

*fine*

# PRINT

THE NEWSLETTER OF THE MINNESOTA MAGAZINE & PUBLICATIONS ASSOCIATION  
MARCH/APRIL 2007 VOLUME 7, ISSUE 2

## MARK YOUR CALENDAR

### March 21

Circulation Roundtable  
MMPA Office, St. Paul

### April 18

Editors Roundtable  
MMPA Office, St. Paul

### May 11-12

Magazine Writers' Festival  
Open Book, Minneapolis

### May 16

Production Roundtable  
MMPA Office, St. Paul

### June 6

Midwest Magazine Summit & Expo  
Sheraton Hotel, Bloomington

### June 13

Publishers Roundtable  
MMPA Office, St. Paul



**MMPA Summit & Expo  
June 6, 2007**

See highlights on page 8.



## *First-Ever* Writers' Festival

*by Sherry Collins, Swirlwind Media*

If you are involved with the art of putting ink on paper for the reading pleasure of one or more audiences, save May 11-12 on your calendar and plan to join us at an event devoted to magazine writers. MMPA is teaming up with The Loft Literary Center to produce the first-ever Magazine Writers' Festival, modeled after the Loft's successful festivals for genres such as memoir, fiction, children's literature and travel writing. The festival will take place at Open Book in downtown Minneapolis.

"We've created an event where both aspiring and experienced writers can acquire tools and resources to advance their magazine writing careers – and better understand how editors and publishers work," says Cindy Christian Rogers, co-chair of the festival planning committee and former MMPA board member. "Plus we want to introduce writers to the wide range of opportunities offered by the more than 200 magazines published in Minnesota." Magazine staff writers eager to learn more about the publishing industry will also find it worthwhile to attend.

Says Paulette Warren, director of new initiatives at the Loft and co-chair of the festival planning committee: "We're delighted to team with



**David Carr**, a media issues columnist for *The New York Times*, will return to keynote in his hometown to describe "one writer's life" and share his insights on the future of magazine writing. Carr, who served as editor of the *Twin Cities Reader* in the mid-1990s, began covering the magazine publishing industry at the *Times* in 2002.

*Writers' Festival continued on page 2*



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To submit articles, photographs, ads or calendar items, contact: MMPA, Attn: Laurie Pumper, Editor, 1000 Westgate Drive, Suite 252, St. Paul, MN 55114, E-mail [lauriep@ewald.com](mailto:lauriep@ewald.com), Phone 651-290-6273, Fax 651-290-2266. For change of address or membership info, contact the MMPA, Phone 651-290-6281, or write [mmpa@ewald.com](mailto:mmpa@ewald.com).

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### MMPA KEY STAFF

**Executive Director:** Bill Monn [billm@ewald.com](mailto:billm@ewald.com)  
**FinePrint Editor:** Laurie Pumper, CAE [lauriep@ewald.com](mailto:lauriep@ewald.com)  
**Membership Director:** Martha ten Sythoff, CAE [marthats@ewald.com](mailto:marthats@ewald.com)  
**Communications Specialist:** Nicki Machler [nickim@ewald.com](mailto:nickim@ewald.com)  
**Events Planner:** Drew Meyermann [drewm@ewald.com](mailto:drewm@ewald.com)

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### FINEPRINT EDITORIAL STAFF

**Editors:** Sherry Collins, Swirlwind Media, Inc.  
**Contributors:** Bill Dorn, Publishing Advisers International, Inc. Hervey Evans, Erasmus, Inc. Theodore Evans, Freelance Wayne Hanson, Quebecor Paul Johnson, Gopher Sports Mike Joseph, WebtoPrint.com Christopher Kelsey, Freelance Voncille Meyer, Capstone Marketing Group, Inc. Christine Mlodzik Margaret Pribel, Freelance Kate Royer, The Corn and Soybean Digest Bruce Rubin, Rubin Cordaro Design Drew Siqveland, Llewellyn Worldwide Ron Sorensen Nancy Weingartner, Franchise Times Dennis Wolf, Nokomis Images

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 Single issue \$95 3 issues \$258 6 issues \$456  
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 Single issue \$195 3 issues \$528 6 issues \$936  
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 Single issue \$295 3 issues \$798 6 issues \$1,416  
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**Industry Insight  
Educational Events and Workshops  
A Network of Smart Professionals**

The Minnesota Magazine & Publications Association is dedicated to providing valuable opportunities for industry professionals. Call 651-290-6281 to discover the benefits of becoming a member.

