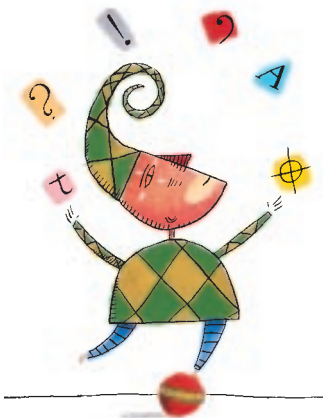


СРАНИЕ'S on EИГРАУ'FИG

100%

С О Т Т О И
P E R F O R M S



Crane's®

Crane's®

PRINTED ON CRANE'S 100% COTTON BUSINESS PAPER,
THIS BOOK LETS YOU SEE AND FEEL THE SUPERIORITY
OF 100% COTTON, AND WHY IT IS IDEAL
FOR THE ENGRAVING PROCESS.



.....

ENGRAVING IS A POPULAR DESIGN TECHNIQUE DATING
BACK TO THE 1500s THAT IS GUARANTEED TO LEAVE AN
IMPRESSION ON ITS AUDIENCES. WHETHER THEY'RE
BIG AND BOLD OR SUBTLE AND SIMPLE, ENGRAVED
IMAGES CAN INTRIGUE, ENGAGE, AND ENTHUSE.

ENGRAVING
FOR LOGOS AND
INVITATIONS AND



IS EXCELLENT
LETTERHEADS,
ANNOUNCEMENTS.

THERE'S NO BETTER PAPER TO SHOWCASE ITS
ELEGANCE THAN CRANE'S 100% COTTON PAPER.
A TRUE CROWD-PLEASER, CRANE'S 100% COTTON PAPER
GETS YOU NOTICED. ITS UNPARALLELED QUALITIES
MAKE IT THE NATURAL CHOICE FOR ENGRAVING.

.....



AMAZING STRENGTH

• • •

Since engraving involves applying extreme pressure to stamp an image onto the surface of the paper, you must select a stock that is durable. Crane's 100% cotton paper provides maximum tensile strength to withstand up to 2 tons of pressure per square inch.

• • •

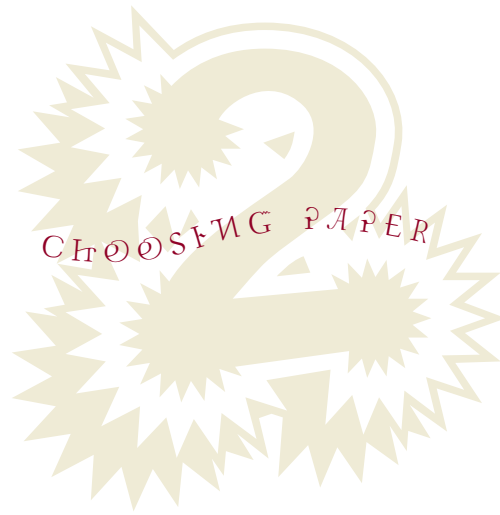
KEEP IN MIND > While wove finished papers engrave well, laid papers can slightly feather the ink. Your engraver can simply adjust the pressure on the die, the rate of ink flow or the ink viscosity. Coated papers tend to crack so testing is recommended.



