

▶▶▶ SAY IT...



*graphically*

LISA BUCHANAN

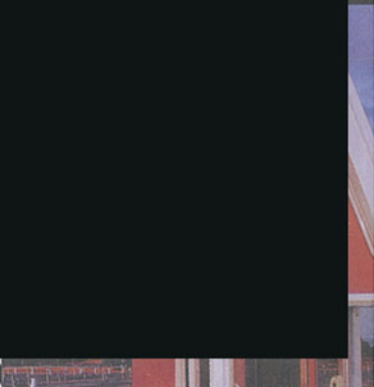
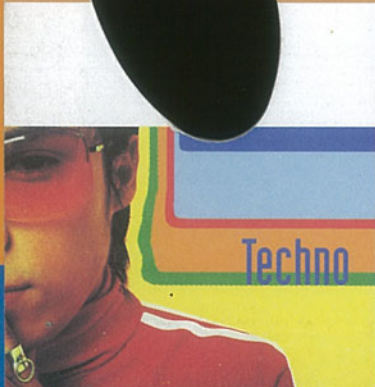
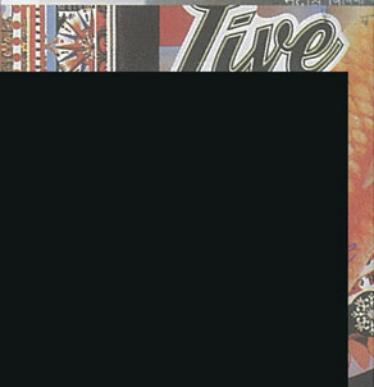
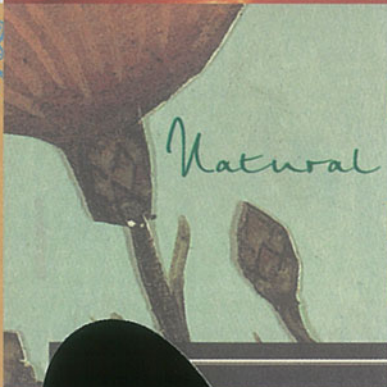
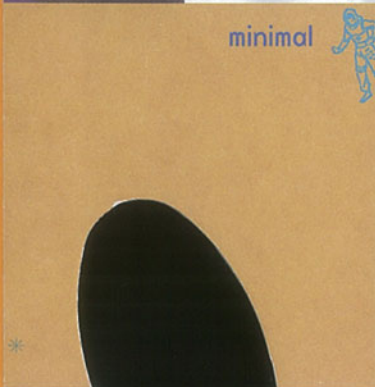
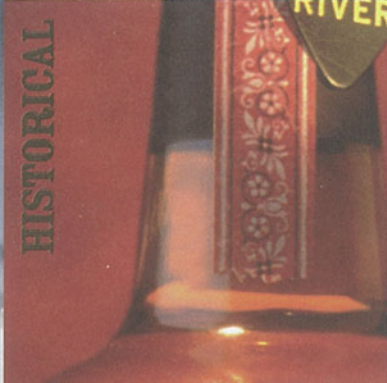
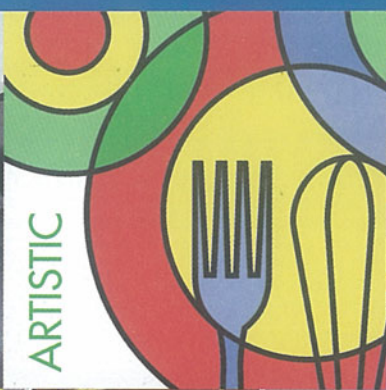
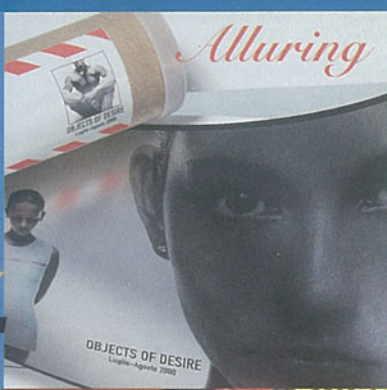
# SPEAKING

**A VISUAL A-Z GUIDE FOR BETTER  
DESIGNER-CLIENT COMMUNICATION**



...SO THEY SEE IT ▶▶▶

SAY IT...  
SO THEY  
SEE IT





S



*Gender*



 *A PICTURE IS WORTH A THOUSAND WORDS...*



# *graphically* **SPEAKING**

A VISUAL A-Z GUIDE FOR BETTER  
DESIGNER-CLIENT COMMUNICATION

LISA BUCHANAN



David & Charles

## A DAVID & CHARLES BOOK

First published in the UK in 2002

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## ABOUT THE AUTHOR

Before becoming the art director for HOW Design Books, Lisa Buchanan worked with clients on a freelance basis designing logos, brochures, Web sites, and identity systems—all the while developing her insights into the client–designer relationship. Since arriving at F&W, she has earned an Art Director's Award for the cover of *Creative Edge: Brochures*. Some of her recent book designs include *Powerful Page Design*, *Designer's Survival Manual*, *Designing Web Sites for Every Audience*, *Idea Revolution*, and *The Pocket Muse*. To contact Lisa, email her at [lisa@graphicallyspeaking.us](mailto:lisa@graphicallyspeaking.us).

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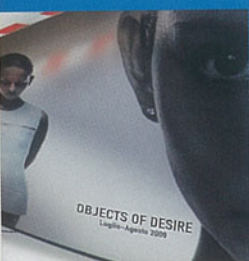
## ***DEDICATION***

I attribute all my blessings to Jesus Christ and it is to Him that I dedicate this book.

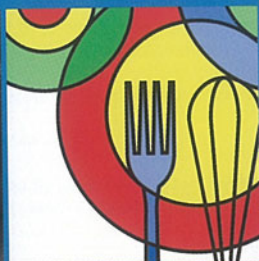
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I'd like to thank my family and friends who supported me while I worked on this project, especially my mother and father, Teri and Terry Buchanan; my sister Kelly Shields, her husband Jason, and their children Faith and Grant; and my friends Missy McWhorter, Mark Stroessler, and Leah Woltmann. I'm so lucky to have them and their endless support in my life.

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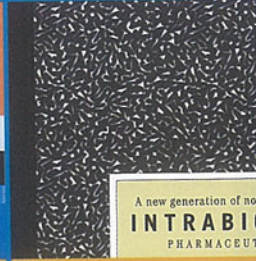
ALLURING...14



ARTISTIC...22



BRIGHT...30



CORPORATE...38



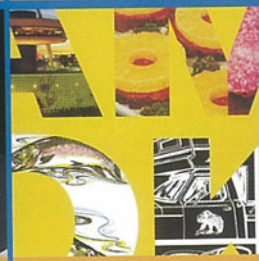
DARK...44



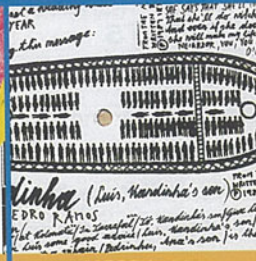
ELEGANT...50



KINETIC...100



LOUD...108



MESSY...114



MINIMAL...122



NATURAL...130



OBSCURE...138



POWERFUL...152



QUICK...160



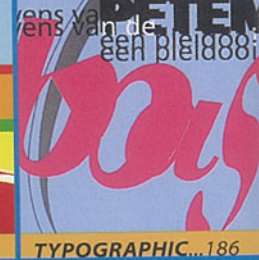
RETRO...166



SOFT...172



TECHNO...178



TYPOGRAPHIC...186



FLASHY...58



GENDER-SPECIFIC...64



HISTORICAL...70



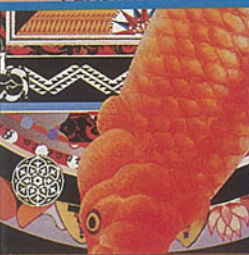
HUMOROUS...78



INNOVATIVE...86



JUVENILE...94



ORNATE...144

# TABLE OF CONTENTS

SAY IT... SO THEY SEE IT



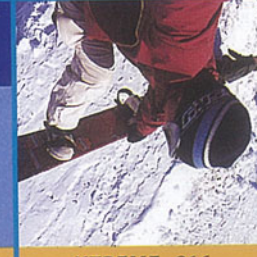
UNUSUAL...194



VINTAGE...202



WARM/COOL...210



XTREME...216




YOUTHFUL...222



ZING...228

- Introduction...8
- Word Bank...236
- Directory of Contributors...238
- Permissions...240



*“FROM THE FIRST TIME OUR GROUP MEETS WITH A CLIENT, WE BEGIN BUILDING A SIMILAR VOCABULARY. THIS MEANS DEFINING TERMS SPECIFIC TO DESIGN, AS WELL AS WORDS ASSOCIATED WITH THE CUSTOMER’S INDUSTRY. BY ACTIVELY SEEKING TO BETTER UNDERSTAND EACH OTHER, EVENTUALLY YOU WILL SPEAK A SIMILAR LANGUAGE. AND WHEN YOU COMMUNICATE COMFORTABLY, YOUR CLIENTS ARE MORE WILLING TO TAKE CREATIVE RISKS AND IT BECOMES EASIER TO SELL YOUR IDEAS.”*

*—CHRISTOPHER GORZ*

## INTRODUCTION

Yes, we all can relate to it. It occurs too frequently. It leaves us confused, angry, and often mentally and creatively exhausted. We waste too much of our time, money, and creativity on it. We set up meetings, attend conferences, and pay for classes to try to improve it. We continue to write page after page of company procedures and policies to try to make it easier. After all this hard work...why can't we improve communication with our clients and get it right the first time? Simple...because we're just not speaking the same language.

Graphic designers and their clients historically do not communicate in the same way. This difference in communication styles comes from numerous factors. Different career choices are the

obvious results of varying backgrounds, personalities and lifestyles.

We are all well aware of the client's stereotype of graphic designers.



They awaken from their nightly three-hour nap, glancing in the mirror to make sure their hair is messy enough to be seen in public. Then they are faced with their exhausting wardrobe decision: gray or black? Sprinting out the door with the usual half gallon of coffee, they grab their fashionably

trendy 1950s eyeglasses, and head straight to Starbucks, knowing a second buzz will be necessary before hitting the office.

Once at work, their day usually consists of working alone at their computer—usually in a small cubicle—with an occasional meeting or proposal to break up the day. If the company or firm they are working for is a little more liberal, they may be seen breaking up their computer time with periodic games of foosball or ping pong. The goal, of course, is to release that creative block they are struggling with.

Typically extreme workaholics, these designers may still be found laughing, as they are most often the masterminds behind office pranks.

On the other hand, the average client that these creative designers work for could be considered a polar opposite. A typical day for the client starts by waking up rested and having a well-balanced breakfast. Their appearance is well-groomed in their conservative black or navy-blue business suit. After checking the stocks and skimming the headlines for world events, they grab their morning coffee and are on their way to work in the Porsche.

At work, they sit behind a large desk and can be found discussing the “bottom line” or be heard informing each other what the “sales reports show.” They are rational, analytical and logical thinkers and communicators, focused on the cold hard facts.

When these two personalities mesh in the union of the designer-client relationship, problems often arise. We all can relate to the typical first meeting in which a client starts off explaining the cold hard facts about their company, what they stand for and the proposed project outline. After that, the designer, focused on making sure the client understands what a designer’s role is, starts off with their speech about what design is, what *they* do differently from all the *other* firms, and how they like to work with clients. The client may be responsive to these points, but usually is in unfamiliar territory.

Once discussion starts about the actual project—say for instance it’s for a logo design—the client might ask the designer to make their new logo

“innovative” yet “corporate.” They want it to project the feeling to their customers that they stand for growth and are the most experienced and knowledgeable company out there. The designer latches on to a key word, “innovative,” and immediately starts brainstorming creative new ways to render the company logo.

Then the inevitable occurs. At the second meeting, the designer’s logo sketches look nothing like what the client thinks they asked for, and both are left frustrated and confused. Why the difference in ideas? Why the miscommunication leading to a loss of time, money and creativity? It boils down to the difference between how a right-brained person, the typical designer, and the left-brained person,

the typical client, think and communicate their thoughts.

The right side of our brain is used in developing creative concepts. It's where we combine information we receive into new ideas. It's the nonconformist side that's persistent, curious and independent. It's observant and humorous. Often it uses imagery rather than words to process ideas. People that are dominant right-brain thinkers may have a good memory, often prefer to work alone, and can be very original and sensitive. They frequently ask themselves *why* things are the way they are, and how they can change them to make them better. They pursue new experiences with relentless enthusiasm.

The left side of our brain is where we process cold hard facts. This side is very

logical, where  $2 + 2$  always equals 4. The left brain is extremely rational and analytical. The people that are dominant left-brain thinkers are usually organized and may not be considered overly spontaneous or emotional. They may find comfort in routine, and are focused on results. It's these differences that often muddy the waters of communication between the two types of people.

Clients should be aware that in order for designers to do their best they need to be provided with an atmosphere where there is a willing suspension of judgment and an openness to experience the new and unknown. Often people who are dominant left-brain thinkers (the typical client) may create an atmosphere of judgment, tight control, and unnecessary pressure that

constricts and constrains the creativity that could be released. They can emit a sense of anxiety or overriding doubt, because they may be worried about how this new design will represent or impact their business.

Likewise, to clients, designers may seem to place too much importance on "thinking outside the box," rather than communicating that the client's need is most important. Their passion can be misinterpreted as the driving force for the project, rather than the need defined by the client. They might appear elite and unapproachable, and their language about the principles of design, foreign.

## **SURVEY**

There will always be these two conflicting types of people in the designer–client relationship. The key to success is to learn how to deal with these differences in communication. One typically effective tool can be the use of a survey to better understand the needs of the client and the desired outcome for the project. The following is a questionnaire derived from over fifty different design firms' responses to the question, "What questions do you typically discuss with a client?"

1. *Define the problem.*
2. *What is your budget?*
3. *Who is your target audience? Define and characterize them as clearly as possible.*
4. *What is your company's mission and short-term and long-term marketing strategies?*
5. *What is the market opportunity?*
6. *Who is the ultimate decision-maker? What is the internal approval process of this design project?*
7. *What is the key message that you want to communicate to the viewer? (in three sentences or less).*
8. *What response or call-to-action is needed?*
9. *How do you define success for this project?*
10. *What is your time frame?*
11. *What are people's current opinions of the company/product? What are its strengths and weaknesses?*
12. *Who is your competition? Do you need to work with them or in opposition to them?*
13. *Can you reference any previous successful design solutions or campaigns?*
14. *Is there a particular approach you would like the designer to explore and why?*
15. *If you could say only one word about your product or service, what would that be?*
16. *What differentiates you from your competition? What are some key selling points?*
17. *What do you not want? Why?*
18. *Do you have available market research?*
19. *Are there any mandatory requirements for this project that we need to know?*
20. *What is the life expectancy of this project? How long is it expected to be effective?*
21. *Why did you choose our firm? How did you hear about us?*



Unfortunately, the client's answers to these questions will help only so much between a visual and non-visual person. What is needed is a tool for both the designer and client to look at in order to develop a shared language. When discussing market strategies or the intended mood of the piece, in order to be absolutely sure that you are both speaking clearly, a visual representation is needed.

The tired cliché turns out, in fact, to be quite true: "A picture is worth a thousand words." Designer Tiffany Larson says, "I usually ask a client to describe a 'feeling' they want their specific piece to have. Then we discuss the elements that might be designed in the piece to help deliver this 'feeling.' If possible, I ask the client to show me an example that illustrates what they are thinking—this helps close the gaps between what is desired, the words that are used to describe it, and what is designed."

*Graphically Speaking* is intended to be that resource tool for you to develop the desired communication between designer and client. Contained in this book are over thirty words heard most often at that first client–designer meeting. Many words are thrown around, but most of the time both the designer and the client are unsure what the other really means.

The benefit of this book is that you can flip to the section most similar to the words the client is using and both of you can browse the color schemes, fonts, and various designs. Of course, this book is meant to educate, not be a mix-and-match recipe book for the client; it should merely provide a common ground for the designer and the client.

If a client is using a word not listed in the table of contents, try the word bank located in the back of the book. You'll

likely find a similar section to direct them to. Each chapter also contains the definition of the particular style and a piece of communication advice from a top designer. In addition, thought-provoking questions are given to help clarify what the client really wants. This way the designer can interpret the needs and wants of the client, or show them that what they want isn't necessarily in line with what they need.

This book was made to triple as a client communication guide, a designer reference, and an inspiring collection of various styles of designs. My hope is that *Graphically Speaking* will be a time-saver and a money-saver for designers, so that less of their day is spent with the client trying to work out communication differences, and more of it is spent creating new ideas, thoughts, and designs.

Alluring ✨ type

*Balmeral*

*ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz 1234567890*

OPTI Announcement

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890

*Hoefler Text*

*ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890*

*Snell*

*ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890*

*Carolina*

ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890

*Fine Hand*

ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890



C0 M69 Y100 K30  
 C0 M0 Y0 K100  
 C27 M9 Y0 K0



C31 M51 Y68 K31  
 C83 M0 Y30 K56  
 C34 M0 Y0 K38



C0 M51 Y87 K0  
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 C0 M0 Y0 K100



C0 M91 Y72 K23  
 C0 M27 Y43 K76  
 C34 M0 Y0 K38



C0 M100 Y43 K18  
 C0 M91 Y34 K38  
 C79 M100 Y0 K6



C51 M65 Y30 K0  
 C47 M34 Y0 K0  
 C25 M15 Y6 K0



C76 M0 Y60 K69  
 C0 M16 Y55 K27  
 C34 M0 Y23 K9



C79 M100 Y0 K6  
 C30 M23 Y0 K0  
 C0 M0 Y0 K100

Alluring ✨ color

*Synonyms* ✨ captivating, appealing, charming, enticing, pure, magnetic, tempting

*Similar Sections* ✨ elegant, artistic, powerful

# Alluring

Design that is classified as alluring often has a type of unexplained magnetism. You can't keep your eyes off it, and you want whatever it's selling. Many alluring designs sell products that claim they have a way to better your life (you be the judge.)

*"If you can get the client to clearly articulate what their communication goals and design objectives are—in other words, define the problem—the designer's job is half done. Now we just need to bring the solution to life so the client can see it."*

—Michael Osborne

## *Definition* ✨

alluring (adj.)

1. To be highly, often subtly attractive
2. Enticing
3. Attractive because of something desirable

## *Questions for Client* ✨

- What are you trying to sell?
- What is the hierarchy of importance in your content? What do you want the audience to see first, second, and third?
- What is the age range of your audience? Are they male or female?



(left)

**NAME OF PIECE:** Octopus Garden logo  
**STUDIO NAME:** Emma Wilson Design Company  
**DESIGNER:** Emma Wilson  
**CLIENT:** Self promotion

**SPECIAL TECHNIQUES:** "I needed typography that could swim and you just can't buy that. I started with a sketchbook and tried to emulate the flow of the swimming motion of the octopus's tentacles," says Wilson. She then scanned and refined it in FreeHand.

*We would sing and dance around/because we know we can't be found/I'd like to be under the sea/in an octopus's garden in the shade.*

—Octopus's Garden, the Beatles

"As a designer, you find your inspiration from many sources. I love the Beatles and have had this song buzzing around in my head forever!" reveals Emma Wilson.

(above)

**NAME OF PIECE:** Nike Vetrine News: "Objects of Desire"  
 July/August 2001

**STUDIO NAME:** Matite Giovanotte  
**DESIGNER:** Giovanni Pizzigati  
**CLIENT:** Nike Italy

**SPECIAL FEATURES:** Tube packaging and silver polyester cover

*Giovanni Pizzigati explains that the concept for this piece was based on the already existing Nike campaign, "Objects of Desire." The captivating close-up of the woman is effective in drawing the audience in to take a second look.*



**NAME OF PIECE:** CED "Views" newsletter series

**STUDIO NAME:** Chen Design Associates

**ART DIRECTOR:** Joshua C. Chen

**DESIGNERS:** Spring 2000, Justin Thomas Coyne; Winter 2000, Max Spector; Spring 2001, Leon Yu

**ILLUSTRATORS:** Spring 2000, Justin Thomas Coyne; Winter 2000, Sim Van Der Ryn

**CLIENT:** College of Environmental Design, University of California, Berkeley

Joshua Chen explains, "CDA conceived the design for this tri-annual alumni publication to reflect the school's forward-thinking approach to environmental design issues. The dean particularly wanted to create a newsletter that would be a forum for varying—even controversial—perspectives and voices on the college campus. He also wanted to incorporate a sense of the internet and the future of environmental design. We began with a photo of their well-known building and used it in an untraditional way. We changed its orientation, then created a dynamic collage of words, lines and mosaic patterns that are used throughout the four tabloid pages. The use of a cool metallic ink lent itself to the progressive ideas to be published."



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(left)

**NAME OF PIECE:** Traduzioni identity system  
**STUDIO NAME:** CAPDESIGN  
**DESIGNER:** Carlo Alberto Perretti  
**CLIENT:** Claudia Di Loreto  
**CLIENT'S SERVICE:** English translation

*"I wanted to show that the client works very hard, night and day, and I imagined a woman, a moon, and a cat. She is translating from the leaf under her left hand to the writing on her right," explains Carlo Alberto Perretti.*

(below)

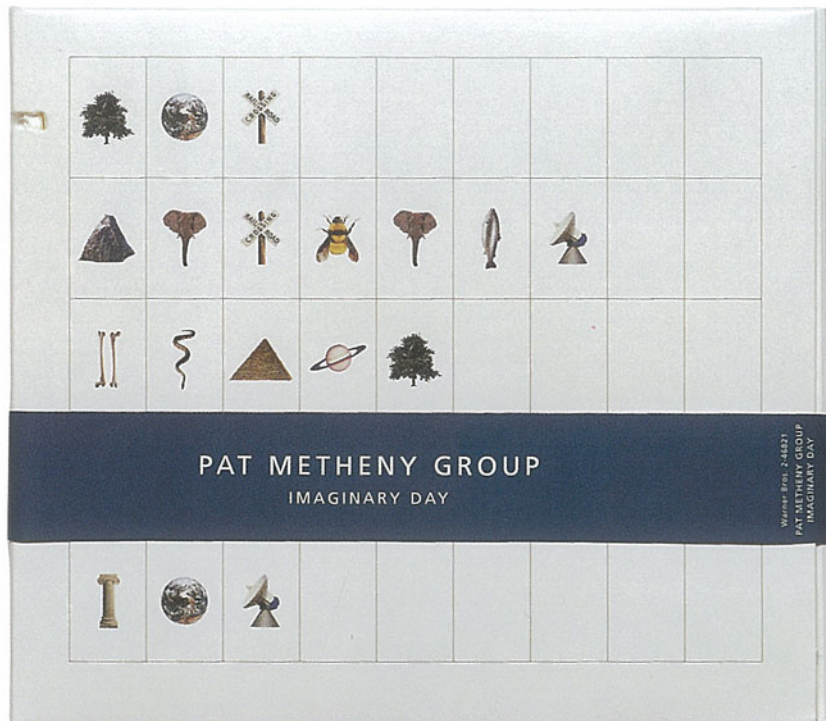
**NAME OF PIECE:** Disney's Beach Club  
Resort® logo  
**STUDIO NAME:** Disney Design Group  
**ART DIRECTOR:** Bob Holden  
**DESIGNERS:** Ryan Lorei, Thomas Scott  
**CLIENT:** Disney's Beach Club Resort

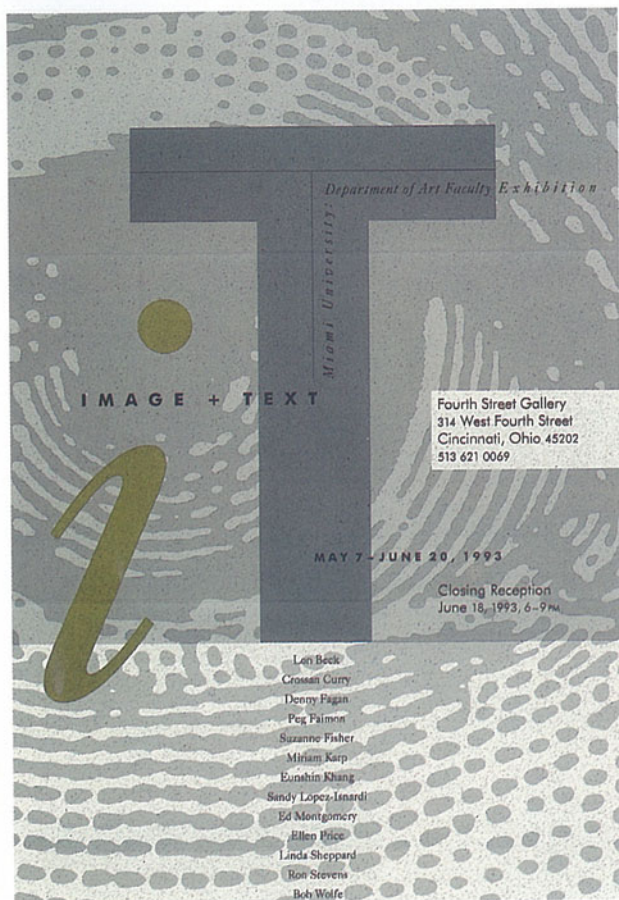
*"The inspiration for this piece was the Northeastern—New England style theming of this Walt Disney World Resort. The lighthouse, a focal point of the resort, was used to convey the image of the property," explains Ryan Lorei. Image © Disney.*



**NAME OF PIECE:** Pat Metheny Group CD  
**STUDIO NAME:** Sagmeister Inc.  
**ART DIRECTOR:** Stefan Sagmeister  
**DESIGNERS:** Stefan Sagmeister, Hjalti Karlsson  
**PHOTOGRAPHER:** Tom Schierlitz, stock  
**CLIENT:** Warner Jazz

*"All the type on the Imaginary Day cover for the Pat Metheny Group," explains Stefan Sagmeister, "has been replaced by code. The images connect to the songs and mood of the album and can be decoded by using the diagram printed onto the CD itself." This code intrigues viewers and invites them to become more involved by decoding the hidden messages.*





**NAME OF PIECE:** Image + Text exhibition poster

**STUDIO NAME:** Peg Faimon Design

**DESIGNER:** Peg Faimon

**CLIENT:** Miami University Department of Art

*"I needed an image which was universal among art disciplines," says Peg Faimon. "I used the eye, which is commonly associated with art, in a unique way by incorporating texture and dramatic cropping to abstract the image. I also highlighted the name of the exhibition through the use of the typographic elements."*



**NAME OF PIECE:** Primus Packaging

**STUDIO NAME:** MOD/Michael Osborne Design

**ART DIRECTOR:** Michael Osborne

**DESIGNER:** Nicole Lembi

**CLIENT:** Franciscan Estates

**SPECIAL PRODUCTION TECHNIQUE:** The craft background texture was matched and printed on white pressure-sensitive paper and the medallion line art was foil-stamped and embossed.

*Michael Osborne explains that the inspiration for this piece comes from "ancient Chilean Mapuche Indian art and its color palette." The use of the gold foil stamping with rich warm tones is unique and inviting to the viewer.*



**NAME OF PIECE:** ACT Theatre environmental graphics

**STUDIO NAME:** Michael Courtney Design

**ART DIRECTOR:** Michael Courtney

**DESIGNERS:** Michael Courtney, Michelle Rieb

**CLIENT:** ACT Theatre

**CLIENT'S PRODUCT/SERVICE:** Live theater

*Describing the source of his inspiration, Michael Courtney explains that "generations of Seattlites attended performances at this well-loved, historic theater. With the ghosts of entertainers from 1940s big bands to Jimi Hendrix looking over our shoulder, we designed lively environmental graphics for the new theaters and public areas." The bold use of line, pattern and color make this environmental design both exciting and entertaining.*



*Monet*

ABCDEF GHIJKL  
 NOPQR STUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890

*Depina*

ABCDEFGHIJKLMN  
 OPQRSTU VWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890

*Ovidius*

ABCDEFGHIJKLM  
 NOPQRSTUWXYZ  
 abcdefghijklmnopqrstuvwxyz  
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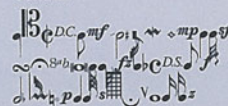
*Spring*

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 OPQRSTU VWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890

*Pablo*

ABCDEFGHIJKLM  
 NOPQRSTU VWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890

*Sonata*



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 C15 M75 Y100 K0



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 C0 M3 Y30 K0



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 C0 M15 Y76 K0



C0 M0 Y0 K100  
 C0 M30 Y83 K0  
 C0 M9 Y65 K0



C0 M6 Y38 K18  
 C76 M65 Y94 K0  
 C0 M94 Y94 K6



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 C0 M0 Y0 K100



C55 M35 Y25 K10  
 C20 M30 Y40 K0  
 C20 M70 Y75 K0



C85 M35 Y0 K14  
 C15 M9 Y8 K15  
 C11 M15 Y33 K6

**SYNONYMS**

*aesthetic, creative, cultured, fine, harmonious, imaginative, refined*

**SIMILAR SECTIONS**

*alluring, elegant, messy, ornate*

# ARTISTIC

Art, by definition, is anything that is aesthetically pleasing. As you can imagine, this covers a wide range of materials that can be used for inspiration, including paintings, sculptures, music, drama, dance—nothing is excluded. A famous painter or a particular piece may even provide inspiration. A word of advice: while the audience drawn to artistic design is often educated and refined, this is not always the case.

*"There is additional challenge in creating design for projects that begin with existing artistic visions. After discussing the practical requirements of the project, I often ask the client what their vision of the project is. I write down all descriptions and adjectives that they have in mind, then select a few of their ideas and ask for further description."*

—Janine Vangool

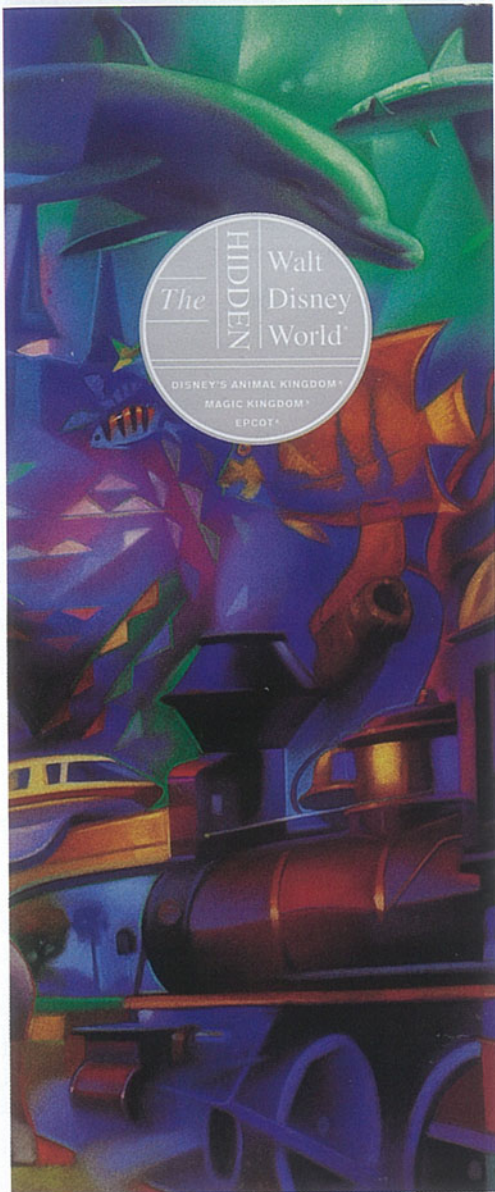
**DEFINITION**

artistic (adj.)

1. Relating to or characteristic of art or artists
2. Satisfying aesthetic standards and sensibilities
3. Aesthetically pleasing

**QUESTIONS FOR CLIENT**

- Does a certain artist, technique or work particularly fit the image you want to portray? Bring options.
- Is there a medium that best suits the project? Playful pen and ink? Rich oil paintings? Modern lithographs?
- What special techniques would complement the artistic style of the piece?



(above)

**NAME OF PIECE:** Festival of the Lion King

**STUDIO NAME:** Disney Design Group

**DESIGNER:** Natalie L. Bert

**CLIENT:** Disney's Animal Kingdom®

*The bright colors and the fluid motion of the illustrated figures all lend themselves to a distinctly artistic interpretation of this show.™ Image © Disney.*

(left)

**NAME OF PIECE:** The Hidden Walt Disney World

**STUDIO NAME:** Disney Design Group

**ART DIRECTOR:** Bob Holden

**DESIGNER:** Ryan Lorei

**ILLUSTRATOR:** Larry Moore

**CLIENT:** Disney Tours®

**CLIENT'S SERVICE:** Behind-the-scenes and special in-depth tours of Walt Disney World Parks

*"I feel that the bright, intense cover illustration and hints of color used throughout the piece convey the richness of Disney heritage that can be seen through these tours," says Ryan Lorei. Image © Disney.*

## BACH MASS IN B MINOR



Best known as Director of England's Taverner Choir, Consort and Players, Andrew Parrott debuts in Philharmonia's first-ever performances of Bach's Mass in B Minor. In 1748, Bach adapted works he had composed over the previous quarter century to create one of the greatest monuments of Western music. Glorious and animated, the Sanctus is a dance for joy with six-part choir and high trumpets.

### BACH MASS in B Minor

Andrew Parrott conductor  
Barbara Borden soprano · Ellen Hargis soprano  
Jennifer Lane mezzo-soprano  
Mark Melomot tenor · Curtis Streetman bass  
Members of the Philharmonia Chorus

The Nov 20 bride	Sat Dec 2 Berkeley
Fri Nov 20 Palo Alto	Wed Dec 5 West Coast
Sat Dec 1 Berkeley	Fri Dec 7 San Francisco

*"The early music movement could not have asked for a more willing supporter than Andrew Parrott. He is a respected scholar in early music practice."*  
— WQED radio, Washington DC

*"Eduardo López Banzo was the man of the hour  
... for conducting a performance - fiery, witty,  
effortless - that one can't imagine being  
impressed upon."* — The Boston Globe

*"Hardly ever is a singer  
of discovery this much fun."*  
— The Boston Globe



### ANTONIO LITERES Júpiter y Semele

Eduardo López Banzo conductor  
Marta Almajana soprano  
Lola Castriego soprano  
Mimi Ruiz soprano

Sat Feb 9 Berkeley	Fri Feb 15 San Francisco
Sat Feb 10 Berkeley	Sat Feb 10 Palo Alto

A rich and rhythmic music-theater art form, zarzuela came to life in 1600s Spain. Named after the King's hunting lodge set in a countryside thick with zarzas or brambles, this Baroque entertainment offers a clever, juicy story combined with music of extraordinary diversity. Spanish-born López Banzo is a champion of rediscovering these early works. "Complex rhythms recreate this atmosphere," says Banzo. "It is absolutely different from the rhythms of Italian, French and German music."

