DAY-GLO

Ink Primer

SO YOU GOT SOME DAYGLO?

THIS PRIMER IS MEANT TO HELP YOU GET THE MOST OUT OF YOUR DAYGLO STARFIRE II FLUORESCENT LITHO INKS FOR LETTERPRESS, RELIEF, AND OFFSET PRINTING. IT'S A BRIEF OVERVIEW THAT COVERS EVERYTHING FROM INK HANDLING TO INK MIXING, AND INK CONSISTENCY TO INK CHEMISTRY. THE BASIC RULES OF THUMB HERE ARE APPLICABLE TO OTHER FLUORESCENT INKS AS WELL.

— ALL DAYGLO FLUORESCENT INKS ARE OIL-BASED INKS! THIS IS TRUE OF ALL FLUORESCENT INKS FOR LETTERPRESS, RELIEF, AND OFFSET. IT'S TOTALLY NATURAL FOR THEM TO SKIN OVER, EVEN WHEN THEY'RE NEW. THE THIN SKIN ACTUALLY PROTECTS THE GOOD INK UNDERNEATH FROM DRYING OUT, SO WHEN YOU'RE USING THE INK, IT'S BEST TO PLACE A THIN INCISION NEAR THE EDGE OF THE CAN WITH YOUR INK KNIFE AND PEEL A FLAP BACK, THEN SKIM SOME GOOD INK OFF THE TOP.

— NEVER DIG INTO THE INK, IT CAN PUSH DRY, HARD PIECES INTO THE GOOD INK BELOW THE SURFACE. CHUNKS OF DRY INK CAN DAMAGE TYPE, PAPER, WOODCUTS, AND THE ROLLERS ON A PRESS.

— IF THE SKIN REALLY BOTHERS YOU, THERE ARE PRODUCTS ON THE MARKET LIKE NO-SKIN AND ANTI-SKIN. THOSE CAN ALSO BE USED TO KEEP INK OPEN/USABLE ON THE ROLLERS/PRESS FOR LONGER, BUT I DON'T ADVISE USING THEM. NEVER LEAVE OIL-BASED INK ON THE PRESS OVERNIGHT! IF THE INK DRIES ON YOUR PRESS, IT'S ALMOST IMPOSSIBLE TO GET OFF.

— IF YOU PLAN ON MIXING FLUORESCENT INKS WITH OTHER INKS, MAKE SURE THOSE ARE OIL-BASED AS WELL. DO NOT MIX OIL-BASED AND RUBBER-BASED OR ACRYLIC INKS TOGETHER. IT'S ALSO NOT ADVISABLE TO OVERPRINT USING TWO DIFFERENT TYPES OF INK; YOU RUN THE RISK OF ONE OF THOSE INKS NEVER DRYING. FEEL FREE TO EXPERIMENT, BUT IT'S GOOD TO USE THIS AS STARTING POINT BEFORE RUINING AN ENTIRE PROJECT OR A LOT OF INK.

— FLUORESCENT INKS MAKE GREAT MIXING COLORS. IF YOU'RE LOOKING TO TONE THE COLORS DOWN AND MAKE THEM A LITTLE SOFTER – NOT AS WILDLY BRIGHT AS THEY ARE STRAIGHT OUT OF THE CAN – MIX 1:1 WITH OPAQUE WHITE. IF YOU'RE LOOKING TO GET SOME REALLY BRIGHT SECONDARY AND TERTIARY COLORS, YOU CAN MIX FLUORESCENTS WITH STANDARD MIXING COLORS LIKE PROCESS YELLOW, CYAN, MAGENTA, OR BLUE.

— IF YOU'RE LOOKING TO DO SOME OVERPRINTING AND NEED TRANSLUCENCE, IT'S BEST TO START WITH A 1:1 MIX WITH TRANSPARENT WHITE. IF THAT ISN'T ENOUGH, GO 2:1. THAT'LL GIVE YOU A LITTLE TRANSPARENCE BUT STILL RETAINS THE HUE. IF YOU'RE LOOKING FOR A BRIGHT PASTEL WITH SOME TRANSLUCENCE, TRY MIXING YOUR COLOR 1:1 WITH OPAQUE WHITE, THEN 1:1 WITH TRANSPARENT WHITE. THAT WILL PUT TWICE AS MUCH TRANSPARENT WHITE IN THE MIX!

— KEEP IN MIND THAT ALL FLUORESCENT INKS ARE PIGMENT-HEAVY – THEY CONTAIN FAR MORE PIGMENT THAN MOST REGULAR INKS, SO THEY SOMETIMES HAVE A CHALKY/GRITTY TEXTURE. THIS IS ESPECIALLY TRUE FOR GREEN AND BLUE, WHICH SEEM VERY "DARK" RIGHT OUT OF THE CAN. IF YOU'RE USING FLUORESCCENT GREEN OR BLUE RIGHT OUT OF THE CAN, YOU'LL SEE ALMOST NO TRANSLUCENCE AND THE COLOR ON THE PAGE WILL APPEAR DARK. I RECOMMEND IMMEDIATELY MIXING DOWN 1:1 WITH TRANSPARENT WHITE AND STARTING FROM THERE. I ALSO RECOMMEND PRINTING ON A WHITE PAGE — THE TRANSLUCENCE WILL ALLOW THE BRIGHT PAGE TO BRIGHTEN THE COLOR. I DO NOT RECOMMEND PRINTING WITH FLUORESCENT INK ON DARK/COLORED PAPER.

