Xerox® Iridesse ™ Production Press

CMYK+ Design and File Preparation Guidelines

This file has been optimized for local printing on a CMYK-only device and does not represent all specialty effects accurately.

ONLINE reprographics

xerox®

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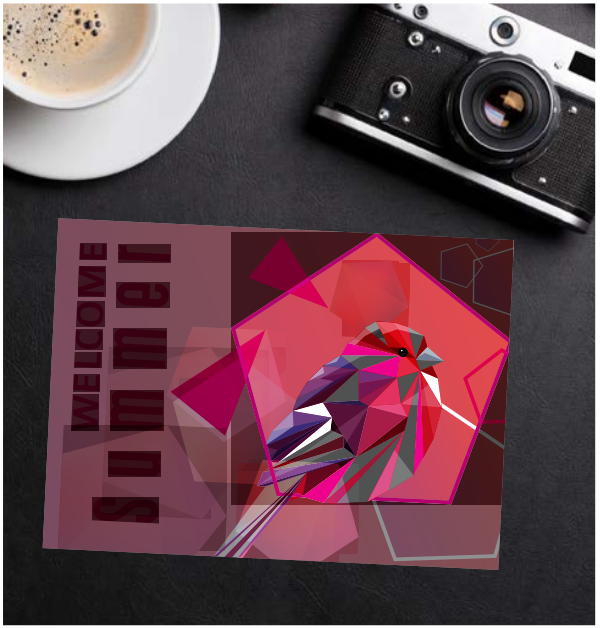
Your design dreams realized.

Welcome to more visual “wow!”

Most print designers we know dream of working on a project that involves specialty effects. Varnishes and foiling are two popular examples of eye-catching finishes that can be applied by industrial printing companies, but the added cost and time can make these projects quite a rarity.

The Xerox® Iridesse™ Production Press changes that. With this press, you can combine stunning four-color imagery with up to two Specialty Dry Inks – including metallic Xerox® Gold Dry Ink, Xerox® Silver Dry Ink, Xerox® White Dry Ink, or Xerox® Clear Dry Ink – in a single pass, all without sacrificing digital printing benefits such as economical short runs and personalized printing.

It’s never been easier or more cost-effective to unleash brilliant, results-driving specialty effects!

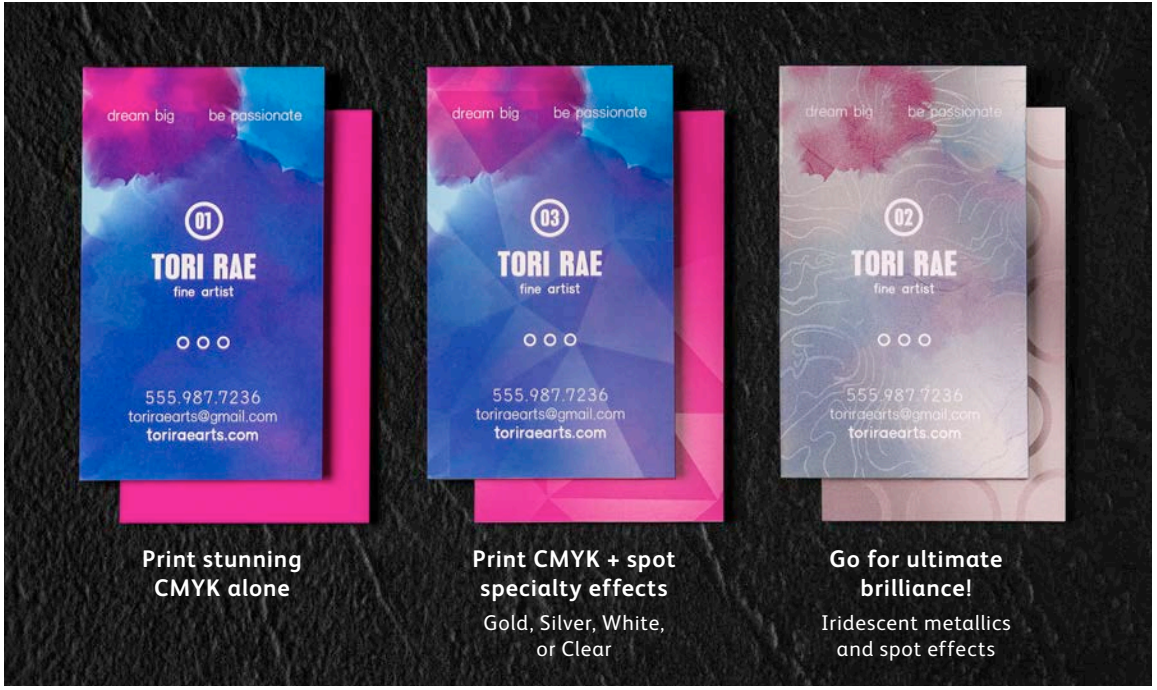


"Wait… this is all digital printing?"

(Yes… we get that a lot!)

The Xerox® 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:



Print stunning CMYK alone

Print CMYK + spot specialty effects

Gold, Silver, White, or Clear

Go for ultimate brilliance!

Iridescent metallics and spot effects

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

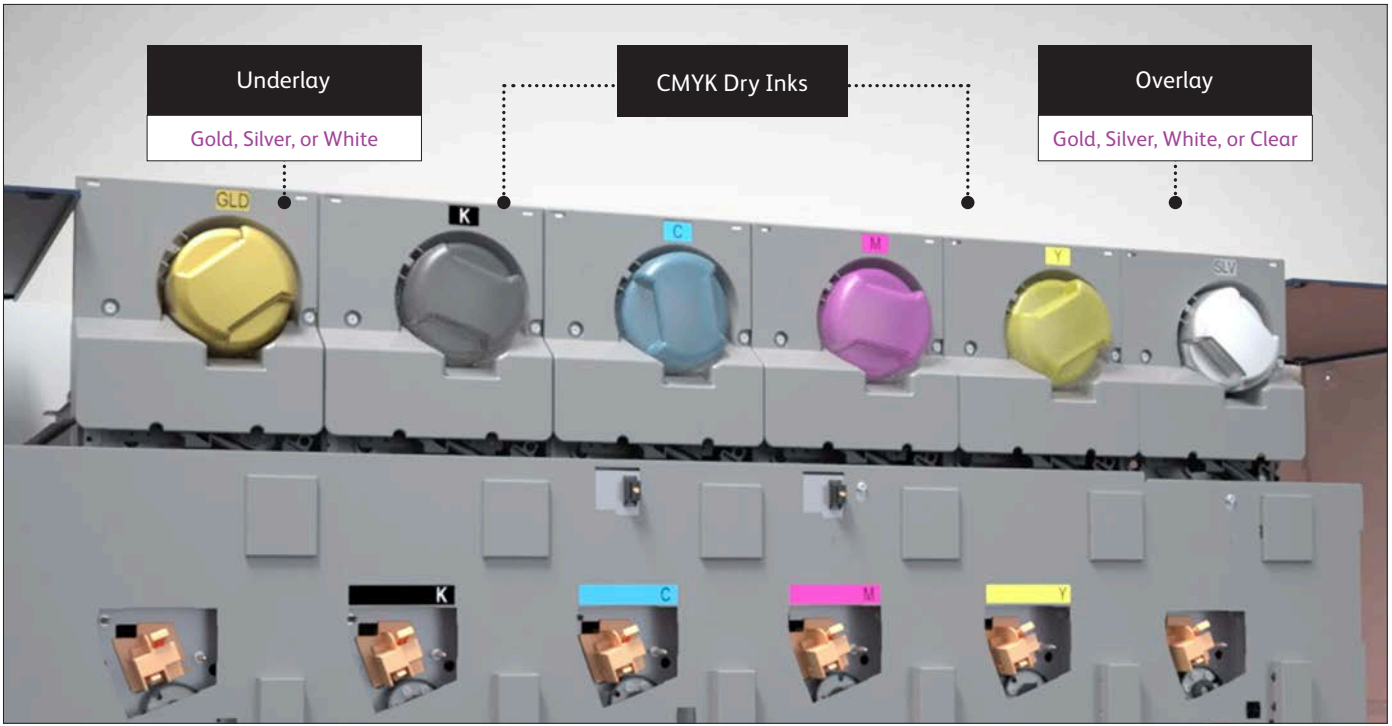
We make it easy to create more "wow" per page.

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 layered with CMYK to deliver new, stunning iridescent palettes that create more "wow" in less time.

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 of any Specialty Dry Ink on a page to add dimension or enhance opacity.



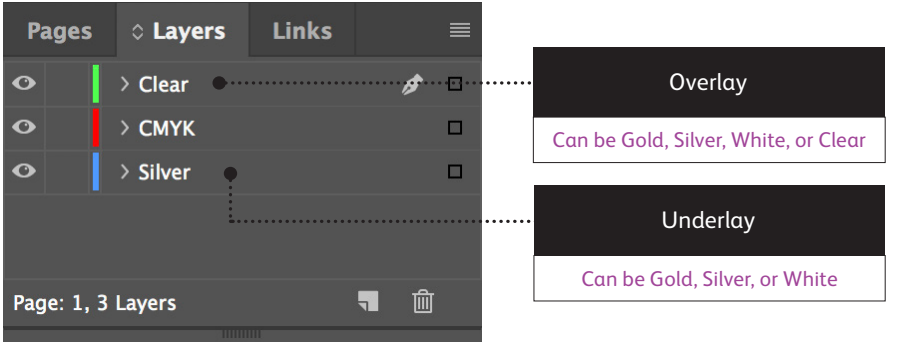
The Xerox® Iridesse™ Production Press with award-winning Color FLX Technology combines the value of a four-color digital press – personalization, economical short runs, and agile production – with up to two HD EA Specialty Dry Inks in a single pass.