MMPA is professionally managed by Ewald Consulting [www.ewald.com](http://www.ewald.com)

*Writers' Festival continued from page 1*

MMPA to bring the wisdom and opportunities of the magazine publishing industry to our Loft members and students, and to help them apply their literary writing skills to a thriving market."

The two-day event will kick off with a networking event on Friday evening, featuring a wine and cheese reception and a Book Fair featuring books written and recommended by presenters. A series of readings by award-winning magazine writers will follow.

Saturday's schedule includes a full day of keynote sessions, concurrent breakout sessions, and networking opportunities. For the morning keynote, David Carr, a media issues columnist for *The New York Times*, will return to his hometown to describe "one writer's life" and share his insights on the future of magazine writing. Carr, who served as editor of the *Twin Cities Reader* in the mid-1990s, began covering the magazine publishing industry at the *Times* in 2002; previously, he was a contributing writer for *The Atlantic Monthly* and *New York Magazine*, and his stories have appeared in *Mpls.St.Paul* and *Minnesota Monthly*, among other local publications.

Breakout sessions include panel discussions with veteran writers, editors, and publishers from diverse magazine backgrounds, who will examine practical topics such as interviewing and marketing skills, as well as provide inside looks at publishing niches such as specialty, alumni, and custom magazines. The day will close with an inspiring address by Dennis Cass, who has been a freelance journalist for ten years, writing for such publications as *Harper's Magazine*, *The New York Times*, and *Mother Jones*. He'll talk about how to survive and thrive as a magazine writer in today's tough media world and deliver a call to arms for better writing.

Stay abreast of the line-up at [www.mmpa.net](http://www.mmpa.net). Registration will be available online in early April through [www.loft.org](http://www.loft.org). ■

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## Carey Award Recipient: **Shelly Elmore**

by Holly Dolezalek, Freelance Writer



**M**MMPA would be nothing without the hard work of its members. Greg Carey was a board member for MMPA from 1995 to 2000, and was president in 1998. And every year since 2001, when the award was first given to Carey, MMPA has recognized a member for exhibiting the same characteristics of leadership, hard work and enthusiasm that Carey showed.

This year's recipient, Shelly Elmore, has those qualities in spades. The director of sales and marketing for *Twin Cities Business* already has plenty on her plate; she spearheads sales and marketing initiatives for the magazine and helps develop custom-business projects and events. She has also been an active board member for MMPA since 2004.

In 2006, she added even more to her already-busy schedule when she agreed to chair the committee to put on the Excellence Awards banquet. And she didn't settle for doing it the way it's always been done, either. A new decoration scheme with some brighter colors, new emcee talent, and the new silent auction were all brought into being by her tireless efforts. And the extra income from the auction will go into more MMPA educational programs this year.

Elmore won't accept all the credit, citing Terry O'Neill of *Powder and Bulk Engineering* for her able management of the task force to manage the Excellence Award entries. But although she admits it was a lot of work, she believes that's the way it should be. The award wasn't a complete surprise, as she was asked to leave the room during the final balloting among board members, but Elmore says she didn't expect to be rewarded like this for doing her service the way it should be done.

"This is my third year on the board but I still feel like others have the real history with MMPA," she says. "I'm a believer in the idea that if you're going to volunteer and serve, you don't just act as a placeholder; you *do* something."

According to last year's award winner, Bill Monn, Elmore's value isn't just in the tasks she takes on and the new ideas she helps to develop. She also inspires others. "She never fails to give her opinion, and her opinions are always worth hearing," Monn said in his speech about Elmore at the Excellence Awards. "Her unflagging energy has even helped renew the spirits of some of us old-timers."

Congratulations to Shelly Elmore on a job well done! ■

## Editors Roundtable Examines Guidelines for Writers

by Mike Joseph, WebtoPrintStore



**A**n Editors Roundtable was held on December 17, 2006, with attendees arriving bundled up against the first blast of winter. The discussion topic, Writers Guidelines, proved to be a hot issue on a cold morning. Discussion included how these guidelines should be expressed as well as how to solicit, receive and use query letters for potential articles.

A strong benefit of participating in a roundtable is the sharing of ideas. In this case, those ideas ranged from technical points of style and grammar to philosophy on resolving various creative differences that arise and ideas on payment variables including considerations for "source responsibility" and "beyond expertise" assignments.

One useful suggestion was to include a tips section, where you can outline the "top ten common mistakes" you have seen specific to submissions to your magazine. These can pertain to your subject matter or common style mistakes you have seen from outside sources.

