In this issue of the Idea Exchange, Sappi has presented options, not rules, for using varnish. We hope IE will inspire you to explore and experiment with these techniques. Let your creative spirit be your guide as you discover the many exciting ways varnish can be used to add drama, dimension, richness, and excitement to the printed pieces you design.
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The Idea Exchange is a tangible way for those of us at Sappi Fine Paper to demonstrate our dedication to helping you excel at what you do. Now, as the largest coated woodfree paper manufacturer, we reaffirm our commitment to bringing you the best new ideas that the world has to offer.

IE’s Varnish Techniques is a comprehensive resource on the uses and effects of varnish. It is intended to help you explore ways not only to protect, but to add depth, dimension, and interest to a printed surface. In other words, to make it more beautiful.

Of course, to enhance the beauty of a printed surface, you must start with a beautiful surface – and nothing, we believe, is more beautiful than the surface of Strobe paper.

Strobe Gloss, Strobe Dull, Strobe Silk, present different finishes on which you can create variety and excitement through the application of varnishes. And the beautiful arctic blue-white shade and extraordinary performance of Strobe make it even more irresistible. Used alone or together, the Strobe family affords an unparalleled opportunity to add depth and dimension to anything you print.

We hope this book inspires you to try new ideas – and provides proof that Strobe is the best idea ever in your choice of paper. Throughout these pages, you will see varnish techniques illustrated on Strobe Gloss, Strobe Dull, Strobe Silk, and – for an added touch of elegance – Lustro Dull Cream.

Applying a halftone gloss varnish on the highlights and halftone dull varnish on the blacks, heightens the illusion of a three-dimensional moon rising off the flat page.
100% varnish

Gloss varnish

Gloss and satin overlap

Satin and dull overlap

Dull varnish

100% varnish

STROBE GLOSS

Obtain a printed version of this brochure from the Idea Exchange at www.sappi.com
On this page, dull varnish in the pattern of fish scales overprints an overall gloss varnish on the four color.

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Varnish can be thought of as a unique class of inks with special protective and reflective properties. Varnish can be clear or tinted. It can have a glossy, dull, or satin finish. On press, varnish behaves much like ordinary ink.

Varnish can be purely functional. Applied over ink and paper, it provides a protective surface that helps prevent scratching and scuffing – enabling printed pieces to keep their fresh-off-the-press look longer. Dull varnish, which protects without the slickness associated with gloss, can be used on glossy stock to reduce glare – and improve readability.

Employed independently or together, gloss and dull varnishes can also enhance design. Applied overall, they can make a sheet sparkle – or give it a smoother, more satinlike finish. Used to highlight key areas, “spot” varnishes can add crispness and brilliance to color, drama and dimension to photography, and punctuation and clarity to diagrams and charts.

Used as a halftone instead of printed as a flat or solid coating, varnish can work to subtly reinforce the dimension of an image without calling attention to itself. Conversely, varnish can be an eye-catching presence, enriching the printed page with unexpected pattern and texture. When tinted, varnish may even be substituted for ink.

As a separate element in design, varnish creates dimension that simply cannot be achieved any other way.
VARNISH work?

The crispness of the illustrations and type, the depth and saturation of the colors – these are what draw attention to a varnished piece. Certain images may actually seem to rise from the background, while others appear to recede. This effect is produced by the degree of reflectivity of different varnishes. It can be creatively used to separate images, to emphasize contrast, and to provide surprise and dimension in design.

Gloss varnish creates a surface that looks smoother than the ink and paper it overprints. Gloss-varnished images appear sharper because light traveling through the clear varnish film is reflected back to the eye with minimal diffusion.

Dull varnish imparts a velvety texture that scatters and diffuses reflected light, eliminating glare. Dull-varnished images and type have a softer look than those overprinted with gloss varnish – or those printed on plain paper.

Effects achieved with a single varnish can often be heightened by using a combination of varnishes to maximize contrasts, or by applying a second hit of the first varnish to emphasize its effect. Playing varnishes off dull and gloss inks, and gloss and dull coated papers, can also add drama to design. In each instance, the variation in reflectivity is accentuated.

The different reflective properties of dull, and gloss varnish are illustrated in the headline type, the background has an overall satin varnish.
When dull varnish overprints paper and ink, it produces a velvety effect. This occurs because dull varnish contains platelets that rise to the surface as it sets and dries. The final arrangement of the platelets is so irregular that light rays striking them are reflected back in many different directions, diffusing the light. The result: the printed surface appears dull.

