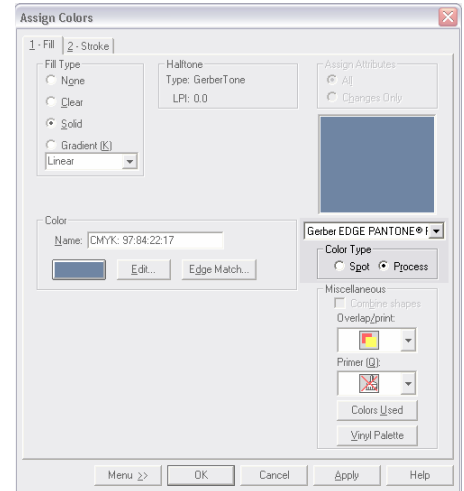




Item #1 Gerber Edge Pantone Process Palette

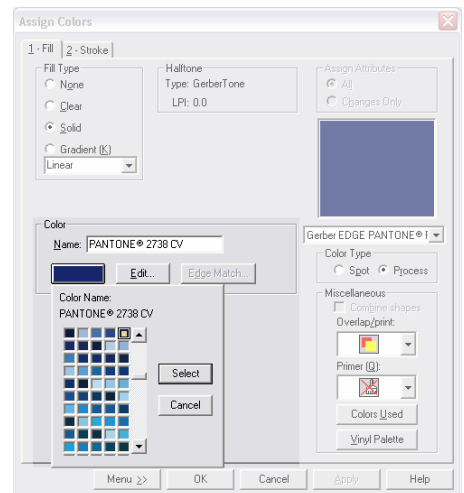
TIP:
A quick way to access the Assign Color dialog box is by pressing the [1] key

When doing four color process (CMYK) output and attempting to “match” Pantone Matching System (PMS) colors, use Gerber’s “Gerber EDGE PANTONE Process” palette. This palette contains over 700 matches with values that produce a much closer “match” than using other source values. From within the Assign Color dialog box, in the Color Type section, select *Process*. Then, from the drop down directly above this section, chose *Gerber EDGE PANTONE Process* as the palette to load.



TIP:
Insert the “®” symbol by holding the [ALT] key and entering 174 from the numeric keypad

There are two ways to select the desired Pantone number. First, and perhaps the quickest if proper format is known, is to type the complete name in the *Name* area within the *Color* section. Proper format takes the form of “PANTONE® xxx CV” where “xxx” is the number desired. This is perhaps a little more convenient for “numbered” numbers like “PANTONE® 210 CV” verse “named” numbers like “PANTONE® Proc Cyan CV”.



TIP:
Having a Pantone Solid to Process guide available when meeting with clients can help illustrate the differences, and some possible pitfalls, of using four color process output.

The other approach is to left click on the color swatch located within the *Color* section, within the *Color* section mentioned above. This reveals a scrollable swatch menu that contains all matched values, listed in a logical fashion.

Test it out for yourself. Pick any Pantone number, select it as described above, then create a duplicate object and assign it values from another source. Perhaps using the values provided in the Pantone Solid to Process. Which one looks closer?



Item #2

“Changes Only” option within the Assign Color dialog box

Ever take notice to that option in the upper right hand area of the *Assign Color* dialog box called “*Changes Only*” (found in the *Assign Attributes* section). Ever use it? If not, this could be a real time savor for the future.

Ever wanted to change the foil color used in a design, say every instance of Lemon Yellow to Violet Purple. Not such a big deal, normally, but what if you had various tint values in the design. Most folks that haven’t used this option before would possibly go and make these changes on a one-by-one basis. An acceptable way of doing it, but there is a much faster way.



TIP:

The “*Changes Only*” option is not available unless there is more than one object selected.

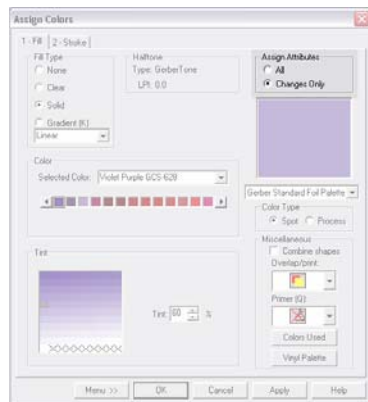
TIP:

If wanting to select a Spot Color used as a Stroke, go *Select>Spot Color>Strokes*. To select Spot Colors used in both a Fill and a Stroke, go *Select>Spot Color>Both*.

First, use the accelerator key combination of **[SHIFT]+[F3]** to *Select By Spot Color*. This is a fast way of selecting every instance of a particular foil being used within the design as a Fill. With all of these objects selected, press the **[1]** key, again, that is an accelerator key



and a quick way to get into the *Assign Color* dialog box. From within that dialog box, select Violet Purple, then, before leaving the dialog box, select *Changes Only* from the *Assign Attributes* section. This instructs the software to modify only what was changed (the color assigned in this example) and nothing else. All other properties remain as assigned prior to starting this function.



TIP:

“*Changes Only*” is really effective when there are multiple changes to be made at once. As an example, not only a change of color as explained to the right, but also changing priming, halftone, and overprint states, all at the same time.

Try it yourself. This isn’t limited to just changing color foil assignments either. Experiment with this and see how it can save a lot of time in the course of a year.





