

Ricoh Pro™ C7100x

## Artwork Guide #2

# Clear Gloss

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Ricoh Pro C7100x 5 colour digital printing presses open up an exciting range of creative possibilities for designers and printers, adding value to a wide range of print jobs.

This artwork guide describes how to create artwork files in which elements print clear gloss, with examples of these in use.

By understanding the underlying principles and exploring the examples you will be able to not only achieve the results shown here but also create individual, impactful print effects of your own.

We look forward to seeing the results.

Ricoh Pro C7100x 5 colour digital printing presses recognise data in artwork files that include a fifth colour named 'Clear'. This is printed last in sequence in the same pass as the CMYK colours.

These guidelines describe how to set up effective files for this process using the following Adobe software: *InDesign*, *Photoshop*, *Illustrator* and *Acrobat*. A working knowledge of these programmes is required.

The key techniques are presented separately. However it is often possible to combine two or more on one item of print.

To export files as PDFs see instructions on page 12.

## Adobe InDesign

**How to create a clear gloss spot colour and apply it to design elements such as type, panels and logos.**

- 1 Create a new swatch and name it 'Clear'. (Window / Colour / Swatches). Designate this a Spot Colour. Give the swatch a representative colour (e.g. 100% Magenta) so that it is visible against the original image. This colour will be translated as clear gloss varnish by the RIP. All other swatches should be CMYK.
- 2 Create a new layer and name it 'Spot Clear'. This should remain the top layer even if additional ones are added. Turn this layer on and off in order to view or hide elements that are to print 'Clear'.
- 3 Any element of a design can be coloured 'Clear'. If creating new clear gloss elements work on the 'Spot Clear' layer. If elements on other layers are coloured 'Clear' these should be transferred to the 'Spot Clear' layer.
- 4 Elements printing 'Clear' should be selected and set to 'Overprint Fill' (Window / Output / Attributes) so that they overprint (as opposed to knock out) CMYK colours.

**TIP**  
Strong, distinct shapes will stand out when overprinted 'Clear' on CMYK halftones. Clear gloss imagery with subtly graded tonality can visually blend into halftones.

**NOTE**  
If a *Photoshop* or *Illustrator* file containing spot colour 'Clear' is imported into an InDesign file the 'Clear' will automatically be included in the final output pdf.

## Adobe Photoshop

**How to manipulate images, or parts of images, so that they print clear gloss.**

**1** Open image in Photoshop. Files can be RGB or CMYK. If required adjust Levels (Image/Adjustment/Levels) or other attributes to suit desired final effect.

**2** Make a selection that is to print clear gloss (e.g. Select / Colour Range)

**3** In 'Channels' create new spot channel and name it 'Clear'. Give this channel a representative colour (e.g. 100% Magenta) so that it is visible against the original image.

**4** If 'Clear' is to overprint colour image all channels should be checked on. If only 'Clear' is to print, uncheck all colour channels other than 'Clear'.

**TIP**

The selection to be printed clear gloss may be achieved using any suitable Photoshop technique.

**NOTE**

When viewing the file on screen, imagery in the 'Clear' channel will appear in the representative colour value (e.g. 100% Magenta) when all channels are checked on. Imagery in the 'Clear' channel will appear black if the other colour channels are unchecked.

## Adobe Illustrator

**How to create a clear gloss spot colour and apply it to an illustration.**

**1** Create a new swatch and name it 'Clear'. (Window / Colour / Swatches). Designate this a Spot Colour. Give the swatch a representative colour (e.g. 100% Magenta) so that it is visible against the original image. This colour will be translated as clear gloss varnish by the RIP. All other swatches should be CMYK.

**2** Create a new layer and name it 'Spot Clear'. This should remain the top layer even if additional ones are added. Turn this layer on and off in order to view or hide elements that are to print 'Clear'.

**3** Any element of an illustration can be coloured 'Clear'. If creating new clear gloss elements work on the 'Spot Clear' layer. If elements on other layers are coloured 'Clear' these should be transferred to the 'Spot Clear' layer.

**4** 'Clear' elements that are to overprint (as opposed to knock out) CMYK colours should be selected and set to 'Overprint Fill' (Window / Attributes).

**TIP**

Illustrations can be created that will only print clear gloss – with no CMYK elements. E.g. a device or logo that will print on coloured paper. In this situation only use the 'Clear' spot colour swatch.

### Technique #1

## CMYK halftone printed with clear gloss graphics

CMYK halftones can be over-printed clear gloss in the same print pass.

