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XG *Experts in graphics*
xg-group

artwork setup
guidelines for glass

Imagination to reality...
of glass that comes alive.

How do I set up white ink ?

Do I need to tile the artwork?

What format does the
artwork need to be in?

Artworking is a critical part of the process.
All production files are required in PDF format.
We are happy to advise on how to set up artwork not
only in relation to white ink set up but also how to set
artwork up for specific production requirements such
as multi panel runs, multi layer prints etc.

Due to the numerous variations and considerations,
we recommend that you seek advice at as early
a stage of a project as possible.

Please note that vector artwork is much easier to
set up and colour adjust than photoshop files.

Features in Adobe Illustrator allow for multi page
set ups and exports which is a really useful tool
for complete graphic runs.

white ink

There are several ways in which white ink can be used to enhance the design or look of digitally printed window film, following example process:

spot ink

To print image, or part of an image in white, typically on a dark or clear substrate.

cyan

magenta

yellow

black

white

white ink

There are several ways in which white ink can be used to enhance the design or look of digitally printed window film, following example process:

in-process ink

to mix CMYK and white inks to together to create colours or effects. e.g. mixing white and black will make a more opaque grey.

cyan

magenta

yellow

black

white

glass

white ink

There are several ways in which white ink can be used to enhance the design or look of digitally printed window film, following example process:

multi-layer ink

To either flood coat or coat a specific area of an image with white ink either on top or behind the CMYK ink.

cyan

magenta

yellow

black

white

glass

white ink in illustrator

White ink is a very useful feature of our digital print process.

There are a number of ways in which white ink can be used:

spot

To print image, or part of an image in white, typically on a dark or clear substrate.

in-process

To mix CMYK and white inks to together to create colours or effects. e.g. mixing white and black will make a more opaque grey.

multi layer

To either flood coat or coat a specific area of an image with white ink either on top or behind the CMYK ink.

creating white ink

To use white ink, you must first create a spot colour called **"White_Ink"**

You must type it exactly as shown or the RIP will not see the spot colour correctly.

Ensure that the colour type is SPOT. The CMYK mix can be anything, but by convention we use 30% cyan.

Choose any other colour if you cannot see this mix against the artwork.
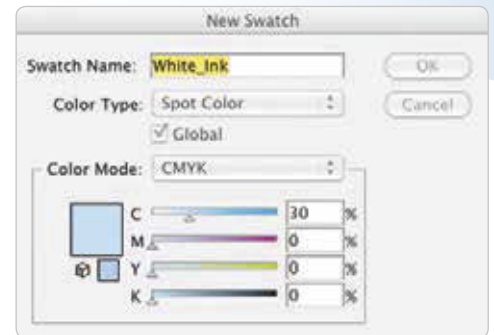
new colour swatch window

white ink process

spot

Once you have set up a white ink spot colour, use it as you would any other colour, as a solid, a percentage tint or as a graduation.

flood

If you want to flood an image completely with white, add this as a flood spot colour "white_ink" on a layer and ensure your order specifies that this is a requirement along with details on which order you want the flood to appear. It is possible to add the flood layer in the print stage but the results are less opaque.

in-process

You may wish to mix white ink with CMYK ink. For example, to print a pale grey on clear film, the addition of white ink to the CMYK mix gives some extra opacity to the colour.

To do this, stack 2 copies of the object to be filled on top of each other (in separate layers, if you wish).

Fill the bottom object with the percentage of White_Ink you require, then fill the top object with the CMYK ink you re quire. Set the top object to overprint. If you wish to check that your overprints are set up correctly, use the **Overprint Preview** option from the **View** menu.
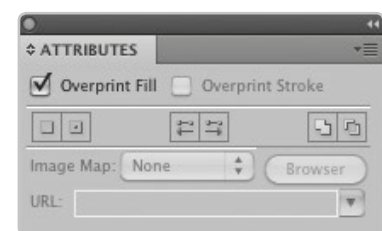
attributes window

Note that the colour will not display correctly as you have coloured the White_Ink a pale cyan for viewing purposes, but it will show you if the overprints are working.

For applications such as Quark and InDesign, the procedure is essentially the same.
Create a spot colour called White_Ink and set overprints as necessary.
Please remember to save out your files to PDF.

white ink in photoshop

White ink is a very useful feature of our digital print process.

