



XEROX® IRIDESSE® PRODUCTION PRESS

Beyond CMYK Design and File Preparation Guidelines

xerox™



TABLE OF CONTENTS

Your design dreams realized 1

How the Iridesse Production Press works 4

Create “wow” designs 13

 Create a spot specialty effect..... 13

 Use more than one spot specialty
 effect together..... 25

 Create ultimate brilliance with
 blended colors..... 41

 Prepare files for print 68

Add the “wow” at the press..... 71

 Create multi-pass specialty effects 72

 Add specialty effects to existing jobs 76

 Create ultimate brilliance with
 blended color palettes..... 78

 Apply Low Gloss Clear at the press 88

Helpful hints..... 90

Your design dreams realized.

Most print designers we know dream of working on a project that involves specialty effects.

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

The Iridesse® Production Press changes that. This press lets you **combine stunning four-color imagery with up to two Specialty Dry Inks in a single pass at rated speed**, all without sacrificing digital printing benefits such as economical short runs and personalized printing.



Iridesse runs popular specialty colors, including:



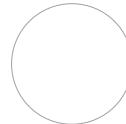
**Xerox® Gold
Dry Ink**



**Xerox® Silver
Dry Ink**



**Xerox® Fluorescent
Pink Dry Ink**



**Xerox® White
Dry Ink**



**Xerox® Clear
Dry Ink**



**Xerox® Low Gloss
Clear Dry Ink**

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

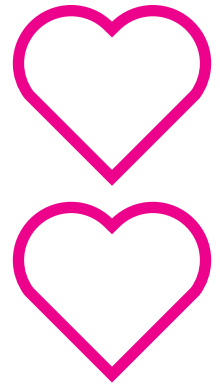
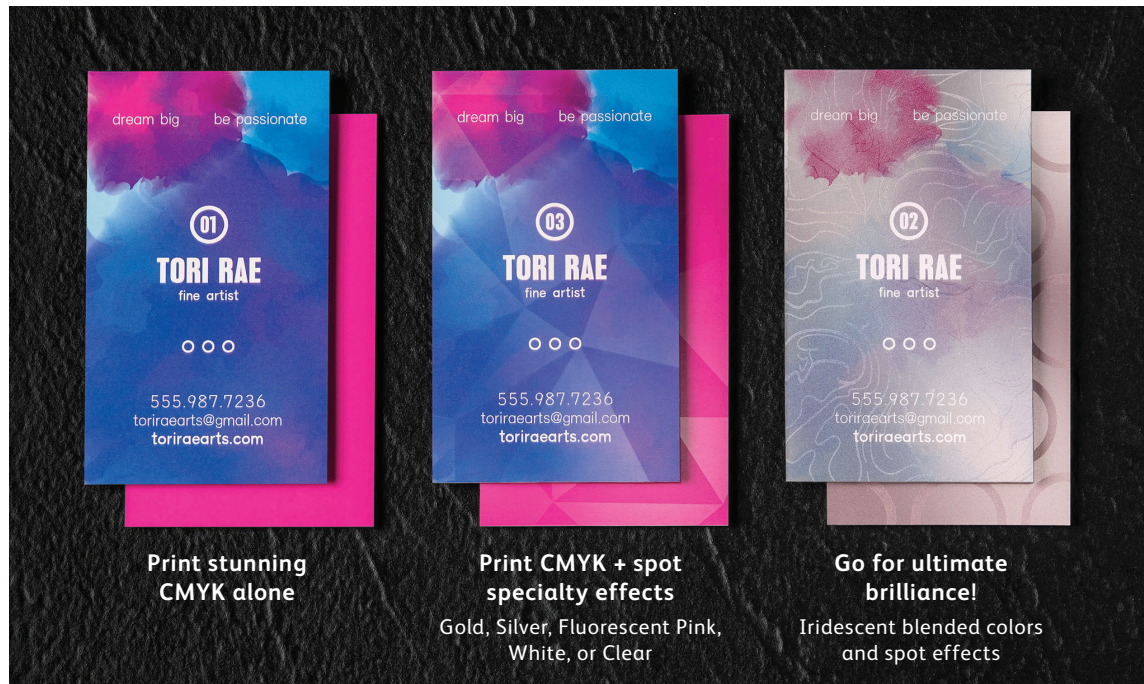
**“Wait... this is all
digital printing?”**

(Yes... we get that a lot!)



The Iridesse Production Press gives you a whole new way to think about design. When you can use up to two Specialty Dry Inks along with CMYK, digital print can move from being a basic option to an absolute must-have.

This lets you breathe new life into print:



Your clients will love the budget-friendly impact digital specialty effects provide, too!

HOW THE IRIDESSE PRODUCTION PRESS WORKS

We make it easy to create more “wow” per page.

Print CMYK plus two types of specialty effects at the same time.

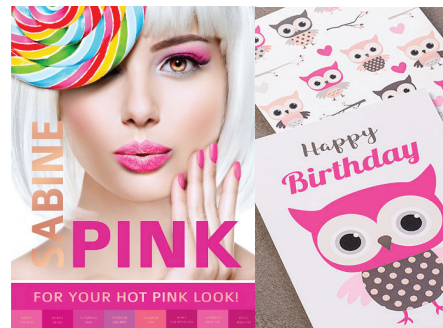


Real metallic effects: The sparkle of High Definition Emulsion Aggregate (HD EA) Gold and Silver metallic colors can be used on their own or blended with CMYK and/or Fluorescent Pink to deliver new, stunning iridescent palettes that create more “wow”—fast.



White and Clear effects: Create new opportunities for unique design expression. Unlock a broader range of specialty media with White underlays, and enhance virtually any stock with White or Clear design effects.

You can also work with your print provider to build up multiple layers on a page to add dimension or enhance opacity.



Fluorescent Pink effects: This super-hot UV-reactive Specialty Dry Ink lets you pack more punch into print.

Use it on its own, pair it up with another embellishment in a perfectly registered single pass, or blend it with CMYK and/or a metallic Specialty Dry Ink to create millions of unique, eye-catching colors.



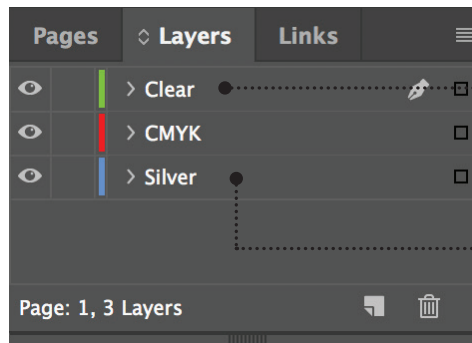
The Iridesse Production Press with award-winning Color FLX Technology combines the value of a four-color digital press – personalization, economical short runs, and agile production – with up to two HD EA Specialty Dry Inks in a single pass.

That single pass is important. It means that the different inks register very tightly, which is not the case with other digital print technologies that require your print provider to manually feed paper through a press multiple times. Our tight registration gives you a much higher-quality result.

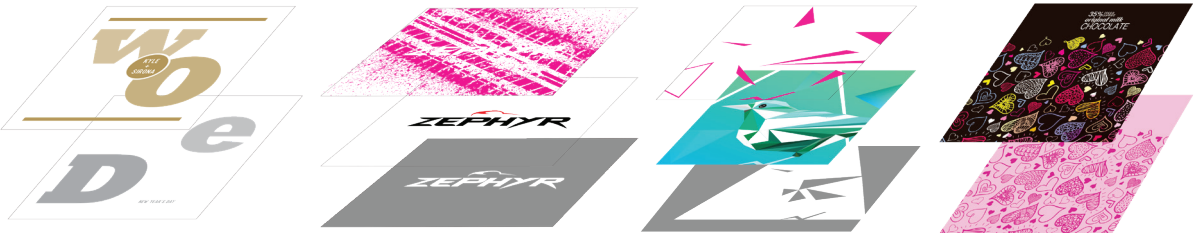
When it comes to designing for the “wow,” it’s all about thinking in layers.

Layers should be arranged in your files to mimic the order in which the Specialty Dry Inks are applied at the press. A layer of Gold, Silver, Fluorescent 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, Fluorescent Pink, Clear, or Low Gloss Clear may be used on top as a spot overlay.



Layering creates dramatic spot and/or blended effects



Say goodbye to costly foiling or coating and hello to new jobs.

Unique digital embellishment capabilities on the Iridesse Production Press make it easy for you to unleash more results-driving “wow” per page while sticking to your clients’ budgets and timelines.

Using traditional methods:



Add days to your production timeline.

While beautiful foil stamping is a labor- and time-intensive printing method that requires multiple runs to achieve multi-color designs.



Add cost.

All that labor makes foil stamping expensive. Also, it can be applied only to static (non-variable) elements.

With the Iridesse Production Press:



Deliver beyond CMYK on demand.

Add a wide variety of Metallic, Fluorescent Pink, White, and Clear embellishments to any job element, whether it be static or variable. Jobs are printed at the same productive rate as CMYK-only – 120 pages per minute.

No extra time is needed for setup or drying!



NATURAL MARKET

Spring 2019

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- ❖ Health Benefits
- ❖ Ornamental Flowering Alliums
- ❖ Best Time to Harvest

NATURAL



HEAD START

TAKE YOUR FIRST STEPS TO A NEW HEALTHY YOU!

See page 5

Expand your impression of digital media.

Iridesse lets you run more textured and colored media with confidence.

Combining Iridesse's stunning print quality and embellishments with specialty colored and significantly textured stocks infinitely expands the potential of digital print.

Where typical digital print may show paper mottle due to the surface inconsistencies of some of these more challenging media, Iridesse prints are smooth and consistent.*

REMEMBER:

You cannot run Clear and Low Gloss Clear in the same job since they each have to be in the Overlay station of the press.

Standard
and digital
stocks,
PLUS...

Linen

Felt

Stipple

Highly
textured
uncoated
stocks

CMYK over
White on
dark
uncoated
media

* Your print service provider may choose to add Low Gloss Clear Dry Ink to achieve optimal image smoothness on these stocks.

Printing two Specialty Dry Inks in a single pass gives you a whole new level of design flexibility. In fact, that's one of the reasons we named this unique capability *Color FLX Technology*.

Color FLX Technology lets you do new things with digital print.



Create a spot specialty effect:

Each of our Specialty Dry Inks – Gold, Silver, Fluorescent Pink, White, or Clear – can be used on its own to create stunning spot effects. Our metallic inks contain reflective metallic pigments that deliver true sparkle and shine, amplifying your designs.

Use more than one spot specialty effect together:

Want to use more than one specialty spot effect in a job? No problem! Two inline housings and tight color-to-color registration means multiple spot effects can be run together in one super-efficient single pass.

Create ultimate brilliance with unique blended colors:

When you need a vibrant visual, think about the impact a palette of blended iridescent metallic colors can make. Gold or Silver can be blended with CMYK and/or Fluorescent Pink to create vibrant, virtually unlimited metallic effects.



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SUMMER BEFORE
IT'S TOO LATE!

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Bathingsuit: \$299
Sunglasses: \$75



WELCOME TO
SUMMER

GET READY TO SHINE, SARAH.



This guide will walk you through many ways to think about using HD EA Specialty Dry Inks on the Iridesse Production 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.

Print instructions assume the press operator is familiar with the Xerox® EX-P 6 Print Server Powered by Fiery®.



Create a spot
specialty effect

CREATE A SPOT SPECIALTY EFFECT

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

Make your designs stand out with a jaw-dropping spot specialty effect.

Spot specialty effects are stunning in their simplicity.

Use solids or tints of Gold, Silver, Fluorescent Pink, White, or Clear Dry Inks to add immediate, cost-effective value to graphics and text – even if these elements are personalized!

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 Fluorescent Pink, White, or a metallic color.
- **As a dimensional effect** using more than one layer of an ink.



CREATE A SPOT SPECIALTY EFFECT

Add a spot effect to graphics or text.

While choosing to add spot effects to graphics or text will result in different appearances, the process of identifying these areas in your designs is the same.



Since specialty effects are applied at the press, your digital files won't accurately depict the final printed results. We recommend you choose a color to make your spot effects easily identifiable within your files.

In this guide, we will use the colors noted below – consistently – to represent each Specialty Dry Ink.

Gold



Spec as PMS 871C

C: 20% M: 30% Y: 70% K: 15%

Name "Gold"

Silver



Spec as PMS 877C

C: 47% M: 38% Y: 38% K: 2%

Name "Silver"

Fluorescent Pink



Spec as PMS Pink C

C: 16% M: 83% Y: 0% K: 0%

Name "FPink"

White



Spec as 100% Cyan

C: 100% M: 0% Y: 0% K: 0%

Name "White"

Clear



Spec as 100% Magenta

C: 0% M: 100% Y: 0% K: 0%

Name "Clear"

REMEMBER: If you do not have access to the PANTONE® swatch library, you may choose any on-screen color you'd like to represent your Specialty Dry Ink as long as it is named appropriately and designated as a spot color.

Spot effects can be created in just a few simple steps. Start by determining what effect you want – Gold, Silver, Fluorescent Pink, White, or Clear – and where it will be applied within your design.



In this example, we'll show you how to create a graphic with a specialty fill.

This example uses:

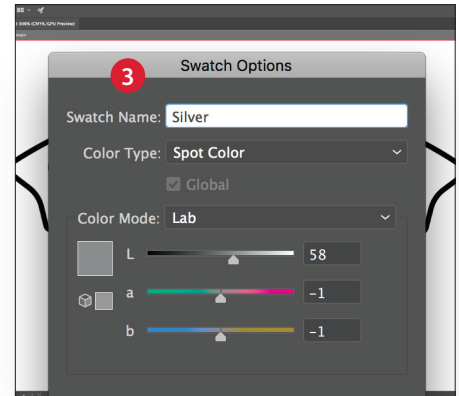
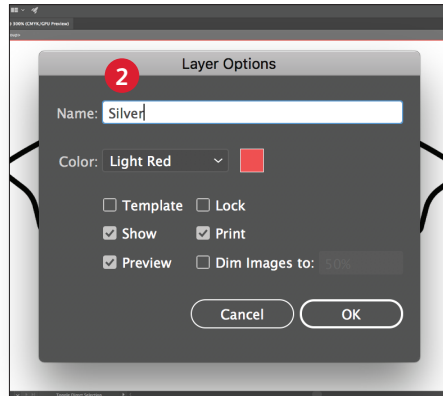


Silver overlay

CREATE A SPOT SPECIALTY EFFECT

Add a spot effect to graphics or text.

While this example uses Adobe® Illustrator®, the same concepts apply in Adobe® InDesign®.



1 Import vector objects, draw and fill a shape, or select text that will have the **Silver** Dry Ink applied in Adobe® Illustrator®.

2 Add a new layer and name it **Silver**. Cut and paste your objects to that layer.

REMEMBER:
Capitalization of both the layer and color name is important!
It lets the press know where to apply the Specialty Dry Ink.

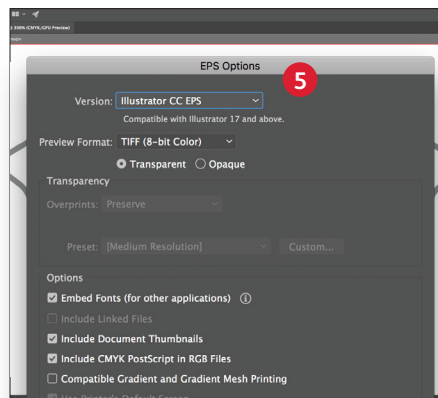
3 Add PANTONE® 877C Silver to your file. Designate it as a **spot color** and name it **Silver**.

REMEMBER:
If you do not have access to the PANTONE® swatch library, you may choose any on-screen color you'd like to represent your Specialty Dry Ink as long as it is named appropriately and designated as a spot color.



