

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

process.



FALL 2011

In the World of
Design the Creativity
International Awards
are the real deal.
Page 36



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PROCESS  FALL 2011

the cover:

In **design**, all it takes to transform a simple idea into a brilliant work is **vision**; the vision to see past the intended meaning and to realize that there's **more than meets the eye**. To experience the vision of some of the industry's best, take a look inside...



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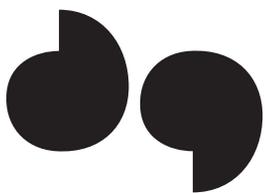
creative
MIND

Michelle LeClerc
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al moment
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world may or
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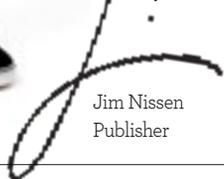
sappi | ideas
that
matter

it's all about the **process!**

The creative process...the printing process...the production process. We should call it *Process!* That was the "aha" moment back in 2008 when, after 17 years, the owners of *Southwest Graphics Magazine* decided it was time to redesign. They hired my firm to do it. I poured my heart and soul into it from day one and it quickly became the studio's dream gig. We got to overhaul everything: the name, the content, the distribution. And, we got to ask the hard question of what a print magazine—in the age of the sustainability—should actually deliver. We decided that in the height of the new-media swell of Facebook, Twitter, Web 2.0 and e-mail marketing, *Process* needed to be more than just a magazine, it needed to be an "artifact." A keeper-piece of quality content, design and production. Living proof that print is not dead!

In this issue, I hope that is what we deliver. In our editorial lineup, we've got production how-to's, showcased examples of fantastic bindery work, design pieces from key speakers at AIGA's Pivot design conference (the inspiration for our funky short-edge binding), a history of the Creativity International Awards, plus a whole batch of local South+West industry news. Production wise, the amazing ProMetal effects printing was done at O'Neil Printing on Centura stock from NewPage.

I'm also happy to announce that this spring, I was able purchase *Process* and transition into the role of publisher. It's a new thing to be on this side of the content, and I'm excited to get the opportunity to share ideas, energy and enthusiasm with the creative and production community. But, that said, I'm a firm believer that feedback is the breakfast of champions so I'd like to ask your help right off the bat. Send me a note with your thoughts to publisher@processmag.com. Give me your honest critique. It might sound odd, but what can I say? I want this to be fantastic and it's just part of my process.



Jim Nissen
Publisher

Photo by Jeff Neaton



process.
Fall 2011 + v.3 + no.2

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02 Hank Blank

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...is the founder of Print Buyers International and founder of Boston Print Buyers. A long-time print buyer herself, she is also a trade writer and journalist, penning dozens of articles for newspapers and trade magazines, including *Printing Impressions*. She also blogs for PIworld.com.

04 Tony Blei

...is a recovering photojournalist, who uses his photographic experience to capture life's unguarded moments for national, regional and local clients in the editorial, commercial and corporate arenas. His work has been published publications including *Bloomberg BusinessWeek*, *Time*, and *US News & World Report*. For Tony, his work is serious, creative and fun. "Creativity happens," he says. "Daily."

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TOP 10 REASONS TO DO A plant tour

STORY: MARGIE DANA

I know you're busy. Who isn't? But if the responsibility for getting things printed is yours, you need to get out and visit printers' facilities. Plenty of professional print buyers and creatives wouldn't think of giving a printer a job until they've done the plant tour and seen for themselves the equipment and the people there.

A printer's website and collateral can use all the right words and show dozens of fascinating photos of presses and building facades. Why bother, you ask? Here are the top 10 reasons why you should visit a printing plant if you're a buyer or graphic designer.

ONE To see the equipment. Does this facility have the right presses and other equipment for your needs? Are there redundant (duplicate) presses in case one goes down? Or if another customer's work is running when your job is ready to roll?

TWO To meet the press people. Most professionals work with a core group of print providers for a long, long time. Your work will benefit if you build relationships not only with the sales and service reps, but also with the press people.

THREE To meet your prospective CSR (customer service rep). In many cases, once you're a client, you'll be dealing with your CSR and not your sales rep much of the time.

FOUR To see if there's camaraderie between your sales rep and the pressmen. Presuming your sales rep is leading the plant tour, pay attention to the vibes between him or her and the people in the plant. If it seems friendly, breathe a sigh of relief. If you sense tension, watch out. Good relationships inside the plant bode well for your work.

FIVE To get a sense of the synergy inside the plant. A well-run print facility is abuzz with noise, activity and people. You'll love it. It's like those kids in Charlie and the Chocolate Factory getting a private tour of the place by Willy Wonka. No, it's not candy, but it still mesmerizes.

SIX To learn something new. Every time you go, you'll learn something you didn't know before. This is your chance to kick tires. Ask questions. Be curious.

SEVEN To find out the differences between different types of presses. Don't be too timid to ask. What's different about that offset press and those digital presses? What's up with the proofing systems? How does that bindery equipment work? Watch and learn. It'll make you better at your job.

EIGHT To take in the big picture of a plant you're considering. What kinds of jobs are running on the presses? How are the samples you're seeing? Does the equipment seem to be in good shape/well maintained? How busy or slow is the plant? How clean is it?

NINE To meet management. When you visit a plant, you should expect to be introduced to someone in power. It's nice to feel like you're a valued customer. A little hullabaloo is good for the ego.

TEN To ask your sales rep why your work belongs here. You may not really care about the equipment, but you do care about what this company can do for you. Use this visit to find the answers to this question.

So when you're invited to take a tour, go for it. A guided tour in a printing plant is always educational and always fun, especially for us print geeks. When you do, you'll have a much better appreciation for what it takes to get something printed.

BIO: MARGIE DANA
...is founder of Print Buyers International and the founder of Boston Print Buyers. For information, visit printbuyersinternational.com



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The Dilemma:

STITCH OR GLUE?

PROS & CONS

Saddle Stitching

ADVANTAGES

- + Least expensive of all binding options.
- + Fast.
- + Widely available, as most printers saddle stitch in-house.
- + Lies relatively flat.
- + Special gatefolds and foldouts are possible.
- + Can use a self-cover or a separate cover.

LIMITATIONS

- + Longevity. The wire stitching takes its toll on the paper and is not recommended for pieces intended for heavy use.
- + Limited amount of paper variations within the piece. For example, if you're stitching two 16-page forms together to create a 32-page self-cover brochure, and you want pages 3 and 4 to be red paper, then pages 1 through 8 and 25 through 32 will also be red paper. The idea here is that what happens on the front side of that form, will also affect the back side of the form.
- + No printable spine.
- + Thickness limitations. Documents thicker than .125 to .25 inch may require another binding technique.
- + May require special design adjustments for creep, especially small formats with high page counts.

Perfect Binding

ADVANTAGES

- + Overall valuable look and appeal.
- + Printable spine.
- + Longevity.
- + Ability to creatively interleaf pages. Use a variety of paper weights, colors and finishes nearly anywhere you like.

LIMITATIONS

- + Does not lay flat. You lose design space in the gutter area.
- + Not suggested for applications in which hands-free reading is important (e.g. cookbooks or instruction manuals).
- + Turnaround time. Allow an extra day for perfect binding.

Something was distinctly different. I couldn't put my finger on it. Was it the size of the magazine? No. Maybe the page count? Nein. The paper? Something was different...

Then it hit me. The latest issue of *Fine Arts* magazine was somehow bulkier around the middle and didn't look as sophisticated as it used to.

The Remarkable Difference

After years of perfect bound, coffee table-worthy editions, this spring, I received a saddled-stitched issue—a cheap imitation of its old self.

Now, there are perfectly good reasons why the magazine would have switched to saddle stitching. For one, it's less expensive. Second, it's less expensive.

The downside, however, is that it also looks the part and at 48 pages, showed the distinct tendency to not lie completely flat when closed. This is sometimes referred to as a "bow" in the middle.

Many times, the method of binding is determined by the page count. You'll commonly hear the "under 48 always stitch" and "over 96 perfect bind" rules of thumb.

But what rule applies to catalogs and booklets that fall between 48 and 96 pages? Does the rule of thumb always apply?

Back in the Saddle

Saddle stitching is simply a printer's term for stapling. Printed, folded forms are opened at their centers (half the pages on one side and half on the other side) and then gathered or nested together, each form falling on top of the next in proper order while riding along a chain.

By the time the gathered signatures reach the end of this moving conveyor-style line, they are stitched with wire (stapled) while resting on top of what looks like a metal saddle. The excess paper is then trimmed away along three sides (top, face and bottom) leaving the final finished size.

Saddle stitching is the most basic, inexpensive and commonly accepted form of binding. Starting with as little as eight pages, this form of binding is suitable for brochures made of the same weight sheets inside and out (self covers) as well as those that have a thicker cover and thinner inside text pages (plus cover).

"In saddle stitching, the inside pages of the book are a bit narrower than the outside pages," explains Stuart Slater, director of business development at Contemporary Graphics.

Imagine saddle stitching a 48-page magazine with the pages that are 8.5 inches wide left to right (or bound edge to opposite side unbound edge). After the binding signatures have been nested one inside the next, the centermost pages

will stick out the furthest beyond the front and back cover. This "creep" happens because the bulk of the paper along the folded edge to be stitched takes up space and "pushes out" the inside pages. The heavier the paper and the higher the page count, the more pronounced the effect.

When the bindery goes to make that final trim, all the pages need to end up being flush along the face (the open front edge of the stitched piece). That means that pages 24 and 25 will end up being narrower than the final trim size of 8.5. How much narrower depends on the weight of the paper and the number of pages to be saddle stitched.

"This is especially challenging when the design features tight registering borders, pages that spread across the spine or bleeds. Many designers aren't aware of this and don't allow for the creep," Slater explains.

To avoid some of these stitching pitfalls, the printer can calculate the adjustment you need to make when creating your files or offer suggestions on adjusting the design elements.

The Perfect Bind

Perfect binding is commonly used for catalogs, directories and paperback books that have a higher page count. Pages are glued together at the spine, the cover is wrapped around the glued pages, and the brochure or catalog is then trimmed to its finished size. No stitching anywhere.

Undoubtedly, the finished piece is aesthetically more pleasing. And, as this process provides you with an actual spine, you can use this extra design real estate to print on.

But this more refined look comes at a price.

"Never forget, that every piece we print is custom made," says Slater. "There are so many variables to each project and it's hard to give exact price points."

On average, however, expect to add 10 to 15 percent to your print cost. Not such a big deal in smaller runs perhaps, but when we're talking thousands of pieces, this may become prohibitive.

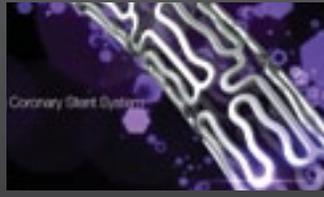
Decisions, Decisions

"When you have different alternatives that are available to you, the best thing to do is to work with a print vendor and allow him/her to run the numbers," recommends Slater. "Good print vendors today are partners of their design clients. And working together to solve potential problems or obstacles is really what it is all about."

You might be amazed at the ideas that can be sparked.

BIO: SABINE LENZ

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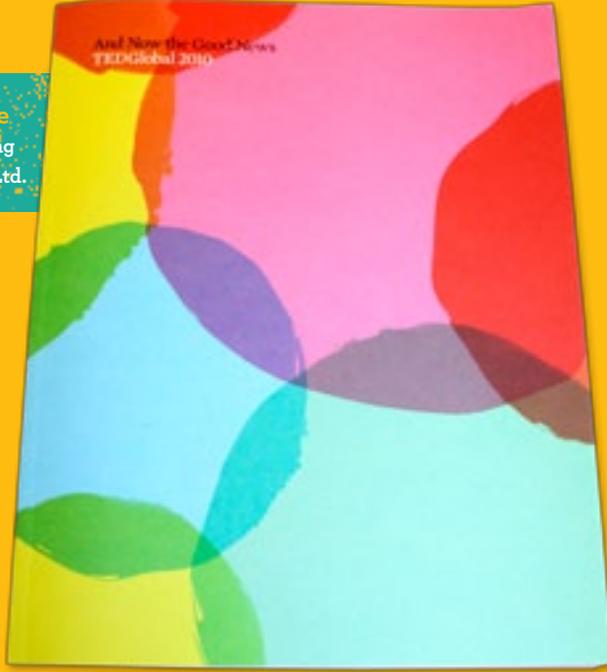
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bound

for greatness

In the world of print, bindery means everything. This summer, printers and binders from around the country put it all out there at the 2011 Product of Excellence Award. From graphic finishers to trade binderies to custom loose-leaf manufacturers, these firms displayed a diverse array of work that garnered top awards. **HERE'S A LOOK:**

 **TED 2010 Conference**
Category: Adhesive Binding
Pacific Bindery Services Ltd.



 **The Anstey Portfolio**
Category: Graphic Finisher Self Promotion
Special Award: 2011 Best of The Best Graphic Finishing
Anstey Book Binding

 **Gunther Vecker Book**
Category: Special Products
New Hampshire Bindery



“

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Saul Bass

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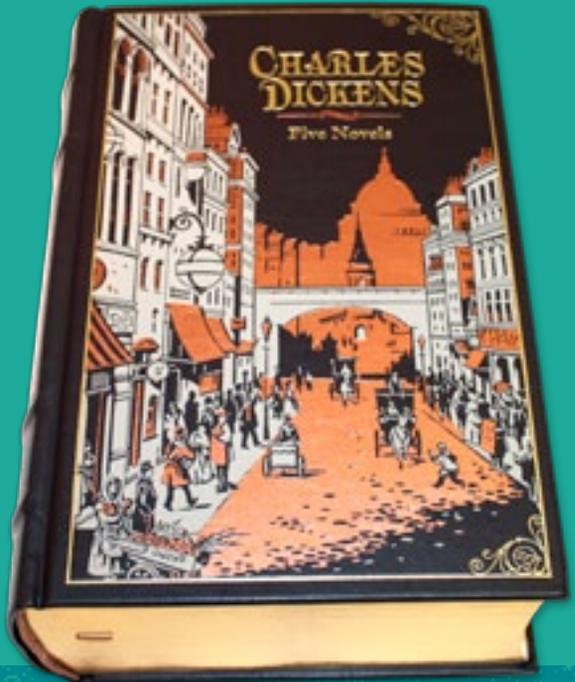
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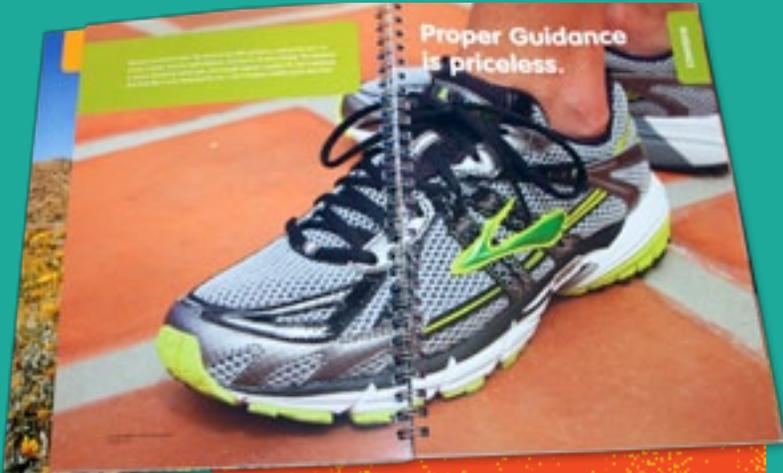
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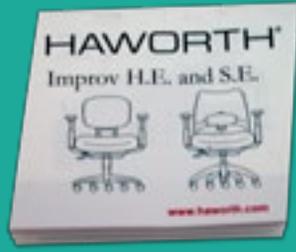
 **Pack Appeal Promo Pack**
Category: Loose-Leaf Manufacturer Self Promotion
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 **Charles Dickens: Five Novels**
Category: Foil Stamping & Embossing
C&C Offset Printing Co. Ltd.



