Absaroka
Acadia
Alabama
Alaska
Allegheny
Alpine Mountain
Arizona
ARK LA TEX
BC Interior
Big Sky
Blue Ridge
Bluegrass
California Central Coast
California Inland
Canada West
Carolinas
Carrera
Cascade
Central Indiana
Central Iowa
Central New York
Central Pennsylvania
Central Wisconsin
Chesapeake
Chicago
Cimarron
Coastal Bend
Coastal Empire
Connecticut Valley
Dakota
Delaware
Diablo
Down East
Eastern Buckeye
Everglades
Finger Lakes
First Settlers
Florida Citrus
Florida Crown
Fox Valley
Gold Coast
Golden Empire
Golden Gate
Grand Prix
Great Plains
Green Mountain
Hawaii
Heart O' Dixie
High Desert
Hill Country
Hudson Champlain
Hudson Valley
Hurricane
Inland Northwest
Intermountain
Jersey Shore
Kansas City
Kentucky
Keystone
Las Vegas
Lincoln Trail
Llano Estacado
Loma Prieta
Lone Star
Longhorn
Los Angeles
Magnolia
Mardi Gras
Maumee Valley
Maverick
Metropolitan New York
Michiana
Mid Ohio
Mid South
Michigan
Monterey Bay
Motor-Stadt
Musk Stadt
Niagara
Nord Stern
North Country
North Florida
Northeast
Northern New Jersey
Northern Ohio
Ocmulgee
Ohio Valley
Olympic Peninsula
Orange Coast
Oregon
Ozark
Ozark Lakes
Pacific Northwest
Palmetto
Peachstate
Pocono
Polar
Potomac
Puerto Rico
Rally Sport
Red River
Redwood
Rennsport
Riesentoter
Riverside
Roadrunner
Rocky Mountain
Sacramento Valley
San Diego
San Gabriel Valley
Santa Barbara
Schattenbaum
Schones Land
Sequoia
Shasta
Shenandoah
Sierra Nevada
Silver Sage
Smoky Mountain
Sonoreiche
Southeast Michigan
Southern Arizona
Southern Indiana
Space coast
St Louis
Sudenwolk
Suncoast Florida
Tennessee
Upper Canada
Vancouver Island
War Bonnet
West Texas
Western Michigan
Whiskey Bay
Wichita
Wild Rose
Wilderness Trail
Yellowstone
Yosemite
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Originally created by Jill Beck and later modified by Wendy Shoffit, 2011 PCA National Newsletter Committee Chair
Basics: Newsletter Layout and Publishing

Common Sense Rules of Design
If you have been assigned the task of designing your region’s newsletter, here are some simple rules to follow for best results.

Use Restraint
Just because your computer can handle thousands of typefaces and millions of designs, don't use them all in a single document. Jumping from typeface to typeface and design to design makes the finished product hard to read. A good general rule is no more than 3 typestyles per article or ad.

Choose the Correct Typeface
Different type styles are best for different jobs. Using something that appears informal on something like a formal document lessens the impact and readers are less likely to take the work seriously.

Always Use Appropriate Margins
Consistent margins give finished pages a neat, clean appearance. It also ensures that in printed documents the full page gets printed and nothing is cut off (literally).

Strive for Consistency
Keep a document's appearance uniform throughout an entire work. Three columns on one page, two on the next and four on another makes a finished piece appear haphazard.

Balance Your Spreads
For side-by-side pages — called "spreads" — make sure that each page balances the other. Often what looks good on a single page doesn't look quite as good placed beside a similar page. Balancing spreads is easily accomplished when you design facing pages as a single unit, spreading graphics, titles, or art across both. Be aware when placing competing advertisers on a spread. This can cause unhappy advertisers.

Use Headlines
Strong, powerful type attracts a reader's attention. Use descriptive headlines and a typestyle that's larger than the text, which attracts the reader to the body of the text.

White Space
Avoid the tendency to overfill pages with text, designs, and artwork. White space makes your pages more appealing and readable. By adding more white space to your documents, important elements such as headlines and designs stand out even more. Don't OVER use white space, either. Avoid having large, gaping holes occupying too much of a page, making it look like you've left something out.

Highlight Important Points
Add illustrations, graphs, artwork, and pull quotes to emphasize important points. Important facts, quotes, and results can be highlighted using a text block inside a border, reversing the text (white on black instead of black on white, for instance), or setting text in a larger typestyle.
Add Descriptive Captions
Add captions to graphics, photos, and artwork when appropriate. Be certain to caption photos, in particular. Use first and last names as much as possible. While YOU know who "Susie and John" are, not everyone will. It’s also a good design idea to add subheads or captions to long blocks of text.

Don't Overlook Color (if applicable)
Adding color to your finished product adds interest and appeal. As more and more newsletters are going digital, color is a free option and many elements (photos, ads, and graphics) garner more attention when presented in color.

