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# History of Paper & Print

It was the invention of paper that allowed the development of further communications, the spreading of information and sending of messages between peoples of the world.

- 200 BC** In China the first known development of paper, made up of torn silk shreds, but very expensive.
- 105 AD** More economical paper produced in China from a variety of materials.
- 500 – 1100** In the West all information and books were painstakingly copied out by hand, there was no paper, so animal skin (parchment) had to be used.
- 593** First printing press invented in China
- 600 – 750** Paper making techniques spread when China invaded Korea and Japan, the knowledge expanded through Asia and the Middle East.

The Japanese developed and refined the art of making paper and it became a very important part of their culture.

- 900** Chinese began to use print as wooden blocks for pictures and text.

It was about this time that the first Japanese paper folding pieces (origami) came into being, linked with their message sending tradition.

- 1100** Knowledge of how to make paper spread to the European Countries with the expansion of trade.
- 1238** First European paper mills went into production in Spain.
- 1397** Books printed with movable type first produced in Korea.
- 1440** Introduction in Europe of movable metal type, which could be reset and used over and over again.
- 1470** Wood cuts introduced in Europe to illustrate the printed word.
- 1476** Caxton, the first printer in England, set up a print press in Westminster.
- 1500** Printing presses founded all over Europe.

Even at this early stage during the development of print, there were mechanisms, pivots and string pulls being used in complex scientific and astrological text books.

**1798** The lithographic printing revolution was invented in Germany using an 'oil' versus 'water' separation process utilising the local Bavarian Stone.

The development of this printing process brought about the introduction of colour – chromolithography by using separate stones for each colour and overprinting in registered sequence. It was this breakthrough that those, in the Victorian era, took to their hearts with a passion for the ornate and colourfulness, which could now be reproduced with multiple copies, even though it was still labour intensive. The inventiveness of the era transcended into the printed cards sent as a greeting. They became fanciful and ingenious incorporating moving parts in the form of pull-outs and pop-ups.

**1860** With the advent of photographic processing, a revolutionary four colour photomechanical lithographic printing process evolved which revolutionised the printing industry allowing for speedy, cost effective multiple printing, ideal for mass circulation.

Lothar Meggendorfer (1878) was one of the first to capitalise on the superior technical capabilities of the German printing industry and produced movable picture books with unfolding panoramas and pop-ups containing intricate die cuts for moving mechanical parts engineered to provide animated graphics.

**1930** Worldwide revival of interest in origami, the Japanese culture of paper folding, traditionally handed down through the families, still considered a 'therapy' in the present day fast moving lifestyle.

**1950** Consumerism takes hold, paper engineered items taking on a broader spectrum, cross fertilisation of ideas cross many disciplines.

# The Making of a Greeting Card

## Design

### ***Q What types of cards are sold in the market?***

**A:** There are two distinctly different design areas in the greeting card industry, traditional and lifestyle.

Traditionally cards are geared towards the lower to middle markets. They're usually more traditional old fashioned and titled towards the recipient of the card like "To my sister".

A traditional card is usually verse orientated with a full flowing sentiment inside but can also be conversationalist.

Lifestyle cards have gained more popularity in recent years. A lifestyle card is more design driven, often with little verse accompanying the design.

Within both categories there are a full assortment of classical, sentimental, humorous, cute, floral and inspirational designs to name but a few.

### ***Q: Where would you recommend a young designer to start?***

**A:** While all greeting companies look for new designers, the amount of traditional designs coming from overseas parent company's means it is difficult to break into the traditional market.

Lifestyle card design is a more open market to start in.

### ***Q: What type of designs should you begin with?***

**A:** It is important for any designer to spend maximum length of time going around the stores to see what is already in the market. Greeting cards are found in all kinds of retail stores with Newsagents, Post Office shops, Department Stores, Gift shops and Discount Stores offering the best selection. Use your Yellow Pages to search out these stores. Do not restrict your research into own home territory.

With the greeting card market well established, copying an existing style is going to make it difficult to succeed.

Look for a gap in the market, a niche and work to establish a design style that is new and refreshing. Be careful though, not to limit your appeal too much. Let us say you feel there is a big gap in Jewish cards in the market. However if the Jewish community only represents 1% of the population, you would not want to restrict your sales to such a small group.

***Q: What occasions should I concentrate with?***

**A:** Blank (no verse) lifestyle cards have always been popular however they are limited. It is important to recognise that 75% of all cards are bought by women and so the majority of your designs should appeal to women.

In addition to this, 87% of all card purchases are for birthdays. In light of this, any range that uses occasions, needs to keep the balance between birthday cards and other occasions.

