



**OKLAHOMA**  
Office of Management  
& Enterprise Services

# **CENTRAL PRINTING**

## **REFERENCE GUIDE**

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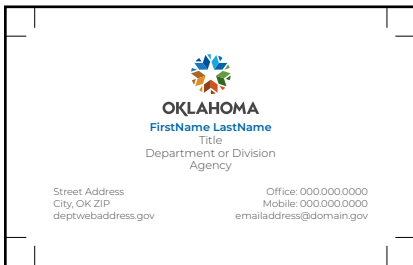
# DESIGN TERMS

## The Important Ones

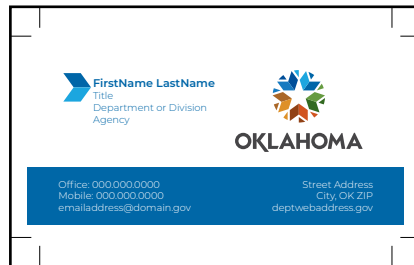
### BLEED

Bleed is the reference to any color or object which exceeds the print margins and will appear to run off any or all edges of the paper. Even if a PDF shows that the color or image goes to the edge of the page on a computer screen, printer margins will create the white border if printed on the exact size sheet. Bleed can only occur if the document is printed on larger pieces of paper and then cut to the final size.

This page does not contain bleed as there is a white border running along all sides. A single color which covers the entire page and bleeds on all 4 sides is referred to as a “**FLOOD COAT**”

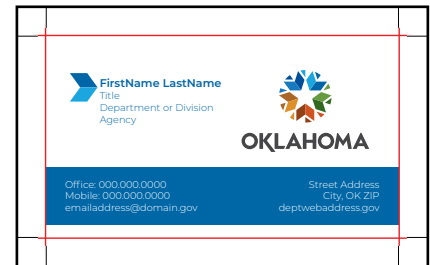


No Bleed



Bleed

(color goes past cut lines)



No Bleed

(color does not extend past cut lines)

### DUPLEX

Duplex means double-sided. The duplex options are Top-Top (flips like a book) or Top-Bottom (flips like a calendar). These hold true whether the piece is portrait or landscape.

### RASTER

Raster is the term given to images which are based on pixels (small colored squares which make up a larger image). Raster images are photographs and web images which, when enlarged, become distorted and one can see the individual squares which make up the image. Raster images come from cameras (still and video), as well as software applications such as Photoshop or Microsoft Paint. Any text in these software applications will be treated as raster images and will appear as squares.

### RESOLUTION

Resolution refers to the quality of the image. The higher the resolution, the greater the quality. Images to be viewed primarily on electronic devices should have a resolution of 72ppi and should never be downloaded and used for high quality print. Images used as large scale prints (such as billboards or building wraps) generally use a resolution of 150dpi. Images used for high quality small scale prints (business cards, brochures, posters, maps, banners, etc) should use a resolution no lower than 300dpi.

Resolution comes in three different “formats:” PPI, DPI and LPI. **PPI** stands for Pixels Per Inch. This refers to the number of pixels which can fit within one square inch of an electronic display. The larger number of pixels within the square inch, the sharper the image looks on the display. **DPI** stands for Dots Per Inch. This refers to the number of halftone dots within one square inch of a printed piece of paper from a laser, toner or ink based printer. DPI has become the generic term for PPI, DPI and LPI, but truly refers to only one portion of the images seen. **LPI** stands for

Lines Per Inch. This is used when determining the quality of the print coming off a traditional printing press (which there are several types). Many will use DPI and LPI as synonyms when discussing printed resolution.



72 ppi



300 dpi

## STROKES

Strokes are the lines or borders which outline an object or letters. Strokes are sometimes referred to as outlines. Strokes can be used to emphasize something or make it stand off from other items nearby. A stroke can be the same color as the object / letter or it can be an independent color. The size or width of a stroke is known as its weight and are measured in point sizes. The greater the weight of the stroke, the thicker the stroke will be.

## VECTOR

Vector is the term given to images which are based on mathematical formulas. Vector images are typically line based and can be infinitely enlarged or reduced without any loss of quality. Logos, renderings, and floor plans are the primary examples of vector images. These images are created in such software applications as Adobe Illustrator and Adobe InDesign, as well as Adobe Acrobat. If the software application allows for vector images to be made, all fonts used in the program are considered vector images.



