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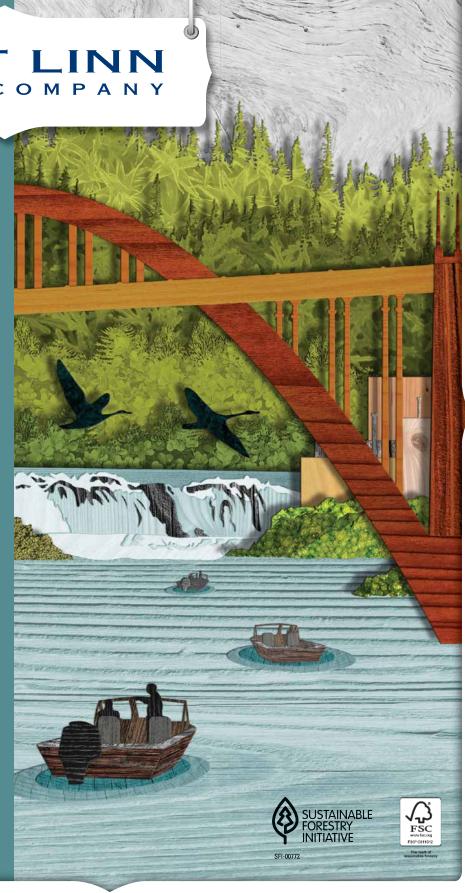


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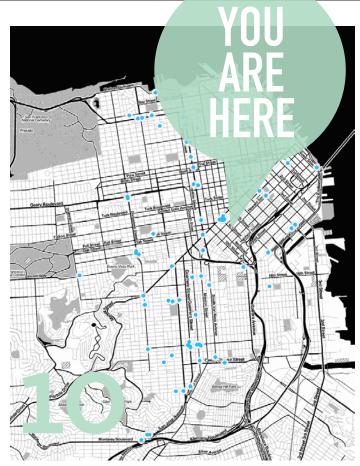
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On the Cover



Shawn Allen's *Trees, Cabs and Crime* was on display in the U.S. Pavilion show dubbed "Spontaneous Interventions: Design Actions for the Common Good" at the 13th Venice Architecture Biennale last fall.

The Process: The original rendering was made on a rainy Sunday in February 2009 using three data sets:

- The locations of trees under the care of Friends of the Urban Forest, a community of volunteers who plant and maintain nearly 1,000 new trees in San Francisco every year.
- A single day of **Yellow Cab taxi locations** from Cabspotting.
- A week of SFPD report locations from Crime Reports.

The goal was to overlay the three data sets in such a way that overlapping areas would produce new color combinations. So, rather than just overlaying each dot on top of one another, each data set was put into its own "color channel" and combined using subtractive blending, just like what happens in the CMYK printing process.

printing

In the spirit of showcasing excellence in fine printing and finishing, each cover of *Process* magazine is a collaborative effort between the industry's leading printers and paper suppliers. The Spring 2013 issue's finishing partner is Moquin Press.

The cover of this issue was produced on a sixcolor Heidelberg XL 105 using CMYK process
colors plus PMS 8001C and flood gloss UV. It
was printed on 14pt Nordic C2S cover stock.
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brokers, print shops and designers.



Process + VMA + HOW = Awesome!

What's up with all this conference and event coverage? There are always things to do and places to be, so what's the reason for all the space dedicated to words and pictures of events? Well, it's about the people. See, as I go about my publisher life, I sometimes find myself disconnected for weeks on end: in transit, in meetings, on planes, in cabs, in hotels. carated from my friends, family and studio. Sure, there's always the ubiquitous Facebook, agram, Twitter and LinkedIn to run to for keeping digital tabs on my peeps. But, for the pere is just no substitute, for real, live face-to-face time. So, a favorite way for me to get

pram, I writter and Linkedin to run to for keeping digital tabs on my peeps. But, for here is just no substitute, for real, live face-to-face time. So, a favorite way for me to get me is to hit key conferences along the way. A few days of concentrated one-on-one ction with other inspired, motivated, creative people can cure even the worst case of avels." Here is where the cool part comes in. This year, HOW Magazine has picked San sco to be the home of HOW Design Live. Woot, woot!

partnership with the Visual Media Alliance (VMA) and scheduled during AIGA's esign Week (June 22-28), this is proving to be a perfect storm of epic proportions. For one who hasn't been to a HOW conference, it is actually four conferences at once. There othing like it. The multi-discipline programming is off the hook and the connections you

be it with comrades in arms, like-minded design thinkers, inspired mentors and/or den vendors, can last forever.

cky enough to meet amazing folks along the way, like Justin Ahrens, Von hun, Sam Harrison, Jessica Walsh, Debbie Millman, James Victore and d guess what? They'll all be here in June! (Another woot, woot!) And, since h this together, use the VMA discount code VMA2013 and you'll get \$100 off on. We've even extended the early bird to April 15!

an make it. If you do, come by and say hi at the booth. I'd love to add you to my who I look forward seeing on the road.



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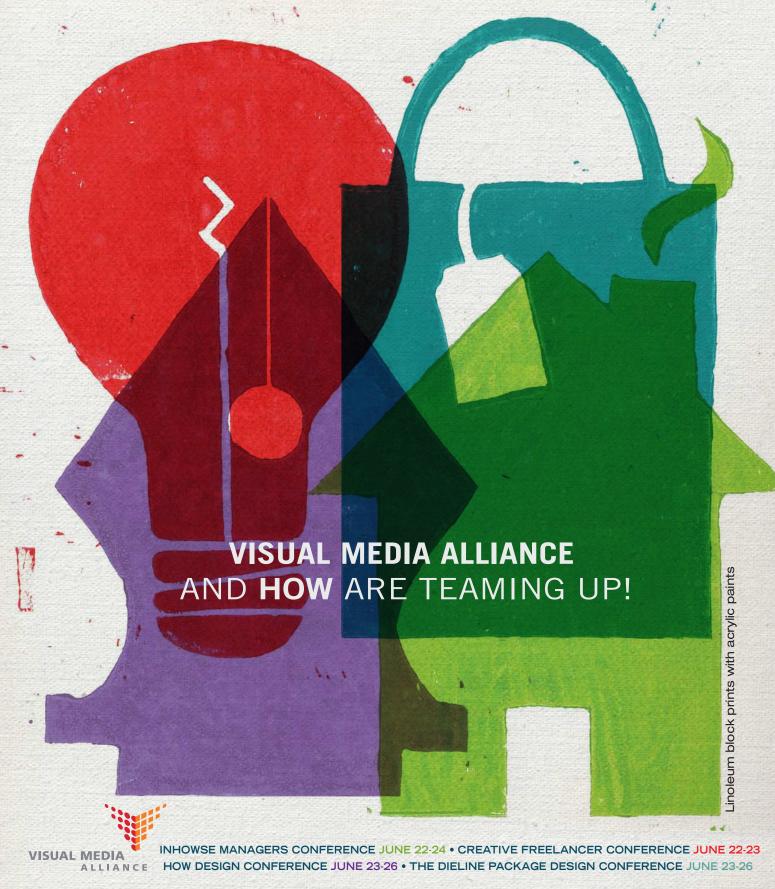
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Losing

STORY | DAVID C. BAKER

ou either had, have, or will have a gorilla client. A gorilla client is a single related source of work that makes up 25 to 35 percent of your gross profit (fees + markup income). This can be referred to as a "client concentration" issue, but don't be afraid of it, and don't say no to the work. A problem like this almost always comes from something great you've done and you deserve the accolades in the form of even more work.

First Step: Honesty
When I talk about this to clients, the first thing they always say is this: "Yes, but all this related work is coming from different departments. In fact, they hate each other and we'd probably get more work if we lost one department!"

That's [wrong] because it assumes that you'll lose the client if you don't treat them well. The truth is, you'll bend over backwards to treat them well and do good work for them. The real reason you lose all of them at once is one of these three:

- 1. There is a vendor consolidation. The average publicly traded company has 17 specialized agencies working for them. I worked with the in-house department of one, recently, where they had more than 60 firms! At some point, it gets ridiculous because spending is out of control or brand standards aren't being enforced, and someone steps in and calls for the process. You may or may not make the cut.
- 2. Your client is acquired by or merged with another large entity and all relationships are under review. You'll read about it in the paper.
- 3. There's a change in your high-level contact(s) and the new ones aren't all that excited about inheriting the relationship with you.

The Hidden Dangers

In my experience, there are six hidden dangers that come with a client concentration issue, either during the relationship or immediately after it is severed:

- 1. You suffer significant financial loss as the income disappears faster than the expenses do.
- 2. Employees are bored when you have the client and nervous when you don't.
- 3. You move from a properly profit-driven company to an improperly client-driven one where the client is really running your firm.
- 4. You slowly quit giving them "against the grain" advice (which helped you win the account, by the way) because you are afraid to lose them. That's why smart prospective clients ask in advance how much of your business they will represent. Trust me, a qualified client is looking for a smaller percentage, not a larger one.
- 5. If your firm is sold to an outsider, a partner or an insider, a severe penalty will apply to the valuation amount or the
- 6. You'll be too consumed keeping a gorilla client fed (more urgent) than doggedly pursuing new business (more important).

Losing a Client Well

You're just as likely to lose a monster client as to land one, so here's how to do it well in a way that puts you on offense rather than defense.

Admit that you will lose this client, and the only uncertainty is how and when. Never fear data and honesty.

Go ahead and start to lose them, but slowly and on your terms. There are three great strategies for this. First, turn down the lower level work you shouldn't have been doing anyway. Second, train them to do some of the work themselves. Third, each time your contact changes, hand deliver a resignation letter that states, in brief: "We don't WANT to lose the work from you, but don't want you to feel like using us is an inherited decision." Then proceed to explain how you could have been doing so much better work if they had listened. Yes, I'm serious. Get your man pants on and quit being so solicitous.

Enact a "Gorilla Tax" either by charging them a few percentage points more or shaving a few percentage points off when each check arrives. Set it all aside.

Build two plans in a spreadsheet (with a password). One for a mild catastrophe and one for a major one. This will detail the employees to let go, and how much that will save. Add other expenses that can be cut.

Don't borrow money at all, for anything, period. It's better to close your firm and walk away from it than incur debt.

For the complete article, visit recourses.com/recourses-blog.

BIO: DAVID C. BAKER

... is the owner of RockBench Publishing Corp., an independent publisher focused on traditional print and digital content. He also advises on marketing topics and trends through ReCourses Inc., a consulting company that works exclusively with the marketing industry. For information, visit recourses, com or follow David at twitter, com/recourses,



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RESPONSIVE Web Design

7 tips to get you started

STORY | JOHN FOLEY JR.

tarting to wrap your mind around the idea of developing a responsive website? It can be overwhelming and not just a little exciting when you think about how you can create a site that can be so utterly flexible and awesome. Here are seven tips on responsive web development:

1. Target / Context = Result

The above calculation is one you will come across a lot when you read about responsive web development and design. The target is the element being worked with. The context is the default font size for the "container." The result is now expressed in a proportion.

Don't worry. There won't be any major mathematical problems for you to work out in your head. Nor will we quiz you at the end. But the point is, that responsive web design requires you to wrap your brain around the idea that everything needs to be proportionate for your website to be responsive and flexible across different screens, with different users.

2. Do not get consumed by the idea of Design = Layout.

In responsive web design, it goes far beyond layout. It's about anticipating your audience, their devices, their needs, the content, and the images. How it can all come together to provide a seamless experience for the desktop and the mobile users alike.

3. Look into scalable vector graphics.

The highlights: They have really small file sizes, they stay crisp and clear no matter what the size, no pixels and they are totally scalable. Cool stuff.

But, we get it. You like pretty pictures. Your audience probably likes them, too. Want flexible images? Then you need to place parameters: Max width = 100 percent. Though it will look like this: img { max-width: 100%; }

4. Use flexible grids.

You want the ability to scale up or scale down. A flexible grid will allow you to do this.



5. Do not forget to add breakpoints.

These will range in width from 480px to 1200px from small screens up to wide screens. Yes, you can create major and minor breakpoints by creating media queries inside of media queries. Major breakpoints would be the serious layout changes and minor breakpoints would be the parts dealing with content or device specific issues. But there is no set rule on how you go about deciding where these breakpoints are. It is very much based upon your particular content, your audience and your goals.

6. Content is the major player in responsive web development.

You should be thinking and planning content from the very start, if you want to create a website that is truly responsive. As you brainstorm your layout, you should already have thought about the message and branding and how you will convey that to your audience.

7. Unlearn all your bad habits.

Responsive web development does not involve weird or complicated workarounds to get things patched up or "working."

Remember, your audiences are on mobile devices and consuming mobile content at a rapidly increasing frequency. Respond to them, they will thank you!

BIO: JOHN FOLEY JR.

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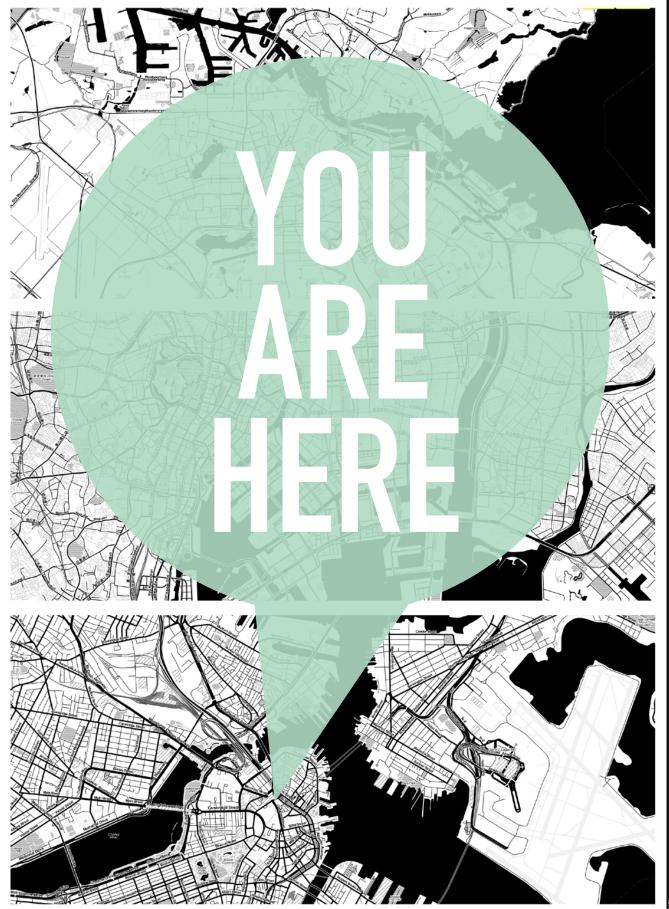
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SAN FRANCISCO'S STAMEN DESIGN SPECIALIZES IN THE RAPIDLY EXPANDING FIELD OF MAPPING AND DATA VISUALIZATION

STORY | MARIE LOOK



- ▲ Stamen has worked with MTV on a series of live visualizations of realtime Twitter data. The effort started with the 2009 Video Music Awards and has captured interesting cultural moments, including Kanye West's crashing of Taylor Swift's acceptance speech.
- ≺ High-contrast black and white maps featured in Stamen's Dotspotting project are great for data mashups, and exploring river meanders and coastal zones.

