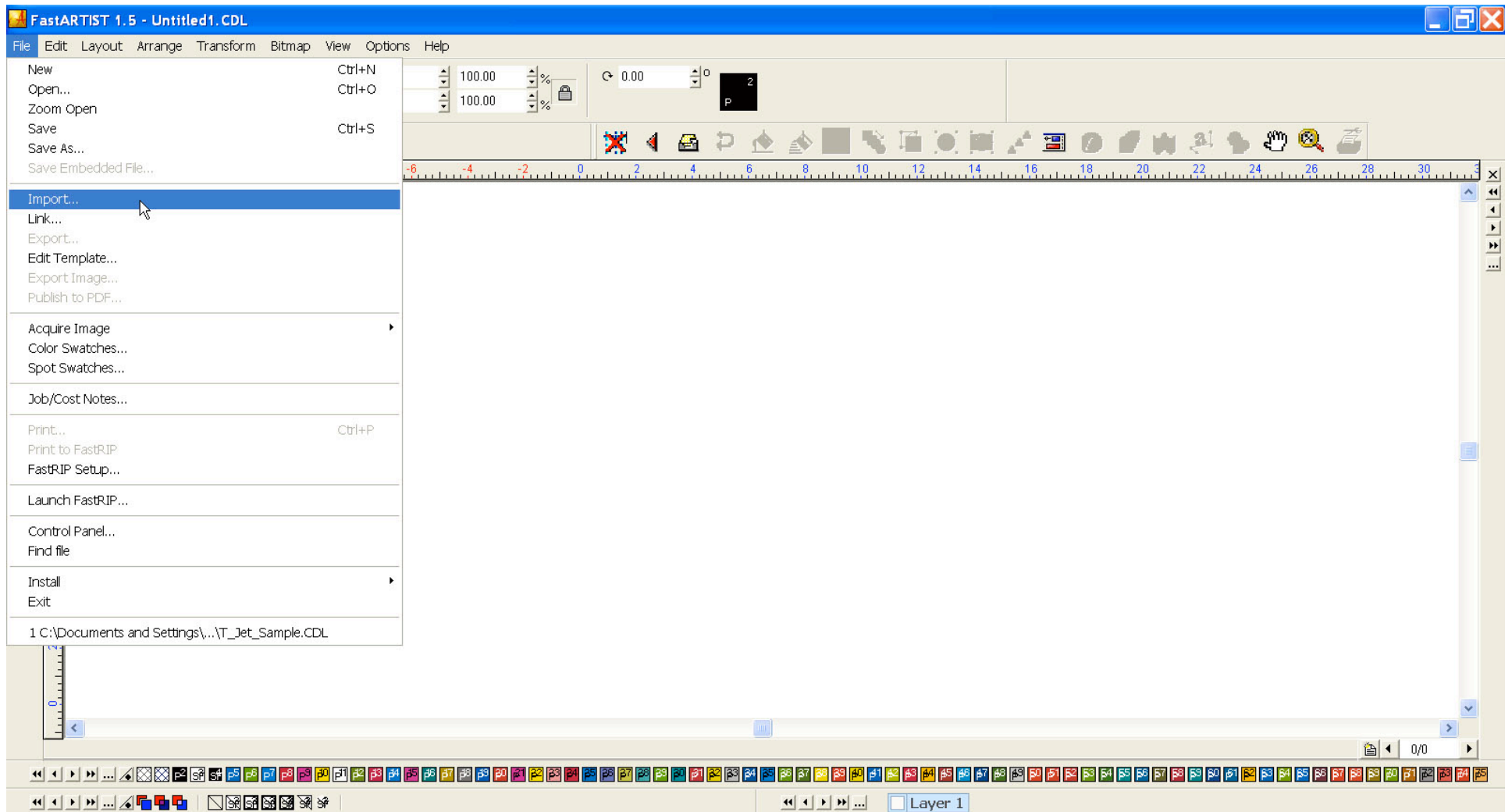
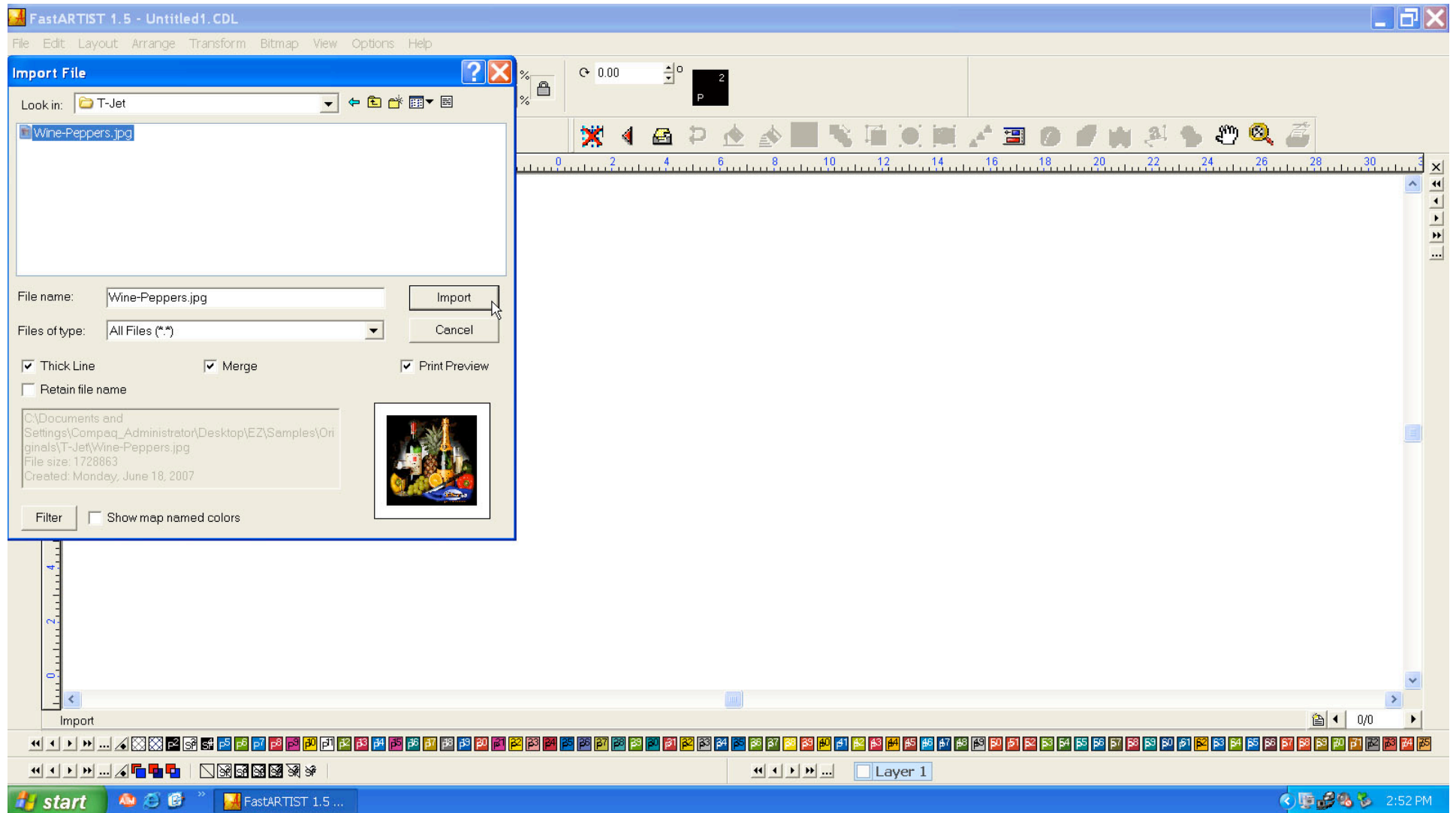


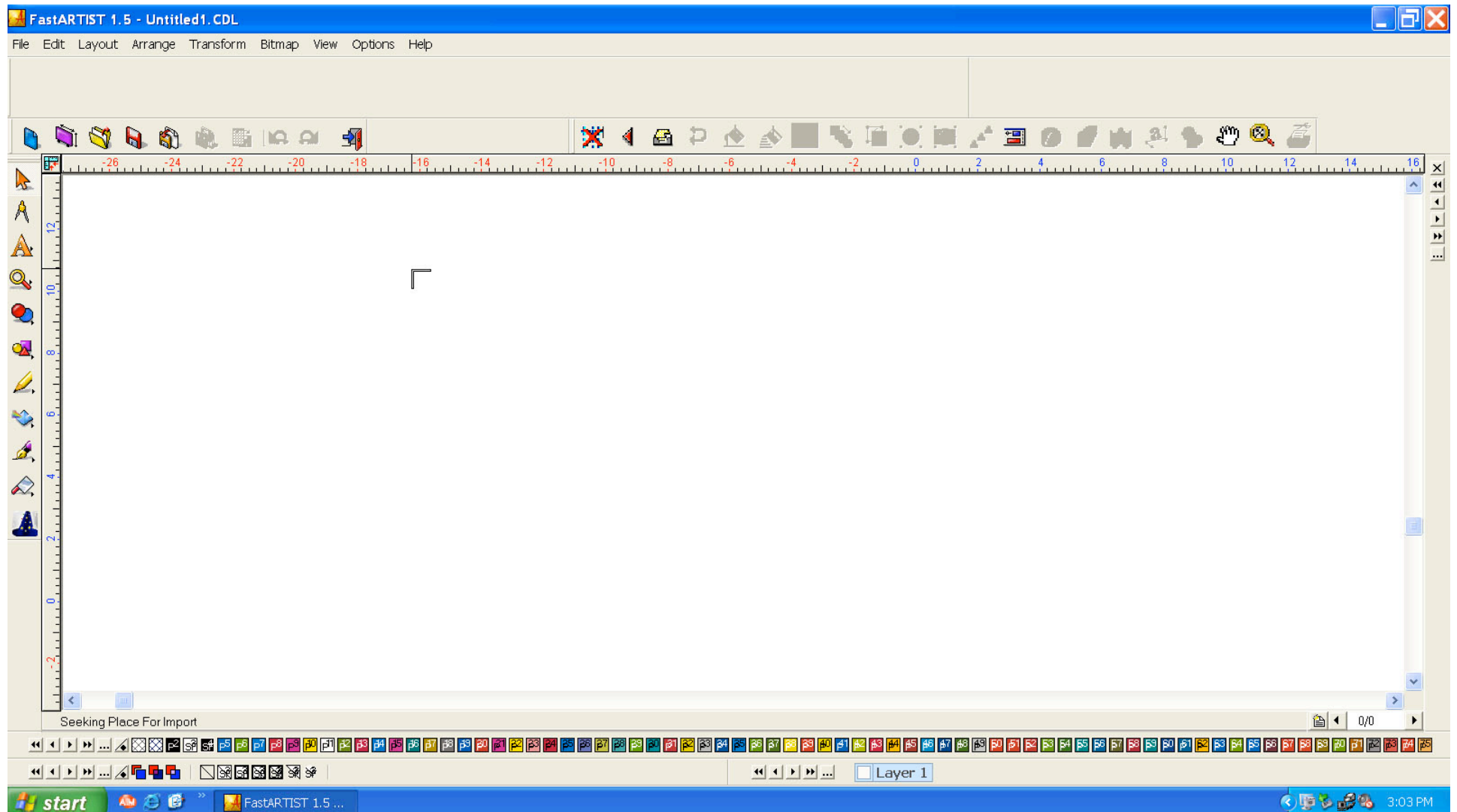
# How to print dark-colored shirts with the Fast T-Jet



Select **Import...** from the File menu.

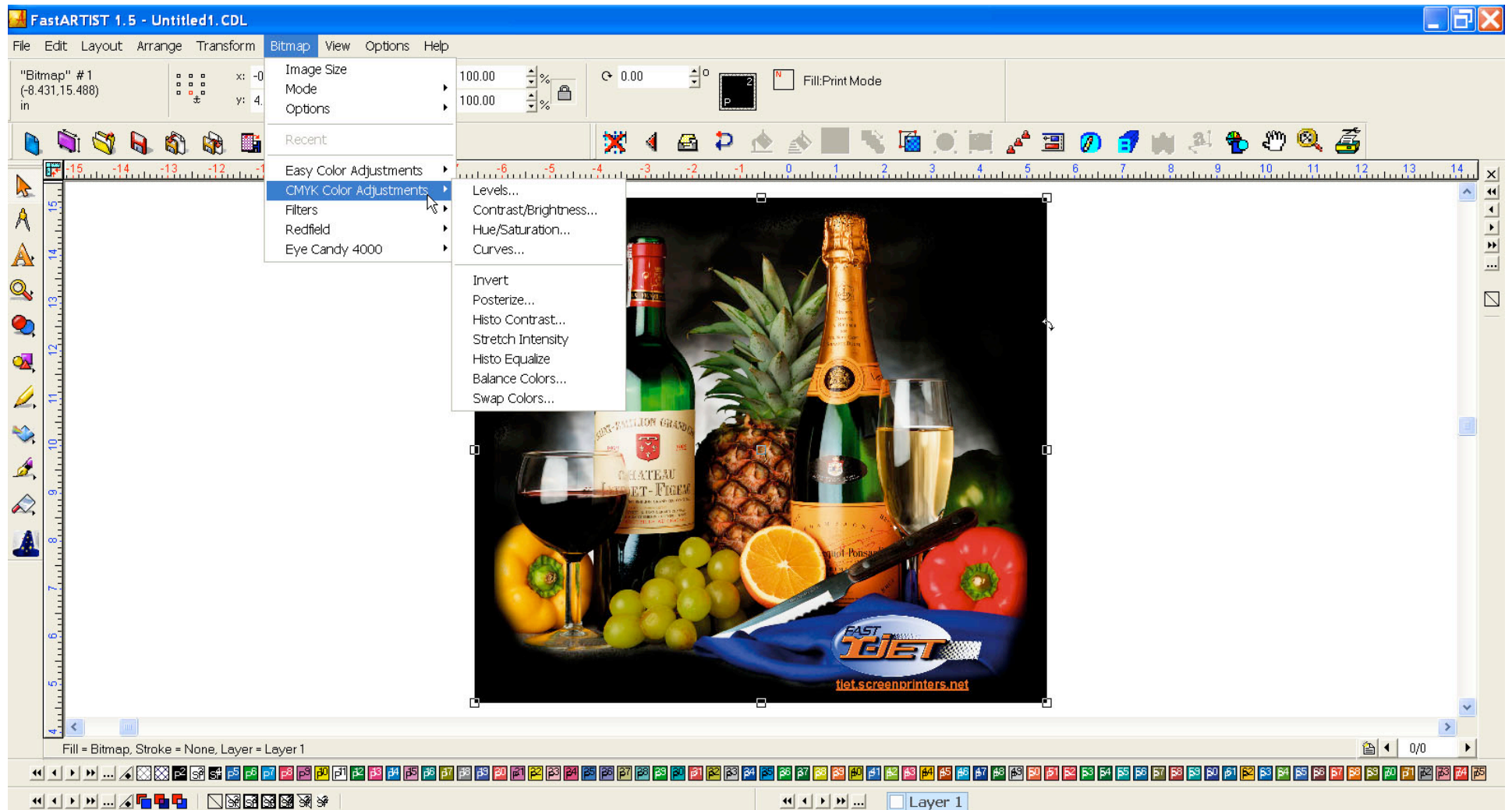


Select the file to be opened and click **Import**.

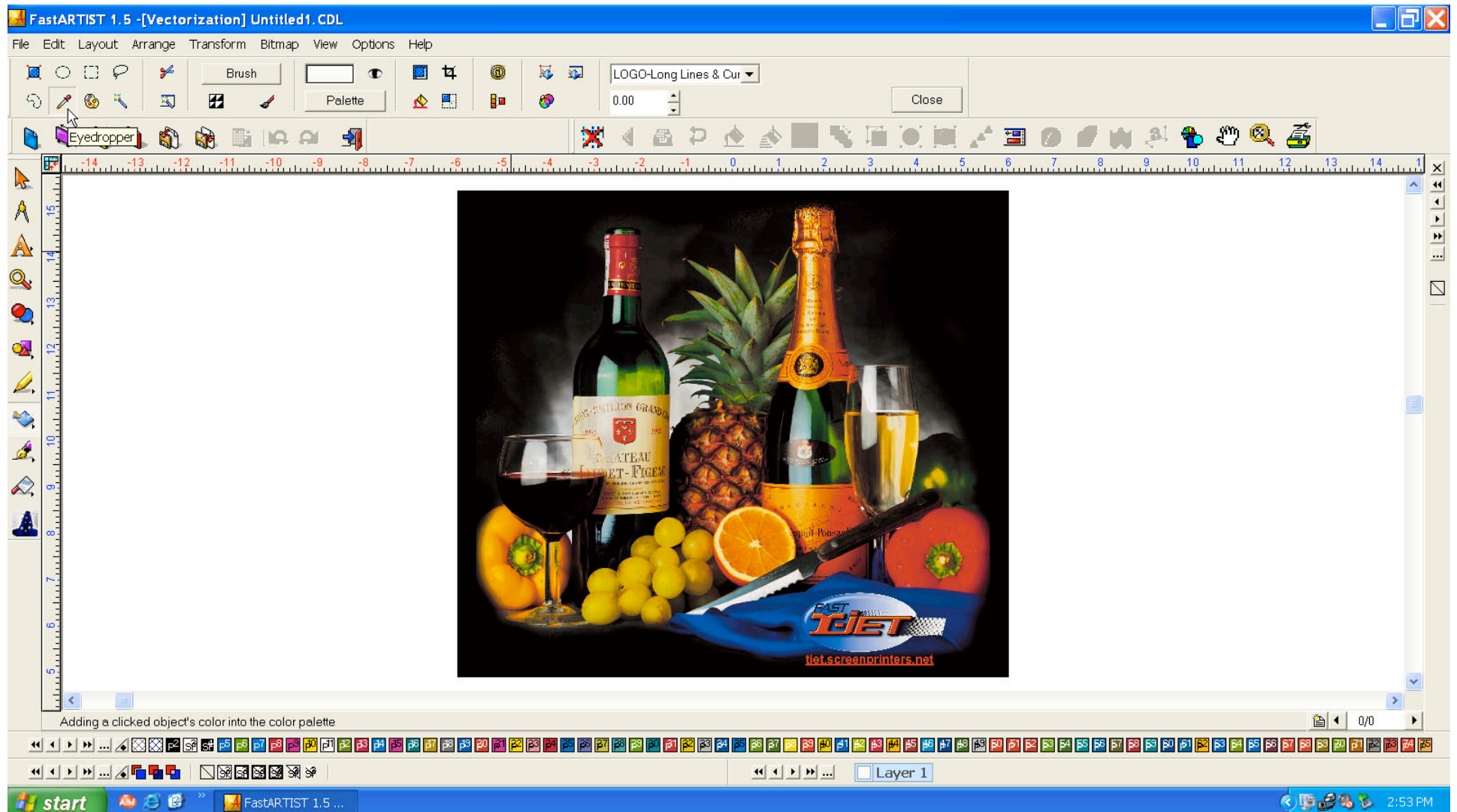


Click anywhere in the white area to place the file.

