



Production 101

Presented: August 12, 2025

Agenda

Printing:

- Flatwork
- Envelopes
- Ink
- Paper
- Finishing

Data Processing

Personalization

Mailshop

USPS, Postal Logistics and Mail Tracking

Production Workflow

Common Production Oversights

Printing: Flatwork



My £15 for building materials, to help a family build their own safe, new home.

Mr A B Sample
123 Sample Street
Sampleville
Sampleshire
WS1 2TG

9999999999999999

Please return this form with your gift to the enclosed FREEPOST envelope to:
Habitat for Humanity Great Britain,
FREEPOST (CF 2086) Banbury,
Oxon OX16 8ZZ

☐ Habitat for Humanity sometimes exchanges address lists with other charitable organisations. From time to time, we may be contacted, please do not mind.

Habitat for Humanity®
Great Britain
Registered Charity No. 1004051

YES I'm sending a gift to provide materials for desperately poor people who want to build their own simple, decent home!

☐ £15 ☐ £30 ☐ £50 ☐ or my own amount of _____

☐ I've enclosed £30 or more. Please send me a copy of Millard Fuller's book about Habitat for Humanity's amazing idea, "A Simple Decent Place to Live".

I enclose my: ☐ Cheque ☐ NO ☐ CAF voucher (no cash)

Please make payable to: Habitat for Humanity Great Britain

OR please charge my

MasterCard ☐ Visa ☐ Switch ☐ Delta ☐ Solo ☐ CAF card ☐ (see us in person)

Expiry date: _____ Today's date: _____ Signature: _____

To make a credit card donation please call 01295 220180.

To make your gift worth nearly 30% more, see overleaf

Our Guarantee to You: What You See Is What You Get

81-00000001

Dear Mr Sample

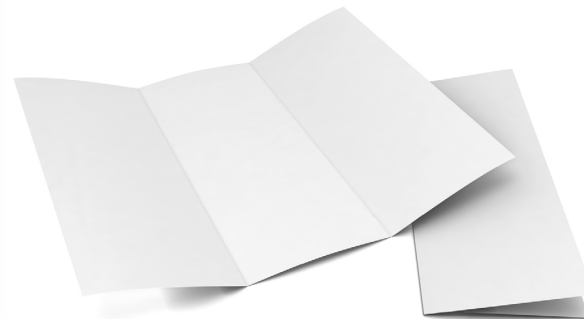
The family in the photo was built by the family who are living in it. Your gift to provide building materials for another extremely poor but hard-working family will help them begin building their own home - the first safe, decent home they have ever had.

We'll send you updates about our work. And if, within six months of sending your gift, you are not convinced that people who build their own Habitat for Humanity homes have a better chance of living free from poverty, please inform me personally in writing at: **Habitat for Humanity Great Britain, FREEPOST (CF 2086) Banbury, Oxon OX16 8ZZ.**

I'll see to it that we return your gift, no questions asked. That's our guarantee.

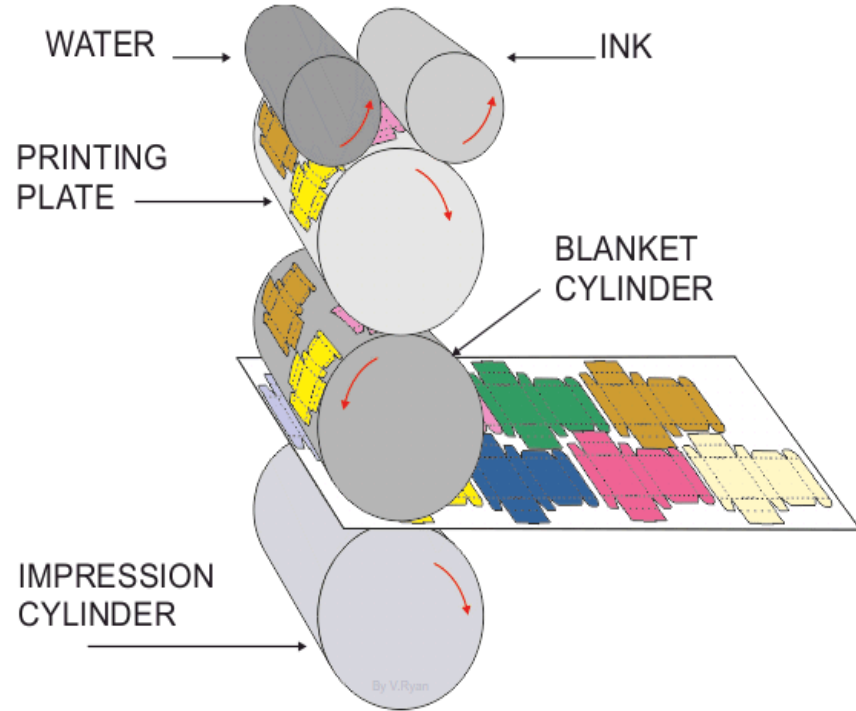
John Grain
John Grain
National Director, Great Britain

Habitat for Humanity®
Great Britain
Registered Charity No. 1004051



Offset Lithographic Printing Basics

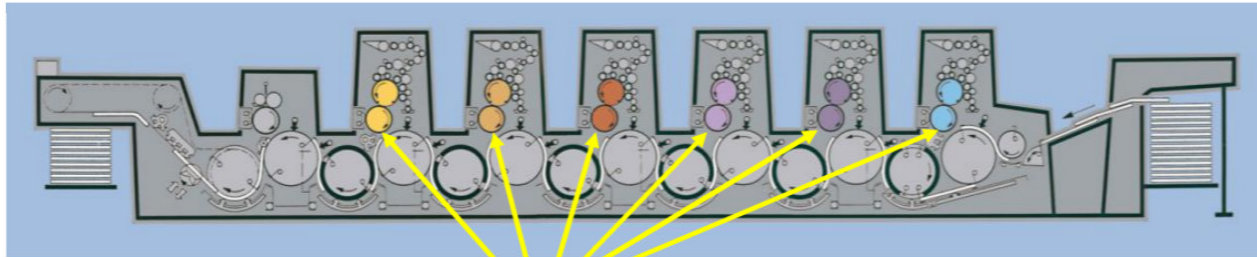
- ✓ Printing Plate contains the image to be printed
- ✓ Plate is dampened, and ink adheres only to dry area (image)
- ✓ Image rolls onto Blanket Cylinder
- ✓ Paper pulled through and pressed against Blanket Cylinder by Impression Cylinder



Flatwork: Sheet Fed Press



- ✓ Press that prints on single sheets of paper
- ✓ Bindery functions produced offline
- ✓ Common sheet sizes from 8 ½" x 11" up to 28" x 40"



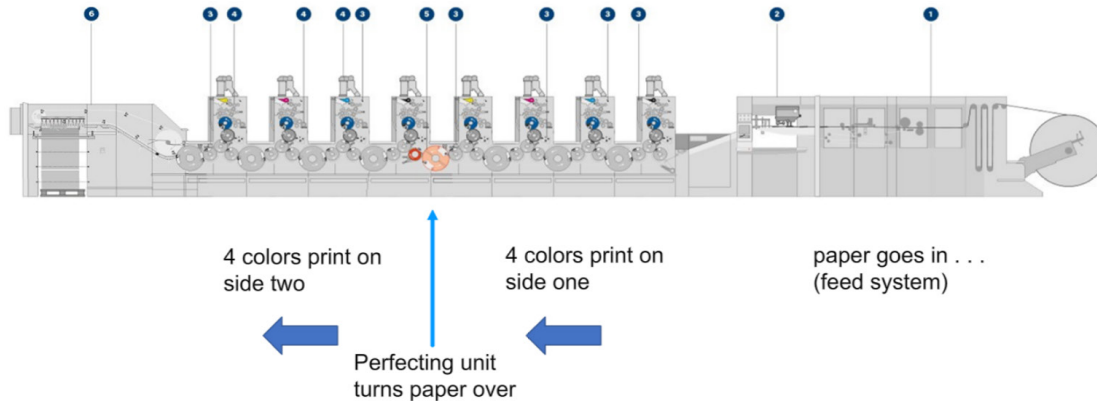
paper comes out . . .
(delivery system)

each unit prints one color of ink
on one side of the paper

paper goes in . . .
(feed system)

