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112 NEW COLORS for Graphic Design

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“You can make sure that the Hex values that you’re seeing on web translate to the RGB, translate to the CMYK, and you’re getting the same consistency from print to digital.” – Jessica Walsh

To see how COLOR BRIDGE and the 112 New PANTONE Colors inspire Jessica Walsh, watch the video at pantone.com/plus



LETTER FROM THE PUBLISHER | WHERE HAVE YOU GONE KELLY CLARKSON?



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Comments, suggestions and letters
can be sent to gkaye@gdusa.com.

For the past couple of years I have been whining about lack of shared experiences in our fragmented and atomized media world. My point was recently reinforced when our 2016 People To Watch coterie, in response to a poll, collectively named 92 favorite bands, 62 favorite books, 61 favorite movies and 38 favorite shows — and no two designers liked the same thing in any category. Any category. There are a couple of ways to look at this. On one level it is liberating — yay, we are all free to be you and me! — and on another level absolutely terrifying — the social fabric is tearing and we are all going to hell! I vote for hell. We live in a hyper-individualistic culture where media, politics, values, tastes and styles are diverse, personalized, micro-targeted, customized, unfiltered, unedited, uncurated — and all the above are amplified by an increasingly sophisticated technological delivery system. Much is gained but something is lost in terms of shared events, shared values, shared facts, shared norms, shared expertise, shared investiture. (My daughter Sasha helped produce a documentary accompanying the series finale of American Idol in which several cultural critics note that gone are the days when the entire country tuned in to unite behind season one winner Kelly Clarkson.) In this bleak election season, everyone wants to blame someone for the lack of civility and consensus in our discourse. But I think the results of our GDUSA quickie poll present an illuminating clue, and a broader framework for discussion, as to why we are so unrooted and polarized. I would not go so far as to say that the technology of ultimate personalization is the sole cause of our anomie, but it sure is not helping.

CALMING DOWN

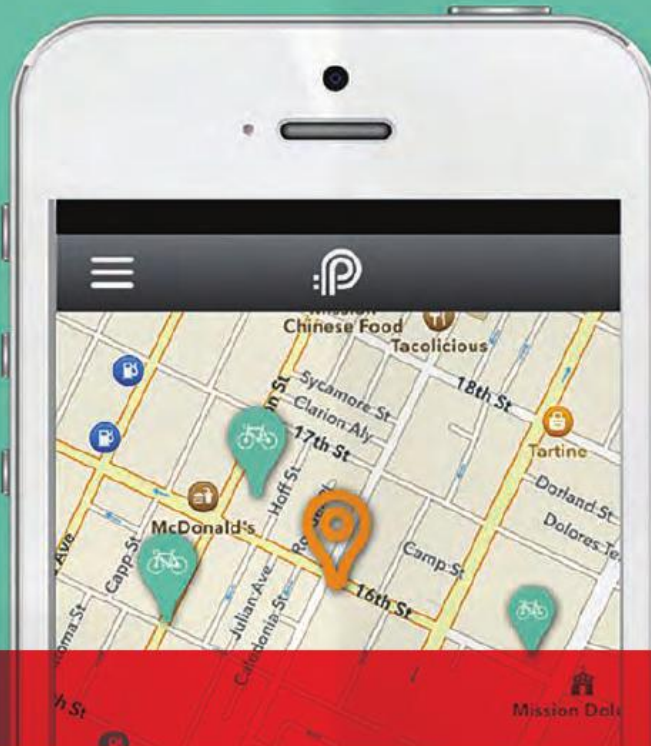
After the above techno-skeptical rant, I feel a little depressed and a lot agitated. Luckily, I stumbled upon a non-prescription anti-anxiety in the form of a recently published book by art director Stuart Tolley entitled MIN: The New Simplicity in Graphic Design. Tolley's main argument — that the century-old tradition of minimalist design is having a resurgence — seems true enough as far as it goes. He bolsters his thesis by showcasing the work of some 150 designers whose work strips away ornamentation and decoration. But for my state of mind, it is the book's subtext that is compelling: in 2016 minimalist design does not just simplify to clarify, it simplifies to calm an over-stimulated society. Here minimalism is "a barometer of social change" through which designers cope with the bombardment of information that pervades our switched-on world. Some practitioners see simplification foremost as a boon to consumers. Says Rik Ahlberg of the Stockholm studio BVD whose clients include H&M, Skandia, Ikea, Coca-Cola and 7-Eleven: "So many companies are trying to reach you with their online advertising, social media and so on. We need to calm everything down a bit. We need fewer products to choose from and reduced messaging . . . so you can calmly make your choice." Others see a benefit for designers themselves. Torsten Posselt of the Berlin digital crafts studio FELD, tells the author: "I feel comfortable with minimalism and it calms me down. Everything seems to move so fast these days and our studio work is also fast-paced and built around technology. Minimalist artwork is a bit like a medicine for me. Some people do drugs. I do minimalist artwork."

HAPPIER FINISH

Once again, I have managed to break the cardinal rule of a B2B magazine — never upset readers or undermine advertisers. So let's finish on a cheerier note. Recently, Amy Graver, Principal and Creative Director at Elements in Branford CT, contributed a thought piece for GDUSA on how graphic designers are being asked to take on an increasing number of services that go beyond the original scope of a design firm. This is largely a positive development — it provides lots of opportunity to build stronger client relationships. Amy taps several superstars like Stanley Hainsworth of Tether, Christopher Simmons of MINE, Kevin McConkey of Grip and Cathi Pavy of BBR to explain how they are adjusting, accommodating, growing, mitigating risk. This provocative piece is now our website at gdusa.com and will appear in the next edition of our print and digital editions. It's all good.



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10 FRESH

Metropolitan Museum of Art welcomes new logo but invites controversy; InStyle fashions the print magazine as luxury product; Christie Brinkley fits nicely into jeans commercials; new identity for VICE is unstyled, unslick and unadorned; Spotify animations address distracted users; Alexander Isley freshens sustainable food center identity; and much more.

30 PEOPLE

Annette Berry is new Group Design Director at award-winning Droga5 agency; James Sundstad signs on as VP, Brand Environments for CBX; Teema Suviala is Executive CD at Collins; John Tanner is appointed to the new position of General Manager at Chase Design Group; Ed Bennett and Sam Soulek are upped at Colle+McVoy; and many more.

38 HIGHEST HONORS

Earlier this year, we featured fifty students-to-watch. This time around we offer GDUSA's roundup of top graphic design schools, institutions that know how to teach the fundamentals, nurture the talented, shape the game-changers. You can find both lists, students and schools, on gdusa.com.

50 SPRING PAPER

Nothing beats the touch and feel of paper and substrate swatchbooks and samples. Check out several hot-off-the-press promotions from leading companies, plus related resources intended to inform, entertain, educate and inspire.

52 TOP STOCK

We have been covering the ascendancy of stock imagery as an indispensable creative resource for more than a quarter century. Here is a roundup of favorite providers, ranging from large and established to surprising innovators. We asked our dozen favorites to send us imagery that evokes election time in America.

158 FOCUS

FunctionFox, a leading provider of online time tracking, project management and invoicing tools, turns 15 with a brand refresh and new interface; Gerry Bonetto of ChoosePrint on the science of experiencing meaningful messages through our fingertips; and Diane Domeyer of The Creative Group on five strategies for succeeding as a freelancer in a new gig.

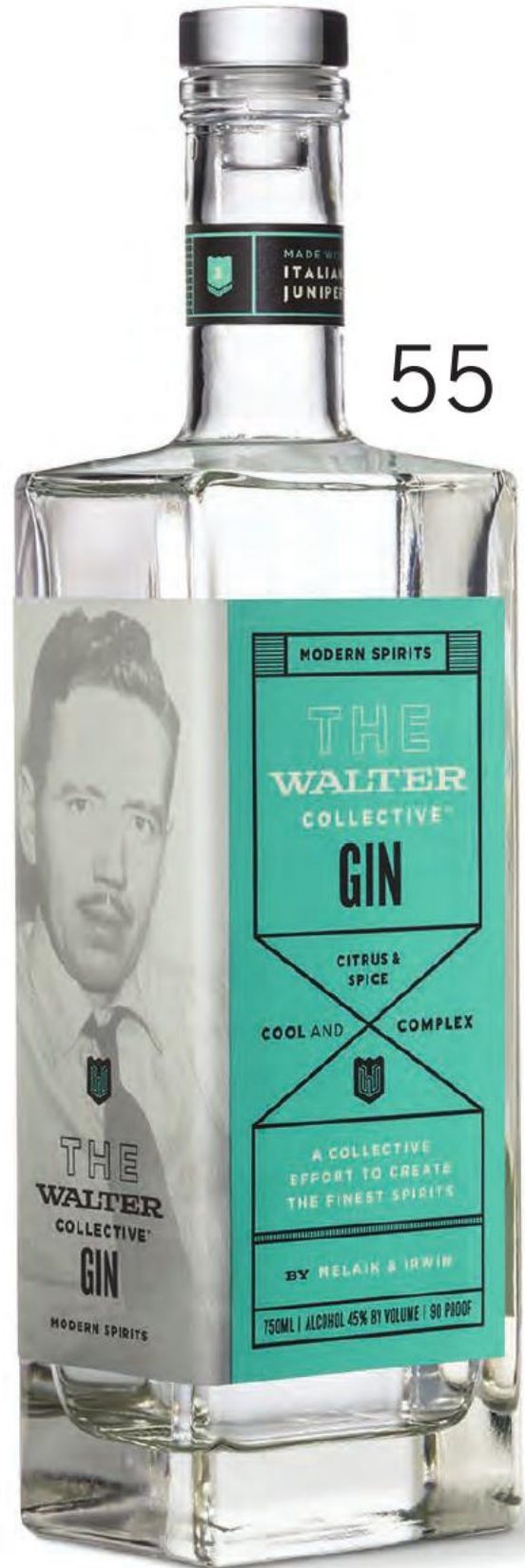
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Makers, marketers and sellers are challenged as never before to convey the message, promote the brand, close the deal. Think fragmented audiences, information overload, media clutter, global competition, economic dislocation, changing practices and preferences. Package design and related disciplines are increasingly the difference makers in advancing the brand and influencing the purchasing decision. The outstanding work showcased here — from 200 elite design firms, design departments and production companies — is testimony to this phenomenon. Our annual competition celebrates attractive graphics, of course, but more importantly the power of design to forge an emotional link with the buyer at the moment of truth.



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ABOUT THE COVER

Design Army helps chocolate maker Harper Macaw bring much-needed sweetness to a sour campaign season with packaging, p-o-p, promotion, and social media that encourages fans of politics and chocolate to stand up, get involved, and vote for a tasty treat they can believe in at #votechocolate.



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FRESH | METROPOLITAN MUSEUM OF ART LOGO IS WELCOMING BUT CONTROVERSIAL



Breuer

Cloisters



NEW YORK NY The new logo for the Metropolitan Museum of Art consists of two short words — THE MET — in red lettering that appear to flow into one another. The New York office of global branding firm Wolff Olins is responsible for the symbol, which takes the place of the museum’s capital M which debuted in 1971. The work is the result of a two and a half year collaboration between Wolff Olins and a cross-disciplinary team at The Met, including Senior Vice President for Marketing and External Relations Cynthia Round and Head of Design Susan Sellers, along with regular input from an internal Advisory Council. Together, the team developed a strategy focused on making the Museum more open and accessible to users, and more coherent as a holistic experience across its three locations — The Met Fifth Avenue, The Met Cloisters and newly-opened The Met Breuer on Madison Avenue — and online. Lisa Smith, Creative Director and Head of Design at Wolff Olins (and a GDUSA 2016 Person To Watch), says, in part, “the Museum is now equipped with a robust, coherent identity system to bring to life a more open experience for all.” The logo has generated fierce criticism, with cultural critic John Davidson of New York

Magazine and Vulture.com, for example, portraying it as a typographic bus crash and design guru Karem Rashid declaring it “atrocious.” Wolff Olins, in turn, describes the logo as “a unique drawing inspired by the idea of making ‘connections’ — helping users connect

ideas across time and culture, across the collection, between themselves and the art they interact with. The letterforms are connected together in bespoke ways and combine both serif and sans-serif letterforms — a deliberate move to incorporate both classical and modern ideas...” The Museum has responded, stating that change is hard but that the design works “because it represents something simple, bold, and indisputable: The Met is here for everyone.” www.wolffolins.com



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IMAGES & VIDEO



FRESH | INSTYLE PRESENTS PRINT EDITION AS LUXURY PRODUCT



NEW YORK NY Over the past year, the InStyle team has been updating and remixing content with new layouts, fonts and photographic style. The full redesign debuted in March — nearly 500 pages — with a cover featuring Shailene Woodley. Editorial director Ariel Foxman and creative director Rina Stone say they had several qualities — luxurious, immersive, escapist — in mind when they set out to refresh InStyle and distinguish the print experience from the internet’s fleeting pace. “Our readers told us over and over again that they read us to retreat,” says Stone, who engaged design firm NR2154 of Copenhagen and New York to explore typeface options. Stone says the winning headline font — named Luce, after the Time Inc. co-founder — has managed to capture the brand’s essence. “We loved the fluidity of the lines,” she says. “It felt ribbon-like and friendly, while the sharp edges suggested the authority and precision with which we tell our stories.” Foxman says of the redesign, “We wanted to ensure that picking up an issue of InStyle speaks to the inherent value of print and delivers a distinct experience the reader can’t find anywhere else. We have been the best-selling core fashion book on the newsstand for 18 years in a row and within our competitive set, we have the highest number of subscriptions at the highest subscription price. Our reader pays a premium for InStyle. The ethos behind this redesign is that our print flagship isn’t meant to be just read once; it’s a luxury product meant to be savored, dog-eared and displayed.” The March cover is photographed by Thomas Whiteside and styled by InStyle’s Fashion Director Melissa Rubini. www.instyle.com

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FRESH | DESIGN ARMY BRINGS MUCH NEEDED SWEETNESS TO CAMPAIGN TRAIL



WASHINGTON DC As one might expect in 2016 more brands from unexpected categories are getting political. Washington DC-based chocolate maker Harper Macaw has climbed on the bandwagon with the help of multi-disciplinary agency Design Army. The Political Collection is a highly electable edition of proudly partisan chocolate, designed to give a refreshingly positive spin to the world of Washington politics, stir local pride, and shine a spotlight on the Capital's creative, collaborative side. The Political Collection proudly wears its politics on its sleeve with six deliberately divisive red, white, and blue-wrapped designs. Flavors include Red State, a blend of red berries and conservative dark chocolate, with a label featuring a capitalist white elephant attired in a raspberry-studded smoking jacket; and Left Wing, a defiantly democratic mix of dark chocolate and hazelnuts, with packaging proclaiming its liberal leanings. The Political Collection mobilizes fans of politics and chocolate to stand up, get involved, and vote for chocolate they can really believe in at #votechocolate. designarmy.com



*is informal. Between these two extremes is the typewritten: though
writer aesthetic is still one that READERS RECOGNIZE, and designe
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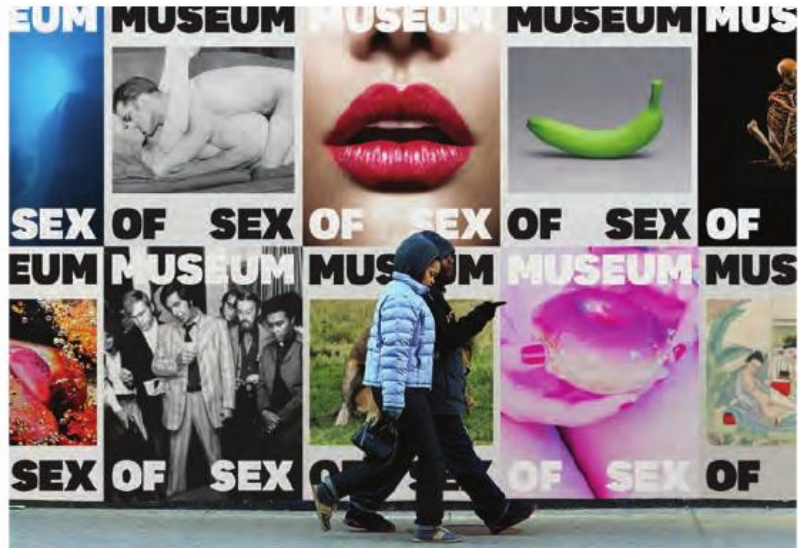
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Images courtesy of Base Design, the Museum of Sex, Keith Haring, Rich Simmons, Iernert and sander, Irina Vorotyntseva, Joe Ovelman, Bompas and Parr and Martin Shkreli.



NEW YORK NY Base Design has rebranded New York’s Museum of Sex, a project which included the development of the new visual brand identity, OOH advertising, signage, and website. Founded in 2002 by Dan Gluck, the Museum of Sex has always stood in a category of its own in the crowded New York cultural landscape. Built on a start-up mentality, the concept came onto the scene without a heritage to drive its brand or an endowment to support its growth. Thirteen years later, the museum has become an institution with diverse programming and a compelling body of work, but without a branding platform to communicate what had been built. Into the void came Base Design to position the brand as a culturally multi-faceted, must-see destination for locals and visitors alike. Understanding that the institution and the brand had misperceptions to overcome, Base focused on a way to highlight the content found within the museum and, to make clear that — far from a novelty or repository for pornography — the museum has become a hub for in-depth exhibitions and programming which views sex through the lenses of art, fashion, history, science and more. To this end, Base used bold and impactful typefaces to express the power of the words “Museum of Sex,” and then used those words to frame thought-provoking images related to the history, science and culture of sex found in the museum. Creative credits at the design firm go to Min Lew, Partner & Creative Director; Dan Peterson Design Director; and Designers Ethan Sung and Wael Morcos. www.basedesign.com/new-york



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POCANTICO HILLS NY Upon the tenth anniversary of Stone Barns Center for Food & Agriculture, a leader in developing healthy and sustainable food systems, Alexander Isley Inc. of Redding CT was tapped to refresh the brand identity. “Our task,” explains principal Alexander Isley, “was to maintain the overall spirit while adjusting the look to reflect this leadership role. We wanted to keep the materials fun and engaging, while providing an update to allow for a more thoughtful, serious, and informative tone when needed.” The new visual program was recently introduced with an expanded set of typographic standards, a new color palette, modified visual formats, and an updated logo system that built on the firm's previous work for the Center. In keeping with the sustainable mission of the Stone Barns Center, the firm also developed the annual report as a web-based document. Readers can scroll through to get an engaging overview of the year's activities, programs, and accomplishments. The format has been developed for use in the creation of future editions. The 80 acre Center operates a highly diversified, four-season farm and an education center that hosts over a hundred thousand visitors each year. It's also home to Blue Hill at Stone Barns, a restaurant featuring dishes that incorporate harvest from the farm and provisions from local growers. The current project did not extend to the restaurant, whose creative director is Lauren Barber and who, notes Isley, “is the visionary behind the Blue Hill look.” alexanderisley.com



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FRESH | WALSH, KIDD AND OPARA EXPLORE NEW PANTONE COLORS

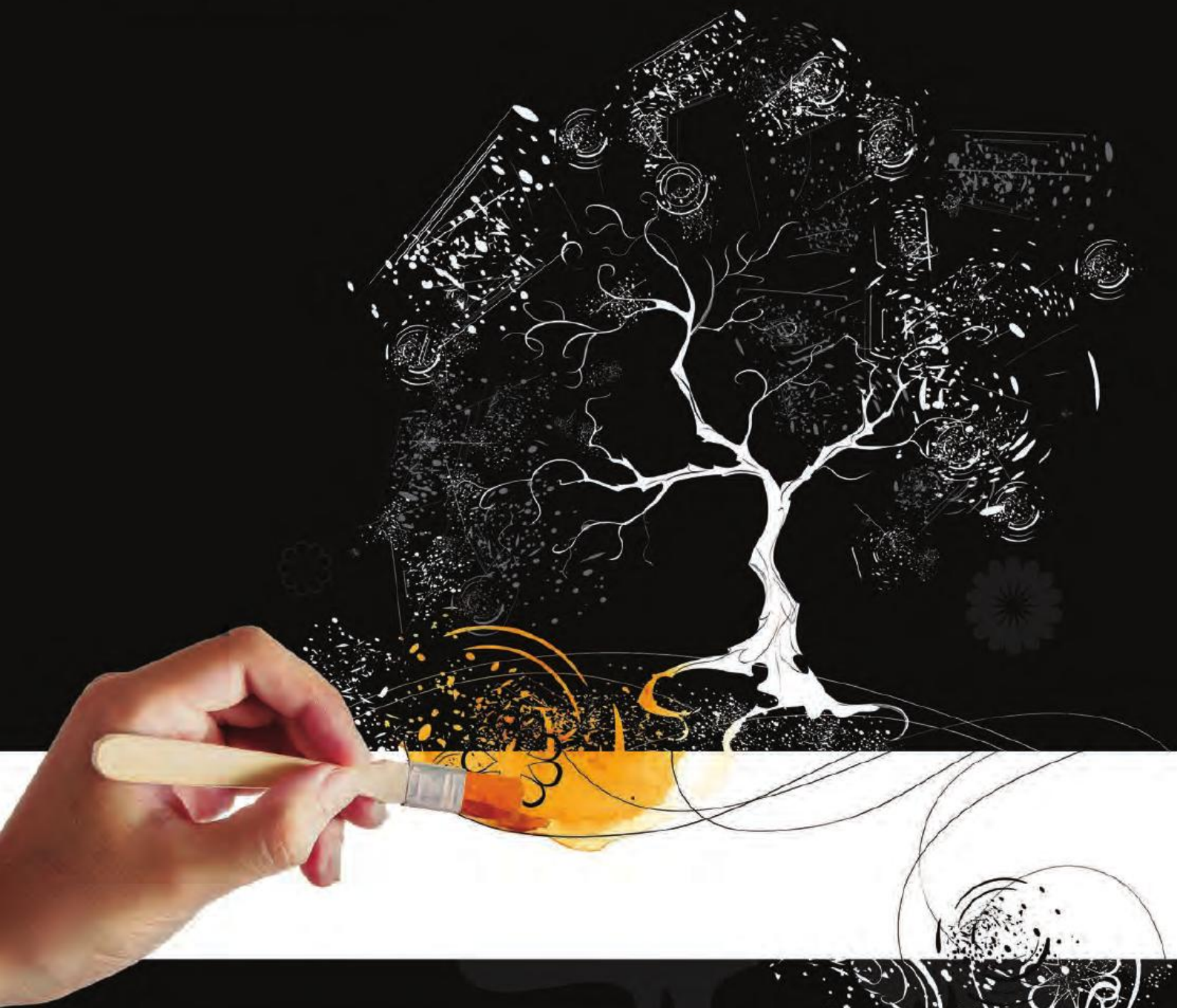


CARLSTADT NJ Pantone has launched 112 New PANTONE Colors for graphic design. This brings the total color count of their graphic design PANTONE PLUS SERIES to 1,867 colors. To celebrate the new hues, Pantone collaborated with leading designers Jessica Walsh of Sagmeister & Walsh, book cover designer Chip Kidd, and Pentagram partner Eddie Opara. Each designer created original work inspired by the new colors; the projects are rolling out on Pantone's Instagram page in a campaign titled "New Colors, New Possibilities." Leveraging trend-spotting intelligence from Pantone Color Institute™, the new palette incorporates key design trends across industries, but also serves as an important signifier of cultural and social influences on the overall movement of color. During product development, Pantone surveyed hundreds of designers across graphics, packaging, print and web design. The findings indicated a desire for more Blushes, Blues and Neutrals, representative of the simplified design aesthetic building since White became an iconic symbol of functionality and clean design. In addition, the deepening of Red, Orange and Brown shades reflect a shift toward earth-driven and organic lifestyles, while also conveying the new luxury of living well. As individuals feel less inhibited by color choices, bright and bold shades encourage designers to explore, imagine and be playful. Taking the big picture, Kathryn Shah, VP of Marketing, observes: "Color is a visual cue that draws us to establish a connection with our environment and the things we love. Digital tools have become a prominent part of everyday life, causing a societal shift in the way we communicate. Color breaks through the noise, commanding our attention, conveying a mood or style, and enabling expression of unique identities for individuals and brands alike. That's what this palette and our new campaign are about – exploring creative expression through endless color."

