

A Sappi Guide to Designing for Print:

Tips, Techniques and Methods for

Achieving Optimum Printing Results

5

sappi

# The Standard



Special Effects





60

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MONDAY

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TUESDAY

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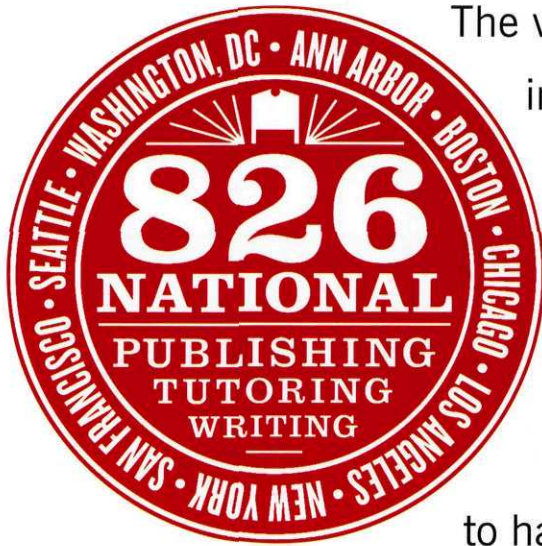




**Special Effects.** Volume 5 of The Standard shows designers how the creative use of special effects can make a printed piece dimensional, tactile, intriguing and sometimes interactive. The techniques shown here may look like magic, but many are easy for designers to prepare and can be done inline on a conventional press. All it takes are a few printing tips, the right paper, and letting your imagination go.

**The Standard** from Sappi is an educational reference piece that combines the technical with the creative. This edition of The Standard is printed on McCoy, an environmentally responsive premium coated sheet renowned for its bright whiteness and unsurpassed printability. **Sappi North America** is also the maker of top-selling coated brands—Opus, Somerset and Flo.





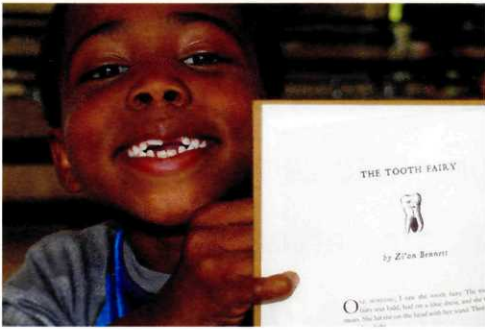
The visual themes for The Standard 5 are inspired by the retail concepts of 826 National, a network of nonprofit tutoring, writing and publishing centers for students, ages 6–18, each connected to a wacky street-front store.

The way 826 tutoring centers came to have a retail façade is a tale in itself. It started in 2002 when Dave Eggers, celebrated author and publisher of McSweeney’s Books, and Ninive Calegari, an educator and author, sought to help neighborhood kids in San Francisco’s Mission District improve their writing skills by organizing an after-school tutoring program. The plan was to find a building with space in the front for tutoring and workshops and an area in the back to house the McSweeney’s office. They found an ideal location in the heart of the Mission at 826 Valencia Street. The site had previously housed a weight-training gym and later a Japanese manga comic book shop. The landlord was receptive to the idea of a tutoring center, but told Eggers and Calegari that the building was zoned for retail. If they wanted the space, they had to sell something.

Undaunted, they leased the building, ripped out the tacky acoustical tile drop ceiling and rubber mat flooring and were







delighted to discover a beautiful wooden beamed ceiling and a hardwood floor beneath. The wood's patina made the interior look like the hull of an ancient ship, and someone sug-

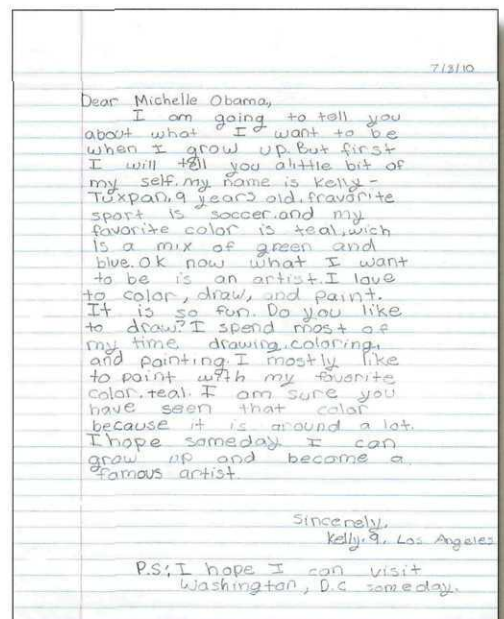
gested that it seemed like a place that should sell pirate supplies. That was good for a laugh, but on second thought, a pirate store made perfect sense for a place dedicated to encouraging young students to use their imaginations.

From the start, the 826 founders decided the store should not just have a pirate theme; it should be a supply store for working pirates. They stocked it with pirate "necessities" such as maps, message bottles, lard, peg legs, mermaid bait, and eye patches.

The store instantly became a gateway between the community and the writing center, attracting students and volunteers who wandered in to see what a pirate supply store was all about

and signed up for the tutoring program. Better yet, sales of quirky merchandise generated income to help 826's educational side.

In recent years, other cities got wind of the playful concept and wanted to start 826 chapters of their own. To date, eight 826 centers have been formed across the U.S. They all follow the 826 structural





layout of a retail space in front with a tutoring area in the back. No two stores are the same, however. Each location comes up with its own fantasy retail approach, along with appropriate zany products.

On the education side, all of the centers are served by teams of volunteers that include published authors, writers, designers and



artists, as well as people from other professions. Along with free one-on-one tutoring, 826 offers in-school support, class field trips and writing workshops. Students are taught the craft of writing as well as how to collaborate, make creative decisions, and the importance of revising and polishing

their work to bring it to finished form. Most 826 student projects culminate in a published product—literary quarterlies, newspapers, books and chapbooks.

The Standard 5 loosely borrows from the retail concepts of 826 National to demonstrate how incorporating special printing effects on the right paper can make images more compelling to view and irresistible to touch. Like lessons taught at 826 tutoring centers, the secret is in the collaboration between design and printing, craft and creativity, and letting your imagination explore new possibilities before editing them down to the one with the greatest impact.

**NOTE:**

The products shown on the following pages are not ones sold by 826 Stores.



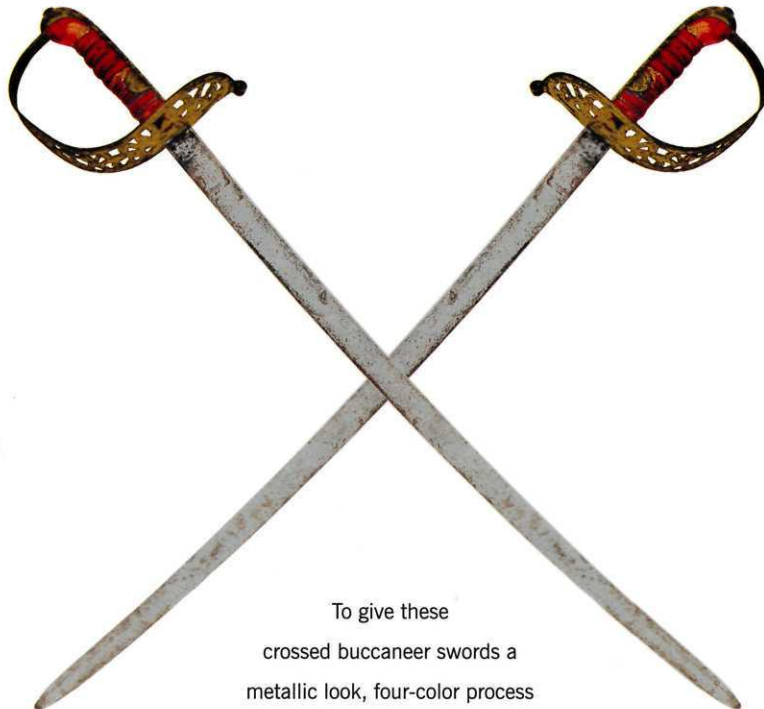
S P E C I A L   E F F E C T S





### The Pirate Supply Store of San Francisco

Shiver me timbers, there's a Pirate Supply Store in town. It's known as the best independent buccaneer purveyor this side of the Pacific. Grade A lard. Economy-size Scurvy Begone. Cannon fuses by the tin. Mermaid Bait and Repellent. Glass-eye drops. Pirate soap. Fine-aged bilge water to swill while counting your booty. Eau de Mer cologne for attracting the lassies. Decent peg leg oil and custom-sized peg legs. Tell them Blackbeard sent you. Arrrgh!



To give these crossed buccaneer swords a metallic look, four-color process was printed with match silver and a gloss varnish.



A lenticular effect (a technique that creates the optical illusion of depth and movement) can now be achieved using 3D software, in this case through 16 frames of 3D animation. The 16 frames were then interlaced into a single image. When printed, they left readers with the uneasy feeling that the eyeballs were watching them.



Scan here to learn more about special effects.









Scratchboard, an art technique that originated in the 19th century, seemed right for when pirates roamed the Seven Seas. The textural quality of scratchboard was simulated with thermography, a heat-set, raised ink printing technique. The proximity of the pirate's gold tooth and copper earring on the artwork allowed two foil strips to be applied in a single pass on press.



ILLUSTRATION: BILL SANDERSON

The tactile smoothness of glass and the dimensional outline of a bottle were suggested by applying a raised gloss UV coating over the bottle area. The image itself was printed in four-color process with a match gray and spot varnish.

Pirates who frequented exotic ports were the first to introduce the body art to Western cultures. Not welcome in seaports where the ships they plundered normally docked, the pirates took refuge in areas inhabited by aboriginal people who often covered themselves with elaborate tattoos. The pirates embraced the practice, but unlike native warriors in Polynesia and Africa who preferred geometric-patterned tattoos, they liked colorful images that expressed their longings, profession and love of the sea. Often the colors were richly saturated with a kind of metallic glow and the images were two-dimensional, flat art. All of the tattoo images shown here were printed in four-color process enriched with touch plates of fluorescent magenta and green.



Even pirates loved their moms.

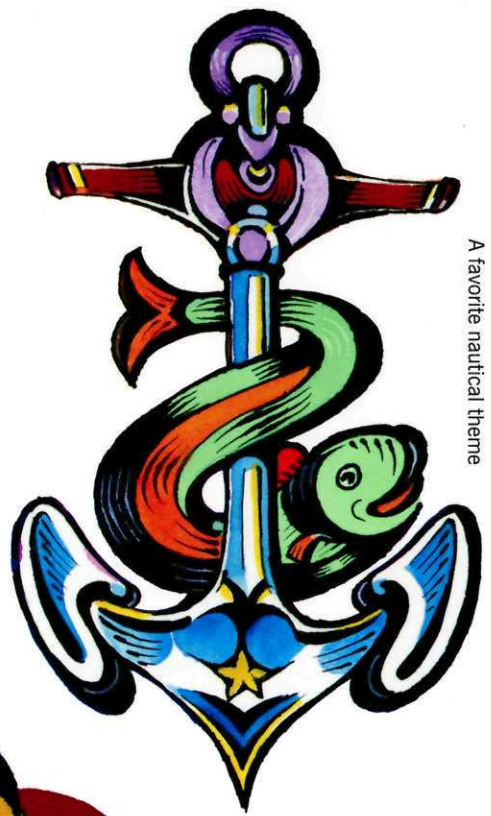


Every pirate's fantasy

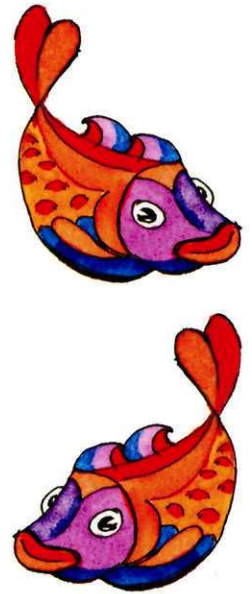


Pirate ship flying the Jolly Roger flag





A favorite nautical theme



"Don't Mess With Me"  
pirate warning



## Liberty Street Robot Supply & Repair of Ann Arbor, MI

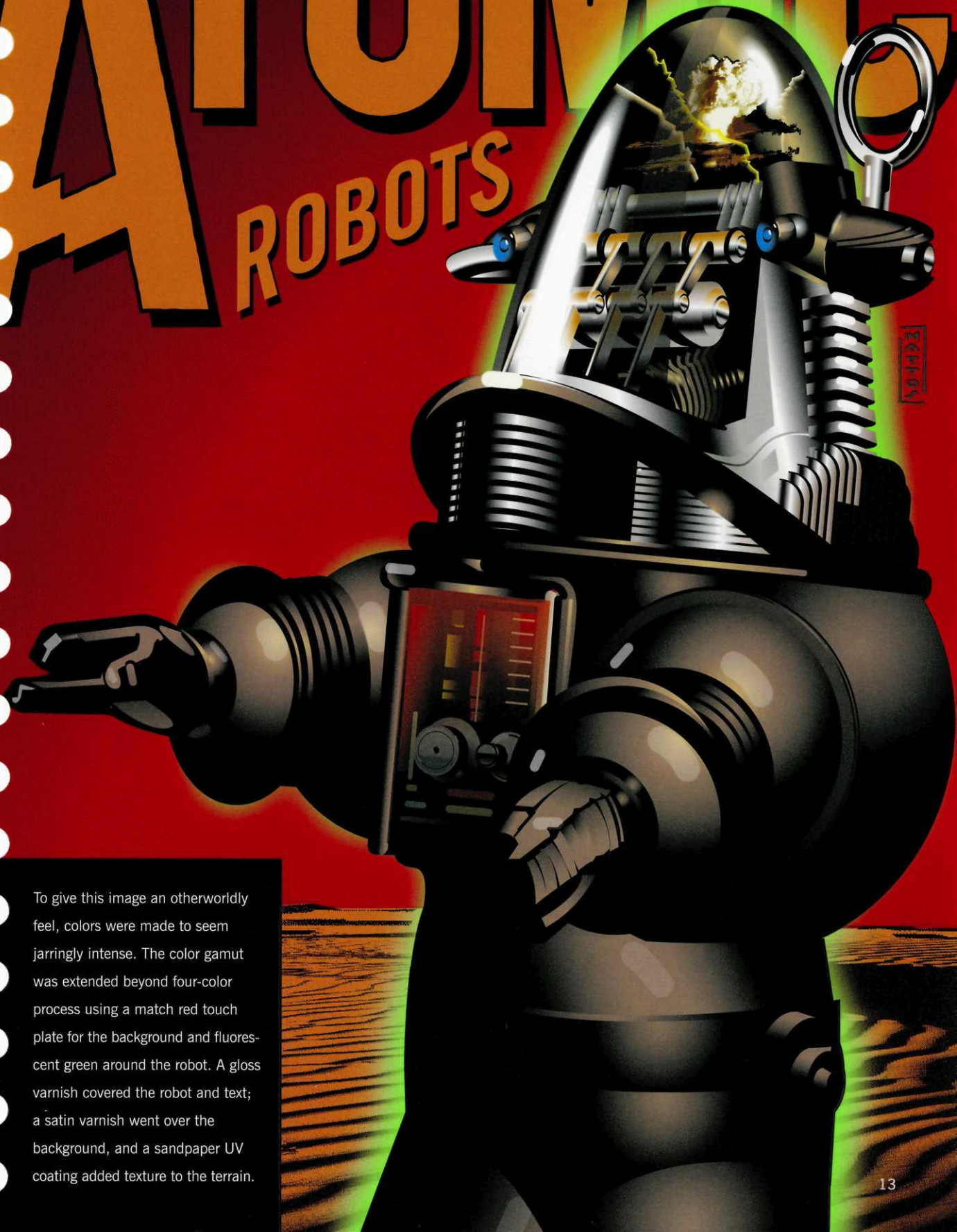
Robot acting like a rust bucket? The Liberty Street Robot Supply & Repair Store is the exclusive carrier of the Better Bot's brand of robot loose screws, positronic brain tonic, ultra-flex suspension coils, and larynx replacements. For simple tune-ups, the first-aid section carries On-the-Spot Oil Treatment and Cough Syrup. Robot run amok? Clean Slate magnet will let you terminate it before it terminates you. But approach this task with caution; some robots don't take kindly to being erased.



The reversed-out stenciled letters on the robot repair kit, done in Photoshop, required manipulation to make the type appear to follow the contour of the case. Silver with a ghosted black halftone overprinted the stenciled letters, and a gloss coating gave the case a metallic sheen.