- 4 Select the objects in your layer and fill them with the **Silver** color.

If the objects will be placed on top of a photograph or field of color and you do not want the background to show through, select **Knockout Group**. If you do want to see the background – for example, an image under Clear – select **Multiply**.



- 5 Save your file as an EPS for placement in Adobe® InDesign® using the standard settings for EPS export.

Good communication with your print provider is key!

When you hand your job off for production, be sure to tell your print provider to run it with the Specialty Dry Ink you’ve selected.

They will need to have a specialty station in their Iridesse Production Press.

Remember to ask for a press proof on your specified stock. This will help ensure the printed result matches your design intent.

CREATE A SPOT SPECIALTY EFFECT

Amplify spot effects with a second hit.

Looking for more pop from your specialty effect? No problem! Jobs running a single specialty color can benefit from multiple hits of a Gold, Silver, or White – right inline.



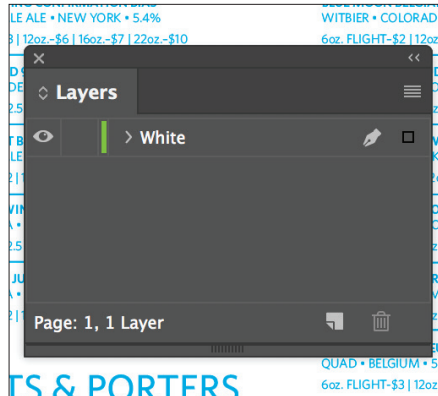
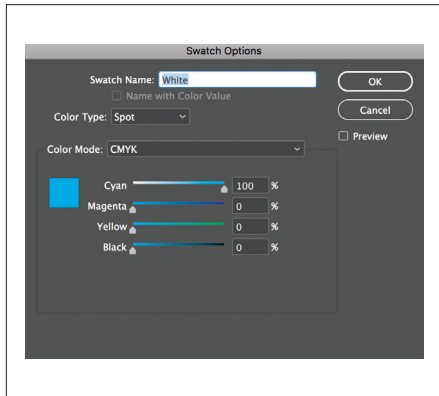
This example shows one hit of White.



This is the same job with two hits of White.

NOTE: Fluorescent Pink does not deliver a measurable benefit when run with more than one hit.

From a designer’s standpoint, file setup is exactly the same for one hit vs. two hits.



Make sure your specialty color is specified and assigned properly using the steps on pages 16–17.



Two hits of a specialty color doesn’t mean two layers!

Set up your file just as you would for a single hit job by placing all your specialty objects on one layer. The double hit will be created at the press.

Good communication with your print provider is key!

When you hand your job off for production, be sure to tell your print provider to run it with **two hits** of the Specialty Dry Ink you’ve selected.

They will need a Specialty Dry Ink **UNDERLAY + OVERLAY** station in their Iridesse Production Press to apply two hits in a single pass.

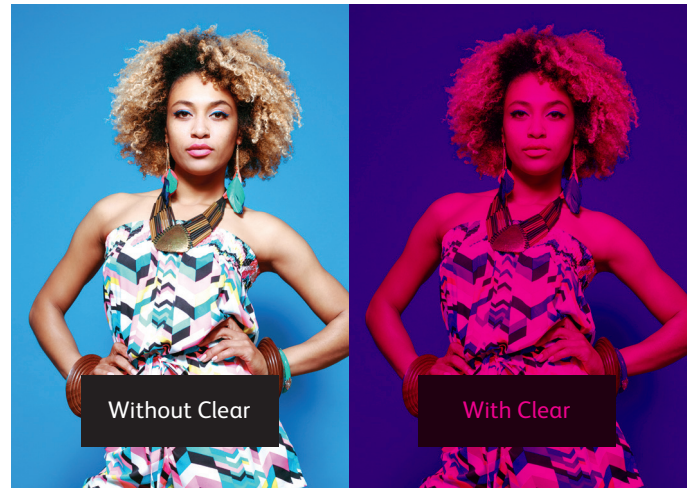
CREATE A SPOT SPECIALTY EFFECT

Add a spot flood effect.

Creating a flood effect – whether it's using a metallic color, Fluorescent Pink, White, or Clear – involves the same steps you will use to create smaller spot effects.

You can use floods to create large fields of Fluorescent Pink or a metallic color, delivering a high-value effect – fast.

Flood overlays of Clear can be used to add shine and visual interest.



White can be used to flood an area under CMYK and metallic elements so they pop on transparent substrates.



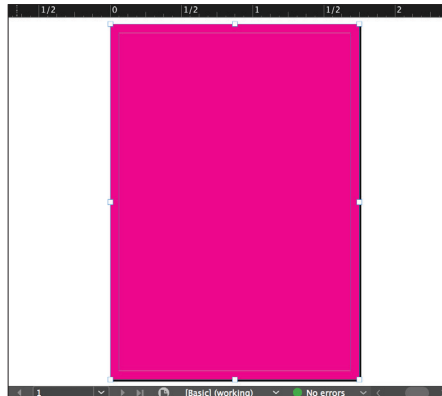
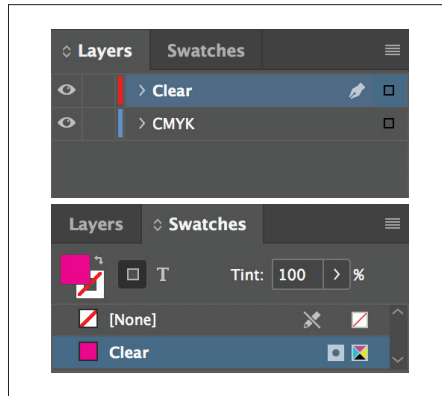
White can also create floods on colored and specialty media so CMYK elements print with gorgeous accuracy.



CREATE A SPOT SPECIALTY EFFECT

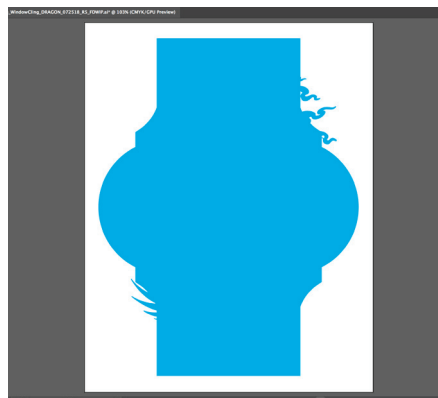
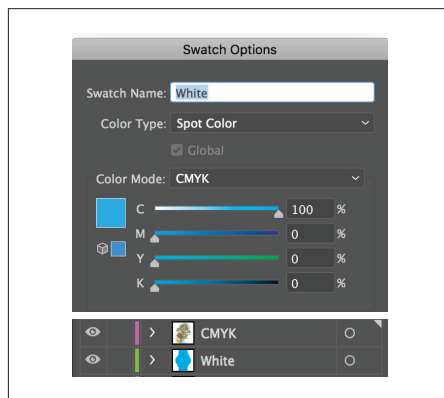
Add a spot flood effect.

Glossy overlay flood effects can be created quickly in any Adobe® Creative Suite program.



- 1 Follow the steps on **page 16** to create your specialty effect layer and color swatch.
- 2 Draw a shape to create the flood effect in the area you want. Fill the shape with your specialty color.
- 3 If you are using a Clear flood, make sure you **Multiply** the object over the artwork underneath so the Clear prints correctly.

Underlay flood effects follow similar concepts with changes in color name and layer location.



- 1 Follow the steps on **page 16** to create your specialty effect layer and color swatch.
- 2 Draw a shape to create the flood effect in the area you want. Fill the shape with your specialty color.
- 3 Make sure you **Multiply** an object over the White if you want the White to be present, otherwise the press will knock it out.

Depending on how you're using your flood effect, you will need to ensure your print provider has either a specialty **OVERLAY** or **UNDERLAY** station in their Iridesse Production Press.



Use more than one
spot specialty effect
together

USE MORE THAN ONE SPOT SPECIALTY EFFECT TOGETHER

Create more “wow” by printing two spot specialty effects together.

Design without limits.
Print with “spot on” registration.

Want to use more than one specialty spot effect in a job? No problem! Our tight color-to-color registration means multiple spot colors can be run quickly and accurately within a job.

These colors can be run together in a single pass:



Gold + Silver



Gold + White



Gold + Clear



Gold + Fluorescent Pink



White + Fluorescent Pink



White + Clear



Silver + White



Silver + Clear



Silver + Fluorescent Pink



Fluorescent Pink + Clear

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

USE MORE THAN ONE SPOT SPECIALTY EFFECT TOGETHER

Design with Gold and Silver together.

Two spot specialty effects can be used next to each other or placed so they overlap, depending on the result for which you're looking.



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

This example uses:



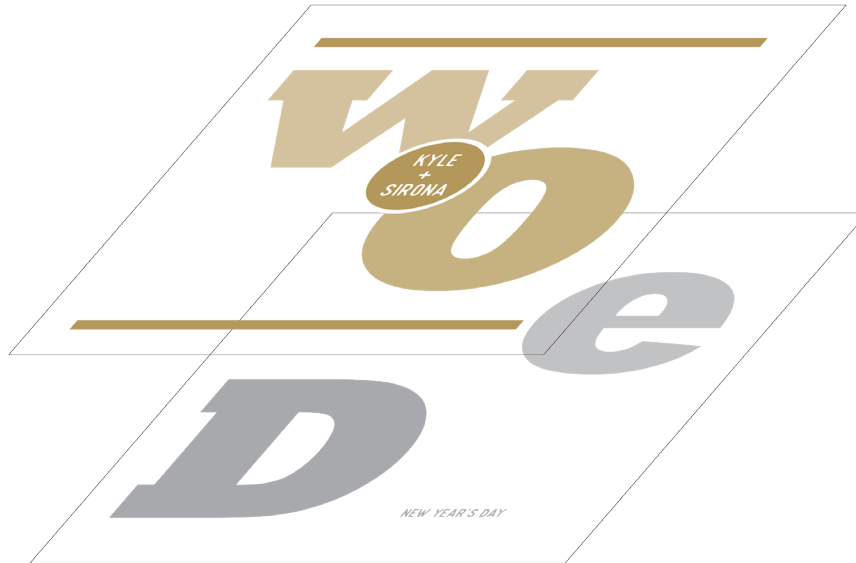
Gold overlay



Silver underlay

Remember, it’s all about thinking in layers.

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

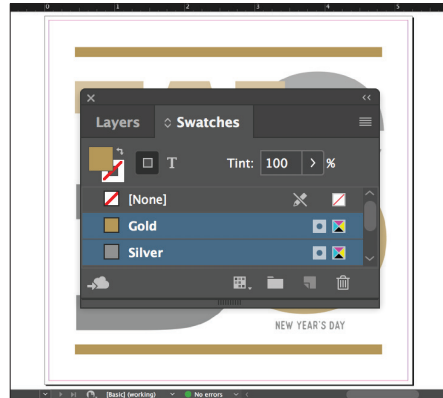


A GOLD OVERLAY adds contrast and shine; in some areas, the two spot colors overlap and create a blended metallic champagne color

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

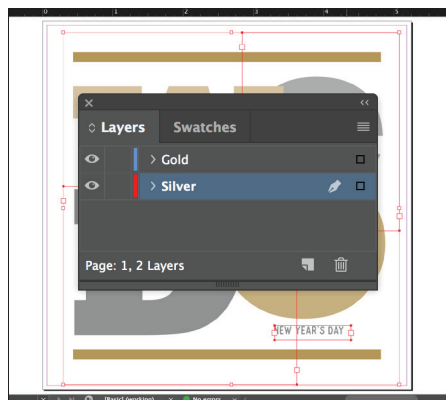
USE MORE THAN ONE SPOT SPECIALTY EFFECT TOGETHER

Design with Gold and Silver together.



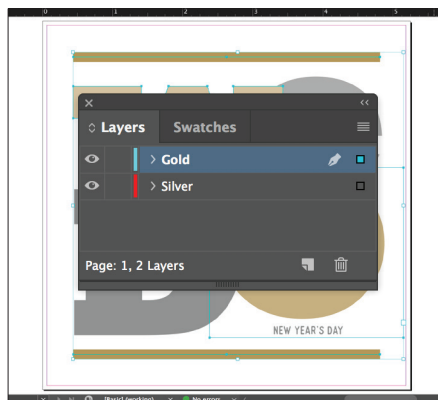
- 1 Create your design and decide where you want the spot specialty colors to appear.
- 2 Make sure your spot colors are set up and named correctly:
Gold (capitalized) and **Silver** (capitalized).

Both should be designated as **spot colors**.
- 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.

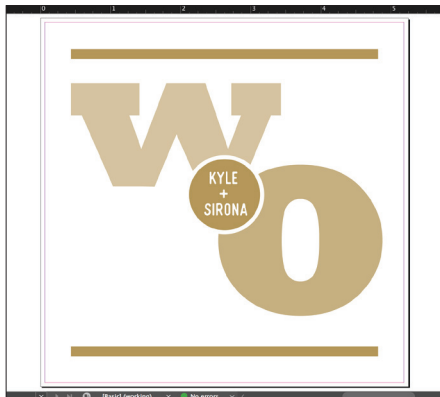
USE MORE THAN ONE SPOT SPECIALTY EFFECT TOGETHER

Design with Gold and Silver together.

Silver layer:



Gold layer:



- 7 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.

Good communication with your print provider is key!

When you hand your job off for production, be sure to tell your print provider to run it with the Specialty Dry Inks you've selected.

They will need to have both specialty **OVERLAY** and **UNDERLAY** stations in their Iridesse Production Press.

Remember to ask for a press proof on your specified stock. This will help ensure the printed result matches your design intent.

Design with a metallic and Clear.

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



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

This example uses:



Clear overlay



CMYK

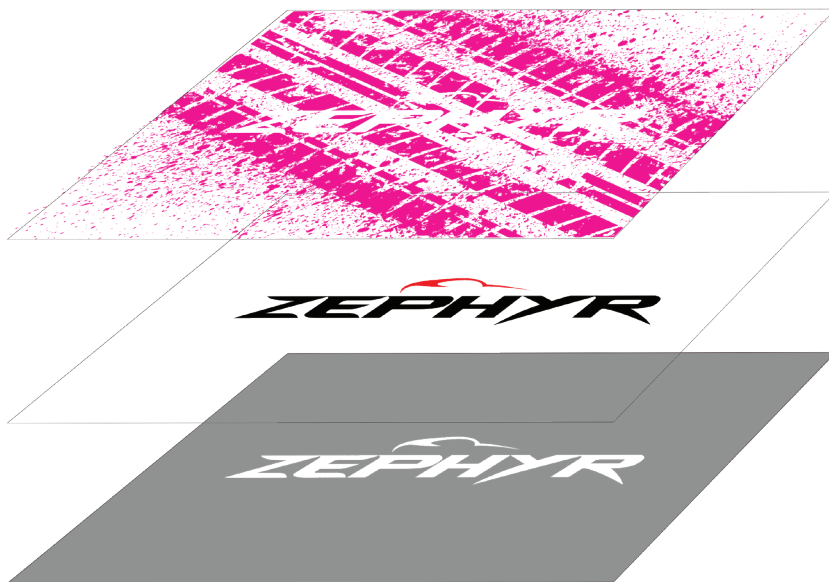


Silver underlay

USE MORE THAN ONE SPOT SPECIALTY EFFECT TOGETHER

Design with a metallic and Clear.

Clear effects add interest and value to a customer mailer.