DATA VISUALATION
IS THE RAPIDLY
EXPANDING FIELD
OF STUDY IN WHICH
DATA, TECHNOLOGY
AND GRAPHIC
DESIGN MERGE

ERIC RODENBECK.

the founder and CEO of San Francisco technology and design studio Stamen, used to tell people his company made maps. He thought maybe that was a simpler way of explaining to acquaintances exactly what it was he and his team did as their livelihoods. The precise truth, however, is a little more complex.

Stamen, which was founded by Rodenbeck in 2001, specializes in data visualization, a rapidly expanding field of study in which data, technology and graphic design merge. And while the work does involve mapping, these are not necessarily the geographical representations that may first come to mind.

"Back when I first started doing this, I used to really try to explain up front to everybody what we were working on," Rodenbeck says. "You know...'Well, it's this complicated thing, and we're doing all this with the data..."

He says he eventually pared his explanation down to the simpler concept of map-making, which people can more readily wrap their heads around.

"I think it's a good way to introduce people [to what we do] and open conversation, because the way in which we describe a lot of the data The Stamen crew (left to right) Back row: Shawn Allen, Eric Rodenbeck, Nathaniel Vaughn Kelso, Amanda Willoughby, Zachary Watson, Seth Fitzsimmons, Mike Tahani; Middle row: Sean Connelley, Bill Conneely, George Oates, Geraldine Sarmiento, Camille Teicheira; Front row: Beth Schechter, Julie Bottrell Delbuck.>



Just another day in the Stamen studio.



PRIVATE BUS LINES TANEN DESIGN

▲ Map of private bus lines in San Francisco to Silicon Valley.

"MAP" TAKES ON AN THE LINE DRAWN **BETWEEN LITERAL** AND ABSTRACT

visualization work that we do is also in terms of mapping—it's just mapping that doesn't necessarily have a geographic component to it," he explains.

X MARKS THE SPOT

Comprised of a team of about a dozen individuals with unique abilities in graphic design, interactive design, programming, cartography, research, metrics and other specialties, Stamen regularly proves data visualization to be every bit as much of an ever-evolving art as it is a science, with practically limitless possibilities for application in society.

A number of industries are represented by the studio's clients, the likes of which include Adobe, BMW, Esquire, MSNBC, Nike, Oprah Winfrey, Yahoo, Flickr and others; and its portfolio features everything from a stimulus map for the State of California and an animated view of Trulia's database of residential properties, to live Twitter visualizations for the 2009 MTV Video Music Awards and a real-time visualization of stories shared on digg.com.

One begins to see how the term "map" takes on an entirely different definition from venture to venture, falling somewhere on the line drawn between literal and abstract.

"Some of the maps have the two axes: latitude and longitude," Rodenbeck explains. "And then you might have a third axis, which is the size of the thing, and then the fourth axis, which is a color. And if you pull latitude and longitude

out of that equation, you still have four axes that you can mess with. So x might be the frequency with which something happens, and y might be the intensity with which it happens.

But you know, there are other axes you can use, too. There are polar axes. You can start from the inside and go to the outside. You can have the axes flip around and be flexible. So there's a whole kind of way of carving up a 2-D space into a visual map."

BY GRAND DESIGN

For some, having that much room for creativity might require a hard-and-fast process guide to ensure things stay on track, but Rodenbeck says Stamen doesn't operate that way.

"Rather than spending a whole bunch of time in the beginning, thinking, planning and making documents, we spend a bunch of time in the very early stages making stuff and evaluating and seeing whether that meets the goal of the project," he explains.

Of course, the first question Stamen asks clients is what kind of data they have to work with, since that information dictates the direction of the entire project.

"So very much of what we're up to is about taking what we find in the data that we work with and, in some ways, letting the data tell the story, and trying to get out of the way of that data, rather than trying to see if it can tell a story one way or the other," Rodenbeck says.

Stamen created an interactive map for Google's Free and Open campaign, which supports an Internet unhindered by censorship and regulation.>

Stamen is adept at doing its own data collection as well—the endeavor just has to be a worthy one for the studio to get on board.

"We have a little triangle that we use," Rodenbeck explains. "The fun, the fame, and the fortune. So if there's no data, but it's going to be a lot of fun to work with, then we'll take it on."

The visualization Stamen presented for the 2012 ZERO1 Biennial falls into this category, and Rodenbeck cites it as one of the most exciting collaborations the studio participated in that year. The project involved mapping San Francisco's private bus lines, which shuffle tech workers from unmarked stops in the city to the Silicon Valley campuses of technology giants such as Apple, eBay, Electronic Arts, Facebook, Google and Yahoo.

To collect the data it needed, Stamen measured traffic, recruited individuals to count passengers and hired bike messengers to follow buses. Where necessary, these scouts drew routes and made other notes using fieldpapers.org, a Stamen-built site where you can print a multipage atlas of any area in the world.

All the information was then compiled into a database, which enabled Stamen to discover that, on a daily basis, this alternate transportation network moves roughly 35 percent of the amount of passengers Caltrain does, and Google alone runs about 150 trips all over the city. To show this relationship between the city and the valley, Stamen created a color-coded subway map that communicated not only the routes and bus stops, but also a sense of volume per company.

ON THE MAP

The bus line project is a great example of Stamen's confidence in, and love for, collaboration, as well as its drive to tell stories about society by presenting facts in ways that engage the viewer.

"We're very curious," Rodenbeck asserts. "We're sort of professional amateurs in that sense. We don't come to the table with a lot of pre-based ideas about how the data ought to be displayed. We really try to discover what's inside of it."



WE HAVE A LITTLE TRIANGLE THAT WE USE, THE FUN, THE FAME, AND THE FORTUNE.



↑ Prettymaps is an interactive map designed to push the limits of the aesthetic boundaries of traditional cartography. Available as limited edition prints, proceeds benefit the Humanitarian OpenStreetMap Team.



▲ To help Trulia, a real estate search engine, demonstrate their catalog of U.S. residential properties, Stamen developed Trulia Hindsight. The program shows patterns of expansion and development through home construction dates.

And somewhere in there, Stamen makes sure its clients are satisfied, too.

Clearly, a lot of wheels are in motion at Stamen, which is exactly what one would expect from a design studio that stays on the cutting edge of technology and design while doing its part to advance the field of data visualization and make admirable contributions to society. It's no wonder then that Rodenbeck decided describing his team as makers of maps was simpler than diving into the full-length explanation. But even he can laugh at the thought of such complex work being oversimplified.

"Oh yeah, just another day at the office," he says. "Visualizing data, making maps. Just coming up with new ways to pay attention to what's happening around us."

CONTACT: STAMEN stamen.com + info@stamen.com



As CEO of Access,
Sheck has since satisfied
his ambition to work with
the Rolling Stones among
other world-famous groups. The
business has expanded to serve
other live events including sports,
conferences and venues like theaters.

"I had to get out of my own way," Sheck says. "I was attracted by music, but after a few years, I realized that sports was seven times the size of music. Then we said how about conferences. That's a global business and there's no end in sight to the need for passes in that business."

Even with experience, attracting renowned clients was no simple feat.

renowned clients was no simple feat.

"I don't think I realized how hard it would be," Sheck says. "I wouldn't take no for an answer. Plus, this is a copycat business. Once you have the Dodgers, then the Yankees come sniffing around."

In addition to impeccable service Sheck takes pride in the precautions they take for client projects. "Nothing ever leaves this ship," he says. "We've been cleared by NSA (the National Security Agency), and we're a secure company."

Innovative Solutions

Access Pass & Design keeps growing because it continues to offer clients innovative solutions using cutting-edge technologies. Among them are applications using RFID and NFC (Near Field Communications), which, as technology advances, offer endless possibilities for live events. Basically these two technologies serve as tickets to the "cloud," where data can be collected and stored. QR codes (barcodes) serve the same purposes, but many marketers bill these codes as "interim" technology.

For example, an RFID tag implanted in a wristband or die cut badge can control access to an event and more.

"People tap their wristbands to gain access," Sheck says. "This solves a huge problem. At the Coachella Festival, for example, it used to take 2.5 hours to admit 100,000 people. A wristband cut the wait time to 20 minutes."

The Coachella Valley Music and Arts Festival is an annual three-day music and arts festival, held in Indio, Calif. The festival is renowned for showcasing many popular and emerging musical artists, as well as established artists and reunited groups. Today, a wristband is the only way you get in.



In a few years, all smartphones will have this technology and the world will adapt.

tickets to the

used for wireless electronically and

NFC TAGS

NFC (near field are a type of RFID that allow two-way communication. NFC



While Access doesn't manufacture wristbands. they do make them available to clients who want them. They also can provide bulk printed, laminated and die cut credentials with RFID tags or NFC chips applied prior to lamination. Credentials embedded with these chips can also be deactivated if they are lost or stolen—an added layer of security. Sheck says the next digital press he plans to install will be able to print PVC with RFID tags already embedded.

Even die cut shapes provide an added security, for example access to a room.

"It's immediately evident if someone is wearing a different shape," he points out.

He also explains that secure access to an event is only the beginning. Once that is controlled, additional uses might be for product marketing or fan engagement.

"Suppose you have 50 or so vendors at the festival selling beer, wine, food, souvenirs. A card reader at each booth could be used to record visits. A visit to each vendor might generate a key to a special party. Or another layer on certain tags/tickets might provide backstage access at a concert. All of this tracks to a server where the data is stored."

Still another Access product involves cold lamination. This process is applied to event passes

that are already die cut and laminated. Sheck explains that it involves partially applying a Mylar strip to the back of a pass. At the event venue, photos of special guests are put on the pass and the rest of strip is peeled off.

"These used to be paper pouches," he says. "They would be laminated on site. Today that's old school. We continue to innovate and bring things to the industry."

On the Horizon

Sheck sees smartphones equipped with NFC capabilities as key to even more advances in everyday transactions as well as live event marketing. For example, he expects cashless transactions to gain in popularity.

"You can have open loop or closed loop set ups," he says. "Open loop means the communications are tied to a credit card. Closed loop would be a predetermined amount.

"Right now, Apple is the only smartphone manufacturer without NFC capabilities. There's speculation that will change in a couple of months when they launch their latest phone. Once they do that tags will be everywhere. You'll go into a coffee shop, tap the menu for your muffin and by the time it's brought to your table, it will be paid for. That cashless transaction will eliminate lines and cash registers. In a few years, all smartphones will have this technology and the world will adapt," he says.

For events, Sheck envisions cashless components to enhance fan engagement on top of access control.

"Suppose Samsung is sponsoring a Bon Jovi concert. For \$500 extra a person could purchase a 'red rope' experience that includes perhaps a song loaded on the phone, backstage access and hospitality by Samsung afterwards," he says. "This also offers Samsung the opportunity to engage people after the event. Even three months later they could tap their phones for a message from Samsung,



CLINT NEUERBURG **GRAPHIC ARTIST**



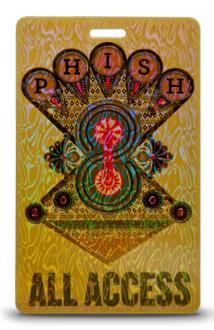
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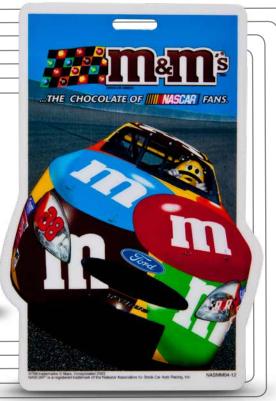
CECIL MCCUMBER MARKETING COORDINATOR



LEE MOLINA **GRAPHIC ARTIST**







an incentive for products or for tickets or coupons or contests. Meanwhile Samsung collects the data about who, when and how often they tapped."

Like everything these days, there is also a social media component to fan engagement. And using a social media component offers sponsors an opportunity for brand amplification. Sheck paints a scene where fans with Budweiser passes tap to a kiosk at a show, which goes automatically to Facebook.

"Budweiser could be amplified to a million impressions," he points out. "Of course, people have to opt in. Brand owners have to give people incentives to opt in. Although, younger people today are not as worried about privacy as older generations are."

Challenges Remain

Before everyone can reach this marketing nirvana, there are challenges typical to employing new technologies whether it's using RPID and NFC readers or using smartphones as readers and transmitters.

are so new," Sheck says,
"not everyone has the
tools needed to set up

Because these things

and deploy at an event.

A network has to be set up that can handle all the data. We use 3rd party solutions now. Ultimately, I intend to build my own."

He also explains that there's also a distinction between network support for data collected at the event from event passes and amplification from the event using social media. If the amplification, say through a kiosk, should fail, it's bad for the brand.

Future Plans

Sheck sees data collection as key to his company's future. He's planning to reorganize the company under the global name Access Enterprises. Under that banner will be Access Passes, Access Design and Access Experiences, which will activate technology in interesting and meaningful ways.



MEGAN PARSONS ACCOUNT EXECUTIVE



JAMES JACKSON PRESS OPERATOR



KAYLA GUSEMAN PROJECT COORDINATOR



KYLE FLEMING MARKETING ASSISTANT

Heads up, San Francisco... HOW Design Live 2013 is rolling in

Story | Michelle Jacoby

his summer, designers—and lovers of design—from all over the country will be leaving more than their hearts in San Francisco. They'll be leaving their creative mark.

