

Print Magazine 2011 Media Kit



Print Is ...

Founded in 1940, *Print* is the most highly respected magazine about graphic design and visual culture in the industry. *Print's* contributors are the best and brightest in their fields and the magazine is consistently distinguished as best-in-class for both magazine writing and design, receiving five National Magazine Awards for General Excellence, the publishing industry's highest honor. Printmag.com, and its new online community, Imprint, are as trendsetting and savvy as the must-have magazine. Sophisticated and sharp, lush and insightful, *Print* is authoritative inspiration for every designer who wants to get to the top.

A DIRECT ROUTE

to the movers and shakers in the design world—the ones who create the best work and point the way for everyone else.

MULTI DISCIPLINARY

Graphic design is much more than ink on paper. *Print* brings you the latest news and trends from the world of digital media, product design, and motion graphics .

THE TOP NAMES IN THE INDUSTRY

From ex-*New York Times* web designer Khoi Vinh, to Oscar award-winning animator John Canemaker, to branding guru Debbie Millman, to Steven Heller and Rick Poynor, no one gives you a more comprehensive and thorough entre into the design community than *Print*.

A POWERFUL AUDIENCE

of 40,000-plus* creative professionals with the authority and influence to purchase design-related products and services.

** includes subscriptions, newsstand, and pass-along copies*

DIGITAL

Print covers the worlds of mobile apps, motion graphics, video games, and what the changing publishing landscape means for all designers.

TYPOGRAPHY

Fonts can make or break a design. Digital, analog, letterpress, hand drawn; we cover type—and type designers—from every angle.

SUSTAINABILITY

Designers care deeply about going green—and doing it affordably. We give them the tools to do it smartly and creatively.

COMMUNITY

Print informs and unites top-notch designers from every corner and identifies what they have in common, no matter the medium.

GLOBAL

Great design happens on every continent. *Print* surveys remarkable design stories from around the world.

INSPIRATION

By showcasing exemplary design from the best in the world, *Print* is a valuable source for design information, education, and inspiration.

AUTHORITY

Print's expert contributors are recognized leaders in their fields.

CRAFT

Making things with time-tested care is more than a hobby; it's a business we understand.

EDUCATION

Students and teachers rely on us to provide guidance for the next generation of design leaders.

BRANDING & MARKETING

Clients always want to make it bigger. *Print* knows the people who make it better.

The Print Audience Is ...

JOB DESCRIPTION

Graphic designer	30%
Art director/creative director	23%
Managerial (President, VP, CEO, CFO, Director)	13%
Freelancer	10%
Illustrator/artist	4%
Educator	3%
Web/multimedia designer	2%
Marketing/PR	1%
Photographer	1%
Other	13%

WHERE THEY WORK

Design firm	31%
Corporate/in-house creative	23%
Advertising agency	11%
University/school	9%
Internet/multimedia/publishing	8%
Prepress/printing	5%
Marketing/PR	4%
Illustration studio	2%
Photography studio	1%

AGE

57% of readers are between 30 and 54 years old.

Average age: 37

EXPERIENCE

75% have been involved in design for more than 5 years.

52% have more than 10 years' experience. Subscribers have an average of 13.4 years of experience.

OWNERS

36% are either owner, principals, or partners.

INCOME

Mean average is \$85,700.

EDUCATION

79% of subscribers hold a four-year college degree or higher.

36% of subscribers are at director level or above.

27% of subscribers work in companies with 100 or more employees.

33% work for an organization with an annual dollar volume of \$1 million or more, with a mean average of \$10.2 million.

The Print Audience Is ...

AREAS OF BUSINESS

Print design	63%
Identity/logo design	58%
Advertising	53%
Stationery/letterhead design	52%
Poster design	49%
Website design	43%
Business collateral design	40%
Publication/print media design	40%
Signage	38%
Communications (PR, marketing)	37%
Packaging	31%
Illustration	31%
Production	29%
Photography	28%
Point-of-purchase display design	27%
Annual report design	26%
Design consulting	26%
Exhibit design	25%
Interactive design	20%
Multimedia design	20%
Clothing graphics	20%
Outdoor advertising	20%
Product design	20%
Broadcast/video design	16%
Education	16%
Type design	14%
Environmental design	10%
3-D object design	8%
Animation	8%
Interior design	6%

PURCHASING

Paper	80%
Design/illustration software	79%
Stock photography	72%
Printing services	62%
Fonts/typography	46%
Desktop color printer	43%
Freelance/outside design services	39%
Color separation/prepress services	29%
Illustration	29%
Assignment photography	26%
Commissioned photography	25%
Sheet-fed printing	14%

70% of subscribers are involved in purchasing decisions for their organizations.

Subscribers spend an average of \$30,200 per year on design-related products and services for their organization.

42% of subscribers plan to purchase hardware/peripherals in the next 12 months.

The Print and HOW Audience ...

Print's reach into the market is extensive. Between subscriptions, newsstand sales, e-newsletters, unique site visitors, a new blogging community, and rapidly growing social media channels we have more than 300,000 touch points in the market every month. And with its sister publication, HOW, the two revered brands are a trusted and vital source of design education and inspiration for the entire design community.

