



File Preparation Guidelines

For the Revoria Press PC1120 Infinite Colour Possibilities





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This guide will walk you through many ways to think about using Specialty Toners on the Revoria Press. Best practices for file preparation are included to ensure print results match your design intent.

The design and file preparation steps included in this guide assume a working knowledge of Adobe® Creative Suite applications.



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#1643

Most print designers dream of working on a project that involve specialty effects

Specialty ink colours, varnishes, and foiling are popular examples of eye-catching embellishments that can be applied by printing companies, but the added cost and time can make these projects prohibitive.

The Revoria Press changes that. This press lets you **combine stunning four-colour imagery with up to two Specialty Toners in a single pass at rated speed**, all without sacrificing digital printing benefits such as economical short runs and personalised printing.



The Revoria Specialty Toners are:



Gold



Silver



Pink



White



Clear

NOTE: The colour swatches shown are simulations. They do not depict exact printed results.

Preparation

Download the Specialty Colour Swatch Library from our website: www.calders.co.nz/resources

There are three Swatch Libraries:

Swatch Library for Specialty Colours [Gold/Silver/Pink/White/Clear] (Fujifilm Specialty Colour.ase)
Swatches for selecting specialty colours in the DTP applications.

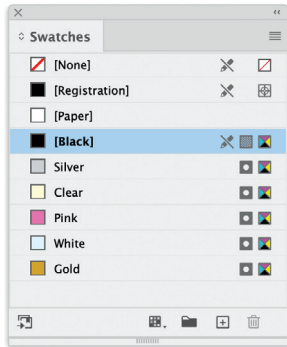
Silver Metallic Swatch Library (Fujifilm Metallic - Standard.ase)
Selected metallic colours are available by overlaying CMYK on the Silver.

Gold Metallic Swatch Library (Fujifilm Gold Metallic - Standard.ase)
Selected metallic colours are available by overlaying CMYK on the Gold.

Adobe® InDesign: In the swatch window menu, select [Load Swatches...]

Adobe® Illustrator: In the swatch window menu, select [Open Swatch Library > Other Library...]

Adobe® PhotoShop: In the swatch window menu, select [Import Swatches...]



It is important that the Specialty Swatches are designated as SPOT colours and named correctly [Capitalised]. The CMYK values are unimportant, but we recommend the following as it gives a better visualisation to the finished colour:

Gold 10c, 30m, 100y, 10k

Silver 20k

Pink 5c, 70m

White 10c

Clear 20y



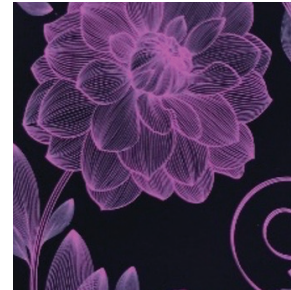
Add sparkle, shine and pop with a spot of Gold, Silver, Pink, White or Clear Toner

Spot specialty effects are stunning in their simplicity.

Use solids or tints of Gold, Silver, Pink, White, or Clear Toners to add immediate, cost-effective value to graphics and text – even if these elements are personalised.

Spot effects can be applied in several ways:

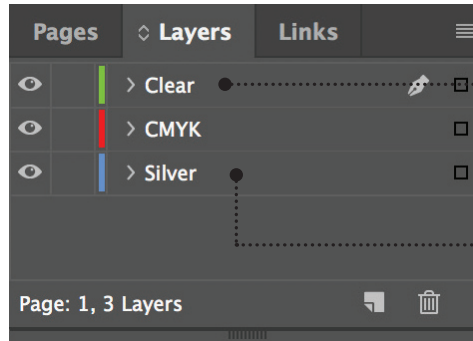
- **In small areas** such as graphics or text.
- **As full-page floods** such as a Clear overlay or overall flood of Pink, White, or a metallic colour.
- **As a dimensional effect** using more than one layer of an toner.