Gloss varnish fills in the irregularities of a paper and ink surface, drying to form its own virtually level surface. Because light rays reflect off this smoother surface at identical angles, there is little, if any, diffusion of light. The result: the printed image appears crisp and sharp.

This diagram represents the surface of a coated paper overprinted with a uniform film of ink. This paper-ink combination produces a surface that is relatively smooth. There is only a slight variation in the angle at which light rays are reflected back to the eye. The result: no significant diffusion of light or pronounced dulling of the printed image.
The effects demonstrated on this page were achieved using halftone varnishes on gloss white stock.

what are your OPTIONS?
Your choice of paper, and even ink, will have a strong influence on any effect you intend to create with varnish. This spread and the next two demonstrate what happens when these elements are combined in various ways.

Note how using solid varnishes and dull white stock changes the look and feel of the printed page.
Note how halftone varnishes influence design effects when printed on dull white stock.
When varnishes are used as halftones rather than solids, their effects on design become more expressions of subtle nuance than statements of overt drama. Note, too, how paper stock influences the overall impression created.

The rich effects on this page were achieved by using solid varnishes on warm, dull cream color stock.
Halftone varnishes more subtly heighten warmth and realism when printed on dull cream stock.
As you can see by comparing the various effects demonstrated on these six pages, it is the interplay of paper, ink, and varnish that affords you so many intriguing options when using varnish as an element in design.

The crisp color effects on this page were produced using solid varnishes on gloss white stock.
utilitarian uses of VARNISH

Spot gloss varnish adds luster and mouth-watering appeal to the 4-color image. Dull varnish on the black border strengthens the focus on the framed image.
Varnish helps protect any printed piece from fingerprints, smudges, and wear and tear. While this functional role of varnish is shown clearly on the following pages, these demonstrations reach beyond simple utility to reveal some of the creative ways varnish and paper can be combined to produce sparkling images and glare-free text.

Gloss varnish on the square of type, with a band of dull varnish on the black border and image.
Varnish allows you to take a two-dimensional medium and push it toward the third dimension.

This impression of added depth and dimension is achieved not only by exploiting the best features of each of your materials – paper, ink, image, and varnish – but by taking advantage of the way they interact when combined to intensify or “multiply” the desired effect.

On these pages, we’ll show how different varnishes can be used together, or in contrast with unvarnished surfaces, to accentuate this “multiplier effect,” creating images that appear to rise up or recede from the page because of the varying degree of reflectivity of the surface finishes.

Many of the demonstrations in this section are quite simple – overall varnish, small accent spots, frames, and patterns. But whether simple or elaborate, each illustrates our basic point: Varnish can be used to intensify perceived dimension in a printed piece to help make whatever you design more exciting and memorable.

Sleek, slippery gloss varnish adds dimension and a heightened sense of cold, wet reality to the frozen waterway; dull varnish on the type panel diffuses reflected light, making the text easier to read. The headline type is left unvarnished: note the way it seems to recede from the gloss-varnished surface and pop out from the surface with the dull varnish.
In this demonstration, spot gloss varnish is applied to the frozen snow to heighten its chilly white wintery feel, in contrast to the black water and boat, which are left unvarnished.

Here, dull varnish is applied to the black areas only, to soften and flatten them. Note how they appear to be slightly recessed from the white ice and red boat, which are left unvarnished.

The properties of color and varnish are used to dramatize perceived depth. Gloss varnish heightens the effect of white snow rising off the page. Dull varnish on the blacks reinforces the way they visually recede. The red boat is left unvarnished to emphasize a third-dimensional plane between them.

Here, dull varnish is applied to the black areas only, to soften and flatten them. Note how they appear to be slightly recessed from the white ice and red boat, which are left unvarnished.

The bright red boat is brought to the foreground through the application of spot gloss varnish. The snow is left unvarnished, while dull varnish is used on the black areas to make them appear to recede even further.
To create this sophisticated black and white design effect, spot dull varnish was applied over the entire black background area. Solid spot gloss varnish on the flower heads and stems makes them appear to pop off the page.
The basic design effects of varnish are easy to see in black and white. Here, solid gloss varnish, applied overall, not only protects but reinforces the character of the moist petals and glistening flower stems.

