How to buy print - guidelines for the procurement of print services

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Introduction
Every organisation, no matter how large or small and irrespective of the sector in which it operates, has a need at some time for print. It is important that print is procured professionally and effectively not just from the commercial point of view, but also because the image which a printed product conveys about your company will influence how your suppliers and customers view your organisation. This handbook is intended to guide you through the process of procuring print and to give some insight into the technical nature of print buying. It is intended to be a starting-point for the effective procurement of print and should be supported with further research and training for those people who are new to this area of purchasing.

The print market-place
The printing industry was historically structured around general printing firms (so-called ‘flat-shops’) and newspaper publishing. Since the 1960s, the cost and rapid obsolescence of ‘new technology’, coupled with client and consumer expectations, have pushed an ever-increasing number of general printers into product specialisation. Like other businesses, printers understand the benefits of economies of scale, the concentration of resources and skills and the advantages of the green-field site. The essential message to you as a buyer is to:

• discover whether or not, or more likely how many, printers specialise in the work you are seeking to contract
• not confine yourself to your own locality; research the national & international provision
• it is unlikely that you will be asked to publish a book, a mail-order catalogue, a national or regional newspaper, or a consumer periodical, and so the sectors most likely to be of interest are:
  • general printing (business stationery, house journals and specialist magazines, advertising literature and sales brochures and so on)
  • posters and point-of-sale material
• packaging (cartons and flexible)
• labels
• security (cheques, vouchers)
• transactional (bills and statements)
• timetables and directories
• direct mail
• calendars and greeting cards

For information about these sectors you may refer, as appropriate, to one of the following bodies (for addresses, see the final section of this handbook):
• BPIF Cartons
• British Printing Industries Federation
• PAFA (Packaging and Films Association)
• Greeting Card Association
• IoP: The Packaging Society
• PIRA - Printing Industries Research Association
• Digital & Screen Printing Association

An important sector of the industry, used by most printers, comprises trade services, for example repro houses (which convert customers’ copy into films for platemaking) and design studios. For those new to buying print, it would be prudent to allow the printer to take responsibility for such services initially, until more experience is gained. These trade services should then be included as part of the tender.

The print industry has come a long way in the past 10 years as both production speeds and quality have increased significantly, whilst the level of manning needed to operate the process has decreased significantly.

Describing the job
The print job must be specified accurately and with sufficient detail to ensure that there is no uncertainty about your requirements. The following are examples of incomplete print specifications:
• 5,000 of letter headings on A4 paper, printed in two colours
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Describing the job

- 10,000 of corporate brochures in full colour on shiny paper
- 5,000 of full colour B2 point-of-sale showcards
- 300 of promotional T-shirts
- 200 of 4pp A4 leaflets in full colour
- 50,000 of 16pp A4 leaflets in full colour

In order to write a more informative job specification you must become familiar with a number of areas:
- Paper sizes; paper types and substances;
- Colour specifications
- Typefaces and type sizes

**Paper sizes**
Printers, designers and publishers do not restrict themselves to standard paper sizes - the customer chooses the size. But for convenience and economy, there is the ISO classification system which consists of three series: the 'A series' for stationery and general printing, the 'B series' for posters and charts and the 'C series' for envelopes and folders. The key size in each series is designated by the suffix 0 and each subdivision of it is numbered progressively. For example A1 is half of A0, A2 is half of A1 and so on. All dimensions are given as trimmed sizes, that is the final size of your job. However, for most types of work, printers need to buy larger sheets and so the system describes RA and SRA sizes, which allow for trimming. In addition to the ISO series, there are 'preferred book sizes'. Ask a paper merchant for a chart of the standard sizes to keep as a reference.

**Paper types and substances**
There are literally thousands of papers and boards to choose from, but the range of print you are buying will limit that choice. For example, for general print the first decision is likely to involve choosing between coated and uncoated stock at given weights. Paper is essentially sold by weight. Substance is always defined as grams per square metre or g/m². Do not guess at substances and do not equate substance with thickness. Do obtain samples - paper merchants are always pleased to supply them. As sustainability increases in importance as an issue for organisations, the source of the paper becomes a consideration, as does the issue of recycling.

