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## Topic

### 3.1 - General Graphics Handling Recommendations

**Donald Gruener** - 09:07am May 3, 2002 Pacific

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**Donald Gruener** - 8:11am May 17, 02 PST (#1 of 1)

Edited: 15-Feb-2005 at 11:02am

- ONLY use File>Place to bring graphics into PageMaker

When placing images in a PageMaker file, the following message appears:

*"The graphic in the linked file would occupy xxxxxx bytes in the publication. Include the complete copy in the publication anyway?"*

The correct answer to this question is always **"NO"**.

*(You can permanently avoid this popup in future docs by unchecking "store copy in publication" under Element -> Link Options with no publication open. You can do the same to avoid further prompts in pre-existing documents.)*

- Do NOT use Insert Object or Paste Special

Object Linking and Embedding is highly problematic in the Postscript environment (e.g. creating PDFs), severely restricts portability (other applications have to be present) and is really only present in PageMaker to gain Microsoft approval as a Windows application. It has been dispensed with in newer applications, e.g. InDesign.

- Do not Place graphics from a floppy, Zip disk, CD, or network drive. Copy the graphic file to your local hard drive, then Place.

- Use only TIF or EPS graphics (plus PSD and AI with PM7)
- Do NOT use JPEG, GIF, WMF, CGM, DXF, or any graphics format other than TIF or EPS ([Click here](#) for the Adobe Knowledgebase article about the Limitations of Metafiles.)
- You *can* place PDFs as graphics - they are essentially handled as EPS by PageMaker
- Do NOT copy/paste graphics from other applications. The Windows clipboard will lose information required by PageMaker for high quality output.
- Do not embed your graphics in PageMaker documents. Link only. (See the first bullet point)
- Save Illustrator or CorelDraw graphics as EPS for placing in PageMaker
- For best results with Illustrator EPS, convert all type to outlines, and save back to version 7.
- Save Photoshop graphics as TIF (the exception is duotones - save as EPS)
- Size your Photoshop graphics in Photoshop - do not scale in PageMaker, or if you must, do NOT scale UP (e.g. stretch a TIF to make it larger) in PageMaker.
- Photoshop's preferences should be set to NOT embed profiles in grayscale images - they can cause problems in PageMaker
- PageMaker supports transparency in vector EPS or TIFs with clipping paths ONLY. GIFs will not retain transparency and shouldn't be used in PageMaker anyway. See the other FAQs in [section 3](#) for more details on transparency.
- PageMaker does not support progressive JPGs nor 16bits/channels TIFFs. Use Photoshop and re-save as 8bits/channel TIFFs.

See also *this page in the Adobe PageMaker Support Knowledgebase*:  
[Recommended Workflow for Creating PageMaker Publications.](#)

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## Topic

### 3.2 - EPS: Looks and/or prints rough or "pixely"

**Donald Gruener** - 10:47am Jan 19, 2002 Pacific

**Issue:** Your EPS graphics look and/or print terrible when you place them in a PageMaker document.

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**Donald Gruener** - 10:53am Jan 19, 02 PST (#1 of 1)

Edited: 18-Jan-2005 at 03:16pm

### Screen Display

Typically, EPS files carry a low resolution TIF header which provides an on-screen preview when placed in PageMaker. Remember that what you are seeing is essentially a placeholder that *represents* the EPS. Regardless of on-screen appearance, your EPS *will* output perfectly to a PostScript laser printer, or to whatever output device your commercial printer or service bureau will be using.

While this rough, pixelated image may seem disconcerting at first, I assure you that with time you do get used to using them. To assist in precision placement, use guides with "snap to guides" turned on.

That said, you can force PageMaker to create its own higher-resolution EPS preview. Check the "Show Filter Preferences" checkbox in the Place dialog. This will bring up a new dialog in which you can specify the resolution of the preview up to 300 dpi. I find that as low as 150 dpi is adequate to provide a decent on-screen preview. Bear in mind that you are generating additional image data that your PageMaker file has to carry. Doing this excessively can lead to a bloating file.