There are a number of ways in which white ink can be used:

spot

To print image, or part of an image in white, typically on a dark or clear substrate.

in-process

To mix CMYK and white inks to together to create colours or effects. e.g. mixing white and black will make a more opaque grey.

multi layer

To either flood coat or coat a specific area of an image with white ink either on top or behind the CMYK ink.

creating white ink

If creating a white ink channel in Photoshop, this will almost exclusively be to use white as a SPOT or IN PROCESS colour as defined above.

To use white ink, you must work in CMYK mode and create an additional spot channel called "   **White_Ink".** You must type it exactly as shown or the RIP will not see the spot colour correctly. The colour can be anything, but by convention we use cyan. Choose another colour if you cannot see this mix against the artwork.

Note that the solidity shown in the dialogue box here affects only the viewing.

A typical example of using white in Photoshop might be an image to be printed on a clear substrate, where the highlights are to be printed with white ink: (normal print processes are generally printed to a white substrate and therefore an image of a sky with cloud for example would use the white substrate to show the clouds, if this was printed to clear substrate the clouds would appear clear unless the white ink is set up to print in these areas)
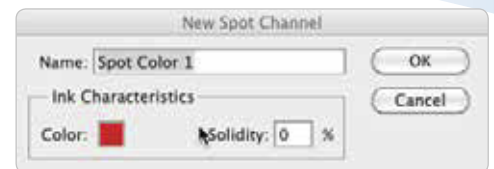
new spot channel window
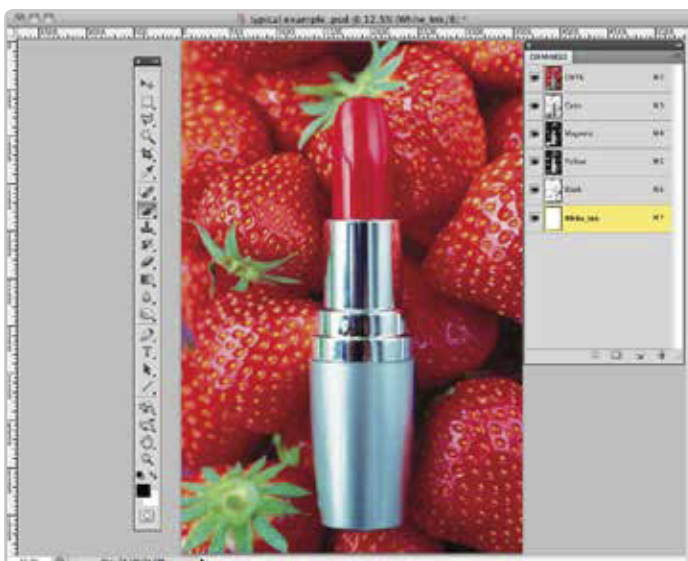
spot channel window with new spot channel