**NAME OF PIECE:** Philharmonia Baroque Orchestra season brochure

**STUDIO NAME:** Chen Design Associates

**NAME OF PIECE:** Philharmonia Baroque Orchestra season brochure

**ART DIRECTORS:** Joshua C. Chen, Kathryn A. Hoffman

**PHOTOGRAPHER:** Vincent Atos

**CLIENT:** Philharmonia Baroque Orchestra

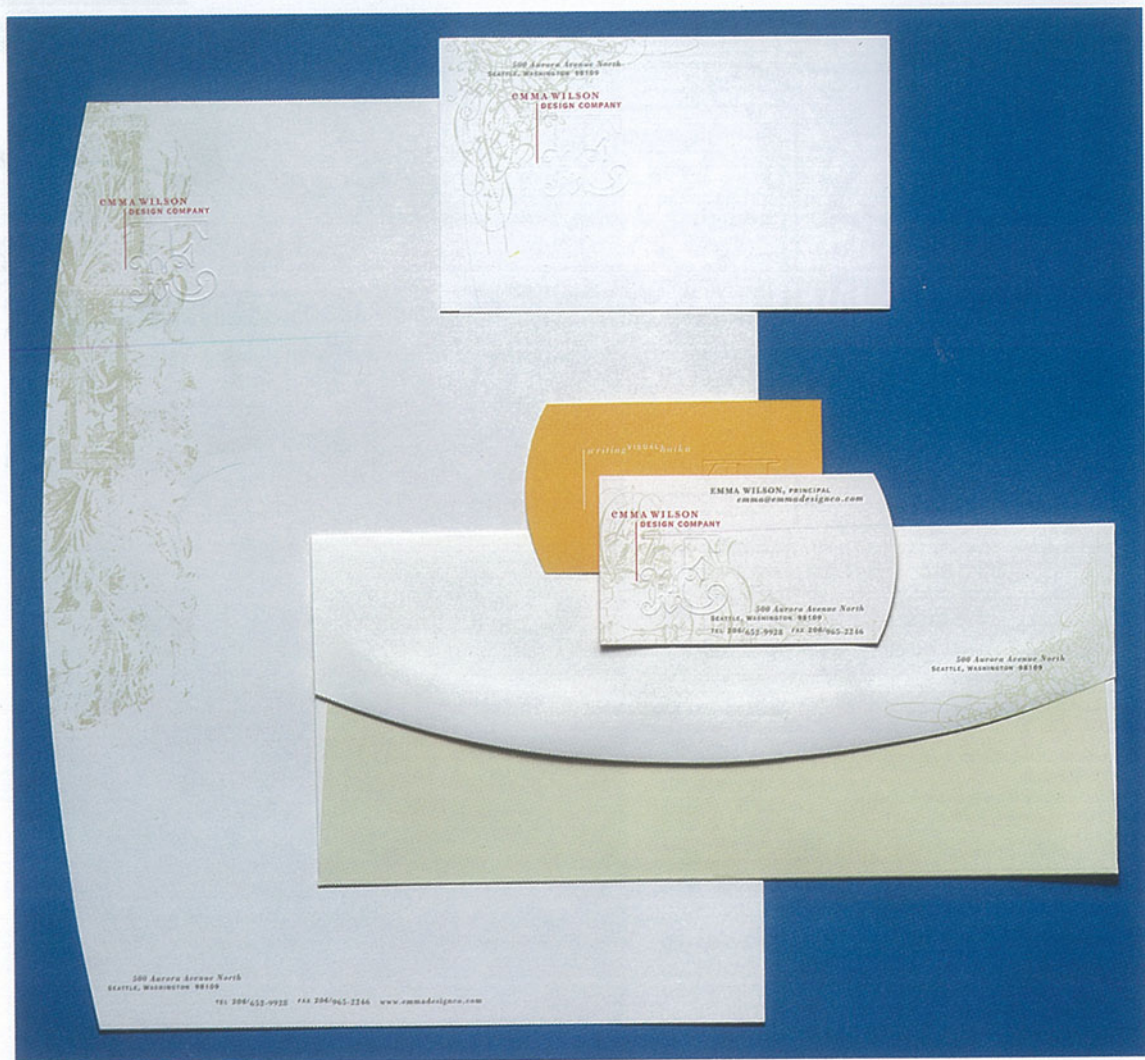
**SPECIAL PRODUCTION TECHNIQUES:** CDA used register stamping on the cover to simulate letterpress quality and to enhance the tactile nature of the cover.

*When designing this piece, the goal was to "visually connect to the unique historical authenticity that Philharmonia offers in their performances, which makes them stand apart from other orchestras," explains Joshua Chen. "We used bold typography and musical design elements to give tension to the classic imagery we styled in order to provide a contemporary feel. Our objectives were to speak to new audiences while retaining their many loyal subscribers, and to convey that Philharmonia is bringing the best of their tradition strong into the 21st century."*



PHILHARMONIA  
BAROQUE  
ORCHESTRA

21<sup>st</sup> season



**NAME OF PIECE:** Emma Wilson Design Company stationery  
**STUDIO NAME:** Emma Wilson Design Company  
**DESIGNER:** Emma Wilson  
**SPECIAL PRODUCTION TECHNIQUES:** Embossing and a special curved die cut for each piece (even the mailing label!)

*This stationery system is "a little bit country and a little bit rock-n-roll," says designer Emma Wilson. "I wanted to paint with graphic by-product (borders and calligraphic swirls). The typography represents the classy, clean side of the firm, while the graphic by-product represents the down-and-dirty craft portion of our process. The lower case e in Emma Wilson Design Company expresses appropriate whimsy. The emboss is subtle and elegant. The die-cut curve is consistent on each piece and makes us more approachable."*





[live, work, play and  
still be home for dinner]

contemporary living, timeless surroundings

Welcome to a vibrant village atmosphere where community and convenience merge to create a unique lifestyle. Blakeley Commons, studio, one and two bedroom homes deliver your comfortable and attentive to detail your living your home with character and enduring value.

traditionally untraditional

Smart design, energy and traditional architectural details emphasize the exterior design, highlighting the village atmosphere of the neighborhood. The architecture of Blakeley Commons in the art and historic and influenced central courtyard is a warm and welcoming you to the uniqueness of Blakeley Commons' traditional architecture and a great local bar.



[so much, so close!]



Shopping and other enjoyable diversions are within  
to be discovered.

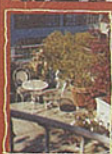
traditionally...  
untraditional



Mr. Banner is the best at the  
Blakeley Commons. Just a step away,  
conveniently accessible through  
weekends and a full University  
Village shopping area.



Exercise, entertainment or just relax.  
The fitness center, clubhouse and  
barbecue are extensions of your home  
and just some of the amenities to enjoy  
at Blakeley Commons.



[discover the home  
you've been longing for]

step out your door and into your life.

The Blakeley Commons is your retreat when life becomes too busy to enjoy a break work or bring the  
role of your commutes. Looking for more? Golf and other outdoor activities are nearby. At University  
Village, just steps away, you will find shopping, entertainment and dining convenience.

comfort and convenience unparalleled

Enjoy your home. Relax and enjoy. You can relax in front of the fireplace or sit a drink on  
your terrace. Browse in the local boutiques or while enjoying the atmosphere of the neighborhood.  
Your home and the amenities are as special as the location.

Enjoy convenient building access and parking in the underground garage. An easily accessible individual  
storage unit, along with garage level bicycle and kayak storage, bring convenience within easy reach. For  
fun for convenience and equipment, the Club Fitness center and club are just a few steps away. To relax the stress of  
your day, a swimming pool is available. The Club's comfortable seating for parties or formal  
gatherings and its available guest room for visiting. It's all here at Blakeley Commons!

**NAME OF PIECE:** Blakeley Commons brochure/folder  
**STUDIO NAME:** Emma Wilson Design Company  
**ART DIRECTOR:** Emma Wilson and Micki Dahl Christensen  
**DESIGNER:** Emma Wilson  
**ILLUSTRATOR:** Joy Rubin  
**CLIENT:** Blakeley Commons, LLC  
**CLIENTS PRODUCT/SERVICE:** Condominium developer  
**SPECIAL PRODUCTION TECHNIQUES:** Die-cut folder pocket.

Opaque white prints underneath the four-color  
photographs to keep the ink from bleeding into  
the porous paper and to even out the skin tones.

**SPECIAL FEATURES:** The unique folder size and die-cut pocket  
sets it apart from the standard condominium  
brochures.

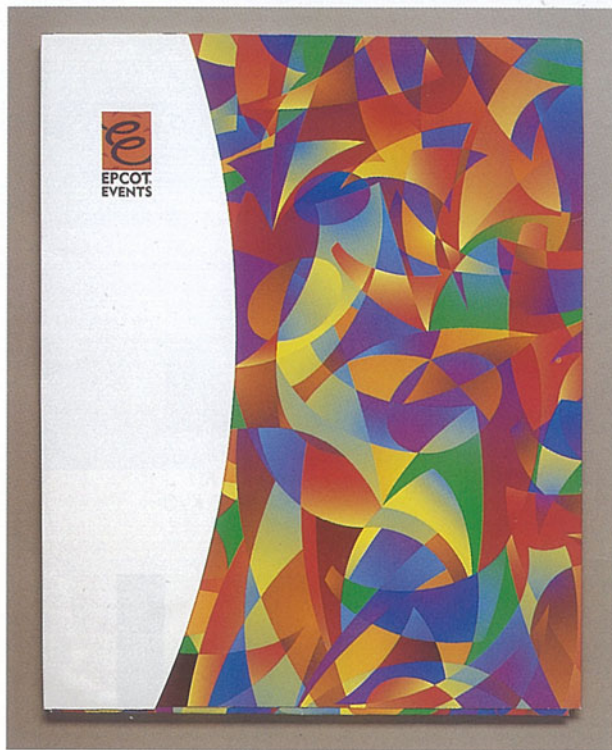
Emma Wilson says, "We wanted to create a piece that would  
appeal to empty-nesters and post-college graduates who  
require an active lifestyle. Because the condominium is located  
near the head of a nature trail, a lake, the university, and  
close to retail shopping, we created a piece that expressed a  
'live, work, and play' attitude. The die-cut curve of the folder  
pocket reflects the fluidity and playfulness of the prominently  
displayed illustration."



traditionally...  
untraditional







**NAME OF PIECE:** Epcot Events brochure/folder

**STUDIO NAME:** Disney Design Group

**ART DIRECTOR:** Patrick Scanlan

**DESIGNER:** Ryan Lorei

**ILLUSTRATOR:** Ryan Lorei

**CLIENT:** Epcot Events

**CLIENT'S SERVICE:** Special event production and planning

**SPECIAL FEATURES:** The piece folds in on itself, allowing it to contain information and matching letterhead. A special curved, die-cut flap folds over the cover and seals the piece with Velcro.

*"The inspiration was the unique event and party atmosphere and environment that this company produces. I wanted to convey the excitement, originality, and vibrance this company can bring to a client's special event," describes Ryan Lorei. Image © Disney.*



**NAME OF PIECE:** Waitrose Pressed Apple and Mango Juice packaging

**STUDIO NAME:** Lewis Moberly

**ART DIRECTOR:** Mary Lewis

**DESIGNERS:** Daniela Nunzi, Ann Marshall

**PHOTOGRAPHER:** Juliet Piddington

**CLIENT:** Waitrose Limited

**SPECIAL PRODUCTION TECHNIQUES:** The background of the photograph was created in pastels by artist Sophie Kelly. The illustrative marks fuse with the real fruit, giving the photograph the feel of a still-life painting.

*The amazingly realistic pastel painting of fruit on these packages makes this a great example of artistic design. "The assignment was to reflect the premium quality of this range of pressed juices and differentiate it from competitors'. The category is confusing to shop and overcrowded with messages, so these juices are packaged to project absolute fruitiness and clarity of information," explains Mary Lewis.*



C0 M11 Y94 K5  
C69 M34 Y0 K0  
C30 M91 Y0 K0



C100 M17 Y0 K51  
C0 M30 Y100 K0  
C33 M0 Y100 K16



C50 M90 Y0 K0  
C0 M100 Y91 K0  
C0 M0 Y0 K100



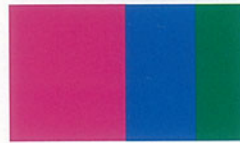
C0 M100 Y0 K23  
C91 M43 Y0 K0  
C20 M0 Y100 K20



C0 M27 Y100 K6  
C69 M34 Y0 K0  
C0 M56 Y100 K18



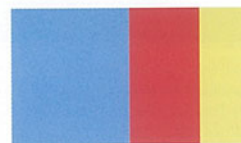
C0 M0 Y0 K0  
C0 M15 Y94 K0  
C0 M100 Y0 K15



C0 M100 Y15 K0  
C100 M43 Y0 K0  
C100 M0 Y91 K6



C100 M9 Y0 K6  
C11 M0 Y79 K0  
C94 M94 Y0 K0



C56 M18 Y0 K0  
C0 M91 Y72 K0  
C0 M15 Y39 K0



C23 M0 Y51 K11  
C69 M38 Y0 K0  
C0 M72 Y43 K0



C0 M56 Y100 K8  
C80 M25 Y0 K0  
C0 M16 Y79 K0



C0 M95 Y100 K29  
C0 M0 Y100 K18  
C100 M43 Y0 K18

**SYNONYMS** ✨ brilliant, hued, colorful, psychedelic, rich, showy, intense, dazzling

**SIMILAR SECTIONS** ✨ flashy, loud, powerful, warm/cool

# BRIGHT

Unwilling to blend in with the crowd, a brightly designed piece usually leans toward the juvenile or the creatively daring. Either way, its purpose is to grab your attention. Once that is achieved, its color schemes and imagery will quickly communicate whether the meaning is ironic or just playful. Be careful with your color schemes: the wrong hue in your design can make it look too gaudy or dated.

*"When I am discussing a concept or strategy with a client, I am sure to reiterate what I think they are saying in my own words. After leaving a meeting, I write an overview of our discussion for them to read and/or edit to ensure that we stay on the same page."*

—Emma Wilson

## DEFINITION ✨

bright (adj.)

1. Emitting or reflecting light in large amounts
2. Having striking color
3. Splendid

## QUESTIONS FOR CLIENT ✨

- What season should your color scheme fall in? Cool spring, warm summer, earthy fall, or icy winter?
- What is this piece celebrating?
- What do you want to communicate after you've captured your audience's attention? Try to slim it down to one sentence.

NIA Creative  
 470 Terra Bella Ave. '18  
 Mountain View, CA 94041  
 415.950.9580-9581  
 415.950.9580-9581  
 www.niacreative.com

**NIA**

CREATIVE DESIGN  
 SERVICE DESIGNERS  
 DIRECT: 415.950.9581  
 FAX: 415.950.9581  
 www.niacreative.com  
 NIA Creative  
 470 Terra Bella Ave. '18  
 Mountain View, CA 94041  
 www.niacreative.com

Communication Design.

ARTS

Communication Design.

MIU

NIA Creative  
 470 Terra Bella Ave. '18  
 Mountain View, CA 94041

**NIA**

(left)

**NAME OF PIECE:** NIA stationery  
**STUDIO NAME:** NIA Creative  
**ART DIRECTOR:** Robbie Sinclair  
**DESIGNER:** Robbie Sinclair  
**CLIENT:** Self promotion

*The bold use of color and the playful placement of the logo peeking up from the bottom of the letterhead makes this stationery system both modern and whimsical. "The large colorful type and white space captures your attention quickly," explains Robbie Sinclair.*

(below)

**NAME OF PIECE:** ARTS at Miami logo  
**STUDIO NAME:** Peg Faimon Design  
**DESIGNER:** Peg Faimon  
**CLIENT:** School of Fine Arts, Miami University

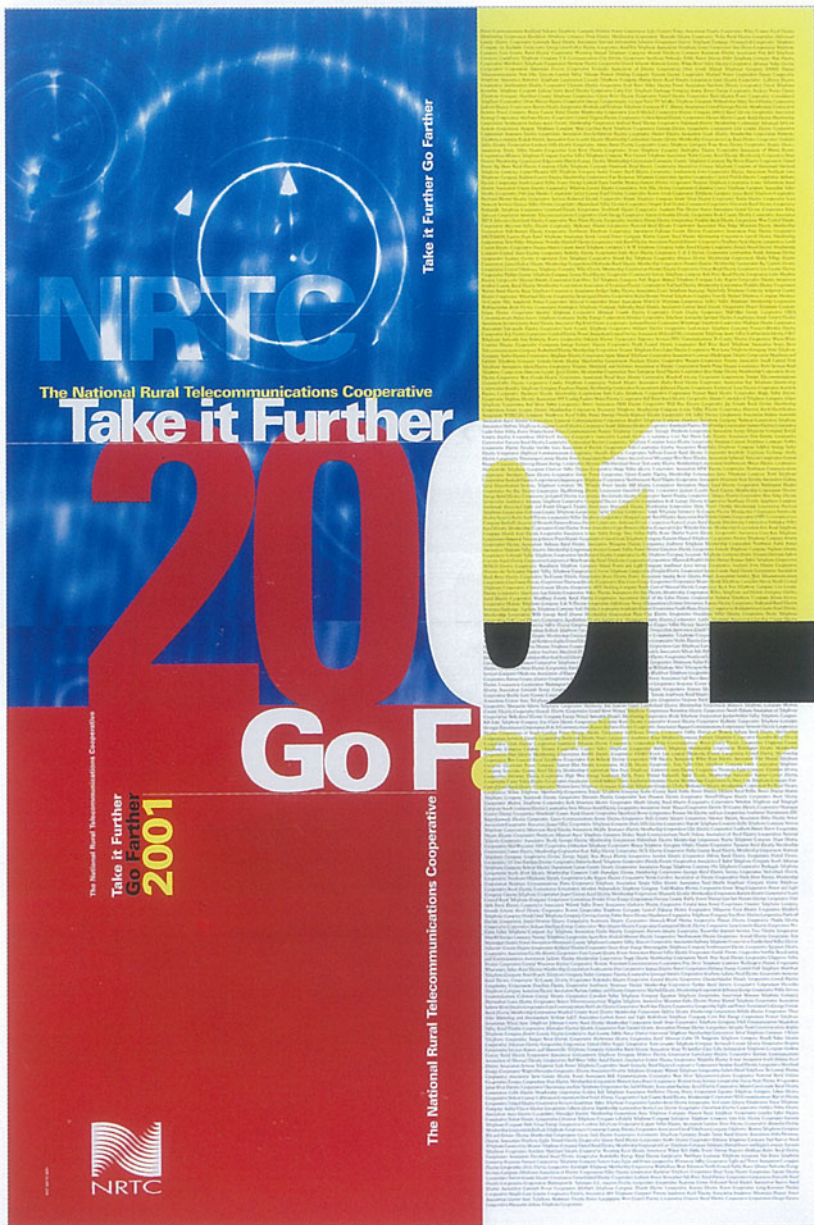
*"A very similar letterform combination of A, R, T, and S was originally used in a masthead design which I created for the same client's alumni magazine," explains Peg Faimon. "I took this earlier design, which focused on the concepts of transformation and process, and combined it with the oval form which was intended to imply a spotlight. The letters are encircled by the oval shape, symbolizing the collaboration and community of the client's arts activities."*





**NAME OF PIECE:** MOD identity system  
**STUDIO NAME:** MOD/Michael Osborne Design  
**ART DIRECTOR:** Michael Osborne  
**DESIGNERS:** Michelle Regenbogen, Paul Kagiwada

*"After twenty years in business, I decided to make two of my senior designers partners. We decided to update the identity to clearly represent both me and my two partners," explains Michael Osborne. This brightly colored identity system contains elements of minimalism, and its primary color palette catches the viewer's eye.*



(left)

**NAME OF PIECE:** "Go Farther" poster

**STUDIO NAME:** NRTC

**ART DIRECTORS:** Sherilyn Bringhurst-Holmes, Jeanine Clough

**DESIGNER:** Sherilyn Bringhurst-Holmes

**CLIENT'S PRODUCT/SERVICE:** Telecommunications

**SPECIAL FEATURES:** This poster was designed to fold down to a 7½" x 10" (19cm x 25cm) insert that was tipped-on to a matching full-color ad. The poster had to look good folded and flat.

*"This poster and a complementary ad were designed as part of the client's thousandth member celebration," says Sherilyn Bringhurst-Holmes. "Placement and timing of the project were focused on increasing membership and driving foot traffic to the client's booth at its national trade show." The client's one-thousand members were listed on the poster displayed at the booth, and extra copies of the poster were also given away.*

(below)

**NAME OF PIECE:** Bravo Bus logo

**STUDIO NAME:** DogStar

**ART DIRECTOR:** Jeff Martin

**DESIGNER/ILLUSTRATOR:** Rodney Davidson

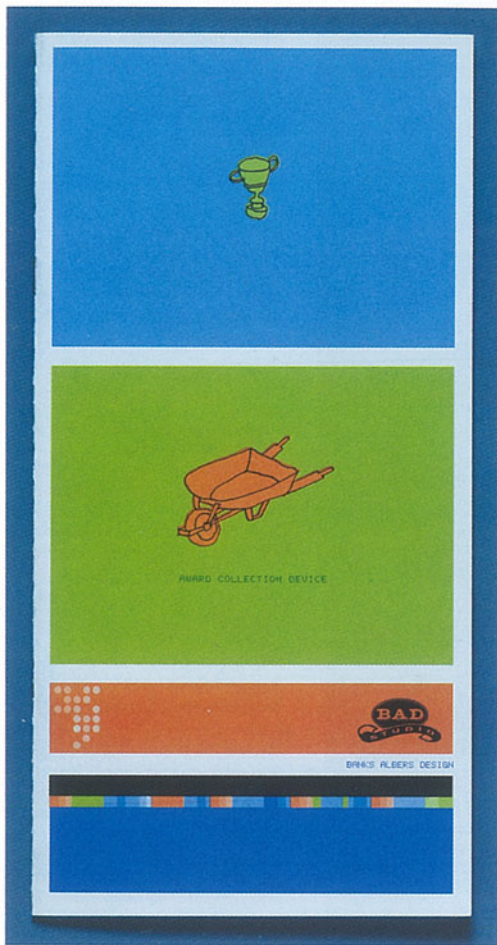
**CLIENT:** Birmingham Metropolitan Arts Council

**CLIENT'S SERVICE:** Touring theatre troupe

*"The Bravo Bus is a traveling theatre which performs in underserved communities in Alabama," explains Rodney Davidson. "Performers wearing multicolored uniforms create an on-site stage using colored blocks. Creating the bus using the colored blocks seemed like the perfect solution."*

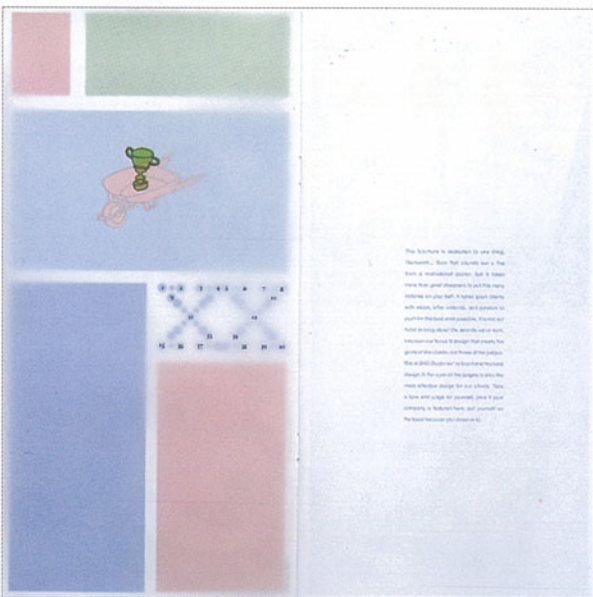
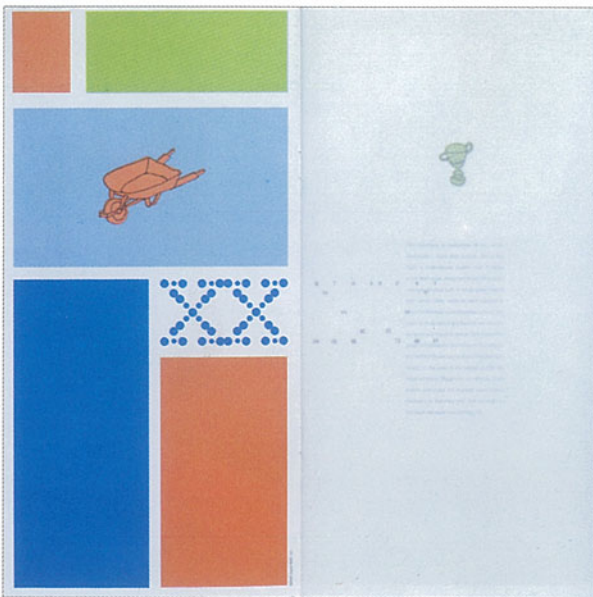


**B R A V O - B U S**



**NAME OF PIECE:** BAD award brochure  
**STUDIO NAME:** BAD Studio  
**ART DIRECTOR:** Scott Banks  
**DESIGNER:** Kevin Fitzgerald  
**ILLUSTRATOR:** Kevin Fitzgerald

*Bright unusual colors mixed with rudimentary sketches make for an unusual and captivating award brochure. One of the unique features of this piece is the translucent tip-in page with various numbers and a trophy printed on it. This sheet allows the color blocks and wheelbarrow to show through, creating the illusion that the trophy is in the wheelbarrow. The numbers also align perfectly within the circles.*





(top)

**NAME OF PIECE:** Mahlum & Nordfors moving announcement  
**STUDIO NAME:** Michael Courtney Design  
**ART DIRECTOR:** Michael Courtney  
**DESIGNERS:** Michael Courtney, Michelle Rieb, Bill Strong  
**CLIENT:** Mahlum & Nordfors  
**CLIENT SERVICE:** Architectural firm

*"The client wanted a one-of-a-kind open house invitation for a new office they were opening," according to Michael Courtney. "We designed a piece with three chapters: the past life of the building; sketches from the architects; and a teaser section of the new, hip spaces. The piece was wildly successful—the attendance was higher than expected and the client used the piece as self-promo for their office for the next two years."*

(middle)

**NAME OF PIECE:** Kilimanjaro Safaris® whimsical animals  
**STUDIO NAME:** Disney Design Group  
**DESIGNER:** Natalie L. Bert  
**CLIENT:** Disney's Animal Kingdom®

*The inspiration for these animals, explains Natalie L. Bert, was "the Kilimanjaro Safaris® ride at Disney's Animal Kingdom®." The fun, playful typography against the bright colors and patterns in the animals make this piece a great example of bright design. Image © Disney.*



**Kilimanjaro Safaris.**



(bottom)

**NAME OF PIECE:** Spotlight Solutions logo  
**STUDIO NAME:** DogStar  
**ART DIRECTOR:** Clyde Good/HSR Business to Business  
**DESIGNER/ILLUSTRATOR:** Rodney Davidson  
**CLIENT:** SpotlightSolutions.com  
**CLIENT'S PRODUCT:** Retail clothing inventory software

*"The client wanted to play off the word spot by using a dog," explains Rodney Davidson of his logo design concept. The strong contrast of the yellow against the black shapes make this logo both eye-catching and innovative.*



(top)

**NAME OF PIECE:** Double Meaning  
**STUDIO NAME:** Hutter Design  
**DESIGNER:** Lea Ann Hutter  
**CLIENT:** John Manno Photography

*"As I reviewed over fifty potential images for inclusion in this promotion, I made selections that were conceptually related to each other and created a list of themes that played on words and appearances, such as wall (condom, bricks)," describes Lea Ann Hutter. "The double meanings gave the photography impact by connecting seemingly incongruous images, and brought a fresh context to the images that had been used in past promotions."*



(bottom)

**NAME OF PIECE:** NIA brochure  
**STUDIO NAME:** NIA Creative  
**ART DIRECTOR:** Robbie Sinclair  
**DESIGNERS:** Cristina Irwin, Kimara Mitchell  
**SPECIAL PRODUCTION TECHNIQUES:** Deboss of logo on the front cover and Web site on the back cover, die cut on last page for a business card, and a CD which showcases the company's multimedia capabilities  
**SPECIAL FEATURES:** Binding with a grommet and washer, subtle spot varnish on the vellum sheets

*Designer Christina Irwin says, "The inspiration for this piece was a concept I did while in school"—a good reminder to us all not to throw anything away! This unique package revolves around a nut-and-bolt binding, transparent pages and bright colors. It is also shipped in a unique transparent envelope.*



CORPORATE ~ TYPE

Academy Engraved  
 ABCDEFGHIJKLMNOP  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890

Centaur  
 ABCDEFGHIJKLMNOP  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890

Baker Signet  
 ABCDEFGHIJKLMNOP  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890

Filosofia  
 ABCDEFGHIJKLMNOP  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890

Bernhard Modern  
 ABCDEFGHIJKLMNOP  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890

**COPPERPLATE GOTHIC**  
**ABCDEFGHIJKLMN**  
**OPQRSTUVWXYZ**  
**1234567890**



C100 M65 Y75 K0  
 C0 M0 Y0 K70  
 C0 M0 Y0 K0



C6 M0 Y27 K27  
 C0 M0 Y0 K0  
 C0 M0 Y0 K100



C0 M0 Y0 K100  
 C0 M100 Y100 K0  
 C0 M2 Y20 K0



C0 M60 Y94 K0  
 C43 M30 Y6 K0  
 C0 M0 Y69 K9



C60 M0 Y27 K0  
 C0 M15 Y27 K56  
 C0 M50 Y60 K10



C100 M18 Y0 K65  
 C60 M0 Y0 K30  
 C30 M0 Y0 K15



C100 M87 Y0 K34  
 C25 M15 Y25 K0  
 C60 M40 Y46 K0



C0 M0 Y47 K18  
 C100 M18 Y0 K65  
 C38 M0 Y18 K56

CORPORATE ~ COLOR

**SYNONYMS** ~ conventional, moderate, staid, conservative, traditional, classic

**SIMILAR SECTIONS** ~ alluring, elegant, historical

# Corporate

Designing for the conservative, corporate market does not mean you need to be conventional. As you see on the following pages, designers have taken calculated risks to produce a unique approach to their corporate projects. This style does not have to equal cookie-cutter design. Take some chances with your audience; they are probably ready to see something new.

*"Nothing works better than success. The best client relationships we have are the ones in which we have established a track record. Success allows for greater trust and a belief in the competencies of everyone working on a project."*

—Thomas Scott

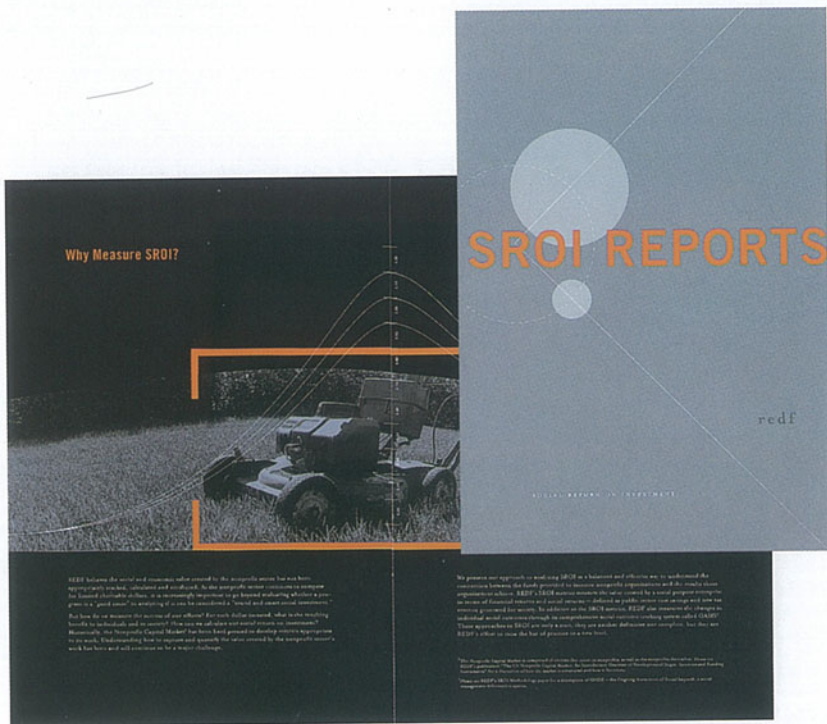
## **DEFINITION** ~

corporate (adj.)

1. Of or belonging to a corporation
2. Done by or characteristic of individuals acting together
3. Organized and maintained as a legal corporation

## **QUESTIONS FOR CLIENT** ~

- Who is your audience? Are they conservative or nonconservative?
- What is the key message that you want to communicate?
- What is your company's mission and what are their marketing strategies?
- What can you do to spice up the design without overstepping any boundaries?



(top)

**NAME OF PIECE:** Roberts Enterprise Development Fund's Social Return on Investment (SROI) reports 2000  
**STUDIO NAME:** Chen Design Associates  
**ART DIRECTOR:** Joshua C. Chen  
**DESIGNERS:** Max Spector, Leon Yu  
**PHOTOGRAPHER:** Jenny Thomas  
**CLIENT:** Roberts Enterprise Development Fund  
**CLIENT'S SERVICE:** Venture philanthropy

Joshua Chen explains that he wanted to juxtapose the human and the technical: "We chose to represent social return through the people who benefit directly from the work of REDF. We used simple, direct images of optimistic, empowered men and women in work environments...we also employed graphic elements of a technical nature (shown). Grid lines, dashes and geometric shapes all became important aspects of the new REDF design motif. The overall visual impact is one of confidence, dependability, and hope."

(bottom)

**NAME OF PIECE:** Ronnisch name change announcement  
**STUDIO NAME:** Group 55 Marketing  
**DESIGNER:** Jeannette Gutierrez  
**CLIENT:** Ronnisch Construction Group  
**CLIENT'S SERVICE:** Commercial and industrial construction  
**SPECIAL PRODUCTION TECHNIQUE:** Die cuts

According to Catherine Lapico, "the client's cutting-edge approach to all their jobs" was the inspiration behind this piece. The unique die cuts simulating the ground of a construction site give this piece a unique three-dimensional quality.





## safer.

building on bedrock, eliminating points of failure

By definition, e-business requires software. New software development projects take a long time, cost a lot of money, and have high failure rates. So, anytime you can reduce the amount of new software code it takes to deliver an e-business project, you can reduce risk.

Underlying all e-business is the unchanging need for fundamental functions like inventory, order entry, claims processing, logistics, customer records (the list goes on...). The systems that perform these functions today are reliable, scalable and proven. If you've already got part of the e-business job done, why reinvent that wheel?

