

THE SATURDAY EVENING
POST

2020 MEDIA KIT



Norman Rockwell

ABOUT US

The Saturday Evening Post

For nearly 300 years, *The Saturday Evening Post* has chronicled American history in the making—reflecting the distinctive characteristics and values that define the American way. Today's *Post* continues the grand tradition of providing art, entertainment, and information in a stimulating mix of idea-driven features, cutting-edge health and medical trends, plus fiction, humor, and laugh-out-loud cartoons. A key feature is the Post Perspective, which brings historical context to current issues and hot topics such as health care, religious freedom, education, and more.

Tracing its roots to Benjamin Franklin, *The Saturday Evening Post* mirrors cherished American ideals and values, most memorably illustrated by its iconic cover artist Norman Rockwell. The *Post* is also known for publishing such literary greats as Ray Bradbury, Agatha Christie, William Faulkner, F. Scott Fitzgerald, Edgar Allan Poe, J.D. Salinger, and Kurt Vonnegut, and continues to seek out and discover emerging writers of the 21st century.

Headquartered in Indianapolis, the *Post* is a publication of the nonprofit Saturday Evening Post Society, which also publishes the award-winning youth magazines *Humpty Dumpty* and *Jack and Jill*. Having been at the side of Americans in various forms since 1728, through the events and cultural shifts that have shaped the country's character, *The Saturday Evening Post* remains America's Magazine.

The Saturday Evening Post Society

The Saturday Evening Post Society, Inc., a 501 (c)(3) nonprofit charitable organization (formerly the Benjamin Franklin Literary & Medical Society), was established in 1976 in an effort to honor, preserve, and share its historical legacy of promoting the arts and literature while inspiring and empowering individuals to embrace

a proactive approach to physical, mental, and spiritual health.

The Society supports *The Saturday Evening Post* magazine; U.S. Kids family of magazines, including *Humpty Dumpty* humptydumptymag.org; *Jack & Jill* jackandjillmag.com; and The Children's Better Health Institute www.foreverfitcamp.org/about/.



REGULAR DEPARTMENTS

Wild Alaska

Experiencing the magic and wonder of the great northern land

By Steven Stein

PHOTO BY MICHAEL O'NEILL

14

Travel

FRANK LLOYD WRIGHT

On his 150th birthday, we celebrate the long and colorful career of America's most renowned architect

By Tom Welton

17

Art in America

BACKSTORY

By Margaret Quiffo

HOW BIKES BUILT OUR HIGHWAYS

Urban elites with a fancy hobby teamed up with rural farmers in a movement that transformed the country

Before there were cars, America's country roads were impassable. Back then, roads were so unreliable for travelers that most mass didn't even show them. This all started to change when early cyclists came together to transform some U.S. travel routes and lay the groundwork for the interstate highways we use today.

Through the late spring and fall rains routinely turned dirt lanes into impassable mud pits that brought rural life to a standstill, straggling farmers at home with their produce and leaving grocer shelves bare. In the summer, the roads bore deep, sunbaked ruts in the worst stretches—cracks ice slicks. The nearby farmers who were responsible for maintaining these roads didn't have the means or desire to pave them, or even to post signs identifying them.

City streets weren't much better. Though many were paved with cobblestones or wood blocks, they were also slashed through with ruts and scattered with trash and horse manure. In 1892, British novelist Rudyard Kipling savaged New York's "slatternly pavement" in a travelogue, calling the city's uneven, sticky streets "first cousins to a Zanzibar fardobe."

But the same ravaged paths that

seemed primitive to foreigners like Kipling were normal for Americans. And they might have hoped that way if it hadn't been for bicycles, and for cyclists who banded together to lobby for government funding of better roads.

The first bicycle with pedals, called a pike or hopape, was patented in 1816, and its heavy wood-spoked wheels were no match for America's rough roads. By the late 1870s, though, builders had started making wheels with lightweight wire spokes under tension. This technique, still seen in modern bicycle wheels, allowed makers to enlarge the front driving wheel so that the bike would go farther with each creak of the pedals. It takes twice the jumpy jolting fare.

The group quickly developed a political agenda, as cyclists had to fight for the right to ride. Police routinely stopped riders and shoed

designs made cycles faster and more roadworthy, since the tall wheels' grove area rolled right over smaller holes in the road.