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

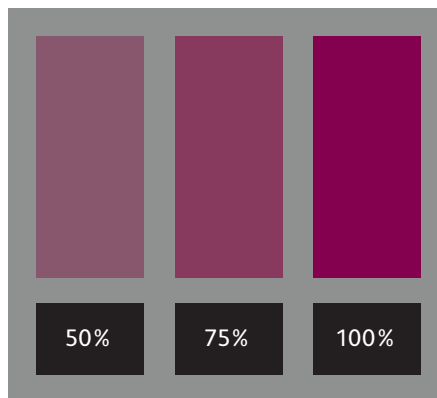
provides a flood of
high-end metallic color

This type of job follows the same file preparation steps as shown on the previous pages. However, using Clear over a metallic color 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 Dry Ink creates a contrasting, dull appearance when placed over metallic colors.



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

Varying the opacity of your Specialty Dry Inks 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 Dry Ink adds shine. This creates a spot gloss effect.

USE MORE THAN ONE SPOT SPECIALTY EFFECT TOGETHER

Design with a metallic and White.

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



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



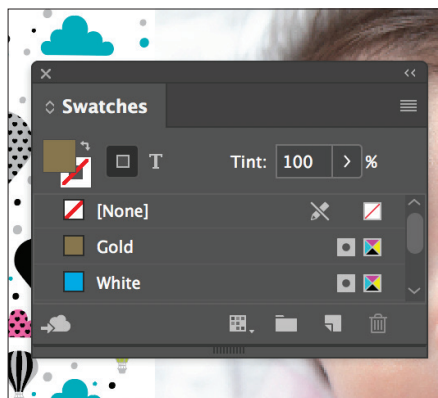
CMYK



White underlay



- 1 Create your design and decide where you want the spot specialty colors to appear.



- 2 Make sure your spot colors are set up and named correctly:
Gold (capitalized) and **White** (capitalized).

Both should be designated as **spot colors**.

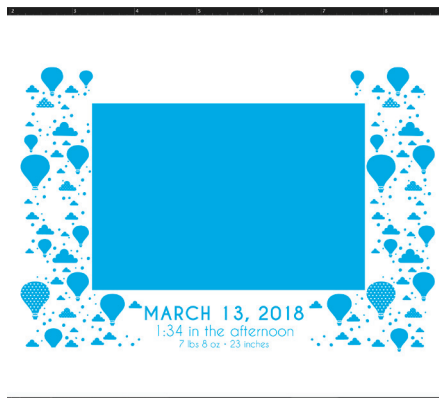


- 3 Now, it's time to pull the file apart in layers. Follow the steps on pages 28–29 to place and specify your Gold and White objects.

USE MORE THAN ONE SPOT SPECIALTY EFFECT TOGETHER



White layer:



Gold layer:



- 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.

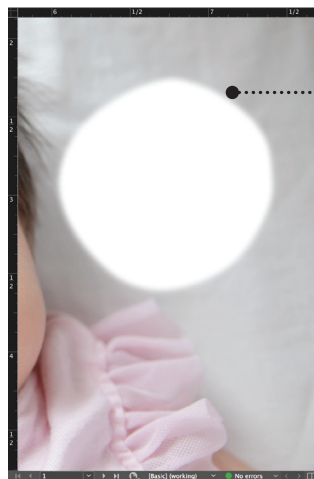
REMEMBER:
Multiply CMYK elements over
White to ensure the White
underlay prints correctly.

Opposites attract... usually.

Gold Dry Ink has a strong electrical charge, which creates the potential to repel particles of White Dry Ink when the two specialty colors are used next to each other. This can create a slight white halo effect in certain design cases.

If you see a slight halo around Gold objects placed over a field of White when you proof your job, follow these steps:

- 1** Go back to your source file and REORDER your layers so any CMYK background objects are ordered on top of the Gold objects.
- 2** Duplicate your Gold object, and Copy/Paste in place IN FRONT on the CMYK layer. Fill this duplicated shape with 100% CMYK White and feather the edges about 0.07" (1.8 mm).
- 3** Group the CMYK objects and the newly created white feathered object, then multiply the group at 100%.



For this example, the circular shape that was punched out of the CMYK photo for the Gold object was feathered, leaving less of a harsh edge between the layers.

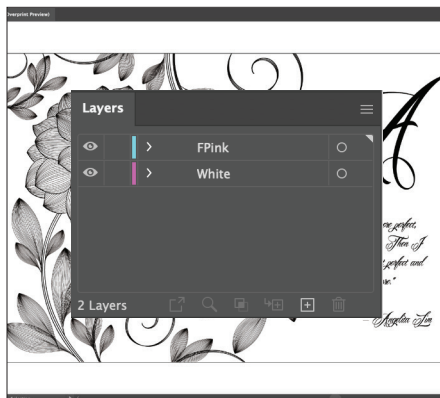
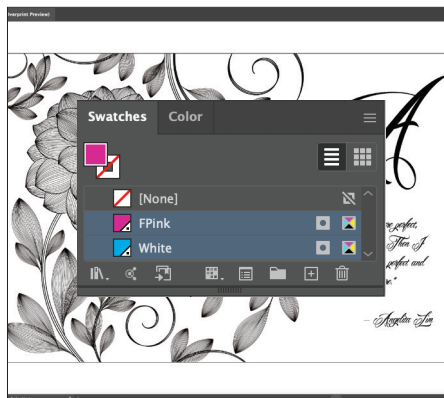


Avoid hard punched-out edges when designing with Gold over White.

USE MORE THAN ONE SPOT SPECIALTY EFFECT TOGETHER

Design with White and Fluorescent Pink.

Layer Fluorescent Pink over White to create a vibrant pop on colored and transparent media.



- 1 Create your design and decide where you want the spot specialty colors to appear.

Make sure your spot colors are set up and named correctly:

White (capitalized) and **FPink** (capitalized).

Both should be designated as **spot colors**.

- 2 Now, it's time to pull the file apart in layers.

Start by creating an underlay layer and name it **White**.

Next, create an Overlay layer and name it **FPink**.

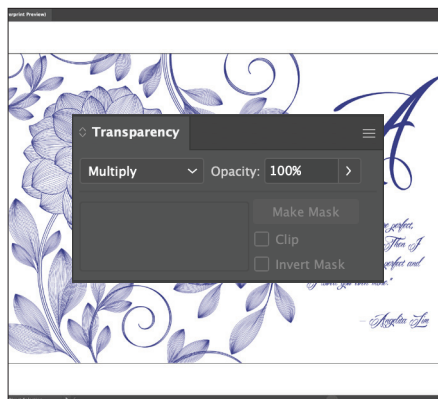
- 3 Starting with the White layer, select your elements and fill them with the **White** spot color.

Select those same elements and **Copy**, then select your **FPink overlay layer**.

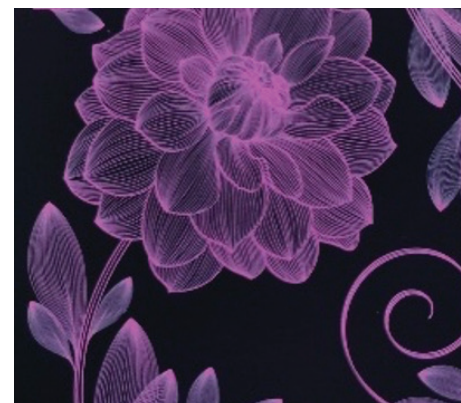
Select **Paste In Place** to get the elements exactly where you want them on the layer.



- 4 Fill the elements you just pasted on your FPink overlay layer with the **FPink** spot color.



- 5 As a final step, be sure to **Multiply** your **FPink** elements.



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

Create ultimate
brilliance with
blended colors



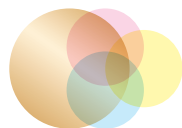
CREATE ULTIMATE BRILLIANCE WITH BLENDED COLORS

Up to six inks. Infinite possibilities.

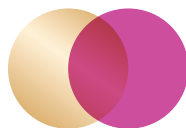
Iridesse’s unique single-pass print process lets you blend CMYK and Specialty Dry Inks together for ultimate creative brilliance.

Creating blended colors with Iridesse is a game-changer. Blending lets you amplify the characteristics of an individual Specialty Dry Ink or CMYK color combination, adding eye-catching vibrance.

These color combinations are ideal for blends:



Gold + CMYK tints



Gold + Fluorescent Pink



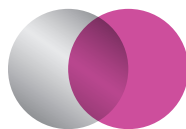
Fluorescent Pink + CMYK



Gold + CMYK + Fluorescent Pink



Silver + CMYK tints



Silver + Fluorescent Pink

Blending Fluorescent Pink with CMYK can create vibrant custom colors.

It can also help you match more PANTONE® colors more accurately.



Silver + CMYK + Fluorescent Pink

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

CREATE ULTIMATE BRILLIANCE WITH BLENDED COLORS

Blend like a pro.

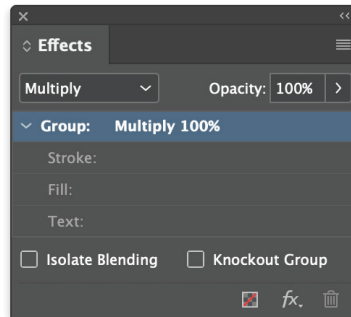
It's all about MULTIPLY.

Creating beautiful blended colors 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 color layers together during printing.

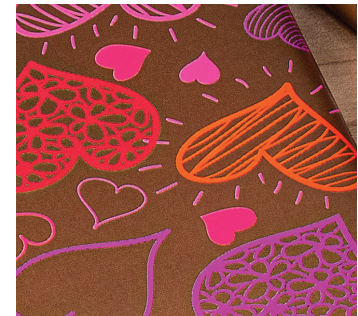
CREATE YOUR LAYERS



MULTIPLY THE TOP LAYER ELEMENTS



COLORS BLEND ON PRESS!



Breathe new life into print with a rainbow of metallic colors.

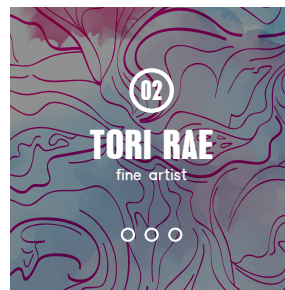
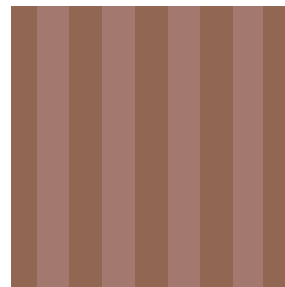
Blend CMYK tints with Gold or Silver to create vibrant metallic colors, gradients, and more.

Make metallic colors a standard component of your design palette. By multiplying CMYK tints over an underlay of Gold or Silver, you can create a virtually unlimited array of custom blended metallic colors. But how do you choose your underlay color?

Here are some considerations:

Use Silver as an underlay when you want a neutral metallic base. Silver also has a bit more sparkle than Gold, so it can create flashier metallic colors.

Use Gold as an underlay when you are looking to create a warmer glow. Gold lends itself to enhancing CMYK colors such as reds, pinks, oranges, and browns.



CREATE ULTIMATE BRILLIANCE WITH BLENDED COLORS

Create a metallic color.

Understanding how to create blended colors is the first step in creating ultimate brilliance.



In this example, we'll show you how to blend CMYK with Silver to create an iridescent color.



This example uses:

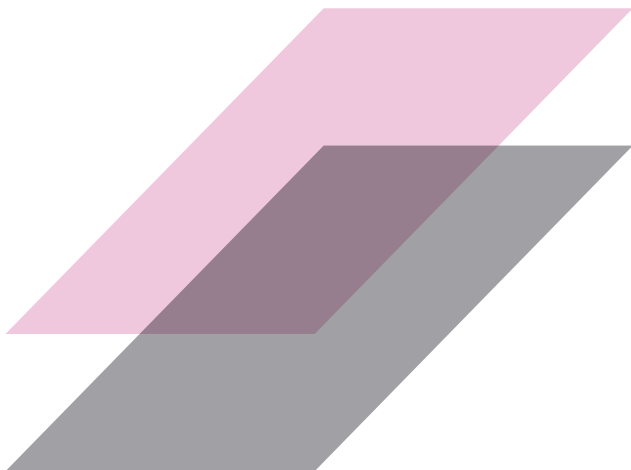


CMYK



Silver underlay

Blended metallic colors are created for printing on an Iridesse Production Press by multiplying a CMYK tint overlay with a Gold or Silver underlay.



CMYK TINT OVERLAYS

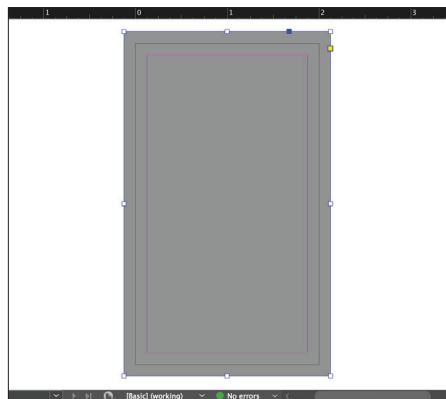
add color while still letting the reflective metallic ink shine through versus using heavy, darker CMYK tones

METALLIC UNDERLAYS

of Gold or Silver create the base sparkle for a rainbow of blended metallic colors

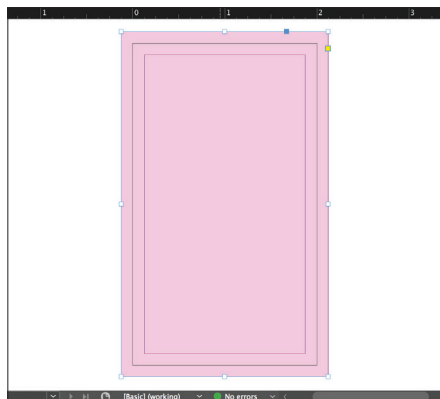
The press will not reproduce metallic PANTONE® colors directly. Metallic colors need to be specified using the guidance on the following pages.

Create a metallic color.



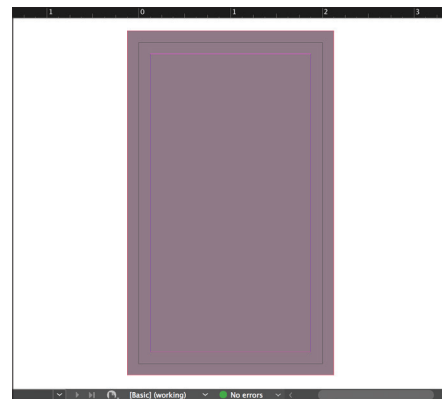
1 Draw your **Silver underlay** object.

REMEMBER:
Underlays do not have to be 100%! In fact, reducing the percentage of metallic ink to 60% can create softer, smoother colors.



2 Duplicate the object onto your **CMYK layer** and fill it with your chosen color.

REMEMBER:
Lighter CMYK tints tend to create more vibrant metallic colors since they don't cover the underlay's shine as much.

