |

| Method | Mode | Operation | Supported File Types |
|------------------------------------|----------------|--|--|
| Hot Folder as an AppleTalk printer | Remote | On the remote Macintosh, select the Hot Folder printer to which you want the file to be printed. Print the file to the Hot Folder. Files are sent and processed according to the Hot Folder settings. | PS Open Mac Application |
| Hot Folder | Local & Remote | Drag a file and drop it onto a Hot Folder icon, or save a file to a Hot Folder. The file is added to the Queue and processed according to the Hot Folder settings. Or, from the <i>File</i> menu, select Input from Queue , then choose a Hot Folder in which to place the file. | PS EPS CreoScitex Jobs Pages Assign CreoScitex CT CreoScitex LW/NLW PDF |

Note: Optionally, in the *Preferences* window, select **Hold Before Process**.

Note: If you have two Macintosh stations with PS/M installed, and one is dedicated to RIPping, and the other is dedicated to Exposing, create a Hot Folder on the Macintosh dedicated to Exposing, then mount it onto the desktop of the Macintosh dedicated to RIPping. At the Macintosh dedicated to RIPping, define the Output Folder as the mounted Hot Folder.

Companion Files



Normally, companion CT and LW files are contained within a Page Folder. Each file is called the "companion" of the other. When the Job Folder containing the companion files is added to the Queue, the files are processed together.


- To add Companion CT or LW files to the Queue, drag the page that contains the files to the Queue.


Or, click the **Add** button and select either the LW or CT file. The companion button becomes active. Click **Companion** and select the companion file. Click **Set**. The name of the companion file appears in the Companion area of the *Select* window.

The CT or LW file is displayed in the Queue and its respective companion file appears in the Companion area.

- To add a companion file to a CT or LW file already in the Queue, select the file in the Queue, and click **Set** in the Companion area. The *Get Companion* dialog box is displayed. Select the companion file, and then click **Open**. The companion file appears in the *Companion* area of the *Select* window.

Note: Normally, companion CT and LW files are contained in a Job Folder or Page. It is recommended that you only add a Job or Page to the PS/M Queue, rather than individual CT or LW files, so that all the CT and LW files are automatically processed together.

 **Note:** You cannot preview a companion file. Selecting **Preview** only processes the file that is in the Queue.

 **Note:** When you expose a LW file with a CT file that is not its original companion, you can define the CT Offset. Click the **Offset** button that appears in the *Companion* area of the *Select* window, then use the *Offset* dialog box to define *Vertical* and *Horizontal* offset values.

To switch companion files:

1. From the File List, select the LW or CT file that has a designated companion file that you want to switch.
2. From the Companion area of the *Select* window, click **Set**.
3. Select the desired companion file from the dialog box.

File List

Saving a File List

If one or more files appear in the *Queue* in the *Select* window, you can save this list for later use.

The saved File List is a list of all the files that were in the *Queue* when the list was saved, along with the defined processing and Expose settings of each one.

To save a File List:

1. From the *File* menu, choose **Save File List**. A dialog box appears.
2. Use the dialog box to navigate to the volume and folder in which you want to save the File List.
3. In the *Save List As* field, type a name (the default name is **PS File list**).
4. Click **Save**. A File List is created, and the **PS File List** icon is displayed:



Adding a Saved File List

A saved File List may be added to the *Queue* in the *Select* window. It may either replace the currently listed files in the Queue, or be added to the end of the list.

Note: When you add a saved File List, the parsing process is not performed, as it was performed (when you added each file to the Queue) before you created the File List. For details, see *Chapter 4, Previewing Files*.

To add a File List to the end of the list displayed in the Queue:

1. From the *Select* window, click **Add**. The *Add File* dialog box appears.

Or, select **Open File List** from the *Item* menu. The *Add File* dialog box appears.

2. Navigate to the saved File List, and select it.
3. Click **Add**.

Or, drag and drop the File List onto the Queue.

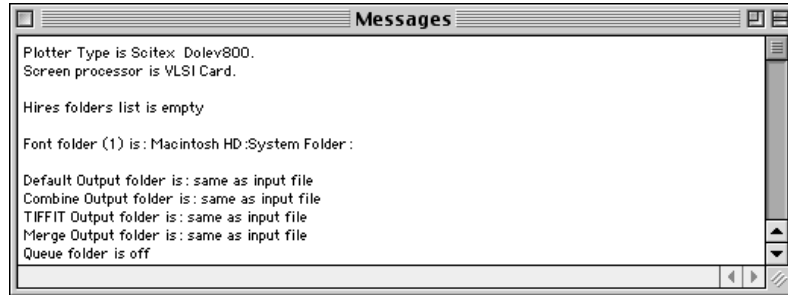
4. Click **Done**. The selected File List is added to the Queue.


If PS/M cannot find a file from the selected File List, it will prompt you to find it. PS/M may not be able to locate a file if it has been moved or deleted since the File List was created, or if it is located on a remote volume that is not currently mounted on the Macintosh Desktop.



Use the dialog box to navigate to the location of the missing file, and select it.

The Messages Window



 **Note:** PS/M messages are saved in the PS/M application Folder.

Messages can help you monitor the progress and review the history of operations, including error identification. When you quit PS/M, the contents of the *Messages* window are added to the PS/M Messages file.

To manually save the contents of the *Messages* window, select **Save Messages** from the *File* menu and use the Browser that appears to designate a location and name for the text file that is created.

The *Messages* window displays the following:

- The type of plotter currently configured and the type of the screen processor. See *Chapter 2, Installing PS/M 7*, for more details.
- The name(s) and path(s) of the High-Resolution Image Folder(s) (by default, the list is empty). For details, see *Designating High-Resolution Image Folders*, in *Chapter 5, RIPping PostScript, PDF and EPS Files*.
- The name and path of the Font Folder(s). For details, see *Designating Font Folders*, in *Chapter 5, RIPping PostScript, PDF and EPS Files*.
- The name and path of the default Output Folder (by default, the Output Folder is the same as the Input Folder). For details, see *Defining the Output Folder*, page 3-16.
- The name and path of the Combine Output Folder. For details, see *Combine (Output/Select)*, in *Chapter 6, Additional File Conversions*.

✓ **Tip:** Use the **Copy** command, found in the *Edit* menu, to copy selected messages from the *Messages* window to the clipboard, and then paste them where desired. Use the **Reset Messages** command to delete all messages. (The **Select All** command in the *Edit* menu lets you select all messages at once.)

- The name and path of the TIFF/IT Output Folder. For details, see *TIFF/IT-P1*, in *Chapter 6, Additional File Conversions*.
 - The name and path of the InkPRO Output Folder. For details, see *InkPRO*, in *Chapter 6, Additional File Conversions*.
 - The name and path of the Merge Output Folder. For details, see *Merge*, in *Chapter 6, Additional File Conversions*.
 - The name and path of the Queue (the first time you start PS/M, no Queue Folder is designated). For details, see *Adding Files to the Queue*, page 3-1.
 - Other messages that relate to the PS/M operation. For an explanation of messages related to the Imagesetter, refer to the documentation of the specific Dolev Imagesetter.
- To determine the level of messages that appear in the *Messages* window, and whether Alert messages appear onscreen or in the *Messages* window, select **Message Level** from the *Setup* menu, then select the desired option from the pop-up list that appears.
 - Select **Normal** to display Alert messages onscreen, and all other messages in the *Messages* window.
 - Select **Expert** for more detailed messages. In this mode, alert messages are displayed in the *Messages* window, not on the screen, and the workflow continues uninterrupted.
 - To print the contents of the *Messages* window, select **Print** from the *File* menu.


Messages in the *Messages* window are kept until you quit PS/M 7. However, the contents of each session are saved in a file named PSM Messages in the root folder of the PS/M application.

Defining the Output Destination (*RIP Destination*)

The Output Destination defines what happens to CreoScitex Jobs that result from the conversion process.

To define the Output Destination:

From the *Select* window, click the *Destination* pop-up list and select one of the following options:

 **Note:** Regardless of the selected Output Destination, the **Copy** function lets you copy the Job to a user-defined volume or folder.

- Select **Disk** to store the Job that is generated by the conversion in the selected Output Folder.
- Select **Dolev Plotter** to expose the Job(s) directly to film, according to the user-defined Expose parameters. See *Chapter 9, Preparing Files for Expose*.

Before processing, ensure that PS/M is installed and the Imagesetter is connected and configured for communications.


- Select **Disk (Ready for expose)** to create a job that contains Expose parameters and plotter settings. The output file(s) are stored on the local disk, along with a Job Ticket that defines the Expose parameters and the Plotter definitions. This enables you, for example, to proof the Job before exposing it. The Job can be sent to be exposed whenever you want.

Defining the Output Folder

By default, the PS/M application places Jobs resulting from the conversion process into the folder from which the PS or PDF file originated. You can define separate Output Folders for individual files in the Queue.

To define a different Output Folder:

1. From the *Select* window, click the **Select** button next to the *Output Folder* field. The *Output Folder* dialog box opens.

 **Note:** If the path is longer than the *Output Folder* field, you can view the full path by holding the cursor over the abbreviated path for longer than a second. A tool tip displays the full path.



2. Select the required folder.
3. Click the **Choose** button. The dialog box closes and the path name of the selected Output Folder is displayed in the *Output Folder* field in the *Select* window.

To create a new Output Folder, click the **New** button in the *Output Folder* dialog box. In the *New Folder* dialog box that appears, enter a name for the Output Folder, and then click **Create**. The new folder appears in the list displayed in the *Output Folder* dialog box. Follow Step 3 above to define the new folder as the Output Folder.

To output processed files to their original file locations, click the **Use original file location** button.

Note: If you define an Output Folder and then select **Save As Default** from the *Setup* menu, all files subsequently added to the Queue will be converted to that Output Folder.

Output File Base Name

✓ **Tip:** Due to a Macintosh operating system limitation, files residing on Brisque stations whose file names contain more than 31 characters will not be seen from a Macintosh station. This limitation applies to Brisque and PS/M users.

The name of a processed file is comprised of two parts: the base name, and a suffix that is added during rasterization.

By default, the base name is identical to the name of the input PS file, except for the following:

- All characters that are not alphanumeric, except for the period (.) and the underscore (_), are removed (not replaced).
- The base name is truncated so that the final file name, not including the suffixes that are added during rasterization, will have a maximum of 17 characters.

To change the base name of the file that will result from processing a selected file in the Queue:

1. Select the file from the Queue.
2. Type the desired name in the *Output File Base Name* field in the *Select* window.

4

PREVIEWING FILES

Before a PS or a PDF file is actually processed by PS/M, it is parsed. PS/M lets you view the parsing information of PS and PDF files that appear in the Queue. It also lets you preview the images before processing.

Viewing the parsing information and previewing the image are both methods of verifying PS and PDF information before processing files.

The **Preview** option also enables the cropping of a PS file before processing. Rotated files cannot be cropped.

In addition, PS/M enables you to preview a PDF before processing. Previewing a PDF file is performed in either the Adobe Acrobat Distiller or the Adobe Acrobat Reader v.4.0 applications. When you select the **Preview** button in PS/M for a PDF file in the Queue, the PDF file appears in either Adobe Acrobat Distiller or Adobe Acrobat Reader (provided they are installed on the computer).


File Parsing


When you add a PS file to the Queue, the application analyzes the PS file and extracts information from it about spot colors, fonts, and APR. This process is called parsing.

To define the level of parsing:

1. From the *Setup* menu, select **Preferences**. The *Preferences* window appears.
2. Click the **PostScript Parsing** button in the *File Handling* tab, and from the pop-up list that appears, select one of the following options:
 - **Full:** Instructs PS/M to perform the entire parsing process.
 - **Minimal:** Instructs PS/M to perform limited parsing. You may decide to select minimal as a time-saving device. Defining minimal parsing affects the **Preview** option. You cannot preview information that is not derived by parsing. Selecting minimal parsing, however, does not affect the RIP in any way. When minimal parsing is defined, only the following information is derived:

| | |
|-------------------------|---------------------|
| Name & Path: | MultiEti.ps |
| Type: | Composite PS |
| No. of Pages: | 3 |
| File Size: | 13 MB |
| Creator: | Quark/ppc_18 |

 **Note:** Color information saved in QuarkXPress using the CreoScitex Spot Color XT is also extracted during parsing.

 **Note:** When parsing is defined as **Minimal**, the **Spot Colors: Specific Info** option is not available.

Previewing a PostScript File

PS/M enables you to preview a PS or EPS file before processing. The **Preview** option offers a fast and convenient method to test the integrity of a PS file prior to processing, since it performs a simulated RIP, and involves both rasterizing and drawing.

Preview lets you do the following:

- View the contents of a file.
- Pinpoint PS errors, such as missing fonts or High-Resolution files.
- Crop the file before RIP (you cannot crop rotated files).

The following parameters (in the *RIP* tab of the *Select* window) affect the preview: **Force Gray**, **Black Overprint**, **Page**, **Offset**, **Size**, **Scale**, **Rotate**, and **Flip**. See *Chapter 5, RIPping PostScript, PDF and EPS Files*.

To preview a PostScript file:

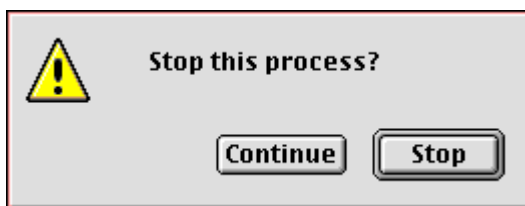
1. In the *Select* window, select a file in the Queue.
2. Click **Preview**. The RIP progress indicator appears, and the file is drawn in the *Preview* dialog box.
 - Watch as the application draws the preview. If an error occurs, the preview stops and an error message appears in the *Messages* window. You can usually trace the problem to the element that is being drawn when the error message is generated.
 - If the file contains PSImages, the system looks for the high-resolution replacement images. See *Designating High-Resolution Image Folders in Chapter 5, RIPping PostScript, PDF and EPS Files*, for more details.

✓ **Tip:** To reduce the Preview time, you may display proofing data instead of the High-Resolution Replacement data, if the PS file contains APR information. Press the <⌘> key while clicking **Preview**.

If you selected **Continue** in the *Error Handling* pop-up list under the *File Handling* tab in the *Preferences* window, the High-Resolution Images will be displayed if they are found. (If they are not found, black silhouettes of the pictures appear instead.)

To abort the Preview:

1. Press <⌘>. The system prompts you to confirm the command:



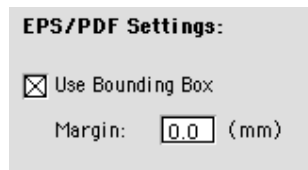
2. Click **Stop** to confirm. The Preview is aborted, but the parts of the file that were already drawn in the *Preview* dialog box remain displayed.

Or, click **Continue** to continue the Preview.

Previewing EPS Files

EPS/PDF Settings (*FileHandling/Preferences*)

The EPS/PDF Settings option enables you to control the dimensions of EPS files for RIP and for Preview.



By default, the **Use Bounding Box** checkbox is selected, and the *Margin* field value is zero.

- Select the **Use Bounding Box** checkbox to use the dimensions specified in the *Bounding Box* comment of the EPS file for Preview and RIP.
- Deselect the **Use Bounding Box** checkbox to ignore the *Bounding Box* comment of the EPS file.
- To add a standard margin when processing EPS files, enter a value in the *Margin* field.

Previewing an EPS File with EPS PICT Option

Generally, when you preview a PS file, PS/M rasterizes the file to obtain the information needed to generate a screen-resolution version.

However, some DTP applications enable you to save low-resolution files in the EPS file itself, thus allowing a very quick image preview.


If you selected an EPS file that contains an embedded PICT screen image, the **EPS PICT** button at the bottom of the *Select* window becomes active.

- Click the **EPS PICT** button to preview the file as a low-resolution PICT image.

Note: If you defined a page size other than *Bounding Box*, defined a *Flip* or a *Rotation*, or set *Offset* to something other than (0,0), the **EPS PICT** button is inactive.

Previewing a PDF File

PS/M enables you to preview a PDF file before processing. Previewing a PDF file is performed in either the Adobe Acrobat Distiller v.4.0 or Adobe Acrobat Reader applications.

 **Note:** Adobe Acrobat Reader enables you to view PDF files only, and does not provide the same functionality as files that are previewed by the PS/M application. However, you can modify PDF files using Adobe Acrobat v.4.0.


Previewing lets you do the following:

- View the contents of a file.
- Pinpoint PDF errors.


To preview a PDF file:

1. In the *Select* window, select a PDF file in the Queue.
2. Click **Preview**. The Adobe Acrobat Distiller application launches and the file is displayed.

✓ **Tip:** You can use the PressTouch application (included on the PS/M CD) to preview CreoScitex Composite Pages, CT and LW files. PressTouch also supports zooming in the *Preview* window, and detailed color information for LW and CT.

 **Note:** The size is indicated at the bottom-left corner of the *Job/Page Preview* window.

✓ **Tip:** Click the bottom left corner of the *Job/Page Preview* window to open a window that indicates the Resolution, Size, Number of Colors (for LW only), and Separations (for NLW only).

 **Note:** When the file is a multi-page document, a dialog box enables you to select the next page.

Previewing Rasterized Files

PS/M lets you display rasterized files.

To preview a Job, Page, CT, NCT, LW, NLW or TIFF:

1. Add the required file to the Queue.
2. Click the **Preview** button to preview the file. It is recommended to use this method to view multi-page Jobs.

Or,

1. Select **Display** from the *File* menu. A Browser window appears.
2. From the Browser, select the file that you want to display. To preview a Page or Job, select its Assign file.
3. Click **Open**. The selected file is displayed.

To preview a Page:

1. Add the required Page Folder to the Queue.
2. Click the **Preview** button to preview the file.

Cropping a Previewed File

After you preview the file, you can crop it so that only a selected portion of the image is processed.

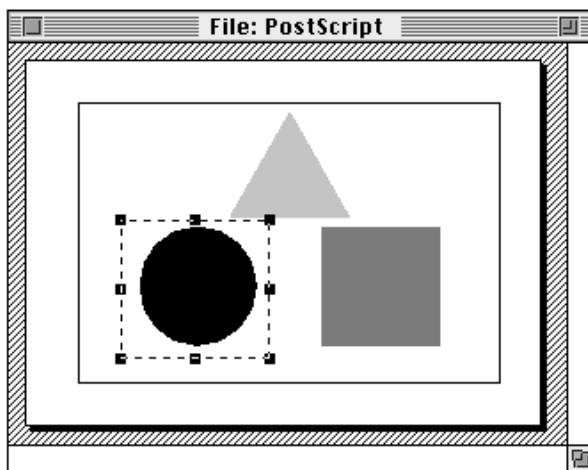
Rotated files cannot be cropped.

You can define the crop by dragging the mouse over the desired portion of the image that appears in the *Preview* dialog box, or by defining values in the *RIP* tab of the *Select* window.

To crop an image:

1. Position the cursor inside the *Preview* dialog box at the starting position of your crop. The cursor is **T** shaped.
2. Press and hold the mouse button. Its shape changes to a **+**.
3. Drag the mouse to create a cropping marquee.
4. Release the mouse button when the marquee defines the desired crop area.

When you crop a file in *Preview* mode, the *Page* parameter in the *RIP* tab of the *Select* window automatically switches to **Other** and the cropping will override the PS or EPS parameters. The **Setpage** parameters will also be overridden.



- To change the width or height of the crop, redefine the *Offset* and *Size* values in the *RIP* tab of the *Select* window, or drag any of the selection handles that appear around the cropping marquee.
- To move the cropping marquee, click inside the marquee, hold down the mouse button, and drag the marquee to a new position.

5. When the marquee defines the desired crop, click **Preview** in the *Select* window. Only the cropped portion of the image appears in the Preview display area.

To crop an image using the fields in the *Select* window:

1. Enter the desired values in the *Size* and *Offset* fields of the *RIP* tab of the *Select* window.
 - The *Offset* fields define the vertical and horizontal distances from the bottom left corner of the previewed file to the bottom left corner of the cropping marquee.
 - The *Size* fields define the height and width of the cropping marquee.
2. Click **Preview** to display the defined crop area.
 - To cancel the crop, click the **Page** button in the *Select* window. From the displayed pop-up list, select the original page size, and then click the **Preview** button.

Or, redefine the *Offset* and *Size* values in the *RIP* tab of the *Select* window, and then click **Preview**.
 - To cancel an active crop marquee, press <⌘> and click anywhere inside the picture. The marquee disappears.

Cropping PDF Files

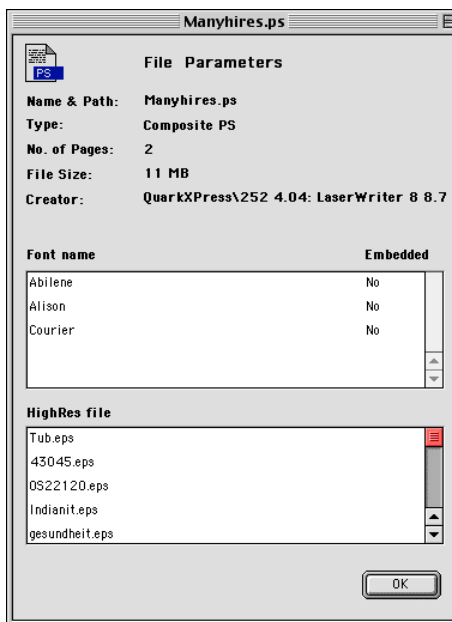
Cropped PDF files retain all previous "pre-crop" information, although the cropped area is displayed and printed. This means that cropped PDF files contain references to two different sizes. For PS/M to recognize the cropped size, you must deselect the **Support Set Page Parameters** under the *File Handling* tab of the *Preferences* window (*Setup* menu).

Information for Postscript Files

You may view the parsing information of a PS or EPS file that resides in the Queue.

To preview parsing information:

1. Select the desired file in the *Queue* in the *Select* window.
 2. Click the **Info** button at the bottom of the *Select* window. The following dialog box appears:
- ✓ **Tip:** Unlike the **Preview** option, the Info feature does not detect errors in the PS file.



Name & Path

✎ **Note:** If the *PostScript Parsing* field is set to **Minimal** in the *Preferences* dialog box, *Font Usage* and *APR Usage* information may not be displayed in the *General Information* dialog box.

The *Name & Path* field indicates the location of the relevant file on the disk. To display the path, hold the <⌘> key down and click on the file name in the *Name & Path* field. To access the folder or hard drive in which the file is contained, scroll down to select the required level.

Type

The *Type* field indicates the relevant PS file type. These files can be either Composite or Preseparated.

No. of Pages

The *No. of Pages* field indicates the number of pages in the file.

File Size

The *File Size* field indicates the actual size of the file on the disk.

Creator

The *Creator* field indicates the application in which the file was created.

Font name

PS/M needs the descriptions for all fonts referenced in a file in order to preview or process that file. This column indicates the names of fonts used in the file.

Since the font usage information is based on the parsing of the comments in the PS file, the actual names of the fonts that were used may be different.

Embedded

This column indicates whether this font is included in the file. For information on the search locations, see *Defining Font Handling Parameters*, in *Chapter 5, RIPping PostScript, PDF and EPS Files*.

HighRes file

This area indicates the names of the high-resolution replacement files that correspond to the low-resolution images in the active file.

The actual search for the high-resolution files and fonts is performed during either the Process or Preview procedures. See *Designating High-Resolution Image Folders* in *Chapter 5, RIPping PostScript, PDF and EPS Files*, for details.

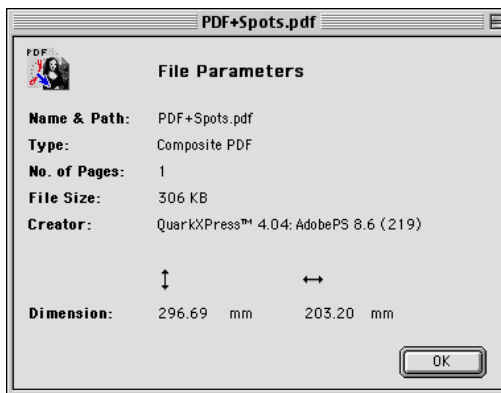
Information for PDF Files

You may view the information of a PDF file that resides in the Queue.

To preview PDF file information:

1. Select the desired PDF file in the *Queue* in the *Select* window.
2. Click the **Info** button at the bottom of the *Select* window. The following dialog box appears:

✓ **Tip:** Unlike Preview, the Info feature does not detect errors in the PS file.



Name & Path

The *Name & Path* field indicates the location of the relevant file on the disk. To display the path, hold the <⌘> key down and click on the file name in the *Name & Path* field. To access the folder or hard drive in which the file is contained, scroll down to select the required level.

Type

The *Type* field indicates the relevant PDF file type.

No. of Pages

The *No. of Pages* field indicates the number of pages in the file.

File Size

The *File Size* field indicates the actual size of the file on the disk.

Creator

The *Creator* field indicates the application in which the file was created.

Dimension

The *Dimension* field indicates the vertical and horizontal dimensions of the PDF image.

5

RIPPING POSTSCRIPT, PDF AND EPS FILES

This chapter describes how to process different file types. The type of process performed depends on the type of input file and the defined destination.

Processing Files

The following major processes are supported:

- **RIP to Disk:** Converts PS, EPS (EPSF), and PDF files to CreoScitex Jobs. (Destination: Disk)
- **Expose to Plotter:** Exposes raster files (Job, Page, CT/LW, TIFF, TIFF/IT-P1, 1-bit TIFF) on a Dolev Imagesetter. (Destination: Dolev Plotter)
- **RIP + Expose:** Converts PS, EPS and PDF files, and then exposes them on the Dolev Imagesetter. (Destination: Dolev Plotter)
- **Disk (Ready for expose):** RIPs PS and PDF files, and then saves the results, along with all of the defined Expose parameters, for exposure at a later time. (Destination: Ready for expose)
- **Combine:** Combines the CT and LW of a CreoScitex Job or Page to a single CT. This feature is used for proofing. (Destination: Disk or Dolev Plotter)
- **TIFF/IT:** Converts files to the industry-standard TIFF/IT format. (Destination: Disk)
- **InkPRO:** Generates CIP3 files in PPF format. (Destination: Disk)
- **Merge:** Merges Preseparated files to a Composite file. This option enables trapping for Preseparated files and Jobs. (Destination: Disk or Dolev Plotter)

Defining Conversion Parameters

The values that appear in the *Select* and *Preferences* windows help define how a PS file is converted into a CreoScitex Job. PS/M lets you customize all of these parameters.

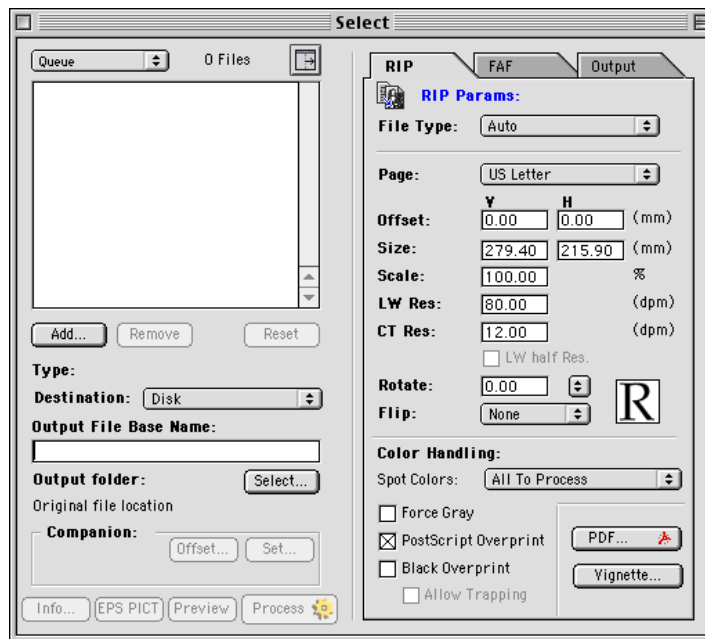
- ✓ **Tip:** To return to PS/M's default factory settings, delete the *PS/M 7.0 Prefs* file in the Preferences Folder of the System Folder. All user settings will be lost, except the Hot Folder settings.

When you open the PS/M application for the first time, the parameters that appear in the *Select* and *Preferences* windows are the system defaults. You can either redefine the system defaults, or you can customize parameters for only a selected file or Hot Folder in the Queue.

The Select Window

When you open PS/M, the *Select* window automatically appears. If the *Select* window has been closed, choose **Select** from the *Windows* menu.

The following default parameters appear in the *Select* window until you change them. Unless otherwise indicated, all the options discussed in this chapter are found in the *Select* window.



Save As Defaults

This option (under the *Setup* menu) allows you to save default parameters in the *Select* window, thereby causing files that are added to the Queue to conform to user-defined default settings.

Important: Some parameters, although saved as default, may not apply to certain files that are added to the Queue, or may not be saved all together, depending on the nature of the file and the parameter's definition. For example, you can indicate that the **Merge** option in the *Output* tab is to be on (selected) by default, but, since **Merge** applies only to Preseparated files, adding a Composite file to the Queue will still disable this option.

- To save default settings, change the settings in the *Select* window and under the *RIP*, *FAF* and *Output* tabs when the Queue is empty. Then choose **Save As Defaults** from the *Setup* menu.

The following settings can be saved as defaults in the left side of the *Select* window:

- Destination [Disk, Dolev Plotter or Disk (Ready for expose)]
- Output Folder

The following settings can be saved as defaults in the *RIP* tab of the *Select* window:

- File Type
- Scale
- LW Res
- CT Res
- Rotate
- Flip
- Force Gray
- Postscript Overprint
- Black Overprint
- Allow Trapping
- Vignette (Settings)

The following settings can be saved as defaults in the *FAF* tab of the *Select* window:

- Run FAF
- Small Text Protection (checkbox and value)
- White Frame (checkbox and value)
- Frame Thickness
- Frame Process Colors
- Separations to Use (to deselect a spot color for trapping as the default, you must first drag a file containing that spot color to the Queue)
- CT Handling (CT to CT, Use CT Data, CT to LW and Frame towards CT)
- Create Backup
- Advanced Settings


The following settings can be saved as defaults in the *Output* tab of the *Select* window:

- Combine (Quality, File Format and Resolution)
- TIFF/IT-P1
- InkPRO (Resolution, Output for Improof, Paper Size and Output for Improof Resolution)
- Merge (Supplement Missing Process Colors and Delete Input Job)
- Copy Destination
- Expose Parameters (*Format* pop-up list, *Layout* pop-up list, Layout Parameters, Seps, Blueline, Blueline Set Button, Mirror, Labels, Negative, Punch, Copies)

Initiating Processing

File processing can be launched automatically or manually.

- To process files that appear in the Queue, click the **Process** button at the bottom-left side of the *Select* window.
- To enable automatic processing, ensure that the **Hold Before Process** checkbox in the *General* tab of the *Preferences* window is not selected. This is the default.

 **Note:** When RIP or FAF processing is launched, PS/M verifies that the relevant software access key is installed. If the key is not found, the system prompts you to check the connection.

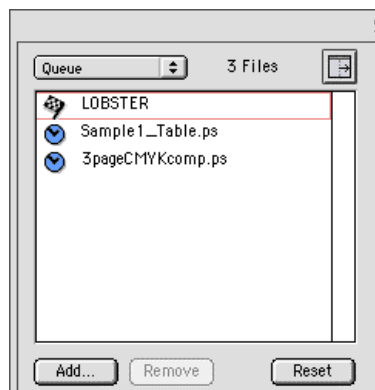
When the **Hold Before Process** checkbox in the *General* tab of the *Preferences* window is selected, files that reach the Queue via a Hot Folder remain in the *Queue*, and are not processed. Click the status icon next to the file to change its status to *Waiting*, and then click the **Process** button in the *Select* window to process the file.

Select the **Check Hot Folders only when idle** checkbox in the *Preferences* window to instruct PS/M to check the Hot Folders only when it is not processing Jobs, so as not to slow down the processing.

- To process files that were added to the Queue via the *Select* window, you must first click the **Process** button in the *Select* window.

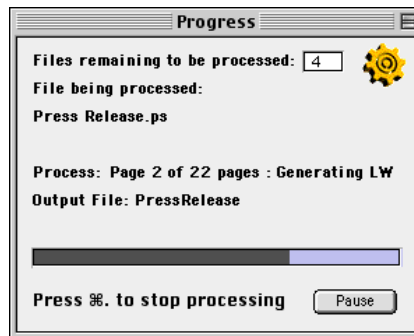
The Queue


In the *Queue*, a **Flag** icon is displayed next to a file that is currently being processed.



The Progress Indicator

A *Progress* dialog box appears when a file is processed.



 **Note:** To toggle between showing/hiding the *Progress* dialog box, select **Progress** from the *Window* menu.

The *Progress* dialog box indicates the following:

- The number of files in the Queue that are not yet processed.
- The file name of the file being processed.
- Which PS/PDF page is being processed.
- The name of the current sub-process.
- The Output File name.

Defining the Measurement Units

PS/M supports measurement display in either millimeters or inches, and resolution display in either dots per millimeter (Dots/mm) or dots per inch (Dots/Inch).

- To change measurement units, choose **Measurement Units** from the *Edit* menu, and then choose one of the two available methods.

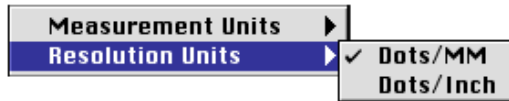


Changes in the measurement units are reflected in the following fields:

- *CT Offset* field under the **Companion Offset** button in the *Select* window
- *Dimension* field under the **Info** button in the *Select* window (for supported files)
- *Size* field when clicking the lower left corner of the *Preview* window (for Jobs, Job Pages, CT and LW)
- *Offset* fields in the *RIP* tab
- *Size* fields in the *RIP* tab
- *White Frame* field in the *FAF* tab
- *Frame Thickness* field in the *FAF* tab
- *Gap* field under the **Params** button in the *Output* tab
- *Margin* and *Offset* fields under the **Params** button in the *Output* tab
- *Paper Size* field under the **InkPRO Set** button in the *Output* tab
- *Paper Size* field in the *Page Sizes* dialog box (*Setup* menu)
- *Offset* and *Size* fields in the *Page Sizes* dialog box (*Setup* menu)
- *Actual Exposable Area* field in the *Configuration* dialog box (*Setup* menu)
- *Separation Gap* field in the *General* tab of the *Screens* dialog box (*Format Editor*)
- *Units* pop-up list in the *Preferences* dialog box (*Format Editor*)

Defining the Resolution Units

- To change resolution units, choose **Resolution Units** from the *Edit* menu, and then choose one of the two available methods.



Changes in the resolution units are reflected in the following fields:

- *LW Res* field in the *RIP* tab
- *CT Res* field in the *RIP* tab
- *Resolution* field under the **Info** button in the *Select* window (for supported files)
- *Res* field when clicking the lower left corner of the *Preview* window (for Jobs, Job Pages, CT and LW)
- *Resolution* field in the *Combine* dialog box under the **Combine Set** button in the *Output* tab
- *Resolution* pop-up list in the *InkPRO Setting* dialog box under the **InkPRO Set** button in the *Output* tab
- *Resolution* pop-up list in the *InkPRO Setting* dialog box (*Output for Improof*) under the **InkPRO Set** button in the *Output* tab
- *Resolution* fields in the *General* tab of the *Screens* dialog box (Format Editor)

- In the following fields in the *Machine* tab of the *Screens* dialog box (Format Editor):
 - *Maximum Exposable Area*
 - *Actual Exposable Area*
 - *Pivot Position*
 - *Offset*
 - *Minimum Film Feed*

Note: This option is only available when connected to a Dolev Imagesetter with Punch installed.
- *Res. & Freq.* pop-up list in the *Preferences* dialog box of the Format Editor

Defining the Output File Type

The Output File Type and Resolution parameters are defined in the *RIP* tab in the *Select* window.

File Type

File Type indicates the type of file(s) the rasterization process outputs.

Use **Auto**, the default setting, for most cases. However, in certain cases, you may prefer to manually specify the output file type. For example, if you want to expose only the vector elements of a file, select **LW**.

Auto

Select **Auto** to create LW/CT files for each page of the PS file.


The following file(s) are always created:

- One LW/NLW file for a Composite PS file.
Or, one LW/NLW file for each separation of a Preseparated PS file.

If the page contains raster images:

- Transparent windows appear in their appropriate locations in the LW file(s).
- One CT file for a Composite PS file.
Or, one CT file for each separation of a Preseparated PS file.
- In addition, if the page contains raster elements in the spot separations, one NCT file is created for each separation.


LW

 **Note:** This feature is a useful time-saving option when you want to change the LW elements of a file that has already been RIPped, but not the CT elements.

If you select LW only, each page of a Preseparated PS file generates one LW file per separation.

If the page contains raster (bit-mapped) elements, transparent windows appear in the LW file, but no CTs are created.

CT

 **Note:** When you select CT, the CT contains all of the elements of the PS file: text, line art and raster images.

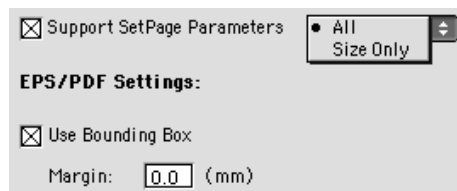
If you select **CT**, only CreoScitex Continuous Tone files are generated during the RIP. Please note that spot colors are not supported in the CT-only mode.

Each page of a Composite PS file generates one CT file, and each page of a Preseparated PS file generates one CT per separation. (If spot separations are found, they are treated as Black separations.)

Defining Page-Related Parameters

Information about page dimensions may be contained in the *Bounding Box* comment and/or in the **Setpage** command in the PS/PDF file.

In the *File Handling* tab of the *Preferences* window, you can define whether PS/M searches for the page definitions in the *Bounding Box* comment, the **Setpage** command, or in both places.



✓ **Tip:** It is recommended to select both **Use Bounding Box** and **Support SetPage Parameters** in the *File Handling* tab of the *Preferences* window.

If you select both the **Support SetPage Parameters** and the **Use Bounding Box** checkboxes, PS/M will search both locations for page dimensions. If information is found in both places, the page dimensions defined by the **Setpage** command are used.

If information is found in neither place, you can define page dimensions using the *Page* parameters pop-up list and/or fields in the *Select* window.

To define custom page dimensions, regardless of whether page size is already defined in the PS/PDF file, deselect both options, and use the *Page* parameters pop-up list and/or fields in the *Select* window to define a custom page size.

Support SetPage Parameters (*File Handling/Preferences*)

Select the **Support SetPage Parameters** checkbox when you want to use the page size and orientation defined by the DTP application used to create the original PS file. This option overrides user-defined cropping and/or rotation.

In order to use this option, the application that created the source PS file must use the printer descriptions that accompany PS/M.

SetPage

When you select the **Support SetPage Parameters** checkbox, the *Page* parameters pop-up list is enabled. This pop-up list allows you to define the source from which Offset, Size and Orientation values will be taken.

- Select **All** to specify that the Offset, Size and Orientation parameters are to be taken from the SetPage parameters.
- Select **Size Only** to specify that only the page Size and Offset parameters are to be taken from the SetPage parameters. The RIP and Preview process will then take the Size and Offset values from the SetPage parameters, and the Orientation (Rotate/Flip) will be taken from the user-defined values.

When creating the PS file, the DTP application must use the correct printer descriptions (PPDs) supplied with the PS/M application.

Note: After the file has been previewed and the SetPage parameters have been recognized, if you alter the Orientation parameters (Rotate/Flip), the RIP will refer to the user-defined values and will overwrite the SetPage parameters.

After previewing a file, if PS/M finds a **Setpage** command in the PS file, and the **Support SetPage Parameters** checkbox in the *Preferences* window is selected, **SetPage** becomes active in the *Page* parameters pop-up list and the *Size* fields in the *RIP* tab are updated.

