

October 2022

INFORMER



**Community
Papers of
Michigan**



By Mark W. Rummel
Fenton, MI

YOU'D BETTER SHOP AROUND: Smart publishers use every column inch to tell our good story

Few words, but many messages this month, as "We let the images do the talking" about great self-promotion ideas! Send me samples of your favorites.

Local Newspapers are **IMPORTANT** ←
Any Way You Look At It ←

We keep you informed on Community Events, Area Schools, Sports, Local Government, Local Businesses and Much More!

Support Your Local News Source - the advisor & chronicle

ad-visor & chronicle
LIFESTYLE and LOCAL NEWS

514 S. Kalamazoo Ave, Marshall • 269-781-5444

ABOVE, The Ad-Visor & Chronicle in Marshall

ADVERTISE TO BE SEEN!
Call the Marketeer at 810.227.1575 and get **noticed.**

ABOVE RIGHT, The Marketeer in Livingston County

Looking to hire ... part-time in our graphics department. 4 to 8 days near the end of each month, plus some fill-in days if needed. Preferred skills: familiarity with print advertising, Adobe Creative Suites (or similar programs). Willing to train the right person who has basic computer skills. Small office, pleasant working conditions. Call Kathy 810-227-1575 or email kathy@georgemosesco.com.

The Marketeer

ABOVE, The Marketeer in Livingston County

MailMax Far Ahead Advertising, Inc.
2202 Plaza Drive, Benton Harbor, MI 49022
(269) 934-7522
publisher@MailMaxOnline.com
www.MailMaxOnline.com
www.facebook.com/eMailMax

50,314 Weekly Readers!

The views expressed in this publications may not reflect those of the owner or employees.

The One, the Only
Ionia County
SHOPPER'S GUIDE

Locally owned, locally published & community trusted for over 50 years

AT LEFT, The Ionia County Shopper's Guide in Saranac

AT RIGHT, MailMax in Benton Harbor

Photo-of-the-Week

Purple Majesty
Photo by Scott Vines

Please email your favorite photo with a brief description to Photos@MailMaxOnline.com
Photos must be horizontal orientation to be considered for Photo of the Week.

Mark worked at papers in Saginaw, Port Huron and the Thumb Area, plus served on the CPM Board. He and wife Sally even worked for The Walt Disney Company. He also opened and ran a successful restaurant for 17 years. Contact him: MarkWRummel@gmail.com

Attending group meetings has changed ... thanks to ZOOM. The upside is that within my organizations, there is more exposure to instructors and professionals that normally would not have occurred. Recently, I've gathered more information on...

Design Tips

Ad Talk
with Ellen Hanrahan

It's no secret that a lot of major events (think Adobe—Lightroom, Photoshop, Creative Pro, etc.) offer free online events. My camera club has also been able to have professionals speak at our groups, no matter where they live. There is so much out there, unfortunately, time is still a factor. But these online events are but an additional source for graphic information.

It's been a year since *InDesign Magazine* became *CreativePro Magazine* and the topics are much broader and cover a more diverse range of software. The real-world experts offer practical and valuable insight into their areas of expertise—and I recommend it!

Yes, I'm still trying to explore the Affinity programs, but it's a time thing (and I'm sure I will get there, but there is sooooo much information!).

Here's the link to *CreativePro Magazine*. The Premium Membership is just \$78/year, and if you use coupon code FRIEND, you can get \$10.00 off: <https://creativepro.com/sp/become-a-member/>

In the meantime, I offer some tips I have gathered throughout the past few years.

InDesign All-Star Tips

One piece of advice that I can give is to take some time to try one new function. Fifteen to twenty minutes can get you to see some of the other features that you "never" use.

Placing a photo within a word reminded me of using headline type for a different look... and you can see that example below in "Custom Image Frames"...

If you choose to use this method—simple word to contain your artwork—use a very heavy or solid typeface, preferably sans serif.

I also added an outline and gave it a drop shadow. This would not only be my headline in an ad, but also my graphic.

Blend Modes

This technique allows you to enhance an image without leaving the page layout program. It's a time-saver because the options are instantaneous—no need for Adobe Photoshop.

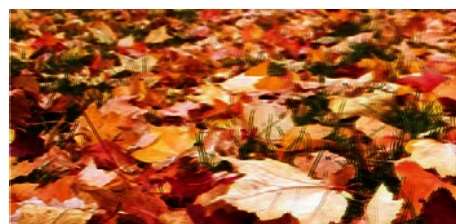
Since I have my leaves, let's see what Blend Modes can do. Same leaves, although I now cropped and made the file smaller.

