konradin druck

Prepress guide

for catalog and magazine production

konradin druck

Contents

1. Foreword

1.1 PDF guidelines – at a glance

2. Color management

2.1 Color profiles
2.2 Installing color settings and color profiles
2.3 Color settings for the whole Adobe Creative Suite
2.4 Color settings in Photoshop
2.5 Color settings in InDesign and Illustrator

3. Generating images in CMYK

3.1 Defining source profile
3.2 Converting color to CMYK
3.3 Resolution check with Adobe Photoshop
3.4 Image improvements
3.5 Softproof settings
    3.5.1 Showing CMYK true to color
    3.5.2 Showing RGB with separation preview true to color
3.6 Saving images

4. Creating graphics

4.1 Vector graphics
4.2 Bitmap graphics

5. Combining image, graphics and text

5.1 Format
    5.1.1 Cover without spine line
    5.1.2 Cover with spine line
5.2 Bleed
5.3 Color
5.4 Fonts
5.5 Dark black
5.6 Line width
5.7 Margin space and binding addition
5.8 Knockout/Overprint
5.9 Changeable versions
5.10 File names
5.11 Varnish- and cutforms
5.12 Test files
5.13 File transfer
5.14 Approval

6. PDF creation with InDesign

7. PDF creation with Illustrator

8. PDF creation with Acrobat Distiller

9. Checking a PDF file with Adobe Acrobat

9.1 Content and formal check
9.2 Color check (softproof)
    9.2.1 Output preview
    9.2.2 Overprint preview
    9.2.3 Preview of the color separations
    9.2.4 Output on a calibrated printer (hardproof)
9.3 Checking PDF files with Acrobat Preflight
    9.3.1 Checking PDF files with Acrobat Preflight over droplet

1. Foreword

The delivery of your documents should ideally happen digitally as a so-called PDF in the color space CMYK, with embedded fonts and unseparated (composite).

PDF is the standard file format in the graphic arts industry. But not all PDFs can be processed safely, so a norm was created, the ISO 15930, which exactly describes the requirements of a printable PDF (PDF/X-4).

The basis for a controlled data processing is a consistent color management. therefore, we start our guidewith this chapter. the following chapters contain practical information on how to achieve a predictable print product.

We will present settings for different programs, adapted to certain conditions. The color management and PDF export settings depend on various factors. Please check the circumstances for your print product and employ the appropriate settings or adapt these to your conditions.

Please appreciate that this documentation is not exhaustive and the shown settings give no guarantee for faultless processing.
Attend our standard business conditions and the limitation of liability.

Step by step

These instructions should support you in technically creating your printing documents so that they can be processed safely in the workflow of a printing company.

The creation of a digital printing template with output in the PDF format demands the following procedure:

1. *Define color settings*
2. *Creating images in CMYK*
3. *Creating graphics*
4. *Combining image, graphic and text*
5. *Creating PDF files*
6. *Checking a PDF file*

The creation of a PDF/X-4 file only guarantees a general processability of the file. This format says nothing about the quality of the file. Therefore, we recommend checking the file with regards to visual aspects and contents before delivery.

Support

If you have any questions about the discussed points or need help with the applications, please do not hesitate to contact us.

Konradin Druck GmbH
Prepress
Kohlhammerstraße 1–15
D-70771 Leinfelden-Echterdingen
Phone +49 (0)711 7594-750

www.konradindruck.de

© by Konradin Druck GmbH, Version 11.0, date: November 2023

1.1 PDF guidelines – at a glance

In order to guarantee a trouble-free processing, please deliver your data according to the following guidelines:

File format: PDF (for example PDF/X-4)
Colorspace: CMYK, all other color spaces will be converted to CMYK in the workflow process.
Spot color: Only in sheetfed printing spot colors are possible, please convert all unwanted spot colors already in the layout process.
Color profiles: Profiles in PDF files will not be respected.
Trim size: PDF must be created in the correct trim size. Trimbox must be contained, as single page PDF files (no spread pages).
Format cover with spine: As panoramic page: cover 4 + spine + cover 1 resp. cover 2 + spine + cover 3
Bleed: Minimum 3 mm. Crop and cut marks must also have a minimum distance from trim size of 3 mm.
Safety margin: Minimum distance from trim size 5 mm, at the binding edge 10 mm. In perfect binding products spread elements that cross over should be pulled back from the binding edge for 2 mm, between the covers and the first resp. the last content page for 5 mm each.
Image resolution: Contone 300 dpi, Lineart minimum 600 dpi.
Fonts: All fonts must be embedded.
Knockout/Overprint: Take care of the correct settings. There is no automatic correction.
Line width: Minimum 0,25 pt, for negative or colored lines minimum 1 pt.
File naming: Pagenumber_Version_Title.pdf (127_DE_JamesBond-Catalog.pdf), also for correction pages.
Varnish- and cutforms: Deliver in separate files, elements in the background are not allowed.
Changeable versions: Three ways of file preparations are possible:

1. Common (4c) and change elements (1c) each in separate PDF files.
2. All versions in four-color PDF files (all common elements must be identical).
3. Layered PDF file, common and change elements on separate layers in the same PDF file.

File testing: File testing in advance of producing is strongly recommended to ensure a trouble-free processing. For versioning jobs file testing is obligatory.
Checking files: Please check the PDF files visually and content-related in advance.
File transfer: Please transfer your files via our portal www.teamwork-net.de. teamwork-net.de checks the data automatically during transmission. The result of this preflight can be viewed in teamwork-net.de.
Approval: We expect an approval of your submitted files. Please use our portal www.teamwork-net.de free of charge.
When viewing, use the „Sort by position“ or use the „Preview“, because only then the pages are visible in the print order and you can approve the pages in the correct order.

On the following pages, these points are discussed in detail.

2. Color management

2.1 Color profiles ...

... and their function

Color profiles (ICC-Profiles) describe color spaces, for example the RGB color space of a particular digital camera or the CMYK color space of a print on a particular substrate. The computer needs color profiles for the correct display. If the correct color profile is missing or if another color profile is used instead of the correct one, the colors of a file are displayed or printed incorrectly.

Color profiles are needed for the conversion between two color spaces. Provided that the correct equipment-own color profile is used as source, a colorimetrically almost faultless conversion from RGB (source) to CMYK (target) or from CMYK (source) to CMYK (target) will work.

During conversion, the color profile of the substrate is required to describe the target. For output on a different substrate, the file must be converted accordingly with a different profile.

Please ask your contact which kind of subtrate will be used for your print job or have a look at the product description. Please prepare your data accordingly then.

... for the industrial offset printing

Color profiles for the industrial offset printing are made freely available by the European Color Initiative (*www.eci.org*).
In the download area you can get the profiles for the standardised offset printing.
We generally expect CMYK files that has already been prepared for the substrate. We do not consider attached profiles in PDF files.

Color profile	**Char. data**	**for offset printing on**
PSOcoated_v3.icc	FOGRA 51L	glossy or matt picture printing paper
PSO_LWC_Standard_eci.icc	FOGRA 46L	standard light weight coated paper (web offset)
PSO_LWC_Improved_eci.icc	FOGRA 45L	improved light weight coated paper (web offset)
PSOuncoated_v3_FOGRA52.icc	FOGRA 52L	uncoated white paper
SC_paper_eci.icc	FOGRA 40L	SC-Paper (super calandered paper)
PSOsc-b_paper_v3_FOGRA54.icc	FOGRA 54L	SC-B-Paper (super calandered paper)
PSO_MFC_Paper_eci.icc	FOGRA 41L	machine finished coating paper
PSO_SNP_Paper_eci.icc	FOGRA 42L	newsprint paper
PSO_INP_Paper_eci.icc	FOGRA 48L	improved newsprint paper

Color profile	**for images**
eciRGB_v2.icc	standard profile for RGB images
sRGB.icc	profile for RGB images with unknown source

2.2 Installing color settings and color profiles

In order to use color profiles and color settings, install these as follows:

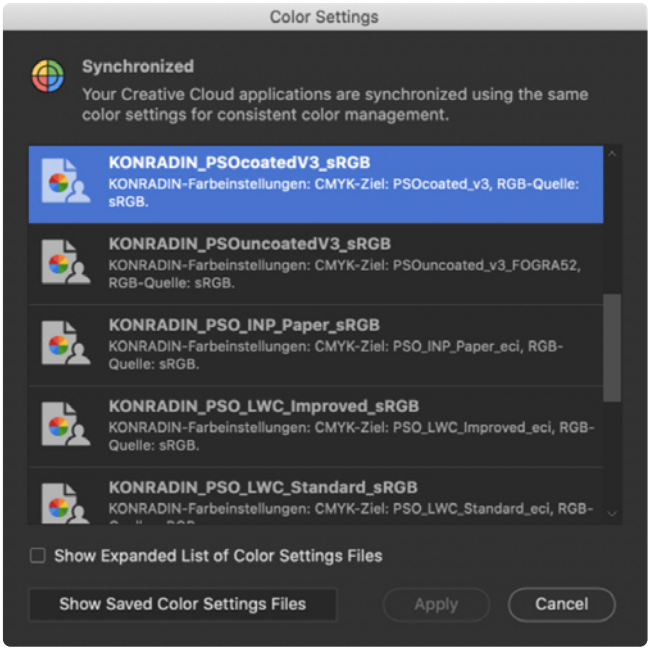
Copy the color profiles with the suffix *.icc* or *.icm* into the following directory:
Macintosh: *Library/Application Support/Adobe/Color/Profiles/Recommended*
Windows-PC: *Program Files or Program Files (x86) or Program Files (x32)/Common Files/Adobe/Color/Profiles/Recommended*

Copy the color settings with the suffix *.scf* into the following directory:
Macintosh: *Library/Application Support/Adobe/Color/Settings/Recommended*
Windows-PC: *Program Files or Program Files (x86) or Program Files (x32)/Common Files/Adobe/Color/Settings/Recommended*

From now on applications, which provide the choice and usage of color profiles, have access to those.

