FILE SETUP FOR VARNISH AND DISPERSION COATINGS FOR OFFSET PRESS

There are a number of reasons to add coatings to your project. Coatings may be used to protect the printed piece, to expedite drying time and processing, or to create a special effect. This document will walk you through the process to set up your files so they are ready for processing when you sumbit the job.

Coatings are generally applied as either a flood (entire press sheet) or a spot. For flood coats you need only communicate this to your Account Representative—no special file is needed. For spot coatings file indication is optimal.

Coating options:
• Gloss, Dull or Satin Varnishes
• Flood Aqueous - with or without basic shape cut-outs for such things as glue adhesion or downstream inkjetting
• Dull Dispersion with Gloss UV or Aqueous

Creating coating spot colors
• Whether defining a varnish or a dispersion effect, start by building some custom spot colors
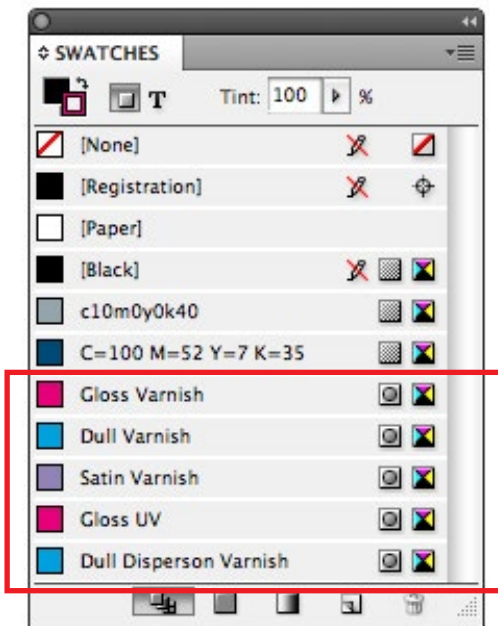
Dull Varnish = 100% Cyan - Spot Color
Gloss Varnish = 100% Magenta - Spot Color
Satin Varnish = 50% Cyan / 50% Magenta - Spot Color

OR

Dull Disperson Varnish = 100% Cyan - Spot Color
Gloss UV = 100% Magenta - Spot Color

→ Precise naming is important as our Prepress rip will globally treat these spot colors as transparents.

Define the coating areas

- Create a layer in your document and name it "Coatings"

- Using a combination of shapes, text, drawn paths, or pixel based art, begin to define your coating areas and fill with appropriate spot colors

- Often you will copy and paste base art elements in front, move to your coatings layer and then begin to modify and fill with your desired coating color
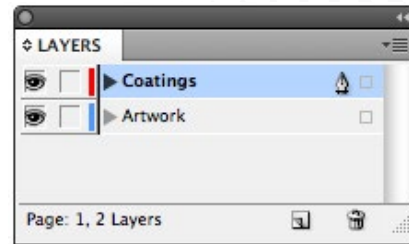

Setting up gloss, dull and satin varnish

- When your job requires gloss, dull or satin varnish the varnish shapes you create are imaged to a printing plate; this is used at press to flow the varnish to these desired areas. Simply put, the shapes you defined in "varnish" are the shapes you will get at press.

- In this example we want to coat the image with gloss varnish, but exclude the text "your team" as well as the back panel