Vector

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Raster

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# COLOR

## More Than Meets The Eye

### CMYK: CYAN, MAGENTA, YELLOW, BLACK

CMYK is how printed pieces are produced. Every color in the “full color” printed world is derived from the four color process (mixing of cyan, magenta, yellow, and/or black). By adding different percentages of each color (0-100%), a large variety of colors are achievable. However, the CMYK color range is less than that of the RGB color space. CMYK colors can be consistent in numeric value but can vary slightly in color based on the device printing the mixture. In order to limit the color variances (but not completely remove them) it is important to have each printing device calibrated to the color profiles.

### RGB: RED, GREEN, BLUE

RGB is how electronic displays present color. All electronic displays use a mix of red, green, and blue lights to combine into all the colors options. As more of each color is added to the combination (0-256), the display color will change. If all three colors are added together in equal portions, the resulting color is white. If all three colors are completely removed (R=0, G=0, B=0), the resulting color is black. This is best remembered by “black is the absence of light” and “light is a blinding white.” The brightness of a display is based on how much of each RGB lights are added to the area. Although RGB has the largest amount of color options, it also has the largest variance in how the colors look from one device to another. The only way to compensate for the majority of the differences, is to keep all devices calibrated to the same display settings.

### PMS: PANTONE MATCHING SYSTEM (SPOT COLOR)

PMS colors are specially mixed colors generated by the Pantone company. These are design standard colors and will print the exact same color no matter what printing press is used anywhere in the world. PMS colors are used for consistency purposes and a great way to keep a brand easily recognized. These are also referred to as Spot Colors. The only thing which will change the color (slightly) is the paper or material on which the color is printed. A PMS color will look slightly different when printed on a gloss surface compared to a satin surface compared to an uncoated surface.

An example of this is Coke. “Coke Red” (PMS 185) will be printed the same on the can whether it is printed in Oklahoma City, Oklahoma or Beijing, China or Sydney, Australia. However, if you look at the red on an aluminum can and compare it to the red on a label wrapped around a plastic bottle, there will be a very slight difference in the color, as well as the brightness. The brighter a surface, the more vibrant the PMS color will be; the duller the surface, the more dense the PMS color will be.

For a side by side comparison, design departments will have both an uncoated and coated PMS swatch book readily available. This will allow colors to be chosen accurately and there will be no doubt what color it will resemble on screen or printed.

### INVERTED / KNOCK OUT COLOR

Inverted or knock out color will refer to the image, logo, or text being displayed as a white element on a color background. If the paper (printed) is white, then the image will remain white. If the paper (printed) is a color, then the inverted or knock out color will be the color of the paper. When an element is inverted or a knock out and displayed on screen, it will be white.

# FILE FORMATS

## The Primary Group

### AI: ADOBE ILLUSTRATOR

Adobe Illustrator files are considered a **NATIVE FILE FORMAT** because the file format acronym stands for the name of the program for which it was created. “AI” files are vector based, but can have raster images. Adobe Illustrator file names look like “filename.ai” and can only be opened in Adobe Illustrator. “AI” files can have all parts edited and retains created layers, but rely on system fonts and linked images. These images can be enlarged and reduced in physical size without losing quality. “AI” files can exist in CMYK, RGB and Grayscale color spaces.

**USE:** high volume print production (postcards, brochures, annual reports, etc.), large scale prints (posters and banners), silk screen (t-shirts, hats, pins, magnets).

### PSD: PHOTOSHOP DOCUMENT

Photoshop Documents are considered a **NATIVE FILE FORMAT** because the file format acronym stands for the name of the program for which it was created. PSD files are completely raster based. Photoshop Document file names look like “filename.psd” and can only be edited within Adobe Photoshop. These files can have all parts edited and retains created layers, but rely on system fonts and linked images. Photoshop Documents will not maintain certain features when opened in an earlier version of the program than the file was created. PSD files will lose quality when enlarged beyond 150% in physical size but will maintain quality when reduced in physical size. PSD files can exist in CMYK, RGB and Grayscale color spaces.

**USE:** digital productions (ie: electronic billboards, web banners, on-screen presentations), photograph manipulations, website design

### EPS: ENCAPSULATED POSTSCRIPT

Encapsulated Postscript files are generally vector based files, but can contain some raster images. EPS files maintain the quality of the vector and raster characteristics of each element used within the file. An EPS file name looks like “filename.eps”. This file format is created during a SAVE AS option. EPS files are all inclusive and can be opened without relying on system fonts or linked images. EPS files can generally be enlarged or reduced in physical size without losing quality. EPS files can exist in CMYK, RGB and Grayscale color spaces.