Many organisations now look to whether the paper carries the Forest Stewardship Council (FSC) tick or Programme for the Endorsement of Forest Certification (PEFC) logo. There is now a wide range of papers with a recycled content ranging from 20% to 100%. Information and guidance on the use of recycled paper is produced by the Waste & Resources Action Programme (WRAP) and can be found at www.wrap.org.uk/advocacy. Advice should also be sought from paper producers and printers as to the suitability of the various recycled papers for your specific application and their processes.

Paper may well constitute 50 per cent of your final invoice and so it is worth researching the options available.

**How to specify colour**
If you have a sample of the colours you require, then cross-reference them to a matching system (for example Pantone) used by your printer. Remember that coloured inks are greatly affected by the colour and reflectivity of the surface on to which they are printed. Thus, ideally, when you are supplied with a contract proof, it should be on material which is the same as, or similar to, that which is to be used for the actual job. Reproduction of coloured photographs is normally done using four British Standard process colours: magenta, yellow, cyan and black (abbreviated CMYK). Additional solid line colours are sometimes added to enhance the finish and to differentiate brands. Use of solid line colours normally adds extra stations to the print process and adds costs.
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Describing the job

- **Typefaces and type sizes**
  Word processing and desk-top publishing software have demystified the subject of typefaces and type sizes, but the corporate buyer is advised to consider arguing for rationalisation, in other words developing a 'house style', particularly in terms of the way copy and instructions are presented by colleagues. Discuss copy preparation and house style with your printer or typesetter. The primary outcomes of a well-developed house style are clarity and accuracy. In the light of the foregoing, the descriptions which we began with could be rewritten. For example, the first two might read like this:

  - 5,000 of A4 letter headings, printed text only, in black and Pantone blue 313U as indicated on marked-up copy. (Mark-up will indicate typefaces and sizes, position and division of colours. A colour patch (swatch) would normally be attached.)
  - 10,000 of corporate brochures, each 64pp, including cover. Final trimmed size 198mm x 210mm, printed 4-colour process on 125 g/m_ white, gloss-coated stock. Design artwork and transparencies supplied. (Note that the trimmed size 198mm x 210mm is two-thirds of A4. Artwork, which is the product of a graphic design studio - original illustrative copy -, is discussed further in design.)

**Printing processes**

- **Different types of printing process**
  In describing the printing market-place we looked at the sectors in terms of products. Clearly there is a good deal of overlap between suppliers. The same is true of the different processes and equipment involved in the printing industry. In order to make an informed choice of printer, you must know about the main printing processes. These are as follows:

  - **Offset lithography**
    Offset lithography (litho) is by far the commonest, produces the bulk of print we consume, and would be associated to a greater or lesser degree with all of the sectors described previously. However, it may not be best suited, in terms of cost or quality, for all of the jobs specified earlier, or for the job you have in mind. Furthermore, even if lithography is the best choice, another decision to be made is whether it is to be produced on small sheet-fed presses, as you would find in instant-print shops, larger sheet-fed presses, or web-fed presses. (Web-offset presses print from a reel of paper, thus permitting higher printing speeds and in-line finishing operations such as folding.)

  - **Flexography**
    Flexography is especially suited to labels and packaging, particularly on plastic and metallic foils, and envelopes.

  - **Gravure**
    Gravure is used to produce long runs of magazines, mail-order catalogues, packaging and postage stamps. The quality of illustrations that can be achieved on lightweight papers and non-absorbent materials is very high, but the cost of preparing printing cylinders is also very high, making long runs a common prerequisite for placing work with gravure printers.

  - **Screen process**
    Screen process (formerly known as silk-screen printing) is used for printing on almost any surface: flat, prefabricated, rigid, flexible, non-absorbent and absorbent materials. In this respect, it can claim to be the most versatile of the processes and is commonly used to print textiles, glass bottles, metal and plastic decals, corporate promotional gifts such as pens and ring binders, as well as posters and point-of-sale material.

