

INK OPACITY/TRANSPARENCY
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Color Chart of Inks relative opacities and transparencies.

Yellows	Cadmium Light and Medium	Semi-opaque
	Chrome Light and Medium	Semi-opaque
	Hansa	Transparent
	Yellow Ochre	Opaque
Reds	Vermillion	Opaque
	Alizarin Crimson	Transparent
	Quinacridone	Transparent
	Magenta	Transparent
	Rose	Transparent
	Naphthol Scarlet	Semi-opaque
Browns	Sienna, Raw and Burnt	Opaque
	Umber, Raw and Burnt	Opaque
	Sepia	Semi-opaque
Blues	Ultramarine	Transparent
	Phthalocyanine (Monastral, Phthalo Blue)	Transparent
	Mediterranean Blue	Opaque
	Prussian Blue	Semi-opaque
Greens	Viridian	Semi-opaque
	Chrome Green	Opaque
	Phthalocyanine (monastral, Phthalo green)	Transparent
Whites	Titanium White	Opaque
	Flake White	Semi-opaque
	Zinc White (zinc oxide)-not good for mixing.	Opaque

Transparent and Opaque Inks:

Most printing inks are transparent. This means that they reflect light from the surface of the paper, as well as allowing lower layers of ink to show through, and optically transform them. Opaque colors are dense enough to obliterate underlying colors.

Overprinting:

The first layer of color soaks into the paper surface and has the effect of sealing it. This means that the second color when printed on top will appear somewhat darker/stronger.

Mixing Opaque colors:

Mixing opaque colors with transparent ones will result in the final color being more opaque.

Adding white to a color will make it more opaque and also lighten it.

To get a bolder or more intense colors you may think about printing the same color more than once, (sometimes referred to as doing a double drop), in effect giving you two or more layers of that same color resulting in a more opaque and intense color.

Mixing Transparent Colors:

Add Tint Base or Transparent base to your ink.