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FRESH | BLUNT AND RAW IDENTITY FOR VICE'S NEW TV NETWORK



NEW YORK NY "Unstyled, unslick, unadorned." That is how graphic design firm Gretel describes the new identity and on-air graphics it has created for VICELAND. The new tv channel from the people at VICE is a "collection of personal perspectives" with shows revolving around personalities like Action Bronson, Ellen Paige and Eddie Huang who provide unfiltered perspectives on "food, sex, fashion, music, sports politics and more." The idea is that VICE sensibility is "blunt and raw" and that the identity should simply be an objective frame for the content. Gretel says that "VICE Creative Directors Spike Jonze and Eddy Moretti tasked us with creating a transparent and empathetic brand. A voice and design that could punctuate, counterpoint, inform, and whenever possible, step back. A range of emotion and the impact of the images had to pass through the brand undiluted ... The challenge was to craft a brand that could express its own voice through the content. The way VICELAND behaves in motion is an extension of the default aesthetic. It's ASCII, text-edit, HTML 1. No effects, no techniques – the animation is deliberately basic and throws the focus back to the content." A key element of the identity is the sole use of Helvetica in black or white-on-black, to avoid any sense of decoration or artifice. gretelny.com

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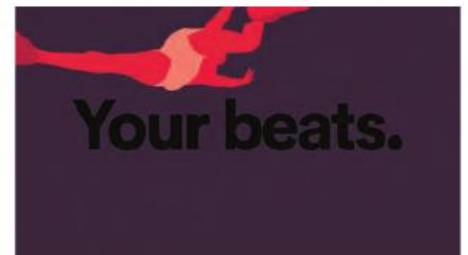
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FRESH | TROLLBÄCK ANIMATIONS ATTRACT SPOTIFY LISTENERS



NEW YORK NY Creative agency Trollbäck + Company (T+Co) has created a series of digital advertisements for Spotify Premium. The campaign includes 10 videos translated in 10 languages across 30+ markets for the streaming music service. The main challenge: to convey several product features for today's increasingly distracted online and mobile users. T+Co addresses this with a series of animated sequences that represent each benefit of the subscription plan — from ad-free listening to offline access to better sound quality. Says Creative Director Brian Bowman, "The key to these spots was quickly establishing emotional connections based on the different contexts in which each feature might be useful. Spotify provided us with general contextual scenarios, and then we conceived a visual system for each one with unique presentations of copy, brand patterns, and textures." Adds CCO Jakob Trollbäck, "Spotify has a sophisticated understanding of its visual brand. Their use of bold colors, large type and clean compositional designs fell right in our wheelhouse creating this campaign." The Spotify Premium work is the latest in a series of projects by T+Co for the music service, which has included the branding and promotion of Spotify's new video features, which include original and exclusive content, and late last year, a December holiday promo and the big Christmas Eve ad which announced that The Beatles catalog was available for streaming for the first time. trollbäck.com





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OAKLAND CA Meg Paradise and Faun Chapin of Guts & Glory, an Oakland CA design studio, drew inspiration from the visual language of mid-20th century political campaigns for The Contender, an electoral debate game based on real presidential quotes both serious and ridiculous. The game was originally conceived by Justin Robert Young and John Teasdale — “game designers, friends, and fans of political theater” — with the initial rules based on a traditional deck of cards: Spades beat Hearts beat Diamonds beat Spades. Then the Guts & Glory principals got involved and, as detailed on the game site, they took it to the next level by “honing the flow of the game, ditching the suits and numbers in lieu of a more free-form debate structure to make it fun for gamers and non-gamers alike ... With that final ring of the liberty bell, The Contender was born.” Once the game was created, other identity elements lent themselves naturally: buttons, t-shirts, bumper stickers, signs, opportunities for parody, and more. The game itself is family friendly but there is a “politically incorrect” expansion pack with plans to add categories like “Meet The Clintons,” “Trump Cards,” and “Sharpton Your Knives.” thecontender.us





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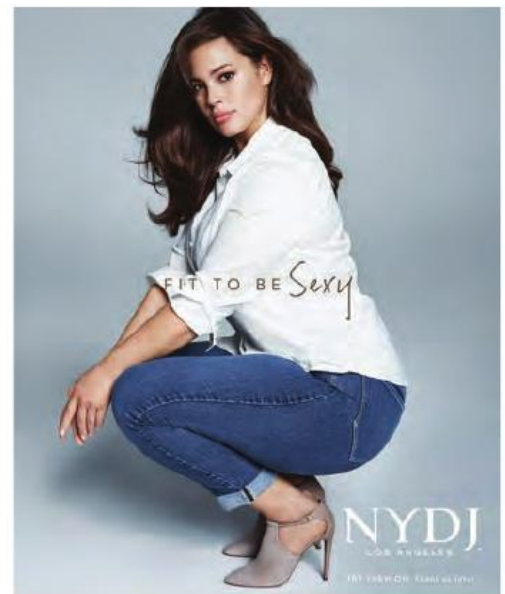


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FRESH | CHRISTIE BRINKLEY: THESE ARE NOT YOUR DAUGHTER'S JEANS



LOS ANGELES CA Luxury branding agency Toth+Co has partnered with NYDJ to launch the 2016 “Fit To Be” integrated marketing campaign featuring supermodel Christie Brinkley as well as body activist Ashley Graham, model/tv personality Lana Ogilvie and actress Bridget Moynahan. The new work features portraits of the four women to underscore the emotions inspired by a great fit. Photographed by fashion photographer TESH, both group and individual photos feature the women wearing NYDJ’s Original Slimming denim, pants, dresses and tops. All carry the tagline “Fit to Be____,” with fill-ins like “Powerful”, “Sexy”, “Confident” and “Fabulous”. The integrated campaign includes print, digital, video, social, retail activation and public relations. Print premiers in national print publications including WWD, InStyle, Real Simple, O The Oprah Magazine, and Harper’s Bazaar. Videos appear on Yahoo, Oprah.com and Pandora. Boston MA-based Toth+Co has worked with the California client, NYDJ, since 2009. www.nydj.com



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ANNETTE BERRY

GROUP DESIGN DIRECTOR, DROGA5, NEW YORK NY

Annette Berry joins Droga5 as Group Design Director for the New York headquarters. Berry comes to the agency from her namesake design firm to work primarily on the Chase business, under Executive Design Director Rob Trostle. Berry began her career working inhouse at design and advertising firms. After several years, she ventured out on her own and founded Annette Berry Design. In the 10+ years since, she has provided design and creative direction for brands in the arts, interiors, beauty, and fashion. Clients included Anthropologie, Barneys New York, Jonathan Adler, Lincoln Center, MoMA, Sephora, Sferra, The New York Times and T Magazine. Berry now joins Droga5's senior creative team and growing design bench. Founded in 2006, Droga5's clients include BBC, Belstaff, Blizzard Entertainment, Chase, The Coca-Cola Company, Farfetch, Georgia-Pacific, Google, Heineken, Hennessy, Johnsonville, Mondel z International, Motorola, NBTY, NRG, Prudential, Reckitt Benckiser, Scion/Toyota, T-Mobile, Under Armour, UNICEF, Unilever, and the Y, among others. In 2013, entertainment and media company William Morris Endeavor made a significant investment in Droga5, which has won Agency of the Year nine times in the last ten years and is the only agency to be named in Advertising Age's A-List over six consecutive years. droga5.com

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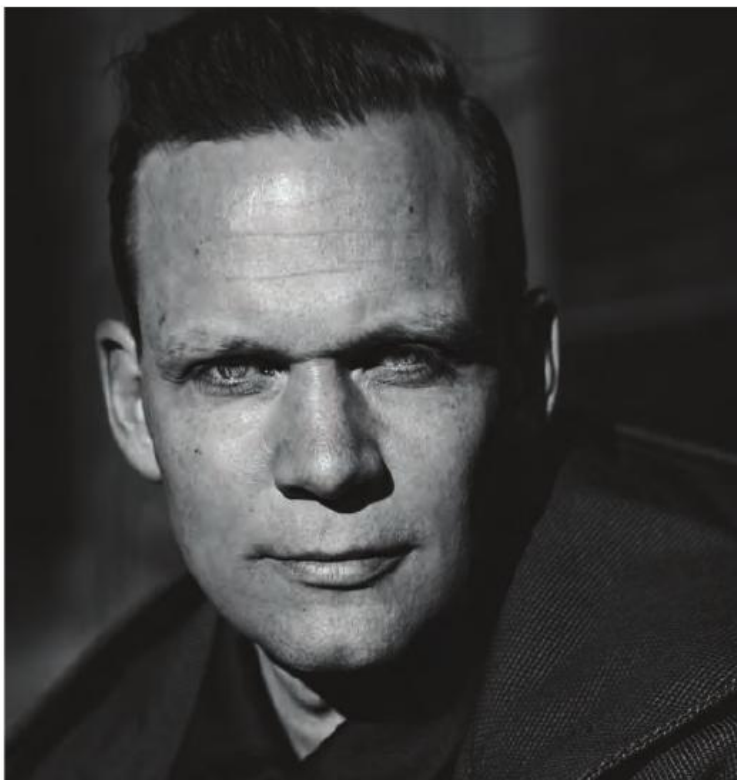
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TEEMU SUVIALA

EXECUTIVE CREATIVE DIRECTOR, COLLINS, NEW YORK NY

Teemu Suviala is the new Executive Creative Director at Collins brand and design consultancy. Suviala reports to the two co-founders, Brian Collins and Leland Maschmeyer, and is based in the agency's New York office. For the past 15 years, Suviala has held Creative Director roles at a number of companies throughout America, Europe, and Asia. He has extensive experience in branding, communication, and design for companies including General Electric, Puma, Sephora, Toyota, Uniqlo, MTV, and Vice Magazine. Prior to joining Collins, he served as Creative Director at Wolff Olins. Before that, Suviala was a Founding Partner of the Helsinki and New York-based full-service agency, Kokoro & Moi, working across the strategy, brand identity, and design sectors.

TODD LARSEN

CHIEF EXECUTIVE OFFICER, BLURB, INC., SAN FRANCISCO CA

Blurb, Inc. has appointed Todd Larsen as Chief Executive Officer. Larsen succeeds Founder and CEO Eileen Gittins, who becomes executive chairman of the board and an advisor to the creative book and magazine self-publishing platform. Larsen's almost 20 years of operating and digital marketing experience includes a stint as Executive Vice President of Time, Inc. where he oversaw global operations for Time, People, Entertainment Weekly, Sports Illustrated and Fortune. Larsen earlier served as President of Dow Jones & Co. where he oversaw The Wall Street Journal and the company's other brands. At Time, Inc., Larsen was instrumental in jump-starting growth in digital audiences as well as driving a successful launch into video. At Dow Jones, Larsen directly led the growth of the Wall Street Journal's digital business for more than a decade.



JOHN TANNER

GENERAL MANAGER
CHASE DESIGN GROUP, LOS ANGELES CA

Chase Design Group, the brand design agency founded by Margo Chase celebrating 30 years in business, appoints John Tanner as General Manager, a new position. He is described as an integral part of the leadership team overseeing both the Los Angeles and New York offices. Prior to joining Chase Design Group, he held senior positions in account management, business development and marketing at Wallace Church, Dragon Rouge and CBX. While his career has included global assignments in Europe, Asia, and South America, he has had the opportunity to work with iconic brands such as Kellogg's, HP, Disney, Novartis, Nestlé, and PepsiCo, to name a few. Tanner is also on the Board of Directors for the AIGA, Los Angeles.

Colle+McVoy ups design director **ED BENNETT** to executive design director and associate design director and **SAM SOULEK** to design director. Bennett first arrived at Colle+McVoy 15 years ago, serving as design director and helping grow the department to nearly double the size. Before joining the agency he ran Bennett Design Co. and was an instructor for Miami Ad School. Soulek joined Colle+McVoy as an associate design director in April of 2013. Previously, he was a designer with mono, Squad 19 and Catalyst Studios, and a senior design with Olson and FAME. Bennett and Soulek say that they will continue to work closely together.

STEPHANIE STOVER has joined Greteman Group as a brand manager. She brings a wide range of experience in virtually all aspects of marketing. Prior to joining Greteman Group, she was director of sales and marketing for a successful start-up outdoor digital advertising company. Before that, she worked as a senior brand manager and team leader for a full-service agency, responsible for managing strategic and creative development, and as an ad agency account executive in charge of print creative, video creative and production, media and more. "Stephanie combines the savvy of an experienced brand manager with the fresh energy and enthusiasm of someone who truly loves what she's doing," says agency head Sonia Greteman.

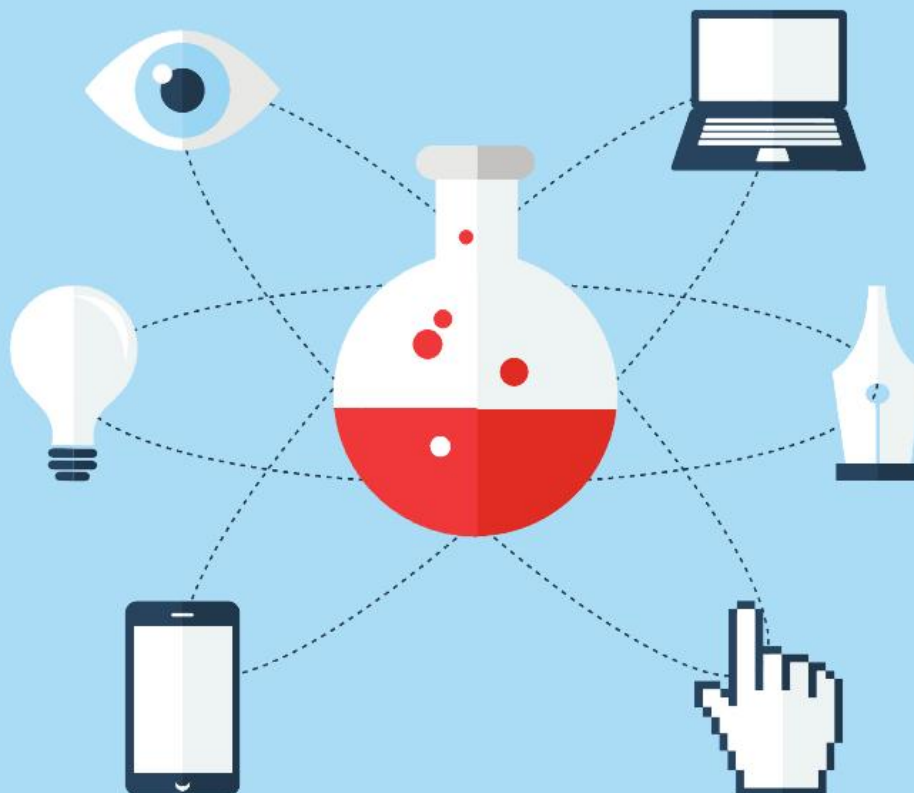
SAXON CAMPBELL has launched a design firm startup in Brooklyn NY. The award-winning graphic designer and photographer has executed design campaigns and branding for P&Co, Frockhub, The Monster Cycle and Rosalina Pong. He describes Saxon Campbell, LLC as specializing "in all aspects of creativity from creative design, brand identity, packaging design, social media content and strategy to photography, web design and development."

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JAMES SUNDSTAD

VICE PRESIDENT, BRAND ENVIRONMENTS, CBX, NEW YORK NY

Veteran retail store/restaurant designer and brand strategist James Sundstad joins brand agency and retail design consultancy CBX as Vice President, Branded Environments. He is responsible for leading the CBX Branded Environments group, reporting to Partner Todd Maute. Sundstad has over 35 years industry experience, most recently at Studio D/Visual Graphics Systems, a manufacturer of next-generation signage. There, he established strategic relationships with major clients across North America, including Chipotle, Whole Foods, Starbucks Coffee Company, Peet's Coffee & Tea, Pizza Factory, FatBurger, Fuddruckers, Jamba Juice, Blue Frog Brewing, SuperValu and United Pacific Oil. Before that, as an independent contractor, Sundstad developed, designed, built-out and tested a new 500-square-foot concept store for Starbucks. Among other posts, from 2009 to 2011, he was Managing Director, Director of West Coast operations for FITCH in Seattle.



GERALD VIRAY

CREATIVE DIRECTOR
EMCEE DESIGN, SACRAMENTO CA

Advertising agency MeringCarson names agency veteran Gerald Viray as Creative Director of Emcee Design, according to Greg Carson, partner and agency Chief Creative Officer. Viray joins Emcee Design and MeringCarson after spending 9 years with Augustineldeas. The 10-person Emcee Design has worked with a variety of agency and non-agency clients including Visit California, Sacramento Railyards, Sierra At Tahoe, CALSTAR, the Lodi Winegrape Commission, since its founding in 2012. Emcee Design emerged from a fully integrated agency environment and through its affiliation has the ability to access and collaborate with MeringCarson's strategic, creative and digital expertise.

Digital studio Reel FX of DallasTX/Santa Monica CA adds **COLIN MCGREAL** as Creative Director. A RISD graduate, McGreal is a versatile creative director and designer with over two decades of branded content experience for clients like Verizon, American Express, Ford, Samsung, Wendy's, Goodyear, Toyota and Time Warner Cable. McGreal most recently worked as Creative Director on Reel FX's Hunger Games VR Experience for Lionsgate/Samsung, which launched during NY Comic-Con.

R&J Strategic Communications of Bridgewater NJ, a full service integrated marketing and public relations agency, hires **JENN ROTHSCHILD** as Graphic Designer. Rothschild plays an integral role in delivering enhanced creative and digital services offered by R&J, following the firm's recent acquisition of Fifth Room Creative. Within R&J's team, Rothschild is responsible for creating everything from infographics to corporate branding systems to annual reports to websites.

Award-winning graphic designer **PATRICK REDMOND**, Patrick Redmond Design, St. Paul MN, was honored as one of the keynote speakers at the 2016 Minnesota Scholastic Art Awards award ceremonies at the Weisman Art Museum, University of Minnesota in late February. A '65, '67 and '68 alumnus of the Scholastic Art Awards, he received a Strathmore Award for Graphic Design in the 1967 competition. His keynote was serendipitous since 2016 is the 50th anniversary since he began working in the field. Redmond has been featured innumerable times in GDUSA, and he prepared and provided a unique bibliographic summary listing issues of Graphic Design USA he has been included in over the decades as a handout for interested attendees.



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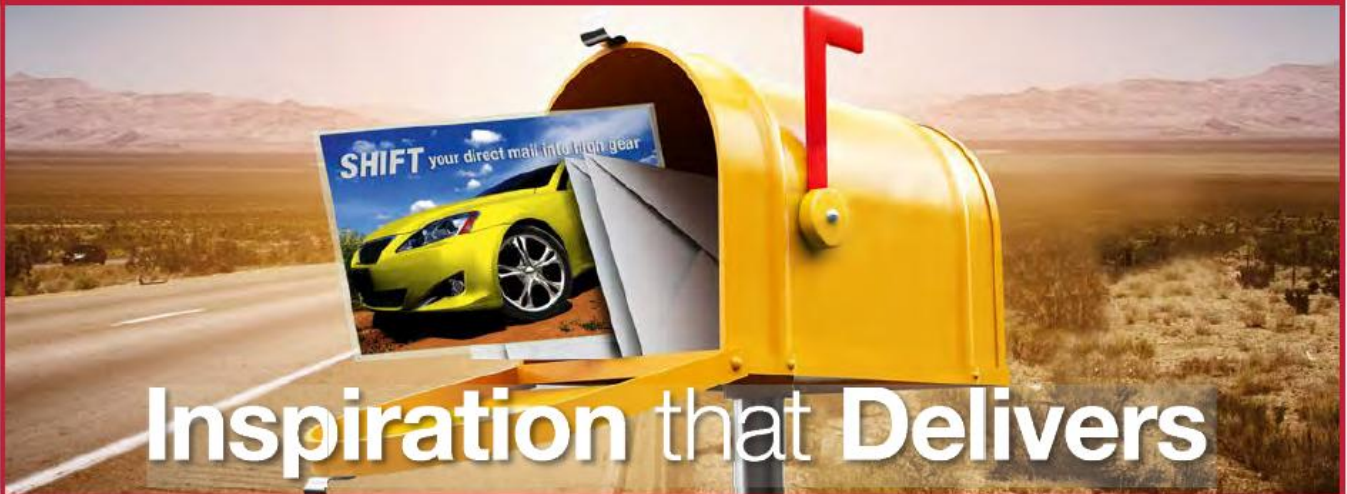
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HIGHEST HONORS

2016 TOP DESIGN SCHOOLS



In our last edition, GDUSA published its annual Students To Watch roundup. The students were so interesting — and so many readers have asked to learn more about the schools which nurture them — that we've compiled a roundup of the institutions represented. We've enhanced that list with a handful of other favorites based on GDUSA and other surveys of designers, and with our own subjective observations. The theme: education is more important than ever as the lines between the studio and the classroom, the office and the academy, the university and society, continue to blur.

ACADEMY OF ART UNIVERSITY, SAN FRANCISCO

With more than 16,000 students, Academy of Art University is the largest accredited private art and design university in the nation. Founded in 1929, the school and San Francisco have grown up together and served as mutual sources of inspiration and talent. Academy of Art University offers accredited AA, BA, BFA, B. Arch, MA, MFA and M. Arch degree programs in more than 30 areas of study, as well as continuing art education and pre-college programs for high school students. Flexible online degree programs are available in most areas of study, including graphic design. What makes the School of Graphic Design special is its emphasis on portfolio development. From the very first class, students are encouraged to create an exceptional portfolio that demonstrates their skill in traditional drawing and painting as well as their well-rounded education in typography, print and editorial design, branding, information design, web design and packaging. Academy of Art University is an accredited member of WSCUC, NASAD, CIDA (BFA-IAD, MFA-IAD) and NAAB (B. Arch, M. Arch).

www.academyart.edu

ART CENTER COLLEGE OF DESIGN

For more than 80 years, Art Center College of Design has remained focused on the core educational mission of developing creative leaders and innovators in art and design. The institution is leading the way with cross-disciplinary programs and studios that prepare students within and outside their chosen fields. Art Center College has an international reputation for its rigorous, transdisciplinary curriculum, faculty of professionals, strong ties to industry and a commitment to socially responsible design. The school has roughly 2,000 students, undergraduate and graduate. www.artcenter.edu

AUBURN UNIVERSITY SCHOOL OF INDUSTRIAL + GRAPHIC DESIGN

The Graphic Design Program at Auburn University prepares students to practice visual communication in a competitive global environment. Auburn's nationally regarded BFA is NASAD accredited and concentrates on interactive design and mobile design, user experience design, strategic branding, typography, publication design, packaging, illustration and image making, and fine arts.

Students receive hands-on design instruction in a professional studio environment with a strong sense of community among students and faculty. Courses emphasize a systemic approach to design by incorporating cross-disciplinary collaborations and train students to become versatile designers and art directors. The program hosts exhibitions, design symposiums, and guest lectures by industry leaders, and the internship program provides real-world experience and opportunities to network. Students build a strong portfolio of work as a result of their overall experience and education. The Program is housed among other prestigious design disciplines within the beautiful traditional campus setting.

cadc.auburn.edu/graphicdesign

BOSTON UNIVERSITY COLLEGE OF FINE ARTS

Founded in 1839, Boston University is an internationally recognized institution of higher education and research. With more than 33,000 students, it is the fourth-largest independent university in the U.S. The College of Fine Arts offers professional training in the arts in conservatory-style environments for undergraduate and graduate students complemented by a liberal arts curriculum for undergraduate students. The Graphic Design program is traditionally-based with a modern orientation, and is supported by a stellar faculty. As working professionals, faculty provide honest real world insight, countless avenues for creative inspiration, and insider knowledge of design studios, thoroughly preparing students for post-collegiate life. Graphic design students learn photography from the darkroom to critical evaluation of the print, study typography as an element of design, and learn to relate 3-D graphics to architectural and package design. Students also participate in interdisciplinary projects across the campus. www.bu.edu/cfa

CALIFORNIA COLLEGE OF THE ARTS (CCA)

California College of the Arts (CCA) educates students to shape culture and society through the practice and critical study of art, architecture, design, and writing. Founded in 1907, the college currently offers 22 undergraduate and 13 graduate programs to its nearly 2000 students. Graphic design students at CCA learn how to engage the mind and the senses by translating ideas into provocative forms and powerful experiences. They identify problems and find solutions that move people to think, feel, and act. www.cca.edu

CALIFORNIA INSTITUTE OF THE ARTS (CALARTS)

California Institute of the Arts (CalArts) is a highly regarded private art college near Los Angeles. The Program in Graphic Design is one of the premier and highly-ranked graphic design programs in the country. It offers both a BFA and MFA degree, with courses in web and interface design; motion graphics; print and publication design; branding, identity, and type design; as well as in design history and education. The curriculum emphasizes both practical and conceptual skills. Throughout its history, the program in

graphic design has been home to prestigious design educators and has produced influential graduates, garnering a reputation for boundary-pushing visual experimentation and academic rigor. In both the BFA and MFA programs, students create a body of work that is not simply a string of assignments, but which is uniquely theirs, preparing them, upon graduation, to carve an independent path into design practice. calarts.edu

CARNEGIE MELLON SCHOOL OF DESIGN

Carnegie Mellon's School of Design is one of the oldest and most respected programs, with a rich history in Product Design, Communication Design, Interaction and Service Design. It is one of the only leading programs to offer design degrees at the undergraduate, graduate and doctoral levels within a multi-disciplinary, multi-cultural research university. The School of Design houses approximately 250 students within a historic building on the beautiful campus in Pittsburgh, one of America's most livable cities. School officials state: "The demand for our graduates is increasing, and each year during Confluence, our career fair, many students receive offers of employment prior to graduation."

design.cmu.edu

COLLEGE FOR CREATIVE STUDIES (CCS)

Located in the heart of Detroit, the College for Creative Studies (CCS) educates artists and designers to be leaders in the creative professions. A private, fully accredited college, CCS enrolls more than 1,400 students pursuing BFA and MFA degrees. The College also offers non-credit courses in the visual arts through its Continuing and Precollege Studies programs and opportunities for youth through its Community Arts Partnerships programs. CCS' Graphic Design program strengthens students' design and research skills and develops their ability to use a variety of media in creating engaging communications. The program focuses on design planning; symbol, logo and identity systems, editorial design, book design, media design, interaction design, motion graphics, package design, environmental design, advertising design and experience design. collegeforcreativestudies.edu

COLUMBUS COLLEGE OF ART & DESIGN (CCAD)

Columbus College of Art & Design teaches its undergraduate and graduate students in the midst of the thriving artistic community of Columbus OH. Founded in 1879, CCAD is one of the oldest private art and design colleges in the United States, offering ten majors in art and design that produce graduates equipped to shape culture and business at the highest level. CCAD's Advertising & Graphic Design program features a multidisciplinary approach that prepares its students to be thought leaders in all manners of graphic design and advertising fields, from illustration to package design to branding and copywriting. Professors are active in their own fields and bring real life experience to the classroom.

ccad.edu

HIGHEST HONORS | 2016 TOP DESIGN SCHOOLS

CRANBROOK ACADEMY OF ART

Cranbrook Academy of Art is the country's top ranked, graduate-only program in architecture, design and fine art. Each year, just 75 students are invited to study and live on their landmark Saarinen-designed campus, which features private studios, state-of-the-art workshops, a renowned Art Museum, and 300 acres of forests, lakes, and streams, all a short drive from the city of Detroit. The focus at Cranbrook is on studio practice in one of ten disciplines: Architecture, 2D and 3D Design, Ceramics, Fiber, Metalsmithing, Painting, Photography, Print Media, and Sculpture. The program is anchored by celebrated Artists- and Designers-in-Residence, one for each discipline, all of whom live and practice on campus alongside our students. U.S. News and World Report consistently ranks Cranbrook as one of the top ten schools in the country for graphic design. www.cranbrookart.edu

