

Preparing Artwork for LotsaDuo Kote Printing Using Corel® Draw® X4

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Related Documents

LP-DUO01 - Preparing Artwork for LotsaDuo Kote Printing Using Adobe® InDesign® CS3

AUDIENCE

Anyone that is responsible for the creation and submission of press-ready artwork to Lotsa Printing which requires a *LotsaDuo Kote* finish.

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OVERVIEW

Looking to enhance the look of your offset press printing jobs in an imaginative way? A great technique is to overprint a high gloss UV varnish to accent graphic features of the design.

Here we will detail the steps you need to take in preparing a press-ready PDF file, using Corel® Draw® X4, for 4-colour process printing with a *LotsaDuo Kote* finish on our offset press.

This document only discusses *LotsaDuo Kote* printing for standard 4-colour process (CMYK) artwork and does not take into account jobs that require a 5th printed colour (spot), eg. a Pantone. However, there really isn't much difference between these two types of print jobs from a designer's point of view, apart from the inclusion of an additional spot colour.

The minimum paper weight supported for the *LotsaDuo Kote* and the general *LotsaGlossUV* and *LotsaMattUV* coatings is 150gsm on a satin stock.

NOTE: There are some important steps you need to undertake to ensure the final PDF file you supply us, is press-ready for *LotsaDuo Kote* printing. So, if this is the first time you are utilising this printing option, we highly recommend that you read this entire document to ensure that everything goes smoothly at our pre-press and printing departments and with minimal delays.

If however, you feel comfortable with the creation of spot UV type artwork, we still recommend that you at least read the “**What We Need From You**” section.

GLOSSARY

Base Artwork	Artwork requiring additional components, such as spot gloss UV art, to be added before the printing stage.
LotsaDuo Kote	A print finishing option provided by Lotsa Printing which involves the application of an all-over gloss coating (LotsaGloss® UV) which is then selectively “etched” away using UV light to form contrasting gloss and matt areas on top of the printed artwork.
Overprinting	In most cases, when two objects of different colours overlap, they knockout - they won't print on top of each other. To intentionally print one layer of ink on top of another is to overprint.
UV artwork	Refers to a piece of artwork composed of a single spot colour which will determine the areas of the press sheet which will become glossy and those which will receive a textured matt finish.
UV coating	Refers to surface treatments which are either cured by ultraviolet radiation, or protect the underlying material from its effects. Our process, <i>LotsaDuo Kote</i> printing, results in a shiny gloss contrasting with a nice textured, subtly wrinkled, matt finish (similar to the surface of an orange peel).

1. FROM BLANK CANVAS TO DRESSING TO IMPRESS

1.1 - AT THE DESIGNER'S END

1. Designer creates normal CMYK base artwork.
2. Designer creates another piece of artwork, composed of a single spot colour, which will determine the gloss & matt areas of the finished product.
3. Designer places this artwork on the same page or artboard area as the CMYK artwork.
4. Designer creates a press-ready PDF and submits it to Lotsa Printing.

1.2 - AT LOTSA - THE PRINTING PROCESS

1. The colours in your CMYK base artwork are separated out into their primary printing colour images (Cyan, Magenta, Yellow and Black). From these separations, four printing plates are created.
2. A spot colour in the artwork, determined by the designer to designate the areas of the final print job that need to be glossy & those that need to be matt, is separated out as a 5th image.
3. The press is prepared (correct stock is loaded, the printing plates are put in place, etc).
4. The four primary CMYK colours are laid down in sequence using fast drying UV inks.
5. The entire press sheet is coated with a UV light-sensitive, high sheen gloss varnish called LotsaGloss® UV.
6. The gloss coating is selectively exposed to UV light based on the 5th colour we separated out in step 2. The areas that are exposed result in a textured matt finish, while those areas that aren't exposed retain the sheen of the gloss varnish finish.

2. WHAT WE NEED FROM YOU

For the trouble-free printing of your LotsaDuo Kote print job, we require a press-ready PDF file containing the normal CMYK base artwork which has a separate spot PMS colour artwork (in vector format only) overlaid on top and set to overprint.

Which colour you choose as that spot colour is entirely up to you. For the purpose of this discussion we've selected Pantone 233C (a pink) from the Pantone Solid Coated library.