Bounding Box

✓ **Tip:** A Bounding Box comment in an EPS file may look similar to: **%%BoundingBox: 0 0 540 648**. The numbers (0 0) indicate the coordinates of the bottom left corner of the Bounding Box; the numbers (540 648) indicate the coordinates of the upper-right corner of the Bounding Box.

A Bounding Box is the rectangular area in which the image is contained.

If PS/M identifies a Bounding Box comment in the PS file, and the **Use Bounding Box** checkbox is selected in the *File Handling* tab of the *Preferences* window, **Bounding Box** becomes active in the *Page* parameters pop-up list, and the page dimensions defined by the Bounding Box appear in the *Size* fields (overriding current values).

Note: If the **Support SetPage Parameters** option was also selected in the *Preferences* window, and page size information was also found there, the SetPage Parameters information overrides the Bounding Box information.

PS/M supports the following PS comments:

- BoundingBox, found in all EPS files.
- HighResBoundingBox, found in EPS files created by Adobe Photoshop.
- PageBoundingBox, found in files created by QuarkXPress.
- ImpostripPressPaperSize, found in files created by Ultimate Impostrip.
- ADO_PaperArea, ADO_ImageableArea, used in files created by the Adobe PSPrinter driver.

Specific Page Size

In cases where **SetPage** and **Bounding Box** are not relevant, either because both options were deselected in the *Preferences* window, or because neither location contained the page information, the *Page* parameters pop-up list in the *RIP* tab of the *Select* window also offers a number of standard page sizes.

- Select a page size from the pop-up list.

Or, choose **Other** and enter custom height and width values in the *Size* fields.

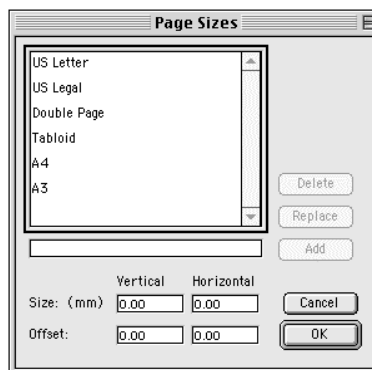
Note: If you select a specific page size from the *Page* menu, and then change the dimensions or orientation of the previewed image, the **Page** menu button automatically displays **Other**.

Editing the Options in the Page Pop-Up list

You can edit the parameters of options that already appear in the *Page* pop-up list, add or delete options, and change the order in which they appear in the menu.

To edit the options that appear in the *Page* pop-up list:

1. From the *Setup* menu, select **Page Sizes**; the *Page Sizes* dialog box appears.



2. Add a new page size, modify or delete an existing one, or change the order of page sizes, as described on the following pages.
3. Click **OK**. The *Page* parameters pop-up list in the *RIP* tab of the *Select* window reflects the changes.

To add a page size:

1. Type a name in the field that appears below the list of existing page sizes in the *Page Sizes* dialog box.
2. Enter the dimensions in the *Size* and *Offset* fields (Vertical and Horizontal).
3. Click **Add**. The new page size is added to the list of page sizes.

To modify a page size:

1. Select a page size from the list in the *Page Sizes* dialog box.
 2. Edit the *Name*, *Size*, and *Offset* fields as desired.
 3. Click **Replace**. The edited page size replaces the original one.
- To delete a page size, select a page size from the list in the *Page Sizes* dialog box, and click **Delete**.

Offset

The *Offset* fields in the *RIP* tab of the *Select* window enable you to move the image area vertically or horizontally, relative to the defined page. To do this, enter the desired value in the *Vertical* and/or *Horizontal* fields of the *Offset* field.

As shown on the following page, the offset is the distance between the bottom left corner of the image area and the bottom left (LL) corner of the page.

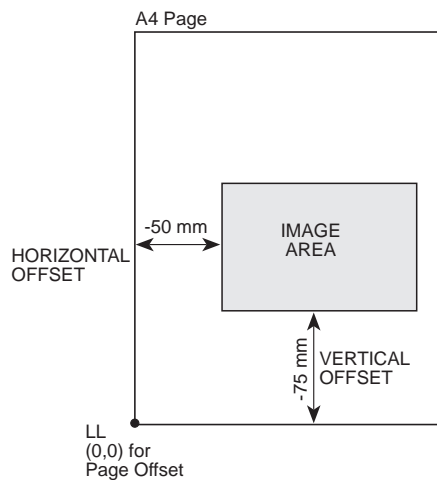
- Positive values move the image area to the left and downward.
- Negative values move the image to the right and upward.

Size

The *Vertical* and *Horizontal* fields in the *Size* field display the defined height and width of the page.

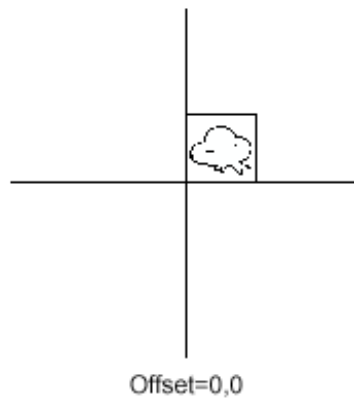
When you crop a previewed image, the cropping frame is drawn on the display and the size values change accordingly.

✓ **Tip:** When you crop a previewed image, the Offset values change accordingly. See the section called *Cropping a Previewed File*, in *Chapter 4, Previewing Files*.

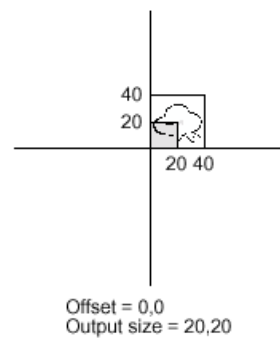
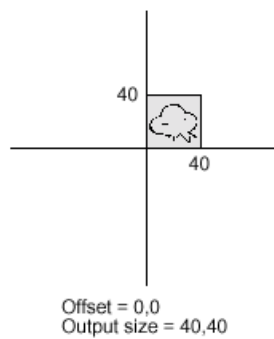


Offset and Size

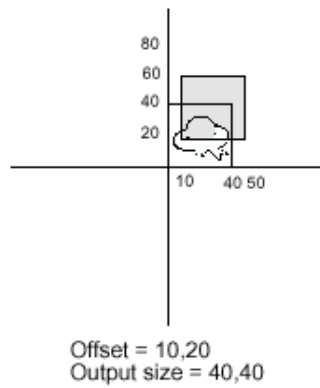
The input PS file contains an image positioned relative to the PS axis. As long as the offset is defined as (0,0), the bottom left of the output image is the point of the input file that sits at the PS axis origin (0,0), as shown:



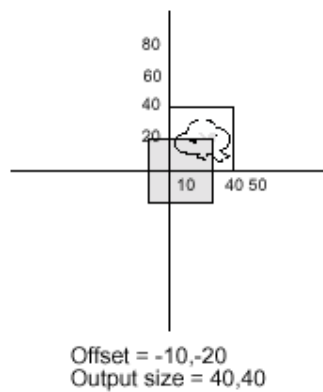
Usually, the input PS image sits within the northeast quadrant of the PS axis. As long as the offset remains (0,0), and the defined output size is at least as big as the image, the entire image is preserved during RIP.



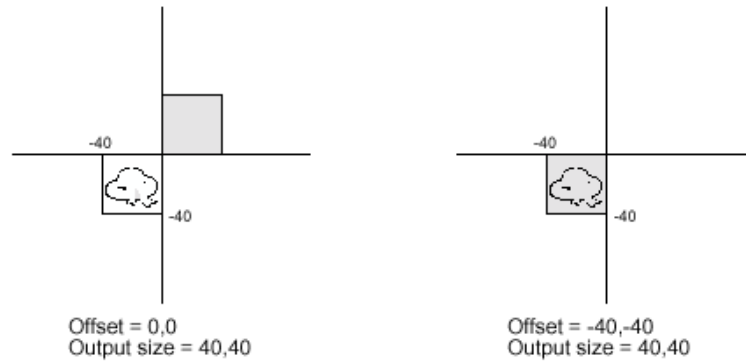
Positive offset values crop the image from the bottom and from the left.




Negative offset values crop out from the bottom and left of the image. Depending on the defined output size values, negative offset values might also cause cropping from the top and from the right of the image.



If the input PS image does not sit completely within the northeast quadrant of the PS axis, you must redefine the offset (for example, the bottom left of the output image) to match the location of the bottom left of the input image, relative to the PS origin, to prevent cropping.



Scale

 **Note:** The *Size* field values are not affected by scaling (they display the original size).

Use the **Scale** option to enlarge or reduce the size of the image area relative to the PS source. Scaling affects both previewing and processing.

The default scale value is 100% (no scaling).

- Enter the desired value in the field; the value applies to both directions, unless **Anamorphic Scale** is active in the *Edit* menu. See page 5-21.

Defining the LW and CT Resolution

LW Res

The *LW Res* field value defines the output file resolution. The higher the resolution, the larger the output file. The default value is 80 dpm. A Job created with a certain LW resolution can be exposed only at that resolution.

- To change the LW Resolution value, enter the desired resolution into the appropriate field. The value applies to both horizontal and vertical resolutions, unless **Anamorphic Scale** has been selected from the *Edit* menu. See page 5-21.

If the defined destination in the *Destination* field is **Disk**, you can specify any resolution. However, if you plan to expose the output file on an Imagesetter, you need to define a resolution that is supported by the Imagesetter.

If the defined destination in the *Destination* field is **Dolev Plotter** or **Disk (Ready for expose)**, the *LW Res* field(s) automatically displays the LW resolution defined by the currently selected Expose Format. See *Chapter 10, Expose Formats*.

CT Res

The *CT Res* field defines the CT output file resolution. The higher the resolution, the larger the output file. The default value of 12 dpm produces good quality CTs with reasonable processing time and disk space requirements.

To change the CT Resolution value, enter the desired resolution in the appropriate field. The value applies to both directions, unless **Anamorphic Scale** has been selected from the *Edit* menu. See below for more details.

- For very high-quality work and higher screen ruling (175 lpi and higher), use values in the range of 14 - 16.
- For low-quality work and lower screen ruling (120 lpi and lower), use values in the range of 8 - 10.

Rotate

Use the **Rotate** option to change the orientation of the image area. Rotating affects both previewing and processing.

By default, this field value is zero (no rotation).

➤ Select a value from the *Rotate* pop-up list.

Or, enter any value in the *Rotate* field. The rotation occurs counter-clockwise.



Normal



Rotate 180



Rotate 90

Note: The *Size* field values are not affected by rotating. Regardless of which rotate value you define, the *Vertical* and *Horizontal* size fields display the original values.

Important: If you select the **SetPage Parameters** checkbox in the *File Handling* tab of the *Preferences* window, and the file contains a **Setpage** command, when you change the **Rotate** option, the SetPage parameters will become “size only”, meaning that Rotate will override the SetPage parameters. A message will be displayed in the *Messages* window indicating that the SetPage parameters have been set to **Size Only**.

Flip

Use the **Flip** option to change the orientation of the image area. Flipping affects both previewing and processing.

By default, this field indicates **None** (the orientation of the output is identical to that of the original PS file).

Select a value from the *Flip* pop-up list:

- **None** leaves the image area in its original orientation.
- **Horizontal** flips the image area horizontally.
- **Vertical** flips the image area vertically.
- **Both** flips the image area both vertically and horizontally.

Important: If you select the **SetPage Parameters** checkbox in the *File Handling* tab of the *Preferences* window, and the file contains a **Setpage** command, when you change the **Flip** option, the SetPage parameters will become “size only”, meaning that Flip will override the SetPage parameters. A message will be displayed in the *Messages* window indicating that the SetPage parameters have been set to *Size Only*.

Other RIP-Related Options

Anamorphic Scale

PS/M lets you define different horizontal and vertical resolution and scale values. This option is useful mainly when generating flexo plates. By default, this option is deselected, and the horizontal and vertical values are equal.

To define the Anamorphic Scale:

- From the *Edit* menu, select **Anamorphic Scale**. A √ appears to the left of the option, and in the *Select* window, an extra field appears next to each of the **Scale**, **LW Res**, and **CT Res** options.
- To return to proportional scale and resolutions, select **Anamorphic Scale** from the *Edit* menu. The √ disappears, and Anamorphic Scale is turned off.

CT Data (RIP/Preferences)

Smooth Scale

If a PS file contains several CTs that were scanned at different resolutions, or contains rotated CTs, select the **Smooth Scale** checkbox to improve the picture quality. This option also improves picture quality when the resolution of the placed images is different from the CT resolution defined in the *Select* window.

The **Smooth Scale** option provides a pop-up list, from which either **Normal** or **Bicubic** can be selected.


Normal applies a basic Bicubic sampling algorithm that is equivalent to the smooth scaling algorithm used in previous versions of PS/M. It calculates the average of the pixels in the sampling area and replaces the entire area with the average pixel color at the specified resolution. This option can be used for both upscaling and downscaling an image.

The new **Bicubic** algorithm applies an advanced Bicubic sampling algorithm that is used specifically for downscaling images. The algorithm uses a weighted average to determine pixel color, which usually yields better results than the Normal down sampling method. This option takes longer to process, but it is more precise and results in the smoothest tonal gradations.

Depending upon the input file and the configuration of your Macintosh, this option may slow down the RIP.

By default, the **Smooth Scale** checkbox is selected and set to **Normal**.

CT Offset at 0,0 (RIP/Preferences)

 **Note:** If you are working with PS/M 4.1 or earlier, PS/2, or Whisper station, you must select this option for compatibility reasons.

When the **CT Offset at 0,0** checkbox is selected, the top left corner of the CT image is defined as 0,0 and is aligned to the top left of the base linework. The bottom right of the area can be less than or equal to the height and width of the entire page.

When you deselect this option, the image is RIPped from the actual top left corner of the CT image, instead of from the corner of the actual page on which the image is placed.

CT Quality (RIP/Preferences)

The CT Edges and Screen Grabs parameters affect the quality of CT elements. Both parameters are relevant only if the *File Type* field in the *RIP* tab of the *Select* window has been defined as **Auto**.

If the **CT to CT** checkbox is selected in the *FAF* tab of the *Select* window, the CTQ process will be activated after the FAF. For further details, see *CT to CT* and *Use CT Data*, in *Chapter 7, FAF (Trapping)*.

Limitations

If you set either one of these parameters to **LW Resolution**, the **Support Scitex Vignettes** option and the **Vignette to CT** option in the *Vignette Handling* dialog box in the *RIP* tab become inactive, and Scitex Vignettes are not supported.

If one or both parameters specify **LW Resolution**, the CTResolve process is activated.

CT Edges

When two CT elements border or overlap, the border area may sometimes appear jagged. This parameter lets you specify whether the border area is RIPped using the LW or the CT resolution.

| | |
|----------------------|---|
| CT Resolution | RIPs the border (or overlap) area using the CT resolution. This is the default setting. |
| LW Resolution | RIPs the border (or overlap) area using the LW resolution, thus preventing the jagged effect. |

Screen Grabs

Screen grabs are images that are taken from a computer screen or part of it and then imported into a DTP application. This option lets you define whether these elements are RIPped using the CT or the LW resolution.

CT Resolution RIPs the screen grabs using the CT resolution. This is the default setting.

LW Resolution RIPs the screen grabs using the LW resolution (for better quality).

Note: When you select this option, the *CT Edges* field automatically switches to **LW Resolution** and becomes inactive.

Important: The Job type, either Composite or Preseparated, will be the same after the CT Quality process as it was before the process took place.

Color Handling

Spot Color Handling

The DTP application that creates the PS file both defines and names the Spot Colors. When you are working with color files, you can instruct PS/M to process the Spot Colors from the input file in one of three ways, according to user-defined parameters:

- Convert all Spot Colors to process.
- Treat each Spot Color as an additional separation.
- Handle each Spot Color individually.

PS/M can also recognize Spot Colors in PDF files. These options are neither relevant to nor available for B&W (Preseparated) files. They are relevant to Composite files only.


Spot Colors Pop-Up List

Use the *Spot Colors* pop-up list in the *RIP* tab of the *Select* window to instruct PS/M to process the Spot Colors from the input file in one of three ways: **All To Process**, **All To Spot**, or **Specific Info**.

When you add a file that has been saved with a Spot Color XT (in QuarkXPress) to the Queue, the file's Spot Color table is automatically added with the file. The name of the file appears in the *Spot Colors* pop-up list. Additional options may appear in the pop-up list if you have created and saved tables that define color-handling parameters. See *Color Tables*, page 5-35, for details.

CreoScitex Spot Colors™ for QuarkXPress

CreoScitex developed the QuarkXPress Spot Color XT for Ver. 3.3.1 (or higher), that supports the entire Spot Color functionality. When you use the QuarkXPress Spot Color XT, the relevant comments are added to the PS file, enabling PS/M to use these settings as the defaults for the file, overriding any parameters defined in the PS/M dialog boxes, and also eliminating the need to define Spot Color Handling parameters in the PS/M dialog boxes.

 **Note:** When the PS file that was created using the CreoScitex Spot Colors XT is added to the Queue, its *Spot Color* table is also automatically added.

(Other applications, such as Adobe Illustrator and MacroMedia FreeHand do not require such an extension.) For details, see document number 399Z8H185A; *Spot Color XT for QuarkXPress*.

All To Process

When you select this option, all of the Spot Colors that are defined in the input PS file are converted into Process Colors, using the CMYK dot percentage equivalents. This is the system default.

All To Spot

When you select this option, all of the Spot Colors that are defined in the input file remain Spot Colors. Each Spot Color generates an additional separation.

Specific Info

Specific Info instructs the RIP to process each Spot Color according to the settings you define in the *Spot Colors Info* dialog box.

The **Specific Info** option is only available when the selected file is a Composite file, and when the PostScript Parsing parameter in the *Preferences* window is set to **Full**.

Use the Specific Info option to:


- Define which Spot Colors are converted to process, and which ones remain Spot Colors.
- Merge separations.
- Redefine opacity values.
- Define whether each Spot Color overprints.
- Define varnish and base as special separations.

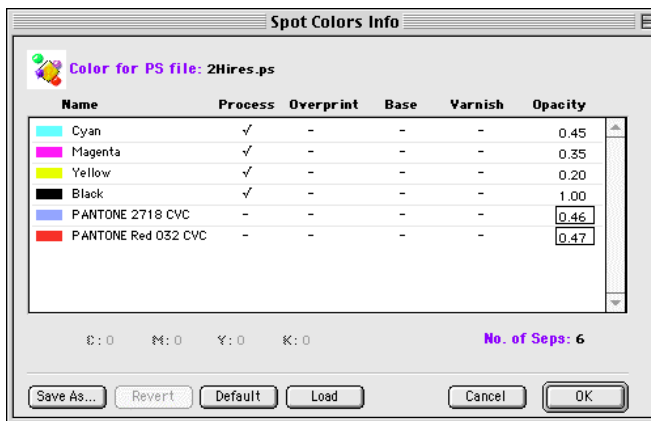
Additionally, PS/M lets you save these parameters as a Color Table, which can be applied to future Jobs. See *Color Tables*, page 5-35.

Customizing Color Handling Parameters

To customize spot color handling parameters:

1. Select a Composite file that contains Spot Colors from the Queue in the *Select* window.
2. Click the **Spot Colors** menu button in the *RIP* tab, and select **Specific Info** from the pop-up list. The following dialog box appears:

 **Note:** The application that creates the PS file both defines and names the spot colors. If any of this is done improperly, PS/M may fail to detect some of the spot colors. When a color contained in the PS file is not detected during parsing (for any reason), it will not appear in the Color Table. During the RIP, if **Spot Colors: Specific Info** is selected, this color will be converted to process. In such a case, you may want to use the **All To Spot** Spot Colors option.



This dialog box displays the name of the active file and its color information. Color information is displayed for the four Process Colors, plus any Spot Colors that were found during parsing.

If the PS file contains more than 28 Spot Colors, the extra colors are converted to their process dot percentage equivalents.

3. Look at the Process Colors and their parameters. These parameters cannot be modified.
4. Look at the list of Spot Colors and their defined parameters.
5. To modify a Spot Color's handling parameters, select it by clicking the row, and when it is highlighted, modify the parameters, as described on the following pages.

6. To group separations, follow the instructions described in the procedure *To merge separations*, page 5-29.
7. When you finish defining the specific Spot Color handling parameters, click **OK** to exit the dialog box.

Or, click **Load** or **Save As**, then **OK** or **Cancel**. See pages 5-33 to 5-34, respectively, for details.

Merging Separations

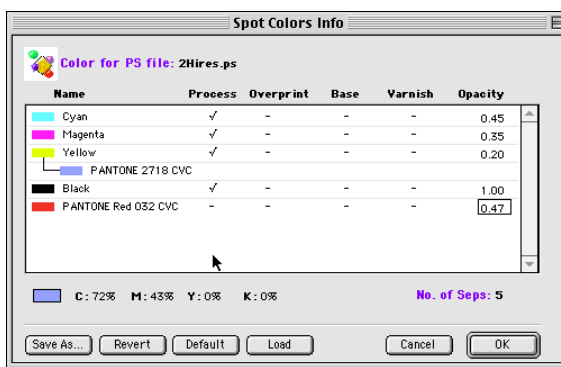
You can group separations in order to reduce the total number of separations to be RIPped. If, for example, an input PS file contains two spot colors that appear the same, but have different names, you can group them together, and the two spot colors will generate only one separation.

You can combine Spot Colors with each other, or you can combine Spot Colors with Process Colors. You cannot merge Process Colors.

When you merge two or more colors together, one becomes the “parent” color, and the others become the “children.” The separation is created according to the defined parameters of the parent color.

To merge separations:

1. From the color list in the *Spot Colors Info* dialog box, click the name or color sample of the Spot Color whose separation you want to merge.
2. Drag the highlighted color field onto the color field of the color that you want to designate as the parent color. The selected color is merged into the designated parent.



Please note the following:

- In the color list, the child appears below the parent, with a line going from the parent color sample to the offspring color name.
- The *No. of Seps* field at the bottom of the dialog box reflects the Merge.

Relationship between Parent and Child colors:

- The parameters of a child do not appear because those of its parent are used instead. This loss of parameters is temporary, since if you break the relationship between a child and its parent, the child retrieves its parameters.
- Since only one level of child is supported (several levels are insignificant in terms of application), moving a parent breaks the relationship between this color and its children (that is, they all become children of the target parent).

- When moving a color onto a parent, drag it onto the field of the parent, not onto the field of a child.
- To break the relationship between a child and its parent (that is, to change it into an independent entry), drag the child to the left border of the Color column and release the mouse. At this stage, the child retrieves its original parameters.

Spot Colors Info Dialog Box Options

Color for PS file

This field displays the name of the active file.

Name

This column displays a color sample and the name of the Process Color or Spot Color (as defined in the PS file).

Process

A ✓ in the *Process* column indicates that the color will be converted to a Process Color during the RIP, according to the dot percentage equivalent values indicated in the *CMYK* fields at the bottom of the dialog box.

A - in the *Process* column indicates that the color will not be converted to a Process Color during the RIP.

- To toggle a *Process* field definition, point to it with the mouse and click.

Overprint

A ✓ in the *Overprint* column indicates that the color will overprint any separations which are underneath it.

A - in the *Overprint* column indicates that the color will knock out any color that is underneath it.

- To toggle an *Overprint* field definition, point to it with the mouse and click.

Base

Use a Base color when you are printing over special materials such as transparent or metallic surfaces. The **Base** option applies a uniform, opaque background that serves as a suitable foundation for ink to print on. The Base separation indicates exactly where to apply the Base coat. The Base separation is *never* overprint.

You can only define one separation as a Base separation, however, you can merge more than one separation to a single separation and then merge it to Base.

- To toggle a *Base* field definition, define a color as Base, click in the *Base* column. A ✓ in the column indicates that the color is a Base.

Varnish

Varnish is a clear, uncolored, coating that is applied on top of a printing surface in order to add durability, gloss, or dulling effects.

The varnish area receives the original dimensions of the color area that it is coating. Varnish always overprints underlying colors.

Use this feature to make a spot separation a Varnish. You can define more than one Varnish separation.

Varnish applies a transparent overcoat. The Varnish separation(s) indicates exactly where to apply the Varnish. The Varnish separation(s) is *always* overprint. Varnish is relevant to FAF users only.

- To toggle a Varnish separation, click in the *Varnish* column. A ✓ in the column indicates that the color is Varnish.

Opacity

Opacity values are only relevant to FAF users. If you are going to FAF the selected file, then changing the opacity values that appear in the far-right column of the Color Table influences the direction of the frames that are created during FAF.

When two colors touch, the color with the lower opacity value spreads under the higher one. In most cases, the default opacity value is satisfactory. However, you probably should change the value in cases of customized trapping, or when printing metallic spot colors, where ink strength has little meaning.

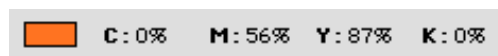
You can only edit the opacity values of Spot Colors that are going to generate individual separations. You cannot define the opacity of Spot Colors that will be converted to Process Colors, nor can you define the opacity of colors that are designated as Base or Varnish. In these cases, the opacity automatically changes to zero.

For Process Colors, a fixed opacity value from 0.00 - 1.00 appears.

For Spot Colors, a variable opacity value from 0.00 - 5.00 appears.

- To change the opacity value of a Spot Color, select the existing value and type a value from 0.00 - 5.00.

Separation Indicators



These fields are informational only.

These values indicate the process dot percentage equivalents of the highlighted color.



This field is informational only.

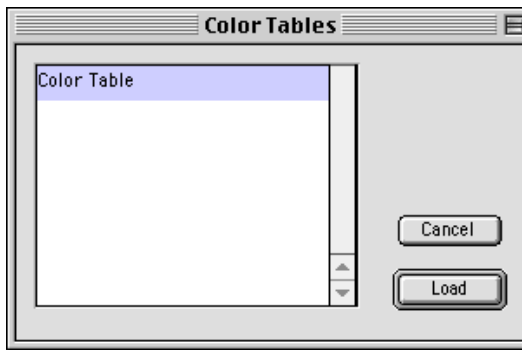
This value indicates the number of separations that will be RIPped, according to the current color definitions.

Load

Load lets you view color information that was already saved in the form of a Color Table.

To view a saved Color Table:

1. Click **Load**. The *Color Tables* dialog box appears:



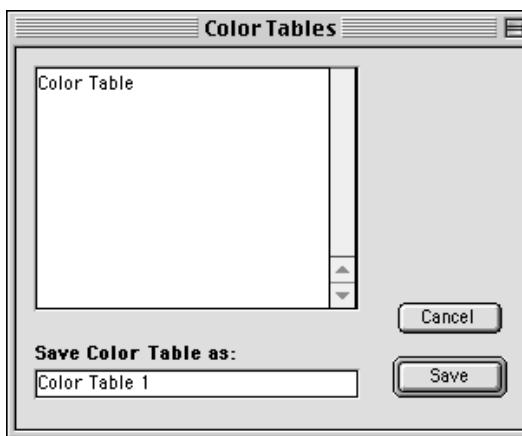
2. Select the name of the Color Table you want to load, and click **Load**. The selected table is displayed in the *Specific Info* dialog box.

Save As

You can save the current color information in the form of a Color Table. This table may be used as a template for future RIPs and exposures.

To save the current color information as a table:

1. Click **Save As**. The *Color Tables* dialog box appears:



2. In the *Save Color Table as* field, type a name for the Color Table.
3. Click **Save**. The name of the new Color Table appears in the *Spot Colors* pop-up list in the *RIP* tab of the *Select* window.

Revert

Click this button to revert to the color information that was displayed when you first entered the dialog box. The dialog box remains open.

Default

Click this button to return to the default parameters, as defined by the PS file. The dialog box remains open.

Cancel

Click this button to cancel the changes you made in the dialog box and exit.

OK

Click this button to confirm the changes you made in the dialog box and exit.

The system creates a table named after the file that was selected when you entered the *Spot Colors Specific Info* dialog box. This table remains active as long as the file that caused its generation is active (that is, highlighted in the Queue).

Save as Defaults

If you want to define certain color handling parameters for a group of files, define the parameters for one file, then use the **Save as Defaults** option from the *Setup* menu so that additional files that are added to the Queue are automatically processed according to the same color handling parameters.

1. Select **All to Process**, **All to Spot**, or the name of a saved Color Table (for example, *table_1*) from the *Spot Colors* pop-up list.

Or, select **Specific Info**, and define custom color handling.

2. From the *Setup* menu select **Save as Defaults**; the next time you display the *Select* window, the selected option appears as the default Spot Colors parameter.

Color Tables

A Color Table contains a set of color handling parameters that help define how files are RIPped and exposed. PS/M lets you create Color Tables that define custom color handling parameters. PS/M also enables editing and deleting Color Tables.

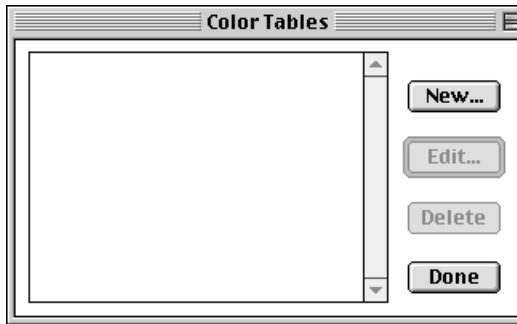
Color Tables appear in the *Spot Colors* pop-up list in the *RIP* tab of the *Select* window. Select a table from this pop-up list to apply the color handling parameters it defines to a file or group of files. You can add a Color Table to the default processing parameters.

For example, if a client always sends files with two shades or similar spot colors that have to be linked together as parent and child, a predefined Color Table with the exact same spot color names can be used regularly with this client's files.

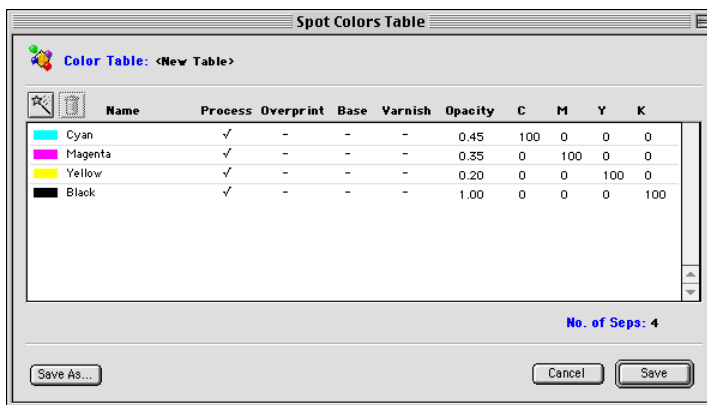
Creating New Color Tables

To create a new Color Table:

1. From the *Setup* menu, select **Color Tables**. The *Color Tables* dialog box appears:



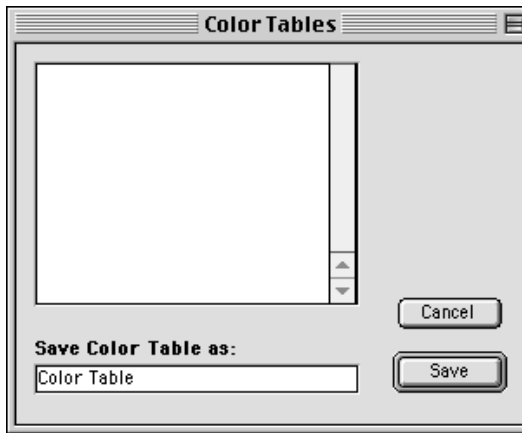
2. Click **New**. The following dialog box appears:



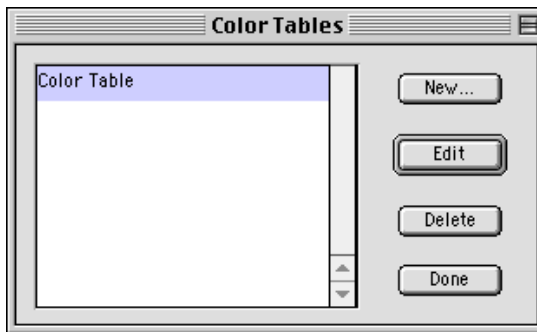
Note: The list of colors includes only the names and parameters of the four process colors.

3. Add, delete, edit, and group colors as preferred. See pages 5-38 to 5-40 for details about adding, deleting, and editing colors, and see page 5-28 for details about grouping colors.
4. When you finish defining color-handling parameters, click **Save**.

5. In the new dialog box that now appears, type a name for the new table in the *Save Color Table as* field.



6. Click **Save**. You are returned to the *Color Tables* dialog box, where the new Color Table appears in the list.

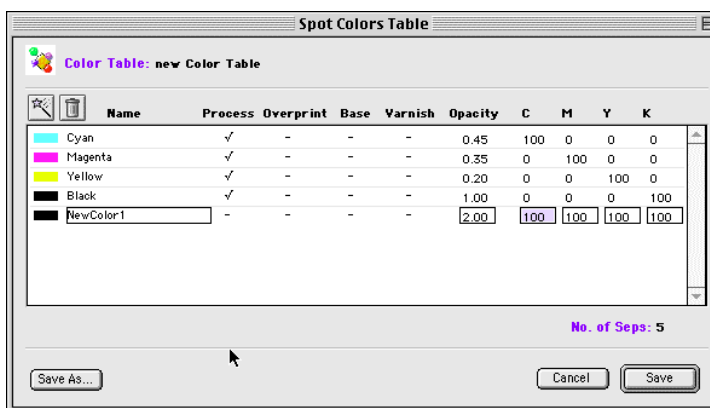


7. Click **Done** to exit the dialog box, or **New** to create another new table.

Adding Colors

To add a Spot Color to the Color Table:

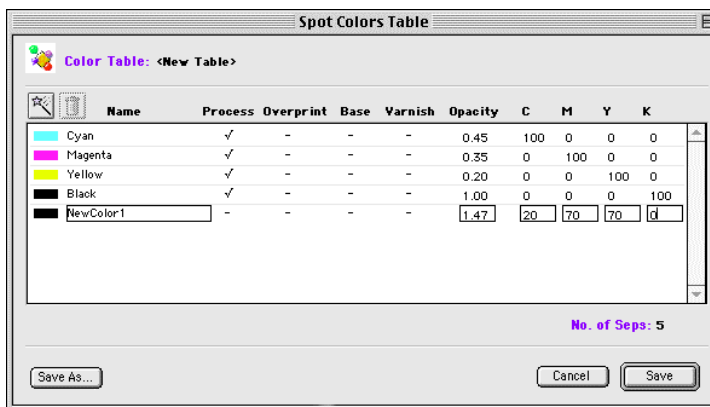
1. Click the **New Color** button  in the *Spot Colors Table* dialog box. A new color entry is added to the list of Spot Colors.



2. In the *Name* column, type a name for the new Spot Color. (You may not overwrite an existing Spot Color, so be careful not to type the name of a Spot Color that already exists in the Color Table.)

Note: Spot Color names are case sensitive (for example, NEW_SPOT and NEW_spot are different names).


3. In the C, M, Y, K columns, type the process dot percentage equivalents of the Spot Color you are adding (for example, C=20, M=70, Y=70, K=0). The color sample and the opacity value are automatically adjusted.



4. If desired, change the parameters of the Spot Color, as described in *Chapter 7, Defining Conversion Parameters*.
5. Click **Save**.

Deleting Colors

To delete a spot color from the table:

1. From the Color Table, click the Spot Color you want to delete. The selection is highlighted.
2. Click the **Trash** button  in the *Spot Colors Table* dialog box. You will be prompted to confirm you want to delete the color.
3. Click **OK**. The selected color is deleted from the table.

Editing Colors

To edit the parameters of a Spot Color:

1. From the Color Table, click the Spot Color whose parameters you want to edit. The selection appears highlighted.
2. Modify the CMYK values of the Spot Color.


Note: We recommend modifying the name of the Spot Color accordingly.

3. If desired, modify the other parameters.
4. Click **OK**.

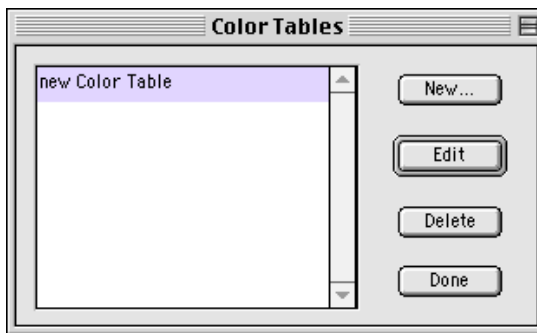
Editing Color Tables

You can edit and save changes to an existing Color Table, or you can edit an existing table, and then save it as a new table.

To edit a Color Table:

 **Note:** You may not edit a Color Table currently attached to a file in the Queue. Either remove the file from the Queue or disassociate the table from the file, and then edit the table.

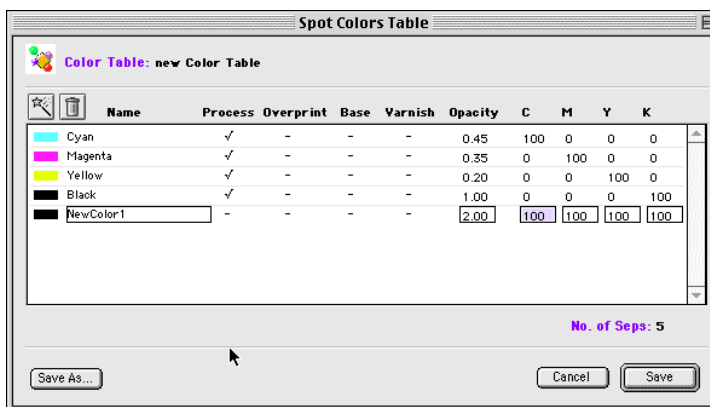
1. From the *Setup* menu, select **Color Tables**. The *Color Tables* dialog box appears:



2. Select a table from the list, and click **Edit**.

Or, double click a table from the list.

The following dialog box appears, displaying the currently defined color information:



3. Modify the table as desired by adding, deleting, or merging spot colors, or by editing the parameters of Spot Colors, according to the instructions beginning on pages 5-38 and 5-28.
4. To save changes to the table, click **Save**. You are returned to the *Color Tables* dialog box.

Or, to save the displayed color information as a new table:

- Click **Save As**.
- In the dialog box that appears, type the desired table name in the *Save Color Table as* field.
- Click **Save**. You are returned to the *Color Tables* dialog box.

✓ **Tip:** You cannot delete a Color Table currently attached to a file in the Queue. Either remove the file from the Queue or disassociate the table from the file, then delete it.

✓ **Tip:** You cannot delete a table if it was saved as the default. Save a different table as the default, and then try again.

Deleting Color Tables

To delete a Color Table:

1. From the *Setup* menu, select **Color Tables**. The *Color Tables* dialog box appears.
2. From the *Color Tables* dialog box, select the Color Table you want to delete.
3. Click **Delete**. The selected Color Table is deleted, and no longer appears in the *Color Tables* dialog box, or in the *Spot Colors* pop-up list in the *Select* window.

In addition to **All to Process**, **All to Spot**, or the name of a Color Table, another option called **Default Table** may appear.

Default Table uses the parameters that you defined in the *Specific Info* dialog box before selecting **Save as Defaults**.

- Spot Colors specified in the Default Table but not found in the RIPped file are ignored.
- Spot Colors detected in the RIPped file but not specified in the Default Table are automatically converted to Process Colors.

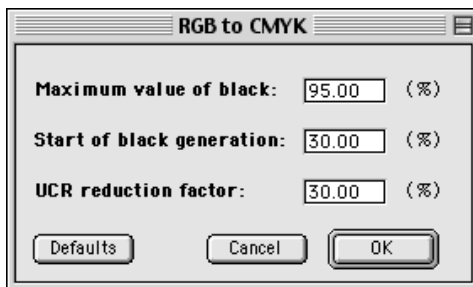
RGB Color Conversions

This option lets you determine whether RGB colors are converted to CMY or to CMYK. Under most circumstances, the default conversion defined by the **RGB to CMY** option produces excellent results. Color experts may want to select **RGB to CMYK**, and customize the conversion by inserting values into the dialog box described on the following page.