PRESTIGE

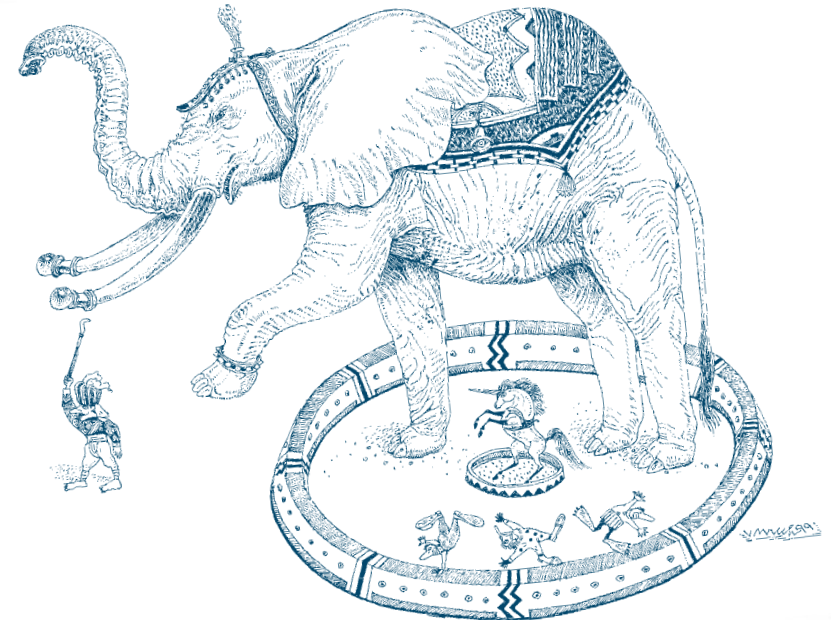
• • •

When you choose Crane's 100% cotton paper, you make a statement about quality. You let people know you won't settle for anything short of the best. The unique softness and feel of 100% cotton gets you recognized. With one touch, you'll know why there is no substitute for Crane's.



* SOURCE: RINGLING BROTHERS BARNUM & BAILEY CIRCUS WEBSITE

When the Brooklyn Bridge was constructed in 1883, Jumbo the elephant walked across it to test its sturdiness.*



Con Colleano originated the feet-to-feet forward somersault on the tight wire.*



* SOURCE: PICTORIAL HISTORY OF THE AMERICAN CIRCUS BY JOHN AND ALICE DURANT

1 2 3 4 5 6 7 8 9 10



HOLD A FINE LINE

...

One of the many benefits of engraving is the ability to achieve fine hairline imagery, delicate lines and type as small as 4 point. It is important when preparing your artwork that you keep this in mind to make the most of the engraving process. It is essential that reproduction art for engraving is clean and sharp since imperfections will be transferred. Make sure your image can be separated to black and white line art. Be aware of what's on the other side of the engraved image so the deboss doesn't detract from your design.



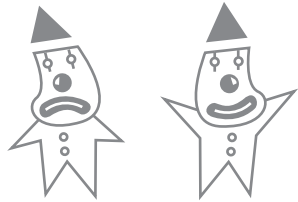
SIZING THINGS UP

...

Pay close attention to size when preparing artwork. Keep your images within a 4 1/2" x 8 1/2" area (press size: 5" x 9"). If letterheads are to be engraved top and bottom, two dies will probably be required.

PREPARING ARTWORK



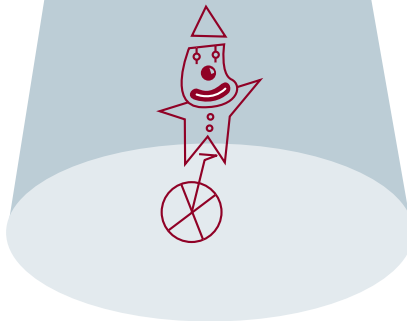


UNBURNISHED BURNISHED

LET IT SHINE

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Metallic ink can give engraved images a whole new luster. Metallic ink colors are created with small particles of brass, copper or aluminum. To achieve a rich shine when using metallic ink, the engraved image must be run through the press a second time without ink. This is called "burnishing."



A SPOTLIGHT ON COLOR

...

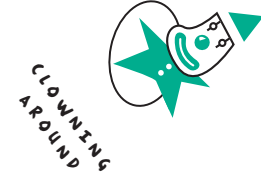
When engraving in color, there are a few key things to remember. One die is used for each color. Engravers use acrylic based, water-soluble inks that create a soft sheen. These inks won't melt in a laser printer, so you can run engraved letterhead through a printer. Any color can be matched with engraving. When a specific color match is desired, send a color swatch or a sample from any numbered color matching system along with your artwork.

SCREENING SOLIDS

FOR SOLID BLOCKS OF COLOR (ANYTHING GREATER THAN 1/4" TO 1/2") IT IS BETTER TO USE SCREENS, CROSS-HATCHING OR STIPPLING TO GET A SMOOTH AND EVEN INK TRANSFER.



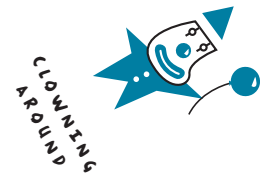
Solids created with screens.

