



# enfocus **PITSTOP** PRO<sup>11</sup>

## Reference Guide



enfocus  
**smart**  
preflight



**enfocus**



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## 2. Introduction

### 2.1 The PitStop Pro documentation set

The PitStop Pro Help Set consists of the following volumes:

- The **PitStop Pro Help (HTML)**.
- The **Online Documentation** which gives a link to download the PitStop Pro Reference Guide, which is meant as a reference book, to look up specific settings.
- **Product Movies**, available at the website. You can access these from the Enfocus Help menu.

#### To access the PitStop Pro Documentation

Navigate to **Help > Plug-In Help > Enfocus PitStop Pro Help** and select the appropriate documentation.

### 2.2 Setting your Enfocus PitStop Pro Preferences

#### PitStop Pro and StatusCheck preferences

PitStop Pro comes with the Certified PDF plug-in. Certified PDF will be installed automatically when you install PitStop Pro and you can set your preferences for both.

#### Sharing preferences

A number of preferences can be shared. This means that you will have to specify these preferences once and then you can share them with other Enfocus products.

#### To access the Enfocus preferences

Proceed as follows to access the **Enfocus PitStop Pro Preferences**:

1. Choose **Edit > Preferences** (Windows OS) or **Acrobat > Preferences** (Mac OS) and select one of the following:
  - **Enfocus PitStop Pro Preferences**
  - **Enfocus StatusCheck Preferences**

---

**Note:** You may wish to open a sample PDF document to test some preferences interactively: select a preference and apply it to see its effect on your PDF document.

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2. Click the categories of your choice and fill in the respective preferences:
  - [Preferences > Enfocus PitStop Pro Preferences > General](#) on page 14
  - [Preferences > Enfocus PitStop Pro Preferences > Language](#) on page 19



- [Preferences > Enfocus PitStop Pro Preferences > Colors](#) on page 18
- [Preferences > Enfocus PitStop Pro Preferences > Windows](#) on page 24
- [Preferences > Enfocus PitStop Pro Preferences > Variable Sets](#) on page 22
- [Preferences > Enfocus PitStop Pro Preferences > Color Management](#) on page 21
- [Preferences > Enfocus PitStop Pro Preferences > Guides](#)
- [Preferences > Enfocus PitStop Pro Preferences > Processing](#)
- [Preferences > Enfocus StatusCheck Preferences > General](#) on page 25
- [Preferences > Enfocus StatusCheck Preferences > Personal Info](#) on page 26
- [Preferences > Enfocus StatusCheck Preferences > CertifiedPDF.net](#) on page 27
- [Preferences > Enfocus StatusCheck Preferences > Databases](#) on page 27
- [Preferences > Enfocus StatusCheck Preferences > Automation](#) on page 27

## Preferences > Enfocus PitStop Pro Preferences > General

### Processing

When you have run an Action List or Preflight Profile, you will probably want to see the result of this action or preflight check. You can select how you wish to see this result:

- In the **Enfocus Navigator**
- In the preflight report

In the **Report Style** drop-down menu, you can select a layout style for the report when you view the results in the preflight report.

You can use the **Enfocus Navigator** to browse through the checked, fixed or changed objects in your PDF document, but it also allows you to select a report layout first and then click the **Show report** button.

### Save Document

There is a difference between the version number of the PDF standard used by the PDF document and the version number of Adobe Acrobat with which the PDF document is compatible. The “version of the PDF standard” is often referred to as the “PDF version” for short.

PDF version	Is supported by
PDF 1.3	Adobe Acrobat 4.x and later
PDF 1.4	Adobe Acrobat 5.x and later
PDF 1.5	Adobe Acrobat 6.x and later
PDF 1.6	Adobe Acrobat 7.x and later
PDF 1.7	Adobe Acrobat 8.x and later

If you edit a PDF document of a different version than your version of Adobe Acrobat, you may be changing the PDF version of the document without realizing it. For example, suppose you have a PDF document which was last saved in Adobe Acrobat 5.x. The PDF version of this document is 1.4. You open this PDF document in Adobe Acrobat 7.x, change it and save it. Normally, you will then change the PDF version of this document to 1.6. To prevent this, you can select the option **Prevent the automatic increase of the PDF version**.



---

**Note:** You can open PDF 1.7 (Acrobat 8) documents in Adobe Acrobat 7, but you will get a warning saying that the document “may not open or display correctly”. You can edit and save these documents in Adobe Acrobat 7 and still keep their PDF version 1.7.

---

### Trim Box Margins

Enter values in the **Horizontally** and the **Vertically** textboxes. These values will be used to set margins when defining the trim box via the **Set Trim Box** menu item available in **Plug-ins > Enfocus PitStop Pro** menu and the **Enfocus Set Trim Box** menu item available in the **Edit** menu of the Adobe Acrobat.

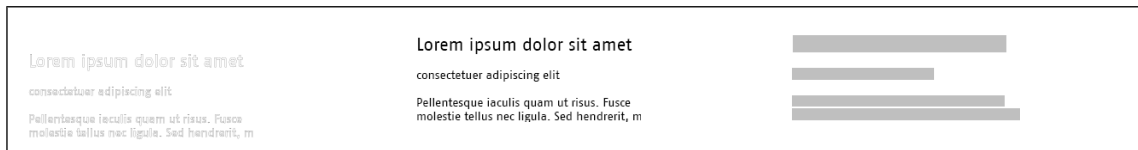
## Preferences > Enfocus PitStop Pro Preferences > Edit

### Number of Undos

Specify the number of undos you wish to have. Remember that a higher number of undos requires more memory.

### Text in Wireframe View

Text as outlines will show the actual outlines when you view the PDF document in wireframe view. Black fill will fill these outlines in black, regardless of the original color. Text which is “greeked” appears as gray bars on your screen when you view the PDF document in wireframe view. You do not see the individual characters anymore.





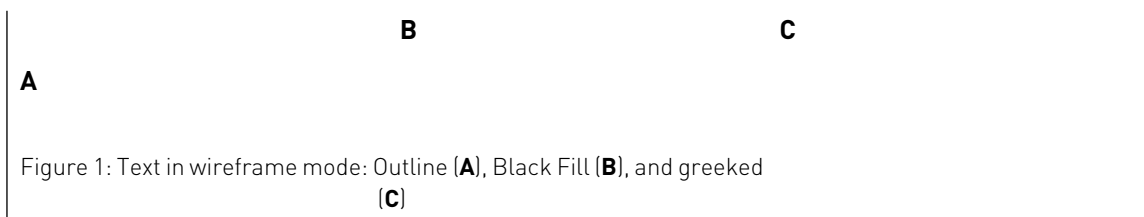


Figure 1: Text in wireframe mode: Outline (A), Black Fill (B), and greeked (C)

### Show center selection handle

You can choose to show or hide the center point of your selection. Sometimes, it can be useful to see the center point of your selection, for example to align the center of a number of objects. You can use guides and position the center selection handle exactly on the guide.

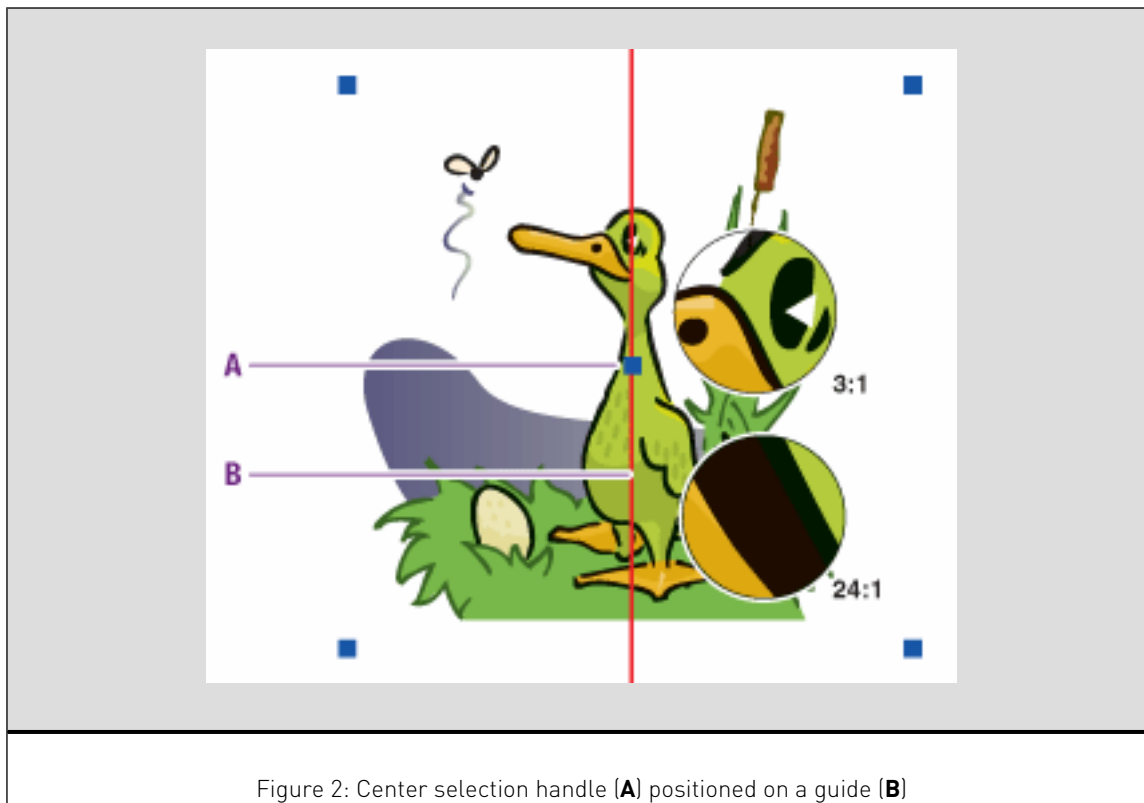




Figure 2: Center selection handle (A) positioned on a guide (B)

### Change mouse pointer over object

You can select to change the mouse pointer from  to  when you move it over an object. Thus you will see when you can click an object to select it. For complex PDF documents which contain a large number of objects, however, you may not wish to do this because of performance issues.

### Move objects when dragging selection

If you select this option, you can select an object and immediately move it by dragging. If you don't select this option, you will have to hold down the **CONTROL (CTRL)** key (Windows) or **Command (⌘)** key (Macintosh) to move the selected object.

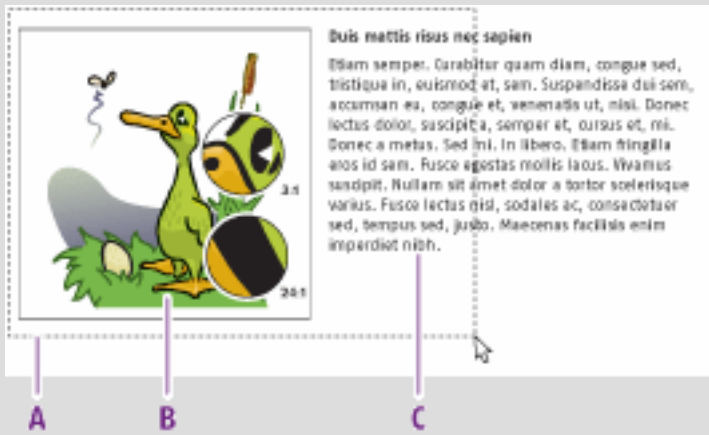
### Hold down Alt key when dragging a selection area

You can choose what should happen when you hold down the **Alt** key and drag to select an object:

- Objects which overlap the bounding outline (the dotted rectangle also called **marquee**) of your selection should be selected as well.



- Only objects inside the bounding outline should be selected.

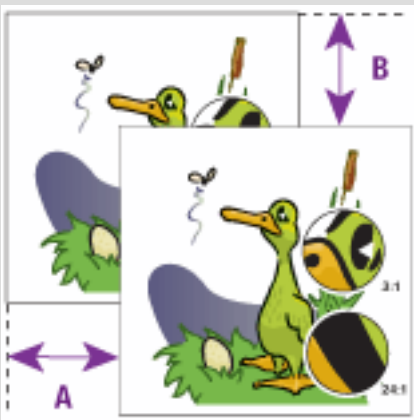


Bounding outline of your selection, the dotted rectangle also known as marquee
Object inside the bounding outline
Objects overlapping the bounding outline

### Paste copied objects

Use this option when you want to copy an object and paste it with an offset. The objects will be pasted with an offset of the coordinates you enter here in the **Horizontal Offset** and the **Vertical Offset** textboxes.

For example: If you enter 5 pt in the **Horizontal Offset** and the **Vertical Offset** textboxes, when you paste the copied object, it will be placed lower and to the right by 5 pt when compared to the original object.



Horizontal offset (Right)
Vertical offset (Down)



## Default Styles for New Objects



This helps you to change the default setting configured for new text objects and new line-art objects in the PitStop Pro.

The default setting for new text objects in PitStop Pro is Arial 12 pt. To change this, select a text object which has font/ size of your choice and click the **Grab Text Style** button.



The default setting for new line-art objects in PitStop Pro is a stroked element. To change this, select a line-art object which has attributes of your choice and click the **Grab Line-art Style** button.

## Using default attributes of text and line art for new objects

If you create new objects using one of the PitStop Pro tools, you may want these objects to have specific default attributes. For example, if you type new text in your PDF document using the **Edit**

**Text Line**  or **Edit Paragraph**  tool, you may want this text to use the font Helvetica, 10 pt. Or, if you create a new rectangle or a new ellipse, you want these objects to have a specific fill and stroke color by default.

Proceed as follows:

1. Open a PDF document which contains objects of which you want to use the attributes.
2. Using the **Select Objects** tool , select text or line art in your PDF document.
3. If necessary, choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to see and change the attributes (font, color, etc.) of the selected object.
4. Choose **Edit > Preferences > Enfocus PitStop Pro Preferences** and select the **Edit** category.
5. Click the **Grab Text Style** button or the **Grab Line-art Style** button to use the selected object's attributes when you create new objects.

---

**Note:** You can leave the **Enfocus PitStop Pro Preferences** panel open, select text and line art and set the respective preference.

---

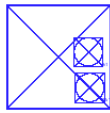
## Preferences > Enfocus PitStop Pro Preferences > Colors

### To change a color

1. Double click a color patch.
2. Click anywhere in the color wheel.
3. If necessary, drag the sliders at the right of the color wheel to change the **Hue**, **Saturation** or **Brightness** of the color.
4. Once you have defined the color you want, click **OK**.

You can define the colors for the following:





Wireframe object



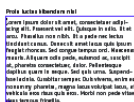
Selected object



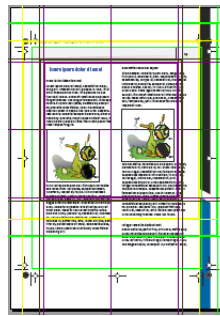
Selected form object



Selected clipping mask



Paragraph editing



Page boxes



Navigator dim color

## Preferences > Enfocus PitStop Pro Preferences > Language

### Language of the PitStop Pro User Interface

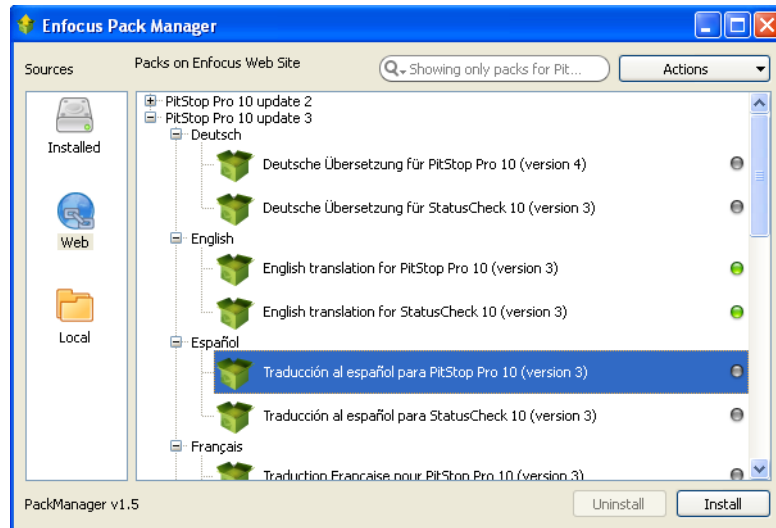
1. If necessary, check the **Share language with StatusCheck** checkbox if you want all Enfocus applications and plug-ins that are present on this machine and that are compatible with this version of the software to share the same language preference.
2. Select the language in which you wish to see the user interface of PitStop Pro.
3. Click the **Manage Languages...** button to launch the **Enfocus Pack Manager** dialog box. This dialog box provides access to new languages and an install/ remove mechanism for installing/ removing languages. Refer the next topic, **Enfocus Pack Manager** for more information.



4. Click the **OK** button in the **Enfocus PitStop Pro Preferences** dialog box.
5. Restart Adobe Acrobat.

### Enfocus Pack Manager

The PitStop Pro help system can be displayed in a language other than English by installing the appropriate language pack and selecting the desired language in the **Enfocus PitStop Pro Preferences**. Installing languages is done via the **Enfocus Pack Manager** dialog box.



#### Installed tab

This tab lists all the language packs which are already installed. You can,

1. Search for a pack using the search field.
2. Use the **Actions** button to install, uninstall, download and refresh the available language packs. Apply various filter options using the **Show** menu.
3. Uninstall a pack using the **Uninstall** button.
4. View a list of configurators installed on the computer if Enfocus Switch is also installed on it.

#### Web tab

This tab lists all the language packs available for download from the Enfocus website. You can,

1. Search for a language pack using the search field.
2. Use the **Actions** button to install, uninstall, download and refresh the available language packs. Apply various filter options using the **Show** menu.
3. Install a pack using the **Install** button.
4. Uninstall a pack using the **Uninstall** button.
5. View a list of configurators (both installed and not installed) if Enfocus Switch is also installed on it.



### Local tab

This tab provides a list of locally stored packs (for example: packs that were downloaded but not yet installed, installed packs appear in the **Installed** tab). You can,

1. Search for a pack using the search field.
2. Use the **Actions** button to install, uninstall, download and refresh the available language packs. Apply various filter options using the **Show** menu.
3. Browse to the local folder where the language packs are stored using the **Browse for folder** button.
4. Install a pack using the **Install** button.
5. Uninstall a pack using the **Uninstall** button.

---

**Note:** The **Enfocus Pack Manager** is common across all Enfocus products. It helps you in selecting and installing the language packs and the configurators (in case you have Enfocus Switch installed) of your choice.

---

## Preferences > Enfocus PitStop Pro Preferences > Color Management

### Color Management in a nutshell

A Color Management system is designed to reconcile the different color capabilities of input devices, for example a scanner or digital camera, and output devices, for example a printer or press, to ensure consistent color throughout the creation, display, and print process. Ideally, this means that the colors displayed on your monitor accurately represent the colors of the final output. It also means that different applications, monitors, and operating systems will display colors consistently.

### Using ICC color profiles for color conversion

To eliminate, or at least minimize, color differences between devices, you can use ICC (International Color Consortium) color profiles whenever color conversions are made during preflight and correction.

An ICC color profile is a mathematical description of the color space used by a specific device. All objects in your PDF documents, i.e. text, graphics and images, can be associated, or "tagged", with an ICC profile for a given color space (Grayscale, RGB or CMYK).

You can select an ICC profile for each color space in the PitStop Pro preferences. If you want to make separate settings for Images and other objects, select the "Use other settings for images than for objects". The pane underneath will then show two tabs, one for images and one for other objects.

However, you may also be using Preflight Profiles or Action Lists in which ICC profiles have been specified too. In that case, the ICC profiles in the respective Preflight Profiles or Action Lists will take precedence over those which you selected in the PitStop Pro preferences.

### Using Color Management

Color Management settings are handled as presets, and can be accessed in two ways:

- By choosing **Edit > Preferences > Enfocus PitStop Pro Preferences** and selecting the **Color Management** category. The Color Management Settings are shown using the **Preset Manager**: see [The Enfocus Preset Manager](#) on page 33.



Using this Preset Manager you can select a predefined set, and click **Apply** button to use it, or you can create your own Color Management Preset using the **Color Management Preset Editor**. See [Using the Color Management Preset Editor](#) on page 22

Underneath the Preset Manager, an overview of the **Currently applied** Color Management Preferences is shown.

- Using Color Management in the toolbar, you can select a Color Management Preset, open the Color Management preferences, or open the **Color Management Preset Editor**.

### Using the Color Management Preset Editor

1. Define the name and Description
2. If you want to use the active settings in your preset, select **Grab current Color Management Preferences** from the **Actions** menu. All these settings will be entered automatically.
3. If you want to use the Acrobat Preferences in your preset, select **Grab current Acrobat Preferences** from the **Actions** menu.
4. Configure the general color management settings in the **General** tab.
5. In the **Images** tab, you can select the **Apply General color settings** checkbox to apply the general settings for the images too or you can select the **Enable color management** checkbox to override the general color settings and configure separate settings for images.
6. Select a default source and target ICC profile for each color space. By selecting **Sync with Acrobat**, the corresponding ICC profile defined in the Acrobat preference will be used.
7. Select the **CMM Engine** to be used, and (if applicable) select **Use black point compensation** checkbox.
8. Click the **Save** button to just save the settings or click the **Save and Apply** button to apply the settings too.

## Preferences > Enfocus PitStop Pro Preferences > Variable Sets

A variable is a special, well-recognizable string that gets replaced by a dynamic value. Variable data can be used to provide a value for a property.

Variable sets in PitStop Pro help you to change the parameters of the Preflight Check and Action List at runtime. It allows data from sources such as manual entry to be used.

You can define the default Variable Set for processing in PitStop Pro in **Enfocus PitStop Pro Preferences > Variable Sets**.

### Using Variable Sets

Variable Sets configurations are handled as presets and can be accessed in two ways:

1. By choosing **Edit > Preferences > Enfocus PitStop Pro Preferences** and selecting the **Variable Sets** category. The Variable Sets configurations are shown using the **Preset Manager**: see [The Enfocus Preset Manager](#) on page 33.

Using this Preset Manager you can select a predefined set, and click **Apply** button to use it, or you can create your own Variable Sets Preset using the **Enfocus Variable Set Editor**. See [Using the Enfocus Variable Set Editor](#) on page 23.

Underneath the Preset Manager, an overview of the **Currently applied** Variable Sets Preferences is shown.



- Using the Variable Sets in the toolbar, you can select a Variable Set Preset, open the Variable Set preferences, or open the **Enfocus Variable Set Editor**.

### Using the Enfocus Variable Set Editor

- In the **SETUP** section, click the **General** label and define the name and description.
- Click the **+** button to add the **New variable** label to the **VARIABLES** section.
- Click the **New variable** label to view the fields related to it in the right pane.
  - Enter the **Name** and the **User Readable Name** in the **Variable Definition** section.
  - Select **Inline value** (the default) for the **Type** drop-down menu to enter an explicit value in the **Value** text field of the **Variable Value** section. Select **Number**, **Length**, **String** or **Boolean** for the value.
  - Select **Rule Based** for the **Type** drop-down menu. The **Variable Value** section displays the property editor which allows defining a condition that combines multiple comparisons, using IF-ELSE statements. Each comparison is represented as a separate row.
  - To add a comparison row: Select the variable in the first drop-down menu and select the condition in the second drop-down menu. Enter the value in the textbox and click the **AND** or the **OR** button to add the desired logical operator. A new comparison row is added.
  - To remove a comparison row: Click the **Remove** button present at the end of that row.
  - Press the **Shift** key to view additional options.
  - Click the **Copy** button to copy the existing statement and reuse. Click the **Delete** button to delete a statement.
  - Click the **ELSE** button to append a new set of comparison rows.
  - You can also configure for a scenario when none of the conditions previously set match: Select the **Generate a failure** radio button or select the **Use this value** radio button and choose **On** or **Off** in the drop-down menu.
- Click the **Save** button to save these settings.

See [Smart Preflight](#) on page 83 for more information on configuring Variable Sets and smart preflighting.

## Preferences > Enfocus PitStop Pro Preferences > Units & Guides

### Units & Guides

You can select the measurement units and guides which has to appear after the values in the various dialog boxes of PitStop Pro.

#### Measurements

In the **Units** drop-down menu, select the measurement unit you want to use in the PitStop Pro tools, the Preflight Profile and the Action Lists.

For example, if you measure the distance between two points or if you want to determine the position of an object, you may want to see these measurements in millimeters or in inches. Specific properties will always use the common measurement unit, for example font size will always be in points (pt.) and word spacing or character spacing will always be in em spaces.

Select the **Show percentages** checkbox if you want the value of the RGB color components to be displayed as a percentage rather than as a range between 0 and 255.



## Page Coordinates

If you select the **Rotate x-y axis** checkbox, absolute coordinates in PitStop panels take the Acrobat view rotation setting into account, i.e. the coordinates change if the user rotates the view.

If you do not select the **Rotate x-y axis** checkbox, absolute coordinates in PitStop panels ignore the Acrobat view rotation setting, i.e. the coordinates do not change if the user rotates the view.

In both cases, the rotate key stored in the PDF page is properly honored.

## Guides

Select the **Snap to guides** checkbox if you want objects to snap to the guides as soon as they are moved inside the magnetic area.

In the **Snapping Tolerance** textbox, enter the magnetic area. For example, if you enter 5 pt here, objects that are moved towards the guide will snap to the guide as soon as they are within 5 pt of that guide.

## Preferences > Enfocus PitStop Pro Preferences > Windows

### Windows

Sometimes, you want to use a PitStop Pro tool in combination with the Enfocus Inspector. When you select an object, for example, it might be useful to see information about its color in the Enfocus Inspector. Or when you select text, you may want to see its font information. Sometimes it's even necessary to use the Enfocus Inspector, for example to measure the distance between two points.

You can select when the Enfocus Inspector has to appear automatically as soon as you use one of the listed PitStop Pro tools.

You can also choose to rearrange the position and size of the active document window so that it does not overlap with the Inspector, the Processing and the Navigator panels.

## Preferences > Enfocus PitStop Pro Preferences > Warnings

### Warning Messages

Individual warning messages can be disabled using the **Don't show this warning again** option at the bottom of the warning dialog. The **Reset all Warning Dialogs** button enables all warnings again.

You can disable all warning messages using the option in the Preferences.

## Preferences > Enfocus PitStop Pro Preferences > Preset Databases

The Databases can be used to retrieve Preflight Profiles, action list, or other settings files from other, user defined locations. The appropriate files in the defined folders will be available for selection e.g. when selecting a Preflight Profile.

### To add Database Folders:

1. Choose **Edit > Preferences > Enfocus PitStop Pro Preferences > Preset Databases**
2. Select the category for which you want to add a folder.
3. Add additional folders by clicking the **+** button.
4. You can remove folders by clicking the **-** button.



## 5. Restart Acrobat.

### Preferences > Enfocus PitStop Pro Preferences > Help

You can define the way you want to access help for the PitStop Pro application:

- To access help stored locally on your computer, choose the **On my computer** radio button.
- To access only the PitStop Pro Help on CertifiedPDF.net, choose the **Go to Online Help** radio button. This will not work whenever there is no internet connection.
- To access only the PitStop Pro Help on CertifiedPDF.net whenever there is an internet connection and the help stored locally on your computer whenever there is no internet connection, choose the **Automatically** radio button.

---

**Note:** The Preflight Report Help on CertifiedPDF.net will be updated regularly, so it might be recommended to select this option.

---

### Preferences > Enfocus PitStop Pro Preferences > Licensing

Provide the IP address of the license server to get floating licenses:

1. Enter address of the PitStop workgroup manager in the **Address** textbox.
2. Enter the port number which should be used in the **Port Number** textbox or select the **Use Default Port** checkbox to enable PitStop Pro to use the default port.
3. Restart PitStop Pro.

### Preferences > Enfocus PitStop Pro Preferences > Updates

#### Notification for PitStop Pro updates

1. Define how often PitStop Pro should check for application updates by connecting to the internet. You can choose **At startup**, **Daily**, **Weekly**, **Monthly** or **Manually** in the **Check for updates** drop-down menu.
2. Define how often PitStop Pro should notify you that an application update is available. Options available are: **At startup**, **Once a day**, **Once a week** and **Once a month**.

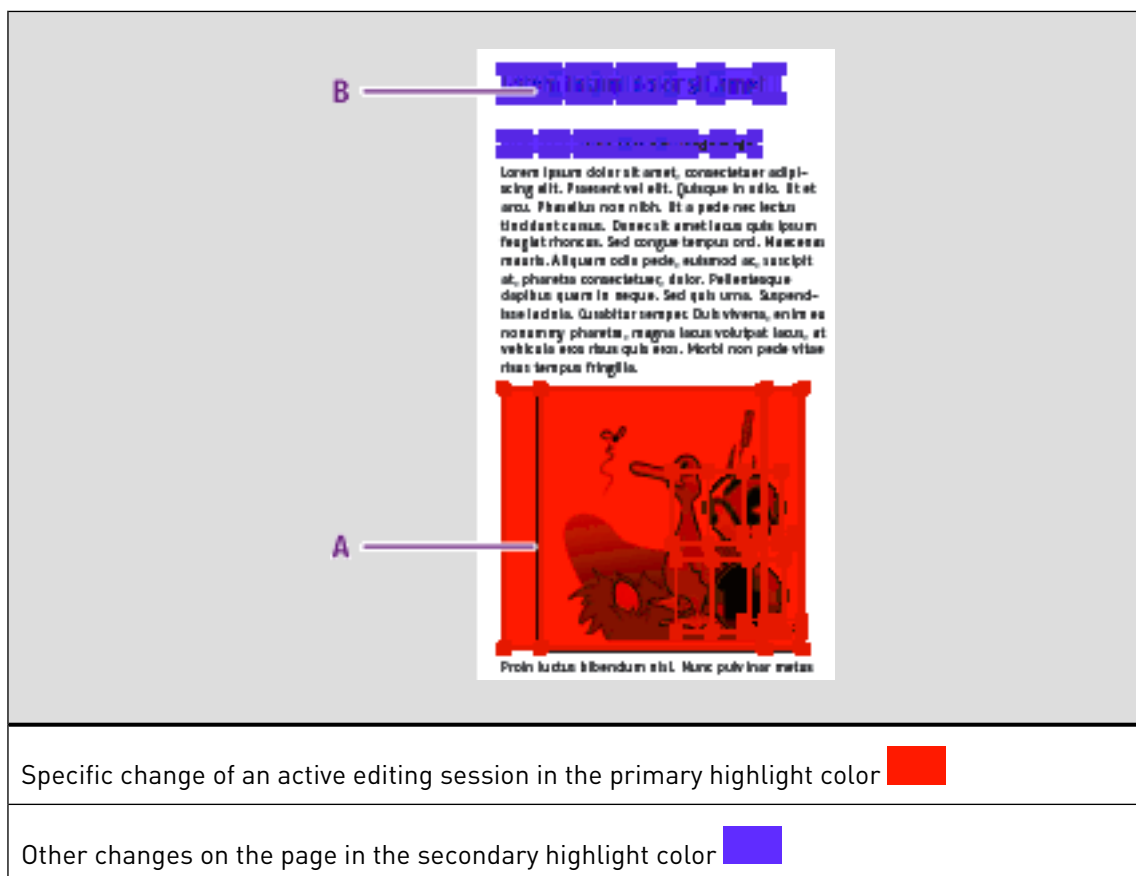
### Preferences > Enfocus StatusCheck Preferences > General

#### Primary and secondary highlight color

Using the **Edit Log** of Certified PDF documents, you can view the changes in your Certified PDF document highlighted:

- A particular change of an active editing session will be shown in a primary highlight color.
- Other changes on the page, if any, will be shown in a secondary highlight color.





Proceed as follows to change the primary or secondary highlight color:

1. Click a color patch.
2. Click anywhere in the color wheel.
3. If necessary, drag the sliders at the right of the color wheel to change the **Hue, Saturation** or **Brightness** of the color.
4. Once you have defined the color you want, click **OK**.

## Preferences > Enfocus StatusCheck Preferences > Language

You can select the preferred language for the Certified PDF user interface in this category.

Select the **Share Enfocus language preferences** checkbox, if you want to share the language preferences with all other Enfocus products you have installed.

For more information on other controls in this category please refer to: [Language of the PitStop Pro User Interface](#) on page 19 and [Enfocus Pack Manager](#) on page 20.

## Preferences > Enfocus StatusCheck Preferences > Personal Info

### Name and contact details

The personal information includes your name and company contact details, together with a message, if any. It is important that you provide as much personal information as possible, because this



information will also be stored in the Certified PDF documents which you will be creating. Thus, the recipients of your Certified PDF documents will be able to contact you if they have any questions.

You can share your name and contact details with other Enfocus products by clicking the **Share Enfocus personal info preferences** checkbox, which means that you will have to specify your **Personal Info** preferences only once.

## Preferences > Enfocus StatusCheck Preferences > CertifiedPDF.net

### CertifiedPDF.net User Information

You can visit the CertifiedPDF.net Web site from within PitStop Pro. You may wish to do this, for example, to check whether new or updated Specifications are available. To be able to do this, you have to fill in your CertifiedPDF.net user information (your e-mail address and a password) in the **CertifiedPDF.net Preferences**.

### To set the preferences for your CertifiedPDF.net account

1. Choose **Edit > Preferences > Enfocus StatusCheck Preferences** and click the **CertifiedPDF.net** category.
2. Do one of the following:
  - To go to CertifiedPDF website, click **Visit CertifiedPDF.net**.
  - If you already are a member of CertifiedPDF.net, type the e-mail address and password of your CertifiedPDF.net account.
  - Select how often you want PitStop Pro to check for updates with regards to your CertifiedPDF.net status. If you do not want PitStop Pro to check for updates automatically at regular intervals, you can choose to check manually. You can then synchronize your CertifiedPDF.net status at a convenient moment.
3. Click **OK** button.

## Preferences > Enfocus StatusCheck Preferences > Databases

### Preflight Profile Comparison database

PitStop Pro can determine the status of the Preflight Profile embedded in the PDF document by comparing it to the corresponding Preflight Profile in your Enfocus Preflight Profiles database on your computer. The Enfocus Preflight Profiles database is a folder on your computer which contains \*.ppp files. The embedded Certified PDF Profile can either match one of the Preflight Profiles in the Preflight Profiles database or not, "match" meaning that both Preflight Profiles have exactly the same checks and problem severity levels (**Error** or **Warning**).

You have the following options:

- The Certified PDF Profile (embedded in the Certified PDF documents) must be equal to the selected Preflight Profile
- The Certified PDF Profile must be stricter than or equal to the selected Preflight Profile. The Certified PDF Profile is stricter if, for example, a specific check has been set to report as **Error** and if the corresponding check in the selected Preflight Profile will be reported as **Warning**.
- Ignore: do not use the Preflight Profile to determine the Certified PDF Profile status.

## Preferences > Enfocus StatusCheck Preferences > Automation

You can setup the StatusCheck user interface to:



- Prevent it from displaying a dialog box which asks for the session comment every time you save a Certified PDF. Select the **Do not show GUI on save** checkbox to do this.
- Enter a predefined session comment in the **Always use this session comment** text box which will be used instead.



## 3. Looking at the PitStop Pro work area

### 3.1 Looking at the PitStop Pro work area in Adobe Acrobat

#### Where to find the PitStop Pro menus

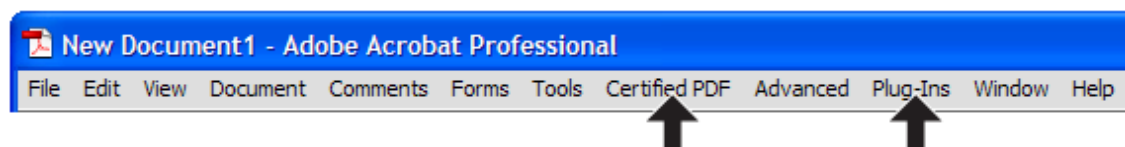
##### Integrated menus

As in previous versions, the PitStop Pro menus are integrated in the Adobe Acrobat menus, for example in the **Edit**, **Tools** or **Window** menu. You can easily find the PitStop Pro menus because they all start with the word “Enfocus”, for example **Edit > Preferences > Enfocus PitStop Pro Preferences**.


##### Dedicated menus

PitStop Pro also has dedicated menus. You can find these in the Adobe Acrobat menu bar:

- **Certified PDF**
- **Plug-Ins > Enfocus PitStop Pro**



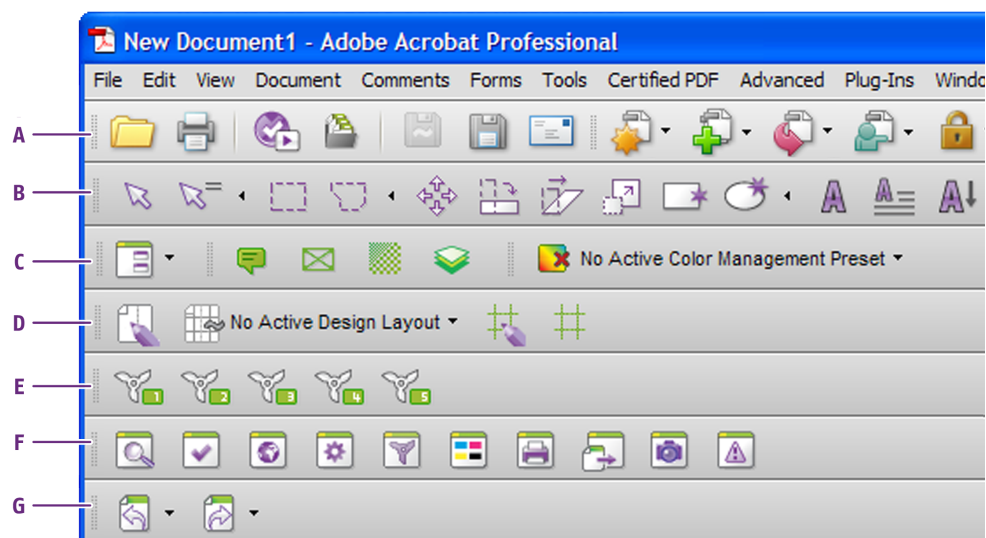
##### Context menus

If the **Select Objects** tool  is active, the context menu, accessible by control-clicking or right-clicking, will show PitStop Pro options and actions relevant to the current selection. For example, if a text object is selected, you can select “text > convert to outlines” from the context menu.

#### Where to find the PitStop Pro toolbars

You find the PitStop Pro toolbars next to or below the Adobe Acrobat toolbars. To show or hide an Enfocus toolbar, choose **View > Toolbars**, and then select a toolbar preceded by the word “Enfocus”, for example **Enfocus Control Panels**.





- A.** Adobe Acrobat File toolbar
- B.** Enfocus Edit toolbar
- C.** Enfocus Workspace, View Settings and Color Management toolbar
- D.** Enfocus Design Layout toolbar
- E.** Enfocus QuickRun toolbar
- F.** Enfocus Control Panels toolbar
- G.** Enfocus Undo & Redo toolbar

You can select a tool by clicking the respective button. To the right of some of these buttons, you see a black inverted triangle, which means that there are more tools available “behind” this button. To select one of the “underlying” editing tools, click the triangle and select the tool of your choice. If you will use some of these “underlying” tools frequently, you can click the triangle and select the option **Expand this button**.

## 3.2 Specifying the language of the PitStop Pro interface

As in multiple-language versions of Adobe Acrobat, you can specify the language of the PitStop Pro user interface. You can have all PitStop Pro menus and dialog boxes appear in your native language.

### To specify the language of the PitStop Pro user interface

You can set the language in **Preferences > Enfocus PitStop Pro Preferences > Language**. A restart of Adobe Acrobat is required to apply the newly selected language.



### 3.3 The PitStop Pro View settings

#### Viewing a PDF document in wireframe view

##### What is a wireframe view?

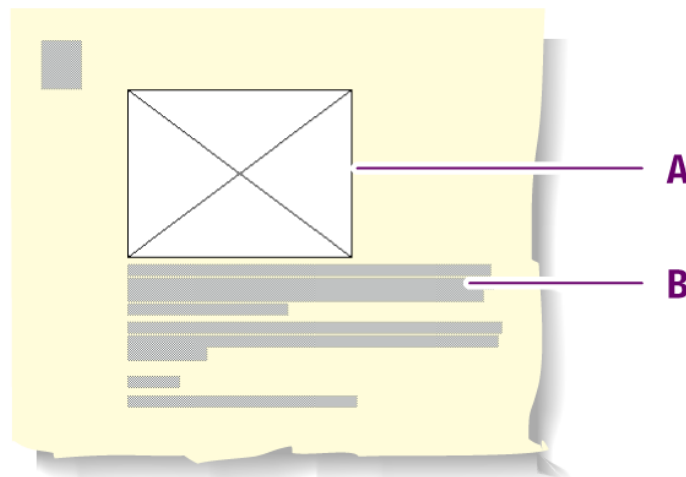
You can view a PDF document in either one of the following modes:

- **Preview mode.** This is how you normally see PDF documents in Adobe Acrobat. You see the pages, objects and text in the PDF documents as they will print.
- **Wireframe view mode**

If you look at a PDF document in **wireframe view** mode, the document will be displayed as follows:

- The objects will appear in outline form.
- Text can be shown in outline, with a black fill, or “greeked”, i.e. it can appear on-screen as a gray bar, rather than displaying the individual characters. You can select this option in the **Enfocus PitStop Preferences**.

Figure 3: Wireframe view of a PDF document: objects are outlined (A) and text can be greeked (B).



##### When to use wireframe view


You may want to look at a PDF document in wireframe view in order to:

- View and select objects which are (partly) covered by other objects. See also [Changing the stacking order of objects](#) on page 117
- View and edit masks. See also [Masking objects](#) on page 140
- Make pages display more quickly if they contain many or large pixel images.

##### To view a PDF document in preview or wireframe view mode

1. Open a PDF document.



2. Click the **View Wireframe**  button to switch between preview mode and wireframe view mode.

## Showing or hiding annotations



### Annotated PDF documents

A PDF document may contain annotations, which can be created with Adobe Acrobat or with third-party plug-ins. You can look at a PDF document with annotations shown or hidden. You can use the **Hide Annotations** button to show or hide all annotations in a single step.

Figure 4: PDF document with annotations shown (A) or hidden (B).



### To show or hide all annotations in a document

1. Make sure you don't have any annotation selected using the Adobe Acrobat **Hand** tool .
2. Click the **Hide Annotations**  button to show or hide annotations.

## Speeding up image display using alternate images

### Displaying alternate, low-resolution images

If you work with PDF documents which contain high-resolution images, you may want Adobe Acrobat to display these images faster. You can do this by clicking the **Speed Up Image Display** button, provided that the images in your PDF document have alternate images at a lower resolution. If they don't, you can easily add alternate images using an Action List.

Figure 5: **Speed Up Image display** off: the high-resolution image is displayed

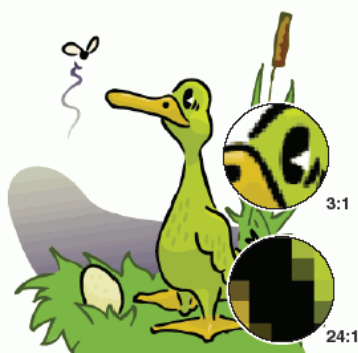
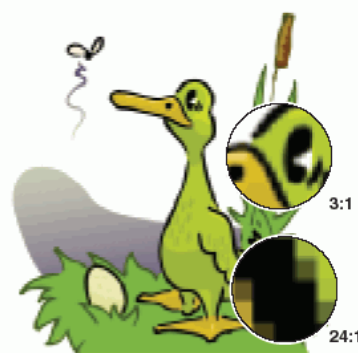



Figure 6: **Speed Up Image display** on: a lower-resolution preview of the image is displayed.



### To create alternate images in your PDF document

1. Open your PDF document which contains high-resolution images.
2. Choose **Window > Show Enfocus Action List Panel**.
3. In the Action List and Preflight Profile Control Panel, click **Manage > New**.



4. Fill in the **General Information** for the Action List.
5. Click the  button to add a new action.
6. In the **New Action Type** dialog box select the change **Add Alternate Images**.
7. Click **Add**.
8. In the Enfocus Action List Editor, specify the attributes for this action:
  - The resolution of the alternate images
  - Whether or not the alternate images have to be in RGB colors
9. Click **OK**.
10. In the Action List and Preflight Profile Control Panel, select the option **Document**, and then click **Run**.

#### To speed up image display

Click the **Speed Up Image Display** button in the Enfocus PitStop **View Buttons** toolbar to switch between high-resolution and low-resolution image display.

## 3.4 The Enfocus Preset Manager

When settings in PitStop Pro can be saved, created, managed or selected, the **Preset Manager** is used.

A Preset can be a Workspace, a Design Layout, an Action List, a Global Change, a Preflight Profile, etc. In all the corresponding panels, the **Preset Manager** is used. All of these are here referred to as a "Preset".

### Preset Databases

You can see four databases, **Favorites**, **Recent**, **Standard** and **Local**.

You can add categories / Databases in the Enfocus PitStop Pro Preferences or directly in the **Preset Manager**. See [Creating a Database](#) on page 34 for more information.

#### Favorites

This database contains shortcuts to Presets in the Standard and / or Local database that you added to your favorites.

To add a Preset to your favorites, see [Adding a Preset to your Favorites](#) on page 35.

#### Recent

This database automatically shows the last 10 presets used.

#### Standard

This database contains the default Presets installed with PitStop Pro.

---

#### **Note:**



*You can edit these Presets, but you cannot save an edited Preset to the **Standard** database.*

*If you want to save an edited Preset, duplicate it from the **Standard** to the **Local** database first, then edit the duplicate.*

---

## Local

This database contains the Presets you edited or created, and that are only accessible to you.

You can edit and rename these Presets as you wish. You can also organize them into groups (see [Sorting and grouping Presets](#) on page 35).

## Creating a Database

You can import an existing folder on your hard disk or in a shared folder as a database in the **Preset Manager**, either in the Enfocus PitStop Pro preferences, or directly from the Preset Manager.

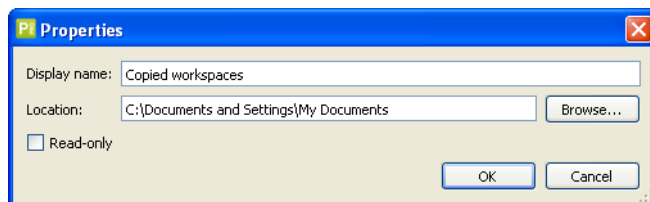
1. Right-click in the **Preset Manager** and select **New > New Database...**
2. In the browser dialog that opens, select the folder that you want to import as a database and click **OK**.

You can see that folder as a database in the **Preset Manager**.

If that folder contains any subfolder and / or workspaces, you will also be able to see them as groups in the Preset Manager.

## Showing the Properties of an Imported Database

1. After importing a database, right-click it in the **Preset Manager** and choose **Show Properties...**  
This opens the **Properties** dialog.



2. If needed, use the **Properties** dialog to:
  - change the database's **Display name** (its name in the panel),
  - browse to a different folder to use as database,
  - make the database **Read-only** or editable again.
3. Click **OK** to save your changes.

## Refreshing the panel

The **Preset Manager** panel auto-refreshes, but you may need to refresh it manually in some specific cases (for example, if instructed to do so by Enfocus support).



- Click the **Action** button  and choose **Refresh**.

## Managing Presets

### Creating a new Preset

To create a new Preset, you can click the action button  and choose

- New** to create a new Preset from scratch
- New from ...** to create a new Preset based on an existing Preset.

A list of the existing Presets will appear, allowing you to select the Preset you want to use as starting point for the new Preset.

- New from selected** to create a new Preset based on the selected Preset
- New from file** to create a new Preset based on a Preset file on disk.


### Adding a Preset to your Favorites

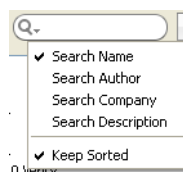
To add a Preset to your favorites, you can either:


- Drag it into the **Favorites** database.
- Right-click it and select **Add to Favorites**.
- Select it, click the action button  and choose **Add to Favorites**.

### Sorting and grouping Presets

You can only sort **Favorites** and **Local** Presets. **Standard** Presets have a fixed order.

- To move a Preset up or down in the tree structure, you can either:
  - drag it up or down,
  - select it, click the action button  and choose **Move up** or **Move down**.
- To keep your Presets sorted alphabetically, click the filter arrow and select **Keep Sorted**.