**USE:** high volume print production (postcards, brochures, annual reports, etc.), large scale prints (posters and banners), silk screen (t-shirts, hats, pins, magnets).

## TIF(F)

TIFs are raster images which are used for printed materials and hold a higher reproduction quality than other raster image files. A TIF name looks like “filename.tif.” TIF files can be saved with or without layers and do not lose quality when re-opened and re-saved multiple times. TIFs are second generation files and are created during a SAVE AS option inside a software application. When TIF(F) is selected during the SAVE AS process, if the option to keep layers is available, there will be a check box. If keeping layers is not an option, this feature will not be seen and the TIF will be flattened to a single layer image.

These files can be enlarged and reduced in physical size with minimal sacrifice in quality. If a TIF is saved from a program with layers included, it will retain those layer options when re-opened in that program, but will require fonts and linked images to be on the computer. If a TIF is saved as a flattened image, the fonts and linked images become part of the image and the TIF is no longer dependent on fonts or linked images. TIF files can exist in CMYK, RGB and Grayscale color spaces.

**USE:** large volume runs (a couple hundred pieces), typically printed in-house (flyers). These images can have either a white or transparent background, as well as be a solid image (see MASKS for samples).

## JPEG (OR JPG)/BITMAP

JPEG (or JPG) and Bitmap files are completely raster images with no vector properties. A JPEG file name will look like “filename.jpg” while a Bitmap file name will look like “filename.bmp.” These files are always flattened images and cannot be saved with layers. These file formats are second generation files and are created during a SAVE AS option inside a software application. These files lose quality both when enlarged or reduced in physical size, as well as being re-opened and re-saved multiple times. JPEG and Bitmap files can exist in CMYK, RGB and Grayscale color spaces.

**USE:** best used for electronic correspondence, posting on the internet, or importing into a Microsoft Office Product. These images will have a white background if the image is not complete.

## PNG

PNG files are completely raster images with no vector properties. A PNG file name will look like “filename.png.” These files are always flattened images and cannot be saved with layers, but can be saved with transparency properties. PNG files are second generation files and are created during a SAVE AS option inside a software application. These files do not lose quality when re-opened and re-saved multiple times. PNG files can generally be enlarged up to 150% in physical size and reduced in physical size with minimal quality loss. PNG files can exist in RGB and Grayscale color spaces.

**USE:** electronic correspondence, posting on the internet or importing into a Microsoft Office Product. These images have the option of a transparent or solid background.

## PDF

PDF files can be a mix of raster and vector images / text. A PDF file name will look like “filename.pdf”. These files remove the chance of font replacements and keep formatting from the original file. PDF files are the best for sharing files between computers.

# FILE FORMATS

## The Primary Group - Quick Reference

	AI	PSD	EPS	TIF(F)	JPG	PNG	PDF
Native File	X	X					
Vector	X		X				X
Raster		X	X	X	X	X	X
CMYK	X	X	X	X	X		X
RGB	X	X	X	X	X	X	X
Grayscale	X	X	X	X	X	X	X
Can have transparent background	X	X	X	X		X	X
For Print	X	X	X	X			X
For Web			X	X	X	X	X
Can enlarge	X	X	X	X			X
Can shrink	X	X	X	X	X	X	X
Has layers	X	X	X	X			
Loses quality with multiple saves					X		

# TYPOGRAPHY

## The Basics

### SERIF

Serif typefaces, such as **TIMES NEW ROMAN**, include serifs, or small projections from the ends of each letter's strokes. In general, serif typefaces are preferable for body copy because these details help lead the eye from one letter to the next, allowing larger sections of text to be more easily read.

### SANS SERIF

Sans serif typefaces, such as **ARIAL**, do not contain serifs and as a result are generally simpler in form and more easily read from a distance. Sans serif typefaces are often used as headlines because of the impact they tend to add. Likewise, their simpler forms tend to be more legible at very small sizes and are appropriate for uses such as captions and disclaimers.

### TEXT CONTENT SUGGESTIONS

Body copy for printed material, of all lengths, can be written in a standard serif font (Times New Roman, Garamond, Georgia, etc), or in a sans serif font family for one page or short publications. Body copy for web content can be written in a standard sans serif font (Arial, Helvetica, Verdana, etc). No body copy or headers should be written in **Comic Sans** or **Papyrus**.

