

A R T W O R K F O R

DTG PRINTING

ART CREATION FOR DIRECT-TO-GARMENT PRINTING



ADOBE PHOTOSHOP CC 2019 USERS

D A N E C L E M E N T

ARTWORK FOR

DTG PRINTING

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a GroupeSTRHL company

Artwork for DTG Printing • Art Creation for Direct-To-Garment Printing

Dane Clement

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Thank you for purchasing this book and trusting me to convey to you the knowledge I've gained over the years. I hope you get out of this book at least as much as I've put into it.

This book would not have happened without the tireless work and dedication of my Senior Art Director, Missy Marino. Thanks to her and my team at Great Dane Graphics for fighting the good fight, and giving their input and ideas to everything we do. That's what makes all of this possible.

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A special thanks to you, my readers and seminar attendees. You are the reason this book came together. Thank you for your emails, phone calls, and after class discussions. It's your questions that helped spark the idea for this book and other projects, and continue to help them grow and flourish.

ABOUT THE AUTHOR

Dane Clement is one of the most well-respected and recognized computer graphic artists in the garment decoration industry. As the president of Great Dane Graphics — the only stock art supplier to offer full-color, high-resolution files for multiple garment decorating processes — he gained international recognition for his highly detailed, full-color artwork collections, now totaling 8 books. His artistic ability, creativity and garment decoration knowledge caught the eyes and ears of GroupeSTAHL, and led to his present position as Vice President of Art & Creative Process for GroupeSTAHL.



As a well-known industry educator who conducts seminars at Imprinted Sportswear Shows (ISS), DAX (Decorated Apparel Expo), and SGIA (Specialty Graphic Imaging Association), Dane is also a regular columnist for multiple trade publications. He has taken his knowledge around the world as an international consultant, helping art departments work smoothly and efficiently. Valued for his artwork experience and expertise, Dane is also a respected judge for the Impressions Awards and the SGIA Golden Image Awards.

In 2008 he authored *T-Shirt Artwork Simplified*, in Adobe and Corel, a how-to book on creating artwork for decorating apparel. He has created various training videos teaching how to handle the most common artwork related problems. He has also written the training book *Artwork for Vinyl Cutting* for both Adobe and Corel users, that teach how to create artwork that will be easy, quick, and efficient when producing heat printed designs.

It's the knowledge he's gained over the years that he wishes to share with you so that you can start creating your own unique designs to help expand your business.



Look for this icon throughout the book. Whenever you see it, you'll know a supporting art file is available for download using the link provided on the last page of this book. You can use these files to learn the various skills as you follow along with the lessons in the book.

INTRODUCTION

Having the ability to create your own artwork is very beneficial. Even if you use stock art as a starting point, you can customize it to suit your needs. This book was created to show you how to properly create artwork for direct-to-garment printing. Using this instruction, you will be able to create artwork that will print smoother and quicker, and produce an optimal final product.

The first part of the book discusses general information that pertains to artwork and how it relates to direct-to-garment (DTG) printing. It will explain the difference between vector artwork and raster artwork, and what type is recommended and why. Find out how to properly set up and start your design, as well as information on color modes, color tests, and more.

The additional sections of the book are set up as step-by-step lessons to demonstrate various specifications, techniques, and ways to create artwork for printing on a DTG printer. Basic techniques as well as tips and tricks for more advanced layout ideas will be discussed for working with raster artwork as well as photographs.

Adobe Photoshop® is used for outlining all the lessons in this book. While you don't need to be a Photoshop® expert to follow along with the lessons, a basic knowledge is suggested to help you navigate through them easier.

The lessons discuss individual techniques or processes. They demonstrate skills using basic designs. However, to create a complete image or layout, different functions will be used in conjunction with each other to complete a design. For this reason, it is recommended to read the lessons in order, as later lessons may reference a technique that was outlined in more detail in an earlier lesson. As you start using these processes and understanding how they work, and how to use them in conjunction with one another, it will be easier to create more intricate designs.

This book is one of a series of training books dedicated to the apparel decorating industry. After my first book *T-Shirt Artwork Simplified* was completed, I realized there is no way to put everything one needs to know about creating artwork for all the different decorating processes in our industry into one book. It was with that in mind for the next book, instead of creating a single book, it was best to create a series of separate books for each of the different decorating techniques:

- Artwork for Vinyl Cutting
- Artwork for DTG Printing
- Artwork for Dye Sublimation
- Artwork for Screen Printing

What you'll find in these pages is how my team and I do things. There are many ways to do the same function in Photoshop and get the same result, but these are what I consider the best approach. If you follow the steps in this book, I think even the novice will be surprised at the quality of their finished product. Even if you're new to Photoshop®, you'll find you'll be up and at it in no time!

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CHAPTER 1



ARTWORK BASICS

Regardless of the decoration method you use, it all starts with artwork. If you don't have artwork, what are you going to print and produce? Artwork is one of the key components in the garment decoration industry. With no artwork there is no decoration, just a blank garment. Plus, any great print starts with the artwork as well. Poor artwork will result in a poor print. A great design that has been properly created will not only attract the viewer's attention, but will also help production run quicker and smoother, and will produce a more superior final product.

With digital printing, one of the fundamental assets of this process is the ability to print in full-color \without extreme costs to your customer. Knowing how to create and set up artwork to take advantage of this asset will attract customers to your business, plus save you time and money in the production process.

WHAT IS DTG?

Digital printing is a process requiring a computer and a printer as the output device. Direct-to-Garment Printing is as its name suggests; the artwork created on the computer is sent to an inkjet printer which prints directly on the garment. The print must then be cured using a conveyor dryer or heat press. There is no paper or screens involved to transfer the design to the garment. It is ideal for quantities as low as one. With no setup costs involved, except for the ink and possible pretreatment if printed on colored shirts. The unit cost is roughly the same to print one piece or 1,000 pieces.

Over the years digital printing has become increasingly popular, with DTG at the forefront. DTG provides full-color printing at a low cost, warranting the use of artwork that takes advantage of its capabilities. Since direct-to-garment printing allows you the ability to print in full-color without any added costs, you can dress up your designs in ways to take advantage of this. You don't need to print a simple clip art image with areas of solid color. By adding enhancements to your artwork, it will combat drawbacks to DTG printing as well.

In comparison to screen printing, preparing artwork files and production is much simpler for direct-to-garment printing. There are no separations, screen prep, or screen exposure because you do not need to make screens. While screen printing increases in cost with every screen you make, with DTG printing, the number of colors has no effect on cost. Choices are unlimited. For this reason, the ability to customize layouts is a positive quality of this decorating process. You can create a single layout, and

switch out names, photos or team colors multiple times without any major added costs.

You may spend the same amount of time creating the design, but once that's done, there's less overhead than screen printing making one piece jobs profitable.



Direct-to-Garment Printing is a great choice for creating customized layouts. You can create a single layout and change your main image, text, and/or colors with no additional cost. Unlike screen printing that would require each image to be separated individually and require multiple screens increasing your costs.

VECTOR ARTWORK VERSUS RASTER ARTWORK

One of the main concepts to understand when it comes to creating any type of artwork is the difference between vector and raster artwork. Vector artwork is created using a series of paths and points to create lines or closed shapes with programs such as Adobe Illustrator or CorelDRAW. The creation and placement of these shapes is what forms your design or layout. Each shape can be selected individually and filled or stroked with a specific color.

Raster artwork is a tonal image created by a continuous pattern of small dots or pixels, such as photographs or computer generated illustrations. The entire image is one continuous series of pixels, so you cannot select individual shapes and fill them with color in the same manner you can with vector artwork.

When creating artwork for DTG printing, raster

VECTOR VS. RASTER ARTWORK



artwork is the preferred format. Generally in this industry, vector artwork isn't used to create intricate full-color illustrations. While it definitely has the capability and is done by advanced artists, vector clip art with outlines and shapes filled with solid color is more the norm. This type of artwork can lead to banding issues, which will be explained shortly. This is why raster artwork works better for DTG. The colors in a raster image such as a painting or illustration will have a greater tonal range and will fluctuate more which can help disguise banding if it should occur. While a raster image could be created with solid colors similar to a vector image, even without the issue of banding, since you aren't limited by the number of colors you can print, creating a full-color image instead of a 1-3 color image takes better advantage of what this device has to offer. Plus it provides your customers with more elevated and interesting designs.

BANDING

One issue that all types of digital printing, including direct-to-garment printing, have in common is banding. Banding is the pattern of lines or streaks that occur in a print when print heads become clogged. Digital prints are created as the various ink colors are fired through a small opening or nozzle of the print head. Banding will become more visible as less ink can pass through the nozzle onto the substrate. This is especially true if the printer sits idle for extended

periods of time. If the ink cannot fire or misfires, there is no color going onto the substrate resulting in banding lines or streaking in your design.



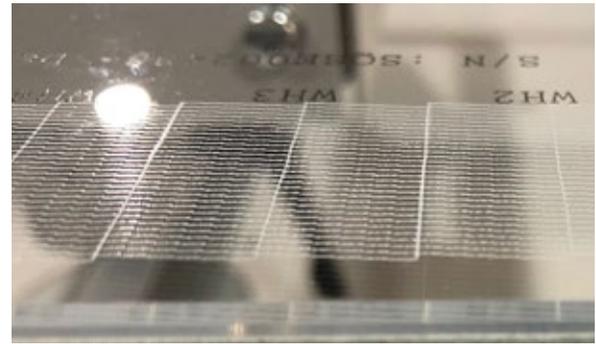
Banding occurs when the nozzle of a print head of an inkjet printer becomes clogged and the ink is not able to fire. This results in streaking as seen in the above image. Lines or streaks become visible where the ink is not applied. This is more obvious in areas of solid color.

Designs that have large flat areas, such as a big block letter for spirit wear, can be the most difficult. If there is any banding taking place it will be very noticeable. This is why vector artwork is not recommended for this type of printing. As far as the artwork itself, there is a way to help camouflage banding should it occur. This can be helpful especially if there are print head issues in the middle of a run. For screen printing, it's more common to use solid areas of color. Screen printers tend to print images with a limited amount of colors because it's more cost effective and easier

to print. Solid areas aren't a problem because it's easy to pull the squeegee and get a smooth, solid area printed on the shirt. However, it's quicker and easier to reproduce a full-color image with DTG printing. Take advantage of that. Adding full-color details in your design not only elevates the art itself, but also helps to camouflage banding. When you have areas with textures or gradients instead of solid colors, you add interest to the design and give the eye multiple things to look at. This makes it easy to hide and fill in any possible banding. Using layer styles in Photoshop is a quick and easy way to dress up your layout and add styles that will help camouflage any banding.

In order to help prevent banding from occurring, conduct routine maintenance and print head cleaning as outlined by your printer's manufacturer. Perform daily print tests or nozzle checks to make sure all the print heads are printing to their full potential. When a nozzle check is printed, if any lines are missing, then a print head cleaning should be performed to help flush out the nozzles and clear the openings so that the ink can begin to flow and print again.

Another thing to consider to prevent the clogging of print heads is relative humidity. The humidity in the area where your printer is located should be at a minimum of 40%. Humidity helps to prevent the opening of the print heads from skinning over or drying.



Routine maintenance should be conducted in order to make sure all the print heads are printing to their full potential to help prevent banding. If lines are missing in a nozzle check, that ink color is beginning to clog. Print head cleanings should be performed until tests can be printed with no lines missing.



Areas of large solid color are more prone to banding. This is why vector artwork is not recommended for direct-to-garment printing. Adding textures or gradients to solid areas are some ways to help camouflage banding should it occur. Using layer styles in Photoshop is a quick and easy way to do this. A layer style was used to add texture in the blue area of the word Aces. This not only will help to camouflage banding if it occurs but it also helps to dress up and elevate the look of the design itself.

Even if you do not use your DTG printer on a regular basis, nozzle checks should be performed daily. If a printer sits idle for too long, the print head can become so clogged that it can no longer be cleared, resulting in the need to replace the print head completely. We recommend printing a full size design at least 3 times a day - morning, midday, and end of day - to help keep the printer running properly. These prints could be test prints or they could be sample designs that you can show to customers to help drum up more business.

Yes, running daily print head cleanings does use some ink, but the cost of the ink used for this purpose is a lot less compared to what you might lose if you had to replace parts, or the cost of rejected products due to banding that occurred while printing. So as with any type of equipment, routine maintenance is key to preventing banding, saving you time and money, and keeping things running smoothly.

Ideally you want to avoid banding by running your daily printer tests. Eliminate solid areas with textures, patterns, or gradients to camouflage any banding. This way you will discard less prints due to visible streaking.

SIZE, RESOLUTION & TRANSPARENCY

The recommended document size and resolution to begin a full-size layout for a shirt is 300 pixels per inch at 14 by 16 inches. This is a high resolution file. Set up your document to these dimensions so your image fits within the area, sized approximately to 13" x 15". It is easy to make artwork smaller without losing image quality, but a low resolution design should not be made bigger. While these dimensions may be larger than you'll need, it's best to start larger and then reduce as needed.

Whenever you are starting your art, you always want to take into consideration what it will be used for and how it will be produced. Direct-to-garment printing? Large format printing? Will it be used for multiple products? You don't want to start with a smaller image and then have to enlarge it later for something else, because you will lose quality in the image. It will become increasingly blurry or pixelated the larger you get.

You also want to make sure your art is set up with a transparent background. You can create a bottom layer with a solid color to match the shirt color you will be printing on to see how your image will look on it. When you are done, delete that background color and save your file as a PNG file on a transparent background. If you include the background color, or

flatten the image so that it has a white background, this color will be printed on your shirt as well. Saving the file with transparency eliminates this issue.

RGB VERSUS CMYK

CMYK Color (Cyan, Magenta, Yellow, Black) also known as Process Color or Four Color is the printing process used by most Direct-to Garment printers. Ink cartridges in the four colors, along with white, and/or additional colors for certain printers, are used to reproduce the image on the garment.

RGB Color (Red, Green, Blue) is the additive color model used on computer screens. The images on screen are produced by firing pixels of red, blue and green at varying strengths, which mix to create the secondary and tertiary colors. It has a broader color spectrum than CMYK, which is why it is recommended for creating artwork. CMYK can be used to create artwork, but you want to use as much color as possible when creating your design to translate as much color information when you go to print. By starting off your design with CMYK, your image won't have the same richness, saturation, or variation of color. When it goes to print, the results will not be as pleasing.

When starting your artwork consider what color mode to use. In general RGB is the best color space to start with. While the physical printers print using CMYK inks, the RIP software or print drivers used to translate the information from the computer to the printer may differ. Some printers require RGB, while others require CMYK. You should consult your printer manual, or if someone else will be doing the production for you, see what they require.

Regardless of what color mode your final file needs to be, create your image initially in RGB in order to incorporate more color. Once the image is complete, if the printer requires a file to be in CMYK mode, you can change it and save a final print file as CMYK. Keep the original RGB version in case you need to make any adjustments or you need it later. You might notice a color shift when you switch from RGB to CMYK. This is because CMYK has a smaller color spectrum. Depending on the colors used, the shift may be more or less noticeable. Once you change the mode, you can use the Curves or Levels Adjustment options to help adjust the image.

COLOR PROFILES

Many printer manufacturers offer color profiles for specific models of their equipment. If you are concerned about achieving a specific shade, then you may want to find out if color profiles are available for your equipment and learn how to use them. In general, Adobe RGB 1998 is the recommended color profile. It will help produce truer, richer colors and deeper, richer blacks when you go to print.

COLOR TESTS & CHARTS

It's not uncommon to have color differences between what you see on your screen and what is actually printed. Even from one printer to another, you may see differences in color. To get your colors as close to what you intended as possible, you can create color charts and do color tests.

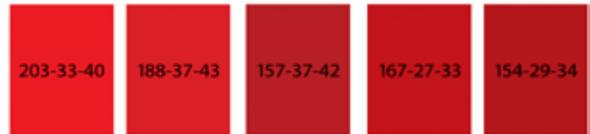
Once you have your printer set up, calibrated, and tested, create a file with small test squares. Each square should contain a slight variation of the color you are trying to reproduce. Once you print a square that contains the proper color, make a note of the RGB color combination. You'll know whenever you want to print that color, if you use that information you should get the color you are looking for.

Color Charts are a series of squares filled with various or varying shades of colors labeled with their RGB notations. The charts are printed out and used for reference to show what color to expect when printed. When you need a particular color, you can refer to the chart to select the color, and then use the color recipe to recreate the color for use in your design.

PRINTING ON DARK GARMENTS: WHITE INK & PRETREATMENT

When DTG printers first came out, you could only print on white or light colored garments. There was no white ink, so the shirt color would show through in any white areas in a design. You could print on light colored shirts if your image didn't contain any white, and the colors of the design were darker than the shirt color, so they wouldn't shift if the shirt color showed through.

They have come a long way over the years. Now DTG printers are able to print white ink, allowing you to print on dark or colored shirts. Because of this, pretreating has to be taken into consideration. Pretreating



Color tests are created by filling a series of squares with varying shades of a color. The squares are then printed out so that the proper color can be selected and the CMYK or RGB formula can be noted so that the same color can be reproduced in the future.

is the process of applying a liquid solution to the garment that will allow the ink to adhere to the shirt without being absorbed into the fabric. On dark garments, the pretreatment prevents the base white from absorbing into the shirt. The colors are then printed on top of the base white creating an image that is sharper and more vibrant. The pretreatment also makes the image permanent and increases its washability.

In general, if you are printing on a white shirt, you do not need to pretreat. However as mentioned above, if no pretreatment is used, the inks will be absorbed by the shirt. For that reason it is recommended to use some kind of pretreatment on white or light colored garments. You can either reduce the amount of solution being applied to the shirt, or you can purchase a specific pretreatment made specifically for light garments. While you may get a good print without it, if you use one of these pretreatment options before hand, your image will be brighter and sharper. In general, anytime you will be printing a base white, even if it is on a lighter garment, you'll want to pretreat it with a pretreatment solution made for dark shirts at normal settings. If you are printing on a white or light colored garment that will not alter the ink colors when printed on the shirt, then you can use one of the light shirt pretreatment options.

Pretreatment can be applied manually using a spray bottle, a foam roller, or a power sprayer. Large, automatic pretreatment machines are available, and recommended if you have the budget. While small manual sprayers are more cost effective, you don't get the even coverage that you would get with an automatic pretreatment machine, plus the excess spray is not contained like it is in a pretreatment machine. Uneven pretreat can result in a poor print, so consider investing in a quality pretreatment machine.



Pretreatment prevents the ink from absorbing into the fabric allowing fibers to show through muting the image. The top image, which was pretreated, has good, solid coverage of red ink resulting in brighter color. The bottom image, which was not pretreated, has fibers showing through resulting in duller color.

PRINTER SETTINGS

DTG printers come with RIP software or print drivers that interpret the art file and communicate with the printer for printing. In the case of colored garments, when you go to print, in your RIP software or your print driver window, select the option to print the base white. There are some third party RIPS available that may do a better job than the software provided. It's worth looking into other options to see what might work best.

Play with the printer settings in your particular printer's RIP software to see how the quality of the print varies depending on your settings. Certain settings will make your printer run slower or faster affecting the quality of the print. You can also adjust the setting of the base white to get more or less coverage. On a darker colored shirt, you may need more coverage to get a colorful, brighter image. Keep in mind the more passes you apply to get a brighter white or more saturated colors, the more ink is being used which will increase the cost. By trying different settings you can pick settings you prefer to get the speed and quality that meets your budget and time constraints.

CHOOSING THE RIGHT TYPE OF GARMENT

As with all garment decoration processes, types of fabric will affect the outcome of the print if it's able to print at all. In the case of DTG printing, 100% cotton is the best option. DTG printing uses water based inks. The chemical make-up of the inks and the cotton fibers make them adhere to one another, while polyester fibers do not. If the ink doesn't stick to the fibers than the color will be muted resulting in an inferior print. Even 50/50 shirts won't yield a good product. With a 50/50 shirt, you have half the amount of cotton, so you have half the amount of good fibers for the ink to adhere to resulting in a print with half the vibrancy of a shirt made from 100% cotton. This is especially noticeable on dark garments.

Even with 100% cotton, not all shirts are equal. Ring spun cotton shirts are the best. Cheaper shirts won't have the smooth, even texture of a better quality shirt. The uneven surface and stray fibers will affect the sharpness and detail of the image. It's not the best option to go with a cheaper shirt to save money. You may end up losing shirts due to poor prints.

Direct-to-garment printing is continuing to grow and advance. Knowing how to properly create full-color artwork will allow you to take full advantage of this growing technology. Increase your profit by giving your customers captivating, full-color, custom designs unlike what they've seen before and set yourself apart from your competition.

COLOR CHARTS

 224 - 149 - 122	 214 - 108 - 81	 204 - 33 - 40	 134 - 17 - 21	 103 - 0 - 0	 138 - 166 - 214	 96 - 139 - 199	 29 - 113 - 184	 8 - 75 - 125	 0 - 56 - 97
 231 - 171 - 130	 222 - 141 - 89	 213 - 101 - 43	 140 - 67 - 23	 107 - 49 - 0	 135 - 146 - 199	 95 - 115 - 181	 43 - 85 - 162	 24 - 54 - 111	 0 - 37 - 86
 239 - 197 - 139	 232 - 173 - 98	 224 - 146 - 46	 147 - 97 - 27	 112 - 74 - 0	 132 - 128 - 186	 95 - 92 - 165	 50 - 51 - 142	 30 - 26 - 98	 10 - 0 - 75
 255 - 247 - 157	 255 - 245 - 114	 255 - 242 - 45	 167 - 159 - 33	 127 - 122 - 19	 153 - 133 - 187	 123 - 95 - 165	 90 - 48 - 141	 60 - 20 - 96	 44 - 0 - 74
 203 - 222 - 157	 183 - 210 - 120	 159 - 197 - 76	 103 - 132 - 51	 78 - 102 - 36	 175 - 139 - 188	 151 - 99 - 165	 125 - 42 - 139	 84 - 3 - 94	 64 - 0 - 72
 177 - 211 - 157	 148 - 196 - 122	 111 - 179 - 83	 72 - 122 - 56	 52 - 94 - 41	 223 - 153 - 191	 213 - 110 - 166	 202 - 0 - 136	 134 - 0 - 92	 104 - 0 - 69
 153 - 201 - 157	 113 - 183 - 123	 50 - 164 - 87	 31 - 113 - 60	 11 - 88 - 44	 223 - 150 - 155	 214 - 108 - 123	 204 - 26 - 89	 134 - 0 - 58	 103 - 0 - 41
 150 - 203 - 199	 107 - 186 - 179	 29 - 168 - 156	 4 - 115 - 106	 0 - 89 - 82	 192 - 177 - 153	 146 - 132 - 117	 110 - 98 - 88	 81 - 72 - 66	 55 - 50 - 48
 145 - 206 - 245	 96 - 190 - 241	 0 - 172 - 237	 0 - 117 - 160	 0 - 91 - 124	 186 - 155 - 111	 154 - 123 - 84	 129 - 98 - 61	 107 - 77 - 42	 87 - 59 - 27

Color Charts are a series of squares filled with color and noted with their corresponding RGB formula. They are printed out of your printer and used as reference so when you need a specific color, you can enter the appropriate formula and achieve the same color results.



COLOR CHARTS



Colors vary from on-screen to print, as well as from printer to printer. If you have multiple printers, especially different brands of printers, it's a good idea to have separate Color Charts printed from each printer.



CHAPTER 2



RASTER ARTWORK

CREATING RASTER ARTWORK



In the past the garment decoration industry gravitated towards vector artwork. Before digital printing, screen printing was the top production process for garments. Printing full-color images was considered a daunting task by many. Therefore vector clip art was the norm. Along with the limited colors, the time, effort, and costs involved in screen printing made printing runs of 1 or 2 pieces prohibitive.

With the birth of digital printing, the ability to produce full-color images opened new doors. This new form of printing gave people a way to provide their customers with elevated designs without additional printing costs. While in its infancy direct-to-garment printing may have been limited, but with advancements, the ability to produce garments with full-color artwork quickly, inexpensively, and in limited quantities has made this a desirable production method.

Full-color, customizable artwork has become more popular. Being able to provide your customer with a couple of shirts with a personalized, full-color layout over your competitor who can only screen print a minimum of 24-36 shirts in 2-3 colors to make it cost effective, will boost your business.

With that being said, creating the artwork correctly is essential for this process to come full circle. Just being able to print a full-color design doesn't mean you'll end up with a product that people want. A poorly printed image won't create return business. Under-

standing raster artwork and how to work with it is essential for getting a product your customers want.

It's important to understand that, just because something is a raster image, it doesn't always make it the best candidate for digital printing. An image that is created in a vector program such as Adobe Illustrator or CorelDraw and saved in its native format is considered a vector file. However, if it is exported as a PNG or TIFF file, it loses its vector qualities and becomes a raster image. It no longer retains the paths and points of its vector form, but instead it becomes pixel-based.

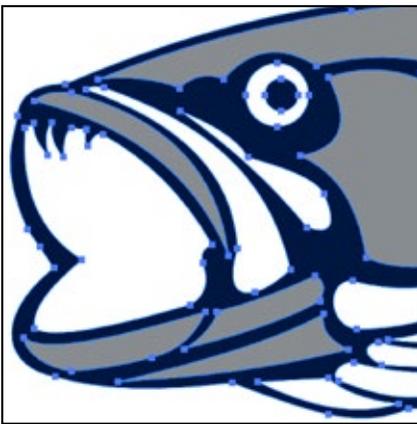
While it still has the same solid filled areas as its vector counterpart, it is now a raster image due to the file format it was saved as. These solid filled areas are not a desirable quality for an image to be printed on a direct-to-garment printer. You still run the risk of banding occurring, not to mention that you printed a 2-3 color image using the same process you would have used if you had printed a full-color image. Why not use a more detailed, full-color design?

There are many raster software programs on the market, but Photoshop is the most popular. Many people find the thought of using Photoshop daunting but it doesn't need to be. You don't need to be a professional artist to create full-color layouts. Regardless of whether you use Photoshop or any other raster based program, the information provided in this book will show you how to use stock art or photos to create layouts perfect for taking full advantage of your DTG printer.

IS ALL RASTER ARTWORK MADE THE SAME?



A 2-3 solid color vector image exported out of a vector program, such as Adobe Illustrator or CorelDRAW, as a PNG or TIFF file becomes a raster image.



Vector file still retains the points and paths.

It loses its vector qualities, changing from a series of points and paths to a raster pixel-based image. The solid areas of color are prime candidates for banding making it less desirable for DTG printing.



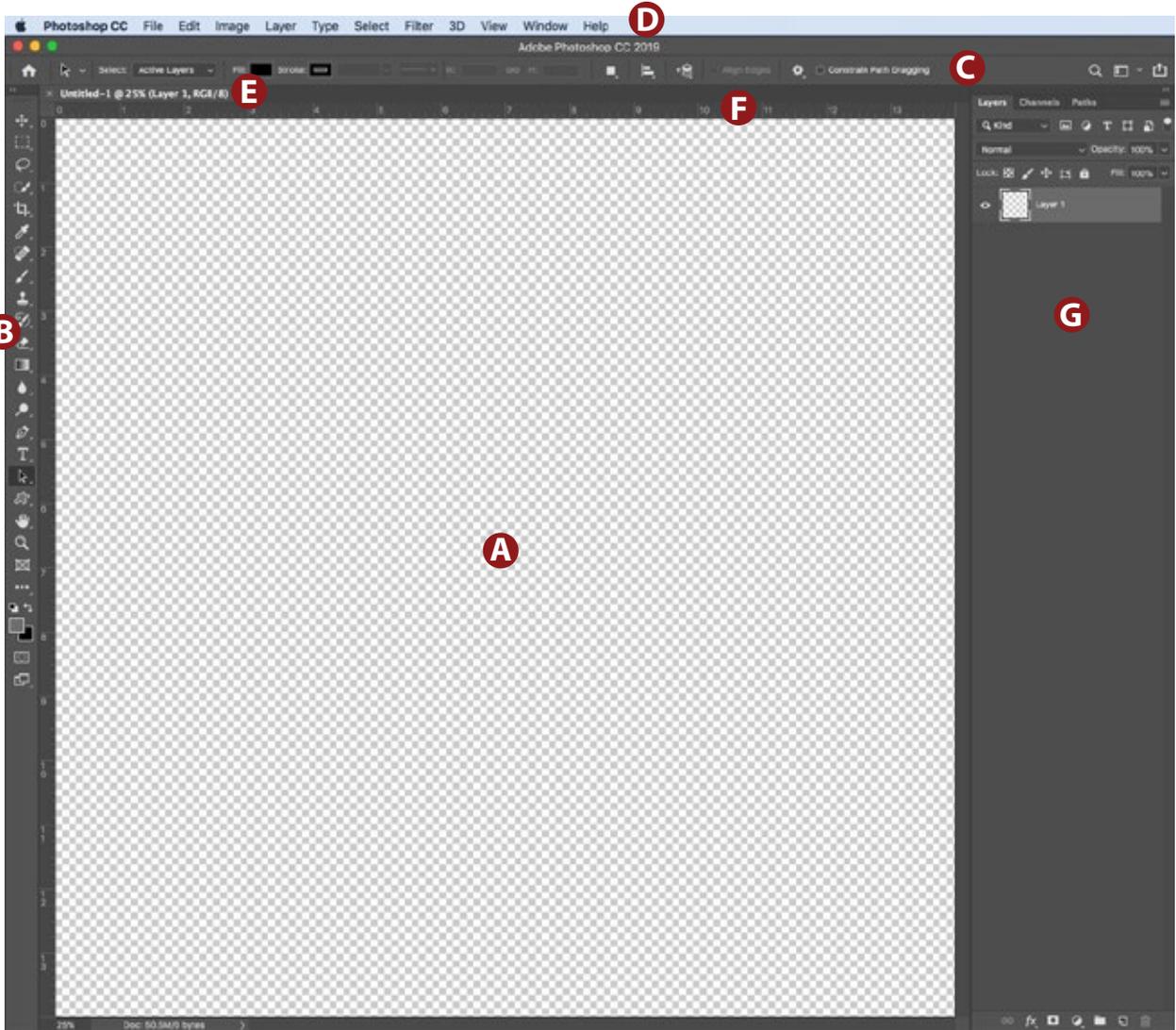
Raster image becomes a series of pixels.

If you are doing DTG printing, why would you want to print a 2-color image when you can print in full-color? It's the same process, so why not use the printer to its fullest potential.



Just because a design is a raster image, does not make it suitable for a DTG printer.

PHOTOSHOP BASICS



While Photoshop is loaded with tools and functions for working with photos and creating artwork, it doesn't need to be overwhelming. Here is a run down of the basic tools and options used frequently and mentioned in the lessons throughout the book. For people who are less familiar with Photoshop, this will give you an overview of tool locations and their purposes to make it easier for you to follow.

PHOTOSHOP INTERFACE

When you start a Photoshop file, this is generally how the window will look when it is open.

A - Document Window - This is the area where the image will appear when opened. If the file is set up with a transparent background, as required for DTG

printing, the background will show as a white and gray checkered background.

B - Tools Bar - This is where the tools are located, such as the Brush Tool, Eraser Tool, etc. It is usually visible along the left side of the window. If it is not showing, you can find it by going to the **WINDOWS MENU > TOOLS**.

C - Options Bar - When you click on a tool in the Tools Bar, options and features pertaining to that tool will become visible in this horizontal bar across the top for quick, easy access for making changes or applying specific settings. If the Options Bar is not visible, go to the **WINDOWS MENU > OPTIONS**.

D - Menu Bar - This horizontal bar contains all the options for performing functions in Photoshop such as Copying, Pasting, Saving, Transforming, etc. When you click on a menu option, a list of various functions

pertaining to that option will appear.

E - Document Tab - This tab provides the name of the file that is currently open. If multiple files are open, then multiple tabs will be displayed next to each other in this area. The highlighted tab is the currently active file, and any tasks performed will be applied to this file. Files can be opened in separate windows by clicking on a tab and dragging it out of the line of tabs. You'll then have two separate windows open. This can be helpful if you want to quickly copy an element from one file to another by dragging the art layer from the Layers Palette of one file into the Document Window of the other file.

F - Rulers - Rulers are helpful for seeing the size of the document, and for positioning and resizing elements. By clicking on a ruler and dragging, guides can be positioned in the document for easy reference. If the Rulers are not visible, go to the VIEW MENU > RULERS. A check will appear next to the word when the rulers are visible.

G - Panels Window - This is where palettes can be attached to the Document Window to help keep your workspace clean and organized. If a palette is not attached to the window, you can grab the open area next to the tab name at the top of the palette and drag it to the right side of the Document Window. When a blue bar appears, release the mouse and the palette will be joined with the window. If you want to detach a palette, grab the palette next to the name and move it away from the window. It will then become its own separate element. Palettes can be nested within one another, whether they are attached or detached. As you can see in the window on the previous page, the Layers, Channels, and Paths Palettes are nested together - click on the tab of the palette that you want to view as needed. This helps to conserve space and prevents you from having multiple palettes open all over your monitor. Some artists will set up a second monitor instead to display all their palettes. They can use the full screen of the other monitor to view their image while working.

TOOLS BAR

When you look at the Tools Bar, you'll notice that many of the tools have a small arrow in the bottom right corner. This denotes additional hidden tools. When you click on the arrow a drop down menu will appear with the list of options for that particular tool. The information provided here is for the more commonly used tools.

A - Move Tool - As the name suggests, this is the tool used to move elements on a layer. When a layer is active in the Layers Palette, this tool will move everything on that layer, unless a selection is made so that only a specific area will be affected.

B - Marquee Tools - Use these tools to make quick selections in various shapes.

- Rectangular Marquee Tool M
- Elliptical Marquee Tool M
- Single Row Marquee Tool
- Single Column Marquee Tool

C - Lasso Tool - Selection tool that allows you to quickly click and create a freehand selection around an area in an image.

D - Quick Selection and Magic Wand Tools - Use these selection tools to quickly select areas of the same color in an image.

- Quick Selection Tool W
- Magic Wand Tool W

E - Eyedropper Tool - Use the Eyedropper tool to quickly sample a color within an image. The specific pixel that is clicked on will be loaded as the foreground color option. This is a good way to keep color of multiple elements in a design consistent within a layout.

F - Red Eye Tool - This tool can be found with the Healing Brushes. It is the last option listed in the pop down menu. It is used to quickly and easily remove red eye in a photo.

- Spot Healing Brush Tool J
- Healing Brush Tool J
- Patch Tool J
- Content-Aware Move Tool J
- Red Eye Tool J

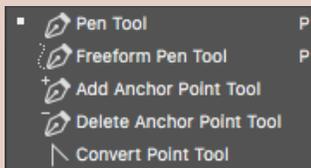
G - Brush Tool - The Brush and Pencil Tools are used for drawing or painting. Both come with various style options for limitless looks.

- Brush Tool B
- Pencil Tool B
- Color Replacement Tool B
- Mixer Brush Tool B

H - Clone Stamp Tool - This tool is used for cloning or removing areas in a design. You can use it to add information by creating a clone source and duplicating it, covering the area to be removed, or by adding information to extend an area in an image.

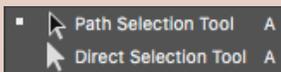
I - Eraser Tool - This tool is used to eliminate unwanted information in a design. As with the Brush and Pencil Tool, various style options are available to achieve different looks.

J - Pen Tools - The Pen Tool is used to trace areas or create freeform paths that can be used to make selections. The additional tools allow you to manipulate the path to reshape it as needed.



K - Horizontal Type Tool - Use this tool to add type to your design.

L - Path Selection Tool and Direct Selection Tool - The Path Selection Tool allows you to select an entire path and manipulate it as a whole. The Direct Selection Tool allows you to select and manipulate individual points on a path.



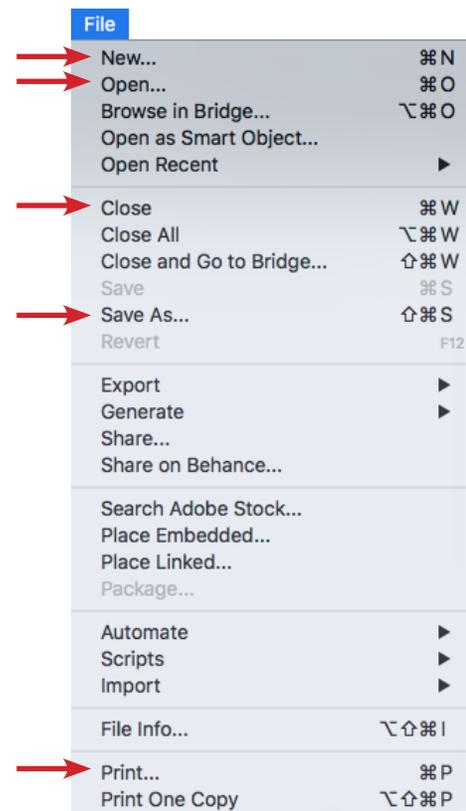
M - Zoom Tool - Allows you to zoom in and get a larger view of an image, which helps to see detail better as you work on the image. Hold down the Option Key (Alt Key on PC) to zoom out of the image to view the whole image.

N - Foreground and Background Color Swatches - The colors shown in these swatches are the active colors used when creating your design. Select a color either from the Swatches Palette (WINDOWS MENU > SWATCHES), or by using the Eyedropper Tool. It will automatically become the active Foreground Color and will be used when type is added, or the Brush Tool is used, for example. The Foreground and Background colors can be toggled back and forth, either by clicking on the little arrows above the swatches, or by hitting the letter “X” on the keyboard. By hitting the letter “D” key, the swatches will automatically fill with black and white.

MENU BAR

As you click on the different options in the Menu Bar across the top of the window, you’ll see a list of functions drop down for each. The most commonly used menu items and their corresponding functions, particularly for newcomers, are pointed out below to familiarize yourself with their locations. Any function with a Quick Key Command is noted to the right of the function. For example, under FILE MENU > NEW, the Quick Key Command is Command Key (Control Key on PC) + “N”. Instead of clicking the menu option to start a new document, you can hit these two keys at the same time to perform the same function. These commands can speed up your work flow. As you begin to use them, you’ll notice how quicker and more efficient you become.

File Menu - Under this menu option are the features for working with the document/file itself. The common features you will use are New, Open, Close, Save As and Print. These are the basic functions for starting and saving your designs.



Edit Menu - This is the menu you will use for Copying and Pasting as well as making transformations to elements in an image such as Scaling, Rotating, Skewing and more. The Fill option is used to fill selected areas with color.

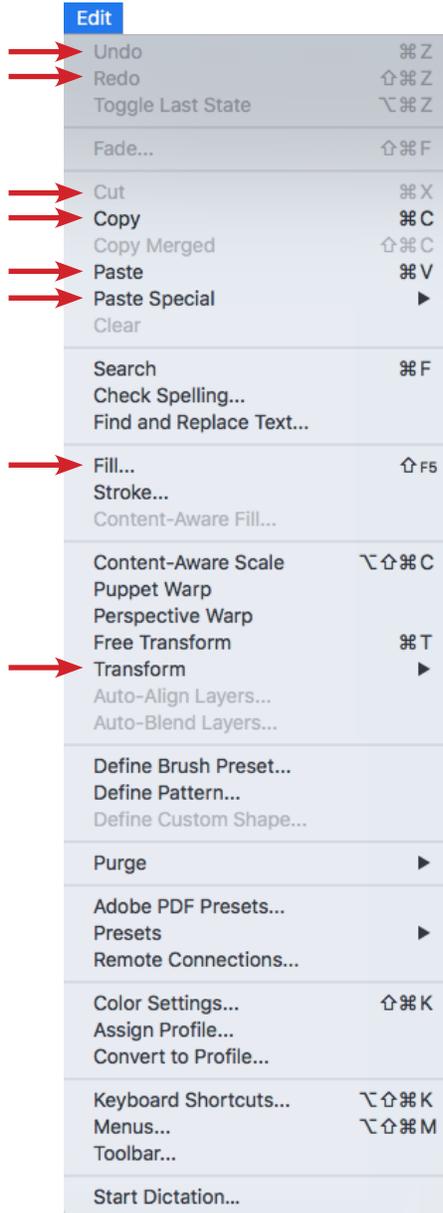
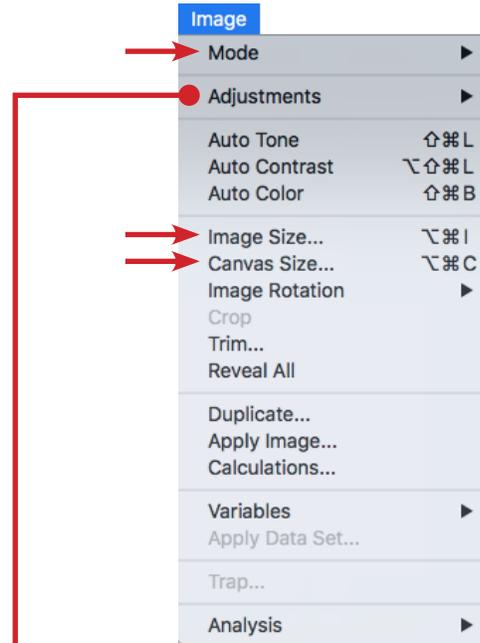
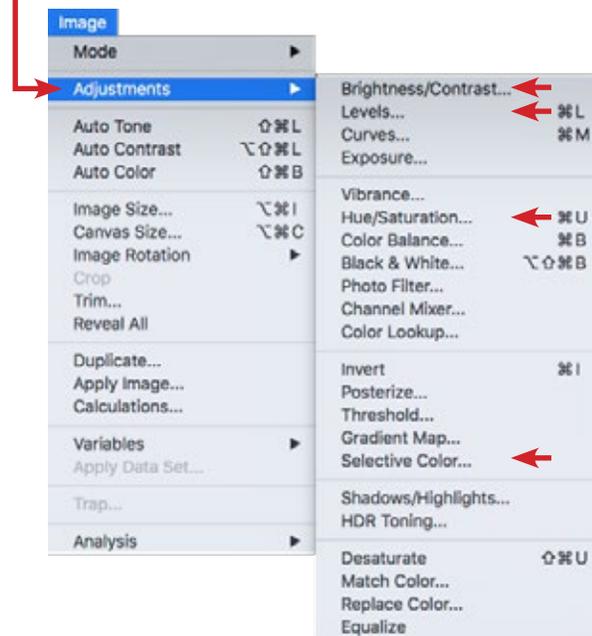


Image Menu - This is where you can resize your image, add to the canvas, change the color mode, change colors, and make a variety of adjustments to optimize your images.