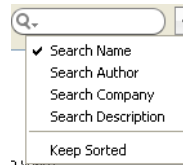
- To create a group:
  - Select the database (or group) in which you want to create your group.
  - Click the action button  and choose **New Group...**
  - Give your group a name.

### Finding a Preset

To search for a Preset, you can either browse through the databases, or use the filter at the top of the panel.

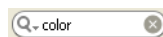


1. Click the arrow in the filter to search either by Preset name, author, company or by Preset description.



2. Enter your search text in the filter.

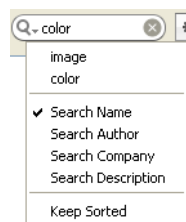
You can use the small cross to delete your search text after searching.




---


**Note:** Your past searches are saved in the filter.

---



### Deleting a Preset

You can only delete Presets from the **Local** and **Favorites** databases.

- Right-click the Preset and select **Remove**.
- Select it, click the action button  and choose **Remove**.

---

**Note:** You can also remove groups. This removes all Presets that were in this group.

---

### Importing a Preset

1. Right-click in the **Preset Manager** and select **Import/Export > Import...**
2. In the browser dialog that opens, select the file you want to import.

---

**Note:**

The file to be selected depends on the panel in which you use the Preset Manager: .ppws for Workspaces, .eal for Action Lists, etc.

---

This adds the Preset to your **Local** settings.

### Importing a Preset Group

1. Right-click in the **Preset Manager** and select **Import/Export > Import Hierarchy...**



2. In the browser dialog that opens, select the folder containing the Preset files you want to import.

This adds the imported Presets in a group (called after the folder you selected) into your **Local** Presets.

### Exporting a Preset

1. Right-click the Preset you want to export and select **Import/Export > Export...**
2. Save it in your desired location as a file.

---

#### **Note:**

*The file type depends on the panel in which you use the Preset Manager: .ppws for Workspaces, .eal for Action Lists, etc.*

---

You can now distribute your Preset by making the file available to others.

### Exporting a Preset Group

1. Right-click the Preset Group you want to export and select **Import/Export > Export Hierarchy...**
2. Save it in your desired location.

This creates a folder containing a file for each Preset from the group.

## 3.5 Workspaces

A workspace allows you to customize PitStop Pro's user interface (for example by showing or hiding Enfocus panels), so you can see as much or as little of it as you want.


Workspaces also include other settings from Adobe Acrobat and Enfocus PitStop Pro, like windows' positions, view and color settings, Design Layouts, etc.

You can use default workspaces, or create workspaces adapted to the different tasks you perform with PitStop Pro. You can also quickly switch between workspaces as needed.

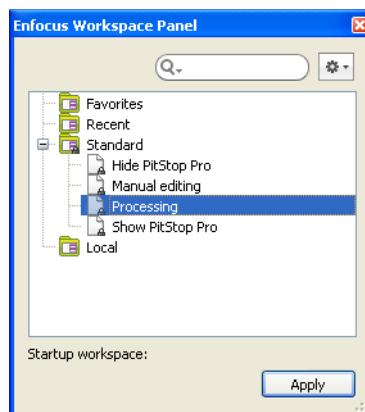
### The Enfocus Workspace Panel

The **Enfocus Workspace Panel** allows you to manage your workspaces.

To open it:

- Go to **Window > Show Enfocus Workspace Panel...**
- Use the **Alt + Ctrl + U** shortcut (on Windows), or the **Option + Command + U** shortcut (on Mac).
- Click the Enfocus Workspace button  in the toolbar.





## Managing Workspaces

In the Workspaces panel, you can manage your workspaces using the Preset Manager: see [The Enfocus Preset Manager](#) on page 33

This Preset Manager allows to organise, search, duplicate and manage your workspaces.

## Default Workspaces

PitStop Pro contains four default workspaces, with which you can start working immediately.

### Hide PitStop Pro

This workspace hides as much as possible from the PitStop Pro user interface. This allows you to work with Adobe Acrobat without unnecessary interference from PitStop Pro.

### Manual Editing

This workspace opens the control panels typically used to edit PDF files (such as the PitStop Inspector).

### Processing

This workspace opens the **Enfocus Processing** panel, and contains settings typically used when performing semi-automated processing tasks (such as preflighting a document).

### Show PitStop Pro

This workspace will show all Enfocus toolbars. It can be used after using the "Hide PitStop Pro" workspace, to make all tools and toolbars visible again.

## Using Workspaces

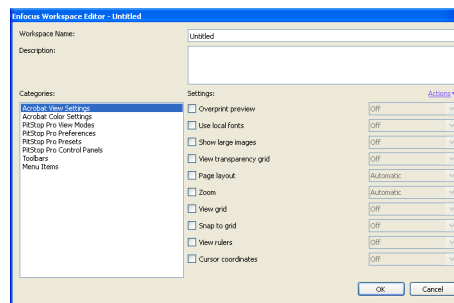
### Creating a Workspace

To create a workspace from scratch, do the following:

1. Right-click in the **Enfocus Workspace Panel** and choose **New > New...**

This opens the **Enfocus Workspace Editor**.





2. Enter a **Workspace Name**.
3. For each of the **Categories**, choose the **Settings** you want to use and their values.

---

**Note:**

You can also grab settings from your current Acrobat / PitStop Pro interface and use them in your workspace:

- click the **Actions** button and select **Grab All Categories** to grab all the current settings for your workspace.
  - select a category, click the **Actions** button and select **Grab Current Category** to grab the current settings related to this category (for example, all Acrobat View settings).
- 

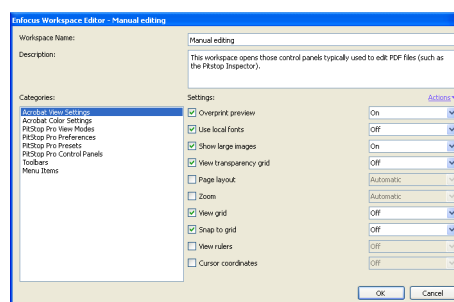
4. When you are done, click **OK**.

Your new workspace is saved as a **Local** workspace.

### Editing a Workspace

1. If the workspace you want to edit is a **Standard** workspace, you need to first drag it to the **Local** database to duplicate it there.
2. In the **Local** database, double-click the workspace to edit.

This opens it in the **Enfocus Workspace Editor**.




3. Edit the workspace as needed.
4. When you are done, click **OK** to save it in the **Local** database.




### Applying a Workspace

To use a workspace for your current work:

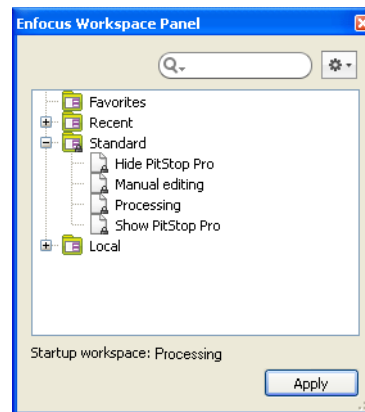
- Select it in the **Enfocus Workspace Panel** and click the **Apply** button.
- In your toolbar, click the arrow beside the Enfocus Workspace button  and select the workspace to use.
- Select it in the **Window > Enfocus Workspace** menu.

### Selecting a Startup Workspace

To use a workspace by default next time you start Acrobat Professional up:

1. Select the workspace in the **Enfocus Workspace Panel**.
2. Click the action button  and choose **Apply selected workspace at startup**.

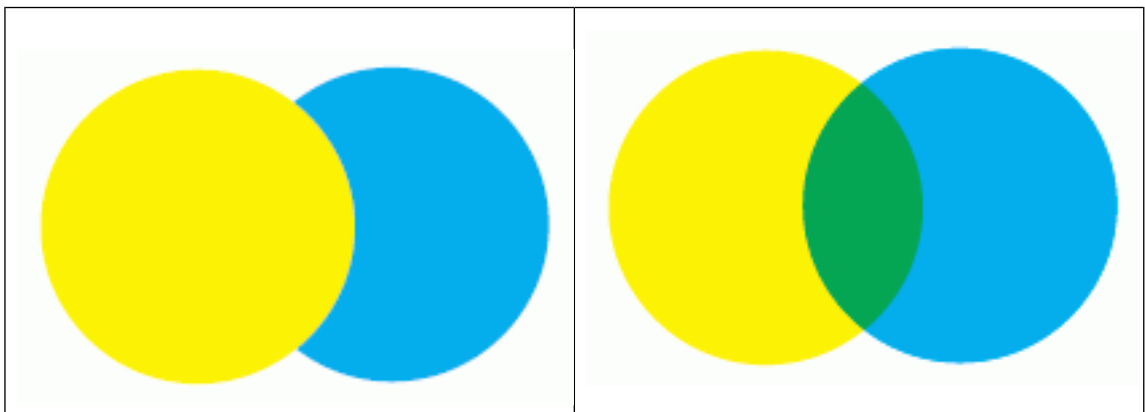
You can see the startup workspace you selected at the bottom of the panel.



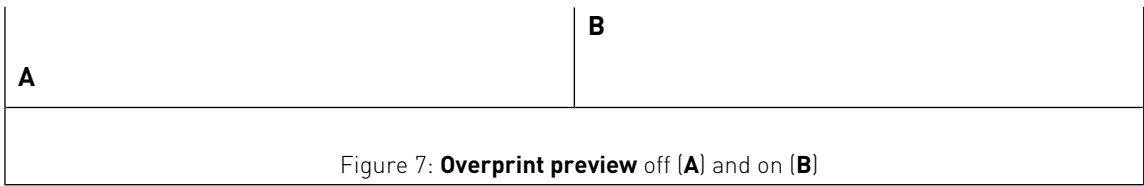
## Workspace Settings

### Overprint preview

**Overprint preview** is an Adobe Acrobat function. You can use overprint preview to simulate on your screen how overprinting will appear in color-separated documents.



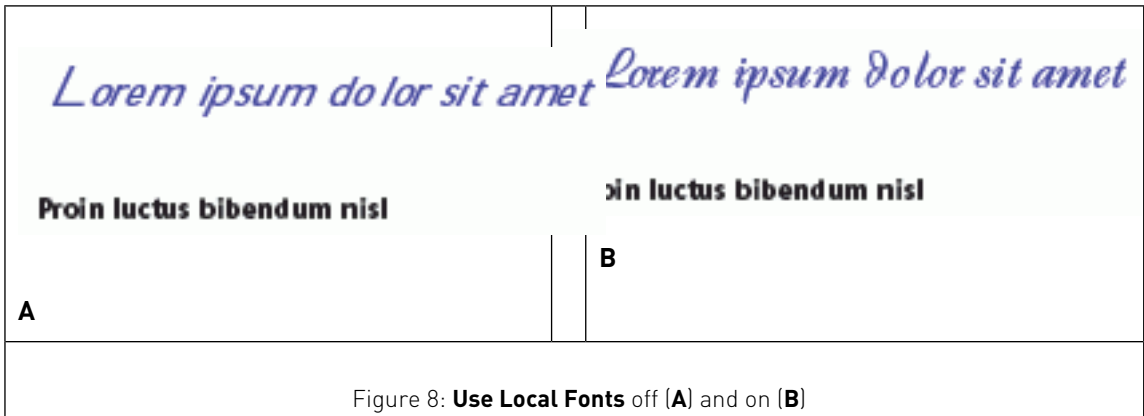




### Use local fonts

When you view a PDF document which has fonts which are not embedded, you can use the Adobe Acrobat function **Use Local Fonts**. The following will happen:

- **Use Local Fonts** is **off**. Adobe Acrobat uses the fonts of the PDF document and substitutes all fonts which are not embedded. This font substitution will always happen, even if the fonts are installed on the computer where you are viewing the PDF document. This will give you an impression of how someone else will see the PDF document on his or her computer. This may sometimes result in incorrect character spacing or distorted letter shapes.
- **Use Local Fonts** is **on**. Adobe Acrobat uses the fonts on the computer where you are viewing the PDF document.



### Display large images

**Display Large Images** is an Adobe Acrobat preference which you can use to let Adobe Acrobat show or hide “large” images. You may want to use this option only if your computer is fast enough to display high-resolution images.



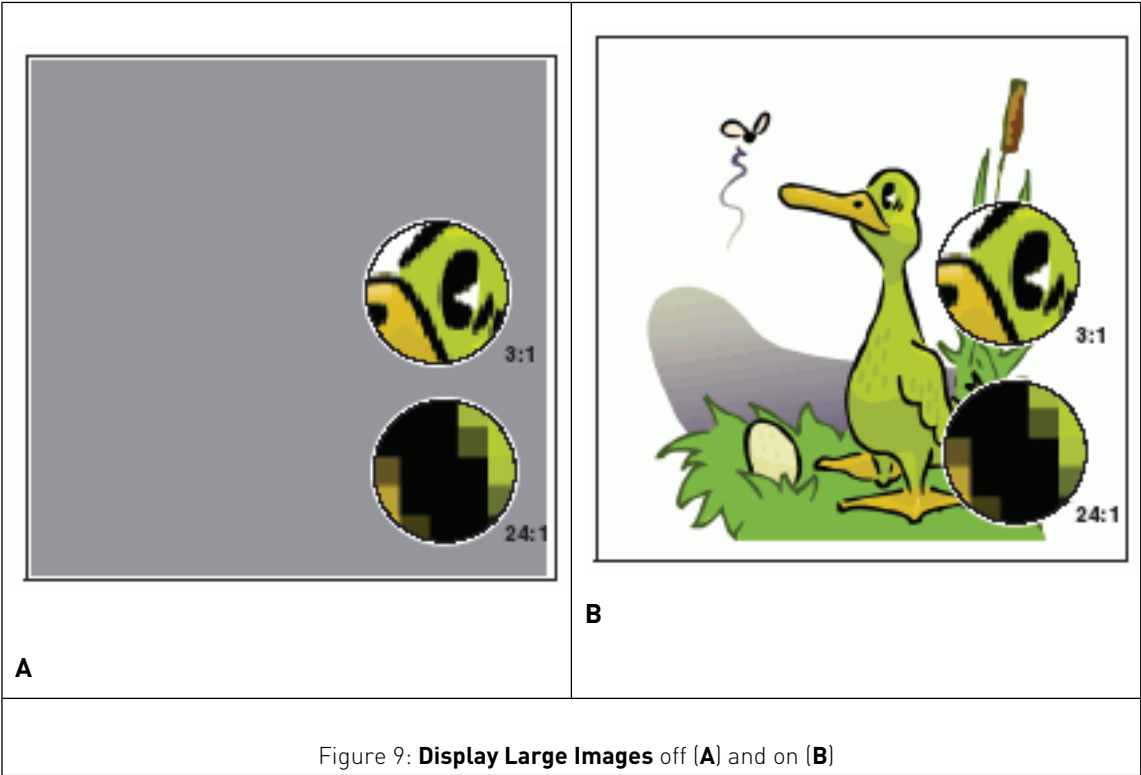


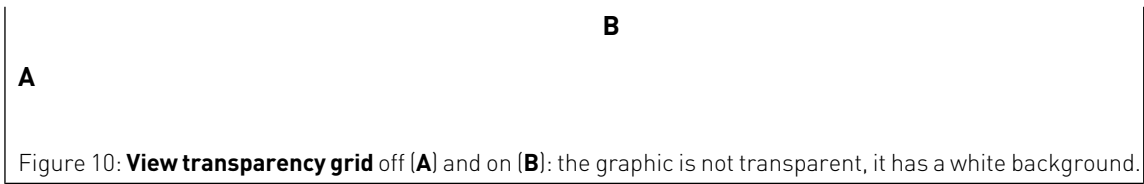
Figure 9: **Display Large Images** off (A) and on (B)

**View transparency grid**

You can use the Adobe Acrobat preference named **Display transparency grid** to see which objects are transparent and which are not. If you select this option, a grid will appear behind transparent objects.

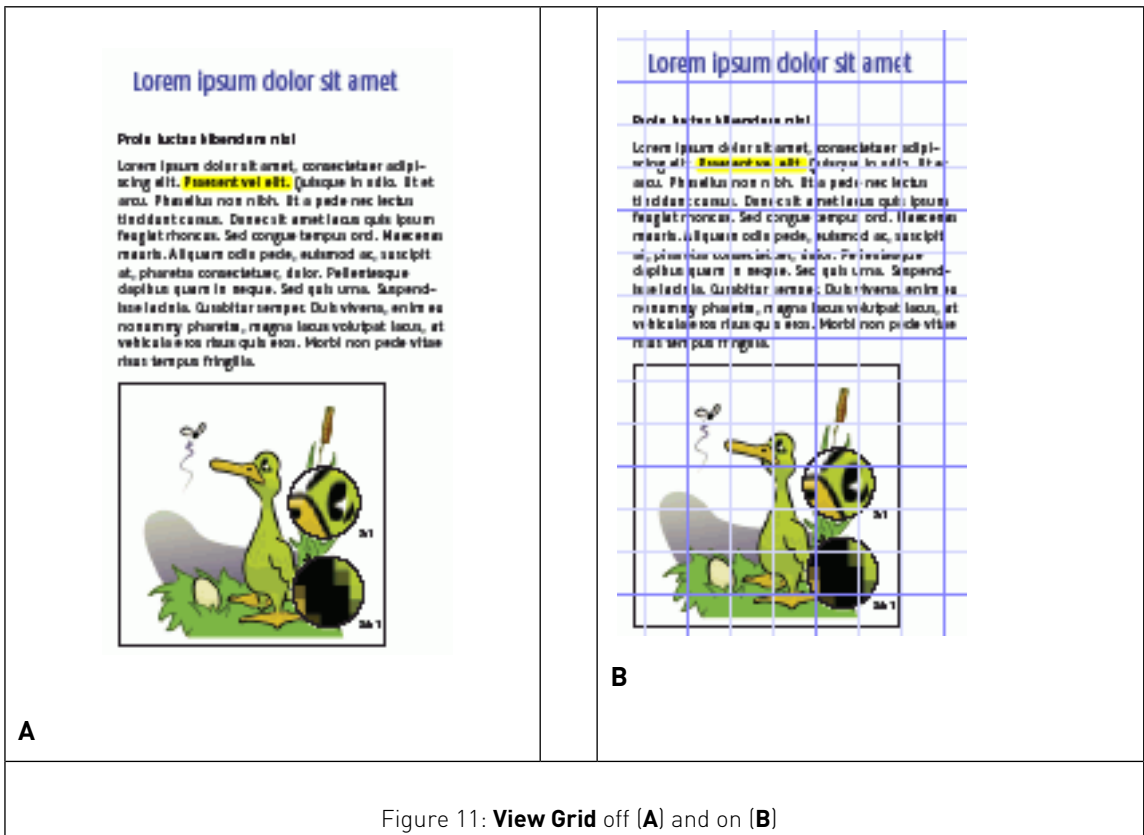






### View grid


To align text and graphic objects in a PDF document, you can use Enfocus PitStop Pro guides but also Adobe Acrobat grids. If you select **View Grid**, the grid appears as horizontal and vertical lines on the pages of your PDF document.



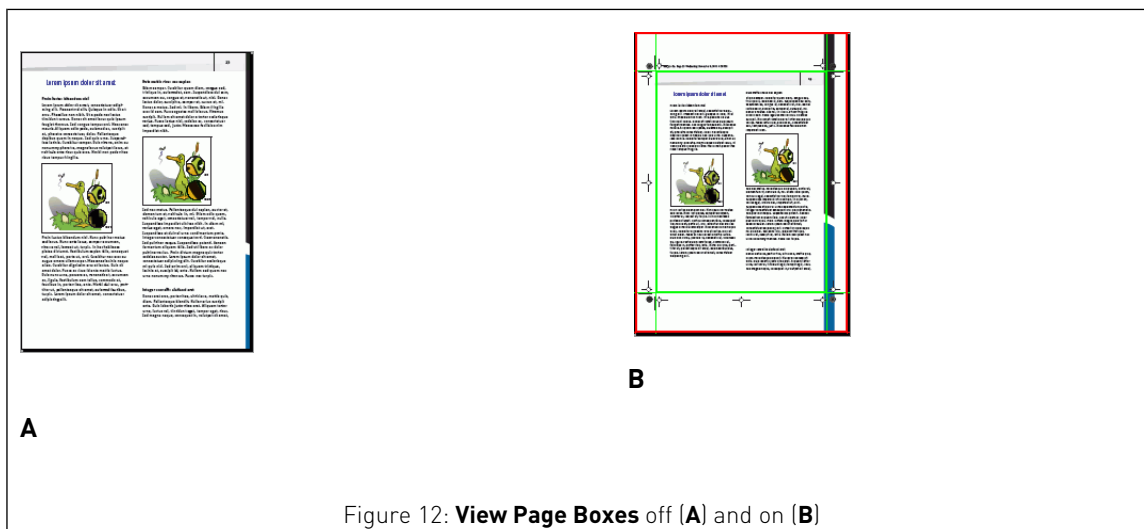
### Snap to grid

**Snap to grid** is an Adobe Acrobat function which makes the grid lines “magnetic”: when you move an object close to one of the grid lines, the object will “snap” to it.

### View page boxes

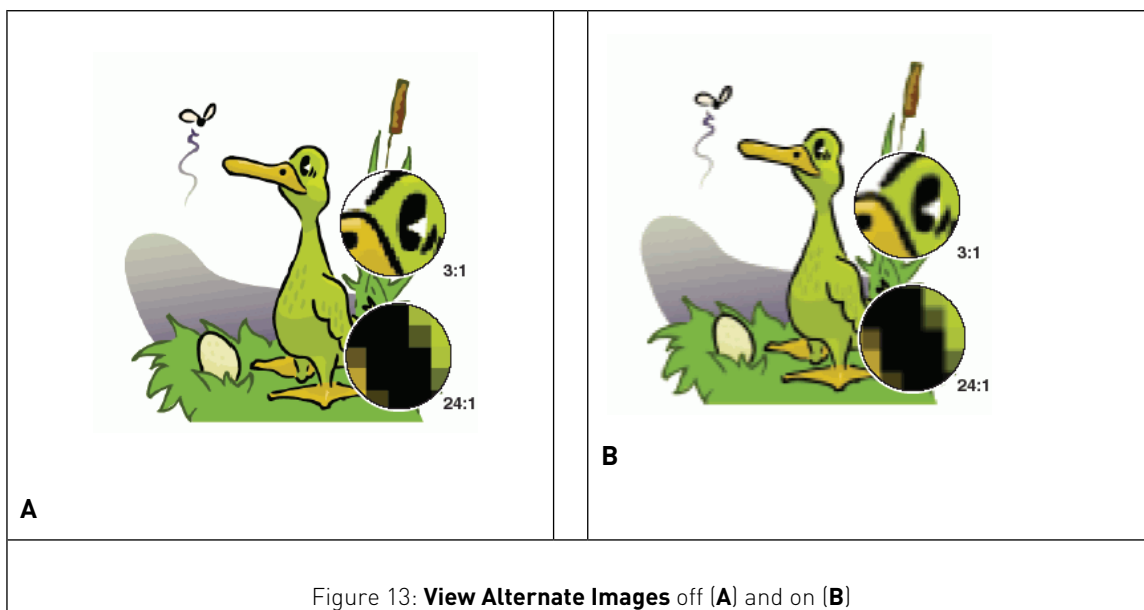
You can view a PDF document with the page boxes shown or hidden. Page boxes are imaginary rectangles drawn around the various objects on a page and around the page itself. You can also use the **View Page Boxes** button  to show or hide the page boxes for a PDF document.





### Speed up (alternate) image display

If you work with PDF documents which contain high-resolution images, you may want Adobe Acrobat to display these images faster.



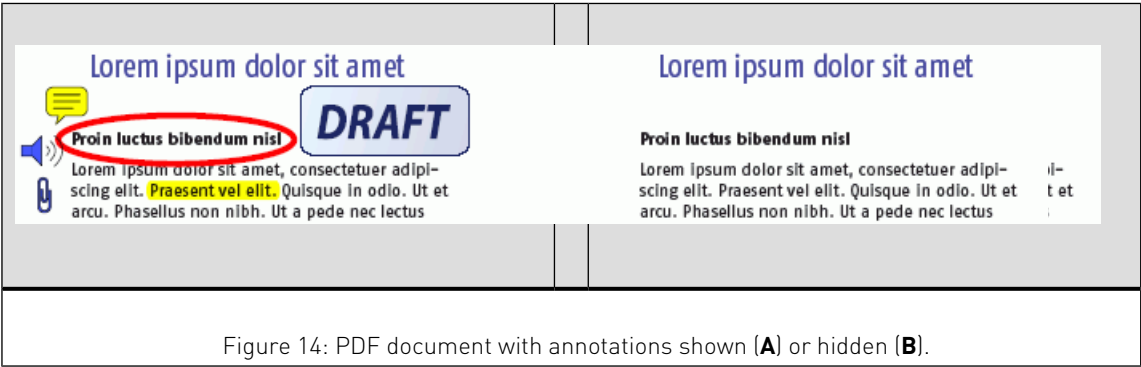
### Hide annotations

You can show or hide annotations in Adobe Acrobat. You can use:

- The Adobe Acrobat function **Show/Hide All Comments**
- The PitStop Pro **Hide Annotations** tool



You can check whether **Hide Annotations** is on or off and fix this setting correspondingly.





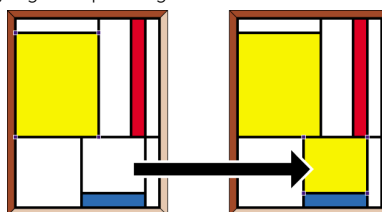
## 4. Working with PDF documents

### 4.1 Copying and pasting object attributes

#### About copying object attributes


You can easily copy an object's attributes and apply all or some of these attributes to another object in your PDF document. These attributes can relate to stroke and fill, but also to text, transparency and prepress.

Figure 15: Copying and pasting the fill attributes of part of an object




#### To copy and paste an object's attributes

1. Click the **Copy and Paste Attributes** tool  .

The cursor changes into .

2. Hold down the **CONTROL (CTRL)** key (Windows) or **Command (⌘)** key (Macintosh) and click an object to copy its attributes.

The cursor changes into .

The copied attributes appear selected in the Enfocus Utilities window.

3. If necessary, click to clear the attributes that you do not wish to paste.
4. Click the object onto which you wish to paste the selected attributes.




### 4.2 Undoing or redoing actions

#### About undoing and redoing actions:

You can undo any unsaved actions which you have done with one of the PitStop Pro tools. An "action" can mean changing something but also selecting one or more objects.

You have two buttons to undo your actions:







Button	Undoes	Usage
	Changes only.	In situations where you have done multiple changes and maybe made some selections in between.  For example: select text, move it on the page, change the font and color. Select an image, scale it and place it below the text.
	Changes and selections.	In situations where you have made a lot of selections, and sometimes even very complex ones, for example using the Enfocus wireframe view (  ). Or when you were selecting a lot of objects and you lost your selection due to a “slip of the mouse”.

After undoing one or more actions, you can redo them again.

**Note:** If you are working with Certified PDF documents, you can even undo actions after you have saved the file.


### To undo or redo an action

Proceed as follows to undo or redo your last actions:

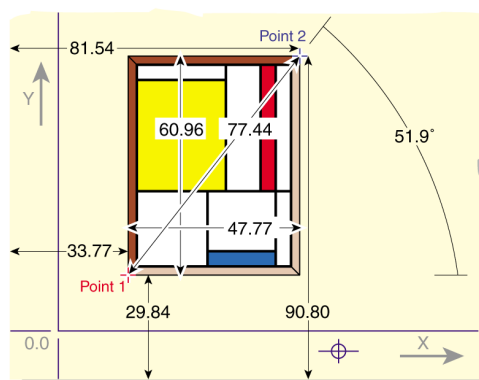
1. Choose **Edit > Undo [action]** or click one of the **Undo** buttons  or .  
The name of your last action appears in the menu command. If you moved an object, for example, the menu will read **Undo Move**.
2. To redo the action you have just undone, **Edit > Redo [action]** or click one of the **Redo** buttons  or .

## 4.3 Measuring the distance between two points


You can measure the distance between two points in the work area of your PDF document. You can do this, for example, to align objects or to check the positioning or size of objects. You use the

**Measure** tool  in combination with the Enfocus Inspector to measure a given distance.






### To replace an object

1. Using the **Select Objects** tool , select the “new” object, i.e. the object which you want to use to replace with the other one.
2. Choose **Edit > Copy**.
3. Select the “old” object, i.e. the object which is to be replaced.
4. Choose **Edit > Replace**.

The copied object will replace the “old” object and will assume its exact size, proportions and position.


## 4.4 Viewing object attributes

### Viewing object attributes using the Eyedropper tool

Using the **Eyedropper** tool , you can view the following attributes of any object, either in **Ink coverage** mode or in **Basic object** mode:

- **Ink coverage** mode shows the percentage for each separation at the spot you clicked, calculating through all transparencies, overprints, overlapping objects, etc.
- **Basic object** shows:
  - Object type
  - Color space
  - Color settings
  - Overprint settings

#### To view the attributes of an object

1. Click the **Eyedropper** tool .
2. Click any text or object in the PDF document.

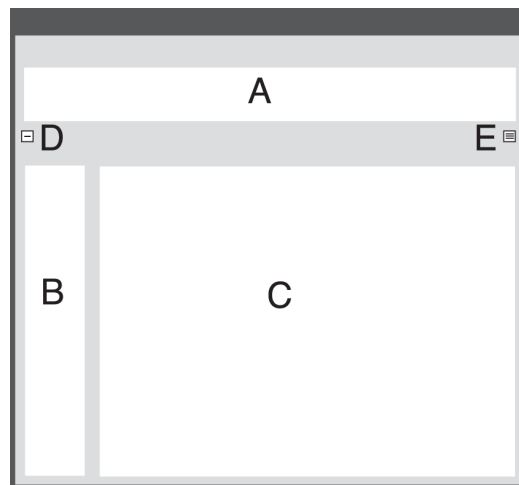


The Utility dialog displays the attributes of the selected text or object.

## Using the Enfocus Inspector

With the Enfocus Inspector, you can view and edit the following attributes of any objects:



- Fill and Stroke: color, overprint, stroke width, ...
- Text settings: font, size, ...
- Image properties: resolution, compression, ...
- Prepress: layers, output intent, OPI, ...
- Separations: used separations, remapping, varnish, ...
- Position: position, scaling, ...
- Summary



- A. Enfocus Inspector categories*
- B. Enfocus Inspector subcategories*
- C. Attributes of the selected text or object*
- D. Collapse button*
- E. Fly-out button*

## View or change an attribute in the Enfocus Inspector



To view or change an attribute in the Enfocus Inspector:

1. Click the **Select Objects** tool 
2. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.
3. Select any text or object in the PDF document.
4. Select the appropriate category and subcategory
5. If necessary, change the attribute or setting



### Change objects using the Fly-out menu in the Enfocus Inspector

The Fly-out menu contains a number of generic actions, related to the selected category in the Inspector. E.g. in the Fill category, the Fly-out menu contains “Convert to...” actions.

1. Click the **Select Objects** tool .
2. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the **Enfocus Inspector**.
3. Select any text or object in the PDF document.
4. Select the appropriate category and subcategory
5. Click the **Actions** button
6. Select the action you want from the drop-down menu.

### Collapsing the Enfocus Inspector

The Enfocus Inspector can be collapsed, so that only the categories are visible, by clicking the Collapse button. In that case the Collapse button will change into an Expand button.

Selecting a category or clicking the Expand button will expand the Enfocus Inspector.

## 4.5 Design Layouts

A Design Layout consists of page boxes, guides, and special zones on the page (such as the safe type zone near the trim box or the location of punch holes at the central edge), that are drawn on top of your document to guide your design. A Design Layout can also contain one or more actions.


A Design Layout can also be applied to your design (for example to change the page boxes) if necessary.

### The Design Layout Toolbar

The Design Layout toolbar consists of the Edit Design Layout tool, the Design Layout, the Edit Page Boxes tool and the View Page Boxes buttons.



### Edit Design Layout tool

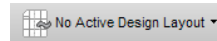
The **Edit Design Layout** tool  allows to modify a part of the Design Layout (such as guides, page boxes, ...) manually. See [Using the Edit Design Layout tool](#) on page 54

### Design Layout button

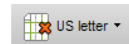
The Design Layout button can:



- be grey when no document is open or if no Design Layout is selected,



- have a red cross when a Design Layout is selected but not applied,




- have a green check when a Design Layout is applied.




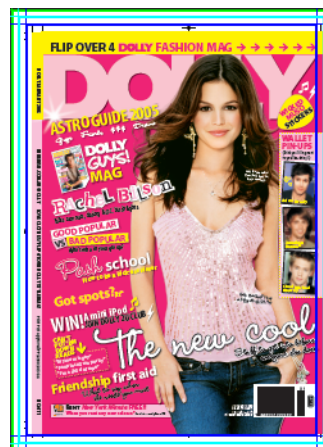
Click the arrow beside the button to:

- choose a Design Layout,
- edit it (see [Editing a Design Layout](#) on page 53),
- apply it to the current page (see [Applying a Design Layout to a Page](#) on page 55),
- apply it to your whole document (see [Applying a Design Layout to your Whole Document](#) on page 56),
- center it,
- Save the changes to the template, or revert to the saved version
- Deactivate the active Design Layout
- show or hide the **Enfocus Design Layout** panel (see [The Enfocus Design Layout Panel](#) on page 52).

## Page Boxes button and tool

The Edit Page Boxes tool  allows to manually edit page boxes.

 The View Page Boxes button allows you to show all pages boxes drawn over your document by the Design Layout you selected.





The page boxes are shown in the colors you chose in the Preferences.

## The Enfocus Design Layout Panel

The **Enfocus Design Layout Panel** allows you to manage your Design Layouts.

To open it:

- Go to **Window > Show Enfocus Design Layout Panel...**
- Use the **Alt + Ctrl + E** shortcut (on Windows), or the **Option + Command + E** shortcut (on Mac).
- Select **Show Enfocus Design Layout Panel** from the Design Layout dropdown list in the toolbar.

To manage your Design Layouts, the Preset Manager is used. For more information, see [The Enfocus Preset Manager](#) on page 33

### Default Design Layouts

PitStop Pro contains a number of default Design Layouts, with which you can start working immediately.

- A4 ad
- Brochure back
- Brochure front
- DVD label
- US letter
- Guides

## Using Design Layouts

Using Design Layouts, you can modify page boxes and zones, add guides, etc.

To work on page boxes, zones, or guides:

### 1. Select a Design Layout

This can be one of the default Design Layouts, or a Design Layout you created yourself.

### 2. Modify the Design Layout if needed:

- a) Using the **Edit Design Layout** tool to manually edit guides, zones and page boxes
- b) Using the **Enfocus Design Layout Editor** to change the Design Layout numerically

After changing the Design Layout, you can save the changes to the Design Layout, or revert to the saved version.

### 3. If necessary, apply the Design Layout to the page or to the complete document.

### 4. Deactivate the Design Layout to stop showing guides, zones and page boxes.

## Creating a Design Layout

To create a Design Layout from scratch, do the following:

### 1. Right-click in the **Enfocus Design Layout Panel** and choose **New > New...**

This opens the **Enfocus Design Layout Editor**.

### 2. Enter the name of your new Design Layout in **Template Name**.



3. For each of the **Overlay types** at right ( **Page Boxes, Guides** and **Zones**), choose the **Settings** you want to use and their values. See [Defining a Design Layout](#) on page 53
4. Click **Actions** at right to add Action Lists and / or Global Changes to your Design Layout.  
When applying a Design Layout, the Action Lists and Global Changes specified are executed on the current page after the page boxes have been adjusted.
5. When you are done, click **OK**.  
Your new Design Layout is saved as a **Local** Design Layout.

### Activating a Design Layout

To see a Design Layout on top of your document, you need to activate it.

---

#### Note:

*This doesn't change your document.*

*To change your document according to what is specified in a Design Layout, you need to apply that Design Layout. See or [Applying a Design Layout to your Whole Document](#) on page 56.*

---

To activate a Design Layout:

- Select it in the **Enfocus Design Layout Panel** and click the **Activate** button.
- Select the Design Layout you want to activate in the **Enfocus Design Layout** toolbar.

### Editing a Design Layout

1. Activate the Design Layout you want to edit.
2. Use the **Design Layout Editor** to numerically adjust the Design Layout. See [Defining a Design Layout](#) on page 53
3. Use the **Edit Design Layout** tool to change the Design Layout manually
4. Save the changes you made to the Design Layout

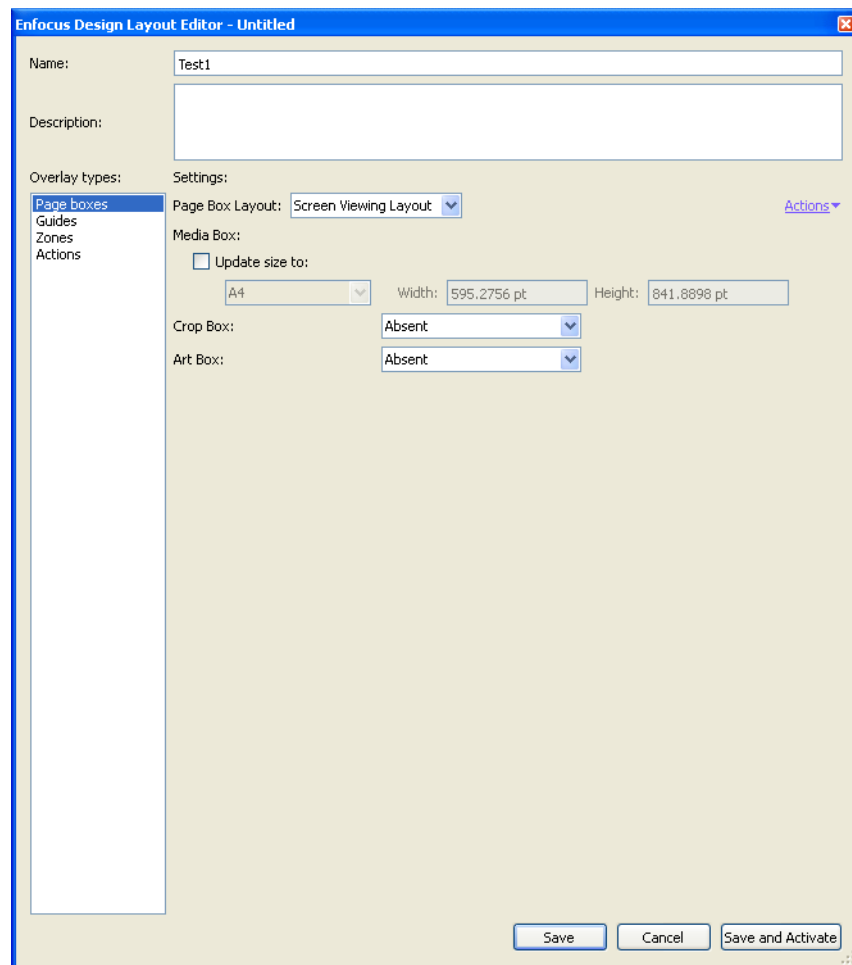
If the Design Layout is changed but not (yet) saved, an asterix (\*) will be shown next to the Design Layout name in the toolbar.

If the Design Layout you edited is a **Standard** Design Layout, you will get the option to save it as a copy in the Local database when you try to save it.

If you do not want to keep the changes you made, you can **Revert** to the saved version of the Design Layout, or you can simply deactivate it.

### Defining a Design Layout





A Design Layout consists of:

- A name
- A description
- Page Boxes. See [Page boxes](#) on page 56
- Guides. See [Using guides](#) on page 59
- Zones. See [Zones](#) on page 60
- Actions. See [Automating tasks with Action Lists or QuickRuns](#) on page 176

### Using the Edit Design Layout tool

If a Design Layout is active, and the Edit Design Layout tool is selected, you can manually move zones, guides and page boxes, simply by clicking and dragging.

You can also use one of the keyboard shortcuts:

Shortcut	Effect
Enter	Apply the Design Layout to the current page. See <a href="#">Applying a Design Layout to a Page</a> on page 55



Shortcut	Effect
Shift + Enter	Apply the Design Layout to the entire document. See <a href="#">Applying a Design Layout to your Whole Document</a> on page 56
Ctrl (Windows) or Command (Mac)	Switch to the Select tool while holding this key. Releasing the key goes back to the Edit Design Layout tool.
V	Add a vertical guide centered on the page
H	Add a horizontal guide centered on the page
Esc	Deactivate the Design Layout
G	Show or hide guides
C	Center the Design Layout
S	Save the current Design Layout
R	Revert to the saved version of the Design Layout
D	Duplicate the current Design Layout
Shift	Duplicate the guide you are dragging
Arrow keys	Move the entire Design Layout
Shift + Arrow keys	Move the entire Design Layout with bigger steps

### Centering a Design Layout

If you want to center your Design Layout on your document:

1. Activate the Design Layout
2. Then either:
  - select it in the **Enfocus Design Layout Panel** and click the **Center** button.
  - Select "Center [the selected Design Layout]" from the **Enfocus Design Layout** dropdown.
  - select the Edit Design Layout tool, and use the shortcut **C**

### Applying a Design Layout to a Page

Applying a Design Layout is actually changing your document according to what is specified in the Design Layout.

---

**Note:** To simply see a Design Layout on top of your document without changing your document, activate that Design Layout (see [Activating a Design Layout](#) on page 53).

---

To apply a Design Layout to the current page:



- Select it in the **Enfocus Design Layout Panel** and click the **Apply to Page** button.
- Activate the Design Layout, and select "Apply [the selected Design Layout] to page" from the **Enfocus Design Layout** dropdown.
- Activate the Design Layout, select the Edit Design Layout tool, and use the **Enter** shortcut.

### Applying a Design Layout to your Whole Document

Applying a Design Layout is actually changing your document according to what is specified in the Design Layout.

---

**Note:** To simply see a Design Layout on top of your document without changing your document, activate that Design Layout (see [Activating a Design Layout on page 53](#)).

---

To apply a Design Layout to your whole document:

- Select it in the **Enfocus Design Layout Panel** and click the **Apply to Document** button.
- Activate the Design Layout, and select "Apply [the selected Design Layout] to document" from the **Enfocus Design Layout** dropdown.
- Activate the Design Layout, select the Edit Design Layout tool, and use the **Shift + Enter** shortcut.

## Page boxes

### Page boxes defined


When you design a document and create a PDF document of it, it will contain a number of page boxes. Page boxes are imaginary rectangles drawn around the various objects on a page and around the page itself. They are a sort of description "behind the scenes" of the layout of your PDF document.

Normally, you cannot see these page boxes if you look at a PDF document in Adobe Acrobat, unless:


- You select this option in the Adobe Acrobat Preferences (**Page Display** Category)
- You use PitStop Pro or another PDF editing tool.

### Viewing information outside of the crop box

A new feature in PDF 1.3 was the ability to define a document that has information beyond its final trim size. In the graphic industry, this information usually includes bleed, registration marks and

other print and color control strips. Using the **View Page Boxes** tool , you can easily preview the information outside of the final trim size of your document.

This information is defined in the application that was used to create the original PDF file, for example, Adobe InDesign or Quark XPress. Once they are made visible using PitStop Pro, these elements can be edited, added, or removed, just like any other graphic object.

Some PDF documents are generated without any bleed, registration marks or other print and color strips. When you click the **View Page Boxes** button  for these documents, the page will appear the same (except for a thin trim line drawn at the edges of the image).

You can manually move and edit the page boxes in your document, using the **Edit Page Boxes** tool





### To view a PDF document's trim and bleed

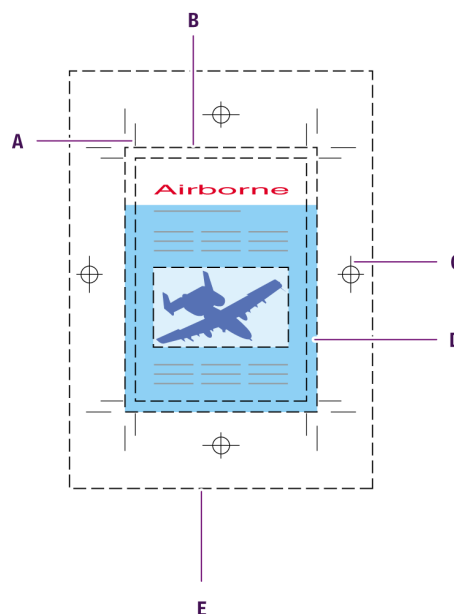
1. Open a PDF document.

Acrobat displays the PDF document in its full size.

2. Click the **View Page Boxes**  button.

Acrobat displays the page on the complete media size and shows:

- The trim size
- The page's trim marks, if any
- The page's registration and printer marks, if any
- The page's bleed, if any
- Color control strips, if any



- A.** Trim marks
- B.** Trim size
- C.** Registration marks
- D.** Bleed
- E.** Media box

### Setting up the page boxes

In the Page Boxes category of the Design Layout Editor, you can define your page boxes. You can either use the page boxes of the current document, by selecting **Grab current Page Boxes as template** from the flyout menu, or you can define the page boxes numerically:

1. Select **Prepress Layout**.


Using this option, you can define all page boxes. When selecting **Screen Viewing Layout** you have a limited set of options to define the media box, crop box and art box. When selecting **No Layout**, no page boxes are defined in the Design Layout.




## 2. Define the trim box

- Set **Snap to detected trim marks** to try to detect trim marks and use these to define the trim box. By clicking the **Edit** button, you can define the color (100% in CMYK, Registration color, a specific color) of the trim marks. If no trim marks are detected, the next (enabled) option is used.
- Set **Same as existing** to base the new trim box on an existing page box, or the page content. You can use an offset, and an anchor point, e.g. to attach the top left corner of the new trim box to the top left corner of the existing trim box.
- Set the **Trim box size** to a predefined paper size, or select Custom to define the width and height. This option will be used if the other detection methods are disabled, or did not give any result.

## 3. Define the bleed box

- Set the bleed box to **Absent** to have no bleed box defined. Otherwise, set it to **Present**
- Use **Snap to detected bleed marks** to detect bleed marks and use these to define the bleed box. By clicking the **Edit** button, you can define the color (100% in CMYK, Registration color, a specific color) of the bleed marks.
- Define the margin to be used based on the trim box, either using a left, right, top and bottom margin, or the same distance on all sides, using the **Margin to Trim** buttons 
- When using a left, right top and bottom margin, you can use **Mirror for even pages** to swap the left and right margin on even pages.

## 4. Define the media box

- Define the margin to be used based on the trim box, either a left, right, top and bottom, or the same distance on all sides, using the **Margin to Trim** buttons 
- When using a left, right top and bottom margin, you can use **Mirror for even pages** to swap the left and right margin on even pages.

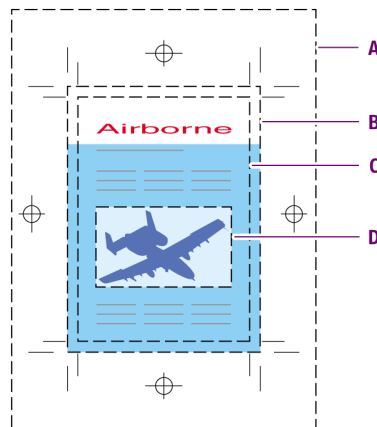
## 5. Define the crop box and art box

- **Absent**: no crop box / art box
- **Same as trim box**
- **Same as media box**
- **Snap to visible** (only for art box): sets the art box to the bounding box of the page content that lies within the crop box, or if there is no crop box, within the media box

## Types of page boxes

The illustration below shows the various types of page boxes.





**A.** *Media box on page 59*

**B.** *Bleed box on page 59*

**C.** *Trim box on page 59*

**D.** *Art box on page 59*

### Media box

The media box is the largest page box. The media box corresponds to the page size (for example A4, A5, US Letter etc.) that you selected when you printed your document to a PostScript or PDF file. In other words, the media box determines the physical size of the media on which the PDF document is displayed or printed.

### Bleed box

If you use bleed in your document, the PDF document will also have a bleed box. Bleed is the amount of color (or any other artwork) that extends beyond the edge of a page. You can use bleed to make sure that, when the document is printed and cut to size ("trimmed"), the ink will be printed to the edge of the page. Even when the page is "mistrimmed", i.e. cut slightly off the trim marks and a bit more to the "outside" of the page, no white edges will appear on the page.