### OUTLINED TEXT

**OUTLINING TEXT DOES NOT MEAN ADDING A STROKE TO THE TEXT.** If you would like your text to HAVE an "outline", you are adding a stroke to the letters.

When submitting files (typically native files and EPS/PDF files) to vendors, it is most often advised to outline the text so the actual fonts do not need to be included. Outlining text removes the link to the font and makes the text unable to be edited. It turns each letter into either a vector or raster image. The majority of vendors who request a single file to produce an item prefer all text to be outlined. This does increase the file size, but removes any chance of font replacement and the final product to be different than expected. Only certain software applications allow for this option, so if the option is not available, please consult a design expert.

For multiple page documents, do not outline the text, but include the fonts used when submitting the file to the vendor.

### ORPHAN WORDS

There are design elements which can be built within body text; however, some of these elements are not always aesthetically positive. Words which stand alone on a line at the beginning of a paragraph are typically known as a form of header. Words which stand alone on a line at the end of a paragraph are called "orphans." Orphan words tend to cause the reader to stop reading abruptly because the flow of the content just stops while the brain expects more to follow. Paragraphs ending in orphan words is similar to having a conversation, taking a deep breath towards the end of a thought, then saying the last word of the thought. It is best practice to either re-write the sentence to bring the orphan word up to be the last word on the previous line, or have a minimum of 3 words on the last line. If words cannot be added or removed from the final sentence, adjusting the kerning of the text might be able to make the necessary adjustment to remove the orphan.



**EXAMPLE OF AN ORPHAN WORD**



## KERNING vs. LEADING (LEH-DING)

Sometimes text just does not fill the space as desired. There ends up being too many words for the document and one line of text cannot fit on the page, yet there is no way to shorten the content. These problems can be fixed using the Kerning of the font or the Leading of a paragraph.

Kerning is strictly a font adjustment and will adjust the natural spacing between the selected characters. A negative kerning will bring the letters closer together and reduce the natural space built into the font. A positive kerning will separate the letters, pushing them further apart, increasing the natural space built into the font. A positive kerning is different than inserting a space (pressing spacebar) between the letters. Kerning does affect the readability of font. Letters too close together or too far apart will cause the individual words to be difficult for the brain to process. If the adjustment becomes too drastic, it is better to change the wording to achieve the desired appearance of the text. It is best practice to adjust the kerning of the entire paragraph or just a single line at the end of the paragraph if necessary. Mixing and matching kerning throughout a paragraph of document can cause readability issues.

Leading is strictly a paragraph adjustment even though it can be found under both a Character/Font menu and the Paragraph Menu (depending on software application). Leading is typically the option associated with the point size of the type. This option is normally seen as “Auto.” For instance, if the type is 12pt, the leading is default to 14.4pt. This provides enough visual space between the lines for the eyes to track the words line to line without confusion or losing readability. As the point size of the text increases, so does the leading. The same relationship occurs as the size of the text is decreased. Adjusting the leading will allow for more or less space to appear between each line of text. Leading is in reference to the blocks of lead placed in-between lines of text on the original printing presses to create space. There is a numeric value for the leading in point size, but can be identified as “spacing” depending on the software program. In Microsoft Word, one way to adjust the leading is to adjust the Paragraph Spacing where the document can be “single-spaced,” “double-spaced,” etc. This is another way to adjust the leading.

“Auto”  
leading { THIS IS AN EXAMPLE OF A POSITIVE 100 KERNING ON 12PT FONT  
THIS IS AN EXAMPLE OF NORMAL KERNING ON 12PT FONT

24pt leading { THIS IS AN EXAMPLE OF A NEGATIVE 100 KERNING ON 12PT FONT  
THIS IS A SECOND LINE OF 12PT TEXT FOR LEADING

## GLYPHS / SYMBOLS

Glyphs are also known as symbols, as the terms are synonymous. The only difference between the two is what the software application calls them. More robust design programs will refer to these elements as glyphs where the Microsoft Office suite will refer to them as symbols. Glyphs or symbols are typically the non-alphabetic representations for words or elements. These items include the elements such as the dot (•), the asterisk (\*), and even the hyphen (-). The ampersand (&), percent sign (%), the “at” sign (@) and fractions (½) are considered glyphs or symbols as well. The set of available glyphs / symbols are dependent on the font. Some font families contain more glyphs or symbols than others.