Flatwork: Web Press

- ✓ Web offset prints at high speeds on large rolls of paper often on both sides simultaneously, using in-line printing units and finishing systems
- ✓ Web presses are bulky and expensive, but widely used for large volume applications
- ✓ Common sheet sizes from 11" x 17" to 22½" x 40"



Printing Flatwork: Sheetfed vs. Web Print

SHEETFED PRINTING:

- ✓ Prints on large sheets of paper
- ✓ Effective for short to medium quantity runs
- ✓ Capable of superior print quality
- ✓ Unlimited paper options
- ✓ Flexibility in size of printed piece
- ✓ Generally, more expensive than web printing (Unless small quantities)



WEB PRINTING:

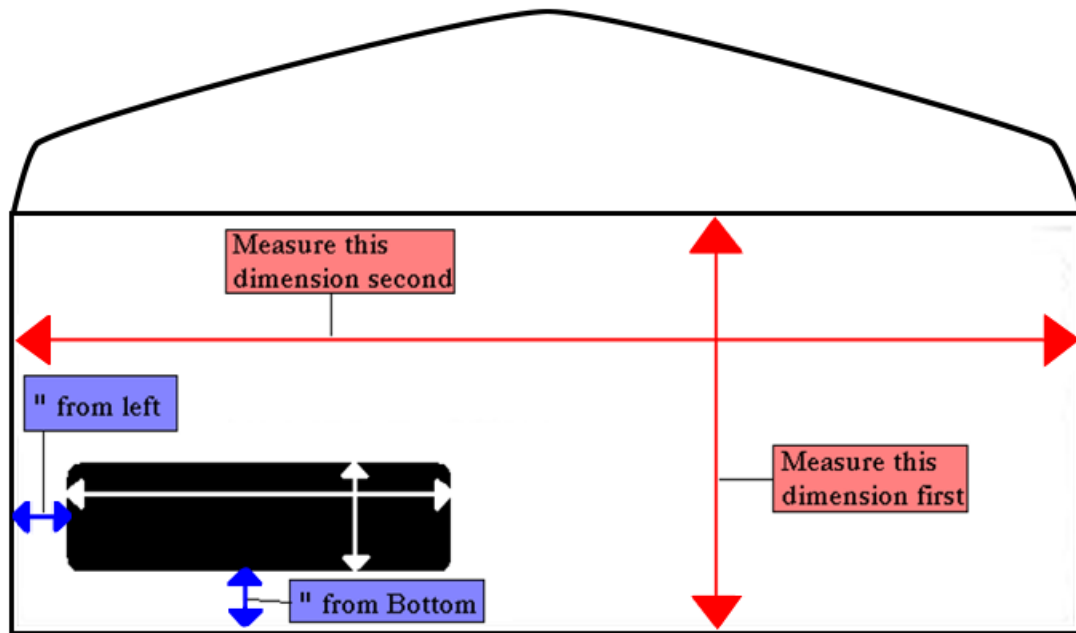
- ✓ Prints from roll of paper
- ✓ Effective for long print runs
- ✓ Good print quality, less consistency
- ✓ Limitation on size of printed piece
- ✓ Limited on paper stocks
- ✓ Only some in-line bindery functions
- ✓ Generally, less expensive than sheet fed



Printing: Envelopes



Envelopes: Measuring



Standard Envelope & Padded Mailer Sizes

Standard Envelope Sizes

Type	Size	Decimal
#6 ¾	3 ½ x 6	3.5 x 6
#6 ¾	3 ⅝ x 6 ½	3.625 x 6.5
#7	3 ¾ x 6 ¾	3.75 x 6.75
#7 ¾	3 ⅞ x 7 ½	3.875 x 7.5
#8 ⅜	3 ⅝ x 8 ⅜	3.625 x 8.375
#8 ⅝	3 ⅝ x 8 ⅝	3.625 x 8.625
#9	3 ⅞ x 8 ⅞	3.875 x 8.875
#10	4 ⅛ x 9 ½	4.125 x 9.5
#11	4 ½ x 10 ⅜	4.5 x 10.375
#12	4 ¾ x 11	4.75 x 11
#14	5 x 11 ½	5 x 11.5
6 x 9	6 x 9	6 x 9
9 x 12	9 x 12	9 x 12
A2	4 ⅜ x 5 ¾	4.375 x 5.75
A6	4 ¾ x 6 ½	4.75 x 6.5
A7	5 ¼ x 7 ¼	5.25 x 7.25
A8	5 ½ x 8 ⅛	5.5 x 8.125
A9	5 ¾ x 8 ¾	5.75 x 8.75
A10	6 x 9 ½	6 x 9.5

Padded Mailers

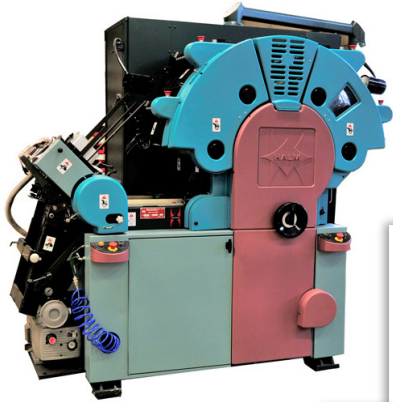
Type	Size	Usable
000	4 x 8	4 x 6 ½
00	5 x 10	5 x 8 ¼
0	6 x 10	6 x 8 ¼
1	7 ¼ x 12	7 ¼ x 10 ¼
2	8 ½ x 12	8 ½ x 10 ¼
3	8 ½ x 14 ½	8 ½ x 13
4	9 ½ x 14 ½	9 ½ x 13
5	10 ½ x 16	10 ½ x 14 ¼
6	12 ½ x 19	12 ½ x 17 ¼
7	14 ¼ x 20	14 ¼ x 18 ¼

Envelopes: Windows

- ✓ Standard Window Sizes and Placement
 - ✓ Standard Left Window (SLW)
 - ✓ From Left: 7/8"
 - ✓ From Bottom: 5/8"
 - ✓ Height x Width: 1 1/8" x 4 1/2"
 - ✓ Poly vs. Open vs. Glassine



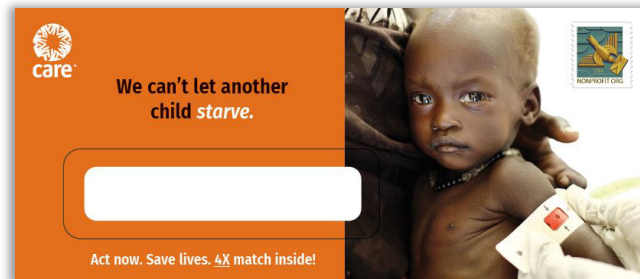
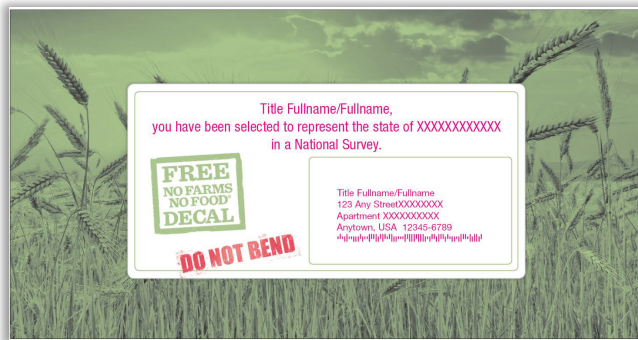
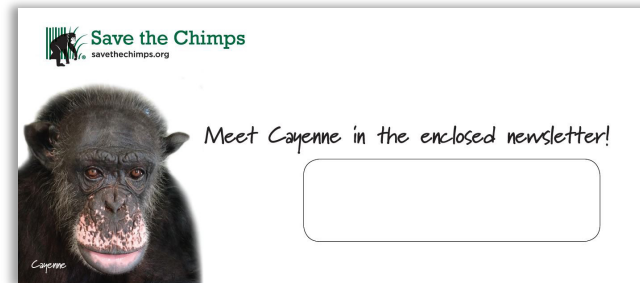
Envelopes: Jet Offset Printing



- ✓ Printed AFTER envelope is converted (Folded)
- ✓ Good quality
- ✓ Machine limitations
 - ✓ No Large solids
 - ✓ No Bleeds
 - ✓ No Heavy screen coverage
 - ✓ Can Print up to 4 colors
 - ✓ Fastest to print standard size envelopes

Envelopes: Flat Sheet Litho Printing

- ✓ Printed BEFORE envelope is converted
- ✓ Printed prior to die cutting and converting
- ✓ BEST quality
- ✓ Most expensive and time-consuming process
- ✓ No limitations!