Proofread Everything
No matter how good a graphic designer you become, failing to correct obvious mistakes distracts a reader. Misspelled words, grammatical errors, and missing punctuation stick out like the proverbial sore thumb. If you don't know a rule, buy a reference book (like the one below) to help you OR make certain to have your 9th grade English teacher proofread it for you. It is important. Pay *particular* attention to names of significance - "Porsche" should never EVER be misspelled, as well as model names, current staff members and historical people. People notice.

Be Willing to Experiment
With a computer, you'll probably have all the tools you need to experiment with graphics. Don't be afraid to explore, and you may discover some great alternative designs. If you want instruction and/or inspiration, check out author, Robin Williams' book, The Non-Designer's Design & Type Books.
How To Increase Creative Contributions
The more stories, artwork, and other contributions people provide for your newsletter, the less work for you and the more interesting your publication becomes for your readers. The following suggestions will help increase the amount of material in your in box.

Just Ask
Publish open invitations for contributions or letters to the editor. Also, request stories from anyone who has a vested interest in communicating a message that will benefit your audience (including advertisers, vendors, region members, and experts).

Report on Reporting
Write stories on how to submit stories, letters, and artwork. Also, include articles about the people who provide articles. Remind people articles don't have to be 10,000 words in length, using perfect grammar and spelling. Sometimes short and sweet gets the job done. Since you are the editor, ensure them you can correct errors, preventing them from looking foolish (which is what many fear).

Exude Enthusiasm
Get volunteers excited about the goals of your newsletter. Show them previous issues and tell them about the positive changes or effects the publication has had. Sell them on the success of your newsletter because people like to be involved with success.

Keep Things Simple
Break down the jobs you need into easy, one-time assignments. After all, many people avoid contributing to newsletters because it seems like such a big commitment. Provide precise instructions, including length requirements, to prevent do-overs or misunderstandings that can result from excessive editing.

Pad the Lead
Schedule your projects as far in advance as possible so you can have a better feel for what help you'll need and when you'll need it. Last minute recruiting often leads to frustration, panic, and articles that are less than desirable.

Pile on the Praise
Always give contributors plenty of recognition. If possible, include their names in the publication. Give them extra copies to share with their family and friends. And be sure to pass along any positive comments you hear regarding their stories.

Map the Course
If someone has valuable information to share, but not the time to contribute stories, put together a brief questionnaire that will elicit the most important facts you need. Offer them a choice of filling in and faxing back, responding by e-mail, or calling you with their responses. Busy people often appreciate this kind of assistance.
The Idea File

While you may be busy putting the current issue of your newsletter to bed, you will often times during this process uncover outstanding information for future issues. You may even find that some of the content you slated for the current publication simply won't fit.

Keep all of this potential content neat and tidy in an "idea file." Idea files are an excellent way to help you map out future issues of your newsletter while helping to keep track of any thoughts that might surface during editorial brainstorming sessions.

Store your ideas in a binder, accordion file or even on your computer’s hard drive. For quick reference, be sure to name your files according to upcoming issues of your publication. Keep your idea file stocked with such items as:

• Photos
• Article ideas
• Already written back-up articles
• Web site URLs that spark ideas for content
• List of content resources
• E-mails from potential contributors

Not only will your backlog of ideas be helpful for future issues, it can also save you during any last minute editorial upheavals. Idea files can definitely help fill any gaps!
Suggested Resources for PCA Newsletter Content

In addition to the contributions for your region members, the following is a list of content resources available to PCA Newsletter Editors:

- **PCA Editor's Content Co-Op —** http://pcaeditors.webasyst.net. The Content Co-Op is a web based collaborative content sharing web page. The Co-Op has been created to allow PCA Newsletter Editors from all across the country to find and share newsletter articles and other content. Guidelines for submittal are available on the introductory page of the Content Co-Op. Login Name is "08editor" and Password is "deadline" once you log in to the pca.org site using your own personal username and password.

- **PCA National Website —** http://www.pca.org. The site contains information about upcoming PCA events (Calendar), National news, Tech Forum Q&A (great for Tech filler), and artwork (EPS and JPG) of all official PCA logos (found under Regions > Forms & Documents).

- **Request reprints** from other PCA region newsletters. There’s no need to reinvent the wheel each month — if another region has a great article, contact the editor and request permission to reprint it. Be sure full credit is given to the author and the region newsletter that originally published the article. You may also request permission to reprint articles from Panorama.

- **Past Porsche Parade Info** — for example, print Tech Quiz questions and answers or info from Tech Sessions. Contact appropriate Parade Chair and ask if content is available.

- **Contact Your Local Dealership** — sometimes the local dealer will provide you with an article on upcoming Porsche products or events. It never hurts to ask.

- **Stock Photography** — stock photos are available from PCNA (via Porsche Media Central). There are also generic sites like www.istockphotography.com that allow you to purchase imagery for a nominal fee.