# PAPER CHOICES

## Some Decisions Are Easier Than Others

### GLOSS vs. SATIN vs. UNCOATED

When it comes to the most important print decision, it is not “should the information be printed in color or black/white?”. It is not, “should the document bleed?”. It is not, “does there need to be any special binding?”. The most important decision when it comes to printing is “**WHAT PAPER SHOULD I USE?**”. Paper makes all the difference and can give off the impression of cheap or high quality. If someone sees a printed product on an uncoated paper, it might not be as appealing for them to pick up had it been printed on a gloss paper. So what drives the decision on what paper to use other than cost?

**GLOSS:** Gloss paper is an excellent choice for full color prints with vibrant colors. This paper is ideal for image heavy productions with a moderate or limited amount of text. Gloss papers are very difficult to write on without some sort of marker and are not meant to be used for forms. This type of paper is the most light reflective paper available, which is why it is best to use this with limited text. High light reflectivity makes reading difficult in direct sunlight or heavily lit rooms. Gloss papers come in both a text weight (writing paper) and a cover stock (card stock).

**SATIN:** Satin paper is a happy medium choice because it can display both full color and black/white information in a professional manner. Satin paper can be used for both primarily image based or primarily text based projects. A benefit to using a satin paper is that it has semi-reflective properties, but is still able to be written on with an ink pen. This type of paper is an excellent choice for postcards, information gathering pieces (form pages in a booklet), or just information providing pieces (rack cards, brochures, etc) while still retaining the professional look. This is the most versatile choice of paper.

**UNCOATED:** Uncoated paper is the lowest grade paper in terms of light reflectivity. Uncoated paper absorbs the largest amount of light and ink so colors become less vibrant, but text is the easiest to read. Standard copy paper, official letterhead, and mailing envelopes are all uncoated paper. Although uncoated may seem like a “cheap” paper when considered to be copy paper, high quality uncoated paper exists and serves specific functions. Any paper with a texture only comes in an uncoated paper. Linen, laid and cotton-based are uncoated papers which display quality and professionalism.

# PROOFING

## It Is How You See Things

### SOFT PROOFS

Soft proofs are used as a way to check content and layout only. These are sent electronically to the client as a means to discuss: what possible changes may need to be made, if all the content requested is presented, and if the layout is appropriate to convey the client's message. Soft proofs are never used for color approval, but a final approval can be granted from soft proofs to put the piece into production for print or electronic distribution.

### HARD PROOFS

Hard proofs are physical samples (sometimes the actual object if a promotional item) where the content, layout, and color are all finalized and resemble exactly what the final product will look like. This is where the client would be able to match any PMS colors or review CMYK colors they were expecting (not comparing the printed piece to their screen for color approval). Hard copy proofs, if approved, should be able to be mixed in with the final product and be indistinguishable from the mass production. If changes are needed, depending on the type of change and how the error occurred, additional charges may be applied.

# PAGE SIZE

## It Matters for Content and Layout

### THE STANDARD SIZES

The standard sizes are: **LETTER** (8.5 x 11), **LEGAL** (8.5 x 14), **TABLOID** (11 x 17), **HALF PAGE** (8.5 x 5.5) and **QUARTER PAGE** (4.25 x 5.5).

There are additional sizes used occasionally for special projects. These sizes (4.25 x 11 or 4.25 x 14) are typically used for items such as rack cards or quick reference materials.

**A4** is the default size for Canva (8.27 x 11.69) which does not scale correctly to an 8.5 x 11 or fit to an 11 x 17 if needing a booklet. The page size will need to be changed before creating the design in Canva to a standard size.

### PORTRAIT vs. LANDSCAPE

It is important to understand which layout is the most appropriate, portrait (vertical) or landscape (horizontal). Most flyers are going to be portrait while brochures will mostly likely be setup landscape. Tabloid posters can be either portrait or landscape depending on content and message. If there is preference for page orientation, this should be expressed at the beginning of the project to the design team.

# BINDERY

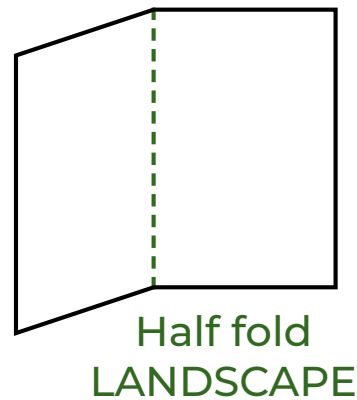
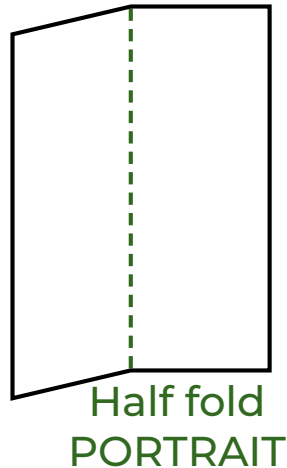
## Don't Let Your Content Fall Apart

### FLAT

FLAT is the foundation for all bindery. This term refers to the printed piece being left “as is” coming out of a printer, copier, or press. There are no added folds, holes, or special cutting (other than trimming excess paper off if necessary) involved.