In this example, spot gloss varnish is used to dramatically isolate the flowers so that they appear to float above the unvarnished black background, while highlighting their fresh, dewy texture.

Spot dull varnish is applied to the flowers in this demonstration to accent the contrast between background and the subject matter producing a more uniform overall visual effect.

Here, the overall application of solid dull varnish minimizes contrasts and maximizes diffusion of light, creating a soft, muted effect while adding a protective finish to the printed area.
One of the most popular and effective uses of gloss varnish in design is to enhance a subject’s inherent radiance and sparkle. Here, halftone gloss varnish is applied both to the highlights of the rings to bring out their fiery brilliance, and to their reflected image, heightening the visual contrast between the polished surface on which they rest and the gloss finish of the printed page.
Here, the rings are silhouetted from a halftone window of gloss varnish, subtly bringing their polished platinum glow and diamond radiance to the foreground. Note how this effect compares to the one diagonally opposite.

In this example, a solid spot dull varnish is applied to the rings, and a halftone gloss varnish to their reflected image, to focus attention on the mirror like quality of the surface on which the rings are arranged.

In this demonstration, the eye is drawn to the icy white, radiant sparkle of the diamond rings, which has been made more brilliant with solid spot gloss varnish, while a halftone dull varnish suffuses their reflection.

Focus and dimension are created in this example by silhouetting the diamond rings from a halftone window of dull varnish. Strobe Gloss stock also works to give the rings subtle sparkle and contrast against their dull frame.
When you are creating graphs and charts that incorporate detailed images, varnish can be used to add elegance and subtlety to the result. Here, there is no varnish on our 4-color black background image.

1. Silver-tinted dull varnish is used to create an opaque box.
2. Gloss varnish is used to flag attention to this box.
3. In this box, satin varnish, a mix of dull and gloss, adds extra protection without added contrast.
4. Dull varnish on the white tree trunks and gloss varnish on the dark areas within this box create surprise.
5. This dull- varnished box appears to recede from the unvarnished area that surrounds it.
Applying dull varnish to the black areas and highlighting the whites with gloss varnish heightens the dramatic impact of this 4-color black and white forest scene. The ghostly white birch trees seem to be emerging from the eerie black depths of the woods. Note how, in box 4 on the facing page, the trees appear to recede when the opposite technique is used.
In this final section, you’ll see how varnish can be applied as halftone dots to create visual roundness that, at a glance, might actually be taken for three-dimensional. In other demonstrations, you’ll see varnish applied tonally to blend or separate images, producing illusions of reality far more vivid and convincing than many would imagine could be achieved in print.

You can employ these varnish techniques to make your work more outstanding and memorable – not only to bring excitement to special projects like annual reports, but to elevate the design impact of everyday jobs.
Spot dull varnish on the letters separates them from both the photographic image and the tinted gloss varnish background; halftone gloss varnish adds a touch of luster to the highlights on the translucent green and tan bars of natural soap and to the green veined botanical leaf.
In the top and bottom panels, dull varnish applied as a halftone over the dark areas gives them depth; spot gloss varnish highlights the shiny rivulets of running water. In the contrasting middle panel — a 4-color negative image — shiny spot gloss varnish makes the water droplets look wet and raised against the dull varnished background.
The design and texture of the photographic subject are reinforced by contrasting varnishes: Halftone gloss varnish adds polish to the silhouetted boot shown in profile. Gloss varnish is also used to spark the highlights on the tread of the sole and the white line grid patterns that mimic it. Halftone dull varnish is applied to all the dark areas to enhance the three-dimensional, floating-in-space effect.
Two contrasting halftone varnishes – gloss on the highlights, dull on the shadows – are printed in register to create depth and natural-looking contrast in the horses’ brindled coats.
Once again, gloss varnish is used on the highlights, dull varnish on the blacks; but here the halftone varnishes have been shifted horizontally on the image, creating a striking and unusual three-dimensional effect that resembles a hologram.