If you are creating your EPS graphics in CorelDraw, then you can choose to save your EPS with a WMF preview, which will display nicely in PageMaker. Or, using Illustrator, you can save your graphic both as an EPS and a WMF, then use a free program called EPSWMF, available at Steve Rindsberg's site, to "marry" the EPS and the WMF. [Click Here for Steve's EPSWMF utility](#)

### Printing

As stated above, regardless of how it looks on screen, if you are printing to a PostScript printer, your EPS will output just fine. If you do not have a PostScript printer, here are some workarounds to get a decent printout:

- Forcing PageMaker to create a preview at 300 dpi (as detailed above) will give you reasonable output on an office laser. Again, watch for file bloat.
- A better solution for printing documents containing EPS to non-PostScript printers is to simply create a PDF of the document and print that instead.
- A third workaround: if your *final destination* is a non-PostScript device and your document will not be going to a service bureau or commercial printer for high-end output, you can export your graphic as a 300 dpi TIF from Illustrator. This will look fine on screen in PM and print fine to non-PS printers. Bear in mind that the graphic will be rasterized so do not try to scale it up in PM.

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## Topic

### 3.3 - EPS: White background

[Donald Gruener](#) - 10:56am Jan 19, 2002 Pacific

**Issue:** You place what you thought was a transparent vector EPS in PageMaker, but there is a white background.

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[Donald Gruener](#) - 10:58am Jan 19, 02 PST (#1 of 1)

Edited: 25-Jan-2002 at 04:47pm PST

This is simply because you are seeing a preview of the EPS. It WILL output correctly to a PostScript device, with no white background. However, if the white background bugs you, simply rotate the EPS .01° and the white will disappear. This miniscule amount of rotation will not be discernable upon final output.

The only problem with this little trick is that if you have areas filled with white in your EPS - in other words, white areas that should NOT be transparent - that white will also disappear on screen when you rotate the EPS. However, if your EPS is actually set up with a white-filled object, it will print properly to a PostScript device, with white areas white and transparent areas transparent.

NOTE: You can try rotating the EPS back to 0° - for some people the white background will remain invisible, for others (myself included) the white background reappears.

CAUTION: Do not attempt to use this trick with a Photoshop EPS. Photoshop EPS are raster images and white backgrounds will always be white unless you have used a clipping path. If you rotate a Photoshop EPS in PageMaker, the white background will disappear on screen but this is an illusion. The background will be there at output.

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## Topic

### 3.4 - TIF: Looks and/or prints blurry or "low-res"

**Donald Gruener** - 10:38am Jan 19, 2002 Pacific

**Issue:** Your TIF looked and printed great from Photoshop, but looks and/or prints blurry when Placed in a PageMaker document.

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**Donald Gruener** - 10:44am Jan 19, 02 PST (#1 of 1)

Edited: 30-Oct-2002 at 01:54pm PST

## Screen Display

By default, PageMaker will just show you a low resolution preview of your TIF file. Regardless of the messy on-screen appearance, it *will* output just fine. If you need to see it more clearly, go to File>Preferences and set Graphics Display to High Resolution. Bear in mind working in this mode can bog your machine down some. (This is most noticeable in large documents containing many CMYK images, but is otherwise not really an issue anymore)

To assist with precision placement when working with lo-res previews, don't forget you can pull guides and turn on the Snap To Guides option which will provide nice precise placement without seeing the image clearly or having to zoom in.

## Printing

In PageMaker's print dialog, click on the Options button and set the "Send Tif/Images" option to Normal and NOT to Optimized. The deceptively-named optimized option actually downsamples your image for faster draft printing and can significantly reduce the printed quality of your placed image.