SEAGULL solutions specialize in enabling customers to re-purpose their core business systems - making it easier to turn them into "services" that can be called by new Web users only are our soft assets, our software even eliminate

Another important they are "non-in changes to the c implemented w

While re-purpos every project, it time when busin as they await c is highly valued

e-Business pro technology have within budget; f of companies; i and software as

SEAGULL reduces risk

**NAME OF PIECE:** SEAGULL 2001 annual report

**STUDIO NAME:** Corporate Reports Inc.

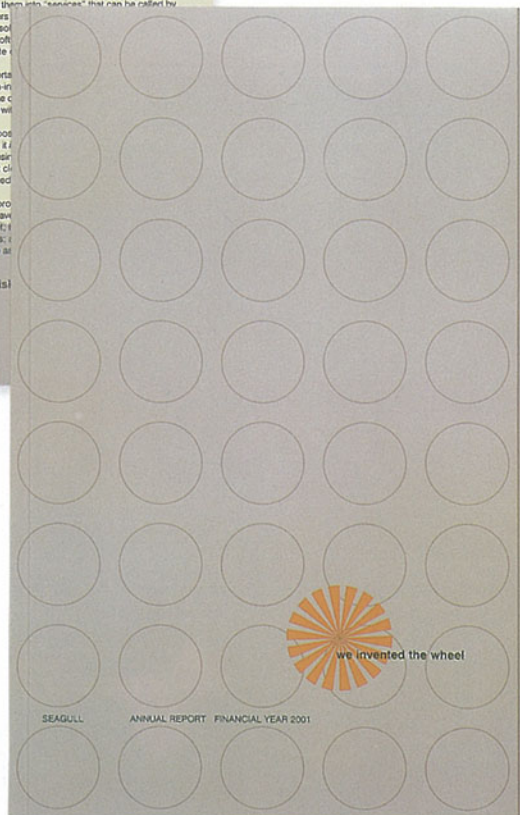
**DESIGNER:** Ronda Davis

**CLIENT:** SEAGULL

**CLIENT'S PRODUCT/SERVICE:** Enterprise software

**SPECIAL FOLDS/FEATURES:** Fold-out front cover

*"We worked with the client to come up with the concept 'We invented the wheel' because the client wanted to indicate that their software solutions are proprietary," explains Brooke Fumbanks. "The images used were all types of wheels that illustrated a specific point. For example, one spread's title was 'Safety' and the graphic elements were the back wheel of a bicycle and a bike reflector."*





**BILL TRAUTMAN '65  
TUCKER TRAUTMAN '72**

Tucker Trautman '72 attended law school four years after Bill Trautman '65. Following a decade of practicing law in the San Francisco Bay Area, Tucker and his wife moved to Berkeley to help Bill with his law firm. Tucker is a partner in the firm and has played a major role in its growth over the years.

Bill, one of the San Francisco legal community's most active members, has led his law firm through its transition to a national organization. He is a former legislative counsel to the California State Assembly.

After graduation Bill was brought on as an associate at Clinkenberg & Company and later became a partner in 1975. He moved to Berkeley in 1983 when he was the firm's sole legislative group leader for eight years and managing partner for the last five years. He has been

actively a member of the Boalt Hall Alumni Association, a position he held from 1997 to 1998. Bill has also served as an advisor to the administrative committee of the program director at the Law School. He has helped dozens of law firms and alumni do good by supporting the Law School. He served as the representative to the French Consulate for a year. Bill has also been a member of the UC Berkeley Nominations Board of Trustees and has held positions as president and co-director of the legal aid branch of the Berkeley branch of the Boalt Hall Alumni Association and director of the director of the United Mexican Association. In addition, he has held numerous positions in state and local bar groups. "And for the way," he says "I am proud of my younger brother's professional accomplishments."

Tucker Trautman '72, one of Bill's most



**TUCKER TRAUTMAN '72**

Chasing the 27-year legal career, Tucker has spent the last two significant years before the U.S. Supreme Court. In 1981, he filed and won a large 1997 verdict for his client, the Agony Highland Shrimp Corporation, in a lawsuit filed against the Agony Highland Shrimp Corporation. He was named the 2004 Century First and Johnnie Chan, after a national environmental award. He was named the United States Supreme Court in 1981 where Tucker represented the Court. He is often the court's right counsel in cases that are heard in 1998. Tucker spent several years in the U.S. Supreme Court, including following his efforts, the Court of Bank of America against changes that reduced the Federal Reserve's law by ending and allowing other courts to review legal decisions. He is still in the U.S. Supreme Court. Individual and other cases under federal review have

Tucker's success as the 425-highest firm of Henry H. Whitney was rewarded by the receiving of the highest of the year. During his 20 years in his private firm, he served as and received the highest national recognition, including U.S. News, Fortune, CRJ, and U.S. News & World Report. In 1998, he was named as one of the top 100 lawyers in the U.S. by U.S. News & World Report. He is still in the U.S. Supreme Court. Individual and other cases under federal review have

**CLASS REUNIONS**



Class of 1978

Class of 1976



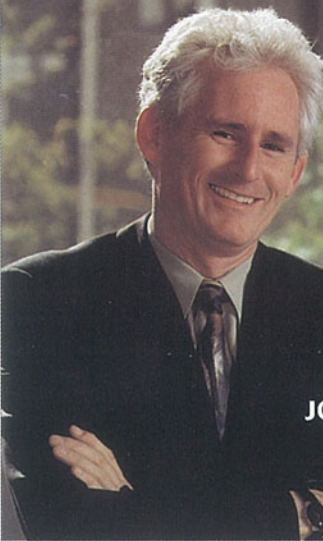
Class of 1966



Class of 1968

UNIVERSITY OF CALIFORNIA, BERKELEY | SCHOOL OF LAW | SUMMER 2000

**boalt hall transcript**

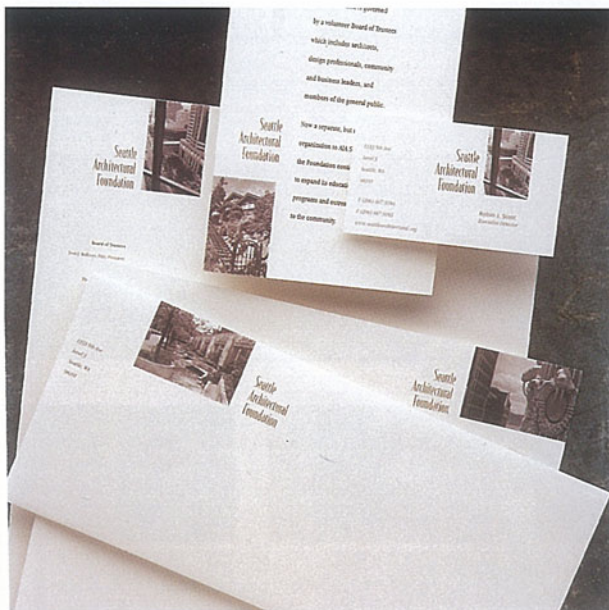


**WELCOMING BOALT'S TENTH DEAN  
JOHN P. DWYER '80**

WITH A SPECIAL TRIBUTE TO  
HERMA HILL KAY

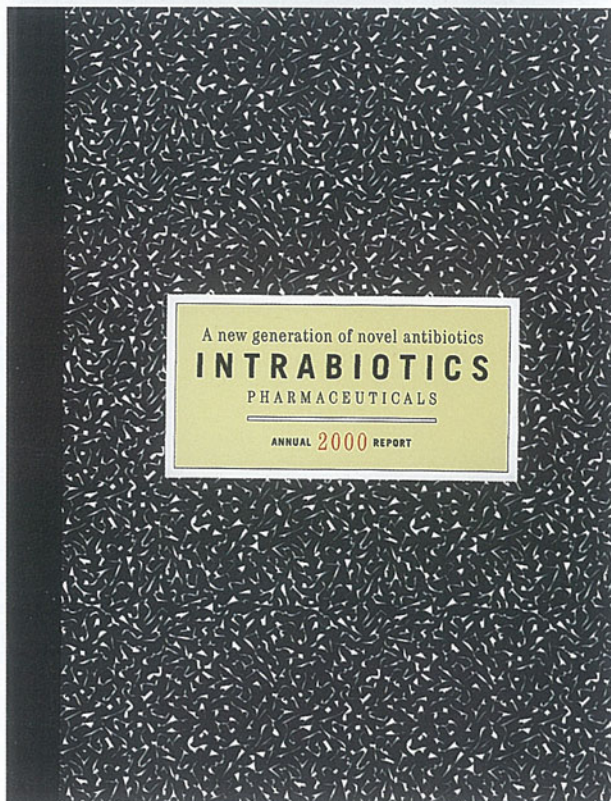
**NAME OF PIECE:** Boalt Hall Transcript Summer 2000  
**STUDIO NAME:** Chen Design Associates  
**ART DIRECTOR:** Joshua C. Chen  
**DESIGNERS:** Joshua C. Chen, Leon Yu  
**CLIENT:** Boalt Hall School of Law, University of California, Berkeley  
**SPECIAL PRODUCTION TECHNIQUES:** Perfect-binding; every other issue includes an annual report of giving and these issues have a die-cut window on the reply panel.

*The concept of this piece was "a modern progressive look for a modern progressive law school," explains Joshua Chen. "This issue of Transcript was based on a redesign we did for Boalt Hall in the previous year. In keeping with the original intent of the redesign, we wanted the publication to have a smart, modern, clean, current look to offset the copy-heavy nature of a law school publication."*



**NAME OF PIECE:** Seattle Architecture Foundation business papers  
**STUDIO NAME:** Michael Courtney Design  
**ART DIRECTOR:** Michael Courtney  
**DESIGNERS:** Michael Courtney, Dan Hoang  
**CLIENT:** Seattle Architecture Foundation  
**CLIENT'S SERVICE:** Nonprofit educational programs

*"This foundation runs the best architectural educational programs in the U.S.," says Michael Courtney. "Our mission was to develop a 'kit of parts' to convey a professional look and feel to both participants and funders. We chose photography to convey the feel of being on a tour of Seattle's diverse architecture, and then used these elements on the business and marketing papers."*



**NAME OF PIECE:** IntraBiotics Pharmaceuticals, Inc. 2000 annual report  
**STUDIO NAME:** ProWolfe Partners, Inc.  
**ART DIRECTOR:** Bob Prow  
**DESIGNERS:** Bob Prow, Susan Ammann  
**CLIENT:** IntraBiotics Pharmaceuticals, Inc.  
**CLIENT'S PRODUCT:** New antibiotic drugs  
**SPECIAL PRODUCTION TECHNIQUES:** Cover includes a clear foil stamp and binder's tape wrapped around the spine to give the effect of a lab book.

*"IntraBiotics is still in the exploratory and research phases of product development," explains Bob Prow. "We played up the scientific aspect of research and development by giving this annual report a university 'lab book' feel."*

DARK है type

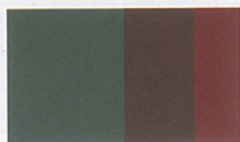
*violation*  
*abcdefghijklm*  
*opqrstuvwxyz*  
 1234567890

**DEVOTION**  
 ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 1234567890

Matrix Tall  
 ABCDEFGHIJKLMNO  
 abcdefghijklmnopq  
 1234567890

**DEVICE**  
 ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
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elliotts  
 subluæation perma  
 ABCDEFGHIJKLMN  
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C73 M60 Y75 K0  
 C70 M88 Y97 K0  
 C51 M94 Y100 K0



C0 M0 Y0 K100  
 C0 M11 Y38 K76  
 C0 M94 Y94 K6



C0 M87 Y83 K30  
 C100 M100 Y100 K0  
 C0 M37 Y100 K34



C87 M0 Y60 K65  
 C0 M76 Y56 K56  
 C38 M94 Y0 K65



C0 M50 Y81 K38  
 C0 M83 Y60 K51  
 C0 M18 Y100 K27



C83 M0 Y51 K87  
 C0 M18 Y100 K56  
 C0 M27 Y100 K34



C9 M0 Y6 K47  
 C15 M0 Y11 K69  
 C15 M0 Y27 K83



C34 M0 Y34 K100  
 C27 M0 Y87 K51  
 C0 M0 Y11 K45

DARK है color



SYNONYMS हैं *morbid, ominous, somber, evil, black, drab, gloomy, hidden, mysterious*

SIMILAR SECTIONS हैं *messy, obscure, unusual*

# DARK

Dark design often has a sort of grim reality behind it. Whether you're showing the truth about cigarette smoking or trying to portray the heartache of poverty, there is a message that you want to convey. You might also choose this style because your audience is attracted to the morbid, ominous or mysterious. Regardless, a dark style should evoke a strong, immediate emotion.

*"Questions, questions, questions. We are always asking and forcing the client to repeat the goal in other words. The more you talk and the more you use words, the more you avoid misunderstanding. We ask the clients to be open-minded and to get rid of their own visions of the expected design. They should not expect things they have seen before to be adapted for their needs."*

—Laurenz Nielbock

## DEFINITION हैं

dark (adj.)

1. Devoid or partially devoid of light or brightness; shadowed
2. Having a dark hue
3. Stemming from evil characteristics or forces

## QUESTIONS FOR CLIENT हैं

- What makes this a dark piece?
- What is your message? How obvious or straightforward do you want that message to be?
- What evil(s) are you trying to portray? How can these be most effective?



**NAME OF PIECE:** New York Portrait  
**STUDIO NAME:** Matite Giovanotte  
**ART DIRECTOR:** Antonella Bandoli  
**DESIGNER:** Barbara Longiardi  
**PHOTOGRAPHER:** Simon  
**CLIENT:** Yien Group  
**CLIENT'S PRODUCT/SERVICE:** Promotional campaign  
**SPECIAL FEATURES:** Special packaging

*A type of graphic realism, this piece shows a perspective of New York that isn't usually on the tourism brochures. Wrapped in a styrofoam-like material, these gritty images are as intriguing as they come, candidly showing back streets and alleys.*



**NAME OF PIECE:** BAD Devil self promotion  
**STUDIO NAME:** BAD Studio  
**DESIGNER:** Scott Banks

*"If clients weren't scared by this, they might want to work with us," jokes Scott Banks. This promotional poster for BAD Studio is definitely "dark." Its richly ornate and decorative lines frame an almost humorous interpretation of the devil.*



**NAME OF PIECE:** Anarchy Paintball Symbols

**STUDIO NAME:** Thinking Cap Design

**ART DIRECTOR/DESIGNER/ILLUSTRATOR:** Kelly D. Lawrence

**PRODUCTION DESIGNER:** Mark Hoffman

**PHOTOGRAPHY:** AL Photographer, Lading Freelance Photography, Dynamic Graphics (stock)

**CUSTOM BOX:** Dufeck Wood Products

**PROJECT COORDINATION:** Dave Willems, Paul Willems (Willems & Company)

**CLIENT:** Nelson Paintballs

**SPECIAL TECHNIQUES:** Typeface manipulation. The icons were constructed by cutting apart letters and numerals from the Roughhouse font system. "This font was perfect for the rough, twisted look we wanted. Then thorns were added to give the feel of what players actually crawl through while playing the game of paintball," explains Lawrence.

*"We researched old alchemy symbols and found icons that were representative of the product's key features," says Kelly D. Lawrence. "We also watched medieval period movies and listened to gothic rock music" for inspiration.*

# ANARCHY™

TOURNAMENT FORMULA PAINTBALLS

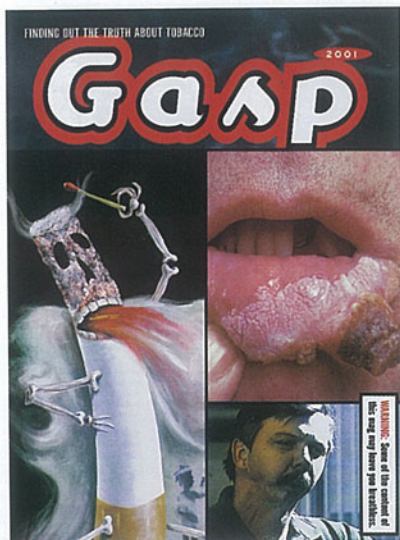


THICK FILL

ACCURATE

PEARL SHELL

ANARCHY



(top left)

**NAME OF PIECE:** DCA surf tattoo  
**STUDIO NAME:** Disney Design Group  
**DESIGNER:** Darren Wilson  
**CLIENT:** Disneyland Resort  
**SPECIAL PRODUCTION TECHNIQUES:** Tattoo transfer and heat tee transfer

To describe this logo, designer Darren Wilson uses words like "surf-inspired," "aggressive," and "sharp, hard lines." Wilson explains that he "tried to develop a surfboard that transformed into flames with a wave that reads DCA." Image © Disney.

(top right and below)

**NAME OF PIECE:** Gasp magazine  
**STUDIO NAME:** Suburbia Studios  
**ART DIRECTOR:** Jeremie White  
**DESIGNER:** Jeremie White  
**ILLUSTRATORS:** Kathy Boake, Adam Rogers, Russ Willms, Jeremie White  
**CLIENT:** British Columbia Ministry of Health/Now Communications  
**CLIENT'S PRODUCT:** Anti-smoking initiative directed at teens

Designer Jeremie White explains that "the inspiration for Gasp came from the world that young people inhabit. In many ways, it is a different world than we live in as adults. Kids are bombarded by images, colors and sounds, and stimulation from television, radio, CDs, music videos, movies and magazines. Their world is fast-paced and constantly changing. Gasp was designed to appeal to this very discerning audience, whose 'radar' for the 'uncool' is extremely acute. The stories are hard-hitting, factual, and accompanied by graphic and sometimes unsettling images, both illustrated and photographic."

**face it**  
 The use of tobacco and alcohol, frequently in combination, is associated with over 95% of cancer of the head and neck.

Pre-cancerous patches of tissue are found in the mouths of about half of teenagers who use smokeless tobacco. With continued use, about one in 20 of these will become cancerous within five years.

Tobacco has caused about **70%** of cases of oral cancer.

The five-year survival rate for oral cancer is roughly 50%.

**face it**

**'No Throat Irritation - No Cough'**  
 SLOGAN FOR LUCKY STRIKE CIGARETTES 1928



(above)  
**NAME OF PIECE:** Metal Hammer Benelux magazine  
**STUDIO NAME:** Erwin Zinger Graphic Design  
**DESIGNER:** Erwin Zinger  
**ILLUSTRATORS:** Henry Knegt, Rita van Poorten  
**CLIENT:** De Matrix Publishing

Designer Erwin Zinger wanted to provide the hard rock, heavy metal and hardcore music scene with a high quality, professionally designed magazine as an alternative to the typically amateurish fanzines on the market. He says, "I did use some elements that look like failures because I was inspired by those not-very-well-designed magazines." However, all the elements together work very well.

(right)  
**NAME OF PIECE:** We are not alone poster  
**STUDIO NAME:** Andreas Karl Design  
**ART DIRECTOR/ILLUSTRATOR:** Andreas Karl  
**CLIENT:** OSRAM Germany  
**CLIENT'S PRODUCT:** Light bulbs

Andreas Karl describes how he received the inspiration for this piece: "One morning I had to change a bulb over my bathroom mirror. The empty box was lying on the shelf in front of the mirror and the name OSRAM flipped into MARSO. For a graphic designer who has visited the Roswell site and strongly believes in extraterrestrial life, it was only a small step to turn a bulb illustration into a smart-looking alien."



Elegant *SD* type

*Bickham Script*

A B C D E F G H I J K L M

N O P Q R S T U V W X Y Z

abcdefghijklmnopqrstuvwxyz

1234567890

*Carpenter*

A B C D E F G H I J K L

M N O P Q R S T U V W X Y Z

abcdefghijklmnopqrstuvwxyz

1234567890

*Nuptial Script*

A B C D E F G H I J K L M

N O P Q R S T U V W X Y Z

abcdefghijklmnopqrstuvwxyz

1234567890

*Mona Lisa*

A B C D E F G H I J K L M

N O P Q R S T U V W X Y Z

abcdefghijklmnopqrstuvwxyz

1234567890

*Ex Ponto*

A B C D E F G H I J K L M N

O P Q R S T U V W X Y Z

abcdefghijklmnopqrstuvwxyz

1234567890

*Kuenstler Script*

A B C D E F G H I J K L M

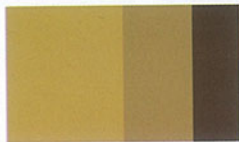
N O P Q R S T U V W X Y Z

abcdefghijklmnopqrstuvwxyz

1234567890



C91 M72 Y27 K0  
C0 M0 Y23 K15  
C0 M0 Y0 K100



C20 M35 Y80 K0  
C35 M45 Y80 K0  
C0 M50 Y100 K80



C34 M50 Y70 K25  
C0 M72 Y79 K47  
C0 M0 Y0 K0



C60 M0 Y51 K80  
C16 M0 Y18 K36  
C0 M0 Y0 K0



C0 M0 Y0 K100  
C5 M91 Y100 K0  
C0 M0 Y0 K0



C70 M57 Y30 K0  
C80 M70 Y30 K0  
C90 M90 Y50 K0



C87 M72 Y100 K0  
C61 M65 Y82 K0  
C65 M65 Y51 K0



C72 M94 Y0 K27  
C100 M94 Y0 K34  
C100 M0 Y9 K65

Elegant *SD* color

*Synonyms* & beautiful, classic, delicate, fancy, graceful, majestic, refined, stylish

*Similar Sections* & alluring, ornate, peaceful, soft

# Elegant

In today's society, elegance in design often seeks to convey wealth or refined beauty. Serif fonts are popular, and some commonly used colors include royal shades of ruby, emerald and sapphire. Your target audience is likely in the middle or upper social class—or aspires to be a part of it. This graceful design style evokes a sense of perfection that almost everyone desires.

*"Bringing examples and sketchbooks to meetings is essential. It helps to show and sketch as the conversation goes along (since the intellectual needs to meet the tactile). This can be done by surfing [web] sites to compare styles, by browsing through Pantone chip books to differentiate color ideas, or by just taking a pen and sketching on the fly."*

—Fabian Geyrhalt

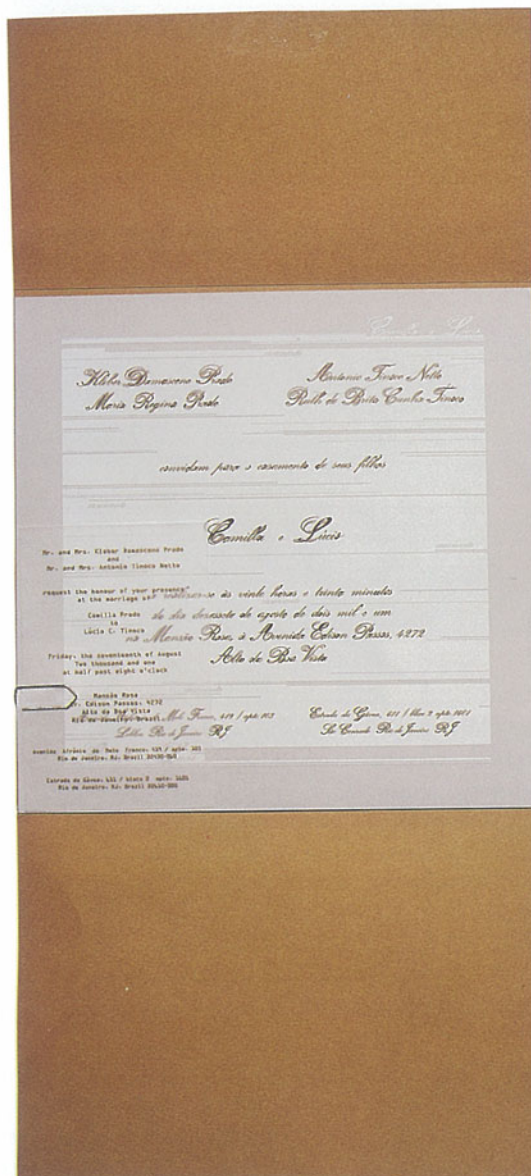
## *Definition* &

elegant (adj.)

1. Refined and tasteful in appearance or behavior or style
2. Suggesting taste, ease, and wealth
3. Of seemingly effortless beauty in form or proportion

## *Questions for Client* &

- Does your audience tend to be upper middle class?
- Will the message work well with a design that is dignified and majestic?
- What is the age of your audience? (Different colors will speak to different age groups.)



**NAME OF PIECE:** Mr. & Mrs. Tinoco's wedding invitation

**STUDIO NAME:** ponto p | design

**ART DIRECTOR:** Fabiana Prado

**CLIENT:** Mr. & Mrs. Tinoco

**SPECIAL PRODUCTION TECHNIQUES:** Glossy "stains" were printed on the envelope. This effect was obtained by using an ink of a similar color to the paper; the porous paper absorbed some of the shiny varnish, so it was not too bright.

**SPECIAL FEATURES:** The envelope was assembled with two simple folds and closed with traditional golden sealing wax. Because the invitations were hand-delivered, a sealed envelope was not necessary.

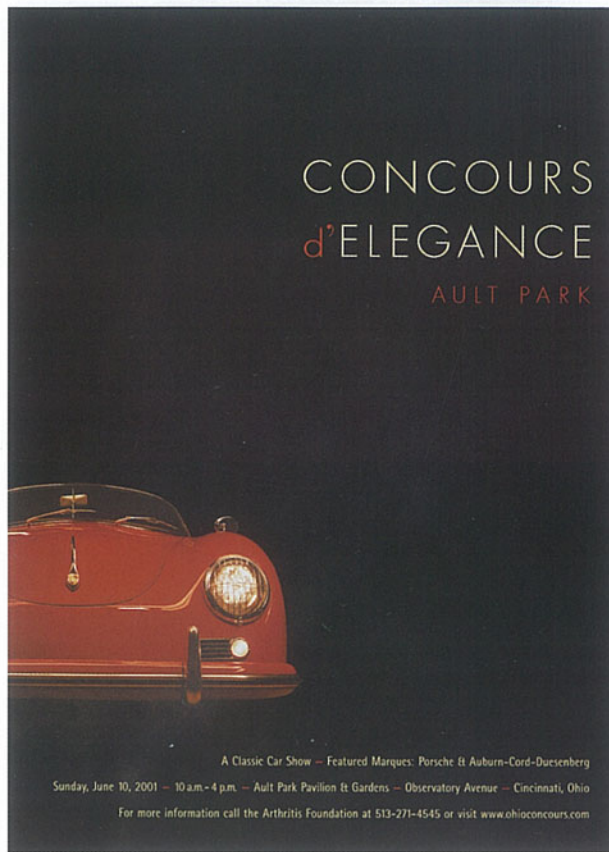
When creating this wedding invitation, Fabiana Prado tried to "transmit the sophistication and modernity of the fiancés and their wedding ceremony through an unusual presentation, while at the same time leaving no doubt it was a wedding invitation." To do this, some traditional elements were kept, but in a modified form. Prado created special typography where each word was individually constructed. He explains, "The traditional monogram appears blown up on the envelope, and is part of the graphical background. The combination of contrasting types of paper—rustic for the envelope and sophisticated for the invitation—generates a harmonic strangeness."





**NAME OF PIECE:** Cordillera Wine label  
**STUDIO NAME:** dossiercreative inc  
**CREATIVE DIRECTOR:** Don Chisholm  
**DESIGNER:** Eena Kim  
**CLIENT:** Mission Hill Winery  
**SPECIAL PRODUCTION TECHNIQUES:** Foil stamping, sculptured embossing and a deckled die cut

*"Our desire was to link a new series of wine to the Okanagan region where the wines are produced," explains Patrick Ho. "We explored different ways of articulating the connection—from identification with indigenous fauna to historical sites. We decided to anchor each variety to a distinctive landmark around the region to suggest the varied scope of the majestic landscape."*



**NAME OF PIECE:** Concours d'Elegance poster  
**STUDIO NAME:** Rahmin Eslami Design  
**DESIGNER:** Rahmin Eslami  
**PHOTOGRAPHER:** Dave Wendt  
**CLIENT:** The Arthritis Foundation

*When asked what the inspiration was for this piece, Rahmin Eslami replied, "I wanted to treat the poster more like a painting than a car show poster. The cars at this event are the best of their makes. Therefore, they deserve a level of sophistication that isn't traditionally found in the car show poster. I achieved this sophistication by placing the car in the lower left, as opposed to centered on the page, and cropping off the passenger side. Also, the beauty shot of the car was scaled to a much smaller than standard car show poster size. The color palette is based on the German flag and the typefaces are predominantly German."*



**NAME OF PIECE:** San Diego office announcement  
**STUDIO NAME:** David Evans and Associates, Inc.  
**ART DIRECTORS:** Theresa P. Van Ert and Tanya Boyer  
**DESIGNER:** Theresa P. Van Ert

**SPECIAL PRODUCTION TECHNIQUES:** The piece was printed in-house, and assembled and cut by hand.

**SPECIAL FOLDS OR FEATURE:** There is a screw and post in the upper-left corner.  
**CLIENT:** Self promotion

*"We wanted to create something elegant yet fun and tangible," explains Theresa P. Van Ert. "I wanted it to be something that would not get filed away in a desk drawer. I was inspired by the ideas of an old-style photo album and address book; something that people can enjoy holding onto and flipping through to find our information. We wanted it to be a piece that our clients would keep on top of their desk, ready to call us for any of their needs."*



**NAME OF PIECE:** Scruples retail identity  
**STUDIO NAME:** Group 55 Marketing  
**ART DIRECTOR:** Catherine Lapico  
**DESIGNER:** James Perraino  
**CLIENT:** Scruples Salon & Spa, Canada

*Michael Lapico wanted to mirror "the client's relentless pursuit of visual elegance" to portray the sophistication of this spa. The graceful, fluid lines and silver printing make these pieces things of beauty.*

(right)

**NAME OF PIECE:** Stuart Crystal retail identity

**STUDIO NAME:** Lewis Moberly

**ART DIRECTOR:** Mary Lewis

**DESIGNER:** Paul Cilia la Corte

**CLIENT:** Stuart Crystal

**CLIENT'S PRODUCT:** Crystal glassware

*"The assignment was to create a new identity, repositioning Stuart Crystal as a modern, design-led brand," explains art director Mary Lewis. "The new logo aims to reflect the slender elegant shapes of crystal glass and how light falls on it. Printed across carrier bags and packaging, it creates an abstract image around the forms. The palette of blue, gray, black and white creates a crisp, clean, contemporary image."*

(below)

**NAME OF PIECE:** Pegasus logo

**STUDIO NAME:** DogStar

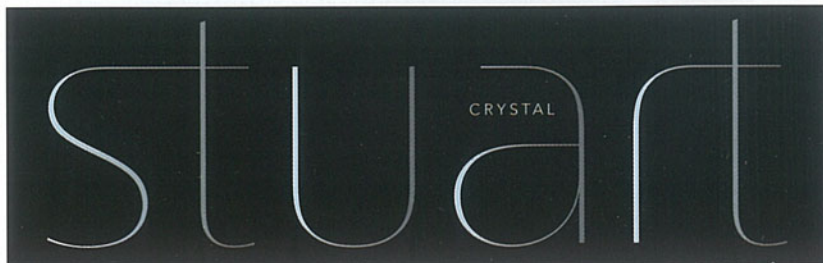
**ART DIRECTOR:** Ken Joy

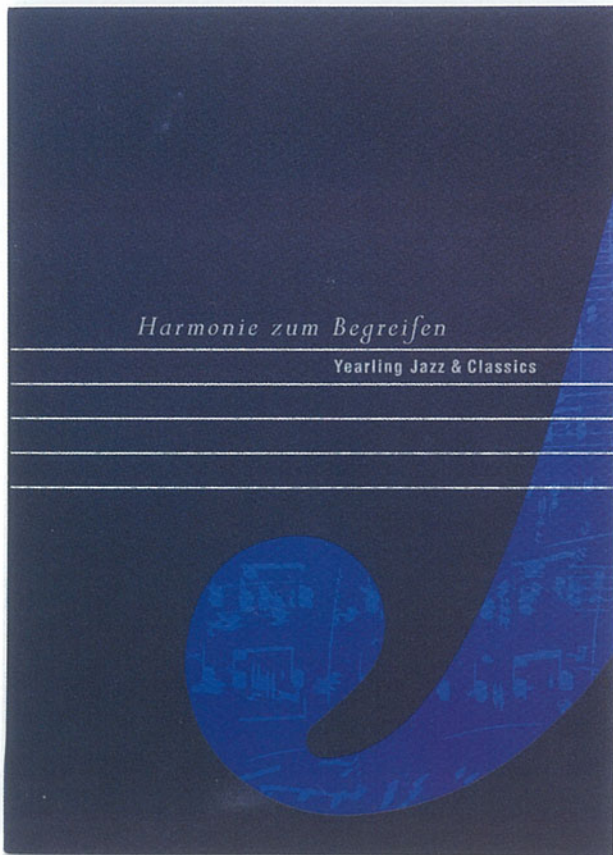
**DESIGNER:** Rodney Davidson

**CLIENT:** Pegasus

**CLIENT'S PRODUCT/SERVICE:** Air freight

*"Creating a mark which looked powerful and swift was the objective," says designer Rodney Davidson. "I began by creating full-figured winged horses with powerful torsos, but they all looked chunky and slow. I decided to concentrate on speed instead and to take a more abstract approach by showing only a portion of the horse's torso. The horse appears as a flash in the sky and the lines of movement define the neck and imply wings as they trail off."*





**NAME OF PIECE:** Yearling Paper promotion: *Harmonie zum Begreifen* (To Grasp the Harmony)

**STUDIO NAME:** Q

**ART DIRECTOR:** Thilo von Debschitz

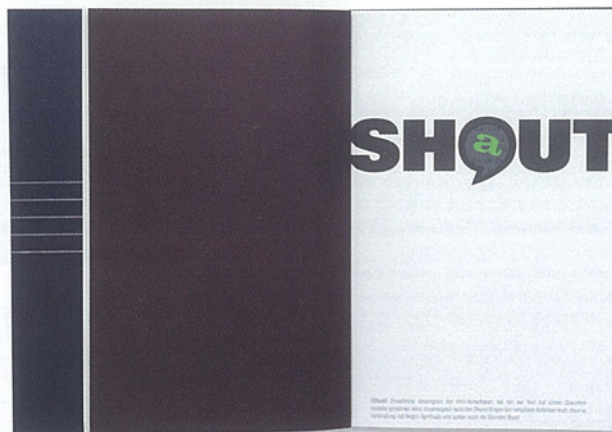
**DESIGNERS:** Tanja Mann, David Bascom

**COPYWRITER:** Christoph Kohl

**ILLUSTRATORS:** Tanja Mann, David Bascom

**CLIENT:** Arjo Wiggins

**CLIENT'S PRODUCT:** Fine papers



*"In order to communicate the special surface quality and texture of the two paper types, Yearling Classic and Yearling Jazz, we played with the double meaning of the word grasp," explains art director Thilo von Debschitz. "We invite the reader to grasp the paper in the most literal sense, while simultaneously learning a few technical terms related to the harmonies of classical music and jazz. Imaginative typography and special finishing techniques (like punching, die stamping, blind and hot-foil embossing) enable them to be 'grasped' both physically and mentally."*

(top and bottom left)

**NAME OF PIECE:** Sound Transit signage program

**STUDIO NAME:** Michael Courtney Design

**ART DIRECTOR:** Michael Courtney

**DESIGNERS:** Michael Courtney, Dan Hoang

**CLIENT:** Sound Transit

**CLIENT'S SERVICE:** Regional transit system

*"Our studio worked to create a 'kit of parts' that was appropriate for a high tech, regional transit organization moving into a historic rail station," explains Michael Courtney.*

(bottom right)

**STUDIO NAME:** Disney Design Group

**NAME OF PIECE:** Disney's Palm logo

**DESIGNER:** Eric Caszatt

**CLIENT:** Disney's Park and Resort Merchandise

*"The client I worked with supplied me with tear sheets of various golf memorabilia and also allowed me to visit the golf course for inspiration," explains Eric Caszatt. Image © Disney.*



**FLASHY**  type

*D* # # I r i o u s  
 A B C D E F G H I J K L M  
 O P Q R S T U V W X Y Z  
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 , - . / : ; < = > ? [ \ ] ^ \_  
 ` { | } ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾

**Staccato**  
 A B C D E F G H I J K L M  
 O P Q R S T U V W X Y Z  
 a b c d e f g h i j k l m n  
 o p q r s t u v w x y z  
 1 2 3 4 5 6 7 8 9 0

**Fenice**  
 A B C D E F G H I J K L M N  
 O P Q R S T U V W X Y Z  
 a b c d e f g h i j k l m n  
 o p q r s t u v w x y z  
 1 2 3 4 5 6 7 8 9 0

*Ribbon*  
 A B C D E F G H I J K L M  
 N O P Q R S T U V W X Y Z  
 a b c d e f g h i j k l m n  
 o p q r s t u v w x y z  
 1 2 3 4 5 6 7 8 9 0

**Elliotts**  
**Sigsaw Dropshadow**

A B C D E F G H I J K L M

N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m

n o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0



C90 M0 Y0 K0  
 C0 M70 Y100 K0  
 C40 M0 Y100 K0



C0 M65 Y100 K0  
 C100 M0 Y47 K0  
 C0 M0 Y100 K8



C70 M39 Y0 K26  
 C6 M0 Y100 K27  
 C0 M0 Y100 K18



C0 M34 Y3 K0  
 C100 M96 Y0 K8  
 C0 M0 Y0 K100



C79 M94 Y0 K0  
 C65 M0 Y100 K0  
 C0 M51 Y87 K0



C0 M91 Y76 K0  
 C0 M0 Y100 K6  
 C60 M0 Y79 K0



C75 M80 Y0 K0  
 C0 M91 Y94 K30  
 C0 M87 Y91 K0



C100 M0 Y0 K51  
 C0 M0 Y100 K43  
 C56 M0 Y43 K0

**FLASHY**  color

**SYNONYMS** ☀ flamboyant, ostentatious, gaudy, glitzy, jazzy, showy, tacky, tawdry  
**SIMILAR SECTIONS** ☀ bright, loud, ornate, powerful, unusual

# Flashy

Bold and brassy, this style loves to be the center of attention. A flashy design has flair that will definitely be noticed. It quickly captures the market's attention with unusual use of flamboyant colors and loud typography. A word of warning: Be sure that your piece's life expectancy is not long. This style is likely to quickly date itself, though it won't be soon forgotten.

