



DigitalFactory

Toner Transfer Edition

crio[®] Quick Start Guide

Digital Factory Toner Transfer Edition

Quick Start

CADlink Technology Corporation

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Written and designed at CADlink Technology Corporation

2150 Thurston Drive, Ottawa, ON, Canada, K1G 5T9

Phone (613) 247-0850

Fax (613) 247-1488

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CONTACT INFORMATION

If you have not already done so, then we ask that you perform registration of your package, such that CADlink Tech Support has current information that allows them to resolve your issues promptly. Registration includes:

- Software updates
- Special pricing on upgrades
- Special pricing on other CADlink products

INTERNET

www.cadlink.com

www.signlab.com

E-MAIL

sales@cadlink.com

UNITED STATES

500 Main Street Clinton,

MA 01510

Tel: 1-800-545-9581

Fax: (613) 247-1488

EUROPE

Intech House, Wilbury Way

Hitchin, Herts, U.K. SG4

0TW Tel: ++44(0)

1462-420222 Fax: ++44(0)

1462-420111

CANADA

2150 Thurston Drive

Ottawa, ON K1G 5T9

Tel: (613) 247-0850

Fax: (613) 247-1488

GERMANY

Georg Christoph Neller

Str. 3 D-54296 Trier

Tel.: +49 (651) 96644840

Fax.: +49 (651) 96644841

SPAIN

Calle Encina 25 9C

Mijas, 29651

Málaga

Espana

Tel.: +34 699 09 74 42

ELECTRONIC HELP AND TRAINING VIDEOS

This Quick Start provides introductory information about installing your product, and configuring your printer to confirm that your printer is receiving jobs from Digital Factory.

The main feature descriptions are contained within the help application that is provided with the installed product, called Compass. There are also supplemental training videos included.

- **Compass** - Compass can be opened via the Help menu or on [cadlink.com](https://www.cadlink.com) in **Learn & Support > Knowledge Base**.



<https://www.cadlink.com>

Welcome to Digital Factory Toner Transfer Edition

Digital Factory is a production management tool that serves as a repository for all of your volume production printing activities. Sorting and accumulating jobs is accomplished by creating one-or-more queues for each of your machines, thereby providing a simple means for designers to output their designs.

From a designer perspective, a queue in Digital Factory appears as a print destination (i.e., in the application **Print** dialog), and designers are otherwise insulated from the technical aspects of production. However, for the operator that oversees production, they are presented with a clean interface that allows them to preview jobs at a glance (Fig. 1), and intuitive controls that can be set behind-the-scenes.

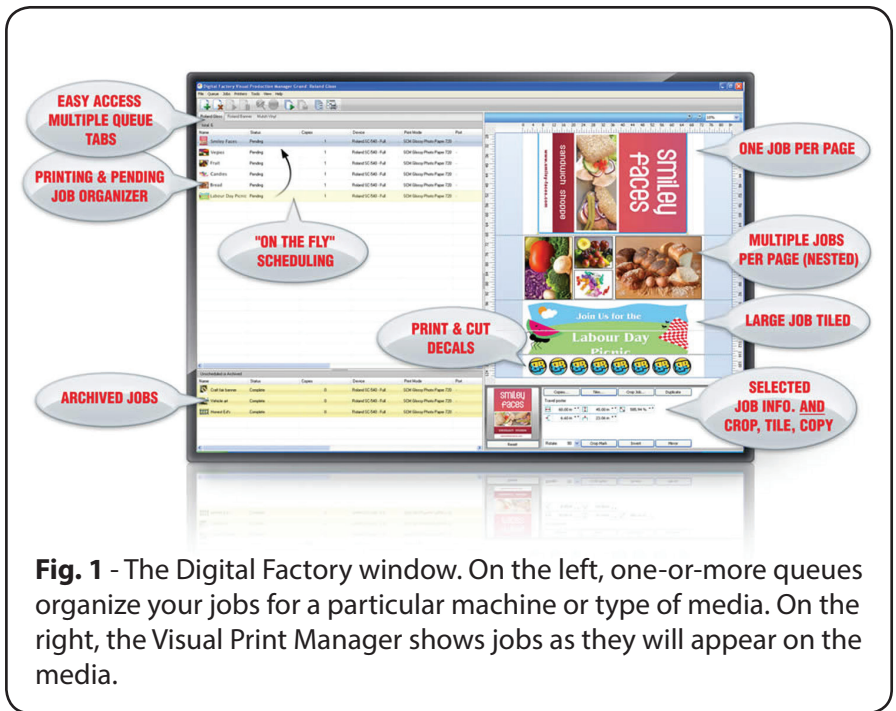


Fig. 1 - The Digital Factory window. On the left, one-or-more queues organize your jobs for a particular machine or type of media. On the right, the Visual Print Manager shows jobs as they will appear on the media.

INSTALLING DIGITAL FACTORY

How do I get started?

Download a trial version of your software. After installation, you'll be prompted to enter the activation code and your registration information.

How do I activate or deactivate my product?