- **Clip Art** for filler or to add a little excitement to pages. (www.clipart.com) Porsche related clipart is also available on the PCA Editor's Content Co-Op (listed above).
Typical Content for PCA Newsletters

These guidelines are published in the Region Procedures Manual for 2011 (RPMs) on page 34. You can find the RPMs online at pca.org under the "Regions" tab --> "Forms and Documents."

- Calendar of Upcoming Events, including Board Meetings, Regions & Zone Events
- Articles concerning upcoming events (more likely an advertisement than an article)
- Articles on local competitive events (make sure to include photos, as you have them)
- Results of local competitive events
- Board of Directors meeting minutes
- New membership data (it's nice to also include family or associate member names)
- Goodie Store advertisement
- List of Board Members, Committee Chairpersons, and their contact numbers and email addresses
- Required publication information, such as deadlines and reprint guidelines
- Newsletter credits, including printer's name and address
- Technical articles and reports
- President's message
- Optional articles of general PCA interest

Other suggested items to include

- Vendor Advertisements (premium ad spots inside front cover, inside back cover, and on the back cover allow you to charge more)
- Table of Contents
  - Mailing Information
  - Advertising Rates
- Editor's Article
- Treasury Report
- Classifieds
- Anniversaries of note (5 years, 10 years, etc.)
- Other committee reports, as they arise

Also per the RPMs, they request your adding members of the national staff to your mailing list:

- PCA National President
- PCA National Vice President
- PCA National Secretary
- PCA National Treasurer
- PCA National Past President
- PCA National Executive Director
- PCA National Newsletter Chair
- Panorama Editor
- Zone Representative for your Zone
- Presidents of all other Regions within your Zone

Names and addresses of some can be found online at pca.org in the About Us --> Contacts section.
Fonts 101
Where to download fonts on the internet — some suggestions:

Free font sites
- 1001fonts.com
- acidfonts.com
- 321fonts.com

Fonts for purchase
- MyFonts.com
- FontHaus.com
- Fonts.com
- Fontfont.com
- ITCFonts.com
- FontDiner.com
- GarageFonts.com
- Adobe.com/fonts
- Bitstream.com/fonts

Most Commonly Used Fonts in Publications:
- Times New Roman
- Helvetica
- Arial
- Garamond

These fonts are regularly used in publications due to their readability and ease in viewing. They are great "body" fonts — perfect for use as the primary font used in the body text of your newsletter.

Suggestions for Font Use
- Font styles should be limited to 3 styles per article or advertisement. This helps readers to stay focused on the content and not be distracted by the typeface. Too many fonts can distract the reader and cause them to lose focus.

- Be consistent in your font use throughout your publication. Choose one body text font — this is the font you will use for articles. IMPORTANT — be sure to use the same body font throughout your publication — it helps to balance your newsletter and give it a consistent, professional appearance. It has been suggested to use a serif font (one with the little lines at the top and bottom that look like feet for the letters) for large blocks of text. The theory is that the serifs create a mostly invisible line that helps the reader’s eye move through the text more easily.

- Stay away from ITALICIZING the body of an article. It is difficult to read in an article or ad. Use italics for special areas of the text that need to be highlighted — i.e. the RSVP to information in an ad.
Novelty or decorative fonts are a great way to add some character to a dull ad or to liven up a feature article with a decorative heading. However, use decorative fonts sparingly — they can become overwhelming.

Examples of Novelty Fonts:
- Lyonesse
- Baby Kruffy
- Copperplate
- Comix
- Font Diner Dot Com Sparkly
- Quigley Wiggly
- Love Letters
- SLIPSTREAM

Don't use novelty fonts in the body of an article — they are very difficult to read. They should be used sparingly.

Glyphs or Dingbats
- Dingbats or glyphs are fonts that are actually images or symbols. They can be cute little drawings or even borders. These can be useful when you need some clip art-like image or want to create a border for an advertisement or announcement.
- Examples:
  - Zapf Dingbats
  - Wingdings
Tips: The Do's and Don'ts You Need to Know

Do's in Newsletter Design

- President's Article before Editor's Article
- Classifieds in the back of newsletter
- Phone numbers and email addresses for all board of directors and committee chairpersons
- Board of Directors and Committee Chairpersons toward the front of the publication
- Include your Region's name on the front cover along with Porsche Club of America
- Include month and year on the front cover
- Move vendor advertisements to the left of the publication, when possible. This way when a reader opens the newsletter they will be faced with region information.
- Place long-standing vendors more toward the front of publication or give them prime spots: Inside front/inside back cover, or back cover (charge accordingly)
- Scan images at 150dpi to 300dpi. (150dpi works well, keeps file size smaller), except for cover photos which should be at the higher resolution.
- Scan line art at 600 dpi and save as a TIF.
- Make sure to have multiple people proofread the issue. Each set of eyes sees something new every time.

