

TOSHIBA

DIGITAL COLOUR PLAIN PAPER COPIER COLOUR GUIDEBOOK



e-STUDIO2100c/3100c



PREFACE

Thank you for purchasing the Toshiba digital colour copier e-STUDIO2100c/3100c. This colour guidebook explains simply the functions of the e-STUDIO2100c/3100c such as “copy density adjustment”, “colour adjustment”, “copy editing”, “image editing” and “processing” etc. in colour. At the end of this manual, basic information about colour and the full-colour copy system is given.

To ensure effective use of the e-STUDIO2100c/3100c, be sure to read the Operator's Manual [for Copying Function] as well.



Storage of Colour Copies

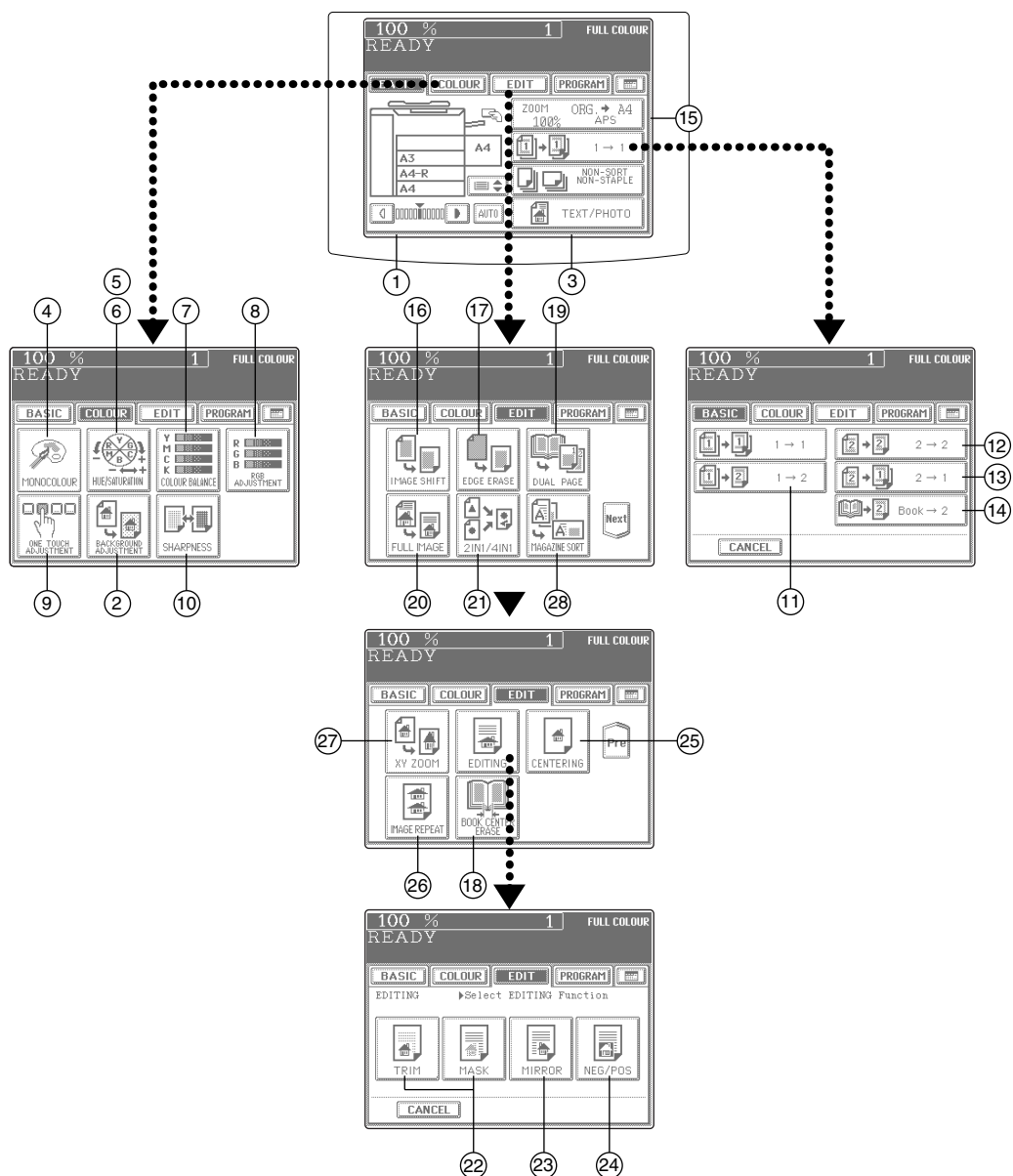
- The copies should be kept in a place which is not exposed to light to prevent fading when they are kept for a long time.
- If copies are kept with pressure applied between plastics made of chloroethylene for a long time, the toner may melt and stick to the plastic. Keep them in polyethylene binders, etc.
- When a colour copy is strongly folded, the toner at the fold can become separated.
- The toner on the copies may melt if it touches solvent or ink which is not dried completely. Keep copies away from solvent.
- When copies are kept near an extremely high temperature source such as a heater, the toner may melt. Keep them at room temperature without much variation.