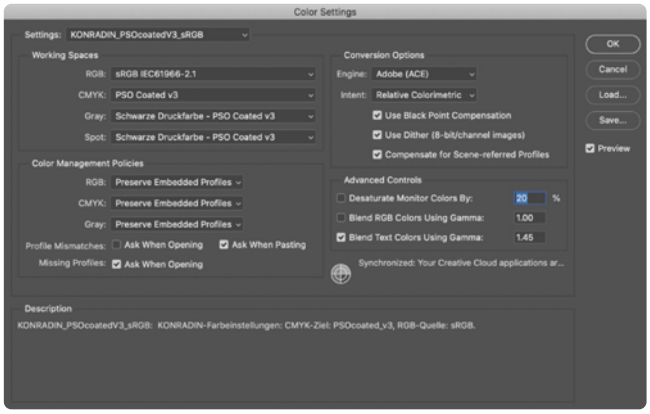
2.3 Color setting for the whole Adobe Creative Suite

If you work with the Adobe Creative Suite you can load the basic color setting for all programs with the Adobe Bridge (such as Photoshop, Illustrator and Indesign).
In the menu *Edit/Color Settings* choose the color setting *KONRADIN_PSOcoatedV3_sRGB*. Now the color settings are activated for all programs. These standard color setting uses PSOcoated_v3 as CMYK color space and sRGB as RGB color space. If you need another printing substrate you have to set another CMYK color space.
Furthermore, the RGB profile must be taken into consideration as well if no RGB profile is available in the source file. That's why we offer a choice of color setups which differentiate from each other in CMYK target profile.



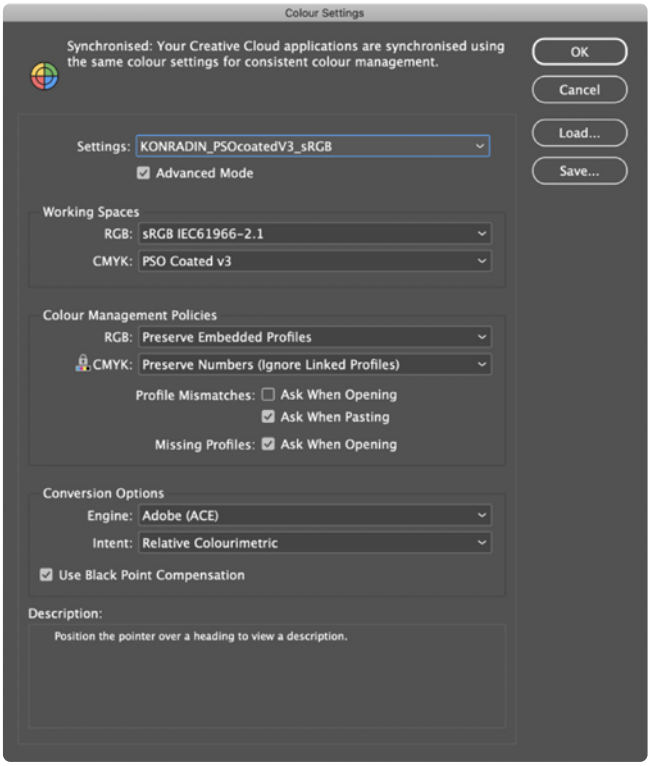
2.4 Color settings in Photoshop

The color management guidlines are principally defined in a way that images containing a profile will not be converted to the working color space without prior approval. With any change a window opens allowing to make a different choice.



2.5 Color settings in InDesign and Illustrator

The color management guidlines are principally defined in a way that profiles in RGB images are allowed for, whereas profiles of CMYK images will be ignored. When opening the document a window will appear if profiles do not match.

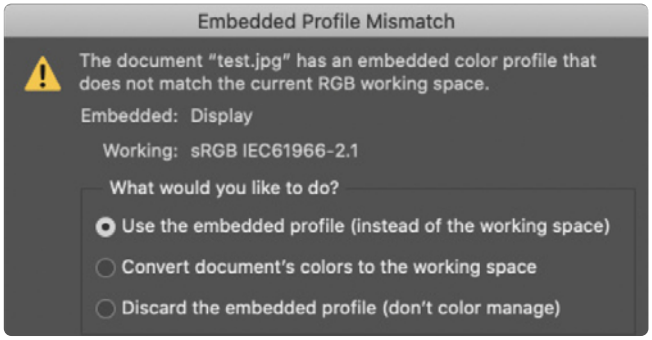


3. Generating images in CMYK

3.1 Defining source profile

On opening an image file in Photoshop the existence of a color profile and the conformance with the standard settings for color are being checked.
Images, which have been saved with the profile as defined in the standard settings in the working color space, will be opened without further message and will be displayed true to color.
When you open an RGB or CMYK image, which is without a profile and therefore without reference (source unknown), or which has been saved with another profile than the one defined in the standard settings (profile mismatch), a conflict arises: It is impossible to display the image true to color without decision of the operator.
Upon opening you will be asked to decide whether to open the image with the saved profile (instead of the working color space) or to convert it first into the present working color space. The third offer to discard the embedded profile (no color management) can be neglected, because it does not lead to the requested result in this case.

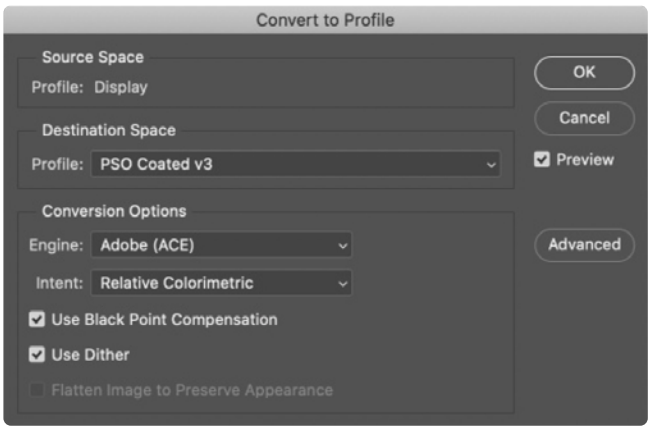
The first possibility to use the embedded profile instead of the working color space is colorimetrically the best solution. At the first moment this may appear to you inconsistent, as we have selected another profile as standard for the working color space before.
Photoshop gives us the explanation in one sentence: *Convert the document's color into the working color space.* So at first the file would have to be modified for being shown true to color in the present working color space. It is basically advisable to convert as few as possible.



3.2 Converting color to CMYK

When the image is displayed true to color, the step of the conversion into the wanted color space *ISOcoated_v2_eci.icc* can take place.
Conversions in Adobe Photoshop are carried out in the menu *Image/Mode/Convert to Profile*.
Color conversion always works according to the same principle. Two color profiles assist the conversion pixel for pixel: one source profile as description of the current color space and one aim profile as description of the wanted one. It is important to understand that there must never be a file status without a profile.
Only with the color profile it gets possible for a program to display an RGB or CMYK image "true to color". True to color means in this case the way a program, a device, or a person has favoured in a calibrated system.
With the conversion options you can control the way colors are converted from the source space into the aim space.
The so-called *Rendering Intent* decides whether colors outside of the wanted color space are discarded (*absolutely colorimetric*), mapped on the border of the wanted color space (*relatively colorimetric*) or dispersed uniformly in the wanted color space (*perceptual*).

Follow the easy rule of thumb:
For the conversion from RGB to CMYK you choose the intent *perceptual* and for the conversion from CMYK to CMYK you choose the intent *relatively colorimetric*.
In case of relatively colorimetric conversions you can activate the black point compensation in order to improve the shadow details.
Just try it out. By selecting the preview you can easily estimate the result.



3.3 Resolution check with Adobe Photoshop

In order to reproduce an image correctly in the offset printing, the resolution should not go below 300 dpi at the placed size. A resolution that is too high is a minor problem (in this case only the file size increases and thus the processing time), but too little resolution (below 250 dpi) leads to unsightly small staircases and edges.

3.4 Image improvements

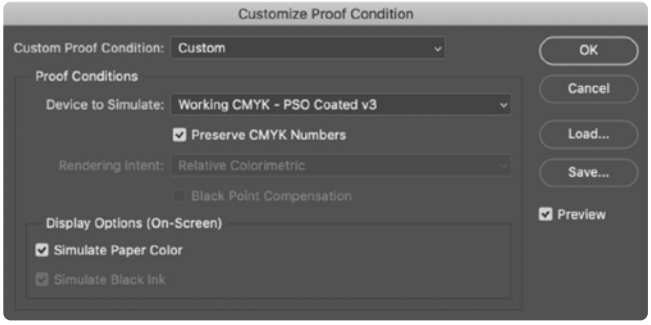
If you are not satisfied with the shown result, the image quality can be enhanced with Adobe Photoshop by adapting the setups of sharpness, level and contrast.

3.5 Softproof settings

To get an authentic preview of the brightness and contrast of the print including the simulation of the paper coloring, you need a calibrated monitor.

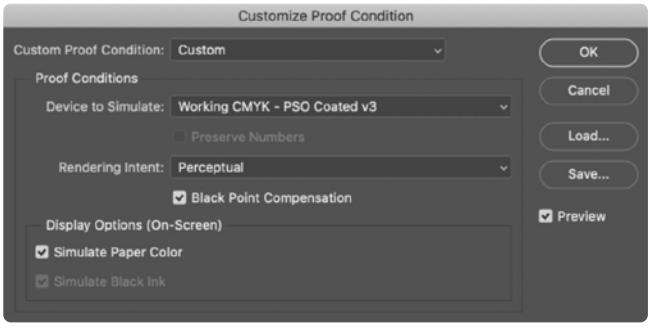
3.5.1 Showing CMYK true to color

The image on the right side shows the settings to be made in order to see a CMYK image on the monitor as an offset print on glossy or matt art print paper (*ISOcoated_v2_eci.icc* describes the printing condition of an offset print on such papers).



3.5.2 Showing RGB with separation preview true to color

You can already get a *true to color preview* of the later print result of a RGB image before the described conversion to CMYK. The image on the right side shows the applicable settings, to see a RGB file with the rendering intent *perceptual* to CMYK separated and printed in the offset printing on glossy or matt art print paper.
When you change the rendering intent to *relatively colorimetric*, you can reproduce differences in the handling of colors during the separation as described in chapter 3.2.



3.6 Saving images

When choosing the correct format, the *file size*, the *quality* and the *processability* in other programs have to be weighed against each other. The often used format *JPEG* is lossy with even the highest quality setting, that is why *TIFF* with the lossless *LZW compression* is to be preferred.
In both cases save the profile of the working color space and make the represented options additionally.