This can affect PDF creation too, since you essentially "print" a PostScript file which is then distilled to PDF, so make sure you've set that option to Normal. If you have and your PDF images still look bad, you probably need to check your downsampling and compression settings in Distiller's Job Options. (See the [PDF Section](#)

of the FAQ for more details)

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## Topic

### 3.5 - TIF: Looks darker and/or color shift

**Donald Gruener** - 12:24pm Jan 21, 2002 Pacific

**Issue:** Your images looked good in Photoshop, but when you placed the TIFs in PageMaker, they look dark, muddy, possibly reddish.

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**Donald Gruener** - 12:38pm Jan 21, 02 PST (#1 of 1)

Edited: 18-Jan-2005 at 03:18pm

### Details about colour management in PM

*Thanks to Peter Linnell*

You have to understand that - on screen - your image will never look EXACTLY as it did in Photoshop. Photoshop and PageMaker use different colour management systems - with different algorithms.

- Photoshop = Adobe CMS
- PageMaker = Kodak CMS (on Windows - all versions) which is older and transforms colours in different way than Adobe CMS.

When it comes to colour management on PM:

1) An accurate monitor profile is essential. Adobe Gamma with a lot of messing around, can get you somewhere close. Hardware profiling is miles more accurate. I like the monitor profiler from <http://www.littlecms.com> - more complex, but closer to a hardware created profile. The Delta e, which is the measurement of accuracy is quite good with littlecms.

2) Your destination profile is next in importance in obtaining an accurate proof which will resemble the final print. Your CMYK output selection in Photoshop should match exactly the same one selected in PM. Without

this all bets are off.

3) IF, and this is always the big if, you have Photoshop setup correctly - including the proof preview settings dialled in - trust Photoshop.

You can get reasonable good colour managed previews in PM, if you have everything in your workflow set up properly.

It is beyond the space here to elaborate everything needed to get CMS working right on PageMaker, but the defaults do not work right sometimes and one must know exactly how to work with the profile settings.

My test for CMS on PM - take file - distill a hi res PDF in Acro 4 or 5 with colour management "unchanged" and then open this in Acrobat - print to a colour PS printer. If it looks ugly, you probably have some settings wrong in PM or PS.

### **A Starting Point**

You need to use PageMaker's colour management system. Here are the settings provided to me by Len Hewitt which I have been using with success:

Colour Management: ON

Monitor Simulates: Composite Printer

New Items Use: Kodak ICC

Kodak ICC Settings:

Monitor: Select the monitor profile you created with Adobe Gamma from Photoshop

Composite Printer: Select the ICC Profile for your desktop printer (if applicable)

Separations Printer: Select the same profile as your Photoshop CMYK setup (SWOP Coated for instance)

RGB Image Source: Same as your Photoshop RGB working space (AdobeRGB for instance)

CMYK Image Source: The same as your Photoshop CMYK setup.

CMYK Images from Photoshop will then appear pretty similar in PageMaker to Photoshop. It doesn't matter whether you embed profiles when saving from Photoshop as you are telling PageMaker what profiles to assume.

Do NOT embed ICC profiles in greyscale images from Photoshop - this confuses PageMaker's colour management system and can lead to all kinds of problems.

*Special thanks to Len Hewitt for providing these settings. [Click here](#) for more of Len's tips.*

Additional note: PageMaker 6.5 AND 7.0 on Win2k and XP will look for colour profiles in Winnt\system32\color\ whereas the default for Win2k\XP is winnt\system32\spool\drivers\color. Pagemaker will not see those Photoshop 6 profiles without manually copying them from the latter to the former.

For more colour management help, you might want to check out the [Colour Management forum](#).