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, or White may be applied as the first layer on the page, creating an underlay for CMYK elements, including iridescent hues.

CMYK elements are in the middle, and Gold, Silver, White, or Clear may be used on top as a spot overlay.



The specialty effects in this guide will print differently depending on your stock surface. Coated or silk sheets deliver smoother effects while uncoated sheets may present a more "flinty" appearance.

It's always a good idea to proof a design on your chosen stock prior to a full production run. This will help ensure the final result matches your intent.

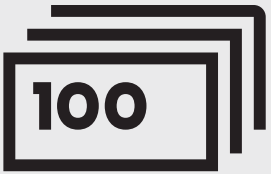
Say goodbye to costly foiling or coating and hello to new jobs.

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, 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!

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, White, or Clear – can be used on their 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 produced quickly and accurately within each job.

Create ultimate brilliance with iridescent palettes:

When you need a vibrant visual, think about the impact a palette of iridescent metallic hues can make. Gold or Silver can be layered with CMYK to create vibrant metallic spot colors, gradients, and more.

This guide will walk you through many ways to think about using HD EA Specialty Dry Inks on the Xerox® 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 and shine with Gold, Silver, 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, White, or Clear Dry Inks alone or with CMYK 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 White or a metallic color.
- **As a dimensional effect** using more than one layer of an ink.

Add a spot effect to graphics or text.

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

Spec as PMS 871C and name "Gold"

Spec as PMS 877C and name "Silver"

Spec as 100% Cyan and name "White"

Spec as 100% Magenta and name "Clear"

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:

- PMS 871C for **Gold**
- PMS 877C for **Silver**
- 100% Cyan for **White**
- 100% Magenta for **Clear**

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

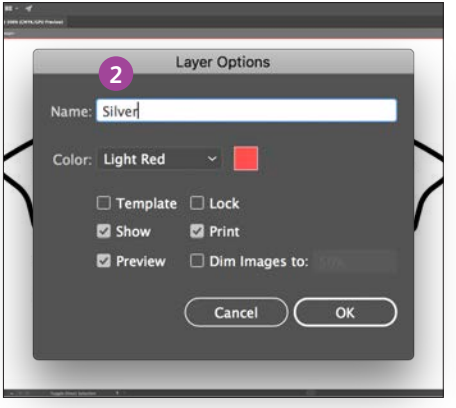
In this example, we'll show you how to create a graphic with a specialty fill.

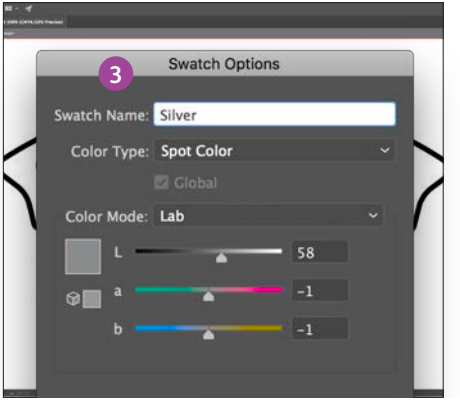
This example uses:

Silver overlay

Add a spot effect to graphics or text.

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



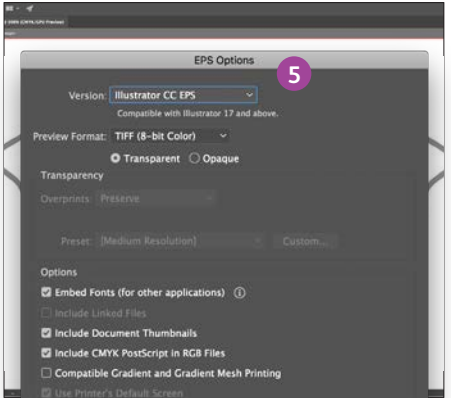


1. Import vector objects, draw and fill a shape, or select text that will have the **Silver** Dry Ink applied in Adobe® Illustrator®.

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.**



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!

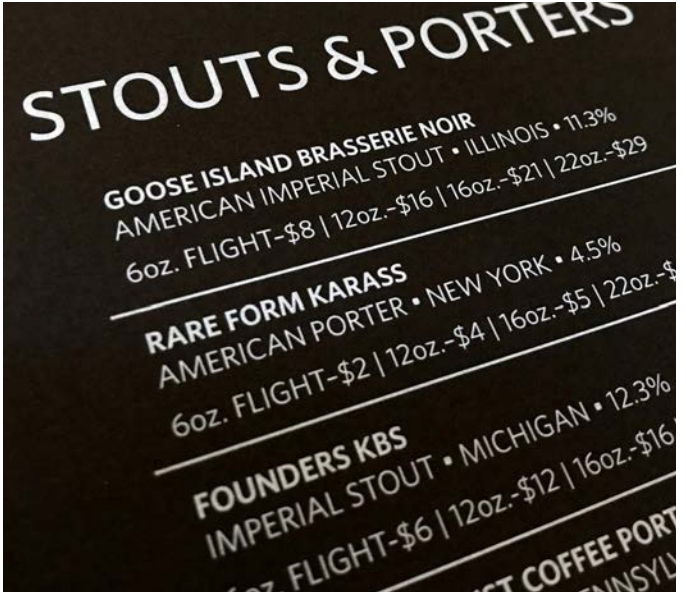
When you hand your job off for production, be sure to tell your print provider to run it with the Specialty Dry Ink you've selected.

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

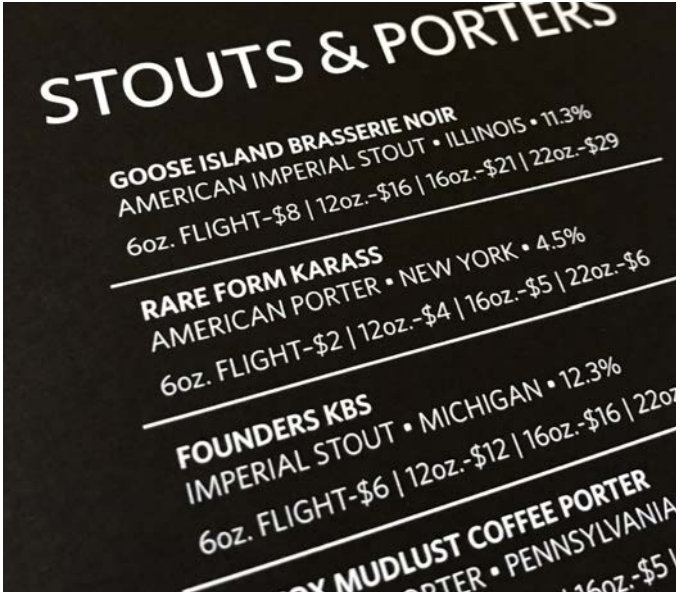
Remember to ask for a press proof on your specified stock. This will help ensure the printed result matches your design intent.

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.

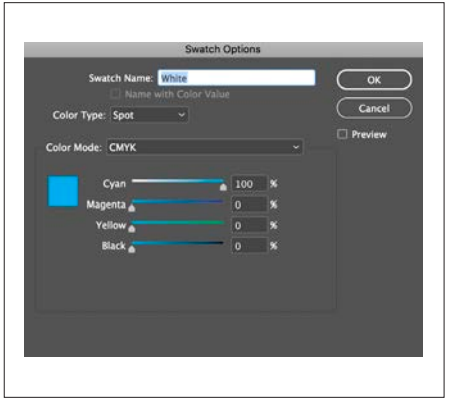


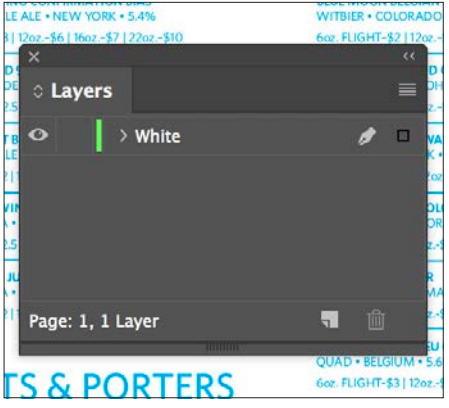
This example shows one hit of White.



This is the same job with two hits of White.

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 14-15.

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.

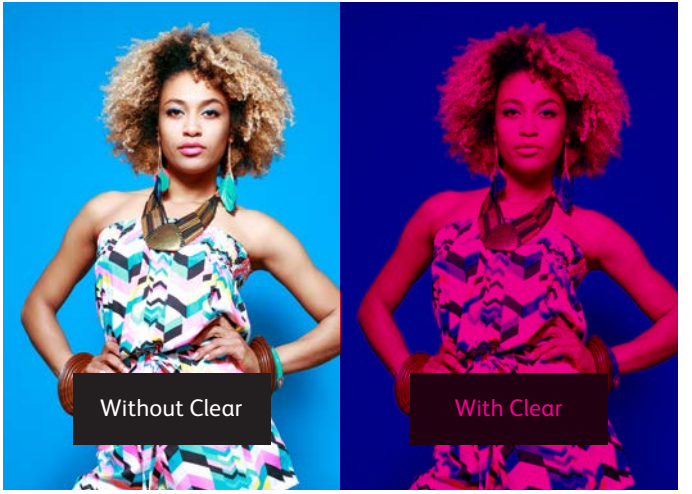
They will need a Specialty Dry Ink **UNDERLAY + OVERLAY** station in their Iridesse™ Production Press to apply two hits in a single pass.

Add a spot flood effect.