4. Creating graphics

4.1 Vector graphics

All those elements, which are not images, are called graphics for example logos or drawings of single (colored) areas or texts.
Images consist of many pixels. So as to perceive edges and details free from stairs or ranges, image files need a resolution of 300 dpi adapted to the size in the layout.
Vector graphics do not consist of single pixels, but of curves, which connect single points curved or straight. The color inside the lines respectively the color and appearance of the line itself can be determined freely.
The unbeatable advantage of a vector graphic is that it can arbitrarily be scaled up and down without having to accept quality losses. Furthermore, these files only need a fraction of the memory requirements of an image.

You can create and handle vector graphics in different programs like Adobe Illustrator or Corel Draw.
Without intending to give a preference to a special program, with the Adobe Creative Suite (contains amongst others the programs Acrobat, Photoshop, Illustrator and InDesign) you have the advantage that all color settings as well as the settings for softproof have to be carried out in all programs as described in chapter 2.5.
No matter which program you work with, working directly in the color space CMYK is best. Possible spot colors have to be started as additional channel. Please pay attention not to use special characters or umlauts when you give names to the spot colors.

4.2 Bitmap graphics

One variant of graphics are the so-called bitmap graphics. Like images bitmap graphics consist of pixels and for this reason they do not have the advantages of the vector graphics described in chapter 4.1.

The *resolution* has to be checked to avoid stairs and ranges on edges. At a resolution of 600 dpi or higher, the curves are represented adequately well and from 1200 dpi on irreproachably.

5. Combining image, graphics and text

5.1 Format

Create your pages in the format (width × height) of the trimmed single page and afterwards choose double pages to control the left and right pages. In the layout, work always from the first to the last page in row. Side compositions or shifts for bind-technical reasons such as displacement in case of back-stitching or routing margins in case of adhesive binding are only carried out at the imposition in the printing office.
The net format must be defined by the trim box in the later created PDF file.

5.1.1 Cover without spine line

Create the data for the cover either, like the contents, as single pages or deliver the opposite pages cover 4 and cover 1 resp. cover 2 and cover 3 as panoramic pages.

5.1.2 Cover with spine line

In case of adhesive binding, covers with spine line earn special attention. Because of the back glueing a stripe of approximately 6 mm in the binding edge of the second page of the cover and on the first page of the contents gets unusable in designing, the same for the last page of the contents and the third page of the cover.

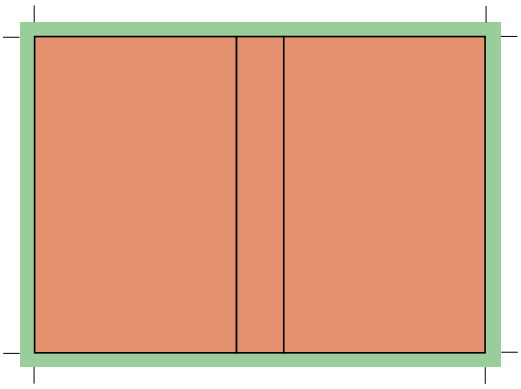
Please calculate the size of the spine line with the following formula first:
Page number / 2 × paper weight / 1000 × volume of the paper + paper weight of the cover / 1000 × 2 + 0,3 mm for the glue.
An example in figures:
256 pages / 2 × 70 g/m^2 / 1000 × 0,9
+ 300 g/m^2 / 1000 × 2 + 0,3 mm = 8,8 mm.

Since you usually do not have the volume data of the paper, it will be a pleasure for us to calculate the size of the spine for you. Please get in touch with us in advance.

The designing of the spine can take place in the following ways:

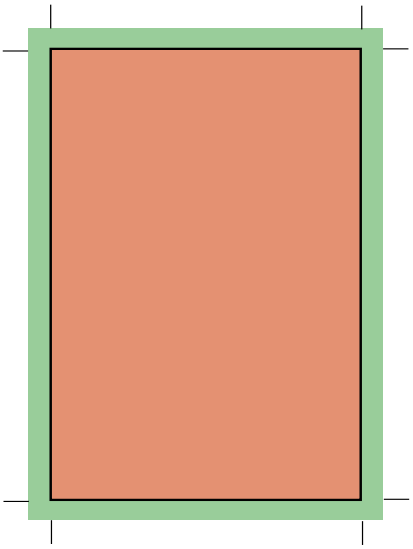
1. Adhesive binding:
   cover 4 + spine line + cover 1 resp. cover 2 + inner spine line + cover 3 in one panorama page (in the prev. example: 2 × page width plus 9 mm).
2. Hardcover:
   Here the format has to be supplemented by the measures of the cover, the paper thickness and the surplus. Your contact will be happy to support you.

Please deliver the cover as panoramic page for inner and outer cover page.



5.2 Bleed

Please consider always a bleed add of 3 mm (in the adjoining image: green area).
The net format (in the adjoining image: orange area) of the document stays unchanged (for example 210 mm × 297 mm).



5.3 Color

In a modern layout program you cannot work "without" color management anymore. Especially in the catalogue production the term "device-independent data management" is mentioned. This means that out of one source file productions on different media such as printing (web offset, sheet-fed offset, gravure printing, flexo print, etc.), CD or for the Internet shall be made possible.
This manual consequently recommends to keep the data in the largest CMYK color space (ISOcoated_v2_eci.icc). This unproblematically enables later color conversions into "smaller" color spaces with the best quality control possible at the same time.

When creating a PDF, please see to it that all elements are being converted to CMYK in this step and check the PDF file with Acrobat. Thus, unwanted color conversions can be avoided. Profiles in PDF files will not be respected.
Only in sheetfed printing spot colors are possible, please convert all unwanted spot colors already in the layout process.
If you want to use spot colors, you must define them as solid tone. The chosen color name does not inevitably have to match with the printing ink used later on. But please avoid similar names like HKS44, HKS 44, HKS44K for one and the same color. As always, do not use umlauts and special characters in the color name.

5.4 Fonts

Whichever fonts you work with, they have to be completely embedded into the PDF later on.

5.5 Dark black

Larger, 100% monochrome black colored areas appear grey in the offset printing. Since black is the first printed color in the printing order, white points and imperfection through lint can hardly be avoided.

In order to raise the depth, put at least 40% cyan, 30% magenta and 30% yellow underneath such areas.
Tip: You can also adapt the value to the measured color values from an image.

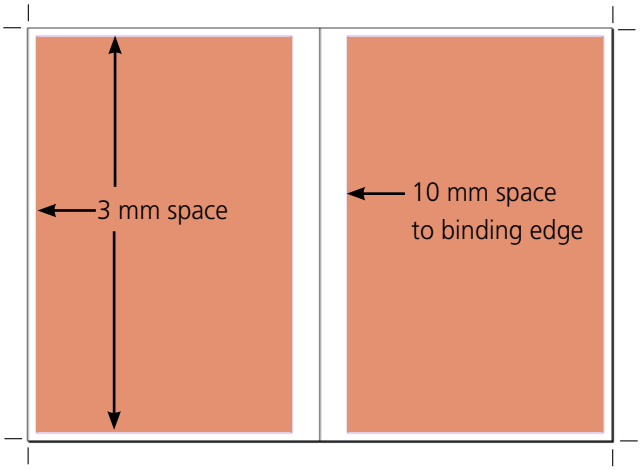
5.6 Line width

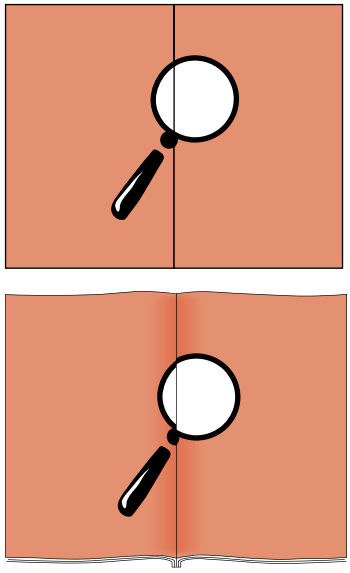
In oder to avoid the breaking away of elements the line width should at least be 0,25 pt. Letters should not be smaller than 5 pt.

The line width of negative or colored lines should be not less than 1 pt.

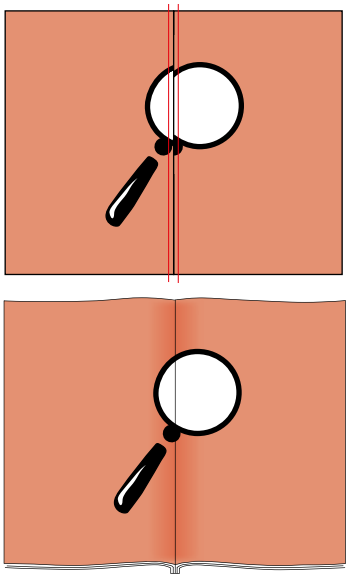
5.7 Safety margin and binding addition

In the offset printing you have to estimate larger tolerances in the fold and cut exactness than in the sheet-fed offset. Hold at least 5 mm distance to the bleed margins.
Depending on the binding (back-stitching, adhesive binding, etc.) the products cannot be opened as far as to the binding edge. You should avoid layouts with texts running over a double page. Important elements should at least be 10 mm away from the binding edge.
In case of the perfect binding products the clip effect is particularly strong, due to the processing. Images over two pages should be "doubled" in the binding edge, moved 2 mm out of the binding edge.
Because of the back glueing of the cover images running over between the cover and the first resp. the last content page must be doubled 5 mm.





Without binding addition

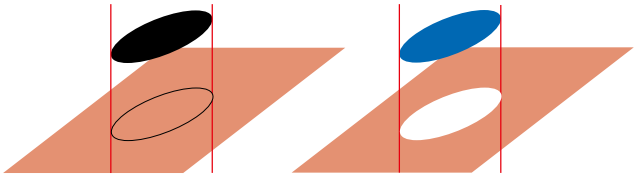


With binding addition (Doubling of the elements in the binding edge)

5.8 Knockout/Overprint

The areas, texts, or images lying one upon another in your layout have to be adjusted in the trapping to knockout from top to down. Only 100% monochrome black elements such as black texts overprint underneath lying ones.
Take care of the correct settings. There is no automatic correction.
However do not enter trapping values for knockout.
If necessary the so-called *trapping* is carried out in our processes.