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## Topic

### 3.6 - TIF: Maintaining transparency from Photoshop to PageMaker

**Donald Gruener** - 09:09am Jan 23, 2002 Pacific

**Issue:** You want to bring in a TIF from Photoshop with no background.

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**Donald Gruener** - 9:18am Jan 23, 02 PST (#1 of 1)

Edited: 18-Jan-2005 at 03:20pm

You must create a clipping path in Photoshop prior to bringing your image into PageMaker. (Briefly: in Photoshop, use the Pen tool to create a path around what you want to keep. Save the path. Then select the saved path as your clipping path. For more details see the link to Len's article below).

You can also use clipping paths with Photoshop EPS, but normally the only reason you'd be saving as EPS from Photoshop is if your image is a duotone or contains a spot channel.

Bear in mind that clipping paths are hard-edged and you won't be able to have soft effects like drop shadows and outer glows appear transparent over PageMaker objects. To have these sorts of effects, you will need to build everything in Photoshop, including the background elements you normally would have created in PageMaker, and bring the whole thing into PM as a single graphic.

For soft, transparent drop shadows in documents that will be printing in at least two colors including black, you can also try the technique Len Hewitt explains in his excellent article on clipping paths (it's on page 7 of the article).

[Click Here for Len Hewitt's Clipping Paths Article](#) (PDF - 314Kb)

Similar descriptions of how to create clipping paths in Photoshop® are at:  
[Using Clipping Paths In Photoshop®](#) and  
[Removing the Background in Photoshop®](#)

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See also this page in the PageMaker Support Knowledgebase which covers versions of PM prior to PM7.  
[Photoshop Clipping Paths in PageMaker General Information](#)

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If you have Photoshop 7, the Helpfile entitled "Placing Photoshop images in other applications" at ~/Photoshop 7.0/Help/1\_20\_8\_0.html will guide you.

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**Note:** If you do much of this kind of work, take a serious look at [InDesign](#) which imports transparent Photoshop files with no need for clipping paths. Soft effects are preserved and blend perfectly with InDesign objects. More details on InDesign at [FAQ 4.7 - Consider InDesign](#)

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## Topic

### 3.7 - JPEG: Why you shouldn't use them in PageMaker

**Donald Gruener** - 09:20am May 3, 2002 Pacific

**Issue:** Why does everybody tell you not to use JPEGs in your PageMaker documents?

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**Donald Gruener** - 9:21am May 3, 02 PST (#1 of 1)

Edited: 18-Jan-2005 at 03:26pm

Here's a helpful illustration that John O over in the InDesign forum wrote:

*"JPGs are like VHS tape, and resaving is like making copies of copies. Open and save a JPG a few times, and soon your image looks bad. TIFs are more like CDs. Each resave is a perfect copy of the original.*

*JPG was created to save space, and it does that job well. TIF was created for many things, among them desktop publishing, where reliability and image quality are more important than space."*

JPEGs are an image format used primarily on websites. They utilize a compression scheme that can render an image very acceptably on screen with very small file sizes, obviously important to the end user trying to view the web page. But what happens is that every time you re-save a JPEG, that compression scheme is being applied again, essentially throwing away more and more image data.

When creating files for print, file size really needs to be secondary to quality. You can put a job on multiple CDs if necessary to get it to the service bureau or printer. Your primary concern should be the quality of your images, and the quality of your workflow. JPEG has no place in a quality PostScript workflow...only TIF and EPS.

Perhaps a source of confusion is the use of JPEG for delivering stock photography. If you've ever purchased stock photography, you've probably noticed that you usually receive the images as JPEG. A large, high-resolution file, saved one time as JPEG on the highest quality setting does not suffer any noticeable

degradation. The reduced file size facilitates downloading the image or getting a bunch of them onto a CD.

But once you've acquired your stock image, you should never resave it as JPEG. Save it as .psd while you're working on it and **save the finished image as a flattened TIF** to place in PageMaker. The only JPEGs you should be saving are low-res images you're going to post on your website.