Original artwork

With coating layer added

YOUR TEAM
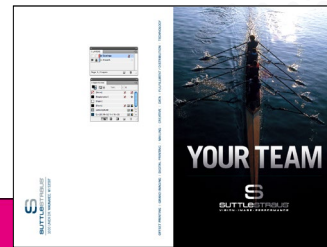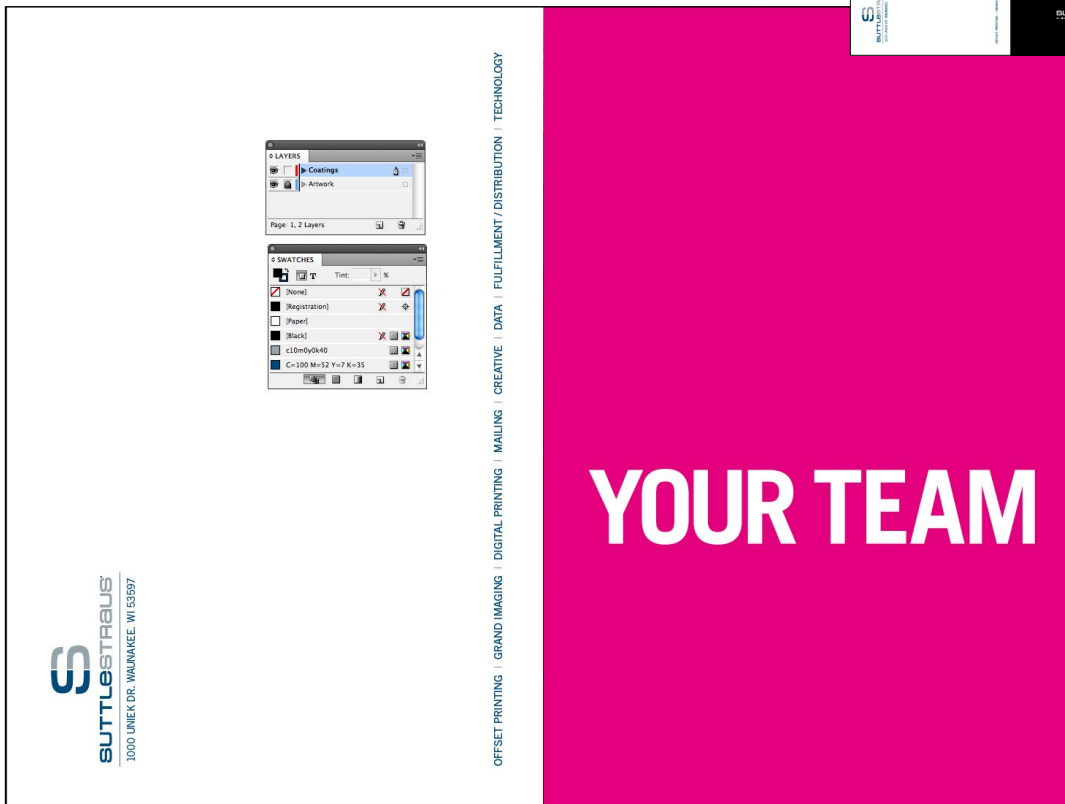
Once you are satified with the fit of these varnish elements to the base art you can do one of two things:

1 Package up your InDesign job and submit for production

2 Turn on only artwork layers and generate a production ready PDF, then turn on only coating layers and produce your PDF; review and submit for production
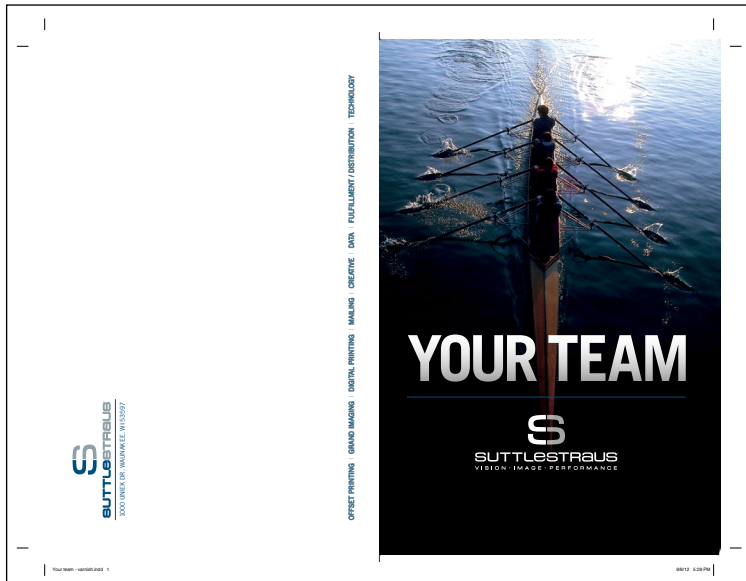
Artwork PDF
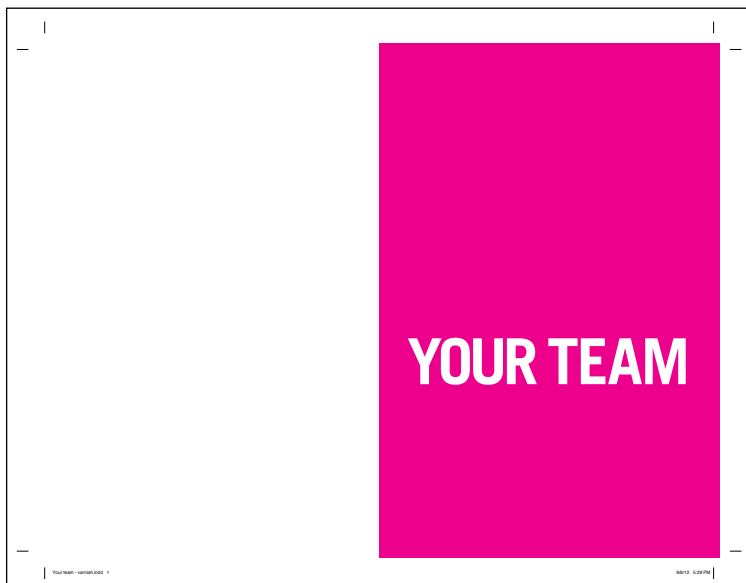
Coating PDF