PRINT AND HOW'S AUDIENCE REACH

- 50,000 unique visitors to Printmag.com (152,000 pageviews)
- 63,000 unique visitors to Imprint
- 170,000 combined Print and HOW Twitter followers
- 79,000 unique email names in the Print, HOW and ID database
- 57,000 paid circulation for Print and HOW magazines
- 40,000 email subscribers to The Daily Heller
- 35,000 email names in competition data base
- 39,000 email subscribers to Print's e-newsletter
- 96,000 unique visitors to HOWdesign.com (370,000 pageviews)
- 23,000 email names in HOW Conference database
- 49,000 email subscribers to HOW's e-newsletter
- 10,000 Facebook fans for Print and HOW
- 3,500 attendees at the HOW Design Conference, InHOWse Conference, and Creative Freelancer Conference



DH The Daily Heller



Why Advertise in *Print*?

Print magazine is an award-winning publication with 40,000-plus readers and a circulation base that is 100% paid. Throughout its 70-year history, *Print*'s singular purpose has been to document, critique, and showcase design from every angle.

PRINT MAGAZINE GETS RECOGNIZED

Print has been nominated 11 times for the prestigious **National Magazine Award** for General Excellence, and has won five times, most recently in 2008 and 2009. The National Magazine Awards, established in 1966 by the American Society of Magazine Editors, are the magazine industry's preeminent honor for editorial excellence. The awards honor publications that consistently demonstrate superior execution of stated editorial objectives, innovative editorial techniques, noteworthy journalistic enterprise, and imagination and vigor in layout and design.

Winner, General Excellence:

1994, 2002, 2005, 2008, 2009

Nominee, General Excellence:

1993, 1996, 1998, 2000, 2004, 2007

Nominee, Special Issue:

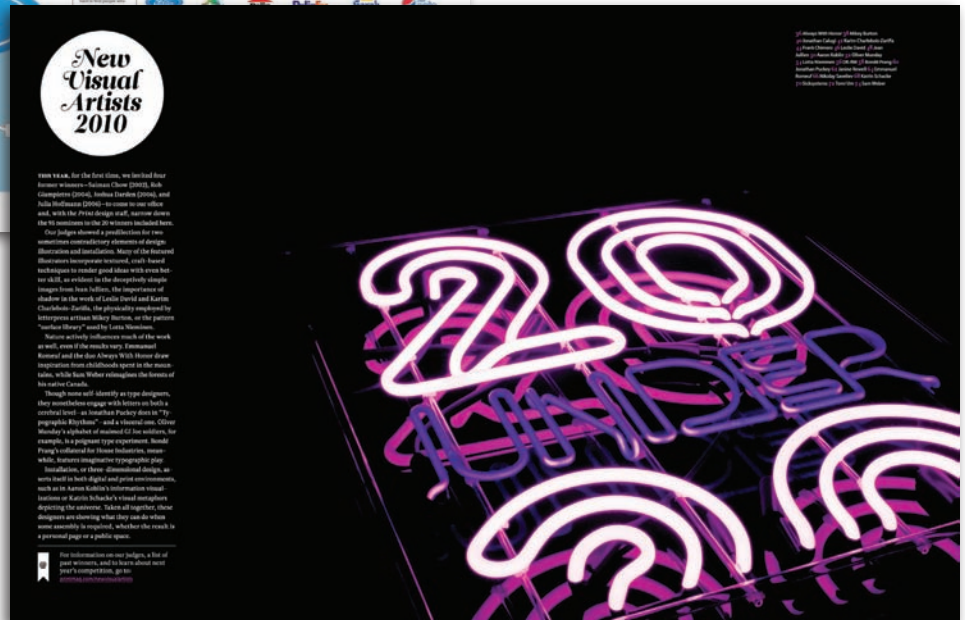
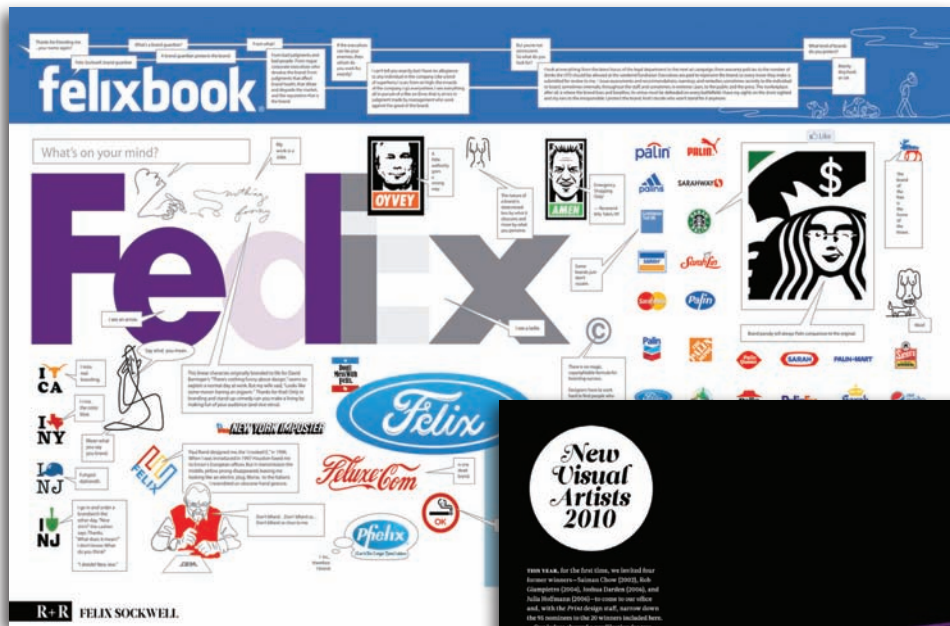
1994, 2005

