

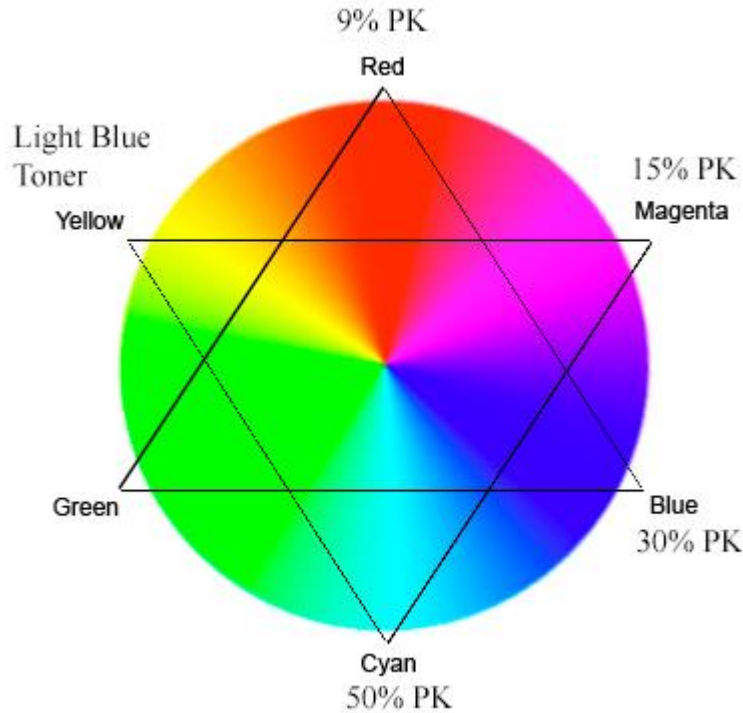
Dedicated Black and White Glossy Carbon Variable Tone Inkset For the Epson R1800

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This is an adaptation of the Eboni-6 1800 setup. I do not have an 1800 and will not be able to test or make profiles for this suggested ink arrangement. For the Glossy Carbon Variable Tone inkset, see <http://www.paulroark.com/BW-Info/Glossy-Carbon-Variable-Tone.pdf>

Ink Loading Order



With the 1800, load the **dilute (color-position) inks** as shown above.

The 1800 also have positions for PK, MK, and Gloss Optimizer. I would think most would want to have the PK and MK positions filled with those inks – PK and MK – so that the printer can be used for both glossy and matte papers.

The Gloss Optimizer position allows one to tailor it to what printing styles one does. GO can be helpful to suppress gloss differential. A second MK would allow a better dmax on Arches watercolor paper. Yellow might appeal to the alt process people who are making

internegatives. Yellow is also useful to print down brightened paper selectively highlight the center of interest and made the paper edges match the mat board better.

Printing Workflows

This 1800 Eboni setup allows multiple workflows, including QTR as well as Epson driver printing with either Photoshop curves or ICCs made with them.

Epson Driver Printing – No ICC

What I always do is print a standard 21-step test strip¹ with the Epson driver and no ICC. Try the Color Controls with gamma at 1.8 and 2.2 to find the best distribution of values. Also, see how it works with ICM/No Color Adjustment checked. That is the one to use when making ICCs using QTR's Create ICC-RGB.²

Epson Driver & Photoshop Curves

In making PS curves for control, the most important thing is to keep in mind that the Blue curve controls the Y-Position toner. The Red curve will control the 50% PK cyan position ink, and the Green curve will control the 15% PK magenta position ink.

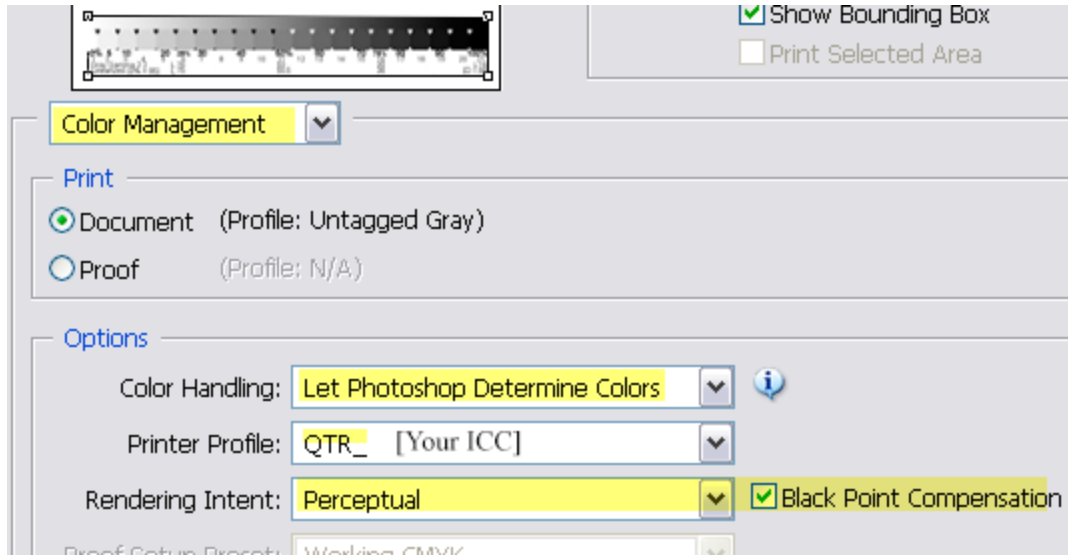
After I see what the output looks like with no curve, I'd start by getting the overall Lab L (or density) of the print close with R=G=B curves. Then see how much toner is needed for the highlights, midtones, and shadows (try 25%, 50% and 75% points) by adjusting the Blue curve separately.

Epson Driver Printing with ICC Color Management

Where an ICC is used, the workflow becomes "color managed" so that the print will more accurately match the monitor with respect to relative densities is to use an ICC in the Photoshop or Elements Print Preview. The relevant settings in the Print Preview are shown below.

¹ See <http://www.paulroark.com/BW-Info/21-Step.zip>

² See [http://www.paulroark.com/BW-Info/Embedding Photoshop Curves in ICCs.pdf](http://www.paulroark.com/BW-Info/Embedding_Photoshop_Curves_in_ICCs.pdf) and <http://www.quadtonerip.com/html/QTRoverview.html>



ICCs are easily made even with just a flatbed scanner. See http://www.paulroark.com/BW-Info/Making_B-W_ICCs-GrayCard.pdf

Printing with QTR

QuadToneRip is my favored method for printing and making provifiles because it provides total control and is relatively easy to learn.

See <http://www.paulroark.com/BW-Info/Glossy-Carbon-Variable-Tone.pdf> and other PDFs that deal with QTR. With this inkset in the 1800, I would probably favor the approach that put the 50% PK as well as the Light Blue Toner in a separate QTR “toner” channels. Often the best glossy dmax is reached where the 50% PK ink is used in conjunction with the PK (often in the ratio of 2 parts PK: 1 part 50% PK. The 1430 profiles should provide guidance here. See the Profiles Zip file linked to the URL above.



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Enjoy the journey.

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