



june meeting A Millennium Mixer

By Claudia Hine



photo by T. J. Hine

C3ers look in vain for the rumored hidden Waldo.

Interactive. It's a perfect description of Millennium Park—and of C3, too, come to think of it. So it was perfectly fitting that C3 held its 2006 annual meeting in the park, accompanied by two docents from the Chicago Architectural Foundation, who gave the 30+ attendees a fascinating two-hour tour of Chicago's showplace park on June 23.

Split into two groups, docents Jane Villa and Barb Holmes squired us from the Lurie Garden at one end to the Harris Theatre at the other, and all points in between. They provided us with lessons in art and architecture, history, and political science as we learned the behind-the-scenes plotting and planning that led to the park's creation and fulfilled vision.

As Holmes explains, Millennium Park is a park for the 21st century, designed to be interactive. Evidence of this concept can be found in its Crown Fountain—which invites visitors to play in the spray that gushes from the faces of Chicagoans projected on its monolithic towers—and Cloudgate, a sculpture that constantly changes to reflect the city,

the weather, and the people that surround it.

Beth Ruark, who serves on the programs committee, adds, "I have recently gone back to the park and watched a wedding being photographed in front of 'the bean.' In the Crown Fountain, I saw a woman in a wheelchair and on the other side a baby crawling through the water. What a wonderful way to reach and embrace so many people." And what a wonderful way for C3 to cap off a great season.

Following the tour, the two groups converged at China Grill for drinks, hors d'oeuvres and lively conversation. In the midst of it all, President Cindy McEwen managed to conduct a brief annual meeting in which new board members were elected and the "Friend of C3" award was presented.

For those who know him, it will come as no surprise that Michael Tanimura, a past-president and the organization's first programs director, earned the "Friend of C3" award this year. Recognized for his commitment and energy, Mike was an obvious choice.

Board members for the upcoming term include: Cindy McEwen, president; Nate Marks, VP/president-elect/education; Carolyn Aronson, treasurer; Sundeé Koffarnus, secretary; Michael Tanimura and T. J. Hine, membership; Michelle Crisanti, programs; Jeff London, internet; Jason Feinberg, publications/resources; Brent Brotine, newsletter; and Linda Cassady, public relations.

No doubt this year's board will make interaction with you—the members of C3—a priority. ●



photos by T. J. Hine

Anne-Marie Concepcion, Steve Starr and Michael Tanimura think about getting naked in the fountain.

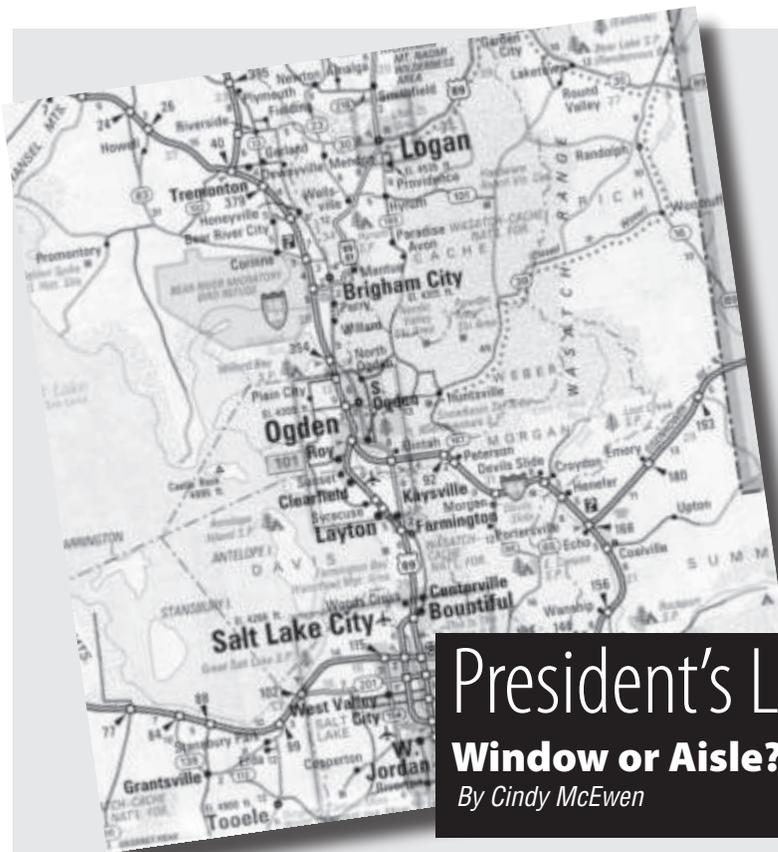


Beth Ruark and Kathleen Kearns plan how many drinks they're about to order.



photos by Lou Russo

Michael Tanimura smiles as Cindy McEwen whispers the names of the runners-up.