I placed my image, selected it, went to **Image>Copy**, then **Image>Paste in Place**.

From there it was a matter of going to **Object>Effects>Transparency** and choosing one of the Blend Modes. It defaults to "Normal," but not exactly sure what that is.

My samples below are similar, but positioned just a bit differently. The top photo Blend Mode is Screen 100%, the bottom photo Blend Mode is Multiply 100%.

There are a variety of other **Blend Modes**: Soft Light, Hard Light, Color Dodge, Color Burn, Saturation, Hue and more... worth a look at the capabilities of this function.



Custom Image Frames

Try creating custom frames. You will remember my Type 1 font, *Matinee*, (that will be useless very soon). Anyway, I took that font, selected it, then under **Type**, I chose **Create Outlines**. Selected those outlines (no longer a font but shapes) went to **Object > Pathfinder > Add** (which combines the objects into one shape) and now I was ready to open "Fall Leaves." I am able to move the artwork with the **Direct Selection Tool** to get the best position (there are larger leaves in the foreground and I didn't want to show them because I thought they might be harder to recognize).

I used the same image of leaves that you see in column 2 above, but this time I arranged the image so the smaller leaves in the background would fit into my text outline. To me the larger leaves in the image would be a little more confusing (it was a matter of "scale.")

I did not crop the photo, because I sometimes need the ability to change the position (if I have a lot of room, I could always enlarge the word and increase the leaf sizes).

This would probably be an opportunity to spend fifteen or twenty minutes to see what these various blend modes offer.

Anytime I don't have to leave my page layout program, the easier and faster it is for me. Trust me, we've come a long way since the early days of "desktop design."

Type to Vector... or Not

Back in the day, it wasn't always easy to find art that would work in the small ads that made up a great portion of our papers.

That's when I discovered vectors... and dingbats!

Bursts were a big thing and I was always looking for ways to change them up ... *LTR Salmiak Catchwords!*

I have shown the original glyph, then layered, turned and modified below.

Other fonts can be a source for bursts... explore...

then add any final versions to a library for future uses!



I turned this dingbat flower into a vector. Enlarge (172 points), create outlines and color in the shapes for instant graphics!

In this case the outlines were not connected, so I created one shape with the pen tool, colored it, rotated it and added a basic feather effect (see color "swatch" next to flower). I then placed all the shapes behind the petals for a "watercolor" effect... saved to a library for future use.

The flower itself was just an outline, but impact was added with various gradient color swatches. The vector aspect allows me to scale the art without degradation.

Final thoughts...

Adobe MAX—The Creativity Conference will be **October 18–20, 2022**—both in-person and online this year!

The virtual event is still **FREE** and covers the gamut—Photoshop, Lightroom and Lightroom Classic, Video and all things Adobe. To find out about the virtual event: <https://max.adobe.com/virtual-max/>

Not sure I will be able to attend virtually. I will have to see if I can have access to the events other than during those dates as I will be out of the country (sorry, I have my priorities, especially when I have to deal with spotty WiFi... maybe little umbrella drinks would help!) It's always something!

Take care until next month...

I was a student, an art teacher, a graphic designer, a writer and again a student. For info, PDFs of articles, or have ideas or comments, e-mail:

hanrahan.ln@att.net Ellen Hanrahan ©10/2022



Building Main Street, not Wall Street

Storytelling and the Imagination of Your Brand?

- John Newby

Ernesto Sirolli, most adequately pointed out when he said, "The future of every community lies in capturing the passion, imagination, and resources of its people". Regardless if you are a business or community, conveying your passion, your imagination, and your story, complete with a compelling emotional attachment is a significant tool not to be over-looked when attempting to sell your brand image. They say a picture is worth a thousand words, so always attempt to paint that compelling picture on the minds of your citizens and customers.

In 2006, a journalist attempted to show the power of storytelling. He bought 200 random insignificant items off the internet, spending a total of \$198. He then contacted and then sent the 200 items to 200 different writers, authors and publishers asking them to write an emotional appeal or story about the object that was sent to them. After getting the stories back, he then went back on the Internet, promoting and marketing those same 200 items. This time however, he attached the compelling and emotional connections described by 200 different authors along with the previously random and insignificant items. Those 200 items sold for over \$8000, or about a 4000% profit.

