



S I G N S

By **CROWN**

PRICING BOOK

VOLUME ONE

2015 - 2016



By CROWN

2015 - 2016

PRINCIPALS BOOK

VOLUME 1



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By CROWN

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Revised 2015

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Application requires 48hrs turn around.



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WORK ORDER

INVOICE #: _____

Company: _____ Contact Name: _____

Proofed Date:

Phone: _____ Fax: _____ Email: _____

Sales Assoc.: _____ Date: _____ Proof Due: _____ Print Due: _____

Approval Date:

Fin. Date: _____ Cust. Notifide VIA: Phone Fax Email Time: _____

| HEIGHT | LENGTH | COLOR |
|----------------------|----------------------|----------------------|
| <input type="text"/> | <input type="text"/> | <input type="text"/> |

| SUBSTR/MATERIAL | OVERLAYCOLOR |
|----------------------|----------------------|
| <input type="text"/> | <input type="text"/> |

QUANTITY

Single-Sided

DoubleSided

TYPESTYLE(S) UC / U/LC / LOGO

TYPESTYLE COLOR(S)

- Standard (Calenderd)
- Premium (cast)

BORDER:

- Inset Bleed Special
- Round Square Notched

EXTRAS:

- Frame Grommets
- Step-stake Rope
- Rounded corners Holes
- Capping DS Tape

REVERSE CUT
REVERSE WEED

PREVIOUS JOB REF: _____ JOB SAVE NAME: _____

Notes:

MATERIALS ORDER: _____

INSTALL: _____

INSTALLER & DATE INSTALL: _____



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TYPEFACE/FONTS

SPECIMIN BOOK

TYPEFACE/FONTS

The Type Specimen Book: 544
Different Typefaces with Over 3000
Sizes Shown in Complete Alphabets
Paperback – October 1, 1974

SUMMARY OF KEY RULES

- The four most important typographic choices you make in any document are point size, line spacing, line length, and font (passim), because those choices determine how the body text looks.
- Point size should be 10–12 points in printed documents, 15–25 pixels on the web.
- Line spacing should be 120–145% of the point size.
- The average line length should be 45–90 characters (including spaces).
- The easiest and most visible improvement you can make to your typography is to use a professional font, like those found in font recommendations.
- Avoid goofy fonts, monospaced fonts, and system fonts, especially times new roman and Arial.
- Use curly quotation marks, not straight ones (see straight and curly quotes).
- Put only one space between sentences.
- Don't use multiple word spaces or other white-space characters in a row.
- Never use underlining, unless it's a hyperlink.
- Use centered text sparingly.
- Use bold or italic as little as possible.
- all caps are fine for less than one line of text.
- If you don't have real small caps, don't use them at all.
- Use 5–12% extra letterspacing with all caps and small caps.
- kerning should always be turned on.
- Use first-line indents that are one to four times the point size of the text, or use 4–10 points of space between paragraphs. But don't use both.
- If you use justified text, also turn on hyphenation.
- Don't confuse hyphens and dashes, and don't use multiple hyphens as a dash.
- Use ampersands sparingly, unless included in a proper name.
- In a document longer than three pages, one exclamation point is plenty (see question marks and exclamation points).
- Use proper trademark and copyright symbols—not alphabetic approximations.
- Put a nonbreaking space after paragraph and section marks.
- Make ellipses using the proper character, not periods and spaces.
- Make sure apostrophes point downward.
- Make sure foot and inch marks are straight, not curly.

TYPEFACE/FONTS

SERIF TYPE STYLES

OLD STYLE

This category includes the first Roman types, originally created between the late 15th and mid 18th centuries, as well as typefaces patterned after those designed in this earlier period. The axis of curved strokes is normally inclined to the left in these designs, so that weight stress is at approximately 8:00 and 2:00 o'clock. The contrast in character stroke weight is not dramatic, and hairlines tend to be on the heavy side. Serifs are almost always bracketed in old style designs and head serifs are often angled. Some versions, like the earlier Venetian old style designs, are distinguished by the diagonal cross stroke of the lowercase e.