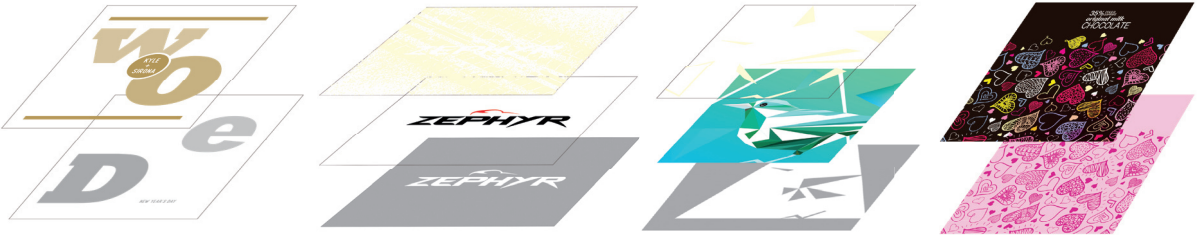
It's all about LAYERS

Layers should be arranged in your files to mimic the order in which the Specialty Toners are applied at the press. A layer of Gold, Silver, Pink, or White may be applied as the first layer on the page, creating an underlay for CMYK elements, including blended colors.

CMYK elements are in the middle, and Gold, Silver, White, Pink and Clear may be used on top as a spot overlay.



Layering creates dramatic spot and/or blended effects



Design with Gold and Silver together



In this example, we'll show you how to use two spot metallic colours together.

This example uses:



Gold overlay



Silver underlay

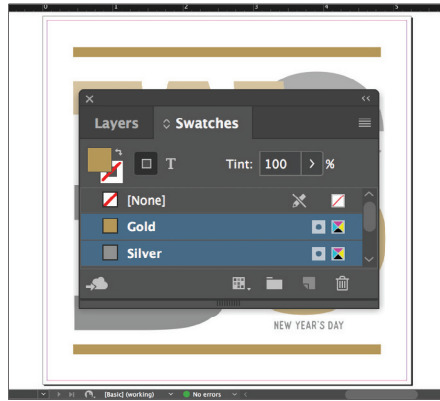
You can use metallic spot colours as either underlays or overlays. This example shows Gold over and Silver under, but those could easily be reversed depending on the desired effect.



A GOLD OVERLAY adds contrast and shine; in some areas, the two spot colours overlap and create a blended metallic champagne colour.

A SILVER UNDERLAY of various tint percentages is used for part of design.

Design with Gold and Silver together



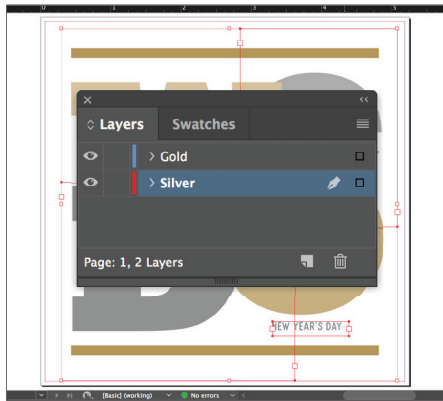
1 Create your design and decide where you want the spot speciality colours to appear.

2 Make sure your spot colours are set up and named correctly:

Gold [Capitalized] and
Silver [Capitalized].

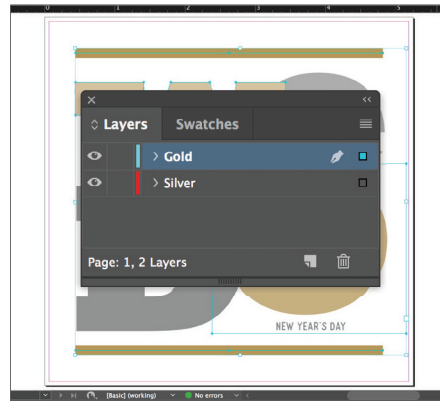
Both should be designated as **spot colours**

3 Now, it's time to pull the file apart in layers. Start by selecting all your **Silver** objects.



- 4 Select **Cut**, then select your **Silver underlay layer**.

Select **Paste In Place** to get the objects exactly where you want them on the layer.



- 5 Follow the same steps to place the **Gold** objects on your **Gold overlay layer**.



- 6 Depending on the desired effect, you may choose to **Multiply** the overlay objects so the two spot layers blend.

Design with a metallic and Clear




In this example, we'll show you how to mix a flood of metallic colour with a Clear specialty design effect.