To activate for the first time on a new computer, start the program, and in the registration dialog, enter the activation code that was emailed to you along with your information (you can find this by going to “Help” > “Register” in a trial that is still active).

Once the code is active:

- To activate, open the program and follow the prompts.
- To deactivate, go to “Help” > “Deactivate Product”.

What do I do if I purchase an additional activation code?

If you are using multiple computers, and you have decided to purchase an additional license, ensure you enter the new code on the computer you want to use. You must deactivate any existing license on that computer, and when you restart the program, follow the prompt to enter a new activation code.

What do I do if I have an upgrade code?

Go to “Help” > “Upgrade License” and enter your upgrade code.

Can I use my product on more than one computer?

You can use your activation code on multiple computers, but only one can be active at a time. You must deactivate one before activating the other. Each time you use a new computer, you must enter your information in the registration dialog.

Do I need an Internet connection to stay active?

You need to be connected to the Internet to download your application, output device drivers, and available updates. As well, being online allows us to validate your license regularly.

What should I do if I lose my activation code?

Please keep your activation code somewhere safe. If lost or stolen, please contact us or your dealer.

SENDING JOBS TO DIGITAL FACTORY

Once you have installed Digital Factory, each of the following workflows is designed to help you confirm that print jobs are being received and processed by Digital Factory correctly. Choose the workflow that best represents the method by which you will use Digital Factory.

Sending Jobs on Same Computer

For these workflows, your design application and Digital Factory have been installed to the same computer.

- Sending Jobs from SignLab
- Sending Jobs from PhotoShop
- Sending Jobs from Illustrator
- Sending Jobs from CorelDraw

Sending Jobs from Separate Computers

For these workflows, your design application and Digital Factory have been installed on separate computers.

- Importing Designs Directly into Digital Factory
- Sending Jobs Using a Hot Folder

SENDING JOBS FROM SIGNLAB®

For the latest versions of SignLab, there is support for printing directly to Digital Factory:

- **File** menu >> **Print and Cut** - Print to Digital Factory without generating an underbase. This is suitable for printing to white substrate material.
- **File** menu >> **Print with Underbase** - Automatically generate underbase information for printing to either black or colour substrate material.

For older SignLab versions, use the following procedure to add the queue as a print destination within the Windows Control Panel. Printing from SignLab will use the common Windows **File** menu >> **Print** command.

Note: Using the Windows Control Panel does not permit alpha (transparency) channel data, which prevents you from defining a white underbase for printing to black or colour substrate material. As such, the **File >> Print** command should only be used when printing to white substrate material (which does not require a white underbase).

In Digital Factory

1. From the toolbar, click the **Stop Queue** button.
2. Choose **Queue** menu >> **Manage Queues**.
3. In the **Control Panel** column, click the **Install** button, such that the queue is available as a print destination for other Windows applications.
4. Click the **Close** button.

In SignLab

5. Prepare the print design on the SignLab workspace.
6. Save the design file, such that the design is not “untitled.”
7. Choose **File** menu >> **Print** to open the **Print** dialog.

8. From the **Printer** tab, choose the queue that had been designated in step (3).
9. Click **OK** to accept the **Print** dialog settings, and the job will be received in Digital Factory.

In Digital Factory

10. If your queue is set to hold received jobs, then select the job and choose to print from the **Jobs** menu.

SENDING JOBS FROM PHOTOSHOP®

When Digital Factory was installed, additional **Send to Digital Factory** plug-ins were installed for your PhotoShop. These plug-ins provide a quick means of transferring your PhotoShop design to Digital Factory in a manner that prepares the design for production printing.

- **File** menu >> **Automate** >> **Send to Digital Factory** - Print to Digital Factory without generating an underbase. This is suitable for printing to white substrate material.
- **File** menu >> **Automate** >> **Send to Digital Factory with Underbase** - Automatically generate underbase information for printing to either black or colour substrate material.

In Digital Factory

1. From the toolbar, click the **Stop Queue** button.

In PhotoShop

2. Prepare the print design in PhotoShop.
3. Save the PSD file, such that the design is not “untitled.”
4. Choose **File** menu >> **Automate** >> **Send to Digital Factory**.
Alternatively, choose **Send to Digital Factory with Underbase** when printing to black or colour substrate material.
5. In the **Send to Digital Factory** dialog, choose the queue name and click **OK**.
To send jobs to Digital Factory that is installed on a remote computer, click **Browse** and choose the network location.
6. The job will be received in Digital Factory.

In Digital Factory

7. If your queue is set to hold received jobs, then select the job and choose to print from the **Jobs** menu.

In the help file, see also: *Printing from PhotoShop*

SENDING JOBS FROM ILLUSTRATOR®

When Digital Factory was installed, additional Send to Digital Factory plug-ins were installed for your Illustrator. These plug-ins provide a quick means of transferring your Illustrator design to Digital Factory in a manner that prepares the design for production printing.