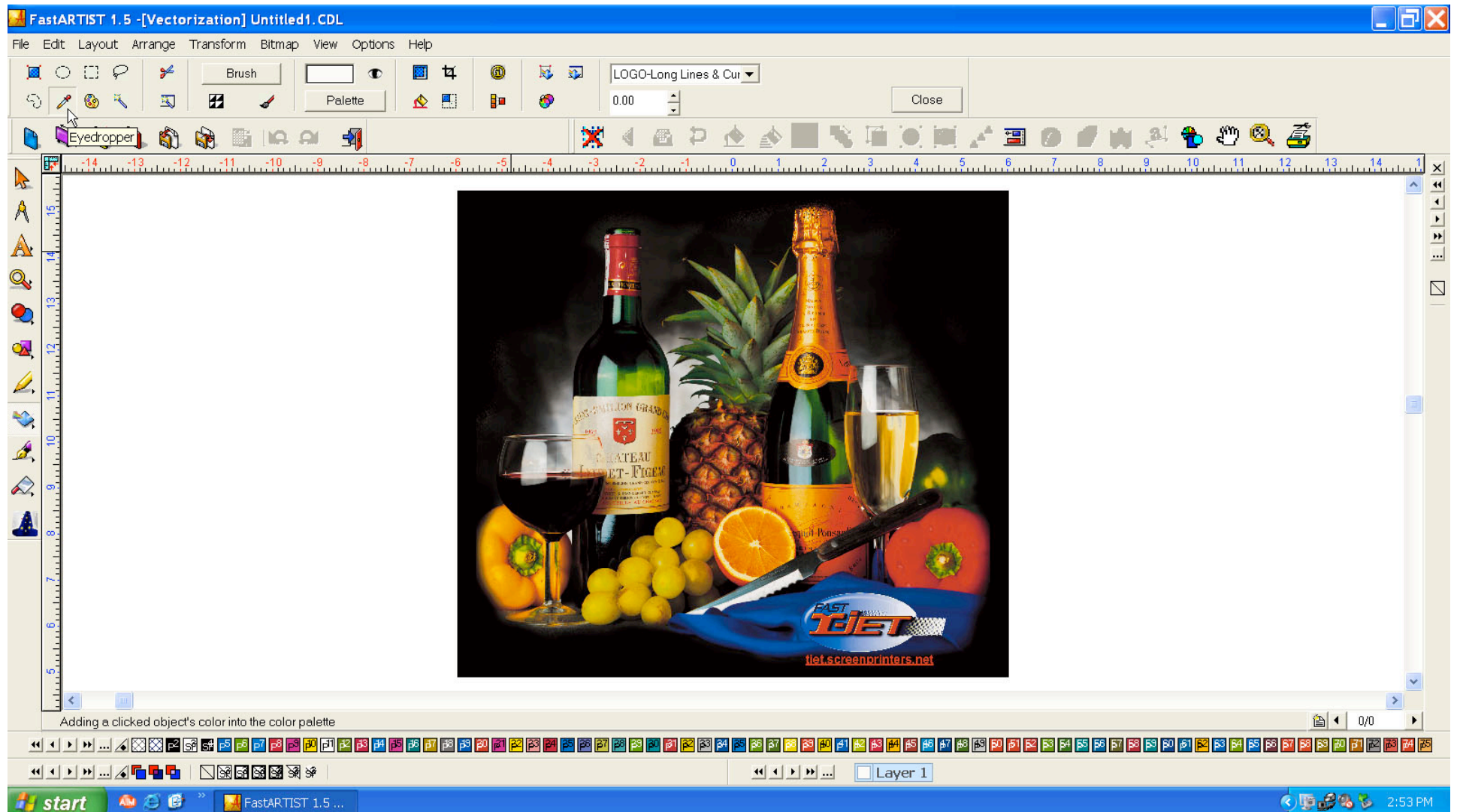




If you haven't tweaked the appearance of your image in another graphics program already, now is a good opportunity. Select **Contrast/Brightness...** or **Hue/Saturation...** from the **CMYK Color Adjustments** submenu of the **Bitmap** menu. (Note: Changing these settings may affect the color of the background of the image--see the next few slides to find out why this is important.)

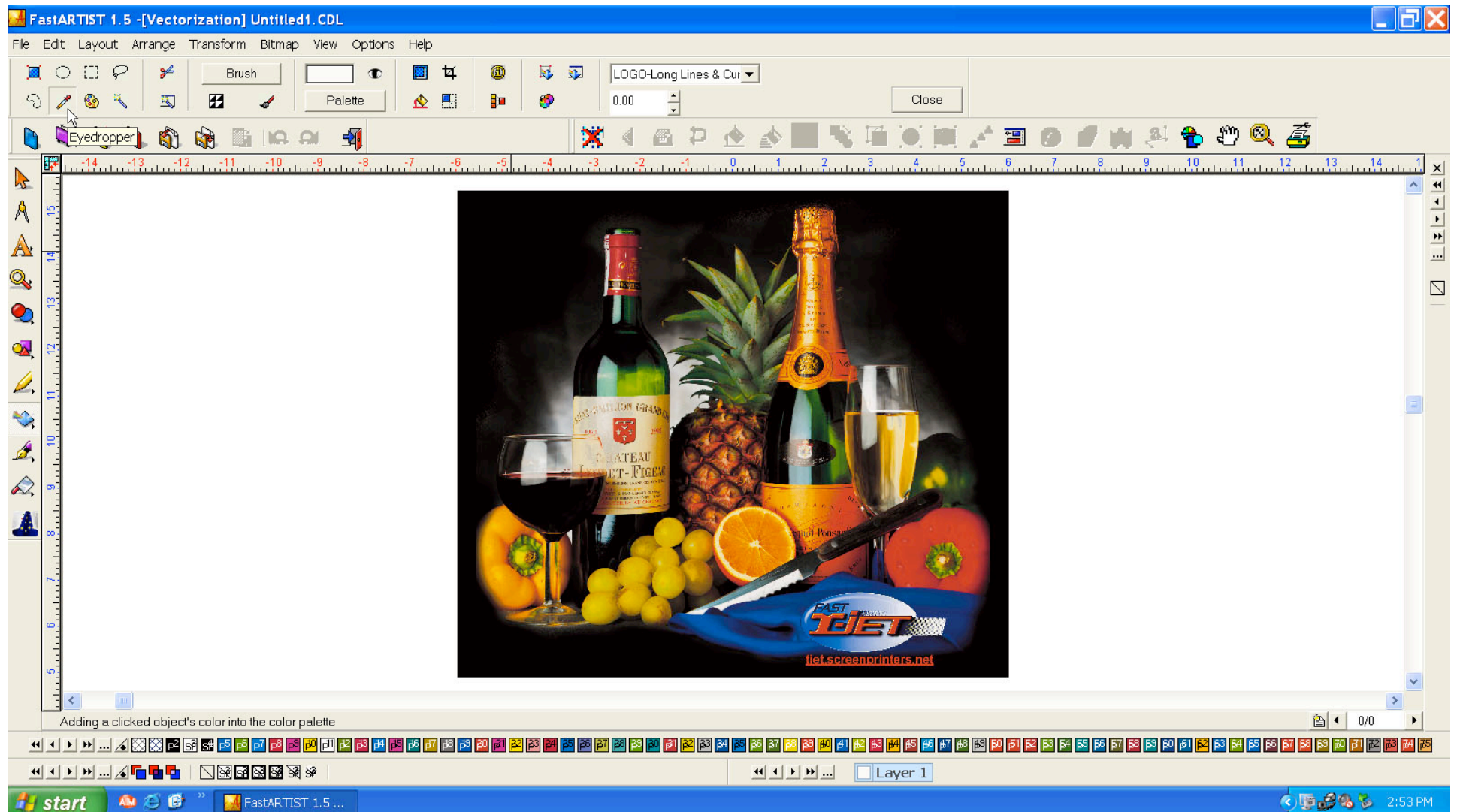


When printing on a colored shirt, most printers use a “knockout”. When there is an area in your artwork that is the same color as the garment you’re printing on, it makes little sense to print it. So, you “knockout” the color by making it transparent. For example, when printing this design on a black shirt, it would not make sense to print the large black background around the image. So, in these next few steps, we will remove the pure black segments of this image.

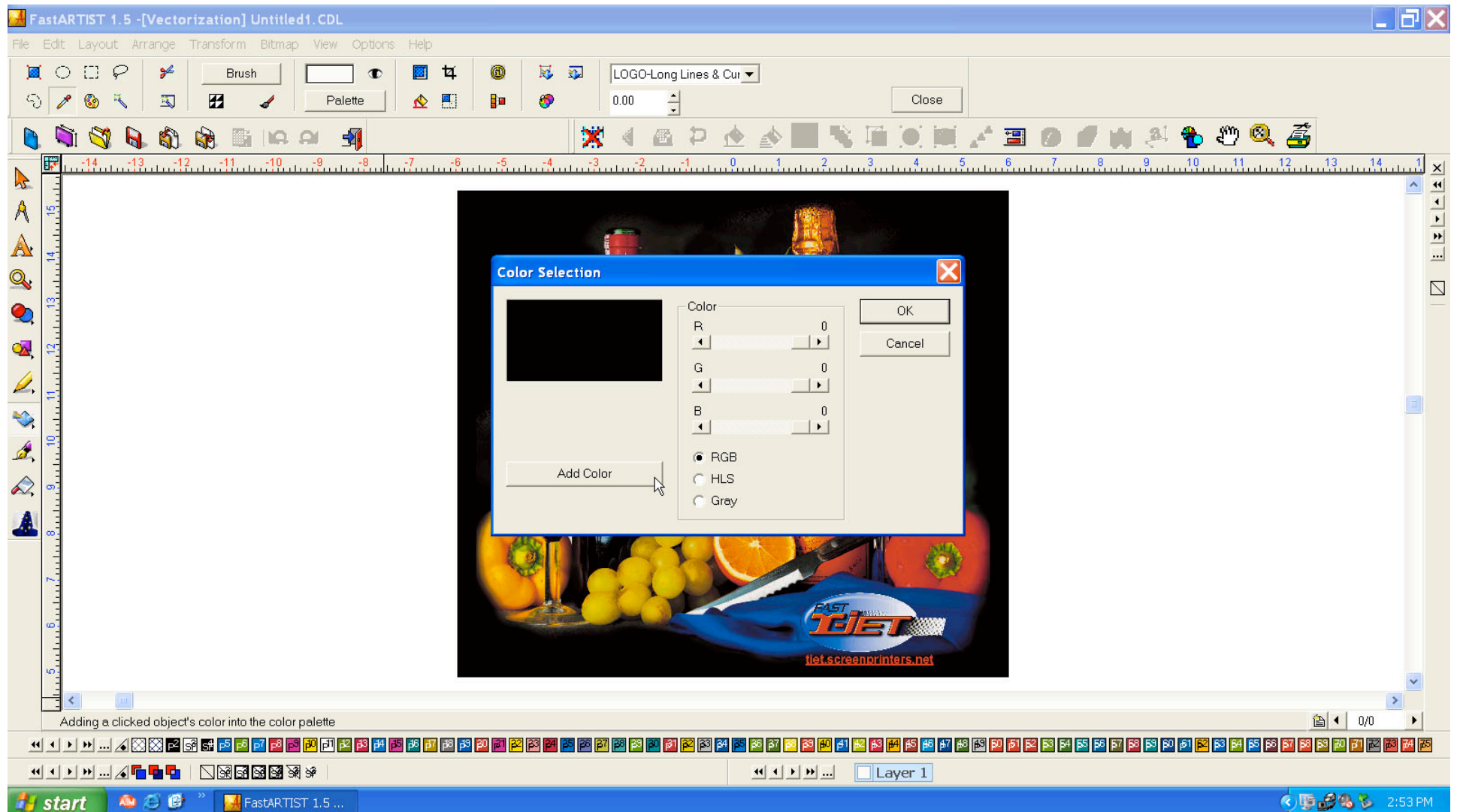


The principle is the same when printing on any other color. When working with transparent areas in Photoshop or Corel, note that when you import the file into FastARTIST it will make the transparent areas white. If you make white your transparent color in FastARTIST, you may end up accidentally knocking out white in your artwork that you want to keep. Instead, you should give the image a background color. If you don't want to knock out any colors, just make your background a color that isn't in your artwork at all, like a lime green.

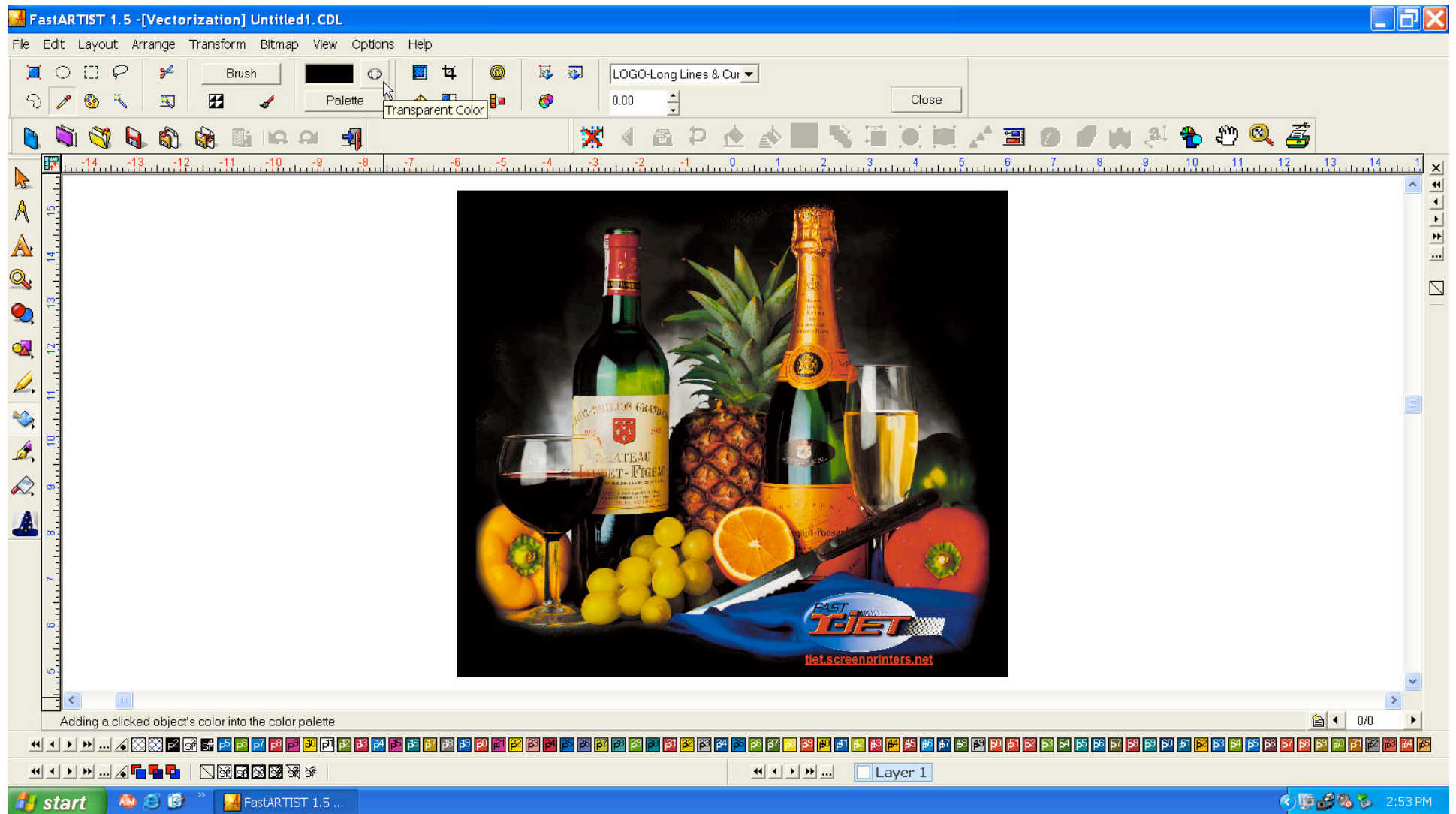




Once you've loaded your artwork and finished making any color adjustments, double-click on the artwork to open an auxiliary menu. Click on the eyedropper tool in the upper-left corner, then click on the background color of the image. This is the first step in making the background transparent.

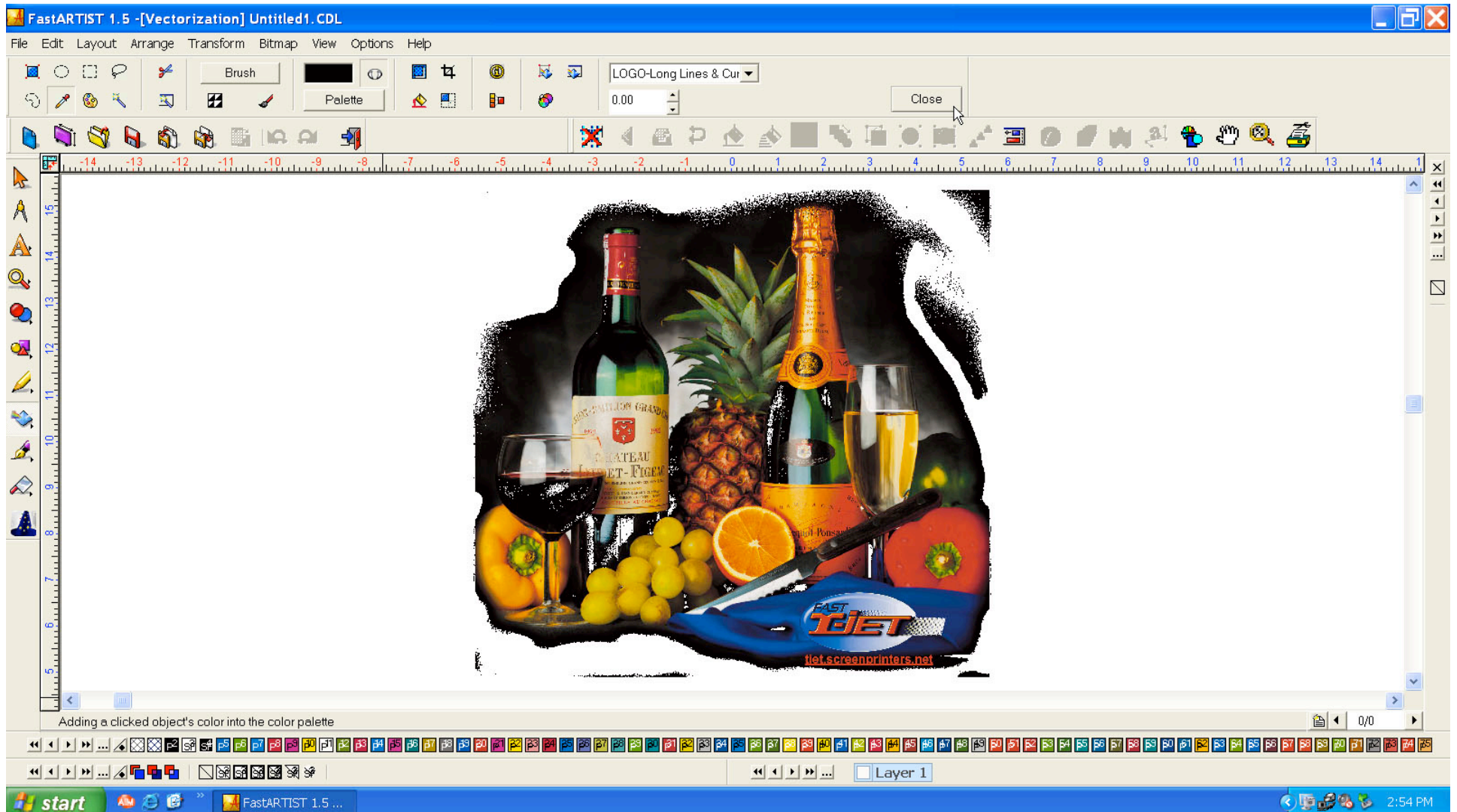


Click Add Color.

