RR DONNELLEY

TWO-COLOR FILE PREPARATION

BACKGROUND

Because preparing two-color files is very similar to preparing four color files, the same basic file preparation instructions can be used. For both, it is recommended that files be built in a composite workflow, not a color-separated workflow. However, slight alterations to the two-color files may be required depending on how the second color is being used. Please consider the following guidelines as you build two-color files:

IMAGES

- We strongly advise that you create images as composite duotones rather than by colorizing grayscale images. This will ensure better image quality and help to minimize potential color separation issues. Applications that support composite duotones include: Adobe InDesign 1.5 (or newer), Adobe Photoshop 5.02 (or newer), Adobe Illustrator 8.02 (or newer), and QuarkXPress 4.1 (or newer) *with* the Creo TIFF XT.
- If colorizing grayscales, please use the Creo Color TIFF XT to ensure correct color separation when PostScripting from QuarkXPress v4.04 or higher.
- Avoid using DCS images as they are a colorseparated format that is contradictory to the composite PDF workflow. Please use composite image formats such as TIFF or EPS.

GRADIENTS

- Spot color gradients benefit from use of the Creo Distiller Assistant extension, which ensures better print quality with less banding. This extension adds default job options that must be adjusted to the settings used in four-color PDF creation.

The Creo Distiller Assistant extension must be loaded correctly on your computer, into the folder: Acrobat >Distiller>Startup. Note that this extension works for both Acrobat 4.x and 5.x, but there are some subtle set-up differences.

COPY

- Provide composite two-color copy for all pages showing the second color items *in color*. Composite grayscale proofs are not acceptable for showing color breaks. The proof will show your intended register of the second color to the first.

FIRST COLOR CHOICE

- Designate the primary color as Process Black. If the project is to be created with two Pantone colors, refer to “Second Color Choice” below for information on setting both the primary and secondary colors.

SECOND COLOR CHOICE

The second color can be created as a Spot color or as a Process color (using Magenta or Cyan as stand-ins for the PMS color). There can be advantages to both. It is usually best to set the second color as one of the Process Colors; we advise using Magenta or Cyan. This allows all color naming, trapping, and file processing to be done within the normal parameters of file handling.

Second colors can also be named as Spot colors (Pantone colors, PMS colors). With this method, it is critical that the color name be *exactly* the same throughout the job. To the computer, "PMS123" is not the same as "PMS123CV"; "DarkGreen" is not the same as "dark green". When PMS123 is designated to output, the elements created in PMS123CV will not print. When DarkGreen is designated to output, the elements created in dark green will not print.

- The main advantage to building files with Pantone colors instead of Process colors is that many proofing devices can convert PMS 123 to its fourcolor process equivalent, and show a decent replication of the intended color in the proof. However, few proofing devices can convert Process Magenta to PMS 123 in order to show a representative proof of PMS 123. Therefore, a book containing numerous duotones that require proofing is best prepared as Black and PMS 123, while any non-duotone project is best prepared in two process colors (black and magenta or cyan).

- When a book consists of two Pantone (PMS) colors, it is best to identify the colors by their PMS names. Doing so allows the proofing device to convert the colors to their process equivalents, and replicate them in the proof so they "match" the original PMS colors.

GENERAL INFORMATION

- Take the time to confirm that *only* two-colors are present in the final file. There should be no fourcolor elements. If the second color is a spot color, only one spot color name can exist throughout the files.

- If the primary color is black, set all 100% black elements to overprint the second color. If black is not used, it is usually better to make the darker color overprint the second color. This avoids trapping issues.

- If colors are designed to knockout instead of overprint, note that in the job information you supply.

- Proofing devices simulate PMS colors by combining process colors rather than using actual PMS color inks or toners. Therefore, the proof can never exactly match the press sheet. "Final" color approval will be from an ink swatch, not from the proof.

- As stated in other RR Donnelley separation specs, Duotone images should contain no more than 180% maximum density in the shadow areas to allow for good quality printing.

MORE INFORMATION

If you require further information about this issue, please e-mail: BookTeamQuestions@rrd.com.