### Trim box

The trim box indicates the final size of a document after printing and trimming.

### Art box

The art box is the box drawn around the actual contents of the pages in your documents. This page box is used when importing PDF documents in other applications.

### Crop box

The crop box is the "page" size at which your PDF document is displayed in Adobe Acrobat. In normal view, only the contents of the crop box are displayed in Adobe Acrobat.

### Using guides

To use Guides, you need to have an active **Design Layout**. You can either create your own Design Layout, or use a Default Design Layout. The **Guides** Design Layout was created specifically for using guides (without changing page boxes or zones). It contains no page box information, no zones, and 2 guides, one vertical and one horizontal, centered on the page.



## Managing Guides

- Click the **+** button to add a new guide
- Click the **-** button to remove the selected guide
- Click the **Duplicate** button to create a duplicate of the Guide
- Click the **Color** field to define the color for the selected guide
- Change the name for a guide in the **Name** field

## To define a guide

When selecting a guide in the list, you can change its settings underneath

- **Orientation:** Vertical or Horizontal
- **Relative to:** the page box used as reference, or another guide
- **Anchor Point:** The reference point on the page box. Top/Center/Bottom for Horizontal guides, Left/Center/Right for Vertical guides.
- **Guide Name:** if **Relative to** is set to "Other Guide", you can select a guide from the dropdown. Only guides with the same orientation will be available. Moving a guide will also move the guide(s) that are "Relative to" this guide.

---

### Note:

*If the "Relative to" guide is removed, the depending guide's settings will change to **Relative to Media box***

---

- **Offset:** Distance from the reference point. A positive value is to the top/right, a negative value to the bottom/left.
- **Mirror on even pages** (only for vertical guides): mirror the guide horizontally over the center line of the crop box on even pages
- **Color:** the representation color for the guide

## To define or change a guide manually

You can change guides in the active Design Layout using the Edit Design Layout tool 

- Click and drag a guide to move it.
- Click and drag the intersection of two guides to move them both
- Click and drag a guide holding the **Shift** key to create a duplicate
- Type **V** to add a vertical guide, or **H** to add a horizontal guide. The new guide will be centered on the page.

## Zones

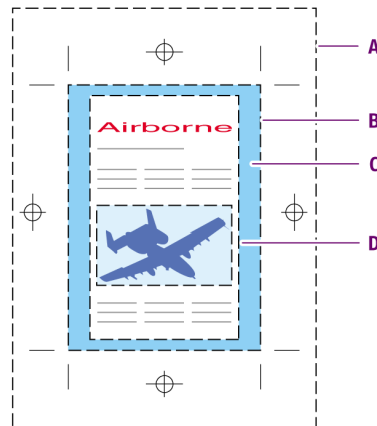
Zones can be used to define a safety box and safe type zone, and for any other specific areas (punch holes, etc.)

### Safety box and safe type zone

The safety box is not really a page box in the strict sense of the word: it is not a page box type which is stored in the PDF document. The safety box is a visual area which is a bit smaller than the trim box. It contains all text, or other objects, which must always be visible on the printed and finished



document. The area between the safety box and the trim box is called the safe type zone: this is the zone where you must not place any text or objects, unless these objects are intended as bleed.



- A.** *Media box on page 59*
- B.** *Trim box on page 59*
- C.** *Safe type zone*
- D.** *Safety box*

The safety box is intended to compensate for incorrect finishing:

- The pages can be cut slightly off the trim marks and a bit more to the “inside” of the pages. Text or objects would then be cut off by accident.
- The pages can be punched and the punching holes can perforate the text or objects which are too close to the edge of the page.

### Managing zones

- Click the **+** button to add a new zone
- Click the **-** button to remove the selected zone
- Click the **Color** field to define the color for the selected zone
- Change the name for a zone in the **Name** field

### To define a zone

When selecting a zone in the list, you can change its settings underneath.

- **Shape:** Border, Rectangle or Circle
- **Design Layout position:** the position and size of the zone, based on its shape
- **Mirror on even pages:** mirror the zones horizontally over the center line of the crop box on even pages
- **Drawing mode:** Show the zone as a transparent overlay, make it invisible or show it as an opaque area.
- **Color:** the representation color for the zone
- **Highlight:** You can highlight text and non-text objects if they are completely in the zone, or even if they are inside, overlapping or covering the selected zone.



### Define a Border zone

A **Border** zone uses existing page boxes.

This can be used for example to define a safety zone based on the trim box.

- Select **Relative to** and select a page box to base the zone on that page box. Select **Between page boxes** and select two page boxes to set the zone the area in between.
- When using **Relative to**, you can define the complete area outside or inside the page box as zone, using **Complete area inside box** or **Complete area outside box**
- To define a specific area, select **Area**
  - Set to **Outside box** and set the size to define a zone on the outside of the selected page box, or
  - Set to **Outside box** and set the size to define a zone on the outside of the selected page box, or
  - Set to **Inside box** and set the size to define a zone on the inside of the selected page box, or
  - Set to **Centered on box** and set the size to define a border centered on the edge of the selected page box

### Define a rectangular zone

1. In **Relative to**, select a page box to base the position of the rectangle on.
2. Define the **Corner** of the page box to be used as reference point.
3. Enter the **Offset** distance and **Size** for the rectangle.
4. Enter a Safe Margin Distance

The safe margin is indicated as a dashed line to the outside of the rectangle zone.

### Define a circular zone

Circular zones can be used for example to indicate punch holes.

1. In **Relative to**, select a page box to base the position of the circle on.
2. Define the **Corner** of the page box to be used as reference point.
3. Enter the **Center Point** offset and **Radius** for the circle.
4. Enter a Safe Margin Distance

The safe margin is indicated as a dashed line to the outside of the circle zone.

## 4.6 Working with Layers

### About Layers

In PDF 1.5, objects can be assigned to one or more layers. A Layer can be set to visible or invisible, and to printing or non printing.





Layer settings can be changed using an Action List, or in the Enfocus Inspector.


### Change Layer settings in the Enfocus Inspector

The Enfocus Inspector allows to view and change the layer settings for an object.


#### To view the Layer settings

1. Click the **Select Objects** tool 
2. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.
3. Select any text or object in the PDF document.
4. Select the Prepress category and the Layers subcategory  
The Visibility Expression will now show to what layers the selected object belongs.

#### To remove the Layer settings for the selected object

1. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.
2. Select the Prepress category and the Layers subcategory, and click the Fly-out button to open the Fly-out menu
3. Select **Make always visible** to remove the object from all layers

#### To change the Layer settings of the selected object

1. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.
2. Select the Prepress category and the Layers subcategory, and click the Fly-out button to open the Fly-out menu
3. Select **Assign to layer** to assign the object to the selected layer, removing it from all others
4. Select a layer from the list, or select **New Layer** to create a new layer.



## 5. Preflighting and checking PDF documents

### 5.1 What is preflighting?

#### Preflighting defined

Preflighting is a term derived from the airline industry. The pilot has the responsibility to determine the airworthiness of the aircraft before take-off. This means that he or she has to perform a number of checks prior to each flight.

Preflighting PDF documents basically means the same thing: the "pilot in command", i.e. the person who creates or processes a PDF document, has to make sure that the document is "airworthy", or rather, "**outputworthy**", before sending it for output.

"Outputworthy" means that the PDF document is "fit for use", for example:

- That a PDF document to be printed on a four-color printing press contains only CMYK images and that all the necessary fonts are included
- That a PDF document intended for online viewing contains only RGB images

Moreover, properties of a PDF document which do not meet the requirements of the preflight check can be reported as a "problem" and fixed in the same process.

#### Preflight Profiles

To preflight PDF documents, you use Preflight Profiles. A Preflight Profile is a collection of criteria which a PDF document should meet to be outputworthy. For each criterion, you can specify:

- If it should be checked or not
- How it should be listed in the preflight report, i.e. "Warning" or "Error" if a deviating property is detected in the PDF document
- If an error or warning can be Signed Off.

Moreover, some criteria allow you to specify how detected problems, if any, should be fixed.

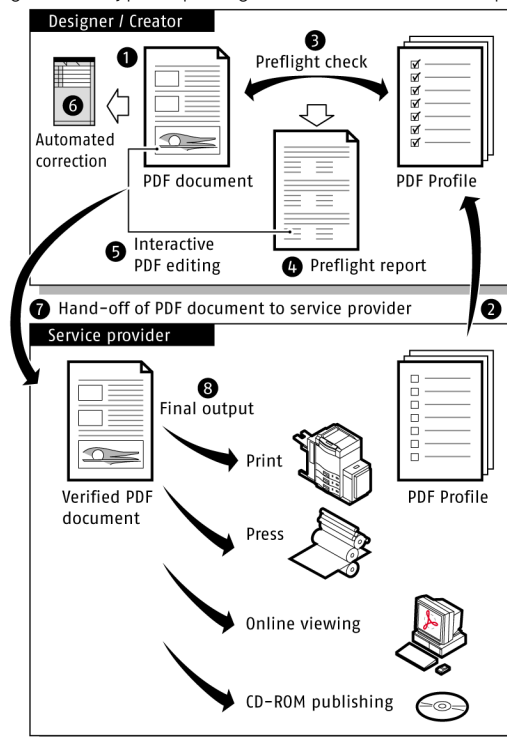


An example of a criterion is RGB colors. If you do not want RGB colors in your PDF documents, you can check this and have all RGB colors converted to CMYK.

## Preflighting mechanism

How exactly does preflighting work in PitStop Pro ? The typical stages in a preflight check are the following:

Figure 16: Typical preflight workflow with PitStop Pro



1. Open the PDF document which has to be checked.
2. Create a new Preflight Profile or select an existing one.
3. Have PitStop Pro check your PDF document against the Preflight Profile and automatically fix a number of detected problems.
4. PitStop Pro generates a preflight report.
5. If necessary, interactively resolve detected problems which were not fixed automatically in the PDF document.
6. If necessary, use Action Lists to perform a number of (advanced) automated corrections in the PDF document.
7. Hand off the verified PDF document to your service provider.



The service provider receives an output-ready PDF document and takes it to the final output stage, for example, for print, press or online viewing.



## 5.2 Running a preflight check

Running a preflight check can be done from the **Enfocus Processing - Preflight** panel, or, in a Certified PDF workflow, from the **Certified PDF** panel

You can open the **Enfocus Processing - Preflight** panel by

- clicking the **Enfocus Processing - Preflight** button 
- choosing **Plug-Ins > Enfocus PitStop Pro > Preflight Document...**
- using the Enfocus Processing Panel - Preflight shortcut, **Alt+Ctrl+P**
- using the Enfocus Processing Panel shortcut, **Alt+Ctrl+R** and clicking the Preflight button 

### Managing Preflight Profiles

In the **Enfocus Processing - Preflight** panel you can manage your Preflight Profiles using the **Enfocus Preset Manager**. See [The Enfocus Preset Manager](#) on page 33

Editing or creating a Preflight Profile is done in the **Preflight Profile Editor**. See [To edit or create a Preflight Profile](#) on page 75

### To run a preflight check

1. Open the **Enfocus Processing - Preflight** panel by clicking the **Enfocus Processing - Preflight**

button 

2. Select a Preflight Profile in the Preset Manager
3. Set the page range on which you want to perform the Preflight check
4. If you want the Preflight to be a part of the Certified PDF workflow, select the **Certified PDF Preflight** checkbox. See also [Difference between a Certified and a regular preflight check](#) on page 67

If the document is not yet in a Certified PDF workflow, choosing this option and running the preflight will start the Certified PDF Workflow. See [Working with Certified PDF documents](#) on page 91

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#### **Note:**

*A Certified PDF Preflight is always run on the complete document. When choosing Certified PDF Preflight, the page selecting options will be unavailable.*

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5. Define if you want to **Allow fixes**. If the Preflight Profile doesn't allow fixes, the option will be disabled.
6. Click the **Run** button

Enfocus PitStop Pro will run the Preflight on the selected pages, using the selected Preflight Profile.



After finishing, the Enfocus Navigator will show all errors, allow to restart the Preflight, suggest solutions, etc. See [Using the Enfocus Navigator](#) on page 78

### Difference between a Certified and a regular preflight check

If you are going to run a preflight check on your PDF document, you can choose to perform a [Certified PDF preflight](#) on page 67 or not ([Regular preflight](#) on page 67).

#### Regular preflight

A regular preflight does not change the Certified PDF status of the PDF document:

If, at the time of preflighting,	Then
The PDF document <b>is not</b> a Certified PDF	The PDF document will remain "unCertified".
The PDF document <b>is</b> a Certified PDF	The Preflight Profile embedded in the Certified PDF document will not be removed, even if you preflight the PDF document with a different Preflight Profile in the Enfocus Processing Panel.

#### Certified PDF preflight

A Certified PDF preflight checks and changes the Certified PDF status of the PDF document as follows:

If, at the time of preflighting,	Then
The PDF document <b>is not</b> a Certified PDF	You will be asked whether you want to start a Certified PDF workflow for this PDF document.
The PDF document <b>is</b> a Certified PDF	<p>The PDF document will already have a Preflight Profile embedded. PitStop Pro will check whether the Preflight Profile you selected in the Enfocus Processing Panel is the same as the embedded Preflight Profile:</p> <p>If the Preflight Profiles match, the PDF document will be preflighted.</p> <p>If the Preflight Profiles do not match, you will be asked whether you want use the Preflight Profile you just selected in the Enfocus Processing Panel instead of the embedded Certified Preflight Profile.</p>



## 5.3 Properties of PDF documents

### Categories of properties

The **Enfocus Preflight Profile Editor** gives you access to and control over, a large number of properties in PDF documents. These properties have been subdivided into a number of categories and are represented as such in the Enfocus Preflight Profile Editor.

A preflight check verifies and fixes these properties of a PDF document. Categories of these properties are, for example:

- PDF Standards
- Document
- Page
- Color
- Rendering
- Transparency
- Fonts
- Text
- Line art
- Images
- Layers
- Annotations
- Other Objects

#### PDF Standards

Using the PDF Standards property, you can perform the following checks:

- **PDF/X Compliance:** Checks if the document conforms to the PDF/X specification of your choice. As this is a global check, it resolves need for any other PDF/X checks in all the categories of the Preflight Profile Editor. Therefore, other checks in the PDF/X category are disabled when you enable this check.
- **PDF/A Compliance:** Checks if the document conforms to the PDF/A specification of your choice. As this is a global check, it resolves need for any other PDF/A checks in all the categories of the Preflight Profile Editor. Therefore, other checks in the PDF/A category are disabled when you enable this check.
- **Embedded PostScript fragments:** This check allows you to find all fragments of the embedded PostScript in a PDF document. Embedded PostScript fragments may not show up in the screen preview but they change the appearance of the printed document.
- **Trapnet annotation:** This verifies that the trapnet information contained in the document conforms to the PDF/X standard.
- **Version Key:** Checks whether a PDF/X version key is present in the PDF document.
- **Pre-separated pages:** Checks whether the PDF document contains pre-separated pages.
- **Unknown objects:** Checks whether the page contains objects which are unknown to Acrobat 5.
- **Annotation in printable area:** Checks whether the page contains annotations (except for trapnet annotations) inside the printable area. The printable area is defined by the bleed box (if it present) or by the trim box.



- **Output intent:** According to the PDF/X rules, a PDF document must contain the intended output intent. This output intent identifies what the final output destination should be. This check verifies if the output intent is present and valid according to the PDF/X rules.
- **Default color spaces:** Checks whether the default color spaces conform to the PDF/X standard.

## Document

Using the Document property, you can perform the following checks:

- **PDF Version:** Checks the various Adobe Acrobat or PDF versions the document is compatible with. You can use the version lists to define a range of versions or select a particular version.
- **Compression not optimal:** Checks whether the latest and the most advanced compression mechanisms have been applied to your PDF document.
- **Compressed objects:** Checks whether object compression has been applied to the PDF document.
- **Encoding:** Checks whether the document is ASCII encoded. ASCII encoding was formerly required to ensure that PDF documents were safely transported via the e-mail or the internet.
- **Damaged:** Checks whether the PDF document has incurred any damage.
- **Trapnet annotation:** Checks whether the value of the trapped flag for the PDF document has been set to true (trapped), false (not trapped) or unknown.
- **Binding:** Checks whether the binding has been set to the left hand side (left-edge binding) for the PDF document.
- **Fast Web View:** Checks whether the PDF document has been optimized for web viewing.
- **PostScript device needs:** Checks whether the PDF document satisfies the PostScript Language Level 3 needs.
- **Security usage:** Checks the security settings of the PDF document.
- **Security: Printing:** Checks the security settings on the printing of the PDF document.
- **Security: High-resolution printing:** Checks the security settings on high resolution printing of the PDF document.
- **Security: Copying or extracting content:** Checks whether the security settings of the PDF document allows copying and extracting of content.
- **Security: Content accessibility:** Checks whether the security settings of the PDF document allows you to changes its content accessibility settings for the visually impaired.
- **Security: Editing content:** Checks whether the security settings of the PDF document allows you to edit it.
- **Security: Editing annotations and authoring form fields:** Checks whether the security settings of the PDF document allows you to edit existing annotations and to create form fields in the document.
- **Security: Filling in form fields and signing:** Checks whether the security settings of the PDF document allows you to edit existing form fields in the document.
- **Security: Document assembly:** Checks whether the security settings of the PDF document allows document assembly.
- **Info: Title:** Checks some basic information in a file such as characters in the title, the author, the subject of the document etc. You can check either for several words or parts of the word by separating the entries with a comma. For example: Author can contain "enfocus, software". Some of this information is set by the creator of the document and some by the Acrobat. The information set by the author can be modified if the security settings allow it.
- **Info: Subject:** Checks some basic information in a file such as characters in the title, the author, the subject of the document etc. You can check either for several words or parts of the word by separating the entries with a comma. For example: Author can contain "enfocus, software".



Some of this information is set by the creator of the document and some by the Acrobat. The information set by the author can be modified if the security settings allow it.

- **Info: Author:** Checks some basic information in a file such as characters in the title, the author, the subject of the document etc. You can check either for several words or parts of the word by separating the entries with a comma. For example: Author can contain "enfocus, software". Some of this information is set by the creator of the document and some by the Acrobat. The information set by the author can be modified if the security settings allow it.
- **Info: Keyword:** Checks some basic information in a file such as characters in the title, the author, the subject of the document etc. You can check either for several words or parts of the word by separating the entries with a comma. For example: Author can contain "enfocus, software". Some of this information is set by the creator of the document and some by the Acrobat. The information set by the author can be modified if the security settings allow it.
- **Info: Producer:** Checks some basic information in a file such as characters in the title, the author, the subject of the document etc. You can check either for several words or parts of the word by separating the entries with a comma. For example: Author can contain "enfocus, software". The Producer field displays the name of the application used to generate the PDF file (for example: Acrobat Distiller 5.0).
- **Info: Creator:** Checks some basic information in a file such as characters in the title, the author, the subject of the document etc. You can check either for several words or parts of the word by separating the entries with a comma. For example: Author can contain "enfocus, software". The Creator field displays the name of the application in which the original document was created (for example: Microsoft Word, Adobe FrameMaker etc).
- **Info: Date:** Checks some basic information in a file such as characters in the title, the author, the subject of the document etc. You can check either for several words or parts of the word by separating the entries with a comma. For example: Author can contain "enfocus, software". Some of this information is set by the creator of the document and some by the Acrobat. The modification and creation fields display the creation history of the document.

## Page

Using the Page property, you can perform the following checks:

- **Page box layout:** This check allows you to trace whether in the document there are instances where the page box layout does not conform with the screen layout of a PDF document.
- **Position media box:** This checks the position of the media box.
- **Different page sizes:** Checks whether some of the pages in the PDF document have a different size else there may be problems while printing or processing the document.
- **Different page orientations:** Checks whether all the pages in the PDF document use the same page orientation. A page can have either landscape or portrait orientation.
- **Page size:** Checks whether some of the pages in the PDF document conform to the exact page size indicated or not.
- **Page is scaled:** Checks if a page scaling factor is used.
- **Empty page:** Checks if any of the pages are empty and warns if empty pages are found.
- **Number of pages:** Checks on of the following:
  - Exact number of pages in the document.
  - Whether the number of pages in the document are even or odd.
  - whether the number of pages in the document is a multiple of a number of your choice.
- **Objects outside page box:** Checks the document for any graphics located outside the specified page box.



- Page size: fit to columns: Checks whether any pages in the PDF document have a horizontal page size (width) which is not a multiple of a specific number of points. Also checks the distance between the columns in the document.
- Page size: fit to rows: Checks whether any pages in the PDF document have a vertical page size (height) which is not a multiple of a specific number of points. Also checks the distance between the rows in the document.
- Safe type zone: Checks the document for any graphics that overlap with the specified page box.
- Bleed: Check if the objects have enough bleed.

## Color

Using the Color property, you can perform the following checks:

- Ink coverage: Checks the ink coverage of objects which can be limited to include items in the page box of your choice only.
- Color: RGB: Checks for all occurrences of RGB colors in the PDF document.
- Color: Calibrated RGB: Checks for all occurrences of calibrated RGB colors in the PDF document.
- Color: Calibrated gray: Checks for all occurrences of calibrated gray in the PDF document.
- Color: Impure gray: Checks for all occurrences of RGB based gray or impure CMYK gray in the PDF document.
- Color: Impure black: Checks for all occurrences of RGB based black in the PDF document. Also checks for all CMYK black which unnecessarily uses the CMY component.
- Color: Lab: Checks for all occurrences of Lab colors in the PDF document.
- Color: Indexed: Checks for all occurrences of indexed colors in the PDF document.
- Number of separations: Checks the number of separations for a PDF document by comparing it to a number of your choice.
- Spot color: Checks for all occurrences of Spot color in the PDF document.
- Spot color "All": Checks for all occurrences of Spot color "All" for objects inside the page box of your choice.
- Spot color: bad suffix: Checks the PDF document for all occurrences of Spot color with names that differ only in their suffixes.
- Spot color: ambiguous: Checks for all occurrences of ambiguous Spot color definitions in the PDF document.
- Spot color: alternate: Checks the PDF document for all occurrences of Spot color with an alternate color space definition other than CMYK or Gray.
- NChannel: Checks for all occurrences of NChannel color space in the PDF document.
- ICC: based: Checks for all occurrences of ICC profile based colors in the PDF document.
- ICC: wrong profile text/lineart: Checks for all occurrences of text or lineart that have not been tagged with an ICC profile in the PDF document.
- ICC: wrong profile images: Checks for all occurrences of grayscale or color bitmap images that have not been tagged with an ICC profile in the PDF document.
- ICC: default color spaces: Checks for all occurrences of default color spaces in the PDF document.
- Pattern or shading: This check finds all patterns and shadings used in the PDF document.
- Wrong color tints: Checks whether the document contains colors other than tints of the colors specified by the user.
- Wrong spot color: You can enter the name of the spot color(s) you want to remap in this check.
- Not suited for viewing: Checks whether any colors other than gray or RGB (which are best suited for on-screen viewing) are used.



- Not suited for calibrated display: Checks whether any colors other than calibrated gray or calibrated RGB are used in the PDF document.
- ICC: unwanted profile text/lineart: This check traces all text or lineart that has been tagged with an ICC profile.
- ICC: unwanted profile image: This check traces all grayscale or color bitmap images that has been tagged with an ICC profile.

### Rendering

Using the Rendering property, you can perform the following checks:

- Custom transfer curve: Checks for the custom transfer curves in the PDF document. Transfer functions are used for creative purposes, artistic effect and to correct the characteristics of a specific and may be a poorly calibrated device.
- Custom halftone: Checks for the halftone transfer curves in the PDF document. Halftoning is a method of printing shades using a single color ink.
- Custom UCR: Checks whether custom Undercolor Removal (UCR) definitions have been included in the PDF document.
- Custom BG: Checks whether custom Black Generation (BG) curves have been included in the PDF document.
- Rendering intent: Checks whether any rendering intents were used in the PDF document.
- Wrong intent text/line art: Checks whether any specific rendering intents were used for text and for line art in the PDF document.
- Wrong intent images: Checks whether any specific rendering intents were used for images in the PDF document.
- Halftone phase: Checks whether any halftone phase are present in the PDF document.

### Transparency

Using the Transparency property, you can perform the following checks:

- Transparency: Checks the document for transparent graphic elements.
- Transparency with spot color: Checks the document for transparent graphic elements that use spot color.
- Transparency with overprint: Checks the document for transparent graphic elements which are set to overprint.
- No blending color space: Checks the document for transparent graphic elements with no blending color space defined.

### Fonts

Using the Fonts property, you can perform the following checks:

- TrueType font: Checks whether "TrueType" fonts are present in the PDF document.
- Type 1 font: Checks whether "Adobe Type 1" fonts are present in the PDF document.
- Type 3 font: Checks whether "Adobe Type 3" fonts are present in the PDF document.
- Multiple Master font: Checks whether "Multiple Master" fonts are present in the PDF document.
- City font: Checks whether "City" fonts are present in the PDF document.
- Composite font: Checks whether "Composite" fonts (also known as double byte fonts) are present in the PDF document.
- Font from Vendor: Checks whether all the fonts present in the PDF document were procured from the same vendor.
- Font Name: Checks the PDF document for occurrence of a particular font name.
- Not embedded: Checks the PDF document for fonts which are not embedded.



- Embedded OpenType: Checks the PDF document for occurrence of "OpenType" embedded fonts.
- Embedded completely/subset: Checks whether the fonts are completely embedded or as a subset only.
- Embedded completely for Composite font: Checks the PDF document for occurrence of Composite fonts which are completely embedded.
- Embedded Acrobat emulatable font: Checks the PDF document for embedded fonts that can be emulated Adobe Acrobat for on-screen viewing.
- Font Style: Outline: Checks the PDF document for artificial outline styles.
- Font Style: Bold: Checks the PDF document for artificial bold styles.
- Font Style: Italic: Checks the PDF document for artificial italic styles.

### Text

Using the Text property, you can perform the following checks:

- Text size: Checks the PDF document for text that is smaller than the size you specify here.
- Black text: Checks the PDF document for black text that does not overprint.
- White text: Checks the PDF document for white text which does not knock out.
- Invisible text: Checks the PDF document for invisible text. Invisible text does not have fill or stroke color associated with it.

### Line Art

Using the Line Art property, you can perform the following checks:

- Line weight: Checks the PDF document for lines that have a stroke weight which is less than the number specified here and which occurs on more than the number of color separations specified here.
- Invisible Line Art: Checks the PDF document for invisible line art images.
- Nodes: Checks the PDF document for line art images or clipping paths that contain more than a specific number of nodes (anchor points).
- Flatness: Checks the flatness settings of the PDF document.

### Images

Using the Images property, you can perform the following checks:

- Compression: Color/grayscale: Checks the type of compression used for images (color or grayscale) in the PDF document.
- Compression: 1-bit: Checks the type of compression used for one bit images in the PDF document.
- JPEG compression ratio: Checks whether the JPEG compressed images were compressed to the specified ratio.
- 16 bits per channel: This check traces all images which use 16 bits per channel.
- Alternate images: Checks whether images in the PDF document have alternates defined.
- OPI: Checks whether OPI (Open Prepress Interface) information is used in the document.
- OPI is incompatible: Checks whether the type of OPI information used in the PDF document is incompatible with the OPI standard used in the workflow.
- OPI is missing: This check traces all images for which the high resolution version cannot be found in the location specified in the OPI pointer.
- Image is rotated: Checks for images in the PDF document which have been rotated at an angle which is not a multiple of 90°.
- Image is flipped: Checks for images in the PDF document which have been flipped horizontally.



- Image is skewed: Checks for images in the PDF document which have been skewed.
- Image is scaled: Checks for images in the PDF document which have not been scaled proportionally.
- Resolution: Checks all grayscale, color and 1-bit images in the PDF document that have a resolution which is either lower or higher than the specified value.

### Layers

Using the Layers property, you can perform the following checks:

- Layers: Checks whether the PDF document contains layers.

### Annotations

Using the Annotations property, you can perform the following checks:

- Text type: Checks the PDF document for certain basic types of annotations (like Text Note, Markup, Hyperlink etc).
- Other type: Checks the PDF document for certain types of annotations (like Movie, sound and 3D, TrapNet, Printer Marks, Watermark etc).
- Print setting: This check traces all annotations that are set to print or not set to print according to your selection.
- External hyperlink: This check traces all external hyperlinks in the PDF document.

### Other Objects

Using the Other Objects property, you can perform the following checks:

- JavaScript: This check finds all the JavaScript in the PDF document.
- Actions: This check finds all actions in the PDF document.
- Form fields: This check searches the PDF document for any electronic that were created in Adobe Acrobat.
- Thumbnails: Checks whether page thumbnails were saved with the PDF document.
- Bookmarks: Checks whether bookmarks were saved with the PDF document.
- Article threads: Checks whether the PDF document contains article threads or not.
- Unused destinations: This check finds any unused article thread destinations in the PDF document.
- Marked content: This check finds all marked content in the PDF document.

## 5.4 Problem reporting

### Problem severity levels defined

If any of the properties in a PDF document does not comply with the settings as specified in the Preflight Profile, it will be logged in the preflight report and in the Enfocus Navigator. You can select how these deviations should be reported:

- As "Warning"
- As "Sign-Off"
- As "Error"

These labels indicate severity levels of the detected "problem". If a property does not comply, you can define how severe the detected problem is:



- You can label deviating properties as “**Warning**” if it is not a real problem in the strict sense of the word, but just something you would like to be informed about.
- You can label deviating properties as “**Sign-off**” if it could be a real problem (handled as an Error), unless the user signs off the problem, stating that it is no real issue for this particular document. In that case it will be handled as a Warning.
- You can label deviating properties as “**Error**” if you really want them to be as specified in the Preflight Profile before you send them to output.

#### Problem severity levels: example

Suppose that some of the PDF documents you work with contain RGB colors. First, you want to print them on a composite output device, such as a laser printer, for proofing purposes. In that case, RGB colors can be handled correctly. But if it needs to be a color correct proof you need the right ICC profiles.

However, you would like to know which PDF documents contain objects in RGB color, because at a later stage, you might want to print these documents on an offset press. You could then use two different Preflight Profiles to preflight these PDF documents:

- A Preflight Profile for the laser printer, which reports RGB colors as “**Warning**”
- A Preflight Profile for the offset press, which reports RGB colors as “**Error**”


## 5.5 To edit or create a Preflight Profile

1. Open the **Enfocus Preflight Profile Editor**, either by creating a new Preflight Profile or by editing an existing one.
2. In the **SETUP > General** category, check and, if necessary, change the **Preflight Profile Properties: Name, Author, Company** and **Description** of the Preflight Profile.
  - a) In the **Permissions** section, you can choose to partially lock the Preflight Profile and set a password for it. You can also choose to allow fixes, sign-off and/or change log fixes, preflight report and color management settings. See [Locking a Preflight Profile](#) on page 77 for more information.
  - b) In the **Problem Handling** section, you can decide what you want to do when an error occurs. You can allow fixes, allow sign-off and/or allow changing the log fixes.
  - c) In the **Preflight Report** section, along with the preflight details you can choose to include information on font, color/ color spaces, page box, images, OPI and output intent.
3. In the **SETUP > Color Management** category, you can define your color management settings. See [Using the Color Management Preset Editor](#) on page 22 for more information.

Furthermore, you can enable or disable all fixes in the Preflight Profile. Indeed, an Enfocus Preflight Profile can do more than just a preflight check of PDF documents: it can also fix detected problems. You can, however, also create a Preflight Profile in which you specify a number of fixes and disable these fixes. You may want to do this if you just want to check PDF documents but not change them now, maybe later.

4. Click the .



5. In the **CHECK ON** category, click a profile check in the list. Select the checkbox next to it to enable this profile check.
6. In the **Available Checks** section, double click one or more checks or potential problems to check to add it to the profile check.
7. Specify how to fix the problem, if necessary.
8. Select how the detected problem should be listed in the preflight report: **Warning**, **Sign-off** or **Error**.
9. In the **Actions** drop-down menu, you can select **Enable Variable Names** to use a variable instead of a fixed value. This  icon appears and when you click it, the **Select a variable** dialog box appears.
10. In the **Select a variable** dialog box, you can either choose to not use a Variable Set or you can select a Variable Set which contains the variable that you want to use.  
A variable is a special, well-recognizable text string that gets replaced by a dynamic value. Variable data can be used to provide a value for a property. [Preferences > Enfocus PitStop Pro Preferences > Variable Sets](#) on page 22 for more information.
11. Repeat steps 6 through 10 for each profile check you wish to check and fix.
12. Click **OK** button.


## 5.6 Adding Action Lists to Preflight Profiles

### About adding Action Lists to Preflight Profiles



Before you perform a preflight check in your PDF document, you may want to edit your PDF document first. And you may want to use Action Lists to perform a number of Global Changes. For example, you may have a number of Action Lists to correct or change colors in your PDF document. Instead of running these Action Lists separately and then performing the preflight check, it may be a better idea to include these Action Lists to your Preflight Profile. You will then kill two birds with one stone:

- The Action Lists in the Preflight Profile will be run first.
- The Preflight Profile will check the selected properties of your PDF document and fix problems, if any.

### To add Action Lists to a Preflight Profile

1. Open the **Enfocus Processing - Preflight** panel.
2. Double-click the Preflight Profile you want to change.  
The **Enfocus Preflight Profile Editor** will open.
3. Click the **Action Lists** category. Select the checkbox next to it to enable the **Action Lists** category.
4. Click this  button and select an Action List to check properties or fix problems. You can add Action Lists that contain only changes to the **Changes** listbox and you can add Action Lists that contain only checks to the **Checks** listbox.



5. If you add several Action Lists, use the  and  buttons to specify the order in which the Action Lists should be run.

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**Note:** Running two or more Action Lists in a different order may produce a different result. You may want to test this first.

---

6. Click the **Export Action List** button. The **Export Action List** dialog box appears. Choose a location where you want to save the Action List and click **Save** button. The Action List will be saved in your chosen location.
7. Click **OK** button in the **Enfocus Preflight Profile Editor**.

## 5.7 Locking a Preflight Profile

### About locking

You can secure your Preflight Profile, or part of it, with a password to prevent others from changing its settings. This may be convenient when the Preflight Profile is shared among multiple users. You can lock a Preflight Profile with a password when you create the Preflight Profile or you can add a password afterwards.

The password can include:

- Uppercase and lowercase letters
- Any character on the keyboard
- Spaces

### To lock a Preflight Profile with a password

1. Open the **Enfocus Processing - Preflight** panel.
2. Double-click the Preflight Profile you want to change.  
The **Enfocus Preflight Profile Editor** will open
3. Navigate to **General > Permissions** category in the **Enfocus Preflight Profile Editor**.
4. Select a permission level in the **Profile is** drop-down menu:

Restriction level	Meaning
<b>Not locked</b>	None of the settings of the Preflight Profile will be locked. Anyone can change any setting.
<b>Partially locked</b>	Everything is locked, except for the actions you allow using the options underneath <ul style="list-style-type: none"> <li>• Disable all fixes</li> <li>• Disable Sign-off</li> <li>• Other processing settings.</li> </ul>



Restriction level	Meaning
<b>Locked</b>	Nothing can be changed. You can only select the Preflight Profile and run it in your PDF document.

5. Enter a password and confirm it.
6. Click **OK** button.

## 5.8 Using the Enfocus Navigator

### Navigating through errors, warnings, fixes and failures

When you run an Action List or Preflight Profile in your PDF document, a number of properties of your PDF document will be checked and, if necessary, fixed. Of course, you want to know what the result of this check is and what exactly has been fixed or changed. The Enfocus Navigator can help you with this. Depending on your Enfocus Preferences, it can appear right after you have run an Action List or Preflight Profile. The Enfocus Navigator:

- Lists **Errors** and **Warnings** of a preflight check
- Lists **Fixes** which have been made automatically while running an Action List or Preflight Profile
- Lists problems which could not be fixed (**Failures**)
- Enables you to browse through and highlight changed or potentially problematic objects
- Presents solutions to specific problems and ways to fix these problems interactively.
- Enables you to view the preflight or action report

### To use the Enfocus Navigator

1. Run a Preflight Check or an Action List on your document.  
The **Enfocus Navigator** appears.
2. To expand the section of your choice, click the plus sign (+) in the **Enfocus Navigator**:
  - [Results](#) on page 79
  - [Object Browser](#) on page 79
  - [Solutions](#) on page 79
  - [Sign-off](#) on page 80
  - [Report](#) on page 80





## Results

You can click the plus sign (+) to expand the **Errors**, **Warnings**, **Fixes** or **Failures** categories. Click an error, warning, fix or failure to see more information and, if possible, see the problematic object highlighted.

Figure 17: Highlighted object: image from which the alternate image has been removed.




## Object Browser

You can use the **Object Browser** to view and highlight problems or potentially problematic objects one by one. You can click the  or  button to view the next or last object or problem, respectively. If necessary, you can also change the highlighting settings.

You may want to use the **Object Browser** in combination with the Enfocus Inspector to see more details about a particular problem or to correct the problem immediately.

For example, suppose you get an error saying that the resolution of three images in your PDF document is too high. You can proceed as follows:

1. Use the **Object Browser** to view and highlight the images in question.
2. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.
3. In the Enfocus Inspector, click the **Image > Properties** category to see the actual resolution of the selected image.
4. Click the **Resample** tab and decrease the resolution of the images to the required value.
5. Click **Restart Preflight** in the Enfocus Navigator to update the list of errors, warnings and fixes.

## Solutions

There may be problems in the PDF document which were not fixed automatically by the Preflight Profile. You find the appropriate fix for most of these problems in the **Solutions** section, and you can select to fix all or individual problem objects.



For example, your PDF document may contain annotations, and these annotations are reported as a warning. You did not use a Preflight Profile which removed all annotations because you want to keep some of them. You can then use the **Object Browser** to view and highlight the annotations in your PDF document and you can remove the annotations of your choice.

### Sign-off

If a property is set to **Sign-off** in the Preflight Profile, the deviating property will result in an error in the report. However, you can decide that the error is not a real problem for the job or workflow. Such a property will then be handled as a warning.

1. In the **Enfocus Navigator**, open the **Sign-off** section by clicking the + button
2. You might enter a note on why you sign off the error
3. Do one of the following:
  - Set the **Apply to** option to **all problem objects** to sign off all problems at once.
  - Set the **Apply to** option to **current object**, and use the Object Browser to select the specific object and error you want to sign off.
4. Click the **Sign Off** button

### Report

You can view a detailed report of all the errors, warnings, fixes and failures. Select a report layout and click **Show report**.

See also [Viewing and interpreting reports](#) on page 80

## 5.9 Viewing and interpreting reports

### Content of a report

You can run an Action List or Preflight Profile to check and change your PDF document. If you do so, you can view a report of these actions. The report generated by PitStop Pro is also a PDF document. It can include the following sections:

Section	Content
Errors, Warnings & Fixes	(potential) problems according to the selected Preflight Profile and changes which have been made in the PDF document
General File Information	properties of the PDF document, such as PDF version, title, author, etc. and security information
Font Information	all fonts used in the PDF document, along with their attributes (type of font, embedded or subset, etc.)
Image Information	all images in the PDF document, along with additional information (for example physical and effective resolution, page, angle, custom color functions, etc.)



Section	Content
OPI Information	OPI usage in the PDF document
Color Information	all color spaces (RGB, CMYK, etc.) used in the PDF document, with additional information where required
PDF2Go Information	information about layers in PDF2Go documents

See also [Editing PDF2Go documents](#) on page 164

### To view and interpret a report

1. Run a Preflight Check or an Action List on your document.



The Enfocus Navigator appears.

2. Click the plus sign (+) to expand the **Report** section.

3. Select a report layout and click **Show report**.

The report appears and the errors, warnings and fixes are listed on the first page.

4. Using the Adobe Acrobat **Hand Tool** , do one of the following:

- Click the magnifying glass  next to an error, warning or fix to select and highlight the corresponding object in the PDF document. You may want to use the **Object Browser** in combination with the Enfocus Inspector to see more details about a particular problem or to correct the problem immediately.
- Click the information icon  next to an error, warning or fix to see the Help topic. A dialog box may appear, asking you where you wish to view the Help topic (Open Weblink). If so, select In **Web Browser**.

## 5.10 Annotated Reports

### About Annotated Reports

An Annotated Report makes the combination of the report and the original document. It offers the possibility to navigate through the Preflight Report in Acrobat Reader or in a browser, without using any Enfocus software.

An Annotated Report is a combination of the original document and the Report Information. The Report Information is integrated in the original document as a number of notes and bookmarks, allowing to easily navigate to the errors and warnings.

### Creating Annotated Reports

Annotated Reports are regular reports, created with **Annotated Report** as layout type.



This can be set either in the Enfocus PitStop Pro Preferences, or in the Enfocus Navigator. See [Using the Enfocus Navigator](#) on page 78

### To view and interpret an Annotated Report

1. Run a Preflight Check or an Action List on your document.  
The Enfocus Navigator appears.
2. Click the plus sign (+) on Windows, or the triangle on Mac OS, to expand the **Report** section.
3. Select the **Annotated Report** layout and click **Show report**.  
The Annotated Report appears. The Preflight Profile used, the number of warnings and errors, the original file name, and date and time of preflighting is shown in a note on top of the first page.
4. Use the plus and minus buttons in the Bookmarks to expand or collapse the bookmarks
5. Click a warning or error to highlight it in the document
6. Click the **Stop Highlighting** bookmark to turn off all highlighting

### Remove the Report information

In an Annotated Report, you can remove the Report information, so you get the original processed document again.

1. Open the Annotated Report
2. Choose **File > Enfocus Remove Report Info**

## 5.11 Automating preflighting

### Enfocus PitStop Server

If you have a large number of PDF documents which you have to check against a specific Preflight Profile, you may have the need to automate this process.

PitStop Server offers automated preflighting of PDF documents. You can create **hot folders** in which you include a given Preflight Profile and, if necessary, Action Lists (see also [Automating tasks with Action Lists or QuickRuns](#) on page 176). PitStop Server will then monitor a user-definable input folder at regular intervals and automatically check each PDF document which is put into this folder. Valid and invalid PDF documents will automatically be moved to a respective folder, together with a preflight report, if required.

More information about PitStop Server is available on our Web site: [www.enfocus.com](http://www.enfocus.com).

### Enfocus Switch

Using Enfocus Switch, you can easily integrate automated preflight, correction and certification of PDF files into a larger automated workflow. Enfocus Switch is capable of automatically receiving jobs through email or FTP, of sorting and routing jobs based on file type or naming conventions, and of automating a complete range of key professional publishing applications. This allows a



smooth integration of the Enfocus preflight technology with PDF file creation, color conversion, image optimization, imposition and proofing tools.

More information about Enfocus Switch is available on our Web site: [www.enfocus.com](http://www.enfocus.com).

## 5.12 Smart Preflight

### Overview

Smart Preflight is a new functionality that unlocks the full potential of a Preflight Profile to be able to check and also fix a PDF file. Without Smart Preflight a PitStop Pro user would need to create many different profiles to handle different job types and specifications, however with Smart Preflight this is no longer the case.

Smart Preflight does this by allowing users to define variable values that can overridden at the time of processing or a rule based check can be defined allowing other conditions in a job to affect the outcome for a specific check.

Examples:

**Page Size:** You can now have one single Preflight Profile that allows you to check for any possible page size. I set a default value that corresponds to my most commonly used size and then if I want to check a different size I simply enter the new size just before running the preflight check.

**Number of Separations:** A Preflight Profile value can now be adjusted at runtime if you desire so you can accurately check the number of color separations contained in a file. So it does not matter if your job is Black and a Spot Color, or CMYK and two Spot Colors, you can accurately check both files from the same Preflight Profile.

**Total Ink Coverage based on Printing Conditions:** Total Ink Coverage limits are dependent on several different factors. The paper type I am using plays a significant role as does the printing method or device I am printing on. Therefore it is possible using Smart Preflight for me to get a value for my Total Ink Coverage by entering my paper type (Uncoated stock) and my printing method (Sheetfed Litho) and then having the value for Total Ink Coverage calculated by a Rule Based Variable.

### How to get started with Smart Preflight

To begin Smart Preflight, you need a set of variables to use with your Preflight Profiles, these can be defined and saved in a Variable Set. A Variable Set is basically a set of different variables saved within a file format which can be imported and exported. The Variable Set allows variables to be saved, edited and used when required. You can define as many Variable Sets as you need and each Variable Set can contain as many variables as required, however, you can only activate one Variable Set at a time.

Before building a Variable Set, you need to decide which values should have a variable option. An approach is to list common preflight settings that can change from job to job and settings that are often the same. Ones that may change from job to job are good candidates for a variable.

Examples of Common Checks	Examples of checks that can change from job to job
Fonts embedded	Trim page size (H/W)
Security: Printing	Total Ink Coverage
Document contains pre-separated pages	Number of colors defined



Examples of Common Checks	Examples of checks that can change from job to job
Etc...	Etc...

## Types of Smart Preflight Variables

There are two primary types of variables for PitStop Pro, "Constants" and "Rule Based". Following is a definition of both.

- Constant** A constant variable field when applied to a preflight check will display a default value to the operator allowing them to override it before running that preflight check. Constants can be a text string, a number, a measurement or a Boolean (yes/no or on/off) value.
- Rule Based** A "Rule Based" variable allows you to use a constant variable to determine the value change in another preflight check. This can help ensure checks that are dependent on other checks get modified while reducing the number of variables that an operator needs to consider when processing.

With PitStop Server, there is also the capability to use Rule Based variables and populate variables from XML or JDF data. This can allow an MIS or Web to Print solution to pass XML or JDF based parameters to PitStop Server adjusting preflights checks to match the current document. This type of dynamic processing is only available in PitStop Server. Also, PitStop Server when used with Enfocus Switch can extend this support even further allowing variables to be extracted from any SQL database source.

	Manual	Job Tickets	Databases and Switch Variables
PitStop Pro	✓		
PitStop Server		✓	
PitStop Server with Enfocus Switch		✓	✓

## Using Smart Preflight

### Overview

Using Smart Preflight within PitStop Pro is simple. Following is the overview of the step to using Smart Preflight variables within PitStop Pro.

1. Create a Variable Set
2. Define the variables to be used
3. Apply (activate) your Variable Set
4. Edit a Preflight Profile and locate a check to use a variable
5. Enable Variable Names under the "Action" for that preflight check
6. Select the correct variable for that check
7. Save your changes
8. Run the Preflight Profile with variables defined



The following sections will go into more detail about each step.

## Creating a Variable Set

A Variable Set contains all your Smart Preflight variables that can be used within your Preflight Profiles. You can create more than one Variable Set and each set can have multiple variables defined. However, you can only run one "active" Variable Set at a time within PitStop Pro. It is recommended that you keep all your variables within one Variable Set unless you are also working with PitStop Server.

---

**Note:** *If you use variables that are contained in different Variable Sets within a single Preflight Profile, only the "active" Variable Set variables will contain their default values. Variables used from inactive Variable Sets will be blank.*

---

To create a Variable Set,

1. In Mac OS, click on the **Tools** and navigate to **PitStop Process** and the **Smart Preflight** option. In the context menu, select **Variable Set Preferences** to display the **Enfocus PitStop Pro Preferences** and the Variable Sets available.
2. In Windows OS, navigate to **Plug-Ins > Enfocus PitStop Pro > Variable Sets > Variable Set Preferences** to display the **Enfocus PitStop Pro Preferences** and the Variable Sets available.

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**Note:** *You can also go to the **Acrobat** menu and **About Third Party Plug-ins** to access the **PitStop Pro Preferences** on Mac OS.*


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3. With the PitStop Pro Preferences open, select the **Manage** drop down menu and **New** from the submenu. This will create and open a new Variable Set that will be saved to your "Local" PitStop Pro folder.

## Creating a Smart Preflight Variable Set

Once in the **Enfocus Variable Set Editor**, you can name your variable set.

To add a new variable to a new or existing list, click the **+** button in the lower left of the dialog box. Click the **-** button to remove a variable from the list and click the **++** button to duplicate a selected variable.

Click this  button to test or verify current variables.

### Creating a Smart Preflight Variable

After you create a new variable by clicking the **+** button, you can name it by typing a name in the **Name** textbox.

---

**Note:** *Be sure to name the variable something easily recognizable, for example, the check it is intended for.*

---

As described earlier in this chapter, there are two different types of variables that can be created - "Constant" and "Rule Based". Each type of variable needs to have a variable "Type" defined. It is important that the variable type matches the preflight check setting it's intended for. When applying variables to a preflight check setting, only the variables which match that type of entry will be displayed.