TRANSITIONAL SERIFS

English printer and typographer John Baskerville established this style in the mid 18th century. These typefaces represent the transition between old style and neoclassical designs, and incorporate some characteristics of each. Baskerville's work with calendered paper and improved printing methods (both developed by him) allowed much finer character strokes to be reproduced and subtler character shapes to be maintained. While the axis of curve strokes can be inclined in transitional designs, the strokes normally have a vertical stress. Weight contrast is more pronounced than in old style designs. Serifs are still bracketed and head serifs are oblique.



TYPEFACE/FONTS

NEOCLASSICAL & DIDONE

These are typefaces created within the late 18th century, or their direct descendants. The work of Giambattista Bodoni epitomizes this style of type. When first released, these typefaces were called "classical" designs. Early on, however, it became apparent to printers that these were not updated versions of classic type styles, but altogether new designs. As a result their classification name was changed to "modern." Since the mid 20th century, they have also been classified as neoclassical or didone. Contrast between thick and thin strokes is abrupt and dramatic. The axis of curved strokes is vertical, with little or no bracketing. In many cases, stroke terminals are "ball" shapes rather than an evocation of a broad pen effect. These tend to be highly mannered designs, with clearly constructed letters.

SLAB

Slab serif typefaces became popular in the 19th century for advertising display. These typefaces have very heavy serifs with minimal or no bracketing. Generally, changes in stroke weight are imperceptible. To many readers, slab serif type styles look like sans serif designs with the simple addition of heavy (stroke weight) serifs.

CLARENDON

This category includes the typefaces patterned after the Clarendon type styles first released in the mid 19th century. Clarendons were designed as bold faces to accompany text composition. Their stroke contrast is slight, and serifs tend to be short to medium length. Later, many of these designs were released at

NEOCLASSICAL & DIDONE

Bodoni Classic
ITC Fenice
Marconi
Walbaum



R e n

SLAB

ITC Lubalin Graph
Rockwell
Egyptian Slate
Soho



R e n

CLARENDON

Bookman
ITC Charter
Clarendon
Nimrod



R e n

TYPEFACE/FONTS

larger point sizes as display types. Character stroke weight that is more obvious, and serifs that tend to be longer than earlier designs, mark more current interpretations of this style.

GLYPHIC

Typefaces in this category tend to emulate lapidary inscriptions rather than pen-drawn text. Contrast in stroke weight is usually at a minimum, and the axis of curved strokes tends to be vertical. The distinguishing feature of these typefaces is the triangular-shaped serif design, or a flaring of the character strokes where they terminate. In some type classification systems this category is sub-divided into two groups: "glyphic" and "latin." "Latins" are faces with strictly triangular-shaped serifs.



SANS SERIF TYPE STYLES

GROTESQUE

These are the first commercially popular sans serif typefaces. Contrast in stroke weight is most apparent in these styles, there is a slight "squared" quality to many of the curves, and several designs have the "bowl and loop" lowercase g common to Roman types. In some cases the R has a curled leg, and the G usually has a spur. This category also includes more modern, sans serif designs patterned after the first grotesques. Stroke contrast is less pronounced than earlier designs, and much of the "squareness" in curved strokes has been rounded. Normally the most obvious distinguishing characteristic of these faces is their single bowl g and more monotone weight stress.



TYPEFACE/FONTS

SQUARE

These designs are generally based on grotesque character traits and proportions, but have a definite and, in some instances, dramatic squaring of normally curved strokes. They usually have more latitude in character spacing than their sans serif cousins, and tend to be limited to display designs.



HUMANISTIC

These are based on the proportions of Roman inscriptional letters. Frequently, contrast in stroke weight is readily apparent. Typographic experts claim that these are the most legible and most easily read of the sans serif typefaces. Humanistic sans serif typefaces also closely match the design characteristics and proportions of serif types, often with a strong calligraphic influence.



GEOMETRIC

Simple geometric shapes influence the construction of these typefaces. Strokes have the appearance of being strict monolines and character shapes are made up of geometric forms. Geometric sans tend to be less readable than grotesques.