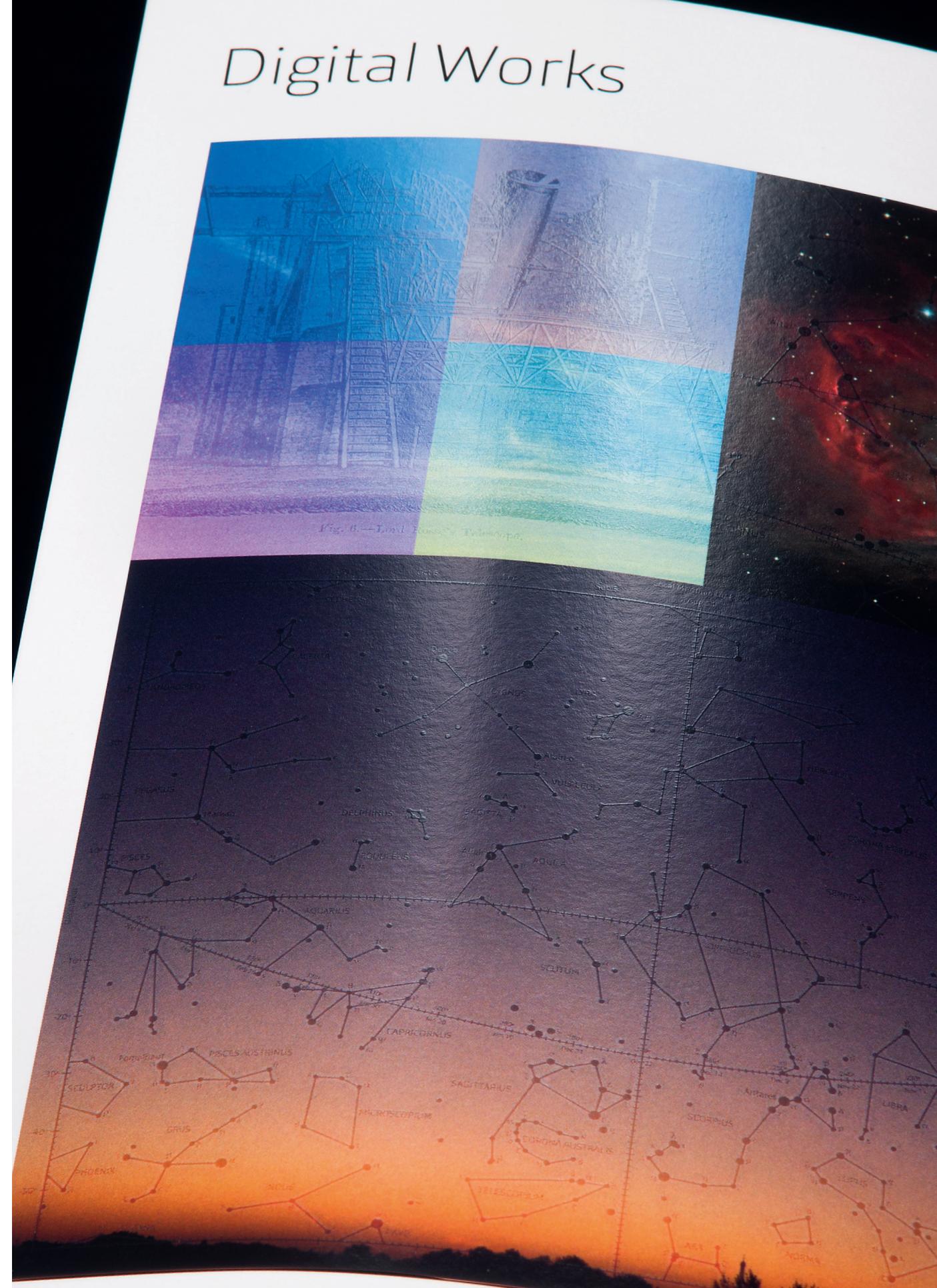
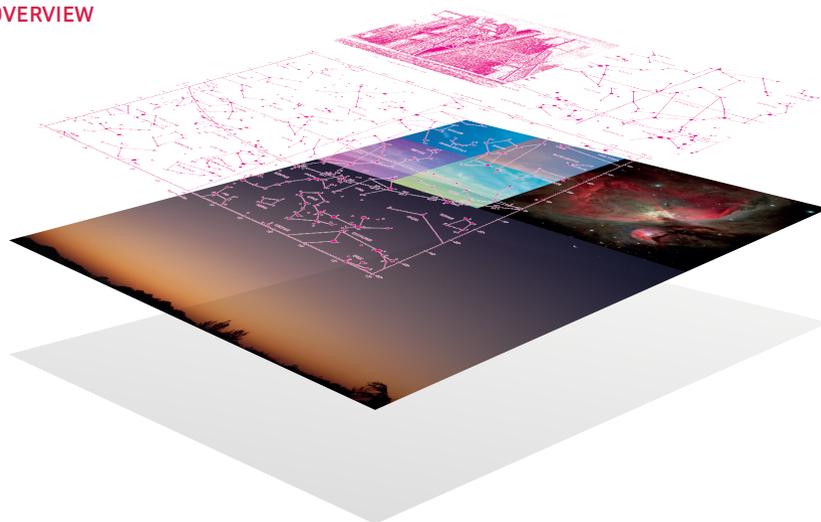
Artwork files can be created in *InDesign*, *Photoshop* or *Illustrator* as described on pages 3, 4 and 5.