  - **Digital printing**
    Digital printing is often the choice for short-run process colour work, particularly large format, point-of-sale material. Digital is also appropriate for jobs which require changes from sheet to sheet, for example 'variable data'. The facility to include variable data makes possible 'print on demand', for example collated reports. Another feature of the process is that image length is not restricted by plate cylinder diameters or stencil dimensions, thus making it ideal for producing banners and the like.
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Before choosing paper for digital printing it is particularly important to discuss options with the printer as different print engines have differing paper requirements.

- Appropriateness of the processes for different types of jobs
  We can now explore the appropriateness of the processes described above in the context of the jobs specified earlier.
  - 5,000, two-colour letterheads: this is the kind of job that could be competently handled by any printer with small offset presses. However, if the order was for 50,000 it would be advisable to seek a quote from a printer with a two-colour, A2 press. The job could then be printed four at a time (4-up) in one pass through the press. In either case, the process would be litho. The most important thing the corporate buyer can do if handling this type of work is to review his/her organisation's overall stationery needs, including re-ordering practices, for example quantities and frequency. The buyer might also consider, for example, the viability of combining elements, such as compliment slips and letterheads, on one plate. If the total requirements warrant it, you should seek advice and alternative quotations from printers specialising in business stationery.
  - 10,000 corporate brochures: these would certainly be placed with a printer with sheet-fed litho presses. The presses would be of at least the two-colour variety (requiring two passes through the press to produce process work), but more probably four-colour. As this is a 64-page job, the presses would also need to be capable of handling a sheet size of at least SRA2.
  - 5,000 B2 showcards: if these were to be printed onto rigid board, screen process would be the obvious choice. A similar job on paper, say a point-of-sale poster to be clipped in a frame, would warrant the buyer obtaining competitive quotes from litho and process and digital printers.
  - 300 T-shirts: this is definitely a screen process job.
  - 200, 4pp, four-colour, A4 leaflets: this is certainly the kind of job for which competitive quotes should be obtained from a litho printer and a digital printer, the justification for considering digital printing being that the greatest proportion of costs will be at the pre-press stage and the small quantity required would not permit the unit-cost savings associated with running the job on a conventional litho press.
  - 50,000, 16pp, full colour A4 leaflets: this is a litho job without doubt, but the run length suggests that the buyer should obtain competitive quotes from both web-offset printers and sheet-fed printers.

To summarise, therefore, the primary variables when considering process and equipment suitability are:

- quantities (number of pages times run length)
- substrata (base material)
- page/sheet size
- finishing processes
- number of colours
- quality
- product end usage

Print technologies are continually advancing and it is important that purchasing & supply management professionals regularly update their knowledge of the processes and their relative merits. For example, litho used to be cost effective only on larger print runs and digital had become the cost effective option for short run colour work. However, with recent advances in pre-press technologies reducing the cost of pre-press work, litho is becoming increasingly cost effective for shorter runs. It is suggested that quotes are obtained for both litho and digital to ascertain the best option.
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Production sequence of printing operations

In general terms, printing operations follow a fairly standard sequence. This is outlined below.

- **Design**
  Graphic designers agree a brief with their client, then organise, produce or commission all the visual material and present it in a format ready for the printer, the final product being artwork or camera-ready artwork which may incorporate:
  - photographic prints and transparencies
  - commercial artists’ drawings
  - typeset matter
  - colour and materials specification
  - other technical instructions
  (If generated on a computer, the digital artwork is forwarded on disk.)

- **Reproduction**
  Reproduction (known as repro) is the stage at which the artwork (or disk) is converted into the films necessary for platemaking. Scanner operators and film-planners are employed and photo-mechanical proofs (for example Chromalins™ or Matchprint™ proofs) are produced.

Repro houses are significant investors in digital technology and should be able to offer advice on the suitability of digital photography and digital proofing for the job you have in hand.

Increasingly, printers have normal office printers matched to the production that give a high degree of accuracy and avoid the need for costly wet proofs.

