

Behind every brilliant idea is the **process.**

process.



WINTER 2013



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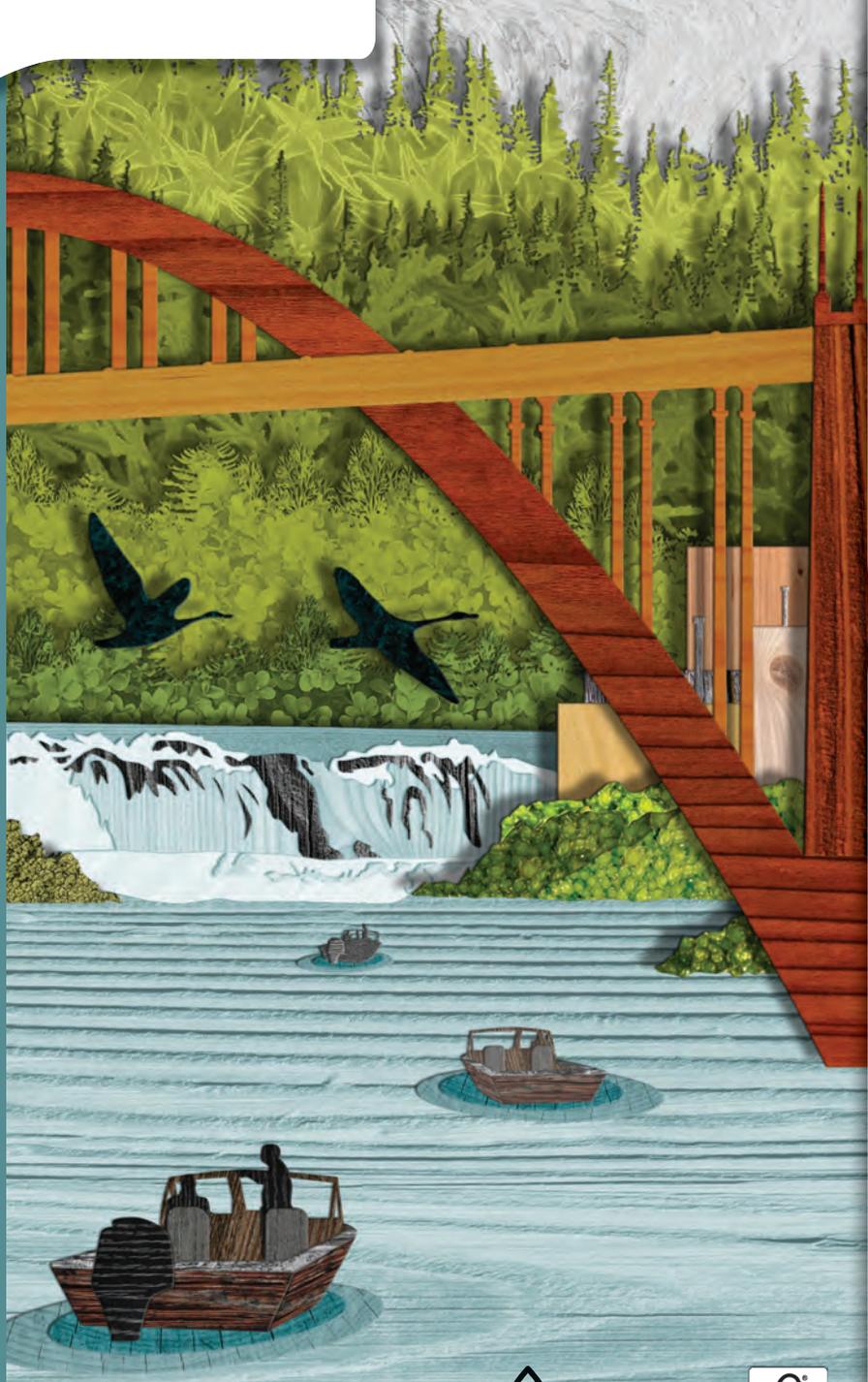


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Bound by Design

Binding Industries Association's Product of Excellence Awards

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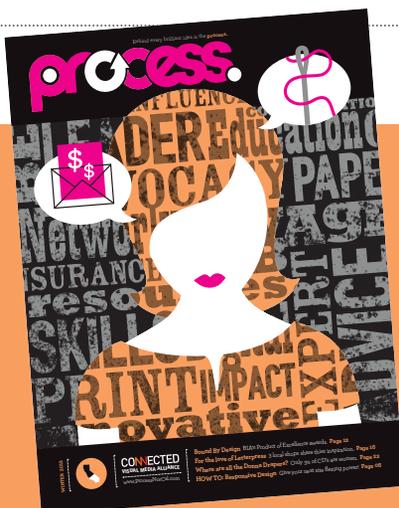
Stitch up a creative binding for your next project

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Printing Process...

In the spirit of showcasing excellence in fine printing and finishing, each cover of *Process* magazine is a collaboration. The Winter 2013 issue's finishing partner is **Commerce Printing Services**.

The cover of this issue was produced on a six-color Mitsubishi press using CMYK process colors plus two spot colors: PMS 804 and PMS 877. It was printed on 100# Accent Opaque Smooth Cover stock provided by xpedx. Commerce Printing Services is a leader in environmentally responsible printing (FSC certified) and has one of the lowest carbon footprints in the market, thanks to the state-of-the-art pressroom technology, using 100% wind power energy and printing with vegetable based inks.

CONTACT:
COMMERCE PRINTING SERVICES
www.commerceprinting.com

RGB ≠ CMYK + PMS + Flood Varnish, or Earn Silver?

No matter how you look at it, the iPad will never replicate the tactile effect in your hands of inks on paper—overlying each other with transparent shimmery delight. Now, that doesn't mean one is better or worse than the other. It just points out the inherent difference in the experience between consuming (reading) a page under glass and holding an artifact of design, crafted for paper + ink in your hands. Yes, one you can see video and follow a hyperlink, but the other you can see great type and smell the fresh ink. In my opinion both are amazing.

That said, I am not bagging on the small screen, in fact, I am celebrating it. Celebrating it for its responsiveness and adaptability, as shown in our How To on page 8 and our coverage of the HOW Interactive Design Conference on page 32. But, at the same time, I am celebrating the winners of the annual bindery awards on page 12 and the letterpress shops who interpreted their “creative process” on page 16. Both features are only possible when design + print production excellence come together on paper.

And, on the topic of delivering print excellence, It's official! *Process Magazine* won the Silver Ozzie in New York last month. *FOLIO: Magazine* judged *Process Norcal's* launch issue to be the silver finalist in the “Best Design >> New Magazine >> Consumer Magazine” category. There is no doubt that the production value of a double-hit soft-touch aqueous + Silver PMS + off-line spot gloss UV on a premium #1 New Page sheet took them by surprise (because, let's be honest, what magazine can afford all that?) But, in the end, I think it was a mix of the custom Michael Osborne designed cover and the overall balance of features inside that sealed the deal.

So, again, here's to all of the contributors who make every issue of *Process* a winner. We salute you!

Thank you!



Jim Nissen
Publisher

the contributors



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Interior Pages:

48 pages on 70# Sonoma Dull Book (West Linn Paper Company)

VMA Member Section:

60# Pacesetter Opaque Text

Letterpress Inserts:

80# Royal Sundance Felt Cover
90# Crane Letterset Cover
100# Neenah Blotter Paper Cover (Neenah Paper)

Lesson #3

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Transform Your eNewsletter into a Revenue Generator.....

STORY | RYAN DOHRN

Forget about making New Year's resolutions to be richer, thinner, and healthier. Start 2013 with a resolution to grow your customer base and your organization's success. An eNewsletter can be a great way to build a strong connection with your customers—one that makes them think of your business first when they are in need of the types of products and services you provide. The trick is delivering meaningful, easy to read content that customers want to read. Here are 20 ideas you can incorporate today to turn your eNewsletter into a rainmaker.

- 1 Increasing frequency and reducing the size of the email text often increases the user interaction.
- 2 Plan each eNewsletter topic with this thought... "How can we partner with someone willing to pay for exposure to our readers?"
- 3 Create one master list and then break users off into segments so that if they unsubscribe you do not lose them forever.
- 4 Create a networking group that includes 6-8 business partners that are looking to share eLists and or space in each others eLists and meet quarterly to coordinate on topics, ideas and potential sponsors.
- 5 Write the subject line last and spend some serious time on it. Ask yourself, "Would that subject line beg you to open the email?"
- 6 Sign up for a ton of eNewsletters to steal designs, styles and ideas.
- 7 Break your eList into demographic segments to better enhance the user experience and create a more targeted send list for potential sponsors.
- 8 Create a promotional calendar and match that to your eNews schedule to create consistency and synergy.
- 9 Create a short video to showcase what your eNewsletters can offer to a potential sponsor. Keep it very focused on why partnering benefits them.
- 10 Increase the number of times you touch your clients by scheduling business quotes or marketing tips in January and sending monthly.

- 11 Create PDF sample files of your eNewsletters rather than forwarding a sample. This ensures that the graphics look right.
- 12 Test and re-test on all your eNewsletters on mobile devices.
- 13 Hire an outside resource to run a usability test on your eNewsletters. Ask them to identify 10 things they would do to drive open rates, clicks and or conversions.
- 14 Develop a list of 20 partners that may pay to gain exposure to that eList. Then create a plan to email them often with opportunities.
- 15 Use bullet point lists with small limited pictures to make your eNewsletter more readable and to increase user interaction.
- 16 Worry more about the content than the design. Content almost always trumps design.
- 17 Try a daily send for one week to really push an issue or promotion.
- 18 Examine your eNews send vs. open results based on day and time of day. Do a little background research to drive interaction and conversions.
- 19 Place links to video in your eNews. But, do not make the video an embedded feature, instead use a graphical link to YouTube or Vimeo.
- 20 Schedule your eNewsletters based on topic sets like legal, new products, marketing ideas, etc. Then find partners looking to target that audience too.
- 21 **BONUS**—Your eList is like gold. Protect against sponsors that are not a good fit for your readers no matter the price. Or, charge through the nose knowing that readers will unsubscribe and you will need to replace them.

BIO: RYAN DOHRN

... is the president and founder of Brain Swell Media, a boutique Internet revenue consulting firm with a detailed focus on ad sales training and media revenue generation. For information, visit brainswellmedia.com or follow him at twitter.com/ryandohrn for daily tips and advice.

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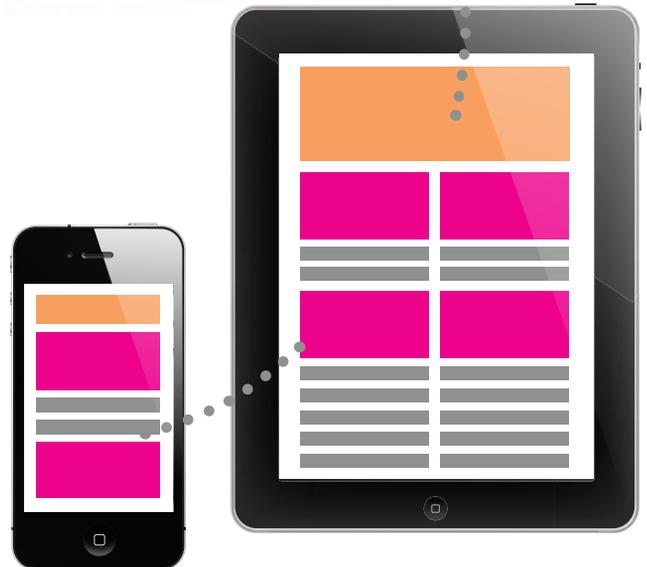




Give Your Site Flexing Power with Responsive Web Design

By the end of 2013 the majority of global users will be accessing the Internet via mobile devices versus desktop computers, according to comScore, a leader in web analytics. And yet, Google indicates that 80% of websites are NOT mobile-ready.

STORY | KRISTEN SUNDE



Only 2 out of 10 sites are mobile ready.

Traditionally, coding a mobile-friendly site involved anticipating the user's device, platform and version—then creating a set of style guidelines per combination. Portrait versus landscape orientation in tablets compounds the complexity. With numerous operating systems and an ever-expanding device market, targeting each user was cumbersome, time-consuming and costly.

What if there were a way to code a website so that regardless of device, browser, operating system or orientation, it follows the design, architecture and user interface rules you invest in? What if, instead of scrambling to accommodate new devices that enter the market, you could have a flexible set of code that plays nicely with the latest and greatest? What if your code behaved?

Responsive web design addresses these concerns and more. Instead of adjusting the code to the device and browser, responsive web programming uses one set of HTML5 content along with CSS3 and Javascripts that adapts to variable screen widths and resolution.

How does it work?

By dynamically responding to pixel width, the content of your site floats into place at the optimized resolution. A common strategy grants the desktop user a 3-column layout, the tablet user 2-columns, and the smartphone user will see the content in one 1-column. Navigation quickly flexes from a laptop-sensible horizontal bar to a mobile-friendly vertical list. How is this so different than before? Behind the scenes CSS3 media queries are delivering the width-appropriate stylesheets on the fly, in a much tidier process, to one URL. With a flexible grid, flexible images and the flexing power of CSS3 media queries, your site will be tamed—resulting in better performance, improved SEO, and a streamlined maintenance schedule. In short, it is time-saving and cost-effective.