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

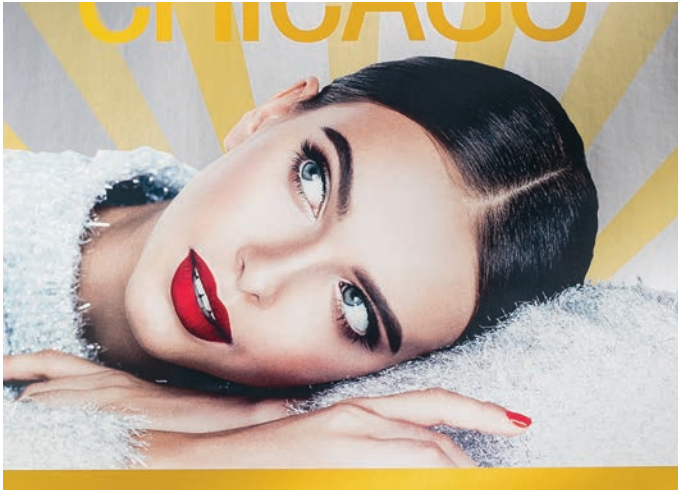
You can use floods to create large fields of metallic color, delivering a high-value effect – fast.

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



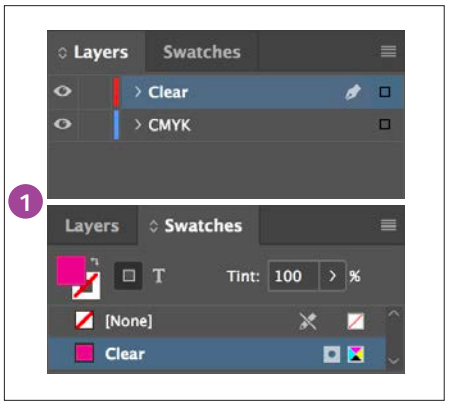
White can be used to flood an area under CMYK and metallic elements so they pop on transparent substrates.

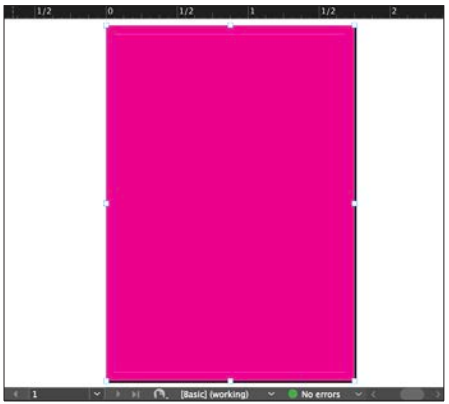
White can also create floods on colored and specialty media so CMYK elements print with gorgeous accuracy.



Add a spot flood effect.

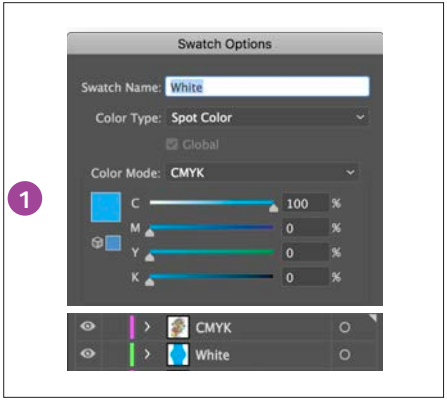
Overlay flood effects can be created quickly in any Adobe® Creative Suite program.

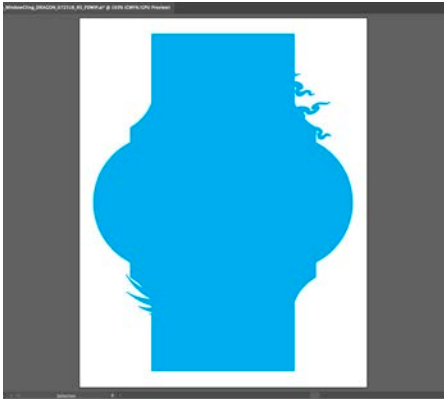




1. Follow the steps on **page 14** to create your specialty effect layer and color swatch.
2. Draw a shape to create the flood effect in the area you want. Fill the shape with your specialty color.
3. If you are using a Clear flood, make sure you **Multiply** the object over the artwork underneath so the Clear prints correctly.

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





1. Follow the steps on **page 14** 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. Layer spot metallics, White, and Clear, knowing that your designs will print with "spot on" registration.

Multiply your design impact.

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

You can mix:

- **Gold and Silver**
- **Gold and White**
- **Gold and Clear**
- **Silver and White**
- **Silver and Clear**
- **White and Clear**

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 for.

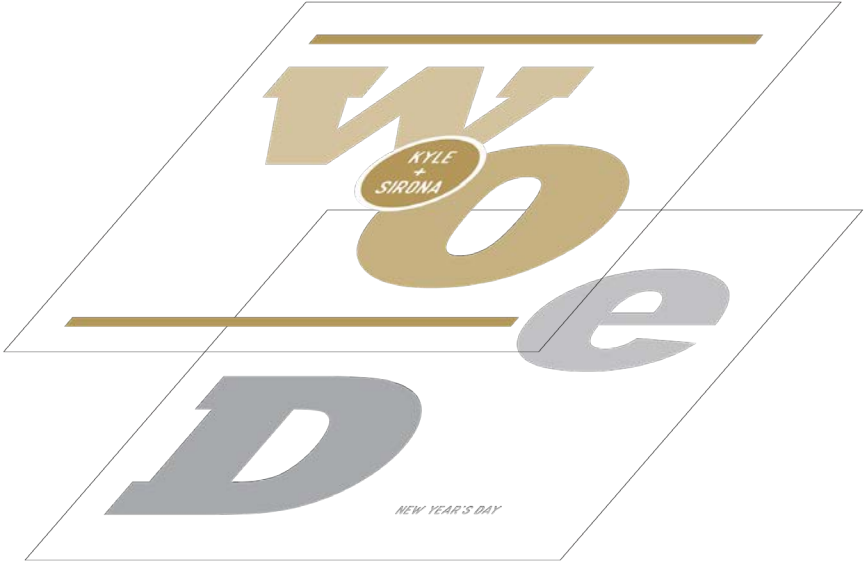
In this example, we'll show you how to use two spot metallic colors together.

This example uses:

- Gold overlay
- Silver underlay

Remember, *it's all about thinking in layers.*

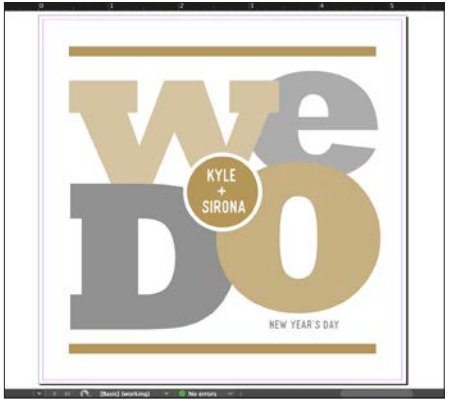
You can use metallic spot colors as either underlays or overlays. This example shows Gold over and Silver under, but those could easily be reversed depending on the desired effect.

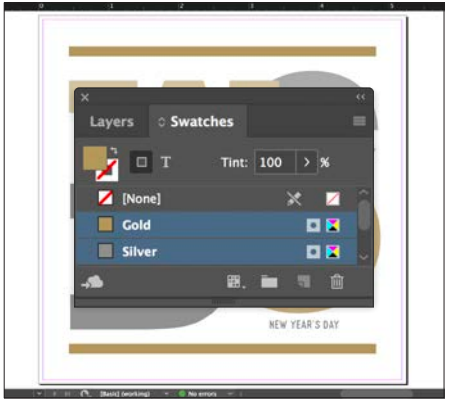


A GOLD OVERLAY adds contrast and shine; in some areas, the two spot colors overlap and create new metallic hues

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

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:

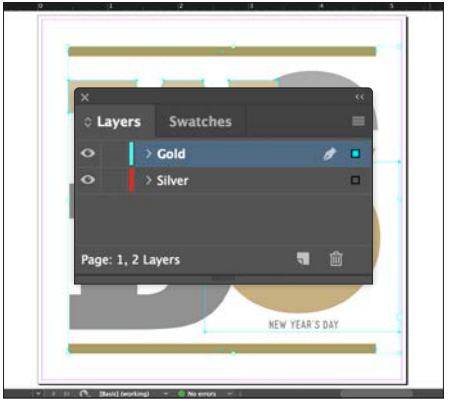
   Gold (capitalized) and **Silver** (capitalized).

   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.



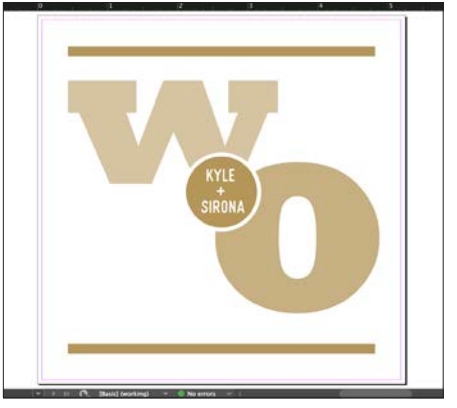
5 Follow the same steps to place the **Gold** objects on your **Gold overlay layer.**

6 Depending on the desired effect, you may choose to **Multiply** the overlay objects so the two spot layers blend.

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.