To convert RGB colors to CMY or CMYK:

1. From the *Color Conversion* pop-up list (at the Preferences/RIP), select **RGB to CMY** or **RGB to CMYK**. If you select **RGB to CMYK**, the **Set** button becomes active.
 - **RGB to CMY:** Converts the Red, Green and Blue of the PS file to Cyan, Magenta, and Yellow (without Black).
 - **RGB to CMYK:** Converts the Red, Green, and Blue of the PS file to Cyan, Magenta, Yellow, and Black.

2. Click **Set** to define how the RGB-to-CMYK conversion is performed. The *RGB to CMYK* dialog box appears:



3. Define the values, as described below, and click **OK**.

- **Maximum value of black** (default 95%): Defines the highest amount of Black (0-100%) that will be created if Cyan, Magenta, and Yellow are 100%.
- **Start of black generation** (default 30%): Defines the minimum value (0-100%) of the lightest color, the point at which the system starts creating Black.


For example, if this value is defined as 30%, then for CMY values of 60%, 80%, and 28%, no Black is created. However, for CMY values of 40%, 35%, and 50%, Black is created.


- **UCR reduction factor** (default 30%): Defines how much CMY to remove (0-100%), based on the value of the Black that was created.

For example, for CMY values 50%, 70%, and 90%, the system creates 40% Black.

If the Under Color Removal (UCR) reduction factor value is set to 50%, the 50% of 40 will be subtracted from the CMY values: $(50 \times 40)/100=20$

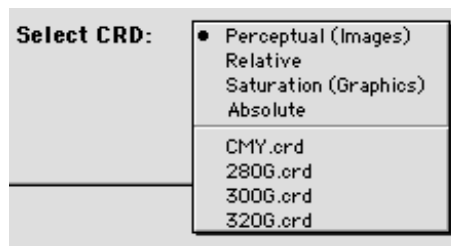
Thus, the final result is: **C=30, M=50, Y=70, K=40**

 **Note:** These default values are suitable for changing RGB to CMYK.

 **Note:** When you convert a graphic object such as black text from Word, it is recommended that you use the following defaults: **100, 0, 100**.

Select CRD (*RIP/Preferences*)

The Color Rendering Dictionary (CRD) contains a set of transformation tables for all Process Color models. Each available CRD has a different UCR value. A UCR value works on the Gray areas of a CT element (for example, C=M=Y, within specific tolerances), removing some of the ink from the CMY separations and adding it to the Black separation. For example, if you choose 300G.crd, the maximum coverage of ink for a C=100%, M=100%, Y=100% and K=100% CT element, which should be 400%, will instead be 300%.



Available CRDs include:

- **Perceptual (Images):** Compresses the total gamut from one color space into the gamut of another device color space. This preserves the visual relationship between colors by shrinking the entire color space, and shifting all colors to fit the destination color space proportionally. The **Perceptual** option is used to achieve a more press-like appearance from a digital printer.
- **Relative:** Leaves colors that fall in the color gamut of two devices unchanged. When a source color falls outside the destination gamut, it is mapped to the closest possible color within the gamut of the target color space. In addition, white point adjustment is performed so that the white areas, which may appear "bluish" on some monitors, will be mapped to white on paper. This rendering intent can cause two colors that appear different in the source color space to appear identical in the target color space.

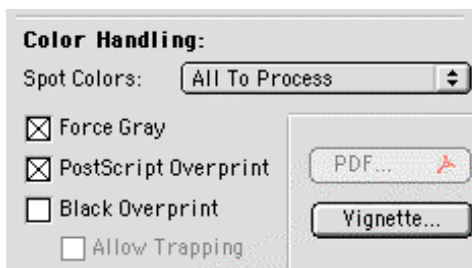
- **Saturation (Graphics):** Reproduces the original image color saturation (vividness) when converting into the target device's color space. The relative saturation of colors is maintained from one gamut to another. Saturation is used primarily for business graphics, where the exact relationship between colors is not as important as is the brightness of saturated colors.
- **Absolute:** Matches colors exactly, with no adjustment made for white points or black points that would alter the image brightness. For example, white (no ink) may appear "yellowish" on a newspaper. In Absolute mapping, that same yellow background should appear the same on a proof. The Absolute feature is valuable for rendering "signature colors", or those colors that are highly identified with a commercial product. It is also used for the following:
 - When printing scanned RGB images.
 - For emulating different paper conditions on white paper.
 - When the printer serves as a proofer for another print device.
- **CMY.crd:** Does not generate any Black.
- **280G.crd:** Provides a high UCR.
- **300G.crd:** Provides a medium UCR.
- **320G.crd:** Provides a low UCR.

To apply changes to the Color Conversion settings, you must restart either the PPCRipE application or the PS/M application.

Force Gray (*RIP Tab/Select Window*)

The **Force Gray** option tells the RIP to process a Composite PS file as if it were a Preseparated file, resulting in a grayscale output file. Force Gray is unavailable for Preseparated files. By default, the **Force Gray** checkbox is deselected.

- To RIP a Composite PS file as a grayscale, select the **Force Gray** checkbox.



When the **Force Gray** checkbox is selected, the **Spot Colors** option, the **Vignette to CT** option, the **Trap Vignettes** option and the FAF settings are disabled. If a PS file is identified by PS/M as a Preseparated file, the **Force Gray** option becomes inactive, and the file is RIPped as a Preseparated file.

PostScript Overprint

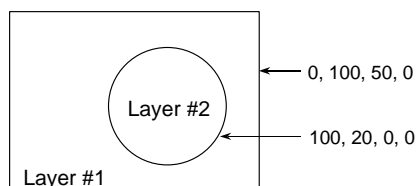
PS/M enables overprinting to be preserved for PS files.

- To support overprint, first define the element as an overprint in the source application, and then select the **PostScript Overprint** checkbox in the *RIP* tab of the *Select* window (this is the system default).

PS/M treats each separation that has a zero value and an underlying layer as if it were transparent, so that during the RIP the separation receives the value of the underlying layer.

If no underlying layer exists, the separation remains unchanged.

For example:



Elements before PostScript Overprint

| | | C | M | Y | K | |
|---------------------|---------------|------------|-----------|-----------|----------|-------------|
| Layer #1 | Rectangle | 0 | 100 | 50 | 0 | |
| Layer #2 | Circle | 100 | 20 | 0 | 0 | Overprinted |
| Final values | Circle | 100 | 20 | 50 | 0 | |

As the table above illustrates, since the Yellow and Black separations of the overprinted circle were zero, PS/M took the values from the underlying rectangle (Y=50, K=0). Note that the Cyan and Magenta values remained unchanged.

Black Overprint

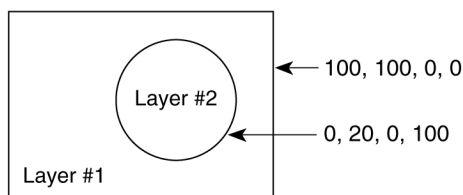
This parameter enables you to specify a Black overprint. The **Black Overprint** option is used to avoid registration problems. This is especially useful for text and line art that use Black as an outline color.

For details on *PostScript Overprint*, see page 5-47.

By default, the **Black Overprint** checkbox is not selected.

Select the **Black Overprint** checkbox to take each element in which Black= 100%, and assign the value of the underlying element to separations that have a value of zero.

For example:



Elements before Black Overprint

| | | C | M | Y | K |
|--------------------------------|---------------|------------|-----------|----------|------------|
| Layer #1 | Rectangle | 100 | 100 | 0 | 0 |
| Layer #2 | Circle | 0 | 20 | 0 | 100 |
| Final values | Circle | 100 | 20 | 0 | 100 |
| Black Overprint checked | | | | | |

Since the Black of the circle was 100%, Black Overprint handles this element (the rectangle remains unaffected). The Cyan and Yellow of the circle separations were 0%, therefore the values of the underlying element (layer #1) are assigned (Magenta was 20% so it remains unchanged).

If the **Black Overprint** checkbox was unchecked, the result would create a knockout (the rectangle remains unaffected).

| | | | | | |
|----------------------------------|---------------|----------|-----------|----------|------------|
| Final values | Circle | 0 | 20 | 0 | 100 |
| Black Overprint Unchecked | | | | | |

Allow Trapping

The **Allow Trapping** option is available when the **Black Overprint** checkbox is selected. Normally, Black Overprint elements are protected from FAF.

If you select the **Allow Trapping** checkbox, Black Overprint elements will be considered for trapping in the same way that other elements are considered for trapping.

If you deselect the **Allow Trapping** checkbox, Black Overprint elements are marked as protected text, and will not be trapped.

Other Color-Related Options

Ignore Input Profile (CSA) (*RIP/Preferences*)

This option is intended for EPS files saved in Photoshop 5 with PS color management (CSA) profiles only. The option is available for PS color management only and works only with composite CMYK/grayscale EPS images, either as embedded or as high-resolution replacement images in the APR/OPI workflow.

➤ To use the **Ignore Input Profile (CSA)** option:

When you select the **Ignore Input Profile (CSA)** checkbox, CMYK values will remain unchanged after the PS3 RIP.

When you deselect the **Ignore Input Profile (CSA)** checkbox, the PS3 RIP will transform the CMYK values according to the embedded CSA profile.

This option is unselected by default.

Non-English Separation Support (*Preferences/File Handling*)

The PS/M RIP supports process colors with non-English separation names. This feature is enabled by toggling the **Non English Separations Support** check box in the *Preferences, File Handling* dialog box.

When the **Non English Separations Support** check box is selected, pre-separated PS files with process color names that are different from Cyan, Magenta, Yellow and Black, are recognized by the RIP as process colors. See the table on the following page for more information about supported foreign names.

When cleared, these process color separations will be RIPped as spot colors.

Supported Latin language process color names:

| English | Cyan | Magenta | Yellow | Black |
|---------|-------|---------|----------|---------|
| German | Cyan | Magenta | Gelb | Schwarz |
| French | Cyan | Magenta | Jaune | Noir |
| Dutch | Cyaan | Magenta | Geel | Zwart |
| Danish | Cyan | Magenta | Gul | Sort |
| Italian | Cyan | Magenta | Giallo | Nero |
| Spanish | Cian | Magenta | Amarillo | Negro |
| Swedish | Cyan | Magenta | Gul | Svart |


Note: Changing the **Non English Separations Support** setting requires restarting either the PPCRipE application or the PS/M application.

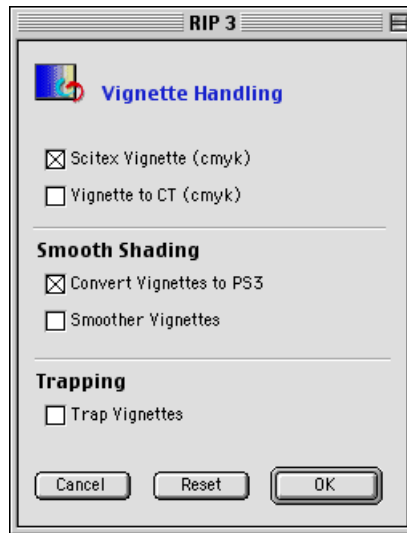
Vignette Handling

The *Vignette Handling* dialog box enables you to:

- Define whether vignettes are converted to CTs or LWs.
- Define how vignettes are handled by PS/M.
- Implement some of the enhanced image technologies provided by PS3, such as Smooth Shading vignettes.

- To define the Vignette Handling parameters, click the **Vignette** button on the *RIP* tab in the *Select* window. The *Vignette Handling* dialog box appears:

 **Note:** If your vignette was created in Illustrator 8.0, there is no need to select the **Convert Vignette to PS3** checkbox, since the vignette already contains a true Smooth Shading vignette.



Default Settings

By default, if you choose not to open the *Vignette Handling* dialog box, the **Scitex Vignette** and **Convert Vignette to PS3** checkboxes are selected and the **Vignette to CT** checkbox is deselected.

Scitex Vignettes

A PS Vignette (or blend) is subject to banding, especially when a small color change occurs over a large area. Normally, vignettes are converted to LW's during the PS/M RIP. For a better quality output image, use this option to force the RIP to convert the vignettes into CT data. This option contains a CreoScitex algorithm that adds noise to the resulting CTs, generating smoother color transitions and dramatically reducing banding. If the vignettes contain Spot Colors, they are converted to CMYK.

To activate this algorithm, you must use the CreoScitex Blends XT for QuarkXPress, or the UserPrep addition for Macromedia FreeHand. Blends created using these utilities are called Scitex Vignettes.

The **Vignette to CT** checkbox in the *RIP* tab in the *Select* window does not need to be selected for the Scitex Vignettes to be processed as CTs, but the **Support Scitex Vignettes** checkbox does need to be selected.

QuarkXPress

PS/M recognizes and converts QuarkXPress blends created with the CreoScitex Blends XT (and printed to disk or saved as EPS files) to CT.

Adobe Illustrator

PS/M recognizes and converts Illustrator blends created while the **Adobe Illustrator EPSF Riders** is present in the Illustrator Plug-ins Folder. To add this option to Illustrator, move the **Adobe Illustrator EPSF Riders** from the PS/M CreoScitex Utilities Folder to the Plug-ins Folder. This is in the same folder as the Illustrator application. Users of Adobe Illustrator 9.x do not need this option.

Macromedia FreeHand

PS/M recognizes and processes various types of FreeHand blends.

PS/M processes FreeHand blends that were placed in other DTP applications in the same manner, unless the blend is both radial and skewed. If the blend is both radial and skewed, the fill reverts to the standard FreeHand blend, but is still processed by PS/M as a CT.

- If you work with FreeHand 3.x, copy the UserPrep file from the PS/M CreoScitex Utilities Folder to the *FreeHand* application Folder.
- If you work with FreeHand v. 4.0, the CreoScitex algorithm is already incorporated into the FreeHand software, so you do not need the *UserPrep* Folder.
- If you work with FreeHand versions 5, 7, 8 and up, move the *CreoScitex.prp* file from the PS/M CreoScitex Utilities Folder to the FreeHand application's *UserPrep* Folder.

For information about how PS/M handles the **Scitex Vignette** option when the **Convert Vignettes to PS3** checkbox is also selected, see *Converting Vignettes to PS3 (Idiom Recognition)* on page 5-55.

Vignette to CT

The **Vignette to CT** option handles files that contain vignettes (or blends) produced by various desktop applications. By default, the **Vignette to CT** checkbox is deselected.

If you choose **LW Resolution** in the *CT Edges* field and/or the *Screen Grabs* field (in the *Preferences* window), the **Vignette to CT** and **Scitex Vignette** options are unavailable.

Before using the **Vignette to CT** option, go to the *RIP* tab in the *Preferences* window and define the Automatic Vignette Recognition (AVR) parameters.

AVR automatically identifies blends, according to the user-defined Vignette to CT threshold values, and transfers them to the CT layer. For information about using AVR, see *Vignette to CT Thresholds (RIP/Preferences)* on page 5-56.

An output file in which blends were converted to CT is smaller than an output file in which blends were converted to LW. You can control whether blends are converted to CT or LW elements by defining the appropriate Vignette to CT thresholds in the *RIP* tab of the *Preferences* window.

Smooth Shading

Smooth Shading, which is available with Adobe PS3, produces gradient blends in the CT layer. Superior print quality is achieved by significantly reducing banding on desktop printers and eliminating it entirely on high-end output devices, such as imagesetters and platesetters.


While the **Scitex Vignette** and **Vignette to CT** options convert vignettes with spots to CMYK, the **Smooth Shading** options fully support Spot Colors.

Important: Not all Scitex Vignettes (that is, vignettes created with Scitex Vignette plug-ins) are treated by the **Smooth Shading** options. For example, those created in QuarkXPress with CreoScitex Blends XT are not treated as Smooth Shading vignettes, while Scitex Vignettes in FreeHand are treated as Smooth Shading vignettes.

Converting Vignettes to PS3 (*Idiom Recognition*)

Currently, Illustrator v. 8.0 is the only DTP application that creates native Adobe PS3 Smooth Shading vignettes (blends). Other DTP applications that create vignettes can be converted to PS3 Smooth Shading vignettes using the **Convert Vignettes to PS3** option in the *Vignette Handling* dialog box. Spot Colors are supported and are not converted to CMYK as long as the **Spot Colors** option in the *RIP* tab of the *Select* window is set to **All to Spot** or **Specific Info**.

Important: The vignettes are generally RIPped to the CT, however, due to the inherent limitations of each DTP application, the PS/M 7 PS3 RIP may not be able to completely handle the vignette handling issues in the PS/M Release Notes.

 **Note: Smoother Vignettes** works on non-Scitex PS3 vignettes only, that is those originally created as native PS3 vignettes (currently only in Illustrator 8.0) or PS2 vignettes that have been converted to PS3 by the PS/M RIP (using the **Convert Vignettes to PS3** option).

✓ **Tip:** Do not select **Smoother Vignettes** as a default setting. Only use it when necessary, since most vignettes do not require smoother enhancing and the algorithm increases the RIP time.

Smoother Vignettes

Select the **Smoother Vignettes** checkbox for coarse-looking "smooth shading" vignettes that have a narrow transformational range. The PS3 RIP applies a more complex smoothing algorithm by adding noise to the vignette. This results in a lower degree of transformational change throughout the vignette, enabling a much smoother vignette to be produced.

Trapping

This option allows you to apply trapping to different types of CT vignettes (Smooth Shading Vignettes, Scitex Vignettes and Vignette to CT).

Trap Vignettes

- To allow trapping of vignettes, select the **Trap Vignettes** checkbox in the *Vignette Handling* dialog box.
- To protect vignettes from trapping, deselect the **Trap Vignettes** checkbox.

Important: If the Merge process is part of the workflow, the **Trap Vignettes** checkbox will be checked and dimmed, meaning that the vignette will be automatically trapped. In this case, the option cannot be deselected.

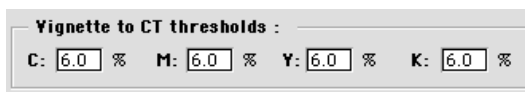
Vignette to CT Thresholds (RIP/Preferences)

The standard DTP applications (such as MacroMedia FreeHand and Adobe Illustrator) create a color blend by mixing two items of different colors. The result of this type of blend is a series of adjacent objects (steps), each with a slightly different color, covering the specified area.

By default, during the RIP, PS/M converts this type of blend into LW elements.

To use AVR:

1. Before processing a step blend, define the Vignette to CT thresholds in the *RIP* tab of the *Preferences* window.




Vignette to CT thresholds :

C: 6.0 % M: 6.0 % Y: 6.0 % K: 6.0 %

The CMYK field values represent the percentage of color change that the RIP must see before the elements are sent to the CT layer. For instance, the default setting of 6% instructs the RIP to process blends with changes of 6% or less as CTs. The higher the number, the more likely the elements are to be processed as CTs. Conversely, the lower the number, the more likely the blends will be processed as LWs. Raising threshold values may cause elements with similar color values to be incorrectly identified as blends.

2. Click **OK** to close the *Preferences* window.
3. To activate AVR for specific files, select the **Vignette to CT** checkbox from the *Vignette Handling* dialog box.

 **Note:** If the vignette was created with Overprint enabled, the overprint cancels the **Vignette to CT** option. Even if the **Vignette to CT** option is selected and the Vignette is overprint enabled, the vignette is converted to LW, and the overprint is preserved.

Select the **Vignette to CT** checkbox to detect and convert LW vignettes in the PS file to CT (AVR).

Deselect the **Vignette to CT** checkbox to leave the vignettes unchanged.

Note: Vignette to CT thresholds are only relevant when the defined *File Type* field in the *Select* window is **Auto**.

PDF Support

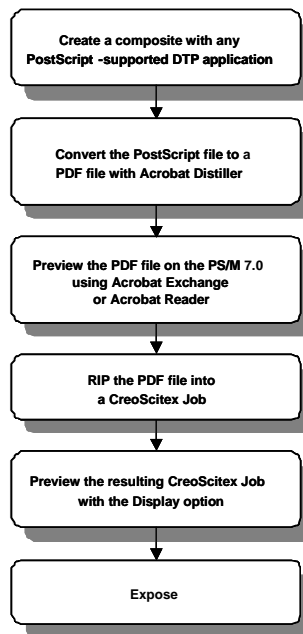
Many service bureaus use the PDF format in the pre-press workflow as a way to build "predictable" PS language files. Initially, service bureaus receive files in either PS or PDF formats. The PS file is then converted to a PDF file using Adobe's Acrobat Distiller 3.02 or later. The PDF file is an easy and effective means for viewing a soft proof.

PS/M supports the processing and previewing of PDF files. The preview is done by the Adobe Acrobat Reader or Adobe Acrobat Exchange applications.

Preparing PDF Files Prior to RIP

The following section provides the recommended steps for preparing PDF files for processing with PS/M, prior to exposure. This section does not apply to the RIPping of PS files.

The workflow recommended for preparing the PDF format is illustrated in the following chart:



✓ **Tip:** When converting a QuarkXPress file that contains EPS and/or PICT images to PDF (Acrobat 4.0 compatible), make sure the **Include HalftoneScreen** and **Transfer** options are not selected when saving the images in Photoshop. Otherwise, the CT values will be modified when RIPping in PS/M 7.0.

Prepare the PDF file to be processed by PS/M, using the following procedures:

1. Generate a PS file using the **Print to Disk** command (available in most DTP applications, including QuarkXPress or FreeHand).
2. Use Adobe Acrobat Distiller 3.0 or 4.0 to generate a PDF file from the PS file. Be sure to follow the recommended CreoScitex guidelines for setting the Distiller parameters for optimal results (see the section titled, *Adobe Acrobat Distiller 4.0 Guidelines*, below).

Your PDF file is now ready to be RIPped by PS/M. For further information on RIPping PDF files, see page 5-68.

As an alternative to creating a PS file and then using Adobe Acrobat Distiller to generate the PDF file from the PS file, you may use the DTP application's **Export to PDF** command (for example, using Adobe PageMaker 6.5) to generate a PDF file directly.

Adobe Acrobat Distiller 4.0 Guidelines

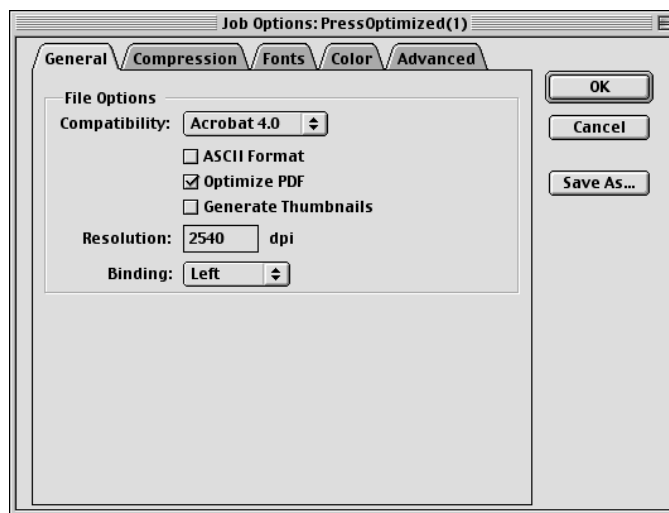
These guidelines should be followed when distilling a PS file to the PDF format (via Adobe Acrobat Distiller) before you process the PDF with PS/M.

Use Adobe Acrobat Distiller 3.0 and later. Older versions of Adobe Acrobat Distiller do not support some of the necessary high-end PS features, and subsequently create PDF files that may be incorrectly RIPped.

To configure the Adobe Acrobat Distiller Spot Color support files:

From the *Settings* menu, select **Job Option** and then select the *General* tab. Set the **File** options according to the settings in the following Adobe Acrobat Distiller windows.

General Tab

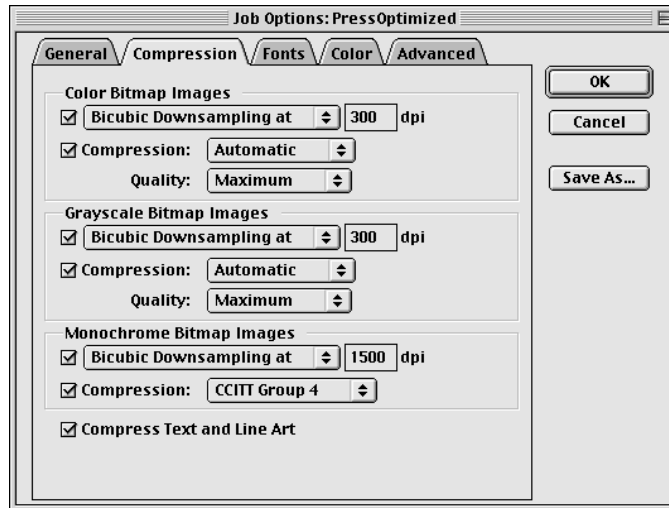


The *General* tab options allow you to specify the version of Adobe Acrobat Distiller that you are using (for file compatibility) as well as other file and device settings, including resolution and optimization.

Compatibility It is recommended that the compatibility be set to **Acrobat 4.0**.

Resolution Since Adobe Acrobat Distiller rasterizes vignettes, set the resolution to **2540** dpi. This resolution setting produces best quality results.

Compression Tab



Adobe Acrobat Distiller can compress text and line art, and compress and resample color, grayscale, and monochrome bitmap images. Depending on the settings you choose, compression can significantly reduce the size of a PDF file with little or no loss of detail and precision.

Color/Grayscale Bitmap Images **Bicubic Downsampling at:** 300 dpi.
To achieve better results during the RIP, downsample according to the RIP resolution of the CT.

Compression: Automatic

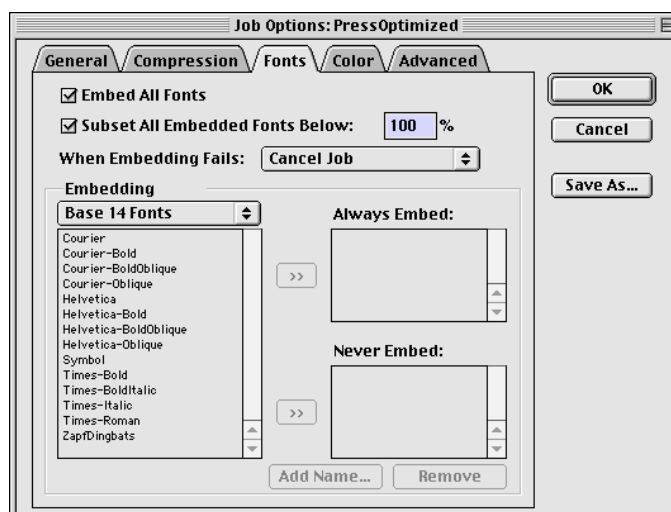
Quality: Maximum


Monochrome Bitmap Images **Bicubic Downsampling at:** 1500 dpi.
Choose **1500** to make sure that the best quality in data and sharpness is kept during the RIP.

Compression: CCITT Group 4

Select **CCITT Group 4** manual compression to achieve lossless compression of the file.

Fonts Tab



 **Note:** Even when the **Embed All Fonts** checkbox is selected, Adobe Acrobat Distiller does **not** embed the 14 standard PS fonts (Times, Helvetica, etc.) or the fonts listed in the *Never Embed* List. The RIP operation in PS/M automatically imports these 14 standard fonts from the PS/M Font Library. This being the case, do not use customized fonts in your PDF file that have the same name as the standard PS fonts. If you wish to use customized fonts, we suggest giving them unique names.

Embed All Fonts

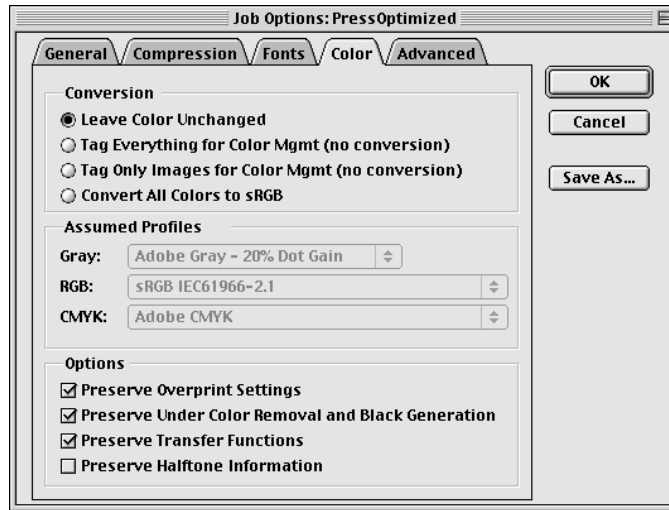
Select the **Embed All Fonts** checkbox to instruct the Distiller to embed the definitions of all the fonts found in the current document in the PDF itself. Use this option if you are not sure that all the fonts used in the PDF are found on the receiving station.

Subset fonts below

Use this option if you do not plan to edit text in the PDF file. Subsetting fonts reduces the size of embedded fonts by instructing the Distiller to embed only the actual characters used in the document, rather than the entire font set. If the number of characters used in the font exceeds the value you define, Distiller will then embed the entire font.

It is recommended that the **Subset All Embedded Fonts Below** value be defined as 100%.

Color Tab



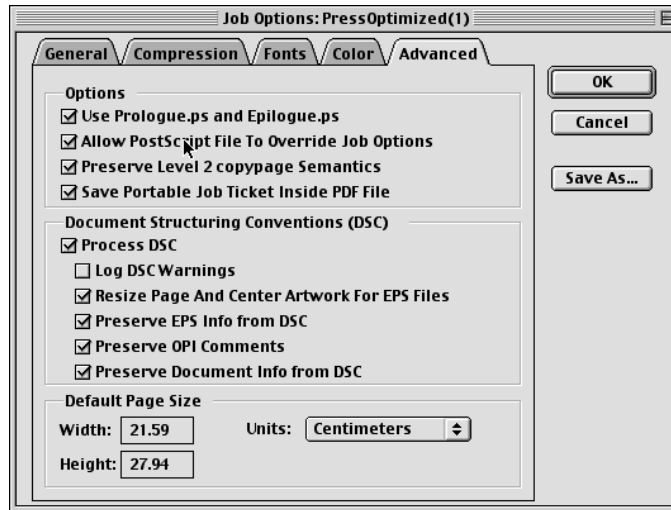
Conversion **Leave Color Unchanged:** This option leaves device-dependent colors unchanged.

Options **Preserve Overprint Settings:** Select the checkbox to retain any overprint settings in files being converted to PDF format.


Preserve Under Color Removal and Black Generation: Select the checkbox to retain the settings if they exist in the PS file.

Preserve Transfer Functions: Select the checkbox to retain the transfer functions traditionally used to compensate for dot gain or dot loss that may occur when an image is transferred to film.

Advanced Tab



The **Advanced** Job options specify DSC comments to keep in a PDF file, define a default page size, and set other options that affect the conversion from PS.

 **Note:** Adobe Acrobat Distiller 3.0 users should refer to the section titled *Important note for Adobe Acrobat Distiller 3.0 Users*, on page 5-64.

Options

Use Prologue.ps and Epilogue.ps

Allow PostScript File to Override Job

Options: Select this checkbox to use the settings stored in the PS file rather than your current Job options.

Preserve Level 2 copypage Semantics: Select this checkbox to use the copypage operator defined in Level 2 PostScript rather than in Level 3 PostScript.

Save Portable Job Ticket Inside PDF File:

Select this checkbox to preserve a PS Job ticket in a PDF file. The Job ticket contains information about the PS file itself, such as page size and resolution, rather than information about content.

**Document
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Log DSC Warnings: Clear this checkbox to display warning messages about problematic DSC comments during processing, and add them to a log file.

Resize Page and Center Artwork for EPS Files: Select this checkbox to center an EPS image and resize the page to fit closely around the image. This option applies only to Jobs that consist of a single EPS file. If you clear the checkbox, the page is sized and centered based on the top left corner of the top left object and bottom right corner of the bottom right object on the page.

Preserve EPS Info from DSC: Select this checkbox to retain information such as the originating application and the creation date for an EPS file.

Preserve OPI Comments: Select this checkbox to retain information needed to replace an Auto Picture Replacement (PSImage APR) image.

Preserve Document Info from DSC: Select this checkbox to retain information such as the title, creation date, and time.

Important Note for Adobe Acrobat Distiller 3.0 Users

Before working with PDF files with PS/M, you must install two support files (*epilogue.ps* and *prologue.ps*) prior to launching Adobe Acrobat Distiller for the first time. This initiates the Spot Color support for the PDF file format.

To configure the Adobe Acrobat Distiller Spot Color support files:

1. Close the Adobe Acrobat Distiller application.
2. From the Adobe Acrobat Distiller application folder, open the Xtras Folder.
3. Within the Xtras Folder, open the Highland Folder.

4. Copy the *epilogue.ps* and *prologue.ps* files to the Adobe Acrobat Distiller application level.
5. In **Adobe Acrobat Distiller Job Options**, select the *Advanced* tab.
6. Select the **Use Epilogue.ps and Prologue.ps** checkbox.

CMYK and Spot Color Support for PDF RIP

When creating input files, you can use either CMYK or RGB image color modes for CT and LW data.


PS/M also handles Spot LW and Spot CT data. Working with Spot LW data is only supported after the required support files, *epilogue.ps* and *prologue.ps*, are installed in the Adobe Acrobat Distiller Folder.

PDF APR Workflow in PS/M

In order to support the APR workflow with the PDF file format, export the distilled PDF back to PS format with Adobe Acrobat Exchange 3.01 or later, using the Export PS plug-in.

One of the noticeable benefits of delivering PS files that have passed through the PS → PDF → PS conversion process is that the PS file prints more reliably than the original unconverted PS file. During the conversion process from PS to PDF, the "arbitrariness" is removed from the PS file, so that when it is converted back to the PS language, it is far more tightly structured.

An added advantage of using the Export PS plug-in to convert the PDF file to PS is the fact that you are able to specify a range of pages to export, as well as to split the multi-page Job according to your own page arrangement design.

 **Note:** In order to implement the PS → PDF → PS workflow in the CreoScitex APR environment in PS/M, the file *CreoScitexDistillerStartup.ps* must be installed with the installation of the Adobe Acrobat Distiller application (see the section titled *CreoScitexDistillerStartup.ps File Installation*, page 5-66).

System Requirements

- Apple System software 8.5.1 or later
- Microsoft Windows 95, Windows 98, or Windows NT 4.0 with Service Pack 3 or later
- Adobe Acrobat Distiller 3.02 (or later)
- Adobe Acrobat Exchange 3.01 (or later)

CreoScitexDistillerStartup.ps File Installation

To install the *CreoScitexDistillerStartup.ps* file:

1. Close the Adobe Acrobat Distiller application.
2. Copy the *CreoScitexDistillerStartup.ps* file to the Adobe Acrobat Distiller Startup Folder, according to the following instructions:
 - **Macintosh users:** Adobe Acrobat 3.x → Startup Folder.
 - **Macintosh users:** Adobe Acrobat 4.x → Distiller → Startup Folder.
 - **Windows 95/98/NT users:** Adobe Acrobat 3.x/4.x → Distiller → Startup Folder.

After you have copied the *CreoScitexDistillerStartup.ps* file to your Adobe Acrobat Startup Folder, you may launch the Adobe Acrobat Distiller application to create a PDF from a Composite PS file containing a low-resolution PSMImage.

Suggested Workflow

The following sections illustrate the suggested steps for applying the PS → PDF → PS workflow within the CreoScitex APR environment. To implement this workflow, no changes are required in your regular work pattern (for example, DTP for page layout creation, and closing the file to PS and including all its components).


PostScript File Creation

- To create a PS file, input a Composite PS file with a low-resolution file (.e) created by any of the following applications, to the Adobe Acrobat Distiller application:
 - Photoshop PSMImage Exporter 4.x.
 - SciNet Span Pro.
 - CreoScitex Print XT for Quark 4.0.x.

Conversion to PDF (*PostScript Distilling*)

The following steps must be performed before using Adobe Acrobat Distiller to create the PDF file, in order to support APR:

1. From the *Adobe Acrobat Distiller* menu bar, select **Job Options**.
2. Open the *Advanced* tab.
3. Make sure that the **Preserve OPI Comments** checkbox is selected.

 **Note:** Use Adobe Acrobat Distiller 3.02 or later to create the PDF file.

PDF Export to PostScript

1. Open the PDF file in Adobe Acrobat Exchange.
2. Using the Export PS plug-in, export the PDF file back to the PS format. Refer to the section titled *Export PS Plug-In*, below, for information on the Export PS plug-in.

The Export PS Plug-In

Using the Export PS Plug-In

Export PS is a freeware plug-in for Adobe Acrobat Exchange. The Export PS plug-in allows you to convert PDF files to PS format using Adobe Acrobat Exchange.

PS files created in Adobe Acrobat Exchange using the **Print** command are not supported in the PDF APR workflow. To implement the PDF APR workflow, you **MUST** use the Export PS plug-in to create the PS file.

To install the Export PS Plug-In:

Macintosh users:

The Export PS plug-in is part of the Adobe Acrobat Exchange 3.x/4.x package, and is therefore already installed on your system.

PC (Windows 95/98/NT) users:

The Export PS plug-in should be downloaded from the Adobe Web site.

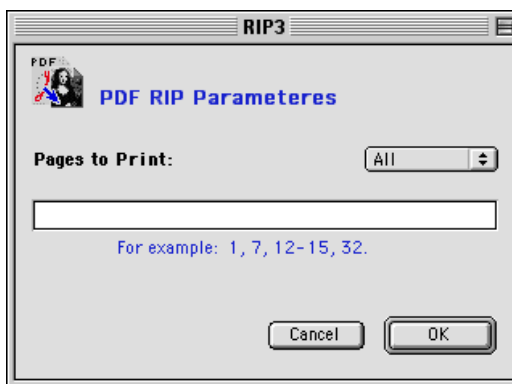
After downloading the plug-in, place the uncompressed file in the Adobe Acrobat Exchange Plug-In Folder.

To use the Export PS Command:

Select **Postscript** or **EPS** from the *Export* submenu in the *File* menu.

Defining PDF RIP Parameters

- To define the PDF RIP parameters, click the **PDF** button in the *RIP* tab of the *Select* window. The *PDF RIP Parameters* dialog box appears:



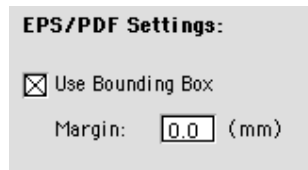
The *Pages to Print* pop-up list allows you to specify the specific pages that you want to print. You can select one of the following: **All**, **First**, **Even**, **Odd** or **Range**. If you select the **Range** option, you will be able to define the range to be printed in the *Text* field.

Note: If the **Save partial job on RIP failure** checkbox is selected and you RIP the PDF file to the same output destination, the RIP will be processed to the same Output Folder. This means that, for example, if the Job failed on the 10th page and you re-RIP the Job from pages 10 through 20, these new pages will be added to the existing Output Folder.

Other PDF-Related Options

EPS/PDF Settings (*FileHandling/Preferences*)

The **EPS/PDF Settings** option enables you to control the dimensions of EPS files for RIP and for Preview, and for dimensions of PDF files for RIP.



By default, the **Use Bounding Box** checkbox is selected, and the *Margin* field value is zero.

- Select the **Use Bounding Box** checkbox to use the dimensions specified in the *Bounding Box* comment of the EPS file for Preview and RIP.
- Deselect the **Use Bounding Box** checkbox to ignore the *Bounding Box* comment of the EPS file.