BIO: KRISTEN SUNDE

...is the Art Director at Belding Associates, LLC, a full-service marketing agency in San Francisco, offering a wide range of services, from executing corporate communications to producing cutting-edge interactive projects.



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Support for creative, web media, marketing and print businesses



The Thread That **Binds**

STORY | SABINE LENZ

ILLUSTRATIONS | THE PRINT HANDBOOK BY ANDY BROWN

It was called out as stab binding, and Japanese stab binding at that, but to me it looked a lot like saddle stitching with thread.

A recent PaperSpecs Gallery entry had our team asking questions. While I was certain I knew what it was, I decided to double check with an expert - Mike Roswell, from Roswell Bookbinding. If anybody could put our minds to rest, it was Mike.

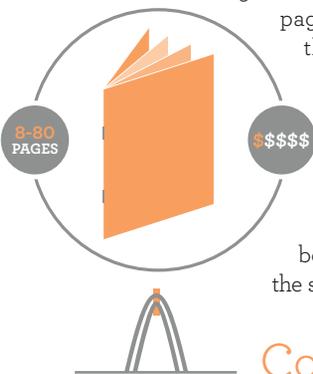
"We mostly think of metal clips when we think of saddle stitching," explains Roswell, "but the term refers to a piece being bound on the "saddle," which can be done in various ways."

So, one point for me, but my curiosity about stab binding and other thread options was awakened.

Saddle Stitching

A saddle stitch is appropriate for small booklets, and in general, for volumes with only a few pages. These pages are usually held together by staples that run through the gutter. Once the pages are aligned and in the right order, this type of binding is quite straightforward and very common.

But, saddle stitching can also be done using a needle and thread, as part of the process of binding them together into a larger book. The key is that the binding takes place in the spine (saddle) of the piece.



Coptic Binding

Developed by Christians in Egypt, this binding method goes all the way back to the second century.

One or more sections of a book are sewn through their folds and attached to the cover - and in the case of more than one section, to each other as well - with chain stitch linkings.

This process can only be done manually and thus adds a considerable price tag to your binding.

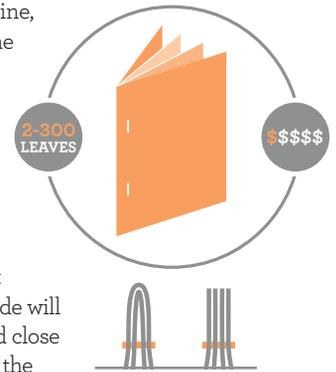
Japanese Stab Binding

This binding method refers to a sewing technique that has been used in recent centuries by Japanese, as well as Korean and Chinese bookbinders. The pages and covers of a book are gathered, but then instead of binding the book through its fold or spine, stitches go along the side of the booklet and across the spine.

Four to six holes are drilled about 1 cm from the spine, and the book is stitched together with a heavy thread or cord.

"One centimeter can be a substantial margin," explains Roswell. "And keep in mind that anything that is bound on the side will mousetrap (the book will try and close again instantly), and the thicker the book the more it will mousetrap."

The stitch used to bind the book can be a simple, straightforward stab stitch, but variations with names like Tortoise Shell and Hemp Leaf are options as well. Naturally, the more complex the stitch, the more pricey the binding will be.



The Cost of Sewing

Machine sewing is always the least expensive option. "Saddle sewing or straightforward side sewing can be done on a machine," says Roswell, "but you do have thickness boundaries with sewing on a machine.

"We can only sew between 1/4" and 5/16" thick on a machine." Anything beyond this has to be done manually.

Stab or Coptic binding can only be done by hand and thus be very costly based on the style of hand sewing, the size of the book, and number of pages.

While these extraordinary binding options might not be for your everyday marketing materials, keep them in the back of your mind. You never know when that special project comes along.

Maybe a thread saddle stitch is in your near future.

BIO: SABINE LENZ

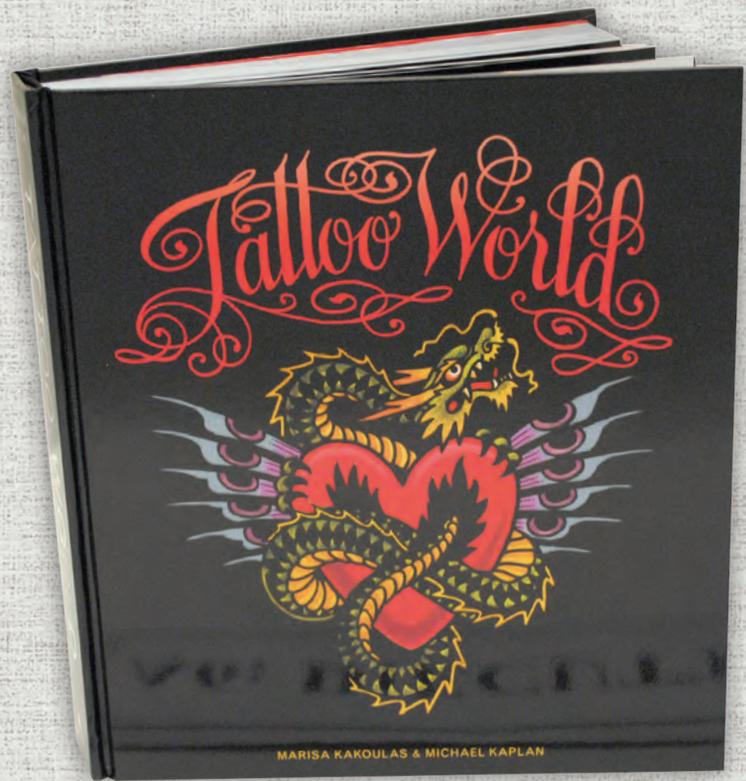
... is the founder of PaperSpecs, the first online paper database specifically designed for paper specifiers. A graphic designer for 20 years, she recognized a need for businesses to stay current with paper trends, which eventually led her to start PaperSpecs and become a leading expert in the industry.

Bound By Design

For over three decades, the Binding Industries Association's annual Product of Excellence awards have honored the creativity and craftsmanship of the industries trendsetters. Take a look at the drool-worthy work of these 2012 winners.

Feeling Inspired?

Submit your own work for the 2013 Product of Excellence Awards. Entry Deadline is Friday, February 22, 2013. Find out how at bindingawards.com.



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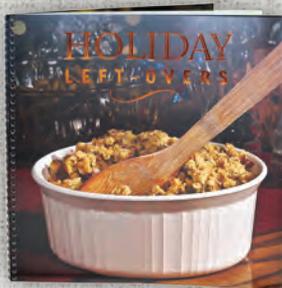
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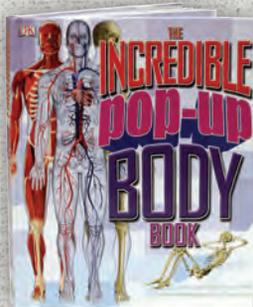


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Vulcan Information Packaging
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Mechanical Binding
Specialty Finishing Group
Specialty Finishing Group

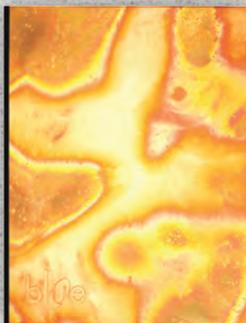


Product Design
Trends Presentation Products
Philips Box

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Litho: 4-Color Process
Trends Presentation Products
Chicago CD Set



Innovative Use of Materials
Silvanus Products
"Blue" Wine Menu



Boxes and Totes
Holm & Sons Co. Inc.
Finlandia Box



Turned Edge Casebound
Binding Solutions, Inc.
Precious Metal-The Mahoney
Collection

For the

LOVE

of

LETTERPRESS

Tactile, luscious, and infinitely versatile, letterpress is having its moment—and for good reason! The craftsmanship and three-dimensional quality of a letterpress piece elevates almost any product from everyday to irresistible. For this month's bindery issue, Process Magazine is celebrating our love

of letterpress with an extra special insert featuring the work of three Bay Area letterpress shops: Milkfed Press, Twig and Fig, and Printing Services ~ Napa Valley. Read on to learn about what inspires these craftspeople, and connect with their work through the original letterpress pieces we've bound into this issue.



Twig & Fig

Suzie McKig | twigandfig.com

What is your design philosophy when it comes to letterpress?

To keep pushing the limits on the substrates we use—to avoid the expected.

What has been your favorite project and why?

It's really hard to narrow down to one favorite project as we have had some amazing opportunities over the years. But I can say that there is common thread among the favorite ones. We do our very best work when we are asked to create an invitation suite that pushes the boundaries of what has been done in the stationery world. The most exciting projects, for me, are the ones where we explore totally unexpected materials, upside down approaches to an invitation package, totally revisiting the obvious and creating something fresh. The latest example was a project for NASCAR. Invites were laser cut, thick panels of galvanized steel, screen printed plum type, threaded hand-stitched plum leather bands (foil-stamped silver with event title), each one nestled into our in-house designed German wool clutches accented with leather straps that close with antique bronze Italian steam punk buckles. Yum.

If you could host a dream dinner party, who would your top three guests be (living or dead) and why?

Besides my adorable husband and two fabulous kids who would be co-hosting with me, I'd choose: Morgan Freeman (assuming he's the consummate gentleman he always portrays in his movie roles he'd offer eloquence, civility and grace to the evening). Alexander McQueen, for his pure sense of originality—he'd not only show up as the best eye candy in the room he'd be an electric spark to bring light to all the guests, sharing amazing and dramatic stories with everyone. Bill Murray, Humor

“The most exciting projects, for me, are the ones where we explore totally unexpected materials, upside down approaches . . .”

is key to keep a party warm. With epic wit, charm and grace, he's the man who makes me laugh when he's just standing still, saying nothing.

In your professional life, what is the one thing you cannot live without?

My team. They are THE best and without them nothing would be as fabulous.

What's your idea of a perfect day?

Work day: the sun is shining, all the jobs are printing without a hitch, we get three phone calls with amazing clients needing amazing invitations, we leave work at a reasonable hour, have a fun dinner out with friends, go home and snuggle with the hubby and read a great book before nodding off. Weekend day: we wake up leisurely, stroll to a favorite breakfast, go for a long hike in Muir woods and have a picnic, go home and have friends over for a dinner and laugh and laugh until we all start yawning.

What's your guilty pleasure?

Grabbing my camera and indulging myself in a full day of exploring the beauty of things that are aging with grace.





Milkfed Press

Victoria Heifner | milkfedpress.com

What is your design philosophy when it comes to letterpress?

Letterpress printing, by its very nature, is an old and beautiful technique. I came to it by a place of letters and type, rather than pictures and illustration. This no doubt is the basis for which I start each project. What is the objective? I believe that type, in and of itself, is beautiful. It is enough. I try my best to create a design that gets the point across as succinctly as possible, and (in regard to my role as the printer) then I just try and stay out of the way and print as cleanly as possible.



What has been your favorite project and why?

I have so many! I am really super sentimental, so any personal project speaks to me. I love the care, details, and intention that people already seem to have when they seek me out. Any invitation to a celebration is cause for joy. I know it sounds cheesy to read that, but I am sincere. I am touched when people contact me for memorial cards, as well when people trust me with their new dreams for a business card. However, the most, "I can't believe I'm doing this project" was for *Dwell Magazine*. It was for an advertising series they were doing for Saturn cars. I was a bookbinder, first, so they had me create four separate book covers, one for each part. On the cover, I was to letterpress the text. I LOVED that they went to the effort to have these authentically letterpress-printed (rather than a Photoshop after-thought). The difficult, "I can't believe it" moments came when I was printing the covers for the books. It was so difficult. I had one shot to get it set up exactly perfect, hold it in-place, and then print it. And then I had to do it four separate times (without smashing fingers), with four separate plates. I am really proud that I was crazy enough to do this.

Who or what influences your work?

Really, I don't have a specific person, but I'd say a collective group of strangers has had the biggest influence on the way I view my world: sign painters from the turn-of-the-century and craftspeople of all types. I really appreciate the care and precision that these people put into their work—mostly without any celebration. It's just what they do.

In your professional life, what is the one thing you cannot live without?

My printing presses.

What's your idea of a perfect day?

My daughter, who is 5, has started cooking us breakfast. Coffee with my husband, Chris and Astrid's eggs are a great start to any day. We all three keep pretty busy with projects (art, music, printing), so perhaps we'd be hanging out and scheming together, and of course, making things.