Storytelling matters, it matters a lot. What is the story that your business or community is selling and telling? What is the emotional appeal that you are providing to your citizens, potential citizens, and potential customers? To transform to the fullest, you must have a story that connects emotionally. A story that not only transforms the community, but also transforms the thinking of those in the community. After

all, what is a community without its citizens? It has been said, the condition of your downtown becomes the condition of your community. You can't change the heart and soul of the community without changing the heart and soul of those people that live in the community. You must help the citizens build the belief they are worthy of more than currently exists. You must instill the pride that is needed to assure powerful transformation.

Have you ever wondered why some communities seem to always get it right or just seem to figure it out, while others seem to wander aimlessly from study to study and from failed attempt to failed attempt? It isn't by accident; it is by a lack of direction. They don't confuse activity for productivity, and they have a plan. Zig Zigler rightfully said, "Lack of direction, not lack of time, is the problem. We all have 24-hour days."

It doesn't stop there however, once you have built the compelling and emotional story that connects to readers, viewers, and so forth, then you must attach the theme of that story to everything you do. That story becomes a part of your brand, it becomes a part of everything you do. That theme is then woven through your brand, your marketing, your advertising, and all your content marketing efforts.

Let me use the words of others much smarter

than I to close this week's column. Seth Godin said, "A brand is the set of expectations, memories, stories and relationships that, taken together, account for a consumer's decision to choose one product or service over another." As you build and convey your community or business brand, you can expect just as Howard Schultz expressed, "If people believe they share values with a company, they will stay loyal to the brand." It is so important that a community or business control the message that is not only conveyed, but that is felt in the marketplace. Scott Cook said, "A brand is no longer what we tell the consumer it is—it is what consumers tell each other it is."

A community MUST build, promote, and repeatedly convey their brand non-stop. They must tell the story that controls the narrative of their community. If you aren't conveying a message that brands and promotes your community or business, rest assured that your competitors are. Oftentimes the difference between successful communities or businesses and those not as successful is their story. Emotional connections are critical, create your emotional connection and start elevating toward a brighter future.

John Newby is a nationally recognized Columnist, Publisher, Community, Business, Media, Strategic Consultant & Speaker. His "Building Main Street, not Wall Street," column is enjoyed by 60+ communities around the country. As founder of Truly-Local, he assists community and business leaders in building synergies that create vibrant communities. He can be reached at: info@Truly-Localllc.com.



Even more news about Adobe Type 1 and your newspaper

There's no need to panic, but you need to prepare for January



by Kevin Slimp
kevin@kevinslimp.com

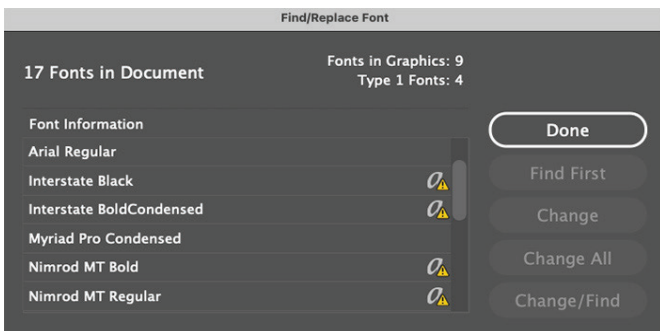
Excuse my repetition, but for those who didn't read my column last month titled, "Planning for Adobe Type 1 Co-nundrum in January," there is a storm brewing, and it's not coming from the Gulf of Mexico. It's from the tall tower on Park Avenue in San Jose, California, home of Adobe, Inc.

Please forgive this bullet list of repeated information from my previous column to get everyone up to speed:

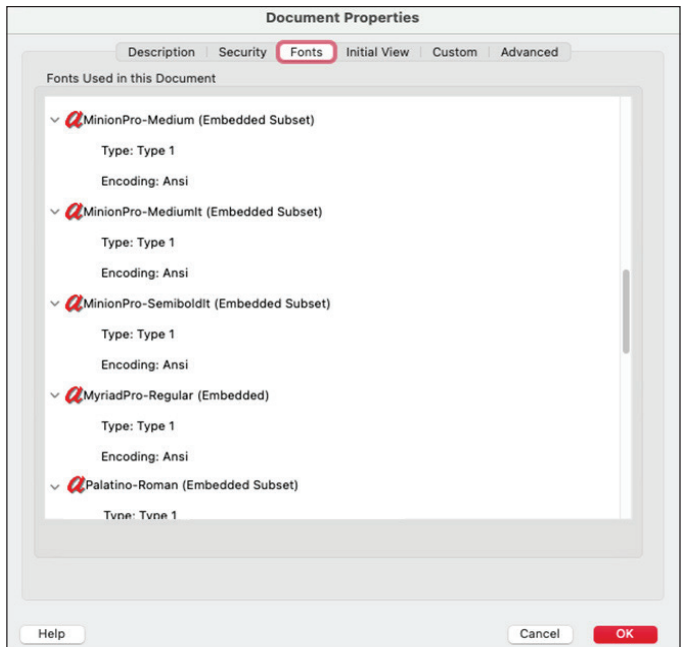
- Your Type 1 fonts won't work in Adobe software releases beginning January 2023.

- Previous files created with those fonts won't open correctly in new Adobe releases starting January 2023.
- January 2023 is a few weeks from now.

Before spending a frantic night replacing fonts, let me share some information to ease everyone's minds. Adobe says the Type 1 issue applies strictly to new releases beginning in January 2023. It does not affect support for Type 1 fonts in earlier releases. The problem, as I see it, is that CC (Creative Cloud) applications automatically update for most of us, so we have all the latest features and don't see conflicts with updated operating systems. This means it won't be long before the Type 1 issue hits home for most of us.



Finding the scary-looking "a" with a yield symbol in the InDesign "Find/Replace Font" window means you have fonts that need to be replaced before January. Otherwise, someone is going to have some late nights.



If you see a red "a" symbol and/or the "Type: Type 1" listing in your Acrobat Properties window, you know there are Type 1 fonts in the PDF file. While this might not be problematic, creating a PDF from an InDesign document, then checking its properties in Acrobat is a good way to see how many Type 1 fonts you have in an InDesign document.

Okay, now everyone is up to speed.

Did I mention that my inbox and voicemail have filled over the past few weeks with messages from publishers concerned about the upcoming tsunami? If you've done nothing to prepare, you've got some work to do before the end of the year, lest you spend your holiday season frantically getting fonts in order.

One PDF file sent to me

by a publisher this week was representative of many of the files I've been seeing. There were 73 – that's right, 73 – Type 1 fonts included in the file. That means the InDesign document that exported this PDF included 73 Type 1 fonts. Sure, many probably were embedded into ads that came from advertisers and likely will not cause any issues when opening and printing the file. However, you can bet

(Continued on page 6)

Kevin Slimp - Continued from page 5



Finding the scary-looking “a” with a yield symbol in the InDesign “Find/Replace Font” window means you have fonts that need to be replaced before January. Otherwise, someone is going to have some late nights.

that some of these soon-to-be-offending fonts came from paragraph styles, headlines, libraries, and other far corners of the InDesign desktop.

It’s turning out to be a busy fall for me, working with dozens of newspapers on various projects ranging from quick consults to total redesigns. That means I’ve been looking over a lot of pages, looking for potential areas of improvement and problems. And what am I seeing? Along with the usual assortment of editorial and design quandaries, I’m finding a lot of Type 1 fonts. Yes, the InDesign desktop is a veritable potpourri of Type 1 hiding places.

How do you know if you have a Type 1 problem in an InDesign file? There are several places to begin your search:

- Open the “Find>Replace Font” window in InDesign and look for “a” symbols with yellow yield signs next to them. When you find them, you will find fonts that should be before January.
- While in the “Find>Replace Font” window, look for light gray symbols with a small “a” on the left edge. These indicate graphics (EPS, PDF, etc.) that may or may not be problematic. If

your paper created the graphic using this font, be sure to replace that font before trying to use it in the future to create new files.

- Create a PDF file of your InDesign page, then look in the File>Properties window. Click on the “Fonts” tab and look for Type 1 fonts in your list. If you see familiar font names and have a good idea that they’re not coming from submitted PDFs or other graphic files, then you’ve probably got Type 1 fonts floating around in your paragraph styles and libraries.

What can you do to be ready when January comes? First, I suggest you go into your Adobe Creative Cloud preferences and ensure your apps don’t update automatically.

