

# ULTIMATE Wedding Invitation



## PRINT GUIDE

MUST-KNOW FACTS ON ALL ESSENTIAL PRINT TECHNIQUES  
AND ACTIONABLE PRICE LISTS



Save weeks of planning and slash your  
stationery budget in half

# I Let's face it.



Buying high-end print is a one-off endeavour for most people.

There are many factors involved in selecting your perfect design, then marrying them with just the right combination of print effects, stocks and embellishments to ensemble the most amazing stationery set without blowing out your budget.

AFTER TWO DECADES IN THE PRINT WORLD, WE'RE STILL TAKEN BY SURPRISE TO SEE THE SAME MISTAKES BEING MADE TIME AND TIME AGAIN.

Frankly, we get it.

It's easy to get distracted by months-worth of research galleries, pin-boards awash with glistening curves of perfectly styled fonts, lusciously tactile stocks and ranges of visually stunning specialty print effects.

Emotions take over. Even though your budget is exceeded with the long list of special print add-ons, you've got your heart set on one of your carefully curated research pieces and you're willing to commit the extra mile to get the perfect trailer your wedding day deserves.

You may be completely unaware of the print fundamentals and their pricing points. You trust in your designers expertise and the process.

They may not have a physical sample reference they can show you that matches your inspiration, but they assure you that your wedding cards will be just perfect.

THEN YOUR MUCH ANTICIPATED AND TREASURED STATIONERY PRINT WORK IS DELIVERED, AND THE DISASTER STRIKES.

The small fortune you spent is not even the worst part.

There are things that can hurt in places far deeper than your wallet.



# Fact Check.



IN ALL OF PRINT-WORLD, NOTHING MEASURES UP TO THE LEVEL OF EMOTIONAL INTENSITY YOU WILL INVEST INTO YOUR WEDDING STATIONERY.

If things go pear-shaped, you will be left heart broken, emotionally exhausted and stressed out, right at the tail-end of your planning process.

Avoid being crushed by reading this single most comprehensive wedding stationery printing guide, jam-packed with essential facts on all of the steps involved in ordering your single most precious piece of print works. Ever,

## ESSENTIAL PRINT TECHNIQUES



Get under the hood and uncover the moving parts behind each of the most utilised print techniques.

Discover which print elements complement each other and learn the limitations of print on paper applications especially when combining multiple mediums.

## NEGOTIATE YOUR PRINT PROJECT LIKE A PRO



By understanding that designers are not always specialty print professionals, you will avoid disappointing and costly mistakes by setting clear expectations from the start.

Our tips, hacks, and a list of questions your designer will NOT want you to ask will ensure you're in the driving seat and not taken for a ride.

## DON'T PAY MORE THAN YOU NEED TO



Avoid a 'wedding surcharge' by getting familiar with the cost mechanics and variables that govern quantity-based unit prices of plate-based vs individually sheet fed print techniques.

Slash your budget in half with our industry-standard 'print cost cheat sheets' and get to know your ball parks even before you reach out for print quotes.