e-STUDIO2100c/3100c

INTRODUCTION OF FUNCTIONS

You can select functions by lightly touching the icons on the control panel.
The functions (1) to (28) are explained from the next page.



① COPY DENSITY ADJUSTMENT

► Page 3-15

└ * Refer to the Operator's Manual (► Page 3-15) for how to use the function.



Lighter



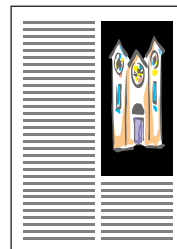
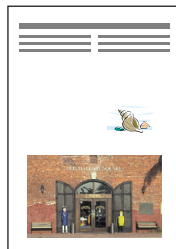
Darker



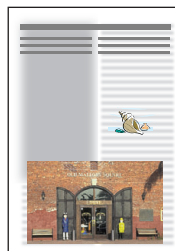
② BACKGROUND ADJUSTMENT

► Page 4-8

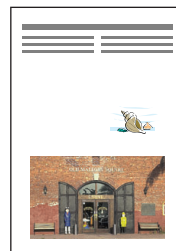
Original Front Back



Before adjustment



After adjustment (to the left 'L')



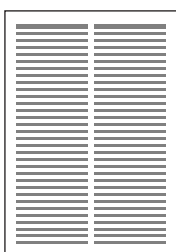
③ TEXT/PHOTO, TEXT, PRINTED IMAGE, PHOTO, MAP AND AI MODE

► Page 3-17

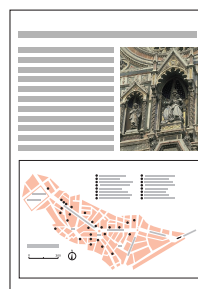
Text/Photo



Text



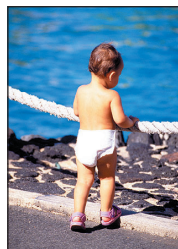
Advanced image (Optional)



Printed image



Photo



Map



The copier automatically recognizes the contents of the original in each block or originals in each page and makes copies in appropriate modes. This is suitable for copying several types of originals mixed together.