- **Platemaking**
  At the platemaking stage, wet proofs can be pulled. For screen process printing this stage is more accurately described as stencil making.

- **Production presswork**
  For some jobs printed on web-offset presses, production presswork may be the final stage, because finishing operations such as ‘in-line finishing’ are completed on the production press.

However, as most work comes off the press in flat sheets, print-finishing operations are done quite separately.

- **Print finishing**
  The final stage is print finishing, in which flat sheets are converted into the finished product. Commonly, the processes include: cutting, folding, trimming, securing (for example wire stitching) and packaging.

How to choose printers: a strategy

When compiling a list of print suppliers you should adopt the following strategy:

- Seek information by referring to various printed sources, such as:
  - Printing Trades Directory, published by CMP Information Services
  - British Print Directory (CD-Rom and book format), published by Ingram Publishing Ltd.
  - Print Buyers Guide, published by British Printing Industries Federation
  - Contact the trade associations.
  - Speak to buyers in other organisations.
  - Write to printers requesting details of their plant and equipment, examples of their work and client lists.
  - Visit some printers.
  - Based on your research and your company’s needs, draft your vendor questionnaire.
  - Check printing industry awards (for example those awarded by Printweek).

Prices

- **How much should I pay for my printing?**
  You will appreciate that this is rather like asking how much you should spend on a wardrobe full of new outfits. However, one good benchmark is the Print Price Guide (published by Ingram Publishing Ltd.), but arguably there is no substitute for competitive tendering, particularly if your printing job differs from the examples given in the guide.
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• Invitation to tender or quote
  When requesting suppliers to tender or quote for jobs you should, beforehand, attempt to find out as much as possible from your customer about the job specification so that you can convey this information to the printer. Your relationship with the printer will deteriorate if he is asked to expend time on jobs that continually change during the pre-order process.

• What should the tender contain?
  The tender should set out the following information:
  • Job title or number
  • Tender/quote return date
  • Size of job (for example A4/A5 etc.)
  • Details of job: number of pages, layout style, colours
  • Paper specification (type, weight, quality and whether it is to be free)
  • For brochures/books
    (a) cover details
    (b) board type for cover (as paper specification)
    (c) method of binding/finishing
  • Packaging instructions
  • Date artwork available if not part of the job
  • Date for proof delivery
  • Date for job completion
  • Price
    (a) number of copies
    (b) plus run-on in batch size of xxx
  • Terms and conditions applicable to contract

Quality
  The following points should be considered in respect of quality.
  • Make sure that the communication between you and the printer is unambiguous - an independent graphic designer can be of considerable help, in the same way that architects facilitate accurate communication with builders.
  • If you are supplying original illustrations, ensure that they are of a professional standard.

• Make sure that the contract proof supplied allows you to assess the materials on which the job is to be printed.
• Learn about ‘colour bars’ and buy yourself a magnifier (called ‘linen testers’ by printers).
• Request advance copies of any long runs and view them in good daylight.
• Consider viewing and approving first-offs on the press.
• If you are supplying materials or requesting that certain materials are used, ensure that they are appropriate and allow the printer to produce good quality.
• Make your printer your friend.

Building relationships with printers
  You should follow these guidelines in building relationships with printers.
  • The relationship should be non-adversarial.
    Building this relationship may be difficult, especially if the supplier is used to an adversarial approach.
  • You should acquire a sound knowledge of the printer's capability.
    The fact that you have acquired a knowledge of your printer's capacity and capability should help, in that you will not be wasting time asking him to help with work that he is not capable of doing. Moreover, he will become aware that if he spends time on your quotations, he is likely to have a chance of obtaining some return for his effort as you only pass suitable work to him.
  • Your need for prompt and effective response to your problems.
    The biggest problems you are likely to encounter when buying print are last-minute requests and poor specification. It is essential to have a group of suppliers that you are able to rely upon to help solve such problems.