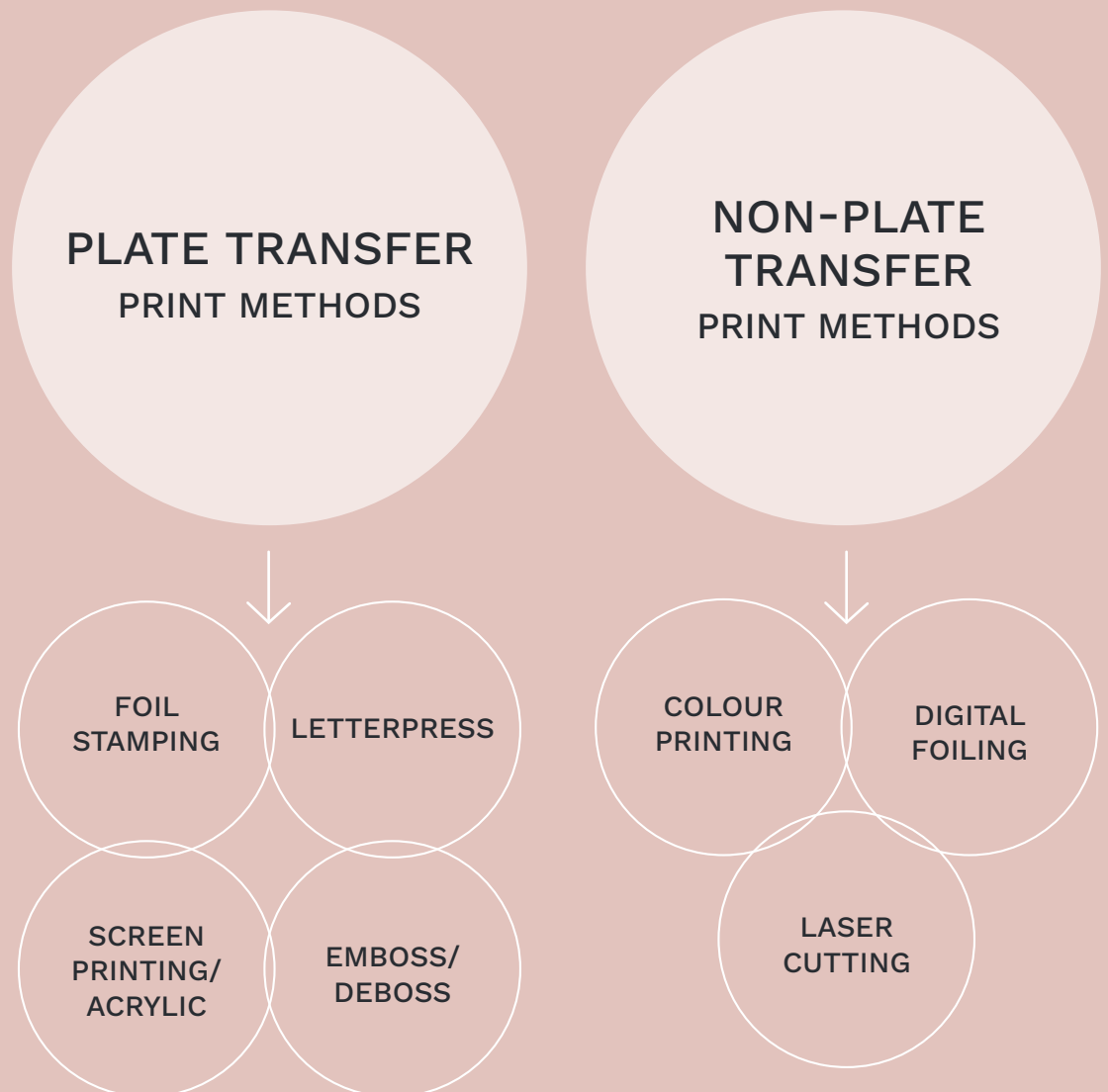
# 2

# Print Methods ✓

There are more print processes out there than you would care for.

SO WHERE DO WE EVEN START?

To simplify, in high-end wedding stationery space, there are 2 main methods that will cover 80% of processes you should get familiar with.



# 3 Mechanics of Plate Transfers



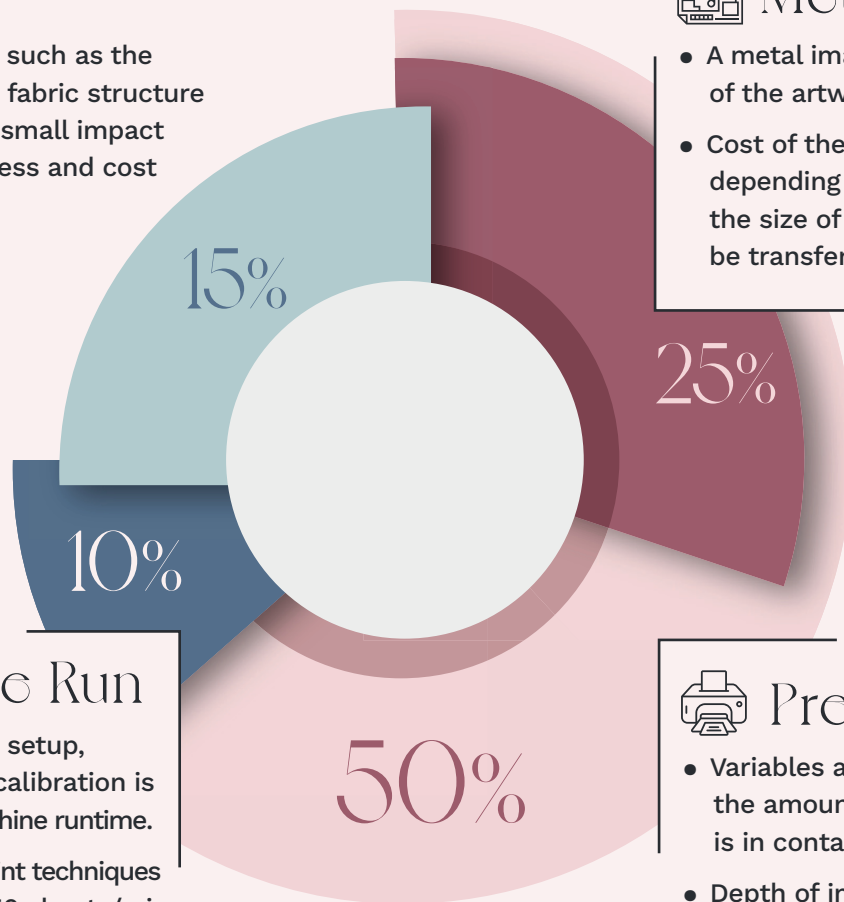
## Paper

- Properties of paper such as the weight, quality and fabric structure will have relatively small impact on the overall process and cost



## Metal plate

- A metal imaging block or stencil of the artwork is produced.
- Cost of the plates will vary slightly depending on the print style and the size of the artwork to be transferred



## Machine Run

- After locking in the setup, minimum press recalibration is required during machine runtime.
- Most plate-based print techniques can process 30 – 50 sheets/min



## Press Setup

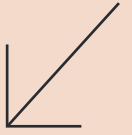
- Variables are dialed in, such as the amount of time the plate is in contact with the medium
- Depth of impression is regulated and press calibrated until first card is perfected

Up to 70% of the print costs are absorbed by the time your first foil stamped or letterpress card is perfected.

PLATE-BASED PRINT METHOD IS A COST EFFECTIVE PRINT PROCESS  
LARGE QUANTITIES ARE REQUIRED, BUT CAN BE RATHER COSTLY  
'PER CARD' ON LOW PRINT VOLUME BASIS.



# 4 Metallic Foil Stamping



There is no other print element that catches the light quite like metallic gold foil.

For as long as gold has been around, people have been mesmerised by its remarkable qualities, if not only for the unmistakable level of luxury it exudes.

THERE'S ONLY ONE PRINT EFFECT THAT IS TRULY ABLE TO CREATE THE MESMERIZING GOLD SHIMMER A WEDDING COUPLE WOULD BE PROUD OF:

## Hot Foil Stamping



### In Theory

A relatively simple process: Metallic foil is applied to a heated plate, and stamped into paper or other substrates.

or

### In Reality

Closer to an art form than a print process: A myriad of variables need to be considered and fine tuned to achieve perfection worthy of your perfect wedding trailer.

# Foil Stamping Process



01

A metal imaging block or stencil of the artwork is produced.

02

Plate is heated to high temperature and rolls of foil film are transferred to paper, cotton, acrylic, mirror or any other substrate.

03

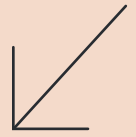
Printing press is fine tuned by adjusting the depth of impression and the amount of time the plate is in contact with the foil to reproduce perfectly crisp foil relief.

Voila! By the time your  
first card is perfected  
70c in your dollar is spent!