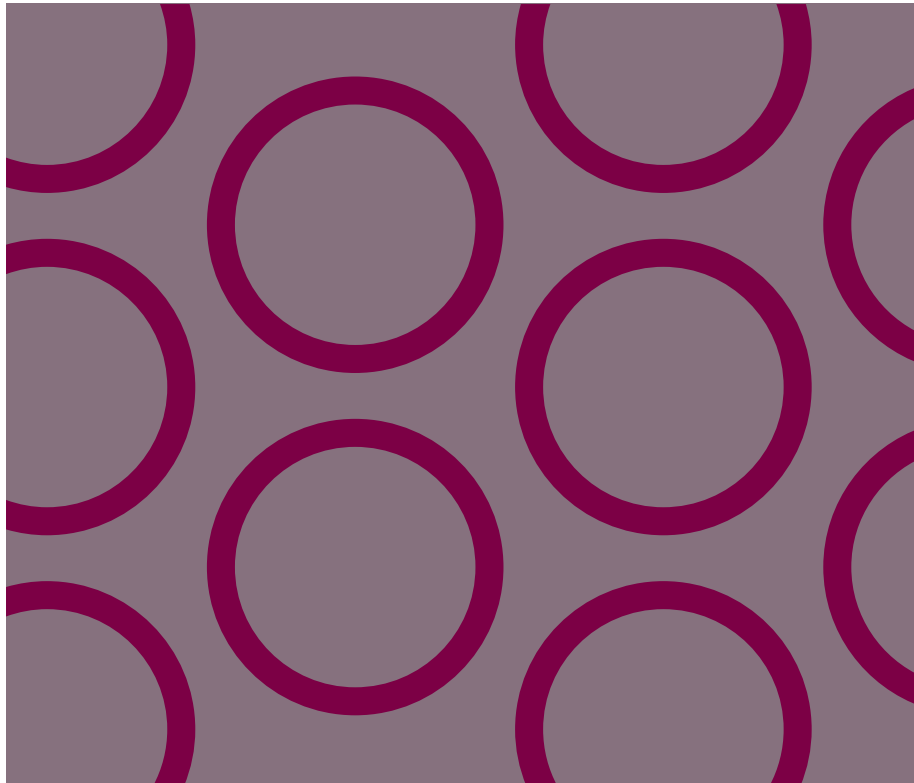


3 **Multiply** your CMYK object so it blends with the Silver underlay on press.

REMEMBER:
Multiplying layers will result in a "muddy" appearance on screen. A press proof on your chosen stock will show you the real effect.

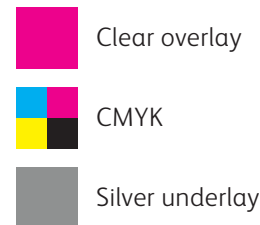
Add a Clear effect over a metallic color.

Remember, Iridesse gives you the option of using more than one specialty effect in a job!
This means your designs can include both metallic colors and other spot effects.



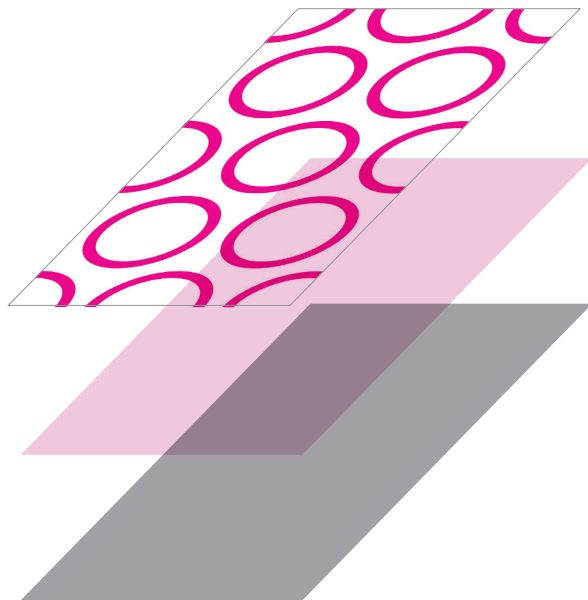
In this example, we'll show you how to add a Clear spot effect over the iridescent metallic color we just created.

This example uses:



Add a Clear effect over a metallic color.

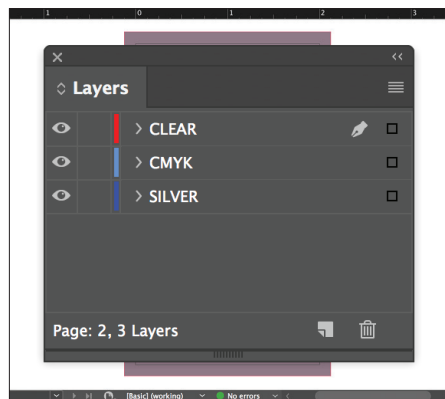
Running Clear over blended metallic colors creates a dulling effect, just like when Clear is used over straight Gold and Silver.



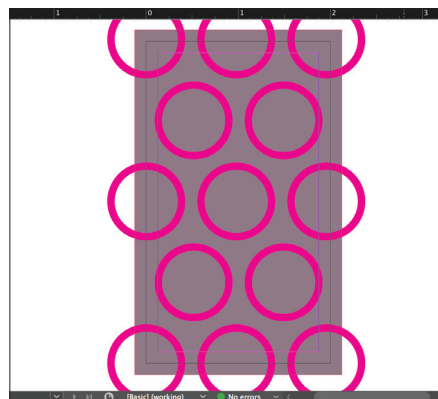
A CLEAR OVERLAY
creates a dulling effect
over the metallic color

CMYK TINT OVERLAYS
add color while still letting
the reflective metallic ink
shine through versus using
heavy, darker CMYK tones

METALLIC UNDERLAYS
of Gold or Silver create the
base sparkle for metallic colors

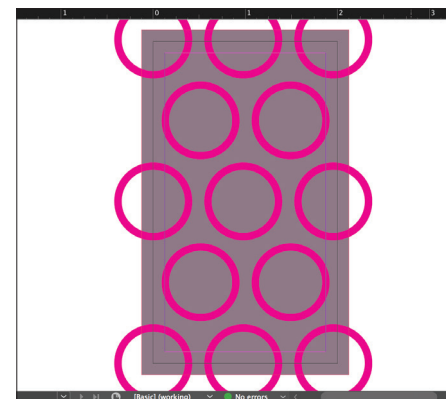


- 1 Add a **Clear** overlay to your file.



- 2 Create your **Clear** objects in the **Clear** layer.

Fill them with your **Clear** spot color.



- 3 **Multiply** your Clear objects so they overlay your blended metallic color correctly.

REMEMBER:
Multiplying layers will result in a “muddy” appearance on screen. A press proof on your chosen stock will show you the real effect.

CREATE ULTIMATE BRILLIANCE WITH BLENDED COLORS

Bring it all together.

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



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

Using varied effects within a job can amplify their impact more than when you use them uniformly across a sheet.



A CLEAR SPOT OVERLAY

adds even more visual interest and depth

CMYK TINTS

blend with Silver to create blended iridescent metallic colors and gradients

A SILVER UNDERLAY

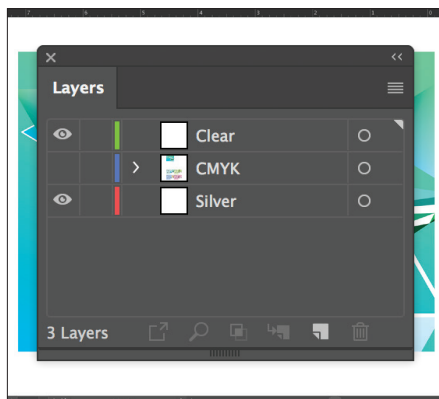
provides the base sparkle for a rainbow of blended metallic colors

CREATE ULTIMATE BRILLIANCE WITH BLENDED COLORS

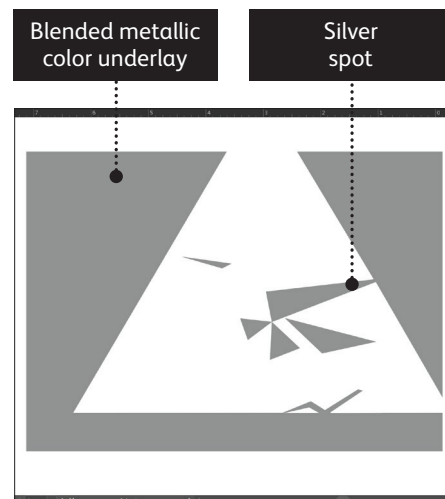
Bring it all together with Silver and Clear.



1 Start with your **CMYK** objects.



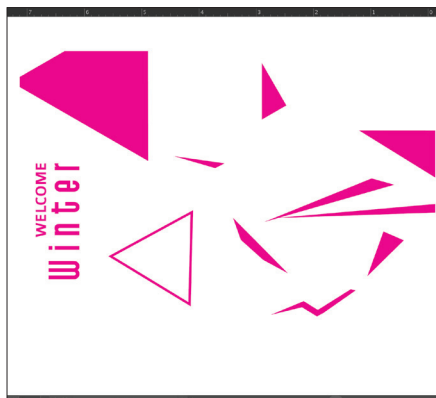
2 Create your **Silver underlay** and **Clear overlay** layers.



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



- 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.

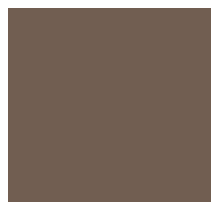
You will need to ensure your print provider has both the specialty **OVERLAY** and **UNDERLAY** stations in their Iridesse Production Press to produce these effects.

Specify popular metallic spot colors.

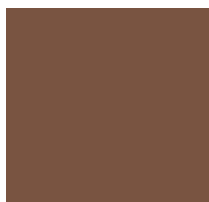
Looking to add bronze or a metallic blue to your designs?
These color mixes will help you create specific metallic colors.

These blended metallic colors use **SILVER** as an underlay:

SILVER
UNDERLAY



Cyan: **35%**
Magenta: **43%**
Yellow: **52%**
Black: **15%**
Silver: **50%**



Cyan: **29%**
Magenta: **54%**
Yellow: **64%**
Black: **15%**
Silver: **50%**



Cyan: **26%**
Magenta: **63%**
Yellow: **44%**
Black: **16%**
Silver: **50%**



Cyan: **34%**
Magenta: **50%**
Yellow: **22%**
Black: **20%**
Silver: **40%**



Cyan: **60%**
Magenta: **26%**
Yellow: **24%**
Black: **22%**
Silver: **50%**



Cyan: **55%**
Magenta: **22%**
Yellow: **39%**
Black: **15%**
Silver: **50%**



Why can't I just specify metallic colors from my PANTONE® swatch book?

Great question! PANTONE® uses a proprietary method to achieve their metallic colors with offset inks. Since the gamut of offset and digital printing varies, PANTONE® metallics won't translate exactly to the Iridesse Production Press.

These blended metallic colors use GOLD as an underlay:

GOLD
UNDERLAY



Cyan:	0%	Cyan:	37%	Cyan:	40%	Cyan:	9%
Magenta:	40%	Magenta:	58%	Magenta:	40%	Magenta:	29%
Yellow:	15%	Yellow:	70%	Yellow:	50%	Yellow:	23%
Black:	28%	Black:	20%	Black:	18%	Black:	0%
Gold:	75%	Gold:	75%	Gold:	75%	Gold:	75%

Good communication with your print provider is key!

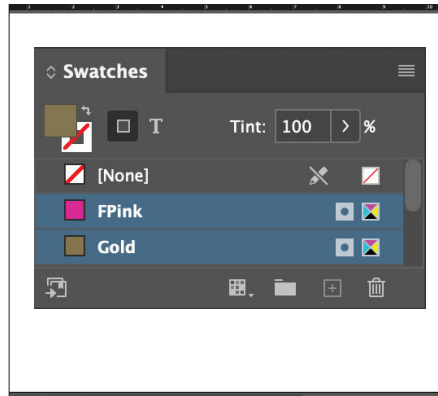
When you hand your job off for production, be sure to tell your print provider to run it with the Specialty Dry Inks you’ve selected.

They will need a Specialty Dry Ink **UNDERLAY** station in their Iridesse Production Press to create metallic colors.

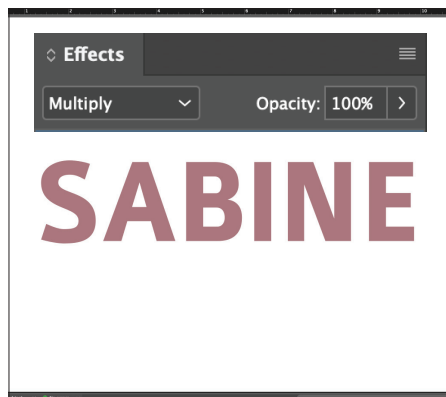
Remember to ask for a press proof on your specified stock. This will help ensure the printed result matches your design intent.

Blending metallics with Fluorescent Pink.

The blending process is the same as you just learned....



- 1** Start with your **CMYK** object.
Create your **Gold underlay** and **Fluorescent Pink overlay** layers.
REMEMBER:
When blending with Fluorescent Pink, the metallic color should always be in the **UNDERLAY** position.
- 2** Make sure your spot colors are set up and named correctly:
Gold (capitalized) and **FPink** (capitalized).
Both should be designated as **spot colors**.
- 3** **Copy** your object from the underlay layer and **Paste in Place** on the overlay layer. Fill the object on each layer with the appropriate spot color.
Assigning different tints to your specialty colors will give you a variety of printed effects. For this application we used **50% Gold** and **50% FPink**.



- 4 Select the FPink overlay object that will create your blended color and **Multiply**.

REMEMBER:
Multiplying layers will result in a “muddy” appearance on screen. A press proof on your chosen stock will show you the real effect.



Forgetting to Multiply your overlay object will result in a print that only displays the overlay color—no blends.

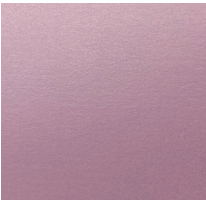
REMEMBER:
You cannot run Clear in a single pass with a blended metallic/Fluorescent Pink job since there are only six stations in the press.

CREATE ULTIMATE BRILLIANCE WITH BLENDED COLORS

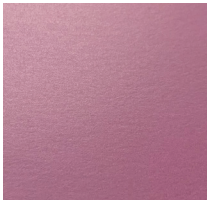
Specify popular metallic and
Fluorescent Pink blended colors.

Looking for blended colors amplified with Fluorescent Pink and metallics?
We recommend these mixes for ultimate pop and shine:

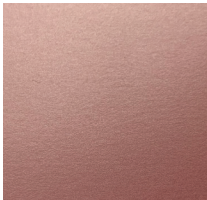
These blended metallic colors use **SILVER** as an underlay:



FPink: **35%**
Silver: **35%**



FPink: **50%**
Silver: **35%**



FPink: **50%**
Silver: **70%**
Magenta: **20%**
Yellow: **30%**



FPink: **50%**
Silver: **70%**
Cyan: **44%**

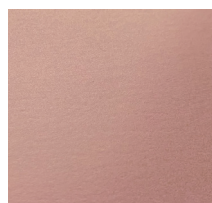


FPink: **30%**
Silver: **70%**
Cyan: **30%**

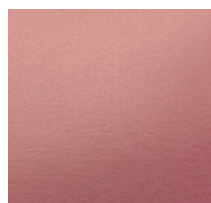


Blended metallic /
Fluorescent Pink colors
add a high-value
touch to virtually
any application.

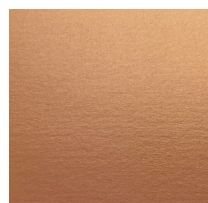
These blended metallic colors use **GOLD** as an underlay:



FPink: **35%**
Gold: **35%**



FPink: **50%**
Gold: **35%**



FPink: **35%**
Gold: **70%**



FPink: **50%**
Gold: **70%**
Yellow: **40%**



FPink: **30%**
Gold: **30%**
Cyan: **30%**

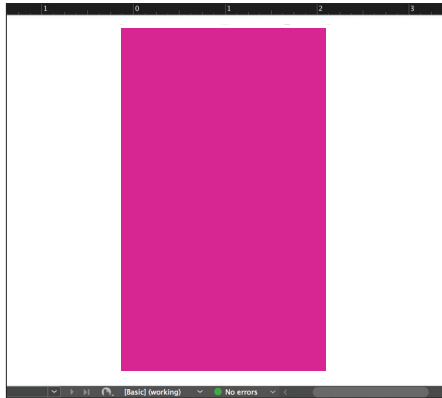
Good communication with your print provider is key!

When you hand your job off for production, be sure to tell your print provider to run it with the Specialty Dry Inks you’ve selected.