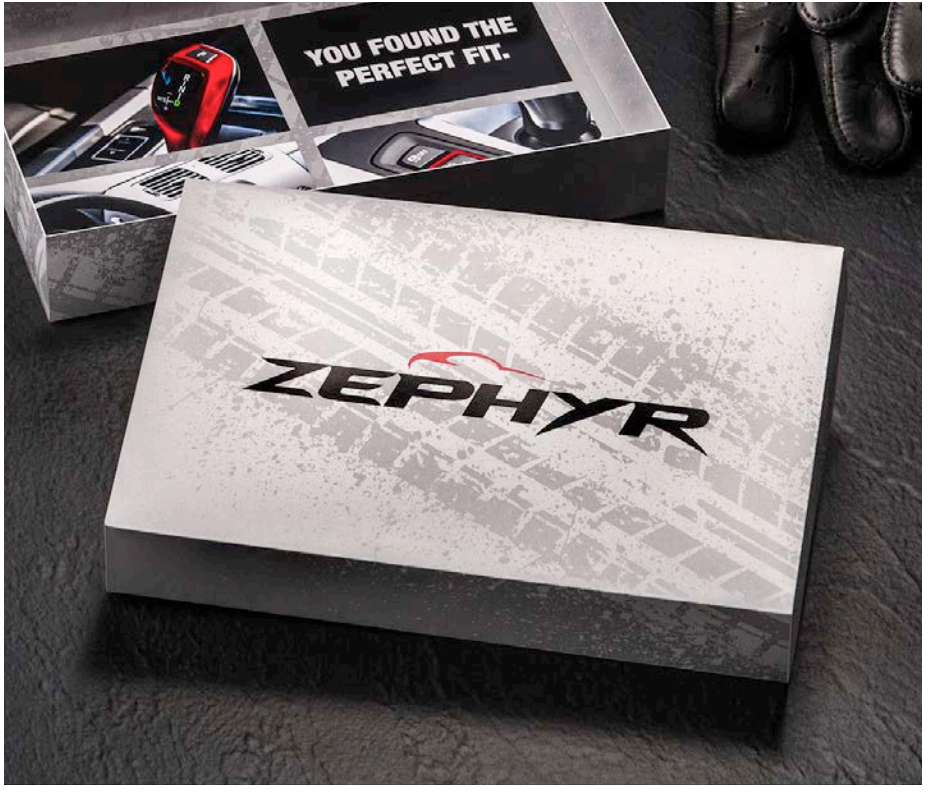
They will need to have both specialty **OVERLAY and UNDERLAY** stations in their Iridesse™ Production Press.

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

USE MORE THAN ONE SPOT SPECIALTY EFFECT TOGETHER

Design with a metallic and Clear.

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



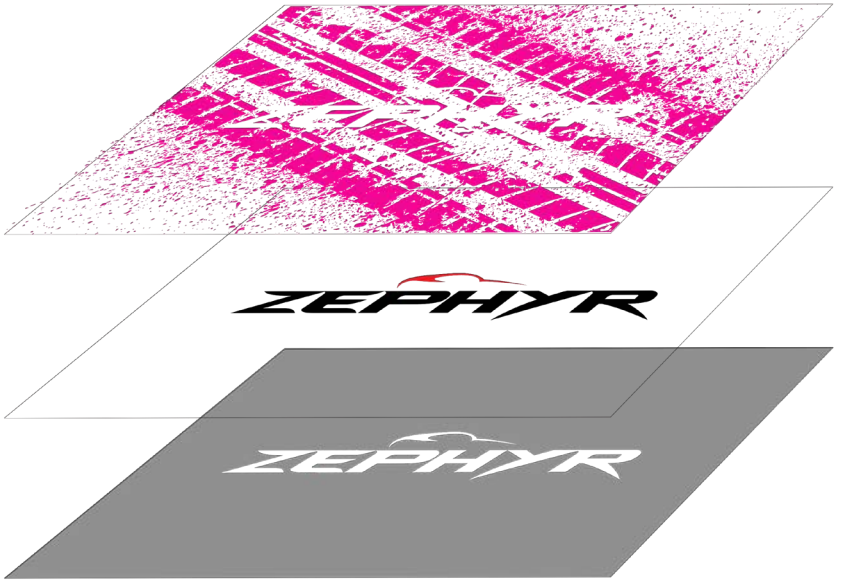
In this example, we'll show you how to mix a flood of metallic color with a Clear specialty design effect.

This example uses:

- Clear overlay
- CMYK
- Silver underlay

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

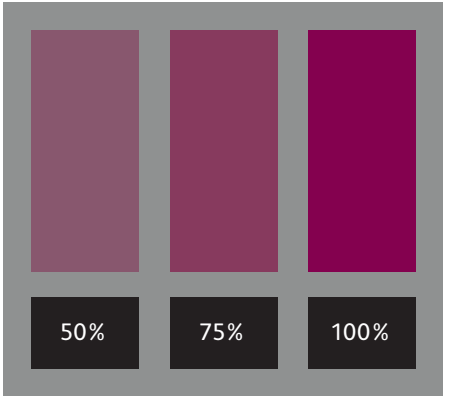
CMYK
is used to render the logo and full-color imagery

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:

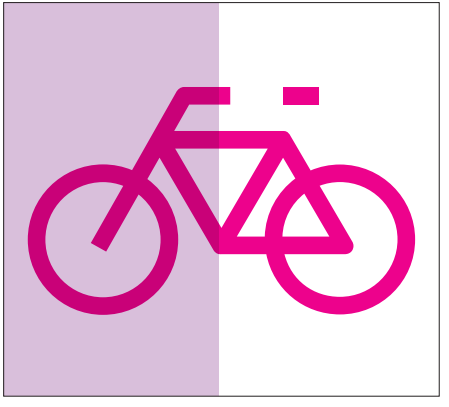
Clear creates a dulling effect when used over a metallic.

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.

Design with a metallic and White.

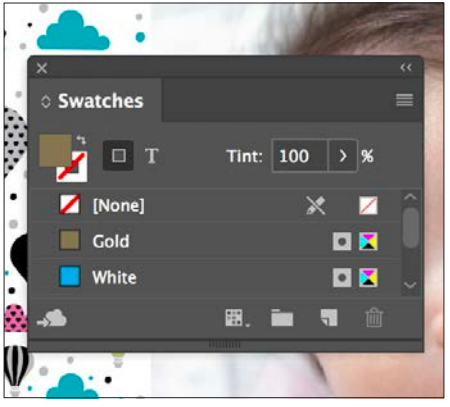
Combine Gold or Silver with White to create stunning design expressions on colored and transparent media.

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 26-27 to place and specify your Gold and White objects.

White layer:

Gold layer:

4. Including a White underlay will ensure the CMYK photo and design elements print accurately on the dark purple media.

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

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.

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.

Create ultimate brilliance with iridescent hues

CREATE ULTIMATE BRILLIANCE WITH IRIDESCENT HUES

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

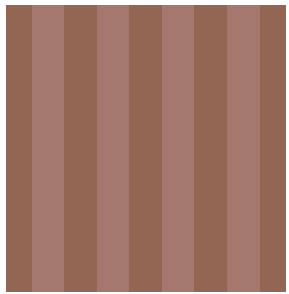
Layer CMYK tints over Gold or Silver to create vibrant metallic spot colors, gradients, and more.

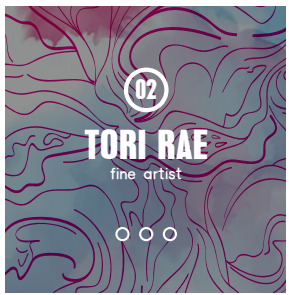
Make metallic colors a standard component of your design palette.

By multiplying CMYK tints over an underlay of Gold or Silver, you can create custom metallic hues. 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 metallic hues with a warmer glow. Gold lends itself to enhancing colors such as reds, pinks, oranges, and browns.





Create a metallic hue.

Understanding how to create metallic hues is the first step in creating ultimate brilliance.

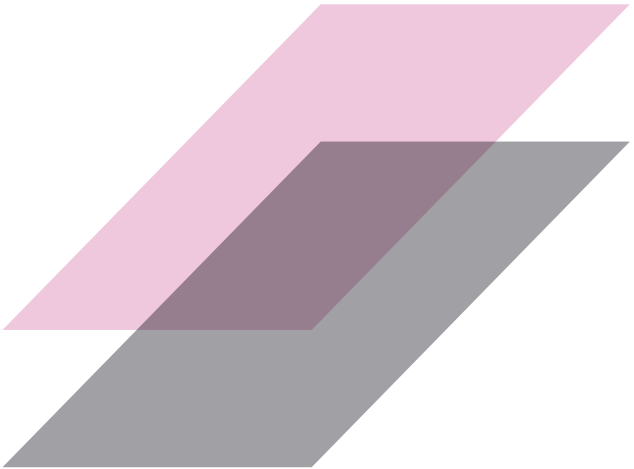
In this example, we'll show you how to blend CMYK with Silver to create an iridescent hue.

This example uses:

CMYK

Silver underlay

Metallic colors are created for printing on an Iridesse™ Production Press by combining a Gold or Silver underlay with CMYK tint overlays.

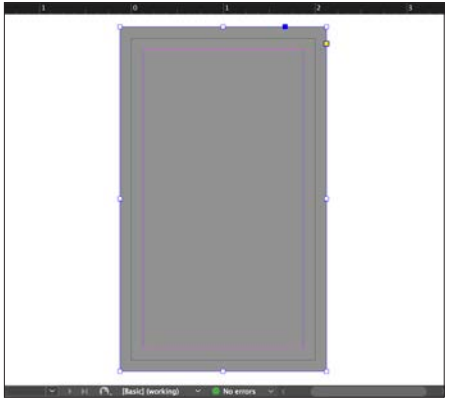


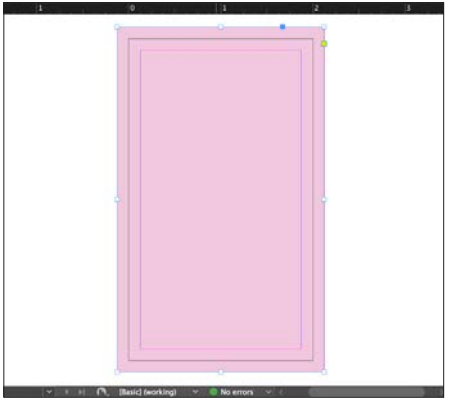
CMYK TINT OVERLAYS
add color while still letting the reflective metallic ink shine through versus heavy, darker CMYK tones

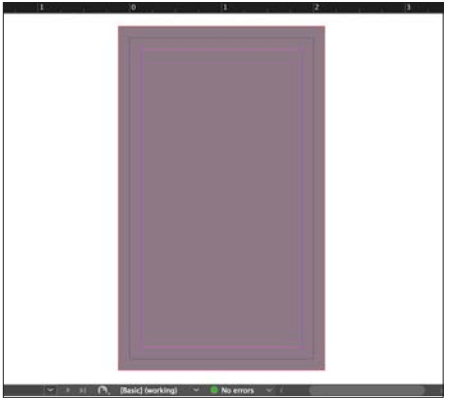
METALLIC UNDERLAYS
of Gold or Silver create the base sparkle for metallic hues

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 hue.