For more than a quarter of a century, **The Society of Publication Designers** has been a driving force for quality and innovation in publication design. The SPD Annual Design Competition invites leading design professionals to judge the work of their peers. They view and discuss more than 6,000 entries, of which fewer than 10% are selected for awards.

Gold: 2002 (finalist, Magazine of the Year)
2004, 2005

Silver: 2001, 2007, 2008 (Magazine of the Year)

Recognized: 1994, 2000, 2002, 2004–2008



Your advertising message will be placed in an award-winning, critically acclaimed, and coveted environment. It will be seen by a large audience of passionate and dedicated professional graphic designers and design enthusiasts, all of whom directly purchase or influence the purchase of design-related products.

2011 Editorial Calendar

FEBRUARY: COLLABORATION/PAPER/PRINTING TO IMAGES/MESSAGE

In addition to unveiling a brand new redesign, *Print*'s February issue examines the collaborative process in all its forms; after all, great design is a team effort. From the paper to the imagery to the type, if one thing isn't right, great design becomes just plain old good design. Successful collaboration between all participants is the key. We also examine the relationship between unwitting or unwilling collaborators and highlight some of the best and worst collaborations of all time. This issue finally gives everyone their due and praises the people and business behind the scenes.

Bonus: Paper Online Directory Feature Listing

APRIL: THE FUTURE OF DESIGN/New Visual Artists Annual

This issue looks at the future of design from many angles. We examine how universities and even high schools are promoting and teaching design and art. We investigate where the relationship between print and digital is headed and what on-demand publishing processes like Blurb and Newspaper Club are yielding. We look back ten years at predictions that never caught on (anyone remember Pagemaker?). And we ask visionaries to peer decades into the future to see what design might be like then.

Special Feature: Student Cover Competition

JUNE: SURPRISING DESIGN/Hand Drawn Color Competition Winners Revealed

In this issue we surprise everyone by looking at design from a completely new angle. We examine design that shouldn't work but does (Google, Craigslist) and at design that doesn't work but should (Zune, Newsweek, the 2012 Olympics logo). We'll take a special look at the use of both type and illustration, and question design that might be shocking or disturbing: Does it have a purpose and a place in modern society? We even examine life-or-death designs (the "choking" signs at restaurants, the CPR instructions on first aid kits, etc.) This will be the most interesting, unusual, and—yes—shocking issue in years!

Bonus: A new department on type called "Stereotype", featuring Paul Shaw and Stephen Coles.

AUGUST: MOVEMENT/Design that Moves Us, From Paper to Motion Design.

This issue of *Print* looks at movement and the design of movement in all its forms. From paper to motion design—this issue will focus on the design that moves us. How we move through a space (an airport, a library, a restaurant), is it efficient or not, what signs do we see, what do they say, what do they look like, do they help? We also look at web sites, film and environmental design: Do they move us the way they should?

OCTOBER: IDENTITY/Creativity + Commerce Annual Issue

We feature the winners of our Creativity + Commerce competition, which solicits the best design work from around the globe. Plus we look at design identity. Branding and design are inextricably linked; one helps define the other. But what does brand actually mean, and what does it mean for the world of design? We ask this question to a handful of designers and look at successful and unsuccessful brands and what the trends are moving forward. We also examine the business card and explore this somewhat antiquated but still reliable tradition. **Bonus:** Special excerpt from *Identify*, the very first title of the *Print* book line. This high end design book features the award-winning work of logo designers, Chermayeff and Geismar and the stories behind their legendary work.

DECEMBER: REGIONAL DESIGN ANNUAL

The best known and most respected compendium of design from around the country, the RDA has been inspiring and delighting readers for years. This triple-sized issue offers a platform for established design firms to reassert themselves and show off new work. It's also an opportunity for upstarts to get their foot in the door and make a name for themselves. The RDA is our biggest issue of the year and a must-have for any designer or design enthusiast.

On Sale: **1/18/11**
Issue Mails: **12/28/10**
Ad Close: **11/4/10**
Materials Due: **11/9/10**

On Sale: **3/15/11**
Issue Mails: **3/1/11**
Ad Close: **1/5/11**
Materials Due: **1/10/11**

On Sale: **5/17/11**
Issue Mails: **5/3/11**
Ad Close: **3/9/11**
Materials Due: **3/14/11**

On Sale: **7/19/11**
Issue Mails: **7/5/11**
Ad Close: **5/11/11**
Materials Due: **5/16/11**

On Sale: **9/20/11**
Issue Mails: **9/6/11**
Ad Close: **7/13/11**
Materials Due: **7/18/11**

On Sale: **11/15/11**
Issue Mails: **11/1/11**
Ad Close: **9/7/11**
Materials Due: **9/12/11**



Departments & Columns

WORLD VIEW (NEW)

A survey of international design

NEXT: A DESIGN EDUCATION (NEW)

Professors (and sometimes students) from various design schools offer an inside look at the latest trends and techniques being taught around the country.