As soon as American cyclists began riding high-wheeled outdoors, they began kvetching about the road ways. "The majority of Americans do not know what a good road is," wrote one rider in 1881, "and their horses—who do know and could explain the difference in roads—are debilitated from operating."

Cyclists, however, could speak and organize. Since high-wheeled bicycles cost many times the average tradesman's weekly wages, they were affordable only to the well-to-do, and the first bicycle clubs were upper-crust fraternalities for racing and socializing.

The group quickly developed a political agenda, as cyclists had to fight for the right to ride. Police routinely stopped riders and shoed

182

History

The Vault

GEMS FROM THE SATURDAY EVENING POST ARCHIVE

BOGIE'S DARK SIDE

Originally published August 2, 1952

Humphrey DeForest Bogart, who will be 53 years old come Christmas morning and doesn't care who knows it, is a whiskey-drinking actor who has been hooding at Hollywood and making fun of his pretensions for 22 years. Mr. Bogart's derision, often acted out with alcoholic capers in night clubs followed by funny quotes in the public prints, is mainly aimed at the popular gospel that under their grease paint, glamorous or menacing, screen players are really fine, home-loving, dish-washing citizens like you and me. In his one-bad-man campaign to correct this impression, Bogart has toiled to establish the more interesting belief that actors are not necessarily wholesome, meretricious making 46 pictures, getting famous, piling up millions, and so on, but that they are really people who are just as

184

From the Archive

THE ARGUMENT

HOW TO FIX THE TAX MESS

As conservatives and liberals—and President Trump—squabble over throw mud at each other, a prominent economist shows how a realistic, nonpolitical reworking of our tax code would do wonders for the national economy

The U.S. tax code offers with obscure provisions that were important to some group or other at some point in time that the mere fact becomes too difficult for anybody to understand or manage. The resulting complexity—made worse by the so-called anti-complexity clause that Congress threw into the new some years back—has reached absurd dimensions. When I asked the commissioner of the IRS whether anybody in his agency had read the 75,000 pages of IRS regulations, he laughed at the very suggestion.

At the same time, the tax code often seems to be at war with itself. There are many provisions that provide, for example, benefits or preferences for families that have a child. The problem is that the different sections of the Internal Revenue Code

often have different definitions of "child" that are not consistent with each other. Our political leaders talk about fixing the tax code all the time. But their proposals involve incremental change to the existing system, and incremental change, over the decades, is what got us into the mess we're stuck with today. These approaches to tax reform, including the plans we heard during the 2016 presidential campaign, all suffer from the same problem: They're too timid. They all have a near-zero chance of making any change to the status quo. I believe that by looking at other industrialized democracies that have faced the same tax questions we're dealing with, we can decide what should be a new tax code and what should be a new way to bring about fundamental change in a dysfunctional tax code is to start over—to rewrite from scratch. For instance, New Zealand parliamentarian Maurice McTigue explained why his country was able to scrap a decrepit, inequitable, inefficient tax code and replace it with a system that has won plaudits from tax experts everywhere: "A key reason was that we did it right." McTigue said, "They changed almost everything at once. And that's an important lesson: If you're going to do a tax reform, you've got to do it all. You can't just tinker."

If the tax code created all income as income, and got rid of all the loopholes, the whole process of paying tax would be vastly simpler, and tax rates could be drastically cut.

12

News and Trends

Your Health

SMART IDEAS FROM LEADING EXPERTS IN MEDICINE

THE FRESH-FRUIT SOLUTION

Eating fresh fruit every day may cut both diabetes risk and its long-term damage to blood vessels, according to a recent Public Library of Science study that included half a million Chinese adults aged 30 to 79. Among those without diabetes at the start of the seven-year study, a daily serving of fresh fruit was linked to a 12 percent lower risk of developing the disease compared with those who never or rarely ate it. Those with diabetes who consumed fruit at least four days a week were up to one-third less likely to develop complications. Lead Author Huadong Du of Oxford University in England and colleagues note that fresh fruit contains fiber and antioxidants that might work together to reduce inflammation and support a healthy metabolism. Apples, pears, and oranges are the most common choices in China, and they release sugars more slowly into the

191

Health

WINNER 2017 GREAT AMERICAN FICTION CONTEST

CRACK

BY MICHAEL CHAMBERLAIN

"You can head out, Dolores."

Michael Chamberlain's debut novel, *Crack*, is a dark, suspenseful, and utterly gripping story of a man's descent into madness. The novel is a tour de force of psychological realism, and it's a must-read for anyone who loves a good thriller.