Especially susceptible to register fluctuations are small, colored fonts with fine serifs. Avoid the use of font sizes below 8 pt (approx. 2,8 mm) with not free-standing (without a background) texts.



5.9 Changeable versions

If catalogs are published in different (language) versions, this is often done by changing the printing plates in one color (usually black). The basic layout remains identical and only the black plate changes for the individual versions. Technically, however, not only the black text of the country version changes in a four-color printing press, but also the black part of all images.
The following points must be considered when creating the layout:

– Identical position of all non-changing elements in all versions.
– Changing elements can only be built up in the color to be changed (usually black), they must not contain any additional colors or include other color spaces.
– Black changing elements must necessarily overprint underlying elements.
– White changing elements can only exist on elements of the color to be changed. (e.g. white text on black element, if black is changed).

In the layout program you can create layers for the changeable versions, display them individually by hiding them and export them to PDF (composite, not separated!).
The following three ways of file preparations are possible:

1. Common (4c) and change elements (1c) each in separate PDF files.
2. All versions in four-color PDF files (all common elements must be identical).
3. Layered PDF file, common and change elements on separate layers in the same PDF file.

We combine the delivered version files to a PDF. This is subsequently split into the different printing plates for plate making. This process makes it possible to detect any non-matching versions already on the basis of the data and not only in the printing press. Due to this complex process, a detailed print approval on your part is absolutely necessary.
If you have questions regarding the configuration of changeable versions please get in touch with your contact person.

5.10 File names

In order to deliver your pages to our prepress you generate PDF files with single pages. The file name has to comprise the contained page number, an identification code for the version and the product, for example 127_FR_JamesBond-Catalog.pdf for the page 127 of the French version in the JamesBond catalog. Please do not use special characters, word spacings, or umlauts in the file name.
Please name the correction pages with the same name, so that the original files will be replaced.
The suffix .pdf must be at the end.

5.11 Varnish- and cutforms

Deliver in separate files, elements in the background are not allowed.

5.12 Test files

File testing in advance of producing is strongly recommended to ensure a trouble-free processing. For versioning jobs file testing is obligatory.

5.13 File transfer

Please transfer your files via our portal www.teamwork-net.de. teamwork-net.de checks the data automatically during transmission. The result of this preflight can be viewed in teamwork-net.de.

5.14 Approval

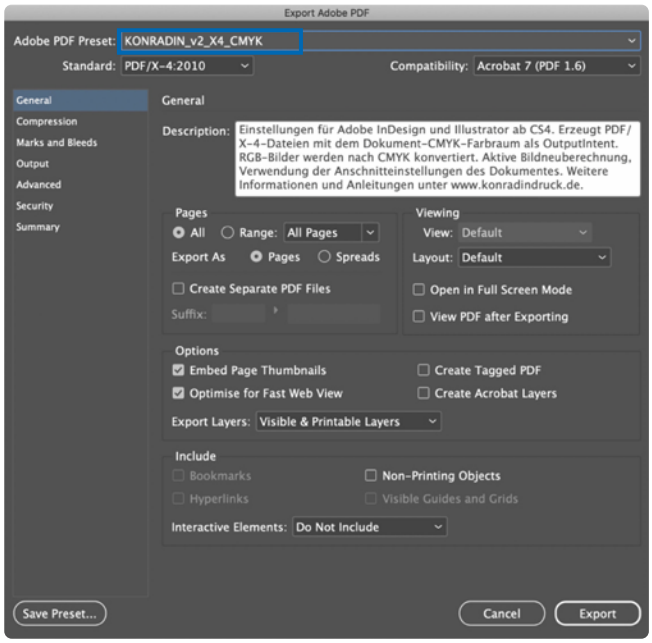
We expect an approval of your submitted files. Please use our portal www.teamwork-net.de free of charge.

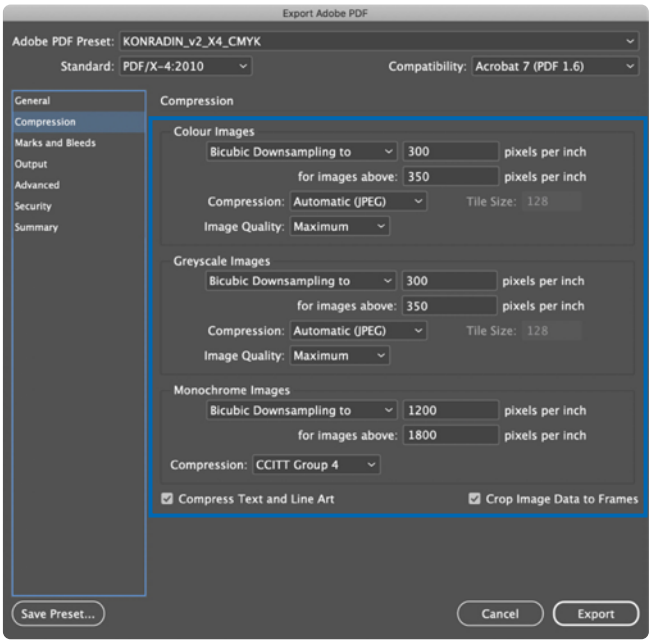
When viewing, use the „Sort by position“ or use the „Preview“, because only then the pages are visible in the print order and you can approve the pages in the correct order.

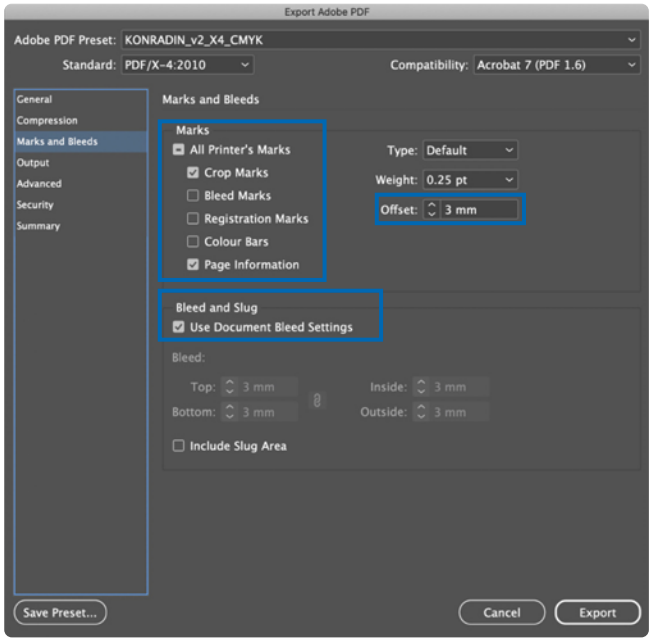
6. PDF creation with InDesign

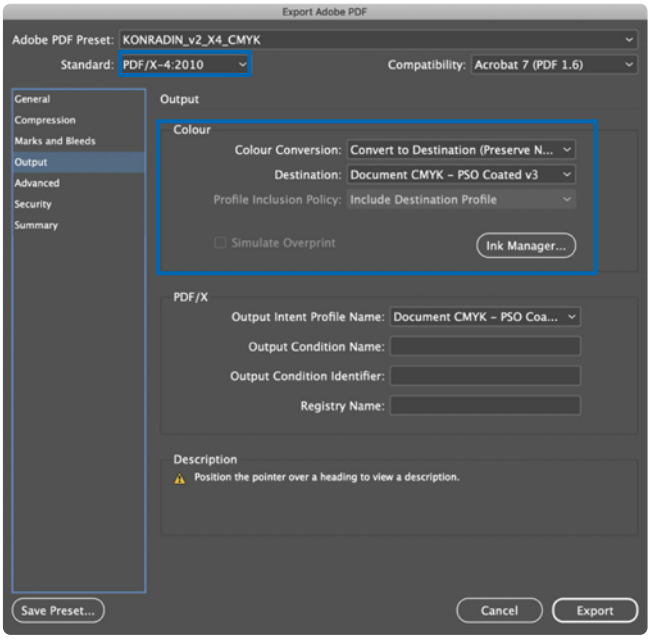
Please pay attention to the color management settings as described in chapter 2.5.
We recommend to convert all layout elements into the output color space CMYK before starting the PDF export. By doing this you avoid unwanted color conversions at the PDF output that are due to the color management settings of the layout programm.

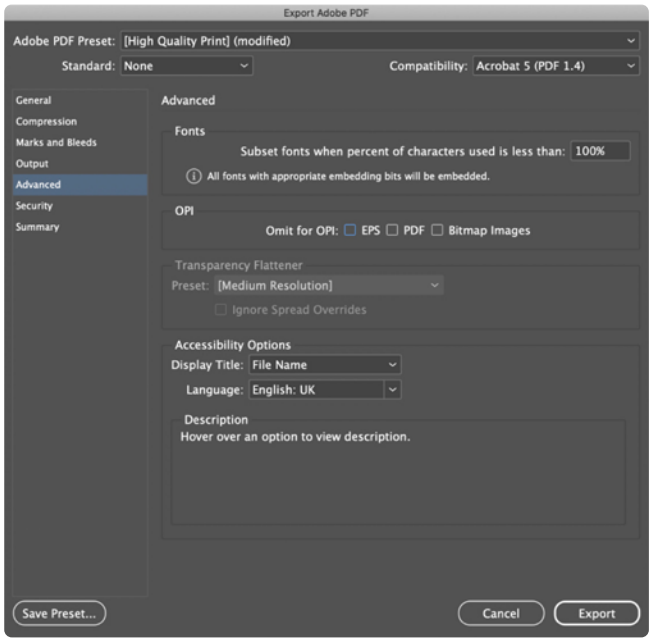
For a standardised production we advise you to use our PDF export settings.
Install the PDF export settings as follows:
Indesign menu File/Adobe PDF Presets/Define, then click on the button load and choose the setting file "KONRADIN_v2_X4_CMYK" and import it.
To export a PDF file choose in the menu File/Adobe PDF Presets the export setting "KONRADIN_v2_X4_CMYK".