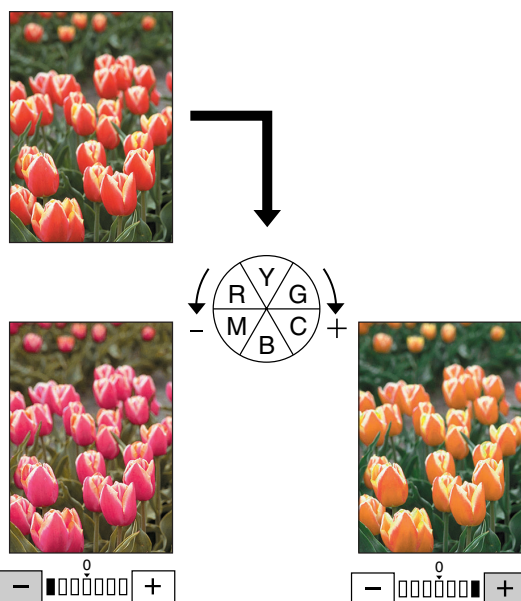
④ MONOCOLOUR COPYING

► Page 4-2



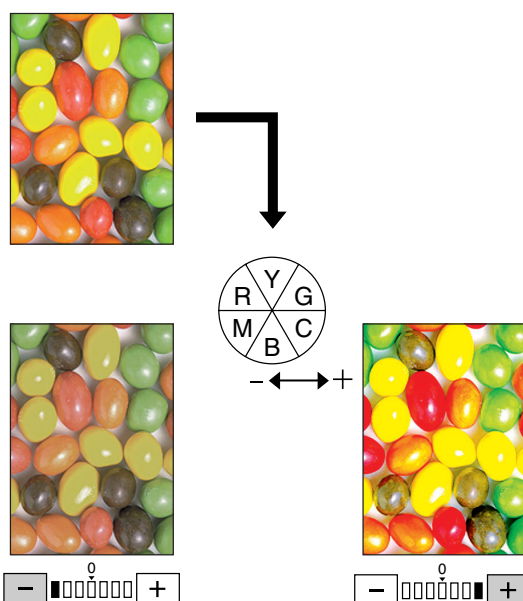
⑤ HUE ADJUSTMENT

► Page 4-3



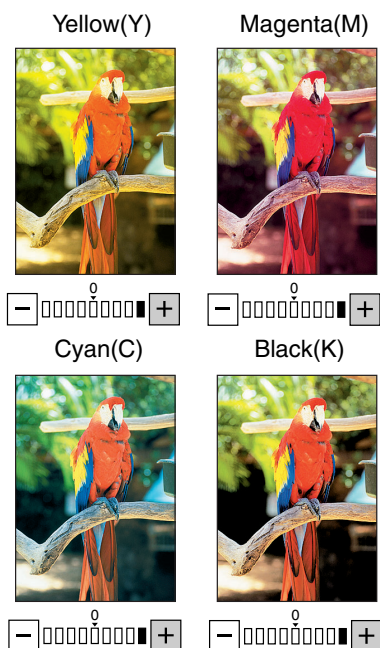
⑥ SATURATION

► Page 4-4



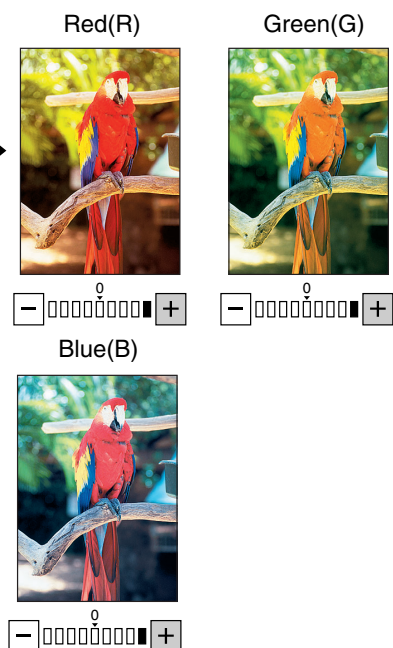
⑦ COLOUR BALANCE

► Page 4-5



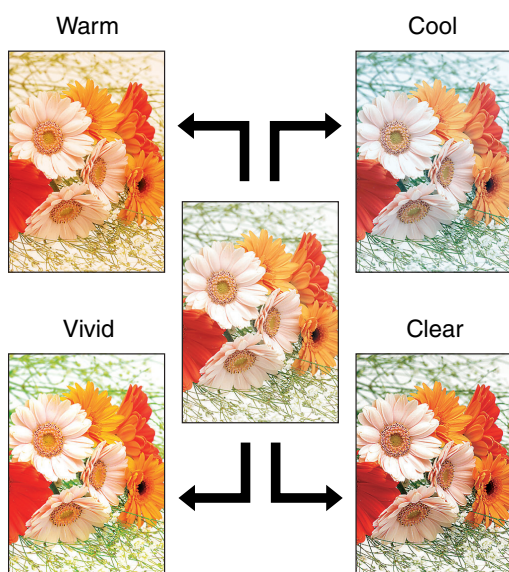
⑧ RGB ADJUSTMENT

► Page 4-6



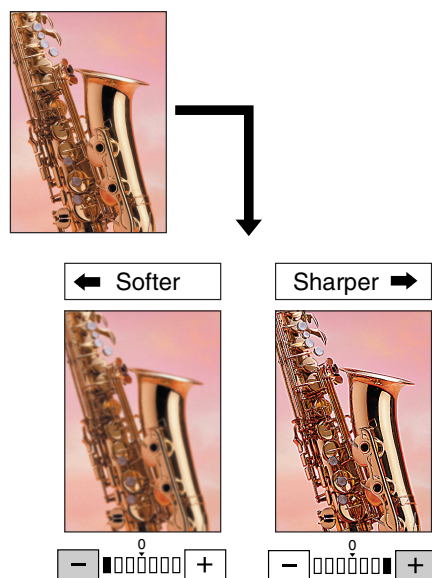
⑨ ONE-TOUCH ADJUSTMENT

► Page 4-7



⑩ SHARPNESS ADJUSTMENT

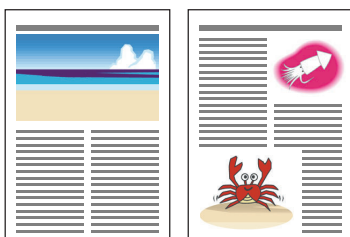
► Page 4-9





**11 1-SIDED ORIGINALS ►
2-SIDED COPIES**

► Page 3-11



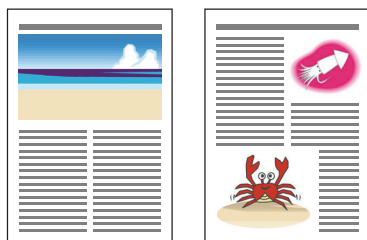
**12 2-SIDED ORIGINALS ►
2-SIDED COPIES**

► Page 3-12



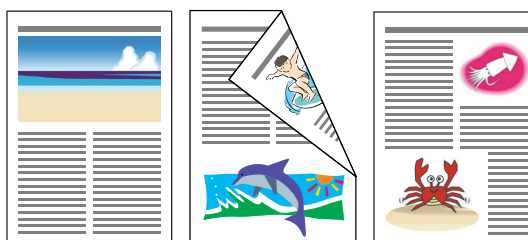
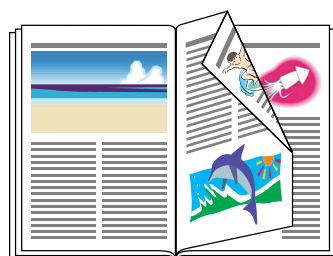