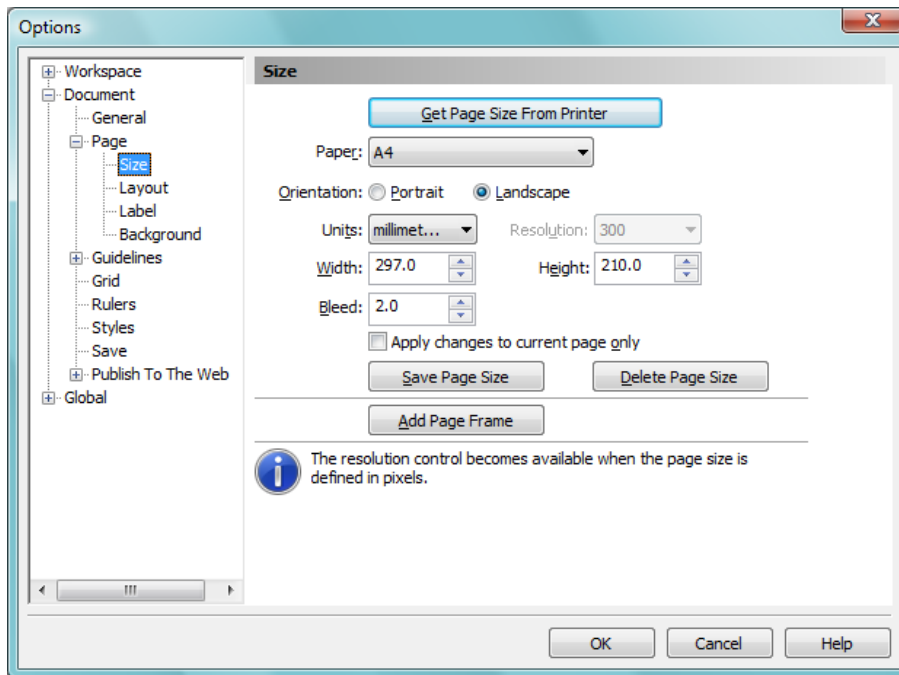
To make designing and checking your UV artwork easier, we recommend that you choose a colour that doesn't look similar to anything else in your CMYK base artwork. A pink is generally a good choice, but this obviously depends on your artwork.

3. CREATING THE SPOT UV ARTWORK

OK, so you've completed your standard CMYK base artwork and are now ready to create the artwork that will define the gloss & matt areas of the finished printed product.

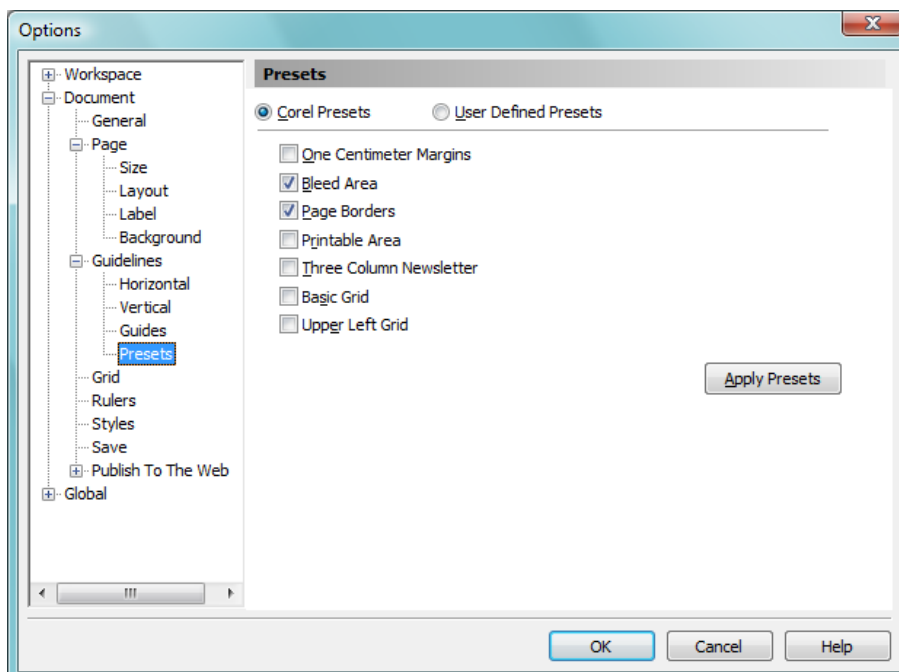
3.1 - PRELIMINARY STEPS – DOCUMENT SIZE, BLEED, GUIDES & VIEW SETTING

To ensure everything lines up in the end, you should set up your trim and bleed guides. To do so, click on the **Layout** menu and then click on **Page Setup**. The following screen will appear:



Make sure that the values in the **Width** and **Height** fields reflect the final trimmed dimensions of your print job. Enter a value of 2.0 in the **Bleed** field.