THE PRODUCT PAGE (NEW)

Product designers profile one perfectly designed thing.

THE WELL-DESIGNED LIFE (NEW)

How design solves daily challenges.

DIALOGUE

Conversations with Steve Heller

EPHEMERA

Obsessive collections, amazing finds

INTERACTION

The world of web design by Khoi Vinh

OBSERVER

How a design critic sees the world by Rick Poyner

BEST PRACTICES

Toward a sustainable future by Jeremy Lehrner

LETTER PRESS

Type matters.

IN THE STUDIO (NEW)

Our new back-page department features a photo of a designer in his/her work space with call-outs of key tools or productst.

BACK ISSUE

Editor emeritus Martin Fox combs the archives



Print Is... Imprint

Imprint is a new multi-disciplinary online community from *Print* magazine, the most trusted name in design.

Featuring more than 30 well-known contributors who cover design from every angle, Imprint advances and expands the design conversation, bringing fresh daily content to the design community and sparking conversation, competition, criticism, and passion among the members of the community.

Imprint sponsorship includes a leaderboard ad on the site, 50,000 impressions per month to be used on HOW and/or Printmag.com (worth \$1,000), your logo on Print's and HOW's e-newsletters promoting Imprint (one e-newsletter per week), and your logo on monthly email blasts promoting Imprint to 72,000+ designers.

For more information, contact Elayne Recupero at 267-247-5874 or recupero@earthlink.net.

WE'RE PROMOTING IMPRINT TO OUR AUDIENCE OF:

- 200,000 unique visitors on printmag.com and howdesign.com
- 150,000+ Twitter followers
- 79,000 top designers email List
- 76,000 e-newsletter subscribers
- 57,000 paid circulation of *Print* + HOW
- 40,000 Daily Heller subscribers
- 33,000+ friends of the HOW Conference
- 10,000+ Facebook fans

IMPRINT CONTRIBUTORS INCLUDE MORE THAN 30 TOP NAMES IN THE DESIGN INDUSTRY, INCLUDING:

Steven Heller the author, co-author, and editor of more than 100 books on design. He was an art director for the New York Times for more than 33 years and is currently co-chair of the MFA Designer as Author Department at SVA.

John Canemaker, an Academy Award-winning animation filmmaker, is the author of nine books on animation history

Paul Choi, a converted medical student masquerading as a fashion executive who has held various leadership and underling positions in design, merchandising, and product development at Levi Strauss & Co., Paper Denim & Cloth, and Polo Ralph Lauren.

Jon Crawford-Phillips, partner and founding member of Fahrenheit 212. As an Innovation Director in the company's Commercial Strategy team, he has extensive experience leading the development and commercialization of innovation initiatives across a wide-range of categories.

Nicholas Felton, the author of several Personal Annual Reports, the co-founder of Daytum.com and a frequent designer of information graphics for numerous corporations and publications.



J.C. Gabel, the founding editor and publisher of STOP SMILING magazine, and now edits and publishes books under the moniker, STOP SMILING BOOKS. He also writes regularly for Wallpaper and Bookforum, and lives in Chicago. Photo: David Black

Mario Garcia, who has redesigned more than 450 publications including the Wall Street Journal, the Philadelphia Inquirer, the Miami Herald, and Die Zeit. He has been named one of the top ten most influential people in the history of news publishing.

Ellen Lupton, the curator of contemporary design at Cooper-Hewitt, National Design Museum, and director of the graphic design MFA program at Maryland Institute College of Art.

Debbie Millman, the president of the design division at Sterling Brands in New York, host of the radio show Design Matters on Design Observer, chair of the new Masters in Branding Program at the School of Visual Arts, the author of the book Look Both Ways, and a contributor to many publications.

Jude Stewart, who writes frequently about design and culture for magazines including Slate, The Believer, Metropolis, Print and Architectural Record, among others. Read more at judestewart.com.

Print Is... Interactive

Printmag.com is a comprehensive resource on visual culture and design. Find favorite sections from the magazine alongside multiple daily updates, including image archives, video spotlights, design news feeds, and exclusive posts from *Print*'s well-known contributors.

THE AVERAGE SITE TRAFFIC FOR PRINTMAG.COM IS:

75,000 visits per month 50,000 unique visitors per month 152,000 page views per month

By advertising with *Print* digital products, you can reach and engage one of the largest online audiences of top designers—and passionate design fans—while they are actively searching for products and services.



Print e-newsletters are among the most widely distributed in the design industry.

THE DAILY HELLER

Print magazine brings you The Daily Heller, a free daily e-newsletter from design mastermind Steven Heller about what's happening in the design world—whether it's breaking news, great new art exhibitions, or a beautiful poster. The Daily Heller reaches 40,000 subscribers daily. And now, with a brand new design, everyone who's anyone in the design world is checking The Daily Heller. Don't miss out.