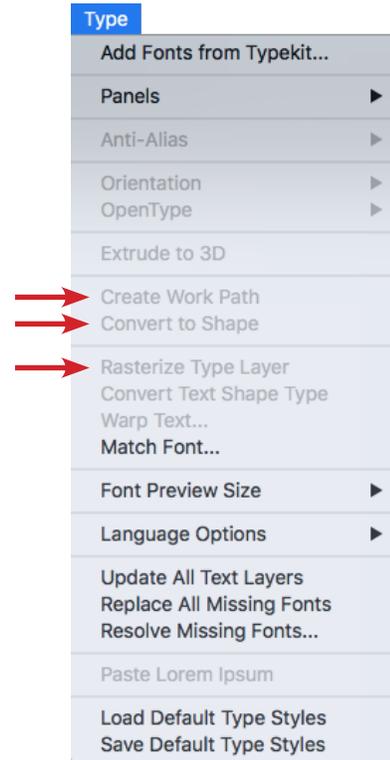
Adjustments - Under the Image Menu exists the Adjustments option. This is a very powerful feature. I like to refer to it as Photoshop's "Corvette Engine". There's a lot going on "under the hood". You'll find yourself utilizing features from this drop down often, especially for optimizing photos and illustrations as well as for changing color. All of which will be discussed in lessons throughout the book.



Layer Menu - This menu is filled with functions that pertain to layers. Creating a new layer, duplicating a layer, merging layers, as well as options for layers styles, can all be found here.



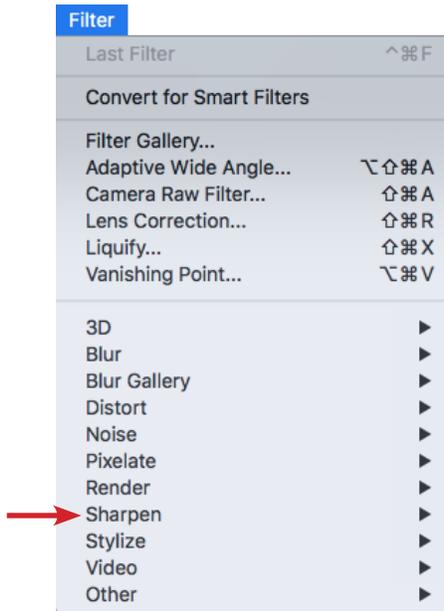
Type Menu - The options found under this menu pertain to type. Some of the more commonly used functions are Create Work Path, Convert to Shape, and Rasterize Type Layer, all of which convert editable text layers into other forms, such as paths or rasterized art.



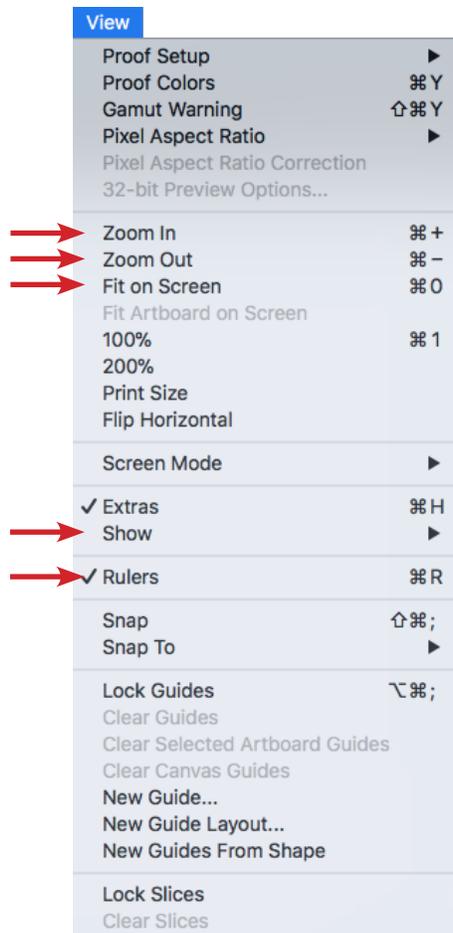
Select Menu - The primary functions of this menu are Select All, Deselect, and Inverse. Inverse allows you to switch back and forth between the inside and the outside of a selected area to make adjustments.



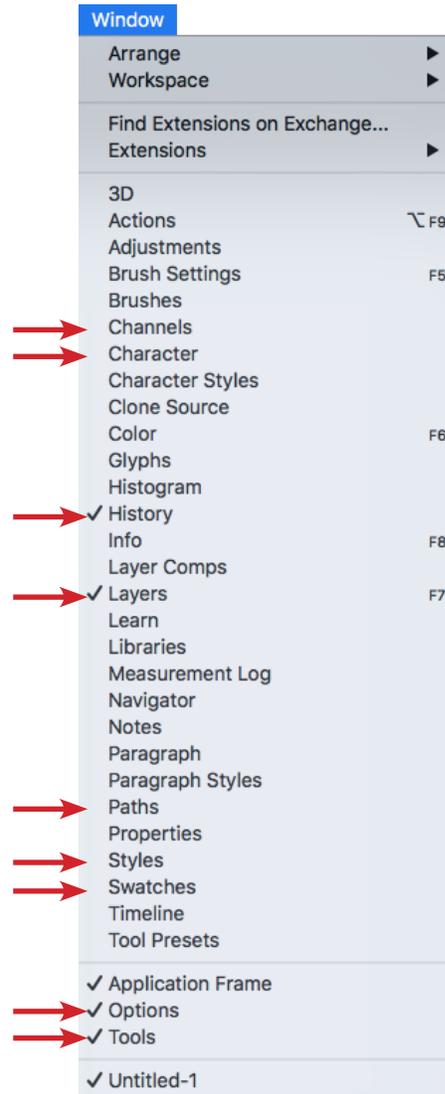
Filter Menu - The Filter Menu is loaded with options for automatically adjusting, transforming, and changing the look of your image, such as applying artistic filters to make a photo look like a painting. The Sharpen function is used for optimizing your images.



View Menu - Use the View Menu to zoom in or out of your image, as well as to make the rulers and guides visible. The Guide option is located under the Show drop down menu. When Guides is checked on, any guides you place in your Document Window will be visible.



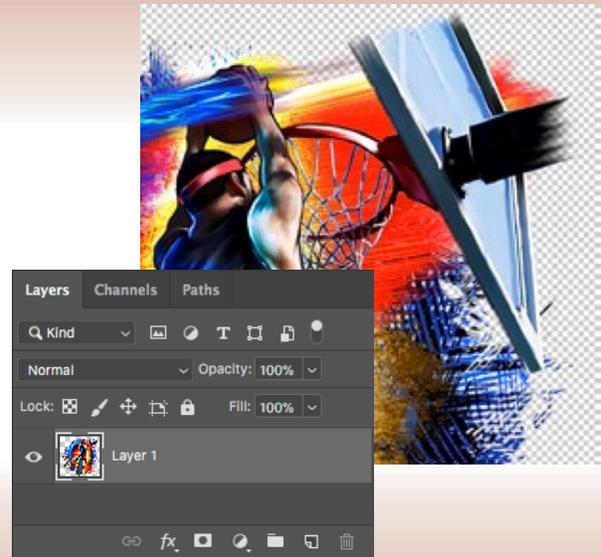
Window Menu - This menu option lists palettes and windows you can open on your desktop to perform various tasks or apply settings. Any open palettes will have a check in front of the name. If a check isn't visible, click on the name of the palette you want to open and it will open on your screen. This is where you turn on the Options Bar and the Tools Bar as well as open the Layers, Channels, or Paths Palettes among others. Some commonly used items are pointed out below.



SETTING UP A RASTER FILE

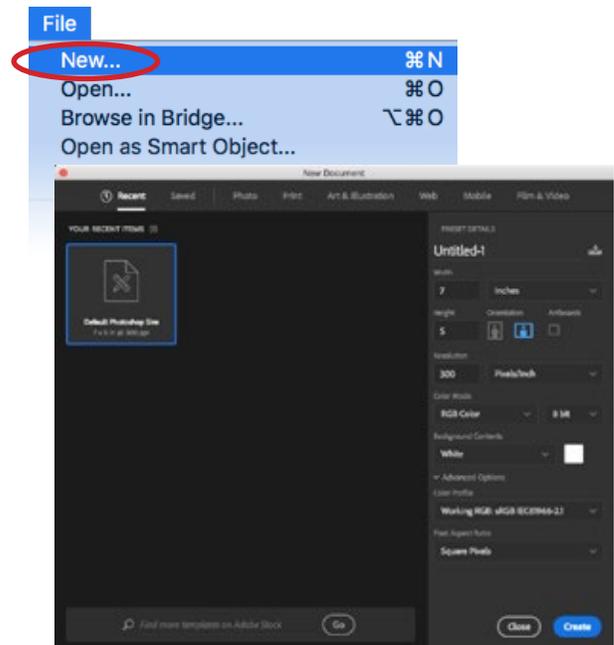
When starting a raster image from scratch, you want to set up your file correctly from the beginning. Using the proper dimensions, resolution, color mode, and other presets will help prevent issues later.

Since this type of image is created using pixels, if the resolution is too low, it could result in an image that is blurry or pixelated. Following these steps will generate a sharper image resulting in a better quality print.



1

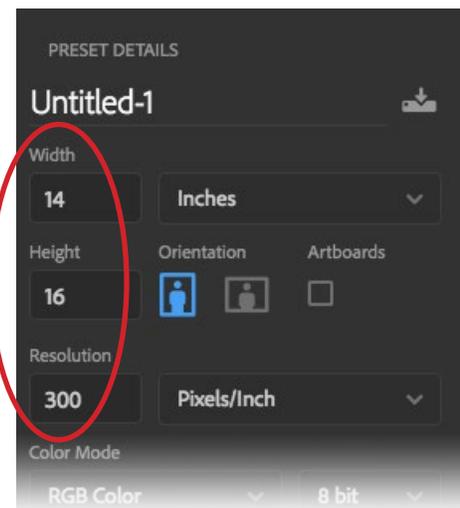
Launch Photoshop and go to the FILE MENU > NEW.



2

When the New Document Window opens, in the Preset Details area on the right side of the window, enter your desired size and resolution. Set your dimensions at actual size. For a full-size, t-shirt print, Set the dimensions to 14 inches by 16 inches. Set the resolution to 300 pixels per inch. A lower resolution can be used, but don't go below 150 ppi. The higher the resolution, the sharper and clearer the print.

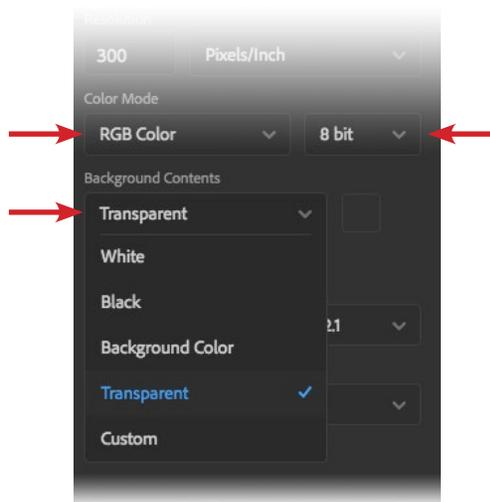
While these dimensions may be a little large to print on your garment, the actual size of the image will be less than this to fit within the document size. It's always best to start larger and reduce if needed, then to start off smaller and have to enlarge, causing the quality of the image to deteriorate.



3

Set your Color Mode to RGB Color, 8 Bit, and make your Background Contents Transparent. RGB Color offers a larger color spectrum than CMYK to achieve brighter, more saturated colors. The background should be set to Transparent so the background color does not show up on your print.

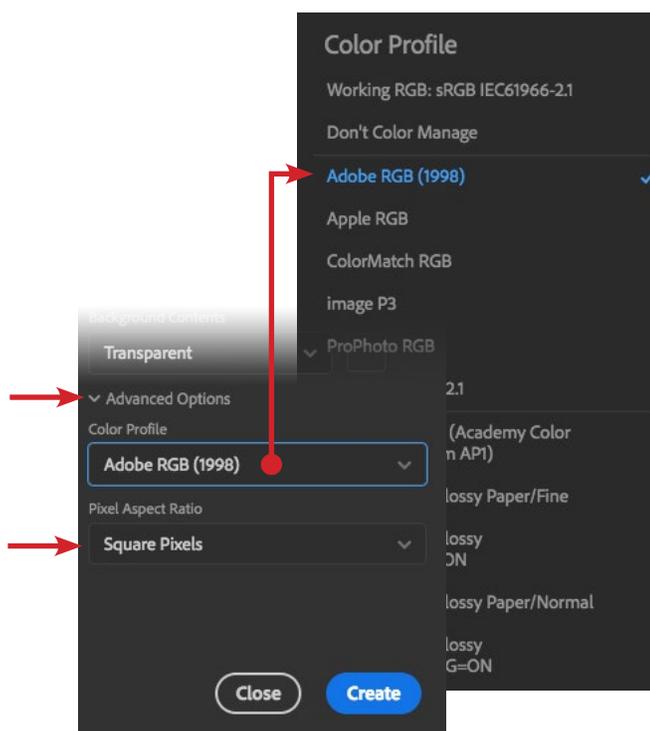
If you are unable to see some of these options in your window, scroll down within the window to access the rest of the options list.



4

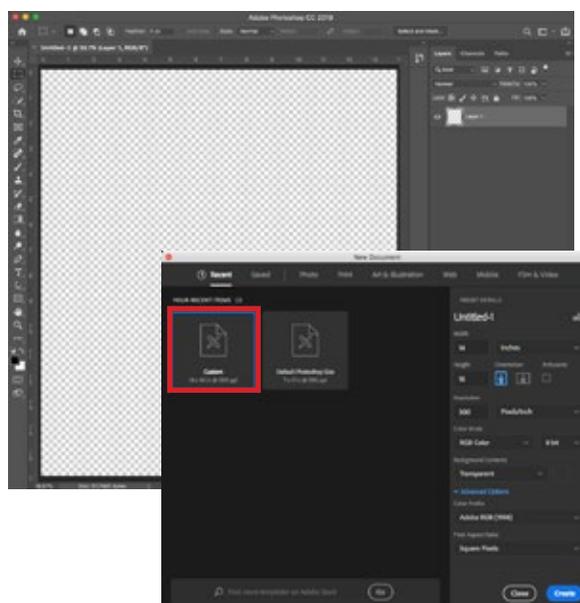
Click on the Advanced Option drop down arrow, and select Adobe RGB (1998) as your Color Profile, and Square Pixels as the Pixel Aspect Ratio option. The Adobe RGB (1998) color profile is preferred because it will give you richer colors and darker blacks when you print.

Click Create.



5

Now you are ready to go. Once you save your document, the presets will be saved so that next time you create a new document, it will appear in the Recent Items area on the left side of the window. If you need a new document with the same settings, you can select the preset in the window instead of having to enter all the information again.



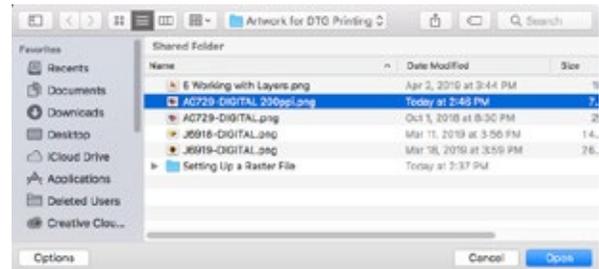
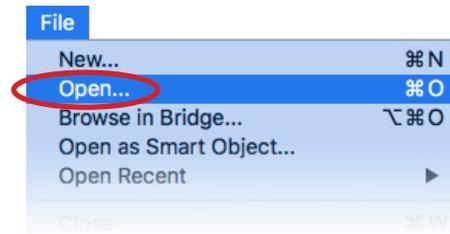
RESIZING AN IMAGE

Because of the pixel-based nature of raster images, you can't enlarge an image if it's too small. The image will become blurry and pixelated. That's why it's always recommended to set up your files at actual size at 300 ppi. If you need to enlarge an image slightly or need a slight increase in resolution, here's a trick I picked up from Kelby One. By increasing the image multiple times in smaller increments, you can maintain the integrity of the image better than you would if you increased it in one step.



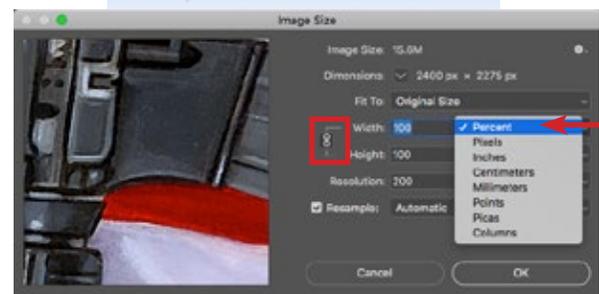
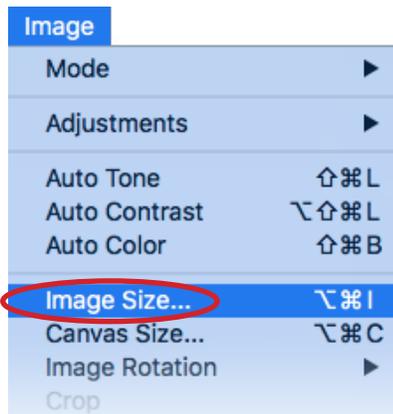
1

Launch Photoshop and go to the FILE MENU > OPEN. In the Open Window, locate and select the image you want to adjust. Click Open.



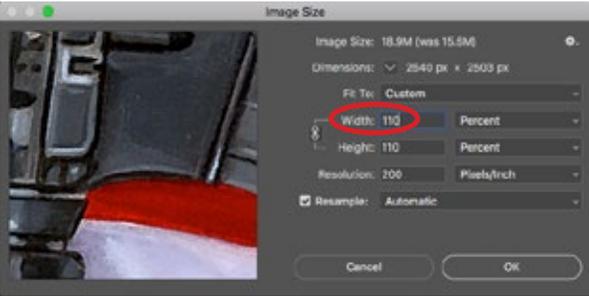
2

Go to the IMAGE MENU > IMAGE SIZE. In the Image Size Window, click on the Units drop down menu next to one of the dimensions and select Percent. Make sure the Constrain Ratio Aspect is turned on so that the Width and Height are adjusted proportionately. Use the little chain link icon to turn it on and off. When you see the little lines pop up pointing to the Width and Height fields, it is on.



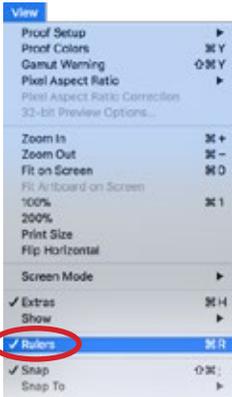
3

Enter 110 in the Width field and click OK. With the Constrain Ratio Aspect turned on, when you enter the percentage in one of the dimension fields it will automatically populate the other with the same number. Click OK. You'll notice that the size of the image will increase.



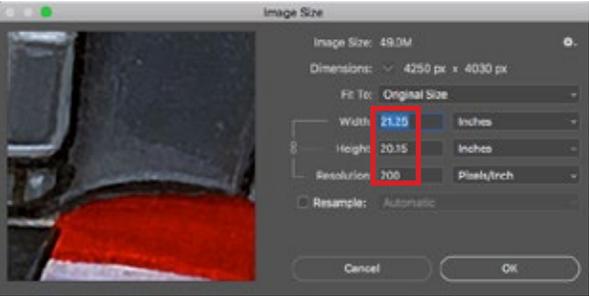
4

If your rulers are not visible at the top and left side of your image window, go to VIEW MENU > RULERS to turn them on. This will make it easier to see how much the image is increasing each time.



5

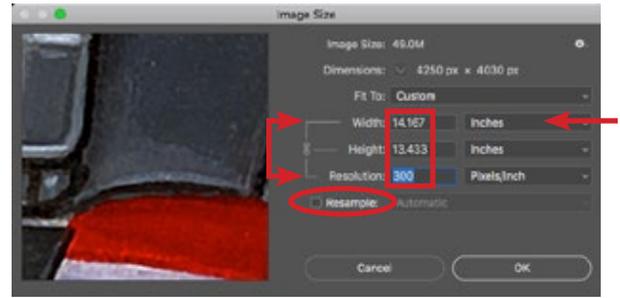
Repeat steps 2 and 3 to continue increasing the size of your image in 110% increments. If the resolution of your image was less than your desired resolution, continue increasing the image past your desired file size. You'll need this additional size to compensate for the lower resolution.



6

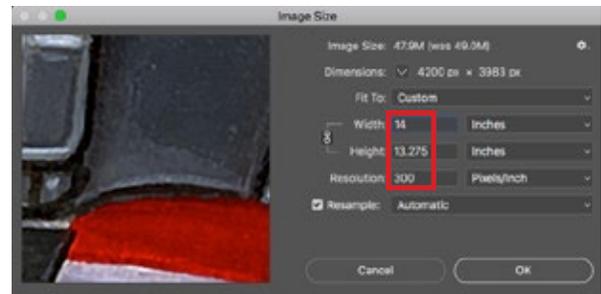
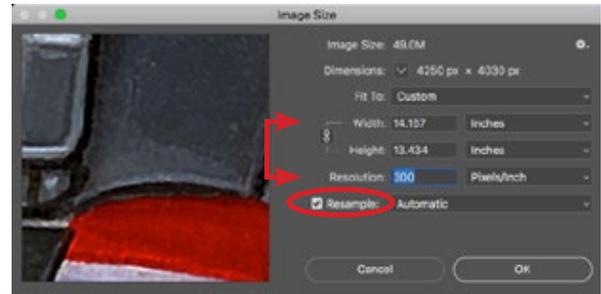
Once you've enlarged your image enough, open the Image Size window again, and change the Units from Percentage back to Inches.

Make sure the Resample option is unchecked. This will link the dimensions to the resolution so when either is changed, the other will automatically adjust accordingly. In this case increase the resolution to 300 ppi. When this is done, the size will decrease. If the size is larger than your desired outcome, click OK. If not, click cancel and continue to increase the image some more.



7

Once you have the resolution where you want it, with the dimensions larger than your desired final size, recheck the Resample option. Adjust the size of the largest dimension to what you need it to be, and it will adjust the size of the smallest dimension proportionately. Click OK.



8

Go to the FILE MENU > SAVE AS and give the file a new name so it doesn't save over your original file. You can now start adding text and other graphic elements to create your layout.



WORKING WITH LAYERS

Photoshop layers provide the ability to manipulate elements in a layout separately from one another. When a layer is selected, any action that is taken will only affect that layer unless the Sample All Layers option is active for certain tools.

Layers also allow you to adjust the order of elements and how they layer on top of one another, which adds the illusion of depth, as demonstrated in this layout.



1



Chapter 2 - Raster Artwork Folder
- Leaping Tiger.png

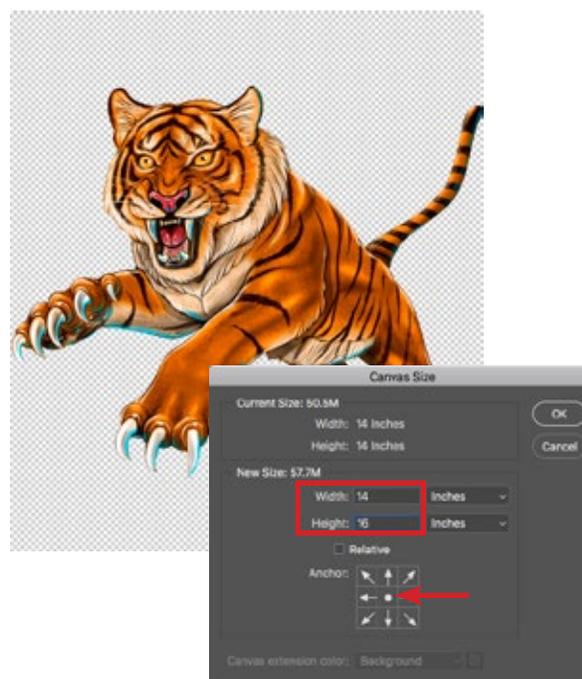
Launch Photoshop and open the image you want to work with.



2

Adjust the image size if needed, as explained in the previous chapter. Add additional space to the canvas to make room for any additional elements such as text. Go to the IMAGE MENU > CANVAS SIZE. In the Canvas Size window, enter the new dimensions. In the Anchor Diagram area, click on the square where you want your current image area to be positioned. In this case we are keeping the same width but adding more height. If we select the center square, where the dot is located, the additional area will be evenly distributed at the top and bottom. If you position the dot in the upper left corner, the additional space would be applied to the bottom and right side of the design.

Click OK.



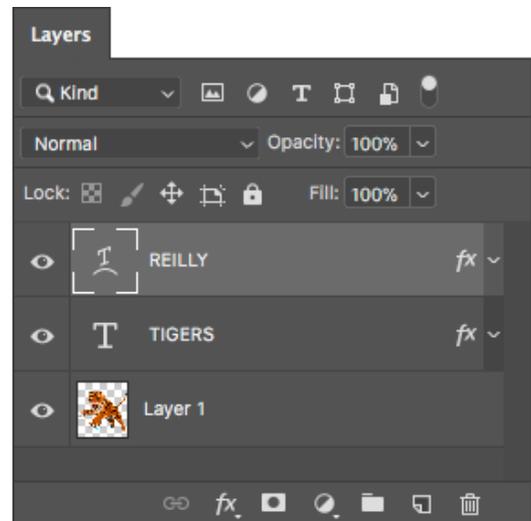
3

Now you can begin to add your additional elements. We have added some type to this image. Later lessons in this chapter will discuss ways to add and dress up type in your layouts.



4

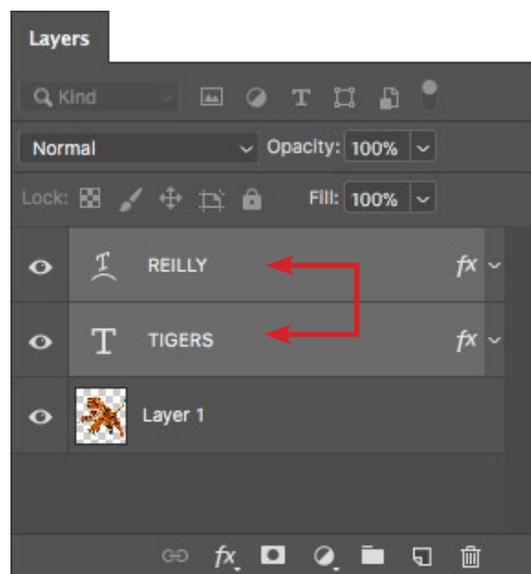
Any time you add a new layer, paste an element into a document, or add type, it will automatically be placed in a new layer on top of the current selected layer in the Layers Palette (WINDOWS MENU > LAYERS).



5

Manipulate multiple layers stacked on top of one another by holding the Shift Key down and clicking the bottom layer to be adjusted, and then clicking the top layer to be adjusted. If there are more than two layers stacked that you want to adjust, when you click the top and bottom layers, the layers in the middle will automatically be selected as well. Now when you make an adjustment, such as moving or resizing, all layers selected will be adjusted.

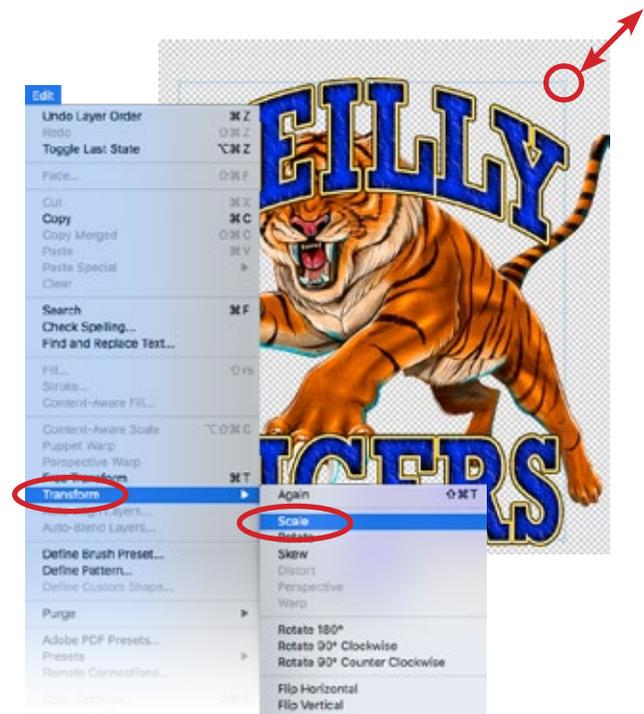
NOTE: For some tools, there is a Sample All Layers option in the Options Bar. If this is checked on, when the tool is used, the pixel information from all visible layers, even if they are not selected, will be applied to the action being performed by the specific tool. By default, this option is not active, so if you want to use it, you will need to click on the box to activate it.



Contiguous Sample All Layers Select

6

To resize, select the layer(s) to adjust. Go to the EDIT MENU > TRANSFORM > SCALE. Notice the bounding box with the handles in each of the four corners and centered on each side. Click on a handle and move it to adjust the size of the element(s). As you make the adjustment, the size will change proportionately. If you hold down the Shift Key while doing this, the height and width can be adjusted independently of each other. Double click in the center of the box when done to apply the transformation.



7

Using the Move Tool, select individual layers then click on the elements and drag them to the desired position in the layout.

Click on layers and drag them up and down in the Layers Palette list to rearrange them. Notice how the elements build on top of one another. This creates the illusion of depth. In this example, by placing the top text layer below the tiger layer, and the bottom text layer above the tiger layer, it looks like the tiger is coming forward.



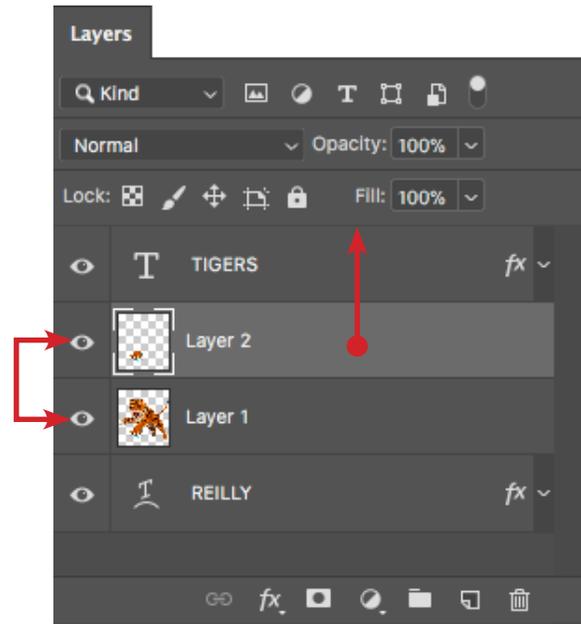
8

To take the illusion further, for this example the paw was manipulated to look like it was coming out in front of the bottom type. Using the Lasso Tool, click and drag around the paw. When you release you'll notice the moving dotted line also referred to as "marching ants."



9

Select the layer with the tiger in the Layers Palette. Go to the EDIT MENU > COPY, then EDIT MENU > PASTE SPECIAL > PASTE IN PLACE. A new layer will appear above the tiger layer with just the paw area you had selected in the exact same position.



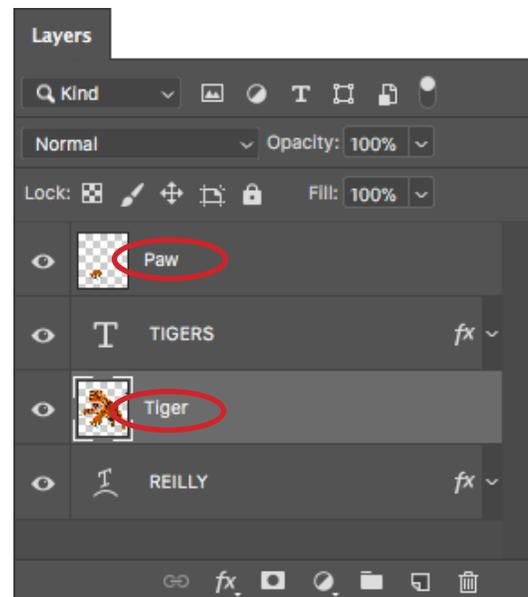
10

Click and drag the new paw layer above the bottom type layer. Now it really looks like the tiger is leaping forward through the type.



11

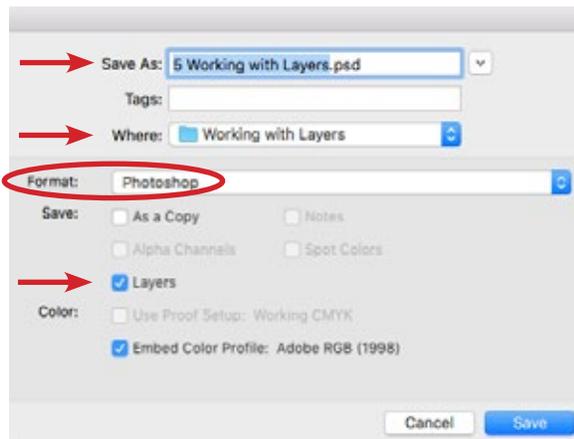
Rename layers in the Layers Palette to make them easier to recognize. Double-click on the layer name to highlight it and type in the new name. Click on the open area of the layer next to the name to deactivate the text.



12

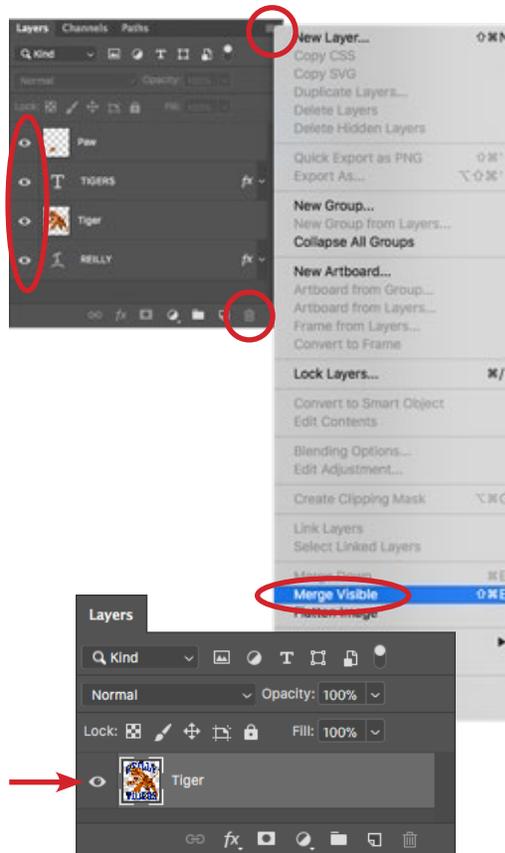
Once you have everything sized, positioned, and layered the way you want, go to the FILE MENU > SAVE AS. Name your file, select the location you want the file to be saved, and choose the Photoshop Format option. This will save your layered file in case you need to make any adjustments later. Make sure Layers is checked. Click Save.

If the Photoshop Format Options window pops up, click on Maximize Compatibility and click OK.



13

If you are ready to set up the file for printing, go to the drop down menu in the upper right corner of the Layers Palette. Select Merge Visible. This will merge all the layers that are currently visible. This is noted by the open eye icon. Clicking on that icon will open and close the eye, making the layer visible and invisible. As you work with layers more, you may find times when you will not need a layer to be visible for the final file. An example may be using the same image or layout but with different school names. You may want to keep your layered Photoshop File with all the different name layers, but save individual print files with different names. You would turn off the unwanted layers, and merge the remaining visible layers. You can then click on the invisible layers and delete them by clicking on the Trash Can icon at the bottom right of the Layers Palette.

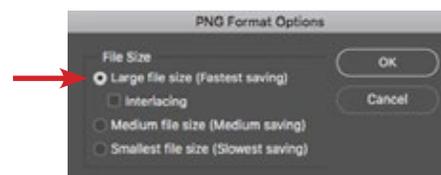
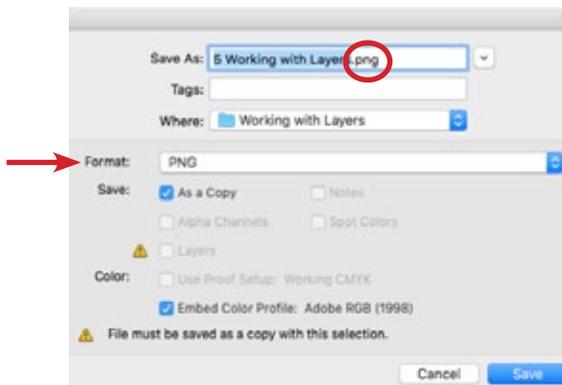


14

Go to the FILE MENU > SAVE AS again to save your final file for printing. You can keep the same name, but change the format to PNG. Make sure the extension at the end of the name changes to .png so that you don't save over your layered Photoshop file.

When the PNG Format Options Window pops up, select Large File Size and Click OK.

Now you have a single layered image on a transparent background ready to print.



CREATING A SIMPLE TEXT LAYOUT WITH LOGO

While we highly recommend using full-color artwork with DTG Printers to get the most out of your printer and to help camouflage banding, it can still be used to print simple 1-3 color designs. There may be a time either due to customer specifications or any other reason you will need a simplified layout.

In this lesson you'll learn how to create a simple text layout and add a logo to complete the design in 1-3 colors.

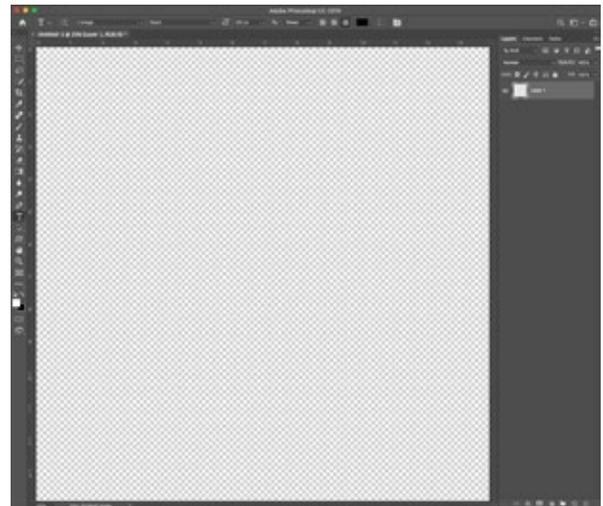


1



Chapter 2 - Raster Artwork Folder
- Eagle Mascot Black Line.eps

Start by creating a new document as explained in the previous lesson on pages 28-29. In this case the document was set up at 14" x 14".



2

Select the Horizontal Type Tool and click in the Document Window to start a text box. When you click, miscellaneous text will automatically flow onto the page. If the text flows off the page, use the Move Tool to select and drag the line of type back on the page.



3

With the text still highlighted, type in your own copy.

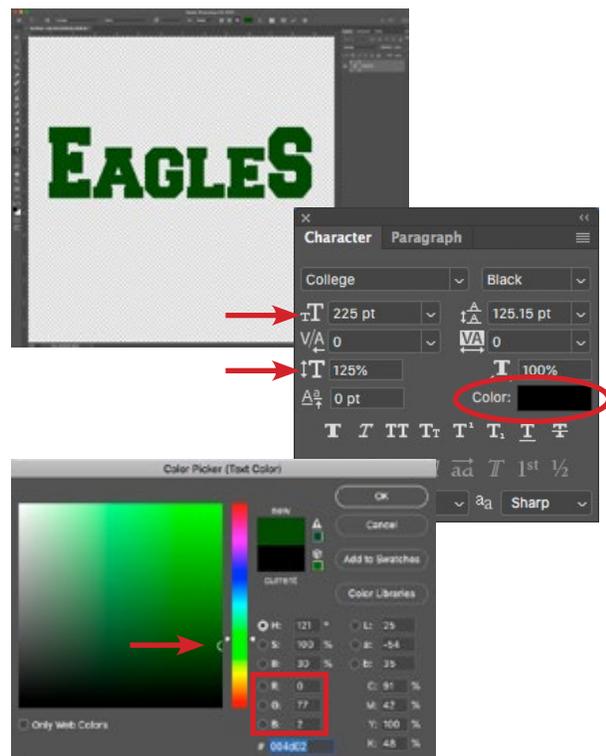
Open the Type Character Palette (WINDOWS MENU > CHARACTER). Make sure the text is highlighted. If it isn't, click and drag across the line of type to highlight it. Now select the font, point size, spacing and other attributes to layout the text the way you want.



4

For this layout, the first and last letters were highlighted separately and the font size and horizontal scaling were increased to make the letters taller.

Once you have the type the way you like, highlight it again and make it the color you want by clicking on the color swatch in the Character Palette. When the Color Picker Window pops up, choose the color you want. Make note of the RGB values in case you need it to color another element later with the same color. Click OK. The color will then be applied to the type.

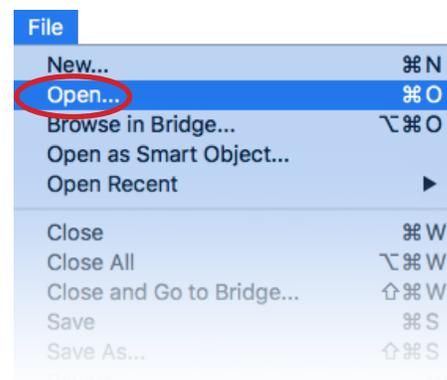


5

Now the logo will be added so the main text and logo can be sized and positioned in relation to one another before adding any secondary elements.

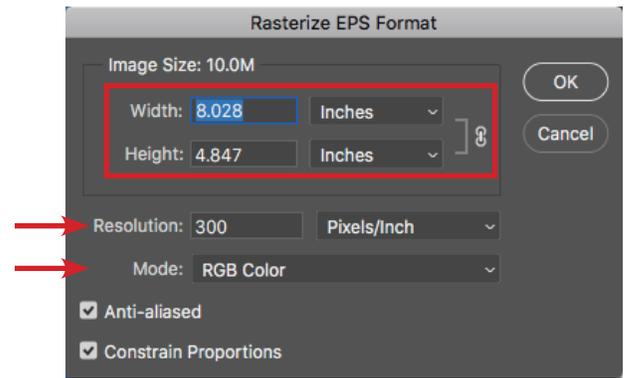
In this case a vector, EPS file of a mascot logo will be used. Vector images can be opened in Photoshop as long as they are saved in a file format accepted by Photoshop. However, once they are opened in Photoshop, they lose their vector characteristics and become a raster file.

Go to FILE MENU > OPEN, and search for the file of the logo you want to use.



6

Depending on the type of file you are opening, another window may pop up requesting additional information in order to open the file. For an EPS file such as this, when the Rasterize EPS Format window opens, enter the dimensions you want the image to open as. Enter the resolution, 300 pixels/inch is recommended, but make sure it's the same as the new file you will be pasting it into. Mode should be set to RGB. Click OK.



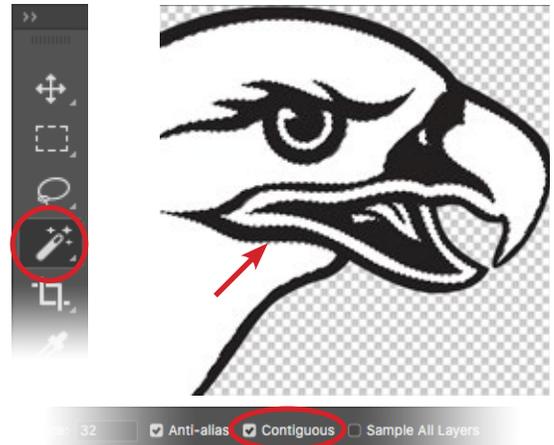
7

When the logo file opens, if the interior areas of the logo are filled with white, you'll need to delete these areas to create a 1-color layout. If you leave the white, and your DTG Printer can print white, these areas will print as well.