 **Brooks Footwear Catalog Spring 2011**
Category: Mechanical Binding
Pacific Bindery Services Ltd.



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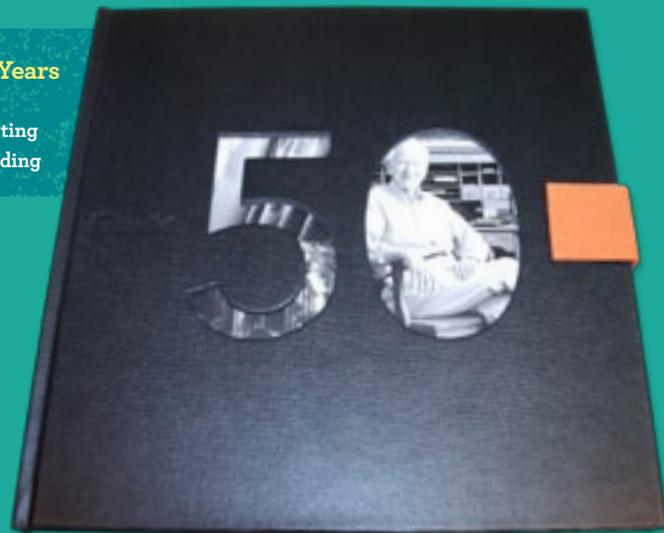
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Category: Diecutting
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Member Resource Kit

Category: Screen Printing: Multi-Color
American Thermoplastic Company



Solyndra Sales Kit

Category: Boxes and Totes
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Starter Kit

Category: Product Design
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With more than 90 speakers lined up, this year's conference features the best and brightest in design today. From the main stage to the diverse range of breakout sessions, these industry experts will provide insightful and valuable information on the state of the industry, the latest innovations in design, and everything a designer needs to know about building their business and career.

SPEAKERS INCLUDE:

BIERUT IS A PARTNER IN THE NEW YORK OFFICE OF THE INTERNATIONAL DESIGN CONSULTANCY PENTAGRAM, WHERE HIS CLIENTS HAVE INCLUDED THE NEW YORK TIMES, SAKS FIFTH AVENUE, HARLEY-DAVIDSON, THE WILLIAM JEFFERSON CLINTON FOUNDATION, THE BROOKLYN ACADEMY OF MUSIC, AND THE MORGAN LIBRARY AND MUSEUM. **BIERUT'S** WORK IS REPRESENTED IN THE PERMANENT COLLECTIONS OF THE MUSEUM OF MODERN ART, THE METROPOLITAN MUSEUM OF ART IN NEW YORK, AND THE MUSÉE DES ARTS DÉCORATIFS IN MONTREAL. IN 2002, **BIERUT** COFOUNDED DESIGN OBSERVER, A BLOG OF DESIGN AND CULTURAL CRITICISM. TODAY, THE SITE IS THE LARGEST DESIGN PUBLICATION IN THE WORLD WITH OVER A MILLION SITE VISITS A MONTH.



AIGA

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SPEAKERS



karl heiselman →

CEO, WOLFF OLINS

WITH MORE THAN 20 YEARS OF BRANDING AND DESIGN EXPERIENCE, **HEISELMAN** HAS HELPED CREATE GAME-CHANGING WORK FOR WOLFF OLINS' CLIENTS INCLUDING (RED), SKYPE, GE, PWC, UNICEF, CURRENT TV, NEW YORK CITY AND MERCEDES-BENZ. PRIOR TO JOINING THE AGENCY, HE FOUNDED THE SAN FRANCISCO-BASED DESIGN STUDIO THE FARM, WHERE HIS CLIENTS INCLUDED APPLE, AMERICAN EXPRESS, FEDEX, SWATCH AND HP. HE ALSO SPENT TWO YEARS AS THE EXECUTIVE CREATIVE DIRECTOR OF THE SWATCH LAB IN NEW YORK AND MILAN, WHERE HE DIRECTED FOUR 60-PIECE COLLECTIONS THAT HELPED REVITALIZE THE SWATCH BRAND. TRAINED AS A DESIGNER, **HEISELMAN** FIRMLY BELIEVES IN THE VALUE OF CREATIVITY TO DRIVE POSITIVE BUSINESS AND SOCIAL IMPACT.

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PIVOT. Merriam-Webster's definition of "pivot" is: 1) a shaft or pin on which something turns; 2a) a person, thing or factor having a major or central role, function or effect; 2b) a key player or position.

To name this year's AIGA's biennial meeting of the design minds "Pivot: AIGA Design Conference" makes complete sense, considering the design association's goal is to explore the shifts prompting change in design and prepare designers for the complexities of the future.

In other words, this conference is going to turn the industry on its ear. [Here's what's in store.](#)





(RED) IS NOT A CHARITY BUT A NEW BUSINESS MODEL, AN EXTRAORDINARY UNION OF BRANDS, PEOPLE, AND IDEAS THAT INSPIRE, CONNECT, AND GIVE CONSUMERS POWER.



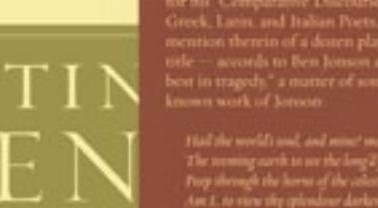
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EMERGING DESIGNERS

Because we all have to start somewhere, **PIVOT** is paying close attention to the needs of students and emerging designers. Designed to give new designers the opportunity to meet and learn from seasoned industry professionals, the Emerging Designer Symposium is essentially a "conference-within-a-conference," filled with informative and engaging sessions that will inspire designers just starting out in the industry. From "Cut My Teeth. Wash My Hands." to "Staying Scrappy," these sessions will address such topics as being your own boss, working for "the man," and what the first five years of running a design practice is really like. Moderated by Alissa Walker, writer and blogger for Gelatobaby, these sessions will give design students and recent graduates the tools they need to make the transition from school to studio and give them real-world perspective into the ups and downs of making it in the real world. Emerging designers will also have the chance to display their portfolio and get valuable feedback from renowned designers at the

STUDENT PORTFOLIO REVIEW.



← jonathan hoefler →

PRESIDENT, HOEFLER & FRERE-JONES

HOEFLER IS A TYPEFACE DESIGNER AND AN ARMCHAIR TYPE HISTORIAN, WHO SPECIALIZES IN THE DESIGN OF ORIGINAL TYPEFACES. NAMED ONE OF THE 40 MOST INFLUENTIAL DESIGNERS IN AMERICA BY I.D. MAGAZINE, HIS WORK INCLUDES AWARD-WINNING ORIGINAL TYPEFACE DESIGNS FOR ROLLING STONE, HARPER'S BAZAAR, NEW YORK TIMES MAGAZINE, SPORTS ILLUSTRATED AND ESQUIRE. HE IS BEST KNOWN, HOWEVER, FOR THE HOEFLER TEXT FAMILY OF TYPEFACES, DESIGNED FOR APPLE COMPUTER. HOEFLER'S WORK HAS BEEN EXHIBITED INTERNATIONALLY AND IS INCLUDED IN THE PERMANENT COLLECTIONS OF THE COOPER-HEWITT NATIONAL DESIGN MUSEUM AND THE MUSEUM OF MODERN ART.

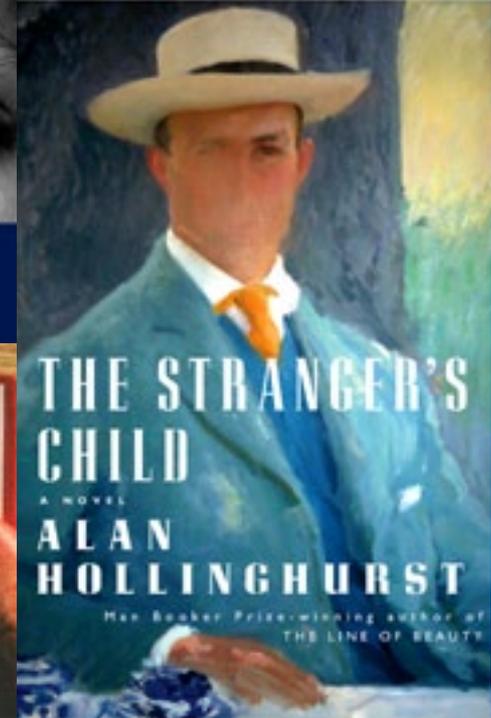
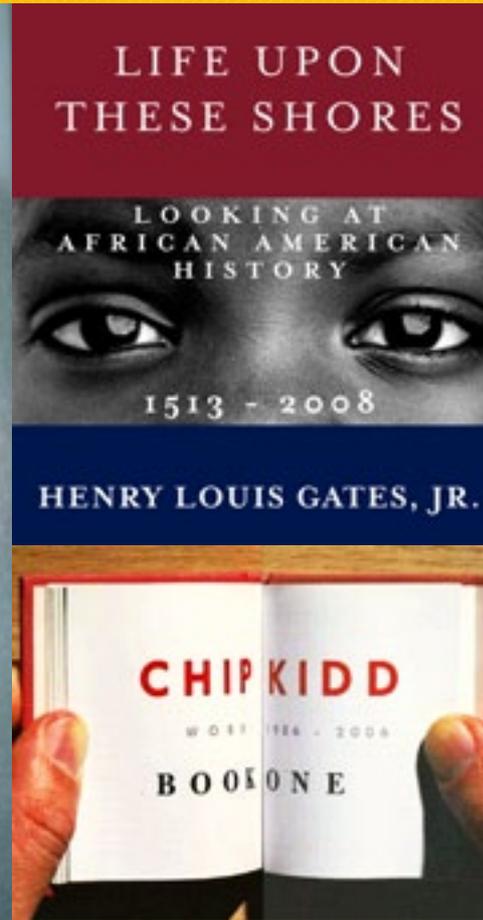
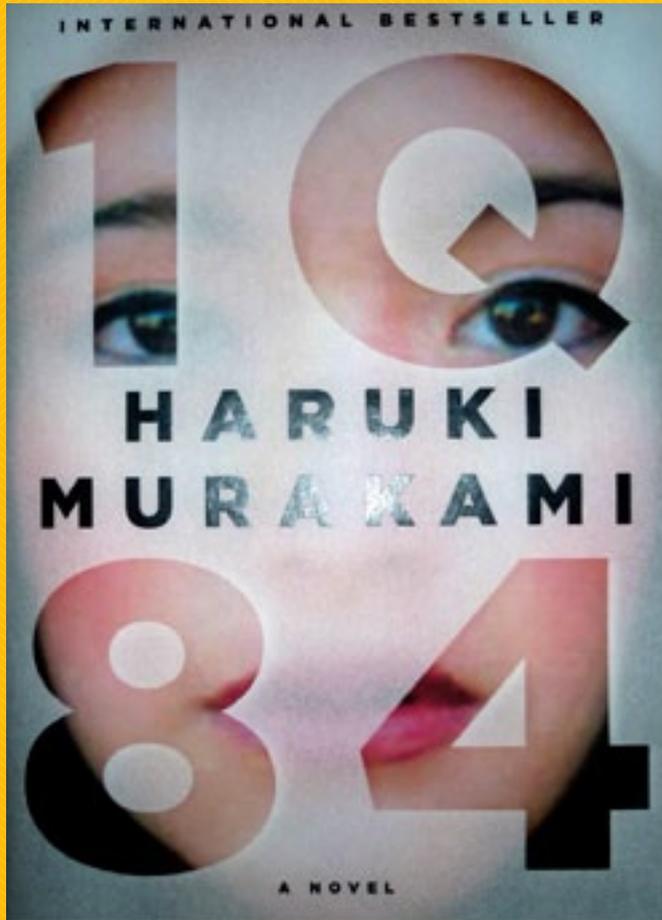




chip kidd →

DESIGNER, AUTHOR & ASSOCIATE ART DIRECTOR, KNOPF

A NEW YORK CITY-BASED GRAPHIC DESIGNER AND WRITER, KIDD'S BOOK JACKET DESIGNS FOR ALFRED A. KNOPF HAVE HELPED SPAWN A REVOLUTION IN THE ART OF AMERICAN BOOK PACKAGING. KIDD RECEIVED THE INTERNATIONAL CENTER OF PHOTOGRAPHY'S AWARD FOR "USE OF PHOTOGRAPHY IN GRAPHIC DESIGN" IN 1997 AND IN 1998, HE WAS MADE A MEMBER OF THE ALLIANCE GRAPHIQUE INTERNATIONALE. KIDD WAS AWARDED THE 2007 NATIONAL DESIGN AWARD FOR COMMUNICATIONS DESIGN AND IN THE FALL THAT YEAR, HIS WORK WAS INCLUDED IN THE COOPER-HEWITT'S THIRD NATIONAL DESIGN TRIENNIAL. A COMPREHENSIVE MONOGRAPH OF KIDD'S WORK, "CHIP KIDD: BOOK ONE," WAS PUBLISHED IN 2005, WITH AN INTRODUCTION BY JOHN UPDIKE.