The practice of reviewing query letters ranged from a single annual review of all letters received to continual review. Each method had its merits: from using query letters as article suggestions when producing an annual editorial map, to reviewing just-selected topics for the next issue. Regardless of timing, the consensus of the group was that concise guideline information leads to stronger story content ultimately being submitted.

Along with guidelines and query letters, it was agreed that another very important component to the process is the use of an assignment letter. The goal of an assignment letter is to make sure the editor and writer are on the same page. An assignment letter should outline the scope of the assignment, build an editorial foundation, detail resource expectations and provide the writer with clear expectations. The letter should also include payment terms and conditions.

The sharing of ideas is one of the benefits of belonging to our organization; roundtables like this are beneficial to MMPA members. The next Editors Roundtable is scheduled for April 18. Please mark your calendar and take advantage of this opportunity to share valuable knowledge with other MMPA professionals! ■

# New Printing Presses Bring Advanced Technologies to Minnesota Magazine Production

by Wayne Hanson, *Quebecor World*



Minnesota, a regional leader in magazine publishing, also is a leader in magazine printing. And that status as a print leader received a boost recently with installation of new web offset magazine presses at the Brown Printing facility in Waseca and the Quebecor World facility in St. Cloud. These multi-million dollar investments promise to bring new levels of speed, efficiency and quality to magazine printing in the state.

Brown started up the first of two new wide-web, 32-page offset presses last fall. A second press is scheduled for delivery in May with a start-up in September. Both will be in a single-web, “2x8” configuration, which means a cylinder size that has eight standard pages across by two pages around, compared to the 2x4 presses they are replacing. “The new presses offer width and technology advantages,” says

Jack Denz, technical director at the Waseca plant. “The width advantage offers more pages per impression. Press capacity and flexibility in terms of page breaks are increased, and these presses also offer the latest in press control and quality technology.”

In St. Cloud, Quebecor World started up its newest press in January. According to MMPA Vendor Member George Wilkes, who is vice president and general manager of the plant, the new press can produce 48 pages in a single-web configuration with cylinders that measure six standard pages across and four pages around the cylinder.

“Printers and press manufacturers are responding to magazine publishers’ needs to reduce cycle times and increase productivity and efficiency, while improving quality,” says Wilkes. “The new press technology allows us to achieve those

objectives. Automated controls throughout the press allow us to prep and run faster, with less paper waste and better control of quality throughout the run.”

Wilkes also notes that robotics are part of the new technology solution in print. “We’ve installed robotic stacking equipment at the back-end of the press that automates and improves the way the magazine signatures are handled prior to going into the bindery process.”

David Radziej, President of Printing Industry of Minnesota, says continuing investment in new technology ensures that magazine printing will remain strong in the state. “We firmly believe that part of the foundation for a successful magazine publishing industry in Minnesota is the group of strong local printers who are able to offer the best magazine printing services in the country.” ■

# The Editor and Designer Teeter-Totter

by Theodore Evans, Freelance Writer

A teeter-totter can be used to describe many relationships in daily life: husband/wife, teacher/student (think college instead of elementary) market/consumer and editor/designer.

Compared to its counterpart, the sender/receiver relationship, teeter-totters are constantly in flux and always seem to be the most fun during balance, with both sides swinging their legs off the ground.

A sender-to-receiver relationship between editors and designers cannot create engaging publications. Editors and art directors must form an open exchange of back and forth ideas while keeping the reader top of mind.

*Woodbury Magazine* structures numerous art meetings between editors and designers to brainstorm ideas and discuss how to best visualize story concepts. “All of this collaboration definitely takes more time, but the quality of a piece grows exponentially by each set of hands who touches it,” says Laura Haraldson, senior editor for *Woodbury Magazine*.

Group discussion is an excellent forum for the teeter-totter relationship. Brainstorming opens lanes of creativity that produce quality work an editor or art director could not produce alone.

“Anyone can say whatever they want [during brainstorming] to ensure the best final package comes through to print,” says Haraldson.

An editor can’t just say, “change it!” when

the draft comes back with the artwork off-key from where he or she envisioned. It would risk throwing the teeter-totter off balance, knocking the two sides off course of progress.

Worse yet, one member of the team may be suspended in the air. Suspend someone at the end of a teeter-totter long enough, and they will have no choice but to jump off. Healthy, creative editor/designer relationships should find cohesiveness long before the jump-ship situation.

“Cultivating good creative direction will ultimately win your readers,” says Joel Hoekstra, managing editor for *Minnesota Monthly*. He understands that art directors need a sense of what the story is about. “Editors must encapsulate a story in a sentence or two. Is it funny? Is it serious? That should be likewise reflected in the art,” says Hoekstra. A good headline is a great encapsulator.