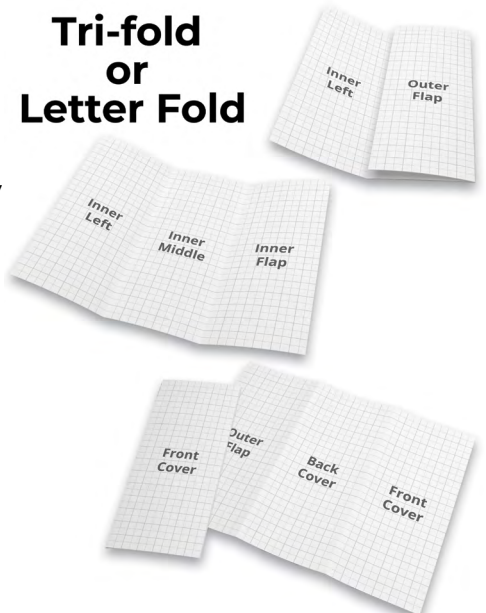
### HALF FOLD

HALF FOLD can be applied to any size paper and is generally applied to landscape pieces. However, depending on the style or distribution method, half fold can be utilized on portrait pieces as well. Elongated brochures are typically portrait pieces with a half fold. A good rule of thumb when needing a piece to be folded in half is to give the Printer both the FLAT SIZE (ie. 8.5 x 11) followed by the HALF FOLD SIZE (ie. 8.5 x 5.5) so there is no confusion on the size being printed and the direction the piece needs to be folded. If it is not obvious which side of the printed piece needs to be the outside, it helps to express this in the request or provide a sample.



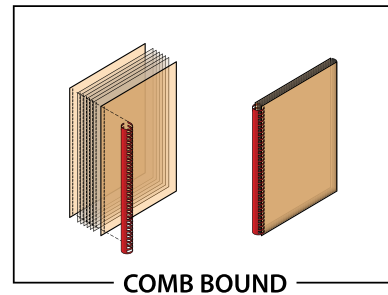
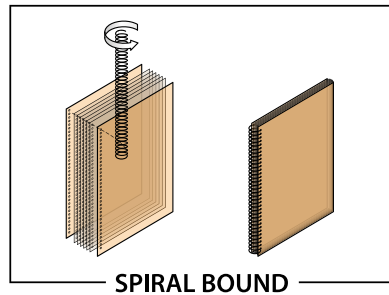
### TRI-FOLD

TRI-FOLD is the bindery term commonly referred to as “brochure fold” (landscape) or “letter fold” (portrait). This is where a single piece is folded two times in order to create three panels. Any size paper can have a tri-fold applied, but works best on letter size (8.5 x 11). Since the paper is folded into three panels on the 11” side, the third panel (right side panel) is slightly shorter than the other two panels so it lands nicely under the front (left) panel when folded.



## COIL BINDING vs. COMB BINDING

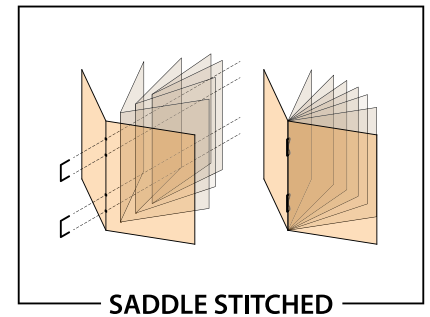
The two standard type of binding for manuals are Coil and Comb. Either can be used for manuals as small as 10 sheet of standard paper (20 lb) or as large as 200 sheets (20 lb). The difference in the binding other than appearance is how the pages turn. The Coil (or sometimes referred to as “spiral”) will allow the pages to wrap around themselves where the Comb binding has a flat spine and is designed to have the final piece lay open flat without being able to wrap around itself.