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stuart candy ↓

PH.D., SENIOR FORESIGHT & INNOVATION SPECIALIST, ARUP

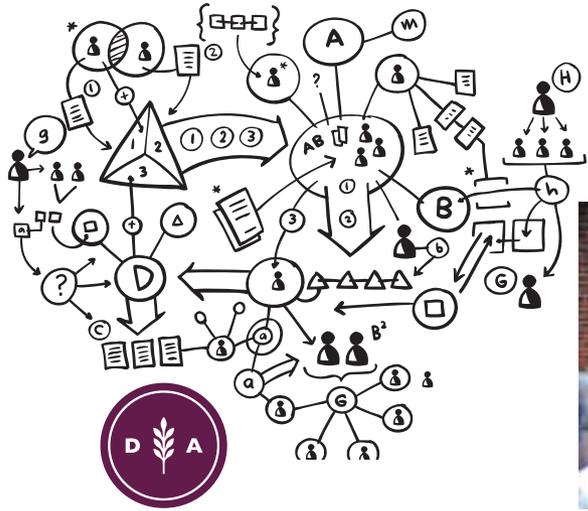
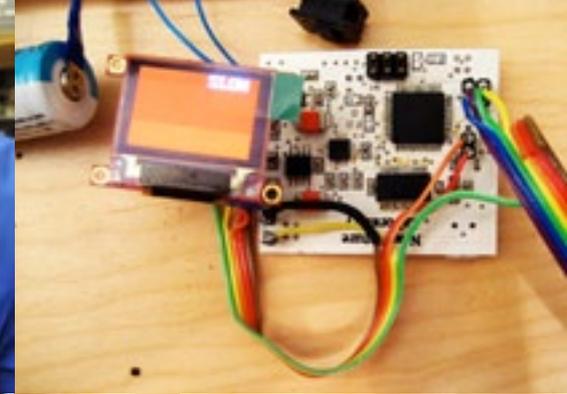
DR. CANDY IS A CONSULTING FUTURIST AND A PIONEER IN EXPERIMENTAL FUTURES— INTERACTIONS DESIGNED TO EVOKE A SENSE OF WHAT VARIOUS FUTURE SCENARIOS MIGHT FEEL LIKE TO INHABIT. A SENIOR FORESIGHT AND INNOVATION SPECIALIST AT THE GLOBAL ENGINEERING AND DESIGN FIRM ARUP, CANDY IS ALSO AN ADJUNCT PROFESSOR IN THE DESIGN MBA AT CALIFORNIA COLLEGE OF THE ARTS, AND THE FIRST RESEARCH FELLOW OF THE LONG NOW FOUNDATION IN SAN FRANCISCO. HE HAS SPOKEN ON FORESIGHT AND DESIGN AT SXSW INTERACTIVE, NEW YORK UNIVERSITY, UC BERKELEY, AND THE ROYAL COLLEGE OF ART, LONDON.



Julian blecker ↓

DESIGNER, TECHNOLOGIST AND RESEARCHER, NOKIA DESIGN; CO-FOUNDER, NEAR FUTURE LABORATORY

BLECKER IS A DESIGNER, TECHNOLOGIST AND RESEARCHER AT THE ADVANCED DESIGN STUDIO, NOKIA DESIGN IN LOS ANGELES AND THE NEAR FUTURE LABORATORY, SPECIALIZING IN EMERGING SOCIAL PRACTICES AND NETWORKED INTERACTION RITUAL. HIS FOCUS IS ON HANDS-ON DESIGN, PHYSICAL CONSTRUCTION, PROTOTYPING, OBSERVATION, PROP-MAKING AND DESIGNED SCIENCE FICTIONS AS A WAY TO RAISE QUESTIONS, TUNE IN WEAK SIGNALS, REVEAL HIDDEN INSIGHTS AND YIELD INNOVATIONS THAT LEAD TO DESIGN THAT MAKES THE WORLD A MORE HABITABLE, PLAYFUL PLACE.



Sustainability in Seven

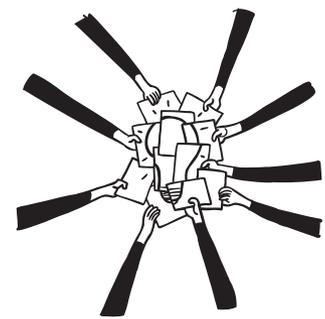


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← valerie casey



FOUNDER AND EXECUTIVE DIRECTOR, DESIGNERS ACCORD



A GLOBALLY RECOGNIZED DESIGNER AND INNOVATOR, **CASEY** WORKS WITH ORGANIZATIONS ON EVERYTHING FROM CREATING NEW PRODUCTS AND SERVICES, TO TRANSFORMING ORGANIZATIONAL PROCESSES AND BEHAVIORS. BEFORE STARTING HER FIRM NECESSARY PROJECTS IN SAN FRANCISCO, SHE HELD LEADERSHIP POSITIONS AT IDEO, FROG, AND PENTAGRAM. **CASEY** IS THE FOUNDER OF THE DESIGNERS ACCORD, THE GLOBAL COALITION OF DESIGNERS, EDUCATORS AND BUSINESS LEADERS WORKING TOGETHER TO CREATE POSITIVE SUSTAINABLE IMPACT. IN RECOGNITION OF HER WORK, **CASEY** WAS NAMED A "GURU" OF THE YEAR BY FORTUNE MAGAZINE, A "HERO OF THE ENVIRONMENT" BY TIME MAGAZINE, A "MASTER OF DESIGN" BY FAST COMPANY AND ONE OF THE "WORLD'S MOST INFLUENTIAL DESIGNERS" BY BUSINESSWEEK. THE WORLD ECONOMIC FORUM HAS HONORED **CASEY** AS A "YOUNG GLOBAL LEADER."



dondeena ↑
bradley, PhD

VICE PRESIDENT OF GLOBAL DESIGN AND DEVELOPMENT FOR NUTRITION VENTURES, PEPSICO

RESPONSIBLE FOR DESIGNING AND DEVELOPING HOLISTIC SOLUTIONS THAT TARGET THE NUTRITIONAL NEEDS OF CONSUMERS WITH DIVERSE HEALTH ISSUES LIKE OBESITY AND DIABETES, **BRADLEY** HAS BEEN A SIGNIFICANT FORCE IN PEPSICO'S STRATEGIES IN NUTRITION STANDARDS AND EDUCATIONAL PROGRAMS. BEFORE JOINING THE COMPANY IN 2007, SHE LED THE STRATEGIC MARKETING TEAM RESPONSIBLE FOR NUTRITION TECHNOLOGY PLATFORMS FOR MCNEIL NUTRITIONALS. WITH A DOCTOR OF PHILOSOPHY IN FOOD SCIENCE FROM OHIO STATE UNIVERSITY AND A MASTER OF SCIENCE IN NUTRITION FROM PURDUE UNIVERSITY, SHE IS ACTIVELY INVOLVED IN A NUMBER OF ORGANIZATIONS FOCUSED ON HEALTH AND NUTRITION.



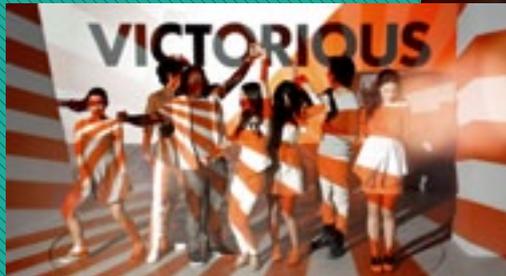


jakob → trollbäck

PRESIDENT & CREATIVE DIRECTOR, TROLLBÄCK + COMPANY

A SELF-TAUGHT DESIGNER FROM SWEDEN, **TROLLBÄCK** BEGAN HIS ARTISTIC CAREER AS A DJ IN HIS NATIVE STOCKHOLM AND SINCE, HAS BECOME AN INDUSTRY LEADER IN BOTH BRANDING AND MOTION GRAPHIC DESIGN. HAVING FOUND A COMMONALITY IN MUSIC AND DESIGN, **TROLLBÄCK** CREATES PIECES THAT TRANSPORT HIS AUDIENCE TO PLANES OF SENSORIAL EXPERIENCE. HIS WORK HAS BEEN FEATURED IN THE NEW YORK TIMES, BOARDS MAGAZINE, CREATIVITY AND PRINT.

TROLLBÄCK IS ON THE BOARD OF DIRECTORS AT THE ART DIRECTOR'S CLUB, AN ADVISER FOR THE WORLD SCIENCE FESTIVAL, A TRUSTEE AT THE BROOKLYN ACADEMY OF MUSIC AND, MOST RECENTLY, BECAME A PROMAXBDA BOARD MEMBER.



COMMAND X

Proof that there really is a reality show about everything, "Command X: Season 3" will follow and document seven up-and-coming designers—all under the age of 26—as they get their chance to showcase their skills and talents to 1,500 design professionals, and compete in a series of design challenges to complete and present in 24 hours. Produced by Emily Oberman and Bonnie Siegler of Number Seventeen, this is the third season of the "Command X" series. The first one was filmed at "Next," the 2007 AIGA Design Conference in Denver, Colo., with the second one filmed at "Make/Think," the 2009 conference held in Memphis, Tenn.

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"COMMAND X" CONTESTANTS

SARAH SAWTELL

Grand Rapids, Mich.-based designer with a passion for forward-thinking ideas and the concepts of good design. Currently she is working at Concept A, a multidisciplinary studio in Grand Haven, Mich.



MARK NIZINSKI

Graphic designer straight out of Kent State University. In addition to working at Twist Creative in Cleveland, he also contributes to the design inspiration blog The Donut Project.



JESSE REED

Recent graduate from the College of Design, Architecture, Art and Planning at the University of Cincinnati. Now living in Brooklyn, he is currently a designer for the department of advertising and graphic design at the Museum of Modern Art in New York City.



SPENCER CHARLES

Graphic designer and artist with an interest in sign painting and hand lettering. Originally from Salt Lake City, he is making the move to New York City to work for Louise Fili Ltd.



WENDY HU

New York City-based designer currently working as a senior designer at Carbone Smolan Agency. Last year, she traveled to the rural villages of Nicaragua and Mali, where she documented and blogged about the construction of the villages' first schools.



MATT HUNSBERGER

Graduate of the Hartford Art School, specializing in visual communication design. His personal projects include a series of synthesizer drawings and hand-drawn calendars. He also produces electronic music under the name Teleflux.



SUSAN MURPHY

Hailing from the Amsterdam, this recent master's degree candidate from the Savannah College of Art and Design has returned to the Netherlands to join the Amsterdam office of Edenspiekermann.





← yolanda santosa

CREATIVE DIRECTOR, FERROCONCRETE

A GRADUATE OF ART CENTER PASADENA, **SANTOSA** BEGAN HER CAREER DESIGNING THE MAIN TITLES FOR FILM AND TV PROJECTS LIKE "300," "DESPERATE HOUSEWIVES" AND "UGLY BETTY." SHE LOVED STORYTELLING AND COULDN'T IGNORE A GROWING FASCINATION FOR BRANDING, SO IN 2006, SHE ACQUIRED THE THEN-INFANT PINKBERRY ACCOUNT AND FOUNDED FERROCONCRETE. WITH HER RECENT NETWORK REDESIGN OF TBS, **SANTOSA** HAS COME FULL CIRCLE, TURNING FERROCONCRETE INTO A FULL-SERVICE BRANDING AND MOTION DESIGN FIRM. **SANTOSA** HAS EARNED NUMEROUS ACCOLADES, INCLUDING THREE EMMY NOMINATIONS AND IS SOUGHT OUT AS A NATIONAL GUEST SPEAKER AND BRANDING EXPERT.



kevin ↑ brooks

USER EXPERIENCE PRODUCT MANAGER, MOTOROLA MOBILITY

AS A USER EXPERIENCE PRODUCT MANAGER FOR MOTOROLA MOBILITY, **BROOKS** RESEARCHES AND COORDINATES THE DEVELOPMENT OF NEW USER EXPERIENCES FOR THE HOME ELECTRONICS DIVISION. AS A WRITER AND PERFORMING ORAL STORYTELLER, HE TELLS PERSONAL TALES FROM HIS URBAN CHILDHOOD, THROUGH TO HIS PRESENT DAY PARENTHOOD AND JOURNEYS THROUGH LIFE. IN 2006, **BROOKS** PUBLISHED A CD OF HIS STORIES ENTITLED "KISS OF SUMMER" AND IN 2010, HE PUBLISHED A BOOK WITH WHITNEY QUESENBERRY ENTITLED "STORYTELLING FOR USER EXPERIENCE: CRAFTING STORIES FOR BETTER DESIGN" FOR ROSENFELD MEDIA.

THE SESSIONS + WORKSHOPS

There's no question the world of design is extremely diverse and multi-dimensional. Fortunately, it seems no stone will be left unturned for Pivot attendees. Sessions will be broken down into two areas: general and affinity. General sessions will be on the main stage, where moderator Kurt Andersen—author and host of "Studio 360"—will engage speakers in insightful Q&As, while the affinity sessions run the gamut from interaction design and sustainability, to in-house design and data visualization.

