

100% Cotton Performs



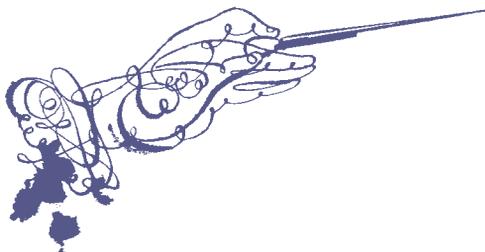
HOW DO YOU

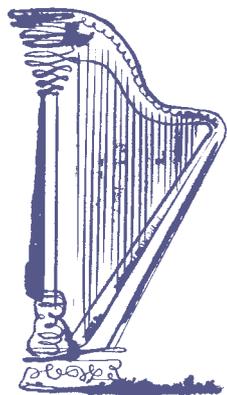
COMMAND ATTENTION

WITH A SIMPLE DESIGN

ON PAPER?

When you use a tactile technique like embossing on Crane's 100% cotton paper, people are sure to take notice. Soft, smooth and durable, Crane's pure cotton papers perform like no other. With a feel that begs to be touched, Crane's paper is the perfect match for embossing – a process that adds texture and dimension by creating shadow and depth. This guide is designed to show you how embossing on Crane's can make you stand out. You'll also see techniques including thermography, lithography and foil stamping that work together with embossing like a well-conducted symphony.



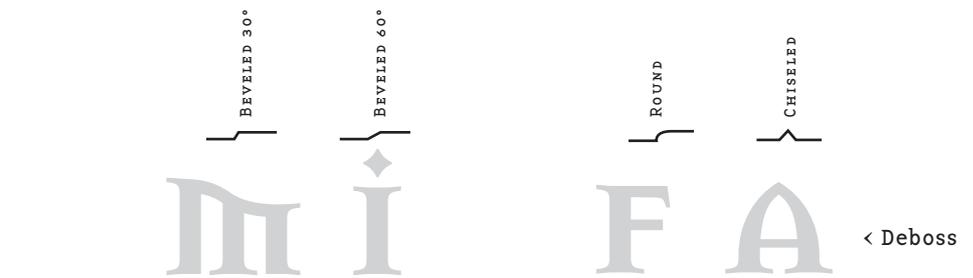


Classic Elegance, Enduring Strength

CHOOSING PAPER

When performed properly, a specialty technique like embossing yields maximum relief and sharp details. One way to ensure great results is to choose a superior paper. Crane's 100% cotton paper is renowned for its tactile qualities and long, flexible fibers, making it the perfect choice for specialty processes. The embossing process involves pressing paper between a metal die and a counter die while heat is applied. A ton of pressure per square inch expands the paper fibers and reshapes the surface of the paper. Soft and durable, Crane's papers allow for maximum depth without cracking or tearing. Crane's 100% cotton paper is also ideal for lithography, thermography and foil stamping.





Reach New

Heights



SINGLE-LEVEL EMBOSSING/MULTI-LEVEL EMBOSSING

You can achieve various heights and depths with embossing. Your embosser will recommend the type of embossing that will work best for your design. A single level of embossing renders a flat image with either a beveled, square, or rounded edge, while multiple levels of embossing give you a sculpted look.

When preparing artwork, use color-coded overlays to indicate various levels and dimensions. It is helpful to draw a side view of the die and indicate whether you want beveled or rounded edges. A “blind” emboss simply means a colorless emboss without ink or foil. Blind embossing can be single-level, multi-level or sculptured by hand, and is a great way to showcase maximum depth.



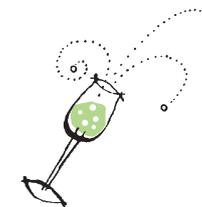
PIANO PLAYER: 4 COLOR OFFSET LITHOGRAPHY
PIANO: BLIND SCULPTURED EMBOSS

A Touch of Distinction

EMBOSSING: PREPARING ARTWORK/ON PRESS

Embossing can add texture and subtle dimension to all kinds of designs, from letterheads to invitations. For best results, you should discuss depth, detail and texture with your embosser early on. When designing a stationery system, you should keep your emboss shallow with minimal bevels to avoid flattening in a laser printer. Business cards, on the other hand, can be embossed very deeply. During your design phase, remember that the spacing between type should be increased to provide room for beveling. Art should be slightly oversized – the finished image will look smaller than the original due to the beveling. Avoid small type, rules thinner than 2 points and type with pointed serifs to avoid distorting the paper. Work with the grain. Always keep your design away from the edge of the paper to prevent puckering and wrinkles.

When on press, look for sharp, well-defined edges. Hold the paper up to the light to check for pinholes and ruptures. Be sure that there are no “halos” or shadows around the emboss. Envelopes can be converted before embossing but remember that there will be a debossing on the back.



