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# AT HOW DESIGN LIVE, **WE BELIEVE:**

**design has power.**

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IT IS POSSIBLE TO  
CHANGE THE WORLD  
WITH DESIGN. You just need to  
know where to start.

**CURIOSITY  
KILLS  
CATS.**

It empowers  
the rest of us.

**we are  
more than  
the sum  
of our  
software.**

We are more than  
the sum of our  
business cards.

**YOU CAN BREAK THROUGH  
ARCHAIC WALLS.** YOU JUST NEED  
TO KNOW WHERE THE BATTERING RAM IS.

YOU ARE A PIECE OF A  
MUCH LARGER PUZZLE.

And when those pieces connect, you become part of a tribe.

**we stand  
against  
spec work.**

And, well, comic sans.

**the status quo  
is dead.**

OR AT LEAST YOU  
SHOULD ACT LIKE IT IS.

**MOTIVATIONAL  
POSTERS ARE  
WORTH A FEW BUCKS.**

But real motivation—the kind  
that you can't get in a meme—  
**is priceless.**

**GREATNESS CAN BE HAD**  
—if you're willing to fight for it.

**CREATIVITY  
IS INDEED  
CONTAGIOUS.**

And at some  
gatherings, it's  
impossible to be  
immune to it.

**THE FREAK  
FLAGS OF  
*individuality*  
EXIST FOR  
A REASON.**

They are meant to be flown, and never at half-mast.

## LETTER FROM THE PUBLISHER | DESIGN NEWS NOT POLITICS



GORDON KAYE IS THE PUBLISHER OF GDUSA

Comments, suggestions and letters can be sent to [gkaye@gdusa.com](mailto:gkaye@gdusa.com).

The wisest thing a reader once said to me, after I made some mildly snarky comment about Barack Obama's competence years ago and was inundated with hate mail, is that people read GDUSA for design news not politics. That point, rather than the suggestion that I was a deplorable, rang true. Accordingly, I no longer mention politics per se in this venue though I suspect that separating the personal, professional and political is increasingly a fool's game for designers and everyone else. And silence, of course, should not be taken as disinterest — I am, in fact, obsessed by this horror of an election cycle in the same way that one's eyes are drawn to a trainwreck. That said, I will stay in my lane and focus instead on what's inside this jampacked October 2016 edition.

### 30TH ANNUAL STOCK VISUAL SURVEY

In the 1960s and early 1970s GDUSA turned down stock photo agency advertising. Not that the publishers could afford to do so — financial ruin was always lurking — or that the magazine was too classy for that — in fact, it was frequently a hot mess in cold type. But stock imagery carried a stigma: a fake, phoney, fraudulent, cheap, stagey and lazy way to design and produce. In the *Mad Men* days, and beyond, there was a very real fear of backlash by readers and a boycott by other advertisers if a stock photo agency appeared too prominently in a design publication. How times have changed. A half century after GDUSA began publishing and 30 years after introducing our annual Stock Visual Reader Survey, the situation is, as one response to our new 2016 survey put it, “like night and day.” Stock visuals are a vital creative resource for graphic designers because the central value proposition — choice, content, accessibility, affordability, convenience and speed — dovetails perfectly with the intense demand for more imagery. There has rarely been such a convergence of a product and its times. Does that mean it's all good? No, that means it is what it is. I hope you'll read the 30th annual survey, perhaps see your own experience in the evolution, and take note that GDUSA is now pleased to accept as much stock visual advertising as is permitted by the laws of man and God.

### LET'S JUST CALL IT RESPONSIBLE

For a long time, GDUSA produced an annual “Green Design” report spotlighting creative agencies from all over the country who excel in “green” messaging or practices. But I have recently come to fear that the way we frame this report is anachronistic. For one thing, the notion of sustainability is more expansive than before, incorporating all manner of issues from design to delivery, far beyond the use of a recycled product or a soy ink. Even more important, the attempt to isolate “green” design without integrating the more comprehensive concept of socially responsible design, creates arbitrary lines and artificial silos. More and more designers and clients are silo busting, i.e., embracing responsibility writ large in terms of how, why, when and for whom they work. It strikes me that a focus on greenness is necessary but not sufficient to do justice to the movement toward socially responsible and mission-driven graphic design. After weeks of soul searching, we named this year's report simply “Responsible Design.” Okay, not exactly a riveting title. But you get the idea.

### FEELING WELL IS GOOD

Our annual Health + Wellness Design Awards™ showcase of 100 pieces is published inside. The nature and breadth of the entries are illuminating. When we first conceived this competition, I envisioned imagery of doctors, nurses, pills, and sick rooms, in short the treatment of disease and infirmity. What we are seeing is considerably more aspirational. “Wellness” is clearly superceding “healthcare” as a way to think about this sector, with a shift to design and communication that honors the pursuit of comprehensive physical, mental, and social well-being. There is also an aspirational subtext for graphic designers: industries are always morphing and new opportunities are always emerging that require your unique talents and skills.

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## READ OUR WALLY AWARD WINNER'S SUCCESS STORY.

Congratulations to Toyota Financial Services and their marketing team, led by Brand and Design Director Daniel Ko, for winning first place in the 2016 Wally Awards. Along with a feature article in *GD USA*, a grand prize of \$1,000 goes to the designer who shows the most creativity with their use of YUPO® Synthetic Paper.



The winning poster doubles as a pocket folder and was designed using YUPO® Original 78 lb. text. The piece announced Toyota's 2016 National F&I World Tour, an incentive contest that rewards winning sales performers with exciting vacation packages.

"These destinations are pure adventure, and there's a strong tie-in in terms of durability and YUPO, the product, being very adventurous," reported Ko. Each of the three destinations – St. Thomas, Cape Town and Costa Rica – was announced with a beautifully designed travel guide, poster and all-access travel pass flooded with gorgeous, color-rich images.

"Functionally, we wanted this poster announcement piece to have some longevity...and wanted the poster to be hung up and visible for the three-month long contest," Ko continued. "Regular paper didn't have the durability and strength needed for the project."

Daniel and his team partnered with B&G House of Printing in Gardena, California and determined that YUPO possessed all of the qualities to support the multi-faceted design. Between seeing Yupo's announcements of the Wally Awards in his subscription to *GD USA* and his direct experience with the product for past Toyota printed materials, Daniel and B&G knew YUPO's durability and high print quality would be the perfect fit for the job.

When asked about the success of the piece, Ko reported that when he saw Toyota's vice president of marketing wearing the travel pass on a lanyard around the office, he thought to himself, "I'll take that as a win."

Thanks to Daniel and his team for trusting YUPO with their most important projects.

### What's your next project?

Stay tuned for next year's Wally Awards and visit us at [yupousa.com](http://yupousa.com) today.

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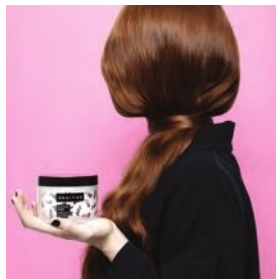


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## 12 FRESH

Rolling Stones exhibition designed by Pentagram to be more performance than display; Base Design works to destress the airport experience; Brand Union serves up new era of table tennis; hand-drawn patterns style Uberliss haircare products; Aaron Draplin probed in new documentary on creativity; and more.

## 22 PEOPLE

Ed Bennett heads a new Minnesota design firm that evolves out of Colle+McVoy; Scott Mires wraps up a 30-plus year design career in San Diego and John Ball carries on; Erin Yancy heads up new Chase Design Group office in Chicago; Jason Panches focuses on graphic design at the multidisciplinary aruliden firm; and others.

## 28 RESPONSIBLE DESIGN

This special report continues our practice of shining the spotlight on designers who exemplify the values of sustainability and social responsibility writ large. Rolland, a paper company where performance, innovation and nature converge, is the very appropriate sponsor.

## 49 DIGITAL COVER CONTEST

This summer, to give designers an opportunity to become better acquainted with digital printing and digital papers, GDUSA collaborated with Neenah to conduct this special program. Hundreds of designers submitted proposed covers of GDUSA matched with one of Neenah's broad range of digital offerings. You can see the judges choices here.

## 58 HEALTH + WELLNESS AWARDS

GDUSA's American Health + Wellness Design Awards™ competition honors first-rate graphic communication in this fast-growing and high-profile segment of the economy. The 2016 winners showcase features projects for traditional and non-traditional healers. And Jim Erickson, known for his high-touch emotional photography, is just the partner the doctor ordered.

## 86 STOCK VISUAL SURVEY

GDUSA has now conducted three decades of stock visual reader surveys. We've watched and documented stock imagery move from marginal to mainstream to essential, and recorded the evolution, complete with growing pains, for creatives and suppliers. This year's results show more of the same: not everyone loves stock but everyone uses it.

[WWW.GDUSA.COM](http://WWW.GDUSA.COM)





# Akzidenz-Grotesk

Type Width	<b>Normal</b>	Condensed	Extended	FULL COLLECTION <i>Normal, Condensed &amp; Extended</i>
Package	<b>PRO+</b>	PRO	STANDARD	BQ BE  Package Info

Akzidenz-Grotesk® Pro+ (WGL)

Mac & Windows OpenType

OVERVIEW OT FEATURES CHARACTER SET	<b>Languages:</b> Western Latin 1, Central European, Turkish, Baltic, Cyrillic, Greek	<b>Designer:</b> Günter Gerhard Lange	PostScript OTF \$450.00	<b>PURCHASE</b>
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*El veloz murciélagó hindú*

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*Жълтата дюля беше щ*

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### JIM ERICKSON

Our annual Health + Wellness Design Awards™ is appropriately sponsored by Jim Erickson, one of the nation's preeminent commercial photographers. For over 30 years, he has created timeless imagery for hundreds of blue chip clients, including AT&T, American Express, Wells Fargo, Cisco, Pinnacle Entertainment, General Motors, HBO, Pfizer, Merrill Lynch, United Airlines, and Home Depot. Jim has won over 100 awards from publications and organizations such as CA, Graphis, PDN, Print, GDUSA, Art Director's Club of San Francisco and the Advertising Photographers of America. Jim Erickson's ability to capture the truth of the human spirit is reflected in his award-winning assignment work, as well as in the Erickson Stock collections, which have long been regarded by graphic designers as some of the finest stock imagery in the world.

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Headquartered in Saint-Jérôme, Quebec, Rolland is a leading producer of specialty uncoated fine papers with an undisputed reputation for environmental stewardship. In fact, Rolland is the only North American fine paper manufacturer using biogas energy and up to 100% recycled content to serve businesses, governments and distributors. Thus, it makes sense that Rolland sponsors GDUSA's responsible/sustainable design edition each year. The text of this edition of GDUSA is printed on Rolland Enviro™ Satin, 60 lb. This uncoated hybrid paper offers a luxuriously smooth satin finish. It is an excellent choice for annual reports, promotions, and all documents with color and details. It also folds easily, and is available in various sizes and basis weights with matching cover. [www.rollandinc.com](http://www.rollandinc.com)

## ABOUT THE COVER

Pentagram partners William Russell and Abbott Miller have staged an exhibit celebrating the 50th anniversary of the Rolling Stones that is part history, part performance and completely immersive. FULL STORY ON PAGE 12.



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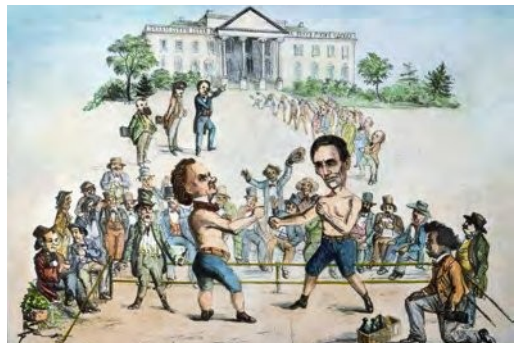


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**\*KEYNOTE Q&A SESSION**

Social media platforms: what you need to  
know about publishing, sharing and sourcing  
visual media content

**1:30-2:15PM**

**FINDING THE RIGHT VISUALS**

Research tools for making your job easier

**3:00-4:00PM**

**MARRYING STILLS & MOTION**

Insights and tips from experienced shoot producers

**5:00-5:45PM**

**GUEST SPEAKER** *Anna G. Dickson,*  
*Content and Community Photo Lead at Google*  
Navigating the new world of imagery  
is trickier than it seems

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\*Keynote session tickets are \$35 in advance or \$50 at the door (subject to availability).



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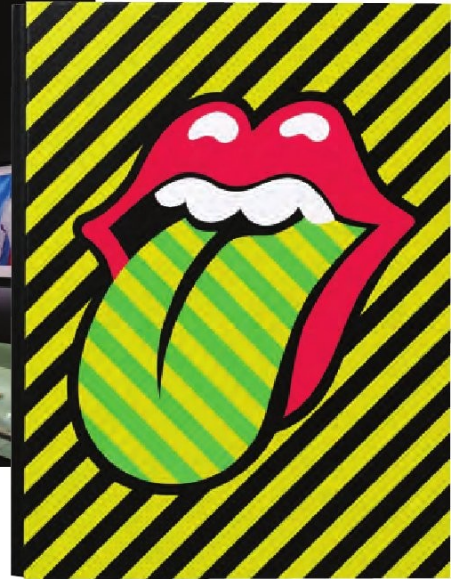
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## FRESH | ROLLING STONES EXHIBIT IS MESSY, GLAMOROUS AND TACTILE



**NEW YORK NY** Opening November 4 in New York City's Meatpacking district, Rolling Stones: Exhibitionism is an immersive insight into the 50-year career of what has been called 'The Greatest Rock 'n' Roll Band.' Produced by Tony Cochrane and Thea James-Cochrane of iEC and curated by Ileen Gallagher, the exhibition was designed as a collaboration between Pentagram partners William Russell from London and Abbott Miller from New York. Billed as the largest touring experience of this kind to be staged by a band or artist, the exhibition tells the history of the Stones through thematic installations and more than 500 artifacts. "Working closely with the band and curator, we approached the space as if it were a set list for a concert, viewing it as a performance rather than an exhibition," explains William Russell. "There is a range of tempos, sensations and emotions that build into one orchestrated experience: it is tactile, authentic, glamorous, messy, and suffused with the sounds and images of the band." Adds Abbott Miller: "The exhibition's arrangement by theme allowed us to give each room its own design aesthetic: some are loud, others calm, some are bright, others dark, and some are dense with objects, while others are very singular. These deliberate shifts of mood are unified by the voices of the band. We wanted them to be the narrators of their own story, so their quotes and voices are everywhere." Pentagram collaborated closely with Mick Jagger, Keith Richards, Ronnie Wood and Charlie Watts, whose first job was working as a graphic designer for Pentagram founding partner Bob Gill. The show first opened at the Saatchi Gallery in London where it drew huge crowds. [www.stonesexhibitionism.com](http://www.stonesexhibitionism.com)



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## FRESH | BASE DESIGN MAKES FLYING MORE FUN AT JFK AIRPORT



**NEW YORK NY** John F. Kennedy International Airport houses one of the country's busiest air terminals, Terminal 4, with nearly 20 million annual travelers. To create a more comfortable, seamless, and enjoyable passenger experience, JFKIAT, which manages the terminal, asked New York's Base Design for a new visual identity that would be friendly, fun, and entertaining. Comments Min Lew, Partner and Creative Director at Base: "Throughout the project we considered how people felt when they travel. It's a stressful experience. Probably because up until recently, airports were designed around airplanes and efficiency — not the people going through them . . ." Base set out to rethink the stereotypical, anxiety-ridden airport experience, while drawing inspiration from the many directional lines intrinsic to airport runways and tarmacs. The firm designed a modern, open and light visual system including a custom typeface focused on the number "4" as the foundation, and extended meaning of the number to personify the terminal experience being "4 all." Logo and typeface were paired with a vibrant color palette and Illustrator Tomi Um added thematic images visible throughout the terminal. Creative applications to be rolled out over the course of the year include: signage in digital directories, elevators, arrival hall, custom hall, retail corridors, stair graphics, gates graphics, and a large logo on the west side of the building; informative trivia and quotes about New York; and fun directional illustrations in the retail corridors.

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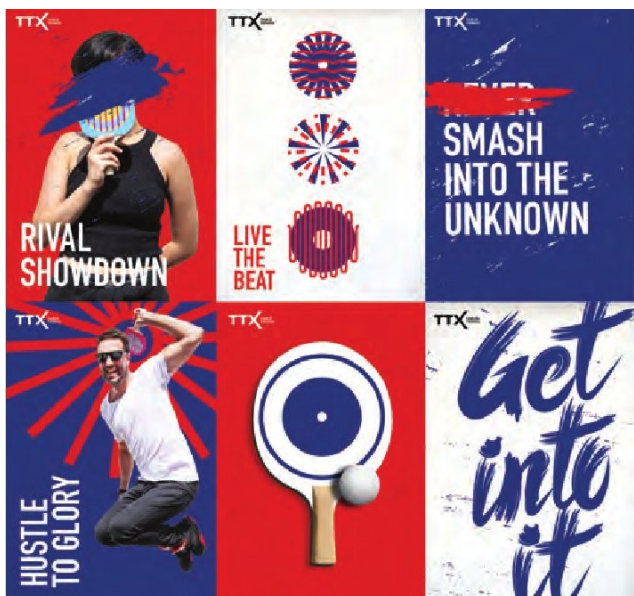
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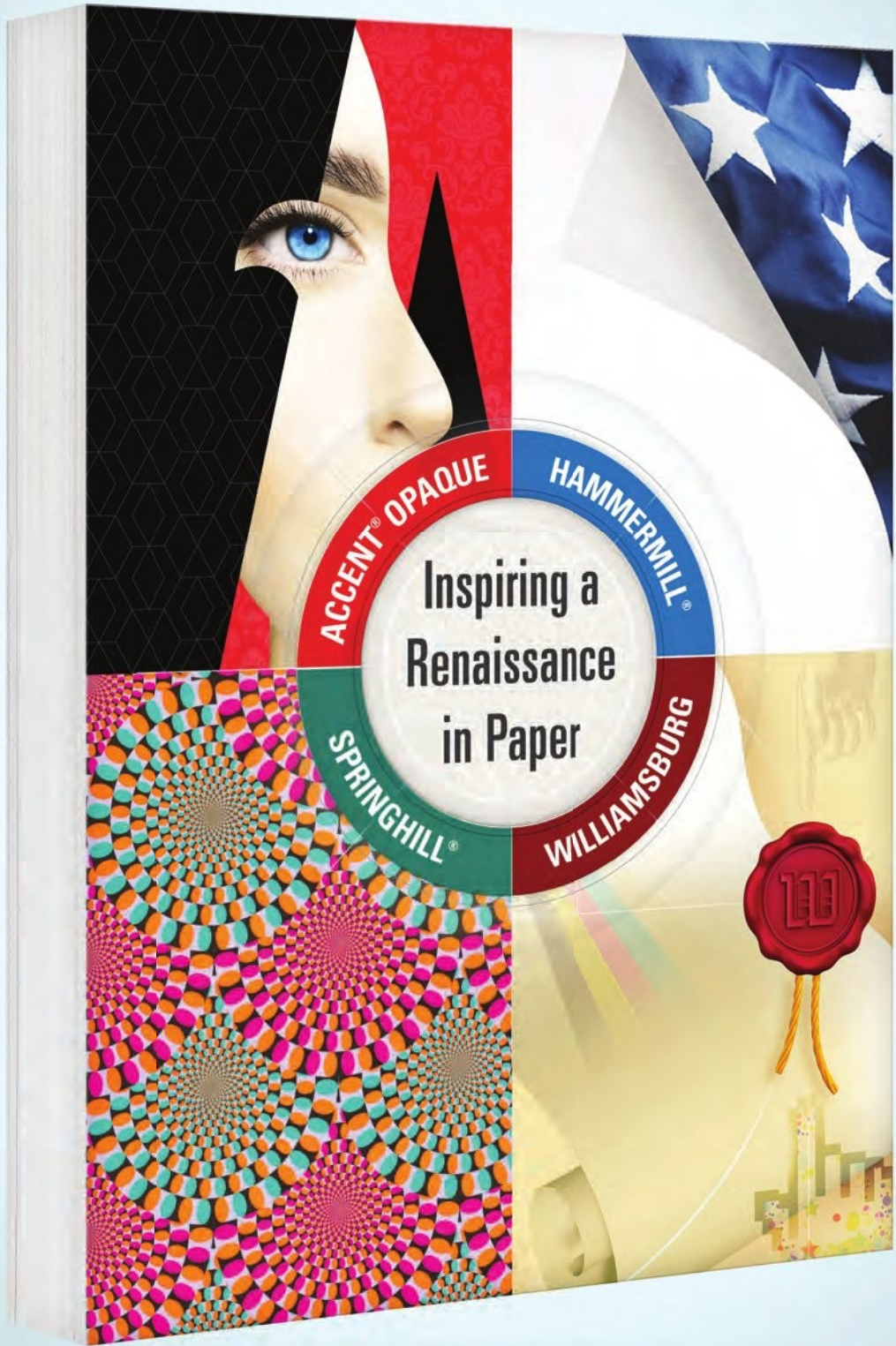
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## FRESH | BRAND UNION PUTS NEW SPIN ON TABLE TENNIS



**SINGAPORE** Brand Union has partnered with International Table Tennis Federation, the global governing body for table tennis, in developing a new format of the sport. Brand Union Singapore was challenged to mastermind a fresh take on the sport of table tennis, and create an overall brand identity and experience that would drive youth participation and add to the sport's global appeal. The new format, called Table Tennis X (TTX), gives rise to a new time-bound format expected to “reduce the skills gap between participants and increase the level of variety and unpredictability to gameplay.” The new version is not restricted to indoor tables or venues, but is intended to be played anywhere with redesigned equipment that includes heavier balls and simplified racquets to encourage longer rallies, diminish the reliance on spin, and make the game more accessible. A new brand identity — “Live the Beat” — uses a multi-colored palette to convey the inclusive diverse nature of the new format, and “express the spontaneous, freestyle nature of the experience and its intended audiences.” TTX is being phased in over the next few months, with a launch event earmarked for May 2017, at the World Table Tennis Championships in Germany. Comments Dan Ellis, Regional Creative Director, Brand Union: “It’s been a great experience to develop this new brand with ITTF, involving strategic and creative minds from the very beginning. The result is a dynamic new identity that is disruptive, unexpected, and full of attitude.” [brandunion.com](http://brandunion.com)



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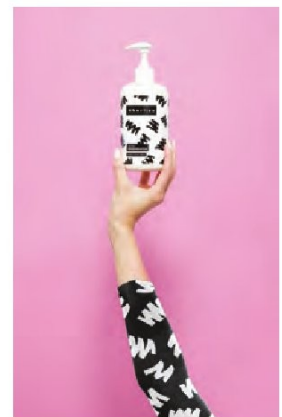
FRESH | STYLING A NEW LOOK FOR UBERLISS HAIRCARE



**NEW YORK NY/AMSTERDAM** New York-based and European influenced design firm FormNation, has rebranded haircare brand Uberliss. The client sought a sophisticated and upscale look for placement in prestigious salons. To help the company stand out in a saturated market, FormNation incorporated hand-drawn artwork and fashion-forward design to create something non-traditional. The system features hand-drawn patterns for each product based on its natural and exotic ingredients, and on what each product delivers — straightening, curling, dying, washing, conditioning. The project includes a new logo and brand book, extensive packaging and shopping bags, posters, flyers, a stationery system, and a tradeshow booth. FormNation divided the packaging into two lines: black bottles for salons and white bottles for the consumer. The design studio of self-described “designtists” was founded and is led by Dutch industrial designer Jan Habraken.