From June 22-26, the mother of all design conferences is making its way to the City by the Bay, where thousands of designers, freelancers, team managers and other creative professionals will converge to learn from legendary visionaries, connect with artists, and discover ways, tools and ideas to revitalize what they do and how they do it.

HOW magazine is holding four of its nationally acclaimed conferences, bringing together a dynamite mix of designers, writers, photographers, illustrators and other creatives. Under the title of "HOW Design Live," this mega meeting brings together the HOW Design Conference, InHOWse Managers Conference, Creative Freelancer Conference and the Dieline Package Design Conference.

All four events will be held at Moscone West in San Francisco, where attendees from all walks of creativity can mingle, talk about design, and work together on new ideas. In addition, there are opportunities to network at workshops, parties, keynote addresses and roundtable sessions.

Speakers Debbie Millman, president of design for Sterling Brands, and James Victore of the School of Visual Arts in New York, will be back, joining an impressive lineup of notable design experts, including Scott Belsky, Sagi Haviv, Austin Kleon, Jessica Walsh and Mary Zalla.

The latest speaker to come on board is Johnny Earle, aka Johnny Cupcakes, founder of the eponymous Johnny Cupcakes clothing brand. But it isn't all sugar and sweet for this successful entrepreneur, who has been named America's No. 1 Entrepreneur

by *BusinessWeek*. With his keen business events and brand savvy, Earle has grown his business from a viral following to a multi-million dollar T-shirt brand driven by loyal followers and collectors.

At his session "Reinventing Your Ideas: How the Little Things Yield Big Results," Earle will share his story of how he took his T-shirt brand from the trunk of his car at age 19, to some of the world's most sought-after retail locations.

 $\ensuremath{\mathsf{HOW}}$ is the creative business and technology magazine for graphic designers. It is published by F+W Media Inc. in Cincinnati.

OH. BUT THERE'S MORE...

And if HOW Design Live isn't enough, San Francisco Design Week will be in full swing June 21-27, officially making this the "summer of design" for northern California creatives.

Hosted by AIGA San Francisco, Design Week will feature everything from business and design forums, to studio tours, exhibitions and lectures. And if last year's event is any indication of what's to come, attendees may expect the SF Local Design Market, a combined exhibition and design mart showcasing artists' products; Shutterstock's Pixels of Fury, a live design competition; and, of course, a slew of social events including receptions, mixers and parties.

Planning is still underway, so check sfdesignweek.org for updates and details.



HOW DESIGN CONFERENCE 6/22-6/26





IN HOWSE MANAGERS CONFERENCE 6/22 – 6/24



Be a Laser, Not a Lighthouse Todd Henry Founder and CEO, Accidental Creative

Glenn John Arnowitz, Pfizer
David C. Baker, ReCourses Inc.
Andy Epstein
Sam Harrison
Michael Lejeune, Metro Los Angeles
Stefan Mumaw, Callahan Creek
Jackie Schaffer, Cella Consulting
Jim Woods, United Pet Group

THE DIELINE PACKAGE DESIGN CONFERENCE 6/23-6/26



The Semiotics of Branding
Cheryl Swanson
Co-founder, Toniq

Alex Center, The Coca-Cola Company Ben Cleaver, Blue Marlin Brand Design Joseph Duffy IV, Duffy & Partners Terri Goldstein, The Goldstein Group Tim Hankins, The Honest Company William Harper, Kaleidoscope

CREATIVE FREELANCER CONFERENCE 6/22 – 6/24



Featured Speaker
Ilise Benun
Founder, Marketing Mentor
Co-founder, Creative Freelancer
Conference

Alisa Bonsignore, Clarifying Complex Ideas
Sarah Durham, Big Duck
Jezra Kaye, Speak Up for Success
Jim Krause, Jim Krause Design
Dana Manciagli, Microsoft Corporation
Bryn Mooth, writes4food.com
Luke Mysse, CROSSGRAIN
Mark O'Brien, Newfangled
Colleen Wainwright, communicatrix.com
June Walker
Indie Power Media

HOWLIVE

SPEAKERS

Go to HOWDesignLive.com for a complete list of speakers and sessions.

Justin Ahrens, Rule 29 Creative
David Blatner, InDesignSecrets.com
Denise Bosler, Denise Bosler LLC
Heather Bradley, Cheezburger
Christopher Butler, Newfangled
Bob Calvano, Merck
Joshua Chen, Chen Design Associates
Emily Cohen

Emily Cohen
Tim Cox, Publix Super Markets
Donna Farrugia, The Creative Group

Jeffrey Fisher, Jeff Fisher LogoMotives
Mario Garcia, Garcia Media

Von Glitschka, Glitschka Studios Danny Gregory, mcgarrybowen

Margaret Hartwell
Sagi Haviv, Chermayeff & Geisman

Christian Helms, Helms Workshop Jim Krause, Jim Krause Design

Patrick McNeil, Design Meltdown

Debbie Millman, Sterling Brands

Stefan Mumaw, Callahan Creek

Noah Scalin, Another Limited Rebellion

David Sherwin, Frog

Jennifer Sonderby, San Francisco Museum of Modern Art

Jude Stewart, Author

Terry Lee Stone

James Victore, School of Visual Arts in New York

Jenn Visocky O'Grady, Enspace/ Cleveland State University

Kin Visocky O'Grady, Enspace/Kent State University

Stephanie Voss, ER Marketing

Jessica Walsh, Sagmeister & Walsh

Alina Wheeler, Alina Wheeler

Mary Zalla, Landor Associates

*Speakers subject to change.

SAVE YOUR SPOT

For conference updates and registration info, visit HOWDesignLive.com, e-mail HOWDesignLive@fwmedia.com or call 800-436-8700.

\$100 DISCOUNT

Early bird registration extended until April 15! Use code **VMA2013** for \$100 discount.

rocess**norcal**.com process 👶 spring 2013 19







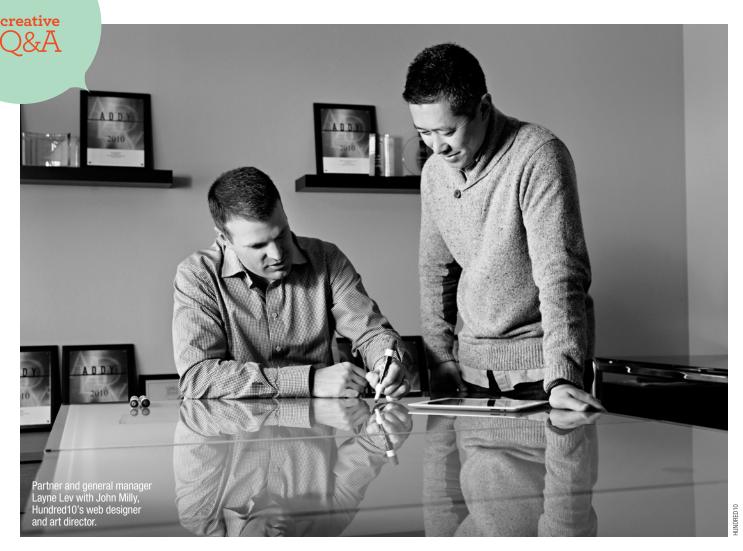
For this Fresno-based firm, 100 percent just doesn't cut it.

INTERVIEW | MICHELLE JACOBY

Tell us about Hundred10. First, the name? What's the story behind it?

We're based in central California, where it sometimes surpasses 110 degrees in the summer. The name is an homage to our roots and it's also a nod to the old cliché about giving 110 percent. We didn't want to be confused with one of those sissy design firms that only gives 100 percent and complains about the weather all day.

PROCESS SPRING 2013 PROCESSNORCAL.COM



Creative meetings are usually like the street fight scene in "Anchorman," without quite so many tridents.



Describe the company's culture and philosophy.

Hundred10 is a small group of people who are passionate about using design to improve our clients' brands. We're always trying to toe the line between fun and serious with attention to detail and the utmost respect for clients who entrust us with their very identities. Never content doing the same thing twice, we always try to do something unique each for each and every project.

Our team comes from a wide variety of backgrounds and disciplines, which helps bring a lot of different ideas to the table when brainstorming. We believe you can never be "complete" as a designer or coder; that there is always something new to learn. Our industry is fairly unique in that the entire paradigm for how things are done can change very quickly. Generally, if we're doing something the same way we were two years ago, there's a problem.



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

Every project brings its own set of challenges and inspirations. The most memorable one probably came a few months after Hundred10 was founded, when we were contracted by Netflix to develop some new concepts for their website interface. As avid Netflix users at the time, it was exciting to be able to devise and suggest improvements to a user interface we interacted with on a regular basis.

Several of our clients are in the architecture and engineering fields and we find ourselves constantly blown away by their work. Our designs for them often try to draw upon striking elements found within their projects. Sometimes it's better to let the client's work speak for itself and let the design get out of the way.

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

Normal everyone-hunkered-down-andworking days are like "Apollo 13," when Gary Sinise was trying to perfect his power-up sequence in the lunar module simulator. Lots of hushed tones, coffee drinking, trial and error on the computer, and eventually someone comes running out of the room with a binder full of notes. Creative meetings are usually like the street fight scene in "Anchorman," without quite so many tridents.

That may be a slight exaggeration.

When it comes to generating great ideas, what fuels the creative process? What or who inspires your team?

We constantly geek out over well-designed things we find in our everyday lives. The shape of a toothbrush, a cool movie title sequence, a beer label — inspiration is everywhere. Everyone here is very good about sharing things that they find. We're continually shooting links back and forth or bringing things into the office for show-and-tell.

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

The proliferation of smartphones and tablets has forced designers to stop designing solely for the traditional desktop monitor. Responsive design is a must at this point, and it usually requires a lot more thinking to get right. The good news is that most clients agree that it's important. We don't usually have to spend a lot of time explaining why it's a necessity now.

As for what we still do old school, we still start our concepts with plain old sketches on paper. The interesting thing is that responsive design is actually requiring us to do even more sketching at the outset. It's just so much faster to iterate different ideas that way.

CONTACT: HUNDRED10 hundred10.com + info@hundred10.com



PROCESSNORCAL.COM PROCESS SPRING 2013



PRACTICES in Direct Mail Design



s a creative who Patrick Fultz is always trying to tweak existing formats in order to get them to work better or simply inventing new ones. As president/CCO of DM Creative Group in Port Chester, N.Y., he seeks to reinvent the way acquisition, retention and winback campaigns by combining the

is his e-TriggerPro, a platform that email and SMS messages to mail piece is delivered.

With 25 years of creative and direct marketing experience, a degree from 15 plus years teaching at than 50 industry creative awards, Awards, an international professional direct/interactive creative design competition, now include Musical Heritage Society, Disney, Meredith Publishing and Maximum Exposure Advertising.

Who better to ask about how to help it survive the digital future, if not prosper for certain campaigns?



Get Recipients to Stop...and See

"You first need to stop them long enough so they can see if there's a 'what's in it for me' connection." describes Fultz. "I see the outer of the mail piece the same as a store window...if I can't get them to look long enough to walk in the store, they walk on by-or trash my mail piece."

To create such a successful mail piece, Fultz uses all things available to a designer: format, windows, paper or plastic substrates, printing technique, color, illustration, photography, interactivity, headline, PURLs and GURLs, and, most importantly, offer.

The goal is to stand out, visually and conceptually.

"You can't have one without the other. You'll stop them, but you'll lose them if the concept doesn't hold up and is not relevant to them," he says.



Invent the **Next Concept**

Fultz believes too many designers get bogged down in design tricks. He reports that many Caples entries have "really cool" production techniques, but then the concepts behind the mail pieces were weak.

"I'm always looking for what I can design to make my package reach out to the person and grab their attention. I'm always looking for 'new,' or try to reinvent," explains Fultz, who mentions the time he introduced Columbia House to a new envelope called a Bevelope. Made of a board material with a 3-D effect, the material allowed him to emboss the piece to look like buttons on the face of a CD player—an approach that leveraged the target audience's affinity for music. It beat the control by more than 25 percent.





Get Them Involved

If getting prospects to stop is job one, job two is getting them involved with the mailing.

"It could be an engaging headline that challenges their knowledge, a sticker or stamp to move to an order card, or an interesting pull-tab...almost anything that gets them involved," illustrates Fultz, who then reminds that for such an interactive concept to work for prospects, it must be relevant to the marketer's business, value proposition and audience.





Easy to Read, Easy to Find = **Easier Response**

The basics of type and layout remain very important, as Fultz admits that too many designers, copywriters and marketers pay too little attention to leveraging the full power of layout and typography.

"You can lead the person around the page...if done right, you can pull a person through your offer who may not have done so had the type and layout not done its job," he explains.

As Fultz says, "No one will work hard for your package. You've got to make it look good, sure, but it also must be readable and searchable."



Swing for the Fences

"Marketers must be careful that their packages don't all start to look the same. They can have different type, colors and pictures, but when all are put next to each other, they are really the same design and look," posits Fultz, who says such an approach can prevent a marketer from finding the next big winner.

Solution? Swing for those fences, and prepare to strike out once in a while.

"You learn so much from every piece you do...'strike-outs' can almost teach you more," he concludes.

BIO: ETHAN BOLDT
... is the chief content officer for
Direct Marketing IQ, the home for
direct marketing research. To learn

direct marketing research. To learn more about the report "Design & Formats for Boosting Direct Mail Response," visit their bookstore at tinyurl.com/arbg3og. For information on Direct Marketing IQ, visit directmarketingiq.com.

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Tech Tools SOCIAL INFLUENCERS SHARE THE TOOLS THAT HELP THEM KEEP THEIR EDGE STORY | ANN GYNN

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We pride ourselves on reporting high-quality trends and topics to our industry, and we needed a service provider to deliver a turnkey service with no technical worries. We use Onstream Media, which allows us to concentrate on content and leave logistics to a qualified team behind the scenes.



ARLENE SHOWS, DIRECTOR OF MARKETING, TSNN @ARI FNFTSNN



ADOBE CONNECT

Adobe Connect combines powerful features, ease of use, and the ability to deliver rich, interactive experiences across devices. The persistent meeting rooms in Adobe Connect, as well as the ability to upload content to the content library to reference it in multiple meeting rooms, are invaluable features. Users attend events through the IDEXX site and attendance is tracked, enabling us to analyze trends between attendance and sales as well as other user behaviors.