Use the Magic Wand Tool and click in the white areas. Hold the Shift Key down to select multiple areas. You can also turn off the Contiguous Option in the Option Bar at the top of the window. Now when you click in an area of a specific color, it will automatically select any other areas with the same color so that you don't need to manually select all the areas. You'll notice the "marching ants" denoting the selected areas. Hit the Delete Key (Backspace on PC) to knock out the white areas.

8

Go to SELECT MENU > ALL. Then go to EDIT MENU > COPY. Click back on the new document with the type, and go to EDIT MENU > PASTE. The logo will be pasted into your new document file on top of the type.



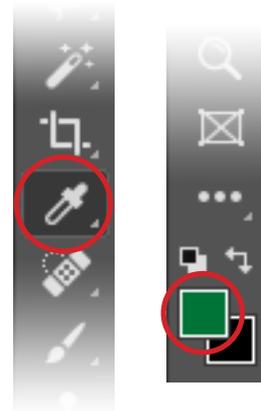
9

Go to EDIT MENU > TRANSFORM > SCALE. Click on the corner handles and move them in and out to resize the logo as needed. Click in the center of the logo and drag to reposition it on the page. Continue adjusting the size and placement until the desired layout is achieved. Double click in the center of the logo to apply the change.



10

If you are doing a one color layout, you'll want the black outline of the logo to be the same color as your type. Use the Eyedropper Tool, and click on the type. You'll notice the Foreground Color Swatch will automatically fill with the color you just sampled from the text.



11

Use the Magic Wand Tool and select all the black areas. Hold down the Shift Key to select multiple areas or use the Contiguous Option as mentioned in Step 7.

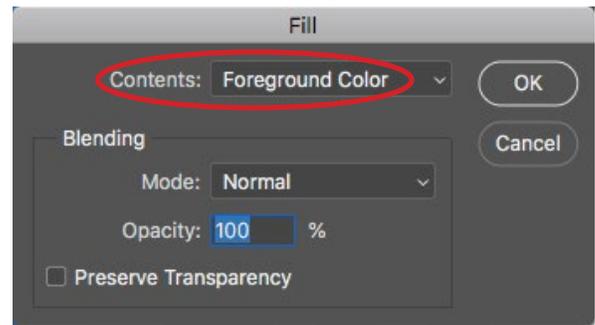
Another tip for making a quick selection is to hold down the Command Key (Control Key on PC) and click on the layer in the Layers Palette of the object you want to select. A selection will automatically be created around the outline of any information on that layer. If the image is a black line with no colors filled in, the selection will follow the edge of the black line on both sides of the line as shown here. However, if the inside areas are filled in like the image was initially, as shown in Step 7, the selection would only follow the outer edge of the eagle head.



12

Go to EDIT MENU > FILL. In the Fill window, make sure the Contents option is on Foreground Color. Click OK. The black line will automatically fill with the color from the Foreground Color Swatch.

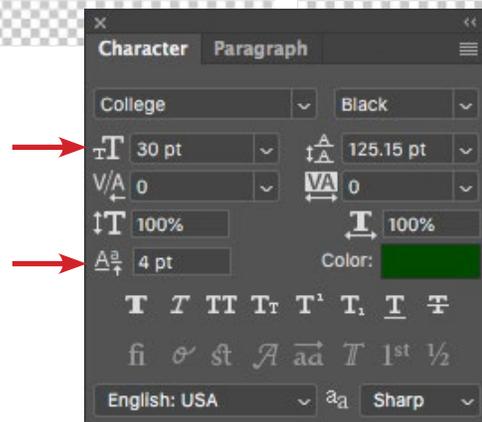
Go to SELECT MENU > DESELECT to remove the selection.



13

Now you can continue to add any additional type to complete your layout.

If you want to add Bullet Points, or the small round dots, between letters as used in this layout, place the type cursor between the first two letters. Hold down the Option Key (ALT Key for PC) and hit the number 8. When the first bullet is typed, it may be too large or too small compared to the type, and may be too high or too low. Highlight just the bullet point and change the Point Size and Baseline Shift until it is sized and placed as you like.



14

With the bullet still highlighted, go to EDIT MENU > COPY. Move the type cursor between the next two letters, and go to EDIT MENU > PASTE. Continue doing this between all the letters. This is quicker than resizing and repositioning each bullet manually. Once all the bullets are in place, you may need to resize the line of text. Because the letters and bullet points are set up with different text characteristics, use the Transform Scaling option as mentioned previously in Step 9 to resize.

If needed, highlight and color your type to match the other elements in the layout as mentioned in Step 4.



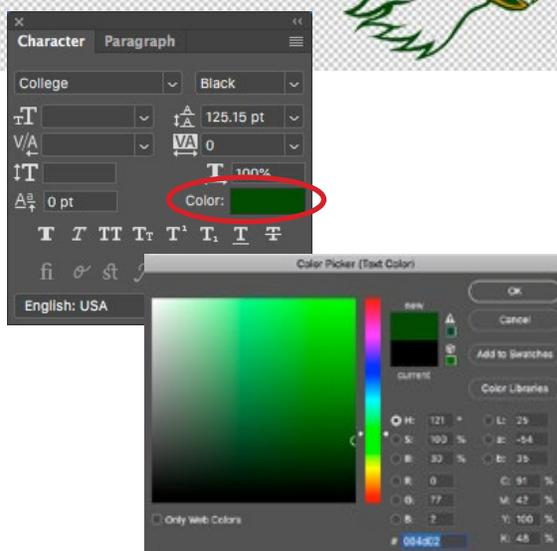
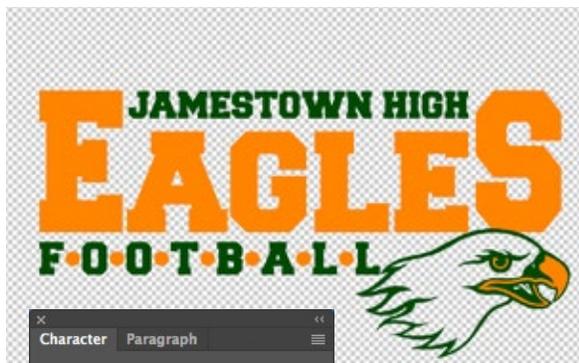
15

If you are only creating a 1-color layout, stop here and save your layered Photoshop file in case you need to come back to it in the future and make changes. If you are ready to print, merge your layers and save a PNG file as explained in Steps 12 - 14 of the previous lesson on page 37.



16

If you want to go a step further, you can add a second or third color. For all the type elements, as long as they remain in text mode, you can highlight the necessary letters and use the Color Swatch in the Character Palette to change the color. When you click on the swatch and the Color Picker window opens, if you want to use the same color that was used in a different area, click on that color in the layout and it will automatically sample the same color. Click OK to the Color Picker Window and the selected type will automatically be filled with the sampled color.



17

For areas that aren't text, such as the logo, use the Magic Wand Tool to fill them with color as mentioned previously in Steps 10-12.

Strokes and Drop Shadows, such as on the Eagles type, can be added quickly and will be explained in the next lesson on Using Layer Styles.

When done, save your layered Photoshop file, and save your final PNG file for printing on a transparent background.



USING LAYER STYLES

Layer styles is a great way to quickly and easily dress up elements in a layout. Add bevels, textures, drop shadows, and more, all with a few simple clicks. With all the options available, the number of possible combinations is endless. It's a great way to dress up type. It's beneficial for DTG printing because it breaks up solid areas of color, hiding potential banding issues.



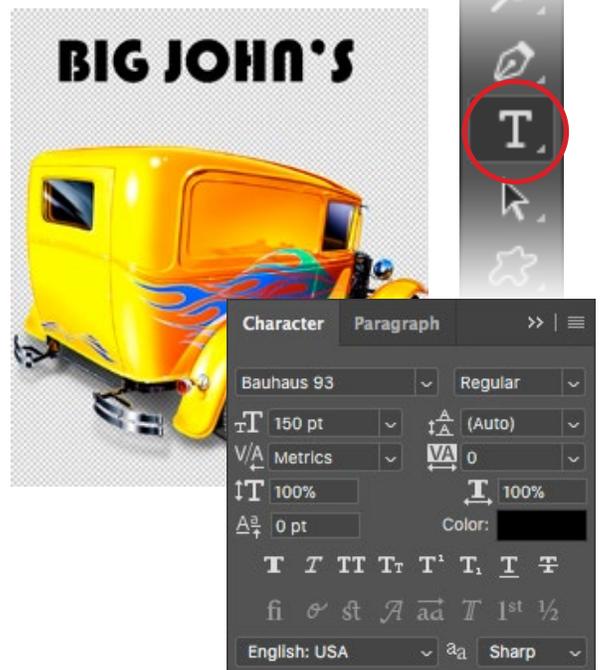
1  Chapter 2 - Raster Artwork Folder - Hot Rod.png

Launch Photoshop and open the image you want to work with.

Adjust your image size (Pages 30-32) or extend your canvas (Page 33, Step 2) to make room for text or other graphic elements to complete your layout. If you prefer not to extend your canvas, you can reduce the size of the image to create space for any additional elements.

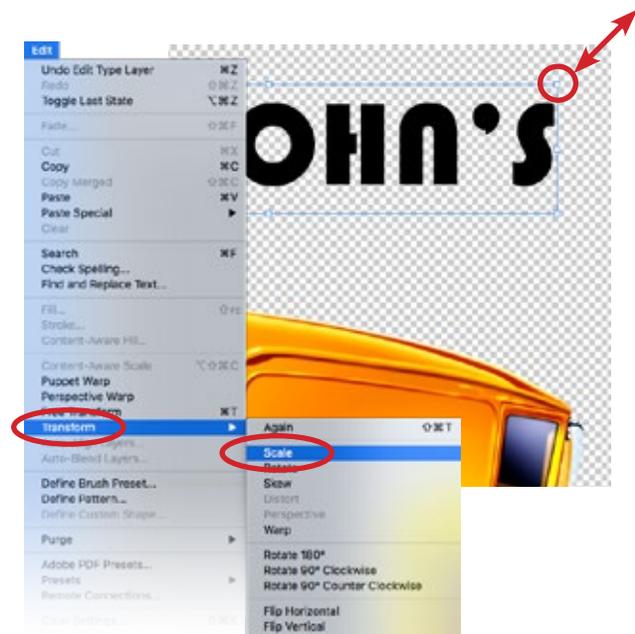


2 Select the Horizontal Type Tool in the Tools Bar and click on your page. Type your text. Go to the WINDOWS MENU > CHARACTER to open the Character Palette. Click and drag across your type to highlight it, then choose your font, point size, and adjust the other character attributes as needed.



3

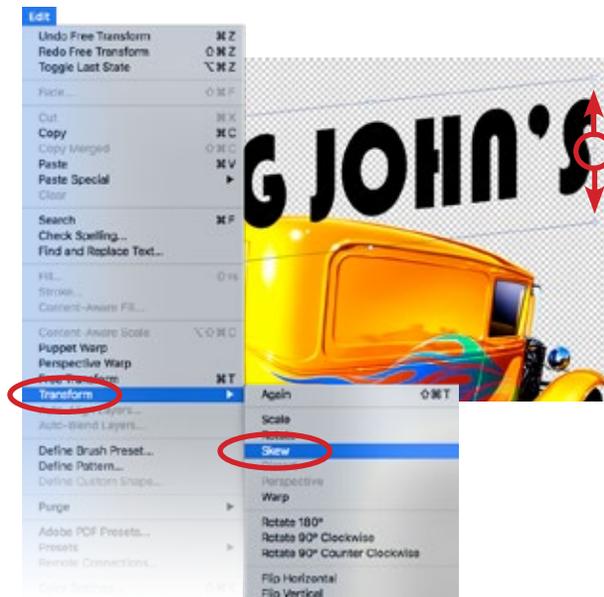
Click on the Move Tool and go to the EDIT MENU > TRANSFORM > SCALE. Click a handle and move the it in and out to adjust the type to the size that you want. As you move the handle the type will resize proportionately. If you hold down the Shift Key while doing this, you can adjust the size of the height and width independently of each other.



4

Go to the EDIT MENU > TRANSFORM > SKEW to adjust the angle of the text. Grab the center handles along the sides of the bounding box to skew the type horizontally or vertically. Double click in the center of the type to apply the change.

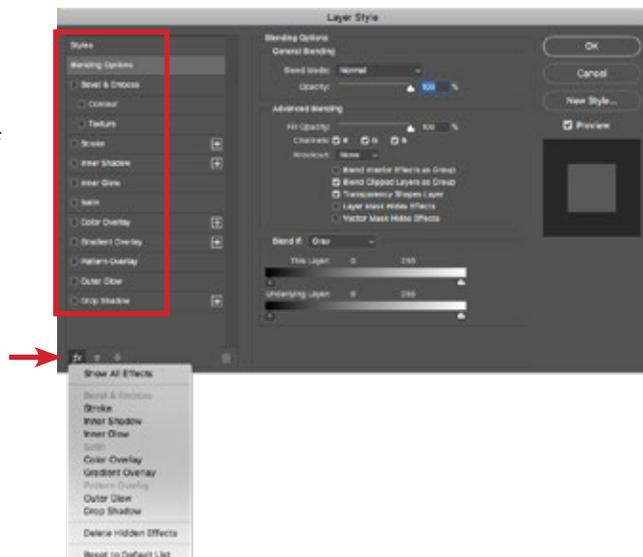
Continue to move, resize, and use the transform options until you have your text the way you want it.



5

To apply Layer Styles, double click on the layer in the Layers Palette that you want to apply the style to. This will open the Layers Style Window. You'll see the list of layer style options on the left.

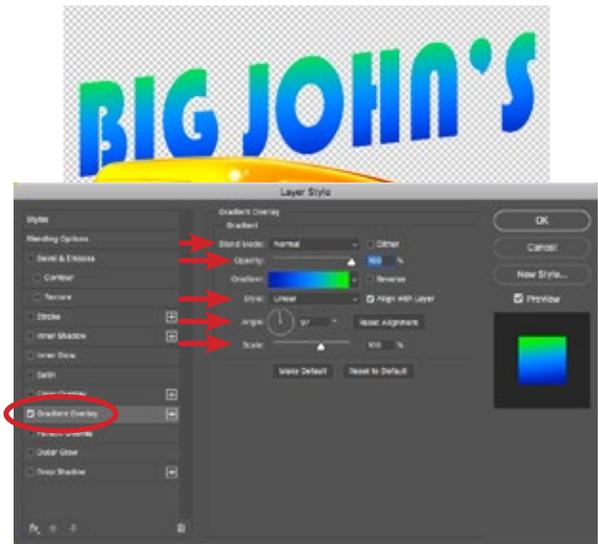
Some options may not be visible when the window first opens. You can add additional style options by clicking on the FX drop down menu at the bottom left of the window. Click on the option you want to add and it will appear in the list.



6

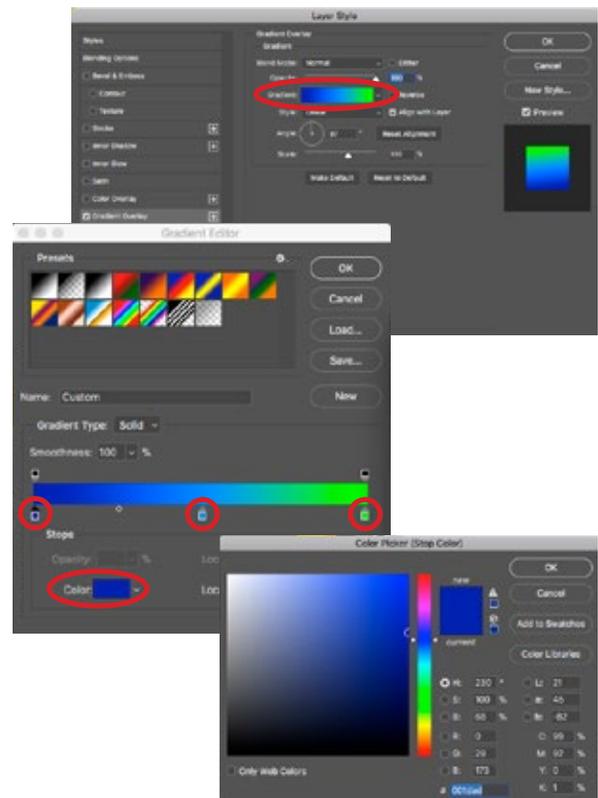
When creating images for DTG, it's best to incorporate textures, gradients, or other effects into large solid areas to prevent banding.

For this example a Gradient Overlay was added to start. The Blend Mode effects how the gradient will react and blend with the other styles that are applied. Normal is the Blend Mode setting that is generally used. The Opacity affects the transparency of the color. 100% is solid color, while decreasing it will allow other styles to show through. The Style affects how the gradient will be laid out - linear, radial, etc. You can adjust the angle and scale of the gradient as well.



7

The main component of the Gradient Overlay layer style is the Gradient option. Click on the color bar to open the Gradient Editor window. From here you can select preset gradients or create your own. To create your own, click below the gradient bar to add a small square color swatch. To change the color of that swatch, click on the Color square to open the Color Picker window. Choose the color you want. Click OK on the Color Picker window and the swatch will change to the new color you picked. You can add as many color swatches along the bottom of the gradient bar as you want. Slide the swatches back and forth to create longer, smoother gradients or shorter, choppy gradients between the colors. Once you have the gradient the way you like, click OK.



8

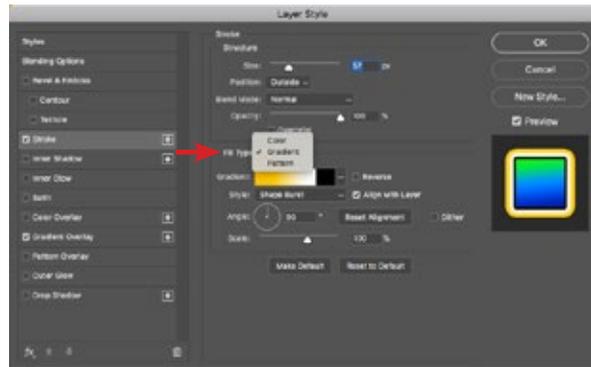
Next a Stroke was added. This layer style allows you to add a simple single, or multicolor, outlines like in this example.

First, select your size. For single color strokes, a smaller size can be used. For multicolor outlines, a larger size is needed to allow room for all the colors to be visible. You can position the stroke to the inside, outside, or centered along the edge of the element you are applying it to. As with the Gradient Overlay layer style, the blend mode and opacity will affect how the stroke reacts with the additional styles that are applied. Normal mode at 100% opacity will cause the stroke to not be affected by other styles and change its look.



9

The Fill Type option allows you to select if the stroke will be a single color, a gradient, which will allow for creating a multicolor outline, or a patterned stroke. For the color and patterned options, simply click the color or pattern you want to use.



10

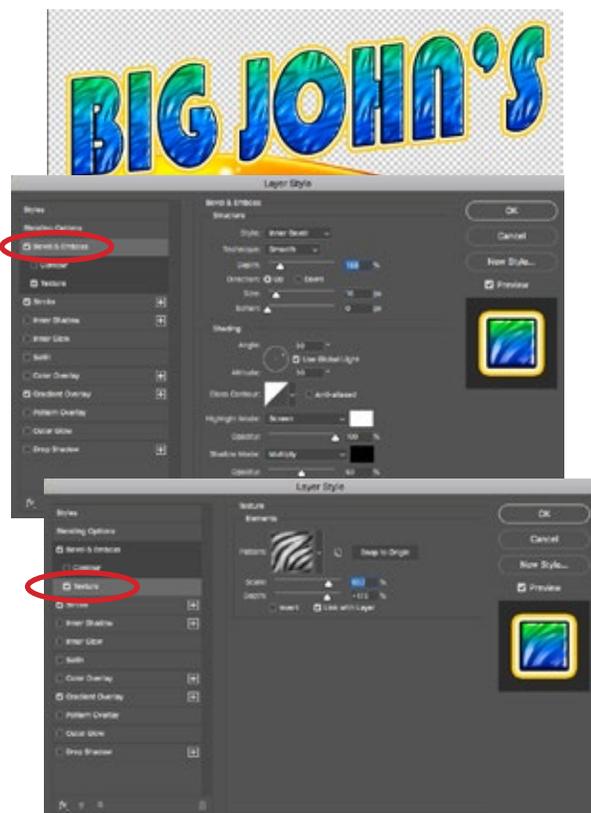
For the Gradient Stroke option, the Style allows you to select how the gradient flows in the stroke area and follow the shape it is applied to. To create a multicolor outline, choose the Shape Burst option. This allows the gradient to follow the outline of the shape it is applied to. Click on the gradient bar to open the Gradient Editor window and add your color swatches to the bar the same way you would do for the Gradient Overlay layer style option as explained in Step 7. To create a straight edge between stroke colors, slide the colors next to each other, like the black and white in this example. For a softer edge, like the yellow and white, move the color swatches further apart. Click OK once you have it the way you want.



11

Next a texture was added using the Bevel & Emboss layer style. Use the options to select Bevel Style, Size, Direction, Highlights and Shadows to create endless looks.

Use the Texture subcategory to choose a pattern to apply to the object. Use the Scale option to increase or decrease the size of the texture. The Depth option adjusts the definition and contrast of the pattern. Note that the patterns used to create the textures are small squares tiled together to fill the selected area. Sometimes this tiling may be visible. Plus, if a texture is enlarged too much, pixelization can be visible. Keep this in mind as you apply and scale the texture patterns so you can adjust accordingly to eliminate these issues should they become visible.



12

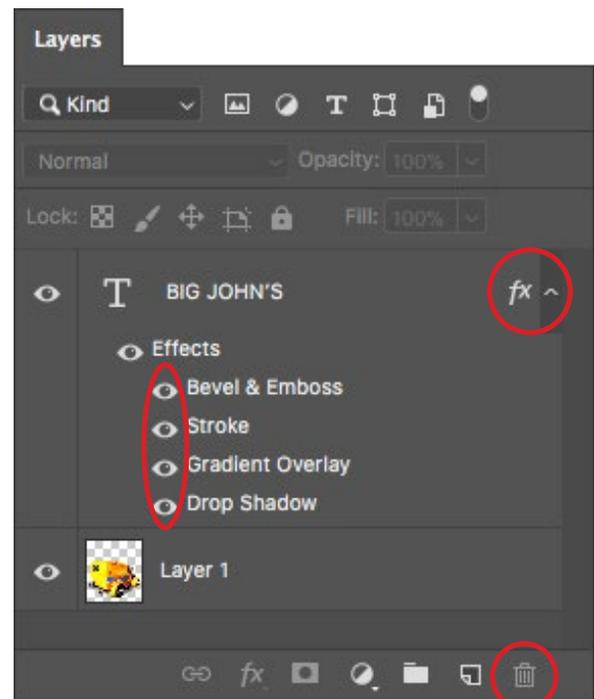
Finally, a drop shadow was added using the Drop Shadow layer style option. Once again the Blend Mode and Opacity will affect how the drop shadow will be affected by the other styles and art layers. Choose the angle, distance, spread and size. The spread affects the opacity of the shadow as it radiates outward. When it is set to 100%, as in this example, it creates a solid drop shadow. Reducing the spread will blur, soften and reduce the opacity of the drop shadow.

Experiment with different layer style options and all the different settings available for each to see what kind of looks you can create. Once you've achieved the look you want click OK.



13

Once you've applied your layer styles, an FX icon will appear next to the layer name in the Layers Palette. Click on the arrow next to the icon to open the list of layer style options that are applied to that layer. You can turn the eyeballs on and off to deactivate and reactivate the applied styles. If you want to delete a style, you can click and drag it to the Trash Can icon at the bottom of the Layers Palette. If you want to adjust the layer styles further, double-click on the FX icon and the Layer Style Window will reopen so you can make any adjustments.



14

Continue to add elements and adjust layers until your layout is complete. Save your layered Photoshop file and if you are ready to print, merge your visible layers and save your PNG file as explained in in Steps 12-14 on Page 37.



HOW TO SAVE A LAYER STYLE

Once you've created a layer style, you may want to save it for future use. You can save a Layer Style and it will be kept in your Styles Palette. Whenever you need it for another layout, you can click on the swatch and instantly apply the style you created.

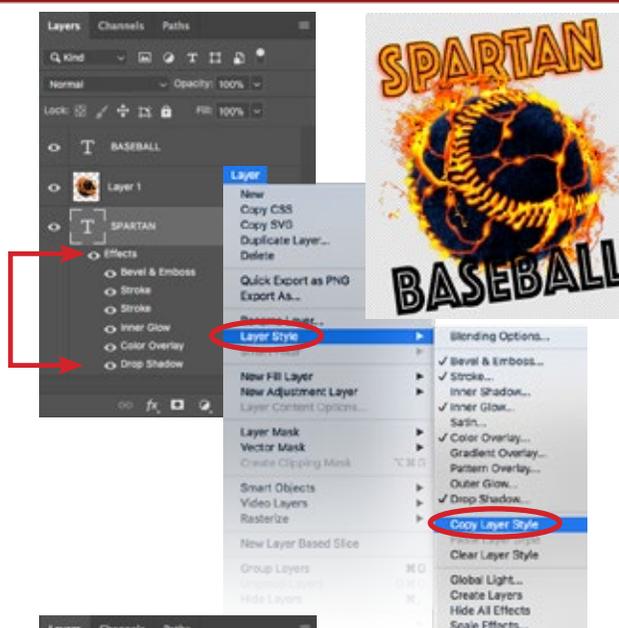


1



Chapter 2 - Raster Artwork Folder
- Lava Baseball.png

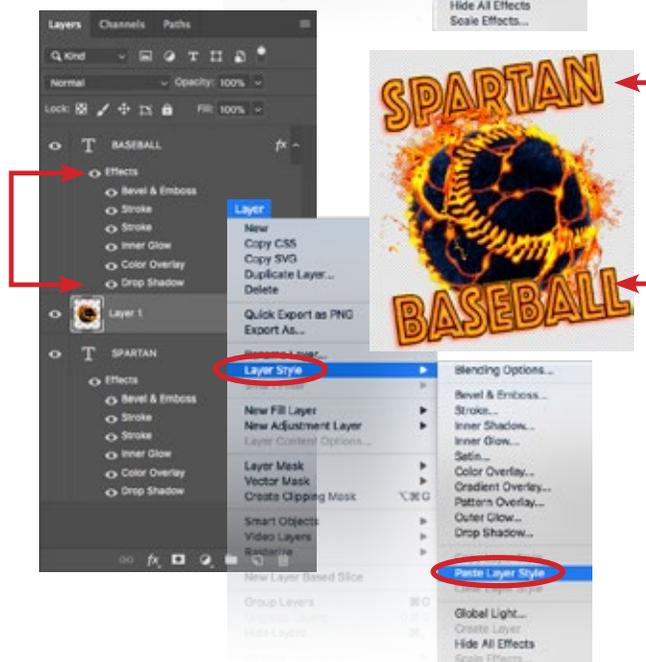
When you create a Layer Style and apply it, you may want to apply the same style to another object in the layout as well. Instead of going through the styles and manually applying them one-by-one to the new object, you can copy and paste a layer style from one layer to another. Select the layer in the Layers Palette that you initially applied the style to. Go to the LAYER MENU > LAYER STYLE > COPY LAYER STYLE.



2

Click on the layer in the Layers Palette that you want to apply the style to. Go to the LAYER MENU > LAYER STYLE > PASTE LAYER STYLE.

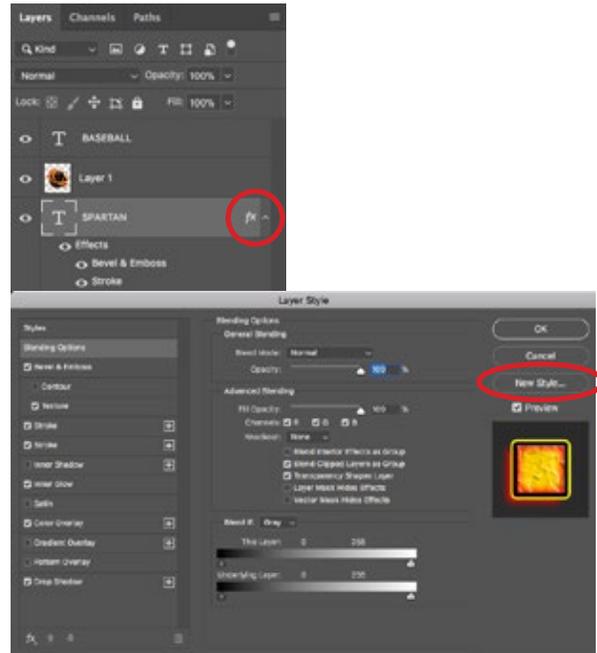
Now the same Layer Style is applied to the new object.



3

If you create a Layer Style you want to save for future use, double-click the FX icon on the layer with the applied styles.

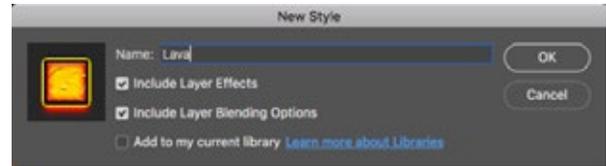
When the Layer Style Window opens, click the New Style Button.



4

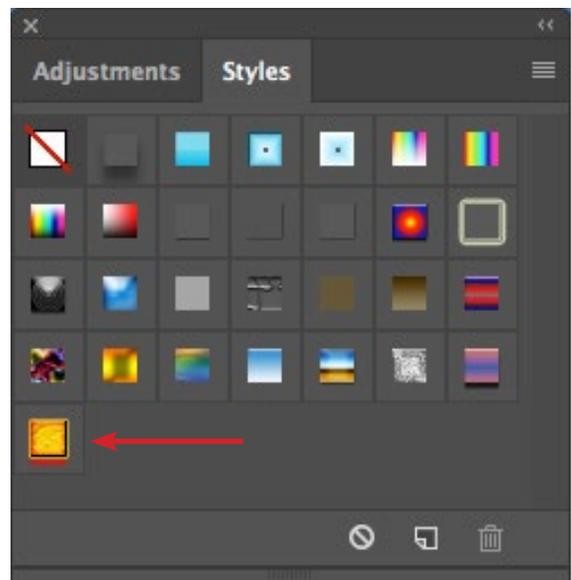
In the New Style Window, give the style a name and click on the "Include Layer Effects" and "Include Layer Blending Options." Click OK.

Click OK to the Layer Style Window.



5

Go to the WINDOWS MENU > STYLES. You'll see your new layer style has been added to the Styles Palette. Next time you want to use it, click on the style swatch and it will apply the layer style.



LAYER STYLES

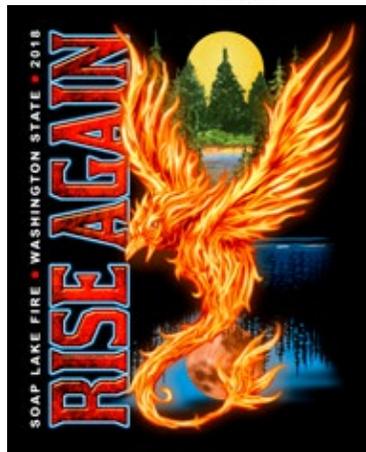
PLAIN STRIPES
ALUMINUM PATTERN
ALUMINUM BEVEL
RED WHITE & BLUE
ROCKS NEON
EMBOSSSED WOOD
JERSEY BLUE
JERSEY
BRASS

While Photoshop comes with layers styles that will allow you to do effects such as bevels, drop shadows, inner and outer glows, and gradients, you can download additional layer style presets for free. Once you add these to your Styles Palette, you can add a detailed layer style to an element with a simple click of the button. This set of styles is available for download using the link provided on the last page of this book.

To add them to your Styles Palette drag the .asl file to the Styles Folder which is located in the Presets Folder in the Photoshop Application Folder. When you have your art file open, open the Styles Palette (WINDOWS MENU > STYLES). Click on the drop down icon in the upper right corner of the Styles Palette. Select the Styles that you want to add. Click Append in the pop up window and they will automatically be added to the bottom of the styles list in the palette.



Chapter 2 - Raster Artwork Folder
- GDG Layer Styles Set 2.asl



Layers styles are a great way to enhance your images. Plus, they can be used to add effects to solid areas to avoid banding from clogged print heads.

APPLYING A DISTRESSED TEXTURE

Images with distressed textures are very popular and trendy. Adding a distressed texture to an image, particularly one with large solid areas, adds interest to the design. For direct-to-garment printing, it helps avoid banding issues. In this lesson you'll learn how to apply a distressed texture to an image.



1

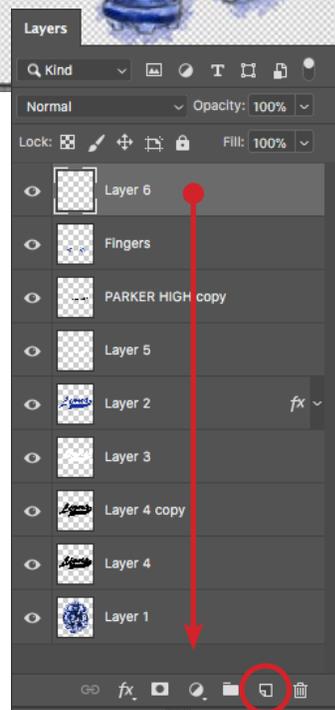
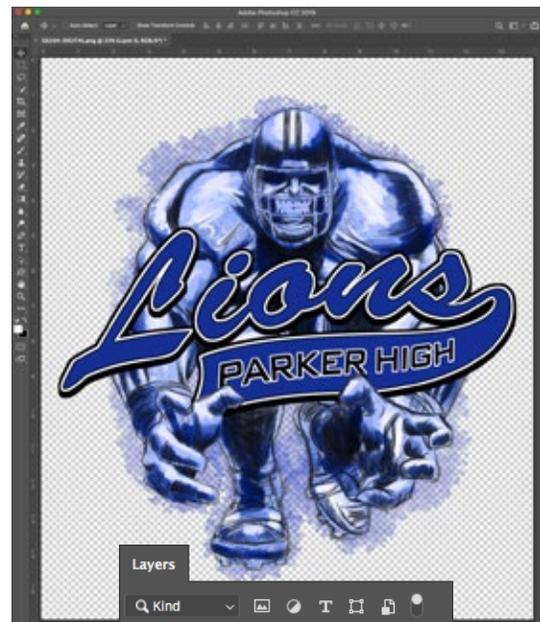


Chapter 2 - Raster Artwork Folder
- Monochromatic Football Player
- Distressed Texture

Open the image you want to apply the texture to. Add any text or additional elements to create your layout. When done, you are ready to add your texture.

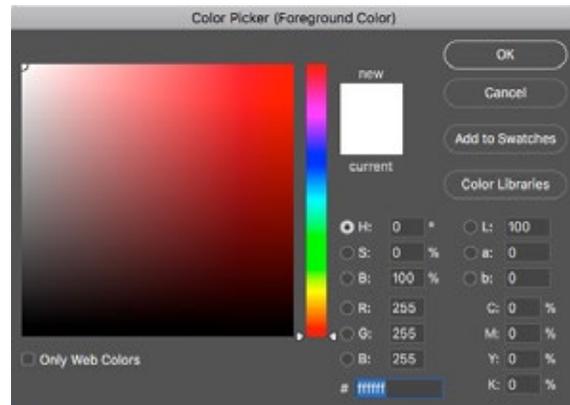
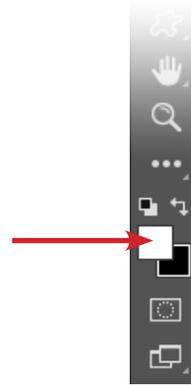
2

Create a new layer by clicking on the New Layer icon at the bottom of the Layers Palette. Grab the new layer and drag it to the bottom of the list of layers.



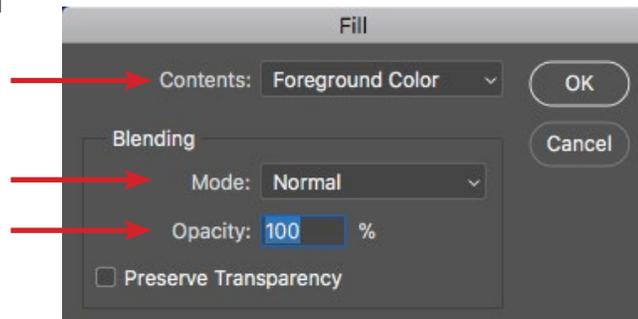
3

Choose a background color to simulate your shirt color. Click on the Foreground Color Swatch at the bottom of the Tools Bar. Select the color from the Color Picker window, and click OK.



4

Go to the SELECT MENU > SELECT ALL. Go to the EDIT MENU > FILL. In the Fill Window set the Contents: to Foreground Color. This will fill the selected area with the color set as the foreground color located at the bottom of the Tools Bar. Mode should be set to Normal and Opacity at 100%. By adding a background color below your image, it will make it easier to see how the texture affects the image.



5

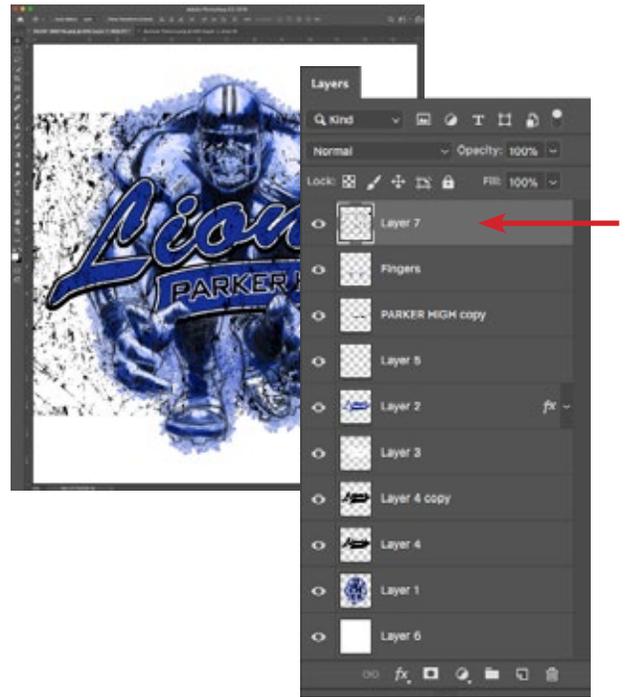
Go to the FILE MENU > OPEN and select the texture file to apply to the image. You can download free textures from the internet. Look for black or grayscale images on transparent backgrounds, usually saved as Photoshop, PNG, or TIFF files.

With the texture image file open, go to the SELECT MENU > SELECT ALL, then go to the EDIT MENU > COPY. Go back to your original image file and go to the EDIT MENU > PASTE. You'll see the texture placed in your image document.



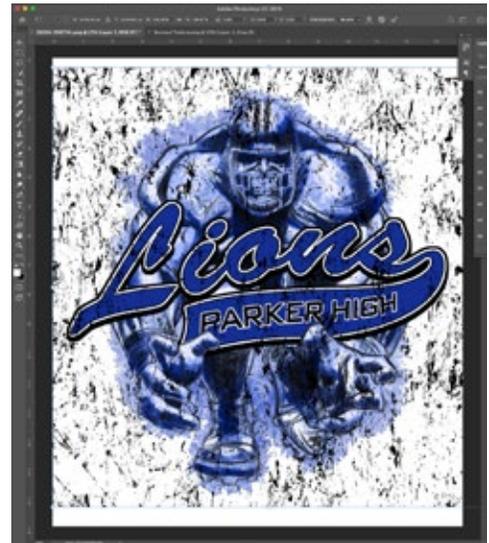
6

If the texture layer is placed below your image layer, move it to the top of the list so it falls above your image and any elements you added.



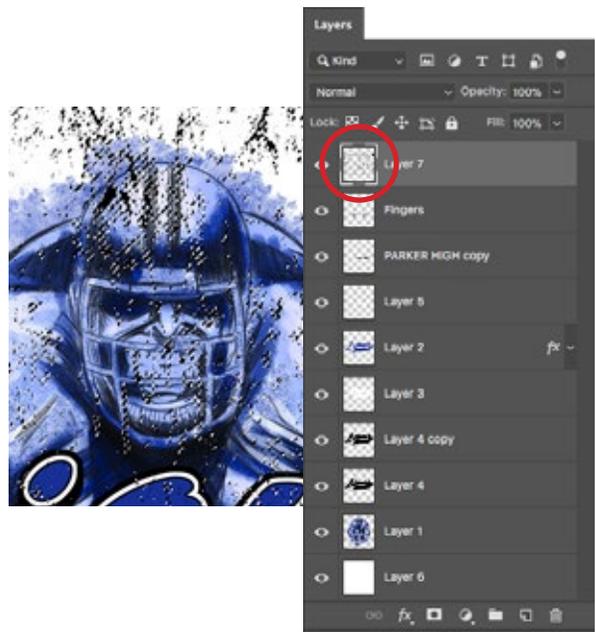
7

Go to the EDIT MENU > TRANSFORM > SCALE and adjust the size of the texture to cover your entire image area. Click and drag the corner and center handles to adjust the size proportionately as needed. Hold the Shift Key down to adjust the height and width independently.



8

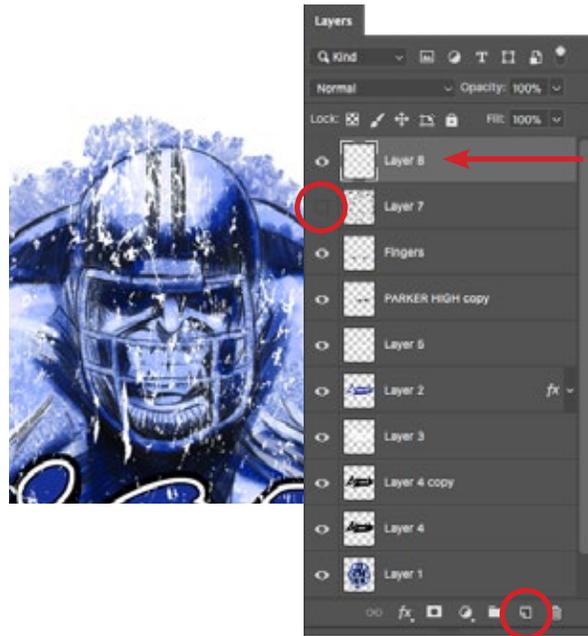
Hold down the Command Key (Control Key on PC) and click on the preview image in the Layers Palette of the distressed texture layer. This will select all of the textured areas. You should see the “marching ants” moving around the selected areas of the texture.