Editors should find a way to communicate in a constructive manner, while “teetering” their coworker in another direction when a design is presented in a way that he or she didn’t originally forecast.

“The most successful teams of editors and designers meet not only in large-group discussions but also independently, whenever a question comes up,” wrote Haraldson.

“My art director stops by and describes his vision,” says Hoekstra. This back-and-forth communication creates a molding environment for creative ideas. Editors and art directors need to stay open and allow constant communication.

“What is the effect you’re hoping for?” and, “I’m not sure it’s working the way you intended,” are good examples Hoekstra uses to suggest an alternative and “totter” a design to align with the direction of an article. A good art director resists clichés and focuses on the concept, Hoekstra explained.

The art director must stay open to ideas when an editor suggests a different direction. “If I’ve created a layout that I think is really cool, and the editor wants to change it, I will definitely state my case, but I’m always open to alternate ideas,” wrote Krista Trempe, *National Hog Farmer* art director, in an e-mail.

The text *Organizational Communication: Balancing Creativity and Constraint* (Eisenberg, Goodall, 2001) describes communication as the balance between creativity and constraint, opening possibilities for dialogue.

Typical sender/receiver relationships evolve much more slowly than a relationship with open lanes of communication. The military’s relationship between ranks, the stereotypical foreman to gopher, and the top-down manager to employee are classic examples of sender/receiver relationships. The chance of an art director responding negatively to an editor barking orders like a sergeant is very high. Ultimately, the reader will suffer.

Organization flows differently in every organization – but no matter how it flows, keep it “tottering.” ■

# Cheers to *Drinks!*

Sit down, relax and enjoy some *Drinks*.

An issue of *Drinks* magazine, that is.



Launched in 2003, Greenspring Media Group's *Drinks* magazine was created to be a quarterly vehicle for wine and spirits retailers around the country, says David Mahoney, editorial director. Also designed to entertain retailers' customers, the magazine is a unique hybrid of a consumer and custom magazine. Retailers customize the front of each issue with content specific to their needs.

Featuring drink recipes and articles ranging from a tour of California vineyards to where to get the hottest drink accessories for your home, *Drinks* lives up to the high standards set by the editorial staff.

Mahoney believes *Drinks* is successful "largely because we hire some of the best writers and photographers in the business." A columnist for the magazine once told Mahoney, "What I like about *Drinks* is that it's better than it needs to be."

Becoming an award-winning magazine can be attributed to striving for these standards. At this year's MMPA Excellence Awards, the magazine took home eight awards, including the prize for Overall Excellence in the Special Interest, Over 60,000, category.

While *Drinks* is primarily designed and edited to serve the needs and interests of its retail partners and their customers,

Mahoney says, the staff is thrilled to receive the recognition the MMPA awards represent. "It's always an honor and a source of sincere satisfaction to have one's peers pat you on the back and say you've done a good job," he says.

Because of the narrow subject matter of the magazine, Mahoney says it's always a challenge to avoid a "been there, done that" look. He works closely with art director Rob Johnson on each issue to keep the layouts looking fresh and appealing.

"Fortunately, Rob has done a great job of bringing fresh design ideas to the table," Mahoney says. "I'm consistently surprised and delighted by what he comes up with to keep the magazine from becoming stale and predictable."

With much of the content coming from freelancers and columnists, *Drinks* runs on a pretty lean staff. In addition to Mahoney and Johnson, Associate Editor Mary Subialka handles the editorial content for the retailers' pages and Art Production Associate Jessie Rieck designs those pages.

Mahoney says it's hard to say what the future holds for *Drinks* in the next few years, but a recent change is a shift in the business model for the magazine that

relies less on national advertising revenue. "Although there will be fewer editorial pages than before, the fact that they'll not be broken up with ads will give readers an even stronger impression of a content-rich product."

When asked about the best part of working for *Drinks*, Mahoney says, "Working with a subject matter that brings a great deal of joy to people's lives."

But what's actually the staff's favorite part of working for the magazine?

"The free samples." ■

To find out more about *Drinks*, visit the Web site at [www.drinksomag.com](http://www.drinksomag.com). Here you can get a preview of the current issue, get a recipe for the "Drink of the Month," get tips for entertaining and find a retail partner of the magazine near you.

# Virtual Proofing Promises Major Changes in Magazine Production Workflows

by Wayne Hanson, Quebecor World

Is the hard-copy printer's proof destined for extinction, in the wake of virtual proofing technologies that have become the talk of the industry? Is virtual or electronic proofing the magic workflow solution that everyone has been waiting for?

