GD
USA

GRAPHIC DESIGN USA

AMERICAN WEB DESIGN AWARDS

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ANNUAL COLOR FORECAST

PRINT DESIGN SURVEY

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LOGO TRENDS REPORT

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77% • **More people open print magazines** (77%)—and view ads that are in them—than digital publications (49%).[2]

50% • **Over 50% of shoppers use print** at least once a week to get product information; that's nearly 20% higher than email, which is the closest digital touchpoint.[4]

And share these resources from the ChoosePrint.org website:

[1] *A Bias for Action:* The neuroscience behind the response-driving power of direct mail (study from Research page)

[2] *Online Publications Are No Substitute for Print* (article from Downloads page)

[3] *Print Drives Both Online and Off-Line Sales* (article from Downloads page)

[4] *Touchpoint Shoppers Survey* (study from Research page)

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IMAGES & VIDEO

GORDON KAYE IS THE
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Comments, suggestions and letters
can be sent to gkaye@gdusa.com.

I am not much of a prognosticator; I foresaw Marco Rubio squaring off against Martin O'Malley in this presidential cycle. Enough said.

So it is comforting to know that, when it comes to logo directions, I can turn to a trend-spotter and futurist whose judgement I can always trust. That would be Bill Gardner, principal of Gardner Design and creator of LogoLounge.com, a unique website where designers can see, study, search, comment and generally immerse themselves in logos. And what does Mr. Gardner foresee happening in 2016 and beyond? You can learn more later in this edition of GDUSA, but his core observation is that "KISS is making a comeback." Not the band, he notes, but the concept of "Keep It Simple Stupid." As a practical matter, that means logo shapes are increasingly geometric and stripped down, circles are ubiquitous, type is austere and sans serif, and emojis are on the rise as communications symbols. Complementing the big picture thinking is some fascinating small stuff. For example, fish and cats are gaining momentum in the logo animal kingdom while ants are unpopular. More women use emojis than men but not by much. And searches for the terms "fitness" and "green" have notably increased. Enjoy Bill Gardner's article and prepare to be amazed. And here is an unsolicited warning: I am predicting a Hillary Clinton win in November so those of you inclined to bet might want to put money on the other guy.

BLACK AND BLUE

My questionable political instincts are exceeded only by an uncertain sense of color. Thus, I have taken to wearing only black or a dark blue: pants and shirts always match and, as an ancillary benefit, coffee stains are muted. So, again, when it comes forecasting, it is a relief to have access to a world class expert — Pantone — to provide sound advice and guidance. In this edition of GDUSA, Pantone Color Institute head Leatrice Eiseman explores color directions shaping fashion, interiors, products, graphics and packaging. She also explains why the company chose a blending of two shades — Rose Quartz and Serenity — as 2016 Color of the Year. Without being a spoiler, let's just say that the Pantone folks see this combination of warm rose and cool blue as creating a sense of peace and order in a tumultuous world, and also as coinciding with societal and generational movements toward gender equality and fluidity, the consumer's increased comfort with color as a form of expression, and an open exchange of digital information that opens eyes to different approaches to color usage. What does wearing black day-after-day signify? Ms. Eiseman has not gotten back to me on that, yet, but I have a feeling it cannot be good.

AND Rather Than OR

We managed to pack a lot of content into 120 pages. As you will see, this edition also includes substantial features on the state of print design and, in more visually compelling form, the expanding world of online communications via our annual American Web Design Awards™. Reduced to its essence, our 53rd Annual Print Design Survey finds that print remains crucial as to how graphic designers make a living, that print and paper remain in the media mix because they have classic strengths such as tangibility and permanence, and that these strengths stand out in the digital and social media clutter that is 2016. Similarly, the presentation of our web design awards tells the story of a medium's sheer power to reach, engage and communicate. Encouraged by the founding sponsors of the competition, The Creative Group specialized staffing service, we cast the net wider with regard to online design and were rewarded with expanded emphasis beyond traditional Website Design — to Apps, Video, Animation, Interactive Design, and the explosive growth of UX Design. Contemplating these two annual editorial features in tandem — the print survey and our web awards program — I am reminded of a simple truth stated by one of the survey respondents: When it comes to media decisions and design solutions that work "the design mind thinks about 'AND' rather than 'OR'."
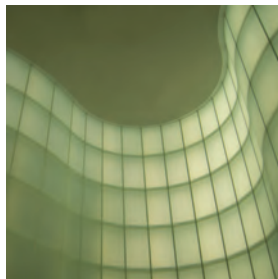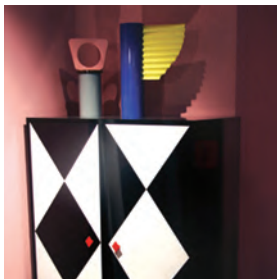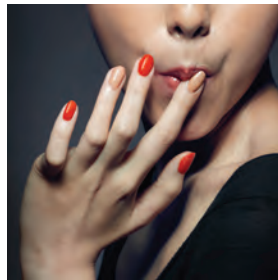
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| 2016 |

AMERICAN WEB DESIGN AWARDS

THE BEST IN WEB, INTERACTIVE + UX DESIGN

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tcg

This competition is our annual showcase of the power of design to enhance websites and online communications. The outstanding work displayed are created by design firms, ad agencies and inhouse departments, and encompass websites, microsites, apps, publications, video, social media, plus our new UX design category and more. You can view the winners here or on our new responsive website or in the GDUSA digital edition for desktop, tablet and phone.

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LET'S GET TO WORK

Creativity requires chemistry from a team, and that isn't born from just any cookie-cutter crew with the requisite skills. For innovative ideas to take root and creativity to blossom, it takes the perfect blend of skills, experience and corporate cultural fit.

Whether you're a job seeker or looking to hire new creative talent, we can connect the right skill sets with the right situations so that ideas can fly. Our team of specialized recruiters find, evaluate and perform selected reference checks on highly skilled talent. We know creative professionals and put them in organizations where they can thrive.

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PANTONE

For more than 50 years Pantone has been the world leader in color selection and matching, providing designers and color professionals with products and services for the colorful exploration and expression of creativity, and for accurate color communication from inspiration through realization. To celebrate its high-profile launch of 112 New PANTONE Colors for graphic design, Pantone is collaborating with leading several designers to share their relationship with color and to showcase how they are creating Pantone-inspired works using the new colors. This includes Jessica Walsh of Sagmeister & Walsh, renowned book cover designer Chip Kidd, and Pentagram partner Eddie Opara. **www.pantone.com**

ABOUT THE COVER

Florabundant is one of Pantone's forecast palettes for 2017 filled, as you might expect, with rich floral hues. It's part of our annual color forecast which begins on PAGE 42.

COVER PAPER CREDIT: The cover of this special edition of GDUSA is printed on FSC-certified Kallima Coated Cover C2S 8pt, part of the Kallima Paper family of FSC-certified coated cover paperboard, manufactured by the Tembec Paper Group. A leading advocate of sustainability, Kallima has a distinct low-density high-bulk construction resulting in less trees used and signficant cost savings to the customer. www.kallimapaper.com

NEW YORK NY Cooper Hewitt, Smithsonian Design Museum, has announced the winners of the 2016 National Design Awards, recognizing excellence and innovation across eleven categories. Recipients include: Bruce Mau for Design Mind; Geoff McFetridge for Communication Design; Moshe Safdie for Lifetime Achievement; Center for Urban Pedagogy for Corporate & Institutional Achievement; Marlon Blackwell Architects for Architecture Design; Opening Ceremony for Fashion Design; Tellart for Interaction Design; Studio O+A for Interior Design; Hargreaves Associates for Landscape Architecture; Make It Right for Directors Award; and Ammunition for Product Design. Most closely aligned with the graphic design community are Mau, the renowned visionary who currently manages his Massive Change Network consultancy, and continues to pursue the new discipline of enterprise design, applying design thinking methodology to economic, cultural, governmental, environmental, and social change; and McFetridge, a Los Angeles-based graphic designer and artist who, through his design studio, Champion Graphics, has created works for "international brands, Hollywood films, and local bike shops that have a uniquely human touch." First Lady Michelle Obama is Honorary Patron for this year's awards program, which was first launched at the White House in 2000 as a project of the White House Millennium Council. The actual Awards will be presented at a gala this fall. www.cooperhewitt.org/national-design-awards

PICTURED CLOCKWISE FROM TOP LEFT: Bruce Mau: Institute Without Boundaries & Massive Change Project; Bruce Mau: 200+ Books; Bruce Mau: Coca-Cola Live Positively Platform and Emeco 111 Navy Chair, Image by Doug Laxdal, The Gas Company Inc., Toronto; Bruce Mau: Big Head Little Body Fetish. Patagonia Surf logo (2009). Photo: Courtesy of Geoff McFetridge; Moshe Safdie Aerial View of Salt Lake City Library, Image by Timothy Hursley; Studio O+A: Artist Ventures. Photograph by Jasper Sanidad.

is informal. Between these two extremes is the typewritten: though

writer aesthetic is still one that READERS RECOGNIZE, and designe

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idth typefaces named OPERATOR MONO. Both fo

shapes designed for paper and pixels. The re

sizes to the most graphic and painterly app

for print, web and mobile. *Operator*

NEW YORK NY AIGA has launched a 2016 Get Out The Vote campaign which seeks to mobilize the communication design profession in support of voter engagement. The 2016 version kicks off with "To Vote is to Exist," a poster from the iconic Milton Glaser (pictured left). "Full participation in the electoral process protects our ideals," comments Glaser, whose work will join a new collection of posters from AIGA members and influencers from across the country, including Sean Adams, Antoinette Carroll, Drew Davies, Agustin Garza, Kit Hinrichs, Jenny Lam, Marcia Lausen, and Paula Scher. The nonpartisan campaign invites all AIGA designer members to contribute posters, and many are already available for download free to the public for print and display. AIGA itself will distribute tens of thousands of posters nationwide, emphasizing communities with historically low voter turnout. In addition, AIGA will mount poster exhibits in Cleveland and Philadelphia, respectively, in conjunction with the Republican and the Democratic National Conventions this July, and it is partnering with the League of Women Voters to distribute posters, organize events with local chapters, and drive traffic to Vote411.org for nonpartisan voter information. In addition to the Glaser contribution, posters shown below left to right are by Heidi Schmidt, AIGA San Francisco Chapter; Jonathan Mikulich, West Michigan Chapter and Amanda Roland, Chicago Chapter. **www.aiga.org/vote**

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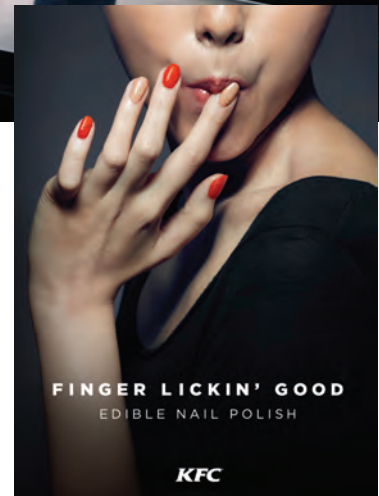
HONG KONG, CHINA Strange but true. KFC has introduced two edible nail polishes that bring the classic tagline, "Finger Lickin' Good" to life. Ogilvy & Mather worked with food technologists at McCormick, the spice company that provides KFC's secret mix secret herbs and spices, to create the nail polishes. The company says that the polish flavors are sourced from natural ingredients and based on the brand's two favorite recipes, Original and Hot & Spicy. Design agency Brand Union developed the designer bottle and box. Comments Ogilvy creative director John Koay: "The recipe for our edible nail polish is unique and was specifically designed to hold the flavor, but to also dry with a glossy coat similar to normal nail polish … This campaign is designed to be intriguing and fun to increase excitement around the KFC brand in Hong Kong." Additional campaign elements include a heavy dose of social media and an online music video. At Ogilvy, CCO is Reed Collins, Creative Directors are John Koay and Matt Nisbet, and Art Director is Elaine Li. At Brand Union, Creative Director is Andy Reynolds and Designer is Kitty Chan. **www.youtube.com/watch?v=s3HXquf6b6c**

NEW YORK NY For a new Appy Fizz identity, Sagmeister & Walsh visualizes carbonated bubbles through a dynamic graphic language of spheres and circles. The sparkling apple juice drink is produced by Parlé Agro, a major Indian food and beverage company. The new packaging and branding campaign builds on a non-carbonated version of the drink, reducing the size of the apple to an accent on top of the FIZZ lettering, rendering the term APPY in an elegant hand-written approach, and anchoring it all with a large black label. The package design and brand upgrade is supported by print and television, using the same circular language in a bold red, white and black color palette that unites the various mediums. Brand ambassador and Bollywood star Priyanka Chopra also starred in a film for Appy Fizz; she reportedly has a sweet image on screen in India but provides a sexier tone for the campaign — "you guys need more balls" — that is expected to continue for future campaigns. Credits go to Creative Directors Jessica Walsh and Stefan Sagmeister; Lead Designers Walsh and Felipe Rocha; Designers Daniel Brokstad, Fumi Omori, Liron Ashkenazi, Pol Solsona, Simón Sepúlveda, Zipeng Zhu; Animation by Esteban Diácono, Karan Singh, Pedro Veneziano, Zipeng Zhu; 3D Artists Esteban Diácono, Pablo Alfieri, Pedro Veneziano; and Website Developer Nicholas Pyle. **sagmeisterwalsh.com**

WICHITA KS Sullivan Higdon & Sink is putting summer in the palm of customers' hands for SONIC® Drive-Ins. Tasked with combining seasonality with the drive-in experience, the agency created a new packaging family that makes SONIC the destination for summer fun. Four designs were developed and spread across five cups and two bag sizes. The designs feature different summer destinations, including a beach getaway, a flavor-filled road trip, a camp out and a pool party. In each one, the cup is personified, demonstrating that wherever summer takes you, SONIC® is there to help you drink it in. The playful design elements and bright colors send customers on an adventure that, the agency hopes, will keep them coming back for more all season. Credits for the agency, which has offices in Wichita, Kansas City, and Washington DC, include Creative Directors Jon Kowing and Parc Masterson, Art Director Eric Liles, Copywriter Elena Owens, Illustrator Eric Liles and Photographer Brian Yates. **www.wehatesheep.com**

NEW YORK NY Lifestyle branding agency Toth+Co has launched an integrated campaign for Timex watches. The campaign, incorporating print, digital and TV/OLV, will be used across global markets including in nearly 6,000 branded POS displays. West Coast-based husband and wife team, We Are The Rhodes, who worked on an earlier "Wear It Well" campaign for the watch company, shot the campaign. Creative shows the breadth of Timex product offerings, including classic analog styles, activity trackers, and Timex Ironman GPS-enabled sport watches. The campaign for the company, founded in 1854, shows a group of mid-twenties friends, intended to represent the products' diverse audience, coming together for weekend getaway. Toth+Co clients include Tommy Hilfiger, Coach, Keds, Nautica, Timex, Ralph Lauren, J.Crew, Wrangler, L.L.Bean and Hyatt. **www.toth.com/clients/timex**

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RUTH ANSEL, RIC GREFÉ, MAIRA KALMAN, GERE KAVANAUGH, SISTER CORITA KENT
AIGA MEDAL RECIPIENTS

At the recent AIGA Gala in Manhattan, five people who have had great impact on the graphic design community were honored with a prestigious AIGA Medal. They are: Ruth Ansel (legendary Art Director for Bazaar, New York and Vanity Fair), Ric Grefé (former Executive Director for AIGA and champion for the rights of designers), Maira Kalman (famed New York artist), Gere Kavanaugh (a pioneering multidisciplinary designer) and Sister Corita Kent (artist, educator and agent of social change). The Gala, the proceeds of which benefit the Worldstudio AIGA Scholarships and the AIGA Legacy Fund, was co-chaired by Dana Arnett of VSA Partners and Su Mathews Hale of Lippincott. It is described as an "annual celebration to honor the distinguished practitioners, educators and role models whose creativity, intelligence, perception, and skill have inspired and shaped the entire design profession." Medals have been awarded since 1920 to individuals who have set standards of excellence over a lifetime of work or have made individual contributions to innovation within the practice of design. **www.aiga.org/medal**

PHOTOGRAPH BY ANDREW FEDERMAN
Pictured (left to right): Julie Anixter (AIGA Executive Director), Rachel Smith for Sister Corita Kent, Gere Kavanaugh, Richard Grefé, Maira Kalman, Ruth Ansel

JUSTIN PETERS

EXECUTIVE CREATIVE DIRECTOR
CARBONE SMOLAN AGENCY, NEW YORK NY

Branding agency Carbone Smolan Agency adds Justin Peters as Executive Creative Director. Peters is responsible for the creative vision of the agency. He has served as Global Creative Director at Siegel+Gale where he led engagements with Google, HP, Aetna, Motorola, and Rotary International. Peters is said to have a deep understanding of international markets and cultures. He comes aboard with along with several new additions to the leadership team at CSA including Dave Mowers, Executive Director of Strategy; Jill Wittnebel, promoted to Executive Director of Client Relationships; and Dave Weinberger, Executive Director of Engagement.

HANS NEUBERT

CREATIVE CHIEF, HUGE, BROOKLYN NY

HUGE, a full service digital agency located in Brooklyn, appoints Frog Design Global CCO Hans Neubert as creative chief. He reports to CEO Aaron Shapiro. Neubert joined Frog in 2008 as VP-Creative, and in 2014, he was promoted to his most recent role. Prior to Frog, he worked at Razorfish and before that spent time at VSA Partners and Red Sky Interactive.

BROOK HODGE
DIRECTOR OF ARCHITECTURE AND DESIGN
PALM SPRINGS ART MUSEUM, PALM SPRINGS CA

Palm Springs Art Museum taps Brooke Hodge for the newly-created Director of Architecture and Design. Hodge is a nationally respected curator, writer, and critic whose credentials include Deputy Director of Cooper Hewitt, Smithsonian Design Museum in New York; Director of Exhibitions and Publications at Los Angeles' Hammer Museum; Curator of Architecture and Design at the Museum of Contemporary Art in Los Angeles; and Assistant Dean of Arts Programs at Harvard. Hodge oversees exhibitions in architecture and design, as well as architectural assets such as the E. Stewart Williams designed Architecture and Design Center, Edwards Harris Pavilion and the Albert Frey House II. She is leading the longterm shaping of the Museum's programs, collections, and related activities.

Phinney Bischoff welcomes **Andrew Schroeer** and **Samuel Moore** to their design team. Schroeer comes to Seattle by way of San Francisco, producing work for Adidas, Gap, Nuance, Absinthe Films and Anthem Cider. Moore joins PB after several years with Silver Fox Productions working directly with the senior leadership team at Microsoft. Additional clients include Microsoft Advertising, X-Box, T-Mobile, Blackboard, TED and Amazon, as well as smaller nonprofits throughout the greater Seattle area.

Wichita KS-based Greteman Group adds graphic designer **Gloria Esparza** to its team where she will provide creative support for both B2B and B2C clients. Most recently she had worked for Gates Enterprises. Esparza's family emigrated from Mexico 15 years ago and she graduated magna cum laude from Newman University with a BA in graphic design. Says Sonia Greteman, agency president and creative director: "Gloria's strong work ethic, drive and talent perfectly dovetail with Greteman Group's culture."

Minneapolis MN agency Wingnut Advertising hires **Nick Nelson** as graphic designer. Nelson comes aboard from Midwest-CBK where he was a designer; during that time he was also freelancing for a range of clients, including Explore La Crosse. He holds a BFA in graphic design from the University of Wisconsin-Stout. Jim Cousins is president of the agency.

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SUSAN CANTOR
CEO, RED PEAK BRANDING, NEW YORK NY

Susan Cantor is the new Chief Executive Officer of strategic branding and design firm Red Peak Branding. Well-known on Madison Avenue from her years at the helm of Interpublic's Lowe New York, Cantor joined Red Peak nine months ago as President. She built her career at Lowe New York and its predecessor agencies, becoming President in 2004 and rising one year later to CEO. After leaving Lowe, she pursued entrepreneurial endeavors, notably as partner and COO of strategic information firm Thinktopia. Michael Birkin is CEO of kyu collective of which Red Peak Branding is a founding member. Cantor takes the reins from James Fox, who tripled the size of the agency in the past five years.

BRYAN WIGGINS
SENIOR BRAND STRATEGIST, PULP+WIRE, PORTLAND ME

Pulp+Wire (P+W) hires Bryan Wiggins as its senior brand strategist. Wiggins works with agency founder Taja Dockendorf to create the branding strategies that are implemented by the agency's 10-member team. He also is lead researcher and writer on plans that pinpoint corporate strengths and messaging, capitalizing on his 30+ years of marketing experience. Wiggins' professional career has traced the path through illustration, design, creative direction, and writing that led to his current role at the full-service consumer packaging, branding and marketing agency.

ADRIENNE WOLLMAN
DESIGNER, TROIKA, LOS ANGELES CA

Entertainment brand consultancy and marketing innovation agency Troika announces the hire of Adrienne Wollman as designer. Prior to Troika, Wollman worked at Digital Kitchen as a Designer/Animator and Rival Magazine as Editor-In-Chief, Graphic Design Editor, and Graphic Designer. Her other work experience includes as Art Director at Blue & White Magazine, Digital Intern at NPR, and as an Animator at News 21 where she was responsible for programming interactive graphics, and working with researchers and videographers to design and develop motion graphics that provided context for video content. Paul Brodie, Managing Creative Director, describes Wollman, who holds a BA from UNC Chapel Hill, as "an exciting new talent for all of us at Troika."

Cliff Brunson is the Vice President, Sales and Marketing at Signature Card, a premier plastic card solution providers. Brunson comes to the firm with an extensive background in plastics and paper products, packaging and printing. Previously, he worked as business director at Transilwrap Company and in sales at Butler Paper. "Cliff has years of product knowledge from his experience with printable plastics and the specialty packaging industries," said Bill Hunter, president of Signature Card. "It's a natural complement to our core products and services."

Two Twelve evolves their design team through two key steps: the promotion of **Sharmi Patel** to Associate Creative Director and the addition of **Ben Whitehouse**. Whitehouse comes from his own firm with a wealth of experience in graphic design, including branding, print, environmental graphics and new media including work for Union Station and the Times Square Subway Station. Patel, previously a Senior Designer, has immersed herself in complex projects ranging from major healthcare institutions like NYU Langone Medical Center to urban wayfinding projects for the City of Provo UT and the City and County of Honolulu's Transit Oriented Development. Ann Harakawa and David Gibson are principals at the venerable public information design firm.

LOGOLOUNGE

THE 2016 LOGO TRENDS REPORT

Simplicity Is King, Type Is Austere, Faces and Hearts Are Emoji Favorites

BY BILL GARDNER

Drawing from a year of observation, and a few all-nighters perusing recent uploads on LogoLounge, an overall thought occurred to me: KISS is making a comeback. Not that KISS. Sorry fans. KISS as in Keep It Simple Stupid. Designers are paying heed to the old saying and rebelling against complexity.
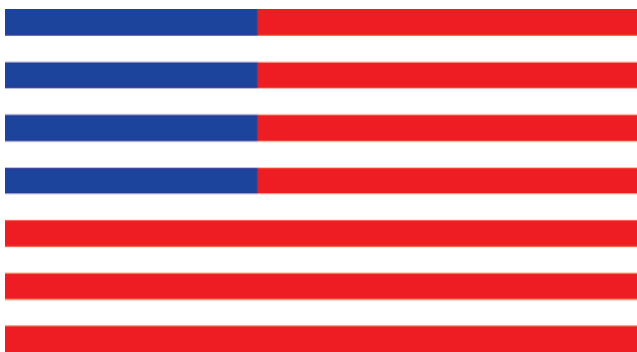
Simplicity is king once again. Typography has taken a decidedly strong swing to the austere. Nearly a neo-Swiss style, many wordmarks have abandoned much of their personality and adopted a universal sans serif construction. I say neo because with every incarnation of a style there are shifts from its former self.

Notice also the simplicity of shape. Pure geometry is much more evident as foundation components in logos. As we'll investigate, the circle has never been more central to design and in such a stripped down motif. Center stage without the wardrobe.

These pared down planes are popping up across the board. More and more companies are electing to go, or following their designers, down this road. One conclusion we might draw is that a simplistic logo represents a company whose products or services are perhaps uncomplicated and speak for themselves.