Hi-Res Handling

Designating High-Resolution Image Folders

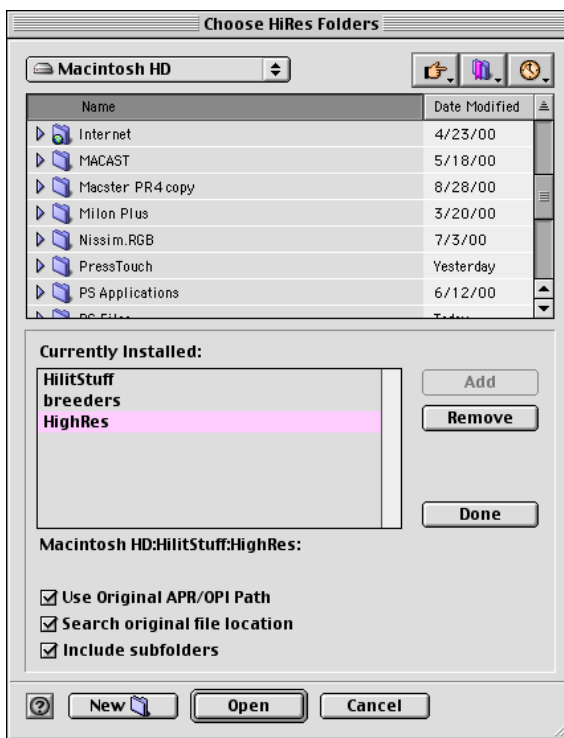
PS/M fully supports CreoScitex Automatic Picture Replacement (APR/OPI).

CreoScitex APR/OPI enables the use of low-resolution, position-only images (PSImage/.lay) during various stages of production.


During the RIP, PS/M replaces the PSImages or the lay with their corresponding high-resolution EPS, TIFF, CT or DCS 1 or 2 images.


To designate a High-Resolution Image Folder:

1. From the *Setup* menu, choose **HiRes Folders**. The *Choose HiRes Folders* dialog box appears.



2. All of the folders that reside on your local disk appear in the upper list. Folders that are already designated as high-resolution image folders appear in the *Currently Installed* list.
3. Click a high-resolution image folder that appears in the *Currently Installed* list, to view its path; the complete path of the selected folder appears in the box below the list.
4. Use the uppermost list to choose a folder to designate as a high-resolution image folder.
5. Click **Add**. The selected folder appears in the *Currently Installed* list, and the **Remove** button becomes active.

 **Note:** The order in which folders appear in the *Currently Installed* list is the order in which PS/M searches for the high-resolution replacement images during the RIP. To save time, add the high-resolution image folder for the active Job to the top of the list, or drag folders in the *Currently Installed* list up or down to change their order.

 **Note:** In order for the APR to recognize its original path, the low-resolution file (PSImage) must be created using PhotoShop 5.0.2 with PSImage Exporter 4.0.

6. Repeat the above steps to add up to forty additional folders to the list.

To remove a folder from the *Currently Installed* list, select its name and click **Remove**.

7. Select any of the options that appear at the bottom of the dialog box, as required.
 - **Use Original APR/OPI Path:** Instructs the RIP to use the original APR/OPI path in the PS file when looking for the high-resolution replacement images. The path to the high-resolution image is specified in the APR/OPI low-resolution file.
 - **Search original file location:** Instructs the RIP to look for the high-resolution replacement images in the folder from where the input PS file originated.
 - **Include subfolders:** Instructs the RIP to search for the high-resolution replacement images in the subfolders (five levels deep) of the designated high-resolution image folders.

Be careful about using this option when the low-resolution file is located on the local disk.

8. Click **Done**. The *Messages* window displays the names of the defined high-resolution image folders.


APR/OPI/DCS Workflow (*File Handling/Preferences*)


The APR/OPI/DCS workflow lets you work with a low-resolution file during the page layout stage of production.

In this workflow, a low-resolution version is substituted for a high-resolution file for layout and proofing purposes. When the page layout stage of production is complete, you use the standard **Print** command to generate a PS file that contains APR, OPI or DCS comments that name the high-resolution replacement file. When you RIP this PS file, the low-resolution image is automatically replaced by the high-resolution image.

CreoScitex APR/OPI/DCS supports the following low-resolution file types:

- **PSImage** (identified by the .e extension)
- **OPI Servers Images** (identified by either the .samp extension or the .lay extension)
- **DCS 1.0**
- **DCS 2.0** (either **Single** or **Multiple** format)
 - **Single:** a single master file that includes the high-resolution separations.
 - **Multiple:** a single low-resolution master file and a high-resolution file for each separation.

 **Note:** DCS 1.0 does not support Spot Colors.

 **Note:** DCS 2.0 supports Spot Colors.

✓ **Tip:** Use the **Preview** button to preflight the file for high-resolution links. Check the *Messages* window for missing high-resolution files.

Preparing Jobs for Output Using the CreoScitex APR Workflow

Follow the steps described below to prepare Jobs for output using the CreoScitex APR workflow:

1. Create the low-resolution proxy file (see explanation in following section).
2. Take the low-resolution image file (.e, .samp, DCS 1.0 Master, DCS 2.0 Master, or .lay) and place it in a DTP application on the Macintosh.
3. When you finish the layout in the DTP application, use the **Print** command from the *File* menu to generate a PS file.

If you are printing from QuarkXPress, make sure that the **Include Images** checkbox is selected in the *Print* dialog box.

4. Verify, and if necessary define, the high-resolution folder paths that point to the high-resolution files necessary for picture replacement.
5. RIP the PS file; during the RIP, the low-resolution images are replaced by the high-resolution images and the *Messages* window indicates each high-resolution file replacement, as follows:

HighRes.CT <HighRes path> was used in CT file.

Generating the Low-Resolution Files

The first step in the APR workflow is to generate the low-resolution proxy images.

Following is a brief description of how to create the supported low-resolution file types.

PSImage Files

Generate a PSImage file from a high-resolution image file (EPS, TIFF, CreoScitex CT). Use Photoshop PSImage Exports or SciNet Span Pro to create the PSImage.

Color Central Files

Generate a Color Central file from a high-resolution image file, using the Color Central application or server.

DCS

The RIP operation supports PSImage files generated from the DCS master file of a CreoScitex Monoscan Scanner or CreoScitex Smart 342L Scanner with the SmartDot special kit image files, and closed from the Macintosh application in the *Composite* mode. DCS Master files can be generated by suitable Macintosh DTP applications (such as CreoScitex Designer Tool Kit or SciNet Span Pro).

Do not use the **File/Export/PSImage Exporter 3.0** command from Photoshop.

DCS 1.0 Files

Generate the DCS 1.0 format (which consists of one low-resolution Master File and four high-resolution files) using Photoshop or the CreoScitex-supported scanners such as the CreoScitex Monoscan Scanner, or the CreoScitex Smart 342L Scanner with the SmartDOT special kit.

DCS 2.0 Files

Generate DCS 2.0 in either the **Single** or **Multiple** file format using Photoshop 5.02 or higher, or the CreoScitex-supported scanners such as the CreoScitex Monoscan Scanner, or the CreoScitex Smart 342L Scanner with the SmartDOT special kit. (**Single** consists of a single low-resolution Master file. **Multiple** consists of one low-resolution Master File and a high-resolution file for each separation.)


Helios OPI Low-Resolution Files

When you scan a high-resolution file to the OPI server via AppleShare, you can instruct the server to automatically generate OPI Helios low-resolution files, and assign them the .lay extension. You can also create .lay files by moving or copying a TIFF or EPS file onto a mounted OPI Server volume that is configured with the Helios OPI setup, or by renaming a high-resolution file on the volume.

Error Handling

The **Error Handling** option allows you to instruct PS/M to continue or abort Preview or RIP processing when errors are detected.




 **Note:** The missing CTs can be added to the Handshake page during *Execute* on the CreoScitex station.

- **Abort:** If you select **Abort** and the high-resolution file is not located, the process is aborted. An error message appears in the *Messages* window as follows:


HighRes <name> was not found!

- **Continue:** If you select **Continue** and the high-resolution file is not located, the process continues but the high-resolution image window remains empty and does not contain any CT or LW elements.

 **Note:** When you display the file, black silhouettes appear instead of the images.

If files are not found:

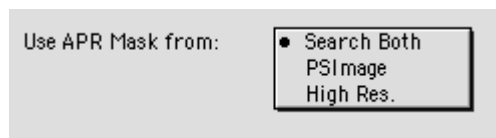
- If the defined Destination is *Dolev Plotter* or *Disk (Ready for expose)*, the RIP continues undisturbed, but the Expose operation will fail.
- If the defined Destination is *Disk*, the RIP continues undisturbed and a Handshake page is created.

 **Note:** When using APR Print (CreoScitex Print XT), the mask must come from the high-resolution file. APR Print does not support masks in a low-resolution file.

Use APR Mask From (*File Handling/Preferences*)

In the APR workflow, the masks of the high-resolution and PSImage files may be different. You can choose from three options in the *Use APR Mask from* pop-up list in the *File Handling* tab in the *Preferences* window to instruct PS/M which APR mask to use.

Select one of the following options from the pop-up list:



| | |
|--------------------|--|
| Search Both | Instructs the system to first look in the PSImages file, and if the file is not located, to look in the high-resolution file. This is the default. |
| PSImage | Instructs the system to use the mask defined by the PSImage file, and to ignore the mask defined by the high-resolution file. |
| High Res | Instructs the system to use the mask defined by the high-resolution file and to ignore the mask defined by the PSImage file. |

Fonts

Defining Font Handling Parameters

During the RIP, PS/M searches for the font description as follows:

- The application first checks to see if the font description is embedded in the PS file.
- If the font description is not embedded in the PS file, PS/M tries to find the font in the System Folder/Font Folder. If it finds the font in the System Folder, that font description is used during the RIP.
- In up to twenty user-designated Font Folders.

You can define the Font Folders, as well as a substitute font to replace any font that is not located by PS/M during the conversion.


If there is no matching font in the System Folder, the software substitutes a default font. This information is taken from the *Replace missing font with...* field in the *File Handling* tab of the *Preferences* window. If the *Replace missing font with...* field is set to **None** and PS/M cannot find the font, the RIP is aborted.

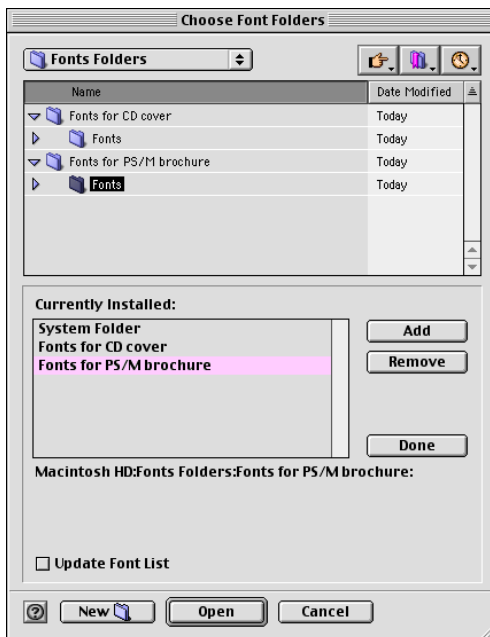
Designating Font Folders

You can define up to twenty Font Folders. During the conversion, PS/M searches for fonts in these folders.

To designate a Font Folder:

1. From the *Setup* menu, select **Font Folders**. The following dialog box appears:

 **Note:** After defining font-handling parameters, you must restart the PS/M application to apply the changes.



The folders that reside on your local disk appear in the upper list, while the folders that are already designated as Font Folders appear in the *Currently Installed* list.

The System Folder automatically appears in the *Currently Installed* list.

To view the path of a Fonts Folder that appears in the *Currently Installed* list, click it; the complete path to the selected folder appears below the *Currently Installed* list.

2. Use the list at the top of the dialog box to choose a folder to designate as a parent Fonts Folder and click **Add**.
3. To add new fonts, you must create a folder called **Fonts**. New fonts must be placed in this folder, and it must reside in a parent folder. If, for example, your Fonts Folder resides in a folder called *My_Fonts*, you must define *My_Fonts* as the path that PS/M will use to find the fonts.
4. Click the **Add** button. The selected folder appears in the *Currently Installed* list, and the **Remove** button becomes active, as displayed on the previous page.

Repeat the above steps to add up to twenty folders to the list.

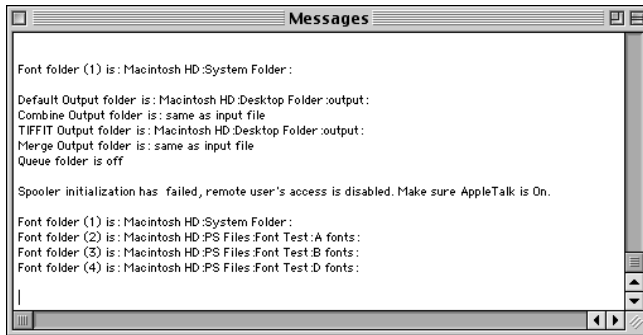
To remove a folder from the *Currently Installed* list, select the folder's name and click **Remove**. (You cannot remove the Fonts Folder.)

✓ **Tip:** The **Add** button is disabled when you select a folder from the list on the left that already appears in the list on the right.

5. When you have finished defining the Fonts Folders, click the **Update Font List** checkbox to rebuild the Font List.
6. Click **Done**. The system updates the Font List.

Creating a font list file in system folder...
Font list will be used by spooler.
Press ⌘. to cancel
Bookman-Light

When the process is complete, the Fonts Folders are listed in the *Messages* window, as shown:

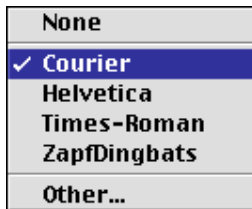


Designating a Substitution Font

You can designate a replacement font that PS/M will use in place of any font not found during the conversion.

To designate a replacement font:

1. From the *Setup* menu, select **Preferences**. The *Preferences* dialog box appears.
2. From the *File Handling* tab of the *Preferences* dialog box, click the **Replace missing fonts with...** button. A pop-up list appears.



3. From the list, select the font that is to replace fonts that are not located during the conversion.

Or, select **None** to abort processing if a font is not found.

Or, select **Other...** to designate a font residing in the Font Folder as the replacement font. A dialog box appears with a pop-up list that lists the fonts in the Font Folders.



4. Select the desired replacement font and click **OK**.

Other Job-Related Options

Default LWHS (*RIP/Preferences*)

By default, PS/M always attempts to create NLW files. When the **Default LWHS** checkbox in the *RIP* tab of the *Preferences* window is selected, the application will create LWHS if the Job contains only Process Colors and has less than 248 colors.

When the **Default LWHS** checkbox is selected, all flags will be ignored, but the RIP will create a unique index number for either Small Text or White Frame and LWHS will be created. This option is unselected by default.

Save Partial Job on RIP Failure (*RIP/Preferences*)

If the RIP fails during the conversion of multi-page files, those pages that RIPped successfully are saved. This option is selected by default. If a user aborts the Job, this option is not activated.

For example, for PS, if a 60-page file fails on page 40, 39 pages can still be exposed while waiting for a new PS file. When the new file arrives, it will still need to be RIPped, but only the missing pages need to be exposed.

For a PDF, if a 20-page PDF file needs corrections in pages 8-10, then the user can RIP pages 1-7 and pages 11-20. Later, when the new corrected PDF file arrives, the user needs only to RIP the missing pages to the same output destination as before. The missing pages will then be added to the existing job, resulting in a complete 20-page job.

To apply changes in the Color Conversion settings, you must restart either the PPCRipE application or the PS/M application.

Overwrite Output (*RIP/Preferences*)

If this checkbox is selected, a file in the Output Destination Folder that has the same file name as a new file will be overwritten. When the checkbox is deselected, files will be sequentially numbered after their file name, for example, *Document.job* will become *Document_1.job*, and so on. This option is selected by default.

Keep Blank Pages (*RIP/Preferences*)

This option instructs the application to keep any blank pages that have been included in the Job. It is unselected by default.

Defining the Deletion Policy

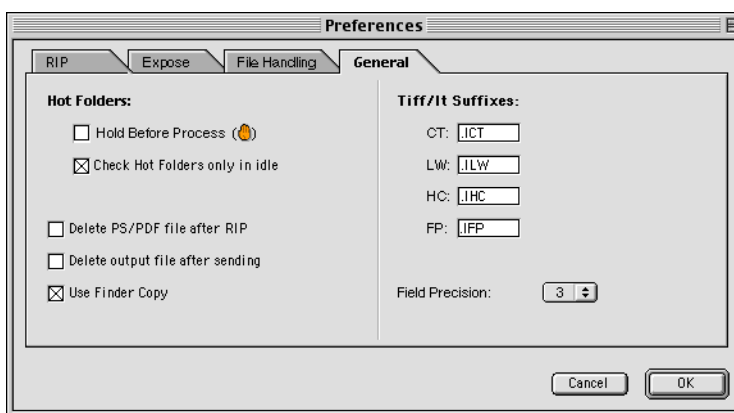
When you are predefining processing parameters, you have the option of adding a command to automatically delete input files, or a command to copy output files to a user-defined destination.

PS/M lets you automatically delete the Job files following the RIP and Expose operations.

To define the deletion policy:

1. From the *Setup* menu, select **Preferences**. The *Preferences* window appears.
2. Open the *General* tab.

The file deletion options appear on the left side of the dialog box. By default, both deletion options are deselected.



- Select **Delete PS/PDF file after RIP** to delete the original PS or PDF files after they have been successfully converted into CreoScitex Jobs.
- Select **Delete output file after sending** to delete the CreoScitex Jobs after a successful Expose operation.

Min. Disk Space

The conversion process involves the temporary creation of files, as well as various output files. The default minimum disk space required by PS/M is 200 MB. However, depending on individual requirements, this value can be changed by the user.

To apply changes to the *Min. disk space* settings, you must restart either the PPCRipE application or the PS/M application.

6

ADDITIONAL FILE CONVERSIONS

This chapter describes the Combine, TIFF/IT-P1, InkPRO and Merge file conversion options.

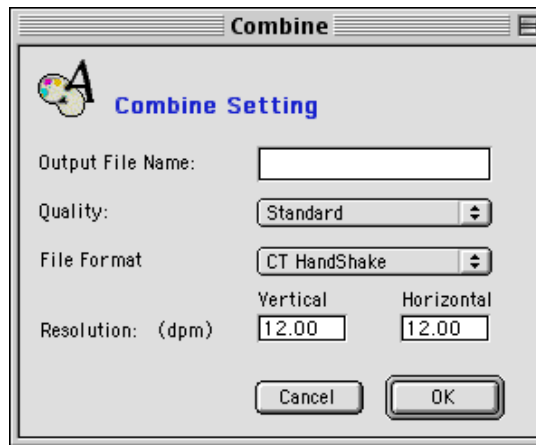
Combine (*Output/Select*)

Combine is an application that prepares Jobs that contain CT/NCT and LW/NLW files for proofing, using the Combine algorithm. This algorithm analyzes the jagged edges of LW elements and performs a smoothing function on them, enabling high-quality text and fine line output. The result of the Combine process is a CT or a TIFF file.

The Combine parameter can be added to the user-defined conversion parameters, so that both CreoScitex Job files and ready-for-proofing files are generated. The CreoScitex Job files are created in the defined Output Folder, and the files that result from the Combine operation are created in the defined Combine Output Folder.

To add the Combine operation to the conversion parameters:

1. From the *Output* tab in the *PS/M Select* window, select the **Combine** checkbox. The **Set** button becomes active.
2. Click **Set** to define the Combine processing parameters. The following dialog box appears:



3. Define the Combine parameters.

The *Output File Name* field will automatically display the base name of the file selected from the list with a “.ch” extension. For example, if a file named *5pages-P1.p* is selected from the list, the name appearing in the *Output File Name* field will be *5pages-P1.ch*. If no name has been selected from the list, the *Output File Name* field is disabled.

The *Quality* pop-up list defines the quality of the file generated by the Combine operation. You can define this as **Highest** or **Standard**.

Normally, **Standard** generates adequate results. If **Standard** is not precise enough for your purposes, then **Highest** applies a slightly more exact algorithm. Keep in mind that the Combine operation takes longer when **Highest** is selected.

Use the *File Format* pop-up list to define the format of the file generated by the Combine operation. You can define **CT HandShake**, **CT Native**, or **TIFF**.

- Select **CT HandShake** if you are going to take the resulting file into a Macintosh application.
- Select **CT Native** if you are going to output the resulting file to a Whisper.
- Select **TIFF** to generate a file in a format that is widely supported across different platforms.

The *Resolution* field values should reflect the resolution at which the Proofing device will print the file. Resolution values must be between 2 and 26 dpm.

4. Click **OK**. Ready-for-proofing files will be generated according to the defined parameters.


✓ **Tip:** When using the Combine operation for a fully automated workflow, you can define the Combine Output Folder to be an IQPro Hot Folder or a Brisque Hot Folder that defines the Proof operation.

TIFF/IT-P1


The TIFF/IT (Tagged Image File Format for Image Technology) file format was created to smooth pre-press workflow by making it simpler to exchange and transfer images electronically between publishing companies, printers, advertising agencies, color separators, pre-press bureaus, designers, and photographers.

TIFF/IT-P1 is comparable to TIFF/IT, but provides a minimized set of options that allows simpler implementation when the full set of TIFF/IT options is not required. PS/M lets you convert Composite CreoScitex Job files that do not contain Spot Colors into the TIFF/IT-P1 format.

To use the TIFF/IT-P1 option:

 **Note:** TIFF/IT files can only be created when all CMYK separations exist in the Job.

1. Select the PS or Job file that you want to translate to TIFF/IT-P1 from the File List, or ensure that the File List is empty if you are defining default parameters.
2. In the *Output* tab of the *Select* window, select the **TIFF/IT-P1** checkbox.
3. From the *Setup* menu, select **TIFF/IT Output Folder**. A Browser appears.
4. Use the Browser to designate the Output Folder.
5. Launch processing. If the input file is a PS file, a CreoScitex Job is created in the designated Output Folder, and then a TIFF/IT-P1 file is created from the Job in the designated TIFF/IT Output Folder. If the input file is a pre-separated PS file, you need to first check the **Merge** option.

 **Note:** Within the **Merge** option, you can complete missing separations by selecting the **Supplement Missing Process Colors** checkbox. For more information, see *Supplement Missing Process Colors*, page 6-10.

If the input file is a CreoScitex Job, the TIFF/IT-P1 file is created in the designated TIFF/IT Output Folder.

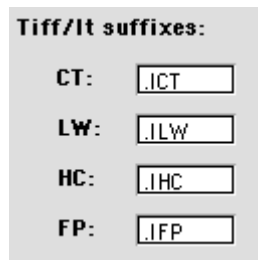
Note: The TIFF/IT-P1 file parameters such as the LW Resolution are derived from the Job file. Therefore, if the input file is a PS file, the conversion parameters that you define for the PS file will eventually be applied to the TIFF/IT-P1 file.

TIFF/IT-P1 Output Suffixes

TIFF/IT-P1 processed files receive a suffix during processing. The following are the default suffixes:

| For CreoScitex File Format | Suffix |
|-------------------------------|--------|
| LW | ILW |
| NLW | IHC |
| CT | ICT |
| FP | IFP |

To change the default, type the desired file suffix in the *TIFF/IT Suffixes* fields in the *General* tab of the *Preferences* window.



The screenshot shows a window titled "Tiff/It suffixes:". It contains four rows of text labels followed by input fields: "CT:" with ".ICT", "LW:" with ".ILW", "HC:" with ".IHC", and "FP:" with ".IFP".

You can also view TIFF/IT-P1 files in PS/M. Using the TIFF/IT2CreoScitex application, drag and drop the TIFF/IT file with the .IFP suffix onto the application icon. A new file with the same name, but with the .assg suffix, will be created. Drag this file to the PS/M queue, and select the **Preview** button.

InkPRO

The CreoScitex InkPRO application generates CIP3 files in PPF format. This application lets you automate the press machine's ink-keys set-up process. Use the CreoScitex InkPRO application to generate:

- Files in the internal format supported by Man Roland, KBA, Komori, Mitsubishi, Akiyama Ryobi and INKFlow press machines.
- CIP3 files that contain page location data for cutting machines.

Either before or after exposing layouts to film or to plate, use the InkPRO operation on the Brisque or PS/M, or the SuperCombine operation on the PS/2, to generate very low-resolution CT files from the existing imaging data. These CT files are further processed on the Macintosh, using the CreoScitex InkPRO application.

CreoScitex InkPRO carries out all of the required transformations for digital ink management. The resulting ink management file is transferred (via network and/or diskette) to the press machine, where it is used to preset the ink keys. If the press machine does not support digital files, you can print out a table that displays the ink key values, and then manually enter the data at the press machine.

Preparing Files on PS/M

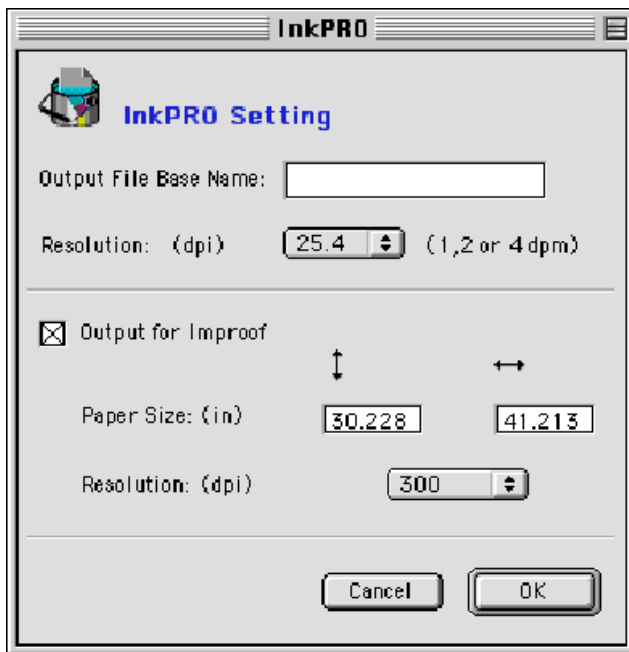
In order to create files for the InkPRO application, you should use the PS/M **InkPRO** option to generate very low-resolution CT files from the existing imaging data.

The **InkPRO** option creates one New CT file per color separation. This file is ready for further processing with the CreoScitex InkPRO application. In addition, one .ink file (a type of assign file) is produced that links all separations as a page layout.

InkPRO Setting Window

Use the *InkPRO Setting* window to create InkPRO files.

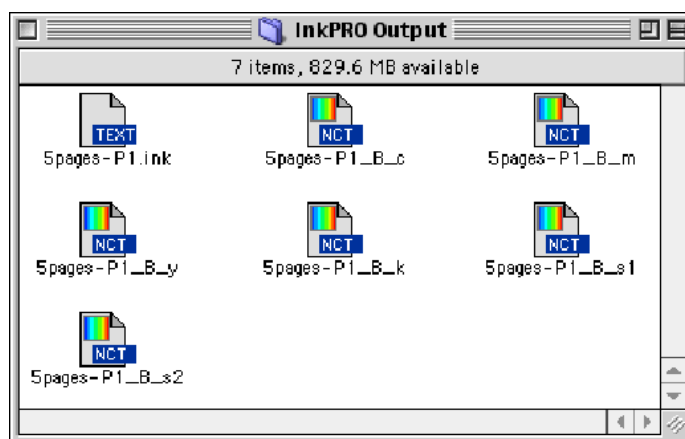
- To create InkPRO files, select the *Output* tab in the *Select* window, and then select **InkPRO**. The following dialog box is displayed:



Output File Base Name

This field enables you to set a custom file name for the output files.

For example, if you select a Page Folder named 5pages-P1.p for creating the InkPRO files, the base name is *5pages-P1*, and the resulting InkPRO files are named *5pages-P1_B_c*, *5pages-P1_B_m*, and *5pages-P1.ink*. The picture below illustrates this concept:



Resolution

Resolution for the output files can be set to 1, 2, or 4 dpm. When the *Measurement Units* field is set to **dpi**, the values 25.4, 50.8 or 101.6 dpi are displayed in the pop-up list options.

Output for Improof

This field enables you to output ink management data to a file, thereby allowing you to print the calculated ink values in each zone directly on an imposition proof.

To create imposition proof files, select the checkbox. When selecting this option, InkPRO generates two additional files, one with a .ct extension and one with a .rot extension.

Warning: If the InkPRO Output Folder is set to be the same as the Combine Folder, the InkPRO file (.ch) will overwrite the Combine file (.ch).

Note: The InkPRO Output Destination Folder is defined globally in the *Setup* menu.

Merge

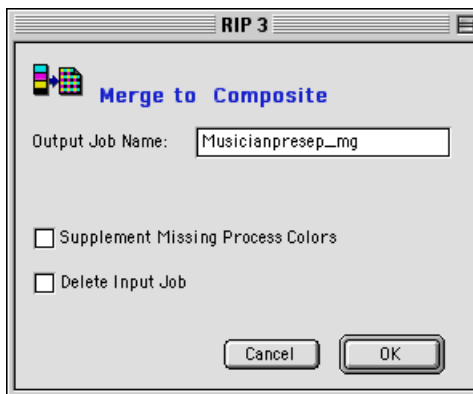
The Merge process is available only for PS and CreoScitex Preseparated Jobs. It is used to merge separations into a Composite Job.

Sometimes it may be necessary to work in a Preseparated workflow. In this event, PS/M RIPs the file as separated. Immediately following the RIP, the **Merge** option can be carried out, resulting in a regular Composite page that can then be treated exactly as any other Page (for example, enabling LW corrections using PressTouch, and so on).

Since FAF can only trap Composite Jobs, use **Merge** to convert your Preseparated Jobs into Composite Jobs, and then use **FAF** to trap the Job.

The Merge Output Destination Folder is defined globally in the *Setup* menu.

- To merge Preseparated files, select the *Output* tab in the *Select* window, then select **Merge**. The following dialog box is displayed:




Output Job Name

The *Output Job Name* field enables you to set the file name of the output Composite Job. The default name is the source Job with an “_mg” suffix. For example, adobe.Job becomes adobe_mg.Job.

If a Preseparated Job (PS or Job) is selected from the Queue, the default merge name, with the “_mg” extension, appears in the *Text Name* field.

Supplement Missing Process Colors

 **Note:** This option is useful when the required format is TIFF/IT-P1, which needs all four separations.

The **Merge** option can supplement a partial Composite page to a full CMYK page. This means that if one of the CMYK separations does not exist in the source file, that separation will be incorporated into the Composite file, although it does not contain information.

If this option is not selected, missing separations are not supplemented.

Delete Input Job

The **Delete Input Job** checkbox, when selected, enables you to delete the Preseparated input Job automatically, after a successful merge.

7

FAF (TRAPPING)

This chapter describes PS/M FAF operations and settings.

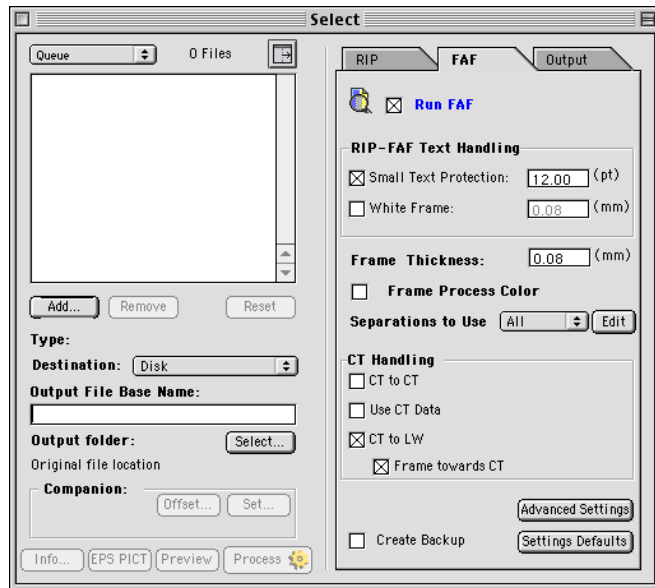
Defining FAF-Related Parameters

FAF Settings

During processing, FAF does the following on LW files:

- If the **Create Backup** checkbox is selected in the *FAF* tab of the *Select* window, saves the original file as a backup in the same Page Folder of the new LW file.
- Finds all color pairs.
- Selects the color pairs to be trapped.
- Decides the direction of the frame (that is, toward which color area to place the frame).
- Determines the color values of the frame.
- Numbers the frame color area.

FAF settings are defined in the *FAF* tab of the *Select* window.



Run FAF

To activate FAF, select the **Run FAF** checkbox in the *FAF* tab. This specifies whether the PS/M is to perform trapping.

FAF is available for all Composite Jobs (PS, PDF, CreoScitex Job, Page, LW, or Assign file).

If a Preseparated Job has been selected using the **Merge** option, the **FAF** options should be available.

Availability of Options:

- CreoScitex Jobs with **Run FAF** selected: All FAF parameters are available, however, you cannot define the point size in the *Small Text Protection* field.
- PS/PDF files with **Run FAF** selected: All FAF parameters are available.
- If **Run FAF** is unselected: All the parameters are disabled, except for **Small Text Protection** and its size text field, and White Frame.

The RIP will use the Small Text Protection and White Frame parameters. The FAF will use these parameters when the RIP has added Small Text Protection and White Frame flags to the RIPped file.

RIP-FAF Text Handling

RIP-FAF Text Handling parameters include Small Text Protection and White Frame. These parameters are available for PS/PDF files. If the **Run FAF** checkbox is not selected, the following defaults apply:

- The **Small Text Protection** checkbox will be checked (12 points).
- The **White Frame** checkbox will be unchecked (0.08 mm).

Small Text Protection

When you select the **Small Text Protection** checkbox, small text elements (whose size is defined in the size field) that are detected during the RIP are marked so that the FAF application does not place a frame around them.

White Frame Support

When you select the **White Frame** checkbox, a white frame is used to emphasize text that is on top of a CT assigned to a window, thereby improving legibility. You can specify the thickness of the white frame by entering the required value in the *Value* field.

Preserve Color Protection

Deselecting this option when running FAF removes protection from trapping, meaning that they will be trapped, for the following:

- Small Text Protection
- Black Overprint
- Trap Vignettes
- Copy dot files (these files are protected from trapping by default)

Frame Thickness

You can define thicker frames when printing on thicker media (such as cardboard) where potential for misregistration is greater.

Enter the width you want for frames. The default value is 0.08 mm (0.0031 inches).

Frame Process Color

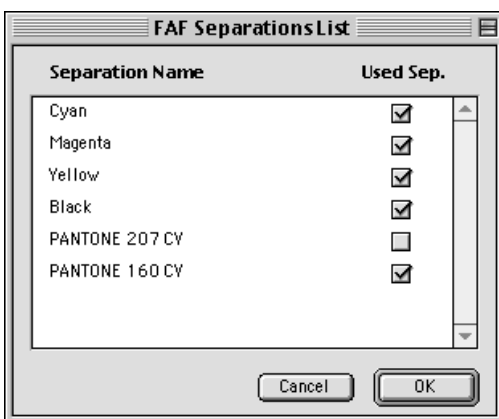
The **Frame Process Color** option enables you to select process separations for framing. When the checkbox is selected (the default), color pairs are created for all frames that require them. When unselected, FAF only creates frames for pairs of Spot Colors, any color plus black, and base plus any color.

Separations to Use

By default, all separations are taken into account during the framing process. However, you can select certain separations to be ignored during framing. This can be used to ensure that a die line separation is not trapped for packaging applications.

By default, all separations are used to instruct FAF which separations to ignore.

- To instruct FAF about which separations to ignore, click the **Edit** button in the *FAF* tab of the *Select* window. The *FAF Separations List* dialog box appears:



Select or deselect the checkboxes, as required. When you deselect any of the checkboxes, the *Separations to Use* pop-up list in the *FAF* tab will automatically be set to **Custom**. When a separation is unchecked, no trapping will occur between this separation and any other separation in the file.

CT Handling

CT to CT and Use CT Data

These options, which are unchecked by default, allow enhanced handling of bordering or overlapping CTs.

Three types of bordering or overlapping CTs exist:

- **Two CMYK CTs:** Two CT windows have the same Color Index after the RIP. See Case 1 for more details.
- **One CMYK CT and one Spot CT:** Two CT windows have a different Color Index after RIP. See Cases 2 and 3 for more detail.
- **Two Spot CTs:** FAF handles this case in the same way as the previous one. See Cases 2 and 3 for more detail.

Note: With all three types, the **CT to LW** option may be activated or deactivated without interfering with the frames between the CTs.

Case 1 – Trapping between two CMYK CTs

This case is only valid when the workflow contains both RIP and FAF.

- To trap between two CMYK CTs, you must create a border area between the two CTs. This is done by running the RIP in CT Quality mode.

When the **CT to CT** checkbox is selected, *CT Quality* will be performed after the FAF.

You may manually select the **Use CT Data** checkbox so that trapping will be performed in addition to the CT Quality's frame. The FAF will trap between the actual CTs color values only if a frame is necessary (according to the FAF decisions).

When you have CMYK CTs, it is recommended that you select both **CT to CT** and **Use CT Data**, to ensure that FAF is performed on the CT Quality.

Cases 2 and 3 – Trapping between a CMYK CT and a Spot CT, or between two Spot CTs

When trapping between a CMYK CT and a Spot CT, or between two Spot CTs, and the **Use CT Data** option is activated for the FAF, the CT values are taken from the CT file itself, and not from the Transparent parameters that appear in the *Advanced Settings* dialog box. Using this option will result in the FAF taking longer to process and will require more disk space.

When the **CT to CT** checkbox is selected but the **Use CT Data** checkbox is deselected, frames will be created between transparent colors using the parameters in the *Advanced Settings* dialog box.

When both the **CT to CT** and **Use CT Data** checkboxes are selected, frames will also be created using the actual colors within the CT. This is a complex process that requires more time and disk space. In this case, the values of the transparent separation will not be taken into consideration.

CT to LW

When the **CT to LW** checkbox is selected (the default), frames are automatically created between CT and LW areas.

When both the **CT to LW** and **Use CT Data** checkboxes are selected, the FAF between the LW and the CT will be processed using the actual value of the CT. It will not use the value from the Transparent parameters in the *Advanced Settings* dialog box.

Frame Towards CT

When the **Frame towards CT** checkbox is selected (the default), frames between CT and LW areas spread towards the CT, and not according to the Automatic Decision algorithm, which usually generates frames that spread towards the darker color. This option is only available if the **CT to LW** checkbox has been selected.

Note: If both the **CT to LW** and **Frame towards CT** checkboxes are selected, no frame will be created between full Black and transparent colors. The user must deselect the **Frame towards CT** checkbox to prevent a Black color from overlapping the CT data.

Create Backup

Select this option in order to save a backup copy of the LW before the FAF so that if you are not satisfied with the results of the FAF, you can discard the trapped file and continue with the backup file.

This option saves the original NLW as a backup in the same folder as the Page. The NLW name is <NLW name>.BCK._LW, for example, *LOBSTER-P1_LW* will be saved as *LOBSTER-P1.BCK._LW*.

The **Create Backup** checkbox is deselected by default.

Advanced Settings

The **Advanced Settings** button of the *FAF* tab allows you to set advanced parameters for framing. These parameters control the specific frames that are created.

Advanced Settings

Decision

Strength of Ink: 0.45 0.35 0.20 1.00

Minimum Diff. in same Sep. (%): 20.00 20.00 25.00 10.00 50.00

Maximum Common Darkness (%): 25.00

Direction

Max. Diff. for Split Frame (%): 20.00

Color

Frame Color Reduction: 0.50 0.50 0.30 0.50 0.00

Transparent

Values of Transparent Sep. (%): 55.00 57.00 60.00 10.00 50.00

Full Black

Starting Value for Black (%): 85.00

☐ **Special Yellow Treatment**

Starting Value for Yellow (%): 90.00

Minimum C+M+K Darkness (%): 50.00

Advanced Defaults Cancel OK

FAF creates a frame between two Process Colors when the following conditions are met:

- The percentage values of at least two different separations in the color pair differ significantly.
Of the two separations that differ, one must have a higher percentage of value in the lighter (reference) color, and the other must have a higher percentage value in the darker (boundary) color.
- The maximum common darkness of a color pair must be lower than the value defined in the *Maximum Common Darkness* field.