07



# Foil Colours



## Not all that glitters is Gold.

Foil comes in a wide assortment of colours besides golds, such as rose gold, silver, holograms and virtually unlimited hues of colours.

You will also be faced with a choice of high shine - glossy finish, or low sheen matte options, including an in-between, satin or semi-gloss like feel.

GOLD FOIL, BEING THE MOST POPULAR OF ALL FOIL COLOURS COMES IN MANY SHADES AND HUES RANGING FROM LIGHT BEIGE HUES TO RICHER YELLOW COLOURS – AVAILABLE IN BOTH GLOSS AND LOW SHEEN MATTE FINISHES.



## Pro Tip

MOST SUPPLIERS WILL OFFER A SHORTLISTED VARIETY OF GOLDS, SO BE SAFE BY CHECKING OUT THE FOIL RANGE IN PERSON RATHER THAN GOING BY A PHOTO.



# Inferior Foil Substitutes



Not all that glitters is (hot) foil stamped gold.

BE IN THE KNOW AND DON'T SETTLE FOR 'WANNABE BLING' WITH THESE INFERIOR METALLIC PRINT OPTIONS:

## Digital Foiling

Digital – or cold press foiling, as opposed to hot foil stamping is a different process altogether. Technically it's still a metallic foil, but the quality - especially the crispness of the lines – is incomparable to hot foil stamping.

There is no setup component involved in this process so it is a cheaper and faster alternative on the low runs (like 50 or less).

## Metallic Ink Printing

Foil stamping is not to be confused with gold or silver ink printing – which is basically just ink, with a mixture of metallic shimmer in the colour makeup. The shimmer additive creates a slight shimmery gold ink but does not achieve the look or feel of hot foil stamping.



## Pro Tip

BE CAUTIONS WHEN USING VAGUE TERMINOLOGY SUCH AS 'GOLD PRINT' AS YOU LEAVE YOURSELF OPEN TO INTERPRETATION OF METALLIC INK, INFERIOR DIGITAL FOIL OR SIMPLY A YELLOW COLOUR WITH A 'SHADE RESEMBLING GOLD'.



# Foil Essential Facts



## Hot Foil Stamping: Science or an Art form?

Most definitely an Artform.

WHY? SIMPLY BECAUSE THERE ARE NO TWO FOIL PRINT JOBS THAT WILL BE DIALED IN EXACTLY THE SAME WAY.



## Variables in the process

Particulars such as plate temperature, the depth of impression and amount of plate to paper contact will have to be perfectly calibrated.

This setup will vary from one foil colour to another and paper to paper as minute variables such as the fabric, weight, texture and colour will all affect the setup process.

EACH CREATION REQUIRES EXPERIMENTATION, PATIENCE, AND A RELENTLESS PURSUIT OF PERFECTION BORN OUT OF A LOVE OF THE PROCESS.



## Pro Tip

EXPERIENCE IS THE NUMBER ONE FACTOR  
NEEDED TO CREATE YOUR PERFECT FOIL CARD.



# Combining Foil

## With Other Print Elements

Combining foil with letterpress, or other plate-based special print effects such as embossing will always yield the most impressive result.

But in the print production world, additional plate-based print styles come with their significant setup costs. If you're on a budget, you are presented with a choice.

### FOIL COST-SAVING TRADE OFF

I PREFER TO USE FOIL SPARINGLY & ACCENTUATE ELEMENTS OF MY INVITATION, SUCH AS THE NAMES, VENUE AND DATE

Pair up foil stamping with non-plate based print method (Such as digital flat ink printing). Using standard weight paper instead of a heavy cotton or coloured stocks is your most cost effective option.

I PREFER TO USE HEAVY WEIGHT STOCK THAN TO MIX THE FOIL WITH ANOTHER COLOUR

Full foil coverage involves a slightly larger plate – relatively not as significant cost addition as combination with another plate-based effect, such as letterpress.

## In Summary

IF YOU PREFER EXTRA HEAVYWEIGHT STOCK OVER BREAKING UP THE GOLD WITH ANOTHER COLOUR, FULL FOIL COVERAGE IS YOUR ECONOMY CHOICE.



## 6

# Letterpress



The deep impression of ink that letterpress achieves is simply unmistakable.

Although the letterpress application process also involves block transfers of image to paper, it should not be confused with foil stamping.

Letterpress relieves coloured ink rather than metallic foil, leaving a tactile indented effect on heavyweight cotton stock.

The graphics can also be pressed deeper into the cotton stocks when compared to foil. In addition, letterpress shapes can be more intricate and detailed when compared to metallic foil stamping.

COST-WISE, LETTERPRESS IS VERY SIMILAR TO FOIL. THE MAIN DIFFERENCE COMES FROM THE STOCK COMPATIBILITY. WHEREAS FOIL CAN BE PRESSED ONTO SMOOTH, ECONOMY PAPER LETTERPRESS WILL LOOK ITS BEST ONLY ON PREMIUM, HEAVYWEIGHT COTTON STOCKS AS THEY ARE SOFTER IN FABRIC THUS ALLOWING FOR DEEPER INDENTATION.



## Why is letterpress so 'in' right now?

Talk about making a comeback. Letterpress was one of the first printing methods dating back to early 1400's, and currently it's one of the most loved and prestigious specialty print methods of the modern era.



# Letterpress

## Print Process



01

### Producing a Metal Plate

A metal imaging block or stencil of the artwork is produced.

02

### Colour Mixing

Oil- based ink is mixed to an exacting colour - most commonly using Pantone book reference.

03

### 'Inking up' the Press

Press is 'inked-up' and the artwork is relieved into the stock.

04

### Colour Recalibration

Press is recalibrated during the run to ensure colour consistency.



## Pro Tip

LETTERPRESS EXCELS AT PRINTING FINE TYPE AND LINE  
WORK – MORE PRECISE THAN FOIL STAMPING.



# Letterpress

## for the Love of Colours



The world is truly your oyster when it comes to letterpress colours.