- **File** menu >> **Digital Factory** >> **Send to...** - Print to Digital Factory without generating an underbase. This is suitable for printing to white substrate material.
- **File** menu >> **Digital Factory** >> **Send with Underbase...** - Automatically generate underbase information for printing to either black or colour substrate material.

In Digital Factory

1. From the toolbar, click the **Stop Queue** button.

In Illustrator

2. Prepare the print design in Illustrator.
3. Save the design file, such that the design is not “untitled.”
4. Choose **File** menu >> **Send to Digital Factory**.
If the design is being prepared for printing to a black or colour substrate material, then click **Send to Digital Factory with Underbase**.
5. In the **Send to Digital Factory** dialog, choose the queue name and click **OK**.
To send jobs to Digital Factory that is installed on a remote computer, click **Browse** and choose the network location.
6. The job will be received in Digital Factory.

In Digital Factory

7. If your queue is set to hold received jobs, then select the job and choose to print from the **Jobs** menu.

In the help file, see also: *Printing from Illustrator*

SENDING JOBS FROM CORELDRAW®

When Digital Factory was installed, additional Send to Digital Factory plug-ins were installed for your CorelDraw. These plug-ins provide a quick means of transferring your CorelDraw design to Digital Factory in a manner that prepares the design for production printing.

- ❑ **Standard toolbar >> Send to Digital Factory** - Print to Digital Factory without generating an underbase. This is suitable for printing to white substrate material.
- ❑ **Standard toolbar >> Send to Digital Factory with Underbase** - Automatically generate underbase information for printing to either black or colour substrate material.

In Digital Factory

1. From the toolbar, click the **Stop Queue** button.

In CorelDraw

2. Prepare the print design in CorelDraw.
3. Save the design file, such that the design is not “untitled.”
4. From the **Standard toolbar** (Fig. 5), click the **Send to Digital Factory** button.

If the design is being prepared for printing to a black or colour substrate material, then click **Send to Digital Factory with Underbase**.

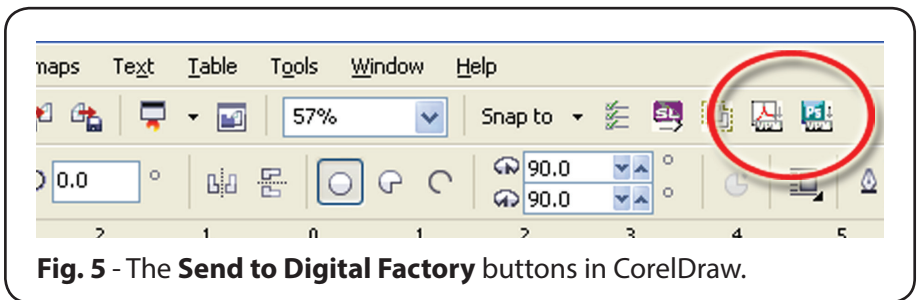


Fig. 5 - The Send to Digital Factory buttons in CorelDraw.

5. In the **Send to Digital Factory** dialog, choose the queue name and click **OK**.
To send jobs to Digital Factory that is installed on a remote computer, click **Browse** and choose the network location.
6. The job will be received in Digital Factory.

In Digital Factory

7. If your queue is set to hold received jobs, then select the job and choose to print from the **Jobs** menu.

In the help file, see also: *Printing from CorelDraw*

SENDING JOBS FROM SEPARATE COMPUTERS

For other design applications that were not covered in the previous sections, export your design file using a file format that can be imported into Digital Factory.

If the design contains an alpha (transparency) channel, then the file format must support alpha channels. Alpha channels are supported in PSD, PNG and TIFF file formats.

IMPORTING DESIGNS DIRECTLY INTO DIGITAL FACTORY

Design files can be imported directly into Digital Factory, without the need to open the files in their original design applications. Use this workflow where you have a design file that must be printed without having access to the original design application. For example, the customer has sent you a design file, and you need to print the file “as is” without importing it into a design application.

Note: The supported image formats are subject to change, though common image formats are supported (e.g., EPS, AI, PDF, BMP, JPEG, TIFF, etc.). For designs that contain an alpha (transparency) channel, the image format should be either PSD, PNG or TIFF.

In Digital Factory

1. From the toolbar, click the **Stop Queue** button.

In the Design Application

2. Prepare the print design.
3. Save the design file.

In Digital Factory

4. Load the design file using one of the following methods:
 - a) Choose **File** menu >> **Import File**.
 - b) From the toolbar, click the **Open** button.
 - c) Drag-and-drop the file into the Digital Factory window.

- d) Choose **File** menu >> **Get from gmail** to configure Digital Factory to receive designs via a Google e-mail account.
5. If your queue is set to hold received jobs, then select the job and choose to print from the **Jobs** menu.

SENDING JOBS USING A HOT FOLDER

This workflow uses a specially designated Hot Folder (i.e., a directory on the hard drive). When design files are copied into the Hot Folder, they will be automatically detected by Digital Factory and processed. Note that the copied file will be subsequently deleted by Digital Factory.