## Two myths about JPEGs

***"JPEGs lose quality every time they are opened and/or saved."***

### ***False.***

Simply opening or displaying a JPEG image does not harm the image in any way. Even opening an image and saving it again under a new name will not introduce further compression, unless additional editing was performed on the image. Saving a JPEG repeatedly during the same editing session (without ever closing the image) will not accumulate a loss in quality.

***JPEGs lose quality every time they are opened, edited and saved."***

### ***True.***

If a JPEG image is opened, edited, and saved again it results in additional image degradation. It is very important to minimize the number of editing sessions between the initial and final version of a JPEG image. If you must perform editing functions in several sessions or in several different programs, you should use a image format that is not lossy (TIFF, BMP, PNG) for the intermediate editing sessions before saving the final version. Repeated saving within the same editing session does not introduce additional damage. It is only when the image is closed, re-opened, edited and saved again."

from: <http://graphicssoft.about.com/library/weekly/aa0104jpegmyths.htm>

---

Do a search on Google if you're not convinced. Here's a sampling of what I found:

<http://www.soundray.de/jpgdemo/>

<http://www.faqs.org/faqs/jpeg-faq/part1/section-10.html>

<http://www.theimage.com/web/graphic/jpgvsjpg/gif2A.html>

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## Topic

### 3.8 - JPEG, GIF, WMF, BMP, etc - any problems

**Donald Gruener** - 09:00am Jan 23, 2002 Pacific

**Issue:** You are having ANY sort of problem with JPEGs, GIFs, WMFs, BMPs, CGMs, or any other placed graphic that is not a TIF or EPS.

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**Donald Gruener** - 9:07am Jan 23, 02 PST (#1 of 1)

Edited: 18-Jan-2005 at 03:28pm

The consensus is: Don't use any graphic in PageMaker that is not a TIF or EPS (you can place PDF, which PM handles like EPS).

If you have a vector graphic that is not EPS, open it in Illustrator or CorelDraw and save it as EPS.

If you have a raster image that is not TIF, open it with Photoshop or another image editing program and save it as TIF.

And ALWAYS use File>Place to bring TIF and EPS into PageMaker. Do not copy/paste, do not drag/drop, do not use Insert Object. (When you have placed a TIF or EPS into a PageMaker document, it's perfectly fine however to copy/paste it to other locations within that document.)

If you are having problems with the appearance of placed EPS or TIF graphics, follow these links:

[Your EPS looks & prints rough or "pixely"](#)

[Your EPS has a white background](#)

[Your TIF looks or prints blurry](#)

## Your CMYK TIF is dark & color-shifted in PageMaker

Adobe Knowledgebase article about the limitations of metafiles

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## Topic

### 3.9 - AutoCAD drawings

**Donald Gruener** - 01:12pm May 20, 2002 Pacific

*thanks to Carl "viol8ion" Johnson*

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**Donald Gruener** - 1:13pm May 20, 02 PST (#1 of 1)

Edited: 26-Feb-2003 at 09:12am PST

First have the autocad file saved as a DXF. Then open that file using Illustrator or CorelDraw.

Do a find & replace> replace objects> Replace Objects Pen Properties and increase the line width. You will have to experiment to find the thickness that works best for your docs.

Save the file as EPS.

You may also export the file as a TIF if the same images are used in other apps and printed locally to non-PostScript printers.

Use file>place to import the images into your PM docs.

*Thanks to Carl "viol8ion" Johnson*

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## Topic

### 3.10 - Duotones & Multi-Channel Images

**Donald Gruener** - 01:06pm Nov 14, 2002 Pacific

*Thanks to William E. Byers for his detailed and helpful contribution.*

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**Donald Gruener** - 1:07pm Nov 14, 02 PST (#1 of 1)

Edited: 18-Nov-2002 at 08:39am PST

There seems to be some confusion about duotones and multi-channel images. Photoshop duotones aren't true multi-channel images, at least not the way Photoshop treats them (it's the same for monotone, tritone, and quadtone). If you create what looks like a duotone by eliminating 2 channels of a CMYK image, it's not the same thing, and it won't import into and print from PageMaker the way you expect.