President's Letter

Window or Aisle?

By Cindy McEwen

As a kid we took summer driving vacations. It was my parents' mission to have me, and them, see as much of our country as possible—to enjoy travel—to appreciate the varied nature of our landscape and people—to understand that there is more to the world than the small town we lived in. By the time I graduated high school I had been to all but three states: Maine, Utah and Alaska. I still have Utah and Alaska to go.

It was my job to navigate. Dad would select the destination but I would direct throughout the day, checking the map for upcoming junctions in the road or towns to check out. I was good at reading maps. Dad introduced me to them early and reading them came easy. It was, after all, just a group of lines and shapes with color keys. Graphic. Sorta like a page layout. And it helped that I had his good sense of direction. I understood how the flat page translated into the 3D world.

Now most of my travels are by plane. Even a recent trip to Kansas City, which I would have loved to

drive, was by plane due to the ever-rising price of gas, parking fees and time constraints. But I still study the maps. I look at the path to where I'm going—check what I'll be flying over. And I always try for a window seat.

When conditions are right, as in light or no cloud cover, it is glorious. It's like a giant topographical map. A living graphic of form, color and shape. There's the grid of the fields of the central states. The interruption of a curvy river. The organic undulations of the Rockies and their whitecaps. The wispy edges of tiny cumulus clouds and their soft drop shadows on the surface of the land. The harsh pixelated edges of a city. The fractals of a coastline. And the color—natural yet muted from atmospheric haze—that extends into the gradations of the sky. Even at night the map is alive with the lights of roads and towns. Dad showed me that too on one of our first plane trips.

Seeing design on the surface of the earth? Is it no wonder I'm a graphic artist? ●



Chicago Creative Coalition

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We welcome editorial submissions (including opinion pieces) that may be of interest to our readers. Send your articles or ideas to Brent Brotine at Chicago Creative Coalition, P.O. Box 578477, Chicago, IL 60657-8477 or email them to him at brent@brotine.com. Please note that we reserve the right to edit or reject any articles submitted to C3. Note that this newsletter does not return unsolicited materials. The views and opinions expressed in this newsletter are those of the author(s), not those of Chicago Creative Coalition.

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Upcoming Programs

Annual Gallery Walk in the Works

The Programs Committee met over the summer to make plans for the fall and winter FMO (for members only) meetings as well as our open programs.

First on the docket is our ever-popular tour of the River North gallery district, October 24.

For the latest information on any upcoming event, check the C3 website at www.ChicagoCreative.org or call the C3 Hotline at **312.409.9945**.
Programs are subject to change.



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Membership

Benefits for You, Benefits for Your Business

By T. J. Hine

Maria Piscopo, Creative Marketing Consultant, stated in a past program that part of a good marketing strategy is to be a member of a professional networking organization. Chicago Creative Coalition is that organization.

Unlike national organizations, since C3 is local, all the money from our low annual dues goes directly to the members in various forms of benefits—benefits that are increasing each year as C3 expands. These benefits include low-cost continuing education programs and For Members Only (FMO) free programming. This year Michelle Crisanti, the new Programs Director, brings fresh ideas and a new excitement to our continuing education and networking programming, the most important asset of C3.

Most C3 members are a part of or running “Ma & Pa” shops, with no IT department, no accounting department, no cleaning department—there’s just no one there to bounce ideas off of or to get advice from. The C3 e-list is the tool that members can use to help with those issues (except the cleaning, but it may be a benefit in the future!). Through the e-list, and the cooperative attitude of our members, members with tech questions, design questions, accounting questions—most anything a member wishes to ask—will get the help they need. This is a member benefit that is priceless.

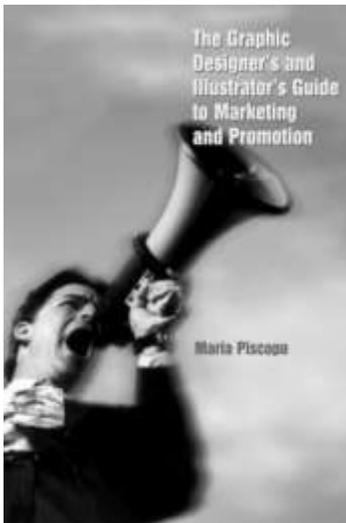
The redesigned C3 web site is near completion. Besides a new look, it will include features that will be a benefit to C3 members along with the whole graphic arts community. This more general and timely information about things of interest to those in the Chicagoland communication arts community will help drive viewers to our web site, which will in turn make C3 members more visible through our free member directory and profile pages.