spot channel window applied with spot channel

A typical example of using white in Photoshop might be an image to be printed on a clear substrate, where the highlights are to be printed with white ink:
Having created the spot channel, select the image in the CMYK channels, then copy and paste it to the spot layer.
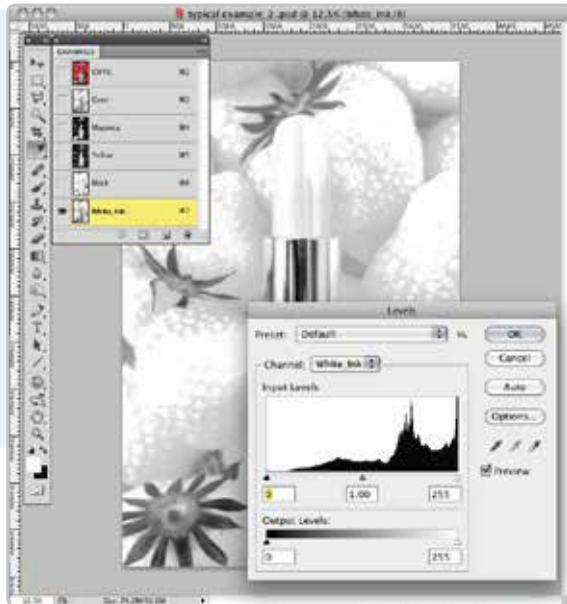
Turn off the CMYK channels to see the white channel. Note that it is the Black areas that represent the spot colour. White shows no ink. Therefore, to print the highlights in white, we must invert the image: (Image>Adjustments>invert).
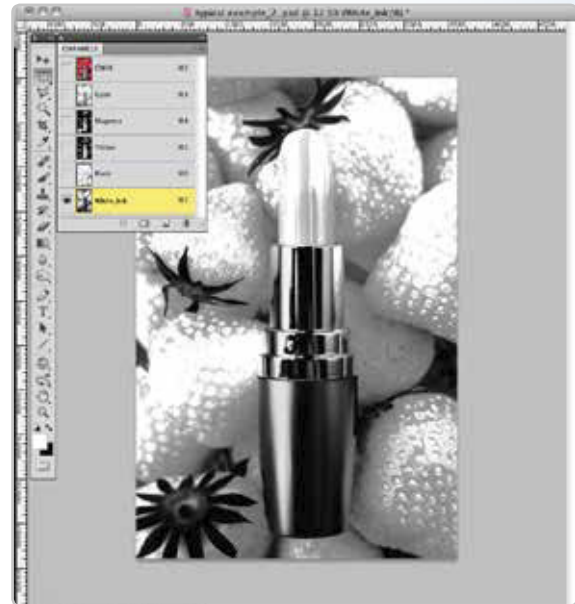
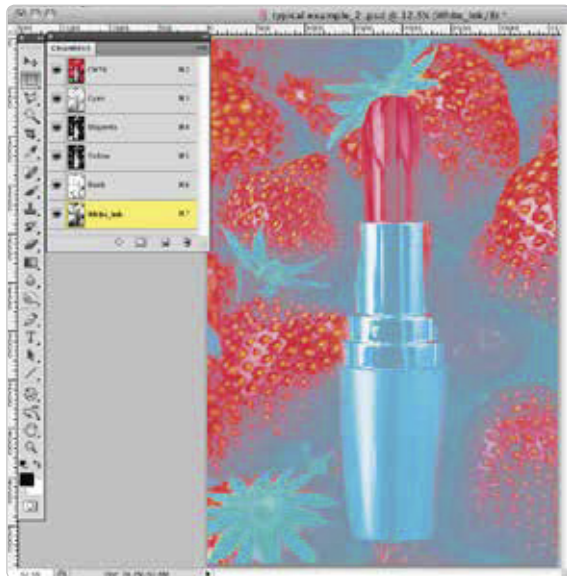# white ink in photoshop

continued...

spot channel changes using levels

Once inverted, we can use tools such as levels to adjust the density of the white ink.
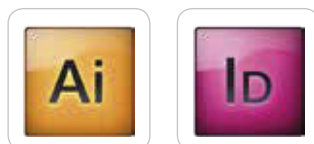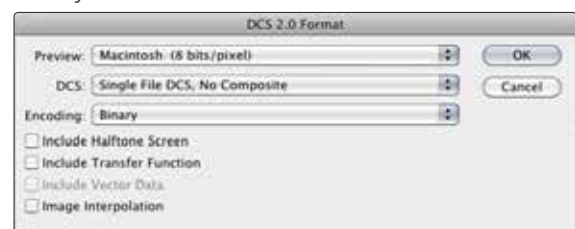

The final effect cannot accurately be simulated on screen, so it may be necessary to carry out a test print prior to production, to ensure the desired effect has been achieved.

spot channel white ink showing as cyan

Finally, the image must be saved as a Photoshop DCS 2.0 (*.eps) file, if the image is to be sent directly to the RIP.

If the image is to be placed into another document in Illustrator or InDesign, it should be saved as a Tiff file, or as a native Photoshop document, before being placed.

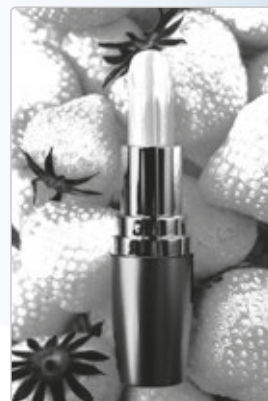# **white** ink **in** photoshop

continued...

cyan

magenta

yellow

black

white ink (spot plate)

window locaton

example result of application white ink

white ink **in** photoshop

White ink example