Don'ts in Newsletter Design

- Don't include blank pages — there's always something you can use to fill them up!
- Don't type articles across an entire page. Makes a reader not want to read! Use double or triple column format. Short columns make for better readability. It keeps the eye from having to travel too far back across the page to find the next line.
- Don't put Board of Directors listing in the back - It's hard to find them! (Follow a standard national magazine format. This will help you)
- Don't hide monthly region event advertisements in the back of the publication.
- Don't omit phone numbers and email addresses (you volunteered, so members need to get hold of you!)
- Don't put vendor advertisements of the same type of business back-to-back or facing each other...big no-no. Separate these types of vendors.
- Don't get carried away with shading the background on every ad or article.
- Don't superimpose your logo in the background of every page. It's hard to read.
- If you reproduce your newsletter from hard copies (laser or inkjet), do not shade background areas as a normal copier cannot reproduce the shade (or screen) very well. It comes out blotchy.
- Don't scan images and save a JPEG. Save as TIF or Bitmap. JPEGs are 90% compression and you will lose quality every time you save the file. Most scanners will default to Jpeg for emailing purposes and will give you a low to medium quality at 75dpi.
- Don't scan images at 75dpi! Image comes out too light when reproduced in print. Leave the 75dpi for your webmaster.
- Don't use poor quality clipart. There are too many online resources out there to use something that looks awful.
- DON'T use the Porsche shield, any copyrighted design such as the shape of a Porsche, or the extended Porsche logo in advertisements unless the advertiser is a franchised Porsche dealer. (See PCA/PCNA licensing agreement for more details.)
Top 10 Mistakes Made in the Newsletter Contest

1. Failed to credit and/or caption all photos. People want to know the who, what, where, and when in pictures! Be descriptive and it will be more engaging to your readers. If you are naming people, do your best to give first and last names. How many people in the region know who "Sue" is? How many people outside of your region? Imagine that your newsletter will expand further than your area and be kind to them and give them a full reference to who this person is.

2. Did not include a tech article. This is currently worth big points in the contest (10 points per judge per issue). If you don't have a tech article and can't find one outside of your region, take the time to reference the tech information on pca.org.

3. Contact information for regional officers needs to include both email address and phone numbers. Be considerate to those with and without computers. Sometimes people just need to CALL you with an issue. Be as helpful as possible with contact info.

4. Need to be consistent with your fonts. Don't use too many different types of fonts. It's too hard to read. Also use the same size font for your body text. Having one article be 2 sizes bigger or smaller than another article IS noticeable.

5. Did not use complete bylines. Why fail to put an author's name? If they've taken the time and effort to write an article for you, at least give them credit for it! If they hold a regional or national office, it's nice to include their title.

6. Need more content from other members of the club. Having 2/3 of the issue written by the same person is not interesting. Engage other members enough into writing articles for you. Don't be too proud to beg or at least delegate someone ELSE to beg for you. Find an advocate, often an ex-editor who understands how difficult it is sometimes. Ask THEM for help.

7. Need to change the number of columns. Newsletters with an 8 1/2 x 11 sized paper format should have 2 or 3 columns. Check out this website to read about optimal line length: http://desktoppub.about.com/cs/finetypography/ht/line_length.htm or Google it.

8. Too many grammatical, punctuation, and spelling errors. Find good proofers and use them. Use spell check to catch many obvious ones. Buy a book to help with grammar questions. Pay attention because people notice. ESPECIALLY on headlines!

9. Too much text all run together. Break up text with photos, graphics, etc. to make it more interesting to read. If you don't have photos or appropriate graphics, you could even use pull quotes to garner more reader interest and keeping it from looking like a solid block of boring text. Pulling an interesting phrase will often get the reader's attention and draw him or her into reading the whole article, which is really what you wanted all along, right?

10. Try to avoid too many "continued on page ..." phrases that reference pages much later in the issue. Sending the reader back and forth too many times in an issue gets tiresome. As much as possible, try to keep longer articles on sequential pages to make it nicer for the reader to continue. This is of particular importance when reading digital versions of a newsletter. Oftentimes the printed page and the digital page numbers do not match, which can cause some confusion.
Digitizing Your Newsletter

(Some information here used from the Region Focus article written by Jill Beck, vol. 21. no. 1.)

2 Basic Electronic Formats:

Electronic PDF (Portable Document Format) Newsletter - PDF's can be emailed to your members or downloaded individually from your region’s website.

Pro's:
- Has the ability to be frequently updated.
- Can include color photos, ads, etc. to make it more attractive.
- Length is no longer an issue, as it costs the same for 40 or 4 pages.
- Format matches the printed newsletter, which is what readers have come to expect.
- Can be printed by individual, as needed.

Con's
- Not everyone is digitally capable.
- Internet speed affects download times. Large files can be frustrating for those with slow internet connections.
- If downloading from the internet, the reader must make the effort to go to the website, rather than having a printed version in their mailbox.
- Does not save production time (compared to printed version).