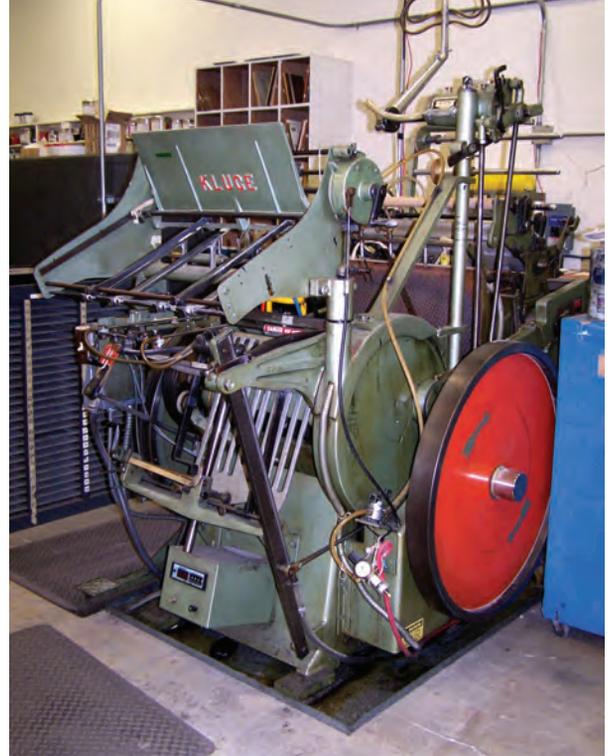
What's on your iPod?

I don't have an iPod. We still buy vinyl over here! My musical tastes are all over the map—I'm looking at a Joni Mitchell record that is sitting next to MC5. Dolly Parton, Japandroids, Ernst Reijseger, and Dinosaur Jr. have all been playing lately.

The content of a person's refrigerator says a lot about them. What's in yours?

Apparently, I live in a world where I think anybody might drop by at any given time for a visit, and I think our refrigerator looks like that. We have many drinks—beer, juices, waters, and chilled wine. Also, I see cheese, fruit, and assorted olives. Try me—I'm ready for your impromptu visit (ha ha).





Printing Services Napa Valley

Mark Foxworthy | psnv.net

What is your design philosophy when it comes to letterpress?

We have great appreciation for a quote by Leonardo da Vinci... "Simplicity is the ultimate sophistication." We respect the origins of printing and look to keep letterpress work simple, allowing the image, inks and paper to work together in communicating the thought or idea.

What has been your favorite project and why?

McNeil & Sons 2010 Pinot Noir wine label. An incredible design using typography and imagery that takes you back 100 years or more. Fine detail and three ink colors on a felt finish that worked very well together.

Who or what influences your work?

Yesteryear—time gone by in Printing Class #1

If you weren't designing, you'd be...

I cannot claim to be a designer, so as a default I'll continue to be a printing craftsman. Wouldn't mind being a golf pro, but reality is in play.

If you could host a dream dinner party, who would your top three guests be (living or dead) and why?

George Washington, Thomas Jefferson, and Benjamin Franklin. What an amazing accomplishment for these individuals, playing their parts in creating this nation.

"I cannot claim to be a designer, so as a default I'll continue to be a printing craftsman."

I would record the event and share with every citizen; in hope they would be reminded of our founding fathers origin and intent.

In your professional life, what is the one thing you cannot live without?

Good people to work with. Our crew is the most important asset we have.

What's your idea of a perfect day?

No surprises or episodes of "Murphy's Law."

What's your guilty pleasure?

Do I really have to reply? A once a year trip with my brothers to Las Vegas.

What's on your iPod?

Lynyrd Skynyrd, Staind, Outlaws, AwolNation, Allman Brothers, Interpol, Marshall Tucker Band.

The content of a person's refrigerator says a lot about them. What's in yours?

Wine, artisan cheeses, hummus and jars of peppers and olives—all my wife's doing. I'm relegated to a small area for egg beaters, salmon patties and hot sauce.

“

Design is thinking
made visual.

Saul Bass

1 hour ago
187 views
5 comments

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Where are all the Donna Drapers?

Female Creative
Directors

SPEAK
OUT

2.3 : 1

Ratio of men to women in creative management.

When only three percent of agency creative directors are female, something's amiss...

Is there a glass ceiling in the advertising industry?

If you look at the number of women creative directors around the country, you have to wonder if we've really moved that far beyond Mad Men. Yet to women who have made it to the top, challenging this status quo is not a feminist call for fairness, but rather good business logic that will bring better results to brand owners.

STORY | NOEL JEFFREY

3%

89%

Women open 89% of bank accounts.

66%

Women purchase 66% of PCs.

80%

Women control 80% of consumer spending.

65%

Women contribute 65% of new car purchases.

92%

Women fund 92% of vacations.

93%

Women make 93% of food purchases.

In September, Kat Gordon, founder and creative director of Maternal Instinct, an agency dedicated to marketing to mothers, launched the 3% Conference in San Francisco.

The keynote speaker, Cindy Gallop, spoke on The High Costs of Living in a 3% World. Gallop is Founder & CEO of IfWeRanTheWorld and has a strong background in brand building, marketing and advertising. She notes that while women are the majority of purchasers and influencers, the majority of people creating communication to these people are male.

“The shortage of women in CD roles isn’t a gender-equity issue, it’s a business issue,” Gordon says. “Women control 80% of consumer spending, yet report overwhelming dissatisfaction with the ways advertisers market to them. If more women have a hand in creating advertising, will female consumers feel more understood, respected and inclined to buy?”

Gordon and two other conference participants—Carol H. Williams, founder of Carol H. Williams Advertising (CHWA), and Jennifer Siebel Newsom, a filmmaker, actress and advocate for women, girls and their families—offered their personal insights and answers.

Even as an agency owner, Williams admits that discrimination against women remains. “There are many stereotypes about women and many prejudices that people don’t even recognize that there are,” she says. “Just the same as biases and stereotypes against women are similar biases

experienced by minorities and anyone seen as different, you encounter these biases and experience them by seeing them, hearing them and experiencing them as they unfold... The key is to stay focused on what the goal is and not pay them any mind by giving them power and making them relevant.”

Barrier: Motherhood

Of all the challenges women aiming for creative director face, becoming a mother is by far the greatest. Agencies work “vampire” hours—awake all night, asleep all day—and women on creative teams in agencies are typically ready for a leadership role during their most reproductive years.

“It’s difficult to be a mother and have a job with unpredictable hours,” Gordon says. “One contributing factor is that agencies are available to clients around the clock. It’s a cultural paranoia. They are aware of how expendable they are so that they make themselves available at every beck and call. Why? They are not saving lives.”

Gordon says this need for immediate creative action can be an issue for women balancing work and home lives. “If clients want the benefit of female sensitivities and want to take advantage of this amazing opportunity, then perhaps they can resolve their needs 12 hours later. Clients have a right to demand female representation on their account. It should be a major selling point for their agencies.”

Gordon also walks the talk when juggling work and life. “I sometimes work on

weekends, but it’s on my own terms. I take vacations. Creativity needs regeneration.”

Newsom, the filmmaker responsible for “Miss Representation” says, “We need to get more women in middle management and women who have been on leaves of absence raising kids back into the pipelines of leadership. They need to be both mentored and sponsored and shown the path to the c-suite.”

“Part of that is looking at steps companies need to take to create more family friendly work environments. We also need to ensure more young women are supported and mentored in the workforce—before they have kids—and shown that they can have kids and a career—that it’s not an either or. It’s a big challenge, but it’s not an impossible one to overcome.”

Get Help; Keep Focused

“I had a mentor,” Gordon recalls. “It was my first creative director, Fred Schwartz. He saw my potential and noted that I was a strong presenter. He was looking for gifts and challenges. You learn to elaborate the gifts and offset the challenges.”

Like the role of creative director, the world of filmmaking is also a male dominated field. Newsom says “Miss Representation” would not have been possible without help from both men and women.

“A woman at Sundance championed the film to her group of many men, and another group of women showed the film to Oprah Winfrey, who then acquired it,” Newsom says. “It’s amazing how at the end

50+

American women are the **healthiest**, **wealthiest** and **most active** generation of women in history.

91%

of women feel that advertisers don't understand them.

Who makes final marketing decisions?

39%

women

VS

52%

men

of the day, it really only takes small actions by various people to impact change. Finally, in promoting the film and our social action campaign at MissRepresentation.org, it's been passionate mothers, daughters, sisters, and some fathers and sons too, spreading the word and being our greatest advocates online."

According to Williams, who was raised around powerful and influential men, "I paid close attention to and learned to understand the male psyche and male strategic orientation, be it a political, military or a sports-driven orientation which defined success and the principles necessary in order to achieve success or be perceived as successful."

After observing how the male mind tends to think—particularly the importance of the "wing-man" dynamic—Williams learned how to become a leader even on a male-dominated team. "Focusing on accomplishing the goals was important in order to realize them and among many things, I learned how to focus on accomplishing these goals."

Be True to Yourself

Some believe that women have to act like men to achieve success in an agency, but Williams disagrees.

"If your femininity steps in front of your creativity, you must question whether one is diminished. I don't separate these two entities from who I am. They are both residing within me and live within the same place, growing equally. I've always put my creativity first; it comes before my race or my gender."

She adds, "When women are led by men to believe that behaviors, reactions and responses are what work against them, they buy into these conceptions, but they are misconceptions. No matter your gender, there are behaviors that work against everyone in interviews and within these environments. As long as a woman is confident, behaves in a confident manner and maintains her integrity, wit and humor, she'll be fine."

Gordon cites Cindy Gallop's colorful opinion that some women see themselves in a double bind. "You can be strong and pushy or weak and ineffectual. You're damned if

you do and damned if you don't. If you're strong, you risk being called a bitch." Gallop recommends being the bitch, adding that a woman's greatest asset on a creative team is her femaleness and its unique perspective.

Yin and Yang

Contrary to popular opinion, yin and yang are not opposing forces, but rather complementary of each other. The two halves—often seen as feminine and masculine—interact to form a greater whole, stronger than either individual half. Perhaps that's also the ideal for a creative team.

Newsom says, "Basically 97 percent of the messages we receive through advertising are coming from a limited male perspective,



Jennifer Siebel Newsom, Kat Gordon, and Jess Weiner empowering women at the 3% Conference.

which doesn't automatically mean it's the wrong perspective, but it's definitely not an inclusive and balanced perspective."

Gallop and others refer to this as the "male gaze," a term that defines how art through the ages has always depicted women through a male point of view. Similarly, today's advertising plays everything back to women through the male gaze.

"As a result, we see a lot of the same ideas in advertising over and over again—many of which perpetuate this limiting ideal of women—that our value lies primarily in our youth, beauty and sexuality and not in our capacity to lead," Newsom says. "Now all women, just as all men, don't think alike, but if we can have more thoughtfulness in our

media leadership, and if people can better connect the dots between their mother or sister or daughter and that pornographic ad they're creating, they may think twice and we might start to see a less limited and more inspiring media landscape."

Including yin and yang in the advertising business may well be an answer, according to Gordon. "Men seem to prefer to hire and promote people who look like them. Men need to become comfortable hiring and promoting people who don't look like them," she says. "Great things come from discomfort. When you're representing a client to sell a product, you need to be thinking about what's best for the product and the brand."



1 Kat Gordon is the founder of The 3% Conference www.3percentconf.com and founder and creative director of Maternal Instinct, an agency dedicated to marketing to mothers. Her agency's proprietary product, the MBA Program (Mom Brand Audit), is a deep dive into every aspect of a brand's marketing—web, email, print, social media and positioning—resulting in a guide map of specific ways to up the mom-friendliness of a brand.

Prior to launching her own agency, Kat worked as a senior copywriter at Hal Riney & Partners and Andersen Lembke, winning numerous awards for her campaigns for Saturn, Microsoft and Target. She is passionate about excellence in marketing to women and has spoken on the topic at The 140 Conference, Savor the Success, APNA, Mom 2.0 Summit, and Rock. A 2013 3% Conference is currently in the planning stages.

2 Jennifer Siebel Newsom is the writer, director and producer of the 2011 Sundance documentary film "Miss Representation," which explores how the media's misrepresentations of women have led to the under-representation of women in positions of power and influence. Coinciding with the distribution of her film, Newsom launched MissRepresentation.org, a call-to-action movement that gives women and girls the tools to realize their full potential. She currently serves as Founder and Chief Executive Officer. She resides in the San Francisco Bay Area with her husband, California Lieutenant Governor Gavin Newsom, and their two young children.

3 Carol H. Williams founded Carol H. Williams Advertising (CHWA) more than two decades ago after recognizing the need for advertising that speaks to the sophisticated and influential African-American and urban markets. Started in 1986 in Carol's living room, CHWA now has offices in Emeryville, Calif. and Chicago, Ill., and a satellite office in New York. A highly diverse and skilled staff produces award-winning advertising and marketing campaigns for Fortune 500 companies, including General Motors (Cadillac), General Mills, Kraft, Gilead Sciences, HP, Nationwide Insurance, Procter & Gamble, the U.S. Army, The Walt Disney Company, Marriott and several others. CHWA's annual billings have exceeded \$100 million for more than a decade.

THE 3% CONFERENCE

A first-ever event dedicated to highlighting the business imperative of female CDs in a world where women consumers influence the lion's share of spending.