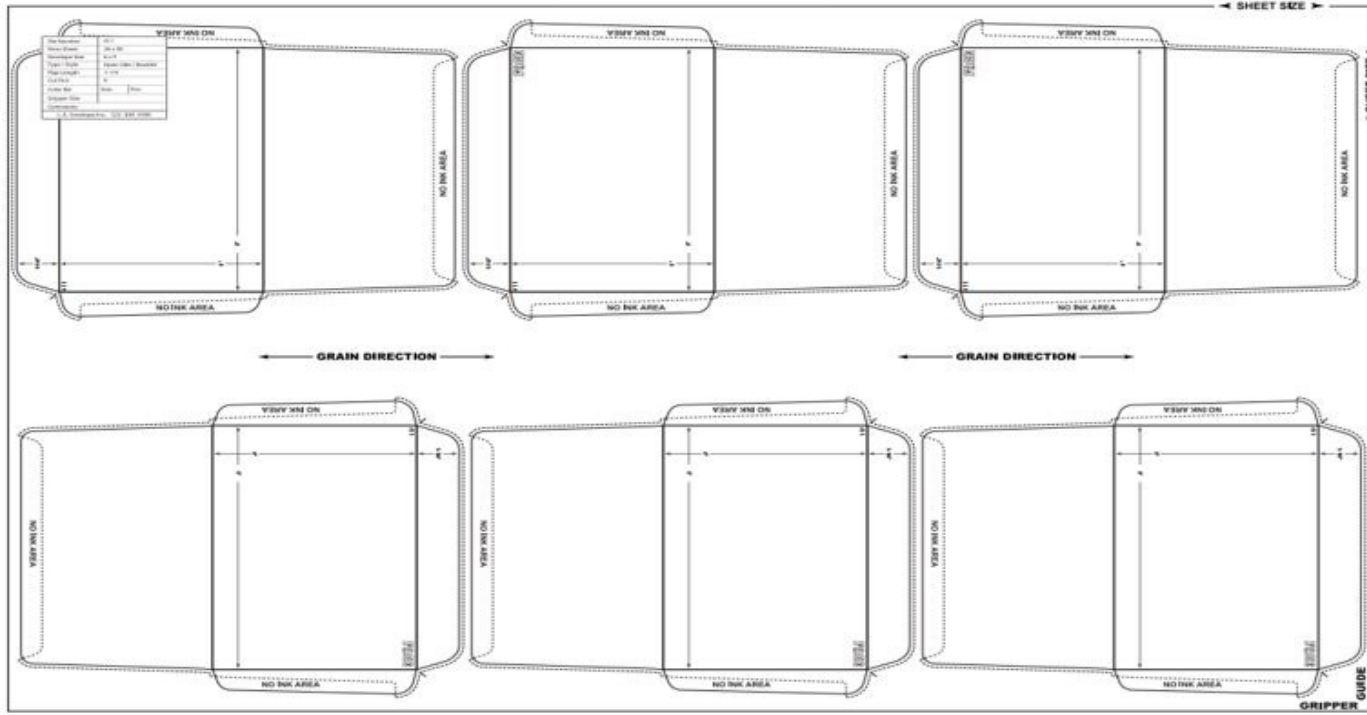


Envelopes: Flexography Printing



- ✓ Printed AS envelope is converted
- ✓ Typically for simple line copy where quality not as important, i.e. return envelopes
- ✓ Enhanced Flexo - 4cp
- ✓ Economical for large print runs 100M+
- ✓ “Rubber stamp” look

Envelopes: Flat Sheet/Flexo Press Sheet Example



Printing: Ink



Printing: Ink Basics



- ✓ Ink Dries by absorption and oxidation
 - ✓ Some colors require more time than others, i.e. Reflex Blue
- ✓ Types of inks:
 - ✓ Quickset, Heat-set, Non-Heat-Set, UV inks
 - ✓ Soy Based, Water Based (Environmentally friendly)
- ✓ Laser personalization requires specially formulated inks

Printing: Pantone Ink Matching System

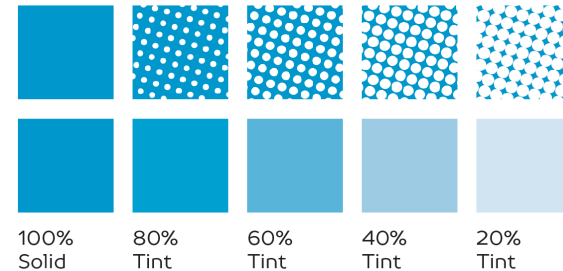
- ✓ Pantone guide most common in USA
- ✓ Guide ONLY
- ✓ Pigment and other raw material used to make ink is constantly changing
- ✓ Ink manufacturers adjust formulas to match expectations that Pantone sets



Printing: Ink Screen Tints



- ✓ Color created by dots instead of solid ink coverage
- ✓ Appear less dense than solid coverage to simulate shading and lighter colors
- ✓ Two or more tint colors may overlap to create additional colors



Printing: Ink Halftone



- ✓ Traditional photograph consists of continuous tones — tonal transitions of color hues
- ✓ Printing press cannot produce such continuous tones
- ✓ Instead combines printed and non-printed surfaces of paper to achieve a similar effect to naked eye
- ✓ Printed image divided into very small parts, which referred to as halftone screening
- ✓ In light areas, dots are small; in darker areas, dots are large

Printing: Ink Duotone

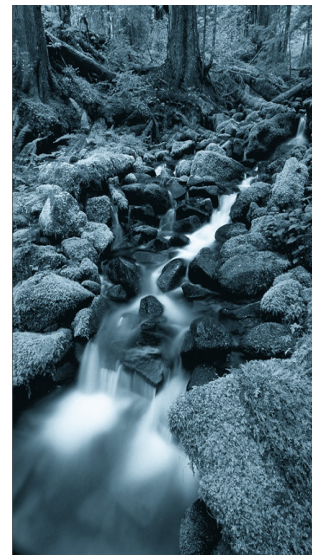
Photograph reproduced using two halftones printed simultaneously.



Black printer



Process blue printer



Duotone

Printing: 4-Color Ink Process

Printing technique using process colors — Cyan, Magenta, Yellow and Black (CMYK) — to simulate full color images



Black Printer



Cyan Printer



Yellow Printer



Magenta Printer



Printing: When it Comes to Ink, Paper Matters

Here's the same ink on a variety of paper stocks.



Printing: Using 4-Color Process to Create PMS Builds



PANTONE
232 C
R 233 G 60 B 172
HTML E93CAC



PANTONE
232 CP
C M Y K
6 70 0 0



PANTONE
185 C
R 224 G 0 B 52
HTML E00034



PANTONE
185 PC
C M Y K
0 92 76 0



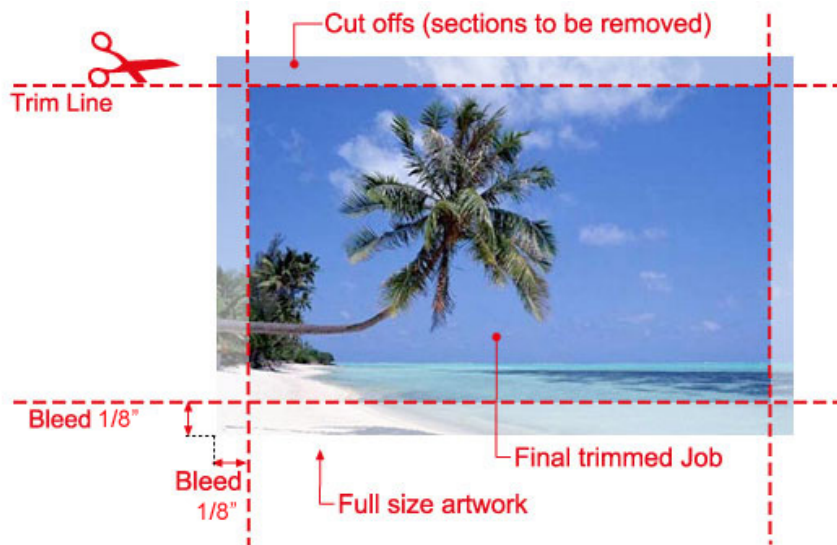
PANTONE
1767 C
R 250 G 177 B 194
HTML FAB1C2



PANTONE
1767 PC
C M Y K
0 32 10 0

- ✓ 4-color builds can be produced of any PMS color but are NEVER 100% match
- ✓ Instead of using special spot color mixing to create PMS Color, using Cyan, Magenta, Yellow and Black to replicate PMS color
- ✓ Result is often “color shift” which typically mutes color or flattens it out

Printing: Ink Bleeds



- ✓ Printing that extends to edge of sheet or page after trimming
 - ✓ To accommodate for bleeds, printer must print bleed area larger than final trim size
 - ✓ Page then trimmed through to bleed area
- ✓ Requires more paper and production time (>\$)

Printing: Post Print Coatings



Aqueous Coating

- ✓ Liquid Polymer used to coat and protect a printed sheet.
- ✓ Dries faster than varnish
- ✓ Can come in various textures
- ✓ FLOOD COAT ONLY



Varnish

- ✓ “Clear” ink
- ✓ Can come in various textures
- ✓ Flood Coat OR SPOT VARNISH (requires additional plate)

Printing: Paper



Printing: Paper Weights

Basis weight equals the ream (500 sheet) weight of the base size sheet. The heavier the basis weight, the thicker & sturdier the paper.