Software - Choosing PDF conversion software may seem daunting and/or costly if you have never done it before, but it doesn’t have to be. There are many versions available for just about every price range. So, there's really no excuse to NOT have this capability.

- Adobe Acrobat X Pro - The crème de la crème of PDF creating software. It easily integrates with your computer's operating system. Not only can you create PDFs, but you can edit others, create fillable forms, rearrange pages, add comments, etc. Easy to use. Cost is $449 for a Windows version.
- PDF Converter Professional - Does basically the same thing. Still relatively easy to use. Download price is $99.99.
- CutePDF Professional - Easily creates PDFs. Same general function. Not as easy to use as Adobe, but is much cheaper. $49.95.
- CutePDF Writer - A free version of their commercial software.
- Several Online PDF converters are available that allow you to upload your file and it will convert it and either present it immediately or email it to you. Usually there is a size limit on uploaded files.
- Many more options are available. Use Google to search "PDF Converter" to find your own. If one doesn't work well for you, try another one.
E-Newsletter - Basically a glorified email delivered to the inboxes of all your members. It can include timely calendar items and special news updates and be easy to distribute. Your region president has access to the PCAemailer and would be the one to send it out.

Pro’s
- Low or no cost to distribute
- Can update frequently
- Can include color photos, etc.
- Length not an issue
- Can email to members frequently
- Short production time
- Can contain active web links that can lead to the region website or other location.

Con’s
- Not everyone has or shares their email information, so you can’t reach them.
- For those who don’t receive the email, an alternate plan to reach them needs to be addressed. (Consider sending monthly, quarterly, or bi-annual post cards with important information on it to connect with those members.)
- Spam filters may prevent it from reaching people’s inboxes.
- Emails are easier to delete than it is to throw away a printed piece and may not get the positive feedback that you want.

Software
- AWeber is a website communications site that helps to manage a mailing list and create attractive looking enewsletters. Of course it's not free. It's $19/month (or cheaper if you pay for a longer time frame). You must enter and manage the names.
- Constant Contact does the same thing as AWeber and charges based on the number of contacts you have ($15/month is the lowest for up to 500 contacts). It’s currently a popular option among businesses. Again, you must enter and manage the names.
- PCA’s emailer is a free service offered to Region Administrators and allows direct access to members and has some flexibility with formatting, adding images, etc. The major bonus (other than cost) is that it constantly keeps up with ever changing emails. As members update their emails, the list is always current.
- Other options exist, like WordPress and eNewsletter Manager Free Edition. Look them up if you want to research those options and beyond.

As technology is constantly moving forward, it is up to us to try to keep up. Digitizing your newsletter may sound difficult, but it’s really not. Whether you choose to go exclusively digital is a region’s decision, but ADDING it to your existing repertoire should be an easy one. If you need help, ask.
Design: Communicating The Message Through Good Design - You Only Get One Chance To Make A First Impression

By Frank Romano

Design plays an essential role in how effectively you communicate your message or your clients message. According to design guru Roger Parker, good design is reader and message-oriented. The design solution you choose should enhance your readers ability to understand your message and then act on it. Designers are communicators, not beautifiers. Beauty happens when you make decisions on the basis of function. If you start out trying to create good-looking pages, you will end up with pages that obscure rather than enhance the message.

Design for attention or for transparency.

- **Design for attention** when you want to get prospective readers to notice you - like a poster or the cover of a book. Designing for attention uses striking colors and visual images to engender "Wow" reactions.
- **Design for transparency** lets readers see through the design and get the message. Transparent design is used to create readable text.
- Most design falls somewhere in between these two.

Design should simplify not complicate.

- Good design makes complicated information easy to understand by breaking long messages into bite-sized chunks. Simple subheads are an example. Each subhead promotes the accompanying paragraph. Mailing pieces and newsletters with lots of subheads are easier to read than those containing paragraph after paragraph of text.
- You can also replace text with visuals -- tables, charts and information graphics. Information becomes easy to understand when reformatted into visuals.

Design helps readers separate the important from the unimportant.

- Important headlines attract more attention than secondary headlines; level one subheads should appear noticeably larger than level two subheads. Readership impact and importance, in order read:
  - Headlines - 95% read
  - Subheads - 75% read
  - Captions - 50% read
  - Lead-ins - 33% read
  - Body text - 5% read
- A clearly defined design hierarchy helps readers grasp the importance of each element of information.
- You can also use white space and graphic accents - like horizontal rules - to organize your message by making relationships visible. Distance communicates separation; proximity communicates connection.
- Design also provides organization by grouping, rather than scattering, visual elements. A page with photographs aligned with each other is more pleasing than a page with randomly placed photographs.
Design should contrast and stimulate.