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 hues.

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

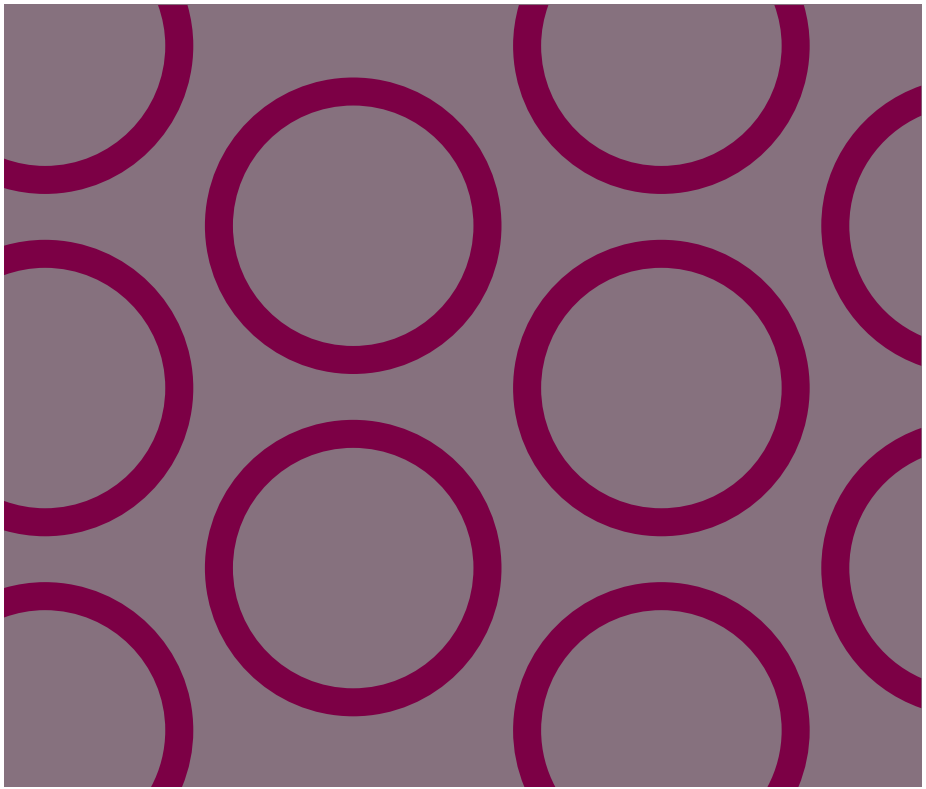
REMEMBER:
Lighter CMYK tints tend to create more vibrant metallic hues since they don't cover the underlay's shine as much.

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 hue.

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



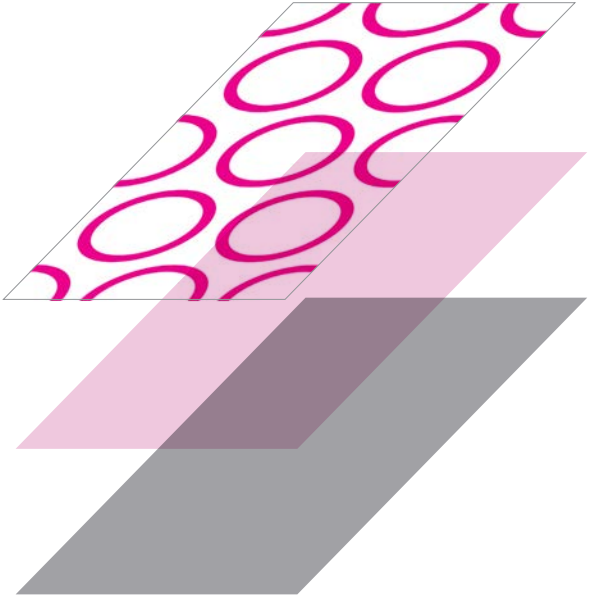
In this example, we'll show you how to add a Clear spot effect over the iridescent hue we just created.

This example uses:

- Clear overlay
- CMYK
- Silver underlay

Add a Clear effect over a metallic hue.

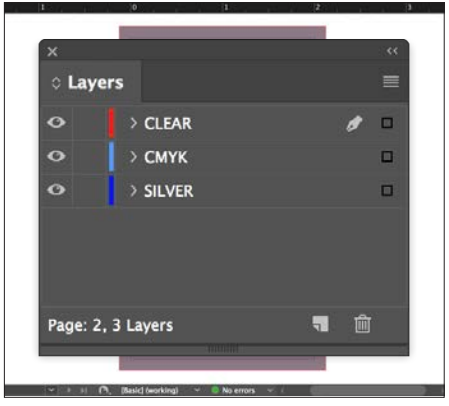
Running Clear over metallic hues creates a dulling effect, just like when Clear is used over straight Gold and Silver.



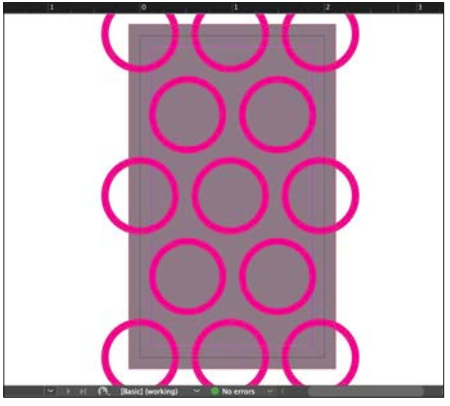
A CLEAR OVERLAY
creates a dulling effect over the metallic hue

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

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

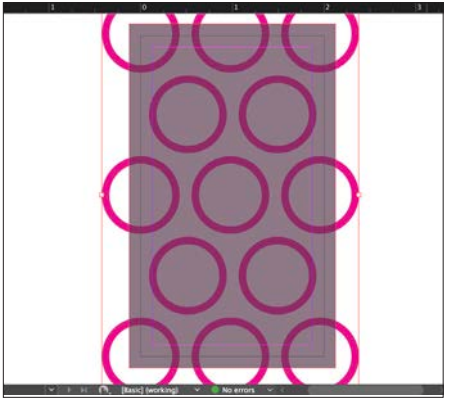


1 Add a **Clear overlay** to your file.



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 metallic hue 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.

Bring it all together.

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

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

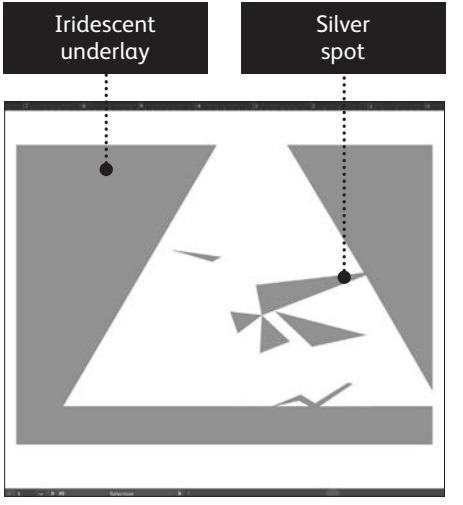
Using varied effects within a job can amplify their impact more than when you use them uniformly across a sheet.

A CLEAR SPOT OVERLAY
adds even more visual interest and depth

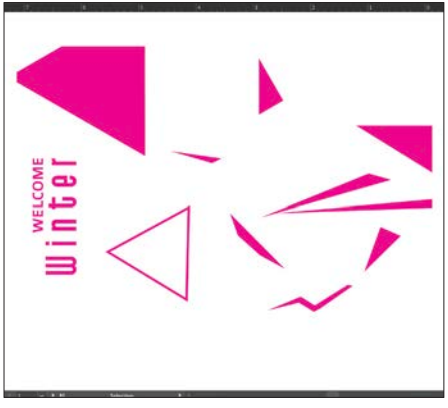
CMYK TINTS
blend with Silver to create iridescent metallic spot colors and gradients

A SILVER UNDERLAY
provides the base for iridescent metallic colors

Bring it all together.



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 **iridescent hues.**



4. Go back to your **CMYK layer.** Select the CMYK objects that will create your metallic hues 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 spot metallic hues.

SILVER UNDERLAY

These metallic hues use SILVER as an underlay:

Cyan: **35%**	Cyan: **29%**	Cyan: **26%**	Cyan: **34%**	Cyan: **60%**	Cyan: **55%**
Magenta: **43%**	Magenta: **54%**	Magenta: **63%**	Magenta: **50%**	Magenta: **26%**	Magenta: **22%**
Yellow: **52%**	Yellow: **64%**	Yellow: **44%**	Yellow: **22%**	Yellow: **24%**	Yellow: **39%**
Black: **15%**	Black: **15%**	Black: **16%**	Black: **20%**	Black: **22%**	Black: **15%**
Silver: **50%**	Silver: **50%**	Silver: **50%**	Silver: **40%**	Silver: **50%**	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. Your print service provider should have more swatches available to reference if you need metallic spot colors beyond what's shown here.

GOLD UNDERLAY

These metallic hues use GOLD as an 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!

