



Release Note Imaging Configuration for Wasatch 6.3 AE

Urgency	Classification	Scope	Comments
As required	Recommended - improvement	:Anapurna M & XL ²	

The new set of imaging configurations are set up for the :Anapurna's M & XL² with the use of the Wasatch softRIP 6.3 AE. They are based on 3 different color gamuts:

- basic setup
- wide gamut
- extra wide gamut

1. Basic Setup (iso).

1. Designed for:

- An optimum balance between (Gloss) banding versus color gamut.
- Good ISO (Fogra) matching capabilities.
- Matching colors between different quality passes.
- Based on Metamark MD5 behavior.

2. ISO (Fogra) matching:

- Relative RI (rendering intent) is better than perceptual RI when measuring ΔE but Wasatch has no BPC (black point compensation) -> use device link profiles from ColorTune Output.
- Perceptual gives a little stronger colors (worse ΔE scores) and has BPC in the RI itself -> this is the default setting.

3. Notes:

- Anapurna inks are designed to match the ISO 12647-5 (silk screen) colors.
- This is not sufficient to match the ISO 12647-2 (offset) colors (especially in yellow).
- Magenta pigments always risk to turn too warm.

2. Wide Gamut.

1. Designed to use the complete available gamut:

- Limited only for gloss banding, hairlines.
- ISO 12647-2 colors are better in reach.
- Higher quality passes means in this case also better color gamut.
- When using perceptual RI, colors can get a hue shift (due to the strange color gamut shape) -> Rel RI is default.
- RGB and out of gamut colors will be better reproduced.
- extra gloss banding might be introduced.
- Based on Metamark MD5 behavior.

3. Extra Wide Gamut.

1. Designed to get extra color for:

- Back lit applications
- Backlit material, glass, clear PVC,...
- Porous material like cardboard, wood,...
- Extra risk for gloss banding
- Does not exist at lowest quality mode



The new imaging configurations offer you also different intensities for the use of white ink. The 3 possibilities are :

- White opaque
- White transparent
- White semi-transparent

1. General remarks:

- Adhesion: the more white ink, the more problematic adhesion becomes
-> use as little as possible white ink, but as much as needed for coverage
- One missing nozzle is always visible (in 8-12-16P)
- Never use 100% ink:
 - Bad adhesion
 - Strong patterns, vert. and hor. Lines
- Late curing improves a little the adhesion as well as the surface smoothness

2. White opaque:

- Designed for maximum background coverage
 - target L90 on black substrate
 - Printing on black and colored surface
- 90% ink: raster reduces structure effect
- Possible to reduce even below 90% with 12P and 16P
 - The lower the ink amount, the better overall adhesion
- Calibrated for tonal gradation B/W images
- To be used in combination with
 - ISO
 - Wide Gamut
- Can be used with pre-white
 - and with in-line head for spot channel (or white-only prints)
 - When using in-line head and colors, print UNI

3. White transparent & semi-transparent:

- Designed for transparent material
 - Glass, clear PVC, matte PVC, mirror,...
 - use enough white to cover back lights
 - Use enough white to have also nice image when back lights are off
 - Target L70 (transparent) L80 (semi-transparent)
- Can be used in combination with:
 - Extra color (for back light application)
 - ISO, Wide Gamut for other applications (like printing on mirror, metal plate,...)
- Preferably used with second pass
 - second pass for white (post-white application) with pre-white or in-line head
 - Pre-white applications with pre-white head
 - When using in-line head together with colors, print UNI
 - Full white coverage with colors and in-line head will result in milky noisy colors (however more or less fine in back-lit when lights are on, and suitable for back and front view) -> better quality possible when making a 5th channel White in PhotoShop based upon the color data