"Steve Heller is the one human being through which all information about graphic design, past, present, and future, is required to flow. Checking in with him once a day is the least that the rest of us lesser mortals can do."

—Michael Bierut, partner at Pentagram and senior critic in graphic design at the Yale School of Art.

THE PRINT E-NEWSLETTER

The biweekly newsletter, delivered on alternating Mondays to 39,000-plus professional designers, provides essential updates on *Print* designcasts, magazine features, multimedia extras, design-event news, and the latest from The Daily Heller.

DEDICATED E-MAIL BROADCASTS

Broadcast direct marketing messages to a discerning database of 55,000-plus professional graphic designers, tastemakers and design enthusiasts. (Combined *Print* and *HOW* subscriber base).

Print Is... Designcasts



Joe Duffy



Maira Kalman



Nicholas Felton



Mario Garcia



John Miller

Every month, *Print* hosts live online presentations from the best designers in the business. Covering timely topics, from infographics to branding, each designcast is a wealth of indispensable information and inspiration.

Print designcasts are a great way to reach our savvy, tech-smart, and upwardly mobile audience. Each designcast is promoted on printmag.com and through our social networks, including Twitter—11,000-plus followers to date—and *Print*'s Facebook fan page.

Our designcasts offer several excellent marketing opportunities, from sponsorship of a single talk—including logo placement in marketing campaigns and a mention in the session's introduction—to package deals, including sponsorship of multiple designcasts in a series.

JOE DUFFY – A LOGO DOES NOT MAKE A BRAND

Joe Duffy has been developing brand IDs for more than 30 years, so it might seem strange to hear that he thinks most people in the design business put way too much stock in logos. In fact, he thinks they're highly overrated. As great as it is to see the brand's essence distilled down into a tiny little graphic device, even when it's done properly (which is rare by the way), it can only be one of many moving parts that successfully create a connection between a brand and its intended audience.

MAIRA KALMAN – FINDING INSPIRATION IN ORDINARY THINGS

In this on demand designcast, Maira Kalman talks about the two exhibitions of her work now on view in Philadelphia and New York, plus her collections of ordinary things, why she loves walking, how she sees the world, the nature of inspiration, and many other strange and wonderful topics.

NICHOLAS FELTON – INFORMATION DESIGN

Our current information age has produced an inevitable crush of complicated data to sort through. Thankfully, there is a rising group of designers who present all this data in a way that we can understand and use. And for the last several years, no one has done it better than Nicholas Felton.

MARIO GARCIA – DESIGN FOR PUBLICATIONS IN THE TABLET AGE

Editorial design has always relied on great storytelling, and it's no different today, even when our industry is undergoing a time of fundamental change. The need for more skilled storytellers, art directors, designers, and photographers is more urgent than ever. Even on the tablet, successful design, at its core, relies on stories and how they are presented.

JOHN MILLER – TURN YOUR PUBLICATION INTO A 360 BRAND: DESIGNING CONTENT ACROSS MULTIPLE PLATFORMS

Let's face it, designers and editors: gone are the days when we just made stuff look good — now, we have to generate real revenue with a budget slashed in half. Today, we have to get more out of our content, which means that the traditional printed magazine is just part of the equation. It's time to step back and think of all the ways the brand works: print, web, digital publications, the iPad, apps, events, etc. How do we present our content in an engaging way in multiple platforms?

Print Is... Competitions

Five of the most prestigious competitions in the industry attract tens of thousands of entries every year from designers of every specialty in multiple disciplines. Competition sponsorship provides print and online exposure of your logo, mentions in the issue that announces the competition's winners, 6 months on the winners section of the website, and more. Contact Elayne Recupero at (267) 247-5874 or recupero@earthlink.net for details.

NEW VISUAL ARTISTS (APRIL)

The New Visual Artists Review introduces and profiles 20 of the most promising rising talents in graphic design, advertising, illustration, digital media, photography and animation—all under the age of 30.

Deadline to sponsor: January 1, 2011

HAND-DRAWN: PRINT'S ILLUSTRATION COMPETITION (JUNE)

What is illustration today? Pen-and-ink on paper? Vectors and pixels? A cut-paper scene captured in a photograph? A hand-stitched portrait with a touch of Photoshop? All of the above. In our new illustration competition, we'll be challenging artists to send in their finest interpretation in a variety of mediums.

Deadline to sponsor: TBD

CREATIVITY + COMMERCE: INTERNATIONAL BUSINESS GRAPHICS (OCTOBER)

This highly selective competition highlights the best branding campaigns, websites, advertising, corporate brochures, annual reports, identity systems, packaging, catalogs, motion graphics, and signage produced to communicate with a company's audience, investors, employees, and the public at large.

Deadline to sponsor: March 1, 2011

REGIONAL DESIGN ANNUAL (DECEMBER)

The Regional Design Annual is the most comprehensive survey of graphic design in the United States—and one of the biggest magazine issues to hit the graphic design industry every year. This is the issue *Print* readers collect. It's more than just a magazine: It's a reference volume the best designers rely on.