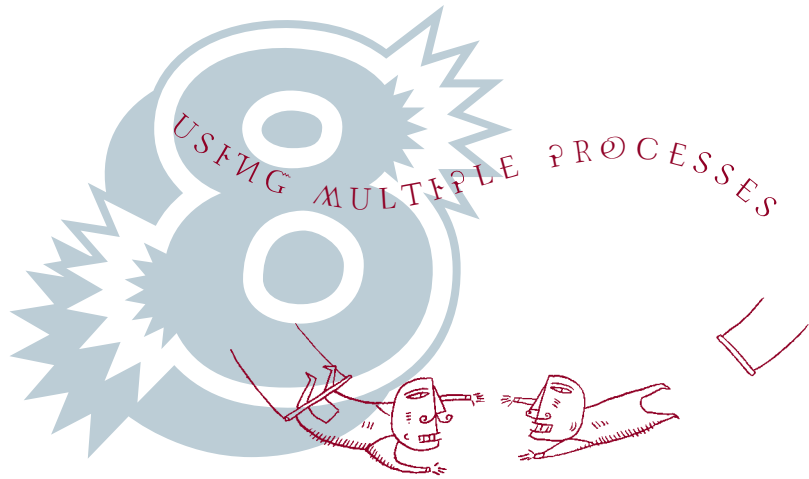


Solids created with cross-hatching.



Solids created with stippling.





WORKING TOGETHER

...

Engraving can be very powerful in combination with other processes. Touches of engraving can be used to complement lithography over printed images. You may even engrave over halftones for added dimension and definition. Since guides and grippers on the press vary for different processes, you should check with your engraver beforehand to prevent registration problems. It is also important to consult with your engraver about sequence when using multiple processes to make the most of each technique.

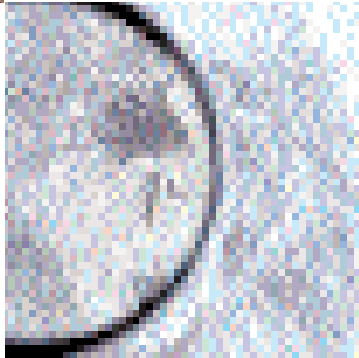
OPACITY

SINCE ENGRAVING INKS ARE COMPLETELY OPAQUE, THEY PRODUCE CRISP TRUE COLORS. THIS EXTREME OPACITY ALSO ALLOWS YOU TO ENGRAVE LIGHT-COLORED IMAGES ON DARKER COLORED BACKGROUNDS. HOWEVER, ENGRAVING CANNOT ACHIEVE FOUR-COLOR PROCESS OR TRAPS.

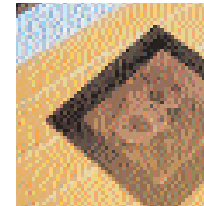




^
Making
the Die
v



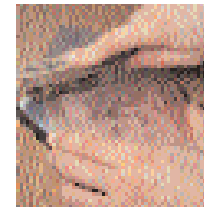
- > The commercially prepared plate used to create the die has been coated with an acid resist photo sensitive ground, which hardens after exposure to light. Using a film positive of the finished art, the image is exposed onto this ground.



- > The exposed copper plate is put into a developing tray for 30 seconds.



- > The plate is then cleaned and placed into an acid bath to etch the image into the surface of the copper.



- > The plate is inspected for imperfections and scrubbed in preparation for its chrome bath.