Whatever the reason, this direction is likely to help a company break through some of the clutter, at least for the time being. But the pendulum will swing again.

Let's take a closer look at a few examples of these techniques.

Google, Verizon and Lenovo replaced type that had unique components — serifs, gradients, italics — for very uncomplicated, sans-serif fonts. Interestingly enough, Hobby Lobby and Viceland — two very different companies communicating very different messages — have landed on very similar type solutions. The ArtCenter utilized straightforward shape and type techniques by expanding the role of the pure, large circle and with even more simplistic type than before. My opinion is that it's either audaciously brilliant or completely dispassionate and avoidant. I can't quite decide. And while the ArtCenter is locking up their type to the right of the circle, TNT is setting their sans-serifs smack dab in the middle.

And remember, identity design doesn't live in a vacuum. If we're seeing the KISS mantra manifest in logos, we'll be seeing it in the broader design environment as well.

LOVING OR HATING EMOJIS

Take for example, some of the new ways we are communicating and understanding messages, such as the use of emojis. Because emojis are a reflection of the symbols that we understand and logo designers base their craft on symbolism, it's important to investigate what people are working with when it comes to symbols.

There is a plethora of universal symbols and icons that are widely recognized — a rotary style telephone, for example, even though the majority of the population hasn't used this device to place calls for decades. Other icons require us to use our imaginations, and even then we sometimes miss the message completely. As designers, we must rely on symbols and cliches that the public understands. That level of familiarity must exist, or we risk miscommunication.

As this trend progresses, as it surely will, those who are connected to the internet of things will understand icons and logos better than those who are less connected. When it comes to emojis, you either love and use them, or hate and discard them completely. The vast majority of the modern world is apparently loving them, and using them to convey often complex messages and feelings with just a simple mark. The emergence of this type of design is interesting. Remember when the world was demanding a sarcasm font? I believe one was even suggested and circulated for a short while (reverse italics, anyone?). But then along came the semicolon-dash-right parenthesis, and soon after, its winking emoji counterpart, which jerked the rug right out from under the reverse italics and swiftly took its place as the preferred way of saying, "that comment/question wasn't totally serious."

But some people are taking emojis very seriously. In fact, there is litigation in progress regarding whether these graphics should be considered a language all their own. If you're thinking to yourself, "well, that's silly," think about the message behind the icon. If someone texts an emoji of a gun pointed at a police officer or a city council member, should that be considered a threat? If someone relentlessly texts hundreds of smilie faces to you, should that be considered stalking? This is the serious side of an otherwise silly form of communication.

And for you data heads out there, we offer these insights about emojis: most of the messages sent using emojis are positive in nature; more women use them than men, although not drastically so; they're used by people within a wide range of ages and ethnicities; the popularity of specific emojis varies by geographic area offering an interesting, yet certainly incomplete, glimpse into different societies' tendencies; the most popular emojis are in the "faces," "hearts" and "hand gestures" categories; the least popular emojis are in the "reading material," "film" and "travel" categories.

I'll stop there, since I'm a bit terrified about what that could indicate about our society. So what does the future have in store for icons and emojis? People will either grow weary of using the same faces and hearts to communicate and will either demand new designs to replace them or drop the trend altogether. If the former, what will future icons look like? If the latter, what will replace them?

WHAT ELSE WE SAW THIS YEAR

SPOT PICS
Icons or graphics nestled snuggly inside circles. Designers are playing with textures, type and pattern inside these neat little spheres. Example: TNT

WIDE LOGOS
As designers, we tend to like our logos balanced and compact. But we're seeing a shift toward more horizontal lockups that push the boundaries outward and perhaps stretch the imagination. Examples: Oculus and Hewlett Packard Enterprise

TINKER TOYS
Geowires from the 2014 Trend Report and Dot Wires from the 2015 report come together to create jungle gyms of robust forms, such as the shape of a continent. Example: Think Geelong

FILTERS
A grid of dots or other shapes site close together to create a definable, yet permeable field. Example: Fitbit

DUMBELLS
Much like drops of water linking together, these building blocks meet head on and overlap to form a variety of shapes. Example: Evolution Athletics

Based on the rich data source that is LogoLounge, we're able to draw a number of conclusions based solely on the number of uploads and searches. This data tells us that mountains, water drops and locater symbols are still popular choices among logo designers, and that tea leaves have replaced the bounty of hops we saw last year.

Designers continue to have an affinity for birds, although this trend is slowing slightly. Ants come in last place in the logo animal kingdom. And fish and cats are gaining momentum, but foxes and goats are losing speed.

Searches for "vintage," "orange" and "red" have decreased, while terms including "fitness," "green," "health," "modern," "clean," "icon" and "sans-serif" have increased.

Slowing industry-related searches include "law," "sports," "baking," "entertainment," "video games," "technology," "food" and "ministry." Rising industry searches include "fitness," "residential development," "non-profit," "real estate," "health care," "brewery," "culture" and "museums."

OMBRÉ

At a distance these marks may give the impression of gradient ebbing from one color to the next, but by creating a series of stepped increments, designers are cheating the system. For years the specter of creating a logo that demanded a four-color process was verboten. Sheens and gradations that once caused reproduction costs to escalate were overcome by changes in technology and the noise of the naysayers diminished. That challenge settled, designs now achieve this ombré effect by completing color transitions one step at a time. It's a signature effect and one that a clever designer can pull off with no more than a couple of spot colors. Sequential color breaks on these marks usually serve an additional purpose to help define edges or give dimension in a subtle, less jarring manor. Conceptually, this technique can convey the idea of a controlled shift or a multi-phase solution. It's a gentle but evident path from point A to point B, and with inventive application introduces texture and pattern to achieve this. And if that's not enough, for anyone who has ever designed using a traditional gradient and then cursed the challenges of reproduction with embroidery, this may be the unexpected bonus and cure to your dilemma.

ALMOSH82, BUTRFLY

MARIA GRØNLUND,
MYRKOTT ANIMATION STUDIO

NOAH BELL-CRUZ,
MINDFUL THERAPY GROUP

KARL KAUFMANN,
UXDC 15 CONFERENCE

CIRCLES

That ubiquitous icon of perfection and infinite symbolism has become a raging shape du jour. Designers wanting to define a concept have glommed onto this element as the universal visual placeholder in an effort to make the challenge as simple as pie. (Which is also round.) In the last two years we've seen USA Today and The Art Center adopt unadulterated circles as their logos. And these are by no means the first or the last. This trend is much broader and is inclusive of endless simple iterations of circles upon circles upon circles. Imagine you're asked to explain a concept using only circles and you've captured the spirit of these solutions. Strongly diverse logos may range from one to dozens of circles but clever solutions keep them to a minimum. In this year's trends we have seen a definitive embrace of simplicity. The simpler the geometry the better. The differentiating element is often the surface effect that can shift from flat to transparent to gradation, but seldom to dimensional. Open Table knocks a hole in the tabletop to create the mnemonic letter O and then shifts said hole to the left to represent the diner. Asana, the app for tracking teamwork, has taken the three identity dots previously sitting in a row like benchwarmers and inserted them in the game, relating as a team member might.

GULLERS GROUP,
SODERTORNS HOGSKOLA

TOMORROW PARTNERS,
OPENTABLE

MOVING BRANDS,
ASANA

EDER SAOS,
FLASH TRANSLATORS

HALF AND HALF

Even a designer resigned to using flat tone can still lift a logo off the page. Split the center and dial up the light to one side or the other. A dynamic corner perspective nearly always trumps a head-on view, but the tone-on-tone divide delivers interest. Don't think of this as an iteration of the positive-negative split that generally creates a high contrast break and is seldom used to imply volume. This trick has turned into the symbolic three-dimensional shortcut of choice. Without doubt the hardline value-shift breaks up surface tension and adds a modicum of interest where there was none. No one is looking to be fooled by this faux effect, but it rides the coat tails of more realistic dimensional attempts that have become popular over the last decade. If anything, this is a more mature way to fess up to consumers that the reality eye candy was just that and we can still insinuate mass with simple flat tone. Shield- and crest-based marks have become natural candidates for a bit of this half and half chicanery. A bit of old school heritage has been given a contemporary pedigree and is a pleasure to work with for reproduction.

KALEN KUBIK,
DICKINSON COUNTY

JERRON AMES,
ARTEIS

JERRON AMES,
RIVERWOOD

DAVE MCCLINTON,
TITAN

LINKED

You're only as strong as your weakest link. Or, the weakest link in a chain is the strongest, because only it can break the chain. Both great perspectives depending on which link you are. The concept of linkage is packed with metaphors and similes, but they generally come down to pairing one with others to expand capabilities. It demonstrates a commitment to another and a commitment to a cause, and though breaking bondage is an entirely different proposition, these marks are built around the strength of union. Merging entities looking to rebrand or divergent technologies united to describe a new niche are two scenarios that exemplify linkage. But despite the absence of visual chains in its logo, LinkedIn has probably been the most evident proponent of the concept. Think of the connectivity of social media where the specter of finding commonalities or conversing with previously unknown individuals on the far side of the Earth has become a daily occurrence. When looking at this concept visually, don't forget that chainmail in armor is a surface of links capable of creating an impenetrable.

UNISONO,
QUDRAT

JOEL WARNEKE,
ATRICURE

IGOR KHRUPIN,
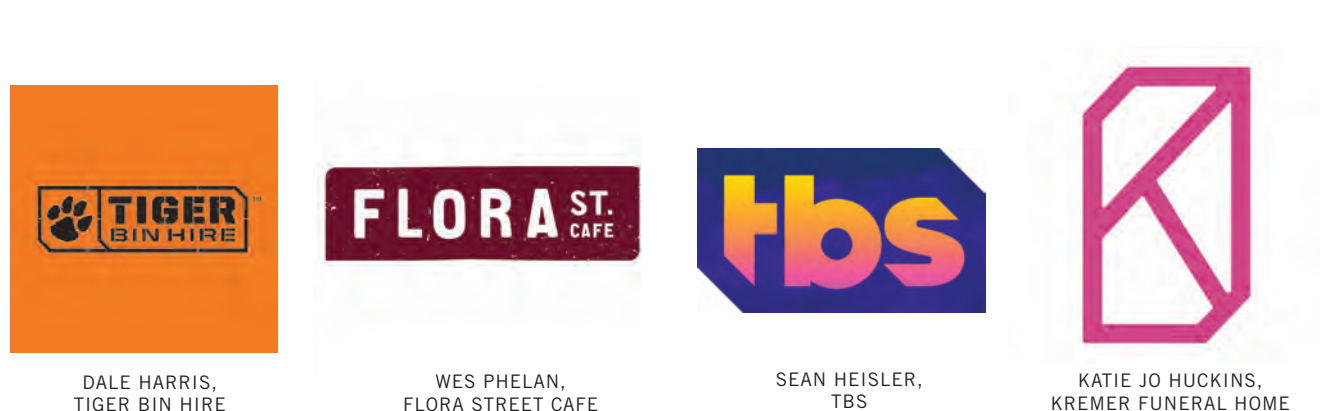COLORBAR

PAVEL SAKSIN,
UBIROUTING

STIMMING

You can read clinicians who wax endlessly about individuals who subconsciously with their fingers or eyes trace figures in a never ending loop. Figure eights are common but imitating even more complex patterns will manifest as well. It's a bit akin to a mild version of the condition "stimming," a common habit of repetitive actions. Now consider a few of these marks by starting to trace their loop and stopping where you started, if you can stop. Mesmerizing, these logos create a continuous pathway that become both addictive and engaging at the same time. Aside from their compulsive nature, these marks can conjure the flow or motion of travel. The smoother the radius the less jolting the ride. Imagine the value of conveying the perfection or consistency of a process. Rhythmic repetition has a captivating quality that builds momentary affinity with a consumer, which is a bonus where milliseconds of exposure count. Variants of these logos have been utilized for years but the controversial success of the AirBNB mark can take some responsibility for new interest in continuous loop marks stimming.

SERGEY KULINKOVICH,
MEDSCAN

CHRISTER BJORKMAN,
MELODIFESTIVALEN

LAWRENCE & SCHILLER,
MIDCO

BXC NICELOGO.COM,
ANDESIGN

DOG EARED

There's a long-standing tradition of building containers. They encompass what's important, they help protect our belongings and if you dress them up, contents that are otherwise unremarkable suddenly take on a pretty good luster. Especially when trying to lift a piece of type into the category of logo or wordmark, an enclosure of whatever shape seems to be the shorthand language to get you there. In past trend reports we have identified other trending shapes but this year the number of rectangular boxes with clipped or rounded opposite corners is truly remarkable. Those dog-eared rectangles are actually an iteration of the hexagon that was so pervasive two years ago. It could be an artifact of that movement or it could be that the shape gives the impression of an extruded box creating a modest illusion of dimension. Or it may be that the designers couldn't bring themselves to park another solution in an unadorned box and felt the need to dress the final product with a trim. Who'd be willing to bet that the majority of these logos make their appearance on business cards that also have had their corners sliced to match?

DALE HARRIS,
TIGER BIN HIRE

WES PHELAN,
FLORA STREET CAFE

SEAN HEISLER,
TBS

KATIE JO HUCKINS,
KREMER FUNERAL HOME

CORNERS

Whether describing a diminutive postage stamp or a quarter section, each has four corners. It's a basic way of defining any rectangular space. It's how we frame a masterpiece or the first dollar we earned. It the symbolic parenthesis we use to draw attention to what's inside. And it's a further signal that simplicity of mark and concept has returned. Whether mitered at the ends or square cut like the letter L, gathered in a foursome or standing alone, corners have played a central role in identity design over the last year. Much like the penchant for circles, these right angle corners might be challenging to dress up, but they are loaded with metaphorical calories. Groupings that form a frame demonstrate an equal partnership and unified effort. As a stand-alone corner we almost assume there are three more far flung participants managing group objectives in the wings. It's a roof, it's a crop mark, it's an arrow, and it's up, down, or play depending on orientation. It's that ubiquitous shape that can work very well or easily be lost in a crowd without strong context from color, typography or other supporting elements.
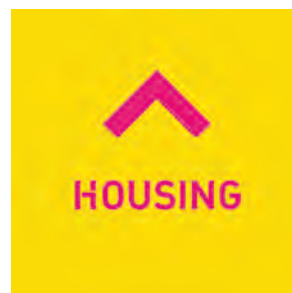
CHARLES FORMAN,
THE VALENTINE

MATT GOAD,
ARTSPACE

BRANDMOR,
TOTHPAL TOMI PHOTOGRAPHY

MOVING BRANDS,
HOUSING

LINE DASH

In design, the challenge with all things being equal is that all things are equal. In the evolving saga of mono-line logos you eventually reach a point where defining a hierarchy of line is valuable. That may sound challenging since the premise of mono-line design ostensibly is everything is mono or one weight. Certainly differentiation could be by color, but in a single color environment signaling variance with a dashed line seems a perfect fit and introduces some missing texture as a bonus feature. MCA Chicago wanders into this collection with a desire to build a letterform with straight-line segments while the facets of another logo in this collection allow the dashed line to represent edges that might otherwise be obscured. Reasons for line variance are limitless but a few considerations are to demonstrate motion, borders, pathways, invisible elements, transparency, scores or secondary tiers. Scaling can dramatically impact these marks as the dash detail in a diminished size becomes a halftone line but even at that the objective of differentiation still is achieved.

REKLOS SOTIRIS,
PRAPAS

MEVIS EN VAN DEURSEN,
MCA CHICAGO
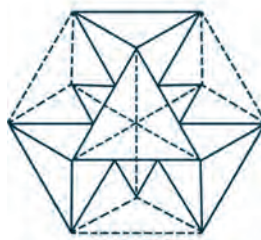
MARK BOEHLY,
REFLECTIONS BY FW

PAUL GARDNER,
EASTMAN INDUSTRIAL FABRICS

OFF SHIFT

Who doesn't love a good puzzle? Enigmatically juxtaposing letterforms is tantamount to a challenge. It's throwing down the gauntlet and taunting the public to decode a message. There's something about the need for order in our DNA. These marks leave us determined to straighten out or push these characters into alignment or make sense of the chaos. When the cipher's been conquered and the consumer is awash with the glow of the "aha" moment the logos in question have admirably accomplished their objective. Awkwardly arranging the type elements of these marks may appear as a nod to nonconformity or a way to display autonomy of various parts that come together in unity. Or it could just be with a modest shift, a vertical line of binary code appears as in the IT Information mark or off setting the common N to manifest the point of the Sharing Economy UK logo. There is a place for the clever use of this technique but not everywhere is that place. Consider the personality of the entity in question and ask if such a challenge is in their nature and best interest.

SF MOMA DESIGN STUDIO,
SAN FRANCISCO MUSEUM
OF MODERN ART

SUPPLE STUDIO,
SHARING ECONOMY UK

MICHAEL MCDONALD,
FUTURIST

DENYS KOTLIAROV,
ITFORMATION

CURLS

Sometimes a visual building block debuts and in short order it's been cast with top billing in too many productions to enumerate. Descriptive words for this element appear elusive at first blush. A transparent racetrack oval left in the oven just long enough to curl up on the edges and the ends with a twist. Frankly it's somewhere between a Fritos Scoops and a feminine liner, but with much more potential. It's a pleasant shape to be sure, but its function is less than evident. String a few of these together around a central axis and you hint at a pretty good sphere. Transparency seems to be a fairly common aspect of this shape but it's not uncommon to see it achieved in flat tone, as well as with dimensional gradation and highlights. The curving form hints at a pair of arms giving an embrace or raised up to the sky. They demonstrate flexibility but with a suggested tension. Typically the inside of the shape is different from the outside, though these appear equally successful with a tone-on-tone variance. For now, these mostly offer up an engaging visual shape to serve as the replacement for another less stimulating one. Sometimes looks alone are enough to garner that starring role.
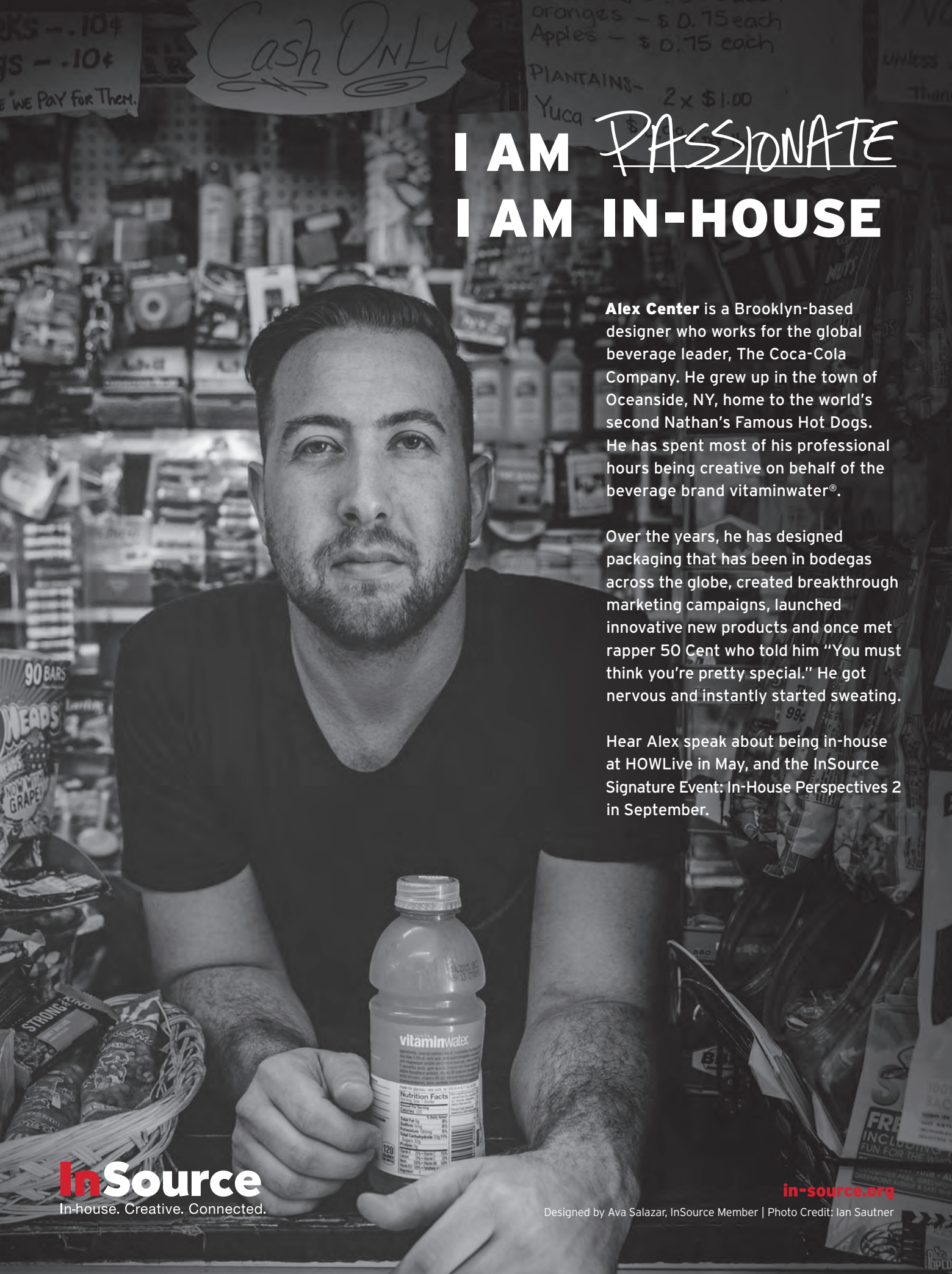
ANY DE LA PIEDRA,
CIOSIPTEL

MIKHAIL POLIVANOV,
YOGA ID

KAMILLA BARTENEVA,
AZURE SPA HOTEL

SUMMATION DESIGN,
VISOVA

I AM PASSIONATE
I AM IN-HOUSE

Alex Center is a Brooklyn-based designer who works for the global beverage leader, The Coca-Cola Company. He grew up in the town of Oceanside, NY, home to the world's second Nathan's Famous Hot Dogs. He has spent most of his professional hours being creative on behalf of the beverage brand vitaminwater®.

Over the years, he has designed packaging that has been in bodegas across the globe, created breakthrough marketing campaigns, launched innovative new products and once met rapper 50 Cent who told him "You must think you're pretty special." He got nervous and instantly started sweating.

Hear Alex speak about being in-house at HOWLive in May, and the InSource Signature Event: In-House Perspectives 2 in September.

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In-house. Creative. Connected.

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POCKET SHIELD

Shields have been a tried and true component of identification for as long as ... well, as long as there have been shields. They demonstrate protection, authority, and are the assurance of one's official capacity. They hearken back to kingdoms, fiefdoms, freedoms and any other "doms" with a legacy worth the battle. Symbolism that entrenched in heritage is certainly worth application but maybe with a nuanced nod, not too beholding to the past. To that end, an abundance of pocket-shaped shields have captured the industry's imagination. Think shield for sure, but with straight vertical sides and no sweeping curvilinear form at the base. Instead, an efficient, clipped angle at the bottom gives the appearance of the back pocket of a pair of Levis, minus the rivet. This geometric cut reflects the past but allows the outer shape to emulate a cube from its corner, or a ribbon, or any number of additional attributes. By leaving behind much of the regalia and falderal of the past, these cleaner marks separate themselves from history, but still demonstrate the understanding of the precepts we continue to associate with a shield.

TASOS POLYDOROU,
PETROS ELEFTHERIOU
LAW FIRM

BEN ROWE,
WILKINS

ERIC VENEGAS,
STORA SECURITY

MEGHAN STEWART,
ROCKVINE HOMES

SLICES

Much as a CAT Scan allows a physician to produce cross sectional views of the human body, alternately, adept designers are applying the same investigative perspective to logos. Imagine running a three dimensional logo through a bread slicer and reassembling those slices in space. Adjust for optimal perspective and you pretty much have the technique down. Of course, depending on if your slices are opaque, translucent, transparent or otherwise, the result can be an eye-popping rendition of an entity open entirely to public scrutiny. Without relying on traditional methods, a logo is able to convey volume and transparency in a memorable fashion. These images may also conjure up the methodology of a 3D printer building thin layers of product sequentially deposited to craft an object of substance. Some of these examples may lend themselves to fewer reproduction challenges than others. This diverse group of logos relies on the same premise to create a captivating perspective that is half object, half rendering technique, but one hundred percent conceptual.