JONATHAN VEREY, IDEXX LEARNING CENTER in Linkedin.com/in/jonverey



GOTOWEBINAR

GoToWebinar lets us manage multi-presenter panels easily. I find navigating as a presenter is intuitive. We can poll attendees in real time and solicit their feedback. Inviting people is not a hassle because GotoWebinar has great email marketing tools. We expect our webinar to have 700 to 800 attendees.



DAVE DONOHUE, UNIFIED MAVEDONOHIJE



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It brings your audience face to face with the presenter and the engagement level is far deeper than a text-based interaction on a webinar. For webinars, Hangouts are the unique free tool that uses group video chat. Plus, since it's embedded in an existing social network, you also have the ability to crowd source an audience for your webinar.



SARAH HILL, VETERANS UNITED @SARAHHILL



N24

We work off a script and a PowerPoint presentation, but keep the tone conversational with a panel. We include Q&As, which are easy to moderate using the platform. The dashboards are simple for participants to learn and use, and we can add different features as the audience and client need them.



MARY ELLEN SLAYTER, REPUTATION CAPITAL ORFPCAPITAL



...works with amateurs and professionals in the content marketing world. She provides training so they can do it themselves, or creates the strategies and tactics to get the job done on behalf of her clients. Her high school nickname, Editor Ann, still rings true today (20+ years later). Follow her on Twitter @anngynn or www.content-marketing-coach.com.



This article was originally published in the Content Marketing Institute's *Chief Content Officer* (CCO) magazine, www.contentmarketinginstitute.com

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Lesson #3

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Spark Awards

he 2012 Spark Awards Celebration was held on Feb. 15 at the Autodesk Design Gallery in San Francisco.

Spark is a community of designers that evokes design change for the better whether it is studied, researched or cognizant of criteria like sustainability, suitability, context, inventiveness, process, universality and beauty, which inspire a positive change in the world.

The Spark Awards Celebration "Communication" Awards was among five categories, which include App, Concept, Product, Spaces, and Mobility.

For the complete list of winners, visit sparkawards.com.

GOLD AWARDS

Visibleco Legendary
Designer: Heroes Cinematics
Kyuha Shim, Designer:
Rhode Island Sawoozer Wang,
School of Design +AKITIPE
Design Type: STUDIOS
Graphics, Print Design Type:

Motion

Altaz CF6

Packaging

Stylus PackagingAnswerDesigner:The CallBrian Chia,Designer:Benjamin Chia,Kit Hinrichs,Element8Studio HinrichsDesign Type:Design Type:Communication,Graphics, Book

PUBLIC Bikes
Designer:
Designer:
Kit Hinrichs,
Kit Hinrichs
Studio Hinrichs
Design Type: Poster
Promotion

AIGA 2011 National Conference Branding & Collateral (PIVOT) Creative Direction: Adam Brodsley, Eric Heiman, Volume Inc. Design: Adam Brodsley, Eric Heiman, Brice McGowen, Daniel Amara



Instructor: Grant Delgatt, Art Center College of Design



















Discovery Science TV, The Human Element Category: Communication Designer: Sawoozer Wang, +AKITIPE STUDIOS Design Type: Motion





AWARD

826 Valencia Pirate Supply Store Website Redesign

Category: Communication

Creative Direction: Adam Brodsley, Eric Heiman, Volume Inc.

Art Direction: Adam Brodsley

Illustration: Talin Wadsworth, James Provenza Development: Matt Glaser, Squonk Studios



100 MILLION GIRLS WILL BE MARRIED AS CHILDREN

IN THE NEXT DECADE IF FRESENT PATTERNS CONTINUE, IN MANY COUNTRIES 30 PERCENT OF WOMEN AGED 15 TO 19 ARE MARRIED OR IN UNION.





缓 YOUTH

WEAREYOUTKNET

YOUTH

THERE ARE OVER 1.8 BILLION YOUNG PEOPLE TODAY FACING HIGH LEVELS OF

CLOSE TO 90 PER CENT OF ALL YOUNG PEOPLE LIVE IN DEVELOPING COUNTRIES. PUT YOUNG PEOPLE AT THE CENTER OF NATIONAL DEVELOPMENT PLANS.





We Are Youth Campaign Category: Communication

Designers: Pamela Abolian, Brett Beynon, Kenneth Chan, Andrew Chen, Lisa Chen, Ka Kit Cheong, Daniel Choi, Il Chan Chun, Heather Grates, Crystal Kim, Kevin Lam, Esther Park, Jerod Rivera, Lamson To and Hyunsun Yoo; Design Matters; Art Center College of Design

Design Type: Graphic/Motion



Apps World 2013

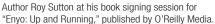
Apps World North America, a developer conference and expo on mobile apps, was held Feb. 7-8 at Moscone West in San Francisco. More than 5,000 developers, mobile marketers, mobile operators, device manufacturers, platform owners and industry professionals attended the expo featuring over 150 exhibitors; workshops by Intel, Rackspace, Microsoft and Enyo; workshop tracks from Enterprise Zone, Developer Zone, Droid World; one-on-one meetings and networking opportunities. Attendees also got the opportunity to participate in TV Hackfest, a contest that allowed creatives, developers, coders, content, TV producers and technologists to build future multiplatform TV concepts incorporating second screen, social TV and connected TV apps. Winners came away with prizes ranging from Google TV boxes, an Apple iPad, Samsung Blu-Ray, LG Smart TV Box and more.



Display of books by O'Reilly Media.







Develor

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Smartphone app Nivpat reads garments, logos and objects, and provides real-time streaming and online interaction.



Attendees at the Microsoft Workshop lounge.



BlackBerry 10 Camera demonstration of the "Timeline Lens," which captures moments you miss.



Enyo workshops





Metaio shows off their augmented reality apps.



Attendee lounging on a Fatboy beanbag chair.



ONE TO ONE BOX

Online Video: Social Media Integration

Expert panelists David Spark, veteran tech journalist and founder of Spark Media Solutions; Juliette Powell, integrated media specialist and co-founder of WeTheData. com; Peter Leyden, former managing editor at Wired Magazine and member of the Global Business Network; and Tyler Willis, vice president of business development, Unified, discuss social media video integration. Held at Chromium Forum in San Francisco, the event was hosted by One to One Box founder and CEO Mike Axinn.







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

AIGA San Francisco

The San Francisco chapter of AIGA, the professional association for design, is one of the largest and most active in the country, representing more than 1,600 designers in graphics, interaction, experience, motion and affiliated fields in the greater Bay Area. The board of directors continues to advance the chapter's vision, mission, values and goals. Dawn Zidonis. Executive Director 130 Sutter St. #600. San Francisco 415-626-6008 getinvolved@aigasf.org aigasf.org

American Photographic Artists - San Francisco Chapter

American Photographic Artists (APA) is dedicated to elevating your art and works while fearlessly protecting your content. As the most prestigious national organization for professional photographers, we are committed to leading our industry into the future. APA provides access to the most progressive local programming, determined activism, influential mentorships, affordable insurance options, and collective industry benefits.

Supporting our community's financial and artistic well being, we initiate, develop, and deliver the advantages necessary for a successful career in professional photography. Jeff Kausch 560 Fourth St., San Francisco 415-882-9780 415-882-9781 - fax info@apasf.com sanfrancisco. apanational.com

Business Marketing Association (NorCal BMA) Since 1938, the Northern

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

The Direct Marketing Association of Northern California (DMANC)

The DMA of Northern California was formed to educate, inform and provide networking opportunities for direct marketing professionals in the San Francisco Bay Area. The organization holds monthly luncheon meetings, periodic half-day seminars, and webinars. direct marketing community. Laurie Beasley, President 1177 Airport Blvd., Burlingame 408-782-0046, Ext. 21 lbeasley@beasleydirect.com dmanc.org

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Digital Marketing Thought Leadership Series

The Digital Marketing Association of Northern California (DMANC) hosted a thought-provoking luncheon on Nov. 12 at the Crowne Plaza Hotel in Burlingame, Calif. Keynote speaker Kimarie Matthews, vice president of Social Web at Wells Fargo, spoke on "Improving Customer Loyalty & Engagement," while Pritham Krishnann, director of Customer Acquisition & Business Development at Charles Schwab spoke on the "Art and Science of Customer Acquisition." Two workshops on content marketing and advanced social media followed the presentation.



Kimarie Matthews, Wells Fargo







Pritham Krishnann (center) speaks with attendees.



Pritham Krishnann, Charles Schwab



Kimarie Matthews discusses customer loyalty.

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

San Francisco American Marketing Association (SFAMA)

The San Francisco chapter of the American Marketing Association is the leading organization for professional and student marketers in the Bay Area. Founded in 1937, our chapter reflects the innovation, standards of excellence, and industry and population diversity for which the Bay Area is known and celebrated. Our goal is to advance our members' professional capabilities and career development opportunities, while connecting with the leading edge Bay Area

marketing professionals. Teresa LoBue, President 408-266-9658 info@sfama.org sfama.org

Silicon Valley American Marketing Association

(SVAMA) SVAMA is the Silicon Valley chapter of the American Marketing Association, the premier organization for marketers. The chapter reflects the comprehensive scope of marketing, creativity and innovation that are synonymous with Silicon Valley. Volunteer members manage all aspects

of chapter operations. Shannon Ryan, President P.O. Box 6101, San Jose 408-266-9658 svama@onebox.com svama.org

Visual Media Alliance

Visual Media Alliance (VMA) is a nonprofit trade association dedicated to providing a variety of benefits and money saving programs to creative, web media, marketing, and print businesses in Northern and Central California and Northern Nevada. VMA's purpose is to deliver what it takes to help members become more successful and profitable in

their businesses. To accomplish that goal, the Alliance provide personal and professional development programs for both owners and employees. Dan Nelson, President 665 Third Street, Suite 500San Francisco, CA 94107-1926 800-659-3363 415-489-7601 800-824-1911 - fax info@vma.bz

Western Publishing

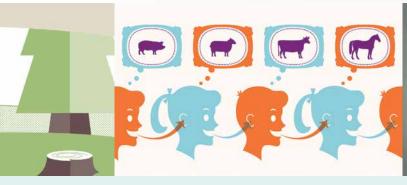
Association (WPA)
The Western Publishing Association is a non-profit business trade association dedicated to the advancement of the media publishing

industry in the western United States. The organization's primary mission of providing continuing education to the media publishing industry is accomplished through individual seminars, an annual publishing conference, publishers and executive management roundtables, and partnering with other groups and associations to offer online audio and video conferences. Jane Silbering, Executive Director 823 Rim Crest Drive, Westlake Village 805-495-1863 wpa@wpa-online.org wpa-online.org

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Events: the local update

CeC Charity Silent Auction & Holiday Party

The Catalog and eCommerce Club held their annual Charity Silent Auction & Holiday Party on Dec. 4 at 111 Minna Gallery. This event provided an opportunity for members to reconnect with old friends and colleagues, while making some new ones. Attendees bid on a variety of items, which included fine wines, art, clothing, jewelry, gift certificates and unique gifts. A portion of the proceeds benefited the San Francisco Child Abuse Prevention Center.





Kelly Shea, San Francisco Child Abuse Prevention Center











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

APRIL 28 TO MAY 1 PePcon: Print + ePublishing conference

This conference brings together over a dozen of the leading InDesign experts minds for three days of inspiration and education. Hilton Austin, Austin, Texas. pepconference.com

APRIL 29-30 James Bond is an Experience Designer: What UXD Can Learn from How Others Think

Engage in spirited one-on-one conversations with industry leaders and peers on what it means to be an "experience designer." Quadrus Center, Menlo Park. redesignconference.com/ conferences/uxd

APRIL 29 TO MAY 2 Future Insights Live

This multi-track, tech conference brings designers and developers together to discover new ways of working. Discuss the future technologies, platforms and business models you should be using and implementing to launch the next big thing. MGM Grand Hotel, Las Vegas. futureinsightslive.com

MAY **Gravity Free 2013**

A multidisciplinary, worldclass event designed to break attendees out of their daily routine of familiar ideas, people and solutions and instead, connect them with the most diverse and fearless designers and passionate visionaries who are changing the way we see the world. Chicago. exhibitoronline.com/gravityfree

MAY 1 Women LIVE

Keynote speaker Gina Testa of Xerox will share her observations on opportunities for women in business in today's ever changing economic environment. A panel discussion with women in the local communications industry on how they balance their profession, family and outside civic activities will follow. San Francisco. 800-659-3363, vma.bz

PROCESS SPRING 2013

Exhibition

The annual Something Personal Exhibition was held on Dec. 14 at the Leftspace gallery. More than 700 creatives, photographers, production professionals and friends showed up to view 100 exceptional images selected by a panel of judges. Of the 62 participating photographers, winners were Kerry Mansfield, Best of Show; Travis Tank, first place; Caterina Bernardi, second place; and Tim Griffith, third place. The exhibition catalog and the photos exhibited at the event can be viewed at dripbook.com/apasf.



Photographer Bailey Harada-Stone (left) and her friends.







of north-central Kenya.







(Left to right) Judges winners: Kerry Mansfield, Best of Show; Travis Tank, first place; Caterina Bernardi, second place; Tim Griffith, third place.

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MAY 2-3 99U Conference 2013

Presented by Behance, this conference is designed to shift the focus from idea generation to idea execution, providing road-tested insights on how to make your ideas happen. Creative visionaries and researchers will share pragmatic insights on how to push great ideas forward, create incredible art, build businesses and change the world. Lincoln Center, New York City. 99u.com/conference

MAY 14-25 The Future of Consumer Intelligence

Learn about technology and the humanization of data, including synthesizing insights, analytics and relational database strategy. A gathering of the "consumer culture" collective exploring common ground across roles and industries for translating behavioral information into business opportunity. Parc55 Wyndham, 55 Cyril Magnin St., San Francisco. iirusa.com/consumerintel

MAY 16 VMA Showcase of Print/Design Excellence Awards Banquet

Awards program recognizing excellence in design and quality of print production by northern California individuals and firms. Best of Show, Grand Award and Best of Category winners will be honored at a special awards dinner, Venue TBA, 800-659-3363, VMA.bz/showcase

MAY 22 AIGA Studio Tour: MetaDesign

MetaDesign is a global branding firm with offices in San Francisco, Beijing, Berlin and Zurich. The firm creates brand strategies, identity systems and digital interfaces for emerging businesses, cultural institutions, and global enterprises, including the San Francisco Ballet, Sony, Four Seasons and McAfee. 615 Battery St., San Francisco. 6 to 8 p.m. \$20 AIGA members and student members. 415-626-6008. aigasf.org

MAY 24

Christian Peacock with Jody Frost.