TYPEFACE/FONTS

SCRIPT TYPE STYLES

FORMAL

These typefaces are derived from 17th century formal writing styles. Many characters have strokes that join them to other letters.



CASUAL

These typefaces are designed to suggest informality, as if they were written quickly. Many times they appear to have been drawn with a brush. Normally, character strokes connect one letter to the next.



CALLIGRAPHIC

These scripts mimic calligraphic writing. They can be connecting or non-connecting in design. Many appear to have been written with a flat-tipped writing instrument.



BLACKLETTER & LOMBARDIC

These typefaces are patterned on manuscript lettering prior to the invention of movable type.

TYPEFACE/FONTS

DECORATIVE

This is the largest category and also the most diverse. Rarely used for lengthy blocks of text, decorative typefaces are popular for signage, headlines and similar situations where a strong typographic statement is desired. They frequently reflect an aspect of culture – such as tattoos or graffiti – or evoke a particular state of mind, time period or theme. Many – such as psychedelic or grunge designs – are time-sensitive and fall out of fashion. Some decorative typefaces use unorthodox letter shapes and proportions to achieve distinctive and dramatic results. Some even appear three-dimensional.

GRUNGE
PSYCHEDELIC
GRAFFITI





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BANNER

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BANNER

Price includes 13oz. banner with white background, hems and grommets.
Add \$15.00 for colored backgrounds.

| <i>SIZE</i> | <i>PRICE</i> |
|-------------|-------------------|
| 2'x 3' | 36 ⁰⁰ |
| 2'x 4' | 50 ⁰⁰ |
| 2'x 6' | 75 ⁰⁰ |
| 2'x 8' | 100 ⁰⁰ |
| 2'x 10' | 120 ⁰⁰ |
| 3'x 5' | 85 ⁰⁰ |
| 3'x 6' | 105 ⁰⁰ |
| 3'x 8' | 135 ⁰⁰ |
| 3'x 10' | 170 ⁰⁰ |
| 3'x 12' | 190 ⁰⁰ |
| 4'x 6' | 115 ⁰⁰ |
| 4'x 8' | 165 ⁰⁰ |
| 4'x 10' | 190 ⁰⁰ |
| 4'x 12' | 225 ⁰⁰ |
| 5'x 8' | 190 ⁰⁰ |
| 5'x 10' | 240 ⁰⁰ |
| 5'x 12' | 285 ⁰⁰ |



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ALUMINUM

PRICING GUIDE



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ALUMINUM

SINGLE 0.40

PRICE

*price includes 1 1/2" rounded corners, 3/8" holes (top, bottom, and center). Printed white or black background for 24" and below. Add \$3.00 for colored background on sizes 24" -36" and \$10 for sizes above 36".

12"x18"

31⁰⁰

18"x24"

46⁰⁰

24"x36"

73⁰⁰

36"x48"

145⁰⁰

48"x96"

386⁰⁰

SINGLE 0.80

12"x18"

48⁰⁰

18"x24"

61⁰⁰

24"x36"

75⁰⁰

36"x48"

150⁰⁰

48"x96"

400⁰⁰



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ALUMINUM

DOUBLE 0.40

PRICE

*price includes 1 1/2" rounded corners, 3/8" holes (top, bottom, and center). Printed white or black background for 24" and below. Add \$3.00 for colored background on sizes 24" - 36" and \$10 for sizes above 36".

12"x18"

38⁰⁰

18"x24"

59⁰⁰

24"x36"

86⁰⁰

36"x48"

150⁰⁰

48"x96"

386⁰⁰

DOUBLE 0.80

12"x18"

55⁰⁰

18"x24"

75⁰⁰

24"x36"

126⁰⁰

36"x48"

252⁰⁰

48"x96"

670⁰⁰



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DIBOND

PRICING GUIDE



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DIBOND

| <i>SINGLE</i> | <i>PRICE</i> |
|---------------|-------------------|
| 12"x18" | 36 ⁰⁰ |
| 18"x24" | 49 ⁰⁰ |
| 24"x36" | 71 ⁰⁰ |
| 36"x48" | 96 ⁰⁰ |
| 48"x96" | 175 ⁰⁰ |