192

Fiction

Plus: Humor, Healthy Cooking, Profiles, Art Galleries, Essays, Cartoons, Games, More!

READER PROFILE

A *Saturday Evening Post* consumer is...

47 times more likely than the average consumer to buy **auto insurance** in the next 12 months

147 times more likely than the average consumer to have **long term care insurance**

33 times more likely than the average consumer to have **prescription drug insurance**

20 times more likely than the average consumer to have a **life insurance total** value of \$50,000-\$99,000

61 times more likely than the average consumer to carry a **whole life insurance** policy

50 times more likely than the average consumer to carry a **variable life insurance** policy

23 times more likely than the average consumer to carry a **term life insurance** policy

162 times more likely than the average consumer to carry **4+ life insurance policies**



GROWTH

Saturday Evening Post Online Strategy and Anticipated Growth for 2020

The Saturday Evening Post is the only magazine that tells America's story – past, present, and future. Our online strategy for 2020 is to amplify this message, with a focus on increasing awareness of *The Saturday Evening Post* through the following methods:



Offer a rich variety of content to our readers

Our content will:

- Reflect America's values
- Give historical perspective to modern events
- Offer high-quality pleasure reading to a diverse audience

The content topics will feature a mix of new and archive content that emphasize the *Post's* core competencies:

- Art and illustration
- History
- Politics
- American pastimes
- Humor
- Fiction

IN EVERY ISSUE:

News and Trends: Unbiased analysis of major issues by experts in the field.

Post Perspective: A look at issues of today in light of historic events and classic reportage from our archives.

Health: Cutting-edge news and breakthroughs in medicine, plus expert answers to readers' health questions. Includes "Heart Beat" section by leading cardiologist offering tips for better heart health.

The Vault: Gems from the *Post's* 200-year archive, including vintage ads, Norman Rockwell, more.

Plus: Humor, Healthy Cooking, Profiles, Art Features, Classic Cover Galleries, Short Fiction, Cartoons, Games, More!

2020 RATE CARD

2020 Rates

4-Color	1x	3x	6x
2-Page Spread	\$38,160	\$36,260	\$34,440
Full Page	\$20,090	\$19,090	\$18,130
2/3 Page	\$14,160	\$13,450	\$12,780
1/2 Page	\$10,570	\$10,040	\$9,540
1/3 Page	\$6,970	\$6,620	\$6,290
1/4 Page	\$5,280	\$5,020	\$4,770
1/6 Page	\$3,600	\$3,410	\$3,240
Cover 2	\$22,320	\$21,210	\$20,150
Front Fly Leaf	\$22,320	\$21,210	\$20,150
Cover 3	\$21,150	\$20,090	\$19,090
Cover 4	\$23,630	\$22,440	\$21,320
TOC	\$22,320	\$21,210	\$20,150
BRC Insert *	\$16,070	—	—
B/W			
Full Page	\$16,070	\$15,270	\$14,500
2/3 Page	\$11,330	\$10,760	\$10,230
1/2 Page	\$8,460	\$8,030	\$7,630
1/3 Page	\$5,580	\$5,310	\$5,040
1/4 Page	\$4,220	\$4,020	\$3,810
1/6 Page	\$2,870	\$2,730	\$2,600
2-color - Add 15 % to B/W rate			

* Standard BRC Inserts are 2-sided 4x6, all other configurations \$325/sq in.

RATE BASE: 250,000

BRC INSERT POLICY:

The Saturday Evening Post requires that all advertiser-supplied bind-in cards and inserts include a printed stub/hanger. Our standard policy requires that no white, unprinted stubs be inserted within our magazine. As such, advertisers are urged to consider one of the following options:

- 1) Advertiser is encouraged to print a complementary message on the stub referencing their ad/insert. Since this stub counts as an additional advertising message per USPS periodicals regulations, a modest fee will apply.
- 2) Advertisers are encouraged to print a PSA (public service announcement) on this insert stub at no additional charge.
- 3) In some pre-planned cases, the Post may be able to make use of this space and pay the appropriate production and printing expenses, in addition to an appropriate fee. Please ask your sales representative for more information.

As always, we will work with you to determine the best solution to meet your needs and to maximize the effectiveness of your ad/insert.