Being busy today does not mean you will be busy tomorrow. Marketing is for everyday. Renew your membership to C3 now; take advantage of everything we have to offer and the future benefits we are working to add. If you are not a member, remember what Maria told us, and become part of a professional networking organization to help give your business and career a boost. ●

Your Creative Community

By Maria Piscopo

www.mpiscopo.com



Veteran marketing and promotion expert **Maria Piscopo** has crafted an in-depth guide to the latest trends, technologies, and business secrets for designers and illustrators.

The book provides step-by-step instructions for long-term success on such topics as:

- *Implementing a successful sales strategy*
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The Graphic Designer's and Illustrator's Guide to Marketing Promotion

by Maria Piscopo

6 x 9, 224 pages, Paperback, \$19.95, ISBN 1-58115-363-5

Publication Date: September 2004

Building your creative community turns out to be one of the most important aspects of being a creative professional. This is not any kind of hard-sell promotion. It is the development of professional connections and relationships on a personal level. An oxymoron? No!

These connections fall outside traditional and direct marketing tactics like portfolio presentations, mailings and advertising but do support your marketing indirectly. Most of the professionals interviewed for this column did not look for self-promotion as the primary benefit of creating community yet it does happen. In addition, personal growth and development are achieved for the “lone ranger” creative when reaching out and making these connections.

First we asked, what communities do you belong to and how did you select them?

Debbie Vyskocil, www.dlvinc.com, found networking within her local area with C3, “Chicago Creative Coalition (C3) is a small, intimate organization where the other members are happy to help each other. I have been a member for over ten years and joined when the organization was Women In Design and wanted to network with graphic designers.”

Justin Carroll, www.hcassociates.com, belongs to the local AIGA chapter, “I have briefly belonged to other organizations in my career, but I think AIGA is the only organization that is broad-based and established enough to make any meaningful difference to designers, in both the long- and short-term. I was a member years ago and let it drop because it didn’t seem relevant. I joined again because I like the direction

the national leadership is taking in establishing relevance and taking the initiative to demonstrate the value of design to the business world. Also, my local chapter started several core business-oriented programs, which are really on target.”

Sheree Clark, www.saylesdesign.com, has belonged to quite a number of professional groups with separate purposes and each community has served her differently, “I have been a member of the Advertising Professionals of Des Moines since 1985 and initially joined because I had come into the communications field from another line of work; I really didn’t know much about the business and it seemed like a good way to learn. Later, as I rose to assume leadership responsibilities, I found my ‘rank’ gave me credibility with others in the profession. People began to recognize my name and I started getting recommended for assignments, speaking and judging engagements. I also belong to the Des Moines Rotary. A more ‘general’ business organization, Rotary is based on community service, business fellowship and reciprocity. I can trace new business to my contacts in Rotary, and I have made many valuable friendships, too. Then there is a women’s organization called P.E.O. that is a Philanthropic Educational Organization providing educational assistance to women. I have stayed involved because I like the women in my chapter and I believe in the mission of the group. By coincidence, P.E.O.’s headquarters is in Des Moines, and the group recently hired my firm to do a corporate identity overhaul. I am sure that my intimate knowledge of the mission and workings of the group gave us an edge in being selected for the project.”

Since most creative professionals find that direct promotional benefits are a secondary goal when they network, why bother?

Anita Kunz, www.anitakunz.com, “I joined to learn more about my industry. And I served on the board of ICON for two years—not to benefit myself but to share experiences, particularly with young artists so they don’t have to learn mistakes the hard way as I did. Frankly there were no self promotion benefits at all, nor did I expect there to be.” So, you need to take the time for community for many reasons: to get inside-industry information, learn from other’s mistakes, share industry experiences, find like-minded professionals, make new friends, get professional credentials, increase industry integrity, learn and practice “people” skills, develop self-esteem, renew creative juices or to make a difference.

Community can be found in local chapters of national organizations. Justin Carroll, “I’ve experienced a revitalization in my attitude about my business—Hamagami/Carroll has been around for 17 years and I was starting to become complacent. Because I’m part of a majority of the events, networking just sort of happens as an organic extension of my participation. We’ve also literally been referred for projects from other AIGA members as well, and I made a great connection with a web design/programming resource. Primarily, though, the benefit comes from the ‘buzz’ of always being involved in something design-related that’s outside the boundaries of what my company does on a daily basis. In terms of self-promotion, the same. It’s not like some B.S. Chamber of Commerce ‘networking mixer,’ but more of a place where you expect to be around some vitality that may happen to have a more direct benefit.”