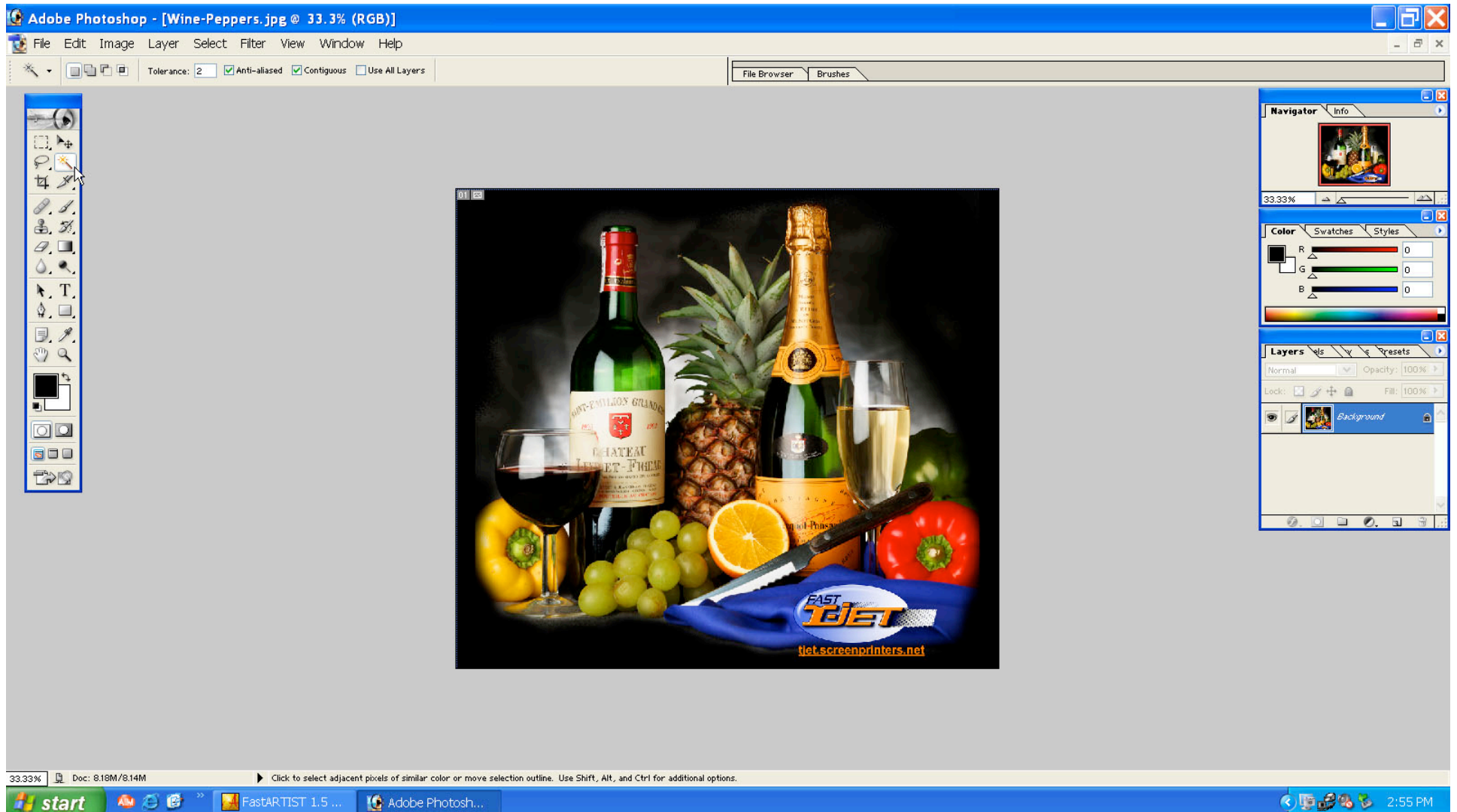


Then, click the eye at the top of the screen.



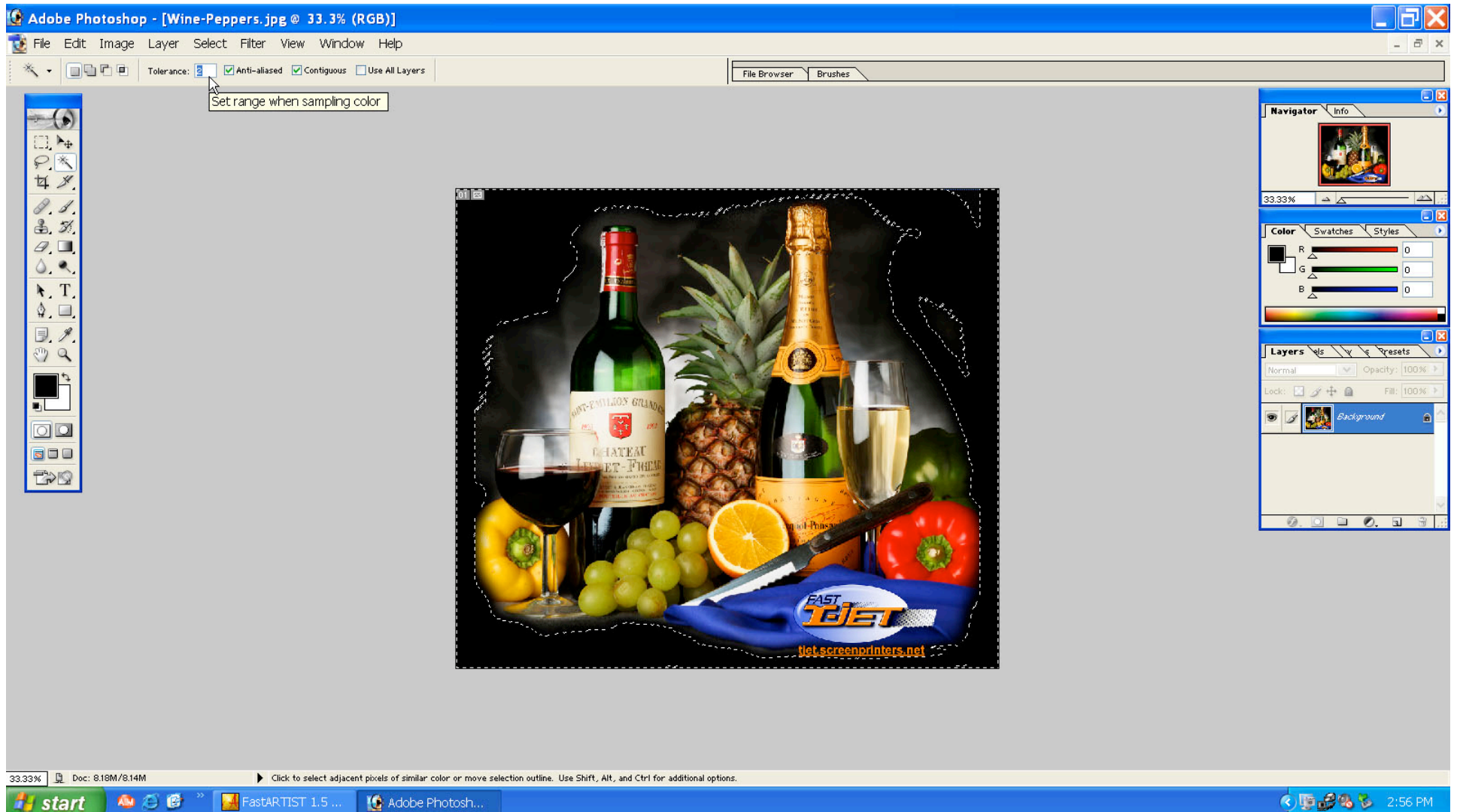


The eye knocks out the chosen color. Importantly, it only knocks out a single color. In this case, it knocked out R:0 G:0 B:0. Still in the design are shades of black. Though they look black to the naked eye, to the computer these areas contain tiny amounts of red, green, or blue making their color signature different from R:0 G:0 B:0. They will print out during the final print. We will fix this issue in the next step.

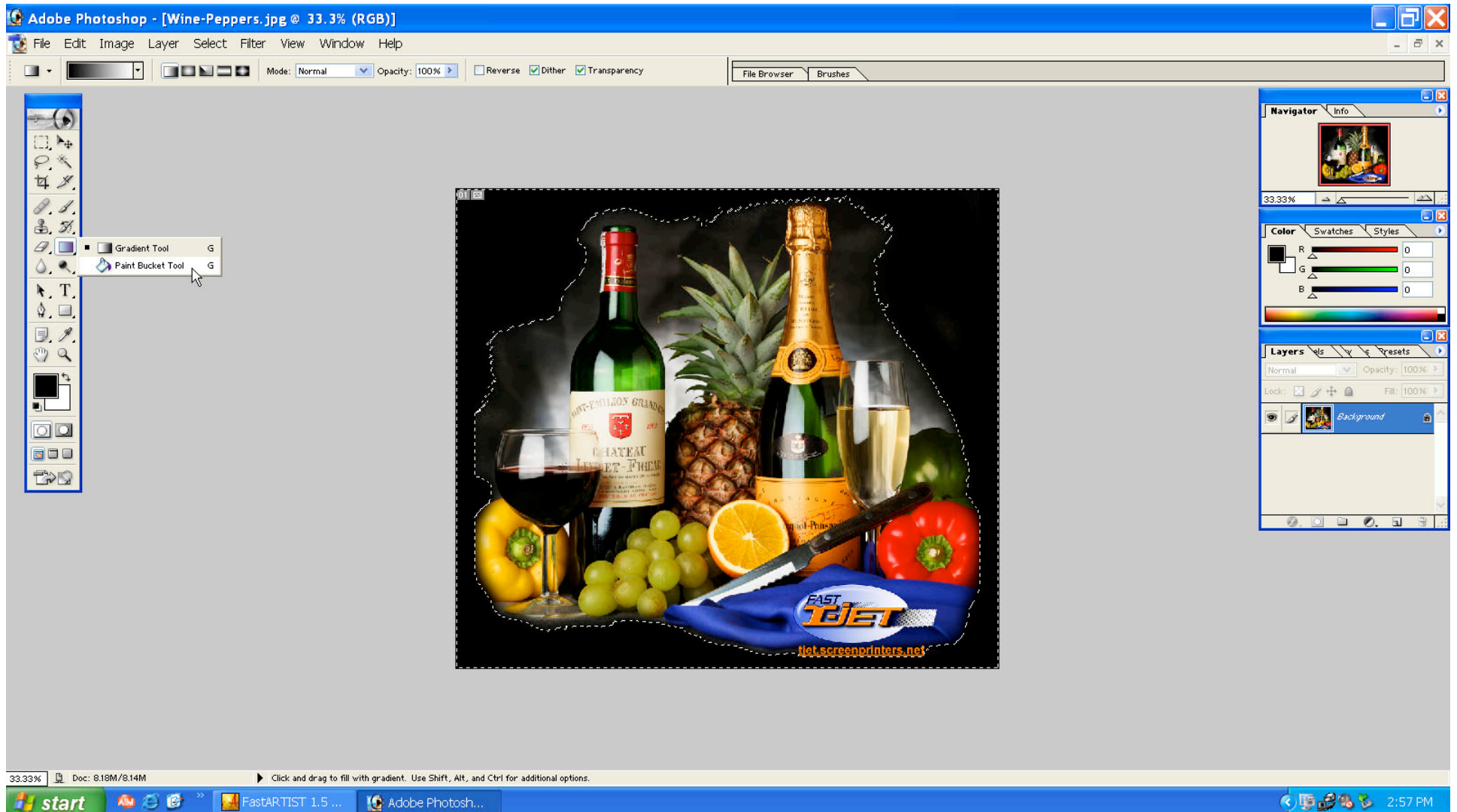


One of the easiest ways to make the background color uniform is using Adobe Photoshop. Open the original image and select the **Magic Wand Tool** from the toolbar at the left. Then, click once in the background.

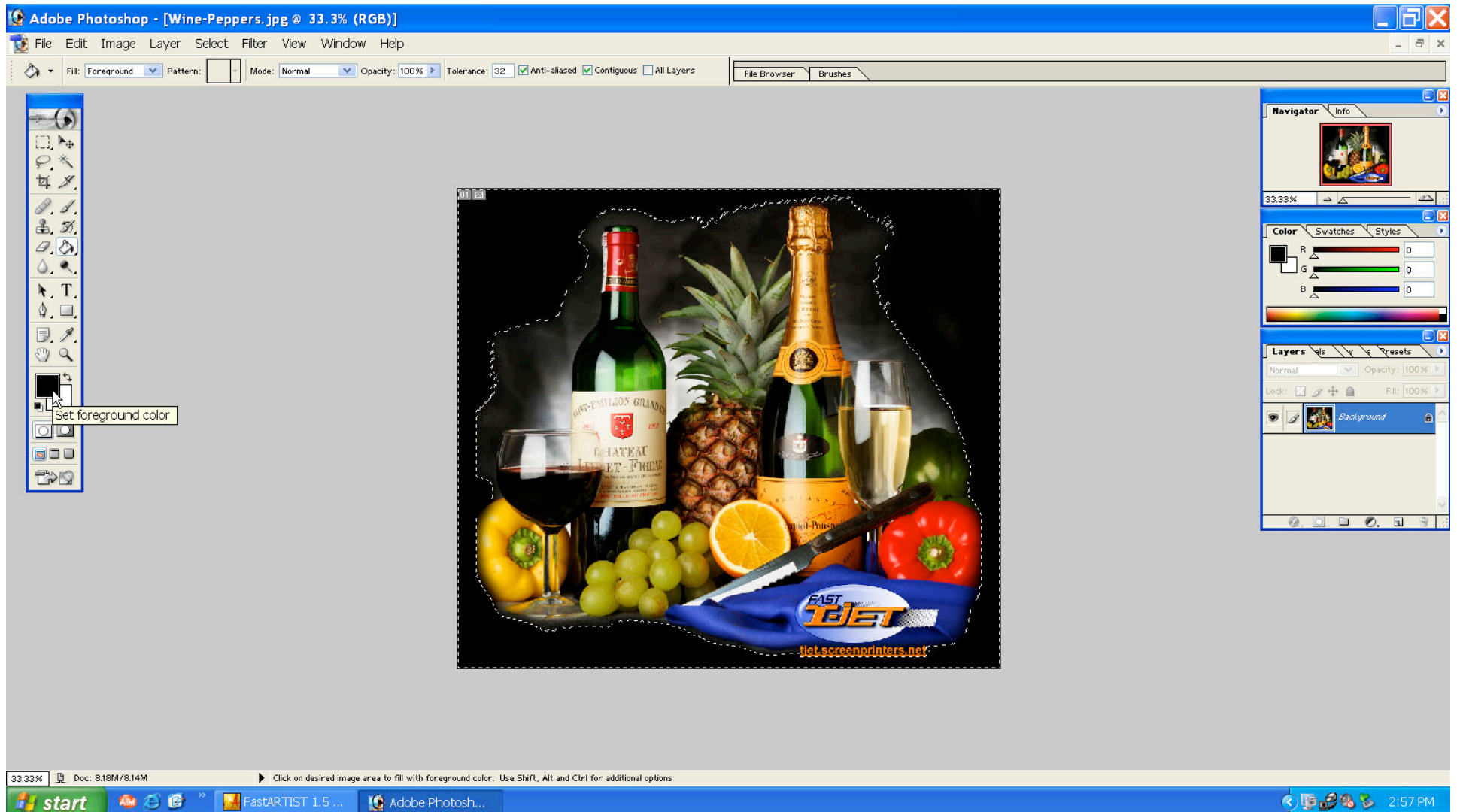




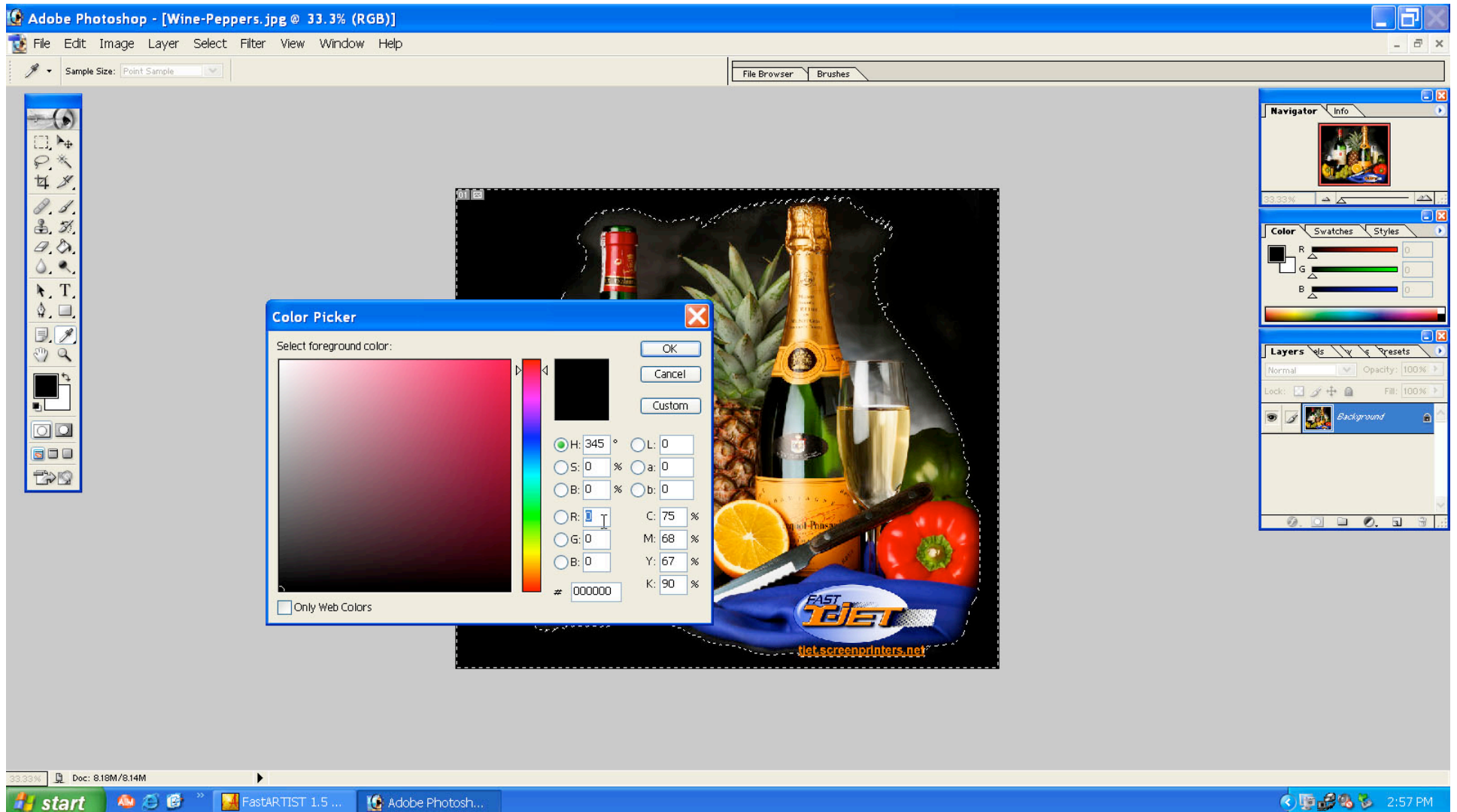
The **Magic Wand Tool** has selected almost all of the black area we'd like to take out of the final image. However, some small areas to the top-right are still unselected. Adjust the tolerance of the **Magic Wand Tool** in the upper-left hand corner. Different images will require different values. Then, click anywhere to deselect the image. Click on the background again to reselect that area. Alternatively, hold down the shift key and click on any additional areas that need to be selected.



Now that the **Magic Wand Tool** has selected the area of the background we want to become uniform, select the **Paint Bucket Tool**. It is under the **Gradient Tool** menu in the toolbar.