"Druckworks: 40 Years Books and Projects" Reception

Johanna Drucker is known for her work in the history of graphic design, typography, experimental poetry, fine art and digital humanities. Her limited edition artist's books are in special collections and libraries worldwide. 6:30 to 8:30 p.m. Exhibition runs from May 24 to Aug. 24. San Francisco Center for the Book, 75 Rhode Island St. 415-565-0545, sfcb.org/events

PROCESS SPRING 2013 PROCESSNORCAL.COM



Events: the local update

ADOBE CREATIVE SUITE **USERS MEETUP GROUP**

Golden Gate Bridge **Photowalk**

On Jan. 13, the San Jose Adobe Creative Suite Meetup Group, hosted a photowalk and scavenger hunt at the Golden Gate Bridge. More than 50 attendees were urged to be creative, use artistic license and have fun while taking photos of 10 items on the scavenger hunt list: something tall, multiple circles, something loud, unusual angle of the bridge supports, something that conveys action, something rough, something wet, a smile, something green and brown, and a group of something. Led by Sally Cox, the photowalk proved to be a fun time for all. Participate in a photowalk and view more images at meetup.com/creativesuitesanjose.



Tsafrir Melamid, PhotosTM.com, Unusual Angle of **Bridge Supports**





Gate Bridge Photowalk led by Sally Cox



Kelly McCathran, Unusual Angle of Bridge Supports



Dox Doxiadis, Smile



Tsafrir Melamid, PhotosTM.com, Action



Sally Cox. Multiple Circles



Dalton Chan, Something Loud



Joie Cameron-Brown



Virgilio Lagua, Multiple Circles

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JUNE 5 AllFacebook Marketing Conference

Identify the best tools, apps, research and advertising trends across the Facebook and mobile social landscape to effectively incorporate them your marketing strategy and social media initiatives. Hilton San Francisco Union Square, 333 O'Farrell St. mediabistro.com/events

JUNE 6-7 Inside SocialApps 2013: Developing & Monetizing on Social & Mobile Platforms

Discussions will tackle key issues and explore new opportunities facing social and mobile apps, including marketing, monetization, app and game design, and distribution on established and emerging platforms. A networking pass option is available. Hilton San Francisco Union Square, 333 O'Farrell St. insidesocialapps.com

JUNE 12 AIGA Studio Tour: Airbnb

Founded in 2008, Airbnb is a trusted community marketplace for people to list, discover and book unique accommodations around the world-online or from a mobile phone, connecting people to unique travel experiences, at any price point. San Francisco. 6 to 8 p.m. \$20 AIGA members and student members. 415-626-6008. aigasf.org

JUNE 18-20 Velocity | Web Performance and **Operations Conference**

Velocity is a must-attend conference for web operations and development professionals that want to learn about the latest technologies, hear about developments in best practices, get answers for difficult technical and administrative challenges, and bolster skill set and expertise. Santa Clara Convention Center, 5001 Great America Pkwy. velocityconf.com/velocity2013

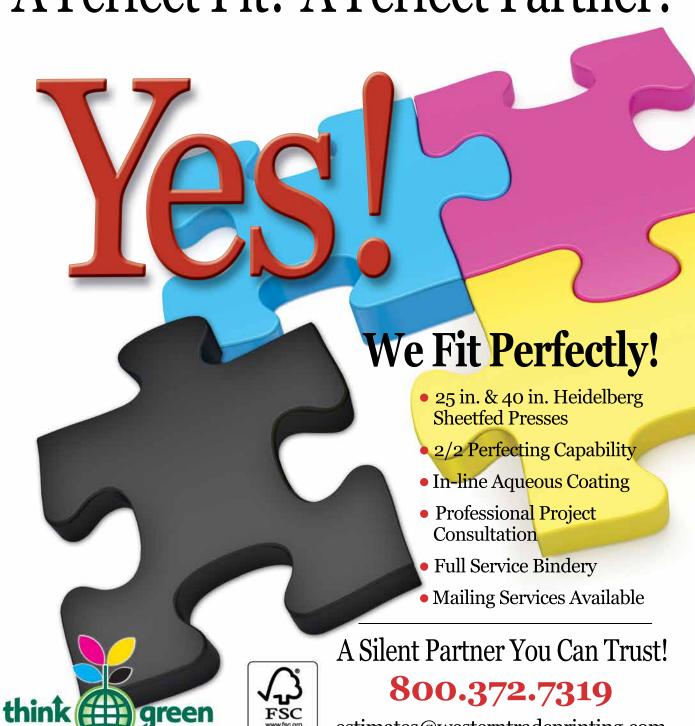
JUNE 21-27 SF Design Week

San Francisco Design Week is a growing celebration of San Francisco Bay Area design. Includes an opening reception, business and design forums, studio tours, exhibitions, lectures, mixers, parties and more. Events highlight the diversity and professionalism of the design community (graphic, product, interior, fashion, architecture,

advertising, etc.) around the Bay Area. sfdesignweek.org, twitter.com/ sfdesignweek



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Events: the local update

VMA Constructive Cocktails

Visual Media Alliance's Constructive Cocktail events allow attendees to engage in an open roundtable discussion and network with industry professionals over hors d'oeuvres and cocktails. This event was held on Jan. 24 at the Thirsty Bear Brewing Company, where ad agency veteran Trilby Parker shared her insights on the "Operational Ins and Outs of Providing Creative Services" derived from her experience running the operations-side of a creative agency.



Bernard Prinz, Zebra Graphics and Michael Singer, Bellamax Pro



Attendees engage in a roundtable discussion.

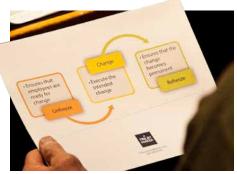


Constructive Cocktails roundtable session.





Terry Kaufman, Dakota Press and Jim Duffy, Green Planet 21



Handout on how to embrace change for success.



brews at the Thirsty Bear Brewery and Restaurant.

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JUNE 22-26 HOW Design Live: Rediscover Inspiration

Four graphic design conferences all under one roof. Rediscover your creative core, acquire new skills, develop new ways to work smarter and head home with newfound inspiration. Optional events not included in package: studio tours, pre-conference workshops, networking lunch, speaker lunch. VMA members save \$100. Moscone West, 800 Howard St., San Francisco. howdesignlive.com

JULY 9-10 MobileBeat 2013

VentureBeat's sixth annual flagship conference on the future of mobile explores the year's hottest mobile trends. MobileBeat attracts representatives from private and public companies in major platforms, content/media, advertising, commerce, developers, device makers, carriers, retail, services, marketers, investors, press and more. The Palace Hotel, 2 New Montgomery St., San Francisco. venturebeat.com/events

JULY 26-28 The Sketchbook Project

One thousand sketchbooks, made by creative people from all over the world, will commence on an eight-city tour around North America. The Sketchbook Project is about leaving a legacy. It's an outlet for anyone who wants to tell his or her story, have it travel the continent and then reside in a tiny NYC storefront for the world to see. San Francisco Center for the Book, 375 Rhode Island St. 415-565-0545, sfcb.org/events

AUG. 20-23 **UX** Week

Design professionals from all over the world gather for four days of community, inspiration and skills building. Now in its 11th year, UX Week delivers new tools you can put to use immediately. UCSF Mission Bay Conference Center, 1675 Owens St., San Francisco. 415-495-8270, uxweek.com/2013

SEPT. 8-12 PRINT 13: Innovate, Integrate, Communicate

Learn print-driven, multi-channel communications for 12 key market segments, from attendee and exhibitor communiqués, to the social media outreach. The show has been crafted to stimulate 24/7 networking between industry experts and peers, and to facilitate connections between buyers and vendors to find the solutions that are just right for them. McCormick Place, Chicago. print2013.com

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Events: the local update

AAF Reno Mingle Bells "Awkward Family Photo" Mixer

AAF-Reno, northern Nevada's professional ad club, hosted their annual Mingle Bells event on Dec. 6. The event is organized by a collaboration of Reno's advertising, public relations, social media, printing and graphic arts groups. Attendees were encouraged to dress in "ugly" Christmas sweaters that would make even Bill Cosby blush.

The event included food, drinks and raffle prizes. All the proceeds were donated to the Note-Able Music Therapy Services, a nonprofit organization that provides music programs and music therapy services for people of all ages and abilities. The group performed Christmas carols throughout the night.

Attendees also took "awkward family photos" on a vintage-couch and Christmas tree backdrop, photographed by Frank Haxton.



Nicole Rose Dion, Leah Scherschel, Bridget Veltri, Amanda Thiebaud Horn, David Bunker, Abbi Holtom Whitaker, Constance Aguilar, Krystal Tingle, Tv Whitaker,



Natalie Arneson and Allison Strekal



Sarah Hofheins, Megan Duggan, and Kaitlin Godbey



Ghezzi, Lisa Blauth and Yvette Wilson



Group from Note-Able



Allie Erger and Lindsey Pastrell

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SEPT. 10-13 SES San Francisco

Focusing on tactics and best practices, SES brings together thought leaders and industry experts—from private consultants to representatives, from the search engines themselves-to provide attendees with the skills to succeed in online marketing. The focus is on education with networking sessions and events, and an expo. San Francisco Marriott Marguis, 55 Fourth St.. sesconference.com

SEPT. 13 Brand New Conference 2013

One-day event organized by UnderConsideration on corporate and brand identity with today's most active and influential practitioners from around the world. SVA Theatre, New York City. underconsideration.com

SEPT. 24-26 RE: DESIGN/Inspire

Sit down with creatives that have accomplished the ultimate trifecta: they imagine, execute and inspire others. Small-scale discussions will take on the ultimate goal of any creative type, to be consistently and innovatively inspired. Join your design peers and a luminescent group of inspirers. PUBLIC Hotel, Chicago. redesignconference. com/conferences/inspire

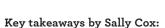
SEPT. 24-16 Inside 3-D Printing Conference & Expo

Delve into the current and future impact of 3-D printing, as well as its applications and services with leading industry experts. Santa Clara Convention Center, Santa Clara. mediabistro.com/events

OCT. 10-12 Head, Heart, Hand: AIGA **Design Conference**

Explore three dimensions of modern design practice: thinking, impact and craft. Great design will always embody each of these attributes, though every project draws on them in a different balance. This conference will celebrate the need for all three, and kick off AIGA's centennial celebration in 2014. Minneapolis Convention Center, Minnesota. aiga.org

21 at the South Beach Yacht Club in San Francisco. Sponsors included Apex Die, Moquin Press, Océ/Canon, Neenah Paper, Marathon Solutions, Spicers Paper, and Ricoh Production Printing.



VISUAL MEDIA ALLIANCE Sales Club: Grow Your Sales Using Social Media

VITALY: Business must have an easy-to-remember Twitter handle and cohesive handles across all social media networks.



BRIAN: Use RSS feeds to automatically post tweets. As a result, he has gained 14,000 followers on Twitter. Twitter was his No. 1 source for

attaining new clientele.

DAVID: Understand "why" we use social media. It's a way to connect with clients and with the community, especially

engaging in conversation. Blogging is a great idea, but it's vital to keep active and post to it. The worst thing you can do is let a blog sit unattended for lengthy periods of time.



Panelists Vitaly Golomb, Keen Systems; Brian McDaniel, BK McDaddy Design; David Spark, Spark Media Solutions; and moderator Sally Cox, Kreatable.



Events: the local update

Chris Lambert of Neenah Paper (background) hosts his company's display.



Jim Duffy, Green Planet 21, and Cecilia and Tim Stone, Ready Print, listen intently to advice given by the panelists.



Audience members raise their hands when asked if they are currently using any social media to promote their business.

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OCT. 12-15 **UCDA** Design Conference: Creating **Possibilities**

Get an in-depth look at some of the issues facing designers and communications professionals both in and out of educational institutions. There's a wealth of information during the four days covering these four tracks: technology, inspiration, practice and education. Louisville, Kentucky. ucda.com/conference.lasso

OCT. 12-17 DMA 2013: The Global **Event for Data-Driven** Marketers

Focus on meeting the tough demands of big data, global consumers and shrinking attention spans so your integrated marketing efforts keep winning. More than 120 sessions. 330 speakers. 60 case studies and six keynotes. You'll cover the most far-reaching marketing ground from the best in marketing. McCormick Place West, Chicago. dma13.org/conference

OCT. 16-17 The 3% Conference: **Building The Business** Case For More Female CDs

Annual gathering of the country's most forward-thinking agency owners, CDs, creatives, recruiters, clients and trend-watchers who come together to problem-solve through a mixture of professional development, networking and idea sharing. The Intercontinental Hotel, 886 Howard St., San Francisco. 3percentconf.com

OCT. 17-20 Big Design Conference

Learn within the scope of strategy, mobile, user experience, gaming, code development, usability, and film design. National experts will present theories, research, experiences and best practices to students, professionals and executives looking to stay on the bleeding edge. Crowne Plaza, Addison, Texas. bigdesignevents. com/conference

OCT. 21-23 The Market Research **Event 2013**

Designed for consumer insights executives, this event features more than 140 sessions and 175 speakers, as well as a comprehensive research learning and networking experience. Nashville, Tennessee. iirusa.com/research