*"How does my firm tackle the ongoing struggle of client communication? In a word...persistently. Not in a demanding way, but just by persevering and asking questions to clarify client feedback. Many times clients don't know what they want until they see it. Designers get a sense of what a client may want after working with them for a while. It is a two-way communication—education process."*

—Brooke Fumbanks

## DEFINITION ☀

flashy (adj.)

1. Dazzling for a moment; making a momentary show of brilliancy; transitorily bright
2. Fiery; vehement; impetuous
3. Showy; gay; gaudy

## QUESTIONS FOR CLIENT ☀

- Who is your target audience? Why is this style appropriate?
- What is the life expectancy of this project?
- Is there a specific culture or event that could be an inspiration for this piece?

**HOUD -> ++Algemeen directeur Scapino neemt afscheid++Bedrijfsleiders bereiden zich voor op rampen++Filiaal Roosendaal als eerste nieuw terieur++Even voorstellen: Nieuwe algemeen directeur Scapino++meer <-**

SCAPINO OP MAAT IS  
EEN BLAD VOOR ALLE  
SCAPINOMEDEWERKERS



**-> 11E JAARGANG**

**SCAPINO**  
SCHOENEN KLEDING

**SCAPINO**

op maat  
10 98

**HOUD -> ++Koploper: win een reis naar New York!++Nieuwe transporteur voor Scapino++Verbouwen in recordtempo++Even voorstellen: Norbert Ruiten, directeur Inkoop++Emile Ratelband verrast bedrijfsleiders++meer <-**

SCAPINO OP MAAT IS  
EEN BLAD VOOR ALLE  
SCAPINOMEDEWERKERS



**-> 13E JAARGANG**

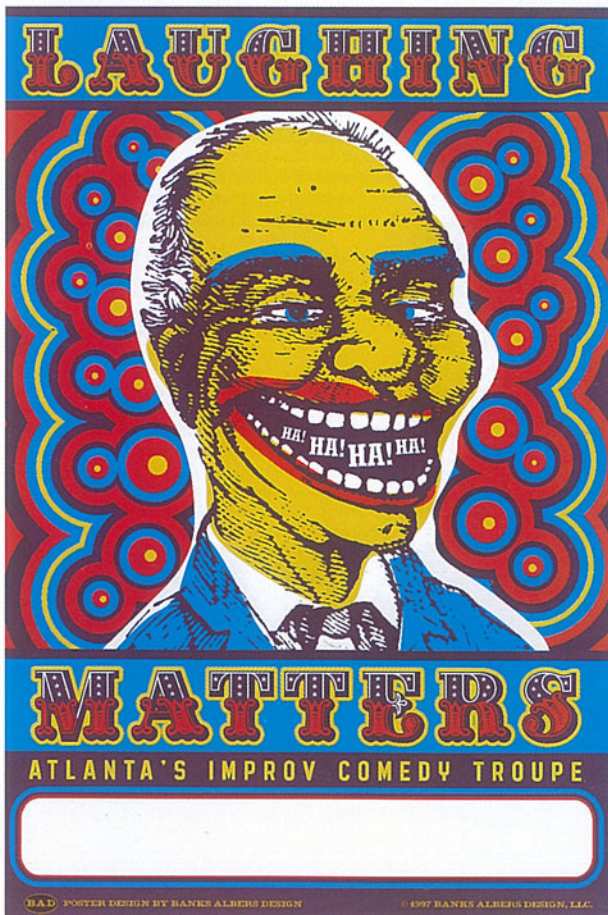
**SCAPINO**

op maat  
10 98

**NAME OF PIECE:** Scapino op maat magazine  
**STUDIO NAME:** Erwin Zinger Graphic Design  
**DESIGNER:** Erwin Zinger  
**PHOTOGRAPHY:** In-house  
**CLIENT:** Scapino  
**CLIENT'S PRODUCT/SERVICE:** Shoe, fashion and sportswear retailer

"Scapino is a typical chain of retail stores with a 'fast' consumer sales strategy. Bright colors and 'fast' typography mark the business and the average age of employees is twenty five years old. Given this information, I was inspired to use bright color combinations that sometimes clash with each other, and typography that also clashes," explains Erwin Zinger.





**NAME OF PIECE:** Laughing Matters event night poster

**STUDIO NAME:** BAD Studio

**CLIENT:** Laughing Matters

**CLIENT'S SERVICE:** Improvisational comedy

1970s psychedelic posters were the inspiration for this poster, according to Scott Banks. The bold use of color and fluid lines continuously direct your eye around the design. Also, the circus-like font is flooded with detail and color, making it hard not to notice this poster.



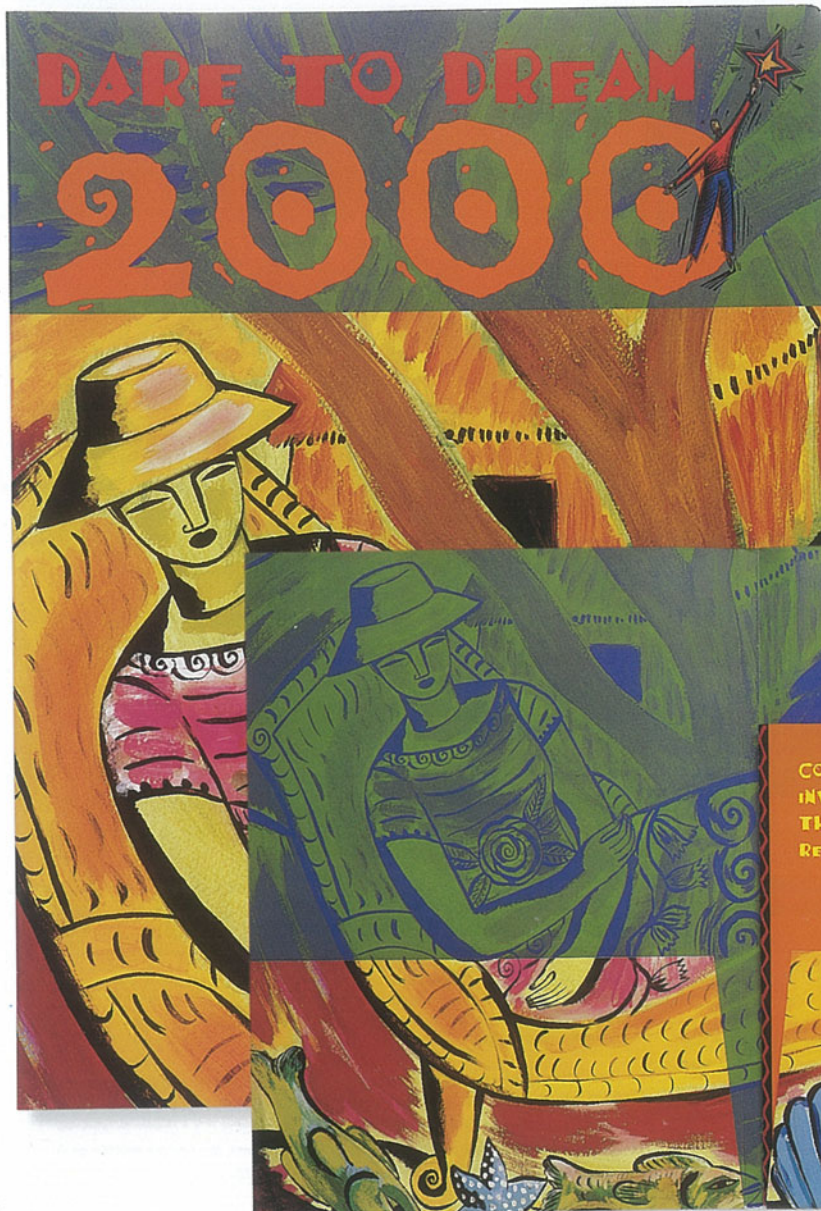
**NAME OF PIECE:** Cinco de Mayo logo

**STUDIO NAME:** Emma Wilson Design Company

**DESIGNER:** Emma Wilson

**CLIENT:** Self promotion

Emma Wilson says the goal of this piece was "to cross-pollinate the look of a Mexican mural with a bullfight poster—and give it a twist. Yes, Cinco de Mayo began as a celebration of Mexico's victory over the French, but today in the United States it is a chance to celebrate Mexico and the Mexican culture. Even though the party's over, this bad boy will live on—along with the margarita hangover—until next year's party."



**NAME OF PIECE:** Dare To Dream 2000 employee incentive program

**STUDIO NAME:** Corporate Reports Inc.

**DESIGNER:** Andy Lyons

**ILLUSTRATOR:** Jodi Winger (Fortuni Reps)

**CLIENT:** Cox Communications

**CLIENT'S PRODUCT/SERVICE:** Broadband video, voice and data services

**SPECIAL FOLDS/FEATURES:** The folder used pockets that allowed four-color process on the outside and two-color process on the inside.

*Brooke Fumbanks describes this piece as "fun and playful with lots of attitude. The main idea was to inspire employees to reach new heights of excellence."*

COX COMMUNICATIONS  
INVITES YOU TO JOIN  
THE DREAM TEAM. WE'RE  
REACHING FOR THE STARS!...

(top)

**NAME OF PIECE:** DART resident retention direct mail program

**STUDIO NAME:** Group 55 Marketing

**ART DIRECTOR:** Catherine Lapico

**DESIGNER:** Jim Coburn

**CLIENT:** DART Properties

**CLIENT'S SERVICE:** Property management

*The inspiration for this piece built off the target audience's love for trinkets and bright colors. Phone cards and magnetic gifts were attached to the postcard as part of the printing process.*

(bottom)

**NAME OF PIECE:** Mohawk Digital Papers swatch book

**STUDIO NAME:** ProWolfe Partners, Inc.

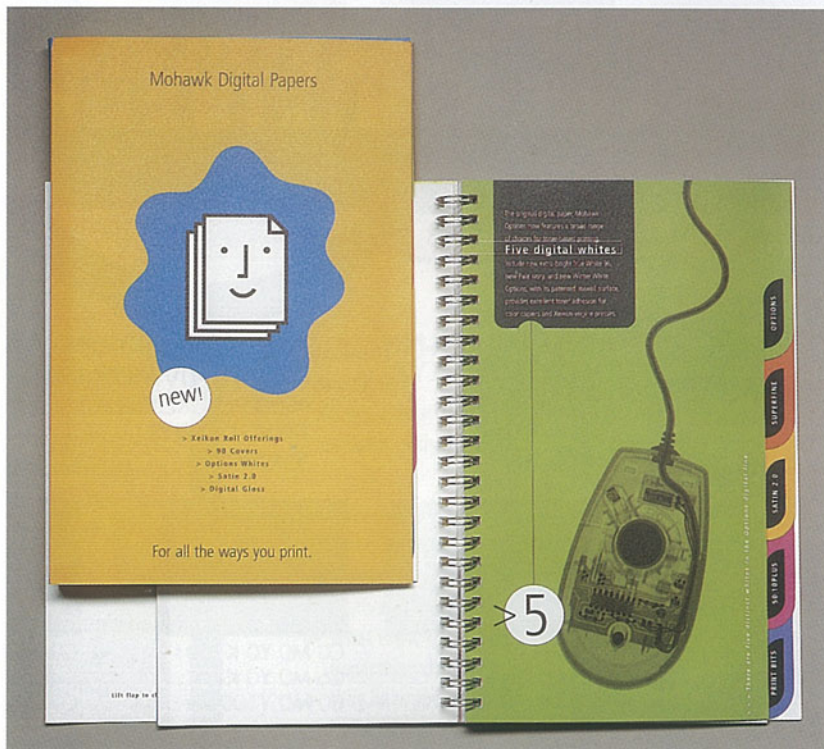
**DESIGNER:** Tiffany Larson

**PHOTOGRAPHY:** Todd Studios (St. Louis), stock imagery

**CLIENT:** Mohawk Digital Papers

**SPECIAL FOLDS/FEATURES:** The cover folds out to reveal information about the available paper stocks for specific digital presses. The first tab is die cut and folds out to reveal the stock sizes available for Mohawk Navajo. There are stepped sample sheets of paper weights and colors behind each tab. The last tab has five digitally printed samples from five digital presses for reference.

*Mohawk wanted a swatch book that displayed its line of successful digital papers, but wanted the piece to be user-friendly and informative about digital printing as well.*



Gender-Specific ♂+ feminine

*Dorchester Script*

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmnpqrstuvwxyz  
1234567890



C10 M80 Y25 K0  
C10 M50 Y20 K0  
C5 M15 Y5 K0

*Isadora*

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmnpqrstuvwxyz  
1234567890



C0 M91 Y76 K0  
C63 M52 Y51 K100  
C0 M9 Y23 K0

*Shelley Andante*

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmnpqrstuvwxyz  
1234567890



C50 M20 Y0 K10  
C15 M20 Y0 K0  
C0 M0 Y0 K0



C0 M34 Y54 K0  
C6 M6 Y51K0  
C0 M15 Y23 K0

GENDER-SPECIFIC ♂→ MASCULINE

*Caslon Antique*

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmnpqrstuvwxyz  
1234567890



C100 M50 Y0 K0  
C50 M25 Y0 K0  
C20 M10 Y0 K0

*WheresMarty*

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmnpqrstuvwxyz  
1234567890



C0 M0 Y0 K100  
C6 M0 Y0 K34  
C0 M0 Y100 K6

**STENCIL**

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
1234567890



C0 M27 Y100 K69  
C34 M0 Y0 K94  
C0 M0 Y23 K69



C100 M0 Y23 K79  
C72 M15 Y0 K56  
C0 M6 Y6 K34

**SYNONYMS** O→ *macho, manly, masculine*  
**SIMILAR SECTIONS** O→ *xtreme, messy*

*Synonyms* O+ *feminine, maternal, womanly*  
*Similar Sections* O+ *alluring, elegant, soft*

# Gender-SPECIFIC

Beware of stereotypes! Limiting your audience to a specific gender can lead to wild success or an unfortunate disaster. Be clear before you begin your project how the design can be best oriented in the market. Be sure that you are really speaking to a specific gender, and not simply repeating tired or offensive clichés. Side note: remember that even though your target market may be one particular gender, the primary buyers of the product may actually be of the opposite gender.

*"Often nonvisual people need to see to believe that a certain direction isn't the best one to communicate their message. At the same time the designer needs to educate the client by showing them options they would not have conceived."*

—Peg Faimon

*Definition* O+  
gender-specific (adj.)

1. Of, for, or associated with persons of one gender to the exclusion of the other

*Questions for Client* O+

- Is your market orientation largely male or largely female? How would you characterize them? What motivates them to buy?
- What is the typical age of your audience, or to what generation do they belong?
- Why have you chosen to limit your audience? Define the reason.



### VALUE

CREATING THE BEST QUALITY PRODUCTS TO MEET A PRICE POINT

### FASHION

INTERPRETING THE LATEST TRENDS TO BRING AFFORDABLE FASHION TO CONSUMERS

### DIVERSITY

PROVIDING A WIDE ARRAY OF PRODUCTS TO ALL CHANNELS OF DISTRIBUTION

**NAME OF PIECE:** Kellwood 2000 annual report

**STUDIO NAME:** ProWolfe Partners, Inc.

**NAME OF PIECE:** Kellwood 2000 annual report

**ART DIRECTOR:** Bob Prow

**DESIGNERS:** Bob Prow, Karin Caracci

**CLIENT:** Kellwood Company

**CLIENT'S PRODUCT:** Consumer soft goods, primarily women's apparel

*The inspiration for this piece came directly from the newsstands. Bob Prow explains, "Kellwood is primarily an apparel company, and wanted to focus on fashion in this annual report. There are three themes in the narrative part of the book: value, fashion, and diversity. We researched a number of fashion magazines to give this annual report an authentic magazine look, and shot photos that were more fashion than product oriented."*



**NAME OF PIECE:** Sangam postcard and logo design

**STUDIO NAME:** Q

**ART DIRECTOR:** Sanjana Kapur

**PHOTOGRAPHER:** Soren Coughlin, Glazer Photography

**CLIENT:** Sangam

**CLIENT'S PRODUCT:** Curtains

*Sanjana Kapur explains the inspiration for this piece: "Sangam is a place in India where three rivers meet. Thus Sangam for my client is a meeting point of all the design elements to create a wonderful product—in this case, curtains."*

(right)

**NAME OF PIECE:** Mafalda Minnozzi: Angelo Blu

**STUDIO NAME:** ponto p design

**ART DIRECTOR:** Fabiana Prado

**GRAPHIC COORDINATOR:** Marciso "Pena" Carvalho

**PHOTOGRAPHER:** Nico Tucci

**CLIENT:** Som Livre

**CLIENT'S PRODUCT:** Recording studio

**SPECIAL FEATURES:** The handmade typeface was created by André Rola.

**SPECIAL PRODUCTION TECHNIQUES:** The pages that contain photos are printed in CMYK and the pages that contain text and thin lines are printed in two Pantone colors, in order to avoid registration errors.

Designer Fabiana Prado visually translated the name of the CD, Angelo Blu, and in doing so created an angelic image for the singer. The photo images were cropped closely and the original black and white photos color-tinted with blue and purple. These colors are woven throughout the project.

(below)

**NAME OF PIECE:** Red Ella logo

**STUDIO NAME:** Born to Design (for Bonneau Production Services)

**ART DIRECTORS:** Todd Adkins, Terry Bonneau

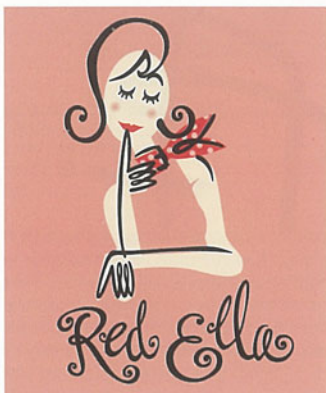
**DESIGNER:** Todd Adkins

**ILLUSTRATOR:** Todd Adkins

**CLIENT:** Red Ella

**CLIENT'S SERVICE:** Boutique

"The boutique was named for the owner's grandmother who, while very stylish, was also remembered for being full of vitality and life. A loose, retro illustration style along with whimsical hand-drawn lettering convey a sense of freedom and playfulness, while the illustration itself maintains a unique reserve, style and class," explains Todd Adkins.





(left)

**NAME OF PIECE:** Retirement party invitation  
**STUDIO NAME:** Erwin Zinger Graphic Design  
**DESIGNER:** Erwin Zinger  
**PHOTOGRAPHER:** John Stoel  
**CLIENT:** Gemeente Noordenveld (City of Noordenveld)  
**SPECIAL FOLDS/FEATURES:** A three-dimensional pointer was attached after printing.

*Erwin Zinger used photography of an antique compass and a map to emphasize a sailing theme, since this was a hobby the mayor was planning to pursue after his retirement.*

*The lower left image contains three hand-bound books with masculine mahogany covers and brass engraved plates. Erwin Zinger explains, "We took the reception cards that people filled out and bound them together with the photos made during the various receptions." The final product is a handsomely bound collection of memories.*

(below)

**NAME OF PIECE:** Cigar Aficionado magazine logo  
**STUDIO NAME:** DogStar  
**ART DIRECTOR:** Martin Leeds/Cigar Aficionado Magazine  
**DESIGNER:** Rodney Davidson  
**ILLUSTRATOR:** Rodney Davidson  
**CLIENT:** Cigar Aficionado magazine

*Rodney Davidson describes the process he went through to create this logo. He says, "The client wanted to capture the essence of a cigar lover in the simplest form. I purchased a Mexican cigar to get me in the mood. I began drawing Mexicans wearing sombreros and discovered that C and A could be combined to create a fedora-wearing cigar smoker."*







**NAME OF PIECE:** Chrome Hard Liquor Beverage packaging  
**STUDIO NAME:** dossiercreative inc  
**CREATIVE DIRECTOR:** Don Chisholm  
**DESIGNER:** Peter Woods  
**CLIENT:** American Vintage Beverage Co.

*"We developed a concept which captures the nuances of a clear white liquor product named Chrome. We picked up on the cool, rebel factor of vintage motorcycles and related iconography to support the concept. Our team wanted to devise a brand which would offer a badge of distinction for the fashion-conscious, usually black-clad cosmopolitan crowd," explains Don Chisholm.*



**NAME OF PIECE:** Silver Eagle gatefold  
**STUDIO NAME:** Duto Communications  
**ART DIRECTOR:** Ed Quinlan  
**DESIGNER:** Paul Fleming McCullagh  
**PHOTOGRAPHER:** CD Photography  
**CLIENT:** Logan Coach  
**CLIENT'S PRODUCT:** Motorcycle trailers  
**SPECIAL PRODUCTION TECHNIQUES:** Stochastic printing with an aqueous flood to reduce fingerprints.  
**SPECIAL FOLDS/FEATURES:** Gatefold with 1/8 inch (3 mm) between flaps when folded

*The Duto Communications team wanted to show the harsh, rugged lifestyle of people who would use the trailer, as well as its features. The epitome of masculinity, this brochure is emblazoned with motorcycles and metallic-like fonts which are perfect for its primarily male audience.*

## HISTORICAL TYPE

**Attic**  
 ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890

**CASTELLAR**  
 ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 1234567890

**San Marco**  
 ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890

**ROSEWOOD**  
 ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 1234567890

**Engravers Old English**  
 ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890

**Love Letter Typewriter**  
 ABCDEFGHIJKLMN OPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890



C0 M65 Y100 K32  
 C0 M65 Y100 K11  
 C0 M0 Y15 K6



C69 M87 Y100 K0  
 C91 M79 Y100 K0  
 C20 M60 Y100 K0



C100 M79 Y0 K0  
 C0 M91 Y87 K0  
 C0 M0 Y0 K0



C0 M0 Y0 K100  
 C18 M30 Y56 K0  
 C100 M79 Y0 K27



C30 M0 Y30 K55  
 C0 M85 Y85 K11  
 C0 M15 Y25 K0



C50 M75 Y75 K0  
 C10 M20 Y100 K10  
 C70 M0 Y30 K35



C20 M60 Y100 K0  
 C25 M10 Y75 K0  
 C4 M45 Y65 K0



C70 M25 Y5 K30  
 C100 M0 Y80 K40  
 C20 M20 Y25 K10

## HISTORICAL COLOR

**SYNONYMS** ➤ archival, classical, factual, old, antique, memorable, nostalgic, well-known

**SIMILAR SECTIONS** ➤ retro, vintage

# HISTORICAL

Historical designs often convey a sense of nostalgia. This style might indicate that your product or service has been around for a long time and it's not going anywhere, or that you have an advantage because you have learned from past experience. Even though your design has roots in the past, that doesn't mean it can't explore new territories.

*"To ensure that what we have heard is accurate, a creative brief is outlined and presented before we begin to work conceptually. Throughout the design process, the creative brief is measured against the original brief to ensure that consistency is maintained in strategic direction, and that client goals and objectives are being met. This approach ensures that the creative is on target."*

—Jeremie White

## **DEFINITION** ➤

historical (adj.)

1. Of or relating to the study of history
2. Of what is important or famous in the past
3. Having once lived or existed or taken place in the real world as distinct from being legendary

## **QUESTIONS FOR CLIENT** ➤

- Do you want the target audience to know that your business has a long and solid history?
- Will your audience appreciate the historical significance of your design?
- Does your audience tend to be older and more mature?



(top)  
**STUDIO NAME:** Emma Wilson Design Company  
**NAME OF PIECE:** Join Us invitation  
**ART DIRECTORS:** Emma Wilson, Larry Asher  
**DESIGNER:** Emma Wilson  
**CLIENT:** School of Visual Concepts  
**SPECIAL PRODUCTION TECHNIQUE:** Indigo printing

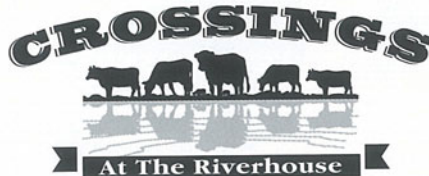
*Emma Wilson explains, "The school wanted an invitation that recognized and celebrated its teachers and those who have made a contribution to the school, while also nodding to the fact that sometimes it felt like a circus. I was reminded of those lovely (and I mean that) circus sideshow banners and wanted to emulate that look and feel."*

(bottom left)  
**NAME OF PIECE:** Crossings at the Riverhouse logo  
**STUDIO NAME:** Jeff Fisher LogoMotives  
**CREATIVE DIRECTOR:** Sue Fisher, TriAd  
**DESIGNER:** Jeff Fisher  
**CLIENT:** Crossings at the Riverhouse  
**CLIENT'S PRODUCT/SERVICE:** Restaurant at a resort hotel

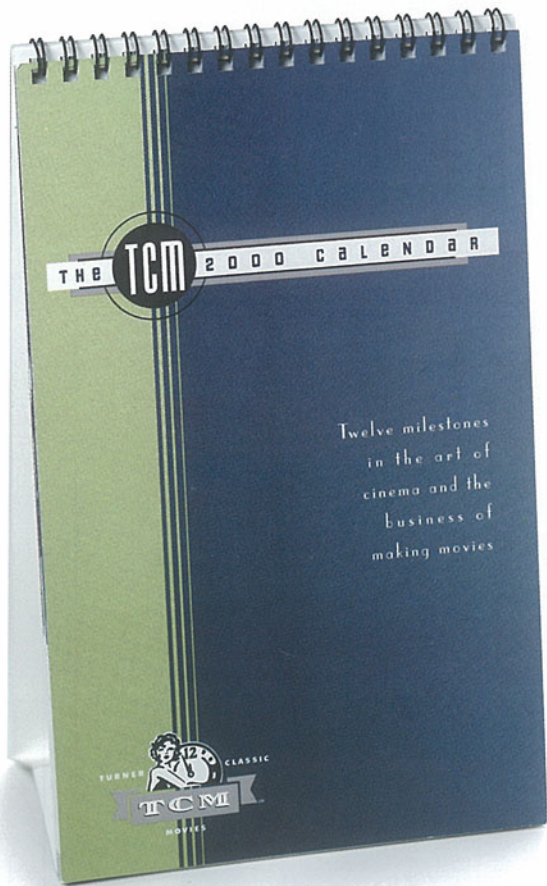
*Jeff Fisher used the historical surroundings of the site of the restaurant for inspiration. He says, "The name 'Crossings' actually refers to the fact that the restaurant and hotel are located at the site of an old cattle crossing."*

(bottom right)  
**NAME OF PIECE:** Fog City Press logo  
**STUDIO NAME:** DogStar  
**ART DIRECTORS:** Diane Dempsey/Weldon Owens Publishing  
**DESIGNER:** Rodney Davidson  
**ILLUSTRATOR:** Rodney Davidson  
**CLIENT:** Weldon Owens Publishing

*Rodney Davidson says, "Memories of San Francisco and walking across the Golden Gate Bridge were all the inspiration I needed for this mark." The historical landmark and the black-and-white treatment together give this logo a sense of history.*



FOG CITY PRESS



**NAME OF PIECE:** Turner Classic Movies calendar

**STUDIO NAME:** BAD Studio

**ART DIRECTOR:** Scott Banks

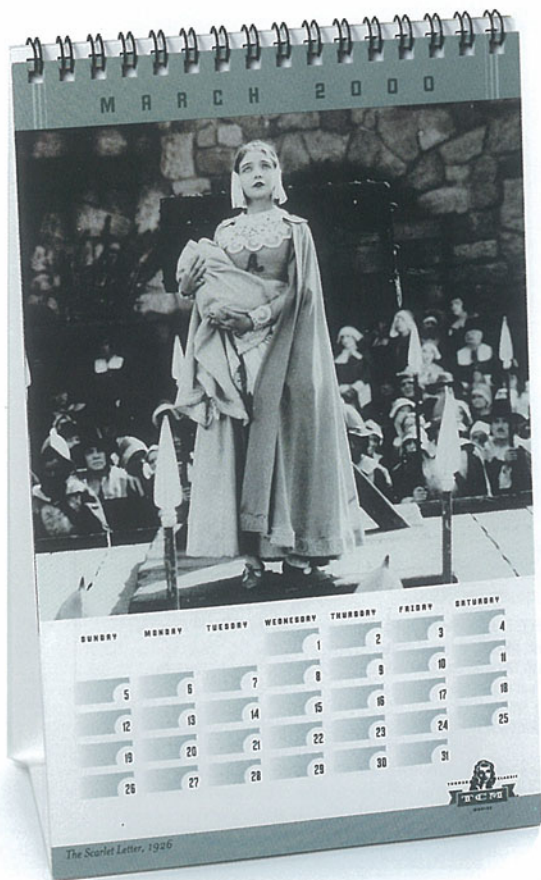
**DESIGNERS:** Scott Banks, Suzanna Schott, Kevin Fitzgerald

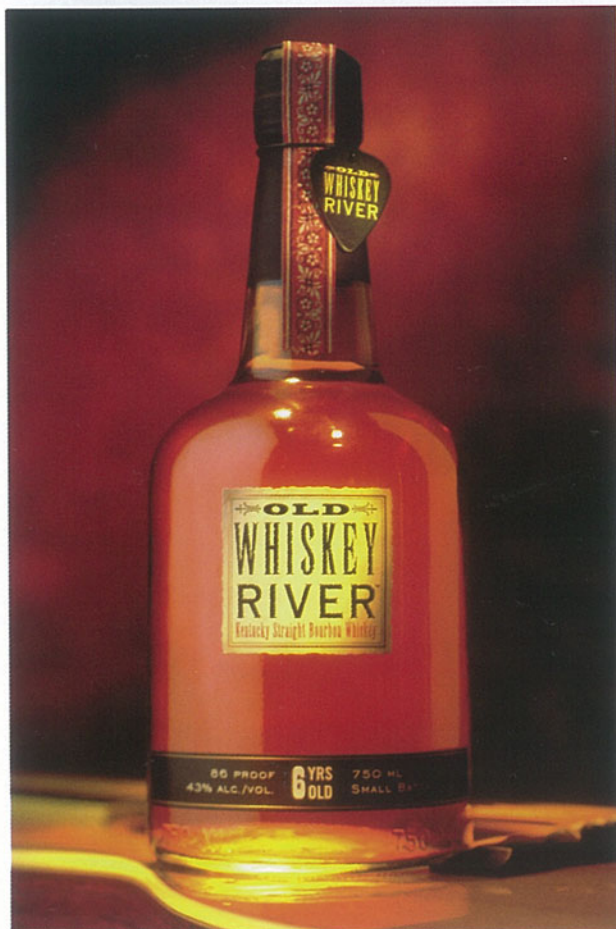
**CLIENT:** Turner Classic Movies

**CLIENT'S PRODUCT/SERVICE:** Cable TV network

**SPECIAL PRODUCTION TECHNIQUES:** The calendar is designed to stand up on a desk using a minimum of space. An intro page had to be added so the two visible pages would be for the same month.

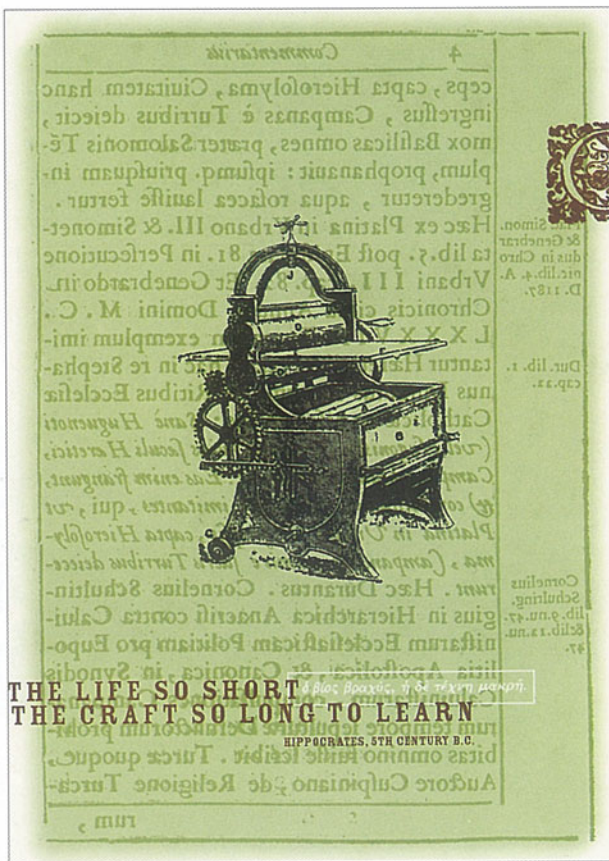
*One of the inspirations for this piece came from the countdown dial at the beginning of a film. According to Scott Banks, "The flashing circles that count down to the start of the movie create a great sense of anticipation."*





**NAME OF PIECE:** Old Whiskey River packaging  
**STUDIO NAME:** MOD/Michael Osborne Design  
**ART DIRECTOR:** Michael Osborne  
**DESIGNER:** Paul Kagiwada  
**CLIENT:** Alive Spirits  
**CLIENT'S PRODUCT/SERVICE:** Old Whiskey River bourbon

Willie Nelson's song "Whiskey River" was the inspiration for this package design, explains Art Director Michael Osborne. With a Western typeface, a bandana-like stripe down the side, and a guitar pick tied to the top of the bottle, this package definitely achieves an authentic appearance.