[formnation.com](http://formnation.com)





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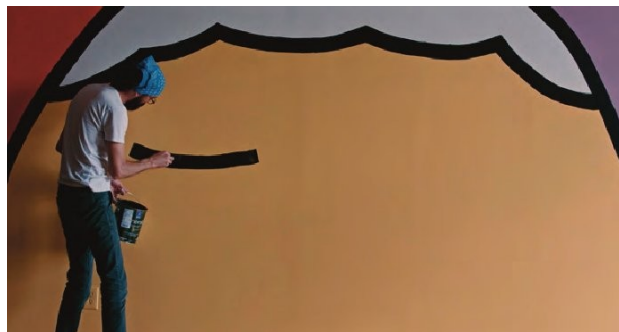
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## FRESH | AARON DRAPLIN EXPLORES CREATIVITY IN NEW DOCUMENTARY



**FORT WORTH TX** MAKE, a feature-length documentary film that probes the motivation behind a creative life and what drives artists to create, has premiered on Vimeo. Specifically looking at how egos, dollars, followers and awards can distract from a healthy creative vision for artists, the film features a diverse cast of celebrated creatives, including graphic designer Aaron Draplin, the musicians in Sylvan Esso, and filmmaker Reed Morano. “It’s so easy to be blinded by dollars, followers and awards,” says Daniel McCarthy, the film’s executive producer. “It’s a pitfall that is more evident in today’s culture than ever before, but it’s also an issue as old as time itself. Instead of asking ‘what’, we as artists need to be asking ‘why’. Our hope is that MAKE will force creatives to question their motives and find a more freeing and healthier vision of what it means to be an artist.” Other graphics people among the dozens interviewed for the documentary include Kyle Steed, graphic designer and muralist and Danny Yount, graphic designer and commercial director. In the film, the ever out-spoken Draplin asserts: “If no one ever looked, I’d still be making cool shit with my buddies. You know what I mean? That’s as honest as I can be. Before anyone was interested, that’s what I was doing. I had a great life.” Producer McCarthy is the CEO and founder of Musicbed, which provides music to top filmmakers, brands and agencies. [make.musicbed.com](http://make.musicbed.com)





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## PEOPLE | NEW FIRM CELEBRATES MINNESOTA



### **10 THOUSAND DESIGN** MINNEAPOLIS MN

10 Thousand Design is a new interdisciplinary brand design firm in Minneapolis MN. The 10 Thousand Design name is inspired by the firm's home state of Minnesota, explains Ed Bennett, founder and executive design director, "land of world-class design and 10,000 lakes, as well as by the idea that it takes 10,000 hours to master a craft like design, and lastly by the fact that the view from 10,000 feet is grand and expansive." The design firm evolved within ad agency Colle+McVoy and will operate as a partner agency. It launches with a broad mix of clients in retail, consumer packaged goods, and health and wellness. In the last three years, the design group has tripled in size, thanks to new clients like Target, Align Technology makers of Invisalign and Stanford University, and to extensive organic growth from existing clients like Cub Cadet and General Mills. Some of its most recognizable work includes the relaunch of the Caribou Coffee and Indian Motorcycle brands, as well as work for Target, Nestlé Purina and Grain Belt Beer. Led by Bennett, the team also includes creatives and designers Sam Soulek (design director), Michael Seitz (associate design director), Jen Orth (associate design director) and Marc Stephens (interactive creative director). The leadership team also includes Kristin Woxland (managing director), Kjersti Hanneman (director of insight and brand strategy) and John Doyle (executive director of brand experience).

PICTURED LEFT TO RIGHT:

John Doyle, Sam Soulek, Michael Seitz, Kjersti Hanneman, Ed Bennett, Marc Stephens, Kristin Woxland and Jen Orth

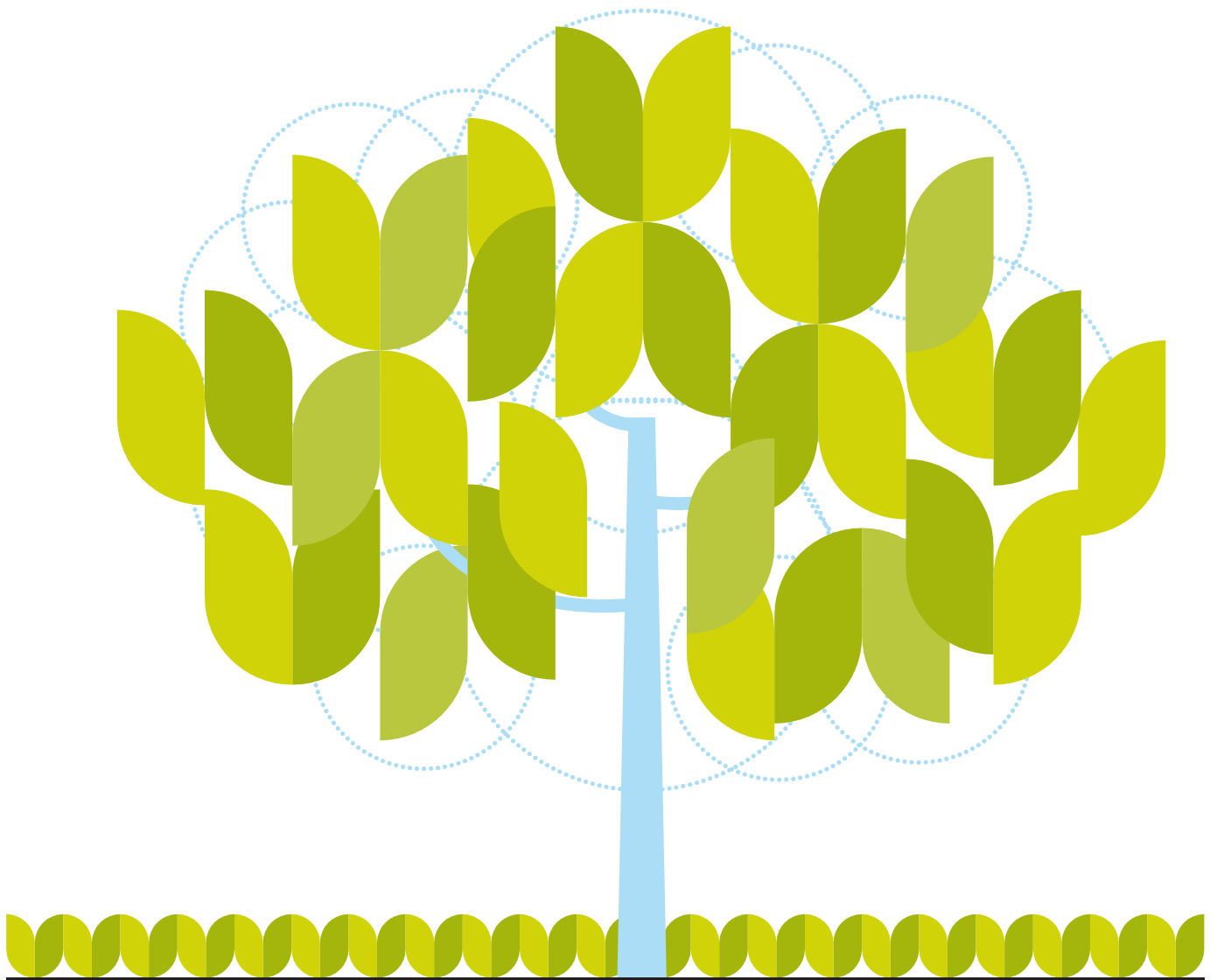


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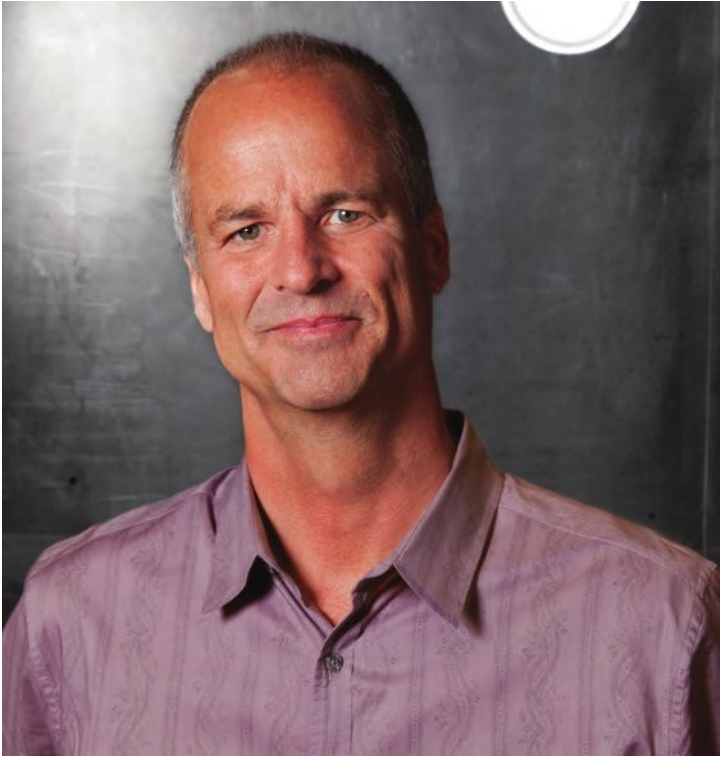
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## PEOPLE | PROMOTIONS + HONORS



### SCOTT MIRES

RETIRING PARTNER, MIRESBALL, SAN DIEGO

Scott Mires, principal and creative director at MiresBall has retired this month after more than thirty years in San Diego's creative design industry. Mires, who launched his career in 1985, and whose working relationship with current co-owner and fellow creative director, John Ball, began just a year later, first developed work for clients in a small studio in Little Italy. And while the agency has since relocated up the road, it's still home to some longtime clients — from innovative startups to global category leaders and Fortune 100 companies. As a surfer, art collector, and classic car aficionado, Mires is looking forward to immersing himself both in new areas of creativity and some downtime. "I reached this decision after a lot of thought," he said. "I'm leaving the agency in good hands — John has been a trusted partner all these years. I know the work the firm produces will continue to add tremendous value for clients." MiresBall has worked with many iconic San Diego-based entities, including Qualcomm, Brigantine, Rubio's, Taylor Guitars, and Ballast Point. MiresBall has supported Father Joe's Villages and the many homeless families that are aided by the organization. Additionally, Mires has frequently opened the studio, to welcome visiting art students and instructors.



### MELANIE STOVALL

GRAPHIC DESIGNER

IDEAS THAT KICK, MINNEAPOLIS MN

Minneapolis branding, design and digital agency, Ideas that Kick, adds Melanie Stovall to its team. "We're excited about what Erica will bring to our clients' online and print campaigns," says Kick co-founder/strategy Mary Kemp. "And she knows how to make sure the social content we are creating works hard for our clients' brands to extend their marketing efforts." New designer Melanie Stovall has put her print and digital design thinking to work for clients across a range of categories, including agriculture, education, food, healthcare, retail and technology. An active volunteer for AIGA Minnesota, she currently serves on that organization's board as Associate Director of Sustainable Design. "Melanie brings the ideal combination of design thinking and tactical skillsets to Kick," explains agency co-founder/creative Stefan Hartung. "Within the first weeks she already created a new identity for a large client, jumped right into a complicated medical device project and proved her talent with a cool packaging."

**GERARD VAIL** has been named VP-Sales and National Accounts at CTI Paper USA. He holds an equity position in the supplier of premium digital and offset printing papers and envelopes. Most recently sales director at Finch Paper, Vail brings a 30-year background in printing and premium printing papers. He is a longtime specialist in digital papers and substrates, continuously driving to help merchants and printers maximize their offerings and profitability. Vail also has served in senior management and sales positions at International Paper/xpedx, Nekoosa Coated, Lewis Paper and Taylor Corp. Throughout his career, Vail has worked closely with graphic designers, helping maximize impact and results from premium specialty papers. He has long maintained that well-integrated electronic and print campaigns deliver a higher total ROI than campaigns relying on electronic communications alone. "Excellence in design, print and paper truly differentiates," he says. Vail was born into printing and paper; his family owned and operated a successful trade printing company in Chicago and by age 12 he ran a Heidelberg press.

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## PEOPLE | PROMOTIONS + HONORS



### ERIN YANCY

SENIOR ACCOUNT MANGER, CHASE DESIGN GROUP, CHICAGO IL

Chase Design Group has chosen Chicago to open its third office. Headquartered in Los Angeles the firm also has an office in New York. According to Margo Chase, founder/executive creative director: "Our ever-expanding client base spanning CPG, B-to-B, and entertainment brands has made it necessary for us to have a presence in the Midwest where we can service our clients and continue to grow." Erin Yancey has joined the firm as Senior Account Manager, and will lead the new Chicago office. Prior to joining Chase Design Group, Yancey worked at Soulsight. With over 5 years of experience working with top CPG brands including Hershey, SC Johnson and Walgreens, she is passionate about building brands through world-class, consumer focused creative and is known for her curiosity, strategic thinking and knack for storytelling. Founded in 1986, the firm's expertise spans brand strategy, identity development, package design and retail environments for clients that include P&G, PepsiCo, Nestlé, Campbell Soup Company and Perdue.



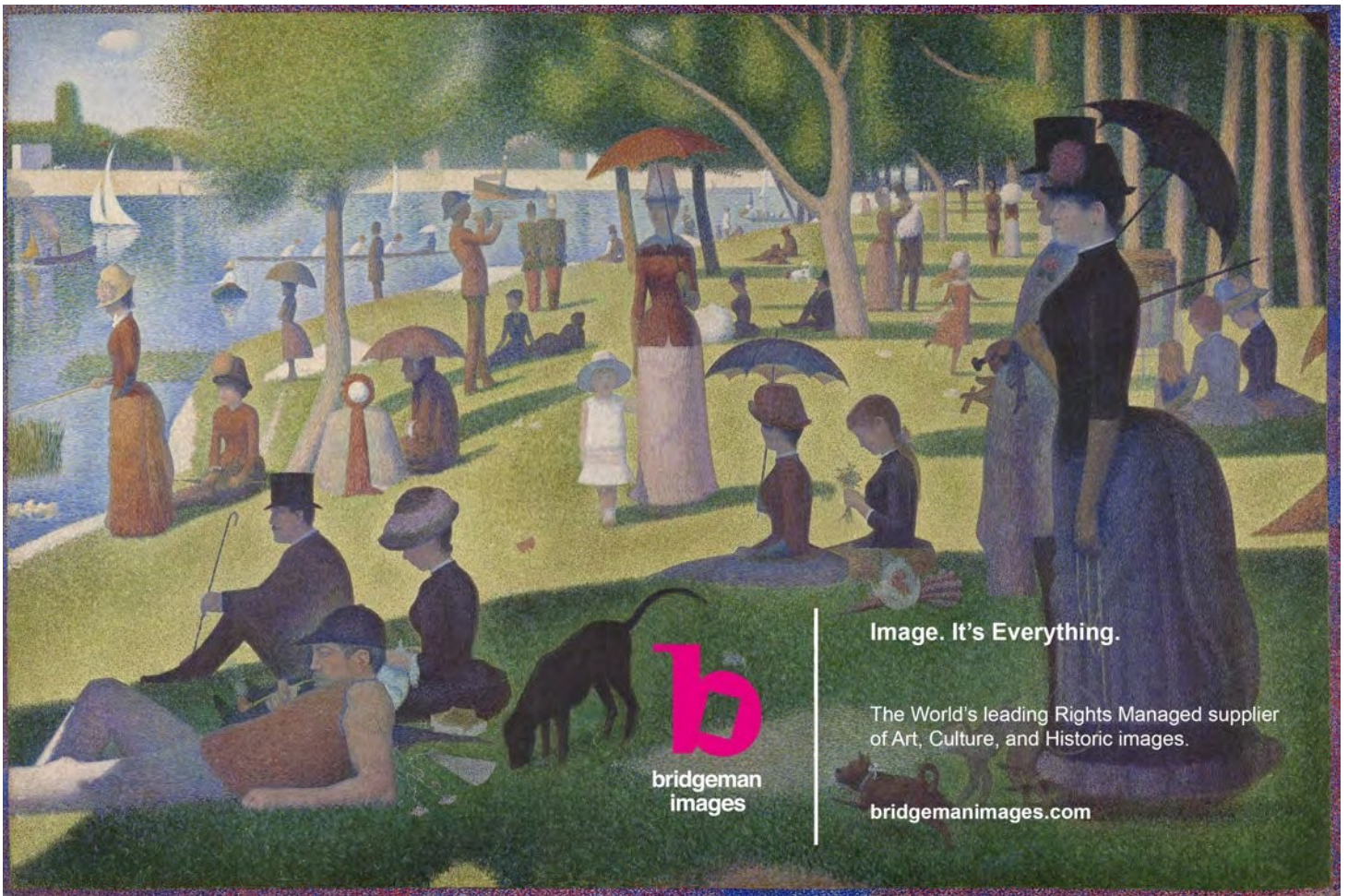
### MARY F. PISARKIEWICZ

FOUNDER AND CCO OF PM+CO, NEW YORK NY

Mary F. Pisarkiewicz, founder and CCO of design and strategy firm PM+CO and of the culinary delivery multi-media platform MARY's secret ingredients, will be recognized as one of the Top 25 Best and Brightest Professionals from Leading Women Entrepreneurs of New Jersey (LWE). The event takes place at the Liberty House in Jersey City NJ on November 14. All 25 women were selected for their strong business acumen and ability to both influence and inspire within their respective industries. Pisarkiewicz has more than 30 years of strategy, brand design, and marketing communications in financial services, food, healthcare, non-profit, and entertainment industries, is a graduate of Parsons School of Design and taught at Parsons and the Columbia Business School, and has served on the boards of various organizations. She serves as a mentor to many young women and has done pro bono work for causes such as Feed The Children and Bridges Outreach.