Judging by industry trade magazine articles or trade show seminar titles, you would certainly think so. Gina Sigmon, director of Premedia Technology for Quebecor World, says virtual proofing technology is still relatively in its infancy, but already it is clear that is where the industry is going and that publishers should prepare now for the change.

"Within the last year, we have seen a lot of changes," says Sigmon, who is chairing the IDEAlliance Industry Initiative for Virtual Proofing Best Practices, a national effort by magazine publishers and graphic arts firms to develop industry standards for the technology. "A lot of publishers are using virtual proofing and paperless

workflows internally, but are still providing hardcopy proofs to their printer. But some have advanced with their printers to a monitor-based system where virtual electronic proofs are reviewed press-side. And there are even a few publishers who have successfully eliminated print proofing entirely, with a 'print-to-the-numbers' process that relies on the digital calibration technology of newer presses."

Sigmon says all of the varying soft or virtual proofing approaches use monitor-calibrated software to produce a visual proof to a specified target. Most systems allow publishers and their printers to apply color profiles, paper profiles, and other criteria in the same way as traditional hard copy proofs.

Virtual proofing can be beneficial to magazine production in many different environments and workflows. For example, a magazine production team can do real-time proof viewing, annotations and approvals on-line, saving time and also

eliminating hard-copy material and shipping costs. Team members can even view "content" proofs from home or on the road, 24/7. Approvals can also be automatically and electronically routed and tracked through all approval steps, expediting the approval process while also ensuring full and accurate accountability.

Lee Edberg, who manages premedia services for Brown Printing in Waseca, also serves on the IDEAlliance Virtual Proofing Task Force. He says many of his company's magazine customers are expressing an interest in virtual proofing, which has been pioneered by Time Inc. on its weeklies and monthlies. "We expect the adoption of virtual proofing systems will be faster than the industry's movement to CTP (computer-to-plate) technology," he observes. "The largest savings will be realized by publishers and advertising agencies who are producing expensive proofs that really aren't necessary anymore given today's sophisticated color calibration." ■

## Creating a Web site in a Half Hour

by Dennis Wolf, Freelance Photographer

The 21st century has given creative people unprecedented opportunity to make our marks and ply our trade. The internet has made it possible to market ourselves and connect at a level unimagined in any previous era. Want to market yourself? Sell your wares? Find a job? Land a gig? Log on and hook up. But you will need a web site to compete.

It would be handy for a busy professional to build and post a web site in a half hour or so. Until now, easier said than done. In the early days of the internet it was difficult or expensive for the average person to launch a web site. Most of us don't have

the time or enthusiasm to write computer code. I once took a community education course in writing HTML (hypertext markup language). It was a daunting experience. Html (hypertext markup language) is the pith and marrow of the internet. It is a very powerful, versatile and efficient tool for creating web sites. It's also time consuming and inefficient for time-strapped professional content creators.

To this point, the alternative has been WYSIWYG (What You See Is What You Get) software such as Dreamweaver or GoLive: software programs that look and

feel like page layout software and that write HTML code in background. Very handy, very powerful, but they also come with a stiff learning curve. If you're working with time or money limitations these programs are probably not viable alternatives. And if you want to spend your time writing or editing, these programs can be more of a distraction than a help.

Fortunately, we live in an age when there are lots of viable options. These options come with hard choices. The trade-off for ease and speed is a loss of control over your site. It's helpful to have a simple working knowledge of what a web site

*Creating a Web site continued on page 8*

involves.

All web sites start with a host. As the client, you rent space on your host's server, a central computer maintained by your host that can be accessed by anyone with a connection to the internet. You store your files on the host's server along with the HTML code that tells a browser (Internet Explorer, Safari, Firefox, others) how the files should appear on a computer screen.

If you're not willing or able to write the code yourself, you'll need to depend on your host to supply this service. There is a trend today among hosts to enlist clients as subscribers with an emphasis on template-based web sites. You pay your fee, log on and build your web site based on a simple template model. You add text, Acrobat files, photos, even music and movies – and your host does the rest.

The upside? Ease and speed. The downside? You'll have limited control over the look and feel of your site. A template-based site means that your site will look like others that share your template. But the templates are quite flexible, and as a practical matter most clients don't need a great deal of control. They just need a site.

So what do you need to get up and running? First, you'll have to sign up with a host. Apple Macintosh users can sign up for a .mac (pronounced "dot mac") account. It costs \$99 a year and comes with one gigabyte of storage on Apple's server. Apple's iWeb software allows quick and easy drag-and-drop site creation. Click

"publish" and you're there.

