

Print and Production Finishes for Promotional Items



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RotoVision SA
Sales and Editorial Office
Sheridan House, 114 Western Road
Hove BN3 1DD, UK

Tel: +44 (0)1273 72 72 68
Fax: +44 (0)1273 72 72 69
www.rotovision.com

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Dedicated to my wife Lorna and all my friends and family

Scott Witham

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Promotional_Items



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Introduction

Designing for print is easy. That would be true if the world lacked imagination, if designers made no effort, and printers took on only simple four-color work. Thankfully this isn't the world we live in. Designers push at every opportunity, even on limited budgets, manufacturers strive to show off what they can do with the machinery they have, and clients want only the very best to help them stand out from the crowd. This makes the world a far more exciting and testing place when you are a creative designing for print.

Inspirational design is made real through print and production. Good printing and finishing will make a great job even better. Clever use of materials and unusual techniques will ensure that the work gains maximum exposure and praise.

This is every designer's dream—utilizing special finishes, pushing the boundaries of printing, and ensuring that the client keeps coming back for more. It is not an impossible dream. Far from it.

Even on a limited budget there's always room for experimentation. Why spend all the budget on a very expensive paper

stock? Find a cheaper one and use what's left to explore other avenues. What happens if you cross-fold, lay down a laminate, and apply a finish on top? Or print onto a metallic then die-cut the sheet? How far will a printer let you go with the funds available?

Every day as designers we should question and experiment, push and develop. It's the only way to keep things really interesting and well away from the mundane. After all, we are living at a time in which the ability and technology to publish outstanding graphic design at a relatively low cost are readily available. This publication

celebrates all that is special in print and production for promotional items from around the world. A celebration of bravery, outstanding effort, and simple good luck, it has been a pleasure to compile. You can't always predict the finished effect of the options you choose; you have to try them to find out. Push the boundaries, test the printer, and wow your client. Trust me. They will thank you for it.

Scott_Witham
Traffic_Design_Consultants



The wonderful thing about print, and the reason we use it, is that you can completely encapsulate all the sensorial qualities of a brand. The feel and texture of the paper alone gives the customer an immediate understanding of the depth of the product involved. Great print allows you to then communicate the simple subtleties and nuances of a brand; to surprise and delight. For many designers there’s nothing quite like the smell of print.

Jon Lee. Creative Director. **20|20.** London

Guest Introductions

At Serial Cut we believe that design should be intelligent, engaging, and memorable. Our aim is always to surpass creative expectations through the use of print finishes or special materials. Our passion for visual sophistication penetrates every stage of the design process, from ideation to development and delivery, and follows through to the very last detail.

Sergio del Puerto. Creative Director **Serial Cut.** Madrid

In today’s mass-produced, everything-looks-the-same world, the unique and left-field are quite rare. With the myriad special print methods available, one can approximate a number of unique effects through offset litho processes, which is great. But, the old adage holds true: there are no shortcuts in life. Only hand finishing looks like hand finishing. The investment of time and effort cannot be imitated and is thus appreciated for what it is: the signature of the designer as a tangible reflection of the design process itself.

Peter Crnokrak. Creative Director ±. Montréal

At Märang we feel it is very important to involve materials and other production matters early in the creative process, and tie them in to the overall development of the idea. We think of materials as critical to the concept as opposed to simply dressing up an idea. Materials can sometimes even be the starting point in the creative process: extensive ideas can evolve simply from connecting a material with key elements in the initial design brief. An intelligent use of materials will always help communicate emotional values.

Henrik Persson. Creative Director **Märang.** Stockholm

A piece of meat is just a piece of meat if there is no proper preparation. A good chef chooses a fine cut, the right heat, selected spices, and the best way to present the dish. This makes the experience 10 times better. A designer’s job is the same; to impress, engage, and stimulate the consumer. Smart brands know that they need to invest in proper communication materials if they want to stay in business. A good design can get the job done 100%; a good design with great finishes can get the job done 110%.

Roy Poh. Creative Director. **Kinetic.** Singapore

We live in a world densely populated by design. It surrounds us and we interact with it. Differentiating brands and products from one another has become increasingly difficult. The need for design to stand out has never been so important. We believe in creating an idea, bringing it to life with creativity, and following it right through to the smallest detail. This attention to detail is often most effectively demonstrated through innovation at the production stage. The use of unusual and interesting materials, printing techniques, and finishes provide the icing on the cake, differentiating the ordinary from the extraordinary.