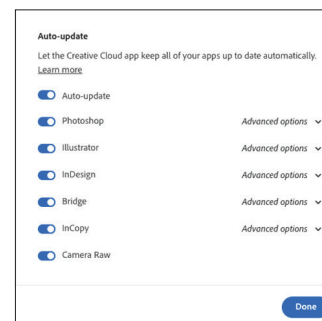
Because things never go perfectly, versions of InDesign and Photoshop will eventually get updated by necessity or accident, and it’s vital to get your fonts in order as soon as possible.

Look at the Acrobat properties (File>Properties) and search for Type 1 fonts in your documents. Begin replacing them immediately with OpenType versions of the same or different fonts.

Educate agencies and others who send PDF files to you concerning the impending Type 1 issue. They might not understand what’s coming and will appreciate you

giving them an advanced warning.

Let’s face it, whether you update to the latest version of InDesign and Photoshop automatically, or wait a few months, eventually, you will face the Type 1 conundrum, and now is the time to prepare. You will eventually update your CC version even if you turn off the auto-update feature in

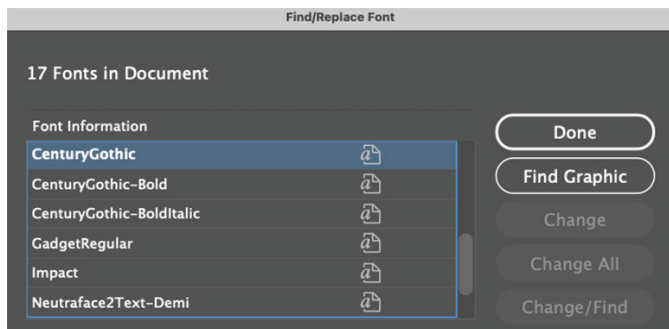


Adobe says the Type 1 issue won’t effect files created and opened in versions of Adobe products released before 2023. You might consider turning off Auto-update for all applications in your Creative Cloud preferences until you’ve had time to deal with most of your Type 1 issues. Eventually, due to operating system requirements or a need to access new features, you will want to update your applications.

Creative Cloud. If you’re using Type 1 fonts in the interim, your files won’t open correctly when that time comes to update your Adobe products.

Now, breathe easy. There’s no need to stay up late tonight unless you’ve waited until January 1 to read this. In that case, Happy New Year.

newspaperacademy.com



The light gray “a” symbol in your InDesign “Find/Replace Font” window indicates Type 1 fonts in graphics in your document. These might or might not be problematic, but should be looked into before getting a surprise at deadline.



AD - LIBS

A Key Question: What's Next?

BY JOHN FOUST



Gregory talked to me about a lesson he learned in his early days of selling advertising. "In one of my first presentations, the prospect rejected my ideas for a new campaign. Back at the office, my ad manager must have noticed the stunned look on my face. When I told her what happened she didn't want to know the gruesome details. She just asked, 'Okay, so what's next?'"

"That turned out to be great advice. I sat there and gave myself a good talking-to. Nothing could change the fact that my sales presentation had fallen flat. But what I could change was my approach to that reality. Instead of giving up on that new business prospect, I dove back into my notes, reflected on our conversation during my presentation, and developed another campaign proposal. The new ideas were accepted, and I'm happy to say that company became a consistent advertiser.

"What I learned is that it's important to look ahead," Gregory said. "Think beyond what is happening right now and be ready to change directions."

Gregory's story reminds me of an old Bob Hope line in a movie I saw on TV: "All I've gotta do now is figure out what I'm gonna do now." If we look beyond the double-talk of that gag, we'll see some real truth. Our biggest challenge is often figuring out what to do next.

In fact, I believe one of the most important business questions we can ask is, "What's next?" These two little words represent a deliberate focus on the future. This is especially true in a profession like marketing, which demands constant evaluation and adjustment. Considering the current situation as a new starting point, what's the next step? If we expect to make any progress at all, there should always be another step.

Let's say you make a big sale. I heartily recommend that you celebrate your success and share the glory with your teammates. But after the high fives at the goal line, it's not a good idea to camp out for a long time in the end zone. Things will not stay like that forever. The game goes on. There's a next step.

What if consumers don't respond to the current offer being made in an advertiser's ads? Do you keep running the offer again and again, hoping that something will change on its own? Or do you analyze the plan and make some adjustments?

If you're a manager who notices that morale in your department is sagging, what can you do to make things better? (Please don't say, "team building activity.") Do you hope the situation will go away "when the economy improves?" Or do you take the initiative with a little inter-department research to get to know your team as individuals? Let them help you determine the next step.

