Design with Special Print Techniques

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FOIL STAMPING:

Foil stamping is a special kind of printing procedure where heat, pressure, and a metallic paper (foil) is used to create different shiny designs and graphics on various materials. Foil stamping gives the stamped design shine.

ENGRAVING:

Engraving, in a printing context, is a method of creating raised areas of print or images on paper, such as a business card or letterhead. An impression is created on a metal plate, which is then filled with opaque ink. When paper is pressed into the plate, it creates raised and colored areas.

LETTERPRESS:

Letterpress is the oldest form of printing. In this method, a surface with raised letters is inked and pressed to the surface of the printing substrate to reproduce an image in reverse. Typically, metal type has been used but other possibilities include carved wood or stone blocks. Today photopolymer plates are most common.

DIE-CUTTING:

Diecutting is a precise process done much the same as letterpress, without ink or rollers.

Shapes with less detail than something lasercut would be ideal, but many complex shapes with larger areas are great candidates for a diecutting project.

LASERCUT:

Lasercutting is an incredibly precise process, and the level of detail is unbelievable. Lasercutting can be done on wood, paper, lucite, metal.

MOUNTING:

Mounting is a hand done process and a tedious task done by production artists. Placement is key when combining multiple levels/layers.

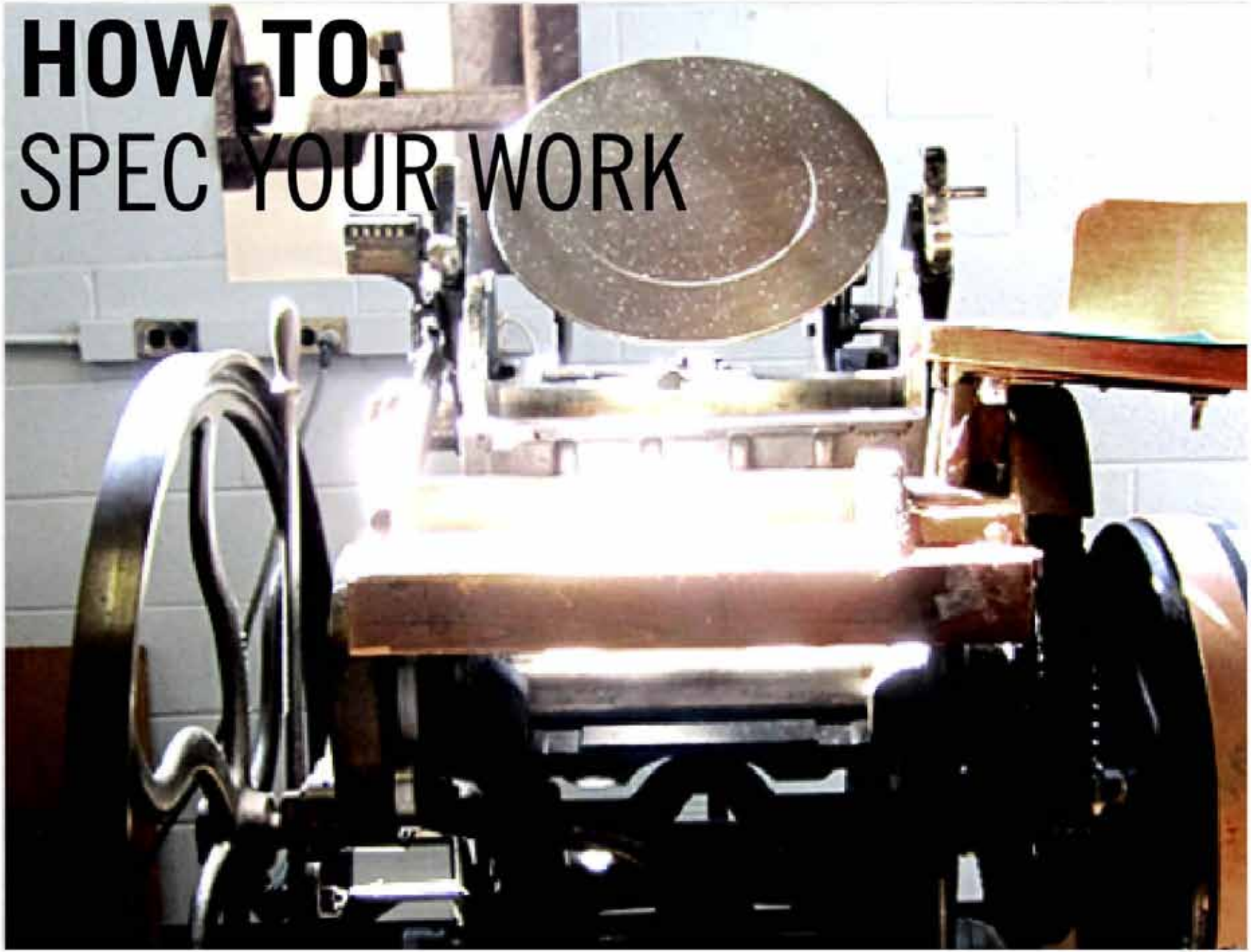
LAMINATING + EDGE PAINTING

Laminating Sheets together can give a project a very substantial and distinct look.

Often times, we combine different papers to build the weight of a piece, and to apply a different pattern or material the back of something to give it a very tactile and interesting feel.

Papers come in many different weights, but many of the trends today lean toward heavier weights so sheets are fused together to achieve this look. Sheets are fused using a laminating machine where a sheet is fed through adding glue to one side and then fused with another. There is 24-48 hour drying time that is added to this process. Your sheets must be crisp before applying any sort of print method, embossing, or diecutting.