Common Direct Mail Paper Weights/Types:

Bond/Wove = Often used for envelopes.

✓ 20# ww, 24#ww, 28#ww

Offset/Text - Often used for letters, inserts

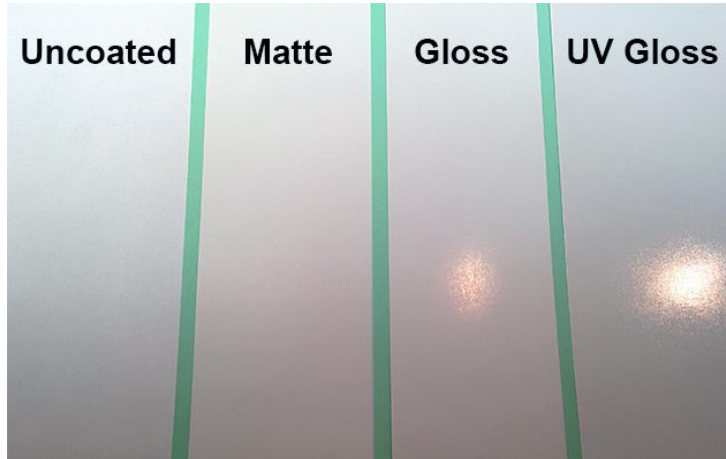
✓ 60# text, 70# text , 80# text

Cover Weights - Used for cards, thicker inserts

✓ 80# Cover, 100 # Cover

Bond Ldger	Offset Text	Cover	Tag	Index	Points	*Caliper (inches)	millimeters	Metric (grams/sq meter)
16	40	22	37	33	3.2	.0032	0.081	60.2 gsm
18	45	24	41	37	3.6	.0036	0.092	67.72 gsm
20	50	28	46	42	3.8	.0038	0.097	75.2 gsm
24	60	33	56	50	4.8	.0048	0.12	90.3 gsm
28	70	39	64	58	5.8	.0058	0.147	105.35 gsm
29	73	40	62	60	6	.0060	0.152	109.11 gsm
31	81	45	73	66	6.1	.0061	0.155	116.63 gsm
32			74	67				120 gsm
35	90	48	80	74	6.2	.0062	0.157	131.68 gsm
36	90	50	82	75	6.8	.0068	0.173	135.45 gsm
39	100	54	90	81	7.2	.0072	0.183	146.73 gsm
40	100	56	93	83	7.3	.0073	0.185	150.5 gsm
43	110	60	100	90	7.4	.0074	0.188	161.78 gsm
44	110	61	102	92	7.6	.0076	0.193	165.55 gsm
47	120	65	108	97	8	.0078	0.198	176.83 gsm
53	135	74	122	110	9	.0085	0.216	199.41 gsm
54	137	75	125	113	9	.009	0.229	203.17 gsm
58	146	80	134	120	9.5	.0092	0.234	218.22 gsm
65	165	90	150	135	10	.0095	0.241	244.56 gsm
67	170	93	156	140	10.5	.010	0.25	252.08 gsm
72	183	100	166	150	11	.011	0.289	270.9 gsm
76	192	105	175	158	13	.013	0.33	285.95 gsm
82	208	114	189	170	14	.014	0.356	308.52 gsm
87	220	120	200	180	15	.015	0.38	312 gsm
105	267	146	244	220	18	.0175	0.445	385.06 gsm

Printing: Coated Vs Uncoated Paper



COATED TYPES

- ✓ Gloss: High Degree of Light Reflectance, “Shiny” Surface
- ✓ Dull/Matte: Little or No Gloss; Sheen Rather than Shine

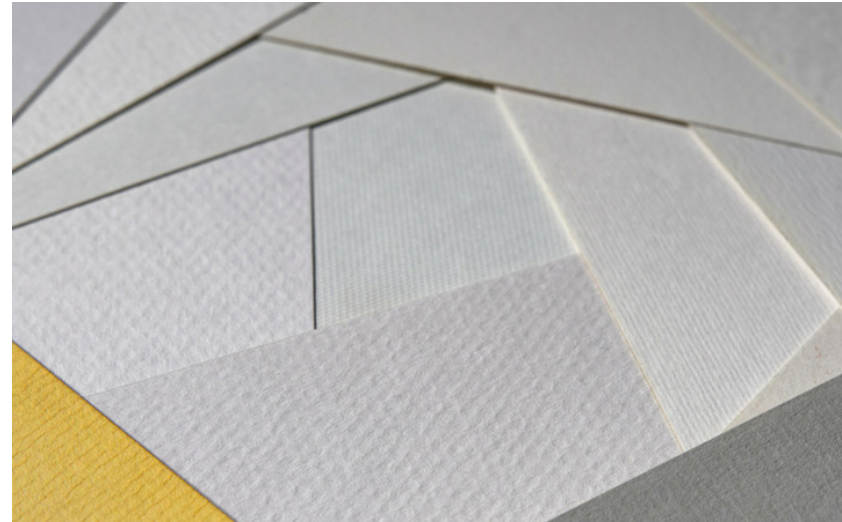
UNCOATED TYPES

- ✓ Newsprint: Manufactured from Ground Wood Pulp Specifically for Web Printing of Newspapers
- ✓ Offset/Text: Manufactured for Lithographic (Offset) Printing
- ✓ Opaque: Offsets with Extra Opacity to Prevent Show Through

Printing: Paper Finish - Uncoated

TYPES: Finish that imparts a look and feel

- ✓ **Smooth:** perfectly smooth to barely textured
- ✓ **Wove:** quite smooth, even sided
- ✓ **Vellum:** “toothy” feel
- ✓ **Laid:** subtle linear pattern consisting of vertical “chain lines” and horizontal “laid lines”
- ✓ **Felt:** elegant, “toothy” texture
- ✓ **Linen:** captures look of linen cloth



Printing: Paper Brightness

Paper Brightness: The higher the brightness number, the whiter and brighter the paper looks. The whiter and brighter the paper, the more contrast – which means your documents will have bolder images, crisper text and brighter colors.