THERE ARE NO LIMITATIONS WHEN IT COMES TO CHOOSING YOUR PERFECT COLOUR WITH LETTERPRESS. SUCH VERSATILITY WITH FONT COLOURS WILL ALLOW YOU TO MARRY UP YOUR WEDDING ATTIRE AND DESIGN THEME TO A TEE.

Letterpress printing is done by using ink that has been specifically mixed and calibrated to a global color matching system called Pantone.

Your designer should produce a swatch book with a sea of colours to pick from - 1,867 to be exact. Word of warning though - mild variation of the colour may occur with letterpress, as textured and especially cotton stocks used in printing may have different ink absorption rates.



### Pro Tip

IF YOU'RE OPTING FOR A SOFT LOOK WHILE MAINTAINING A COLORFUL PERSONALITY, CHECK OUT YOUR DESIGNERS PASTEL COLOUR SWATCH FOR A SPLENDOR OF SOFT PASTEL HUES, PERFECT FOR A SPRING WEDDING.



# Letterpress

## To ink, or not to Ink?



### Inkless Deboss or Blind Letterpress

Follows the same process as colour press, except no ink is passed through the plates, producing indented debossed effect without the colour.

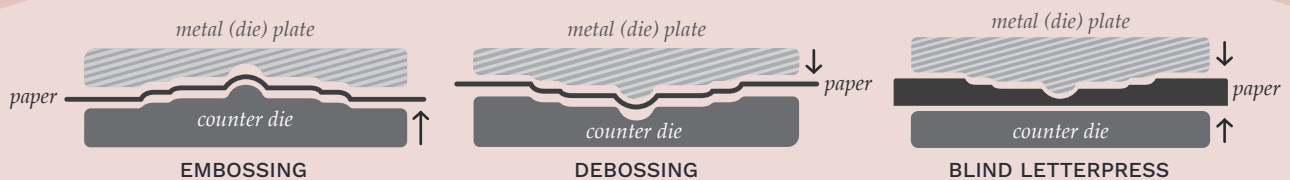
Design elements such as your monogram, border, florals, or decorative patterns can intricately be pressed deep within the soft fabrics of heavyweight cotton stocks for a stunning finish.

THIS SUBTLE YET VISUALLY IMPRESSIVE EFFECT IS A PERFECT TACTILE ADDITION TO FOIL STAMPING OR COLOURED LETTERPRESS. THE PROCESS BEHIND THIS EFFECT IS SAME AS LETTERPRESS, EXCEPT NO INK IS PASSED THROUGH THE PRESS.



### Emboss, Deboss or Blind Letterpress - what's the difference?

Don't get confused with these three processes – albeit similar there is one major difference in these. Blind letterpress and deboss produce exactly the same result on the front of the card but deboss effect will protrude on the reverse whereas blind letterpress will leave no impression on the reverse of the stock.



	<b>EMBOSSING</b>	<b>DEBOSSING</b>	<b>BLIND LETTERPRESS</b>
Front:	Raised relief	Pressed in	Pressed in
Reverse:	Pressed in	Raised relief	Flat
Paper:	Med weight stock ≤ 350gsm	Med weight stock ≤ 350gsm	Heavyweight cotton stocks 600gsm+



# 7 Embossing



Embossing effect can make your wedding invitations stand out where other cards fall flat. Literally.

This raised relief is an amazing addition to the arsenal of special print effects - understated yet sophisticated and timeless. Embossing and debossing go hand-in-hand, as these two are different sides of the same coin (or card, to be more precise). As these two understandably get confused just remember this:

THE RAISED SURFACE IS THE EMBOSS SIDE. THE INDENTED SURFACE IS THE DEBOSSED SIDE OF YOUR CARD STOCK.

The biggest difference though lies here in:

Embossing (at least cost effectively) can be perfected only on standard weight paper stocks of up to 350gsm, depending on the grain density of the paper fabric.



DEBOSSING

Visual trade off in this instance becomes apparent:

If you prefer the tactile effects of the raised embossed surface rather than the indented look, you should stick with standard weight card, rather than ultra-heavyweight stock. If, on the other hand 600 gsm heavyweight cotton stock is a must, then you're limited with pressing the artwork into the paper.



EMBOSSING





# Embossed Print



This incorrectly coined term is something we come across a lot, in addition to words like 'foil-letterpress'.

In standard printing, embossing is a stand-alone print process, as is foil stamping or letterpress.

Essentially, a print effect like foil, letterpress or colour print is applied first, then embossed as a follow-on process. In standard printing a term called 'printer registration' tolerance, or loosely translated as 'artwork movement' is 1mm.

IN A NUTSHELL EVEN THE MOST PRECISE PRINTING PRESSES MAY EMBOSS 1MM TO 2MM AWAY FROM THE POSITION OF FOIL OR COLOUR PRINT CREATING A 'BLURRY' LINE IN POSITION WHERE EMBOSS MEETS OTHER PRINT EFFECTS.

## In Theory

On your pin-board it may look like an amazing effect. The names or monograms are not only embellished with lustrous gold bling, but also raised in surface. Invitation cards fit for royalty, in short, a true work of art.

but

## In Reality

This effect is riddled with a myriad of potential complications and mismatched expectations. To put all misconceptions aside, there is no such a thing as embossed print, embossed-foil or foil-letterpress.



## Pro Tip

YOUR ARTWORK SHOULD PREFERABLY BE CREATED TO INCLUDE BLIND (INKLESS) EMBOSSED AREAS AS EVEN SLIGHT MOVEMENT OF THE PLATE DURING THE PRESS PROCESS WILL CREATE 'BLURRY LINES' IN POSITION WHERE INK OR FOIL MEETS THE RAISED RELIEF.



## 8

# Plate Transfer

## Artwork Limitations

In pursuit of creating your show-stopping invitations, you will most likely utilise at least one, possibly a combination of plate-based print transfer techniques.

Now that you've got your fingers on the pulse of the common threads connecting these print processes, it is important to highlight their limitations.

### Printing of your guests' names

Printing variable data, or in short printing text that changes from one card to the next is not technically possible given the nature of the plate-based, hot foil or letterpress print mechanics.