## SADDLE-STITCH

Saddle-Stitch is the half fold bindery option of multiple pages with the addition of two staples in the fold (spine) to create booklets. Booklets can be printed two different ways. The first option is called “Self Cover” where the cover of the booklet is the same paper type as the inside pages. The second option is called “Booklet Plus Cover” where the cover is a heavier weight paper than the inside pages so the book is sturdier. The “Booklet Plus Cover” option allows the cover to be a gloss, satin, or uncoated paper while the insides are generally an uncoated paper or satin paper, depending on the purpose of the booklet. Finished booklet sizes can range from as small as 8.5 x 5.5 (half sheet of paper) to as large as 9 x 12 (pocket folder size).

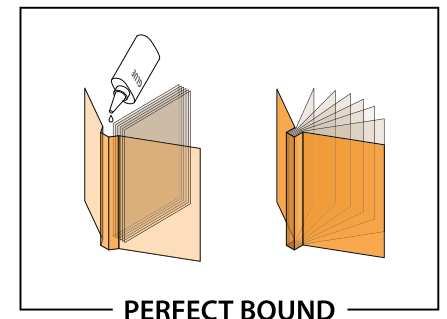
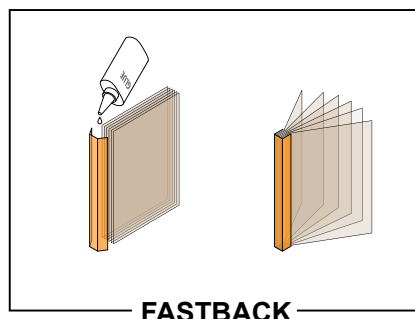
**ALL SADDLE-STITCH BOOKS REQUIRE A PAGE COUNT WHICH IS A MULTIPLE OF 4. EACH SHEET IS 4 PAGES. AN 8-PAGE BOOKLET IS 2 SHEETS. A 12-PAGE BOOKLET IS 3 SHEETS. 10 PAGES IS NOT AN ACCEPTABLE PAGE COUNT FOR A SADDLE STITCH BOOKLET. THE PAGE COUNT INCLUDES BLANK PAGES AND THE COVERS.**



## FASTBACK vs. PERFECT BINDING

Fastback and Perfect Binding are similar in concept but are not the same. Fastback allows the cover to be a thin paper or a thick card stock. It does not allow printing on the spine. This tape binding has a black (traditional) or color strip spine that is adhered to the pages, what a composition notebook uses.

Perfect Binding is what normal hardback and softback books uses where the front cover and back cover are connected to the spine as a single piece. Perfect Binding allows the spine to be printed and wrap around imagery.



# STATIONERY

## Keep Your Name/Agency Top of Mind

### BUSINESS CARDS

Business cards can be printed on any paper, but the options do not end there. When it comes to business cards, the other aspects to consider are color, single sided or double sided, the amount of content necessary, and any special finishing.

### LETTERHEAD

Letterhead is typically printed on a 60# or 70# offset paper, but will occasionally be printed on 25% Cotton which includes a watermark on the paper.

### ENVELOPES

The **STANDARD ENVELOPES** used are the #10 envelope (with or without a window) which is used for your mailed letters. The next most common envelope is the #9 envelope placed inside of the #10 envelope for items to be returned back to the sender. After these two sizes, they are referred to as **ANNOUNCEMENT ENVELOPES** or **CATALOG/BOOKLET ENVELOPES**.

#### STANDARD ANNOUNCEMENT (SQUARE FLAP) OR BARONIAL (TRIANGLE FLAP) ENVELOPES

A2 - fits a 4.25 x 5.5 card

A6 - fits a 4.5 x 6.25 card

A7 - fits a 5 x 7 card

#### CATALOG (FLAP ON SHORT SIDE) OR BOOKLET (FLAP ON LONG SIDE) ENVELOPES

6 x 9

6.5 x 9.5

9 x 12

10 x 13

### COLOR OPTIONS

When it comes to printing anything, but primarily stationery, color options are important. All items are printed as a 1 color (Black or PMS Spot color), 2 color (Black and PMS Spot Color or two PMS Spot colors), or 4 color process (CMYK). There are times when stationery will be printed in 3 color (Black and two PMS Spot colors), but this is not common.

### SPECIAL FINISHING

All stationery can have each component printed, but certain items such as the State of Oklahoma Seal can be embossed (pushed out of the paper) and/or Foil Stamped. Each special finishing requires a special die to be created to match the size, location, and type of finishing. Foil can be a single color or multiple colors assembled together (with different dies) and will take the place of ink.