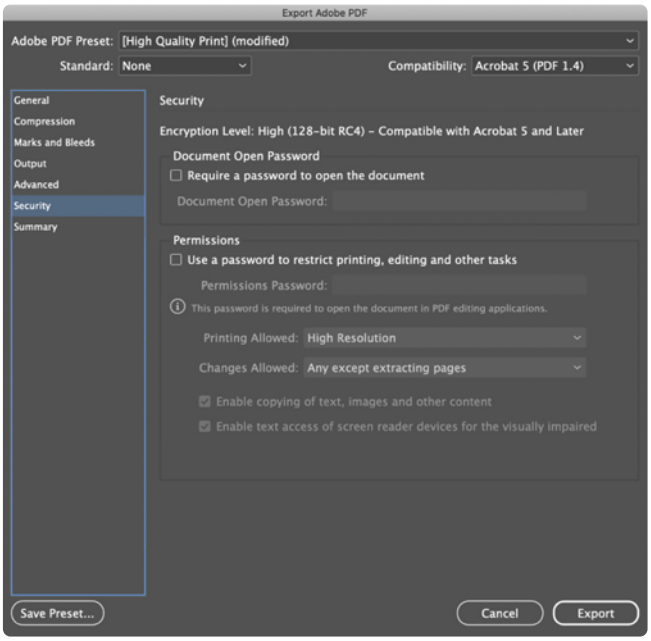








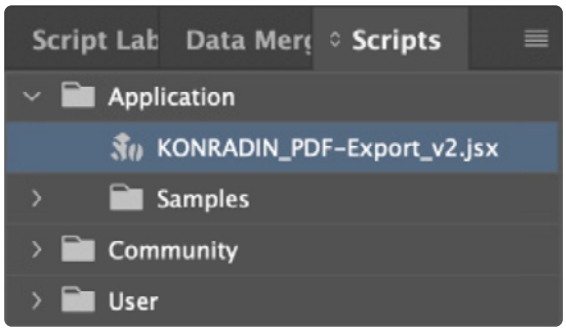




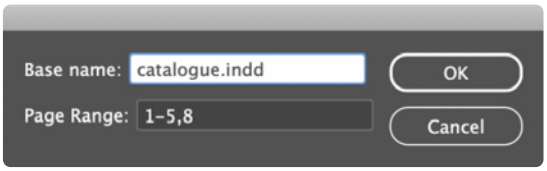
For efficient working, we have created a script, which you can use for creating single pages from a multipage document.

Installation:
Before starting InDesign you have to put the profile "KONRADIN_PDF-Export_v2.jsx" into the following folder in the Indesign application folder:
Adobe InDesign/Scripts/Scripts Panel

Using the script:
In the Indesign menu Window/Utilities/Scripts/Application you will now find the script "KONRADIN_PDF-Export_v2.jsx". Launch this script with a doubleclick. This script creates a single PDF from every page into a selectable folder. It uses the PDF export settings "KONRADIN_v2_X4_CMYK".



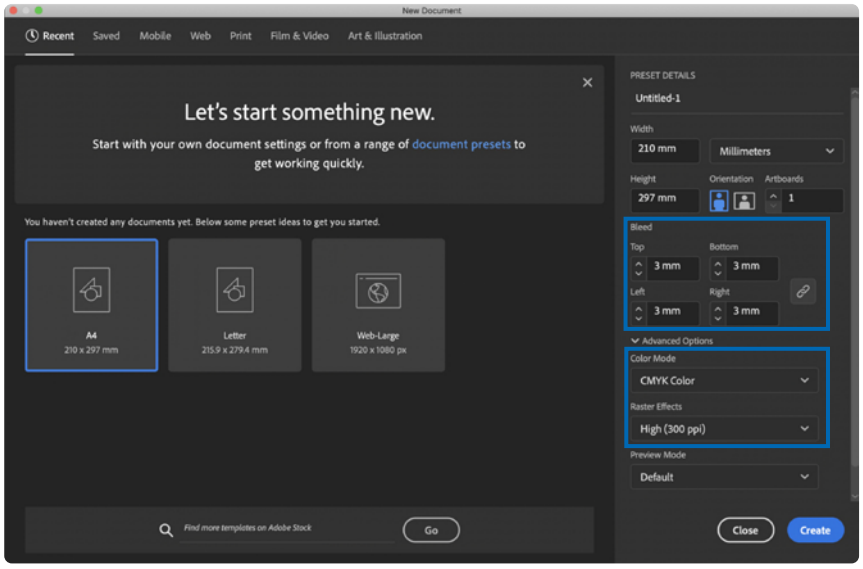
By exporting the PDF you can name your file and choose the pages which should be exported. The page number is prefixed to the file name.
Please consider the following aspects:
– The field "Page Range" must not be empty. It is essential, that you specify the page numbers which you want to create a PDF from. If you want all pages, please choose the range from the first till the last page. (If this field is empty, all pages are added to one PDF-file!)
– If there is a file with the same name in the target folder, this file will be overwritten.

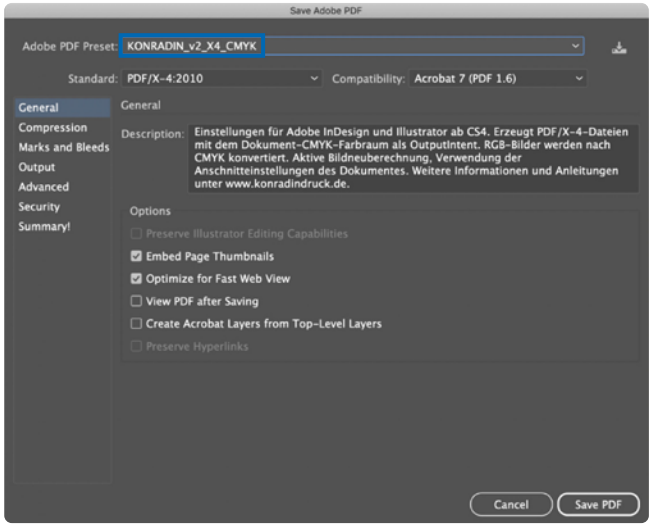


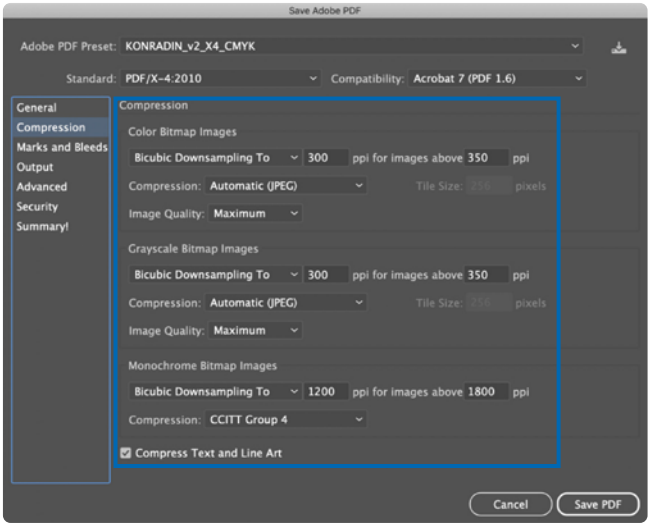
7. PDF creation with Illustrator

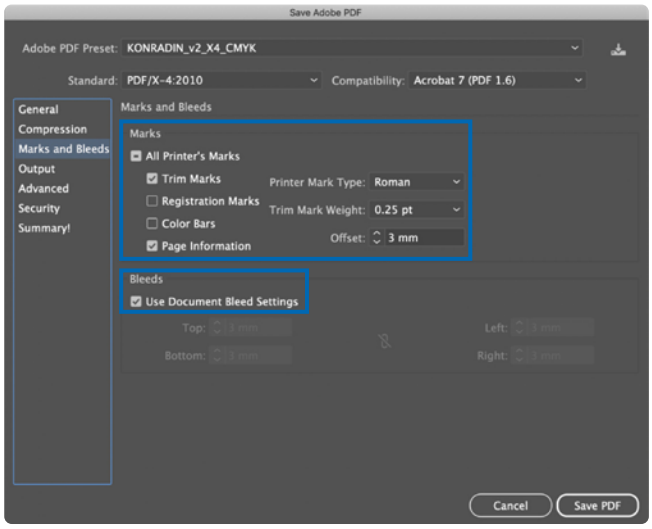
Please pay attention to the color management settings as described in chapter 2.5.
We recommend to convert all layout elements into the output color space CMYK before starting the PDF export. By doing this you avoid unwanted color conversions at the PDF output that are due to the color management settings of the layout programm.
Do not forget to adjust the general settings to CMYK when creating a new Illustrator file.

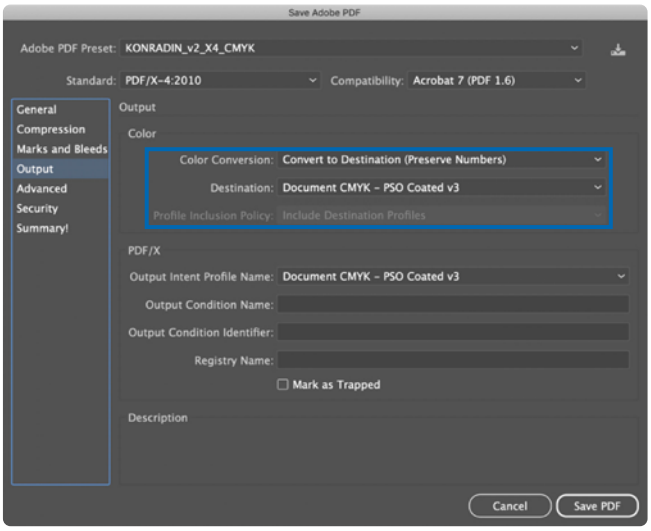
For a standardised production, we advise you to use our PDF export settings.
Install the PDF export settings as follows:
Illustrator menu File/Adobe PDF Presets/Define, then click on the button load and choose the setting file "KONRADIN_v2_X4_CMYK" and import it.
To export a PDF file choose menu File/Save as, then select format Adobe PDF, select the preset „KONRADIN_v2_X4_CMYK".