This doesn't mean that you cannot print guest names on foil stamped card – but the names of your guests can't be in foil or pressed in, instead these may be overprinted in black ink, for example. The paper stock of your choice may also limit variable data print, such as extra heavyweight cards upwards of 400 gsm are not able to be fed through digital printers, and guest names printing may not be feasible.

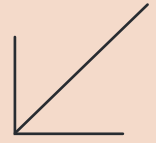


### Pro Tip

CONSIDER PRINTING THE NAMES OF YOUR GUESTS ON BELLY BANDS WHEN UTILISING PLATE BASED PRINT STYLES LIKE LETTERPRESS OR FOIL.



# Plate Transfer Print Limitations



## Producing a one-off physical sample

In line with the above point, although it would be nice to produce a one-off physical sample and preempt any quality issues or oversights, unfortunately this is not possible with the plate-based print styles.

## Reproducing images or complex graphics

Print styles like letterpress, foil stamping, or embossing requires crisp line art.

Simplest way to grasp the concept is that the art prepared for output cannot include images, gradients, watermarks or overly complex patterns or graphics but only solid lines, text and line-art illustrations.



## Limited print areas of solid shapes

Reproducing large solid fill areas will be faced with technical difficulties.

Theoretically creating a large solid foil, emboss or letterpress coverage is possible, but in practice, these designs are more likely to cause issues for the press operator.

With letterpress, for example printing large solid blocks will produce 'colour salting', a grainy effect where the texture and colour of the paper may show through the ink.



# Plate Transfer

## Cost Saving Tips



### Minimise your setup costs.

Consider all the print items you may require - including the matching cards such as reply cards, note on gifts, accommodation or additional detail cards. Also consider on the day stationery items - such as name cards, menus, gift tags, and whether you prefer them to be consistent in print finish, matching your invitation set.

Print all the foil or letterpress cards together, especially if they share properties like stock colours.

To offset setup costs, foil print run can be setup with multiple artworks on one plate/ sheet. This will consolidate the setup process and costs will be shared across multiple items.

DEPENDING ON JOB PARTICULARS, THE PRINTER MAY BE ABLE TO RUN OUT ALL THE FOILED CARDS TOGETHER ON LARGER SHEET (A.K.A GANG-RUN) AND APPLY A SIGNIFICANT DISCOUNT TO THE ENTIRE ORDER.

### Pre- Foiled Elements

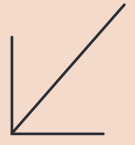
Savvy invitation sellers may have available stock of pre-foiled elements such as border elements, graphical patterns, illustrations or foil combined with colour printing.

YOUR PERSONALISED DETAILS CAN BE PRINTED OVER THE EXISTING PRE FOILED CARDS, ENSURING YOU PAY A FRACTION OF THE COST WHEN COMPARED TO A FULL CUSTOM FOILED PRINT JOB.

This is especially viable on small print quantities as there is no setup cost with your favourite print finish.



# Plate Based Print Timelines



## How long does the process take?

You may recall the 3 step process which is required for the foil stamping process we covered in earlier chapter.

Plate-based print processes can't be done overnight.

AT THE SAME TIME, IF YOU'RE BEING TOLD IT WILL TAKE MONTHS NOT WEEKS, YOU'RE BEING TAKEN FOR A RIDE. HERE'S AN INDUSTRY AVERAGE PRODUCTION TIMELINE OF WHAT CAN BE EXPECTED:



**Metal Plate Creation: 2-3 BUSINESS DAYS**



**Ordering Paper: 1-3 BUSINESS DAYS**



**Awaiting your turn: 2-5 BUSINESS DAYS**  
Depending on how busy the printers work schedule is.



**Press Setup & Run Time: 2-6 HOURS**



**Average Foil Job: 7-15 BUSINESS DAYS**

## Pro Tip

IF YOU'RE TOLD YOUR FOILED CARDS WILL TAKE OVER A MONTH TO PERFECT, IT'S A TELLTALE SIGN THAT YOUR IMPORTANT PRINT JOB WILL BE SHIPPED OVERSEAS, WITH LITTLE CONTROL OVER QUALITY OR THE END RESULT.



# 9

# Working With Your Designer



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Understandably, this fact is not the most obvious one, and herein lies the greatest pitfall that may lead you down the path of broken hearts and bitter disappointments:

Your graphic designer may actually not be fully versed in all the intricacies of plate-based print styles and techniques of your choice.

**There it is.** It needed to be said.

It doesn't mean they are not creative.

Quite the opposite in fact.

We've encountered some of the most talented, up and coming designers creating visually amazing concepts, but riddled with fundamental reproduction errors.

Not to mention conflicts in print style combinations, or paper-to-print finish mismatches.

Don't start by sourcing your designer first and creating your artwork that may end up being rejected on the press or reproduced with faults.

RATHER, SEEK OUT DESIGNERS THAT SPECIALISE IN THE PRINT STYLE OF YOUR CHOICE BEFORE EMBARKING ON THE PROJECT.

Doing this the wrong way around will cut through your wedding budget like a hot knife through butter and very quickly drain you of enthusiasm in creating the perfect trailer your love story deserves.



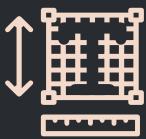
# Designer Pitfalls



It's impossible to list them all,

TO KEEP YOU FOCUSED, WE'VE SHORTLISTED THE MOST IMPORTANT TIPS THAT WILL KEEP YOUR DESIGNER'S FLAIR IN CHECK AND BALANCE OUT THEIR ENTHUSIASM WITH GROUNDED COMMERCIAL PRINT KNOW-HOW.

## Avoid ultra-fine lines and small elements



Very fine lines, especially when placed close to each other may not reproduce well or drop off altogether. Foil stamping and embossing especially tends to fail in this department. With letterpress, on the other hand, your designer can afford to go with more intricate design elements.

If combining the two, always utilise letterpress for finer details like illustrations and leave foil for large application areas such as text and monograms.