➤ **OFFENSIVE PLAY:** The Art of the Pick and Roll – Katie Salen, executive director of the Institute of Play, will talk about game design and play amplifies design's potential to innovate and change.

➤ **AT YOUR SERVICE?** From the Presumptions of Design to the Products of Design – Allan Chochinov—partner at Core 77 and chair of the MFA Products of Design, School of Visual Arts—will discuss how design is now seen as a strategic global resource that enables innovative brands and companies to compete more effectively.

➤ **THE NEW NORMAL** Valerie Case, founder and executive director of Designers Accord, will discuss how designers have the opportunity to contribute to the new world order.

➤ **TYPE AT THE CROSSROADS** Jonathan Hoefler, president of Hoefler & Frere-Jones, will discuss the exploration of web fonts and detail where the needs of designers meet the needs of readers.

In addition to the sessions, pre-conference and design educator workshops will also be offered. Designed to teach new management skills for the real world or give design educators tools to enhance their curriculum and class relevance, these workshops are part of AIGA's ongoing commitment to professional development.

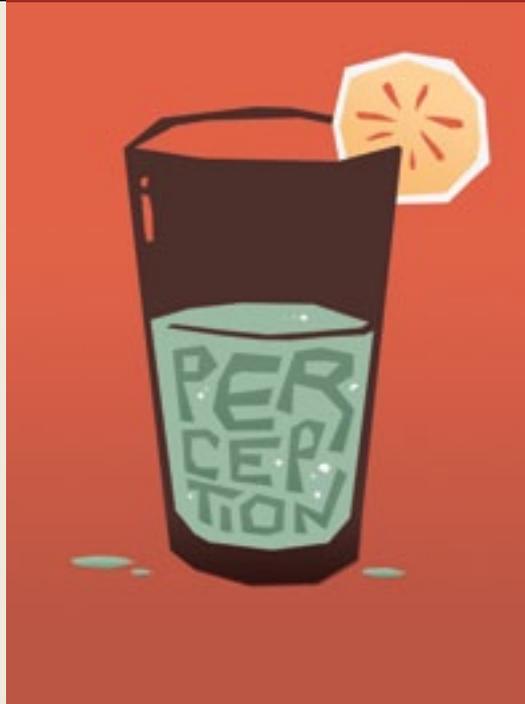
PHXDW + EVENTS

PERCEPTION + In its third year, the annual poster exhibit for PHXDW is all about perception. Local designers were asked to create a poster conveying their idea of perception. This no holds barred competition will show examples of how far the imagination can be stretched, as well as showcase the creative depth of the Phoenix design community. Entries will be on exhibit through Oct. 18.

THRIVE + Created by and for designers working in education, this four-day conference hosted by the University & College Designers Association (UCDA) will teach the necessary tools and techniques to make you more effective while inspiring creativity. More than 20 speakers are scheduled to speak, while a design competition will showcase the best work in everything from publications and electronic media, to illustration and photography. Oct. 15-18.

MODERN PHOENIX HOME TOUR + Celebrate examples of Phoenix's mid-century design heritage with a guided, architectural tour to some of the city's most renowned commercial and residential midcentury modern properties. Alison King, founding editor of ModernPhoenix.net, will be on hand to describe the significance of each architect and the building's contribution to the story of modernism in the Valley. Oct. 16.

PECHAKUCHA PHOENIX 4 + PechaKucha, the global phenomenon started by architects Mark Dytham and Astrid Klein in Tokyo in 2003, returns to Phoenix. Japanese for "chit chat," this unique event will showcase the work of designers in all disciplines. This year's event will feature a new format called "20x20," a shotgun style presentation of 20 slides, 20 seconds per slide, equaling a total of 6 minutes and 40 seconds. Oct. 19. **EVENTS SUBJECT TO CHANGE.**



it's baaack!

PHOENIX DESIGN WEEK(S)

RETURNS — LEAVING YOU BEGGING FOR MORE

Oh, what a difference three years can make.

It all began in 2009, when Phoenix Design Week (PHXDW) made its debut, jump-starting a creative community that was in need of some spark, some inspiration, some cohesion.

The following year, PHXDW came back, bigger and better than ever, thanks to a lineup of speakers who, well, let's just say the design world wouldn't be where it's at without them. From Hillman Curtis to Von Glitschka to James Victore, attendees were treated to some of the most creative and innovative minds in the industry today.

Now in its third year, PHXDW has turned into a nearly month-long celebration of all things creative, culminating with the mother of all design conferences, Pivot: AIGA Design Conference. With more than 1,500 designers expected to attend, people from all over the country will experience the diverse culture and boundless creative of the Phoenix design community. ☺



PHOENIX DESIGN MUSEUM

The creators of PHXDW are at it again. After creating an event that celebrates the work of the local design community, they have now created a venue that will showcase such talents: the Phoenix Design Museum.

Housed in the Phoenix Seed & Feed building in downtown Phoenix, the museum will host both traveling and permanent exhibitions. For PHXDW, a selection of exhibitions will be on display, including selections from “AIGA 365 | Design Effectiveness Competition,” which showcases current work in communication design; “Creativity 40,” featuring winners from this year’s Creativity International Awards; “Design for Good,” socially beneficial design solutions from the AIGA; and “How to Stuff a Wild Duck,” a permanent exhibition showcasing the works of Kenneth White, the late Phoenix designer who studied under Paul Rand and specialized in corporate identity.

The concept of the museum began in 2009 by Mark Dudlik and Tanner Woodford. The museum will be part of Lost Creature, a nonprofit organization that “aims to bridge culture and creativity with community projects.” The organization was started by Dudlik and Scott Rostohar, a Phoenix-based copywriter.

In addition to an exhibition area, the museum will also be home to Ignorance & Ambition, a retail space offering limited edition and locally sourced design items. 

BECAUSE TRUE COLOR MAKES ALL THE DIFFERENCE

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For Image & Color Professionals

FlexScan SX series is the ideal choice of graphic designers, photographers, motion picture editors and any professionals that consider color reproduction critical.

These widescreen monitors, offered in 27, 24, and 22 inches, boast the large screen size and color control needed for DTP, CAD, graphic design and digital photography prosumers.

The series delivers abundant features based on EIZO's cutting-edge color reproduction technologies and advanced ergonomics while providing easy hardware calibration with the optional EIZO EasyPIX color matching tool.

This wide color gamut monitor reproduces nearly 100% of the Adobe RGB color space, displaying almost every possible color captured in photos taken in a digital camera's Adobe RGB mode.

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The ColorEdge Series is perfect for professionals who require the highest level of color management. Every monitor is individually factory calibrated to deliver the most accurate on-screen color for final soft proofing.

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Newest models feature the industry's first built-in calibration sensors so that monitors can be scheduled to self calibrate even when you are not in front of the monitor or even when your computer is off. A 3D look-up table improves the monitor's additive color mixture.

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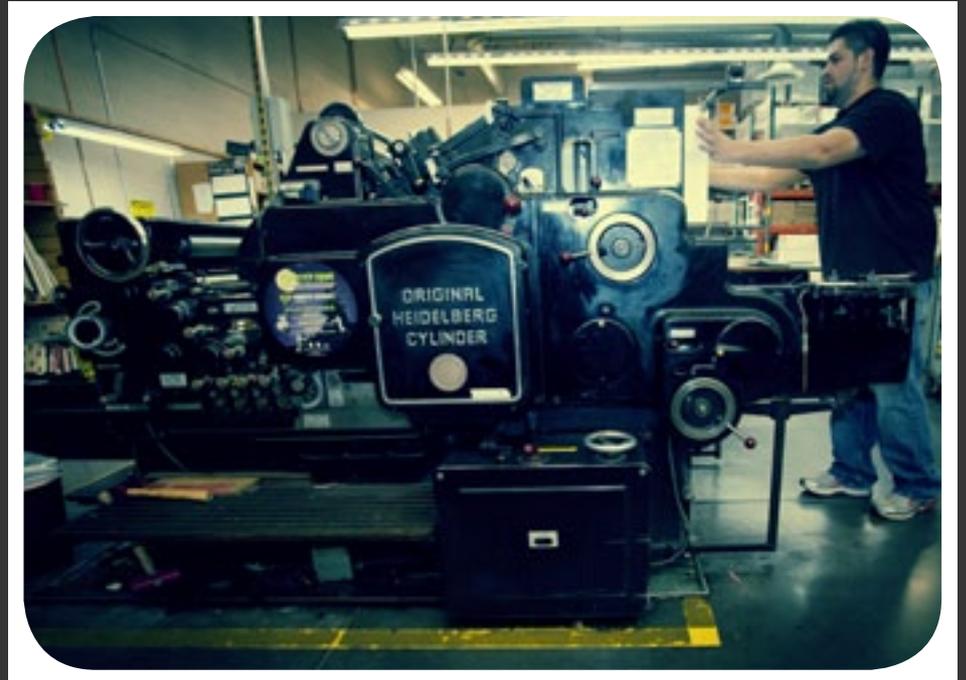
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O'NEIL printing





AFTER MORE THAN A CENTURY, A PHOENIX PRINTER CONTINUES TO INNOVATE IN THE WORLD OF PRINT.

STORY | MICHELLE JACOBY

PHOTOGRAPHY | TONY BLEI

In 1908, Arizona resident William “Bucky” O’Neil had a successful letter shop. But it was his access to the state voting records that began a legacy in print that continues today.

With those voting records came home addresses, giving O’Neil the ability to do direct mail advertising to those households. The company quickly grew through the 1920s and they eventually got their first mimeograph machine, giving the company the ability to mass produce the printed product.

In the 1970s, O’Neil Printing got their first offset printing press and since then, the company has steadily grown into what it is today: a full-service printer offering the latest services and technologies available for print communication.

Tony Narducci has been watching O’Neil Printing grow and evolve since he joined the company in 2000. Seven years later, he was named president of the company, where he says he’s been fortunate to continue the business legacy that Bucky O’Neil began even before Arizona’s statehood.

“It’s amazing to see the company enter its second century,” says Narducci.

And although the company has been around since the turn of the century, Narducci says that the last five years have been exponential in the company’s growth.

“Digital printing has truly changed the landscape for our clients. In addition, the economy—or the change in the economy—has really propelled that even quicker,” he says, attributing the company’s growth to clients not only returning to print, but also using it in multiple platforms.

“It’s been encouraging to see folks go back to traditional print as part of their communications strategy. In terms of the marketing portfolio, folks aren’t just using one media, but multiple media, to be relevant to their clients and the market,” Narducci says.

To meet the needs of their client’s multiple needs and platforms, O’Neil has brought all of the print communication tools a client might need in-house. This includes large format (banners, signage), digital printing and offset printing, which enables O’Neil to do any length or size for their clients.

“Then we have other tools that make the print communication multi-dimensional,” says Narducci. “We can add web components, such as a PURL (personalized URLs) to a printed medium. This enables the client to measure the rate of return on their printing investment.”

According to Narducci, the goal isn’t to take the place of marketing companies. But rather to provide solutions.





**HEY, THERE.
LIKE WHAT YOU'RE SEEING?**

Hope so, because what you're holding in your hands is the professional work of the printer featured on this spread. Collaboration. It's a wonderful thing.

"We provide the tools for clients to measure the marketing efforts," he says. "QR codes, for example, creates the opportunity to redirect."

Through all of the changes and innovation, O'Neil continues to do the one thing it's done since it started in 1908: provide exceptional customer service.

"In today's world—and we've all experienced this—there is an overall lack of service that customers are getting used to because we've become this instantaneous environment," Narducci says. "What we need to continue to ask ourselves is what can we

do to effect a positive change on a relational level. Relationships are very important to us—with our vendors, clients and community. In the end, clients still need high confidence."

In an effort to develop and enhance client relationships, O'Neil has made a concerted effort to effectively and successfully communicate with their clients. Recently, the company launched a newly-designed, fully comprehensive website that spotlights new offerings and includes informational videos; a link to O'Neil Connect, an information-rich newsletter; and case studies showcasing the company's ability to provide solutions for its clients.

Moving forward into 2012, O'Neil is gearing up for Arizona's 100th birthday by partnering with author Lisa Schnebly Heidinger; Rule29 Creative, a marketing firm based in Geneva, Ill.; and Roswell Book Binding to publish "Arizona: 100 Years Grand," the official book of the Arizona centennial.

"The book isn't only a beautiful printed piece, it's also an amazing history of Arizona's first 100 years," says Narducci. "We're extremely proud to be a part of this exciting project that celebrates the great state of Arizona." 

CONTACT: O'NEIL PRINTING
ONEILPRINT.COM + TONY@ONEILPRINT.COM

**"IT'S AMAZING
TO SEE THE
COMPANY
ENTER ITS
SECOND
CENTURY."
— TONY NARDUCCI**





O'NEIL PRINTING SERVICES

+ PRE-MEDIA

Recognized as a G7 Master Printer, which used the G7 method to calibrate, print and proof. Stochastic screening powered by Kodak Staccato is also offered, as well as Kodak InSite Prepress Portal System and ProMetal, powered by Color-Logic.

+ OFFSET

Offers three Heidelberg offset presses, each with Aqueous Coaters. Two presses feature perfecting printing, while the two-color Hamada press is available for smaller jobs.

+ DIGITAL

Offers HP Indigo 5000 digital press, which equals the quality of offset printing, as well as White Ink for full-color images on colored stock, and Xerox Nuvera for high-volume black and white digital printing.

+ LARGE FORMAT

Offers a 63-inch wide large format hybrid printer that offers high-quality prints on both rigid and roll material.

+ FINISHING & FULFILLMENT

Offers a full array of bindery and die-cutting services, as well as high-speed inkjet, laser imaging, list management and acquisition services.

+ MARKETING TOOLS

Expertise in implementing, tracking and monitoring multiple touch campaigns such as QR codes, personalized URLs and general URLs.

+ O'NEIL DIRECT

Web-to-print online ordering system provides a customized portal for printing and managing variable date pieces. In addition, an online inventory management and distribution system provides an efficient workflow in the fulfillment process.