A Photoshop duotone must start out as a single-channel image (grayscale) - you can't choose "Duotone..." from the Image>Mode menu otherwise. Then you choose the colors you want to use; usually it's Black + a Pantone color, but it could just as easily be Black + Cyan or 2 different Pantone colors - whatever you choose. If you look at the Channels palette, you'll see "Duotone" listed and nothing else - Photoshop still treats the image as a single channel. You modify the appearance of the image by adjusting the curves for each color in the "Duotone..." dialog box. When you're ready to save, there will only be a few options for file type; Photoshop EPS is the one to use for importing into PageMaker - if you used a Pantone color, it will import the same as with any other EPS graphic.

### Settings for Saving Duotones

These are the options I use when saving duotones:

Photoshop EPS

Preview: TIFF (8 bits per pixel) - this will give you a color preview in PageMaker; just remember that it probably won't be very accurate

Encoding: ASCII (to ensure compatibility with any output device, although Binary also works for me)

(I leave all of the boxes unchecked.)

Printing the duotone separations requires a little attention too. PageMaker always wants to print spot colors at 45°, with whatever line screen you're using, but if you print both of the separations with 45° screen angles, it'll be a disaster. I've often seen instructions to use the Black & Cyan or Black & Yellow angles from whatever optimized CMYK settings you're using, but here's what has always worked for me with duotones: Since moiré is minimized when the screens are at a 45° angle to each other, I just set them that way. 45° and 0° would work - these are often the angles for Black & Yellow in optimized CMYK output - but if you have single-color screens in your document (screened boxes or headings, maybe), some of them would also be at 0°, and that just looks funny. I usually choose 30° and 75°, and the results have always been fine.

Multi-channel images are a different animal entirely, and I've only used them with PageMaker since spot color channels were introduced in Photoshop (version 5?). Here's a real-life example: a client has a drawing of something (like her truck) and wants 2-color business cards: the drawing in black, but "painted" PMS 186. Short of redrawing the truck as vector art, there was no reliable way of doing it before spot color channels in Photoshop: now you can scan the truck (grayscale), clean it up, and add a spot color channel in which to paint the red. This is the kind of multi-channel image (it's not a duotone, even though there are 2 colors in it) that needs to be saved as DCS format.

### Settings for Saving Multi-channel Images

These are the options I use when saving multi-channel images:

Photoshop DCS 2.0

DCS: Multiple file with color composite (72 pixel per inch)

Preview: TIFF (8 bits per pixel)

Encoding: ASCII

(I leave all of the boxes unchecked here too.)

*-William E. Byers*

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## Topic

### 3.11 - Importing Adobe Illustrator Files (\*.AI) and how they differ from \*.EPS

**John Davies** - 07:42am Dec 7, 2003 Pacific

Why should I import a \*.EPS file from Adobe Illustrator rather than a \*.AI file? The \*.AI file is smaller and looks better on the screen.

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**John Davies** - 7:46am Dec 7, 03 PST (#1 of 1)

Edited: 07-Dec-2003 at 07:54am PST

Here is an excerpt copied from comp.publish.prepress courtesy of LauraK, which was copied from the Illustrator Forum courtesy of Paul Asente.

Following is the explanation of the differences posted in the Illustrator newsgroup by Paul Asente (the first name on the AI splash screen through AI10).

What is the difference between an AI file and an EPS file? It has changed with time. In this message assume that when I write "EPS file" that I'm referring to an Illustrator-generated EPS. Other programs can write EPS files that are nothing at all like AI files. I'll also describe how PDF format fits in:

Up through Illustrator 6: The content portion of an AI file and an EPS file are identical. The EPS file includes PostScript procedure definitions (called procsets) that allow the content part to be rendered by a PostScript printer. EPS files can optionally include a pre-rendered preview so that programs that can't interpret the PostScript code can display a low-resolution version of the image for reference. AI files leave out the procsets so that they can be smaller.