They will need both the **OVERLAY** and **UNDERLAY** stations in their Iridesse Production Press to create blended Fluorescent Pink and metallic colors. Remember to ask for a press proof on your specified stock. This will help ensure the printed result matches your design intent.

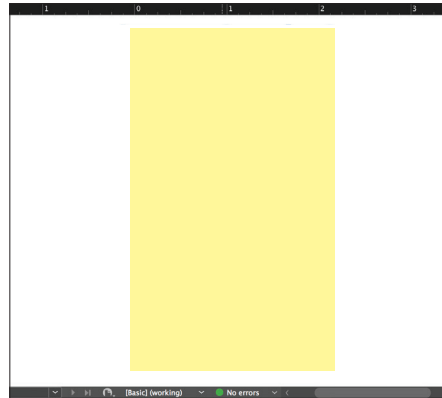
Create more vibrant, on-brand colors.

Fluorescent Pink provides a beneficial boost to CMYK, letting you grab more eyes and match more brand colors – more consistently. The blending process is the same....



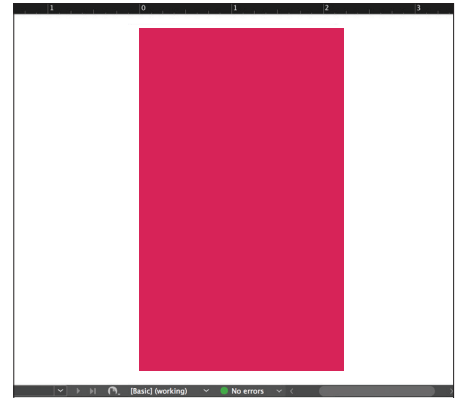
- 1 Draw your **Fluorescent Pink** object.

REMEMBER:
When blending with CMYK, Fluorescent Pink should be in the **UNDERLAY** position.



- 2 Duplicate the object onto your **CMYK layer** and fill it with your chosen color.

REMEMBER:
Lighter CMYK tints tend to create more vibrant colors since they don't cover the underlay ink as much.



- 3 **Multiply** your CMYK object so it blends with the Fluorescent Pink underlay on press.

REMEMBER:
Multiplying layers will result in a “muddy” appearance on screen. A press proof on your chosen stock will show you the real effect.

We recommend these Fluorescent Pink/CMYK blends
for supremely vibrant custom colors:

FPINK
UNDERLAY

CMYK Original:



Cyan: **50%**



Yellow: **50%**



Yellow: **100%**



Magenta: **50%**
Yellow: **50%**



Magenta: **100%**
Yellow: **100%**

CMYK + Fluorescent Pink:



Cyan: **50%**
FPink: **100%**



Yellow: **50%**
FPink: **100%**



Yellow: **100%**
FPink: **100%**



Magenta: **50%**
Yellow: **50%**
FPink: **100%**



Magenta: **100%**
Yellow: **100%**
FPink: **100%**

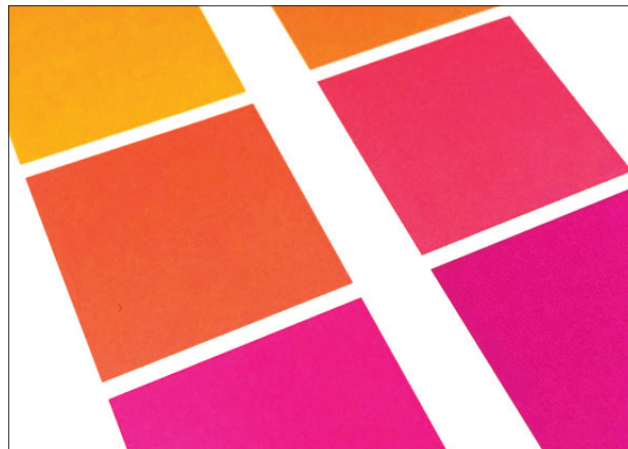
While Fluorescent Pink adds beneficial vibrance when blended with CMYK,
blending will reduce or eliminate the ink's fluorescence in UV light.

Blending Fluorescent Pink's vibrance with CMYK lets you match more PANTONE® colors.

CMYK only:



CMYK + Fluorescent Pink gets you closer:













The press will not reproduce PANTONE® colors directly. PANTONE® colors need to be specified using the guidance on the following page.

We recommend these Fluorescent Pink/CMYK blends
for more accurate PANTONE® matching:









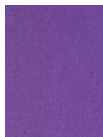

FPINK
UNDERLAY

PANTONE® Original:

CMYK + Fluorescent Pink:

PANTONE: 151C			Cyan: 0% Magenta: 0% Yellow: 100% Black: 10% FPink: 85%
PANTONE: 021C			Cyan: 0% Magenta: 10% Yellow: 100% Black: 10% FPink: 100%
PANTONE: 804			Cyan: 0.5% Magenta: 25% Yellow: 73% Black: 0% FPink: 60%
PANTONE: 805			Cyan: 1% Magenta: 35% Yellow: 61% Black: 0% FPink: 75%
PANTONE: 806			Cyan: 0% Magenta: 25% Yellow: 10% Black: 0% FPink: 100%

PANTONE® Original:

PANTONE: 810			Cyan: 0% Magenta: 0% Yellow: 100% Black: 0% FPink: 31%
PANTONE: 811			Cyan: 0.5% Magenta: 8% Yellow: 88% Black: 0% FPink: 80%
PANTONE: 812			Cyan: 1% Magenta: 25% Yellow: 45% Black: 0% FPink: 100%
PANTONE: 813			Cyan: 18% Magenta: 35% Yellow: 0% Black: 0% FPink: 100%
PANTONE: 814			Cyan: 75% Magenta: 30% Yellow: 1% Black: 2% FPink: 90%

CREATE ULTIMATE BRILLIANCE WITH BLENDED COLORS

Simplify the process.

You may also choose to use software tools that your print provider has available for adding specialty colors and effects, rather than custom-creating them yourself.



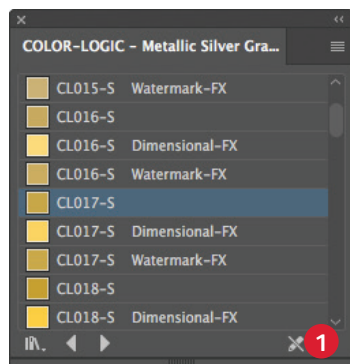
The Color-Logic® Process Metallic Color System™ is a software tool your print provider may have that helps add specialty metallic effects such as:

- Dimension
- Patterns
- Gradients
- Watermarks
- Image effects

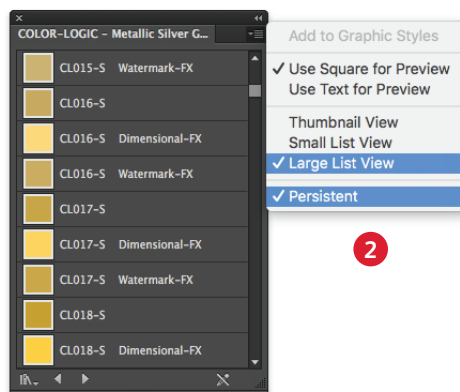
Color-Logic® combines Silver Metallic Dry Ink with CMYK to create a dazzling variety of specialty stamp effects. It consists of plug-ins and palettes that are loaded into Adobe® Creative Suite programs.

If your print provider has a Color-Logic® license, they can extend it to you so you have access to the full set of time-saving plug-ins and palettes.

Use Color-Logic® to add specialty metallic effects:



- 1 Open the **Color-Logic® Graphic Style Library**.
 - a. Navigate to **Window > Graphic Style Libraries**.
 - b. Select **Color-Logic®– Metallic Silver Graphic Style**.



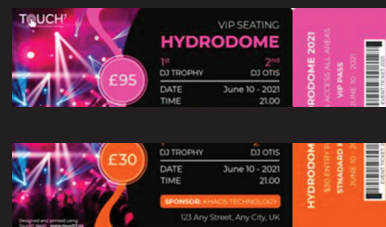
- 2 From the fly-out menu on the Graphic Style palette, set your preferences to: **Large List View** and **Persistent**.

REMEMBER:
Every Graphic Style has a corresponding **Dimensional-FX™** and **Watermark-FX™** style for additional special effects.

Any CMYK element may be converted to metallic using **Color-Logic®**.

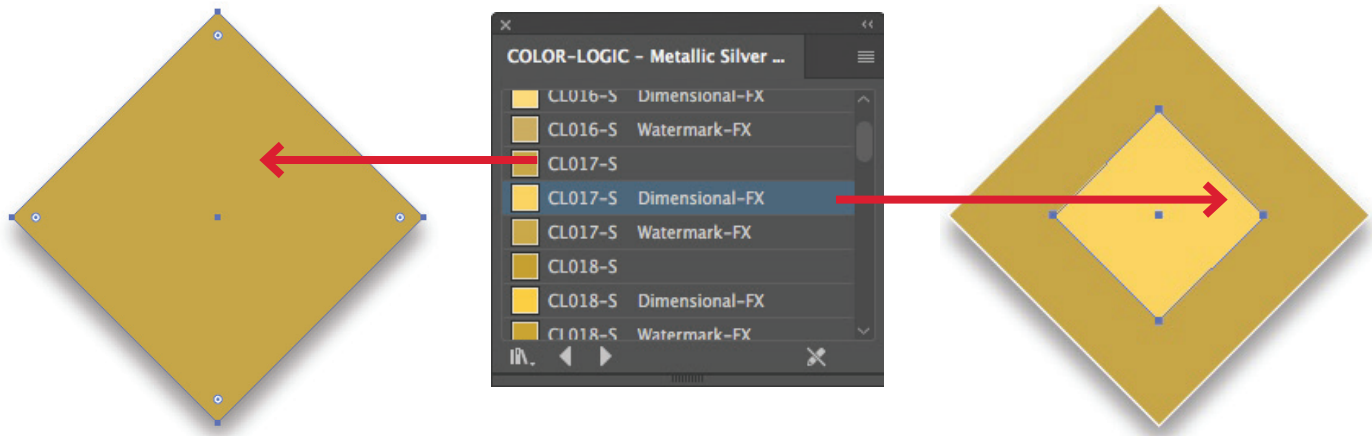
Video tutorials are available to clients showing advanced use of the Color-Logic® graphic styles palette: www.color-logic.com.

Touch7 Neon Color Guides are also available from **Color-Logic®**, making it easy for designers to specify a range of fluorescent colors when working with Color-Logic software.



Simplify the process.

Use the Graphic Styles in Adobe® Illustrator®:



3 Draw or select the graphic element that will have the metallic Graphic Style applied.

- Fill your graphic element by selecting the Graphic Style you wish to use from the **Color-Logic® – Metallic Silver Graphic Style** list.

4 A **Dimensional-FX™ effect** is where a complementary CMYK element is placed within or on top of a metallic effect area. When printed, the relationship between the two areas will change (i.e., become darker and lighter) as the viewing angle is changed.

- Fill the background graphic element by selecting the Graphic Style you wish to use from the **Color-Logic® – Metallic Silver Graphic Style** list or Swatch palette.
- Create the foreground or upper element and fill it with the complementary **Dimensional-FX™ Graphic Style**.

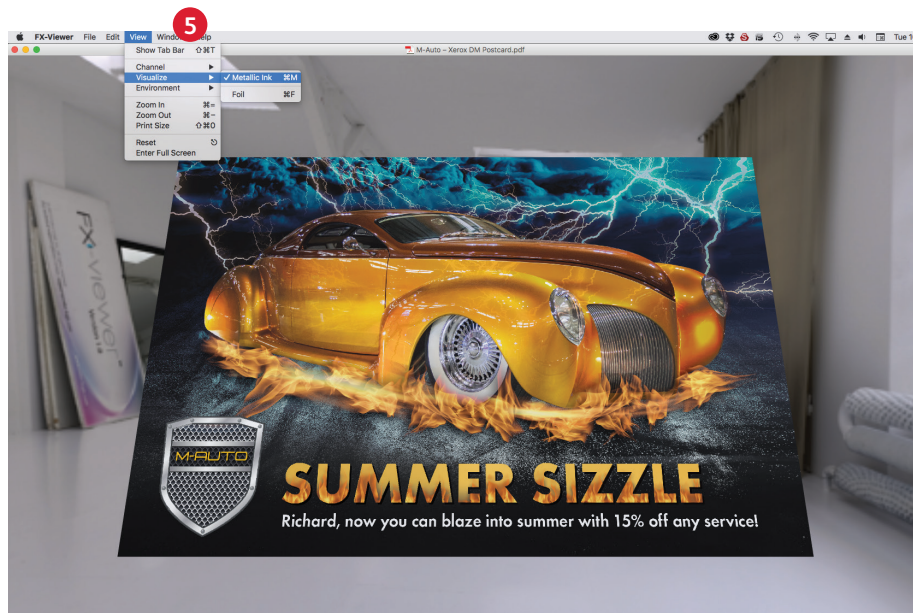
Visualize your Color-Logic® designs on-screen using the Color-Logic® FX-Viewer™.

The Color-Logic® FX-Viewer™ is an easy-to-learn software package that provides a unique way of connecting agencies, end customers, and printers so everyone can preview the dramatic visual impact Color-Logic® will have on their designs—all before going to print. It provides a cost-effective way to preview and proof, significantly streamlining the approvals process.

- 5 Save your artwork as a PDF (FX-Viewer® accepts single pages only at this time).

Drag and drop your PDF onto the FX-Viewer® application icon.

From the **VIEW** menu, select **VISUALIZE** and then navigate to the Metallic Ink setting.



FX-Viewer™ is currently a stand-alone Mac-only application. A Cloud-based solution is in development.



Send a screen capture of your visualized file to clients so they can see the WOW!

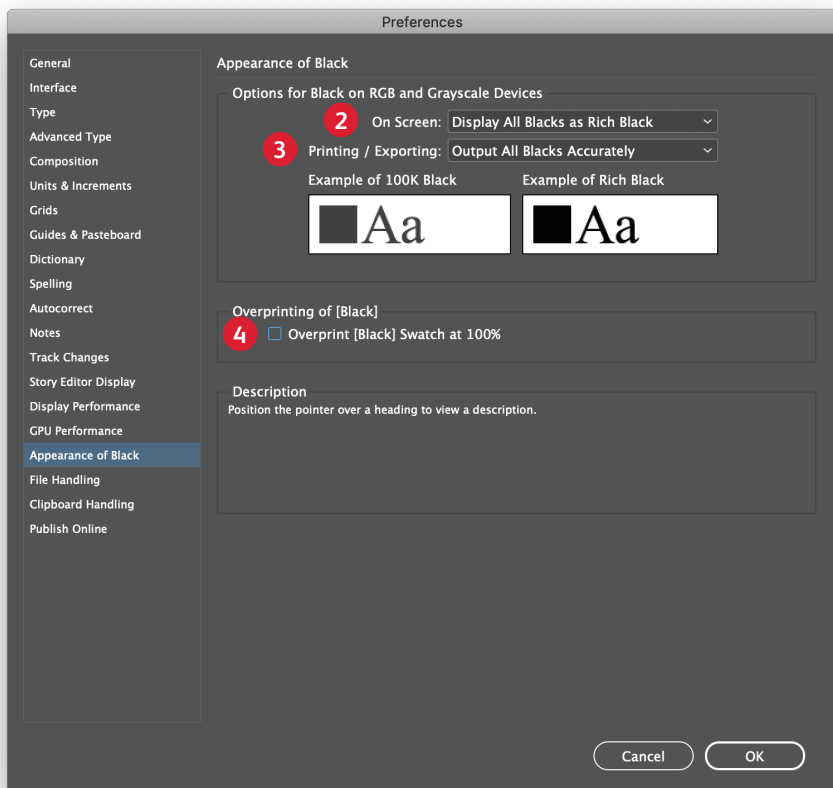
Optimize your PDFs.