**13 2-SIDED ORIGINALS ►
1-SIDED COPIES**

► Page 3-12



**14 BOOK-TYPE ORIGINALS ►
2-SIDED COPIES**

► Page 3-13



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REPRODUCTION RATIO

► Page 3-4



Enlargement



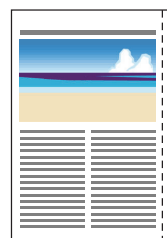
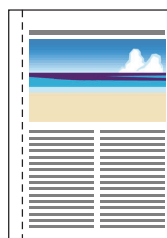
Reduction



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IMAGE SHIFT

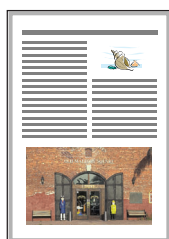
► Page 5-2



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EDGE ERASE

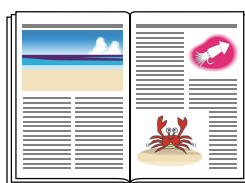
► Page 5-4



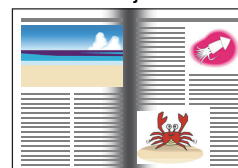
18

BOOK CENTRE ERASE

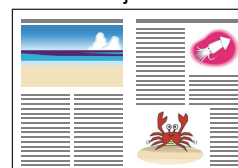
► Page 5-5



Before adjustment



After adjustment

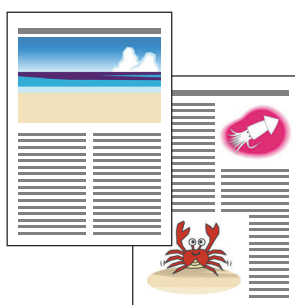
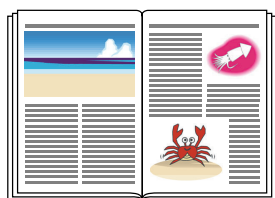