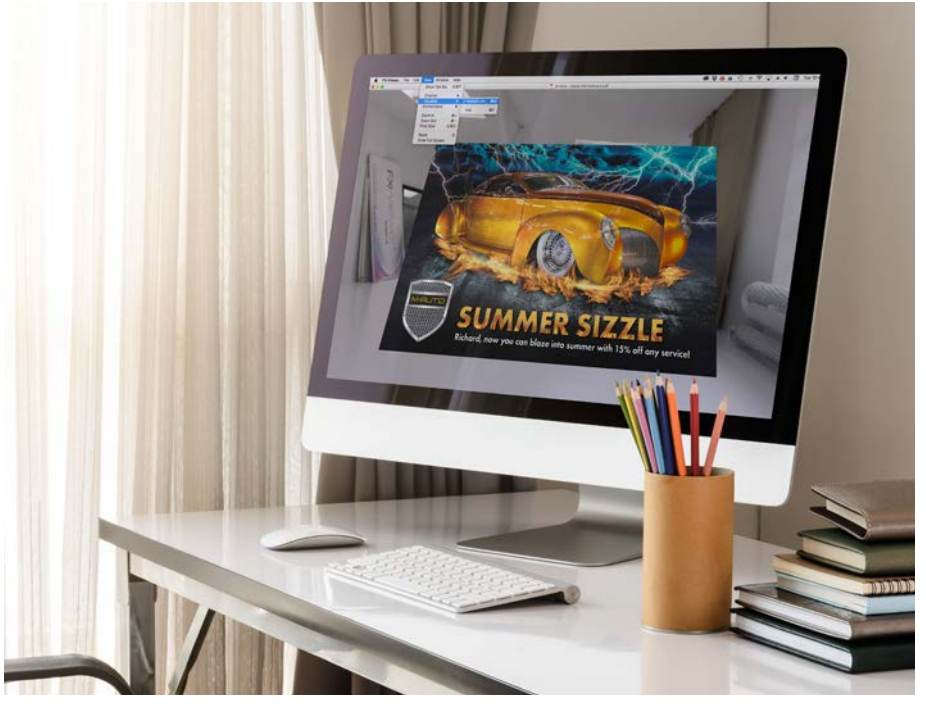
When you hand your job off for production, be sure to tell your print provider to run it with the Specialty Dry Inks you've selected.

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

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

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.



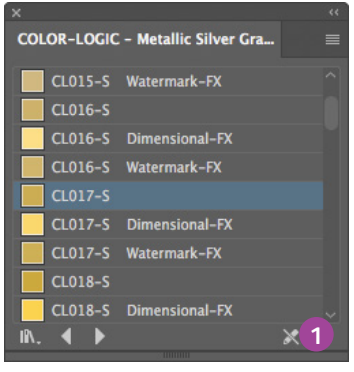
The Color-Logic® Process Metallic Color System™ is a software tool your print provider may have that helps add specialty metallic effects such as:

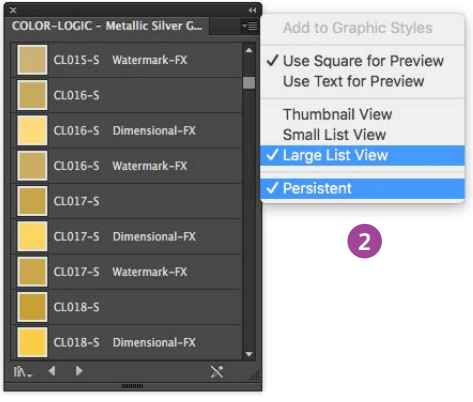
- Dimension
- Patterns
- Gradients
- Watermarks
- Image effects

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.**

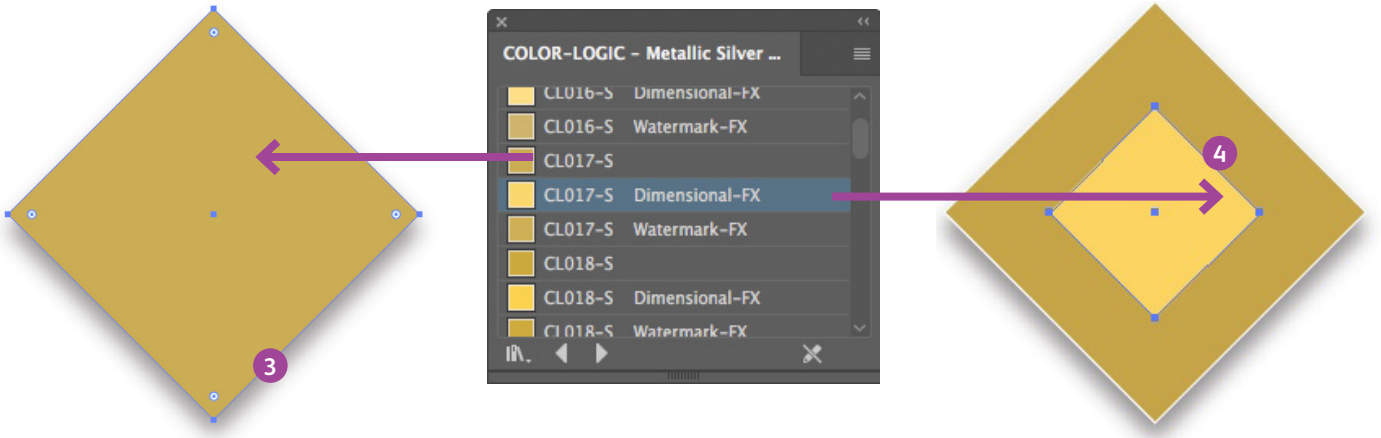
REMEMBER:
Every Graphic Style has a corresponding Dimensional-FX™ and Watermark-FX™ style for additional special effects.

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.**

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.

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

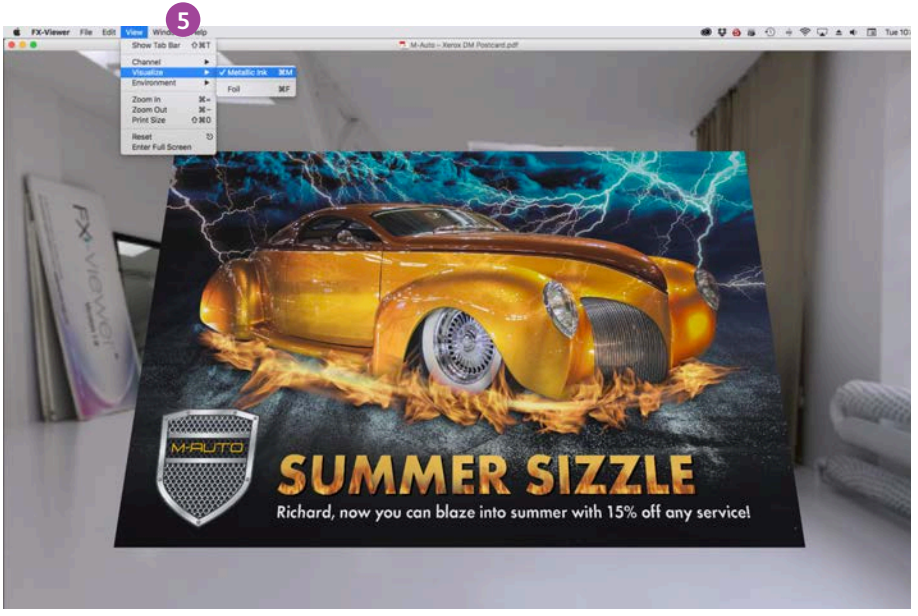
4 A **Dimensional-FX™ effect** is where a complementary CMYK element is placed within or on top of a metallic effect area. When printed, the relationship between the two areas will change (i.e., become darker and lighter) as the viewing angle is changed.

a. 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.

b. 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 on to the FX-Viewer® application icon.

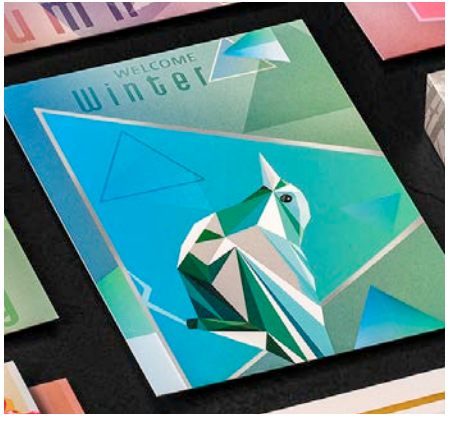
From the **VIEW** menu, select **VISUALIZE** and then navigate to the Metallic Ink setting.

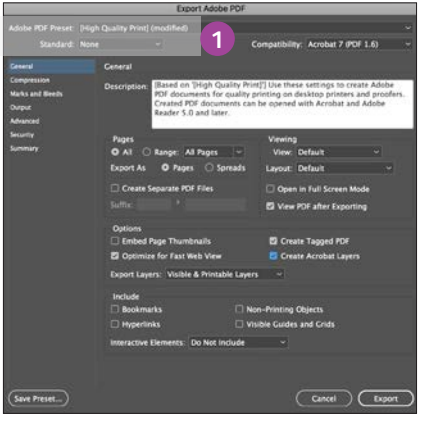
FX-Viewer™ is currently a stand-alone Mac-only application. A Cloud-based solution is in development.

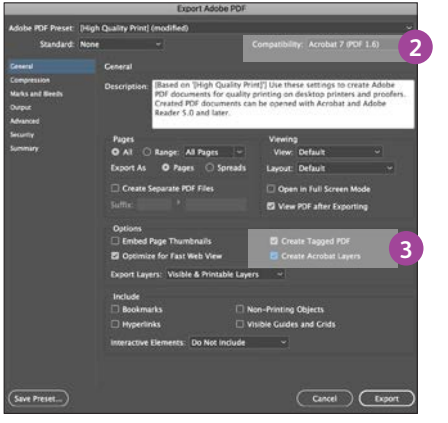
Send a screen capture of your visualized file to clients so they can see the WOW!