DREXEL UNIVERSITY, ANTOINETTE WESTPHAL COLLEGE OF MEDIA ARTS & DESIGN

Drexel University's Antoinette Westphal College of Media Arts & Design offers seventeen undergraduate programs, six graduate degree programs, and one PhD program, all predominantly studio based. The College maintains an award-winning faculty of industry practitioners. Westphal College is home to the Mandell Theater, the Pearlstein Gallery, Drexel's tv and radio stations, the Rudman Institute for Entertainment Industry Studies, MAD Dragon Records and Drexel's Historic Costume Collection. The Graphic Design program prepares students to inform, persuade and entertain through the creative use of word and image, and a balance of traditional and technical artistic studies. Students learn to conceptualize, design and produce visual communication in books, magazines, posters, ads, packaging, websites, interactive media, information systems, exhibition design, motion and other forms of media; and then use this work to develop an expansive portfolio, which, along with co-op experiences, prepares them for successful employment after graduation.

www.drexel.edu/westphal/undergraduate/vscm

FULL SAIL UNIVERSITY

Full Sail University's Art & Design School provides a range of design degrees for careers in the media industry. For traditional artists, the university offers Associate's and Bachelor's degrees in Graphic Design, where students learn professional methods of layout and design for print and electronic media. Digital graphics are taught in the Digital Arts & Design Bachelor's degree program, which applies traditional art theory to the latest multimedia platforms. The Web Design & Development Bachelor's degree program focuses specifically on online media, and the processes for developing interactive Web content. The Art & Design School also features the Media Design Master's of Fine Arts degree, which covers subjects like studio management and brand development, as well as the Instructional Design & Technology Master's degree,

which helps teachers bring multimedia to the classroom. The school is home to a community of talented instructors, and guided by an advisory board of art professionals. fullsail.edu

KANSAS CITY ART INSTITUTE (KCAI)

The Kansas City Art Institute is a private, independent four-year college of art and design awarding the Bachelor of Fine Arts degree with majors in animation, art history, ceramics, fiber, filmmaking, graphic design, illustration, interactive arts, painting, photography, printmaking, sculpture and studio art with an emphasis on creative writing. KCAI also offers a post-baccalaureate program in art education, as well as certificate programs. KCAI hosts a free public lecture series; free exhibitions at its H&R Block Artspace gallery; and evening, weekend and summer classes for children and adults. Founded in 1885, KCAI is Kansas City's oldest arts organization. www.kcai-graphicdesign.com, www.kcai.edu

MARYLAND INSTITUTE COLLEGE OF ART (MICA)

MICA has become a leader in the education of artists and designers by fostering a community of talented, creative individuals committed to redefining the boundaries of art and design and to expanding their own vision and perspective through rigorous study. The College's innovative curriculum, well-equipped campus and world-class faculty provide the education, experiences and resources needed to prepare the artists and designers who will lead in the 21st century. The College offers a BFA and MFA in Graphic Design, an MA in Social Design and a Post-Baccalaureate Certificate in Graphic Design. Within these programs of study, students gain the creative and technological skills and knowledge to successfully compete nationally and internationally and to contribute to the public discourse of design. www.mica.edu

MINNESOTA COLLEGE OF ART & DESIGN (MCAD)

Since 1886, MCAD has been a strong regional, and is now a growing national, leader in areas such as fine arts, graphic design, and comic art. The school offers undergraduate and graduate degree programs, as well as certificate and continuing education programs. Its student body includes more than 700 students from many states and countries. The campus, which shares a block with the Minneapolis Institute of Arts, comprises classroom buildings, professional facilities, gallery spaces, student housing, artist studios and a sculpture garden. mcad.edu/about-us

NORTHWESTERN UNIVERSITY SCHOOL OF PROFESSIONAL STUDIES (IDS)

The Northwestern University School of Professional Studies has an extensive offering of online master's degrees and certificate programs, and this now includes an online Master of Science in Information Design and Strategy (IDS). As digital output increasingly becomes the backbone of most business strategy, there is an acute need for professionals with a better big-picture under-

standing of information management, design and technology. The program teaches students how to blend digital skills like information architecture and experience design with branding and messaging needs, translate data into compelling visual forms and narratives, and understand how research and analytics can drive communication strategies and tactics. The program prepares students to step into a cross-functional or leadership role by developing a deep and holistic understanding of today's sophisticated digital media. The program is particularly useful for people in creative fields who want a stronger grounding in business strategy, so that they can expand career opportunities and make a larger impact on their organizations. The program is part-time and completely online.

sps.northwestern.edu/info/information-design.php

OTIS COLLEGE OF ART AND DESIGN

Established in 1918, Otis is the first independent professional school of art in Los Angeles. The City of Angels is a cultural capital, making it a stimulating place to study art and design. When students graduate, they join the professional communities of entertainment, art, design and fashion. Alumni and faculty are leaders in these communities and support recent graduates. Graphic Design majors concentrate on research, formal application and experimentation, technological proficiency, and innovative outcomes. The goal is to develop critical thinking and visual communication tools for careers in a changing and competitive workplace. During senior year students explore conceptual, theoretical, and experimental projects through individual proposals. They meet in cross-disciplinary teams led by faculty advisors and guest critics. Graduates value structure, surface and form, but also consider the engagements and interactions of design with clients, audiences, and the culture at large. www.otis.edu

PARSONS THE NEW SCHOOL FOR DESIGN

Based in New York but active around the world, this leading institution offers undergraduate and graduate programs in the full spectrum of design disciplines. Parsons' five schools, which encompass 27 rigorous undergraduate, associates and graduate degree programs, offer options for both focused training and interdisciplinary study. The School of Art, Media, and Technology embodies the frisson between art and design, with programs in Communication Design, Design and Technology, Fine Arts, Graphic Design, Illustration and Photography. The AAS in Graphics Design can be completed on campus, online or in combination and goes beyond basic technical knowledge to provide a complete design education. The program investigates up-to-the-minute tools and trends of the trade, including web design, while providing a solid foundation in traditional practices and concepts.

www.newschool.edu/parsons

PENNSYLVANIA COLLEGE OF ART & DESIGN (PCA&D)

Pennsylvania College of Art & Design, a fully accredited art college in Lancaster PA, believes graphic design provides a means to communicate powerfully and effectively through images and typography. In PCA&D's graphic design program, students focus on demanding conceptual and technical courses, enhanced by gradual involvement with clients. Benefiting from a curriculum informed by PCA&D's over-arching education philosophy "Communications as Currency," students experience how the creative process involves collaborating with other designers, photographers, digital artists, and illustrators to meet the needs of a client. All faculty are freelance or full-time designers who bring professional jobs to the classroom as competitive assignments. Selected designs enhance students' portfolios with professional work before they graduate. The required senior internship is the perfect opportunity to demonstrate skills to potential employers. The senior year culminates with the final portfolio and senior exhibition, honing presentation skills. PCA&D's graphic design BFA program is structured to prepare students to work successfully in this highly competitive field. Their forward-looking curriculum, experienced faculty and staff, current technology and life in the creative City of Lancaster, combine to support their students — the new generation of artists and designers: "Strong Thinkers, Strong Makers, Strong Communicators." pcad.edu

PHILADELPHIA UNIVERSITY, KANBAR COLLEGE OF DESIGN, ENGINEERING AND COMMERCE

The mission of the Graphic Design Communication program is to cultivate design strategists with an innovative spirit and superior critical thinking skills applicable to a diversity of human needs. Consistent with the University's overall mission to provide professional training with a rigorous Liberal Arts and Business core, the curriculum fosters an appreciation for design as a cultural craft with a relevant historical background and a rapidly evolving future that includes multiple disciplines. Culminating in a BS degree, the program is conceptually based on the belief that designers' highest value is to be able to generate ideas — that intellectual property is his/her creative capital. Real-world assignments are featured to engender practical, active, hands-on learning. The curriculum emphasizes traditional design skills, and the ability to create and develop visual and verbal responses to complex visual communication problems across media.

www.philau.edu/graphicdesignblog

PORTFOLIO CENTER

Portfolio Center is a graduate-level communication arts school whose mission is to prepare students for creative practice and leadership. Thanks to a small, intimate environment, the school is able to break the boundaries of traditional instruction. The education is hands-on and interactive. Believing in the importance of good design, design that is useful and beautiful, students

HIGHEST HONORS | 2016 TOP DESIGN SCHOOLS

learn to render content with real meaning and to create innovative solutions that actually contribute to the culture. Says Director of Design Hank Richardson: "Because great communication begins with sound reasoning, we train students to think." Portfolio Center offers both full time and part time intensive programs; students graduate with a Certificate of Professional Studies in Art Direction, Copywriting, Design, Web Design, Illustration or Photography.

www.portfoliocenter.edu

PRATT INSTITUTE

Founded in 1887, Pratt Institute is a global leader in higher education dedicated to preparing its 4,700 undergraduate and graduate students for successful careers in art, design, architecture, information, and liberal arts and sciences. Located in a cultural hub with historic campuses in Brooklyn and Manhattan, Pratt is a living lab of craft and creativity with an esteemed faculty of accomplished professionals and scholars. The Institute has Bachelor's and Master's degree programs in communications design, which are part of Pratt's School of Design. The Undergraduate Communications Design department offers concentrations in illustration, advertising art direction, and graphic design, and teaches students to craft the strongest and most impactful communications possible by being creative problem solvers and elegant image-makers. Pratt's Graduate Communications Design department educates graphic and package designers, and offers MFA in communications design and MS in package design degree programs. Both programs provide students with the opportunity to develop and refine their design process, design voice, and creative skills, preparing them for leadership positions in their field.

www.pratt.edu

PRATTMWP COLLEGE OF ART AND DESIGN

PrattMWP students spend their years immersed in, not one, but two strikingly different environments with lively art cultures. Students who select this route complete the first two years of their program on the Utica campus in upstate New York, and are then guaranteed a seamless relocation to Pratt's main Brooklyn campus at the beginning of their junior year. The PrattMWP campus allows students to achieve the prestige and benefits of a Pratt art education at a location that develops their confidence, individual voice and insights. PrattMWP shares its campus with the Munson-Williams-Proctor Arts Institute, which offers collections, exhibits, classes and events that attract artists and art enthusiasts worldwide. PrattMWP offers majors in Fine Arts, Communications Design, Art Education, and Photography. It is the perfect choice for students who prefer to transition to the big city with advanced skills and a tight group of friends. Communications Design students have recently been recognized by GDUSA, Print, Creative Quarterly, Society of Children's Book Writers and Illustrators, United States Mint, and the British Journal of Aesthetics. www.mwpai.edu

RHODE ISLAND SCHOOL OF DESIGN (RISD)

Rich, multifaceted and encompassing a broad range of media, Graphic Design at Rhode Island School of Design respects the foundations of formal, aesthetic and analytical knowledge and skills while exploring the ever-changing context and function of visual communication. Since 1877, RISD has stood out as a leader in art and design education, attracting extraordinary people who thrive in its creative culture. As one of the first colleges of its kind in the country — founded simultaneously with the RISD Museum of Art — it has always been something of a maverick.

www.risd.edu

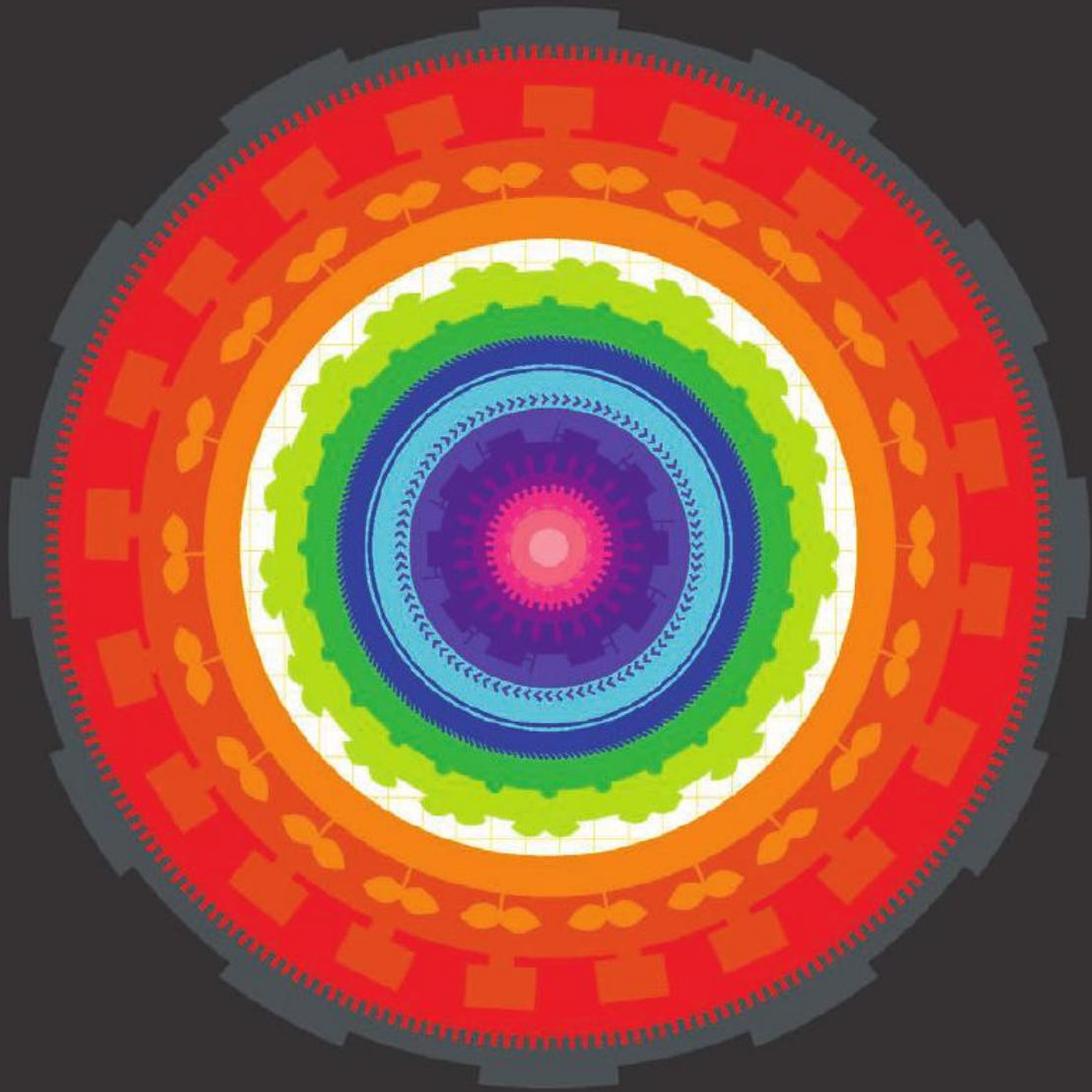
RINGLING COLLEGE OF ART AND DESIGN

For nearly 85 years, Ringling College of Art and Design has cultivated the creative spirit in students from around the globe. The private, not-for-profit fully accredited college offers the BFA degree in eleven disciplines and the BA in two. The rigorous curriculum employs the studio model of teaching and immediately engages students through a comprehensive, first-year program specific to the major of study and focused on the liberal arts. The Ringling College teaching model ultimately shapes students into highly employable and globally aware artists and designers. The Graphic Design program guides students to identify and solve communication problems and create solutions in print, motion, and interactive media with projects of all varieties. The school teaches the fundamentals of typography and image making using the latest hardware and software, as well as also incorporating sketching and building with your hands. The goal is to cultivate expert visual storytellers and communicators with a body of work that is "breathtaking, original and effective." www.whyringling.com

ROCHESTER INSTITUTE OF TECHNOLOGY (RIT)

Graphic designers create to communicate. They are visual problem-solvers who use a wide variety of methods and media to inform, direct, promote, entertain, motivate, engage, and educate. RIT's BFA graphic design program prepares students to integrate design principles and methodologies with messages and images to connect with targeted audiences. Graphic design students are introduced to a full range of topics including web and interaction design, user experience design, information design, branding, advertising, editorial design, packaging design, and professional practices. Students gain the knowledge and skills to develop innovative and effective design solutions with a balance of history, theory, conceptual exploration, human interaction, and integration of technology. Access to the world-renowned Vignelli Center for Design Studies, Cary Graphic Design Archive and Cary Library enable students to further enhance learning and inquiry. Internships, co-ops, and freelance experiences are encouraged. Additionally, interdisciplinary and collaborative projects result in hands-on design projects that encourage students to explore the social, ethical and environmental impact of design. www.cias.rit.edu

— DESIGNED FOR — EXCELLENCE



Savannah College of Art and Design graphic design students explore new and emerging media using the latest technology, and have earned awards from many of the world's most prestigious organizations, including these recent accolades:

18 2014 STUDENT
AWARD WINNERS
APPLIED ARTS

11 2014 AMERICAN
GRAPHIC DESIGN
AWARD WINNERS
GDUSA

5 2015 STUDENT
AWARD WINNERS
APPLIED ARTS

8 2015 AMERICAN
PACKAGE DESIGN
AWARD WINNERS
GDUSA

Nancy Ryan Nix, M.F.A., graphic design, McDonough, Georgia

HIGHEST HONORS | 2016 TOP DESIGN SCHOOLS

SAGE COLLEGE OF ALBANY

At Sage, students broaden their artistic vision through intensive studio work, internships, service learning, and interdisciplinary opportunities. Graduates leave Sage with the confidence to influence their world with creative vision, critical thinking and problem solving capabilities. Accredited since 1978 by the National Association of Schools of Art and Design (NASAD), Sage's Department of Art + Design features a faculty who are accomplished working professionals in their fields and offers three major program areas — Graphic + Media Design, Interior Design and Fine Arts, each with its own BFA degree. The Graphic + Media Design program reflects Sage's vision for the designer of tomorrow: an artist equally at home in graphic design, interactive design, motion design and illustration. Graphic + Media Design graduates leave the program ready to enter the profession as creative problem solvers and self-reliant critical thinkers "and they get good jobs when they graduate." art.sage.edu

SAVANNAH COLLEGE OF ART AND DESIGN (SCAD)

The Savannah College of Art and Design is a private, nonprofit, accredited university conferring Bachelor's and Master's degrees at distinctive locations to prepare talented students for professional careers. SCAD offers degrees in more than 40 majors, and minors in more than 60 disciplines. With 32,000 alumni worldwide, SCAD is known as a thought leader, preparing graduates for professional success. At locations in Savannah and Atlanta; in Hong Kong; in Lacoste, France; and online through SCAD eLearning, the diverse student body consists of more than 12,000 students, from across the U.S. and over 100 countries. SCAD's innovative curriculum is enhanced by advanced, professional-level technology, equipment and learning resources. Curricular collaborations with companies and organizations including Google and the National Council of Architectural Registration Boards (NCARB) affirm the professional currency SCAD champions in its degree programs. The university, students, faculty and alumni have garnered acclaim and top rankings from respected organizations and publications worldwide. www.scad.edu

SCHOOL OF ADVERTISING ART (SAA)

The School of Advertising Art is a small college with one focus — graphic design. SAA offers personalized training to aspiring designers, preparing students for successful careers. The SAA Associate Degree Program is a two-year program that leads to a degree in Applied Business in Advertising Art. The program consists of design and professional development courses that focus on creativity, typography, graphic design, photography, web design, illustration, video/motion design, and communication and presentation skills. With a job placement rate of 100%, SAA is committed to providing career services to recent graduates and alumni. SAA has a strong reputation among employers for educating designers who are creative and prepared for the demands of the advertising industry. www.saa.edu

SCHOOL OF THE ART INSTITUTE OF CHICAGO (SAIC)

A leader in educating artists, designers, and scholars since 1866, the School of the Art Institute of Chicago (SAIC) offers nationally accredited undergraduate, graduate, and post-baccalaureate programs to more than 3,500 students from around the globe. One of the most historically significant accredited independent schools of art and design in the nation located in one of the greatest American cities. Its accolades are many, including recognition by Columbia University's National Arts Journalism survey as "the most influential art college in the United States." Located in the heart of Chicago, SAIC has an educational philosophy built upon an interdisciplinary approach to art and design, giving students unparalleled opportunities to develop their creative and critical abilities, while working with renowned faculty who include many of the leading practitioners in their fields. www.saic.edu

SCHOOL OF VISUAL ARTS (SVA)

School of Visual Arts has been a leader in the education of artists, designers and creative professionals for more than six decades. With a faculty of distinguished working professionals, dynamic curriculum and an emphasis on critical thinking, SVA is a catalyst for innovation and social responsibility. Comprised of more than 6,000 students at its Manhattan campus and 35,000 alumni in 100 countries, SVA also represents one of the most influential artistic communities in the world. SVA's BFA Design program focuses on teaching visual communication problem solving, extending students' practices beyond conventional graphic design with coursework in 3D design, interactive design and motion graphics. The College's MFA Design program, founded in 1998, aims to provide students with the tools, inspiration and experience that prepares them for careers in which they succeed as individual and collaborative authors and entrepreneurs. www.sva.edu

SESSIONS COLLEGE FOR PROFESSIONAL DESIGN

Founded in 1997, Sessions College for Professional Design is a fully online school of visual arts offering degree and certificate programs. Associate degree majors include Graphic Design, Web Design, Digital Media, Illustration, Advertising Design, and Digital Photography. The mission is to prepare art and design professionals for successful careers by providing the highest quality of online arts education; students gain a thorough training in the technical, creative, and critical thinking skills required for a fast-changing industry. In the Graphic Design Associate degree program, first year students gain proficiency in the traditional elements of art and design. Software and coding classes build skills in contemporary design tools and technologies for digital imaging, illustration, layout, and web publishing. Second year classes explore a range of media including layout projects, print production, packaging, and branding and marketing concepts. www.sessions.edu



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THE ART INSTITUTE OF TAMPA

MIAMI INTERNATIONAL UNIVERSITY OF ART & DESIGN

The Art Institute of Tampa, a branch of Miami International University of Art & Design, is one of The Art Institutes, providing an important source of design, media arts, fashion and culinary professionals. The Institute offers programs and degrees in Culinary Arts, Digital Image Management, Fashion, Web Design & Development, Graphic Design, Digital Filmmaking & Video Production, Digital Photography, Game Art & Design, Interior Design, Media Arts & Animation, Visual Effects & Motion Graphics and Interactive Media. Coursework is reviewed and influenced by industry leaders and prominent employers who determine what skills are needed in the workplace. Many faculty members also are working in their respective fields outside of the classroom. The Graphic Design programs at AI Tampa teach students to combine form and function into a concept or product that is visually compelling and meets consumer needs. www.artinstitutes.edu/tampa

THE UNIVERSITY OF CINCINNATI, COLLEGE OF DESIGN, ARCHITECTURE, ART, AND PLANNING (DAAP)

The College of Design, Architecture, Art, and Planning (DAAP) houses nationally top-ranked programs in architecture and design that highlight the college's award-winning faculty (many with industry experience) as well as the University's renowned cooperative education program. Via this co-op program all design students are required to work professionally paid semesters with employers around the globe. These students graduate with 20 months of such professional experience on their resumes and in their portfolios. Graphic communication design students earn significant money during their five co-op semesters, working for in-demand global employers like LPK, Apple, Pentagram, Target and more. daap.uc.edu

UNIVERSITY OF THE ARTS

Founded in 1876, the University of the Arts is one of the nation's only universities dedicated solely to educating students in the visual and performing arts, design and writing. UArts is a leader in educating creative individuals through an innovative and flexible, yet rigorous and well-rounded curriculum. With more than 1,800 students enrolled in undergraduate and graduate programs on its campus in the heart of Philadelphia's Avenue of the Arts, UArts' students collaborate across disciplines and benefit from being in such a vibrant city. Graphic Design at UArts has been recognized as one of the nation's top design programs — on the leading edge, delving into new technologies, as well as re-inventing how handmade images and messages uniquely speak to the electronically engaged world. The program emphasizes unique invention, and its students explore both new technologies and old-world craft. www.uarts.edu

UCLA DESIGN MEDIA ARTS

The UCLA Department of Design Media Arts (DMA) offers a comprehensive, multidisciplinary approach to media creation that fosters individual exploration and innovative thinking. Within the context of the department, design is a process and way of thinking, and media arts foreground experimental media creation. The results emerge in and on books, galleries, game consoles, installations, films, magazines, performances, public spaces, televisions, and websites. They “strive to create socially and culturally relevant objects, experiences, and spaces.” dma.ucla.edu

WOODBURY UNIVERSITY SCHOOL OF MEDIA, CULTURE & DESIGN

The School of Media, Culture & Design promotes cross-disciplinarity as a core attribute of the school. Of course, cross-fertilization of ideas happens naturally among students in the school's many majors but Woodbury also provides more structured mechanisms to spur collaborative brainstorming and conceptual innovation. For example, classes between majors are intentionally paired to bring multiple perspectives to bear on the same design problem. Advanced seminars that transcend any one major allow students to work together. The Graphic Design program is highly ranked and the BFA degree is included in the University's accreditation by NASAD. It is a professional degree, which translates to a top education resulting in strong, competitive student portfolios. Woodbury students consistently win international and national design awards, and have achieved recognition in entertainment design, web design, advertising design, package design, photography, identity design and environmental graphics. Small class size allows individual attention from the professional faculty, and educational experiences both inside and outside of the classroom, provide students with the ability to create effective and engaging visual communication solutions. The program has gained a reputation for graduating designers ready to take their place in the profession. In addition, Woodbury's Los Angeles CA location offers students numerous internship and networking opportunities. mcd.woodbury.edu