Follow these settings to create a PDF preset in Adobe® InDesign®:

Before you export to PDF:

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

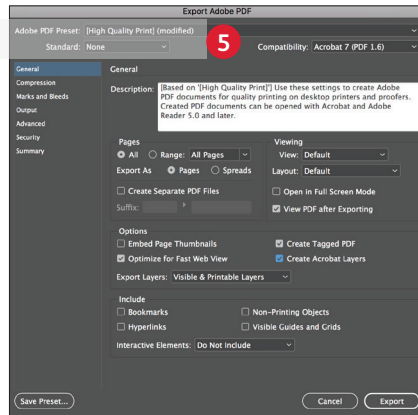
- 1 From the main menu, **select:** Preferences > **Appearance of Black**.
- 2 Under the **On Screen** drop down menu > Select **Display All Blacks as Rich Black**.
- 3 Under the **Printing/Exporting** drop down menu > Select **Output All Blacks Accurately**.
- 4 **Un-check** the box > **Overprint [Black]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



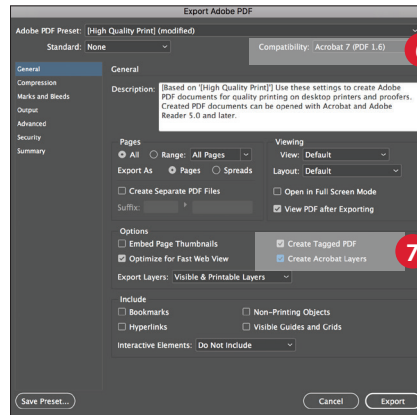


Looking to enhance your design in print?
The Xerox Premier Partners Global Network can help.
<https://www.xerox.com/en-us/digital-printing/digital-press-locator>

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

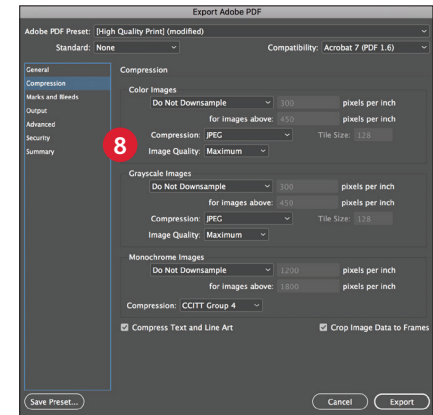


5 From the main menu, **select:**
File > Adobe PDF Presets >
High Quality, and click **Save**.



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 > **1**
Image Quality > **Maximum**.

Choose the same for
Grayscale Images.

For Monochrome Images >
CCITT Group 4.

Add the “wow”
at the press.

xerox

Iridesse Production Press

Amplify page content with specialty workflows and tools.

Working with your print service provider to add the “wow” can simplify the design and proofing process.



Tap into ready-to-go effects.

The Xerox® EX-P 6 Print Server that powers the Iridesse Production Press provides several ways to add specialty effects during the production process.

As a designer, you simply need to identify which effects you want and where you want them. Your print provider can do the rest!

The Print Server can:

- Create multi-pass specialty effects
- Add Clear, Fluorescent Pink, or White to jobs
- Add metallic effects to CMYK objects in different ways
- Create and manage blended metallic palettes

CREATE MULTI-PASS SPECIALTY EFFECTS

Create dimension with multi-pass printing.

A stock can be run through the press up to seven times to build up layers of Clear Dry Ink, creating eye-catching texture and dimension.



This example will walk through the steps needed to create a specialty dimension effect at the press.

This example uses:



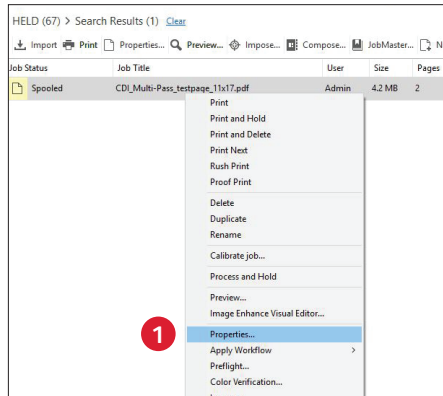
Clear



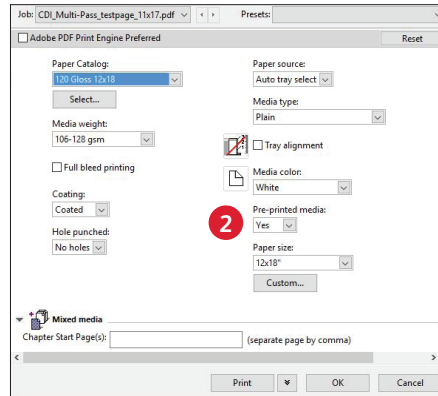
CMYK

Dimension is added at the Xerox® EX-P 6 Print Server. Designers should identify areas to be enhanced with dimension when files are handed off so it is applied correctly.

Before you get started: On the Control Center, check the box for “Preprinted Stock” in the Manage Stock Library tab. This lets the press know you’ll be running paper through that has toner on it already.

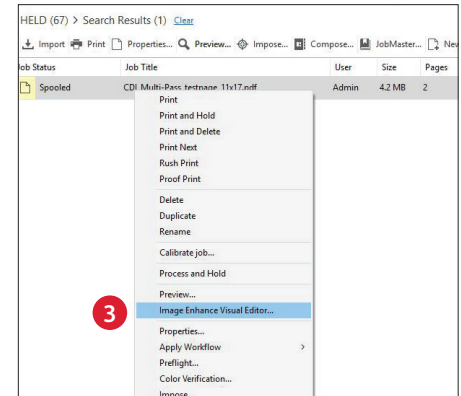


- 1 Drag the job into your **Held** queue. Right-click on the job and select **Properties**.



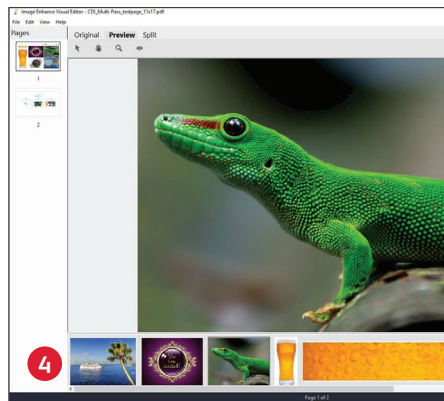
- 2 Select the **Media** tab, then choose your media from the **Paper Catalog** pull-down.

You will see that Pre-printed media is selected with “Yes.”

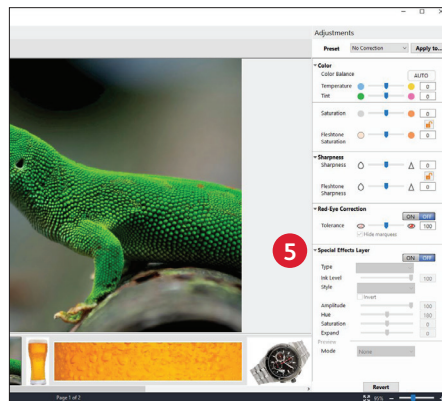


- 3 Right-click on the job again and select **Image Enhance Visual Editor** from the pull-down menu.

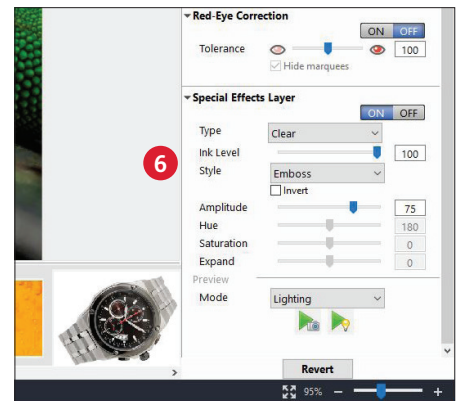
Create dimension with multi-pass printing.



- 4 The window will display all the job's images in a preview window along the bottom of the screen so you know what you can enhance.



- 5 Controls for applying Clear Dry Ink as a Specialty Effects Layer are at the bottom of the **Adjustments** panel.



- 6 Select the image from the preview window that you want to enhance with a dimensional effect. Select:

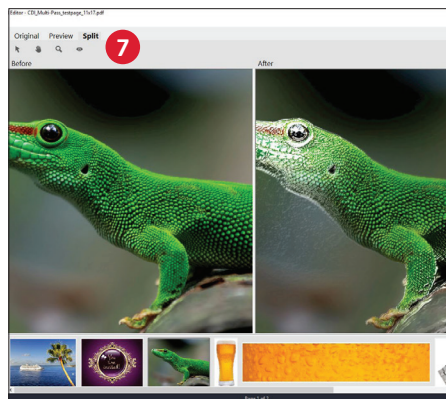
ON for Clear Toner

Style: **Emboss**

Adjust the Level to: **75**

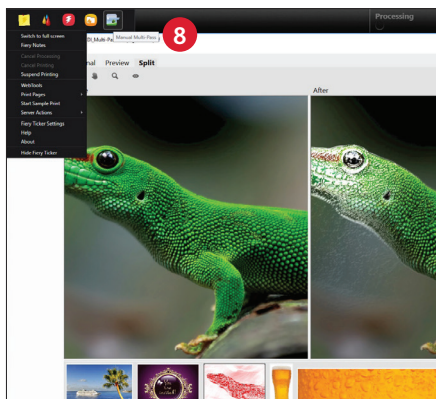


Multi-pass can also be used with Gold or Silver Specialty Dry Inks to further enhance the metallic appearance of each color. This can provide results closer to a foil appearance, depending on the stock being used. Multi-pass is not recommended for Fluorescent Pink.

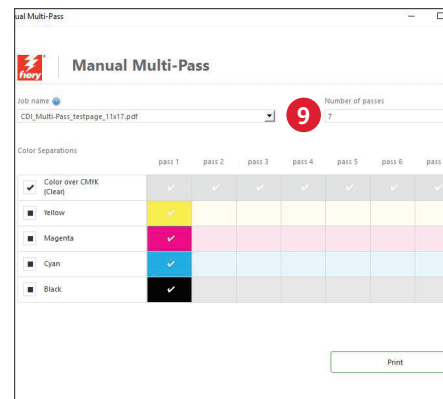


- 7 You may choose to display the resulting effect on-screen using the **Preview** tab.

Save the Clear layer and adjustments.



- 8 Go to the Fieri® Ticker. Select the **Multi-Pass** icon.



- 9 Select the job. Select your **Number of passes**.

Deselect the additional CMYK layers. Click **Print** and follow the on-screen instructions.

You will need to remove the sheets after each print pass and place them back in the feeder tray in the same orientation.

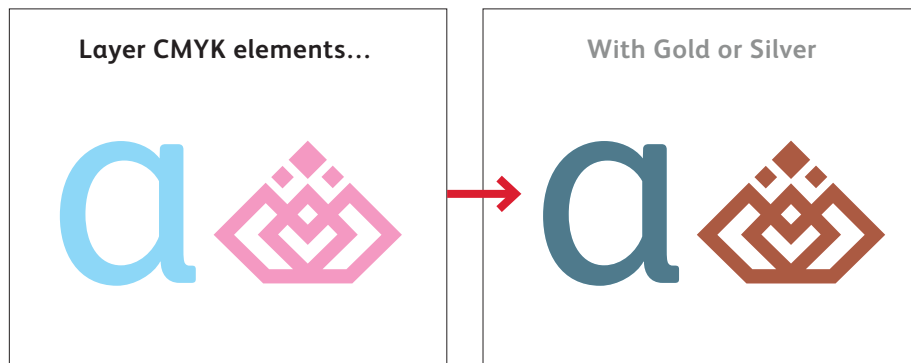
ADD SPECIALTY EFFECTS TO EXISTING JOBS

No designer? No problem!

Using provided workflow tools at the Print Server can help you add metallic effects to existing CMYK jobs easily.

You can add layers of metallic Gold or Silver to existing CMYK jobs at the Print Server.

The Xerox® EX-P 6 Print Server provides easy options for adding layers of metallic color with real-time job editing and visual feedback, which can be helpful if you don't have easy access to the original source file.



You can also add White to jobs and specify double hit White at the Print Server.



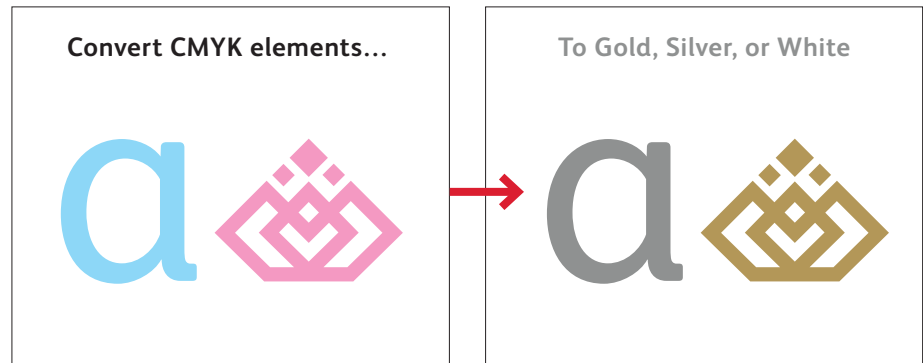
How To Videos are available that illustrate how easy it is to add layers of metallic color, Fluorescent Pink or White at the Print Server. **See these processes in action on the [Xerox YouTube channel](#) >**

Learn even more at: www.xerox.com/creative >

Optional Xerox® FreeFlow® Core software automates the process of converting CMYK objects to Gold, Silver, or White.

You can convert existing CMYK objects to Gold, Silver, Fluorescent Pink, or White using Xerox® FreeFlow® Core.

FreeFlow® Core provides a menu of simple workflows that help you creatively incorporate metallics or White into any print job. This lets you take full advantage of your new capabilities on day one, and upsell customers without the need for a designer.

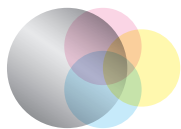


A How To Video is available that illustrates how easy it is to convert CMYK to metallic spot colors using FreeFlow® Core. [See this process in action on the Xerox Support YouTube channel >](#)

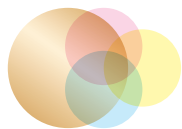
Encourage the use of blended colors.

Sharing pre-defined color palettes with design clients can streamline their creation process and shorten proofing cycles.

Swatches are available that pre-blend:



Silver + CMYK tints



Gold + CMYK tints



Fluorescent Pink + CMYK



Knowing what to expect makes the production process smoother – and that’s exactly where pre-defined blended palettes shine.

While some jobs are more artistic in nature, others require a high degree of color specificity.

To shorten the time needed to dial in and define blended colors, we have created a starting palette of swatches for you to share as is or add to.

We recommend that print service providers download this palette, print it, and share it with customers.

Modifications can be made easily once you have this solid foundation from which to work.