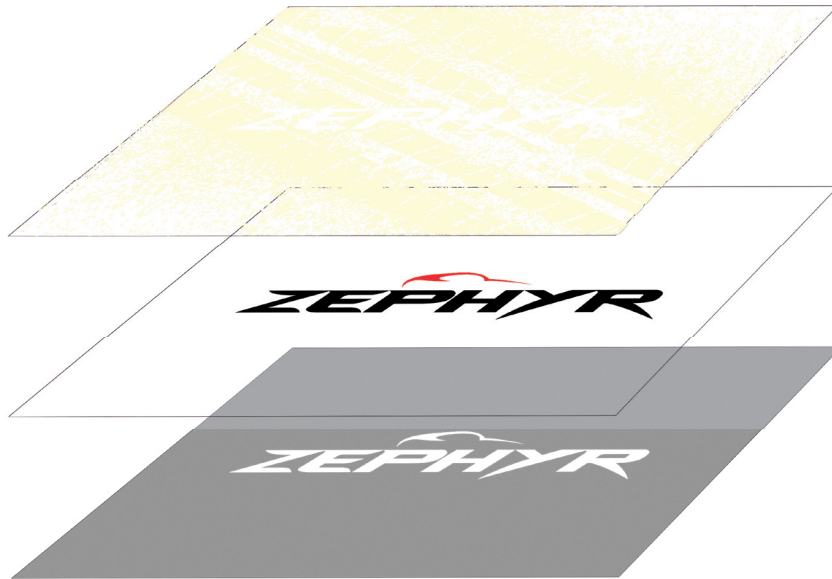
This example uses:

 Clear overlay

 CMYK

 Silver underlay

Use Clear Toner over a metallic flood to create high-end effects, all in a single pass.

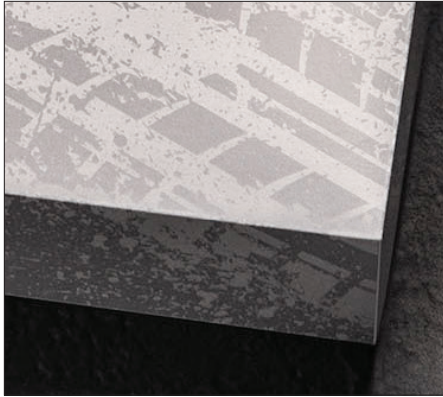


A CLEAR SPOT OVERLAY
creates a dulling effect
over the Silver.

CMYK
is used to render the logo
and full-color imagery.

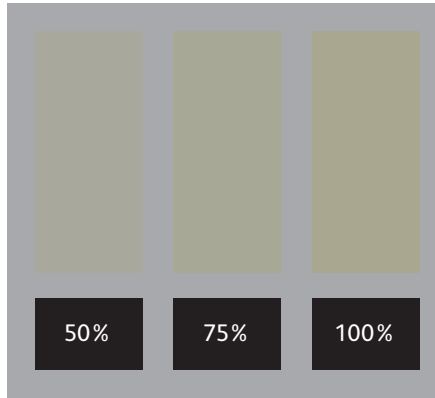
A SILVER UNDERLAY
provides a flood of
high-end metallic colour.

This design follows the same file preparation steps as shown on the previous pages. However, using Clear over a metallic colour does give you some additional design options.



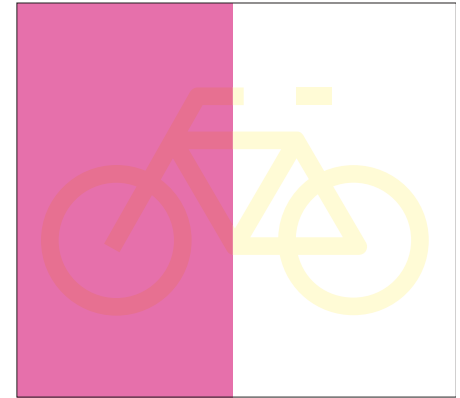
Clear creates a dulling effect when used over a metallic.

This is important to keep in mind. Rather than increasing the shine of a metallic object, Clear Toner creates a contrasting, dull appearance when placed over metallic colours.



You can create different effects by using different opacities of Clear.