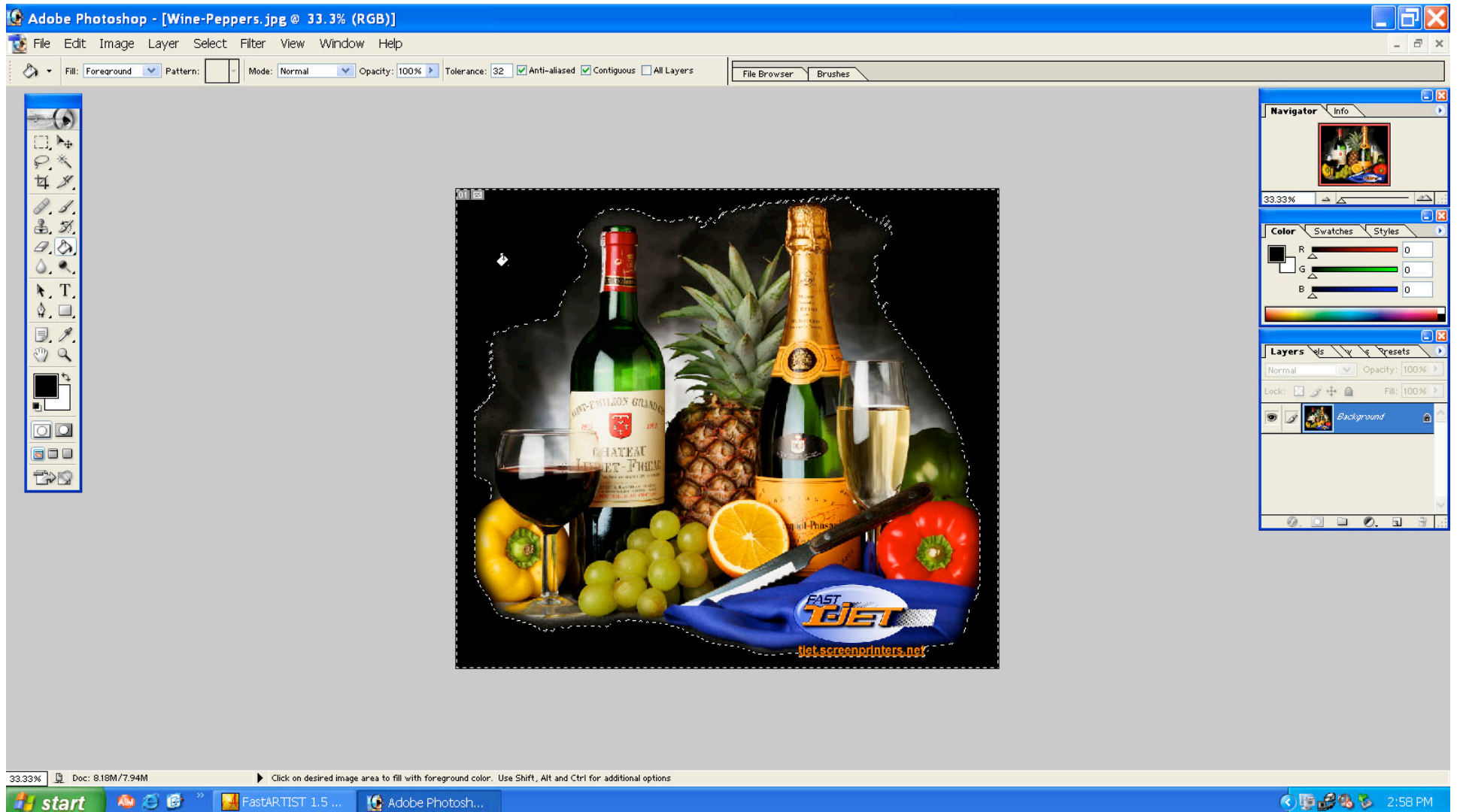


Double-click on the Foreground Palette.

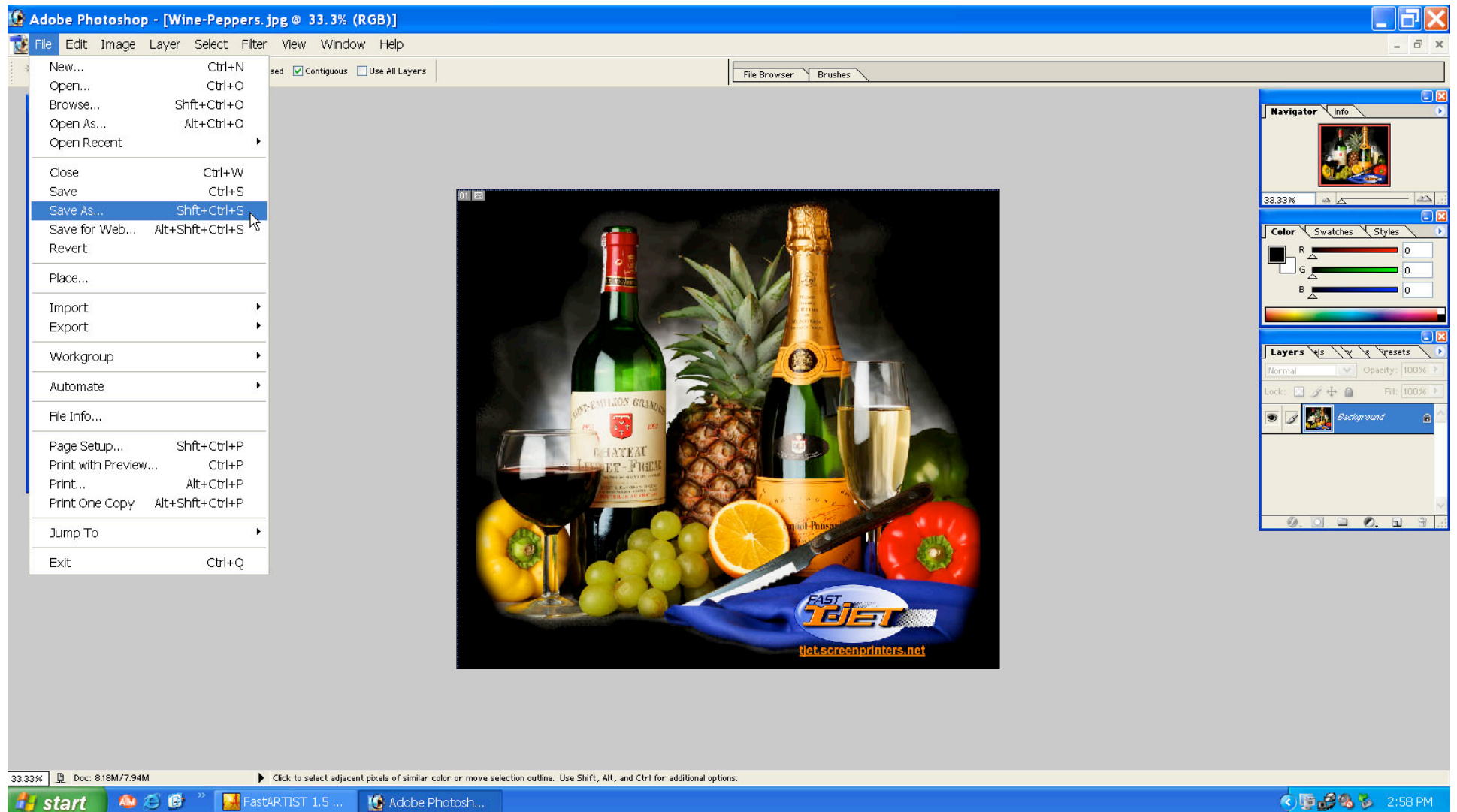


Make sure the foreground color is the desired color of the background of the image, in this case R:0 G:0 B:0. Click **OK**.

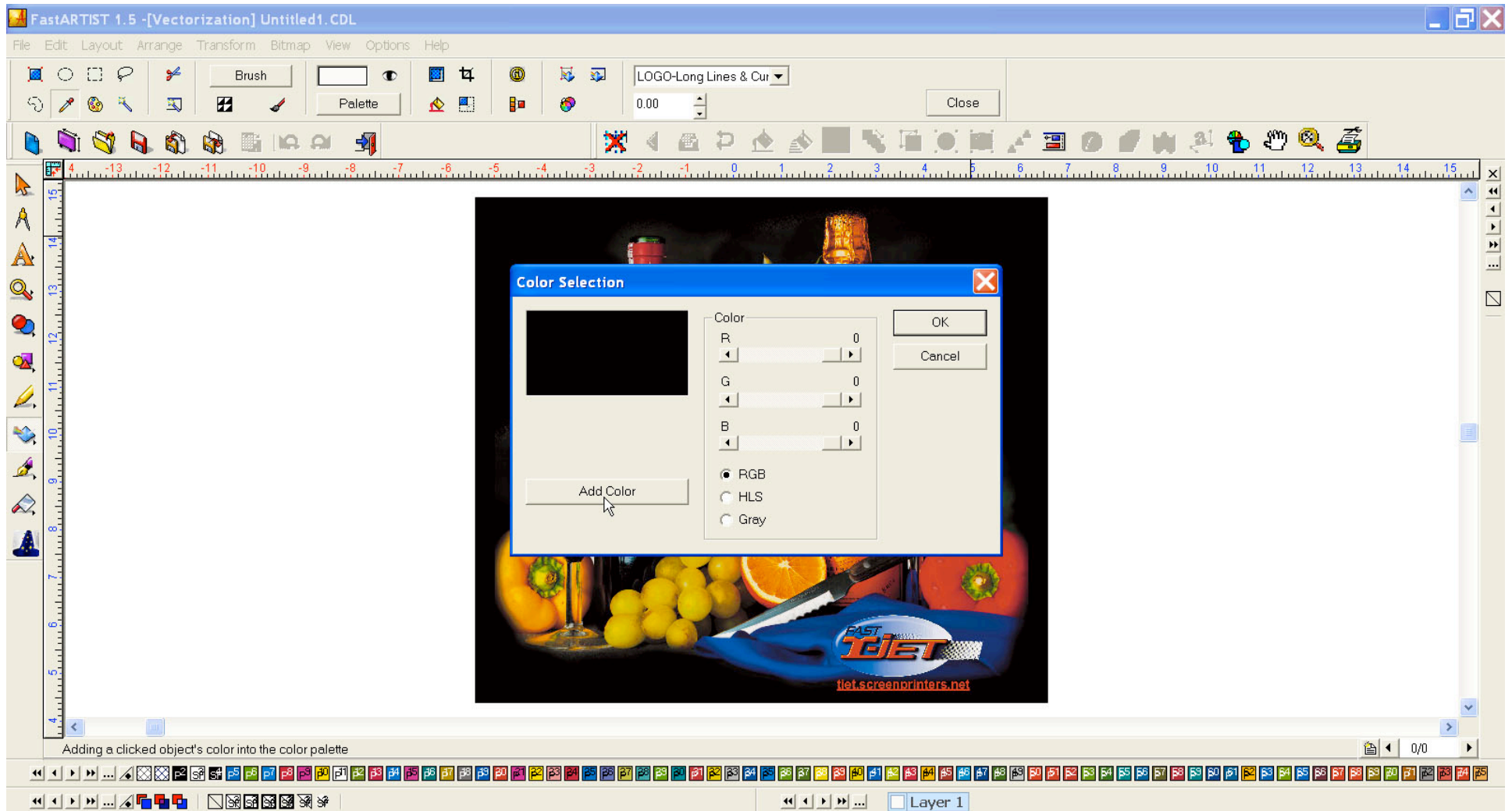




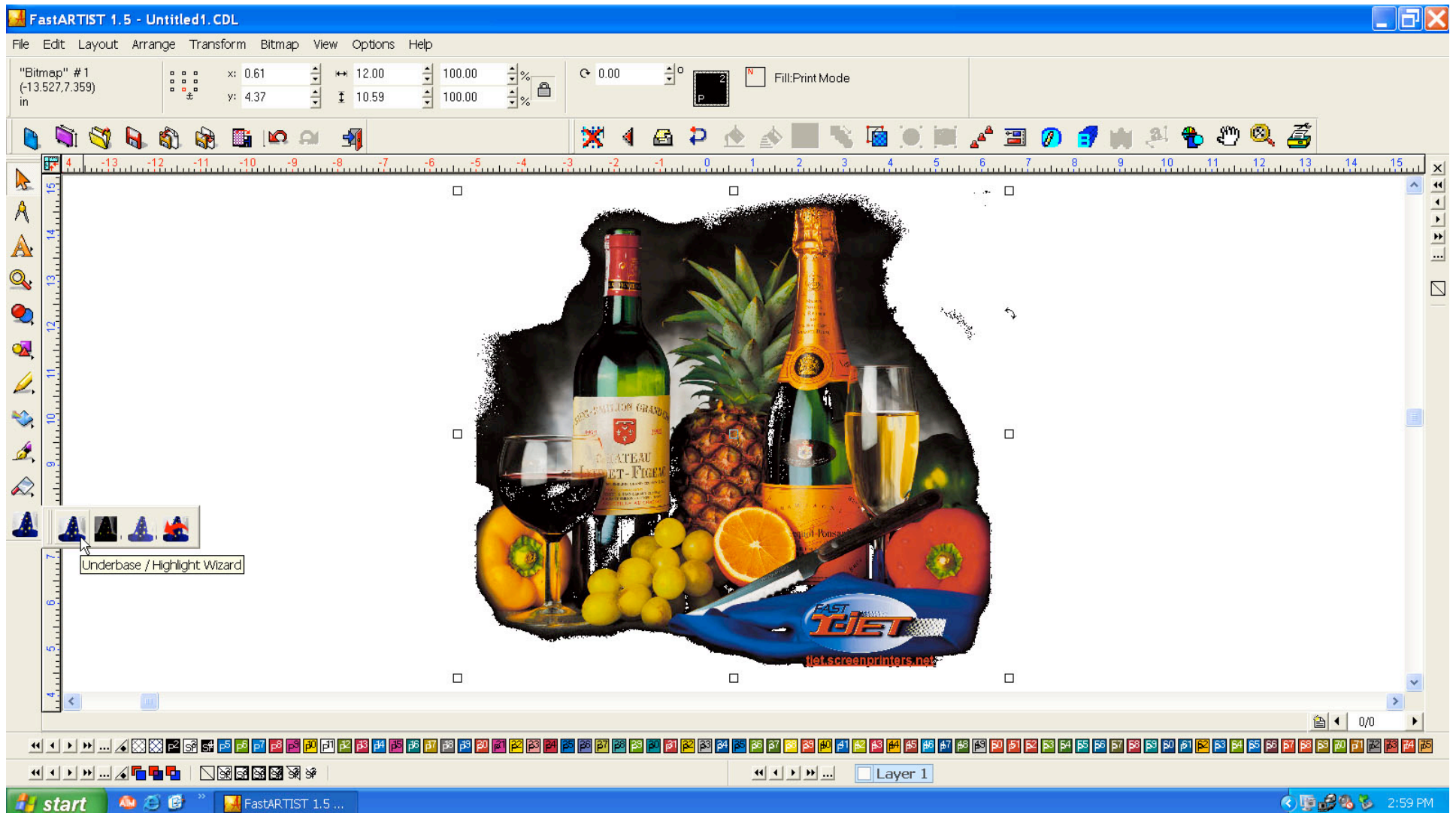
Click on the background of the image with the **Paint Bucket Tool**.



Go into the File menu and save a new copy of your artwork.

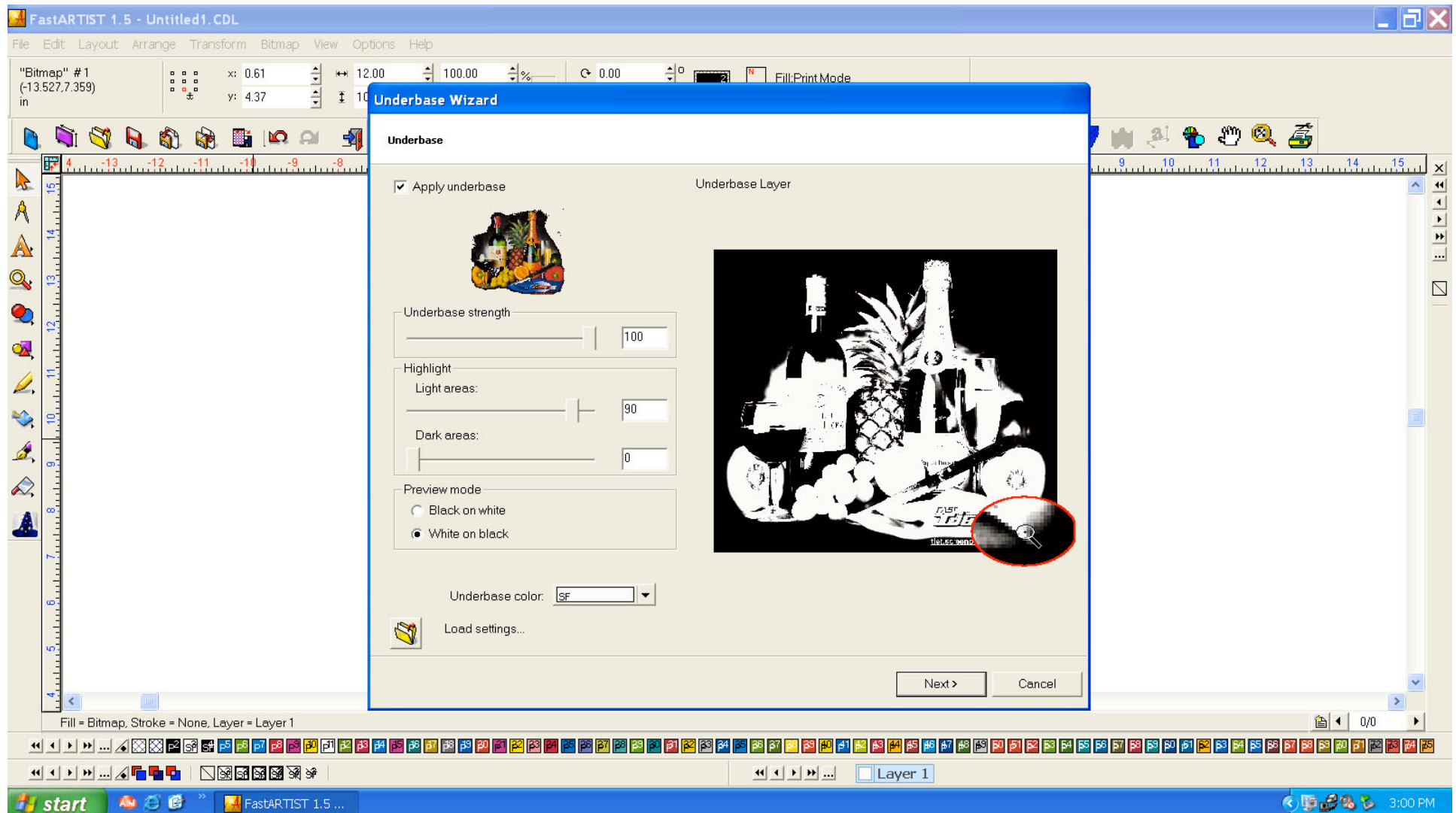


Return to FastARTIST, load the new image, and go through the previous steps. The new image should have a much more consistent background. Click **Close** when you have gone through all the steps.

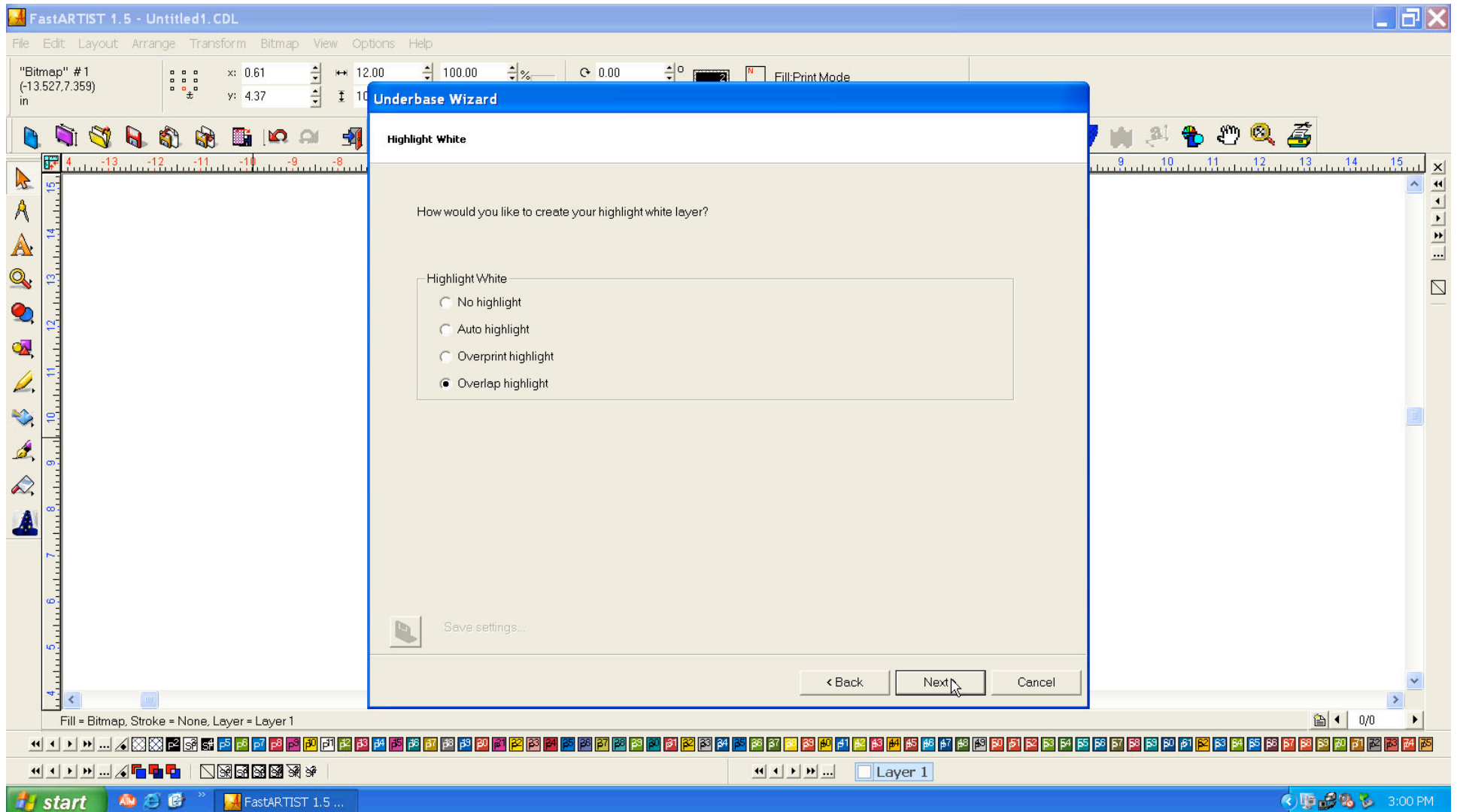


Next, click on the Wizard hat. If the hat is grayed out, click on your artwork once and the hat should become available. FastARTIST will give you a menu with four boxes. Click on the first box, the regular wizard hat, for now. With future prints, you can select the last box and use the last settings.