GRADE LEVELS

- ✓ Premium = 88.0 to 95.0 Brightness
- ✓ Number 1 = 85.0 to 87.9 Brightness
- ✓ Number 2 = 83.0 to 84.9 Brightness
- ✓ Number 3 = 79.0 to 82.9 Brightness
- ✓ Number 4 = 73.0 to 78.9 Brightness
- ✓ Number 5 = 72.9 and below

Printing: Paper – Green Information

Recycled vs. Recyclable

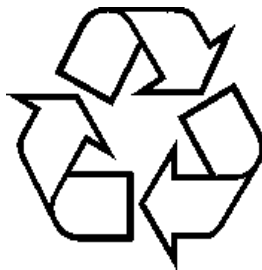
Post-Consumer Waste

- ✓ 10% vs. 30% vs. 100%

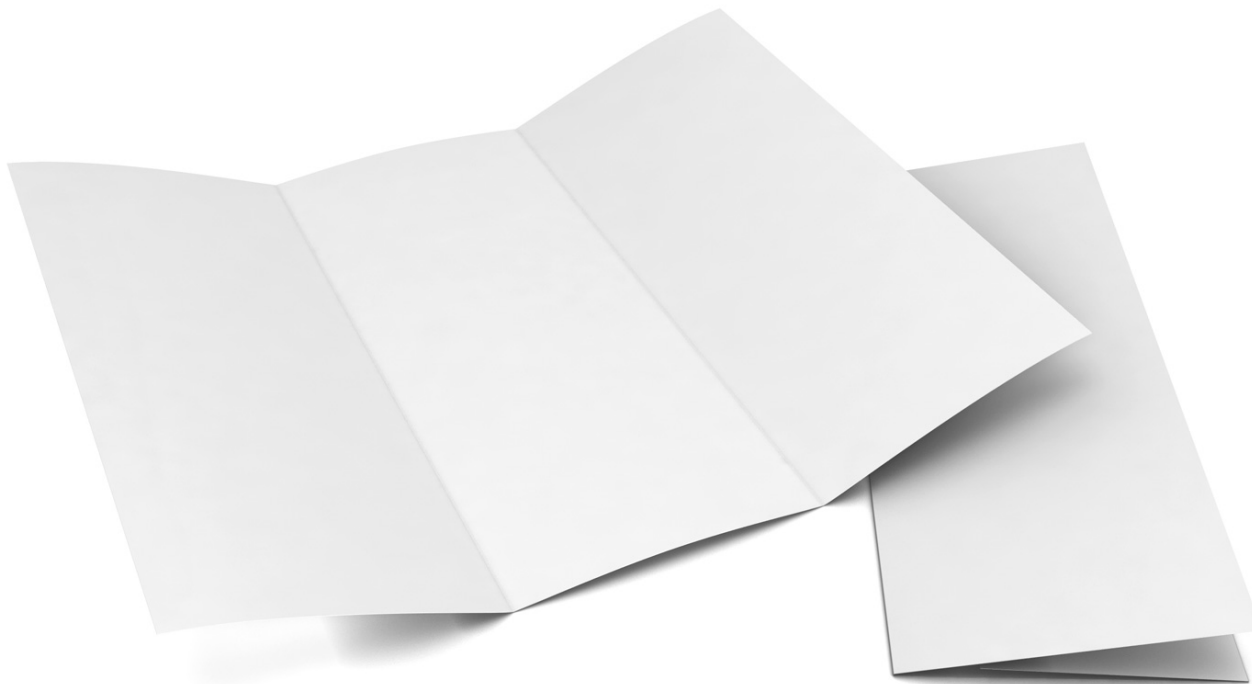
FSC (Forest Stewardship Council) vs. SFI

(Sustainable Forestry Initiative)

- ✓ Purchasing wood and paper products
from certified, reliable sources



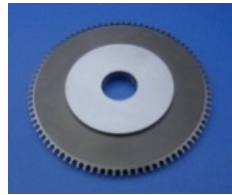
Printing: Finishing



Printing: Finishing Types

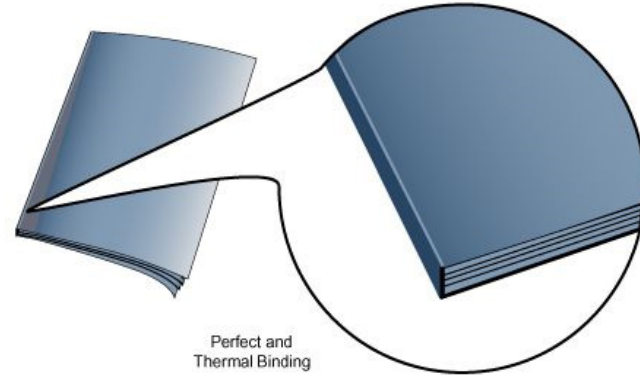
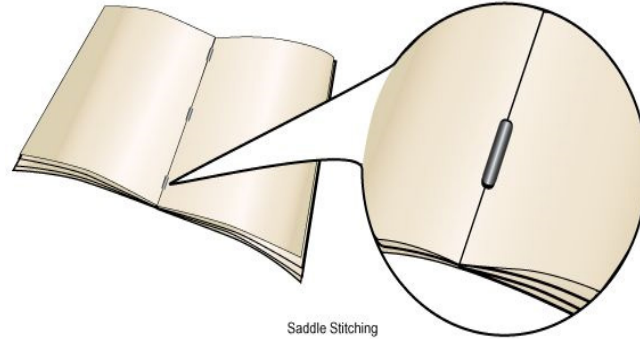


Scoring



Perfing

Stitching and Glue Binding



Printing: Folding



in 1/2



in 1/3's



Double
Parallel



Gatefold



Booklet Fold



Accordion



Roll Fold or
Barrel

Data Processing, Personalization and Mailshop



Data Processing: Basic Terms

Data Files

- ✓ House Files: Names maintained and supplied by NP organization
- ✓ Acquisition Files: Names leased by NPO from 3rd party provider

Formatting

- ✓ Upper/Lower Case
- ✓ Punctuation
- ✓ Address Abbreviation/Expansion



Data Processing: Basic Terms

CASS (Coding Accuracy Support System)

- ✓ Validates accuracy of supplied address information against USPS master file
- ✓ Certifies the mailshops' Address Matching software that makes minor updates to city, state and zip code
- ✓ Appends required information to build a unique barcode
- ✓ All presorted data must run through CASS

NCOA (National Change of Address)

- ✓ Checks supplied data (name & address) against USPS NCOA file
- ✓ NCOA will append person's new address if donor/customer has submitted a formal address update with USPS
- ✓ All presorted data must run through NCOA within 95 days of mailing

Data Processing: Basic Terms

Presort

- ✓ Process to sort data based on geographic location specified by the USPS

Automation (Barcode)

- ✓ Address specific barcode that USPS uses to process bulk mail
- ✓ All presorted mail must be automated, otherwise a non-automated surcharge applies

Intelligent Mail Barcode



Select/Segment

- ✓ Method by which supplied production file should be broken out to create multiple package files

Data Processing: Basic Terms

Suppression

- ✓ Removal of particular records based on certain criteria
- ✓ Zip Codes, States, ID Numbers, Gift Amount/Gift History, Source Codes

Source Code/Mail Code/Key Code

- ✓ Analytical codes used to track campaign results
- ✓ Codes typically consist of: Mail Date, Mail Package, Donor Type (Acquisition, Appeal, Renewal, Sustainer), Giving History (\$1-\$10, \$11-\$25, \$25-\$50, etc.)

ID Number/Finder Number

- ✓ ID Number (House Files): Unique number associated with each donor; assigned by nonprofit when donor is added to house file
- ✓ Finder Number (Acquisition): Unique number associated with each acquisition name; assigned by data provider

Data Processing: Basic Terms

Builds (Address, Salutation, Ask)

- ✓ Address Build: Address fields to be used and what order to put them in (Name, Address 1, City, State, Zip, etc.)
- ✓ Salutation Build: Salutation fields and/or parsed name fields to be used and what the defaults should be
- ✓ Ask Builds: Gift history fields to be used and what type of calculations are to be made
- ✓ HPC – Highest Previous Contribution
- ✓ MRC – Most Recent Contribution
- ✓ Build Example: $ASK1 = HPC$; $ASK2 = HPC \times 1.5$; $ASK3 = HPC \times 2$

☐ **YES!** I'm renewing my support as an Ambassadors Council member to end hunger and poverty. Please use my gift to help a family in need. Enclosed is:

☐ \$600

☐ \$900

☐ \$1,200

☐ \$2,500

☐ Other \$ _____

Personalization: Pre-Print and FPO

2023

YEAR-END CAMPAIGN

YEAR-END GIFT FORM

☐ **YES!** I am proud to be a Charter Member of the National Museum of African American History and Culture and want to continue elevating the African American experience to its rightful place at the center of the American story. **Enclosed is my tax-deductible year-end gift of:**

☐ SHPC ☐ \$1.5HPC ☐ \$2HPC ☐ Other \$ _____

[Name]
[Address]
[City, State, Zip]
BARCODEBARCODEBARCODE

NATIONAL MUSEUM of AFRICAN AMERICAN HISTORY & CULTURE

Please make your check payable to NMAAHC. See reverse side to charge your donation.

You can also give online at XXXXXXXXXXXX.

[ID Number][Source Code]

Smithsonian PO Box 37012 MRC 509 Washington, DC 20013-7012 • NMAAHCmemberinfo@nmaahc.si.edu • NMAAHC@si.edu • 800-209-0178

Dear [Name],

It's been just over a year since we celebrated the opening of the National Museum of African American History and Culture.