Create an Empty Hot Folder

1. Create an empty directory on your Digital Factory computer, or elsewhere on your network. This will be your Hot Folder, which must satisfy the following two conditions:
 - a) The Digital Factory computer must have login permission to read and write to the Hot Folder.
 - b) Your graphic designers must have file access permissions to write/copy files into the Hot Folder.

In Digital Factory

2. From the toolbar, click the **Stop Queue** button.
3. Choose **Queue** menu >> **Properties**.
4. Click the **Hot Folders** tab.
5. Tick the **Enable Queue Hot Folder** checkbox, which opens a browse dialog.
6. Browse to the **Hot Folder** that had been designated in step (1). Please note that the **Hot Folder** must be empty when it is initially chosen.
7. Click **OK** to accept the **Hot Folder** path.
8. Click **OK** to close the **Queue Properties** dialog.

In the Design Application

9. In the design application, prepare the print design.
10. Save the design file in a commonly accepted format (e.g., EPS, AI, PDF, BMP, JPEG, TIFF, etc.), and copy the design file into the Hot Folder.
For designs that contain an alpha (transparency) channel, the image format should be either PSD, PNG or TIFF.

In Digital Factory

11. If your queue is set to hold received jobs, then select the job and choose to print from the **Jobs** menu.

ADDITIONAL PRODUCTION COMMENTS

PRINTER SUPPORT FILES (AND DRIVERS)

After Digital Factory has been installed, launching the product will initiate a wizard that will help you to both choose your initial product settings, and install additional support files for your printer(s). These support files include drivers that have been optimized for the given printer model.

QUEUE PROPERTIES

In Digital Factory, a queue has properties that define specific settings that will be applied when a job is received and processed within that queue. Each queue is represented by a queue tab, and clicking that tab will show the jobs within that queue.

When the support files for a given printer are installed, multiple queue tabs will be created for you automatically. Each of these queue tabs will be configured with recommended settings for a variety of common production workflows. You have the freedom to customize these queues, and you can also duplicate a queue before applying such customization.

ADVANCED QUEUE PROPERTIES

To reduce complexity for novice users, please note that Digital Factory will hide certain tabs within the **Queue Properties** dialog. If you feel comfortable with the more advanced concepts of high volume colour reproduction, then these tabs can be revealed via **Tools** menu >> **Options** >> **General** tab >> **Show advanced settings and options**.

OVERRIDING THE PRINTER CONTROL PANEL

By default, the print settings within Digital Factory will override settings made at the printer control panel. To disable this functionality, perform the following:

1. Click the queue tab that you want to modify, and then go **Queue** menu >> **Properties**.
2. Under **Print mode overrides**, click **Printer Options**.
3. Set **Media Check** = ON

In step (2), if you were prompted to modify the Layer Profile tab, then perform the following:

- a. Under **Print mode overrides**, click **Layer Profile**.
- b. Along the top of the **Layer Profile** page, there will be a button for each of the layer profiles that you have created.
- c. Click the layer profile button that you want to modify, and click the **Edit** button.
- d. For the dialog that opens, click **Printer Options**.
- e. Set **Media Check** = ON

RESTRICTIONS ON QUEUE PROPERTIES

Due to the printer driver optimizations that have been prepared for your printer(s), please note the following restrictions when modifying the **Queue Properties** dialog. Failing to heed these restrictions will produce either printer errors, PostScript errors, or flaws within the resulting print.

MEDIA SETUP TAB

- The **Type** drop-list must be Fixed sheet media, and the **Name** drop-list must correspond to the loaded media.

Note: For your choice within the **Name** drop-list, the name indicates the page size that will be used for output. If the dimensions of the loaded media do not correspond to your chosen page size, then a PostScript error will occur.

- For the **Name** drop-list, notice that the provided page sizes are Portrait

orientation (i.e., the width and height, where width < height). It is the width < height that signifies Portrait orientation. However, do not attempt to create a Landscape (LS) orientation (i.e., width > height). The printers are designed to automatically rotate your jobs, which will produce a print error if you use an LS orientation.

LAYOUT MANAGER TAB

- ❑ Clear the **Remove excess white space from output** checkbox (OFF). This must always be disabled, otherwise PostScript errors will occur.
- ❑ **Mirror job on import** checkbox
Set mirroring according to what is necessary for your production work.

HOLES AND STRIPES

Note: Your *Digital Factory Toner Transfer Edition* comes preconfigured with queue settings that provide the following options by default. It is recommended that these defaults be used prior to creating custom settings, in order to determine whether the defaults are sufficient to your needs.

The Holes and Stripes feature uses a variation on halftone patterns to improve the comfort of the customer that will ultimately wear the garment.

When a garment is printed with a relatively high volume of ink (to achieve attractive colour saturation), this introduces an issue where the garment can feel comparatively “stiff” and “heavy” by the customer. To reduce or eliminate these issues, you want to introduce either small holes or thin stripes into the output image. This has the added benefit of improving the wash fastness of the printed graphics.

ADJUSTING THE HALFTONE SETTINGS

We can add holes or stripes automatically using the halftone feature, which has been specially developed for this purpose with the laser series of printers. To add hole or stripe halftone patterns, use the **Queue Properties >> Halftones Tab**.