* prices includes white background.
Add \$3.00 for colored background
on sizes 24" below and add \$10.00 for
sizes above 36".

| <i>DOUBLE</i> | |
|---------------|-------------------|
| 12"x18" | 48 ⁰⁰ |
| 18"x24" | 68 ⁰⁰ |
| 24"x36" | 77 ⁰⁰ |
| 36"x48" | 112 ⁰⁰ |
| 48"x96" | 190 ⁰⁰ |



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TRAFFIC

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TRAFFIC SIGNAGE

| | <i>SIZE</i> | <i>PRICE</i> |
|---|-------------------|-------------------|
| Add \$3.00 for colored background on sizes 24" below and add \$10.00 for sizes above 36". | 12"x6" | 17 ⁰⁰ |
| | 12"x12" | 24 ⁰⁰ |
| | 12"x18" | 30 ⁰⁰ |
| | 18"x18" | 40 ⁰⁰ |
| | 18"x Octagon | 40 ⁵⁰ |
| | 18"x24" | 52 ⁰⁰ |
| | 24"x24" | 67 ⁰⁰ |
| | 24"x Octagon | 68 ⁵⁰ |
| | 24"x30" | 82 ⁰⁰ |
| | 24"x36" | 98 ⁰⁰ |
| | 30"x30" | 102 ⁰⁰ |
| | 30"x Octagon | 103 ⁵⁰ |
| | 30"x Triangle | 54 ⁰⁰ |
| | 30" 36" | 120 ⁰⁰ |
| | 36"x Octagon | 121 ⁵⁰ |
| 36"x Triangle | 75 ⁵⁰ | |
| 48"x30" | 160 ⁰⁰ | |
| 60"x30" | 170 ⁰⁰ | |



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REAL ESTATE

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REAL ESTATE

Add \$ 200 for colored background.
Stakes/Frames NOT included in price.
All aluminum signs included U.V. laminate and digitally printed aluminum.

SINGLE

PRICE

4"x24"

10⁰⁰

12"x18"

17⁰⁰

18"x24"

19⁰⁰

4"x24"

15⁰⁰

12"x18"

34⁰⁰

18"x24"

40⁰⁰

DOUBLE

4"x24"

13⁰⁰

12"x18"

23⁰⁰

18"x24"

26⁰⁰

4"x24"

18⁰⁰

12"x18"

42⁰⁰

18"x24"

88⁰⁰

Frames (Double Rider)

30⁰⁰



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COROPLAST

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COROPLAST

SINGLE

PRICE

Price includes 4mm coroplast with white background and optional rounded corners.
Add \$5.00 for color background.
Stakes NOT included.

12"x18"

19⁰⁰

18"x24"

24⁰⁰

24"x36"

42⁰⁰

36"x48"

55⁰⁰

48"x96"

92⁰⁰

DOUBLE

12"x18"

27⁰⁰

18"x24"

34⁰⁰

24"x36"

58⁰⁰

36"x48"

72⁰⁰

48"x96"

125⁰⁰

Step Stakes

1⁹⁹ Each



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RTA & VINYL

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RTA & PRINTED VINYL

Price includes high performance vinyl. Price is for one color only. Prices are based PER LETTER.

SIZE

PRICE

Under 6"

.75⁰⁰ - 2⁰⁰

6" - 12"

2⁰⁰ - 6⁰⁰

12" - 24"

6⁰⁰ - 18⁰⁰

Printed Vinyl

Per square foot

8⁵⁰

All specialty vinyl

TBD



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**WINDOW PERF
CONTROL TAC**

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WINDOW PERFORATION

SIZE

PRICE

Price includes UV lamination.
Price does NOT include installation
of artwork..
Must allow 48 hr turn around.

Perforation

Per square foot

7⁶⁵

All specialty

TBD

Control Tac

Per square foot

8⁴⁰

All specialty

TBD



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TRADE SHOW

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TRADE SHOW

SIZE

PRICE

Price includes UV lamination.
Price does NOT include installation
of artwork..
Must allow 48 hr turn around.
Feather flags include ground stake.