I remember the day like it was yesterday. Before the 7,000 individuals who flocked to the National Mall to see history made, President Barack Obama used the steps of the Museum and eloquently reminded the nation of our Museum's core message:

"African American history is not complete separate from the American story. It is central to the American story."

—President Barack Obama

At that moment, I couldn't imagine ever feeling more proud or more optimistic about what a group of individuals concerned to a cause can accomplish. Yet even then, I knew it was just the beginning—and with your help, the Museum pressed forward, welcoming more than 2 million visitors in our first year.

We have come so far and done so much. **Today, I am even more inspired by what we have accomplished than I was one year ago.**

So first, **thank you for being a part of it.** All year long, your Charter Member support has played a vital role in creating our exhibitions, building our collection, and building our educational and cultural programs. I couldn't be more grateful.

But while you've already helped reach the lives of more than 2 million visitors, we've still very early on in our Museum's journey and we need you to stay involved.

The year-end giving season has begun, and the Museum is creating this year's personal tax-deductible gift to continue our work to elevate the African American experience to its rightful place at the center of our nation's story.

You have already shown that you are committed to our Museum's mission to tell the full story of the African American experience in the United States. And with your year support, the Museum has created 11 galleries carefully designed to help visitors understand how African Americans have lived, confronted challenges, and persevered throughout U.S. history.

Over the past 12 months, I have seen visitors moved to tears in our History Galleries.

(next page, please)

–

Gibby Douglas used in the 2012 Olympics, visitors to our Sports Gallery can marvel at the past and present lives of African American athletes.

Our Culture Galleries are also wonderful places of celebration. Malcom X's portrait tells the story of African American music from the arrival of the first Africans to today's hip-hop. The exhibition is a lively space where music serves as a crossroads between musical traditions and stories of cultural and social development.

Among the artifacts in this second-kind story are Marian Anderson's outfit from her 1939 concert at the Lincoln Memorial, Father of gospel Thomas Dorsey's jacket and bench, and Chuck Berry's red Cadillac. No one leaves this exhibition without a song in their heart!

And your Charter Member support helps put it there.

Without your generosity, the Museum's exhibitions would not be what they are today. If you are one of the more than 2 million individuals who has visited the Museum to date, I hope you felt the impact of your generosity at every turn.

Now your support is felt beyond our Museum's walls.

With your help, our ongoing exhibition *Library at African's Identity: Paradox of Literacy* continues to travel to cities across the country. The groundbreaking exhibition features artifacts from the Smithsonian's collections and from excavations at Jefferson's Virginia plantation, providing a rare and detailed look at the lives of an enslaved family who lived at Monticello.

Likewise, the Museum's *Changing America: The Emancipation Proclamation, 1861 and The March on Washington, 1963* is making its way across the country. In partnership with the National Museum of American History, the exhibition examines two events that changed the course of the nation—the 1861 Emancipation Proclamation and the 1963 March on Washington. These achievements, 100 years apart, were the culmination of decades of struggle by individuals who fully believed in the promise that our nation was dedicated in the proposition that "all men are created equal."

Traveling exhibitions extend the Museum's reach to cities and towns all across the nation. Every time a family, school group, college student, or retiree is able to visit one of these exhibitions, the Museum takes a step further in its mission to bring the African American experience to everyone who shares in this inspiring story.

This is important because so many people fail to recognize that the African American story is a story of all Americans.

Likewise, people don't realize how many stories they don't know. For too long, through ignorance, neglect, and even overt efforts, the experiences and contributions of African

(next page, please)

–

The emotional response is not a surprise. As the centerpiece of the Museum, the *Story and Freedom* exhibition takes visitors into the personal stories of the transatlantic slave trade, Civil War, and Reconstruction. I often see people stand for a long time looking at the story choices that were used for an enslaved child. Seeing those heavy names and imagining the little boy who first learned to read those names people the history of the African American experience.

There are other challenging topics within the History Galleries, like the career of 14-year-old Emmett Till, whose murder in 1955 helped inspire the Civil Rights Movement. I personally struggled with including this profoundly sad subject in the exhibition. However, the Museum's mission to tell the "unvarnished truth" of our nation's racial past. You can't tell the story of the African American experience without wrestling with difficult issues and creating moments for people to really consider the past of slavery, segregation, and racial violence.

There are conversations we must have, and we must keep having.

You likely remember the day this spring when someone left a note in the Museum's History Galleries. The note was long but a symbol of someone's voice to the African American experience. The incident was a checking reminder of the challenges the African American continue to face. It also, in the most haunting way, highlighted why the Museum's work is so important. In a country that continues to struggle with racism, the Museum is a place of learning and solace, a place to remember, to reflect, and to engage in important discussions.

And we are a place to celebrate.

Even within the most painful sections of our History Galleries, visitors see the resilience and perseverance that African Americans have exhibited throughout every challenge. No matter what they faced, African Americans pressed on.

The unvarnished spirit is celebrated throughout the Museum, particularly in our Community Galleries.

Making a Way of My Own: My 1st exhibition showing how African Americans created possibilities in a world that denied them opportunities. Stories like the Rosewood School in South Carolina, the First A.M.E. Church in Los Angeles, and the National Council of Negro Women in Washington, D.C., present the stories and choices that people made to confront the racial status quo in America. What I like so much about *Making a Way of My Own* is that it challenges visitors to reconsider the notion of freedom as granted to African Americans. Instead, visitors see how freedom was sought by African Americans.

And visitors can help her cheer when they visit the Sports Gallery where they see the contributions of African American athletes on and off the field. Sports were among the first and most high-profile opportunities to accept African Americans as relative equals of equality. With objects like a white sports robe of Muhammad Ali and the sweater-hat gray that garnet

(next page, please)

–

Americans have often been left out of the history books.

We have a lot of gaps to fill and **especially to correct—and bringing the stories of African Americans out of the shadows and into the national conversation will be an ongoing challenge for our Museum.**

Another challenge will be to serve as a trusted voice for the nation about ongoing racial tensions in the United States. The Museum is committed to bringing history—with all of its pain and promise—to the forefront of these critical discussions. Only when we tell the unvarnished truth can we learn history's lessons and bridge the gaps that divide us.

But everything we do aims to do the months and years ahead depends on the continued participation of Charter Members like you.

Will you help with a year-end gift order?

We have so much to be proud of from our inaugural year—and I am grateful for every single day our doors have been open. But so we have learned from the African American experience itself, we must keep moving forward with determined persistence.

I hope I can count on you to stay with us.

All the best,

Lonnie G. Bunch, III
Founding Director

P.S. Because of you, more than 2 million people have already visited the Museum and been inspired by the incredible story of the African American experience. But we are still just beginning. **Please help the Museum continue its mission, educate, and inspire by sending a year-end gift today.** Thank you in advance for your continued dedication.

(next page, please)

Personalization: Basic Terms

Simplex Laser vs. Duplex Laser

- ✓ Simplex: 1 Sided Lasering
- ✓ Duplex: 2 Sided Lasering

Continuous Form Lasering

- ✓ High output, decent quality, variable black ink*, simplex/duplex, low cost
 - ✓ Some mailshops have capability of printing in black + one additional color

Cutsheet Lasering

- ✓ Low output, good quality, variable black ink*, simplex/duplex, medium cost
 - ✓ Some mailshops have capability of printing in black + one additional color



Personalization: Basic Terms

Digital Press (Cutsheet or Roll-to-Roll)

- ✓ Medium output, great quality, variable CMYK ink, simplex/duplex, high cost

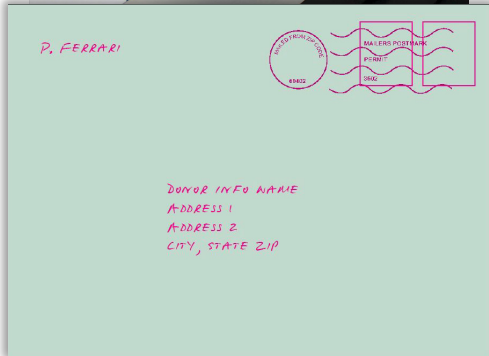
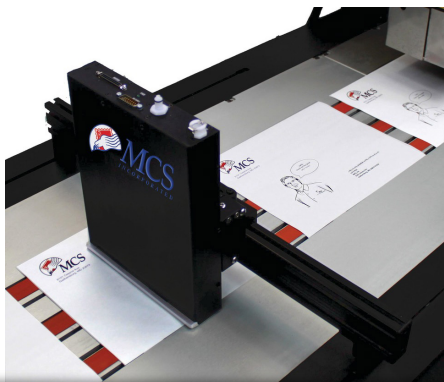