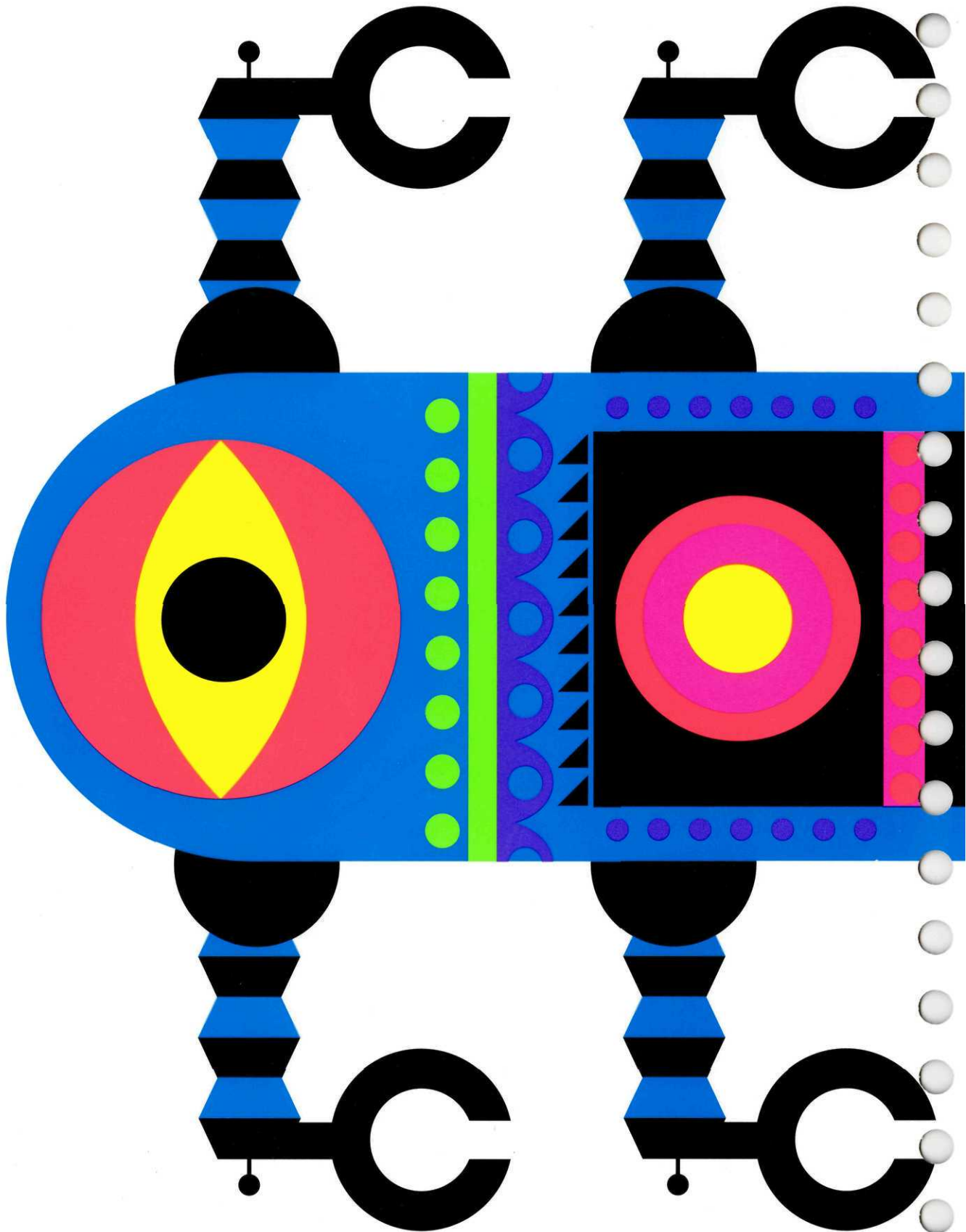


# ATOMIC ROBOTS

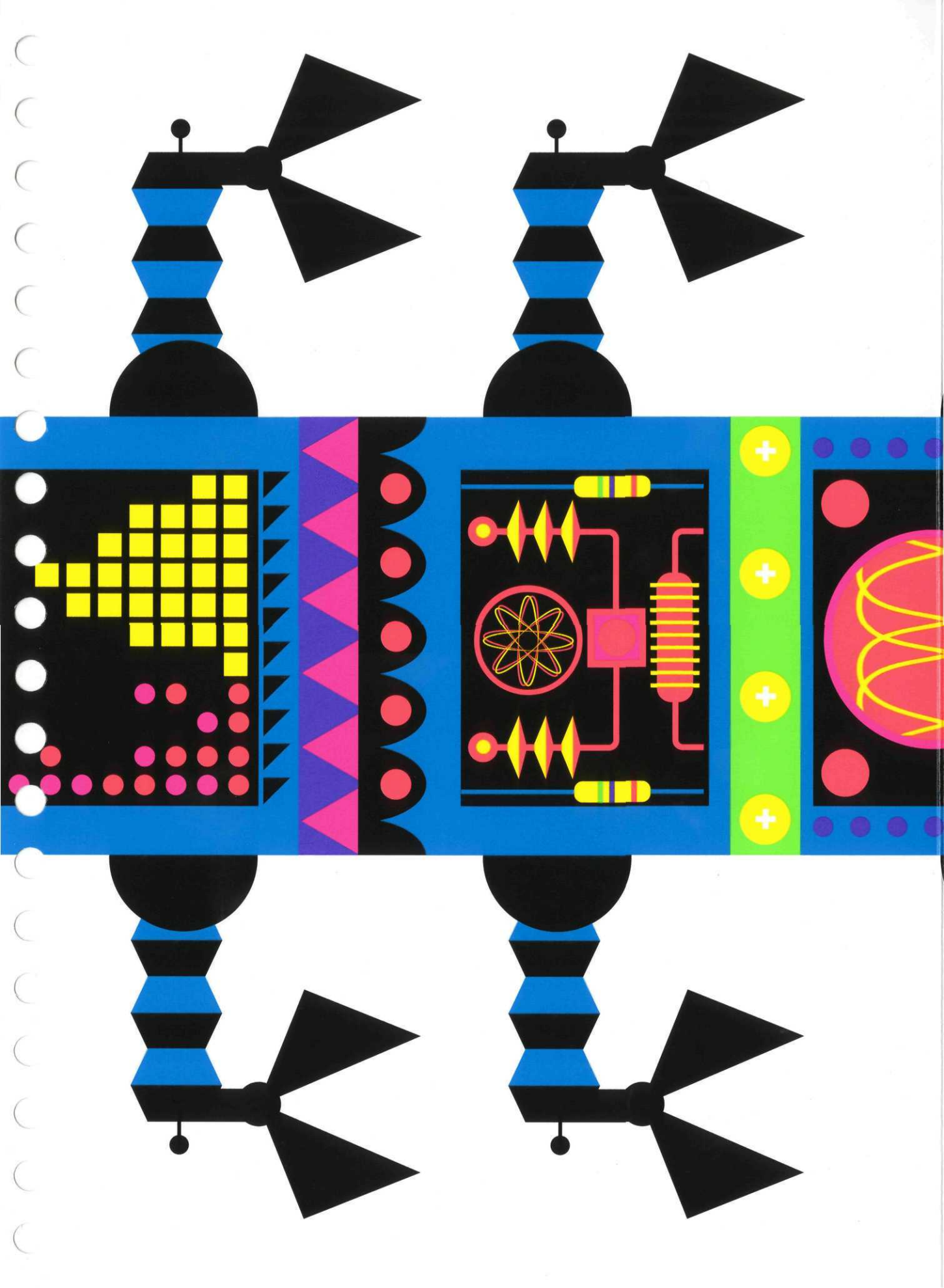


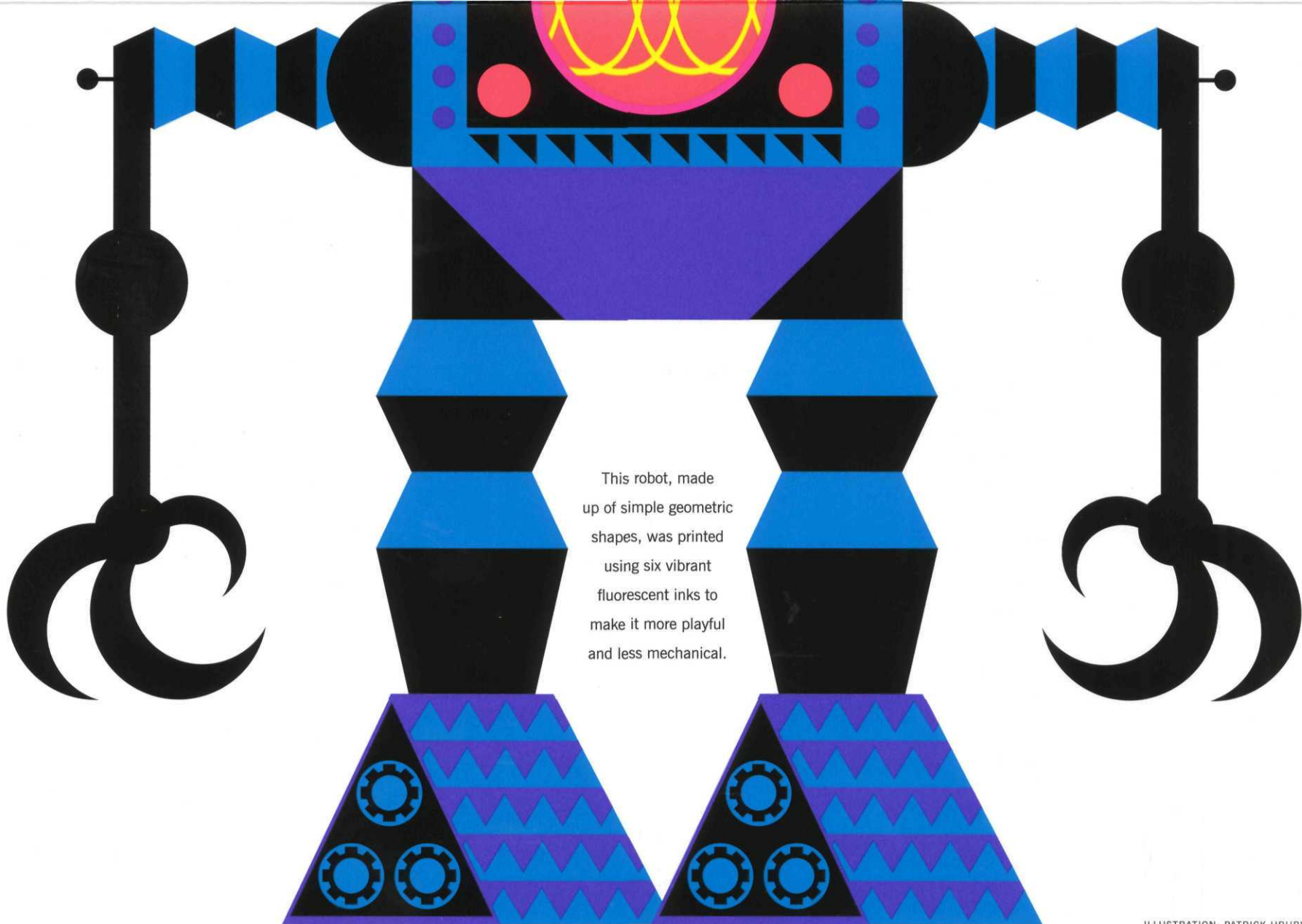
YCHDE

To give this image an otherworldly feel, colors were made to seem jarringly intense. The color gamut was extended beyond four-color process using a match red touch plate for the background and fluorescent green around the robot. A gloss varnish covered the robot and text; a satin varnish went over the background, and a sandpaper UV coating added texture to the terrain.









This robot, made up of simple geometric shapes, was printed using six vibrant fluorescent inks to make it more playful and less mechanical.



This robot was die-stamped with special foil stamps—holographic and brushed aluminum. The foils were applied with two passes through the press. The black and four-color process were printed on a separate pass.



Scan here to learn more about special effects.

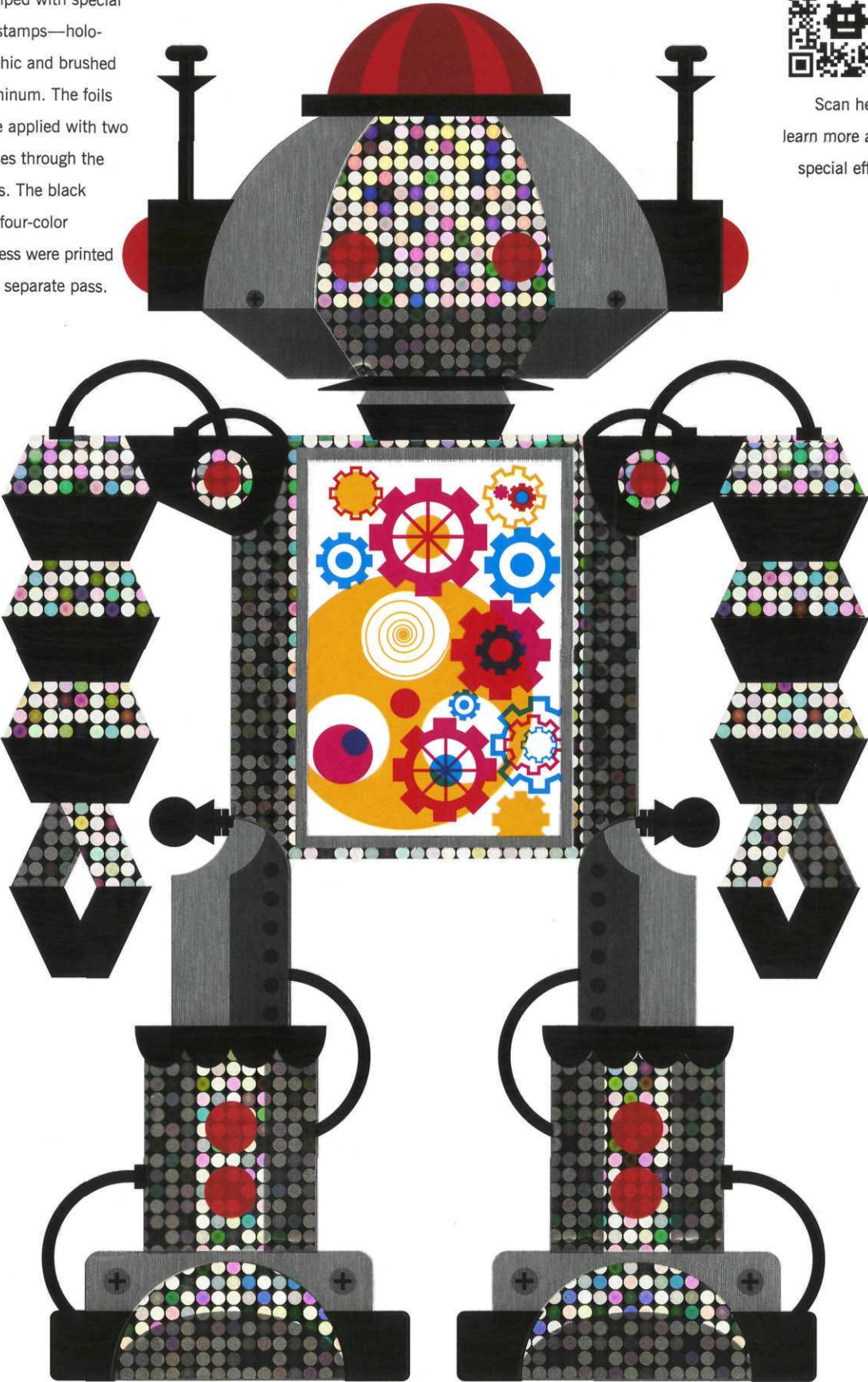


ILLUSTRATION: PATRICK HRUBY



### **The Greater Boston Bigfoot Research Institute**

“We exist because he exists” is the slogan for the Greater Boston Bigfoot Research Institute, which dedicates itself to furthering the cryptozoological sciences. The GBBRI claims to have hosted the North American Sasquatch Symposium in 2007 and bi-weekly seminars on topics such as “Safe Stunning and Netting Methods” and “Language Centers of the Sasquatch Brain,” but mostly it is known as the place to buy yeti hairballs, sea serpent secretions, jungle hygiene kits with camouflage toilet paper, Mongolian Death Worm farms and bigfoot plaster-casting kits.



Creepy-crawly creatures not only look strange, they feel strange to touch, which is why a raised rubbery UV coating was applied over four-color process.



Bigfoot sightings are rare in the thick forests of North America, but when the hairy giant walks along the sandy riverbeds it gives its presence away. Bigfoot's footprint in the wet sand was made visible with a debossed sculpted brass die and printed in four-color process with a sandpaper UV coating.

Actual Size: 18 inches



This pastel pencil and watercolor drawing of the Loch Ness Monster is made more intriguing through the use of a pearlescent UV coating on the water, a spot dull varnish on the landscape and Monster's neck, and spot gloss varnish on its eyes, teeth and tongue.