Contract terms
  Your standard terms and conditions may not be entirely suitable for certain aspects of printing work. It may be necessary to augment them with some extra clauses. Remember that you should always seek the advice of
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your legal experts before adding to or amending your terms and conditions. The printing industry has its own set of terms and conditions, produced by the British Printing Federation. However, it is not necessarily wise for the buyer to accept these, as they are biased towards the printer. Always remember to check that your terms apply in the battle of the forms; check all paperwork received and contact the supplier if there are any deviations or inaccuracies. The following list of additional terms and conditions is by no means exhaustive.

• Additional terms and conditions to be considered
  • Confidentiality
    The order and any related information shall be confidential and shall not be disclosed by the Supplier to any third party for any purpose without the prior written consent of the Company (which shall not be unreasonably withheld).
  • Quality
    In the absence of a specification referred to on the purchase order or sample all goods supplied shall be of satisfactory quality and fit for their purpose.
  • Quantity
    (a) Under-deliveries will not be accepted unless agreed in writing prior to the commencement of the job. Any shortages will be made good at the Supplier’s expense.
    (b) Over-deliveries will not be accepted unless agreed in writing prior to the commencement of the job. Any over-deliveries received will remain the property of the Supplier and will be held ready for collection for a period of 30 days after which they will be returned to the Supplier at their expense.
  • Rejection and defects
    In the case of goods delivered by the Seller not conforming with the Contract whether by reason of being of quality or in a quantity measurement not stipulated or being unfit for the purpose for which they are required where such purpose has been made known in writing to the Seller, the Buyer shall have the right to reject such goods within a reasonable time of their delivery and to purchase elsewhere as near as practicable to the same Contract specifications and conditions as circumstances shall permit but without prejudice to any other right which the Buyer might have against the Seller. The making of payment shall not prejudice the Buyer’s right of rejection. Before exercising the said right to purchase elsewhere the Buyer shall give the Seller reasonable opportunity to replace rejected goods with goods which conform to the Contract.
  • Specification deviation/changes
    Any requests for changes to or deviation from the specification shall be submitted in writing for approval prior to the commencement of any work.
  • Packaging
    (a) The goods shall be packed suitably in quantities of xxx unless this exceeds the applicable health and safety legislation; if so, it is incumbent upon the Supplier to adjust the quantity accordingly and advise the Buyer of the new quantity.
    (b) All packages should be clearly marked with the quantity and contents.
    (c) The packaging should be suitable for the storage and future handling of the product.
  • Subcontractors
    The Contract shall not be assigned by the Seller nor sub-let as a whole. The Seller shall not sub-let any part of the work without the Buyer’s written consent, but the restriction contained in this clause shall not apply to subcontracts for materials, for minor details, or for any part of which the makers are named in the Contract. The Seller shall be responsible for all work done and goods supplied by all subcontractors.
Proofs
Proofs of all work shall be submitted for written approval prior to commencement of the job. Any costs incurred prior to approval, due to error in the proofs, shall be the liability of the Supplier. Such corrections should be carried out by the Supplier and approval received in writing.

Free issue materials/artwork
Where the Buyer, for the purposes of the Contract, issues materials free of charge to the Seller such materials shall be and remain the property of the Buyer. The Seller shall maintain all such materials in good order and condition subject, in the case of artwork, patterns and the like, to fair wear and tear. The Seller shall use such materials solely in connection with the Contract. Any surplus materials shall be disposed of at the Buyer's discretion. Waste of such materials arising from bad workmanship or negligence of the Seller shall be made good at the Seller's expense. Without prejudice to any other of the rights of the Buyer, the Seller shall deliver up such materials, whether further processed or not, to the Buyer on demand.

Intellectual property rights
(a) The Seller will indemnify the Buyer against any claim for infringement of patents, designs or registered designs, trademark or copyright by the use or sale of any article or materials supplied by the Seller to the Buyer and against all costs and damages (including legal fees) which the Buyer may incur in any action for such infringement or for which the Buyer may become liable in such action. Provided always that this indemnity shall not apply to any infringement which is due to the Seller having followed a design or instruction furnished or given by the Buyer or to the use of such article or material in a manner or for a purpose or in a foreign country not specified by or disclosed to the Seller, or to any infringement which is due to the use of such article or material in association or combination with any other article or material not supplied by the Seller. Provided also that this indemnity is conditional on the Buyer giving to the Seller the earliest possible notice in writing of any claim being made or action threatened or brought against the Buyer.
(b) All intellectual property rights in works, goods or materials produced for the Buyer by the Seller or specifically commissioned by the Seller from the Buyer shall vest in the Buyer, and the Seller undertakes to execute all documents required to ensure such ownership.