Now click on the **[+]** next to **Guidelines** in the list on the left-hand side, and click on **Presets**. The following screen will appear:





Make sure that the **Bleed Area** and **Page Borders** check boxes are ticked. Click on **OK**.

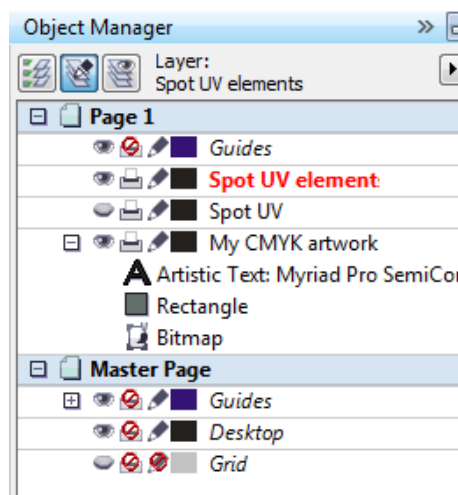
You should now see the trim and bleed guides. If you don't, turn their visibility on from the **View** menu.

Also make sure that your view is set to **Enhanced with Overprints** (check the **View** menu).

3.2 - CREATING THE SPOT UV ARTWORK

NOTE: When you get to step 7 below, remember that the PMS colour defines the areas that will receive the UV treatment on the gloss varnish, turning that varnish from gloss to matt.

1. Using the Object Manager in Corel Draw, create a new layer on the page your CMYK artwork is on, **making sure that this new layer is above all the other layers**. If the Object Manager isn't visible, click on the **Window** menu, hover over **Dockers** and click on **Object Manager** from the fly-out menu.
Creating your UV artwork on a separate layer allows you to easily show & hide the artwork (by clicking on the layer's corresponding visibility toggle icon, )
2. Give the new layer a descriptive name, eg. "Spot UV"
3. On this layer (make sure it's the active layer), draw a rectangle that is the same size as the artboard (document size) plus an additional 2mm all the way around. Now centre that rectangle on the artboard (press **P**).
4. **Set the fill of this rectangle to a spot PMS colour**, eg. Pantone 233C. Set the outline to no colour.
5. **Turn off the visibility of the layer that this rectangle is on**, by clicking its corresponding  icon.
6. **Create another layer & give it a name of "Spot UV elements"**. Make sure that this layer sits above your CMYK base artwork layer(s). What you should have showing in your *Object Manager* panel is something similar to the following:



7. On this new layer use either the Bezier or Pen tool and **start drawing shapes that will define the gloss areas of your design**. Zoom into your artwork & be accurate in your drawing. Give these shapes all the same fill colour (no outline colour) that is different to the PMS colour you chose in step 4 above. It doesn't matter what colour, it could even be CMYK. All we want to do here is create shapes that will ultimately be cut out, using the Shaping tools, of the PMS coloured rectangle created in steps 3 & 4.

8. If there are text elements that you want to receive the gloss effect, make a copy of those from your CMYK artwork & **place them onto the “Spot UV elements” layer** and convert them all to curves (select them all and press **Ctrl+Q**)
9. OK, we should now have vector objects sitting on the “Spot UV elements” layer. **Turn on the visibility of “Spot UV” layer.**
10. **Either copy or move all the vector elements from the “Spot UV elements” layer to the “UV Art” layer.** Make sure they’re sitting on top of the PMS coloured rectangle (check the layer stack in the Object Manager).
11. Using the “Back Minus Front” shaping tool, start subtracting the vector objects from the spot coloured rectangle.

IMPORTANT: Even white vector elements (including text you converted to curves), need to be cut out of the rectangle.

TIP: To help you double-check that everything is cutting out OK, create another rectangle the same size as the PMS coloured one, give it a different colour & place it beneath the spot coloured one (press **Ctrl+PgDn**). Remember to delete it after your checks are made!!

12. If you’re happy with your cutting out job, delete the “Spot UV elements” layer. **On the “Spot UV” layer you should now only have one object, the PMS coloured rectangle with pieces cut out of it.**

Now set the PMS coloured rectangle to overprint by selecting the rectangle and clicking on the **Edit** menu and clicking on **Overprint Fill**. You MUST set this UV art to overprint so that it doesn’t knock out any of your CMYK artwork.

Whoa!! Everything will look a bit weird on screen now, so make sure to take the time to double-check everything. It’s easy to get confused at this point. Check that what you’re seeing “makes sense”. Printing out a copy of the UV artwork by itself will help immensely. (Copy that artwork to a new page or document & convert the PMS colour to a CMYK equivalent & print it out. On your print-out, where it’s pink (in our example) the finish will be matt, where you see white (from your paper) the finish will be gloss.)