## Size

***Q: What size can you make a greeting card?***

**A:** There is no limit to the size or shape a greeting card can be. However it is not as simple as that.

Traditionally, greeting cards have been rectangular in shape. Today, though there are square, triangular and even round cards on the market. It is important to understand that each card has to sit easily on its display fixturing and does not fall over.

While a greeting card can be any size, the Post Office has certain restrictions of what can be mailed as a small letter. To qualify for the cheapest postage rate, the envelope must be no shorter than 88mm and no longer than 230mm with the length being no less than 1.414 times the width. This is called Post Office preferred size. If you design a card outside of these dimensions, it will be subject to additional postage.

Another constraint on size is the size of the cardboard you want to print on. This is very important to gain the best cost economies. A few millimeters here and there can make a big difference.

Before commencing your design talk to a printer. While there are many different size cardboards, there are two standard sizes many stocks are available in.

650mm x 910mm and 760mm x 1020mm.

A good idea is to measure some of the cards in the stores. These will give you a pretty good idea what size to design to.

## Layout

***Q: What can a design be created on?***

**A:** There is no limit to the mediums greeting cards can be designed on. While paper is the most common, many designs are created on fabric, wood, solid cardboard or as three dimensional collages.

Designs prepared on artists paper have an advantage in that they can be directly rolled around a scanning drum giving a first generation result. Today, flat bed scanners which can take flat but rigid artwork (like wood panels), have become a lot more accurate and are achieving good results, although not as good as a drum scanner.

Three dimensional designs have to be photographed onto a transparency for scanning. This provides excellent results and can be put onto a drum scanner. Transparencies are though a second generation away from the original design.

***Q: What type of transparencies can be used?***

**A:** All transparencies from 35mm to large format 10 x 8 can be used. The bigger the format, the better the result. For greeting cards that do not need to be enlarged very much, 35mm is acceptable although the 5 x 4 format is preferable.

It is important to remember that certain types and brands of films reproduce certain colours better than others in reproduction. Talk to your photographer regarding this.

***Q: What size should a designer prepare their artwork?***

**A:** Generally speaking you minimise your mistakes the greater the reduction from the original art. A picture reduced to 50% of its original size will hide more blemishes than a design enlarged 200% more than the original size.

Most designers try and work at 150% of the final required size. It is important to remember, the bigger the original the more painting you will have to complete.

However, like with everything, there are not set rules. Some artists prepare their design very small, then enlarge it substantially to reveal all the mistakes and blemishes.

***Q: How close to the edge should the designer finish their art?***

**A:** If the card is to fully bleed, that is, the image goes off the edge, then the designer needs to add an additional 3 – 5mm of bleed to all edges of the design when it is at 100% of reproduction size. If your art work is scaled up to 150% of finished size, this bleed will need to be increased to 5 – 8 mm.

## Barcodes

***Q: Do designers have to include barcodes onto their cards?***

If the designer is working with an established publisher, they will be able to handle all barcode requirements. If you are publishing your own designs, barcodes are only applicable if you want to sell your designs to a retailer who uses barcode scanning technology. Whilst barcode scanning will become more popular, today it is limited to department stores, chain stores and some large newsagencies. If you want to sell your cards to these retailers then barcodes are essential.

**Q: Do barcodes need to be printed on the back of the card?**

**A:** Most big publishers print the bar code on the back of the card for cost reasons. This is not essential, a sticker can be used. Printers of barcode stickers can be found in the Yellow Pages under “ Identification Products & Services”

**Q: Can any number be used on a bar code?**

**A:** No. A barcode is an identification number as well as a retail price point indicator. Most barcodes used in retail today are called EAN barcodes. These have 13 numbers. The first 7 numbers are for company identification. This is a traceable number all over the world. You have to apply to use a barcode through XYZ in your capital city. There are then 5 product numbers you can use to identify the description and retail price of your product. The last number is a mathematical check digit, which is automatically worked out.

## Printing

**Q: How do you go from a design to printing:**

**A:** All designs that are full coloured pictures have to be scanned and have their various colours separated. The scanner separates the colours and transfers the colours as dots onto a piece of film. The film is then exposed onto an aluminum printing plate that goes onto the press. When the plates are printed in register, with the appropriate ink colours, a full picture is produced.

To generate full colour pictures (like in a magazine) the printer prints in just 4 different colours, cyan (blue), magenta (red), yellow & black. The scanner separates out all the colours and turns them into little dots. When these dots are printed together, the eye sees them as a full colour picture. eg. when a number of blue dots are printed next to a number of yellow dots, the eye sees the image as green. A good idea is to go and have a close look at an outside billboard poster. On these posters, the dots are large enough to see with the naked eye. You will see that the combination of dots in all 4 colours generates the full picture.