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13Squared Studio	San Francisco	(415) 255-8664	13squared.com	O			0	O		O			0		O	
Belding Associates, LLC	San Francisco	(415) 575-9800	belding.com	O	G	O			O	O						
Blattel Communications	San Francisco	(415) 397-4811	blattel.com			O										
Chen Design Associates	San Francisco	(415) 312-1288	chendesign.com	O	O		O	O								
Definition, LLC	San Francisco	(415) 977-0900	definitionstudio.com	O	0	0	0									
Design : Speak	San Francisco	(415) 690-3920	designspeak.com	O												0
Deutsch Design Works	San Francisco	(415) 487-8520	ddw.com	O	0	0	0	O				O				
Evil Eye Pictures	San Francisco	(415) 777-0666	evileyepictures.com	O												
Expert Communications, Inc.	San Francisco	(415) 981-9900	eciww.com			O	O									
Howry Design Associates	San Francisco	(415) 433-2035	howry.com	O												
Iron Creative Communication	San Francisco	(415) 227-9976	ironcreative.com	O	0	O	0		0							
Lux Design	San Francisco	(415) 864-2222	luxdesign.com	O												
Manual	San Francisco	(415) 932-6369	manualcreative.com	O			O	O	O		O	O	O			
Michael Osborne Design, Inc.	San Francisco	(415) 255-0125	modsf.com	O												
MINE	San Francisco	(415) 647-6463	minesf.com	O												
NOISE 13 DESIGN	San Francisco	(415) 957-1313	noise13.com	O	O		O	O	O			O	O			O
Oberon Design	San Francisco	(415) 865-5440	oberondesign.net	O												
Pacific Digital Image	San Francisco	(415) 274-7234	pacdigital.com			O		O	O							O
Punchcut	San Francisco	(415) 445-8855	punchcut.com	O												
San Francisco Landmark Signs	San Francisco	(800) 795-3536	sflandmark.com	O							O	O				
Solution Set.	San Francisco	(415) 367-6300	solutionset.com	o	o	O		O								
The M-Line	San Francisco	(415) 777-4433	the-m-line.com		Ť	O		Ť								
TrueBrand	San Francisco	(415) 593-1605	truebrand.com	O												
Turner Duckworth	San Francisco	(415) 675-7777	turnerduckworth.com	O												
UNIT partners, LLC	San Francisco	(415) 409-0000	unitpartners.com			O	0	O	0	O	O	0	0			O
Volume Inc.	San Francisco	(415) 503-0800	volumesf.com		O		Ť					Ť				Ĭ
ZebraGraphics, Inc.	San Francisco	(415) 920-2823	zebra-graphics.com	G												
Georgette Petropoulos Graphic Production	San Francisco	(415) 302-7692	zebra-grapinos.com	O												
Imagine That Design Studio	San Francisco	(415) 362-2625	imaginethatsf.com	0		O		O	0	O			0			O
r.vH design, IIc	San Francisco	(415) 621-6061	rvHdesign.com	0			O	O	0							Ĭ
SAN FRANCISCO PENINSULA	Sall Francisco	(413) 021-0001	TVITUESIGII.COIII			-				-		-		-		
	Dolo Alto	(CEO) 22E 4004	110Edocian com	O		O	O	O	O	O	O	O	O	G	G	O
1185 Design After Midnight	Palo Alto	(650) 325-4804	1185design.com			G		U	U	U	U	U	U	U	U	U
	Redwood City	(415) 265-7493	aftermidnightinc.com	0	C		G	O	<u></u>							
Aplin Uno Creative	Mountain View	(650) 966-8000	auc.com	0	0	O		G	0							
Communications On The Mark	San Mateo	(415) 519-7237	CommOnTheMark.com	O	0				O	O						
GK Marketing	San Mateo	(650) 703-9511			O											
JP Digital Imaging	Mountain View	(650) 965-0803	jpdigital.com		_							O	0			
Mixed Media	Palo Alto	(650) 321-0956	mixedmediaonline.com		O					O				O		O
Pulp Ink Design	Belmont	(650) 486-1061	pulpid.com	O	0			O		O				O		
Stratford Design Associates	Redwood City	(415) 793-7047	sda1.com	O	O	O										
Studio QED, Inc.	San Mateo	(650) 804-6564	studioqed.com		O	O	0	O			O	O	0	O		
Zooka Creative	Sunnyvale	(408) 400-9665	zookacreative.com	O	0	0	0	O	O		0		0			
NORTH BAY																
Fangmeyer & Company	Sebastopol	(707) 827-3814		O	O		O		O	O			O		O	
FIESEL advertising&design	Mill Valley	(415) 381-5720	fiesel.com	O	0	O	0	O	O	O	O				O	

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Marcus & Associates	San Anselmo	(415) 531-5371	marcusassociates.com	O	O			O		O	O					
SLM Creative Design and Associates	San Rafael	(415) 596-2722	SLMcreative.com	O	O		0	O		O	O	O	O	O	O	
The Marx Group	San Rafael	(415) 453-0844	themarxgrp.com			O	O		O	O			O	O		
Upjohn and Associates	Tiburon	(415) 383-6578		O												
4wDesign	San Rafael	(415) 259-5409	4wdesign.com	O												
EAST BAY																
Adduci Studios	Martinez	(925) 372-7009	adducistudios.com	O	O	O	0	O	0		O	O	O	O	O	
alexanderCreative design associates	0akland	(510) 530-2881	alexandercreative.com	G	O		0	O	O	O						
AvantGraphics	Napa	(707) 224-4825		G	O	O						O				
Brand Design	Richmond	(510) 237-6689	brand-design.com	O	O	O	O		0	O			O	O		O
Daylight Imaging	Oakland	(510) 410-5614		O												
Double Six Design	0akland	(510) 261-4200	double6design.com	O			0	O								
Element3 Marketing, LLC	Moraga	(888) 703-9977	element3marketing.com	O	O	O				O						
GrafixHaus	Emeryville	(510) 654-7536	grafixhaus.com	O	O	O										
Hale Communications Group	Danville	(925) 964-9100		O	O	O					O	O				
i4Color, Inc.	0akland	(510) 550-5910	i4colorinc.com	O				O								
Kathryn Havens Design	Napa	(707) 255-7337		O				O								
KRT Marketing	Lafayette	(925) 284-0444	krtmarketing.com		O	O	O									
Lucke Communications Group	Hercules	(510) 799-1764		O	O	O										
Nagy Design	San Ramon	(925) 275-8189	nagy-design.com	O							O					
Newsletter Express	Fremont	(510) 979-9051		O												
packagingarts, Inc.	Mare Island	(707) 562-2787	packagingarts.com			O	0	O		O	O		O			
Parallel Marketing Group	Walnut Creek	(925) 289-7570	parallelmg.com		O	O				O		O				
Process Intelligence, LLC	Orinda	(415) 383-7834		O												
Square Peg Design	0akland	(510) 596-8810	sqpeg.com	O	O	O										
Wilmer Fong Design	Castro Valley	(510) 366-7426	wilmerfongdesign.com	O		O	0	O	O	O	O		O			
Windward Graphics, Inc.	Fremont	(510) 661-0175	windwardgraphics.com	O						O		O			O	
ZAG Graphics	San Leandro	(510) 332-2784		O												
Greg Crawford Graphic Design Art Direction	Berkeley	(415) 810-4052	gregcrawforddesign.com			O	O		O	O			0	O	O	
Pixanto	Danville	(925) 719-4517	pixanto.com												O	
SOUTH BAY																
Black & White Design	Campbell	(408) 341-1260	bwd.com	O												
Design Factory Graphics	San Martin	(408) 686-0780	designfactorygraphics.com	G	O	O	O		O							
Elliott Larlee Advertising	San Jose	(408) 251-1868	elliottlarlee.com	O		O										
FineLine Graphics & Design, Inc.	Santa Clara	(408) 261-7676	finelinegd.com	O		O	0	O				ø	0		0	
Impact Displays	San Jose	(408) 217-6850	impact-displays.com	O												
Liquid Agency	San Jose	(408) 781-2729	liquidagency.com	O	O	O	0	O	0	O						
McDill Associates	Soquel	(831) 462-3198	mcdill.com			O										
Motion Squared Design (M2D)	Cupertino	(408) 253-7975	motionsquared.com	O	O	O	0	G								
Chelsea Court Designs	Los Gatos	(408) 399-7720	chelseacourtdesigns.com										O			
FRESNO / SALINAS / SOUTH																
Hundred10 Design, LLC	Fresno	(559) 230-0110	hundred10.com		O		O		0							
Seebox Studio	Pacific Grove	(831) 642-0571	seeboxstudio.com	O												
Speck Media, Inc.	Fresno	(559) 355-4107	speckmediainc.com	O					O			O				

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10 Questions Mark Lindsay | Mark Lindsay Art

What is your philosophy when it comes to photographic art?

I prefer shooting spontaneously and try to keep my images direct and clean. I love classic, black and white imagery, and try to evoke a sense of mystery—I'm very much influenced by the tonality of film noir. When compositing images I strive to make them look as if they haven't been manipulated.

What has been your favorite project and why?

"Desolation's Comfort: Photographic Re-collections," which was my MFA final project and solo exhibit of a few years ago. The body of work is still very active and evolving. It's been, for me, a deep exploration of life's mysteries and seems to have a life of its own. While its final expression is in photomontage, it has involved writing, painting, drawing, bookmaking and, of course, photography. It's been transformational, a great gift.

Who or what influences your work?

I've been profoundly affected by the work of Edward Hopper, Dora Maar, Robert Frank, Jerry Uelsmann and Maggie Taylor. Each has given me something important and I'm grateful to them all. If you weren't shooting, you'd be...

Cooking and eating. I studied cooking with some of Italy's great cooking teachers over many years of travels to Venice and Bologna. I had my own cooking school where I taught for many years, but I now prefer to cook for only myself and the people I love.

If you could host a dream

dinner party, who would be your top three guests (living or dead) and why? Sinatra. Because he was Sinatra: bigger than life, a man who lived large, and was the greatest singer who ever lived. Winslow Homer, the greatest of watercolorists. I'd like to ask him questions about painting in my favorite medium. And Marcella Hazan. Marcella is the greatest food writer and teacher I know of. I studied with her in Italy over the course of six years. She lives with me every day in the kitchen at the table and has had a profound influence upon my life. How could I not include her? Besides.

In your professional life, what is the one thing you can't live without?

Sinatra would have loved her.

Photoshop and my Mac. I'd be lost without either of them.





What's your idea of a perfect day?

The setting would be Venice, always Venice. I'd go for a walk alone at sunrise with my camera. Thick, morning fog would be ideal. I'd then have a long lunch with my wife at a favorite place. Then, together, we'd explore a hidden neighborhood—more walking and photography. The night would be a quiet one of writing, reading and looking at the day's photos. The only thing I might add to that would be an Italian film, preferably Fellini.

What's your guilty pleasure?

Tramezzini (little Venetian sandwiches on white bread) and prosecco for breakfast (a *late* breakfast).

What's on your iPod? It's a strange and large collection of music. It spans from most rock genres to the great Ella Fitzgerald. I love the Sinatra albums during his Capitol years. And then there's Miles Davis, Stan Getz and Charlie Parker. I also adore Brazilian music of all kinds, especially bossa nova.

The content of a person's refrigerator says a lot about them. What's in yours? Lots of homemade Italian meat broth in the freezer. The fridge has fresh vegetables, a big wedge of Parmigiano, preserved eggplant, and a big container of homemade anchovies under olive oil.

CONTACT: MARK LINDSAY
marklindsayart.com + mark@marklindsayart.com

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SHOWTIME IN SAN FRANCISCO

This year, the Bay Area will host two blockbuster shows, both focused on the creative side of our communication industry. Offering wonderful learning and networking experiences for our members, they also represent opportunities for members wanting to exhibit and gain exposure to thousands of creative and marketing professionals who will attend these shows.

The first show is HOW Design Live, being held June 22-26. This annual event is actually four design and creative conferences all under one roof. Some 3,000 attendees will feast on dozens of design sessions throughout the week, while exhibitors ranging from paper companies and printers to media firms, will be on-hand to share their latest products and offerings. Stellar keynote speakers are also in the lineup, including Johnny Earle (aka Johnny Cupcakes) and Debbie Millman of Sterling Brands.

The second show is our own Visual Media Show, co-sponsored with AIGA. Normally held in May, this year's event moves to Nov. 6 (yes, we moved our show to make room for HOW this year). Held at the Contemporary Jewish Museum, the show is expected to welcome 600 creative and marketing professionals. While HOW Design Live attracts a national audience, the Visual Media Show is more focused on our own backyard and attracts a regional northern California audience.

And here's the good news: We have special discounts for members interested in attending and special discounts for businesses interested in being an exhibitor at either of these shows. For exhibitor information, contact Shannon@vma.bz. You can also visit VMA's HOW landing page at VMA.bz/how for details.

All marketing communications start with the creative side of our industry. Don't miss your chance to be with them this June and November. We hope to see you at both events!

Dan Nelson

President

Visual Media Alliance

CONTACT:

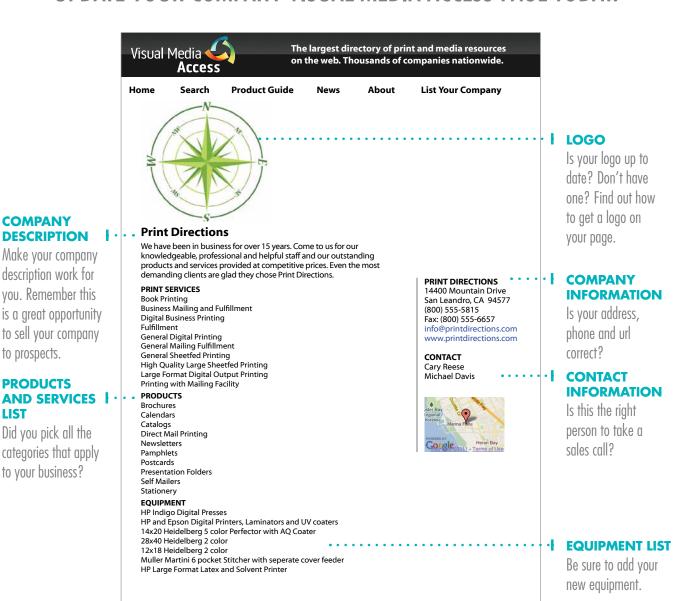
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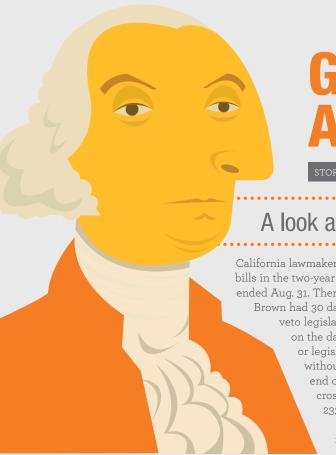
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GOVERNMENT AFFAIRS ROUNDUP

STORY | GERRY BONETTO

A look at the latest happenings in government affairs

California lawmakers introduced 4,280 bills in the two-year legislative session that ended Aug. 31. Thereafter, Governor Jerry Brown had 30 days (Sept. 30) to sign or veto legislation in his possession on the day legislature adjourns or legislation becomes law without his signature. By the end of the session, 1,866 bills crossed his desk. He vetoed 233 bills (13 percent).