This spread illustrates two approaches to creating tonal effects: a soft, graduated transition from areas overprinted with varnish to those that are not; or a contrast between areas overprinted with different varnishes. Note the way a single modification in technique produces two very different looks.
The spot satin varnish on the animal, the halftone gloss varnish on the main body of water, and the halftone dull varnish on its murky black depths create a compelling image, remarkable for its dimensionality, of a hippopotamus wading in a river.
Halftone and spot gloss varnish are combined to add dimension and drama to this 4-color image of the fresh catch of the day. 100% gloss varnish on the light areas, emphasizing the fishes’ still-wet freshness, gradually fades out to 20% on the dark areas, visually heightening the impression of depth. A second hit of spot gloss varnish on the lenses of their eyes reinforces the fishes’ blank, glassy stare.
The 4-color black and white image of this prickly desert succulent plant takes on a silvery metallic look when the darks are overprinted with halftone dull varnish and the highlights have a halftone gloss varnish.
The difference in reflectivity created by juxtaposing gloss and dull halftone varnishes is used to visually enhance the short depth of field, which gives this photographic image its character. Gloss varnish on the areas in sharp focus brings them further to the foreground. Dull varnish on the soft-focus areas makes them appear to recede even more.
Gloss and dull varnishes, with their opposing reflective and nonreflective properties, are played against one another to enhance the striking, contemporary quality of this 4-color image. Halftone dull varnish on the textured metal table’s dark areas makes them visually recede; while halftone gloss varnish on the bright highlights of the glass pitcher and mugs amplifies the clear crystal sparkle.
Here we demonstrate one of the design effects you can create by combining varnish and ink. Offline dull silver tinted varnish overprints the 4-color image to form the translucent border. Satin varnish is applied overall within the framed area except on the cactus flowers, shining to give the bright red blooms their added spark.
On this spread, we show how ink and varnish have been combined to alter an existing photographic image, creating the look of falling snow. This page reproduces the left half of the original snow-covered city street scene as it was photographed.

The roadways are thick with accumulated snow, but the air is clear. Overall satin varnish enhances the image.
An overall satin varnish is used to protect and soften the image. But here, an overprint of pearlized dull varnish is used to create the realistic look of heavy snowflakes falling on deserted, snow-bound city streets.
A photographic negative, dull ink, and contrasting tinted and clear halftone varnishes are combined to create this startling and memorable graphic image. The negative of peas on the vine is printed in a halftone dull varnish tinted with opaque white to further separate the peas and pods from the darker background. A reverse of the halftone is printed in gloss varnish, adding another layer of surprising contrast and dimension.
To create this positive/negative effect, the photographic image of radishes is printed in tinted black dull varnish. A dégradé gloss varnish creates the graphic circular shape.
To create the elegant look of this photographic chart, an overall dull varnish is applied to the cross section of a pine tree trunk with ghosted grid lines overprinted in gloss varnish.
A variety of varnish techniques contribute to the dimensional impression of this chart on plant root development. Gloss varnish accents the highlights on the stalks; and the roots. The black background is overprinted with satin varnish; spot dull varnish is applied over it to create the square “floor.” The reverse-type chart is divided into two sections by overprinting a portion off-line with pearlized spot dull varnish.
The soft tonal effects of gloss and satin varnish halftone are used here to heighten the somber feel of the photographic subject. Halftone gloss varnish on the snow covered forest floor stresses its wintery wetness; halftone satin varnish brings out textural detail in the rough bark of the trees. Words that whisper like wind in the woods are printed in tinted dull varnish, adding atmospheric sophistication to the printed page.
1. THE IMPORTANCE OF PLANNING

Varnishing effects are not difficult to produce. Most of those demonstrated in this book should be familiar to any experienced, quality-oriented printer.

However, because varnish does add an additional element to the printing process, it must be considered an integral part of a job and taken into account during the earliest stages of planning. When problems do occur, they’re usually the result of introducing varnish as an afterthought, particularly as a remedy for oversights or complications in paper choice or presswork.

Remember that varnishes differ considerably from one to another and that a varnish that works well with a specific paper and set of inks may be unsuited to others.

Follow these guidelines, and the potential for varnishing problems will be greatly reduced:

A. Be sure that the designer, production manager, and printer all understand and are in agreement on specifications. Like any variable in a job, varnish must be carefully chosen.

B. Make sure that your varnish is compatible with your press as well as with your inks and paper stock.

C. Make sure that it will meet your predetermined end-use requirements.

2. CHEMISTRY OF VARNISH

Varnishes contain varying combinations of resins that provide strength, body, and gloss, which are dissolved in drying oils such as tung, linseed, or an alkyd. Solvents, waxes, and sometimes pigments are also included in the formula.