THE LIFE SO SHORT  
 THE CRAFT SO LONG TO LEARN

HIPPOCRATES, 5TH CENTURY B.C.

**NAME OF PIECE:** meth\*od\*o\*lo\*gy notecards  
**STUDIO NAME:** Chen Design Associates  
**ART DIRECTOR:** Joshua C. Chen  
**DESIGNERS:** Joshua C. Chen, Kathryn A. Hoffman, Leon Yu, Gary E. Blum  
**COPYWRITERS:** Joshua C. Chen, Kathryn A. Hoffman  
**ILLUSTRATORS:** Gary E. Blum, Elizabeth Baldwin  
**PHOTOGRAPHERS:** Joshua C. Chen, Leon Yu

"As we were brainstorming for this project," says Joshua C. Chen, "it occurred to us that people were rushing toward the new millennium with seemingly no regard for the past—as if by a flip of the calendar from 1999 to 2000 we would suddenly be in this ultramodern, futuristic environment. As designers deeply rooted in the historical context of our craft, we wanted to make a statement about the timeless elements of good design."

(right)

**NAME OF PIECE:** Bad Country poster  
**STUDIO NAME:** BAD Studio  
**DESIGNER:** Scott Banks  
**SPECIAL PRODUCTION TECHNIQUE:** Silkscreen

"European and Asian copies of American design" were the inspirations for this design, explains Scott Banks, "It's sort of a copy of a copy." This piece uses two tones, blue and brown, to achieve a look that could be straight from an old western poster in the 1900s. The silkscreen appearance and the distressed country-western typefaces give the poster an ethereal, authentic quality.

(below)

**NAME OF PIECE:** Central Oregon Air Show logo  
**STUDIO NAME:** Jeff Fisher LogoMotives  
**CREATIVE DIRECTOR:** Sue Fisher, TriAd  
**DESIGNER:** Jeff Fisher  
**CLIENT:** Central Oregon Air Show  
**CLIENT'S SERVICE:** Annual community air show

Jeff Fisher states that "the greatest representation of altitude in the central Oregon region are the snow-covered Three Sisters Mountains. Incorporating graphic images of mountains, clouds and a moving plane seemed natural. I used an airplane image not of a specific plane, but rather a generic fighter jet from a historic perspective. The use of red, white and blue—along with a state fair-like design quality—add to that sense of history."



REGARDING  
*RELATIONSHIPS*



INTERWEST PARTNERS

*Our highest priority isn't finding  
good deals, it's earning the respect of an  
entrepreneur and building a  
relationship of trust and value.*

AL GRAY

TRUST IS  
EQUAL PARTS  
FAITH AND  
UNDER-  
STANDING.

**NAME OF PIECE:** Interwest Partners brochure

**STUDIO NAME:** Cahan & Associates

**ART DIRECTOR:** Bill Cahan

**DESIGNER:** Kevin Roberson

**ILLUSTRATOR:** Tim Bower

**CLIENT:** Interwest Partners

**CLIENT'S SERVICE:** Venture capital

**SPECIAL PRODUCTION TECHNIQUES:** The entire brochure is letterpressed on French-folded paper to give it a personal, intimate feel.

*Kevin Roberson explains, "Most venture capital firms are perceived as 'vulture capitalists'—only out for money. InterWest Partners, however, are known for being the nice guys of the business. Instead of bragging about their hefty capital resources or their long list of credentials, the focus of this piece is on their keen ability to create and maintain relationships. Large headlines are the objective voice of a therapist giving advice about successful relationships. Small quotes from the partners support the therapist's ideas with more specific business language. Small line art illustrations and short first-person biographical statements further differentiate our client from the slick approaches of most venture capital brochures."*



**NAME OF PIECE:** *Leading the Way* capital campaign case statement

**STUDIO NAME:** Chen Design Associates

**ART DIRECTOR:** Joshua C. Chen

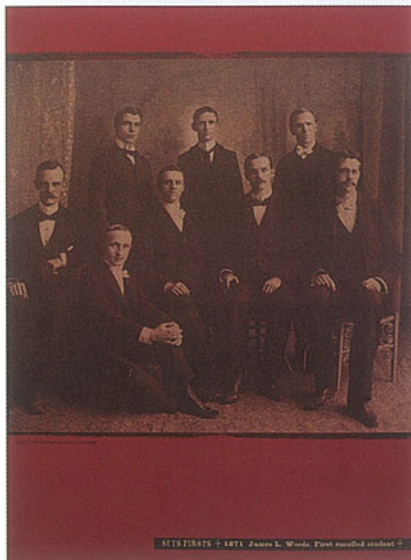
**DESIGNERS:** Joshua C. Chen, Kathryn A. Hoffman

**PHOTOGRAPHER:** Richard Wheeler

**CLIENT:** San Francisco Theological Seminary

**SPECIAL PRODUCTION TECHNIQUES:** The team used a metallic and black duotint for the historical photo. They also used a four-digit metallic ink for overprinting, which eliminates the need for dry-trapping and saves both time and money.


*Joshua Chen explains, "We melded history with forward-thinking elements in numerous ways: deep, rich colors and cover stock; an antique-looking metallic ink; a timeline of seminary 'firsts' along the bottom of the piece; juxtaposition of old photos of the students with contemporary faces; an old Western typeface set in an edgy way with distressed urban touches; rich tri-tone full-bleed photography; and nontraditional cropping of photos."*



1871 James L. Woods, First enrolled student

**LET US ORGANIZE A THEOLOGICAL SEMINARY,**  
such as the present wants  
and the future needs  
of this Coast demand.

THE REV. DR. WILLIAM ANDREW HARRIS, 1874



For nearly 147 years, San Francisco Theological Seminary has been serving Jesus Christ by leading the way in teaching, building, and serving. The vision of William Andrew Harris has been fulfilled because each generation has met the challenges of its time with energy and imagination. Now we face our own challenges, and they present an opportunity for us to be good stewards of the rich legacy we have inherited. In the pages that follow, you will find a plan for the resurrection of our campus. These plans are not made in chambers, of course, but vision is what we may continue to prepare now and remain to be effective leaders in the church and in the world.

*David W. Brown*  
PRESIDENT OF SAN FRANCISCO THEOLOGICAL SEMINARY

1872 Charles W. Anthony, First Graduate • 1877 141 Eighth Street Building Dedication, San Francisco

**LEADING THE WAY**  
A CAPITAL CAMPAIGN CASE STATEMENT

**THE CAMPAIGN**  
FOR THE SAN FRANCISCO THEOLOGICAL SEMINARY



1891 1891 Wesley Kester, First African American Graduate • 1899 Princess Building Dedication

**San Francisco Theological Seminary WILL CONTINUE LEADING THE WAY, but we cannot do it alone.**

San Francisco Theological Seminary is the only Protestant Church U.S.A. seminary based west of the Continental Divide. Challenged to minister to a global and ethnically diverse student body, we prepare leaders and stewards of Jesus Christ and His Kingdom in our world for the mission of the church, and, through this leadership, care for our entire human community. Our purpose is to equip students with the academic, spiritual, and practical disciplines required for ministry in today's diverse and rapidly changing world.


After we finished preparing church leaders, we had another job to do: we met the challenges of an aging campus. Many of our buildings are in grave need of repair and renovation. Most prominently, damage from California 1906 Earthquake earthquake has left the Olmsted and International classrooms and office buildings.

Following years of intense study and engineering reports, we are ready to make significant repairs and renovations to King, Montgomery, and Leland Halls, our student residences, and the Lloyd Paulsen Counseling Center.

San Francisco Theological Seminary will continue to lead the way, but we cannot do it alone. We invite you to join us, in concert with a local state, to complete this investment in the preparation and for future church leaders. We need you to help us meet this challenging mission with energy and imagination, such as the present wants and the future needs of this coast demand.

1891 Dr. Wesley Kester, First African American Graduate • 1899 Princess Building Dedication • 1901 Dr. Hugh Hugh, First Indian Professor • 1932 Olmsted Hall Dedication • 1941 Alexander Mc

Humorous  type

**Elliotts**  
**Typhoid Mary**   
 ABCDEFGHIJKLMNOP  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890

**Elliotts Venus Dioxide**  
 ABCDEFGH99KLMN  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890

**Pike**  
 ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890

**Litterbox**  
 ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890

Face Cuts



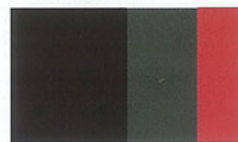
C0 M79 Y94 K0  
 C0 M11 Y47 K0  
 C76 M0 Y47 K30



C59 M51 Y49 K58  
 C89 M28 Y0 K0  
 C0 M0 Y40 K0



C18 M0 Y100 K18  
 C40 M30 Y30 K100  
 C6 M0 Y0 K34



C0 M100 Y0 K100  
 C0 M0 Y20 K88  
 C0 M91 Y76 K6



C70 M35 Y6 K6  
 C0 M90 Y100 K0  
 C55 M0 Y6 K0



C0 M85 Y10 K0  
 C50 M20 Y80 K7  
 C10 M15 Y75 K0



C56 M0 Y47 K34  
 C0 M30 Y83 K0  
 C43 M0 Y0 K23



C100 M69 Y0 K12  
 C7 M7 Y94 K0  
 C89 M28 Y0 K0

Humorous  color

Смюккумс ■☞ amusing, comic, hilarious, laughable, ludicrous, whimsical, witty

Симилар Секшнс ■☞ flashy, quick, unusual



# Humorous

Eye-catching, intriguing and lighthearted, a humorous approach to design is extremely popular and effective in society today. If you can grab your audience's attention by making them chuckle or simply entertain them for a moment, chances are they'll remember your product or service and perhaps, if you're lucky, even tell others.

*"It is the visual sense of humor that our clients like. It adds another level to design, making it something more than just well-designed or a pretty picture."*

—Scott Banks

## Definition ■☞

humorous (adj.)

1. Full of or characterized by humor; funny
2. Employing or showing humor; witty

## Questions for Client ■☞

- ▶ Do you want the audience to feel like your business or product has a sense of humor?
- ▶ Do you have the latitude to stray away from a corporate image and surprise your audience?
- ▶ What type of humor are you trying to portray? Are you poking fun, being sarcastic, telling a joke, or pointing out irony?



(top)

**NAME OF PIECE:** DogStar Logo Series

**STUDIO NAME:** DogStar

**DESIGNER:** Rodney Davidson

Rodney Davidson conceived this piece to give a friendly reminder to clients who were past due on their payments. He says, "The idea behind the Paid in Full logo is merely gratitude for their prompt payment. Sometimes late payments are just an oversight so the first Past Due notice serves as a friendly reminder. The next mark I think speaks for itself. No more friendly reminders at this point. Collecting has become a serious issue. Finally, I created the last Past Due notice while trying to collect the down payment for my house. It worked!"

(bottom)

**NAME OF PIECE:** DataDork logo

**STUDIO NAME:** Jeff Fisher LogoMotives

**DESIGNER:** Jeff Fisher

**CLIENT:** DataDork

**CLIENT'S PRODUCT/SERVICE:** A web-based resource for self-proclaimed "computer geeks"

Jeff Fisher explains, "The term 'DataDork' is a name given to the client by his wife while he was still in college majoring in computer science. I was a little leery of focusing on the stereotypical image of a 'computer geek' in the design of the logo. However, this was exactly what the client wanted. When this version of the design was e-mailed to the client he immediately called and left a message that said, 'Stop. Don't do anything else to this design!'"



**RESERVED  
FOR MANAGEMENT**



(top)

**NAME OF PIECE:** MACTac sales kit

**STUDIO NAME:** Brokaw, Inc.

**ART DIRECTOR:** Steve McKeown

**ILLUSTRATOR:** Janis Emerson

**CLIENT:** MACTac

**CLIENT'S PRODUCT:** Pressure-sensitive label stock

**SPECIAL PRODUCTION TECHNIQUES:** Embossing, foil stamping,  
metallic inks and die cuts.

"In the printing industry, label stock has a bad reputation for being problematic on press, from oozing adhesive to poor ink hold-out. MACTac developed a line of innovative pressure-sensitive stock that solved many of these problems, making the printer's life a whole lot easier. With our campaign, we just took it one step further by using some pretty goofy examples to show how our product could help make people's lives easier, even in their typical office setting," explains Steve McKeown.

(bottom)

**NAME OF PIECE:** Popcorn

**STUDIO NAME:** HSR B2B

**ART DIRECTOR:** John G. Pattison

**COPYWRITER:** Paul Singer

**PHOTOGRAPHER:** Steve Paszt

**CLIENT:** Glacier Glove

**CLIENT'S PRODUCT:** Gloves for outdoor enthusiasts

John Pattison explains, "We wanted to illustrate the fact that there are no warmer gloves available on the market than these. Or more simply put, these are very warm gloves."



**Glacier Glove**  
It's warm in here.



**NAME OF PIECE:** BAD holiday card

**STUDIO NAME:** BAD Studio

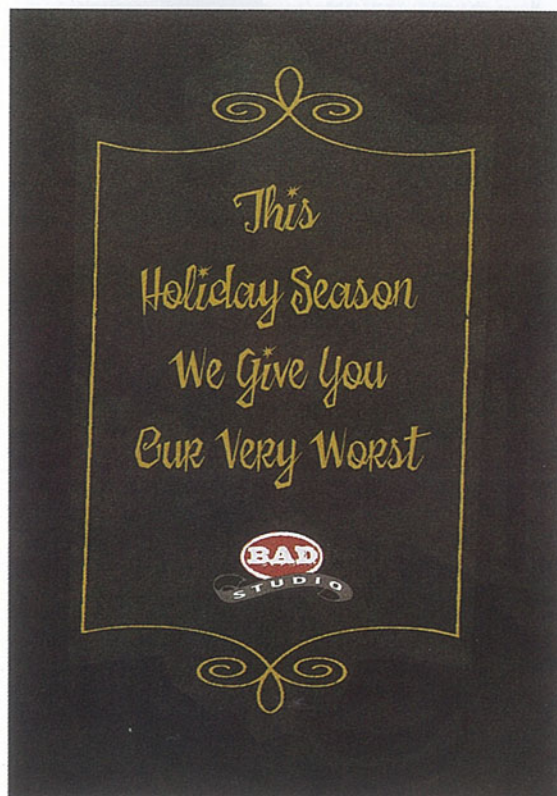
**ART DIRECTOR:** Scott Banks

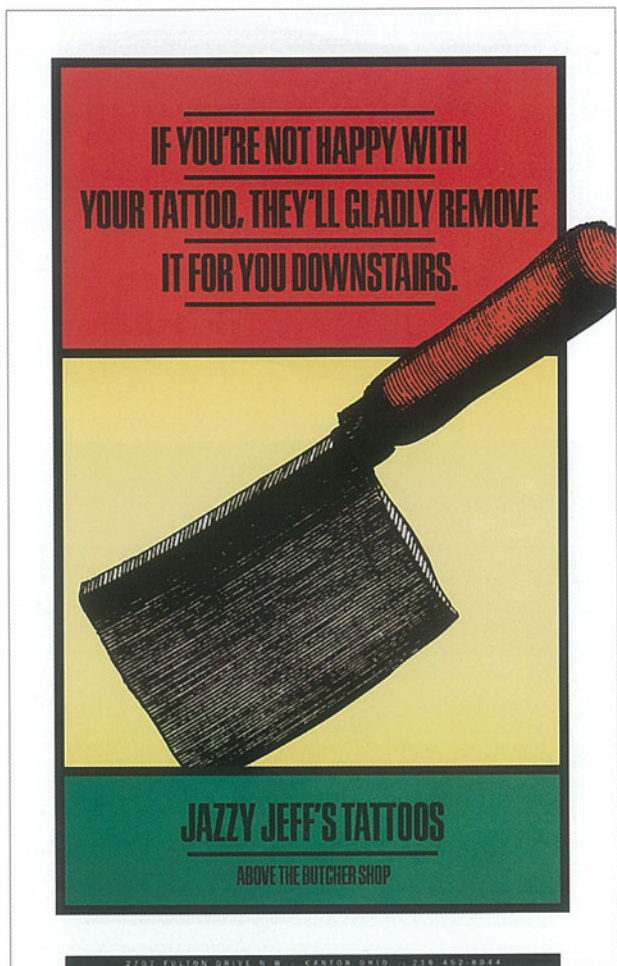
**DESIGNERS:** Scott Banks, Lyn Albers, Mark McDevitt, Brook Haglar, Suzanna Schott

**SPECIAL PRODUCTION TECHNIQUES:** Lots of top-secret clip art sources

**SPECIAL FOLDS/FEATURES:** Accordion fold

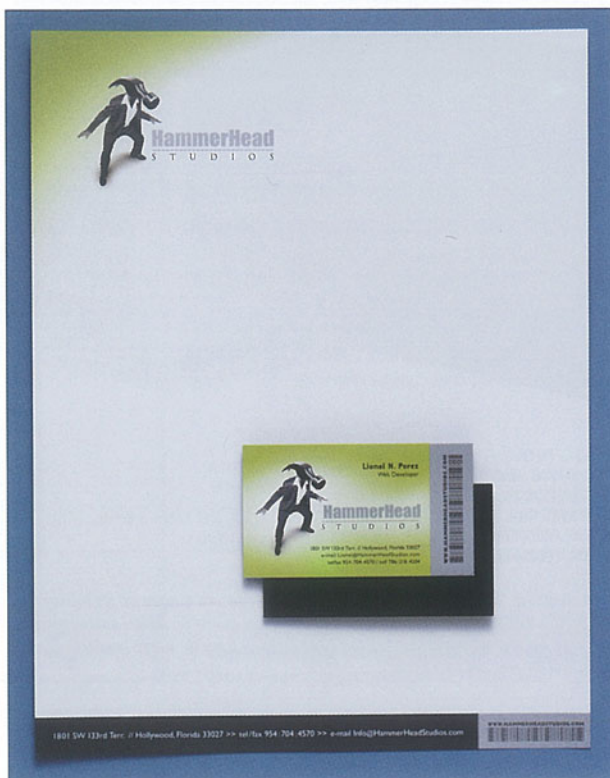
*"The inspiration for this piece was all the bad gifts people get and give around the holidays," explains Scott Banks, "The accordion fold was a little tricky. At first we wanted a stand-alone last page, but then we would have had to kill one design or make the panels smaller because of the size of the press we were using."*





**NAME OF PIECE:** Gladly Remove It  
**STUDIO NAME:** Brokaw Inc.  
**DESIGNER:** Jody Dana  
**CLIENT:** Jazzy Jeff's Tattoos

When asked about the inspiration for this piece, Jody Dana simply responded, "What? A tattoo parlor over a butcher shop isn't overtly inspirational?"



**NAME OF PIECE:** HammerHead Studios Corporate Identity  
**STUDIO NAME:** O Design, Inc.

**ART DIRECTORS:** Dean Simunek, Ozzie Hernandez

**DESIGNER:** Dean Simunek

**ILLUSTRATOR/PHOTOGRAPHER:** Dean Simunek

**CLIENT:** HammerHead Studios, Inc.

**SPECIAL SERVICE:** Internet solutions provider

**SPECIAL PRODUCTION TECHNIQUES:** "We opted to develop a nonstandard envelope design that opens from the side. This required the creation of a special die and production methods that required hand folding and gluing," explains Simunek.

**SPECIAL FOLDS/FEATURES:** A bar code was added to emphasize the functional nature of design and communicate the company's programming capabilities.

Dean Simunek describes the concept behind this logo: "Lionel Perez, a web developer, decided to change his company's name to HammerHead Studios, but didn't want to be associated with the shark of the same name. Our solution was to create a humorous icon that embodied Lionel's tenacious spirit while serving as a visual metaphor for HammerHead Studios. The result: a photo composite of the best tool available for building dynamic web sites."



RELAX,  
WHERE YOUR  
GREAT GRANDPAPPY'S  
GREAT GRANDPAPPY  
RELAXED.  
AFTER A LONG,  
HARD DAY  
OF WHUPPING  
BRITISH ARSE.



PHILADELPHIA COMB BACK CHAIR  
— CIRCA 1776 —

*You don't have to vanquish a monarchial tyrant to enjoy a finely crafted chair. If it's one of ours, all you have to do is sit there. Early American reproductions from David T. Smith. To enjoy a free catalog, call 888-353-9387.*



SHAKERS MADE  
GREAT FURNITURE.

WE MAKE  
GREAT FURNITURE.

SHAKERS WERE  
CELIBATE.

WE MAKE  
GREAT FURNITURE.



MOUNT LEBANON SHAKER CHEST  
— CIRCA 1800-1850 —

*Swanded? Perhaps Unshaste? Never. Our fidelity to crafting early-American furniture the old-fashioned way is as incorrigible as the Shakers themselves. Just ask our kids. Or, better yet, call 888-353-9387 for a free catalog.*



**NAME OF PIECE:** David T. Smith furniture campaign

**STUDIO NAME:** HSR B2B

**ART DIRECTOR:** John G. Pattison

**COPYWRITER:** Paul Singer

**CLIENT:** The Workshops of David T. Smith

**CLIENT'S PRODUCT:** Custom reproduction furniture

*John Pattison remarks, "We wanted to use a very formal, dignified look to mirror the character of this beautiful handcrafted furniture. The headlines pay homage to each piece through unexpected humor. The result was a 200% increase in sales over a one-year period. David T. Smith became somewhat of a cult figure after these ads ran. Literally dozens of customers approached him at trade shows telling him how much they enjoyed the ads."*

BUYING A REPRODUCTION AND NOT AN  
ESTATE-SALE ANTIQUE HAS TWO  
DISTINCT ADVANTAGES.

ONE, PRICES TEND TO BE MORE REASONABLE.  
AND TWO, NOBODY HAS TO DIE.



DOYERTAILED BLANKET CHEST  
— CIRCA 1780-1850 —

*Eighteenth century antique chest? Or twenty-first century reproduction? Can't tell the difference? You will when you see the bill. For a free catalog of all our competitively priced early-American replicas, call 888-353-9387.*



Often, the type of font used in innovative design isn't what's important: it's how you use the characters. Look at this section's typographic treatments. Very often words are placed within an image, or are layered on top of one another. This creates a total package which is far more intriguing and captivating than the straightforward typography that is commonly seen.

Here are some typefaces that are staples for designers.

Tarzana

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz  
1234567890

DIN

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz  
1234567890

*Officina Sans*

*ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz  
1234567890*

Futura

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz  
1234567890

Gill Sans

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz  
1234567890



C0 M0 Y87 K65  
C0 M56 Y100 K6  
C38 M94 Y0 K47



C6 M0 Y100 K23  
C0 M91 Y76 K0  
C0 M0 Y0 K100



C0 M60 Y100 K0  
C30 M0 Y0 K10  
C0 M100 Y0 K0



C0 M49 Y85 K5  
C0 M0 Y0 K100  
C0 M0 Y0 K50



C0 M0 Y0 K100  
C0 M0 Y100 K18  
C0 M47 Y100 K0



C60 M0 Y27 K0  
C60 M47 Y0 K0  
C27 M0 Y87 K51



C56 M11 Y0 K18  
C100 M60 Y0 K18  
C27 M0 Y18 K15



C15 M9 Y6 K0  
C38 M15 Y0 K0  
C69 M34 Y0 K0

SYNONYMS | *avant-garde, contemporary, cutting-edge, modern, inventive, new, revolutionary*

SIMILAR SECTIONS | *minimal, powerful, zing*

# INNOVATIVE

Innovative usually means that your design or packaging has a look that's never been done before. Innovative design is revolutionary in its typographic treatments, unusual color usage, and/or special production techniques. Many times—but not always—innovation costs, so be prepared to pay a little bit extra to show that you're on top of the times.

*"The key to successful communication: ask a lot of questions for clarification, reiterate what the client is saying, and offer common examples or frames of reference to any potentially ambiguous words or concepts. As the relationship develops, learn the particular 'dialect,' the nuances of the client's words. Pay attention to what they mean rather than what they say."*

—Patrick Ho

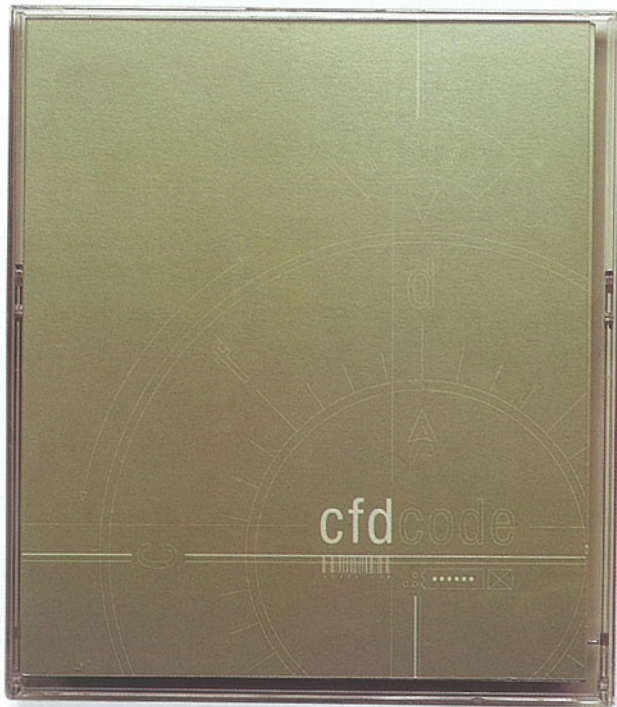
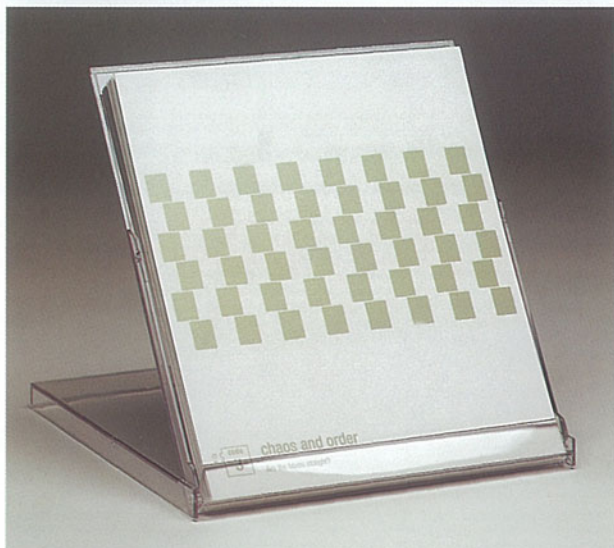
## DEFINITION |

innovative (adj.)

1. Ahead of the times
2. Being or producing something like nothing done or experienced or created before

## QUESTIONS FOR CLIENT |

- Does your business set trends? How do you want to convey this in your design?
- Does your audience tend to be attracted to cutting-edge products and services?
- Can you afford (both financially and professionally) to try new things?



**NAME OF PIECE:** CFD self promotion  
**STUDIO NAME:** Campbell Fisher Design (CFD)  
**ART DIRECTORS:** Greg Fisher, Mike Campbell  
**DESIGNERS:** Chris Bohnsack, GG Le Mere, Ken Peters

*According to Greg and Mike Campbell, "We wanted to create a self promotion that would illustrate elements of our design process. In solving the different design-specific brain teasers, clients were engaged in the creative process and were ultimately driven to our Web site to find the answers." They add, "It's not something you merely look at; it's something you experience because you are asked to participate."*

(right)

**NAME OF PIECE:** Retirement party invitation  
**STUDIO NAME:** Erwin Zinger Graphic Design  
**DESIGNER:** Erwin Zinger  
**PHOTOGRAPHER:** John Welling  
**CLIENT:** Gemeente Roden (City of Roden)  
**CLIENT'S PRODUCT/SERVICE:** Local government  
**SPECIAL PRODUCTION TECHNIQUES:** Foil printing  
**SPECIAL FOLDS/FEATURES:** The fold of the envelope opens from the center rather than the top.

Erwin Zinger explains, "The mayor had been functioning as a spider in his web throughout his career as a politician. That inspired me to use the Pergamijn paper, which is often used in photo albums and has a spider web impressed in it."

(below)

**NAME OF PIECE:** Vitamine per Milano  
**STUDIO NAME:** Leftloft  
**CLIENT:** Comitato Milly Moratti  
**CLIENT'S SERVICE:** Promotion for a mayoral candidate in Milan, Italy

Vitamine was a promotional brochure that had a print run of 350,000 copies. As a piece of campaign literature, Leftloft had to make sure that it spoke with images and "recounted the political program using not a political language, but a language near the people." Attention was devoted to themes, thanks to the use of large photographs and titles.





(left)

**NAME OF PIECE:** 3 x T

**STUDIO NAME:** dossiercreative inc

**CREATIVE DIRECTOR:** Don Chisholm

**DESIGNER:** Eena Kim

**CLIENT:** Self promotion

**SPECIAL PRODUCTION TECHNIQUE:** Clear thermography.

**SPECIAL FOLDS/FEATURES:** Embossed lexan to package the three teas together, screen printed lids and embossed tags

"For our Christmas gifts to our clients last year, we decided to give a set of three different teas. Each tea was packaged in individual tins decorated in motifs which are thematically linked to the associated regions. For example, the chai tea's package incorporates Hindi script in its design. To convey the complexity of flavor of each tea, we created a rich layered design and added the tactility of spot thermography to accentuate the sensual quality of the experience," says Patrick Ho.



(below)

**NAME OF PIECE:** The Untouchables promo

**STUDIO NAME:** TBS On-Air Creative Services

**ART DIRECTOR:** Paul Markowski

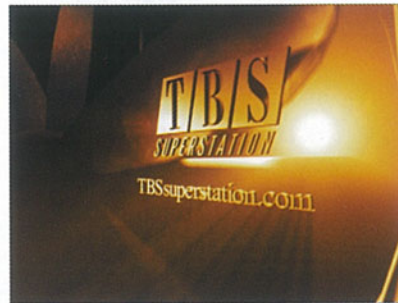
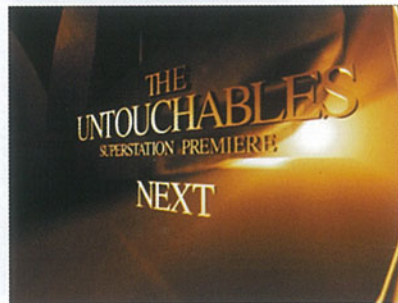
**SENIOR DESIGNER:** David Wilder

**PRODUCER/CLIENT:** Cary McNeal

**OTHERS:** Tobie Pate, Senior V.P. On-Air/Creative Director; Gary Holland, V.P. On-Air; Alysa Story, Art Director; Kathryn Bulmer, Graphics Producer

**CLIENT'S PRODUCT:** Promotional TV spots

David Wilder explains, "We wanted the mood of the era to come through in the design, so we focused on the Prohibition aspect of the movie. The idea for the fan occurred after watching the scene in which Eliot Ness raids a warehouse that supposedly houses several crates of whiskey. We wanted to give it that warehouse/art deco feeling without overstating it, so we chose to focus on an aspect of the warehouse—the fans."



(top)

**NAME OF PIECE:** Bioform logo and package

**STUDIO NAME:** Lewis Moberly

**ART DIRECTOR:** Mary Lewis

**DESIGNERS:** Mary Lewis, Ann Marshall, Isabelle Wolf

**ILLUSTRATOR:** Ian Ripington

**CLIENT:** Charnos

**CLIENT'S PRODUCT:** Lingerie and hosiery

**SPECIAL FOLDS/FEATURES:** The box is made from translucent polypropylene, printed front and back but left clear at the sides, allowing women to see through to verify the style and color of the bra inside. An "easy open" side panel encourages women to open the box and look at the product in more detail before making a decision to purchase.

*This brand concept was innovation-led from start to finish. Mary Lewis explains: "For the product, brand, and packaging development, the brief was to rewrite the rules of bra marketing and create a unique brand proposition for parent company Charnos. The branding needed to be revolutionary, making the product stand apart within the category. The logo echoes the shape, locking both together to create powerful branding."*



(bottom)

**NAME OF PIECE:** Voices in the Moonlight, a promotional campaign

**STUDIO NAME:** Vangool Design & Typography

**NAME OF PIECE:** Voices in the Moonlight

**CREATIVE DIRECTOR:** Helen Moore-Parkhouse

**DESIGNER:** Janine Vangool

**PUPPET DESIGN AND CONSTRUCTION:** Noreen Young Productions

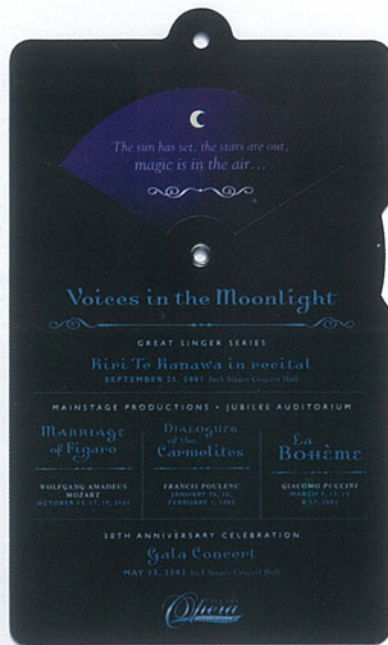
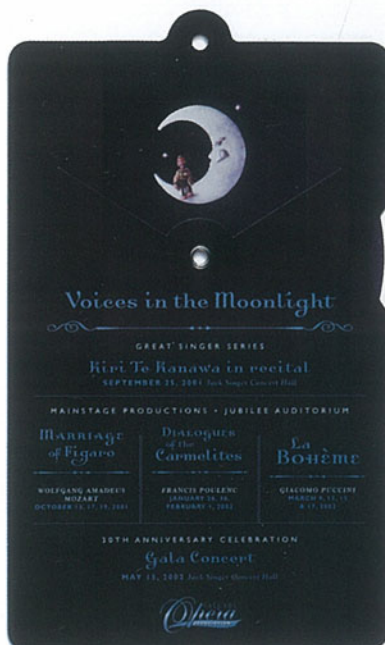
**MOON DESIGN AND CONSTRUCTION:** Tom McCarthy

**COVER PHOTOGRAPHY:** Trudie Lee Photography

**CLIENT:** Calgary Opera

**SPECIAL FEATURES:** Die cut window and turning wheel

*Janine Vangool explains that "the moonlight theme is meant to evoke the feeling of romance, of the enchantment of evening when our senses and emotions tend to be heightened and when there is magic in the air. It is through the instrument of the voice that the emotional impact of the opera is communicated, thus 'Voices in the Moonlight.'"*





(left)

**NAME OF PIECE:** Agents  
**STUDIO NAME:** Prejean LoBue  
**ART DIRECTOR:** Kevin Prejean  
**DESIGNERS:** Kevin Prejean, Gary LoBue, Jr.  
**ILLUSTRATOR:** Kevin Prejean  
**CLIENT:** Hallie Roberts Realty

**SPECIAL PRODUCTION TECHNIQUES:** In order to mimic multiple spot colors in a cost-effective way, the two designers utilized extremely fine line screens (200 lpi) with CMYK screen tints.