Varying the opacity of your Specialty Toners will create different effects. Lighter opacities will create more subtle effects, while 100% of Clear over 100% of a metallic will deliver a more dramatic look.



Clear adds shine to CMYK images and stock.




When used over lighter-coverage CMYK images or over stock on its own, Clear Toner adds shine. This creates a spot gloss effect.

Design with a metallic and White

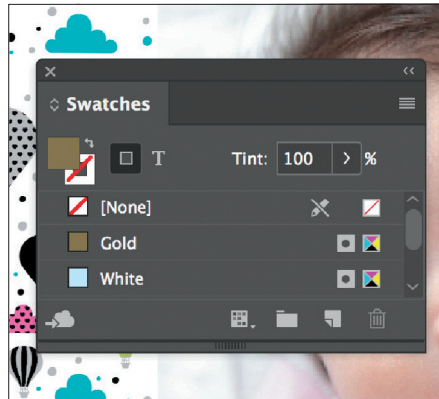


In this example, we'll show you how to use a metallic overlay and a White underlay to amplify CMYK images on colored media.

This example uses:

-  Gold overlay
-  CMYK
-  White underlay

Combine Gold or Silver with White to create stunning design expressions on coloured and transparent media.



- 1 Create your design and decide where you want the spot specialty colours to appear.
- 2 Make sure your spot colours are set up and named correctly:
Gold [Capitalized] and **White** [Capitalized].

Both should be designated as **spot colours**
- 3 Now, it's time to pull the file apart in layers. Follow the steps on the previous pages to place and specify your Gold and White objects.



- 4 Including a White underlay will ensure the CMYK photo and design elements print accurately on the dark purple media.
- 5 Before you create a PDF, it is a good idea to turn layers off one at a time to make sure each contains the correct objects.

REMEMBER: Multiply CMYK elements over White to ensure the White underlay prints correctly.

Design with a blended specialty colours




In this example, we'll show you how to create a more complex set of specialty effects.

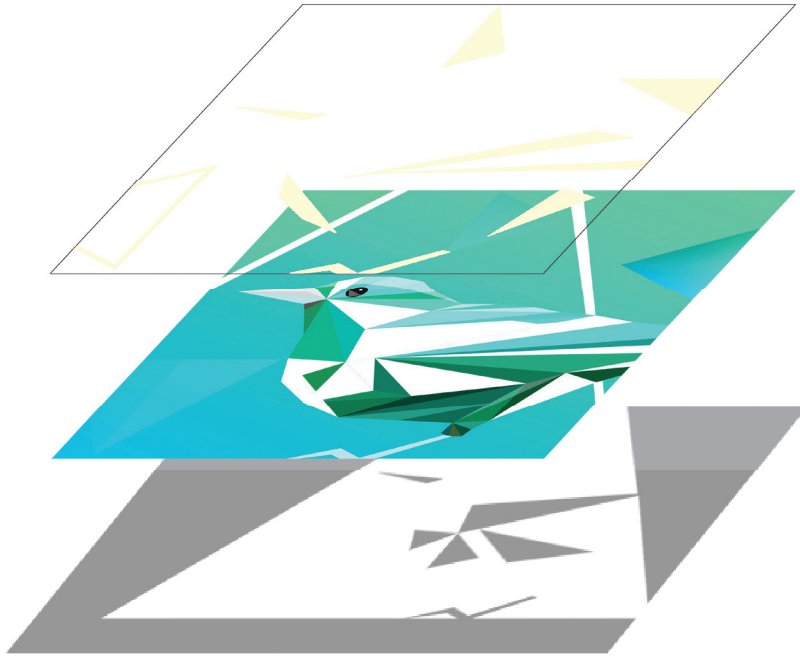
This example uses:

 Clear overlay

 CMYK

 Silver underlay

You can create even more visual interest by mixing areas of CMYK with spot specialty effects and blended iridescent metallic colours.



A CLEAR SPOT OVERLAY

adds even more visual interest and depth.