By comparison, former Governor George Deukmejian vetoed 17

percent; Gray Davis, a Democrat, vetoed 18 percent; and Arnold Schwarzenegger, vetoed 27 percent.

There are several new laws that employers must implement in the workplace in 2013. They include employee access to personnel records, anti-discrimination protections and limits on employer's access to personal social media accounts. Here are more issues that will impact your company.

Religion and Reasonable Accommodation

AB 1964 clarifies that religious dress and grooming standards are subject to protection under the Fair Employment and Housing Act (FEHA). The new law also specifies that segregating an employee from customers, the public, or coworkers based on religious dress or grooming standards (e.g., head coverings, facial hair, or jewelry) is not a reasonable accommodation.

Although the law makes an exception for situations where accommodation would create an "undue hardship" as a practical matter, it still means that employers must be more careful when defining and enforcing employee dress codes. In addition, you should ensure that employees who wear religious clothing or hairstyles are not being systematically isolated from customers or public view.

Sex Discrimination and Breastfeeding

AB 2386 changes the definition of "sex" under California Fair Employment Housing Act for protection against discrimination that includes breastfeeding and related medical conditions. There is a mandatory update to the Discrimination and Harassment Notice, which will be included in the all-in-one 2013 California and Federal Employment Notice Poster that PIC makes available to members.

Inspection of Personnel Records

AB 2674 amends Labor Code section 1198.5, relating to inspection and retention of personnel records. The new law makes several significant changes, including: (1) who has the right to inspect or request copies of personnel files; (2) any deadlines for providing access to files; (3) where and how records must be made available; (4) an employer's obligations to retain files; and (5) penalties for failure to comply.

If an employee asks for an employer-provided form to make the inspection request, the employer must provide the employee with such a form.

Private Pension Plans

SB 1234 provides private sector workers an opportunity to enroll in the California Secure Choice Retirement Savings Program, a voluntary retirement plan with guaranteed benefits, to be administered by the California Secure Choice Retirement Savings Investment Board, which would also be established by the bill.

The bill, upon sufficient funds being made available through a non-profit or private entity or federal funding, would require the board to conduct a market analysis to determine whether the necessary conditions for implementation can be met.

Once implemented, the bill would subject employers to significant cost, fiduciary responsibilities and liability with no commensurate benefit to employees by requiring employers without a retirement plan to enroll their workers—unless the employee opts out—in the new the program or pay a penalty of \$250 per employee.

Curbing Shakedown Lawsuits

Gov. Brown signed a measure that will curtail shakedowns of business owners arising from technical violations of the law designed to protect disability access at California businesses. The new law went into effect Jan. 1.

SB 1186 prohibits pre-litigation "demands for money" by attorneys; establishes new provisions to prevent "stacking" of multiple claims to increase statutory damages; reduces statutory damages and provides litigation protections for defendants who correct violations and establish priorities for the California Commission on Disabled Accessibility that promote and facilitate disability access compliance.

GERRY BONETTO

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



CREATIVE CORNER

STORY | DONNA FARRUGIA

News and resources for the creative professional

Salary Trends for 2013

Whether you're searching for a new job in the creative field or preparing to ask your boss for a raise, it pays to know what kind of compensation you can safely negotiate in the current employment environment.

The Creative Group's "2013 Salary Guide" provides average starting salary ranges for more than 125 interactive, design and marketing positions that can be customized for 135-plus markets in the United States. The information is based on a range of sources, including actual placements of creative professionals in 2012, and an analysis of current and future hiring trends.

Overall, the numbers paint a fairly promising picture: Average starting salaries for creative professionals overall are projected to increase 3.5 percent over 2012 levels. Following are some of the notable hiring and compensation trends based on information in the 2013 Salary Guide.

Digital Skills are in Demand

According to a survey by The Creative Group, nearly four in 10 (39 percent) advertising and marketing executives said it's challenging to find skilled creative professionals. These recruiting difficulties are even more pronounced in the interactive field. The continuous growth of online, mobile and social media content is fueling demand for digital professionals, including user experience designers and mobile developers. Companies of all sizes are adding interactive roles, resulting in new opportunities for those with digital expertise.

Interactive Salaries are Rising

On average, annual starting salaries for interactive professionals are projected to increase 3.9 percent in the coming year, slightly higher than the projected increase for creative positions overall. But some jobs are expected to see greater starting salary gains. Here are a few:

Interactive creative directors and mobile developers can anticipate the biggest bump in base compensation (4.9 percent), with average starting salaries ranging from \$95,500 to \$160,000 and \$80,250 to \$113,250, respectively.

Interaction designers with one to five years of experience also should see a gain of nearly 4.9 percent, to between \$52,250 and \$77,500.

User experience designers

are forecast to receive a 4.8 percent salary increase, with starting compensation of \$73,750 to \$110,500.

Hybrids are Hot

Job applicants who possess a combination of strong creative, technical and interpersonal abilities continue to be among the most desirable to employers. These so-called "hybrid candidates" are prized at all levels, whether they are just starting their careers or have years of experience under their belts. In addition. job seekers who have solved real-world design challenges (in an academic or business setting) and can clearly communicate the specific ROI of their contributions have a leg up on the competition.

Employers Offering Extras

To secure top creative talent, savvy employers are expediting the hiring process and providing popular perks, when possible. Beyond offering competitive starting salaries and benefits packages, they're also awarding bonuses, free or subsidized training and flexible or remote work arrangements.

More Companies are Utilizing Project Professionals

It's a great time to be a freelancer. Organizations are more often bringing in independent creative professionals to provide relief during peak work periods and share specialized knowledge that internal employees lack. It's also becoming more common for companies to use temporary assignments as a lowrisk way to evaluate whether a candidate is a good fit for permanent employment.

Want to learn more? Visit The Creative Group Salary Center (creativegroup.com/ SalaryCenter) for additional news on hiring trends for 2013 and access to their Salary Calculator, which allows the quick computation of average starting salaries for a single position and city.

DONNA FARRUGIA

Donna Farrugia is executive director of The Creative Group, Menlo Park, a specialized staffing service placing interactive, design, marketing, advertising and public relations professionals with a variety of firms. For more information, visit creativegroup, com.



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LEAVEK

STORY | DOUGLAS MOORE

What business leaders should focus on every day

Managing Personnel Files

Companies must review their practices periodically related to maintaining and handling information in employee personnel files. The law provides that an employee has the right to inspect an employer's personnel records pertaining to their performance or to any grievance concerning the employee. It further requires employers to maintain personnel records at least three years after termination.

The company must provide current or former employees (or their representative) the opportunity to inspect and receive a copy of their records within 30 calendar days of receiving a request. The company legally must separate medical-related information from the employee's personnel file and place it in a medical information file.

If the company copies the documents provided by the employee to comply with the I-9 (Immigration Form), the documentation must be attached to their I-9 and kept in a separate binder or file. Companies as a matter of sound practice should have financial information removed from personnel files and placed in a financial information file.

Ignoring a Tax Levy

A member recently inquired about the risks of continuing to ignore a tax levy from the IRS. An employer would be making a serious mistake to simply ignore a tax levy from the IRS. Any person who receives a levy, but fails to honor it, faces personal liability under the Internal Revenue Code in the amount of each payment that should have been turned over to the IRS. Thus, the employer who ignores the levy could pay the worker their compensation, as well as have to pay the IRS a second time. In addition, the code creates a second tier "penalty," up to 200 percent of the amount that should have been paid to the IRS, if the failure to do so was willful.

PIC 2013 Sample Employee Handbook

The "PIC 2013 Sample Employee Handbook" is now available. The 2013 edition has many new helpful Editor's Notes to assist members in understanding legal issues and other valuable information related to individual policies.

This year's version has made extensive changes to some policies so employees can understand them better. As in the past, the publication is a "Word document" enabling members to make necessary changes to mirror their own policies and practices. This year, the Arbitration Agreement is a separate document that employees must agree to. It should no longer be included in the handbook. Current law dictates the Arbitration Agreement should be separate so employers can enforce it.

There is also a separate Sample Employee Handbook publication that has removed the Editor's Notes. This second version will make it easier for members to make changes. However, it's important that members first review the version with Editor's Notes before using the other version. The notes help employers understand the policy language. If that language is not understood, then members might put a policy in their handbook not knowing the unintended legal consequences of that language.

Members can email me to receive the version without the Editor's Notes. I am available to answer questions, provide policies not in the sample, and to review the changes members make to the PIC published sample.

Training or Meetings During the Meal Period

If an employee is required by the employer to attend a luncheon, dinner or other work-related meal (or training accompanied by a meal), the employer must pay for the cost of the meal and the employee must be paid at the employee's regular rate of pay. As the time is work time, it must be counted as hours worked for overtime purposes.

In addition, covered employees continue to be entitled to a duty-free, 30-minute meal period in accordance with the applicable Wage Order. If the employee is not allowed to take a duty-free meal period, the company must pay (in addition to the pay the employee received for the on-duty meal period) one additional hour of pay at their regular straight-time rate of pay.

DOUGLAS MOORE

Douglas Moore is the human relations specialist for the Visual Media Alliance. Responsible for counseling on human resources matters, Doug designs and conducts training on sexual harassment, discrimination, retaliation prevention, and wage and hour compliance. He also teaches supervisory and management skills for the industry. Reach Doug at doug@vma.bz or 800-659-3363



STRATEGIC SELLING

STORY | LESLIE GROENE

Is there a best time to make prospecting calls?

"I shouldn't call these prospects at 10 a.m. because they'll be in meetings."

"I can't call now because it's lunch time."

"I shouldn't call now because they're probably returning phone calls after lunch."

"It's 3 p.m. and calling now is a bad idea because the prospect is probably not in the mood to talk to a salesperson this late in the afternoon."

Salespeople across all industries and experience levels ask me this question. And the reason they ask is because they're trying to avoid making the calls.

When it comes to sales, the best time to make a call is any time you will actually make the call!

Prospecting is the most important activity in sales. It is also frustrating and uncomfortable. No matter how much you wish it to be different, the vast majority of your calls will go to voice mail; result in you dealing with rude gatekeepers; and often catching prospects at the worst possible time in their day. That is life in the sales world. And despite the ongoing fantasy that there is some magical time when prospects will welcome your call with a kind voice and an open mind, nothing will change this fact. Here are some tips:

- 1. It gets easier after the first call. The first call is always the most difficult. I prospected solidly for over eight years in real estate. I never got over the difficulty of making the first call. Getting yourself to make the first call is the highest hurdle. The only solution is to just do it.
- 2. Establish a routine. To be successful, you should have a scheduled time for prospecting daily when that is the only activity that is being done. Treat prospecting as an appointment. Do not allow anything to interfere with your prospecting. We often allow distractions to creep into our prospecting time. The salesperson that has a set routine daily of making prospecting calls at a specific time and adheres to his or her schedule without distraction is guaranteed to succeed.
- **3.** Big "Mo." At first, prospecting will be very difficult. Your skills will not be developed to the level of an expert. Once you start the process, do not stop.

Momentum is critical to prospecting. Once you get the process going, your skills will improve to generate more leads and to set more appointments. Do not break your momentum.

4. Focus on the goal or objective. Set a specific goal of what you want to happen on each call. Know what you want that prospect to do. It is hard to achieve success in prospecting without a clearly defined objective.

The true objective is to set a qualified appointment with the prospect. If you are unable to accomplish that objective, then the next best objective is to get an agreed upon action by the prospect within a specific time frame.

- **5.** The power of scripts. Highly successful sales people use scripts. To effectively prospect, it is crucial to know what to say before you start to prospect. Scripts provide a guide and logical sequence of questions to follow. They allow you to focus on the response of the prospect rather than fumbling around to find the words.
- **6.** It is a numbers game. Prospecting is truly a numbers game, for two valid reasons. The first is the more prospecting you do the less rejection bothers you. The best way to deal with rejection is to get as much as you can as soon as you can to reduce its effect on you. Most people you call are very nice and pleasant. They may not need your services at this time, which is fine. Rejection is rarely as bad as you imagine. The only way to find this fact out is to make more calls.

LESLIE GROENE

As VMA's sales and marketing consultant, Leslie Groene answers questions about the challenges of building your business and working with your company on specific projects, ranging from facilitating a company sales retreat to CSR and inside sales training programs. For help and information, call her at 562-498-9581.



CAL POLY GRC ALUMNI HOLIDAY SOCIAL

On Dec. 5, Visual Media Alliance and the Cal Poly GrC Alumni Chapter hosted its annual Alumni Holiday Social. Held at the South Beach Harbor Yacht Club at the Embarcadero at Pier 40, where guests enjoyed an evening of networking and socializing with fellow Cal Poly





Emily Palmer, Patti Mangan, John Pappas Sr., Red Heesch and Craig Chaine



Dave Ibisen and Scott Hempel





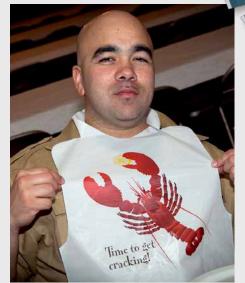


Craig Chain and Emily Palmer

KEY PRINTING A satisfied crab lover from Key Printing.

19TH ANNUAL CRAB FEED

On Feb. 9, Visual Media Alliance held its annual Crab Feed, now in it's 19th year. Considered one of the organization's top social events of the season, the event is a great opportunity to socialize with old friends and make new ones. Guests dined on delicious Dungeness crab, then danced the night away to live music by Ticket to Ride, who made their third appearance at this annual event. EBCC co-hosted the event, held at the Colombo Club in Oakland.







Anthony Rayna

Ticket to Ride performs.

Joshua Hawley



Attendees from Spicers Paper enjoy the crab feed.



Robert Paege from K/P Corporation with the grand prize raffle item.