200
ATTENDEES

44
SPEAKERS

Cindy Gallop, Nancy Hill, Susan Hoffman, Margaret Johnson, Jennifer Siebel Newsom

TOPICS

The business costs of having only 3% female creative directors.

The challenges of motherhood.

The importance of mentorship.

The role of men "Guys Who Get It."

The issue globally
"Our Sisters Overseas."

The changing roles of digital and social media.

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www.3percentconf.com

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Hot Studio



LEFT TO RIGHT:
Jennifer Kilian
Principal, Creative
Director, NY;
Philip Lam,
Principal, General
Manager, NY;
Courtney Kaplan,
Principal, Client
Development;
Chris Jones
Principal, Strategy
& Engineering;
Matthew Carlson
Principal, Strategy
& Design; Dani
Malik Principal,
User Experience;
Henrik Olsen
Principal, Executive
Creative Director;
Maria Giudice, CEO
& Founder



Tell us about Hot Studio. What's the company culture and philosophy?

Hot Studio is about making the world a better place through design. We're trying to improve, in whatever ways we can, the lives of our clients, their customers, and the people that work here.

We take a collaborative approach to our work. We treat our clients as partners in the creative process, rather than coming in acting like the experts here to save the day. And we're advocates on behalf of the people we serve—that doesn't mean just our clients themselves, but their customers as well. We try to make great products that respond to people's needs.

And we treat our employees like human beings. We support the whole person, take on a diversity of projects to keep things interesting, and offer workplace programs,

like bring your babies to work, that make it a little easier to balance life in and out of the office.



Tell us about your projects. What have been the most memorable, challenging or unique?

I like to say we love all our children. Every project offers its own challenges and learning experiences. As long as the work is helping improve lives in some way, it's worth it.

Overall, my favorite projects are the ones that enable me to be a better human being. One that stands out was our work with Architecture for Humanity after Hurricane Katrina, when I got to go down to Biloxi and help with ethnography. That was an amazing experience. The outpouring of support that I saw down there, the way that people were coming together to help one another, it really changed my life. It reminded me of the good that people are capable of.

Mix design, caring people and mad science and you get one of the hottest interactive studios in San Francisco.



🌀 If you were to compare a typical day at the office to a movie, TV show or song, what would it be and why?

This feels like a baited question, because my favorite movie is the “The Rocky Horror Picture Show,” and I’ll compare everything to it if I can. So, yes, I’ll say Hot Studio’s like “Rocky Horror.” We have lots of mad scientists running around here. Everyone’s breaking out into song all the time. And I’m a bit like a Tim Curry character, although he’s a much better dresser than I am.

There’s a song in the movie called “Don’t Dream It, Be It.” When I first heard that song at the age of 15, I found it to be empowering and very inspirational. Be true to yourself, embrace who you are, and have the confidence to be different. That attitude is a big part of Hot Studio. We take a lot of pleasure in the work we do and the way we do it. We

treat everyone as equals and consider our clients equal contributors in the design process. And we let people be themselves.

🌀 When it comes to generating great ideas, what fuels the creative process? What or who do you and your team draw your inspiration from?

Understanding people better is what’s going to make you a better designer. Understanding the way they live their lives today, how they’ll live tomorrow, what they want and need. For us, it’s a question of finding ways to help improve lives. It’s very inspirational when you think your work is actually meaningful.





CLOCKWISE FROM ABOVE: Website for Once Upon a School (Dave Eggers' TED Wish); Website for Ancestry.com; PopTech iPad App; Website for Dwell magazine; Creative space for brainstorming at Hot Studio (aka, "The Cafe"); Hot Studio's San Francisco office



“...it's important to pay attention to the little things, because they're often what give you new insights and help you see the world differently.”

As a designer, you have to be a lens to the world. You have to be looking and paying attention to everything that's happening in life. If you walk around with your eyes wide open, little things are going to mean a lot. And it's important to pay attention to the little things, because they're often what give you new insights and help you see the world differently.

As designers we're trying to get out of the norm and generate new ideas. Great ideas come from collaborative brainstorming—getting a whole bunch of different people with different backgrounds in a room, and seeing how we

can unlock a problem. When you get people together with different viewpoints, that's when great things can happen.

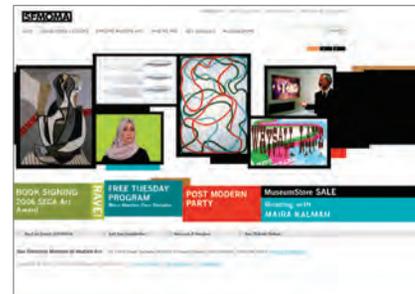
What most recent technological advancement has drastically changed the way you do business? What do you still do old school?

When the iPhone came out it was a game changer for everyone. Suddenly people were wearing computers and technology became invisible. People started using technology in intuitive ways to augment their lives.

Today there's no difference between your digital life and your physical life. As a result, we try to look at things on a continuum, thinking about how digital products go together with people's everyday lives.



TOP: Maria Giudice, CEO & founder and Rajan Dev, president
BOTTOM LEFT TO RIGHT: Website for BART; Zinio iPad App; Website for SFMOMA



We still draw—that’s one thing we do that’s old school. Our office is covered with writable surfaces. Even today, the best way of doing design is getting people in a room and kicking around ideas on a whiteboard or piece of paper. That way of doing design will never be replaced.

Design is a very subjective thing and clients’ tastes aren’t necessarily your own. How much of the job is giving in? How much of it is standing your ground?

I believe design is about being in service to others. Designers have to stop designing for themselves. We have to design for the people that are going to benefit from the product or service we’re creating. Our job is ultimately to serve the customers of the clients, not the clients themselves.



Now, sometimes a client’s biases might get in the way of truly serving their customers. In those instances, our job as design partners is to provide evidence and context to justify our design work. That means performing tests, building prototypes—taking a logical, reasonable approach to show how a particular design might benefit both the client and customer.



Events: *the local update*

HOW

Interactive Design Conference

October 29-31, designers from around the country converged in San Francisco for the HOW Interactive Design Conference. With two specialized tracks, designers from web neophytes to digital divas learned tricks, tips, and new techniques for building engaging sites and apps. Experts including Jose Caballer, Christopher Butler, and David Sherwin helped print designers make the leap to digital while bonafide interactive designers ratcheted their skills up a few notches on the expert track. The event was held at SF Hilton Union Square.



Jose Caballer of The Skool during a panel discussion.



Erin Pheil, winner of a t-shirt from Cameron Moll via tweet



Steve Fisher of Yellow Pencil



Matthew Chaikin, Technical Architect, AT&T discusses what vendor/sponsor Deposit Photos offers with Elena Flanagan-Eister, CEO US Operations, Deposit Photos



HTML 5/CSS/jQuery with Chris Converse of Codify Design Studio



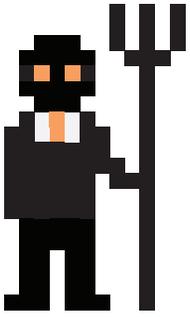
Progressive Enhancement & Mobile by Aaron Gustafson, Founder, Easy Designs

PHOTOS BY MAY SUEN



Events: *the local update*

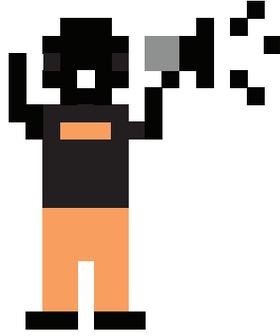
Evil



Flakey



Obnoxious



Dorky



Checking out books from Creative Edge.

Personality types from The Skool's FEDO Assessment, presented by Jose Caballer during his presentation, *Why You are Here and How to Get the Most Out of this Awesome Conference!*



Ann Criqui showing off her book purchases



Jennifer Killian, Macy Metzner and Svetlana Saitzky, The Creative Group



Carlos Ruiz, Vanderbilt University, showing off his purchase from vendor/sponsor Creative Edge



Adapting Ourselves to Adaptive Content presented by Karen McGrane



Tools of the Trade presented by Matthew Richmond



David Sherwin of frog

PHOTOS BY MAY SUJEN



Events: *the local update*

DIGITAL MARKETING THOUGHT LEADERSHIP SERIES

Advanced Pay-Per-Click (PPC) Search Marketing

The Digital Marketing Association of Northern California (DMANC) hosted a thought-provoking luncheon where three top marketing experts Kathi Kaplan, VP Marketing Americas, VMware; Kim Hansen, VP Marketing, TravelSmith Outfitters; and Kevin Hillstrom, Author "Multi-Channel Forensics," explore a wide range of topics on multi-channel marketing transformation and solutions from the perspective of leading Bay Area companies. Two workshops on Advanced PPC and SEO Marketing preceded the luncheon presentations on August 20 at the Crowne Plaza Hotel in Burlingame.



Kathi Kaplan, VP Marketing Americas, VMware



Kevin Hillstrom, Author, "Multi-Channel Forensics"



Kim Hansen, VP Marketing, TravelSmith Outfitters



Raffle winners of book, "Brand Advocates: Turning Enthusiastic Customers into a Powerful Marketing Force" with author Rob Fuggetta



PHOTOS BY MAY SIJEN

industry organizations

"It's not what you know, it's who you know."

Association of NorCal BMA

Since 1938, the Northern California chapter of the Business Marketing Association (NorCal BMA) has been the leading B2B marketing organization in the San Francisco Bay Area and Silicon Valley. NorCal BMA offers a programs to members and the marketing community at large, including regular roundtables on various marketing topics, monthly educational and social events, networking, resources and B2B job listings. 467 Saratoga Ave. #1205, San Jose 650-631-4BMA (4262)

info@norcalbma.org
norcalbma.org

AIGA San Francisco

The San Francisco chapter of AIGA, the professional association for design, is one of the largest and most active in the country, representing more than 1,600 designers in graphics, interaction, experience, motion and affiliated fields in the greater Bay Area. The board of directors continues to advance the chapter's vision, mission, values and goals. Dawn Zidonis, Executive Director 130 Sutter St. #600,

San Francisco 415-626-6008
getinvolved@aigasf.org
aigasf.org

Western Publishing Association (WPA)

The Western Publishing Association is a non-profit business trade association dedicated to the advancement of the media publishing industry in the western United States. The organization's primary mission of providing continuing education to the media publishing industry is accomplished through individual seminars, an annual publishing conference,

publishers and executive management roundtables, and partnering with other groups and associations to offer online audio and video conferences. Jane Silbering, Executive Director 823 Rim Crest Drive, Westlake Village 805-495-1863
wpa@wpa-online.org
wpa-online.org

direct marketing professionals in the San Francisco Bay Area. The organization holds monthly luncheon meetings, periodic half-day seminars, and webinars. direct marketing community. Laurie Beasley, President 1177 Airport Blvd., Burlingame 408-782-0046, Ext. 21
lbeasley@beasleydirect.com
dmanc.org

The Direct Marketing Association of Northern California (DMANC)

The DMA of Northern California was formed to educate, inform and provide networking opportunities for

San Francisco American Marketing Association (SFAMA)

The San Francisco chapter of the American Marketing Association is the leading organization for professional and student marketers in the

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Events: *the local update*

SAN FRANCISCO CENTER FOR THE BOOK **Roadworks**

San Francisco Center for the Book let the good times roll at their 9th Annual Roadworks: A Steamroller Printing Festival, held on Sep. 22 in San Francisco. Roadworks is a day-long public printmaking showcase presented amid a selection of musicians, fine craft vendors and various activities to educate about printing. A team of artists and printers create large-scale prints from three-foot-square hand-carved linoleum blocks using a three-ton construction steamroller and an unlikely letterpress bed. Prints were sold, proceeds support SFCB which offers workshops and events for those who enjoy all facets of books and the bookmaking process. Five featured artists this year include Anna Branning, Mike Kimball, Caitlin Mattisson, Rik Olson, and Favianna Rodriguez.



Volunteer preps the plate for print.



Steamroller is used as a printing press.



Volunteers transport final printed piece.



Printed masterpieces hang in the gallery to cure.



Greeting card created via on-site platen press.



Volunteers transport plates to/from printing.