+ O'NEIL CONNECT

Free and informative workshops on the latest in useful printing techniques and applying them to communications pieces.

SPECIAL EFFECTS

DEBUNKING THE MYTH OF METALLIC PRINTING

In the print world, things can change on a dime. And although special color treatments and effects have been around for a while, the latest trend is definitely turning heads.

ProMetal is one of the newest technologies in print, offering a multitude of metallic-looking colors all from one silver metallic ink.

“Normal print jobs—magazines, for instance—would be printed using a CMYK four-color process. In ProMetal, by adding one ink or printing unit, you get a wide gamut of metallic colors,” says Shawn Arney, O’Neil pre-press manager.

Powered by Color-Logic’s Process Metallic Color System (also known as ProMetal), the process involves a specially formulated metallic base ink added to the transparent CMYK inks. The metallic silver base ink will show through the layers of CMYK, creating a wide variety of metallic colors. Currently, there are 250 colors in the ProMetal palette, plus some custom color options available.

“The big feature is that is a smooth finish silver, which is how it can give the shiny effect,” says Arney.

The metallic ink has a finer grain or non-leafing grain. Because of this fine texture, other colors can lay on top of the ink. As for what ProMetal can be used for, according to Arney, what can’t it be used for?

“We use it on everything from magazines and brochures to digital. You can also use it on point-of-purchase, displays, variable print media, basically any kind of product printed on coated paper,” he says.

While the philosophy has been around for a while, Color-Logic has turned it into a user-friendly software that can be used with traditional design studios like InDesign, PhotoShop and Illustrator.

“We’ve been doing it for about a year. Once we got it up and rolled it out, we were doing about a job a week and so far, we’ve done about 30 projects using ProMetal,” Arney says. “Although it may sound expensive, it really isn’t. It’s just one more color. The benefit definitely outweighs the cost because, in the end, you get more dynamic and dramatic piece.”



HOW DOES IT WORK?

Since CMYK inks are transparent, a specifically formulated metallic base ink is printed, followed by any mixture of cyan, magenta, yellow and/or black. The metallic silver base ink will show through the layers of CMYK, creating a nearly endless variety of metallic colors.

PROMETAL SWATCHES

ProMetal has 250 custom-built metallic swatches from which to choose for your project. Each are specifically built as a CMYK + Metallic Silver.

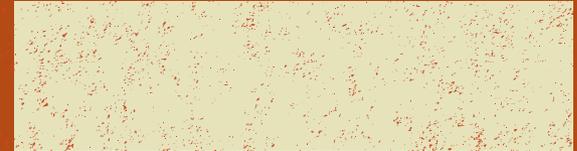


This patent pending Process Metallic Color System™ includes everything necessary to design and print striking metallic designs on metallic or paper substrates, using offset, lithography, flexography, or digital processes.

www.color-logic.com



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their entries in every discipline—from new

media and web design, to film and tv, to

print and publications—in hopes of being

honored with the coveted platinum and

best in show awards.

Process spoke with Kathleen Ritchie, marketing director of the Creativity International Awards, about the program's beginnings, the design rock stars it has created, and what the future holds for one of the most prestigious creativity and design awards programs in the world.



CREATIVITY
INTERNATIONAL AWARDS

Give us a little background on the Creativity Awards. How did it start?

The Creativity Awards was started in 1970 by the prestigious *Art Direction Magazine* and was meant to answer many criticisms of design shows and awards [happening during that time].

Since it first published in 1949, the magazine supported all award shows because they rewarded the talent of the design and advertising industry. This new show, however, made the following changes: Instead of restricting entries, it accepted them from all over the world. And the magazine judged the show instead of art directors themselves. Magazine staff felt that at least one awards show should be completely unrestricted and open to all schools and styles of advertising design; impartial to art, illustration, photography or graphic design and inclusive of all types of media.

In 1971, the first Creativity Awards Annual was published as a complete pictorial record of the 1970 Creativity Awards show. Over 41 years, there have been so many winners. In fact, we're currently working on an archive for viewing online that will show all the winners dating back to 1970.

What happened after *Art Direction Magazine* ceased publication?

After the magazine stopped publishing, David Carter acquired the rights to the Creativity Awards in 1997. Carter was an entrepreneur and writer, who was considered an expert in graphic design, logo design and corporate branding.

When Carter retired, he sold the Creativity Annual to George C. Dick, president and CEO of Four Colour Print Group, the company that had been printing the Creativity Award Annuals for Carter.

Dick began his printing career in 1980, and has since visited printing plants in a dozen different countries

in Asia, Europe, Central and South America. He's always searching for new business partners, new technology, and new ideas to help manage the relationships between customers, sales/service personnel and manufacturers. He's had articles published in trade magazines, and spoken at industry conferences. He divides his time between his family, business, and sports activities.

Who have been some of the awards' most notable winners?

Archie Boston, Frank Pietronigro, Jack "Wolfgang" Beck, Earl Gee (GDUSA 10 to Watch), photographer Franco Rubartelli, Paula Scher, Morton Goldscholl, Debbie Millman, Art Paul, TBWA, Young & Rubicam, Leo Burnett, Chiat/Day, AKQA and Ogilvy & Mather.

What countries have been represented over the years?

United States, Greece, Singapore, UK, France, Spain, Germany, Poland, China, Japan, Australia, Brazil, Ecuador, New Zealand, South Africa, Turkey, India, Belgium, Sweden, Norway, Finland, Canada, Mexico, Croatia, Macedonia, Slovenia, Hungary, Kazakhstan, Russia, Taiwan, Thailand, Philippines, Netherlands, Malaysia, Colombia, Denmark, Hong Kong, Oman, UAE, Switzerland, South Korea...we've received at least one entry from every country over the last 41 years.

What is the average percentage of winners to entries?

We pride ourselves in the fact that only about one-quarter to one-third of entries make the cut and are featured in the Awards Annual. Our judging panel always represents a cross section of proficiencies, backgrounds and nationalities, and they come together to pick the best representations of creativity and design that are submitted to the competition.

Of course, good and effective design can be subjective—especially when you’re looking at pieces from other countries. Because the scores are averaged together, we don’t give them specific instructions. We simply ask them to rely on their expertise and background, and to evaluate all aspects of the entry: production techniques and material, presentation, idea, execution, color selection, typography, photography, pretty much everything!

Who have been some of the judges?

Our judges panels over the last couple years have included Ben Williams, AKQA (Australia and the U.S.); Burkey Belser, Greenfield Belser; Lucie Lebaz, EURO RSCG C&O (France); Henry Rasmussen (Denmark); Will Burke, Brand Engine; Marcelo Lopes, Merchan Design (Brazil); Michael Mrakovic (Australia), Prentice Howe, Door Number 3; Stan Church, Wallace/Church; Egon Springer, Pareto, (Canada); Pranav Sharma (India).

What is the future of the awards?

Today, Creativity Awards continues its legacy of recognizing the most creative design and advertising being created around the world. Our goal is to be the most comprehensive vehicle for self-promotion out there. You get the most “bang for your buck,” if you will. We’ve brought back the roots of Creativity Awards, including the traveling exhibit, which can be seen at the Phoenix Design Museum until Oct. 20. Our Awards Annual is bigger and better than ever, and we’re planning a retrospective of the first 50 years.

We are engaging in partnerships with influential design magazines and associations throughout the world to make today’s designers aware of the accolades that participating in Creativity International can give them.



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INSTRUCTOR: THERON MOORE

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PACKAGING
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 MATTEAU PARENT GRAPHISME ET COMMUNICATION -
 CANADA | ART DIRECTOR: HELENE MATTEAU
 GRAPHIC DESIGNER: LAURENT GRISLAIN



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 HBO HOME ENTERTAINMENT
 IGNITION PRINT
 CLIENT: HBO HOME ENTERTAINMENT
 CREATIVE DIRECTOR: EMMETT JAMES
 ART DIRECTORS: BRUCE VENTANILLA, YUJIN ONO
 PRODUCTION ARTIST: ANDREA BLYTHE



PLATINUM WINNER STUDENT PHOTOGRAPHY,
 COMMERCIAL, CAMPAIGN | CHANG GUNG UNIVERSITY
 CONCEPT+DIRECTION: WEN-CHUN HSIANG



PLATINUM FOOD & BEVERAGE PACKAGING | SUBPLOT DESIGN INC.
 CLIENT: LEVEL GROUND TRADING | CREATIVE DIRECTORS: MATTHEW CLARK, ROY WHITE
 DESIGNERS: MATTHEW CLARK, ROY WHITE | WRITERS: DEREK PERKINS, MATTHEW CLARK
 ILLUSTRATOR: MATTHEW CLARK | PHOTOGRAPHER: HUGO CIRO



BEST IN SHOW -
 PROFESSIONAL
 CATEGORY: HOME &
 GARDEN PACKAGING
 CLIENT: BAJAJ
 MAJESTY IRON
 CREATIVE FIRM/
 SCHOOL: LEO BURNETT
 INDIA
 NATIONAL CREATIVE
 DIRECTOR: KV SRIDHAR
 CREATIVE DIRECTOR:
 PAYAL JUTHANI
 DESIGNER:
 NADINE PEREIRA
 DESIGNER:
 ZAINAB KARACHIWALA
 COPYWRITER:
 ANIRBAN SANIYAL





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ASSOCIATE CREATIVE DIRECTOR: MARK FRANCOLINI | COPYWRITER: GEORGE AULT | ART DIRECTOR: SIMON AU

DESIGNERS: GRANT CLELAND, ERICK NIELSEN | AGENCY PRODUCER: EILEEN SMITH AGENCY

STUDIO ARTIST: MIKE KAVOURIS | STUDIO M DIRECTOR OF PHOTOGRAPHY: RON ZEEMAN

STUDIO M PRODUCER: MIKE MILLS | STUDIO M EDITOR: TOM MOUNTAIN



judge's table

So what does it take judge one of the most comprehensive design contests in the world? Apparently little sleep, Kentucky bourbon and late night poker games. Creativity Awards marketing director, Kathleen Ritchie gives us an inside look:

Judging is a blast! Every year, judges leave asking to come back. We eat, we have fun. This year, they experienced Louisville, Ky. There's a lot to do here!

The Annual Report table is the dreaded beast. Pull up a chair; you're going to be there awhile.

We work 20 hours a day the last two weeks of the entry period to get everything ready. Don't wait until the last minute. Our sanity can't take it anymore!

The Seelbach Hotel, where the judging is held, was once the hangout of Al Capone and is rumored to have a resident ghost on the seventh floor. Hmm. Judges poker night next year in the Capone room?

This year, our international judges brought us a native liqueur from Brazil, emu oil from Australia and a spray that makes us instantly Canadian. We treated them to Kentucky bourbon!

Did we say that judging is fun?

creativityawards.com

FOLD AIDE BOX

THE CHALLENGE:

How do we package items and the much needed aid between use. The box had to enhance the value of customer's in creating a life. Making the use of the through a simple experience and with a folded budget.

THE SOLUTION:

We designed a packaging, an item about the money, so a storage space for the items, our goal was to enhance an added utility in the process of buying. Thus developed the special custom fold down box. The packaging can be not only used for the first purchase, but also in the process of buying more clothes.

THE RESULT:

All the items that I created a lot of utility through the shopping. Stocks of ready from clothes in the special color that has the same color and with the brand.



BEST IN SHOW - STUDENT
CATEGORY:
POSTER, SINGLE UNIT
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SCHOOL OF VISUAL ARTS

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Reno-Tahoe AMA Ace Awards

The Reno-Tahoe American Marketing Association held their annual Ace Awards on May 19 at the Ace's Ballpark in Reno, with leaders from major marketing, advertising and web agencies in the northern Nevada area in attendance.

Winners were announced in various categories ranging from multimedia, public relations and nonprofit, to web and social media. The Glenn Group went home with three Ace Awards for their VoCAPulary campaign on behalf of Capriotti's Sandwich Shop Inc. Other winners were Join Together Northern Nevada for their Heroin Awareness campaign in the nonprofit category, and Noble Studios for Element by Fuego for Fuego, a design company that specializes in outdoor entertaining.

Judging was based on overall quality, quantitative results and success, appeal and overall concept, and winners were based on the top 10 highest scoring entries across all categories.



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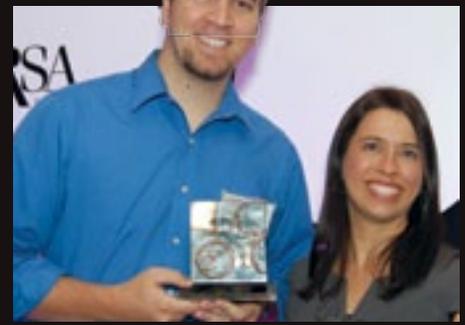


PRSA Phoenix Copper Anvil Awards

On Sept. 22, Phoenix-area public relations professionals came out to celebrate their colleagues at the annual PRSA Phoenix Copper Anvil Awards. Chaired by Abbie Fink of HMA Public Relations, this year's event, "Jumping Through Hoops, The Best in Public Relations," awarded works in various categories including publications, special events, campaigns, digital and social media, and public affairs, among others.

This year's winners include The Lavidge Company for "Arizona Grand Resort Social Media Launch" in the digital/social media category; Moses Anshell for Arizona Wine Week in the special events category; and AAA Arizona for "Move Over Arizona" in the public affairs category.

PRSA Phoenix also awarded the 2011 PRSA Phoenix Student Scholarship to Sara Steffan, a junior at the Cronkite School and the Barretts Honor College at ASU.



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AMA Phoenix Spectrum Awards

The Phoenix Chapter of the American Marketing Association held their ninth annual Spectrum Awards ceremony on May 11 at the Sheraton Phoenix Downtown. Spectrum Awards is AMA Phoenix's signature event that honors marketing professionals and their work in marketing, design, research and public relations.

This year's theme was "Man vs. Marketing." More than 15 different local marketing organizations participated in the event in 28 different categories.