9

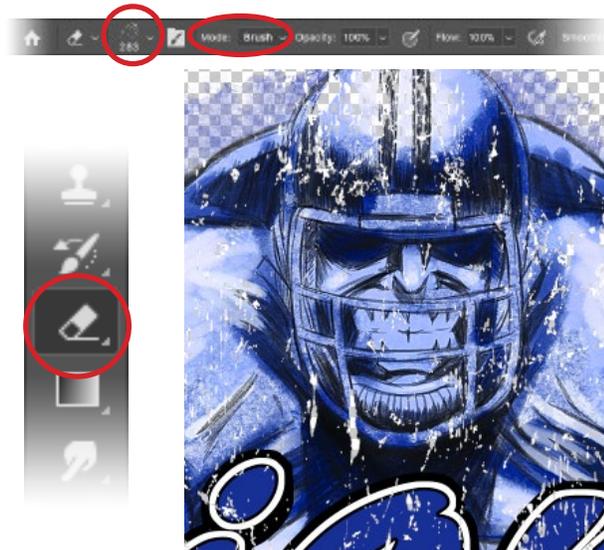
Make sure your Foreground Color Swatch is the same color as your image background color. Click the New Layer icon to create a new layer above your original texture layer, and go to EDIT MENU > FILL. Set the Contents: to Foreground Color and click OK.

Go to SELECT MENU > DESELECT, and turn the eyeball off on the original texture layer in your Layers Palette. Now you can see how the texture affects your image.



10

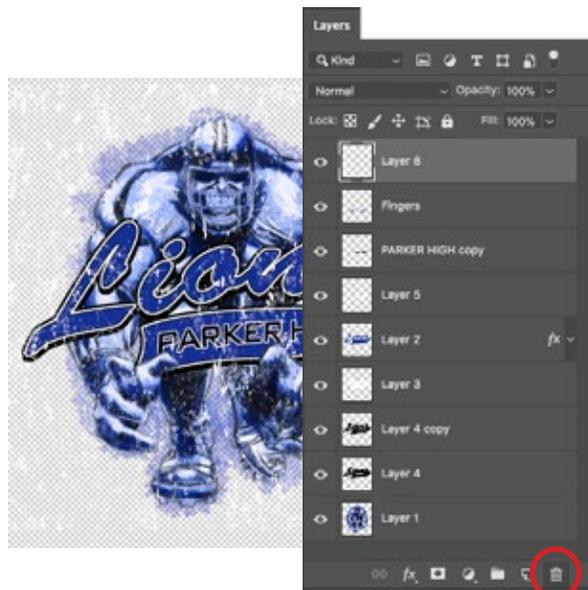
You can use your Eraser Tool to help thin out areas of the texture that may cover too much of the key areas of the image making it hard to read or discern what the image is such as the face area of this image. Make sure to use the Brush mode for your Eraser Tool. Try various brush styles and opacity settings for your Eraser to achieve the look you want.



11

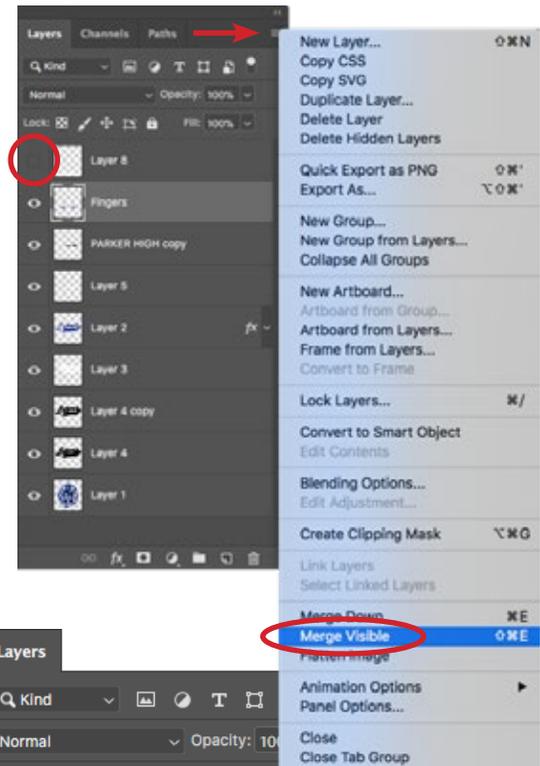
Once the texture is the way you like, you are ready to actually knock it out of your image. You need to do this so that when you save your PNG file for printing, you won't end up printing the texture or background color that you created. Save your layered Photoshop file as it is first with all of the layers in case you ever need to come back to it for any reason.

Delete your background color layer and the original texture layer by clicking and dragging each one to the Trash Can icon at the bottom of the Layers Palette.



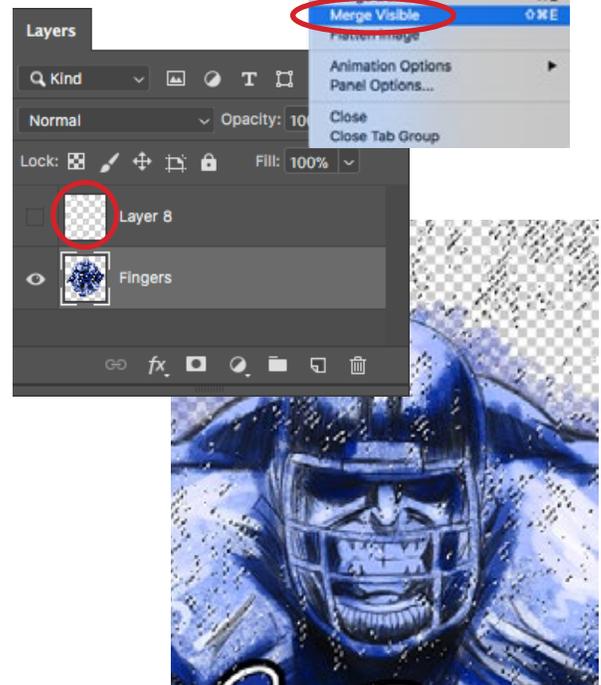
12

Turn the eyeball off on the new texture layer. Select one of the other image layers and go to the Layer Palette drop down menu. Select Merge Visible to merge all the visible art layers into one layer.



13

Hold down the Command Key (Control Key on PC) and click on the preview image of the distressed texture in the Layers Palette. Once again you'll see the "marching ants" denoting the selected area of the texture.



14

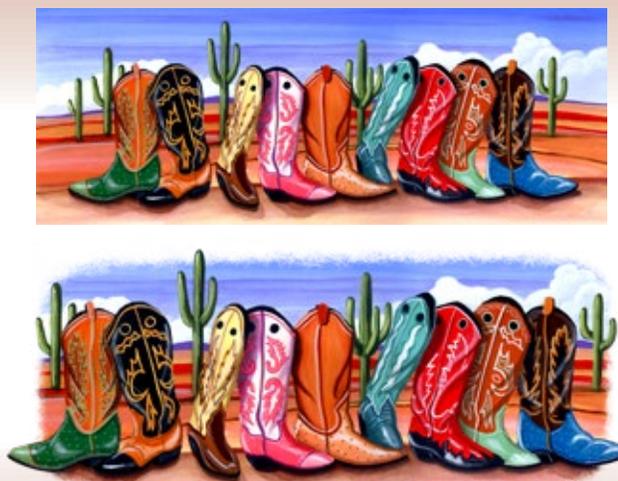
Double-check that your merged image layer is selected in the Layers Palette. Hit the Delete key (Backspace on PC). Go to the SELECT MENU>DESELECT. You'll see the texture is now knocked out of your image.

Delete your texture layer, then save your final PNG file for printing.



CREATING A PHOTO EDGE

With the full-color printing capability of direct-to-garment printing, photos and illustrations are ideal for this production method. However, images with straight square edges may be less appealing. Plus, images that are applied crooked are more obvious. One way to soften or break up the edge of a squared off image is to apply a photo edge.



1



Chapter 2 - Raster Artwork Folder
- Boots.png

Open the image you want to use.

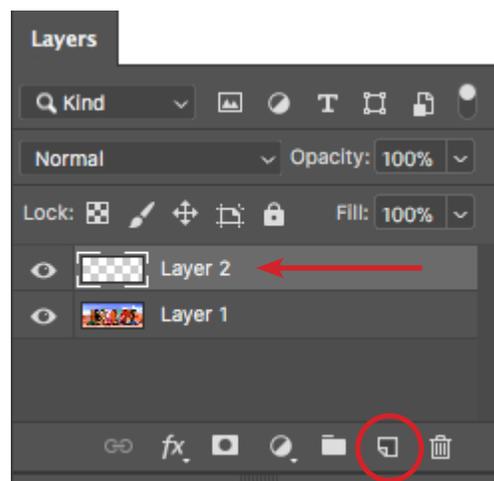
Depending on your image and how close the main element is to the edge, you may want to extend your canvas to give yourself extra room to work with. In this case we have enough extra area around the sides away from the main image area, so the extra space isn't necessary.



2

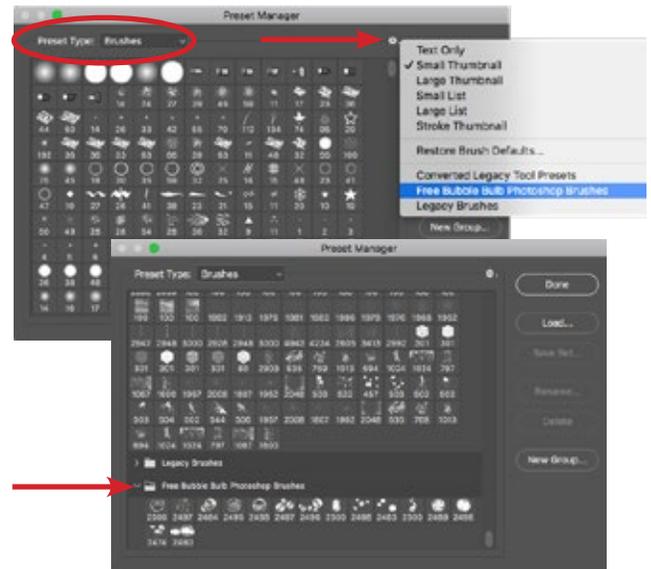
As with most art processes, there are various ways to achieve the same end result. In this case we are going to create a mask on a separate layer using the brush and eraser tools will then be knocked out of the original art.

Click the New Layer icon at the bottom of the Layers Palette. Make sure the new layer is above your image area. You'll use this layer to create your photo edge mask.



3

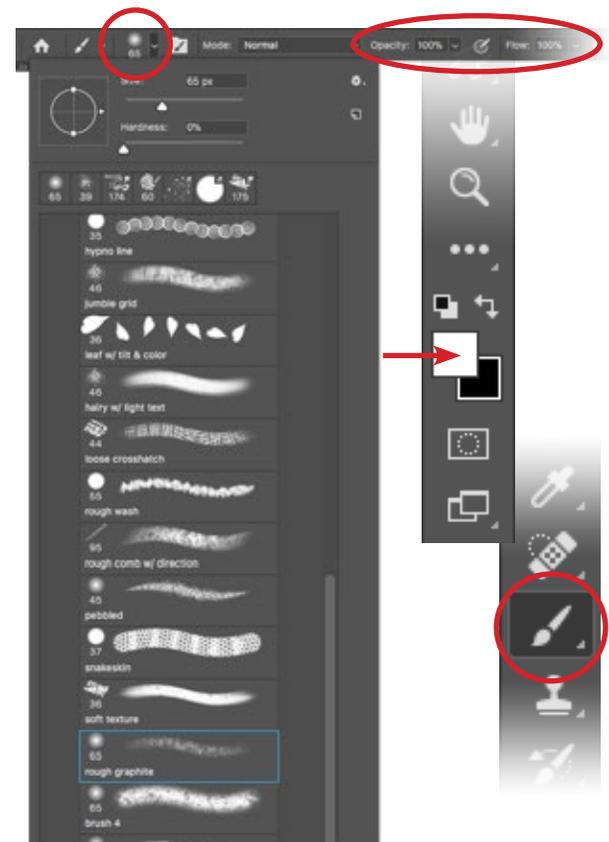
Now you will begin painting around the edge of your image using various brushes to achieve the look you want. Photoshop comes with default brushes, but you can download brushes for free from the internet. If you download new brushes, place the Brush Preset file in the Brushes folder, which is located in the Presets folder of the Photoshop Application folder. Then load the new brush preset into your Brushes Palette. To do this, go to the EDIT MENU > PRESETS > PRESETS MANAGER. In the Presets Manager Window make sure the Preset Type is set to Brushes. Click the Settings icon in the upper right corner and select the brush preset that you want to add. The new brushes will be added to the bottom of the brushes list.



4

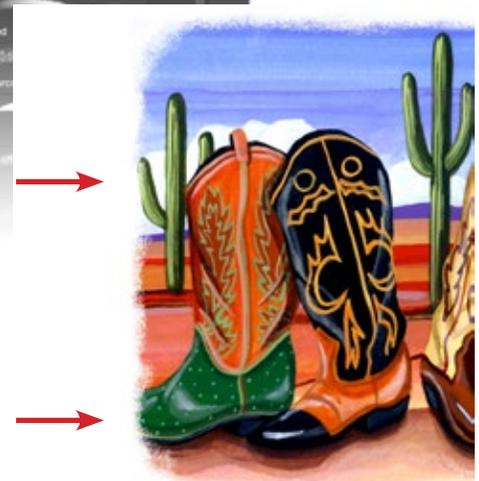
Make sure your Foreground Color is set to the color you want to use to create your mask. White or black works best, depending on your image. Choose the color that will be the most visible against your image so you can see the photo edge as you create it and how it falls over the image.

Select the Brush Tool, and choose the brush you want to use. Everyone's Brush Palette will be different depending on the brushes they have loaded. In this case a textured brush was used to create a rough, grungy edge. Start with your Opacity and Flow set at 100% and begin painting around the edge of the design. You want solid coverage around the edge transitioning to less coverage as you paint inward toward the image.



5

As you move inward, you can reduce the opacity and/or flow to achieve the look you want. How far inward you go depends on your image and your personal preference. For this design, the photo edge is brought in past the tips of the boots and the cactus so that they can be set up to break the border, creating a more interesting edge.



6

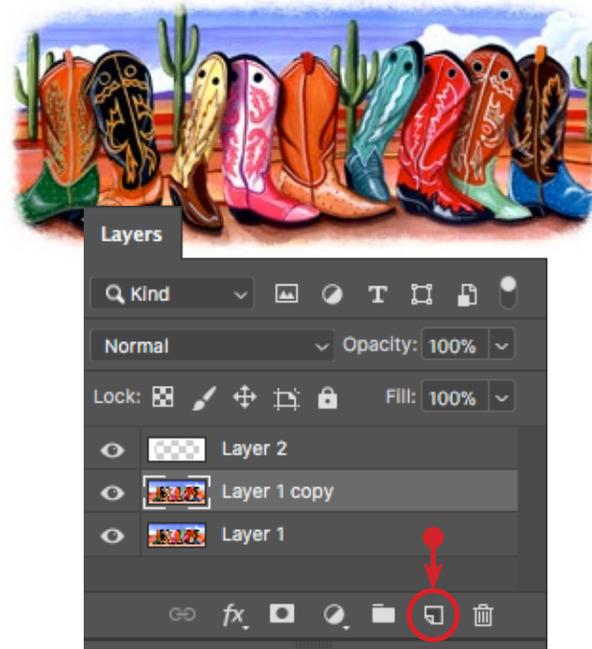
Press the left and right bracket keys to reduce and enlarge the size of your brush as you are painting. Try multiple brush styles to get varying textures in your edge.

The reason for using a separate layer to create a mask is that you can erase information as well as painting. The addition and subtraction of information through painting and erasing makes it easier to create your photo edge. If you were to erase information away from your original image to create the photo edge, and you go too far, you can only undo so many times to retrieve information you erased. You may find yourself needing to revert and start over. The method outlined here is more user-friendly.



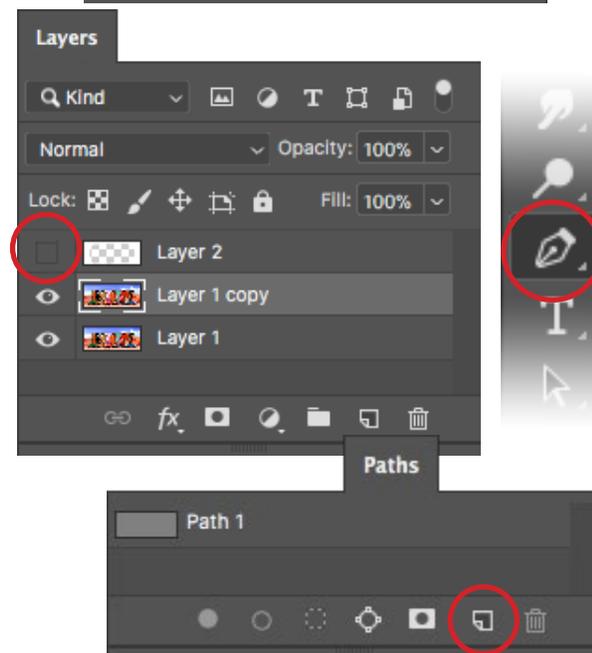
7

Once you've got the edge the way you like, if you want elements to break the edge, duplicate your art layer by clicking and dragging it to the New Layer icon at the bottom of the Layers Palette. You'll see the new duplicate art layer pop in the layers list right above the original art layer.



8

Turn the eyeball off on your photo edge layer to hide it. Select your Pen Tool and go to your Paths Palette (WINDOWS MENU > PATHS). Click the New Path icon at the bottom of the Paths Palette. Now you can trace around the edge of the element you want to break the border.

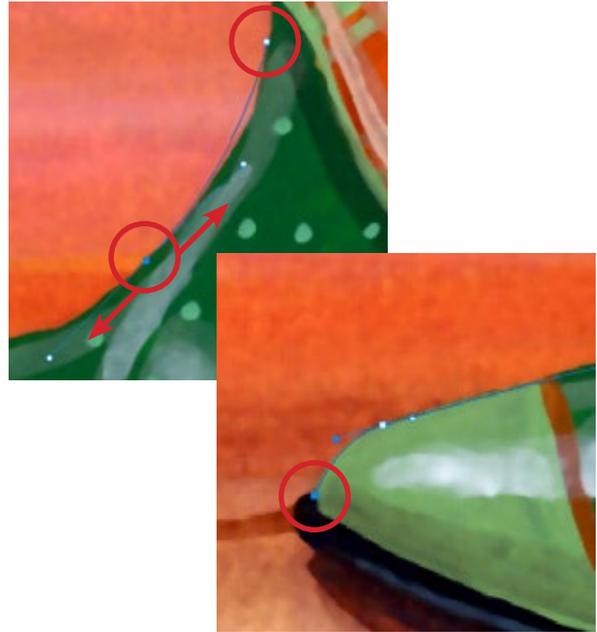


9

Click along the edge of the element you are going to trace to place your starting point.

Click further down the edge, and drag to pull out the Bezier Curve handles. Move the handles to adjust the curve of the path so it follows the edge of your shape.

As you go along the path, if you get to a corner, click to place the point without dragging out the Bezier Curve handles. Then, click along the image outline to place the next point in a different direction.

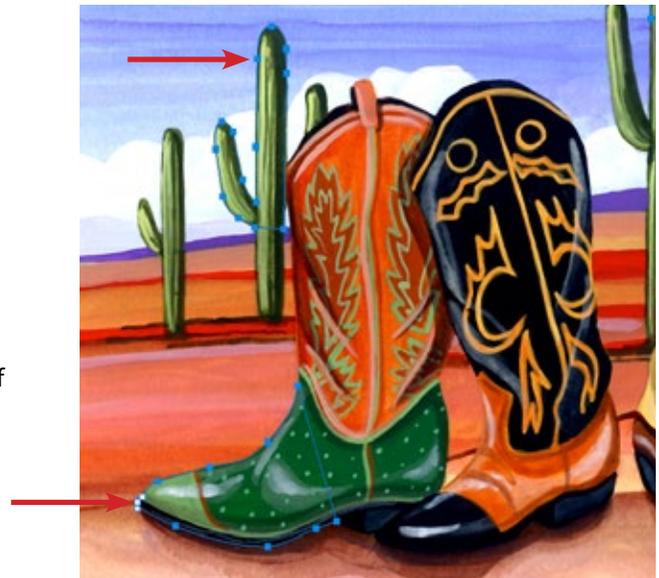


10

Continue all around the area that is needed to break the photo edge. When you get back to the starting point, hover your cursor over the starting point until a small circle appears, then click. This circle denotes that the path is closed.

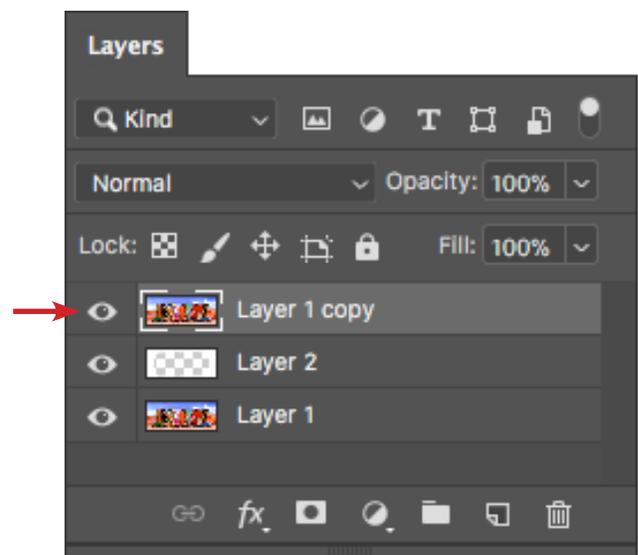
Repeat these steps to create paths around all the areas that you want to extend past the photo edge.

Toggle the eyeball of the photo edge layer on and off to make sure you are including enough of the image area to create the effect.



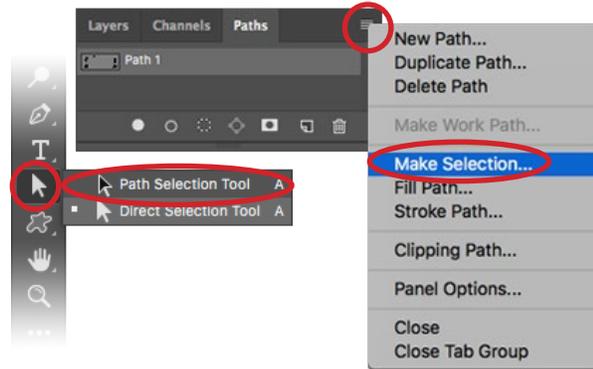
11

Once you've created all the paths, go to the Layers Palette and move one of the art layers above the photo edge layer.



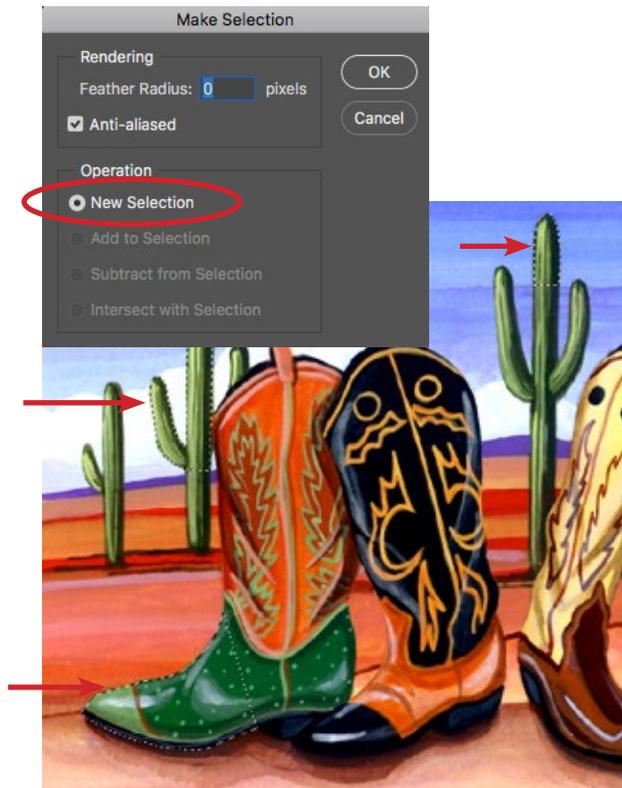
12

Go back to the Paths Palette and select your Path. Choose the Path Selection Tool, and click and drag across your image to select all of the paths you created. In the Paths Palette, click the setting drop down icon in the upper right corner and choose Make Selection.



13

In the Make Selection window, New Selection should be selected. Click OK. You'll see the "marching ants" around the selected areas.



14

Go to the SELECT MENU > INVERSE. In the Paths Palette, click off of your path so it is no longer highlighted.

Go to the Layers Palette and with the top art layer selected, hit the Delete Key (Backspace Key on PC). Now it looks like the boots and cactus are breaking the border of the photo edge.

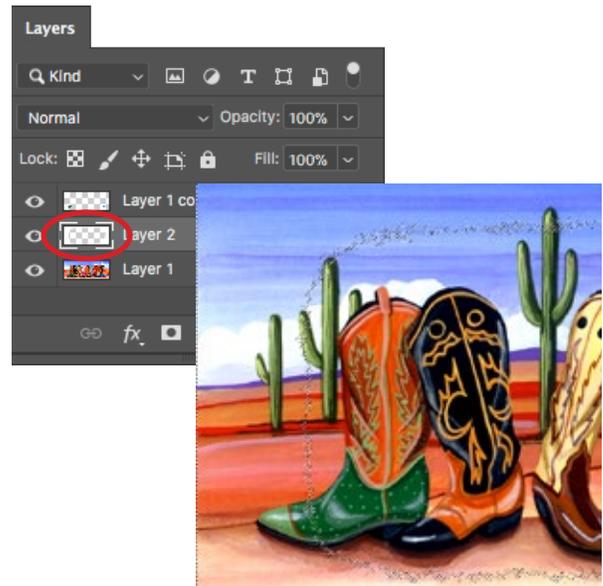
Go to SELECT MENU > DESELECT to remove the selection.



15

Continue to adjust your photo edge on the mask layer by painting and erasing if needed. When done, save your layered file in case you need it in the future.

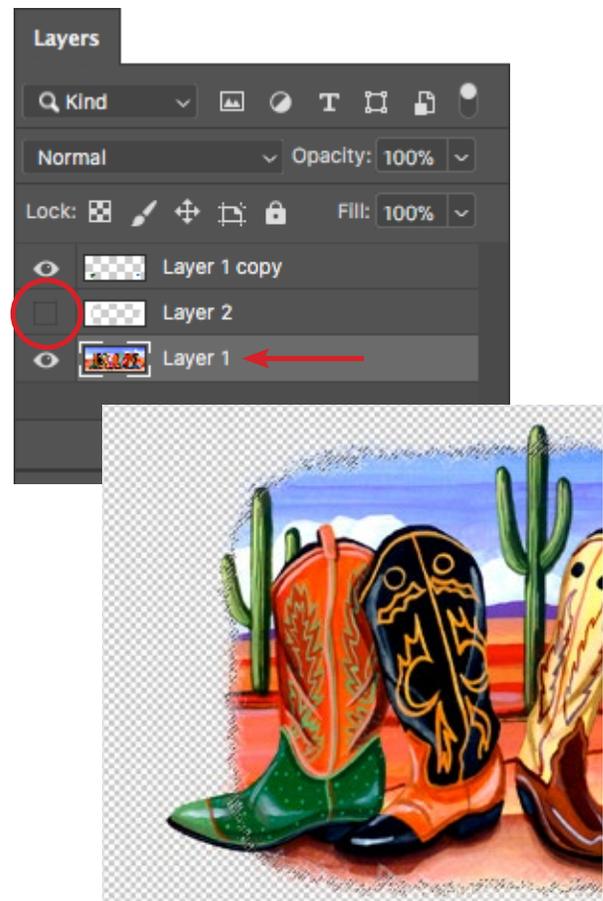
Hold down the Command Key (Control Key on PC) and click on the preview image of the photo edge layer to select the photo edge area. You'll see the "marching ants."



16

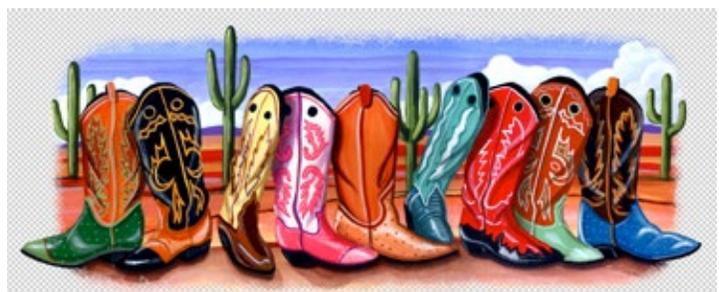
Select the bottom art layer, and turn the eyeball off on the photo edge layer. Hit delete. Now the photo edge area is deleted from the artwork.

NOTE: You may want to view the image on different colored backgrounds before deleting the photo edge to make sure the image works on different colors. To add a background color layer, follow Steps 2-4 on pages 52-53.



17

Delete the photo edge layer and background color layer if you created one, and merge the two remaining art layers by selecting Merge Visible from the Layers Palette drop down menu as mentioned in Step 12 of the previous lesson on page 56. Go to the SELECT MENU > DESELECT and save your PNG for printing.



CHANGING COLOR USING THE MASTER OPTION

You may have an image that would work well for a layout, but the color may not be right. If the image is monochromatic or contains only one main color, changing it is easy with the Hue/Saturation Adjustment.



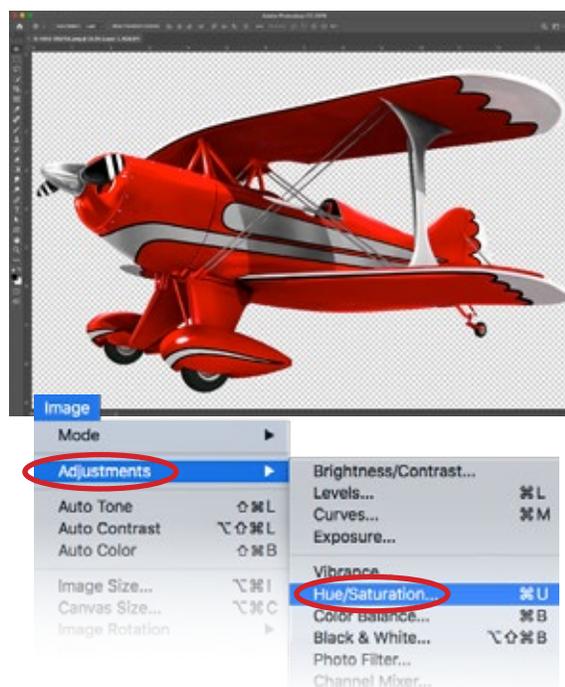
1



Chapter 2 - Raster Artwork Folder
- Airplane.png

Open the image in Photoshop.

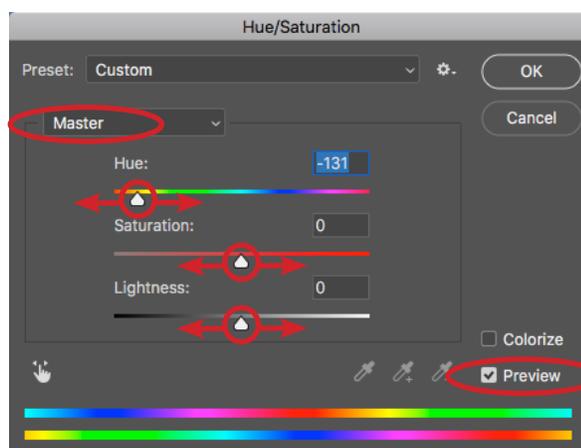
Go to the IMAGE MENU > ADJUSTMENTS > HUE/SATURATION.



2

In the Hue/Saturation Window you'll see the Master Option selected. Move the Hue slider until you get the color you desire. You can adjust the Saturation and Lightness sliders to achieve different levels of brightness or shade. Make sure the Preview option is checked on so you can see the adjustments as you apply them.

Click OK and you're ready to complete your layout.



CHANGING COLOR USING THE MASTER DROP DOWN MENU

Full-color, raster artwork has more than one color incorporated into it, unlike a monochromatic image. How do you isolate a certain color to change it? If it is a single color only used in one area of the design, you can use the Master Drop Down feature in the Hue/Saturation adjustment window to choose the specific color that you want to change. See how it is handled here.



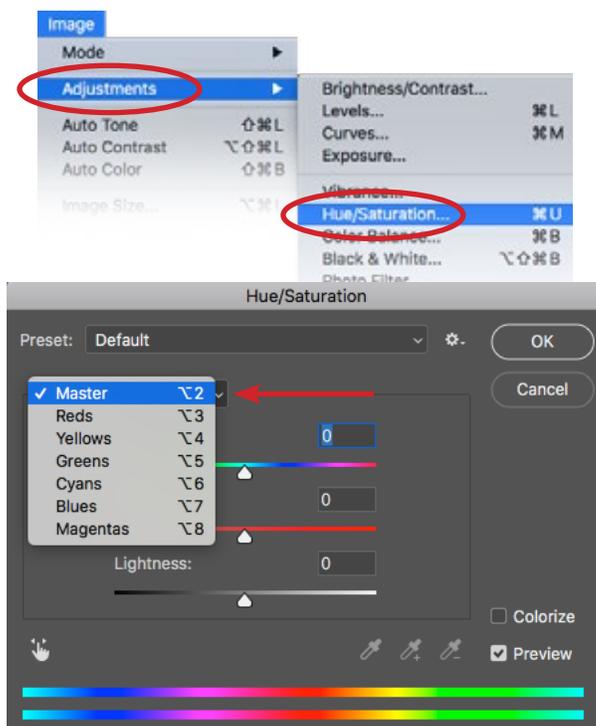
1  Chapter 2 - Raster Artwork Folder - Jaguar Cartoon Mascot.png

Open the image that you want to make the color adjustment to. You'll notice in this image the purple color is only in the spots and the eyes.



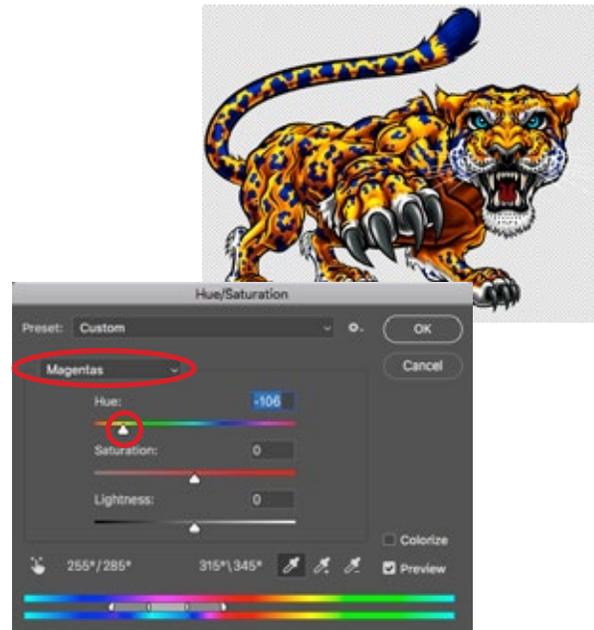
2 Go to the IMAGE MENU > ADJUSTMENTS > HUE/SATURATION.

In the Hue/Saturation window, click on the Master drop down button, to cascade out the list of color options.



3

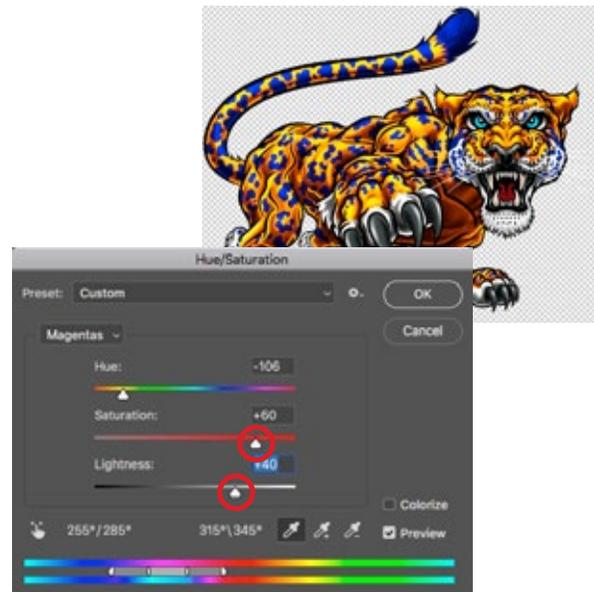
To affect the purple areas, choose the Magentas option, then move the Hue slider until you achieve the color you want.



4

The Saturation and Lightness sliders can be moved to adjust the shade and value of the color.

Once you've got the color you want, click OK.



5

Now you can create your final layout.



ISOLATING AREAS TO CHANGE COLOR

You may want to change the color of an object, but the same color is used in another area of the design as well. How do you isolate the area you want to change so that the other areas aren't affected too? The Pen Tool and selection tools, like the Quick Selection Tool, will allow you to select the specific area you want to change.



1



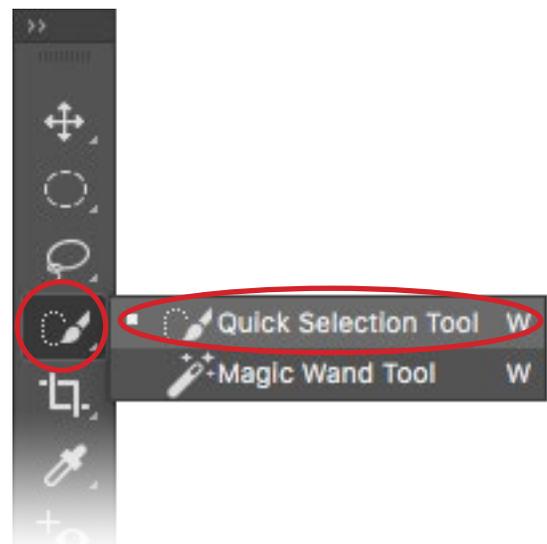
Chapter 2 - Raster Artwork Folder
- Basketball Falcon Mascot.png

Open the image in Photoshop. In this example the color of the shorts and parts of the shoes will be changed to incorporate a second color. If we used the Master menu to adjust the red, like in the previous lesson, everything with red in the image, including the beak and ball would change. This is why you need to use tools to select the specific area to change.



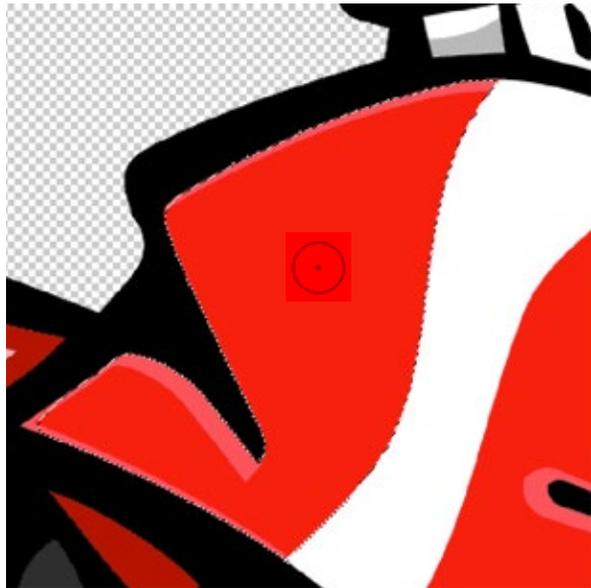
2

The complexity of the image may determine which tool you use. You can try the Magic Wand or Lasso Tool for simplified designs with an easy to select area. For images that are more involved, the Quick Selection Tool is a good option for selecting the specific areas of an image to adjust.



3

You'll notice the cursor becomes a circle with a plus sign in the center. Click and drag in the area that you want to select. When you release the mouse, or your pen if using a digital tablet, the selection will expand to include pixels of the same color in the area. The selection will stop when it reaches an area with pixels of another color, such as the black and white areas in this image. You'll see the "marching ants" moving around the selection. The more you drag, the larger the selected area will be. The shorter the drag the smaller the area.



4

Continue clicking and dragging in the area of the color you want to select until everything is selected. There's no need to hold the Shift Key down to add additional areas to your selection. The selected areas automatically grow as you continue to click and drag.

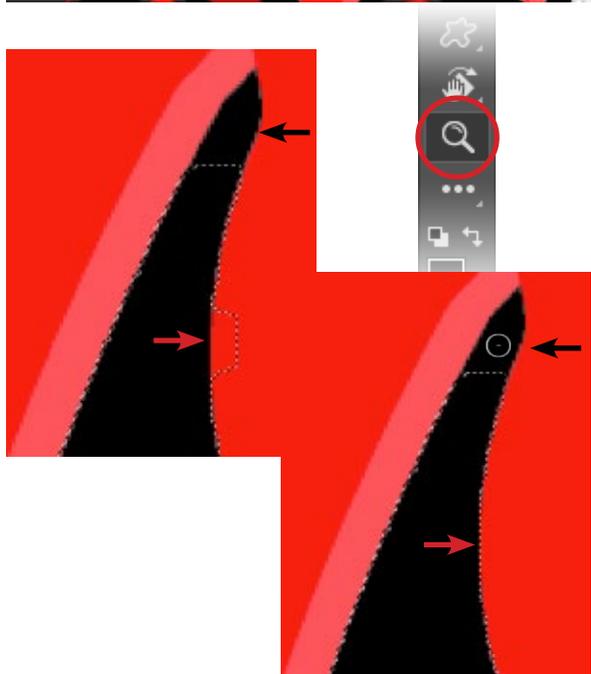


5

You may find some areas that don't flow all the way to the edge of the color. Zoom in using the Zoom Tool to get a closer view of the area. Reduce the size of your Quick Selection Tool by hitting the left bracket key on your keyboard. Click and drag in shorter strokes until the selection fills in the desired area.

Sometimes the selection may grow past the desired area. In these areas, hold down the Command Key (Control Key on PC) on the keyboard. The plus sign in the cursor will change to a minus sign. When you click and drag in the extended areas, it will remove that information from the selection.

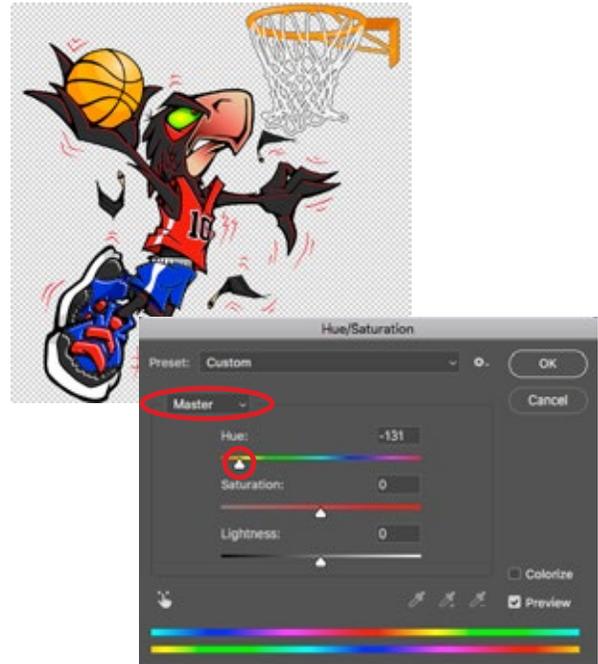
Use the left and right bracket keys on the keyboard to enlarge or reduce the size of your cursor to select larger or smaller areas as needed.