Spring Back

27½" x 70.75"

38⁰⁰

Stand & Graphic

110⁰⁰

Flags

8' Ds Razor Snail flag

431⁹⁶

14' SS Feather

375⁹⁶

14' DS Feather

465⁹⁶

Banner Stand

Orient Stand

140⁰⁰

Sihl Material 33/12" x 7'

136⁰⁰

Sihl Banner Material 6'

127⁰⁰

(Specifically for banner stands.)

Eco Stand - 36" x 79¾"

119⁰⁰



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TRADE SHOW

SIZE

PRICE

Price includes UV lamination.
Price does NOT include installation
of artwork..
Must allow 48 hr turn around.
Feather flags include ground stake.

Signicade Delux

24" x 36"

120⁰⁰

Table Throw

6' Throw "Economic"

276⁰⁰



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FOAM CORE

PRICING GUIDE



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FOAM CORE

SINGLE

PRICE

Price includes 4mm coroplast with white background and optional rounded corners.
Add \$5.00 for color background.
Stakes NOT included.

12"x18"

20⁰⁰

18"x24"

25⁰⁰

24"x36"

48⁰⁰

36"x48"

72⁰⁰

48"x96"

125⁰⁰

DOUBLE

12"x18"

30⁰⁰

18"x24"

35⁰⁰

24"x36"

58⁰⁰

36"x48"

85⁰⁰

48"x96"

135⁰⁰



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MAGNETICS

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MAGNETICS

SIZE *PRICE*

Price includes 1-1/2" rounded corners, white background, UV lamination. Add \$3.00 for colored background on sizes 24" below and add \$10.00 for sizes above 36".

Single Magnetics with Laminate

| | |
|---------|------------------|
| 12"x18" | 36 ⁰⁰ |
| 18"x24" | 49 ⁰⁰ |
| 24"x36" | 71 ⁰⁰ |

Pair of Magnetics with Laminate

| | |
|---------|-------------------|
| 12"x18" | 78 ⁰⁰ |
| 18"x24" | 98 ⁰⁰ |
| 24"x36" | 115 ⁰⁰ |



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MDO

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MDO

SIZE

PRICE

Price includes painted one side
with white background. Add \$15.00
for colored background.

2'x3'

133⁰⁰

2'x4'

152⁰⁰

2'x6'

216⁰⁰

2'x8'

233⁰⁰

3'x3'

146⁰⁰

3'x4'

216⁰⁰

3'x6'

215⁰⁰

3'x8'

293⁰⁰

4'x4'

277⁰⁰

4'x6'

302⁰⁰

4'x8'

386⁰⁰



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3D LETTERS

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3D-LETTERS

SIZE

PRICE

Price includes 13oz. banner with white background, hems and grommets.
Add \$15.00 for colored backgrounds.

2'x 3'

36⁰⁰

2'x 4'

50⁰⁰

2'x 6'

75⁰⁰

2'x 8'

100⁰⁰

2'x 10'

120⁰⁰

3'x 5'

85⁰⁰

3'x 6'

105⁰⁰

3'x 10'

135⁰⁰

3'x 12'

190⁰⁰

4'x 6'

115⁰⁰

4'x 8'

165⁰⁰

4'x 10'

190⁰⁰

4'x 12'

225⁰⁰

5'x 8'

190⁰⁰

5'x 10'

240⁰⁰

5'x 12'

285⁰⁰



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POSTER PAPER

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POSTER PAPER

SIZE

PRICE

*price includes white or black with white background and optional rounded corners. Add \$5.00 for colored background.

12"x18"

12⁰⁰

18"x24"

19⁰⁰

24"x36"

39⁰⁰

36"x48"

78⁰⁰



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ADA

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ADA SIGNAGE

SIZE

PRICE

Price includes painted one side
with white background. Add \$15.00
for colored background.

6"x9" Standard

22⁰⁰

6"x9" Custom

29⁹⁰

6"x6" Room Sign

26⁵⁰

8"x8" Room Sign

34⁰⁰