### PRINT STRUCTURE OVERVIEW

SINGLE PASS  
CLEAR GLOSS  
PRINTS LAST

SINGLE PASS  
CMYK PRINTS FIRST

WHITE PAPER



## Technique #2

# CMYK halftones overprinted with clear gloss Photoshop images

Photographs can be selectively overprinted clear gloss. The overprinted elements may be selections from the original image or a second, complementary one. Examples of both are shown here.

Files should be created in *Photoshop* as described on page 4.

**TIP**  
Techniques such as 'Posterize' (Image / Adjustments / Posterize) and 'Threshold' (Image / Adjustments / Threshold) can be used to create interesting selections.

**TIP**  
Bitmap tiffs created in *Photoshop* can be coloured 'Clear' when imported into *InDesign*. In order to ensure that these overprint CMYK, select image and set to 'Overprint Fill' (Window / Output / Attributes).

### PRINT STRUCTURE OVERVIEW

SINGLE PASS  
CLEAR GLOSS  
PRINTS LAST

SINGLE PASS  
CMYK PRINTS FIRST

WHITE PAPER



### Technique #3

## Plain paper overprinted with clear gloss

Designs can be printed clear gloss on plain white or colour paper. Depending on the complexity of the design and the substrate, the final effect will be more or less pronounced.

Files can be created in *InDesign*, *Photoshop* or *Illustrator* or using a combination of these.

#### TIP

This technique can be used to create a watermark effect.