**Q: How many colours can you print in?**

**A:** There is no limit to the number of colours you can print in. However the more colours you use, the more expensive will be the result.

Generally speaking, most printing presses come in 1, 2, 4, 5 & 6 colour options. The more colours, the more expensive it will be.

Full colour pictures as detailed above use 4 different colours. You can also print in PMS (pantone matching system) colours. This is a palette of over 500 colours in every hue. These colours are specially mixed by the printer to a specified recipe.

Most greeting cards are printed in 4 colour process with some special designs using 1 or 2 special PMS colours to add to the result. Talk to a printer for advice.

***Q: What cardboard's can I use?***

**A:** Most standard greeting cards are printed on a bleach board stock ranging in weight from 200 – 250 gsm (grams per square metre)

Special cards are printed on a variety of board weight stocks from brilliant white mirror finishes to textured coloured boards.

The range of stocks can be viewed from your local paper merchant found in your Yellow Pages.

***Q: What sheet sizes can you print on?***

**A:** There are numerous printing press sizes. The most common are:

340mm x 510mm (A3)  
440mm x 650mm (A2)  
510mm x 710mm  
710mm x 1020mm

There are a few presses around that can take a sheet 910mm x 1400mm

It is important to remember when designing your print sheet that you will need to allow 20mm along the short edge and 10mm along the long edge where there can be no printing.

***Q: Can the designs be flush to each other?***

**A:** Generally speaking no. Because the design of each card will probably be different, you must allow a minimum of 3mm between each edge of the card to allow the guillotine to accurately cut your cards.

## Finishes

***Q: After printing what finishes can be applied?***

**A:** The list of finishes is endless. Common finishes are:

- |               |  |
|---------------|--|
| Litho Varnish | (protects the printed finish from scuffing)        |
| UV Varnish    | (a high gloss varnish set with ultra violet light) |
| Celloshening  | (a thin plastic laminate either shiny or matt)     |

Foil Stamping	(often seen as gold foil but can be done in many colours)
Embossing	(using a die to press a design into the paper)
Forme Cutting	(using a specially bent knife to cut a shape in the card)
Verco	(applying a resin powder that with heat melts and raises)
Glitter	(same as verco but has a glitter effect)
Bronzing	(applying a gold powder)

Your printer will be able to advise you about all the finishes mentioned above.

## Envelopes

### ***Q: What kind of envelopes can be used?***

**A:** Envelopes fall into 3 different categories. Banker (“V” shaped flap), Wallet (straight flap along the long edge) and Pocket (straight flap along the short edge).

Generally speaking, most greeting card envelopes are Banker shaped. It is important to determine your envelope size before setting your greeting card size. The dies to cut out envelopes are very expensive. Each envelope supplier (see Yellow Pages for a listing) has numerous sizes and shapes to choose from. Some suppliers maintain stocks, which you can buy from.

It is important to determine whether your envelope is Post Office Preferred (POP) or not. See notes above. For example, square envelopes, so popular today, are not POP.

## Making your own cards

### ***Q: How hard is it to make your own cards?***

**A:** Making your own cards is not that expensive. To publish 3000 of 8 designs (total 24,000 cards) with film, printing, varnishing and folding complete with envelopes would cost less than \$5,000.

A good printer will be able to offer you a complete service to achieve your desired results.

However that is the easy bit. Getting space in stores where you may need to provide display fixturing, selling and the cost of distribution around the country can stretch small operations.

An inexpensive solution is to have your art work professionally photographed onto 35mm negatives (not transparency). You then get your local photo processor to run out as many copies of your art as you want as photos. You can then adhere these photos to a white or coloured piece of cardboard and presto you have a greeting card.





# Writing for Greeting Cards

## Introduction

You have all looked at cards and decided you could have written them but it takes more than maybe you realise. It **is hard** to get a piece of writing published. It is only when you decide to have a go yourself that you come to appreciate that, somewhere along the line, talent and skill actually come into it.

### **So what is the best way to go about it? Where do you start?**

When approaching greeting card publishers with a view to publication there are generally three styles of writing:

- Verse
- Prose
- And punchlines.

Firstly ask yourself what is your forte? What are you best at?

Usually the best way to start is by acknowledging your strengths. Even if you can turn your hand to any style there will usually be one at which you excel.

**Research the market** – the best place is your local card shop, department store and newsagent. Go in, take a look, see who publishes in the market you are aiming for and make a note of the publisher. This is important, you can imagine how unprofessional it would be to send a punchline to someone whose cards are blank! Most publishers do print their address details on the reverse of the card, it is worth jotting as much down as you can.