Personalization: Digital Printing - VDP

- ✓ Use of information from a database or external file
- ✓ Mass customization of documents



Personalization: Basic Terms



Inkjet (Envelope Personalization)

- ✓ High output, decent quality, black ink*, simplex, low cost
- ✓ Some mail shops have capability of inkjetting in colored ink

Single Head vs. Double Head

- ✓ Single Head: Typically, 1.5" - 2.0" horizontal zone of personalization space (edge-to-edge)
- ✓ Double Head: Typically, 3" - 4" horizontal zone of personalization space (edge-to-edge); double head will have increased cost

Mailshop: Basic Terms

Bowe & Trim

- ✓ Removes pin feeds & trims form to final name size

Folding

- ✓ Folds personalized component to final size

Common folds:

Z-Fold



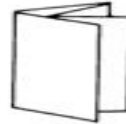
Letter Fold



Half Fold



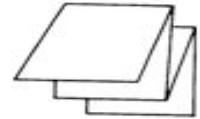
Double Parallel



4-Panel Roll Fold



4-Panel Accordion



Mailshop: Basic Terms

Drop-cut/Nesting

- ✓ Allows for two personalized pieces to be combined on one pre-printed form, lasered, then separated prior to insertion.

Tabbing/Wafer Seals (Self-Mailers)

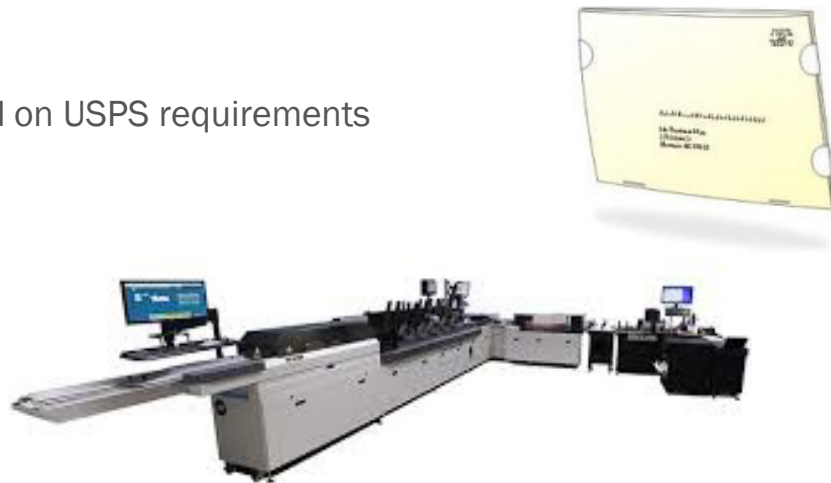
- ✓ Made from paper or plastic with multiple sizes based on USPS requirements

Inserting

- ✓ Machine Inserting
 - ✓ Match versus no-match
- ✓ Hand Inserting
 - ✓ High touch & multiple matching

Postage Affix

- ✓ Stamps/Meters inline on inserter



Mailshop: Basic Terms

Postage Types:

1. Indicia
2. Live Stamp
3. Meter Imprint



Insertion Order

- ✓ Fanned Sample
- ✓ Flat Samples
- ✓ Inventory Codes
- ✓ Fronts/Backs
- ✓ Postage Treatment



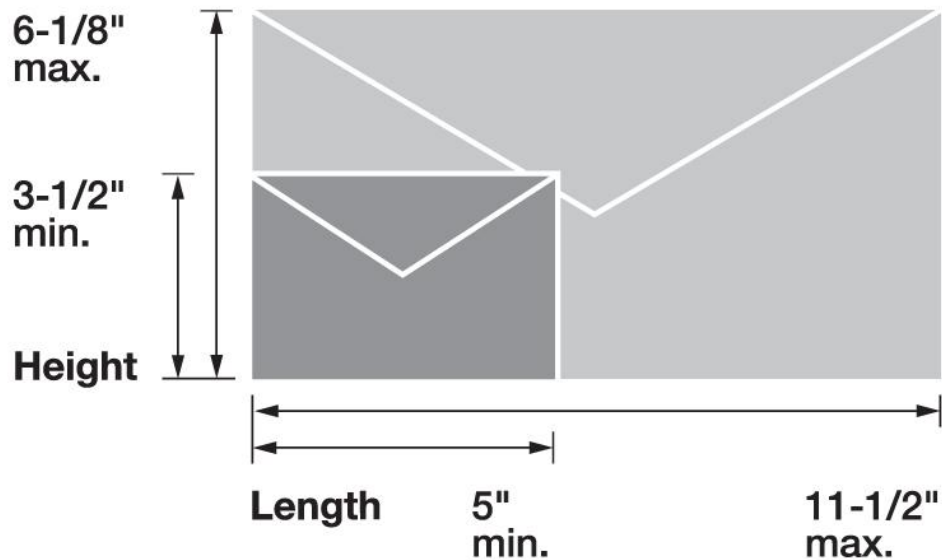
USPS, Postal Logistics and Mail Tracking



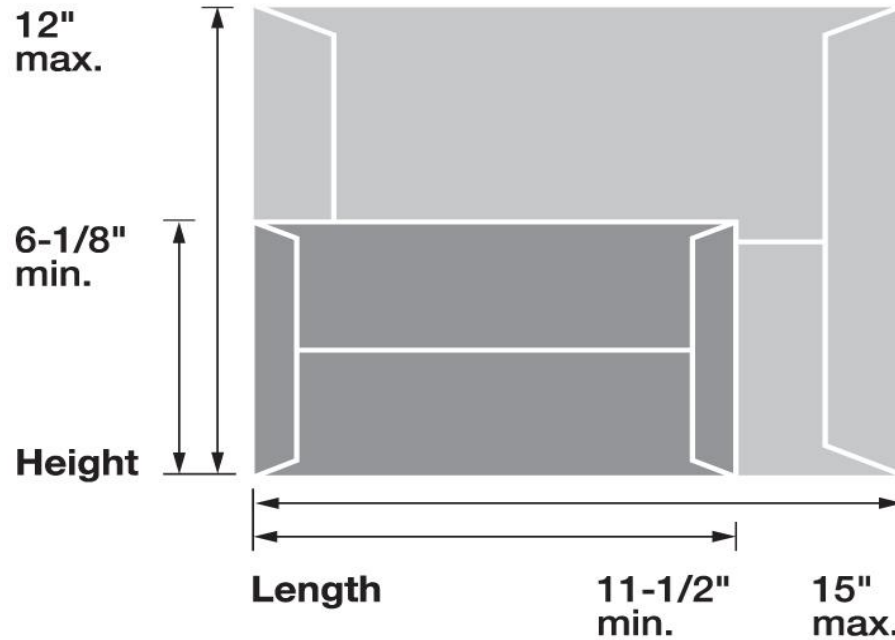
USPS: Basic Terms

Letter Size (General Rules)

- ✓ Length: 5.0" – 11.5"
- ✓ Height: 3.5" – 6.125"
- ✓ Weight: up to 3.5oz
- ✓ Thickness: .007" – .25"
- ✓ Aspect Ratio 1.3 – 2.5
- ✓ 200 pieces or 50 lbs. min



USPS: Basic Terms



Flat Size (General Rules)

- ✓ Length: 11.5" – 15.0"
- ✓ Height: 6.125" – 12.0"
- ✓ Weight: up to 16 oz.
- ✓ Thickness: 0.009" – 0.75"

USPS: Basic Terms



Post Card (General Rules)

- ✓ Length: 5.0" – 6.0"
- ✓ Height: 3.5" - 4.25"
- ✓ Weight: up to 1 oz
- ✓ Thickness: 0.007"* - 0.016"
 - ✓ Minimum is .009" if card more than 4.25" tall or 6.0" wide
 - ✓ Receives special Postcard Postage Rate



Self-Mailer

- ✓ Rules are continually changing; Please check with PS Account Manager before designing a self-mailer

USPS: Basic Terms

First Class Mail

- ✓ Full Rate (Letter Rate - Less than 1oz): \$0.78 & 3-5 Business Days
- ✓ Presorted (Letter Rate - Less than 3.5 oz): \$0.635 (Avg) & 3-5 Business Days