HOW TO:
SPEC YOUR WORK



HOW TO SPEC YOUR WORK FOR:
ENGRAVING

1. First make sure your image is able to be engraved. Avoid large areas of ink coverage if possible and remember that engraving loves fine lines.

2. While engraving is able to carry fine lines, there's still a minimum line weight that should be adhered to. Sometimes it depends on the art. Never set type below 6 pt. for best results.

3. Make sure your file includes color separations in PMS colors (no CMYK or RGB).

4. Apply .125" bleed if your artwork bleeds.

5. Avoid overlapping designs or colors, and if you plan to do this, there should be trapping involved to maintain registration.

6. Always provide your engraver / printer with a PDF of your art, as well as supplying native files converted to outlines.

7. Automatic Engraving Presses can handle quantities in the hundreds of thousands and is often used for large runs for law firms and corporations. Common pieces for them are business cards and letterhead.

8. Most engravers require 10-14 working days to complete a job, some may offer faster turnaround times, and others may require longer depending on the size and complexity of your job.

9. Engraving for Invitations, many specialty business cards, etc are done on hand-fed presses, therefore QTY depends on the engraver and their capabilities, but many can run thousands.

10. There is a fair amount of set up involved with engraving, and a large part of cost is held there. Each color is a separate run, plate wash.

HOW TO SPEC YOUR WORK FOR:
LETTERPRESS

1. First make sure your image is able to be letterpressed. Remember that large areas of ink coverage could appear mottled or salty. If you would like to knock out white type, please send your artwork to your printer to ensure proper set up and line width, etc.

2. While letterpress is able to carry fine lines, there's still a minimum line weight that should be adhered to. Sometimes it depends on the art. Never set type below 6 pt. for best results. Type below 6pt may appear broken or inky.

3. Make sure your file includes color separations in PMS colors (no CMYK or RGB).

4. Apply .125" bleed if your artwork bleeds.

5. Avoid overlapping designs or colors, and if you plan to do this, there should be trapping involved to maintain registration.