Use the fields in the *Advanced* tab to define the minimum percentage differences between the matching separations of color pairs and to define the maximum common darkness value.

Settings Defaults

The **Settings Defaults** button reverts all current global and advanced parameters to CreoScitex defaults.

Advanced Settings Window

Strength of Ink

This factor is used to calculate the darkness of each CMYK separation. The Black separation receives the maximum strength of 1.00. The other separations are measured relative to the Black separation.

In FAF, the density of each separation is defined as:

$$\text{Density (per separation)} = (\text{Dot \%}) \times (\text{Ink strength factor})/100$$

The total density of a color area is the sum of the densities of the four separations.

The default strength factors of C + M + Y + K are:

$$\text{C} = 0.45, \text{M} = 0.35, \text{Y} = 0.20, \text{K} = 1.00$$

The default strength of C + M + Y equals 1.00. When you add the strength of the Black separation to the CMY, it totals 2.00. This is why the value for opaque colors must be greater than 2.00.

A change in the printing strength factor affects:

- The sum of the darkness of the four separations. This must be taken into account when working with opaque special colors.
- The darkness value of a separation, which can change the definition of the dark color. As a result, the frame location, direction and color may change.

Note: The Ink Strength factor for Spot Colors is initially defined by the application that creates the input PS or PDF file. You can use the CreoScitex Spot Color XT (for QuarkXPress) or the CreoScitex Spot Colors plug-in (for Adobe Acrobat Distiller) to check and modify Spot Color opacity values before the PS or PDF file is created. You can also use the RIP's *Spot Color Handling* dialog box to define Spot Color opacity values.

Minimum Diff. in Same Sep. (%)

FAF uses a patented formula that automatically creates a frame for color pairs that need framing. The formula first performs a “separation check” to determine if the percentage values of two or more separations of the pair differ significantly. Each color of the color pair must have at least one separation with a significantly higher percentage value than the corresponding separation of the other color. Of the two separations that differ, one must have a higher percentage value in the reference color, and the other must have a higher percentage value in the boundary color. You define the “significant difference” in the *Minimum Diff. in same Sep. (%)* fields.

The **Minimum Diff. in Same Sep.** option allows you to define the lowest percentage of color value that is considered to be a significant difference between the same separation in a pair of colors in order for a frame to be created.

To increase the number of frames, reduce the *Minimum Diff. in same Sep. (%)* values.

The default values for the *Minimum Diff. in same Sep. (%)* are:
**Cyan = 20%, Magenta = 20%, Yellow = 25%, Black = 10%,
Spot = 50%**

Note: One value is provided for the Spot Color. This value is relevant to all Spot Colors that may be in the page.

For example: CMYK

The first color in the pair contains: 100% 20% 10% 5%

The second color in the pair contains: 30% 70% 0% 0%

In this pair, two separations differ significantly: the Cyan (70% > 20%) and the Magenta (50% > 20%). There is no significant difference between the Yellow and Black separations. Therefore, a frame will be created between these color areas.

Maximum Common Darkness (%)

A significant difference between two separations does not always result in a frame. Sometimes a frame is not needed, such as when the two colors of the pair have enough “color” in common to ensure that, in the event of misregistration, the gap would not be noticeable.

Once FAF confirms that there is a significant difference between two separations of the pair, it proceeds to check the Maximum Common Darkness factor.

Maximum Common Darkness reflects the shared value of each separation in a color pair. This is an important criterion for controlling the number of frames FAF creates.

It is strongly recommended to use the default value for the **Maximum Common Darkness** option, which is 25.

Color pairs with a common darkness value greater than the maximum specified in this field will not receive a frame. This is because the colors in the pair share enough common “color.”

For example, if you have two adjacent colors; 1 and 2:

CMYK

Color 1 contains: 100% 0% 70% 0%

Color 2 contains: 50% 30% 20% 10%

Common darkness: 50% 0% 20% 0% (lowest % value)

The two colors have 50% Cyan in common.

The two colors have 0% Magenta in common.

The two colors have 20% Yellow in common.

The two colors have 0% Black in common.

The common darkness is calculated by taking the shared values and multiplying them by the ink strength for each specific separation, as defined in the *Strength of Ink* field.

Equation: $X = (50) \times (\text{factor of C}) + (20) \times (\text{factor of Y})$

The default factors are:

$$C = 0.45, M = 0.35, Y = 0.20, K = 1$$

The calculation for the example above would be:

$$(50 \times 0.45) + (0 \times 0.35) + (20 \times 0.20) + (0 \times 1) = 26.5$$

The result of this calculation (26.5 in the above example) is an indication of the common darkness of the color pair. In this case it is higher than the default maximum specified in the field (25), therefore the color pair will not be framed.

You can control the cut-off value for specifying the maximum common darkness in the *Maximum Common Darkness (%)* field.

When a CT borders a tint, a frame is created regardless of the Maximum Common Darkness (%) value.

Direction

FAF determines the frame direction based on certain criteria, and depending on whether a frame is being created between two LW areas, or between a LW and a CT area.

Between Two LW Areas

FAF creates a frame between Process Color pairs by spreading the separations from the lighter color towards the darker color. The darker color is the one with the greater density.

Between LW and CT Areas

When the **Frame toward CT** checkbox (in the *FAF* tab) is deselected, the direction of the frame created between the LW and CT areas is determined in the same way the frame direction between two LW areas is determined (described above).

If the **Frame towards CT** checkbox is selected, frames between CT and LW areas spread entirely towards the CT.

✓ **Tip:** The value entered in the *Maximum Common Darkness (%)* field directly affects the number of frames created between color pairs.

✓ **Tip:** To increase the number of frames, increase the Maximum Common Darkness (%) value.

Max. Diff. for Split Frame (%)

When the difference in darkness between all four separations of one color and all four separations of the other color is less than the default value, the frame is split between the two color areas. The two resulting frames do not necessarily have the same thickness, in order to improve the appearance of the frame.

The default value for the **Maximum Diff. for Split Frame** option is 20.

Color

The FAF formula automatically defines the frame color using many different criteria. The rule of thumb for color pairs is that the frame color is composed of the darker separations from both the color pairs.

The color of a frame inserted between Process Color pairs is always darker than both colors of the pair from which it was created. If the two color areas are light tints, a dark frame may be conspicuous. In this case, the algorithm automatically lightens the frame color, according to the user-defined Frame Color Reduction factor.

Note: It is recommended not to change the default Frame Color Reduction values.

Frame Color Reduction

The **Frame Color Reduction** option is used to lighten the color of frames between tint pairs. When the combination of the bordering pair creates a dark frame, the strength of the frame color can be reduced by a factor of between 0 and 1, with 0 indicating no reduction.

The default Frame Color Reduction values are:

C = 0.5, M = 0.5, Y = 0.3, K = 0.5

The reduction applies only to the separations of the Reference color that should overlap the Boundary color. A Boundary color is the darker of the two tints, and is the color toward which the frame is created. These separations have a higher value than the same separations in the Boundary.

After reduction, the frame color remains darker than both tints from which it was created.

For example:

CMYK

Color 1 (Reference): 20% 100% 0% 0%

Color 2 (Boundary): 80% 20% 50% 0%

Frame Color (before reduction): 80% 100% 50% 0%

Frame Color (after reduction): 80% 60% 50% 0%

Split Into: 80% 60% 50% 0%

In this example, only the Magenta separation has a higher value in the Reference color. Because Magenta will overlap the Boundary color, it undergoes reduction.

By applying the default values for color reduction, the percentage difference between the Magenta separation of the Reference and Boundary colors is reduced by a factor of 0.5. The new value of the Magenta separation in the frame after reduction is calculated as:

$$(M \text{ of Reference} - M \text{ of Boundary}) \times (1 - 0.5) + M \text{ of Boundary} = X$$


In this case, the calculation will be: $(100 - 20) \times (1 - 0.5) + 20 = 60$

Frame Color Reduction for Spot Colors is supported, however it does not apply to Spot Colors that are opaque. (A Spot Color whose ink strength is 2.00 or higher is considered opaque.) By default, the color reduction for Spot Colors is 0.0 (that is, no color reduction).

Transparent

Values of Transparent Sep (%)

Frames around a transparent separation are governed by the same rules as those for Process Colors, except that the common darkness limit is ignored (a frame is created even if the common darkness is high), the split frame is ignored (frame direction is always towards the darker color), and all transparent separations are considered to have the same constant dot percentage values as those defined in the *Values of Transparent Sep. (%)* fields.

 **Note:** You can also use the CT data by checking the **Use CT Data** option in the *FAF* tab. In this case, the values of transparent separations will not be taken into consideration.

CMYK and spot values are assigned to transparent areas in order to determine their darkness. When trapping windows that contain CTs, FAF uses one set of average separation values taken from these fields, and compares it with the neighboring colors in order to determine whether frames should be created, and if so, in what colors. Note that one value is given for the Spot Color. This value is relevant to all the Spot Colors used on the page.

These values are not printed, but are used in the frame decision-making process. They are compared to the CMYK and spot values of bordering color areas.

The default values (C=55, M=57, Y=60, K=10, Spot=50) combine to make a gray tone, which is suitable for the average CT picture.

The Transparent values affect all of the windows in the same way, regardless of the darkness of the CT that each contains.

Modify the *Values of Transparent Sep (%)* fields when all the CTs in the page are significantly darker or lighter than average.

Full Black

A color is considered to be a Black area if its Black separation has a percentage value greater than the minimum, as defined in the *Starting Value for Black (%)* field.

Starting Value for Black (%)

The number entered in this field specifies the lowest value that is to be considered to be Black for full Black treatment. The default value is 85% Black.

The following rules apply for Black area treatment:

- The frame direction is toward the Black area (which is the darker area).
- The frame color is the CMY of the bordering area and the K of the Black area.

Special Yellow Treatment

When a color area contains a high percentage of Yellow, and there is a high percentage of Cyan, Magenta, or Black complementing the Yellow in a color, a shift in any of the separations can cause an unsightly Yellow line.

When the **Special Yellow Treatment** checkbox is selected, and a color area has not yet been framed as a result of the previously described conditions, FAF checks the Yellow value of all color areas. It compares their Yellow percentage values to the minimum, as defined in the *Starting Value for Yellow (%)* field. If the percentage of Yellow is more than the minimum specified, then the color area is assigned Special Yellow Treatment.

FAF calculates the cumulative darkness of the Cyan, Magenta and Black separations and compares that value to the value contained in the *Minimum C+M+K Darkness (%)* field. If the cumulative darkness of the other three separations is equal to or greater than the minimum, the color area is framed according to the Special Yellow Treatment.

Use the fields in this section to control the parameters that identify color areas requiring Special Yellow Treatment.

Framing according to Special Yellow Treatment means that the frame color is derived from the Cyan, Magenta, and Black separations of the color area that contain a high percentage of Yellow. The Yellow separation value is reduced relative to the bordering area and the frame direction is towards the area containing the higher percentage of Yellow.

In order for an area to receive full Yellow treatment, it must meet two requirements:

- A high percentage value in its Yellow separation.
- A high darkness in its complementing CMK separations.

A shift in the Yellow separation is extremely noticeable when the Yellow area borders a light color. It is less noticeable when the Yellow area borders a darker color.

The parameters defined in this section determine the lowest percentage values required for an area to be considered full Yellow.

You can control the sensitivity of the **Special Yellow Treatment** option by adjusting the Starting Value for Yellow and the Minimum C+M+K Darkness for Yellow values.

Starting Value for Yellow (%)

The value of the Yellow separation must be between the number entered in this field (the default is 90%) and 100% in order for it to qualify as a Yellow area.

Minimum C+M+K Darkness (%)

The total darkness of the CMK separations must be greater than or equal to the default value. To calculate C + M + K, multiply the color percentages of CMK by their printing strength factors and add them together:

$$\begin{aligned} & (\%C \times \text{ink strength factor for C}) \\ & + (\%M \times \text{ink strength factor for M}) \\ & + (\%K \times \text{ink strength factor for K}) \end{aligned}$$

The default minimum C + M + K darkness is 50.

The following rules apply for Yellow area treatment:

- The Frame direction is toward the Yellow area.
- The Frame color consists of the CMK of the Yellow area and the Y of the bordering area after reduction. (In other words, only the Yellow separation spreads; see the example below.)

Important: In Yellow treatment, the full Yellow area is treated as the Reference color, even though it is the darker area.

Yellow area treatment has the lowest priority in the hierarchy for selecting frame types and requires that only one of the areas in the color pair is full Yellow.

For example:

CMYK:

Color 1 %: 10% 100% 93% 20%

Color 1 darkness: 4.5 35 18.6 20

Color 2 %: 0% 10% 45% 10%

Color 2 darkness: 0 3.5 9 10

Frame Color: 10% 100% 79% 20%

Color 1 meets the criteria required for full treatment because:

- The color pair does not meet any other of the framing requirements in the hierarchical list.
- Its Yellow separation is above the minimum value.
- The percentage of C + M + K multiplied by their ink strength factors is greater than 50.

Special Color Definition

Special colors are colors that cannot be achieved by mixing the four process inks. They require special inks, for example, metallic colors.

Special Color Type

Special colors can be one of two types:

- Stand-alone special colors that are printed without Process Colors beneath them.

These are light or dark tints that can have any dot percentage value assigned to them. You must define their darkness according to the opacity of the ink; the darker the color, the later in the process the ink is printed.

- Overprint special colors print on top of Process Colors (for example, gold and silver). These opaque colors usually have a 100% dot value assigned to them.

Frame Conditions

If one color in a pair is a special color, FAF checks the following:

- The special color's darkness.
- Whether the special color is a stand-alone or an overprint.
- Whether the second color in the pair is a process or special color.

Spot Color Combinations

Frames for Spot Colors depend on the combination of Spot Color type and the nature of the other color in the pair.

For a combination of a stand-alone Spot Color and a Process Color:

- The frame direction is toward the darker color.
- The frame color is composed of separations of both colors.

For a combination of an overprint Spot Color and a Process Color:

- The application determines whether a frame is required between the two Process Colors.
- The frame direction is toward the darker color.
- The frame color is composed of the separation of the Spot Color and the CMYK values of the other color, that is, the lighter color (process) spreads toward the darker color (spot).

For a combination of a Spot Color and Spot Color (either stand-alone or overprint):

- The application creates a frame only if the Spot Colors have different darkness values.
- The frame direction is toward the darker color.
- The frame color is composed of the values of the darker color plus the spot values of the other area.

For a combination of more than two overprint Spot Colors and a Spot Color:

- The frame direction is toward the darkest color area.
- The frame color is composed of the process values of the darker color plus its highest Spot Color, and all the spot values of the second color.

8

PREPARING THE DOLEV

This chapter describes how to connect to a Dolev Imagesetter, and multiple methods for calibrating the equipment's settings.

Connecting to a Dolev Imagesetter

From the *Select* menu, select **Configuration**. The following dialog box appears:

The Configuration dialog box contains the following fields and controls:

- Plotter name :** A dropdown menu showing "Dolev800V_0".
- Plotter Type :** A text field showing "Dolev800V".
- Current Plotter:** A text field showing "Dolev800V_0" in red.
- Actual Exposable Area:** A table with two columns, H and Y.

| | H | Y |
|-------|--------|---------|
| Area: | 825.00 | 1117.00 |
- Cassettes Number:** A text field showing "3".
- Punch System:** A dropdown menu showing "Dolev800VPunch_00".
- Screen Processor:** A text field showing "TSP".
- A large empty rectangular area with a vertical scrollbar on the right.
- Three buttons at the bottom: "Update", "Release Screen Processor", and "Done".

In this example, a Dolev 800V Imagesetter is connected.

To configure the Imagesetter:

1. From the *Setup* menu, select **Configurations**. The *Configuration* dialog box appears, displaying information about the connected Imagesetter, as described in the list following this procedure.
2. If necessary, click **Update** to update the information in the dialog box.
3. Click **Done** to exit the *Configuration* dialog box. The PS/M station is now configured to work with the connected Dolev Imagesetter.

The following list describes the information displayed in the *Configuration* dialog box:

Plotter Name

Indicates the connected plotter name.

Plotter Type

Indicates the connected Imagesetter type.

Actual Exposable Areas

Displays the height and width of the area left after reducing the punch area and preset device margins from the maximum exposable area (not the user-defined margins).

Cassettes Number

Indicates the number of film loading cassettes in the connected Imagesetter.

Punch Systems

Displays information about the punch systems that are installed on the connected Imagesetter.

If the Imagesetter has more than one punch system, use this field to select the punch system whose parameters you want to view.

Screen Processor

Displays the connected screen processor types. The available options are VLSI, TSP or both.

Messages Box


Indicates the status of the Imagesetter connection, for example, a communication port error, a busy plotter message, and so on.

Update

If necessary, click **Update** to update the information in the dialog box.

Release Screen Processor

Click this button if you suspect that the screen processor board in the connected Imagesetter needs to be manually reset.

 **Note:** This operation may interrupt the Expose operation, or any other task that the Imagesetter is performing, including the operations performed by another host connected to the same Imagesetter.

Imagesetter Calibration

Calibrating the Imagesetter involves two procedures: Resolution Intensity and Excurve Calibration. Calibration is performed before using the output device for the first time, and for periodic verification of output quality.

Resolution Intensity is used to calibrate the proper laser intensity for each resolution. Perform this calibration the first time the Imagesetter is used, and every time that there is a change in media or processing. You must perform the Resolution Intensity calibration before creating the Excurve.

Excurve Calibration is used to verify the correct reproduction of dot percentage values on film. Excurves must be created for every set of Expose conditions, and attached to the relevant Expose Format. See *Performing the Excurve Calibration*, page 8-13, for details.

Performing the Resolution Intensity Calibration

This section describes how to calibrate the proper laser intensity for each Expose resolution. Perform this calibration the first time the Imagesetter is used, and every time you change the media or processing materials.

We recommend also performing the calibration periodically to ensure the quality of exposures.

You must perform the Resolution Intensity calibration before performing the Excurve calibration.

The Resolution Intensity calibration procedure consists of the following steps:

- Exposing the test strips
- Measuring the exposed test strips
- Building the Resolution Intensity table

The Resolution Intensity calibration procedure varies according to the film vendor and chemicals being used on the connected output device.

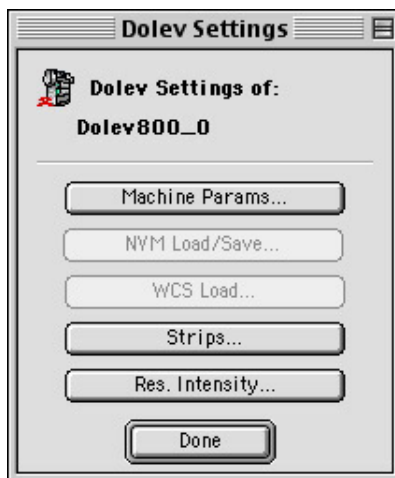
- To calibrate the Resolution Intensity of a Dolev 800, Dolev 800V, Dolev 2pressPlus, Dolev 4press, Dolev 4pressV, or Dolev 2dry, see page 8-10.
- To calibrate the Resolution Intensity of a Dolev 200/250/400/450, see page 8-12.

Exposing the Test Strips

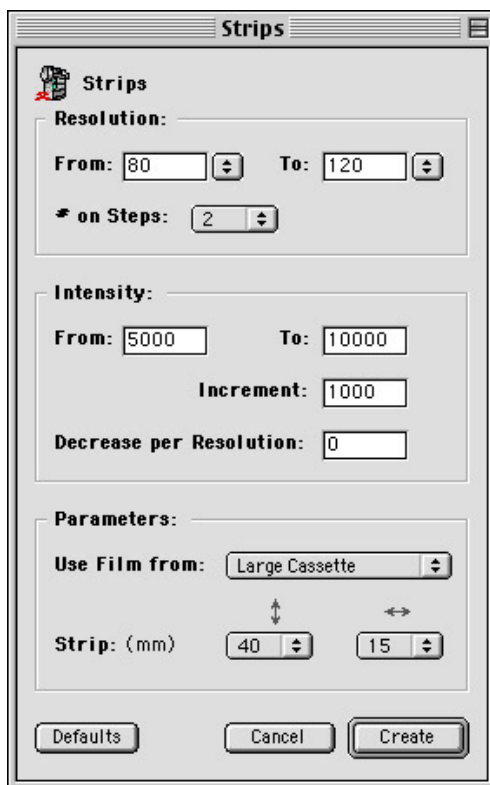
This section describes how to define and expose test strips for the Imagesetters.

To expose the test strips:

1. From the *Setup* menu, select **Dolev Settings**. A dialog box appears:



2. From the dialog box, click the **Strips** button. The *Strips* dialog box appears:



3. Select values in the *Resolution From* and *To* fields from the pop-up list, to define the range of resolutions to be calibrated. If the Imagesetter is to be calibrated for one resolution only, select the same value in both fields.

Note: Small Dolev Imagesetters (Dolev 200/250/400/450) have fixed resolutions. The Resolution parameters (**60, 80, 100, 120** and **140**) are disabled for these Imagesetters.

4. Click the *# on Steps* pop-up list and select the number of resolution steps you want to expose on the film.
5. Enter values in the *Intensity From* and *To* fields to define the range of intensities to which each of the resolution steps will be exposed.

6. Use the *Increment* field to define the increments at which the density will be tested. This value determines how many strips are exposed per defined resolution. For example, if the Intensity values range from 1000 to 2000, and the increment value is 500, three test strips are exposed per resolution: one at 1000, one at 1500, and one at 2000.
7. If needed, define the Decrease per Resolution value. (See below for a complete description of this option.)
8. If you are calibrating a Dolev 800 or 800V, select a **Use Film from** option from the pop-up list to indicate a loading cassette.
9. Define the Strip length (↕). This value defines the length of each test strip, limited by the width of the film, and divided by the number of steps.

Note: If you suspect exposure inconsistency along the drum width, expose one step over the maximum length of the drum. After exposing the film, check along the length of the strip with a densitometer for changes in density.

10. Define the Strip width (↔). This value defines the width of each test strip.
11. Click **Create** to initiate a test exposure based on the selected parameters.

Or, click **Cancel** to exit the *Strips* dialog box without initiating a test exposure.

Or, click **Default** to revert to the default Strips parameters.

Decrease Per Resolution

The **Decrease per Resolution** option enables you to obtain test strips that are closer to the target values. This is mainly a time-saving device.

Since the optimal intensity value decreases as the resolution increases, (for example, the optimal intensity for a resolution of 100 is always lower than the optimal intensity for a resolution of 80), it is logical to test a different range of intensities for each calibrated resolution.

The value that you enter in the *Decrease per Resolution* field causes the strips generated for each successive resolution to be exposed at a lower intensity.

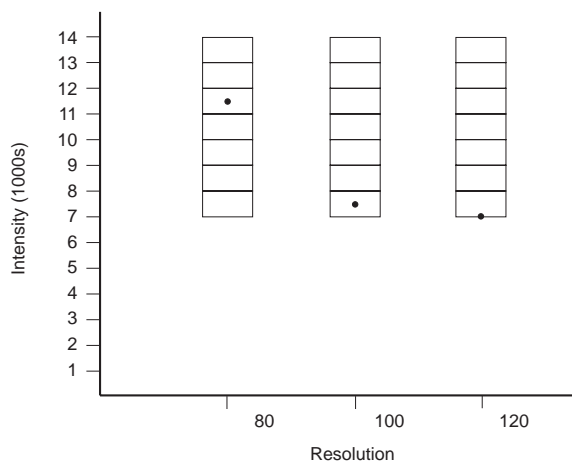
For example, six steps have been defined with the following settings:

- Resolution = 40, 140
- Intensity = 5,000, 20,000
- Increment = 3,000

If the *Decrease per Resolution* field is set to **0** you will get test strips exposed at the following intensities: 5,000, 8,000, 11,000, 14,000, 17,000, and 20,000 for each of the six resolutions.

Since you already know that the optimal intensity for the first resolution step is somewhere in the range of 5,000 - 20,000, the optimal intensity for the second (higher) resolution step must be lower.

If, for example, you enter **500** in the *Decrease per Resolution* field, the six test strips for a resolution of 60 are exposed at the following intensities: 4,500, 7,500, 10,500, 13,500, 16,500, and 19,500. The six test strips for a resolution of 80 are exposed at the following intensities: 4,000, 7,000, 10,000, 13,000, 16,000, and 19,000. The remaining resolution steps follow the same pattern.



• = The optimal intensity for the defined resolution

Measuring the Exposed Test Strips

Once the test strips are exposed, you can measure the density of the test strips from the developed film, as described below.

To measure the exposed test strips:

1. Make sure that the film is properly developed.
2. Using a densitometer, measure the density of each strip and record the results.
3. For each resolution, determine which test strip has the optimum density according to the film manufacturer's specifications.
4. Enter the measured values into the Resolution Intensity tables via the Imagesetter monitor, or via PS/M, as described beginning below.

Building the Resolution Intensity Table

PS/M 7.0 lets you access the Resolution Intensity tables directly from the Macintosh. You use these tables to enter the measured Resolution Intensity strip values. For information about building Resolution Intensity tables for small Dolevs, refer to page 8-12.

To build the Resolution Intensity table for Dolev 800, 800V, 4press, 4pressV and 2pressPlus Imagesetters:

1. From the *Setup* menu, select **Dolev Settings**. A dialog box appears.
2. From the dialog box, select **Resolution Intensity**. The *Res. Intensity Tables* dialog box appears:

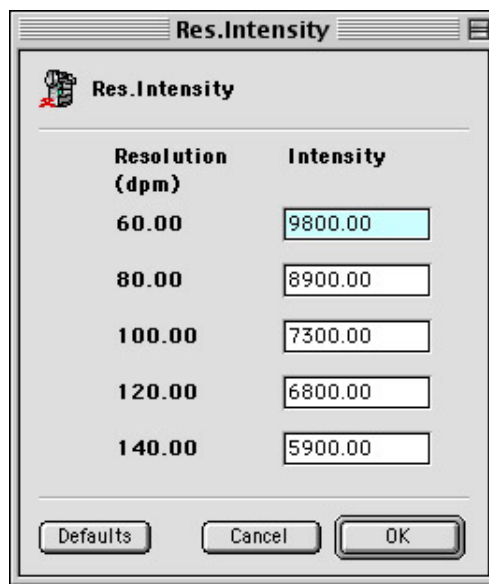
| Resolution (dpm) | Intensity |
|------------------|-----------|
| 60 | 6000 |
| 80 | 5800 |
| 100 | 3000 |
| 120 | 2800 |
| 140 | 1800 |
| 160 | 1800 |
| 180 | 3000 |
| 200 | 3000 |
| 400 | 4500 |

3. Make sure that the *Res. Intensity Tables for Level* field is set to **High**.
4. Click the **Table** pop-up list button, and select a table from the displayed pop-up list. The current parameters of the selected table are displayed. The number of tables that can be defined depends upon the connected Imagesetter.

5. Enter the table values, as described below:
 - To enter a new value, type the new resolution and its optimum laser intensity into the two fields just below the table, and click **Enter**. The new values appear in the table.
 - To modify a table value, click the row you want to modify, edit the Intensity value in the field below the table, and click **Enter**.
 - To revert to the default intensity value for a selected resolution, click a row in the table, then click **Default**. (The **Default** button is not available for user-defined resolutions.)
 - To delete table values, click a row in the table and then click **Delete**. The selected values disappear from the table.
6. Select the relevant options from the *Type* and *Vendor* pop-up lists so that the appropriate table will be applied to the media for which it was defined.
7. Click **Save**. The new table definitions are saved.
8. Repeat this procedure as necessary to define additional tables for different media.

To build the Resolution Intensity Table for small Dolev Imagesetters (200/250/400/450):

1. From the *Setup* menu, select **Dolev Settings**. A dialog box appears.
2. From the dialog box, select **Resolution Intensity**. The *Res. Intensity* dialog box appears:

The image shows a Windows-style dialog box titled "Res.Intensity". Inside the dialog, there is a small icon of a printer and the text "Res.Intensity". Below this, there is a table with two columns: "Resolution (dpm)" and "Intensity". The table contains five rows of data. The "Resolution (dpm)" column has values 60.00, 80.00, 100.00, 120.00, and 140.00. The "Intensity" column has corresponding values 9800.00, 8900.00, 7300.00, 6800.00, and 5900.00. At the bottom of the dialog, there are three buttons: "Defaults", "Cancel", and "OK".

| Resolution (dpm) | Intensity |
|------------------|-----------|
| 60.00 | 9800.00 |
| 80.00 | 8900.00 |
| 100.00 | 7300.00 |
| 120.00 | 6800.00 |
| 140.00 | 5900.00 |

3. Enter the measured intensity value for each resolution.
4. Click OK.

Performing the Excurve Calibration

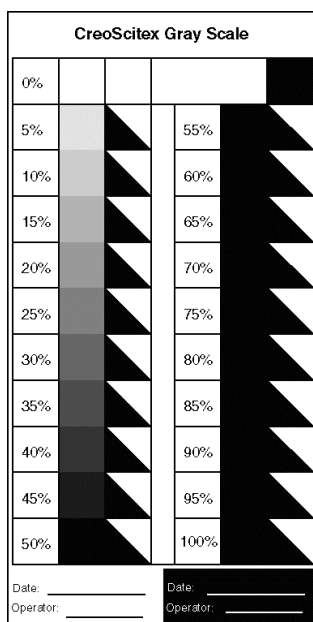
The purpose of an Excurve (**EX**pose **CURVE**) is to verify the correct reproduction of dot percentage values on film. Using an Excurve optimizes Expose results by correcting discrepancies between the desired Expose results and actual Expose results.

Different types of Jobs involve different Expose conditions (for example, positive/negative exposures, film type, amount of light, development chemistry). Excurves need to be created for every set of Expose conditions and attached to the relevant Expose Formats.

When calibrating the Dolev 2dry, you need to generate a test exposure of a 63-step grayscale (0 - 100%). When calibrating any other Dolev Imagesetter, you need to generate a test exposure of a 21-step grayscale (0 - 100%). You can use the test exposure to measure dot percentage values on film. Next, you can enter the measured values into a table, along with the original file values. The Excurve is built from these table values.

You need to verify that the Excurve is still accurate whenever changes occur in the development process.

✓ **Tip:** Creating a CT using **Combine** (in the *Output* tab of the *Select* window) will eliminate the need to reconvert the PS file for every format resolution needed.



21 Step Grayscale

Workflow Overview

Creating an Excurve involves the following steps, which are explained in detail on the pages mentioned.

1. Convert the 21-step grayscale file named **Curve.test**, found in the Remote Users Folder, and expose it. See *Converting and Exposing the Test File*, below.

Or, if you are calibrating the Dolev 2dry Imagesetter, use the file named **DRY CURVE.ch**, found in the Dolev 2Dry Test Files Folder on the PS/M application CD-ROM.

2. Measure the exposed test strips with a densitometer. See page 8-9.
3. Use the *Excurve* dialog box to build the Excurve. See page 8-17.
4. Assign the Excurve to an Expose Format. See page 8-20.
5. Test the new Excurve for accuracy. See page 8-21.

Important: You must perform the Resolution Intensity calibration before performing the Excurve calibration.

Detailed Workflow

This section describes how to build an Excurve for positive exposures. See page 8-21 for instructions about creating an Excurve for negative exposures.

Converting and Exposing the Test File

Unless you are calibrating a Dolev 2dry Imagesetter, you need to use the test file named **Curve.test**, found in the Remote Users Folder. This is a CreoScitex grayscale made up of 21 test strips, each with a different density. The top left strip has a value of 0%; the bottom right strip has a value of 100%. The strips vary by increments of 5%.

If you are calibrating the Dolev 2dry, use the test file named **DRY CURVE.ch**, found in the Dolev 2Dry Test Files Folder on the PS/M application CD-ROM. This is a CreoScitex grayscale made up of 63 test strips. Each strip has a different density. The top left strip has a density of 0%; the bottom right strip has a value of 100%. The strips in the first column increase by increments of 1%, the strips in the second column increase by increments of 5%, and the strips in the third column increase by increments of 1%.

To convert and expose the test file:

1. Add the file named **Curve.test**, found in the Remote Users Folder, to the Queue.

Or, to create an Excurve for high-definition printing and FULLtone screen, use the file named **Tone_Test.ps**, found in the Remote Users Folder.

Or, if you are calibrating the Dolev 2dry, use the file named **DRY CURVE.ch**, found in the Dolev 2Dry Test Files Folder on the PS/M application CD-ROM.

2. Use your normal procedure to convert and expose the test file, using the Expose Format you intend to use for normal exposures. Please note the following:
 - Since you are generating a positive Excurve, make sure that the **Negative** checkbox in the *Others* tab of the *Select* window is *not* selected.
 - Open the *Formats* dialog box by clicking the **Modify** button, and make sure that the selected Expose Format defines **None** for the *Excurve* field, and **None** for the *Tone Rep* field.

Note: **None** defines a flat curve (45°) that provides no compensation for differences between theoretical Expose values and actual values.
 - It is sufficient to perform the procedure for one separation only. In the *Formats* dialog box, enable the Cyan separation, and make sure that the enable checkboxes of the other separations are deselected.
3. Develop the exposed film on a processor, carefully following the film-processing instructions.

Measuring the Test Strips

The values that you measure from the test strips will be used to create the Excurve. Basic knowledge of using a densitometer is assumed. Make sure to use a densitometer set for transparencies. Before beginning, make sure that the densitometer reads **0** when positioned on a transparent area of the film. If it does not, you need to reset it. Since a difference of up to 2% is considered noise, reset the densitometer on a 2% area before starting to measure.

Note: If you are calibrating a Dolev 2dry, skip to the next procedure.

To measure the test strips:

1. Use the densitometer to measure the density of the darkest area on the exposed film.

Note: If the density reading is within the Dmax range recommended by the film manufacturer, you may proceed. If not, the laser intensity of your Imagesetter needs to be adjusted and the grayscale file re-exposed.

2. Measure the dot percentage values of all 21 areas on the exposed Cyan separation. Write the measurements directly on film, using a felt-tipped pen.

To measure the test strips for a Dolev 2dry calibration:

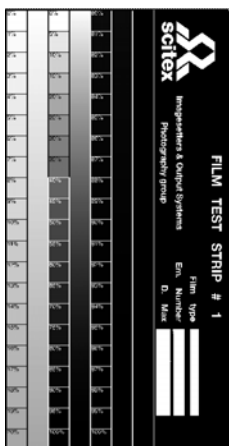
1. Use the densitometer to measure the density of the 50% area on the exposed film.

Note: If the density reading is within the Dmax range recommended by the film manufacturer, you may proceed. If not, the laser intensity of your Imagesetter needs to be adjusted and the grayscale file re-exposed. If the measured values are lower than required, raise the intensity until the required range is reached.

The following are the required standard laser resolution values:

| | | | | | |
|---------------|-------|-------|-------|-----|-----|
| Resolution: | 60 | 80 | 100 | 120 | 140 |
| 50% Exposure: | 53-54 | 53-54 | 56-57 | 58 | 58 |

2. On the exposed Cyan separation, measure the dot percentage values of the strips between 0-19% that increase by increments of 1%, the strips between 20-80% that increase by increments of 5%, and the strips between 81-100% that increase by increments of 1%. Write the measurements directly on the film, using a felt-tipped pen.



63 Step Grayscale

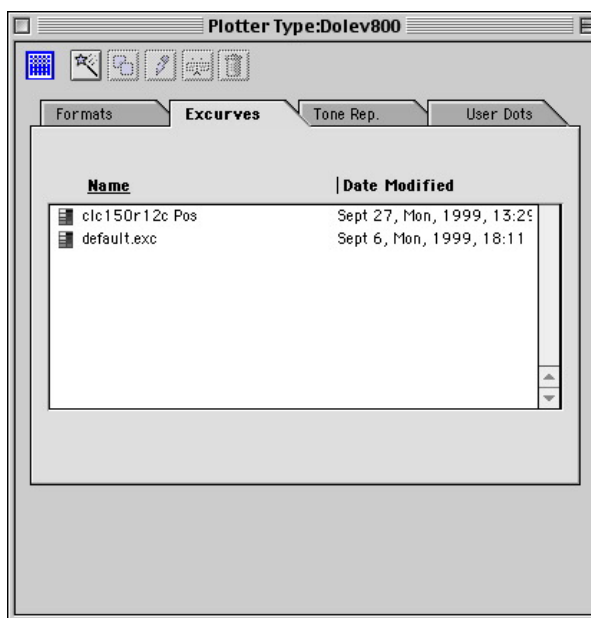
Building the Excurve

To create the Excurve, you must enter file values and measured values into the Excurve table. The numbers that appear on the test film are called file values. Measure the area indicated by a file value with a densitometer to determine the corresponding measured value. Once you have measured the density values, build the Excurve by entering the file values and measured values into a table.


Note: Normally, your Excurve table contains 21 sets of coordinates, evenly spread from 1-100%. For a more precise calibration, increase the number of coordinates. If you have a problem range (highlights or midtones, for example) that you want to calibrate more carefully, add more coordinates that correspond to that range. (This is not relevant for the Dolev 2dry calibration.)

To build the Excurve:

1. From the *Format Editor* menu, select **Expose Curves**. The *Format Editor* dialog box appears:



2. Click the **New** icon on the toolbar. The *Excurve Name* dialog box is displayed.

 **Note:** The system automatically assigns measured values of 0% and 100% to file values of 0% and 100%, respectively (flat curve).

3. Enter a name for the new Excurve, and click **OK**. The *Excurve* dialog box is displayed. A diagram of the *Excurve* dialog box is shown on page 8-19.
4. Select an option from the *Separation* pop-up list to designate the separation(s) to which this Excurve will apply. This parameter is normally set to **All**, but if needed, you can create an Excurve for a specific separation.

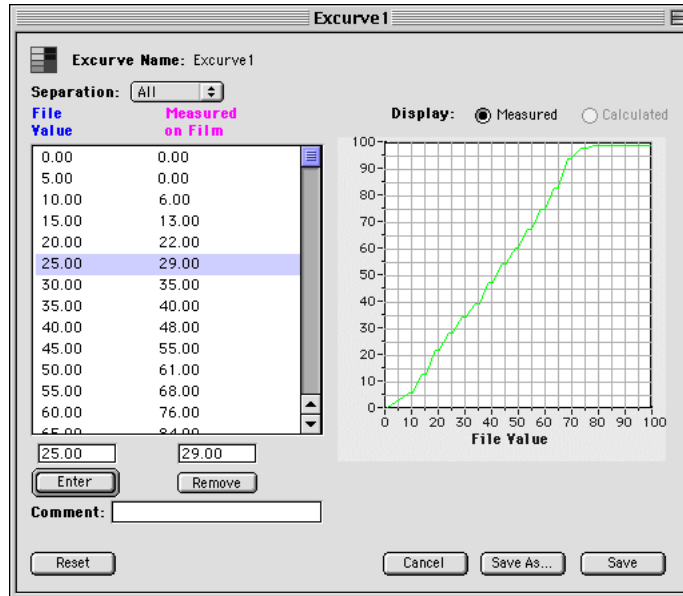
Regardless of whether you select **All** or repeat the process for each separation, the end result is one Excurve file.