Time is of the essence
The date of delivery of any goods or rights, and the performance of any services, will be of the essence of this contract.

Corporate Social Responsibility
Corporate Social Responsibility (CSR) is now firmly established on the corporate agenda. Buyers should take into account their organisation's CSR policy when buying print to ensure that their own actions and that of their print supply chain comply with the policy. Information and guidance on CSR issues can be found in CIPS Practice Guide: Corporate Social Responsibility and CIPS Knowledge Work: CSR Principles.

Glossary
The following are terms with which you should become familiar, in addition to those discussed earlier in this handbook.

Acid-free papers. Papers formulated to enhance longevity.
Antique papers. A group of uncoated papers with a rough surface, good opacity and good bulk, ideally suited for the reproduction of reading matter.
Art papers. The family of papers coated in china clay to give a smooth surface with either a matt or gloss finish, ideally suited to the reproduction of fine screen and colour work.
Bromides. Photographs on white photographic paper, providing reflective copy for reproduction.
BS 4666. British standard for lithographic process inks, namely, cyan, magenta, yellow and black.
Blanket cylinder. The offset cylinder on an offset litho printing press, which receives inked images from the plate and presses them on to paper.

Bled page. Pages without one or more margins. These are very popular for illustrated magazines where the picture ‘bleeds off’ all edges of the page.

Boards. Usually paper stock weighing more than 200g/m², although some mills market paper with a weight of 180 g/m² as board.

CMYK. Shorthand for the lithographic process inks, cyan, magenta, yellow and black.

Colour matching systems. Two commercial systems widely used in the UK are Pantone™ and Focoltone™.

Colour separation. The use of filters to separate coloured pictures into the four elements (CMYK) necessary for their reproduction using process inks.

Computer to plate (filmless platemaking). Making a printing plate directly from digital signals originated by computer software. The plate is exposed directly by a beam of laser light, rather than ultra-violet light being transmitted through the transparent parts of a photographic film.

Contone. A contraction of continuous tone.

Continuous tone. Original photographs or transparencies for printing are described as continuous tone to distinguish them from halftone films or prints.

Digital artwork. Text and pictures assembled on a computer and stored on disk.

Digital presses. Printing presses in various configurations and employing a number of technologies to print images upon paper, but which all generate digital images from a computer.

Digital proofing systems. Systems which provide proofs without the need for film or printing plate.

DPI. Short for ‘dots per inch’, as applied, for example, to the resolution of a computer monitor. Not to be confused with LPI.

Furnish. The ingredients of paper. Of principal interest is usually the fibre content, hence phrases such as wood-free furnish.

Halftone. A picture comprised of dots of differing sizes proportional to the tone in the original picture. Halftones films are created by exposing film to the original picture through a screen and allowing the intensity of the light reflected from the original to determine the dot size.

ISDN. Stands for Integrated Services Digital Network and is a digital network of telecommunications lines linking computers. It is used by printers and their clients to send and receive copy of pictures and text (an integrated copy).

Letterpress. Printing from raised (in relief) metal images. This was, commercially, the major printing process until the 1960s, but is now a minor one.

LPI. Stands for lines per inch and is used to describe the resolution of halftone screens and prints. (LPC lines per centimetre is an acceptable alternative.)

LWC. Lightweight coated papers weighing less than 60g/m².

OCR. Optical Character Recognition. Electronic reading of typescript into a computer file.

Perfecting. Printing of the second side of a sheet, that is ‘backing up’.