HENNY HOEDY,
TRIDIO

EVOLVE INTO,
3DMYPROPERTY

KAMILLA BARTENEVA, IHC

FELIPE AMORIM,
RAMOS & LIMA

LETTER BLOCK

Squares and circles have a special place in the hearts of most designers. They're relatively efficient shapes that allow us to contain an idea. The constraints of the shape are a concept the public understands so venial design sins can be forgiven if the greater good is to fit inside given geometry. Favicons favor the square logo as well, presenting the opportunity to maximize every one of the 256 potential pixels at hand. So who's to blame a designer for trying to optimize alpha numeric characters in the skin of a square? These letter block logos have several other commonalities, including strong balance due to parity between the positive and negative spaces.

Monograms have certainly seen a resurgence of popularity but the fascination with the outer shape may be attached to the idea of turning a common letter into a useful object. Making it more iconic to give it greater weight and symbolism. These are still monograms but with strength and substance intended to reflect the individual or entity they represent.

SHED LABS,
DIRT JOCKEY

BRIAN AUTHEMENT,
CLEMENTS DEAN BUILDING
COMPANY

ERIC VENEGAS,
TEAM BRANT

REDEFFECT,
ABESSO FURNITURE

BENDERS

Nearly a decade following the Moving Brands iconic Swisscom logo-in-motion, a new crop of ambiguously twisted chards is taking flight. This new generation of ethereal floating symbols is still full of potential, but is every bit as conceptual as a logo can get. Don't expect consumers to capture the essence of an industry based on a glimpse of the mark. Rather, expect the public to divine a sense of personality, or at the very least, be so captivated by the brash vagueness that they'll be inspired to investigate further. In fairness, any mark is supported by greater context that helps communicate a more complete story. Lendlease utilizes a continuing ribbon that undulates with additional gradient shifts to reflect the logo. Bapco takes advantage of the fluid transparencies to better display the diversity of their energy activities. The commonality they share is the desire to convey flexibility and an agile approach to their mercurial industries. These marks conceptually support a client's ability to adjust in order to meet the demands of a market.

LANDOR,
THAI UNION

AUDE METZ,
SNCA

SIEGEL+GALE,
BAPCO

HOUSTON GROUP,
LENDLEASE

BARS

Of all the critical building blocks of design, rhythm is probably one of the most misunderstood components. There is a reason we feel comfortable with rhythm. It is the repetition of sound or movement, either simple or complex that allows us to forecast the future. It's the repeating refrain of a song or the pattern in a textile that only requires partial consumption for you to complete what's next.

When a logo is built with pattern, you may only need to see a part of it to imagine the balance of it. You probably only require the top bars of the American flag to guess how many more are to come, and that they will shift from red and blue to solid red as they move to the bottom. The use of the rhythmic bars allows the designer to build a transparent surface that helps the logo connect to the page and take on a sense of place. The precision of spacing and line width connotes attention to detail and consistency, which implies the same will be true of the organization the mark represents.

STEVE WOLF,
828

JARED GRANGER,
CONCEPT
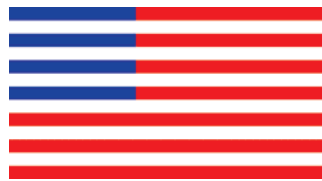
MIRKO ILIC,
STRIPES AND STRIPES

TRACY BANK,
M/I CITY COLLECTION

ABOUT LOGOLOUNGE

Thousands of designers use LogoLounge every day as a gallery, portfolio, network and source of inspiration. These same designers have contributed nearly a quarter million logos to LogoLounge so that others might admire and be inspired by designs they might otherwise never have seen. What sets LogoLounge apart is the context our members are able to apply to their research by using the most extensive logo search engine on the planet. And our team is able to parse out information, data and trends in logo design, then share those with our members. This is just one of the services we provide to help move our members and the design industry forward. But don't let us tell you what's what. Search for yourself! The tool is there at your fingertips at logolounge.com.

ANNUAL COLOR FORECAST

FALL 2016
A Unity of Strength, Confidence and Complexity

As the world's color authority and leading provider of professional color standards for the design world for more than 50 years, Pantone's color forecasts are highly anticipated. The PANTONE Fashion Color Report, PANTONEVIEW home + interiors forecast, an introduction of 112 new colors to the Pantone PLUS graphics collection, and the annual Color of the Year declaration, all have a heavy influence on the fashion, home, interior, industrial, packaging, and graphic design industries.

The upcoming year for color in fashion and interiors was inspired by consumers' continued search for reassurance and stability. Designers will seek to answer a common call for calm through a color palette that captures resilience and dependability while remaining uplifting, persuasive, and sophisticated. Satisfying a universal desire for tranquility, composure and optimism, as demonstrated by the PANTONE Color of the Year 2016, color directions continue to evolve toward an antidote to modern stresses.

As our world becomes increasingly digitalized, color is a key element that inspires and enables graphic creativity. Leveraging the international trend-spotting of the Pantone Color Institute, Pantone PLUS identified the use of Neutrals, Blushes, and nuanced Blues across graphics, packaging, print, and web design, representing the evolving taste for a simplified aesthetic. In addition, the deepening of Red, Orange and Brown shades reflect a shift toward earth-driven and organic lifestyles, while also conveying the new luxury of living well. The addition of these 112 new shades to the Pantone PLUS graphics collection is a comprehensive and powerful color palette that will look and feel familiar, but also fresh, engaging and exciting.

Overall, the unilateral approach to color and trend toward gender neutrality continues in the upcoming season. Enthusiastically responding to a public that is more comfortable with color as expression and less concerned with stereotypical ideas about gender, we see a breadth of color choices that transcend sexual identity, preference or bias. As shown through 2016's Color of the Year, a blending of Rose Quartz and Serenity, today's consumers have an increased comfort with using color as a form of expression, which in turn has relaxed more traditional approaches to color and has encouraged freedom and exploration.
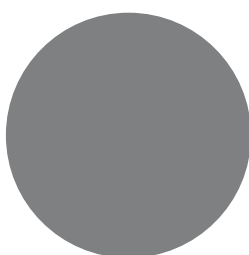
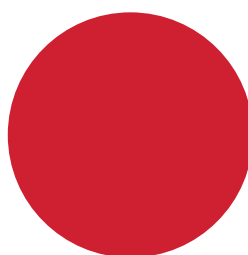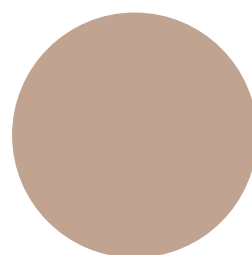LEATRICE EISEMAN, Executive Director, Pantone Color Institute
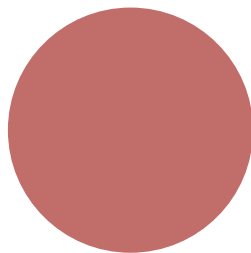
TOP 10 COLORS FOR FALL 2015
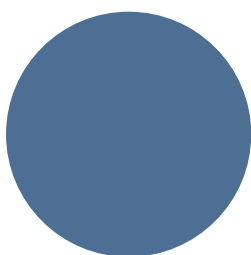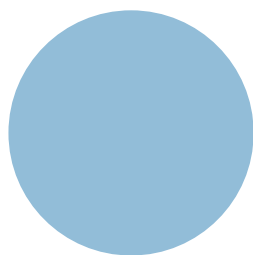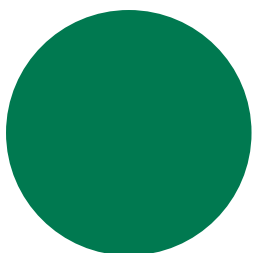
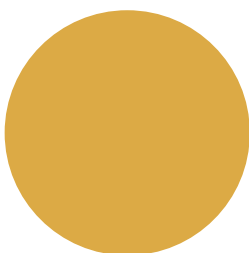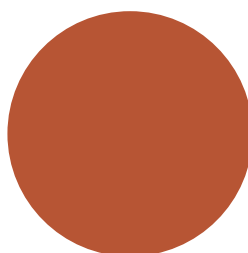RIVERSIDE   AIRY BLUE   SHARKSKIN   AURORA RED   WARM TAUPE
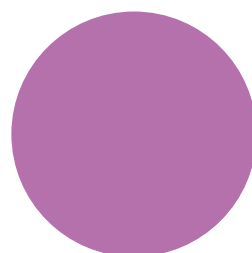
DUSTY CEDAR   LUSH MEADOW   SPICY MUSTARD   POTTER'S CLAY   BODACIOUS

< THE COLOR OF THE YEAR, a blending of Serenity and Rose Quartz, demonstrates an inherent balance between a warmer embracing rose tone and the cooler tranquil blue, reflecting connection and wellness, order and peace, and coincides with societal movements toward gender equality and fluidity. PICTURED LEFT: FOR LOVE AND LEMONS
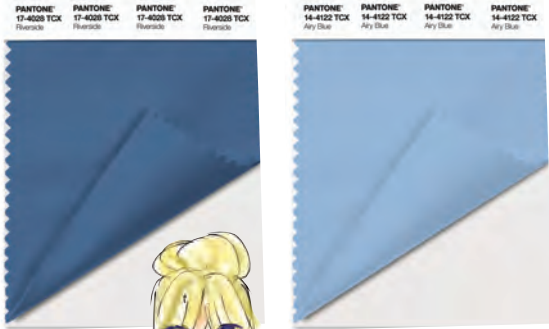
The Blue family leads the Fall 2016 collections in the form of **Riverside**, a cool and calming hue with a subtle sophistication, and **Airy Blue**, a nod to one half of the PANTONE Color of the Year 2016, Serenity, that evokes a feeling of weightlessness. The complement of strong and light Blues at the forefront of designers' work gives wearers a much-desired feeling of repose as an independent pairing, or suggests freshness when combined with hues Lush Meadow, Taupe or Dusty Cedar.

ALICE & TRIXIE

NICOLE MILLER

REBECCA MINKOFF

112 NEW COLORS
for Graphic Design

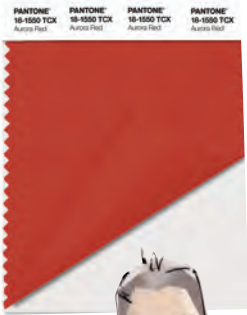### New Colors, New *Stories*

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"Do I want new colors? Well, who would ever *not* want new colors?"
– Chip Kidd

To see how SOLID CHIPS and the 112 New PANTONE Colors inspire Chip Kidd, watch the video at pantone.com/plus

ANNUAL COLOR REPORT | PANTONE

In contrast to the stability that serves as the backbone of the Fall 2016 palette, **Aurora Red** adds a welcome punch. A bold Red that is warm and sensual, Aurora Red gets the metaphorical blood of the palette and the collections pumping, in a way that breeds unmistakable confidence.

BIBHU MOHAPATRA

CHRISTIAN SIRIANO

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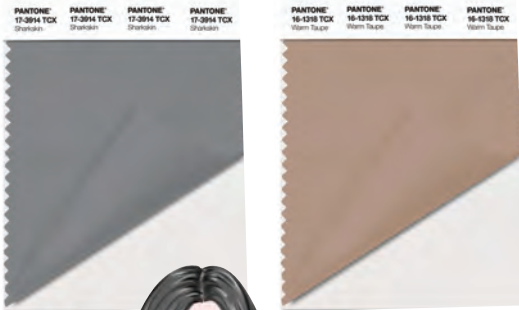8, 10, 12, 14, 15, 16, 18 & 24 pt.

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Sharkskin serves as a neutral with an edge. Pair-able with almost any fall color whether bright or muted, Sharkskin is a color that the rest of the palette can literally and theoretically rest on. While several Grays have come through the fall collections, this particular shade showcases practicality through a dependable but contemporary lens.

Warm Taupe, a hearty, grounded and approachable neutral harkens back to our search for reassurance and stability, and pairs well with each of the top 10 shades of the Fall 2016 season.

TAORAY
WANG

QUINN

IRIS VON
ARNIM

Potter's Clay takes the palette back to what we might expect for fall and winter fashions, but has an added degree of sophistication and inherent layering. This warm orange-toned shade has emerged as another strong foundation for the fall palette.

Lush Meadow, as its name suggests, brings to mind fresh botanicals and foliage. Rich and elegant, vibrant and sophisticated, this Green shade displays a brightness, panache and depth of color that elevates the overall elegance woven through this season's collections.

A fall and winter version of the Pinks we're used to seeing in spring, **Dusty Cedar** is a dustier rose-toned Pink shade with some complexity that nods to the other half of the Pantone Color of the Year 2016, Rose Quartz.

TADASHI SHOJI

RACHEL PALLY

KUNG
KATHERINE

ANNUAL COLOR REPORT | PANTONE

Lending itself to fabulously interesting and vibrant color combinations, **Bodacious** speaks to the gender fluidity we've come to see with designers' use of color. Surprising for the fall palette, this versatile Purple shade can be used mono-chromatically with colors in the Pink and Red family, or just as easily with Spicy Mustard or Potter's Clay. The bright, rich Purple, with its hints of a more sophisticated Pink, transforms fashion accents into fashion statements.

In a shift from previous seasons, the spicier, zestier Yellows we are seeing for Fall 2016 are exemplified through **Spicy Mustard**, an unexpected and unusual but welcome addition. Bouncing elegantly off other colors in the palette and adding another splash of uplifting vibrancy, Spicy Mustard is an exotic addition that comes through in both the abstract and the more defined geometric accents designers have employed this season.
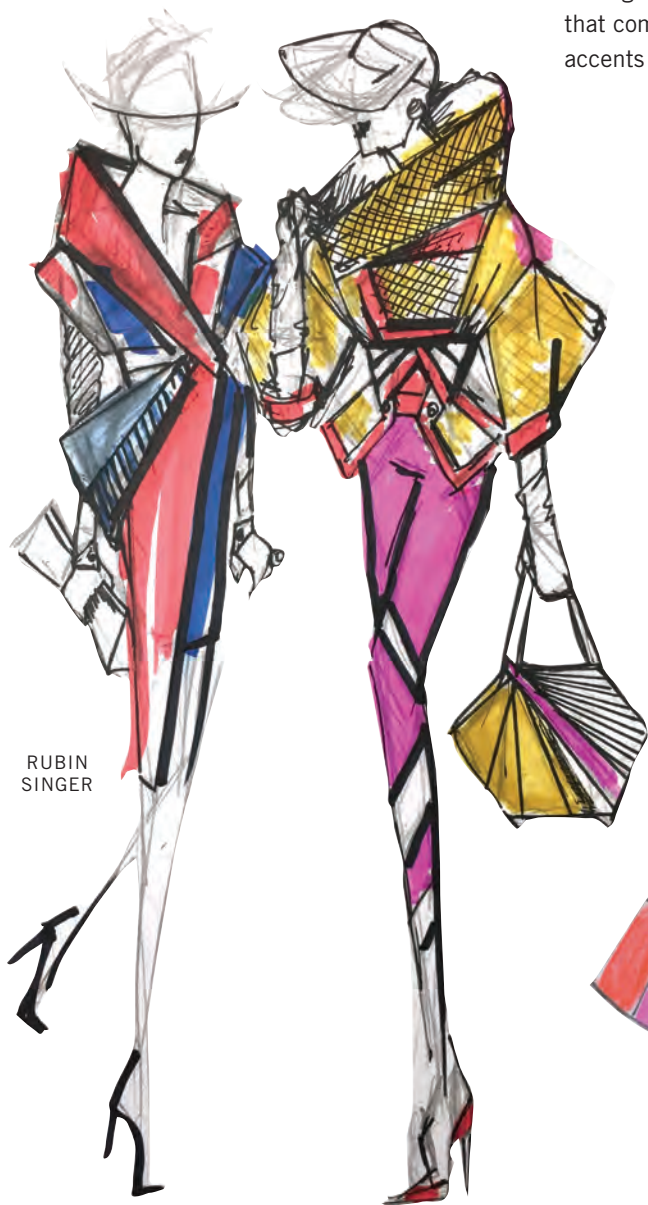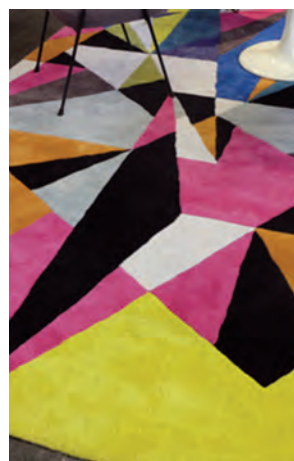
RUBIN
SINGER

CHARLES & RON

PANTONEVIEW home + interiors 2017 offers visual inspiration, key color direction, swatches of the 81 forecasted colors, and suggested color harmonies for interior design and home furnishings, including housewares, appliances, decorative accessories, bedding, textiles, bath, toys, flooring, indoor and outdoor furniture, paint, floral and food design.

THE NINE DIRECTIONAL COLOR PALETTES FOR 2017 ARE:

Day Dreaming
At Ease
Native Instincts
Florabundant
Acquired Taste
Forest Bathing
Reminiscence
Raw Materials
Graphic Imprints

Graphic Imprints starts with a base of black and white but then pulls in a series of strong, vibrant colors with names that tell a story themselves.

BLACK ONYX	BRILLIANT WHITE	BLAZING YELLOW
DAZZLING BLUE	ORANGE POPSICLE	FANDANGO PINK
DRIZZLE	PRISM PINK	OPALINE GREEN

CHRYSAN-THEMUM	MAYFLY	BATON ROUGE
RICH GOLD	SCARLET IBIS	SPLIT PEA
WINTER BLOOM	RED DAHLIA	PINK YARROW

Just like its name implies, **Florabundant** is filled with the sumptuous beauty of rich floral hues. This palette offers a lot of drama from Pink Yarrow, Chrysanthemum, Red Dahlia and Baton Rouge and includes varying shades of green.

SILT GREEN	KALAMATA	MOSS
WILLOW BOUGH	GRAPE KISS	REDWOOD
HYDRO	BRONZE MIST	ACID LIME
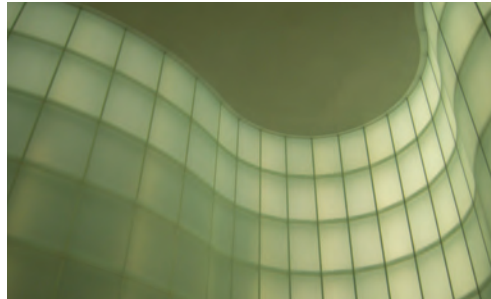
Forest Bathing is stress-reducing palette inspired by the Japanese practice of "Shinrin-yoku" or forest bathing. Studies have shown that a contemplative walk in the woods reconnects the individual with nature and elevates their mood.

EVERY TIME WE PLACE TALENT IT'S LIKE PLANTING A SEED.

Then we carefully nurture them along the way, providing the resources they need to blossom. We help to plant their roots at leading companies, to begin or continue prolific careers in the fields of digital, print and marketing.

That's how we proudly cultivate long-standing relationships with both the talent we represent and the clients we serve. Join us in growing something extraordinary.

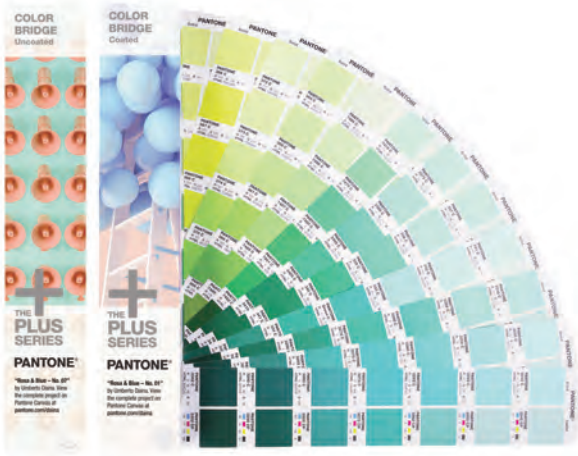Artisan
Matching Talent with Success®
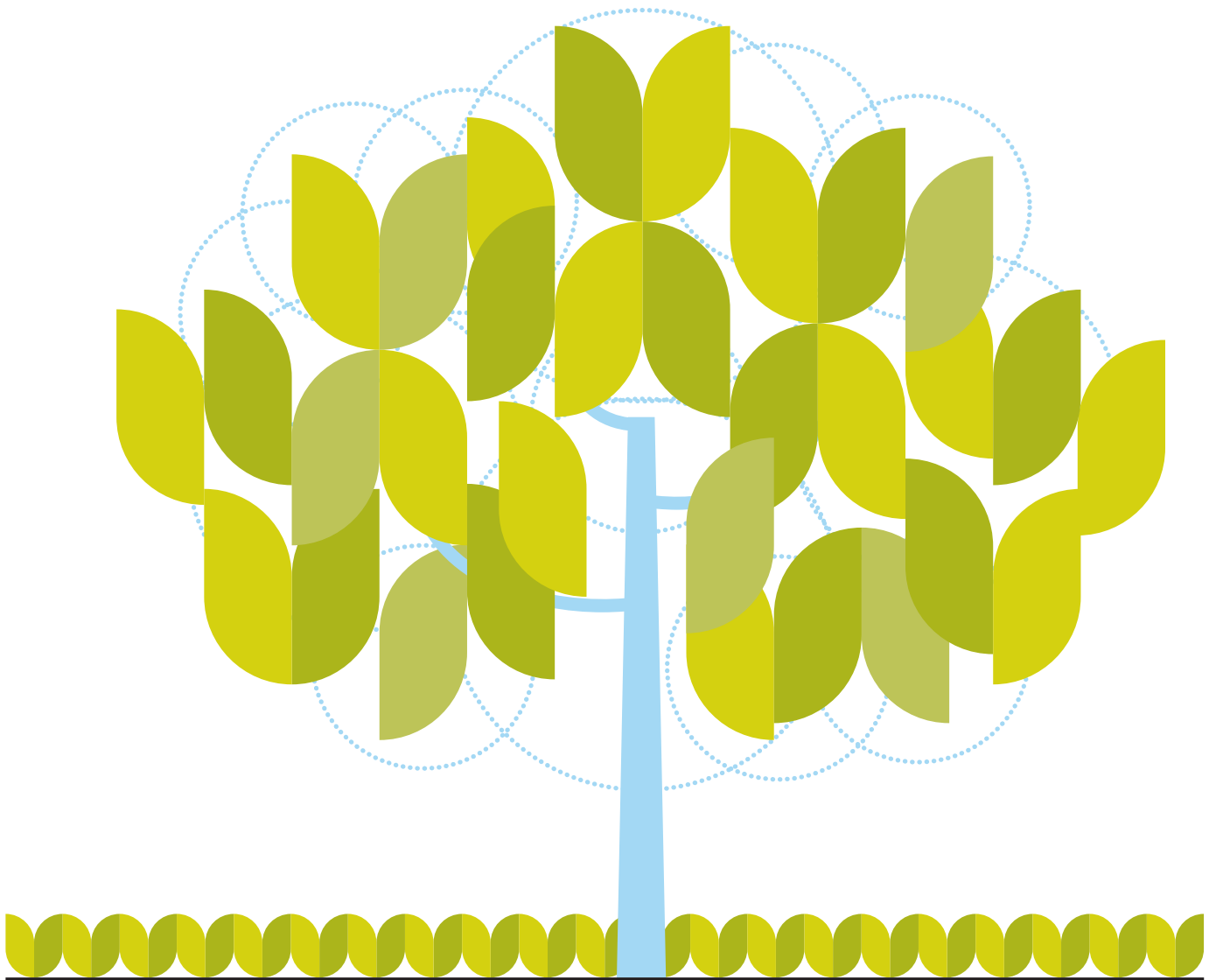
PANTONE SOLID CHIPS

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7C process Spot Color simulations for print and package design.

PANTONE COLOR BRIDGE

Side-by-side solid and 4C process comparison guide.

PANTONE FORMULA GUIDE

Comprehensive solid color guide for color decision makers.

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PRINT DESIGN SURVEY

BY GORDON KAYE

SPONSORED BY VERSO CORPORATION

PASSION FOR PRINT REMAINS IN THE AGE OF SOCIAL MEDIA

For the 53rd year, GDUSA has conducted a reader survey about print design. When print was predominant, our surveys got into the weeds: details about projects, presses, papers, practices. Today, print is an option and a choice and, therefore, the survey focuses on existential questions: its role, purpose and future. Here, the 2016 results and comments are both suggestive and informative.