Debora Berardi. Director **Inaria.** London

Ever notice how almost every kid who walks along a corrugated wall will run their hand along it as they pass by? As a sidekick to our sense of sight, our sense of touch enhances the visual information that we process. If you can harmonize the two, you’ll give your communications a powerful punch. A perfect integration of printing techniques, materials, and design can convey qualitative information both literally and expressively, consciously and subconsciously. The packaging isn’t just a vehicle to deliver a message; it’s an integral part of the message itself.

Steve Watson. Creative Director **Turnstyle.** Seattle

Three seconds is the average attention span an audience will give a message. We want to give them something that needs to be looked at a little longer, a little closer. Something they want to look at. Something they want to keep. Printing methods and materials often provide the basic idea for the design itself, and with this in mind, we explore every element of the printing and manufacturing process.

Challenge yourself, challenge the printer, surprise the viewer, and get noticed!

Pascal Cools. Creative Director **Sound in Motion.** Antwerp



#001 Nike

+Design Firm Electrolychee

+Website www.electrolychee.com

+Client Nike

+Creative Director Electrolychee

+Designer Electrolychee

+Printer/Production Electrolychee

Nike commissioned Electrolychee to render an art piece inspired by its last collection of "Flight" basketball shoes. Electrolychee's concept was based on its own fictional story of how to harness the power of flight. As Electrolychee loves working with illustrations, it made its piece look like a large-scale 3-D illustrated page. It hired a local carpenter to work on the manually printed and acrylic-painted plywood panels that were then cut to shape.

Electrolychee didn't find it difficult to produce because they are highly experienced in handpainting and finishing. If any difficulty was experienced during construction, it was beating the deadline date for transportation and installation of the display.



#002 Land Securities

+Design Firm Hat-Trick Design

+Website www.hat-trickdesign.co.uk

+Client Land Securities

+Creative Directors David Kimpton, Jim Sutherland, Gareth Howat

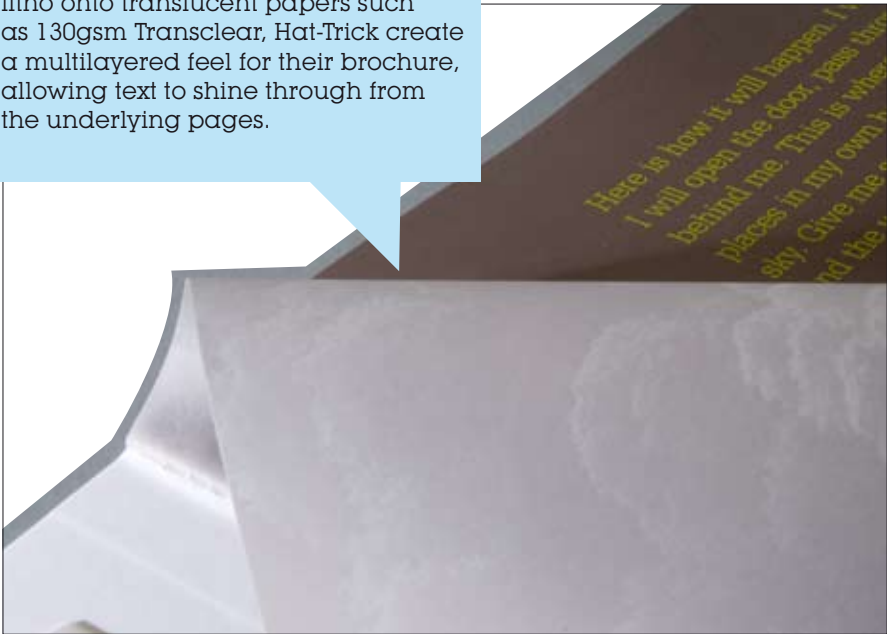
+Printer/Production Gavin Martin

Land Securities needed a promotional sales brochure for its luxury penthouse The View in Victoria, London. The front cover showed the property's fantastic views over London—a photograph was taken from the penthouse overlooking London and was framed as a limited-edition print.

The brochure is a stunning piece of promotional literature. It is printed on Robert Horne, GF Smith, and Tullis Russell papers (text: 170gsm Parilux Matt; intro sheet: 130gsm Transclear; covers: 350gsm Duplexed Colorplan Pristine White, 1,750 micron Duplex t; endpapers: 250gsm Invercote). The cover text is debossed with a spot clear foil blocking.