For example, if a variable for a trim page size is to be created, then it must have a "Length" variable type. If a variable is needed to select or deselect a check box (such as to turn on a correction), then a Boolean variable type needs to be defined.

Variable Type:

Type	Description	Example Use
Number	A whole number	Page count, Number of separations, etc
Length	A number	Page trim size, bleed amount, etc
String	Any text	Document Author, Font Name, Spot Color name
Boolean	On or off	Turn Checks or Fixes on or off at runtime

### "Variable Value" for Constant variables

For constant variables, you need to name the variable, select the variable type and enter the **default value** for that variable. The default value will be shown and editable when a Preflight Profile is run.

### Rule Based Variable Definition

The concept of a rule based variable is to build a variable that will change based on the state of another setting.

For example: If job type is "Digital", THEN change "Image Resolution" check to 150 ppi. AND, IF job type is "Offset" then change "Image Resolution" to 300 ppi.

Rule based variables have two parts, one of the variable used to trigger the Rule, and the other is the variable with the conditions defined. As defined in the example above, the two triggers are "Digital" or "Offset" and the conditional variables are "150" and "300".

To make the Rule Based Variable work you will need to create two variables. One will be a "Constant" variable and the other will be the actual "Rule Based" variable. The Constant variable will be used in the preflight check you want to trigger with the rule based variable.

When both variables are completed they will be assigned to different preflight checks. Both will show up as variable options when the Preflight profile is run only the rule based variable will change automatically if the "trigger" variable is changed.

Following are some screen shots with explanations of how a rule based variable is defined and applied to a Preflight Profile. This example is based on the following example:

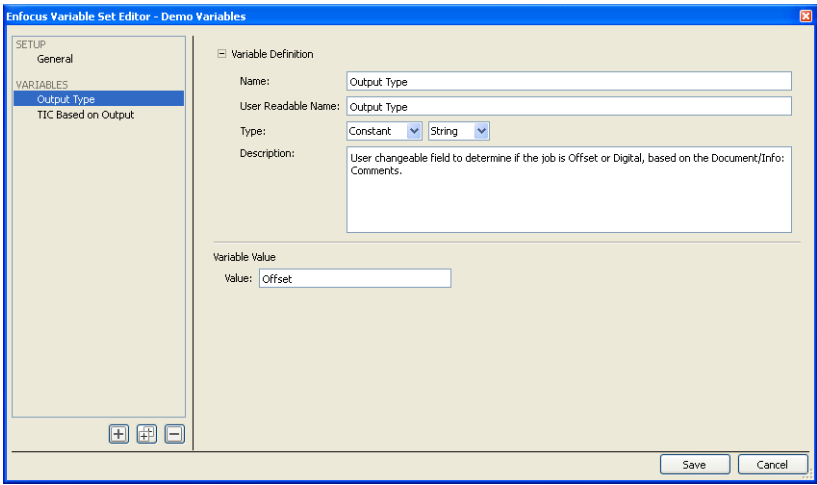
If job type is "Digital", THEN change "Image Resolution" check to 150 ppi. AND, IF job type is "Offset" then change "Image Resolution" to 300 ppi.

#### 1. Defining the Constant Value

**Options Description**



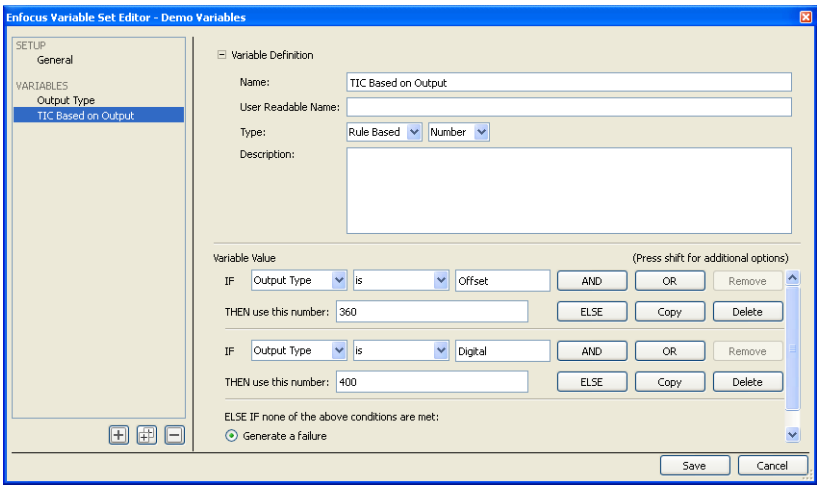
Options Description



The constant value defined here sets the default value to "Offset"

2. Define the Rule Based variable

Options Description



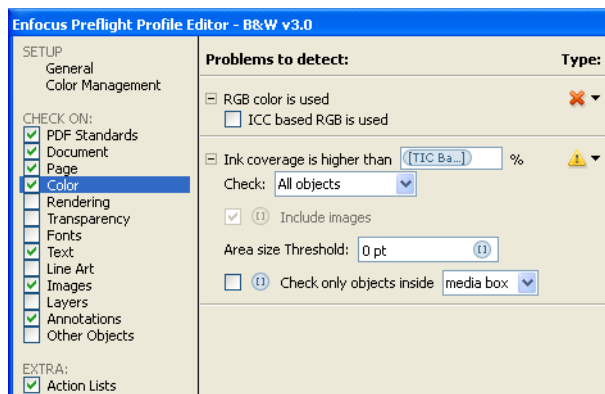
In the **Variable value**, the constant variable is selected to start the rule statement. In this example, the rule is expanded to two variables "Offset" and "Digital" with each having their own values.

3. Assign the rule based variable to a preflight check

Options Description



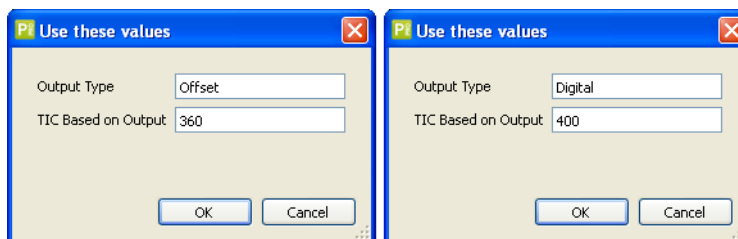
## Options Description



For this check, the Rule based value has been assigned to the Color Ink coverage value. Depending on the previous setting, this value will be set automatically, however the value can still be manually overridden if required when the Preflight Profile is run.

### 4. Running the Rule based variable

#### Options Description



When the Preflight Profile is run, the user is presented with the option to modify the variable parameters. In the case of our Rule based variable (TIC Based on Output), entering the right value in the "Output type" will automatically trigger the correct value for the Total Ink Coverage.

### 5. AND/OR/ELSE Statements

When working with Rule based variables, you can expand the variable argument by adding conditions to a single statement, and/or have multiple statements to reflect different results. Note that each new condition can use the same variable trigger or a different variable trigger.

AND and OR statements will add a condition to the selected statement. Making so the statement is dependent on two or more conditions.



ELSE adds an alternative statement to the overall variable, and there is always an exception ELSE statement at the end of the argument so that any exceptions are handled with a preflight error or with a default value.

## Applying a Smart Preflight Variable

With your variables defined, applying them to your Preflight Profiles is simple. This section will describe how you can apply variables to the majority of the checks and fixes within a Preflight Profile.

### Applying (activating) your Variable Set

From the Tool pallet in Acrobat, select "PitStop Processes" and then "Smart Preflight" from the list of tools. Click on "Smart Preflight" and select "Apply Variable Set" from the sub menu. Select your Variable Set to be used from the list.

---

**Note:** *If you don't apply a Variable Set before editing a Preflight Profile, you will still have an opportunity to select your Variable Set when you activate and apply a variable to a specific check.*

---

### Applying a variable to a preflight check

Edit your Preflight Profile and select a check that will use a Smart Preflight variable. From the **Actions** menu for that check, click on it and select **Enable Variable Names**.

Text boxes and check boxes that can have a variable applied will now show the variable button next to it.

To apply the variable check, click the variable button next to the preflight check. The **Select a Variable** dialog box will be displayed. This dialog will display all variables available for that type (i.e. Number, Length, String, or Boolean) of check. If the variable you need does not display, it's either entered in a different Variable Set, or it's not defined as the same "type" as the check you're applying it to.

To apply the variable, select it from the list and click the **OK** button. The name of the variable will display in the entry box or next to the checkbox it's applied.

### Running Smart Preflight

Variables are designed to help reduce the number of Preflight Profiles needed for your work. When you run a Preflight Profile with variables applied to a check, they will be displayed for review and modification before processing. This will allow you to make changes to the preflight to better match the job being processed.

## Test or verify variables in a Variable Set

In the **Enfocus Variable Set Editor**, you can review and verify settings within a Variable Set to ensure the variables defined work as expected.

The intent of this feature is to allow you to try different values to ensure all variables and logic defined within Rule Based variables work as expected. This dialog does not change any settings within an actual variable, it is purely a preview.

To check a Variable Set select the **Tester** icon in the **Enfocus Variable Set Editor**. All the variables within the current Variable Set will be displayed with the values currently defined.

Within the **Enfocus Variable Set Tester**, the current variables are listed on the left with the default values on for each variable on the right with a **Reset** button to the right of the value to return a variable to it's default value.



Constant variable values (in black text) can be modified. Constant variable changed to a value other than the default will display in bold text. Placing your cursor over the variable name on the left will display a Tool Tip with the variable description.

If a Constant Variable is used within a Rule Based Variable as a trigger, changing the value of the Constant will cause the Rule Based variables to be calculated and the re-calculated values will be displayed. Any errors within a Rule Based variable will be shown in Red. Grayed out values indicate calculated values that are returned from Rules these are read only and cannot be edited.

Job Ticket variables from PitStop Server within a Variable Set will show as an error in PitStop Pro with no value shown.

### Troubleshooting for Smart Preflight

Following table lists how to fix some issues you may run across while working with Smart Preflight.

Issue	Probable Cause	Fix
Variable not available to apply to a preflight check	Variable "type" does not match the type of preflight check or is entered in differing Variable Set than currently selected	Review the variable and ensure it's defined as the right "type" (Number, Length, String or Boolean) to match the preflight check or check to make sure the correct Variable Set is selected
Variable does not show default value when run on a preflight check	The Variable Set containing that variable is not the active Variable Set	Check under PitStop Process and make sure the right Variable Set is active
Variable shows "Red" when displayed in the <b>Use these values</b> dialog	Variable has changed since it was applied in the preflight check	Re-apply the variable to the preflight check



## 6. Working with Certified PDF documents

### 6.1 PDF workflow concept

Certified PDF is a PDF workflow concept developed by Enfocus based on customer requests and feedback from industry experts. The Certified PDF concept has been designed to address three fundamental issues faced by the majority of users implementing a PDF workflow:

- How to guarantee that a PDF document was successfully preflighted with a specific Preflight Profile.
- How to maintain consistency between the source document(s) and the PDF document when (minor) changes can be applied to the PDF document throughout the workflow.
- How to minimize risk and responsibility when changing a customer's PDF document before final output.

#### About Certified PDF

##### PDF workflow concept

Certified PDF is a PDF workflow concept developed by Enfocus based on customer requests and feedback from industry experts. The Certified PDF concept has been designed to address three fundamental issues faced by the majority of users implementing a PDF workflow:

- How to guarantee that a PDF document was successfully preflighted with a specific Preflight Profile.
- How to maintain consistency between the source document(s) and the PDF document when (minor) changes can be applied to the PDF document throughout the workflow.
- How to minimize risk and responsibility when changing a customer's PDF document before final output.

#### Guaranteed preflighting

##### Preflighting issues

"Preflighting" is the process of checking a PDF document against various criteria to ensure that the PDF document meets all the requirements for output or publication. Typically, the criteria vary depending on the output or publishing process. A set of criteria matching the requirements of a particular process is called a "Preflight Profile".

PitStop Pro, for example, allows you to create a Preflight Profile that checks your PDF document against various criteria, such as color and font usage. Moreover, you can use PitStop Pro to actually fix detected problems in your PDF documents.

Ideally, a PDF document should be preflighted at an early stage in a workflow, i.e. as soon as it has been created. This is particularly true if the PDF document will move from the PDF document provider, who created the PDF document, to the PDF document recipient, for example a publishing or printing department. Detecting problems in the PDF document before the file leaves the PDF document provider saves time (and money). Even more so, when the PDF file is sent to a different physical location.



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**Note:** You can also create Certified PDF documents with Enfocus Instant PDF. For more information about Enfocus Instant PDF, visit our Web site at [www.enfocus.com](http://www.enfocus.com).

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### Preflighting in a Certified PDF workflow

A Certified PDF workflow supports the preflight process by:

- Offering the PDF document provider a simple and streamlined way to preflight a PDF document with a Preflight Profile supplied by the PDF document recipient.
- Including the Preflight Profile and the corresponding preflight report in the PDF document. This way there can be no doubt about the preflight status of the PDF document.
- Offering a straightforward user interface that enables the recipient of the PDF document to verify that the document has been preflighted successfully with a profile he or she provided.

The above-mentioned features help to:

- Motivate the PDF document provider to actually preflight his or her PDF documents
- Dramatically reduce the number of problems in files received from PDF document providers

## Document consistency

### PDF editing issues

PDF editing tools, such as Enfocus PitStop Pro, are very convenient for making intermediate or last-minute corrections in PDF documents. This saves you both time and money because you do not have to go back to the original application program to re-create the PDF document. Sometimes, it may even be more efficient to make the changes directly in your PDF document. Enfocus PitStop Pro, for example, allows you to make global color changes throughout your PDF document.

However, PDF editing also involves a risk: as soon as you edit and save a PDF document, you create a version of a document that is different from the original document you made using a word processor or a desktop publishing software. These inconsistencies are hard to manage, and may introduce problems in archiving or when the document is republished at a later date.

### PDF editing in a Certified PDF workflow

To help reduce document consistency problems, the Certified PDF workflow features a mechanism that:

- Logs all the changes that are made to a Certified PDF document
- Can store these changes inside the Certified PDF document

Based on this information, an edit log—a human readable PDF report— can be generated.

If consistency between the PDF document and the source file(s) is very important, you can use the edit log to change the source file(s) accordingly. To assist in this process, a Certified PDF document can also keep a reference to the source file(s) from which the PDF document was created. You can use this reference to make sure that the source file has not been edited since the PDF document was created.

## Responsibility

### Responsibility issues

In addition to causing inconsistencies, changing a PDF document that was created by someone else can create ambiguity about who is ultimately responsible for the final result.



Many printers, service providers, etc. are extremely reluctant to make any changes to their customer's documents for fear of having to assume responsibility if anything goes wrong. This includes issues that can be totally unrelated to the small correction applied.

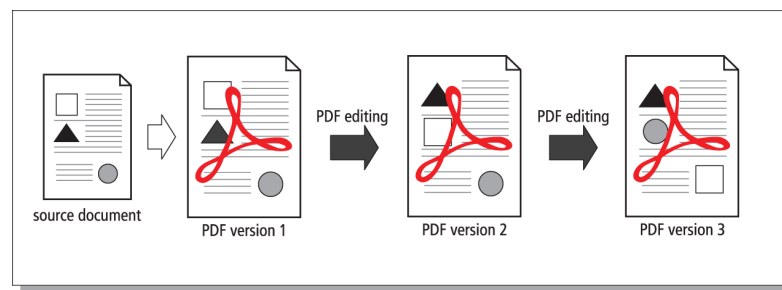
### Responsibility in a Certified PDF workflow

The Certified PDF workflow settles responsibility issues by:

- Providing a detailed log file of all the changes made to a PDF document
- Keeping track of the PDF editing process, i.e. who applied which change and when
- Implementing a robust roll-back mechanism, which, if you wish, allows you to easily return to a previously saved state —a “snapshot”— of your PDF document
- Offering the possibility to compare any two of these snapshots visually to detect and examine the differences

## 6.2 The Certified PDF workflow explained

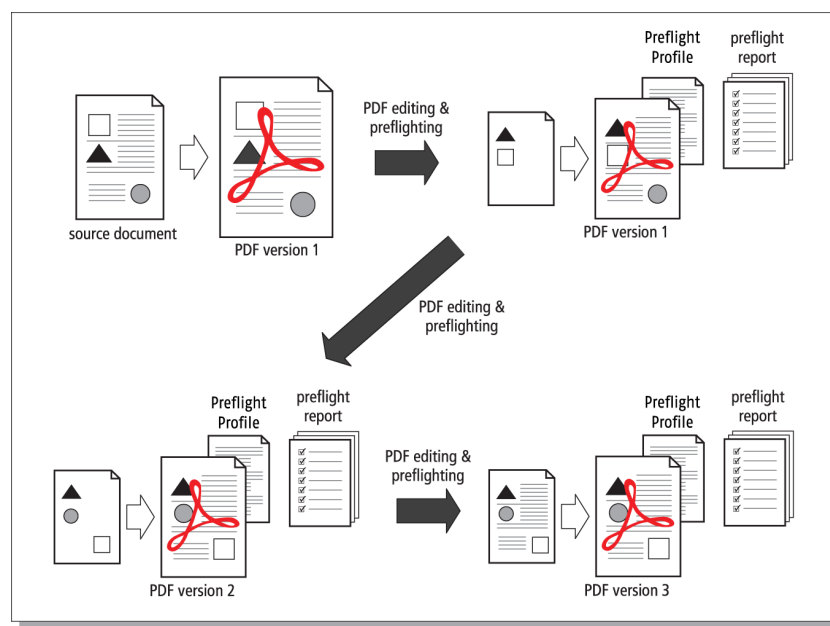
### A conventional PDF workflow



In a conventional PDF workflow, the PDF document goes through the hands of different parties who can each edit it, if necessary. The original PDF document is replaced by the edited one.

### The Certified PDF workflow: incremental save





In the Certified PDF workflow, all the modifications done in a PDF document are logged per session and saved in an edit log file. Also, the edited PDF documents can be saved incrementally. This means that the changes done in version 3, for example, can be saved “on top of” the changes done in version 2 but you keep one physical PDF file.

The incremental save principle does not necessarily increase the file size of your PDF document drastically because Adobe Acrobat only saves the changes made during the different sessions. The difference in file size may become apparent if you delete a large number of objects, because these objects are maintained in one or more versions. You can, however, at any stage in the workflow, “optimize” your Certified PDF document, i.e. reduce its file size, simply by using the **Save As** function of Adobe Acrobat and clicking the **Certified Full Save** button. You will still have a Certified PDF document with history information about previous editing sessions, but you will no longer be able to save snapshots of these sessions or use the roll-back mechanism to revert to a previous state of your Certified PDF document.

### Roll-back mechanism

The Certified PDF workflow can also offer you a robust roll-back mechanism. Each time you save your Certified PDF document by choosing **File > Save** (or pressing **CTRL+s**), a “snapshot” will be included in the file. You may think of a snapshot as an “image” of the state of the PDF document at the time it was saved. This allows you to revert to any previous stage in the Certified PDF workflow and to compare different versions of your PDF document, even though you maintain one physical PDF file.

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**Note:** You cannot save snapshots or use the roll-back mechanism in “optimized” Certified PDF documents. See also [Saving an optimized Certified PDF document](#) on page 107 and [Saving snapshots](#) on page 103.

---



## 6.3 What is an Enfocus Certified PDF document?

### Acrobat metadata

Any regular PDF document contains metadata, i.e. information about the document itself. The **Document Properties** dialog box of Adobe Acrobat, for example, includes the following metadata:

- Creation and modification date of the PDF document
- The application with which the PDF document was created
- The PDF version
- File size
- The name and path of the PDF file
- Number of pages
- Page size

### Enfocus metadata

An Enfocus Certified PDF document can be enriched with the following metadata:



- A reference to one or more source documents on which the PDF document was based
- A Preflight Profile
- A preflight report
- User and system identification
- An edit log, listing all the changes done in the PDF document per editing session (the time in which the PDF document was opened, edited and saved). It contains all previous versions of a file and allows you to save back to an older version.
- Session comments

## 6.4 Checking the Certified PDF status of a PDF document


### To check the Certified PDF status of a PDF document

1. Open a PDF document.
2. Check the dedicated **Certified PDF Status** button on the Adobe Acrobat File toolbar.

The button indicates the Certified PDF status of your PDF document as follows:

Button	Meaning
	The current PDF document is not a Certified PDF document (yet).
	The current PDF document is in a Certified PDF workflow, but was not successfully preflighted and verified. The possible causes are: <ul style="list-style-type: none"> <li>• The PDF document has been preflighted with errors.</li> </ul>



Button	Meaning
	<ul style="list-style-type: none"> <li>The Preflight Profile doesn't match the Preflight Profile Comparison.</li> <li>The PDF document or the selected <b>Preflight Profile</b> has been changed since it was last preflighted.</li> <li>The original document has been changed</li> </ul>
	<p>The current PDF document is a Certified PDF document which was successfully preflighted and verified:</p> <ul style="list-style-type: none"> <li>The Certified Preflight Profile matches the Preflight Profile Comparison.</li> <li>The PDF document has been preflighted without any errors.</li> </ul>

3. Click any of these buttons to open the **Enfocus Certified PDF Panel**

### The aspects of the Certified PDF Status

The Certified PDF Status is determined by different aspects. As soon as one aspect has a "not OK" status, the overall Certified PDF status will be not OK as well (red). If all aspects have an "OK" status or an "undetermined" status (for example if no Original Documents are defined), the Certified PDF status will be "OK"

- **Preflight:** Checking the document based on a **Preflight Profile**. See [Certified PDF Preflight](#) on page 98
- **Original Documents:** a reference to the original documents, to monitor any changes made to the originals. See [Verifying the original source document](#) on page 99
- **Certified Preflight Profile Comparison:** The Profile Compare Configuration allows to set a number of Preflight Profiles that are allowed. The Certified Preflight Profile Comparison allows to check if the Preflight Profile used for the Certified PDF document matches a Preflight Profile from this list. See [Certified Preflight Profile Comparison](#) on page 100

## 6.5 Setting the Certified PDF user identification

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**Note:** The Personal Info can not be changed if a PDF document is in a Certified PDF Workflow. Therefore the Personal Info has to be set before starting a Certified PDF workflow.

---

### Two types of user identification

An Enfocus Certified PDF document can contain two types of user identification: personal information and system information. Each of these serves its own purpose:

- The **personal information** is your name and company contact details, together with a message, if any. You can fill this in so that people know how to reach you if they should have any questions about edit or preflight actions done in the PDF document.
- The **system information** consists of the details of the person who registered PitStop Pro and information taken from your operating system, network and computer. This information cannot



be changed and is therefore a reliable source to pinpoint responsibility, for example. If people claim or disclaim responsibility for a given change made in the PDF document, the system information will provide incontestable proof. This information will be used in the edit log to show who made which changes in a given session.

#### To set the personal identification

1. Choose **Certified PDF** > **Show Enfocus Certified PDF Panel** .
2. Open the **Certified PDF Info** category by clicking the **+** button
3. Click the **Edit** button.
4. Fill in your personal information.  
Fill in as much information as possible. A message is optional.
5. Click **OK**.

#### To view the system information

1. Choose **Certified PDF** > **Show Enfocus Certified PDF Panel** .
2. Open the Certified PDF Info category by clicking the **+** button
3. Click the **Edit** button.
4. Click the **System** tab.
5. If you have more than one Enfocus product installed, select EnfocusPitStop Pro in the **Program** list.
6. Click **OK**.

## 6.6 Starting a Certified PDF workflow for a PDF document

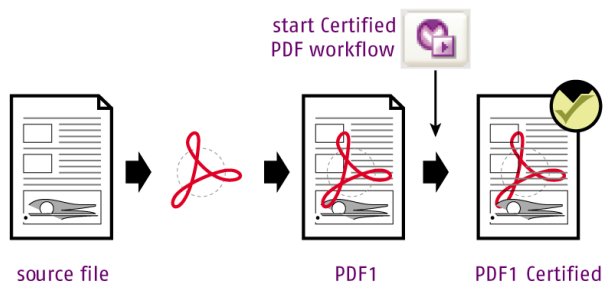
### Stamping a PDF document

Starting a Certified PDF workflow for a PDF document means that you 'stamp' the document: You provide it with the information necessary to enjoy the benefits of the Certified PDF workflow for that particular PDF document. As soon as you have started a Certified PDF workflow for a document,



any change made to the document will be “recorded” per editing session and can be traced in the edit log.

Figure 18: Starting a Certified PDF workflow for a PDF document



### To start a Certified PDF workflow

1. Open the PDF document for which you want to start a Certified PDF workflow.
2. Choose **Certified PDF > Start Edit Log**, or click the **Start Edit Log** button in the Enfocus Certified PDF Panel

---

**Note:** If you have made any changes to your PDF document, you should save it before you start the Certified PDF workflow. If you did not save it, a warning will appear prompting you to do so.

---

The Certified PDF workflow has now been started for this PDF document.

3. Click **OK**.

## 6.7 Preflight and Verify

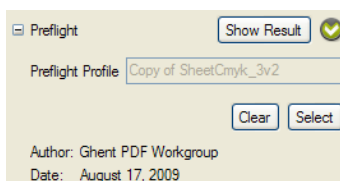
The **Preflight and Verify** button in the **Certified PDF Panel** will check all aspects of the Certified PDF Workflow:

- The PDF document will be **preflighted** using the selected Preflight Profile.
- The defined **Original Documents** will be checked
- The selected Preflight Profile is checked in the **Certified Preflight Profile Comparison**
- The **Certificates** are checked for Certified PDF 2 compliancy

## 6.8 Certified PDF Preflight

In the Preflight category in the Certified PDF Panel, you can define the Preflight Profile to be used, view the result of the preflight, preflight the document, etc.





In the top right corner of the Preflight category, the status is shown of the Preflight only (without the other Certified PDF aspects such as Original Documents and Preflight Profile Comparison).

For more information on Preflighting, see [Preflighting and checking PDF documents](#) on page 64

### Preflight

If the document hasn't been preflighted yet, or if the document or the Preflight Profile has changed, you can use the **Preflight** button to run a Preflight, without checking all other aspects of the Certified PDF workflow

### Show Result

If the PDF document is preflighted, you can view the Preflight Report by clicking the **Show Result** button.

### Preflight Profile

The **Preflight Profile** field shows the selected Preflight Profile. You can remove it by clicking the **Clear** button. You can select a Preflight Profile by clicking the **Select** button.

- You can select a Preflight Profile **From Database**, showing the same databases as in the **Preflight Profile Panel**
- If you have the Preflight Profile on your computer as a file (for example if you received it by mail), you can select **From File** and **Browse** to the file.

## 6.9 Verifying the original source document

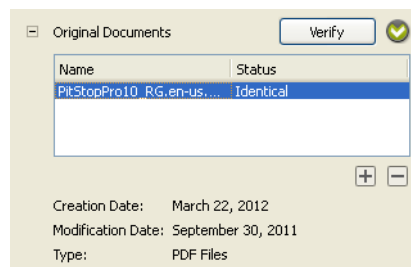
You can add references in your Certified PDF document to one or more source files on which the PDF file was based. This does not only offer you or the PDF recipient a convenient way to find the respective source files, it also enables you to check whether these source files have changed since the time at which the Certified PDF workflow was started for this PDF document. Indeed, if you wish to "synchronize" the source file with the edited PDF document, you will use the edit log report to apply the changes from the PDF document in the source document. It is then crucial to know that you are working in the correct version of the source file.

In the top right corner of the Preflight category, the status is shown of the Preflight only (without the other Certified PDF aspects such as Original Documents and Preflight Profile Comparison).

### To verify the original source document

In the **Original Documents** category in the **Certified PDF Panel**, you can define the original documents and, view the their status.





- Click the **+** button and browse to add a reference to an original document.
- Select a reference and click the **-** button to remove it
- Select an original document in the list to see details on the creation date, modification date and type.
- Check the status of an original document in the **Status** column.
  - If the source document status is “Identical”, it means that the source document has not changed since the Certified PDF workflow was started. You can apply the changes listed in the edit log file to the source document.
  - If the source document status is “Different”, it means that the source document has changed since the time when a Certified PDF workflow was started for the PDF document. If possible, check the various versions of the source document first before you synchronize any of these source documents with the PDF document.
  - If the source document status is “Missing”, it means that the source document is moved, renamed or deleted. Select the missing source document and click **Browse**. Locate the corresponding source document at its new location or with its new name and click **Open**. The source document will reappear in the list with the status “Identical” or “Different”.

## 6.10 Certified Preflight Profile Comparison

In the **Certified Preflight Profile Comparison** category in the Certified PDF Panel, you can define the profile compare configuration to be used, and view the result of this comparison.




In the top right corner of the Preflight category, the status is shown of the Preflight only (without the other Certified PDF aspects such as Original Documents and Preflight Profile Comparison).

Clicking the Edit button opens the Enfocus Preflight Profile Compare Panel

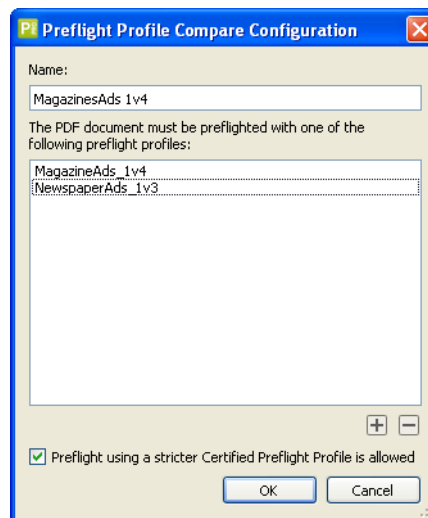
### The Enfocus Preflight Compare Panel

The Enfocus Preflight Compare Panel allows you to manage your Preflight Profile Compare configurations, using the Enfocus Preset Manager. See [The Enfocus Preset Manager](#) on page 33



- Select a Preflight Profile Compare configuration and click **Select** to compare the Certified PDF Preflight Profile to this configuration
- Click **Clear** to remove the selection
- Double-click a configuration to open the Preflight Profile Compare Configuration panel to change it. See [Setting a Preflight Profile Compare Configuration](#) on page 101
- click the action button  and choose **New** to create a new configuration in the Preflight Profile Compare Configuration panel. See [Setting a Preflight Profile Compare Configuration](#) on page 101

## Setting a Preflight Profile Compare Configuration



- Change the name for the Configuration in the **Name** field.
- Click the **+** button to select a Preflight Profile from the Preset Manager and add it to the current configuration

---

### Note:

*For a Preflight Profile to match the Preflight Profile Compare Configuration, the Preflight Profile names must be identical. The Preflight Profile name is the name stored in the Preflight Profile, not the file name (\*.ppp) of the Preflight Profile.*

---

- Click the **-** button to remove the selected Preflight Profile from the configuration
- If the **Preflight using a stricter Certified Preflight Profiles is allowed** option is selected, the Preflight Profile will also match if it is more strict than one of the Preflight Profiles in the Configuration.

---

### Note:

**More Strict** means that more criteria are set, or that the criteria have a higher reporting level (for example Error instead of Warning).

---



## 6.11 Providing a Certified PDF document with job information

### About job information

Certified PDF documents can be provided with job information. Job information can be any kind of information about the PDF document which you would like to share with the person who will receive the PDF document. This can include, for example:

- The name, company address and contact details for whom the PDF document is (ultimately) intended.
- Any additional remarks which the recipient of the PDF document has to know. This can be, for example, details about how the PDF document should be printed or what should happen next with the PDF document.

### To provide a Certified PDF document with job information

1. In the Enfocus Certified PDF Panel, open the **Certified PDF Info** category.
2. Click the **Edit** button to open the Enfocus Certified PDF Info
3. Select the **Job Info** tab.

---

#### **Note:**

*The Personal Info in the Enfocus Certified PDF Info panel can only be changed **before** starting the Certified PDF workflow. See [Setting the Certified PDF user identification](#) on page 96*

---

4. Fill in the name, company address and contact details of the recipient of the PDF document.
5. In the **Message** text box, type additional comments or remarks for the recipient of the PDF document.
6. Click **OK**.

## 6.12 Adding a session comment

The Certified PDF mechanism in PitStop Pro enables you to enhance the quality of your PDF workflow by adding comments to the edit log. Before sending your PDF document to the publisher for example, you may want to explain why given changes have been made.

You can add comments per editing session. A session is the time in which you edit and save a PDF document.

### To add a session comment

1. Choose **File > Enfocus Sign and Save**.
2. Add a new session comment
3. Click **OK**.



## 6.13 Viewing the edit log file

### About the edit log file

The Certified PDF mechanism in PitStop Pro keeps a record of every editing session of a Certified PDF document. Thus, all the changes made to the PDF document are logged chronologically in the PDF document. The changes can be logged in two different ways, depending on the tool they were made with:

- If you edit your PDF document with any of the Enfocus Certified PDF -compliant plug-ins, such as EnfocusPitStop Pro or Enfocus Instant PDF, the changes are immediately saved in the edit log file. The edit log file will contain a detailed entry for each of the changes.
- If you edit your PDF document with non-compliant third-party PDF editing tools, PitStop Pro will intercept and log them. However, the edit log file will contain no details on the changes nor on the product with which the changes were made.

### To view the Edit Log File

Choose **Certified PDF > Show Edit Log**.

The edit log report appears. The edit log is a PDF file showing all changes per session.

## 6.14 Viewing the document history

The Certified PDF mechanism in PitStop Pro allows you to consult the history of your PDF document. This means that you can view a chronological list of all the sessions that your Certified PDF document has run through.

The chronological list of sessions contains the following information:

- The Certified PDF product that “stamped” the session
- The person or company responsible for the session
- The end date and time of the session

### To view the document history

1. Choose **Certified PDF > Show History**.
2. Double-click any of the sessions to see all available details about that session.
3. Click the **User** or **System** tab to view the corresponding information for this particular session.
4. Click **Close**.

### Saving snapshots

#### Snapshots and roll-back mechanism explained

In a Certified PDF workflow, a PDF document can go through various editing sessions, done by various users. A Certified PDF document can “remember” all the changes that were made during



a given session and can store the information about these changes per session (“incrementally”) as you save your PDF document.

This way of managing and saving changes has a big advantage: You know exactly which changes have been made in which session and by whom. Moreover, these changes can be presented to you in the form of a “**snapshot**”: a view of the status of the PDF document at the time it was saved at the end of a session.

And you can do even more: You cannot only view the state of the PDF document in a given previous editing session, you can also save this snapshot as a separate PDF document. This is called the **roll-back mechanism**. When editing PDF documents, you may have experienced “one-change-too-far” situations, in which you made a change, got an undesired result but also saved the PDF document. No problem in a Certified PDF workflow: you can revert to any previously saved state of a PDF document, provided that you save your Certified PDF document using **File > Enfocus Sign and Save** (or **CTRL+Shift+s**).

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**Note:** You cannot save snapshots or use the roll-back mechanism in “optimized” Certified PDF documents. See [Saving an optimized Certified PDF document](#) on page 107.

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### Viewing a snapshot

You can view snapshots of a Certified PDF document in the following ways:

- By [Saving a snapshot](#) on page 104 with a different name and opening it as a regular PDF document
- By [Comparing sessions](#) on page 105

### Saving a snapshot

A snapshot is a visual representation of the state of a PDF document at the time it was saved after an editing session. You save a snapshot to revert to a previous version of your PDF document. However, you do not necessarily have to save this snapshot at the end of each session. You can simply select any session from a list and save its snapshot at any stage in your workflow.

Consider the following example. You have created a Certified PDF document in which you use only black text and one spot color. The document has been designed to be printed on an offset press. At some point in the workflow, however, you also want to print this PDF document on a digital four-color press and therefore, you change the spot color into its CMYK counterpart throughout your entire PDF document. You may use Enfocus PitStop Pro, for example, to do this. This means that the latest version of your PDF document contains only CMYK colors. But, you also need to reprint this PDF document on an offset press using the spot color. You can then simply select a version which still has the spot colors, save its snapshot as a separate PDF document and send this PDF file to your offset printer.

### To save a snapshot

1. Open a Certified PDF document.
2. Choose **Certified PDF > Show History**.
3. Select a session in the list of which you want to save a snapshot.
4. Click **Save Snapshot** to save a snapshot of your PDF document as it was at the end of the selected session.
5. Enter a descriptive name for your snapshot and click **Save**.
6. If necessary, repeat steps 2 through 4 to save any additional snapshots.



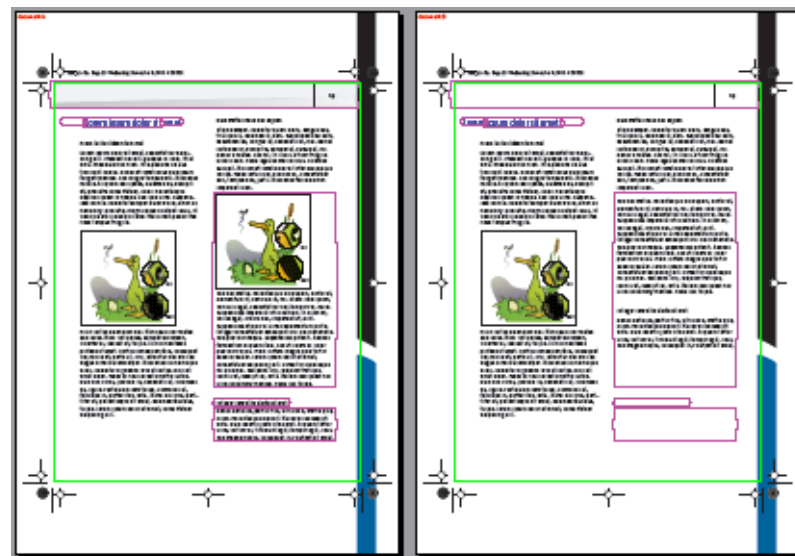
- 7. Click **Close**.

## Comparing sessions

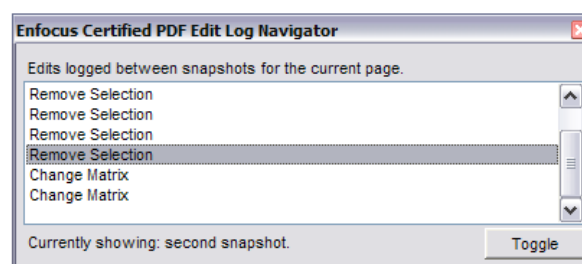
### About comparing sessions

At some point in your PDF workflow, you may want to compare two versions of your Certified PDF document. You may wish to do this, for example, to detect minor changes. You can do this in two ways:

- By comparing snapshots of these versions visually (side by side), see [To compare sessions visually side by side](#) on page 106



- By comparing their respective edit log reports. See [To compare sessions using the edit log](#) on page 106



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vehicula et, consectetur vel, tempor vel, nulla.  
suspendisse in, nunc in, nunc et, in diam mi,  
varius eget, ornare et, suspendisse ut, erat.  
suspendisse an, dui vel, nunc et, nunc porta.  
integer consectetur, convallis et, nunc venenatis.  
sed pulvinar neque. Suspendisse nunc, Aenean  
fermentum aliquam. Et, nunc et, nunc dolor  
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urna nonummy rhoncus. Fusce nec turpis.



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**Note:** You cannot compare sessions in “optimized” Certified PDF documents. See [Saving an optimized Certified PDF document](#) on page 107.

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### To compare sessions visually side by side

Comparing two versions of your PDF document visually is useful to see visible changes “at a glance”. The idea is that you select two sessions and click the **Compare Visually** button. PitStop Pro will then generate two snapshots showing the state of the PDF document at the end of the respective sessions and present these snapshots side by side on screen.

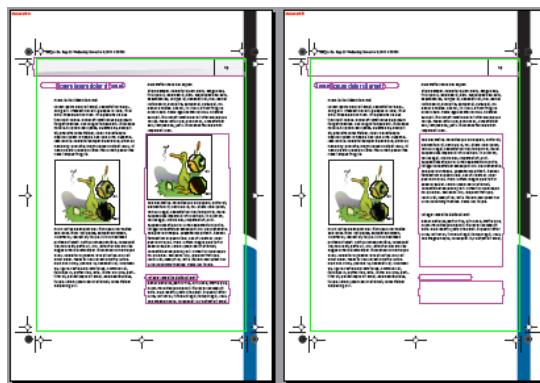
1. Choose **Certified PDF > Show History**.

2. Select two sessions from the session list.

The **Visually (side-by-side)** button is enabled.

3. Click **Visually (side-by-side)**.

PitStop Pro compares the two versions and displays them next to each other on screen, indicating the differences.



### To compare sessions using the edit log

You can also use the edit log to compare two versions of your Certified PDF document. This is recommended if you know that changes have been made that are hardly visible on screen, such as overprint or trapping settings or changes in (hidden) layered objects.

1. Choose **Certified PDF > Show History**.

2. Select two sessions from the session list.

The **Using the Edit Log** button is enabled.

3. Click **Using the Edit Log**.

The first snapshot is opened and the **Enfocus Certified PDF Edit Log Navigator** appears.

4. Select one of the changes in the list.

The document will show where the changes occurred by adding a transparent overlay to the object.






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**Note:** You can change the color of the transparent overlay in the **Preferences**. Choose **Edit > Preferences > Enfocus StatusCheck** and click the colored rectangle of the primary highlight color.

---

5. Click the **Toggle** button to switch views between the first and the second snapshot.

The **Edit Log Navigator** displays only the changes for the current page in the document. If you go to another page in your PDF document, the **Edit Log Navigator** adjusts the list of changes to match the new page.

## 6.15 Saving an optimized Certified PDF document

### What is an “optimized” Certified PDF document?

An “optimized” Certified PDF document is a Certified PDF with reduced file size.

If you edit and save a Certified PDF document, you may notice that its file size will increase. The reason is obvious: all the changes done in an editing session are stored in the Certified PDF document. So even if you perform actions which would normally reduce the size of your PDF file, such as removing objects or downsampling images, saving the PDF document will increase its file size. And this increase can become significant, depending on the types of actions and the number of editing sessions you do.

If file size is or becomes an issue, you can “optimize” your Certified PDF by using the **Save As** function of Adobe Acrobat to reduce its file size. You will then still have a Certified PDF document with history information about previous editing sessions, but you will no longer be able to:

- Save snapshots of one or more previous sessions
- Use the roll-back mechanism to revert to a previous state of your Certified PDF document
- Compare sessions

See also:

- [Roll-back mechanism](#) on page 94
- [Saving snapshots](#) on page 103



- [Comparing sessions](#) on page 105

### To save an optimized Certified PDF document

1. Open your Certified PDF document in Adobe Acrobat.
2. Choose **File > Save As**.
3. Click one of the following buttons:
  - **Copy and Save.** Create a copy of the Certified PDF document. You can select this option to save your Certified PDF document on a different location. The size of the PDF file will increase slightly but you can still save snapshots and use the roll-back mechanism in this copy.
  - **Certified Full Save.** Creates an optimized Certified PDF document: the file size will be reduced significantly but you can no longer save snapshots or revert to previous states of the PDF document. The history information about previous editing sessions, however, will be maintained.
  - **Save UnCertified Copy.** Creates a regular, “unCertified” PDF document. The file size will be reduced significantly but you lose all the benefits of working with Certified PDF documents.

## 6.16 Checking for updated Specifications on CertifiedPDF.net

### CertifiedPDF.net: An Online Resource for PDF Specifications

CertifiedPDF.net is an online resource for PDF Specifications. See [Online resource](#) on page 108 and [PDF Specifications](#) on page 108.

#### Online resource

CertifiedPDF.net is a Web site for professional PDF users. The primary goal of CertifiedPDF.net is to provide graphic arts professionals with a centralized hub to exchange PDF Specifications. Through integration with Enfocus' desktop products you stay up-to-date with changes that happen to these Specifications.

CertifiedPDF.net also provides a wealth of supporting resources such as white papers, tips and tricks and a database of explanations and solutions on the feedback you get from your preflight report.

#### PDF Specifications

A PDF Specification is a collection of files which the document creator can use to deliver PDF documents which are up to the document receiver's expectations. A Specification can include:

- A PDF Queue
- A Preflight Profile
- Action Lists
- PostScript Printer Description (PPD) Files
- QuarkXPress print styles
- Adobe InDesign CS print presets or PDF presets (called printer styles and PDF styles respectively in Adobe InDesign 2.x)
- Adobe PDF Settings (\*.joboptions)
- ICC Profiles



- Documentation

The PDF document receiver creates and publishes Specifications on CertifiedPDF.net. The PDF document creator uses Specifications from CertifiedPDF.net.

### CertifiedPDF.net Community

CertifiedPDF.net is a public Web site and is accessible to anyone. You can freely visit the Web site and browse through the list of Specifications. You can also see who is a contributing member of CertifiedPDF.net or take a look at the available resources.

However, if you wish to use CertifiedPDF.net effectively, you can become a registered member of the CertifiedPDF.net community. You can register:

- As a [Subscribing member](#) on page 109
- As a [Contributing member](#) on page 109

#### Subscribing member

Subscribing members, or “subscribers”, are typically people who create and deliver PDF documents. Once registered as a subscribing member, you can download and subscribe to PDF Specifications. You can manage your Specifications on CertifiedPDF.net and you will also be notified automatically if one of these Specifications is updated.

Subscribing members can use CertifiedPDF.net free of charge.

#### Contributing member

Contributing members, or “contributors”, are those who create Specifications and publish them on CertifiedPDF.net. These are typically:


- People who receive PDF documents such as printers and publishers
- Industry associations


Contributing members pay a yearly fee for the right to publish their Specifications on CertifiedPDF.net.

### Checking for updated Specifications



If you have subscribed to one or more Specifications on CertifiedPDF.net, you can have PitStop Pro automatically check for updates. You will then be notified of changes to one or more of these Specifications and can be sure that you are using the latest versions. You can also specify the interval at which this check has to be done.

The status of a Specification you subscribed to is displayed in PitStop Pro through the

**CertifiedPDF.net** button  in the Adobe Acrobat Toolbar. The button changes color depending on the status:

CertifiedPDF.net button color	Status	Meaning
	Up-to-date	All the Specifications you have subscribed to on CertifiedPDF.net are confirmed and haven't changed since the last time you installed the files of these Specifications.



CertifiedPDF.net button color	Status	Meaning
	Unregistered	You have not registered on CertifiedPDF.net yet. Make sure you have a CertifiedPDF.net account and then choose <b>Edit &gt; Preferences &gt; Enfocus Certified PDF Preferences &gt; CertifiedPDF.net</b> and fill in your CertifiedPDF.net <b>User Name</b> and <b>Password</b> .
	Not confirmed	There are Specifications on CertifiedPDF.net to which you have subscribed but which have been changed in the mean time.  Go to CertifiedPDF.net and read the change note. If necessary, install the updated files and documentation of the Specification and click <b>Confirm</b> in the Actions column.

#### To set the updating preference options

1. Choose **Edit > Preferences > Enfocus StatusCheck** and click the **CertifiedPDF.net** category.
2. Fill in your **User Name** and **Password**.  
Your user name is the e-mail address you used when you registered on CertifiedPDF.net.
3. Select the interval at which you wish to check for updated Specifications.
4. Click **OK**.

#### To check the status of your CertifiedPDF.net account

- Click the **CertifiedPDF.net** button .

PitStop Pro checks whether your CertifiedPDF.net account is up-to-date.



## 7. Editing objects

### 7.1 About line art and pixel images

#### Categories of computer graphics

There are two main categories of computer graphics:

- [Line art](#) on page 111
- [Pixel images](#) on page 112

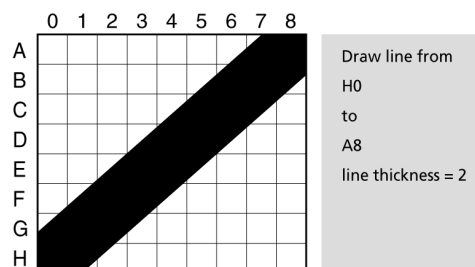
These types of graphics behave differently in PDF documents and you can manipulate each of these graphics differently. Understanding their different characteristics will help you understand their different behavior when working with PDF documents.

#### Line art

Line art is made up of mathematically defined curves and line segments called vectors. These vectors describe graphics according to their geometric characteristics and as a series of lines in a x,y coordinate system of the lines' origins and endings.