**JASON PUNCHES** is the Design Director for Graphic Design at multidisciplinary award-winning firm aruliden. Prior to joining aruliden, PUNCHES co-founded the design studio Tag Collective, where he worked on a variety of brand experiences, ranging from brand positioning, traditional identity and packaging design to advising and designing startups from the ground up. His work in food and beverage, restaurant, and hospitality design has been recognized in press and publications around the world. Why he joined aruliden? "I like being involved in different disciplines of design. It challenges the expectations of a designer, and what it means to be one."

FCB Chicago's new Chief Creative Officer is **LIZ TAYLOR**. She joins the 750-strong agency from Ogilvy & Mather Chicago. Behind the move, industry experts say, is Susan Credle, the agency's worldwide creative head, who has promised to "ignite creativity" across the agency network. Previously, Taylor spent four years at Ogilvy where she worked on multiple accounts including American Express, Kimberly-Clark, Dove and Morton Salt. Her most prominent recent projects include the SC Johnson installation "The Museum of Feelings," highly lauded at Cannes.



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# RESPONSIBLE DESIGN MATTERS NO MATTER WHAT YOU CALL IT

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Several years ago, GDUSA began to spotlight the good works of design firms active in “green” design. In the early days, the focus was well-meaning but narrow: how designers used and sourced specific products or services — good examples being recycled papers or vegetable inks — to reduce waste.

Then, over time, a more holistic notion of “sustainability” arose that encompassed papers, products and services, yes, but also took into account broader concerns such as energy and emissions, forest stewardship and conservation, third party certifications and sourcing, media alternatives and relative footprints, shipping and distribution, internal studio procedures — all now seen as integral factors in sustainable design.

Then the circle expanded even further. Designers moved beyond asking questions about their specific area of design and production expertise, and sought to align sustainability with the client’s brand, products, mission, processes, and practices in ways that are real, verifiable, transparent, commonsensical.

Last year, we noted another expansion. In what seemed like a tipping point moment, more and more designers embraced the notion of responsibility writ large — linking environmental responsibility and social responsibility, designing for good and for positive social change — and in the process blurring or erasing the lines between these concepts. This showed up first in non-profit or advocacy clients but is fast becoming a staple of the for-profit sector as well.

And so, it has come to feel anachronistic to invite design firms to participate in a traditional “green” issue because sustainable design and socially responsible design are so intertwined. I struggled with how to frame this evolution but, luckily for me, the creatives we spotlight get the point. Stripped to its essence, we are talking about “responsible design.” Designing responsibly matters no matter how you label it or what you call it.

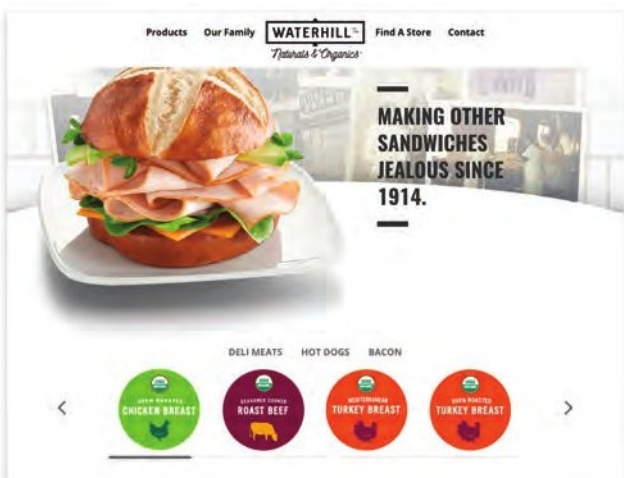


## HABERMAN MINNEAPOLIS MN

Fred Haberman writes:

“Haberman is a creative engagement agency with a clearly defined mission: to tell the stories of pioneers who are making a difference in the world. Storytelling unites our work — from strategic planning to creative execution — across all channels. We work with brands nationally and locally, in food, health, technology and more. We are proud to have a large client portfolio of organic food pioneers, including current and past clients such as Organic Valley, Earthbound Farm, Annie’s, National Cooperative Grocers Association, Sambazon, Daiya, Traditional Medicinals and more.

Our roster of clients reflects our concern for the environment. We’ve been fueling the growth of the organic movement for more than 20 years, supporting our clients’ work toward sustainable methods of farming. We are sustainable pioneers ourselves, as the co-founders of Urban Organics, a large-scale aquaponics farm operating inside an old brewery in St. Paul. It’s a new kind of sustainable agriculture that uses two percent of the water used in traditional farming. We developed the brand, packaging and campaign, secured distribution, and sold majority stake to a FORTUNE 500 company that plans to take the idea across the country and around the world.”



PICTURED LEFT: HABERMAN'S CREATIVE TEAM FOR WATERHILL  
Zachary Keenan, Kate Nelson, Jeff Berg

Waterhill Naturals & Organics are the makers of better-for-people-and-the-planet deli meats. Their products are free of nitrates, antibiotics, hormones and gluten. Based in Massachusetts, Waterhill has been family-owned for more than 100 years. As they were preparing to expand nationally and introduce new products, they came to Haberman for help with branding, starting with a high-profile package redesign. We were excited — because we believe in Waterhill’s wholehearted commitment to sustainable principles. They are exactly the kind of client we love to serve.

When Waterhill got started — in 1914 — the only way to farm was the way mother nature intended. Cows grazed on grass, chickens scavenged for scraps and the use of antibiotics or growth hormones was never even a consideration. Simply put, turkey was just turkey. Roast beef was just roast beef. And no one ever thought to ask about the ingredients in their foods. Things have changed a lot over the years, but Waterhill has stayed as close to their original roots as possible. They are committed to reducing their carbon footprint in every way possible. They completely overhauled their primary manufacturing facility with more efficient lighting and ultra-low furnace emissions. They’re testing out electric cars with their sales teams and have applied to participate in their state’s solar and wind energy programs. They’re replacing their entire fleet with trucks that operate on low-sulfur fuels and achieve better mileage. It’s an investment that saves the environment thousands of tons of carbon every month.

In our design work with Waterhill, we challenged their assumptions about what “organic” branding should look like — rolling farmland and sunshine are overdone, we suggested — and encouraged them to tell their own authentic story. For this client, it’s in the name — Waterhill, which is the street on which they’ve been making food for a century. Waterhill’s not a farm and there’s no need to pretend that it is.

Be yourself, we said—but then let’s take a bold departure visually in the packaging. Let’s stand out. Let’s be different.

Along with their packaging, we redesigned their website.

## A UNIQUE AND CREATIVE MIX OF ENERGY SOURCES

Many companies make environmental claims. One that's commonly heard is "We're carbon neutral." To most people, this sounds like the company leaves no carbon footprint. But that's not the case. Companies become carbon neutral after they offset their CO2 emissions by investing in environmental projects that reduce greenhouse gases outside of the company.

But North American paper manufacturer Rolland does things differently: It proudly claims to not be carbon neutral. It has instead significantly reduced its carbon footprint by cutting down on its emissions at source.

In 2005, Rolland decided to pipe the gas generated from the decomposing garbage in a local landfill site. Since then, the biogas has been making its way to the paper mill eight miles away, replacing the natural gas previously used by the company. Day in and day out, the biogas fulfills more than 92% of the company's thermal energy needs.

"Rolland set a precedent when it implemented a unique and creative mix of energy sources. Those sources are made up of mainly biogas and hydroelectricity, which are local and renewable," says Julie Loyer, Rolland's Sustainability and Communication Manager.

As a result, Rolland's carbon emission level is the smallest in the industry (a level the company is still looking to reduce). And it's achieved this without purchasing offset credits.

Those purchases are behind the concept of carbon neutrality, which allows some companies to overstate their commitment to sustainability. Buying carbon credits fails to get to the root of the company's problem, namely the pollution it's been releasing into the atmosphere. It becomes an unearned form of redemption.

For some critics, the concept of carbon neutrality is far from neutral. It's like a car owner who drives around all day saying he's carbon neutral because he bought a bike for his child and a bus pass for his niece. The car still emits the same amount of pollution. At the end of the day, he would make a more significant impact by buying a car with a smaller engine or switching to electric.

Pulp and paper is a resource-intensive industry and there will always be ways to cut down on emissions. The preferred means for Rolland is the reduction of water and energy use and the way it generates waste. The company is currently looking at other creative ways it can reduce its carbon footprint, like it did with re-circulating water or heating its cylinders with biogas instead of fossil fuels.

As for carbon neutrality, Loyer says it can be misleading. "We are not carbon neutral. No manufacturer really is." She says the company would rather work intensively on reducing its own emissions before it buys someone else's good work.

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## RESPONSIBLE DESIGN



LEFT TO RIGHT: Lilly Passalacqua and Sol Salgar

## CENTRAL PARK CONSERVANCY NEW YORK NY

Sol Salgar, Central Park Conservancy Associate Director of Graphic Design, writes:

“The Central Park Conservancy is a private nonprofit organization that manages Central Park — one of the most beloved and visited urban parks in the world. As the inhouse graphic design team, our main responsibility is to be the lead visual communicators of the Conservancy’s brand and purpose. We aspire to evoke the spirit of Central Park in everything we design while engaging and/or educating our visitors and supporters. We want people to come and enjoy the Park’s beautiful landscapes and to learn that the Conservancy dedicates its efforts and resources to sustaining the Park. As a result, our design work is closely connected to the Conservancy’s mission ? to restore, manage, and enhance Central Park in partnership with the public for the enjoyment of all. We are environmentally conscious when designing within budgetary constraints, and we pride ourselves on being both prudent and resourceful when choosing materials, vendors, and methods of production. Most of the projects we design have the potential to educate people on the importance of not just Central Park, but all urban parks. We want to motivate the public to help sustain these green spaces for the enjoyment of current and future generations of park users.”



The Central Park Conservancy offers a variety of educational programs and resources to help cultivate urban park stewards. The Discovery Program is an immersive adventure that allows children and adults to use the Park as a captivating outdoor classroom. We designed the Discovery Program’s Journals and Notebook to facilitate these educational opportunities. The Discovery Journals come in three adventure themes: Gardens, Woodlands, and Water Bodies. Each journal is custom designed to a landscape in order to guide visitors as they explore how people, plants, and wildlife thrive in an urban park environment. Each journal includes a map, educational activities, and important facts about how to keep Central Park’s landscapes healthy and beautiful. The Discovery Notebook functions as a companion: a wire-o notepad that participants can use in the field to write and draw their observations during guided activities. The inspiration for our design approach for these pieces were scrapbooks, coloring books, nature illustrations, and fun! The Conservancy intends for the Discovery Program and these Discovery resources to engage and inspire future generations to become dedicated caretakers of Central Park.



# RESPONSIBLE DESIGN



CHLOE CAIN

## LISA CAIN DESIGN CHICAGO IL

Lisa Cain Design specializes in print and interactive media for a variety of healthcare, wellness, scientific and research organizations. Since opening its doors in 1996, Lisa Cain has been inspired and devoted to designing for good causes. She seeks to make an impact and help empower people's lives through design. Social responsibility is a big focus and there's a true a passion for non-profit organizations and the type of projects that come along with them. One special focus is an assortment of projects impacting the autism community — a cause that is near and dear. This effort is supported by designing eye-opening projects to promote peer awareness and acceptance. Other projects have made a difference in helping secure a \$3.5 million gift to support transition to adulthood programs for the aging autism population and enhance their quality of life.



Lisa Cain Design regularly partners with the Organization for Autism Research (OAR). Most recently, this has included creating the identity and collateral pieces for one of their upcoming programs called Hire Autism. This is a website that seeks to provide job-seekers with autism in Northern Virginia with meaningful employment opportunities commensurate with their skills. Hire Autism features a jobs board, a resource center for employers and job-seekers, location settings, and a blog. With these tools, Hire Autism aims to expand employment opportunities for individuals with autism and serve as a continuing resource for them in their workplaces.

The Kit for Kids is a peer education program intended to teach children in the general education classroom about their peer(s) with autism. Each kit comes with twenty "What's up with Nick?" booklets, a lesson plan, a "how to" guide, and a classroom poster. To date, the Kit for Kids has taught over 63,000 children all over the world about autism.



## RESPONSIBLE DESIGN



## EXTRA CREDIT PROJECTS

### GRAND RAPIDS MI

Advertising and design agency Extra Credit Projects (ECP) operates by a simple philosophy — give a little extra. For their clients, that means extra creative energy and extra value for their dollar. For them personally, it means striving to put their talents to use serving their industry and community. ECP is best known in-part for their work in outdoor advertising, where they have created a reputation crafting pro-bono tributes and positive messages of hope urging action in the wake of global and domestic events.



Most recently, ECP's "extra" factor led to the humbling experience of creating a tribute to an American icon and activist: Muhammad Ali. Hearing the news of his passing late on a Friday night in June, Creative Director Rob Jackson, along with Art Directors Rick Iseppi and Eric Lowe, felt the call to come in Saturday morning to give their trademark extra to honor Ali in the form they know best. The team wrote dozens of headlines and sorted through hundreds of archival photos of Ali to find the perfect concept in just one afternoon, knowing that the quick timing of the message was key to its delivery.

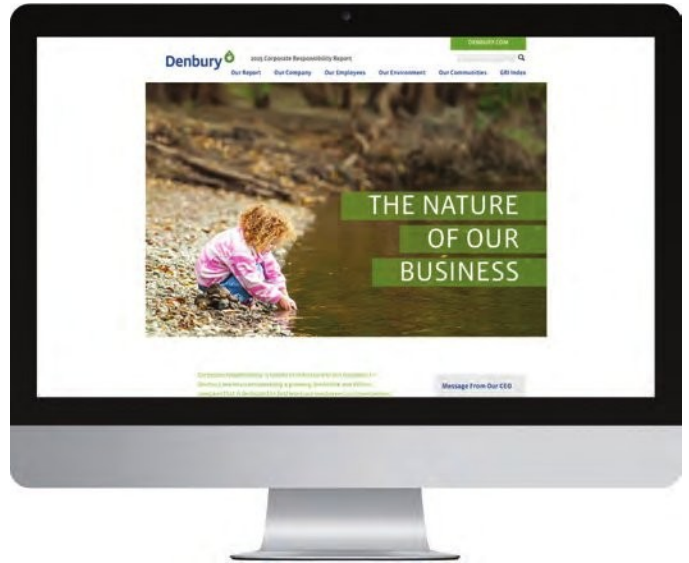
They partnered with the Outdoor Advertising Association of America (OAAA), the governing organization for billboard companies across the country, to make the design available to all members. The OAAA made the work available online, and reported that it was downloaded "like crazy." The artwork showed up everywhere from New York City's Times Square to Chicago, Atlanta to Baton Rouge, Washington DC to ECP's home city of Grand Rapids as the nation mourned his passing. It even appeared along the route of Ali's funeral procession in Louisville late the following week.

Based on sustainability and timeliness, the design posted almost exclusively on digital billboards across the country. Digital outdoor inventory is very energy efficient, and there's never any vinyl or physical waste that could end up in a landfill. And this particular design aesthetic made extra sense due to its greyscale imagery, which ultimately took even fewer lights — and therefore less energy — to showcase. During the process, the ECP team uncovered an intriguing and unexpected connection to the work: Ali's father, Cassius Clay Sr., was a billboard painter.



**EISENBERG AND ASSOCIATES  
DALLAS TX**

Eisenberg And Associates, believes that socially positive work happens within corporations as well as non-profit organizations. They see their role as effectively communicate corporate responsibility messaging to stakeholders. Eisenberg And Associates creates internal communications programs ranging from safety campaigns to employee wellness programs. Through external communications, the firm helps explain how complicated operations processes have positive environmental and economic impacts in the communities they serve. The firm states: “We choose to work only with and for companies who believe in being responsible.”



Eisenberg And Associates has worked with Denbury Resources, an oil and gas company with operations in Mississippi and Montana, for over 20 years in communicating its story. Denbury has a strong commitment to sustainability and responsibility to its stakeholders. Annually, we produce an online corporate responsibility report, “The Nature of Our Business,” that emphasizes its commitment to its four pillars: Our Company, Our Employees, Our Environment and Our Communities.



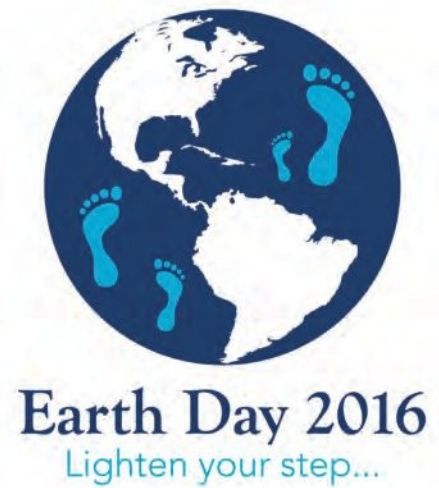
## RESPONSIBLE DESIGN



**DAWN KEENE**  
**STUDIO CHANGE, INC.**  
**DOUGLASVILLE GA**

Dawn Keene, MA in Sustainable Design, writes:

“After reading an article about The Tennessee Tree Massacre several years ago, I had to ask myself the tough questions about some of the processes that I was engaged in as a traditional graphic designer. Suddenly, I wondered ‘How are the products I use everyday in my work made? How are communities and eco-systems put at risk by these processes?’ I had to face a tough truth: my work was contributing to the sustainability problem. Client budgets, tight deadlines, doing things cheaper and faster seemed to be the driving force in our industry. Maybe it’s time for us to take back control of the wheel and steer things in another direction — a sustainable one — that is good for the client, environment and the bottom line. With a new perspective and a desire to use design for good, I pursued and completed a Masters of Arts in Sustainable Design at the Minneapolis College of Art and Design, and it was one of the best decisions and experiences of my life. Committed to being a force for change and empowering others to take action, I created Studio Change, a sustainable design consultancy that inspires small and forward-thinking companies to make sustainability a framework for building their businesses, serving their customers, developing their employees and contributing to the common good.”



As an entrepreneur, educator and advocate of sustainable design, it is my responsibility to educate the next generation of sustainable designers and help them understand that every decision they make has an impact on the whole system and it starts with them. I have been privileged to support my community directly by being a mentor for High Performance Healthy Schools (HPHS), US Green Building Council, Atlanta GA.

To celebrate Earth Day, Studio Change engaged 67 design students at Chapel Hill High School and challenged them to “lighten their step” by developing sustainability strategies to reduce their carbon footprint. Two key takeaways: Students should leave this workshop with 1) the understanding of a systems approach to viewing their relationship with the rest of nature, and 2) taking small steps can create big change. The day started off with a simple slide show to demonstrate to students what sustainability is and why it is important to minimize impact in their daily activities. Students then took an interactive quiz online to see the size of their footprints and developed personal strategies to reduce it. Students were given a blank “tip” card and asked to write one thing they could start doing immediately to create change. The tips and personal strategies were incorporated into an infographic.



At the end of the event, sketchbooks were created using FSC certified paper, green-e 100 renewable green electricity and carbon Neutral Plus were given out as prizes. Pages were trimmed from outdated letter-head backed with recycled chip-board and the coil was made from 100 PCW plastic. The image was silkscreened with non-toxic water based inks and glue.



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# RESPONSIBLE DESIGN



## MANY NEW YORK NY

Andrew Shea, founder of MANY and an Assistant Professor of Integrated Design at Parsons School of Design writes:

“MANY is a communication design studio based in New York and we prioritize projects that have the potential to positively impact or contribute to the common good. The name of our studio underscores our general approach and what we value. Specifically, it describes our interest in working on a range of multidisciplinary projects in a collaborative way, by partnering with our clients and engaging the audience that the designs are intended to reach. We work closely with our clients to ensure each project moves along smoothly. Our process starts by clarifying our client’s goals through in-person meetings, research, and by gaining insights from the end-users of the design. Part of this process involves understanding what impact the design needs to make. Then we use a range of design strategies to determine how the design will look, function, and connect with intended audiences, whether the design be a website, printed document, or exhibition. Finally, we craft and implement the final design, providing guides when necessary to help clients implement updates that ensures the design will responsive to their future needs.”