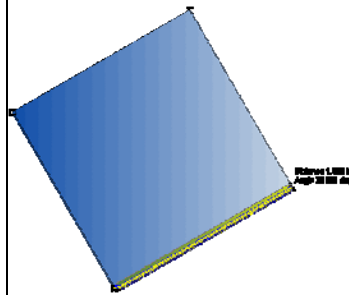
Item #3 Measuring Tool

There has been a Measuring tool inside Composer for a long time, but the release of Omega 2.0 witnessed this tool receiving some attention. Perhaps the most obvious is the fact that it actually displays like a tape measure on the screen.

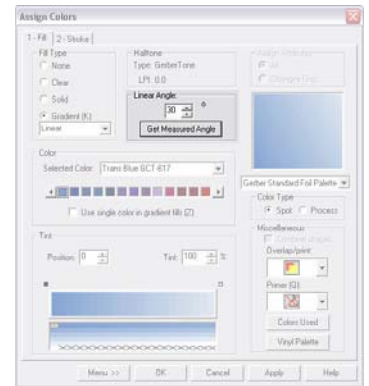
Distance 1.000 in
Angle 90.000 deg



A feature that is very useful with this tool is the ability for it to capture what it “measures” and place those values on the clipboard for use elsewhere in the program. One I like to use often is measuring an angle of an object to determine the proper angle needed when filling with a gradient tint.



As an example, this box to the left has a gradient running in a true left to right fashion. Using the Measuring tool, we can have the software assist in figuring that angle out to have the gradient follow the same angle of the object. For this example, I have enabled the *Show Shape Points* and



Snap Measuring Tape options from the *Property Bar*. This will make sure the angle that is captured is from corner to corner. A left click over the second corner point will capture the values to the clipboard. Now, inside the *Assign Color* dialog box, one can left click on the “*Get Measured Angle*” and the software transfer the measured angle from the clipboard.

TIP:

The Measure tool now has a Property toolbar to assist with the increased functionality. Depending on options enabled at the time, not all functionality is available. Consult the online Help or users manual for additional information.

TIP:

If a measurement is converted to Objects, the lines themselves are “Open” shapes and therefore can not be Filled. In order to give them some “body”, assign a Stroke value.

Distance 1.681 in
Angle 90.000 deg

Line 1
Line 2

Something new with Omega 2.0 is the ability to have a measurement saved as actual objects within the design. This feature makes the tedious job of producing drawings for permit review or production that much more tolerable.

If you haven't taken the time to use or learn this tool, I encourage you to consult the online Help and read about the additional features this tool holds.



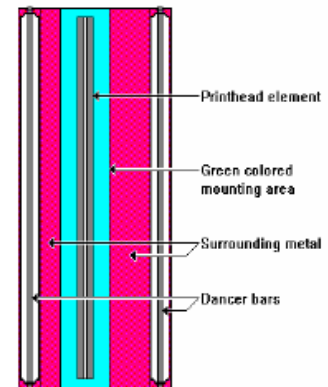
Item #4 Cleaning considerations for the Edge

Everyone probably cleans the print head on their Edge, but what about other components? Everything being relative within the sign industry, the Edge is rather simple to maintain and doesn't require much attention. However, this can also induce a complacent attitude and cause some minor irritations from a production standpoint. Please note, this is not an all inclusive list and the actual Edge environment and amount use will determine how often and to what degree attention in this area is required.

TIP:

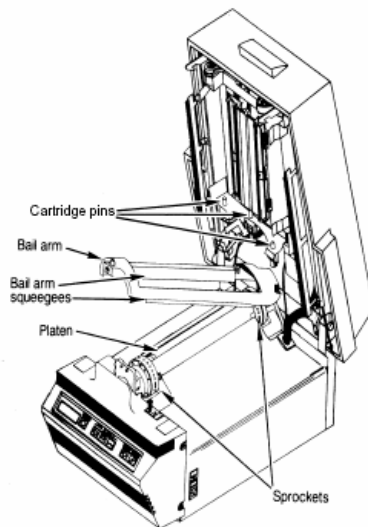
Be sure to NEVER touch the print head with your bare hand. Contamination from naturally occurring oils can lead to or promote premature fatigue or failure.

Cleaning of the print head with 98% isopropyl is recommended, as lower concentrations can promote corrosion to the printhead and lead to accelerated failure. Gerber offers moistened "cleaning pads" for this purpose under part number P66530B. After cleaning the entire head area with these pads (or your own solution), continue on by cleaning the Dancer Bars and Foil Squeegee. Cleaning of the Bail Arm Squeegee's is also suggested.



TIP:

When cleaning any of the components mentioned to the right, always use "Moist" or "Damp" pads, brushes, etc. as opposed to "Wet".



Keeping the Cartridge Pins clean will promote unencumbered operation. This can be done with a small brush *lightly* moistened with the same solution used to clean the printhead. This brush can also be used to clean any residue buildup on the sprockets. If this done on a regular basis, it should take little effort. For massive buildup, try a pair of tweezers, x-acto knife, or even a ball pen "shell", or combination of all the above. Heavy buildup can have an influence on color-to-color registration.

* Images courtesy of Gerber Scientific Products, South Windsor, CT