### **You now have a starting point.**

So now you know who you want to approach, how do you go about it? Well, you have noted down their particular 'house style' and may even have likened it to your own. But how do you know whether they want copy (a piece of writing) of the same nature at this precise time?

They probably don't! You need to remember that it was created many months before it appeared in the shops. It is likely that the publisher's requirements have changed. After all, cards are highly seasonal and the copy isn't always written during the traditional seasons we enjoy i.e. Christmas verses in July are not unusual. It would be better to write a brief letter to the publisher simply asking if they would forward their current editorial guidelines. Enclose an SAE, the easier you make an editor's day the better, and the more chance you have of getting a response. Alternatively, send six of your best and cross your fingers. Always enclose an SAE if you want your work returned and ensure the envelope is large enough for your work to fit back into.

### **Styles and Occasions**

There are over seventy different occasions to write for, although they won't all be sought after at any given time. When writing for a particular occasion, the copy must be appropriate to that sending situation e.g. you wouldn't write "good luck in all you do" for a Sympathy card – it would be inappropriate. As already suggested, contact the

publishers and find out what they are looking for. This will help you send in the right style of work to the right publishers at the right time of year.

There must always be a reason to send. Even though your writing makes perfect sense to you, it may not to someone else – therefore label your work!

Again, research is important, there is no point in sending a punchline to a publisher who really wants an eight line verse for Mother's Day.

You must ask yourself, prior to submission, whether your work is like anything you have ever read before. If you can honestly say no, you could be on to a winner! If it is similar to anything else, expect to receive a rejection. Writing for greeting cards is highly specialised. What you write must therefore be original and unique to you, whilst still remaining appropriate to the sending situation and house-style of your chosen publisher.

## Presentation

### **Verses and Prose**

Every submission must bear your name and address. They can get mislaid. Consider the amount of work publishers receive each week – sackfuls!

Your work must be typewritten and kept plain and simple – no decorative borders as it is the **writing** that is of interest. Keep it all on one page, if possible. Verses range from four, eight and twelve lines – some verses can be longer. Prose is about the same, it can be very brief or very lengthy.

### **Punchlines**

Jokes are best presented in Page 1 and Page 3 format to give an overall opinion on the impact. i.e. make a mock-up card from a folded piece of A4, type the first half of the joke on the front P1, and type the punchline on P3. If you don't laugh when you have opened your dummy card, the idea probably won't sell. As with verses and prose, each submission must contain your name and address. Some publishers will accept jokes typed on A4, fit as many as you can on one sheet and number each punchline. If they like any of them they will tell you which number they are interested in. It is an idea to number your submissions anyway, it makes things simpler when it comes to purchasing an idea.

### **Submitting Work**

Make sure you have followed the above guidelines and those of the publisher, if you have them. Don't send more than six samples, or more than can comfortably fit into an A4 envelope. Ensure you include an appropriately sized SAE, if you wish your work to be returned. **Never send originals.** Send a covering letter, but keep it brief and concise, anything longer will not be read. If you have been published before it is worth mentioning this in your letter. Expect to wait up to six weeks for a reply and please don't ring the publisher two days after you have sent your masterpiece. Be patient.

It is always advisable to keep copies of everything you send out and maintain records of what you sent to where, whom and when. This will come in handy when you sell an idea that you may have issued to a few publishers at the same time. If it is bought, you must inform other publishers that your idea is no longer available for consideration.

## **Payment**

This varies so much from publisher to publisher. Ask yourself; are you in it for the money or just the pleasure of seeing your work on print? Most of us, realistically, want both and it is possible to make a living at this. More often than not, punchline humour will please the bank manager more than traditional verse and it takes less effort (that is not to say that it is less skillful). Two lines of writing can earn more than thirty. Verses are usually paid by the line or a one off fee is offered. There is money to be earned here, but you must be good.

Most publishers purchase work outright and you instantly lose ownership of that particular piece. Some, however, do pay royalties and others are willing to negotiate either way.

Once your work is accepted, you will probably be asked to send an invoice. Essentially, writing is a business and you are generating an income that must be declared. It is advisable to enquire with the Australian Taxation Office if you need to pay tax on this income.

## Do's

- Do your homework. A little time spent researching the market will save you a lot of time, money and frustration in the long run.
- Do ring up or write to the company prior to sending copies of your work to check whether they accept freelance work, what their guidelines are and to whom they should be addressed.
- Do put your name and address on every piece of work.
- Do enclose an SAE if you want your work returned.
- Do agree how you will be paid.