PHOTOS BY JOSHUA HAWLEY & MAY SIEN

industry organizations *"It's not what you know, it's who you know."*

Bay Area. Founded in 1937, our chapter reflects the innovation, standards of excellence, and industry and population diversity for which the Bay Area is known and celebrated. Our goal is to advance our members' professional capabilities and career development opportunities, while connecting with the leading edge Bay Area marketing professionals. Teresa LoBue, President 408-266-9658 info@sfama.org sfama.org

San Francisco POP Show (POP AI)
POP AI is an international trade

association for the marketing at retail industry. Founded in 1936, POPAI prepares to celebrate its 75th anniversary with more than 1,700 member companies representing Fortune 500 brand manufacturers and retailers, as well as marketing at retail producer companies and advertising agencies from six continents and more than 45 countries from around the world. POPAI provides resources, education, ideas and advocacy to enhance the power and performance of the marketing at retail professional and community. Our membership draws on leaders from some of the

industry's premier companies, like: Anheuser-Busch, Coca-Cola, Energizer, Johnson & Johnson, McDonalds, Pepsi-Cola, Target, Walmart, and Wendy's to name a few. Joann Brandis, Event Organizer 936-B 7th St. #176, Novato 415-516-6247 joann.brandis@yahoo.com sfpopshow.com

Silicon Valley American Marketing Association (SVAMA)
SVAMA is the Silicon Valley chapter of the American Marketing Association, the premier organization for marketers. The chapter reflects

the comprehensive scope of marketing, creativity and innovation that are synonymous with Silicon Valley. Volunteer members manage all aspects of chapter operations. Shannon Ryan, President P.O. Box 6101, San Jose 408-266-9658 svama@onebox.com svama.org

Visual Media Alliance
Visual Media Alliance (VMA) is a nonprofit trade association dedicated to providing a variety of benefits and money saving programs to creative, web media, marketing, and print businesses in Northern and

Central California and Northern Nevada. VMA's purpose is to deliver what it takes to help members become more successful and profitable in their businesses. To accomplish that goal, the Alliance provide personal and professional development programs for both owners and employees. Dan Nelson, President 665 Third Street, Suite 500 San Francisco, CA 94107-1926 800-659-3363 415-489-7601 800-824-1911 - fax info@vma.biz



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Events: *the local update*

AIGA

Typeface Designing with Jesse Ragan

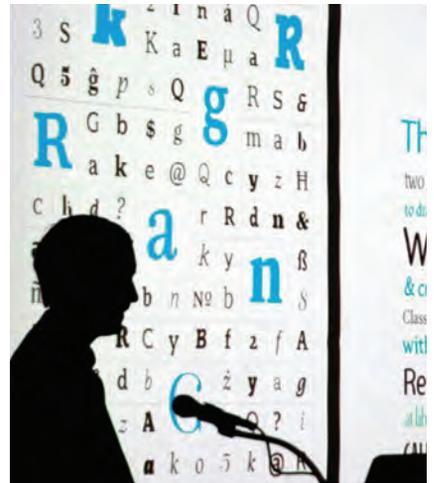
On Sep. 24, renowned typeface designer Jesse Ragan revealed the fundamental principles of his process, which he teaches at Type@Cooper, a postgraduate certificate program he co-founded in 2010. Jesse has been designing letterforms for as long as he can remember, dating back to his childhood in North Carolina. He learned from the best how to make them into typefaces: as a student at Rhode Island School of Design, as an intern at Font Bureau, and as a full-time designer at Hoefler & Frere-Jones. Examples from his work included custom typefaces and lettering for The New York Public Library, The Museum for African Art, and St. Bartholomew's Church. Among his many design credits are collaborative contributions to Gotham, Archer and Omnes.

ST. BARTHOLOMEW'S

::SAINT::
BARTHOLOMEW'S
CHURCH
::NEW YORK::



ST BART'S



PHOTOS BY DAVID HSAYA ASARI & MAY SUEN

upcoming **events**

Places to be. Things to do. People to see.

JAN 16

SVAMA: Marketing Summit

Depending on which way the wind blows in Silicon Valley, marketing is either the darling or in the doghouse. Hear from SVAMA's Marketing Leaders Council—the valley's marketing top guns—on how to make marketing, and yourself, relevant within your company, and learn how to thrive while doing it. www.svama.org.

JAN 18

SFCB: An Evening with a Letterpress Expert

Paul Moxon is a studio letterpress printer, workshop instructor, author of Vandercook Presses "Maintenance, History and Resources," editor of the "American Printing History Association Newsletter," and publishes limited edition books and broadsides under the imprint Fameorshame Press. This will be a fascinating time for letterpress printers of all skill levels. www.sfcfb.org

JAN 31-FEB 2

MacWorld/iWorld

This is the world's ultimate fan event for those who love Apple products. Encounter a unique celebration of Apple technology-infused art, music, and film, as well as learning opportunities, and a shopping mecca in our exhibit hall filled with products and services for Apple users of all skill levels. www.macworldiworld.com

JAN 31-FEB 3

Printing Industries of the West Executive Retreat

Set at the Mauna Kea Beach Hotel in Hawaii, this retreat is a business boost. Situated on a beautiful crescent beach, the resort offers a getaway in paradise where participants can relax and learn about the latest technological advances and hear sales tips and marketing advice from industry experts. www.piwest.org

FEB 9

Annual Crab Feed Presented by VMA + EBCC

Feast on all-you-can-eat Dungeness crab, garlic bread, pasta, salad and house wine. Enjoy a fun night out socializing with old friends and meeting new ones. Win raffle prizes and dance the night away to live music from "Ticket to Ride" at this annual event presented by VMA + EBCC. www.vma.bz

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Events: *the local update*

2 Blocks of Art

2 Blocks of Art was a two-day art walk held on Sep. 28 and Oct. 19. More than 100 local artists showcased their work in dance, music, photography and fine arts (sculptors, illustrators, painters, and fashion designers) exhibiting in art spaces, community centers, and Central Market small businesses along Market and 6th Street or the historic South of Market district.



Attendee contributes to one of the many canvasses during the "So You Think You Can Paint?" happy hour held Thursdays at Club Six



Performance Art "Expression for Protest" by Reynaldo Cayetano Jr., Inks of Truth Collective at SF Barber College while Chris Beale takes photos



Supervisor Jane Kim poses with Tracy Buchanan aka Bigface in front of his work at the SF Barber College



Reynaldo Cayetano Jr., part of the Inks of Truth Collective exhibits portraits on the Warfield Building during Critical Mass



Ozi Magaña installs his self-portrait painting at SF Barber College



Richard Felix, ArtIsMobilUs prepares a mobile gallery for visitors



"City of Awesome" paintings by Todd Berman are crowdsourced



Shovelman aka Isaac Frankle performs on a slide guitar he made from a shovel

PHOTOS BY COLE AMESBERGER, GINDY CHEW, ALLISON ERICARAKITPONSING, & GLENN V. HALLOS

upcoming events *Places to be. Things to do. People to see.*

FEB 21 VMA Sales Club Meeting: Making Money with Social Media

Savvy companies are embracing social media and measuring their ROI. Shouldn't you? Join our panel of experts and learn how social media has helped their companies sell more and sell better. They'll help you understand the commitment of playing the social media game for business and show you how to succeed. South Beach Yacht Club, San Francisco. www.vma.bz

FEB 25-MAR 1 TEDActive 2013

TEDActive is a curated community of 700 curious and energetic leaders who share an immersive week of TEDTalks and surprising experiences designed to inspire conversation, exchange, and immediate action around ideas worth spreading. Watch the live-hosted TED2013 program and engage in inspiring discussions with other passionate people. conferences.ted.com/TEDActive2013/

MAR 1 AIGA Continuum Fellows Event

The AIGA San Francisco Fellow Award recognizes seasoned designers who have made a significant contribution to raising the standards of excellence within the Bay Area design community and the AIGA SF chapter. Fellows are honored for their design practice and contributions in a range of areas, including education, writing and leadership. www.aigasf.org

MAR 8-12 SXSW Interactive Festival

The SXSW Interactive Festival in Austin, features five days of presentations from the brightest minds in emerging technology, scores of exciting networking events, the SXSW Trade Show and an unbeatable lineup of special programs showcasing the best new digital works, video games, and innovative ideas the international community has to offer. www.sxsw.com/interactive

JUNE 22-26 HOW Design Live

Visual Media Alliance is partnering up with HOW Design Live 2013! Take creativity into your own hands. Find new ways to be inspired, new ways to work, and new ways to create. Join thousands of fellow designers in San Francisco to find your inspiration in SF. VMA Members receive a special discount. Contact Laura@VMA.bz for more info. www.howdesignlive.com

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SAN FRANCISCO									
Andresen	San Francisco	(415) 421-2900	www.andresensf.com	○					
APS International Engravers & Lithographers	San Francisco	(415) 392-0979	www.apsint.com	○					
Aslan Graphics	San Francisco	(415) 934-8195	www.aslangraphics.com	○					○
E.R. Nunes Graphics	San Francisco	(415) 822-8770		○			○		
J/R Press	San Francisco	(415) 558-0592	www.jrpress.org	○	○	○		○	○
KK Graphics	San Francisco	(415) 468-1057	www.kkgraphics.com	○			○		
Leewood Press, Inc.	San Francisco	(415) 896-0513	www.leewoodpress.com	○			○		
Memento Press, Inc.	San Francisco	(415) 773-1878	www.mementopress.com	○					○
Oceanic Graphic Printing, Inc.	San Francisco	(415) 468-8878	www.ogprinting.com	○					
On Paper, Inc.	San Francisco	(415) 552-3397	www.onpaperinc.com	○					
Oscar Printing Company	San Francisco	(415) 626-8818	www.oscarprinting.com	○					○
Prepress, Inc. / ePressBooks	San Francisco	(415) 520-7663	www.prepress.com	○			○	○	
pressArts, Inc.	San Francisco	(415) 863-8395	www.pressarts.com	○			○		
RocketPostcards.com	San Francisco	(415) 357-1509	www.rocketpostcards.com	○			○	○	
Speedway Digital Printing	San Francisco	(415) 730-1625	www.speedwayprinting.com	○			○		
Spiral Binding	San Francisco	(415) 864-6330		○					○
Taurus Bookbindery	San Francisco	(415) 671-2233	www.taurusbookbindery.com	○	○				○
The Ligature	San Francisco	(415) 986-6090	www.theligature.com	○					
Trademark Graphics, Inc.	San Francisco	(415) 974-6398		○			○		
SAN FRANCISCO PENINSULA									
American Printing & Copy	Menlo Park	(650) 325-2322	www.americanprinting.com	○			○	○	
AMS Printing	Redwood City	(800) 427-5585	www.amsprinting.com	○			○		
Apex Die Corporation	San Carlos	(650) 592-6350	www.apexdie.com	○		○			
Bobkat Printing	San Carlos	(650) 631-0300	www.bobkatinc.com	○					○
Burman Trade Bindery, Inc.	So. San Francisco	(650) 872-8998		○					○
Graphic Imagery, Inc.	So. San Francisco	(650) 588-1171	www.gimagery.com	○			○		
Impressions, Inc. / Impressions Global	Belmont	(650) 592-1775		○					
J's Trade Bindery Services, Inc.	Belmont	(650) 637-9763	www.jsbindery.com	○		○		○	○
Lahlouh Incorporated	Burlingame	(650) 692-6600	www.Lahlouh.com	○			○		
Moquin Press, Inc.	Belmont	(650) 592-0575	www.moquinpress.com	○	○		○	○	
Pacful Printing & Fulfillment	Redwood City	(650) 200-4252	www.pacful.com	○			○		
RG Creations Inc.	San Carlos	(650) 596-0123	www.rgcreations.com	○					○
Simon Printing, Inc.	Mountain View	(650) 965-7170	www.simonprintinginc.com	○			○		
Wesco Mounting & Finishing	Burlingame	(650) 375-7760	www.wescosf.com	○					
NORTH BAY									
Accent Printing & Design	Santa Rosa	(800) 850-1441	www.accentprinting.com	○			○		
Ajalon Print, Web & Social Media	Santa Rosa	(707) 528-0288	www.ajalon.com	○			○		
Chromagraphics	Santa Rosa	(707) 528-2644	www.chromaprints.com	○			○		
Dienamics Diecutting, Inc.	Santa Rosa	(707) 525-1122	www.dienamics.net	○					
Fourth Street Press	San Rafael	(415) 457-4273	www.fourthstreetpress.com	○					
O'Dell Printing Company, Inc.	Rohnert Park	(707) 585-2718	www.odellprint.com	○			○		
Press Check, Inc.	San Anselmo	(415) 771-7800	www.presscheckprinting.com	○					
Spectrum PrintGroup, Inc.	Santa Rosa	(707) 542-6044	www.spectrumprintgroup.com	○			○		
The Sticky Folks	San Rafael	(415) 459-1712	www.stickyfolks.com	○		○			○
W.I.G.T. Printing	Mill Valley	(415) 381-3227	www.wigt.com	○			○	○	