MEMBER NEWS





Rebranding Success

API Marketing, formerly known as Auburn Printers & Integrated Marketing, Auburn, has been a longtime leader in commercial offset and digital printing. To change old perceptions of the company being "just a printer," they went through a yearlong campaign to retire the Auburn company name and iconic mascot "Prince Perfect" and rebrand itself as API-Marketing.

This multi-phase campaign incorporated direct mail with personalized URLs, social media, email, community engagement, press releases, newspaper ads with QR codes and much more. The campaign achieved a 56 percent direct mail response rate. More importantly API successfully rebranded itself as a marketing solutions provider and realized increased sales.

The campaign also earned a PODi Best Practices Honorable Mention in the Self-Promotion category. It appears as a case study in the 2013 edition of PODi's case studies. api-marketing.com

NEW MEMBER



Esko Inc.

Esko is headquartered in Ghent, Belgium, and has R&D and manufacturing facilities in five European countries, the United States, China and India. It is a global supplier of integrated solutions for packaging, sign and display finishing, commercial printing and professional publishing. Esko products and services help customers raise productivity, reduce timeto-market, lower costs, and expand business and improve profitability. Artwork creation software, structural design software, pre-production software, workflow automation software, quality assurance software, online collaboration software, CDI Flexo Computer-to-Plate Imagers and Kongsberg Digital Finishing Systems are all Esko products. Enfocus, developer of PitStop products and Switch is part of Esko. Kurt Curtis: 608 531-9231 | kurt.curtis@esko.com

Cover in Control

While it's not your typical job for a label press, Best Label printed the cover of the December issue of Flexo magazine, its Sourcebook 2013. It ran on a new Nilpeter FB 4200 using four-color process on laminated foil. The company controls its process, thus demonstrating Flexographic Image Reproduction Specifications and Tolerances (FIRST) principles in action. A detailed story appears in the December issue and is available to read online. There is also a video featuring comments from Best Label personnel and participating vendors so you can watch





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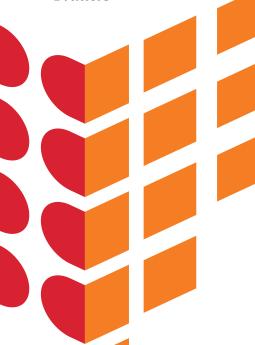
Super Useful Website

Accent Printing & Design, Santa Rosa, a 35-year-old commercial printing company, deserves cheers for their company website. Its resources for visitors include a glossary, tips and tricks, and software downloads. What's more, the company's blog is current with relevant content. For example, "3 New Year's Resolutions For Your Business" started off 2013 with some concrete suggestions like being more responsive, adaptable and relevant. "How Not to Use 'Super Bowl' in Your Marketing and Promotions" gave the scoop on what's allowed with a light touch. The company specializes in high quality one-, twoand full-color printing. accentprinting.com

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MEMBER NEWS



Terrific Blog

Studio Z, Mendocino, is another of VMA's fine letter-press printing members. The company's website says it "is serious about helping you conduct your social life with graceful fanfare and vivid rambunction. Handsomely gotten up, hand-finished letterpress announcements and letterpress party and wedding invitations set the tone for every sort of soirée, swanky get-together, destination wedding, fundraiser, barbeque and fabulous shindig you can dream up." Better yet, visit their blog for entertaining samples and more. studiozmendocino.wordpress.com/about









Cutting Edge

On Line Bindery, Richmond, has been adding equipment steadily over the past year in order to expand services and enhance capabilities. Owner Ernest Lompa explains that much of this new capacity allows them to compete for longer run work that formerly was sent out of the Bay Area. For example, they are now running a 20-pocket perfect binder with an inline 3-knife trimmer that allows binding of 2/1/2-inch thick books. The addition of a full mechanical bindery department, with equipment valued at more than \$400,000, enables the company to offer Wire-O and plastic coil binding up to 24-inches wide on the binding edge in a single pass. Calendars can be finished ready to hang. Their machines also form coil material on demand during production so that customers have a choice of color. Special folder attachments allow them to form envelopes as part of a brochure or mailer.

Shred Defense, shares an address and ownership with On Line Bindery. The company offers certified document destruction, including government specified approved shred output using pulverization, which has allowed them to do work for U.S. government agencies. Shred Defense will also pulverize IT material (hard drives, CDs, tapes), X-rays, films, textiles, etc. They recycle pulverized materials exclusively in the U.S. shreddefense.com



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Patrick Browne: 415 891-3337 | Patrick@browneinc.combrowneinc.com

NEW MEMBER



All American Mailing

All American Mailing, Monterey, specializes in direct mail marketing projects of all types and sizes. For almost 40 years, we've offered mailing services, professional data management, and implemented campaigns that allow businesses and nonprofit organizations to meet their goals. Our solutions are fast, creative and cost-effective.

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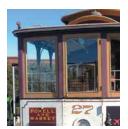
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MEMBER NEWS

BITS & PIECES



New Acquisition

Tapp Label, with locations in Napa and Vancouver, B.C., has purchased Ben Franklin Press & Label, Napa. Founded in 1992, Tapp Label offers both flexographic and digital printing and is recognized as an award-winning leader in the wine and specialty products pressure sensitive label business.

Ben Franklin Press & Label is a 25-year company that provides printing options for glue-applied and pressure-sensitive labels, as well as a wide variety of commercial projects: brochures, newsletters, business systems, presentation folders, shelftalkers, neckers and more. tapptech.com

On the Move

Coleen Schoenheide has joined The Lahlough Group, Burlingame, as Vice President of Sales. Coleen also currently serves on the VMA Board of Directors.

NEW MEMBER

ne to one box

One to One Box

One to One Box is a unique San Francisco production company that creates precisely crafted videos and integrates them online to increase brand awareness and bring attention to business innovation. Our expertise is to create videos that tap into the authentic qualities of professionals talking about what they do best.

Mike Axinn: 310 795-8244 | mike@121box.com

121hox com

Spicers Paper Franchised for Mohawk in the West

Spicers Paper Western locations are now franchised to sell the entire line of Mohawk branded paper products. Products are developed to support the full range of printing platforms, from letterpress and offset, to toner and inkjet. Spicers now has the ability to sell the legendary lines of paper they manufacture including Strathmore, Superfine, Options and Via. This will compliment an already stacked lineup of Neenah, Domtar, Sappi, Topkote, Appleton Coated and NCR, as well as our proprietary grades including Pacesetter Coated and Uncoated.

NEW MEMBER



mohawk

Mohawk Paper

Mohawk, headquartered in Cohoes, N.Y., is North America's largest privately owned manufacturer of fine papers and envelopes that are preferred for commercial and digital printing, photo specialties and high-end direct mail. Mohawk fine papers and envelopes, proudly made in the USA, include the signature brands Mohawk Superfine, Mohawk Via and Strathmore, as well as proprietary treatments Inxwell and i-Tone.

Gary Bucci: 650 888-9736 | gary.bucci@mohawkpaper.com mohawkpaper.com

'Buvers Guide' Correction

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NEW MEMBER



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Environmental impact estimates were made using the Environmental Defense Fund Paper Calculator. For more information visit http://www.papercalculator.org.

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FIND-AN-EMPLOYEE PROGRAM

Creative Production – Production Artist

Platforms: Mac OSX, Windows, Linux. Programs: Adobe Creative Suite Master Collection, Bias Peak, Digital Performer, Dreamweaver, Final Cut Pro HD, Filemaker Pro, Google Analytics, HootSuite, XHTLM/CSS, iLife, iWork, Joomla, JQuery, Microsoft Office, LAMP, MySQL, NiceCast, OmniGraffle, PHP, PitStop, ProTools, Quark Xpress, SalesForce, Scrum, WordPress. San Francisco – Kauschen, 3926

Creative Production – Animators

I have skills and experience in these areas: computer animation, fine arts 3-D animation, graphic design, inventory control, database custodian, event planning, customer service and retention. Good capabilities using: Microsoft (Word, Excel and PowerPoint), Maya, Modo, Photoshop, Flash, After Effects, and 3D software. San Francisco – Henson, 3928

Creative Management – General Management (Design and Media)

Objective: To be involved with a team of developers, designers and explorers, all working collaboratively to define the interactive experience for users of online and mobile technologies around the world. Core Competencies: Thinking innovatively, understanding technology, finishing on-time and on-budget, solving problems, maintaining focus, building, maintaining and leading teams, creative brainstorming and thinking multi-tasking.

Web Media – Web Developer (Front-end/Interface)

Experience ranges from web design, development, sales and finance, to educating clients about the web so that they have an understanding of what the web is and what it does for them. Specialties: HTML, XHTML, CSS, UNIX, Linux, software experience, design, administration, marketing, purchasing, web designer, database administration, systems specialist, programming, XHTML, XML, UI, GUI, coder, Javascript, Perl, PHP, mySQL, Exlibris Alephe v20.0. San Francisco – Moghis, 3930

Creative Production – System Design

Object-oriented practitioner, multi-tier architecture, separate the user interface (UI), business and database logic. Program Language: C#, C++, C, Visual Basic, Java, PowerBuilder. Internet Script Language: ASP, ASP.NET, JavaScript, PHP, Ruby. JavaScript Library: jQuery, ASP.NET AJAX Control Toolkit, Knockout, node, backbone. many additional skills to offer.

San Francisco – Adeniji, 3931

Creative Production – Art/Creative Director

It is both an honor and a life-long dream to be an artist. It is a pleasure to be able to create from imagination and work with passion to make the world around us better. My artwork is a reflection of my love for creation. Industrial design has afforded me the opportunity to combine innovation and creativity to problem solving in an infinitely applied profession.

East Bay - Garcia, 3932

Creative Production – Graphic Designer

Highly self-motivated and goal-oriented recent graduate in industrial design committed to pursuing a life-long career in design and industrial arts, specializing in product and graphic design. Works well with others, team player. Cutting-edge, out-of-the-box creative idea generation and execution. Extremely effective under pressure. Explores issues and provides resolution. Maintains upmost business ethics and integrity, with an affable personality. San Francisco – Rosenvall, 3933

Creative Production – Graphic Designer

Ten-plus years of strategic design management of ad, branding, collateral, identity, packaging, and site design for ad agencies, corporations and design studios.

Bay Area - Randazzo, 3966

Creative Production – Art/Creative Director

An accomplished graphic designer with over 10 years experience with both Mac and PC. Expert in HTML/CSS, UI design and desktop publishing. Over 10 years experience in the print industry as a journeyman press operator to include rotto and offset newspaper pressrooms. Prepress: Extensive experience in package design. Wearing multiple hats has helped me with all aspects of visual design, UI, art, marketing, photography and more. South Bay – Portillo, 3968

Creative Production – Graphic Designer

I am proficient in Adobe CS5, using that software to produce/design a well-rounded skill set such as illustration, publication, package design, advertising, marketing, game development, story telling, interactive and web design. I am very reliable and willing to go the extra mile. Please check out my website, www.krop.com/gregclecakdesigns.

San Francisco – Clecak, 3967

Creative Production – Production Artist

Production artist and graphic designer, responsible for the graphic layout, printing, vinyl signs and overseeing the quality control of the graphics department. Experience operating large format printers and Rip software. Strong computer skills both Mac and PC, keen eye for spelling and grammatical mistakes and the ability to troubleshoot and fix minor print and hardware problems.

San Francisco – Raju, 3969

Creative Production – Entry Level Designer

I have spent years developing my skills as a graphic artist and small press operator. I earned a degree in graphic technologies learning industry standard techniques and requisites such as the Adobe suite, image manipulation, prepress, color theory, file management and pressroom operations. San Francisco – Anthony, 3970

Creative Management – General Management

Plan and supervise print production runs of any size, from simple invitations to nation-wide direct mail campaigns. Began involvement in printing as hot type was being phased out. Started in a small newspaper darkroom and now supervise production for a major university press.

Peninsula – Moorehead, 3961

Print Management – Estimating

Skilled and dedicated professional with 20 years wide-ranging experience in printing industry. Demonstrated duties and responsibilities that meet production cost, schedule, quality, handle internal requirements of sales department and customers, enter new job orders, track jobs throughout production, provide price to sales team based on specifications provided by client and/or sales representative.

East Bay - Shurman, 3938

Print Production – Electronic Prepress (image assembly /output)

Printing experience and thorough understanding of file preflight and correction, trapping and pagination. Digital imposition using Preps, DynaStrip or Presswise. Proficient with Adobe CS 5, (InDesign, Illustrator, Photoshop, Acrobat Pro), troubleshoot and produce printable files from many other graphics programs. Proficient with Enfocus PitStop, working with a PDF or Postscript workflow, execute advanced Photoshop color correction techniques, create custom color ICC profiles.

San Francisco – Zanutto, 3944

Print Production – Small Press Operator

Many years of proven success in implementing productivity and quality on presses. Excellent skills in press procedure. Experience in the following equipment and presses: Heidelberg; GTOZ 52, GTO 46, Komori Lithrone, Akiyama Hi-Ace, Polar Cutter, AB Dick 360

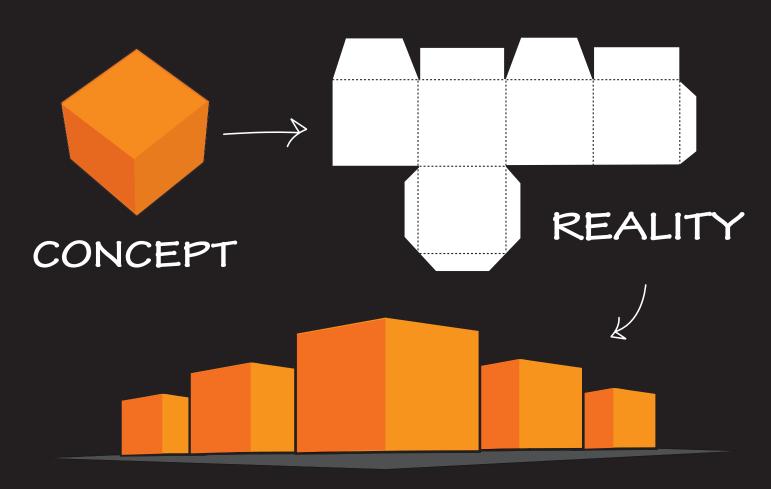
Bay Area – Fitzgerald, 3825

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