We were asked by Human Impact Institute to collaborate on a series of transmedia exhibitions that highlighted the efforts of innovative individuals who work to combat climate change. By sharing these “Human Impact Stories,” the organization sought to inspire people to take action in ways that improves our planet. In addition to helping the organization strategize the goals for these exhibitions, we designed the visual identity, the layout for the New York exhibition, an interface that for visitors to listen to audio recordings, collateral for the exhibition, print and digital promotional materials, and 34 oversized banners. We always look for sustainable materials to produce the designs. We found a replacement for traditional vinyl, which takes a very long time to decompose. BIOflex is a materials that attracts microbes and breaks down the PVC within 3–5 years. The “Human Impact Stories” exhibitions took place in three cities: sHeros (New York, NY), Climate Connections (Marseille, France), and Bridging the Divide (Berlin, Germany).







## JLINTON DESIGN NORTHBROOK IL

jLinton design (jLd) was established by Jennifer Linton in 2013 after almost two decades of in-house art direction and publication design in the healthcare sector. Initial plans for the singularly staffed freelance design studio were broad. Projects have included ads, billboards, convention collateral, wayfinding graphics, brochures, logos/identities and websites. Pro bono work brought unforeseen enlightenment of humans' heavy footprint on our planet. This critical awareness has been folded into the mission and operations of jLd. The clincher was joining the Climate Reality Leadership Corps (CRLC), which was pivotal to transforming the goals and perspective for the firm. The practice now boasts 100% wind power, recycling to the fullest extent of availability, virtual client communications, travel via a hybrid car (soon to be electric), and digital work encouraged over print. Ten percent of net profits are donated annually to an environmental group, and nonprofit clients receive priority and a reduced rate. Disposables and plastic (especially water bottles) are nixed whenever possible. Nonprofits and businesses with a corporate social responsibility (CSR) business model or B Corporations are sought clients primarily because that's where true alignment and magic happens, where like minds can make a powerful difference.



jLd connected with others looking to start a nonprofit environmental educational group. Climate Conscious was formed as a means of disseminating the available yet not widely shared news and data available on human impact on the environment with the general public who are vastly unaware. Their goal is to be the platform for redefining changing climate as squarely the human issue that it is — maintaining clean air, water and soil for sustainable life — over corporate and energy practices which are decimating our planet. The group primarily focuses on reaching an audience on Facebook and other social media platforms. jLd created a logo and hashtag (#IAmClimateConscious), a striking website that will grow with the nonprofit, social media accounts and graphics, and select statement products for citizens to don to show their support for keeping climate change in the forefront of American minds. Graphics are created and disseminated on a regular basis with quick, powerful statements or data plucked from current environmental news that can be easily digested within contemporary lives via popular social media outlets.



## RESPONSIBLE DESIGN



### HOWELL CREATIVE GROUP WILLIAMSBURG VA

Known for strategic communications, dynamic design and outstanding creativity, the Howell Creative Group team works with clients across industries to produce innovative concepts that achieve its clients' marketing goals. Kathy Howell, Howell Creative Group President and Creative Director, says: "A cornerstone of our business is working with nonprofit organizations. We consider ourselves lucky to be in the position to donate a significant amount of in-kind work, especially for projects that relate to the environment — a passion our team shares. Whether it's foster sea grass growth along the Chesapeake Bay or preserving historic tracts of the land, our profitable client relationships make it possible to donate this work and benefit our community. As a team we continually strive to be good citizens of the environment in which we live."



For almost 10 years, Howell Creative Group has partnered with the Virginia Living Museum. The museum is an open-air facility where visitors can explore hands-on living exhibits and learn about the over 250 species of animals and plants native to Virginia. As a sanctuary for endangered and un-releasable animals, the VLM's emphasis on conservation is central to their mission.

When the museum first came to Howell to help with their rebranding, they had a dated brand identity that didn't capture the full scope of the multi-faceted facility. Howell took on the unique challenge of revitalizing the brand and repositioning the museum's image, turning the focus from "museum" to "living." These efforts, as Museum Director Page Hayhurst noted, "energized the community's perception of the Museum as the premiere tourist attraction in Newport News."

"We wanted to make it clear that the Virginia Living Museum is a place where living creatures flourish — visitors can see and interact with live animals and study native plants," explains Christy Keeler, Art Director. "We felt the playful otter was the perfect image for the museum, symbolizing both water and land."



Howell Creative has continued its support of the VLM throughout the years, donating 100% of the development of a robust e-commerce website and mobile site, marketing materials, fundraising collateral and event branding to celebrate the organization's 50th Anniversary "Enchanted Otter" Gala. In 2014-15, Kathy Howell served as President of the Board of Trustees and continues to serve on the Advisory Board. "It's an honor to support an organization that is so dedicated to protecting and sustaining wildlife and preserving the many aspects of our natural world," Howell says.

## RESPONSIBLE DESIGN



### MILLWARD AND MILLWARD LLC STAMFORD CT

Ruth and Peter Millward write:

At Millward and Millward, we're honored to have as our clients talented firms from the commercial building industry. These include architects, engineers, constructors, and landscape contractors. Because it's almost second nature for them to create projects which are socially and environmentally sound, communicating their work inspires us to follow suit. Many of our clients' projects are LEED Certified. Leadership in Energy & Environmental Design is a U.S. Green Building Council certification program which recognizes best-in-class building strategies and practices. Promoting such outstanding projects through our graphic design is a rewarding challenge.

Guided by our clients' work, we strive to echo their environmental sensitivity in our own graphic production methods. We use Forest Stewardship Council-certified Text and Cover paper stocks. And here in the New York area, we collaborate with FSC-certified printing firms, those required to adhere to rigorous environmental standards before achieving chain-of-custody accreditation. Through the graphics work we produce for firms in the building industry, we help explain and promote their impressive accomplishments. In the process, designing for social good and sustainability has become a natural part of our firm's culture and practice.



Over the past several years, Millward and Millward has been creating graphic communications for Winterberry Gardens Inc., a company based in Hartford CT. Winterberry's commercial subsidiaries, EDI Landscape LLC and Winterberry Irrigation LLC, both address the environment through their work in commercial landscape construction and irrigation. These subsidiaries have engaged our services to help depict the work they do in the areas of rooftop gardens, highway planting, educational, medical, and corporate campus landscapes, hardscapes, and specialty fencing.

Our firm's marketing projects for Winterberry Gardens have included initial branding plus the subsequent design of capabilities brochures, websites, and tradeshow displays. Of primary importance has been establishing an overall family look in all the design work we produce for EDI and Irrigation. Project photographs shown throughout their marketing communications tell the story of firms that strive to beautify and sustain the natural environment. This they accomplish through carefully-selected plantings to enhance property and through strategically-planned irrigation systems to nurture those plantings.

Winterberry Gardens' desire to see their love of environment reflected through the work we create for their subsidiaries makes them an inspiring client.

## RESPONSIBLE DESIGN



### DESIGN AS SERVICE, MESSIAH COLLEGE

#### MECHANICSBURG PA

Design as Service brings together talented design students, under professional art direction, with the design needs of non-profit organizations. Every non-profit organization is vitally interested in communication. Communication with funders — communication with prospective clients — and communication with the press and governmental leaders for their bread and butter. Words alone will not do the job; dynamic images and graphic design inspires mere onlookers to decide to become involved. Kathy T. Hettinga, Professor of Art and Design at Messiah College in Pennsylvania, is the Founder and Director of Design as Service. Over the last thirty years, she has directed students in designing for non-profit organizations on hundreds of design projects, which have received dozens of design awards, and have been published in journals and annuals.

Design as Service finds many eager and deserving clients through networking with social justice and other non-profits all over the eastern United States, recently working with international organizations. Environmental advocacy clients and social justice projects have included: Solidarity Uganda, Disability Inclusion Africa with World Vision, Kiwanis International and UNICEF, Citizen Action of Wisconsin, Pennsylvania Budget and Policy Center, The Midwest Academy out of Chicago, The National Parks Conservation Association, The Sierra Club, Clean Water Action, and Damascus Citizens for Sustainability, among many others. This is a win-win situation in that the non-profit organizations receive excellent design, their constituents receive useful communication, and students learn design skills. Perhaps most enduring is that students develop a heart for working with non-profits, and relationships are built. Hettinga says: "Linking design students to the important design needs of our many non-profit clients has been the most rewarding work of my career."



Recently a team of students in Design as Service — Francis Miller, team leader, April Nguyen, and Rebecca Adam — took on a multiple page publication that opens into a wall size poster for Barbara Arrindell, Director and Chief Scientist for Damascus Citizens for Sustainability. The publication, "FRAC SAND, Why Worry?" is filled with important information and facts about the dangers of Frac Sand — Frac Sand is used to hold open the fractured, underground cracks made from hydraulic fracturing of oil and gas wells. The vivid publication describes the process and dangers from landscape devastation to groundwater contamination to lung cancer caused by silica dust. The design team aptly created info-graphics and many illustrated images including an hourglass with sand burying a home and a dairy cow. Arrindell who has distributed over 8,000 of the designed publication, "FRAC SAND, Why Worry?" has this to say, "The process of creating this piece was intense but energizing. It was inspiring to see how deeply the students reached, all contributing to the effort. The best teachers do not only give tips on techniques of design, but awaken that design awareness in the student so that it is always on call in their creative lives."

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**When others say:**

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**Tell them:**

**Actually, many consumers love receiving mail so much that they ritualize it and imbue it with emotionally-charged meaning...**

**92%** • **Consumers are more likely to notice and read direct mail** (53%) than email (26%), and 92% say they get ideas for shopping trips from printed material.<sup>1</sup>

**3x** • **Direct mail appeals garner 3 times more** charitable donations than emailed appeals.<sup>3</sup>

**6x** • **Direct mail outperforms all digital channels** combined by nearly 600%.<sup>2</sup>

**82%** • **Consumers on average ignore 82%** of online ads, studies show.<sup>4</sup>

**And share these resources from the ChoosePrint.org website:**

<sup>1</sup> *Breaking Through the Noise* (study from Research page)

<sup>2</sup> *2015 DMA Response Rate Report* (article from Archives page)

<sup>3</sup> *Print Drives Online Giving* (article from Downloads page)

<sup>4</sup> *Most of Us Ignore Online Ads* (study from Research page)



# DIGITAL PRINT COVER CONTEST

SPONSORED BY NEENAH

This summer, to give designers an opportunity to become better acquainted with digital printing technology — as well as digital papers that can enhance design projects and solutions — GDUSA once again conducted our “Digital Print Cover Competition.” The challenge: to design a cover of GDUSA magazine. Neenah is a natural sponsor given its rich variety of paper colors and textures for digital printing applications. The winner and honorable mentions, displayed here, were selected from hundreds of entries. The criteria: overall visual appearance, effective communication, and successful integration of the design with a selection from the Neenah digital paper collection.



## ABOUT THE WINNER

Don Carter is an award-winning art/creative director based in West Hartford CT. A graduate of Paier College of Art, Don has over thirty five years of experience creating and designing campaigns with Connecticut advertising agencies. For the past fifteen years, he has been leading the creative efforts at Adams & Knight in Avon CT.

Wanting to step out from behind the computer, Don developed his own 3-D illustration style using foam board, drywall compound and acrylic paint which led to him illustrating seven picture books for Knopf and Roaring Brook Press (four of which he also wrote). During his time illustrating books, Don used his new business pitching skills to land and create two animated interstitial series with Playhouse Disney, Happy Monster Band and Dance-A-Lot-Robot.

Most recently, a life-long love of birds and illustration have come together in recreating Audubon's Birds of America series in his own simplified, modern flat art graphic style (under the name Edgar Allan Slothman).

You can see more of Don's illustration work at [cargocollective.com/doncarter](http://cargocollective.com/doncarter)

## ABOUT THE WINNING COVER

"I love the look of combining bold, graphic illustrations with the realism of photography. That juxtaposition of the two styles seems to really make the art come alive. As this example shows, the majority of my work involves animals of some kind (ok, I'll admit it, mostly birds). This non-bird character, Octavious, was part of pitch for a children's animated television series. The subtly-toned tile background was added to show off the printability of Neenah's digital papers." Don envisioned the cover printed on Neenah's CLASSIC CREST® Cover SOLAR WHITE 100C (270 g/m<sup>2</sup>) 13.5pt I Stipple Digital.

## MESSAGE FROM THE SPONSOR

### FROM DIRECT MAIL TO WIDE FORMAT SIGNAGE: INSPIRATION AND SOLUTIONS FOR DIGITALLY PRINTED PROJECTS

Designers and brand owners have come to know and love the creative possibilities that are available with today's digital printing technologies. Designing for smaller packaging projects no longer means designers are locked into using generic papers that don't get attention. From desktop printed proofs, to marketing collateral, and all the way through to signage, digital printing is a viable, and thriving solution for almost any project.

With advances in digital printing equipment, presses are able to print on thicker papers, more textures and more colors. And in return, Neenah continues to engineer papers to meet the market demands for this advancing technology by providing papers for every brand's printed needs.

Neenah's complete line of products offers designers, printers, and brand owners the opportunity to choose appropriate paper-based products that address brand personality, brand consistency and sustainability goals.

#### PAPER

Neenah continues to expand its portfolio of digital papers to keep up with emerging technologies and market demands. The Neenah Digital Papers portfolio includes over 300 popular colors, textures, finishes and weights, as well as the true cross-platform NEENAH® Digital Color Copy papers. From CLASSIC CREST®, STARDREAM® and EAMES, to ESSE®, ASTROBRIGHTS®, and ENVIRONMENT® Papers and more, Neenah Digital has the right paper for every digital printing project.



#### PACKAGING

Yes, packaging can be printed digitally too, and it's a perfect solution for boutique brands that produce smaller volumes per run. NEENAH® Folding Board Digital is a stylish, premium and versatile choice for specialty, short-run folding carton projects. Available in 18pt and 24 pt calipers and three colors — Bright White, 100 PC White, and Deep Black — perfect for cosmetic and fragrance boxes, gift cards, hang tags, spirits and packaging.





## LABELS

Designing for a new craft beer, or redesigning a high-end spirit or wine? Neenah's digital pressure sensitive label offering includes ESTATE LABEL® Digital, a label that's been trusted by printers, bottlers, and brands to deliver results for over 40 years. The selection of three popular colors — ESTATE LABEL® No. 4 White, ESTATE LABEL® No. 8, Bright White, and ESTATE LABEL® No. 9 Cream — allows for creatives to design to all brand personalities, from the rustic, craft brewery to the premium distillery.



## WIDE FORMAT

As brand owners leverage the look and feel of their marketing campaigns, display graphics have become increasingly more important to the marketing mix.

NEENAH® Wide Format offers designers a comprehensive portfolio of paper-based flexible and rigid board products, engineered for high-performance for almost every large format application. Customers can now walk through a store and see a consistent brand message across all retail marketing, from the posters, to the wall murals to the end caps, and signage. Because paper prints better it allows for details and eye-popping colors to stand out, advantages that aren't achievable on vinyl.



## EXPLORE SERIES

Neenah's popular Explore series offer samples that showcase beautiful and useful designs to inspire creativity and make it easy to produce a wide range of common and not-so-common applications on beautiful papers from direct mail, hang tags, and menus to invitations, posters, and packaging. There are a total of four promotions in the series, each with printed samples that showcase different types of digital printing, specialty techniques, and a variety of applications.

There are free digital dielines for every printed sample, here:  
[www.neenahpaper.com/resources/dielines](http://www.neenahpaper.com/resources/dielines)

The Explore series and swatchbooks for all of Neenah's portfolios are available through your Neenah rep or a local merchant.

Find a Neenah distributor here:

[www.neenahpaper.com/resources/findadistributor](http://www.neenahpaper.com/resources/findadistributor)

## DIGITAL COVER CONTEST | HONORABLE MENTIONS



### DOUBLE THICK AND SUPER 'TUFF

Design Firm: Ad.In Advertising,  
Ocean Springs MS  
Art Director: Paul Donnell  
Paper: CLASSIC CREST® Smooth Digital,  
Classic Natural White



### POURQUOI PAS?

Design Firm: Barbara Kosoff Design +  
Illustration, Santa Monica CA  
Art Director: Barbara Kosoff  
Designer: Barbara Kosoff  
Illustrator: Barbara Kosoff  
Paper: ROYAL SUNDANCE™ Felt Digital,  
Ultra White



### DIGITAL PRINT RULES

Design Firm: Casey Voinche,  
Baton Rouge LA  
Designer: Casey Voinche  
Paper: CLASSIC COLUMNS® Columns  
Digital, Recycled 100 Bright White



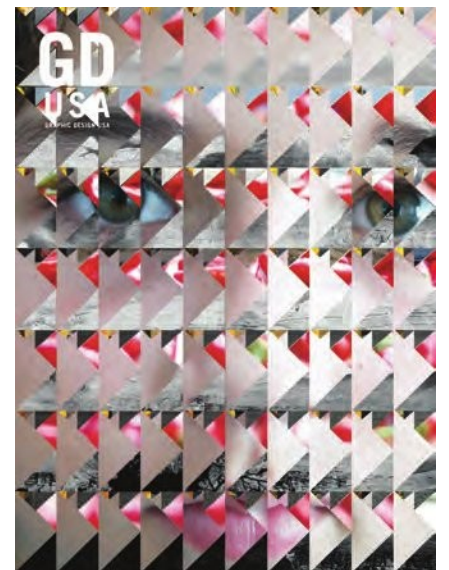
### STATION

Design Firm: Cole Peck Designs,  
Osterville MA  
Art Director: Matthew Peck  
Paper: NEENAH® Color Copy Papers,  
Super Smooth Digital, Solar White



### PICKING PAPER

Design Firm: Confluence Corporation,  
Los Angeles CA  
Art Director: Alicia Clapper  
Designer: Kailee Quinn  
Illustrator: Kailee Quinn  
Paper: CLASSIC CREST®, Stipple Digital,  
Recycled 100 Bright White



### ALWAYS CURIOUS

Design Firm: DLA/Art & Design Department,  
San Diego CA  
Art Director: Soudabeh Memarzadeh  
Designer: Soudabeh Memarzadeh  
Illustrator: Soudabeh Memarzadeh  
Photographer: Soudabeh Memarzadeh  
Paper: ASTROBRIGHTS® Smooth Digital,  
Lunar Blue



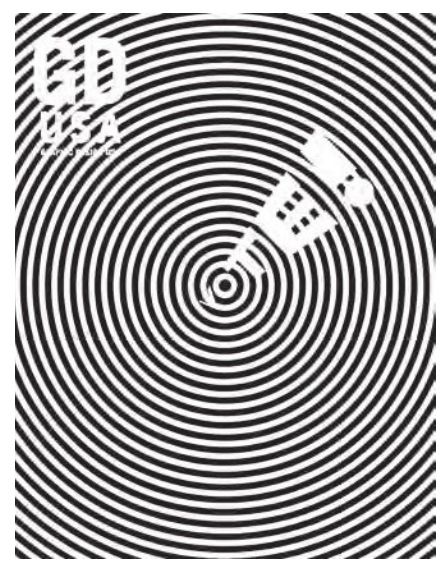
**AMERICAN FLAMINGO CLASSIC**

Design Firm: Edgar Allan Slothman, West Hartford CT  
 Art Director: Edgar Allan Slothman  
 Illustrator: Edgar Allen Slothman  
 Inspiration: John James Audubon  
 Paper: ASTROBRIGHTS® Smooth Digital, Pulsar Pink



**OFFSET**

Design Firm: Garza Art & Design, Kansas City MO  
 Art Director: Bense Garza  
 Paper: ESSE® Smooth Digital, Pearlized Latte



**VOTE!**

Design Firm: geissbühler:design, Hilton Head Island SC  
 Art Director: Steff Geissbühler  
 Designer: Steff Geissbühler  
 Illustrator: Steff Geissbühler  
 Paper: CLASSIC CREST® Smooth Digital, Recycled 100 Bright White



**PRINT TO NATURE**

Design Firm: James Tsang, New York NY  
 Designer: James Tsang  
 Paper: ENVIRONMENT® Raw Digital, Concrete



**DESIGN IS CALLING**

Company: Marshfield Clinic, Marshfield WI  
 Art Director: Erik Borreson  
 Designer: Erik Borreson  
 Illustrator: Erik Borreson  
 Paper: STARDREAM® Smooth Digital, Crystal



**KENTUCKY DERBY DAY AND HAT CONTEST**

Design Firm: Uglyboxes Creative, LLC, Bellevue WA  
 Art Director: Teri Seitz  
 Designer: Teri Seitz  
 Illustrator: Teri Seitz  
 Paper: ASTROBRIGHTS® Smooth Digital, Terra Green

# HEALTH + WELLNESS DESIGN AWARDS

SPONSORED BY JIM ERICKSON



GDUSA's American Health + Wellness Design Awards™ honors outstanding graphic communication by this fast-growing and high-profile segment of the economy. The 2016 winners showcase features 100 projects encompassing the big picture of health and wellness: traditional medicine and healthcare; holistic and alternative healing; and healthy lifestyles and nutrition.