13. Repeat all of the steps above on any other pages in your document that you want the *LotsaDuo Kote* finished to be applied.
14. **Congratulations, you’re finished with the artwork creation process.** The only steps remaining are the creation of a final press-ready PDF file and running some checks on it.

4. CREATING AND CHECKING YOUR FINAL PDF FILE

4.1 - CREATING THE PDF FILE

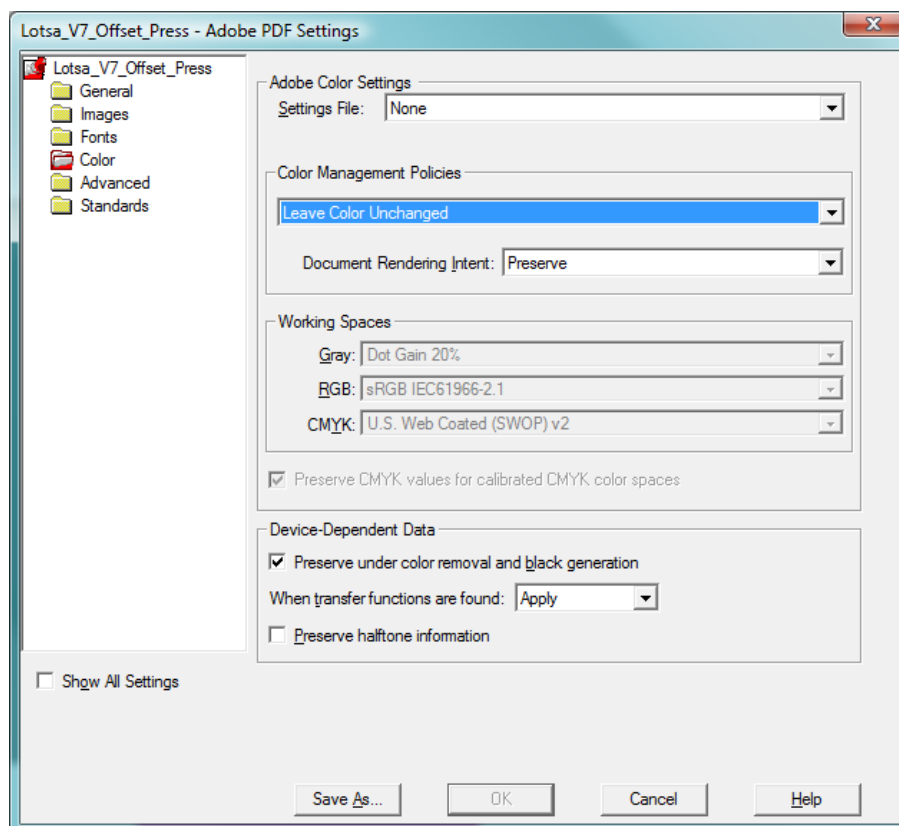
We'll assume that you are familiar with the process of creating press-ready PDF files and we won't go into details here. Please refer to one of the following documents from our document library, available from our website, for more details:

LP-G01 - What is a Press-Ready File

LP-PDF02 – Creating Press-Ready PDF Files in Adobe® InDesign® CS3

LP-PDF03 – Creating Press-Ready PDF Files in Corel® Draw® X4

However, there is one important setting in whatever software you're using for creating PDF files that you will need to check, and that is that colours are not going to get converted to CMYK during the PDF creation process. Remember, we need the spot colour (Pantone) part of your artwork to allow us to separate it out when we create our separations printing plates. The applicable setting in Acrobat Distiller 8 is shown below:

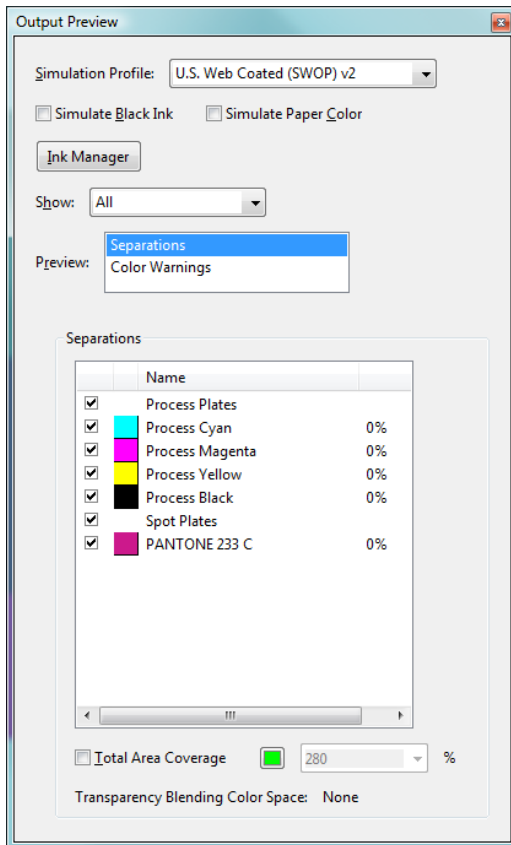


4.2 - CHECKING THE PDF FILE

If you have Adobe Acrobat Professional, we highly recommend that you do a couple of final checks on your PDF file using some of Acrobat's in-built Print Production tools.

4.2.1 - CHECKING THE COLOUR SEPARATIONS

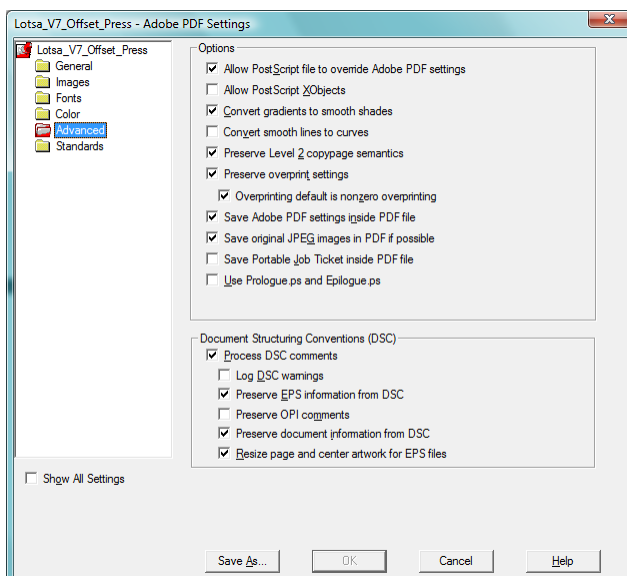
The first thing we need to check is that we have only the required colours (ink separations) that we need. For a 4-colour process printing job finished with *LotsaDuo Kote* we only want the four primary process colour separations in addition to a single spot colour (Pantone). To check this, in Acrobat Professional, click on the **Advanced** menu, hover over **Print Production** and click on **Output Preview**. You should see a screen similar to the following:



The percentage values next to each separation will only change once you start placing your mouse cursor over your artwork. To check that your spot colour overprint is set to 100% (required), place your mouse cursor over that spot colour in the document. If it doesn't read 100%, check that the spot UV artwork in your Corel Draw file doesn't have a transparency effect set on it.

4.2.2 – CHECKING THE OVERPRINT

Assuming everything checks out OK here, we also need to check that the spot UV artwork is still actually set to overprint. To check this, click on the **Advanced** menu, hover over **Print Production** and make sure there's a tick next to **Overprint Preview**. You should see your CMYK artwork partially showing through the spot UV artwork. If you don't, make sure that your PDF creation process' settings aren't deleting your overprint settings from your design application's settings. For Acrobat Distiller, the setting to check is called **Preserve overprint settings** in the **Advanced** section.



5. WRAPPING UP

5.1 - GENERAL TECH SPECS

When providing your artwork to us for printing, ideally the files should be press-ready meeting the following specifications:

- The preferred format we like to receive artwork in is PDF
- Images, illustrations and text need to be in CMYK or PMS (not RGB)
- Resolution of the images needs to be 300dpi (or 120dpcm). Just because your images are at 300dpi in your artwork in your design program, doesn't mean that your PDF creation settings aren't set incorrectly & down-sampling your images to a lower resolution. Make sure you check your PDF creation settings
- Final artwork should be supplied to finished size plus bleed, with no need for scaling.
- 2mm bleed around the edges of the document
- 4mm text margin (position text a minimum of 4mm from the edge of the document)
- All fonts to be embedded in the PDF document. Alternatively, convert all text to curves, outlines or paths

5.2 - TIP

Want to ensure that you are supplying us with PDF files that contain your artwork in the best and most compatible state ready for printing? If you're using Adobe Acrobat Distiller, just ask us to send you our custom .joboptions file which you can load onto your system. This way, the PDF you give us will have the required characteristics optimized for our print workflow.

Alternatively, one of the following documents in our document library available on our web site might interest you:

- LP-PDF01 – Creating Press-Ready PDF Files in Adobe® InDesign® CS3
- LP-PDF02 – Creating Press-Ready PDF Files in Corel® Draw® X4