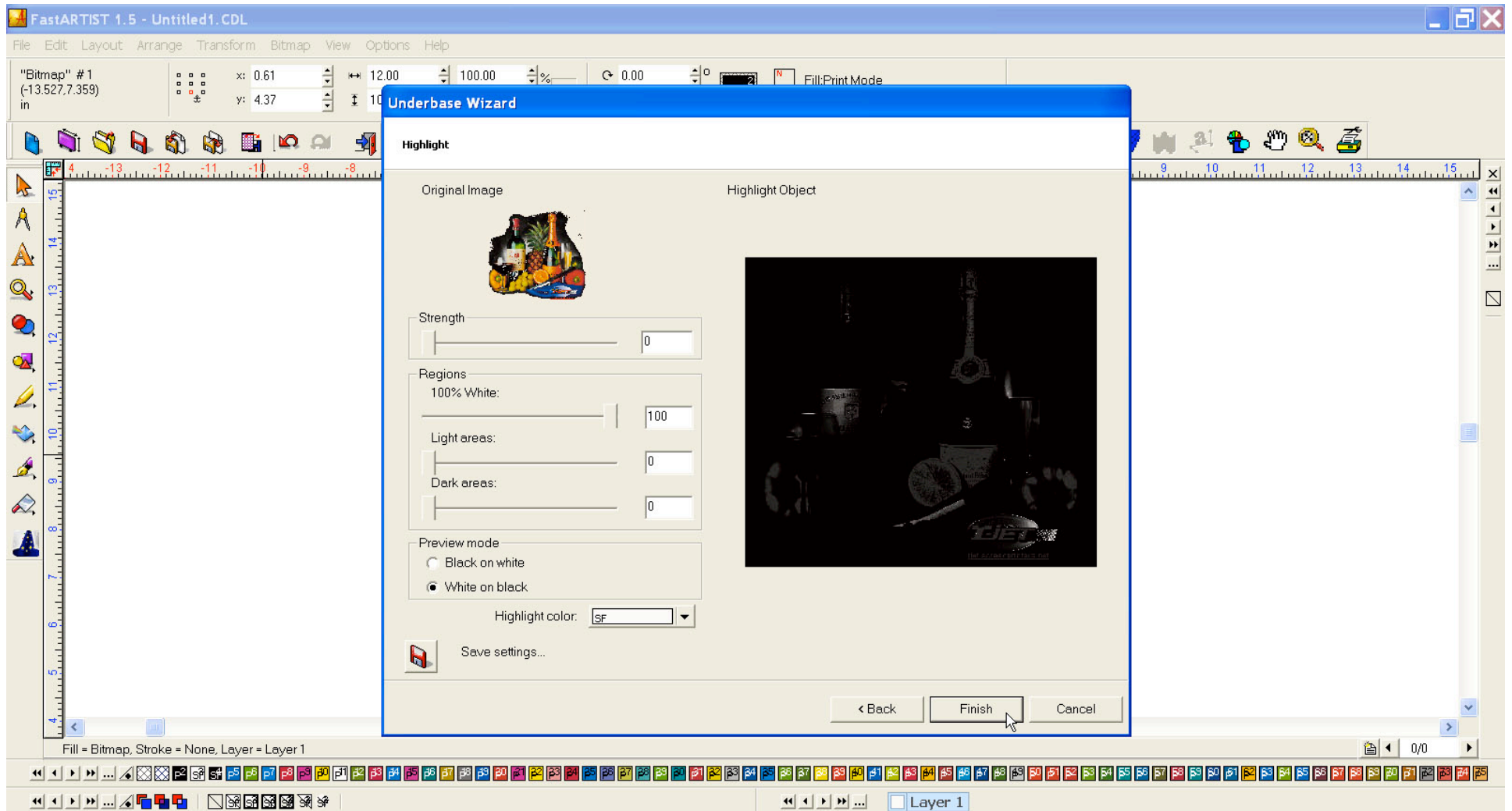




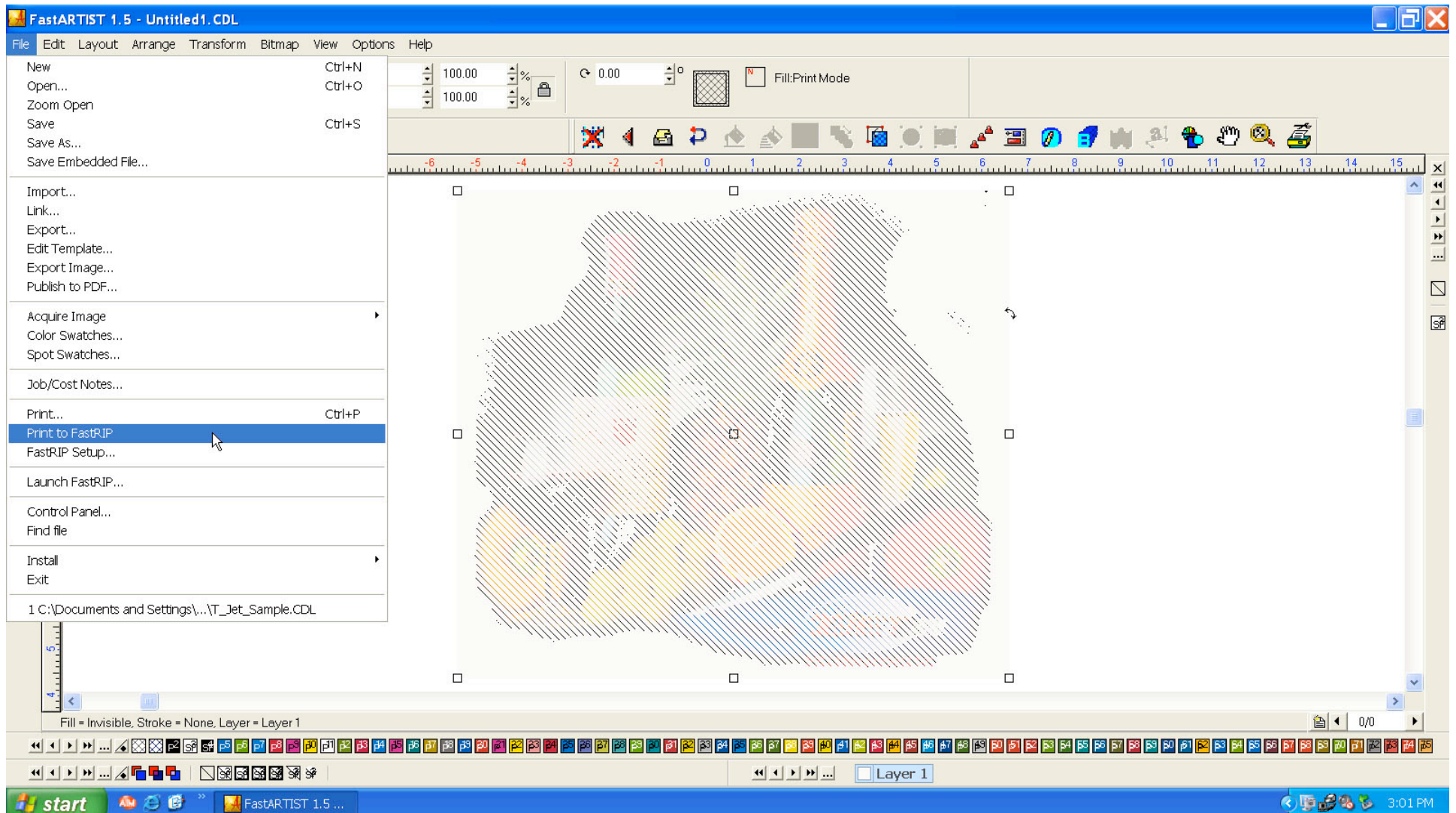
In this window, you can preview the white underbase layer that the T-Jet will print during the first pass on a dark shirt. The image displays exactly where the printer will lay down the white. Clicking allows you to zoom in. Underbase strength should be at 100, Highlight Light areas should be at 90, Dark areas at 0, and you should set the preview mode to white on black so you can see where the white ink will go. FastARTIST saves these settings and they will not change unless you change them. These settings will be good for almost all artwork you print. Click **Next**.



In the next window, make sure **Overlap highlight** is selected, then click **Next**.

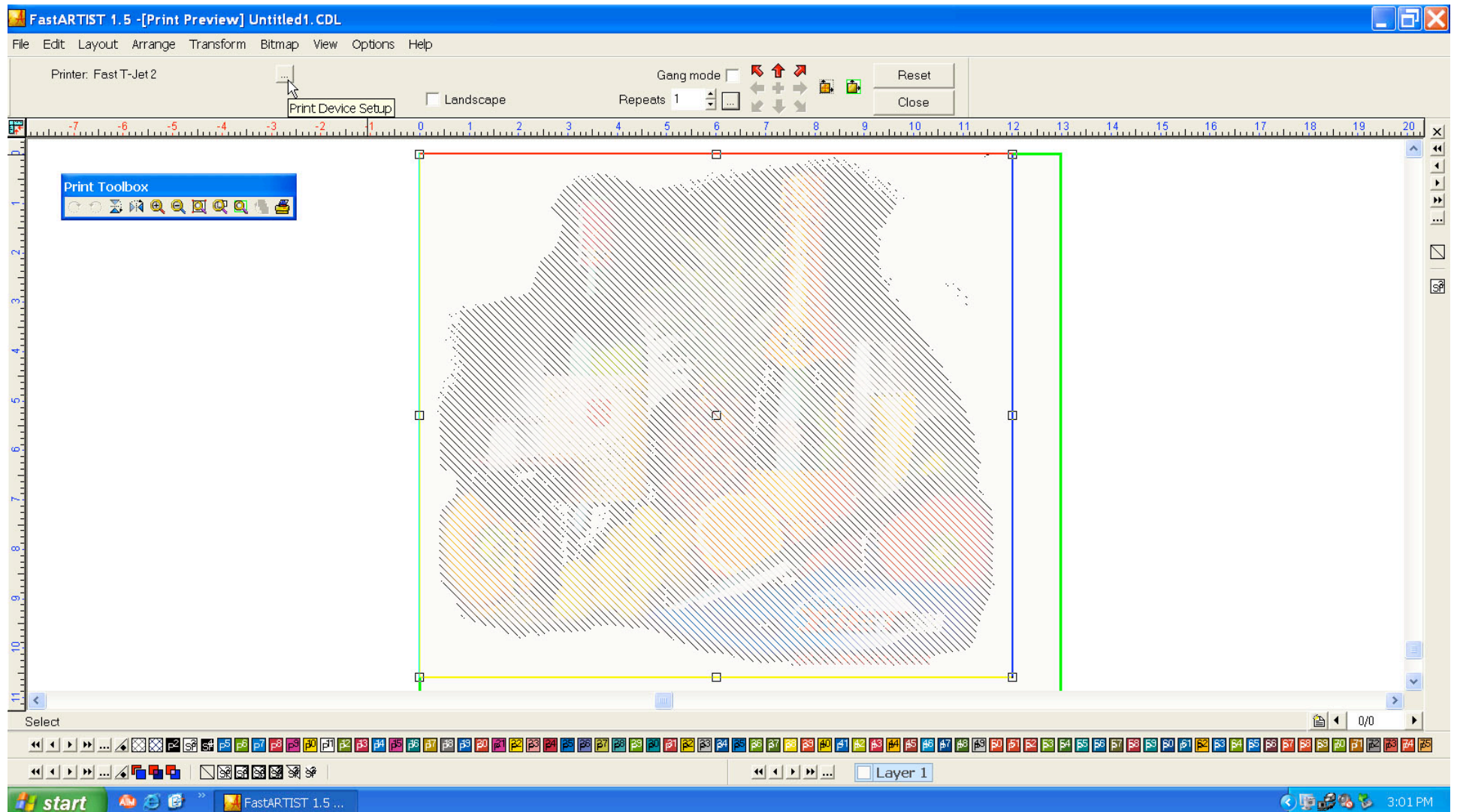


The Highlight is the white ink that is printed while the printer is printing the second, color pass. The recommended settings call for very little of the highlight white since putting down more white could create a halo effect or muddy the colors. The Strength should be 0, 100% White should be 100, Light areas should be 0, Dark areas should be 0, and the Preview mode should be white on black. Click **Finish**. The computer will take a few seconds to calculate the underbase.

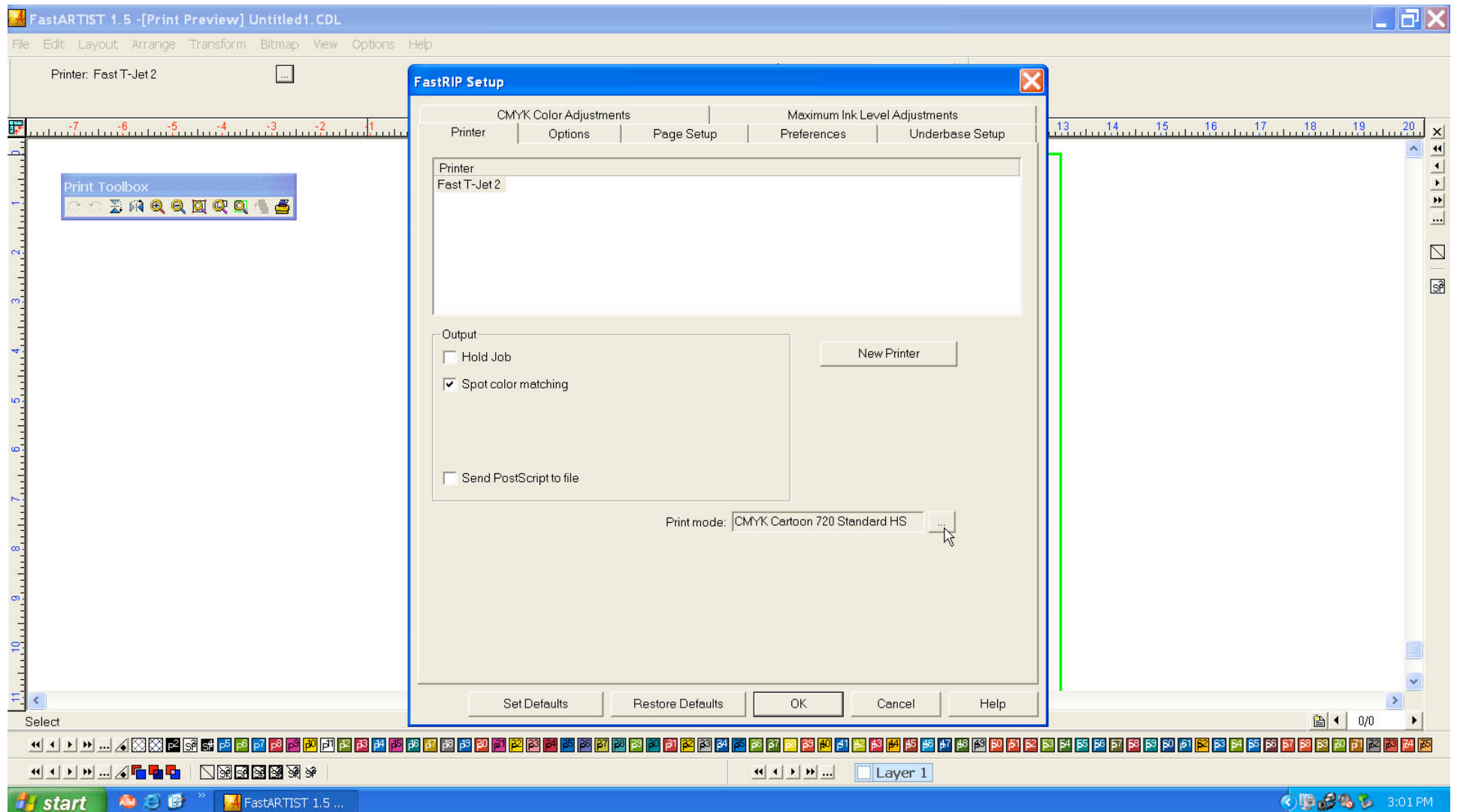


Diagonal lines across the artwork signifies that there is a highlight layer and that your underbase has been created. Select **Print to FastRIP** from the File menu.

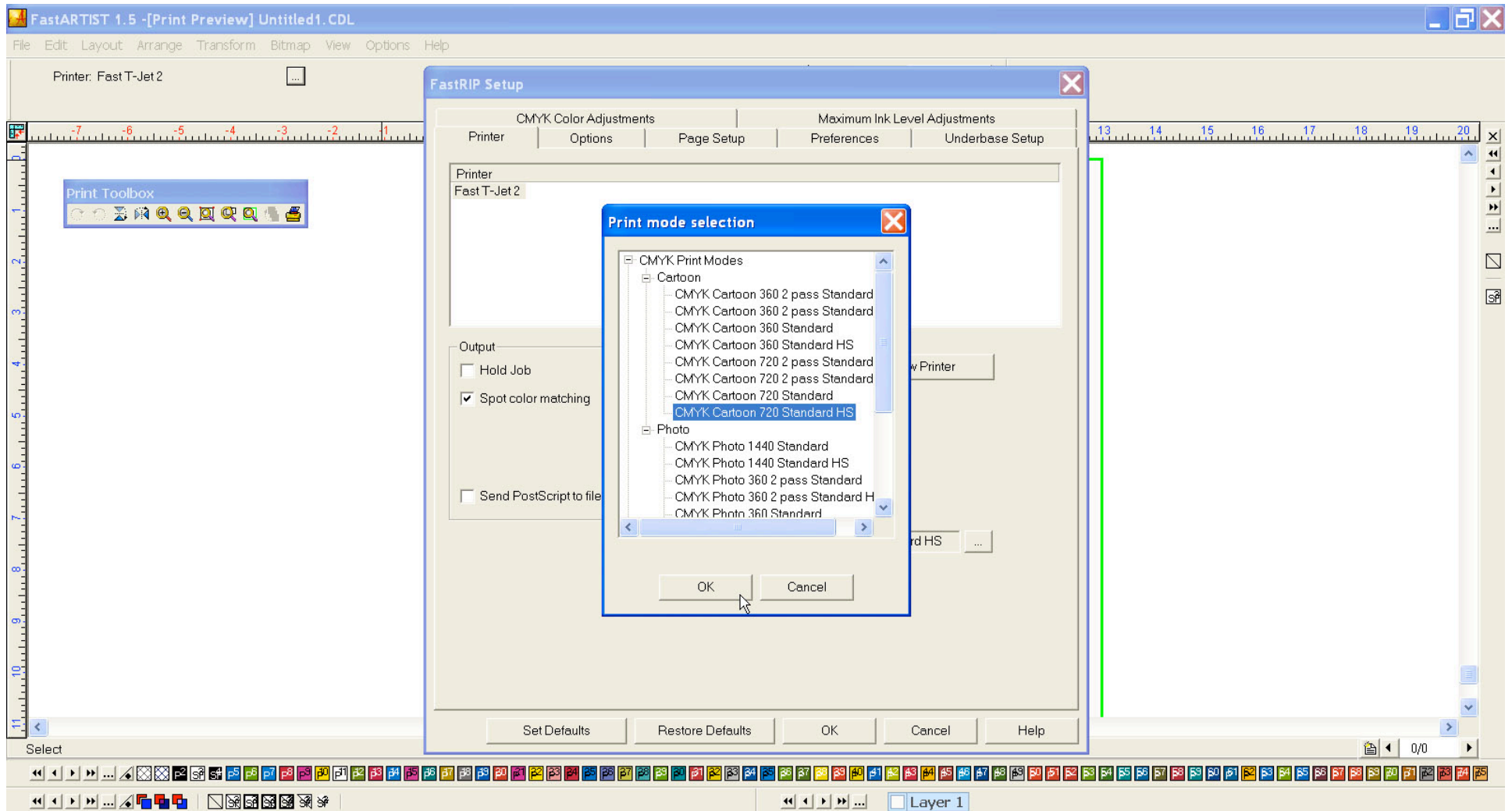




Click on the button with three dots at the top of the screen.