Naturally, Microsoft wants users to sign with its Office Live service. Microsoft will give you 500 megabytes of storage for free plus a free domain name. SiteBuilder software allows you to build your site without having to write code. Enhanced features and more storage are available for a monthly charge. Yahoo also features web hosting at various service levels and also features Yahoo SiteBuilder software. Geocities.com has offered free web sites for years as well as enhanced levels of service.

Many hosts feature free web hosting; visit [freewebsite.com](http://freewebsite.com) for some alternatives. Many of these free hosts subsidize their generosity by featuring banner advertisements on your site. For a monthly charge, you can usually banish the ads.

And, increasingly, people are marketing themselves through social networking sites like MySpace and Facebook. The options are increasing exponentially. There is no significant barrier to anyone launching a simple, effective web site today.

I don't consider myself a web designer. I almost never write code. But I'm a photographer and artist, and I need a web site to promote myself. In the last year or two, I've built six or seven sites. They won't win many awards – but they do get me hired regularly. Some advice: sketch out a simple structure for your site before you log on. Think about what you need to communicate and what you need to promote. And keep your site simple, straightforward and easy to navigate. Everyone else is busy, too. ■

## just 3 months away!

Mark your calendars for June 6 and don't miss this year's big event

## 2nd Annual MMPA Summit & Expo

### Some highlights

▶ Podcasting is one of the hottest emerging revenue sources in magazines – we're planning a double track at this year's MMPA Summit & Expo.



▶ Need a 10-step program to a more enticing magazine? National editorial/design guru Rob Sugar will show attendees how to critique their own publications with a critical eye toward excellence.

▶ Sales Secrets Revealed: The Top Five Things Every Great Salesperson Needs to Know

▶ Finding Gold in Your Mailing Lists is designed for the circ professional in your group

▶ A returning popular feature is the Networking Cocktail Reception that provides valuable time with magazine product and service vendors, visiting with professionals in the industry, enjoying great food, and a chance to win valuable prizes.

▶ Creating Order from Chaos in the Digital World will help production staffs with strategies for leveraging your digital materials in the 21st century.

▶ Other tracks include: Hits & Misses in magazine launches; Magazine Finance 101; and How To Maximize Single Copy Sales.

Registration information coming to a great web site near you soon – [www.mmpa.net](http://www.mmpa.net)!



# MMPA Welcomes Transcontinental as new Printer of Fine Print

by Wayne Hanson, *Quebecor World*

**F**ine Print has a new printer! Transcontinental Printing has agreed to donate its printing services as part of its expanding commitment to the MMPA and the Minnesota publications printing market.

The name of North America's 7th largest printing company headquartered in Montreal may be new to most MMPA members, but it is well-known throughout Canada and other parts of the U.S. and Mexico, with 65 North American printing locations, three of which are located in the U.S. (Pennsylvania, California and Texas.)

Transcontinental prints more than 500 magazine titles for American and Canadian publishers, including the Canadian version of *Time Magazine* since 2000. As well, Transcontinental produces a varied expanse of printed products, including direct mail, catalogs, flyers, commercial printing, packaging, and books (including the *Harry Potter* book series in Canada).

Each Transcontinental printing facility is focused on particular niche markets and have become specialized in that particular market segment. Fine Print is printed by Transcontinental's Magazine & Catalog Group which concentrates on providing print and print services to North American publishers and Catalogers.

Stephen Currie, Transcontinental's Director of Sales for Western Canada, says his company's commitment to the MMPA



reflects a business interest in the Minnesota market, as well as a corporate commitment to help the magazine publishing industry.

"We want to support the publishing industry," he says. "We want to reach out and help educate publishers, to help them keep current with new technologies and help them succeed. Fine Print is a great tool that the MMPA uses to serve its members and we are very proud to have the opportunity to print this publication and help the MMPA serve the magazine industry in Minnesota."

Transcontinental, a publicly-owned company with a healthy balance sheet, is committed to continually making capital investments in its printing operations by investing in the latest technologies in pre-press, press and finishing equipment through to a brand new print facility which opened in June 2006 in Beauceville, Quebec. To support our publishing clients, Transcontinental made an investment for virtual press side proofing which has been successfully running since April of last year.

"For Transcontinental, this major capital investment will strengthen our competitive position in our book, magazine and specialized catalogue niches," said Luc Desjardins, President and CEO of

Transcontinental. "These are highly competitive markets in which we already have an experienced workforce and good positioning. Buying the best equipment in the industry will make us even more efficient."