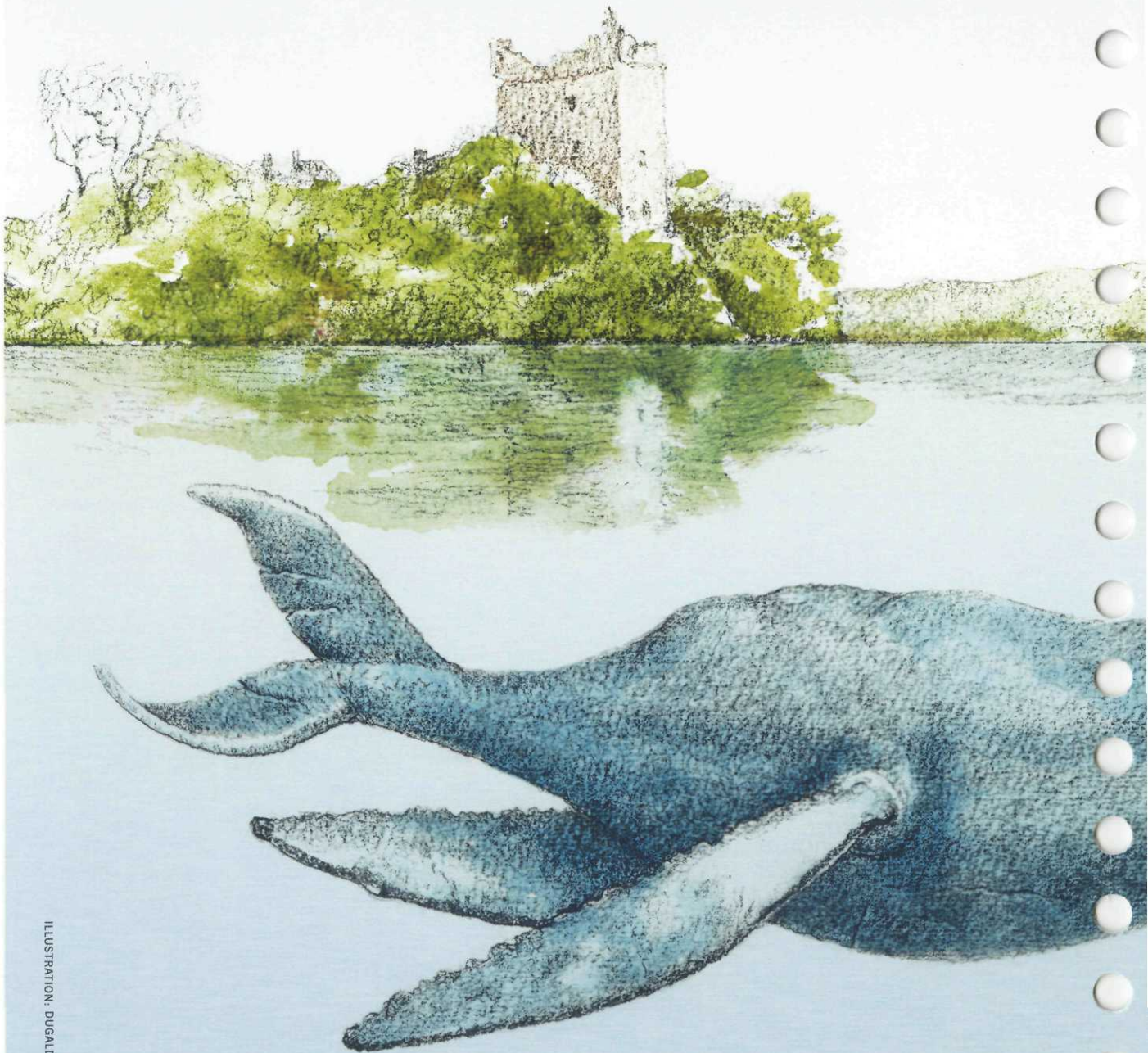
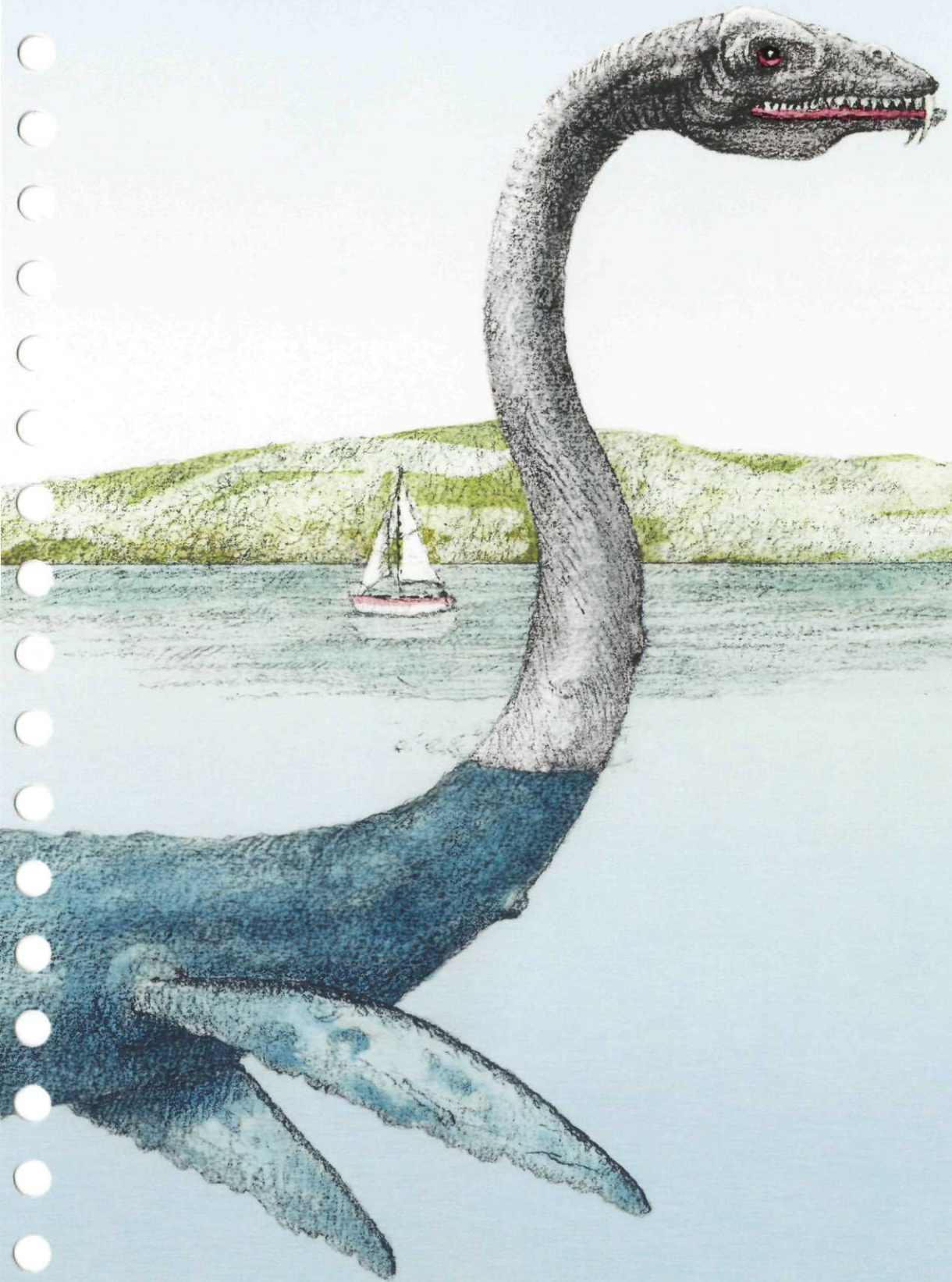


ILLUSTRATION: DUGALD STERMER





White flocking on white paper lets yeti, the Abominable Snowman, blend into the landscape, but four-color process used to express traces of the face, hands, toes and snowdrift hint that there is a presence out there watching you.

ILLUSTRATION: MICK WIGGINS



Scan here to learn more about special effects.







Something is watching you!  
Look closely at the forest foliage and notice a shape that's different in texture. It's Sasquatch, printed in four-color process with a reticulated varnish and spot gloss UV coating. The lighter green leaves have a strike through dull varnish and the darker ones a strike through satin varnish.



### Echo Park Time Travel Mart of Los Angeles

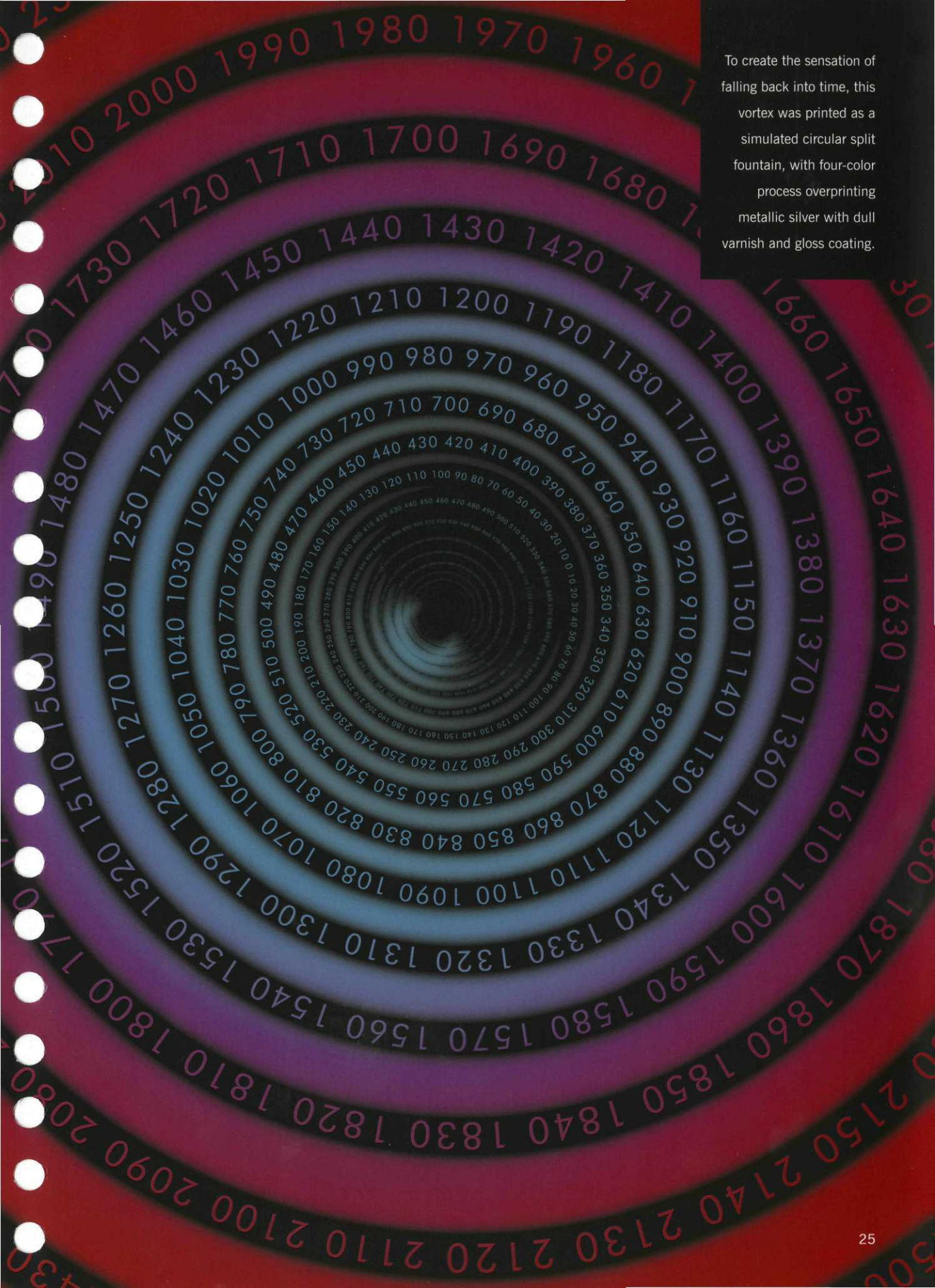
Need last-minute provisions for a weekend jaunt to the Fourth Dimension? Stop at the Time Travel Mart to stock up on dinosaur eggs and caveman candy. A convenience store for time travel, the Mart prides itself on its slogan "Whenever you are, we're already then." In addition to selling everything from time-machine fuel and cans of mastodon meat, the Mart is known for making Echo Park's best Time-Freezy Hyper Slush drinks, even though the sign on the machine always reads, "Out of Order. Come back yesterday."



These time travel capsules will take you back or forward in time. An embossed sculpted brass die was used to give dimensional shape to the capsule, and a debossed sculpted brass die date-stamped the pill.

A clear gloss UV coating added definition.





To create the sensation of falling back into time, this vortex was printed as a simulated circular split fountain, with four-color process overprinting metallic silver with dull varnish and gloss coating.



Holbein's portrait of Henry VIII is rendered in regal style in four-color process and satin varnish, with a soft-touch coating on selected areas of the hat and shirt, a silver touch plate, and a raised UV coating on the gems.

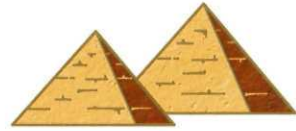
TIME ZONE  
1547







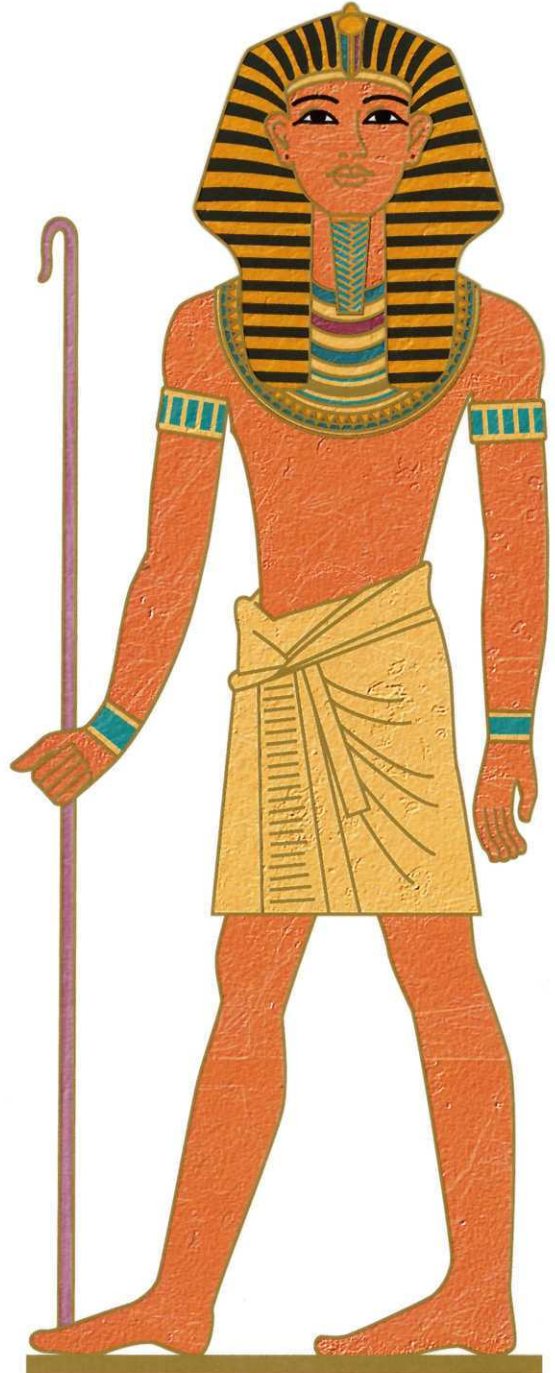
Transported back 17,000 years to the Paleolithic Age, "time travel man" is depicted like a cave painting in Lascaux, in four-color process with a spot sandpaper UV coating.



As an Egyptian pharaoh, time traveler assumes the rigid style of figures carved into pyramids, printed here in four-color process, match gold and spot dull varnish in the four-color process, match gold and spot dull varnish and a spot gloss varnish on the gold, teal and skirt.



TIME ZONE: 15,000 B.C.



TIME ZONE: 3050 B.C.





In feudal Japan, our traveler joined the samurai ranks, donning traditional warrior attire, printed in four-color process, two match golds, spot dull varnish and raised UV coating.



Our traveler leaps into 17th century France as a writer penning the memoir of Louis XIV. Printed in four-color process with a raised gloss UV coating on the crosshatch line art and a spot satin varnish.



TIME ZONE: 1600



TIME ZONE: 1650





In the Old West, time traveler cowboy herds longhorn steer by day and sleeps under the stars at night. He is printed in four-color process and a reticulated varnish and spot gloss UV coating.



Leaping into 1955, our Madison Avenue ad man embraces the future of television so totally he is printed in four-color process with a horizontal line screen enhanced with a strike through dull varnish and gloss coating.

TIME ZONE: 1890

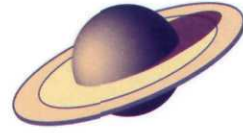


TIME ZONE: 1955





Life is as groovy as a Haight-Ashbury hippie in 1968. Bright four-color process and gloss and dull varnish captured the “flower power” mood of the era.



Leaping into the future, time traveler takes a trip to Saturn to check out the rings. He is printed in four-color process with a spot gloss UV coating.

TIME ZONE: 1968



TIME ZONE: 2030

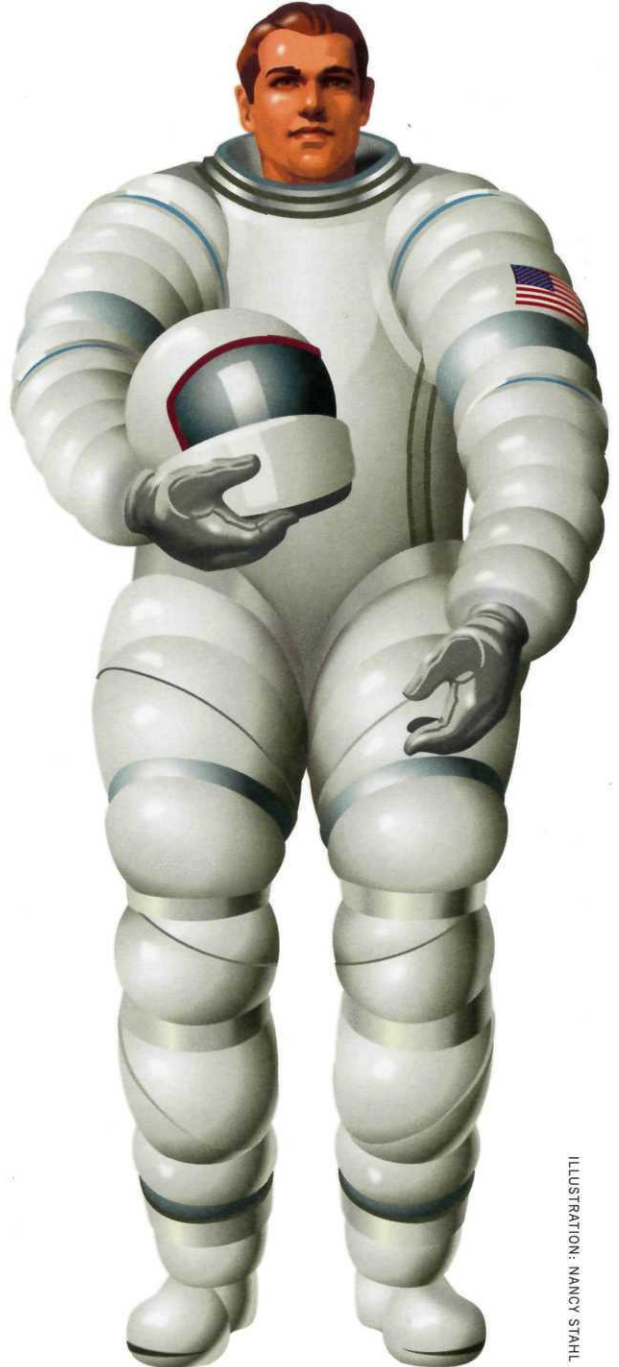


ILLUSTRATION: NANCY STAHL



The eyes, ears and lips embroidered onto the cloak of Queen Elizabeth I served as a warning to her enemies that she could hear and see everything. To bring out these details, the portrait is printed as a tritone with black, gray and match silver, with a microembossed die-strike.

