



## Tips for Running Backlit

Have you ever tried working with backlit material? If you have then you know that it can be difficult to get your images to look the way you want. We have some tips to help you handle working with these kinds of material.

### ***Backlit Profiling***

Backlit is one of the more difficult materials to profile because of the affect of light. To do it properly requires a transmissive color device. (Barbieri LFP, X-Rite DTP-41T, etc.)

Using a reflective device, and/or sharing a reflective profile can result in unpredictable output. This includes severe posterization, poor gray balance, and an overall skewed gamut, due to having an inaccurate white point.

The other problem with backlit is the need for increased saturation without bleed.

One approach is to greatly reduce, or eliminate any light ink (e.g., the Backlit preset in X10), and secondarily reduce the Yellow, or any Hi-Fi colors (RGBO). The reason for doing this is because light inks and yellow are mostly carrier. As such they add to the overall liquid, while not contributing much in the way of coverage when the material is backlit. If you still find bleed issues you can reduce Cyan and Magenta, but try to keep the potential for Reds and Blues as high as possible without bleed.

The last place you will want to do an ink reduction on backlit is the K channel. Getting a solid black in back lighting is typically the most challenging part of transmissive materials, so reduce the K channel only as a last resort.

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