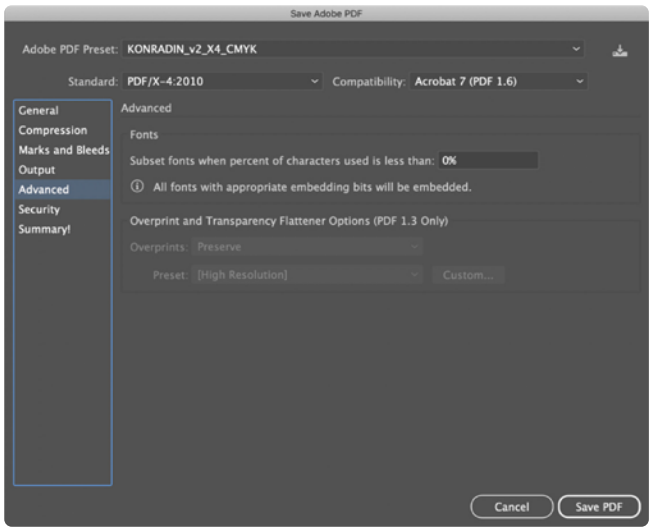


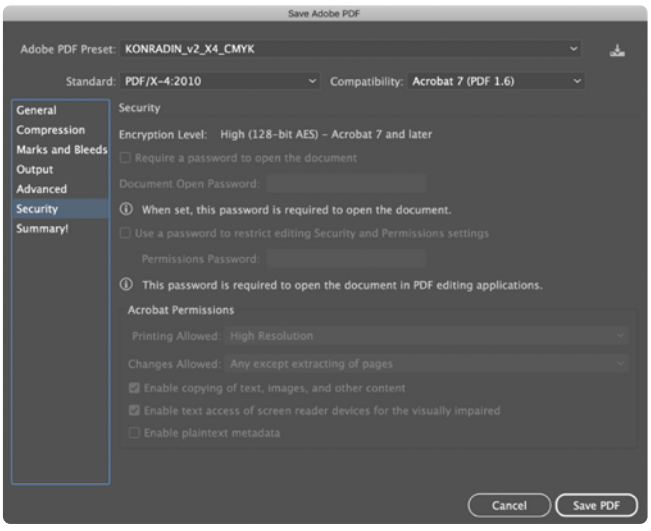





Save Adobe PDF
Adobe PDF Preset: KONRADIN_v2_X4_CMYK
Standard: PDF/X-4:2010
Compatibility: Acrobat 7 (PDF 1.6)
General
Compression
Marks and Bleeds
Output
Advanced
Security
Summary!
Marks and Bleeds
Marks
All Printer's Marks
Trim Marks
Registration Marks
Color Bars
Page Information
Printer Mark Type: Roman
Trim Mark Weight: 0.25 pt
Offset: 3 mm
Bleeds
Use Document Bleed Settings
Top: 3 mm
Bottom: 3 mm
Left: 3 mm
Right: 3 mm
Cancel
Save PDF

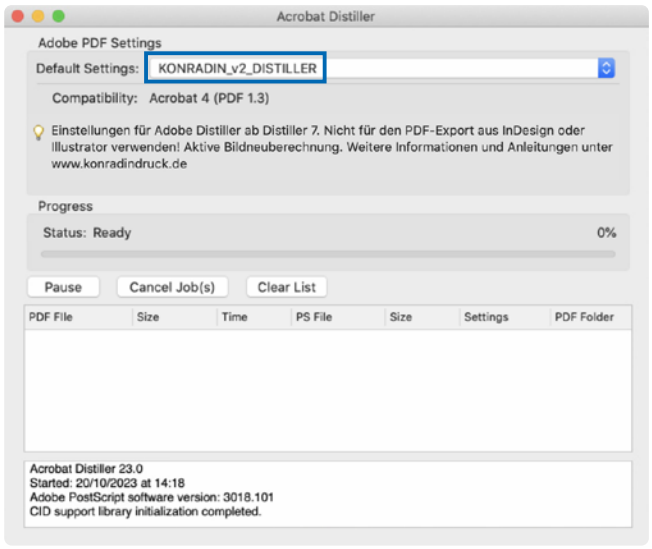

Save Adobe PDF
Adobe PDF Preset: KONRADIN_v2_X4_CMYK
Standard: PDF/X-4:2010
Compatibility: Acrobat 7 (PDF 1.6)
General
Compression
Marks and Bleeds
Output
Advanced
Security
Summary!
Output
Color
Color Conversion: Convert to Destination (Preserve Numbers)
Destination: Document CMYK – PSO Coated v3
Profile Inclusion Policy: Include Destination Profiles
PDF/X
Output Intent Profile Name: Document CMYK – PSO Coated v3
Output Condition Name:
Output Condition Identifier:
Registry Name:
Mark as Trapped
Description
Cancel
Save PDF

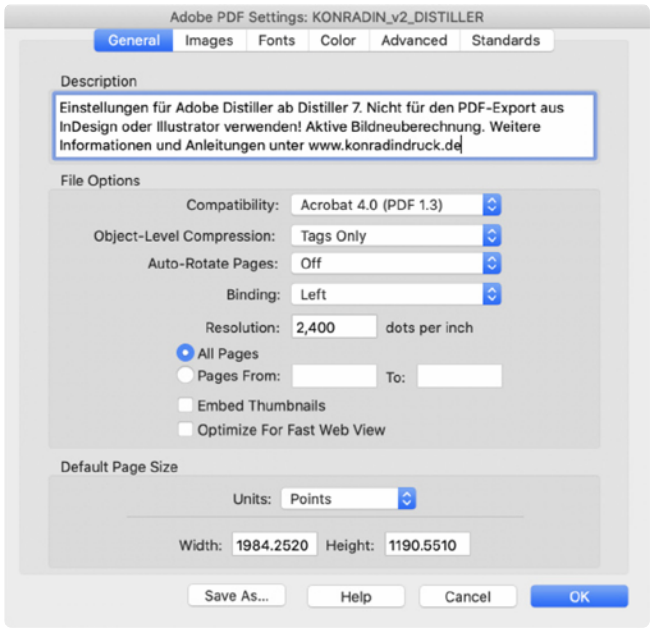

Save Adobe PDF
Adobe PDF Preset: KONRADIN_v2_X4_CMYK
Standard: PDF/X-4:2010
Compatibility: Acrobat 7 (PDF 1.6)
General
Compression
Marks and Bleeds
Output
Advanced
Security
Summary!
Advanced
Fonts
Subset fonts when percent of characters used is less than: 0%
All fonts with appropriate embedding bits will be embedded.
Overprint and Transparency Flattener Options (PDF 1.3 Only)
Overprints: Preserve
Preset: [High Resolution]
Custom...
Cancel
Save PDF

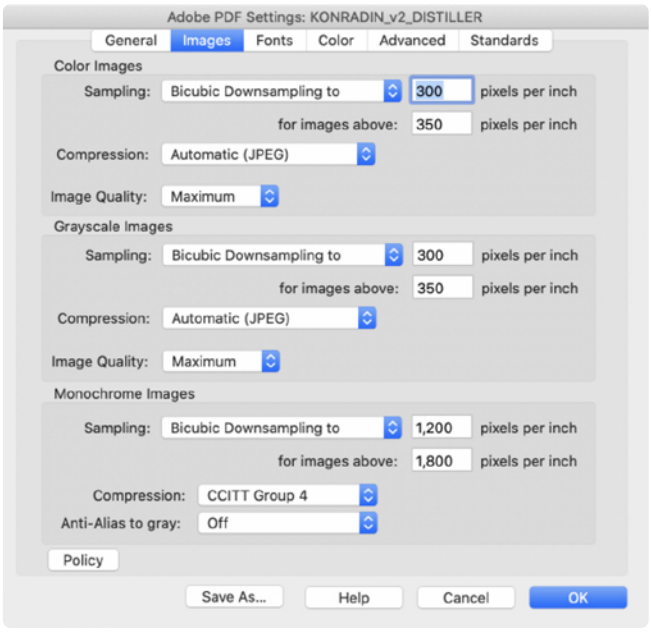

Save Adobe PDF
Adobe PDF Preset: KONRADIN_v2_X4_CMYK
Standard: PDF/X-4:2010
Compatibility: Acrobat 7 (PDF 1.6)
General
Compression
Marks and Bleeds
Output
Advanced
Security
Summary!
Security
Encryption Level: High (128-bit AES) – Acrobat 7 and later
Require a password to open the document
Document Open Password:
When set, this password is required to open the document.
Use a password to restrict editing Security and Permissions settings
Permissions Password:
This password is required to open the document in PDF editing applications.
Acrobat Permissions
Printing Allowed: High Resolution
Changes Allowed: Any except extracting of pages
Enable copying of text, images, and other content
Enable text access of screen reader devices for the visually impaired
Enable plaintext metadata
Cancel
Save PDF

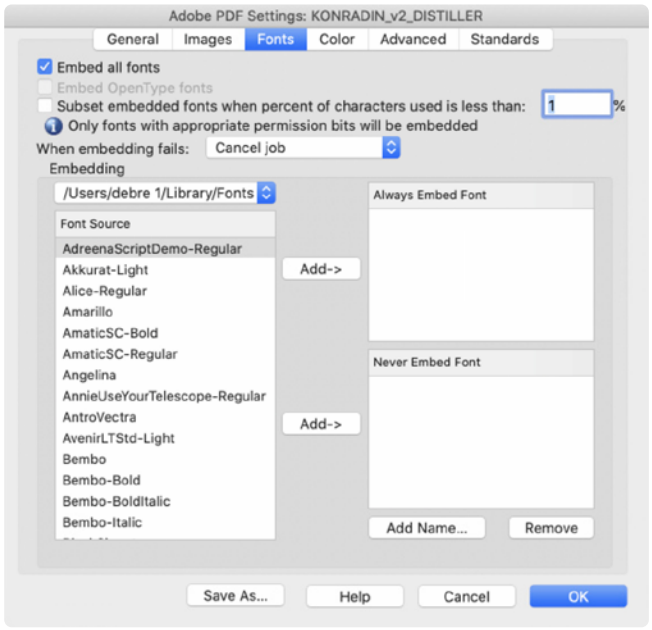
8. PDF creation with Acrobat Distiller

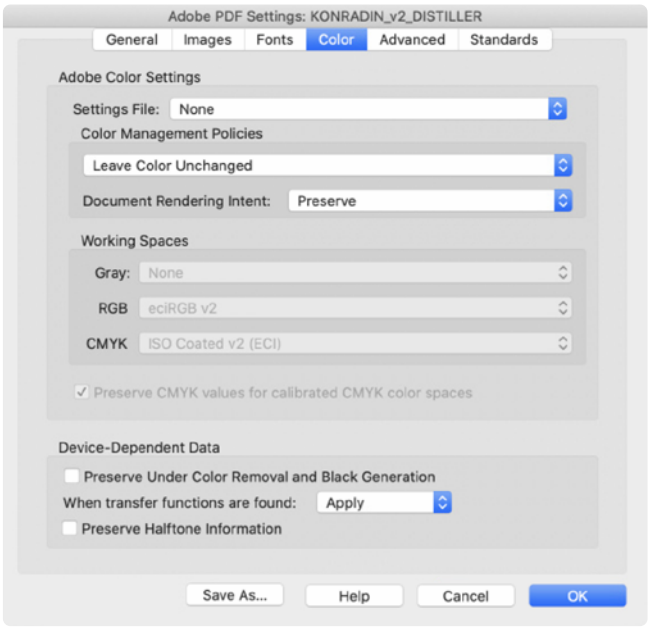
We advise you to use the latest version of the Acrobat Distiller and the Distiller setting *KONRADIN_v2_DISTILLER.joboptions* to convert PostScript data to PDF. For installation draft the Distiller settings on the Distiller window.