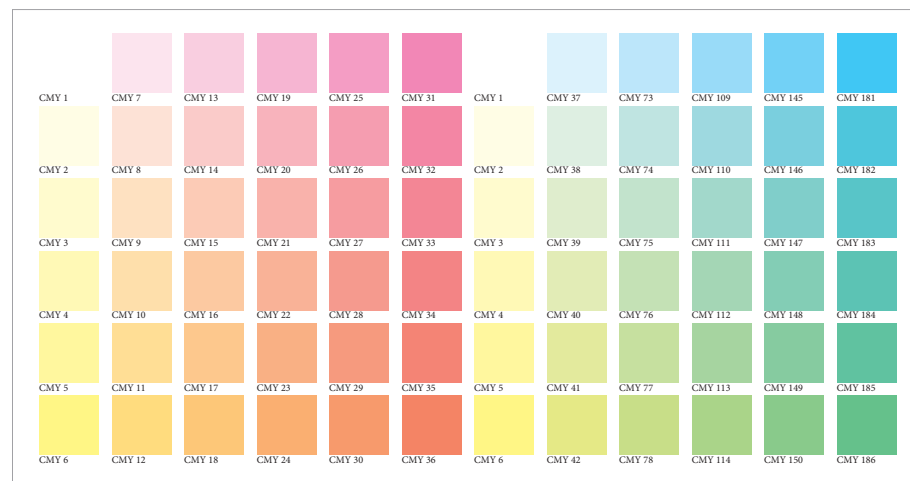


Download the Iridesse Starter Swatches:
www.Xerox.com/Creative



Silver + CMYK tints

Metallic Starter Swatch Palettes are optimized for Adobe® InDesign®:



CMY swatches have been provided in both 12% and 20% increments.
This lets you see a comprehensive palette so you can understand the potential scope of metallic color combinations.

Start by reviewing the set of CMY swatches.

Before you think about creating a blended color, you need to have the right color set from which to work.

We have identified a set of CMY swatches that provide brilliant blends with Silver and Gold.

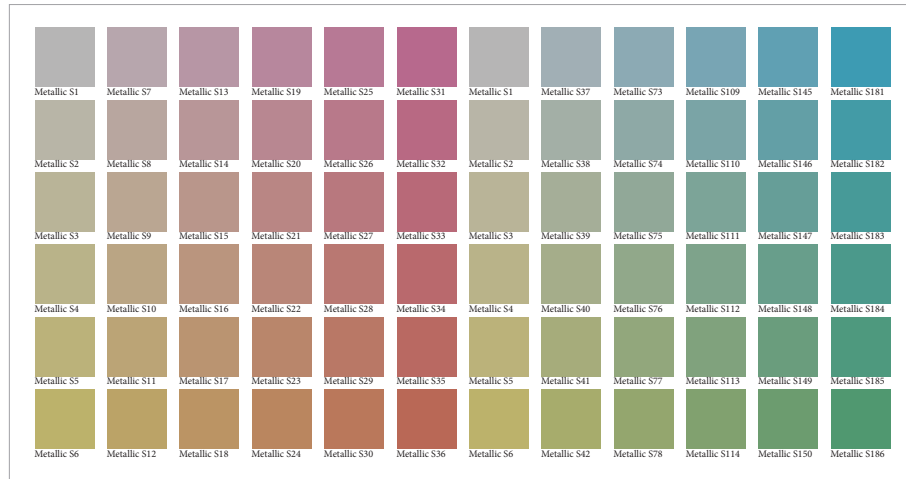
Why just CMY?

Omitting black gives a cleaner, brighter color. Of course, you may choose to experiment with colors that contain black, but we have found these to be a strong starting point.

CREATE ULTIMATE BRILLIANCE WITH BLENDED COLOR PALETTES

Encourage the use of blended colors.

Metallic Starter Swatch Palettes are optimized for Adobe® InDesign®:



Next, review the set of blended metallic swatches built with CMY + Silver.

You will also see a swatch set that blends the CMY swatches we just reviewed with a 60% Silver underlay.

The 12% and 20% CMY increments have been maintained as a build upon the swatch set we reviewed on the prior page.



Download the Iridesse Starter Swatches:
www.Xerox.com/Creative

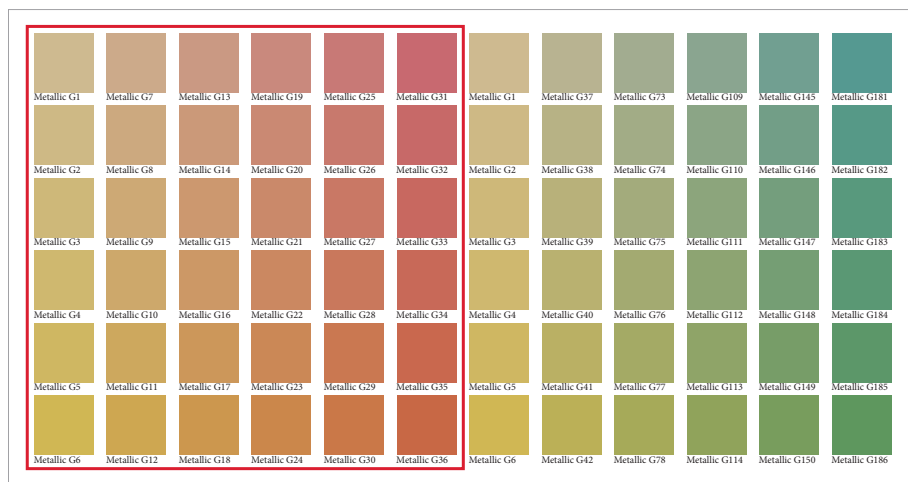


Gold + CMYK tints

Consider when it makes sense to blend CMY + Gold.

Due to its more neutral attributes, we recommend using Silver as your primary metallic color base, with Gold as a variation.

Gold becomes very useful when creating warm blended metallic colors such as bronze and rose gold.

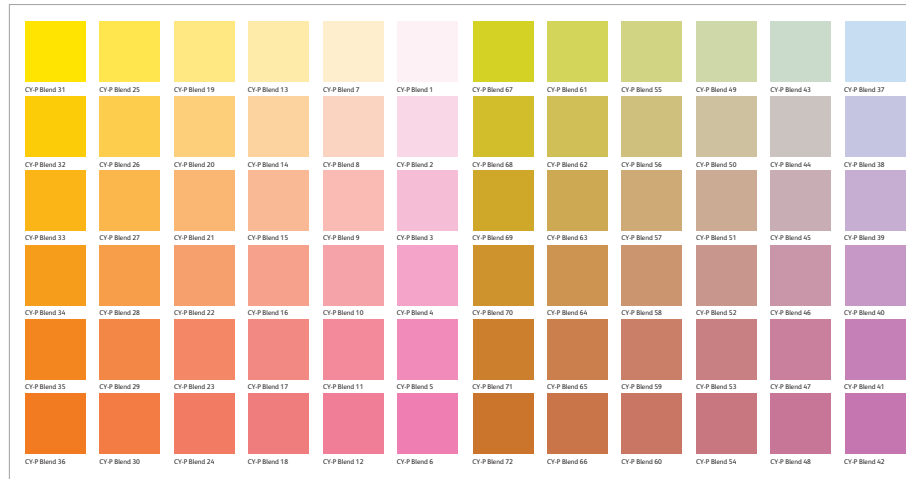


These warmer tones are where Gold truly adds value.

CREATE ULTIMATE BRILLIANCE WITH BLENDED COLOR PALETTES

Encourage the use of blended colors.

Fluorescent Pink Starter Swatch Palettes are optimized for Adobe® InDesign®:



Starter swatches have also been created that blend Fluorescent Pink with different CMY tints.

These swatches unlock the potential for designers to specify brighter, eye-grabbing colors without the added time of custom creation and testing.



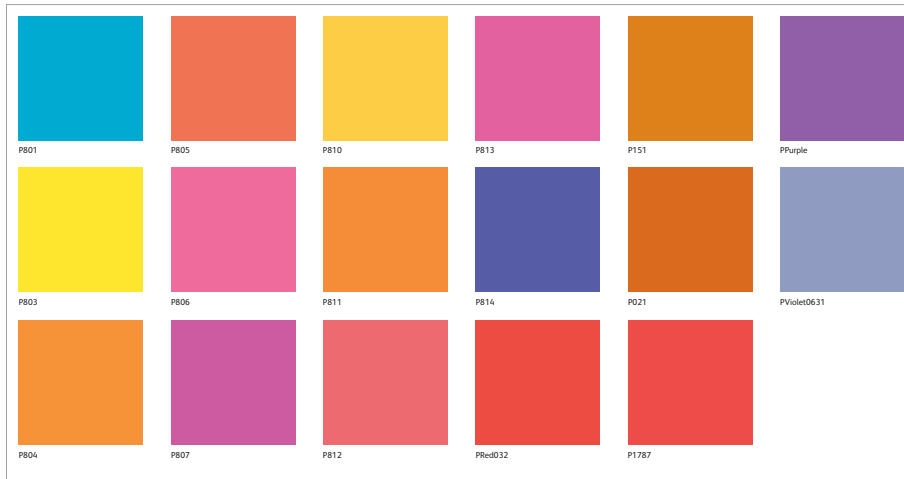
Download the Iridesse Starter Swatches:
www.Xerox.com/Creative



Fluorescent Pink + CMYK

Fluorescent Pink blends can be used for more accurate PANTONE® matching.

Rather than manually dialing in the mixes shown on page 63, designers can load these pre-defined swatches to simplify and accelerate their use of blended colors.



Match specific PANTONE® colors more accurately with these pre-blended Fluorescent Pink swatches.

Encourage the use of blended colors.

Bring it all together:

Viewing all of the swatches together as a comprehensive palette provides a helpful build when it comes to understanding and explaining how blended colors are made on the press.

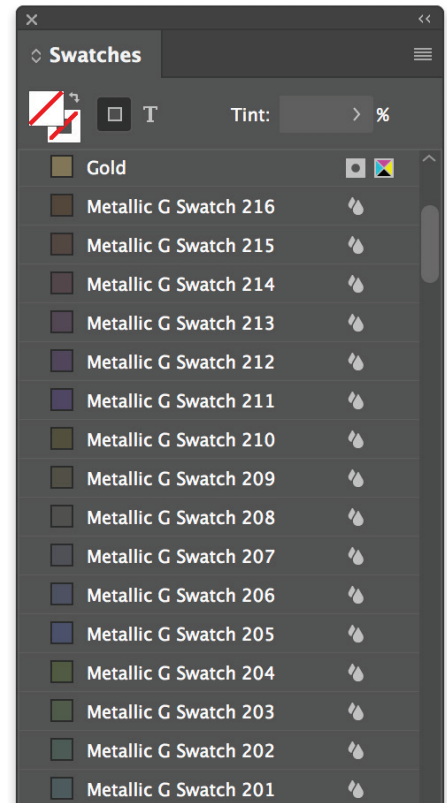
We recommend printing the full set of files and sharing it with your clients so they can specify blended colors with confidence.

You can also share the palettes electronically so designers can import them right into Adobe® InDesign®.

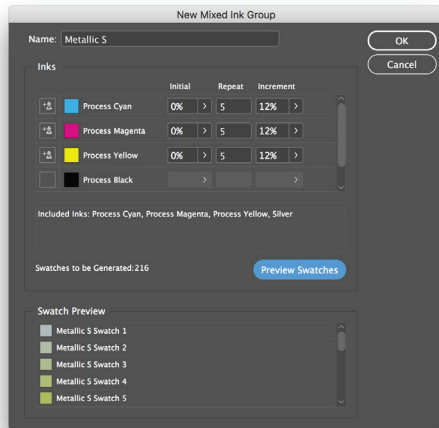
Open the **Swatches** panel within your InDesign® document.

Select **Load Swatches** and navigate to the document that contains the already defined blended swatches.

They will be loaded into your Swatches panel, ready for use!



Download the Iridesse Starter Swatches:
www.Xerox.com/Creative



Modifying the palettes:

These palettes have all been created using the Adobe® InDesign® **Mixed Ink Group** feature within the **Swatches** palette. You may use the concepts outlined here to explore more combinations based on your job requirements.

Apply the process to Adobe® Illustrator®:

You can use a reference CMY source palette from Adobe® InDesign® with standard “Appearance” fills to create Graphic Styles in Illustrator®.

The following pages provide additional guidance...

Use the Print Server to define and manage blended metallic palettes.

The Fiery Metallics feature on the EX-P 6 Print Server lets you define, name, and manage metallic palettes.

Add the name of any spot color to a Fiery Metallic group in **Device Center > Spot Colors**.

REMEMBER:

Fiery Metallics always uses 100% Gold or Silver underlay when creating a blended metallic color.

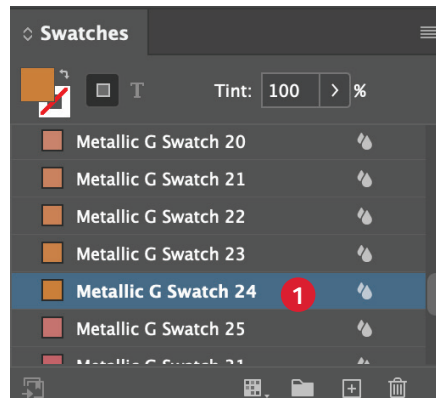
Encourage the use of blended colors.

Recreating the swatches in Adobe® Illustrator®:

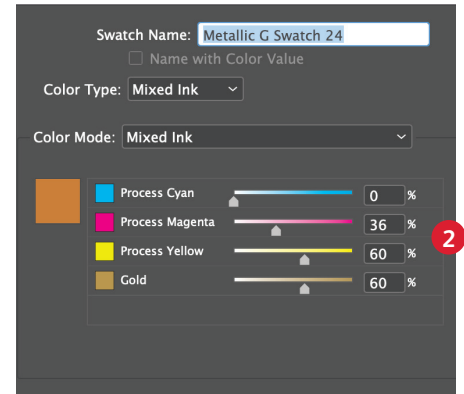
While the Starter Swatches are optimized for use in Adobe® InDesign®, they can still be very helpful for Illustrator users.

The swatches provide specific blended color guidance for art developed in Adobe® Illustrator®. Swatch colors can be recreated in a few easy steps, as shown here.

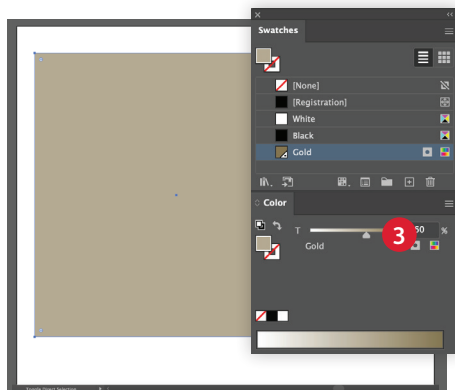
Note that while this example uses Gold as the Specialty Dry Ink, the same process applies when recreating Silver- or Fluorescent Pink-based blended swatches.



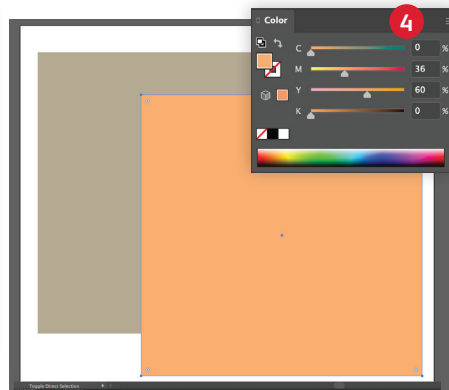
- 1 After the swatches are loaded into Adobe® InDesign®, double click on the blended color you want to recreate in Adobe® Illustrator®.



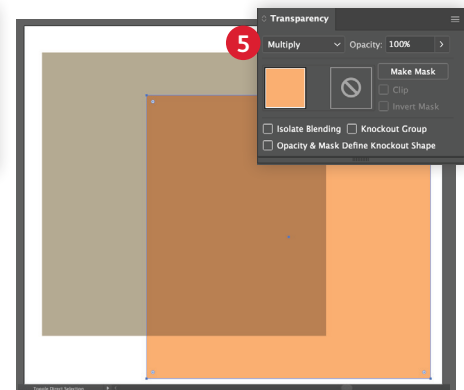
- 2 A dialog window will appear showing what percentages of CMY are being used in the swatch, along with the Specialty Dry Ink color percentage.



- 3 Open Adobe® Illustrator®.
- Add Gold—or Silver, or Fluorescent Pink—to the swatches palette and fill your object with the right tint of the specialty color.