For example, a slanted line can be described as a line drawn from coordinate h0 to coordinate a8 with a specific line thickness and a specific angle of inclination.

Figure 19: A vectorized representation of a slanted line.



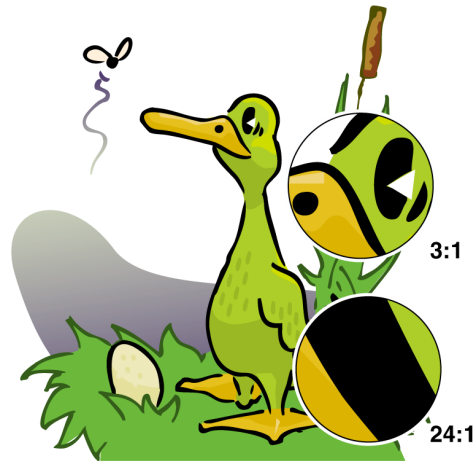
You can edit line art by moving and resizing the entire graphic or the lines and segments that compose the graphic.

Line art is resolution independent: you can scale the graphic to any size or print it on any output device at any resolution without losing quality, detail or clarity.



Line art is also known as **object-oriented** graphics or **vector** graphics.

Figure 20: Line art describes shapes according to its geometric characteristics and is resolution-independent.

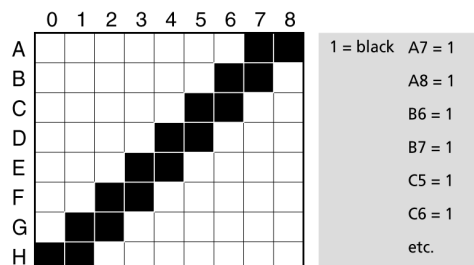


## Pixel images

Pixel images are formed by a rectangular grid (also known as a **bitmap** or **raster**) of small squares, known as **pixels**. Each pixel in a pixel image has a specific location and contains data that describes whether it is black, white or a specific color value.

For example, a slanted line of a pixel image is composed of a collection of pixels in a specific location, of which pixels A7 and A8 are black, B6 and B7 are black, etc.

Figure 21: A bitmap representation of a slanted line.



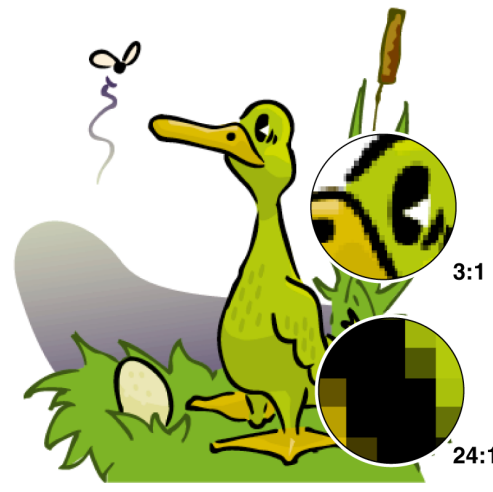
You can edit a pixel image by altering or manipulating pixels or groups of pixels. To do this, you need image editing software, such as Adobe Photoshop.

Pixel images are resolution-dependent because the number of pixels that describe the graphic is fixed. Scaling a pixel image will not change the absolute number of pixels, but will change the number of pixels per square unit of measurement. Consequently, pixel images can appear jagged



or lose detail if they are enlarged or printed at a higher resolution than they were created for. Pixel images are also called **raster** images.

Figure 22: Pixel images describe shapes in pixels.



## 7.2 About paths, anchor points and direction points

### Line-art elements

In the next sections, you will learn how you can create and edit line art. Line art consists of a number of typical elements and it is important to have a good understanding of what these elements are, before you start editing or creating line art. These elements are:

- [Paths](#) on page 113
- [Anchor points](#) on page 114
- [Direction points](#) on page 114

You will find a brief explanation of each of these elements below.

### Paths

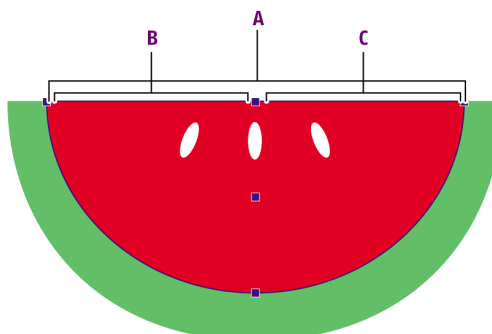
A **path** is any line or shape in a line-art object. A path can have any shape, including:

- A circle
- A rectangle
- A straight line



The individual elements that make up a path are called **segments**. Sometimes a path can be just one segment, but it can also consist of multiple segments.

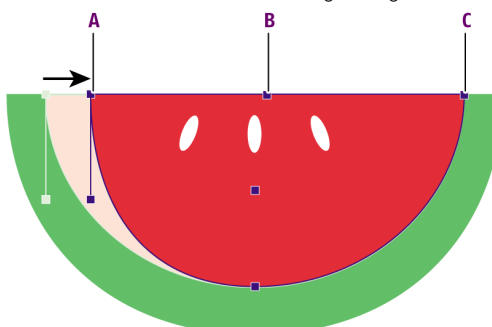
Figure 23: A path **(A)**, made up of two segments **(B and C)**



### Anchor points

If you draw a line—or a segment—on a piece of paper, you start at a given point, i.e. where you put your pencil on the paper, and you stop at another point, where you remove the pencil from the paper. In line art, these points are called **anchor points**. Logically, if you move these anchor points, you will change the path segment and perhaps the shape of the path.

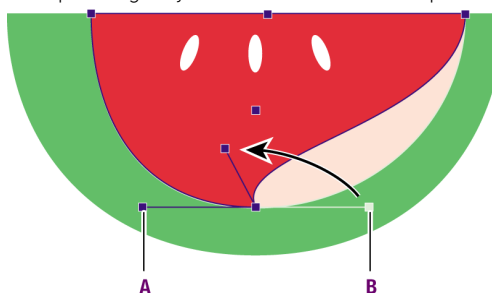
Figure 24: Anchor points **(A, B and C)** define the beginning and the end of each segment.



### Direction points

Curved segments have, beside their anchor points, two additional points of control, called **direction points**. These direction points are attached to the anchor points of a curved segment by means of direction lines. If you move any of these direction points, you will change the shape of the curve.

Figure 25: Direction points give you control over the shape of curved segments








## 7.3 Selecting objects

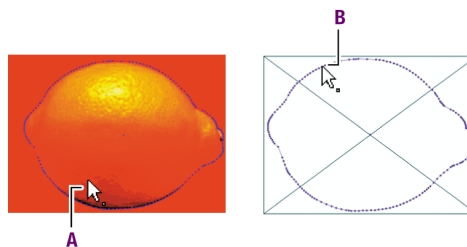
### Object selection tools

To select an object in your PDF document, you can use one of the two selection tools:

- The **Select Objects** tool 
- The **Select Similar Objects** tool 

### Selecting one specific object

The **Select Objects** tool  works almost completely the same in preview mode and in wireframe view mode. The only difference is that, in wireframe view mode, you can only select line-art and vector images on their outlines.



- A.** Selecting an object in preview mode can be done by clicking anywhere on the object.
- B.** Selecting an object in wireframe view mode is possible only by clicking on the object's outlines.

### To select an object


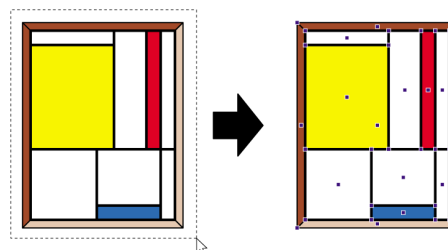
Using the **Select Objects** tool , click the object or drag a dotted rectangle, also called a **marquee** or **bounding outline**, around the object.

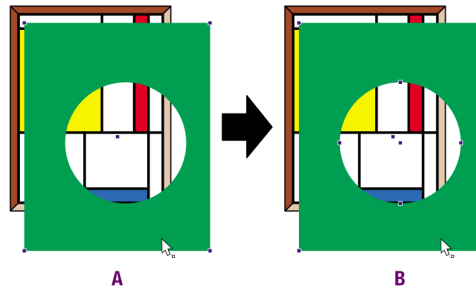
Figure 26: Dragging a marquee around the object to select the entire graphic.



- If you select a line-art object or a pixel image you will see that the object's outline is drawn on top of it, together with the anchor points (for line art). If you enabled the center selection handle in the PitStop Pro preferences, a point of origin on the center of the object's bounding box will appear as well, as in the above graphic.



- If you select text, you will see that an outline is drawn along its baseline with an extra anchor at the left of the text line. These anchors are not active; they cannot be used to resize the object. If you double-click a text segment, the entire logical text line is selected.
- Clicking on a compound path selects only the segment of the path that was clicked upon. Double-clicking such a compound path selects the complete object.





**A.** Single click on a compound path.

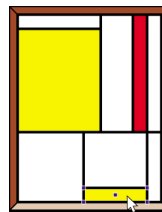
**B.** Double-clicking a compound path to select the complete object.

- You can select an object that is masked by clicking on the (invisible) part of the object outside of the mask. The order of objects is retained. This means that an overlaying invisible (masked) rectangle will be selected instead of an underlying visible object when clicked. The mask itself can be selected by clicking on its (invisible) outline. If you move the cursor over an invisible mask, the pointer will be inverted. Double-clicking the mask selects the entire mask group. If you double-click a masked image, the first mask belonging to the image is selected.

### To select similar objects

The **Select Similar Objects** tool  lets you select multiple objects on the same page which have the same attributes. This tool can be useful if you want to change objects in your PDF document which are similar.

1. Click the **Select Similar Objects** tool .
2. Select an object in your PDF document. This can be either a (part of a) graphic or a text segment.

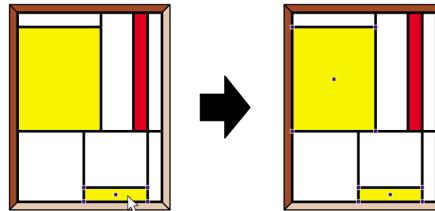


3. The Enfocus Inspector will open and display the relevant attributes of the selected object.
4. If necessary, deselect one or more properties to expand your selection.
5. Do one of the following to select similar objects:
  - Click the **Select Similar Objects** button.



- Double-click the selected object.

All similar objects, i.e. objects with the same selected attributes, will be selected.



## 7.4 Hiding and showing selected objects


### Reasons for hiding objects

Once you have selected one or more objects, be it text or line-art or pixel images, you can hide the selection. You may wish to do this, for example, if you wish to edit objects which are difficult to select because they are in part or completely covered by other objects. Hidden objects will not be visible in wireframe view.

You can hide one object at a time and make hidden objects all at once visible again.

See also [Viewing a PDF document in wireframe view](#) on page 31.

### To hide selected objects

1. Using the **Select Objects** tool , select one or more objects.
2. Choose **Edit > PitStop Hide Selection**.

### To make all hidden objects visible

Choose **Edit > PitStop Show All**, or select **Show All** from the context menu.

## 7.5 Changing the stacking order of objects

### Stacked objects

Sometimes, your PDF document may contain objects which are placed on top of each other. If you wish to edit one of the underlying objects, you may have to bring this object to the front first, to be



able to do so. For situations like this, PitStop Pro enables you to change the order in which the objects are stacked.

Figure 27: Changing the stacking order of objects: the red background of the top half of the page has been brought forward.



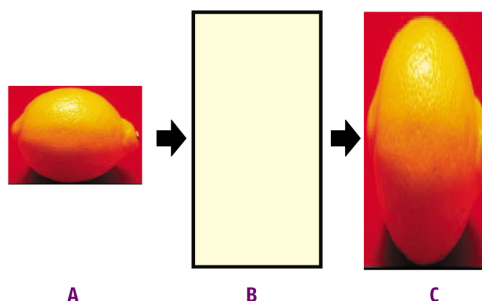
#### To change the stacking order of objects

1. Select the object which you want to bring forward or send backwards.
2. Choose **Edit > Enfocus Object Order** and select one of the options:
  - **Bring Forward** or **Send Backward** moves the selected object respectively one position upwards or downwards in the stack.
  - **Bring to Front** or **Send to Back** moves the selected object to the top or the bottom of the stack.

## 7.6 Replacing an object

### About replacing objects

PitStop Pro enables you to replace an object with another object in a single copy-and-paste action. The new object will automatically adopt exactly the same size and position as the object which it replaces. It will also adapt its proportions to the previous object. The result will be a “distorted” rectangular object.




- A.** Copy an object
- B.** Select the object which is to be replaced



*C. Paste the “new” object over the “old” one and resize in one single step*

### To replace an object

1. Using the **Select Objects** tool , select the “new” object, i.e. the object which you want to use to replace with the other one.
2. Choose **Edit > Copy** .
3. Select the “old” object, i.e. the object which is to be replaced.
4. Choose **Edit > Replace** .



The copied object will replace the “old” object and will assume its exact size, proportions and position.

## 7.7 Changing or removing the OPI information of objects

### About OPI

If your PDF document contains objects with OPI (Open Prepress Interface) information, you can change or remove this information using the Enfocus Inspector.

### To change or remove the OPI information of objects


1. Using the **Select Objects** tool , select an object in your PDF document for which you want to change the OPI information.
2. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.
3. Click **Prepress > OPI** to display the OPI information of the selected object.
4. Do one of the following:
  - To change the OPI information, put your cursor in the **File name** box, make the required changes and click **Change**. For example, you may wish to change the file name or path of the image.
  - Select **Remove OPI Information** from the fly-out menu.



## 7.8 Changing the transparency of objects

You can make objects transparent or change their transparency settings. Furthermore, you can remove transparency from a selected object or from an entire page.

### To change the transparency of objects


1. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.
2. Click the **Fill and Stroke > Transparency** category.
3. Select the object of which you want to change the transparency.
4. Do any of the following:
  - To change the transparency, move the **Alpha Stroke** or **Alpha Fill slider**.
  - If you make text transparent, you may want to select the **Text knockout** option. The inks of underlying objects, if any, will then be cut out on the other separations.
  - To change the way in which the colors of the transparent object on top blend with the colors of underlying objects, add the required blending modes. Select one or more blending modes in the **Available** list and click the **Add** or **Replace** button to put them in the **Selected** list. The RIP will apply the blending modes in the order as they appear in the **Selected** list: If it cannot apply the blending mode which is on top of the list, it will try to apply the second one, and so on.

---

**Note:** For more information about blending modes, visit the Adobe Web site ([www.adobe.com](http://www.adobe.com)) or refer to the Help or documentation of your design application (Adobe InDesign, QuarkXPress,...).

---

### To remove transparency

1. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.
2. Click the **Fill and Stroke > Transparency** category.
3. Go to the page which contains transparent objects and, if necessary, select the transparent object(s).
4. Select the option from the fly-out menu to remove transparency from the selected objects or the page.

---

**Note:** You can also use an Action List or Preflight Profile to remove transparency.

---



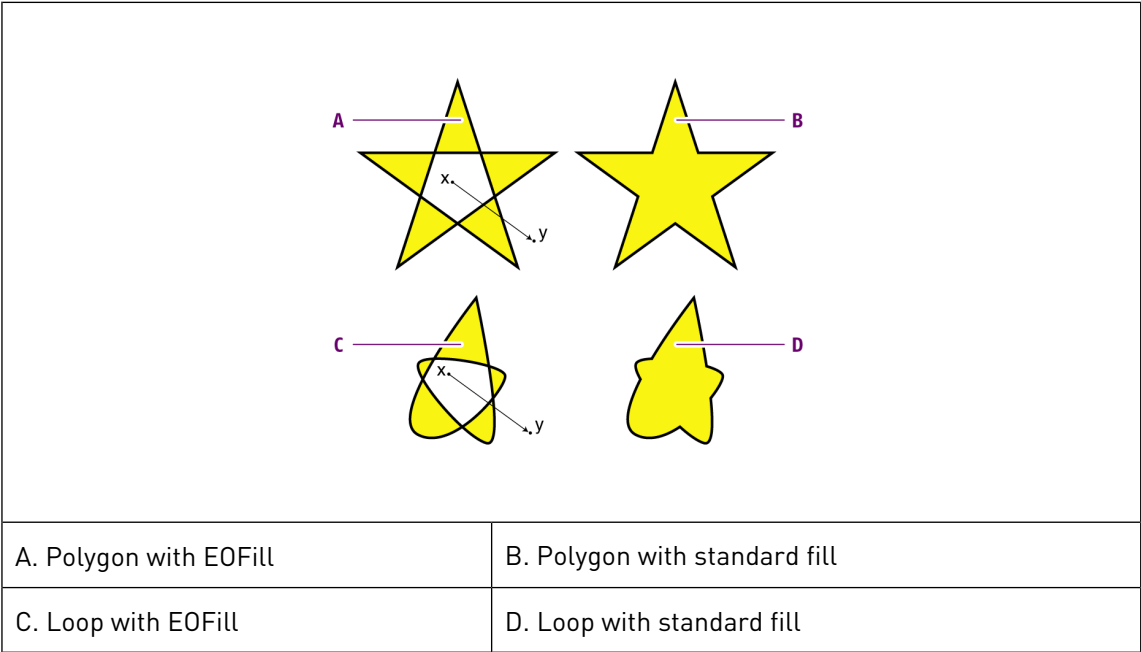
## 7.9 Changing the color of text or line-art objects

### Change the color, and specify the fill and stroke attributes

You can change the fill or stroke color of text or line-art objects in your PDF documents. You can select a color from the same color space, from a different one or from the User Swatches. Once you have selected a color, you can also specify the object's fill or stroke. See [Fill attributes](#) on page 121 and [Stroke attributes](#) on page 121.

#### Fill attributes

If you are going to specify the fill color of polygons or loops, you will be able to select the fill attribute (regular) **Fill** or **EOfill**. Polygons and loops can be distinguished from other line-art shapes in the sense that they are compound paths with intersecting lines. To determine whether a point is part of the shape or not, different rules can be applied: the standard rule or the even-odd (EO) rule. These rules determine the filling method of the shape.



The even-odd rule supposes that you draw a line between a point inside the shape outline (x) and a point (y) outside its outline. If that line crosses the line of the shape an odd number of times, the shape area to which the point (x) belongs, is filled. If the number of crossings is even, the area is not filled.

#### Stroke attributes

Line art, but also text, is basically made up of paths. The outline of a path is called a stroke and a stroke can have the following attributes:


- **Weight.** The weight is the thickness of a stroke, usually expressed in points.
- **Color.**
- **Dash pattern.** You use the dash pattern to create dashed lines. You can do this by specifying the length of the line segments and the space (gaps) between them.




- **Cap style.** The cap style determines the appearance of the stroke at the end of a path.
- **Join style.** The join style determines the appearance of the stroke at the corner points of a path.
- **Miter limit.** The miter limit is the limit when a join switches from mitered (pointed) to beveled (squared-off). You can calculate the miter limit by dividing the miter length by the stroke weight. If the length of the miter equals a given number of times the stroke weight, the join will be beveled. Suppose the stroke weight of a line is 2 pt. and the miter limit is 4. As soon as the length of the miter is 8 pt., the tip of the angle will be squared off to a bevel join. Logically, a miter limit of 1 will always be a bevel join because the miter length is always more than the stroke weight. To allow “pointier” angles, you increase the miter limit. Obviously, the miter limit does not apply to joins of which the style has already been set to round or bevel.

### To change the color of text or line-art objects

1. Using the **Select Objects**  or **Select Similar Objects** tool , click the text or line-art objects of which you want to change the color.

You may want to use the **Select Similar Objects** tool  to select all the text or line-art objects on the page which have the same color.

2. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.
3. Click the **Fill and Stroke** category and make sure **Fill** or **Stroke** are selected.  
The Enfocus Inspector displays the current color settings of the selected objects.
4. To change the color of the selected text or line-art objects, click the **Fill Color** or **Stroke Color** category and do one of the following:
  - To change the color within the same color space (for example CMYK), move the slider of the respective color to the left or to the right or type a percentage in the text box.
5. To change the color to another color space (Gray, RGB, CMYK, spot color), click the respective option in the fly-out menu, and, if necessary, move the sliders to the left or to the right or type the percentage in the text box.

---

**Note:** Converting a color in the Enfocus Inspector is done using the color profiles defined in the Preferences. Converting a color based on specific color profiles can be done in the Color Convert window. See the [PitStop Pro Reference Guide](#) for more information

---



- To change the color to a spot color, click **Convert to Spot Color** from the fly-out menu. In the **Color Picker**, select a color library and a spot color, and then click **OK**.
- To use a color from the User Swatches, click **Color Picker** from the fly-out menu. Select a color from the user swatches and click **OK**.





If necessary, you can now specify the fill and/or stroke attributes of the selected objects.

6. Click the **Fill/Stroke** category.
7. In the **Stroke** subcategory, specify the stroke attributes:
  - Specify the **Stroke** weight.
  - Select a **Cap** style and a **Join** style.



Cap style		Join style	
Icon	Meaning	Icon	Meaning
	Butt cap		Miter join
	Round cap		Round join
	Projecting cap		Bevel join

- If you selected a miter join style , set the **Miter Limit**.
- If you want to make the line dashed, click the **Dashed Line** button , and then specify the length of the dashes in the **On** boxes and the gaps between them in the **Off** boxes. If necessary, move the dashes by specifying a **Phase**.

	
<div> Dash Pattern - <div>   </div> <div> Phase 0.0000 </div> <div> On 5.0000 1.0000 0.0000 0.0000 </div> <div> Off 2.0000 2.0000 0.0000 0.0000 </div> </div>	<div> Dash Pattern - <div>   </div> <div> Phase 2.0000 </div> <div> On 5.0000 1.0000 0.0000 0.0000 </div> <div> Off 2.0000 2.0000 0.0000 0.0000 </div> </div>
<b>A</b>	<b>B</b>


8. If you have chosen to fill a polygon or loop, select **Fill** or **E0fill**.

## Converting color using the Enfocus Convert Color panel

Converting and changing a color can be done in the Enfocus Inspector, using the color profiles defined in the Preferences. However, for a correct color conversion based on specific color profiles, the Enfocus Convert Color panel can be used.

### To convert a color using the Enfocus Convert Color Panel

1. Using the **Select Objects**  or **Select Similar Objects** tool , click the text or line-art objects of which you want to change the color.

You may want to use the **Select Similar Objects** tool  to select all the text or line-art objects on the page which have the same color.

2. Choose **Window > Show Enfocus Convert Color panel** to display the **Enfocus Convert Color panel**.



3. Define if you want to convert the **Fill**, the **Stroke** or **Both**
4. Select the color space you want to convert the color to.
5. If necessary, change the **Source ICC Profile**. Only the profiles for the Source color space will be available.

---

**Note:** For gray objects, you can also select CMYK profiles, in order to treat gray as CMYK black.

---

6. Set the **Target ICC Profile**. Only the profiles for the Target color space will be available.
7. Define the **Rendering Intent** to be used.
8. If you select **Force gray text and lineart to keep same intensity**, PitStop Pro will try to remap impure gray and black to black BEFORE converting to CMYK. This will result e.g. for RGB black text to convert to pure 100% K instead of a mix of all process colors
9. If you want to tag converted object with the target ICC profile, enable the option.
10. Click **Convert**

### Using DeviceLink Profiles

In the Enfocus Convert Color panel, you can use DeviceLink Profiles instead of ICC Profiles. DeviceLink Profiles are device specific profiles, converting colors from one color space to another, without converting to LAB or any other device independent color space in between.

Since DeviceLink Profiles have a Source and Destination color space defined, you can only select DeviceLink Profiles matching the source and destination color space in the "Source" field. The Target profile field will be disabled if a DeviceLink profile is selected.

## 7.10 Working with Color Database



### Using User Swatches

The Color Database allows to select a color (using the Color Picker) from standard (pantone) colors, previously defined colors or imported color libraries.

The Color Database can be opened from within the **Enfocus Inspector**, if an object is selected, by selecting the Fill and Stroke tab, and selecting **Color Picker** from the fly-out menu.

The Color Database uses the Enfocus Preset Manager to manage the colors

### To add a color to the Local color database

1. Using the **Select Objects** tool , click any text or object in the PDF document which has the color which you want to add to your User Swatches.
2. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.

The Enfocus Inspector appears and shows the current color settings of the selected text or object.





3. If necessary, change the color using the sliders or select another color model (Gray, RGB or CMYK) or spot color.
4. In the fly-out menu, click **Add color to Local color database**.
5. Type a descriptive name for the color in the dialog box, and click **OK**.

The specified color is now saved in your color database in the "Local" category, and can be reused later.

### To apply a color from the color database to text or objects

Once you have stored a color in your User Swatches, you can apply this color to objects or text in your PDF document. You can also select predefined colors, or import color libraries.

Proceed as follows:

1. Using the **Select Objects** tool , click any text or line-art object in the PDF document to which you want to apply a color from your User Swatches.
2. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.
3. Click the **Fill and Stroke** category, and select **Color Picker** from the fly-out menu.
4. Select the **Color Library** from which you want to use a color, e.g. select "Local" to select a color you defined using **Add color to Local color database**.
5. Select a color from the database. More information on the color is shown on the right.

---

#### **Note:**

*You can create a new color based on the selected color, by changing the sliders and the name, and clicking the **Save Color** button.*

---

6. Click **OK** to apply the selected color.
7. If necessary, adjust the selected color using the sliders in the Enfocus Inspector.

### Import and export in the Color database

From within the Color database, you can export single colors or color groups. Color are saved as .elc files, while groups or entire categories are saved as folders containing the individual .elc files. Exporting can be done using the import/export function from the context menu or from the fly-out menu in the Color Picker.

You can also import colors or color groups / libraries. You can import

- a **Comma Separated Value** list
- an **Adobe Photoshop Swatch** file
- an **Adobe Color Table**
- an **Adobe Swatch Exchange** file
- A color **group**: a folder containing .elc files as exported earlier

Importing can be done using the import/export function from the context menu or from the fly-out menu in the Color Picker



### Color lists in CSV format

You can import a list of colors into the Color Libraries. For this, you need to have the list in CSV format (Comma Separated Values), and in the proper format.

To import correctly, a CSV list should contain:

- A first line, containing the name of the library.
- A line for every color in the list, containing:
  - The name of the color
  - Whether the color is a spot color (1) or not (0)
  - The values for C, M, Y and K for the color

An example of a color list, containing 2 CMYK colors and 1 spot color, would look like this:


```
Enfocus Colors;;;Color1;0;30;10;10;50Color2;0;60;80;60;60SpotColor;1;20;20;80;20
```

You can easily create the CSV file by saving a spreadsheet as a CSV file. In that case, the spreadsheet should look like this:

	A	B	C	D	E	F
1	Enfocus Colors					
2	Color1	0	30	10	10	50
3	Color2	0	60	80	60	60
4	SpotColor	1	20	20	80	20
5						

## 7.11 Rotating an object




### Rotation point of origin

If you rotate an object, it is important to know the position of the axis around which this object will rotate. This axis is indicated by the point of origin .

You can rotate an object in two ways:

- By dragging, see [To rotate an object by dragging](#) on page 126
- By specifying a rotation angle in degrees, using the Enfocus Inspector. See [To rotate an object by specifying a rotation angle](#) on page 128

### To rotate an object by dragging

1. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.
2. Using the **Select Objects** tool , select the object which you want to rotate.
3. Click the **Rotate Selection** tool .

The Enfocus Inspector changes accordingly.



4. If necessary, change the **Constrain Angle** (for **SHIFT**-rotate) or the **Cross Hair Color** in the Enfocus Inspector. You can change the **Cross Hair Color** by clicking the color patch and selecting a different color.

---

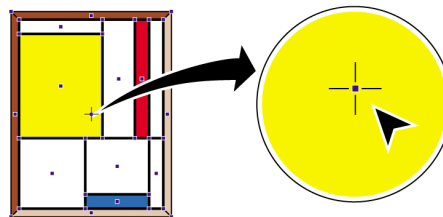
**Note:** In the Numeric Feedback area you can find exact information about the rotating action you are about to perform.

---

5. Click the selected object.

The object's point of origin around which it will be rotated is indicated.

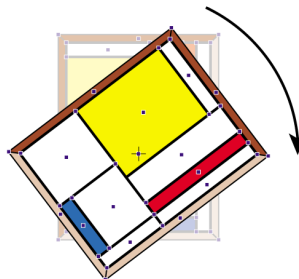
Figure 28: The point of origin is in the center of the selected object.



6. Do one of the following:

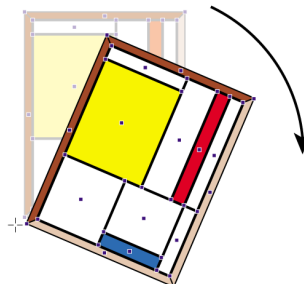
- To rotate the object around its center point, drag the selected object in a circular motion.

Figure 29: Rotating an object around its center point.



- Double-click on another position to move the point of origin. Move the pointer away from the center point and drag in a circular motion to rotate the object around its new point of origin.

Figure 30: Rotating an object around its point of origin placed outside the object.



- Hold down the **SHIFT** key while dragging to rotate the object in fixed angles. You can set this angle in the Numeric Feedback category of the Enfocus Inspector dialog box.



- Hold down the **ALT** key (Windows) or **Option** key (Macintosh) while dragging to create a rotated copy of the selected object.

### To rotate an object by specifying a rotation angle

See [Transforming an object by specifying exact values](#) on page 134.

## 7.12 Scaling an object

You can scale an object to enlarge or reduce it horizontally or vertically or in both directions simultaneously. You can also use the scale selection tool to change the shape of an object or to create a scaled copy of the selected object.

You can scale an object in two ways:

- By dragging
- By specifying a scaling factor using the Enfocus Inspector

See also [Transforming an object by specifying exact values](#) on page 134.

### To scale an object by dragging



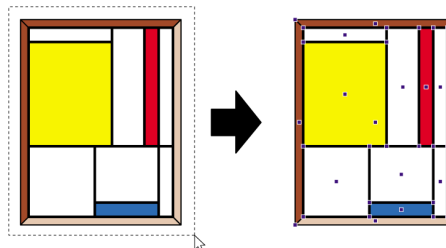
1. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.
2. Using the **Select Objects** tool , select the object that you want to scale. Click the object or drag a dotted rectangle, called a marquee, around the object.

Figure 31: Dragging a marquee around the object to select the entire graphic.



3. Click the **Scale Selection** tool .

The Enfocus Inspector changes accordingly.

4. If necessary, change the **Cross Hair Color** in the Enfocus Inspector.

---

**Note:** In the Numeric Feedback area you can find exact information about the scaling action you are about to perform.

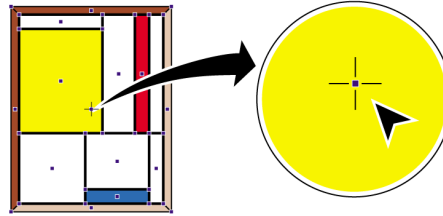
---

5. Click the selected object.



The object's point of origin towards which it will be scaled is indicated.

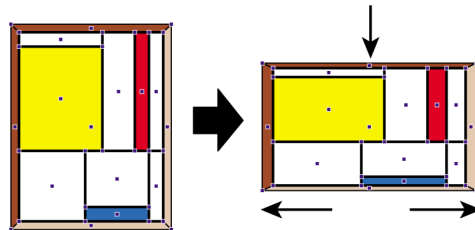
Figure 32: The point of origin is in the center of the selected object.



6. Do one of the following:

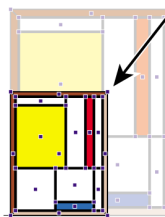
- To scale the object disproportionately, drag the selected object into a random direction.

Figure 33: Scaling an object disproportionately changes the height-to-width ratio of the object.



- Double-click on another position of the object to move the point of origin. Then drag to scale the object using the object's new point of origin. For example, you may want to place the point of origin on one of the corners of a rectangular object, to keep two sides of the object at a fixed position when scaling.

Figure 34: Scaling an object towards a point of origin other than the object's center point.



- Hold down the **SHIFT** key while dragging to scale the object proportionally, i.e., to keep the height-to-width ratio of the scaled object identical to the original's.
- Hold down the **ALT** key (Windows) or **Option** key (Macintosh) while dragging to create a scaled copy of the selected object.

## 7.13 Moving an object

You can select any object in a PDF document and move this object to a new location.




You can move an object in two ways:

- By dragging
- By specifying a given distance and direction using the Enfocus Inspector.


You can use magnetic guides to facilitate aligning objects which you move.



### To move an object or a copy of an object by dragging

1. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.

2. Using the **Select Objects** tool , select the object which you want to move.

You can hold down the **SHIFT** key and click the left mouse button to select multiple objects.

3. Click the **Move Selection** tool  or hold down the **CONTROL (CTRL)** key (Windows) or **Command (⌘)** key (Macintosh).

The pointer changes from  into .

The Enfocus Inspector changes accordingly.

4. If necessary, change the **Measurement Units** in the **Enfocus PitStop Pro Preferences**.

---

**Note:** In the *Numeric Feedback* area you can find exact information about the move you are about to perform.

---

5. Do one of the following:
  - Drag the selected object to a new location.

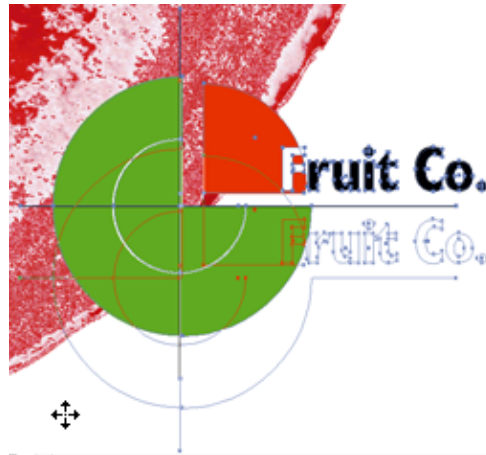
Figure 35: Moving the selected object to a new location by dragging.





- Hold down the **SHIFT** key and drag the selected object confined to a horizontal or vertical direction.

Figure 36: Holding down the **SHIFT** key while dragging moves the object along a fixed vertical or horizontal axis.



- Hold down the **ALT** key (Windows) or **Option** key (Macintosh) while dragging to create a copy of the object in the new location.

Figure 37: Holding down the **ALT** key (Windows) or **Option** key (Macintosh) while dragging the object creates a copy of the object in its new location.



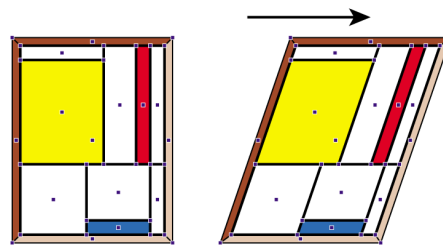


## 7.14 Shearing an object

### About shearing

Shearing an object sets the object askew, very much like you would push any of the corners of a rectangular frame to turn it into a parallelogram.

Figure 38: Shearing a rectangular object turns it into a parallelogram



### To shear an object


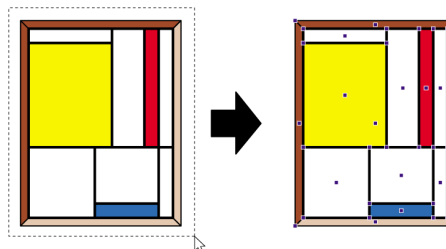
1. Using the **Select Objects** tool , select the object which you want to shear. Click the object or drag a dotted rectangle, called a marquee, around the object.

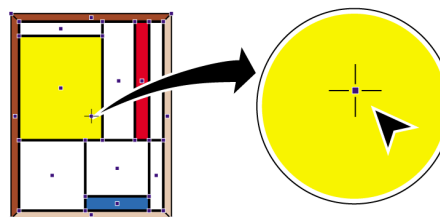
Figure 39: Dragging a dotted rectangle around the object to select the entire graphic.



2. Click the **Shear Selection** tool .

The object's point of origin from which it will be sheared is indicated.

Figure 40: The point of origin is in the center of the selected object.





The Enfocus Inspector changes accordingly.

3. If necessary, change the **Constraint Angle** (for **SHIFT**-shear) or the **Cross Hair Color** in the **Numeric feedback** area of the Enfocus Inspector.

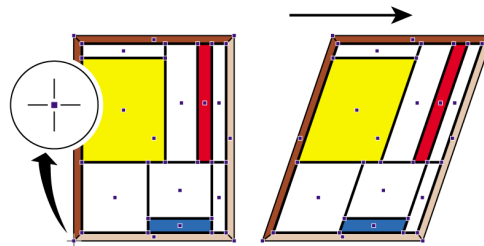
---

**Note:** In the Numeric Feedback area you can find exact information about the shearing action you are about to perform.

---

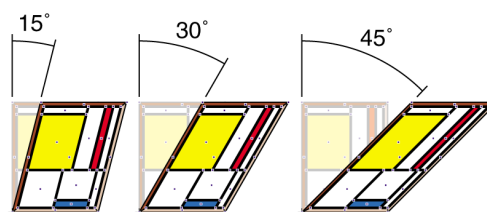
4. Do one of the following:
  - To shear the object while keeping the center point as the point of origin, drag the object into a random direction.
  - To move the point of origin, double-click on another position inside or outside the object. Then drag to shear the object using the object's new point of origin. For example, to create a parallelogram from a rectangular object, place the point of origin on any of the corners of the object.

Figure 41: Placing the point of origin on the corners of an object to create a parallelogram from a rectangular object.



- Hold down the **SHIFT** key while dragging to limit the shear movement to a fixed angle of constraint, for example 15°. You can set this angle in the Numeric Feedback category of the Enfocus Inspector.





Figure 42: Shearing an object in fixed angles, as defined in the **Preferences**.



- Hold down the **ALT** key (Windows) or **Option** key (Macintosh) while dragging to shear a copy of the selected object.





## 7.15 Transforming an object by specifying exact values

If you want to transform an object more accurately than by dragging and using one of the transform tools **Move** , **Rotate** , **Shear**  or **Scale** , you should use the Enfocus Inspector. The Enfocus Inspector allows you to transform any object in your PDF document by specifying exact values.

Transforming an object can include one or more of the following actions:

- Moving
- Scaling
- Stretching
- Flipping
- Rotating

### To transform an object by specifying exact values

1. Using the **Select Objects** tool , select the object that you want to transform.
2. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.
3. Click the **Position** category.
4. Do any of the following:
  - Move or scale the selected object by changing the values in the **Position & Size** area:





Box	Meaning
Lower Left	distance between the lower left point of the object and the lower left corner of the page
Size	height and/or width
Upper Right	distance between the upper right point of the object and the lower left corner of the page

- Stretch or rotate the selected object by changing the values in the **Aspect Ratio & Angle** area:

Box	Value	Result
Aspect Ratio	> 1	stretched vertically (h > w)
	< 1	stretched horizontally (h < w)
Angle	positive	rotated clockwise
	negative	rotated counterclockwise



- Scale, rotate or flip the selected object by changing the values and clicking the buttons in the **Numeric Transforms** area:

To...	Proceed as follows:
Scale an object	<p>Do one of the following:</p> <p>Enter a value in the percentage box and click .</p> <p>Select <b>Scale 50%</b> or <b>Scale 200%</b> from the Fly-out menu.</p>
Rotate an object	<p>Do one of the following:</p> <p>Enter a value in the degrees box and click .</p> <p>Select <b>Rotate 90° Counterclockwise</b> or <b>Rotate 90° Clockwise</b> from the Fly-out menu.</p>
Flip an object	<p>Do one of the following:</p> <p>Click  to flip the object left or right</p> <p>Click  to flip the object up or down.</p>



## 7.16 Creating new shapes

### Drawing ellipses and rectangles

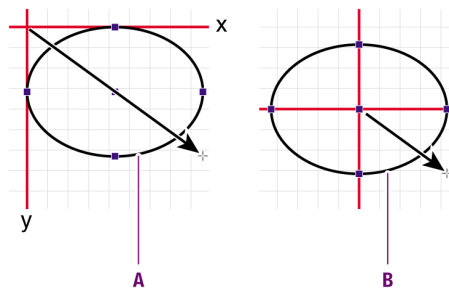
You can use PitStop Pro to edit existing objects, but also draw new basic shapes such as ellipses or rectangles. For example, you might want to draw a rectangle or an ellipse around a text fragment to highlight the text.

**Note:** If you have to create several new shapes with identical fill and stroke properties, you may wish to set these properties as default first.

#### To create a new shape

- Click the **Create New Rectangle** tool  or the **Create New Ellipse** tool .
- Position the pointer on a page of the PDF document and do one of the following:
  - To draw a new rectangle or ellipse, drag diagonally.
  - To draw a square or circle, hold down the **SHIFT** key while dragging.
  - To draw a rectangle or ellipse, starting from its center and not from its side, hold down the **ALT** key (Windows) or **Option** key (Macintosh) while dragging.






- A.** Drawing from side keeps the sides of the shape in a fixed position along the x and y axis
- B.** Drawing from center keeps the center point in a fixed position.



- To draw a square or circle, starting from its center, hold down both the **SHIFT** key and the **ALT** key (Windows) or **Option** key (Macintosh) while dragging.

## 7.17 Creating a new path

You can create new paths from scratch in your PDF document, simply by selecting the **Create New**

**Path** tool  tool and clicking in the document. New anchor points and segments will be added upon each click. You can create an open or a closed path.

### To create a new path

- Click the **Create New Path** tool .
- If necessary, choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.
- Position the pointer in the PDF document where you want to create the first anchor point and click.
- Position where you want the first segment to end and click again.

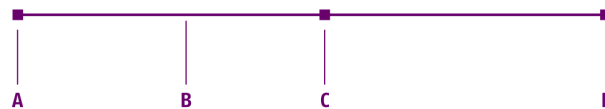
You have now drawn a segment between the two anchor points.



## Lorem ipsum dolor sit amet

### Proin luctus bibendum nisl

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Praesent vel elit. Quisque in odio. Ut et arcu. Phasellus non nibh. Ut a pede nec lectus



- A.** *A. First anchor point*
- B.** *B. Segment*
- C.** *C. Center point*
- D.** *D. Second anchor point and pointer*


5. Click at other positions to add new anchor points and thus create additional segments.

---

**Note:** To create a curved segment, click at a position, hold down the mouse button and drag.

---


6. To complete the path, do one of the following:

- Click any tool other than the **Create New Path** tool 
- Press **ESC**.
- Click **Close Path** in the Enfocus Inspector.

## 7.18 Editing a path

PitStop Pro enables you to change the shape of a path of a line-art object. You can do this by selecting one or more anchor points of the path and moving these anchor points or their direction points.

### To edit a path

1. Click the **Edit Path**  tool.
2. Click the line-art object of which you want to edit a path.



The anchor points of the path become visible, but are not selected yet.

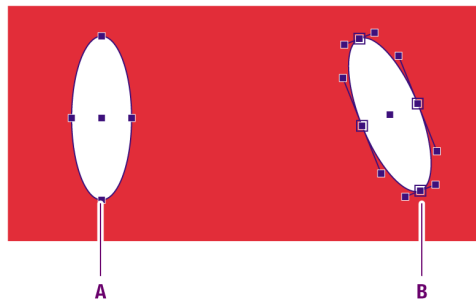
Figure 43: Anchor points are visible, but not yet selected.



3. Do one of the following:

- Click a specific anchor point a second time.
- Hold down the **SHIFT** key and click a number of anchor points a second time.
- Drag a dotted rectangle (marquee) around one or more anchor points.

The anchor points will be selected only if you click them a second time or if you drag a marquee around them. A selected anchor point will appear larger and its direction points will become visible.

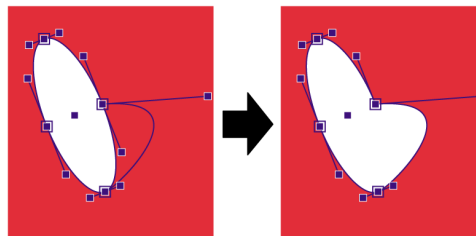


**A.** Visible anchor points which are not selected

**B.** Selected anchor points with their direction points and direction lines visible

4. Drag the anchor point or its direction point to the required position to change the shape of the segment.

Figure 44: Dragging a direction point to change the shape of a segment.






## 7.19 Adding or removing an anchor point

### Reasons for adding or removing anchor points

You can add anchor points to or remove anchor points from any path of a line-art object:

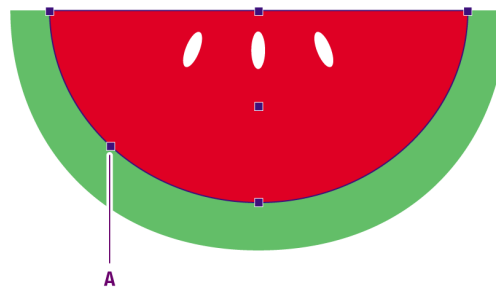
- If you add anchor points (see [To add an anchor point](#) on page 139), you will have more control over the shape of the path.
- If you remove anchor points (see [To remove an anchor point](#) on page 139), you will make the path simpler and automatically change the shape of the path.

### To add an anchor point


1. Click the **Add Anchor Point** tool .
2. Click the line-art object to which you want to add an anchor point.
3. Click at the position on a segment of the path where you want to add the anchor point.

New anchor points will be added to the segment upon each click.

Figure 45: Adding a new anchor point (A) to a path segment.



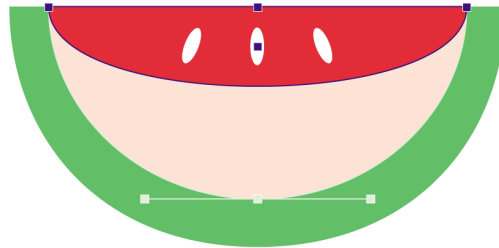
### To remove an anchor point

1. Click the **Remove Anchor Point** tool .
2. Click the line-art object from which you want to remove an anchor point.
3. Click the anchor point that you want to remove.



The respective anchor point will appear selected (and display its direction points, if any) and will then disappear. The shape of the path will then change.

Figure 46: Deleting an anchor point from a path segment changes the shape of the path.



## 7.20 Masking objects

You can create a mask over one or more objects in your PDF document and release any existing mask.

### To mask an object

1. Select at least one object in your PDF document and one line-art object or text segment to create the mask with.

Figure 47: Selecting two objects for masking.



2. Choose **Edit > Enfocus Mask > Make**.

The outline of the top object is used to mask the objects underneath it.

Figure 48: Creating the mask with the top object.







## 7.21 Viewing the properties of a pixel image

### Pixel image properties

If you have pixel images in your PDF document, you can select them and view their properties, such as their size, resolution, compression and information about their color usage.

#### To view the properties of a pixel image

1. Using the **Select Objects** tool , select a pixel image.
2. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.
3. Click **Image > Properties** to view the properties of the selected pixel image.

## 7.22 Resampling pixel images

### About resampling

Resampling means changing the number of pixels and the pixel dimensions of an image. Thus, you change the (file) size but also the quality of an image, either in a positive or in a negative sense:

- You can **downsample** an image, which reduces the size but also the quality of the image.
- You **resample** an image **up** and increase the number of pixels. New pixels are added based on color values of existing pixels.

You can choose:

- [To resample a single image](#) on page 142
- [To resample multiple images](#) on page 143

### Reasons for downsampling an image

You may wish to downsample an image for a number of reasons:

- To increase the processing speed when editing or printing PDF documents containing pixel images.
- To adjust the resolution of images (dpi) to their final output screen ruling, expressed in lines per inch (lpi).
- To publish your PDF documents on the Internet.

A good rule of thumb to specify the optimal resolution is the following:



**screen ruling (for example 150 lpi) x 2 = image resolution (300 dpi)**

## Interpolation methods

Resampling, i.e. adding or deleting pixels, can be done in various ways, which are technically called interpolation methods. If you wish to resample an image, you will have to select one of the following interpolation methods:

- [Average Resampling](#) on page 142
- [SubSampling](#) on page 142
- [Bicubic Resampling](#) on page 142
- [Bilinear Resampling](#) on page 142
- [Bicubic B-Spline Resampling](#) on page 142

### Average Resampling

Average downsampling calculates the average of the pixels in a sample area. This average later substitutes the entire area with the average pixel color at the specified resolution.

### SubSampling

Subsampling means that a pixel in the center of the sample area becomes the reference point. The surrounding pixels take the value of that center pixel. In fact, the center pixel replaces the entire area at the specified resolution. Subsampling goes faster than downsampling but may result in images that are less smooth and continuous.