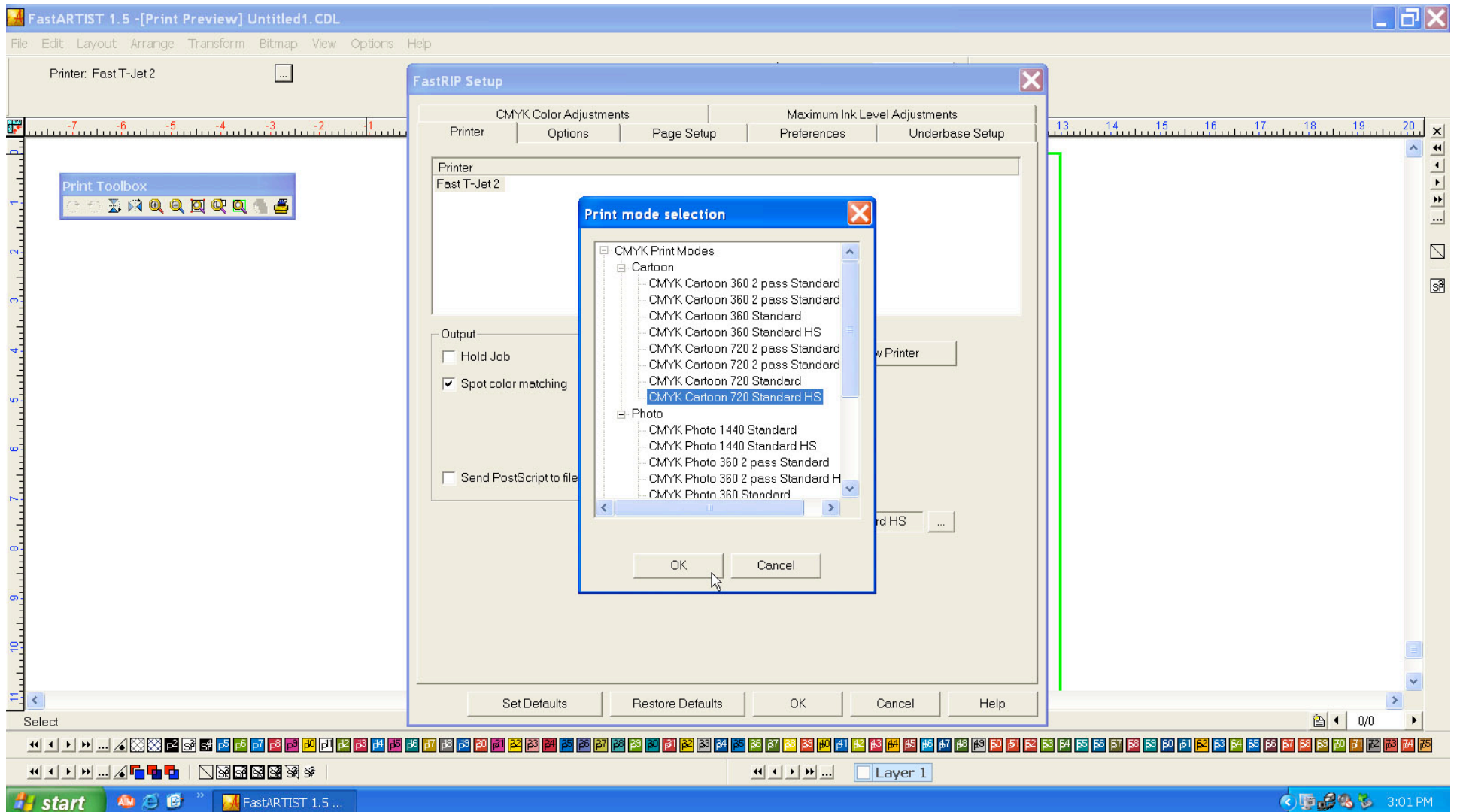


Select the button with three dots next to **Print mode**.



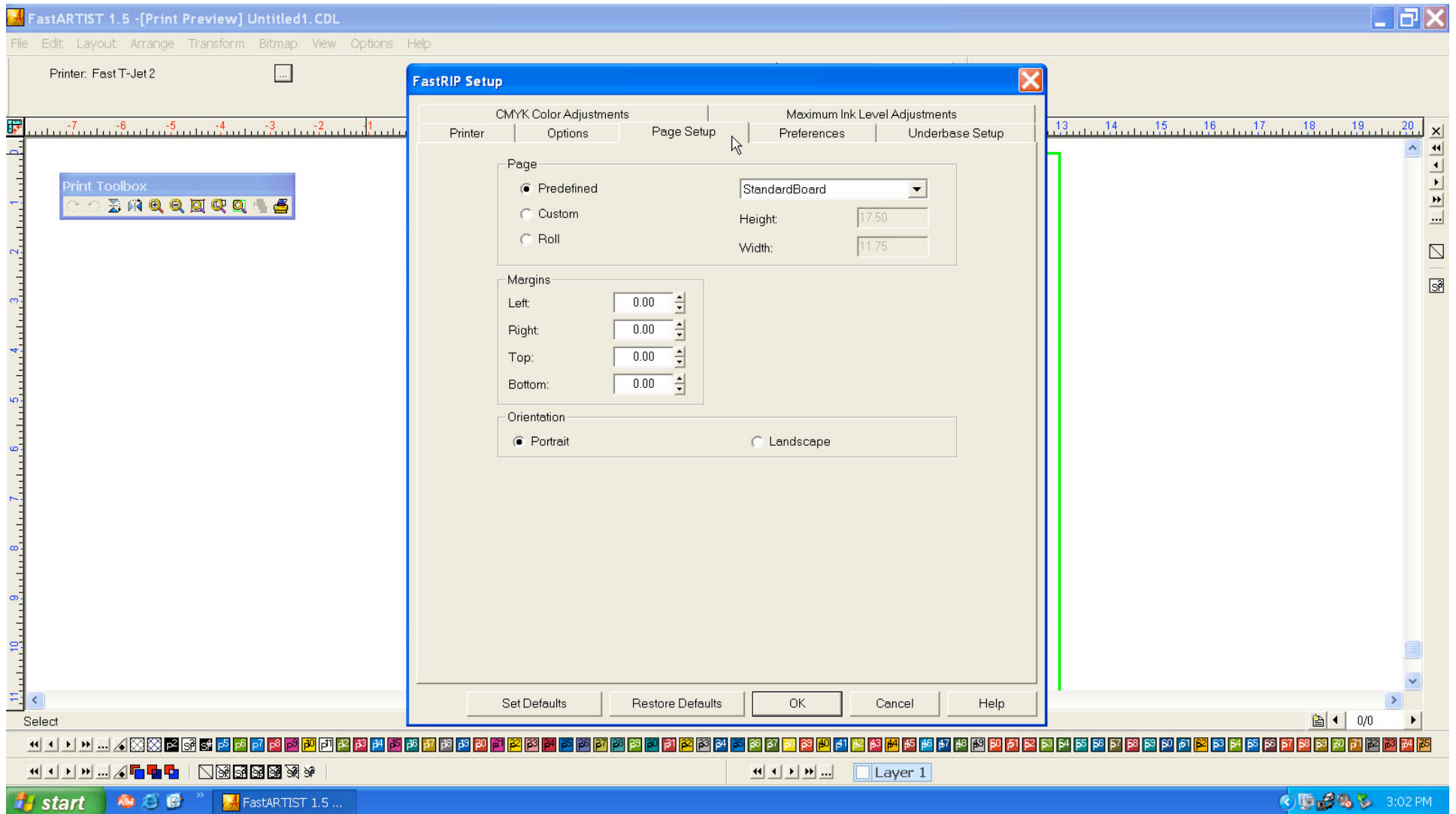
Cartoon is best for artwork where vibrant color is desired and color accuracy is less important. Photo is best for color-sensitive artwork like corporate logos and for preserving proper skin-tones in photographs. To print in HS (High Speed) mode, your head must be in good alignment, or you will experience banding. Run the printer in Standard mode or run a head alignment to correct this problem. (Note: HS mode prints twice as fast as Standard mode.)

*Continued on the next slide.*

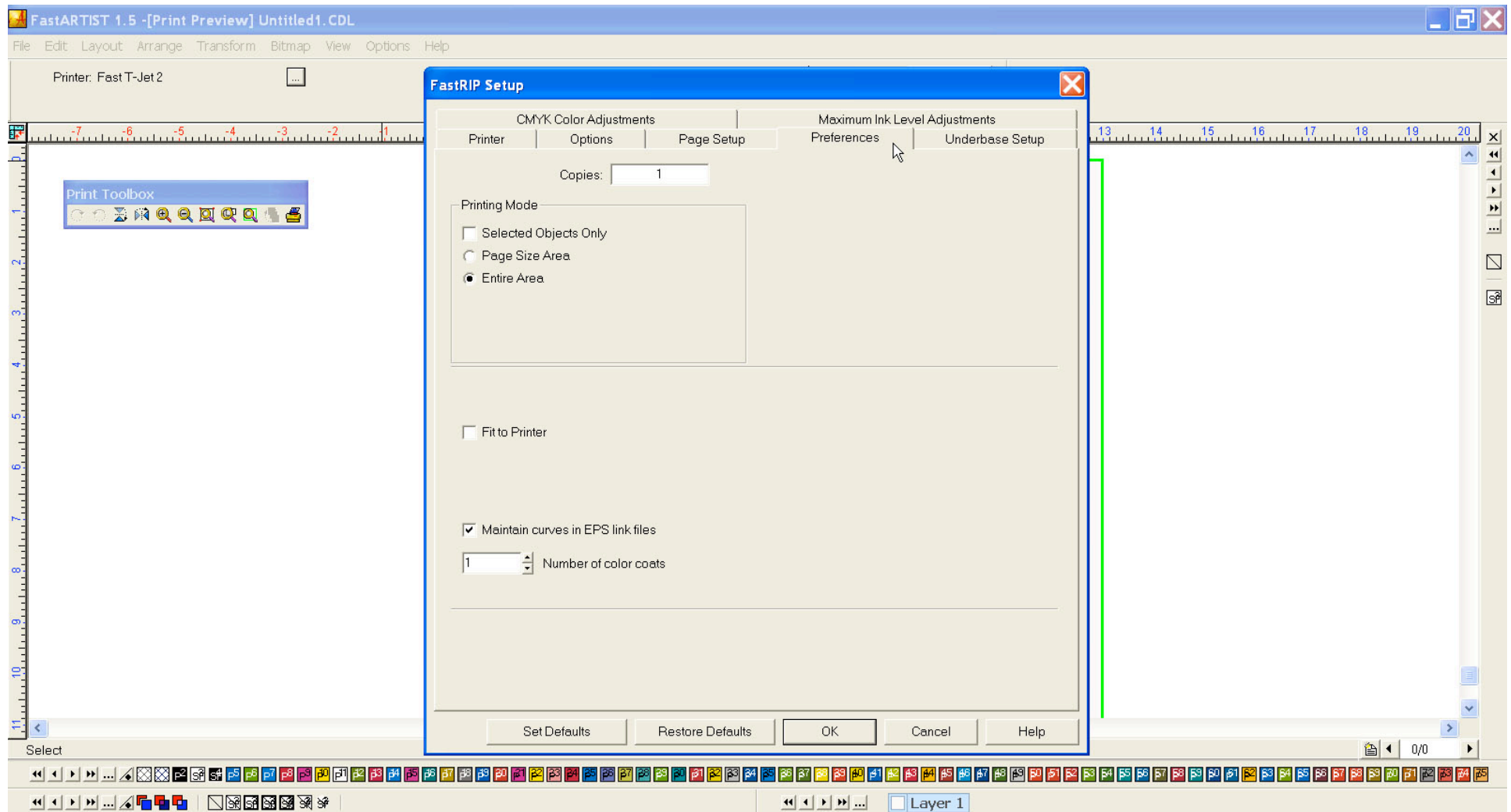


When printing with the white ink, we always recommend printing the color pass at 720 DPI. Printing at 360 rarely gives enough quality in this instance and printing at 1440 is time consuming and probably too much ink for the shirt. Select a print mode and click OK.

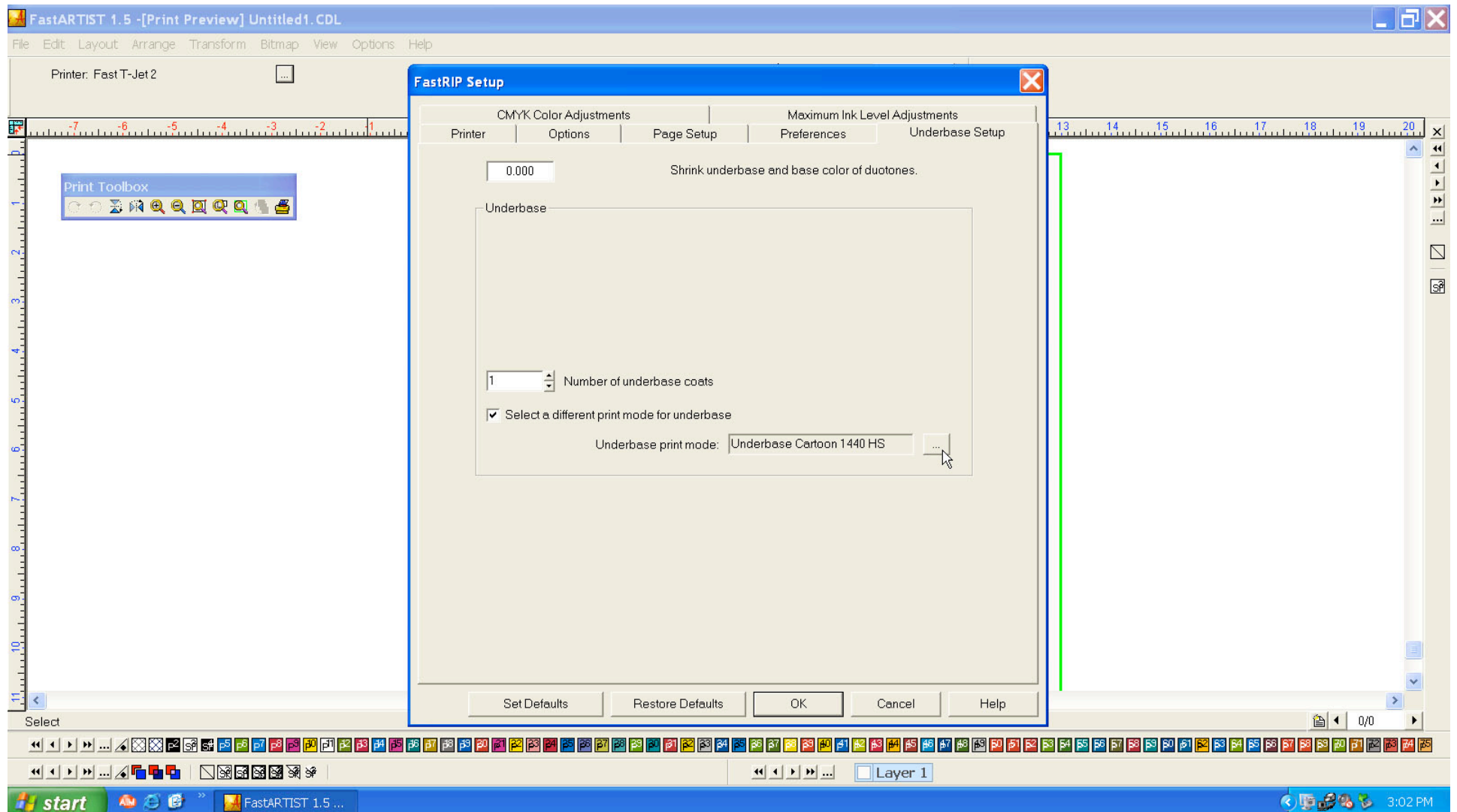




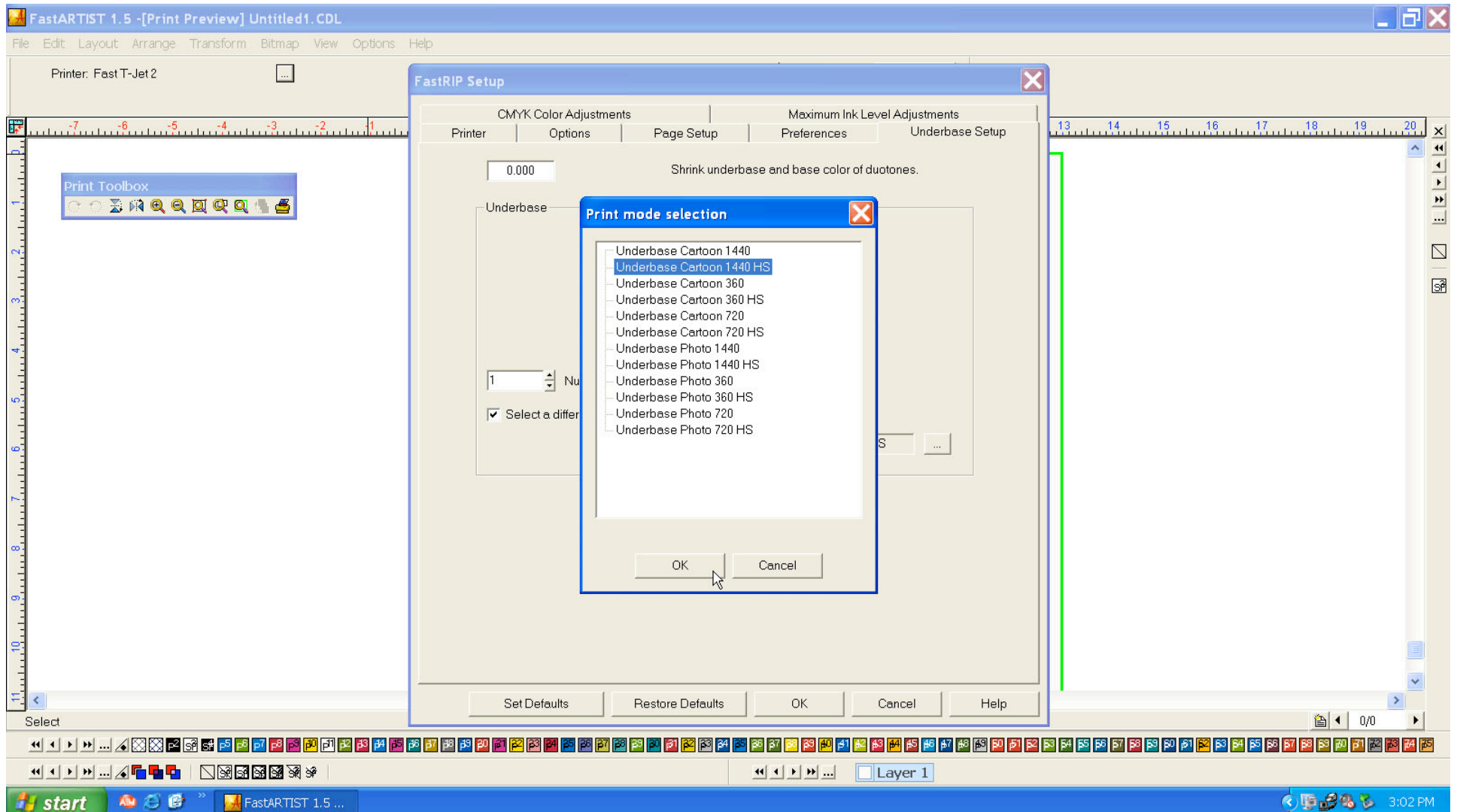
Click on the **Page Setup** tab at the top of the window. Make sure the circle next to **Predefined** is selected on the left and that the type of shirt holder you are using is selected on the right. (Note: The regular 13"x18" t-shirt holder is known as StandardBoard.) To print very wide designs using the T-Jet, mount a shirt sideways on the shirt board and select **Landscape** orientation. Otherwise, to print normally, leave **Portrait** selected.