Note: Before editing a queue in this fashion, it may be prudent to create a duplicate of the queue. In this manner, you can keep the queues that produce desirable output, and delete queues that you do not need.

EXAMPLE OF THE HOLE PATTERN

For a hole pattern, the best halftone shape is the Inverted-Round because it creates the circular white gaps that are effective for our purposes (Fig. 6).

For the queue tabs that were automatically created when the printer support files were installed, the queue names will indicate what halftone pattern will be produced. So if the queue name contains the word “hole,” then that queue has halftone settings that will automatically add holes to a printed graphic.

Note: When creating your own custom queues, it is recommended that you give them meaningful names, so that you can refer back to them.

Of note, hole patterns will generally produce a softer feel, and they are subject to less fading when the garment is laundered.



Fig. 6 - Zoomed-in view of inverted round dot halftone pattern, using 50 LPI with an Inverted Round shape. We used Inverted Round because we wanted the pattern to have white, round holes.

EXAMPLE OF THE STRIPE PATTERN

Stripe patterns are similar to that of a plain, striped-shirt design, except the stripe pattern is subtle and less easy to distinguish with a detailed printed graphic.

Be careful with stripe patterns that are either vertical or horizontal. Depending upon the choice of printed graphic, there might be some degree of Helmholtz illusion, where horizontal lines create the visual impression of slimness for the customer, and vice-versa with vertical lines. In Fig. 7, this issue is avoided by rotating the pattern.

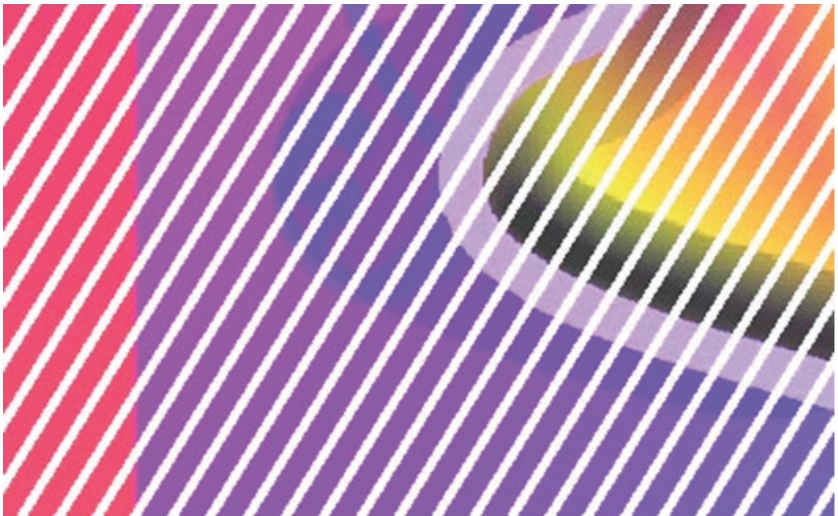


Fig. 7 - Zoomed-in view of halftone line pattern at 20 LPI, rotated 52 degrees, using the Line shape.

CHOOSING THE LPI SETTING

The LPI (Lines Per Inch) of a halftone is also referred to as the “frequency” of the halftone shape, since the smaller the shape LPI, the more frequently the shape will be repeated across the printed graphic.

The choice of LPI is best determined according to the choice of media. For example, for media that requires A+B sheet (such as Forever Dark - No Cut), a low LPI should be used (15-20 LPI is recommended, with a max of 30 LPI).

For other media that are transferred from a single sheet, a higher LPI of 50 would be expected.

In the case of hole-type halftone patterns, care must be taken to avoid distorting the circle shape. As such, the Frequency, Angle and Shape settings should be the same for all ink channels (Fig. 8).

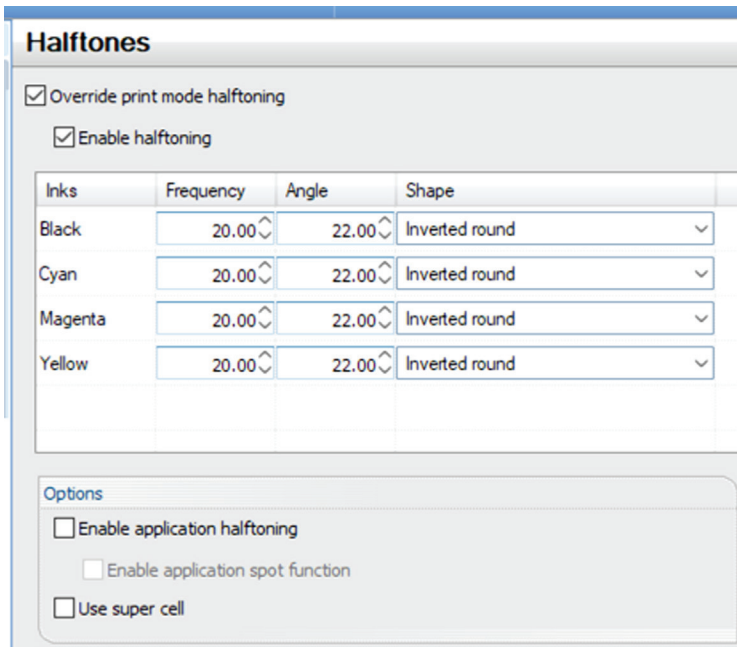


Fig. 8 - To avoid the distortion of hole-type halftone patterns, ensure that the Frequency, Angle and Shape are the same for all ink channels.