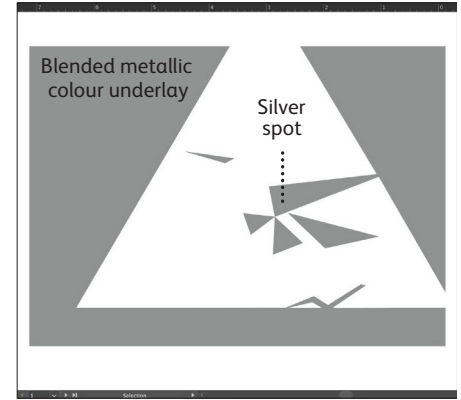
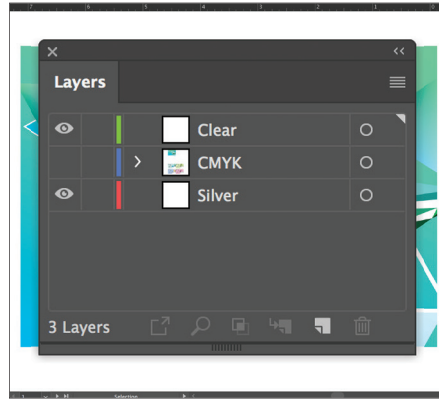
CMYK TINTS

blend with Silver to create blended iridescent metallic colours and gradients.

A SILVER UNDERLAY

provides the base sparkle for a rainbow of blended metallic colours.

Blended effects within a design can amplify their impact more than when you use them uniformly across a sheet.



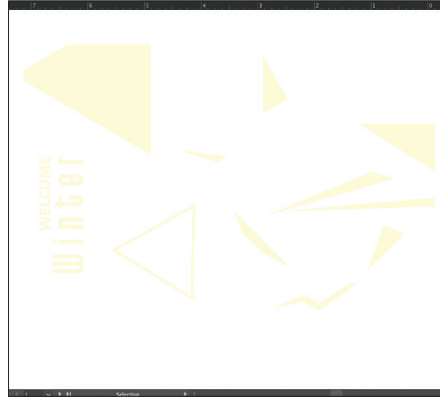
1 Start with your **CMYK** objects.

2 Create your **Silver underlay** and **Clear overlay** layers.

3 Decide where you want to see Silver as a **spot colour** and where it will be needed to create **blended metallic or iridescent colours**.



- 4 Go back to your **CMYK layer**. Select the CMYK objects that will create your blended metallic colors and **Multiply**.



- 5 Decide where you want to see **Clear** as a spot specialty effect.

As with previous examples, be sure to **Multiply** all Clear objects.



- 6 **Show all layers** to ensure everything is registering properly.

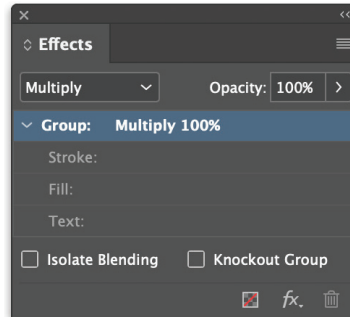
It's all about MULTIPLY

Creating beautiful blended colours is as simple as **Multiplying** layers in any Adobe® Creative Cloud program such as Adobe® Illustrator® or InDesign.® Once **Multiply** is selected from the Effects palette, the press will know to blend those colour layers together during printing.