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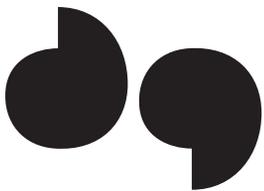
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Finishing - Die Making
Printing with Bindery
Binding - Trade Only
Mailing and Fulfillment
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A & M Printing	Pleasanton	(925) 484-3690	www.anmprinting.com	○		○			
A & M Trade Bindery	Hayward	(510) 780-9013		○			○		
AMP Printing & Graphics	Dublin	(925) 556-9000	www.ampprinting.com	○		○			
Autumn Press, Inc.	Berkeley	(510) 654-4545	www.autumnpress.com	○		○		○	
Bacchus Press	Emeryville	(510) 420-5800	www.bacchuspress.com	○				○	
Baron	Oakland	(510) 534-2700	www.barondirect.com	○					
Bay Stamp & Engraving	Alameda	(510) 523-7292	www.baystamp.com	○					
Ben Franklin Press & Label Co.	Napa	(707) 253-8250	www.benfranklinpress.com	○		○			
Bradley Nameplate	Fremont	(510) 249-1350	www.bradleynp.com	○					
CHROMAgraphics	Pleasanton	(925) 484-1141	www.chromaprinting.com	○		○	○		
Clamp-Swing Pricing Co.	Oakland	(510) 567-1600	www.clampswing.com	○					
Concord Graphic Arts	Concord	(925) 682-9670	www.concordgraphicarts.com	○		○			
DeCrevel, Inc.	Napa	(707) 258-8065	www.decrevel.com	○		○			
Dimond Printers	Oakland	(510) 530-1400		○		○	○		
Empire Paper Corporation Manufacturer/Distributor	Oakland	(510) 534-1841	www.barondirect.com	○		○			
Everett Graphics	Oakland	(510) 577-6777	www.everettgraphics.com	○					
Excel Graphics	Alameda	(510) 522-0462	www.excelgraphics.biz	○			○		
Galaxy Press	Concord	(925) 798-3212	www.galaxypress.net	○		○	○		
Golden Gate Print & Media Services	Oakland	(510) 568-5335	www.ggpms.com	○		○			
Golden West Envelope Company	Oakland	(510) 452-5419	www.goldenwestenvelope.com	○		○			
GPSS	Hayward	(510) 264-3750	www.gppsbound.com	○		○	○		
Greenerprinter	Berkeley	(510) 898-0000	www.greenerprinter.com	○			○	○	
Hawk Embossing & Die Cutting	Concord	(925) 689-1921	www.hawkembossing.com	○				○	
Herdell Printing	St. Helena	(707) 963-3634	www.herdellprinting.com	○			○	○	
Impact Printing	Hayward	(510) 783-7977	www.impactprint.com	○			○	○	○
L & D Printing, Inc.	Oakland	(510) 568-1378	www.ldprinting.com	○			○		
Mark's House of Tabs	Fremont	(510) 623-9500		○				○	
Minuteman Press - Lafayette	Lafayette	(925) 945-6006	www.mmpwc.com	○			○		
Mission Bindery, Inc.	Fremont	(510) 623-8260		○				○	○
Ms. Carita, Inc.	Livermore	(925) 243-1720	www.msacarita.com	○					
On Line Bindery	Richmond	(510) 234-7707		○				○	
Paula Skene Designs	Emeryville	(510) 654-3510	www.paulaskenedesigns.com	○					
Quad Express Printing	Hayward	(415) 861-3433	www.quadexpress.com	○			○	○	○
SLG Printing, LLC	Martinez	(925) 228-2630	www.SLGPrinting.com	○					○
Specialty Graphics, Inc.	San Leandro	(510) 351-7705	www.sgica.com	○	○		○	○	○
Spectrum Lithograph, Inc.	Fremont	(510) 438-9192	www.spectrumlithograph.com	○		○	○		○
The Key Printing & Binding	Oakland	(510) 595-3311	www.thekeyprintingandbinding.com	○			○		
Value Printing Company	San Leandro	(510) 481-3134	www.valueprinting.net	○					
SOUTH BAY									
Communicart	Santa Clara	(408) 970-0922	www.CommunicartUSA.com	○			○		○
Community Printers	Santa Cruz	(831) 426-4682	www.comprinters.com	○			○		
Cottage Grove Printing	San Jose	(408) 998-4240		○				○	
Creative Labels, Inc.	Gilroy	(408) 842-0376	www.creativelabels.com	○					
Huntford Printing & Graphics	Milpitas	(408) 957-5000	www.huntford.com	○			○		
Jeronimo's Lithocraft	Santa Clara	(408) 748-8562	www.jeronimoslithocraft.com	○					

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Mission Printers	Santa Cruz	(831) 423-4005	www.missionprinters.com	○				○		
NMS, Inc.	San Jose	(408) 435-1770	www.nationalmailing.com	○					○	○
Northern Die Cutting, Inc.	Milpitas	(408) 957-0260	www.northerndie.com	○	○	○			○	
Shoreline Press	Soquel	(831) 475-6387		○	○					○
SACRAMENTO/STOCKTON										
Auburn Printers & Integrated Marketing	Auburn	(530) 885-9674	www.auburnprinters.com	○						○
Bauer Engraving, Inc.	Rancho Cordova	(916) 631-9800	www.bauerengraving.com	○			○			
Carwen Printers	West Sacramento	(916) 371-3724	www.carwenprinting.com	○						○
Citadel Communications	Sacramento	(916) 456-6000	www.citadelink.com	○				○	○	
CMYK, Inc.	Tracy	(209) 229-7230	www.cmykprintandpromotions.com	○				○	○	
Delta Web Printing & Bindery	West Sacramento	(916) 375-0044	www.deltawebprinting.com	○	○			○	○	
DOME	Sacramento	(916) 923-3663 / (800) 343-3139	www.domeprinting.com	○						○
Eagle Press, Inc.	Sacramento	(916) 383-7850	www.eagle-press.com	○				○	○	
Foothill Printing/Calaveras Press, Inc.	Angels Camp	(209) 736-4332	www.foothillprinting.com	○				○	○	○
Fruitridge Printing	Sacramento	(800) 835-4846	www.fruitridgeprinting.com	○				○	○	
I.P.S. Printing Inc.	Sacramento	(916) 442-8961	www.IPSprints.com	○				○	○	
Imperial Die Cutting, Inc.	Sacramento	(916) 448-5066	design@imperialdie.com	○			○		○	
Pacful Printing & Fulfillment	Rancho Cordova	(916) 233-1488	www.pacful.com	○				○		
Parks Printing	Modesto	(209) 576-2568	www.parksprinting.com	○				○		○
Print Infinite!	Granite Bay	(916) 783-9072	www.printinfinite.com	○				○		○
Sacramento Color Coil, Inc.	Sacramento	(916) 383-9588	www.sacramentocolorcoil.com	○					○	
Sierra Gold Graphics	Placerville	(530) 622-4500	www.sierragoldgraphics.com	○				○		
Sierra Office Supply & Printing	Sacramento	(800) 233-9275	www.sierrabg.com	○				○		○
The Printer	Davis	(530) 753-2519	www.the-printer.net	○				○		
The Printing Shop	Dixon	(707) 678-1000	www.theprintingshop.com	○					○	
ThermCraft, Inc.	Sacramento	(916) 363-9411	www.thermcraft.com	○						
Valley Printing	Ceres	(209) 537-4561		○				○		
VALLEY SOUTH										
Creative Labels, Inc. - Salinas Sales Office	Salinas	(408) 842-0376	www.creativelabels.com	○						
Dumont Printing & Mailing	Fresno	(559) 485-6311	www.dumontprinting.com	○				○		○
Martella Printing	Salinas	(831) 757-3995	www.martellaprinting.com	○				○		
Western Trade Printing, Inc.	Fresno	(559) 251-8595	www.westerntradepprinting.com	○	○			○	○	
VALLEY NORTH										
Graphic Fox, Ink.	Chico	(530) 895-1359	www.graphicfox.com	○				○		
Graphic Impressions	Paradise	(530) 877-7430	www.GI-online.com	○					○	○
Harvest Printing Company	Anderson	(530) 378-1207	www.harvestprinting.com	○				○	○	
Times Printing	Eureka	(707) 442-5741	www.timesprinting.com	○				○		
Walker Printing	Red Bluff	(530) 527-2142	www.walkerlitho.com	○				○	○	○
NEVADA										
Access Pass and Design	Sparks	(775) 356-7727	www.accesspasses.com	○						
DynaGraphic Printing	Reno	(775) 786-2041	www.DynaGraphicPrinting.com	○				○		
Performance Printing Center	Sparks	(775) 356-1777	www.printingcenter.com	○				○	○	○

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10 Questions

Karin Hibma | Strategic Partner, :: CRONAN ::

What is your philosophy when it comes to design?

Great design has a built in “aha”—an insight that the designer captured and the viewer gets to experience. We’re big believers in “aha” leading sometimes to “ha ha” and then to “ahhh... I get it!” We love sharing new ideas and information this way.

What has been your favorite project and why?

My favorite project with :: CRONAN :: is usually the one we’ve just finished—I’m still in love with the client and excited about the work we’ve done together. I also have lots of enthusiasm for each project we’re about to start, it’s the wonderful sense of “fear, doubt and uncertainty” of stepping off into the unknown again each time.

Both TiVo (the name, identity and brand elements like “thumbs up/thumbs down”) and Amazon Kindle, as well as Healthy Child Healthy World and GoodBelly, are incredibly successful projects where the “aha” really



worked and the clients have been able to maximize their impact.



TiVo, TV your way.

Who or what influences your work?

My greatest influence is my partner and husband Michael Cronan—he and I met as art students almost 40 years ago and have built a wonderful yin/yang dynamic in our work together. I also appreciate the circle of friends we’ve made over the years, folks who really love design as both a creative and an intellectual process. Best for me as a young person was having the opportunity to study and work with some of the most amazing creative people, in both the arts and sciences, for the “Creativity: The Human Resource” project. Learning directly from them, their “fears, doubts and uncertainties” gave me wings. Last but not least, I admire folks who build successful businesses, there are so many factors that go into having a vision and growing and evolving one.

If you weren’t designing, you’d be...

I enjoyed inventing and growing my first business, a research company, and still enjoy the research aspect of what we do. I

also was proud to have organized and had success with our product development company Cronan Artefact and the award-winning line of clothing we produced and marketed—“Walking Man.” If we weren’t designing names and identities, it would be tempting to dive back into either of those worlds, although sometimes I think I’d like to just read, garden and paint!

If you could host a dream dinner party, who would your top three guests (living or dead) be and why?

We have “dream dinner parties” every week—Monday night is our family business dinner with Nick Cronan, Shawn HibmaCronan and Analisa Goodin—they’re the greatest group of smart, dynamic people and watching them evolve their lives is exhilarating.

In your professional life, what is the one thing you cannot live without?

My mobile phone—I’ve had one (and the same number) since back in the day, family, friends and clients can reach me directly and quickly.

What’s your idea of a perfect day?

Everyday! Start the coffee, get the morning papers, watch the news with my husband, talk about the day. Dive into the work, take time for a walk and dinner, relax with a book or show or evening out.

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VISUAL MEDIA ALLIANCE



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VISUAL MEDIA HAS A **POLARIZED AUDIENCE**

Friends,

Think about it: How do you search for a print or media firm with the right capabilities? Do you pick up a directory or head to your computer and search online? How do potential customers find your firm and its capabilities? Along those lines, think about how you read a novel or the news, or find the products you buy.

As part of our 2013 Buyers Guide research, we conducted a focus group to find out how people search for the information they need. Basically, we asked if they preferred our printed directory or our electronic search site.

According to our focus group, the answer is both. People on each side of the argument were passionate about their preferences, and not only vocal but adamant about their bias: they either strongly favored print, or strongly favored electronic.

This goes against what we thought of as a common sense approach: that people find the best tool for the job at hand. For example, some might favor print for browsing or reading, and electronic for searching.

The focus group results helped us realize that the 2013 printed Buyers Guide and its electronic companion, VMAccess.org, are both equally important in promoting the capabilities of our members to an audience of buyers. It also helped us realize that it is essential to cross-promote both search vehicles.

This principle applies to nearly everything the association uses to communicate. This magazine is available electronically at processnorcal.com. Another example is Digest, our bimonthly newsletter, which is delivered to our readers with the same content both in print and electronically. We offer three different versions of Digest, depending on the industry segment, adding up to six versions online and in print. (If you're an "electronic person" we'll detect that and save the postage next time.) To ensure readership, we believe it's worth the effort and expense.

And finally, I believe that this principle goes to the very heart of our industry. Simply put, printers would do well to sell the electronic version of communications to their customers, while electronic industry segments would benefit from realizing that a portion of any target audience prefers print.

Dan Nelson
President
Visual Media Alliance

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GOVERNMENT AFFAIRS ROUNDUP

STORY | GERRY BONETTO

A look at the latest happenings in government affairs

Credit Card Fees

While credit card transactions help avoid delayed or missing payment for work performed, the downside is needing to pay the credit card company a fee of one to three percent. The merchant must absorb this fee, or refuse to accept credit card payment to avoid paying it. To get around this dilemma, some merchants add a surcharge when a client wants to use a credit card to pay an invoice.

Recently, when a printer applied a surcharge to an invoice, his client responded that the California Civil Code Section 1748.1 prohibited the printer from doing so. Section 1748.1 provides, in part: "No retailer in any sales, service, or lease transaction with a consumer may impose a surcharge on a cardholder who elects to use a credit card in lieu of payment by cash, check, or similar means."

Civil Code Section 1747.02(d) defines a cardholder as a "natural person to whom a credit card is issued for consumer purposes, or a natural person who has agreed with the card issuer to pay consumer credit obligations arising from the issuance of a credit card to another natural person."

A business is not a natural person. Thus, in business-to-business transactions, a surcharge can be added. However, in an individual-to-individual or business-to-individual transaction, a convenience fee cannot be charged.