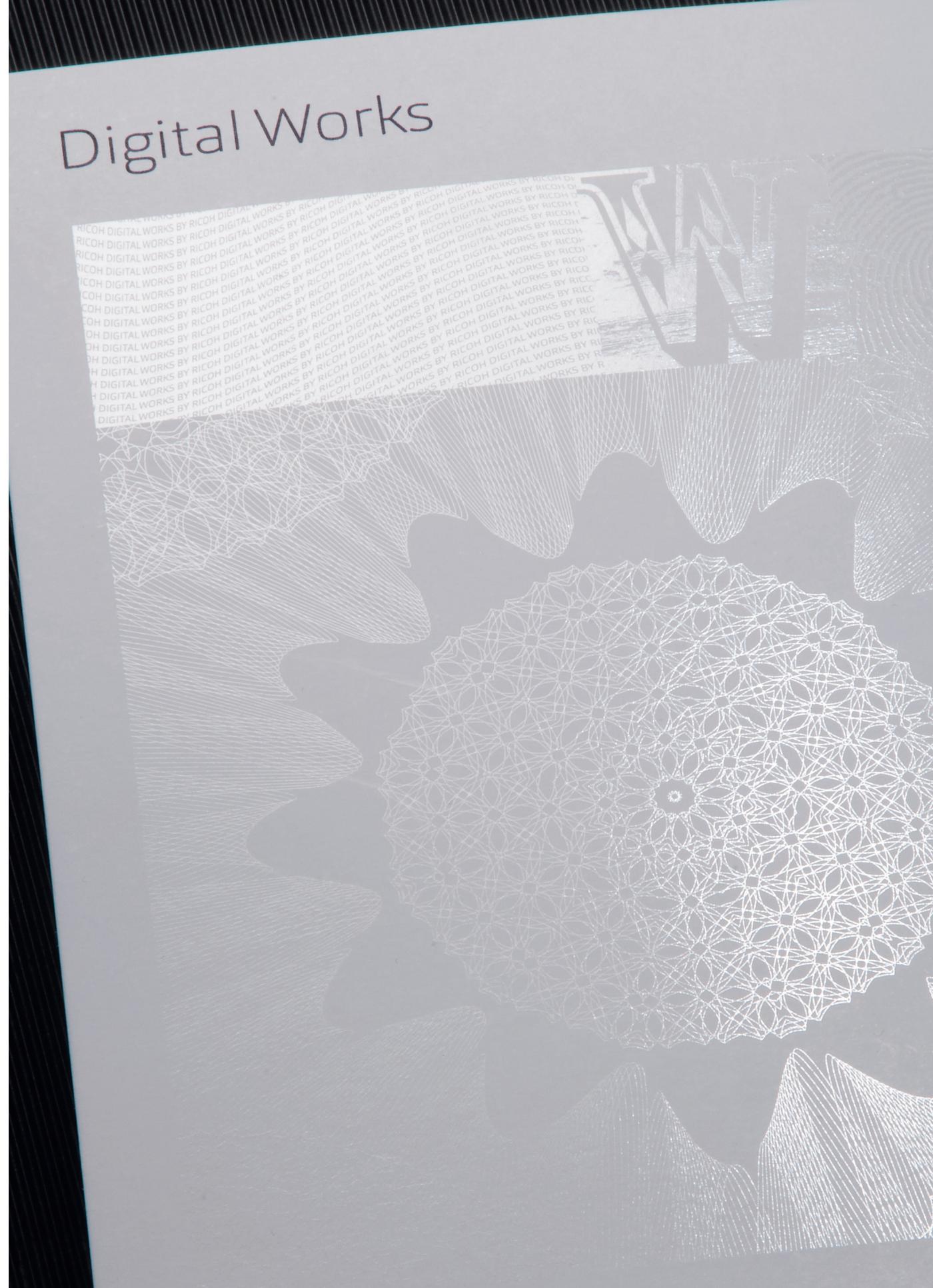
#### TIP

Techniques #1 and #3 can be combined so that in some areas sections of CMYK are over-printed 'Clear', while in others designs are printed 'Clear' on plain paper.

#### PRINT STRUCTURE OVERVIEW

SINGLE PASS  
PRINTS CLEAR GLOSS

CREAM PAPER

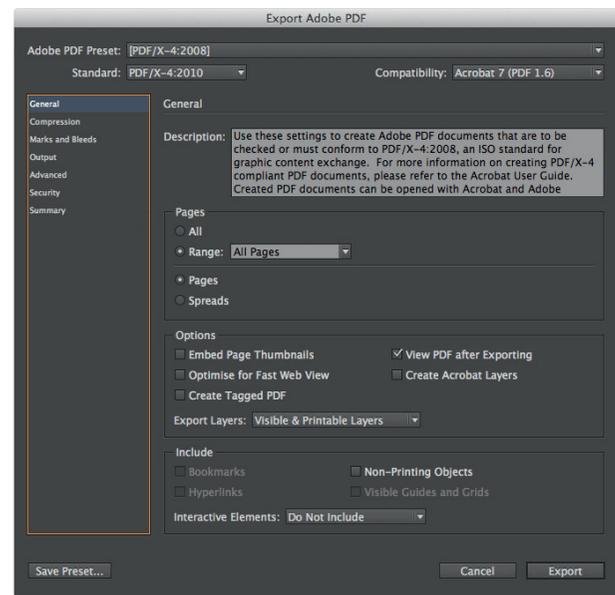


## Technical details

# Exporting PDFs from InDesign

All PDFs produced by using the instructions shown opposite will conform to the latest PDF X4 2007/2008 specification, with either our coated or uncoated CMYK working space profile as the output intent. This new setting will keep all transparency 'live', however all images will be converted to the correct CMYK plus any spot colour used.

Follow the step by step guide (opposite) on how to create this specification. The instructions outline the best and easiest way to export a good high resolution PDF X4 for printing from InDesign. It does not use Acrobat Distiller and Postscript, instead using an Adobe PDF library within InDesign.