Ensure your coating elements have the same required 0.125" bleed as your base art elements

Setting up dull dispersion varnish and gloss UV effect

- The significant difference between setting up a dull dispersion varnish and gloss UV, versus varnish only, is that you need to define everything within the job as either/or

- The areas defined as dull dispersion varnish will image to a printing plate; these areas accept the "dispersive" dull varnish and the gloss UV (applied as flood) goes everywhere else

- The areas defined as gloss UV are essentially in place to create the appropriate knockouts in the dull dispersion varnish on the plate.
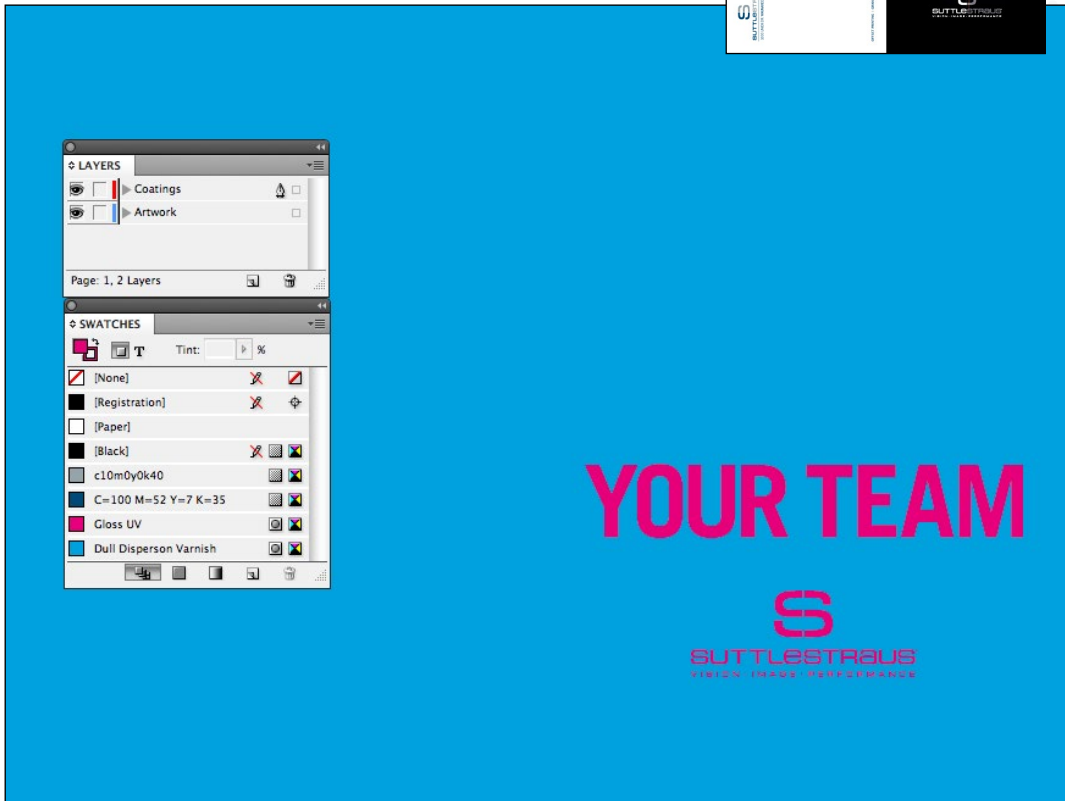