Deadline to sponsor: September 1, 2010 for the 2011 competition; September 1, 2011 for the 2012 competition

2011 Display Advertising Rates

FOUR COLOR

frequency	1x	3x	6x	12x	18x
full page	6,050	5,445	4,900	4,655	4,425
full page spread	11,495	10,345	9,310	8,845	8,405
2/3 page	4,940	4,445	4,000	3,800	3,610
1/2 page (horiz./vert.)	3,925	3,535	3,180	3,020	2,870
1/3 page (square/vert.)	2,850	2,565	2,310	2,195	2,085
1/4 page	2,220	1,995	1,795	1,710	1,625
2 page insert	8,060	7,255	6,530	6,200	5,890
4 page insert	12,000	10,800	9,720	9,235	8,770
cover 2	7,900	7,110	6,395	6,080	5,775
cover 2 spread	14,200	12,780	11,500	10,925	10,380
cover 3	7,025	6,325	5,690	5,405	5,135
cover 4	8,415	7,575	6,815	6,475	6,150

Cover rates include four-color, bleed, varnish, and coated stock.

BLACK & WHITE

frequency	1x	3x	6x	12x	18x
full page	4,520	4,065	3,660	3,480	3,305
full page spread	8,590	7,730	6,955	6,610	6,280
2/3 page	3,530	3,175	2,860	2,715	2,580
1/2 page (horiz./vert.)	2,800	2,520	2,270	2,155	2,045
1/3 page (square/vert.)	2,035	1,830	1,650	1,565	1,490
1/4 page	1,580	1,420	1,280	1,215	1,155

CLASSIFIED

frequency	1x	3x	6x	12x
1 1/2"	230	205	195	180
3"	420	375	355	335
1/6 page vertical	725	650	615	580

5% discounts extended on inserts perforated at spine.

Please call for quantity required.

COMMISSIONS AND TERMS

There are no cash discounts. 15% of gross billing allowed on space, color, and position only to recognized advertising agencies submitting digital art to Print magazine specifications. This commission applies only to invoices paid within terms. Payment is due 30 days from billing date.

2011 Online Advertising Rates

WEBSITE ADVERTISING

Website advertising can further develop your brand and be a call to action depending on your creative. We suggest running ads run of site to reach the most visitors.

	cpm (\$)
top leaderboard (728 x 90)	20
bottom leaderboard (728 x 90)	18
box a (300 x 250)	20
box b (300 x 250)	18
skyscraper a (160x600)*	20
skyscraper b (160x600)*	18

*skyscraper ads are present only on article pages

SPONSORSHIPS

	cpm (\$)
dedicated e-mail blasts	40
sponsorship: print e-newsletter	1,500
sponsorship: the daily heller	1,800
product showcase	750

DESCRIPTION

Print E-Newsletter

Print's biweekly e-newsletter gives subscribers a first look at new products, upcoming designcasts, industry events, and highlights from Steven Heller's daily blog. An exclusive sponsorship allows the advertiser to own all ad units in the e-newsletter. Sponsorship requires a three-month commitment.

Exclusive E-newsletter Sponsorships: \$30 per thousand

The Daily Heller

The Daily Heller is a super popular blog that is sent to 40,000+ graphic design professionals. It's written by Steven Heller who was the Art Director of the *New York Times* for 30+ years. It's a witty, fun criticism of current events interpreted through his design mind. You can exclusively sponsor "The Daily Heller" which includes a banner on the top of the blog. It's a highly visible spot, and it is sent every day for the week. By the end of the week, you've virtually been seen by the entire list.

The cost is \$1,800 per week (frequency discounts available).

Page Branding

You will have a Leaderboard or Box ad on the top of HOW and *Print's* pages along with a matching background on that page. It will look as if this page is presented by you - and your ad will POP. This will triple the amount of time that a visitor looks at your ad. **Cost: \$35 per thousand, minimum of 75,000 impressions.**

Imprint Charter

Imprint is the new online design community from *Print* magazine, the longest running and most trusted name in American design. Imprint's goal is to advance and expand the design conversation to include voices and ideas from as many disciplines as possible. From styling to books, animation to web, typography to data, this single site unites the entire industry under one umbrella.

Imprint's more than 25 esteemed contributors—including Nicholas Felton, Steve Heller, Debbie Millman (and more being added every day)—provide fresh daily content that sparks conversation, competition, criticism, passion, and ultimately reaction among its members. Since its launch, Imprint has received an average on 3,000 unique hits a day.

As a sponsor, you'll receive a leaderboard on the Imprint site along with 30,000 impressions on the HOW/Print sites. Your logo will be featured on a monthly email blast to 72,000+ design professionals promoting Imprint.

The cost for a Charter Sponsorship: \$2,000 per month

Text Link

You can have your Text Link listed under our "Sponsored Links" at the bottom of every page of HOW's web site for ONLY \$600 for 6 months or \$1,000 for one year. This includes a link directly back to your site.