1 First, print remains crucial as to how professional graphic designers make a living. More than 9-in-10 designers work in print as part of their mix and nearly 3-in-4 projects involve a print component.

2 Second, designers retain responsibility and control for large swaths of the print process, with roughly 8-in-10 involved in print buying and paper specification.

3 Third, designers believe print perseveres because of its classic strengths. Foremost is touch — sensual, physical, real, permanent, credible – the human connection that is missing in the virtual world.

4 Fourth, these classic strengths are amplified by context. In today's digital clutter, and the current rush to social media, print has the potential to stand out and be special – fresh, welcome, surprising, disruptive, personal, engaging, meaningful, a statement that a brand values itself and its customers.

5 Fifth, it follows that print lends itself to certain audiences and offerings where the communication needs to be retained, contemplated or trusted: luxury goods and premium services, fundraising and memberships, event invites and announcements, real estate and capital equipment purchases, fashion and cosmetics, law and medicine, real estate and investments, music and art, are telling examples.

6 Sixth, print's special role comes with responsibility: superior print design, well-crafted production, strategic deployment, sustainable manufacture and distribution matter as much, perhaps more, than ever.

PRINT SURVEY | THE NUMBERS

WHAT TYPES OF DESIGN PROJECTS DO YOU WORK ON?

97% PRINT

74% ONLINE

60% POP/PACKAGE/SIGNS

22% TV/FILM/VIDEO
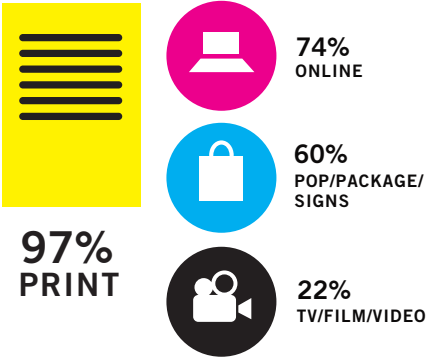
HOW MUCH OF YOUR WORK INVOLVES DESIGNING FOR PRINT?

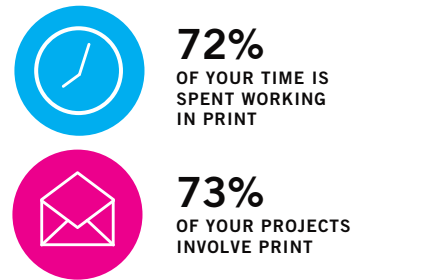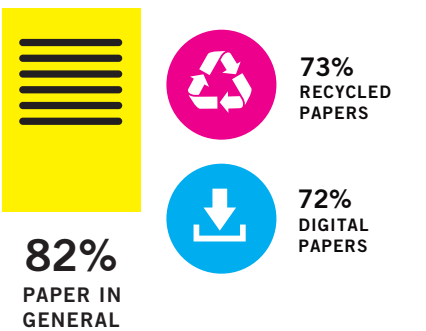72% OF YOUR TIME IS SPENT WORKING IN PRINT

73% OF YOUR PROJECTS INVOLVE PRINT

DO YOU BUY, SPECIFY, OR RECOMMEND PAPERS + SUBSTRATES?

82% PAPER IN GENERAL

73% RECYCLED PAPERS

72% DIGITAL PAPERS

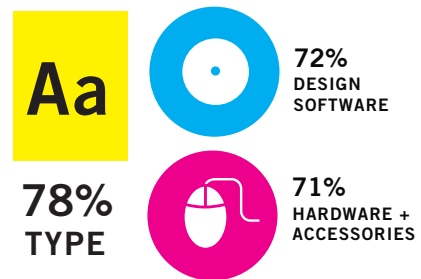## WHAT KINDS OF PRINT PROJECTS HAVE YOU WORKED ON THE PAST YEAR? (TOP 12)

BROCHURES/COLLATERAL
ANNOUNCEMENTS/INVITES/CARDS
DIRECT MAIL/POSTCARDS
LETTERHEADS/BUSINESS CARDS
PRINT ADVERTISING
POSTERS
SALES/SELF PROMOTION
POP/PACKAGING
PUBLICATIONS/MAGAZINES/CATALOGS
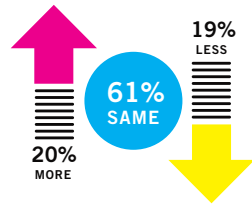ANNUAL/CORPORATE/CSR REPORTS
BOOKS
CALENDARS

DO YOU BUY, SPECIFY, OR RECOMMEND PRINTING?

87% PRINTING IN GENERAL

77% DIGITAL PRINTING
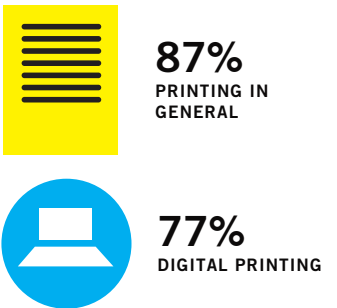
DO YOU BUY, SPECIFY, OR RECOMMEND THESE RELATED BUSINESS PRODUCTS/SERVICES?

Aa 78% TYPE

72% DESIGN SOFTWARE

71% HARDWARE + ACCESSORIES

DO YOU BUY, SPECIFY, OR RECOMMEND MORE OR LESS PAPER THAN IN PAST YEARS?

20% MORE — 61% SAME — 19% LESS

DO YOU BUY, SPECIFY, OR RECOMMEND MORE OR LESS PRINTING THAN IN PAST YEARS?

27% MORE — 53% SAME — 19% LESS

ARE YOU DOING MORE OR LESS PRINT DESIGN THAN IN THE PAST YEAR?

19% MORE — 62% SAME — 19% LESS
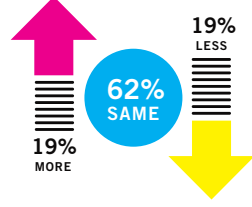
ARE YOU DOING MORE OR LESS PACKAGE DESIGN THAN IN THE PAST YEAR?

25% MORE — 60% SAME — 15% LESS

IS SUSTAINABILITY INCREASING OR DECREASING AS A FACTOR IN DESIGN SOLUTIONS?

20% MORE — 75% SAME — 5% LESS

Our 2016 survey was sent to a random selection of 12,000 GDUSA print magazine and e-subscribers, and generated 1,089 responses. The benchmark results convey a clear message: print remains essential to the graphic design profession. A few specifics: 97% of GDUSA readers work in print as part of their mix and spend 72% of their time doing so. Control over key elements of the process still resides with the designer: 82% buy or specify paper and 87% buy or specify printing. Other notable findings: brochures and collateral are the most frequent print projects; package design is seen as a stable area of the business since it's role is less directly impacted by the internet than other print-related activities; digital printing and digital papers are mainstream; sustainability continues to influence design solutions and purchasing decisions; and designers maintain significant purchasing influence with regard to related products and services such as type, images, software and hardware.

PRINT AND PAPER HAVE CLASSIC STRENGTHS

Designers feel strongly and positively about print. They value print for its classic strengths and how these can be effectively leveraged to convey a message or a feeling. Foremost is touch, but other practical attributes continue to matter: permanence, portability, convenience, accessibility. Print works, in the view of respondents, because it creates a human connection and a trustworthiness missing from the ephemeral, oversaturated, often anonymous world of digital communications. In addition, many observe that the relative rarity of printed communications makes the impact of print felt even more.

Print still has an important place. We continue to get much higher amounts of donations in response to our physical asks compared with email asks, even though our lists are roughly the same size and contain little overlap; additionally, we find that people retain more if they read it on a printed piece instead of via web or email.

Print is still a large part of my professional life. People still value print, it's changed to be more of a luxury and use of unique papers/inks/color is what is hot. We've become print snobs.

Yes, print is still a viable solution. People seem to like to take a break from the glare of the screen to the tactile. Touch is still relevant with the different paper types and visual and special techniques. It involves a individual personally, a different and still useful way of connection.

Although online marketing is important, print is still relevant. Tactile printed materials should complement websites for strong branding.

Print will always have a place in our world; research tells us that when people have an emotional decision to make, or want to read something for pleasure we want to do that with a print piece.

Clients are noticing a stronger impact with print this year. Things are getting lost in the digital-social world and there is better ROI in direct mail.

The printed word has always been powerful and this has never changed. People treasure printed pieces and keep some for a lifetime if their name or a loved ones name is on it … commemorating special events, fond memories or achievements.

There's something about printed products that still attract people. Having a magazine to physically look at, a printed invitation to send or hold, a signs or poster or announcement to keep as memorabilia. Maybe it's the nostalgic aspect of printed items that appeal to people.

Print still has a very important place in my business and personal life. Additionally, when asking clients which they prefer, most want

People are beginning to return to the realization that print's relative permanence, its ability to be shared in ways that electronic media can't match, have a real place in the marketing and advertising mix. Reading on a screen can be an unpleasant challenge. Besides, you've never lived till you've done a print campaign to publicize a website!

— N. B. CARROLL, PRESIDENT, B PLUS C COMMUNICATIONS

printed products for the tactile sense. But some clients are hesitant to pay for the production costs of really good printed pieces.

There is a longing for tangible visual media. Though digital media has taken a prominent role in the business, it is nice to feel an actual printed piece, to hold a newsletter or an invitation that has clever folding, diecuts and special effects with ink.

Print will continue to have an importance for many years to come, I just think it morphs with the times … In my personal life, paper still holds importance as I do better when I write down notes, or when I want to doodle.

The tactile feeling of paper draws me in. I love creating for print, developing companion pieces for digital materials, and sending and receiving print materials. People like to get their hands on print materials because there are just too many emails!

We have always been tactile beings; meaning from infancy we have the desire to touch and feel – that hand/eye relationship will never leave us.

Print is not dead. More and more people are actually turning away from digital; they look at screens all day and want to unwind with a magazine or good paper book. Paper never pauses or disconnects!

Every time I get a blue-line in my hand I close my eyes, get my nose right up on it, and breathe it all in. I believe a truly talented digital designer must have experience in design for print. The physical constraints inform digital restraint.

Print is an aspect in everything I do. I believe it has an even stronger impact because of the fact that there is too much digital marketing; having something tangible gives it a completely different feel and perspective.

Print is highly important in my professional and personal life, it is a passion. Touch, permanence, and impact are all still meaningful, more so now than recently because it's being used more sparingly and appropriately now.

Print plays a crucial component in both my professional and personal life. As we become more and more digitally oriented, our senses crave to be stimulated with tangible tactile triggers.

While its place maybe more of a niche, print still has an important place. Because it is more niche, its impact is greater. I am influenced by high quality, well-done print pieces.

PRINT AND PAPER HAVE CLASSIC STRENGTHS

CONTINUED FROM PREVIOUS PAGE

Print is still important to an extent both professionally and personally. I believe touch matters and print can have greater impact because it says you put thought and effort into it. But clients, not so much, they care about price.

Folks hold on to a postcard or direct mail as a reminder more then an email, especially when a fun-to-touch paper is involved.

Print is not dead. Print will continue to be important for such things as catalogs, books and direct mail. Everyone is online so much. It's nice to be interrupted with a tactile piece.

Print is more important than ever and I hope it is returning to the forefront. Most of us are oversaturated with digital and are feeling the deficit of tangible information.

Print advertising continues to be very relevant to our clients. Improvements in direct mail targeting and the continued popularity of niche publications play an important role.

Print can capture someone's attention more than an email. Anything digital seems removed, distant, and impersonal.

I still prefer holding it in my hand vs looking on a screen, and I grew up in the digital age.

Print is even more prominent in my life than ever before. PERIOD.

Absolutely, email can be easily ignored and forgotten.

You have to have print to be any type of successful business. A take away, something as a reminder, something more tangible than an email.

Print is especially great for invitations, annual reports, leave behind brochures; anything worth retaining, if only for a little while.

Print and packaging works especially well these days in support of luxury goods and premium services.

I have seen great results with fundraising pieces for non-profit organizations, churches or schools.

I have noticed that event marketing projects benefit from various print components.

Print is great for music and art. The community appreciates a great print.

Print will always have its place. I do lots of poster design in a local music scene. The posters add to the design and culture of the city.

Print is still very impactful. It feels more valuable than digital communications/publications, because of its permanence, touch and smell.

PACKAGE DESIGN AS GROWTH AREA

We hypothesized that package design presents a growth opportunity designers and printers because it is an area less directly effected by online communications than many other activities, and because it is well-positioned to help advance the brand and make the sale in a fragmented media marketplace. Readers responded as follows.

Package design is all about look and appeal. In a world of so many options, you have to make your product stand out otherwise you just fall into a sea of nothingness. It's similar to standing in front of a magazine rack and picking out what magazine you want to read. It's all comes down to whether what's presented on the outside appeals to you or not.

This is true. Products still need to be housed in something and that something needs to be printed.

Package design is important because it will survive out of necessity, but also because people are judgemental and showy. They will buy something that is more expensive to get the brand reputation association. They want others to see this and be jealous.

I don't do package design, but I am very sensitive to how eco-friendly the packaging of the products I purchase is. I don't like to purchase products if I feel their packaging is wasteful.

We will always need packaging, no matter what material is used for containment. A virtual box of tissues really doesn't solve the consumer's need or problem.

I design for fragrance and skin care companies. Got to see the products in person for people to commit to a purchase. So yes, print works best here.

Package design will always have a special place in print. I mean … you can make water sexy by just placing it in a box - with some nice typesetting ;)

Packaging has always, and will always be, important. It's the last stop before a customer buys.

Agree, whether you order a product online or buy in a store, the experience of receiving your product and opening the packaging is the same.

Yes, it seems to be hurt less than traditional print — why am I not a package designer — so many beautiful package designs pushing each other aside for shelf space.

I've never been happier to have had a continuous flow of packaging and environmental graphic design projects in my experience.

THE RISE OF SOCIAL MEDIA

As noted above, many observe that the relative rarity of printed communications makes the impact felt even more, assuming that the project is done well. We asked GDUSA readers whether the rise of social media — in particular the long shadow of Facebook and Google — reinforces or changes the role of print and paper.

If Facebook and Google are where everyone is, then putting a message there runs the risk of disappearing in the midst of the 9 bazillion other messages people think they have to put there. Social media have their place, but they're not the only advertising/marketing/communication channels that work.

Digital ads are temporary and transient. They don't have the impact of a printed piece. The remembrance or the effect is not comparable. Facebook can have all the ads they want, no one cares about shit like that, it's just clutter. Go back to the drawing board media experts!

It depends on the industry, I have a client that owns a donut shop and does well with social media. But I have another client who is a prominent realtor in town and does better with direct mail pieces. It depends on the market you are targeting.

This goes to a fundamental misunderstanding about value. More eyeballs, yes, but less engagement or meaning. Cheap CPMs but ultimately a bad deal for brands and marketers.

Social media gets annoying and overused. You Google a topic, and when you're in Facebook there is an ad about the topic you'd just searched. It's downright creepy, if not a bit stalker-ish. Part of the beauty of the internet is being faceless, now, we're so tracked, it gets old.

Social media, email marketing, and search marketing are showing strong gains because they're starting from zero. However, these platforms, like print, are simply vehicles for great marketing. Where the money should be spent is in content development that can be used in all platforms.

It's all evolving and I think the biggest, hardest task for Facebook and Google is how to stay relevant. How not to lose their cool factor. Does anyone really know how? or are we all just making it up as we go. Long live the creatives ... they are our future.

Social media can only go so far. I am more likely to look at something and take it seriously if it's printed and in my hands. If someone pays money for something to be printed and mailed, it seems like they also take their material more seriously.

I am not too happy about this development, but it seems about right. A lot of these ads are designed poorly with too much content crammed together. Honestly I do not even look at the ads. they are just an annoying box on the side ...

Social media may be growing, but I'd say it is more because traditional print outlets have diminished ... so expansion to web is only about further reach or emphasis.

Online media has certainly made an impact with print. It is more cost effective. But now we are starting to see a saturation of online ads. Eventually, I believe more companies will turn to print again. There are so many ways we can enhance a readers experience with printed materials through touch. You can't achieve that online.

– NICTE CUEVAS, PRINCIPAL AT NICTE CREATIVE DESIGN

A large majority of people ignore ads on social media because they're on FB via mobile or only there to check up on their friends; there still need to be other outlets to reach people.

Social media is out of control and is causing the death of stores etc. Is this what we want??? This will wreak havoc on jobs, real estate, even leisure time and face to face interaction. More than it already has.

Yes much of the advertising is going toward social media but sometimes one seeks solace in the less crowded spaced of print, letting the eye rest for a bit.

Social media has its place for sure. We are all there — and it's important to keep all that art and design as fresh as we can. I'm not against it at all.

Facebook and Google are effective for some subjects. Looking at Vogue and Town & Country magazines recently, print advertising is alive and well. Depends on the subject.

Facebook and Google are very valuable and trackable, but I think advertising in those areas works best when paired with other types of communication including print.

Social media has to be thought of as part of a marketing mix — but it is not the end all be all. You need to target your customers where they are.

Over-rated. Commands the attention of a gnat. Hardly any retention/recall factor in either of these.

Social media marketing is over rated, it should be one aspect of an overall marketing strategy. It is not as effective as hyped.

This may be true, but we still see and are impacted by print ads all over the place in the physical world, whether we realize it or not.

The design mind thinks in terms of AND not OR — print exists in a digital world.

I believe all channels must be cultivated in order to do business. You cannot pigeon hole yourself.

I most definitely agree but I would say its short-sighted to not recognize that they are just a portion of consumer engagement. Any time you have oversaturation, consumers become desensitized and literally tune out ... We're subscribing to commercial-free experiences or carrying our music on our own devices just to avoid the intrusion of unwanted advertising.

"Go Green - Go Paperless" is:

☑ A misleading marketing claim

☐ A true and factual statement

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• Sterling® Litho C1S

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Welcome to our annual showcase of the power of design to enhance websites and online communications. The outstanding work displayed here are created by design firms, ad agencies and inhouse departments, and encompass websites, microsites, apps, publications, video, social media, plus our new UX design category and more. You can view the showcase, selected from more than 1,200 entries, in print and on our new responsive website and in the GDUSA digital edition for desktop, tablet and mobile.

LET'S GET TO WORK

Creativity requires chemistry from a team, and that isn't born from just any cookie-cutter crew with the requisite skills. For innovative ideas to take root and creativity to blossom, it takes the perfect blend of skills, experience and corporate cultural fit.
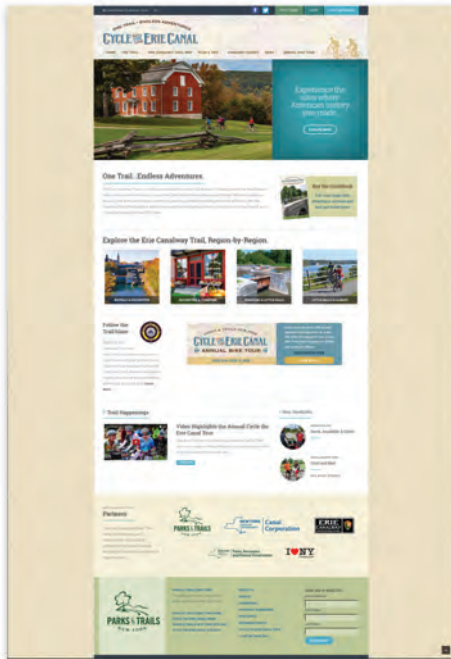
Whether you're a job seeker or looking to hire new creative talent, we can connect the right skill sets with the right situations so that ideas can fly. Our team of specialized recruiters find, evaluate and perform selected reference checks on highly skilled talent. We know creative professionals and put them in organizations where they can thrive.

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Design Firm: 2k Design, Clifton Park NY Client: Parks & Trails New York
Title: Cycle the Erie Canal Website Art Director: Kris Fitzgerald
Designers: Kris Fitzgerald, Ruth Sadinsky Programmer: Web Instinct
Web Developer: Web Instinct Photographers: Phil Scalia, Andy Olenick,
Dave Valvo, Others http://www.cycletheeriecanal.com

Design Firm: 3twenty9 Design, Bellefonte PA Client: Good Intent Cider
Title: Good Intent Cider Website Art Directors: Troy Weston, Melissa Hombosky
Designer: Ryan Cherry Programmer: Nick Stanko
Photographer: Melissa Hombosky http://goodintentcider.com

Design Firm: 5 by 5 Design, Inc., Minneapolis MN Client: Nutritional Weight &
Wellness Title: Nutritional Weight & Wellness Website Designer: Wendy Ruyle
Web Developer: Hutman, Inc. http://www.weightandwellness.com

Design Firm: 5Seven, Napa CA Client: Mentis Title: Mentis Website
Art Director: Clint Delapaz Designer: Clint Delapaz
Web Developer: Effects Multimedia http://mentisnapa.org

Design Firm: 5Seven, Napa CA Client: UTAP Title: UTAP Website
Art Director: Clint Delapaz Designer: Clint Delapaz
Web Developer: Effects Multimedia http://www.utap.com
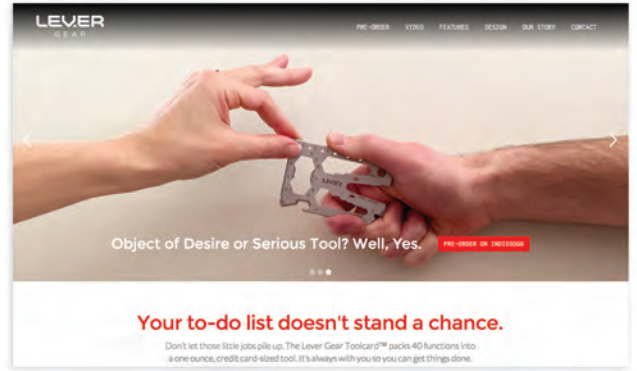
Design Firm: 828:design, Asheville NC Client: Lever Gear Title: Lever Gear
Website Designer: Chris Hunter Web Developer: Andrew Kinnear
Photographer: April Scully Illustrator: Chris Hunter Copywriter: April Scully
http://levergear.com/#Main-Nav
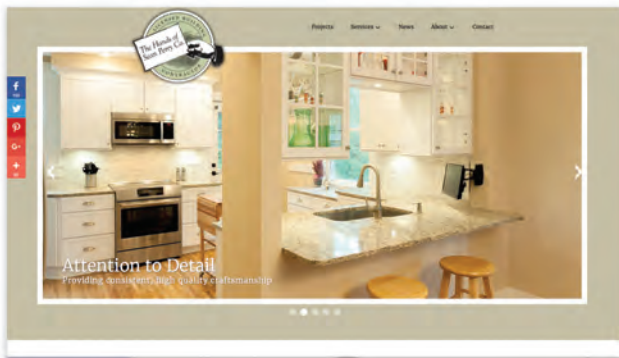
Design Firm: 828:design, Asheville NC Client: Sean Perry Inc. Title: The Hands
of Sean Perry Corporate Website Designer: Chris Hunter Programmer: Bednar
Multimedia Copywriter: Elly Wells http://www.seanperryinc.com
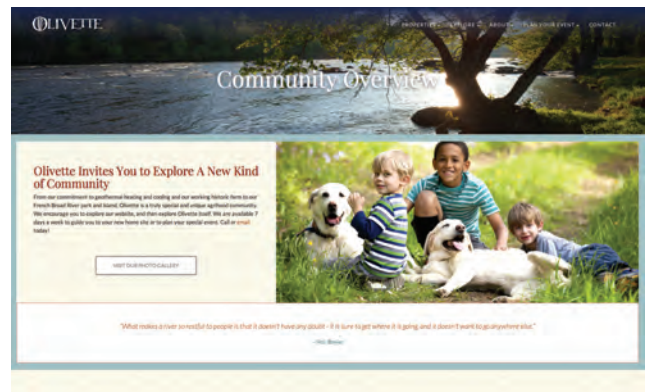
Design Firm: 828:design, Asheville NC Client: Olivette Riverside Community &
Farm Title: Olivette Website Designer: Chris Hunter Programmer: Craftpeak
Photographers: Steven McBride, Scott Austin Copywriter: Lesley Groetsch
http://olivettenc.com
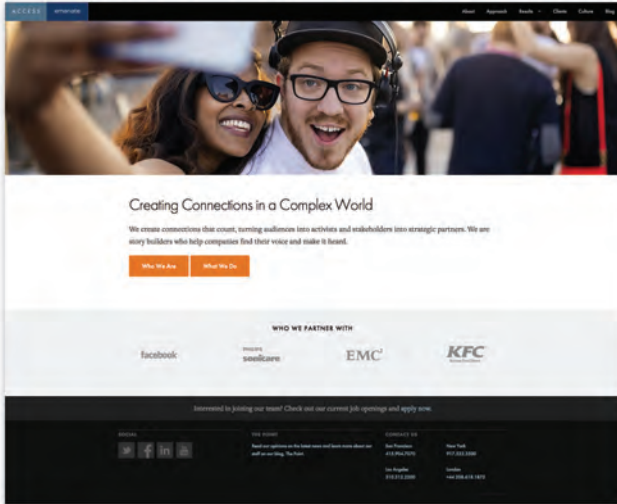
Design Firm: Access Emanate, New York NY Title: Access Emanate Website
Art Director: Keith Hart Programmer: Rodney Jean Baptiste
Web Developer: Keith Hart Copywriters: Jared Leavitt, Nancy Blair
http://www.access-emanate.com