Optimize your PDFs.

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



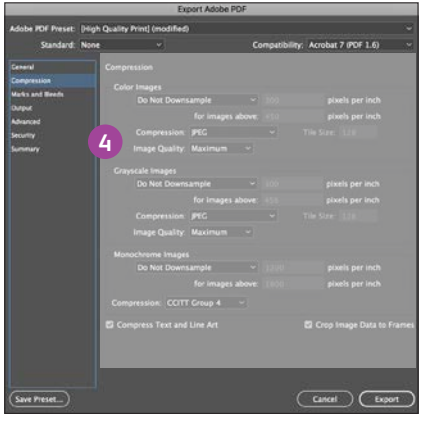




1. From the main menu, **select**: File > Adobe PDF Presets > **High Quality**, and click **Save**.

2. **Select** General: Compatibility > and choose **Acrobat 7**.

3. On the lower-right side, check: **Create Acrobat Layers**.



4 **Select** Compression: Color Images > **Do Not Downsample**.

Compression > JPEG,
Image Quality > **Maximum**.

Choose the same for Grayscale Images. For Monochrome Images > CCITT Group 4.

Looking to enhance your design in print?
The Xerox Premier Partners Global Network can help.

Visit: www.XeroxDigitalHotSpot.com/find

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

Add the “wow”
at the 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 or White to jobs
- Add metallic effects to CMYK objects in different ways
- Create and manage iridescent metallic palettes

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.

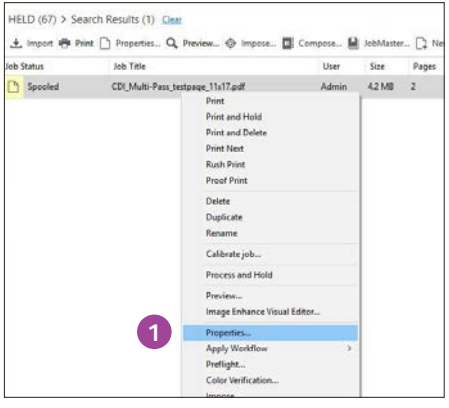
This example uses:

Clear

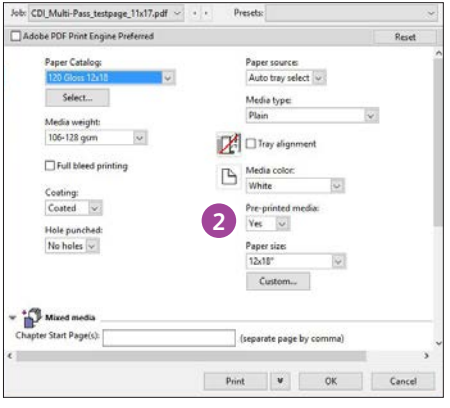
CMYK

Dimension is added at the Xerox® EX-P 6 Print Server, Powered by Fiery®. 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.

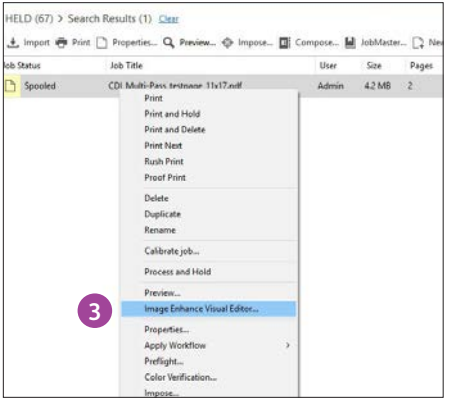


1 Drag the job into your **Held** queue. Right-click on the job and select **Properties.**



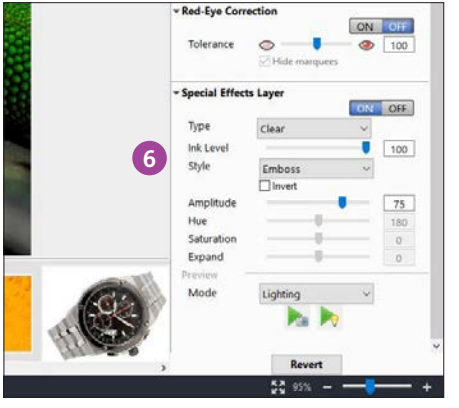
2 Select the **Media** tab, then choose your media from the **Paper Catalog** pull-down.

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.

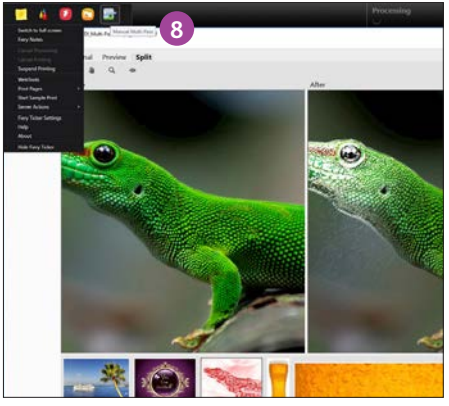
6 Select the image from the preview window that you want to enhance with a dimensional effect. Select:

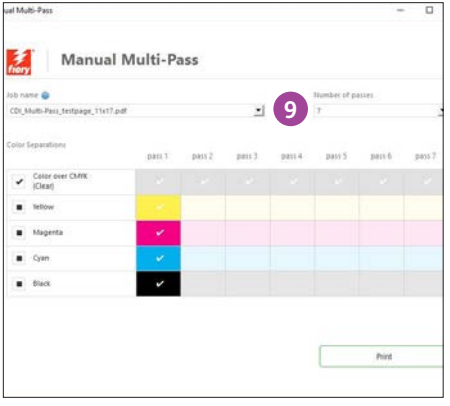
ON for Clear Toner

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.





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 Fiery® 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.

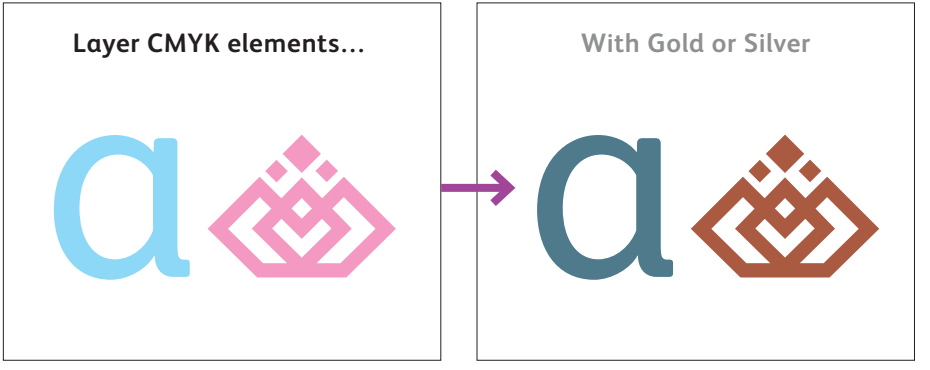
You will need to remove the sheets after each print pass and place them back in the feeder tray in the same orientation.

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.



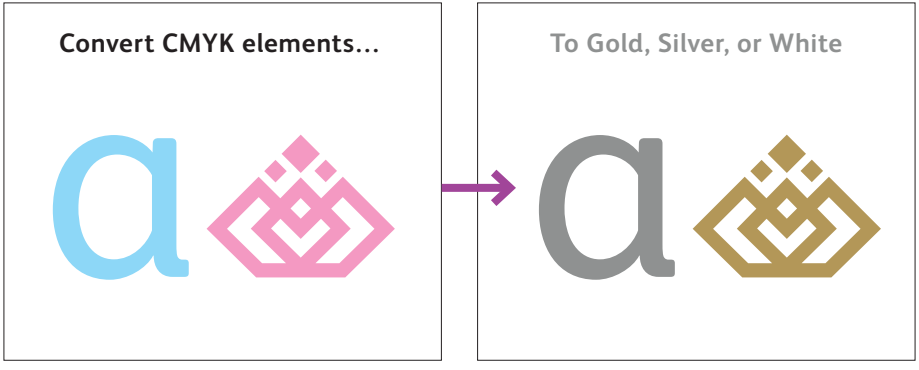
You can also add White to jobs and specify doubt hit White at the Print Server.

See these processes in action on the Xerox YouTube channel. How To Videos are available that illustrate how easy it is to add layers of metallic color or White at the Print Server.

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, 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.



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

Encourage the use of metallic hues.

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

Download the Iridesse Starter Swatches:
www.xerox.com/en-us/digital-printing/clear-dry-ink

Knowing what to expect makes the production process smoother – and that's exactly where pre-defined metallic 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 metallic spot colors, Xerox has 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.

The Iridesse Starter Palette contains swatch support 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 color combinations.

Start by reviewing the set of CMY swatches.

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

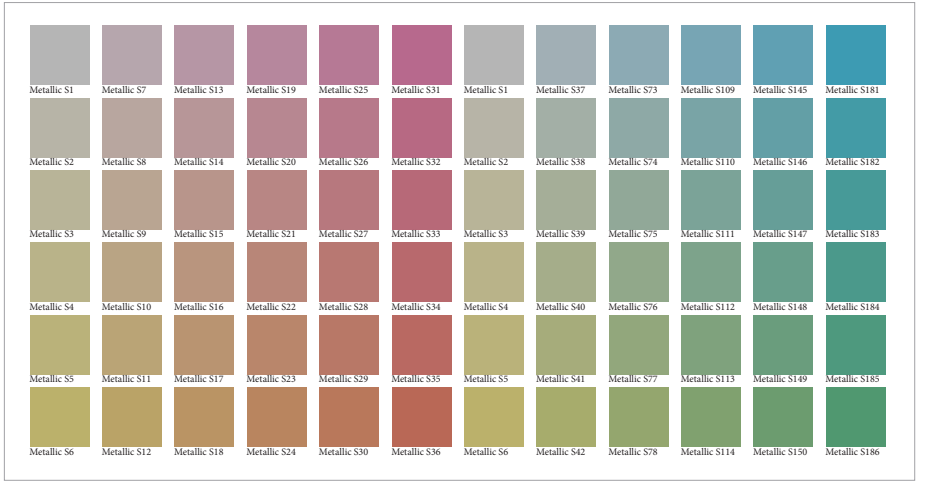
We have identified a set of CMY swatches that provide brilliant metallic hues when mixed with Silver.