## DESIGN FIRMS REPRESENTED

Access TCA	Huntsman Cancer Institute
Aesthetics, Inc.	Korzenowski Design
AIDS Resource Center of Wisconsin	LifeShare Blood Centers
Alive Hospice	Lisa Cain Design
American Heart Association	MarketSpace Communications
American Institute of Architects	Miles Technologies
Aon Hewitt	MilliporeSigma
arithmetic	Miskowski Design LLC
Association Management Center	Nancy Reed Design
Back Forty Creative	Native Design & Brand Communications
BexBrands	Oral Roberts University
Blue Star Design	Patterson Medical
BrandQuery	PBD
BRIGADE	PRESENT e-Learning Systems
Bring LLC	Ron Kalstein/RKDK
Brunet-Garcia	Ryan Kurz Design
Calori & Vanden-Eynden	S2 Design Group
Cepheid	Seaberry Design & Communications
Children's Hospital of Colorado	Smart Blonde Design
Christiansen Creative	Sterling Brands
Dark Horse Design	Ted Stoik/Woz Design/Hartford Design
Designcog	Test Monki
Designer and Gentleman	The Creative Pack
Donna Huff Design	The Wyant Simboli Group
Elias/Savion Advertising	Tminus1 Creative
Epic Notion	Tufts Medical Center
Extra Credit Projects	UPMC
Gauger + Associates	Vendi Advertising
GlobalFit	WinshipPhillips
GTB	[x]cube
Haberman	York & Chapel
HDR Architecture	

## MESSAGE FROM THE SPONSOR



Jim Erickson is one of the nation's preeminent commercial photographers. For over 30 years, he has created timeless imagery for hundreds of blue chip clients, including AT&T, American Express, Wells Fargo, Cisco, Pinnacle Entertainment, General Motors, HBO, Pfizer, Merrill Lynch, United Airlines and Home Depot. He is known for his ability to capture spontaneous and unexpectedly telling moments, that connect with the viewer in a way that just makes you want to be there. Jim has won over 100 awards from publications and organizations such as Communication Arts, Graphis, Photo District News, Print Magazine, GDUSA, the Art Director's Club of San Francisco and the Advertising Photographers of America.





One of the most emotionally and intellectually deep photographers working today, Jim's ability to capture the truth of the human spirit is showcased in "The Restless Mind" series, in which he explores the mysteries of the aging mind. Of his sponsorship of our annual Health + Wellness Design Awards, he writes: "Thank you GDUSA for focusing on how to visually communicate health and aging. Health is the art of growing old. And aging is the epic

journey of growing older. My new work on "The Restless Mind" is about elusive truths and wandering thoughts, the inner landscape of our aging population, of how individuals experience the process even while it collectively emerges as one of society's greatest challenges."

[jimerickson.com](http://jimerickson.com)  
[ericksonstock.com](http://ericksonstock.com)

# HEALTH + WELLNESS DESIGN AWARDS



Design Firm: Access TCA, Whitinsville MA Client: ACADIA Pharmaceuticals  
 Title: Launch of Nuplazid for Parkinson's Psychosis Art Director: Stephen Ross  
 Designer: Stephen Ross Photographer: Jamie Padgett



Design Firm: Aesthetics, Inc., San Diego CA Client: Miller Children's & Women's Hospital Long Beach  
 Title: Donor Recognition Display Art Director: Kortney Nosakowski Designer: Peggy McCartney



Design Firm: AIDS Resource Center of Wisconsin, Milwaukee WI  
 Title: PrEP Campaign Art Director: Michael Burmesch  
 Designer: Michael Burmesch VP of Government & Public: Bill Keeton  
 Media & Communications Manager: Kristin Wollenberg



Design Firm: Alive Hospice, Nashville TN Title: Keeping It Original For Alive CD  
 Packaging Designer: Christine Johnson VP of Community Development:  
 Kira Hilley Communications Manager: Jared Porter





Design Firm: American Heart Association, Dallas TX  
 Client: Scientific Sessions 2016 Title: Bringing Science to Life Invitation  
 Art Director: Grant Schirpik



Design Firm: American Institute of Architects, Washington DC Client: AIA  
 Strategic Alliances Title: Design & Health Poster and Infographic  
 Creative Director: Scott Livingston Art Director: Jelena Schulz Designer: Jelena Schulz  
 Illustrator: Michael Kirkham, HEART Agency Publishing Director: William Richards  
 Research: Matthew Welker Project Management: Rebecca Myers



Design Firm: Aon Hewitt, Islip NY Client: PepsiCo Title: 2016 Healthy Living  
 Calendar Creative Director: Jill Rafkin Art Directors: Victoria Cook,  
 Cristine Giannotti Designers: Victoria Cook, Coree Chambers  
 Copywriter: David Stuart Client Lead: Jill Rafkin Production Editor:  
 Randall Van Vynckt Project Manager: Kristin Peacock



Design Firm: Aon Hewitt, Islip NY Client: PepsiCo Title: 2016 Annual Enrollment  
 Campaign Creative Director: Jill Rafkin Art Directors: Victoria Cook,  
 Cristine Giannotti Designers: Victoria Cook, Coree Chambers  
 Copywriter: David Stuart Client Lead: Jill Rafkin Production Editor:  
 Randall Van Vynckt Project Manager: Kristin Peacock

# HEALTH + WELLNESS DESIGN AWARDS



Design Firm: Aon Hewitt, Islip NY Client: PepsiCo Title: Healthy Living Mission Hydration Logo Creative Director: Jill Rafkin Art Directors: Victoria Cook, Cristine Giannotti Designers: Victoria Cook, Coree Chambers Client Lead: Jill Rafkin

Design Firm: Aon Hewitt, Islip NY Client: PepsiCo Title: Inspire eNewsletters Creative Director: Jill Rafkin Art Directors: Victoria Cook, Cristine Giannotti Designer: Victoria Cook Copywriters: Ken Mastro, David Stuart Client Lead: Jill Rafkin Production Editor: Randall Van Vynckt Project Manager: Kristin Peacock



Design Firm: arithmetic, Vancouver BC Client: Nourish Title: Nourish Retail Experience Design Art Director: Margherita Porra Designer: Margherita Porra Photographer: Janis Nicolay Production: Elizabeth Vegh

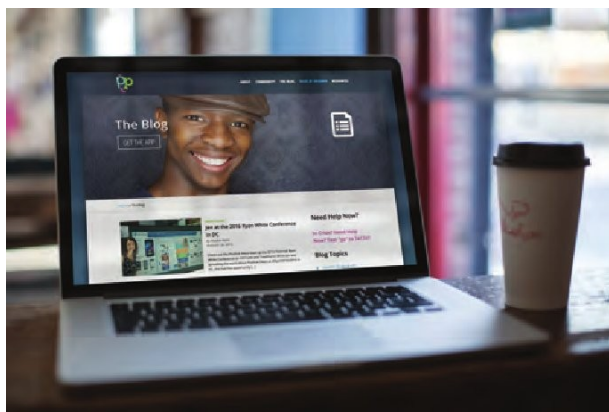
Design Firm: Association Management Center Creative Media Services, Chicago IL Client: American Association of Neuroscience Nurses (AANN) Title: AANN Website Redesign Designer: Miku Kinnear Web Project Manager: Monica Moore



Design Firm: Back Forty Creative, Kirkwood MO Client: Point of Light, LLC  
 Title: A2-Immune Website Design Creative Director: Miranda Summers  
 Art Director: Tim Holdmeier Digital Director: Amanda Potts



Design Firm: BexBrands, San Diego CA Client: Suja Title: Suja  
 Drinking Vinegars Packaging Designers: Jeremy Dahl, Becky Nelson,  
 Daniela Anderson



Design Firm: Blue Star Design, Cleveland OH Client: The MetroHealth System  
 Title: Positive Peers Website (positivepeers.org) Art Director: Julia Briggs  
 Development Team: Blackbird Interactive



Design Firm: BrandQuery, Mount Vernon WA Client: Skagit Regional Health  
 Title: MyECLinic Integrated Campaign Art Director: Jacque Beamer  
 Designers: Tor Jakubcin, Sebastian Schoells Project/Media Management:  
 Micah Bobbink, Cheyenne Smith

# HEALTH + WELLNESS DESIGN AWARDS



# CritiCare.

Design Firm: BRIGADE, Hadley MA Client: JGS Lifecare Title: JGS Lifecare Branding Creative Directors: Steve Oparowski, Nolan Richter, Jared Snider Art Director: Kirsten Modestow Designers: Hang Tran, Justin Zucco Creative: Steve Oparowski, Nolan Richter, Jared Snider Project Manager: Cate Bolam

Design Firm: Bring LLC, Chicago IL Client: CritiCare Intensivists Title: CritiCare Brand Identity Designers: Jan Gullely Gerdin, Jef Heidekat



Design Firm: Brunet-Garcia, Jacksonville FL Client: USDA Summer Food Service Program Title: Summer Food Service Program Guide Series Executive Creative Director: Jorge Brunet-Garcia Art Director: Aerien Mull Illustrator: Bianca Borghi

Design Firm: Brunet-Garcia, Jacksonville FL Title: Florida SHOTS Immunization Levels Postcard Series Executive Creative Director: Jorge Brunet-Garcia Art Director: Aerien Mull Designer: Aerien Mull Copywriter: Joash Brunet



Design Firm: Calori & Vanden-Eynden, New York NY Client: Planned Parenthood NYC/Stephen Yablon Architects Title: Planned Parenthood Facility Art Director: David Vanden-Eynden Designers: Jessica Schrader, Charles Goodwin



Design Firm: Cepheid, Sunnyvale CA Title: Antimicrobial Resistance (AMR) Advertising Art Director: Jared Tipton Designer: Kristin Bialaszewski Illustrator: Kristin Bialaszewski Photographer: Kent Clemenco Communication: Darwa Peterson



Design Firm: Cepheid, Sunnyvale CA Title: Failure To Detect Advertising Art Director: Jared Tipton Designer: Kristin Bialaszewski Photographer: Kristin Bialaszewski Communication: Darwa Peterson Animator: Rob McLay



Design Firm: Cepheid, Sunnyvale CA Title: 2015 Annual Report - We Innovate For Life Art Director: Jared Tipton Designer: Kristin Bialaszewski Photographers: Kent Clemenco, Daniel Peak, John Harrison, Philippe Lee, Scott Witter

# HEALTH + WELLNESS DESIGN AWARDS



Design Firm: Cepheid, Sunnyvale CA Title: Global Sales Meeting Logo  
 Art Director: Jared Tipton Designers: Kristin Bialaszewski, Bijal Patel  
 Illustrator: Kristin Bialaszewski



Design Firm: Children's Hospital of Colorado, Aurora CO  
 Client: Child Health Clinic Title: Welcome Home  
 Art Director: Emma Brooks Designer: Emma Brooks Copywriter: Jef Otte  
 Marketing Manager: Nicole Hebert



Design Firm: Christiansen Creative, Hudson WI Client: CentraCare Health  
 Title: Our Best Begins With Me



Design Firm: Dark Horse Design, Neptune NJ Client: Ansell  
 Healthcare/LifeStyles Condoms Title: Buy Condoms Online Logo  
 Art Director: Christine Rusin



Design Firm: Dark Horse Design, Neptune NJ Client: Ansell Healthcare  
 Title: Encore Global Packaging Art Director: Christine Rusin



Design Firm: Designcog, Indianapolis IN Client: Graco Title: The Future Is Looking Up Public Service Advertising Art Director: Tom Renk  
 Designer: Tom Renk Photographer: Tom Renk



Design Firm: Designer and Gentleman, Chicago IL Client: Grainland  
 Title: Wheat's Up Package Design Creative Director: Nikola Vucicevic  
 Designer: Aleksandar Jordacevic Copywriter: Igor Marcetic



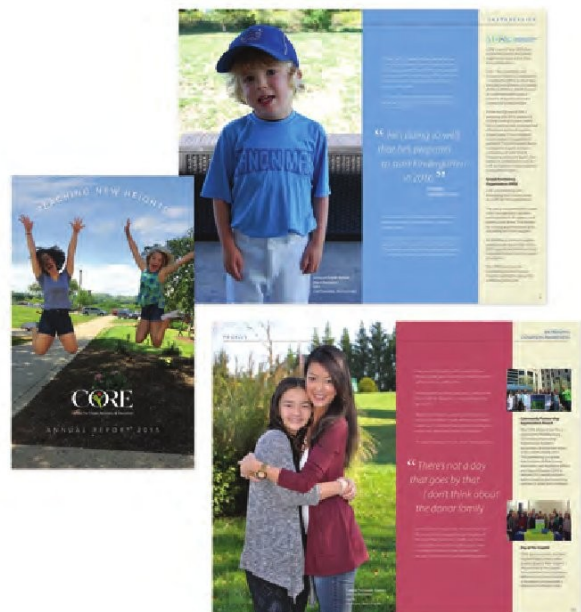
Design Firm: Donna Huff Design, Nashville TN Client: Vanderbilt LifeFlight  
 Title: 2016 Vanderbilt LifeFlight iServe Emergency Care Conference Agenda  
 Art Directors: Donna Huff, Jerry Jones Designer: Donna Huff Illustrator: Donna Huff  
 Photographer: Warne Riker Photography Printer: Parris Printing

# HEALTH + WELLNESS DESIGN AWARDS



Design Firm: Donna Huff Design, Nashville TN Client: Air Methods Title: OmniAdvantage Air Medical Transport Membership Brochure Art Directors: Donna Huff, Jerry Jones, David Bowman Designer: Donna Huff Illustrator: Donna Huff Photographer: Warne Riker Photography Printer: Parris Printing

Design Firm: Donna Huff Design, Nashville TN Client: Vanderbilt LifeFlight Title: Vanderbilt LIVE Logo Art Directors: Donna Huff, Jerry Jones Designer: Donna Huff Illustrator: Donna Huff



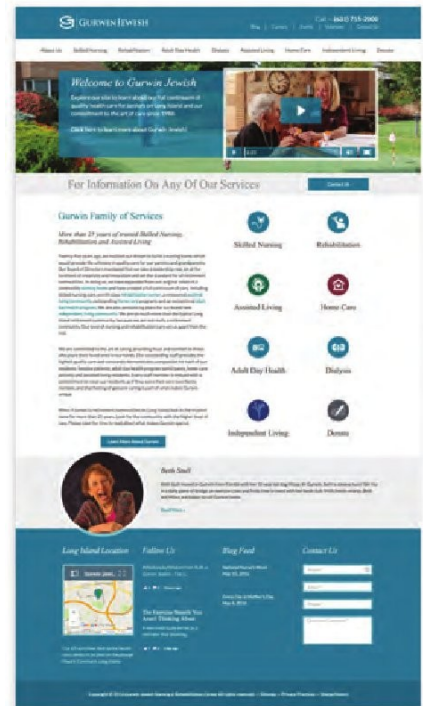
Design Firm: Elias/Savion Advertising, Pittsburgh PA Client: Center for Organ Recovery & Education (CORE) Title: Hope, Advocacy, Passion Campaign Art Director: Ronnie Savion Designer: Steve Baksis

Design Firm: Elias/Savion Advertising, Pittsburgh PA Client: Center for Organ Recovery & Education (CORE) Title: Reaching New Heights: Annual Report 2015 Art Director: Ronnie Savion Designer: Jim Kashak





Design Firm: Elias/Savion Advertising, Pittsburgh PA Client: Center for Organ Recovery & Education (CORE) Title: A Vision of Beauty Poster  
Art Director: Ronnie Savion Designer: Steve Baksis



Design Firm: Epic Notion, Charlotte NC Client: Gurwin Jewish  
Title: Gurwin Jewish Website Design Art Directors: Michael Wall, Luke Sluder  
Designer: Luke Sluder

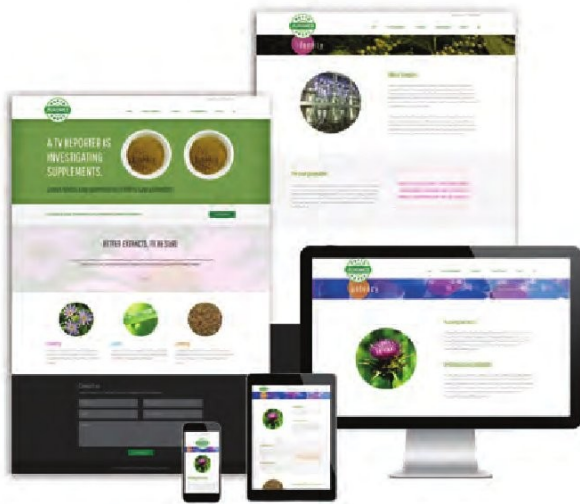


Design Firm: Extra Credit Projects, Grand Rapids MI Client: Great Lakes Neurological Associates Title: Minimally Invasive Surgery Outdoor Advertising  
Creative Director: Rob Jackson Art Director: Rick Iseppi



Design Firm: Gauger + Associates, San Francisco CA Client: Survival Holdings  
Title: Essential Mints Advertising Creative Director: David Gauger  
Art Director: Lori Murphy

# HEALTH + WELLNESS DESIGN AWARDS



Design Firm: Gauger + Associates, San Francisco CA Client: Euromed  
 Title: PhytoProof Website Design Creative Director: David Gauger  
 Art Director: Jenna Pile



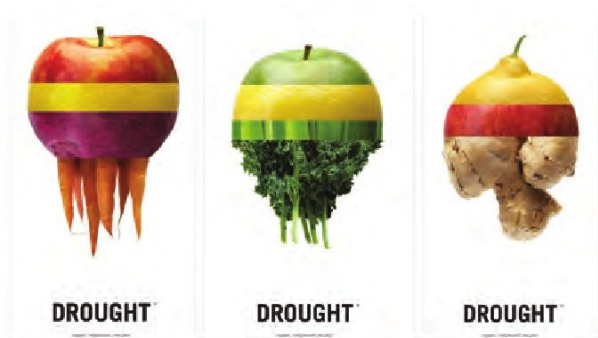
Design Firm: Gauger + Associates, San Francisco CA Client: Survival Holdings  
 Title: Essential Mints Fat Burner Peppermint Package Design  
 Creative Director: David Gauger Art Director: Lori Murphy



Design Firm: Gauger + Associates, San Francisco CA Client: Survival Holdings  
 Title: Essential Mints Energizing Peppermint Package Design  
 Creative Director: David Gauger Art Director: Lori Murphy



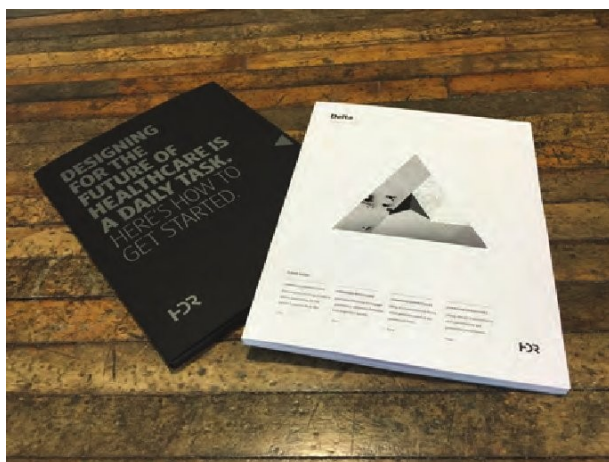
Design Firm: GlobalFit, Philadelphia PA Title: My Wellness Road Trip Annual Campaign  
 Art Director: Kim Moses Designers: Mark Basco, Max Greenhall



Design Firm: GTB, Dearborn MI Client: Drought Juice Title: Julienned Poster Series Chief Creative Officer: Toby Barlow Art Directors: Adam Hull, Sarah Sarwar Designers: Michele Silvestri, Christine Jones, Steffan Duerr, Anne Brinich, Basia Rochon, Timothy Dimet, Emily Johnston



Design Firm: Haberman, Minneapolis MN Client: Bright Health Title: Bright Health Identity Design: Haberman Team



Design Firm: HDR Architecture, Omaha NE Title: Delta Volume 1- 2016 - Designing For The Future of Healthcare Art Director: Paula Brammier Designers: Dylan Coonrad, Matthew Delaney, Dana Ball Director of Communications: Katie Sosnowchik Director of Content: Abbie Clary



Design Firm: Huntsman Cancer Institute, Salt Lake City UT Title: 2016 Wellness Program Catalogs Art Director: Meredith Vehar Designer: Courtney Colvin Editor: Lisa Anderson