CONTROLLING GAPS BETWEEN LINES

When setting the LPI setting for a line-type halftone, a convenient way to visualize the LPI is as the number of gaps that will occur per inch (Fig. 9).

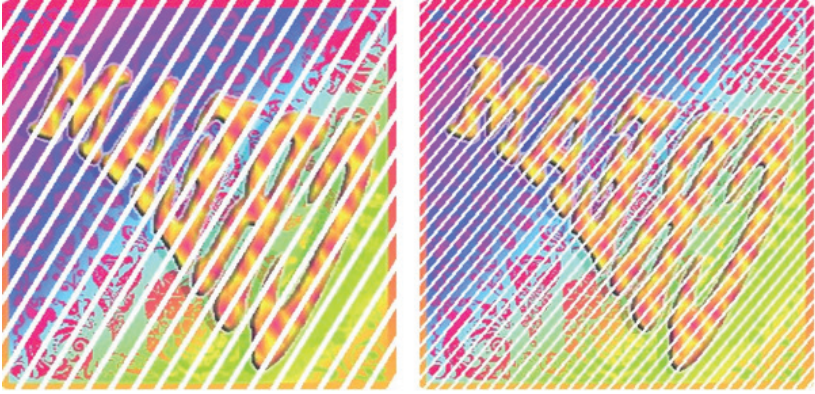


Fig. 9 - The LPI works for any halftone. The left-hand print used 20 LPI, and the right-hand print used 40 LPI. With respect to line-type halftones, the LPI is effectively the number of white gaps that will appear per inch.

In addition, for a line halftone pattern that will be used with the Laser, the (Queue Properties) **Variable Dot Setup** tab (Fig. 10) has additional controls for fine-tuning the pattern. These controls are essentially a variable dot approach to blending the job into the substrate by using transparency

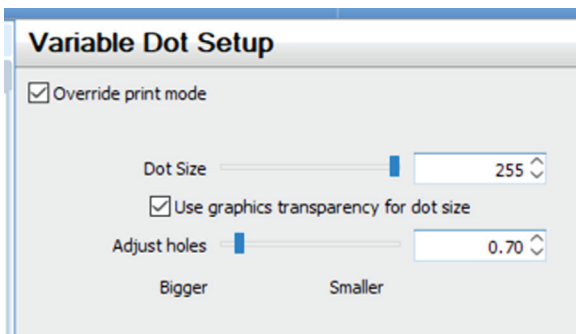


Fig. 10 - Use the **Threshold offset** to adjust the thickness of lines within a halftone line pattern. A value of 180 means that 180 of 255 pixels will be colour (i.e., 75 pixels will have no ink).

information within the job.

When the **Dot Size** slider has been set to the maximum of 255, the halftone dots will be their normal size according to the chosen type of halftone dot. Reducing the slider value restrict the dot size, such that more of the substrate will show through (Fig. 11). The calculations for this method will also take into account the transparency info (i.e., the alpha layer) within the printed design.

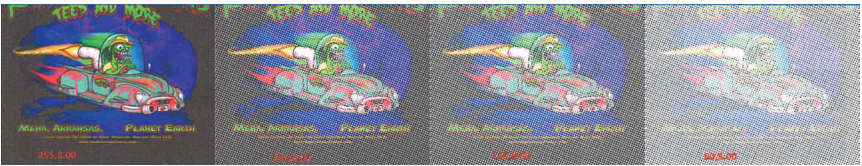


Fig. 11 - As the **Dot Size** slider value is decreased, more of the substrate colour will show through.

If “**Use graphics transparency for dot size**” = OFF, then the Dot Size slider is used to adjust the ratio of white space versus the colour that will be printed (this is the same as the Threshold slider in previous versions of Digital Factory).

Similar to the Dot Size slider, the **Adjust hole** slider is a means of enforcing a larger hole size to ensure that the substrate colour shows through (Fig. 12).

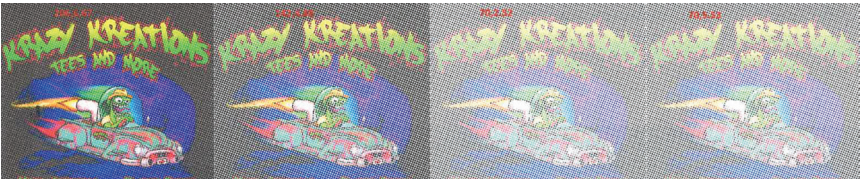


Fig. 12 - Increasing the **Adjust hole** slider will create wider gaps in the printed graphic. However, a small adjustment will have a dramatic effect.