Design Firm: AeroVironment, Monrovia CA Client: EV Solutions, an AeroVironment
Brand Title: EV Solutions Responsive Website Art Director: Aniko Szatmari
Designer: Aniko Szatmari Programmer: Spinx Digital
Web Developer: Spinx Digital http://www.evsolutions.com
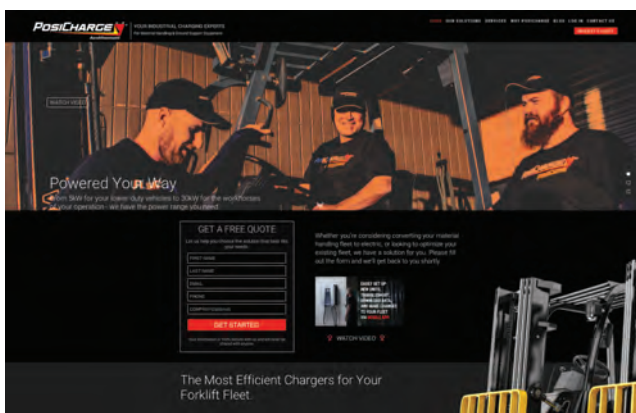

Design Firm: AeroVironment, Monrovia CA Client: PosiCharge, an AeroVironment
Brand Title: PosiCharge ProCore Responsive Landing Page Art Director: Aniko
Szatmari Designer: Aniko Szatmari Web Developer: Spinx Digital
Copywriter: Lages & Associates http://www.posichargeprocore.com

Design Firm: Anda Creative, St. Louis MO Client: MBT Title: MBT Running
Website Creative Director: Miranda Summers Art Director: Tim Holdmeier
Digital Director: Amanda Potts http://mbtrunning.com

Design Firm: Anda Creative, St. Louis MO Client: Back Forty Creative
Title: Back Forty Creative Website Creative Director: Miranda Summers
Art Director: Tim Holdmeier Designer: Jenny Lin Digital Director: Amanda Potts
http://backfortycreative.com
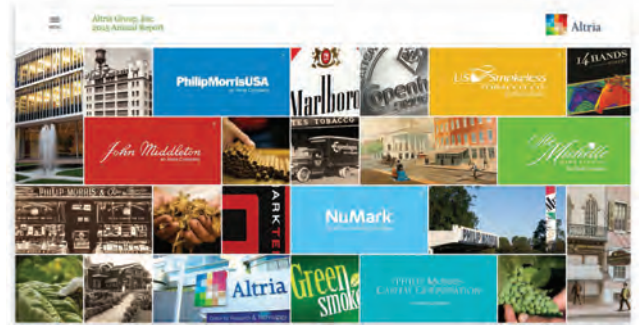
Design Firm: Andra Design, New York NY Client: Altria Group, Inc.
Title: Altria 2015 Annual Report Website Art Director: Andra Hoffman
Designer: Andra Hoffman Senior Website Designer: Brianna Meyer
Senior Website Developer: Nic Scott Photographer: Casey Templeton
http://www.altria.com/AnnualReport/2015/index.html

Design Firm: Atomic Design & Consulting / The Matchbox Studio, Frisco TX Client:
Good Union BBQ Title: Bone Daddy's Website Design Art Director: Liz Burnett
Designer: Mark Travis Programmer: Jeremy Bermender
Web Developer: Chris Bingham Photographer: Zach Hale
Illustrator: Zach Hale http://goodunionbbq.com/

Design Firm: BRIGADE, Hadley MA Client: Ellie Kai Title: Ellie Kai Website
Creative Director: Kirsten Modestow Art Director: Kristen Valle
Designers: Meghan Mason, Justin Zucco Project Manager: Cara Fox
http://www.elliekai.com

Design Firm: BRIGADE, Hadley MA Client: Vertical Water Title: Vertical Water
Website Creative Director: Kirsten Modestow Designers: Justin Zucco,
Jared Snider, Joe Marden, Dave Grasso Web Developer: Common Media
Copywriter: Robert Parker Project Manager: Cate Boram
http://www.verticalwater.com

Design Firm: Beardwood&Co., New York NY Client: Edgewell Personal Care
Title: Edgewell Website Art Director: Sarah Williams Designer: Michael Tyznik
Programmer: RubensteinTech Copywriter: Michael Sendrow
Account Manager: Trey Armstrong http://edgewell.com
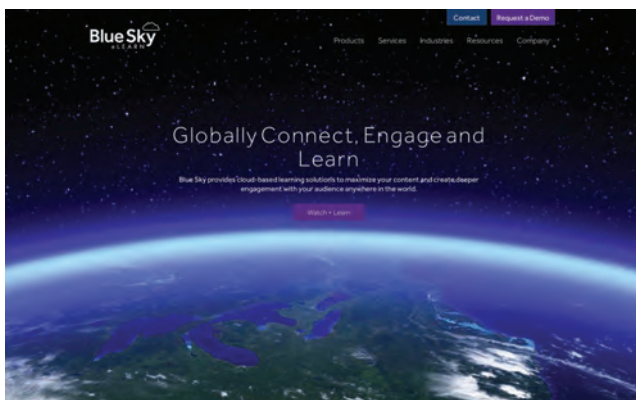
Design Firm: Bop Design, San Diego CA Client: Blue Sky eLearn Title: Blue Sky
Website Art Director: Kara Jensen Designer: Danielle Hill
Web Developer: John Callery Copywriter: Summer Breault
Content Strategist: Allison Mellon http://www.blueskyelearn.com
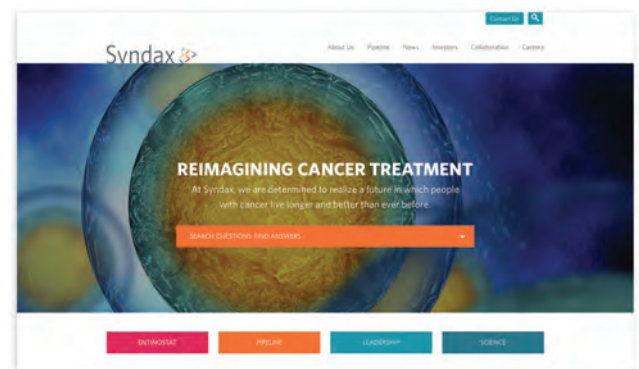
Design Firm: Bop Design, San Diego CA Client: Syndax Title: Syndax Website
Art Director: Kara Jensen Designer: Danielle Hill Web Developer: John Callery
http://www.syndax.com
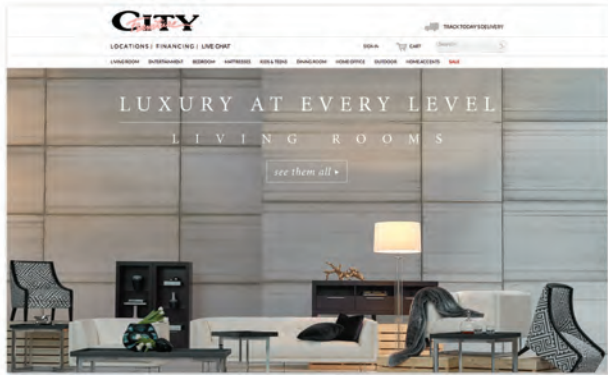
Design Firm: City Furniture Title: Luxury at Every Level
Art Director: Kanan F. Whited IV
www.cityfurniture.com/collections/luxury-at-every-level

Design Firm: Clever Creative, Los Angeles CA Client: Alma Mater
Title: Alma Mater Website Design Art Director: Jeff Giniewicz
Programmer: Luke Hartman http://almamateredservices.com

Design Firm: College of Saint Elizabeth, Morristown NJ Title: College of Saint
Elizabeth Site Redesign Art Director: Jacie Woznicki Designer: Jacie Woznicki
Web Developer: Lei Zhu Director of Communications & Marketing: Mary Ann
Mallock Director of Web Services: David Rabinowitz
http://www.cse.edu

Design Firm: Creative Mellen, Iowa City IA Client: BluPrairie
Title: Midwest Cloud Tech Company Website Art Director: Kevin Mellen
Designer: Chance Morgan Web Developer: Nick Bushman
Photographer: Ivy Towler Copywriter: Melinda Pradarelli
http://bluprairietech.com

Design Firm: DECOGRAPHIC, Doral FL Client: Palme D'Or Swimwear
Title: Palme D'Or Swimwear Website Art Director: Fabrizio Colombi
Designer: Paloma Fernandini Programmer: Gustavo Carreno
Web Developer: Gustavo Carreno http://palmedorswimwear.com

Design Firm: Decker Design, New York NY Client: Mutual of America
Title: Mutual of America 2015 Annual Report: Millennials Reshape
Retirement Thinking Art Director: Lynda Decker Designer: Susanne Adrian
Programmer: Manyfold Photographer: Aaron Kotowski
http://bit.ly/1SmAInG
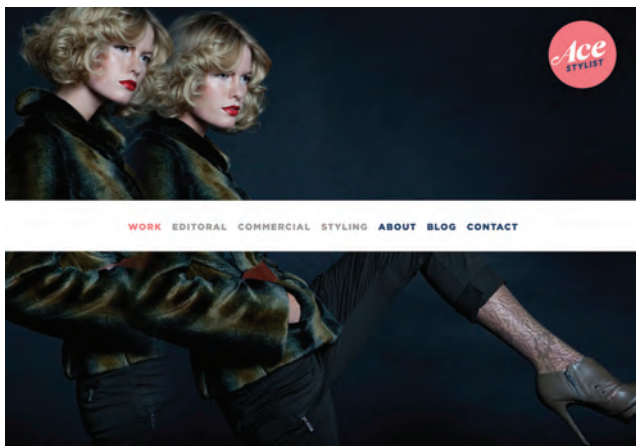

Design Firm: Ellen Bruss Design, Denver CO Client: AceStylist
Title: AceStylist Website Art Director: Ellen Bruss http://www.acestylist.com/
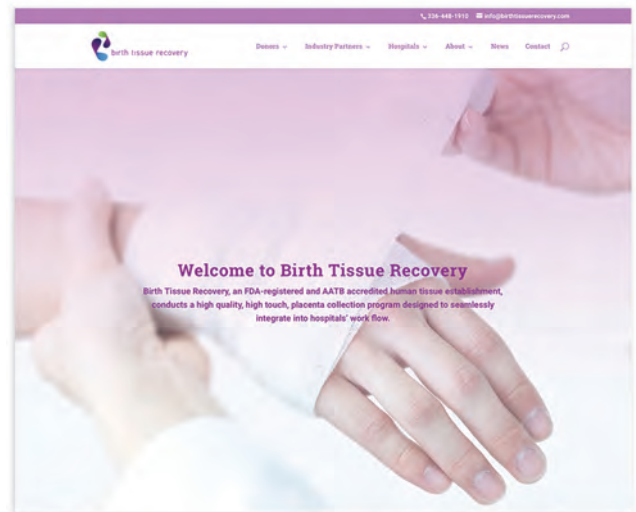
Design Firm: Fifth Letter, Winston-Salem NC Client: Birth Tissue Recovery
Title: Birth Tissue Recovery Website Art Director: Elliot Strunk
Designer: Kei Kato Web Developer: Kei Kato http://birthtissuerecovery.com

Design Firm: Gabe Diaz Graphic Design Inc. Client: Albert Harris Photography
Title: A. Harris Photography Website Redesign Art Director: Gabe Diaz
Designer: Gabe Diaz Programmer: Luthfur Miah Photographer: Albert Harris
Copywriter: Gabe Diaz www.aharrisphotography.com
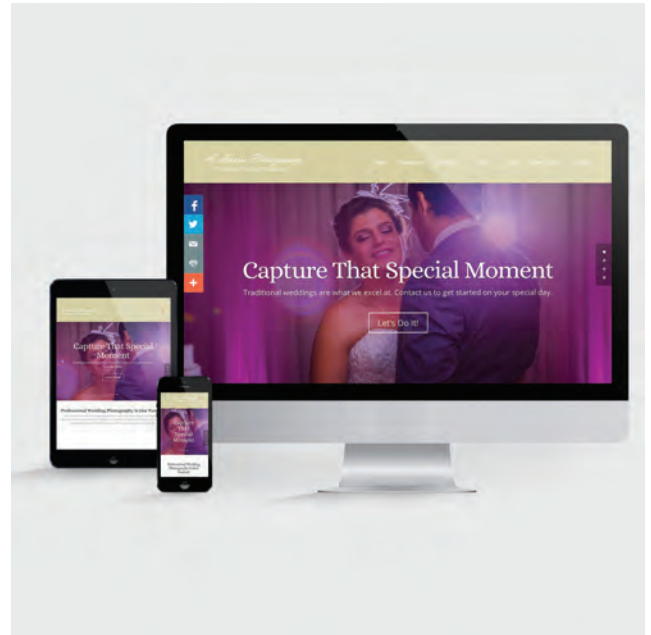
Design Firm: Gabe Diaz Graphic Design Inc. Client: Bacco and Venere Italian
Restaurant Title: Bacco and Venere Italian Restaurant Website Redesign Art
Director: Gabe Diaz Designer: Gabe Diaz Photographers: Barry Wallace, Sam Root
Copywriter: Barry Wallace Brand Manager: Scott Hereford
www.baccoandvenere.net

Design Firm: GAF, Parsippany NJ Title: GAF Style Guide - Your Roof, Your Style
Art Director: Carlos Caicedo Designer: Brian Baker Web Developer: Matt Neilan
Project Manager: Deb Shufelt http://www.gaf.com/styleguide

Design Firm: GCMD, Portland Me Title: GCMD Website Rebuild
Art Director: Alexandra Heseltine Designer: Alexandra Heseltine Web Developer:
Maria Focsa Copywriter: Alexandra Heseltine http://www.gcmd.agency

Design Firm: Hans Design, Northbrook IL Client: CatalystAV: Lyric Speakers
Title: Lyric Speakers Website Art Director: William M. Hans Designer:
William M. Hans Web Developer: Chad Tracy Photographer: Mitchell Cohen
Copywriter: William M. Hans   http://lyricspeakers.com
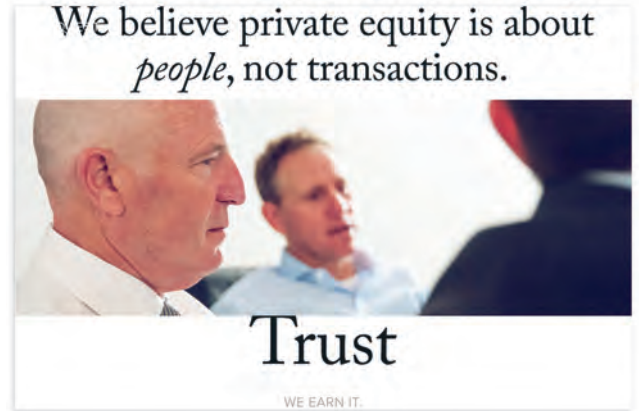
Design Firm: Hartford Design, Chicago IL Client: Torquest Partners
Title: Torquest Partners Website Art Director: Tim Hartford
Designers: Tim Hartford, Chloe Reibold, Michelle Orack Programmer: Todd
Douglas Web Developer: Todd Douglas Illustrator: Jesse Senkao
Copywriter: Ted Stoik http://torquest.com
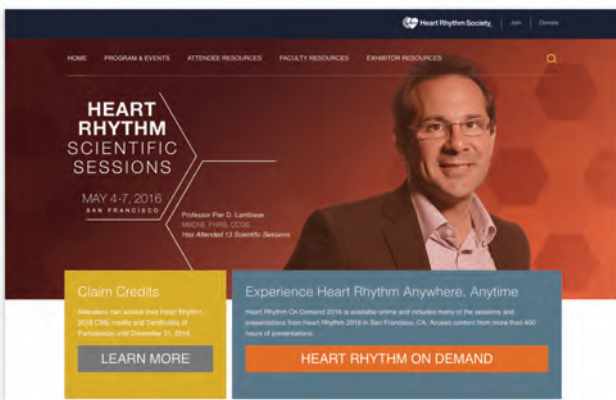
Design Firm: Heart Rhythm Society, Washington DC Title: Heart Rhythm
Scientific Sessions Microsite Web Developer: Aplyca Digital Media Solutions
http://HRSsessions.org
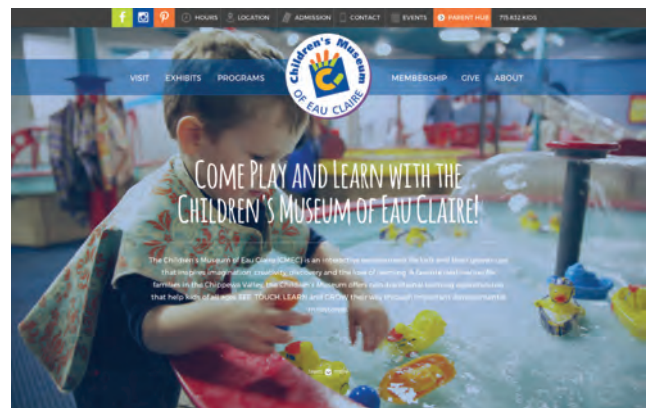
Design Firm: JB Systems, Eau Claire WI Client: Children's Museum of Eau Claire
Title: Children's Museum of Eau Claire Website Art Director: Meghan Bauer
Designer: Jenna Wood Programmers: Josh Schwartz, Tyler Bauer
Copywriter: Erin Stevens http://www.childrensmuseumec.com
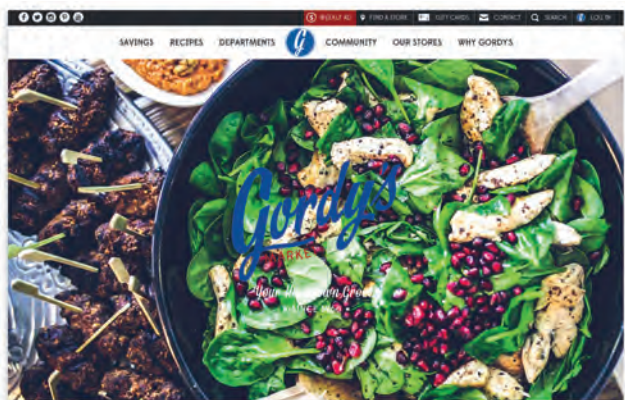
Design Firm: JB Systems, Eau Claire WI Client: Gordy's Market Title: Gordy's
Market Website Art Director: Meghan Bauer Designer: Jenna Wood
Programmers: Josh Schwartz, Tyler Bauer, Jay Walters http://www.gordys.com

Design Firm: Level Design Group Client: NYC Department of Education &
ArtsConnection Title: Arts Assessment for Learning
Creative Director: Jennifer Bernstein Art Directors: Jennifer Bernstein,
Nicholas Hubbard Designers: Jennifer Bernstein, Eva Surany
Programmer: Level Design Group Web Developer: Level Design Group
http://artsassessmentforlearning.org

Design Firm: LRXD, Denver CO Client: Cadence & Cause Title: Cadence & Cause
Website Creative Directors: Kelly Reedy, Jamie Reedy Designer: Chad Dickson
Web Developers: Turpana Molina, Dan Alexander, Seth Musulin, Lionel Ramos,
Patrick Ortell, Kevin Wanek Copywriter: Jamie Reedy Production: Austin Power,
Tyler Ladd Founders: Clayton Warwick, Kelly Reedy Chief Digital Officer: John
Gilbert Product Manager: Andrew Straley http://www.candenceandcause.com
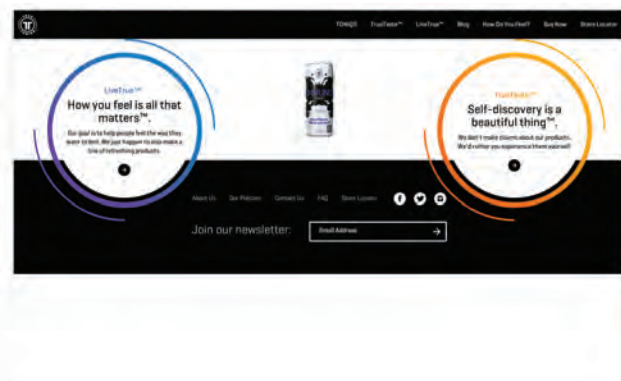
Design Firm: LRXD, Denver CO Client: TRUETONiQS™ Title: TRUETONiQS™
Website Creative Director: John Gilbert Designers: Chad Dickson, Drew Bentley
Web Developers: David Lawson, Dan Alexander Copywriters: Eric Kiker, Greg Lewis
http://www.truetoniqs.com

Design Firm: LOBELLO DESIGN LLC, Kenilworth NJ Client: NCJW Essex Section
Title: NCJW Essex Website Designer: Mark Lo Bello
Web Developer: Bryan Thatcher Copywriters: Lisa Blumert, Mark Lo Bello
http://www.ncjwessex.org
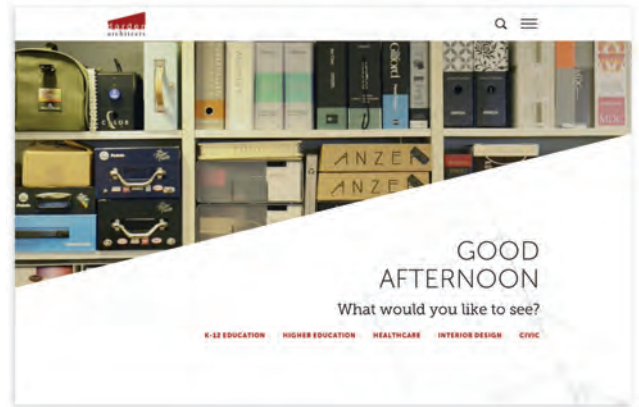
Design Firm: MJR Creative Group, Fresno CA Client: Darden Architects
Title: Darden Architects Website Art Director: Brian Moore Designer: Brian Moore
Web Developer: Ryan Foote Copywriter: Geoff Johnston Producer: Geoff Johnston
http://www.dardenarchitects.com

Design Firm: MJR Creative Group, Fresno CA Client: Olam Spices and Vegetable
Ingredients Title: Olam SVI Website Designer: Brian Moore
Web Developer: Ryan Foote Copywriter: Bradley Fitzhenry
Producer: Bradley Fitzhenry http://www.olamsvi.com

Design Firm: Mermaid, Inc., New York NY Client: National Resources
Title: The Oyster Website Creative Director: Sharon Lloyd McLaughlin
Web Developer: Bart McLaughlin Copywriter: Lauren Calabria
Marketing Director: Lauren Calabria https://theoysternj.com

Design Firm: Mermaid, Inc., New York NY Client: Red Apple Real Estate
Title: The Giovanni Website Creative Director: Sharon Lloyd McLaughlin
Art Director: Sharon Lloyd McLaughlin Designer: Sharon Lloyd McLaughlin
Web Developers: Bart McLaughlin, Ping Fang Photographers: Sharon Lloyd
McLaughlin, Ed Lederman Copywriter: Randy Kershner
Account Manager: Cara Fask Renderings: Agency Red http://thegiovanni.com