YALE UNIVERSITY SCHOOL OF ART

This highly selective MFA program accepts up to ten students each year, and up to seven students for a preliminary year program. The degree program focuses on the development of a cohesive, investigative body of work, also known as the student's thesis. It is conceived as a loose framework within which each student's visual method is deployed across many diverse projects during his or her two-year course of study. While every thesis project is unique, there are several common features: a focus on methodology, the application of a visual method to studio work, and the organization of the work in a thoughtfully argued written document and catalogue raisonné, also known as the “Thesis Book.” Students applying to the preliminary-year program typically have relevant experience in a field of study outside design and demonstrate evidence of visual acuity. art.yale.edu/GraphicDesign

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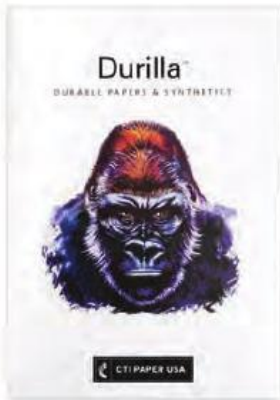
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PAPER + PRINT | SPRING PAPER PROMOTIONS

The number one take away from our 52nd annual print reader survey: designers still value print for its classic strengths — the promise of the tangible, sensual, physical, real — the human connection. And that these



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CTI Paper USA introduces Durilla™, a comprehensive line of premium durable printing papers and synthetics. Durilla offers a broad selection of durable substrates for digital and offset printing — uncoated, coated matte, translucent, waterproof and a coated matte synthetic. All papers are FSC certified. A striking new swatchbook and print demonstration for designers, printers and merchants spotlights the brand's icon in a detailed, high-impact color illustration of a silverback gorilla. Paper samples, stocking information and printing and handling tips are provided. Menus, book covers, booklets, brochures, pocket folders, maps/guides, tags/labels, tickets, bags and premium packaging are among the potential applications. www.thepapermill.com



EXPLORE 4 RESPONDS

Nee Nah Digital Explore 4 continues the promotional series's mission to educate and inspire, with new ideas and new samples for digitally printed short-run and packaging projects. "Designing for smaller digital projects no longer means designers are locked into using generic, smooth, white, drab papers that don't capture the consumer's attention," says Greg Maze, Senior Brand Manager, Digital & Wide Format. Explore 4 shares creative samples for four different concept brands with a different business need — direct mail, on-shelf presence, menu, and fundraising — but all with the common goal of creating materials that generate response and grow business. Free dielines are downloadable. www.neenahpaper.com/resources/dielines



DISCOVER THE DIFFERENCE

More than forty years ago, Yupo Corporation embarked on a journey to create a variety of grades of synthetic paper that would stand out among competitors. Today, YUPO Synthetic Paper is 100% recyclable, waterproof and tree-free, with attributes and properties that make it the perfect solution for a variety of marketing, design, packaging and labeling needs. Between its covers, this "Discover The World Leader in Synthetic Paper" is filled with inspiration for print, package and label designs; it has earned the designation as "the hottest swatchbook in the industry." www.yupousa.com



PAPERBOARD PERFORMANCE

Clearwater Paper offers paperboard products of the finest printability, performance, integrity, and run-to-run consistency. Of particular note: Clearwater is North America's largest non-integrated producer of bleached paperboard. Their Ancora® and Candescence® lines of premium SBS paperboard both have ultrasmooth surfaces for printing clear images and sharp text. Both stand up to demanding and advanced print jobs, varnishing treatments, foil stamping, and embossing. In addition, Ancora and Candescence are available with either FSC or SFI certification in a full caliper range. www.clearwaterpaper.com



PEN PALS FOREVER

Domtar Paper introduces a new program called PaperPal. Designed to promote the lasting value of paper and handwriting in a society that has increasingly turned to digital platforms, PaperPal is a program for parents, schools and senior citizens that creates pen pals between generations. There is an increasing volume of research that shows how handwriting on paper benefits both groups in important ways. Domtar officials say that the program is free for anyone interested in participating, and is gaining traction in the communities where it has been launched. www.paperbecause.com



A SWEET PAPER PARALLEL

Verso Corporation's new printed promotion for its premium coated paper is entitled Sterling® Premium: Paper, Elevated. "This new printed brochure showcases the exceptional print quality of Sterling® Premium through detailed imagery of beautiful, mouthwatering chocolates made by Chicago chocolatier Katrina Markoff, founder of Vosges Haut-Chocolat®," explains Verso Senior Vice President of Sales, Marketing and Product Development Mike Weinhold. "The promotion features many parallels between premium chocolates and premium papers, from sourcing ingredients to manufacturing to experiencing the end product, including their high quality, craftsmanship, artistry, beauty, sensory stimulation and sustainability." www.versoco.com

strengths are amplified in the digital clutter. That print continues to please is thanks in large part to a few great specifier paper mills who continue to produce promotions and resources that inspire, educate and inform.



CURIOSUS COLORS AND TEXTURES

Mohawk unveils a new swatchbook featuring The Curious Collection. Manufactured by Arjowiggins Creative Papers and distributed exclusively by Mohawk in North America, The Curious Collection is a line of extraordinary papers for special projects that call for saturated color and unusual texture, featuring seven unique and tactile grades: Curious Transluents, Curious Particles, Curious Metallics, Curious Cosmic, Curious Matter, Curious Touch, Curious Skin. Every color, texture and basis weight available within The Curious Collection is represented across four stunning waterfalls of paper swatches. www.mohawkconnects.com/products/curiouscollection



STARLIGHT STARBRITE

Veritiv has launched the Starbrite® Opaque Select brand of uncoated paper with availability throughout the U.S. "This is a legendary brand well-known throughout the print and design community for its combination of quality and value," said Dan Watkoske, Senior Vice President-Print. Exclusive to Veritiv, Starbrite Opaque Select is an uncoated opaque brand that delivers exceptional quality and consistency. The paper features 96 bright blue-white shade as well as exceptional opacity and fiber formation with a smooth finish. Other Veritiv grades of note: Endurance®, a 91-96 bright coated text and cover; uBRAND® 90 bright coated gloss and velvet paper; and nordic+®, a coated board available in C1S hi brite, C2S5 Recycled, C2S hi brite, and Blanks hi brite. veritivcorp.com/starbrite



SEEING BOTH SIDES

The new all-in-one swatchbook from International Paper tells the story of the premium Accent Opaque line — "See Both Sides of the Story" — and its dual strengths of exceptional value and striking performance in both text and cover. Accent Opaque's new 97 brightness makes every page shine, and is available in smooth, super smooth and vellum finishes. The piece includes the entire Accent Opaque portfolio with samples for all weights, shades, finishes, and specialty grades such as Inkjet and Recycled. It also includes updated spec information and new sizes. Print samples demonstrate how to step up designs with die cuts, embossing, foil stamps, and other specialty techniques, all without overstepping the budget. AccentAGame.com



A GIFT FROM SAPPI

Sappi North America adds McCoy Gift Card 28pt to its McCoy® line. Luxurious, resilient and derived from renewable resources, McCoy gift cards provide more flexibility in printing and finishing to create something unique. Furthermore, brand owners may now ensure brand consistency by using the entire McCoy paper line for their printing needs: gift cards, card carriers, direct mailings, marketing collateral and more. McCoy gift cards, to be sold to card printers and converters, allow for effortless design defined by the details — rich images that pop, superior surface quality that reflects an expanded range of light and fine details, durability for daily use, and production through renewable resources that help reduce environmental impact. www.na.sappi.com



ROLLAND ENTERPRISES

Riding the adult coloring book wave, Rolland's latest edition of Paper Loop magazine includes an excerpt from "The Pacific Northwest Coloring Book" This gives designers a chance to do some coloring while learning valuable information about paper production, news about the industry, measures being taken to protect the environment, and other topics of interest for paper lovers. Printed on Rolland Enviro Satin, 80 lb. Text and 100 lb. Cover, The Paper Loop also includes Rolland Opaque, Rolland Kraft, and Rolland Security Papers. "The Pacific Northwest Coloring Book" is illustrated by Lucie Duclos and Mélina Lamoureux and printed on Rolland Opaque. www.rollandinc.com



NATURE DRAWS LINES

Recent discoveries of gravitational waves are only the latest example of the lines that govern our universe. With its 2016 calendar, "Sightlines," Kallima uses beautiful photography to trace a line between every part of our environment. Printed on FSC-certified Kallima Coated Cover C2S in 4-color process with soy inks, the piece provides a close-up look at the way nature draws its own lines, from the tiny components of a daisy head to the mesmerizing beauty of a slot canyon. And every month brings with it the opportunity to test your own knowledge about these lines with insightful trivia questions. (What, for instance, do you call the science of dating trees by counting their growth rings?) samples.temboard@tembec.com

TOP STOCK WEBSITES | ELECTION TIME

Our 29th annual stock visual reader survey, published last October, tells us that graphic designers vote for stock – 94% use stock imagery or elements in their work.



Karl Damply

500px PRIME

Launched in 2009, 500px is a global online photography community for sharing, discovering and licensing photos. All of the inspiring and evocative photography is directly sourced from the world-class 500px community. Images represent the work of over 6 million professional and hobbyist photographers. Through its marketplace, 500px works with thousands of agency and brand creatives. 500px is venture backed by Andreessen Horowitz, Visual China Group and ff Venture Capital. It is headquartered in Toronto with offices in San Francisco and New York City. www.500px.com



STOCKFOOD

StockFood is the world's leading food specialist among media agencies, providing a wide-ranging, high-quality collection of food images and videos. This includes a broad range of rights managed and royalty-free images, videos and features from over 1,000 renowned photographers and film producers. StockFood is a part of the CulinArts Holding Group which brings together under one roof several specialist companies featuring high-quality media content and products in the topics of food and lifestyle. www.stockfood.com



SHUTTERSTOCK

Shutterstock is a leading global provider of high-quality royalty free licensed stock images, including photographs, vectors, illustrations, videos and music to businesses, marketing agencies and media organizations around the world. Working with its growing community, Shutterstock adds hundreds of thousands of images a month, and currently has roughly 70 million stock photos, vectors, videos and music tracks available. Shutterstock has customers in more than 150 countries and 20 languages. www.shutterstock.com



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BRIDGEMAN IMAGES

This is a leading archive of fine art, cultural and historical stills and footage available for licensing and reproduction. Founded in 1972, Bridgeman Images works with museums, galleries, collections and artists to provide a central resource of fine art and archive footage to creative professionals. Every subject, concept, style and medium is represented, from the masterpieces of national museums to the hidden treasures of private collections. High res images and clips are accessible for users all over the world; each is meticulously catalogued with metadata and keyword functions for ease of search. bridgemanimages.com



ESTOCK PHOTO

eStock Photo is a Specialty Photo Agency committed to bringing creative professionals the absolute highest quality Outdoor, Nature, Conceptual and Travel-related stock photography in the industry. The firm is proud to be the exclusive USA representative to many gifted photographers from around the world and, note officials, "many of the Rights Managed and Royalty Free photos you'll find on our web site are not available anywhere else." The site also has expert photo researchers with strong art and photography researchers. www.estockphoto.com

We asked several of favorites to send along imagery relevant to the silly season known as the 2016 presidential election.



ERICKSON STOCK

Erickson Stock is a treasure: a premier source for high-quality, emotional lifestyle stock photos and video footage. With a range of collections and over 75,000 “unique moments” the agency delivers a consistent look and feel which allows designers to quickly build and easily manage successful communications and campaigns. Erickson Stock is the work of renowned assignment photographer Jim Erickson. Among the popular categories: Business, People & Lifestyle, Health + Wellness, Travel & Leisure, Landscape & Nature, and Architecture. www.ericksonstock.com



Getty Images/Justin Sullivan

GETTY IMAGES

Getty Images is the most trusted source of visual content in the world; with a preeminent brand and an award-winning image and video collection of over 200 million assets, encompassing the latest global news, sports, celebrity, music and fashion coverage; exclusive conceptual creative images; and the world’s largest commercial archive. Getty Images has the industry’s largest and most experienced Creative research team. Impactful creative imagery from collections such as Prestige and the Lean In Collection ensures creative have the right content to communicate any commercial concept. www.gettyimages.com



PHOTOPRINT

This pioneering agency provides annual subscriptions and single-image purchases at very affordable prices. The company was started in 1996 by creative who understand the cost of doing business in the design world; it’s mission remains providing an affordable solution to the high cost of stock images including several levels of annual subscriptions, and low-priced individual image purchases The library is refreshed with up to 50,000 new images per month. Customer retention and loyalty is extremely high. www.photoprint.com



ARTARENA

ArtArena is a virtual marketplace for digital imagery where graphic designers and other creative professionals have access to a diverse selection of high-quality stock photos, videos and illustrations. Company officials describe the service as “easy to use, super affordable and since we already have a database of carefully selected, licensed media, you’ll save on one of the things you value most – time.” The company is also actively encouraging photographers and designers to post their images on the site for sale, and gives artists freedom to price their own work. www.artarena.com



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ADOBE STOCK

The Adobe Stock collection includes roughly 45 million high-quality images, videos, illustrations, and graphics. Most unique, designers can launch Adobe Stock directly within Creative Cloud desktop software, add watermarked images to their Creative Cloud Libraries, and then access and work with images across multiple desktop tools. Adobe Stock is also available as a standalone service where designers can download, purchase and sell stock images. www.stock.adobe.com

Why Marketers Choose Print:

Reason #9:

PRINT

Is
Meaningful

“At our very core, we are a tactile species,” declares Daniel Dejan, Print & Creative Manager at Sappi Etc. “Our sense of touch is highly developed, and we seek that tactile experience. We need it.”

In fact, the neuroscience of touch has proven that as soon as we touch something – such as a print piece – we begin to feel differently about it. We value it more.*

“If done well,” Dejan explains, “such as with special effects and excellent paper, print is very meaningful to us. It can even become a treasure.”

To get the facts about

PRINT

visit **ChoosePrint.org**.



To learn more about how print's tactility affects us, scan the code or visit <http://tiny.cc/Meaningful>.



*Eagleman, Dr. David, *A Communicator's Guide to the Neuro Science of Touch: Haptic Brain, Haptic Brand*, Sappi North America, 2015.



| 2016 |

AMERICAN PACKAGE DESIGN AWARDS

PACKAGING, POP +
THE INSTORE EXPERIENCE

SPONSORED BY NEENAH PACKAGING

Makers, sellers and marketers are challenged as never before to convey the message, promote the brand, close the deal. Think fragmented audiences, information overload, media clutter, global competition, economic dislocation, changing practices and preferences. Package design and related disciplines are increasingly the difference makers in advancing the brand and influencing the purchasing decision. The outstanding work showcased here — from 200 elite design firms, design departments and production companies — is testimony to this phenomenon. Our annual competition celebrates attractive graphics, of course, but more importantly the power of design to forge an emotional link with the buyer at the moment of truth.



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THE POWER OF PACKAGING

A MESSAGE FROM NEENAH PACKAGING

SPONSOR OF GDUSA'S AMERICAN PACKAGE DESIGN AWARDS

Packaging holds many levels of importance. It's often the first opportunity for a brand to introduce itself to shoppers, it's the last message delivered that can influence a sale, and it is relied upon to protect that coveted item.

So, what sets a premium brand apart in saturated markets, and on overstocked shelves? What packaging attributes best convey the essence of a brand, entice shoppers to interact with a product, and create a memorable impression?

A well-designed package is successful at securing those elusive 'four seconds at shelf' to draw in potential new customers, while creating an experience that triggers brand recall and cultivates repeat customers.

To consumers, the package that holds the product is a direct extension of the brand. Whether a brand uses color, texture, or innovative construction to display its products, the materials used as the foundation for design are key to supporting the brand's premium status. At Neenah, we believe that premium packaging begins with premium papers.

In the world of wines, spirits and breweries, for instance, labels and gift boxes are the tools used to express the character of a brand. A natural-looking, richly textured paper label might tell an authentic story of a local craft brewer, or convey the heritage of an iconic distiller. Or a vineyard may choose to showcase its elegance with a beautifully smooth, bright white label and specialty printing.

For beauty and luxury products, originality and sensory appeal are often the tools of the trade for representing the essence of the brand and the quality of a product. A thick, softly textured box can illustrate a beauty brand's natural product line and environmental mission. Where as a unique folding carton with a brushed metal or snakeskin finish can evoke images of opulence.

Premium brands understand that the un-boxing moment is an important part of the customer experience — for many luxury brands the package itself can even be considered a keepsake.



CUSTOM, BEATER-DYED FOLDING CARTON ELIMINATED UNSIGHTLY WHITE EDGES AND BROUGHT THE PACKAGING OF THE JACK DANIEL'S FAMILY OF BRANDS UP TO THE PREMIUM LEVEL OF THE BRAND ITSELF.

Whether it's a top shelf spirit or a line of luxurious home fragrances, product quality is essential for creating a package durable enough to protect its heavy, yet fragile contents, while at the same time showing a sense of appreciation for the customer's interaction with the brand from the purchase all the way through to the end use.

Neenah understands the power of packaging, its purpose to deliver on a brand's promise and complement the product it holds, and the mission of designers and brand managers to continually think outside the box.

Neenah is honored to once again celebrate the power of packaging, and the creators of the wonderful work showcased in this growing competition. Visit neenahpackaging.com for inspiration, information and samples.



A CUSTOM SOLUTION CREATES HIGH-LEVEL TEXTURE FOR A PREMIUM PACKAGE THAT HAD HIGH-EXPECTATIONS ON PRESS; OFFSET SEVEN COLORS, FOIL-STAMPED AND EMBOSSED.



VINTAGE COLORING AND RUSTIC TEXTURE TELL THE AUTHENTIC STORY OF AN ICONIC HERITAGE BRAND.



A LUXURY, BOTANICAL, HOME FRAGRANCE BRAND EVOKES THE NATURAL WORLD WITH BEAUTIFULLY CONSIDERED DESIGN, COLORED PAPERS AND SPECIALTY PRINTING.

AMERICAN PACKAGE DESIGN AWARDS | BEAUTY + PERSONAL CARE



Design Firm: AM Design & Services, Valrico FL Client: Nourish Beauté
 Title: Nourish Beauté Hair Care Products Designer: Abi Merkle



Design Firm: Anthem Worldwide, New York NY Client: Panasonic
 Title: Men's Grooming Tools Art Director: JP Doyle
 Designers: Dave Carlino, Jennifer Ruzenski Photographer: Sam Kaplan



Design Firm: aruliden, New York NY Client: Hugo Boss
 Title: Hugo Boss: The Scent Art Director: Jake McCabe Principal,
 Industrial Design: Johan Liden Industrial Designer: Nick Burrows



Design Firm: August, New York NY Client: Strivectin Title: Hair Care
 Brand Identity and Packaging Design Creative Director: Jake McCabe
 Associate Creative Director: Nicolle Kasin Photographer: Daniel Lindh
 3D Design Director: Johan Liden Creative Account Manager: Devon Hay



Design Firm: Bex Brands, San Diego CA Title: Kopari Package Design
 Designers: Becky Nelson, Jeremy Dahl, Daniela Anderson



Design Firm: Brigade, Hadley MA Client: Weleda North America
 Title: Weleda Holiday Packaging Executive Creative Director: Kirsten Modestov
 Senior Art Director: Kristen Valle Project Manager: Cara Fox



Design Firm: CBX, New York NY Client: Procter & Gamble
 Title: The Art of Shaving - Lexington Razor Design: CBX



Design Firm: Clorox Creative, Oakland CA Client: Burt's Bees
 Title: Burt's Bees® Baby Bee Redesign Creative Director: Bruce Willardson
 Art Director: Melissa Richards Designers: Julie Colon, Melissa Richards,
 Whitney Lamb

AMERICAN PACKAGE DESIGN AWARDS | BEAUTY + PERSONAL CARE



Design Firm: Clorox Creative, Oakland CA Client: Burt's Bees
 Title: Burt's Bees® BB Cream Creative Director: Bruce Willardson
 Art Director: Melissa Richards Designer: Nicole Lacanglacang



Design Firm: Clorox Creative, Oakland CA Client: Burt's Bees
 Title: Burt's Bees® Holiday Program Creative Director: Bruce Willardson
 Art Director: Melissa Richards Designer: Whitney Lamb



Design Firm: Clorox Creative, Oakland CA Client: Burt's Bees
 Title: Burt's Bees® Target Stores Holiday Program Creative Director:
 Bruce Willardson Art Director: Melissa Richards Designer: Christine Darnell



Design Firm: Clorox Creative, Oakland CA Client: Burt's Bees
 Title: Burt's Bees® Lip Crayon Exclusive Box Creative Director:
 Bruce Willardson Art Director: Melissa Richards Designer: Whitney Lamb



Design Firm: Clorox Creative, Oakland CA Client: Burt's Bees
 Title: Burt's Bees® Lip Stick Creative Director: Bruce Willardson
 Art Director: Melissa Richards Industrial Designer: Lindsay Roberson
 Package Engineer: Jennie Macaluso Production Designer: Nick Dimucci

Design Firm: Clorox Creative, Oakland CA Client: Burt's Bees
 Title: Burt's Bees® Lip Stick Sell-in Tool Kit Creative Director: Bruce Willardson
 Art Director: Melissa Richards Designer: Whitney Lamb



Design Firm: Clorox Creative, Oakland CA Client: Burt's Bees
 Title: Burt's Bees® Renewal Face Care Line Creative Director: Bruce Willardson
 Art Director: Melissa Richards Designer: Nicole Lacanglacang

Design Firm: Clorox Creative, Oakland CA Client: Burt's Bees
 Title: Burt's Bees® Tinted Lip Balm Redesign Creative Director: Bruce Willardson
 Art Director: Melissa Richards Designers: Julie Colon, Whitney Lamb

AMERICAN PACKAGE DESIGN AWARDS | BEAUTY + PERSONAL CARE



Design Firm: Design Incites, Neenah WI Client: Northern Labs, Inc.
Title: Capri Essentials Art Director: Scott Mueller



Design Firm: DISC, Hauppauge NY Client: GF Capital Title: APA Beauty -
APA Pink Art Directors: Natalia Herrera - CMYK + White, Inc.