# HEALTH + WELLNESS DESIGN AWARDS



Design Firm: Korzenowski Design, Elmhurst IL Client: Mass General Cancer Center Title: Everyday Amazing Collateral Art Director: Gigi Korzenowski Designer: Jerry Clark



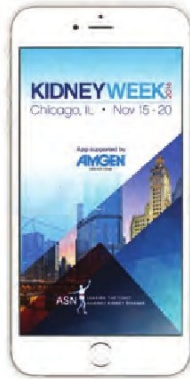
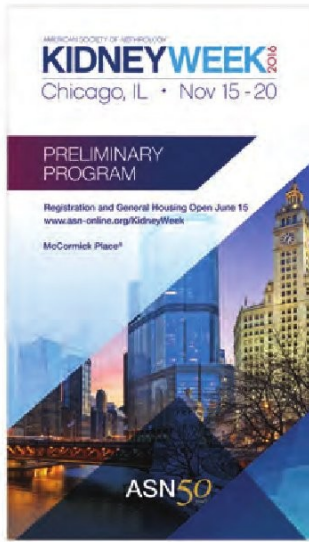
Design Firm: Korzenowski Design, Elmhurst IL Client: Beth Israel Deaconess Medical Center Department of Surgery Title: Inside Surgery Newsletter Art Director: Gigi Korzenowski Designers: Katie Pendlay, Judi Murray



Design Firm: Korzenowski Design, Elmhurst IL Client: Scott & White Healthcare Foundation Title: Catalyst Magazine Art Director: Gigi Korzenowski Designer: Jerry Clark



Design Firm: LifeShare Blood Centers, Shreveport LA Client: Donor Recruitment Title: Beyond The Donation Campaign Creative Director: Danny Earnest Creative Collaboration: Tina Cooper, Suzanne Upchurch



Design Firm: Lisa Cain Design, Glenwood IL Client: American Society of Nephrology Title: ASN Kidney Week Branding Art Director: Lisa Cain Designer: Lisa Cain



Design Firm: Lisa Cain Design, Glenwood IL Client: American Health Information Management Association Title: HIM Reimagined Logo Art Director: Lisa Cain Designer: Lisa Cain



Design Firm: MarketSpace Communications, Cranberry Township PA Client: Children's Community Pediatrics Title: 2014 Annual Report Creative Director: Trish Parkhill Designer: Jenessa Keneavy Writer: Megan Pruncal



Design Firm: MarketSpace Communications, Cranberry Township PA Client: VBA Title: VBA Collateral Creative Director: Trish Parkhill Art Director: Lindsay Polito Designer: Jenessa Keneavy Account Executive: Maureen Rooney

# HEALTH + WELLNESS DESIGN AWARDS



Design Firm: Miles Technologies, Moorestown NJ Client: Westchester Family Care Title: Westchester Family Care Brand Identity Art Director: Carly DeGrasse Web Designer and Developer: Eddie Mellon Website Designer: Jayson MacSherry Website Developer: Matthew Tomaziefski



Design Firm: MilliporeSigma, Temecula CA Client: MilliporeSigma, Research & Applied Business Title: Immunology Poster Designer: Liza Benson Illustrator: Liza Benson



Design Firm: Miskowski Design LLC, Hoboken NJ Client: NuReveal Title: NuReveal Logo Design Designers: Justin Miskowski, Chip Mangan



Design Firm: Nancy Reed Design, Cibolo TX Client: Compassionate Concierge Care Title: Compassionate Concierge Care Logo Designer: Nancy Reed



Design Firm: Native Design & Brand Communications, Hedgesville WV  
 Client: Be Well Title: BE Well Branding Art Director: James Hersick  
 Designer: Laurel Webster



Design Firm: Oral Roberts University, Marketing Department, Tulsa OK  
 Client: Oral Roberts University, Student Health Department  
 Title: ORU Be Well Poster Designer: Janet Benton Illustrator: Janet Benton



Design Firm: Patterson Medical, Warrenville IL Client: LifeSource  
 Title: Blood Drive Poster Art Director: Neil Wagner Designer: Neil Wagner

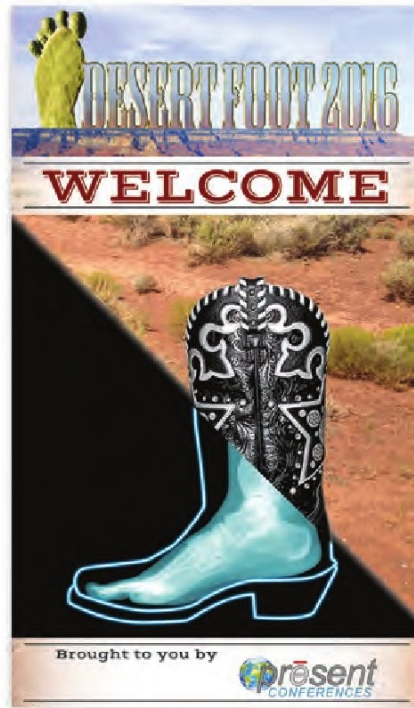


Design Firm: PBD, Brookline MA Client: Boston Health Care For The Homeless Program  
 Title: 2016 Medicine That Matters Gala Invitation Art Directors: Shannon Beer, Natalie Pangaro  
 Designer: Jennifer Whitty Dominguez  
 Illustrator: Emily Garfield Photographer: Christian Kozowyk

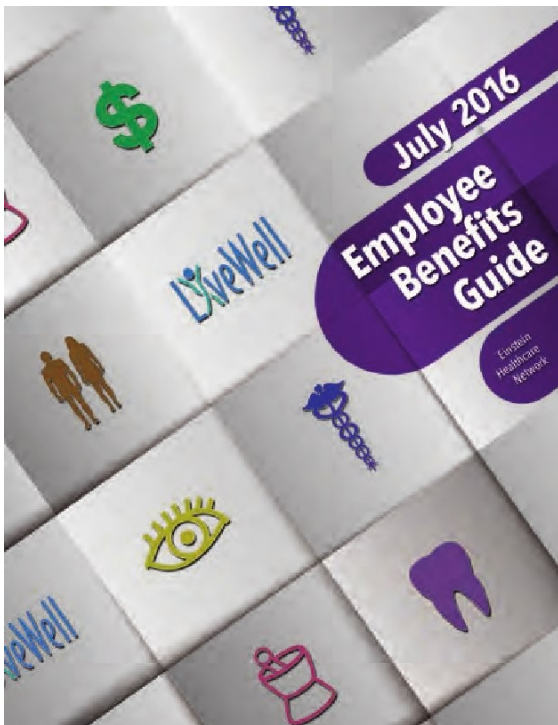
# HEALTH + WELLNESS DESIGN AWARDS



Design Firm: PBD, Brookline MA Client: Brigham and Women's Hospital  
 Title: Building on Excellence Invitation Art Directors: Shannon Beer,  
 Natalie Pangaro Designer: Mary Reed



Design Firm: PRESENT e-Learning Systems, Boca Raton FL  
 Client: Desert Foot Conference Title: Desert Foot Welcome Banner  
 Designers: Kurt Pravel, Rich Pintur



Design Firm: Ron Kalstein/RKDK Design, Southampton PA Client: Einstein  
 Healthcare Network Title: Employee Benefits Guide Art Director: Ron Kalstein  
 Designer: Ron Kalstein Illustrator: Ron Kalstein



Design Firm: Ryan Kurz Design, Baltimore MD Client: Clarity Charity Nonprofit  
 Mobile Optometry Title: Clarity Charity Branding and Stationery  
 Designer: Ryan Kurz





Design Firm: S2 Design Group, New York NY Client: Pfizer Consumer Healthcare Title: Emergen-C Super Fruit Package Design Creative Director: Eileen Strauss Design Director: Laurretta Worm Ahlstrand



Design Firm: S2 Design Group, New York NY Client: Pepperidge Farm Title: Goldfish Well Being Package Design Creative Director: Eileen Strauss Design Director: Annie Simon



Design Firm: Seaberry Design & Communications, Washington DC Client: Infectious Diseases Society of America Title: IDSA Logo Redesign Art Director: Monica Seaberry Designer: Nicole Reimer



Design Firm: Smart Blonde Design, Oregon City OR Client: Wise Woman Herbs Title: Wise Woman Herbs Professional Catalog Art Director: Victoria Munroe Designer: Victoria Munroe Illustrator: William Curtis (Public Domain) Photographer: Eric Griswold

# HEALTH + WELLNESS DESIGN AWARDS



Design Firm: Sterling Brands, New York NY Client: The Bare Snacks Company  
 Title: Bare Snacks Package Redesign Art Directors: Philippe Becker, Andrew Otto Designers: Elin Lid, Lia Gordon Illustrator: Matt Holmes  
 Photographer: Michael Lamotte Client Director: Pauline Pang  
 Head of Design Planning: Georgia Thunes



Design Firm: Sterling Brands, New York NY Client: Vermont Smoke & Cure  
 Title: Vermont Smoke & Cure Package Redesign Art Directors: Philippe Becker, Paul van den Berg Designers: Jay Cabalquinto, Dylan Schepers  
 Client Director: Lisa Eschmeyer EVP, Director of Creative: Brody Hartmann



Design Firm: Ted Stoik / Woz Design / Hartford Design, Chicago IL  
 Client: Abbott Title: Abbott 2015 Annual Report Art Directors: Ted Stoik, David Wozniak, Tim Hartford Designers: David Wozniak, Tim Hartford, Ted Stoik, Chloe Reibold Photographer: Tom Maday



Design Firm: Test Monki, The Woodlands TX Client: Hello Ortho  
 Title: Hello Ortho Playbook Chief Creative Officer: Suzy Simmons  
 Designer: Gabby Nguyen

# HEALTH + WELLNESS DESIGN AWARDS



Design Firm: Test Monki, The Woodlands TX Client: Shoreline Pediatric Dentistry Title: Office Brochure Chief Creative Officer: Suzy Simmons Designer: Gabby Nguyen



Design Firm: Test Monki, The Woodlands TX Client: Hanigan & Johnson Orthodontics Title: Hanigan & Johnson Brand Identity Chief Creative Officer: Suzy Simmons Designer: Gabby Nguyen



Design Firm: Test Monki, The Woodlands TX Client: Shoreline Pediatric Dentistry Title: Shore Line Pediatric Dentistry Brand Identity Chief Creative Officer: Suzy Simmons Designers: Gabby Nguyen, Yiwen Lu



Design Firm: Test Monki, The Woodlands TX Client: Hanigan & Johnson Orthodontics Title: Hanigan & Johnson Patient Reward Card Chief Creative Officer: Suzy Simmons Designer: Gabby Nguyen

# HEALTH + WELLNESS DESIGN AWARDS



Design Firm: Test Monki, The Woodlands TX Client: Hanigan & Johnson Orthodontics Title: Hanigan & Johnson Refer-A-Friend Chief Creative Officer: Suzy Simmons Designer: Gabby Nguyen



Design Firm: Test Monki, The Woodlands TX Client: Hello Ortho Title: Hello Ortho Rope In A Friend Chief Creative Officer: Suzy Simmons Designer: Gabby Nguyen



Design Firm: Test Monki, The Woodlands TX Client: Shoreline Pediatric Dentistry Title: Shore Line Pediatric Dentistry Buttons Chief Creative Officer: Suzy Simmons Designer: Gabby Nguyen



Design Firm: Texas Children's Health Plan, Houston TX Title: Conjunctivitis Brochure Designer: Scott Redding



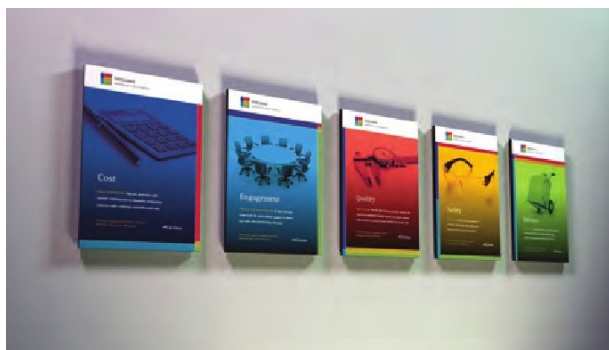
Design Firm: The Creative Pack, Manhattan Beach CA Client: Fresh Thyme  
 Title: Functional Organic Tea Range Package Design Art Director: Danielle Beal  
 Designers: Heather Varano, Paola Ip, Corey Czer, Mark Whyte  
 Senior Project Manager: Fern Serna



## Transforming Lives

Rewards and Recognition Program

Design Firm: The Wyant Simboli Group, Norwalk CT Client: Alexion  
 Pharmaceuticals Title: Transforming Lives Recognition and Rewards Program  
 Logo Art Director: Julia Wyant Designer: Gareth Mitchell  
 Illustrator: Gareth Mitchell



Design Firm: The Wyant Simboli Group, Norwalk CT Client: Alexion  
 Pharmaceuticals ARIMF Title: Building Our Culture Together Poster Campaign  
 Art Director: Julia Wyant Designer: Gareth Mitchell  
 Illustrator: Gareth Mitchell



Design Firm: Tminus1 Creative, Exton PA Client: Penn Medicine  
 Title: Simply Because - A 2016 Community Benefit Report  
 Art Director: Terry Scullin Designer: Jackie Bofinger Photographer:  
 Peggy Peterson Photography Printer: Brilliant Graphics

# HEALTH + WELLNESS DESIGN AWARDS



Design Firm: Tufts Medical Center, Boston MA Title: Tufts Medical Center 2016 Calendar Creative Director: Marcia Ciro Art Director: Angelique Markowski Designer: Angelique Markowski

Design Firm: Tufts Medical Center, Boston MA Title: Tufts Medical Center Primary Care Direct Mail Postcards Creative Director: Marcia Ciro Art Director: Angelique Markowski Designer: Angelique Markowski



Design Firm: UPMC, Pittsburgh PA Client: UPMC Senior Services Title: Aging Institute 2015 Annual Report Art Director: David Hughes Designer: Joe Bukovac



Design Firm: UPMC, Pittsburgh PA Client: Children's Hospital of Pittsburgh of UPMC Title: Community Report 2014 Art Director: David Hughes Designer: Keri Tiani



Design Firm: UPMC, Pittsburgh PA Client: UPMC CancerCenter/University of Pittsburgh Cancer Institute Title: UPMC CancerCenter Annual Report 2014 Art Director: David Hughes Designer: Keri Tiani



Design Firm: UPMC, Pittsburgh PA Client: UPMC Heart and Vascular Institute Title: 2015 Heart and Vascular Institute Report Art Director: David Hughes Designer: Larry Hruska

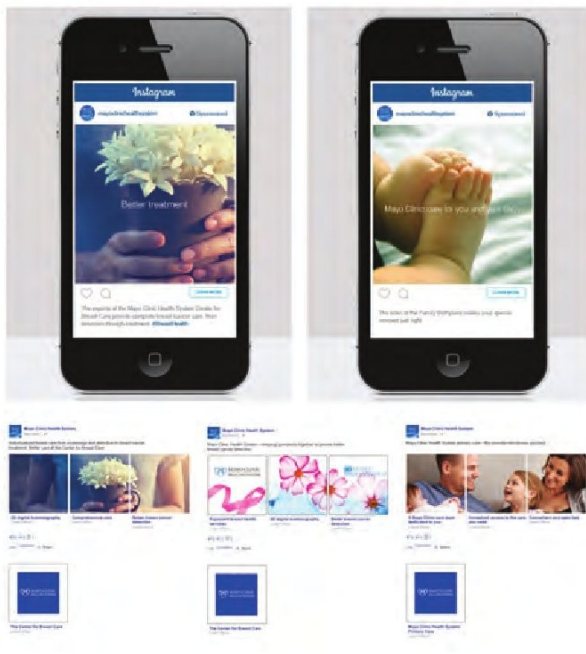


Design Firm: UPMC, Pittsburgh PA Client: UPMC Palliative and Supportive Institute Title: Inaugural Highlights Report Art Director: David Hughes Designer: Inbal Blumenfeld



Design Firm: UPMC, Pittsburgh PA Client: Magee-Womens Research Institute and Foundation Title: Magee Magazine Spring 2016 Art Director: David Hughes Designer: Tia Letras Kalas

# HEALTH + WELLNESS DESIGN AWARDS



Design Firm: Vendi Advertising, La Crosse WI Client: Mayo Clinic Health System  
 Title: Mayo Service Line Digital Advertising Creative Director: Kathy Van Kirk  
 Art Director: Karen Bernhardt Designer: Karen Bernhardt  
 Copywriters: Emily Zie, Eilly Reister Account Manager: Kate Weis  
 Digital Marketing Manager: Emily Zie

Design Firm: WinshipPhillips, Sante Fe NM Client: International Society for Heart & Lung Transplantation  
 Title: 35th Annual Meeting and Scientific Sessions  
 Brochure Series Art Director: Ken Phillips Designer: Becky Phillips



Design Firm: [x]cube, Dallas TX Client: Tenet Healthcare Title: MyTenet Health  
 Website Design Art Director: Billy Zinser Designer: Alicia Lomas  
 Front-End Designer: Bhanu Parvathani

Design Firm: York & Chapel, Shelton CT Client: Culturelle  
 Title: The Healthiest You Ever Infograph Series Art Director: Justin Girard  
 Account Executive: Nicole Bonito



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| 30TH ANNUAL |

# STOCK VISUAL READER SURVEY



# IT'S LIKE NIGHT AND DAY

In the 1960s and early 1970s GDUSA turned down stock photo agency advertising. Not that the publishers could afford to do so — bankruptcy was always lurking — or that the magazine was too classy for that — in fact, it was frequently a hot mess.

But stock imagery and its use carried a stigma. It was considered a fake, phoney, fraudulent, cheap, stagey and lazy way to design and produce. In the Mad Men days there was a very real fear of backlash by readers and other industry advertisers if a stock photo agency appeared too prominently in a design publication.

## How times have changed.

A half century after GDUSA began publishing and 30 years after introducing our annual Stock Visual Reader Survey, the situation is, as one response to today's survey put it, "like night and day." Stock visuals have become a vital creative resource for graphic designers, moving from marginal to mainstream to essential. Why? There are a thousand reasons that boil down to one explanation.

Society and business has become more visually hungry and more visually sophisticated at the same time the creative business is squeezed by tight budgets, short turnarounds, challenging assignments, multiple media, demanding clients and digital workflow. Stock visuals provide a meaningful option for creative professionals because the central value proposition — choice, content, accessibility, affordability, convenience and speed — dovetails perfectly with the intense demand for more imagery. There has rarely been such a convergence of a product and its times.

## STOCK VISUAL SURVEY | SIX OBSERVATIONS

The results and commentary generated by our 2016 annual survey provide insight into where stock-for-designers stands today and how it has changed over the decades.



### STOCK FEEDS A VISUAL HUNGER

The world of 2016 is an image-centric place and stock visual use has evolved into an essential designer resource. You can name the reasons why audiences are more visually demanding now — easy access to multiple media comes immediately to mind — though the complete answer is above my pay grade. To call stock visuals “essential” was once controversial. No longer. If you simply look at frequency of stock visual use, it is hard to argue otherwise.

In 1986 about half of creatives used a stock photo, and those who did were selective about it, most turning to stock one or two or, perhaps, three times a year. In 2016, use and frequency are at all-time, record-breaking, once-unimaginable level. More than nine-in-ten designers uses stock visuals in his or her work, and it is not unusual to utilize several images in a project and hundreds over the course of a year. For the first time, our survey finds that over 40 percent of designers use stock imagery more than 100 times a year.



### STOCK ACHIEVES LEGITIMACY

Stock has achieved legitimacy. It is a widely accepted, largely appreciated and often preferred source of imagery. This may not be news to a new generation of designers, but, as I alluded to above, it stunning in the broad historical sweep. Stock visuals remained the subject of stigma, suspicion and skepticism for a long time, even as usage consistently grew. But we are now we are in the post-skeptical period. Stock providers are perceived as helpmates who

make it possible for creatives to work smarter and stay balanced on the tightrope, as gracefully as possible, that is the creative business of today. Indeed, given the current proliferation of amateurish photography, some designers now praise stock photography as a defender of the faith. As one respondent noted, in part, “with the rise in quantity there as been a rise in quality and authenticity.” This attitude adjustment has also tamped down on the once-raging fear of oversaturation, duplication and loss of the creative soul. Concerns about exclusivity and originality still exist, but not so much. Not everyone loves stock, but everyone gets it.