Translucent papers

By printing conventional full-color litho onto translucent papers such as 130gsm Transclear, Hat-Trick create a multilayered feel for their brochure, allowing text to shine through from the underlying pages.



#003

Hong Leong

+Design Firm Kinetik
+Website www.kinetic.com.sg
+Client Hong Leong Holdings

+Creative Director Roy Poh
+Designers Pann Lim, Leng Soh
+Printer/Production Colourscan PTE

The Tate is a high-end apartment complex located in the center of Singapore. Kinetik carried the shapes and angles of the building's architecture into the brochure itself. The materials used reflect those found in the building's interior and include special soft-textured paper (milk-touch), metal, and leather. Printing effects include die-cuts, hot foil printing, UV varnish, and blind embossing. Kinetik felt it was important for the reader to have something to touch and feel that would give a very clear idea of the quality to expect from the property. Kinetik used 300gsm Star Dream for the die-cut pages. It has a natural shimmer that mimics metal and the weaving is tough enough to withstand the intricate die-cuts. The design of the die-cut was inspired by the building's structural elements. Roy Poh of Kinetik explains, "The edges near the binding side had to be thicker than usual to keep the pages strong. The intricacy of the design and the weight of the paper had to be considered carefully and we did this by producing several mock-ups prior to proceeding."

Forme cuts

Kinetik have cleverly used several forme cuts to create pages that finish unevenly. The forme, once mounted in the press, will cut and crease the paper rather than printing it in order to create this effect. Any letterpress can be used, cylinder or platen.

#004

Boss Print

+Design Firm Hat-Trick Design
+Website www.hat-trickdesign.co.uk
+Client Boss Print

+Creative Directors David Kimpton,
Jim Sutherland, Gareth Howat
+Printer/Production Boss Print

Boss wanted a brochure to demonstrate the abilities of its new press. Designed as a proof bag, the limited-edition hand-delivered brochure provides an antidote to the usual excuses made by printers. Small objects are photographed and enlarged to show perfect detail on the oversized pages. Print included four-color process with spot gloss and matte varnishes backed up with a screen-printed cover. The entire job was printed by Boss using satin-screen and vegetable-base inks on McNaughton's 200gsm Hannoart Gloss, 200gsm Hannoart Silk, 200gsm Challenger Offset, and corrugated board.



Reduced page size

By printing internal pages that are smaller than the outer page cover, Boss Print are able to show off their folding and binding skills using various paper stocks, including cardboard, even at a very large scale.



#005

Lee Mawdsly

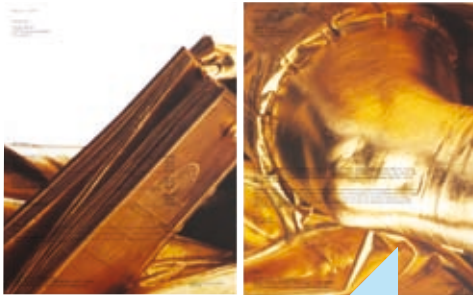


+Design Firm Mode
+Website www.mode-online.co.uk
+Client Lee Mawdsly

+Creative Directors Phil Costin, Ian Styler
+Designer Olly Knight
+Printer/Production The Ordnance Survey