5. The file value that was defined in the Format Editor *Preferences* dialog box is displayed in the table. If you want to change the value type, do so in the Format Editor *Preferences* dialog box.
6. For each dot percentage area on the exposed grayscale, enter the following values into the fields located below the table:
 - In the field below the File Value column, type the original test strip value printed on the test file (5% - 95%, or for the Dolev 2dry, 1 - 19%, 20 - 80%, and 81 - 100%).
 - In the field below the Measured on Film column, type the density value measured from the exposed test strip.

If one of the field values is out of range, or is smaller than the previous value, an error message is displayed. If you add a new pair of values and the file value already exists, only the Measured on Film value will be updated.

✓ **Tip:** To delete a pair of values from the table, select them and click **Remove**.

7. Click **Add**. The new pair of values is added to the table.



Excurve Dialog Box

The *Excurve* dialog box consists of the following components:

Excurve Name: The name of the Excurve for which values are displayed.

Separation: Displays a pop-up list of all separations so that you can view or edit the Excurve for a specific separation. The default is **All**.

Values Table: The values table enables you to view or edit Excurve values for all the separations or for individual separations.

Display Mode: The radio buttons above the Excurve graph enable you to specify the type of graph to be displayed.

Measured, which is the default option, displays the calculated value Excurve for the selected separation. **Calculated**, which is only active when an individual separation has been selected from the *Separation* pop-up list, displays a graphic representation of the Excurve values.

Excurve Graph: On the right side of the dialog box a graphic representation of the values defined in the values table is displayed.

File Value and Measured on Film Fields: These fields, located below the File Value and Measured on Film columns in the values table, are used for editing Excurve values.

Enter and Remove Buttons: Adds or deletes values in the table.

Comment Field: Used for manually entered information, for example, the date the Excurve was modified. The comments that are added are displayed in the *Comment* field in the *Excurve* tab of the *Format Editor* dialog box.

Reset Button: Resets the values to the last saved changes.

Cancel Button: Closes the dialog box without saving.

Save As Button: Saves the changes as a new Excurve.

Save Button: Saves the changes to the existing Excurve.


8. Click **Save** to save the new Excurve and exit the *Excurve* dialog box.

Assigning the Excurve to an Expose Format

If you assign an Excurve to an Expose Format, the Excurve will automatically be applied to any file processed with that Expose Format.

To assign the Excurve to an Expose Format:

1. From the *Format Editor* menu, select **Expose Formats**. The *Formats* dialog box appears.
2. Select an Expose Format from the list and click the **Edit** button.
3. Select the name of the new Excurve from the *Excurve* pop-up list.

 **Note:** To assign the Excurve to an Expose Format for a single job, refer to *Description of Expose Parameters* in Chapter 9, *Preparing Files for Expose*.

4. Click **OK** to save the addition to the Expose Format.
5. When you want to expose a file using a particular Excurve, go to the *Output* tab of the *Select* window, and select the corresponding Expose Format.

Testing the Excurve

After creating a new Excurve, you need to test it.

To test the Excurve:

1. Expose the original test file using the Expose Format that defines the new Excurve.
2. Measure the exposed test strips with a densitometer. (Make sure you use a densitometer set for transparencies.)

If the difference between the original file values and the measured values is more than 2%, edit the Excurve to adjust for desired value differences.

Creating Excurves for Negative Exposures

Negative Excurves must be used to expose negative images.

Do *not* expose a negative image with a positive Excurve.

It is better to expose a negative image without an Excurve than with a positive Excurve.

To create a negative Excurve:

1. Add the test file to the Queue.
2. Make sure that the selected Expose Format defines a negative exposure. (By selecting the **Negative** checkbox in either the *Formats* dialog box or in the *Output* tab of the *Select* window.)
3. Convert and expose the test file.
4. Set your densitometer to measure negative values.

If your densitometer does not measure in the negative mode, measure in the positive mode, then subtract the measured value from 100.

If, for example, you measure a 5% test strip on a negative gray scale with a positive densitometer, the measured value will be approximately 95%. But the measured value you will record on the exposed film, and in the *Measured on Film* field of the *Excurve* dialog box will be 5. ($100 - 95 = 5$)

5. Measure the density values of the exposed test strips.
6. Enter the measured values into the *Excurve* table as described for the positive *Excurve*, on page 8-18.
7. Assign the *Excurve* to the *Expose Format*, as described on page 8-20.
8. Test the *Excurve*, as described on page 8-21.

Handling Excurves


PS/M lets you edit, duplicate, and remove *Excurves*.

To edit an *Excurve*:

1. From the *Format Editor* menu, select **Expose Curves**. The *Excurve* dialog box appears.
2. From the *Excurves* list, select the one that you want to edit.
3. Click the **Edit File** button. The *Excurve* dialog box is displayed.
4. Make the required alterations, as described on page 8-17.
5. Click **Save** to save changes, and exit the dialog box.

To duplicate an *Excurve*:

1. From the *Format Editor* menu, select **Expose Curves**. The *Excurve* dialog box appears.
2. From the *Excurves* list, select the one that you want to duplicate.
3. Click the **Duplicate** button. The *Excurve Name* dialog box is displayed.
4. Enter a new name for the duplicated *Excurve* and click **OK**.
5. Click **Save** to save the new *Excurve*. The duplicated *Excurve*, with its new name, is displayed in the list.


 **Note:** Duplicating an *Excurve* is useful when you want to create a new *Excurve* based on an existing one.

To remove an Excurve:

1. From the *Format Editor* menu, select **Expose Curves**. The *Excurve* dialog box appears.
2. From the *Excurves* list, select the one that you want to remove.
3. Click the **Remove** button. You are prompted to confirm the deletion, and the selected Excurve is removed.

Tone Reproduction Curves

Tone Reproduction Curves are specially designed to compensate for very high values of dot gain and dot loss (for example, when using FULLtone screening and high-definition printing).

 **Note:** Before you begin the Tone Reproduction procedure, make sure that the Excurve calibration has been performed and is correct. See *Imagesetter Calibration*, on page 8-4.

They are also designed to compensate for press-related effects (for example, dot gain) and to control image tonality. The curves are built according to data measured off the press and according to precalculated correction tables supplied by the printer. Tone Reproduction Curves are not significantly different from Excurves, except that the measured values are taken from the press and not from the film.

In addition, Tone Reproduction Curves are created for specific press conditions. Different press settings, (for example, plate expose, ink set, or paper type) require different Tone Reproduction Curves.

CreoScitex PS/M provides five predefined Tone Reproduction Curves that comply with ISO standards.

The *General* tab of the *Formats* dialog box contains a *ToneRep* pop-up list, from which you can select a Tone Reproduction Curve to be applied during expose.

In the *Default Required Values* pop-up list in the *ToneRep Name* dialog box, you can choose from five preset Tone Reproduction sample curves.

Before creating a Tone Reproduction Curve, consider the following:

- Printing parameters (for example, paper type and ink properties) affect paper output just as film and development parameters affect film output. Therefore, the dot percentage you measure on film will most probably differ from the dot percentage you require on paper.
- Photographic considerations determine how colors are perceived on paper. Therefore, the tonal range you measure on paper differs from the tonal range in the image file.
- Certain screens (for example, FULLtone, high mesh, GeometricDOT) may cause loss of detail in the highlight areas and plugged-up shadows (tone distortions). Using a Tone Reproduction Curve compensates for this effect.

Overview of the Workflow

There are two available Workflow procedure options. The Flat Curve Workflow allows you to define a Tone Reproduction table for your specific requirements. The Predefined Workflow allows you to select from five predefined Tone Reproduction tables. These tables can be customized if required.

Creating a Tone Reproduction Curve involves the following steps, which are explained in detail on the pages mentioned.

Flat Curve Workflow

To define a Tone Reproduction Curve using the Flat Curve Workflow:

1. Create an Excurve. See *Imagesetter Calibration*, on page 8-4.
2. Perform the Benchmark Test. See page 8-26.
3. Create the new Tone Reproduction Curve. See page 8-27.
4. Assign the new Tone Reproduction Curve to an Expose Format. See page 8-35.
5. Test the new Tone Reproduction Curve for accuracy. See page 8-35.

Predefined Workflow

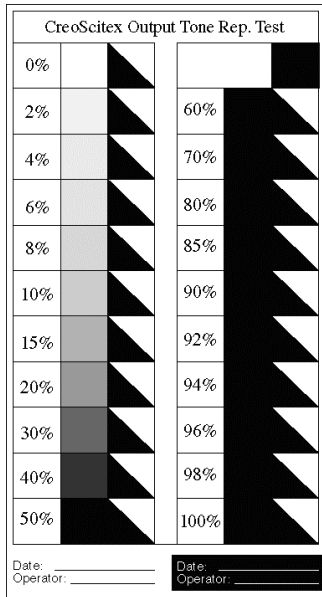
To define a Tone Reproduction Curve using the Predefined Workflow:

1. Select a preset Excurve. See *Imagesetter Calibration*, on page 8-4.
2. Perform the Benchmark Test. See below.
3. Select the required predefined Tone Reproduction Curve. See page 8-27.
4. Assign the selected Tone Reproduction Curve to an Expose Format. See page 8-35.
5. Test the assigned Tone Reproduction Curve for accuracy. See page 8-35.

Performing the Benchmark Test

Before creating the actual Tone Reproduction Curve, you need to create a Benchmark Test. The benchmark test lets you establish the printed values that specific file values generate. If you already know the values you require on paper, you may skip performing the benchmark test.

Important: Since the Tone Reproduction Curve works in conjunction with the Excurve, perform the benchmark test only after you have created a satisfactory Excurve. See *Imagesetter Calibration*, on page 8-4.



To perform the Benchmark Test:

1. RIP the file called *Tone_Test.ps*, found in the For Remote Users Folder. The result of the RIP is a job called *Tone_Test.ps_Job*.
2. Expose *Tone_Test.ps_Job* under real conditions. The film(s) generated by this exposure are your Basic Set.

Note the following:

- In most cases, it is sufficient to expose only one separation (for example, Cyan). If you normally print using unconventional screening parameters, expose all separations.
 - Expose the file using an Expose Format that defines an Excure but does not define a ToneRep Curve. That is, in the *Formats* dialog box, select **None** from the *ToneRep* pop-up list.
3. Expose the Job again using the Expose Format that defines the same Excure that you used to expose the Basic Set, and that defines a FULLtone screen. The film(s) generated by this exposure are your Test Set.

4. Develop the Basic Set and the Test Set onto printing plates.

To save time and materials, group the separations of both the normal and FULLtone scales onto the same printing plates.

5. Print from the plates under your normal printing conditions.

Make sure that the separations appear alongside each other and are not registered on top of each other. Get the cleanest print you can from your press.

6. Use a standard reflection densitometer to carefully measure the density values of the printed 21-step gray scales, and write the measured values next to the corresponding test strip on the corresponding films.

- Measure values from dry ink only.
- Make sure that ink densities are uniform across the sheet and that the print is free of anomalies (such as slurring and doubling).

For FULLtone and high-definition printing:

Since differences of up to 2% are considered noise, before taking readings, adjust the densitometer (for each separation used):

- Measure a solid ink patch and set it to be the 100% reference.
- Zero the densitometer so that 2% is the 0% reference.

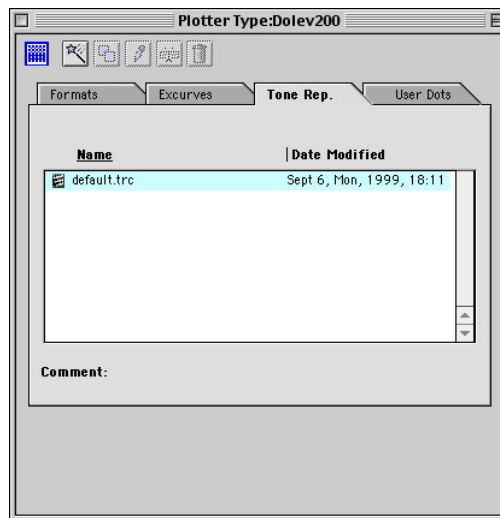
Creating the New Tone Reproduction Curve

You create a Tone Reproduction Curve by entering coordinates into the table that appears in the *ToneRep* dialog box.

Perform this procedure only after completing the Benchmark Test on page 8-26.

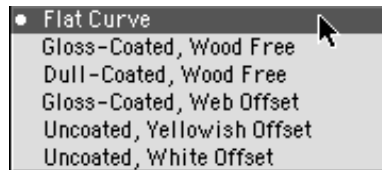
To create the Tone Reproduction Curve:

1. From the *Format Editor* menu, select **ToneRep Curves**. The *Tone Rep* tab of the *Format Editor* dialog box appears.



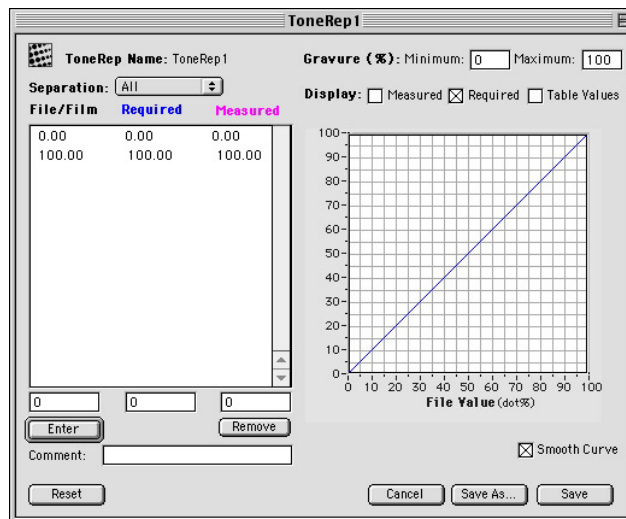
2. Click the **New** icon. The *ToneRep Name* dialog box is displayed.

3. Select **Flat Curve** from the pop-up list in the Default Required Values area.



4. Enter a name for the new Tone Reproduction Curve and click **OK**.

A new flat-curve *ToneRep* dialog box is displayed:



ToneRep Dialog Box

The *ToneRep* dialog box consists of the following components:

ToneRep Name: The name of the Tone Reproduction Curve for which values are displayed.

Separation: Displays a pop-up list of all separations so that you can view or edit the Tone Reproduction for a specific separation. The default is **All**. To add Spot Color separations to the pop-up list, refer to the procedure in the following step.

Values Table: The values table enables you to view or edit Tone Reproduction values for all the separations or for individual separations.

File/Film, Required and Measured Fields: These fields, located below the File/Film, Required and Measured columns in the values table, are used for editing Tone Reproduction Curve values.

Enter and Remove Buttons: Add or delete values in the table.

Comments Field: Used for manually entered information, for example, the date the Tone Reproduction Curve was modified. The comments that are added are displayed in the *Comment* field in the *ToneRep* tab of the *Format Editor* dialog box.

Gravure (%): The minimum and maximum values for which a Tone Reproduction Curve can be created for gravure printing.

Display Mode: The checkboxes above the Tone Reproduction graph enable you to specify the type of graph to be displayed.

- **Measured**, which is the default option, displays the calculated value Tone Reproduction Curve for the selected separation.
- **Required** displays the actual value from the Values Table.
- **Table Values** displays the calculated values from the Tone Reproduction table. When this checkbox is selected, the **Smooth Curve** checkbox is enabled.

Tone Reproduction Curve Graph: A graphic representation of the values defined in the values table is displayed on the right side of the dialog box.

Smooth Curve Checkbox: Smooths the curve when a *Table Values* curve is displayed.

Reset Button: Resets the values to the last saved changes.

Cancel Button: Closes the dialog box without saving.

Save As Button: Saves the changes as a new Tone Reproduction Curve.


Save Button: Saves the changes to the existing Tone Reproduction Curve.

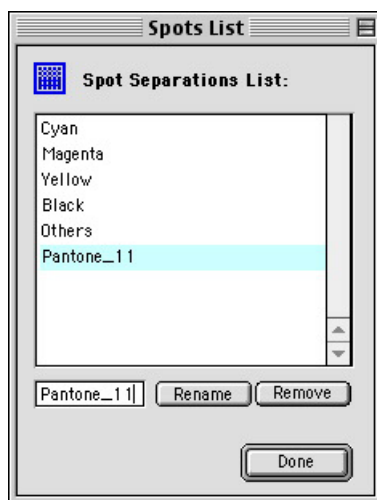
5. From the *Separation* pop-up list, select **All** to define a curve that suits all separations.



Or, if you normally print using unconventional screening parameters, select a specific separation from the *Separation* pop-up list to define a curve for that separation, and then repeat the entire process for each separation. Regardless, the end result is one Tone Reproduction Curve file.

- To define a curve for a spot separation, select **Spots List** from the *Separation* pop-up list. The *Spots List* dialog box is displayed:

 **Note:** The spot color's name must match the spot color's name as it appears in the PS file or Job.



- Highlight **Others** in the *Spot Separations List* area. In the field below the list, enter the exact name of the Spot Color for which you want to modify the Tone Reproduction Curve.

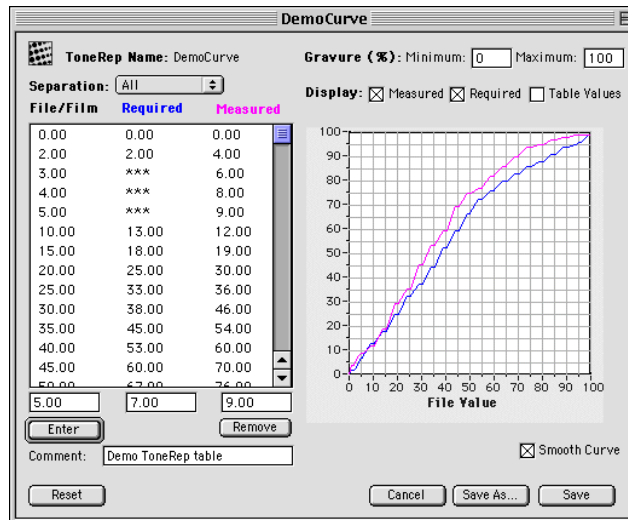
- Click **Add**. The defined spot separation is added to the list. The new spot is also defined in the *Separations* pop-up list in the *ToneRep Curve* dialog box. Add other spots as required.
- If you want to rename or remove a Spot Color, highlight the spot in the list; the **Add** button changes to a **Rename** button and a **Remove** button is also displayed. Click **Rename** or **Remove**, as required.
- After the list has been built or edited as required, click **Done**.

6. Use the fields to enter table coordinates as follows:

- In the field below the File/Film column, enter the original value of a test strip from the Basic Set (5% - 95%).
- In the field below the Required column, enter the measured value of the same test strip from the Basic Set (0% - 100%).
- In the field below the Measured column, enter the measured value of the same test strip from the Test Set (0% - 100%).

If one of the fields is out of range, or is smaller than the previous value, an error message is displayed. If you add a new pair of values and the File/Film value already exists, only the Measured value will be updated.

7. Repeat steps 5 and 6 for all 21 test strips.



You can enter either the same table values for all the separations, or specific table values for an individual separation. When you have entered specific table values for an individual separation and you then select **All** from the *Separation* pop-up list, three asterisks (***) are displayed in the *Required* column of the values table to indicate that one or more separations has a different table value assigned to it.

Unless you chose **All** from the *Separation* pop-up list, you will need to enter a complete set of table coordinates for each separation.

- To correct a set of values that appears in the table, select it from the table, and edit the values in the *File/Film*, *Required*, and *Measured* fields below the values table.
 - To remove a set of coordinates, select it, and click **Remove**.
8. When you finish entering table values, click **Save** to save the curve and exit the *Tone Reproduction* dialog box.

Defining a Curve for a Gravure Press

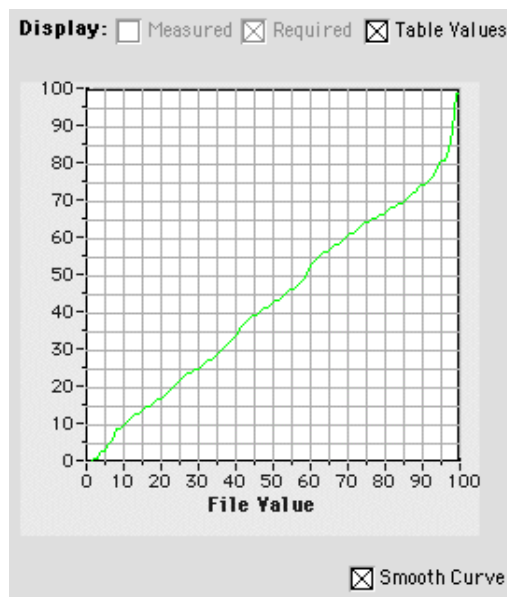
If you are going to be printing on a Gravure press, you can limit the range of values from which the Tone Reproduction Curve is created.

Gravure (%): Minimum: Maximum:

- In the *Minimum* field, enter the minimum value. The minimum point of the curve is usually 0%.
- In the *Maximum* field, enter the maximum value. The maximum point of the curve is usually about 80%.

Viewing the Curve

By default, the system calculates the curve linearly. If you wish to apply interpolation to the sample points and smooth out the curve, select the **Smooth Curve** checkbox. The **Smooth Curve** option is only available when the **Table Value** checkbox has been selected.



To display the actual curve values calculated by PS/M, select the **Table Values** checkbox; the calculated values appear in the table. These values, and certain extrapolations, are used to calculate the curve.

Assigning the New Tone Reproduction Curve to an Expose Format

In order to apply a Tone Reproduction Curve to an Exposure, you must attach it to an Expose Format.

To assign the new Tone Reproduction Curve to an Expose Format:

✓ **Tip:** Alternatively, to assign the Tone Reproduction Curve to an Expose Format for a single job, refer to *Description of Expose Parameters* in Chapter 9, *Preparing Files for Expose*.

1. From the *Format Editor* menu, select **Expose Formats**. The *Formats* dialog box appears.
2. Select an Expose Format from the list and click the **Edit** icon.
3. From the *ToneRep* pop-up list, select the name of the new ToneRep Curve from the *General* tab.
4. Click **Save** to save the addition to the Expose Format.
5. When you want to expose a file using a particular Tone Reproduction Curve, go to the *Output* tab of the *Select* window, and select the corresponding Expose Format.

Testing the New Tone Reproduction Curve

After creating a new Tone Reproduction Curve, it is necessary to check it against the print of the Basic Set.

To test the new Tone Reproduction Curve:

1. Expose *Tone_Test.PS_Job* using an Expose Format that defines the new Tone Reproduction Curve.
2. Prepare plates from the film, and then print. Get the cleanest print you can from the press.
3. Measure the printed values with the densitometer.

There should be little difference between the values you labeled on the test strips and the values you measure from the new print. If the difference is more than 2%, edit the table values in the *ToneRep* dialog box.

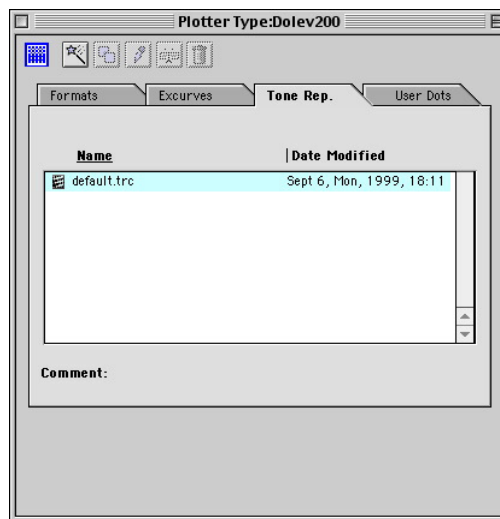
Predefined Curve Workflow

The **Predefined Workflow** option allows you to select from five preset Tone Reproduction values.

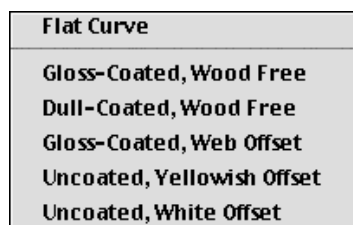
ToneRep Curve

To select any one of the five preset Tone Reproduction options:

1. From the *Format Editor* menu, select **ToneRep Curves**. The *ToneRep* tab of the *Format Editor* dialog box appears:



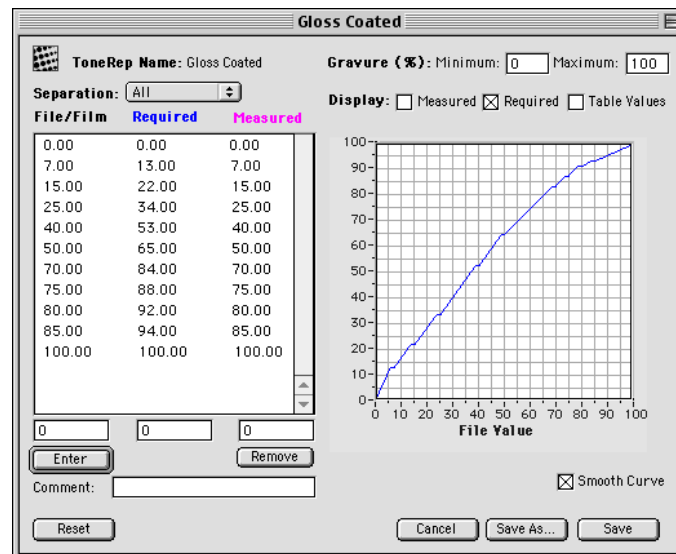
2. Click the **New** icon. The *ToneRep Name* dialog box is displayed.
3. Enter a name for the new Tone Reproduction Curve.
4. Select the required preset, based on your paper type, from the *Default Required Values* pop-up list.



The following presets are displayed in the pop-up list:

- **Gloss-Coated, Wood Free**
The values are suitable for gloss-coated, wood-free paper 115 g/m².
- **Dull-Coated, Wood Free**
The values are suitable for dull-coated, wood-free paper 115 g/m².
- **Gloss-Coated, Web Offset**
The values are suitable for gloss-coated, web offset paper 70 g/m².
- **Uncoated, Yellowish Offset**
The values are suitable for uncoated, yellowish offset paper 115 g/m².
- **Uncoated, White Offset**
The values are suitable for uncoated, white offset paper 115 g/m².

5. Click OK. The *ToneRep* dialog box appears:



The parameters for the preset that you selected are displayed in the Required column of the table on the left side of the dialog box.

The Required column displays predefined values, according to the selected preset option. The Measured column displays the same values as the *File/Film* values.

When creating a new table with one of the preset (paper-type) options, the following values are set in the *File/Film* column: 0, 7, 15, 25, 40, 50, 70, 75, 80, 85, and 100.

6. Click **Save As** to save the ToneRep with a new name.

Or, click **Save** to save the preset with its existing name.

Handling Tone Reproduction Curves

PS/M lets you edit, duplicate, and delete Tone Reproduction Curves.

To edit a Tone Reproduction Curve:

1. From the *Format Editor* menu, select **ToneRep Curves**. The *ToneRep* dialog box appears.
2. From the Tone Reproduction list, select a curve.
3. Click the **Edit File** button. The *ToneRep* dialog box is displayed.
4. Make the required alterations. See *Creating the New Tone Reproduction Curve*, page 8-27, for more details about specifying curve values.
5. Click **Save** to save the modified curve and exit the dialog box.

To duplicate a Tone Reproduction Curve:

1. From the *Format Editor* menu, select **ToneRep Curves**. The *ToneRep* dialog box appears.
2. From the Tone Reproduction list, select a curve.
3. Click the **Duplicate** button. The *ToneRep Name* dialog box is displayed.



Note: Duplicating a Tone Reproduction Curve is useful if you want to create a new Tone Reproduction Curve based on an existing one.

4. Enter a new name for the duplicated Tone Reproduction Curve and click **OK**.
5. Click **Save** to save the new Tone Reproduction Curve. The duplicated Tone Reproduction, with its new name, is displayed in the list.

To delete a Tone Reproduction Curve:

1. From the *Format Editor* menu, select **ToneRep Curves**. The *ToneRep* dialog box appears.
2. From the Tone Reproduction list, select a curve.
3. Click **Delete**. The selected curve is deleted.
4. Click **OK** to exit the dialog box.

Dolev Settings

PS/M lets you access all of the Imagesetter's machine parameters from the Macintosh. In other words, instead of defining parameters from the machine panel, you can do so from the Macintosh.

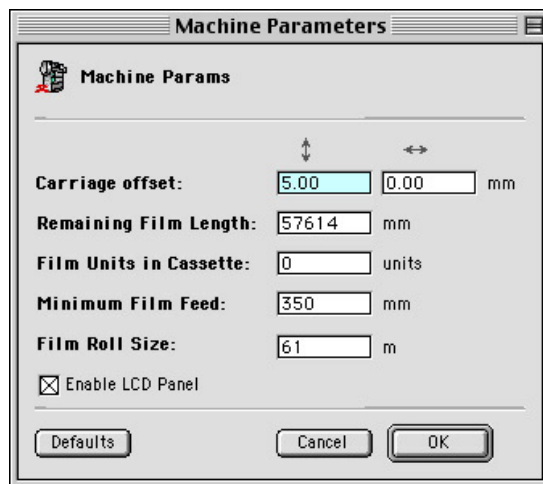
- From the *Setup* menu, select **Dolev Settings**.



This section describes the options in the *Dolev Settings* dialog box, with the exception of **Strips** and **Resolution/Intensity**, which are described in *Imagesetter Calibration*, on page 8-4.

Machine Parameters

This option lets you define parameters related to the film and the exposure. When you are connected to a small Dolev, the following dialog box is displayed. If you are connected to a large Dolev Imagesetter, a remote settings application is launched.



Carriage Offset Height and Carriage Offset Width

This parameter enables you to specify the distance between the home position of the carriage and the starting point of the exposure (where the laser beam begins exposing).

These field values define the point from which the origin (defined in the *Formats* dialog box) is measured. See *Chapter 9, Preparing Files for Expose*, for more details.

Remaining Film Length

This parameter defines the length of unexposed film residing in the Loading cassette.

When you first activate the application, the default is **61000** mm.

✓ **Tip:** This field is useful if you load a film roll that is not full.

✓ **Tip:** This field is useful if you load a film roll, which is not full, or if you intend to regularly use film rolls which are not 61 m long.

Film Units in Cassette

This parameter enables you to specify the number of exposed sheets of film residing in the Unloading cassette.

When you first activate the application, the default is 0.

Minimum Film Feed

This parameter enables you to specify the total length of film to be fed into the Imagesetter until it is cut.

The values specified in the *Machine* dialog box of the current Expose Format are taken from this field.

Film Roll Size

This parameter enables you to specify the length of the film roll you load.

When you first activate the application, the default is 61000 m.

Enable LCD Panel

This parameter enables you to turn off the light-emitting diodes on the Imagesetter's control panel.

Click the **Defaults** button to reset the dialog box to the system default values.

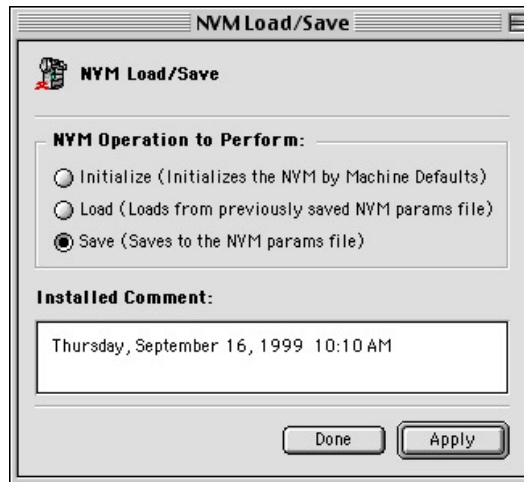
Or, click **OK** to confirm the values and save them into the Non-Volatile Memory (NVM). The system prompts accordingly.

NVM Load/Save

This option is only available when PS/M is connected to a Dolev 2X0 or Dolev 4X0.

The NVM of the Imagesetter saves the values defined in the *Res. Intensity* and *Machine Parameters* dialog boxes.

The **NVM Load/Save** option enables you to reset the NVM and to save values into a file, which may be restored at a later stage.



From the NVM Operation to Perform area, choose one of the following radio buttons:

- | | |
|-------------------|---|
| Initialize | Resets the NVM with the factory default values. The system prompts accordingly. |
| Load | Restores the currently defined values from the saved file into the NVM and into the <i>Res. Intensity</i> and <i>Machine Parameters</i> dialog boxes. The system prompts accordingly. |
| Save | Copies the values from the NVM into a file (the name of the file is transparent to the user). The date and time automatically appear in the <i>Installed Comment</i> box. |

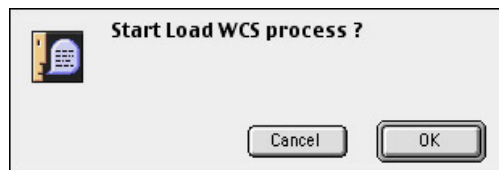
WCS Load

This option is only available when PS/M is connected to a Dolev 2X0 or Dolev 4X0.

This option lets you load micro values from the application into the Imagesetter.

This is useful during initial installation, or when you update a micro version.

After you choose **WCS Load**, the system prompts:



Choose **OK** to load the micro values into the Imagesetter, or **Cancel** to abort.

Strips

See *Performing the Resolution Intensity Calibration*, page 8-4, for more details about this feature.

Res Intensity

See *Performing the Resolution Intensity Calibration*, page 8-4, for more details about this feature.

9

PREPARING FILES FOR EXPOSE

This chapter describes how to prepare files for the PS/M Expose process.

Screen Types

CreoScitex supplies a set of predefined Expose Formats to suit various screening requirements. These formats are named according to certain conventions in order to help you identify them. Expose Formats can be divided into four general types: Traditional, Class, Turbo and Semi-Traditional. The naming conventions that apply to each type are different.

Although you may use the same conventions when creating custom Expose Formats, the system does not automatically name the Expose Format according to the parameters you set.

Class Screen Expose Formats

The name of a predefined Expose Format that uses Class Screening is comprised of a combination of the following characters (x represents a letter; # represents a number):

| | | | | |
|--------------|-----------|------------|------------|----------|
| cl | x | ### | r## | x |
| Class Screen | Angle Set | Mesh | Resolution | Dot Type |

The components of the name are as follows:

cl Class Screen

Specifies that CreoScitex Class Screen is supported by this Expose Format.

x Angle Set

Represents one of the following angle sets:

s shifted

c conventional

n pseudo-conventional, with the Yellow separation at 60° instead of 90°. (Pseudo-conventional is sometimes referred to as non-shifted.)

Mesh

Represents the mesh (screen ruling in lines per inch) specified in the Expose Format. There can be either two or three digits. See page 9-10 for more details.

r## Resolution

Represents the resolution in dots per mm, as defined by the Expose Format, divided by ten. There can be either one or two digits.

x Dot Type

Represents the dot type specified in the Expose Format, as follows:

c composed

g gravure

m geometric

r round

For non-class Expose Formats, the absence of the dot type character indicates **Composed**. See *FULLtone Expose Formats*, page 9-3.

Example 1: A format named **clc80r6c** indicates a Class Screen plotter format, with a conventional angle set, a mesh screen frequency of 80 lines per inch, a resolution of 60 dots per mm, and a composed dot shape.

Example 2: A format named **cls175r10c** indicates a Class Screen plotter format, with a shifted angle set, a mesh screen frequency value of 175 lines per inch, a resolution of 100 dots per mm, and a composed dot type.

FULLtone Expose Formats

The name of a predefined Expose Format that uses FULLtone is comprised of a combination of the following characters (x represents a letter; # represents a number):

| | | |
|-----------|--------------|--------------------|
| ft | # # # | X X X X X X |
| FULLtone | Resolution | Type of FULLtone |

The components of the name are as follows:

ft FULLtone

The name always begins with **ft**.

Resolution

Represents the resolution in dots per mm, as defined by the Expose Format. There can be either two or three digits.

x x x x x x Type of FULLtone

Represents the type of FULLtone, as defined in the *Expert* dialog box. There can be four to six characters.

| | |
|---------------|-------------|
| normal | normal |
| coarse | coarse |
| vcoars | very coarse |
| fine | fine |
| vrfine | very fine |

Example: A format named **ft80normal** indicates a FULLtone screen plotter format, with a resolution of 80 dots per mm, and a normal type.

Traditional Expose Formats

Traditional Expose Formats use the same naming conventions as Class Screen Expose Formats, except that the letters **cl** do not appear at the beginning of the format name.

Turbo and Semi-Traditional Expose Formats

These two formats are available for use with the Turbo Screening Processor (TSP). The TSP is a high-speed screening processor that performs on-the-fly data combine and screening functions.

The TSP Stochastic (FM) screening is based on a concept that is different from the VLSI FULLTone, and gives much better results.

YMoireFree

Yellow Moiré Free (YMoireFree) is a new angle set designed to solve the yellow moiré problem on film. The **YMoireFree** option is only available for Turbo Screening (TSP).

Expose Formats

This section explains how to create and modify Expose Formats using the Format Editor. The Format Editor is a standalone application accessed from the *Format Editor* menu.

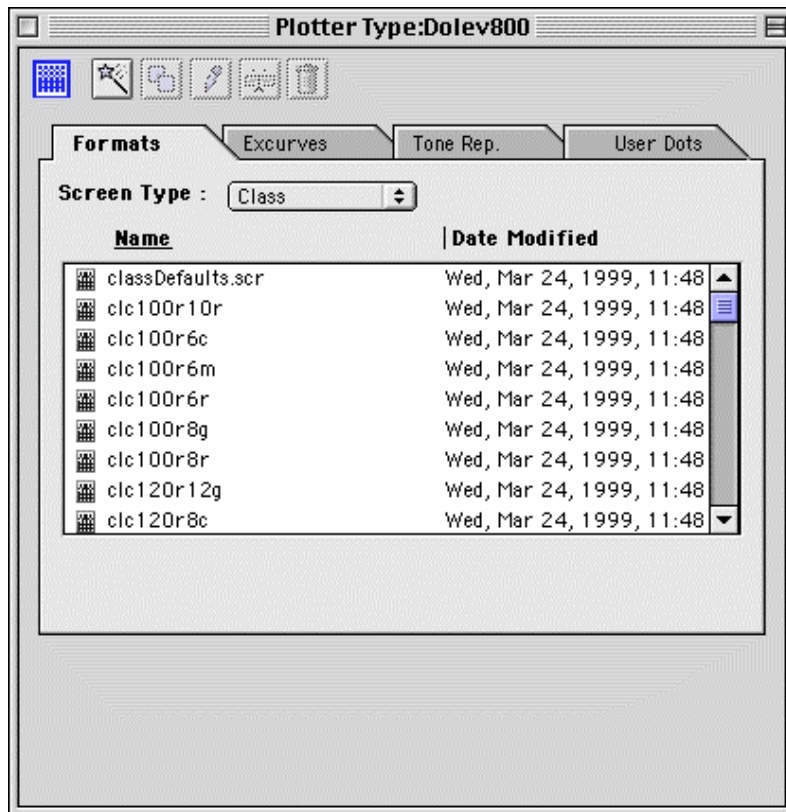
An Expose Format is a set of parameters that defines how files are exposed on the Dolev Imagesetter. Formats define parameters such as screen ruling, screen angles, and resolution.

PS/M ships with more than 100 predefined Expose Formats. You can also create your own custom formats (see page 9-6.) Creating custom Expose Formats eliminates the need to repeatedly define commonly used sets of Expose parameters.

The Format Editor can be run independently of the PS/M application. You can create and modify formats, Excurses and Tone Reproduction tables while PS/M is running other processes such as RIP, Expose, and so on.

Accessing the Format Editor

From the *Format Editor* menu, select **Expose Formats**. The *Format Editor* dialog box appears:



The name of the connected plotter is displayed in the dialog box's title bar.

The dialog box contains four tabs, *Formats*, *Excurses*, *Tone Rep.* and *User Dots*.


Note: The *User Dots* tab is not available in this version.