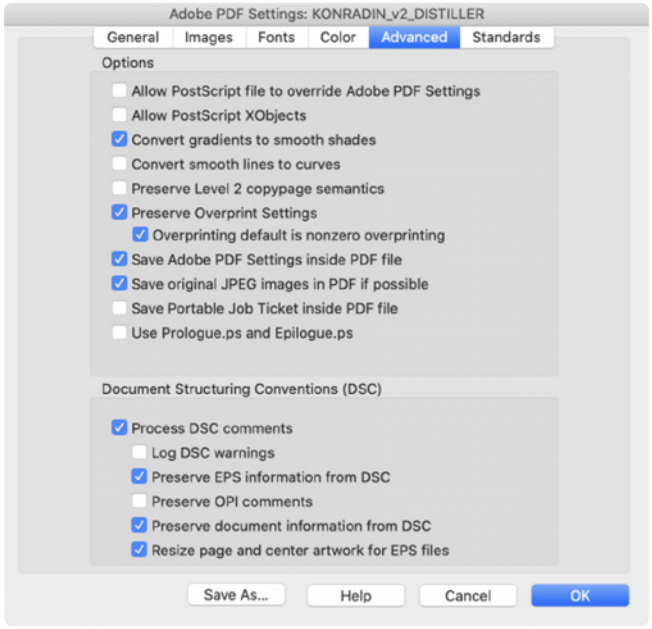


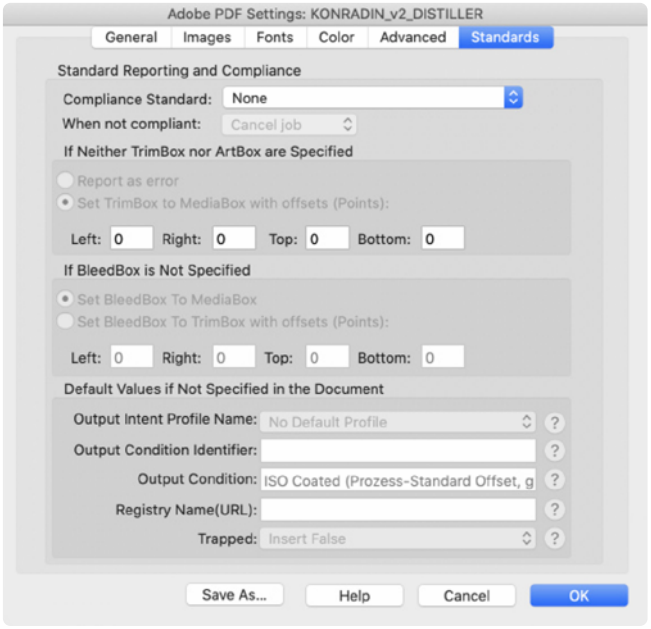





Adobe PDF Settings: KONRADIN_v2_DISTILLER
General
Images
Fonts
Color
Advanced
Standards
Embed all fonts
Embed OpenType fonts
Subset embedded fonts when percent of characters used is less than:
1
%
Only fonts with appropriate permission bits will be embedded
When embedding fails:
Cancel job
Embedding
/Users/debre 1/Library/Fonts
Font Source
AdreenaScriptDemo-Regular
Akkurat-Light
Alice-Regular
Amarillo
AmaticSC-Bold
AmaticSC-Regular
Angelina
AnnieUseYourTelescope-Regular
AntroVectra
AvenirLTStd-Light
Bembo
Bembo-Bold
Bembo-BoldItalic
Bembo-Italic
Add->
Add->
Always Embed Font
Never Embed Font
Add Name...
Remove
Save As...
Help
Cancel
OK


Adobe PDF Settings: KONRADIN_v2_DISTILLER
General
Images
Fonts
Color
Advanced
Standards
Adobe Color Settings
Settings File:
None
Color Management Policies
Leave Color Unchanged
Document Rendering Intent:
Preserve
Working Spaces
Gray:
None
RGB
eciRGB v2
CMYK
ISO Coated v2 (ECI)
Preserve CMYK values for calibrated CMYK color spaces
Device-Dependent Data
Preserve Under Color Removal and Black Generation
When transfer functions are found:
Apply
Preserve Halftone Information
Save As...
Help
Cancel
OK


Adobe PDF Settings: KONRADIN_v2_DISTILLER
General
Images
Fonts
Color
Advanced
Standards
Options
Allow PostScript file to override Adobe PDF Settings
Allow PostScript XObjects
Convert gradients to smooth shades
Convert smooth lines to curves
Preserve Level 2 copypage semantics
Preserve Overprint Settings
Overprinting default is nonzero overprinting
Save Adobe PDF Settings inside PDF file
Save original JPEG images in PDF if possible
Save Portable Job Ticket inside PDF file
Use Prologue.ps and Epilogue.ps
Document Structuring Conventions (DSC)
Process DSC comments
Log DSC warnings
Preserve EPS information from DSC
Preserve OPI comments
Preserve document information from DSC
Resize page and center artwork for EPS files
Save As...
Help
Cancel
OK


Adobe PDF Settings: KONRADIN_v2_DISTILLER
General
Images
Fonts
Color
Advanced
Standards
Standard Reporting and Compliance
Compliance Standard:
None
When not compliant:
Cancel job
If Neither TrimBox nor ArtBox are Specified
Report as error
Set TrimBox to MediaBox with offsets (Points):
Left: 0 Right: 0 Top: 0 Bottom: 0
If BleedBox is Not Specified
Set BleedBox To MediaBox
Set BleedBox To TrimBox with offsets (Points):
Left: 0 Right: 0 Top: 0 Bottom: 0
Default Values if Not Specified in the Document
Output Intent Profile Name:
No Default Profile
Output Condition Identifier:
Output Condition:
ISO Coated (Prozess-Standard Offset, g
Registry Name(URL):
Trapped:
Insert False
Save As...
Help
Cancel
OK

9. Checking a PDF file with Adobe Acrobat

9.1 Content and formal check

During the creation of the pages or during PDF generation, settings could have been defined, which might lead to undesirable results. So it is clear that the final PDF has to be checked in order to exclude frequent mistakes. This last step could also be called optimisation of the PDF.
After the PDF creation, the first check is the *sight check*.

What you see on the monitor will later on appear in the print. Check carefully: size and layout of the page, existence of all elements and their colors, orthography of the texts, the bleeds and bleed signs (these should not extend into the bleed!).

9.2 Color check (Softproof)

On a non-calibrated monitor or color printer you will obtain a colorful image of your document, but no true to color preview of the print result on the edition paper.
If you want to simulate the color result in brightness and contrast, you will have to consider the effort of the colorimetrical calibration of your monitor or your printer.
If necessary, please ask your contact person.

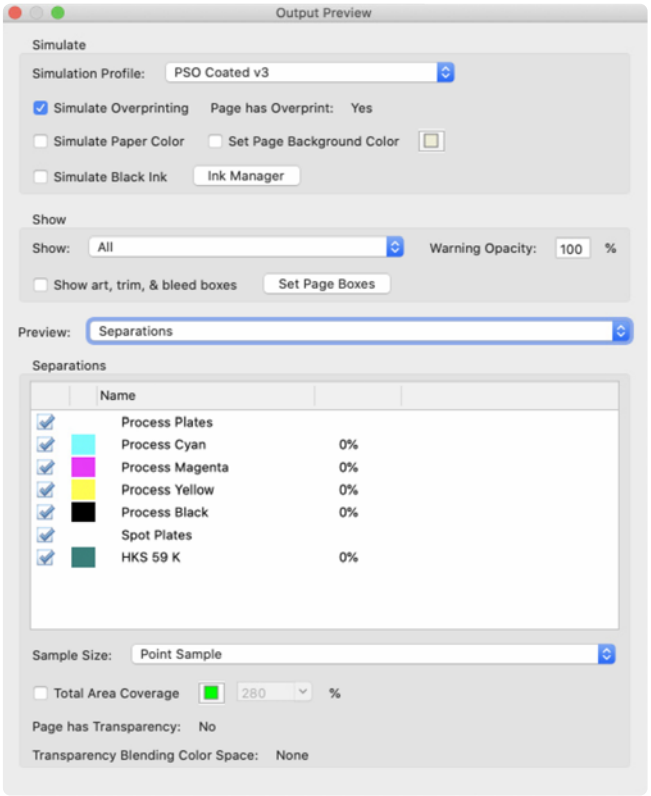
9.2.1 Output preview

In Acrobat you can select an *output preview.*
For the simulation of the printing substrate choose the corresponding color profile in the output preview. So as to simulate the paper color, choose "*simulate paper color*".

9.2.2 Overprint preview

The overprint preview depicts the file in the same way as the process of offset printing (first the colors are being separated and then the single colors are being printed onto each other).
With the overprint preview activated, you receive a binding preview as to the content.
Monochrome black elements, knocking out underneath lying colored elements instead of overprinting them, or colored elements that overprint underneath lying ones are depicted in actual fact.
Striking parts in this check have to be corrected in the layout program by changing the trapping characteristics.

The overprint preview can be activated as default for all documents in Acrobat's preferences: Tab page display/Use Overprint Preview: „always".



9.2.3 Preview of the color separations

In the *output preview* already presented under 10.2.1 Acrobat offers a *preview of separations*.
In the list of separations only those color plates are allowed to be listed, that have been booked for your order and confirmed. The use of spot colors, for example, is only possible in sheet-fed offset printing.