2020 Advertising Production Schedule*

Issue	Space Close	Material Deadline	Supplied Inserts	In Home
January/February	11/16/19	11/23/19	11/27/19	1/4/20
March/April	1/11/20	1/18/20	1/22/20	3/1/20
May/June	3/15/20	3/22/20	3/26/20	5/3/20
July/August	5/24/20	5/31/20	6/04/20	7/5/20
September/October	7/12/20	7/19/20	7/23/20	8/26/20
November/December	9/13/20	9/20/20	9/24/20	11/1/20

* For Inserts (BRC) that SEP prints, files are due one week before issue space close date listed above. SEP will notify sales representatives of extensions of close dates, if they become necessary and/or available.

AD SPECIFICATIONS

ROB Ad Specs

Ad Size	Live	Bleed	Trim
2-Page spread	15 1/2" X 10"	16 1/4" X 10 3/4"	16" X 10 1/2"
Full Page	7 1/2" X 10"	8 1/4" X 10 3/4"	8" X 10 1/2"
2/3-Page vert.	4 7/8" X 10"	5 1/2" X 10 3/4"	5 1/4" X 10 1/2"
1/2-Page vert.	3 1/2" X 10"	4 1/4" X 10 3/4"	4" X 10 1/2"
1/2-Page horiz.	7 1/2" X 4 3/4"	8 1/4" X 5 1/2"	8" X 5 1/4"
1/2-Page spread	15 1/2" X 4 3/4"	16 1/4" X 5 1/2"	16" X 5 1/4"
1/3-Page vert.	2 1/4" X 10"	2 3/4" X 10 3/4"	2 1/2" X 10 1/2"
1/3-Page sq.	4 7/8" X 4 7/8"	5 1/2" X 5 1/2"	5 1/4" X 5 1/4"
1/4-Page sq.	3 1/2" X 4 3/4"	4 1/4" X 5 1/2"	4" X 5 1/4"
1/6-Page vert.	2 1/4" X 4 7/8"	2 3/4" X 5 1/2"	2 1/2" X 5 1/4"
1/6-Page horiz.	4 7/8" X 2 1/4"	5 1/2" X 2 3/4"	5 1/4" X 2 1/2"



Shopper Ad Specs & B/W Rates*

1 Inch	\$340	4 1/2 Inch	\$1,540
1 1/2 Inch	\$510	1/6 Page	\$1,710
2 Inch	\$690	1/3 Page	\$3,110
2 1/2 Inch	\$860	1/2 Page	\$4,670
3 Inch	\$1,030	2/3 Page	\$5,620
3 1/2 Inch	\$1,200	Full Page	\$7,790
4 Inch	\$1,370		

* Add 15% for 2-process color, 20% for 3-process color, and 25% for 4-process color to B/W Shopper Rates.

- Special advertising units available.
- Regional and local market buys available.
- Please consult your sales representative for details.

To send insertion orders and ad files,
or for information, contact:

Cathy Fitzgerald
Advertising Administrator
c.fitzgerald@satevepost.org
800-558-2376 x 210

Submission Instructions

PRODUCTION SPECIFICATIONS: Heat Set Web Offset; Saddlewire Stitched; 133 Line Screen; AAAA-MPA Process Inks

REQUIRED DATA FORMATS FOR ADS: Press Optimized Portable Document Format (PDF_X1a)

MEDIA & LABELING REQUIREMENTS: File can be transferred electronically to our ftp site, via e-mail, or placed on a CD and sent to us. A text document or PDF file containing the publication name, issue date, agency name, agency phone number, contact person name and phone number, advertiser, vendor name, and file name/number should be provided with the file.

PROOFS: "Hard" proofs are no longer required but will be utilized if provided.

CREDIT AND COLLECTION POLICY: Publisher may require first-time advertisers to submit payment for advertising and a credit application prior to the publication of their advertisement. Agency and advertiser are jointly responsible for all costs relative to the collection of late payments. If an account is placed with a credit and collection agency or attorney for collection, all commissions and discounts will be rescinded and the full advertising rate shall apply. Payments are due within 30 days following billing and receipt of tear sheets. Production charges are not agency commissionable.

SALES REPRESENTATIVES

Display Advertising

ADVERTISING DIRECTOR

Alex Durham

317-252-0940

a.durham@saturdayeveningpost.com

National Sales / Direct Response

Stephanie Bernabach-Crowe

914-827-0015

Stephanie@RbAdvertisingReps.com

