



Designing with Clear Dry Ink

Setting-up InDesign for printing with clear dry ink

- 1 In InDesign, add a new layer in the layers palette
 - a. Name the new layer. We named it **clear layer**.
 - b. The clear layer should be the very first layer at the top.
- 2 Add a new colour and name it. We used the name **Clear**.

Important: The swatch name could be anything you want it to be as long as you are consistent and use the same name throughout all other files you might bring into your InDesign file. The swatch name is case sensitive. We suggest using the name Clear as it is the default in some print servers (and it simply makes sense).

- a. Designate the Colour Type as Spot.
- b. Set the Color Mode to **CMYK: 0/100/0/0**

Note: It does not matter which process colour you choose as long as the one you choose is set to 100%.

Creating masks for spot or flood effects in InDesign

- 3 Draw a shape or select text that will receive clear dry ink. Make sure all elements to print with clear are situated on the **clear layer**.
 - a. Fill your shape with the new **Clear** colour swatch.
 - b. Select **Window > Output > Attributes > Overprint Fill** and/or **Stroke**. This must be checked for every element to print with clear dry ink.

Bringing in graphics from Adobe Illustrator

Vector graphics that are created in Adobe Illustrator can be copied and pasted into InDesign and designated to print with clear dry ink as a watermark or to print over colours or photographs.

- 1 Copy and paste a graphic from Illustrator into your InDesign document.
- 2 Designate the fill and/or line to be **Clear**.
- 3 Move all elements to be printed in clear dry ink to the **clear layer**.
- 4 With the graphic selected, select **Window > Output > Attributes > Overprint Fill** and/or **Stroke**.

The imported graphic will print (overprint) with clear dry ink.

Tinted effects

A tinted effect is created by layering two identical objects on top of each other. The objects on the top layer will print with clear dry ink allowing the colour from the object below to show through. To start, follow the basic set-up for the layer and clear dry ink swatch.

1. Paste or create a vector graphic.
2. Apply a colour or at tint to it.
3. **Copy** your graphic and **Paste in Place** on the **clear layer**. It is important that the graphic to print in clear dry ink be located on your **clear layer**.
4. Apply the colour **Clear** from the colour palette.
5. Select **Window > Output > Attributes > Overprint Fill** and/or **Stroke**.

Creating raster effects with Adobe Photoshop

There are several ways of creating masks with gradient fills, patterns or soft faded edges in Adobe Photoshop.

Using an existing image to highlight detailed areas

- 1 Open the photo you would like to enhance with clear dry ink.
- 2 Select **Convert to grayscale > Image/Mode/Grayscale**, and discard colour information.
- 3 Select **Convert to duotone > Image/Mode/Duotone**
 - a. Select “**Monotone**”.
 - b. Click on **Ink 1** and change the colour to:
CMYK: 0/100/0/0.

Note: It is important to use the same colour you chose in your InDesign file for your **Clear** swatch.

- c. Name **Ink 1** as **Clear**.

Note: It's important to use the same name as the colour swatch in InDesign.

- 6 Save as a new file and name it. For example, **filename_Clear.psd**.
- 7 Mask out any area you do not want to receive clear dry ink.

Creating masks with soft or faded edges using the pen tool (Monotone option)

- 1 Open your image in Photoshop.
- 2 Using the pen tool trace the image or draw a shape.
- 3 Select your path, feather the edge, use the eraser or gradient fill tool, etc.
- 4 Create a new layer and fill your shape with black.
- 5 Convert your file to a Monotone, making sure to name **Ink 1** the same as your clear ink swatch in InDesign (for example, **Clear**).
- 6 Delete your background image.
- 7 Save your Monotone file as EPS or PSD.

Creating a spot or alpha channel

- 1 Open the image to receive clear in Photoshop.
- 2 Create a new path or select a shape.
- 3 With your shape selected add a New Spot Channel.
 - a. Name the new spot channel **Clear** or use the same name as your clear ink swatch in InDesign.
 - b. Select **Colour > M 100%** or the same colour chosen in InDesign.
 - c. Set Solidity to 100% or other value as desired.
- 4 Save as **PSD** or **TIFF** with **Spot Colors** included.
- 5 Place into InDesign on the **clear layer**. No more steps are required in InDesign.

Note: This option may present a layering issue in InDesign since your base image and clear area are part of the same image file. If you have overlapping shapes or text assigned to print with clear on the same page we recommend using the “Monotone” option.

Pulling it all together in Adobe InDesign

Now that you have created your raster mask for clear you are ready to put it together.

- 1 Follow the set-up instructions for InDesign on the previous page.
- 2 Place your colour image on a layer **below** your **clear** layer.
- 3 **Copy** the image.
- 4 **Paste in Place** on the **clear** layer.
- 5 **Relink** the file to your raster file, for example **filename_Clear.psd**.
- 6 With your graphic still selected go to **Window > Effects** and choose **Multiply** with **100%**. This prevents the image below the clear layer from knocking out.

Creating a high-res PDF

It's important to choose the correct settings when saving a PDF for printing with clear dry ink. Follow the steps below to create a PDF preset for saving high-res PDFs right out of InDesign.

- 1 From the main menu select: **File > Adobe PDF Presets > Press Quality**, and click **save**.
- 2 Select **General: Compatibility >** and choose **Acrobat 6 (PDF 1.5)**. On the lower right side check **Create Acrobat Layers**.
- 3 Select **Compression: Colour Images > Do Not Downsample. Compression > JPEG, Images Quality > Maximum**. Choose the same for **Greyscale Images. Monochrome Images > CCITT Group 4**.
- 4 Set up Marks and Bleeds if desired.
- 5 Select **Output: Colour Conversion > No Colour Conversion. Profile Inclusion Policy > Include All RGB and Tagged source CMYK Profiles**. Click on **Ink Manager** and make sure the box for **All Spots to Process** is left **unchecked**.
- 6 Click on **Save Preset** and name it. We suggest **Digital Press with Clear**.

The next time you create a PDF from InDesign, simply select the PDF preset you created rather than **Press Quality**. In this example it would be **Digital Press with Clear**.

Checking your PDF

- 1 Open your file in Acrobat Professional
- 2 From the main menu select: **Advanced > Print Production > Output Preview**. Select **Simulate Overprinting**. If your file is set up correctly all areas designated in Clear should be visible and on a separate layer. If you move your cursor over clear areas you should see changes in percentage.

Alternatively, if you set **File > Preferences > Page Display: Use Overprint Preview to Always**, the clear areas will be visible every time you open a file.

Troubleshooting

- If the Clear swatch colour has knocked out the image below, make sure that you have specified overprint, or if brought in from Photoshop, multiply has been assigned.
- For raster images brought in from Photoshop, make sure the correct name, has been assigned to the colour in the Monotone menu. Names must match between all files.
- If some areas print correctly but other parts have knocked out, make sure the Clear layer sits at the top of all other layers and nothing sits above it on the Clear layer. If your file seems to be set up correctly see your print provider.