## Don'ts

- Don't ever send originals.
- Don't waste your time sending a long letter of introduction. It invariably will not be read.
- Don't sell two publishers similar copy. A bad reputation will follow you around.
- Don't take rejection personally.

If you have talent, follow these simple steps, and with practice and determination you may one day leave your day job and become a full time writer.



# 3D Hand-Made Cards

## 1. Creative Inspiration

There are many ways to inspire creativity; the most innovative usually comes from making your starting point from outside the immediate circle of thought, eg: -

- 1) Nature's own structures, flowers, plants etc. (amazing shapes and structural forms could be simulated).
- 2) Sculptures (what would they look like made from paper?).
- 3) Architectural forms (miniaturised?).
- 4) Furniture (could it be smaller made to fold flat?).
- 5) Everyday objects – household equipment (eg. Pedal bins; how do they work, can the mechanics be made from paper?).
- 6) Museums – Science and engineering; moving parts, think paper and card.

*Secondly come closer to the task in hand and look at: -*

- 1) Presentation Packaging
- 2) Display pieces in shops
- 3) Pop-up Books

Dissect, examine, be curious, store the information even though the idea may not come immediately, the thoughts may eventually combine to form something different that you could not have possibly thought of to begin with.

## 2. Economical Approach

The simplest ideas are always the best but often not as simple or straightforward as they may seem. Ideas may develop and become complicated, always refine an idea back to its simplest form, this not only satisfies many constraints but also makes it appear good-looking.

There are also practical reasons for ideas to be economical (simple) in their design: -

- 1) Ease of construction, if it is complicated and it takes a long time for somebody to assemble, it will be too costly to make.

- 2) Fitting and cutting out of a given sheet size: the more you can get from a sheet the less the unit cost and the less wastage.
- 3) The ability to fold flat - not only for posting but also for storage and make up point and in transit to storage/outlet.

### 3. Paper and Board

There are literally thousands of different types of papers and boards available, some have restricted availability because of their type of manufacture, country or origin, cost, size, quantity required etc., but there are ways and means around those restrictions.

There are many paper merchants that handle a variety of stock (the trade term for paper and card), with different merchants carrying different types. Paper manufacturers themselves are increasingly handling their own distribution and are often a good source for direct information and samples.

#### 1) Types

It is difficult to categorise all Papers and Boards but these are the main areas.

- a) Woodfree - (Lignin free) Gloss and Matt Art - high quality printing, creasing and folding (two sided).
- b) Cast Coated - excellent printing, surface could break up if not carefully creased.
- c) Cover and Packaging Boards - reasonable printing one sided or colour impregnated, standard commercial applications; rigid enough for firm 3-D application.
- d) Woodfree Uncoated - cheaper alternative but would be fairly strong for structural work.
- e) Recycled - various types available in different percentages of recyclables, the truly completely recycled product has 100% post consumer waste. Because of the nature of the recycled pulp (broken down fibres) its strength is diminished.
- f) Specialist Grades - variants, miscellaneous, one offs that cannot be categorised.

All of these listed are mechanically produced and have one common characteristic – a grain, just like the grain in wood, all manufactured paper has the pulp fibres facing in one direction. (See (c) Grain Direction).

- g) Hand made paper/board - can be made from almost anything and be rich in content and texture. It is not particularly good for folding, as its fibres tend to be all over the place and resist a clean fold.

2) When does Paper become a Board?

All papers and boards are either: -

a) Measured by their weight i.e. So many grams for each square metre ('gsm' or  $\text{gm}^2$ ).

Or

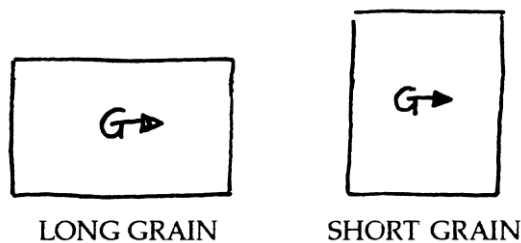
b) Measured by their thickness, i.e. So many microns thick "u"

"Paper" would be classed, up to approximately 170 gsm, "Board" would be heavier than this.

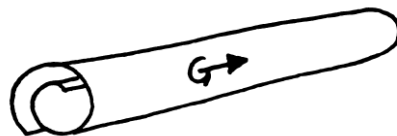
3) Grain Direction

Flexibility or strength?

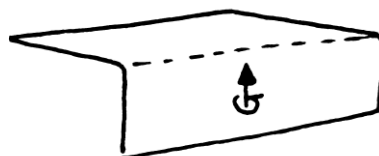
Hardly any paper or board is produced in a square format, it's nearly always rectangular and it is the long edge that usually tells you which way the "grain" is running, i.e. Longways = long grain.