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DUAL-PAGE

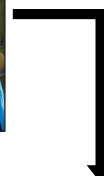
► Page 5-6



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FULL IMAGE

► Page 5-8



Before setting



After setting

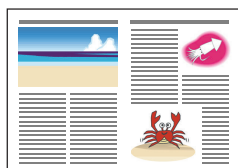
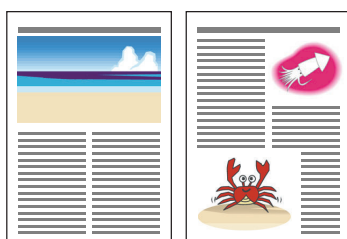


21

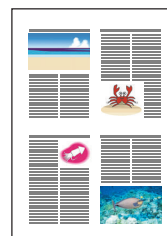
2 IN 1 / 4 IN 1

► Page 5-9

2 IN 1



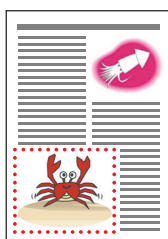
4 IN 1



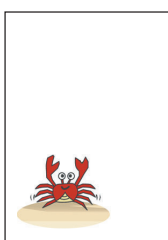
22

TRIMMING/MASKING

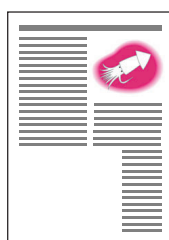
► Page 5-14



Trimming



Masking



* This mode is available only for standard size originals.

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MIRROR IMAGE

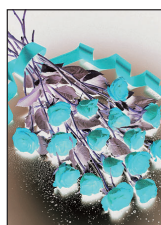
► Page 5-16



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NEGATIVE/POSITIVE REVERSAL

► Page 5-17



Full colour

Monocolour
(Magenta)

Black

25

CENTRING

► Page 5-18

All



Part



* This mode is available only for standard size originals.



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IMAGE REPEAT

► Page 5-20



* This mode is available only for standard size originals.

27

X-Y ZOOM

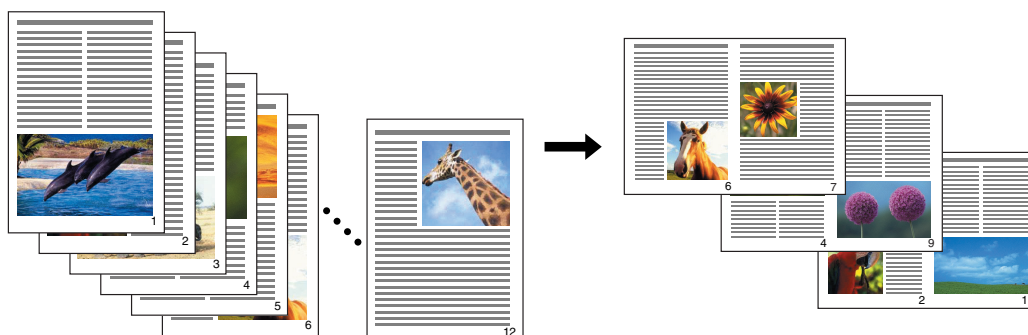
► Page 5-13



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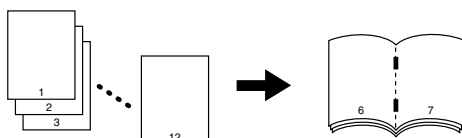
MAGAZINE SORT

► Page 5-11

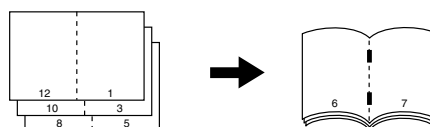


* With the optional finisher (MJ-1020) installed, the **MAGAZINE SORT & SADDLE STITCH** and **SADDLE STITCH** are also available. ► Page 7-6

MAGAZINE SORT & SADDLE STITCH



SADDLE STITCH

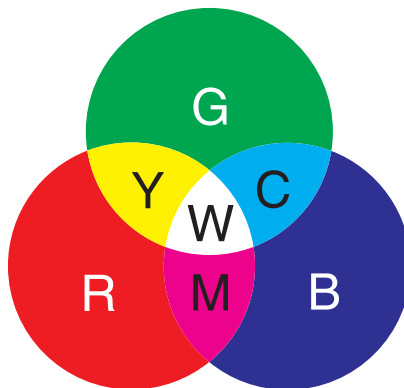


BASIC INFORMATION ABOUT COLOUR

3 PRIMARY COLOURS OF LIGHT AND ADDITIVE COLOUR MIXING

The 3 primary colours of light represent red, green and blue light. The more the colours are mixed, the brighter the resultant colour becomes. Equal mixing of these three colours produces a colourless and transparent light (white light). Mixing these colours to make another colour is called “additive colour mixing”.