- 4 Next, duplicate your object and dial in the CMY values from the chosen InDesign® swatch—in this case: Cyan 0 %, Magenta 36 %, Yellow 60 %.

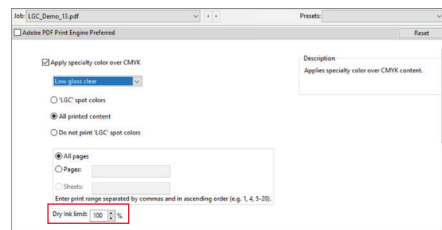
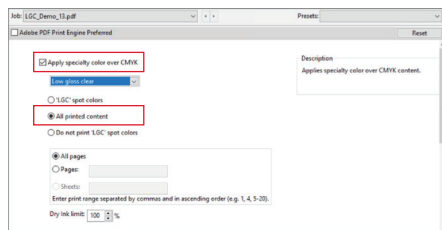
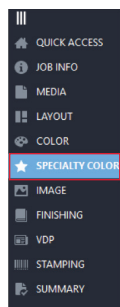


- 5 To create the blended color, set your top object to **Multiply**.
- The area that is multiplying will print exactly the same as the pre-made InDesign®.

APPLYING LOW GLOSS CLEAR AT THE PRESS

Enabling Media Expansion with Low Gloss Clear Dry Ink

After you've proofed a job and determined that it will benefit from Low Gloss Clear Dry Ink, you can apply it easily—right from the print server.



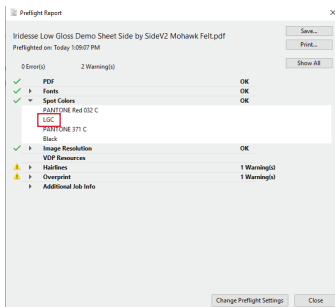
Select the job that is to be printed on the textured stock, and in Job Properties, select the **Specialty Colors** tab.

Assuming Low Gloss Clear has already been loaded in station #1, it will be selectable from the **Apply Specialty Color Over CMYK** pull down menu.

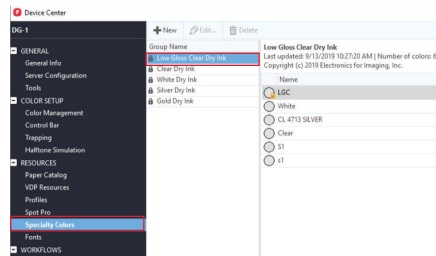
Select the **All Printed Content** box to apply Low Gloss Clear to all areas of print on the page.

You may adjust the amount of Low Gloss Clear that will be applied by using the **Dry Ink Limit** setting. We recommend applying between 70–100%, depending on your job and stock.

If files already have Low Gloss Clear built in as a layer, implementation is easy.



Preflight the job to determine how Low Gloss Clear is specified. Our recommended tag is “LGC,” but other names can be added in the lookup table.

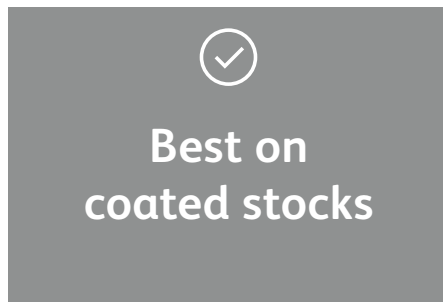
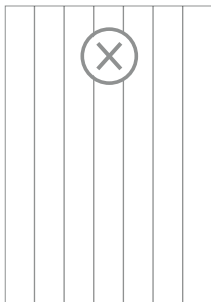
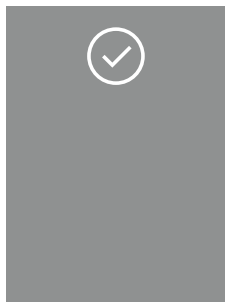


Select **LGC Spot Colors** in the **Specialty Colors** tab. The ink will then be applied where it has been specified.



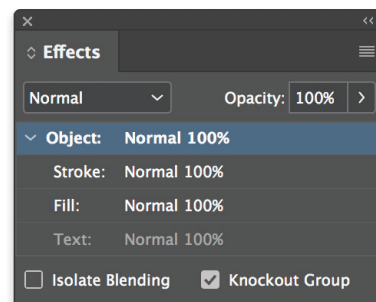
HELPFUL HINTS

When using Gold or Silver, keep in mind:

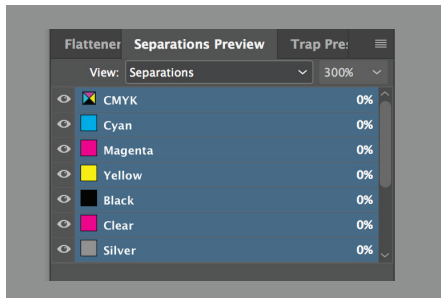


Metallic Dry Inks are best used in larger areas. These inks contain metallic particles, which is what gives them their shine. Delicate line art, thin rules, or small type don't make sense for metallic ink, since you won't get the full impact.

Metallic Dry Inks are opaque. They are less affected by the color of the paper stock they are printed on, but are impacted by the finish of the paper. Coated stocks tend to be better choices for metallic colors.



Preserve the appearance of your metallic colors by using Knockout. If the metallic objects will be placed on top of a photograph or field of color and you do not want the background to show through, select **Knockout Group**.



You can preview your file in Separation Preview within Adobe® InDesign® or in Adobe® Acrobat® (*Print Production > Output Preview*) to make sure the Clear elements are specified correctly.

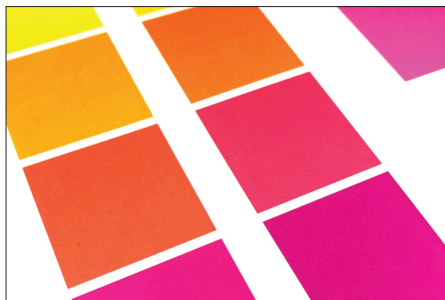
Always request a hardcopy press proof to make sure printed results are matching your design intent.

If the metallic color did not print as you intended, you may have to enable Multiply or Overprint for overlapping elements.

If metallic colors aren't printing at all, check that the custom spot is identified for each text/graphic with the same spelling in all cases (i.e., "Silver").

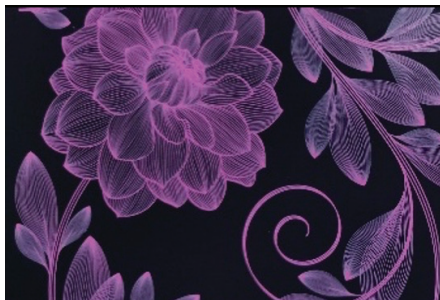
HELPFUL HINTS

When using Fluorescent Pink, keep in mind:

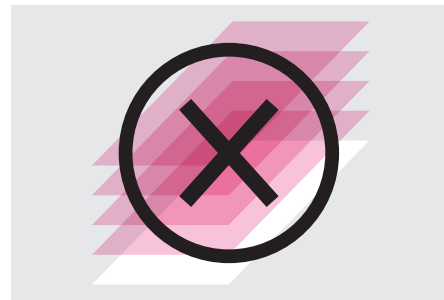


Blending Fluorescent Pink with another color impacts fluorescence.

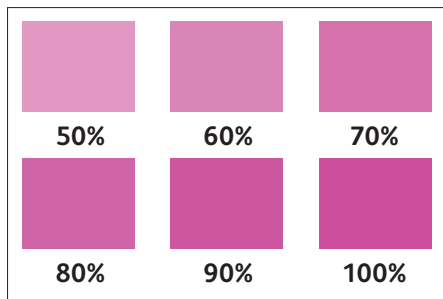
Fluorescent Pink Specialty Dry Ink contains molecules that react to ultra-violet light by reflecting it back as visible light. Wherever it is applied as a spot color, the ink appears bright under ordinary light and glows (fluoresces) under ultra-violet light. Blending it with another color reduces or eliminates these fluorescent properties.



Fluorescent Pink looks great on dark stocks when printed over a White underlay. Fluorescent Pink presents best when run on white stocks but also looks impressive on darker stocks, especially when used at 50% over a White underlay.

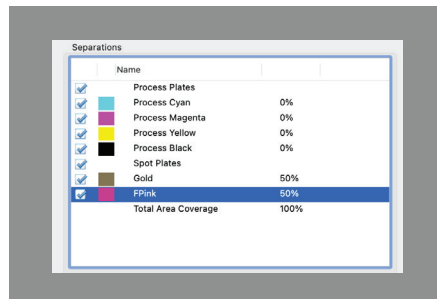


Running Fluorescent Pink in multi-pass mode achieves no measurable benefit. While it may be tempting to run multiple passes of Fluorescent Pink, no measurable vibrancy benefit will be seen on the prints.



Fluorescent Pink is at its most vibrant when used at 50–100%.

While you can run any tint of Fluorescent Pink, the ink’s vibrancy represents best when used in tints of 50% or greater.



You can preview your file in Separation Preview within Adobe® InDesign® or in Adobe® Acrobat® (*Print Production > Output Preview*) to make sure the FPink elements are specified correctly.

Always request a hardcopy press proof to make sure printed results are matching your design intent.



If the Fluorescent Pink did not print as you intended, you may have to enable Multiply or Overprint for overlapping elements.

If the Fluorescent Pink elements aren’t printing at all, check that the custom spot is identified for each text/graphic with the same spelling in all cases (i.e., “FPink”).

HELPFUL HINTS

When using White, keep in mind:



When White Dry Ink is loaded in the press as an underlay, White will print underneath objects that have been set to Multiply. If objects are not Multiplied, those areas will be knocked out of the White underlay.

When White is loaded in the press as an overlay, it will print White over CMYK. This is ideal for jobs like window clings.



Underlay



Overlay



White Dry Ink can be used for both spot and flood needs. It can be used as an underlay or overlay.

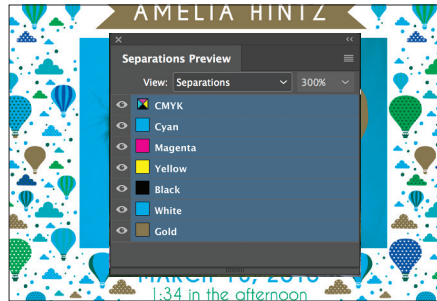
The press will limit the amount of White Dry Ink that is used in high-density areas. A minimum of 91% White will print when it is used as an underlay or overlay with high-density CMYK images.

When used as a standalone color, White will print at 100% if specified as such.



Always test first when applying White Dry Ink on uncoated media to ensure you are achieving the desired effect and appearance.

When printing on transparent or cling materials, it is best to program the substrate “Film” as the media type. For optimal imaging results, swap your regular Fuser Web for a Film Fuser Web.



You can preview your file in Separation Preview within Adobe® InDesign® or in Acrobat (*Print Production > Output Preview*) to make sure the White elements are specified correctly.

Always request a hardcopy press proof to make sure printed results are matching your design intent.

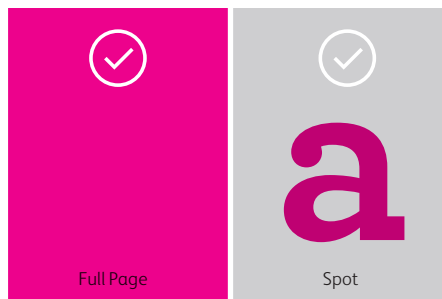
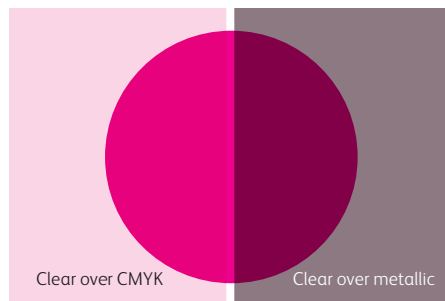


If the White Dry Ink did not print as you intended, you may have to enable Multiply or Overprint for overlapping elements.

If White Dry Ink isn't printing at all, check that the custom spot is identified for each text/graphic with the same spelling in all cases (i.e., “White”).

HELPFUL HINTS

When using Clear, keep in mind:



Clear Dry Ink adds shine to lighter CMYK colors and makes them pop. To maximize the effect of adding Clear Dry Ink to your design, make sure to place your clear objects on top of or next to light colors.

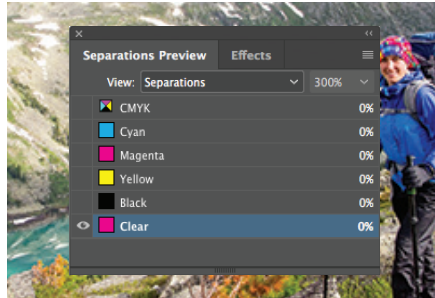
Clear Dry Ink can be used for both spot and flood needs.

The press will limit the amount of Clear Dry Ink that is used in high-density areas. This may mean that you will see more shine in lighter areas – like the lips in the photo above – than in dark areas, like the glasses.

Clear Dry Ink dulls the appearance of metallics, whether they are spot Gold and Silver or iridescent colors.



Always test first when applying Clear Dry Ink over dark or saturated colors to ensure you are achieving the desired effect and appearance.



You can preview your file in Separation Preview within Adobe® InDesign® or in Acrobat (*Print Production > Output Preview*) to make sure the Clear elements are specified correctly.

Always request a hardcopy press proof to make sure printed results are matching your design intent.

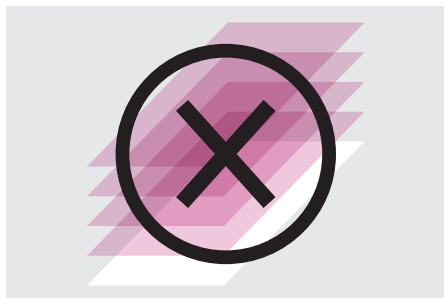


If the Clear Dry Ink did not print as you intended, you may have to enable Multiply or Overprint for overlapping elements.

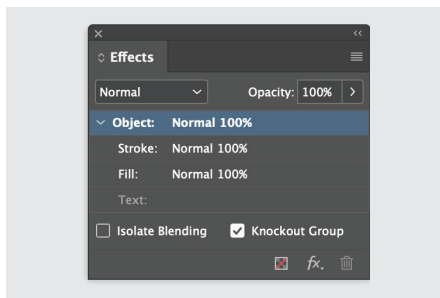
If Clear Dry Ink isn't printing at all, check that the custom spot is identified for each text/graphic with the same spelling in all cases (i.e., "Clear").

HELPFUL HINTS

When using Low Gloss Clear, keep in mind:



Low Gloss Clear Dry Ink is not recommended for textural multi-pass applications.



If there is an element on the page that you don't want affected by Low Gloss Clear, you can ask your print service provider to knock it out of your Low Gloss Clear Dry Ink layer.



Images that have dramatic highlights may not get full coverage of Low Gloss Clear if it was applied at the press using **All Printed Content**. In that case, go back to the source file and add in a layer of Low Gloss Clear, just like you would for Clear. The spot color should be named "LGC."

*little
one.*



LOGAN JAMES



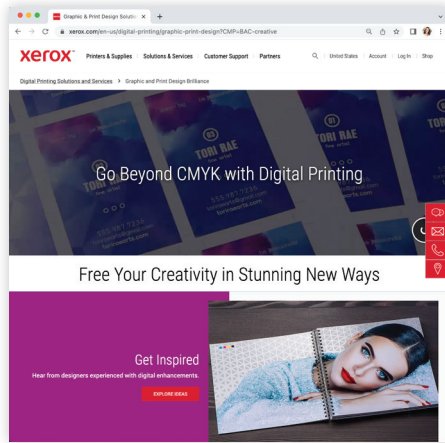
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