- Good design provides visual stimulation through the use of alignment, white space, typography and size. Pages filled margin-to-margin with text present a gray, boring appearance which discourages readership. Want to see yawns? Design headlines set in a typeface and type size only slightly different from the body copy. You can add visual interest by using white space to provide a counterpoint to columns of text and by setting headlines in a noticeably different typeface and type size. Size presents another opportunity to add contrast. A page with two photographs of different size is more appealing than a page containing two photographs of equal size.

Design should project a personality.

- Your marketing materials should project a distinct image that sets you apart from competition - colors, layout (margins, columns and borders) and typefaces. Analyze the techniques your competitors use to identify the techniques you shouldn’t use. Readers make immediate assumptions about the importance and credibility of your message from the way it appears on the page. Design can visually pre-sell readers on the importance of your message and the professionalism with which you conduct business.
Trademarks: PCA/PCNA Licensing Agreement and How it Affects Your Newsletter

In 2001, the PCA entered into a licensing agreement with Porsche AG and Porsche Cars North America regarding the use of Porsche trademarks. Below are some specific examples of how the licensing agreement applies to you and your newsletter. Please read the enclosed letter from Lee Wilkins, General Counsel for the PCA, for the specific requirements and areas covered by the PCA/PCNA licensing agreement.

- Region logo – you cannot use “Porsche” or the Porsche Crest, or any other Porsche marks anywhere in your region logo.

- Newsletter content (cover or in the body) – same rules as the logo. No Porsche marks of any sort of allowed.

- Newsletter advertising from Independent Porsche Service Providers – Independent Porsche Service Providers must comply with PCNAs trademark licensing restrictions when advertising in a PCA newsletter. The use of the name Porsche, the Porsche crest or even identifiable shapes of Porsche models cannot be used in an advertisement for an Independent Porsche Service Provider without written authorization from PCNA. This restriction pertains specifically to vendors who provide service on Porsche vehicles and use an image of a Porsche in your advertisement. Note that custom illustrations and partial images of a Porsche vehicle (i.e., a corner or small portion of a vehicle) are permitted.

Printing: Newsletters Reproduced on a Conventional Copier

If you are printing your newsletter pages off of your laser or inkjet jet printer and photocopying them on a standard copier here are some tips to give you a better-looking newsletter.

Do not use shaded areas in your newsletter. The reason is when you print from a 1200dpi or 1400dpi inkjet printer and try to reproduce it again on a copier; the dots bleed together when reproduced on a standard copier. That is why you see your shaded areas not come out looking smooth. They are either blotchy or too dark. The copier resolution is normally 400 to 600dpi. 1200dpi is a very tight dot pattern and copiers cannot see the tight pattern.

On the newer copiers there is a setting for TEXT, AUTO, and PHOTO. If you are running photos in your newsletter then try the AUTO setting. This combines the TEXT and PHOTO settings and will help your photos not come out like line art. It helps to keep the dot pattern of the photos intact as well as brightness and contrast. Do not use the PHOTO setting for a newsletter as it will lighten your text too much and make it unreadable.

For a copier to give you better results, print your hard copies at 600dpi instead of 1200dpi. 1200dpi laser printers have this option. The dot pattern is bigger and will compensate on the standard copier to give you better photo quality.
Instead of printing out 8.5” x 11” sheets and stapling them in the left hand corner. On the latest copiers (FedEx Office, Office Depot and OfficeMax) you can print your newsletter on 11” x 17” and fold it to become a real newsletter! There is a BOOKLET option on the copier to do this. Just follow the instructions on the LCD screen. Or have the copy center run your newsletter on a Xerox DocuTech for faster service. Some of these centers have a saddle stitch and trim unit on the end of the DocuTech to give a nice finished product.

Advertising: How To Charge For An Advertisement In Your Publication

By Mike Spears

Need to know exactly what it costs to produce the magazine, book, periodical, etc?

Example: 800 copies of a 32-page monthly publication costs $1600.00 to create in prepress (or whatever figure the publisher arrives at. I've used $50.00 per page as an example. Some will be lower, some will be higher. Some will figure this at $0.00 since some poor person has volunteered their time and talent to doing the layout and production for the organization).

Add to this the cost of having the publication printed. (This will be the actual dollar cost from the printed and/or reproduction house that provides the finished product.) For our purpose we will use $1850.00. The cost of distributing the publication (postage and labeling) will be about 1.00 per copy. Now we know the total cost of the publication is $1600.00 + $1850.00 + 800.00 = $4250.00. A rule of thumb for any publication is to have a ratio of advertising to editorial content.