DESIGNCASTS

DESCRIPTION

You can do your own Designcast (webcast) or sponsor one of ours. This is a great opportunity for you to generate leads, increase brand recognition, and be considered as a trusted source in the graphic design industry. We promote your Designcast to 72,000 design professionals. A Designcast is an informative audio-video presentation with a question and answer session. You can qualify all registrants with your questions.

The cost is \$3,500 for your own, or \$1,900 to sponsor one of ours.

E-NEWSLETTERS (BI-WEEKLY)

	cpm (\$)
box (300x250)	22
banner (468 x 60)	15

DESCRIPTION

E-newsletters can also be branding or call to action. HOW's e-newsletter is sent to 49,000+ graphic design professionals and *Print* is sent to 39,000+ graphic design professionals every other week. This is a great way to reach graphic designers who have signed up for the e-newsletter and are very responsive.

The cost is \$15 CPM for banner ads, \$22 CPM for skyscrapers

Dedicated Email Broadcast:

Dedicated Email Broadcasts are the direct marketing component of your media program. It pushes your marketing message to the customer and should include a "call to action" to be effective. We limit the amount of DEBs that we send so your message is more impactful. The combined HOW/Print de-duped list is approximately 55,000. Your DEBs should be sent shortly after an issue of HOW or *Print* has mailed, and it should tie into your magazine advertising creative for the best results.

The cost is \$40 per thousand (frequency discounts available).

space reservations

Space reservations are made on a first-come, first-served basis. Please reserve your space as soon as possible since e-newsletters sell out quickly. Creative materials are due to advertising production no later than one week before publication date. Space reservations are the Monday two weeks prior to Monday shipment date.

deadlines

All creative material is due to production no later than one week before electronic ship date.

format & specifications

The e-newsletter is sent as text or HTML, depending on user preference. Graphic images must be in GIF, JPEG, or animated GIF format. Flash/Rich Media files are not accepted. Animated files must not exceed 3 loops or 15 seconds total animation. Maximum file size is 50k. The creative specs for the text version are 420 text characters. Spaces, punctuation, and the URL count toward that total.

ADVERTISING CONTACTS

Sales Director:

Elayne Recupero
Phone: 267.247.5874
Fax: 715-445-2214
recupero@earthlink.net

Publisher and Editorial Director:

Gary Lynch
Ph: 212.447.1400, ext. 12102
Fax: 212.447.5231
gary.lynch@fwmedia.com

Digital Ad Materials and Production Questions should be directed to:

Mary Lutz
F+W Media
700 East State St.
Iola, WI 54990
Phone: 800-283-0963, ext. 13313
Fax: 715-445-2214
mary.lutz@fwmedia.com

Information & Production Specs

TERMS

All rates are gross and are listed in U.S. dollars. As a free service, all advertisers will be listed in our new online lead-generation service, where buyers can request free product information.

Bulk rates must be used within a 12-month period. Ads of different sizes may be combined to earn frequency discounts, provided the smaller unit is at least half the size of the larger unit, and at least half of the schedule consists of larger units.

Cover positions are cancelable only upon receipt of written notice 90 days prior to the ad closing date. All other ads are cancelable only upon receipt of written notice 14 days prior to ad closing date.

Combination rate discounts available among *Print*, and *HOW* magazines.

Premium positions add 20% for guaranteed placement on page one or page opposite contents page. Add 15% for other guaranteed positions specified by advertiser. Position guaranteed only on non-cancelable basis.

CONTRACT AND COPY REGULATIONS

- All advertising orders are acceptable subject to the terms and provisions of the current rate card. Orders are acceptable subject to change in rates upon notice from the publisher. However, contracts may be canceled at the time the change in rates becomes effective without incurring a short rate adjustment, provided the contract rate has been earned up to the date of the cancellation.
- The agency/advertiser certifies that they are authorized to publish the entire contents and subject matter thereof; the agency/advertiser will indemnify and hold publisher harmless from any and all loans or expenses arising out of publication of said advertisements, including but not limited to those resulting from claims or suits for libel, violation of the right to privacy, plagiarism, or copyright or trademark infringement; the publisher shall not be liable for any costs for damages if for any reason it fails to publish an advertisement.
- Ads only cancelable upon receipt of written notice. Cancelable for cover positions up to 90 days prior to ad close date, for other guaranteed positions up to 30 days prior to ad close, and for all other ads up to 14 days before ad close. A short rate will apply to advertisers on contract for ads already run.
- Orders containing incorrect rates will be regarded as clerical errors and insertions will be billed at current rates.
- The contract year is 12 consecutive months. Contracts must be completed within one year from date of first insertion.
- The publisher reserves the right, without liability, to reject, omit, or exclude any advertisement for any reason at any time with or without notice to the advertiser or advertising agency, and whether or not such advertisement was previously acknowledged, accepted, or published.
- The word "advertisement" shall be printed at the top of the advertisements that, in the opinion of the publisher, might be confused with editorial pages.
- The publisher will not be bound by any conditions, printed or otherwise, appearing on contracts, insertion orders, or copy instructions when such conditions conflict with the regulations set forth on this rate card. Contracts, insertion orders, or copy changes will not be accepted without written confirmation.
- Orders for specific positions are accepted as requests. The publisher shall not be bound by such requests and has the right to determine the actual position.
- Print is not responsible for errors in key numbers or other typesetting done by the publisher.
- Advertisers and their agencies are liable for all contents of advertisements printed and are also responsible for any claim arising therefrom against *Print*.
- The publisher reserves the right to hold an advertiser and/or its agency jointly and severally liable for such monies as are due and payable to the publisher.