Why just CMY?

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

Encourage the use of metallic hues.

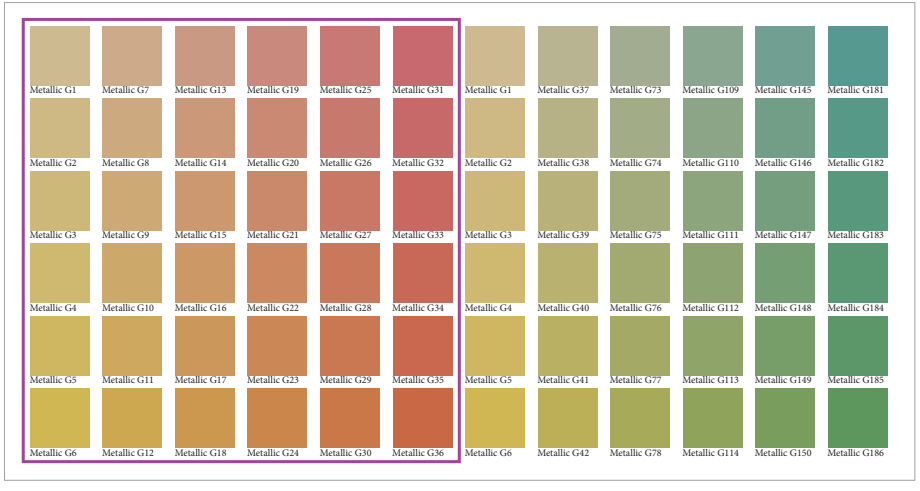
The Iridesse Starter Palette contains swatch support for Adobe® InDesign®:



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

You will also see a swatch set that mixes 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.



These warmer tones are where Gold truly adds value.

Consider when it makes sense to combine CMY + Gold.

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

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

Encourage the use of metallic hues.

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 iridescent hues are made on the press.

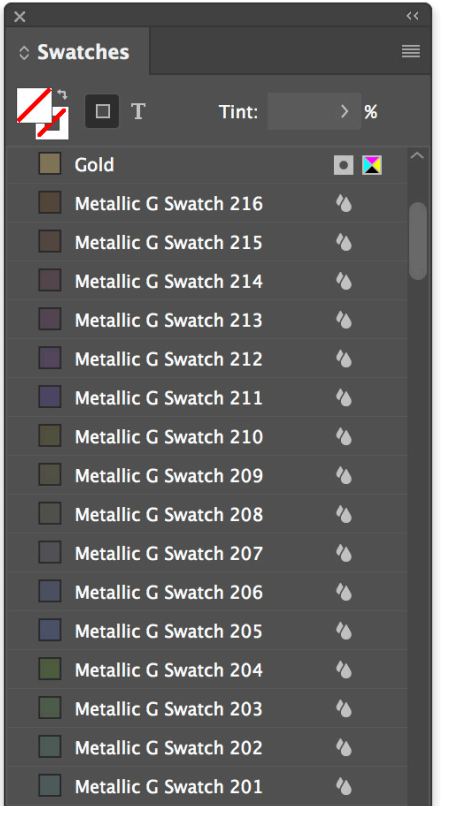
We recommend printing the full set of files and sharing it with your clients so they can specify metallic hues with confidence.

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

After opening the document you want to use the iridescent swatches in, open the **Swatches** panel.

Select **Load Swatches** and select the document that contains the already defined iridescent swatches.

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



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®.

Use the Print Server to define and manage iridescent palettes.

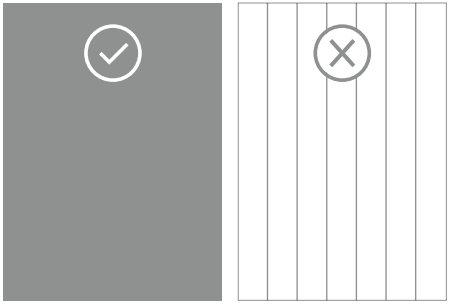
The Fiery Metallics feature on the EX-P 6 Print Server lets you define, name, and manage iridescent palettes.

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

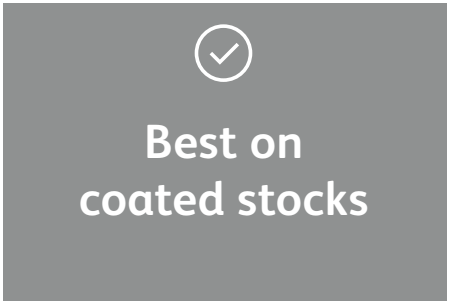
REMEMBER:

Fiery Metallics always uses 100% Gold or Silver underlay when creating an iridescent hue.

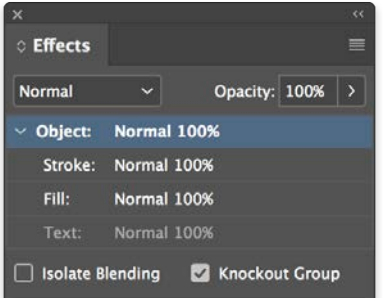
When using Gold or Silver, keep in mind:



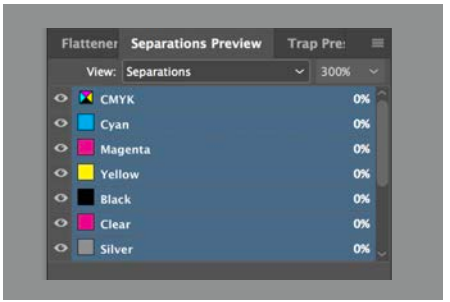
Metallic Dry Inks are best used in larger areas. These inks contain metallic particles, which is what gives them their shine. Delicate line art, thin rules, or small type don't make sense for metallic ink, since you won't get the full impact.



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").

When using White, keep in mind:

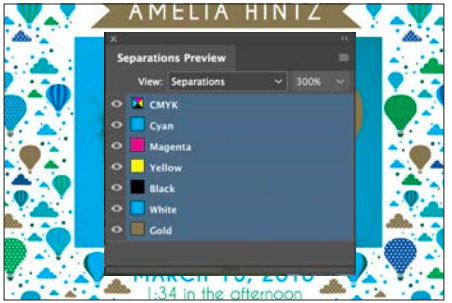
When White Dry Ink is loaded in the press as an underlay, White will print underneath objects that have been set to Multiply. If objects are not Multiplied, those areas will be knocked out of the White underlay.

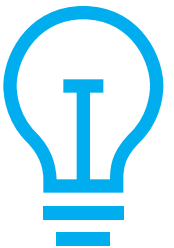
When White is loaded in the press as an overlay, it will print White over CMYK. This is ideal for jobs like window clings.

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.

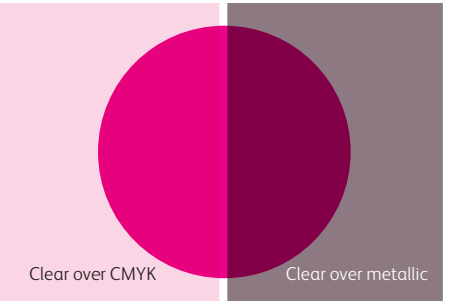
You can preview your file in Separation Preview within Adobe® InDesign® or in Acrobat (*Print Production > Output Preview*) to make sure the White elements are specified correctly.

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.

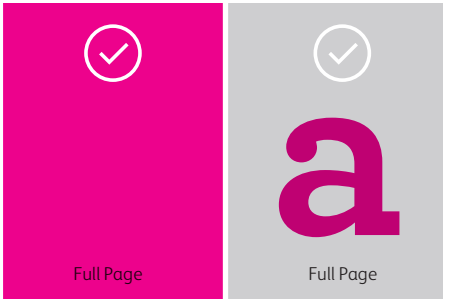
If White Dry Ink isn't printing at all, check that the custom spot is identified for each text/graphic with the same spelling in all cases (i.e., "White").

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.

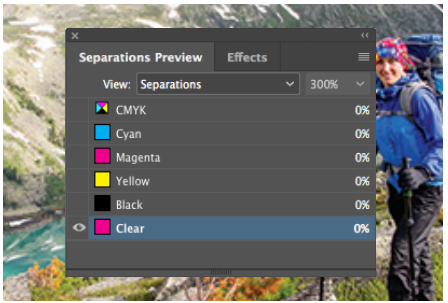
Clear Dry Ink dulls the appearance of metallics, whether they are spot Gold and Silver or iridescent hues.



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.

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").

Be brilliant.

The Xerox® Iridesse™ Production Press helps you breathe new life into print with brilliantly differentiating specialty effects that unleash more “wow” per page.

Learn more: xerox.com

2018 InterTech Technology Award Winner

Color FLX Technology’s breakthrough innovation has been recognized with the print industry’s prestigious InterTech Technology Award. The awards – managed by the largest graphic arts trade association, Printing Industries of America (PIA) – honor technologies that are transforming the graphic communications space. The judges recognized Iridesse™ for innovative engineering and being able to do things – like lay down up to 6 colors in a single pass – that no other digital production press can do.

2018 INTERTECH™ TECHNOLOGY AWARDS

FOR INNOVATIVE EXCELLENCE

Printed on the Xerox® Iridesse™ Production Press on Xerox® Bold™ Coated Gloss Digital Printing Paper 80 lb (210 gsm).
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