Most successful publications try to keep this ration at 60% for advertising and 40% for editorial. If you begin to have more advertising and less editorial content the publication ceases to be informative and becomes a catalog or shopper. Since we have 32 pages at a cost of $4250.00 we need to allot 60% of our pages to cover the entire cost of the publication so 60% of 32 pages = approximately 19 and 1/4 pages...that leaves 11 and 3/4 pages for editorial including cover. Now it’s just a matter of spreading the cost of the publication over 19 and 1/4 pages. As an example I would consider so many full-page ads, so many 1/2-page ads and so many 1/4-page ads. If we had 8 full pages @ $200.00 per page + 8 half pages @ $125.00 (half page is always slightly higher than 1/2 cost off full page) + 29 and 1/4 quarter page ads @ $95.00 (again 1/4 page ad is always slightly higher than 1/2 cost of a half page ad) we could expect revenue of $4850.00. This will give us a $600.00 per month cushion for writing off bad debt (i.e. advertisers who don't pay) or any unexpected costs such as postage increase or printing increase or perhaps we would like to put our a special edition once a year without any advertising. It doesn't really matter how you play it the end result still needs to be the same. If you don't have enough advertisers to fill a 32-page book you need to reduce the pages.

Another way to approach this is to first figure out how many advertisers you have and what the market will bear on advertising costs. If you have 4 full-page advertisers at $100.00 per page and 6 half-page advertisers at $75.00 per page and 8 quarter page advertisers at $50.00 per page you have a total income of $1250.00. You have 13 pages of paid advertising. (13 pages = 60%) You would deduct your pre-press cost (if any) your printing cost based on how many pages you can get for this price less cost of mailing. Your total pages would be no more than 20. 20 x 60%=12 pages of advertising (you have 13) 20 x 40%= 8 (or 7 if you continue to keep 13 pages of ads) pages of editorial (you'll be a little heavy on ad/editorial ratio but you can't afford to go another 4 pages.) $1250.00 less pre-press (figure $0.00 at
this price you can't afford to pay someone.) If you do pay someone you'll have to increase ad costs to pick up an additional $1000.00 (figuring $50.00 per page or whatever you decide is a cost per page). $1250.00 less postage and labeling -$800.00 leaves a printing budget of $450.00. The problem here is you have too many advertisers taking up too much space for too little money. If you go to a 16-page book just to achieve your cost factor you end up without only 3 pages of editorial including the front cover. You have to make sure you only allow so many pages to the publication (i.e. 60%) and price you advertising to make sure this 60% covers the entire cost (pre-press, printing, and mailing) of the publication. If you keep this ratio you will have a successful publication. In the above-mentioned case, you would be better off doubling your advertising rates and try to salvage no more than 2/3 your advertisers. One final approach is to figure what your cost is on each 4 pages of the publication. Using our first example the cost 800 copies of a 32-page magazine was $4250.00. Divide that by 32 = 132.82 per page x 4 = $528.00. 60% of four pages = 2.4 pages (say 2-1/2 pages) you need to sell those two and a half pages for at least $528.00 or more. One full-page ad at $200.00 = 2 half pages at $125.00 ($250.00) + 2 quarter pages at $95.00 ($190.00) = $640.00 total revenue. This will tell you that you cannot add any more pages to the book until you find enough advertisers to pay for the pages. You need $640.00 in ad revenue for every 4 pages of the book. Doesn't matter if you have one advertiser at $640.00 or (10) quarter page advertisers. You can't add to the cost of the book (i.e. more pages) without first selling the advertising.

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### Advertising: Advertising Rates - How Much Is Enough?

*From PCA’s That Newsletter Thing #18 (1998) by Larry Wilson*

The editor's eternal question about advertising, "How much should I charge?" usually stimulates my standard illuminating response, "It depends." Recently, a questioner suggested sampling rates of other regions to find the "going rate." Instead, I recommended a cost-based rate. Here's why. Advertising is a necessary evil. You can't publish a regional newsletter without it. Oh, I suppose you could, but not for long without doing severe damage to your region's financial plan, giving heartburn to your regional directors, and reopening nasty discussion about the potential of using the region's web site as a permanent alternative to your pulpy prose. Given the growing discrepancy between publication costs and traditional newsletter financing, almost all editors and boards of directors have accepted the need for advertising leaving the subject of discussion, "How much should we charge?" Recently, an editor asked if I knew about ad rates charged by other regions and whether his rates might be based on an average rate charged by other newsletters in his region's Zone. That approach might work, but only if the other regions had the same printing costs, the same newsletter look, and expected the same results from advertising; an unlikely circumstance, I thought.

### The Two-Step Method

In deciding what to charge for advertising, I suggested it might be more helpful to go back to the purpose of advertising. If it's to offset all or part of the cost to print the newsletter, then advertising rates should be based on those costs and calculated using a two-step process: 1) determine the cost of printing that portion of the page required for each ad, and 2) select an arbitrary advertising rate/cost ratio to determine what portion of the newsletter print cost will be offset by advertising (e.g., with a 3:1 ratio, a full-page ad pays for printing three pages, including the ad itself; a quarter-page ad pays for printing three-quarters of a page; etc.).
For example, if you publish a 20-page newsletter (including front and back covers) and your printing cost is $400 per issue (the number of copies printed is immaterial here), your per-page printing cost is $20 for each issue. When annualized for a monthly publication, the printing cost for a full-page ad is $240; a half-page ad is $120; a quarter-page ad is $60, etc. If the annual rate for a full-page ad is $240, or for a quarter-page ad is $60, you've merely recovered the cost of printing the ad. But, for example, if you use a 3:1 ratio to determine ad rates, the annual rate for a monthly full-page ad would be $720; a quarter-page ad would be $180, etc.