Design Firm: Metropolis Branding, Charlotte NC Client: Kingswood Custom Homes
Title: Kingswood Custom Homes Website Art Director: Denise Lorraine Davis
Designer: Denise Lorraine Davis Programmer: Sohel Merina Web Developer: Sohel
Merina Copywriter: Denise Lorraine Davis http://www.kingswoodhomes.com
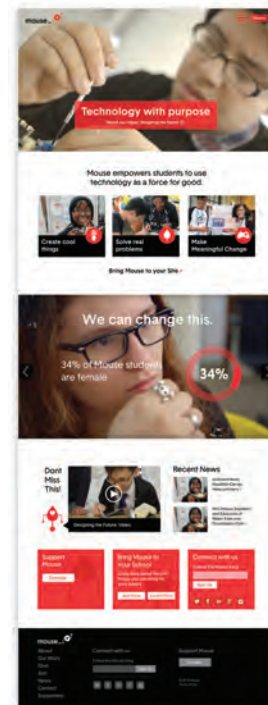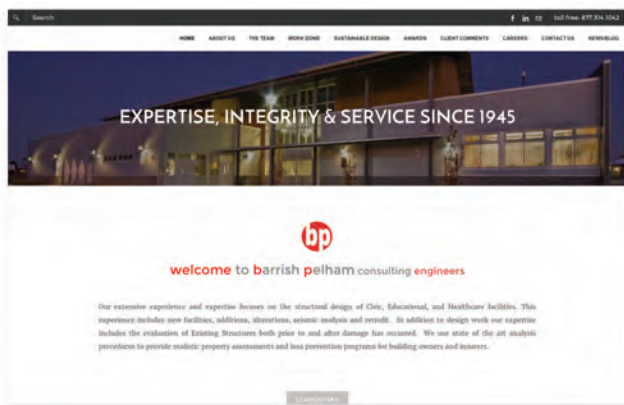
Design Firm: MiDESign & Marketing Consultancy, El Dorado Hills CA
Client: Barrish Pelham Consulting Engineers Title: Barrish Pelham Website
Art Director: Marco Ippaso Designer: Marco Ippaso Web Developer: Marco Ippaso
http://www.barrish.com

Design Firm: Minds On Design Lab, Brooklyn NY Client: Mouse
Title: Mouse Website Redesign Art Director: Michelle Perreault
Designer: Michelle Perreault Web Developer: Seth Giammanco http://mouse.org

Design Firm: MotivAction, Minneapolis MN Client: QuickBase Title: QuickBase EMPOWER2016 User Conference Website Creative Director: Stephanie Teig Designer: Stephanie Williams Programmer: David Smith http://empower2016.com

Design Firm: Neoscape, Inc., Boston MA Client: Rockrose Development Corp. Title: Alexander Court Website Designer: Neoscape, Inc. Web Developer: Neoscape, Inc. http://alexandercourt.com
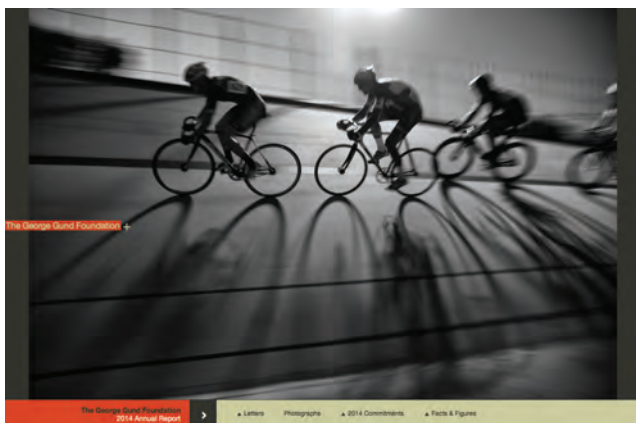
Design Firm: Nesnadny + Schwartz, Cleveland OH Client: The George Gund Foundation Title: 2014 Annual Report Website Creative Director: Greg Oznowich Art Director: Shawn Beatty Design Director: Shawn Beatty Designer: Shawn Beatty Web Developer: Shawn Beatty Photographer: David Burnett Copywriters: Geoffrey Gund, David Abbott, Deena Epstein http://www.gundfoundation.org/gundar14
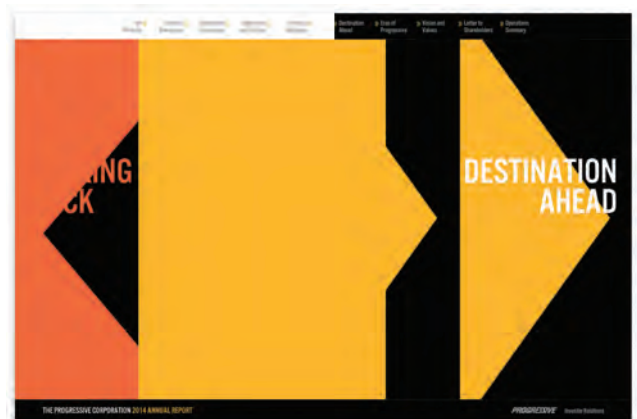
Design Firm: Nesnadny + Schwartz, Cleveland OH Client: The Progressive Corporation Title: 2014 Annual Report Website Creative Director: Michelle Moehler Design Director: Shawn Beatty Designers: Michelle Moehler, Keith Pishnery Web Developer: Shawn Beatty Photographer: Lee Friedlander Copywriter: Glenn Renwick http://www.progressive.com/annualreport2014

Design Firm: Nesnadny + Schwartz, Cleveland OH Client: Bechtel
Title: Who is Bechtel Timeline Creative Director: Greg Oznowich
Design Director: Shawn Beatty Designer: Jon Woodruff
Programmer: Michael Miller Web Developer: Shawn Beatty
Copywriters: Caroline Longanecker, Heather Philbin
http://www.whoisbechtel.com

Design Firm: Paradigm Marketing and Design, Mt. Tabor NJ Client: The Blooming
Oven Title: The Blooming Oven Website Art Director: Rachel Durkan
Designer: Casey Masterson Web Developer: Mohak Kumar
Project Manager: Kristen Carter http://bloomingoven.com
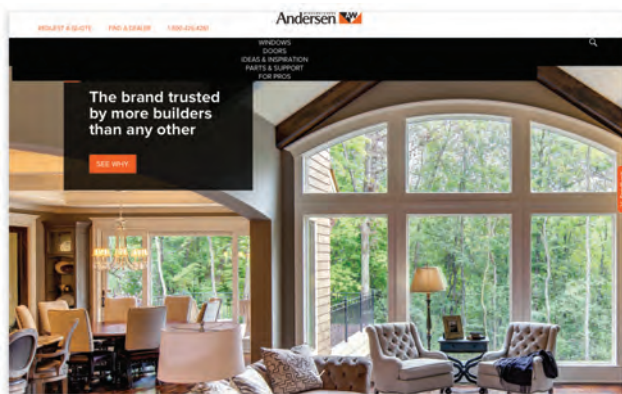
Design Firm: Peggy Lauritsen Design Group, Minneapolis MN Client: Andersen
Corporation Title: Andersen Careers Site Art Directors: Bob Upton, Heather
Laubach Photographer: Ken Friberg https://www.andersenwindows.com

Design Firm: Peter Hill Design, Minneapolis MN Client: Dwell Vacations
Title: Dwell Vacations Website Art Director: Megan Julius
Designer: Stephanie Kronlage Copywriter: Mike Waterston
http://dwellvacations.com

Design Firm: Pixel Parlor, Philadelphia PA Client: Dantasticfood
Title: Dantasticfood: Food Styling Website Art Director: Andrew Nicholas
Designer: Lisa DeMusis Web Developers: Seth Singer, Mher Amirkhanyan
http://dantasticfood.com
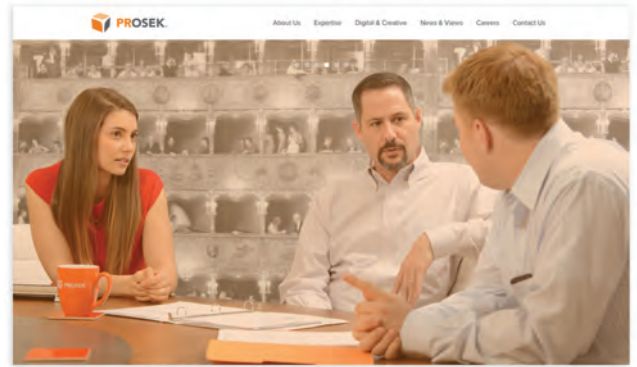
Design Firm: Prosek Partners, Fairfield CT Title: Prosek Partners Website
Art Director: David Zamba Designers: Aaron Steinfeld, Bernardo Torres
Web Developer: Web Solutions Copywriter: Susan Etkind http://prosek.com

Design Firm: Protect-A-Bed, Wheeling IL Client: REM-Fit
Title: Hookit Profile Graphic Designer: Nana Freduah
http://hookit.com

Design Firm: Rowland Creative, State College PA Client: HigherEdJobs
Title: HigherEdJobs Website Art Director: Dan Rowland Designer: Brad Jamison
Programmer: HigherEdJobs Team http://www.higheredjobs.com
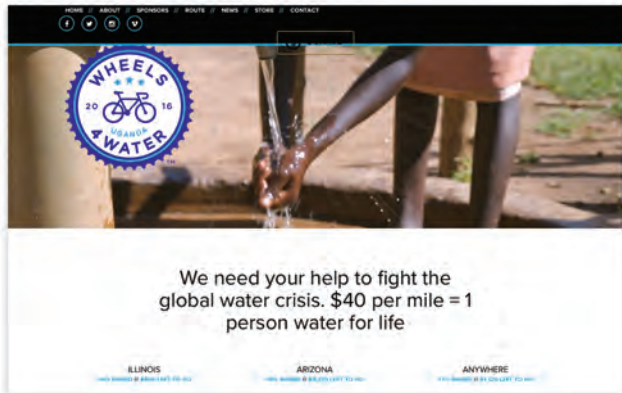
Design Firm: Rule29 , Geneva IL Client: Wheels4Water Title: Wheels4Water
Website Art Director: Justin Ahrens Designer: Susan Herda Programmer: Factor1
Web Developer: Factor1 Photographer: Wonderkind Studios
Copywriter: Wills Francis http://wheels4water.org

Design Firm: SAS, Cary NC Title: SAS Homepage Redesign
Creative Director: Gray Heffner Art Director: Eric Morales Designer: Eric Morales
Web Developers: Brian Lape, Eric Morales Copywriter: Kristine Seawall
Information Architect: Scott Calderwood Global Implementation Strategist:
Kristin Hirschfeld Digital Product Owner: Jennifer Niedel
Senior Director Online Strategy: Aaron Hill http://www.sas.com

Design Firm: Sarott Design, Nazareth PA Client: Great Spring Acupuncture
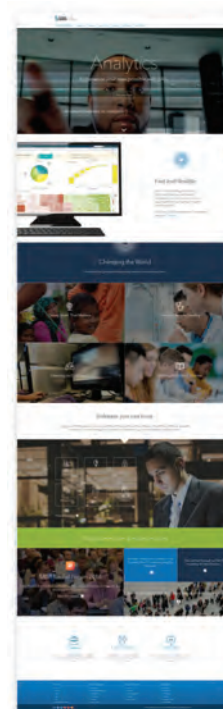Title: Great Spring Acupuncture Website Art Director: Sarah Dams
http://www.greatspringacupuncture.com
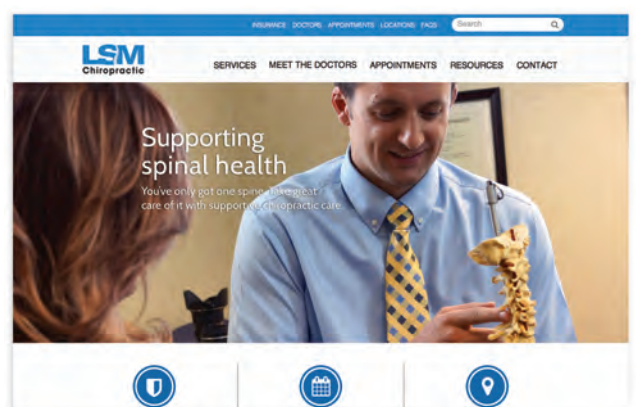
Design Firm: Signalfire, LLC, Delavan WI Client: LSM Chiropractic
Title: LSM Chiropractic Clinic Website Art Director: Matthew Olson Designer:
Nereus Dooley Programmer: Nereus Dooley Project Manager: Sarah Lobdell
http://www.lsmchiro.com

Design Firm: Signalfire, LLC, Delavan WI Client: Sturgeon Bay Visitor Center Title: Sturgeon Bay Visitor Center Tourism Website Art Director: Jodi Heisz Designer: Heather Harris Programmer: Nereus Dooley Project Manager: Lisa Oren http://www.sturgeonbay.net
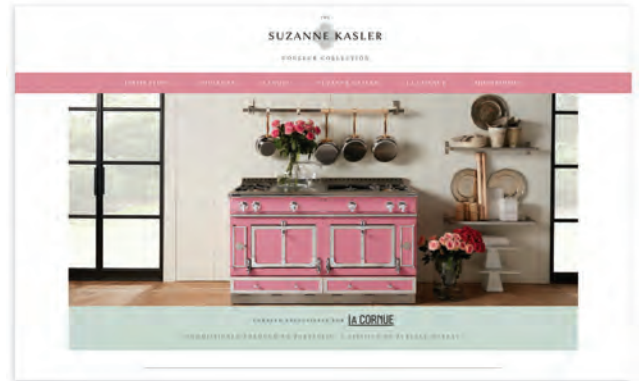
Design Firm: Spoon Creative/Cybernautic, Chicago IL Client: PM Portfolio/ La Cornue USA Title: The Suzanne Kasler Couleur Collection Art Directors: John Campbell, Michael Gold Designers: Michael Gold, Jason Sanders Programmer: Ian Kaufmann Web Developer: Ian Kaufmann Photographer: Nathan Kirkman Photography Copywriters: Michael Gold, Ryan Bertrand Brand Director: Anne Puricelli http://www.lacornuecollective.com

Design Firm: Stag&Hare, New York NY Client: Litehouse Foods Title: Litehouse Foods Site Redesign Art Director: Andrew Kibble Designers: Jodi Edwards, Meredith Morten Web Developer: SingleBrook Photographer: Kristin Tieg http://www.litehousefoods.com

Design Firm: Susan Newman Design Inc., Jersey City NJ Client: Equis Capital Partners Title: Equis Capital Partners Website Art Director: Susan Newman Designer: Susan Newman Web Developer: Susan Newman http://equiscapitalpartners.com

Design Firm: TFI Envision, Inc., Norwalk CT Client: Troy Insurance, Inc.
Title: Troy Insurance Responsive Website 2016 Creative Director: Elizabeth P. Ball
Art Director: Elizabeth P. Ball Designers: Elizabeth P. Ball, Denise Coke
Copywriters: Allison Gagliardi, Kara Condlin Production Artist: Denise Coke
Team Portrait Photo: William Taufic http://www.troyinsurance.com

Design Firm: TFI Envision, Inc., Norwalk CT Title: TFI Envision Responsive
Website - 2015 New Design Creative Director: Elizabeth P. Ball Art Director: Roy
Barker Designers: Roy Barker, Elizabeth P. Ball, Denise Coke Illustrator: Elizabeth
P. Ball (Homepage Image) Copywriter: Roy Barker http://www.tfienvision.com

Design Firm: TFI Envision, Inc., Norwalk CT Client: North Up Jets Title: North Up
Jets Responsive Website Creative Director: Elizabeth P. Ball Art Director:
Elizabeth P. Ball Designers: Elizabeth P. Ball, Denise Coke Copywriter: Elizabeth
P. Ball w/Client Production Artist: Denise Coke http://www.northupjets.com

Design Firm: Test Monki, The Woodlands TX Client: Crust Pizza Co.
Title: Crust Pizza Co. Website Art Director: Suzy Simmons Designer: Julie Pelosi
Web Developer: Julie Pelosi Contributor: Brad Petak
http://www.crustpizzaco.com

Design Firm: Test Monki, The Woodlands TX Client: Huti's 5 Free-Fire Grill
Title: Huti's 5 Website Art Director: Suzy Simmons Designers: Julie Pelosi,
Gaby Nguyen, Yiwen Lu Web Developer: Julie Pelosi Photographer: B-rad
Photography Copywriters: Gabby Nguyen, Brad Petak http://www.hutis5.com

Design Firm: The Walker Group, Farmington CT Client: Family Centered Services
of CT Title: Family Centered Services Website Art Director: Jeff Williams
Designer: Mindy Matteis Web Developer: Frank Dixon http://www.familyct.org
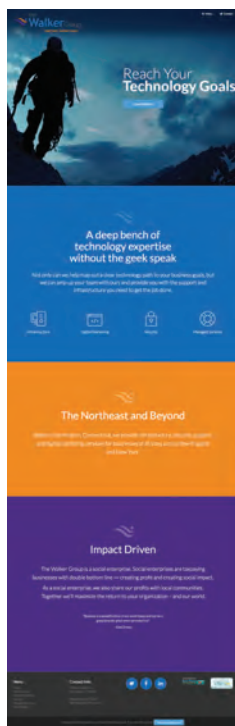
Design Firm: The Walker Group, Farmington CT Title: The Walker Group Website
Art Director: Jeff Williams Designer: Frank Dixon Web Developer: Michael
Delaney Photographer: Frank Dixon http://thewalkergroup.com

Design Firm: Trinity Church Wall Street, New York NY Client: Trinity Preschool
Title: Trinity Preschool Website Art Director: Rea Ackerman Designer: Kate Newsom
Web Developers: Ryan Oles, Ben Marshall (Entermedia), Paul Brower (Trinity)
Photographers: Leah Reddy (Trinity), Ty Cole Studio Inc. Illustrator: Kate Newsom
Copywriters: Kara Araugo, Catherine Martin, Christina Bryza
http://www.trinitypreschoolnyc.org
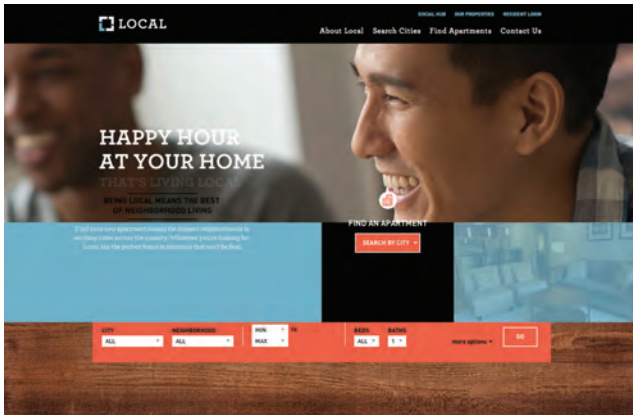
Design Firm: UpShift Creative Group, Chicago IL Client: Laramar Group
Title: Local by Laramar Website Art Directors: Rich Shanks, Nick Staal
http://mylocalapt.com
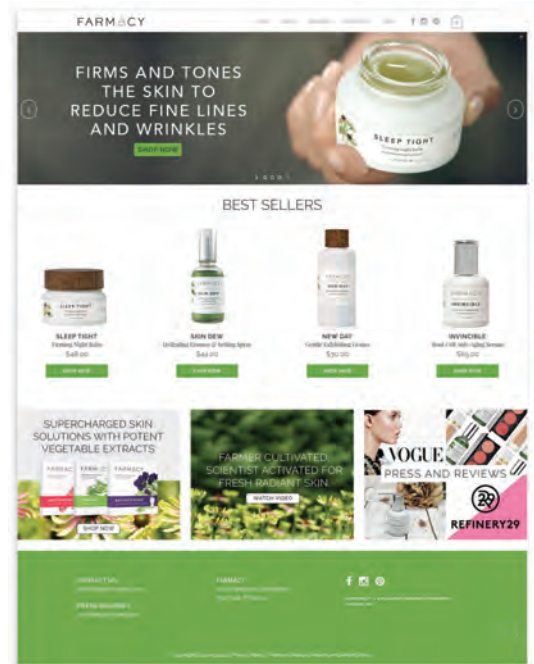
Design Firm: VP+C Partners, New York NY Client: Farmacy Beauty Title: Farmacy
Beauty Website Creative Director: Gavin Strumpman Art Director: Margaret Park
Designer: Liat Anan Web Developer: Anthony Thomas Photographer: Michael
Bloom Illustrator: Kei Seguro Executive Creative Director: Mark Veeder
Videographer: Ben Foster http://www.farmacybeauty.com

Design Firm: Weller Smith Design, LLC, Valley Stream NY Client: The Stony
Brookside Bed & Bike Inn Title: Branding and Web Design Art Director: LeAnna
Weller Smith Designer: LeAnna Weller Smith Web Developer: Franzika Neuman
(byFZK) Digital Strategy: Sarah Weller http://thestonybrookside.com

Design Firm: Wilford Design, Inc., Tacoma WA Client: Sandra Evans, Author
Title: Sandra Evans Website Art Director: Dedra Wilford
Designer: Michael Wilford Programmer: Colin Alligood Web Developer: Collin
Alligood Illustrator: Maike Plenzke http://sandra-evans.com

Design Firm: XL Alliance, New York NY Client: Valeant Pharmaceuticals
Title: Clear + Brilliant pélo™ Laser Website Executive Creative Director:
Andres Cortes Creative Director: Alejandro Webelman Art Directors: Adri Torres,
Joao Jackel Designers: Kevin Salgado, Catalina Monsalve Web Developer:
Santiago Restrepo Copywriter: Sydney Spence
http://www.nomorehairmoreyou.com
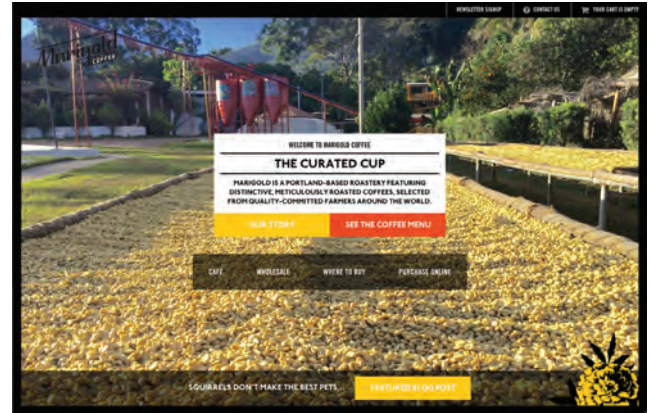
Design Firm: York & Chapel, Shelton CT Client: Marigold Coffee Title: Marigold
Coffee E-Commerce Website Art Director: Tom Cook Designer: Jason Fountain
Programmer: Alon Shur Web Developer: Tom Gabrysiak
http://marigoldcoffee.com

Design Firm: Casey Jelinski Design, McGregor MN Client: Casey Jelinski Design
Title: By Referral Only Microsite Art Director: Casey Jelinski
Designer: Casey Jelinski Programmer: Jason Berberich Web Developer:
Agent701.com Copywriter: Casey Jelinski http://caseyjelinski.com

Design Firm: ELEMENTS, LLC, Branford CT Client: Connecticut Stone
Title: Connecticut Stone Mobile Website Art Director: Amy Graver
Designer: Kathryn Erb Programmer: Image Works Photographer: Neil Landino
Photo Direction & Styling: Amy Graver http://www.connecticutstone.com

Design Firm: Imagemakers Inc., Wamego KS Client: Custom Wood Products
Title: Custom Wood Products Mobile Site Art Directors: Dan Holmgren, Ben York
Web Developers: Brian John, Steven Vondruska, Luis Carranco Photographer:
Colin MacMillan Account Executive: Carrie Rich http://www.cwponline.com/
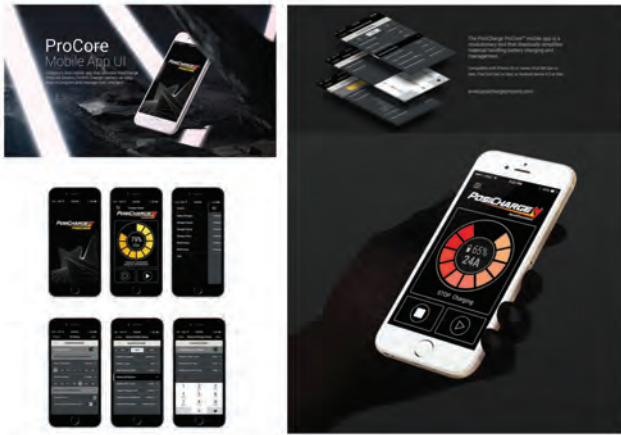
Design Firm: AeroVironment, Monrovia CA Client: PosiCharge, an AeroVironment
Brand Title: PosiCharge ProCore Mobile App UI Art Director: Aniko Szatmari
Designer: Aniko Szatmari Programmer: Amadeus Consulting
Flash Programmer: Spinx Digital http://www.posichargeprocore.com