6

Once the entire area is selected, go to the IMAGE MENU > ADJUSTMENTS > HUE/SATURATION. Make sure the Master option is selected and move the Hue Slider until you get the color you want. Tweak the color by moving the Saturation and Lightness sliders as needed. Click OK.

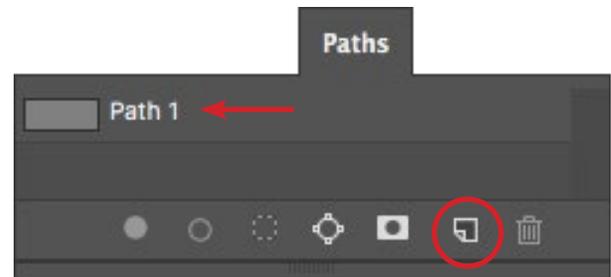
Go to the SELECT MENU > DESELECT to remove the selection. You are now ready to add any additional elements to create your layout.



7

For images that require a precise selection, you can use the Pen Tool. A benefit of using the Pen Tool is being able to save the path you create when you save your layered Photoshop file. This will allow you to use it in the future if needed to change the color for a different layout.

Open the Paths Palette (WINDOWS MENU > PATHS) and click the New Path icon at the bottom of the palette.



8

Select the Pen Tool and click along the edge of the area you want to trace to place your starting point. Since this image has a solid black outline, the path can be placed inside the black area. Because it has a black outline, it doesn't need to precisely follow the color area. When you make the Hue Adjustment, the black color will not change.

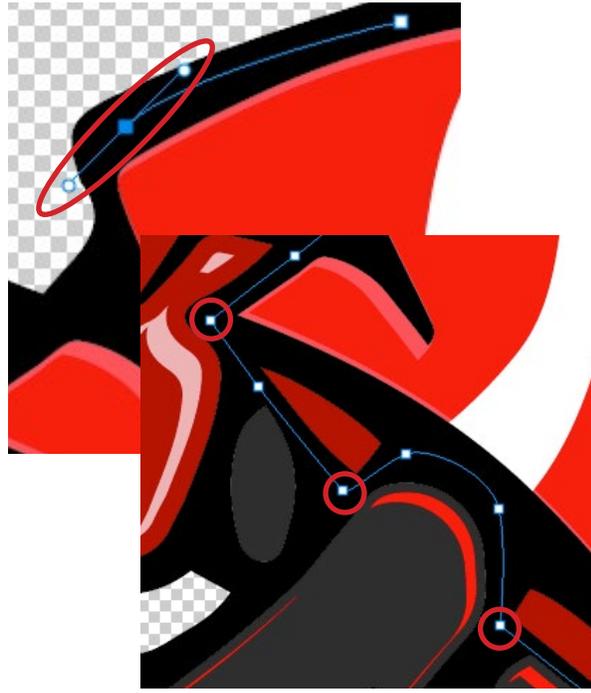
NOTE: If the color needs to be lightened using the Lightness slider, than the black will be affected. In such cases, the path needs to follow the precise outline of the specific color area so the black does not change when the color adjustments are made.



9

Click again further down and drag your cursor to pull out the Bezier Curve handles. Move the handles to adjust the shape of your path so it follows the edge of your design.

If you get to a corner where you need to change the direction of your path, just click without dragging to place a point. Then you can place your next point in the appropriate direction along the edge of your object.



10

Continue around your shape until you get back to the starting point. Hover your cursor over the starting point. When a small circle appears, click on the starting point to create a closed path.

Once your path is complete, hold down the Command Key (Control Key on PC) to temporarily change the Pen Tool to the Direct Selection Tool. Click on the individual points and Bezier Curve handles to adjust the path as needed.



11

Repeat this process until you have paths all around the areas you want to color adjust.

Select the Path Selection Tool and click and drag across the page to select all the paths you created.

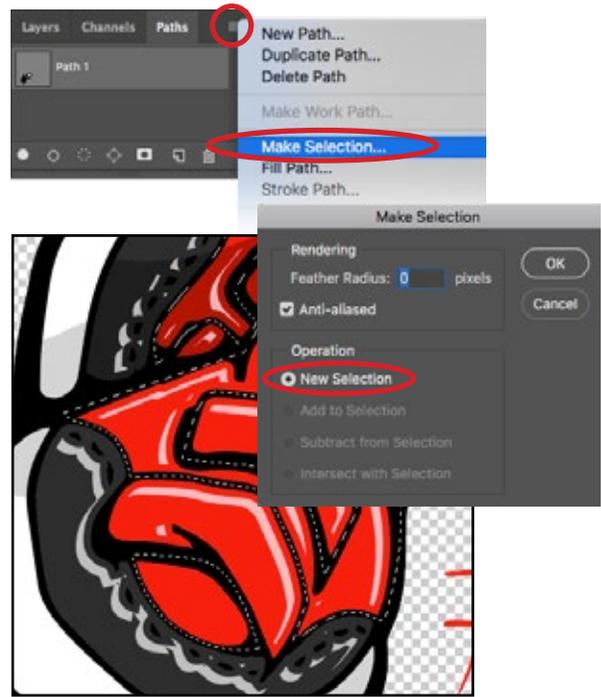


12

From the Paths Palette Setting Drop Down Menu, select Make Selection. In the Make Selection Window, make sure New Selection is selected. Click OK. You'll see the "marching ants" around your selected areas.

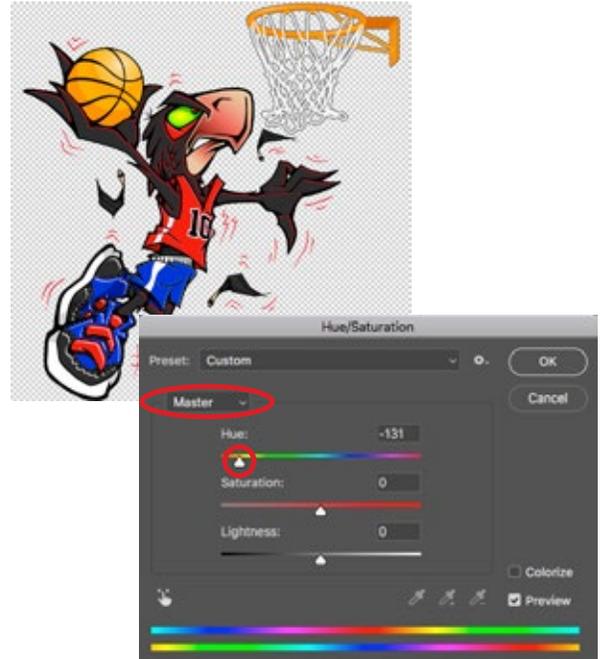
In the Paths Palette, click in the open area under the selected path to deselect it.

NOTE: If you have a path inside of a path that needs to be knocked out of a selection, so that this area is not affected by any changes, use the Path Selection Tool to reselect just the center path. Open the Make Selection Window again, and this time choose Subtract from Selection. Click OK. Now this area will be knocked out of the original main selection.



13

Go to the IMAGE MENU > ADJUSTMENTS > HUE/SATURATION. With the Master option selected, move the Hue slider until you achieve the necessary color. Use the Saturation and Lightness slider to adjust the color further. Click OK once you've achieved the color you want.



14

Go to the SELECT MENU > DESELECT and you are now ready to add any additional elements to create your layout.



ADDING TYPE USING WARP TEXT PRESET OPTIONS

In Photoshop there are various ways to add type to a layout that follow certain shapes or paths in an image. Warp Text presets provide numerous options to easily adjust the layout of the type, such as arch, wavy, bulge and more, similar to Enveloping in other programs. In this lesson see how to add type using the Arch and Arc Warp Text options.



1



Chapter 2 - Raster Artwork Folder
- Flag with Wings.png

Once your image is open, select the Horizontal Type Tool to add copy. Click anywhere in the window and dummy type will be placed on your page. For this example type will be added on the ribbon.

The type should automatically be highlighted. If not using the Horizontal Type Tool, click and drag across the line of type to highlight it.



2

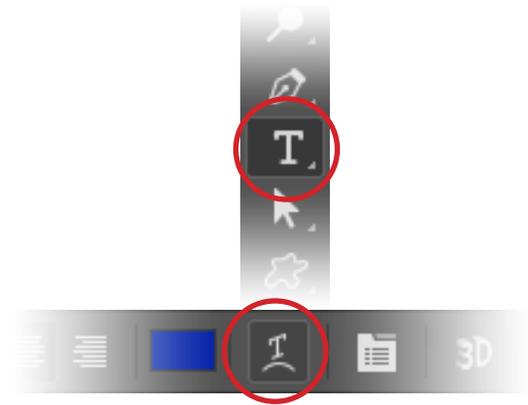
Type in your new text. Go to the WINDOWS MENU > CHARACTER to open the Character Palette. Highlight your type and select your point size, font, letter spacing, scaling and other options in the Character Palette. Adjust to fill in the area you will be adding the type to.

Use the Move Tool to reposition the type as needed.



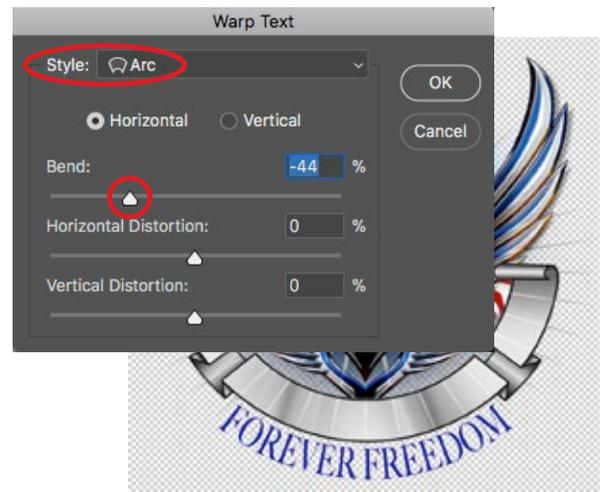
3

Make sure the Horizontal Type Tool is selected and click on the Create Warped Text icon in the Options Bar (WINDOWS MENU > OPTION) across the top.



4

In the Warp Text Window select the style you want to use. In this case the Arc option was selected. Move the Bend Slider to adjust the size and placement of the Arc. The Horizontal and Vertical Distortion sliders can also be used to adjust the layout further. When you have the position of the arc where you want it, click OK.



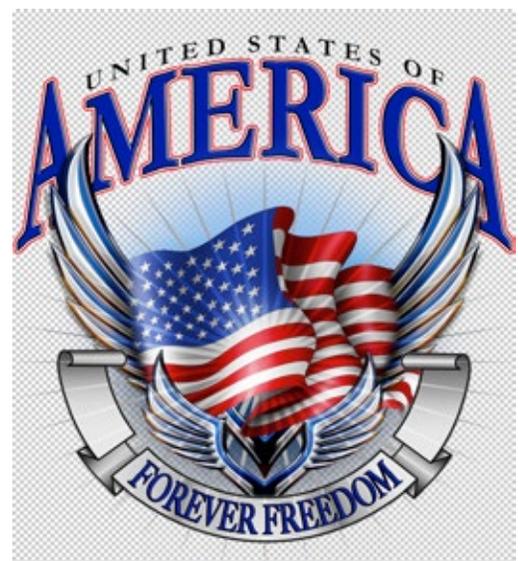
Use the Move Tool to reposition the type in the layout. Go back and forth to the Warp Text Option and the Character Palette to adjust the size, spacing, and scaling as needed to get the type to fit in the necessary area.



5

For the top type, the same steps were used but the Arch option was selected from the Warp Text window.

Once you have your layout done, save your layered Photoshop file. If you are ready to print, merge all your art layers and save a PNG file as explained previously in Steps 12-14 on Page 37.



ADDING TYPE ON A PATH

Sometimes you may want your type to follow a freeform path that the standard Warp Text presets will not. You can create your own path and apply your type to it so the type will follow the shape of the path.

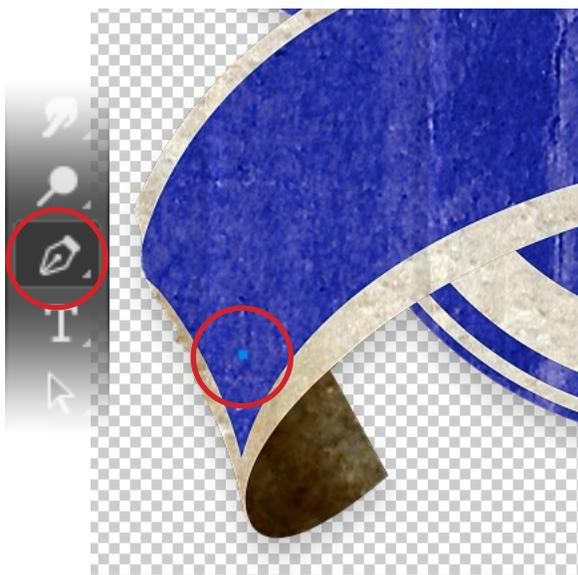


1



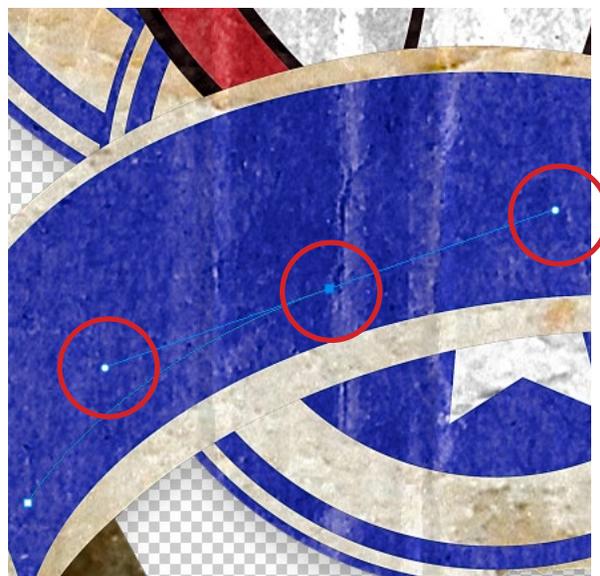
Chapter 2 - Raster Artwork Folder
- Volleyball Sticker.png

Use your Pen Tool to form the shape of your path. Click on the page where you want your path to begin.



2

Place your next point and drag to pull out the Bezier Curve handles to adjust the shape of the path.

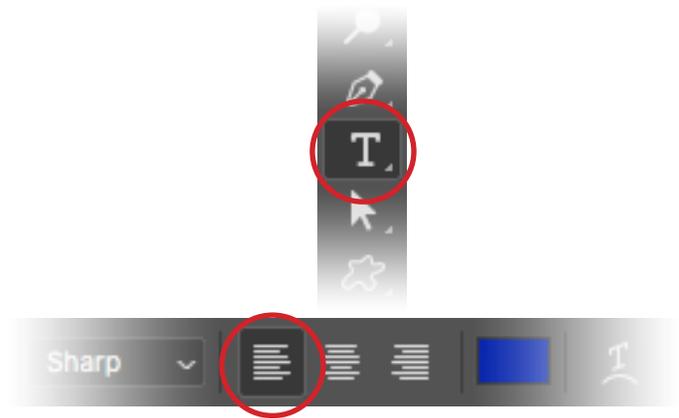


3

Continue placing points until your path is complete. Hold the Command Key (Control Key on PC) down to temporarily convert the Pen Tool to the Direct Selection Tool. Click on the points and Bezier Curve handles to adjust the shape of your path.

**4**

Select your Horizontal Type Tool and choose the appropriate Alignment option from the Options Bar at the top of the window. In this case the Left Alignment option was chosen so the type will start from the point on the left.

**5**

To attach the type to the path, place the cursor over the line until you see the little Type Cursor icon with the squiggly line. When you see the squiggly line, click and the dummy text should flow along your path.



6

With the text still highlighted, type in your new copy. Highlight the text again and adjust your font, point size, scaling, and spacing in the Character Palette.



7

Select the Direct Selection Tool and click on your path to make changes to the flow of the text. If you hover the cursor over a point on the path, it will look like a little white arrow. Click on the points to adjust the path itself.

If you hover the cursor over the text, the cursor will look like a little I-beam with a black triangle. Use this option to click and slide the text along the path.



8

Once your type is positioned where you want, you can dress it up with layer styles or add additional type to complete your layout.

Save the layered file as a Photoshop file, and when you are ready to print, merge your visible layers and save the final PNG file.



WARPING SHAPES ON OBJECTS

When creating layouts you may want to add an element on another object so it looks like the element is applied to the object it is on. This can be used to put type on a ribbon so it looks like the type is printed on the ribbon and flows in the same direction as the ribbon flows. You may want to apply a layout you've created to a t-shirt or mug to create a mock up to show a customer. This tool is handy for such circumstances. In this case we want the lion logo to look like it is applied to the helmet. See how to use the Warp Transform Tool to achieve this look.



1



Chapter 2 - Raster Artwork Folder
- Football Helmet.png
- Metal Lion Mascot.png

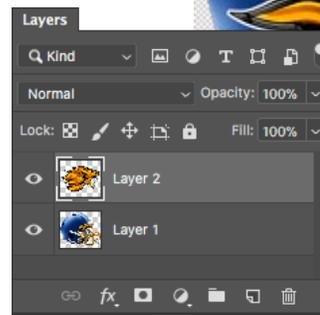
Open both the main image file as well as the logo file you will be using to create your layout. In this case the logo was a raster image like the helmet, but you can create text in the main document, or even use a vector logo you might have.

2

Select the file with the logo. Go to the SELECT MENU > ALL, then the EDIT MENU > COPY.

Go back to your main image file, and go to the EDIT MENU > PASTE.

The logo will be pasted in your image file above the main image.



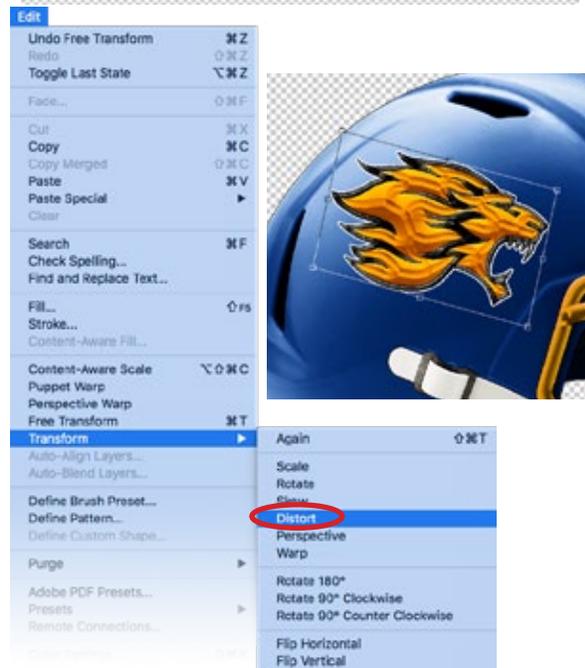
3

Scale the image so it is the size needed to fit in the necessary area, in this case the side of the helmet.

To scale the logo, go to the EDIT MENU > TRANSFORM > SCALE. Grab the corner handles and move them inward to reduce the size of the logo. Hit the Return Key (Enter Key on PC) to apply the adjustment.

4

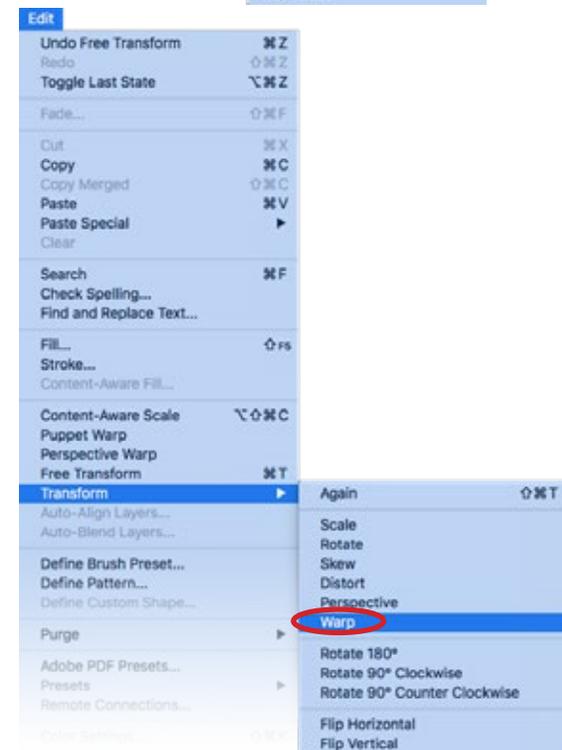
Now go to the EDIT MENU > TRANSFORM > DISTORT. Move the handles to adjust the angle and placement of the logo further. Hit the Return Key (Enter Key on PC) to apply the changes.



5

If the object you are applying your text or logo to is flat you could probably stop here. Since this object is rounded, you need to warp the shape of the logo so it conforms to the shape of the object it is applied to.

To do this, go to the EDIT MENU > TRANSFORM > WARP.



6

When the Warp Grid pops up, grab the corner points and the handles to adjust the shape. Click inside the grid and drag to transform the shape as well.

**7**

Hit the Return Key (Enter Key on PC) to apply the adjustments.

You can always return to the various transform options - scale, distort, warp, etc. - to make additional adjustments.

**8**

Once the logo placement is finalized, you can add any additional elements to complete your layout.

Save the layered file as a Photoshop file. When you are ready to print, merge the visible layers and save the final PNG file on a transparent background.



CREATING A MULTIPLE OUTLINE EFFECT

With layer styles, creating a multiple outline effect is quick and easy. Instead of creating separate layers for each outline color, apply the stroke to one layer to get the same effect.



1



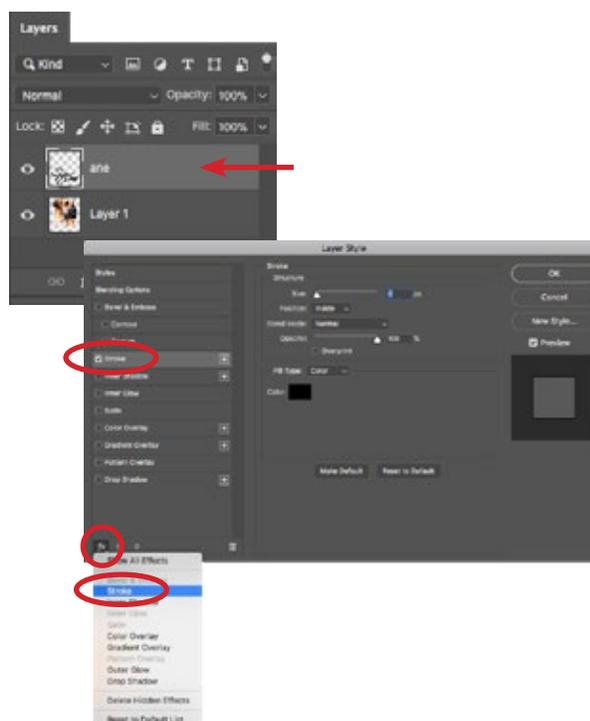
Chapter 2 - Raster Artwork Folder
- Great Dane.png

Use the Horizontal Type Tool and set up the text. In this example, the G and D were typed separately from the lower case letters so they could be adjusted independently to get the desired layout. All the type layers were then merged into one layer to apply the stroke layer style.



2

Double-click on the type layer in the Layers Palette. In the Layer Style window, select the stroke option in the list on the left. If it is not visible, click on the FX icon at the bottom left of the window. Select the stroke option and it will be added to the list.



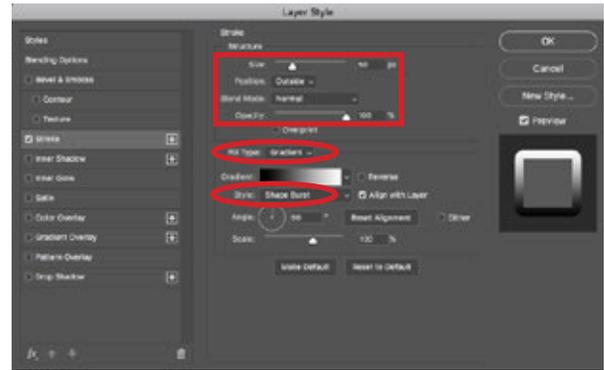
3

To make a multiple outline stroke, the size will need to be larger to allow enough room for the different colored outlines. Try starting with 50 pixels. You can adjust later as needed.

Set the Position to Outside.

Set the Blend Mode to Normal and the Opacity to 100%.

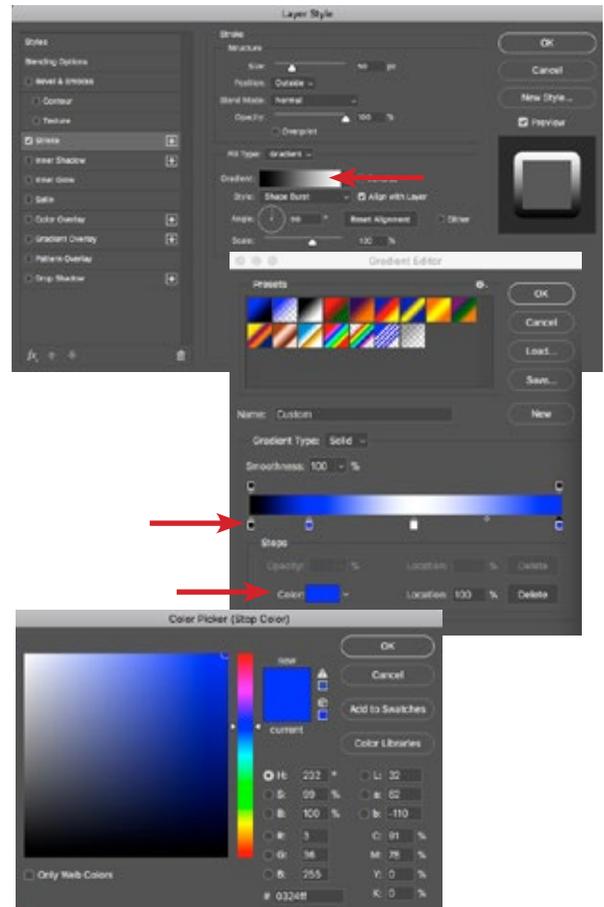
Choose Gradient as the Fill Type, and Shape Burst as the Style.



4

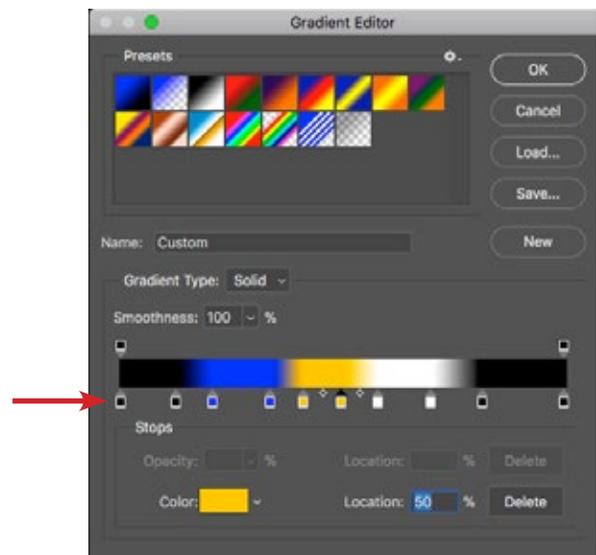
Click in the gradient bar to open the Gradient Editor window. Add color swatches by clicking below the gradient bar. To change the color of the swatch, double-click on a small swatch or click in the Color field to open the Color Picker window. Use the color slider and picker window to select the appropriate color.

Click OK to the Color Picker once the desired color is chosen.



5

Add as many swatches as needed for the colors you want to use. You will need to add 2 swatches per color to define the start and stop points for each color outline.



6

Slide the colored swatches next to each other to create a defined edge between colors.

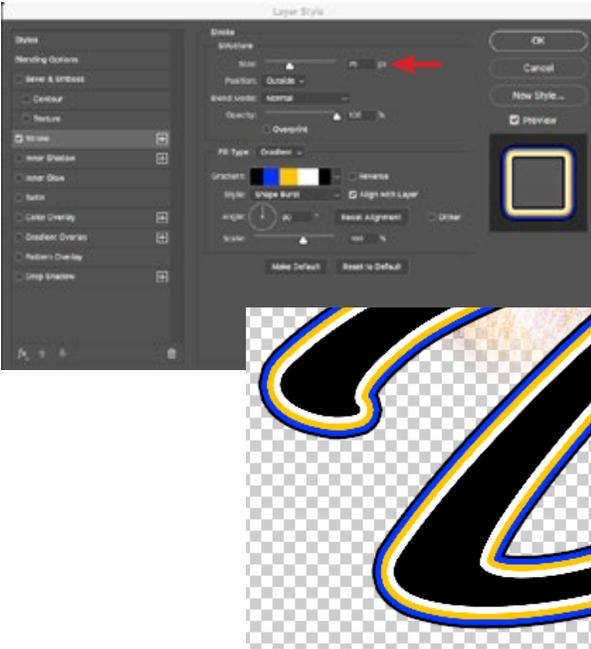


7

Continue to move the swatches until you get the desired thickness for each color.

Click OK to the Gradient Editor window once you have the outlines the way you like.

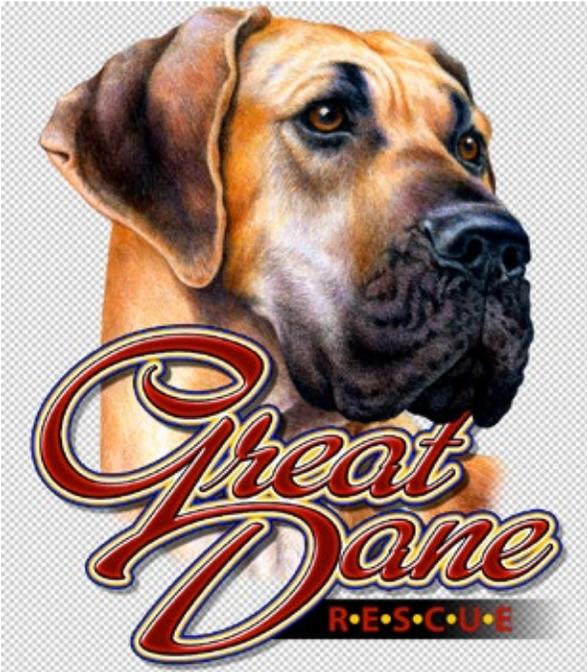
If you need more room for the colors, click OK to the Gradient Editor window and increase the size of your stroke. In this case it was increased to 75 pixels. Click on the gradient bar to reopen the Gradient Editor window and adjust the sliders until you achieve the look you want.



8

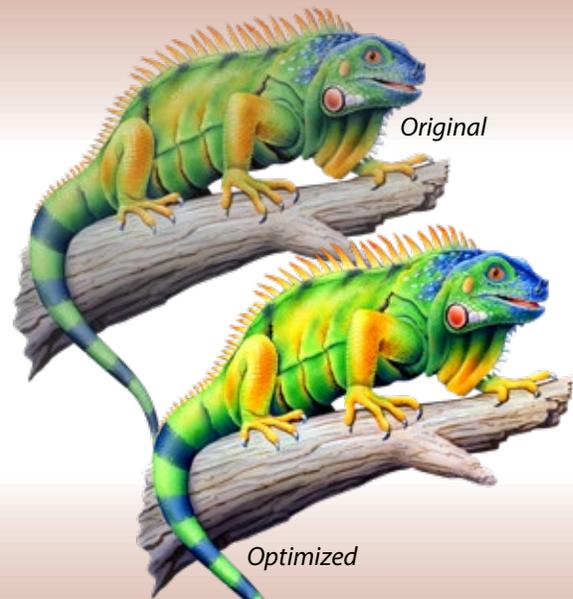
Once you have the stroke the way you like, you can apply additional layer styles to the type to complete the look. Add additional elements to finish your layout.

Save your layered Photoshop file, then when you are ready to print, merge your art layers and save the final file as a PNG file.



OPTIMIZING YOUR IMAGES

Regardless of whether you are using illustrations or photographs, always optimize your full-color images. Clean your images by following these steps to get the purest color, the best contrast, and the sharpest image possible. The steps are the same for every image but the numeric values that you enter or the amount that you move the sliders will vary from image to image because the color data is unique to each image.

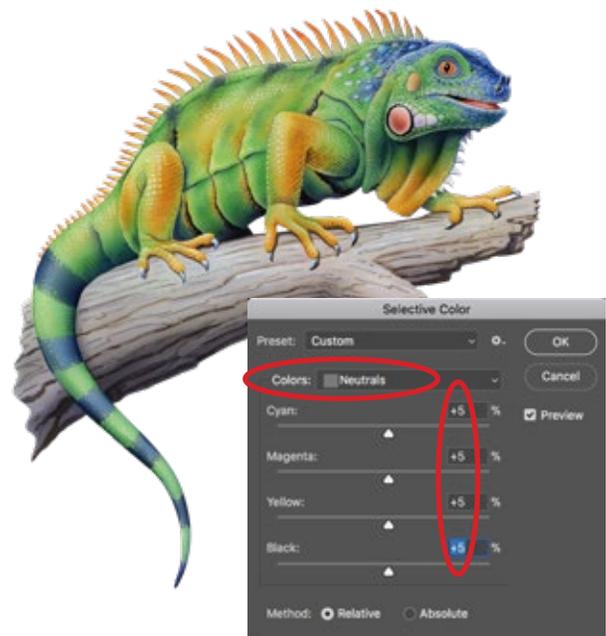


1 Chapter 2 - Raster Artwork Folder - Iguana.png

With the image open, begin the optimizing process by going to the IMAGE MENU > ADJUSTMENTS > SELECTIVE COLOR.

In the Selective Color window, choose Neutrals from the Colors drop down menu, and enter the same value in each of the fields for Cyan, Magenta, Yellow and Black. Start with 3% for each and increase to no more than 8% to view the difference. As you increase the percentage, the image will become darker. 4-5% is a good standard. Click OK when done.

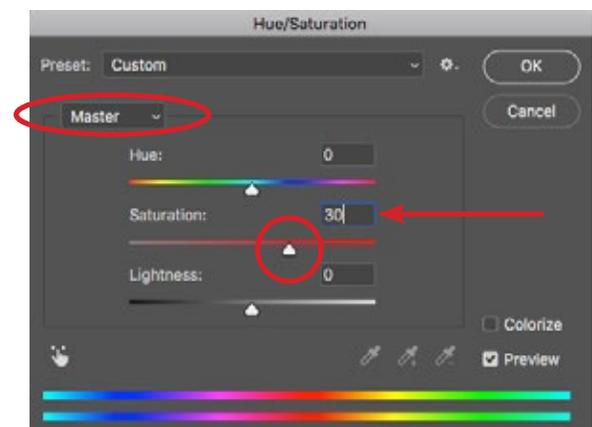
This removes gray matter from the image, which will allow for bright, vibrant colors in the end.



2

Go to IMAGE MENU > ADJUSTMENTS > HUE/SATURATION.

In the Hue/Saturation window, leave the Master drop down menu set to Master. Move the Saturation slider ONLY to between 10 to 40. As you move the slider, you'll notice the colors become brighter and more saturated. Be aware of areas of color becoming over saturated and creating "blobs" of color or becoming flattened. If you notice this, reduce the amount of saturation. Click OK once you've achieved the desired results.

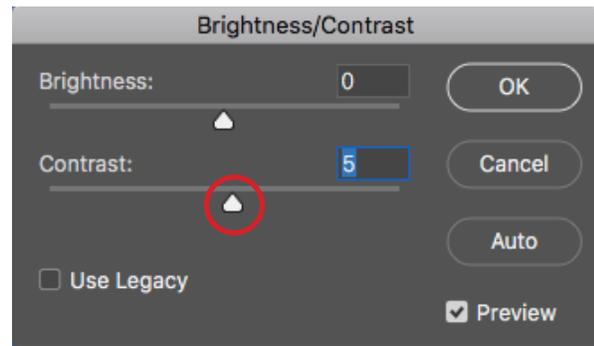


3

Go to the IMAGE MENU > ADJUSTMENTS > BRIGHTNESS/CONTRAST.

In the Brightness/Contrast window, leave the Brightness slider at its default setting of 0, but move the Contrast slider to the right to create a slight contrast. A setting of 5 is recommended.

Click OK.



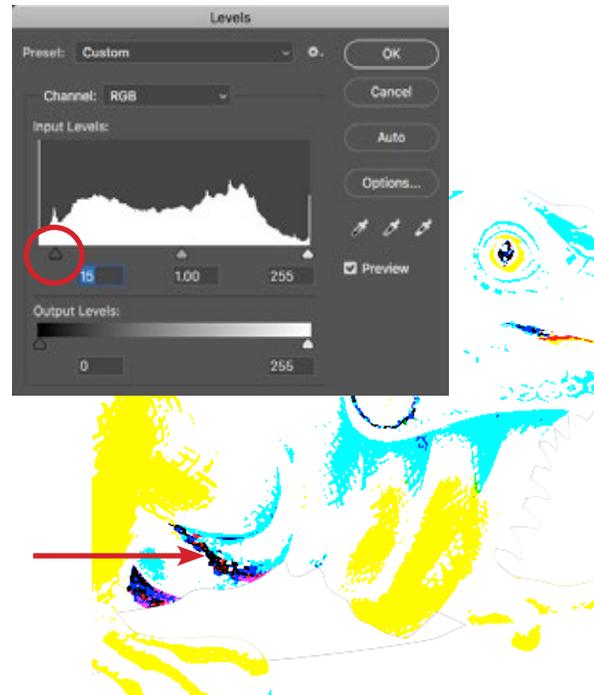
4

Go to the IMAGE MENU > ADJUSTMENTS > LEVELS. This adjustment sets the dark and light points in your image to create contrast.

First, move the left black input triangle to the right while holding down the Option Key (MAC) or Alt Key (PC).

Your image changes as you move the slider. Additional colors will appear on the screen.

When you begin to see areas of black appear, that is the area of pure black and you can stop your slider at that point.

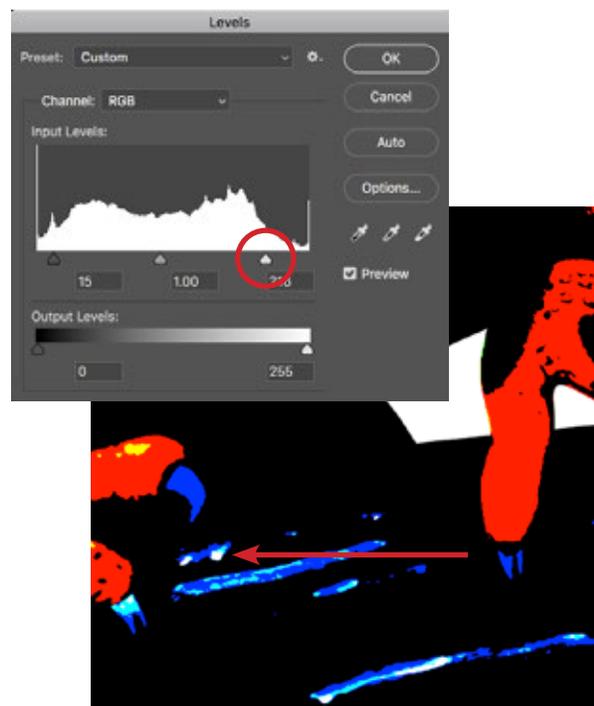


5

While holding down the Option/Alt Key, move the white input triangle to the left. You are looking for small areas of white to appear to set the white points of your design.

When you see the white areas, click OK.

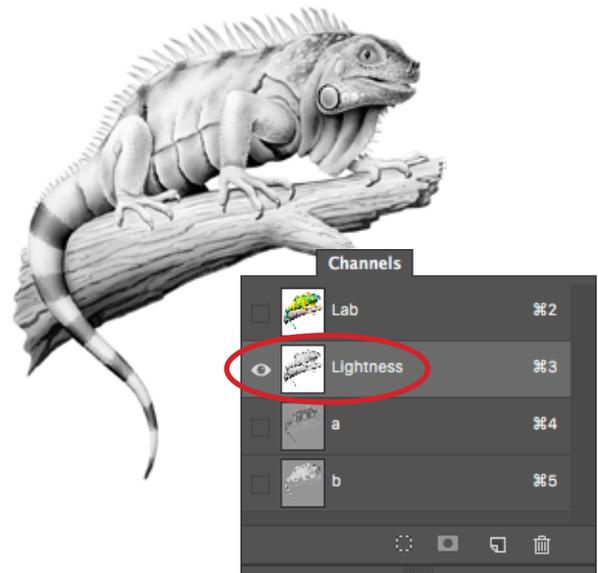
Depending on your image, you may not have a pure white or pure black area in your image if the image does not contain white or black. In cases like this, move the black and white input sliders slightly to adjust the contrast in your image. For any image, you don't want to move the sliders too much and make your image too dark or create "hot spots" in the lighter areas where information gets washed out. If this happens reduce the input for each accordingly.



6

To sharpen the image, go to IMAGE MENU > MODE > LAB COLOR. If a window pops up asking if you want to merge layers before mode change, click Don't Merge. If you click Merge, all of your layers will be flattened into one layer.

Make sure the Channels Palette is open (WINDOW MENU > CHANNELS). Select the Lightness Channel. You'll notice the image changes to a grayscale preview. Use the Lightness Channel to sharpen your image so you are only affecting the detail or tonality of the image with out damaging the color. The "a" and "b" channels contain the color information.



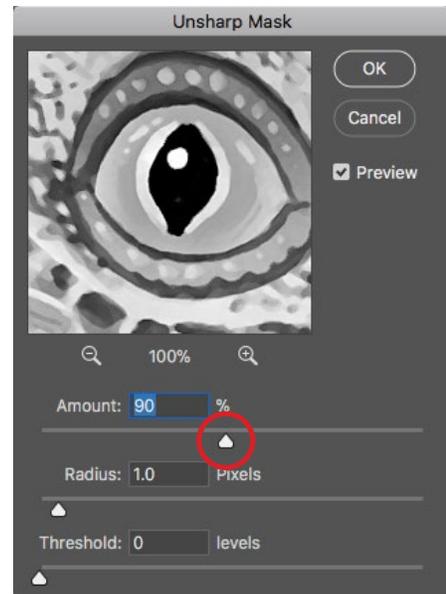
7

Go to the FILTER MENU > SHARPEN > UNSHARP MASK to open the Unsharp Mask dialog box.