The "Best in Show" award was given to Shell Vacations Hospitality for their Black Friday Travel Sale online campaign. Other winners Defero USA, Sherri May & Co., and Ideas Collide.

A special dedication was also made to lead sponsor Sherri May, president and owner of Sherri May & Co., who was involved in a fatal car accident several weeks before the Spectrum Awards. May, a leader in the Phoenix marketing community for more than 20 years, was known for her creativity, keen business sense, devoted business partnerships and fun-loving personality. Over the years, Sherri grew the business from a one-woman shop to a successful 10-employee agency.





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ARIZONA

American Advertising Federation (AAF)

Promotes advertising through a grassroots network of advertisers, agencies, media companies, local advertising clubs and college chapters. Metro Phoenix: aafmetrophenix.com Tucson: aafucson.org

Ad 2

Premier organization in the Valley for young professionals in advertising, marketing and communication. Phoenix: ad2phoenix.com Tucson: ad2tucson.com

AIGA Arizona

Serves the graphic design community in the state of Arizona and augments the activities of the national AIGA. arizona.aiga.org

American Marketing Association (AMA)

Professional association for those involved in the practice, teaching and study of marketing worldwide. Phoenix: amaphoenix.org Tucson: tucsonama.com

AZ Ad Club

Discussion group for advertising strategy and resources for companies in the greater Phoenix area and on the West Coast. azadclub.com

Creative Connect

Dedicated to promoting collaboration and community through networking events and other programs to people working in a variety of creative disciplines. creativeconnect.org

International Association of Business Communicators (IABC)

The Valley’s most comprehensive resource for communications professionals. Phoenix: iabcpheonix.com Tucson: iabctucson.com

Phoenix InDesign User Group (IDUG)

Connect with fellow Adobe InDesign users for free support. All user levels welcome. indesignusergroup.com

PIA of Arizona and New Mexico

Dedicated to promoting the graphic communications and printing community through education, cooperative action and fellowship. piaaz.org

Public Relations Society of America (PRSA)

Pre-eminent organization that builds value, demand and global understanding for public relations. Phoenix: phoenixprsa.org Tucson: prsatucson.com

COLORADO

Ad2 Denver

The future of Denver’s advertising and marketing community. ad2denver.com

Ad Directors Club of Denver

Focused on strengthening the creative community through education, workshops, informative events, and annual design competitions. adcd.com

AIGA Colorado

Offers a diverse series of monthly events and programs to connect people throughout Colorado that will ultimately help them succeed as a designer. aigacolorado.org

Colorado AMA

Provides education on emerging marketing trends, connects key resources and confers with marketing experts for collaborative power. coloradoama.com

Colorado Business Marketing Association

Professional development organization providing B2B education, networking, resources, and job listings in Colorado. bmacolorado.org

IABC

Valuable resource to Colorado-based communicators committed to delivering strategic, integrated communications. iabc-colorado.com

New Denver Ad Club

Designed to elevate Denver’s profile as a national ad community, promote education, professional development, networking and public service. newdenveradclub.com

Printing Industries of Colorado

Dedicated to promoting the graphic communications and printing community through education, cooperative action and fellowship. printincolorado.org

PRSA

Based in Denver, the Colorado chapter is part of the world’s largest organization for public relations professionals. prsa-colorado.org

Rocky Mountain Direct Marketing Association

Provides quality programs to educate, encourage, nurture and grow the Rocky Mountain region’s direct marketing community. rmdma.org

NEVADA

AAF

Las Vegas’ advocate for the advertising and communications industries through public education, public service, networking and recognition of excellence. aafasvegas.org

a2n2

A professional organization in northern Nevada dedicated to serving as the ultimate resource for education, networking and recognition within the marketing and advertising industries. a2n2.com

Ad2Reno

Young professional organization in the Reno area for advertising, marketing, design, and public relations professionals aged 32 and younger. ad2reno.com

AIGA

Serves the graphic design community in the state of Nevada and augments the activities of the national AIGA. Las Vegas: lasvegas.aiga.org Reno: renotahoe.aiga.org

AMA

Professional association for those involved in the practice, teaching and study of marketing worldwide. Las Vegas: amalasvegas.com Reno: renotahoeama.com

IABC

Part of an international network of professionals engaged in strategic business communication management. iabclasvegas.com

PRSA

Pre-eminent organization that builds value, demand and global understanding for public relations. Las Vegas: prsalasvegas.com Reno: prsa-reno.org

NEW MEXICO

AAF

Network of ad agencies, design firms, Web developers, media suppliers and educators, and broadcasters in New Mexico. nmadfed.org

AIGA

Serves the graphic design community in the state of New Mexico and augments the activities of the national AIGA. newmexico.aiga.org

AMA

Provides a forum for educational and professional development of marketing professionals throughout New Mexico. nmama.org

PRSA

Provides professional information, networking and social activities to New Mexico’s communication professionals. nmprsa.com

SAN DIEGO

Ad 2 San Diego

Helps young advertising and marketing professionals learn the ropes of a fast-paced and fascinating career field. ad2sd.com

AIGA

Serves the graphic design community San Diego and augments the activities of the national AIGA. sandiego.aiga.org

AMA

Dedicated to enhancing San Diego’s marketing community through networking, industry information exchange, educational and career opportunities. sdama.org

IABC

Part of an international network of professionals engaged in strategic business communication management. sandiego.iabc.com

PIA of San Diego

Dedicated to promoting the graphic communications and printing community through education, cooperative action and fellowship. piasd.org

PRSA

Provides professional information, networking and social activities to San Diego’s communication professionals. prsasdic.org

UTAH

AAF

Encourages camaraderie, build knowledge and facility open communication among Utah agencies, media, clients and suppliers. utahadfed.com

AIGA

Serves the graphic design community in the Salt Lake City area and augments the activities of the national AIGA. slc.aiga.org

IABC

Part of an international network of professionals engaged in strategic business communication management. utah.iabc.com

Printing Industries of Utah

Dedicated to promoting the graphic communications and printing community through education, cooperative action and fellowship. piofutah.com

PRSA

Provides professional information, networking and social activities to Utah’s communication professionals. Greater Salt Lake: slcprsa.org Utah Valley: uvprsa.com

NATIONAL

AAF

Promotes advertising through a grassroots network of advertisers, agencies, media companies, local advertising clubs and college chapters. aaf.org

AMA

Professional association for those involved in the practice, teaching and study of marketing worldwide. marketingpower.com

AIGA

Stimulates thinking about design, demonstrates the value of design and empowers the success of designers at each stage of their careers. aiga.org

IABC

A professional network of more than 15,500 business communication professionals in over 80 countries. iabc.com

International Digital Enterprise Alliance (IDEAlliance)

Develops standards and best practices to enhance efficiency and speed information across the end-to-end digital media supply chain. idealliance.org

Printing Industries of America

Enhances the growth, efficiency and profitability of the industry through advocacy, education, research and technical information. printing.org

Promotion Marketing Association (PMA)

Fosters a better understanding of promotion and integrated marketing and its role in the overall marketing process. pmalink.org

PRSA

Pre-eminent organization that builds value, demand and global understanding for public relations. prsa.org

Specialty Graphic Imaging Association (SGIA)

Provides imaging professionals with the tools and information needed to make the best possible business decisions. sgia.org



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MOHAWK FINE PAPERS



Regional Events: *the local update*

Ad Bash 2011

On Sept. 22, the Valley's young advertising professionals came in full force to network and celebrate at Ad 2 Phoenix's biggest bash of the year: Ad Bash 2011. The event was held at Degree 270 at the new Talking Stick Resort, located on the Salt River Pima-Maricopa Indian Community near north Scottsdale. The high-rise club gave attendees sweeping views of the Arizona desert, while they mingled and mixed the night away. Ad 2 Phoenix is focused on meeting the needs of young ad professionals through educational and networking events, public service opportunities and government relations activities.



PHOTOS BY COURTNEY LIVELY PHOTOGRAPHY

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

OCT. 18
Marketing Big-Time College Athletics Today
Featuring speaker Greg Byrne, University of Arizona athletic director. Manning House, Silverbell Ballroom. \$40 members, \$50 non-members. aaftucson.org

OCT. 19
Jessica Hische at DAM!
Queen of type Jessica Hische will share her work and discuss the differences between lettering and fonts. Denver Art Museum, 100 W. 14th Ave. Parkway. 6 p.m. \$5 to \$25. aigacolorado.org

OCT. 19
The Great Brand Challenge
Three nationally recognized brands will challenge the audience to a communication challenge. Braun's, 2401 Blake St., Denver. 5:30 p.m. \$35 members, \$45 non-members. prsacolorado.org

OCT. 19
PIAMS Leadership Forum
Featuring Scott Smith, professional employer consultant with Oasis Marketing. Expedx, 3900 Lima St., Denver. 7:30 a.m. \$25 members, \$40 non-members. printincolorado.org

OCT. 19
It's Like Caller ID for Your Website!
Featuring Chris Jeffers of netFactor Corp., a company specializing in cloud-based software. Henry Wurst Inc., 5000 Osage St., Denver. 7:30 a.m. Contact for price. rmdma.org

OCT. 20
Tucson AMA Fall Mixer
Networking opportunity with the Tucson marketing community. Redline Sports Grill, 445 W. Wetmore Road. 5 p.m. Free. tucsonama.com

OCT. 20
Professional Development Luncheon
Vicky Campo of Central Arizona Project will discuss employee engagement and internal branding. University Club of Phoenix, 39 E. Monte Vista Road. 11:30 a.m. \$30 members, \$40 non-members. iabcphoenix.com

OCT. 20
Successful Campaigns & Client Relationships
Featuring Frank Duran of Kilmer and Kilmer, and Serena

Lyons with Lovelace Health System. Hilton Albuquerque, 1901 University NE. 11:30 a.m. \$25 members, \$40 non-members. nmama.org

OCT. 20
Creating Magic in a Bottle
Learn how unified marketing leverages innovations in technology to drive successful marketing campaigns. DoubleTree Mission Valley, 7450 Hazard Center Dr. San Diego. 11:30 a.m. \$39 members, \$49 non-members, additional \$5 at the door. sdama.org.



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**Regional Events:** *the local update***upcoming events***Places to be. Things to do. People to see.***OCT. 20****Young Professionals Agency Crawl**

Take the party bus to network and see the work of AOR and Armada/GD&A. Frado's Irish Pub, 1735 19th St., Denver. 5:30 p.m. \$30 members, \$40 non-members. bmacolorado.org

OCT. 20**Ad Club Mixer**

Networking event with the New Denver Ad Club. Crispin + Porter Bogusky, 6450 Gunpark Dr., Boulder. 6 p.m. Contact for price. newdenveradclub.com

OCT. 20**DesignMatters**

Event focusing on the concept of collaboration and various design disciplines. Nevada Museum of Art, 160 W. Liberty St., Reno. 4 p.m. Contact for price. renotahoe.aiga.org

OCT. 21**Building an Intranet from the Ground Up**

Learn how to build an effective Intranet that will help your company's success. Zions Bancorporation, 1 S. Main St., Salt Lake City. 11:30 a.m. Contact for price. utah.iabc.com

OCT. 25**2011 IMPACT Awards**

Celebrating excellence in public relations in southern Arizona. Stillwell House & Garden, 134 S. 5th Ave., Tucson. 5 p.m. \$35 members, \$15 students. prsatuscon.org

OCT. 26**AMA Phoenix October Luncheon & Shadow Day**

Ben Bertrandt, director of online marketing at Meritage

Homes, will discuss building a successful career in interactive advertising. Phoenix Airport Marriott, 1101 N. 44th St. 11:30 a.m. \$35 members, \$55 non-members. amaphoenix.org

OCT. 26**State of Ethics in PR**

Get some insight into some of the ethical "snafus" that plagued the industry in the past year. Disability Empowerment Center, 5025 E. Washington St., Phoenix. 11:30 a.m. \$25 members, \$40 non-members, \$45 at the door. phoenixprsa.org

OCT. 26**Laws in Communication**

Monthly breakfast program of the PRSA Sierra Nevada Chapter. Atlantis Casino Resort Spa, 3800 S. Virginia St., Reno. 7:30 a.m. Contact for price. prsareno.org

OCT. 27**Cause Marketing**

Michael Tucker, CEO of Social Media Buzz Marketing and Communications, will discuss cause-related branding. Goodwill Industries of Southern Arizona, 1940 E. Silverlake, Tucson. 8:30 a.m. Contact for price. tucsonama.com

OCT. 27**Keys with Legs**

Networking event with the New Denver Ad Club. Futuristic Films, 2930 Larimer St., Denver. Contact for time and price. newdenveradclub.com

OCT. 29**Rocky Mountain Product Camp**

Attend this "unconference"

on product branding. Auraria Campus, Tivoli Turnhalle, 900 Auraria Parkway, Denver. 8 a.m. Free; space is limited. newdenveradclub.com

NOV. 3**PRSA Colorado CoLab**

Participate in creative workshops designed to build collaboration, creativity and practicality. Denver Art Museum, 100 W. 14th Ave. Parkway. 9 a.m. \$25 to \$170. prscolorado.org

NOV. 3**Women in Visual Communications Luncheon**

Featuring professional speaker, author and communication expert Debra Fine. DoubleTree Hotel, 32nd and Quebec, Denver. 11:30 a.m. \$55. printincolorado.org

NOV. 3**NMAMA Java Talk**

Learn the latest marketing best practices from local experts in a small group setting. 7:30 a.m. Contact for location and price. nmama.org

NOV. 8**Brian Singer's 1000 Journals Project**

Learn about this collaborative art project in which 1,000 blank journals travel throughout the world. Denver Art Museum, 100 W. 14th Ave. Parkway. \$5 to \$20. aigacolorado.org

NOV. 10**The Power of Paying it Forward**

Learn how one school teacher turned giving back into one of "Oprah's Favorite Things." Sullivan's Steakhouse, 1745