Design Firm: CoStrategix, Cincinnati OH Client: American Advertising Federation,
Cincinnati Title: Digital Dialogue Art Director: Aharon Cagle

Design Firm: MetroStar Systems, Reston VA Client: Woozy Labs
Title: Mobile App Community-Based Sickness Tracker Art Director: Jason Stoner
Designer: Allie Kohr Programmers: Siti M. Kamaluddin (iOS), Luis Medina
(Android) Web Developer: Richard Blake Illustrator: Allie Kohr Copywriter: Trevor
Igoe Project Manager: Kevin Brown Back End Developer: Michael Tea
QA Lead: Derrick Wohletz http://woozylabs.com
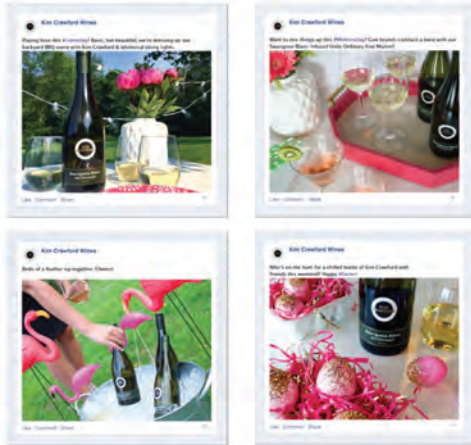
Design Firm: BRIGADE, Hadley MA Client: Kim Crawford Title: Kim Crawford Social Media Campaign Creative Director: Kirsten Modestow Designers: Hali Miller, Tim MacKay Project Managers: Jessica Dawson, Susie Callahan

Design Firm: Equity Creative, Kenosha WI Client: Horicon Bank Title: Facebook Video Launch Art Director: Adam Slipher Designer: Bill Baldus Illustrator: Bill Baldus Copywriter: Alex Mohler

Design Firm: Pixel Parlor, Philadelphia PA Client: IFC Films Title: October Gale Social Cards Art Director: Andrew Nicholas Designer: Sam Rahman

Design Firm: Protect-A-Bed, Wheeling IL Title: Clean Up & WIN Sweepstakes Designer: Lian Tan http://www.facebook.com/ProtectABed

Design Firm: Protect-A-Bed, Wheeling IL Client: REM-Fit Title: Sleep Awareness
Social Media Promo Designer: Marie Hackert
http://www.facebook.com/ProtectABed

Design Firm: Equity Creative, Kenosha WI Client: Kenosha Area Convention and Visitor's Bureau Title: Visit Kenosha 2015 Online Ads Art Director: Adam Slipher Designer: Adam Slipher

Design Firm: Protect-A-Bed, Wheeling IL Client: REM-Fit Active Lifestyle Bedding Title: Spring Promotion Designer: Marie Hackert http://rem-fit.com

Design Firm: TFI Envision, Inc., Norwalk CT Client: Troy Insurance, Inc. Title: Troy Insurance Responsive Email Blast Announcement Creative Director: Elizabeth P. Ball Art Director: Elizabeth P. Ball Designers: Elizabeth P. Ball, Denise Coke Copywriters: Allison Gagliardi, Kara Condlin Production Artist: Denise Coke

Design Firm: Z&R Design, Woodland Hills CA Client: Ole Henriksen of Denmark Title: Ole Henriksen Remarketing Ads Art Director: Zlata Nikonovskaya

Design Firm: Z&R Design, Woodland Hills CA Client: Marc Jacobs Beauty
Title: Marc Jacobs Beauty Banner Ads Art Director: Zlata Nikonovskaya
Photographer: Raymond Meier

Design Firm: Equity Creative, Kenosha WI Client: Horicon Bank
Title: Eco-Conscious Banking Animation Art Director: Adam Slipher
Designer: Bill Baldus Illustrator: Bill Baldus Copywriter: Alex Mohler
Animation: Bill Baldus https://www.youtube.com/watch?v=hjY6hNLloeY

Design Firm: Keyboarding Without Tears, Prescott WI Title: Keyboarding Without
Tears Curriculum Overview Designer: Julie Koborg Animator: Kyrsten Thompson
Copywriter: Annie Cassidy https://youtu.be/LmegBVU5CM8

Design Firm: Mary Pomerantz Advertising, Highland Park NJ Client: Behavioral
Health of the Palm Beaches Title: Mental Health Rehab of the Palm Beaches -
Animated Hope Commercial Creative Director: Mary Pomerantz
Art Director: Frank Pedalino Designer: Ezra M. Rahmey
https://youtu.be/wOxpb5v4FdQ

Design Firm: MetroStar Systems, Reston VA Client: The National Institute of
Standards and Technology Title: ChemBook Video Art Director: Jason Stoner
Designer: Allie Kohr Programmer: Dean Faizal Illustrator: Allie Kohr
AV/Video: Derek Campbell UX: Jake Quartuccio https://youtu.be/wZKaVBvuJjc

Design Firm: MetroStar Systems, Reston VA Client: US Department of Education -
Reach Higher Challenge Title: Mammoth Video Art Director: Jason Stoner
Designer: Allie Kohr Illustrator: Allie Kohr Project Lead: Dean Faizal
UX: Jake Quartuccio AV/Video: Derek Campbell, Craig Budde
https://youtu.be/8CD2a23k6aU
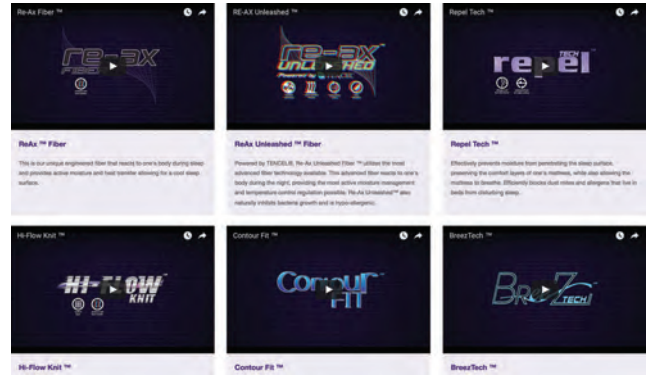
Design Firm: Protect-A-Bed, Wheeling IL Client: REM-Fit Active Lifestyle Bedding
Title: Technology Video Designer: Stephen Takashima http://rem-fit.com
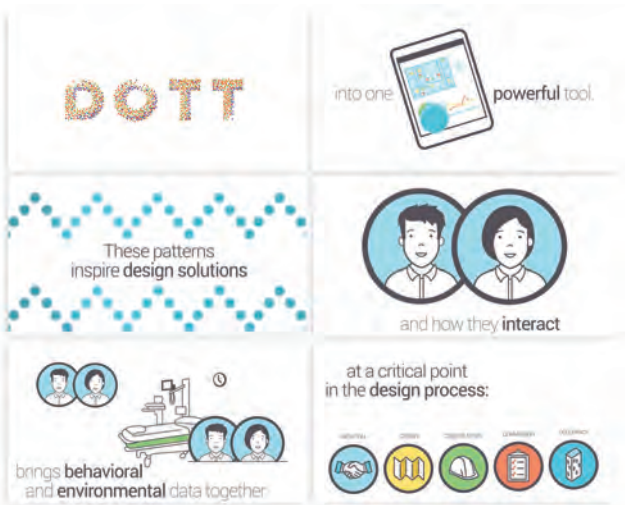
Design Firm: Strategic Operational Solutions, Inc., Raleigh NC
Client: BBH Design Title: DOTT Video Art Directors: Heather Austermuhl, Steven
Dodds Illustrator: Christine Fleming Animator: Lucas Langworthy
http://www.dott-tool.com

Design Firm: TFI Envision, Inc., Norwalk CT Title: TFI Envision, Inc. Automotive
Aftermarket Sizzle Reel Video Creative Director: Elizabeth P. Ball
Art Director: Roy Barker Designer: Hunter Haubert Illustrator: Hunter Haubert
Production Artist: Hunter Haubert Copywriter: Roy Barker

Design Firm: 415Agency, Mountain View CA Client: Lis Johannsen
Title: LUNA - Daily Horoscope App Art Director: Yegor Tsynekevich

Design Firm: ARTISA LLC, Bryn Mawr PA Client: Iknow LLC Title: Iknow
Company Website Creative Director: Isabella Duicu Palowitch Designer: Isabella
Duicu Palowitch Web Developer: Fantail Consulting and Technologies Illustrator:
Roland Sarkany Information Architect and User Experience Designer; Vijay Ragavan
Responsive User Experience Designer: Ian Poole Copyediting: Margaret Trejo
Project Manager: Isabella Duicu Palowitch http://www.iknow.us

Design Firm: Agency51 Advertising, Philadelphia PA Client: Hengy Landscaping
Title: Hengy Landscaping Website Art Director: Christopher Poole
Designer: Christopher Poole Production Artist: Rick Pooley Programmer: Jake
Persofsky Copywriter: Kyle Gallagher http://www.hengylandscaping.com/


Design Firm: American Association of Immunologists, Rockville MD
Title: Immunology 2016™ Website Art Director: Mary Bradshaw Designer:
Nathaly Advincula Programmer: Nathaly Advincula Copywriter: Mary Bradshaw
Web Support: Michael Cuddy http://www.immunology2016.org

Design Firm: Aurora University, Aurora IL Client: Office of Development and Alumni Relations Title: Alumni and Friends Website Art Director: Jessi Scurte Designer: Jessi Scurte http://alumni.aurora.edu
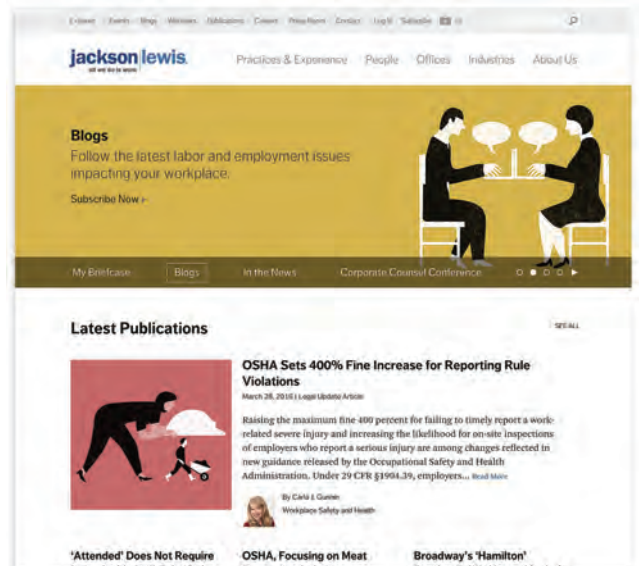
Design Firm: Behavior Design, New York NY Client: Jackson Lewis P.C. Title: Jackson Lewis Website UX Directors: Ralph Lucci, Jeff Piazza UX Lead: Jason Nunes Visual Design Lead: Tracy Wong Program Director: Jim McGrath Managing Director: Mimi Young http://www.jacksonlewis.com
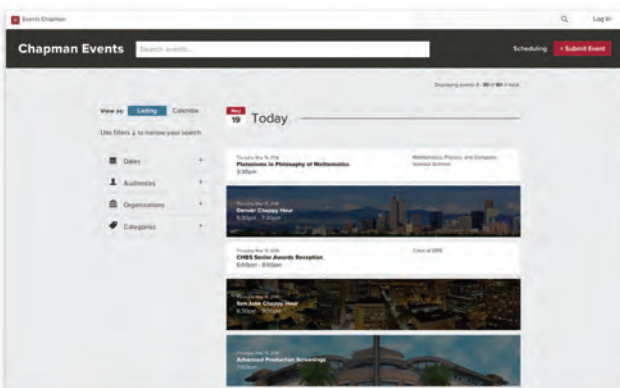
Design Firm: Chapman University, Strategic Marketing and Communication, Orange CA Title: Chapman University Events Calendar Designers: Meghan Farrington, Ben Cole Programmers: Matt Congel, James Kerr Web Developers: James Kerr, Ben Cole Copywriters: Ross Loehner, Contributors Director of Web and Interactive Marketing: David May https://events.chapman.edu
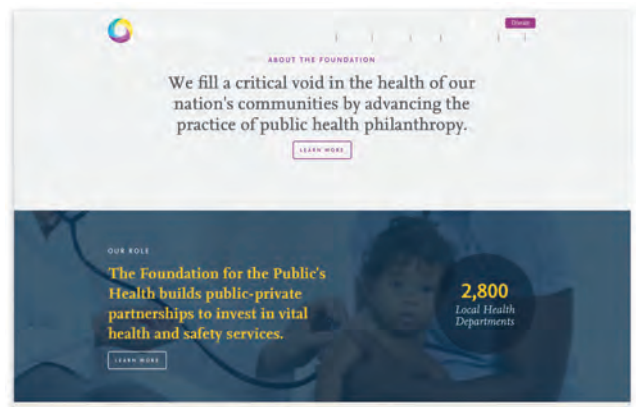
Design Firm: Constructive, New York NY Client: The Foundation for the Public's Health Title: The Foundation for the Public's Health Website Founder and Director of Strategy: Matthew Schwartz http://www.tfph.org

Design Firm: Constructive, New York NY Client: Bluecore Title: Bluecore Website
Founder and Director of Strategy: Matthew Schwartz http://www.bluecore.com
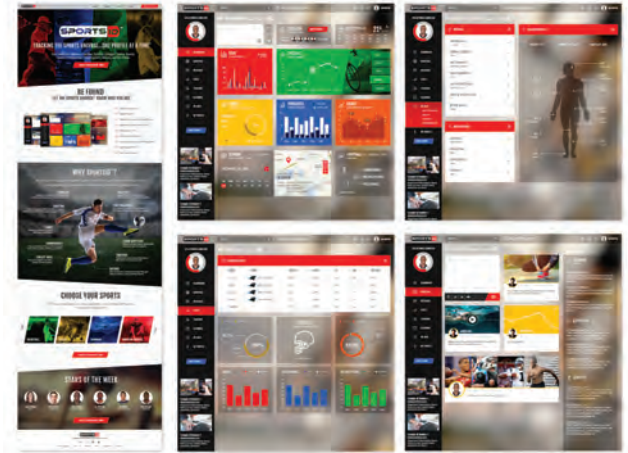
Design Firm: Creative Juice, LLC, Atlanta GA Client: SportsID
Title: SportsID Web App Design Designer: Octavia Gilmore
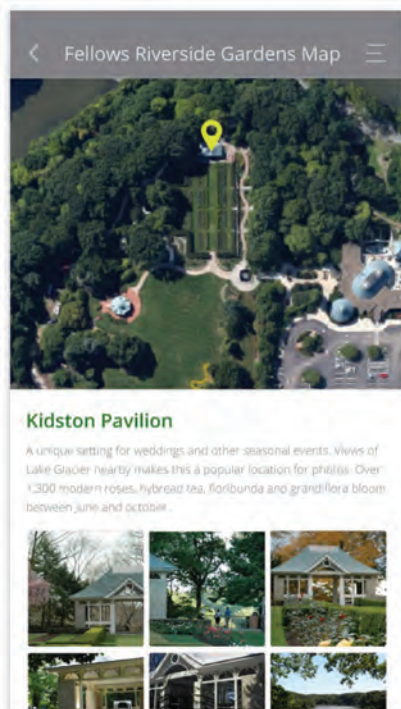
Design Firm: Distinct Industries, Youngstown OH Client: Mill Creek MetroParks
Title: Gardens Virtual Tour Designer: Ryan Kallok http://www.millcreek-
metroparks.org/visit/places/mill-creek-park/fellows-riverside-gardens/gardens-tour/
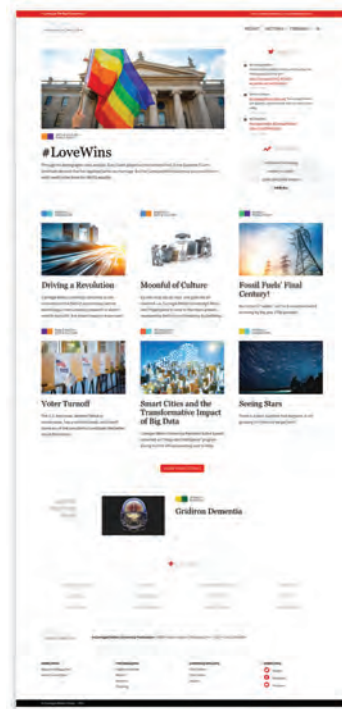
Design Firm: Elliance, Inc., Pittsburgh PA Client: Carnegie Mellon University
Today Title: Carnegie Mellon Today Designer: Krystal Duke UX/UI: Andrew
Ormerod Web Developers: Derek Palladino, Nik Mihalick Customer Experience
Manager: Debbie Wilson Search Engine Marketer: Zahra Quereshi
Project Manager: Chuck Holet http://cmtoday.cmu.edu
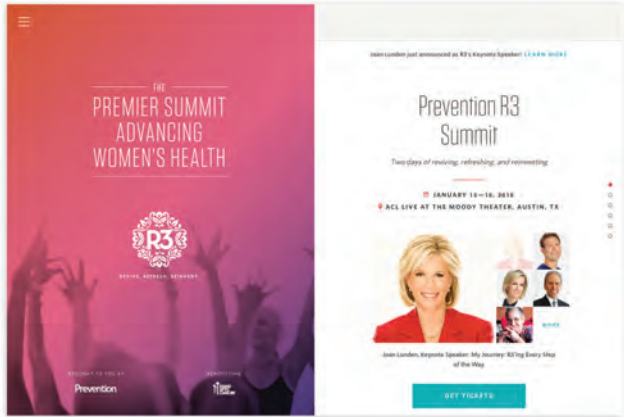
Design Firm: FOUR32C, New York NY Client: Rodale Title: Prevention R3
Summit Site Design Art Directors: Mike Lee, Mark Jarecke
http://www.preventionr3summit.com

Design Firm: Fluke Corporation, Everett WA Client: Fluke Industrial Group
Title: Fluke Connect Assets Website Art Director: Mark Inouye Designer:
Mark Inouye UX Designer: Darwin Witt Web Developer: Ryan Ray Neff
Photographer: Louis Fliger Illustrator: Bill Shane
http://connect.fluke.us

Design Firm: Four Winds Graphics, Sherrodsville OH Title: Four Winds Graphics
Website 2016 Designer: Peggy Hellem Photographer: Peggy Hellem
http://www.fourwindsgraphics.com

Design Firm: Hebah Abdelqader and Andres Aranguibel, San Diego CA
Title: A Self Promotional User Experience Designers: Hebah Abdelqader,
Andres Aranguibel http://hebah.me/aiga-mentorship

Design Firm: Indigo Interactive, Schaumburg IL Client: A. Hardy USA
Title: Unique Liquor & Wines Appreciated by Connoisseurs Art Director: Jamie
Fiedler Designer: Lauren Schermerhorn Web Developers: Beki Strauser,
Lauren Schermerhorn Copywriter: Jamie Fiedler http://ahardyusa.com

Design Firm: Julia Balfour, LLC, Lyme CT Client: Mystic Aquarium
Title: Exploration: WILD Kiosks Creative Director: Julia Balfour Art Director: Julia
Balfour Designers: Logan Galla, Holly Johnson, Alyssa Puzzo
Programmers: Carina Gomez, Adam Buckeridge Web Developers: Jennifer
Sullivan, Carina Gomez Copywriter: Caitlin Monahan
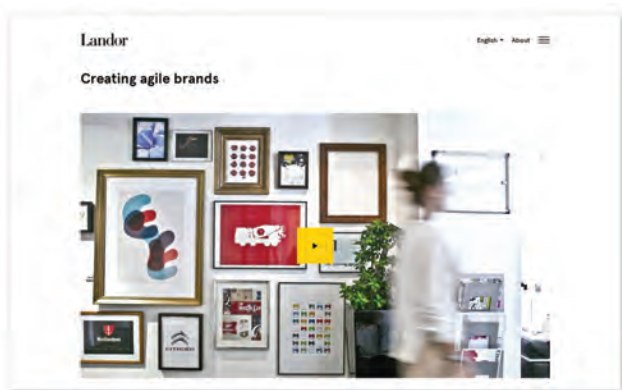
Design Firm: Landor, San Francisco CA Title: Landor Website Chief Creative
Officer: Peter Knapp Senior Designer: Marissa Winkler Development Partner:
Area 17 Global Marketing Director: Trevor Wade Marketing Associate: Hannah Foltz
Senior Manager, Naming & Writing: Phyllis Murphy Director, Naming & Writing:
Julie Doughty http://landor.com
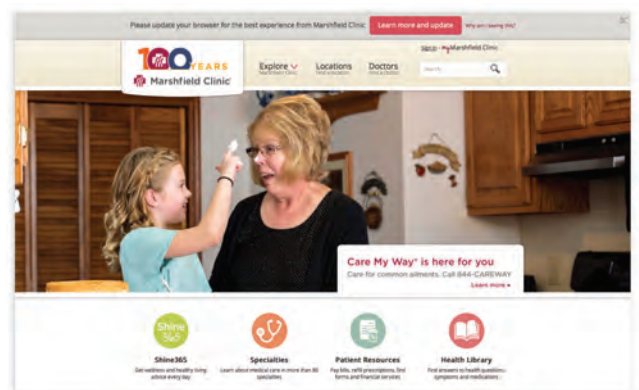
Design Firm: Marshfield Clinic, Marshfield WI Title: Marshfield Clinic Website
Designers: Melissa Easker, Allison Luetschwager
http://www.marshfieldclinic.org

Design Firm: Marshfield Clinic, Marshfield WI Title: Shine 365 Site Design
Designers: Melissa Easker, Allison Luetschwager
http://shine365.marshfieldclinic.org

Design Firm: MetroStar Systems, Reston VA Client: The National Institute of
Standards and Technology Title: ChemBook Mobile App Art Director:
Jason Stoner Designer: Allie Kohr UX: Jake Quartuccio Programmer: Dean Faizal
Illustrator: Allie Kohr AV/Video: Derek Campbell
https://itunes.apple.com/us/app/chembook/d1042633445?mt=8
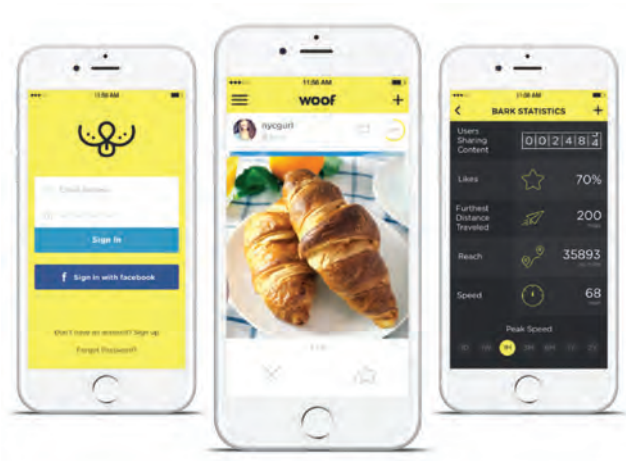
Design Firm: Miskowski Design LLC, Hoboken NJ Client: Woof Social
Title: Woof Social App Design Designers: Justin Miskowski, Chris Mangan

Design Firm: New York City Economic Development Corporation (NYCEDC),
New York NY Title: Explore Website Designer: Christian Perez
Programmer: Alex Ho Web Developers: Andrew Lehman, Christian Perez
Copywriters: Richard Solomon, JR Hevron http://www.nycedc.com/explore/

Design Firm: Skyline Technologies, Appleton WI Title: Skyline - See Beyond Your
It Art Director: Carrie Rhodes Designers: Melanie Lenaghan, Axel Larsen
Programmer: Don Loth Web Developer: Marla Krause
http://skylinetechnologies.com