CREATE YOUR LAYERS



MULTIPLY THE TOP LAYER ELEMENTS



COLOURS BLEND ON PRESS

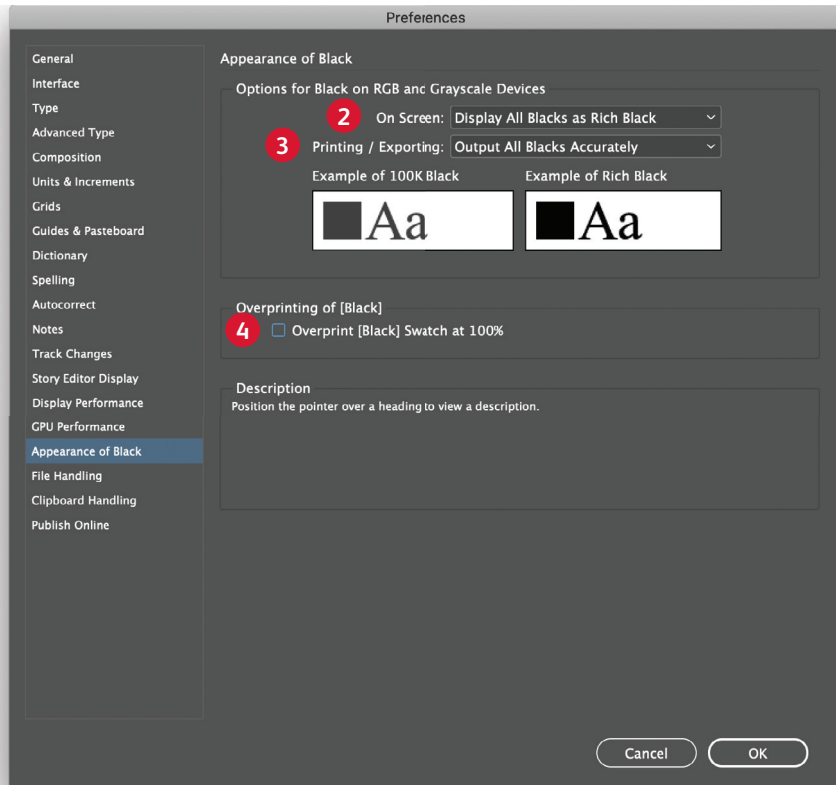


Optimise your PDF

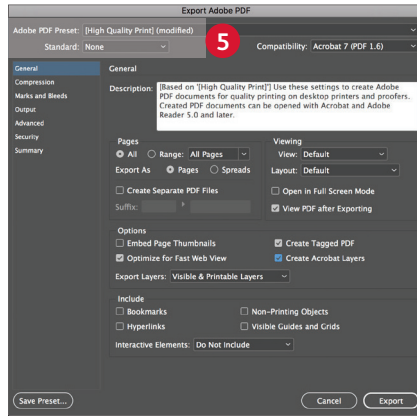
Before you export to PDF:

In both Adobe Illustrator and InDesign, confirm the settings under Preferences for **Appearance of Black**.

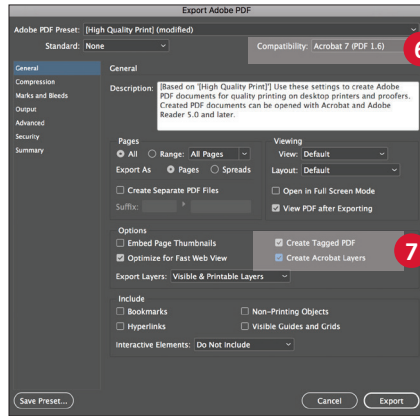
- 1 From the main menu, **select** Preferences > **Appearance of Black**.
- 2 Under the **On Screen** drop down menu > Select **Display All Blacks as Rich Black**.
- 3 Under the **Printing/Exporting** drop down menu > Select **Output All Blacks Accurately**.
- 4 **Un-check** the box > **Overprint [Black] Swatch at 100%**.



Within Acrobat, you can quality check your PDF layers before printing by viewing the file in the **Print Production > Output Preview** window.

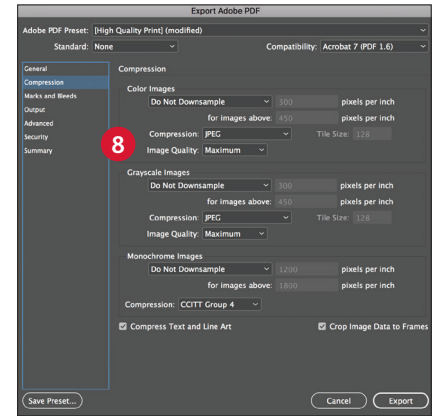


5 From the main menu, **select:**
File > Adobe PDF Presets >
High Quality, and click **Save**.



6 **Select** General: Compatibility >
and choose **Acrobat 7**.

7 On the lower-right side, check:
Create Acrobat Layers.



8 **Select** Compression: Color Images
Do Not Downsample.

Compression > **JPEG**
Image Quality > **Maximum**.

Choose the same for
Grayscale Images.

For Monochrome Images >
CCITT Group 4.



Digital Colour Swatch Book

Revoria Press PC1120

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