**Optimum Advertising Rate/Cost Ratio**

What is the optimum advertising rate/cost ratio? It also depends on several things: the size of a region's membership (a significant portion of a business market area?), the cosmetics of the regional newsletter (does it present a good advertising look?), and a general sense of what the market will bear. Obviously, a 1:1 ratio does nothing for you, a 2:1 ratio would be minimum, and a 3:1 ratio may be tops for a PCA newsletter.

You might start by calculating your current ratio. Also, you might re-bid your newsletter to make sure you're getting the best printing-buy possible. If you can lower your print costs, you might lower your ad rates and become a more competitive advertising-buy for local businesses.

Getting back to an "average" ad rate, printing costs will vary from area to area. Even within a given area, it's possible to obtain a wide range of estimates. Plus, the number of copies printed per member will differ from region to region. Even if an editor made good use of the marketplace and located a printer who can provide quality work at the best competitive price, print costs will go up over time and ad rates in other regions may not keep pace. So, it may make better sense to base rates on current print costs, not average rates of other regions.

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**Photography: So You Want Your Pictures Published? Digital Photos 101**

*By Chris Huck, San Diego Region*

But how do you make sure they're ready to be printed? Do you want them on your web site or in the Region Newsletter? Are you shooting film, slides or digital? For both the web site, and the Newsletter, most people prefer digital images. While a print or a slide can be scanned, we've found over the past year that digital images print out better, even in black and white. The range of grayscale is better than with a scanned image too.

Now that you have that wonderful digital camera, how can you make sure your pictures are everything they should be? There are quite a few things to know, but anyone can learn. Apart from picking a suitable subject, it's important to make sure that you get as good a shot as possible. Try to get as close as possible, filling the frame with your subject. Use your optical zoom abilities but just forget the camera has a digital zoom; it's never sharp enough! If you do leave a little room for cropping, this is where having a higher resolution camera (3 mega pixel or better) comes in handy.

Unless the sun is directly in front of your subject (behind your head) make sure the cameras' flash is on. This will eliminate strange shadows. Yes, even outdoors! Try playing with your shutter speed if possible. A car in motion, shot at a high shutter speed, looks "parked" even at 70mph. I like 1/160th of a second
to blur the car a little (or if panning with the car to blur the background.) The better (more expensive) cameras give you a lot of manual controls - shutter speed, F-stop, even over/under exposing the image.

Artistically, there are a lot of potential variations in what we've already mentioned. But what follows is really critical - make sure your camera's settings ensure the best quality image possible. Even with a film camera, all the best composition won't make up for cheap film. Most digital cameras let you have great control of a large number of recording settings - image size and quality (or compression) are the most critical.

Knowing how you'll be using your images will dictate how you should have your settings specified. If your goal is to view the image on your computer monitor (no printing) then any of the cameras' default settings are probably OK. Even a small image size of 640x480 is big enough to see well on a computer monitor. And you can store LOTS of them on a small memory card in digital cameras shoot at 72dpi and most monitors display 72dpi too. Some high end monitors display at 96 dpi. Enhancing the image will usually result in a sharper image. If, on the other hand, you want to print an image on a modern inkjet printer, 300dpi will result in a photo quality image. But what about your newsletter? Many newsletters are printed on a very sophisticated printing press at 133 vertical lines per inch. A digital image at 250-275 dpi will print out very well. Knowing how you will use your pictures will help determine which camera to get when you should upgrade. Knowing what format the user prefers will help ensure your picture gets used too. For example, Panorama only uses .TIFs. The larger the file size better. As webmaster at www.pcasdr.org, I prefer sent images be at least 800 x 600 .JPGs so I can cut and size to my purposes.

One-mega pixel cameras are the least expensive and shoot images at 1280x760 pixels (1280 x 760=972,800 pixels). Viewing an image on your computer monitor at 72dpi means the image could be 17.7 inches wide! (1280/72=17.7 inches) Printed at 300dpi on an inkjet printer you could get a 4.2-inch picture to print out nearly perfectly. Photo paper makes a big difference too! The latest crop of digital cameras are taking 3 mega pixel images. There have even been a handful of 4 and 6 mega pixel cameras released within the past few months.[ed. This article is several years old, so technology has changed a bit since its publication.] Imagine a 3-mega-pixel camera shooting at 2048 x 1536 pixels. You crop out some unwanted content so end up at 1700 x 1200 and can still print a 6.8-inch wide photograph at 250dpi in the Witness! Turn your camera vertically and, if the image doesn't need to be cropped, it could even up on the cover at 8x11 inches!