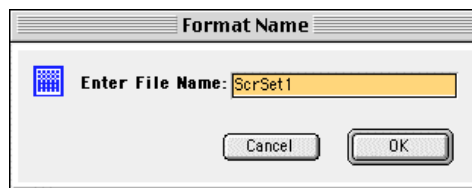
Creating Expose Formats

For information on how to modify an existing Expose Format, see *Editing Expose Formats*, on page 9-9.

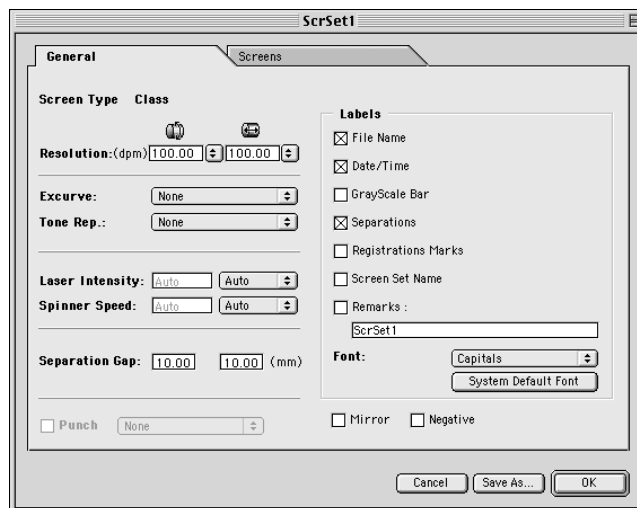
To create an Expose Format:

1. In the *Formats* tab of the Format Editor, select the screen type from the pop-up list, either **Traditional**, **Class**, **Turbo** or **Semi-Traditional**. Refer to page 9-1 for further information about Screen Types.

2. Click the **New File** button . The *Format Name* dialog box appears:



3. Type a name for the new Expose Format and click **OK**. The *Parameters* dialog box for the new Expose Format is displayed, and the name of the new Expose Format appears in the title bar:



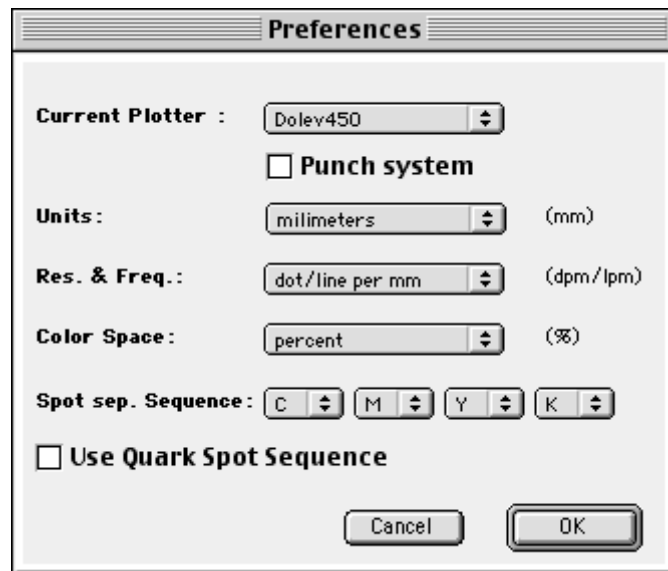
4. Define the format parameters.
5. Click **OK**. The new Expose Format appears in the list in the *Formats* tab, as well as in the *Output* tab of the *Select* window.

Managing Formats

The Expose Editor Format application enables you to create, edit or delete formats.

Format Editor Preferences

Format Editor preferences can be modified through the Format Editor. When **Preferences** is selected from the *File* menu, the *Preferences* dialog box is displayed:



The following preferences can be defined:

Current Plotter

The current plotter to which the computer is connected.

Units

The measurement unit being used.

Res. & Freq.

The screen resolution and frequency being used.

Color Space

The option selected from the pop-up list influences the values defined for excurses and tone reps.

- **Percent** values range from 0 to 100%.
- **System** values range from 255 - 0, and are the inverse of percentage values (e.g. 0 = 100% and 255 = 0%).

Spot sep. Sequence

This option enables you to change the order of the values of each spot separation. When spots are modified in the Format Editor they are assigned a CMYK separation value. The first spot's value will be assigned according to the order of CMYK defined with this option. You can use either all the separations or some of them (for example, CY or CMK).

If you select **None**, the next defined separation (C,M, Y or K) will be assigned to the next Spot Color.

Use Quark Spot Sequence

This option enables you to use spot parameters that have been defined previously in QuarkXPress. You can set the Expose screen values for each spot separation in QuarkXPress, which will then be saved in the PS file to be used later when exposed with PS/M.


To accept the spot parameters that were defined in QuarkXPress, you must use the Spot Color XT containing the QuarkXPress settings for the spot screen separation (CMYK). If the file is saved in QuarkXPress without using the Spot Color XT, or in another DTP application, the spot sequence will be defined in the *Spot Sep. Sequence* field.

Note: The default in QuarkXPress for the separation sequence is Black. Selecting the **Use Quark Spot Sequence** checkbox without changing the Black default per spot in QuarkXPress will result in exposing all spots with Black values.

Editing Expose Formats

Expose Formats can be modified in two ways for a particular Job, either temporarily using the **Modify** button in the *Output* tab of the *Select* window, or permanently using the Format Editor application.

To edit an Expose Format:

1. From the *Format Editor* menu, select **Expose Formats**. The *Format Editor* dialog box appears.
 2. From the *Format* list in the *Formats* tab, select the Expose Format you want to edit.
 3. Click the **Edit File** icon .
 4. Make the desired changes in the *General* and *Screens* tabs.
 5. Click **OK** to save the Expose Format and exit the dialog box.
- Or*, if you want to save your changes as a new format, click **Save As** and enter a new name in the *Format Name* dialog box, then click **OK** to save.

Duplicating an Expose Format


To duplicate an Expose Format:

1. From the *Format Editor* menu, select **Expose Formats**. The *Format Editor* dialog box appears.
2. From the *Format* list in the *Formats* tab, select the Expose Format you want to duplicate and click the **Duplicate File** icon. The *Format Name* dialog box is displayed.
3. Enter a new name for the duplicate format and click **OK**. The new name is displayed in the *Format* list.

Removing Expose Formats

To remove an Expose Format:

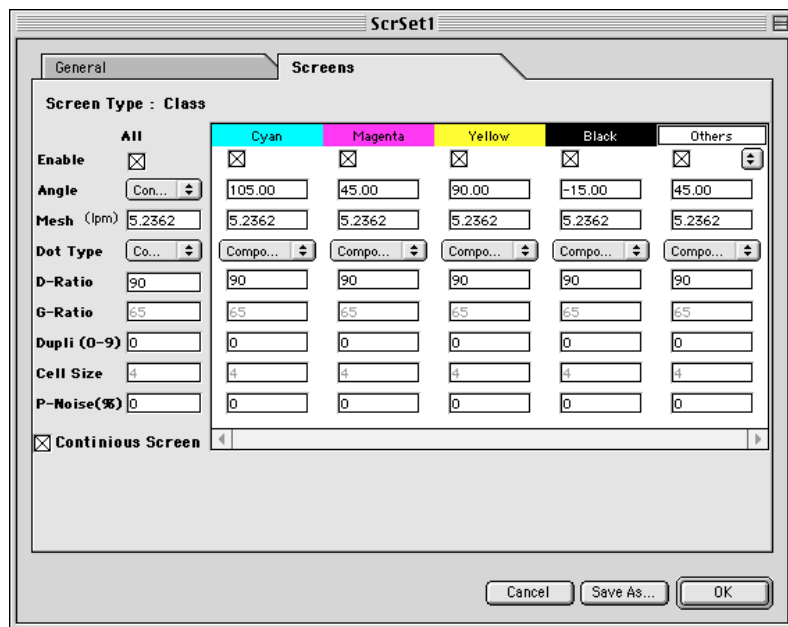
1. From the *Setup* menu, select **Expose Formats**. The *Format Editor* dialog box appears.
2. From the *Format* list in the *Formats* tab, select the Expose Format you want to remove.
3. Click the **Remove File** icon. You are prompted to confirm the removal of the file.
4. Click **OK** to confirm the **Remove** command.

 **Note:** If a file in the Queue is associated with a deleted Expose Format, the system uses the first Expose Format in the *Recently Used* list. If no Expose Formats appear in the *Recently Used* list, the first format in the *Format* list is used.

Screens Parameters

To define screening parameters, click the *Screens* tab in the *Parameters* dialog box:

✓ **Tip:** The name of the selected Expose Format is displayed in the title bar of the dialog box.



Screen Type

This field displays the screen type that was selected in the *Format Editor* main dialog box.

✓ **Tip:** You can also modify the Separation parameters of the selected Expose Format directly from the *Output* tab of the *Select* window, using the **Modify** button.

Enable

The checkboxes in this row enable you to specify which separations are exposed.

By default, all separation checkboxes are selected.

Deselect a separation box in order not to expose a separation.

Select a separation box to expose the separation, and view the defined screening parameters in the same column.

- Select **All** to expose all separations, according to the parameters that appear in the *All* column.

Angle

This row specifies the direction of the screen.

- Type the required angle for each separation.

Or, select an angle set from the pop-up list in the *All* column, to be applied to all separations.



YMoireFree

Yellow Moiré Free (YMoireFree) is a new angle set designed to solve the yellow moiré problem on film. The **YMoireFree** option is only available for Turbo Screening (TSP).

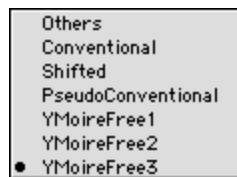
When using the YMoireFree angle set, the separation angles are calculated on the fly in the Expose process.

There are three types of angle sets for this option:

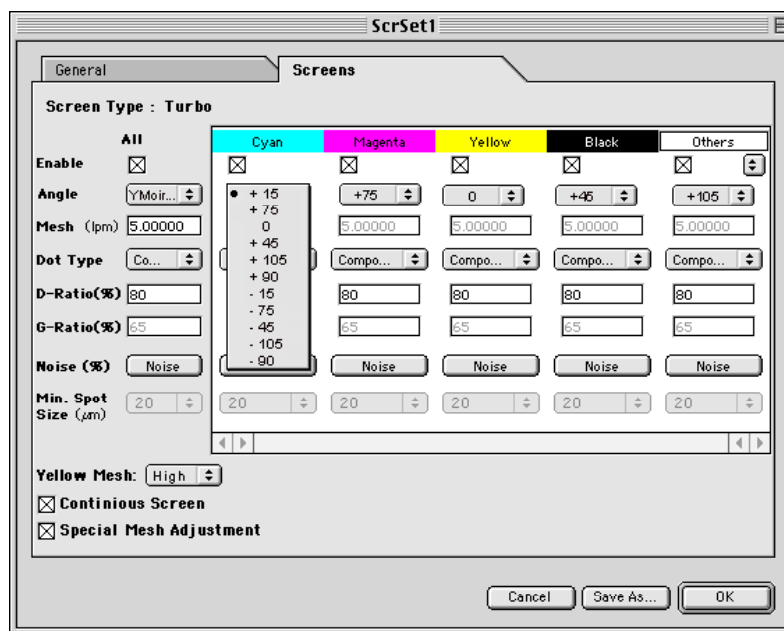
- YMoireFree1 (Yellow Moiré Free 1)
- YMoireFree2 (Yellow Moiré Free 2)
- YMoireFree3 (Yellow Moiré Free 3)

To activate the **YMoireFree** option, click the *Angle* pop-up list button in the *Screens* tab in the *Format Editor* dialog box.

The *Angle* pop-up list appears, as displayed below:



When you select one of the *YMoireFree* angle sets, a pop-up list is displayed for each separation, from which you can select the required separation angle:



For CMYK mesh, the mesh fields are not changeable and are calculated automatically according to the user-defined settings in the *Scr.Freq.* field. The mesh value will be viewed only one digit after the decimal point.

When any of the *YMoireFree* angle sets is selected, the *Yellow Mesh* field is displayed in the *Screens* tab of the *Format Editor* dialog box:



Select either **High** or **Low** from the *Yellow Mesh* pop-up list to define whether the Yellow separation mesh is higher or lower than the general mesh.

Since Yellow Moiré Free options apply differently according to the colors in the file, there are no rules of thumb when selecting one of the three options. CreoScitex recommends using YMoireFree3 first, then YmoireFree2, and lastly, if results are still unsatisfactory, YMoireFree1.

Mesh

This field (also known as screen ruling) defines the number of dots exposed per unit of distance.

The quality of the reproduction is determined by the mesh. The larger the screen ruling, the better the quality.

- Type the required value for each separation.

Or, type a value in the All column, to be used for all the separations.

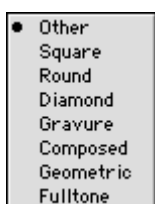
The appropriate Mesh value depends upon the required quality of the print job. Packaging, for example, is commonly reproduced at 65 to 85 lines per inch, while commercial offset printers normally demand 133 to 175 lines per inch.

Dot Type

This parameter defines the shape of the halftone dot.

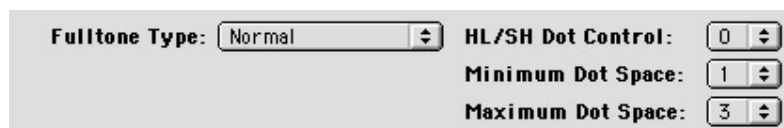
For each separation, choose the required dot type from the pop-up list.

Or, choose a dot type from the pop-up list in the All column, to be used for all the separations.



The **Fulltone** option is active only when the **Class** option is selected from the *Screen Type* pop-up list in the *Format Editor* dialog box. See page 9-1.

When you choose **Fulltone**, all other screen parameters become inactive and the other Fulltone parameters are displayed.



D-Ratio, G-Ratio, Dupli, Cell Size, and P-Noise

These advanced parameters are intended for Imagesetter specialists only. There is little reason to change these highly sensitive settings in day-to-day use. Tampering with these settings can seriously reduce output quality.

Continuous Screen

This option is only relevant to a Step & Repeat, 1up layout. Normally, when you expose a 1up layout with a Step & Repeat value defined, continuous screening is applied. When you need to expose identical images (for example, stamps), you must deselect the **Continuous Screen** checkbox.

By default, the **Continuous Screen** checkbox is selected.

When exposing multiple images at zero gap on one piece of film, the **Continuous Screen** checkbox ensures continuous screen calculation between adjacent images.

When exposing identical images, deselect this checkbox to ensure identical screen dot arrangement between the adjacent images. Deselecting this checkbox slows down the Expose operation.

Spot Separation Handling

The screen parameters for Spot Colors are manually defined in the *Screen* dialog box. Up to 28 spot separations may be defined.

Note: Spot Colors can also be modified temporarily using the **Modify** button in the *Output* tab of the *Select* window. Refer to page 9-29 for further information.

To add a spot separation:

1. In the *Screens* tab, click on the *Others* column.
2. Enter a name for the new separation you are creating. The name must be exactly the same as that used for the PS/Job names.

Note: After you have given the new spot separation a name, and you press <Tab> or click the mouse, the separations columns move left and the original *Others* column is displayed to the right of the spot you are creating.

3. Use the pop-up list button located by the spot separation name to apply the parameters of one of the CMYK separations to the new spot.

Or, enter the required values for each of the fields in the new spots column.

Note: Only experienced Imagesetter operators should use this alternate method of defining spot parameters.

4. Click **OK** to save the new separation in the Expose Format.

To delete a spot separation:

1. In the *Screens* tab, highlight the name of the separation to be deleted.
2. Press <Delete>. The separation is deleted from the format.

Note: Only spot separations can be deleted.


General Parameters

Screen Type

Refer to the section on Screen Types, page 9-1, for further information.

Resolution

These fields define the LW height and width resolutions. You must define this parameter when you are exposing a LW, or a Job that contains a LW.

- Click the pop-up list button to the right of the **Resolution Vertical** icon , and either select a value from the pop-up list, or type a value directly into the field. The value will appear in both *Resolution* fields.
- To define different Vertical and Horizontal resolution values, first define the Vertical resolution and then define the Horizontal resolution.

When you select this Expose Format in the *Output* tab of the *Select* window:

- If the defined Destination is either **Dolev Plotter** or **Disk (Ready for expose)**, the LW Res value is already determined by the format. The *LW Res* field in the RIP tab becomes unavailable because this predefined value cannot be changed.
- If the defined Destination is **Disk**, the Resolution value in the RIP tab can be edited according to the workflow requirements.

Excurve

This pop-up list enables you to choose an Excurve. The default value is **None**.

From the *Excurve* pop-up list, select one of the following:

- **None:** Instructs the application not to make any Expose adjustments.
- **Default curve (default.exc):** Defines a 45° angle of curve (this file is supplied with the PS/M application).
- A custom Excurve (if one was created).
If an Excurve was created in the DTP application from which the PS file originated, and **None** is selected, the Excurve created in the DTP application will be used.

See *Imagesetter Calibration* in *Chapter 8, Preparing the Dolev* for more details.

Laser Intensity

This parameter controls the intensity of the laser that exposes separations on the Dolev Imagesetter.

The default Laser Intensity parameter is set to **Auto**.

- **Auto:** Takes the values from the Resolution/Intensity table on the connected Imagesetter.
- **User:** Under certain circumstances, you might want to define a custom Laser Intensity. When you select this option, an editable field appears. Type the desired value in the field. This value will be used instead of the value defined by the Resolution/Intensity table on the connected Imagesetter, when the relevant format is selected.

Spinner Speed

Use this option to regulate the speed of the Spinner motor.

The default is **Auto**, which automatically uses the Spinner speed defined on the Imagesetter.

If unwanted effects appear on film as a result of the vibration of the Imagesetter, you can decrease the speed of the Spinner motor slightly.

- If you select **Auto**, the optimal Spinner speed is automatically calculated, based on the current resolution.
- If you select **User**, you can type the desired custom Spinner speed value in the editable field that appears.

Separation Gap

This parameter defines the space that the system places between adjacent separations in either millimeters or inches, according to the option selected from the *Units* pop-up list in the *Preferences* dialog box of the *Expose Formats Editor* menu.

- To modify the separation gap, enter the desired values in the *H* (Horizontal) and *V* (Vertical) fields.

Punch

This checkbox is active only if a punch system is installed on the Imagesetter.

When the connected Imagesetter is a Dolev 2pressPlus, 4press, 4pressV, 800, 800V, or 800V², PS/M detects the installed punch system(s), and all of the punch-related options are automatically available.

When the connected Imagesetter is a Dolev 200/250/400/450, PS/M does not automatically detect the punch system. If the connected Imagesetter has a punch system installed, select **Preferences** from the *File* menu. In the *Preferences* dialog box, select the **Punch System** checkbox.



The *Format Editor* punch-related options become available.

Note: After the **Punch** checkbox has been selected, the *Machine* tab is added to the *Parameters* dialog box. For further information about Machine parameters, refer to page 9-23.


- Select the **Punch** checkbox when you want to punch the exposed films.
- Deselect the **Punch** checkbox when you do not want to punch the exposed films.

Note: The state of the **Punch** checkbox in the *Format Editor* affects the state of the **Punch** checkbox in the *Output* tab in the *Select* window.

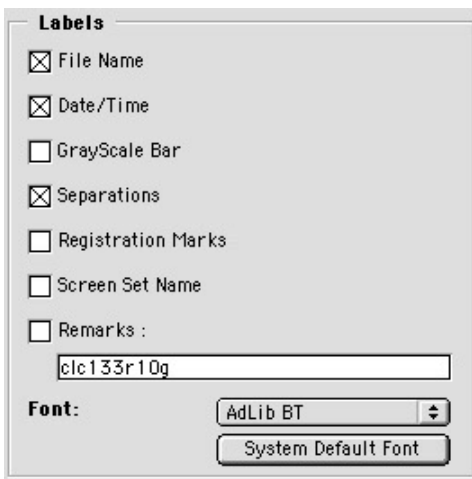
If an Expose Format has more than one set of defined parameters (Punch Sets), once you select the **Punch** checkbox, the *Punch Set* pop-up list becomes available. You can select a Punch Set from the pop-up list to define how a film exposed using this Expose Format is punched.

Labels

PS/M lets you add labels to an exposure, as well as define their contents. Labels may appear on the top, bottom, left, and/or right of an exposure. Each label reduces the maximum expose area by 7 mm. In other words, a label that appears at the top of the exposure reduces the maximum exposable height by 7 mm. Labels on the top and bottom reduce the maximum exposable height by 14 mm. A label on the left reduces the maximum exposable width by 7 mm, and so on.

 **Note:** If you define labels here and then deselect the **Labels** checkbox in the *Select* window, the label is not exposed.

- To define the contents of a label: Select the checkboxes in the Labels area of the *Parameters* dialog box to define what is to appear on the label, as shown:



The **Labels** dialog box contains the following elements:

- Checkboxes: ☒ File Name, ☒ Date/Time, ☐ GrayScale Bar, ☒ Separations, ☐ Registration Marks, ☐ Screen Set Name, ☐ Remarks :
- Text field: Contains the text "c1c133r10g".
- Font section: Labeled "Font:", it includes a dropdown menu showing "AdLib BT" and a button labeled "System Default Font".

Label Parameters

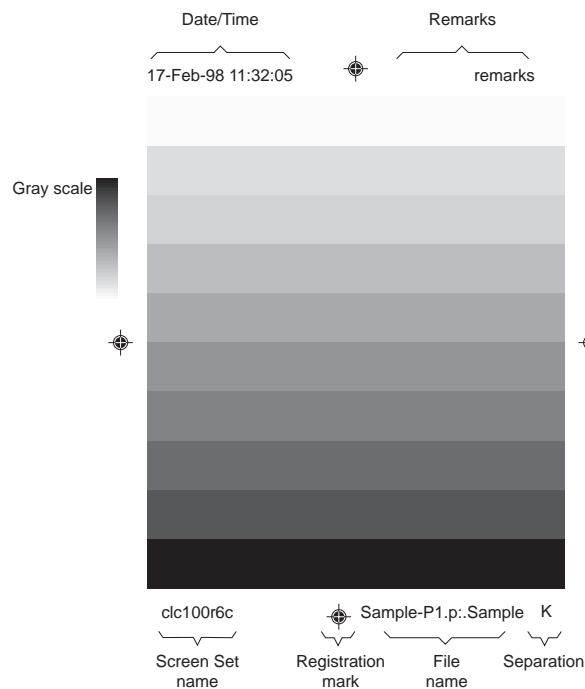
The following table describes what selecting each label option adds to the label contents, and where it is exposed on film.

| This Option | Adds this information to the label | Location |
|--------------------|---|--|
| File Name | The name of the file. | Bottom Center |
| Date/Time | The day/month/year hour:minute that the exposure is generated. | Top Left |
| GrayScale Bar | A grayscale and a color bar. | Left |
| Separations | The name of the separation (C, M, Y, or K). | Bottom Right |
| Registration Marks | Registration marks created by the Dolev Imagesetter. | Top Center Bottom Center Left Center Right Center |
| Screen Set Name | The name of the Expose Format. | Bottom Left |
| Remarks | <p>Text from the <i>Remarks</i> field.</p> <p>By default, when the Remarks checkbox is selected, the Expose Format name appears in the <i>Remarks</i> field.</p> <p>You can modify the field as you wish, but please note that the length of the remarks label is limited by the width of the file. If necessary, remarks are truncated from the right side.</p> | Top Center |

Font

To define the font of the label text, click the *Font* pop-up list button and select the required font. To reset the font to the Macintosh system default, click the **System Font Default** button.

The following diagram illustrates the various label options described on the previous page.




Mirror

This checkbox enables you to expose a mirror image. By default, this option is deselected.

The setting in the *Expose Format* dialog box affects the corresponding checkbox in the *Select* window.

Select the **Mirror** checkbox to expose the image mirrored.

Deselect the **Mirror** checkbox to expose the image in its original orientation (that is, as it was defined when the PS file was created).

 **Note:** If **Horizontal** is defined in the File area of the *RIP* tab of the *Select* window, selecting the **Mirror** checkbox cancels this setting, and the image remains in its original orientation.

Negative

This checkbox enables you to expose a negative image. By default, this option is deselected.

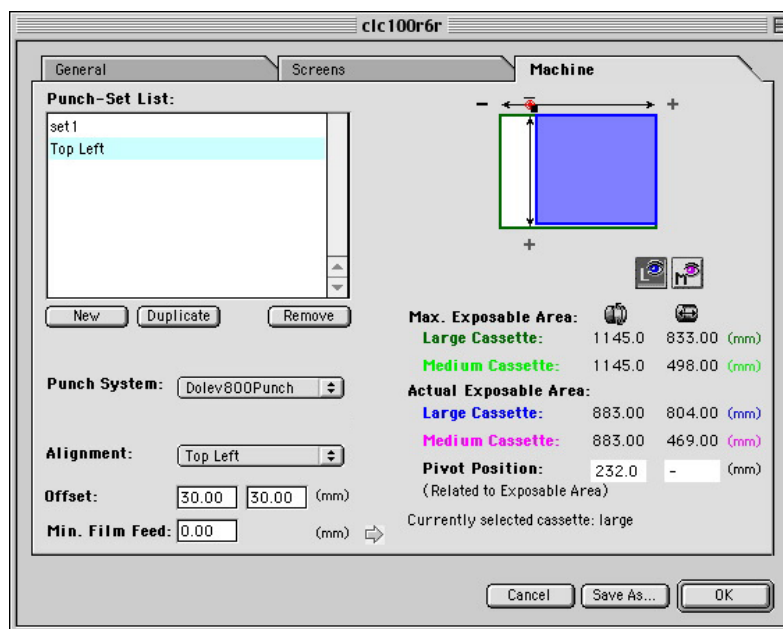
The setting in the *Expose Format* dialog box affects the corresponding checkbox in the *Output* tab of the *Select* window.

Select the **Negative** checkbox to expose a negative image.

Deselect the **Negative** checkbox to expose the image as a positive image.

Machine Parameters

The *Machine* tab provides options for defining parameters related to punch. The *Machine* tab is only displayed when the **Punch** checkbox in the *General* tab is selected. For further information, refer to page 9-18.



✓ **Tip:** To create a new Punch Set based on an existing one, select the existing Punch Set from the list and click the **Duplicate** button.

Punch-Set List

The *Punch-Set List* area displays the names of user-defined sets of punch parameters.

To create a new Punch Set:

1. Click the **New** button. The *Format Name* dialog box is displayed.
2. Enter a file name and click **OK**. The new Punch Set name is displayed in the *Punch-Set List* area.
3. Select the Punch Set and define the parameters, as described on the following pages.
4. Click **OK** to save the settings.

Note: If you select another Punch Set when there are only a few Punch Sets in the *Punch-Set List* area, you will be prompted to save the Punch Set you just created.

To modify an existing Punch Set:

1. From the *Punch-Set List* area, select the Punch Set that you want to edit. The parameters for the selected Punch Set are displayed in the relevant fields.
2. Modify the parameters as necessary. These parameters are described on the following pages.
3. Click **OK** to save the settings.

Note: If you select another Punch Set when there are only a few Punch Sets in the *Punch-Set List* area, you will be prompted to save the Punch Set you just edited.

To delete a punch set:

- To delete a Punch Set, select it from the list and click **Remove**. You are prompted to confirm the deletion.

Punch System

The Punch Set defines certain variable parameters for the Punch Systems that are installed on the Imagesetter. The names of the Punch Systems are retrieved from the connected Imagesetter. Each Punch System may have more than one defined Punch Set. Each Expose Format is associated with one Punch Set only.

Each Punch System has one pivot (origin), from where the measurements are made.


If a Punch System that is installed on the connected Imagesetter does not appear in the pop-up list, or if changes are made to the Punch System of the Imagesetter after PS/M has been configured, you must run the configuration application from the *PS/M Setup* menu again.

Alignment

This option designates the point on the image that will be considered the reference point (that is, will be set as the top left corner of the image) when you position the image relative to the pivot.

Note: When using the **Modify** option in the *Output* tab of the *Select* window, this parameter is active only if the Layout defined in that window is **1 up**.

The available options are **None**, **Top Left**, **Top Center**, **Top Right**, **Middle Left**, **Middle Center**, **Middle Right**, **Bottom Left**, **Bottom Center**, and **Bottom Right**.

 **Note:** Each punch system has one origin (pivot), or reference point, from where the measurements of the alignment are made. The graphic on the right side of the *Edit Punch* dialog box reflects the Alignment and Offset values.

- If you select **None**, the film is punched with no relation to the position of the image (starting from 0,0) and you will not be able to define an offset.
- If you select a specific option from the pop-up list, you can specify the point on the image that will be used as the reference point relative to the pivot.

Offset

This option defines exactly where the reference point (top left, bottom right, and so on) is positioned relative to the pivot. If the defined Alignment is **None**, the *Offset* fields become inactive.

- Type the offset values into the *Vertical* and *Horizontal* fields.

Min. Film Feed

This parameter is active only when the connected Imagesetter is a Dolev 800 or Dolev 800V.

- Type a value in the *Min. Film Feed* field to define how much film is fed before each exposure.

The following fields are informational only:

Max Exposable Area

The values in these fields indicate the maximum exposable area supported by the Imagesetter.

Actual Exposable Area

The values in these fields indicate the actual exposable area on film, according to the current Punch Set.

Both this value and the previous one are automatically changed when you modify the Alignment and Offset values.

Pivot Position

The values in these fields indicate the vertical and horizontal position of the pivot point.

The Output Tab

Defining Expose Parameters

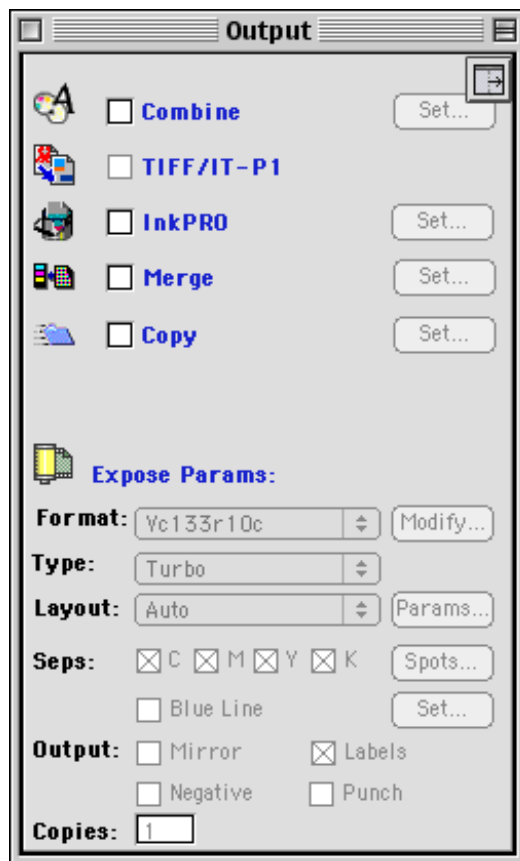
Expose parameters define how a file is exposed. Expose parameters are stored in Expose Formats. Each Expose Format has a different set of Expose parameters.

You can associate an Expose Format for each file in the *Queue* in the *Select* window. You can modify the Expose parameters for a specific file from the *Select* window, or you can change the default parameters in the Expose Format.

The values that appear in the *Expose Params* area of the *Output* tab in the *Select* window, and in the *Expose* tab of the *Preferences* window, help define how a specific file is exposed. PS/M lets you customize all of these parameters.

Note: When you send a file to the Queue via a Hot Folder, the file is automatically exposed according to the default parameters of that Hot Folder. When the **Hold Before Process** checkbox is selected, the file sits in the Queue until you send it to Expose. Before sending it to Expose, you can select the file from the Queue, and customize its parameters.

This section describes the options available in the *Expose Params* area in the *Output* tab of the *Select* window.



Initially, except for the Layout, Spots, Blue Line and Copies parameters, the values that appear in the *Expose Params* area are taken from the selected Expose Format. You can customize some of these values, or you can edit the Expose Format itself.

Modifying an Expose Format from the *Select* window (using the **Modify** button) will change the parameters for the specific file only. The default parameters for the Expose Format will not be changed unless you modify them in the Format Editor.

Description of Expose Parameters

Format

This pop-up list is used to select an Expose Format. An Expose Format is a set of parameters that defines how film is exposed on the Dolev Imagesetter. The format defines parameters such as screen ruling, screen angles, and resolution.

You can either leave the default Expose Format, or select an existing Expose Format.

PS/M has more than 100 predefined Expose Formats. You can also create custom Expose Formats. For instructions, see *Creating Expose Formats*, page 9-6.

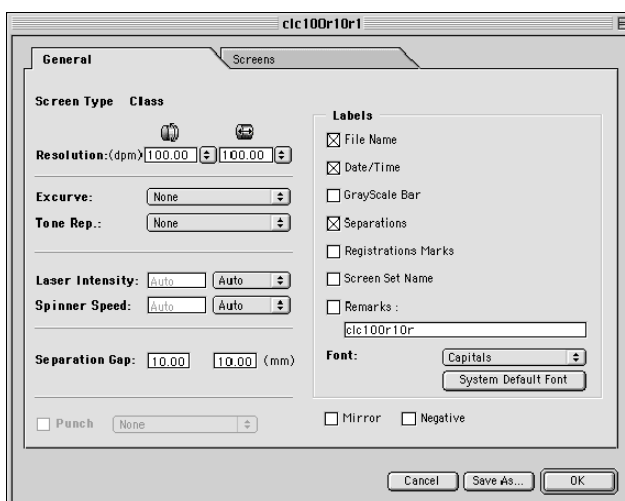
Note: If an Expose Format is deleted and still associated with a file in the Queue, the system uses either the first Expose Format in the recently used list or the standard Expose Format if no such list exists.

After you select an Expose Format, you may override some of its settings by defining custom parameters in the *Expose Params* area.


Changes to the **Seps**, **Mirror**, **Negative**, and **Punch** options are reflected in the *Expose Params* area in the *Output* tab of the *Select* window.

To change the Expose Format parameters for a single Job:

1. Select a format in the *Output* tab of the *Select* window by clicking the pop-up list button in the *Format* field.
2. Click the **Modify** button. The parameters screen for that Format appears. See *Editing Expose Formats*, page 9-9, for a full description of the options on this tab.



3. Modify the parameters, as required.
4. After you have modified the required parameters, any changes you made will be valid until the specific Job finishes processing (RIP and/or Expose).

An icon  above the **Modify** button in the *Output* tab indicates that the current screening parameters have been changed temporarily and are different than the parameters defined for the selected Expose Format.

If you reselect the Expose Format after modifying it with the **Modify** option, the modified settings will be lost and the Expose will use the default settings for the process.

If the Job fails, the temporary Expose Format file is not deleted until the end of the RIP and/or Expose process.

Type

Predefined formats are provided to suit various screening requirements. Expose Formats can be divided into four general categories: Traditional, Class, Turbo and Semi-Traditional. See *Screen Types* on page 9-1.

Layout

This parameter enables you to choose the layout option to be used when exposing. The following pop-up list appears when you select the *Layout* pop-up list button:



Note: This parameter is not defined by the Expose Format.

Note: If the selected destination is **Disk (Ready for expose)** and you add a PS file to the Queue, only the **Auto** and **1 up** layout options are available. However, if the PS file is multi-page, all layout options become available.

Auto

This option causes the system to automatically determine the optimal positioning of the separations on film, according to image and film size. This is the default.

Using this option can cause different separations to appear on the same film. Punch is not available under this option.

1 up

This option exposes one separation on each piece of film.

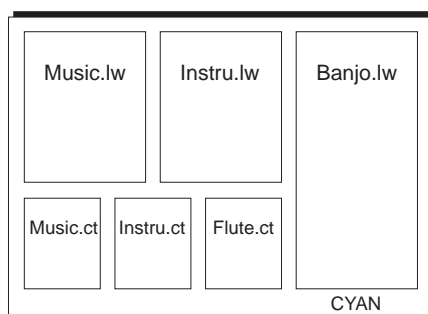
If you use this option, you can define the Repeat and Gap values in the *Layout Parameters* dialog box. To access this dialog box, click the **Params** button in the *Output* tab of the *Select* window. Refer to page 9-33 for further information about layout parameters.

Flat

This option exposes the same separation of several files on one piece of film.

If, for example, six files appear in the Queue, and you select **Flat** for all of them, the Cyan separation of all six files is exposed on one piece of film (as shown in the example below). The Magenta separation of all six files is exposed on another piece of film, and so on.

The system RIPs the first file in the list, then the second, and so on. After all the files have been RIPped, the system begins to expose them; the file names, however, do not appear in the Queue.



New Flat

This option lets you create groups of flats from different files in the File List. For example, if you have four files in your File List, and the first two are for one client and the last two are for another client, you can create a separate group of flats for each client.

The system RIPs the first file in the list, then the second, and so on. After all the files have been RIPped, the system begins to expose them; the file names, however, do not appear in the Queue.

To create these flats:

1. Select the first file from the Queue and choose **Flat** from the *Layout* pop-up list.
2. Select the second file from the Queue and choose **Flat**. The first and second files are now assigned to one flat.
3. Select the third file from the Queue and choose **New Flat**.

4. Select the fourth file from the Queue and choose **Flat**. The third and fourth files are now assigned to a different flat.
5. To add another file from the Queue to the second flat, select **Flat**.
Or, to begin a third flat, select **New Flat**.
Or, to discontinue flat processing, select **1 up**.

Nup

Nup can be used as a film-saving device. Nup exposes separations one after another, until the film is full. Once the film is full, the Expose continues to a new piece of film.

The system RIPS the first file in the list, then the second, and so on. After all the files have been RIPPed, the system begins to expose them; the file names, however, do not appear in the Queue.

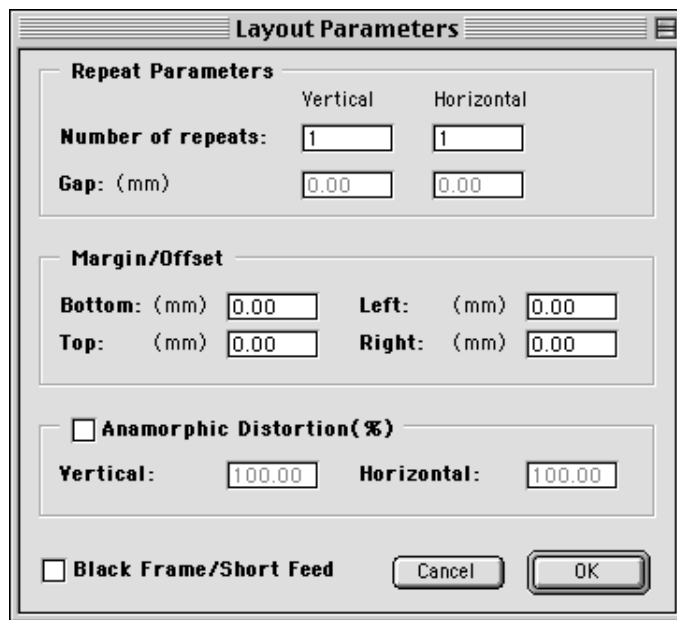
New Nup

The **New Nup** option instructs the application to begin exposing on a new piece of film, and to expose separations one after another, until the film is full. Once the film is full, the Expose continues to a new piece of film.

The system RIPS the first file in the list, then the second, and so on. After all the files have been RIPPed, the system begins to expose them; the file names, however, do not appear in the Queue.

Layout Parameters

The **Layout Parameters** option can be accessed by clicking the **Params** button next to the *Layout* field in the *Output* tab of the *Select* window. The *Layout Parameters* dialog box is displayed:



The **Layout Parameters** dialog box is shown with the following settings:


- Repeat Parameters**
 - Vertical**
 - Number of repeats: 1
 - Gap: (mm) 0.00
 - Horizontal**
 - Number of repeats: 1
 - Gap: (mm) 0.00
- Margin/Offset**
 - Bottom:** (mm) 0.00
 - Left:** (mm) 0.00
 - Top:** (mm) 0.00
 - Right:** (mm) 0.00
- ☐ **Anamorphic Distortion(%)**
 - Vertical:** 100.00
 - Horizontal:** 100.00
- ☐ **Black Frame/Short Feed**
- Buttons:** Cancel, OK

The following is a description of the parameters in the *Layout Parameters* dialog box.