It's not complicated. It's simply a matter of evaluating the current situation and asking yourself, "What's next?" Keep answering that question and you're on your way.

(c) Copyright 2022 by John Foust. All rights reserved.

John Foust has conducted training programs for thousands of newspaper advertising professionals. Many ad departments are using his training videos to save time and get quick results from in-house training. E-mail for information: john@johnfoust.com

A HISTORY OF THE WAGNER FAMILY PUBLISHING BUSINESS CHAPTER THREE

It Was What We Didn't Know That Counted

Peter Wagner

From College to Marriage

My years at the University of South Dakota were not exceptional. I was never a great student and depended on my speech and history courses to raise my overall grade point.

The university helped me financially with some scholarships and a part-time position in the USD News Bureau.

I switched my major from broadcasting to history my sophomore year and Dr. Herbert Schell, the head of the department, became my guidance counselor. I have long said that journalists are the first writers of history and thank Schull and USD's history professors for inspiring me.

It was also during that second year that I pledged the South Dakota chapter of Beta Theta Pi fraternity. Many great friendships came out of my living in the "Beta Barn" fraternity house on Vermillion's Main Street. Among them was Gary Whidden, my college roommate, Best Man and Connie and my business partner when we started the Golden Shopper. Gary married Diane Cox while he was living in Sibley.

Another was John Thietje, who transferred from the University of Minnesota that same year and who remains one of my closest friends today.

The brotherhood gave me two opportunities to grow in ways that later helped me in the publishing business. For two years I served as the chapter's alumni secretary, a position that made me responsible for putting together "The Dragon's Roar", an eight-page tabloid mailed to some 700 alumni. The second was electing me rush chairman my final year in college. That recruiting experience gave me an enhanced education in the art of salesmanship.

Beta Theta Pi's national organization was run by a group of older alumni. District Chief Peter F. Greiner, a Minneapolis attorney was in charge of the South Dakota, Minnesota and North Dakota chapters. I was always impressed by his visits and often thought it would be exciting to someday be a Beta District Chief. Years later I learned to be careful of what you wish for.

The South Dakota Beta chapter was a tight knit organization. We were very secretive and wouldn't even reveal the color of the living room carpet when outside the house. But for some reason Tom Brokaw, who later became NBC's Today Show host and evening news anchor, found a way to be a regular guest. He'd had grade problems earlier while attending another college and his father, fearing more poor grade reports, made him promise not to join a fraternity at USD.

I got into a conversation with Tom one evening soon after he was hired parttime by KTIV as a weekend newscaster. He told me how he was going to parley that KTIV job, after graduation into a position at the NBC television station in Omaha, then move to Los Angeles and then on to the NBC network. And he did, just as he said.

I, meanwhile, was still bouncing around to find my role in life. But circumstances are God's sealed orders and, running out of money close to the end of the school year, I found myself attending school in the morning and working afternoons, evenings and weekends at WNAX 5-State Radio in nearby Yankton, SD.

WNAX was big league radio in the same class as WHO in Des Moines and WCCO in Minneapolis. I learned a great deal while working there as the only advertising copy writer, Continuity Director and sometimes staff announcer.

Elmer Smith was the station manager who hired me and Jack Bruce the program director. Bruce's office was next to mine, and he provided me many opportunities and challenges that helped me grow professionally.

Peter Wagner Story Cont.

Occasionally, when News Director Bob Hill took a day off, I would fill in for him. That meant being at the station before 5:00 in the morning to prepare for the first on-the-hour newscast of the day. I once mispronounced a word on that early newscast and heard about it from relatives and friends living in four cities in three states.

There was a close bond among the WNAX staff, and I especially enjoyed working with two men my age who covered the night shift. If I stayed until they finished work, the three of us would drive across the big South Dakota/Nebraska bridge on the other side of the river to enjoy a late supper and talk shop way into the night.

Pete Peterson was the station's Promotion Manager. For a few weeks, when he was sick, Mr. Smith asked me to fill in for him. Peterson had a spacious office on the second floor filled with all sorts of typesetting equipment. It was one more opportunity to prepare for my eventual lifetime publishing career.

My only scheduled broadcast time was Sunday morning and afternoon. The morning hours were filled with prerecorded religious programs such as Billy Graham's "Hour of Decision" and the Christian Reformed Church's powerful "Harvest Time". I would often sit, listening to those programs,

wishing I could be associated with some evangelistic organization. It was another one of those "be careful what you wish for" moments.