Design Firm: Something Digital, New York NY Client: Medicare Interactive
Title: Medicare Interactive Website Redesign Art Director: Michaella Winter
Designers: Sydney Lynch, Gina Angelotti, Elizabeth Timmins Programmers: Nadav
Spiegelman, Gil Greenberg Web Developers: Nadav Spiegelman, Gil Greenberg,
Brandyn Bold Illustrator: Gina Angelotti Project Manager: James Idoni
http://www.medicareinteractive.org
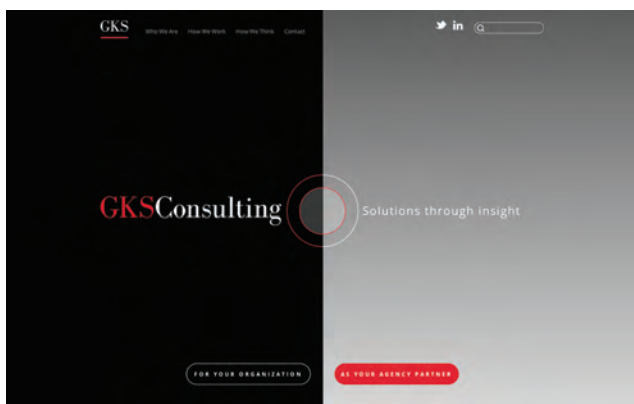
Design Firm: Stephen B. Starr Design, Evanston IL Client: GKS Consulting
Title: GKS Consulting Website Art Director: Stephen B. Starr Designer: Stephen
B. Starr Programmer: Elliott Post Web Developer: Elliott Post Photographer:
Robert Tolchin Photography Copywriter: Gail Straus http://gksconsulting.com

Design Firm: Studio 123inkjets, Long Beach CA Client: 123inkjets
Title: Responsive Website Redesign Creative Director: Fred Machuca Designers:
Greg Favro, Lilia Yermakova, Elve Wu UX Designer: Christine McKinnon
Web Developers: Gary Longwith, Matisse Laurel http://123inkjets.com
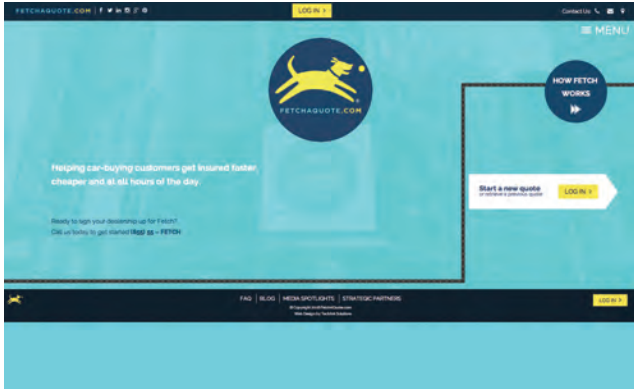
Design Firm: TechArk Solutions, Virginia Beach VA Client: Fetchquote
Title: Fetchquote Web Experience Art Director: Michael Joyner
Designers: Michael Joyner, Keerthy Mohan Web Developer: Akruti Doshi and Web
Team Illustrator: Keerthy Mohan http://fetchquote.com

Design Firm: Test Monki, The Woodlands TX Client: Betches Title: Betches
Website Art Director: Suzy Simmons Designer: Julie Pelosi Web Developer:
Julie Pelosi Contributor: Brad Petak http://www.betches.com
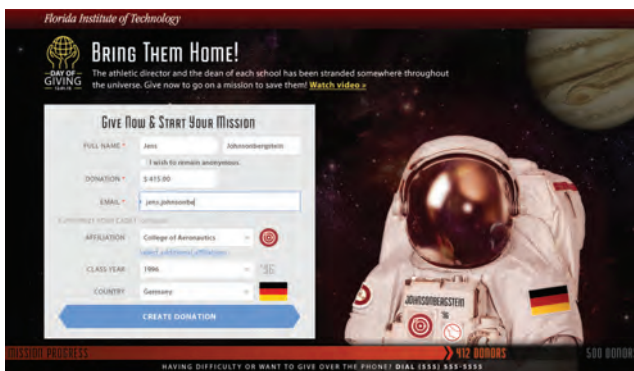
Design Firm: The Kyle David Group, LLC., Allentown PA Client: Florida Institute
of Technology Title: FIT Day of Giving Art Director: Dan Stover
Designer: Dan Stover Programmer: Andrew Houck Web Developer: Andrew Houck
Photographer: Dan Stover Illustrator: Nellie Ortiz Copywriter: Dan Stover Quality
Assurance Tester: Mike Dranginis http://fit.kdgtest.com/?what=donate
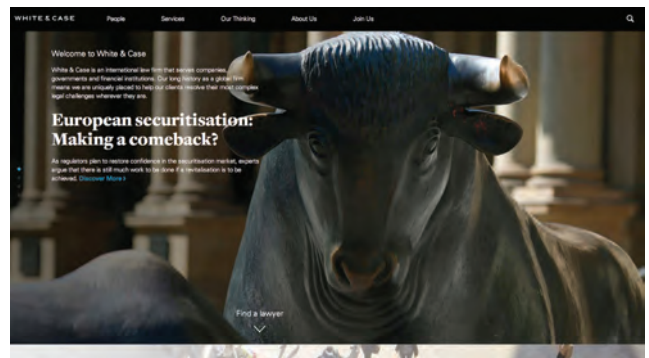
Design Firm: White & Case LLP, New York NY Title: New Firm Website
Art Directors: The Partners, Robin Colangelo (White & Case) Designer: Katerina
Barry Web Developer: Artem Kolotilkin Copywriter: Louise Ketley Content
Manager: Sheri Collins Project Manager: Rob Reade http://www.whitecase.com

Design Firm: Yelling Mule, Boston MA Client: Xperii Title: UI/UX Redesign
Art Director: Yelling Mule Designer: Yelling Mule Programmer: Yelling Mule
Flash Programmer: Yelling Mule Web Developer: Yelling Mule
Photographer: Yelling Mule http://www.xperii.com
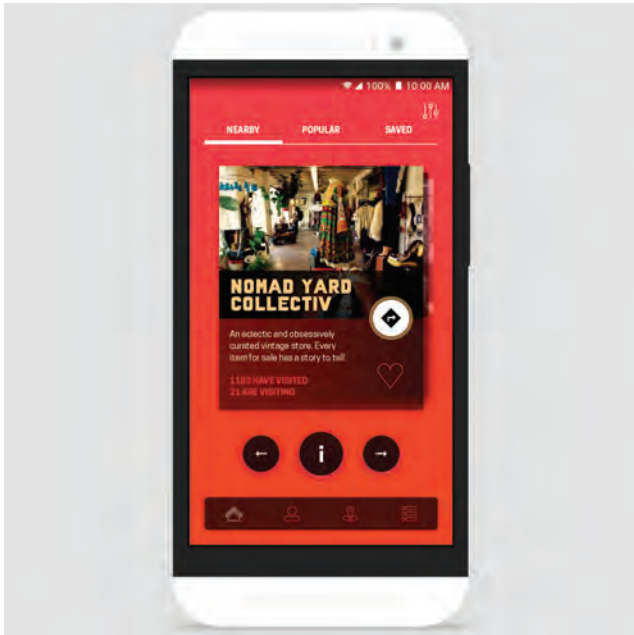
School: Rochester Institute of Technology, Rochester NY
Title: MY_Tourism Platform Art Director: Nathan Gamson
Designer: Nathan Gamson Copywriter: Nathan Gamson
http://gamson.net/portfolio.my.html

School: Syracuse University, Syracuse NY Client: Family. Life. Project
Title: Family. Life. Website Art Director: Abby Legge Designer: Multimedia
Photography & Design (MPD) Students Web Developer: Jeff Passetti Advisors: Mike
Davis, Renée Stevens Photo Editor and Project Director: Andrea Wise
http://familylifeproject.syr.edu/

EVEN DIGITAL PUBLISHERS ARE TURNING TO PRINT

BY GERRY BONETTO

In yet another sign that the print naysayers are wrong, a growing number of publishers and websites that had previously only put out content in a digital format are now turning to print.

EXAMPLES INCLUDE:

REDDIT
The popular social news site published a book that is a 400-page compendium of some of their favorite "Ask Me Anything subreddits". While the book is available in digital form, the $35 hardcover versions have been surprisingly popular.

TABLET
In November 2015 Jewish website Tablet launched a print magazine that features entirely different content than the website. Editor-in-chief Alana Newhouse commented that the print magazine was created "to provide a deep, thoughtful read."

YEG FITNESS
Thanks to reader demand, this 3-year-old digital publication is launching a print version in 2016.

THE PITCHFORK REVIEW
Launched in 2014, the site's print magazine is a 200-plus page quarterly publication dedicated to long-form music writing, photography, design and comics.

PORTER
This glossy publication launched in 2014 by online luxury retailer Net-A-Porter has been billed as the first "global, truly shoppable fashion magazine."

CATSTER & DOGSTER
These new print magazines from popular online communities for cat and dog lovers were launched in 2015.

Why are so many digital publishers turning to print? Because print is effective, and it provides a very different experience than digital. A printed magazine's physicality requires that it must be handled in some way when it arrives. And many magazines are not just handled once — they're kept and shared, often residing for months in a place of prominence in the home or office.

Many readers are asking for print, many advertisers will only purchase ads in print, and now many publishers are obliging them.

GERRY BONETTO is VP Government Affairs for Printing Industries Association, Inc. of Southern California (PIASC) and a Choose Print content provider. PIASC is the trade association for the graphic arts community in Southern California. Founded in 1935 and incorporated in 1944, today, PIASC is the largest graphic arts trade association in the nation. Choose Print is an educational campaign designed to promote the effectiveness of print and to reinforce the fact that print on paper is a recyclable and renewable and thus a sustainable environmental choice. Choose Print is sponsored by PIASC. Contact: ChoosePrint.org

IMPLEMENTING BEST PRACTICES FOR CREATIVE WORKFLOW MANAGEMENT

BY ROB MUNZ

Creative teams, whether in-house or agency-based, share a common challenge — managing creative workflow. Demands from clients sometimes defy logic and reason, and most creative teams are better at creating than they are at managing timelines and approval channels. Implementing an effective workflow management process can be the difference between success and failure for these teams.

But, how do you know if your workflow management is actually effective?

In 2014, inMotionNow launched a free Workflow Checkup to help creative professionals diagnose the health of four key areas of their teams' workflow:

Job Requests & Kickoff: How teams process incoming project requests and assign resources and priorities.

Project Management: How teams monitor the status of projects and deadlines.

Review & Approval Process: How teams manage the routing of proofs for review and maintain version control.

Metrics & Reporting: How teams track key performance metrics to improve productivity.

Since launching this tool more than a year ago, inMotionNow has gathered workflow health data from nearly 500 creative teams. This data was originally intended to help teams identify areas for improvement. However, we quickly realized that the biggest value in capturing and analyzing this data is helping establish and share best practices for those creative teams.

To accomplish this, we turned to career advertising professional Debbie Kennedy for help. With more than a decade of experience leading creative and operations teams, both in-house and on the agency side, Debbie provided valuable perspective from our customers' point of view.

Together, we developed the following best practices with the goal of helping creative teams succeed:

Establish Benchmarks and Measure Key Productivity Metrics: Number of creative requests received; number of versions per proof; number of projects completed; time to approval; Length of project lifecycle.

Job Requests and Kickoff: Develop a formal request process and adhere to it; develop effective request forms tailored to different projects and/or clients, as appropriate; use request forms to communicate and set expectations with clients.

Project Management: Consider project management software to improve efficiencies, eliminate redundancies and share information; get task and proof status information in addition to project status to gauge the level of effort required for ongoing projects and to keep work assignments balanced and prioritized; Use a deadline calendar to communicate and monitor project deadlines.

Review and Approval: Improve your clients' review experience by understanding what might be causing delays and taking steps to make the process easier; communicate review expectations to clients to eliminate conflicting or confusing feedback; identify other review challenges; and expand your client review skills; Train your clients to be good reviewers with open communication and upfront expectations.

For additional best practices regarding workflow management and more information on InMotionNow, you can read the entire article on gdusa.com.

ROB MUNZ, Chief Product Officer and Founder of inMotionNow, has spent the past 15 years working directly with creative departments at national brands, agencies, associations and mid-size businesses to help them improve their production workflows and complete projects more efficiently.

GRAPH EXPO 16 TO OFFER LATEST EDUCATION AND NEW SOLUTIONS
For Marketers, Creative Professionals and Print Buyers

It all comes together for marketing pros, creatives, and print buyers at GRAPH EXPO 16, coming September 25 – 28, 2016 to the Orange County Convention Center in Orlando FL, where the graphic communications industry's latest business building tools, technologies, and techniques will be on display.

ON THE SHOW FLOOR

On the show floor, the Software: Workflow & Design/Prepress area will provide designers and creatives with the latest information on document layout/graphic design, computer-to-plate, drawing/illustration, color management, fonts and font management, scanning, digital proofing, and workflow.

The Inkjet Candy Store will offer marketers, designers, and print buyers alike a chance to explore the capabilities and possibilities of today's cutting edge wide format inkjet technologies. With live demonstrations and hands-on opportu-

nities, show attendees will feel like "kids in a candy store" as they experience the very latest technology inside this innovative and easy-to-compare show feature.

Deliver – The Mailing & Fulfillment Center, is an unprecedented one-stop opportunity for marketers and print buyers alike to see and explore the latest in equipment, software, market data, best practices, and solutions for connecting print to the full spectrum of marketing opportunities.

Materials Matter is the popular show floor hub that celebrates the essential role materials play in the print ecosystem. The

GRAPH EXPO 16 TO OFFER LATEST EDUCATION AND NEW SOLUTIONS
CONTINUED FROM PREVIOUS PAGE

singular "edge" that print delivers is driven by its tactile qualities, and the ability to convey a message with impact. Inside this specialty showcase, multiple substrate manufacturers will demonstrate the powerful role that their paper and non-paper substrates play in every print job.

TIMELY EDUCATIONAL SESSIONS

Of special interest to creatives and marketing pros are the variety of timely education sessions including:

- PDF Power: How to Create & Edit Like a PRO
- Web Design Wizardry: Getting Responsive
- COLOR and the Internet: Managing the Experience"
- Impactful Imagery: Composition Secrets for Photography, Design & Marketing
- PDF '911' Analysis & Fixup: Maximizing Acrobat Pro for Publishing Workflows
- "Why & How to Add Lightroom to Your Image Editing & Management Workflow
- Mastering Creative Suite CC
- Design Basics for "Non-Design People

STRATEGIC SESSIONS

Both print and marketing services providers, and their print buying customers also have opportunities to gain new insights and information from a slate of strategic sessions, such as:

- Direct Mail - More Relevant Than Ever!
- The State of Our Industry: NOW. What's Ahead. What to Do About It!
- Secrets to Social Media Generated Sales
- Top Printing Trends: For Today and Tomorrow
- Curtain Up: Intro to the NEW Print Industry

Other GRAPH EXPO 16 show floor features include Press/Finishing section, News Print – The Newspaper Pavilion, Future Print, The In-Plant Place, Education Main Street, the PRINTERVERSE and, new for 2016, The House That Print Built.
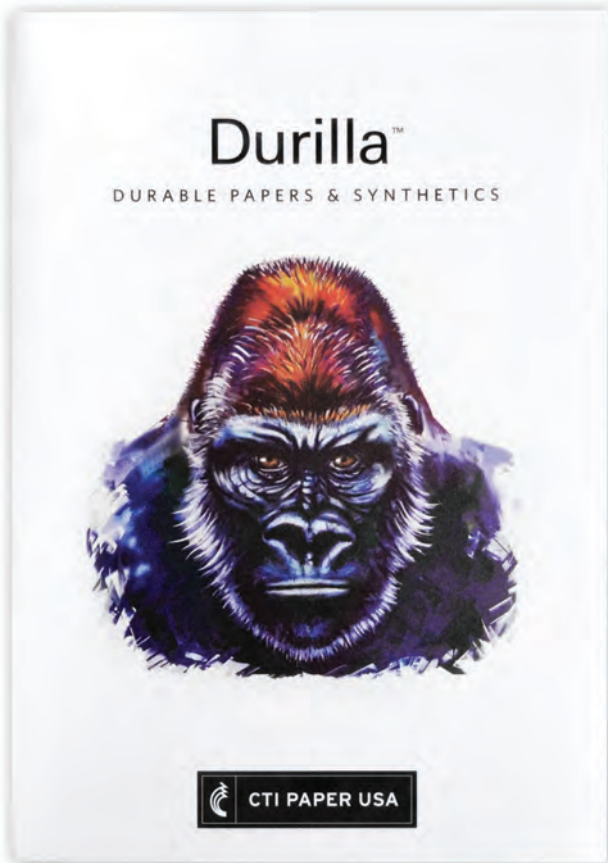
For more information about GRAPH EXPO 16 educational offerings and to register, visit:

www.graphexpo.com

DURILLA FROM CTI PAPER USA: STRENGTH, BEAUTY . . . AND ROI
Handsome New Mascot For Premium Brand of Durable Papers and Synthetics

He's beautiful – and one tough fella. Modeled on the Silverback Mountain Gorilla of central Africa, Durilla™ is the new face and namesake of CTI Paper USA's newest brand of durable printing papers and synthetics.

FSC-certified Durilla gives designers a fresh and wide-ranging palette for projects requiring strength, durability and protection. The brand is already proving to deliver higher total ROI across important digital and offset print projects.

Durilla offers options in uncoated, coated and ultra polyester with tear, water, chemical and abrasion resistance. Plus special translucent sheets. Luxury matte coated sheets. Waterproof papers. Super-bright synthetics from thin to heavyweight.

Designer clients across business, government and nonprofits all have print requirements that use or could benefit from premium durable papers and synthetics. Menus, book covers, booklets, brochures, pocket folders, maps/guides, tags/labels, point-of-purchase displays, tickets, bags and premium packaging are among thousands of potential Durilla applications.

JOINING FORCES WITH FOSSEY FUND

To help a great cause, CTI Paper USA has joined forces with the Dian Fossey Gorilla Fund International to donate 1% of gross sales of Durilla. For more than 49 years, the Fossey Fund has directed money, human and scientific resources to the conservation and protection of gorillas and their habitats in Africa.

Durilla's durable papers feature a "paper-film-paper" construction in a variety of tear- and water- resistant surfaces and weights — a premium uncoated white, a translucent "Ice," a matte-coated paper and a fully waterproof paper.

In addition, Durilla's separate high-bright, matte-coated polyester offering is tear-, water-, abrasion- and chemical-resistant for applications requiring the ultimate in strength and print fidelity. It is available in three thicknesses and features a universal coating suitable for offset, flexo and digital toner equipment.

The papers are available in cut-size, digital and folio, while the synthetics are available in cut-size and digital. Durilla is also available in custom sizes and calipers in both rolls and sheets at low order minimums.

"Durilla opens new creative possibilities for designers," explains CTI Paper USA President John Kelly. "It truly delivers when it comes to performance on digital and offset presses, and converts and finishes beautifully. It's also a great choice for many demanding technical applications that require, or benefit from, a tough, lasting substrate."

Durilla offers solutions for offset printing, flexo printing and digital, toner-based equipment from HP Indigo, Kodak, Ricoh, Xerox, Canon, Konica-Minolta and others. The new swatchbook provides paper samples, stocking information and printing and handling tips.

DURILLA FROM CTI PAPER USA: STRENGTH, BEAUTY . . . AND ROI
CONTINUED FROM PREVIOUS PAGE

NEW CTI SWATCH SYSTEM

In addition to Durilla, CTI Paper introduces new icons for other key brands – "Cool Guy," "Bulldog," "Wise Owl" and "Blue Delicious"

All swatchbooks sport a new and captivating design theme with a clean and crisp visual presentation. The design for four of the five brands is anchored with clever and original Pop-Art illustrations. Each premium brand provides graphics professionals with uniquely differentiated, high-value printing papers and envelopes for their highest-visibility client projects. All papers are FSC-certified.

Durilla has its own dedicated swatchbook. Following are the other CTI Paper USA brands with new dedicated swatchbooks and print demonstrations:

ASPIRE PETALLICS is a full line of metallic and pearlescent papers and envelopes that are among the most luxurious in the world. The new swatchbook and print demonstration features a pop art "Cool Guy" icon. Carbon-neutral Aspire Petallics adds sophistication and shimmer to high-profile print projects.

GLAMA KRAFT is a comprehensive line of printable real kraft papers that delivers high-impact color printing. The new swatchbook and print demonstration features a charismatic pop art "Bulldog" mascot. Glama Kraft contains 100% recycled and 90% post-consumer waste content.

GLAMA NATURAL is North America's top selling line of translucent printing papers and envelopes. The new swatchbook and print demonstration features a new and compelling pop art "Wise Owl" mascot. Glama Natural is the only translucent collection to offer several options featuring 30% post-consumer waste content.

KROMEKOTE is one of the world's best-known cast-coated printing paper brands. The new Kromekote Collection swatchbook and print demonstration feature "Blue Delicious" – an iconic crisp red apple, now in a striking and unexpected teal blue. Kromekote stands apart because of its brilliant, mirror-smooth glossy surface, vibrant, saturated colors and excellent on-press performance.

Contact: Local paper merchant or www.thepapermill.com or 800.284.7273

MUST-HAVE SKILLS FOR UX AND UI PROFESSIONALS
BY DIANE DOMEYER

It's no surprise user experience (UX) designers and user interface (UI) developers are in demand, given that the mobile and web development boom shows no signs of slowing. In recent years, UX and UI roles have risen to the top of nearly every list of most sought after creative positions.

While UX and UI are bandied about today as often as "web designer" was 10 years ago, you may not have a strong handle on what professionals in this space actually do. To help, here's a look at these coveted roles and some essential skills.

WHAT UX AND UI PROFESSIONALS DO

While job descriptions can vary, in essence, UX designers are responsible for how a product or website feels. These individuals create satisfying or compelling experiences for users of a product, often drawing on results from user research and workflow analysis. Areas of focus may include functional requirements for mobile and web products, packaging, content, controls, visual design, customer/technical support, branding and other aspects of user experience. UX designers are also responsible for producing personas, usage scenarios, site maps, taxonomies, wireframes and prototypes.

UI designers work hand in hand with UX researchers and designers to construct the wireframes and prototypes, while UI developers build the interfaces that connect the users of an application to its back-end processes and data. These individuals often work closely with a back-end development team to create and improve interactive applications and web pages.

HARD SKILLS IN DEMAND

Generally, UX and UI professionals need to possess strong creative, technical, problem-solving and interpersonal skills. Specifically, they must have the following experience.

UX Designer: A UX designer must have an expert understanding of graphic design and web technologies, and of wireframing tools such as Axure RP and Balsamiq.

UI Developer: A UI developer must have expertise in a range of web and design technologies. Most often they include AJAX, Axure RP, Balsamiq, CSS, HTML, InDesign and JavaScript. LAMP skills are sometimes preferred.

SOFT SKILLS IN DEMAND

Communication: Both roles require excellent verbal, written, visual and interpersonal communication skills. UX and UI professionals work closely with various internal and external teams, so they must be able to present complex ideas in clear and simple terms that non-creatives can understand. There is also a significant component of psychology and understanding of human behavior involved, especially in UX.

Collaboration: According to research for Creative Team of the Future, cross-departmental collaboration is on the rise. UX and UI professionals must take an active role in partnering with IT, marketing and PR colleagues to successfully execute digital strategies and tackle new business challenges.

Self-Direction and Time Management: Although the nature of UX and UI work is collaborative, when it comes to driving initiatives forward and bringing them to completion, professionals must be self-directed. Time management is also critical to a creative's success in these roles.

Attention to Detail: Any job that's instrumental in the functional and aesthetic satisfaction of an end user requires a keen eye. The wide scope of UX and UI roles requires commitment to project details from start to finish, from consulting with clients and conducting user interviews to analyzing data, creating prototypes and performing usability testing.

Leadership: Successful UX and UI professionals know how to cultivate a culture of trust. As a result, people seek these individuals out for their expertise and enjoy working alongside them.

UX and UI positions are complex, requiring an impressive package of hard and soft skills. In a market where highly skilled job seekers have the upper hand, those who take the time to develop both will be poised to secure the best opportunities — and the most impressive salaries.

DIANE DOMEYER is Executive Director of The Creative Group, 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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