

One Way Vision Artwork Recommendations

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In the list below, are our top recommendations for artwork and design considerations for projects involving One Way Vision film.

IMPORTANT: Performing a test prior to actual production can minimise costly errors and help to ensure the success of your project.

1. Use large bold text in a readable typeface. Minimum font size for most One Way Vision films is 50 point. It may be possible to get away with 30 point for 30/70 perforation patterns, because it has a higher closed area percentage, that is, has more vinyl between the holes.
2. Use bright coloured backgrounds and avoid using dark colours. Whites, reds, yellows, oranges, bright greens and light blues provide better results. **Avoid using dark colours** such as blacks, dark browns, dark purples and navies **for backgrounds** or other large areas. Darker colours tend to have high ink loads which may cause issues post installation, such as curling/lifting or discolouring the laminate. In addition, with bright colours, the brain will flood the perforations with the surrounding colours so that it is harder to see beyond or through the printed image (i.e. improves the One Way Vision effect), whereas dark colours allow the eye to see through the graphics, that is, the One Way Vision effect is diminished.
3. Avoid using one colour for large areas of the printed graphic. Having just one colour may cause issues post installation. Use multiple colours all over the printed image.
4. Remember that most One Way Vision films have up to 50% of the vinyl perforated. Small details or intricate artwork designs will not be visible or poorly represented. Up to 100dpi is recommended, higher resolutions will make no visible difference. If the application surface allows for a 70% closed area perforated film, then we highly recommend the use of this product, as it provides the most vibrancy possible of all the Clear Focus One Way Vision films.
5. The perforating process reduces the reflectivity of an image. We recommend increasing the image contrast by 10% to 20% to compensate for this effect.



Diagram 1: Comparison of various contrast effects, on screen versus printed

6. Use a 20mm bleed and include cross hairs for the corners. Advise the installers to trim to the bleeding edge prior to installing, but not to the cross hairs. When on the glass though, the cross hairs will assist in aligning the graphic vertically and horizontally. We also recommend placing faint centre marks on all edges, as this will assist the installer to centre the graphic vertically and horizontally.



Diagram 2: Recommended artwork layout. Notice the cross hairs, centre marks and bleed. For vehicle windscreens, it is suggested to curve the text to the shape of the windscreen. When installed, the text will appear horizontal. Otherwise, the text will actually curve downwards, looking like a “frown”.

7. If the graphic needs to span across window panes and window frames, then there are multiple approaches to artwork design and installation techniques. As to which method should be used, is dependent on the customer requirements.
 - a. Method 1 is to span the one way vision film across each window pane including the window frames. That is, cut the graphic into separate panels, taking into consideration the width of the window frame, and apply each piece separately including the thin One Way Vision strips onto the window frame. Proper cleaning of the window frame and correct application techniques are still required. Refer to diagram 3.
 - b. Method 2 is the same as method 1 above, except use solid SAV strips on the window frames. However it is very hard to colour match against the One Way Vision, because it depends on what is behind the glass, such as whether the curtains/blinds are drawn or not, colour of the curtains/blinds, lights are on or off inside the building etc. It requires more effort in measuring up the job, and designing the artwork to suit. Refer to diagram 4.
 - c. Method 3 is the same as method 1, except do not apply the One Way Vision strips onto the window frames, rather discard the strips. Refer to diagram 5.
 - d. Method 4 is to split the image across the window panels. That is, create separate artwork for each window panel. If the artwork has a face in it, and the eye is over the window frame, then split the eye in half, so that the left part is on the left side, and likewise the right part. While method 3 causes some of the artwork to be “missing”, this method keeps all the image. But the downside is that the image can appear distorted when viewed on an angle. Refer to diagram 6.



Diagram 3: This picture represents Method 1 approach. Film is applied over the window frames to provide a continuous look to the image. This is recommended when involving faces or features which should not be trimmed out.



Diagram 4: This picture represents Method 2 approach. Solid SAV is used over the window frames, notice the colour difference between the window panels and window frames.



Diagram 5: This picture represents Method 3 approach. Artwork spans the window panes, but installed as three separate panels, with no film on the window frames, rather this has been trimmed out. That is, assuming the window frame is 25mm wide, then the installer has cut out 25mm strips out of the printed graphics, running through the eyes.



Diagram 6: This picture represents Method 4 approach. The installer in this instance has trimmed the artwork into 3 separate panels, but this time has not trimmed 25mm strips out. This is fine when viewing straight on, but when viewing on an angle as above, a distorted image will appear.