The colours of the cathode-ray tube of a TV and PC displays are produced by this method.

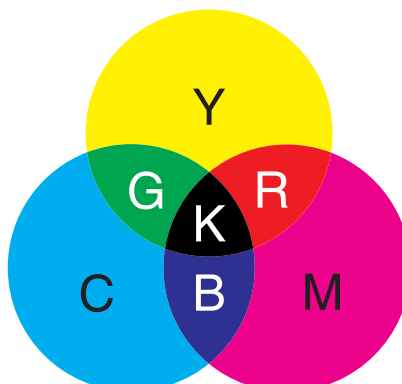


3 PRIMARY COLOURS OF COLOUR AND SUBTRACTIVE COLOUR MIXING

The 3 primary colours of colour materials such as paints or colour toners represent Yellow(Y), Magenta(M) and Cyan(C). The more the colours are overlaid, the darker the tone becomes. Mixing these three colours equally produces a black.

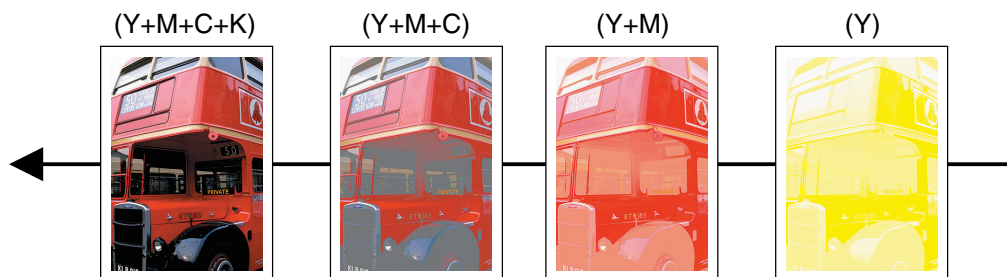
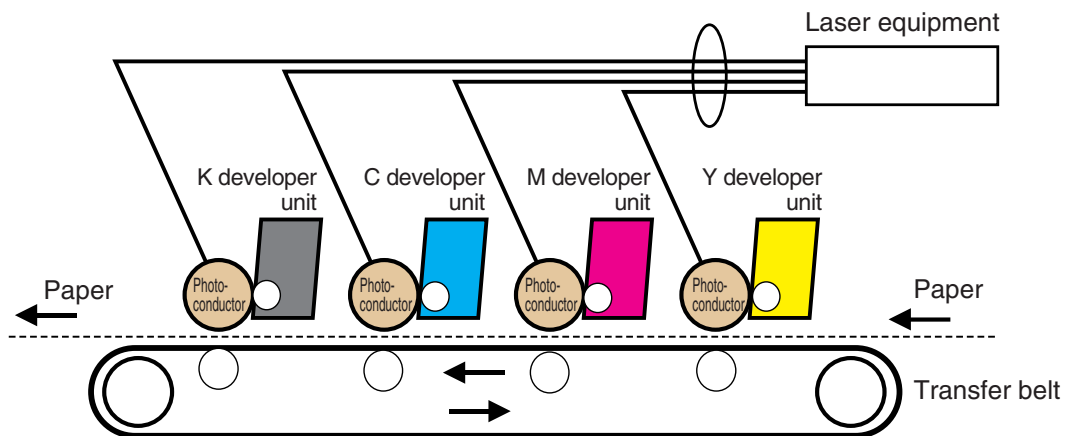
Mixing these colours to make another colour is called “subtractive colour mixing”.

The colours of printed matter such as posters and brochures are produced by this subtractive colour process.