TIME ZONE  
\$1600

THINKING

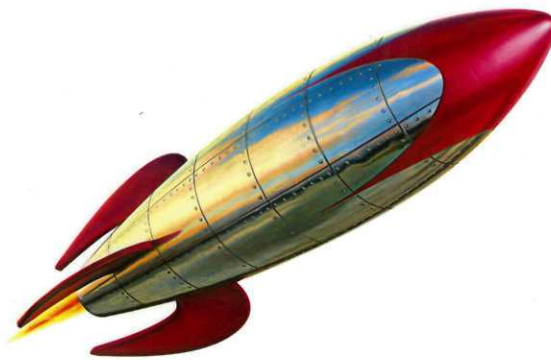




### **Greenwood Space Travel Supply Co. of Seattle, WA**

The Greenwood Space Travel Supply Co. claims to be “the planet’s only purveyor of adventuring necessities.”

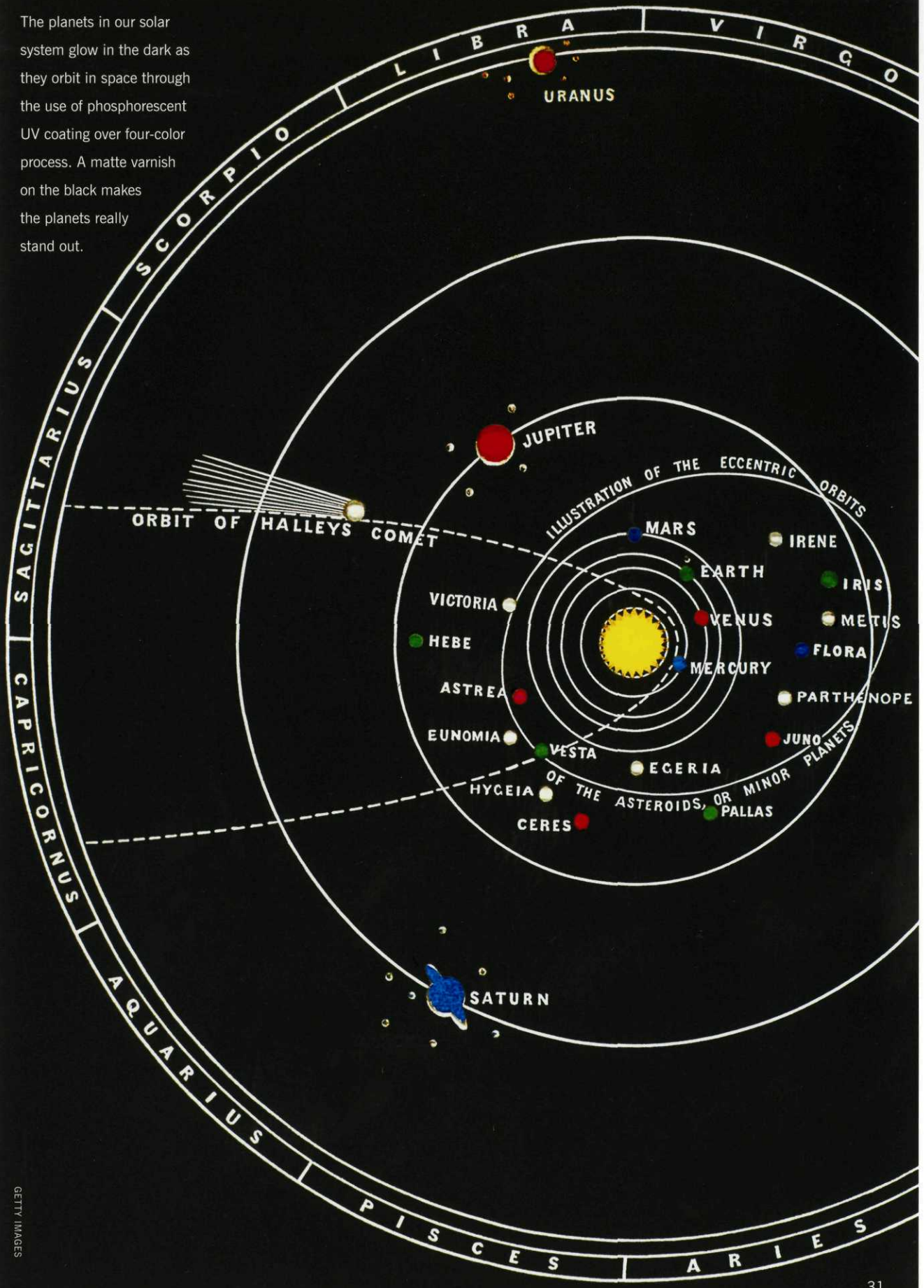
Along with black hole starter kits and near-death ray guns, the store sells stylish garments for intergalactic diplomatic missions as well as spaceship bumper stickers. In the galaxy, Greenwood Space is known as an outspoken activist, often taking bold positions on controversial issues—hence, in-store signs proclaiming “PLUTO is not just a ROCK!” and “I’m for Plutonian rights.” Off-planet shoppers appreciate the convenience of Greenwood’s rocket parking on its roof.



An extra hit with a match red touch plate made the nose cone look fiery hot, while the rest of the rocket was printed in four-color process and a raised UV coating.



The planets in our solar system glow in the dark as they orbit in space through the use of phosphorescent UV coating over four-color process. A matte varnish on the black makes the planets really stand out.







The chaotic panic of alien creatures avoiding the ricocheting laser of a ray gun is captured on paper using inks, varnishes and coatings. Against a metallic silver background, the ray gun is printed in match charcoal and red, with a reticulated coating on selected parts. All dots, aliens and the zigzag ribbon use a combination of dull and satin varnishes and gloss UV coating.



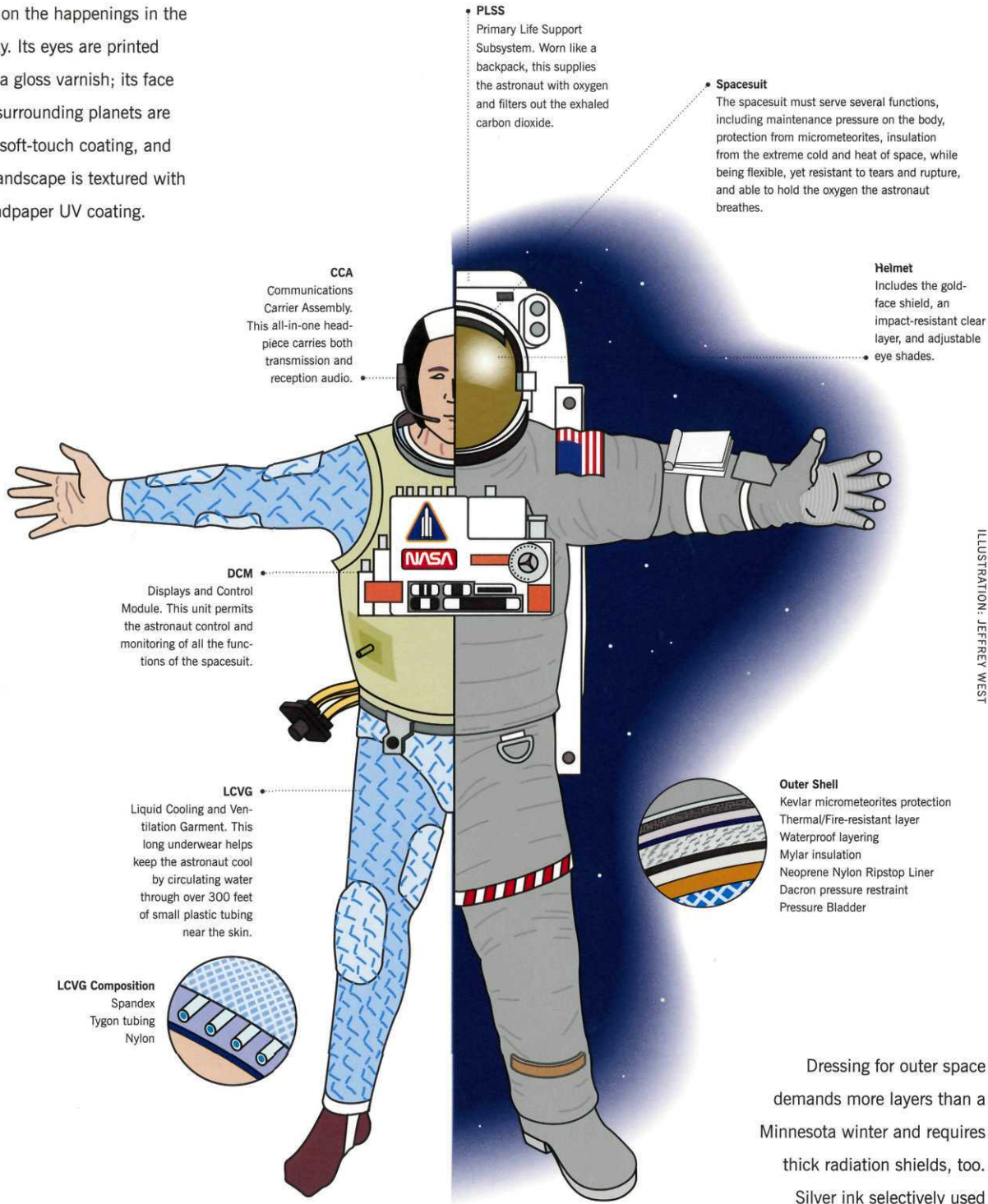








This paranoid alien creature keeps a 360-degree eye view on the happenings in the galaxy. Its eyes are printed with a gloss varnish; its face and surrounding planets are with soft-touch coating, and the landscape is textured with a sandpaper UV coating.



• **PLSS**  
Primary Life Support Subsystem. Worn like a backpack, this supplies the astronaut with oxygen and filters out the exhaled carbon dioxide.

• **Spacesuit**  
The spacesuit must serve several functions, including maintenance pressure on the body, protection from micrometeorites, insulation from the extreme cold and heat of space, while being flexible, yet resistant to tears and rupture, and able to hold the oxygen the astronaut breathes.

**CCA**  
Communications Carrier Assembly. This all-in-one head-piece carries both transmission and reception audio.

**Helmet**  
Includes the gold-face shield, an impact-resistant clear layer, and adjustable eye shades.

**DCM**  
Displays and Control Module. This unit permits the astronaut control and monitoring of all the functions of the spacesuit.

**LCVG**  
Liquid Cooling and Ventilation Garment. This long underwear helps keep the astronaut cool by circulating water through over 300 feet of small plastic tubing near the skin.

**LCVG Composition**  
Spandex  
Tygon tubing  
Nylon

**Outer Shell**  
Kevlar micrometeorites protection  
Thermal/Fire-resistant layer  
Waterproof layering  
Mylar insulation  
Neoprene Nylon Ripstop Liner  
Dacron pressure restraint  
Pressure Bladder

ILLUSTRATION: JEFFREY WEST

Dressing for outer space demands more layers than a Minnesota winter and requires thick radiation shields, too. Silver ink selectively used with varnishes depict unique features of the spacesuit, with the rest printed in four-color process. A match gold halftone captures the reflection of the helmet's protective visor.

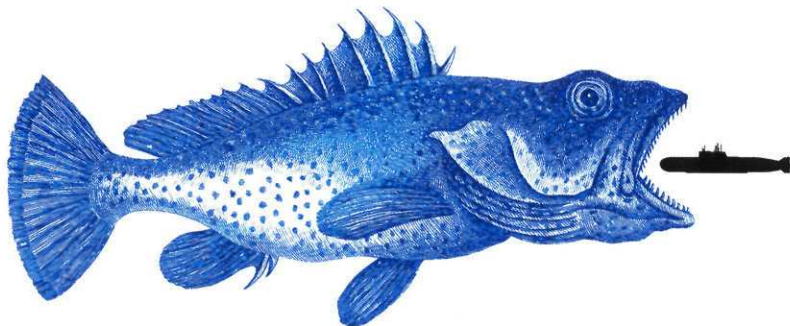


**Museum of Unnatural History of Washington, D.C.**

Some objects found by early explorers are too weird for the nearby Smithsonian Museum of Natural History to display.

Unnaturalists find the Museum of Unnatural History's collection of animals amazingly unbelievable, especially the weagle, owlephant and prehistoric skeleton of a creature that perplexes even the experts. The Museum store offers a diverse collection of impossible-to-find merchandise as well.

Sabertooth dental floss, Existentially Distraught Wood, Unicorn Tears, Wallace's Primordial Soup, Future Mold, and a Field Journal (toilet paper roll that doubles as writing paper "for when you have to go write now") are all for sale in the Unnatural History's gift shop.



Captain Ahab feared the ferocious  
Giant Sea Bass more than he did  
Moby Dick the whale. Here, the ship-  
eating Sea Bass is engraved in blue.

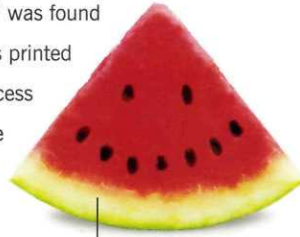




Real gold artichokes were called "fool's gold" because foolish miners ate them. Printed here in match gold and black with a raised UV coating.

Manchester, England

The first "happy face" was found on a watermelon. It is printed here in four-color process with a red touch plate and a dull and gloss varnish.



This 27-foot-long prehistoric vinactu was caught and released by a muskie fisherman on Lake Superior. This artist's rendering was printed in four-color process and gloss varnish.



ILLUSTRATION: BRYNN METHENY

Aleutian Islands, Alaska

Atlanta, Georgia

Lake Superior, Minnesota

This gigantic king crab caught off the Aleutians could have fed an entire Alaskan village for a month had it not eaten the villagers first. The crab is printed in four-color process and red touch plate with a raised UV coating.





In 1992, this blue beetle became the star of a Bronx hip-hop club. It's printed here in four-color process with gloss-varnished shoes, soft-touch coated legs and a raised UV coating on the shell.

Madagascar, Africa

Serengeti, Africa

Bronx, New York

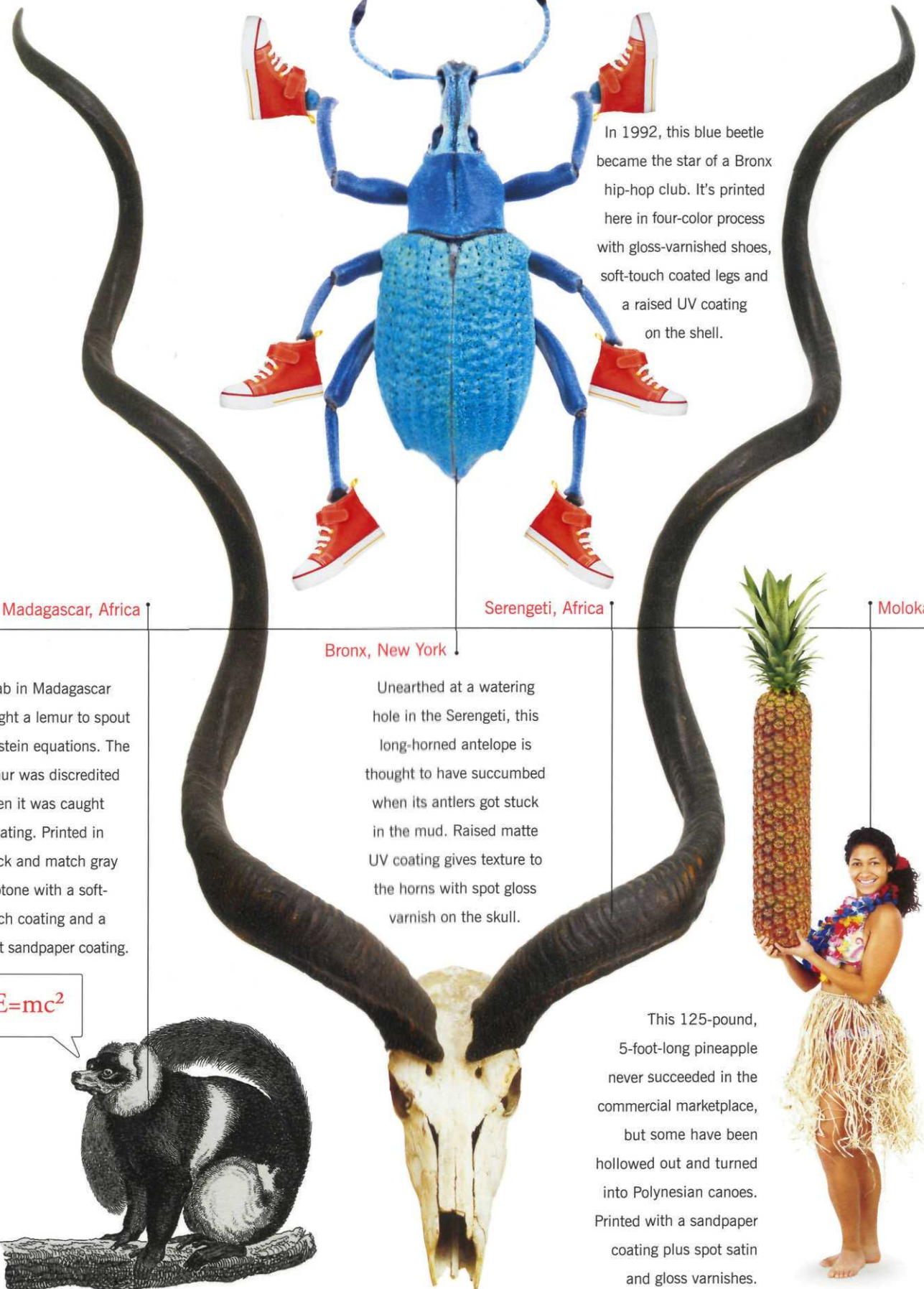
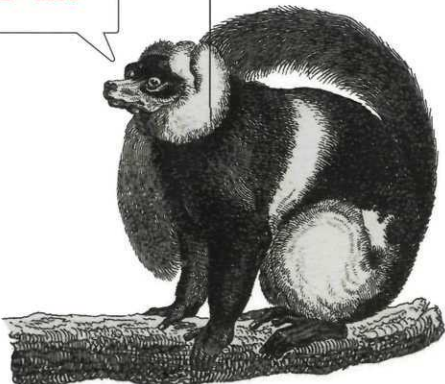
Molokai, I

A lab in Madagascar taught a lemur to spout Einstein equations. The lemur was discredited when it was caught cheating. Printed in black and match gray duotone with a soft-touch coating and a spot sandpaper coating.