### Bicubic Resampling

Bicubic resampling is a slow but more precise method, resulting in the smoothest tonal gradations. The value of the new pixels is calculated on the basis of a weighted average of the values of the corresponding group of pixels in the original image. Interpolation is done between 16 pixels in the original image with a slight sharpening effect.



### Bilinear Resampling

Bilinear resampling is a medium-quality interpolation method which uses weighted interpolation between 4 pixels in the original image.

### Bicubic B-Spline Resampling

B-Spline is a modified bicubic interpolation with more sharpening effects and is recommended for upsampling. Bicubic downsampling usually yields better results than the simple averaging method of downsampling.

## To resample a single image

1. Using the **Select Objects** tool , select a pixel image.
2. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.
3. Click the **Image > Resample** category.
4. Do one of the following:



- To downsample an image, select **Resample above** and specify the threshold resolution in dpi. Only images with a resolution higher than or equal to this threshold resolution will be downsampled.
  - To resample an image up, click to clear the **Resample above** check box.
5. Select a resampling (interpolation) method and specify the resolution (dpi) to which the image should be resampled.
  6. Click **Apply**.

### To resample multiple images

See [Global Changes](#) on page 167

## 7.23 Compressing pixel images

### About compression

You can compress pixel images in your PDF document to reduce the size of your PDF file. If you do so, you select a compression method (see [Compression methods](#) on page 143) and, if necessary, an ASCII filter (see [ASCII filters](#) on page 143).

### Compression methods

You can select one of the following compression methods:

- [JPEG compression](#) on page 143
- [ZIP compression](#) on page 143

#### JPEG compression

The JPEG compression method is best suited for grayscale or color images. A typical example of an image for which JPEG compression is advised is a continuous-tone photograph. This type of image contains more information (more detail) than can be reproduced on screen or in print. Therefore, it makes sense to remove the information that cannot be displayed anyway. This can result in a loss of image quality, as the compression method removes information: it is called a lossy reduction method. However, file sizes are greatly reduced by JPEG compression.

#### ZIP compression

ZIP compression will decrease the image size without losing information (lossless compression).

### ASCII filters



When compressing images, you can select an ASCII filter to encode the image data in your PDF document as plain (ASCII) text. You may wish to use ASCII encoding if you need to transmit your PDF documents through channels where only ASCII characters are allowed. This may be required, for example, in some e-mail systems although most e-mail software in use today can properly handle non-ASCII documents. If ASCII encoding of the images in your PDF documents is necessary, you can select either one of the following ASCII filters:

- ASCII Hex, which may double the image data size



- ASCII 85, which will increase the image data size by approximately 25 %

### To compress a single image

1. Using the **Select Objects** tool , select a pixel image.
2. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.
3. Click the **Image > Compress** category.
4. Select a compression method: JPEG or ZIP.
5. If you selected JPEG compression, select a quality level.  
The higher the quality level, the more detail in the image will be preserved but the larger the size of your PDF file will be.
6. If necessary, select an ASCII filter.
7. Click **Apply**.



## 7.24 Viewing statistics of selected objects

### About statistics

You can select one or more objects in your PDF document and view statistical information about these objects, such as:

- The number of anchor points on a path
- The number of characters on a text line
- The number of bytes in an image
- The number of shadings in an object

### To view statistics of selected objects

1. Using the **Select Objects** tool , select one or more objects.
2. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.
3. Click the **Statistics** category of the Enfocus Inspector to view the statistics of the selected paths, text segments and/or pixel images.
4. If necessary, change your selection in the **Selection** area:
  - Click **Select All** to select all objects on the page.
  - To select all the text on a text line, double-click the text line or click **Expand Selection**. You may wish to do this if the text has been split in words or characters.
  - To select a complete line-art object which consists of compound paths, double-click one of its paths or click **Expand Selection**.





## 7.25 Viewing the halftone information of an object

### About halftone information

You can select an object in your PDF document and view its halftone information, such as:

- Its halftone type and name
- The transfer function
- The halftone frequency and angle
- Accurate screens used or not
- The spot function

### To view the halftone information of an object

1. Using the **Select Objects** tool , select an object.
2. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.
3. Click the **Prepress > Halftone** category.

## 7.26 Enfocus Find And Replace Text

The **Enfocus Find And Replace Text** feature helps you to search the currently open PDF document for a text(s) and replace it with another text(s) that you specify.

### To find and replace text:

1. In the Adobe Acrobat, navigate to **Plug-Ins > Enfocus PitStop Pro** and click the **Enfocus Find And Replace Text** to open the panel. Or navigate to **Edit > Enfocus Find And Replace Text**.
2. In the **Find And Replace Text** dialog box, type the text you want to search in the **Find** textbox.
3. Select the **Case sensitive** checkbox if you want to find the exact word that you type (i.e., upper case or lower case).
4. Select the **Current page only** checkbox to restrict your search to the current page of focus only.
5. Choose the **Select partial text objects** checkbox if your search query is only a part of a whole word.
6. Click the **Next** button to perform the search, the first instance of the search term will be highlighted when found. Continue to click the **Next** button to find all instances of the search term till the end of the document. When the search has been performed till the end of the document, a message box appears displaying the message `Text search has reached the end of the document`. Click **OK** button in this message box and click the **Next** button to continue the search from the beginning of the document.



7. Alternatively, you can click the **Previous** button to search from anywhere in the document to the beginning of it.
8. If you want to replace the search term with another word of your choice, type the word in the **Replace** textbox. Click the **Replace** button to replace a search term which has already been highlighted or click the **Replace Find** button to replace the currently highlighted search term and find the next instance of it.

## 7.27 Selecting text

### Text or text segments?

There are several PitStop Pro tools which you can use to select text or a text segment in your PDF document. A text segment can be:

- A line of text
- A word
- A single character

Figure 49: Text segments: a line (A), a word (B) and single characters (C).

#### Proin luctus bibendum nisl

Lorem ipsum dolor sit amet, consectetur adipi- ——— A  
 scing elit. Praesent vel elit. Quisque in odio. Ut et. ——— B  
 arcu. Phasellus non nibh. Ut a pede nec lectus. ——— C


The way in which you select the text or a text segment often depends on what you want to do with the selected text. You will typically:

- Select text if you want to change the text itself
- Select a text segment if you want to move the text segment on the page or change the font properties (font size, font family, font style, word or character spacing)

You may want:

- [To select a single text segment](#) on page 146
- [To select multiple adjacent text segments](#) on page 147
- [To select multiple nonadjacent text segments](#) on page 147
- [To select text segments with similar properties](#) on page 148
- [To select text on a single text line](#) on page 148
- [To select text on multiple lines in a paragraph](#) on page 149

### To select a single text segment

Using the **Select Objects** tool , click on the text which you wish to change.

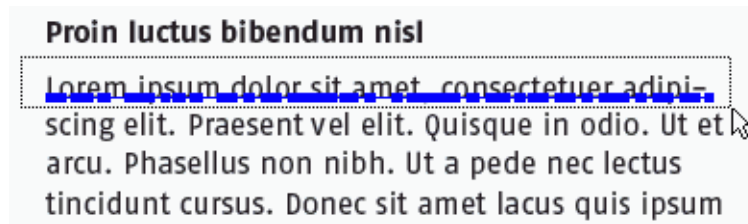
A text line may already be split into words or characters. To select the entire text line, do one of the following:

- Double-click the text.



- Drag and select the entire text line.

Figure 50: Dragging to select an text line which has been split into characters



### To select multiple adjacent text segments


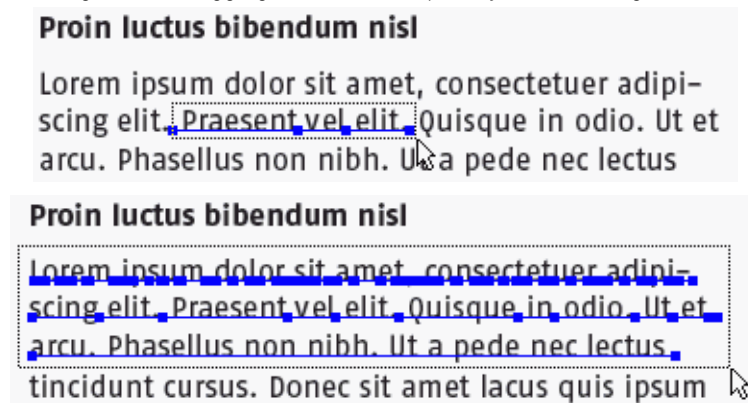
Using the **Select Objects** tool , drag to select multiple adjacent text segments.

Figure 51: Dragging to select multiple adjacent text segments



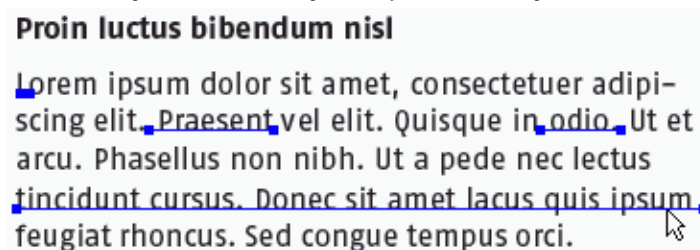
### To select multiple nonadjacent text segments

1. Using the **Select Objects** tool , select a single text segment.



2. Press and hold down the **SHIFT** key and select other text segments.

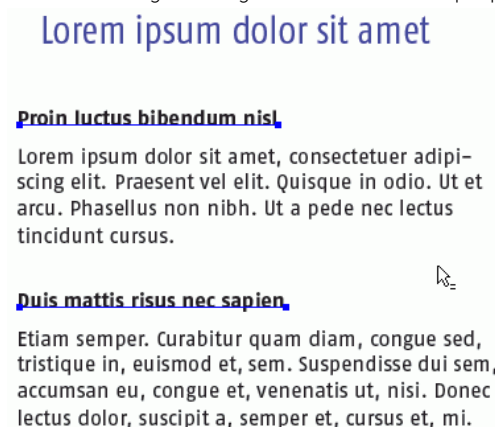
Figure 52: Selecting nonadjacent text segments





### To select text segments with similar properties

There may be text segments in your PDF document which have similar properties. For example, titles may all have the same font and size. You may wish to select these titles and change one or more of their properties, for example change the color of the text.

Figure 53: Selecting text segments with similar properties



Proceed as follows:

1. Using the **Select Similar Objects** tool , select a text segment.
2. If necessary, click the **Show Inspector** button  to display the Enfocus Inspector.
3. In the Enfocus Inspector, select the properties which should be identical in the other text, for example font and size, but not spacing.
4. Click **Select Similar Objects**.

All the text which has the same properties is now selected.

### To select text on a single text line

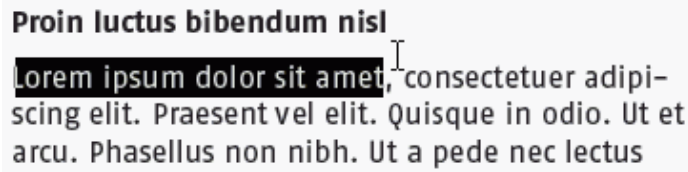
Using the **Edit Text Line** tool , do one of the following:

- Drag to select text on a text line.
- To select a word, double-click the word.
- To select a complete text line, triple-click a word.



- To select multiple adjacent words, double-click the first word, hold down the **SHIFT** key and click the last character of the last word.

Figure 54: Selecting text on a single line



### To select text on multiple lines in a paragraph


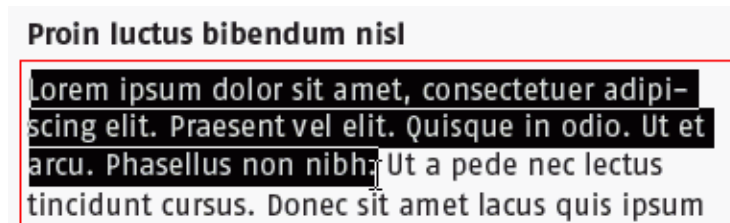
Using the **Edit Paragraph** tool , drag to select text which spans multiple lines.

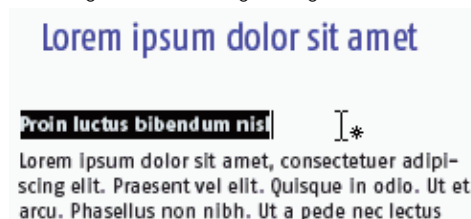
Figure 55: Selecting multiple sentences in a paragraph



## 7.28 Editing a single text line


You can create new single text lines or edit existing ones. This is particularly useful to make minor adjustments, such as correcting typing errors.

Figure 56: Editing a single text line



### To create or edit a single text line

1. Click the **Edit Text Line** tool .

Your cursor changes into .

2. Do one of the following:
  - Click in or select the text line which you want to edit and make the necessary changes.
  - Click anywhere on the page and type the new text line.



## 7.29 Editing a text paragraph

### Paragraphs as logical text entities


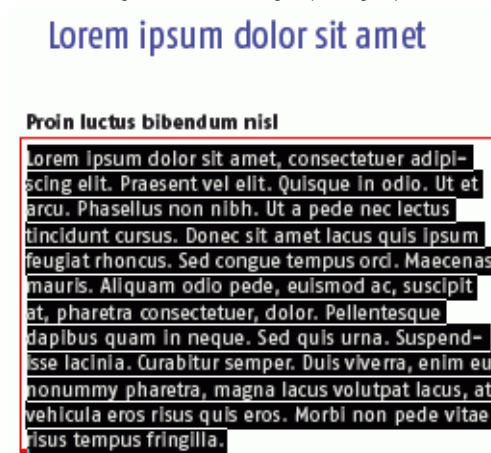

If you need to make comprehensive changes to text which spans across multiple lines, you can use the **Edit Paragraph** tool . You can use this tool to select a “logical text entity”. A logical text entity is generally a chunk of text between two punctuation marks or spaces, or with different font properties. You can also use it to add a new paragraph of text to your PDF document.

Figure 57: Editing a paragraph




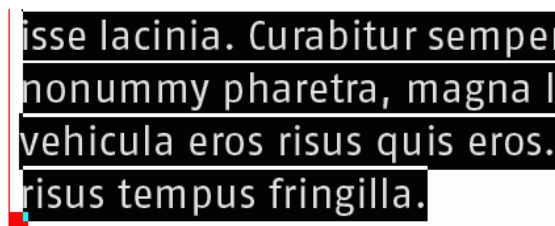
### To edit a text paragraph

1. Click the **Edit Paragraph** tool .

Your cursor changes into .

2. Do one of the following:
  - Click in or select the paragraph which you wish to edit, and then change it as required.
  - Click anywhere on the page and type the new paragraph.

The paragraph you just edited or created appears in a red box with an anchor  in the bottom left corner.





3. If necessary, drag or resize the red box to change the position of the selected paragraph.

Figure 58: Using the anchor to drag the paragraph box to a different position

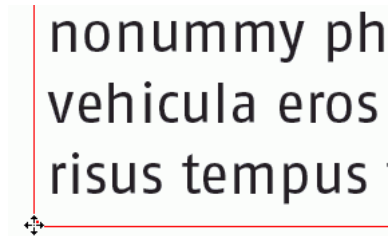
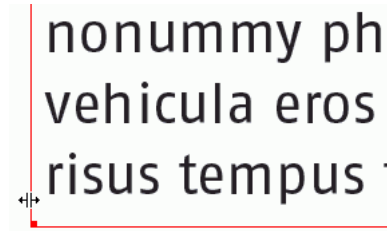


Figure 59: Resizing the paragraph box



## 7.30 Editing vertical text

### About vertical text


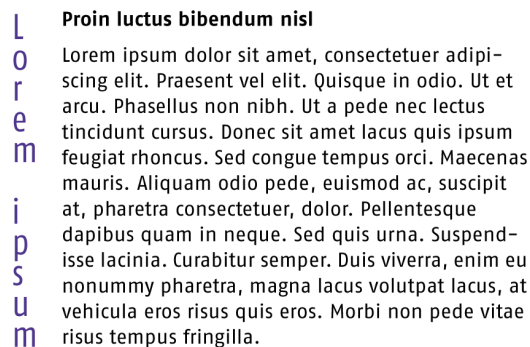

You can use the **Edit Vertical Text Line** tool  to edit a line of vertical text.

Figure 60: A line of vertical text.



### To edit a vertical text line

1. Select the **Edit Vertical Text Line** tool .

The cursor changes into .

2. Do one of the following:
  - Select or click in the vertical text line you want to edit and make any necessary changes.
  - Click anywhere on the page and type the new vertical text line.








## 7.31 Changing the font properties of text

### What are font properties?

Font properties are:

- The name of the font family, for example Times-Roman
- The size of the font, for example 10 point (pt)
- The style of the font, for example Times-Bold
- The font type, for example Adobe Type 1, TrueType and OpenType
- Word and character spacing
- Paragraph alignment


### To change the font properties of text

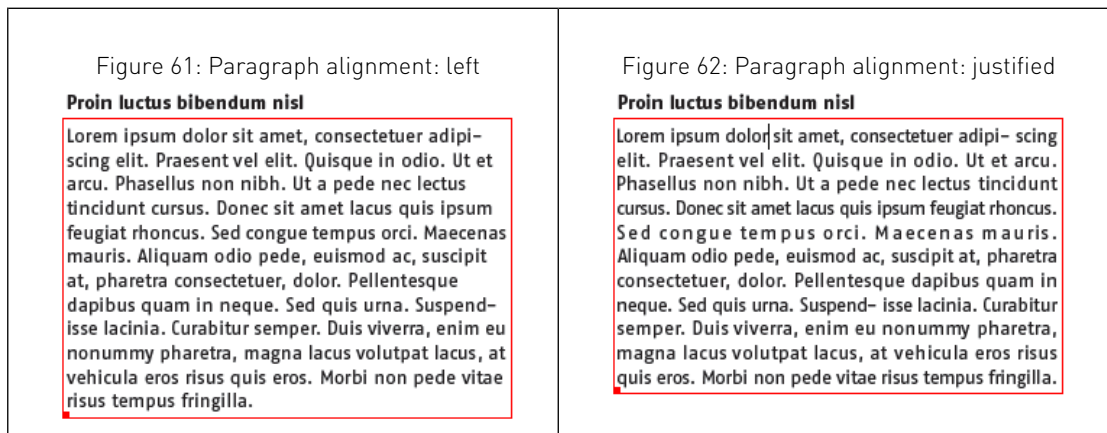
1. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.
2. Click the **Text** category.
3. Select text using one of the following tools:
  - The **Select Objects**  or **Select Similar Objects**  tool
  - The **Edit Text Line**  or **Edit Paragraph**  tool

Notice that the Enfocus Inspector changes accordingly, depending on the tool you are using to select the text.

4. Do any of the following:
  - To change the font of the selected text, click **Font Picker**, select a font from the page, document or your computer system and click **OK**.
  - If necessary, adjust the font size, the character spacing or word spacing.



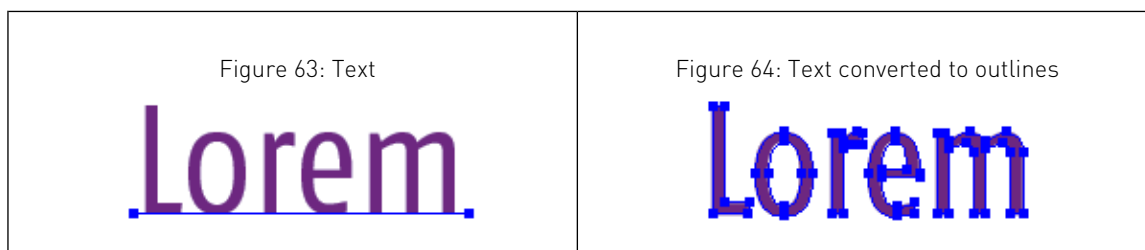
- To change the alignment of the text, use the **Edit Paragraph** tool  and click in the text. Select the **Paragraph Alignment** in the Enfocus Inspector.



## 7.32 Converting text to outlines

### About converting text to outlines

Converting text to outlines means that you turn your text characters into a set of compound paths. In other words, your text will no longer be true type, but it will be replaced with a graphical representation of the characters.



### Reasons for converting text to outlines

You may wish to convert text to outlines:

- To make sure that your text will be printed exactly “as is”
- If you cannot embed the font, for example due to font licensing restrictions.

### Implications of converting text to outlines

Take the following into account before you convert text to outlines:

- Your text will become paths instead of type, which means that you will no longer be able to edit the text or change the font properties. For example, you will no longer be able to correct typos, apply a different font family or change the font size.



- You do not need to convert text to outlines if you simply want to change the fill or stroke color of the text. Select your text, click the **Fill and Stroke** category in the Enfocus Inspector, select **Fill** or **Stroke** and specify the respective color.

Figure 65: Text with a fill and stroke color



- You typically convert text of large font sizes to outlines, not small type, for example body text. Outlined text does not display or print nicely when rendered in small sizes: it may look a bit bolder in print or jagged on screen.

Figure 66: Text

**Proin luctus bibendum nisi**




Lorem ipsum dolor sit amet, consectetur adipiscing elit. Praesent vel elit. Quisque in odio. Ut et

Figure 67: Text converted to outlines

**Proin luctus bibendum nisi**

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Praesent vel elit. Quisque in odio. Ut et

#### To convert text to outlines

1. Using the **Select Objects**  or **Select Similar Objects**  tool, select text in your PDF document.
2. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.
3. Click the **Text** category.
4. Select **Convert text to outline** in the fly-out menu.

---

**Note:** You can also use a Global Change or Action List to convert all the text in your PDF document to outlines.

---



## 7.33 Splitting text segments

### Splitting a text segment into words or characters

You can split a text segment into words or characters.

Figure 68: Text segment (A) split into words (B) and split into characters (C).

**Proin luctus bibendum nisl**



lorem ipsum dolor sit amet, consectetur adipi- ——— A  
scing elit. Praesent vel elit. Quisque in odio. Ut et. ——— B  
arcu. Phasellus non nibh. Ut a pede nec lectus. ——— C

You may want to split a text segment to move a single word or character or transform it (shear, rotate, scale).

Figure 69: Text segment split in words to shear the first word.

lorem ipsum dolor sit amet

### To split a text segment

1. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.
2. Click the **Text** category.
3. Using the **Select Objects** tool , select one or more text segments which you want to split.
4. Click **Split in Words** or **Split in Characters** from the fly-out menu.

## 7.34 Types of fonts and their usage

### Types of fonts

There are various types of fonts:

- *PostScript Type 1 fonts* on page 156, with the subset called the “*Standard 14 fonts* on page 156” and the extension “*Multiple Master fonts* on page 158”
- *PostScript Type 3 fonts* on page 157
- *TrueType fonts* on page 157 with the extension “*OpenType fonts* on page 159”



- [Composite fonts](#) on page 160

## Standard 14 fonts

When working in PostScript and PDF environments, you may come across the notion “standard 14 fonts” or “base 14 fonts”. What exactly are these “standard 14 fonts”?

Actually, the term is derived from the standard set of 13 PostScript fonts, which are resident in all PostScript output devices. These fonts are listed in the table below.

Font family	Font
Times	Times-Roman
	Times-Italic
	Times-Bold
	Times-BoldItalic
Helvetica	Helvetica
	Helvetica-Oblique
	Helvetica-Bold
	Helvetica-BoldOblique
Courier	Courier
	Courier-Oblique
	Courier-Bold
	Courier-BoldOblique
Symbol	Symbol  ∞ δ Σ Δ Φ ⊆ λ

For PDF environments, ZapfDingbats ( ☐ ☆ ✓ □ ① ) is added to this standard font set.

## PostScript Type 1 fonts

PostScript Type 1 fonts were originally developed by Adobe Systems for use in PostScript printers.



PostScript Type 1 fonts are outline fonts. They use lines and cubic Bézier curves to define letter shapes or “glyphs”. A “glyph” is the shape in a font that is used to represent a character code on screen or paper. Examples of glyphs are the letters of the alphabet or the symbols in a font like

ITC ZapfDingbats ( ☐ ☆ ✓ □ ① ).



Type 1 fonts have the following characteristics:

- They are smaller in file size than TrueType fonts, which means that they occupy less space on your system's hard disk.
- Being outline fonts, Type 1 fonts are scalable to almost any size. They remain sharp and smooth on any platform and in print, and their legibility remains good, even when printed at small point sizes on low-resolution laser printers.
- PostScript Type 1 fonts are commonly used in professional publishing environments and are supported by most high-end output devices, because most of these devices use PostScript as their page description language.
- A PostScript Type 1 font is stored in two separate files: one which contains the character outlines and one which contains the font metric data. In Microsoft Windows, you can recognize these by their extensions: \*.pfb (Printer Font Binary file) for the character outline and \*.pfm (Printer Font Metrics file) for the one containing the metric data. The former (.pfb) is commonly called the printer font, the latter (.pfm) is also known as the screen font. The combined file size of both files, however, is smaller than the file size of its TrueType counterpart. The file size of the PostScript font may sometimes even be as little as half of the size of the corresponding TrueType font.
- You can recognize a PostScript Type 1 font by the following icons:

	PostScript Type 1 font in Microsoft Windows
	PostScript Type 1 font in the Mac OS

### PostScript Type 3 fonts

PostScript Type 3 fonts are primarily decorative ornaments fonts with a lot of tonal variations and filled-and-stroked objects in the same character. Indeed, Type 3 fonts can have grayscale fills and strokes and other "special effects", whereas Type 1 or TrueType fonts are entirely black. Consequently, Type 3 fonts have the following characteristics:

- Their file size is bigger than the corresponding of Type 1 or TrueType fonts.
- They may take longer to print or output.
- They look worse than Type 1 or TrueType fonts in very small point sizes and when printed at low resolutions.

### TrueType fonts

The TrueType font format was developed by Apple Computer as an alternative to the Adobe Type 1 standard. It is used both on Macintosh and Windows computers.



Like PostScript Type 1 fonts, TrueType fonts also use outlines to describe the letter shapes.

TrueType fonts have the following characteristics:

- Their use is widespread and they are integrated in almost every desktop office software program for Microsoft Windows or Macintosh systems.



- TrueType fonts can print well on both non-PostScript and PostScript output devices. However, to print well on a PostScript device, the TrueType font must be converted to PostScript outlines, which may affect the visual quality of the resulting font. This is why many prepress service providers are reluctant to support TrueType fonts.
- On Windows-based systems, a TrueType font is physically stored in a single file, the name of which has the .ttf extension. On Macintosh, it is stored as a single Suitcase.
- You can recognize a TrueType font by the following icons:

	TrueType font in Microsoft Windows
	TrueType font in the Mac OS

- A TrueType font, or a combined use of TrueType and PostScript fonts in one document, may be troublesome in high-end PostScript devices, especially imagesetters.

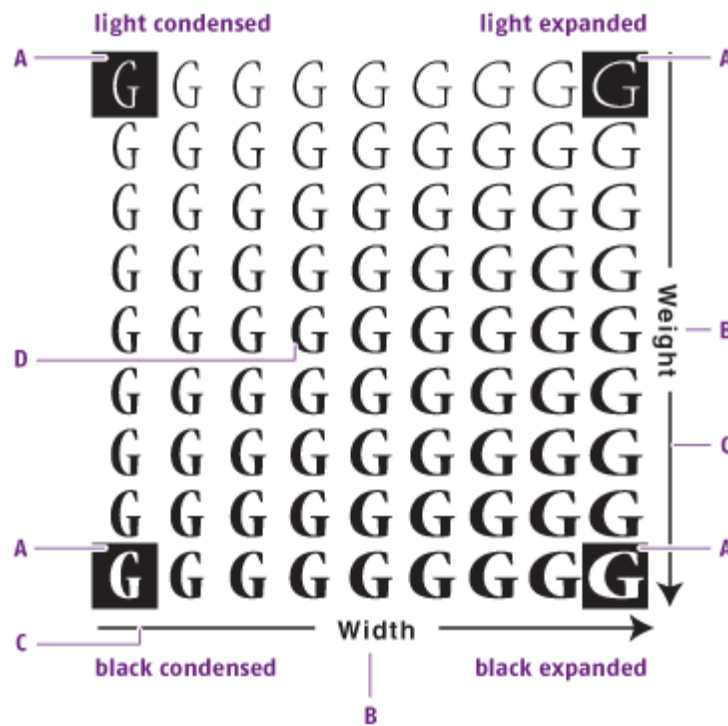
### Multiple Master fonts

The Multiple Master font format is an extension of the PostScript Type 1 format. “Multiple Masters” are fonts offering design variations at the extremes of the “design axis”. This design axis represents a given variable property for that font, such as:

- Weight (light vs. bold)
- Width (condensed vs. expanded)
- Optical size

The mechanism of Multiple Master fonts is that the two masters at the extremes of the design axis have a fixed design, but you can create any variation between these masters. Typically, Multiple Master fonts have two design axes, which require four masters. These masters can be considered the cornerstones of the matrix.





- A.** Master
- B.** Font property
- C.** Design axis
- D.** User-defined variant "in-between"



To create the in-between variants, you require Adobe Type Manager.

## OpenType fonts

OpenType is a new font file format which has been jointly developed by Adobe Systems Inc. and Microsoft Corporation. It is an extension of the TrueType format: OpenType fonts can contain TrueType but also Adobe Type 1 font data. This means that you can have an OpenType font based on:

- An Adobe Type 1 font. The file name of such a font has the suffix .otf.
- A TrueType font. This font still has the .ttf file name suffix.

You can recognize an OpenType font by the following icons:

	OpenType font in Microsoft Windows
	OpenType font in the Mac OS



In PDF files, an OpenType font can only appear as an embedded font. So if you are using a Type 1-based OpenType font, you can embed it as Type 1 or as OpenType. Similarly, TrueType-based OpenType fonts can be embedded as TrueType or as OpenType.

OpenType font embedding is a new PDF 1.6 feature, which implies that it might not be supported by the rest of the workflow for the PDF document. For example, earlier versions of Adobe Acrobat may not be able to display the text in OpenType fonts correctly or printing errors can occur.

### More about OpenType

For more information about OpenType, see:

- [www.adobe.com](http://www.adobe.com) and search for OpenType
- [store.adobe.com/type/opentype](http://store.adobe.com/type/opentype)
- [www.opentype.org](http://www.opentype.org)

## Composite fonts

Composite character sets are needed if you are working with Asian languages such as Japanese, Chinese and Korean. These languages have many characters and require hard- and software that support the double-byte format.

Composite fonts use 16-bit or two-byte characters instead of 8-bit or one-byte characters.

## 7.35 PDF font substitution

### Font availability

If you transfer PDF documents across computers or computer platforms, the fonts in the document may be in any of three conditions. They may be:

- Available as system fonts, i.e. the fonts in the PDF document are also installed on the computer where the PDF document is viewed
- Available as embedded fonts, which means that the fonts are included in the PDF document
- Not available, either in the document or on the system.

If the font is not available, it will have to be replaced by a font which is available on the recipient's computer. This process is called "PDF font substitution".

### To find a PostScript font name

There are instances in PitStop Pro where you have to enter a font name manually. This is the case, for example, if you create or change a Preflight Profile to find a font with a specific name and replace it with another font.

1. Use any application to create a one-page document with the PostScript font.
2. Create a PDF file from the document.
3. Open the PDF file with Adobe Acrobat and choose **File > Document Properties > Fonts**.
4. Write down the name of the font, using the exact spelling, capitalization, and hyphenation of the name as it appears in the **Document Properties** dialog box.
5. Click **OK** to close the dialog box.



## 7.36 Embedding versus subsetting fonts

### Embedding fonts

Embedding a font implies that the entire font, i.e. every single character of the font, is copied into your PDF document. This is particularly useful if your document needs to be displayed and printed on a different computer, which may not have the same fonts installed.

Furthermore, if the entire font is embedded, you can still edit the text in the PDF document on a computer that does not have the font installed. Note that embedding an entire font – a standard roman font typically contains 256 characters – will increase the file size of the PDF document by 30 to 40 KB for PostScript Type 1 fonts, or more for TrueType fonts.

Some fonts cannot be embedded due to font licensing restrictions.

### Subsetting fonts

Instead of embedding an entire font, you may want to embed only a subset of the font – i.e. the characters of the font that are actually used in the text. Subsetting a font allows you to keep a file as small as possible, which is recommended especially if you do not plan to add more text (and hence more font characters) to the file. Note that when you combine two or more PDF documents that have the same font subset, duplicate character information is not deleted from the merged sets. This will result in a considerably larger file.

However, if it is not important that readers see the file in its original fonts, do not embed fonts at all, and let Acrobat use substitute fonts when necessary. This will produce the smallest file possible. Naturally, reducing file size will improve the file transferability.

### Finding exact font names

A given font can have different names. And the name of the font which you see in your source application is not necessarily the same as its “real” internal font name.

For example, the Adobe Type 1 font “Times” as you see it in your word processing or desktop publishing program also has a PostScript name: “Times-Roman”. The same applies to its TrueType counterpart “Times New Roman”: its name appears in Adobe Acrobat as “TimesNewRoman” (without spaces).

Consequently, if you need to enter a font name manually in one of the dialog boxes of PitStop Pro, it is important that you type the font name exactly as it is spelled in Adobe Acrobat. You can use a PDF file to find the exact spelling of the name.

## 7.37 Placing PDF documents in PDF documents

### About placing PDF documents in PDF documents

You can place pages of a PDF document in another PDF document. You may wish to do this, for example, to do manual imposition or to place multiple pages of one or more PDF documents “n-up” on one page of another PDF document.



Placed PDF documents become “forms” and you can manipulate them using the **Edit Form** tool.

**To place a PDF document in a PDF document:**

1. Open a PDF document or choose **File > New** to create a new blank PDF document.
2. Choose **Edit > Place PDF...** to view the Enfocus Place PDF dialog.
3. Click **Browse** and select the “source” PDF document.







The “source” PDF document is the one which you are going to place in your current PDF document.

4. If the PDF document has multiple pages, specify the page in the **Use page** box.

A preview of the selected page is shown.

5. Select the page box of the source PDF document which you want to use.

6. Do one of the following to specify where you are going to place the PDF:

- Using the **Create New Rectangle** tool  or the **Select Rectangular Area** tool , draw a rectangle on the page where you want to place the PDF, and then select **Grab area from selection** from the Grab button options .
- Using the **Select Objects** tool , select an object in your PDF document and select **Grab area from selection** from the Grab button options .
- From the Grab button options , choose **Grab Area from Page Box** and select a page box.
- Specify or correct the coordinates in the **Place PDF** dialog box.

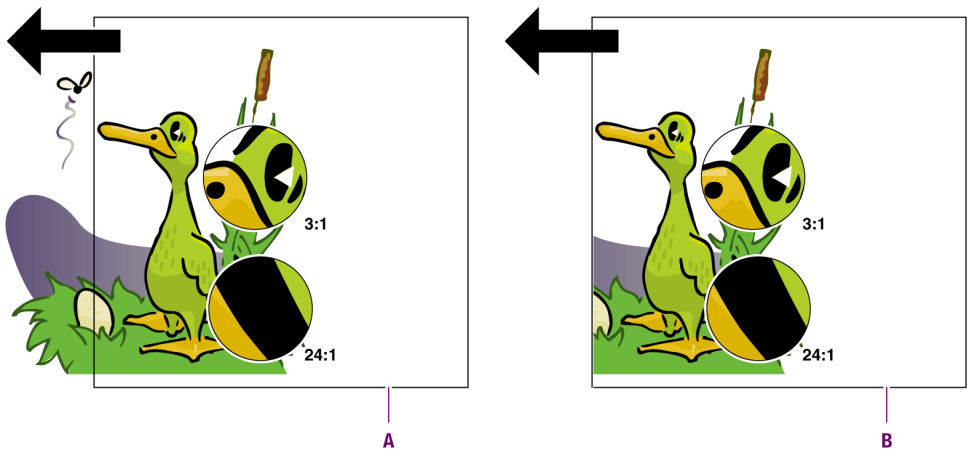
7. Select the position of the **Anchor point** of the placed PDF.
8. Select a scaling option and, if necessary, **Lock aspect ratio** to scale the page of the placed PDF proportionally.
9. If necessary, select the option **Remove selected object(s)**. You may wish to do this, for example, if you had placeholders in your PDF document.
10. Click **OK**.

## 7.38 Editing forms

### About forms

Forms are rectangular frames in your PDF document which contain objects, for example an image or a placed PDF. The way in which you edit these forms and the objects inside them is different from regular objects in your PDF document. For example, you can select a regular object and move it to a random position on the page in your PDF document. Objects in forms can only be moved inside the form and thus, you can use the form to crop the object.





- A. Object moved outside a regular rectangle.
- B. Object moved within a form: the object is cropped.





**To edit forms**

Editing forms can mean:

- [To edit individual objects inside a form](#) on page 163
- [To edit the form itself and/or the complete content of a form](#) on page 163

**To edit individual objects inside a form**


You may want to edit individual objects inside a form. For example, you may have placed a PDF document inside another PDF document, and then move objects or edit the text in the placed PDF. You can do this in the same way as if you are editing regular PDF documents, for example:

- Use the **Select Objects** tool  to select individual objects or text segments in the form and use the **Move Selection** tool  to move them inside the form, indicated by a yellow border.
- Use the **Edit Text**  or **Edit Paragraph**  tool to change the text in a form.

**To edit the form itself and/or the complete content of a form**

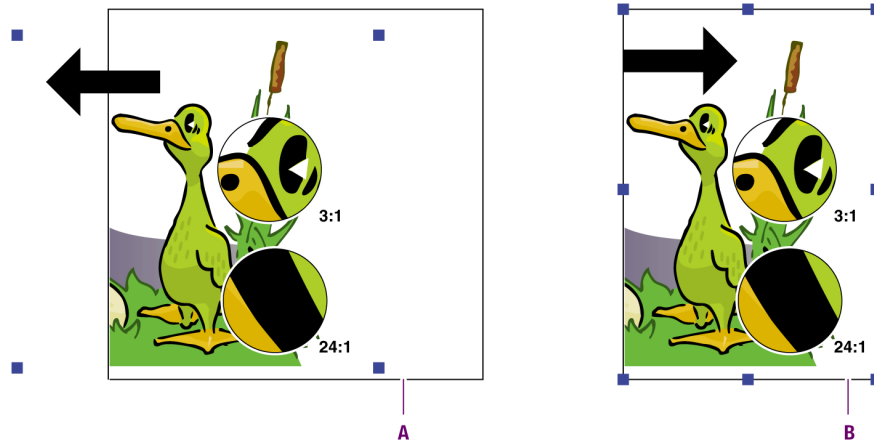
Using the **Edit Form** tool  , do any of the following:

- Select the form or the content of the form as follows:

Click	To
Single-click	Select the form only
CTRL-click (Windows) or  -click (Macintosh)	Select the form and its content
ALT-click	Select the complete content, but not the form itself
SHIFT+one of the above key combinations	Select multiple forms and/or contents



- To move the content within the form, click it, hold down the **CONTROL(CTRL)** key (Windows) or **Command(⌘)** key (Macintosh) and drag it to the desired position.
- To crop the content, click it, hold down the **CONTROL(CTRL)** key (Windows) or **Command(⌘)** key (Macintosh) and drag the content beyond the edges of the form. Alternatively, you can leave the content “as is” and resize the form.



- A.** *Cropping form content by dragging it beyond the edges of the form*  
**B.** *Cropping form content by resizing the form*

- To bring the content outside the form and put it on a different position on the page, cut and paste the content.

## 7.39 Editing PDF2Go documents

### Line-work (LW) and continuous-tone (CT) layers

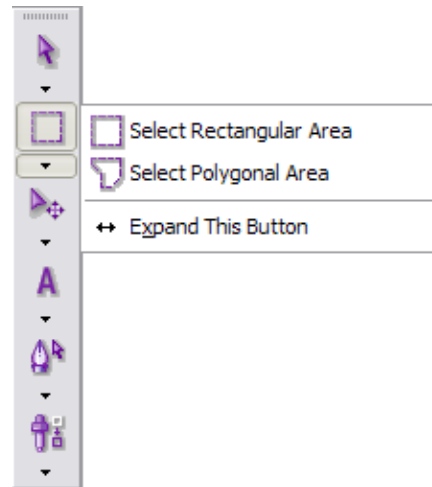
PDF2Go documents consist of line-work (LW) and continuous-tone (CT) layers.

PitStop Pro allows you to change colors in the line-work layer of these PDF documents. For example, you might want to make the color of a selected area in a line-work layer match a specific color in the continuous-tone layer.



You can use any one of the two dedicated tools.

Figure 70: Dedicated PitStop Pro tools used to edit PDF2Go documents.






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**Note:** You can edit the continuous-tone (CT) layer via the regular *Edit Image* option in Adobe Acrobat.

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### To edit PDF2Go documents

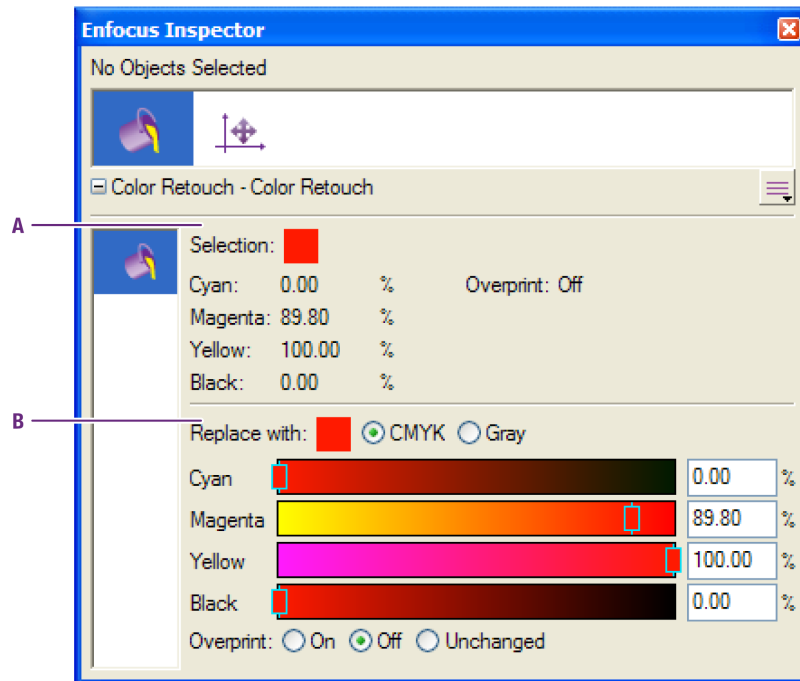
1. Open a PDF2Go document.
2. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.
3. Click the **Select Objects** tool .
 



The cursor changes into an eyedropper.
4. Click on a random position in the PDF document:



- If you clicked on the LW layer, the Enfocus Inspector dialog box will display both the source and target color.

Figure 71: Enfocus Inspector when clicked on the LW layer: source color (A) and target color (B) are displayed.



- If you clicked on the CT layer, the Enfocus Inspector dialog box will display only the color of the current selection, meaning that you can only make color retouches in the LW layer of PDF2Go documents.
5. Click on the color you want to change in the line-work (LW) layer.  
The selected (source) color will appear in the **Selection** area in the Enfocus Inspector.
  6. Hold down the **ALT** key (Windows) or **Option** key (Macintosh) and click on a target color, i.e. a color into which you want to change the selected color.  
You can click on a color of a CT or a LW layer. The selected target color appears in the **Replace with area** of Enfocus Inspector.
  7. If necessary, change the target color by moving the sliders.
  8. Select an **Overprint** setting.
  9. Do one of the following:
    - To replace the source color with the target color in the entire document, click **Replace in Document**.
    - To replace the source color with the target color on the current page only, click **Replace on Page**.
    - To replace the source color with the target color in a specific area, zoom in on the area, and draw the area using the **Select Rectangular Area**  or **Select Polygonal Area**  tool. Then click **Replace in Area**.



## 8. Global Changes




With a Global Change you can change a specific aspect of your PDF document (a color, a font, ...) in the whole document, on specific pages or on a selection.

To do so, PitStop Pro contains a selection of predefined Global Changes for the most common tasks, which can still be set up or changed to match your requirements.

### 8.1 Making Global Changes

Running a Global Change can be done from the **Enfocus Processing - Global Change** panel

You can open the **Enfocus Processing - Global Change** panel by

- clicking the **Enfocus Processing - Global Change** button 
- choosing **Plug-Ins > Enfocus PitStop Pro > Processing Panel...** and clicking the Global Change button 
- Using the Enfocus Processing Panel - Global Changes shortcut, **Alt+Ctrl+G**
- using the Enfocus Processing Panel shortcut, **Alt+Ctrl+R** and clicking the Global Change button 

#### Managing Global Changes

In the **Enfocus Processing - Global Changes** panel you can manage your Global Changes using the **Enfocus Preset Manager**. See [The Enfocus Preset Manager](#) on page 33

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#### **Note:**

*Unlike for other panels, in the Global Change Panel you can NOT create a new Global Change from scratch. You can however duplicate an existing Standard Global Change*

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Editing or creating a Global Change is done in the **Global Change Editor**. The Global Change Editor changes depending on the type of Global Change you are editing.



#### To make a Global Change

1. Click the **Enfocus Processing - Global Change** button .

The **Enfocus Global Change** panel appears, showing a list of Global Changes.

2. Do any of the following:
  - Click the category **All** to see all Global Changes.
  - Click a specific category, for example **Page**, **Image** or **Text**, to see the Global Changes organized per category.
  - Type a keyword, or part of a keyword, in the **Filter** box to see the relevant Global Changes only. For example, type `scale` to see the Global Changes which relate to scaling.



3. Select a Global Change in the list.
4. In the **Run on** part, select the page range in which you want to apply the Global Change.
5. Specify when you need to see a report.
6. Click the **Run** button if you want to run the Global Change without making or changing any setting. Otherwise, double-click the Global Change to open the **Global Change Editor** and configure your Global Change.
7. Select the required options and specify the settings of the Global Change.
8. Check the description of the Global Change in the **Status** box to see if all parameters are correct.
9. Click **Run** or **Save and Run** to run the Global Change in the PDF document which you have currently open.
10. Leave the **Enfocus Global Change** panel open and check the result of the Global Change in your PDF document.
11. Do one of the following:
  - If the result is **not okay**, choose **Edit > Enfocus Undo Global Change Execution** or click the **Undo** button . Correct the settings of the Global Change.
  - If the result is **okay** and you plan to use this Global Change in the future as well, **Save** the Global Change, select it in the **Global Change** panel, click the action button  and choose **Save as Action List**. Fill in the name and description of the Action List and click **OK**.

## 8.2 Global Changes in practice

### Examples of Global Changes

Let's look at a couple of examples of how Global Changes work in practice:

- [Changing the size, position or orientation of the page content](#) on page 168
- [Removing text or objects inside or outside a selected area](#) on page 173

The examples aim to show the PDF documents before and after the Global Changes have been applied. To be able to create these sample Global Changes, you should know how to create a Global Change. See [Making Global Changes](#) on page 167.

## 8.3 Changing the size, position or orientation of the page content

### Manipulating page content

PitStop Pro allows you to manipulate the page content in the following ways:

- [Move the page content](#) on page 169
- [Scale the page content](#) on page 170
- [Scale the page content to fit](#) on page 170
- [Scale the entire page](#) on page 171



- [Flip the page content](#) on page 171
- [Rotate the page content](#) on page 172

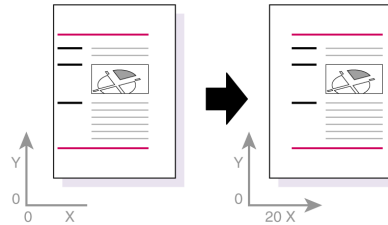
**Move the page content**

Suppose you would like your PDF document, which is originally in US letter paper size, to fit onto a regular A4 without altering the actual Page Setup of your document. PitStop Pro allows you to



change the physical position of the page content of odd and even pages throughout your entire PDF document by entering new values for the horizontal X and vertical Y axes.