Transcontinental has been in business since 1976 and has grown to \$2 billion in annual revenues with more than 14,000 employees. It offers magazine publishers complete solutions in premedia, printing, binding and distribution, including complete magazine format flexibility - standard, tabloid, digest, super digest, slim jim and more.

Currie says Transcontinental's extensive printing capabilities are matched by a hands-on, consultative approach to working with publishers throughout the process: "We try to be particularly sensitive to the needs of smaller-to-medium publishers. They need the kind of expertise that we can bring to the table and we want to make sure they have complete end-to-end support."

To find out more about Transcontinental Printing (and to thank them for printing Fine Print), visit their web site at: [www.transcontinental-printing.com](http://www.transcontinental-printing.com). Or contact Stephen Currie via e-mail at: [steve.currie@transcontinental.ca](mailto:steve.currie@transcontinental.ca). ■

## IFAI Launches New Title

*Fabric Graphics* launched in January 2007, providing news, ideas and practical information for end-product manufacturers in the graphics industry.

IFAI and the Fabric Graphics Association created *Fabric Graphics* magazine to fill an information vacuum on the applied graphics industry. As consumer demand for graphics continues to expand, fabrics have an increasingly lucrative role to play. Fabricators new to graphics technology and graphics companies new to the use of fabric as their medium need information to enter the applied graphics field. *Fabric Graphics* magazine finds the common interests between these two groups and brings them together for mutual benefit. The magazine will explore the many approaches and opinions about this dynamic emerging market and attempt to sort out the nuggets of knowledge important for achieving quality output and enhancing successful businesses.

Pat Hayes, President of Fabric Images, is already a big fan of this brand-new resource in the specialty fabrics world: "This magazine is in the right place, and the right time!" Hayes went on, "The graphics market is not capable of addressing 'our' textile market place ... As I see it, the print industry views textiles as a medium, but does not see it as ever being a focal point of their interests or direction. This magazine will truly be a bridge between these two distinct product and service areas."

The editor is Lou Dzierzak. Articles are written both by experienced professionals in the field and journalists. The bimonthly magazine began with a circulation of 10,000 readers in the printing and custom fabric product industries, including all members of the Fabric Graphics Association. *Fabric Graphics* becomes an integral part of the educational service offered by IFAI and the Fabric Graphics Association.

## New Hires at North America Media Group

Minnetonka-based affinity publisher North American Media Group is poised for new ad sales growth with a few changes and the hiring of three veteran ad sales executives among its publisher ranks.

George Santiago joins the company's New York office as Group Publisher, Corporate Sales. Santiago comes to NAMG from the *New York Times*, where he served as Managing Director. Prior to his post at the *Times*, Santiago served as Managing Director at Meredith Corporate Solutions, where he led the selling of incremental multi-media programs. In his new role, Santiago is responsible for sales growth of corporate multi-title, multi-media advertising from national and global conglomerates in several sectors, including pharmaceutical, financial and personal care.

Veteran golf business leader Jim Nugent has been named publisher of *PGA TOUR Partners* magazine. Nugent joins *PGA TOUR Partners* after a distinguished career with *Golfweek*. In his new role, Nugent will direct all advertising sales efforts and lead the brand vision of the magazine. He will work closely with both the PGA Tour and *PGA TOUR Partners* editor Tom Stine to continue to broaden the appeal of the magazine to both readers and advertisers. A seasoned media executive with 25 years of experience in the print, broadcast and digital environments, Nugent is a well-recognized and respected member of the golf industry. He succeeds *PGA TOUR Partners'* former publisher Seth Hoyt, who retired in December 2006 after an illustrious publishing career spanning four decades.

Nanci Davidson, former Midwestern Director at *JANE* magazine, has joined NAMG as publisher of *Cooking Pleasures*. Davidson brings more than 20 years in magazine advertising sales working in such prestigious publishing houses as Time Inc.,

Meredith Corporation, Rodale and Southern Progress Corporation. Davidson will be located in the company's Chicago office.

Additionally, Lien Sarles, publisher of NAMG titles *The History Channel Magazine* and *Today's Health and Wellness*, will also assume the role of publisher for NAMG's *Gardening How-To*, the largest all-gardening magazine in the country.