Lead the Way to a Smooth Finish

THERMOGRAPHY

Thermography is another process you can use to achieve a raised texture on the surface of your paper. In this process, paper is printed with high-tack inks which are dusted with a resinous powder while still wet. Excess powder is vacuumed off, and the sheet goes into a heat tunnel where the powder melts, fuses with the ink and swells to create a smooth, raised surface. One way to achieve more than two colors is to print the number of colors needed first, then thermograph over them using a clear varnish. There are various thermography finishes to choose from, including dull, semi-dull, semi-gloss and gloss. A special drying process and powder must be used for thermography that will be put through a laser printer.

As with embossing and other techniques, it is important to consult with your thermographer beforehand. The maximum size of most presses used for thermography is 11 x 17. Artwork that will be thermographed should be kept out of fold areas to avoid cracking. Break up large areas of solid color to minimize an "orange peel" look. When evaluating proofs, make sure edges and lines are crisp and clean. Check to be sure there is no raised powder in nonprinting areas.



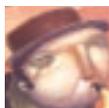
The Brass Section

FOIL STAMPING

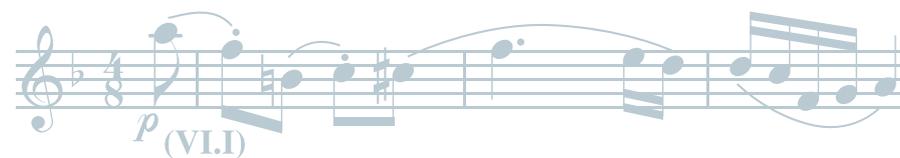
Foil stamping, also referred to as leaf stamping, can create a dramatic texture. Foil stamping involves applying heat while a foil ribbon is pressed between the die and paper. There are many types of foil you can choose from, including metallic, pastel, satin, pearlized, wood grain, holographic, marble, pigmented and clear. If being used for laser printing, testing is recommended to make sure foil will not bubble or peel.

When preparing artwork for foil stamping, use black and white line art at actual size. Avoid close groupings of elements, tight kerning and fine type. Stamping too close to the edge of a sheet without bleeding off the page may cause wrinkles or puckers. When using a combination die – a die used for foil stamping and embossing in the same pass – the ENTIRE embossed image must be stamped; you can't just stamp highlights.* When on press, check for feathering, color changes, scuffing and peeling. The paper should be covered with pigment and edges should be sharp and crisp.

* IMAGE ON RIGHT WAS DONE WITH TWO PASSES OF FOIL.



PRINTING 4 COLOR IMAGES ON UNCOATED STOCK MAY RESULT IN SOME DOT-GAIN. TO COMPENSATE, LIGHTEN SHADOWS AND MID-TONES. IF 4 COLOR IMAGES BECOME TOO DARK, BLACK CAN BE REMOVED ENTIRELY FROM THE IMAGE WHEN ON PRESS.



Get in the Groove

SCULPTURED EMOSS

If you're looking to add realistic dimension to your design, you may consider a sculptured emboss. A sculptured emboss is deep with very rounded edges. To achieve this type of emboss, a craftsperson carves the die by hand. It is very important to provide a specific profile of what you want the emboss to look like. The sculptor works from a photo or drawing, carefully creating the image on a brass die.

When the sculptor is about 3/4 of the way done with the embossing, he'll take a "squeeze impression" to see how the embossing is looking. The sculptor continuously checks his work along the way. Remember – the sculptor can't go back and make an emboss less deep once it's been sculpted.





Improvise a New Arrangement

LITHOGRAPHY OVER FOIL STAMPING

One of the thrills of using specialty processes is that almost anything is possible if you and your printer are willing to experiment. To print lithography over foil stamping, foil is put down and the ink is printed on top. The inks must be specially formulated to accommodate the slick surface of the foil. Many types of foil have been printed on with great results. Some pigment foils, however, are not receptive so it's important to check with your printer beforehand.

NOTE: LEAVING WHITE AREAS IN YOUR ARTWORK CAN ALLOW
THE COLOR AND FINISH OF THE FOIL TO SHOW THROUGH.



Achieve Perfect Harmony

HOW IT ALL COMES TOGETHER

Combining sculptured embossing with other processes can give your design realism that's sure to get applause. To orchestrate several processes together, it's important to choose a strong, pliable paper like Crane's 100% cotton paper. When combined with lithography and foil, embossing is done last. The pressure must be carefully gauged so as not to break the foil. Beveled or sculpted edges are less likely to crack the foil because the foil has a wider distance to stretch. Since paper is more flexible than foil, you can't emboss as deeply into foil as you can with paper. You should always collaborate with the printer when mixing processes. Using multiple processes is like art – be prepared for creative results.





Bravo

Crane's all-cotton Business Papers are the natural choice for any specialty process. Made from 100% cotton, a renewable resource, Crane's paper is totally tree-free.

For samples contact the
Neenah Paper Sample Department
at 800-994-5993

Neenah Paper Inc. www.neenahpaper.com

Design by Keiler & Company, Farmington, CT

Printing, embossing, thermography and
foil stamping by Dickson's, Atlanta, GA

Embossing and foil stamping dies
by Cape Art Die, Inc., Cape Girardeau, MO

< Artwork Credits >

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