To find out the grain direction – flex the board between your hands (like Rolf Harris's 'weege' board) and it should flex easier one way than the other to the extent that it could be rolled one way and not the other.



For the strongest fold, the grain should run at right angles to the crease.



(take any piece of food packaging (eg. tea bag carton) open it up after use and check which way the grain runs).

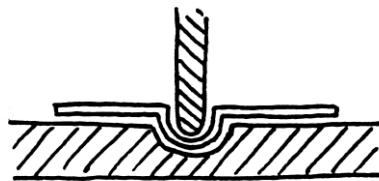
#### 4. Creasing

##### a) A Fold

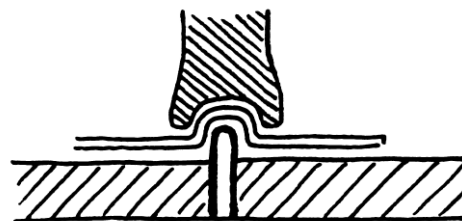
With most papers (170 gsm and under) you can fold by hand, easier with the grain than against it.

To be precise with a fold, a mark can be made with a blunt instrument, i.e. a non-inking 'biro' or rounded metal pointer, as long as the fibres of the paper/board are not disturbed.

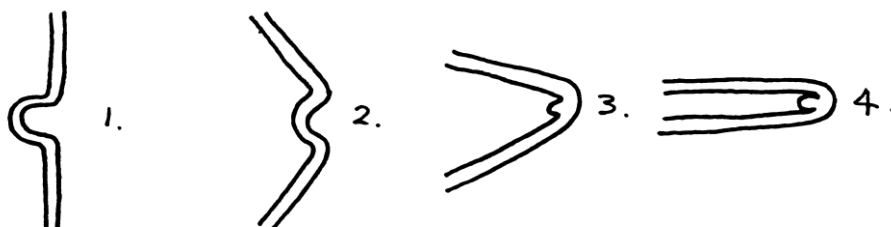
On heavier board an indent is required, this can be produced by making a trough and pushing the board into it -



or better still, fixing an upright rule in a block (a MAUN metal ruler turned upside down is a handy alternative) with the board on top and pushing down along the rule with anything available that has a groove in it, eg. side of a pen or a notched piece of hard wood.



This indent organises the fibres of the board to be put in a situation whereby they will not be stretched when the board is folded. Fold the board with the indent channel facing outwards with the bridge of the board forming the excess fibre pocket at the back.

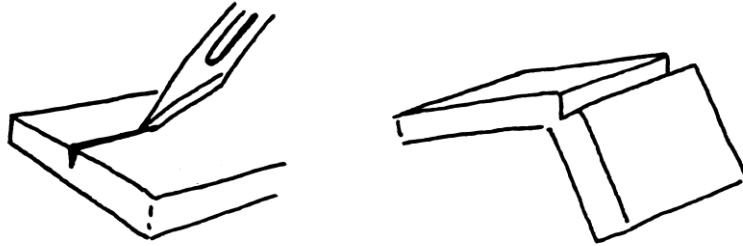


This particular method is the best, especially if glued layers have been applied.

##### b) A Score

An alternative way of creasing, half as strong but a clean precise finish.

With a craft knife or scalpel blade make a cut in the board no more than half way through.



c) A Perforation

As the name suggests perforating the board by making a series of holes or slits, this will weaken the fibres to enable the board to be folded (and intentionally torn, if the holes are close enough), the finish is not that attractive and weakens the board considerably. (However a weak fold is often required for a flattened crease to pop back-up easier!).

A combination of all these creasing methods can be achieved to give specific requirements dependent on the type of structure required.

#### 4. Design Objectives

- 1) The card when opened should be self-supporting, presentable and appealing, when on display in the shops and when it's received.
- 2) It will have to fold flat into a pack/envelope for posting and open out preferably automatically without any persuasion.
- 3) The assembly of the card must be simple to understand and be achieved in the smallest possible time (aim for under 2 minutes).
- 4) Use the minimum of components to keep production costs low.
- 5) Avoid gluing, only use glue if it is absolutely necessary as it is quite a costly addition to the production process.
- 6) The design should have an area of space for a message to be written on the back of the card in its flattened position.

#### 5. Stages of Development

- 1) Very rough, roughs - using any lightweight paper available (blank or printed).
- 2) Remodelled rough, rough - rebuilding and adding pieces if necessary by gluing together to develop and experiment with ideas.