AVOIDING WASHED OUT PRINTS

Though our stated goal for using holes and stripes is to preserve the comfort of the customer that will be wearing the garment, be aware that excessive use of either holes or stripes will cause the garment to appear washed out (Fig. 13).



Fig. 13 - The left-hand print used a threshold of 180, whereas the right-hand print used 64. As such, the right-hand print would (at best) appear significantly washed out. As a general rule, you want about two-parts printed graphic to one-part gap.

If your settings are causing the printed graphic to appear washed out, then note that (depending upon the graphic) it might be possible to print a darker version of the graphic, thereby counteracting the washed out effect. This is done by adjusting the queue properties to automatically apply a darker hue, per the following two sections.

ADJUSTING FOR A DARKER HUE

Note: Please review the *Advanced Queue Properties* section before continuing.

To force a graphic to be printed at a darker hue, do the following:

1. Choose **Queue** menu >> **Properties**.
2. In the **Queue Properties** dialog, there will be a group of tabs for each layer that has been defined (e.g., Forever Laser Dark).
3. Click the **CMYK Colour Adjustments** tab (Fig. 14).

4. Set **Override print mode colour adjustments** = ON.

5. Set **Input data** = By levels.

6. Tick the **Use same curve for all** checkbox.

7. Reduce the **Midtone** slider value.

This adjustment will vary according to what you feel is appropriate to eliminate the undesirable washed out effect.

8. Click **OK** to close the **Queue Properties** dialog.

The queue has now been modified, such that received jobs will be adjusted to have a darker hue (Fig. 15).

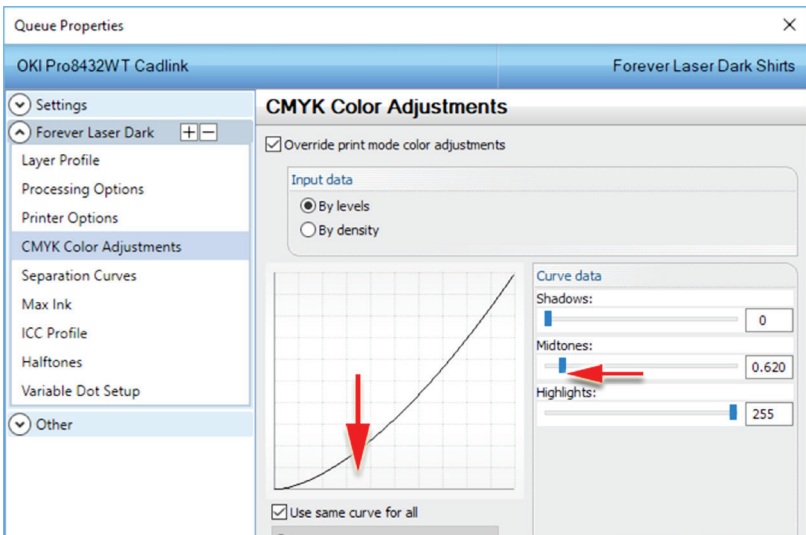


Fig. 14 - On the **CMYK Colour Adjustments** tab, reduce the **Midtones** slider value, so that jobs will acquire a darker hue when received by the queue.



Fig. 15 - The left-hand print appeared washed out, so the original graphic was adjusted to appear darker (right-hand print). By darkening the graphic, this provided a means to compensate for the washed-out effect.

CUSTOM HOLE SHAPES (NO_INK)

For SignLab, CorelDraw, and Illustrator, installation of your *Digital Factory Toner Transfer Edition* product includes a special spot colour NO_INK within the given colour palette. By assigning NO_INK as the fill colour of a vector object, you can force that object to represent areas of your print job that will have no ink printed (i.e., as white gaps when printed to white media).

To print custom hole patterns (without using the **Halftones** tab), you must create the vector graphic object that will represent the hole pattern, and then assign the spot colour NO_INK to that vector graphic.



Fig. 16 - Prior to output, a pattern of holly leaves has been assigned the spot colour of NO_INK, which is available in the CADlink spot colour palettes for SignLab, CorelDraw, and Illustrator.



Fig. 17 - When printed, the areas tagged as NO_INK will cause no ink to be applied. For this example, the red text was placed above the NO_INK holly leaves, which causes the background to be punched out by the holly leaves, but the text lettering remains solid.

NO_WHITE AND NO_CLEAR

Similar to NO_INK, you can use NO_WHITE and NO_CLEAR spot colours to omit specific areas of the design.

Depending upon the complexity of the design, it might be easier (and less error-prone) to indicate the areas that should NOT be applied with either white ink, or a clear finish.

For example, Fig. 18 has a bitmap background with some text and line art. Normally, if we wanted to apply a clear finish to the visible portions of the bitmap, then we would need to create a vector object that represents the area of the bitmap, minus all the text and line art.



Fig. 18 - A cumbersome method would involve creating a separate mask for the text and line art.