Although the final selection of resin/oil composition depends on end-use requirements, the primary objective in formulating a gloss varnish is to achieve high gloss with good rub resistance.

Resins with tung or linseed oil give the best gloss but have a tendency to yellow with time. Resin with selected alkyds yields a nontoxic, nonyellowing varnish, but one with less gloss and hardness.

To reduce gloss in the formulation of a dull varnish, an agent is added. The agent contains platelet-like particles that migrate to the surface and “stand” upright when the varnish has dried, scattering light and thus reducing gloss.

3. GENERAL CHARACTERISTICS OF VARNISH

Varnish is actually a type of ink. Although sometimes tinted, it is usually clear. On press and while drying, varnish behaves very much like any other ink.

The characteristics of varnish have been greatly improved over the past twenty years. Today’s varnishes set and dry faster, harder, and glossier (or duller); and most of them provide multiple functional features.

4. DIFFERENT VARNISHES MEET DIFFERENT RUNNING NEEDS

Varnishes can be formulated for a variety of uses. For sheet-fed offset, there are both gloss and dull varnishes, some applied in-line, others off-line. The in-line varnishes have low tack for good trap and are fast-setting to minimize absorption. Off-line varnishing (over a dry ink film) produces higher gloss because a thicker film can be applied.

Gloss and dull varnishes are also available for web offset. The major difference between these and sheet-fed varnishes is in their drying systems. All varnishes formulated for web are designed to release solvents by the heatset (or oven drying) process.

5. SPECIFIC END-USE FEATURES

Varnishes can be made either “imprintable” (which is wax-free so that distributors’ names and addresses can be imprinted on catalog covers, for example) or “nonimprintable” (therefore more scuff-resistant).

Varnishes can be formulated with virtually any tack value (and thus be compatible with any set of inks).

They can be “nonyellowing” (an important feature in posters, point-of-purchase, and other items exposed to light over long periods of time), and they can be “low-odor” and “nontoxic” (for food packaging).

They can have “low-slip” properties (reducing the tendency of printed pieces to slide when stacked or pressed together). And they can have “high rub resistance” (good protective qualities so neither varnish nor ink is likely to rub off).
6. HOW DOES VARNISH BEHAVE ON PRESS?

Although the running characteristics of varnish are almost identical to those of ink, a few exceptions should be kept in mind.

An average film thickness is usually sufficient to achieve desired effects. With more varnish, effects can be enhanced; however, too thick a film, particularly at high press speeds, can cause blocking. Conversely, if a film is too thin, varnish drains into the paper and its effects are lost. Thin films also have higher tack (again because of fast drainage) that may become contaminated by the underlying wet inks.

7. DRYING

Drying time for varnish is about the same as it is for ink and is influenced by a combination of factors: type of varnish, type of ink overprinted, percentage of ink coverage, paper characteristics, fountain solution, humidity, and temperature.

Most varnishes dry mainly by oxidation augmented by absorption. These varnishes are somewhat slow in hardening (or polymerizing) and may require anti-setoff to prevent sheets from sticking together. But powder reduces gloss and gives a “sandy” feel to the sheet if too much is used.

COMMON PROBLEMS

Problem: Failure to specify imprintability.
This is one of the most common and easily avoided varnishing problems. It occurs because a client fails to inform the printer that one or more areas of a gloss-varnished piece will be imprinted at a future date. Or, in the case of folders, it’s not specified that glue will later be applied to tabs or other “structural” features.
Solution: Plan ahead.

Problem: Burnishing or polishing.
This condition occurs when dulling particles are flattened by scraping or when the spaces between them are moistened by oil from fingers during handling. In both cases, a smoother surface is the result, which appears glossy in the affected areas.
Solution: Order the hardest dull varnish available. Design so that dull-varnished areas have least wear.

Problem: Varnish ghosts.
Varnish ghosts are faint silhouette images, usually milky white and identical in shape to whatever backs them up on the reverse side of a sheet. Such ghosts are created by ink solvent vapors breaking through the varnish film. These vapors get sealed in by the ink as it sets. When varnish is applied, it re-wets the ink surface and releases them. The vapors then escape through the varnish, leaving behind vent holes, which create the “ghostly” image.