Community can also be found on a broader national scale.

Cathleen Toelke, www.illustrators.net/toelke, “The Illustration Conference doesn’t have members, only a Board and attendees. I was invited to serve on the Board of Directors of the 2001 Illustration Conference by its Founding Board and we continued to address startling changes in the industry’s business makeup, discussed solutions, and also provided tech information, creative ideas, and some new market options. Working on it facilitated my own thinking in these areas, and since the Conference is attended by a large number of participants, it can work positively to benefit everyone. A real spirit was discovered in the first Conference, in bringing 500 geographically scattered illustrators together on a mission. The Conference has gradually changed into a largely promotional/creative affair. While that approach may offer a different kind of benefit, I hope any future Conferences will get back to focusing on the larger community. The Conference/IPA were founded by some amazing illustrators, and the same goes for those I meet at Society events. And for a while, at least, I think my involvement and contribution made a difference.”

Sure, there are also direct promotion benefits to community.

T. J. Hine, www.hinephoto.com, “C3—Chicago Creative Coalition is an emerging networking group made up of not just photographers, but of all communication arts. I personally got a job from a board member and have continued to work for the company six years later. The portfolio page on the C3 website is free and it has directed potential clients to my site. Our programs are a chance to pass out business cards; we also set up networking programs to do this.”

Community is not a passive activity; it is an investment of your time, energy and attention. It requires movement, involvement and passion. Deborah Vyskocil, “When I started my business I remember reading that you should join three types of organizations: one of your peers, one of potential clients, and one for general business practices. I also learned right away that getting involved was the only way to reap the benefits of the organizations. The Chicago Creative Coalition has brought clients to me along with having great sources, now friends that I can bounce ideas off of and get answers to general questions that still pop up. Many of the friendships that I cultivated over time have been in the printing or paper industries. The networking, bartering, and referrals have been invaluable. The Advertising Photographers of America was where I networked with colleagues to keep up on changes in the industry, business practices, business referrals, networking with crew, and for general support of my business. It was the most invaluable resource when I was building my business. The Network of Women Entrepreneurs consisted of women who supported me as a business woman. Small Business referrals, my financial planner, one of my attorneys, and my first business accountant came from this group along with my Master Mind group growing from here.”

Who is your community? Where is your community? How do you connect with other people? Take the time—do it now—to build and create your creative community. ●

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Portfolio Profile **In The Spotlight . . .**

Susan Witkowski 773.202.1770 mammothdesign@comcast.net



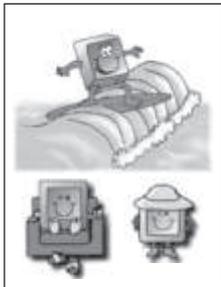
Catalog for Gallery 37.



Logo for a northside ballet school. For those of you who know French, "Petit" is not a misprint.



Newsletter and flyer for Evanston North-Shore NOW.



A series of button characters for a display about surfing the internet for the Museum of Science and Industry.



A newsletter and brochure for S-B Power Tool Company employees.



One of a series of postcards and posters promoting C3 events.



Illustration for a wellness brochure.



I love the challenge of making a project work well.

The Gallery 37 catalog was especially fun to work on because it represents a great organization engaging teens in the arts through apprentice programs, and the catalog directly promotes their creations.

The S-B Power Tool Company pieces and Gallery 37 catalog were produced at The Graphic Shop.

Susan lives and works in Chicago and is dealing with her Sudoku addiction.

The Nature of Business Personal Interaction Today

By Peter James Miller,
DBA Peter James Photography



One of the reasons I joined the American Society of Media Photographers was to have some form of personal contact with other people operating in my industry. I am on the Chicago Chapter board and have served as a Board Member, Vice President and this year as Secretary.

Not only did I wish to keep in touch with what was going on in the world of commercial photography, but also with business trends. I have found that the fantastic leaps and bounds that technology has taken in the graphic arts industry may have increased productivity, speed of production and delivery, but the same trends ironically have isolated the creative as well. It is interesting that the very nature of the now standard electronic communications; cell phones, E-mail, websites, electronic layouts and image files etc., may have increased the rate at which information and ideas are passed between people, but also has led to less and less personal contact between them.