- 3) Rough working model - rebuilt with say 'Cartridge' paper / board 100–200 gsm eliminating the glued parts with the idealistic aim of creating the structure from one piece without any gluing!
- 4) Refined rough working model - made from a paper or board that is in keeping with how the end result should look from the point of view of feel, solidity, looks. Add any graphics in rough form to begin to see how they will combine three dimensionally.
- 5) Drawn plan - detailed drawing on tracing paper to establish method of structure, it becomes the master reference for any duplication, amendments and future developments.
- 6) Finished Working Model - has all the characteristics of the proposed printed production model complete with its graphical form.
- 7) Finished Working Drawing - this is the ultimate reference for any development beyond this prototype stage. If the design is to be commercially produced this drawing would serve as:
  - a) a guide for any studio / illustrator to apply graphics,
  - b) a definite reference as to how the cut out shape will appear, marked to register with the graphics,
  - c) reference for checking of printed and production proofs,
  - d) an aid to any relevant assembly instructions.

## 6. Production Process

The final working drawings are handed over to the printer who will pass the graphics to the colour plate maker to separate and reproduce in readiness for printing, the drawings of the cut out shapes (Cutter Guides) will go to the person (Die Maker) who will make the cutting Die Forme (a series of metal rules, sharp for cutting, blunt for creasing, set in a wooden block). A blank cut out proof is provided for checking against the original drawings.

These two processes are combined on the printing press, with the colours applied first and then the cut out is achieved by setting the 'Die' above the printed sheet and presses down repeatedly during the print run, cutting and creasing simultaneously.

The first run may be checked on the machine before sending off to the Assemblers, who will then put together each unit following the assembly instructions provided. If the design is of one piece, with minimal folds to be made, the printer may be able to organise automatic hand assembly at the end of the production line.

# 3-D Hand-Made Greeting Card - School Information

## Book List

1. 'Paper Engineering for Pop Up Books and Cards' by Mark Hiner  
Published by Tarquin
2. 'Up Pops' paper engineering with elastic bands' by Mark Hiner  
Published by Tarquin
3. 'Pop Up Greeting Cards' by Masahiro Chatani, Published by Ondori
4. 'Pop up Origamic Architecture' by Masahiro Chatani, Published by Ondori
5. 'The Pop Up Book' by Paul Jackson, Published by Lorenz Books/Anness
6. 'The Encyclopedia of Origami and Papercraft Techniques' by Paul Jackson  
Published by Headline
7. 'Origami, a complete step by step guide' by Paul Jackson  
Published by Hamlyn
8. 'Paper Sculpture' by Tsuneo Taniuchi  
Published by Genkosha
9. '3-D Graphics' (commercially produced 3-D structure)  
A series of hardback books published by PIE books Japan



# Freelance Designing for the Greeting Card Industry

The Australian population spends \$500million on greeting cards. Finding a route into this fiercely competitive industry is not always easy.

There are two main options, either to become a greeting card publisher yourself or to supply existing card publishers with your artwork and be paid a fee for doing so.

The idea of setting up your own greeting card publishing company may sound exciting, but this decision should not be taken lightly. Going down this route will involve taking on all the set up and running costs of a publishing company as well as the production, selling and administrative responsibilities. This often leaves little time for you to do what you do best – creating the artwork.

The more common route, therefore, is to supply existing greeting card publishers with artwork. (You can always set up your own company later when you know the ropes).

There are estimated to be around 800 greeting card publishers in the UK, ranging in size from 'one man bands' to multi-national corporations. Not all publishers accept freelance artwork, but a great many do. Remember, whatever the size of the company, all publishers rely on good designs.

## Finding the Right Publishers

While some publisher's concentrate on producing a certain type of greeting cards (eg. humorous, fine art or juvenile) the majority have diversified and publish a variety of greeting card ranges.

This of course makes it more difficult for you as an artist to target the most appropriate potential publishers for your work. There are various ways in which you can research the market, quickly improve your publisher knowledge and, therefore, reduce the amount of wasted correspondence.

## Go Shopping

Browse the greeting card displays in card shops, newsagents, variety stores, department stores and gift shops. This will not only give you an insight as to what is already out in the market but also which publishers may be interested in your work. Most publishers include their contact details on the backs of the cards.

## Trade Fairs

There are a number of trade exhibitions held during the year at which publishers exhibit their greeting card ranges to retailers and overseas distributors. By visiting these exhibitions, artists will not only be able to gain a broad overview of the design trends in the industry, but the current ranges of individual publishers.

Some publishers are willing to meet artists and look through artists' portfolios on the stand, others are not. Do not be put off by the latter. If you believe your work could be relevant for them, ask for a contact name and follow it up afterwards. Some larger companies may suggest you contact their art director or design manager, while for smaller businesses it may be the managing director of the company who deals with the design aspect. It is a good idea to have a supply of business cards handy, perhaps illustrated with some of your work, to leave with the publisher.