## Inversed shapes may fill in



Avoid leaving small gaps in between solid print areas as these have tendencies to fill in. This is especially important with cotton heavyweight stocks, when fabric is pressed in the edges tend to 'bleed' and may overlap the area in between the prints.

## Overlapping of print areas on the reverse



When printing on both sides of the card, avoid front to back overlapping areas. Plate based print processes all rely on pressure which protrudes through the reverse of the paper, especially on lighter weight papers.

ARTWORK DEPENDENT EXCEPTIONS CAN BE MADE ON 600 GSM AND HEAVIER STOCKS, BUT EVEN THEN THE DEPTH OF THE IMPRESS WILL BE COMPROMISED.



# Designer Pitfalls



## Space things out



Give the fonts and design elements a little more room to breathe compared to flat ink printing. This includes kerning and leading (space in between the text and fonts). Another design consideration regarding type is to space the type loosely to ensure readability. Overall, give the type a little more room to breathe than you would in a piece printed in ink.

## Print Registration



Some movement of elements can occur when combining two or more print elements. Don't keep different print types too close to each other, as the closer they are the more visually obvious the movement will appear.

## Objects on your screen may appear larger than they are



Proofing online or via email is perfectly OK. Before hitting the 'print' button though, make sure you've at least printed out your layout on your standard office black and white printer.

This will ensure your font sizes and layout is right. This goes without saying, but if you're using a print process without significant setup – get a finished product mock-up sample from your printer.



## Pro Tip

YOU ARE 25% MORE LIKELY TO PICK UP TYPOS ON THE HARD COPY OF YOUR DRAFT WHEN COMPARED TO EMAIL PROOFING, SO ALWAYS PRINT OUT A FINAL COPY.

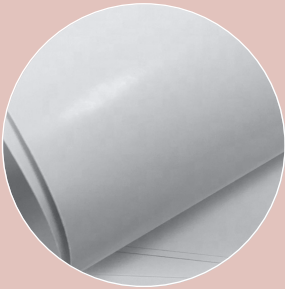


# 10 Virtues of Paper



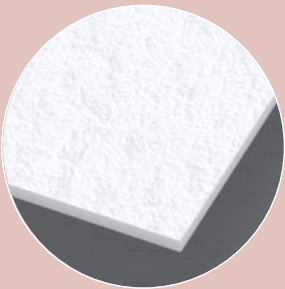
As with most things in life, not all papers are created equal.

HERE ARE A FEW PARTICULARLY IMPORTANT PROPERTIES OF PAPER YOU SHOULD GET FAMILIAR WITH TO AVOID DISAPPOINTMENT.



## Coated Paper Stocks

A thin layer of enamel is used to coat the stock and ‘fill in’ the natural fibres of paper, to give it a smooth, polished appearance. Super popular for magazines and brochures due to colour vibrancy – but this is a no go for wedding cards, unless you want your invitations to look like a promotional real estate flyer.



## Uncoated Stocks

Unaltered paper in its natural form with a rougher, more coarse texture. These stocks can be more costly than coated paper and given its properties they absorb ink quite heavily, as such any images printed may appear softer and less crisp – but make no mistake about this one:

UNCOATED PAPER IS THE ONE YOU WILL WANT TO DEPICT YOUR MESSAGE OF LOVE.



## Matte Paper

This one can be confusing. Matte paper doesn’t necessarily stand for uncoated stock. Paper doesn’t have to be glossy to be considered coated – as there are satin and matte coatings available, none however will give you the natural texture of the paper with charming characteristics desirable for your dream- worthy invitation.

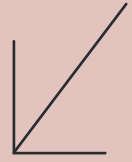


## Pro Tip

EVEN IF YOU DISCOVER THAT YOUR LOCAL PRINT COMPANY HAS A SALE ON QUALITY 'MATTE' PAPER STOCK, INSIST ON GETTING A SAMPLE. YOU DON'T WANT YOUR DREAM INVITATIONS LOOKING LIKE A CHEAP SALES BROCHURE



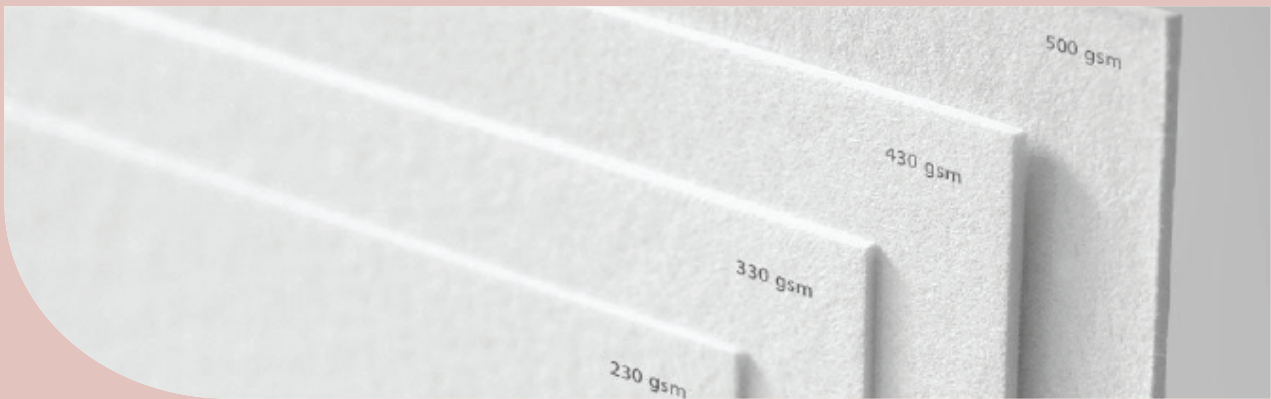
# The Weight of Paper



## Paper Thickness

DON'T LET 'GSM METRICS' CONFUSE YOU.

GSM (grams per square meters) simply stands for thickness, actually the weight of paper. Aside from fancy print lingo – you're looking at the very least a standard business card weight upwards of 300 gsm, at bare minimum.