### STOCK IS ABUNDANT

Over time, stock imagery has become more easily accessible and just plain better in terms of quality, quantity, selection, subject matter, search, delivery, affordability. Throw in all the improvements as to how stock is developed, searched, licensed and distributed, the result is an abundance of choices at a broad spectrum of prices delivered by an increasingly dynamic and responsive infrastructure. Now contrast this with an earlier age. While stock images

saved some time and money, the user experience could be dreadful: rows of file cabinets, slow and quirky physical searches, unwieldy film and four color separations, spotty messenger service, and, in the end, the likelihood of a predictable and bland image. No wonder stock archives were used selectively and reluctantly once upon a time. No wonder people are dependent upon stock imagery today. As one survey respondent wrote: “I can’t speak for other designers but the plenitude of stock sites each with an abundance of images make it a treasure trove for independents to find suitable, quality images.”

#### DO YOU OR OTHERS IN YOUR COMPANY USE STOCK PHOTOS IN YOUR WORK?



95%

STOCK PHOTOS



80%

STOCK ILLUSTRATION



41%

STOCK VIDEO/  
FOOTAGE/  
ANIMATION

#### HOW OFTEN DO YOU USE IMAGES OR FILES DURING THE COURSE OF THE YEAR?

1-5  
TIMES

5%

6-10  
TIMES

7%

11-20  
TIMES

13%

21-50  
TIMES

18%

51-99  
TIMES

15%

100+  
TIMES

42%



## STOCK IS MORE INCLUSIVE

In an earlier period, stock imagery presented an exclusive world view: happy, smiley, white, presumably Protestant, suburbanites in pretty houses with green lawns and blue skies, working white collar jobs, and staying within defined gender roles. This has led to the lingering perception that stock imagery lags behind, and often glosses over, the complexity and edginess of real life. Now, a majority of designers acknowledge that stock collections are more inclusive, and that offerings increasingly reflect the way contemporary Americans look and live. Generally, the lodestar for judging “diversity” has been racial, ethnic, religious, gender and age inclusiveness within stock collections. Most readers say this is being achieved. But the progress in this area is more nuanced than delivering skin-deep diversity: stock agencies are making headway with regard to the related concept of “fluidity” which encompasses the sea changes buffeting our lifestyles, workplaces, institutions, behaviors, roles, and traditions as well as demography. There is more work to be done, most say, but stock providers are on the right track. One enthusiastic stock user notes: “Stock photography is doing a great job of keeping up with the times and lifestyles of the world.” But there is a contrary view, especially with regard to African-American presence in collections: “Stock is better than it was a few years ago but still has a long way to go to defeat the ‘normal group of white people in an office’ vibe.”



## CREATIVES STILL ASSERT CONTROL

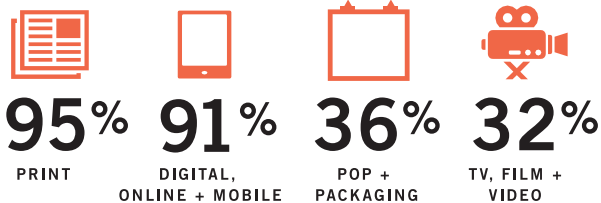
Given the importance of stock imagery to the creative and budgetary process, it is no surprise that designers want to control the decision as to source, image and method of license. More than nine-in-ten designers say they do so, while less than five percent disclaim any role. The primary reasons for selecting a particular stock provider? Price, quality and searchability remain at the top of the pyramid. Search is a special area of interest to our readers: designers feel good about improvements in this area and give a particularly loud shout out to stock providers. On what devices do designers search for imagery? Desktops and laptops largely hold sway versus hand-held devices, and while licensing stock for mobile designs is clearly on the rise, search for stock on the phone is not growing. Size, apparently, still matters, at least when it comes to screens.



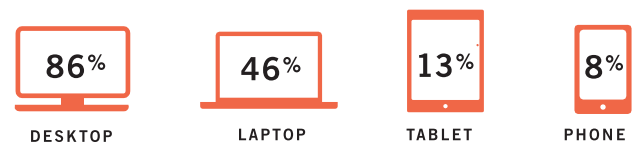
## STOCK IS USED FOR MULTIPLE CHANNELS AND MEDIA

In the beginning, stock visuals were licensed for print. End of story. Today, it goes without saying that creatives work in and across multiple channels, and more than three-in-four stock images are licensed for use across media while licensing an image for single channel use is diminishing. Interestingly, print remains the top medium for stock use at 95 percent. At the same time, stock licensing for online design — websites, digital, mobile, what-have-you — continues to soar, topping 90 percent for the first time in this year’s poll. Other types of projects, running the gamut from packaging and point-of-sale, to television and video are also in the mix. The perennial go-to subjects — people, business, concepts, lifestyles, technology — remain popular. But many other categories are now in demand, reflecting a constantly evolving economy and culture: for example, health/wellness and multicultural/ethnic images have joined the list of top ten most licensed categories. In the 2016 survey, more than two dozen identifiable categories register significant activity. And, finally, we often think of “stock” as photos or videos, but stock illustration use, which waxes and wanes, reached 80 percent for the first time in many years.

### FOR WHICH TYPES OF MEDIA DO YOU LICENSE STOCK IMAGERY?



### WHICH DEVICE DO YOU USE TO SEARCH FOR STOCK VISUALS?



## WHY HAS THE USE OF STOCK VISUALS SO FREQUENT AND COMMON?

Stock photography is convenient and readily accessible for tight deadlines. It offers good value for my clients at a reasonable price.

MARY RICHINICK  
MARY RICHINICK GRAPHIC DESIGN

I can't speak for other designers but the plenitude of stock sites each with an abundance of images make it a treasure trove for independents to find suitable, quality images. I imagine the number of designers depending on stock sites to help deliver professional, competitive designs is on the rise.

The world now seems to run more on visual shorthand than say 20 years ago. Also access to and the affordability of stock imagery seems to have exploded, and with the rise in quantity there as been a rise in quality and authenticity.

For those of us who have been in the design field for a long time, the difference is like night and day in terms of choice, content, pricing, speed of delivery. Slow versus fast, lots versus little, real versus fake, respect versus disdain.

Stock is getting better but still needs improvement. The trend is for more natural, candid looking shots, not the cheesy artificial smiles of the past.

New technology leads more people to experiment with photography, makes it more accessible (rather than needing, say, a darkroom to develop your film). The new generation of clients do not even know what film is anymore, and anyone can sign up to sell their images online.

It's incredibly easy to access and obtain. It makes getting work done very effective and quick.

Easy to access, large quantity of choices available at fingertips.

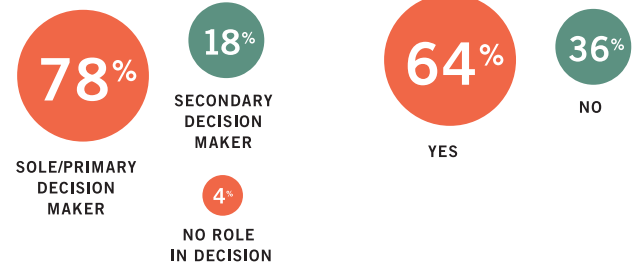
The diversity and creativity of images has grown with competition and greater demand for great stock.

Easy, affordable and quality has significantly increased. Lots of incredible content now.

### DO YOU LICENSE?

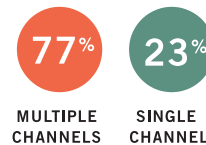


### WHAT IS YOUR ROLE IN THE LICENSING/ PURCHASING PROCESS?



### DO YOU HAVE A SUBSCRIPTION(S) ... ?

### DO YOU NEED TO SELECT IMAGES THAT ARE USED IN A SINGLE CHANNEL OR ACROSS MULTIPLE CHANNELS FOR THE SAME PROJECT?



Stock is better than in the past. A lot fresher and less "stocky."

Choices offered by stock imagery have improved dramatically than the past.

I rarely haven't found an image to match whatever market I may be serving. Sure, there's still the all-to-common recognizable stock image that has been used ad nauseam, the sterile smiling businessmen at the meeting table, but those aside the choices appear to be ever expanding.

Clients often do not have the budget for custom imagery. Also, they often don't have the ability to visualize the outcome, and prefer seeing exactly what they are going to get. There's also the element of speed — quick turnarounds are expected!

Price and time. With short turn-arounds and tight budgets sometimes setting up a photoshoot just isn't doable. The quality and depth of stock has improved in that much of stock imagery no longer has that plastic "stock" look.

Choices of stock imagery has improved dramatically than the past.

Most of the time Stock is cheaper than hiring a photographer.

It has become better and there are more high quality options.

Images are the central point to most of my design work for advertising. Stock has become the cost efficient method to obtain images. Photo shoots for clients across the country are near impossible and even regional/local shoots are costly.

Time and Money. My clients are seeking the most cost effective avenues. The photos are not necessarily better, just more of it. Everyone is a photographer these days.

Stock imagery has become more available as the needs have increased. Not all stock image websites have the same level of quality but these sites do offer an annual membership rate, which can be more affordable for clients.

Project deadlines seem to be getting shorter. There isn't enough time to hire a photographer or do the photography yourself. Usually, I can find something that's close enough on a stock image site.

Sometimes, stock imagery is used as a starting point, as a foundation to build out and customize an illustration.

Budgets have decreased and hiring a top-line photographer/videographer is expensive, takes time and coordination, sometimes weather is a concern. You can see what you will get quickly with stock.

There are more options in stock. Turn around times have shrunk significantly and designers, especially those working inhouse or freelancing, and they have to use stock to save time

Project timelines have become shorter and budgets have become smaller. You can't justify the expense of custom photography or illustration on most projects.

When we don't have time to hire a pro (which is a lot of the time), stock is the only way we can produce according to our demand.

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## MAIN REASONS INFLUENCING YOUR USE OF A STOCK VISUAL SITE/PROVIDER?

TOP 10 IN ORDER OF FREQUENCY



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Designers have less and less time to get things accomplished and the time to hire/shoot photography is a luxury that tight deadlines cannot afford.

Stock photography has for sure got better in quality and more affordable. Photography shoots are simply too expensive and time intensive.

There is better stock available today. We also have tighter deadlines to meet with little time to get the perfect image on our own.

Stock photography and video is more accessible and less expensive, royalty free allows more freedom to use more creative stock.

Subscriptions for royalty-free images make it far, far easier than in the past to get what we need for a reasonable price.

Stock is so much better than in the past, images deliver the message

It's not that the content is great, but as a non-profit we don't have the resources to do that work ourselves.

I appreciate the ease of finding specific images quickly and efficiently. Yes, today's stock is better in content than in the past.

Clients are just not willing to spend money to have photos or illustrations commissioned. At the same time, today's stock is better.

## STOCK VISUAL SURVEY | SELECT COMMENTS

### DOES STOCK IMAGERY REFLECT THE DIVERSITY AND FLUIDITY THAT INCREASINGLY CHARACTERIZES AMERICAN LIFE, BUSINESS, SOCIETY, CULTURE?

Stock photo content is definitely changing as time passes, but more growth is still needed in order for the imagery to match American culture. Specifically, when images pertain to diversity in gender, age and race, many end up trying to include too much. When choosing a photo of five people in the work force, each of a different age and race, the image starts becoming ridiculous and is not a true reflection of American society.

SCOTTIE GARDONIO  
OWNER/ART DIRECTOR, DAYMARK DESIGNS, LLC

There has been some improvement in recent years regarding diversity. That said, there needs to be a better selection of images reflecting age, race and culture.

Stock photography is doing a great job of keeping up with the times and lifestyles of the world.

Stock is better than it was a few years ago but still has a long way to go defeat the “normal group of white people in an office” vibe.

Stock is showing some nuance, still needs to catch up to be less stereotypical. Just cause you are older doesn't mean you act like you should be in a nursing home. Same with young people as well, not everyone is hanging out. Eyeglasses don't mean you're smart or a dork. And no we don't need to see women dressed in nurses outfits as though they are ready to go to a Halloween party.

Stock is somewhat better at this. Still, I often struggle to find images of what people consider blended families, same-sex couples or somehow represent foster care.

Yes, there is more availability but it is strange that I have to search using terms like “diverse” or “Latino” to get those results.

Stock shows much more diversity. Like the overall society: there has been progress and there needs to be more. Stock needs more race and gender options. I find race lacking the most. Also some stock, mainly lifestyle, has a very European look to it. Although generic, you can still tell it wasn't shot in the United States. Clear giveaways are clothing or props in the background.

Stock has gotten better — and needs to continue to improve — at showing diversity and breaking from outdated gender role portrayal.

It is starting to progress, but stock photography still has a long way to go in regard to diversity. I feel as though diversity is treated as a category, and not an integral part of the normal stock photo experience.

Its improved from the past, but there is still room for a LOT of growth — particularly in certain categories such as finance, career and technical education.

Everyone is still too happy. People can reflect contentment and still have issues but when they're so joyful, they can't reflect potential problems.

To an extent. It only shows the good parts of today's American society and tends to be “politically correct.”

There is still room for improvement but the material being generated now is far beyond the old stuff.

No. In my opinion, it still reflects the work culture of the early 2000s. Caucasian males in suits with coffee.

The majority of the photos on the big stock sites I use seem to be of people living outside of America.

Diversity is not an issue for us per se. We need manufacturing, industrial and business (non-people-oriented) images more than anything else.

We have challenges in finding African Americans well-represented in most of the categories.

Much of our work requires multicultural images. Many stock group photographs do not reflect the diversity of North America.



It's getting better. Most of our clients need multi-ethnic humans, along with a range of ages. Every year we see more diversity and the clients are happier.

CHRISTINA RENSHAW, PRESIDENT, TEXT DESIGN INC.

Better but we still need to get rid of the cheesy, cliched images that just junk up stock imagery and try to reflect more natural settings.

The situation has gotten much better over the last bunch of years.

Choices of stock imagery has improved dramatically than the past.

I think it's getting there, but there is still work to be done to improve diversity in the stock images currently available.

No, in some categories I still see Western-influenced images and I have to search longer for what I want or shoot it on my own.

Depends on the company. Some do a better job than others, but those are generally more expensive agencies and, in my case, are cost prohibitive.

Stock has gotten better — and needs to continue — to show diversity and breaking from outdated gender role portrayal.

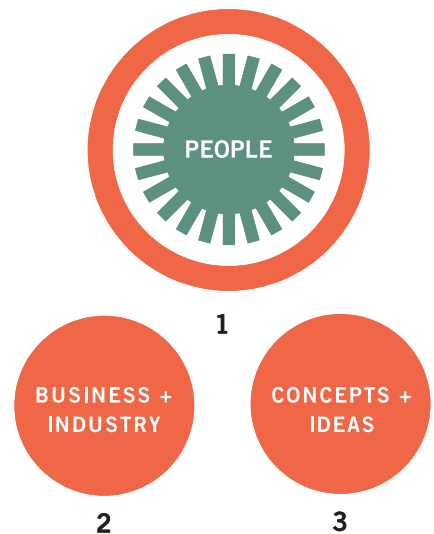
It's growing, but too slowly. The overwhelming majority of family images are Caucasian.

Many times we need to alter photos to get the diverse image.

Yes. The situation has gotten much better over the last bunch of years.

Absolutely not. The opposite is true ; it's getting worse. Most image sites still feed into stereotypes.

## WHAT SUBJECTS/CATEGORIES DO YOU USE MOST FREQUENTLY? TOP 25 IN ORDER OF FREQUENCY



- 14 | TECHNOLOGY/COMPUTERS
- 15 | HEALTH/WELLNESS
- 16 | LIFESTYLE
- 17 | ETHNIC/MULTICULTURAL
- 18 | FAMILIES
- 19 | NATURE
- 10 | FOOD/BEVERAGE
- 11 | ARTS/CULTURE/ENTERTAINMENT
- 12 | RETAIL
- 13 | HOLIDAYS/CELEBRATIONS
- 14 | ANIMALS/PETS
- 15 | TRAVEL/TOURISM
- 16 | EDUCATION
- 17 | SPORTS/FITNESS
- 18 | ARCHITECTURE/BUILDINGS
- 19 | BABIES/CHILDREN
- 20 | BEAUTY/FASHION
- 21 | CARS/TRAINS/PLANES/TRANSPORT
- 22 | MILITARY/POLICE/SECURITY
- 23 | HOSPITALITY/HOTELS
- 24 | HOMES/INTERIORS
- 25 | RELIGION/SPIRITUALITY

## STOCK VISUAL SURVEY | SELECT COMMENTS

### DO YOU USE IMAGES SHOT BY A CAMERA PHONE IN CLIENT PROJECTS?

I have not used images shot by a phone camera at this time except in instances when a client submits an image that is high enough resolution for printing.

MARY RICHINICK  
MARY RICHINICK GRAPHIC DESIGN

Absolutely. Ultimately, what makes the decision is the photos pixel size first and then the composition. If both needs are met I'll definitely use it. I still occasionally receive a grainy unusable phone photo but more common these days is a photo that has bold colors and amazing depth.

Sometimes, depending on what the client wants. If they don't care about the resolution or if I am going to edit the image further with filters, it doesn't have to be super high res.

No. Image quality is good, but color handling is still really problematic. The money I used to pay a photographer now has to go to the retoucher for more Photoshop adjustment in terms of color.

Rarely use photos from the phone. If so, it is almost entirely for newsletters for e-news pieces where we might be sharing photos from our client's advocacy event, conference sessions, or awards dinner ...

Perhaps as a background image. Images taken with my iPhone camera usually don't have quite the professional quality that we need for our promotional materials.

Only when forced to use phone images by a client. Typically, these are photos of staff and management and the only option is to use a cell phone image.

Not if our lives depended on it. Quality of the image, in both resolution and composition, are generally unacceptable for our needs.

We use photos from the phone only when absolutely necessary, and then replace them with stock photos as much as possible.

No. We want higher quality images than that. Also, we use a lot of vector-based art, which you can't do with a mobile device.

Sometimes. Only if absolutely necessary such as it is a unique product or service that I am unable to portray using stock images.

I use a Canon 360 for most things. Some photos are shot by staff who send images for employee recognition.

No I do not, because the quality is not the greatest when using portable devices such as phones or tablets.

JIM HEINLEIN, OWNER, HEINLEIN DESIGN

Yes. Many projects require quick readily available photos. If I don't have my 35mm camera I use my phone. Sometimes both.

I will use them when we need to collect certain images from our clients. Sometimes a phone is all they have to use.

I have used them for conceptual work; have not used phone imagery for final deliverables yet

We try our best not to, but in some cases we are forced to use the phone camera photo by the client.

Not generally. For large scale projects, camera phones just don't deliver the quality needed.

Rarely. I want and need to be sure all issues linked to image quality and integrity are fully resolved.

No. If I use them for a low-res purpose I am afraid of the possibility that my clients would use them for print or signage.

No. Images taken by phone are still limited in size especially for larger print projects.

No. Unless that is the only option, we avoid cellphone photography in professional work.

No. Generally the quality is just not there for the kinds of projects we work on.

Not very often; the ones shot on the fly often need too much Photoshopping.

I haven't so far, but I can see that happening in the near future.

## VISUAL CONNECTIONS RETURNS TO NEW YORK CITY

An Event For Buyers and Commissioners of Photography, Footage and Illustration



Visual Connections returns to New York on Thursday, October 27, 2016 to stage another free discovery, networking and education event exclusively for buyers and commissioners of photography, footage and illustration. The venue will again be Metropolitan Pavilion, conveniently located in Midtown Manhattan.

This is a unique opportunity for creative directors, designers, editors, publishers and producers to find creative inspiration and new providers of assignment and stock visual media; to pick up tips about legal issues, trends and new resources; and network with peers from leading creative and editorial companies.

22 of the 68 exhibitors are new to Visual Connections New York and represent the full gamut of stock and commissioned photography, motion and illustration. They include artist reps ETC Creative, Illustration USA, Renee Rhyner, and Robert Bacall Reps; 360° panoramas specialist 360Cities; movie and television archives British Film Institute, British Pathé and CNN Collection; user-generated content specialists EyeEm, Newsflare and Scopio; research tools from Capture, DMLA, Footage.net and Stockindexonline, and many other stock agencies.

Workbook, a leading marketing resource for commercial photographers and illustrators, is once again the event's Principal Sponsor. "Visual Connections gives us the opportunity to take our message about the power of assignment photography and illustration to an entirely new audience," says Bill Daniels, CEO of Workbook."

Adds Deborah Free, Co-President of Visual Connections: "Visual creatives who routinely use stock benefit from seeing the work of some of the world's top photographers; and those who mainly commission new content benefit from seeing the wide variety of stock available when time or budgets are tight," says .

The ever-popular annual Keynote Q&A will focus on the issues surrounding publishing and sourcing visual content on social media platforms. The panel includes two intellectual property attorneys, Nancy Wolff and Bob Stein, with interestingly different perspectives.