Design Firm: Established, New York NY Client: Kendo
Title: Marc Jacobs Beauty - KISS POP Creative Director: Sam O'Donahue



Design Firm: HairUwear Inc., Sunrise FL Title: Hairdo Packaging
Art Director: Yasmina Padron Designers: Maria Saenz, Yasmina Padron
Photographer: Juan Algarin Retouching: Dania Gonzalez



Design Firm: Jillian Baco Designs, Tampa FL Client: Fox Trot Soaps
 Title: Package Design and Brand Identity Art Director: Jillian Baco
 Paper: ROYAL SUNDANCE® Felt Finish, learn more at neenahpackaging.com



Design Firm: Liska + Associates, Chicago IL Client: 12 Benefits Group
 Title: 12 Benefits Luxury Haircare Products Art Director: Steve Liska
 Designer: Katie Schweitzer Paper: ESSE® Pearlized White (Perfume Box),
 learn more at neenahpackaging.com



Design Firm: Selena Najman Creative, Greenwich CT Client: High Ridge Brands
 Title: Zest Fruitboost Shower Gels Creative Director: Selena Najman



Design Firm: Smith Design, Morristown NJ Client: Unilever
 Title: Suave Kids Purely Fun Art Director: Glenn Hagen Designer: Gayle Sahler
 Illustrator: Angel Souto

AMERICAN PACKAGE DESIGN AWARDS | BEAUTY + PERSONAL CARE



Design Firm: Stapley Hildebrand, San Francisco CA Client: Unilever North America Title: Suave Body Wash Art Director: Aaron Stapley Designers: Konrad Tse, Cody Brubaker, Inez Perez, Ed Cristman



Design Firm: VP+C, New York NY Client: Farmacy Beauty Title: Farmacy Beauty Package Design Creative Director: Mark Veeder Art Director: Margaret Park Designer: Margaret Park Illustrator: Kei Meguro Photographer: Michael Bloom Paper: ENVIRONMENT®, learn more at neenahpackaging.com



Design Firm: Z&R Design, Woodland Hills CA Client: Kat Von D Beauty Title: Metal Crush Eyeshadow Promotional Box Art Director: Zlata Nikonovskaya



Design Firm: Z&R Design, Woodland Hills CA Client: Marc Jacobs Beauty Title: Coconut Primer Promotional Box Art Director: Zlata Nikonovskaya

AMERICAN PACKAGE DESIGN AWARDS | HEALTH + WELLNESS



Design Firm: Anthem Worldwide, Toronto ON Client: RW Packaging
 Title: PSP GO! Art Director: Helena Yoon Designers: Keri Cadger, Karen Chung



Design Firm: Bailey Brand Consulting and Wegmans In-House Creative Team, Plymouth Meeting PA Client: Wegmans Food Markets Title: Wegmans Organic Skincare Packaging Art Director: Stephen Perry Designers: Eric Yeager, Christian Williamson, Jewell Trappe, Annelise Smith, Liz Scheier
 Illustrator: Stephen Perry



Design Firm: Creative Tonic, Austin TX Client: Aura Title: The Essence of Clean
 Art Director: Michelle Houpp Designer: Tana Cieciora Writer: Craig Lennie



Design Firm: Cyber Graphics, Memphis TN Client: CAJ Food Products, Inc.
 Title: purjus Package Design Art Director: John Davis Designer: Shana Robbins
 Photographer: Ed Emanus

AMERICAN PACKAGE DESIGN AWARDS | HEALTH + WELLNESS



Design Firm: Epsilon, Chicago IL Client: Nature's Way Title: Liquid Fiber
 Redesign Executive Creative Director: Janet Barker-Evans
 Creative Director: Greg Akouris Art Director: Krzysztof Tenenberg



Design Firm: Flood Creative, Irvington NY Client: Four Sigmatic
 Title: Four Sigmatic Package Design Art Director: Stuart Whitworth
 Designers: James Grant, Melissa Piombo



Design Firm: JUICE Pharma Worldwide, New York NY Client: PROPHARMA
 Title: Ubera Packaging Art Director: Anthony Reda Creative Director, Art: Annie Foster
 Creative Director, Copy: Justin Rubin Copywriter: Allison Rudesyle



Design Firm: Kay James Design, Appleton WI Client: Kimberly-Clark
 Title: Kleenex Cares Package Design & Messaging Designers: Nick Neuman,
 Darcey McCormick, Kay James Design Team



Design Firm: Little Big Brands, White Plains NY Client: Akorn Consumer Health Title: Theratears Art Director: John Nunziato Design: Little Big Brands Design Team



Design Firm: Protect-A-Bed, Wheeling IL Client: REM-Fit by Protect-A-Bed Title: REST Collection, CLB Edition (Adjustable Pillow Design By Camille Leblanc-Bazin) Designer: Peter Pecoulas Photography/Video: Stephen Takashima



Design Firm: Rockin' Robin Design Group, Plantation FL Client: Live on Green Title: Slim Bites Package Design Creative Directors: Robin Kupfer, Norma Ezquerro Designer: Robin Kupfer



Design Firm: Russell Creative, San Diego CA Client: Applied Proteomics Title: SimpliPro Colon Test Packaging Creative Director: Don Russell Design Director: Yih-Chi Russell Designer: Tim Mudd

AMERICAN PACKAGE DESIGN AWARDS | HEALTH + WELLNESS



Design Firm: Texas Children's Health Plan, Houston TX
Title: Cold & Flu Defender Kit Designer: Heather Cobb



Design Firm: The Goldstein Group, New York NY Client: Taro Pharmaceuticals U.S.A., Inc. Title: FeverAll Art Director: Brian Hauck
Design: The Goldstein Group Team

AMERICAN PACKAGE DESIGN AWARDS | WINE, BEER + LIQUOR



Design Firm: 5IVE, Minneapolis MN Client: 11 Wells Title: Egberht Gin
 Art Director: Boriana Strzok Designer: Andi Jordt Photographer: Lars Hansen



Design Firm: Ampro Design Consultants, Bucharest Romania Title: Ampro Champagne Bottle
 Art Director: Irinel Ionescu Designer: Lehel Mor Mako Junior Designers: Diana Barbu, Stancu Elena Client Services Director: Mihaela Dumitrescu Senior Account Executive: Alexandru Patru



Design Firm: B+B Marketing Communications, Midland MI Client: Whine. Vino to Vent By. Title: Wine Bottle Label Design
 Art Directors: William Smith, Wendy Traschen Designer: William Smith Copywriter: Bryan Dahl



Design Firm: BOXWOOD, Seattle WA Client: Echo Ridge Cellars Title: Rebranding, Logo, Label and Package Design
 Art Director: Joe Chauncey Designer: Joe Chauncey Illustrator: Joe Chauncey Photographer: Joe Chauncey Paper: CLASSIC® Wine Labels Natural White Felt, learn more at neenahpackaging.com

AMERICAN PACKAGE DESIGN AWARDS | WINE, BEER + LIQUOR



Design Firm: BOXWOOD, Seattle WA Client: Force Majeure Winery
 Title: Second Tier Wine Package Design Art Director: Joe Chauncey Designer:
 Joe Chauncey Illustrator: Joe Chauncey Photographer: Joe Chauncey Paper:
 CLASSIC® Wine Labels BrightWhite Felt, learn more at neenahpackaging.com



Design Firm: BOXWOOD, Seattle WA Client: Vital Winery Title: Pro Bono
 Package Design and Logo for Non-Profit Winery Art Director: Joe Chauncey
 Designer: Joe Chauncey Illustrator: Joe Chauncey Photographer: Joe Chauncey
 Paper: CLASSIC® Wine Labels Bright White Felt,
 learn more at neenahpackaging.com



Design Firm: Brown-Forman Beverages, Louisville KY Client: Chambord Black
 Raspberry Liqueur Title: Chambord Shadowbox Art Director: Sam Gardner
 Designer: Kate Stites Packaging Engineers: Katlin Kramer, Lauren Padussis
 Print Vendor: TPC Printing & Packaging Paper: FiberMark by Neenah
 DORSET® Custom Dyed, learn more at neenahpackaging.com



Design Firm: Ceradini Brand Design, Brooklyn NY Client: Rémy Cointreau
 U.S.A. Title: Rémy Martin V Package Design



Design Firm: CF Napa, Napa CA Client: Jamieson Ranch Vineyard
 Title: Brother Duran Art Directors: David Schuemann, Kevin Reeves
 Designer: Kevin Reeves



Design Firm: CF Napa, Napa CA Client: Sonoma Brothers Distillery
 Title: Sonoma Brothers Art Directors: David Schuemann, Kevin Reeves
 Designer: Antonio Rivera



Design Firm: ChappellRoberts, Tampa FL Client: 3 Daughters Brewing
 Title: 3 Daughters Brewing Can Design Art Director: Mike Beardsley



Design Firm: Constellation Brands Canada, Mississauga ON Client: Inniskillin
 Title: 40th Anniversary Limited Edition Icewine Package Art Directors: Zeke Pesut, Raffaele Rinaldo Photographer: Gibson Smith Photography Paper: FiberMark by Neenah, learn more at neenahpackaging.com

AMERICAN PACKAGE DESIGN AWARDS | WINE, BEER + LIQUOR



Design Firm: Consumer Product Branding, Chico CA Client: Mad River Brewing
 Company Title: Steelhead Extra Pale Ale Art Director: Jason C. Roberson
 Designer: Jason C. Roberson Illustrator: Jason C. Roberson

Design Firm: Craig Valentino Design (CVD), New Windsor NY
 Client: Mill House Brewing Co. Title: Flagship Beer Packaging
 Art Directors: Chris Crocco, Craig Valentino Designer: Craig Valentino



Design Firm: Cult Partners Inc., Oakland CA Client: Winery Exchange
 Title: Field Notes Art Directors: Jeff Hester, Sara Golzari Designers: Jeff Hester,
 Sara Golzari Photographer: Tucker & Hossler Paper: CLASSIC® Wine Labels
 Natural White Felt, learn more at neenahpackaging.com



Design Firm: Cult Partners Inc., Oakland CA Client: Winery Exchange
 Title: G.W. Goodwyn Gin Art Directors: Jeff Hester, Sara Golzari
 Designers: Jeff Hester, Sara Golzari Photographer: Tucker & Hossler
 Paper: CLASSIC CREST® Solar White, learn more at neenahpackaging.com

AMERICAN PACKAGE DESIGN AWARDS | WINE, BEER + LIQUOR



Design Firm: Consumer Product Branding, Chico CA Client: Mad River Brewing
 Company Title: Steelhead Extra Pale Ale Art Director: Jason C. Roberson
 Designer: Jason C. Roberson Illustrator: Jason C. Roberson

Design Firm: Craig Valentino Design (CVD), New Windsor NY
 Client: Mill House Brewing Co. Title: Flagship Beer Packaging
 Art Directors: Chris Crocco, Craig Valentino Designer: Craig Valentino



Design Firm: Cult Partners Inc., Oakland CA Client: Winery Exchange
 Title: Field Notes Art Directors: Jeff Hester, Sara Golzari Designers: Jeff Hester,
 Sara Golzari Photographer: Tucker & Hossler Paper: CLASSIC® Wine Labels
 Natural White Felt, learn more at neenahpackaging.com



Design Firm: Cult Partners Inc., Oakland CA Client: Winery Exchange
 Title: G.W. Goodwyn Gin Art Directors: Jeff Hester, Sara Golzari
 Designers: Jeff Hester, Sara Golzari Photographer: Tucker & Hossler
 Paper: CLASSIC CREST® Solar White, learn more at neenahpackaging.com



Design Firm: Cult Partners Inc., Oakland CA Client: Vintage Wine Estates
 Title: Lady La Femme Art Directors: Jeff Hester, Sara Golzari
 Designers: Jeff Hester, Sara Golzari Photographer: Tucker & Hossler



Design Firm: Cult Partners Inc., Oakland CA Client: Winery Exchange
 Title: Manikay Art Directors: Jeff Hester, Sara Golzari Designers: Jeff Hester,
 Sara Golzari Photographer: Ronnie Poon



Design Firm: Cult Partners Inc., Oakland CA Client: Vintage Wine Estates
 Title: O'Leary Art Directors: Jeff Hester, Sara Golzari Designers: Jeff Hester,
 Sara Golzari Illustrator: Dave Stevenson Photographer: Tucker & Hossler
 Paper: ESTATE LABEL #8, learn more at neenahpackaging.com



Design Firm: Cult Partners Inc., Oakland CA Client: Winery Exchange
 Title: Open Kimono Art Directors: Jeff Hester, Sara Golzari Designers:
 Jeff Hester, Sara Golzari Photographer: Tucker & Hossler
 Paper: CLASSIC CREST® Solar White, learn more at neenahpackaging.com

AMERICAN PACKAGE DESIGN AWARDS | WINE, BEER + LIQUOR



Design Firm: Cult Partners Inc., Oakland CA Client: Vintage Wine Estates
 Title: Tall Dark Stranger Art Directors: Jeff Hester, Sara Golzari
 Designers: Jeff Hester, Sara Golzari Photographer: Tucker & Hossler
 Paper: CLASSIC CREST® Solar White, learn more at neenahpackaging.com



Design Firm: Delevante Creative, Nashville TN Client: Key Brewing Co.
 Title: Key Brewing - On Point Series Art Director: Michael Delevante
 Designer: Michael Delevante Illustrator: Thumb/Bottle Linocut:
 Sunni Crum-Thompson Strategist: Suzanne Nahay



Design Firm: Delicato Family Vineyards, Napa CA Title: HandCraft By Cheryl
 Indelicato Package Design Designer: Kathy Shinn
 Photographer: Noel Barnhurst



Design Firm: Erik Borreson Design, Stevens Point WI Client: Restless Spirits
 Title: Restless Spirits Demon Water Rums Art Director: Erik Borreson
 Designer: Erik Borreson Illustrator: Erik Borreson Papers: ESTATE LABEL® #6
 Pearlized White, learn more at neenahpackaging.com



Design Firm: Forthright Strategic Design, San Francisco CA
 Client: Skinner Vineyards & Winery Title: Smithereens White & Red Blend
 Labels Art Director: Christopher Hayes Designer: Christopher Hayes
 Illustrator: Ece Ciper Photographer: Geoffrey Nilsen Paper: CLASSIC CREST®
 Solar White Felt 70#, learn more at neenahpackaging



Design Firm: Harpoon Brewery, Boston MA Title: Harpoon IPA
 Creative Director: Adam Bailey Designers: Adam Bailey, James Holzman
 Illustrator: James Holzman Copywriter: Liz Melby



Design Firm: Metaphorical Client: Blue Current Brewery Title: Blue Current
 Junmai Ginjo Sake Art Director: Phyllis Ford Artist: Kim Case
 Paper: ESTATE LABEL®, learn more at neenahpackaging.com

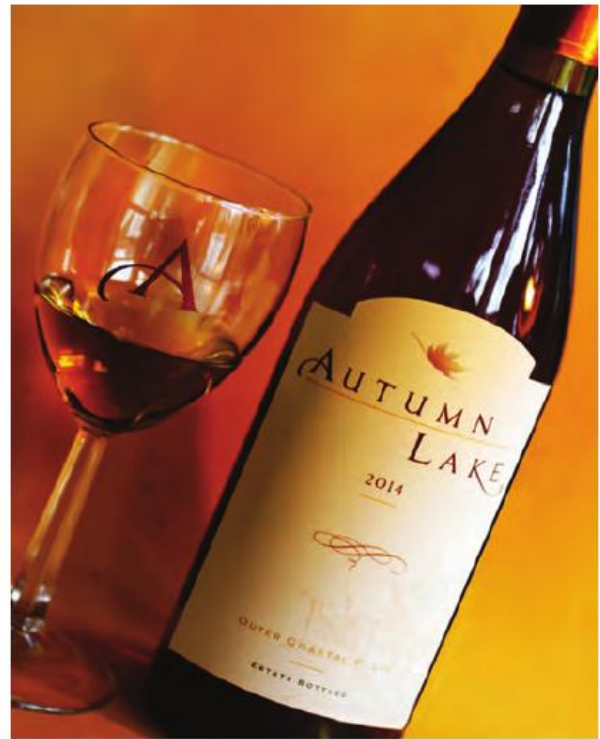


Design Firm: pfw design, Cape Reddick ME Client: Hidden Cove Brewing
 Company Title: Hidden Cove Barrel Aged Series Art Director: Patience
 Williams-Whang Designer: Patience Williams-Whang Illustrator:
 Patience Williams-Whang Photographer: George Barker

AMERICAN PACKAGE DESIGN AWARDS | WINE, BEER + LIQUOR



Design Firm: Proactive Packaging & Display, Ontario CA Client: BJ's Restaurants
 Title: Beer Carriers Art Director: Tom Saputo Designer: Jennifer Phillipson
 Illustrator: George Lange Photographer: Tom Saputo Director of Marketing,
 Proactive Packaging & Display: Charles Pavia



Design Firm: Randi Wolf Design, Glassboro NJ Client: Autumn Lake Winery
 Title: Autumn Lake Wine Label Designer: Randi Wolf Papers: ESTATE LABEL®
 Cream, Laid Finish, learn more at neenahpackaging.com



Design Firm: Safari Sundays, New York NY Client: Carlsberg
 Title: Nox Art Director: Adam Walko Designer: Matt Smirolodo



Design Firm: Sally Morrow Creative, Portland OR Client: Sokol Blosser Winery
 Title: Evolution Wine Art Director: Sally Morrow Designer: Sally Morrow
 Illustrator: Howell Golson Copywriter: David Brooks Paper: ENVIRONMENT®
 White 100 PC, learn more at neenahpackaging.com



Design Firm: Sally Morrow Creative, Portland OR Client: The Walter Collective
 Title: The Walter Collective Gin Art Director: Sally Morrow
 Designer: Sally Morrow Copywriter: Tom Lux Paper: ESTATE LABEL #8,
 learn more at neenahpackaging.com



Design Firm: Saputo Design Inc., Westlake Village CA Client: BJ's Restaurant & Brewhouse
 Title: BJ's Brewhouse Beer Cans Art Director: Tom Saputo
 Designer: Jennifer Phillipson Illustrator: Georgia Lange



Design Firm: Sara Lucas Design, Napa CA Client: Brooke and Randy Hester
 Title: Lightning Wines Art Director: Sara Lucas Designer: Sara Lucas Design
 Photographers: Paul Hadley, Untapped Media Printer: Paragon Label



Design Firm: Soulsight, Chicago IL Client: MillerCoors Title: Blue Moon
 Redesign Art Director: Adam Ferguson Designer: Steve Tedesco

AMERICAN PACKAGE DESIGN AWARDS | WINE, BEER + LIQUOR



Design Firm: Toine Quinn, Kansas City MO Client: Crane Brewing Co.
 Title: Saison Art Director: Toine Quinn Designer: Toine Quinn Illustrator:
 Toine Quinn Paper: BELLA® Label Papers, learn more at neenahpackaging.com



Design Firm: Trinity Brand Group, Berkeley CA Client: Savannah Bourbon Co.
 Title: Savannah Bourbon Design Director: Dexter Lee Designer: Nipon Moua
 Executive Creative Director: Alan Smith



Design Firm: Watermark Design, Charlottesville VA Client: South Street Brewery
 Title: South Street Brewery Label Design Art Director: Darcey Ohlin Lacy
 Designer: Hannah Slagle Illustrator: Hannah Slagle



Design Firm: Watermark Design, Charlottesville VA Client: Upper Shirley
 Vineyards Title: Upper Shirley Vineyards Label Design Art Director:
 Darcey Ohlin Lacy Designers: Jena Thielges, Hannah Slagle

AMERICAN PACKAGE DESIGN AWARDS | FOOD + BEVERAGES



Design Firm: Ampro Design Consultants, Bucharest Romania Client: Intersnack Romania Title: Nutline Redesign Art Director: Irinel Ionescu Designer: Lehel Mor Mako Client Services Director: Mihaela Dumitrescu Senior Account Executive: Alexandru Patru DTP & Prepress Specialist: Adrian Garganciu



Design Firm: Anthem Worldwide, Toronto ON Client: Sun-Rype Products Ltd. Title: SunRype Organic Fruit & Vegetable Snack Art Director: Tracey Ujfalussy Designers: Jennifer Hainer, Karen Chung



Design Firm: Bex Brands Client: Dr. Praeger's Title: Dr. Praeger's Package Design Designers: Becky Nelson, Jeremy Dahl, Daniela Anderson Copywriter: Rebecca Goodberg



Design Firm: Brigade, Hadley MA Client: Vertical Water Title: Vertical Water Packaging Executive Creative Director: Kirsten Modestow Senior Creative: Joe Marden Project Manager: Cate Boram Copywriter: Robert Parker

AMERICAN PACKAGE DESIGN AWARDS | FOOD + BEVERAGES



Design Firm: Carol Sullivan Design, Lawrenceville NJ Client: Kilwins Chocolates Franchise, Inc. Title: Kilwins Chocolate Bars Art Director: Ron Brunette Designer: Carol Sullivan Illustrator: Carol Sullivan Photographer: Scott Paquette



Design Firm: Carol Sullivan Design, Lawrenceville NJ Client: Kilwins Chocolates Franchise, Inc. Title: Kilwins Valentine's Day Boxes Art Director: Ron Brunette Designer: Carol Sullivan Illustrator: Carol Sullivan Photographer: Scott Paquette



Design Firm: Ceradini Brand Design, Brooklyn NY Client: Everpress Juice Inc. Title: Juice From The Raw



Design Firm: Ceradini Brand Design, Brooklyn NY Client: Arthur Schuman Inc. Title: Cello Cheese



Design Firm: Chicago Paper Tube & Can Co., Chicago IL Client: McCreas Candies Title: Rolled Edge Flush Fit Photographers: Rachel Turner, Chicago Paper Tube & Can Co Executive Creative Director: Dan West, Westwerk Associate Creative Director/Designer: Jackie Menth, Westwerk



Design Firm: Coho Creative, Cincinnati OH Client: Meijer Title: Meijer Artisan Bread Chief Creative: Jon Shapiro Senior Design Manager: Jennifer Register



Design Firm: Coho Creative, Cincinnati OH Client: Meijer Title: Meijer Carbonated Soft Drinks Senior Design Manager: Jennifer Register Chief Creative: Jon Shapiro Design Manager: Chris Combs



Design Firm: Coho Creative, Cincinnati OH Client: Meijer Title: Meijer Flavored Tortilla Chips Creative Director: Mike Skrzewski Designer: Monica Lonneman

AMERICAN PACKAGE DESIGN AWARDS | FOOD + BEVERAGES



Design Firm: Costco Wholesale, Issaquah WA Title: Kirkland Signature Specialty Coffees Art Director: Kevin Diegel Designer: Marcy Takahashi-Martin Illustrator: George Abe



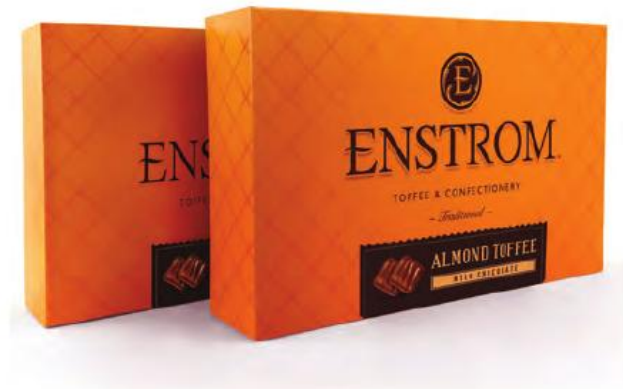
Design Firm: CRP/Sur La Table In-House, Seattle WA Client: Sur La Table Title: Holiday 2015 Candy Tins Art Director: Robb Ginter Designers: Cole Johnston, Jordan Hillyard



Design Firm: Design Incites, Neenah WI Client: Red Barn Family Farms Title: Cūpola Artisan Cheese Art Director: Scott Mueller



Design Firm: Design North, Racine WI Client: TH Foods Title: Harvest Stone Ale House Snack Mix Packaging Art Director: Gwen Granzow Designer: Jane Marcussen Photographer: Glenn Thiesenhusen



Design Firm: Design Resource Center, Naperville IL Client: Enstrom Candies, Inc. Title: Enstrom Packaging Art Director: Don Dzielinski Designer: Matt Clemens



Design Firm: Designer and Gentleman Client: Invitto Title: Okami Matcha Green Tea Powder Art Director: Nikola Vucicevic Designer: Nikola Vucicevic Illustrator: Nikola Vucicevic Photographer: Jelena Vucicevic for Elly Elite



Design Firm: Elements LLC, Branford CT Client: Manjoo Estate Title: Spiced Infused Coconut Water & Juice Blend Packaging Principal & Creative Director: Amy Graver Art Director: Amy Graver Designer: Kathryn Erb Illustrator: Anna Makarova Photographer: Paul Johnson, Paul Johnson Photography Project Manager: Chelsea Lancaster



Design Firm: Ellen Bruss Design, Denver CO Client: Hammond's Candies Title: Hot Cocoa Kit Creative Director: Ellen Bruss Art Director: Ken Garcia Designer: Ken Garcia

AMERICAN PACKAGE DESIGN AWARDS | FOOD + BEVERAGES



Design Firm: Flood Creative, Irvington NY Client: Manifesto Industries
 Title: Element Package Design Art Director: Paula Grant
 Designer: Laurel Gillispie



Design Firm: Flood Creative, Irvington NY Client: The Little Kernel
 Title: The Little Kernel Package Design Art Director: Stuart Whitworth
 Designer: Melissa Piombo Illustrator: Melissa Piombo



Design Firm: Flood Creative, Irvington NY Client: Modern Pop
 Title: Modern Pop Package Design Art Director: Paula Grant
 Designer: Laurel Gillispie



Design Firm: Galileo Global Branding Group, Stamford CT Client: Fresh Direct
 Title: Just Maple Syrup Art Director: Lee Gobbi Designer: Tiffany London



Design Firm: Gill Fishman Associates, Cambridge MA Client: Toscanini's Ice Cream Title: Ice Cream Packaging Art Director: Michael Persons Design: Michael Persons



Design Firm: HMSDesign, Fairfield CT Client: Bigelow Tea Title: Steep by Bigelow Design: HMSDesign Team Photographer: Colin Cooke



Design Firm: HMSDesign, Fairfield CT Client: HP Hood Title: MilkWise Design: HMSDesign Team



Design Firm: Hornall Anderson, Seattle WA Client: General Mills Title: Progresso Cooking Stocks Packaging VP of Design: Michael Connors Designer: Maxwell Churchill Illustrator: Steve Noble Design Director: Peter Anderson Strategy: Euan Fraser Copywriter: Shirley Hendrickson Account Services: Lorna Harrington

AMERICAN PACKAGE DESIGN AWARDS | FOOD + BEVERAGES



Design Firm: Hughes Design Group, Norwalk CT Client: Ferrara Candy Company
 Title: Black Forest Organic Gummies Art Director: Greg Martin
 Designer: Greg Martin



Design Firm: Icon Branding & Design, East Rochester NY Client: Once Again
 Nut Butter Collective Title: Once Again Killer Bee Honey Art Director:
 Steve BonDurant Designer: Steve BonDurant Illustrator: Steve BonDurant



Design Firm: Interbrand, Cincinnati OH Client: Keurig Green Mountain
 Title: Green Mountain Coffee Art Directors: Jamey Wagner, Shelley Scheer
 Designer: Kate Perez Illustrator: Bart Laube Digital Imaging: Ken Kirby
 Implementation Designer: Jody Bergman Strategist: Cindi Jones



Design Firm: International Paper, Conway AR Client: Ball Park
 Title: Ball Park Jerky 3D Promo Pack Art Director: Joy Schaal
 Designer: Joy Schaal Illustrator: Joy Schaal



Design Firm: Jess Glebe Design, Huntingdon Valley PA Client: State Street Honey Title: State Street Honey Packaging Art Director: Jess Glebe Designer: Jess Glebe Illustrator: Jess Glebe Photographer: Jess Glebe Product Photographer: Jesse Alvarez Copywriter: Caitlin Riley



Design Firm: Keurig Green Mountain, Waterbury VT Client: Keurig Green Mountain Title: Rita's & Tina's Art Director: Ryan Dreimiller Designer: Kevin Hern Photographers: Ben Rosenzweig, Armstrong Pitts



Design Firm: Keurig Green Mountain, Waterbury VT Client: Keurig Green Mountain Title: Seraphine Art Director: Ryan Dreimiller Designer: Jeff Ferland Photographer: Steve Bronstein



Design Firm: LAM Design, Pleasantville NY Client: Dunkin' Donuts Title: Dunkin' Donuts Pound of Coffee

AMERICAN PACKAGE DESIGN AWARDS | FOOD + BEVERAGES



Design Firm: LAM Design, Pleasantville NY Client: Pinnacle Foods
Title: Lenders Premium Bagels



Design Firm: LAM Design, Pleasantville NY Client: Kayem Foods Inc.
Title: McKenzie Natural Artisan Deli



Design Firm: Leland Creative, Salem MA Client: Dunkin' Donuts
Title: Multigrain Oatmeal Package Design Art Director: Brent Leland



Design Firm: Levitskie Creative, Hackettstown NJ Client: Schwebel Baking Company
Title: Schwebel's 'taliano Dinner Rolls Art Director: Kristin Levitskie
Designers: Kristin Levitskie, Susie Edwards



Design Firm: Levitskie Creative, Hackettstown NJ Client: Schwebel Baking Company Title: Schwebel's Tailgate Rolls Art Director: Kristin Levitskie Designers: Kristin Levitskie, Susie Edwards