At one time, telephone calls, door knocking and showing my portfolio (mounted transparencies from 35mm to 8"x10"), allowed me and a prospective client to interact and feel each other out with questions and answers about technical issues regarding the transparency samples (transparencies never lie!), and each other's business practices.

No matter how arduous the client-finding process seemed, we both had a good idea at the end about technical capabilities, professional operating level and personal communication skills with regard to clients. Nowadays, I mail postcards, with two sample images on them, to prospective clients from a purchased list, some of whom eventually look

at my website from the information on the postcard, and a few of those call me or send an E-mail with questions.

I have had my website (www.pjphotography.com), redesigned recently by a graphic design company to facilitate extremely quick and easy viewing, with the minimum of effort from any prospective client. I found that when I personally showed my transparency portfolio to an art buyer, they would typically glance through the material, taking less than two to three seconds per image, unless they were particularly struck by a photograph, or wanted to ask technically relevant questions on how something was shot or where. Today, people rip through the portfolio images on my website, in nano-seconds. I am almost never asked technical questions, even when I have been telephoned and the potential new client is talking to me about the images as we both view my website at the same time from two geographically distant offices.

Unlike original transparencies, which show the true technical and aesthetic worth of any photographer, the digital version of images viewed on a website could have been manipulated to look good on a computer screen. Admittedly, many images are altered or enhanced in some way for print or digital publication in their final use, but surely an art buyer should be looking for talent who is proficient in commercial imaging at the time the image is created.

We seem to live in a culture where the question is not so much, "how did you do that," but "how much for how many." That can't be good for photographers or graphic artists. ●

Member News

Marilyn Jones reports Consolidated is pleased to announce the arrival of a new Xerox digital press. The company now is able to offer commercial offset printing as well as digital printing with variable data capabilities.

Nate Marks has been appointed by the City Council to a two-year term as a Commissioner for Special Service Area #38, a designated area where properties have an additional tax levy to support enhanced public services, such as promotional activities, landscaping, security, maintenance, marketing and small-scale capital improvements.

Welcome to our New Members

Stan Kotecki
Stan Kotecki Photography, Inc.

Susan Marx
Susan Marx Design

Alexander Talladen
Fagan's Design & Printing

Rebecca Tharp
Cantigny First Division Foundation



Website Worth Visiting

Russell Viers, who conducted training sessions at my company when we switched from Quark to InDesign, has launched a website for InDesign users as well as other Adobe products. It's entertaining, informative, and includes blogs and videos. The main site is <http://www.yabb-adobe-doo.com>. The cartoons are great.—*Claudia Hine*



Creative's Corner

C3 Talks with Leah Kadamian

Name: Leah Kadamian

Company: Silver Image Creative, Inc.

Occupation: Art Director

Current Project: Albany Park Community Center annual report

Dream Client: One that would give me unlimited creative freedom, have unlimited resources, would be in the social services sector (and would pay on time).

Family/Kids/Pets: Kevin, husband of 18 years; Danielle, daughter of 5 years; Abby, black lab puppy of 7 months.

Hobbies/Interests: marathon running, gardening, reading

Gadget I Can't Live Without: iPod for motivation during speed running workouts

Favorite Movies: *Wizard of Oz*, *Map of the Human Heart*

Favorite CDs/Recording Artists: Bruce Springsteen, Gin Blossoms

Book I'm Reading Right Now: *Empire Falls*

Prized Possession: finishers medal for my first marathon (Chicago 1994)

Favorite Food: Indian, dark chocolate and ice cream

Favorite Restaurant: Shaw's Crab House

Favorite TV Show: *The Travel Channel's Most Haunted*

Places I've Traveled: Switzerland, Mexico, Jamaica, Costa Rica and around the U.S. doing running races

Favorite Way to Chill Out: seeing a movie or good conversation with friends over a bottle of nice wine

If I Won the Lottery: I'd make sure everyone in my family had their debts taken care of.

Become a Member

How to Join C3

The easiest access to a C3 membership application is through our web site: www.ChicagoCreative.org/app.htm.

Or fill out and print a membership application and mail with a check to:

Chicago Creative Coalition, P.O. Box 578477, Chicago, IL 60657-8477
Attn: Membership Director

E-mail questions to: C3@ChicagoCreative.org
or e-mail the membership director: mike@sicreative.com

The C3 Mission

The Chicago Creative Coalition (C3) is a not-for-profit organization dedicated to supporting the professional growth of our communication arts members. We provide programs on business and technology plus social and networking opportunities; all in a noncompetitive atmosphere that encourages member involvement.



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