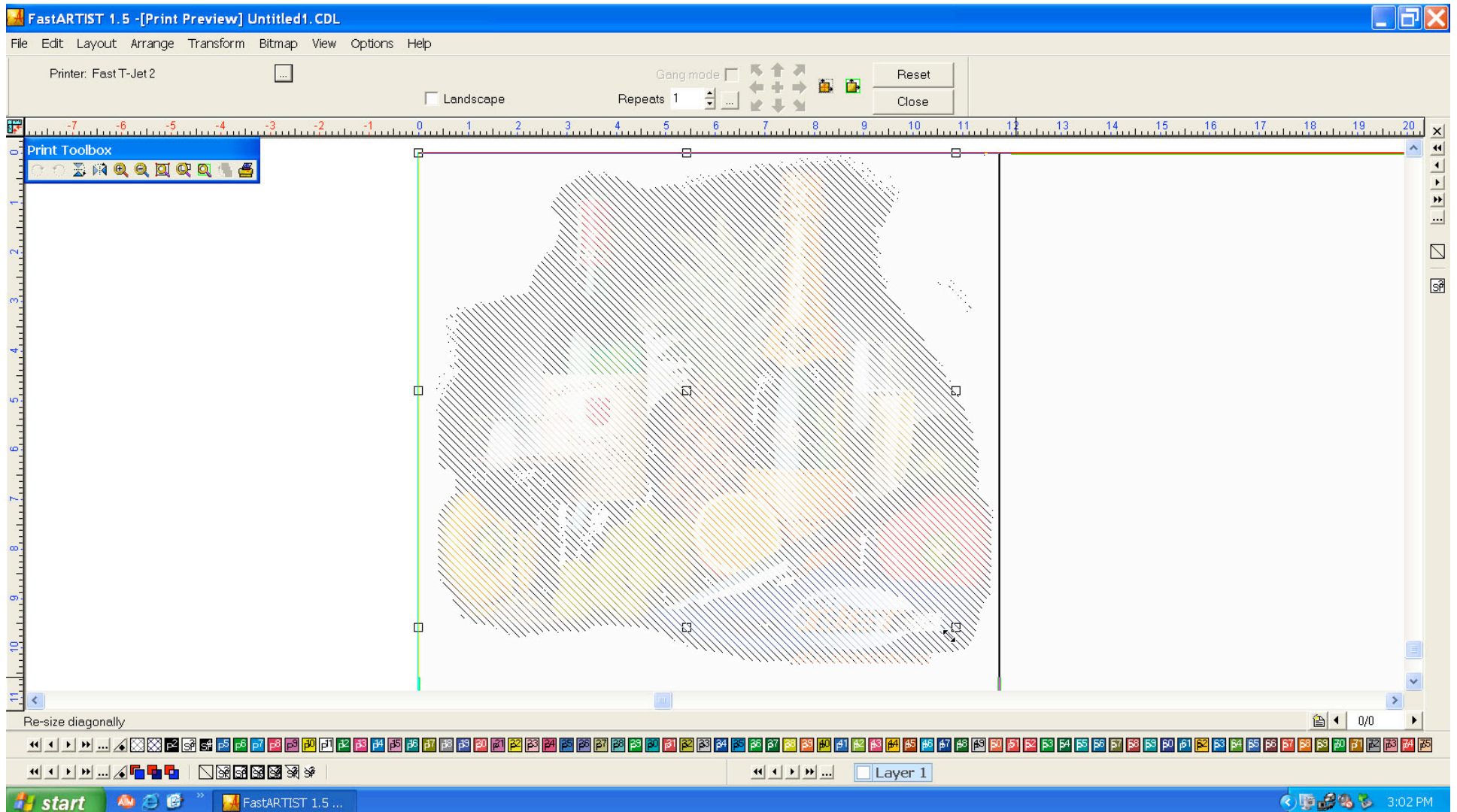
Select the **Preferences** tab. If you will be printing more than one of this design, enter the desired number of copies in the box next to **Copies**. (Note: This can be changed later.) To print more than one pass of color on a shirt, change the number of color coats at the bottom of the window.



Click the **Underbase Setup** tab. Click on the three dots next to **Underbase print mode**.

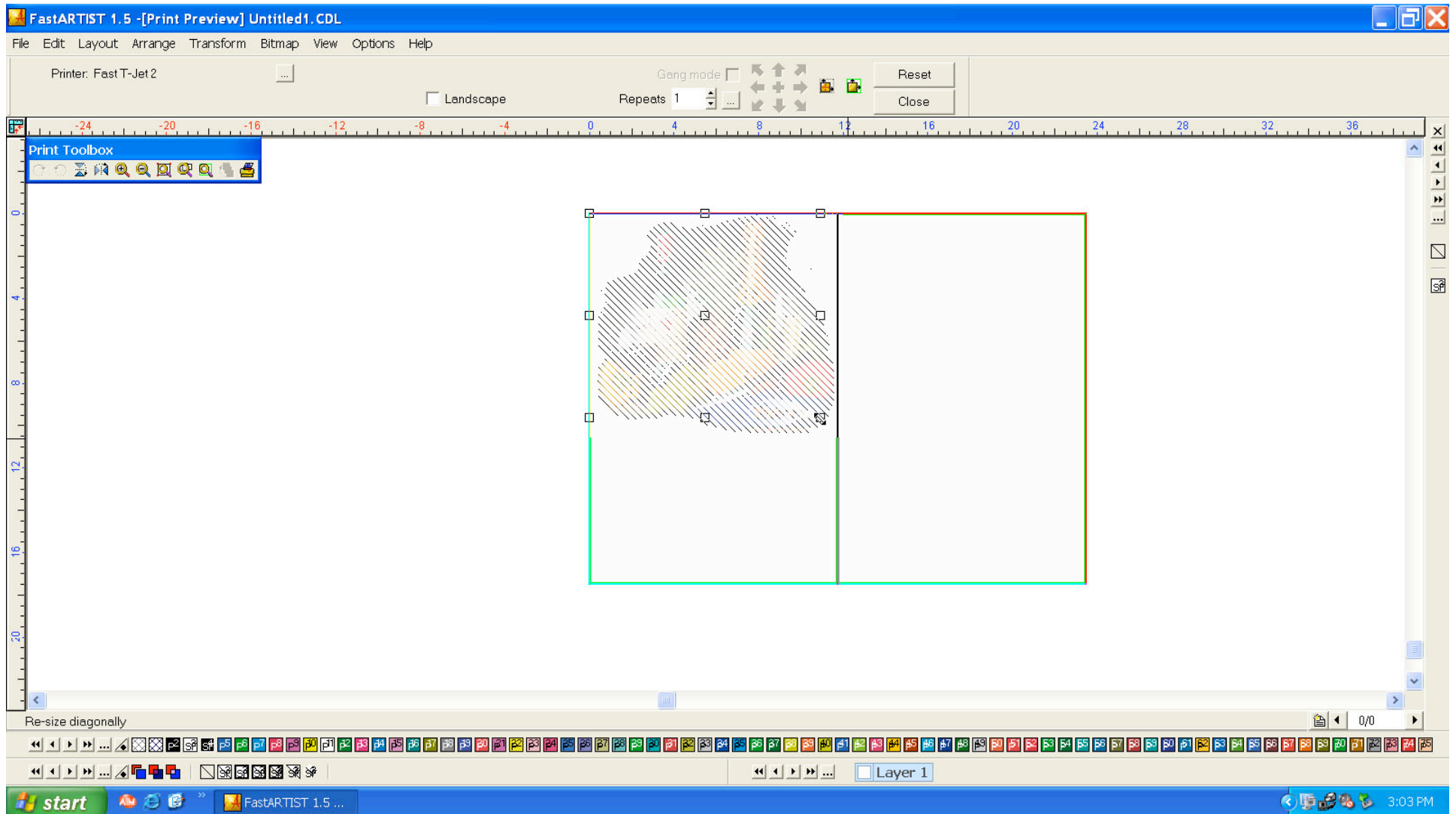


The underbase is almost always printed at 1440 DPI, regardless of what DPI you choose to print the color pass at. However, the color and speed settings of the underbase print mode must match up with the color print mode. Since we're printing the color pass using Cartoon and High Speed, the underbase pass must also be Cartoon and High speed, even though the DPI is different. For another example, if the color pass were printing at Photo 720 Standard, the underbase pass would be at Photo 1440 Standard. Click **OK** twice.



Screenshot 60



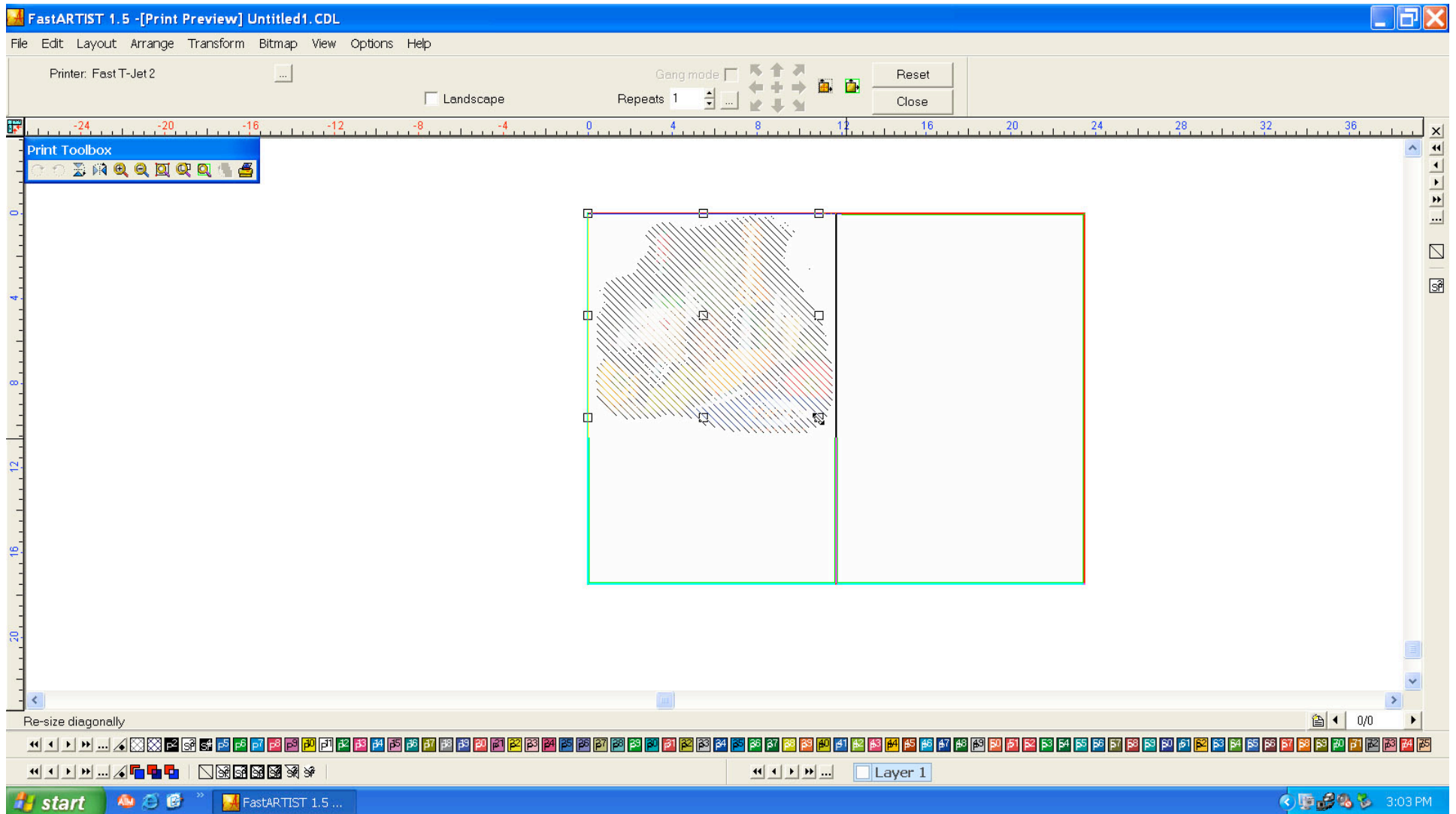


Click the **Underbase Setup** tab. Click on the three dots next to **Underbase print mode**.

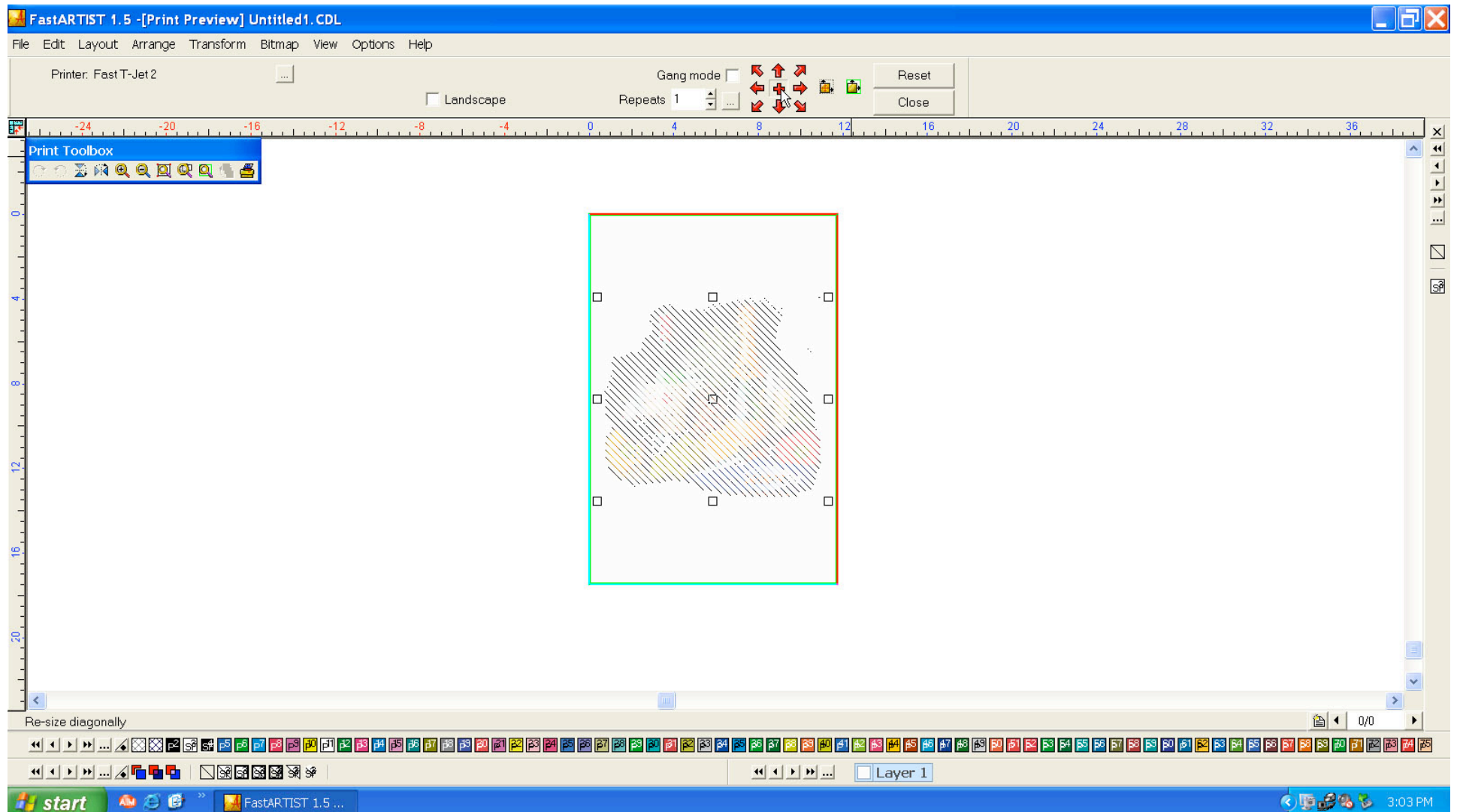
Click the **Underbase Setup** tab. Click on the three dots next to **Underbase print mode**.

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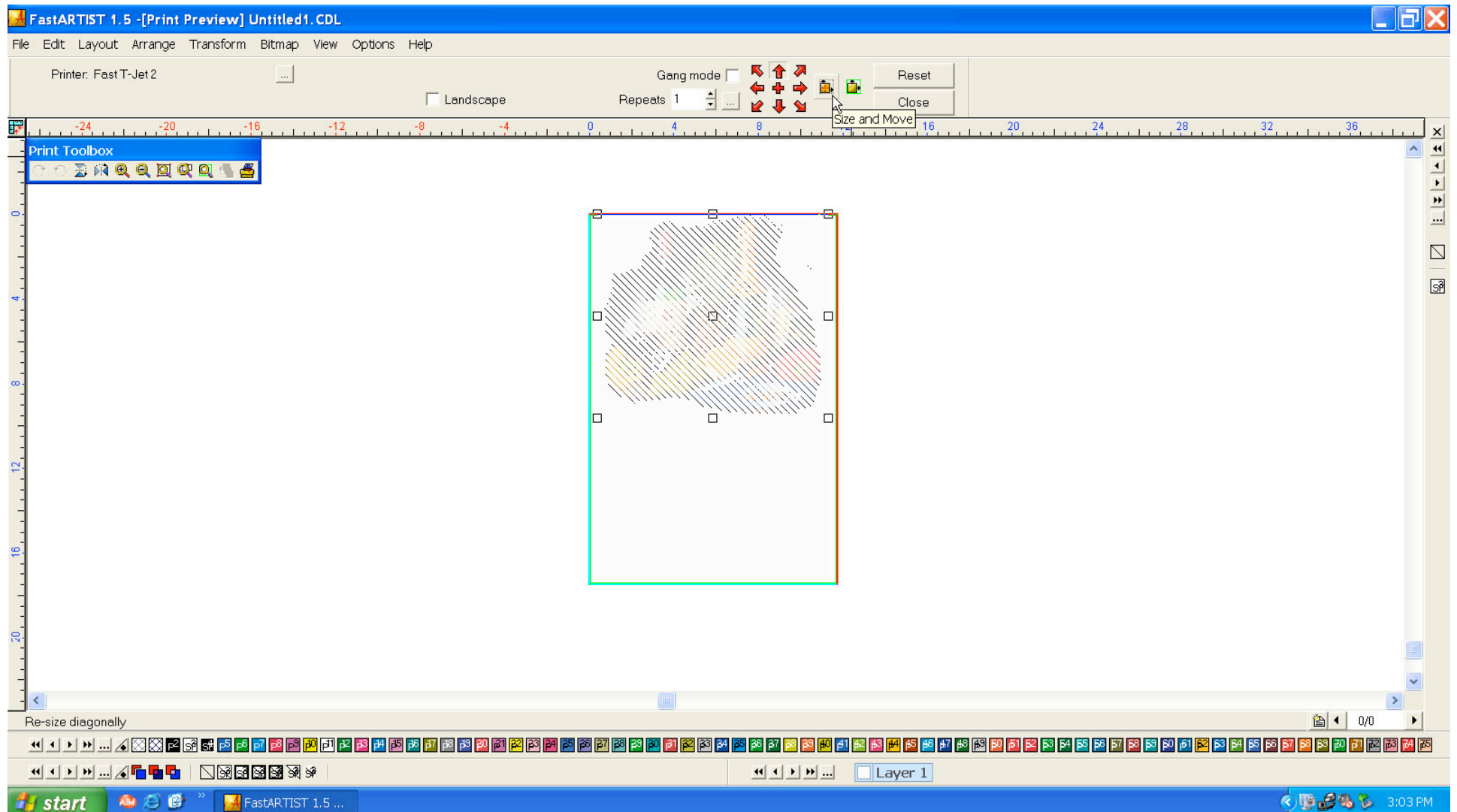