Design Firm: Little Big Brands, White Plains NY Client: 1915 Organic Title: 1915 Organic Package Design Art Director: John Nunziato Design: Little Big Brands Design Team



Design Firm: Little Big Brands, White Plains NY Client: Little Spoon Organic Title: Little Spoon Organic Package Design Art Director: John Nunziato Design: Little Big Brands Design Team



Design Firm: LRXD, Denver CO Client: Natural Sins Title: Natural Sins Chips Packaging Creative Director: Kelly Reedy Designer: Kent Ervin Photographer: Kent Ervin Copywriter: Eric Kiker

AMERICAN PACKAGE DESIGN AWARDS | FOOD + BEVERAGES



Design Firm: Marine Lane, New York NY Client: Sharon's Sorbet
 Title: Sharon's Sorbet Package Design Art Director: Megan Flood
 Designers: Hannah Hillier, Yejin Shin, Kiera Hoefle



Design Firm: Mark Oliver, Inc., Solvang CA Client: Hellas Farms
 Title: Hellas Farms Pistachios Art Director: Mark Oliver
 Designer: Patty Devlin-Driskel Photographer: Mark Oliver



Design Firm: Marketing by Design, Beverly MA Client: Welch's
 Title: Fruit Shot New Product Design Art Director: Steve Martin
 Designer: Kailen Eaker Illustrator: Kailen Eaker



Design Firm: Marketing by Design, Beverly MA Client: Welch's
 Title: Refreshingly Simple New Product Design Art Director: Steve Martin
 Designer: Sandra Button Illustrator: Mike Weppl



Design Firm: McDill Associates, Soquel CA Client: Newstar
 Title: Newstar Pick Me Herb Sleeves Art Director: Melissa McDill
 Designer: Jodi Bearden Illustrator: Jodi Bearden



Design Firm: McDill Associates, Soquel CA Client: Sunview Marketing
 International Title: POW Grape Bags Art Director: Melissa McDill
 Designer: Dave Padron Illustrator: Dave Padron



Design Firm: Mikey's LLC, Port Washington NY Title: Mikey's Muffins
 Art Director: William Heapps Designer: William Heapps
 Photographer: Yoshiki Hagihara



Design Firm: Miloby Idecosystem, New York NY Client: Polar Beverages
 Title: Sparkling Polar Dry

AMERICAN PACKAGE DESIGN AWARDS | FOOD + BEVERAGES



Design Firm: MJR Creative Group, Fresno CA Client: Crunchies Natural Foods LLC Title: Crunchies Packaging Art Director: Nico Dondlinger Designer: Nico Dondlinger Photographer: Kelly Peterson Producer: Bradley Fitzhenry



Design Firm: PepsiCo Design & Innovation, New York NY Client: PepsiCo Title: 7Up Vintage Cans Design: PepsiCo Design & Innovation



Design Firm: PepsiCo Design & Innovation, New York NY Client: PepsiCo Title: Lay's Summer Days Limited Edition Packaging Design: PepsiCo Design & Innovation Photographer: Malika Favre



Design Firm: PepsiCo Design & Innovation, New York NY Client: PepsiCo Title: Pepsi Limited Edition Can China Design: PepsiCo Design & Innovation



Design Firm: PepsiCo Design & Innovation, New York NY
 Client: PepsiCo Title: Pepsi Shanghai Fashion Week Can China
 Design: PepsiCo Design & Innovation



Design Firm: PepsiCo Design & Innovation, New York NY Client: PepsiCo
 Title: Pepsi Homemade Design: Design: PepsiCo Design & Innovation

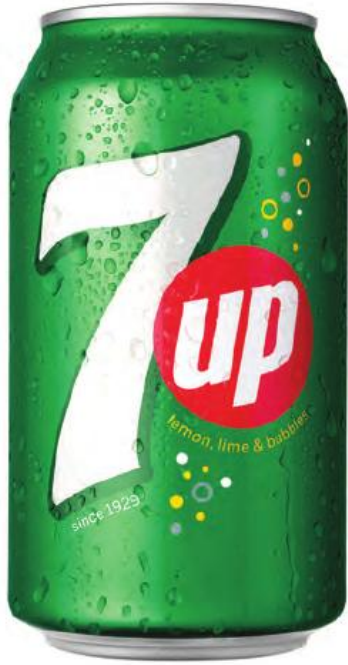


Design Firm: PepsiCo Design & Innovation/Holmes & Marchant, New York NY
 Client: PepsiCo Title: Pepsi Challenge China Design: PepsiCo Design &
 Innovation and Holmes & Marchant



Design Firm: PepsiCo Design & Innovation/Little Fury, New York NY
 Client: PepsiCo Title: Mountain DewShine Photographer: Rebecca Ward
 Design: PepsiCo Design & Innovation and Little Fury

AMERICAN PACKAGE DESIGN AWARDS | FOOD + BEVERAGES



Design Firm: PepsiCo Design & Innovation/Sterling Brands, New York NY
 Client: PepsiCo Title: 7Up Global Visual Identity System Redesign
 Design: PepsiCo Design & Innovation and Sterling Brands



Design Firm: Retail Voodoo, Seattle WA Client: DRY Soda Co
 Title: DRY Sparkling Branding & Packaging Art Director: David Lemley
 Designers: Jessica Lennard, Don Stayner, Dave Phillips, Alicia Mickes, Lesley
 Feldman Illustrator: Stan Shaw Photographer: David Clugston



Design Firm: Retail Voodoo, Seattle WA Client: Hilary's Eat Well
 Title: Hilary's Brand & Packaging Art Director: David Lemley Designers: Jessica
 Lennard, Eric Wyttenbach, Don Stayner Illustrators: Jessica Lennard,
 Don Stayner, Taro Sakita Photographer: 813 Studio



Design Firm: Safari Sundays, New York NY Client: Blue Circle Title: Blue Circle
 Smoked Salmon Art Director: Simone Fabricius Designers: Ilana Addis,
 Hayley Pires Account Manager: Clifford Horowitz



Design Firm: Sally Morrow Creative, Portland OR Client: Small Tea
 Title: Small Tea Packaging Art Director: Sally Morrow Designer: Sally Morrow
 Illustrator: Andrew Holder Copywriter: Austin Howe Paper: CLASSIC LINEN®
 Label Stock, learn more at neenahpackaging.com



Design Firm: Shikatani Lacroix Design Client: PepsiCo Beverages
 VP Creative Director: Kim Yokota Art Director and Senior Image Retoucher:
 Mark Willard Production Director: Murtuza Kitabi Senior Production
 Designer: Steven Hutchinson VP Client Services: Diane Mullane



Design Firm: Sloat Design Group, Petaluma CA Client: Citizen Chef
 Title: Citizen Chef Premium Salads Art Director: Carrie Dufour
 Designer: Emma Williams



Design Firm: Sloat Design Group, Petaluma CA Client: Jane's Dough Foods
 Title: Sonoma Flatbreads Art Director: Carrie Dufour Designer: Andy Yanchunis

AMERICAN PACKAGE DESIGN AWARDS | FOOD + BEVERAGES



Design Firm: Smith Design, Morristown NJ Client: The Hain Celestial Group, Inc
 Title: Garden of Eatin' Cantina Style Art Directors: Glenn Hagen, Melissa Mullin Sadowski Designer: Melissa Mullin Sadowski
 Illustrators: Angel Souto, Ken Kiger



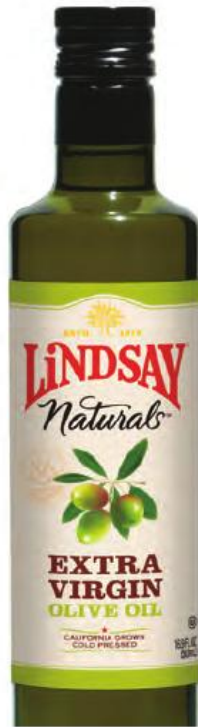
Design Firm: Smith Design, Morristown NJ Client: ITO EN North America Inc.
 Title: Matcha LOVE® Culinary Matcha Package Design
 Art Director: Glenn Hagen Designer: Glenn Hagen Illustrator: Angel Souto
 Photographer: Angel Souto



Design Firm: Stapley Hildebrand, San Francisco CA Client: Community Coffee Company
 Title: Community Coffee Redesign Art Director: Aaron Stapley
 Designers: Inez Perez, Ed Cristman, Konrad Tse, Ryan Herras, Cody Brubaker



Design Firm: Stapley Hildebrand, San Francisco CA Client: Ocean Spray Cranberries
 Title: Craisins Fruit Clusters Art Director: Aaron Stapley
 Designer: Konrad Tse Illustrator: Ben Garvie



Design Firm: Stapley Hildebrand, San Francisco CA Client: Bell Carter Foods
 Title: Lindsay Naturals Olive Oil Art Director: Aaron Stapley
 Designer: Konrad Tse



Design Firm: Sterling Brands, New York NY Client: Bare Snacks
 Title: Bare Snacks Packaging Art Director: Philippe Becker
 Executive Vice President, Design + Innovation: Georgia Thunes



Design Firm: Sterling Brands, New York NY Client: Vermont Smoke & Cure
 Title: Vermont Smoke & Cure Packaging Art Director: Philippe Becker
 Executive Vice President, Design + Innovation: Georgia Thunes



Design Firm: Studio Number One, Los Angeles CA Client: Zevia Title: Zevia
 Celebrations Art Director: Jason Moore Designer: Chris Arellano

AMERICAN PACKAGE DESIGN AWARDS | FOOD + BEVERAGES



Design Firm: Swerve Inc., New York NY Client: Martin's Handmade
 Title: Martin's Handmade Pretzels Identity and Retail Packages
 Art Director: Martin Short Designers: Stephane Krumanacker, Diane Sheridan
 Printer: Tucker Printers



Design Firm: Test Monki, The Woodlands TX Client: Tuty USA Title: Retro Nuts
 Packaging Art Director: Suzy Simmons Designer: Gabby Nguyen Illustrator:
 Yiwen Lu Photographer: Mauricio Ramirez Principal: Brad Petak



Design Firm: TFI Envision, Inc., Norwalk CT Client: Rafael Palomino Restaurant
 Group Title: Sonora Restaurant Gift Card Pack for Costco
 Creative Director: Elizabeth P. Ball Art Director: Elizabeth P. Ball
 Designer: Elizabeth P. Ball Production Artist: Cindy Emmert



Design Firm: The Goldstein Group, New York NY Client: Massimo Zanetti Bever-
 age Group, U.S.A Title: Hills Bros. Coffee Art Director: Brian Hauck
 Design: The Goldstein Group Team



Visualize

A MORE CREATIVE PACKAGING MEDIUM

As a packaging designer you're always looking for inventive ways to support your clients' branding

IN VISUAL PACKAGING, LEADERSHIP STANDS OUT.

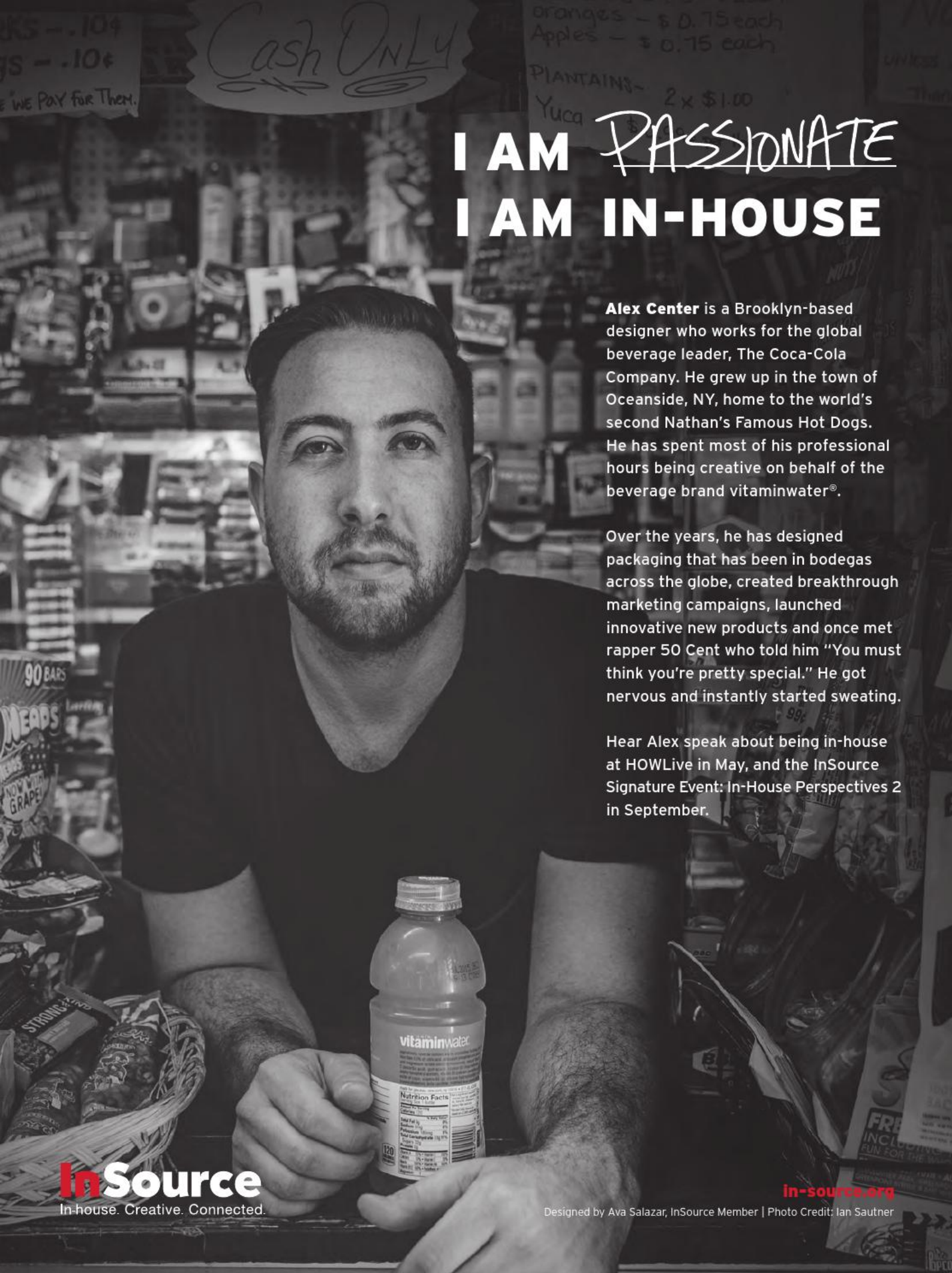
No one has the global scale and experience of HLP Klearfold (we're the world's largest). No one is committing more to technology investment and process innovation. No one is more intent on delivering customer satisfaction.

and to get their products noticed on the shelf. Have you considered printed clear packaging lately? Klearfold® packaging offers many structural design options, all of which showcase products beautifully, create exciting aesthetics, and promote a value-added perception. And well-designed visual packaging has a proven track record of enhancing brand performance. HLP Klearfold is the world's leading producer and will support you with unmatched structural design expertise and with full-color rapid prototyping. And we will support your clients with industry-leading technology and the capacity for large, multinational launches. Let us help you execute your vision for packaging that looks and performs well beyond the ordinary.



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VISUALIZE



I AM PASSIONATE I AM IN-HOUSE

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

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

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

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Designed by Ava Salazar, InSource Member | Photo Credit: Ian Sautner

AMERICAN PACKAGE DESIGN AWARDS | FOOD + BEVERAGES



Design Firm: Trinity Brand Group, Berkeley CA Client: Safeway Inc.
 Title: Lucerne Dairy Farms Creative Director: Paul Kagiwada
 Senior Designer: Mike Johnson



Design Firm: Trinity Brand Group, Berkeley CA Client: The Happy Pear
 Title: The Happy Pear - Pesto Containers Executive Creative Director:
 Alan Smith Senior Designer: Mike Johnson



Design Firm: Ultra Creative, Minneapolis MN Client: General Mills
 Title: Muddy Buddies Designer: Jessica Hill Production: Todd Schneider
 Account: Ty Tonander



Design Firm: Ultra Creative, Minneapolis MN Client: Rocky Mountain Treats
 Title: Rocky MTN Provisions Designer: Jared Welle Production: Krystal Myers-
 Leehy Copy: Eric Forseth Account: Ty Tonander

AMERICAN PACKAGE DESIGN AWARDS | FOOD + BEVERAGES



Design Firm: Ultra Creative, Minneapolis MN Client: General Mills
 Title: Star Wars Packaging Designer: Todd Demulling Production:
 Krystal Myers-Leehy Copy: Tony Johnson Account: Sharon Gorney



Design Firm: Wallace Church & Co., New York NY Client: Nestle USA
 Title: Stouffer's Fit Kitchen Executive Creative Director: Stan Church
 Art Director: John Bruno Designer: Jodi Lubrich Photographer: Charles Schiller



Design Firm: WFM, Shillington PA Client: Pine Valley Foods Title: Crazy About
 Cookies Packaging Art Director: Joshua Samolewicz Designer: Kayla Bryer



Design Firm: WFM, Shillington PA Client: Wolfgang Candy Company
 Title: Greek Yogurt Treats Packaging Art Director: Joshua Samolewicz
 Designer: Kayla Bryer



Design Firm: WFM, Shillington PA Client: Fresh Solutions Network
 Title: Side Delights Roastables Packaging Art Director: Joshua Samolewicz
 Designers: Kayla Bryer, Mike Amole



Design Firm: WhiteSpace, Akron OH Client: SmithFoods Inc. Title: Ajoyo™
 Almondmilk Packaging Associate Creative Director: Susan Breen Designer:
 Ash Engelhardt Copywriter: Annie Murray Account Manager: Denise Copen



Design Firm: Wolf Trap Foundation for the Performing Arts, Vienna VA
 Client: Wolf Trap Executive Chef Chris Faessen Title: Wolf Trap Honey Art Director:
 Sara Shaffer Designer: Erin Lange Photographer: Angelina Namkung



Design Firm: Zack Group LLC, Croton-On-Hudson NY Client: Andros Foods
 Title: Old Virginia Art Director: Jeff Zack Design: The Zack Group Team
 Illustrator: Steve Noble

AMERICAN PACKAGE DESIGN AWARDS | ELECTRONICS + COMPUTERS



Design Firm: aruliden, New York NY Client: WHOOP Title: WHOOP
Principal, Industrial Design: Johan Liden Principal, Brand Vision: Rinah Aruh
Design Director: Brett Tom Sr. Art Director: Rogerio Lionzo
Whoop CEO: Will Ahmed

Design Firm: Belden, Indianapolis IN Client: ICONOCLAST By Belden
Title: ICONOCLAST Cable Box Art Director: Lisa Williams
Designer: Shea Michals Printer: Pat Seats, Printing Partners Indianapolis



Design Firm: Dubbert Creative, Colorado Springs CO Client: Monster, Inc.
Title: SuperStar BackFloat 24k Packaging Art Director: Trevor Dubbert
Designer: Trevor Dubbert

Design Firm: Hub Strategy & Communication, San Francisco CA
Client: Lyve Title: Lyve Packaging Creative Director: Jason Rothman
Designer: Nathan Hinz Illustrator: Nathan Hinz Paper: CLASSIC CREST®
Smooth Cover 130# Solar White, learn more at neenahpackaging.com



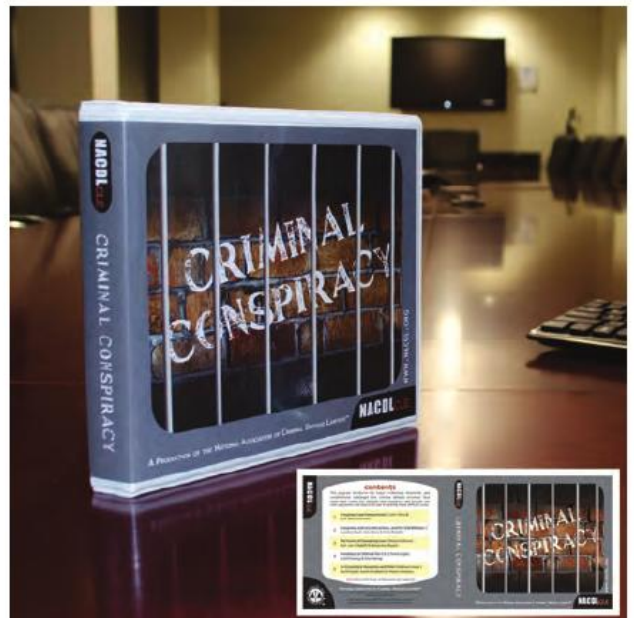
Design Firm: McDill Design, Milwaukee WI Client: U.S. Cellular®
 Title: OnLook™ Digital System Advanced Security Package Design
 Art Director: Michael Dillon Lead Designer: Dave Burkle
 Senior Designers: Kori Zangl Holsten, Mike Mueller



Design Firm: mOdmOd, New York NY Client: Esko Benelux
 Title: Lumi+ Sports Band Art Director: Mark O'Donnell



Design Firm: MonkeyTag, Dallas TX Client: Samsung Telecommunications
 Title: Packaging Concepts Art Directors: Gary Pedroza, Anthony Bearden
 Designer: Lindsey Goldstein Photographer: Armando Perez Paper: CLASSIC®
 Linen, learn more at neenahpackaging.com



Design Firm: National Association of Criminal Defense Lawyers (NACDL), Washington DC Title: NACDL CLE Criminal Conspiracy DVD Package Cover
 Art Director: Catherine Zlomek Designer: Jennifer Renae Waters Product
 Photography: Catherine Zlomek Associate Director for Programs, Business
 Services, and Technology: Gerald Lippert Executive Director: Norman L. Reimer

AMERICAN PACKAGE DESIGN AWARDS | ELECTRONICS + COMPUTERS

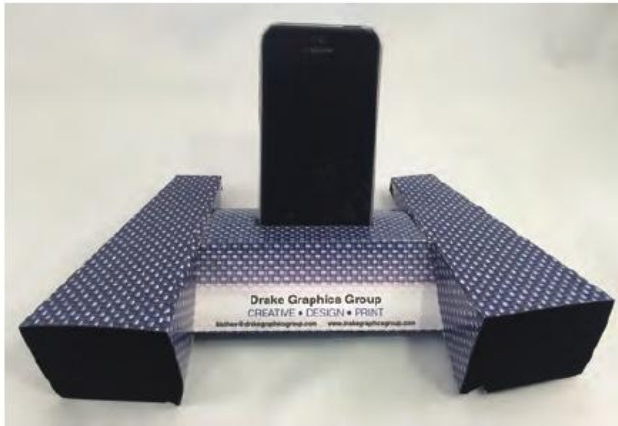


Design Firm: Smith Design, Morristown NJ Client: Nymi Title: Nymi Band
Packaging: Structure and Graphics Art Director: Glenn Hagen
Designer: Miles Hoffmann Illustrator: Angel Souto

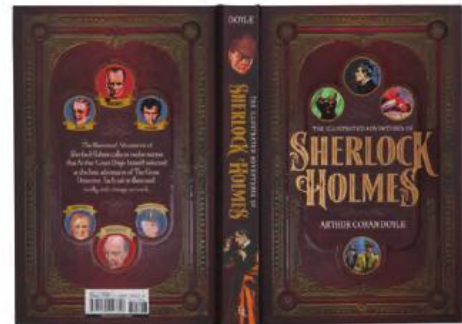
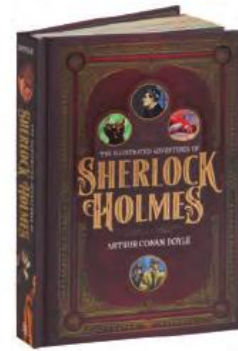


Design Firm: Vectorworks, Inc., Columbia MD Title: Vectorworks 2016 Software
Art Director: Justin Malbrough Designer: Heather Harvey
Photographer: Heather Harvey

AMERICAN PACKAGE DESIGN AWARDS | MUSIC + ENTERTAINMENT



Design Firm: Drake Graphics Group, Lombard IL Title: Phone Desk Speaker Docking Station Art Director: Mathew Behning Designer: Mathew Behning Paper: NEENAH® Folding Board, learn more at neenahpackaging.com



Design Firm: Fall River Press, New York NY Title: The Illustrated Adventures of Sherlock Holmes Art Director: Scott Russo Designer: Scott Russo

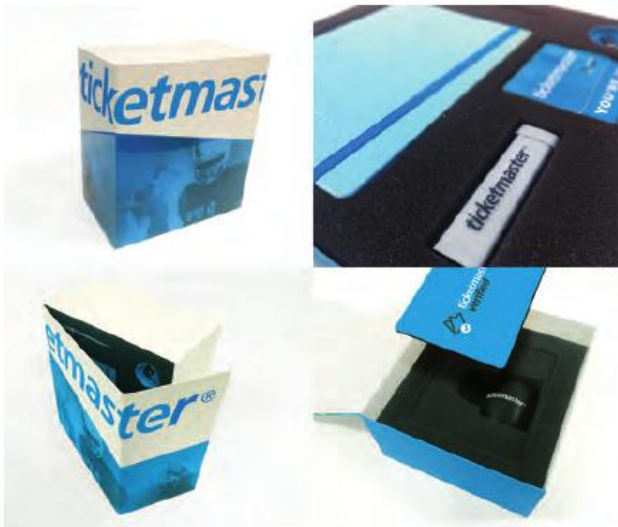


Design Firm: Neat Microphones, Agoura Hills CA Client: Gibson Brands Title: Bee Microphone Series (4 Piece Group) Art Director: Ken Niles Designer: Ken Niles Illustrator: Ken Niles Photographer: Ron Finley



Design Firm: Slick + Slicker Designs, Los Angeles CA Client: Gerry Bryant Title: Chasing the Clouds Away Art Director: Mallory Gazecki Designer: Ernie Vuong Illustrator: Valerie Hennessy