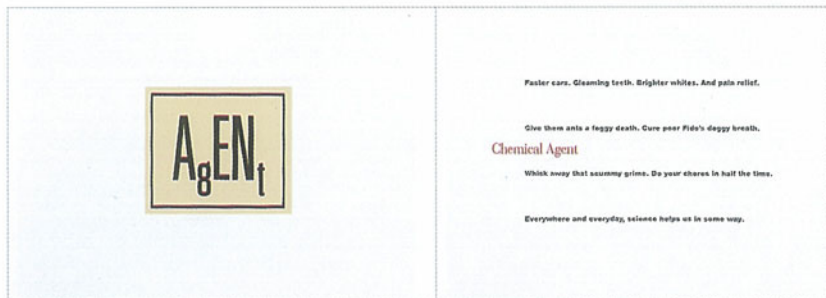
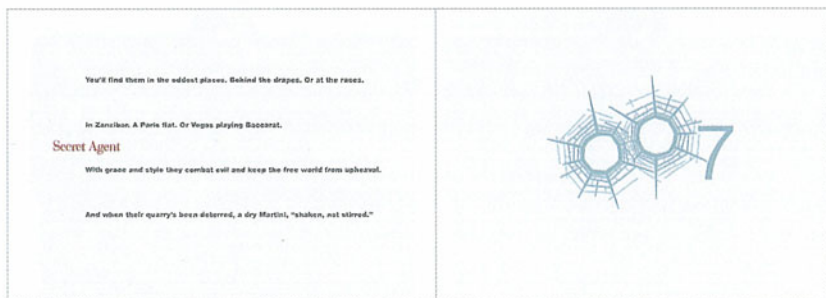
**SPECIAL FOLDS/FEATURES:** The back panel of the announcement was die cut to accept the client's standard-size business cards.

*The designers at Prejean LoBue wanted to play on the word "agent" for this piece.*

(below)

**NAME OF PIECE:** 500 Watts business card  
**STUDIO NAME:** 500 Watts  
**DESIGNER:** Bob Srote  
**CLIENT'S SERVICE:** Design studio

*Bob Srote explains that this innovative approach to business card design was inspired by European cigarette packages, coupled with a unique logo.*





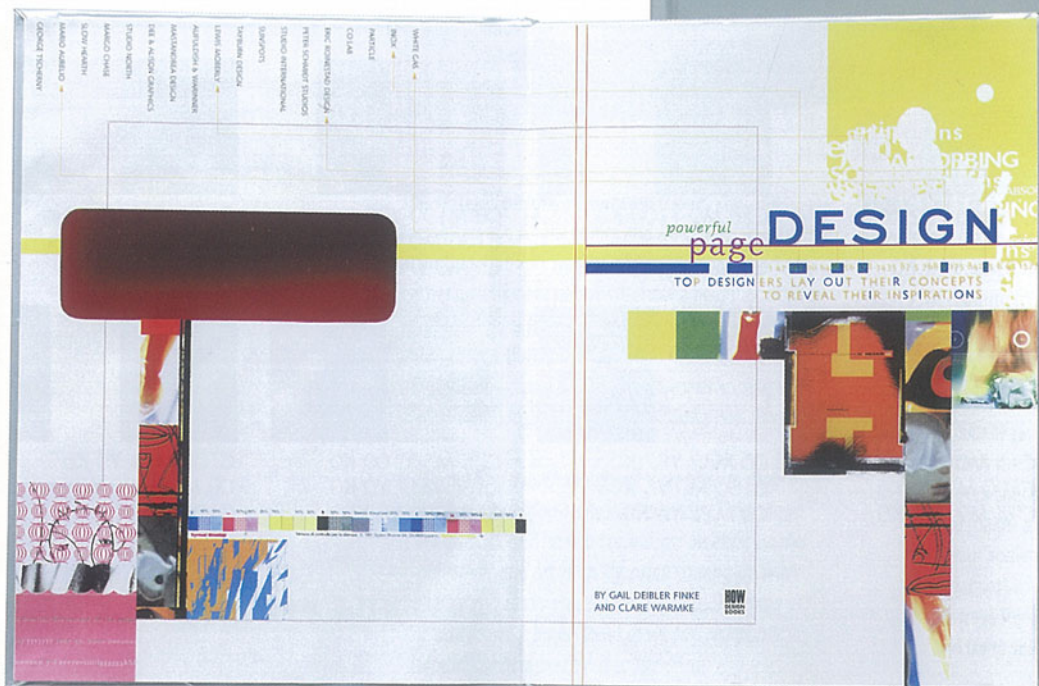
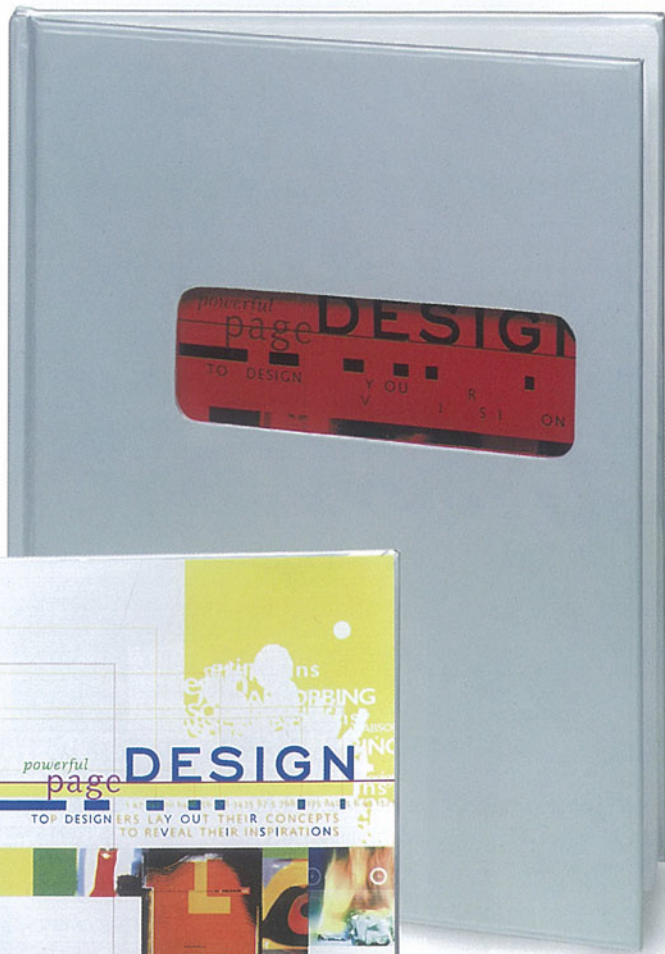
**NAME OF PIECE:** Powerful Page Design

**STUDIO NAME:** F&W Publications

**DESIGNER:** Lisa Buchanan

**SPECIAL FEATURES:** Silver printed cover with red gel die cut.

Lisa Buchanan states, "The inspiration for this book was the layering designers use every day in page layout programs like QuarkXPress, specifically the grid system. Looking at page design, one wouldn't necessarily notice the grid that lies beneath, but this is what holds everything together. The entire concept of the book was based on a theme of 'revealing,' from the cover to the endpapers. The red transparency on the cover hides the entire title so that when you first see it, it reads, 'To design your vision.' But once you open the cover, you see colors that were hidden and the subtitle becomes: 'Top designers lay out their concepts to reveal their inspirations.' There is also a surprise encoded message on the back endpaper of the book."



JUVENILE ➔ type

Girls are Weird  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890

Schmelvetica  
 ABCDEFGHIJKLMNOP  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890

Improv  
 ABCDEFGHIJKLMNOP  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890

Party  
 ABCDEFGHIJKLM  
 NOPQRSTUVWXYZ  
 abcdefghijklmnop  
 qrstuvwxyz  
 1234567890

Kid Type-Crayon  
 ABCDEFGHIJKLMNOP  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890

Kid Type Marker  
 ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890



C58 M0 Y22 K0  
 C0 M53 Y15 K0  
 C0 M5 Y61 K0



C56 M0 Y100 K0  
 C0 M6 Y72 K0  
 C0 M0 Y0 K100



C0 M100 Y30 K0  
 C100 M0 Y65 K0  
 C6 M0 Y76 K0



C100 M43 Y0 K0  
 C0 M91 Y76 K0  
 C65 M0 Y100 K0



C11 M0 Y79 K0  
 C100 M9 Y0 K6  
 C94 M91 Y0 K0



C0 M43 Y87 K0  
 C100 M0 Y6 K18  
 C0 M72 Y6 K0



C25 M5 Y100 K0  
 C100 M47 Y0 K0  
 C18 M94 Y0 K0



C100 M94 Y0 K6  
 C0 M0 Y100 K0  
 C100 M6 Y0 K34

JUVENILE ➔ color

**SYNONYMS** ➔ childlike, adolescent, fresh, infantile, naive, undeveloped

**SIMILAR SECTIONS** ➔ youthful, loud, bright

# Juvenile

This section's designs are targeted toward kids, and they often use bright colors and bold lines to attract attention. In order to best understand this market, gather up a niece or nephew, borrow a neighbor, or offer to babysit for a friend. Remember, boys and girls at younger ages have widely different interests, and their interests may change drastically from year to year, so it is in your best interest get as many specifics as possible.

*"Sometimes a quick thumbnail is sketched to show a particular direction at the initial meeting. Other times we go back and have a brainstorm meeting on the objectives and let ideas fly, often coming up with something really wacky and hilarious. Then we usually tone it down to what we feel the public would like and present it to the client."*

—Darren Wilson

## **DEFINITION** ➔

juvenile (adj.)

1. Not fully grown or developed; young
2. Of, relating to, characteristic of, intended for, or appropriate for children or young people
3. Marked by immaturity; childish

## **QUESTIONS FOR CLIENT** ➔

- What is the age of your target audience? Be very specific. Sometimes even a year or two makes a big difference.
- Is your audience mainly girls or boys, or both?
- What sort of atmosphere do you want to portray? Think about kids' typical surroundings and try to see things from their point of view.



(left)  
**NAME OF PIECE:** The Learning Company's Play & Learn Games packaging  
**STUDIO NAME:** MOD/Michael Osborne Design  
**ART DIRECTOR:** Michael Osborne  
**DESIGNER:** Nicole Lembi  
**CLIENT:** The Learning Company  
**CLIENT'S PRODUCT:** Educational software

*These playful packages marketed to children use bright colors and active figures to intrigue and captivate the audience. Designed to educate, almost every licensed character is holding a book or visually referring to the learning process.*

(bottom left)  
**NAME OF PIECE:** Festival of the Lion King logo  
**STUDIO NAME:** Disney Design Group  
**DESIGNER:** Natalie L. Bert  
**CLIENT:** Disney's Animal Kingdom®

*The fun and festive characters intertwine to form a circle around the title of the show. The bold lines and appealing colors give this logo an engaging quality that speaks to kids everywhere. Image © Disney.*

(bottom right)  
**NAME OF PIECE:** "What's the Evidence" logo  
**STUDIO NAME:** Emma Wilson Design Company  
**ART DIRECTORS:** Emma Wilson, Vicki Tripp  
**DESIGNER/ILLUSTRATOR:** Emma Wilson  
**CLIENT:** The Wright Group/McGraw-Hill  
**CLIENT'S PRODUCT OR SERVICE:** Literacy products for children

*The concept behind the creation of this logo was "to create a compelling visual landmark within a textbook to guide teachers to informative research," explains designer Emma Wilson. Simply rendered with a basic serif typeface, this logo points the way to additional information by using the universal symbol for sleuths, the thumbprint.*



what's the  
 evidence?

**NAME OF PIECE:** Nickelodeon identity manual

**STUDIO NAME:** AdamsMorioka, Inc.

**ART DIRECTORS:** Sean Adams, Russell Hicks, Lisa Judson,  
Noreen Morioka, Fred Seibert

**DESIGNERS:** Sean Adams, Volker Dürre

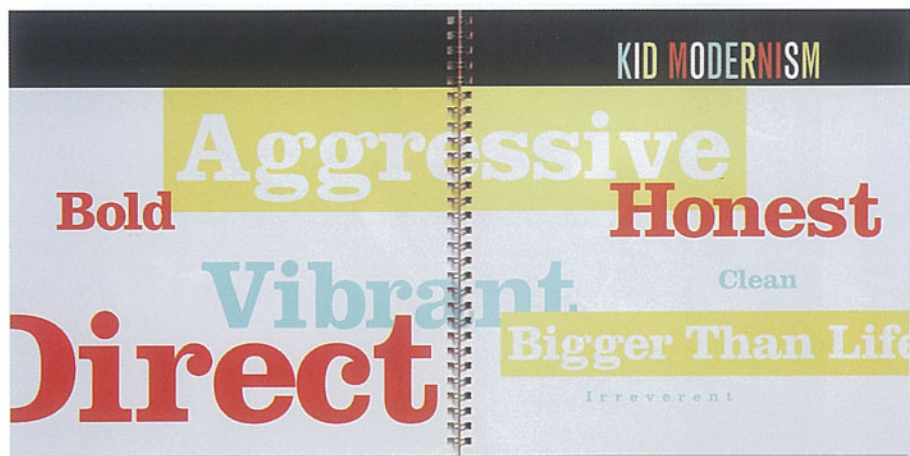
**ILLUSTRATORS:** Sean Adams, Jennifer Hopkins, Michael  
Mabry, Chip Wass

**CLIENT:** Nickelodeon

**SPECIAL PRODUCTION TECHNIQUES:** UV inks, varnishes,  
interactive CD

**SPECIAL FOLDS/FEATURES:** Wire-o binding, gatefolds,  
and half pages

*According to Sean Adams, this identity manual reflects the same bright colors, fun shapes and unique characters found in Nickelodeon's programming to communicate with its audience.*





(left)

**NAME OF PIECE:** Nabisco's *The Roll* package and display design

**STUDIO NAME:** Smith Design Associates

**ART DIRECTOR:** James C. Smith

**DESIGNER:** Carol Konkowski

**ILLUSTRATOR:** Jim Olsen

**CLIENT:** Nabisco/Kraft Foods

*The objective for this project was to re-brand under the Nabisco umbrella, in order to create a bit more "attitude" for a "tween [between child and teen, generally ages nine to thirteen] convenience store target. "We decided to bring the strawberry to life, tying the tongue to the product form, a 'roll,'" says James C. Smith.*

(below)

**NAME OF PIECE:** The Ritter's Critter's Kids Club logo

**STUDIO NAME:** Born to Design

**DESIGNER:** Todd Adkins

**CLIENT:** Ritter's Frozen Custard

*"The concept here was to make the image look like it was originally created for an ice cream or custard shop from the 1950s. The business model of the company plays heavily on old-fashioned values and on conveying a return to a simpler time when going out for ice cream was a fun family event, and the symbol needed to reflect these ideals," explains Todd Adkins.*



(right)

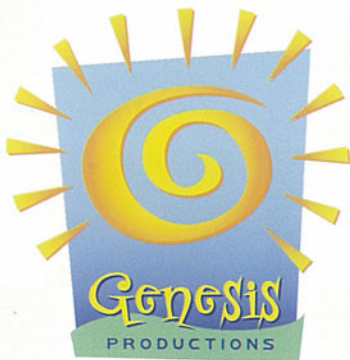
**NAME OF PIECE:** Gymboree branding system  
**STUDIO NAME:** MOD/Michael Osborne Design  
**ART DIRECTOR:** Michael Osborne  
**DESIGNER:** Paul Kagiwada  
**CLIENT:** Gymboree  
**CLIENT'S PRODUCT:** Children's clothing

*Gymboree is in the children's fashion business and "requires a branding system and color scheme that is flexible, fun, and easy to apply across a wide array of materials," says Michael Osborne.*

(below)

**NAME OF PIECE:** Genesis Productions logo  
**STUDIO NAME:** Born to Design (for Flack Design)  
**DESIGNER:** Todd Adkins  
**CLIENT:** Genesis Productions  
**CLIENT'S PRODUCT/SERVICE:** Christian theatrical productions

*Designer Todd Adkins says, "The objective for this project was to create a logo that would convey heavenly celebration and praise to Christian viewers, but be easily accessible and not heavy-handed to a non-Christian as well. A rising sun composed of the initial G shines brightly to relate newness, rebirth and a light too bright to be contained, even within the boundaries of the blue morning sky."*



To achieve a kinetic look, the choice of typeface isn't particularly important; it's how the audience reads the piece. Is it quickly read? Do the lines of type move your eye around the page? Is the type animated or dynamic in the way it's placed on the page or package? Sometimes unusual juxtapositions

can make type seem to move. For example, placing a heavy, bold sans serif font before an italic font lends the feeling that the italic word is running away from the heavy word.



C100 M95 Y0 K0  
C65 M100 Y0 K15  
C0 M0 Y0 K0



C100 M0 Y50 K60  
C35 M0 Y100 K60  
C85 M95 Y0 K45



C35 M95 Y0 K0  
C80 M70 Y0 K0  
C100 M45 Y0 K0



C55 M60 Y0 K0  
C45 M0 Y100 K25  
C0 M45 Y70 K0



C0 M0 Y100 K30  
C75 M40 Y0 K0  
C0 M100 Y35 K10



C0 M100 Y65 K35  
C50 M65 Y0 K0  
C75 M40 Y0 K0



C72 M0 Y10 K0  
C85 M0 Y55 K55  
C100 M75 Y0 K10



C0 M0 Y95 K10  
C0 M30 Y85 K0  
C100 M80 Y0 K25



**SYNONYMS** ≡ active, animated, dynamic, electric, exciting, invigorating, lively

**SIMILAR SECTIONS** ≡ loud, messy, xtreme, techno, powerful

# Kinetic

Motion, action, and excitement are the power players behind a kinetic design, either through the total package or through the images and colors displayed. Be sure to completely understand the message you are trying to communicate before beginning your project. Creating the perfect rhythm is the key to success in this dynamic style.

*"Before entering the specifics of the work to be carried out, I start obtaining information through an informal conversation about what the client likes, mainly by finding out what he or she does not like. I also observe the client's work environment, the kind of building the company has established, its location, its office, its decorations, etc."*

—Fabiana Prado

## **DEFINITION** ≡

kinetic (adj.)

1. Relating to the motion of material bodies and the forces associated therewith
2. Characterized by motion
3. Supplying motive force

## **QUESTIONS FOR CLIENT** ≡

- Do you want the audience to feel a rhythm that is fast-paced and powerful, or steady and methodical?
- Does your audience tend to be drawn to the exciting or dynamic?
- Do you want your audience to know that your product or service is moving forward with the times?



(top left)

**NAME OF PIECE:** AMP logo

**STUDIO NAME:** Jeff Fisher LogoMotives

**ART DIRECTOR:** Sara Perrin

**DESIGNER:** Jeff Fisher

**CLIENT:** AMP/Anne-Marie Petrie

**CLIENT'S SERVICE:** Business consultation and interior design services

**SPECIAL PRODUCTION TECHNIQUES:** The A in the logo was altered by digitally removing the cross bar and replacing it with a bolt of lightning.

*Jeff Fisher explains that "with the client's initials being AMP, the use of electrical related imagery seemed a natural. After I met the high-energy client in person, the concept was confirmed."*



(top right)

**NAME OF PIECE:** Black Warrior-Cahaba Rivers Land Trust logo

**STUDIO NAME:** DogStar

**DESIGNER:** Rodney Davidson

**ILLUSTRATOR:** Rodney Davidson

**CLIENT:** Black Warrior-Cahaba Rivers Land Trust

**CLIENT'S SERVICE:** Conservation

*Rodney Davidson wanted to create a "fluid, integrated mark in which each element defines and gives balance to the design."*

(bottom)

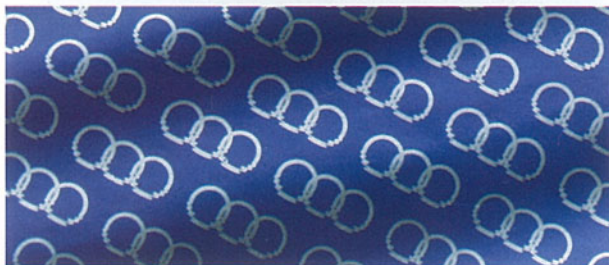
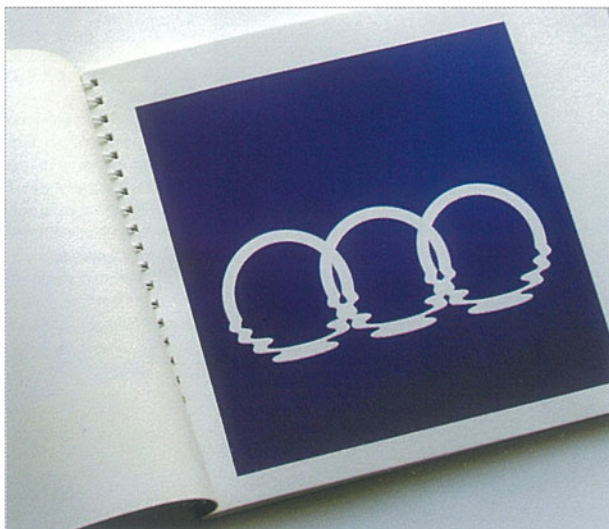
**NAME OF PIECE:** Disneyland Resort logo

**STUDIO NAME:** Disney Design Group

**DESIGNER:** Darren Wilson

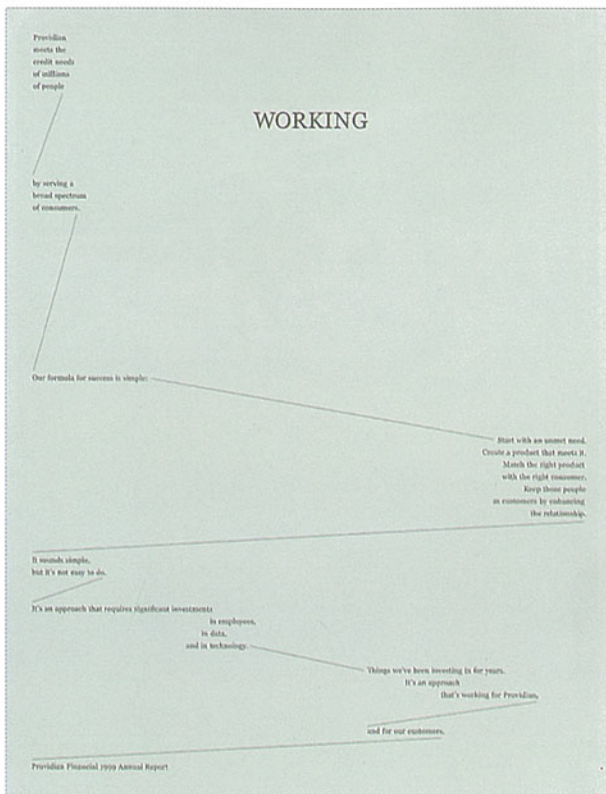
**CLIENT:** Disneyland Resort

*Darren Wilson explains, "The goal was to create one cohesive destination mark for both parks as well as Downtown Disney. I had the idea to use the castle and Grizzly Peak as equals and fuse them together with the monorail. The swoosh around the icons reins the mark in tight and stabilizes the type."*



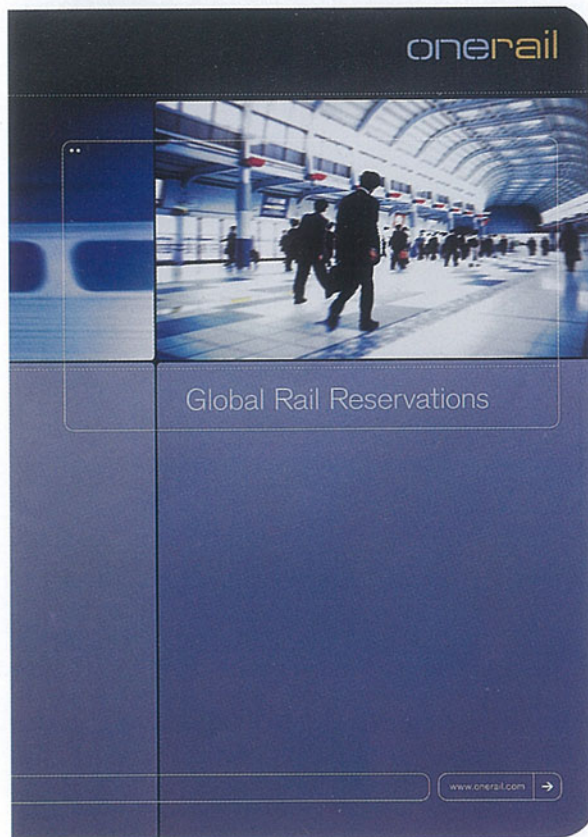
**NAME OF PIECE:** Mediterranean Games "Impression" logo  
**STUDIO NAME:** STUDIO INTERNATIONAL  
**DESIGNER:** Boris Ljubcic  
**CLIENT:** International Committee of the Mediterranean Games

*Boris Ljubcic explains the evolution of this design: "The five rings representing five continents (the Olympic logo) had been transformed into three rings (blue, yellow and black, representing Europe, Asia and Africa) as the logo for the Mediterranean Games. It is on this concept that I designed the logo for the Split 1979 Mediterranean Games. Its color is the blue of the Mediterranean, its rings one-third immersed in the sea. The logo is striking for its curved lines."*



**NAME OF PIECE:** Providian Financial 1999 annual report  
**STUDIO NAME:** Cahan & Associates  
**ART DIRECTOR:** Bill Cahan  
**DESIGNER:** Bob Dinetz  
**CLIENT:** Providian Financial  
**CLIENT'S SERVICE:** Financial services

*"Providian Financial provides credit to individuals needing help to reach their financial goals and improve their lives. Through a layout that is intended to be conversational and easy to read, real letters from customers are featured for each area of business. Sentences are broken apart according to how a person would group their words into natural, logical phrases," says Bill Cahan.*



**NAME OF PIECE:** Onerail corporate communications brochure

**STUDIO NAME:** Creative House

**CREATIVE DIRECTORS:** Julie Cochrane, Richard Carmichael

**DESIGNER:** Paul Edward Fleming

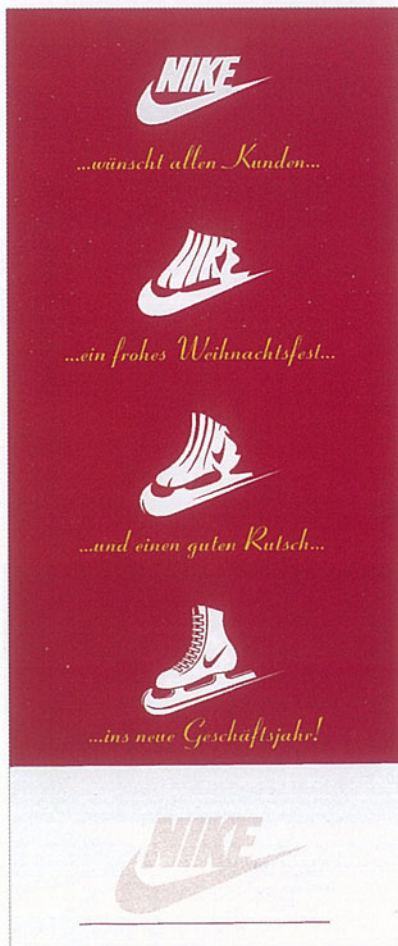
**CLIENT:** Onerail

**CLIENT'S PRODUCT/SERVICE:** Global rail reservations distribution

**SPECIAL PRODUCTION TECHNIQUES:** OPP matte laminate on the cover, overall varnish throughout the inside, metallic inks

**SPECIAL FOLDS/FEATURES:** Custom die cuts and rounded corners

*Paul Edward Fleming describes the process he went through to create this piece. He says, "Since the literature revolved around an online application, I decided to work with a digital theme. The initial design element I created was an outlined keyboard effect over the photos, using round corner boxes stroked with a 0.5-point white line. The second inspiration came from the trains themselves. I wanted to capture the tremendous power of high speed trains that fly by in a blur. To accomplish this, I used blurs to add the feeling of motion and speed. Also, in the type I used a mixture of regular and italic faces to create the feeling the reader was traveling from page to page as from station to station."*



**NAME OF PIECE:** Nike Seasons Greetings

**STUDIO NAME:** Karl Design/Brunnader & Kahl

**ART DIRECTORS:** Andreas Karl, Stefan Kahl, Jasmine Brunnader

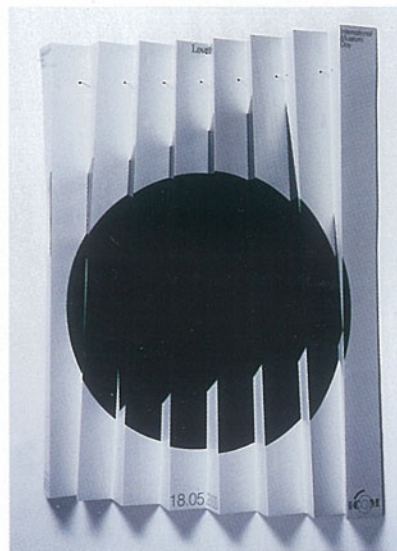
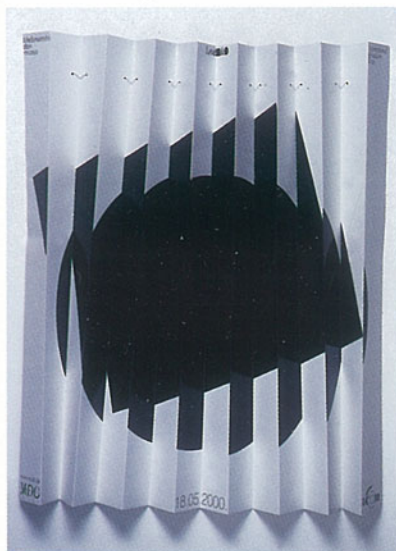
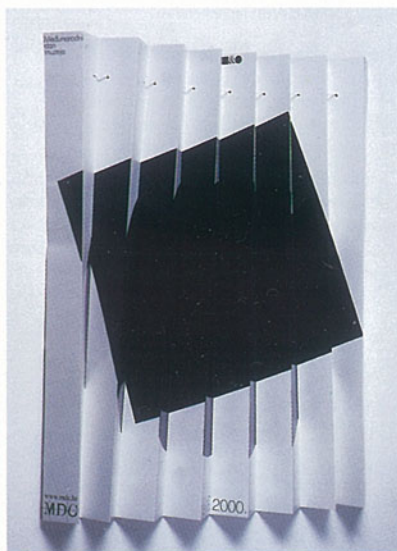
**DESIGNER/ILLUSTRATOR:** Andreas Karl

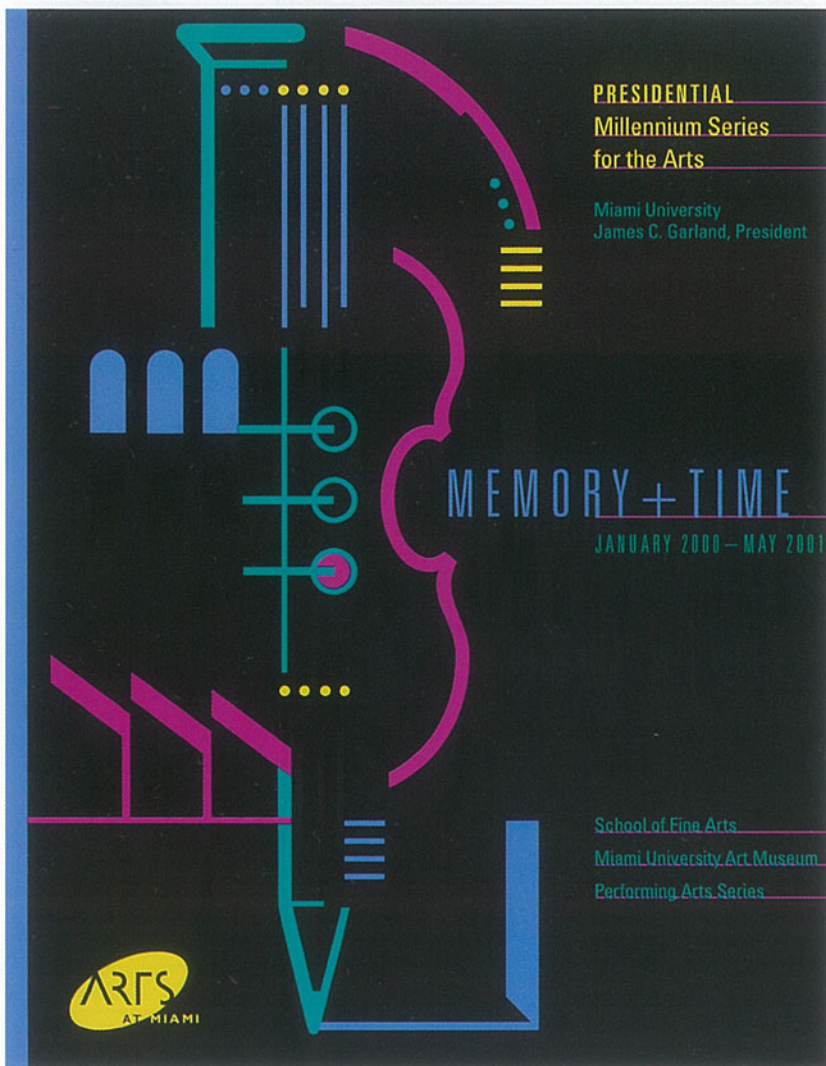
**CLIENT:** Brunnader & Kahl/Nike Germany

*Andreas Karl explains, "When I did this card for Nike, the company still used the name-plus-swoosh combination as its logo. I can't help it; for me, the swoosh always looks like the blade of a skate."*

**NAME OF PIECE:** Love Square and Circle poster  
**STUDIO NAME:** STUDIO INTERNATIONAL  
**DESIGNER:** Boris Ljubcic  
**CLIENT:** MDC, Museum Documentation Centre, Croatia

According to Boris Ljubcic, "The sheer simplicity and utilitarianism of the poster for International Museum Day was inspired by basic geometrical forms: the square and the circle. The poster, a three-dimensional object that is mounted on a wall, offers several dynamic images that change constantly, depending on the angle from which it is observed. The circle represents the culture of the East, while the square symbolizes the culture of the West. The light and sinewy quality of paper helps show that the object is not rigid and permanent; rather it is elastic, changeable and inspiring."