The main Australian trade fairs for the greeting card industry are:

- Trade Magazine Greetings & Gifts and National Newsagent are magazines for the greeting card industry. The editorial and advertisements will provide immediate insight into publishers, new products, industry issues and news of the day.
- The Australian Greeting Card Association is the industry trade association for greeting card publishers. It has 25 greeting card publishers as members. There is a list of members who are willing to accept freelance artwork on the back pages of this leaflet.

## Wholesale v Direct – To – Retail Publishers

There are two broad categories of publisher – wholesale and direct – to – retail (DTR) – differentiated by the distribution method used to reach the retailer.

**Wholesale publishers** distribute their products to the retailer via greeting card wholesalers or cash & carriers. They work on volume sales and have a rapid turnover of designs. Many designs are used with a variety of different captions. Eg. a floral design may be used for mother, gran, auntie, sister.

Remember that the vast majority of wholesale cards are captioned. It is usual to leave a blank space on the design to accommodate the caption. While wholesale publishers were hitherto generally only interested in traditional, cute and juvenile designs, they now publish across the board including contemporary, humorous ranges.

**Direct – to – Retail (DTR)** publishers supply retailers via agents or reps. The majority of greeting cards sold through specialist card shops and gift shops are from DTR publishers. This sector spans from the multi-national corporations such as Hallmark and American Greetings down to the small, trendy niche publishing companies. Direct – to – retail publishers launch series of ranges based on distinctive design themes or characters. Categories of DTR cards include contemporary art/fun, fine art, humor, children's photographic and traditional.

## Approaching A Publisher

The first step is to establish whether the publisher accepts work from freelance artists and their requirements for an artist's submission. It is always better to send several examples of your work to show the breadth of your artistic skills. Some publishers prefer to see finished designs while others are happy with well-presented sketches. The golden rule is to never send originals. Instead send photocopies, laser copies or photographs. It is a good idea to include at least one design in colour to aid visualisation for the publisher.

Some publishers will be looking to buy individual designs for specific sending occasions while others will be more intent on looking for designs, which could be developed to constitute a range.

Remember that publishers work a long way in advance. Christmas ranges for example are launches to retailers in January; Spring Seasons ranges (Valentine's Day, Mother's Day, Easter and Father's Day) are generally launches in June/July. Development of a range may take up to six months prior to launching.

## When Interest Is Shown

Some publishers respond to post from artists straightaway while others prefer to deal with a pile of artist's submissions on a monthly basis. Do not be disheartened if you hear nothing for a few weeks.

If a publisher does not contact you, it may be to request more submissions on a specific design style or of a specific character. This speculative development work is usually carried out free of charge.

A publisher interested in buying your artwork will issue you with a contract. This may cover aspects such as the terms of payment; rights of usage of the design (eg. is it just for greeting cards or will it include gift wrap, stationery?); territory of usage (most publishers these days will want worldwide rights), ownership of copyright or license period.

## Money Matters

There is no set industry rate of pay for greeting card artists. There are a number of different ways an artist can be paid by publishers. It can either be made on a per design or range basis. These include:

- Flat Fee – the publisher makes a one off payment to the artist for ownership of a design for an unlimited period, with a sliding scale coming into play for more than one design.
- Licensing Fee – this grants the publisher the right to use artwork for a specified number of years, after the full rights revert to the artist.

- Licensing Fee + Royalty – similar to the above, but also with a royalty payment on each card sold.
- Advance Royalty Deal – artist is paid a goodwill advance on royalties. Additional royalty payments are made once the threshold is reached.
- Royalty Only – the artist will receive regular royalty payments based on the number of cards sold. Royalties are generally paid quarterly. Artists should expect a sales report and royalty statement.

## Do's

- Do your homework. A little time spent researching the market will save you a lot of time, money and frustration in the long run.
- Do ring up the company prior to sending copies of your designs to check whether they accept freelance work and to find out to whom they should be addressed.
- Do remember that few greeting card display racks show each card in its entirety. Remember to ensure that some of the design 'action' appears in the top half.
- Do remember that most wholesale designs will need to include a caption.
- Do present your work well and meet your deadline. Remember, news travels fast in the industry.
- Do put your name and address on the back of every design.
- Do enclose an SAE if you want your work returned.
- Do agree how you will be paid.

## Don'ts

- Don't ever send originals.
- Don't waste your time sending a long letter of introduction. It invariably will not be read.
- Don't sell two publishers similar designs. A bad reputation will follow you around.
- Don't take rejection personally.