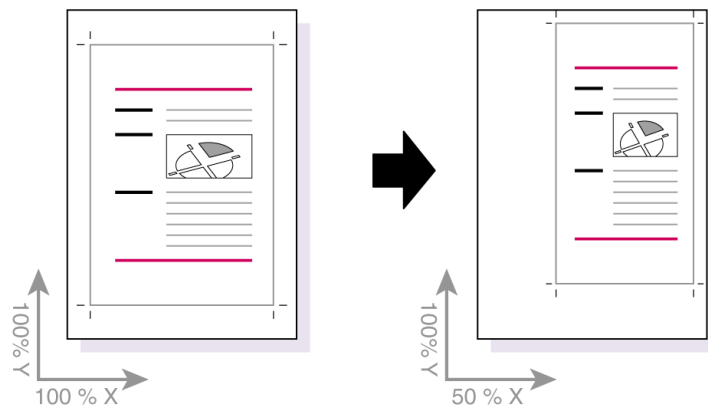
Figure 72: Moving the page content along the horizontal X and vertical Y axes.



### Scale the page content

Suppose you have an A4-size PDF document (210 x 297 mm). You want to keep the page size “as is”, but need to make the page content narrower. You also wish to move the page content to the upper right corner of the crop box.

Figure 73: Scale the page content and move it to the upper left corner of the crop box

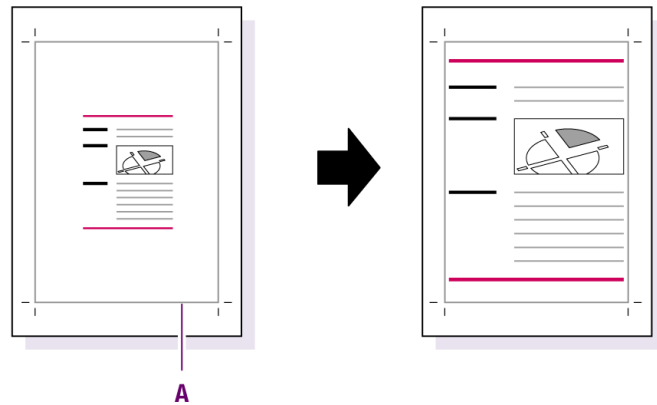


### Scale the page content to fit

Suppose you want to scale the page content to fit a given page box, for example a trim box. You can scale the page content to this page box, and add extra margins, if necessary.

Figure 74: Scale the page content to fit the size of the trim box **(A)**.



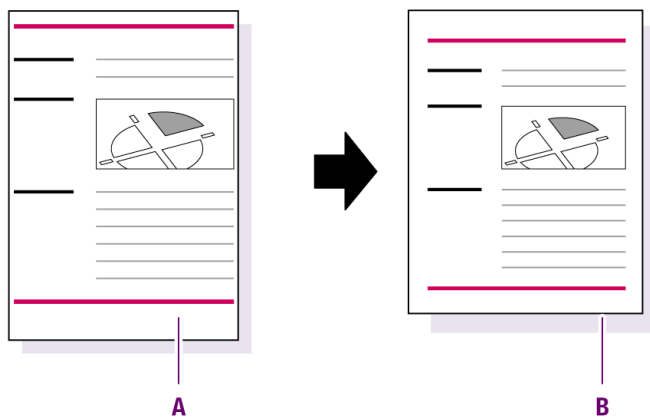


### Scale the entire page

Suppose you have an A4-size PDF document (210 x 297 mm) and you need to scale the page boxes and the page content to fit the US Letter page size (8.5 x 11"). While scaling, you will probably need to:

- Scale the **page content proportionally** to prevent distortion of text and other objects
- Scale the **page boxes non-proportionally**, because the proportions (width to height) of an A4 page are different from those of the US Letter format

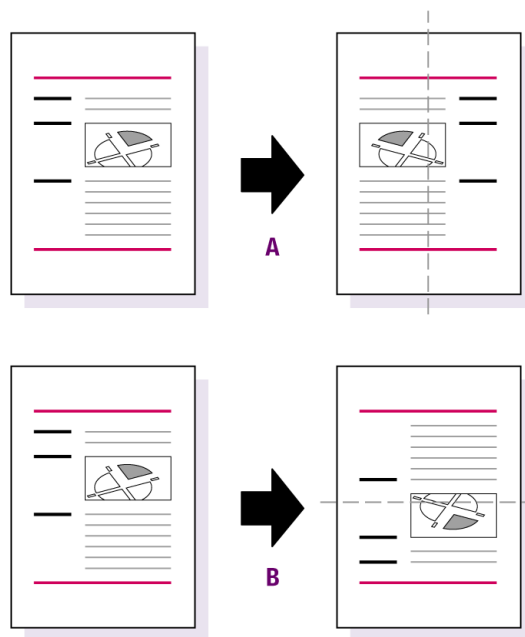
Figure 75: Scale the entire page and the page content from A4 size (A) to US Letter (B).



### Flip the page content

You can flip the page content of a PDF document around an imaginary axis.



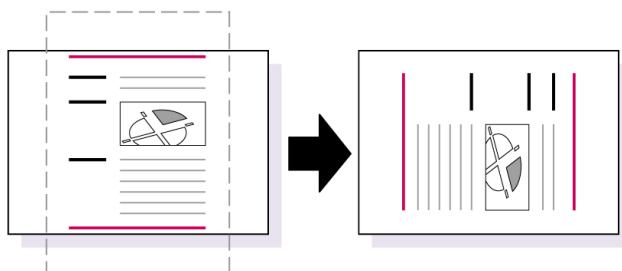


- A.** Flip the page content horizontally (left/right): over a vertical axis
- B.** Flip the page content vertically (up/down): over a horizontal axis

### Rotate the page content

You can use Adobe Acrobat's standard functionality to rotate one or more pages in your PDF document. However, both the page and the content will be rotated in that case. If you want to rotate the content of the page only, you can use the **Rotate Page Content** Global Change. For example, you might have changed the crop or media box first and may then wish to rotate the content to fit onto the "page" again.

Figure 76: Rotate the content but keep the page orientation



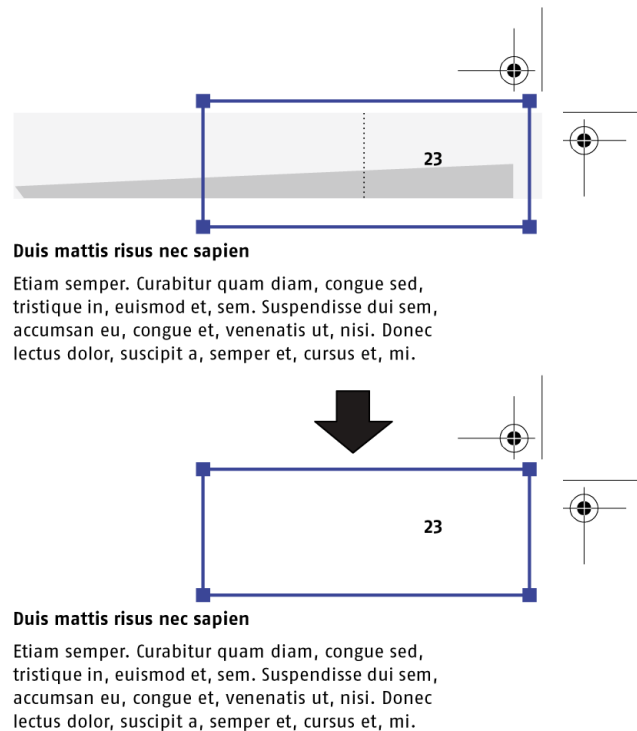


## 8.4 Removing text or objects inside or outside a selected area




### About removing objects: example of usage

You can select a given area in your PDF document and remove text or objects, i.e. line art, images or shadings, inside or outside that area. For example, suppose you have a PDF document in which the header of each page contains a page number on a shaded line-art background. You wish to remove the line art with shading, but keep the page numbers.


Figure 77: Removing line art with shading inside and overlapping the selected area but keeping the text



### To remove objects inside or outside a selected area

1. In your PDF document, draw a rectangular area on the page using the **Select Rectangular Area** tool .
2. Click the **Enfocus Processing - Global Change** button .
3. Select the Global Change **Remove Graphics** from the **Remove** category, and double-click it.
4. Click the **Grab** button  and select **Grab Area From Selection**.
5. Select the option to remove objects inside or outside the area box.
6. To include overlapping text segments or object segments, select **Overlapping the area**.
7. Select the objects (**Text, Image, Line Art, Shading**) which you want to remove.
8. Click **Save** to go back to the **Enfocus Processing - Global Change** panel.



9. Select the page range in which you want to apply the Global Change.
10. Specify when you need to see a report.
11. Click the **Run** button  to run the Global Change in the PDF document which you have currently open.

## 8.5 Adding text

### About adding text

You can automatically add text to the pages of your choice in your PDF documents. This can be:

- fixed text, for example a header or footer
- Variable text, for example a page number or the current time and date. See [Variables](#) on page 174

### Variables

You can use variables to add text to your PDF document which may:

- Vary, for example page numbers or the current date and time
- Already be available and known in PitStop Pro, for example your user name or company name.

Instead of typing this information in a text box, you can use variables to provide the required information. The actual text of the variable will then be filled in automatically when you run the Global Change.

You can use the following variables in the following situations:

Variable	Meaning	Example of display
<b>%Current Document Name%</b>	The name of the PDF document.	dita.pdf
<b>%Full Document Path%</b>	The file name of the PDF document with its full path.	C:\Documents and Settings\jdoe\Local Settings\Temp
<b>%Time%</b>	The current time in your time zone.	09:50:29 (meaning 9.50 a.m., 29 seconds)
<b>%UTC Time%</b>	The current time in the Coordinated Universal Time (UTC) zone. UTC is an alternative name for Greenwich Mean Time (GMT).	08:50:29 (meaning 8.50 a.m., 29 seconds)
<b>%Date%</b>	The current date in a format acceptable for the current language.	January 25, 2008



Variable	Meaning	Example of display
<b>%UTC Date%</b>	The current date in the Coordinated Universal Time (UTC) zone. UTC is an alternative name for Greenwich Mean Time (GMT).	January 25, 2008
<b>%User Company%</b>	The name of the registered company of PitStop Pro. Equals "<Trial>" if PitStop Pro is not registered and "<Empty>" if the company has not been filled in in the registration information.	Esko
<b>%User Name%</b>	The name of the registered user of PitStop Pro. Equals "<Trial>" if PitStop Pro is not registered.	John Doe
<b>%Page Number%</b>	The current page number.	4
<b>%Padded Page Number%</b>	The current page number, preceded by zeros.	000004
<b>%Page Count%</b>	The total number of pages in a PDF document	Page x of 12
<b>%Padded Page Count%</b>	The total number of pages in a PDF document, preceded by zeros	Page 00000x of 000012
<b>%Document Title%</b>	The title of the PDF document.	dita

### Structure of a variable

A variable consists of a name and a value:

- The variable name is what you see in the list when you want to select a variable.
- The variable value is how the variable has been filled in. It appears below the variable name to give you an idea about its usage.



# 9. Automating tasks with Action Lists or QuickRuns

## 9.1 About Action Lists

### Automating repetitive tasks

One of the main reasons for using PitStop Pro is editing PDF documents. For example, you can perform tasks such as changing text (or its formatting) or objects. There may be sequences of tasks, however, which you have to do a number of times, either within a single PDF document or in multiple PDF documents. To simplify repetitious tasks, you can group a series of tasks into an Action List. Once you have created an Action List, you can reuse it. PitStop Pro will automatically carry out the respective tasks in the defined sequence. Moreover, you can use these Action Lists in other Enfocus products as well:

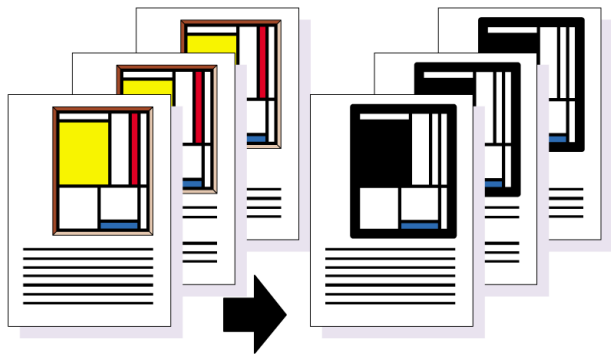
- In a PDF Queue in Enfocus Instant PDF
- In a hot folder in Enfocus PitStop Server
- In a Specification on CertifiedPDF.net

### Example: changing the properties of line-art objects

For example, suppose you have a line-art object in several PDF documents. You want to change the following properties of this object in all of your PDF documents:

- Fill colors of a number of areas in the object.
- Lines in the object which are thinner than a given line weight.

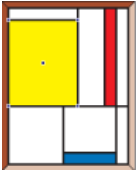
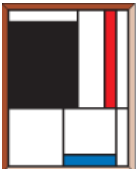
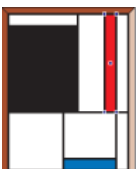

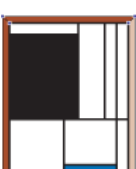

Figure 78: Changing multiple properties of an object in multiple PDF documents.



This job may consist of a number of sequential tasks. These individual tasks can be grouped into one Action List, which can then be applied to a range of pages in one or more PDF documents or to complete PDF documents.

Illustration	Action
	1. Select the fill color of an object.



Illustration	Action
	
	2. Change the selected fill color of an object.
	3. Select another fill color of the object.
	4. Remove the selected fill color of the object.
	5. Select lines of an object with a given line weight.
	6. Change the selected line weight.



## 9.2 Action types

### About action types

Basically, when you create an Action List, you select something in the PDF document and you change it into something else. For example, you select the spot color “Company Green” and change it into “Company Gray”.

However, an Action List can do more. It can consist of the following types of actions:

- [Selections](#) on page 178
- [Changes](#) on page 178
- [Checks](#) on page 178
- [Informs](#) on page 178

### Selections

Before you can change something in a PDF document, you evidently have to select it. Anything which can be selected in a PDF document is listed in the **Selections** category, together with the logical operators “AND”, “NOT”, “OR”.

### Changes

The list of changes includes almost anything which professional PDF editing tools like PitStop Pro can do, including:

- Adding objects, or page numbers
- Changing a wide variety of properties, including page boxes
- Color conversions
- Removing objects
- Rotating and scaling page content
- Font- and color-related changes

### Checks

Action Lists do not necessarily have to change PDF documents. You can also create them to check various properties in PDF documents or detect specific objects or elements. For example, an Action List can check font-related properties or detect empty pages in a PDF document.

Each “check” or “detect” action can be logged as “Warning”, “Sign-Off” or “Error” in the report.

### Informs




Action Lists can also gather information from PDF documents. This can be information about fonts, colors, OPI, etc. The corresponding chapters will be included in the report.

## 9.3 Running an Action List

Running an Action List can be done from the **Enfocus Processing - Action Lists** panel.



You can open the **Enfocus Processing - Action Lists** panel by


- clicking the **Enfocus Processing - Action Lists** button 
- choosing **Plug-Ins > Enfocus PitStop Pro > Processing panel...** and clicking the Action Lists button 
- Using the Enfocus Processing Panel - Action Lists shortcut, **Alt+Ctrl+A**
- using the Enfocus Processing Panel shortcut, **Alt+Ctrl+R** and clicking the Action Lists button 

### Managing Action Lists

In the **Enfocus Processing - Action Lists** panel you can manage your Action Lists using the **Enfocus Preset Manager**. See [The Enfocus Preset Manager](#) on page 33

Editing or creating an Action List is done in the **Action List Editor**. See [Creating or editing an Action List](#) on page 179

### To run an Action List

1. Open the **Enfocus Processing - Action Lists** panel by clicking the **Enfocus Processing - Action Lists** button 
2. Select an Action List in the Preset Manager
3. Set the page range on which you want to run the Action List
4. Define if you want to see the results of the Action List in the Enfocus Navigator
5. Click the **Run** button

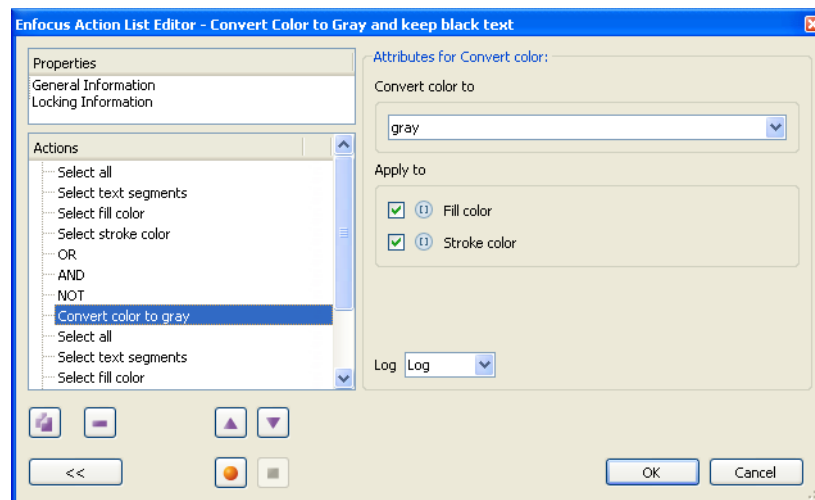
Enfocus PitStop Pro will run the Action List on the selected pages.

After finishing, the Enfocus Navigator will show all changes and errors, allow to restart the Action List, suggest solutions, etc. See [Using the Enfocus Navigator](#) on page 78

## 9.4 Creating or editing an Action List









When creating a new Action List or editing an existing one, the Enfocus Action List Editor opens.







The Action List Editor contains

- General information and Locking Information
- A list of actions at the left side
- The Attributes for the selected Action or the General Information or Locking Information when selected
- The buttons at the bottom left:

	<b>Show</b> the list of actions that can be added to the action list.
	<b>Add</b> an action to the Action List
	<b>Import</b> a complete Action List into the Action List
	<b>Duplicate</b> the selected action in the Action List
	<b>Remove</b> the selected action from the Action List
	Move the selected action <b>up</b> in the Action List
	Move the selected action <b>down</b> in the Action List
	<b>Start recording.</b> See <a href="#">To create an Action List by recording</a> on page 184



	<b>Stop recording.</b> See <a href="#">To create an Action List by recording</a> on page 184
	<b>Use a Variable Name instead of a fixed value.</b>

## Ways to create or edit an Action List

You can create or edit an Action List in different ways:

- “Manually”, using the Enfocus Action List Editor. This means that you add or change actions (selections, changes and operators) to your Action List one by one. See [To create or edit an Action List](#) on page 182
- by Recording, using the **Start Recording** button in the Enfocus Action List Editor. This is a very intuitive way of creating an Action List: you open a PDF document, you perform a number of tasks and you record these tasks. As soon as you stop recording, the actions will be added to your Action List. See [To create an Action List by recording](#) on page 184
- You can also make Global Changes and save these changes as Action Lists using the **Save as Action List** button. See [Global Changes](#) on page 167
- You can download examples from the Enfocus Action List Library on our Web site and adapt it to your needs. Go to [www.enfocus.com](http://www.enfocus.com) and search for Action Lists.

Once your Action List is ready, you can also add it to a Preflight Profile.

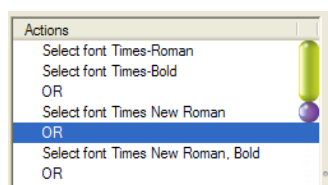
## Guidelines for creating Action Lists

Basically, you create an Action List using the following steps:

1. Make one or more selections.
2. Specify operators (AND, NOT, OR) for your selections.
3. Specify the required changes for the selections.

Observe the following guidelines when creating Action Lists:

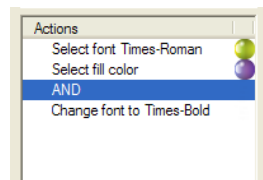
- Changes only apply to selections. Therefore, make sure that you make the proper selections in your Action List first. If you have made no selections, some changes will be applied to everything in your PDF document (for example fonts) or changes will not be applied at all.
- The operators (AND, NOT, OR) must not be entered **between** two or more selections, but **after** these selections (postfix notation). These operators apply to preceding selections.
- If an operator is selected in the Action List Editor, the Actions (or group of actions) it affects, will be represented using a green and purple indicator.



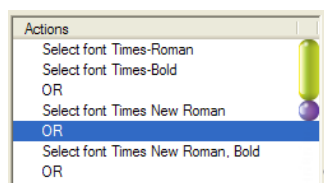


In the example above, the selected "OR" operator affects the "Select font Times New Roman" action (purple) and the combination of the first two lines and their "OR" operator (green)

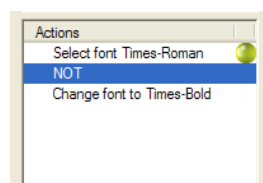
- The operators (AND, NOT, OR) are **logical** operators, which means that they have to be used in a strictly logical way. For example, if you want to select the fonts Times-Roman (Adobe Type 1) **and** Times New Roman (TrueType), you should not use the AND operator, but the OR operator (a font cannot be both Times-Roman and Times New Roman at the same time). You could use the AND operator, for example, to select all text in Times-Roman **and** the color of which is blue. Your Action List would then look as follows:



- The OR and AND operators only apply to two preceding selections. Therefore, if you want to make more than two selections, you have to insert multiple operators at the appropriate places in the "stack" of selections. For example, if you want to select the fonts Times-Roman (Adobe Type 1), Times New Roman (TrueType) and their bold variants, your Action List should look as follows:



- The NOT operator applies only to the preceding selection and can be used to exclude something from a selection. Unlike the OR and AND operators, the NOT operator only requires one selection. For example, if you want to change all fonts but Times-Roman in a PDF document to Times-Bold, your Action List would look as follows:




In the above example, the Action List will change all fonts in PDF document to Times-Bold, but leave Times-Roman (regular) unchanged.

## To create or edit an Action List

1. Open the **Enfocus Processing - Action Lists** panel by clicking the **Enfocus Processing - Action Lists** button 



2. Double-click an existing Action List to edit it, or click the action button  and choose **New** to create a new Action List.

The **Enfocus Action List Editor** will open.

3. Select **General Information** and set the Action List name, your name and company and a description of the Action List.
4. Click the **Expand** button (<<) to add actions to your Action List.

5. Select an Action in the list:

You can select an Action from the Enfocus Preset Manager. See [The Enfocus Preset Manager](#) on page 33.

You can find the action you need by:




- choosing which kind of Action types you want to see, by setting one of the Action type buttons: All Actions, Selections, Changes, Checks or Informs.
- browsing through the different groups of actions (e.g. Add, Color, Document, ...)
- using the Search field to search using a specific string, such as "remove".
- A combination of the above

6. Add the selected Action to the Action List, by:

- Clicking the **Add To Action List** button
- Double-clicking the action in the list
- Clicking and dragging the action onto the Action List

7. In the **Enfocus Action List Editor**, set or specify the attributes of the action.

8. Select an Action from the list, and

- click the  button to remove it from the Action List
- click the **Up**  or **Down**  button to move the selected Action up or down in the Action List. You can also click and drag an action to change its position in the list.

---

**Note:** Running two or more Action Lists in a different order may produce a different result. You may want to test this first.

---

- change the attributes for the selected action in the right-hand pane.

---


**Note:** If you want to change the attributes of multiple actions, do not click **OK** after you have made a change to an action. When you have changed the attributes of an action, just select another action to change. The changes you made will be applied as soon as you select another action. If you click **OK**, the Enfocus Action List Editor will close and you will return to the Enfocus Processing - Action Lists panel.



---



9. Click **OK**.

### To create an Action List by recording


1. Open a (sample) PDF document in which you will do the actions you wish to record.
2. Choose **Window > Show Enfocus Action List Panel**.
3. Click **Manage > New**.  
The Enfocus Action List Editor appears.
4. Fill in the **General Information** of the Action List: the Action List name, your name and company and a description of the Action List.
5. Click the **Start Recording** button .

The **Start Recording** button  appears dimmed and the **Stop Recording** button  becomes available. From now on, all actions you perform using the PitStop Pro tools will be recorded.

---

**Note:** Make sure that you only use PitStop Pro tools and commands to perform actions. All operations you do using Adobe Acrobat tools or other plug-ins will not be recorded.

---

6. Choose the commands, and perform the actions you want to record.
7. To stop recording, click the **Stop Recording** button .
8. Click **OK**.

### Grouping Actions and inserting Action Lists

In the Action List Editor, you can combine actions into a **Group**. Grouping actions does NOT have any influence on the result of the actions. It only makes it easier to view, move, duplicate, ... a number of actions at once.

- To combine actions into a group, select the actions, and choose **Make Group** from the context menu
- To ungroup actions, select the group and choose **Ungroup** from the context menu
- For every group, you can define the name and a Comment. The name will be shown in the Actions list.
- You can collapse or expand a group by clicking the + or - in front of it. You can move, duplicate, delete, ... a group just like a single action
- You can move actions into or out of a group, by dragging the action inside or outside of the group.

Using the **Import Action List** button, you can add the actions from an existing Action List.

The imported actions will be in a group using the name of the imported action list, and can be changed like any other group or action.

---

**Note:**



*When importing an Action List that is locked, the password needs to be entered upon importing. If the correct password is entered, the actions will be imported completely unlocked.*

---

## 9.5 Locking an Action List


### About locking

You can secure your Action List with a password to prevent others from changing it. This may be convenient when the Action List is shared among multiple users. You can lock an Action List with a password when you create the Action List or you can add a password afterwards.

The password can include:

- Uppercase and lowercase letters
- Any character on the keyboard
- Spaces

### To lock an Action List with a password

1. Open the **Enfocus Processing - Action Lists** panel by clicking the **Enfocus Processing - Action Lists** button .
2. Select an Action List and double-click it.
3. Select **Locking Information**.
4. Select the Locking you need:
  - Select **Not locked** if everyone can edit this Action List
  - Select **Partially locked** to allow everyone to run the Action List and view the actions in the Action List. You, and other users, will then be able to see but not change the individual actions and their respective attributes in the Action List. Allowing users to view the actions in an Action List is useful to give them a precise idea of what the Action List will do.
  - Select **Locked** to allow users to run the Action List only. They will not be able to see or change the actions in the Action List without filling in the password first.
5. Fill in a password and confirm it.
6. Click **OK**.

## 9.6 Action Lists in practice

### Example of an Action List

Let's look at an example of how Action Lists work in practice. The purpose of this example is to illustrate which selections to make, which operators to use and which changes to apply.



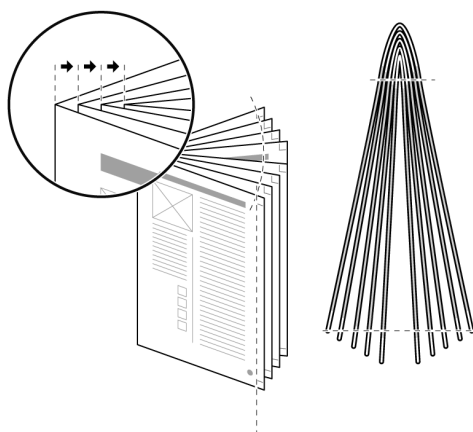
The example aims to show the PDF documents before and after the Action List has been applied and the necessary selections and changes to obtain the required result. To be able to create this sample Action List, you should know how to add the necessary selections, changes and operators. For a step-by-step description of how to create an Action List, see [Creating or editing an Action List](#) on page 179.

### Example: Creating an Action List that changes the page layout

#### Given: PDF documents of booklets with creep

Suppose you have PDF documents of booklets that are almost press-ready. The pages are to be printed double-sided, folded and trimmed. You want to make sure that the page numbers, which are close to the edge of the page, do not get trimmed off. Indeed, when pages are folded for saddle-stitch binding, the printed area slightly moves outward. This is known as **creep** in the publishing world. The more pages in a booklet, the larger the shift of the area of the inner pages will be.

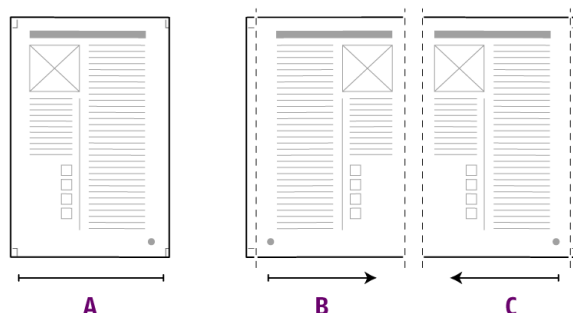
Figure 79: Creep moves the printed area of the inner pages outwards, which may cause page numbers near the outer edges of the pages to be trimmed off.



To compensate for this creep, you can create an Action List that does the following:

- Shift the printed area of the left-hand (even-numbered) pages 5 mm to the right.
- Shift the printed area of the right-hand (odd-numbered) pages 5 mm to the left (closer to the binding).
- Leave the first page unchanged (for example because this page is not numbered).

Figure 80: Changing the page layout: move the printed area of the inner pages (**B** and **C**) towards the binding to compensate for creep, but leave the first page (**A**) unchanged.






## To create an Action List that changes the page layout of a PDF document

1. Using the Enfocus Action List Editor, create an Action List that looks as follows:

```
Select odd pages
Select objects inside region (Attributes: Use Trim Box. Select objects inside region)
AND
Select first page
NOT
AND
Move page content (horizontal: 5.0 mm, vertical: 0.0 mm)
Select even pages
Select objects inside region (Attributes: Use Trim Box. Select objects inside region)
AND
Move page content (horizontal: - 5.0 mm, vertical: 0.0 mm)
```

2. Click the **Fit Page**  button to view the pages on the complete media size and to see:
  - The trim size
  - The page's trim marks, if any
  - The page's registration marks, if any
  - The page's bleed, if any
  - Color control strips, if any
3. In the Enfocus Processing Panel, select the respective Action List and click **Run**.

PitStop Pro will apply the Action List in the following steps:

Step	Action
1	Select odd pages
2	Select objects inside region
	In the <b>Attributes</b> pane, specify: <b>Use Trim Box</b> . Select <b>objects inside region</b> . For more information about page boxes, see <a href="#">Page boxes</a> on page 56.
3	AND
4	Select first page
5	NOT
	You use the operator NOT to exclude the first page from your selection, because it should remain unchanged.
6	AND
	You use the operator AND at this point to combine the selections of steps 1 and 2 with the exclusion of step 4.
7	Move page content 5.0 mm horizontally
	This change moves the page content 5 mm to the left.



Step	Action
8	Select even pages
8	Select objects inside region
	In the <b>Attributes</b> pane, specify: <b>Use Trim Box</b> . Select <b>objects inside region</b> .
9	AND
10	Move page content – 5.0 mm horizontally
	This change moves the page content 5 mm to the right.

## 9.7 Using QuickRuns

### About QuickRuns

A QuickRun is a series of Action Lists, Global Changes and a Preflight Profile grouped together as a single command. It is similar to a “sequence of macros” in other applications.

A QuickRun can include:

- Multiple Action Lists
- Multiple Global Changes
- One Preflight Profile

---

**Note:** You can combine Action Lists and a Preflight Profile in hot folders in Enfocus PitStop Server.

---



### When to use QuickRuns?

There may be situations where you need to run multiple Action Lists or Global Changes in a PDF document and then run a Preflight Profile to preflight the PDF document. And you may need to do this repetitively: not just in a single PDF document, but several times or in several PDF documents. Instead of running the individual Action Lists, Global Changes and the Preflight Profile sequentially, it is more efficient to collect these in a QuickRun.


### To manage your QuickRuns

You can manage your QuickRuns in the **Enfocus Processing - QuickRun** panel, using the **Enfocus Preset Manager**. See [The Enfocus Preset Manager](#) on page 33

You can open the **Enfocus Processing - QuickRun** panel by

- Clicking the **Enfocus Processing - QuickRun** button 
- Choosing **Plug-Ins > Enfocus PitStop Pro > Processing Panel...** and clicking the QuickRun button 
- Using the Enfocus Processing Panel - Quickruns shortcut, **Alt+Ctrl+Q**



- Using the Enfocus Processing Panel shortcut, **Alt+Ctrl+R** and clicking the QuickRun button 

---

**Note:**

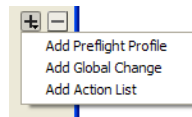
All QuickRuns in the **Favorites in toolbar** database, will have a dedicated button in the toolbar, for easy access.

---

### To create a QuickRun

When creating or editing a QuickRun, the Enfocus QuickRun Editor will open.



1. Type a Name and a Description for your QuickRun.
2. To add one or more Action Lists, one or more Global Changes, or a Preflight Profile, click the **Add** button, and select the appropriate option.



3. Do one of the following:
  - To add Action Lists, Global Changes or a Preflight Profile from your database, select **From Database**, and then select one or more Action Lists or Global Changes, or a single Preflight Profile
  - To add an Action List, Preflight Profile or Global Change from a hard disk or network drive, select **From File**, and then click **Browse**. Select the appropriate file and click **Open**.

4. Click **OK**.


The Action Lists, Global Changes and Preflight Profile appear in the **Run** box.

5. Click the **Move Up**  or **Move Down**  button to set the sequence in which the Action Lists and Global Changes will be run.

---

**Note:** Check the sequence of the Action Lists and Global Changes carefully because running the same actions in a different order may produce a different outcome. You may want to test this first by running the actions individually and check which sequence is correct.

---


6. If necessary, select **Certified PDF Preflight** to start a Certified PDF workflow for your PDF documents.
7. If a Preflight Profile is selected, you can decide if you want to **Allow fixes from Preflight Profile**. If fixes are disabled inside the Preflight Profile, this option will not be available.
8. If necessary, select an Action List, Global Change or Preflight Profile and click the  button to remove it from the QuickRun
9. Select the page range in which you want to use the Quickrun or click **Selection**.
10. If necessary, select **Show results**.

The results will be shown in the **Enfocus Navigator**.



11. Click **OK**.

### To use a QuickRun

1. Open a PDF document.
2. If the QuickRun you want to run is part of the Favorites database, you can click the  button of your choice on the **QuickRuns** toolbar, or use the assigned shortcut.
3. Otherwise, you can open the **Enfocus Processing - QuickRun panel**, select the QuickRun you want to run, and click the **Run** button.

When the Quickrun has finished, a report or the Enfocus Navigator may appear, depending on your **Enfocus PitStop Preferences**.

See also [Using the Enfocus Navigator](#) on page 78 and [Viewing and interpreting reports](#) on page 80

## 9.8 Further automation

### Enfocus PitStop Server

As explained in the introduction to this chapter, you can use Action Lists to automate repetitious tasks. You can group these tasks into an Action List and apply this Action List to one or more PDF documents.

But, if you have a large number of PDF documents to which you want to apply the same Action List(s), you may feel the need for further automation. Indeed, you would repeatedly have to:

- Open each individual PDF document
- Execute one or more Action Lists
- Close and save the PDF document

This task in itself may become repetitious and may thus be eligible for automation.

PitStop Server offers further automation of PDF processing tasks. It is a standalone application which you can use to create so-called **hot folders**. In these hot folders, you can include one or more Action Lists, and, if necessary, even a Preflight Profile. These Action Lists and Preflight Profiles will be executed automatically upon arrival of PDF documents in a user-definable input folder.

### Enfocus Switch

Using Enfocus Switch, you can easily integrate automated preflight, correction and certification of PDF files into a larger automated workflow. Enfocus Switch is capable of automatically receiving jobs through email or FTP, of sorting and routing jobs based on file type or naming conventions, and of automating a complete range of key professional publishing applications. This allows a smooth integration of the Enfocus preflight technology with PDF file creation, color conversion, image optimization, imposition and proofing tools.



## 10. Color management

### 10.1 About color management

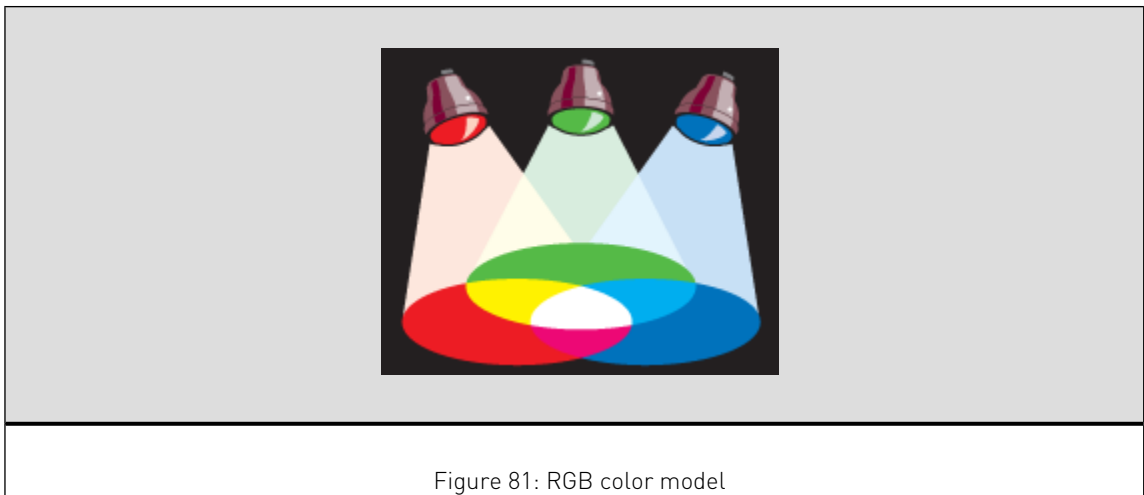
Color monitors and color printers reproduce color in completely different ways.

A color management system (CMS) is a collection of tools designed to reconcile the different color capabilities of scanners, monitors, and printers to ensure consistent color throughout the creation, display, and print process. Ideally, this means that the colors displayed on your monitor accurately represent the colors of the final output. It also means that different applications, monitors, and operating systems will display colors consistently.

### 10.2 Color models

#### The RGB color model

A monitor uses red, green, and blue (RGB) light to create colors. Combining the full intensities of all three colors makes white. RGB colors are used for lighting, video, and monitors. Your computer monitor creates color by emitting light through red, green, and blue phosphors.



#### The CMYK color model

A printing press uses a CMYK color model, in which three colors of transparent ink (cyan — C, magenta — M, and yellow — Y) are combined along with black (noted as K, derived from “key color”) in varying amounts to create different colors. CMYK inks filter the white light that reflects back from the paper and subtract some of the red, green, and blue light from the spectrum. The color we see is what’s left.



In theory, pure cyan, magenta, and yellow pigments should combine to absorb all color and produce black. But because all printing inks contain impurities, these three inks actually produce a muddy brown and must be combined with black ink to produce a true black. Combining these inks to reproduce color is called four-color process printing.

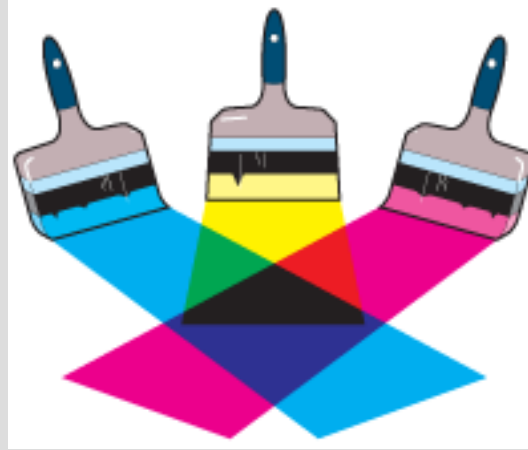


Figure 82: In theory, mixing cyan, magenta and yellow yields perfect black; in practice the key color black has to be added.

### The grayscale model

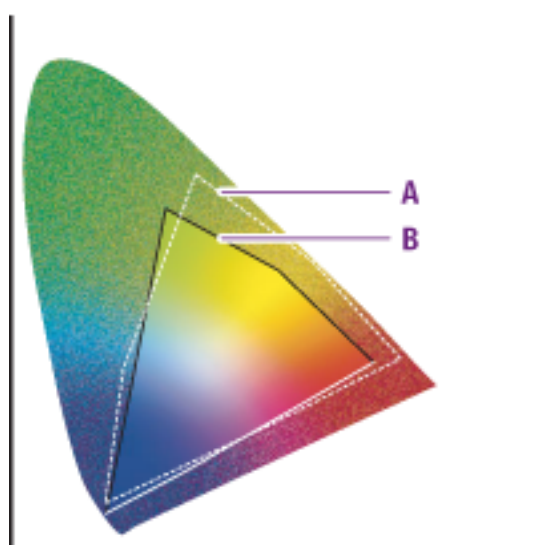
The grayscale model uses shades of gray to represent objects. In this case, every pixel of a grayscale image has a brightness value ranging from 0% (black) to 100% (white). The maximum number of grays that most output devices can produce is 256.

## 10.3 Color gamuts and color spaces

### Color gamut: device-related subset of the color spectrum

The visible spectrum contains millions of colors, but color devices, such as scanners, monitors and color printers can only (re)produce a subset of this spectrum. This “subset” is called a color gamut. The gamut of a device defines the color space it can (re)produce. For example, a monitor can display a wider range of colors than an offset press can print using CMYK colors, while some of the CMYK colors cannot be accurately displayed on the monitor. Each device has a different color gamut.





- A.** *RGB color gamut*
- B.** *CMYK color gamut*

For more information on color gamuts and color spaces, see the Adobe Acrobat Help.

### Device-dependent color

Device-dependent colors relate to the settings of the device on which the image was created or output. Device-dependent colors require all devices in the workflow to be “calibrated” to obtain consistent color reproduction. In other words, the input devices (for example scanners or digital cameras), monitors and output devices (for example digital color printers) have to be tuned to each other to make the colors match.

Differences may even occur between devices of the same type or model, because they may have different settings. Monitors may have different brightness or contrast, for example.

For more information on device-dependent color, see the Adobe Acrobat Help.

### Device-independent color

To eliminate, or at least minimize, color differences between devices, you can use a color management system. Color management systems use a standard, device-independent color model, such as CIE Lab. Images are associated with a profile, which contain information about the input and/or output devices. Thus, if images are to be output on a specific device, it will be associated, or “tagged”, with a profile for that device.

For more information on device-independent color, see the Adobe Acrobat Help.

## 10.4 Rendering intents

### Rendering intents to remap colors

A color management system allows you to remap colors so that they best match the intended use. ‘Remapping’ means that colors from one output device’s color space are mapped to the color

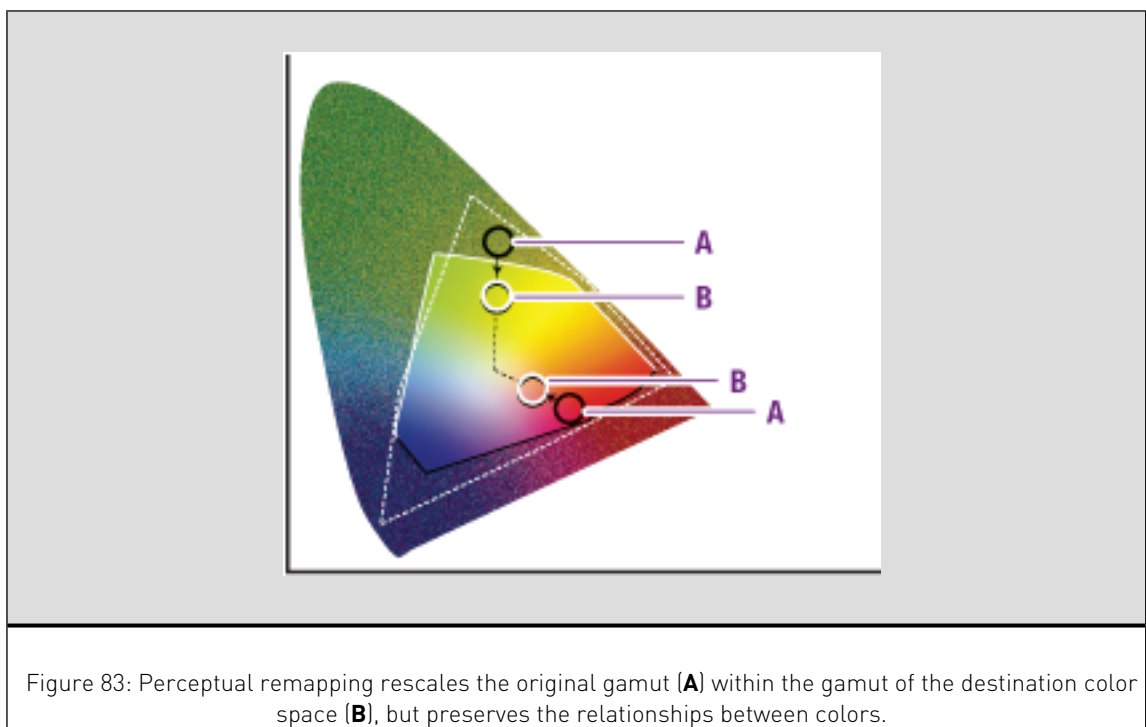


space of another device. This remapping is done according to a specific remapping method, also known as rendering intent. There are four remapping methods or rendering intents:

- [Perceptual remapping](#) on page 194
- [Saturation remapping](#) on page 194
- [Relative colorimetric remapping](#) on page 195
- [Absolute colorimetric remapping](#) on page 196

### Perceptual remapping

The human eye is sensitive to the relationships between colors. Perceptual mapping alters all the colors in the original color space to bring them into the gamut of the destination color space, but preserves the relationships between the colors. As the relationships are preserved, the change in colors will hardly be perceivable.

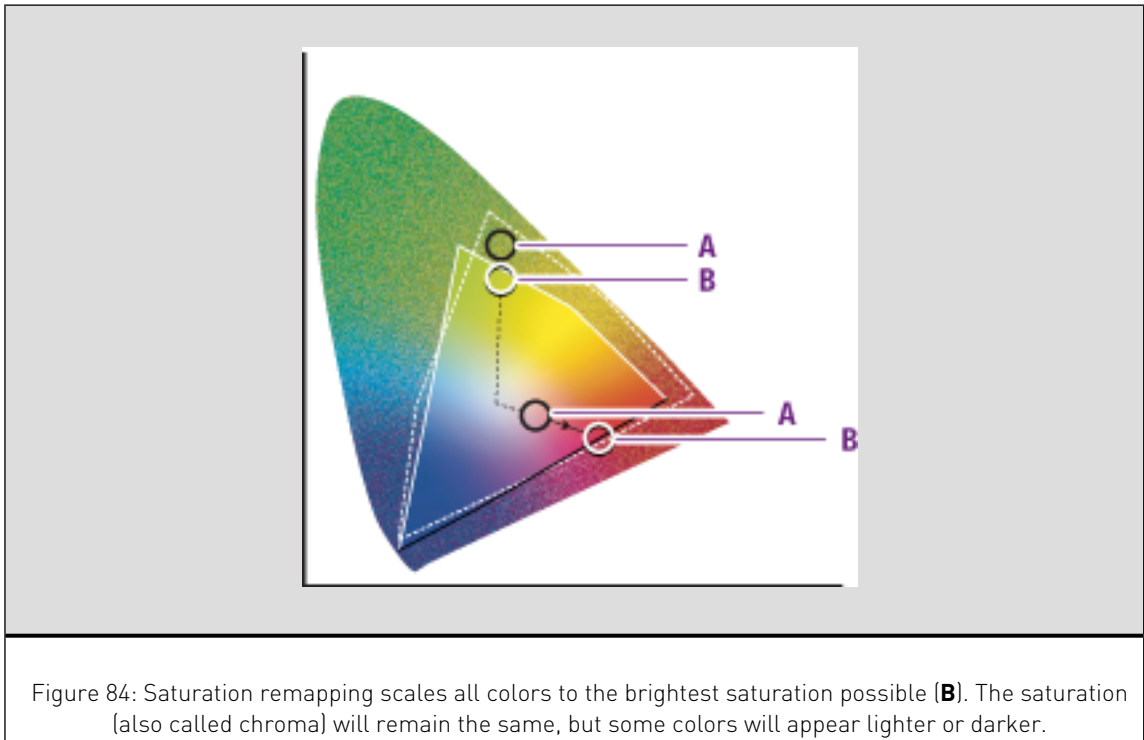


### Saturation remapping

Reproduces the original image color saturation (vividness) when converting into the target device's color space. In this approach, the relative saturation of colors is maintained from gamut to gamut.



This render intent is primarily designed for business graphics, where the exact relationship between colors (such as in a photographic image) is not as important as are bright saturated colors.