Repeat Parameters

Repeat parameters are only available when the **1 up** layout option is selected. Repeat parameters allow you to step and repeat an image multiple times across the page.

The screenshot shows a dialog box titled "Layout Parameters". Inside, there is a section titled "Repeat Parameters". This section contains two columns of input fields: "Vertical" and "Horizontal". Under "Vertical", the "Number of repeats" is set to 5 and the "Gap: (mm)" is set to 0.00. Under "Horizontal", the "Number of repeats" is set to 8 and the "Gap: (mm)" is set to 0.00. Below this section is a "Margin/Offset" section with four input fields: "Bottom: (mm)" (0.00), "Left: (mm)" (0.00), "Top: (mm)" (0.00), and "Right: (mm)" (0.00). Further down is a section for "Anamorphic Distortion(%)" with checkboxes for "Vertical:" (100.00) and "Horizontal:" (100.00). At the bottom, there is a checkbox for "Black Frame/Short Feed" and two buttons: "Cancel" and "OK".

 **Note:** If the values in the *Number of repeats* and *Gap* fields define a layout that exceeds the film size, you will not be notified until output.

Number of repeats

This field defines how many times one separation of an image is repeated on a piece of film. The default is 1,1.

Type the number of times you want the image to be exposed, both vertically and horizontally in the *Number of repeats* fields.

You may repeat an image as many times as the film or file size allows.

Gap

This field specifies the size of the gap between the repeated images on the same piece of film.

- Type vertical and horizontal gap values in the *Gap* fields. You cannot define a negative gap.


If the file contains bleeds around the edges, use the default value 0,0. This is also useful when exposing files that form a continuous pattern. Possible values are limited by the film or file size.

Margin/Offset

Margin/Offset values can be defined for any selected layout option. You may create margins along the bottom, top, left, and right sides of the exposure to reduce the area that is exposed on film. If, for example, you are going to create an analog proof, such as a Chromalin or a Matchprint, and the film generated by the Imagesetter is larger than the proof sheet, you should create margins to reduce the area on the film that is exposed to make sure that the part of the film that extends beyond the proof sheet contains no exposed images.

If you select the **Black Frame/Short Feed** checkbox, use these fields to define the Black Frame/Short Feed values.

Anamorphic Distortion

 **Note:** Anamorphic Distortion can also be applied during the RIP process. Choose **Edit Anamorphic Scale** to access this option.

If you generate Flexo plates, you can use this option to define vertical and horizontal anamorphic distortion ($\pm 2.5\%$). Values can range from 97.5 – 102.5%. The defined anamorphic distortion will be applied uniformly to all separations. Anamorphic distortion is not supported in the Dolev 200, Dolev 400, Dolev 250, and Dolev 450.

Black Frame/Short Feed

The **Black Frame/Short Feed** option is only available when the defined layout is 1 up, Flat, or New Flat. **Black Frame/Short Feed** is one option. Whether Black Frame or Short Feed is implemented depends on whether you are generating a negative or positive exposure.

Black Frame

Output a negative exposure with the **Black Frame/Short Feed** checkbox selected, and a black frame is inserted around the image, according to the defined margin values. Use this feature instead of manually stripping in a frame. The plate that will be produced from this exposure will not attract unnecessary ink.

Short Feed

Select the **Black Frame/Short Feed** checkbox when generating a positive exposure to a device with an accumulating cassette, and use the *Left* and *Right* margin fields to define where the film gets cut. *Top* and *Bottom* margin fields have no effect on where the film is cut, but can influence where the image is positioned.

Seps

The **C**, **M**, **Y**, and **K** checkboxes indicate which separations are exposed. The default setting is taken from the Expose Format specified in the *Formats: CMYK* field.

Deselect the boxes of the separations you do not wish to expose. This overrides the selected Expose Format definitions.

To modify the selected Expose Format itself, click the **Modify** button in the *Output* tab of the *Select* window. Click the *Screens* tab, and modify the parameters.

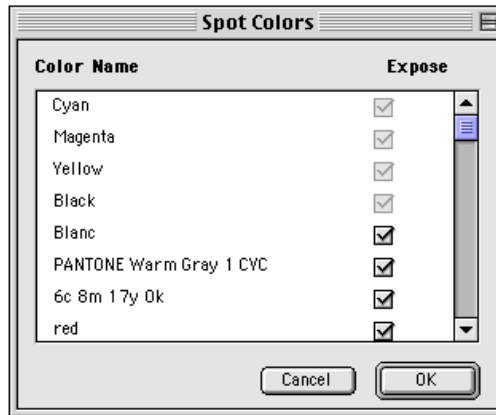
See also *Format*, on page 9-28.

Spots

This option is only available for NLW files that contain Spot Colors.

Before you send a NLW file with Spot Colors to the plotter, you can select exactly which spots will be exposed. The **Spots** button becomes active when a NLW file that contains Spot Colors is selected.

1. Click the **Spots** button in the *Output* tab of the *Select* window. The *Spot Colors* dialog box appears.



The dialog box lists the Spot Colors contained in the file, along with the currently defined Spot Color handling parameters.

2. Check the checkbox(es) next to the spot(s) that will be exposed.
3. Click **OK**.

By default, Expose is enabled for all the Spot Colors.

Blue Line

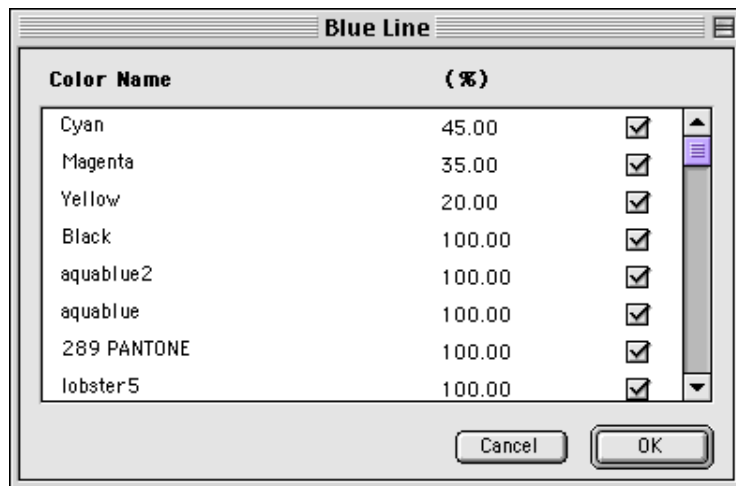
The Expose application enables you to expose multiple separations (CMYK and spots) of a single layout to a single film in order to produce a Blue Line proof. The Blue Line proof enables you to ensure that pages are imposed accurately and that the marks and layouts are correct.

A Blue Line proof is not intended to be used in place of a color proof.

When the **Blue Line** checkbox is selected, the **Set** button becomes active.

Set Button

The **Set** button opens a dialog box similar to the following, containing the percentage weight of exposure for each separation.



To prevent a separation from being exposed, set the (%) value to 0.

Or, deselect the checkbox at the right of the screen.

To define Blue Line parameters:

1. Select the **Blue Line** checkbox. The **Set** button becomes active.
2. Click **Set**. The *Blue Line* dialog box is displayed.
3. In the (%) column, enter the weight of exposure percentage (between 0 –100%) for each separation that is to be exposed on the single film. Enter a value of 100% for any separation whose full weight is to be included in the exposure.

Deselect the **Separation** checkbox on the far right for any separation that is not to be included in the Blue Line proof.

The default values for the color separations are (**C = 45%**, **M = 35%**, **Y = 20%**, **K = 100%** and **spot colors = 100%**).

Note: Blue Line proofs do not support Preseparated files. If the **Blue Line** option is performed on layouts containing Preseparated files, the Expose application will output only one of the separations.

Output

Mirror and Negative

The default state of these checkboxes is taken from the selected Expose Format. The **Mirror/Negative** option relates to the original state of the PS file (as seen in Preview).

- Select **Mirror** and/or **Negative** to affect the current exposure.
- Click the **Modify** button to access the parameters screen for the format to modify the selected Expose Format itself.

Mirror


Select the **Mirror** checkbox to expose the image mirrored.

Deselect the **Mirror** checkbox to expose the image in its original orientation (that is, as it was defined when the PS file was created).

Negative

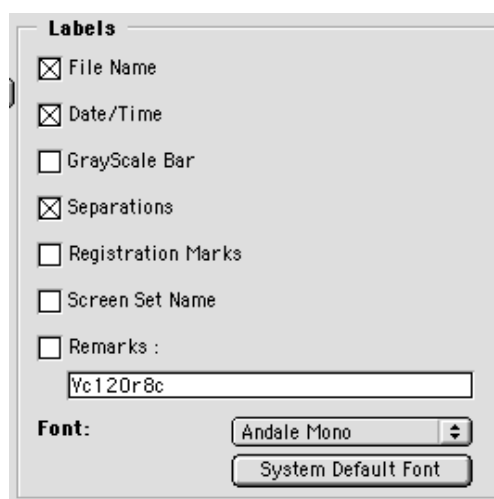
Select the **Negative** checkbox to expose a negative image.

Deselect the **Negative** checkbox to expose the image as a positive image.

 **Note:** If **Horizontal** is defined in the *Flip* area of the *RIP* tab of the *Select* window, selecting the **Mirror** checkbox cancels the horizontal flip, and the image remains in its original orientation.

Labels

Film labels display information, such as registration marks and file names. Labels may appear on the top, bottom, left, and right sides of the exposure. Each label reduces the maximum expose area by 7 mm. In other words, if a label appears on the top of the exposure, the height is reduced by 7 mm. If labels appear on the top and bottom of the exposure, the maximum exposable height is reduced by 14 mm.



Labels are defined according to the selected Expose Format.

- To define or modify labels, click the **Modify** button to access the parameters screen in the Format Editor.

When labels are defined in the Expose Format, you can use the **Labels** checkbox to determine whether or not the labels are actually output.

✓ **Tip:** You can customize the font of text that appears in labels. For details, see *Labels*, page 9-20.

- Select the **Labels** checkbox to add the labels defined in the Expose Format to the output.
- Deselect the **Labels** checkbox to prevent labels from being added to the output.

Punch

This option is available only if a punch system is installed on the connected Imagesetter. (Punch alignment options are only available in the 1 up, Flat, and Nup layout modes.)

If the connected Imagesetter is a Dolev 800, 800V, 2pressPlus, 4press, or 4pressV, PS/M automatically detects the punch system, and the **Punch** checkbox in the *Output* tab of the *Select* window is available.

The default state of this checkbox is taken from the selected Expose Format.

- Select the **Punch** checkbox to punch the exposed film, according to the Punch Format definitions. See *Machine Parameters*, page 9-23, for more details.
- Deselect **Punch** to prevent the exposed film from being punched (this does not affect the Punch Formats).

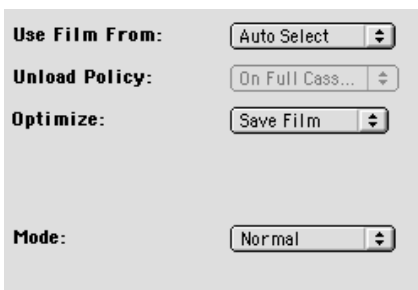
Copies

This option defines the number of film sets that will be output.

Other Expose-Related Options

The following options, located in the *Expose* tab of the *Preferences* window help define Expose-related parameters.

- Select **Preferences** from the *Setup* menu. The Expose-related options appear in the bottom of *Expose* tab. Some options may be dimmed, depending on the connected Dolev plotter.



Use Film From

This option is active only when the connected Imagesetter is a Dolev 800, Dolev 800V, or Dolev 800V², and lets you designate the cassette from which film should be loaded.

Choose an option from the *Use Film From* pop-up list.

- If the connected Imagesetter has three cassettes, choose **Small Cassette**, **Medium Cassette**, **Large Cassette**, or **Auto Select** (see below).
- If the connected Imagesetter has two cassettes, choose **Lower Cassette**, **Upper Cassette**, or **Auto Select** (see below).
- Choose **Auto Select** to conserve film. PS/M automatically chooses the smallest cassette size on which the exposure will fit.

Unload Policy

This option is active only when using Dolev 2pressPlus or Dolev 4pressV.

Use the **Unload Policy** option to specify when the Imagesetter cuts and unloads the film.

Select an option from the *Unload Policy* pop-up list.

- **On Full Cassette:** Unloads the film when the cassette is full (20 m).
- **At The End of Job:** Unloads the film when the exposure is completed successfully.

Optimize

This feature determines how the images are arranged on film, depending whether you prefer to save time or film.

- Select **Save Time** to expose images along the width of the drum. Although exposure may take less time than with Save Film, it may use more film.
- Select **Save Film** to expose images along the height of the drum. Although less film may be fed than with Save Time, the exposure may take longer.

Mode


The **Mode** option is a diagnostic tool. This option is for CreoScitex engineers only, and should always be set to **Normal**.

10

HOT FOLDERS AND DISTRIBUTED WORKFLOWS

This chapter describes how to define and use Hot Folders on PS/M, and the optional distributed workflows supported by PS/M.

Hot Folders

 **Note:** The **Hot Folder** option is only enabled when at least one Hot Folder is in the *Hot Folder* list.

A Hot Folder is a mechanism that lets you send files from a remote Macintosh on the network to the local Macintosh for automatic processing. Hot Folders contain file-handling instructions, and file processing instructions.

Each Hot Folder can be defined as a printer on the network, to which files may be sent. Up to sixteen folders can be defined as printers. You can drag a file onto a Hot Folder with the mouse, or scan a file directly into a Hot Folder, or save, copy, or move a file into a Hot Folder. Once a file is sent to a Hot Folder, it is automatically processed according to the Hot Folder definitions.

You can create your own customized Hot Folders, each with a different set of parameters.

You can toggle between the Hot Folders and Queue, by using the arrows at the top left of the *Select* window.



Several Hot Folders can be added to the *Hot Folders* list.

To add a Hot Folder to the *Hot Folders* list:

Select the *Hot Folders* list display and then follow the procedure for adding files to the Queue, described in *Adding Files to the Queue* in *Chapter 3, Bringing Files into PS/M*.

Defining Hot Folders

You can define different parameters for each Hot Folder. These will appear in the *Hot Folders* list in the *Select* window.

When a Hot Folder is first created, it is assigned the default PS/M preferences. Some preferences can be customized, as described in *Custom Preferences*, page 10-6.

There are two ways to work with Hot Folders:

- Drag and drop files or scan directly to a Hot Folder.
- Print to a Hot Folder that is defined as an AppleTalk printer.

Up to sixteen Hot Folders can be set as printers. See *Defining a Hot Folder as an AppleTalk Printer*, page 10-9, for more details.

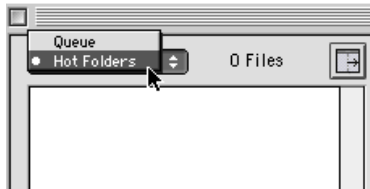
To define Hot Folder parameters:

Follow the procedure for defining file settings in PS/M, as described in *Defining Expose Parameters* in *Chapter 9, Preparing Files for Expose*. Hot Folders on the desktop are indicated by a special icon, shown below:



To add a Hot Folder to the list:

1. Select **Hot Folders** from the pop-up list in the *Select* window.



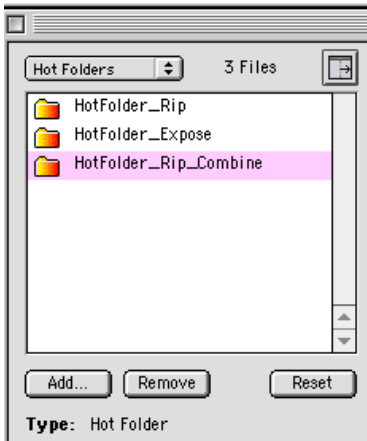
2. Drag a folder from the desktop to the list area on the left of the *Select* window.

Or, click the **Add** button to browse to the desired folder.




3. Select the required folder and click the **Choose** button. The folders are displayed in the *Hot Folders* list.

✓ **Tip:** You can rearrange the Hot Folders in your list by dragging them to their new positions.



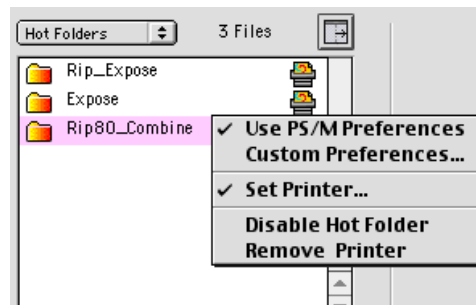
Important: Two options are provided in the *General* tab of the *Preferences* window that influence the Hot Folder workflow; as follows:

If the **Hold Before Process** option in the *General* tab of the *Preferences* window is selected, files that reach the Queue via a Hot Folder or an AppleTalk printer remain in the Queue with a hold status. These files are not processed, even if other files are being processed, until you manually release them by clicking the **Hold Before Process** icon beside the file name in the Queue. The icon changes to the **Waiting** icon and the files are processed when their turn comes. The **Hold Before Process** option is unchecked by default.

These files are indicated in the Queue by this icon .

If the **Hold Before Process** option is not selected, files that reach the Queue via a Hot Folder or an AppleTalk printer are automatically processed.

- **Check Hot Folders Only when Idle:** When selected, from the *General* tab of the *Preferences* dialog box, instructs the PS/M 7.0 to monitor the Hot Folders only when the PS/M is not processing, so as not to slow down the system. If you drag a Job into a Hot Folder, it will not automatically go into the Queue when this option is selected. It will only go into the Queue after the PS/M has finished processing the Jobs that were in the Queue (see page 10-5).
- To view the path of a Hot Folder, press <⌘> and click the desired Hot Folder in the list. You can click any folder that appears in the path to open it.
- To view options that can be performed on a Hot Folder, select **Hot Folders** from the *Setup* menu, or press <Ctrl> and click a Hot Folder in the *Hot Folders* list. The following pop-up list appears:



4. When a file is added to the Queue via a Hot Folder, a message is displayed in the *Messages* window indicating that the file will be processed according to the setting of the Hot Folder in which it was placed. The format of the message is:
<file name> using Hot Folder <Hot Folder name> settings.


Hot Folder Options

The following options can be selected from the Hot Folder submenu:

Use PS/M Preferences

By default, Hot Folders are processed using the global PS/M preferences. If custom preferences have subsequently been defined for the Hot Folder, select the this option from the *Hot Folders* pop-up list to reset the global PS/M preferences for processing files in the Hot Folder.

Custom Preferences

 **Note:** Only the customizable Hot Folder preferences override the global preferences. All other parameters remain as defined in the global preferences.

Certain preferences, listed later in this section can be customized for Hot Folders. A file that is placed in a Hot Folder will be processed according to those preferences.

To set custom preferences:

Select the **Custom Preferences** option from the *Hot Folder* submenu pop-up list. The following preferences, which are displayed in the *Preferences* window for each Hot Folder, can be customized:

RIP Tab

- **Default LWHS:** See *Chapter 5, RIPping Postscript, PDF and EPS Files*.
- **Overwrite Output:** See *Chapter 5, RIPping Postscript, PDF and EPS Files*.
- **Keep Blank Pages:** See *Chapter 5, RIPping Postscript, PDF and EPS Files*.
- **Color Conversion:** See *Chapter 5, RIPping Postscript, PDF and EPS Files*.
- **Smooth Scale:** See *Chapter 5, RIPping Postscript, PDF and EPS Files*.
- **CT Offset at 0,0:** See *Chapter 5, RIPping Postscript, PDF and EPS Files*.

- **CT Edges:** See *Chapter 5, RIPping Postscript, PDF and EPS Files*.
- **Screen Grabs:** See *Chapter 5, RIPping Postscript, PDF and EPS Files*.

Expose Tab

- **Use Film From:** See *Other Expose-Related Options*, in *Chapter 9, Preparing Files for Expose*.

File Handling Tab

- **Support SetPage Parameters:** See *Bounding Box* in *Chapter 5, RIPping Postscript, PDF and EPS Files*.
- **Bounding Box:** See *Bounding Box* in *Chapter 5, RIPping Postscript, PDF and EPS Files*.
- **Enable HighRes Replacement APR/OPI/DCS:** See *APR/OPI/DCS Workflow* in *Chapter 5, RIPping Postscript, PDF and EPS Files*.
- **Use APR Mask from:** See *Chapter 5, RIPping Postscript, PDF and EPS Files*.
- **Error Handling:** See *Chapter 5, RIPping Postscript, PDF and EPS Files*.

General Tab

- **Hold before process:** See page 10-4.
- **Delete PS/PDF file after RIP:** See *Defining the Deletion Policy* in *Chapter 5, RIPping Postscript, PDF and EPS Files*.
- **Delete output file after sending:** See page *Defining the Deletion Policy* in *Chapter 5, RIPping Postscript, PDF and EPS Files*.

Important: The files in the Hot Folder are processed using the preferences that have been customized. Global settings are used for preferences that cannot or have not been customized.


Set Printer

Enables you to designate a Hot Folder in the *Hot Folder* list as a printer. See page 10-9.

Disable Hot Folder

- To temporarily disable a Hot Folder, select **Disable Hot Folder** in the *Hot Folder* options pop-up list.

Important: Files that are printed to Hot Folders will still be processed according to that Hot Folder's parameters. However, files that are dropped onto the Hot Folder will not be processed.

 **Note:** When you print a file to a Hot Folder that has been defined as a printer, the file will go directly to the Queue, even if the Hot Folder has been disabled.

- To disable a Hot Folder, click the Hot Folder in the list that is to be deactivated, press <Ctrl>, and select **Disable Hot Folder**.

Or, click the **Hot Folder** icon in the *Hot Folder* list.

The **Hot Folder** icon changes, as shown below.



Remove Printer


To remove a Hot Folder's designation as an AppleTalk Printer, select the **Remove Printer** option from the *Hot Folder* options pop-up list. This toggled option is only displayed for Hot Folders that have been previously designated as AppleTalk Printers.

- To remove a printer, click the Hot Folder in the list that is to be removed, press <Ctrl> and select **Remove Printer** to remove it from the list. The icon returns to its normal form.

Note: Only regular Macintosh icons will change their form when designated as Hot Folders. Customized icons will not change their form into the **Hot Folder** icon.

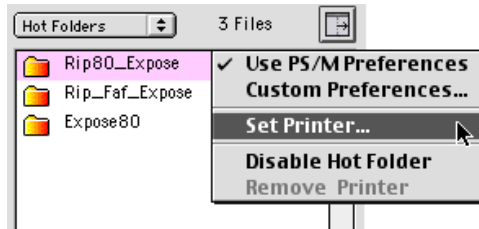
Defining a Hot Folder as an AppleTalk Printer

PS/M enables you to designate a Hot Folder as an AppleTalk Printer. You can designate up to sixteen Hot Folders as AppleTalk Printers.

 **Note:** The **Hot Folder** option is only enabled when at least one Hot Folder is in the *Hot Folder* list.

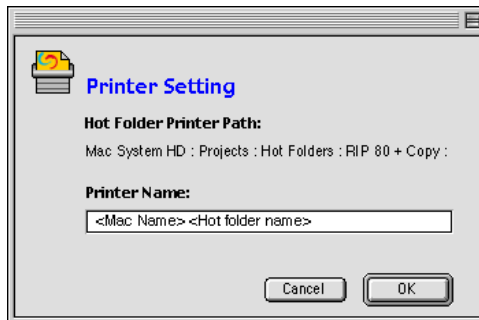
To define a Hot Folder as an AppleTalk Printer:


1. In the *Hot Folder* list, press <Ctrl>, and click the required **Hot Folder** icon. The *Hot Folder* pop-up list appears:



2. Select **Set Printer** from the pop-up list.
Or, from the *Setup* menu, select **Hot Folders**.

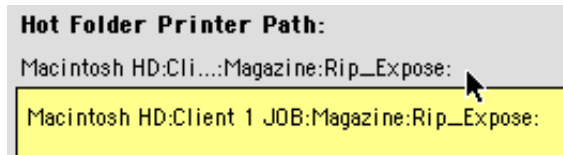
The *Printer Setting* dialog box appears:



 **Note:** By default, the printer name is the name of the Macintosh workstation followed by the name of the Hot Folder.

3. Edit the name of the Hot Folder printer, as required. A maximum of thirty-one characters can be entered.

4. You can view the full path of the Hot Folder printer by holding the cursor over the abbreviated path for longer than a second. A pop-up dialog box displays the full path, as shown below:



5. Click **OK** in the *Printer Setting* dialog box. The following dialog box appears, prompting you to restart the PS/M application for the change to be applied:



6. Click **OK**.
7. Restart the PS/M application in order to activate the Hot Folder as a printer spooler.

Important: Files that are printed via a Hot Folder are located in the RIP Server Folder of the PS/M Components Folder.

Important: When files are printed to a Hot Folder, Jobs will be created in the RIP Server Folder in the Components Folder, which is in the PS/M Application Folder.

Note: A folder named FilesPutInQueue Folder is automatically created in the Hot Folder when the Hot Folder is created. Input files are moved from the Hot Folder to the FilesPutInQueue Folder. They remain there, after they have been added to the Queue, while they are being processed. Input files are deleted from the FilesPutInQueue Folder only if the Delete **PS/PDF after RIP** checkbox is selected from the *Preferences* window.



Distributed Workflows

The Distributed Workflows feature enables you to use several Macintosh workstations to perform RIP, Expose and FAF operations and to save time and streamline your work.

Distributed Workflows allow you to use one Macintosh for RIP and another for Expose. The files go through the RIP process and then begin the Expose process automatically. You can add a FAF operation on a local or a remote Macintosh station.

Some of the processes require a dongle to be installed in the workstation on which the process is being performed. The PS/M RIP requires the PS/M dongle and the FAF requires a FAF dongle. No dongle is required for the Expose process.

Important: The FAF dongle is available for PressTouch or FAF customers.

Distributed Workflow #1

This workflow uses two Macintosh workstations. It requires both the PS/M and FAF dongles to be installed.

Macintosh #1 Use this Macintosh to RIP and FAF PS files. The settings for this Macintosh are as follows:

- RIP
- Define the Destination as **Disk (Ready for expose)**
- Define the Output Folder locally.
- Define the FAF parameters
- Copy the final Job to a Hot Folder on Macintosh #2.

Macintosh #2 Expose files from this Macintosh. Files arrive from Macintosh #1 via the copy process into a local Hot Folder that adds the file to the Queue.

RIP/FAF Station

PS files can arrive at the RIP/FAF station from a DTP application, a Hot Folder printer, the PS/M's **Add File** option, dragging and dropping, or be scanned directly to a Hot Folder.

In order to use predefined Expose parameters, the destination should be set to **Disk (Ready for expose)**.

To transfer the files from the RIP station to an Expose station, you should define the Output Folder locally.


The final step in the RIP process is to use the **Copy** option to copy the final job to the Hot Folder in the Expose station.

After RIPping a file, you can perform trapping with the FAF.

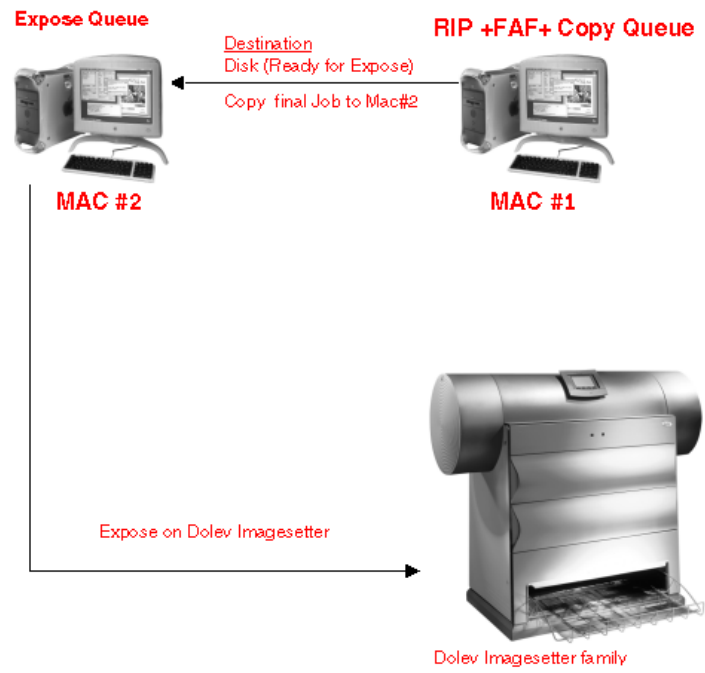
If FAF is not required, the Output Folder of the RIP station can be defined as the Hot Folder on the Expose station. It will be processed automatically.

Expose Station

The Disk (Ready for expose) Job contains the set of Expose parameters and screenset, Excurve, and Tone Rep that were defined in the RIP station. When such a Job enters the Queue, only the **Process** button is enabled. Jobs are queued and exposed as defined in the RIP station.

 **Note:** In order to get the correct parameters (screensets and other machine parameters), you need to configure the RIP station as if it were connected to the output Imagesetter. To do this, press the <⌘> key while launching the application and select the desired plotter.

Workflow #1



Distributed Workflow #2

This workflow uses three workstations. It requires three Macintosh workstations or two Macintosh workstations and a Brisque station. A PS/M dongle must be installed on Macintosh #1 and a FAF dongle must be installed on Macintosh #2.

Macintosh #1 Use this Macintosh to RIP PS files. The settings this Macintosh are as follows:

- RIP.
- Define the destination as **Disk (Ready for expose)**, for all three Macintoshes
Or, as **Disk for Expose** on the Brisque station.
- Define the Output Folder as the FAF Hot Folder on Macintosh #2.

Macintosh #2

- Define the FAF Hot Folder.
- Copy the files to the Expose Hot Folder on Macintosh #3.

Macintosh #3

- Define the Expose Hot Folder.
- Expose the files from this Macintosh.

If the Job is exposed on a Brisque, the Expose parameters should be defined on that station.

RIP Station

PS files can arrive at the RIP station from a DTP application, through a printer or a Hot Folder, or manually, using the PS/M's **Add File** option, dragging and dropping, or be scanned directly to a Hot Folder.

The Destination can be defined as **Disk**. The Output Folder should be defined as the Hot Folder on Macintosh #2.

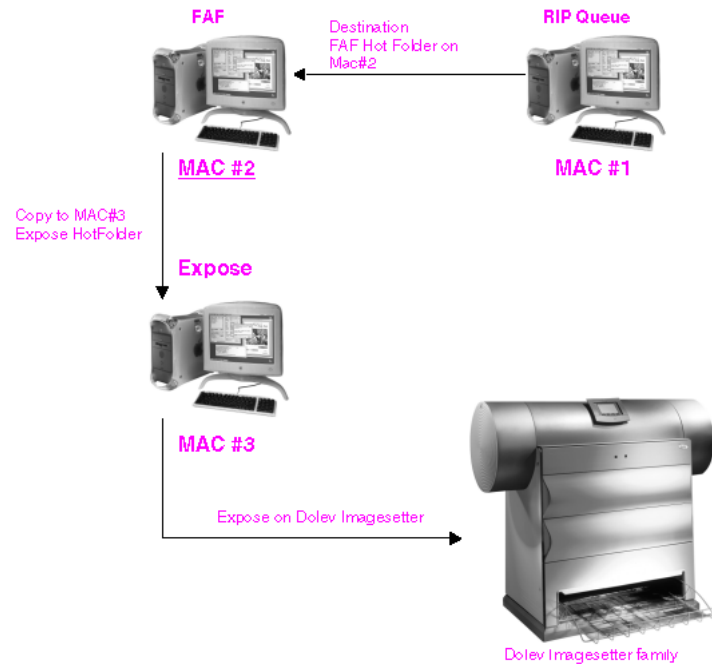
FAF Station

The RIPPed file from Macintosh #1 will be saved to the FAF Hot Folder and FAF will automatically begin processing. When the FAF process is complete, the files will be copied to the Expose Hot Folder on Macintosh #3.

Expose Station

When the FAFfed file arrives at Macintosh #3, it is automatically exposed.

Workflow #2



Distributed Workflow #3

Distributed Workflow #3 is similar to Workflow #1, with the addition of color proofing integrated before the Expose process. The proof can be done on a Macintosh using the IQ Pro application or from a Brisque station. For example, the Brisque can proof on a Realist and also expose the files to a Dolev Imagesetter after approval of the proof.

Macintosh #1 Use this Macintosh to RIP, FAF and combine PS files. The settings for this Macintosh are as follows:

- RIP, FAF and Combine.
- Define the Destination as **Disk**.
- Define the Output Folder as the Brisque, or a Macintosh with IQ Pro installed to enable it to be connected to an Iris proofer.

Macintosh #2 Use this Macintosh for color proofing.

- Install IQ Pro.
- Expose to Imagesetter.

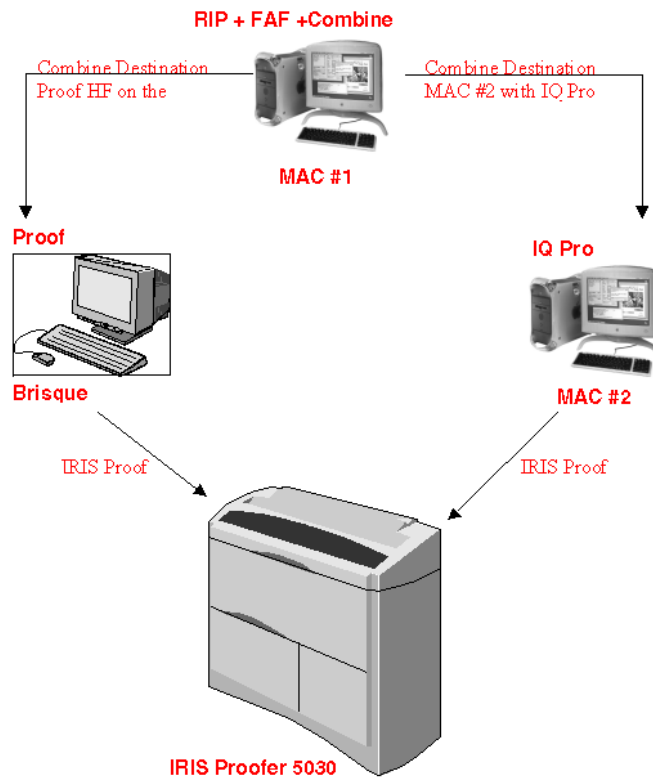
Or, Brisque A Brisque station may be used for color proofing.

- Define a proof Hot Folder.

Combine

After being RIPped and FAFed, the job is then processed by the CreoScitex **Combine** option. The Combine creates a high-quality color file ready for proofing. The Output Folder of the Combine is defined as the Hot Folder on the Brisque station that is connected to a proofer, or a Macintosh with IQ Pro installed to enable it to be connected to an Iris proofer.

Workflow #3



Overview of Remote Workflows

This table below presents a brief overview of the different ways of sending files to the PS/M Queue from a remote Macintosh on the network.

| Method | Result |
|--|---|
| Print to Hot Folder | The file is sent to the PS/M Queue and processed according to the processing parameters defined for the Hot Folder. |
| Save to Hot Folder | The file is sent to the PS/M Queue, processed according to the processing parameters defined for the Hot Folder, and saved to the Hot Folder. |
| Print to Disk, then drag to Hot Folder | The file is sent to the PS/M Queue and processed according to the parameters defined for the Hot Folder. |

Copy

When the **Copy** option is selected in the *Output* tab, following the last process in the workflow, Jobs are automatically copied to the selected volume or folder. This operation can be used for archiving and for the distributed workflow. You can add the **Copy** command to the processing parameters of PS and/or Job files in the Queue.

To define the copy command:

1. From the *Output* tab of the *Select* window, select the **Copy** checkbox. A Browser appears.
2. Use the Browser to navigate to and select the volume or folder where the files will be copied; when you return to the *Select* window, the defined destination appears in the field below the **Copy** checkbox and the checkbox is selected.

Note: When performing copy operations to and from PC computers using a Microsoft Windows operating system, deselecting the **Use Finder Copy** checkbox in the *General* Tab of the *Preferences* window may increase copy performance.

✓ **Tip:** If the defined *Destination* field is too narrow, place the cursor over the path text line for longer than one second and a *Hint* dialog box will appear that displays the full destination path.

A

KEYBOARD SHORTCUTS

This appendix describes menu options and keyboard commands supported by PS/M.

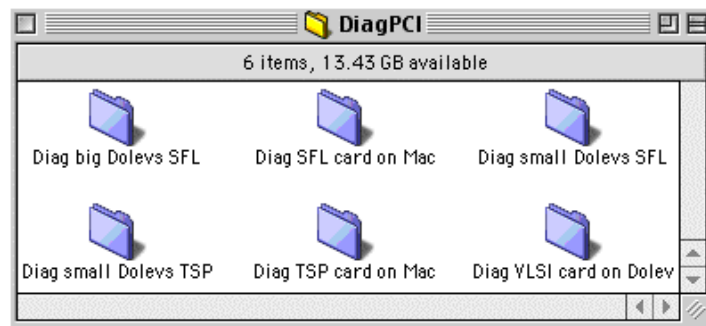
| Menu | Command | Shortcut |
|--------------------|------------------------------------|----------|
| File | Add | ⌘ G |
| File | Open | ⌘ O |
| File | Save | ⌘ S |
| File | Close | ⌘ W |
| File | Display | ⌘ D |
| File | Print Messages | ⌘ P |
| File | Quit | ⌘ Q |
| File | Undo | ⌘ Z |
| File | Cut | ⌘ X |
| File | Copy | ⌘ C |
| File | Paste | ⌘ V |
| File | Select All | ⌘ A |
| Setup | Preferences | ⌘ ; |
| Setup, Hot Folders | Hot Folders, Custom Preferences | ⌘ , |
| Setup | HiRes Image Folders | ⌘ H |
| Setup | Font Folder | ⌘ F |
| Select Window | Info Button | ⌘ I |
| Select Window | Preview Button | ⌘ L |
| Select Window | Process Button | ⌘ R |
| Select Window | Modify Expose Format | ⌘ M |
| Format Editor | Expose Format | ⌘ E |

B

DIAGNOSTIC APPLICATIONS

This appendix describes the diagnostic applications available for troubleshooting on a Dolev Imagesetter.

The PS/M Folder contains diagnostics applications in the DiagPCI Folder. These applications test various parameters of the connected Dolev Imagesetter, as well as various cards installed on the Dolev Imagesetter and the Macintosh station to which it is connected.



Important: These applications should be used only by CreoScitex personnel or experienced Imagesetter operators who have been instructed by CreoScitex personnel to work with these applications.

| Application | In Folder | Function |
|------------------------|----------------------|---|
| Dolev 2/4/800 Terminal | Diag big Dolevs SFL | Tests Dolev 800x Imagesetters with a fiber optic cable connection and VLSI card. |
| Sfl Diag | Diag SFL card on Mac | Tests the SFL card installed in the Macintosh station (for a VLSI connection to Dolev). |

| Application | In Folder | Function |
|-------------------------|-------------------------|---|
| SmallDolev via SFL Diag | Diag small Dolevs SFL | Tests Dolev 200, 400, 250 and 450 Imagesetters with a fiber optic cable connection and VLSI card. |
| Dolev-PCI Diag | Diag small Dolevs TSP | Tests Dolev 250 and 450 Imagesetters with a Data Cable and TSP card. |
| DiagPlotters | Diag TSP card on Mac | Tests the TSP card installed in the Macintosh station. |
| VLSI Diag | Diag VLSI card on Dolev | Tests the VLSI card installed in the Dolev. |

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