Marketing Mail - Commercial

- ✓ Local Entry (Letter Rate): \$0.418 (Avg) & 12-16 Business Days
- ✓ Commingle (Letter Rate): 8% Savings (Avg) & 8-12 Business Days

Marketing Mail - Nonprofit

- ✓ Local Entry (Letter Rate): \$0.23 & 12-16 Business Days
- ✓ Commingle (Letter Rate): 8% Savings (Avg) & 8-12 Business Days



Mail Shop



Origin
Post Office



Origin
SCF



Origin
NDC



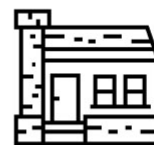
Destination
NDC



Destination
SCF



Destination
Post Office



Residence

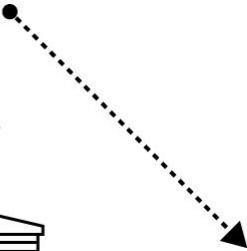
Postal Logistics: Basic Terms

Local Entry (12-16 Days)

- ✓ Mail dropped directly at mail shop's local USPS facility
- ✓ Slower delivery times and higher postage costs



Mail Shop



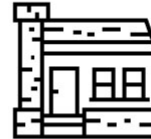
Consolidation
facility



Destination
NDC/SCF



Destination
Post Office



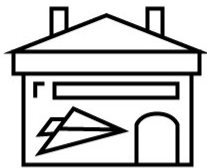
Residence

Postal Logistics: Basic Terms

NDC/SCF Drop Shipping (8-16 Days)

- ✓ Mail trucked and dropped at one or more NDC's/SCF's
- ✓ Slightly faster delivery times and slightly reduced postage costs
 - ✓ Additional freight costs associated with drop shipping

Postal Logistics: Basic Terms



Mail Shop



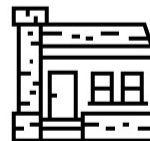
Destination
NDC



Destination
NDC/SCF



Destination
Post Office



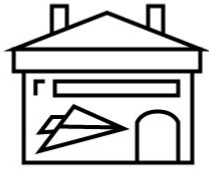
Residence

Co-Palletization (8-16 Days)

- ✓ Multiple mailings trays combined at one mail shop, palletized together and Drop Shipped to one or more NDC/SCFs
- ✓ Just as fast as Drop Shipping, but deeper postage discounts
- ✓ This service must be offered by the mail shop producing the mailing
- ✓ Only applies to letter rate mail



Postal Logistics: Basic Terms



Mail Shop



Commingle
facility

Commingling (8-12 Days)

- ✓ Multiple mailings sorted together and drop shipped to a large network of NDC's/SCF's
- ✓ Some mail shops process commingling in-house, and others use 3rd party commingler which sorts multiple mailings from multiple mail shops allowing for even deeper savings
- ✓ Faster than drop shipping and the deepest postage savings



Consolidation
facility



Destination
NDC/SCF



Destination
Post Office



Residence



USPS: Basic Terms

Company Detail	
Company Name	
Address	
Contact Name	
Phone Number	
Profit Indicator	0
PS Form 3607R - Mailing Transaction Receipt	
Account Holder Account Number	0000
Account Holder Permit Number	1075
Account Holder Permit Type	01
Account Holder CRO	4911031
Post Office of Permit	5602072110, VA 22116-0000
Post Office of Mailing	5602072110, VA 22116-0000
Post Office of Permit Cost Center	5100401041
Post Office of Mailing Cost Center	5100401042
Mailing Agent Name	
Mailing Agent CRO	
Mail Owner Name	
Mail Owner CRO	
JOB ID	0001260
Customer Reference ID	
CAFS Transaction Number	
Class of Mail	First-Class Mail and First-Class Package Service
Processing Category	1 (encls impo exclude Postcards)
Postage Statement ID	100914300
Mailing Group ID	12126342
Mailers Mailing Date	00312013
Total Pieces	25,808 pcs
Weight of a single-piece	5.2768 lbs
Total Weight	2,747.4888 lbs
Total Number of Containers	140
Total Postage (Without Incentive/Fee)	\$ 13,533.26
Total Incentive/Discount	\$ 1.00
Fee	\$ 1.00
Total Adjusted Postage	\$ 13,533.26
Payment Date and Time	00310203 11:12
Payment Transaction Number	20131010135340AM
Mailer Figures Adjusted?	No
Person authorizing adjustment	
Name	
Phone Number	
Acceptance Site Mailer ID	
Clerk Initials	01/
Mail Arrival Date and Time	00310213 11:08

USPS Forms

- ✓ 3602/3607 -- Mail Certification
- ✓ Verifies the quantity and date the mail was received from the mail shop
- ✓ 3607 replaced the 3602, is an electronic verification form; all of the same details, but lacks the physical red stamp that was previously used on the 3602

Mail Tracking Basic Terms

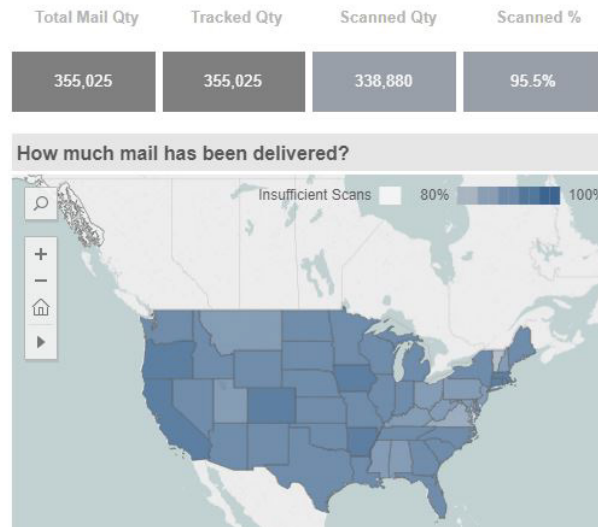
Seeds

- ✓ Several mail owner names added to each package; Results do not provide good sampling of nationwide delivery times as seed file typically consists of only local addresses.

GrayHair Tracking



- ✓ Intelligent Mail Barcode (IMb)
- ✓ Allows USPS to track more than 85% of all mail as it travels through delivery process (the 15% of mail that is not tracked is typically due to either human error or non-functioning PO equipment)
- ✓ Insurance, Information, and Preparedness



Production Workflow



Pre-Production

- ✓ Client: Specifications / Preliminary Artwork for Pricing
- ✓ PS: Mock-Up (Weight, Thickness, Inserting, etc.)
- ✓ PS: Budget
- ✓ Client: Artwork / Data Release with PDFs
- ✓ PS: Pre-Flight Artwork
- ✓ PS: Authorization to Proceed (ATP)

Printing

- ✓ PS: Proofs per Component (PDF vs. Contract Color)
- ✓ Client: Approval (If Approving)
- ✓ PS: Print Samples

Production Workflow

Data Processing/ Personalization/ Mail Shop

- ✓ Client: Data Release
 - ✓ Mail File with File Layout
 - ✓ Mail Plan
 - ✓ Seed List
 - ✓ DP Instructions
- ✓ PS: Input/Output Counts
- ✓ Client: Approval
- ✓ PS: Postage Request
- ✓ PS: \$Build Report (If Needed)
- ✓ Client: Approval (If Needed)
- ✓ PS: Input/Output Dumps, Personalization Setups
- ✓ Client: Approval



Production Workflow

- ✓ Client: Postage Check
- ✓ PS: Insertions (PDF)
- ✓ Client: Approval
- ✓ PS: Lives (Hard Copy)
- ✓ Client: Approval

IN THE MAIL!

Post-Production

- ✓ PS: Inventory Report (On-Going Mail Programs)
- ✓ PS: Package Samples
- ✓ PS: Invoice (Print and DPLM sent separately)
- ✓ PS: Package Costs



Common Production Oversights

- ✓ Artwork delays
- ✓ Data delays
- ✓ Using 4CP to build one color images or text
- ✓ Printing cutsheet when should print continuous
- ✓ Not under-sizing form with bleeds
- ✓ Designing package with a non-standard envelope/ window size
- ✓ Altering size of one component without confirming how it affects the whole package
- ✓ Proofing 4CP image for color using computer or photo
- ✓ Using proofing process as last round of edits = AA's
- ✓ Data not checked prior to release (fields missing)
- ✓ Artwork not designed for maximum address lines/size



Questions?



Thank You!