If you're a fan of heavyweight card, 500 or 600 gsm will double up your standard card thickness. Beyond that, you're dwelling in the arena of hardcover cards where paper is either bonded (double or triple- ply). For a super heavyweight sumo option, a 2 or 3mm board is wrapped in paper with texture and colour of your liking.

### In Theory

The thinner and smoother the surface of the stock is, the better quality of foil will be in terms of fine line crispness, making a lightweight, coated stock an ideal candidate.

but

### In Reality

Don't be content with settling for boring lightweight paper lacking in character. Experienced operators will get around foiling just about on any paper of any colour or texture, textured or not, no matter how thick the paper really is.

# Soft touch of Cotton



Cotton fibre simply breathes artistic qualities.

Think recycled T-shirt fabrics. Cotton stocks are tactile, soft, plush & simply amazing to touch. They range in standard 300 gsm to extra heavy 600 gsm and above, including a hand-made deckled edge, rag- like stocks with frayed edging.

Main difference in cotton to paper foil application is that the fabric of cotton is much softer compared to the hard surface of paper. Thus, cotton will indent under the high-pressure foil press, achieving an impressed, debossed look similar to (but not to be confused with) letterpress. On the other hand, foil will sit on the surface of paper and will not indent as much.



## In Theory

The softer the paper, the more the foil can 'bleed around the edges' when impressed using high heat; so stay away from fine shapes that require deep press on heavyweight, cotton stock.

but

## In Reality

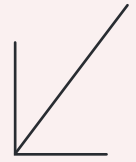
Nothing compares to seeing the name of your loved one next to yours deeply pressed into a subtly textured, soft cotton fabric. Don't compromise on this, if it can be done - your love story simply deserves it - so demand it.

## Fun Fact

100% PURE COTTON STOCKS HAVE HISTORICALLY BEEN USED FOR IMPORTANT DOCUMENTS AS THEY HAVE A LIFE SPAN OF 100 YEARS. NOW THAT'S A LEGACY WORTHY OF YOUR LOVE STORY.



# Pricing. Fact Check



SO FAR WE HAVE LEARNED ABOUT THE COST COMPONENTS INVOLVED WITH THE PLATE BASED PRINT TECHNIQUES.

Unit cost of plate-based print techniques scales down as the quantity goes up.



## But what else can influence the price?

There are few variables that affect the price you'll want to get up to speed with. Some matter great deal and others not so much.

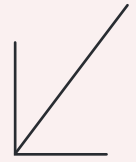
IT'S IMPORTANT TO KNOW WHICH ONE IS WHICH, SO YOU DON'T GET TAKEN FOR A RIDE.



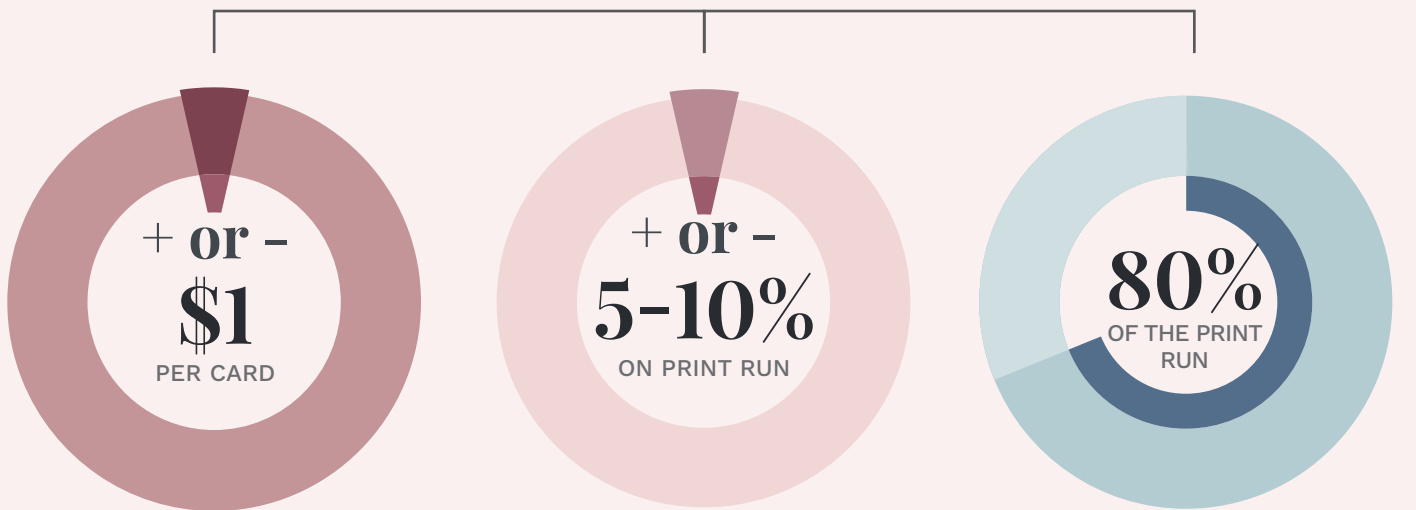
## 'Not so fun' Fact

YOU ARE LIKELY TO PAY 2 TO 3 TIMES THE REAL COMMERCIAL PRINT VALUE OF A CARD IF ITS A WEDDING INVITATION.

# Pricing. Fact Check



## VARIABLES THAT AFFECT COSTINGS



### Choice of Stock

Your choice of stock should not have a major impact on the overall costs. In general, as long as your stock is compatible with the print finish of your choice the cost can vary by + or - \$1 per card.

### Artwork Complexities

Artwork can affect the price – but very minimally (up or down by no more than 5-10%) on a print run.

### Combining with additional plate based print finishes

Additional finishes such as letterpress, embossing or foil stamping will have the biggest impact on the pricing. Essentially adding another press effect may increase your overall costs by up to 80%, or doubling up your costs from single press finish.