Photo mechanical proofs. Proofs created from colour-separated films before the platemaking stage. Generally accepted as contract proofs for colour work. Examples include Chromalin™ and Matchprint™.

Planning. Originally this referred to final-film planning that is the planning of film elements on to a transparent sheet of plastic foil in preparation for plate-making. Increasingly that function is being carried out by a planner on a computer.

Proof. A pre-production print. Different types are used depending on what is to be checked, for example, a photocopy is sufficient to check for literals.

Relief printing. Term embracing both letterpress and flexography.

Saddle stitching. A method of securing pages of booklets and magazines by the insertion of stitches (usually wire) through the spine.

Scanners. These are used to electronically convert coloured images, usually bromides or trannies, into colour-separated, halftone images.
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**Screen ruling.** The resolution of halftones measured in lines per inch.

**Trannies.** A corruption of transparencies. In everyday parlance, photographic transparencies are referred to as slides.

**Sources of information**

Organisations which can be contacted for further information:

- British Printing Industries Federation
  Farringdon Point
  29-35 Farringdon Road
  London EC1M 3JF
  Telephone: 0870 240 4085
  Website: www.britishprint.com

- The Association of Print & Packaging Buyers
  Bucks Hill House
  Bucks Hill
  Kings Langley, Herts WD4 9AL
  Telephone: 01923 260419

- IoP: The Packaging Society
  Institute of Materials, Minerals and Mining
  Springfield House
  Springfield Business Park
  Grantham
  Lincolnshire
  NG31 7BG
  Telephone: 01476 514590
  Website: www.iop.co.uk

- BPIF Cartons
  Farringdon Point
  29-35 Farringdon Road
  London EC1M 3JF
  Telephone: 020 7915 8334
  Website: www.britishprint.com

- PAFA (Packaging and Films Association)
  3rd Floor Gothic House
  Barker Gate
  Nottingham NG1 1JU
  Telephone: 0115 959 8389
  Website: www.pifa.co.uk

- Greeting Card Association
  United House
  North Road
  London N7 9DP
  Telephone: 020 7619 0396
  Website: www.greetingcardassociation.org.uk

- Ingram Publishing Ltd
  Ingram House
  High Street
  Tattenhall, Cheshire CH3 9PX
  Telephone: 01829 771880
  Website: www.ingrampublishing.com

- National Association of Paper Merchants
  PO Box 2850
  Nottingham NG5 2WW
  Telephone: 0 115 8412129
  Website: www.napm.org.uk

- PIRA - Printing Industries Research Association
  Randalls Road
  Leatherhead
  Surrey KT22 7RU
  Telephone: 01372 802080
  Website: www.piranet.com

- Publishers Association
  29b Montague Street
  London WC1B 5BH
  Telephone: 020 7691 9191
  Website: www.publishers.org.uk
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Sources of information

Digital & Screen Printing Association
7a West Street
Reigate
Surrey RH2 9BL
Telephone: 01737 240792
Website: www.spauk.co.uk

Forest Stewardship Council
www.fsc.org

Programme for the Endorsement of Forest Certification (PEFC)
www.pefc.org

Waste & Resources Action Programme (WRAP)
The Old Academy
21 Horse Fair
Banbury OX16 0AH.
Telephone: 01295 819 900
Helpline: 0808 100 2040
www.wrap.org.uk

Books

Printing Trades Directory
CMP Information Services

The Print & Packaging Buying Handbook
Alan Jamieson
Blueprint
ISBN 1-85713-030-8

Buying Print Cost Effectively
Tony Hart and Peter Kirby Gower

The Print Managers Handbook 2007
Unity
ISBN 978-0-9549049-2-0

CIPS publications, available @ www.cips.org:

Practice Guide: Corporate Social Responsibility
Knowledge Works: CSR Principles

CIPS Training Course

How to Buy Print
An essential addition to the skills of the purchasing professional who has, or is going to have, responsibility for the purchase of print.

Suppliers of directories mentioned in text

CMP Information Services
Riverbank House
Angel Lane
Tonbridge
Kent TN9 1SE
Telephone +44(0) 1732 377591

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