6. Always provide your printer with a PDF of your art, as well as supplying native files converted to outlines.

7. Quantity can range from 1 to infinity. Keep in mind some printers are using platen hand fed presses such as C+P's, while others use Heidlebergs which allow for faster speeds and automation, allowing output to be much faster. Generally larger quantity jobs are run on Heidleberg Presses.

8. Most printers require 10-14 working days to complete a job, some may offer faster turnaround times, and others may require longer depending on the size and complexity of your job.

9. If your job requires complete accuracy on ink colors, please specify that to your printer. Some printers mix their own inks, and others stock ready made PMS colors

10. There is a fair amount of set up involved with letterpress, and a large part of cost is held there. Each color is a separate run and plate wash.

11. Always ask what your printers capabilities are regarding sheet size. Many presses have different limitations as to the size of the sheet they can run

THINGS TO CONSIDER

BEVELS OR ROUNDED EDGE FOR:
EMBOSSING

Using a combination of pressure and heat, paper is pressed between a male and female die until it stretches into its desired form.

Embossing uses a recessed die, as in engraving. The embossing die remains uninked.

An emboss raises the image; a deboss lowers the image. Embossing offers the opportunity to create an effect using shadows and highlights. Dies can be either simple or complex, and a creative designer can make broad use of the technique.

An emboss can be made single-level, multilevel, sculptured or with beveled edges depending on the desired effect. For complicated designs or long runs, dies are most often made of brass. For fast turn-around jobs or single-level embosses, magnesium dies work quite well, and are easier and less expensive to produce, especially if a significant amount of handwork is required.

During the press operation, a resin "counter die" (actually a mirror-image of the embossing die in relief) serves to force the paper face down into the recessed areas of the embossing die, under controlled heat and pressure forming a clear, sharp image.

Counter-dies are usually made of cast resins; they can also be made of an embossing board material or pre-cast. The pre-cast counter die is preferred for long runs or whenever many re-runs are expected.

When planning to emboss or deboss a coated paper (matte, dull, gloss or cast coated), remember the coating can only stretch so far. It is imperative that the diemaker knows what paper and basis weight will be used, so the die will be made with the appropriate depth and configuration.

Embossing offers many opportunities for special effects beyond a simple blind emboss (an emboss made over an unprinted area).

SCULPTURED AND MULTI-LEVEL FOR:
EMBOSSING

Blind Emboss: A blind emboss is one which is not stamped over a printed image or with a foil. The color of the embossed image is the same as the color of the surface. You can also call it a self emboss or same color embossing.

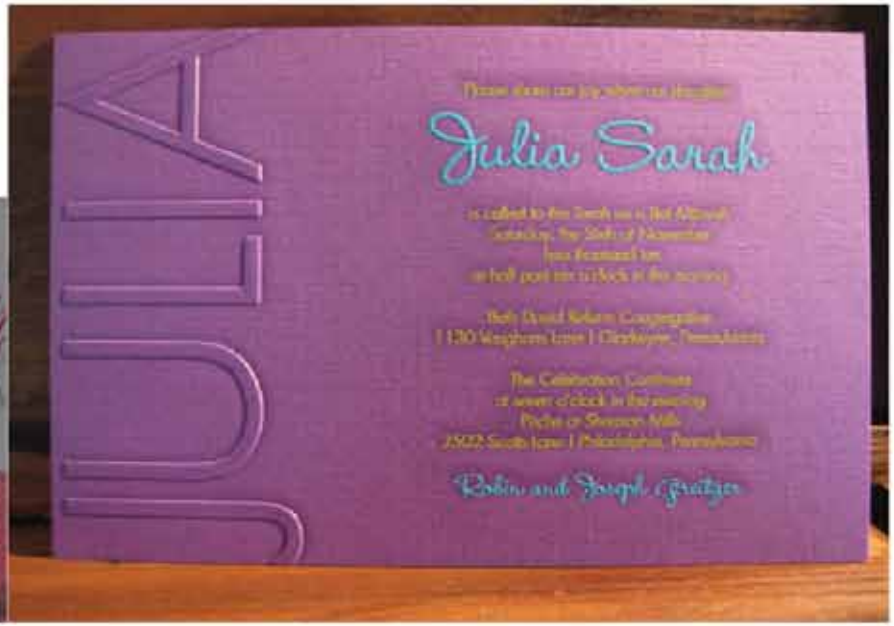
Registered Emboss: This is an embossed image that exactly registers to a printed or foil stamped image. The printed image area is embossed to give is a raised look.