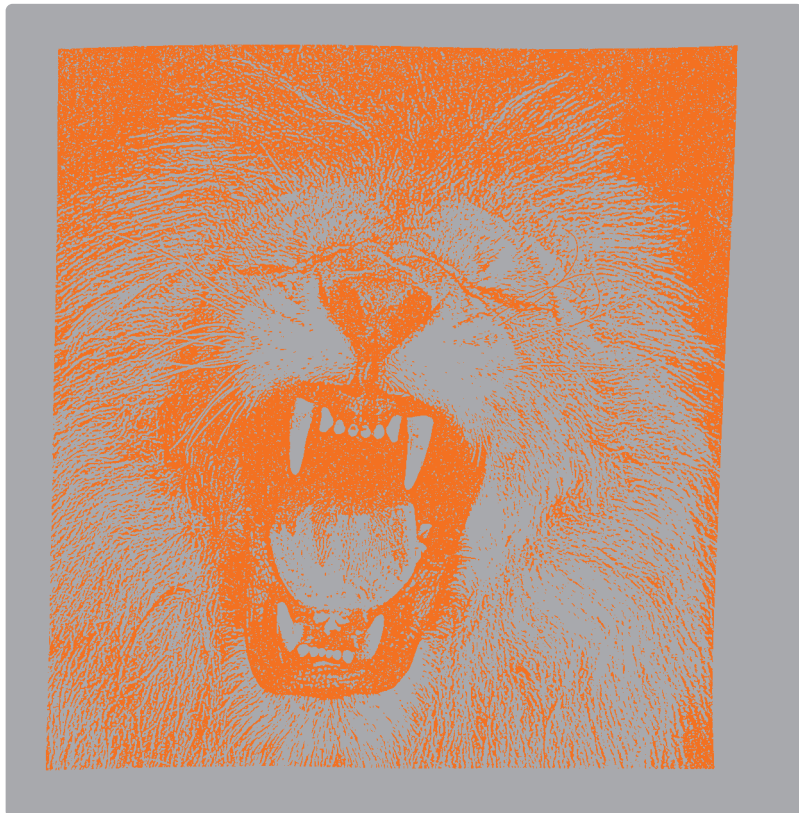


- > Finally, the die is electroplated with chrome to achieve a hard surface. This helps it stand up to many more impressions.

BE A ROARING SUCCESS ON PRESS

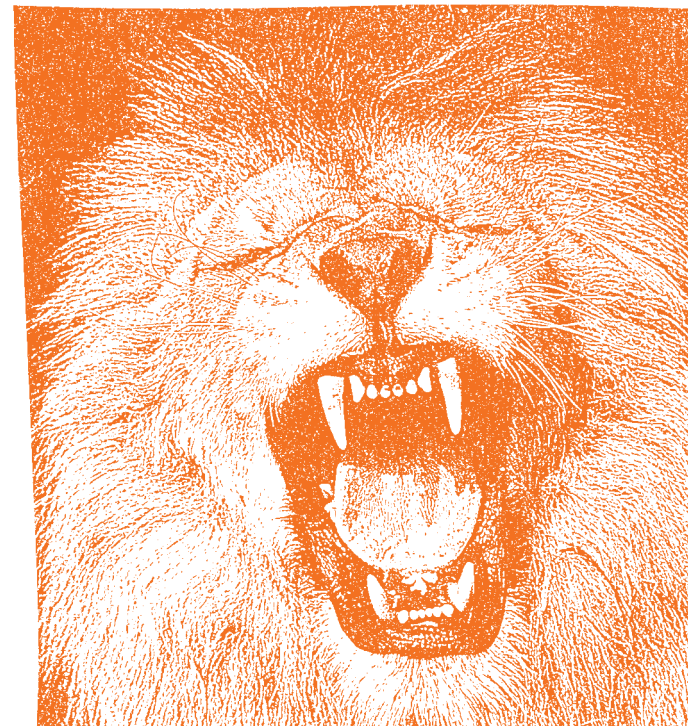
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Engraving images on paper is a methodical process. One plate and one pass is used for each color. Extreme pressure stamps the paper deep into the engraved areas of the die, pulling ink out of the die, creating an inked impression on the reverse paper surface. As with any process, you should always evaluate proofs carefully. It is important to check for sharp images, accurate registration, and that all colors match. Also examine the back of the image and the edges for "spitting" (little specks of ink).



HALFTONES

ENGRAVING OF HALFTONES CAN BE ACHIEVED WITH DRAMATIC EFFECTS. TRADITIONALLY, HALFTONES ARE CREATED WITH LINE ART. HALFTONES CAN ALSO BE ENGRAVED WITH FINE LINE SCREENS. CHECK WITH YOUR ENGRAVER ON THE ADVISABILITY OF ENGRAVING AN IMAGE, ITS LINE SCREEN, AND INK COLOR.



A NOTE ABOUT ENGRAVING ENVELOPES:

UNDERSTAND THAT A REVERSED IMAGE WILL APPEAR AS A SUBTLE DEBOSS ON THE BACK OF THE ENVELOPE. YOU CAN AVOID THIS BY RUNNING CONVERTED ENVELOPES WITH OPEN FLAPS WHICH WILL COVER THE REVERSED IMAGE WHEN THE ENVELOPES ARE SEALED. ANOTHER OPTION IS TO CONVERT THE ENVELOPES AFTER ENGRAVING, BUT THIS CAN BE EXPENSIVE IF ONLY SMALL QUANTITIES ARE TO BE CONVERTED.



A ROUND OF APPLAUSE

Crane's all-cotton business papers are the natural choice. 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

For more information about engraving, contact the Engraved Stationery Manufacturers Association.

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