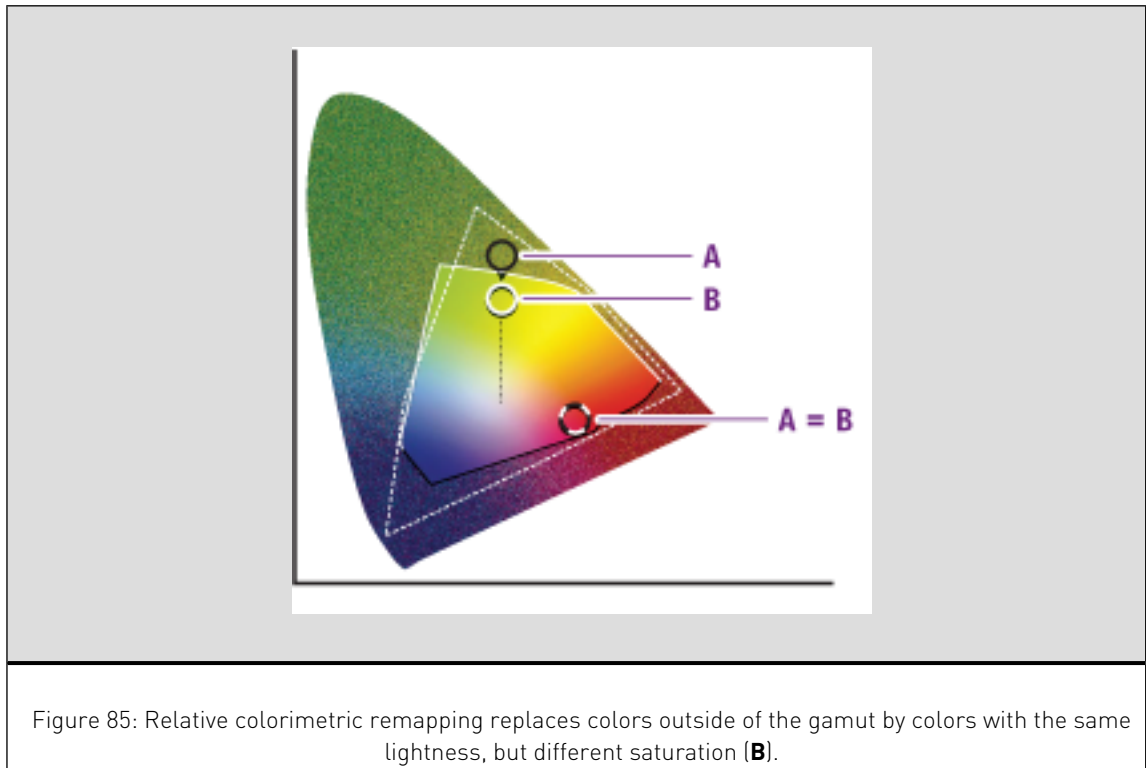
### Relative colorimetric remapping

Colors that fall within the gamuts of both input and output device are left unchanged. Colors that fall outside the gamut of the output device are usually altered to colors with the same lightness, but different saturation.

This method may reduce the total number of colors in the image considerably, if many different input colors map to the same output color.



But this matching method is useful when combining 2 output profiles for proofing. Since the color gamut of the proofing device (2) should be bigger than the color gamut of the destination profile (1).

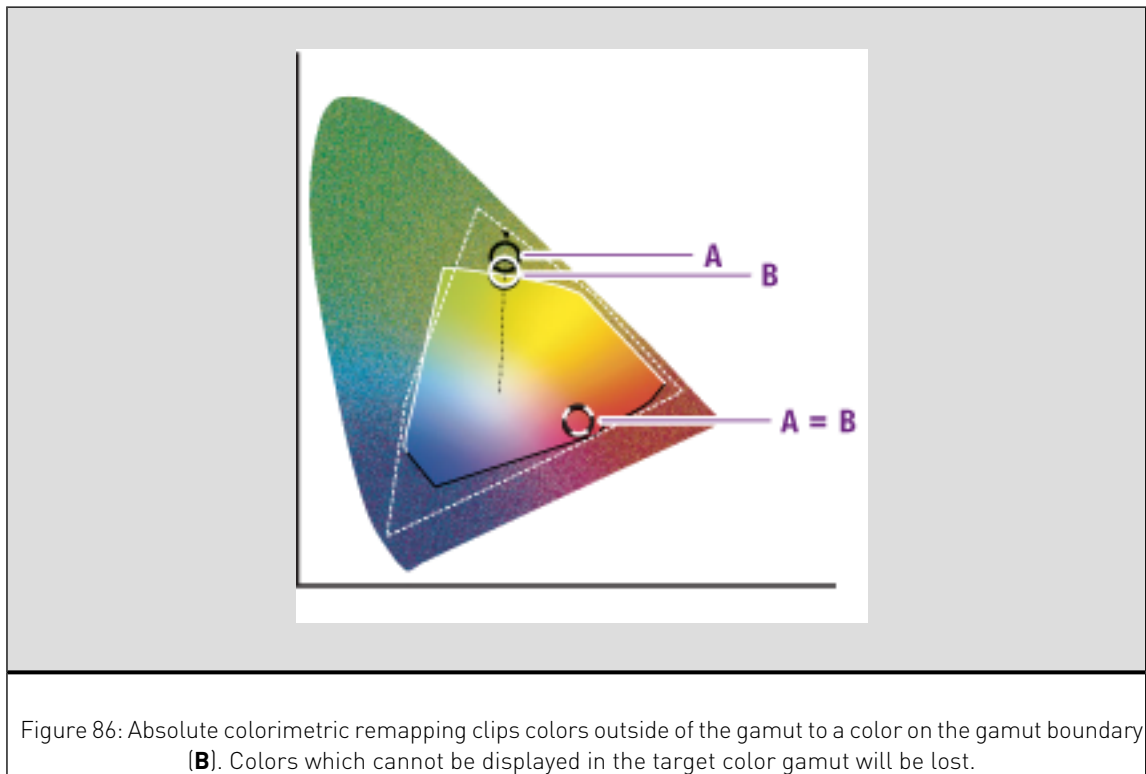


### Absolute colorimetric remapping



Colors that fall within the gamuts of both input and output device are left unchanged. Colors that fall outside the gamut of the output device are clipped to a color on the edge of the output gamut.



This may lead to a loss of detail in some regions. Over most of the tonal range, a close match is obtained. This method is suited for spot colors.



### To change the rendering intent of an image

1. Using the **Select Objects** tool , select a pixel image.
2. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.
3. Click the **Fill and Stroke > Fill** category.
4. Select a **Color rendering intent**.
5. If necessary, adjust the **Smoothness**.

## 10.5 Using spot colors

### Premixed inks

Spot colors are colors which are printed with their own premixed inks. You can choose from several spot color systems and from hundreds of different spot-color inks. In spot-color offset printing, each spot color is reproduced using a single printing plate. In contrast, process color printing uses four inks only (CMYK: cyan, magenta, yellow and black) to reproduce all colors.



If you print a spot color at 100 %, a solid opaque color appears on your page (not a dot pattern). A tint of a spot color, i.e. a lightened spot color, is created by printing smaller halftone dots of the base color.

Spot colors can provide excellent results when used for offset printing. For digital output or monitor display, however, spot colors are less well-suited and should be used with caution.



PitStop Pro enables you to perform the following spot color-related tasks:

- [To create spot colors](#) on page 198
- [To apply a spot color](#) on page 199
- [To edit spot colors](#) on page 199
- [To remap spot colors](#) on page 199
- [To duplicate a spot color](#) on page 200

## To create spot colors

You can use PitStop Pro to create new spot colors in Adobe Acrobat or change their names or CMYK values. This approach has the advantage that it is easier to keep these colors consistent throughout your complete document, compared to managing the spot colors in the source files and your authoring and design programs. Graphics which you import into a desktop publishing program, for example, may have mutual differences in their spot color definitions. Or, the spot color definitions in these graphics may differ from those which you have defined in your desktop publishing program.



Proceed as follows:

1. Create or open a PDF document with a colored object or text.
2. Using the **Select Objects** tool , select an object or text.
3. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.
4. Select the **Stroke and Fill** category.
5. Select the **Color Picker** from the fly-out menu.
6. In the **Color Picker**, create a Spot Color:
  - a) Select **New** from the flyout menu to create a Spot Color from scratch, or **New from ...** to create a spot color based on the selected color in the library
  - b) Enter a name for the spot color
  - c) Select **Define as Spot Color alternative values**. This means the color will be a Spot Color, and the CMYK/RGB values entered below are "alternative values, to be used when converting the color or for display.
  - d) Enter RGB or CMYK values to define the color
  - e) Click **OK**
7. Do one of the following:
  - To apply the new spot color to the object you selected, select the new spot color and click **OK**.
  - To store the spot color in the color library only without applying it to the object you selected, click **Cancel**.



Saving the color in the color library will make the color available for other PitStop Pro tasks, such as performing global color changes or creating Action Lists. You will then be able to retrieve this spot color from the color library and reuse it.

### To apply a spot color



1. Using the **Select Objects** tool , select an object or text.
2. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.
3. Select the **Stroke and Fill** category.
4. Select the **Color Picker** from the fly-out menu.
5. In the **Spot Color Picker**, select a **Color Library**.
6. Select a spot color in the list and click **OK**.

### To edit spot colors

You cannot use the Enfocus Inspector and the **Color Picker** to select a spot color in the color library and change its values. There may be other objects in your PDF document which use the same spot color and you do not want to change those. If you do want to change a spot color throughout your complete PDF document, you can use a Global Change or an Action List.

### To remap spot colors

PitStop Pro allows you to remap spot colors of the DeviceN color space of a pixel image to any other color in the PDF document or the User Swatches. Remapping spot colors can be useful if you have to make color separations of your PDF document. In that case, you can leave the original pixel image with the spot colors unchanged, but remap a specific spot color to a corresponding color in the CMYK color space.

1. Open the PDF document in which you want to remap a spot color.
2. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.
3. Click the **Separations > Remap** category.
4. Using the **Select Objects** tool , select a pixel image in your PDF document which contains DeviceN spot colors.
5. Select one of the spot colors that appear in the **Remap Spot Colors** area.
6. Do one of the following:
  - To remap the selected color to a CMYK color or any other spot color present in the selected object, select the appropriate color from the **Remap to** list.
  - To remap the selected color to any other spot color, click **Pick Color**, and then select a color from a **Color Library** in the **Color Picker**.
7. Click **Apply**.



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**Note:** Select **Keep** to reset the selected spot color as is or click the button **Keep all** to keep all the spot colors as they are.

---

### To duplicate a spot color

You can duplicate objects containing a spot color and create a user-defined spot color with the same shape of the copied object. You can do this, for example, to create a spot varnish.

Proceed as follows:

1. Open the PDF document in which you want to create a new spot color, based on the shape of a selected object.
2. Using the **Select Objects** tool , select an object of which you wish to copy the shape.
3. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.
4. Click the **Separations > Varnish** category.
5. Click the **+** button.
6. Fill in a name for the new spot color in the **Edit** area, for example Varnish.
7. If necessary, select **Overprint**.
8. Click **Apply**.

## 10.6 Using ICC profiles

### About ICC profiles

To eliminate, or at least minimize, color differences between devices, you can use ICC (International Color Consortium) color profiles.

An ICC color profile is a mathematical description of the color space used by a specific device. You can associate, or “tag”, all types of objects in your PDF document with an ICC profile for a given color space (Grayscale, RGB or CMYK):

- [To tag or untag text or line art with an ICC profile](#) on page 201
- Images

### Using ICC profiles in multiple instances



There are various instances where you can specify ICC profiles in PitStop Pro. These instances are, in order of precedence:

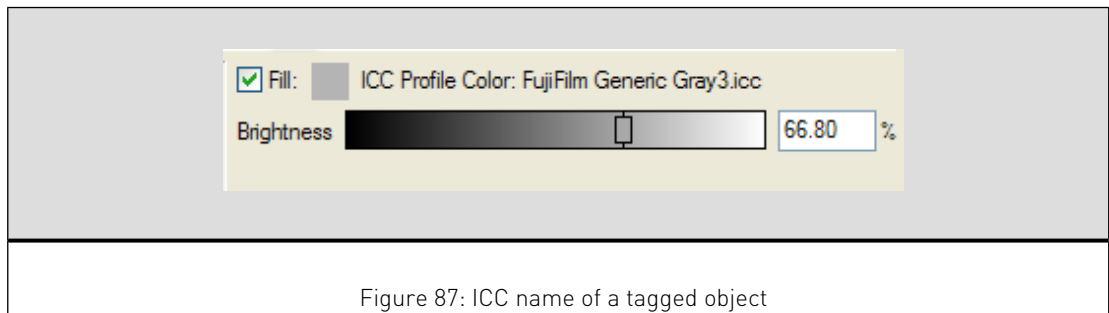
1. You can tag an individual object.
2. You can use ICC profiles in Action Lists and Preflight Profiles, and Action Lists can in turn be embedded in Preflight Profiles.
3. You can specify source and target ICC profiles in the **Enfocus PitStop Preferences**.



For example, if you use an Action List or a Preflight Profile to tag all images in your PDF document with ICC profile A and some of these images already were tagged individually with ICC profile B, it will be ICC profile B which will be maintained.

### To tag or untag text or line art with an ICC profile

1. Using the **Select Objects** tool , select the text or line art of which you want to check whether it has an ICC profile.
2. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.
3. Click the **Fill and Stroke** category, and then the **Fill Color** or **Stroke Color** subcategory.
4. Do one of the following:
  - Select a profile from the list. The text or line art is tagged with the selected profile and the name of the ICC profile appears above the color sliders.



- Select **(None)** to remove the ICC profile from the selected text or line art.

### To tag or untag an image with an ICC profile

1. Choose **Window > Show Enfocus Image Matching Panel**.  
You see a list of all the images in your PDF document, displaying their color space and color profile, if any. You can click an image in the list to see and select the image.
2. Select a **Color Profile** to tag the image with.
3. If necessary, select the option to apply this change to all images of the same color space with the same profile.




## 10.7 Using the Output Intent Panel

In the Enfocus Output Intent Panel, you can select and apply an Output Intent. The Default Output Intent Templates are installed with the application, and can not be changed. The Local Output Intent Templates are only available to the current user.

### To apply an Output Intent

1. Do one of the following:
  - Choose **Window > Show Enfocus Output Intent Panel**.
 or
  - Choose **Window > Show Enfocus Inspector**, open the **PrePress > Output Intent** category, and select **Set PDF/X Output Intent** from the fly-out menu
2. Select the Output Intent you want to use
3. Click **Apply**

### To check what Output Intent is currently applied

1. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.
2. Select the **PrePress > Output Intent** category
 

The Enfocus Inspector will show what Output Intent is applied, along with all its details

### To create a new Output Intent Template

1. Choose **Window > Show Enfocus Output Intent Panel**.
2. Select the category in which you want to create a new Output Intent
3. Do one of the following:
  - Choose **Manage > New** to create a new Output Intent from scratch
  - Choose **Manage > New From ...** to create a new Output Intent based on an existing one
  - Choose **Manage > Import** to import an Output Intent that was exported earlier
4. In the **Output Intent Editor**, define or change the settings for the Output Intent
5. Click **OK**

### To edit an Output Intent Template

1. Choose **Window > Show Enfocus Output Intent Panel**.
2. Double-click the Output Intent you want to edit, or choose **Manage > Edit**
3. In the Enfocus Output Intent Editor, define the Output Condition Name, Profile, Identifier, Registry and Description.
4. Define if the ICC Profile needs to be embedded.



5. Click **OK**

## 10.8 Color conversion

You can now convert any color to spot using one of the following options available in **Global Changes**:

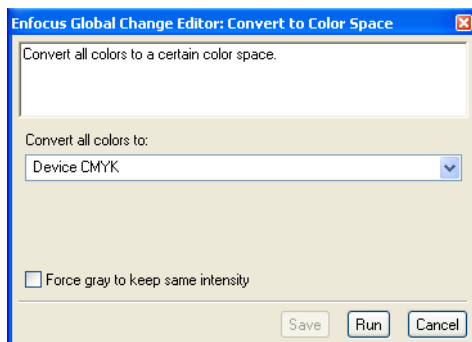
1. **Convert to Color Space**
2. **Remap Colors**

You can also swap colors using the **Separations - Remap Spot Colors** available in **Enfocus Inspector**.

### Convert to Color Space

Convert all colors in an image or document to a specific color space.

1. Navigate to **Global Change > Standard > Color > Convert to Color Space**.
2. Select an image/ file.
3. Double click **Convert to Color Space** to open the **Enfocus Global Change Editor: Convert to Color Space** dialog box.



4. In this dialog box you can convert all the colors in the image/ text to any of the following: **Device gray**, **Device RGB**, **Device CMYK** or **Separation**. For example, if your image is device RGB, you can convert all the colors of the image to device CMYK.
5. When you select **Separation**, the color database is loaded so that you can pick a color from the **Spot Color Picker** dialog box.
6. Select **Force gray to keep same intensity** check box if required. PitStop Pro will try to remap impure gray and black to black BEFORE converting to CMYK. This will, for example, result in RGB black text to convert to pure 100% K instead of a mix of all process colors.
7. When you make any changes, the text on the **Run** button toggles to **Save and Run**.
8. Click **Save** button to save settings or click **Save and Run** button to save the setting and also apply it to the selected image/ document.

---

#### **Note:**

*Users can choose to convert objects to spot using one of the following two methods:*



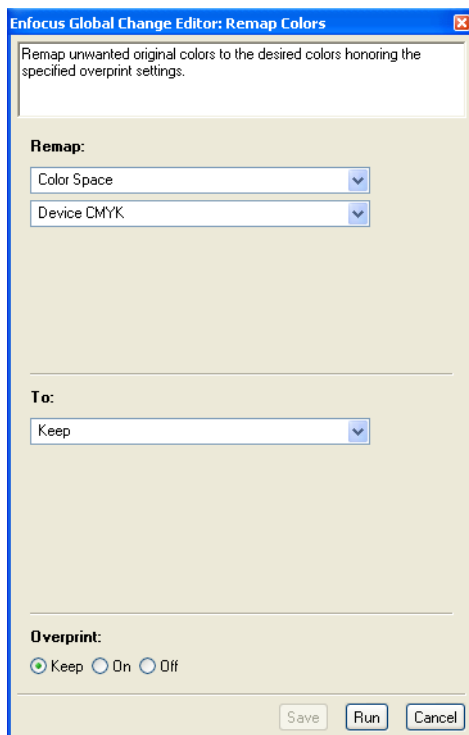
1) Using the **Convert to Color Space** you can choose to maintain the image details but with the risk of losing color intensity. Pixels with different colors will have different colors even after conversion. Therefore, the objects are first converted to gray space, after which they are converted to the separation color space. This action preserves contrast.

2) Using the **Snap color to color set** action you can choose to maintain color intensity, with the risk of losing some image details (the target color might be a lighter shade, thus mapping a number of tints of the source color to the exact same target color). This action will not preserve contrast.

## Remap Colors

Remap the undesirable original colors to the required colors, honoring the specified overprint settings. You can remap individual channels, color space or color at a time.

1. Navigate to **Global Change > Standard > Color > Remap Colors**.
2. Double click **Remap Colors** to open the **Enfocus Global Change Editor: Remap Colors** dialog box.



3. Using this dialog box you can,
  - a. Remap **Color Space** to any other **Color Space** or **Color**.  
 For example: If you have a PDF file which has all colors in Device CMYK and you want to convert these to Device RGB, then select **Color Space** and **Device CMYK** in the **Remap:** drop-down menus. Next select **Color Space** and **Device RGB** in the **To:** drop-down menus.
  - b. Similarly you can remap **Color** to any other **Color Space** or **Color**.
  - c. You can also remap **Color Range** to any other **Color Space** or **Color**.



- d. Remap any **Channel** to Cyan, Magenta, Yellow, Black, CMYK or Spot color.

For example: You have a file which has objects composed in CMYK and Spot red. Suppose, you want to remove the Spot red then you can remap the Channel Spot red to another Spot color or CMYK channels.

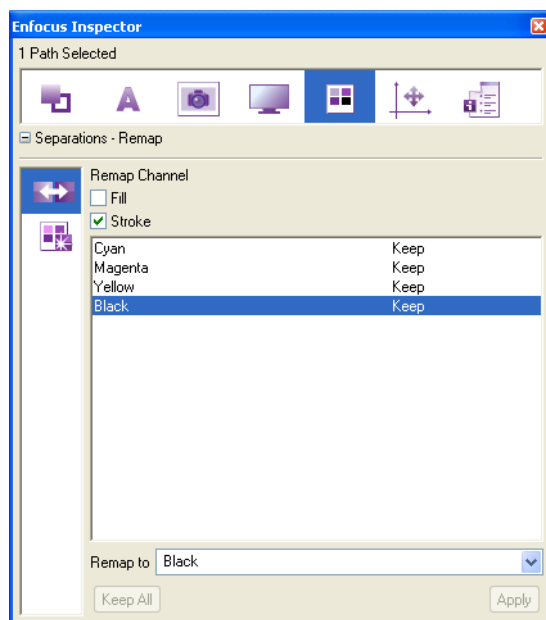
Channels are blended with multiply blend. Depending on the color information in each Channel, the base color is multiplied by the blend color (that is, only the percentage of color which is required to get the resultant color is blended).

When you are remapping several channels to a single channel and those channels originally had a combined ink coverage of more than 100%, the result of the remap will never be more than 100%.

4. When you make any changes, the text on the **Run** button toggles to **Save and Run**.
5. Click **Save** button to save settings or click **Save and Run** button to save the setting and also apply it to the selected image/ file.

### Enfocus Inspector

1. Click on the **Show Inspector** button to open the **Enfocus Inspector** dialog box.
2. In this dialog box, click on **Separations > Remap**. Here you can swap any of the CMYK, Spot color, DeviceN, NChannel and Grey to any PANTONE colors.
3. Select Cyan, Magenta, Yellow or Black.
4. In the **Remap to** drop-down menu, select the color you want to remap to.



5. The **Remap to** drop-down menu consists of the options **Cyan, Magenta, Yellow, Black** and **Pick Color**. When you select **Pick Color** option, the **Spot Color Picker** dialog box appears. Use this to choose any PANTONE color you want.



6. When you select an object which has both fill and stroke, the **Fill** and the **Stroke** checkboxes will be activated. You can choose to remap either fill color or stroke color or both to any desired channel.
7. Click the **Apply** button in the **Enfocus Inspector** dialog box to save the changes.



# 11. Overprint

## 11.1 The simple overprint and knockout theory

### The basic rule

You may have overlapping colored objects in your PDF document, for example text or an image on a colored background. If so, you can specify what should happen with these colors when they are printed:

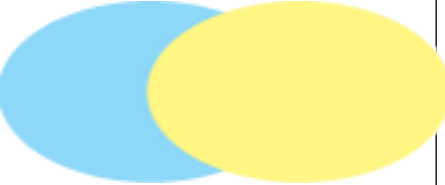

- **Knockout**, meaning that the colors of the object in the foreground cut out the area underneath. In other words, the background color is erased and the resulting color will be the foreground color.
- **Overprint**, meaning that the colors of the object are printed on top of the background colors. The resulting color is a combination of the foreground and the background color.

### A simple theoretical example







Let's take a simple example (no need to worry, things will get complicated later, see [The devil in the overprint and knockout detail](#) on page 210). Suppose you have a PDF file with two overlapping objects. Their fill colors are as follows.

Ink	Background object	Foreground object
Cyan	40 %	0 %
Magenta	0 %	0 %
Yellow	0 %	60 %
Black	0 %	0 %

The table below shows what will “normally” happen when this PDF file is color-separated and printed.

	Knockout	Overprint
Preview		
Cyan plate		



	Knockout	Overprint
		
Yellow plate		
Resulting color in the intersection	 <b>C: 0 %</b> M: 0 % Y: 60 % K: 0 %	 <b>C: 40 %</b> M: 0 % Y: 60 % K: 0 %

### Different colors, common inks

An important thing to remember when talking about overprint is the concept of “common inks”, meaning inks which the background and the foreground objects have “in common”. We talk about inks, not colors, because the overprint and knockout concepts are relevant in print only, not when you view the PDF documents on screen.

The principle here is as follows: **If there are common inks, the foreground inks win**, even if their tint value is lower than the corresponding one of the background ink.


Suppose you have a CMYK object set to overprint on a spot color background. Their inks are as follows:

Ink	Background object	Foreground object
Cyan		100 %
Magenta		0 %
Yellow		0 %



Ink	Background object	Foreground object
Black		0 %
Red	100 %	

There are no common inks because cyan, magenta, yellow and black are not specified in the spot color background. And if colors are not specified in either one of the objects, they cannot be common. Note that they are **not specified**, which is **not** the same as 0 %. Consequently, the cyan foreground ink will be printed over the Red spot color background. The resulting color in the intersection will be as follows:

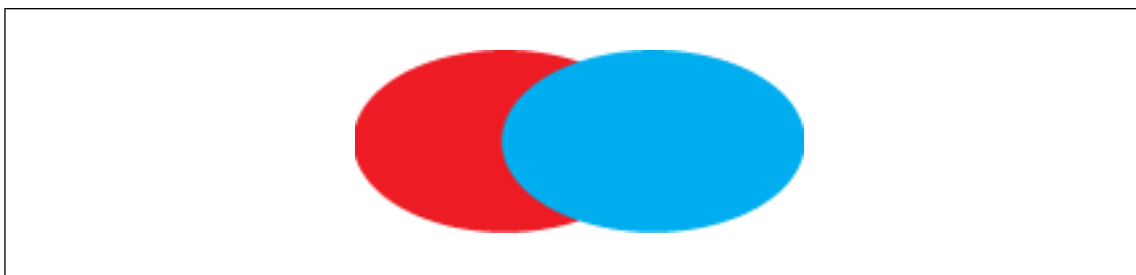


**C: 100 %**  
M: 0 %  
Y: 0 %  
K: 0 %  
**Spot color: Red**

Let's convert the Red spot color of the background to CMYK with the following tint values:

Ink	Background object
Cyan	0 %
Magenta	100 %
Yellow	100 %
Black	0 %

The resulting color in the intersection will be as follows:





C: 100 %  
**M: 0 %**  
**Y: 0 %**  
 K: 0 %

The cyan foreground object has been set to overprint, but still, the magenta and yellow in the background are knocked out. Confused? Remember the basic principle: **If there are common inks, the foreground inks win**, even if their tint value is lower than the corresponding one of the background ink and even if this tint value is equal to zero.

Let's put the tint values of the above example in a table:

Ink	Background object	Foreground object	Resulting color
Cyan	0 %	100 %	100 %
<b>Magenta</b>	<b>100 %</b>	<b>0 %</b>	<b>0 %</b>
<b>Yellow</b>	<b>100 %</b>	<b>0 %</b>	<b>0 %</b>
Black	0 %	0 %	0 %

See what happened? All inks are now common, even if they have a tint value of 0 %. The foreground inks win and therefore, the 0 % magenta and yellow of the foreground object will be used, not the 100 % of the background.

- [The devil in the overprint and knockout detail](#) on page 210
- [Common pitfalls of overprint behavior](#) on page 213

## 11.2 The devil in the overprint and knockout detail

### Determining factors

The theoretical overprint rules are simple:

- Overlapping colors are combined and printed "on top of" each other.
- If there are common inks, the foreground inks win.

But, the devil is in the detail and, in practice, things may become complicated because the following factors determine the way in which overprint is applied:

- [Color spaces](#) on page 211
- [Overprint modes and object types](#) on page 212

For those who don't like to read detailed technical descriptions, even if they are accurate, clear and well-illustrated, see also:

- [The simple overprint and knockout theory](#) on page 207



- [Common pitfalls of overprint behavior](#) on page 213

## Color spaces

A PDF document can contain objects of different color spaces: Separation, DeviceN, CMYK, Gray, calibrated Gray or RGB, Lab or ICC-based colors. The color space of the object has an impact on the object's overprint behavior. The following rules apply here:

Color space	Object type	Overprint mode	Rule
Separation DeviceN	Irrelevant	Irrelevant	Only those inks are specified as listed in the respective color space.  Separation Black, for example, will only have the black ink specified, not cyan, magenta or yellow.
Gray RGB Lab ICC-based colors Calibrated Gray or RGB	Irrelevant	Irrelevant	Cyan, magenta, yellow and black inks are specified. To determine the percentage of the inks in non-CMYK objects, the colors in these objects are converted to CMYK according to the normal color conversion rules.  An object in Gray, for example, may have the following inks specified:  C: 0 % M: 0 % Y: 0 % K: 60 %  Consequently, objects in Gray will always knock out the underlying cyan, magenta or yellow, regardless of the object type or overprint mode.
CMYK	Image Shading	Irrelevant	
	Text Line art Image masks	Standard (OPM 0)	
		Illustrator (OPM 1)	Only those inks are specified of which the tint value is not equal to zero.

We learn the following from this overview:

- Only CMYK text, line art and image masks have an overprint behavior which depends on the overprint mode (OPM 0 or OPM 1).
- There is black and there is black. Objects in a spot color named "Black", in the Gray color space, or in the "Black" ink that is used to render the K plate of CMYK have the same overprint behavior, and the overprint mode (OPM 0 or OPM 1) makes a difference for CMYK Black. Objects in Separation Black or in Gray, however, will overprint differently.

Ink	Object in spot color black, Gray or 100 % K	Object in Separation Black
Cyan	0 %	
Magenta	0 %	



Ink	Object in spot color black, Gray or 100 % K	Object in Separation Black
Yellow	0 %	
Black	100 %	100 %

- Be careful with color conversions, because the overprint behavior may be unpredictable. If you do color conversions, proofing is an absolute necessity. You can proof your PDF documents by printing them on a composite output device, or on screen using the **Overprint Preview** and **Separation Preview** features of Adobe Acrobat.

### Overprint modes and object types

A PDF file may contain different types of objects, such as text, line art and images. Some object types have an overprint behavior which depends on the overprint mode, others don't. We can distinguish the following:

Overprint-mode-dependent object types	Overprint-mode-independent object types
CMYK text	CMYK images
CMYK line art	CMYK shadings
CMYK image masks	

In other words, overprint modes only have an effect on CMYK text, line art and image masks.

There are two "overprint modes":

- **Standard** overprint mode, also known as "**OPM 0**"
- **Illustrator** overprint mode, also known as "**OPM 1**" or "nonzero overprint mode"

The difference between both modes lies in the effect of the tint value 0 for one of the CMYK inks:

- In **standard** overprint mode (**OPM 0**), the tint value 0 of one of the CMYK inks in the foreground object has a knockout effect on the color rendering of the underlying object. In other words, a foreground ink with a C, M, Y or K value of 0 % erases the corresponding background ink. Here, the "**foreground inks win**" principle applies.
- In **Illustrator** overprint mode (**OPM 1**), the tint value 0 is neutral: it is ignored (as if it were "not specified") and has therefore no effect on the color rendering of the underlying object.

### Example

Given two overlapping colored circles with the following fill colors:

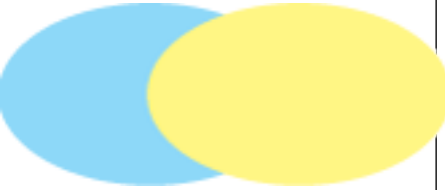
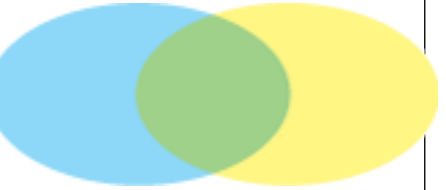


Ink	Circle in the background	Circle in the foreground
Cyan	40 %	0 %
Magenta	0 %	0 %
Yellow	0 %	60 %
Black	0 %	0 %



Simple logic tells us to combine the inks, so we expect the following result:

Ink	Circle in the background	Circle in the foreground	Result
Cyan	40 %	0 %	<b>40 %</b>
Magenta	0 %	0 %	0 %
Yellow	0 %	60 %	60 %
Black	0 %	0 %	0 %

In practice, however, the result depends on the selected overprint mode:

	Standard overprint mode (OPM 0)	Illustrator overprint mode (OPM 1)
Preview		
Resulting color in the intersection	 <b>C: 0 %</b> M: 0 % Y: 60 % K: 0 %	 <b>C: 40 %</b> M: 0 % Y: 60 % K: 0 %



### 11.3 Common pitfalls of overprint behavior

Overprint depends on the combination of object type (text, line art, image...), color space (CMYK, RGB, Gray...) and overprint mode (OPM 0 or OPM 1). Consequently, there are some common pitfalls associated with the overprint behavior of inks. The following examples illustrate these pitfalls:

**Example1: CMYK object with standard overprint mode on spot color background**

Given a CMYK object that is rendered with standard overprint mode (OPM 0) on top of a background in the spot color Red.



	Background object	Foreground object
		
Object type	not specified	not specified
Overprint mode		OPM 0
Color space	Spot color Red 40 %	C: 0 % M: 10 % Y: 20 % K: 30 %

There are no common inks because the background object has a spot color and the foreground has CMYK colors.

The resulting color in the overlapping part of the objects (the intersection) will be as follows:




C: 0 % M: 10 % Y: 20 % K: 30 % Spot color Red 40 %

#### Example2: Duotone object with overprint on ICC-tagged CMYK background

Given a duotone object with 70% Red and 30% black that is rendered with overprint on top of a background in ICC-tagged CMYK.


The duotone object uses the inks Red and black. The background must be identified as inks, so the ICC-tagged CMYK background is converted to regular CMYK. This conversion is performed according to ICC profiles that may be specified in the preferences. Suppose the background is converted to 20% cyan, 21% magenta, 22% yellow and 23% black. The overprint mode does not influence this.



	Background object	Foreground object
		
Object type	not specified	not specified
Overprint mode		OPM 0 or OPM 1 (no difference)
Color space	ICC-tagged CMYK, converted to: C: 20 % M: 21 % Y: 22 % K: 23 %	Duotone: Red: 70 % Black: 30 %

The only common color is Black. There is no difference in overprint behavior between a spot color that is named “**Black**” and “**Black**” ink that is used to render the K plate of CMYK. The other colors are used either by the foreground object or by the background object.

The resulting color in the overlapping part of the objects (the intersection) will be as follows:



C: 20 % M: 21 % Y: 22 % <b>K: 30 %</b> Spot color Red 70 %

### Example3: CMYK text on a CMYK background

Given CMYK text rendered with overprint on a CMYK background.

	Background object	Foreground object





	Background object	Foreground object
		Lorem ipsum
Object type	not specified	Text
Overprint mode		
Color space	C: 10 % M: 20 % Y: 30 % K: 40 %	C: 0 % M: 0 % Y: 0 % K: 50 %

We're dealing with CMYK text, which means that the resulting color in the overlapping part of the objects (the intersection) depends on the overprint mode:

- In **standard** overprint mode (OPM 0), a tint value of 0 % of one or more of the CMYK inks in the foreground object has a knockout effect on the underlying objects.
- In **Illustrator** overprint mode (OPM 1), a tint value of 0 % of one or more of the CMYK inks in the foreground object is ignored.

Depending on the overprint mode, the result will look like this:

Standard overprint mode (OPM 0)	Illustrator overprint mode (OPM 1)
	
<b>C: 0 %</b> <b>M: 0 %</b> <b>Y: 0 %</b> K: 50 %	<b>C: 10 %</b> <b>M: 20 %</b> <b>Y: 30 %</b> K: 50 %

But, suppose we convert the text to an image where all the pixels have the same color, i.e. 0 % cyan, 0 % magenta, 0 % yellow and 50 % black.

The foreground and the background object are in the same color space (CMYK), which means that the foreground image object defines the percentages.

The resulting color in the overlapping part of the objects (the intersection) will be as follows:






<b>C: 0 %</b> <b>M: 0 %</b> <b>Y: 0 %</b> <b>K: 50 %</b>

The overprint mode is irrelevant in this case because an image is overprint-mode-independent.

#### Example4: Gray object on a CMYK background






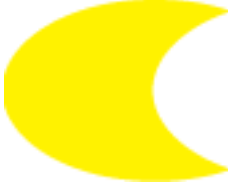




Given a Gray object on a CMYK background.

	Background object	Foreground object
		
Object type	not specified	not specified
Overprint mode		not specified
Color space	C: 0 % M: 100 % Y: 100 % K: 0 %	Gray: 60 % brightness

Gray always has a knockout effect on the underlying inks, regardless of the Gray object's type or OPM mode. Consequently, the resulting color in the overlapping part of the objects (the intersection) will be as follows:

	Standard overprint mode (OPM 0)	Illustrator overprint mode (OPM 1)
Preview		



	Standard overprint mode (OPM 0)	Illustrator overprint mode (OPM 1)
		
Magenta plate		
Yellow plate		
Black plate		
Resulting color in the intersection	 C: 0 % <b>M: 0 %</b> <b>Y: 0 %</b> K: 60 %	 C: 0 % <b>M: 0 %</b> <b>Y: 0 %</b> K: 60 %

**Example5: the effect of color spaces**

Take a CMYK background of 100 % cyan, 0 % magenta, 0 % yellow, 50 % black. Place the following different objects on top of this background in such a way that they do not overlap each other:

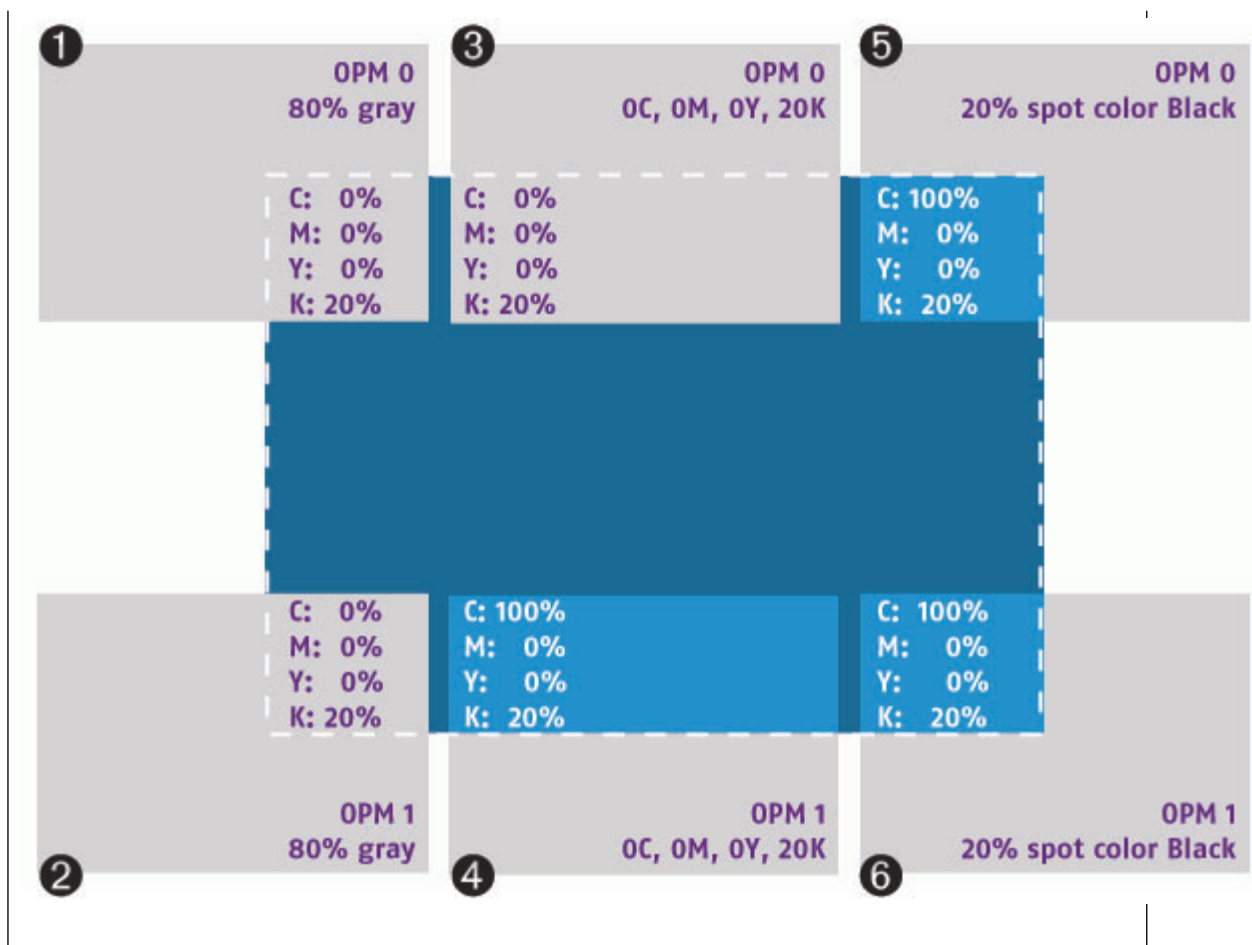


Object	Color space and values	Overprint mode
1	80 % Gray	OPM 0
2	80 % Gray	OPM 1
3	C: 0 % M: 0 % Y: 0 % K: 20 %	OPM 0
4	C: 0 % M: 0 % Y: 0 % K: 20 %	OPM 1
5	20 % of spot color Black	OPM 0
6	20 % of spot color Black	OPM 1

The results will be as follows:

--





## 11.4 Changing the overprint settings of an object

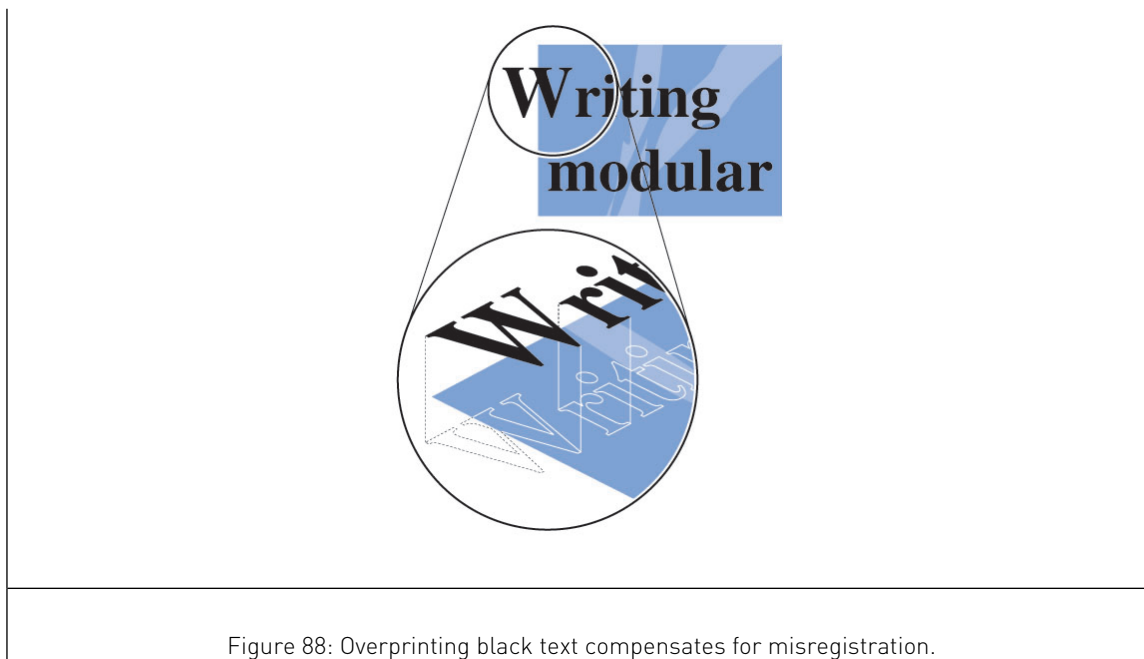
### Making black text overprint

Text —especially fine text or text set at a small point size— on colored backgrounds is extremely difficult to print in register. The slightest misregistration can become noticeable as small gaps can appear between the text and the underlying colored elements.

To avoid this problem, you can specify that all black text should print on top of any colored backgrounds. This technique is known as overprinting. Overprinting preserves the legibility of the text.







You can specify overprinting only for 100 % black text because printing text of any color other than solid black over any other colored background might cause the overlapping inks to blend, which could result in unwanted color mixing.

[The simple overprint and knockout theory](#) on page 207

[The devil in the overprint and knockout detail](#) on page 210

[Common pitfalls of overprint behavior](#) on page 213

### Making white text knock out

When printing white text, the colors behind the text should not print. In other words, the white text should knock out, or “cut out”, the inks on the other separations.

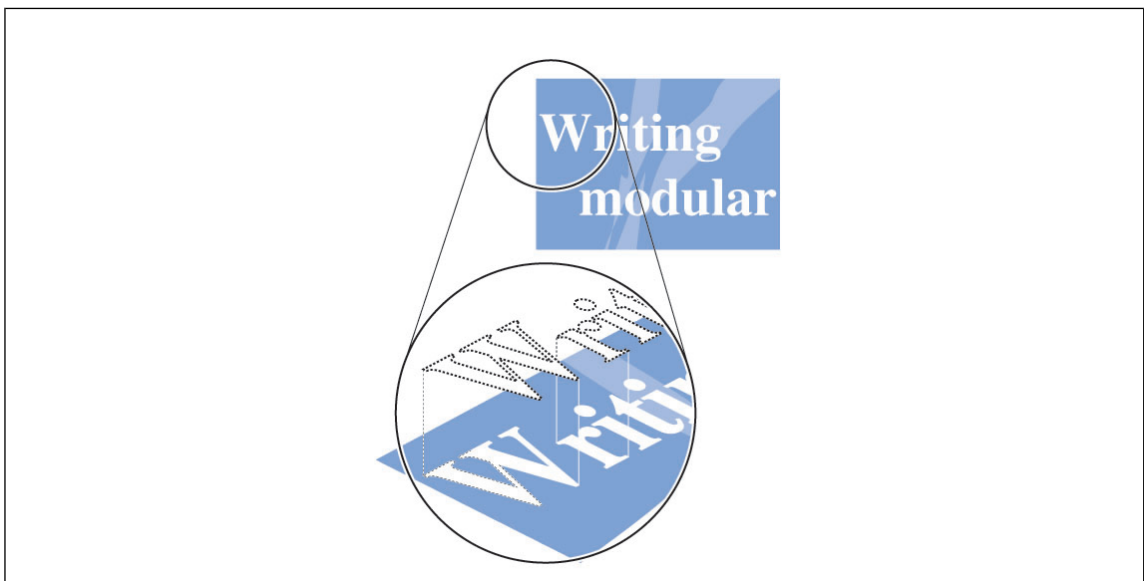






Figure 89: Knocking out white text cuts out the inks on the separations underneath.

### To change the overprint settings of an object



1. Make sure overprint previewing is on in Adobe Acrobat (**Advanced > Overprint Preview**).

2. Using the **Select Objects** tool , select an object.

3. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.

4. Select the **Fill and Stroke > Overprint** category.

5. Change the **Fill** or **Stroke** overprint settings

-  = on
-  = off

6. If necessary, select an **Overprint Mode**: OPM 0 or OPM 1.

---

**Note:** You will only see a difference between the overprint modes if you turned the Adobe Acrobat overprint previewing on, as described in step [To change the overprint settings of an object](#).

---


### Forcing Overprint on all separations


The rules defining the result of overprint, sometimes doesn't result in the overprint you want. In that case, the Force Overprint on all separations can give a solution.

This function doesn't just turn on overprinting, but it also changes the Fill color and/or the overprint mode to enforce overprinting.

#### To force overprinting:

1. Make sure overprint previewing is on in Adobe Acrobat (**Advanced > Print Production > Overprint Preview**).

2. Using the **Select Objects** tool , select an object.

3. Choose **Window > Show Enfocus Inspector** or click the **Show Inspector** button  to display the Enfocus Inspector.

4. Select the **Fill and Stroke > Overprint** category.

5. Select the Force Overprint on all separations from the fly-out menu













### Force overprint on a gray object

As a general rule, gray always has a knockout effect on the underlying inks, regardless of the Gray object's type or OPM mode.

Therefor, the Force Overprint for all separations will change the color space to a Black separation, and turn on Fill Overprint using Overprint Mode OPM1.

The result will be that the gray object will no longer knock out the background colors.

	Regular overprint	Force Overprint on all separations
Preview		
Magenta plate		
Yellow plate		
Black plate		
Resulting color in the intersection	 <p>C: 0 %  <b>M: 0 %</b>  <b>Y: 0 %</b></p>	 <p>C: 0 %  <b>M: 100 %</b>  <b>Y: 100 %</b></p>



	Regular overprint	Force Overprint on all separations
	K: 60 %	K: 60 %

**Force overprint on CMYK object**

The Force Overprint for all separations applied on a CMYK object will change the Overprint Mode to OPM1. Using OPM1, the object will be overprinting for those separations where it has a value of 0%.

See also [Overprint modes and object types](#) on page 212



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