## Pro Tip

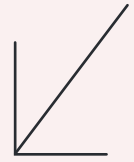
AS COST SAVING ALTERNATIVE, ADD A NON PLATE BASED PRINT FINISH SUCH AS COLOUR PRINTING TO PLATE BASED PRINT FINISH.



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# Pricing. Fact Check

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OK I get it. Enough of technicalities; just tell me how much it costs.

CONTRARY TO THE POPULAR BELIEF, RAW MANUFACTURING COST TO PRODUCE FOIL STAMPED CARDS DOES NOT VARY A GREAT DEAL, FROM ONE PRINT SHOP TO ANOTHER.

Each step involved in manufacturing your perfect card comes with an associated cost that's pretty much consistent in Global foil printing landscape. As you have seen, there are costs for plate stencils, paper, machine setup and print operator run time costs.

Those costs are transparent, and just like in any industry, RRP is calculated by adding the markup.

Commercial print industry markup is 50%.

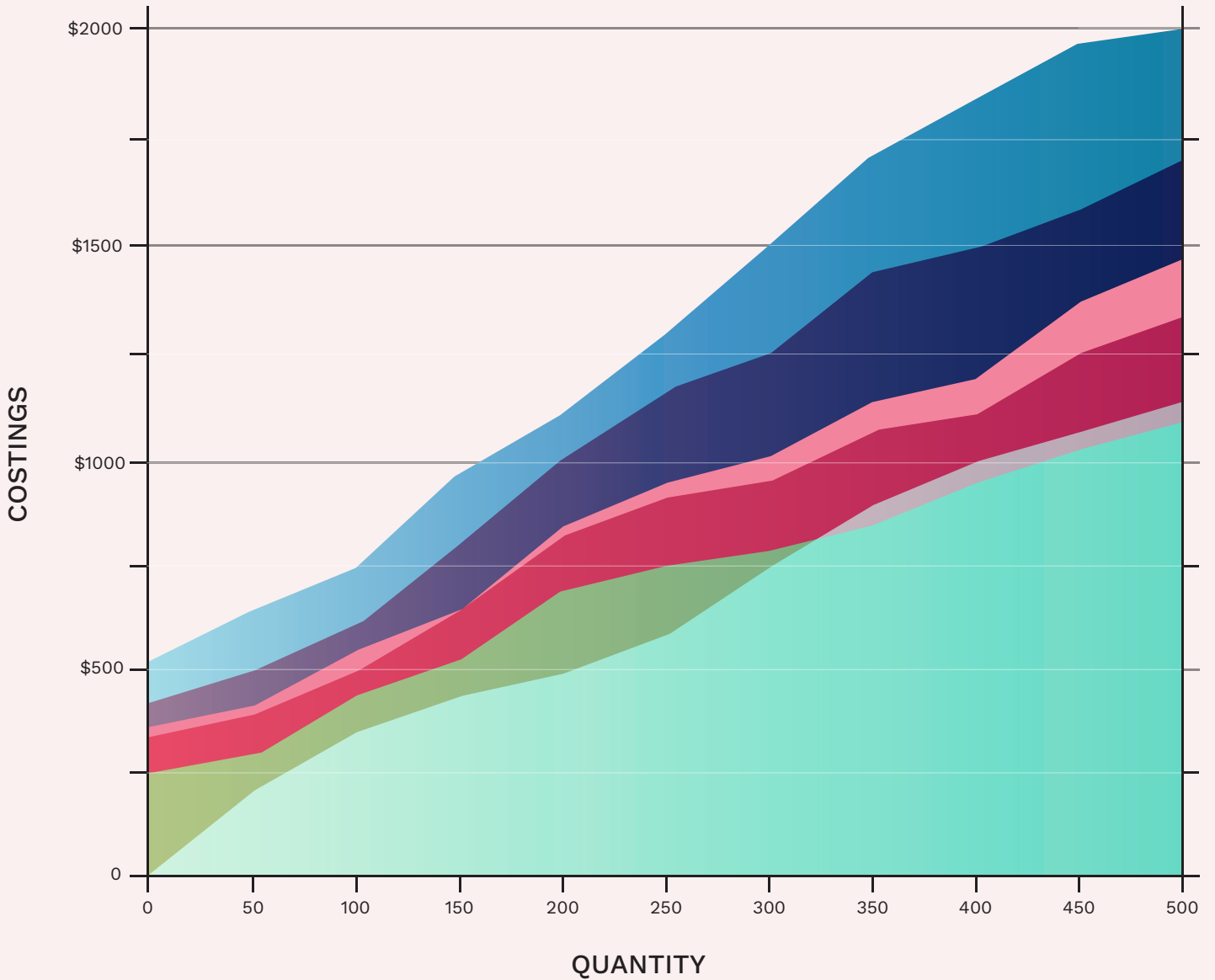
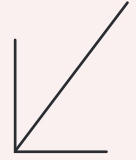
Based on this information we've done the unthinkable.

WE'VE CREATED AN ACTUAL PRICING CHART THAT SHOWS YOU EXACTLY HOW MUCH YOU SHOULD PAY, BASED ON THE QUANTITY OF CARDS YOU REQUIRE AND THE ASSOCIATED PRINT PROCESS.

We've consolidated the following RRP retail value of foil printed cards based on the simplified metrics above.

We've also cross-checked the prices with reputable commercial foil stamping specialists in the US print landscape, to paint as accurate a picture as possible for you to be able to gauge how much you should (more importantly should not) pay.

# Pricing. Fact Check



ECONOMY STOCK 300GSM

PREMIUM HEAVY WEIGHT COTTON STOCK 600GSM

-  Full Colour Print
-  Foil Stamping 1 Colour
-  Full Colour Print + Foil Stamping 1 Colour
-  Full Colour Print + Embossing

-  Letterpress/ or Foil Stamping 1 Colour
-  Letterpress 1 Colour + Foil Stamping 1 Colour



# THANK YOU

WE HOPE THAT THIS INFORMATION HAS HELPED YOU ON YOUR JOURNEY  
IN PURSUIT OF THE PERFECT TRAILER FOR YOUR SPECIAL DAY.