(left)

**NAME OF PIECE:** Memory + Time poster

**STUDIO NAME:** Peg Faimon Design

**DESIGNER:** Peg Faimon

**CLIENT:** Miami University School of Fine Arts

*"Representative elements from art, music, architecture, and theater are deconstructed and reconstructed to create a new, more holistic vision. The concepts of memory and time are integral to the pacing and placement of the elements," explains Peg Faimon.*

(below)

**NAME OF PIECE:** Heavy Talent logo

**STUDIO NAME:** DogStar

**DESIGNER:** Rodney Davidson

**CLIENT:** Heavy Talent

**CLIENT'S SERVICE:** Artist representative

*Rodney Davidson explains, "The artists represented in this group all happen to be of rather large stature as well as being creative heavyweights." The implied motion of the portfolio as well as the italicized type next to a heavy sans serif font gives this logo a feeling of motion.*



**HEAVY**talent

(right)

**NAME OF PIECE:** Fiction First Aid  
**STUDIO NAME:** F&W Publications  
**DESIGNER:** Lisa Buchanan

*The concept for this book comes from its title, Fiction First Aid. Lisa Buchanan says, "My mind conjured up many images relating to the medical field. Because I didn't want to be overbearing, I decided to use lots of white space and two power colors: red and blue. The motion of the heart monitor line leads your eye directly to the title, successfully capturing the audience's attention."*

(below)

**NAME OF PIECE:** Cooper & Associates logo  
**STUDIO NAME:** Jeff Fisher LogoMotives  
**DESIGNER:** Jeff Fisher  
**CLIENT:** Cooper & Associates  
**CLIENT'S SERVICE:** Motivational speaker

*Jeff Fisher says, "Previously Cooper had used an exclamation point as part of his business identity. A microphone seemed like the logical design element to convey the fact that the client was a speaker. Combining the two elements created a strong center graphic for the logo. Slanting the graphic allowed for the "dot" of the exclamation point to become the o in the word Associates, and the entire image projected more energy as a result."*



# FICTION

---

## first aid

*Instant Remedies  
for Novels and Stories*



Raymond Obstfeld

**((LOUD))** TYPE

**AG Old Face**  
ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz  
1234567890

**Giza**  
ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz  
1234567890

**Berthold City**  
ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz  
1234567890

**Courier**  
ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz  
1234567890

**Blackoak**  
ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz  
1234567890

**Madrone**  
ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz  
1234567890



C0 M100 Y100 K0  
C100 M34 Y0 K0  
C0 M35 Y100 K0



C0 M15 Y94 K0  
C0 M51 Y100 K0  
C0 M100 Y91 K0



C0 M6 Y6 K11  
C0 M100 Y91 K0  
C0 M27 Y100 K0



C0 M80 Y10 K5  
C0 M10 Y100 K0  
C80 M0 Y60 K0



C0 M40 Y80 K0  
C0 M0 Y0 K100  
C0 M0 Y0 K0



C0 M100 Y34 K9  
C0 M79 Y91 K0  
C79 M100 Y0 K9



C91 M43 Y0 K0  
C11 M0 Y94 K0  
C100 M0 Y30 K23



C76 M0 Y100 K11  
C0 M0 Y100 K18  
C0 M0 Y100 K0

**((LOUD))** COLOR



**((SYNONYMS))** boisterous, brazen, emphatic, heavy, intense, resonant, strong

**((SIMILAR SECTIONS))** bright, flashy, powerful, quick

# LOUD

You want your message OUT THERE, and a loud style will certainly achieve that goal. By noisily attracting attention, this type of design is urgent and intense, and needs to have an equally strong, powerful message. A loud design will clearly elicit the desired effect from your audience.

*"Graphic design is all about communication. If the client feels comfortable that you understand their company, service or product, then selling an idea becomes that much easier (most of the time). The key is to clearly define the project needed and keep the client focused."*

—Jill Howry

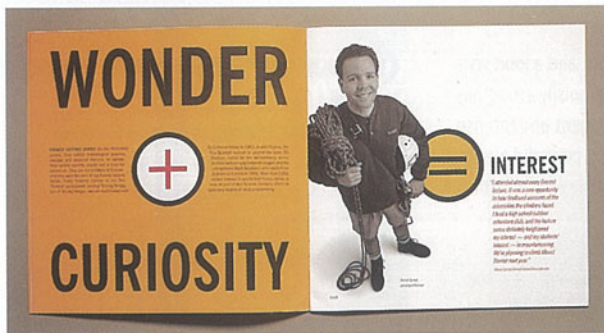
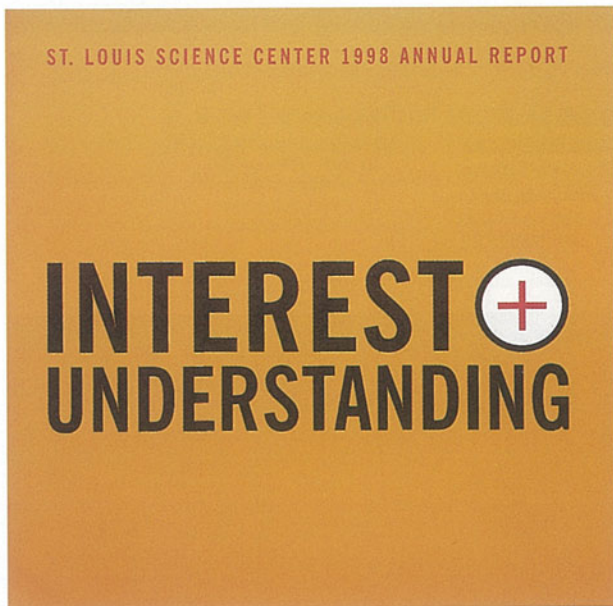
## **((DEFINITION))**

loud (adj.)

1. Having, making, or being a strong or great sound; noisy
2. Clamorous; boisterous
3. Emphatic; impressive; urgent
4. Ostentatious; likely to attract attention

## **((QUESTIONS FOR CLIENT))**

- Do you have a strong message?
- What response or call to action are you expecting?
- Who or what is your competition in the market? Do you need to associate with them or strongly oppose them?



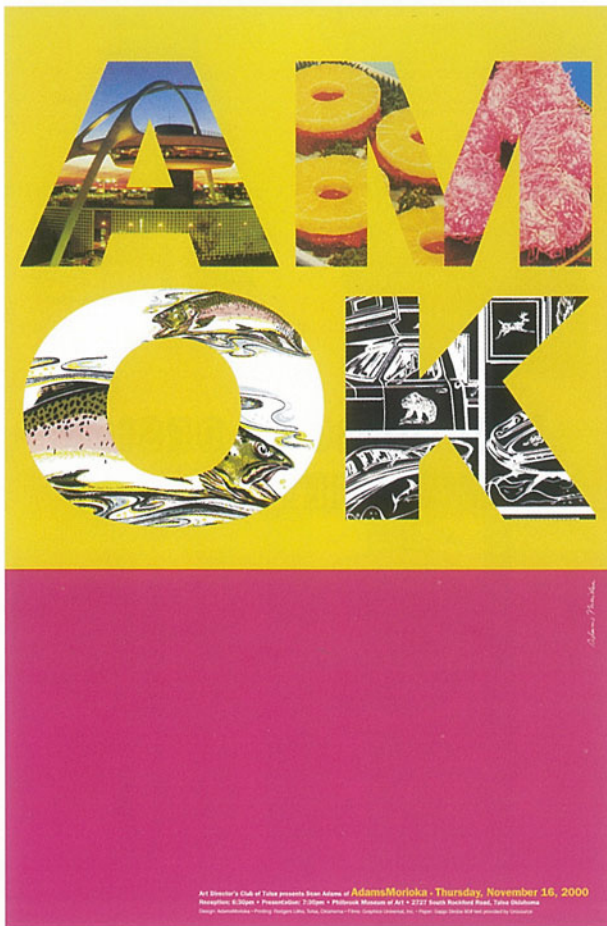
**NAME OF PIECE:** St. Louis Science Center 1998 annual report  
**STUDIO NAME:** ProWolfe Partners, Inc.  
**ART DIRECTORS:** Bob Prow, Tiffany Larson  
**DESIGNER:** Tiffany Larson  
**CLIENT:** St. Louis Science Center

*Tiffany Larson says, "The goal of this piece was to emphasize the St. Louis Science Center's mission to create interest and understanding of science and technology within the community. The SLSLC wants to be recognized for its role in educating people of all ages in the community, through its affiliations with public schools, special programs, demonstrations and exhibitions."*



**NAME OF PIECE:** Baia del re poster  
**STUDIO NAME:** Leftloft  
**CLIENT:** Arci Milano  
**CLIENT'S SERVICE:** Nonprofit cultural and social services for immigrants  
**SPECIAL FOLDS/FEATURES:** The folded poster acts as an envelope to hold the schedules.

*"Playing with constructivism, we represented the work and its problems" explain the designers from Leftloft. This piece is a large folded poster that sends its message loudly. As it unfolds, papers contained inside it are revealed. They define the schedules for the event.*



**NAME OF PIECE:** AdamsMorioka Oklahoma poster  
**STUDIO NAME:** AdamsMorioka, Inc.  
**DESIGNER:** Sean Adams  
**CLIENT:** Art Director's Club of Tulsa

*"The theme song from Rodgers & Hammerstein's 'Oklahoma!', Los Angeles landmarks, fluorescent snowball snacks, and camper decals," are all inspirations for this Art Director's Club poster from AdamsMorioka, reports Sean Adams. These influences are visually contained within the type AMOK (for AdamsMorioka, Oklahoma).*



**NAME OF PIECE:** Pow Wow Productions Identity  
**STUDIO NAME:** Westlake Advertising Agency  
**ART DIRECTOR:** David Scott Smith  
**DESIGNERS:** David Scott Smith, Robert Perry  
**ILLUSTRATOR:** Robert Perry  
**CLIENT:** Pow Wow Productions LLC  
**CLIENT'S PRODUCT/SERVICE:** Animation and live action film design

*"My drive was to capture two concepts: Vision (represented by an eye) and Passion (represented by fire). Simple, clean, direct. I wanted to identify our group as a gathering of creative spirits, represented in the circle motif. I personally felt compelled to dismiss any North American Indian cliché," explains David Scott Smith. "The words Pow and Wow also suggested a little Lichtenstein and a bit of Batman."*



some things are beyond words.

## MAYBE GOOD DESIGN ISN'T PRETTY

**NAME OF PIECE:** GVO brochure series

**STUDIO NAME:** Cahan & Associates

**ART DIRECTOR:** Bill Cahan

**DESIGNERS:** *What's Love Got To Do With It?*, Kevin Roberson; *Maybe Good Design Isn't Pretty*, Bob Dinetz; *Some Things Are Beyond Words*, Kevin Roberson

**ILLUSTRATORS:** Nick Dewar, Bob Dinetz

**CLIENT:** GVO Inc.

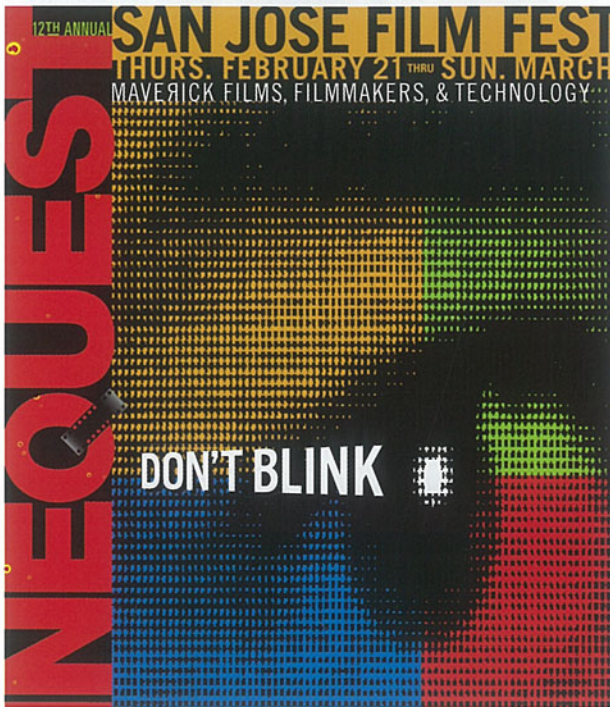
**CLIENT'S SERVICE:** Industrial design

*Bill Cahan explains, "By highlighting the incorrect approach to product design, we wanted to make it clear in What's Love Got To Do With It? that great products are what the customer really wants, not what the designer wants. In Maybe Good Design Isn't Pretty, our intention was to convey the idea that good design may not be what you think it is. In Some Things Are Beyond Words, our intention was to demonstrate that research is more than filling out questionnaires; it is about getting close to people and reading between the lines."*



**NAME OF PIECE:** Mike's Hard Lemonade  
**STUDIO NAME:** dossiercreative inc  
**CREATIVE DIRECTOR:** Don Chisholm  
**DESIGNER:** Peter Woods  
**CLIENT:** Mark Anthony Brands

According to Patrick Ho, "The brand was developed as the product of a guy-next-door character to establish rapport with the advertising-savvy 19 to 26 age group. Our team created an anti-slick, anti-image branding strategy that steered clear of traditional refreshment motifs. The lack of these motifs meant that we had to rely more on the printed story, especially to convey the character of the brand. And—somewhat surprisingly in this supposedly visual age—many people did take the time to read the story."



**NAME OF PIECE:** Cinequest poster  
**STUDIO NAME:** Tharp Did It  
**DESIGNERS:** Rick Tharp, Jill Prestigiacomo  
**CLIENT:** Cinequest  
**CLIENT'S SERVICE:** Film festival

This poster for Cinequest was based on one simple image: Rick Tharp's eye. Posterized and enlarged to show the dots that form this shape, this design is sure to catch the attention of passers-by.

MESSY/type

FF *Just Left Hand*

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890

Trixie

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890

Gen X *Crumble*

ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890

Metamorph

ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890

**Basketcase**

**ABCDEFGHIJKLMN**  
**OPQRSTUVWXYZ**  
**abcdefghijklmn**  
**opqrstuvwxyz**  
**1234567890**

*Your own handwriting...*



C0 M30 Y85 K0  
 C30 M45 Y100 K0  
 C30 M75 Y75 K35



C15 M10 Y25 K0  
 C43 M23 Y60 K0  
 C60 M66 Y100 K0



C0 M0 Y0 K40  
 C0 M0 Y0 K70  
 C35 M27 Y50 K0



C70 M38 Y0 K0  
 C45 M0 Y100 K60  
 C65 M65 Y50 K0



C10 M0 Y5 K47  
 C0 M0 Y87 K60  
 C70 M38 Y0 K0



C75 M85 Y55 K0  
 C0 M38 Y95 K20  
 C0 M0 Y95 K70



C30 M75 Y75 K35  
 C70 M30 Y100 K5  
 C40 M80 Y20 K0



C30 M20 Y75 K10  
 C60 M15 Y85 K0  
 C30 M45 Y100 K0

MESSY/color

**SYNONYMS** / cluttered, dirty, chaotic, disheveled, disordered, sloppy, unkempt  
**SIMILAR SECTIONS** / artistic, dark, humorous, natural, obscure

# Messy

In messy design, ordering your information in a hierarchy is extremely important. If you have a weak message, or one that is not clearly defined and organized, the meaning quickly becomes clouded and unclear within the designed chaos. With purposeful disorder, this design style can simulate grim reality or anarchy, depending on the treatment.

*"Try really hard to confirm, both in conversation and in a written brief, exactly what was discussed and decided upon during this meeting. Something visual for reference in most cases is much better than words and will save you a lot of time and frustration during the design process."*

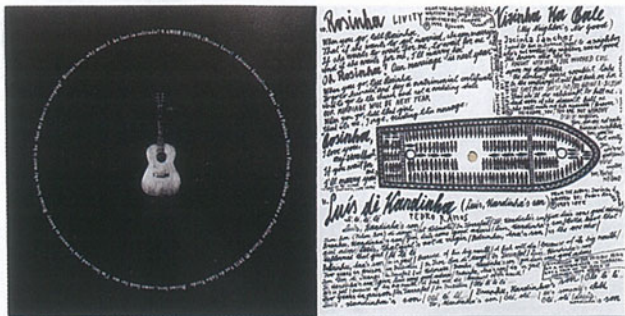
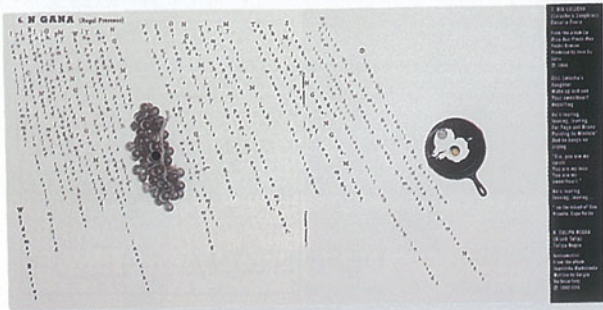
—Kelly D. Lawrence

## **DEFINITION/** messy (adj.)

1. Disorderly and dirty
2. Exhibiting or demonstrating carelessness
3. Unpleasantly difficult to settle or resolve

## **QUESTIONS FOR CLIENT/**

- Do you want to portray the feeling that the project is off-the-cuff, simulating real life, or bending the rules?
- Exactly how messy can the finished piece be? Is readability an issue with your audience?
- Will your message be enhanced by using a messy design?



**NAME OF PIECE:** Telling Stories  
**STUDIO NAME:** Sagmeister Inc.  
**ART DIRECTOR:** Stefan Sagmeister  
**DESIGNERS:** Stefan Sagmeister, Veronica Oh  
**ILLUSTRATOR:** Indigo Arts  
**PHOTOGRAPHY:** Tom Schierlitz  
**CLIENT:** Warner Bros. Music Inc.  
**SPECIAL PRODUCTION TECHNIQUE:** Die-cut hole

Stefan Sagmeister explains, "The music from this CD is a compilation of Portuguese-influenced music from the African Islands of Cape Verde and São Tomé. We unified the wide range of different lyrics and artists with a hole that is die cut through the entire booklet. A friend (who reads more Taoists than I do) suggested the central theme of the cover is 'Nothingness.'"



(top left)

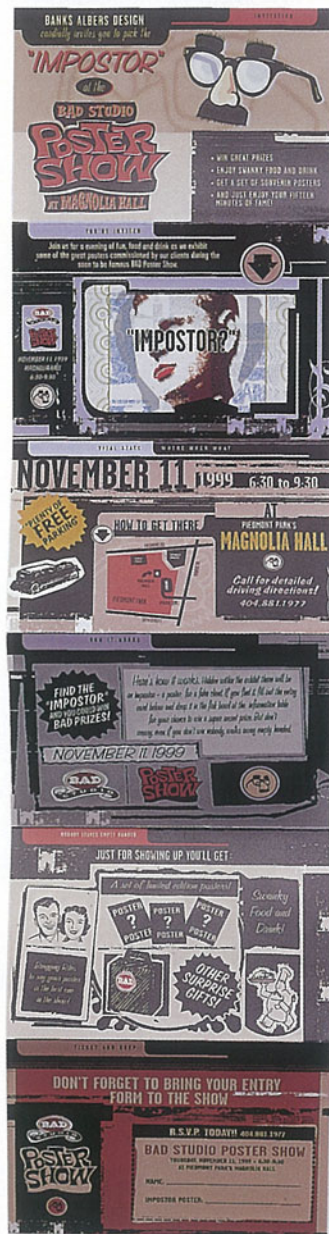
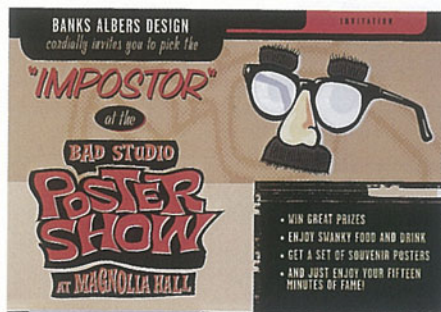
**NAME OF PIECE:** Redneck poster  
**STUDIO NAME:** BAD Studio

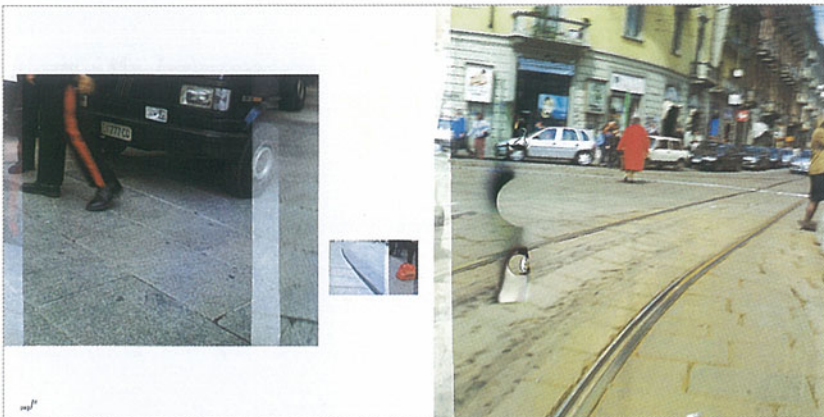
For inspiration, Scott Banks needed to look no further than hand-lettered road signs in the South. The hand-illustrated and hand-written poster shows a slightly balding man with a five o'clock shadow and yellow teeth. He is yelling out an invitation for people to come to a poster show as flies buzz around him.

(right and bottom left)

**NAME OF PIECE:** BAD Studio poster show invite  
**STUDIO NAME:** BAD Studio  
**ART DIRECTOR:** Scott Banks  
**DESIGNER:** Kevin Fitzgerald

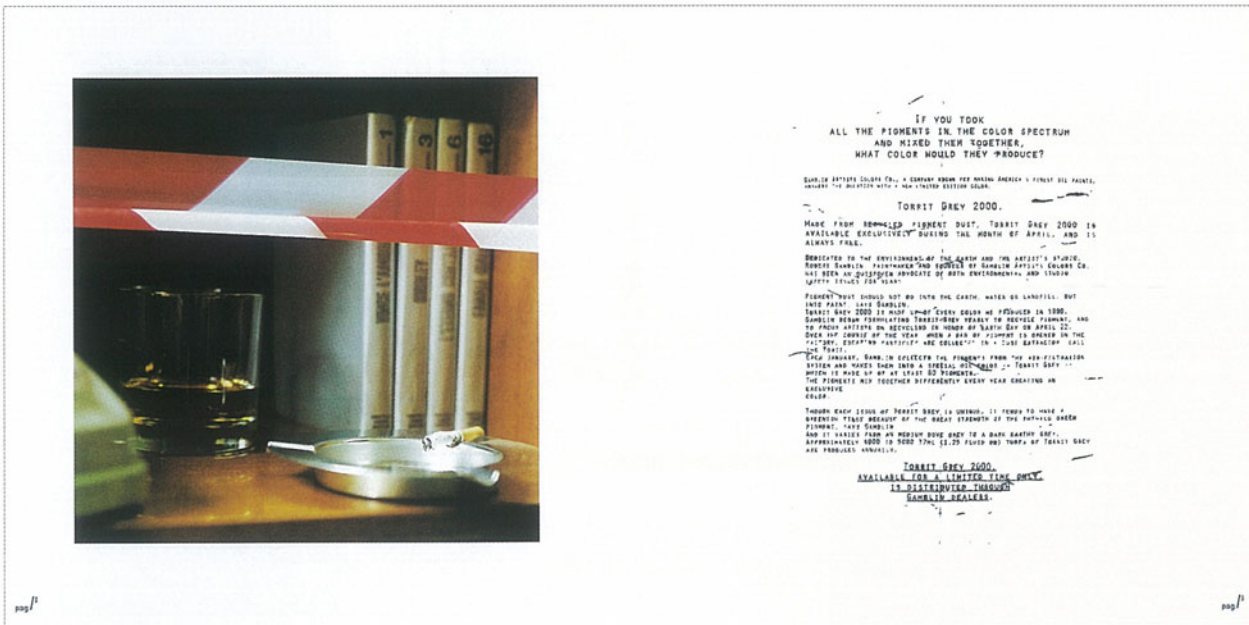
BAD Studio had a certain requirement for this project: "Every piece for this event had to have a pair of 'Groucho' glasses in it. The challenge for each designer was the decision whether to exploit it, as in the Warhol-style poster, or push it as something more subliminal."





**NAME OF PIECE:** 520/01  
**STUDIO NAME:** Matite Giovanotte  
**ART DIRECTORS:** Barbara Longiardi, Antonella Bandoli,  
 Sabrina Poli  
**DESIGNERS:** Barbara Longiardi, Gianluca Rondoni  
**CLIENT:** Yien Group  
**CLIENT'S PRODUCT:** Magazine  
**SPECIAL FEATURE:** Vacuum packaging

Art Director Barbara Longiardi worked with the color gray—and its various shades and meanings—to create this piece. In doing so, she highlights two different ways of portraying “messy.” In the first spread, photographs were taken with quick movements and an unfocused lens, giving the piece a rather chaotic appearance. In the second spread, the type treatment displays a distressed quality, communicating its raw nature.



IF YOU TOOK  
 ALL THE PIGMENTS IN THE COLOR SPECTRUM  
 AND MIXED THEM TOGETHER,  
 WHAT COLOR WOULD THEY PRODUCE?

THIS IS ARTIST COLOR™, A COLOUR FROM THE MAKING OF A FINISH OIL PAINT, BLENDING THE MIXTURE WITH A NEW MIXED OXIDE COLOR.

TORBIT GREY 2000.

MADE FROM RECYCLED PIGMENT DUST, TORBIT GREY 2000 IS AVAILABLE EXCLUSIVELY DURING THE MONTH OF APRIL, AND IS ALWAYS FREE.

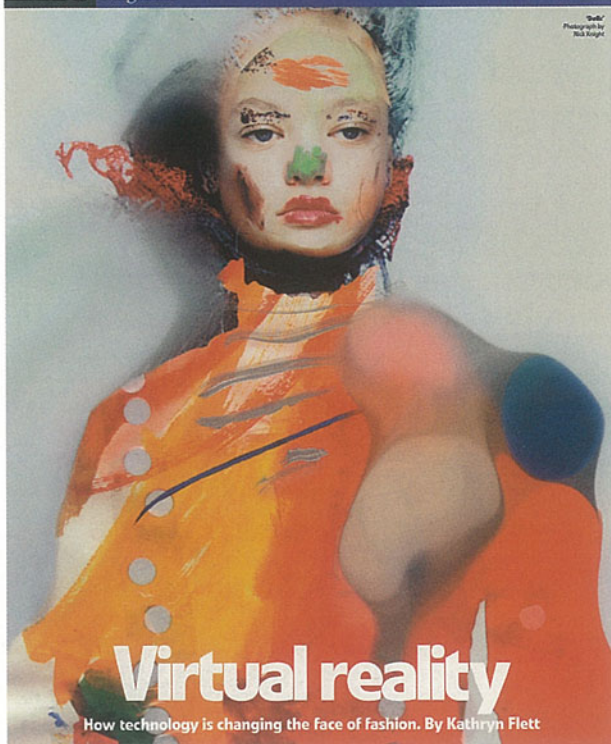
DEDICATED TO THE ENVIRONMENTALITY OF THE ARTIST AND THE ARTIST'S STUDIO, TORBIT GREY 2000 IS MADE UP OF SEVEN COLORS OF PIGMENTS IN 100G. SAMPLES FROM FORMULATION LABORATORIES NEARBY TO REDUCE PLASTIC, AND TO PROMOTE ARTISTS ON RECYCLED IN ORDER OF BIRTH DAY ON APRIL 22. EACH DAY DURING THE YEAR WHEN A NEW COLOR IS ADDED TO THE "ARTIST'S STUDIO" COLLECTION IN A NEW BATHROOM CALL THE ARTIST.

PIGMENTS MUST BE KEPT OUT OF THE GROUND, WATER OR LANDFILL, BUT NOT PAINT. SAVE SAMPLES.  
 TORBIT GREY 2000 IS MADE UP OF SEVEN COLORS OF PIGMENTS IN 100G. SAMPLES FROM FORMULATION LABORATORIES NEARBY TO REDUCE PLASTIC, AND TO PROMOTE ARTISTS ON RECYCLED IN ORDER OF BIRTH DAY ON APRIL 22. EACH DAY DURING THE YEAR WHEN A NEW COLOR IS ADDED TO THE "ARTIST'S STUDIO" COLLECTION IN A NEW BATHROOM CALL THE ARTIST.

THIS IMAGE, BORN IN COLLECTOR THE PIGMENTS FROM THE ART DISTILLATION SYSTEM AND MIXED WITH WATER IN SPECIAL MIXTURES, TORBIT GREY 2000 IS MADE UP OF SEVEN COLORS OF PIGMENTS.  
 THE PIGMENTS MIX TOGETHER DIFFERENTLY EVERY YEAR CREATING AN ORIGINAL COLOR.

THE NEW ISSUE OF TORBIT GREY IS ONLINE. IT TENDS TO MIX A SEVEN YEAR HISTORY OF THE MOST FAVORITE OF THE ARTIST'S STUDIO PIGMENT. SAVE SAMPLES AND IT TENDS TO MIX A SEVEN YEAR HISTORY OF THE ARTIST'S STUDIO. APPROXIMATELY 2000 IN 2000 THE (1.25 FLUID OZ) TUBS OF TORBIT GREY ARE PRODUCED ANNUALLY.

TORBIT GREY 2000  
 AVAILABLE FOR A LIMITED TIME ONLY  
 IS DISTRIBUTED THROUGH  
 SAMPLE DEALERS.



## Virtual reality

How technology is changing the face of fashion. By Kathryn Flett

**NAME OF PIECE:** The Observer Life magazine, "Virtual Reality"

**STUDIO NAME:** The Observer

**DESIGNER:** Wayne Ford

**CLIENT:** Self promotion

**CLIENT'S SERVICE:** Newspaper publishing

Wayne Ford explains that this is "a feature [article] on the new wave of fashion photography, and its use of computer technology." He used the work of Nick Knight, a photographer who is a key proponent of the style.

CHANCES THAT  
THERE IS LIFE ON  
ANOTHER PLANET:  
1 IN 1,000,000,000

**NAME OF PIECE:** GVO brochure

**STUDIO NAME:** Cahan & Associates

**ART DIRECTOR:** Bill Cahan

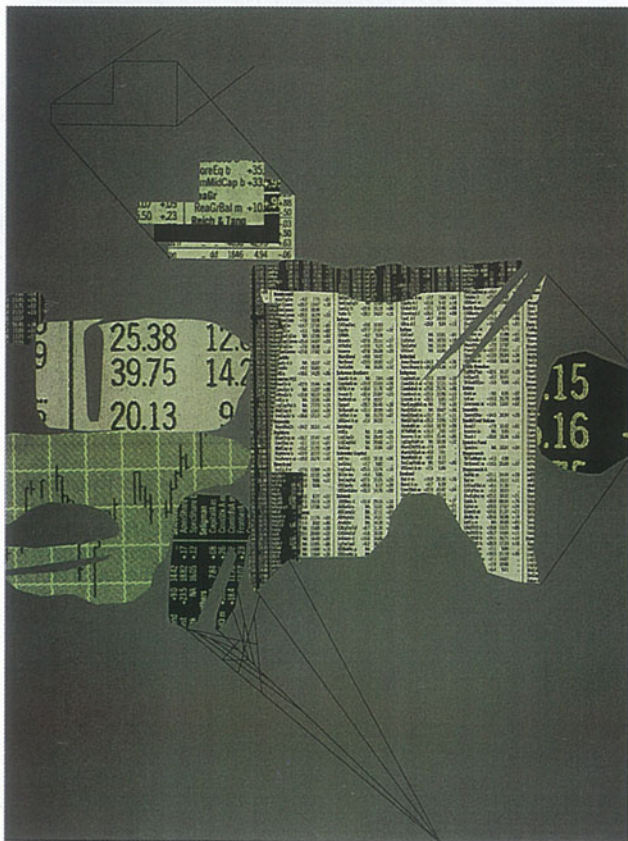
**DESIGNER:** Bob Dinetz

**ILLUSTRATORS:** Bob Dinetz, Gary Baseman

**CLIENT:** GVO Inc.

**CLIENT'S SERVICE:** Industrial design

This particular brochure, Chances That There Is Life on Another Planet, tries to convey the idea that even if the odds are against you, developing a new product does not have to be a gamble.



## FINANCIAL SERVICES

Financial Transactions

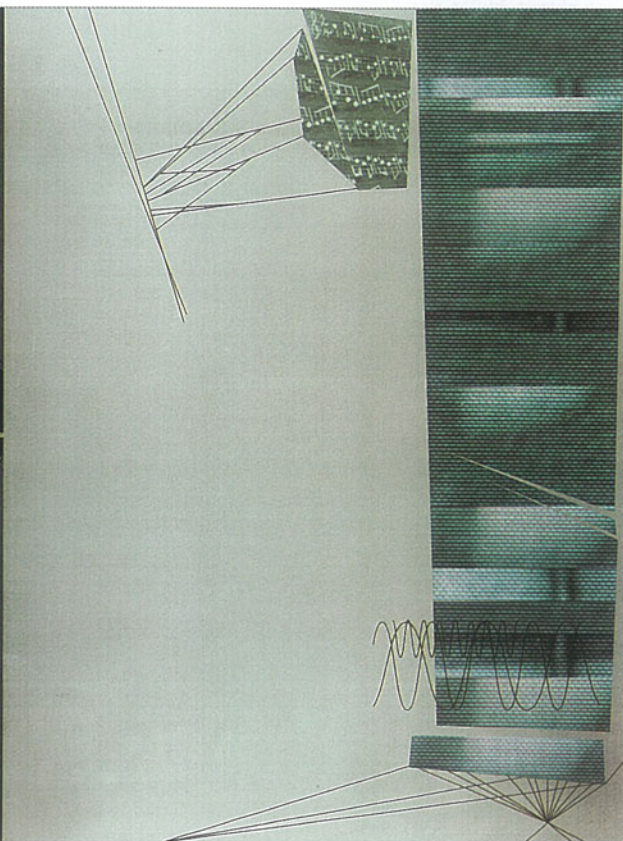
APPLICATION

OPPORTUNITY

Nowhere is data storage, retrieval and protection more crucial than in the financial services industry, where access to information makes the difference between success and failure. From banking to brokers, investment firms to insurance companies, credit card providers to payroll services, Mylex products facilitate and protect transactions by offering new levels of reliability and performance.

MYLEX 97

020



## COMMUNICATIONS

Internet and Intranet Computing

APPLICATION

OPPORTUNITY

The widespread adoption of the Internet and Intranets has created a host of new challenges for moving, storing, protecting and managing data. Mylex products minimize downtime and keep data flowing uninterrupted across the telecommunications, networking, media and entertainment industries.