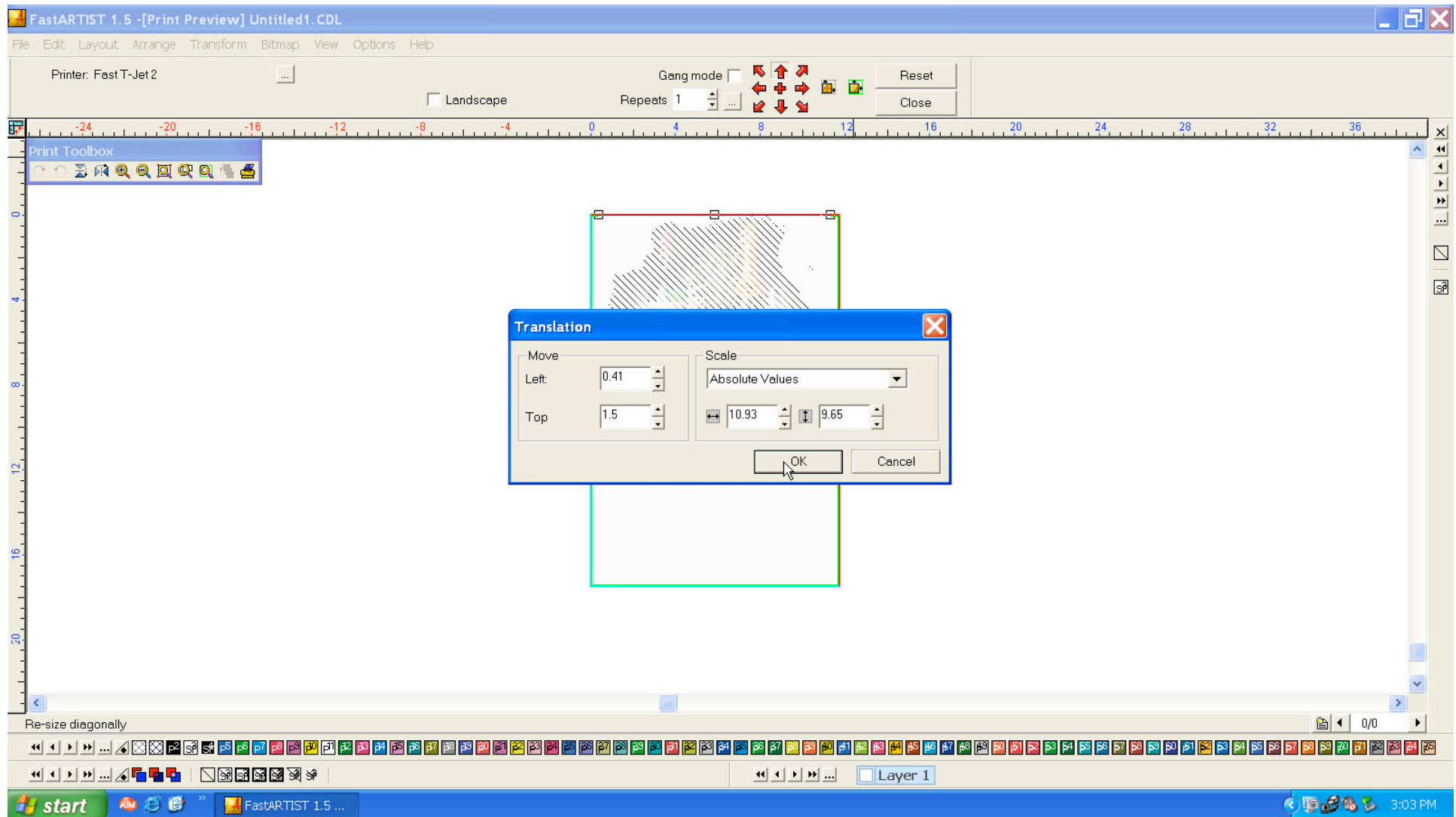
Use the boxes on the sides of your artwork to resize it. If you don't see these boxes, click once on your artwork to make them appear. You can use the center box to move your artwork around. The box in the background is an outline of the shirt holder. The top of the screen corresponds with the collar of a t-shirt on the T-Jet. If you notice that your artwork falls outside of a single boundary box, make sure to resize your artwork before printing.



The red arrows at the top of the screen may be used to center and align your artwork.

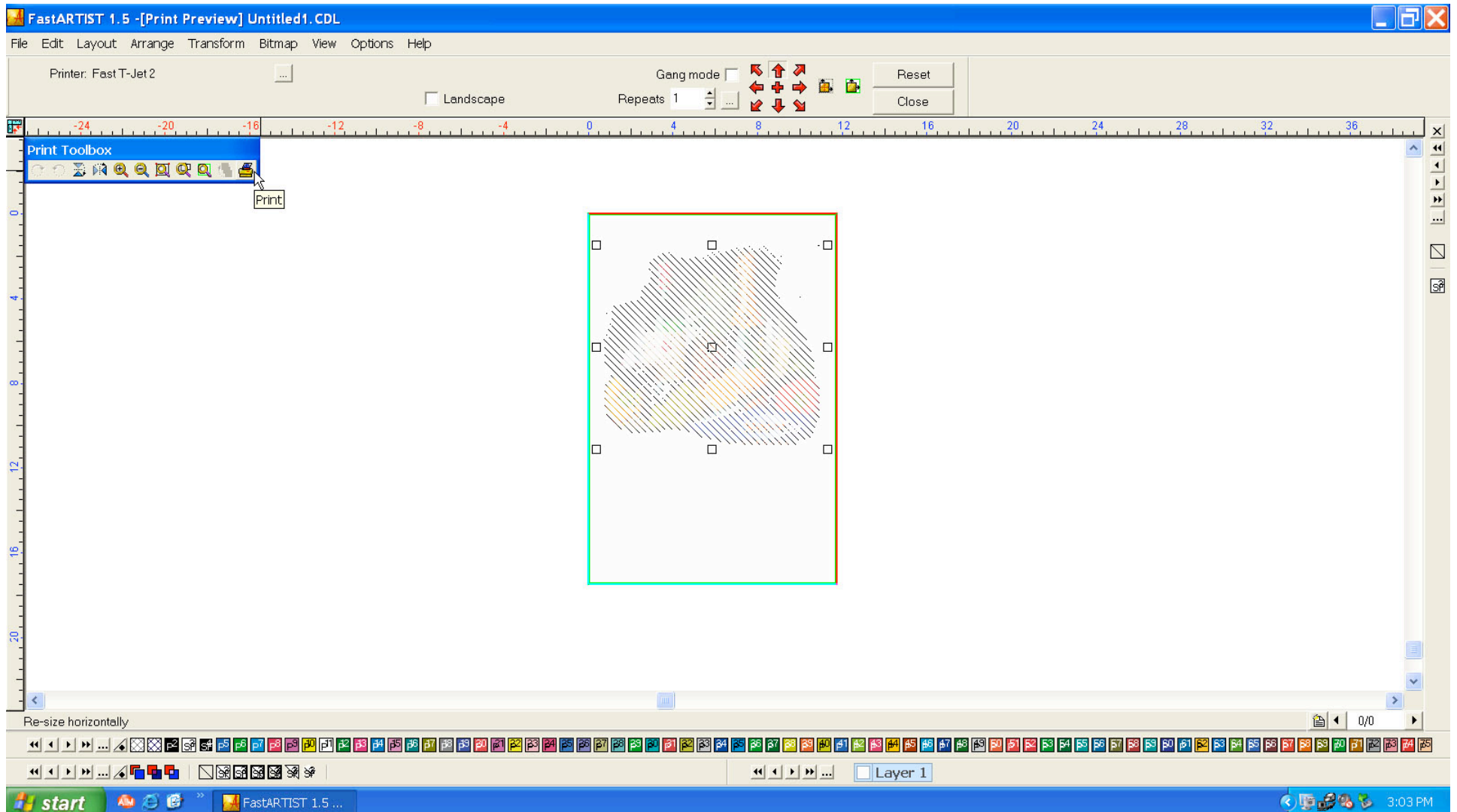


Select the **Size and Move** icon. The button next to it is **Fit to Page**, which automatically sizes your artwork to the largest size that will fit inside the shirt board.

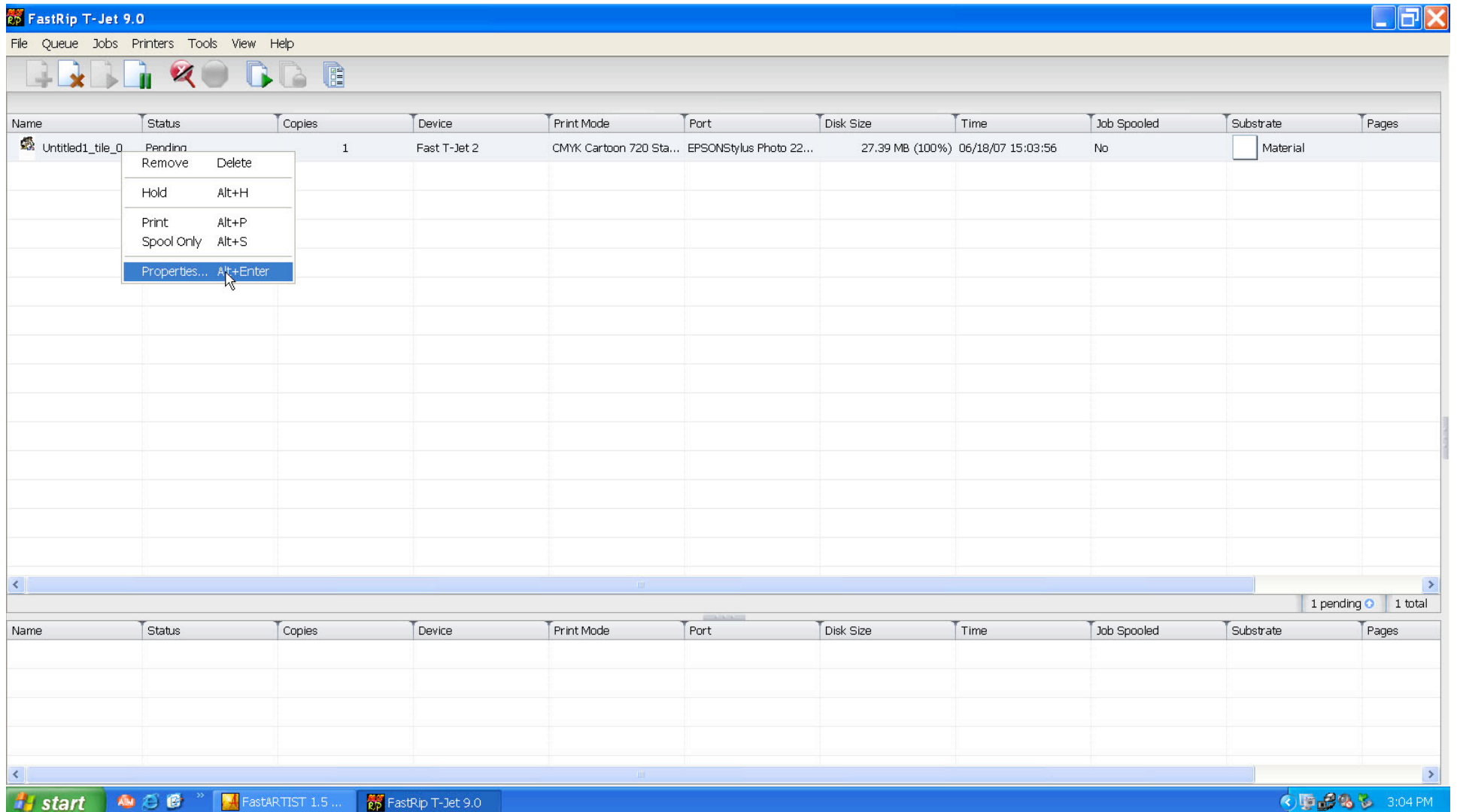


In this menu you can adjust the distance of your artwork from the left or the top of the shirt board. You can also manually adjust the dimensions of the print. For consistency, we recommend centering your artwork at the top of the shirt board using the red arrows, then moving the artwork down 1 or 1.5 inches from the top when printing on the center of the shirt. When you are finished, click **OK**.

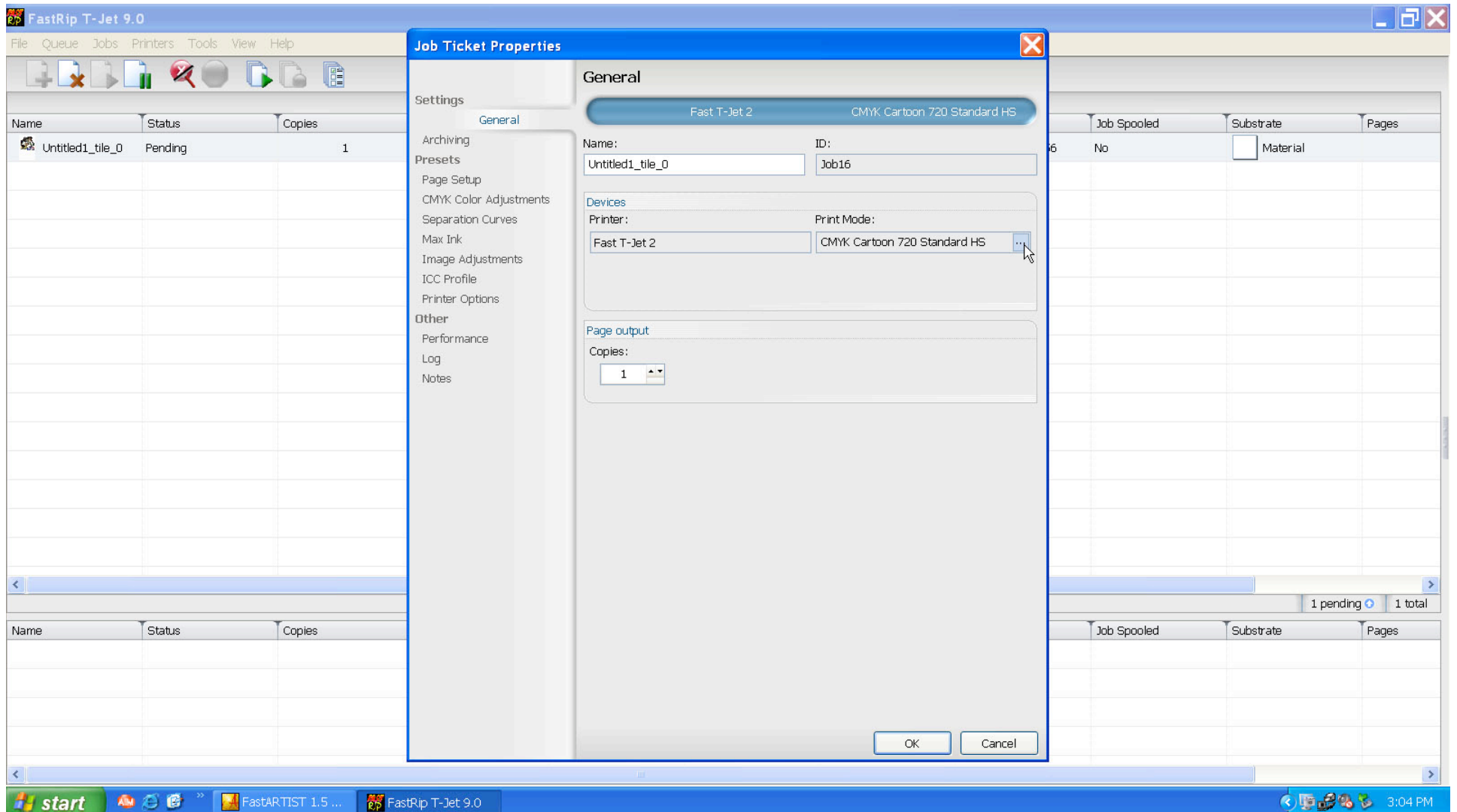




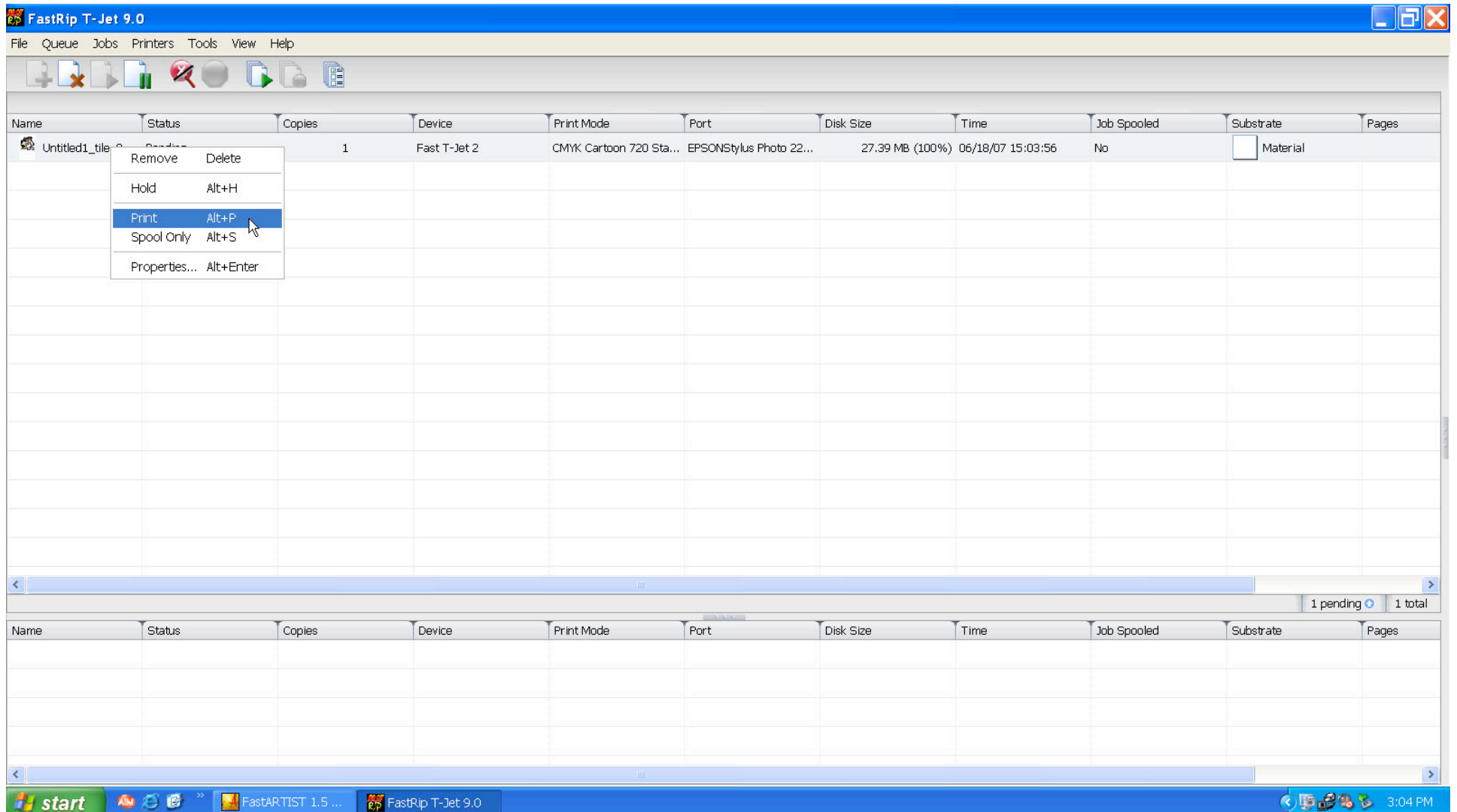
Click **Print** to send the print to FastRIP.



FastRIP will open (if it is not open already) and a few seconds later, your job will appear. Right-click on your job. Then, click on **Properties...**



From here, you can name your job, change the print mode, or change the number of copies you wish to print. Click **OK** when you're done in this menu.



Right-click on the job again. If the T-Jet is loaded and ready to print, click **Print**. If not, click **Spool Only** and get the T-Jet ready to print. That way, the computer will go through the interpreting process immediately and you won't have to wait to start printing. Don't forget to set the pass counter on the T-Jet to "2" so you don't have to press load again after the printer puts down the underbase.