AMERICAN PACKAGE DESIGN AWARDS | MUSIC + ENTERTAINMENT



Design Firm: Ticketmaster, Los Angeles CA Title: New Hire Welcome Box
Creative Director: Mitch Rotter Art Director: Peter Michels Designer: Cliff Little
Illustrator: Cliff Little Photographer: Cliff Little

AMERICAN PACKAGE DESIGN AWARDS | HOME, GARDEN + INDUSTRIAL



Design Firm: 3M Design, St. Paul MN Client: 3M Title: 3M™ Worktunes™ Wireless Hearing Protector Art Direction: 3M Design



Design Firm: Beardwood&Co., New York NY Client: Joy Mangano Title: Joy Mangano Package Design Art Director: Kimberly Dunphy Designers: Andrew Tillotson, Derek Horn, Michael Tyznik, Courtney Deary Strategy Director: Sadie Dyer



Design Firm: Brian Schultz Design, Wildwood NJ Client: IMC/Burpee Title: Burpee® Organic Soils Art Director: Brian Schultz Designer: Brian Capstick Illustration: Brian Schultz Design



Design Firm: Brian Schultz Design, Wildwood NJ Client: IMC/Burpee Title: Burpee® Organic Plant Foods Art Director: Brian Schultz Designer: Brian Capstick Illustration: Brian Schultz Design

AMERICAN PACKAGE DESIGN AWARDS | HOME, GARDEN + INDUSTRIAL



Design Firm: Brian Schultz Design, Wildwood NJ Client: Cenergy USA
 Title: Magic Dirt™ Organic Potting Soil Art Director: Brian Schultz
 Designer: Brian Capstick Illustration: Brian Schultz Design



Design Firm: California Products Corp., Andover MA Client: Modern Paint Group
 Title: Premium Interior Paint & Primer Designer: Nisha Chitrakar



Design Firm: California Products Corp., Andover MA Client: Storm System
 Title: Storm System & Mildew Solution Designer: Nisha Chitrakar



Design Firm: California Products Corp., Andover MA Client: California Paints
 Title: Swimming Pool Paint Designer: Daniele Martin



Design Firm: Clorox Creative, Oakland CA Client: Brita Title: Brita Pitcher Replacement Filters Art Director: Margie Drechsel Designers: Margie Drechsel, Aimiee Iura Illustrator: Augustus Ang Photographer: Ron Essex Production Artist: Sam Jennings



Design Firm: Cubism Group Inc., Dobbs Ferry NY Client: Biaggi Title: Biaggi ZipSak Packaging Art Director: Claire Cowles Designer: Claire Cowles Copywriter: Gina Bruce



Design Firm: Design Incites, Neenah WI Client: Northern Labs, Inc. Title: Goddards Cabinet Makers Wax Art Director: Scott Mueller



Design Firm: Kenney Manufacturing Co., Creative Department, Warwick RI Client: Kenney Manufacturing Co. Title: Kenney Brand Packaging Art Director: Michael Corcoran Designers: Taylor Gallant, Amy Bence, Katie Snape Photographers: Brendan Murtaugh, Rachel Rednor Digital Print Coordinator: Geena Sundaram

AMERICAN PACKAGE DESIGN AWARDS | HOME, GARDEN + INDUSTRIAL



Design Firm: Lansky Sharpeners, Tonawanda NY Title: Urban Tactical Knife Series Art Directors: Christopher Fire, Cheryl Neary Designer: Cheryl Neary Photographer: Cheryl Neary



Design Firm: Peter Hill Design, Minneapolis MN Client: Prime Direct Brands, LLC Title: WindoBully Art Director: Megan Junius Designer: Allison Krogstad



Design Firm: Scoppechio Advertising, Louisville KY Client: GE Appliances Title: Appliance Parts Packaging Art Director: Thomas Gilmore Designer: Jefferson Henault Photographer: Rob Kebbell



Design Firm: Spectrum Brands - Pet, Home & Garden Division, Earth City MO Title: Liquid Fence® Brand Redesign Art Director: Eric Ejchler Designer: Jen Nordman



Design Firm: TFI Envision, Inc., Norwalk CT Client: TrashCo Inc. Title: Flings 2-Pack Trash Bin Packaging for Target Creative Director: Elizabeth P. Ball Art Director: Mary Ellen Butkus Designer: Mary Ellen Butkus Production Artists: Cindy Emmert, Richard Wall



Design Firm: TFI Envision, Inc., Norwalk CT Client: Standard Motor Products Title: Intermotor Trilingual MAF Sensors Packaging Creative Director: Elizabeth P. Ball Art Director: Mary Ellen Butkus Designer: Mary Ellen Butkus Photographer: Standard Motor Products Production Artists: Cindy Emmert, Richard Wall Copywriter: Standard Motor Products



Design Firm: TFI Envision, Inc., Norwalk CT Client: Standard Motor Products Title: Standard Trilingual MAF Sensors Packaging Cartons Creative Director: Elizabeth P. Ball Art Director: Mary Ellen Butkus Designer: Mary Ellen Butkus Photographer: Standard Motor Products Production Artists: Cindy Emmert, Richard Wall Copywriter: Standard Motor Products



Design Firm: The Goldstein Group, New York NY Client: WNA Title: Tableluxe™ Art Director: Brian Hauck Designer: The Goldstein Group Team

AMERICAN PACKAGE DESIGN AWARDS | SPORTS, TOYS + GAMES



Design Firm: Bass Pro Shops, Springfield MO Title: Oculus Phaze
Art Director: Sam Olive Photographer: Chris Short



Design Firm: Costco Wholesale, Issaquah WA Title: Day of the Dead Boy and Girl
Art Director: Heather Day Designer: Mike Schulze



Design Firm: Costco Wholesale, Issaquah WA Title: Holiday Skeleton Spider
Art Director: Heather Day Designer: Ye Paige Huang



Design Firm: Design By Theory Media, Tempe AZ Client: LineDrivePro Trainer
Title: LineDrivePro Packaging Art Director: Jason M. Brown
Designer: Brian Groh



Design Firm: Fisher-Price Friends/Mattel, New York NY Title: Thomas & Friends/DC Superfriends MINIS Art Director: Lisa Allard Designer: Devin Flood Photographer: Tom McWeeney Copywriter: Paul Castiglia Package Structure: John Brandinelli Electrical Engineer: Konstantin Degtyarev



Design Firm: Fisher-Price/Mattel, New York NY Title: Fisher-Price Wooden Toys Art Director: Lisa Allard Designer: Devin Flood Photographers: Brielle Greenberg, Bill Kramer Copywriter: James Soviero Package Structure: Jennifer Hui



Design Firm: Mattel, Inc., El Segundo CA Client: Warner Brothers Title: Batman vs. Superman ComicCon Art Director: Jason Langston Designer: Florence Jo Packaging Engineer: Adam O'Connor Electronics: Peter Teel



Design Firm: Mattel, Inc., El Segundo CA Title: BugRacer Art Director: Jennifer Yang Copywriter: Amanda Egan Engineer: David Lochner

AMERICAN PACKAGE DESIGN AWARDS | SPORTS, TOYS + GAMES



Design Firm: Mattel, Inc., El Segundo CA Client: Matchbox
 Title: Treasure Truck Art Director: Lloyd Bandonillo Copywriter: Tamika Cosen
 Engineer: David Lochner



Design Firm: Mattel, Inc., El Segundo CA Client: Mojang Title: Minecraft Stop
 Motion Movie Maker Art Director: Mark Michaylira Designer: Livia Rouston
 Packaging Engineer: Cody Schroeder-Young Copywriter: Tadd Callies



Design Firm: Mattel, Inc., El Segundo CA Title: View-Master
 Art Director: Eric Josephbek Designer: David Tucker
 Copywriter: Tadd Callies Engineer: Cindy Mason



Design Firm: PSI Group, Williamsport MD Client: Specialty Products
 Title: Lucky Launcher Gun-Dog Kit Designer: Jessi Knipe-Semler



Design Firm: Southern Company, Atlanta GA Title: Southern Company Payne Stewart Award Golf Ball Sleeve Art Director: Vicki Gardocki Designer: Matt Carmack



Design Firm: Uncle Milton Industries, Agoura Hills CA Title: Selected Star Wars Science Packages © & ™ Lucasfilm Ltd. Designer: Jonathan Kent

AMERICAN PACKAGE DESIGN AWARDS | BABIES + CHILDREN



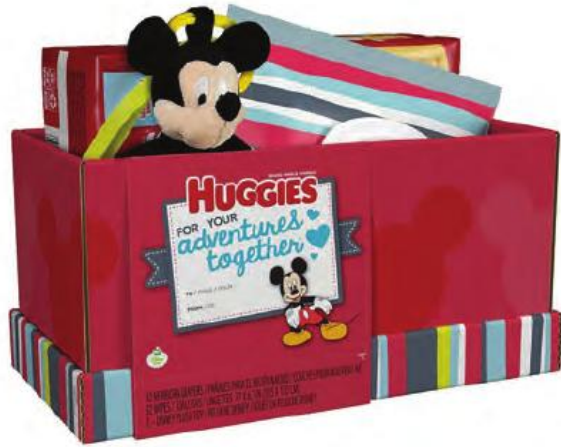
Design Firm: Beardwood&Co., New York NY Client: Happy Family
 Title: Happy Tot Art Director: Kimberly Dunphy Designer: Courtney Deary
 Account Manager: Trey Armstrong

Design Firm: CBX, New York NY Client: TOMY
 Title: The First Years Design: CBX



Design Firm: Graphic Ideation Group-Dorel Juvenile, Foxboro MA
 Title: Cosco® Monster Walker & Maxi-Cosi® Kaia Packaging Creative Director:
 Lynn Dowling Designers: Michelle Masson, Megan Hotchkiss, Scott Horton,
 Tracy Dwyer, Jo Eaton Photographer: Glenn Giese Structure: Jay Dancer
 Copywriter: Mike Slaven

Design Firm: Seventh Generation Creative Department, Burlington VT
 Client: Seventh Generation Title: Free & Clear Baby Wipes Art Director:
 Michael Versluys Designer: Tomlynn Biondo Illustrator: Julianna Brazil



Design Firm: Sterling Brands, New York NY Client: Kimberly-Clark
Title: Huggies Gift Boxes Art Director: Stephanie Krompier Designers: Jennifer Hill, Gabrielle Cuoccio Design Management: Cindy Rosenshein

AMERICAN PACKAGE DESIGN AWARDS | ANIMALS + PETS



Design Firm: Brian Schultz Design, Wildwood NJ Client: Manna Pro
 Title: Corona® Pure-Flex™ Art Direction: Brian Schultz
 Designer: Brian Capstick Illustrator: Brian Schultz Design



Design Firm: Brian Schultz Design, Wildwood NJ Client: Treat Planet
 Title: Dog Treat Gift Tins Art Director: Brian Schultz Designer: Brian Capstick
 Illustration: Brian Schultz Design



Design Firm: CIULLA ASSOC, Chicago IL Client: Hill's Pet Nutrition
 Title: Ideal Balance Crafted Pet Food Line Executive Creative Director:
 Sam J. Ciulla Design Director: Bob Hullinger



Design Firm: Clever Creative, Los Angeles CA Client: Outward Hound
 Title: Outward Hound Packaging Refresh Art Director: Jeff Giniewicz
 Designer: Elise Carlton



Design Firm: Hughes Design Group, Norwalk CT Client: WellPet
 Title: Holistic Drizzles Art Director: Greg Martin Designer: Vivien Heo



Design Firm: Hughes Design Group, Norwalk CT Client: WellPet
 Title: Wellness CORE Air-Dried Art Director: Greg Martin
 Designer: Hughes Staff



Design Firm: Hughes Design Group, Norwalk CT Client: WellPet
 Title: Wellness TruFood Art Director: Barney Hughes Designer: Jamie Teska



Design Firm: Ideas That Kick, Minneapolis MN Client: Born Free Pet Food
 Title: Born Free Dog Food Packaging Art Director: Stefan Hartung
 Designer: Lindsey Bennett

AMERICAN PACKAGE DESIGN AWARDS | ANIMALS + PETS



Design Firm: Incorpmidia, LLC, Bellingham WA Client: Oculus Innovative Sciences, Inc. Title: MicrocynAH Animal Health Designer: Cheung Yong



Design Firm: Little Big Brands, White Plains NY Client: Vetscience LLC Title: Fruitables Bioactive Art Director: Richard Palmer Designer: Little Big Brands Design Team



Design Firm: Mark Topczewski Creative, Waterford WI Client: Emerald Pet Products Title: Smart n' Tasty Brand and Packaging Art Director: Mark Topczewski Designer: Mark Topczewski Illustrator: Skidmore Studio Photographer: MP2 Productions



Design Firm: Marketing by Design, Beverly MA Client: PetEdge Title: Insect Shield Repellent Gear for Pets Art Director: Steve Martin Designer: Steve Martin



Design Firm: Nicté Creative Design, LLC, Panama City FL Client: Lazy Dog Cookie Co. Inc & Dogs on Deployment Title: Operation Dool Overload Treat Package Design Design: Nicté Creative Design Team Photographers: Nicté Creative Design (Treat Box), Just B Photo (Military Member and Pet), A Little Muse Photography (Tea Party Photo) Copy: Nicté Cuevas, Debbie Gaskee, Alisa Johnson, Keith & Amy Augustine, Kaydee Johansen

AMERICAN PACKAGE DESIGN AWARDS | FASHION, APPAREL + ACCESSORIES



Design Firm: Anda Creative, St. Louis MO Client: Dynasty Footwear
 Title: BC Cool & BC Cute Art Directors: Miranda Summers, Amanda Potts
 Designer: Miranda Summers



Design Firm: GDC Industries, Ashland OH Client: BaconShirt.com
 Title: BaconShirt.com Packag Design Art Director: Devon L. Brabeneo
 Designer: Devon L. Brabeneo



Design Firm: Interbrand, Cincinnati OH Client: Oros Title: Oros Apparel
 Art Director: Stephanie McCulloch Designers: Shane Jallick, Katie Carter,
 Stephanie McCulloch Photographers: Jeff Tilford, Chris Hughes Digital
 Imaging: Ken Kirby, Elisabeth Brennan Implementation Designer: Greg Bobay
 Strategists: Christine Sech, Kelsey Anderson



Design Firm: Jessie Michelle Smith-Walters, Port Wentworth GA Title: NTR
 Promotional Packaging Designer: Jessie Michelle Smith-Walters
 Contributor: Jesus Sanchez Paper: ENVIRONMENT® Desert Storm Smooth,
 learn more at neenahpackaging.com



Design Firm: Little Big Brands, White Plains NY Client: Solemates
Title: Cobbler's Couture Art Director: John Nunziato
Design: Little Big Brands Design Team

AMERICAN PACKAGE DESIGN AWARDS | LUXURY PACKAGING



Design Firm: CLL, West Valley UT Client: SilencerCo Title: Invitation Design
 Art Director: Michael Shumway Designer: Michael Shumway Paper:
 CLASSIC CREST® Avalanche White, learn more at neenahpackaging.com



Design Firm: Design Packaging, Inc., Scottsdale AZ Title: Design Packaging
 Introduction Kit Art Director: Evelio Mattos Designer: Rob Repta Photographer:
 Ryan Nelson Structural Designer: John Turner Production: George Bernal



Design Firm: Ellen Bruss Design, Denver CO Client: MCA Denver Title:
 Broad's Banquet Invitation 2015 Creative Director: Ellen Bruss Art Director:
 Ken Garcia Designer: Emily Fitzgerald Illustrator: Emily Fitzgerald



Design Firm: Established, New York NY Client: Coty Title: Marc Jacobs
 Decadence Creative Director: Sam O'Donahue Designer: Peter Ash
 Photographer: Stephanie Dinkel



Design Firm: mOdmOd, New York NY Client: Esko Benelux Title: ALCIS SPORT
Fragrance Art Directors: Mark O'Donnell, Ollie Langridge



Design Firm: Protect-A-Bed, Wheeling IL Client: Protect-A-Bed
Title: NATURALS Bedding Collection Art Director: Nadia Maykova
Designers: Marie Hackert, Nana Freduah, Lian Tan, Randy Robertson



Design Firm: Protect-A-Bed, Wheeling IL Client: Protect-A-Bed Title:
THERM A SLEEP Bedding Collection Designers: Marie Hackert, Nana Freduah,
Lian Tan, Randy Robertson, Peter Pecoulas



Design Firm: SHUNG SHUNG, Rolling Meadows IL Client: Season's
Playing Cards Title: Magna Carta 800th Anniversary Playing Card Set
Art Director: Alexander Chin Designer: Alexander Chin
Illustrator: Alexander Chin Photographer: Alexander Chin

AMERICAN PACKAGE DESIGN AWARDS | LUXURY PACKAGING



Design Firm: VS Studio, New York NY Client: The Art of Edibles Cannabis Collective Title: To Whom It May Cannabis Chocolates Luxury Packaging Art Director: Saloni Soni Designer: Saloni Soni Brand Strategist: Veta Bates

AMERICAN PACKAGE DESIGN AWARDS | PRIVATE LABEL PACKAGING



Design Firm: Anthem Worldwide, Toronto ON Client: Wal-mart Stores Inc.
 Title: Great Value RTE Popcorn Art Director: Marilyn Lewis
 Designer: Steve Van Rooy Illustrator: Mike Wepplo



Design Firm: Eighty Twenty, Pittsburgh PA Client: Blue Marble Brands
 Title: Field Day Line VP Design: Steve Beckman Creative Director: Casey DeCarlo
 Designer: Casey DeCarlo Photographer: Brice Pennington



Design Firm: Eighty Twenty, Pittsburgh PA Client: Sprouts Farmers Market
 Title: Sprouts Dark Chocolate Covered Fruit VP Design: Steve Beckman
 Creative Director: Casey DeCarlo Designer: Riley Hutchins



Design Firm: Eighty Twenty, Pittsburgh PA Client: Sprouts Farmers Market
 Title: Sprouts Potato Chips VP Design: Steve Beckman Creative Director:
 Casey DeCarlo Designer: Karin Langstedt Pearsall

AMERICAN PACKAGE DESIGN AWARDS | PRIVATE LABEL PACKAGING



Design Firm: Galileo Global Branding Group, Stamford CT Client: Giant Eagle
 Title: Giant Eagle Seasonal Line Art Director: Tiffany London
 Designer: Tiffany London



Design Firm: Galileo Global Branding Group, Stamford CT Client: Kmart
 Title: Smart Sense Trail Mix Art Director: Lee Gobbi
 Design: Galileo Global Branding Group



Design Firm: Galileo Global Branding Group, Stamford CT Client: Topp
 Title: Topp Coconut Water Art Director: Tiffany London Designer: Tiffany London



Design Firm: Galileo Global Branding Group, Stamford CT Client: Topp
 Title: Topp CSD Program Art Director: Tiffany London
 Designer: Katherine Morici Mai



Design Firm: Marketing by Design, Beverly MA Client: WinCo Foods
 Title: WinCo Health & Beauty Products Art Director: Tracy LeMere
 Designer: Tracy LeMere



Design Firm: Office Depot, Boca Raton FL Title: Office Depot Brand Multipurpose Paper Promo
 Creative Director: Mary Sarlo Carmichael Designer: Félix Muñiz
 Design Manager: Marjolijn Chung-Elbert, Sr. Production Manager: Carmine Longo
 Production Designers: Erica Englund, Jennifer Schaffer, Terry Coffy
 Print Manager: Sharon Gross Program Manager: Casey Makel
 Copywriter: Ben Lippel



Design Firm: Office Depot, Boca Raton FL Title: Office Depot Brand Color Paper Holiday Promo
 Creative Director: Mary Sarlo Carmichael Designer: Félix Muñiz
 Design Manager: Marjolijn Chung-Elbert, Sr. Production Manager: Carmine Longo
 Production Designers: Jennifer Schaffer, Terry Coffy Print Manager: Sharon Gross
 Program Manager: Casey Makel Copywriter: Ben Lippel



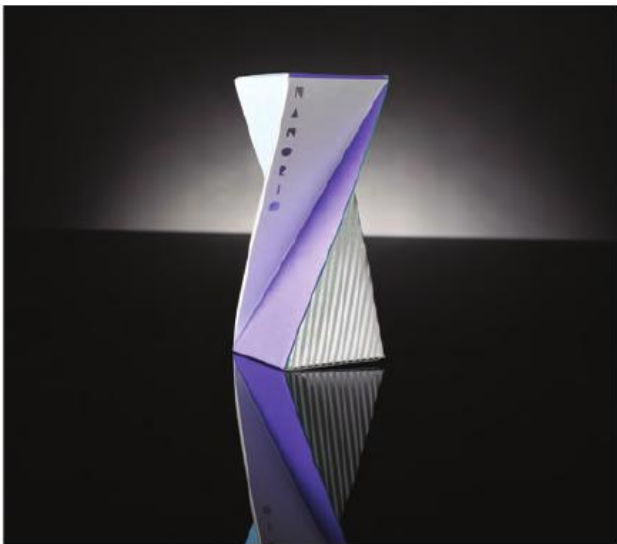
Design Firm: Office Depot, Boca Raton FL Title: Office Depot Brand Copy Paper Promo
 Creative Director: Mary Sarlo Carmichael Designer: Félix Muñiz
 Design Manager: Marjolijn Chung-Elbert, Sr. Production Manager: Carmine Longo
 Production Designers: Erica Englund, Jennifer Schaffer, Terry Coffy
 Print Manager: Sharon Gross Program Manager: Casey Makel Copywriter: Ben Lippel

AMERICAN PACKAGE DESIGN AWARDS | PRIVATE LABEL PACKAGING



Design Firm: Office Depot, Boca Raton FL Title: Highmark Brand Retail Packaging Creative Director: Mary Sarlo Carmichael Designers: Karla Butler, Marie Holloway, Félix Muñoz Photographer: Kristine Evans Sr. Design Manager: Debby Ryan Design Manager: Marjolijn Chung-Elbert Sr. Production Manager: Carmine Longo Production Designers: Erica Englund Jennifer Schaffer, Terry Coffy, Rodrigo Patino Print Manager: Sharon Gross Program Manager: Lynn Hamilton

Design Firm: Office Depot, Boca Raton FL Title: TUL Brand Inline Set Creative Directors: Lou Pokriefka, Mary Sarlo Carmichael Designer: Marie Holloway Photographer: Marc Hickman Photography Sr. Design Manager: Debby Ryan Production Designers: Ludwig Galvis, Felice Minkin Manager, Store & Fixture Development: Ken Kaczmarek Program Managers: Kim Prashell, Mara Vilela Copywriters: Aaron Stoklosa, Ben Lippel Display Manufacture: Samaritan



Design Firm: Print Craft, New Brighton MN Client: Neenah Paper Title: Neenah Paper Twist Box Photographer: Joshua Soper Paper: CLASSIC® Linen Cover Solar White 100C, learn more at neenahpackaging.com



Design Firm: Rule29, Geneva IL Client: U.S. Fund for UNICEF Title: Inspired Gift Cards Art Director: Justin Ahrens Designer: Dawn Bjork



Design Firm: Topco Associates, Elk Grove Village IL Title: @ease Frozen Foods
Packaging Art Director: Shelbi Sturges Designer: Tina Truskowski
Photographer: DeForest Group

AMERICAN PACKAGE DESIGN AWARDS | P-O-P, POSTERS + SIGNS



Design Firm: ArtHouse Design, Denver Co Client: Whole Foods Market
 Title: Whole Foods Market: Belmar Art Directors: Megan Charles, Paul Jarvis
 Designers: Evan Bethel, Megan Charles, Zach Kotel, Brittany Sparks
 Illustrators: Evan Bethel, Megan Charles, Zach Kotel, Brittany Sparks
 Photographer: Brittany Sparks



Design Firm: ArtHouse Design, Denver Co Client: Whole Foods Market
 Title: Whole Foods Market: Cherry Creek Art Directors: Marty Gregg, Julie Joyce,
 Megan Charles, Paul Jarvis Designers: Megan Charles, Zach Kotel, Beth Rosa
 Illustrators: Brittany Sparks, Megan Charles, Beth Rosa
 Photographer: Brittany Sparks Fabricators: Nicomia, Ad Light & Sign



Design Firm: Asurion, Bridgewater NJ Client: DirecTV Title: DirecTV Q4
 Holiday Contest Creative Director: John Elter Art Director: Amy Latham
 Project Manager: Lauren Carver Copywriter: Paula Ernst



Design Firm: Blue Bumble Creative, Littleton MA Client: Comcast
 Title: XFINITY Language Cubes Art Director: Julie Lim
 Designer: Justin Johnson Illustrator: Justin Johnson

AMERICAN PACKAGE DESIGN AWARDS | STUDENTS



School: Auburn University, School of Industrial + Graphic Design, Auburn AL
 Title: Von Mauler & Sons Hot Sauce Designer: Emily Prestridge Illustrator:
 Emily Prestridge Photographer: Emily Prestridge Professor: Robert Finkel
 Paper: ENVIRONMENT@ Desert Storm, Smooth Label,
 learn more at neenahpackaging.com



School: Auburn University, School of Industrial + Graphic Design, Auburn AL
 Title: Pieces, Educational Toy Designer: Morgan Smith



School: Auburn University, School of Industrial + Graphic Design, Auburn AL
 Title: Pretty Patties Dessert Cafe Designer: Paige Corkery Photographer: Paige
 Corkery Art Director/Professor: Kelly Bryant Paper: FOX RIVER SELECT@
 Arctic White, learn more at neenahpackaging.com



