

PRINT QUOTATION GUIDELINES

The purpose of these guidelines is to help you specify on your requirements and thus enable us to produce the most competitive estimate for your print job.

Remember, we can advise you on different production options available, as well as ways of saving money in production through proper planning, but we need to fully understand what you want to achieve to bring our experience to bear in your favour. If you are in any doubt about how to explain what you require please call us first to allow us to help you.

Many of our clients ring us to discuss a specification to clear up any possible misunderstandings. We are happy to explain options open to you, or even to write-up the specification and fax it back. And remember, even a quick sketch is invaluable to help convey their intentions.

Name/Reference - Always give a project a distinctive title to avoid confusion in later discussions. A 2-word name, job number or job title are perfectly adequate.

Extent - We've already mentioned above the value of a rough sketch or visual to explain what you have in mind. You will need to make sure you have covered the following:

Number of Pages - Each side of a printed sheet is a page. Make sure you specify the correct number of pages so we are able to estimate the paper cost correctly.

Size - Both the flat (unprinted) size and the finished size after printing and folding.

Finishing - The list is long; so do please call if you are in any doubt. Typical examples are folds, rolls, throwouts, saddle-stitch, gluing, embossing, perforating, trimming, die cutting, collating, binding, laminating, sequential numbering, sealing, spot-varnishing, and so on. Please refer to the Glossary of Printing Terms at the back of this guide for more information.

Paper - Specify both stock and weight. Again, our advice can go a long way to help you finalise your choice. There is an enormous range of papers available for commercial printing and your choice will be determined by many factors - not least the cost, and how the paper can affect the look and feel of the finished project.

Quantity - We need to know how many copies are required to budget for the paper cost. Do bear in mind that once the press is running, it is cheaper to print extra copies (run-ons) than to re-print the job later because of a shortfall caused through extra demand.

The Materials you will provide - Please tell us what we will be working from to produce your print run; a) Finished film. B) complete artwork or a file on disc. C) will you be briefing us to produce your design and artwork. D) flat artwork.

Printing - Please tell us the number of colours you intend to be printed. The usual choice is either one or two colours or four colour process.

Repro - If you are supplying flat line artwork for us to produce finished film and plates, we need to know if any special tints are required, as these will affect the planning and reproduction costs.

Delivery - Where? When? And in the case of very large projects specify and discuss pallets, boxes, and even packaging.

Proofing - Proofing allows you to verify the correct placement, register and colour reproduction of a print run before you "press the button". You can, of course, elect to "proof on press", but the cost implications can be very high if any single mistake is discovered. So unless the job is very simple (single colour) or you are very brave, proofing is a vital stage and is the safety valve in the printing process.

Wet Proof - This is the most expensive option as you need to produce finished film separations and plates.

Cromalin and Matchprint - These are colour proofs made from the final film to enable checking to take place before the expensive process of plate making and printing.

Iris and Rainbow 3M - These processes cost less than Cromalin or Matchprint as they do not require film or plates.