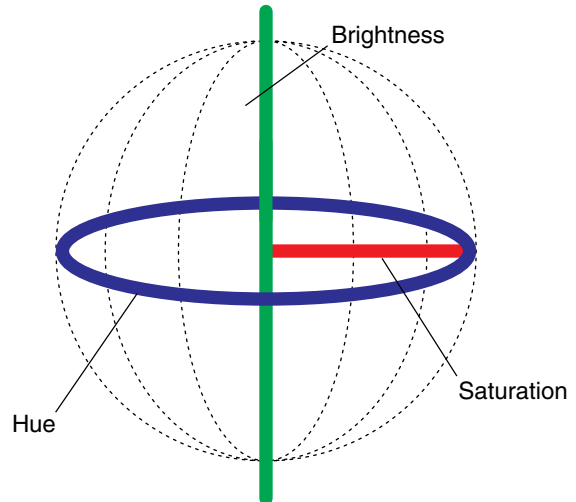
Full-Colour Copying System



Generally, printers use 4 colour toners or inks (3 primary colours and black) which are mixed together to reproduce colours. (In theory, any colour can be made with the 3 primary colours, but black is difficult to reproduce since the 3 primary colours may make it dark brownish.) This copier makes a full-colour image by piling up the 4 colour toners one by one on paper conveyed on the transfer belt as shown in the figure above.

THREE ELEMENTS OF COLOUR

There are 3 properties of colour: hue, brightness and saturation. They are called the “3 elements of colour”. Generally, colour is expressed with hue, brightness and saturation.



HUE

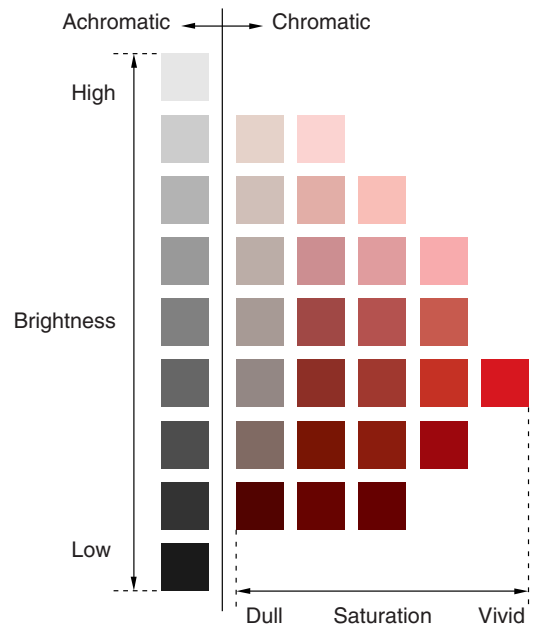
The hue is the tint of reddishness, yellowishness and blueness seen in a rainbow. A hue circle is made when the hues are arranged in a cycle.





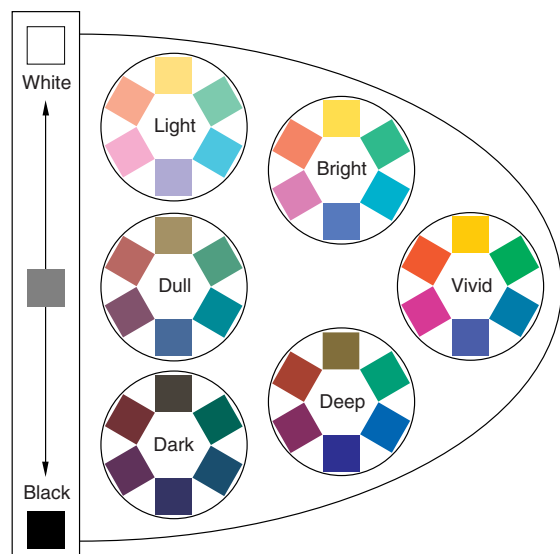
BRIGHTNESS AND SATURATION

The degree of the brightness of a colour is called “brightness”. The degree of vividness of a colour is called “saturation”. As shown on the right, the brightness and saturation influence each other. Mixing white increases the brightness, but the hue is weakened and saturation is lowered at the same time.



COLOUR TONE

“Colour tone” is the light-and-shade and strength of the colour. This is when the brightness and saturation are combined together. Colours with the same tone may give you the same impression, even though those hues differ.



Recycled paper is used for the inside pages of this book.
This Operator's Manual is printed with ink containing
soy oil.

DIGITAL COLOUR PLAIN PAPER COPIER
COLOUR GUIDEBOOK

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