In this window move the Amount slider to the right. The amount the slider is moved will vary from image to image. Move the slider until the detail in the little preview becomes sharper and more focused.

The Radius should be set to 1.0 and the Threshold should be set to 0.

Click OK.



8

Now you can convert your image back to RGB by going to IMAGE MENU > MODE > RGB COLOR. Once again if a window pops up asking if you want to merge layers before mode change, click Don't Merge.

Your image is now clean and ready to go.



CHAPTER 3



WORKING WITH PHOTOS

WORKING WITH PHOTOS



Photographs are a prime example of raster artwork with their continuous range of tone and color. They are a perfect candidate for DTG printing with their full-color images.

One of the great things about direct-to-garment printers is the capability to print short runs quickly, easily, and inexpensively. This gives you the advantage to print individual, personalized items for clients easier than you could with screen printing. Customization is a growing trend. People are looking for items that allow them to include a person's name or team name or some kind of personal identifying mark.

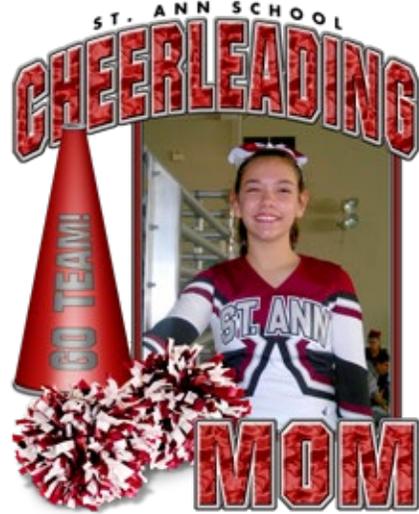
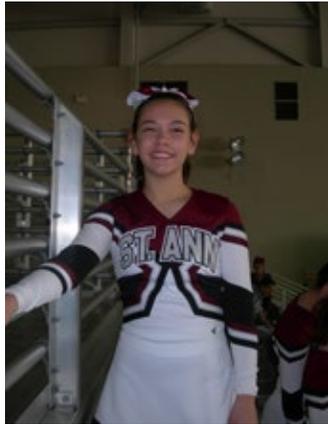
You can print a design for a sports team with the name and photo of one player, and then switch out the name and photo for another without hesitation. With screen printing, no one would want to pay what it would cost to do this. So it wasn't until digital printing made its way into the industry, that full-color customization began to grow.

Photo frame template layouts have become quite popular. Templates based on themes like baseball, football, and gymnastics are already laid out and all you have to do is input the photos. This makes it easier to create a personalized garment for someone.

With that being said, you will run into issues with photos provided by customers. The general public assumes they can give you anything and you can make it work. It is up to you to educate, and let them know if something they provide will not produce a quality product. There may be occasions where a photo a customer provides may look like a lost cause - too dark, too light, unusual color cast - but with a few tricks up your sleeve, you may be able to make it work. In this chapter, you'll learn some of these tricks to adjust and optimize photos to get the best print possible.



WORKING WITH PHOTOS



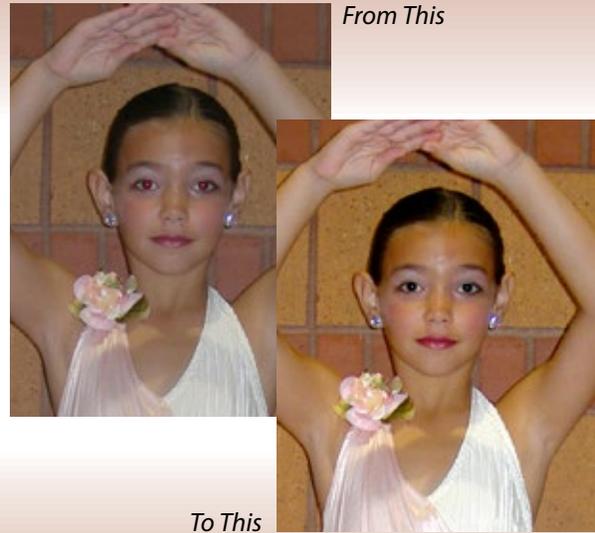
Direct-to-garment printing makes producing custom, personalized products easier than years ago. Photo frame layouts are a quick way to switch out photos and personal information to create a custom layout.



With DTG printing, printing photographs on garments for custom products is becoming increasingly popular. Knowing how to set up photographs can help you print them as clean and sharp as possible. You can even salvage a photo you might have thought unprintable.

REMOVING RED EYE IN A PHOTO

How often have you taken a photo of a person only to end up with them having red eyes? This issue doesn't have to be a problem with the Red Eye Tool available in Photoshop. A few simple clicks of the mouse and the photo is corrected in seconds.

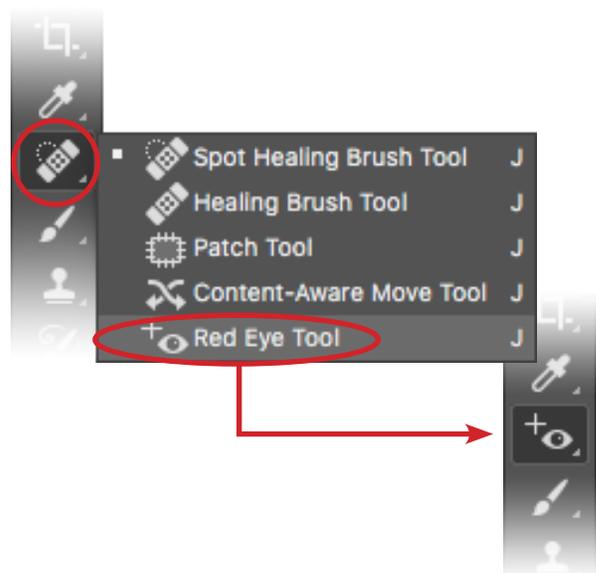


1

Open the photo that you want to adjust in Photoshop.

2

Go to the Spot Healing Tool in the Tools Bar and click to view the other healing tool options available. Select the Red Eye Tool at the bottom of the list.



3

The cursor will turn into a Plus Sign with a little Eye-ball icon. Hover the cursor over the red in one of the eyes that needs to be fixed.

**4**

Click the mouse once, and the red eye will disappear.

**5**

Repeat these steps on all the remaining red eyes in the photo. Click once on each eye.

Optimize your photo as explained on pages 82-84 in Chapter 2. Now you can print your photo or place it in a layout you've created.



FIXING A COLOR CAST

More than likely if a customer gives you a photo, it's not going to be print ready. Not only will it need to be optimized, but even before that you'll need to make some other adjustment. In this case the overall photo has a blue cast to it due to the water and the color of the pool. In this lesson see how to utilize the Match Color Image Adjustment feature to adjust the overall color of the image.



From This



To This

1



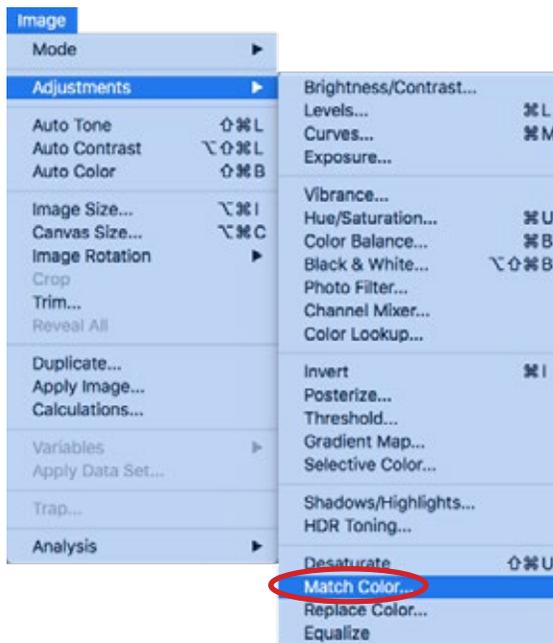
Chapter 3 - Working with Photos Folder - Alligator.jpg

Open your photo with the color cast in Photoshop.



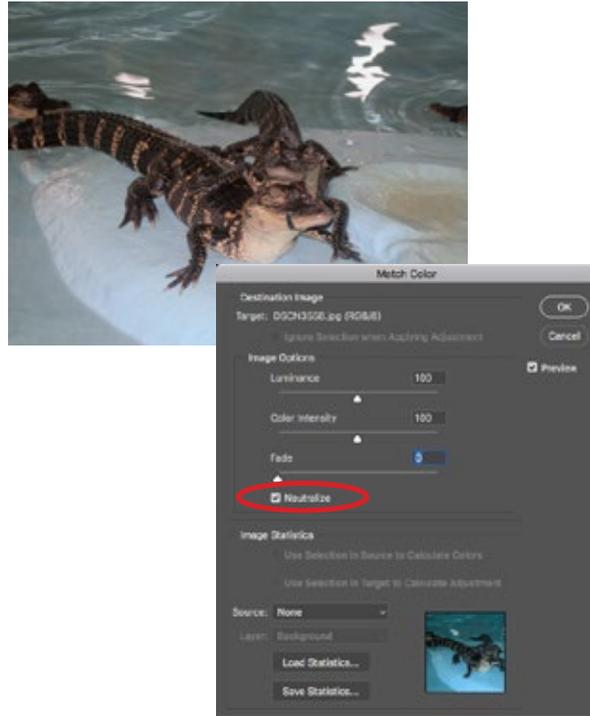
2

Go to the IMAGE MENU > ADJUSTMENTS > MATCH COLOR.



3

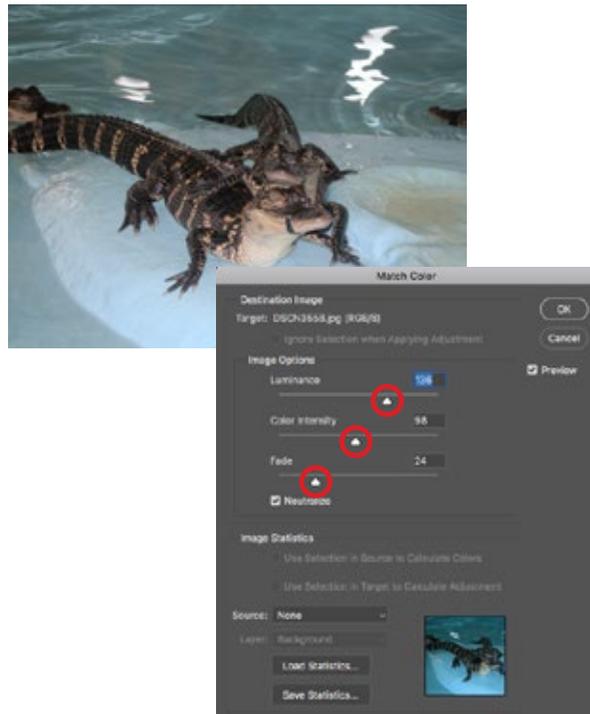
In the Match Color dialogue box, click the Neutralize option. A color shift will immediately be visible.



4

Adjust further with the Image Options sliders: Luminance, Color Intensity, and Fade.

Click OK when the desired look is achieved.



5

Now you can optimize your photo as explained on pages 82-84 in Chapter 2 to make final adjustments. When done, your photo is ready to print or to use in a layout.



FIXING A PHOTO THAT IS TOO DARK

Another common issue with photos is that they are too dark. Whether it was because the image was back lit or the lighting overall was poor, a dark image may not always be a lost cause. As long as there is some color data in the dark areas, it can be possible to lighten the dark areas and bring out the color information to recreate the detail in the image. In this lesson, see how the Levels Image Adjustment feature is used to do this.



From This



To This

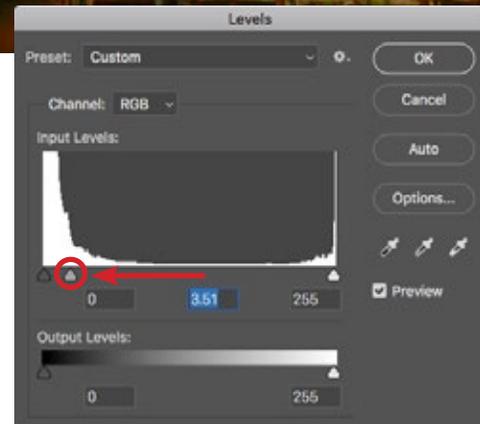
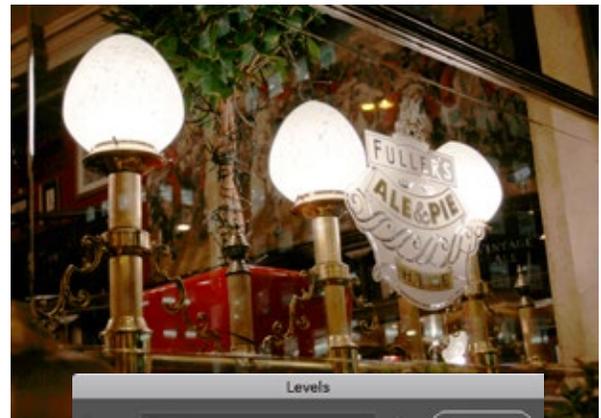
1



Chapter 3 - Working with Photos Folder
- Ale House.jpg

Open your photo in Photoshop, and go to the IMAGE MENU > ADJUSTMENTS > LEVELS. In the Levels dialogue box, move the center grey slider in the middle Input area of the histogram to the left towards the black triangle slider. You'll notice how the image becomes lighter and brighter.

Once the image is where you like it, click OK.



2

Now you can optimize the photo as explained on pages 82-84 in Chapter 2. This will help to further clean and sharpen your image.

Now it is ready to print or to be used in a layout.



FIXING A WASHED OUT PHOTO

Sometimes you may have a photo that is too light or washed out. As with a photo that is too dark, if the photo contains data in the washed out areas, you can use the Levels Image Adjustment feature to draw out this information. This will darken and fill in the light areas to help recreate the image. As long as there are no bright, hot spots where data is completely eliminated, this little trick can help you salvage a photo.



From This



To This

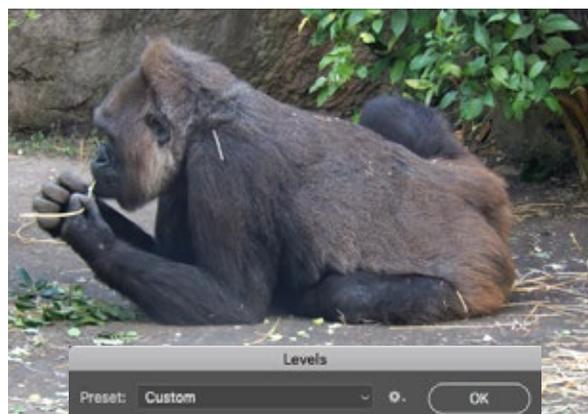
1



Chapter 3 - Working with Photos Folder
- Gorilla.jpg

Open your photo in Photoshop, and go to the IMAGE MENU > ADJUSTMENTS > LEVELS. In the Levels dialogue box, move the center grey slider in the middle Input area of the histogram to the right towards the white triangle slider. You'll notice how the image becomes darker and color information fills in the light areas.

Once the image is where you like it, click OK.



2

Now you can optimize the photo as explained on pages 82-84 in Chapter 2. This will help to further clean and sharpen your image.

Now it is ready to print or to be used in a layout.



REMOVING ELEMENTS FROM A PHOTO

Sometimes you may have stray elements in a photo that you want to remove - a stray branch or a lamppost as in the photo here. If it's isolated in an area, using the Lasso Tool and the Content-Aware option in the Fill dialogue box is a quick, easy way to remove the element. Content near the outside of the selected area is used to help fill in the selection to cover the element and create seamless blending with the surrounding content.



From This



To This

1



Chapter 3 - Working with Photos Folder
- Big Ben.jpg

In Photoshop open the photo with the element that you want to remove.



2

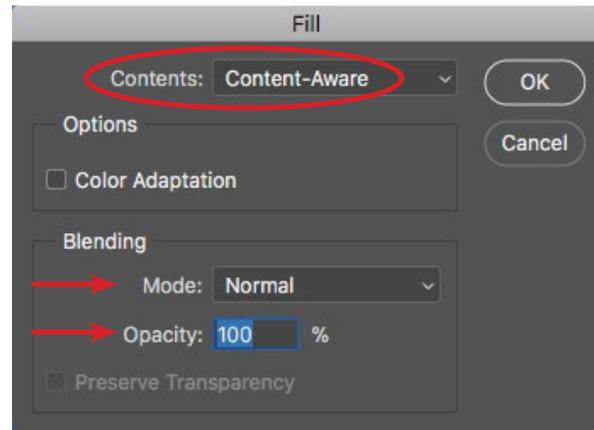
Using the Lasso Tool, click and drag around the element you want to eliminate. Make sure to leave a little room between the object and the selection outline itself.



3

Go to the EDIT MENU > FILL. In the Fill dialogue box, make sure the Contents option is set to Content-Aware, the Blending option Mode is set to Normal, and the Opacity is at 100%.

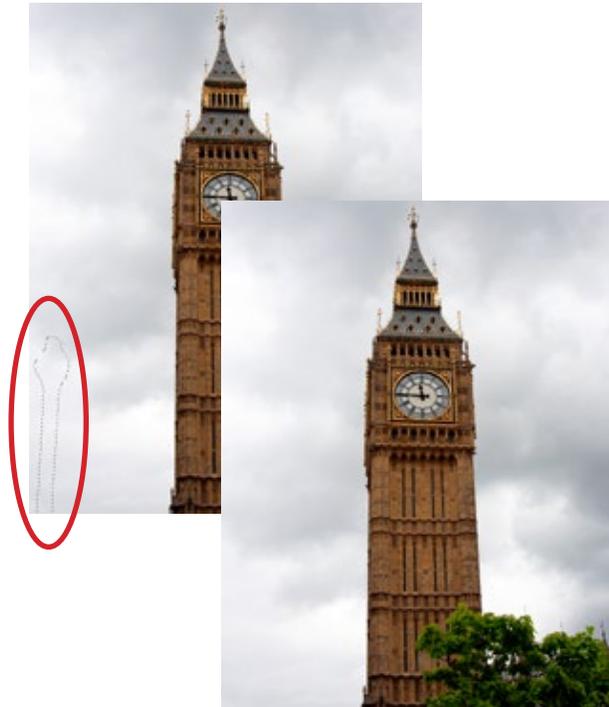
Click OK.



4

You'll see how the stray element disappears in the selected area.

Go to SELECT MENU > DESELECT to remove the selection.



5

Now you can optimize the photo as explained in Chapter 2 on pages 82-84.

When done, it's ready to print or to be used in a layout.



CHAPTER 4



ARTWORK TIPS & TRICKS

ARTWORK TIPS & TRICKS



For many people, especially those just starting out in the garment decoration industry, the idea of using Photoshop can be a scary thought. Since raster artwork is the best option for DTG printing, knowing Photoshop basics is a definite plus for creating layouts that utilize your printer to the fullest. Photoshop is a powerful program, and you won't scratch the surface of all it can do. Knowing some additional tips and tricks will elevate your designs from the vector layouts you are probably used to, and begin creating more unique layouts to attract the attention of customers and build up your business.

Many people feel intimidated by Photoshop. That doesn't have to be the case. Elements can be added to photos or stock art you may have to create new, unique layouts. You don't need to know how to create an illustration from scratch to be able to use the benefits Photoshop has to offer. Learning some primary Photoshop tools and functions can help you manipulate stock art, creating layouts that will set you apart from your competitors.

In this chapter you'll see how one image can be used to create various layouts with different looks, allowing you to get the most mileage out of a single piece of artwork. On the flip side, you'll also see how to take multiple photos and incorporate them into one layout.

The variety of basic skills that is outlined in this chapter, as well as previous chapters, will give you an arsenal of tools to help you ramp up your design skills. While vector artwork has its place with a variety of garment decorating methods, DTG printing benefits from more complex designs, and these learned skills will help you get there.

ARTWORK ON TRANSPARENT BACKGROUND

When creating a design for a DTG printer, it needs to be set up with a transparent background. If you are creating the artwork yourself, that shouldn't be an issue. You can set it up correctly as you begin your layout. There may be times when a customer provides the artwork to you. It could be a digital file that was flattened on a background, or it could be an original piece of artwork that was scanned into the computer. Why is this an issue? Why does the artwork need to be created and saved with a transparent background?

When you send your image to the DTG printer, it will print any visible color. There is one exception. If you have a direct-to-garment printer that does not print white ink, and the art is flattened on a white background, it won't read the white areas. Since it doesn't print white, it doesn't see it as a color. If your printer does print white, then it will read everything, including the white areas. When it goes to print, if the art is flattened, the background area will print on the shirt as well.

Even if the artwork is flattened on a black background, and you are going on a black shirt, it's going to print that miscellaneous black area, so while it

might not be immediately detectable, you will notice the square background.

Some designs may not be an issue to remove. Images with hard edges, can be traced using the Pen Tool as explained in several lessons throughout the book, then making a selection and deleting the background area. If you have a distinct outline around your artwork, and it is flattened on a white background, you may even be able to quickly select the white background area with the Magic Wand Tool and delete the information.

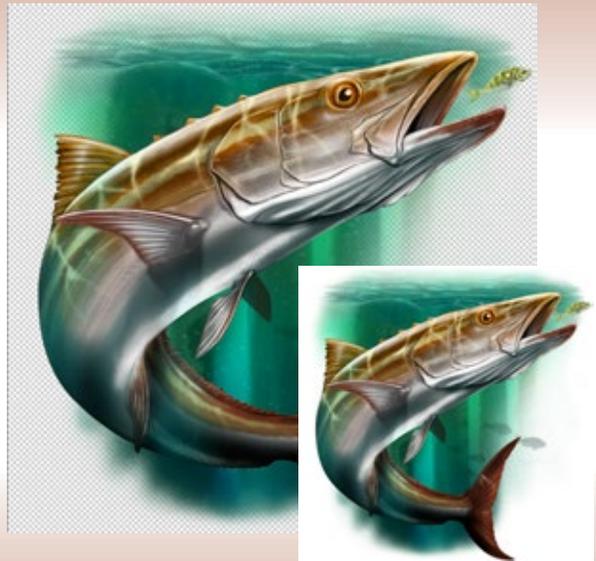
If you have a complex image with faded edges, then you have to incorporate advanced techniques. In the following lessons, the Alpha Masking technique will show how to remove artwork from a white or black background. While it may take some practice, once this technique is mastered it becomes an invaluable tool for removing artwork from a flattened background and setting it up with a transparent background. For this process, it is suggested to use a pen tablet such as a Wacom tablet. It will help you get smoother, softer edges as you create the mask to remove the artwork.



Artwork for direct-to-garment printing needs to be created on a transparent background so the printer doesn't print the background color on your garment. If a customer provides you with an image that is flattened on a background, you'll need to remove the artwork from the background before you can print.

REMOVING ARTWORK FROM A WHITE BACKGROUND USING AN ALPHA MASK

When using a DTG printer, you need your artwork on a transparent layer. If your artwork is flattened, the background color will print on your shirt as well. Even if you are printing on a white shirt and your artwork is flattened on a white background, you don't want the white ink printing on your shirt. What do you do if you have a file that is flattened on a white background? This lesson will explain how to extract the art from the background so that it can be set up properly on a transparent layer for printing.



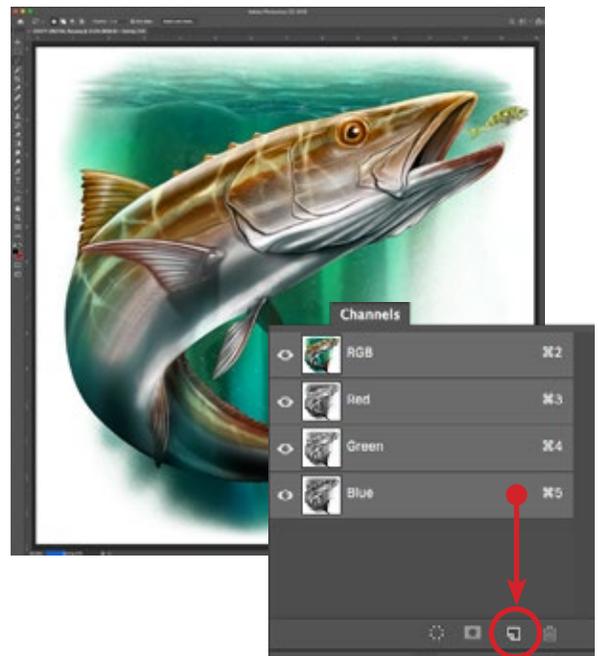
1



Chapter 4 - Artwork Tips & Tricks Folder
- Cobia Fish.png

With your flattened image open in Photoshop, go to the Channels Palette (WINDOWS MENU > CHANNELS). You should see the RGB Preview Channel as well as separate Red, Green, and Blue Channels. If you are seeing CMYK channels instead go to the IMAGE MENU > MODE > RGB COLOR.

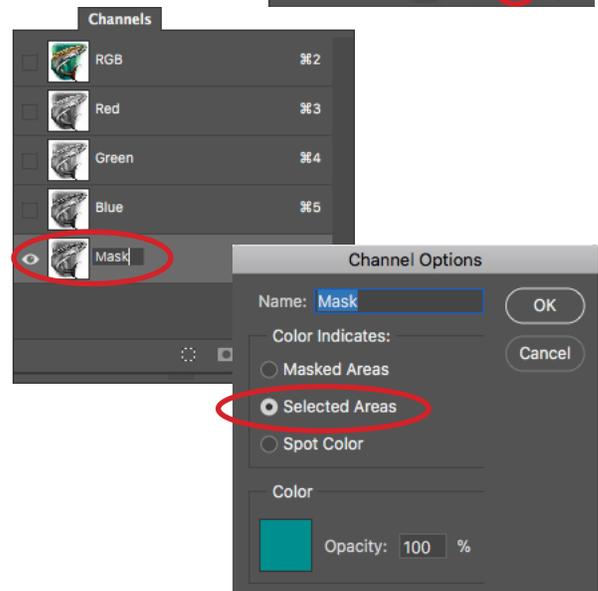
Duplicate the Blue Channel by clicking on it and dragging it to the New Channel icon at the bottom right corner of the Channels Palette.



2

This new channel is the Alpha Mask. Double click on the Name of the channel and change it to "Mask".

Double-click on the channel's little image preview icon. In the Channels Options window, make sure the Mode is set to "Selected Areas." Click OK.



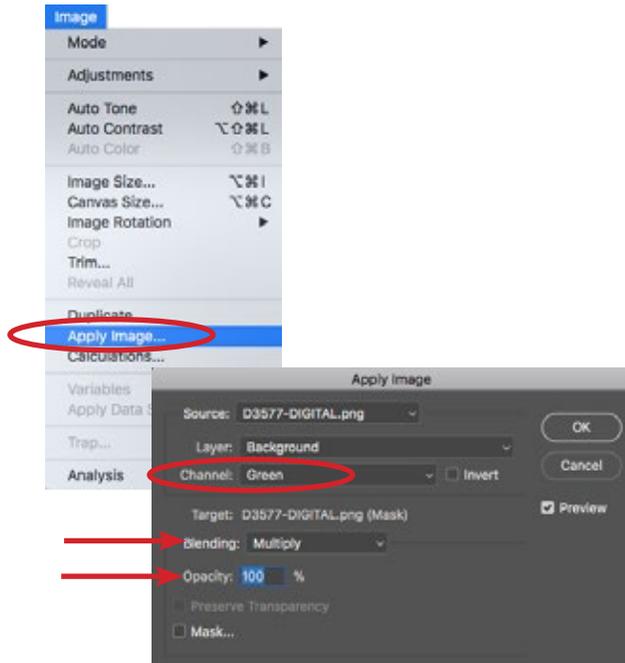
3

Now you're going to apply the information from the Red and Green channels to the Mask Channel to create your Alpha Mask. With the Mask Channel selected in the Channels Palette, go to the IMAGE MENU > APPLY IMAGE.

In the Apply Image dialog box, change the "Channel" option from Mask to Green.

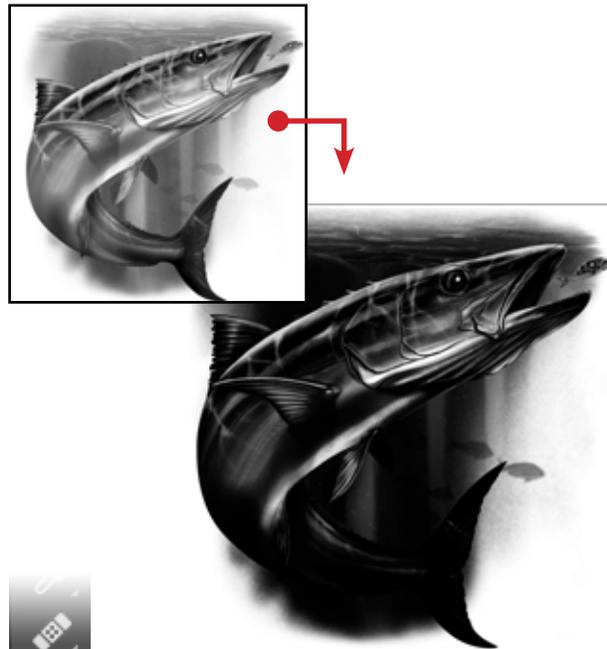
Leave the Blending set to Multiply and the Opacity at 100%. Click OK.

Open the Apply Image dialogue box again and change from Mask to Red. Click OK.



4

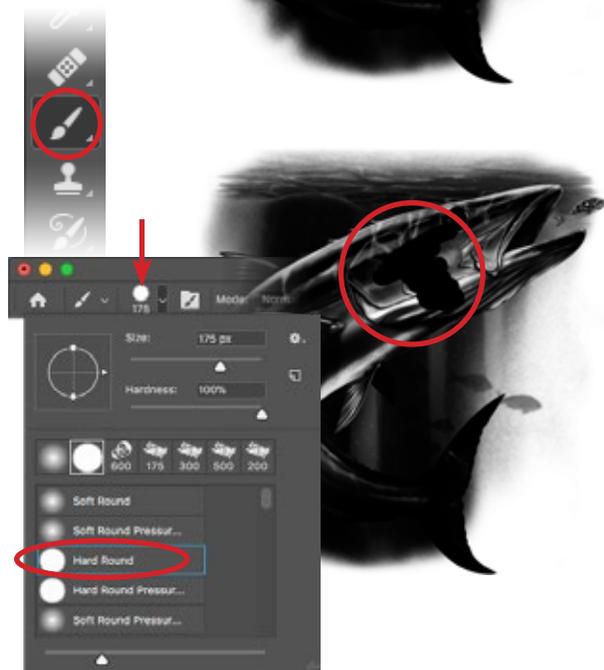
After all the color Channels have been applied to the "Mask" Channel, the image will be darker. By doing the previous step, all the color data in the file is now applied to the one Mask Channel. White areas are visible because the computer sees the white areas in the image as lack of color. To complete the mask, these areas will need to be filled in. If you were to use the mask in its current state to remove the background without filling in the center areas, any white or gray areas would end up knocking out of your image leaving you with open areas in your design.



5

Use the Brush Tool with a Hard Round Brush, and begin painting in the middle of the image area. Fill in any elements in the design solid black. The area along the edge of the design that is shown as gray are considered transitional and should be left gray so it will blend into the shirt.

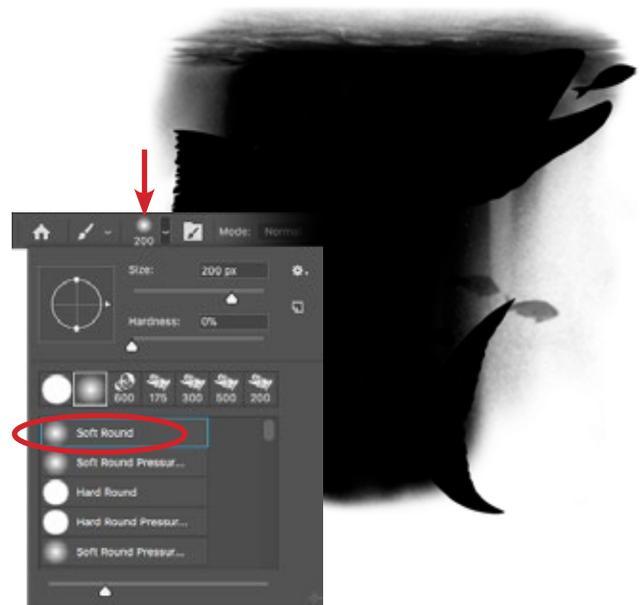
The Lasso Tool or Pen Tool can also be used to make larger area selections to be filled with black, such as the shape of the fish in this image.



6

Be careful not to paint over any transitional edges. Use a Soft Round Brush to paint from your solid central areas into the softer grey areas.

When done, the main elements and central area should be solid black. The black should fade into your transitional areas so that the edges will fade away and blend into the background or shirt when printed.



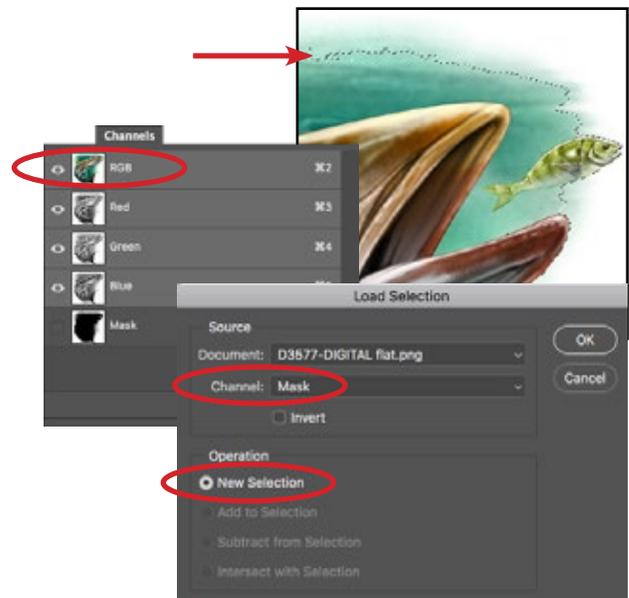
7

In the Channels Palette, select the main RGB Preview Channel to go back to your original artwork.

Go to the SELECT MENU > LOAD SELECTION.

In the Load Selection dialog box, be sure the Mask Channel is selected and the Operation is set to New Selection. Click OK.

The “marching ants” should now be visible showing the selected area.

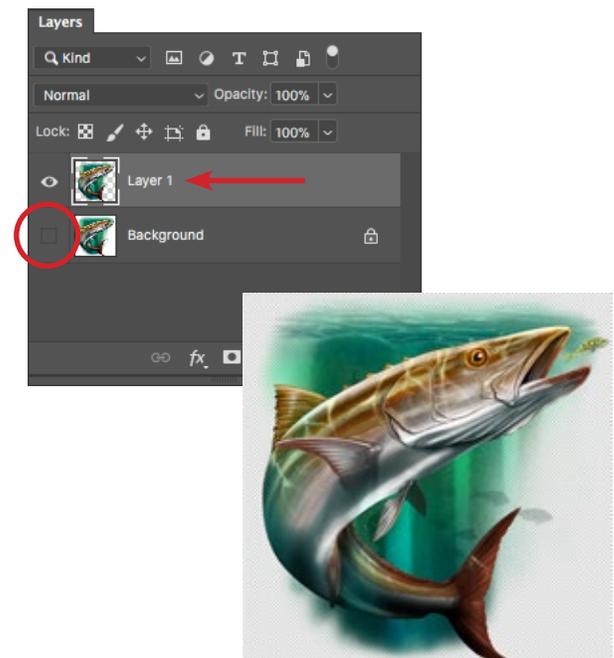


8

Go to the Layers Palette (WINDOW MENU > LAYERS), and select your artwork layer.

Go to the EDIT MENU > COPY, then the EDIT MENU > PASTE. A new layer labeled “Layer 1” should load into the Layers Palette above your original artwork layer.

Turn the eyeball off on your original artwork layer, and you should now see the image on the transparent checkered background.

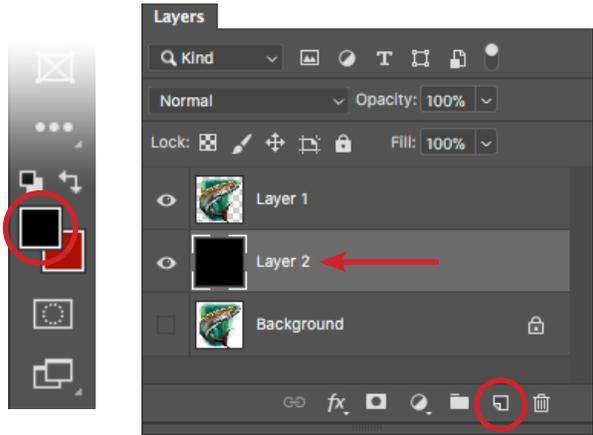


9

Since the image was pulled off of a white background view it on a black background. Create a new layer by clicking on the New Layer icon at the bottom of the Layers Palette. Make sure this new layer is positioned under the transparent art layer in the Layers Palette.

Make sure the Foreground Color Swatch at the bottom of the Tools Bar is set to Black. If it isn't, click on the swatch and in the Color Picker window, choose the black color and click OK.

Go to the SELECT MENU > ALL. Go to the EDIT MENU > FILL, and in the Fill dialogue box make sure the Contents option is set to Foreground Color, the Mode is set to Normal and the Opacity is at 100%. Click OK.



10

Go to SELECT MENU > DESELECT to deactivate the selection.

You'll notice there will probably be a white "fuzz" or haze around the image. To remove it, click on the artwork layer in the Layers Palette, and go to the LAYER MENU > MATTING > REMOVE WHITE MATTE.



11

The white haze should now be eliminated. When you view the artwork without the background color, you can see how the edges or transitional areas blend off softly into the shirt or background area.

Now you are ready to complete your layout.



REMOVING ARTWORK FROM A BLACK BACKGROUND USING AN ALPHA MASK

When removing artwork from a black background, you will follow a majority of the same steps that were used in the previous lesson. There are a few additional steps that need to be done first to prep your file for extracting it from the black background.



1

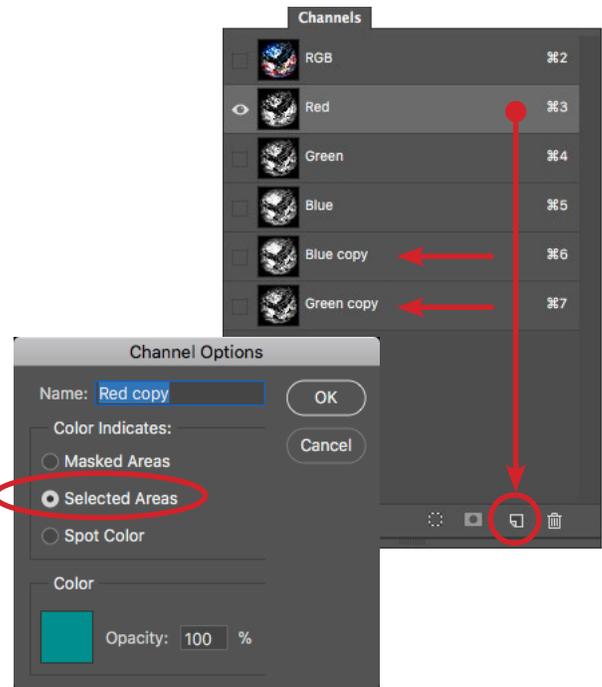


Chapter 4 - Artwork Tips & Tricks Folder
- Eagle with Flag.png

When your file is open, go to the Channels Palette (WINDOW MENU > CHANNELS).

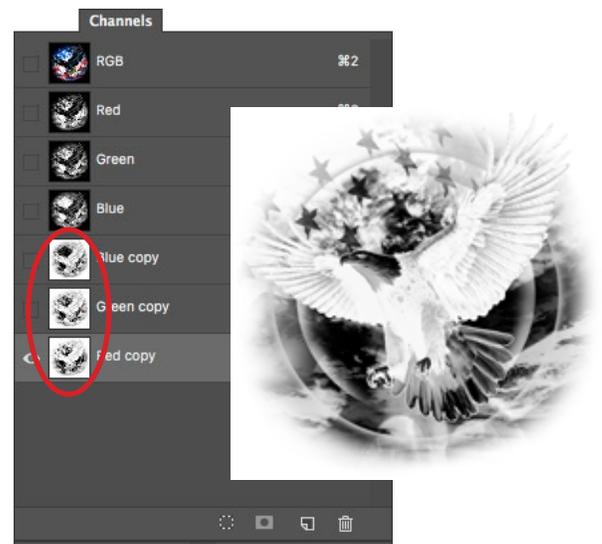
Duplicate the Red, Green, and Blue Channels by clicking on each of them and dragging them to the New Channel icon at the bottom of the Channels Palette.

Double-click on the preview images for each new channel one at a time. In the Channels Option dialog box, make sure “Selected Areas” is chosen for each.



2

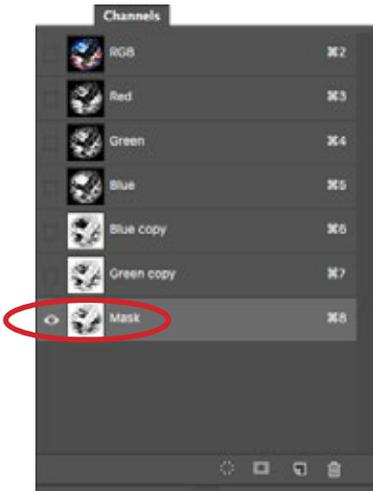
Go to the IMAGE MENU > ADJUSTMENTS > INVERT for each channel. You’ll notice the grayscale image for each channel inverts from a black background to white.



3

Double-click on the name of the Red Channel and change it to "Mask".

Now you are ready to apply the information from the duplicated Blue and Green channels to the Mask Channel to create your Alpha Mask. Refer to Steps 3 - 8 of the previous lesson to see how to create your Alpha Mask and use it to remove the artwork from the black background. The only difference is in Step 3, when you open the Apply Image window, you'll select the "Blue copy" and "Green copy" channels to apply to the Mask Channel.



4

Once you've deleted the black background, you'll want to view the artwork on a white background to see how it looks. Make sure your Foreground Color Swatch in your Tools Bar is set to white.

In your Layers Palette, click the New Layer icon at the bottom of the palette and make sure your new layer is positioned under your art layer in the Layers Palette.

Go to the SELECT MENU > ALL. Go to EDIT MENU > FILL, and in the Fill dialogue box make sure the Contents option is set to Foreground Color, the Mode is set to Normal and the Opacity is at 100%. Click OK.



5

Select your art layer in the Layers Palette, and go to the LAYER MENU > MATTING > REMOVE BLACK MATTE. This will help remove some of the miscellaneous black haze left around the edge of the design.

Now you are ready to complete your design.



PASTING AN IMAGE INSIDE A SHAPE

The use of clipping masks is a great tool for pasting images inside of shapes. Not only are they useful for blocking out areas of objects that overlap in a layout, but they are great for helping to create unique layouts. In this lesson the illustration will be placed inside a type layout for an intriguing design.