For business purposes, companies may want to add a statement on the quote sheet stating that, if the (business) client pays by credit card, a surcharge may be imposed as permitted by law.

Social Media Privacy

California Governor Jerry Brown recently signed into law two privacy bills: Assembly Bill 1844 and Senate Bill 1349. These laws prohibit employers, university employers, and university representatives from requiring or requesting the social media log-in information of their respective employees, prospective employees, students, prospective students, or student groups.

Prior to the passage of these laws, employers and universities were requiring employees and students give up their log-in credentials, instead of simply screening their public social networks. While it might be acceptable for an employer or university to be concerned about what someone posts on their public page, it is a problem when they want to monitor their private communications as well.

Now AB 1844 (D-Nora Campos, San Jose) specifically prohibits employers from requesting social media log-in information of both potential and current employees. SB 1349 (D-Leland Yee, San Francisco) refers to both public and private universities and prohibits university employees and representatives from requiring or requesting social media log-in information from students, potential students, and student groups. However, SB 1349 does not prohibit universities from investigating student misconduct on social networking sites.

Written Commission Agreement Needed

By Jan. 2, 2013, each time a California employer enters into a contract with an employee in which the method of payment involves a commission, the contract must be in writing. The contract will set forth the methods by which the commission will be computed and paid.

The employer must give a signed copy of the contract to the employee and must receive a signed receipt for the contract from the employee. If a contract expires and the employee continues to work under the terms of the expired contract, the contract terms are presumed to govern until the contract is superseded or employment is terminated by either party.

Discrimination Against the Unemployed

Governor Brown recently signed AB 1450 (Michael Allen, D-Santa Rosa) into law, which makes it illegal for employers to publish an advertisement for any job that includes either of the following provisions:

- Indicating that an individual's current employment is a requirement of the job,
- Indicating that an employer will not consider an applicant for employment based on that individual's employment status.

The bill subjects the employer to a civil penalty of \$1,000 for the first violation, \$5,000 for the second violation, and \$10,000 for each subsequent violation, enforceable by the Labor Commissioner.

GERRY BONETTO

Gerry Bonetto is the government affairs director for Visual Media Alliance. If you have questions about any of these items, call 800-659-3363 or 415-243-8126. You may also email him at Gerry@VMA.bz.





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THE ESSENTIAL LEADER

STORY | KATIA ACOSTA-SMITH

What business leaders should focus on every day

Workplace Bullying: Warning Signs, Risk Factors and Consequences

Business owners don't necessarily think about "workplace bullying," though they may frequently hear about it. I am not an attorney, so please do not substitute this for legal advice. However, in my professional Human Resources opinion, employers need to proactively prevent any hostile work environment for any employee, customer, or vendor.

Wikipedia defines workplace bullying as "the tendency of individuals or groups to use persistent aggressive or unreasonable behavior against a co-worker." Behaviors like these are overlooked every day in the workplace. Bullies are always bad for business, yet they remain a problem because companies condone or allow their behavior.

The legal system will typically evaluate a situation not on what the employer was or was not responsible for—like sexual harassment or bullying—but will instead review what the circumstances were and what the employer did to train and prevent the actions from occurring.

For example, in the case of the Americans with Disabilities Act (ADA), there were initially many disabilities that were not covered by the act.

Employers would spend a lot of time proving to the court system that a disability was not covered, so that they would not have to reasonably accommodate the disabled employee.

Because of this defense strategy, in recent years the ADA has transitioned from protecting disabilities to instead focusing on what employers are doing to reasonably accommodate a disability. Employers don't even have to be put on notice by an employee; there must only be reasonable reason to believe there is a disability. "Perception" is actually covered by the ADA.

Hence, a word of caution. I lean toward the more conservative view that the legal system will expect businesses to protect against and be proactive on preventing workplace bullying.

Some important characteristics and behaviors to be aware of in workplace bullying include:

- Dehumanizing others
- Verbal abuse
- Disregard for policies and procedures
- Low tolerance for change
- Poor peer relationships
- Blaming others
- Threatening language and behavior
- Bullying
- Fighting

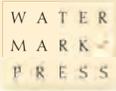
In the last few years, bullying at work has received a lot of high-profile media attention. The costs of bullying alone, which continue to be studied, are a call to action for employers because bullies are very expensive. Loss of productivity is one immediate consequence, and victims of bullying are more likely to suffer from anxiety, depression, burnout, and even symptoms of post-traumatic stress disorder.

U.S. courts have repeatedly ruled that anti-discrimination laws are not laws of etiquette, and that rude behavior is not something to be decided by the court system. However, legally defining bullying is an important part of creating laws against it. While legislatures have expressed concerns that bullying cases would flood the courts, it is worth noting that this has not happened in other countries with anti-bullying laws.

KATIA ACOSTA-SMITH

Katia Acosta-Smith is VMA's human resources consultant. With a wealth of solid HR experience, a BA in psychology and an MA in human resource management, she looks forward to continuing and growing our portfolio of publications and classes. She is also available to provide assistance, including sexual harassment training, to members. Reach her at katia@vma.bz or 800-659-3363.





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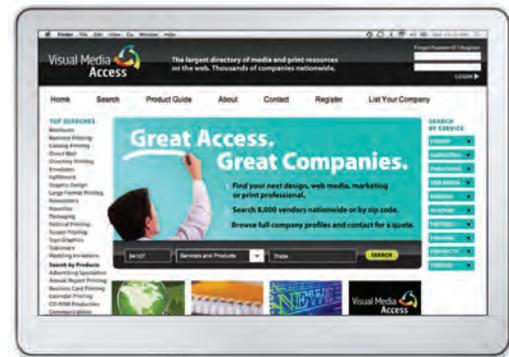
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FLYNN, SONNENBERG JOIN BOARD

Ian Flynn, owner of Direct Response Imaging, San Francisco and Cindy Sonnenberg, VP of Sales for KP Corporation have joined the VMA Board of Directors. Founded in 2005, Direct Response Imaging provides color digital printing and related services. Ian has worked in envelopes, direct mail and print brokering since 1989. Cindy brings 20 years experience in manufacturing and printing. KP Corporation provides marketing support services including integrated digital solutions, printing, fulfillment, and direct mail. KP Corporation has five production facilities in the western states, three in California.



Ian Flynn, Direct Response Imaging

“I am excited about all the improvements VMA has in store for 2013 as it continues on its transition towards a wider range of members, especially the improved Process Magazine, a new improved Show, and a new Sales Club,” Flynn says.

According to VMA President Dan Nelson, each year the Board and VMA staff set annual goals. “The ground breaking idea last year was Process Magazine and this year will be the reformulation of our Guide and Show. All of these are pieces in our quest to be relevant to both our traditional print segments and the creative segments,” Nelson says.

NINE NEW GOALS WITH EXISTING PROGRAMS ARE:

1. Double Ad Prospects for Process Magazine
2. Successfully Implement 2013 Visual Media Guide in Two Versions
3. Increase 2013 Show Attendance
4. Implement a Successful New Member Campaign
5. Revitalize the Label Packaging Group
6. Improve Program Participation Rates
7. Expand our HR Suite of Services
8. Add New Discount Programs
9. Create Two New VMA Sub-sites (Commercial Insurance & Education)



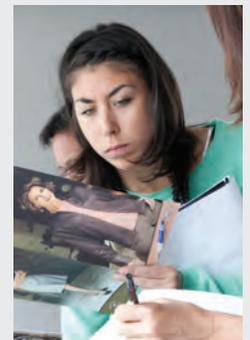
Cindy Sonnenberg, KP Corporation

PRINTING 101

This fun, information-packed, one-day workshop was held on Sep. 28 at the South Beach Harbor Community Room via Visual Media Alliance. Attendees walked away with a solid understanding of the strengths and weaknesses of different printing methods, how savvy printers and buyers optimize the strengths while avoiding the pitfalls inherent in a given process, and also learned the business side of printing and how to shave lead time by handling procurement efficiently. This workshop was geared for those who are new to the industry, who wanted to know more about different printing workflows and processes, and those who desired to know more about their suppliers’ work and business processes. Attendees received a copy of “Getting it Printed” and enjoyed a deli style lunch.



Malcolm Keif, Professor at Cal Poly engages students with examples.



Attendee examining printed samples.



Detailed view of Snap via loupe.

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MEMBER NEWS



CONGRATS

Happy Anniversary

International Contact (intlcontact.com), Oakland, is celebrating its 30th anniversary this year. The city's mayor proclaimed Oct. 31 as International Contact Day, which featured a street festival with music, trick or treating, door prizes, neighborhood discounts, and an international costume contest. The company is a one-stop shop for translation, web page localization, audio/video and multimedia production, desktop publishing, research, and consultation in any language.



More Awards for SolutionSet

SolutionSet (solutionset.com), a digital consultancy, continued its winning ways by winning five Outstanding Achievement awards for Website Development from the Interactive Media Awards. The Interactive Media Awards recognize the highest standards of excellence in website design and development, and honor individuals and organizations for their outstanding achievements. SolutionSet took home awards for California Lottery in government, Cord Blood Registry in pregnancy/baby, and the Club One, One Family One Meal, and Vivre websites in health/nutrition.



HOW Recognition

A wedding invitation for Ashley Lob and Alan Branch printed by Full Circle Press (full-circle-press.com) received top merit in the personal promotions category for the September issue of HOW Magazine's Promotion Design Awards. Design firm Flourish Creative Studio and designer Kristy de Castro were behind this richly textured, exquisitely detailed letterpress work printed with Lasercut Plus technology.

Blattel Named "The Best" PR Agency by Readers of The Recorder

Blattel Communications (blattel.com), San Francisco, has been voted by readers of The Recorder as the No. 1 public relations agency in the 2012 edition of the publication's annual series "The Best." The Recorder was established in 1877 as the San Francisco Law Journal and is a newspaper of general circulation by rules of court, official newspaper: U.S. District Court (N.C.) Court, Superior Court, San Francisco.

McDill Associates Wins a 2012 American Graphic Design Award

Design and marketing agency McDill Associates (mcdill.com), Soquel, has added another award to its list of noteworthy honors. The agency, now in its 34th year, recently won a 2012 American Graphic Design Award for its Laptop Lunches Bento-Ware packaging for Obentec, Inc. The packaging recognized by AGDA was designed for an innovative product line of waste-free packing for any meal or snack. Its design incorporated original illustrations and key messages developed to broaden the appeal of the nationally distributed line. The design was selected as a winning entry out of more than 8,000 entries for its creative excellence.





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MEMBER NEWS

OTHER NEWS

Stimulant to Release BlissBomb

VMA member Stimulant (stimulant.io), San Francisco, announced it plans to release BlissBomb—its application for the latest Sifteo Cubes—later this year. BlissBomb is “an exploratory, meditative application that mixes procedurally drawn graphics with calming sound.” The new cubes now have replaceable batteries, touch-sensitive screens, and a Sifteo Base cube that allows them to be used without a host PC. They’re more reactive, responsive, and even less expensive. Watch a video here: vimeo.com/48313744

Staying in Touch

Just Design Exhibition, presented by California College of Arts
Works by CCA faculty and alumni featured in the book “Just Design: Socially Conscious Design for Critical Causes,” by Graphic Design faculty member Christopher Simmons, were part of a special exhibition from Oct. 28-Nov. 2. For many designers, doing good work that also does good in the world is an essential part of their ethos. Just Design celebrates and explores this increasingly critical aspect of design by showcasing a diverse collection of inspiring projects, people, and causes. Simmons is the principal creative director of the San Francisco design office MINE (minesf.com).



Dumont Printing Blogs on Marketing

On its website, Dumont Printing, Fresno, blogs several times per month on the subject of marketing. The blog covers marketing budgets, mobile marketing, product photography, and more at www.dumontprinting.com.

Bacchus P. Opines

Bacchus Press has an entertaining blog posted by “Bacchus P, Goodwill Ambassador and Pragmatic Pundit” for the Emeryville based company. Recent entries include topics like “In Search of Beautiful Green” and “The Chinese Invented Whiskey and Paper.” bacchuspress.wordpress.com



Ben Franklin Makes News

Ben Franklin Press & Label, Napa (benfranklinpress.com), took Best of Show honors in packagePRINTING magazine’s Excellence Awards this year with its Coppola Rosso & Bianco Chardonnay offset-printed wine label. The judges noted its very fine detail; its small, clean font; its easily defined dots; and its “phenomenal” black solid. It was printed on a Sanjo combination press that can incorporate a wide range of processes all in one pass.

The company is also adding an Epson SurePress L-4033A printer to install in its center of operations. The company will be using the inkjet digital label press to produce vibrant, high-quality wine labels for a number of wineries. “The wine label market brings together an extremely creative design community and an equally talented wine making group that pushes the envelope on printing processes,” noted Dennis Patterson, president and general manager of Ben Franklin Press. “We strive to achieve balance between art and technology, while bringing cutting-edge solutions to our clients.”