Unearthed at a watering hole in the Serengeti, this long-horned antelope is thought to have succumbed when its antlers got stuck in the mud. Raised matte UV coating gives texture to the horns with spot gloss varnish on the skull.

This 125-pound, 5-foot-long pineapple never succeeded in the commercial marketplace, but some have been hollowed out and turned into Polynesian canoes. Printed with a sandpaper coating plus spot satin and gloss varnishes.

$$E=mc^2$$





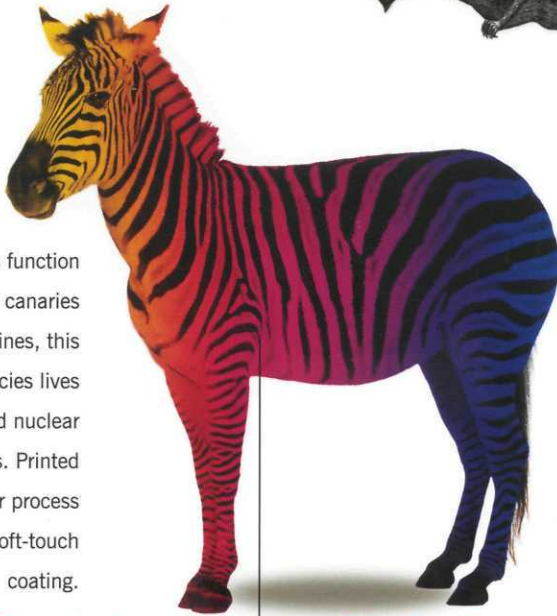
This giant broad-winged bat was hunted to extinction by umbrella makers. Printed in black and match gray with a raised matte UV coating.



Ancient Greeks discovered phrenology after unearthing this sectioned skull. It is printed in four-color process with a raised UV coating and a satin varnish.

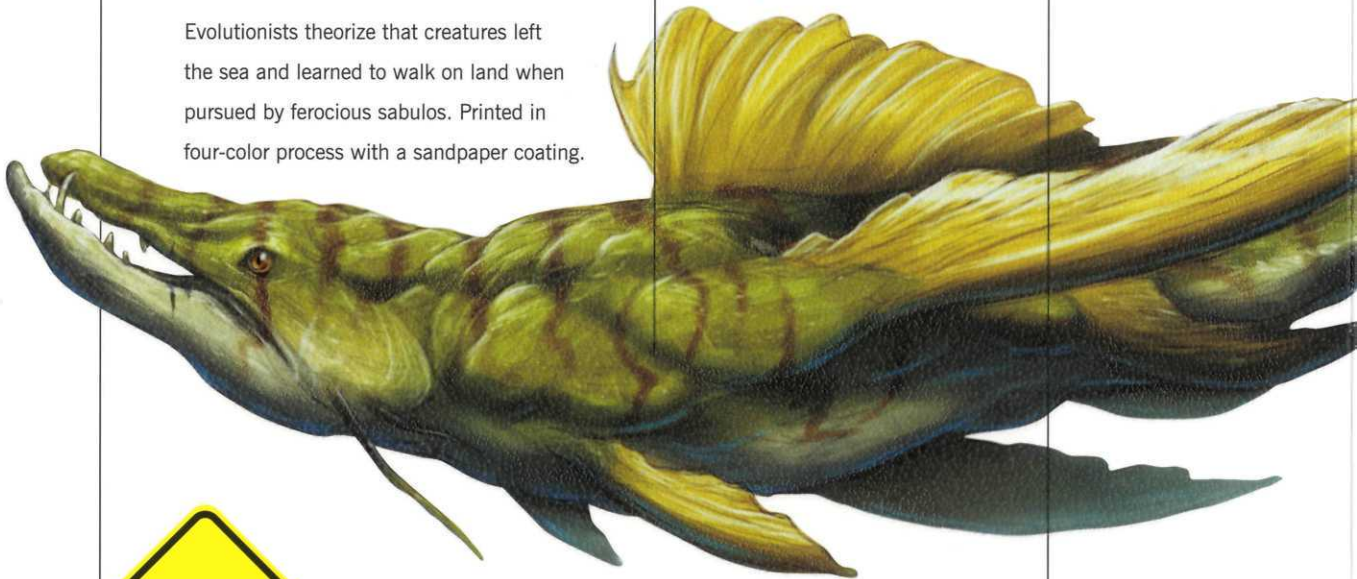


Serving a function similar to canaries in coal mines, this zebra species lives only around nuclear reactors. Printed in four-color process plus soft-touch coating.



- Hawaii
- Tasmania, Australia
- Black Sea, Russia
- Amazon River, Brazil
- South Africa
- Transylvania, Romania
- Athens, Greece

Evolutionists theorize that creatures left the sea and learned to walk on land when pursued by ferocious sabulos. Printed in four-color process with a sandpaper coating.



Road kill in the case of the Tasmanian Devil doesn't refer to the carnivorous marsupial, but what it catches. Printed in four-color process with a fluorescent yellow touch plate and dull and gloss varnishes.



In the 1930s, scientists attempted to make a silver frog... but it croaked. Printed in four-color process over silver, with a gloss varnish and soft-touch coating.



Prehistoric mouroks were known for their weight, strength and pea-sized brains, which is why they ate leaves instead of anything that dared to get in their way. This one is printed with raised matte UV coating.

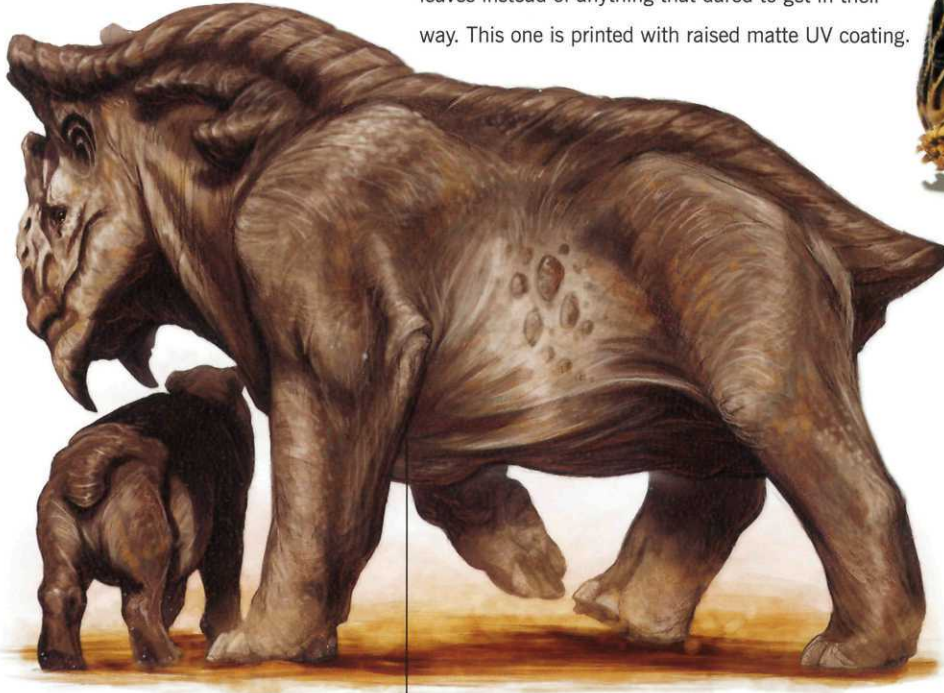


ILLUSTRATION: BRYNN METHENEY

Cairo, Egypt

Fiji Islands, South Pacific



Cross-breeding experiments in the 1880s led to this spider-webbed tortoise. Printed with a raised UV coating on shell and a satin varnish on the four-color process body.

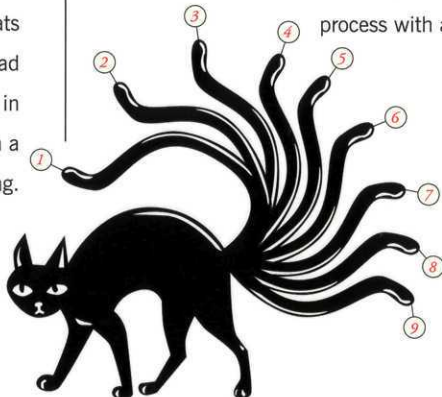
Kenya, Africa

Galapagos Islands, Ecuador



ILLUSTRATION: BRYNN METHENEY

An inept Egyptologist misread the hieroglyphs on the walls of the pharaoh's tomb and started the myth of "cats with nine lives" instead of nine tails. Printed in four-color black with a raised UV coating.



Giant blowfish are considered most dangerous when they exhale. Printed in four-color process with a gloss varnish.







Scan here to  
learn more about  
special effects.



Little Rock, Arkansas

The multi-tusked boar was  
hunted to extinction years ago. All that  
remains is this mounted trophy, printed in  
four-color process with a sandpaper coating  
on the bristles, soft-touch on the snout and  
raised UV coating on the tusks and eyes.





### The Boring Store of Chicago (AKA spy store)

Secret agents 007 and 99 have denied it, but surveillance cameras have caught them dashing into the Boring Store to check out the latest spy gear. Of course, they were in disguise. Agents consider a shopping spree at the Boring Store well worth the risk when they hear of the great prices on carrier pigeon supplies and fake moustaches. Known for catering to secret agents who want to look good even though unseen, the Boring Store carries hard-to-find sizes of trench coats and chic rearview sunglasses. Locals will tell you that the place is a tutoring center with a fake spy store in front, but agents know that's a ruse and the opposite is the case.



So secret that no one knows what "G.I.A." stands for, this card printed with spot switch coating will give you access to G.I.A.'s headquarters, if you can figure out where that is. The hand has a spot satin varnish.





Only the right key responds to touch (the rest are there to baffle the "bad guys"). Printed in matched metallic inks with heat-sensitive thermo-chromatic coating on a single key.

Well-dressed secret agents own at least one trench coat with lots of invisible pockets. This one reveals what's inside through the use of blind embossing.



The trench coat itself was printed in four-color process with a soft-touch coating and a gloss varnish on the buttons. Then the shapes were embossed using one large beveled brass die.



STIRRED,  
NOT SHAKEN

FOR DRILLING DEEPER

NAILS NOT INCLUDED

SELF DESTRUCTS  
IN 60 SECONDS

IN CASE THE POLICE NEED A SPARE

HAND WARMER AND  
FINGERPRINT ERASER

EMERGENCY ESCAPE PLAN

TO LET SLEEPING  
DOGS LIE

INSTANT SPOT OF TEA

AGENT'S  
HOUSE KEY

FOR QUICK GETAWAYS IN TIGHT SPOTS

Scan here to  
learn more about  
special effects.



This multi-purpose fountain pen borrows from the Swiss Army knife concept, housing everything a secret agent needs in an emergency in one handy place.



Inspired by one of Q's imaginative inventions, the multi-functional fountain pen is printed in four-color process with the tools in black, silver and match gray tritone colors. The entire image is gloss coated and embossed with a sculpted brass die.





**DISGUISE NO. 27: "FEMME FATALE"**

This modern-day Mata Hari disarms her suspects with her wit and wiles. She is printed in match colors for her hair, lipstick and eyes, with a glitter coating for her glasses and metallic liquid foil for her earrings. Highlights of gloss coating and dull varnish are selectively applied.



### The Brooklyn Superhero Supply Co.

Disguise wearing thin? Capes in a choice of colors can be found at the Superhero Supply Co., along with a wind chamber to test if it can get airborne. The store also sells its own private-label brand of Speed of Light in liquid form, Gravity by the gallon and Evil Blob Containment Capsule in 10-ounce size, enough to get superheroes by in a pinch. The secret identity kits and suction cups are the best in Brooklyn and antimatter is offered at unbeatable prices. With the economy in the doldrums, the Superhero Supply Co. has also introduced a Sidekick Placement Service for superhero assistants looking for work.



More powerful than uranium, this chunk of "kryptonite" glows with energy, thanks to a black and brown duotone and touch plates of silver and green inks. A gloss varnish covers the green, with a sandpaper finish on the rest of the rock.

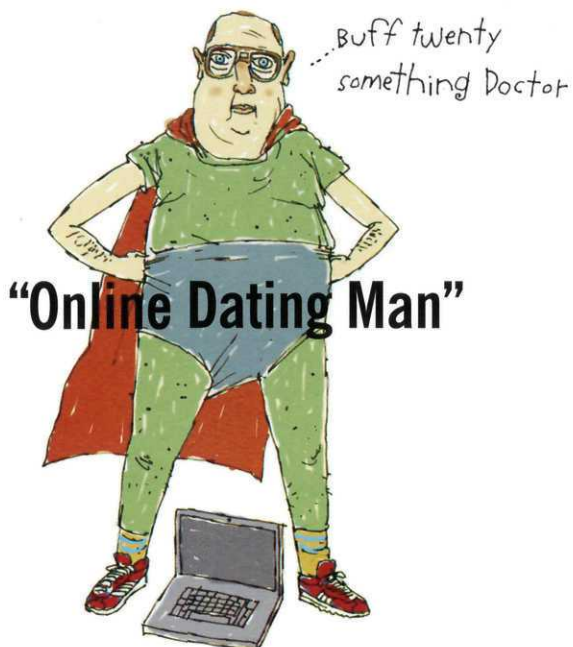




Superwoman bursts out of the “torn” pages of comic books. Created as a single illustration made to appear like torn panels drawn in different styles, the pop culture image is printed in four-color process, with each panel delineated by ink substitutions and touch plates that included fluorescent inks, match colors and metallics.



Many of America's most famous superheroes debuted in comic books in the late 1930s and 1940s. Today they have been replaced with a new set of superheroes tackling modern-day challenges. All of the illustrations were separated as four-color process, but printed with high density inks to achieve a richer, more intense look.



# TODAY'S SUPER





AR

Augmented reality (AR) is changing the way we view the world by blurring the lines between print and digital. How?

By augmenting a live view of a physical environment with computer-generated graphics, video and sound. With AR technology, the real world becomes writable and digitally enhanced. Soon designing for print will go beyond the 2D page. Try AR below.



“Outdoor Voice Man”



“Trendy Man”

# (ANTI) HEROES.



“Super Dude”

## SEE SUPER DUDE IN ACTION!

To view our animated superhero online, go to: [www.sappi.com/na/superheroes](http://www.sappi.com/na/superheroes)

To view our animated superhero on your mobile device:

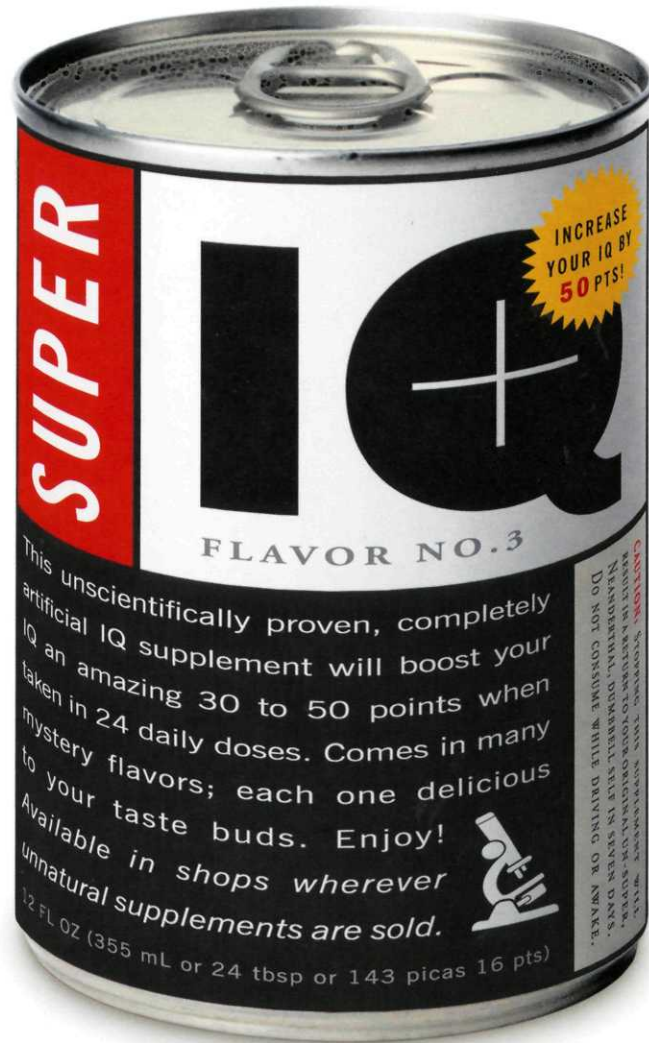
Download the free junaio application from the App Store and/or the Android Market. Look for the Sappi AR Experience in the featured picks or type in "Sappi" in the search bar. Hold your mobile device up to the page to see Super Dude come alive!



“Smartphone Man”

Feel my Apps

Wake up your IQ! Scratch here and sniff.



The invisible man, made of laser-cut dots on a bleed gray page, thought no one could see him, but by standing in front of a white background, he would give himself away.