PRINTING

Printed computer to plate, web offset, four-color process (cyan, magenta, yellow, black) only. Additional cost for a fifth color is available upon request. Binding method is perfect. All furnished materials should conform to SWOP specifications for web offset printing. Ad materials will be kept on hand for 12 months after issue date. Advertising materials that do not conform to the stated requirements will incur additional production costs.

SPECIFICATIONS

Print accepts only digital file formats for advertising. Please contact your sales representative or the advertising production offices for complete requirements.

File Preparation:

You may prepare your files in software programs such as Adobe Photoshop CS4, Adobe Illustrator CS4, and Adobe InDesign CS4. Please submit a high-resolution PDF format with fonts embedded; include all fonts, QC steps, and reports. Include a printed job report and a disc directory with all supplied discs. All files must be composite page layouts ready for output.

Proofing:

A final 100%-sized proof with crop marks must accompany all supplied ad files. Color ads must be submitted with a SWOP-accepted, digital contact proof in CMYK format. If proof is not submitted, proper production is not guaranteed.

Artwork:

Minimum resolution requirements: 300 dpi photo scans, 1200 dpi line art. Acceptable file formats: EPS or TIFF.

Fonts:

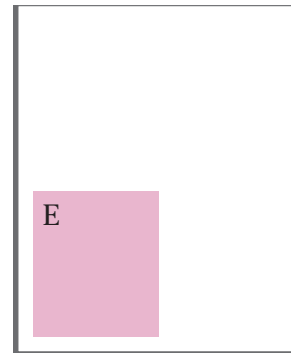
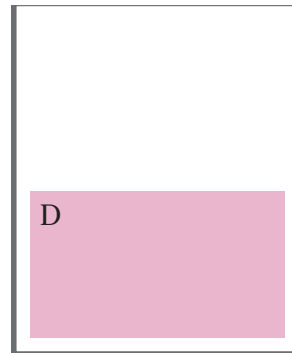
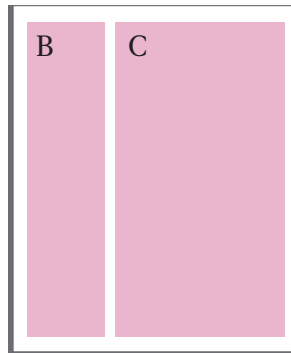
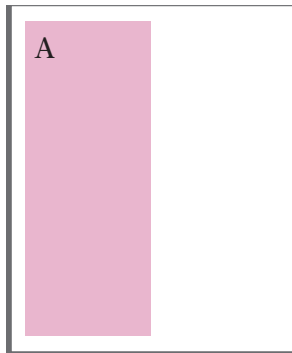
All fonts must be PostScript compatible. No TrueType fonts may be used. Include both screen and printer formats.

Information & Production Specs

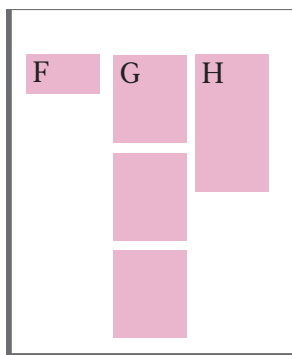
AD SIZES

Full Page
 Live 8" x 10 5/8"
 Trim 8 1/2" x 10 7/8"
 Bleed 8 3/4" x 11 1/8"
 SAFETY MARGIN
 1/2" from final trim

2 Page Spread
 Live 15 7/8" x 10 5/8"
 Trim 17" x 10 7/8"
 Bleed 17 1/2" x 11 1/8"



CLASSIFIED SIZES



- A 1/2 Page Vertical
3 1/2" x 9 1/2"
- B 1/3 Page Vertical
2 3/4" x 9 1/2"
- C 2/3 Page Vertical
4 1/4" x 9 1/2"
- D 1/2 Page Horizontal
7 1/4" x 4 1/2"
- E 1/4 Page
3 1/2" x 4 1/2"
- F 2 1/4" x 1 1/2"
- G 2 1/4" x 3"
- H 1/6 Page Vertical
2 1/4" x 4 1/4"

Perfect binding
 Visual gutter loss allow for 1/8" to 1/4"
 Halftones up to 150 screen
 Safety margins are 3/8" from final trim
 4 color density up to 300%

INSERT SIZES

Single Insert
 Live 8 1/2" x 10 7/8"
 Untrimmed 8 3/4" x 11 1/8"

Spread Insert
 Live 8 1/2" x 10 7/8" each page
 Untrimmed 17 1/2" x 11 1/8"

Allow 1/8" trim all sides
 Multiple-page inserts must be folded.
 Inserts are provided to publisher's specifications; a blueprint prior to insert printing is required. Printed inserts are shipped directly to publication's printer (along with a memo identifying quantity shipped), and three printed samples sent to publisher's representative. Contact representative for quantity and shipping instructions.