Single-Level Emboss: In this kind of embossing, the image area is raised to just one flat level.

Multi-Level Emboss: In this kind of embossing, the image area is raised to multiple levels having different depths. This gives the embossed image texture and added relief and makes it all the more interesting.

Sculptured Emboss: A sculptured emboss actually refers to a hand tooled process. It is made from a photograph or a drawing with various levels of depth to make the image appear realistic and multi dimensional.

Printed Emboss: In this kind of embossing, the embossed area registers with printed image. Depending on customer requirements and specifications, the bevel can stay inside the printed image or go outside it.

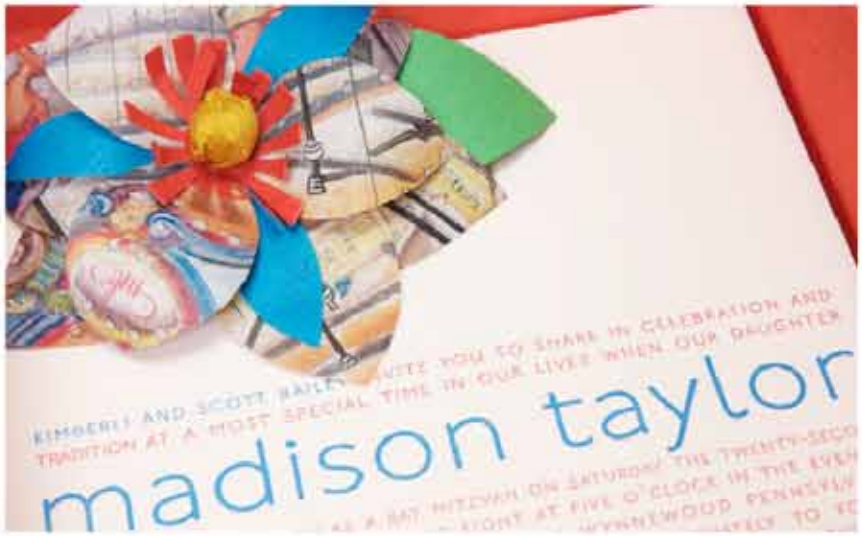


LIMITATIONS FOR:
DIE-CUTTING

Complicated shapes or patterns may not work (ask your printer or die-maker). There is a minimum size for die-cut elements. The maximum size of the die-cut will depend on the capability of the press you are using.

Paper can affect the outcome – this is something to consider when choosing your paper or choosing to use a die-cut element. Thinner paper has less resistance and seems to cut more cleanly while thicker stock can yield mushy edges. Cotton paper can leave a ragged edge.

In this photo - several techniques are combined, but the belly band was letterpressed, then engraved, and then die-cut. The tiny holes you see had to be cleaned up, or poked out with a paper clip to ensure a clean break.



COMBINING TECHNIQUES

LETTERPRESS
LASERCUTTING
EDGE PAINTING


COMBINING
TECHNIQUES
LETTERPRESS
MOUNTING
ENGRAVING
COCKTAILS
DINNER & DANCING
HOTEL PALOMAR
PHILADELPHIA
PENNSYLVANIA
C & J
REPLY
1800 ST. GEORGES ROAD


SCULPTURE EMBOSS
EDGE PAINTING
ENGRAVING
DIE CUTTING
OFFSET/LITHOGRAPHY
Marielle Elexa
welcome!

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Q&A Session

Please submit your questions to our speaker using the “chat” box on your console.

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