In this example we want gloss UV on the text "Your Team" as well as the Suttle-Straus logo; these areas are defined as gloss UV and all other areas on the page are dull dispersion varnish
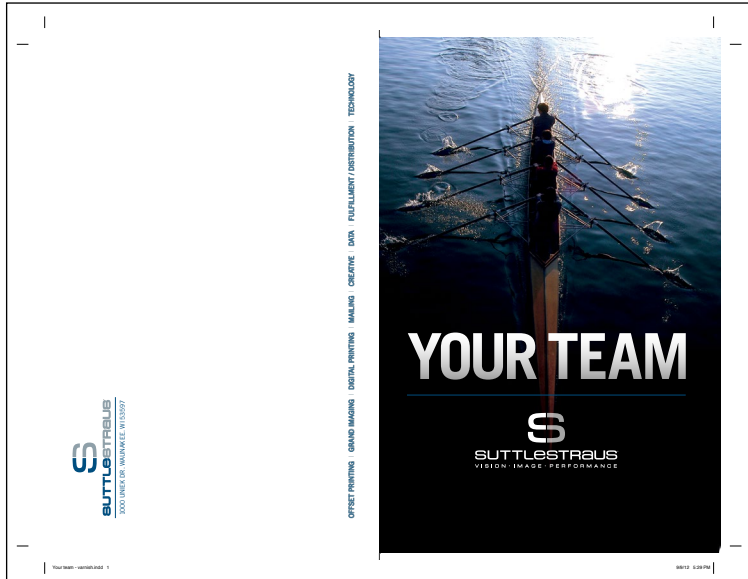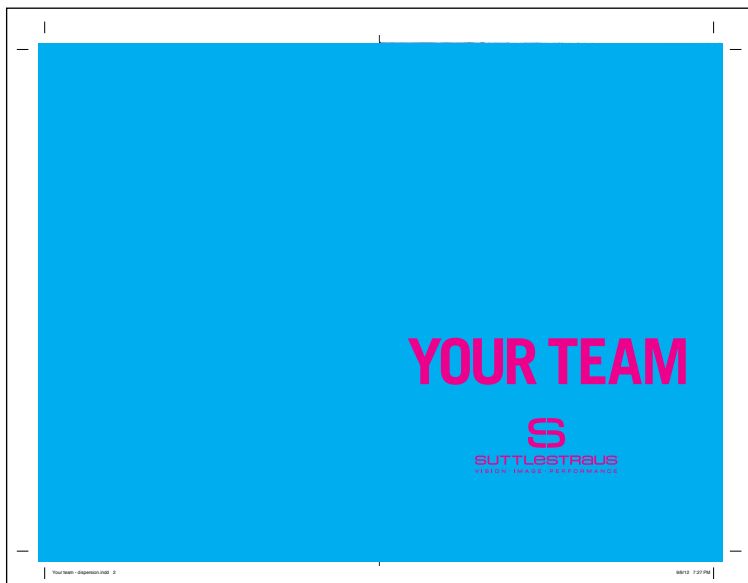
Original artwork

With coating layer added

Once you are satified with the fit of these dispersion and UV elements to the base art you can do one of two things:

1 Package up your InDesign job and submit for production

2 Turn on only artwork layers and generate a production ready PDF, then turn on only coating layers and produce your PDF; review and submit for production

Artwork PDF

Coating PDF

Ensure your coating elements have the same required 0.125" bleed as your base art elements