# POSTERS

## When Standard Paper Isn't Big Enough

### POSTERS

There are times when even a 12" x 18" sheet of paper is not big enough. This is when poster options are critical. Posters can be printed in a multitude of widths and lengths. At Central Printing, small run posters will be printed on a Satin or Gloss finish to ensure the highest quality of color representation. Posters can be as big as 42" wide by 99 feet long! Even though this is not a recommended size, anything smaller can also be accomplished. Standard posters will be printed and rolled into a tube for transportation and storage.

### FOAM BOARD BACKING

Posters can be rolled or mounted to foam board backing for a sturdy presentation on an easel, adhered to a wall, or simply held up without curling. Foam board backing is a great solution for wall and event directional signage. Central Printing provide foam boards as large as 32" x 40" but can be cut down to any size necessary, even a simple 8.5 x 11.

# DESIGN ASSISTANCE

## A Little Help Can Go a Long Way

### IN-HOUSE GRAPHIC DESIGN

There are moments when time is of the essence and trying to get a project created with limited time just is not possible. Design starts with an idea and is created in a computer program. Getting it out of the computer and on paper is where Central Printing comes in! Central Printing has an in-house graphic design team to help make sure files created by other division designers are print ready, mail ready, and of the best quality possible to send out into the world. Central Printing can also help take your idea from concept to completion and design the whole piece if there is not a designer within the division.



# MAILING OPTIONS

## Not Just Adding a Stamp

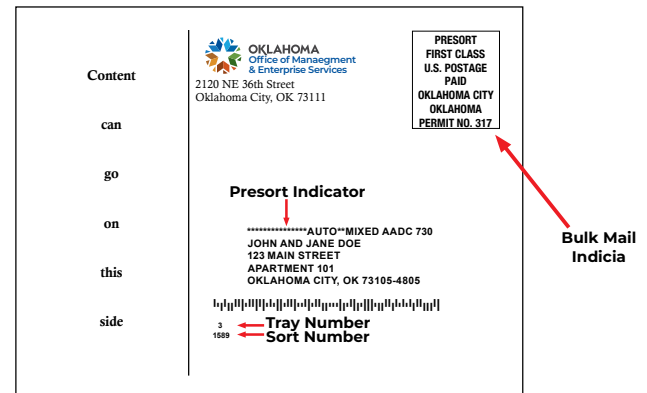
### STAMP vs. METER

Typical mail is sent out using a stamp based on size and weight. However, there are opportunities to reduce postage. For mailings that have 1 to 199 addresses, the piece can be metered (printed postage onto the piece from a special machine) based on weight and size. As of July 2025, the cost of postage for a standard letter size/weight envelope is \$0.04 less per piece to meter a mail piece instead of placing a stamp. The exception to this difference is for postcards which have a flat rate.

### PRESORT STANDARD AND PRESORT FIRST CLASS

For larger mailings (at least 200 addresses for Presort Standard, at least 500 address for Presort First Class) there are more options. Mail can still be sent using a stamp or meter, but now using a Bulk Mail permit is an option. A Bulk Mail permit must be pre-loaded with funds in order for the USPS to pull the funds when mailing a Presort piece. Presort First Class can save up to \$0.20 per piece while Presort Standard can save up to \$0.40 per piece. After 500 addresses, either permit can be used.

When using a Bulk Permit, there are two important features must be included in the address area around the recipient name. These two features are two little numbers; one representing the Tray Number and the other is the Sorting Number. Both numbers are for the USPS to ensure the addresses have been presorted in the appropriate grouping to each of the local post offices. Without these numbers, the mail piece will need to have a stamp or a meter, regardless of the Bulk Permit indicia (postage indicator square where the stamp is normally placed) and does not qualify for a postage discount. Every postcard requires at least 3.5" of space on the right side for addressing and cannot contain content. Central Printing can help setup all size mailings or answer any questions during the design process.



# NEWSLETTERS

## Print and Mail

### HALF FOLD NEWSLETTERS

The most common layout for a mailed newsletter is the 11 x 17 newsletter that is folded to 8.5 x 11 and then folded again to 8.5 x 5.5. This type of newsletter can be a single sheet or multiple sheets. The most important feature of this layout is the

position of the mailing section. The final piece has the folds on the right side and the bottom, so the mailing section must be on the top half of the back page. Any questions on the design or positioning, please reach out to Central Printing for assistance before production begins.