Wazee St., Denver. 11:15 a.m. \$40 members, \$65 non-members. coloradoama.com

NOV. 14-18**Salt Lake Design Week**

Week-long event celebrating Salt Lake City's graphic design, fashion, architecture and advertising communities. sldesignweek.org

NOV. 17**B2B Seen Auction & Party: Comedian Laugh Off**

Laugh the night away at this unique networking and fundraising event. The Soiled Underground, 7401 E. 1st Ave., Denver. 5:30 p.m. \$45 members, \$55 non-members, \$60 at the door. bmacolorado.org

NOV. 17**Pinnacle Awards**

Celebrating the best and brightest public relations professionals in Las Vegas. Wildhorse Golf Club, 2100 W. Warm Springs Road, Henderson. 6 p.m. \$65 to \$680. prsalasvegas.com

NOV. 17**Silver Spike Awards**

Awards program honoring the top public relations projects in the Reno market. Atlantis Casino Resort Spa, 3800 S. Virginia St., Reno. Contact for time and price. prsareno.org

NOV. 17**Go Mobile: 10 Steps to Success**

Featuring Lisa Abeyta, founder of AppCityLife. Hilton Albuquerque, 1901 University NE. 11:30 a.m. \$25 members, \$40 non-members. nmama.org

NOV. 17**The \$7 Trillion Woman**

Learn about the marketing strategies focused on women and shopping. 11:30 a.m. \$39 members, \$49 non-members, additional \$5 at the door. Contact for location. sdama.org

NOV. 17-18**Return on Design Conference**

Featuring local and national speakers who will talk about the role of design in successful endeavors. Historic Fifth Street School, 401 S. Fourth St., Las Vegas. Contact for time and price. aigalasvegas.org

DEC. 7**What is Working Breakfast**

Networking event with the IABC Utah. Canyons School District Administration Building, 9150 S. 500 West, Sandy. 8 a.m. Free; registration required. utah.iabc.com

DEC. 8**Market Research**

Find out what the numbers can tell you for 2012. Sullivan's Steakhouse, 1745 Wazee St., Denver. 11:15 a.m. \$40 members, \$65 non-members. coloradoama.com

DEC. 8**"Milton Glaser: To Inform and Delight"**

Special screening of this documentary portrait of the American graphic design icon. University of Nevada, Reno, Joe Crowley Student Union. 6 p.m. Contact for price. renotahoe.aiga.org

Events subject to change.

2011 Graph Expo

In September, thousands of print industry professionals converged on McCormick Place in Chicago to see the latest in industry technology. Joining them was the Choose Print team, led by Ara Izquierdo, who helped bring the company's message of the power and sustainability of print.

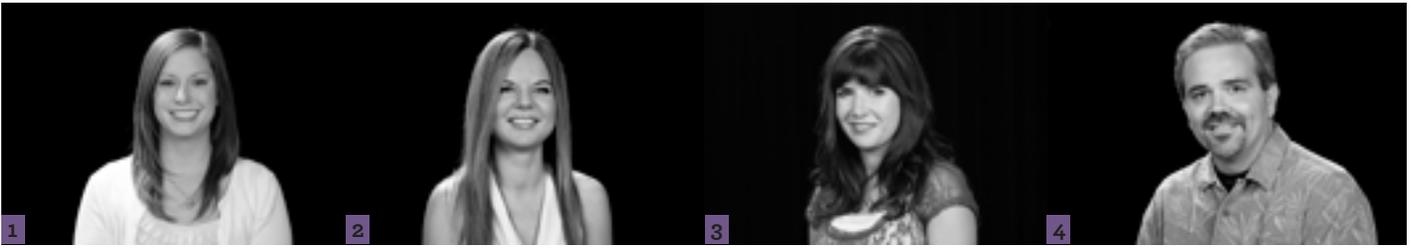
As visitors walked the show floor with their Choose Print bags (10,000 of them made of fiber, not plastic) in hand, they were able to see and experience the company's rolling billboard. Decked out in Choose Print graphics, the printer delivery truck is one of a growing number throughout the country.

Since the beginning of 2011, a national direct mail campaign directed at ad agencies and market executives—supported by QR code accessed YouTube videos and a website providing the factual basis for the power and sustainability of print—has been underway. Through a number of resources available at chooseprint.org, the campaign is making a concerted effort to expand to individual print firms, in addition to the print market as a whole, giving firms the ability to build their own sales.





Regional News: *the local update*



Moses Anshell has added five new employees to its marketing team, including **Adam Martin**, junior art director; **1 Amanda Bobel**, junior media planner; **2 Kristin Altman**, brand strategist; **3 Giselle Howard**, business development manager; and **4 James Dempsey**, studio manager.



The 21st Annual **PAR-TEE on the Green**, hosted by **Printing Industries of Arizona** and sponsored by **Pacific Office Automation**, was held Sept. 24 at the Arizona Biltmore Resort in Phoenix. With a field of 144 golfers, the competition was tough, but in the end, it was Team BCT—Gary Matchinsky, Karl Matchinsky, Greg Erickson and Chris Keifer—that came out on top.

Second place honors went to Ted Brooks (IKON/Ricoh), Wendy Wu Zaino (EFI), Phil Hoffman and Dan Holland, while third place was determined by an USGA-style scorecard, with the scores from the last six holes played. Team Cereus Graphics, made up by John Koubek, Mike Bushroe, Chad Hartley and Rico Ripoly, took the prize.

Out on the course, hole sponsors played games with the golfers, with some offering nice prizes at the end of the day. The Graphic Communications Education Foundation was also out on the course, raising funds and awareness for PIAZ's scholarship program. Golfers contributed more than \$940 the foundation.

Jeff Van Norman went home with the grand raffle prize, which included a MacBook Air, an iPad and an iPod.

Bob Anderson, owner and president of **Prisma Graphic Corp.** since 2000, has named **Simon Beltran** as the company's new president. Anderson will now focus on the company's growth and development as the chief executive officer.

Since 1998, Beltran has held numerous roles for xpedx, an International Paper Company. Most recently, he was xpedx's general manager for the Southwest division, including team and operations in southern Nevada, New Mexico and Arizona.

Beltran began his career in printing and reprographics with Kinko's during college before moving into paper and packaging distribution with Zellerbach Paper in 1995. During his 16-year career, Beltran has held positions in sales, sales management, business unit management and general management.

An Arizona native and graduate of the W.P. Carey School of Business at Arizona State University, Beltran is an active member of Printing Industry of Arizona/New Mexico and National Paper Trade Association, where he has served as a board member.



"This decision was two years in the making. For the continued growth and success of the company, I knew I needed to implement a succession plan and Simon was the perfect candidate," explains Anderson. "His mix of experience in supply chains, the paper industry, contract negotiations, knowledge of raw materials and his passion for employee growth brings a fresh perspective to our company."



On Sept. 10, **Kevin O'Connor** a longtime member of Phoenix's print community, passed away. He was 47 O'Connor worked at a number of printing companies, including Imperial Litho, Woods Litho, AZ Dryography, Screaming Color, Preferred Printing, Copperstate Die and Runbeck Election Services. He was also active in the community and contributed to many charities, especially Locks of Love, a nonprofit organization the provides hairpieces to financially disadvantaged children suffering from long-term medical hair loss. A celebration of his life was held on Oct. 1.

Blue Global Media, a Scottsdale-based performance marketing company, was recently named to the 2011 *Inc.* 500 List of Fastest-Growing Private U.S. Companies. With a three-year growth rate of 1,693 percent, Blue Global Media placed #179 on the prominent list, which is organized by *Inc.* magazine.



Tucson creative professionals and students brought home awards from the American Advertising Federation's (AAF) ADDY® Awards competition, held recently in Washington, D.C.. Thirteen professional and eight student entries from AAF Tucson earned eligibility, after winning among entrants from throughout Arizona, Wyoming, Colorado, Utah and New Mexico in the AAF District 12

competition. AAF announced results of the national competition judging at the National ADDY Awards gala event held this summer San Diego during the AAF National Conference.

Bookmans Entertainment Exchange accepted a national Silver ADDY® Award for its entry titled "Bookmans Domino Spot." This entry also won a Gold Addy Award along with a special Judge's "Wish We Could Have Been There" Award from AAF Tucson and Gold ADDY Award in the AAF District 12 competitions.

Alejandra Orozco, a student from Southwest University for Visual Arts, earned a national Silver Student ADDY® Award in Illustration, Elements of Advertising, for her entry "Portrait of Runt from the Jivin' Scientists." Orozco's entry also won a Best of Show Student and a Gold Student ADDY® Award from AAF Tucson and a Gold Student ADDY® Award in the AAF District 12 competition.

Nick Murray, a Pima Community College student, won a national GOLD Student ADDY® Award and a Special Judges Award for Craft in Television for his entry "Doritos Commercial." The entry also won a Gold Student ADDY® Award from AAF Tucson and a Gold Student ADDY® Award in the AAF District 12 competition.

"**Dead West**," a feature-length motion picture produced in Tucson, will screen Oct. 27 at the Fox Theater as a benefit for the **Tucson Advertising Federation Educational Foundation (TAFEF)**, which provides scholarships to marketing students at the University of Arizona, Pima Community College, Southwest University of Visual Arts and the Art Institute of Tucson.

"Dead West" is an action/thriller horror movie produced by Doug Myers, Lisa Hilton and Faridah Bryant of Hilton & Myers Advertising. Myers wrote the screenplay, based on the death of the western and rise of the horror genre.

The movie was selected "Best Feature-Length Motion Picture" at Indie Fest, USA, and was selected by the Tucson Film & Music Festival and the Almeria Western Film Festival. The movie has also had a successful release in the United Kingdom and Germany under the title "Cowboys and Vampires" (Sony Corp./Redemption Media) and is in negotiations for a DVD release in the U.S.

Attendees are encouraged to kick off their Halloween festivities by coming in costume. The event will begin at 5:30 p.m. with cocktails and hors d'ouvres, followed by the movie showing at 6:45 p.m. To purchase tickets, visit aافتucson.org. For more information on the movie, visit deadwestaz.com or imdb.com.

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Regional News: *the local update*



Mohawk Fine Papers Inc. is working with charity: water to bring clean, safe drinking water to people in developing nations.

“Almost 1 billion people on our planet don’t have access to clean, safe drinking water. That’s one in eight of us,” says Tom O’Connor Jr., chairman and CEO of Mohawk. “charity: water is taking giant strides every day to lower this number and Mohawk’s efforts will help move them further towards accomplishing this goal.”

This is the first time that all of Mohawk’s business units are concentrating their efforts to raise awareness and funds for the same non-profit organization.

+ **PinholePress.com**, an online boutique for personalized photo gifts, has launched a new line of limited-edition photo gifts designed around charity: water’s signature yellow Jerry can. These include exclusive photo books, photo pads, desk calendars and personal sta-

tionery. A significant portion of the proceeds for these items will go directly to charity: water. + **FeltandWireShop.com**, a curated marketplace of designer papergoods, also offers an exclusive line of charity: water products.

+ **MohawkPaperStore.com** will provide customers with an option to donate \$5, \$10, \$15 or \$20 to charity: water at checkout.

Employee fundraising efforts called “A Drop in the Bucket” began this summer at Mohawk’s corporate and manufacturing facilities and the company will make a dollar for dollar matching donation at the end of the drive.

One hundred percent of all donations to charity: water will go directly to funding water projects in the field. To simplify the donations process and to receive a direct tax receipt from the organization, general cash donations from anyone can also be made at a mycharitywater.org/mohawkfinepapers.



Rose+Moser+Allyn PR partner **Jennifer Moser** has been named a “2011 Valley Trendsetter” by *Trends Magazine*. The Top Ten Valley Trendsetters were honored at the Beat the Heat Gala on Sept. 24.

“I’m thrilled to be honored with this award and to be in the company of so many great women not only this year, but to be part of a wonderful group of ladies from the past 26 years,” Moser says. “I have been part of so many amazing organizations and have learned so much from my involvement and from other leaders in the valley, it has been truly inspiring.”

Over the years, Moser has been involved with such events as the Phoenix Heart Ball, Bertrand Berry Celebrity Weekend, Celebrity Fight Night, Best Buddies Arizona, Homeward Bound’s Derby Event, Homeward Bound’s Old Bags Luncheon, Foundation for Blind Children’s Night for Sight,

Arizona Children’s Association, ChildHelp, Leukemia & Lymphoma Society, and Cystic Fibrosis Foundation.

With more than 15 years of experience in marketing, event planning and business management, Moser created marketing campaigns for out-of-state resorts, and successfully ran and increased profits by 300 percent for a Phoenix-based production company. In 2005, she formed her public relations and event planning firm and was quickly named one of the leading firms in the Valley. After running a successful company, Moser merged in October 2010 with PR and political consultant giant Jason Rose to form Rose+Moser+Allyn Public and Online Relations.

Moser currently sits on the board for Las Palomas, Homeward Bound and the executive board of directors as a chairman of events for Arizona State’s Sun Devil Club. She is also chairing the 2012 Phoenix Children’s Hospital Beach Ball in March.

Print Buyers International (PBI) recently redesigned and relaunched its new website, printbuyersinternational.com, complete with new content, expanded capabilities, and an inviting new look and feel. The site contains valuable information for professionals who purchase, design for, or market with print and other media, as well as the businesses that serve them.

In addition, the new site centralizes all of PBI’s events and services in one place, so visitors can easily find out about upcoming PBI Conferences and Boot Camps; peruse current and archived copies of PBI founder Margie Dana’s weekly e-newsletter, Margie’s Print Tips; follow weekly polls and the popular Print Buyer Glossary; access social media sites like Twitter, Facebook and LinkedIn; and have a dedicated area to the Annual Print & Media Conference.

Designed and developed by Grow Socially, the new site will help PBI evolve from a local organization serving Boston-area print buyers to an international print and communications resource.

“The new site reflects our corporate personality,” explains Dana. “It has grown increasingly clear over time that the issues of print buying professionals were universal, and that we could be a resource for buyers and printers the world over. It is our hope that our site’s new vision and functionality will make it the go-to place on the web for people who work with print and e-media and who want to stay relevant and informed about the changes affecting their futures and their careers.”