## Redesign for Window Fashions

A new year means a clean slate. Grace McNamara Inc., publisher of *Window Fashions* and *FFI-Fine Furnishings International* magazines and producer of interior-design trade shows and products, took this message of renewal to heart. The design and education magazine, St. Paul-based *Window Fashions* started the year afresh with a sleek, contemporary redesign, highlighting the publication's commitment to publishing the best-of-the-best in interior design. With a clean and open new look, the redesign allows the magazine's insightful commentary room to breathe and its striking interiors photography space to shine. In keeping with the theme of new beginnings, GMI recently launched its redesigned web site, [www.gracemcnamarainc.com](http://www.gracemcnamarainc.com), in service of the company's publications and trade shows. The new web site is easier to navigate and more representative of the company's position as a leader in the window-coverings industry.

Known for its thorough coverage of winning window treatments, the magazine recognizes the importance of keeping readers tapped into the latest trends in design. To this end, *Window Fashions* has introduced the 2008 GMI Trend Unit to help readers understand the latest consumer-buying patterns and their influence and impact on the design industry. Complemented by four Lifestyle Directions, trend analysis will reveal the

underlying factors that shape contemporary consumer culture. Look for the presence of these trends to permeate every aspect of *Window Fashions* coverage and the company's international and regional trade shows.

As part of this renewed creative focus, GMI has also embraced a new personal mission: to support the cause of heart-health awareness. Through promotions and events held at trade shows and coverage in the magazine, the company seeks to raise awareness of – as well as research funding for – cardiovascular disease, especially among women.

## Meetings Unveils Results of its Award-winning 2006 State-of-the-art Survey

*Meetings*: Minnesota's Hospitality Journal released the results of its 2nd annual State of the Industry survey. The results are included in the winter 2007 issue of *Meetings*; results are also available online at [www.mn-meetings.com](http://www.mn-meetings.com). This year's survey was conducted with the help of the University of Minnesota Tourism Center.

"By most economic indicators, the hospitality industry has finally recovered from the economic downturn that followed the events of 9-11 more than five years ago," says Joel Schettler, managing editor of *Meetings*. "Our survey highlights some of the trends and issues affecting professionals in our region. Results indicate that the hospitality industry is poised to return to record-breaking business set at the turn of the century."

One trend, captured by the survey, shows that local meeting planners keep a majority of their business close to home. In fact, according to the survey, 52 percent of meeting planners hold more than 75 percent of their meetings and events right here in Minneapolis, proving Minnesota to be full of great hospitality vendors.

Vendors serving Minnesota's hospitality industry remain optimistic about their business prospects in 2007. Of those surveyed, 83 percent predict their companies' revenues will increase in the coming year—an increase of two percentage points over *Meetings* 2005 industry survey. ■

# Websites for Editors

Compiled by Jennifer Derryberry Mann, Writer/Editor



## WorldWideWords.org

An intelligent, sometimes witty, and entirely useful site of words—weird ones, wrongly used ones, obscure ones, and more. Search the site next time you're curious about the accuracy, origin, or popularity of a word or phrase. Don't let the British perspective here throw you; site mastermind Michael Quinion's care for language serves the States just as well.



## FreelanceSuccess.com

Editors need writers, and writers love to hear from editors. At FLX, all can get their needs met. Editors, you can search for writers by the topics they cover, the state each one lives in, or by last name. Freelancers, congregate with fellow word-smiths on message boards dedicated to topics such as the magazine biz, writing while parenting, corporate clients, and book writing.



## RCFP.org/taping

If you don't think twice about recording interviews with your sources, you might be breaking the law. The Reporters Committee for Freedom of the Press outlines the recording statutes, state by state. Your best bet for playing it safe? Just ask before you hit "record."



## ASJA.org/cw/cw.php

The contracts hammered out between publishers and writers can be big – and sometimes messy – business. It's no wonder many an editor has hoped to stay out of the fray. The American Society of Journalists and Authors' contracts committee keeps an eye out for the interest of the little guy (that'd be the writers), but also takes them to task at times for allowing publishers to get away with one-sided contracts. Educational for publishers, editors, and writers alike.



## And a few others:

- ▶ Visit Arts & Letters Daily at [ALDaily.com](http://ALDaily.com) when your brain hankers for an intellectual buzz.
- ▶ Find the right words at [Dictionary.com](http://Dictionary.com), [VisualThesaurus.com](http://VisualThesaurus.com), or [AcronymFinder.com](http://AcronymFinder.com).
- ▶ Inspiration and background for story ideas can be had at [Newswise.com](http://Newswise.com) and [BusinessWire.com](http://BusinessWire.com).
- ▶ Finally, relieve some stress with a bubble-wrap blow-out at [Virtual-Bubblewrap.com](http://Virtual-Bubblewrap.com). ■





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