— WHAT MAKES DAYGLO INKS DIFFERENT FROM OTHER FLUORESCENTS? THEY'RE MADE WITH PROPRIETARY PIGMENTS, AND HAVE NO PANTONE EQUIVALENTS. THAT MEANS YOU CAN'T FIND THESE COLORS ANYWHERE ELSE!

— LAST UP: FADING. PEOPLE ASK ME ALL THE TIME: ARE THESE INKS GOING TO FADE? THE SIMPLE ANSWER IS "YES." BUT IT'S WAY MORE INTERESTING TO TALK ABOUT WHY. ALL INKS FADE OVER TIME, ESPECIALLY WHEN THEY'RE EXPOSED TO DIRECT SUNLIGHT, BUT FLUORESCENT INKS CAN APPEAR TO FADE EVEN FASTER. THAT'S BECAUSE FADING IS ACTUALLY BUILT INTO THEIR MOLECULAR CHEMISTRY!

— AS RADIATION (IN THE FORM OF INVISIBLE LIGHT/UV) PASSES INTO THE MOLECULES OF INK, IT BOUNCES OFF THEM, AND THAT RADIATION IS REFLECTED BACK TO YOUR EYES IN THE FORM OF VISIBLE LIGHT. IT ALSO ENERGIZES THOSE MOLECULES — AND HERE'S WHERE THE MAGIC OF FLUORESCENCE COMES IN: WHEN THE MOLECULES ARE ENERGIZED, THE ELECTRONS IN THE ATOMS ACTUALLY GET BOOSTED UP A FEW LEVELS, AND WHEN THOSE ELECTRONS SETTLE BACK DOWN, THE EXCESS ENERGY IS EMITTED IN THE FORM OF VISIBLE LIGHT. THAT'S WHY THE COLORS APPEAR "BRIGHTER" THAN IS HUMANLY POSSIBLE; THEY'RE ACTUALLY EMITTING MORE VISIBLE LIGHT THAN THEY ABSORBED.

— BUT...HERE'S THE KICKER: WHEN THE ELECTRONS SETTLE BACK DOWN INTO THEIR ORBIT, IT'S A NEW, LOWER ORBIT — ONE THAT ACTUALLY DOES THE JOB OF REFLECTING AND FLUORESCING LIGHT MUCH WORSE. SO NOW THEY APPEAR DIMMER, OR FADED. THEY ACTUALLY HAVE DIFFERENT MOLECULAR AND CHEMICAL PROPERTIES AFTER ABOSORBING AND FLUORESCING LIGHT. IT'S SAD BUT TRUE: IT'S BUILT INTO THE MOLECULAR CHEMISTRY OF BRIGHT COLORS TO FADE. THAT'S THE PRICE YOU PAY FOR THE MAGIC.

— IF THE FADING REALLY WORRIES YOU, HERE'S A COUPLE OF THINGS TO KEEP IN MIND: PRINTS KEPT OUT OF DIRECT SUNLIGHT AND BRIGHT LIGHT WON'T FADE. ALSO: UV-FILTERING GLASS IS AVAILABLE FOR FRAMED ART PRINTS TO STAVE OFF ANY CHANGES IN COLOR AS WELL.

— FUN FACT: PRINTS MADE WITH YOUR DAYGLO INKS WILL GLOW UNDER BLACKLIGHT! IF YOU'VE EVER WANTED TO MAKE A VELVET ELVIS OR A PSYCHEDELIC GIG POSTER, THIS IS YOUR CHANCE.

THAT COVERS A LOT OF THE BASICS, BUT IF YOU HAVE ANY OTHER QUESTIONS, FEEL FREE TO EMAIL ME! IF YOU'RE LOOKING FOR DAYGLO OR PANTONE FLUORESCENT INKS, HIT UP MY WEBSITE. CHECK OUT THE MIXING GUIDES AND SWATCHBOOKS ON THE FOLLOWING PAGES TO GET A VISUAL SENSE OF THE COLORS AND WHAT YOU CAN DO!