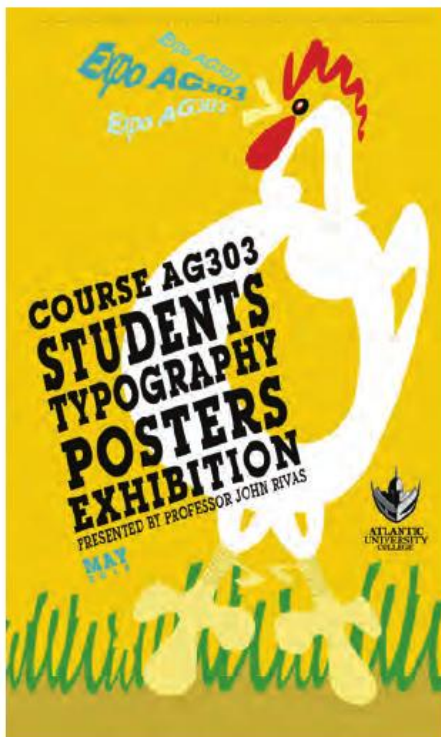
School: Auburn University, School of Industrial + Graphic Design, Jacksonville
 FL Title: Stromae Live Recording LP Designer: Kristen Harlin Photographer:
 Kristen Harlin Professor/Art Director: Ross Heck Paper: CLASSIC CREST@
 Avalanche White, learn more at neenahpackaging.com



Design Firm: Brigade, Hadley MA Client: SVEDKA Vodka Title: SVEDKA Vodka
 Holiday POP Executive Creative Director: Kirsten Modestow
 Designers: Dave Grasso, Hali Miller, Joe Marden
 Creative Services Director: Robert Parker



Design Firm: John Rivas Publicidad, San Juan PR Title: Expo Package Design
 DG507 Presented by Professor John Rivas at Atlantic University Poster
 Art Director: John Rivas Designers: John Rivas, Hilda Munoz
 Illustrator: John Rivas Printer: HERA Printing Corp. Paper: STARWHITE®
 Paper, Cover, learn more at neenahpackaging.com



Design Firm: John Rivas Publicidad, San Juan PR Title: Expo AG303
 Typography Presented by Professor John Rivas at Atlantic University Poster
 Art Director: John Rivas Designer: John Rivas Illustrator: John Rivas
 Printer: HERA Printing Corp. Paper: STARWHITE® Paper, Cover,
 learn more at neenahpackaging.com

AMERICAN PACKAGE DESIGN AWARDS | HANGTAGS, LABELS + SHOPPING BAGS



Design Firm: Bass Pro Shops, Springfield MO Title: White River Fly Shop
Art Director: Sam Olive



Design Firm: Carol Sullivan Design, Lawrenceville NJ Client: Kilwins Chocolates Franchise, Inc. Title: Kilwins Shopping Bags Art Director: Ron Brunette
Designer: Carol Sullivan Illustrator: Carol Sullivan
Photographer: Scott Paquette



Design Firm: Naked Binder Hang Tags, Des Moines IA Client: Naked Binder
Title: Woodie Hangtag Art Director: Scott Thornton Designer: Scott Thornton -
Design Grid Production: Corporate Image Paper: ENVIRONMENT®
Desert Storm, learn more at neenahpackaging.com



Design Firm: Sparc, Inc., Winnetka IL Client: KOVET Boutique Title: KOVET Boutique Hangtag Art Director: Richard Cassis Designer: Richard Cassis
Paper: STARWHITE® Papers Tiara Smooth #170 Cover,
learn more at neenahpackaging.com

AMERICAN PACKAGE DESIGN AWARDS | LOGOS, IDENTITY + BRANDING



Design Firm: Ampro Design Consultants, Bucharest Romania Client: Penny/XXL Megadiscount Title: Non Food Outlet Art Director: Irinel Ionescu Designer: Caitlin Baciu Client Services Director: Mihaela Dumitrescu Senior Account Executive: Alexandru Patru DTP & Prepress Specialist: Danubia Birzu



Design Firm: Asurion, Bridgewater NJ Client: Target Title: Target Protect National Rollout Creative Director: John Eiter Art Directors: Amy Latham, Vi Hannett Copywriter: Mark Wolf



Design Firm: Globoforce, Southborough MA Title: The Hello Box Creative Director: Jessica Klay Art Director: Jennifer Perry Designer: Lisa Hoff Content: Sarah Payne Project Management: Stacey Hinckley



Design Firm: Hagopian Ink, West New York NJ Title: Your Time To Shine Candle Packaging and Collateral Art Director: Christina Hagopian Designer: Cayla Ferrante Illustrator: Cayla Ferrante Paper: OXFORD® Papers, 80C White + Smooth Label, learn more at neenahpackaging.com

AMERICAN PACKAGE DESIGN AWARDS | LOGOS, IDENTITY + BRANDING



Design Firm: Integrated Printing & Graphics, New York NY Client: Hudson Group Title: Chicago Midway RFP Art Director: Steve Goulbourne

Design Firm: Integrated Printing & Graphics, New York NY Client: DUFREY Title: Minneapolis-Saint Paul International RFP Art Director: Steve Goulbourne



Design Firm: Russell Shaw Design, Atlanta GA Client: Dixon Rye Title: Dixon Rye Store Identity Art Director: Russell Shaw Designer: Russell Shaw Illustrator: Russell Shaw Photographer: Sarah Dorio Copywriters: Bradley Odom, Russell Shaw, Anne Seymour Production Partners: Mama's Sauce, City Paper Company, Iron Is King, Atlas Match, ASAP Signs, Simon Stamps Papers: CLASSIC CREST® Solar White 130 lb (Hang Tags/Labels), CLASSIC CREST® Avon Brilliant White (Stationery, Cards), CLASSIC CREST® Antique Gray (Envelopes), learn more at neenahpackaging.com

Design Firm: Shook Kelley, Los Angeles CA Client: Lucky California Title: Lucky California Branding Art Director: Sabrina Fan Designers: Meina Co, Yusuke Yokoyama

AMERICAN PACKAGE DESIGN AWARDS | LOGOS, IDENTITY + BRANDING



Design Firm: Shook Kelley, Los Angeles CA Client: Reasor's
 Title: Reasor's Cookhouse Art Director: Sabrina Fan Designers: Jon Cairns,
 Sabrina Fan, Yusuke Yokoyama



Design Firm: Spirez Communications Inc., Des Moines IA Client: Wall Protex
 Title: Wall Protex Box Creative Directors: Jeffrey James, John Higgins
 Designer: Diane Hall Production: Corporate Image



Design Firm: Test Monki, The Woodlands TX Client: Hutti's 5 Free-Fire Grill
 Title: Instore Branding Art Director: Suzy Simmons Designers: Gabby Nguyen,
 Ywen Lu Principal: Brad Petak



Design Firm: TFI Envision, Inc., Norwalk CT Client: Goodwill of Western &
 Northern Connecticut Title: Retail Store Interior Creative Director: Elizabeth P.
 Ball Art Director: Mary Ellen Butkus Designer: Mary Ellen Butkus Copywriters:
 Aimee Silk, Roy Barker Production Artists: Cindy Emmert, Richard Wall
 Signage Production: Granata Sign, LLC Printer: Granata Sign, LLC

AMERICAN PACKAGE DESIGN AWARDS | LOGOS, IDENTITY + BRANDING



Design Firm: Topco Associates, Elk Grove Village IL Client: Topco Associates
 Title: Sweet P's Sales Kit Art Director: Shelbi Sturges
 Designer: Tina Truskowski Photographer: DeForest Group



Design Firm: VS Studio, New York NY Client: The Art of Edibles Cannabis Collective
 Title: To Whom It May Cannabis Chocolates Branding
 Art Director: Saloni Soni Designer: Saloni Soni Brand Strategist: Veta Bates



Design Firm: Wallace Church & Co., New York NY
 Title: Tangram Tuna Party Invite 2015 Art Director: Stan Church
 Designer: Tanawat Pisanuwangse

AMERICAN PACKAGE DESIGN AWARDS | STUDENTS



School: Arizona State University, Tempe AZ Title: Green Tea Package of Self-introduction Art Director: Sara Suzuki Designer: Sara Suzuki Illustrator: Sara Suzuki Photographer: Sara Suzuki



School: Auburn University, School of Industrial + Graphic Design, Auburn AL Title: Milkmen Co-operative Designer: Elizabeth Hildreth Photographer: Elizabeth Hildreth Professor: Robert Finkel Paper: CLASSIC CREST® Avon Brilliant White, Stipple, learn more at neenahpackaging.com



School: Auburn University, School of Industrial + Graphic Design, Auburn AL Title: Nancy's Garden: Organic Baking Cocoa Art Director: Courtney Windham Designer: Charlotte Weaver Illustrator: Charlotte Weaver Art Director/Professor: Courtney Windham Paper: ENVIRONMENT® Ultra Bright White, learn more at neenahpackaging.com



School: Auburn University, School of Industrial + Graphic Design, Jacksonville FL Title: St. Louis Pretzel Company Designer: Kristen Harlin Art Director/Professor: Ray Dugas Paper: CLASSIC CREST® Natural White Laid Smooth, learn more at neenahpackaging.com



Design Firm: Chris Cavatorta, Arlington MA Title: Eternal Flame Coffee
 Designer: Chris Cavatorta Paper: NEENAH® FOLDING BOARD Kraft Vellum,
 learn more at neenahpackaging.com



School: Drexel University, Antoinette Westphal College of Media Arts & Design, Philadelphia PA Title: Steve Madden Packaging Design
 Designer: Alyssa Vance Instructor: Sandy Stewart



School: Drexel University, Antoinette Westphal College of Media Arts & Design, Philadelphia PA Title: Quality Caffeine Coffee Grinder Kit
 Designer: Karen Yee Instructor: Jody Graff



School: Drexel University, Antoinette Westphal College of Media Arts & Design, Philadelphia PA Title: Eastern Mountain Sports Gift Packaging
 Designer: Karen Yee Instructor: Jody Graff

AMERICAN PACKAGE DESIGN AWARDS | STUDENTS



School: Drexel University, Antoinette Westphal College of Media Arts & Design, Philadelphia PA Title: Are You OK? Packaging Design
Designer: Nick Massarelli Instructor: Sandy Stewart



School: Kutztown University, Stroudsburg PA Title: LUCID Dream Inducing Chocolates Designer: Malia Balas Illustrator: Malia Balas Photographer: Malia Balas Art Director/Professor: Vicky Melony Paper: ENVIRONMENT Ultra Bright White 100C, learn more at neenahpackaging.com



School: MassArt - Massachusetts College of Art and Design, Philadelphia PA Title: Freddie Mercury Bohemian Bars Designer: Michael Georgeson
Illustrator: Michael Georgeson Instructor: John Soares



Design Firm: Pedro Moreno, Pleasanton TX Title: Blue Water Lily Designer: Pedro Moreno Paper: ROYAL SUNDANCE® Felt Finish, learn more at neenahpackaging.com



School: Pennsylvania College of Art and Design, Lancaster PA
 Title: Micro Chips Packaging Designer: Andrew Kinsey Chair of Graphic Design:
 Pamela Barby Art Director/Instructor: Tom Newmaster



School: Pennsylvania College of Art and Design, Lancaster PA
 Title: James & Lourdes Glove Packaging Designer: Lauren Carbone
 Chair of Graphic Design: Pamela Barby Art Director/Instructor: Tom Newmaster



School: Portfolio Center, Atlanta GA Title: Free Spirit Brandy
 Designer: Danielle Tobin Photographer: Peter Hobbs Instructor: Hank Richardson



School: Portfolio Center, Atlanta GA Title: Converse Shoe Packaging
 Designer: Leah Ayer Photographer: Peter Hobbs Instructor: Hank Richardson

AMERICAN PACKAGE DESIGN AWARDS | STUDENTS



School: Renee McKellar, Nene Productions, Saugus CA Title: BE Wine
 Redesign Art Director: Renee McKellar Designer: Renee McKellar
 Paper: CREATIVE COLLECTION™ Chalice Silver 65C,
 learn more at neenahpackaging.com



School: Savannah College of Art & Design, Savannah GA
 Title: Rogue Ale - Mom Revolution - Small Batch Designer: Tony Baker II
 Illustrator: Tony Baker II Photographer: Tony Baker II
 Professor: Michael Whitney



School: Savannah College of Art & Design, Savannah GA
 Title: Little Necessities Designer: Meredith Cox Illustrator: Meredith Cox
 Photographer: Meredith Cox Professor: Michael Whitney



School: Savannah College of Art & Design, Savannah GA
 Title: W+M Hipster Home Improvement Kit Designer: Frank Alcock Illustrator:
 Frank Alcock Photographer: Frank Alcock Professor: Michael Whitney



School: Savannah College of Art & Design, Chevy Chase MD
 Title: Atomic Gin Designer: Peter Gandal Illustrator: Peter Gandal
 Photographer: Peter Gandal Professor: Michael Whitney



School: Savannah College of Art & Design, Savannah GA Title: Nav-Go:
 The Solo Women's Survival Guide Art Director: Alia Knowlan Designer: Alia
 Knowlan Illustrator: Alia Knowlan Photographer: Alia Knowlan



School: Savannah College of Art & Design, Savannah GA
 Title: The Holy Bagel Art Director: Alia Knowlan Designer: Alia Knowlan
 Illustrator: Alia Knowlan Photographer: Alia Knowlan



School: Savannah College of Art & Design, Savannah GA Title: MILK
 Art Director: Jane Koo Designer: Jane Koo Illustrator: Jane Koo
 Photographer: Jane Koo

AMERICAN PACKAGE DESIGN AWARDS | STUDENTS



School: Savannah College of Art & Design, Savannah GA Title: Way To Infinity: The Works Of Yayoi Kusama Art Director: Nayoung Kim Designer: Nayoung Kim Illustrator: Nayoung Kim Photographer: Nayoung Kim



School: Savannah College of Art & Design, Savannah GA Title: Imprint Letterpress Kit Designer: Marisa Taphouse Illustrator: Marisa Taphouse Photographer: Marisa Taphouse Professor: Michael Whitney



School: Savannah College of Art & Design, Savannah GA Title: Rook Designer: Danielle Torres Illustrator: Danielle Torres Photographer: Danielle Torres



School: Savannah College of Art & Design, Savannah GA Title: Project Turn Around Designer: Jordan Wright Illustrator: Jordan Wright Photographer: Jordan Wright Professor: Michael Whitney



School: TCU - Texas Christian University, Fort Worth TX Title: Hidden Crown Body Creme Packaging Designer: Kendall Smith Illustrator: Kendall Smith Photographer: Kendall Smith Art Director/Professor: Lewis Glaser Paper: ROYAL SUNDANCE® 100# Cover White, learn more at neenahpackaging.com



School: The Creative Circus, Atlanta GA Title: FreeMee Dolls Designer: Karine Jouhet Photographer: Kenneth Richards



School: University of Central Oklahoma, Edmond OK Client: NYC Zoo Title: Urban Doody Designers: Naoma Serna, Staffan Widstrand, Nickolay Lamm, Mike Andrew Paper: CLASSIC CREST® Avalanche White, learn more at neenahpackaging.com



School: University of Texas at Arlington, Richardson TX Client: Coord Candies Company Title: Coord Candies Art Director: Susan Nguyen Designer: Susan Nguyen Illustrator: Susan Nguyen Photographer: Susan Nguyen Paper: CLASSIC CREST® Epic Black #130 Cover, learn more at neenahpackaging.com

AMERICAN PACKAGE DESIGN AWARDS | STUDENTS



School: Webster University, Baltimore MD Title: Ink Series Sustainable Packaging Art Director: Daniel Frumhoff Designer: Daniel Frumhoff
 Illustrator: Daniel Frumhoff Photographer: Hayden Molinarolo
 Professor: Brian Woolbright Paper: CLASSIC CREST® Avalanche White Cover Smooth, learn more at neenahpackaging.com



School: Woodbury University, Burbank CA Title: Dog Gone It: Portable Canine Cuisine Designer: Ben Hoffman



School: Woodbury University, Burbank CA Title: Splash Water Bottle Packaging Designer: Natalie Krakirian



School: Woodbury University, Burbank CA Title: Hair of the Dog: Hangover Cure Designer: Trevor McHugh

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WHY MARKETERS SHOULD CHOOSE PRINT, REASON #9: PRINT IS MEANINGFUL

BY GERRY BONETTO

A beautifully-designed magazine, a treasured book, a store catalogue that inspires or a special holiday card from a loved one. Print is meaningful to us. To understand why this is true, we need not look further than our hands.

“Haptics,” or the science of touch, explores how what we touch can influence our perceptions both consciously and unconsciously. As it turns out, and as Sappi North America and Dr. David Eagleman explain in the new book, *A Communicator’s Guide to the Neuroscience of Touch: Haptic Brain, Haptic Brand*¹ more than half the brain is devoted to processing sensory experience and much of that sensory receptivity focuses on touch. “At our very core we are a sensual, tactile species,” states Daniel Dejan, Print & Creative Manager at Sappi, “And, although we have touch receptors that cover our bodies, our hands are some of our most metabolically expensive real estate on our bodies with 2,000 neurosensors in just our fingers alone.”

Our hands are communicative tools that we use to receive tactile information, which can color what we experience and understand. How things feel to us drives our thoughts and behaviors. To touch a thing is to trigger a reaction — as soon as we do, we begin to feel differently about it.

Interestingly:

“We begin to feel we own it, and research shows that makes us value it more. It is called the Endowment Effect...and it is so strong that the suggestion of ownership is enough to make us feel possessive ...Scientific studies show that people who merely touch an object, or even imagine touching it, begin exhibiting a sense of ownership. Touching something else (like a paper catalog)...can be a cognitive surrogate for touching the object itself.”²

While digital media can be useful in certain contexts, quality coated paper has an impactful Endowment Effect because it engages our sense of touch. Interacting with print allows us to experience meaningful messages through our fingertips. Enhanced memory and comprehension are additional benefits with the printed form. Studies have shown that people understand and remember what they read on paper better than what they read on a screen. Researchers think that it is paper’s physicality that explains this discrepancy. Overall, paper is better than a screen for three reasons: it makes content more intuitively navigable; it facilitates better mental “mapping” of information; and reading on paper drains fewer of our cognitive resources,

making retention easier.⁽³⁻⁵⁾ This is because paper is a physical, tangible medium.

Studies show that when we read on paper we also process information differently and thereby sustain a deeper level of interest.⁶ Online reading is often purposeful and utilitarian. But, when presented with ink on paper, our heart rate slows down, our blood pressure goes down, and we go back to reading the way we’re taught when we were children. But, even more than our bodily response, paper communication also directs attention and working memory much differently, with a resulting increase in what neuroscientist’s identify as knowledge rather than recall. As Dejan points out, “Even digital natives are more likely to remember something longer when they read it on paper.”⁷

“As creative professionals and communicators, the power of touch is an important concept to understand and embrace, especially as we consider material selection,” Dejan explains. “In a 2015 Eagleman Lab study, we learned that high-quality paper leaves a lasting brand impression and delivers better name recall by a factor of 3:1. High-quality paper, more than online or low-quality paper, increases our ability to notice, understand and remember. So, as we work to develop meaningful and memorable engagements with our audience, clients and customers, it’s important to know that the method of communication can impact response, and the use of high-quality paper can truly change the end result.”

1. Sappi North America, Eagleman, Dr. David, *A Communicator’s Guide to the Neuroscience of Touch: Haptic Brain, Haptic Brand*, Sappi North America, 2015
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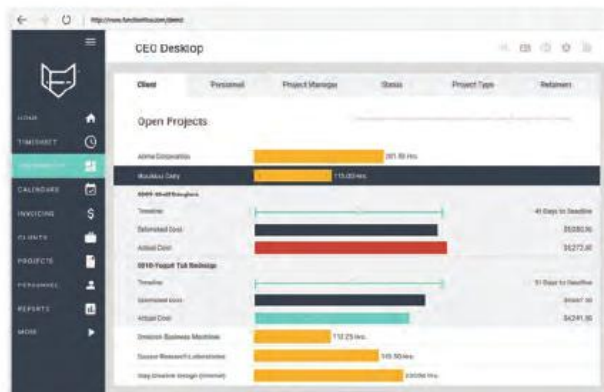
GERRY BONETTO is VP Government Affairs for Printing Industries Association, Inc. of Southern California (PIASC) and a Choose Print content provider. PIASC is the trade association for the graphic arts community in Southern California. Founded in 1935 and incorporated in 1944, today, PIASC is the largest 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

FUNCTIONFOX MARKS 15 YEARS WITH BRAND REFRESH AND NEW INTERFACE

FunctionFox Systems has launched their new branding and user interface this week, in part to celebrate fifteen years of serving creative companies and inhouse marketing teams. The firm is a leading provider of online time tracking, project management, and invoicing tools.

“We are the first to admit it was time for an evolution in terms of our look and interface,” said Corina Ludwig, FunctionFox president. “We’ve been hearing that FunctionFox features are excellent, the look of the product didn’t reflect our deep knowledge and roots in the design world.”

The new look is light, airy, and uncluttered, and reinforces the values of simplicity, integrity and performance. The visual interface uses a clean structured grid with subtle shading and icon accents that simplifies and instinctively guides how people move through the software.



Additionally, the rebrand includes a move to simplify product names by extending the FunctionFox name across all versions of the software, whether used for outside design firms or in-house marketing teams. And the friendly fox is still present— though with a new modern look — in part to reaffirm the FunctionFox commitment to being a friendly, supportive and smart solution for creative teams.



FunctionFox™

The origins of FunctionFox — both the software and its memorable “green fox” brand — came out of advertising agency Suburbia Studios. It was designed to serve their own time tracking needs and then offered and embraced by other firms around the world. Indeed, FunctionFox is currently used by more than 100,000 creative professionals in over 120 countries. While the company could have gone back in-house for a new look, using an outside firm was essential for a complete rethink of the brand.

“After 15 years we were too close to the product to approach a rebrand objectively. We were ready for a change, open to a revolution or evolution, and needed a fresh perspective,” said Ludwig. “We were ready to embrace a completely new look and feel and sought a firm to help us achieve that.”

THE PROCESS

A formal RFP process was initiated in June 2015 and a selection of design firms were invited to take part. “We used a criteria checklist to help compare candidates beyond portfolio and price, to determine “do they get us, who we are, what we believe?” to find the best fit,” said Ludwig. Proposals were submitted by five firms and narrowed to three agencies for final pitch.

THE FIRM

BrandFX — a full service communications agency in Vancouver BC that focuses on branding, advertising, graphic design and interactive — delivered the new brand. Says Barry Duncan, associate creative director at BrandFX: “It was clear to us from the outset that the FunctionFox name and the fox icon were well-loved by the team and its clients. Our goal was clear: evolve the identity to better reflect this progressive company and its goals, while still maintaining the simple iconic feel of the existing brand. In addition to the full brand update, we worked with the FunctionFox team on a new product interface that embodies the same strategies of evolution and simplicity — early feedback has been very positive and we’re excited to see everything come together for the fox team.”

www.functionfox.com

5 WINNING STRATEGIES WHEN WORKING AS A CONSULTANT AT A NEW GIG

BY DIANE DOMEYER

The strong demand for indie creatives: It's one of the hottest hiring trends of 2016. In fact, 12 percent of advertising and marketing executives surveyed by The Creative Group said they plan to increase the number of freelancers on their staff in the first half of the year.

This is great news if you're an independent contractor. Working as a consultant offers a variety of interesting challenges and learning opportunities. But after you land a design gig, you still need to prove yourself. Here are five strategies for adjusting quickly to different work environments, building strong relationships with new supervisors and peers, and showing employers they've made the right investment by hiring you.

1. STUDY UP BEFORE YOU START

Don't begin any gig unprepared. Most likely you did some research on the company when you interviewed for the job, but now is the time to dig deeper. The employer's website and LinkedIn are good places to start. Read staff bios and study faces so that when you're on site, you'll know who's who and what they do. The sooner you get to know key personnel and memorize their names, the faster you'll fit in. Then find out all you can about the industry and the company's main clients, business partners, major projects, recent initiatives and top competitors. You want to come across as smart, engaged and well-informed from day one.

2. START CONTRIBUTING IMMEDIATELY.

When you're working as a consultant or freelancer, you don't have the luxury of a gradual learning curve. Most likely there will be some onboarding and training, but it will be short and not as comprehensive as it is for full-time hires. Here are some steps to take that will allow you to pitch in from the get-go:

- If your assignment is a regularly published report, newsletter or brochure, look over past versions and study the style guide. The sooner you can internalize the look, voice and feel of the project, the sooner you can start contributing.
- Bring your own laptop in case the employer doesn't supply one or the company-issued computer is not yet ready.
- Listen carefully during introductions and meetings, take notes and ask good questions.

3. FIND ALLIES AND MAKE FRIENDS.

Don't avoid establishing relationships just because the job is temporary. Get to know both full-time and other interim employees, let them get to know you, and offer to help out whenever possible. Immerse yourself in the assignment, show an interest in tackling more, and don't be afraid to ask questions. Whether you work two weeks or 12 months with the firm, you're creating contacts who will remain part of your professional network long after you've wrapped up the project.

4. DOUBLE- AND TRIPLE-CHECK EVERYTHING.

You're not just a package, website or user experience designer; you're also in the business of quality assurance. So even if your job is to redesign and lay out the annual report, you should still be on the lookout for typos and grammatical errors. Also verify the little details. That means making sure you have the latest version of the logo, are using the correct color palette, and confirming that the company has all the necessary photo permissions and credits. When you take pride in your work and go beyond what is expected of a designer, your supervisor and colleagues will take notice.

5. KEEP DETAILED DOCUMENTATION.

When you're working as a consultant, there's little margin for error. That's why it's important to document emails, phone calls, memos and instructions, and to keep a paper (and digital) trail of the various mockups, versions, edits and approvals of the project. Doing so will minimize misunderstandings and miscommunications. With its flexibility and variety, working as a consultant is a rewarding career. But to grow your personal brand and build a robust network, you have to be a pro at new starts. Successful freelancers are the ones who acclimate quickly to new workplaces and make strong lasting impressions.



DIANE DOMEYER is Executive Director of The Creative Group, a specialized staffing service placing interactive, design, marketing, advertising and public relations professionals with a variety of firms. For more information, visit creativegroup.com. See also: <http://blog.creativegroup.com/managing-creative-people-and-projects>

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