The problem might be avoided altogether by varnishing in-line or by waiting until the ink film is completely solvent-free. When ghosts do occur, an additional layer of varnish may be applied to fill in the vent holes and create a uniform gloss (or dull) level. Experience has shown that the varnish originally used rarely works in this role, and finding one that does may require numerous trials.

If ghosts are noticed before an entire job has been varnished, sheets can be blanked through a press equipped with an infrared heater. When such a press is not available, simply blanking the sheets on a regular press can add enough oxygen to accelerate ink drying.

Solution: Varnish in-line or wait until the ink film is completely solvent-free. When ghosts do occur, run additional varnish; or if the problem is noticed before the job is finished, blank the remaining sheets through the press.
Strobe Gloss Cover 100lb./270gsm

OUTSIDE COVERS AND FLAPS:
1st pass: Black, cyan, magenta, yellow, special match orange, matte black, special match black, 20% opaque white tinted spot gloss varnish
2nd pass: 10% opaque white tinted halftone and spot dull varnish, halftone and spot gloss varnish

INSIDE COVERS AND FLAPS:
Black, spot gloss varnish

Strobe Gloss 100lb./148gsm

PAGE 1:
1st pass: Black, cyan, magenta, yellow, special match orange, 20% opaque white tinted spot gloss varnish
2nd pass: Halftone gloss varnish, halftone dull varnish

PAGES 2 AND 3:
1st pass: Black, cyan, magenta, yellow, special match orange, dégradé satin varnish
2nd pass: Dégradé gloss varnish, dégradé dull varnish

PAGES 4, 18, 19, AND 40
1st pass: Black, cyan, magenta, yellow, special match orange
2nd pass: Spot gloss varnish, spot dull varnish

PAGE 7:
1st pass: Black, cyan, magenta, yellow, special match orange, special match black, spot satin varnish
2nd pass: Spot gloss varnish, spot dull varnish

PAGE 8:
1st pass: Black, cyan, magenta, yellow, special match orange, special match black, dull black
2nd pass: Halftone gloss varnish, halftone dull varnish

PAGE 13:
1st pass: Black, cyan, magenta, yellow, special match orange, special match black, dull black
2nd pass: Spot gloss varnish, spot dull varnish

PAGES 14 AND 15:
1st pass: Black, cyan, magenta, yellow, special match orange, special match black
2nd pass: Spot gloss varnish, spot dull varnish

PAGE 16:
1st pass: Black, cyan, magenta, yellow, special match orange, special match black
2nd pass: Spot gloss varnish, spot dull varnish

PAGE 17:
1st pass: Black, cyan, magenta, yellow, special match orange
2nd pass: Spot gloss varnish, spot dull varnish

PAGE 20:
1st pass: Black, cyan, magenta, yellow, special match orange
2nd pass: Halftone gloss varnish

PAGES 21, 23, 26, 27, 28, AND 32:
1st pass: Black, cyan, magenta, yellow, special match orange
2nd pass: Halftone gloss varnish, halftone dull varnish

PAGE 22:
1st pass: Black, cyan, magenta, yellow, special match orange
2nd pass: Halftone and spot gloss varnish, spot silver tinted dull varnish, spot satin varnish, halftone and spot dull varnish

PAGE 24:
1st pass: Black, special match orange, 50% black tinted gloss dégradé varnish
2nd pass: Dull varnish

PAGE 25:
1st pass: Black, cyan, magenta, yellow, special match orange, 50% black tinted gloss dégradé varnish
2nd pass: Halftone gloss varnish, spot dull varnish

PAGE 31:
1st pass: Black, cyan, magenta, yellow, special match orange, halftone gloss varnish
2nd pass: Halftone gloss varnish

PAGE 35:
1st pass: Black, cyan, magenta, yellow, special match orange, 60% silver tinted spot dull varnish
2nd pass: Spot gloss varnish, spot satin varnish

PAGE 36:
Black, cyan, magenta, yellow, special match orange, spot satin varnish

PAGE 37:
1st pass: Black, cyan, magenta, yellow, special match orange, spot satin varnish
2nd pass: Halftone “pearlized” dull varnish

PAGE 38:
1st pass: Black, special match black, special match orange, spot dull varnish
2nd pass: Halftone gloss varnish, 30% opaque white tinted halftone dull varnish

PAGE 39:
1st pass: Black, special match orange
2nd pass: Déggradé gloss varnish, 5% black tinted halftone dull varnish