But the very best thing about WNAX was meeting my future wife Constance Jeanne Johansen. Connie was the secretary in the farm department, the station's biggest revenue source, with Farm Director Rex Messerschmidt, Associate Director Lyle Hansen and roving reporter George B. German. She took dozens of lengthy, detailed calls from livestock auctions and news sources every day and her organizational, shorthand and typing skills proved very useful.

But the transcription of those calls must have required the use of dozens of wooden pencils.

Connie's office was at the far end of the hall from mine, and I had the only pencil sharpener on the first floor. Every day, soon after I arrived from my morning classes at USD, I would hear the click, click of the heels of this beautiful redhead coming down the hall.

Once in my office, she would stand at my sharpener with her back to me and grind new points on a huge handful of pencils.

Before the first week had passed, I invited her to a fraternity dance that weekend at Kelly's Cove in Yankton. When we arrived at the party that Saturday night, I learned Connie was the girl a fraternity brother's Yankton girlfriend had been attempting to line me up with for the last few months. I am convinced our marriage is a God thing and when I wouldn't listen to the girlfriend, God made sure I had reason to go to work at WNAX.

I only worked at WNAX for eight months. But during that time I found myself totally accepted by Connie's parents, Ernie and Effie (Larsen) Johansen and tolerated by her younger sister, Cindy.

Connie's father was a master custom cabinet maker and her mother a marvelous cook, a talent she passed on to her daughter. I was soon a regular guest at their dinner table but not always the only one. My wife was blessed with many cousins, aunts and uncles and various ones would often stop by for a visit. Effie never let anyone in the door without putting food on the table. That was another lesson my redhead carried into our marriage.

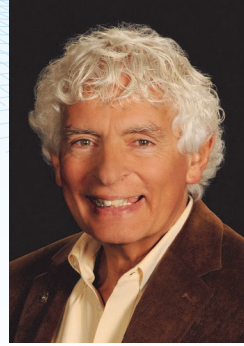
That fall Connie and I decided to get married. We'll share more about our wedding, move to Sioux Falls and then Sibley in the next chapter.



Learn how to profit from selling websites to your advertisers at: SiteSwan.com



Don Rush
CPM President
View Newspaper Group
666 S. Lapeer Rd.
Oxford, MI 48371
Phone: 248-628-4801
Fax: 248-628-9750
Cell: 810-636-3798
don@shermanpublications.org



George Moses
Director
The Marketeer
110 E. North St., Suite A Brighton,
MI 48116
Phone: 810-227-1575
Fax: 810-227-8189
Cell: 517-404-7807
gmoses@georgemosesco.com



Marty Bennett
Vice President
Community Shoppers Guide
117 N. Farmer - P.O. Box 168
Otsego, MI 49078
Phone: 269-694-9431
Fax: 269-694-9145
Cell: 269-370-9469
info@communityshoppersguide.net



Wes Smith
Director
View Newspaper Group
1521 Imlay City Rd.
Lapeer, MI 48446
Phone: 810-664-0811
Fax: 810-667-6309
Cell: 810-338-7888
wsmith@mihomepaper.com



Jon Jacobs
Past President
Buyers Guide
P.O. Box 128
Lowell, MI 49331
Phone: 616-897-9555
Cell: 269-208-9223
Fax: 616-897-4809
Jon@lowellbuyersguide.com



Kara DeChalk
Director
Salesman Publications
102 N. Main Street - P.O. Box 205
Concord, MI 49237-0205
Phone: 517-524-8540
Fax: 517-524-8570
ads@salesmanpublications.com



Fred Jacobs
Sec./Treasurer
J-Ad Graphics
1351 North M-43 Highway
Hastings, MI 49058-0188 Phone:
(269)945-9554
Fax: 269-945-5522
Cell: 269-838-0881
fred@j-adgraphics.com



Jeff Demers
Director
C&G Newspapers
13650 11 Mile Road
Warren, MI 48089
Cell: 586-291-1874
Fax: 586-498-9631
jdemers@candgnews.com



Jack Guza, Executive Director
jackguza@cpapersmi.com



5198 Windsor Hwy.
Pottsville, MI 48876
Phone/Fax: (800)783-0267
mifreads.com



Dana Risner, Business Manager
danarisner@cpapersmi.com