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Green-e is the nation's leading independent certification and verification program for renewable energy and greenhouse gas emission reductions in the retail market. Launched in 2008, Green-e offers three programs to verify, certify and symbolize green energy initiatives: Climate, Energy and Marketplace.

Green-e Climate is a voluntary certification program that sets consumer



protection and environmental integrity standards for greenhouse gas emission reductions through the sale of carbon offsets. Green-e Energy leads the nation in independent certification and verification for renewable energy, enabling consumers to make informed retail choices. Green-e Marketplace allows companies to display the Green-e logo when they have purchased a qualifying amount of renewable energy and passed their verification standards.

Orrin Cook: 415-561-2100
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Greg Crawford | Graphic Design | Art Direction

Greg Crawford is a San Francisco-based graphic designer and art director currently



working as an independent creative professional in both print and electronic media. His visual style ranges from elegant to edgy and minimal to layered, but always remains top-notch. He has received more than 20 awards for his work.

With an emphasis on visual identity, marketing communications and event promotion, his specialty is design for business, education, arts, and nonprofit markets. He enjoys working strategically with clients to translate messages and visual content into fresh and original products that excite and engage, building a positive brand experience for the audience.

Greg Crawford: 415-810-4052
gregoryguy1@me.com
www.gregcrawforddesign.com
@DesignerGreg

Hello!Lucky

Hello!Lucky is a specialty letterpress printer and design studio that has created wedding invitations, greeting cards, and personalized stationery since 2003. With offices in San Francisco's SOMA district and in London, Hello!Lucky's worldwide client list includes Anthropologie, Kate's Paperie, and Liberty of London.

Hello!Lucky collaborates with leading stylists and event designers around the world to create products like letterpress and digitally printed wedding invitations,



greeting cards, personalized stationery, baby announcements, and card-crafting stationery books. Hello!Lucky's designs have been featured on the Today Show and have appeared in publications including Martha Stewart Weddings, Daily Candy, InStyle, Lucky, Real Simple, Marie Claire, and InStyle Weddings.

Lyndsey Reed: 1-888-553-3724
info@hellolucky.com
www.hellolucky.com

Pixanto

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has assisted large advertising agencies, studios, catalogers, photographers and others for more than five years. High quality, perfectly formatted photos that ensure the best overall look and design of a company and its products are essential in any industry and can make or break a sale. Pixanto offers affordable image processing services for any company that needs photos developed, film images converted to digital prints, pictures enlarged or retouched, and more. Available 24 hours a day, six days a week, Pixanto's U.S.-based support staff processes images for companies worldwide and is available anytime by phone or email.

Jerry Hogan: 1-855-PIXANTO (1-855-749-2686)
freetest@pixanto.com
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Warp9 Microsolutions

Warp 9 is a San Francisco-based document management company specializing in e-Discovery, traditional litigation support services and high-speed digitization of paper documents. Since 1997, Warp 9 has helped law firms, healthcare providers, corporate legal and finance departments, insurance companies, and more achieve their true potential and increase efficiency by providing customized, accurate, and timely support services.

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FIND-AN-EMPLOYEE PROGRAM

Creative Management-Front Office

Microsoft Word Office including Outlook, Excel, Publisher, and PowerPoint as well as Adobe Acrobat and Photoshop. San Francisco, 3939, Grant

Creative Production-Animators

Recent graduate of CSU Chico, 2011 BFA in Electronic Arts, over 7 years working with flash animation, traditional/digital illustration for over 12 years. Produced freelance animations for various websites, firm grasp on basic art principles, timing and composition, extremely patient and determined animator. Please view my online portfolio, www.kamll.com. San Francisco, 3955, Dudley

Creative Production-Entry Level Designer

Experienced typesetter on the old Compugraphic machines with an eye for typography. Work experience in print shops and advertising agency for about 10 years. Looking for an entry level job in graphic design using my Photoshop skills, InDesign, Illustrator, Dreamweaver, and Flash skills. San Francisco, 3948, Mucha

Creative Production-Entry Level Designer

Design professional with solid experience in branding, marketing, and social media design, with a clear understanding of print production and front-end web design. I have designed for print and web, ranging from posters, banners, and publications to web, email, and social media pages. Bay Area, 3954, Chi

Creative Production-Graphic Designer

Proficient in the following Adobe products: Photoshop, Illustrator, Flash, Dreamweaver, InDesign. MS Office: Word, Excel, PowerPoint, Outlook; CSS, HTML. San Francisco, 3934, Tatlonghari

Creative Production-Graphic Designer

Thorough knowledge of visual design principles, including graphic design, layout, typography, color, icon development, corporate identity, and branding. Design direct mail marketing materials (i.e., brochures, postcards, and ads), corporate identity (logos, stationery), promotional items (pens, clothing, and notepads), and signage (monument signs, banners, billboards) marketing collateral (catalogues, data sheets, brochures, newsletters). East Bay, 3951, Easley

Creative Production-Graphic Designer

Well-rounded background and collaborative spirit to all projects. Enjoy participating in the entire design cycle, from initial concepting through finessing aesthetic details, while focusing on end goals and results. Bay Area, 3956, Ghermann

Creative Production-Graphic Designer

Very skilled in the knowledge of: CS Adobe Illustrator, Photoshop, InDesign, Adobe Acrobat, Microsoft Word, Excel, FTP on both MAC and PC platforms. Creative, with solid eye for design, able to perform under pressure to meet deadlines. Dedicated to delivering quality results. Quick learner, innovative self-starter and dependable team player, great problem-solver, always ready for a challenge. East Bay, 3958, Ilieva

Creative Production-Production Artist/Illustrators

Skilled in Adobe Illustrator, Photoshop, InDesign, QuarkXPress, MS PowerPoint. Skilled in Photoshop color correction as well as press-side proofing and color correction on 4-color web and sheetfed equipment. Familiar with Adobe Flash, Dreamweaver, HTML, CSS. East Bay, 3960, Cowder

Print Management-Customer Service

Bringing a wealth of knowledge and experience in project/program management, fulfillment, and inventory management, while emphasizing the needs of the customer. Natural problem solving and analytical skills that create creative, practical, and agreeable solutions to old challenges. Extensive computer program skills: Web-based Order Entry/Billing; PrintStream Office programs: Adobe Acrobat, MS Word and Excel; Email-Outlook and Lotus Notes. North Bay, 3940, Hanks

Print Management-Front Office

Office manager of a small web print shop, customer service, managed internal and external job systems, financial reporting, payroll, reception, job paperwork, and other duties as needed. Peninsula, 3941, Morgan

Print Management-General Management

Career printing plant operations and general management professional with over 35 years of varied print production, sales support and business management experience in the graphic arts industry. I enjoy taking a collaborative team-building and continuous process improvement approach in all activities to effectively problem solve and increase profits. North Bay, 3946, Chandler

Print Management-General Management

AA of Graphic Design and BA of Fine Art and Photography. Seven years of graphic and media design experience lay-out, typography, designing ads, flyers, brochures, editing photos etc., for both print media applications and web based media. Proficient with Adobe and Macromedia programs on MAC and PC workstations. Peninsula, 3959, Bellenger

Print Management-Production Management

Production Management, Scheduling, Estimating, Purchasing, Project Management, Customer Service, and Warehouse/Inventory Management. All Northern California, 3937, Baugh

Print Management-Sales/Account Representative

After years of managing, I am at my best as part of a team, working hands on. Will gladly train, mentor or advise my fellow employees. I started and ran a small print shop in San Jose called GF Graphics. I ran 2 small offset presses, 2 platemakers, 1 production camera, 1 imagesetter and became one of the first houses to use desktop publishing. Sacramento Valley, 3942, Griffen

Print Production-Electronic Prepress

Prepress digital, using Adobe CS, PC and Mac, plate making for various size presses, customer service by phone or walk in, help ordering paper, operate small offset presses, help in bindery when necessary, shipping and receiving. East Bay, 3936, Chayra

Print Production-Electronic Prepress

My experience in the printing industry has been focused around prepress, customer service, some graphic design, digital printing and large format printing (signs and posters). I have done prepress for both web and sheetfed. I have experience in the pressroom and bindery. All Northern California, 3943, Richardson

Print Production-Electronic Prepress

22 years of experience in electronic prepress. Knowledge of current desktop applications, Preps software, Apogee PrintDrive & PDF workflow and ORIS Color Tuner proofing software. Digital output to DocuColors, large format printers and platesetter. Detail-oriented. Great work ethic and excellent multi-tasker. MAC and PC platform user. San Francisco, 3949, Baltas

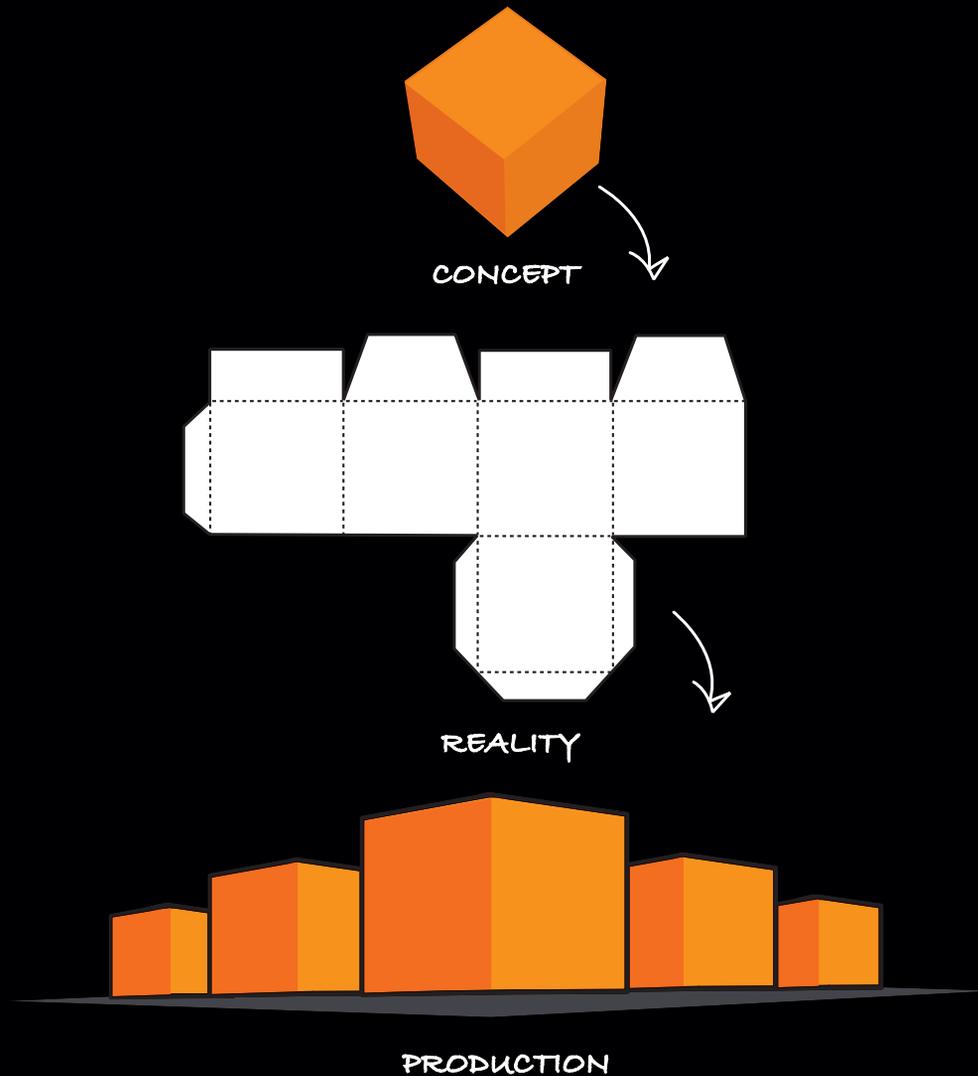
Print Production-Electronic Prepress

Prepress Operator with skills using Preps imposition software, Prinergy workflow system, Rampage and Scitex Brisque. Adobe CS: graphic suite - Illustrator Photoshop and InDesign. Work with QuarkXpress as well. Previous background includes lithographic stripping, understand trapping issues. Experience with embossing, foil stamping, die cutting, flexo, and packaging. Commercial experience as well. Bay Area, 3957, Acevedo

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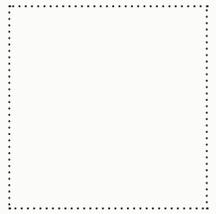
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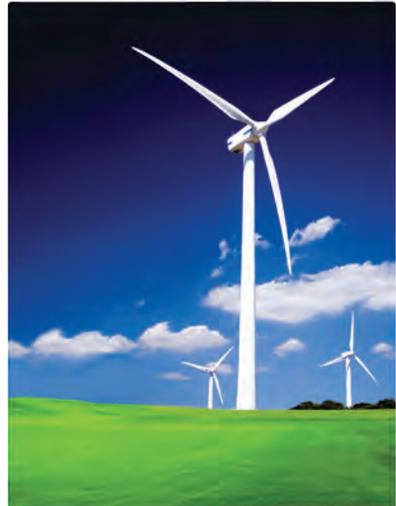
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