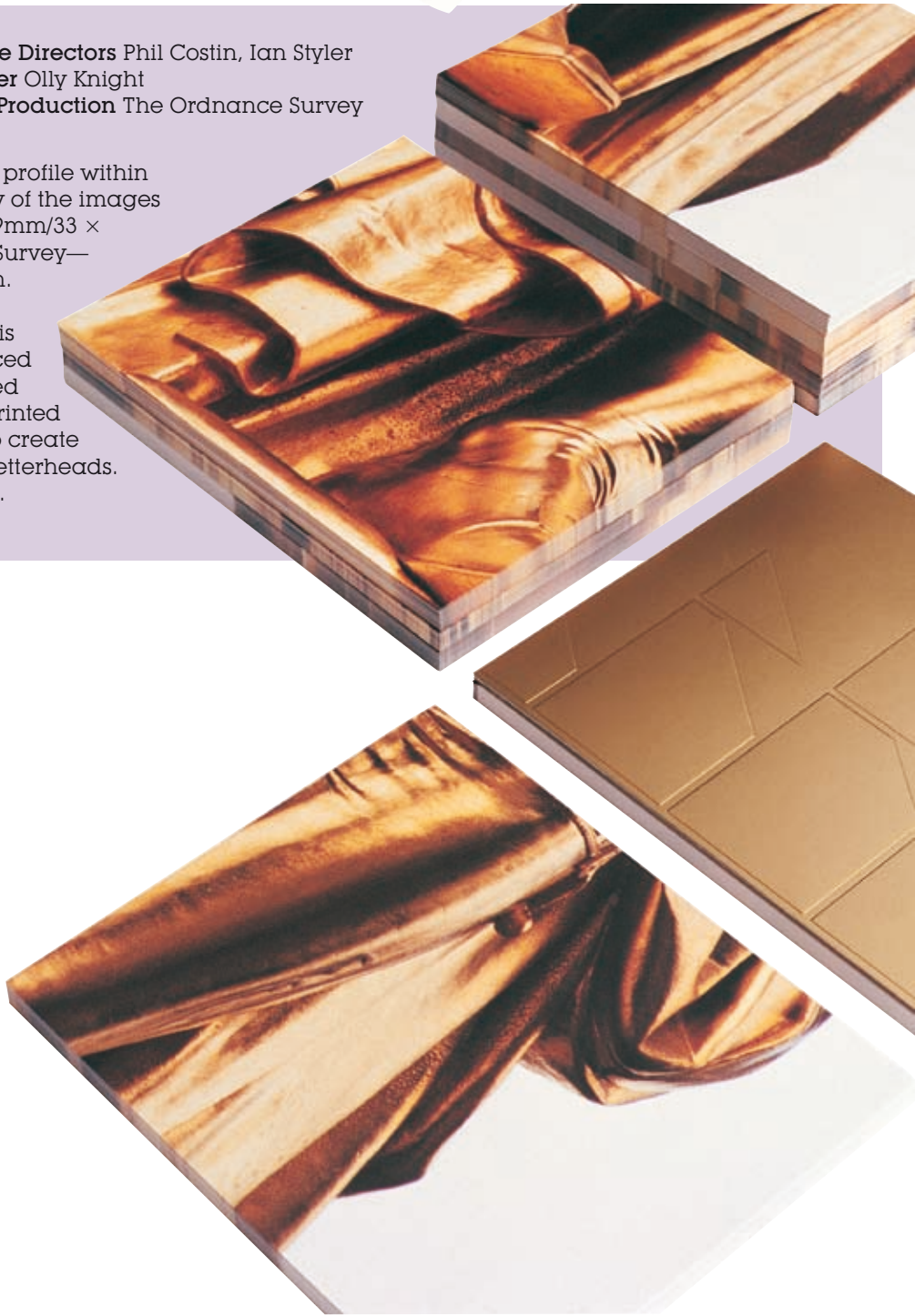
Lee Mawdsly approached Mode to help increase his profile within the creative industry. Mode's approach let the quality of the images speak for themselves. A series of large A0 (841 × 1,189mm/33 × 46¾in) format posters was printed by The Ordnance Survey—the only company with a printing press large enough.

Lee's stationery range was formed by chopping up his posters at the time of production. This not only produced a very striking and memorable identity, but also saved significantly on production costs. The entire job was printed using 4-color process with a single metallic special to create 800 posters, 50 of which were trimmed to create 800 letterheads. The stock used was 60gsm Tercoat Plus by Tervakoski.



Maximizing print

By printing large-format posters (A0: 841 × 1,189mm/33 × 46¾in) and cutting the excess posters down to A4 (210 × 297mm/8½ × 11½in), Mode were able to create a range of A4 letterheads that the client could overprint as and when required. A great way to get maximum value from print.



#006

Sensual

+Design Firm Sensual
+Website www.sensual.pl
+Client Sensual

+Creative Director Pawel Przybylski
+Designer Pawel Przybylski
+Printer/Production Sensual

Sensual, a Polish design house, created its own visual identity and promotional material in-house. The base of Sensual's identity and brand image is a square with a main background color of black. Sensual back this up with three intense extra colors to form the complete set of corporate colors. By then taking these core elements outdoors to photograph, Sensual created their portfolio in a unique manner. The shots are displayed in their printed material and online marketing.