1



Chapter 4 - Artwork Tips & Tricks Folder
- Redfish.psd

Create a new file at the size and resolution needed for your layout.

Open your art file in Photoshop and select the art layer in the Layers Palette (WINDOWS MENU > LAYERS). Go to the SELECT MENU > ALL, then go to the EDIT MENU > COPY.

Go back to your new file and go to the EDIT MENU > PASTE. The image will be pasted into your new document.

Go to the EDIT MENU > TRANSFORM > SCALE to resize your image accordingly to fit on your page.



2

Turn the eyeball off on the artwork layer so you can see your type as you lay it out.

Use the Horizontal Type Tool and click on your page to place your text box. Type in your new copy. Use the Character Palette (WINDOW MENU > TEXT > CHARACTER) to select your font, point size, and other text attributes to layout the type the way you want.

When creating a layout with an image pasted inside of text, choose a large, bold, sans serif font. This will allow room for the image to be visible inside of the text.

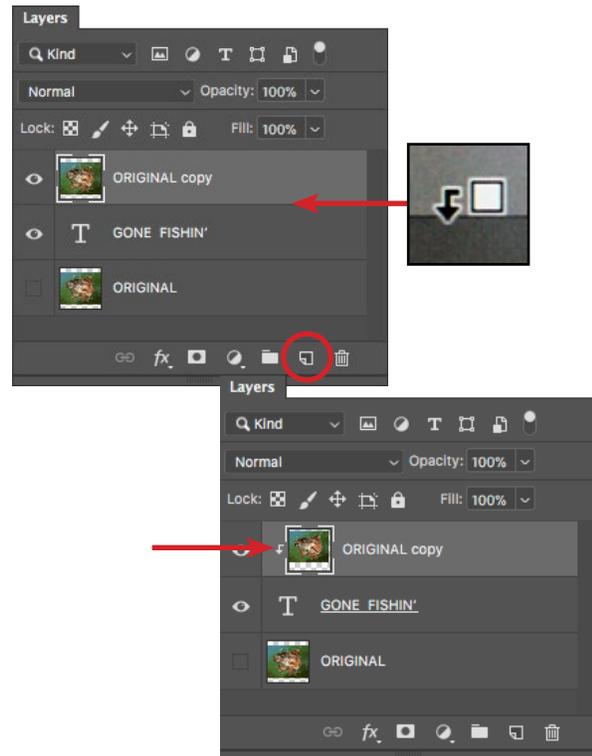
**GONE
FISHIN'**

3

Duplicate your art layer by clicking and dragging it to the New Layer icon at the bottom of the Layers Palette window. Move the duplicate art layer above the type layer and turn the eyeball on so that it is visible.

Hold down the Option Key (MAC)/Alt Key (PC) and hover your cursor over the line between the duplicate art and type layers. You'll notice a square icon with an arrow pointing down. Click and the image will automatically be pasted inside the type.

Once it's pasted inside, an arrow icon and outlines will appear next to the small preview image of the art layer. This denotes that the image is pasted inside of the layer below.



4

On the Text Layer, add a multiple outline effect with the layer styles, as explained in Steps 2-7 on pages 79-81 in Chapter 2, to finish off the text. You may need to play with the size and colors of the stroke to make sure the type is legible. For this layout a hard drop shadow was added as well using layer styles.



5

Even with the image pasted inside, you can continue to adjust the size and placement of the image, as well as the size and spacing of the type, as long as it is still in Text Mode and has not been rasterized or converted to a path.

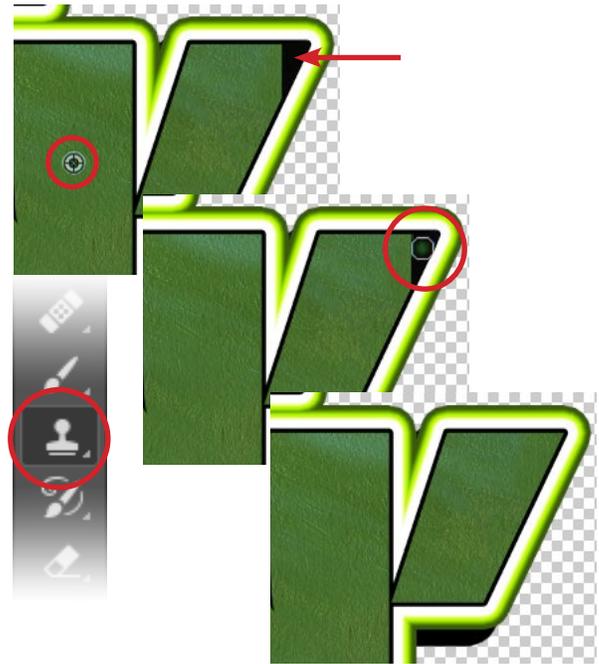
For this example the image was flipped horizontally (EDIT MENU > TRANSFORM > FLIP HORIZONTAL) to fit it inside of the text better. Use the Move Tool to position the image inside the text so that key elements of the image are visible. In this case the eye, the mouth, and the dot on the tail, which is a notable feature of a redfish, are visible in the text.



6

As you position your image, if it doesn't extend far enough in an area, you can try to use the Clone Stamp Tool to add information to fill in the empty area.

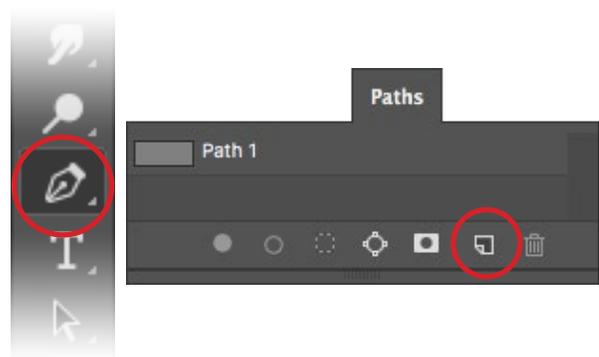
Select the Clone Stamp Tool, hold down the Option Key (Alt Key on PC) and click in an area to use as you clone source. Now click in the area that you want to fill in. The information from the clone source will now be duplicated in the area where you place your cursor. As you move the cursor around, the area from the clone source moves as well duplicating information and filling in the empty area. A Soft Round Brush is suggested for cloning, but any brush type can be used to achieve the desired look.



7

Once your type is complete, you can add touches to complete the layout. In this example, the Pen Tool is used to create a path to extract the redfish from the background.

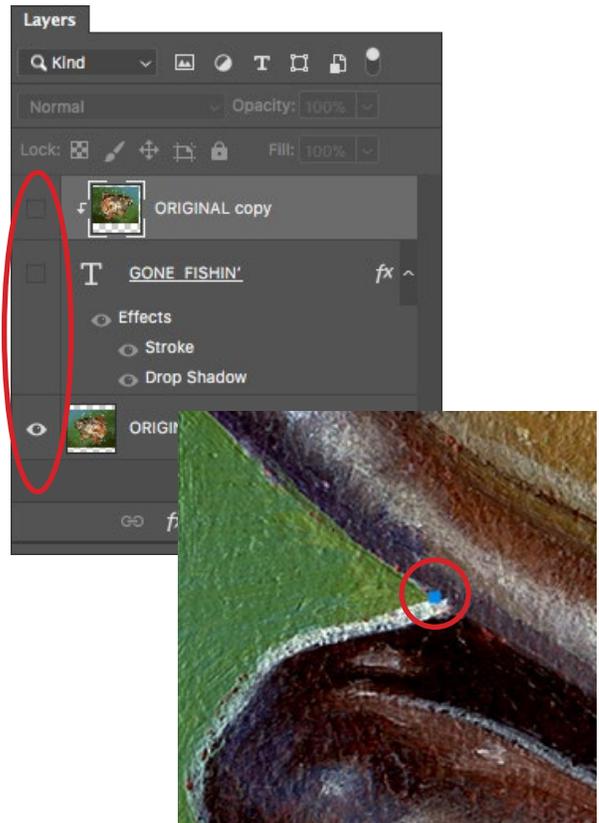
Select the Pen Tool and open the Paths Palette (WINDOW MENU > PATHS). Click on the New Paths icon at the bottom of the palette to start a new path.



8

In the Layers Palette, turn the eyeballs off on the duplicate art and text layers. Turn on the original art layer.

Go back to the Paths Palette and click on the New Path layer so it is active. Place your first point of your path along the edge of the image.



9

Click further down and drag to pull out the Bezier Curve handles. Move them to adjust the shape of the path to follow the edge of your image.

Continue around your image. When you get to a point where you need to change direction, just click without pulling out the handles. Then place your next point in the appropriate position.

As you move along your path, if you need to make any adjustments, hold down the Command Key (Control Key on a PC) to temporarily change the Pen Tool to the Direct Selection Tool. Click on any points or Bezier Curve handles to make adjustments to the shape of the path.



10

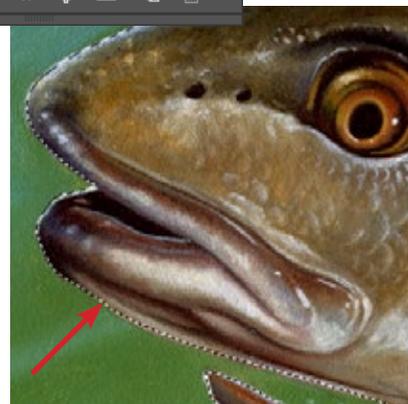
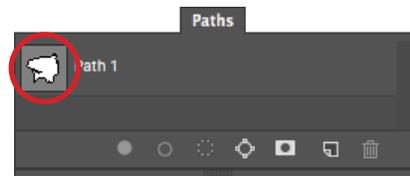
Continue all the way around until you get back to your starting point. Hover the cursor over the starting point. When a small circle appears, click on the starting point. This denotes the path is closed.



11

Hold down the Command Key (Control Key on a PC) and click on the small image preview of your path in the Paths Palette. This will automatically change your path information into a selection. You'll see the "marching ants" showing your selection.

Click below your path in the open area of the Paths Palette to deactivate your path.



12

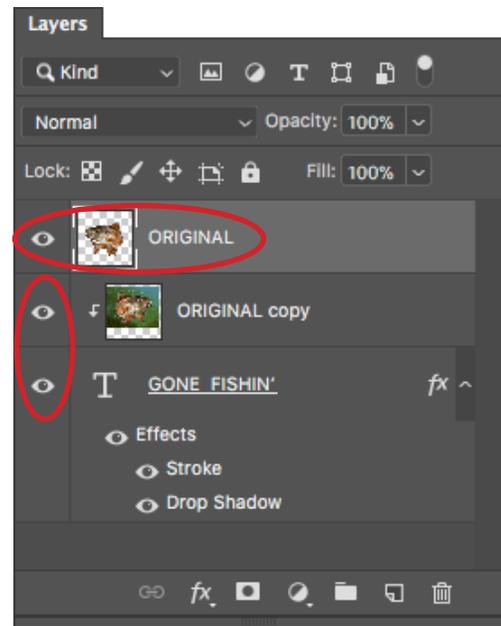
Go to the Layers Palette and select your original art layer. Go to the SELECT MENU > INVERSE and hit the Delete Key (Backspace Key on PC). The excess background information will be removed.

Go to the SELECT MENU > DESELECT to turn off the selection.



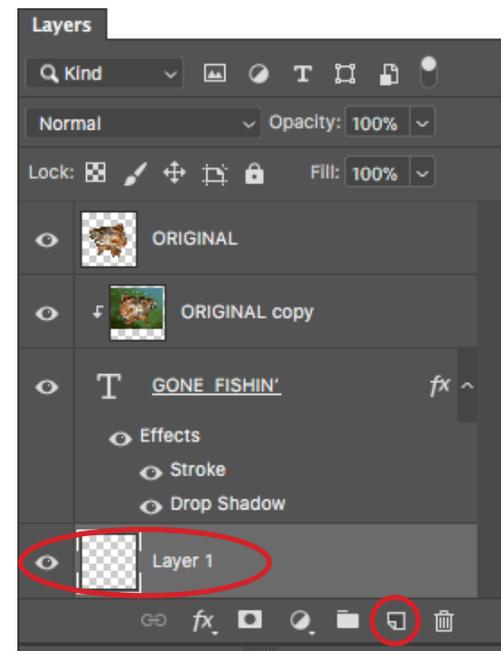
13

Turn the eyeballs back on the duplicate art layer and the text layer. Move the original art layer to the top of the list.



14

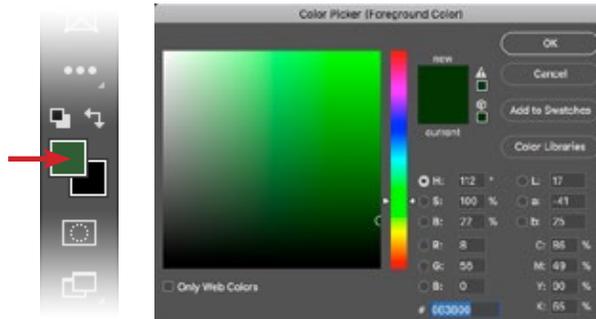
To be able to visualize the layout as you are adding your final touches, add a background color. Create a new layer by clicking on the New Layer icon and move it to the bottom of the list.



15

Make sure the Foreground Color Swatch is set to the color you want the background to be. If not, click on the foreground swatch and choose your color from the Color Picker. Click OK.

Go to the EDIT MENU > FILL. In the Fill Dialogue box make sure the Contents are set to Foreground Color. Click OK.



16

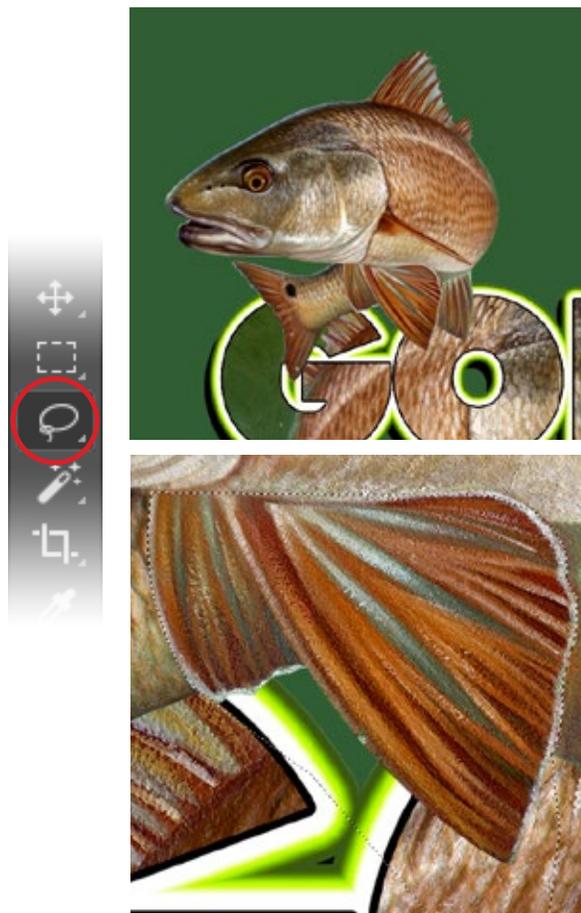
Now you can resize, reposition, and adjust the placement of both the type elements and the fish until you have the layout the way you want. For this layout, we want the fish to look like it is swimming from behind the type to the front. Once it is sized and in position, duplicate your fish layer and move it below the text.

Using the Lasso Tool, make a quick selection by clicking and dragging around the area of the fish that you want in front of the type. When using the Lasso Tool, hold down the Option Key (Alt Key on PC) if needed to make a straight line selection. Holding down the Option Key (Alt Key on PC) also helps keep the selection from closing if you release the mouse before you finish your selection. Just continuously click and release as you follow along the area you want to select.

17

Make sure your top fish layer is selected. Go to the SELECT MENU > INVERSE. Hit the Delete Key (Backspace Key on PC). Only the fin area will remain in front of the type. Now it looks like the fish is coming out from behind the type.

Your layout is now complete and you can save your layered Photoshop file. If you are ready to print, delete your background color layer, merge your remaining art layers, and save your PNG file as explained in Steps 12-14 on Page 37.



EXTRACTING BLACK LINE IMAGE FROM WHITE BACKGROUND

If you have a black line image that's been flattened on a white background, there's a quick tool you can use to extract the image without losing any detail. The Blend-If Slider, which can be found in the Layer Style Window, makes this task a breeze.

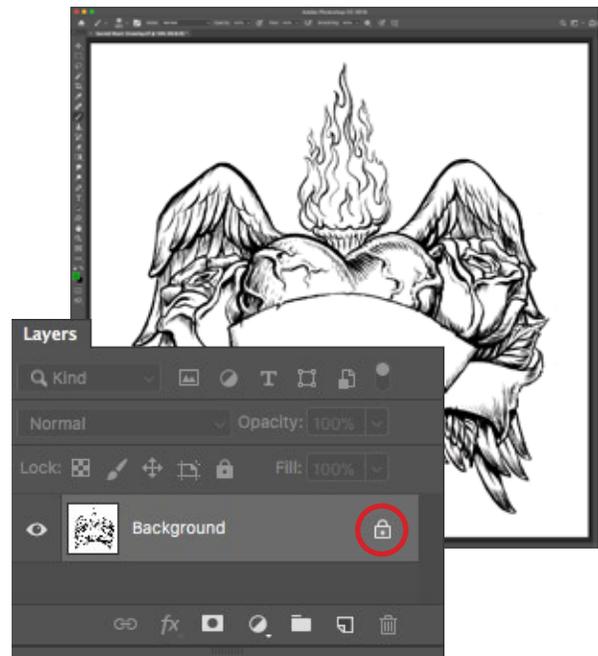


1



Chapter 4 - Artwork Tips & Tricks Folder
- Heart with Wings.tif

Open the art file you will be working with. If you see a small lock icon on the art layer in the Layers Palette, click on it to unlock it. If it is locked, you won't be able to work with the layer.



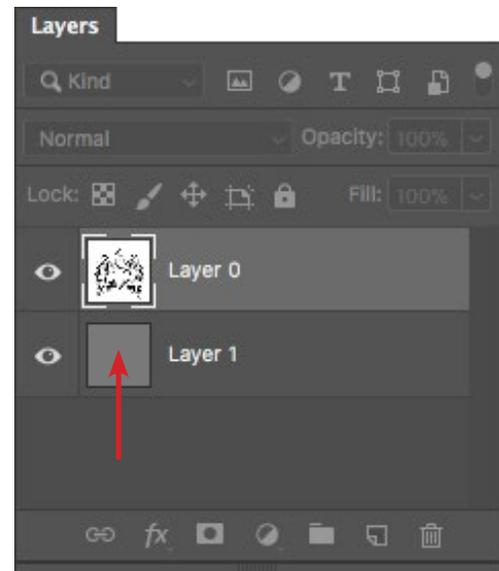
2

Add a new layer with a background color below the artwork layer. This will make it easier to see the white information and make sure it is deleted completely.

Go to the Layers Palette, and click on the New Layer icon at the bottom of the palette. Move the new layer below the image layer.

Make sure the Foreground Color Swatch at the bottom of your Tools Bar is set to the color that you want your background to be. If it isn't click on it, and in the Color Picker window select the desired color. Click OK.

Go to the SELECT MENU > ALL. Go to the EDIT MENU > FILL, and in the Fill dialogue box make sure the Contents option is set to Foreground Color, the Mode is set to Normal, and the Opacity is at 100%. Click OK.

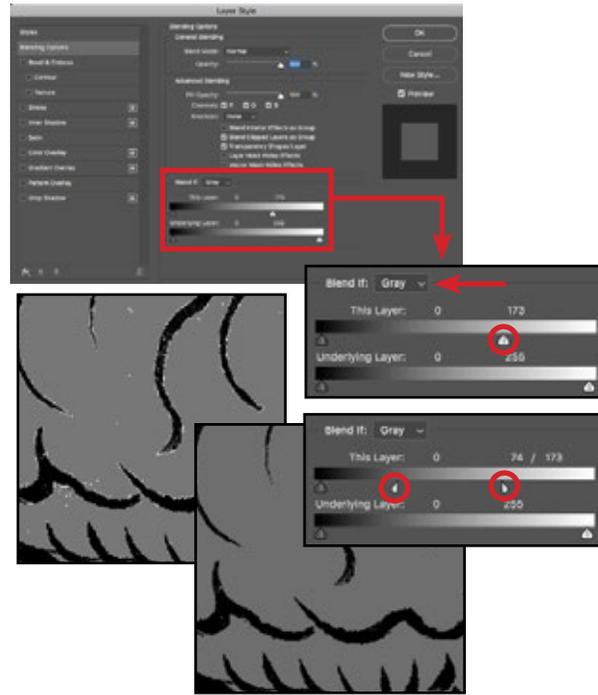


3

Double-click on the art layer to open the Layer Style Window.

Make sure the Blend-If Drop Down option is set to gray. Begin moving the white slider of the “This Layer” grayscale bar to the left about a quarter to a third of the way along the bar. The white will begin to disappear. Hold down the Option Key (Alt Key for PC) and continue moving the slider. You’ll notice the triangle will split and only half the triangle will continue to move. This creates a smoother black line than if the triangle is moved as a whole. When the entire triangle is moved across the slider the black line is jagged.

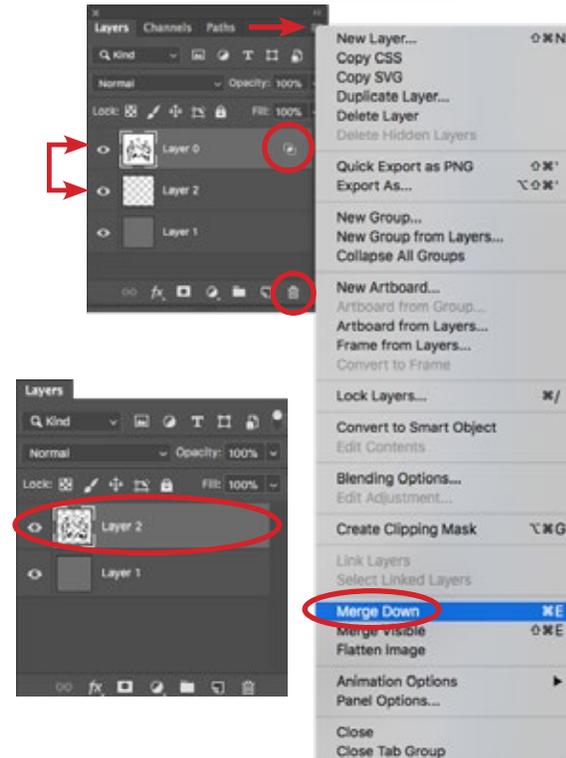
Continue moving until all the white artifacts are removed. Click OK.



4

You’ll see the icon appear in the art layer denoting that blending options have been applied to this layer. If you left it as it is, the blending mode could affect your next steps. To deactivate the blending mode while maintaining the black line you just created, click the New Layer icon at the bottom of the Layers Palette.

Move the artwork layer above the new layer. From the Layers Palette drop down menu, choose Merge Down. The art layer will merge with the new layer below it, removing the blending mode and leaving the black line on a transparent layer.



5

Now add a new layer between the black line art and background layers. Use this layer to add color to the image, using your Brush Tool or any other option. More information on how to do this is explained in the lesson Creating an Original Image in Steps 9-20 on pages 129-132.

When done, save your layered Photoshop file. When you are ready to print, delete the background color layer and merge all the art layers. Save your final PNG file for printing.



CREATING A MONOCHROMATIC IMAGE

Turning a full-color image into a monochromatic design is a good way to create an eye catching tone-on-tone design. While it differs from the impact of a full-color image, the subtle look of this style of design with its “less is more” appeal still draws attention. It’s a good way to emphasize colors for schools or team layouts.



1



Chapter 4 - Artwork Tips & Tricks Folder
- Football Player Arms Raised.png

Open your full-color image in Photoshop. Adjust the image or canvas size to set up your file dimensions.



2

Add a background color that represents the shirt color to make it easier to visualize your layout.

Go to the Layers Palette, and click on the New Layer icon at the bottom of the palette. Move the new layer below the image layer.

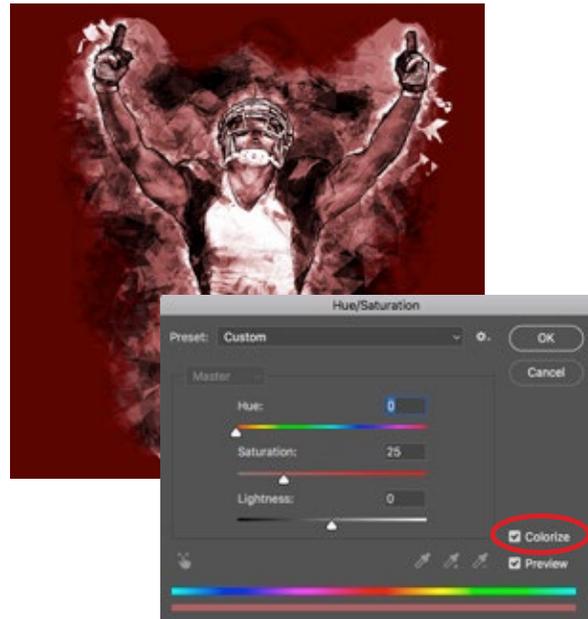
Make sure the Foreground Color Swatch at the bottom of your Tools Bar is set to the color you want your background to be. If it isn't, click on it and select the desired color from the Color Picker window. Click OK.

Go to the SELECT MENU > ALL. Go to the EDIT MENU > FILL, and in the Fill dialogue box make sure the Contents option is set to Foreground Color, the Mode is set to Normal, and the Opacity is at 100%. Click OK.



3

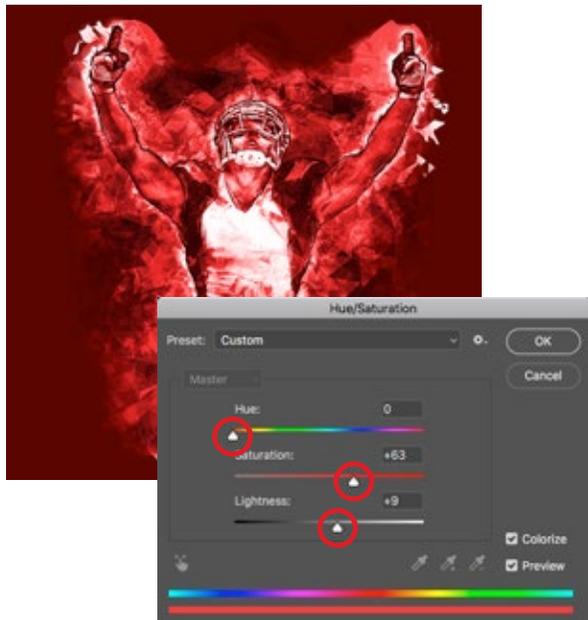
Make sure your artwork layer is selected. Go to the IMAGE MENU > ADJUSTMENTS > HUE/SATURATION. In the Hue/Saturation dialog box, click the Colorize option.



4

Boost the Saturation by moving the slider to the right.

Move the Hue Slider until you see the color you want. Continue moving the sliders until the desired color, saturation, and lightness is achieved. Click OK.



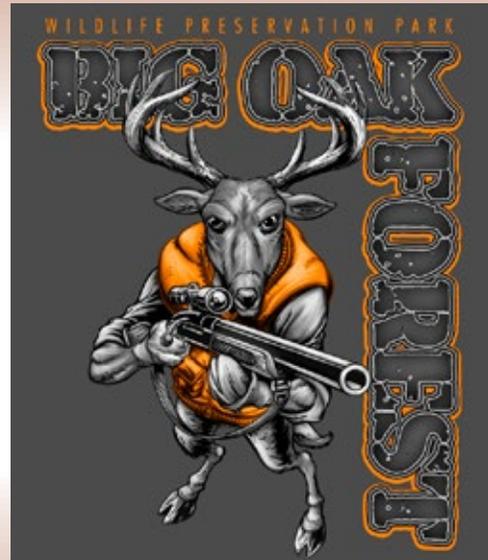
5

Add other graphic elements to complete your layout.



CREATING A GRAYSCALE IMAGE WITH ACCENT COLOR

Just like the monochromatic look, this style has a subtle, intriguing appeal. Use it to support school or team colors, to create a focal point, and perhaps reinforce the message of the layout.

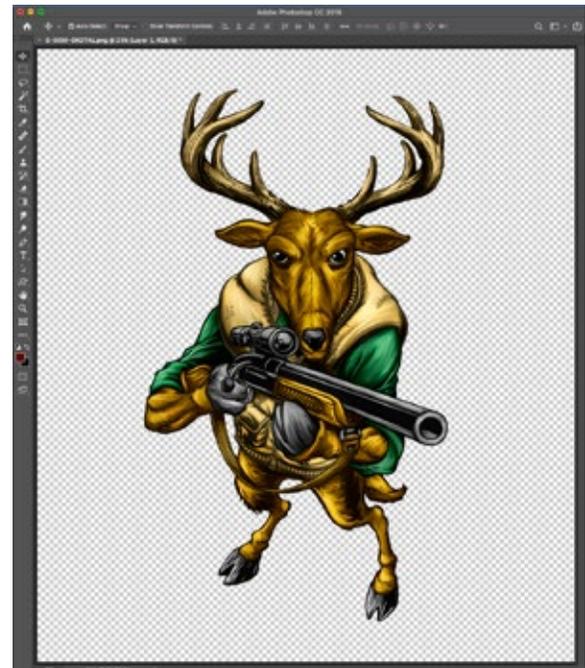


1



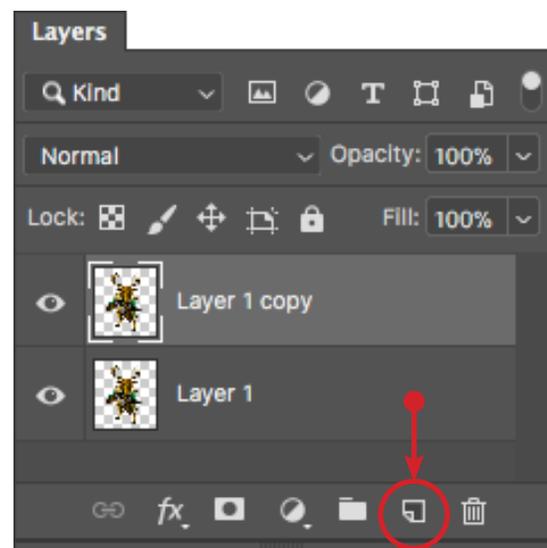
Chapter 4 - Artwork Tips & Tricks Folder
- Deer Hunter.png

Open a full-color image in Photoshop. Adjust the image size or canvas size as needed.



2

Go to the Layers Palette (WINDOWS MENU > LAYERS) and duplicate your art layer by dragging it to the New Layer icon at the bottom of the palette.

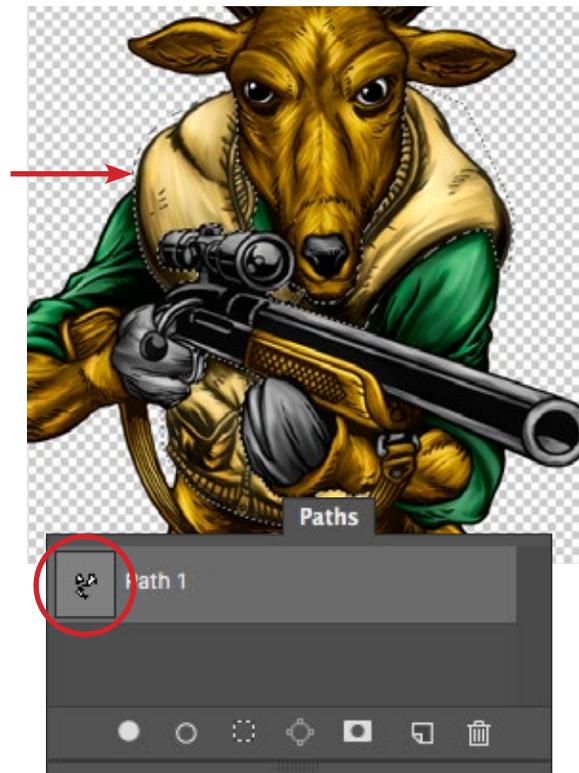


3

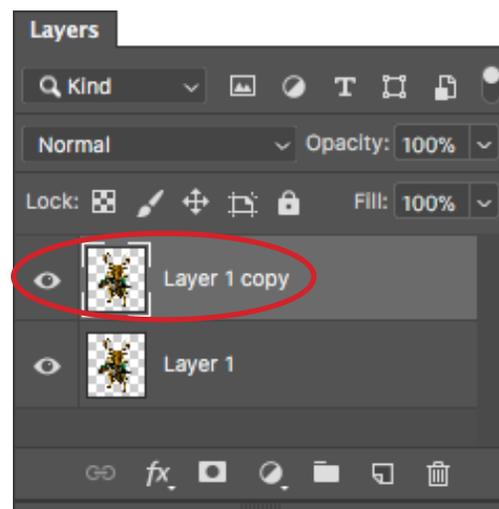
For this image the vest area will be highlighted. Create a path around the vest area as explained in Steps 7-10 on pages 108-109.

**4**

Hold down the Command Key (Control Key on PC) and click on the small preview image in the Paths Palette. The “marching ants” should appear showing the selected area.

**5**

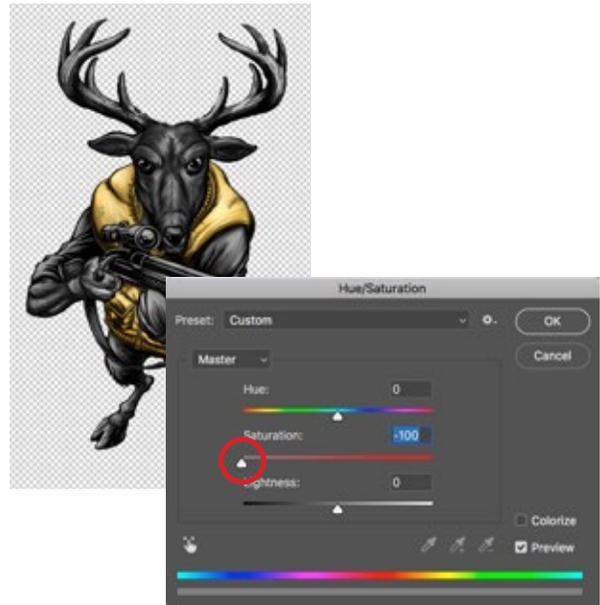
Go to the Layers Palette and select the top art layer. Go to the SELECT MENU > INVERSE and hit delete. Go to the SELECT MENU > DESELECT.



6

Click on the bottom art layer. Go to the IMAGE MENU > ADJUSTMENTS > HUE/SATURATION. Drag the Saturation slider all the way to the left. The image will become a grayscale image, except for the area you duplicated and isolated previously.

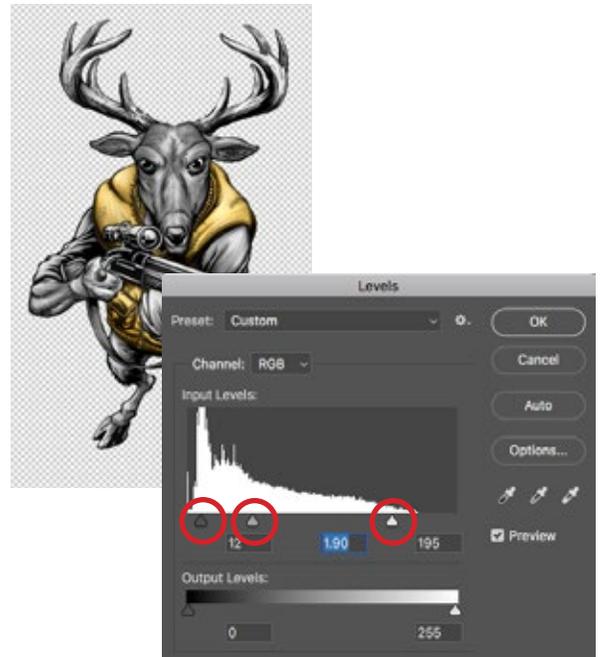
Click OK.



7

If the image looks too dark like it is here, go to the IMAGE MENU > ADJUSTMENTS > LEVELS. Move the center Input Level triangle to the left. This will lighten the image. To adjust the contrast, move the Black Input Level triangle to the right, and the White Input Level triangle to the left. Adjust all the sliders until the desired lightness and contrast is achieved.

Click OK.

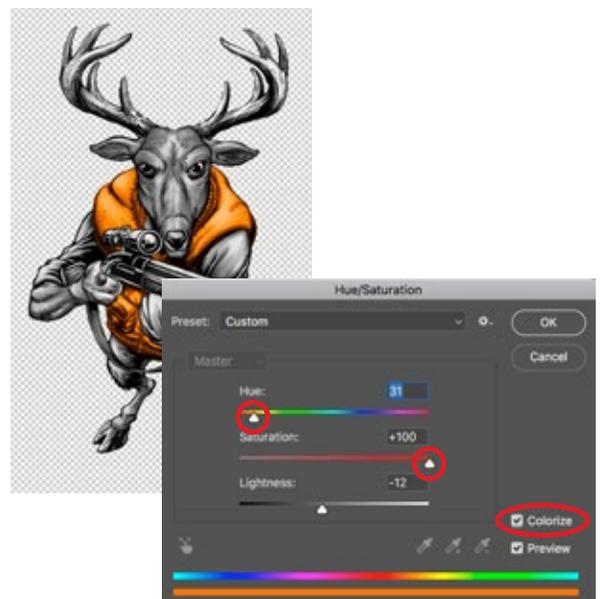


8

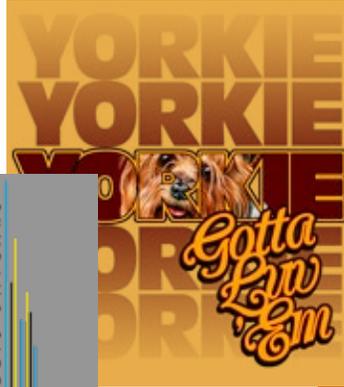
Now if you wanted you could stop here, but for this image we took it a step further by changing the color of the vest. Go back to the layer with the color vest information. Open the Hue/Saturation dialog box again. Click on the Colorize option, boost the saturation and adjust the Hue Slider to the desired color.

Click OK.

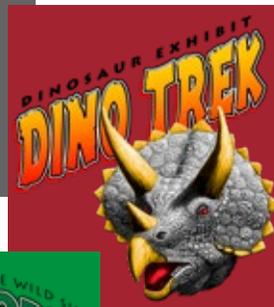
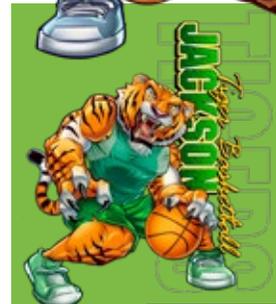
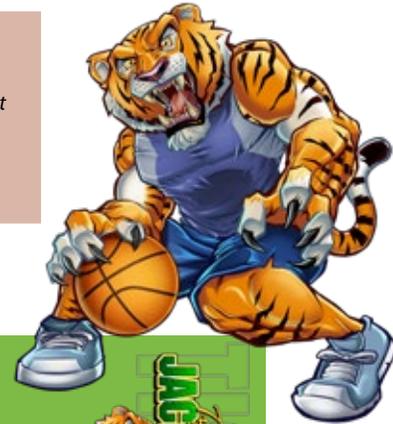
Add your other graphic elements to complete your layout.



GETTING THE MOST OUT OF STOCK ART



Use design elements and tricks, such as masks, cropping, and changing color, to get different looks with the same full-color image. It's a great way to get more for your money with stock art, as well as a way for novice designers to get professional looking designs.



You don't need to be an artist to create great looking designs. Knowing how to manipulate stock art, add text, and other graphic elements is a great way for a novice to set up artwork for their DTG printer. Stock art is a time and cost saver. Many times customers don't want to spend the amount of money it takes to create a full-size, full-color, custom design. Using the techniques explained in the previous lessons is a great way to show how you can take a single image and change it to create different looks with the same image.

CLEANING COLOR IN AN IMAGE

Sometimes you have an image where the color is off slightly. If you go to print, the color shift will be amplified. Bright yellow can easily shift to green, as seen in this example. The yellows are showing a slight green cast. Any black or blue that prints in these areas will shift the color more. In this lesson see how to adjust the color to prevent the color from printing incorrectly.



1



Chapter 4 - Artwork Tips & Tricks Folder
- Cool Sun.png

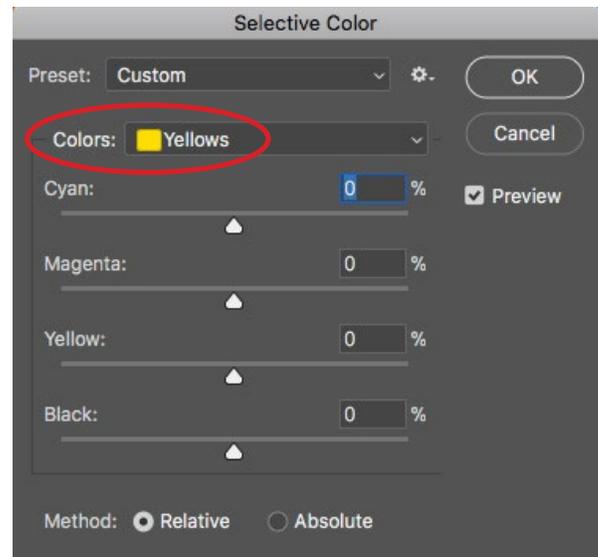
Open the file you want to adjust in Photoshop.



2

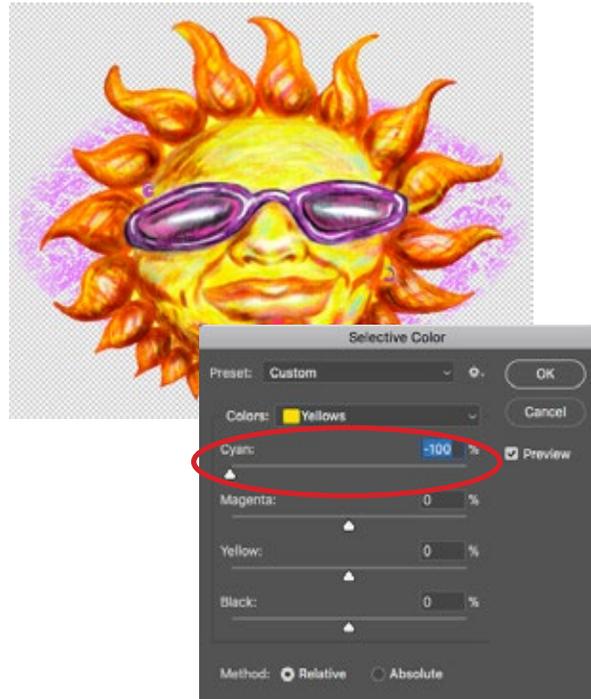
Go to the IMAGE MENU > ADJUSTMENTS > SELECTIVE COLOR.