The first afternoon session will look at cutting-edge technology to help with finding the right visuals fast. This is followed by presentations by four leading producers and photo/videographers and discussion around how to go about commissioning or producing high quality shoots that combine motion and stills.

The final session is with guest speaker Anna G. Dickson from Google talking about "Navigating the new world of imagery is trickier than it seems."

Full details and registration for free entry may be found at [visualconnections.com/gdusa](http://visualconnections.com/gdusa)

# A PROFESSIONAL ASSOCIATION FOR IN-HOUSE CREATIVE LEADERS GETS A FRESH LOOK!

BY ANDREW BRENITS, KIM KISER, VIVIAN FRANSEN, ROBIN COLANGELO, KIM KANTON

When several thousand in-house brand advocates are your audience, it goes without saying that you must have a savvy brand of your own. But that's easier said than done, especially when you have limited resources and unlimited ideas!

Our InSource Board and Advisors are brand advocates, creative leaders and innovative business professionals working on the best brands in the world. So, we knew we had to take advantage of that knowledge, and began by picking their brains for fresh ideas. Through a core value survey, we were able to narrow our focus, to pull out who we really were, where we should go and what initial key messages we needed to convey to get us started. Finally, we reached out into our network of creative leaders and members for input on a brand refresh.

But before we could get to the fun stuff, we needed to decide on the organization's long- and short-term goals to create a strategic focus and set the tone for future contributions to the in-house creative community. This process began with a few simple questions:

- Who is InSource?
- Are we growing in the appropriate areas to fit the needs of the industry and our members?
- What does the in-house community really need?

One Board Member stated: "Members should feel inspired and energized at every touch point — they should feel as if they are getting a jolt of caffeine, chocolate and an electrical shock all rolled up into one." This became our guiding focus as we went through the process of discovery right through to execution.

Here's what we realized during our exploratory phase. The people most attracted to the organization are those who really try to find answers and solutions and who, rather than gripe, seek inspiration and guidance from peers in the field. InSource is all about building relationships that matter and fostering collaboration by providing opportunities for creative professionals to exchange ideas and information.

Our mission is to help in-house creative leaders achieve success in their work through information sharing, networking and best practices. The community needs more tools and thought leadership to provoke and inspire leaders to build and lead their in-house teams fearlessly. Building and leading is no easy task in today's environment, but with the proper support, guidance and tools, we know design leaders can accomplish anything.

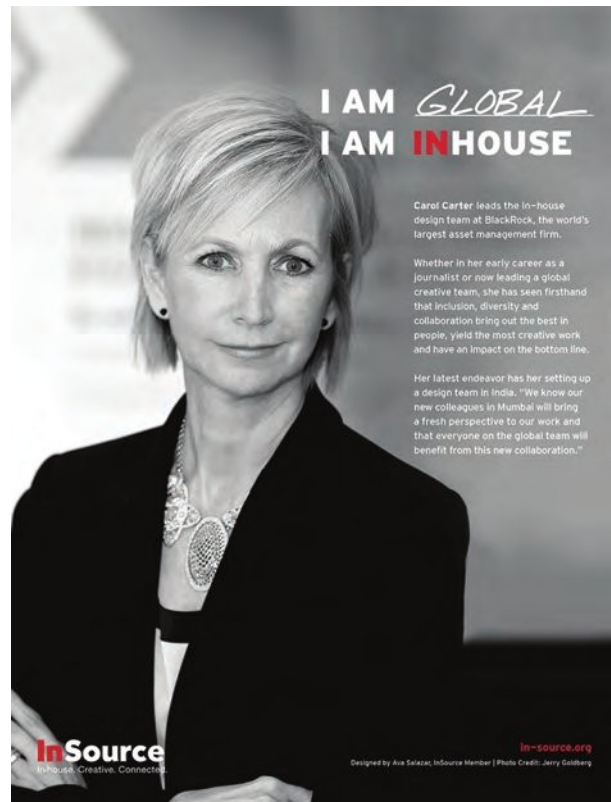
We also knew our visual identity was way past its prime, and that we had outgrown the look and technology of our website. Clearly, we needed a drastic overhaul to upgrade the site to a WordPress theme with responsive design, forums and an e-commerce option to expand the organization's offerings.

## VISUAL IDENTITY

In today's cluttered world, simplicity allows a brand to stand out visually while making content easier to navigate. A clean simple look also communicates a premium brand and confidence, which became our visual goal.

Eileen Riestra and Ava Salzar, design volunteers for InSource, stepped up to the plate to take on our stodgy visual identity challenge. The two gurus met, reviewed, brainstormed and conceptualized until the winning idea emerged. Eileen presented the findings: "Since our organization is all about the creative community, we wanted to look and feel like something any one of us could quickly relate to."

As much as we were looking forward to a brand refresh, we also knew that InSource had significant brand equity. We decided to retain our decade-old identity by sticking with our logo and color palette, and to put all our efforts into changing up our photography and graphics approach. After all, it's the combo of your graphic devices that create a dynamic and innovative customer experience.



The juxtaposition between the old and new visuals signifies we're moving forward with a purpose. Our graphics are now easier to read, slicker looking, and contemporary. Also, we now have a pool of fresh, authentic images, thanks to Shutterstock, that show approachable people doing their thing inside of the graphic design industry. Our photography now resembles real people to depict our real members. In addition, we converted our images to grayscale for a more sophisticated feel — and it makes our PMS 186 really pop.



## MESSAGING

Our messaging had become too wordy in some areas and too complicated to skim through easily. Basically, we needed to get to the point faster with a friendlier, modern voice. So we asked ourselves, were we hitting it out of the park on our social media splash pages, in our articles and in our headlines? Not so much.

First, we took a hard look at our mission statement, which was also our public-facing social media description, and agreed it needed refreshing with a contemporary voice that better reflected where we had evolved over the past decade. Then, Kim Kiser, director of communications, gave us some advice on language and wording for articles, newsletters and social media, which in turn increased our agility to produce new content and improve our SEO. This new tone and style were incorporated into our brand guidelines.

## WEBSITE + SOCIAL MEDIA

Shani Sandy, InSource's digital director, engaged Dog & Pony Studios (DPS) to overhaul our old WordPress site into a fresh and responsive design. The Board voted on our new theme after reviewing several options, and DPS began the race to complete the design in time for an upcoming event in New York City.

Bill Addison, web designer and digital lead at DPS, began the process by selecting a responsive grid layer. After the team settled on a homepage wireframe, he worked out a design that better reflected the needs of InSource members, considering carefully who uses the website and why, what information members require up front and, of course, how it looks! After several iterations, the team landed on an overall design, including a refined digital color palette, that reinforced our new visual identity.



The new look and feel follows our refreshed branding and has an improved CMS, a rebuilt member directory, online forms and forum portals, an e-commerce option plus improved responsiveness.

## THE ENTIRE PROCESS WASN'T ALWAYS CLEAR

We began our rebrand journey in 2014 and finally feel as if we are at the finish line. We had long breaks in between small successes, and moments of uncertainty, but at the end of the day perseverance has turned this caterpillar into a butterfly.

We launched each newly branded initiative as it was complete instead of waiting to flick the switch one day. This helped show our members and community that we were committed to forward movement. And frankly, it's reflective of how most of us work all of the time. Great brands aren't built in a single brainstorming session.

Our brand is reflected in the look, feel and tone of voice of our website, programs and communications. It's also reflected in the way our Board communicates with our network of in-house leaders and members. The key to success will be to stay "on brand" at every touch-point, from content and social media, to programs and events. And for the first time, we have a comprehensive set of guidelines to keep us on the right track.

From designers to developers to writers, we had support from all angles to create impact and lead this rebrand to launch. This project activated our 20/20 vision, and exemplifies a community coming together to grow smarter and stronger for the benefit of in-house design and leadership.

## TELL US WHAT YOU THINK

InSource, a non-profit for creative leaders, is committed to leadership excellence and effective business management in the ever-growing in-house community. Go to [in-source.org](http://in-source.org), click on "join" and scroll down to "join the conversation". Also check out: [DYAStudio.com](http://DYAStudio.com) and [dogandponystudios.com](http://dogandponystudios.com)

## GET OUT THE VOTE: DESIGN ACTIVATED

BY LAETITIA WOLFF, DIRECTOR OF STRATEGIC INITIATIVES AND CONTENT, AIGA



Can a poster advance democracy? AIGA, the professional association for design, believes so. Since 2000, AIGA's "Get Out the Vote" nonpartisan campaign has mobilized communication designers in support of voter engagement — this year in partnership with the League of Women Voters. To date more than 450 designers have submitted posters, free for download at [aiga.org/vote](http://aiga.org/vote). Feel free to print and distribute. If you are an AIGA member you can still add to this formidable gallery until November 8th at 11:59 p.m.

You might think, oh well, designers making posters, what's new? But this year posters have become memes for civic participation and have prompted a series of impactful activations that have amplified the campaign way beyond the circle of design aficionados.

For starters, while the party conventions unfolded this past July, AIGA was inaugurating its exhibition tour at Cleveland State University to coincide with the Republican National Convention — courtesy of AIGA board member designer-activist Jennifer Visocky O'Grady. The Philadelphia chapter organized a series of shows at two different sites to coincide with the Democratic National Convention. Exhibits made up of a selection of member and design-leader posters were sponsored by Neenah and O'Neil Printing. They featured high-end papers and lush print quality that designers relish.

Agustín Garza, an LA-based designer and AIGA's national board member activated his own poster in collaboration with actor and activist Edward James Olmos into a multimedia campaign. "I feel enormous empathy and respect



for people who leave their country, their family, their language, their food, their home in search of a better life. Latinos are among these extraordinary people who make up nearly 20% of the U.S. population,” says Garza.

Garza’s *Este Año tu Voto es Cosa Seria* PSA (this year, your vote matters) features Olmos in PSA television spots, running daily on TV Azteca through the presidential election. The PSA has reached millions of Spanish-speaking households not only via TV Azteca global media group, and press coverage, but also with additional partnerships Garza helped establish with Univision, Telemundo, Latino Fox News and even the City of Los Angeles. Mayor Garcetti, inspired by AIGA LA, led a civic engagement event last August that mobilized lead advocacy organizations such as NALEO, Mi Familia Vota, Voto Latino, and the League of Women Voters of course. “I want 90% of the Latinos to vote on November 8,” declares activist Olmos, who knows voter participation amongst Latinos still lags.

Design makes ideas more visible. Currently Garza is placing his poster all over LA, on outdoor billboards, bus cards and shelters. AIGA has pioneered the notion that design can be a powerful tool for an engaged democracy.

Contact: [gotv.aiga.org](http://gotv.aiga.org)

*Postcards and posters are printed on Neenah Digital and Wide Format papers; for the postcards O’Neil used 4-color process and opaque white on an Indigo 7600 and for the posters the wide-format Epson S50675.*

# THINK DIRECT MAIL IS PASSÉ? THINK AGAIN

BY GERRY BONETTO

Have your clients been avoiding direct mail because they think digital media is more effective? A number of recent studies show that's simply not the case. Direct mail's strong engagement rates make it a viable marketing option.

## DIRECT MAIL GETS READ

For example, Canada Post found that consumers are more likely to notice and read direct mail (53%) than email (26%).<sup>1</sup> InfoTrends' survey of over 900 U.S. consumers also found that people do indeed read their mail. Their research showed that 66% of direct mail is opened, with 82% of these pieces being read for a minute or more.<sup>2</sup> This is especially impressive when you consider that consumers on average completely ignore 82% of online ads!<sup>3</sup>

## DIRECT MAIL GETS ACTED UPON

Of course, it's not just that direct mail gets noticed and read. Results are what matters, and direct mail delivers here, too:

- Direct mail response rates outperform all digital channels combined by nearly 600%.<sup>4</sup>
- Direct mail garners three times more charitable donations than emailed appeals.<sup>5</sup>
- A whopping 92% of consumers get ideas for shopping trips from printed material.<sup>6</sup>
- Over 40% of consumers say that they have made a purchase in the last three months because of a piece of direct mail that they received.<sup>7</sup>

## MILLENNIALS ENGAGE WITH DIRECT MAIL, TOO

What about Millennials, the generation born roughly between 1981 and 2000? You might think this digital-savvy group doesn't notice direct mail. Not so. The reality is, more than half of Millennials ignore digital advertising ... while most read the direct mail they receive. Specifically, 82% of Millennials read direct mail from retail brands, 79% read direct mail from grocery stores and 69% read direct mail from clothing and accessory stores.<sup>8</sup>

On top of this, 50% love and look forward to receiving retail catalogs, and 49% like catalogs so much that they wish that some of the companies they do business with had one.<sup>9</sup> Plus, here's another interesting finding during this presidential election year: 42% of Millennials prefer direct mail political ads to online ads, and 40% of them thoroughly read political mail, versus just 18% of the rest of the population.<sup>10</sup>



## DIRECT MAIL BELONGS IN THE MARKETING MIX

What does all of this mean for your clients? It means that it's time for them to give direct mail another look! They'll find that direct mail offers high delivery and readership rates, credibility, narrow targeting and extreme personalization. It's a tactile media that stimulates the senses and emotions and, above all, works.

## NOTES

1. Canada Post, Breaking Through the Noise: How direct mail combines the intimacy of ritual, the impact of physicality and the power of data-driven relevance to send a signal that resonates.
2. InfoTrends, Direct Marketing Production Printing & Value-Added Services: A Strategy for Growth.
3. Harris Interactive, Most of Us Ignore Online Ads.
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5. Campbell Rinker, Donor Confidence Survey.
6. Canada Post, Breaking Through the Noise.
7. InfoTrends, Direct Marketing Production Printing & Value-Added Services.
8. Quad Graphics, Millennials: An Emerging Consumer Powerhouse.
9. Ibid
10. United States Postal Service and the American Association of Political Consultants (AAPC), Political Mail and Millennials: Young Voters Paying Close Attention to Direct Mail.

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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](http://ChoosePrint.org)



# HOW TO PROMOTE REVERSE MENTORING IN THE WORKPLACE

BY DIANE DOMEYER

## Unsure how reverse mentoring would benefit your organization?

This might help: Remember when as a 20-something you taught your parents how to use the VCR? Now ask yourself, which of your employees do you think of when you want to discuss the hippest app for a marketing campaign, get a fresh perspective on a logo design or publish a blog today's youth will actually read?

As likely as not, it's that Gen Zer you hired a few months ago.

As some professionals are aware, knowledge transfer can be a two-way street. The skills and experience of veteran employees have long been invaluable to onboarding and mentoring a freshman workforce. And in recent years, junior staff's upward training — or reverse mentoring — of senior employees on current social and technology trends has become more common.

Still, most companies have yet to adopt the practice. In a recent survey by The Creative Group, less than half (45%) of creative executives said their company offers a formal mentoring program to support professional development. But the potential benefits are huge. If you're eager to stay ahead of the curve, read on. These tips for establishing a reverse mentoring program can build upon your organization's current training and professional development efforts, and foster greater innovation and collaboration in the workplace.

### 1. REVERSE MENTORING: WHERE TO BEGIN

In a two-way mentoring relationship, both parties feel valued for their contributions while gaining tangible benefits, like greater insights and introductions to new ideas and people. And the more solid the bond, the more likely they'll stay with the company long term.

Yet the hardest part of any workplace program is getting the ball rolling. Here are some steps to get started:

- Gain upper-level buy-in. It's not always easy to persuade busy managers to get on board with yet another optional program. In addition to selling them on the merits of reverse mentoring, encourage your most senior executives to set the example and then talk up the relationship.
- Create a plan. Mentoring in the workplace will be most successful when it's formal. Organize meet-and-greet sessions for those interested in buddying and develop a timetable of next steps.
- Ease communication. Allow mentors and mentees to take occasional long lunches and coffee breaks together. As the organizer, be present and available to answer questions and address concerns.

### 2. BE CLEAR ABOUT EXPECTATIONS

Since reverse mentoring isn't as widely recognized as traditional mentoring, you may need to explain the program.

- Outline what will be required of participants, the projected time commitment and potential benefits, and how management will support employees throughout the process.
- Set aside one-on-one time for younger workers to discuss their career goals, address concerns and provide reassurance. Remind them they are experts in their own right and that their knowledge and skills are valuable to your company's success.
- Share wins. If you hear or read about a reverse mentoring success story at your firm, learn as much as you can about it and then promote best practices broadly.

### 3. CONDUCT PERIODIC CHECK-INS

As with any relationship, mentorships need maintenance. Take regular temperature checks to make sure things are going well. If people haven't gone beyond an initial meeting, provide gentle encouragement to get them back on track. Personality clashes? Try different pairings.

### 4. EXPLORE TECH TRENDS

New technology is emerging constantly, many of which boomer and Gen X creatives may have heard of but never dabbled in. Reverse mentoring is a good way to keep employees of all generations current on digital trends. Gen Y and Gen Z employees can also give deep insight into younger consumers' mindsets, likes and dislikes.

Reverse mentoring can be an effective method for shaking up the status quo, jump-starting innovation and making the most of your agency's or department's emerging talent. And the best part? It's free!



**DIANE DOMEYER** is executive director of The Creative Group (TCG), a specialized staffing agency connecting interactive, design, marketing, advertising and public relations talent with the best companies. More information, including job-hunting services, candidate portfolios and TCG's blog, can be found at [creativegroup.com](http://creativegroup.com).

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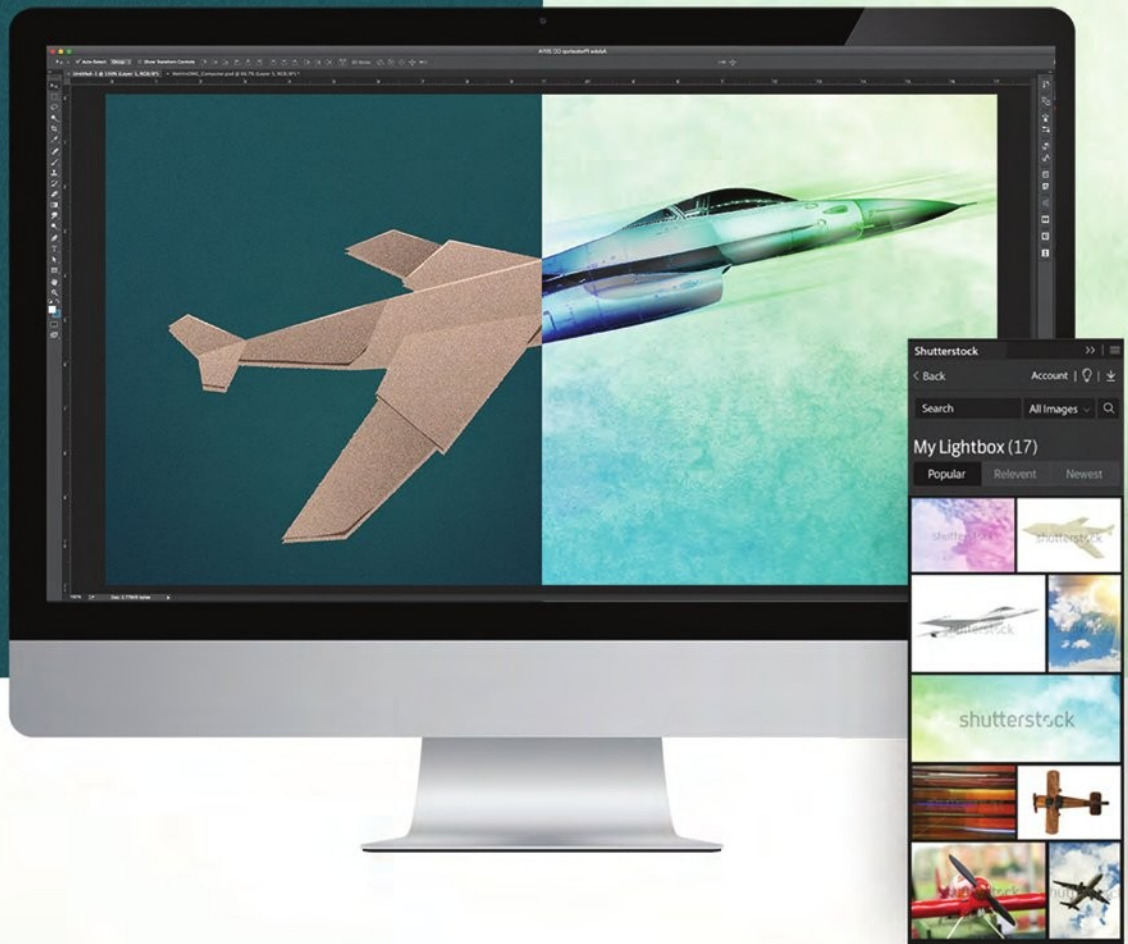
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