If more or less than the planned number of color plates appear in the list of separations, then the color settings of the images and graphics placed in the layout program as well as the color settings of the elements have to be checked in the layout program itself and if necessary be corrected.

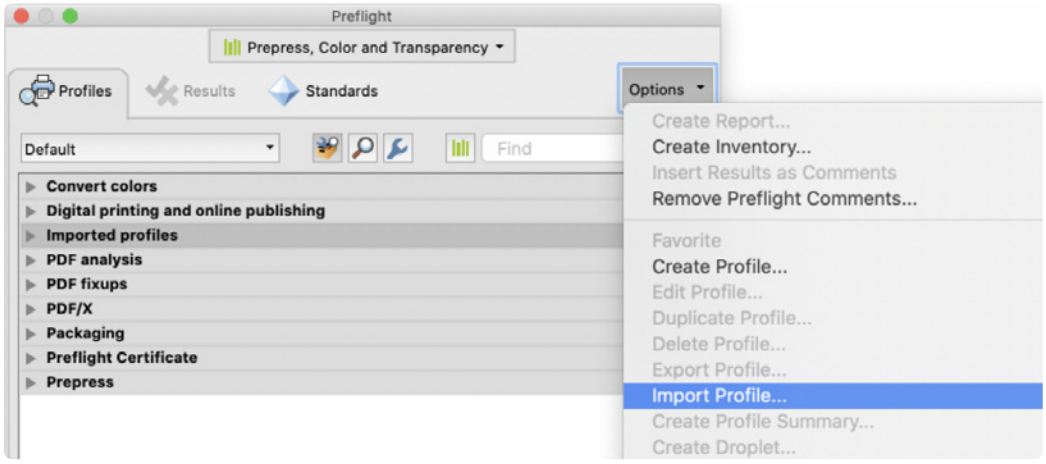
9.2.4 Output on a calibrated printer (hardproof)

For the output on a calibrated printer use the same simulation profiles as described before under softproof.
To be able to check the quality of a proof colorimetrically at any time, the output of the so-called Ugra/Fogra media wedge next to the pages is imperatively prescribed.

9.3 Checking PDFs with Acrobat Preflight

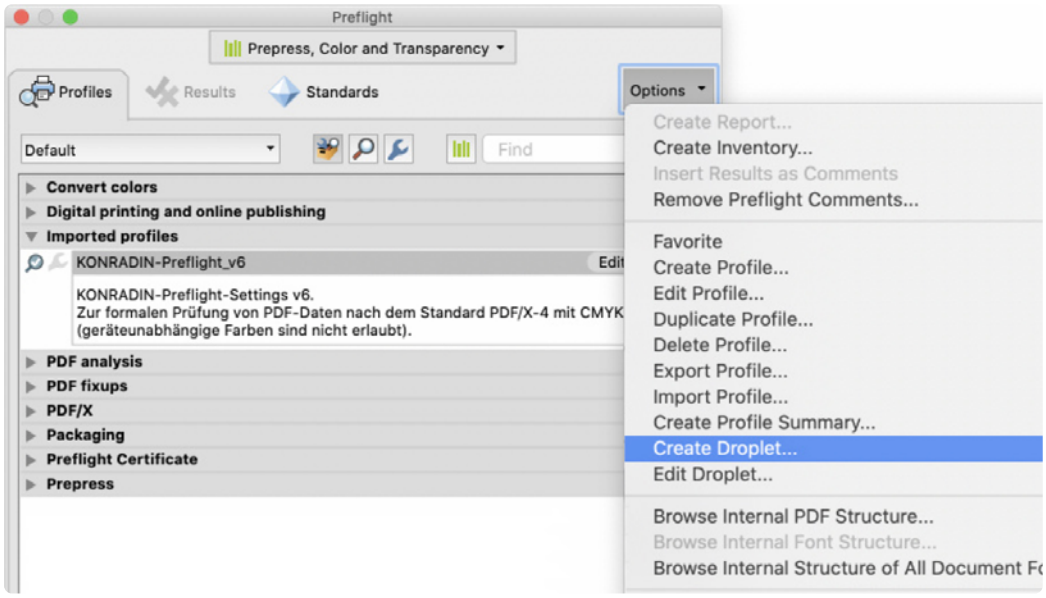
With the help of an integrated Preflight-Tool PDF files can be checked in Acrobat Professional.
We suggest using the profile "KONRADIN-Preflight_v6".
First the profile has to be imported into Acrobat via the Menu Edit/Preflight, select the option Import Preflight-Profil.

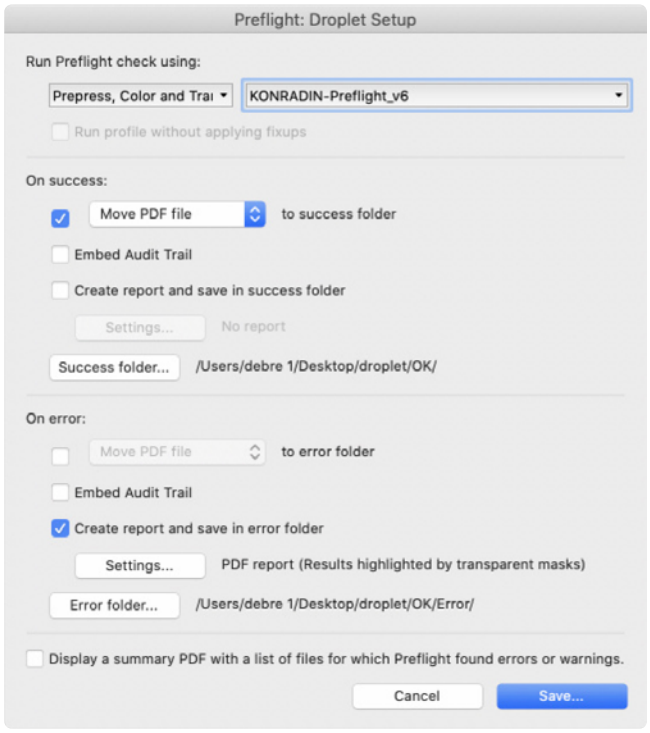
To check the PDF files activate the profile and click "check".
If there is a huge amount of files, it is advised to create an automation via a so-called droplet.
See the following chapter.

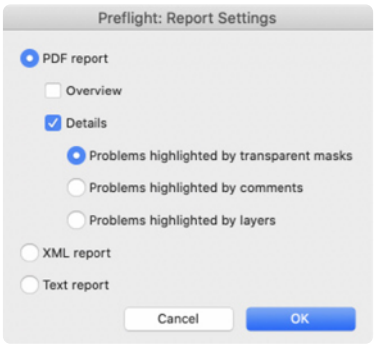
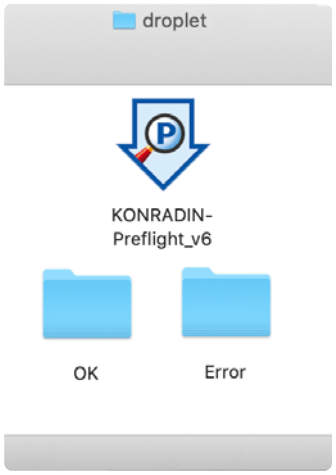
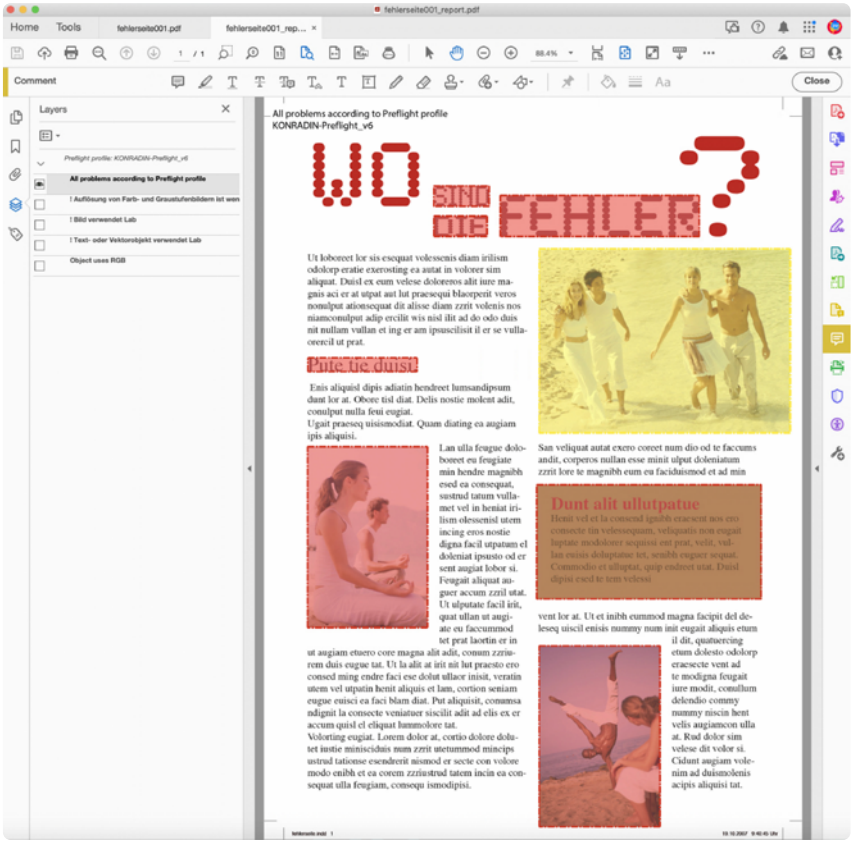


9.3.1 Checking PDFs with Acrobat Preflight via Droplet

Before the setup you have to create a folder on your hard disc. In this folder you have to apply two folders "ok" and "error". Later the droplet will also be saved in this folder.
Afterwards you create a droplet with this profile via Options/Create Preflight Droplet. In the following window you have to choose the Preflight profile. When checking was successful the files will be moved into the "ok" folder, when there are any failures the file will be moved into the "error" folder. If there is an error in the document, a report will be created. We suggest to use the option "Problems highlighted by transparent masks".
The droplet is saved in the folder described above and can be used now.







For checking the PDF files you have to draw them onto the droplet. Acrobat starts and checks the files one after another. The correct files are arranged afterwards in the "ok" folder and files with failures in the "error" folder. In case of an error a report file is created, in which you can localise the single errors. These are highlighted in differently colored levels.