Jan Bracamonte has joined **Serendipit Consulting**, a Phoenix-based boutique lifestyle PR and marketing firm, as a partner and vice president of public relations. Formerly VP of public relations at Crosby/Wright, Bracamonte has represented such clients as Barneys New York, Ted Baker London, W Scottsdale and National Bank of Arizona. She will assist with the expansion of the firm’s client roster and company-wide growth initiatives.



1 Michael Stults, account coordinator; 2 Kristin Leszczynski, account executive; 3 Ryan Emenecker, creative director

Canyon Communications, a Phoenix-based B2B marketing communications agency, has added two new members to its team, and promoted three staff members to meet its continued growth:

Ryan Emenecker has been promoted to creative director. In his new position, Ryan will lead creative development for Canyon's clients and assist the creative staff with design projects. Ryan has more than nine years of experience in creative service after earning a bachelor of science in design from ASU.

Kristin Leszczynski joins Canyon as account executive. In her position, Kristin

will be responsible for overseeing the daily operations of several of Canyon's accounts and serving as the liaison between clients and the agency. Kristin brings seven years of experience to Canyon after previously earning a bachelor's degree in advertising and public relations at Grand Valley State University in Grand Rapids, Mich.

As Canyon's newest account coordinator, Michael Stults will support marketing efforts for a variety of Canyon's clients. Michael earned a bachelor's degree in advertising with a minor in visual communication and anthropology from Northern Arizona University.

The Tucson American Marketing Association (TAMA) welcomes its newly-elected officers for the 2011-2012 term. The Board of Directors is comprised of the following people and positions:
President - Doraliz Vega, Nextrio
President-Elect - Rob Kemper, Journal Broadcast Group
Past President - Katrina Noble, Bolchalk Frey Marketing
Secretary - Amanda Jeffers, Clifton Gunderson, LLP
Treasurer - Andrea Sotomayor
VP of Programs - Dee Anne Thomas, OnMedia
VP of Membership Recruitment - Robyn Gamboa, Tucson Old Pueblo Credit Union
VP of Membership Retention - Tony Spear, Spear and Associates Consulting, LLC
VP of Communications - Danielle Leines, Strongpoint
VP of Sponsorships - Whitney Misenhimer, Zimmerman Public Affairs
VP of Technology - Laurel Earhart, Arizona Daily Star
VP of Hospitality - Robin Helphinstine, KOLD News 13
VP of Collegiate Relations - Brad Johns, Brad Johns Consulting
The 2011-2012 board term began on July 1, 2011 and will last until June 30, 2012.

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Regional News: *the local update*

Diana Barrows has joined Tempe-based **DWWMedia** as partner and creative director. With more than 20 years experience in creative development, her resume includes serving on the board of directors of the American Advertising Federation Metro-Phoenix as well as the Phoenix Film Foundation.

“Diana’s greatest talent, however, is bringing her passion to every video project,” says Dave Warren president and CEO of DWWMedia. “Her passion is infectious for our clients, but even more so for our talented writers, graphic artists, photographers, lighting specialists, videographers, sound technicians, editors and production managers that bring e-Motion to each and every video we produce.”

Phoenix-based **E.B. Lane** has acquired Denver-based ad firm **HenryGill Communications**, which will be enveloped into the firm. According to CEO Beau Lane, HenryGill principal David Henry will serve as president of the EBL’s new Denver office created from the merger, which has expanded the company to two offices, 80 employees and capitalized billings of \$85 million. Lane says the merger allows the firm to be a substantial advertising player in mountain west states, as well as the Phoenix and Denver markets.

At **HMA**, three of their clients—**Harrah’s Ak-Chin Casino Resort**, **Grant Thornton LLP** and **KeatsConnelly**—have been selected by BestCompaniesAZ as winners in the annual Arizona’s Most Admired Companies Awards (MAC). According to the awards committee, honorees were chosen based on its excellence in four key areas: workplace culture, leadership excellence, social responsibility and customer opinion.

“We are proud to be associated with such quality organizations,” says Scott Hanson, president of HMA Public Relations. “We take great pride in the successes of our clients and could not be happier for them.”

HMA was also recognized at this year’s PRSA Phoenix Chapter Copper Anvil Awards. The firm took home one Copper Anvil Award, which was awarded in the event category for the agency’s work to produce and promote the 2011



Boys & Girls Clubs of Greater Scottsdale’s Celebrate Youth Gala & Auction; as well as one Copper Anvil Award of Merit, which was awarded in the Community Relations category for the agency’s “30 Things for 30 Years” project. In celebration of its 30th anniversary in 2010, the agency took part in 30+ volunteer activities in the community with clients, colleagues, partners and friends.

Cheryl Johannes and **Brad Whitford** have each been promoted to assistant account executive after one year with Canyon. In their new positions, Cheryl and Brad will be responsible for assisting the account service staff with the day-to-day activities of several Canyon accounts. Combined, Cheryl and Brad have more than four years of experience in account service after each earning degrees in marketing.

In more Canyon news, the agency took home the Business Marketing Association (BMA) B2 Award of Excellence in the Channel Partner Engagement Program category. The award was presented in recognition of the firm’s work on behalf of Avnet Technology Solutions’ Quantum Leap Enablement Program, which provides online training for NetApp products to Avnet partner value-added resellers.



The Second Annual **PAR-TEE on the Green** was held Sept. 8 at The Ridge at Castle Pines North in Denver. A combined effort of **Printing Industries of America – Mountain States** and the **Business Marketing Association – Colorado**, the event hosted 114 golfers, who all enjoyed a day of golf, dinner on the patio and an awards presentation for the winners.

First place went to Joe Stramel of Komori America, Jim Heimer of

Print It Stat, Rich Ehrman and Michael Ehrman, both of Sprint Denver. Second place was awarded to Scott Smith of OASIS Outsourcing, Mark Ell and Gary Matchinsky, both of BCT Colorado, and John Bird of Oracle. In third place were Matt Blue of Hampden Press, Steve Larson of C&D Printing, Howard Egan of Egan Printing and Frank Ness of Spicer’s Paper.

Out on the course, Harmonic Media hosted a Happy Gilmore Golf Shot Video Contest, FujiFilms ran a trivia contest, and the Mountain States Printing Education Foundation hosted a “Buy a String” hole where golfers could essentially buy a hole in one if they got close enough. Funds raised on this hole were dedicated to the newly established JoAnne Billen Scholarship Fund.

Winning the grand raffle prize was Deb Durand of Colt Print Services in Boulder. She and 20 of her friends won a Suite at the Pepsi Center for an Avalanche game.

The **Foil & Specialty Effects Association (FSEA)** recently announced the winners of the 18th Annual FSEA Gold Leaf Awards Competition. Judged on design, execution and level of difficulty, the competition consistently draws more 200 entries from around the world.

The 2010 Gold Leaf winners represented works from the US, Canada, Finland, Australia, Germany, Switzerland, China and the UK. Among the 75 gold, silver and bronze winners in 25 different categories, Superior Foil Print Pty. Ltd. from Melbourne, Australia was honored with the coveted Gold Leaf Best of Show award. This year’s winning “Awesome Car Set” showcased a Boss 302 Mustang and an FX Holden with seven passes of foil in exact registration, superbly finished with a multi-level emboss reaching record depths.



Los Angeles-based **BurdgeCooper** has acquired **Ponte Graphics**, a printer and engraver in Phoenix.

Since 1923, BurdgeCooper has provided law firms and nationwide businesses with business cards, letterheads, envelopes, presentation folders, brochures, books and specialty publications for professional communication and marketing needs. With 56 presses in their Los Angeles and Atlanta plants, the company is one of the nation's biggest small-format commercial printers.

BurdgeCooper will maintain a Phoenix warehouse, while printing services will come from Los Angeles. Hugh Griffin will manage the Ponte accounts along with Colin Lee, formerly a customer service representative with Ponte Graphics and now with BurdgeCooper in Los Angeles.



Kendra Schultz has joined **HMA Public Relations** as a senior account executive. Her primary responsibilities include account management, the creation and implementation of public and media relations strategies for the agency's client base, in addition to writing, pitching and maintaining relationships with local, regional and national media.

Recently voted "Best Marketing Guru" in *Arizona Foothills Magazine's* 2011 Best of Our Valley Contest, Schultz's six years in the Valley have allowed her to work for a myriad industry professionals. She most recently held the title of director of public relations for Rose+Moser+Allyn Public & Online Relations (formerly PRIME 3), where she worked with a variety of clientele in industries ranging from hospitality, food and beverage, and sports, to healthcare, non-profits and technology.

Originally from Indiana, Schultz has lived in Arizona for 16 years and received her Bachelor of Arts from the University of Arizona. She has also volunteered for many non-profit organizations throughout the Valley, including Phoenix Children's Hospital, Special Olympics Arizona and also volunteers as a mentor for young girls at Florence Crittenton.

"We are very excited to bring Kendra on board," said Abbie S. Fink, vice president/general manager of HMA Public Relations. "Her years of experience with a diverse range of clientele, industry know-how, and established relationships will truly be an asset to our team."

New York-based **Rochester Institute of Technology** is opening its doors for more applicants to an endowed scholarship geared toward the university's School of Print Media.

The Southwest School of Printing Management Inc. Education Fund will now include applicants from Arizona, Arkansas, Louisiana, New Mexico, Oklahoma and Texas. The scholarship is available for the first time to those entering print graphic arts and communications related fields of

study, such as media arts technology, visual communications, new media publishing, graphic design, photography or journalism. The funds were previously only dedicated to undergraduate and graduate students in the print media program.

The Southwest School of Printing Management Inc. established the endowment in 1982, which now totals nearly \$800,000. The fund is permanently endowed and invested under the direction of RIT's Board of Trustees.

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Information Outsource	800-735-9515	www.informationoutsource.com
Innovative Mailing Services	520-623-0551	www.IMStucson.com
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United Printing & Mailing Services	800-645-6659	www.ugotmail.com
Western Mailing Services	702-896-7363	www.westernmailing.com
World Marketing-Phoenix	480-929-8989	www.worldmarkphx.com

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Arizona Embossing & Die	602-252-8123	www.azembossing.com
G & L Print Finishing LLC	602-233-1355	
Gala Coating & Bindery Ltd.	480-505-1850	www.GalaCoating.com

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Genesis Equipment Marketing	602-431-9779	www.genesis-equipment.com
Heidelberg USA	303-748-4570	www.us.heidelberg.com
Heidelberg USA, Inc.	714-934-2700	www.us.heidelberg.com
InfoPrint Solutions, Inc.	720-663-3405	www.infoprint.com
Komori America Inc.	909-213-5241	www.komori-america.us
Lewan & Associates	303-968-2515	www.lewan.com
manroland	719-359-1973	www.manroland.us.com
Nevada Graphic Systems	702-639-9729	www.nevadagraphics.ne
PacWest Printing Machinery	928-476-3480	www.pacwestinc.com
Presstek	800-524-0003	www.prestek.com
PRIMAC Systems	972-661-9336	www.primacsystems.com
Prime UV - IR	630-681-2100	www.primeuv.com
Rollem Corp of America	714-935-9130	www.rollemusa.com
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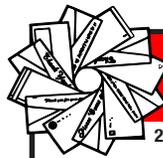
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10 Questions

Michelle LeClerc Design

What's your philosophy when it comes to design?

I guess it's like a pot of coffee. No one is going to have the same opinion of it. Some folks will think it's too strong, others not strong enough. And then there's those of us who'll drink one and half pots before lunch.

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

I'd be Steve Zissou, captain of the Belafonte.

In your career, what's been your favorite project and why?

I think I would have to say the Spiewak House of the Golden Fleece book. The book features advertisements from the long history of the company, some dating back more than 100 years. Creative director Josh Chapman and I traveled to the Spiewak factory in Ruleville, Miss., to hand select content from boxes and boxes of old archives. We sat in a room for two days eating Subway and sifted through piles of brilliant ads from the early 1900s to the 1960s and then on to the '90s. Oh! Then we went to Graceland!

Who or what influences your work?

A changing mixture of designers, books and blogs. I usually find them on FPO, The Dieline, Brand New, and Behance.

Whose design or art direction do you most admire and why?

It's actually a painter. My friend Gavin Peters. I met him at a place called Skate Street. It was an indoor skate park where he worked and taught kids to skateboard. Heck, I even attended the girl's camp and learned a thing or two. I was 19 years old. I learned how to drop in and all it cost me was a skinned knee. Gavin's a great artist, an awesome skateboarder and an overall stand-up guy. He was diagnosed with Lyme disease some years back and today, he's confined to a wheelchair. Even with very limited use of his body, he manages to paint. He holds the paintbrush above the canvas in cool, contemplated spots and lets it drip down the image in perfect, raw drops. He takes his time to let it dry doing it again or sometimes splashes it. His dedication reminds me of why I fell in love with art in the first place. Whatever discomfort he feels, he tolerates to give birth to something completely emotional and unique.

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

What's your idea of a perfect day?

I once walked from one side of San Francisco to the other with my friend Lynell, stopping by cafés and shops along the way. We had

nowhere to be that day and no one was expecting us. Nothing in the world to do, but walk around and drink coffee. If I got to pick my perfect day, I'd just do that over again.

What's your guilty pleasure? Journey.

What's on your iPod?

I just went to see the Dead Milkmen play last night, so if you looked now it would be a good-times cocktail of the Replacements, The Descendents, Operation Ivy, Black Flag, and Dead Milkmen. But I can't listen to that stuff when I'm working, I just get too excited. So when I'm at work, it's Emily Jane White, the Mountain Goats, Grandaddy, and the Mamas and the Papas!

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

Veggies from my mother's garden. She slipped them into my overnight bag last time I visited. Imagine trying to unpack your toothbrush and finding a bag of squash! Over here is a single, lonely beer. And in the back, I can see Sriracha, Pepper Plant and every other condiment under the sun. It's looking like beer-battered squash tonight. I can't wait!

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