In the Colors: Drop Down Menu select the main color that is being affected. In this case the yellow.



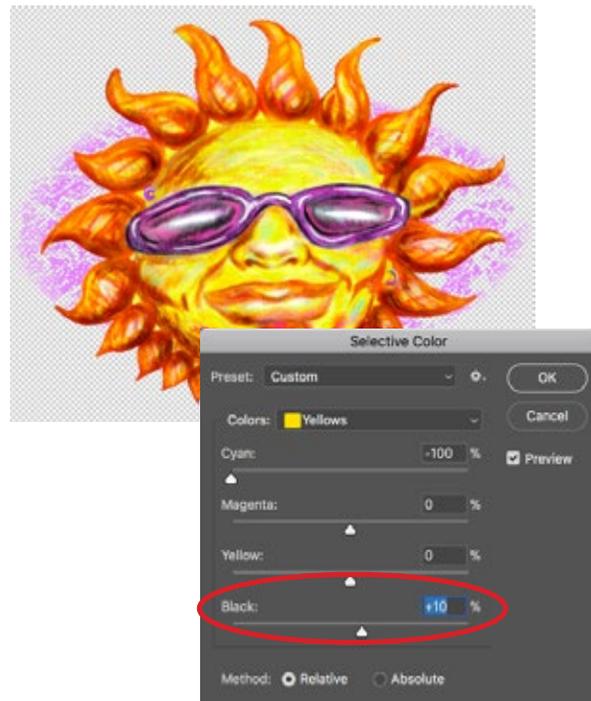
3

Now adjust the Cyan, Magenta, Yellow, and Black sliders, as these colors affect your source color. Since the yellow is turning green, shift the Cyan slider to eliminate the cyan information in the yellow areas. The green areas will shift back to yellow.



4

Move the other sliders to adjust the color further. In this case the black was increased slightly, saturating the image a little more.



5

Click OK. Add more elements or go to print if your layout is complete.



CREATING A LAYOUT USING PHOTOS

Combining elements from photos is a great way to put together a layout without having to create an image from scratch. This lesson shows you how to use two photographs and techniques from previous lessons to create a custom, full-color layout for DTG printing.



1



Chapter 4 - Artwork Tips & Tricks Folder
- Beach.jpg & Parrot.png

Set up a new document with the dimensions and resolution for the job.

Open photographs you plan to use in your design.

If the photos are smaller than what you need, enlarge the images as explained on pages 30-32 until they are the right size.



2

Optimize the photos as explained on pages 82-84 so they are ready to use in your layout.

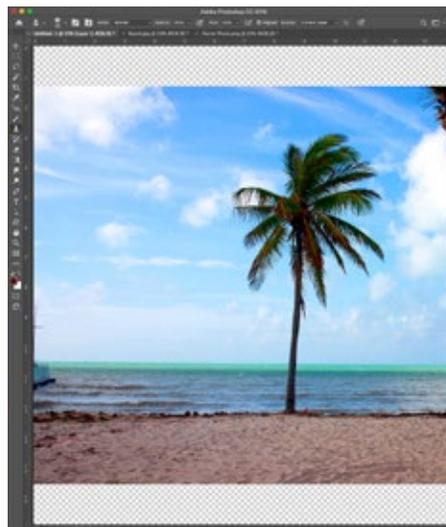


3

Select the photo that will be used for the background imagery, in this case the beach scene. Go to the **SELECT MENU > ALL**, then the **EDIT MENU > COPY**.

Go to your new file, and go to the **EDIT MENU > PASTE** to place the image in your new document.

Another way to copy something from one document to another is to open both files in separate windows. Go to the file with the element that you want to copy. Click on the layer and drag it into the Document Window of the file that you want to copy it to. It will automatically appear in your other document.

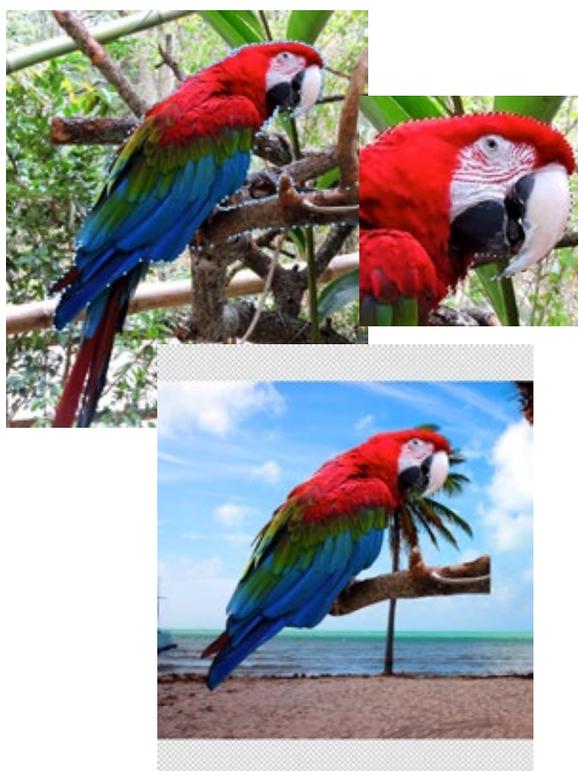


4

Now go to the file with the photo of your main element. In this case we want to use the parrot, but we want to extract him from the photo without the background elements. To do this use the Pen Tool and create a path around the edge of the parrot, as explained in Steps 7-12 on pages 108-110.

Go to the **SELECT MENU > ALL**, then go to the **EDIT MENU > COPY**.

Go back to your new file, and go to the **EDIT MENU > PASTE** to place the image in your new document.

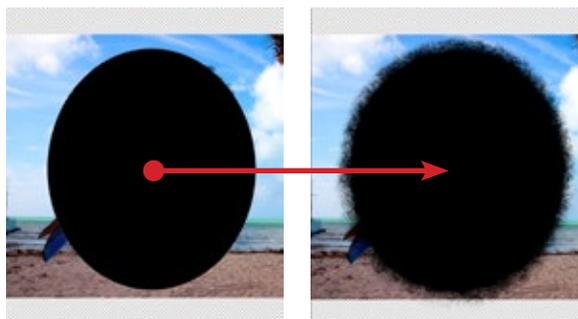
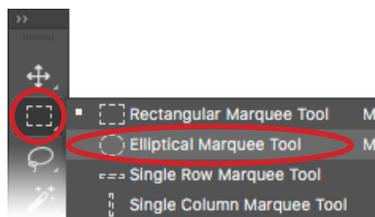


5

Set up a mask area with a photo edge. This will create a more pleasing look than using a rectangular photo.

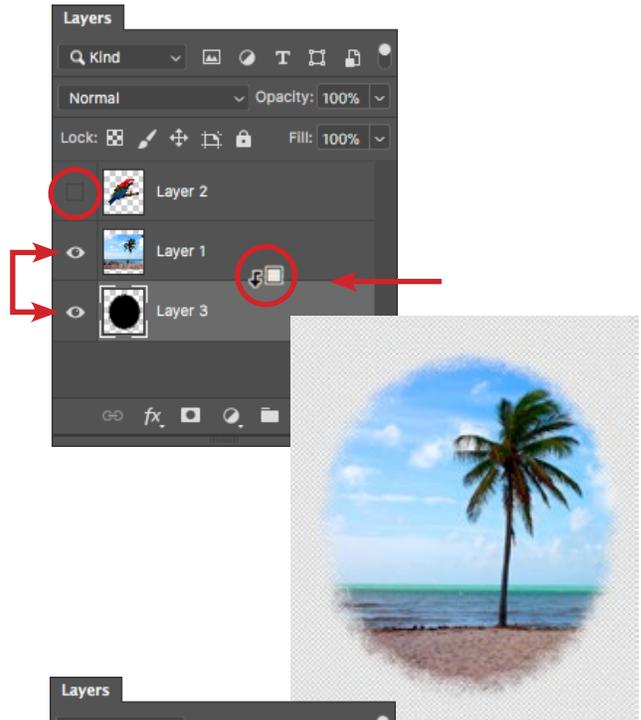
Click on the New Layer icon at the bottom of the Layers Palette. You'll use this new layer to create your mask.

Refer to steps 2-6 from the lesson on Creating a Photo Edge on pages 57-59. You'll use the same technique to create your oval mask. The only difference is, instead of painting around the edge of the photo to create the mask, use the Ellipse Tool to create an oval shape at the size you want your mask to be and fill it with black. Then use the Brush and Eraser Tools to create the textured edge around the oval.



6

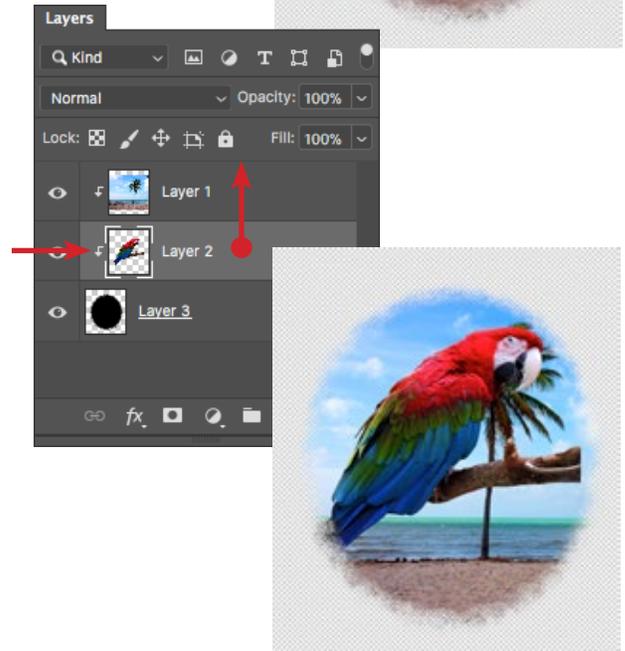
Once the mask is complete, paste the images inside. In the Layers Palette, drag the mask layer below the beach layer, and turn off the eyeball on the parrot layer. Hold down the Option Key (MAC) or Alt Key (PC) and hover your mouse on the line between the two layers. You'll see the clipping mask icon with the downward pointing arrow pop up. Click and the beach image will be pasted inside the mask area.



7

To get the parrot inside the shape, turn the eyeball back on and move the parrot layer between the beach and mask layers. It will move inside the oval shape.

You'll see the clipping mask icon next to the preview image of the parrot, denoting it is now inside the clipping mask. Once it's pasted inside the clipping mask, you can move the parrot layer above the beach layer.



8

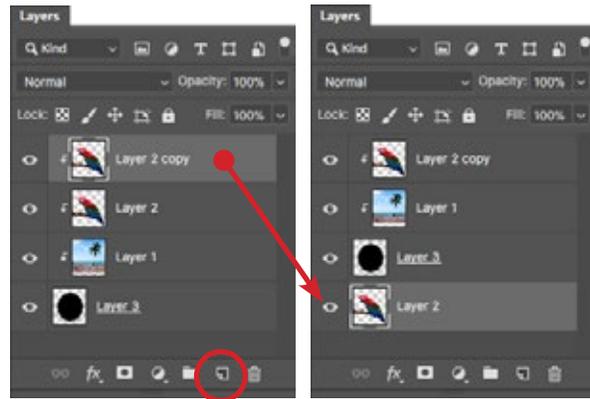
You can click on each of the layers and adjust each element until they are laid out the way you want. The parrot was flipped in this layout by going to the EDIT MENU > TRANSFORM > FLIP HORIZONTAL.



9

To make the parrot look like he's coming out of the oval, duplicate the parrot layer by dragging it to the New Layer icon at the bottom of the Layers Palette.

Move the duplicate layer below the mask layer to remove it from inside the shape.

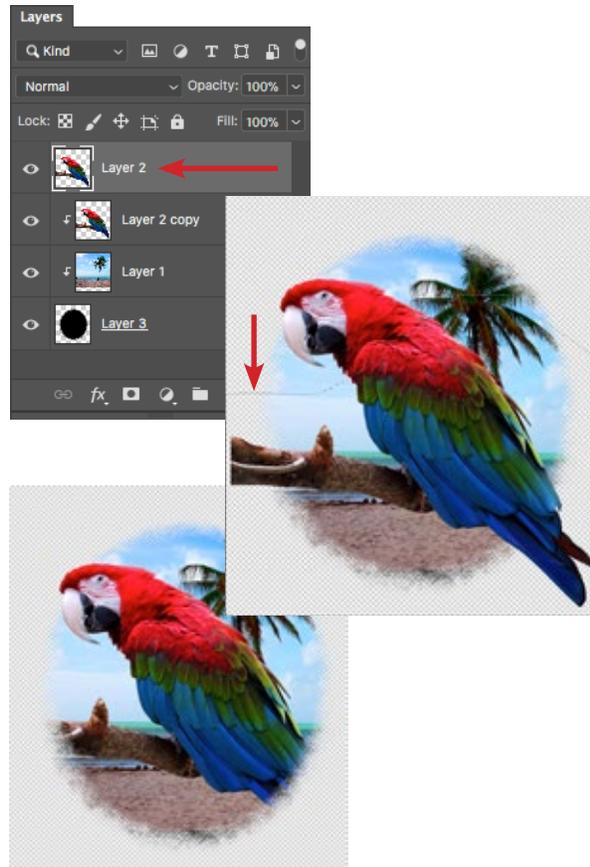


10

Once it is outside the shape, move the new parrot layer to the top of the list.

Use the Lasso Tool to make a quick selection around the bottom half of the parrot. Hit delete. Now the head looks like it popping out from inside the oval.

Go to the SELECT MENU > DESELECT to remove the "marching ants" selection.



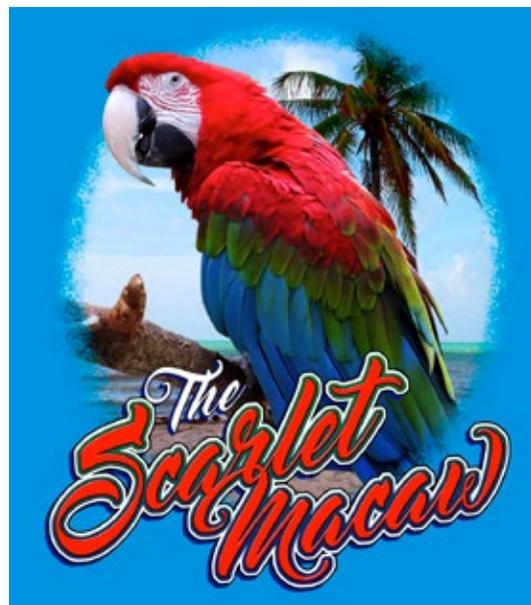
11

Continue to adjust the elements if needed.

Finalize the design with type and layer styles as discussed in the previous lesson in Chapter 2 on pages 44-48.

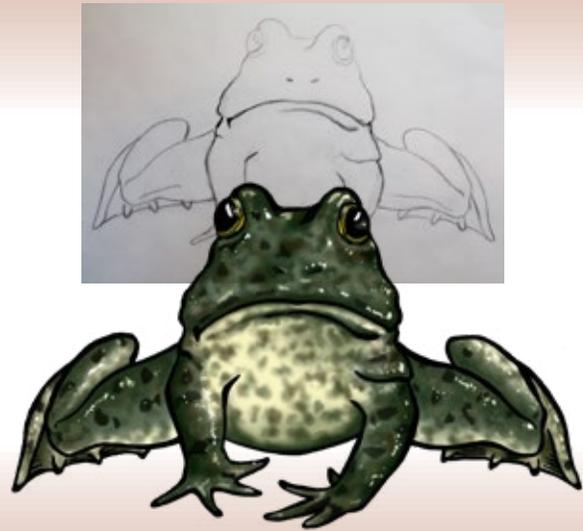
When done, save your layered design as a Photoshop file in case you ever want to come back and make changes.

When you are ready to print, merge visible layers, and save the file as a PNG file as explained previously in Steps 12-14 on Page 37.



CREATING AN ORIGINAL IMAGE

While most of the lessons outlined in this book demonstrate different techniques to create layouts using stock art, what if you need to create an original image? This next lesson will demonstrate basic skills for creating an image from scratch. See how to use the Brush Tool to add color and paint a full-color image that can be used to create a layout to print on a direct-to-garment printer. While a mouse can be used, when drawing or painting an image in the computer a digital tablet, such as a WACOM tablet, gives better control and smoother strokes.



1

For this lesson, we are going to explain how to create an image “old school” by drawing and inking an image on paper, and then transferring it to the computer to paint. However, you can create the entire image in the computer by using a pen tablet, such as a WACOM tablet, to draw your black line.

The WACOM tablet shown here is what I use for traveling. It's the perfect size for fitting in my laptop bag as I go from location to location. This particular model is the WACOM Intuos S (Small) with Bluetooth (BT).



Whether you start by drawing and inking the traditional way, or draw your image in the computer, begin by drawing concept sketches to get your ideas on paper. Use a sketch book for keeping your ideas. If you are going “old school”, choose the one you like the best and continue to redraw and massage it until you get a tight pencil sketch that you like. If you are going to draw your black line in the computer with a pen tablet, skip to Step 7 when your drawing is complete to add a background color, then Step 9 to begin painting.

2

Once your final sketch is complete, it will need to be inked. It's always best to use a light box or light table to make it easier for you to see and trace your pencil sketch. Tape it down on your light source, and tape your paper on top.



3

You don't need to break the bank on supplies for creating your line drawings. I recommend using a set of good, permanent, pigment based pens in varying sizes to achieve varying line widths as needed when tracing your image.

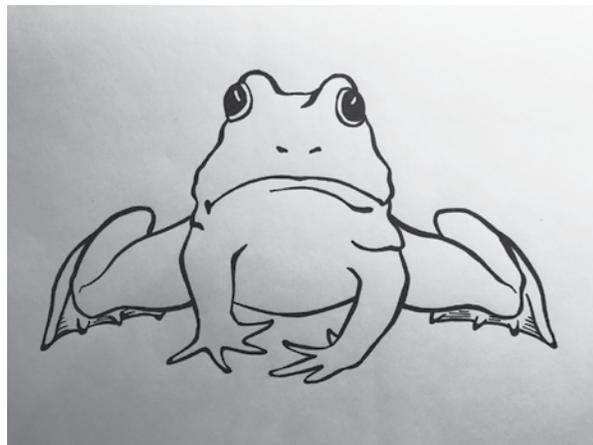
You want a paper that isn't too opaque so it's easier to see the image through the paper on the light table as you trace it. A super-smooth marker paper is recommended. The smooth finish will help the pen glide over the paper easier creating cleaner lines, as well as keep the ink from bleeding and creating jagged edges.



4

Once the black line is complete, you can scan it in or use your phone to take a picture of it and send it to your computer.

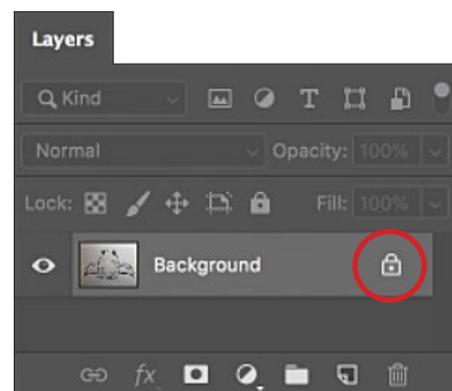
Open the image in Photoshop and resize it as needed as explained in Chapter 2 in the lessons Setting Up a Raster File (Pages 28-29) and Resizing an Image (Pages 30-32) to get it to the proper dimensions and resolution.



5

In the Layers Palette (WINDOWS MENU > LAYERS) click on the little lock icon to unlock the layer so you can make adjustments to it.

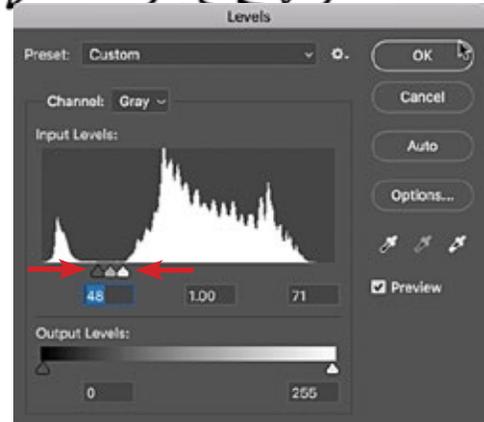
Go to IMAGE MENU > MODE > GRAYSCALE. Click OK when the Adobe Photoshop window opens asking if you want to discard color information. This will change the image to a grayscale image so that you can adjust your white and black to make a clean black line.



6

Go to IMAGE MENU > ADJUSTMENTS > LEVELS. Slide the White Input Level slider to the left until the page is clean and white. Then move the black slider to the right until the outline is solid black. Click OK.

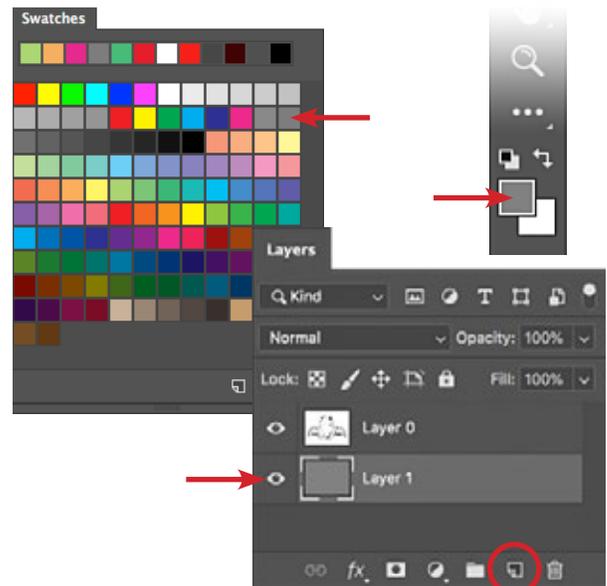
Go to IMAGE MENU > MODE > RGB to convert the image back to a color document.



7

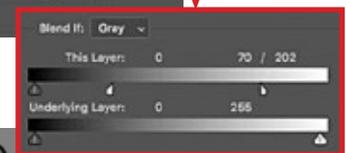
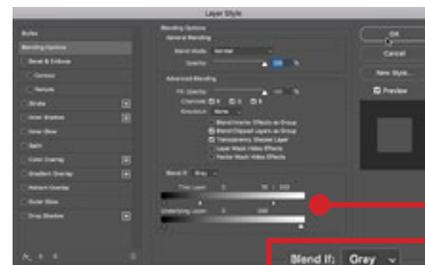
Create a background color so that you'll be able to better see the black line as you eliminate the white, as well as begin to fill it in with color.

Click on the New Layer icon at the bottom of the Layers Palette. Move the new layer below the art layer. Choose a color from your Swatches Palette (WINDOWS MENU > SWATCHES), Color Palette (WINDOWS MENU > COLOR), or by clicking on the Foreground Color Swatch and selecting a color from the Color Picker window. Make sure the new background layer is selected in the Layers Palette, hold down the Option Key (Alt Key on PC) and hit the Delete Key (Backspace Key on PC). The background layer will automatically fill with the color you selected.



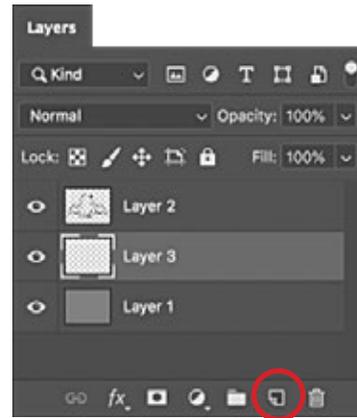
8

Click back on the artwork layer to delete the white. To do this you'll use the Blend-If Layer Style option, as explained in the previous lesson Extracting Black Line Image from White Background on Pages 112-113, Steps 1-4.



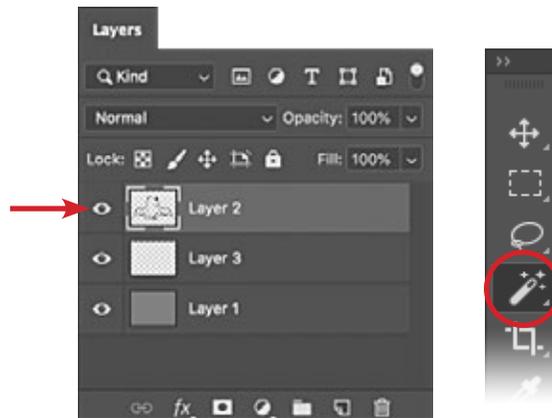
9

Now you are ready to start painting! Create a new layer and place it between the black line layer and the background color layer. This will be the layer you will use to add your color. Make sure when you are adding color, this layer is selected so you don't accidentally paint on one of the other layers.



10

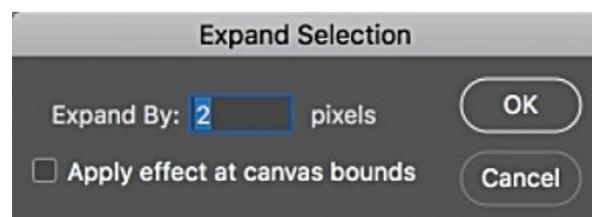
Click on the black line layer, and select the Magic Wand Tool. Click in the area you want to start adding color. You'll see the "marching ants" denoting the selected area.



11

Go to SELECT MENU > MODIFY > EXPAND. In the Expand Selection window, Expand By 2 pixels and click OK. This expands the selection outward by 2 pixels. By doing this, when the color is added on the layer under the black line, it will create a slight overlap so that there is no gap between the color and the black line.

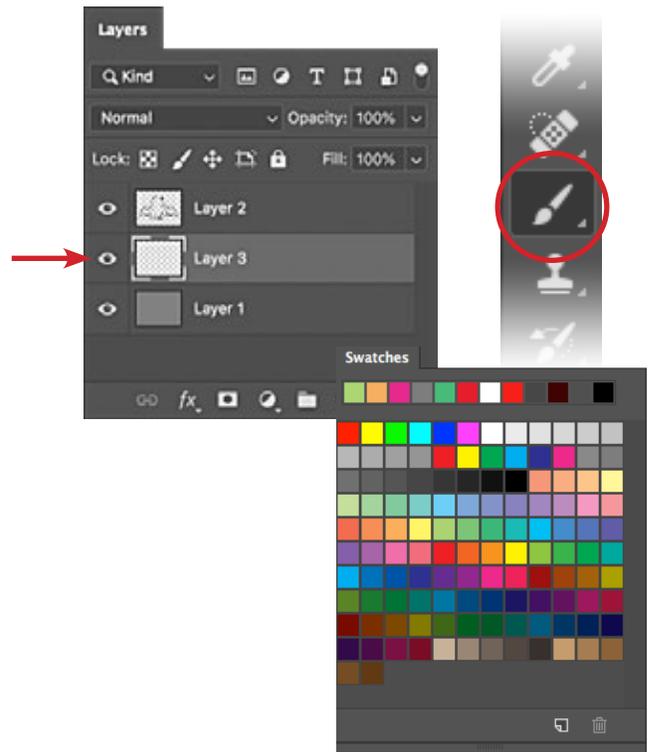
To hide the "marching ants" so they don't obstruct your view of the image as you are painting, go to VIEW MENU > EXTRAS or hold down the Command Key (Control Key on PC) and hit the H key. The selection will remain active but the "marching ants" will no longer be visible. By repeating this step, you can turn the "marching ants" on and off as needed to view your selection.



12

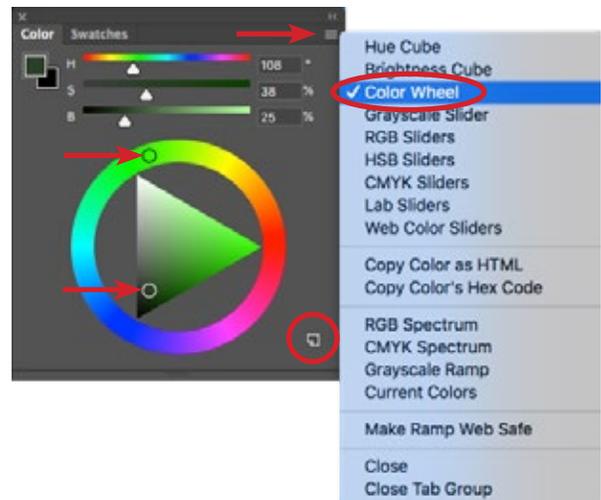
Select the color layer so it's the active layer for adding the color.

Select the Brush Tool, and open the Swatches Palette (WINDOWS MENU > SWATCHES). You can use the default swatches provided for coloring your image, or you can create your own set of colors.



13

To create a new swatch, open the Colors Palette (WINDOWS MENU > COLOR). Use the Color Wheel option for selecting your color. The triangle area in the center of the wheel affects the lightness, darkness, and/or saturation of the color. While the circle on the outside selects the Hue. Once you have the color you want, click the New Swatch icon at the bottom right of the palette.



14

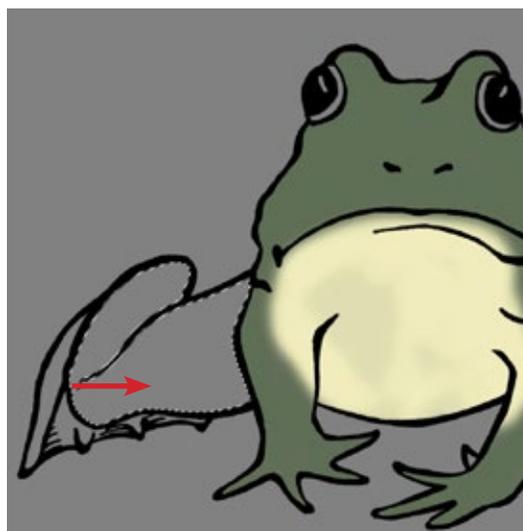
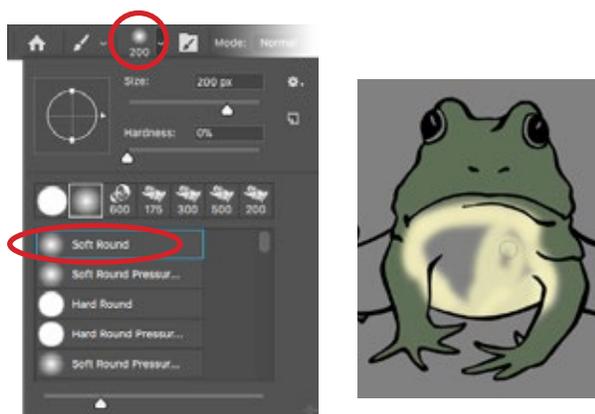
When the Color Swatch Name window pops up, give the color a name if you prefer and click OK. Look at the Swatches Palette and you'll see the new swatch added at the bottom of the list. Add any additional colors to set up your palette.



15

Select the brush type you want to use. Photoshop comes with many default brushes and you can download free brushes from the internet that can be loaded into your Brushes Palette as explained in Step 3 on Page 58. In this case a Soft Round Brush was used to apply a base color over the whole image. To apply the initial base color, set the opacity in the Option Bar at the top of the window to 100% to get a good solid base. Click on the color swatches to change the color as you fill in the area.

A tip to enlarge or reduce the size of your brush, click on the left and right bracket keys on the key board. The left bracket will reduce the size, and the right bracket will enlarge it.



16

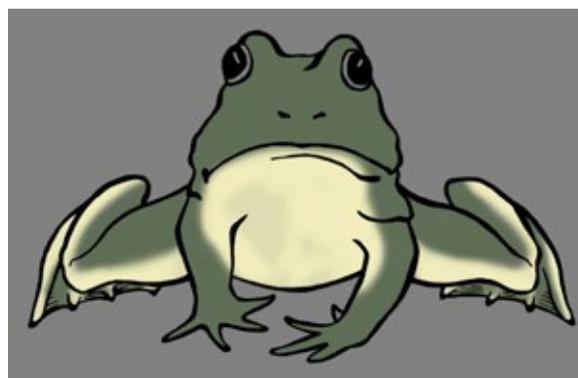
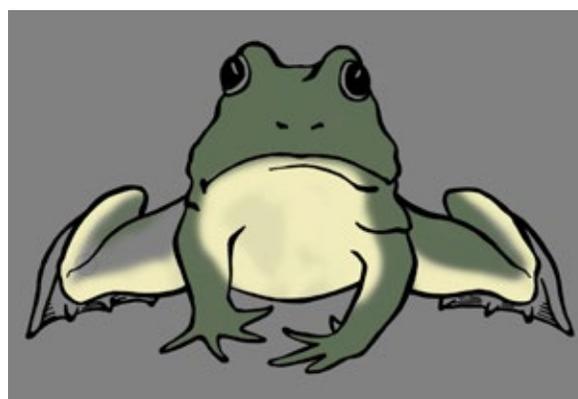
Once the selected area is completely covered, go to **SELECT MENU > DESELECT** to deactivate the current selection.

Go back to the black line layer, use the Magic Wand tool to select the next section to color. To select more than one section at a time, hold down the Shift Key and click in multiple areas with the Magic Wand Tool. Expand the selection by 2 pixels as mentioned previously in Step 11, then hide the selection.

17

Go back to the color layer and begin to fill in this area with color in the same manner. Repeat these steps until the entire image is filled with a base color.

When done, go to **SELECT MENU > DESELECT** to deactivate the selection.



18

Now you can begin to add detail to your image - shadows, highlights, general details. In this example a darker green was used to create the texture over the frog. A soft, round brush was used with a lower opacity. By using a lower opacity, you can slowly build up the color in areas. The brush was moved quickly and sporadically to help create a random texture over the frog.

Once again, go to the black line layer, use the Magic Wand Tool, select the area you want to start adding detail, and expand it.

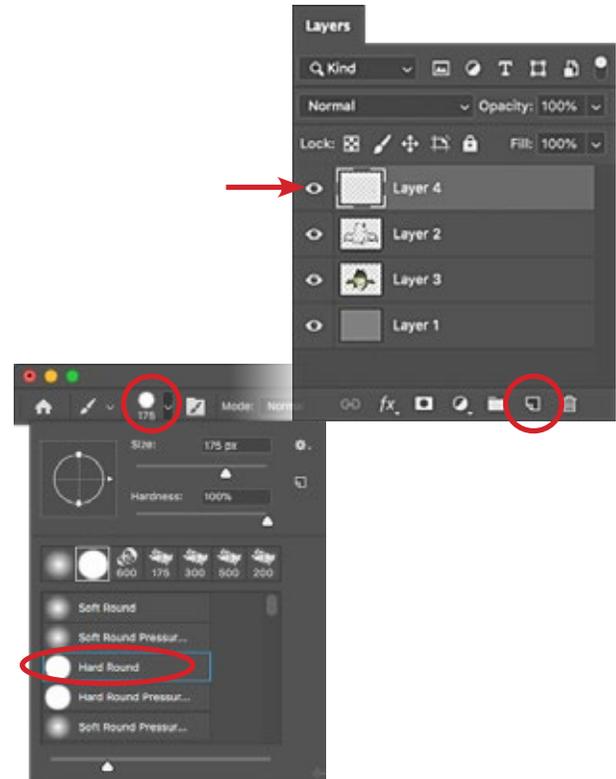
Click on the color layer again, select the Brush Tool and begin painting in your details.



19

Continue going back and forth between your black line layer to select areas using the Magic Wand Tool, and the color layer to add color. It's important to pay attention to the layer you are on because if you accidentally paint on the black line layer, it will become difficult to make selections with the Magic Wand Tool moving forward as you continue to build your color and add more detail.

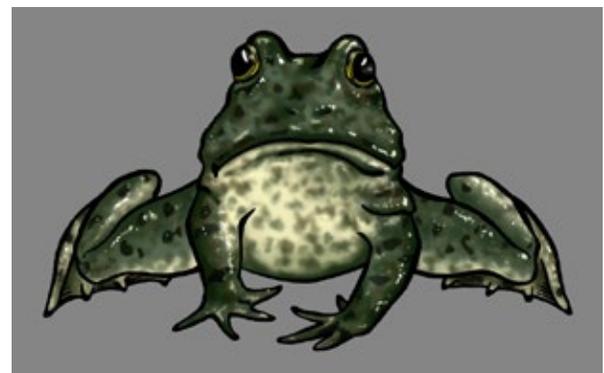
To add more fine detail such as the highlights on the frog, a new layer was created and placed on top of the black line layer. A hard round brush and the default white color were used to create the sharper detail of the highlights which were randomly painted over the frog.



20

Continue painting by using varying colors and opacities to build up and add detail and dimension to the image on either the highlight layer or the color layer. Once it is complete, you can add your text as explained in various ways throughout the book to create a complete layout.

When the layout is done, save your layered Photoshop file. Delete your background color layer and merge all the art layers to save your final PNG on a transparent background.



GLOSSARY & INDEX



GLOSSARY

ALPHA MASK - Mask created in the Channels Palette by applying information on an Alpha Channel, which can then be used to make a selection. The selected area can be used to manipulate information on layers within the specified area or to block out areas.

BANDING - The pattern of lines or streaks that occur in a print when print heads become clogged, not allowing ink to pass through onto the substrate.

BASE WHITE - The white ink that is initially printed on colored garments to provide a base for the colored inks to print on top of so that the colors will be truer.

BEZIER CURVE HANDLES - Handles that can be pulled out when a point is added along a path to help create curved outlines and shapes.

CLIPPING MASK - A path created to place an object inside so the information outside of the path areas is no longer visible.

CMYK - Color mode created using Cyan, Magenta, Yellow and Black. Also know as Process Color or Four Color. Color mode used by printers for reproducing images using the four colors.

DIGITAL PRINTING - Any printing process where information is created in a computer and sent to a printer for output.

DIRECT-TO-GARMENT PRINTER - Output device used to print directly on garments.

DIRECT-TO-GARMENT-PRINTING - Garment decoration printing process where artwork is created on a computer and is sent to an inkjet printer that prints directly to the garment.

DTG - Abbreviation for the term Direct-To-Garment.

MONOCHROMATIC - Color scheme made up of one primary color and its varying shades.

PATH - Outline created using the Pen Tool which can be saved in the Paths Palette and used to make a selection. The selection can be used to isolate areas so that any tasks performed will only affect the selected area.

PIXEL - Single point of color used to make up a raster image.

GLOSSARY

PNG File - Portable Network Graphics - File type used for saving raster images on transparent backgrounds for direct-to-garment printing.

PRETREATING - The process of applying a liquid solution to the garment that will allow the ink to adhere to the shirt without being absorbed into the fabric.

RASTER - The type of artwork created by a continuous series of pixels resulting in a tonal image. It can not be selected and manipulated in the same manner as a vector design.

RESOLUTION - Amount of pixels per inch used to create a raster image. The higher the resolution, the more pixels in a square inch resulting in a sharper and cleaner image when printed.

RGB - Color mode made up of Red, Green and Blue. It is the additive color model used on computer screens. The images on screen are produced by firing pixels of red, blue and green at varying strengths which mix to create secondary and tertiary colors. Recommended color mode for creating artwork for digital printing.

RIP SOFTWARE - Stands for Raster Image Processor. Software that is used to interpolate artwork from computers to send to printers such as Direct-To-Garment Printers.

STROKE - The color applied to the outline of a path.

TRANSPARENCY - Background option with no color used for saving files for direct-to-garment printing to prevent background color from printing on garments.

VECTOR - The type of art created by a series of paths and points which can be selected and manipulated to create an image.

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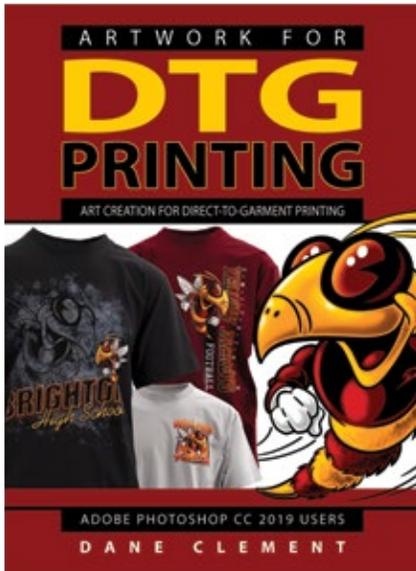
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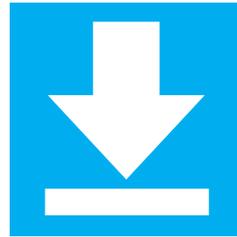
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SUPPORTING ART FILES



Type the link below into your web browser to download all the art files listed below. Use these files to follow along with the lessons to help learn the various techniques discussed.

bit.ly/gdg-dtg-art

CHAPTER 1 - ARTWORK BASICS

- *Default PSD Swatches Color Chart.png*
- *Multicolor Color Chart.png*

CHAPTER 3 - WORKING WITH PHOTOS

- *Ale House.jpg*
- *Alligator.jpg*
- *Big Ben.jpg*
- *Gorilla.jpg*

CHAPTER 2 - RASTER ARTWORK

- *Airplane.png*
- *Basketball Falcon Mascot.png*
- *Boots.png*
- *Distressed Texture.png*
- *Eagle Mascot Black Line.eps*
- *Flag with Wings.png*
- *Football Helmet.png*
- *GDG Layer Styles Set 2.asl*
- *Great Dane.png*
- *Hot Rod.png*
- *Iguana.png*
- *Jaguar Cartoon Mascot.png*
- *Lava Baseball.png*
- *Leaping Tiger.png*
- *Metal Lion Mascot.png*
- *Monochromatic Football Player.png*
- *Volleyball Sticker.png*

CHAPTER 4 - ARTWORK TIPS AND TRICKS

- *Beach.jpg*
- *Cobia Fish.png*
- *Cool Sun.png*
- *Deer Hunter.png*
- *Eagle with Flag.png*
- *Football Player Arms Raised.png*
- *Heart with Wings.tif*
- *Parrot.png*
- *Redfish.psd*

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FOR ADOBE PHOTOSHOP CC 2019 USERS

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Learn how to set up and optimize your artwork and use color charts to make sure your designs will have the truest colors possible. Making sure the artwork is created correctly from the beginning will help make production run quicker and smoother. This, along with designs to catch the attention of new and current customers, will help your business grow.



Dane Clement, President of Great Dane Graphics and Vice President of Art and Creative Process for GroupeSTAHL, is well-known for his expertise in computer graphics and color separations. He has authored "Artwork for Vinyl Cutting" and "T-shirt Artwork Simplified" for Adobe and Corel users. Dane conducts seminars at the Imprinted Sportswear Shows, SGIA Expo, DAX, and PPAI Expo, and is a regular contributor to Impressions Magazine. He has consulted worldwide helping art departments work smoothly and efficiently, and judges for Impressions Magazine Impressions Award and the SGIA Golden Image Awards.



Although Dane initially began creating artwork for screen printing, when digital printing began to rise, his full-color artwork transitioned nicely to this market. With that, his interest in this area began to grow. It's the knowledge he's acquired over the years—learning how to properly create and set up artwork for DTG printing—that he shares in this book so others can start creating full-color designs.

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