Default 'Export Adobe PDF' window

**NOTE**

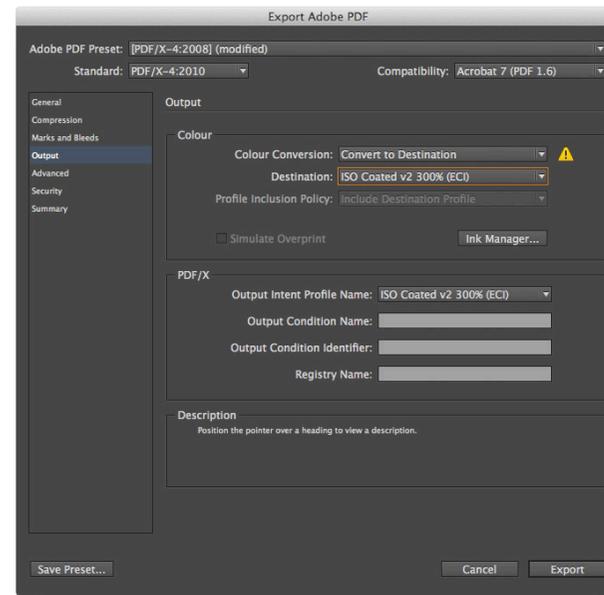
The instructions given opposite should be used in conjunction with the *RICOH Print Production Desktop Colour Manual Document*.

**NOTE**

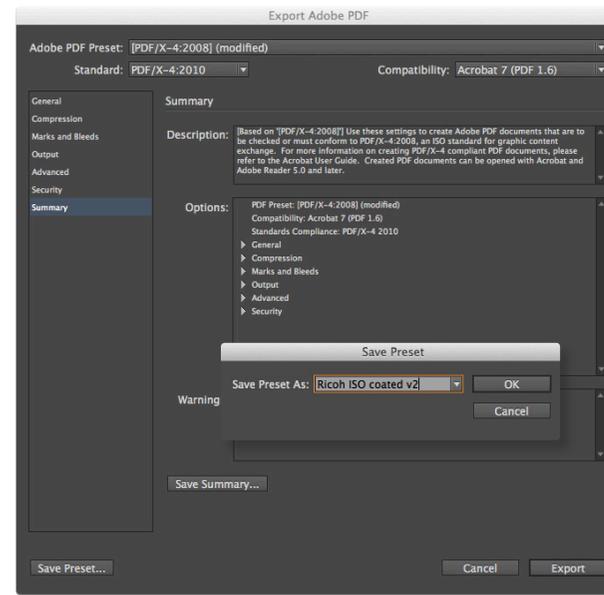
The Adobe PDF Presets you set up will also be available in Acrobat Distiller as a 'Job Options File' (.joboptions) for use by other Adobe softwares creating PDFs. Using the Postscript method, make sure that the correct RICOH Color Settings File (.csf) is selected in the 'Color' tab in the Distiller settings.

**NOTE**

QuarkXPress v9 does not yet support the export of PDF X4 files.



'Output' settings (see step 6)



'Summary' settings (see step 8)

## RICOH-ADOBE INDESIGN CC/CS 4, 5, 6 AND CC, PDF X4 SETTINGS

- 1 Select Adobe PDF Preset 'PDF/X-4:2008' (File/Adobe PDF Preset/PDF/X-4:2008)
- 2 Select destination folder, input file name, click 'Save' to open 'Export Adobe PDF' window.
- 3 *General* – use default settings, unless you need to define 'Pages'.
- 4 *Compression* – use default settings.
- 5 *Marks and Bleeds* – tick 'Crop Marks', 'Bleed Marks' and 'Page Information' boxes. Also tick 'Use Document Bleed Settings' if required. You will notice the Adobe PDF Preset box (at top) has changed to 'PDF/X4-2008 (modified)'.
- 6 *Output* – this should default to the colour settings file you use in Adobe CS/CC. Check that the 'Colour' box is set to 'Convert to Destination', and the destination is the CMYK profile desired. The 'PDF/X' box should default to the PDF X output intent for the destination CMYK.
- 7 *Advanced* – use default settings. Ignore *Security* and go to *Summary*.
- 8 *Summary* – check settings then click 'Save Preset' (bottom left) and save as 'Ricoh ISO coated v2' PDF setting. This new setting now appears in 'Adobe PDF Preset'. If other PDF settings are needed for other RICOH ISO coated and uncoated workflows, repeat as needed, changing the colour settings files in InDesign. For further details see the *RICOH Print Production Desktop Colour Management Manual*.
- 9 Click 'Export' (bottom right) to save PDF to destination folder.
- 10 This new setting now appears under 'File/Adobe PDF Presets' for creating future PDF artworks.

## Contact

Ricoh Europe  
20 Triton Street  
London, NW1 3BF  
+44 (0)20 7465 1000