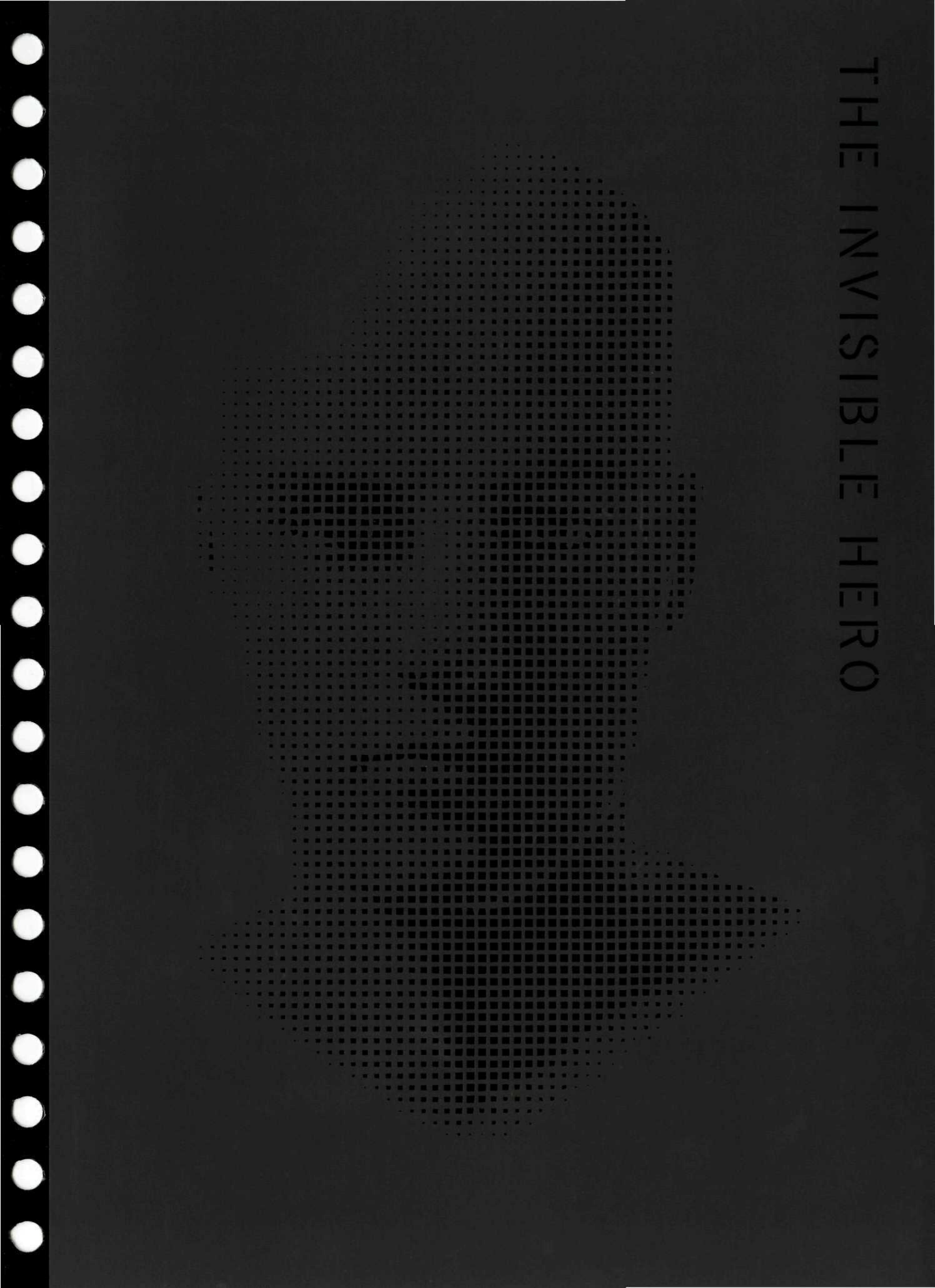
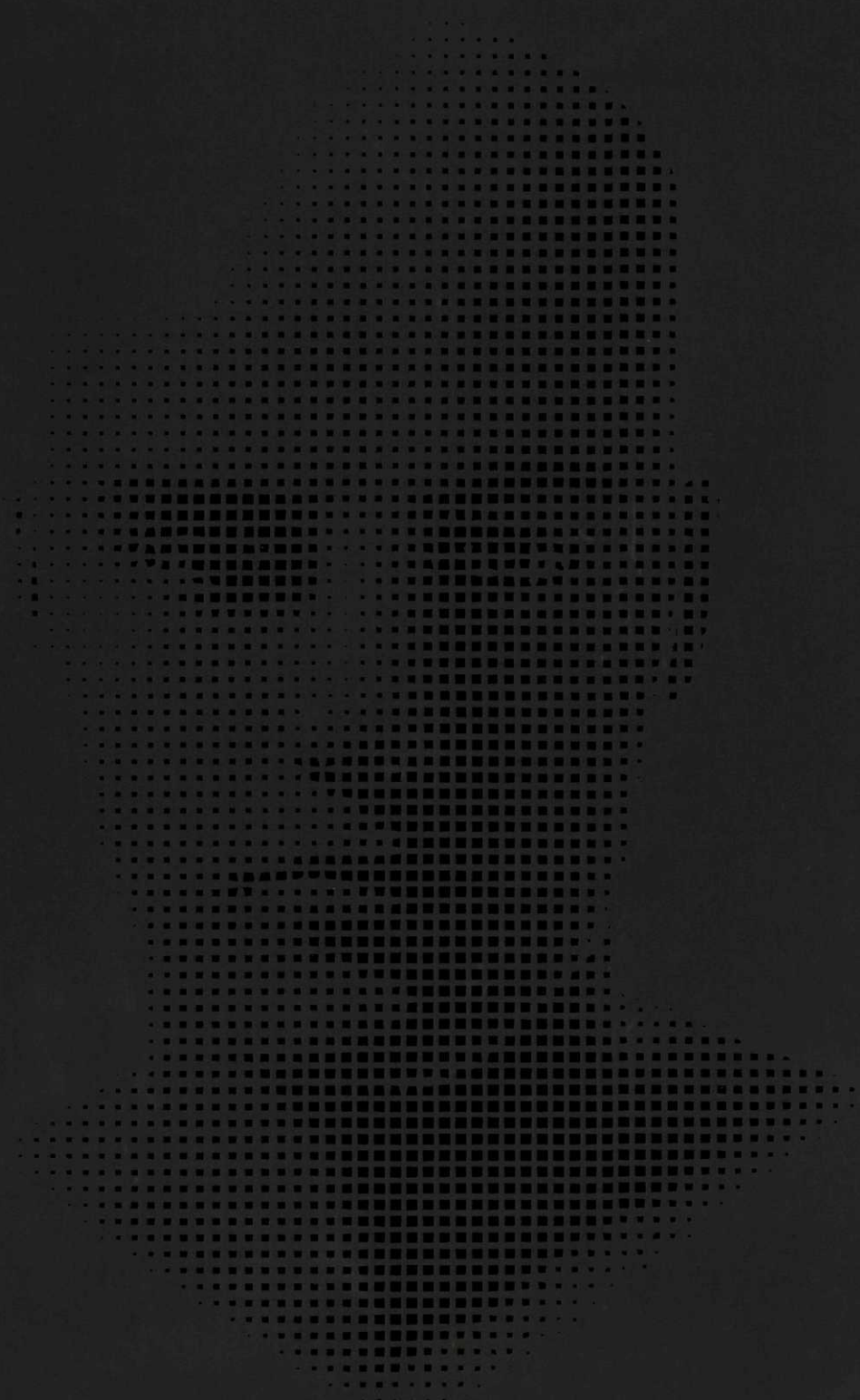
The Super IQ can is printed in four-color process and match gray. To find out the mystery flavor inside, scratch the lid to release the encapsulated scent and then sniff.

Scan here to learn more about special effects.





THE INVISIBLE HERO



**826 National** nonprofit tutoring, writing and publishing programs are based on “the simple idea that celebrating creativity is key to engaging and assisting youth.” In addition to offering free after-school one-on-one tutoring, 826 centers involve youth in low-income urban areas in a wide range of writing and publishing projects. Last year alone, 826 centers served 24,000 students, assisted nearly 600 teachers in under-resourced schools by hosting special projects, and worked with students to produce more than 850 published works. It did this with the support of nearly 4,750 active volunteers, including many designers. 826 continually seeks out creative talent to teach workshops, design marketing materials, update websites, help students create their own publications, beautify 826 centers, and more. If you are interested in donating your time or in making a financial contribution, please visit [www.826national.org](http://www.826national.org).





# 826

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"Imagination is more important than knowledge. For knowledge is limited to all we now know and understand, while imagination embraces the entire world, and all there ever will be to know and understand." —*Albert Einstein*

## Sappi Portfolio of Papers

Sappi has a perfect match for all of your printing needs. Just check out the handy table below to find the grade that suits your project in the weights and finishes you want. Sappi papers are manufactured with sustainability in mind, with third-party certifications from SFI®, FSC® and Green-e®. Swatchbooks and printed samples are readily available from Sappi sales representatives and your local paper merchant. Or you can call 1.877.Sappi.Help (877.727.7443) to ask a Sappi technical expert any print-related questions on Sappi papers. You can learn more about Sappi Fine Paper North America at [www.sappi.com/na](http://www.sappi.com/na).

PRODUCT			TEXT	COVER	PCW	CERTIFICATION	
MCCOY	Sheet	Gloss	80, 100	80, 100, 120	⊙10% (all finishes)	SFI®, FSC and Green-e® certified (all finishes)	
		Silk	80, 100	80, 100, 120, 130			
		Matte	80, 100	65, 80, 100			
	Web	Gloss	80, 100	80	⊙10% (all finishes)		
		Silk	80, 100	80			
		Matte	80, 100	65, 80			
OPUS	Sheet	Gloss	70, 80, 100	65, 80, 100, 120	⊙10% (all finishes)	SFI®, FSC and Green-e® certified (all finishes)	
		Dull	70, 80, 100	65, 80, 100, 120			
		Matte	60, 70, 80, 100	65/7pt			
	Web	Gloss	60, 70, 80, 90, 100	65, 80	upon request <sup>1</sup> (all finishes)		
		Satin	60, 70, 80	65, 80			
		Dull	60, 70, 80, 100	65			
OPUS 30	Sheet	Gloss	70, 80, 100	65, 80, 100	⊙30% ⊙30% ⊙30%	SFI®, FSC and Green-e® certified	
		Dull	70, 80, 100	65, 80, 100			
		Matte	60, 70, 80, 100	65			
	Web	Gloss	70, 80, 100	65, 80	⊙30% (all finishes)		
		Dull	70, 80, 100	65, 80			
		Matte	60, 70, 80, 100	65			
OPUS PS	Sheet	Gloss		70/7pt, 85/9pt	⊙10%	SFI®, FSC and Green-e® certified	
		Matte	105/7pt	80/9pt			
	Web	Gloss		70/7pt, 78/8pt, 85/9pt			upon request <sup>1</sup> (all finishes)
SOMERSET	Web	Gloss	43, 45, 50, 55, 60, 70, 80, 90, 100	80	upon request <sup>1</sup> (all finishes)	SFI®, FSC <sup>2</sup> (all finishes)	
		Satin	45, 50, 60, 70, 80, 100				
		Matte	45, 50, 60, 70, 80, 100, 105	65, 80			
FLO	Sheet	Gloss	60, 70, 80, 100	80/7pt, 100	⊙10%	SFI®, FSC and Green-e® certified (all finishes)	
		Dull	70, 80, 100	80/7pt, 100			
		Matte	60, 70, 80, 100, 110	80			
	Web	Gloss	40, 43, 45, 50, 60, 70		upon request <sup>3</sup> (all finishes)		
			Matte	40, 45, 50			

Sappi Global brands include Galerie Publishing Papers, Galerie Art, HannoArt and EuroArtPlus. Please consult your sales or customer service representative for more information.

1 Available 10% PCW upon request.

2 Somerset and Flo web available with FSC certification, pending availability of credits.

3 Flo Gloss and Matte web 10% PCW available upon request for weights 43 lb and higher.



# Glossary of Special Effects Terms

## **Augmented reality**

Augmented reality (AR) can place a virtual image in a live experience. This is done by pointing a computer or smart phone web camera at a code-embedded high-contrast image such as one printed on a page, thus triggering a virtual holographic-type image that comes to life right before the viewer's eyes. This can include sound, video, graphics and GPS data as well. Designing layouts to include AR is not difficult, but the technology on the back end will require the support of AR specialists.

## **Beveled emboss**

The sides of an embossing or debossing die are typically given beveled edges to allow printers to press harder into the paper and get a deeper impression without breaking the paper fiber.

## **Blind emboss**

This is an image embossed into paper using heat, pressure and a die, but no ink or foil. The result is a raised dimensional image.

## **Cast-and-cure**

Cast-and-cure is a holographic effect that uses a polypropylene film embedded with a nano-embossed pattern that is pressed into a wet UV coating and cured by a UV light source. After curing, the reusable film is removed from the substrate, leaving behind a holographic effect.

## **Emboss/Deboss**

The process for emboss and deboss is the same. Emboss is a technique used to create a raised impression on the surface of material such as paper, vinyl and leather. Deboss leaves a depressed surface impression. Both require a metal die and a corresponding counter die. Copper and

magnesium are soft metals and are used for short runs, but not suitable for complex multilevel impressions or long press runs. Brass is an exceptionally hard metal that can handle multilevel dies and detailed designs, and can withstand long press runs.

## **Engraving**

Contemporary engraving is a process in which artwork is chemically etched onto a copper plate. The plate is coated with ink filling the incised spaces and then pressed onto paper, leaving the ink slightly raised on the sheet.

## **Flocking**

Flocking is the application of fine natural or synthetic particles to an adhesive surface. Like thermographic printing, the fibers stick to the adhesive area and the rest is vacuumed away.

## **Foil stamping**

Foil stamping is a heat-stamp process of transferring a pigment, clear foil or metallic foil, such as gold or silver, onto a substrate. It can be combined with embossing to create a more dimensional image.

## **Fluorescent ink**

Fluorescent inks have a phosphorescent pigment that works by adding brightness and luminosity to the ink. The ink seems to glow, creating a psychedelic effect.

## **High-key colors**

High-key colors are the tints and middle tones at the light end of the color scale. They usually convey a soft, even, harmonious look with little contrast between light and dark areas of an image.

## **Holographic foil**

A holographic foil is different from gold or silver foil. It has a three-dimensional look created through the use of a special type of photographic plate and a laser light source.

## **Horizontal line screen**

### **(aka Straight line screen)**

Once a characteristic of graphic high-contrast black-and-white Kodalith film for printing, horizontal and vertical line screens are simulated today using a software filter.

## **Ink substitution**

Ink substitution of one of the CMYK colors in four-color process printing is a way to heighten or alter color impact without the need for more costly touch plates. Typically, this involves substituting cyan, magenta or yellow with a match color that is close in range. For instance, using a chrome yellow instead of process yellow can add drama and warmth to an image.

## **Laser die-cut**

Instead of using a metal die to cut a substrate such as paper, this process uses a laser beam to precisely burn or vaporize the sheet to create highly detailed images that are too complex to do with traditional dies. Note: This process can singe the edges where the laser burns through.

## **Lenticular**

This is a printing technology in which a lenticular lens is used to produce an image with an illusion of depth, or the ability to change or move as the image is viewed from different angles. The process requires having multiple digital images, which are then interlaced using a special software to interact with the lenticular lens and produce the desired effect when printed.

### **Metallic ink**

This ink contains powdered metallic bits, combined with colored pigments, suspended in an emulsion to simulate the look of metal.

### **Mirafol, Liquid Foil, Super Silver**

This metallic UV-cured coating, used to create a foil- or chrome-like finish, goes by many names—Mirafol, Liquid Foil, and Super Silver. Essentially it is mixed like an ink but looks like a foil when dry, and it is applied inline.

### **Pearlescent coating**

Pearlescent coatings or pigments are used to add luster and iridescence to an image.

### **Phosphorescent coating**

Phosphorescent coatings essentially absorb daylight and glow in the dark.

### **QR code**

A QR (quick response) code is a 2-D barcode that may be decoded using a smart phone with a camera and Internet connectivity. Snapping a picture of the QR code will lead viewers to the poster's website, where they can access additional information and images. QR codes are free to generate and use and, as a result, are being printed on everything from marketing brochures to business cards.

### **Raised coating**

A special flexible plate is required to create a raised coating, similar to thermography. Raised coatings are primarily used to add a dimensional quality to fine details and large flat areas.

### **Reticulation effect**

A wrinkled look created by increasing the viscosity of the coating to a point where it cannot be spread evenly onto the paper. The surface semi-rejects the coating film, causing it to bead, leaving a granulated look.

### **Sandpaper coating**

Grainy particles are suspended in coating to create a tactile sandpaper texture.

### **Scented coating**

Often called "scratch 'n sniff," this technique involves scents microencapsulated in pigments that are added to coating and applied to the sheet. When rubbed, the microcapsules break, releasing the aroma.

### **Sculpted emboss**

Sculpted embossing requires a multilevel die that will accept shapes, angles and edges and produces a slightly carved effect.

### **Simulated split fountain**

Split fountain is a way to get a multicolor look using just two inks. This involves putting two colors side-by-side in the same ink fountain on press and printing them off the same plate. The ink colors on the outer edges stay distinct but blend into a third color in the center where they meet. A simulated split fountain can achieve the same look as a split fountain, but allows for consistency from sheet to sheet and doesn't require constant wash-up of the cylinders to keep the inks from getting too muddy.

### **Soft-touch coating**

This special-effects coating imparts a unique rubbery to suede-like feel with a matte appearance. It can be applied inline through the coating tower and does not require any secondary or offline treatment.

### **Spectrum silver foil**

This is a foil that contains pigments that change color when moved in the light.

### **Strike through**

#### **(aka Contrast varnish)**

This is a method of simulating a perfect-image trap by taking advantage of the chemical reaction between varnish and coatings. A dull varnish is first put down in the area intended to stay matte, then an overall flood gloss coating is applied. The gloss coating is "neutralized" in the varnished areas, which remain dull while the rest of the image goes glossy.

### **Switch coating**

Switch coating is a UV-based coating that provides an iridescent color transformation effect when applied onto a substrate. Microparticles suspended in the coating refract light, allowing the coating to change from one color to another.

### **Thermochromatic coating**

This is a reaction caused by dyes that are heat sensitive. The heat from a finger will cause the color to change.

### **Thermography**

This is a printing technique that results in a look similar to engraving, but does so more economically. First, the ink is printed on the sheet and a heat-sensitive polymer powder is spread on top. The excess is vacuumed from non-imaged and dry-ink areas, leaving residue only on the wet ink. Then the sheet is exposed to high heat, fusing the powder and ink together to create a raised effect. Thermography is often called "poor man's engraving" because of its frequent use for inexpensive business cards and stationery.

### **Touch plate**

This is a means to add extra color to select areas of an image. A touch plate consists of a plate of special match color outside the traditional cyan, magenta and yellow. It often enhances colors that cannot be created in four-color separations alone.



# Production Notes & Credits

## Four-color process

All images are printed in four-color process with UV inks, unless noted.



