**CHAPTER 6: FINISHING**

* Special techniques
* Laminates and varnishes
* Folding and trimming
* Binding
* Case study: Anagrama

**Special techniques**

Student learning objectives

Upon successful completion of this lesson, the student should be able to:

* Identify various print techniques employed by graphic designers within design annuals.
* Identify and collect diverse examples of print techniques.
* Explain why certain techniques would be used in certain situations.

Key terms

**Die cutting:** The use of a steel die to cut away a specified section of a design. (p. 176)

**Duplexing:** The bonding of two stocks to form a substrate. ([p. 175)

**Embossing and Debossing:** The use of a steel die to stamp a design into a substrate to produce a decorative raised or indented surface. (p. 172)

**Foils:** A process whereby a colored foil is pressed onto a substrate via a heated die. (p. 175)

**Kiss cutting:** A die-cutting method often used with self-adhesive substrates whereby the face stock is die cut but not its backing sheet to facilitate the easy removal of the cut stock. (pp. 176-177)

**Laser cutting:** Uses a laser to cut intricate shapes into the stock rather than use a metal tool. (pp. 176-177)

**Perforation:** A process that creates a cut-out area in a substrate to weaken it so that it can be detached, torn or to create a decorative effect. (p. 175)

**Thermography:** A print-finishing process that produces raised lettering by fusing thermographic powder to a design in an oven. (p. 175)

**Laminates and varnishes**

Student learning objectives

Upon successful completion of this lesson, the student should be able to:

* Identify various types of laminates and varnishes designers can employ.
* Explain how to set up artwork for a laminate or varnish.
* Discuss the pros and cons of utilizing laminates or varnishes.

Key terms

**Laminate:** A layer of plastic coating, heat-sealed onto a substrate to produce a smooth and impervious finish. (p. 180)

**Varnish:** A colorless coating applied to a printed piece to protect and enhance visual appearance. (p. 180)

**Folding and trimming**

Student learning objectives

Upon successful completion of this lesson, the student should be able to:

* Identify various types of folding and trimming techniques.
* Sketch and create mock-ups (dummies) of various folding techniques.
* Understand how to compensate for creep.

Key terms

**Creep:** A process whereby the inner pages extend beyond the outer pages. (p. 185)

**Mountain fold:** A fold that has a central crease at the top with the panels falling downwards. (p. 182)

**Trimming:** The process of cutting excess stock away from the design to produce the final format. (p. 184)

**Valley fold:** A fold that has a central crease at the bottom with the panels rising upwards to form the sides. (p. 182)

**Binding**

Student learning objectives

Upon successful completion of this lesson, the student should be able to:

* Explain the impact binding has on the communication of a project.
* Explain the pros and cons to certain forms of binding.

Key terms

**Binding:** The process through which the various pages that comprise a job are gathered and securely held together so that they function as a publication. (p. 186)

**End pages:** Pages that secure the text block to the boards of a cover. (p. 188)

**Headband/tailband:** Decorative cloth added to the top or bottom of the bound pages/book block. (p. 188)

**Swiss bind:** A soft cover binding methods whereby the back cover is mounted and then wrapped over the front leaving the spine exposed when the cover is open. (p. 189)

**Z-bind:** Features a z-shaped cover used to join two separate text blocks. (p. 189)

**Chapter 6: Review questions**

1. Why should a designer be concerned with binding choice? (p. 186)
2. Binding choices vary in size, durability, functionality, etc. True or false? (p. 186)
3. What is meant by specialty techniques? (p. 172)
4. ‘Die’, ‘laser’ and ‘kiss’ are all forms of cutting methods. True or false? (p. 176)
5. How does the designer indicate to the printer where spot varnish should be placed?

(p. 181)

1. There is more than one type of laminate or varnish. True or false? (p. 181)
2. Paper stock is trimmed prior to being printed. True or false? (p. 184)
3. What are ‘overs’ and why should a designer ask for them? (p. 185)
4. How does a designer prepare a file to receive a laminate or varnish? What is that process? (p. 181)
5. Name three types of varnish and what effects they create. (p. 181)
6. ‘Valley’ and ‘mountain’ refer to types of folds. True or false? (p. 182)
7. What is ‘creep’? (p 185)
8. Name and describe five types of binding. (p. 187)

14. Referring to thesketches on page 183, draw an example of a double gatefold.

15. Referring to the sketches on page 183, draw an example of a staggered folder design.

**Chapter 6: Selected on-line resources**

## Binding Industries Association [www.printing.org/bia](http://www.printing.org/bia)

Designers Insights

<http://www.designersinsights.com/designer-resources/choosing-the-right-binding-type>

Prepressure.com <http://www.prepressure.com/finishing>

# Glossary of binding terms [www.philobiblon.com](http://www.philobiblon.com)