Illustrator 7 and 8: No practical difference at all. AI files always contain the PostScript procsets. Disk space has become plentiful enough that the space saved by leaving out the procsets was no longer worth the hassle of making people worry about which format to save in. Only real difference is that EPS files can still contain previews. Illustrator can also write out PDF files, but they are not round-trippable: if you read the PDF

file back into Illustrator, you lose document structure, although the results should look the same.

Illustrator 9:EPS and AI completely different; AI is now based on PDF and Acrobat can open AI files. An EPS file contains two parts, one is a PostScript-renderable version of the illustration, and the other a compressed version of the old AI format. Illustrator ignores the PostScript portion when you read the file back in and only uses the AI portion; printing uses only the PostScript portion and ignores the AI portion. AI files contain a PDF rendition of the illustration instead of a PostScript version and also include the compressed AI format. Illustrator ignores the PDF content when you read the file back in; Acrobat ignores the AI portion. A PDF file is basically identical to an AI file but you have the option of leaving out the compressed AI section to make the file smaller for online distribution.

Illustrator 10:Pretty much the same as Illustrator 9, but added the option when saving an AI file to omit the PDF rendition of the illustration. It's still a PDF file, but if you open it in Acrobat all you see is a page with a canned message stating that the file was saved without PDF content. - Paul Asente

---

For placing in PageMaker, placing a copy as Illustrator 8 \*.EPS is the safest bet.

---

- *with thanks to Jay Chevako*

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## Topic

### 3.12 - Picture Palette Error: "The image cannot be found. Please enter ..."

**John Davies** - 03:28pm Apr 8, 2004 Pacific

When you try to drag an image from the Picture Palette in PM6.5 or PM7, you are met with the error message: "The image cannot be found. Please enter the new location of the image".

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**John Davies** - 3:34pm Apr 8, 04 PST (#1 of 1) Edited: 18-Jan-2005 at 03:33pm

## SOLUTION

Surf over to this page in the Adobe PM Support KB:

- [Error "The image cannot be found..." When You Drag a Picture into a PageMaker Publication \(7.x or 6.5 Plus on Windows\)](#)

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## Topic

### 3.13 - What is the difference between RGB and CMYK?

**John Davies** - 03:27pm Jul 29, 2004 Pacific

Confusion between RGB and CMYK causes one of the most prevalent problems associated with image files. Even though results may look very similar on screen, RGB and CMYK colours are from two different colour space systems and are not interchangeable.

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**John Davies** - 3:35pm Jul 29, 04 PST (#1 of 1)

Edited: 29-Jul-2004 at 03:43pm PST

## RGB

### Red, Green, Blue

The colour mode used in the Additive colour system on your monitor. In the Additive system, red, green and blue light are added together in various amounts to create all colours. Mixing equal amounts of red, green and blue light produce white, for example.

RGB is the colour mode used by most desktop scanners. However, RGB colours will not image on a high-end imagesetter as colour.

RGB colour monitors, therefore, do not accurately represent the colour printed with ink on paper. **If you use RGB in your electronic file, the colours you see on screen will image as CMYK, but the conversion will not always reflect the desired colour.**

## CMYK

### Cyan, Magenta, Yellow, Black

*The colour mode used for printing on an off-set press, in four-colour process.* The printing process, which prints with CMYK inks, uses subtractive colour. This system uses cyan, magenta, yellow and black filters to subtract light reflected from the sub-strata; subtracting all colour equals black.

**If you want images to print as colour**, they should be converted to CMYK in an image-editing program. Spot colours are to be used only if printing 2, 3 or 5 colours.

**If you want images to print as black and white**, the images need to be changed to greyscale in the image-editing program.

- with acknowledgements to *The Ovid Bell Press, Inc's "Electronic Prepress Guide"*

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