## Front Cover

Paper: McCoy Gloss Cover 100lb/270gsm

Illustration: Lou Brooks

Four-color process + opaque white under teeth, eyes, logo on mask and under blacks + match red on selected areas of mask + spot strike through dull varnish on masthead and blacks + overall gloss UV coating drytrapped over rainbow foil stamping. Gloss UV coating applied with 12 BCM roller.



## Front Cover Gatefold

Paper: McCoy Gloss Cover 100lb/270gsm

Illustration: Studio Hinrichs

Four-color process + spot strike through dull varnish + overall gloss UV coating. Gloss UV coating applied with 12 BCM roller.



## Inside Front Gatefold

Paper: McCoy Gloss Cover 100lb/270gsm

Mediterranean Fruit Fly: David Scharf/  
Science Faction/Corbis

Four-color process + spot strike through dull varnish + spot switch UV coating on eyes + spot soft-touch coating. Switch UV coating applied with 20 BCM roller. Soft-touch coating applied with 14 BCM roller.



## Inside Front Cover

Paper: McCoy Gloss Cover 100lb/270gsm

Image: H. Armstrong Roberts/Classic

Stock/Corbis

Process black, match gray and match silver tritone + overall satin varnish.



## Page 1

Paper: McCoy Matte Text 100lb/148gsm

Black + match copper and match silver simulated split fountain + spot gloss varnish on type.



## Pages 2-4

Paper: McCoy Matte Text 100lb/148gsm

Images provided by 826 National.

Letter to Mrs. Obama: Kelly, Los Angeles  
Four-color process + match gray shadow + spot gloss varnish.



## Page 5

Paper: McCoy Silk Cover 80lb/216gsm

Four-color process + match silver + spot dull varnish + spot HoloBright cast-and-cure on black background.



**Page 6**

Paper: McCoy Silk Cover 80lb/216gsm  
Image: iStockphoto/Think Stock  
Four-color process + match gray + match silver on swords + spot gloss varnish on swords. Spot satin varnish on 826 logo.



**Page 7**

Paper: McCoy Silk Cover 80lb/216gsm  
Conceptual Photography: Terry Heffernan  
Four-color process + opaque white on lenticular tip-on.



**Page 8**

Paper: McCoy Silk Cover 80lb/216gsm  
Illustration: Bill Sanderson  
Black thermography drytrapped over spot gold and copper Kurz® foils with micro-etched foil stamping on tooth and earring.



**Page 9**

Paper: McCoy Silk Text 100lb/148gsm  
Image: Don Farrall/Photodisc/Getty Images  
Four-color process + match gray shadow + spot satin varnish on wooden stand + spot raised gloss UV coating on bottle. Raised gloss UV coating applied with 70 BCM roller.



**Pages 10-11**

Paper: McCoy Silk Text 100lb/148gsm  
Illustration: Tim Lewis  
Custom four-color process + fluorescent green and magenta touch plates + spot gloss varnish. Custom four-color process composed of 50% fluorescent and 50% UV process inks.



**Octopus Tattoo**

Temporary tattoo printed with FDA approved four-color process inks.



**Page 12**

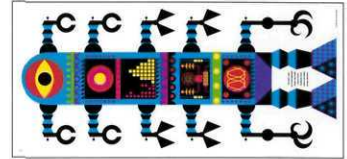
Paper: McCoy Silk Text 100lb/148gsm  
Photography: Terry Heffernan  
Four-color process + match gray + match silver on letters + spot raised gloss UV coating on case. Raised gloss UV coating applied with 70 BCM roller. Spot satin varnish on 826 logo.



**Page 13**

Paper: McCoy Silk Cover 100lb/270gsm  
Illustration: John Mattos  
Four-color process + match red touch plate on background + fluorescent green on glow around robot + spot satin varnish on background + spot gloss varnish on

robot and orange type + spot sandpaper UV coating on landscape. Sandpaper UV coating applied with 30 BCM roller.



**Pages 14-16**

Paper: McCoy Silk Cover 100lb/270gsm  
Illustration: Patrick Hruby  
Black + six custom fluorescent inks (blue, green, yellow, red, magenta and purple) + spot gloss varnish.



**Page 17**

Paper: McCoy Silk Cover 100lb/270gsm  
Illustration: Patrick Hruby  
Four-color process + match yellow ink substitution for process yellow + match red drytrapped over foil stamping. Foils stamped using multiple passes on press.



**Page 18**

Paper: McCoy Silk Cover 100lb/270gsm  
Image: Joel Sartore/National Geographic/Getty Images  
Four-color process + match gray + spot rubber UV coating. Rubber UV coating applied with 70 BCM roller. Spot satin varnish on 826 logo.





**Page 19**

Paper: McCoy Silk Cover 80lb/216gsm  
Image: Gaby Wojciech/Westend61/Corbis  
Four-color process + spot dull varnish on black box + spot sandpaper UV coating. Sculpted brass die deboss on footprint. Sandpaper UV coating applied with 30 BCM roller.



**Pages 20-21**

Paper: McCoy Silk Cover 80lb/216gsm  
Illustration: Dugald Stermer  
Four-color process + spot dull varnish above waterline + spot gloss varnish on eyes, teeth, and tongue + spot pearlescent UV coating on water. Pearlescent UV coating applied with 20 BCM roller.



**Page 22**

Paper: McCoy Silk Cover 80lb/216gsm  
Illustration: Mick Wiggins  
Four-color process + spot satin varnish on background + spot gloss varnish on face, hands, and toes + white flocking on body. White flocking applied using electrostatic technology.



**Page 23**

Paper: McCoy Silk Cover 80lb/216gsm  
Illustration: Mick Wiggins

Four-color process + spot strike through dull varnish on light green leaves + spot strike through satin varnish on medium green leaves + spot reticulating varnish on yeti + overall gloss UV coating. Gloss UV coating applied with 12 BCM roller.



**Page 24**

Paper: McCoy Silk Cover 80lb/216gsm  
Photography: Terry Heffernan  
Four-color process + match gray + spot gloss UV coating. Sculpted brass die emboss/deboss on capsules. Gloss UV coating applied with 12 BCM roller. Spot satin varnish on 826 logo.



**Page 25**

Paper: McCoy Silk Cover 80lb/216gsm  
Illustration: Studio Hinrichs  
Four-color process + match silver + spot dull varnish + overall gloss UV coating. Gloss UV coating applied with 55 BCM roller.



**Page 26**

Paper: McCoy Silk Cover 80lb/216gsm  
Image: Gianni Dagli Orti/Corbis  
Four-color process + match silver touch plate + overall satin varnish + spot raised UV coating on jewels + spot soft-touch coating on selected areas of hat and shirt. Raised UV coating applied with 55 BCM roller. Soft-touch coating applied with 14 BCM roller.



**Pages 27-28**

Paper: McCoy Silk Cover 80lb/216gsm  
Illustration: Nancy Stahl  
All images are printed in four-color process.  
**Caveman:** Spot sandpaper UV coating. Sandpaper UV coating applied with 30 BCM roller.  
**Pharaoh:** Match gold + spot dull varnish on black line art and skin + spot gloss varnish on gold, teal and skirt.  
**Samurai:** Two match golds + spot dull varnish + spot raised UV coating on armor. Raised UV coating applied with 55 BCM roller.  
**Writer:** Spot satin varnish + raised UV coating on crosshatch art. Raised UV coating applied with 55 BCM roller.  
**Cowboy:** Spot reticulating varnish on dark blue areas + spot gloss UV coating. Gloss UV coating applied with 10 BCM roller.  
**Ad Man:** Spot strike through dull varnish on horizontal lines + spot gloss UV coating over entire image. Gloss UV coating applied with 10 BCM roller.  
**Hippie:** Spot dull varnish on skin and guitar front + spot gloss varnish on hair, sunglasses, clothing and guitar.  
**Astronaut:** Spot gloss UV coating. Gloss UV coating applied with 10 BCM roller.



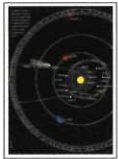
**Page 29**

Paper: McCoy Silk Cover 80lb/216gsm  
Image: iStockphoto/Think Stock  
Black, match gray and match silver tritone + overall gloss UV coating + micro-embossed die strike. Gloss UV coating applied with 30 BCM roller.



### Page 30

Paper: McCoy Silk Cover 80lb/216gsm  
Image: iStockphoto/Think Stock  
Four-color process + match red touch plate + match gray + spot raised UV coating on rocket. Raised UV coating applied with 55 BCM roller. Spot satin varnish on 826 logo.



### Page 31

Paper: McCoy Silk Cover 80lb/216gsm  
Image: Photos.com/Photos.com/ Getty Images  
Four-color process + spot dull varnish on background + spot phosphorescent UV coating on planets and solar system chart. Phosphorescent UV coating applied with 30 BCM roller.



### Pages 32-33

Paper: McCoy Silk Cover 80lb/216gsm  
Illustration: John Hersey  
Match red + match gray + match silver on background + spot strike through dull varnish on gray + spot strike through satin varnish on silver + spot reticulating varnish on ray gun + overall gloss UV coating. Gloss UV coating applied with 12 BCM roller.



### Page 34

Paper: McCoy Silk Cover 80lb/216gsm  
Illustration: Beppe Giacobbe  
Four-color process + spot dull varnish on black sky + spot gloss varnish on eyes + spot sandpaper UV coating on landscape + spot soft-touch coating on planets and alien face. Sandpaper UV coating applied with 55 BCM roller. Soft-touch coating applied with 14 BCM roller.



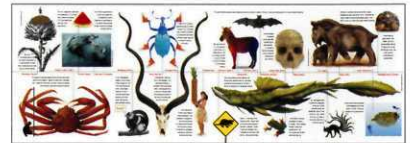
### Page 35

Paper: McCoy Silk Cover 80lb/216gsm  
Illustration: Jeffrey West  
Four-color process + match silver under right half of spacesuit + match gold on visor + spot dull varnish on selected areas of spacesuit and equipment + spot satin varnish on skin and blue sky + spot gloss varnish on visor and selected areas of spacesuit.



### Page 36

Paper: McCoy Silk Cover 80lb/216gsm  
Image: Dover Publications  
Black + match gray + spot satin varnish on 826 logo + match blue engraving on fish.



### Page 37

Paper: McCoy Silk Cover 80lb/216gsm  
All images are printed in four-color process.  
**Artichoke blossom**  
Image: Iconographic Encyclopedia of Science, Literature, and Art  
Black + match gold on flower + spot satin varnish on gold + spot raised UV coating. Raised UV coating applied with 55 BCM roller.  
**Giant Crab**  
Image: SSPL/Hulton Archive/Getty Images  
Match red touch plate + spot satin varnish on black art + spot raised UV coating. Raised UV coating applied with 55 BCM roller.  
**Watermelon**  
Image: iStockphoto/Think Stock  
Match red touch plate + match gray shadow + spot dull varnish on red + spot gloss varnish on seeds and rind.  
**Vinactu**  
Illustration: Brynn Metheney  
Overall gloss varnish.  
**Lemur**  
Image: Iconographic Encyclopedia of Science, Literature, and Art  
Black and match gray duotone + spot satin varnish on equation + spot sandpaper UV coating on log + spot soft-touch coating on lemur. Sandpaper UV coating applied with 70 BCM roller. Soft-touch coating applied with 14 BCM roller.  
**Blue Beetle**  
Image: Hemera Technologies/ PhotoObjects.net/Getty Images and Hemera/Think Stock  
Spot gloss varnish on shoes + spot raised UV coating on shell, eyes and tip of nose + spot soft-touch coating on nose and legs. Raised UV coating applied with 55 BCM roller. Soft-touch coating applied with 14 BCM roller.



## Long-horned Antelope

Image: Steve Gorton/ Dorling Kindersley/ Getty Images

Spot dull varnish on shadows in skull + spot gloss varnish on skull + spot raised matte UV coating on horns. Raised matte UV coating applied with 70 BCM roller.

## Pineapple

Image: Hemera Technologies/ PhotoObjects.net/Getty Images

Match gray shadow + spot satin varnish on woman + spot gloss varnish on leaves + spot sandpaper UV coating on pineapple. Sandpaper UV coating applied with 70 BCM roller.

## Tasmanian Devil

Illustration: Studio Hinrichs

Match silver on sign post + fluorescent yellow on sign + spot dull varnish on black line art + spot gloss varnish on sign post and yellow sign.

## Zebra

Image: iStockphoto/Think Stock

Match gray shadow + spot soft-touch coating. Soft-touch coating applied with 14 BCM roller.

## Sabulo

Illustration: Brynn Metheny

Spot raised UV coating on eye + spot sandpaper UV coating on body. Raised UV coating applied with 55 BCM roller. Sandpaper UV coating applied with 70 BCM roller.

## Bat

Image: Iconographic Encyclopedia of Science, Literature, and Art

Black and match gray duotone + spot raised matte UV coating. Raised matte UV coating applied with 70 BCM roller.

## Frog

Image: AbleStock.com/Ablestock.com/ Getty Images

Match silver under green frog + spot gloss varnish on eyes and legs + spot soft-touch coating on green areas of frog. Soft-touch coating applied with 14 BCM roller.

## Phrenology Skull

Image: Hemera Technologies/ PhotoObjects.net/Getty Images

Match gray shadow + spot dull varnish on eyes, nose, and gray shadow + spot satin varnish on skull + spot raised UV coating on phrenology chart. Raised UV coating applied with 55 BCM roller.

## Nine-tailed Cat

Image: Stock Foundry/Image Zoo/ Getty Images

Four-color rich black + spot satin varnish on tinted circles + spot raised UV coating. Raised UV coating applied with 55 BCM roller.

## Mother and Daughter Mourok

Illustration: Brynn Metheny

Spot satin varnish on soil + spot raised matte UV coating on mouroks. Raised matte UV coating applied with 70 BCM roller.

## Blowfish

Image: Hemera/Think Stock

Spot gloss varnish.

## Tortoise

Image: iStockphoto/Think Stock

Match gray shadow + spot satin varnish on tortoise body + spot raised UV coating on shell. Raised UV coating applied with 55 BCM roller.



## Page 37

Paper: McCoy Silk Cover 80lb/216gsm

Image: Ryan McVay/Photodisc/ Getty Images

Match gray shadow + spot satin varnish on wood + spot raised UV coating on horns, eyes, and tusks + spot sandpaper UV coating on fur + spot soft-touch coating on snout. Raised UV coating applied with 55 BCM roller. Sandpaper coating applied with 70 BCM roller. Soft-touch coating applied with 14 BCM roller.



## Page 38

Paper: McCoy Silk Cover 80lb/216gsm

Spot switch UV coating on outer panels. Switch UV coating applied with 20 BCM roller.



## Page 38

Paper: McCoy Silk Cover 80lb/216gsm

Image: iStockphoto/Think Stock

Four color process + match gray + spot satin varnish on hand + spot switch UV coating on card background and thumbprint. Switch UV coating applied with 20 BCM roller. Spot satin varnish on 826 logo.



## Page 39

Paper: McCoy Silk Cover 100lb/270gsm

Illustration: Studio Hinrichs

Black + match red + match gold + match copper + match silver + spot dull varnish on copper keys + spot satin varnish on black keys + spot gloss varnish on gold keys + spot gloss UV coating on silver keys + spot thermochromatic UV coating on red key. Gloss UV coating applied with 14 BCM roller. Thermochromatic UV coating applied with 55 BCM roller.



**Pages 40-41**

Paper: McCoy Silk Cover 100lb/270gsm  
Photography: Terry Heffernan  
Four-color process + spot gloss varnish on buckles and buttons + spot soft-touch coating on trench coat. Soft-touch coating applied with 14 BCM roller. Beveled brass die blind emboss on tools in trench coat.



**Page 42**

Paper: McCoy Silk Cover 100lb/270gsm  
Photography: Terry Heffernan  
Tool Images: Think Stock  
Four-color process + black, match silver and match gray tritone + spot dull varnish on shadows in tools + spot gloss UV coating on tools and pen. Gloss UV coating applied with 14 BCM roller. Sculpted brass die emboss on tools and pen.



**Page 43**

Paper: McCoy Silk Cover 80lb/216gsm  
Illustration: Ann Field  
Black + cyan + match red + two match greens + spot MiraFoil UV coating under hair and earrings + spot gloss UV coating on hair, eyes, lips and earrings + spot glitter UV coating on eyeglasses. Gloss UV and MiraFoil UV coatings applied with 12 BCM roller. Glitter UV coating applied with 70 BCM roller. Black + spot dull varnish for type box.



**Page 44**

Paper: McCoy Silk Cover 80lb/216gsm  
Photography: Terry Heffernan  
Black and match brown duotone + match green + match gray + match silver under green + spot gloss varnish on green + spot sandpaper UV coating on all non-green areas of rock. Sandpaper UV coating applied with 70 BCM roller. Spot satin varnish on 826 logo.



**Page 45**

Paper: McCoy Silk Cover 80lb/216gsm  
Illustration: Lou Brooks  
Image printed in two passes.  
**First pass:** Process yellow + fluorescent blue on glove + fluorescent green and red in torn center panel. Metallic blue, red and silver in torn left panel.  
**Second pass:** Four-color process + match purple touch plate in torn top-left panel + selected match red and match yellow ink substitutions (for process magenta and yellow) in torn upper-right panel. Overall satin varnish.



**Pages 46-47**

Paper: McCoy Silk Cover 80lb/216gsm  
Illustration: Regan Dunnick  
Four-color process + spot gloss varnish on heroes + spot switch UV coating on large copy. Switch UV coating applied with 20 BCM roller.



**Page 48**

Paper: McCoy Silk Cover 80lb/216gsm  
Photography: Terry Heffernan  
Four-color process + match gray shadow + spot dull varnish on black label art + spot satin varnish on white label art + spot gloss varnish on red and yellow label art, tinted circle and metal can + spot micro-encapsulated coffee-scented UV coating on lid. Microencapsulated coffee-scented UV coating is silk screened.



**Page 49**

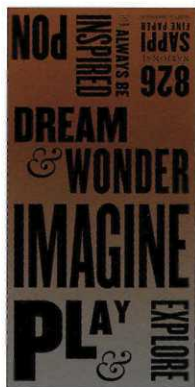
Paper: McCoy Silk Cover 100lb/270gsm  
Photography: Terry Heffernan  
Black + two hits of match gray + spot dull varnish + spot gloss varnish on type. Reverse side prints two hits of black + gloss varnish.