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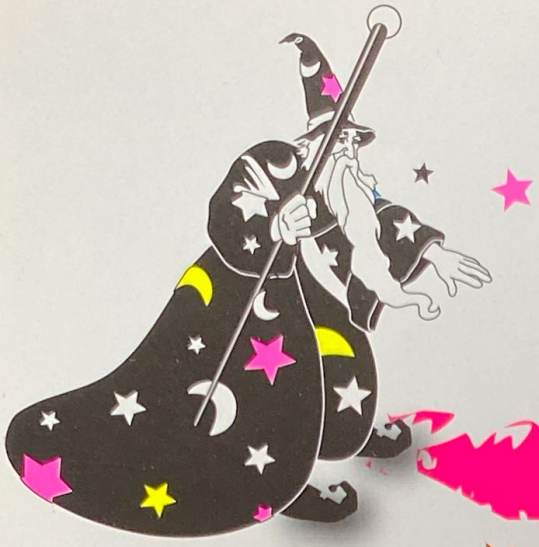

STAR★FIRE® II

LITHOGRAPHIC INKS AND BASES

Cyan Magenta Yellow

Aurora Pink (Blue Shade)* B: SFB-211B I: SFI-211B

Aurora Pink (Yellow Shade)* B: SFB-211Y I: SFI-211Y

Rocket Red* B: SFB-213 I: SFI-213

Fire Orange* B: SFB-214 I: SFI-214

Blaze Orange* B: SFB-215 I: SFI-215

Arc Yellow* B: SFB-216 I: SFI-216

Saturn Yellow* B: SFB-217 I: SFI-217

Signal Green* — I: SFI-218

Corona Magenta* B: SFB-221 I: SFI-221

Strong Corona Magenta* B: SFB-222 I: SFI-222

Strong Saturn Yellow* B: SFB-223 I: SFI-223

EXPLORE THE OPPORTUNITIES

Trapping Starfire Lithographic Inks over process cyan, magenta and yellow creates a wide range of strong vibrant colors.

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B: Bases I: Inks

DAY-GLO® INTERMIX COLOR GUIDE

for Coatings, Paints, Inks and Plastics

Mixtures of DAY-GLO daylight fluorescent colors with white and/or conventional colors yield a unique new color range that is not obtainable with conventional colors alone. Literally hundreds of color combinations that are unique in cleanliness can be mixed; only a few are shown here to illustrate the concepts.

FLUORESCENT COLORS

The six full strength DAY-GLO colors shown below are pure colors that are up to four times brighter than similar conventional colors. All of the ten available DAY-GLO colors are transparent—not opaque. To obtain maximum brightness full strength fluorescent coatings and inks should be applied over a white surface.

AURORA PINK

ROCKET RED

BLAZE ORANGE

SATURN YELLOW

SIGNAL GREEN

HORIZON BLUE

FLUORESCENT TINTS

Addition of an opaque white to a fluorescent color will reduce the strong fluorescent color to an unusually clean, bright tint that is opaque enough to be applied over almost any color surface. Compare the fluorescent pastels below with similar blends of opaque white and conventional colorants. Notice how much cleaner and brighter the fluorescent pastels are!

1 AURORA PINK + 1 WHITE	1 AURORA PINK + 8 WHITE
1 ROCKET RED + 1 WHITE	1 ROCKET RED + 8 WHITE
1 BLAZE ORANGE + 1 WHITE	1 BLAZE ORANGE + 8 WHITE
1 SATURN YELLOW + 1 WHITE	1 SATURN YELLOW + 8 WHITE
1 SIGNAL GREEN + 1 WHITE	1 SIGNAL GREEN + 8 WHITE
1 HORIZON BLUE + 1 WHITE	1 HORIZON BLUE + 8 WHITE

SEMI-FLUORESCENT COLORS

Whenever maximum fluorescent brightness is not essential, conventional color can be added to fluorescent color to achieve intermediate brightness. Note that the colors achieved below by addition of conventional red or yellow to fluorescent color are cleaner and brighter than any conventional reds, oranges or yellows. These semi-fluorescent colors are not only unique in brightness but also have substantially better outdoor fade resistance than fluorescent color alone.

8 AURORA PINK + 1 CONV. RED	8 BLAZE ORANGE + 1 CONV. RED
8 ROCKET RED + 1 CONV. RED	CONVENTIONAL RED
2 ROCKET RED + 1 CONV. YELLOW	2 BLAZE ORANGE + 1 CONV. YELLOW
2 SATURN YELLOW + 1 CONV. YELLOW	CONVENTIONAL YELLOW

FLUORESCENT BLENDS

It is also possible to mix two DAY-GLO colors to produce intermediate fluorescent hues. The colors below are typical examples of the broadened spectrum that can be achieved.

1 SIGNAL GREEN + 1 HORIZON BLUE	1 SIGNAL GREEN + 8 SATURN YELLOW
1 HORIZON BLUE + 2 AURORA PINK	1 HORIZON BLUE + 8 AURORA PINK

Color blends on chips above were made from DAY-GLO and conventional acrylic lacquers and were applied by blade coating. The ratios indicate the volumes of coatings used. These color chips are intended as a guide to the types of color combinations that can be made for coatings, paints and inks as well as for colorants in plastics. The colors will vary depending on type of coating, application, film thickness and other factors beyond our control.

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