PAGE 41:
1st pass: Black, cyan, magenta, yellow, special match black, special match orange, spot satin varnish
2nd pass: Spot gloss varnish, spot dull varnish, spot “pearlized” dull varnish

PAGE 42:
1st pass: Black, cyan, magenta, yellow, special match orange
2nd pass: Halftone gloss varnish, halftone satin varnish, 30% opaque white tinted spot dull varnish

Obtain a printed version of this brochure from the Idea Exchange at www.sappi.com
STROBE DULL 100LB./148 GSM

PAGE 5:
1st pass: Black, special match black, special match orange
2nd pass: Spot gloss varnish, spot dull varnish

PAGE 6:
1st pass: Black, special match black, special match orange, spot satin varnish
2nd pass: Spot gloss varnish, spot dull varnish

PAGE 9:
1st pass: Black, cyan, magenta, yellow, special match orange, special match black, dull black
2nd pass: Spot gloss varnish, spot dull varnish

PAGE 10:
1st pass: Black, cyan, magenta, yellow, special match orange, dull black
2nd pass: Half tone gloss varnish, half tone dull varnish

PAGES 43,44 AND 45:
Black, special match black, special match orange, overall satin varnish

PAGES 44,45 AND 46:
Black, special match orange, overall satin varnish

LUSTRO DULL CREAM 100LB./148 GSM

PAGE 11:
1st pass: Black, cyan, magenta, yellow, special match orange, special match black, dull black
2nd pass: Spot gloss varnish, spot dull varnish

PAGE 12:
1st pass: Black, cyan, magenta, yellow, special match orange, dull black
2nd pass: Half tone gloss varnish, half tone dull varnish

PAGE 29:
1st pass: Black, cyan, magenta, yellow, special match orange
2nd pass: Half tone gloss varnish, half tone dull varnish

PAGE 30:
1st pass: Black, cyan, magenta, yellow, special match orange, spot satin varnish
2nd pass: Half tone gloss varnish, half tone dull varnish

PAGES 33 AND 34
1st pass: Black, cyan, magenta, yellow, special match orange
2nd pass: Half tone gloss varnish, half tone dull varnish

STROBE SILK 100LB./148 GSM

STROBE GLOSS is available in 80lb./118gsm and 100lb./148gsm text; 80lb./216gsm, 100lb./270gsm, and 120lb./325gsm cover.

STROBE DULL is available in 80lb./118gsm and 100lb./148gsm text; 80lb./216gsm, 100lb./270gsm, and 120lb./325gsm cover.

STROBE SILK is available in 80lb./118gsm and 100lb./148gsm text; 80lb./216gsm and 100lb./270gsm cover.

Lustro Dull Cream is available in 80lb./118gsm and 100lb./148gsm text; 80lb./216gsm, and 100lb./270gsm cover.

photo credits

moon: NASA / courtesy of Lunar and Planetary Institute

2 fish: Marty Snyderman

fabric: Maryanne Solensky/courtesy of Pollack

salad bowl: Maria Robledo

boat on ice: Stuart Klipper

three poppies: Tom Baril

rings: Todd Flashner / jewelry whitneyboin.com

forest: Brett Weston

soap: Bob Kato

shower: James Wojcik

boot: Geoff Spear

horses: Liberto Macarro

hippo: Henry Horenstein / Photonica

fish: Susie Cushner
cactus: Brett Weston

oranges in wire bowl: Andrew Garn
glassware: Bob Hiemstra

flowers: Eliot Porter

subway entrance: Jan Staller

peapods: Charles Jones / courtesy eyestorm.com

beets: Charles Jones / courtesy eyestorm.com

wood cross section: courtesy of Dorling Kindersley

trees in snow: Brett Weston
Cover technique: Debossing the dark areas adds physical dimension to the recessed dimples of the orange peel. Halftone gloss varnish on the highlights visually enhances the citrus fruit’s wet, juicy, just-plucked appeal. The cover stock is Strobe Gloss Cover 100 lb./270 gsm.
In this issue of the Idea Exchange, Sappi has presented options, not rules, for using varnish. We hope IE will inspire you to explore and experiment with these techniques. Let your creative spirit be your guide as you discover the many exciting ways varnish can be used to add drama, dimension, richness, and excitement to the printed pieces you design.
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