**Page 50**

Paper: McCoy Silk Cover 100lb/270gsm  
Black + match copper and match silver  
simulated split fountain + spot gloss  
varnish on type.



**826/Sappi**

Paper: McCoy Silk Text 80lb/118gsm  
Printed with conventional inks.  
Two hits of black + match copper and  
match silver simulated split fountain  
+ overall satin aqueous coating.



**826 Personality Poster**

Paper: McCoy Silk Text 80lb/118gsm  
Illustration: Jack Unruh  
Printed with conventional inks.  
Four-color process + match gray + fluores-  
cent magenta touch plate on unicorn  
+ overall satin aqueous coating.



**Page 51**

Paper: McCoy Silk Cover 80lb/216gsm  
Black + match copper and match silver  
simulated split fountain + overall satin  
aqueous coating. Reverse side prints two  
hits of match gray + overall satin varnish.

**Page 52**

Paper: McCoy Silk Cover 80lb/216gsm  
Black + match red.

**Pages 53-54**

Paper: McCoy Matte Text 100lb/148gsm  
Black + match red.

**Pages 55-64**

Paper: McCoy Matte Text 100lb/148gsm  
Printed with conventional inks.  
Four-color process + match red + spot  
gloss aqueous coating. Gloss aqueous  
coating applied with 12 BCM roller.



**Inside Back Cover**

Paper: McCoy Gloss Cover 100lb/270gsm  
Image: VikaValter/Vetta/Getty Images  
Four-color process + match red touch  
plate on lips + spot gloss varnish on lips  
+ overall soft-touch coating. Soft-touch  
coating applied with 14 BCM roller.



**Inside Back Gatefold**

Paper: McCoy Gloss Cover 100lb/270gsm  
Illustration: Studio Hinrichs  
Four-color process + spot gloss UV  
coating on black line art + overall soft-  
touch coating. Gloss UV and soft-touch  
coatings applied with 14 BCM roller.



**Back Cover Gatefold**

Paper: McCoy Gloss Cover 100lb/270gsm  
Photography: Terry Heffernan  
Four-color process + opaque white under  
snake + match red touch plate on snake  
+ spot reticulating varnish on snake  
+ spot strike through dull varnish on  
background + overall gloss UV coating  
drytrapped over rainbow foil. Gloss UV  
coating applied with 12 BCM roller.



**Back Cover**

Paper: McCoy Gloss Cover 100lb/270gsm  
Photography: Terry Heffernan  
Four-color process + match red touch  
plate + spot reticulating varnish on  
hammered metal + overall gloss UV  
coating. Gloss UV coating applied with  
12 BCM roller.

### About the Special Effects Suppliers

Several suppliers who are on the cutting-edge of developing the special effects shown in The Standard 5 were instrumental in supporting our effort with information and advice beyond their regular services. To learn more about them, scan the individual QR codes to visit their websites.

### Plates

#### MacDermid

(photopolymer plate material supplier)  
<http://www.macdermid.com/printing>



#### OEC

(photopolymer plate manufacturer)  
<http://www.oecgraphics.com/sappi>



### Coatings

#### Ashland

(coating supplier)  
<http://www.ashland.com/sappi>



#### Henkel

(coating supplier)  
<http://www.henkeln.com/specialtycoatings>



#### Kelstar

(coating supplier)  
<http://www.actega.com/actega-kelstar.html>



#### Nicoat

(coating supplier)  
<http://www.nicoat.com/sappi>



### Specialty Coating Effects

#### EMD

(coating additive/particulate supplier)  
<http://www.pearleffect.com/sappi>



### Specialty Effects

#### MCD

(HoloBright supplier)  
<http://www.mcd.net/holobright>





## About the Illustrators

When considering how to take advantage of special effects, one of the most effective means is by commissioning original illustrations and photography uniquely tailored to the goals of the finished piece. Combining such images with special printing techniques serves to heighten their impact and memorability. Most of the images shown in this book are original pieces done specifically for The Standard 5. Where stock images were used, Studio Hinrichs customized them through Photoshop and by choosing printing techniques that essentially turned them into whole new pieces of art. Following is a list of the outside artists who contributed to this book.

**Lou Brooks**  
707.485.0800  
[www.loubrooks.com](http://www.loubrooks.com)

**Regan Dunnick**  
c/o Lindgren & Smith, artist representative  
415.788.8552  
[regandunnick.blogspot.com](http://regandunnick.blogspot.com)

**Ann Field**  
310.450.6413  
[www.annfield.com](http://www.annfield.com)

**Beppe Giacobbe**  
c/o Morgan Gaynin, Inc.,  
artist representative  
212.475.0440  
[www.beppegiacobbe.com](http://www.beppegiacobbe.com)

**John Hersey**  
415.302.9401  
[www.hersey.com](http://www.hersey.com)

**Patrick Hruby**  
c/o Friend and Johnson,  
artist representative  
415.927.4500  
[www.patrickdrawsthings.com](http://www.patrickdrawsthings.com)

**Tim Lewis**  
231.326.5392  
[www.timlewisart.com](http://www.timlewisart.com)

**John Mattos**  
415.397.2138  
[www.johnmattos.com](http://www.johnmattos.com)

**Brynn Metheney**  
510.921.1415  
[www.brynnart.com](http://www.brynnart.com)

**Bill Sanderson**  
c/o Richard Solomon, artist representative  
212.223.9545  
[www.billsandersonart.com](http://www.billsandersonart.com)

**Nancy Stahl**  
212.362.8779  
[www.nancystahl.com](http://www.nancystahl.com)

**Dugald Stermer**  
415.777.0110  
[www.dugaldstermer.com](http://www.dugaldstermer.com)

**Jack Unruh**  
214.327.6211  
[www.jackunruh.com](http://www.jackunruh.com)

**Jeffrey West**  
831.688.6075  
[www.jwestdesign.com](http://www.jwestdesign.com)

**Mick Wiggins**  
510.524.3076  
[www.mickwiggins.com](http://www.mickwiggins.com)

## Photography

Principal photography as noted.

**Terry Heffernan**  
415.641.3000  
[www.heffernanfilms.com](http://www.heffernanfilms.com)

## Design

Studio Hinrichs  
415.543.1776  
www.studio-hinrichs.com

## Text

Delphine Hirasuna  
415.495.7573

## Printing

Printed on a six-unit conventional press and six- and eight-unit UV presses with anilox coating systems. All images are printed 25 micron stochastic.

## Binding

Wire-O

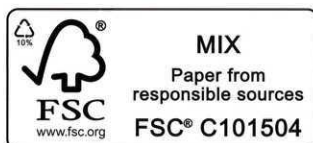
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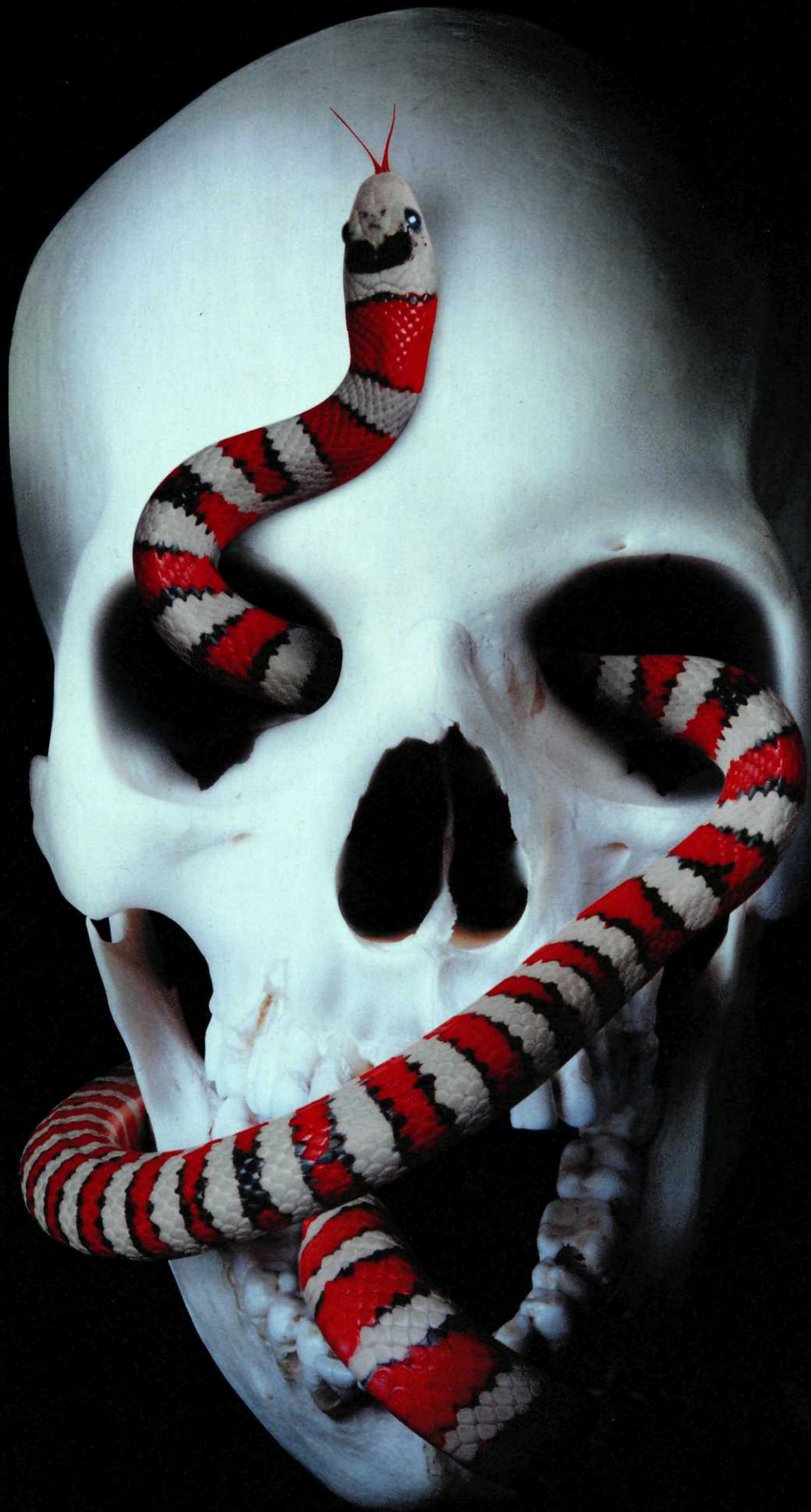
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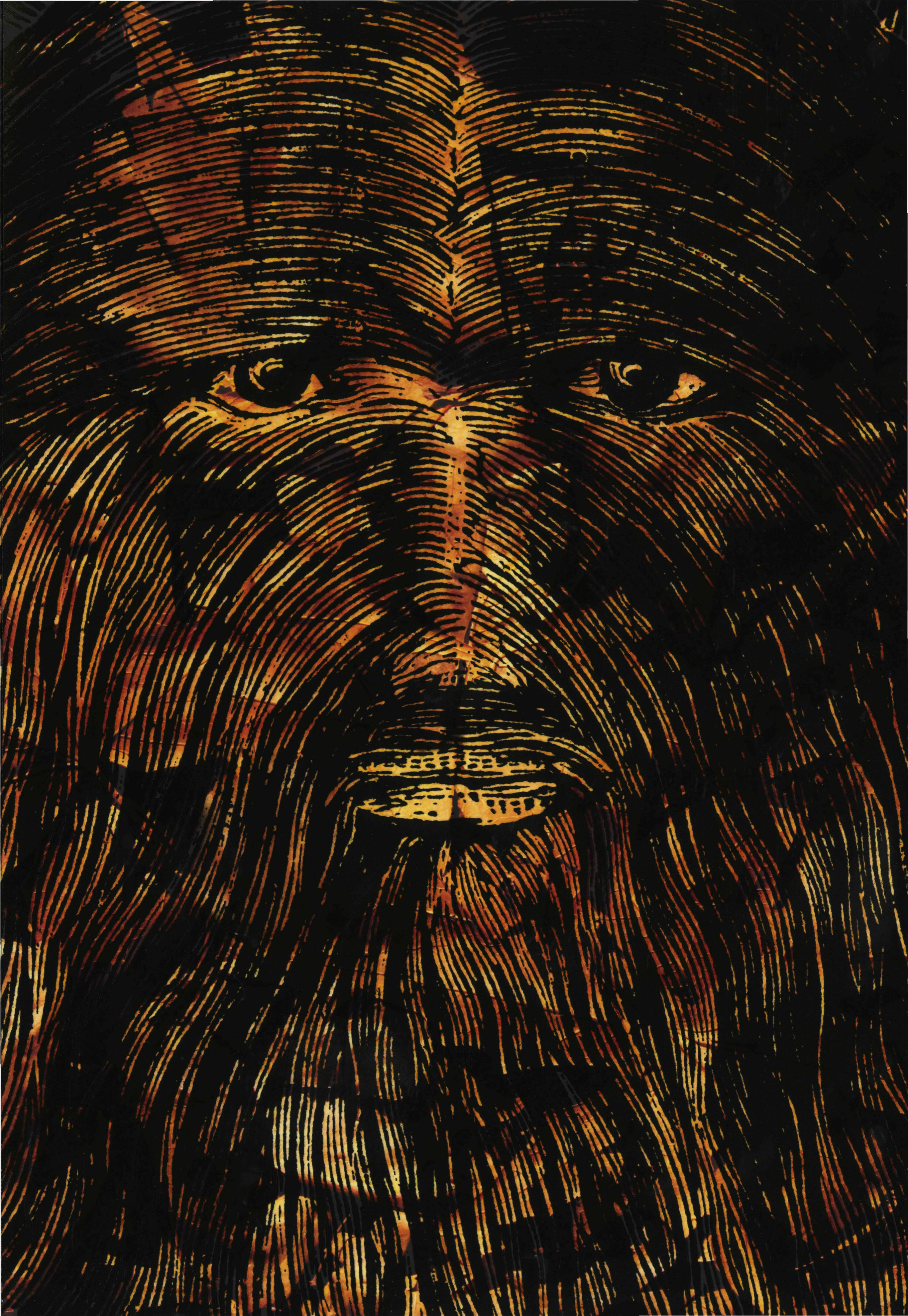




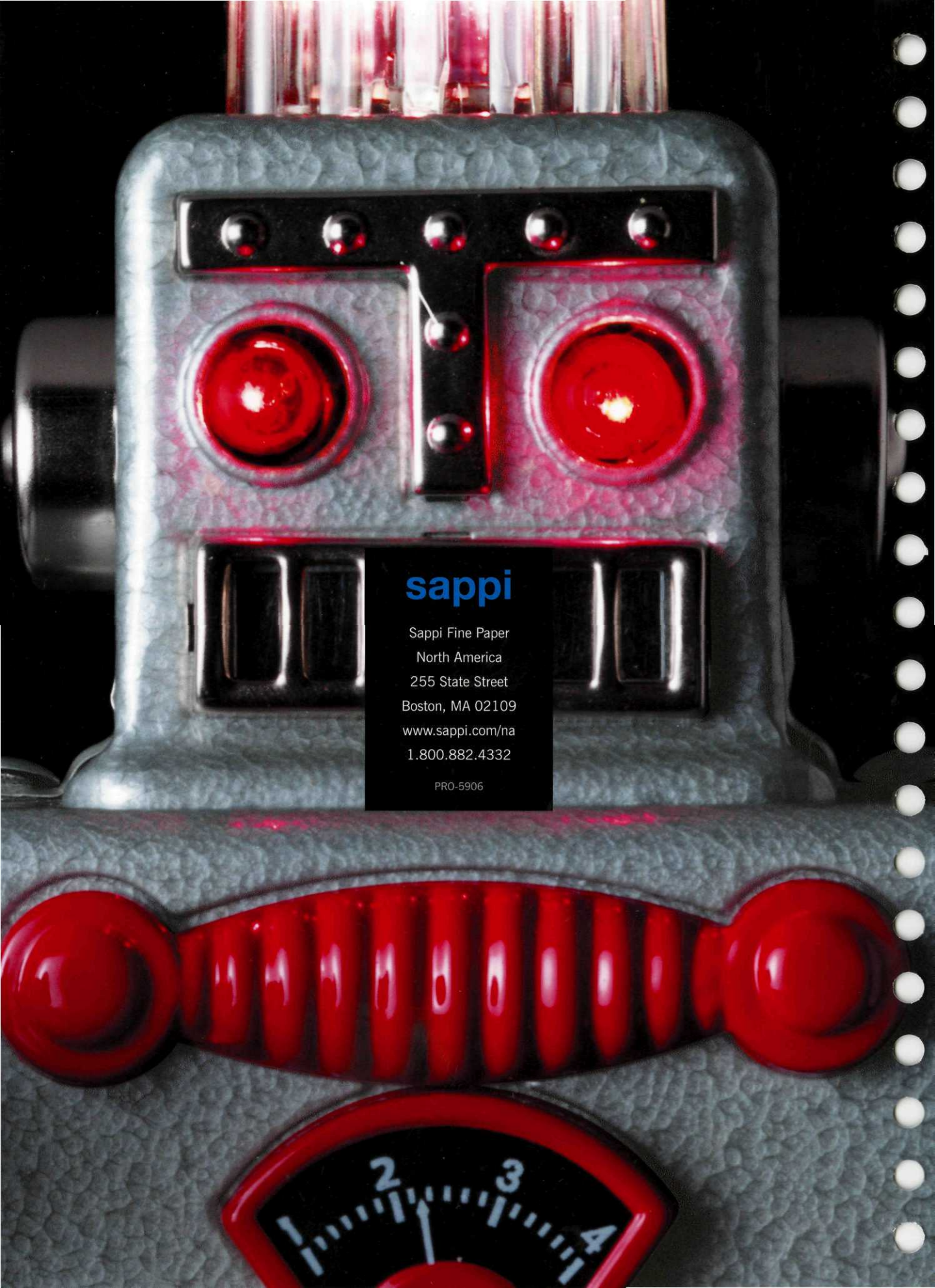












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