However, an easier solution would be to apply a clear finish to the bitmap, and then apply a NO_CLEAR spot colour to the text and line art (Fig. 19).



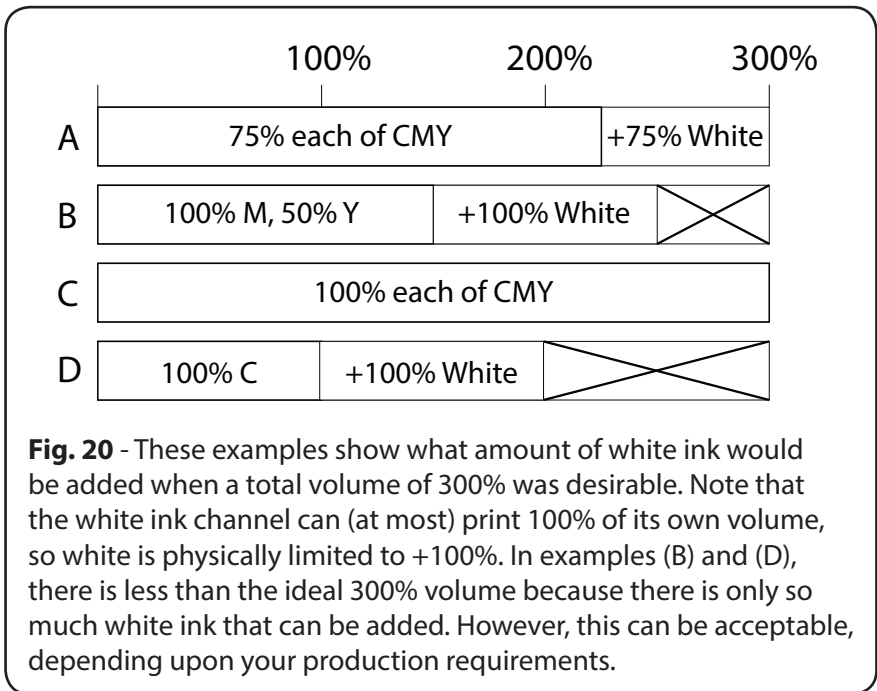
Fig. 19 - Applying NO_CLEAR to the text and line art provides an easy means of filtering the bitmap finish.

INK VOLUME FOR TRANSFER ADHESIVE PROCESS

For print jobs that are part of a transfer adhesive process (e.g., Forever Dark media), white ink is combined with CMY inks in order to maintain a specific volume of ink.

For example, suppose that the overall volume of ink must ideally be 300%. So with all three CMY colour channels firing simultaneously at 100% each (e.g., 100% cyan, 100% magenta, and 100% yellow), this would comprise 300% total volume of ink being applied, thereby satisfying the desired volume of ink in this example.

Continuing the example, when an insufficient volume of CMY is printed, it is still desirable to have 300% total volume of ink for the adhesive process. This can be achieved by adding white ink to each CMY printing pass, such that whenever there is less than the expected 300% volume, this deficiency will be compensated for. The white ink is merely blended into the CMY (as best possible) to complete the 300% volume (See Fig. 20).



In practical applications, the total volume of ink will not be as high as 300%, and it will vary according to your specific requirements. However, once you have determined what volume of ink is needed, you can enforce this volume as follows:

1. Click the queue tab that you want to modify, and then go **Queue** menu >> **Properties**.
2. In the **Queue Properties** dialog, there will be a group of tabs for each layer that has been defined (e.g., Forever Laser Dark).
3. Click the **Processing Options** tab.

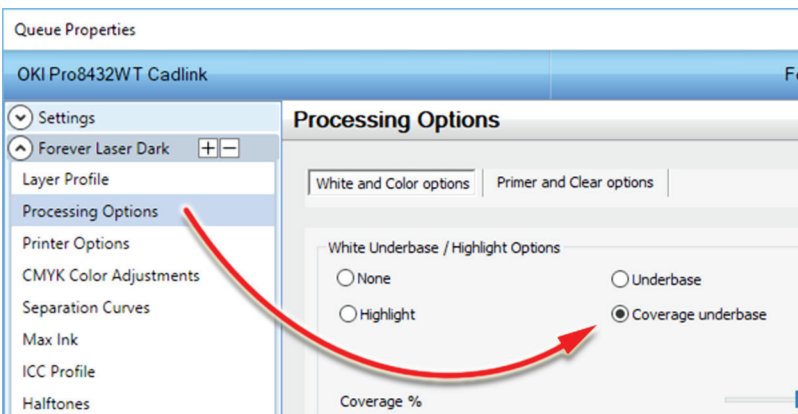


Fig. 21 - The underbase coverage is adjusted via **Queue Properties >> Processing Options**

4. Click the **Coverage Underbase** option.
5. Set the **Coverage %** slider according to your requirements.

This slider indicates the total volume of ink that must ideally be maintained.

Though a high **Coverage %** will help with the transfer adhesive process (and work with small holes), be aware that a high coverage can potentially cause the printed graphic to fade due to laundering.

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