001

MYLEX 97

**NAME OF PIECE:** Mylex 1997 annual report  
**STUDIO NAME:** Cahan & Associates  
**ART DIRECTOR:** Bill Cahan  
**DESIGNER:** Bob Dinetz  
**ILLUSTRATOR:** Bob Dinetz  
**CLIENT:** Mylex Corporation  
**CLIENT'S PRODUCT:** High-tech software

*According to the designers at Cahan & Associates, "The purpose of the book was to quickly and boldly answer the three most important questions shareholders would ask after a disappointing year. In addition to the cost-effective one-color section, a full-color chapter is inserted in the middle of the annual to illustrate the areas in which Mylex's products have the most potential."*

(top)

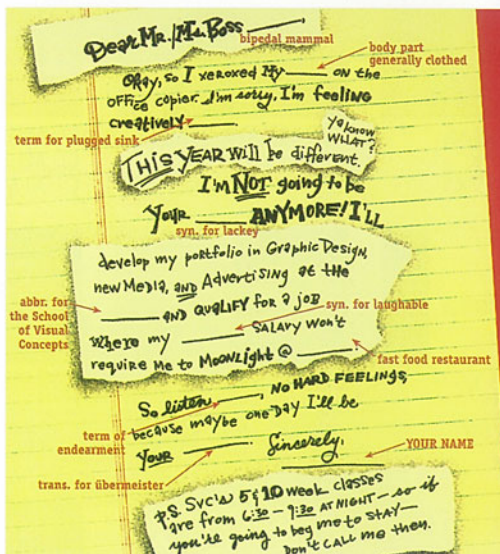
**NAME OF PIECE:** BAD Jazz limited edition poster  
**STUDIO NAME:** BAD Studio  
**DESIGNER:** Mark McDevitt  
**ILLUSTRATOR:** Mark McDevitt

The inspirations for this piece were 1940s and 1950s jazz album covers, according to designer Mark McDevitt. This unique interpretation gives an unusually rough, raw perspective of this era.

(bottom)

**NAME OF PIECE:** School of Visual Concepts fall schedule  
**STUDIO NAME:** Emma Wilson Design Company  
**ART DIRECTORS:** Emma Wilson and Larry Asher  
**DESIGNER:** Emma Wilson  
**CLIENT:** School of Visual Concepts

Emma Wilson says, "This school caters to creative professionals who want to improve their skill set to get a more fulfilling job. Very often they have studied graphic design and advertising in college or have a career as a corporate creative but have found that their portfolio isn't compelling enough to get them the 'big firm' job."



minimal type

Base 9

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890

Univers Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890

Rotis Semi Sans

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890

Bell Centennial

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890

Bell Gothic

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890

Frutiger

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890



C89 M16 Y18 K5  
C75 M62 Y0 K0  
C15 M45 Y95 K5



C20 M100 Y70 K0  
C0 M0 Y0 K100  
C30 M21 Y21 K0



C0 M100 Y100 K0  
C0 M12 Y100 K0  
C100 M10 Y0 K0



C0 M0 Y0 K100  
C0 M0 Y100 K0  
C0 M0 Y0 K0



C0 M40 Y95 K0  
C0 M0 Y0 K0  
C0 M0 Y0 K100



C70 M35 Y65 K25  
C30 M5 Y15 K0  
C25 M20 Y25 K0



C80 M55 Y0 K0  
C70 M75 Y10 K15  
C50 M30 Y0 K0



C0 M10 Y20 K15  
C0 M0 Y0 K50  
C0 M40 Y40 K70

minimal color

**synonyms** *basic, essential, fundamental, clean, small, nominal, basal*

**similar sections** *kinetic, peaceful, powerful, quick*

# minimal

This type of design is pared down to basic elements:  
Less is more,  
and  
KISS (keep it simple, stupid).

*"I try to bring back the information the client gives me to simple one-word items, words like confidence, innovative, business, etc. I use the words that I distill from the briefing constantly as a program of demands during the designing process. This is what the design should contain, [graphically] speaking."*

—Erwin Zinger

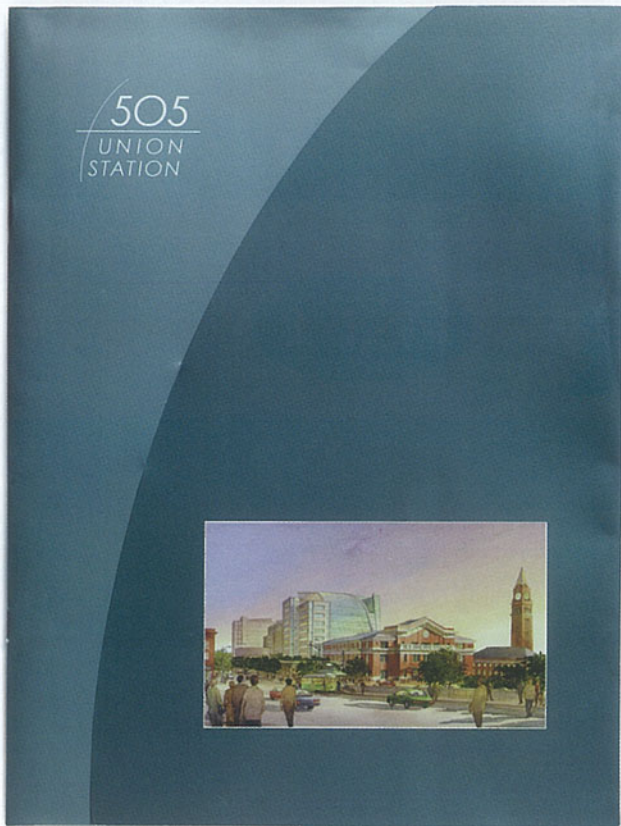
## definition

minimal (adj.)

1. Small in amount or degree
2. Only barely adequate

## questions for client

- Do you want your design to look modern and clean?
- Does your audience tend to be attracted to simple, classic looks?
- Is most of your audience high-tech, trend-setting and modern?
- Can you express your message with a simple statement or image, or does it need to be more defined?



(top and bottom left)

**NAME OF PIECE:** 505 Union Station branding program  
**STUDIO NAME:** Michael Courtney Design  
**ART DIRECTOR:** Michael Courtney  
**DESIGNERS:** Michael Courtney, Scott Scouchuck  
**CLIENT:** Vulcan NW  
**CLIENT'S SERVICE:** Real estate development

*"505 Union Station is an architecturally unique, technologically advanced building, placed at the center of a 'Silicon Campus' setting atop a new transportation complex. We wanted to showcase those features, so we used a brochure cover with an arc die cut (as on the building) and metallic colors," explains Michael Courtney.*

(bottom middle)

**NAME OF PIECE:** Brokaw New Media logo  
**STUDIO NAME:** Brokaw Inc.  
**DESIGNER:** John Naegele  
**CLIENT'S SERVICE:** Internet, multimedia development

*"The circle was chosen to represent an all-encompassing background. Rounded corners of type soften the edges and make the logo feel personable. Unfinished letterforms are futuristic, suggesting what is to come. The characters represent an emergence, breaking away from conventional thought and the expected. They also reflect our belief that people are intelligent and don't need everything spelled out for them. Further, they embody simplicity, suggesting that communication is best when it is stripped down to its most basic idea," says John Naegele.*

(bottom right)

**NAME OF PIECE:** Disney Design Group proposed logo  
**STUDIO NAME:** Disney Design Group  
**ART DIRECTOR:** Renee Schneider  
**DESIGNER:** Joe Andrews  
**CLIENT:** Self promotion

*Joe Andrews explains, "When I began working on this logo I wanted to create one design that could be seen in two different ways. At first, I tried combining different poses of Mickey Mouse with the words Disney Design Group or the initials DDG but neither combination gave me what I was looking for. Then I noticed a front-view pie-eyed Mickey and realized that Mickey's eyes and nose were perfect for manipulating into the initials of our design firm. The resulting logo shows just enough of Mickey to be recognizable as Mickey/Disney and can also be read as DDG." Image © Disney.*

505  
UNION  
STATION





(top)

**NAME OF PIECE:** SFMOMA millennium merchandise and packaging

**STUDIO NAME:** MOD/Michael Osborne Design

**ART DIRECTOR:** Michael Osborne

**DESIGNER/ILLUSTRATOR:** Michelle Regenbogen

**CLIENT:** San Francisco Museum of Modern Art

*"The linear, modern architecture of the museum" was the inspiration for these pieces, explains art director Michael Osborne. The simple shapes and colors against a primarily black background bring design back to its basics.*

(bottom)

**NAME OF PIECE:** Avery Flory Design identity

**STUDIO NAME:** Miaso Design

**DESIGNER:** Kristin Miaso

**CLIENT:** Avery Flory Design

**CLIENT'S SERVICE:** Architecture and interior design

*Kristin Miaso says, "I wanted to give Avery Flory a contemporary yet conservative look for their identity. The [2] represents the two partners, who are married."*



AVERY<sup>[1]</sup> FLORY DESIGN

WENDY AVERY

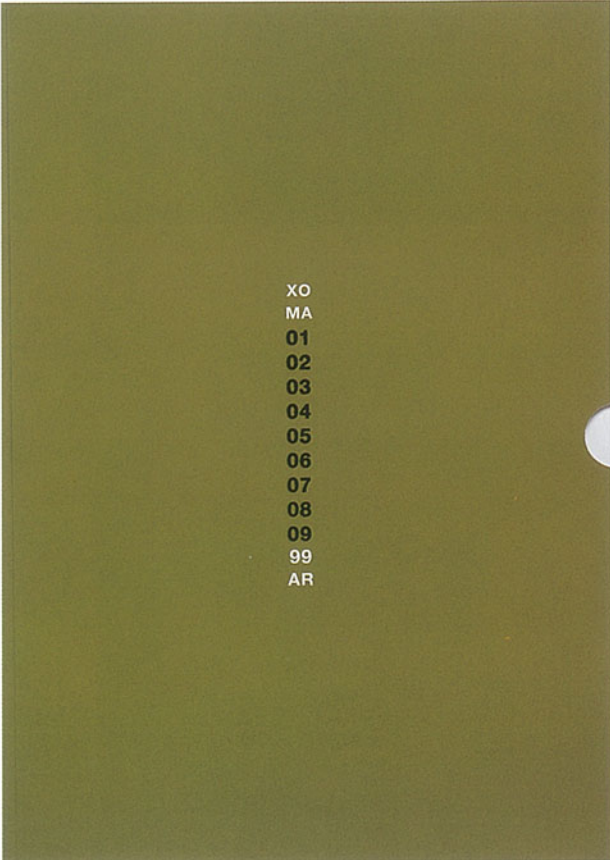
5855 N. SHERIDAN RD.  
#150  
CHICAGO, IL 60660

T 773.209.5568

F 773.327.7258

AVERYS@XNET.COM

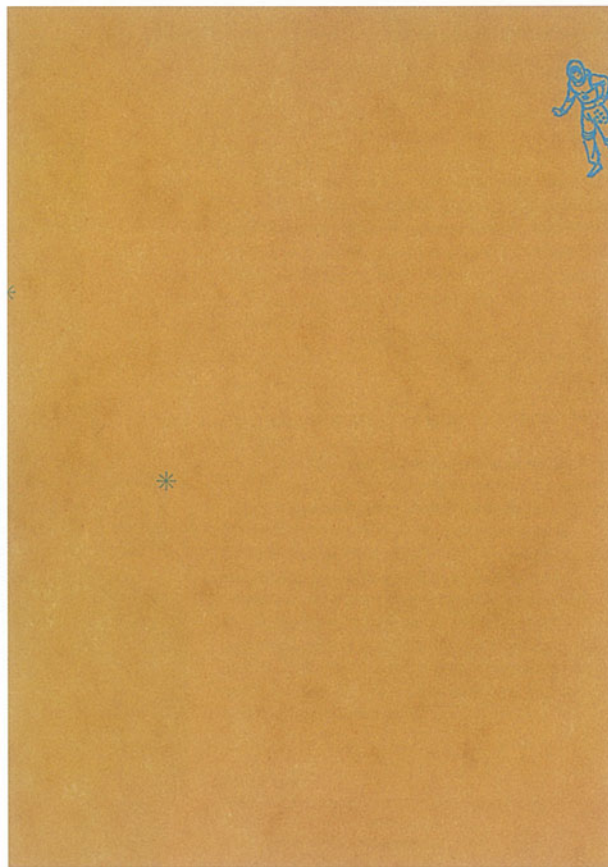
AVERY<sup>[2]</sup> FLORY DESIGN



XO  
MA  
01  
02  
03  
04  
05  
06  
07  
08  
09  
99  
AR

**NAME OF PIECE:** XOMA 1999 annual report  
**STUDIO NAME:** Howry Design Associates  
**ART DIRECTOR:** Jill Howry  
**DESIGNER:** Todd Richards  
**CLIENT:** XOMA (US) LLC  
**CLIENT'S PRODUCT:** Biopharmaceuticals developer

*Todd Richards explains, "XOMA develops biopharmaceuticals with medical targets that include infectious diseases, immunological and inflammatory disorders, and cancer. Our task was first and foremost to position XOMA as a multiple drug/multiple indication company. The annual report served as an 'index' of diseases—what they look like, what drug candidates are being developed and at what stage of clinical trial development each candidate is." The simple cover conveys the essence of this concept.*



**NAME OF PIECE:** meth\*od\*o\*lo\*gy notecards  
**STUDIO NAME:** Chen Design Associates  
**ART DIRECTOR:** Joshua C. Chen  
**DESIGNERS:** Joshua C. Chen, Kathryn A. Hoffman, Leon Yu, Gary E. Blum  
**COPYWRITERS:** Joshua C. Chen, Kathryn A. Hoffman  
**ILLUSTRATORS:** Gary E. Blum, Elizabeth Baldwin  
**PHOTOGRAPHERS:** Joshua C. Chen, Leon Yu

*This design is part of a notecard set which was created to communicate two thoughts. One, there is a very deliberate system of principles, procedures and practices applied to the field of graphic design. And two, regardless of style and aesthetics, effective graphic design is rooted in the same basic principles.*

(top)

**NAME OF PIECE:** A World of Discovery

**STUDIO NAME:** Abbott Laboratories

**DESIGNER:** Christopher Gorz

**PHOTOGRAPHER:** Craig Bender

**COPYWRITER:** Traci Lumberg

**CLIENT:** Abbott International

**CLIENT'S SERVICE:** Medical research

**SPECIAL FEATURE:** Circular die cuts throughout

Designer Christopher Gorz explains, "The concept of this piece was to highlight Abbott International's diverse HIV/AIDS research in a unifying way. To achieve this, the brochure was designed with each spread building upon the next. A die-cut graphic of an HIV molecule was the common element used throughout to accomplish this effect. When the page is turned, the hole reveals a word that makes up the statement above it."

(bottom left)

**NAME OF PIECE:** Fisherman Bible Study logo

**STUDIO NAME:** DogStar

**ART DIRECTOR:** Mike Rapp/Gear

**DESIGNER:** Rodney Davidson

**ILLUSTRATOR:** Rodney Davidson

**CLIENT:** Waterbrook Press

Rodney Davidson explains, "In the early stages of conceiving, I considered using the Christian fish symbol in some way but abandoned it to pursue other directions. I wanted the logo to get across the idea, 'Be ye fishers of men.' Eventually, I reconsidered the fish symbol and discovered a way to combine the fish with a human figure."

(bottom right)

**NAME OF PIECE:** Hand Real Estate logo

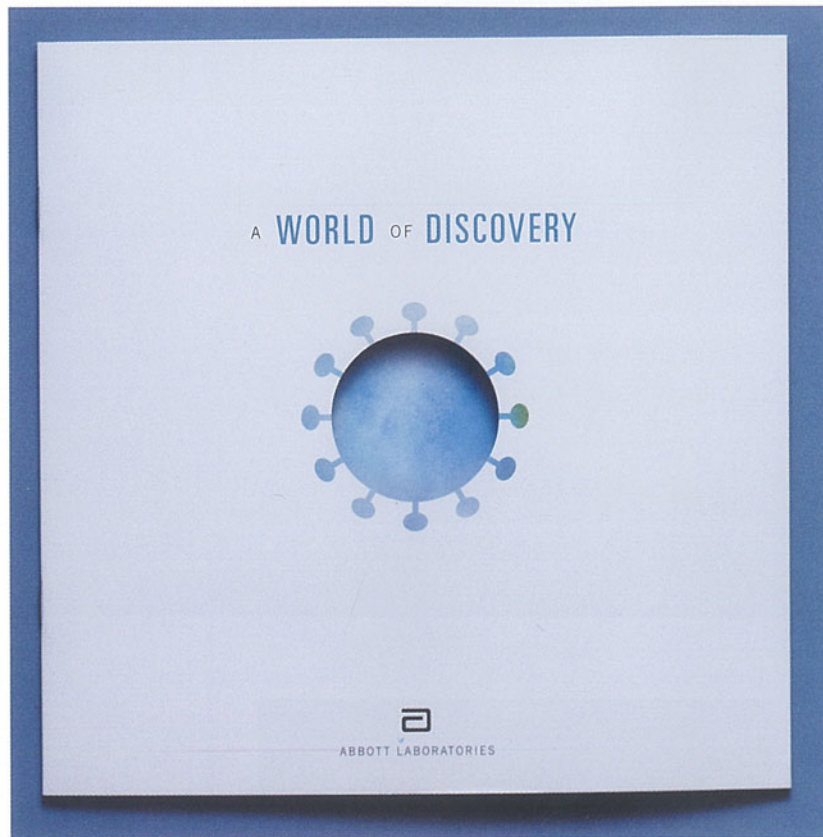
**STUDIO NAME:** Pat Taylor Inc.

**DESIGNER:** Pat Taylor

**ILLUSTRATOR:** Graphics by Gallo

**CLIENT:** Hand Real Estate

This logo is made up of only five basic rectangles. It clearly communicates both the name and purpose of this company by visually representing both a hand and a city skyline.



1120 North Ashland Avenue Chicago Illinois 60622 2148 286 210



Chicago Illinois 60622 2148 286 210



1120 North Ashland Avenue Chicago Illinois 60622  
John Steegee 2148 286 210

**NAME OF PIECE:** Avant Gardeners identity system  
**STUDIO NAME:** Rahmin Eslami Design  
**DESIGNER:** Rahmin Eslami  
**PHOTOGRAPHER:** Brian Steege, Guildhaus Photographics  
**CLIENT:** Avant Gardeners  
**SPECIAL TECHNIQUES:** cross-processed photography

*"I created the logo using two lowercase letter A's with one inverted to form a lowercase G," explains designer Rahmin Eslami "After all, part of being avant-garde is to flip the world upside down and to look at it in another way. I also wanted the logo to be simple enough that it could be iconic. To further this concept, I inverted all supporting text, including phone numbers and song titles, causing the copy to meet in an avant-garde fashion. You can be reading in one direction and then suddenly all the characters are upside down. For the image, I had been working with the photographer on another project that required a cross-processed photography shoot at the local airport. Toward the end of the shoot, he wanted to experiment even more." The result: a distinctly unique shot with a new spin on reality.*

avant gardeners  
vivent  
a  
révolution



as a sampling of our label

**NAME OF PIECE:** Center for Nonprofit Management 1999 annual report

**STUDIO NAME:** Prejean LoBue

**ART DIRECTOR:** Gary LoBue, Jr.

**DESIGNERS:** Gary LoBue, Jr., Kevin Prejean

**ILLUSTRATOR:** Gary LoBue, Jr.

**CLIENT:** Center for Nonprofit Management, Dallas

**CLIENT'S SERVICE:** Management training for nonprofit organizations

*Gary LoBue, Jr., says, "With a new identity, a new positioning statement and new attitude in place, it made perfect strategic sense to utilize the narrative section of the report to promote these new ideals to the organization's membership. The positioning statement for the Center is 'Common Goals. Uncommon Solutions.' With a declaration of that nature we found that a theme based on seemingly impossible goals and their subsequent solutions would make for an interesting print communications vehicle. This also communicates the willingness of the Center to go 'above and beyond.'"*

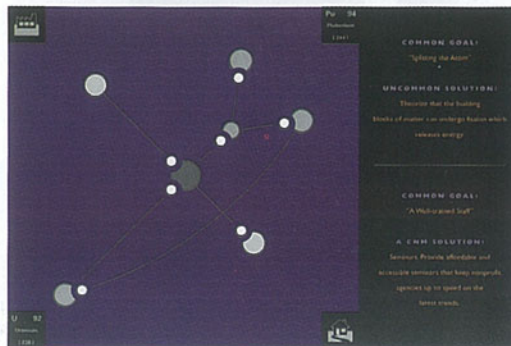
**Scaling Mount Everest, Landing on the Moon, Running a Four-Minute Mile, Reaching the North and South Poles, Splitting the Atom, Finding a Cure for Polio, Breaking the Sound Barrier, Erecting the Empire State Building, Flying Across the Atlantic Ocean, Traveling Throughout Time. Wait just a minute, we haven't made time travel possible yet- have we?**

Center for Nonprofit Management 1999 Annual Report

#### CMH MEMBERSHIP

**Individual Members** | Anne Akbar | Leah Baker | Lisa Farnsworth | Karen Finger Jarvis | Hans Fisher | Mark Gilber | Cherie Harding | Debra Healy | Susan Homann | Sharon Klumb | Tamara Lovelace | William Lovreano | Leslie Linton | Marisa LaRita | Leslie McGuire | Debra Murray | Lisa Guibart | George Owen | Duane Passman | Rosemary Pothofner | Rosalind Sifford | Lisa Singer | Phorbah Smith | Stephen Sotolaco | B. Stephens | Mike Sullivan | Tom Tracy | Rick Whittney

**Organizational Members** | A Life for Life Outreach Center, Inc. | Academy of Community Action | Advancement Center of Texas | Albia Leadership & Recognition | Altman American Museum | AGAPE Breastfeeding Foundation, Inc. (GONOR) | AIDS Incentive Network, Inc. | AIDS Incentive Network of Tarrant County | AIDS Outreach Center of Fort Worth | AIDS Services of Dallas | AIDS Services of North Texas, Inc. | Argyle Assessment Center | Alamech Heights Community Outreach Center | Allen Community Outreach | Alley's House | Alliance for Children, Inc. | ALTA | Alternative Learning Environments, Inc. | Altona Medical Research Foundation of Texas | Alzheimer's Association | American Cancer Society | American Foundation for the Blind | American Institute of Architects | American Institute of Musical Studies (AIMS) | American Jewish Committee, Dallas Chapter | American Museum of Natural History | American Red Cross - Dallas Area Chapter | America's Crisis Pregnancy Helpline | America's Library Services, Inc. | Angel Flight, Inc. | Angels Playland, Inc. | Anaheim Homes | Arlington Museum of Art | Arlington Youth Services, Inc. | Armesing-Safford Community Center, Inc. | Arthritis Foundation | A.R.T.S. for People | ASA On-Line | Assistance League of Coppell | Association for Corporate Education, Inc. | Association for Independent Living | Association for Retarded Citizens | Atlanta Foundation | Aristotle & Athena | Audubon Raintree Library Friends | Austere Treatment Center | Aurora | Aurora Society, Inc. | B | Baptist General Convocation of Texas | Barbara's Garden | Basmoun School | Baylor Health Care System Foundation | Bell's Kids | Better Business Bureau of North Texas | Bethel Arts Center | Big Brothers & Sisters of Arlington | Big Brothers & Sisters of Plano, Inc. | Bishop Lynch High School | Brotherhood Church and Music Academy | Brook Church Fellowship | Boys & Girls Clubs of Greater Dallas, Inc. | Bradford Foundation | Bridle Street Center, Inc. | Brighter Tomorrow, Inc. | Broadway Entertainment Productions | Brother's Keeper Foundation | Bryan's House | Bucher Adoption and Placement Services | C | Caller Center for Communication Disorders | Camp Free Boys & Girls, Lone Star Council | Camp Ryan | Camp Sammis, Inc. | Cancer Research Foundation of North Texas | Captain Hope's Kids | Caring for Children Foundation of Texas | Carroll Education Foundation, Inc. | Carrollton Farmers Branch Boys & Girls Club, Texas | Carter BloodCare Center | CASA of Collin County, Inc. | CASA of Denton County | CASA of Rockwall County, Inc. | Catholic Charities of Dallas, Inc. | C. C. Young Memorial Home | Celebration Shop, Inc. | Center for Computer Assistance for the Disabled | Center Dallas Association | Center Dallas Historical | Center David Hooper/Chase Roy Lufkin | Challenge Air for Kids & Friends



# Natural type

## Calfish Script

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890

## Professor

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890

## Pecras

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 0PQRS TUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890

## DF Incidentals



Aquiline  
 ABCDEFGH  
 IJKLMNOPQR  
 STUVWXYZ  
 abcdefghijklmnopqrstu  
 vwxyz 1234567890



C0 M91 Y100 K23  
 C43 M31 Y78 K15  
 C60 M0 Y51 K51



C0 M30 Y50 K0  
 C24 M14 Y37 K0  
 C36 M13 Y11 K0



C6 M0 Y50 K0  
 C45 M0 Y0 K0  
 C38 M0 Y51 K0



C0 M0 Y0 K0  
 C45 M48 Y0 K0  
 C0 M20 Y70 K0



C0 M56 Y100 K30  
 C0 M0 Y15 K6  
 C0 M65 Y100 K0



C100 M72 Y0 K6  
 C56 M0 Y91 K38  
 C0 M18 Y100 K43



C79 M94 Y11 K0  
 C0 M91 Y72 K23  
 C65 M0 Y23 K34



C55 M33 Y77 K0  
 C40 M35 Y30 K0  
 C52 M30 Y52 K0

# Natural colors

*Synonyms* 🍃 agrarian, native, organic, plain, pure, raw, uncultivated, unpolished, wild  
*Similar Sections* 🍃 dark, messy, obscure, peaceful

# Natural

Designs done in a natural style often use raw outdoor colors. Earthy pigments like olive, burgundy, and deep blue are very popular. Decide on the outdoor landscape that you want to use as your palette. Natural colors that are found in a deep woodland forest are obviously different from those found in a desert. The client should also be aware that this style can take on a somewhat unpolished look.

*"I always ask clients who I feel may be on a different wavelength to bring a collection of interesting things to the first meeting. These can be anything from a competitor's brochure to a favorite movie; all of this helps build up a visual picture of my client."*

—Wayne Ford

## Definition 🍃

natural (adj.)

1. In accordance with or determined by nature or natural laws
2. Existing in or in conformity with nature or the observable world
3. Relating to or concerning nature
4. Not by design or artifice; unforced and impromptu

## Questions for Client 🍃

- Do you want to emphasize the fact that your business is aware of the environment?
- What environment and location are you suggesting? What colors are associated with this landscape?
- How is your service or product connected to the outdoors?



**NAME OF PIECE:** Poggibonsi stationery  
**STUDIO NAME:** Erwin Zinger Graphic Design  
**DESIGNER:** Erwin Zinger  
**CLIENT:** Poggibonsi  
**CLIENT'S SERVICE:** Fashion retailer

*Erwin Zinger explains that the store sells "clothes which are useful for business and casual wear, so I tried to give [the design] the same touch." He combined the symbols for male and female to show that the store caters to both women and men.*



**NAME OF PIECE:** Official Disneyana 2000 convention catalog  
**STUDIO NAME:** Disney Design Group  
**DESIGNER:** Michael Cole  
**ILLUSTRATOR:** Randy Noble  
**CLIENT:** Disney's Specialty Merchandising

*The inspiration for this piece is "It's a Small World," explains designer Michael Cole. The safari atmosphere and native patterns lend a feeling of adventure and intrigue. Image © Disney.*



**NAME OF PIECE:** Living Homes: Sustainable Architecture and Design

**STUDIO NAME:** Chen Design Associates

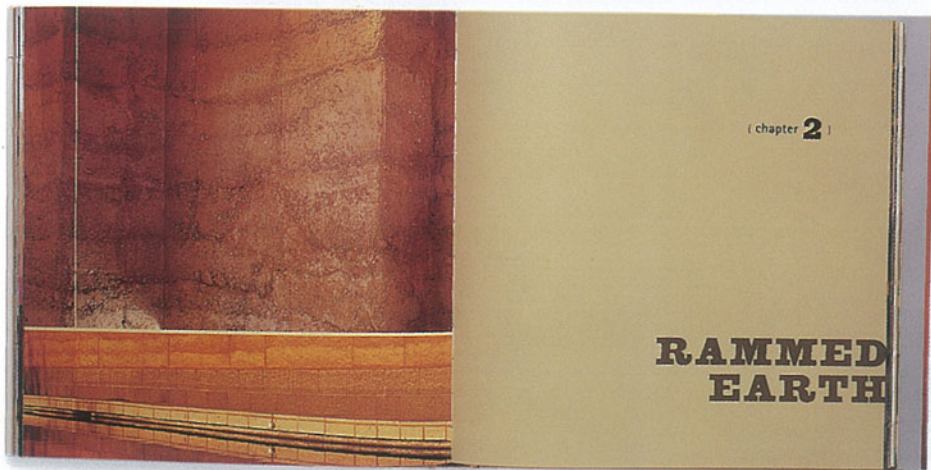
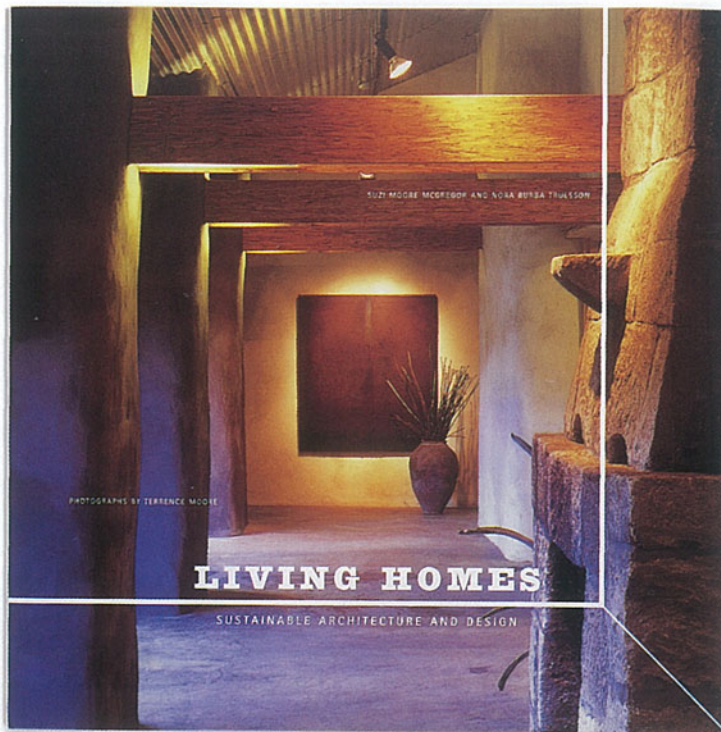
**ART DIRECTOR:** Joshua C. Chen

**DESIGNERS:** Joshua C. Chen, Max Spector

**PHOTOGRAPHER:** Terrence Moore

**CLIENT:** Chronicle Books

*Joshua Chen wanted "to showcase sophisticated, modern, high-quality examples of homes that have been built with sustainable materials, to take it out of your typical 'granola-earthly' preconceived ideas of what sustainable architecture is." He succeeds in showing that these buildings can be beautiful and earth-conscious at the same time. Large photos and lots of white space in the layout combine to create the impression of an open, expansive lifestyle.*



WEB	WWW.MIASO.COM		KRISTIN MIASO DESIGNER	773.595.3776
PRINT	KRISTINMIASO.COM	P.O. BOX 31225 • CHICAGO, IL 60681-3225		

**NAME OF PIECE:** Miaso Design identity

**STUDIO NAME:** Miaso Design

**DESIGNER:** Kristin Miaso

**CLIENT:** Self promotion

*Kristin Miaso explains, "I liked the notion of using varied paper stock for my cards and stationery. I wanted to portray a sense of nostalgia by creating a business card that would resemble an old ticket stub so that the person receiving it would keep it."*

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MIASO	DESIGN*
KEEP FOR YOUR RECORDS REF # 009175	



(top)

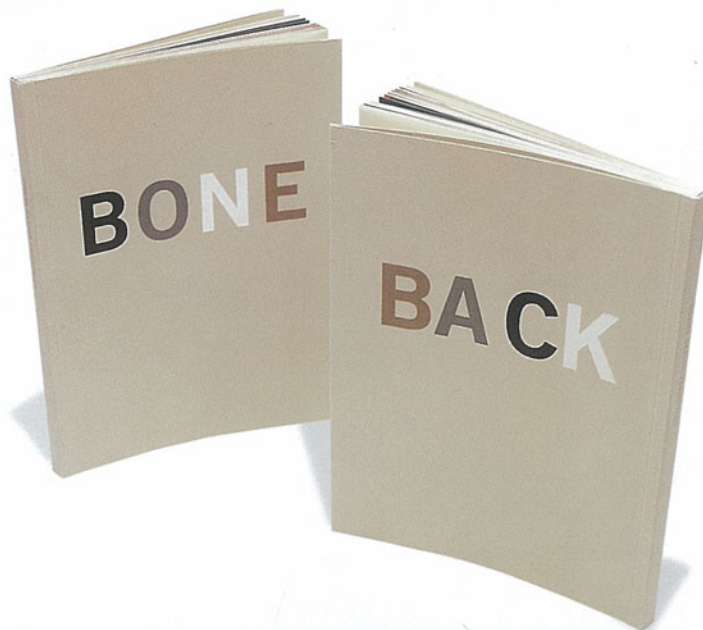
**NAME OF PIECE:** Backbone  
**STUDIO NAME:** Howry Design Associates  
**ART DIRECTOR:** Jill Howry  
**DESIGNER:** Todd Richards  
**SPECIAL PRODUCTION TECHNIQUES:** Foil, perfect binding  
**SPECIAL FEATURES:** French folds, gate-folds

*The color scheme is the primary reason this piece is natural in style. Its use of beige, off-white, gray and black indicates a raw form and natural state. It's textured, toothy paper is reminiscent of a soft leaf or handmade paper.*

(bottom)

**NAME OF PIECE:** Atmosphere Furniture identity  
**STUDIO NAME:** Fabian Geyrhalter Design  
**DESIGNER:** Fabian Geyrhalter  
**CLIENT:** Atmosphere Furniture, San Francisco

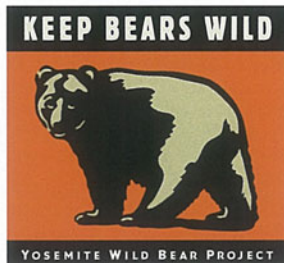
*Designer Fabian Geyrhalter says, "Labeled as the first real designer furniture shop in San Francisco, the logo for this store needed to convey 'up-scale' as well as evoke the natural design and high-quality craftsmanship of the mostly wood furniture collection. The mark shows an atmospheric circle that mimics the construction and feel of the furniture pieces." The typeface is playful yet classic, and allows the mark to be used as a stand-alone creative element, while maintaining a recognizable brand identity.*





**NAME OF PIECE:** Indian Ridge identity  
**STUDIO NAME:** Peg Faimon Design  
**DESIGNER:** Peg Faimon  
**CLIENT:** Indian Ridge Golf Club

*"The I and R of the logo combine to form an Indian's bow and arrow," explains designer Peg Faimon of the inspiration for this identity system. The paper choice and color scheme capture the primitive look this design was aiming for.*



**NAME OF PIECE:** Yosemite Wild Bear Project poster  
**STUDIO NAME:** MOD/Michael Osborne Design  
**ART DIRECTOR:** Michael Osborne  
**DESIGNER:** Michelle Regenbogen  
**ILLUSTRATORS:** David Danz, Michelle Regenbogen, Paul Kagiwada  
**CLIENT:** Yosemite Association

*Michelle Regenbogen explains, "The goal was to produce an eye-catching yet sophisticated design to help make the public aware of the problems associated with feeding the bears in their natural habitat."*

**NAME OF PIECE:** Maxygen 2000 annual report

**STUDIO NAME:** Cahan & Associates

**ART DIRECTOR:** Bill Cahan

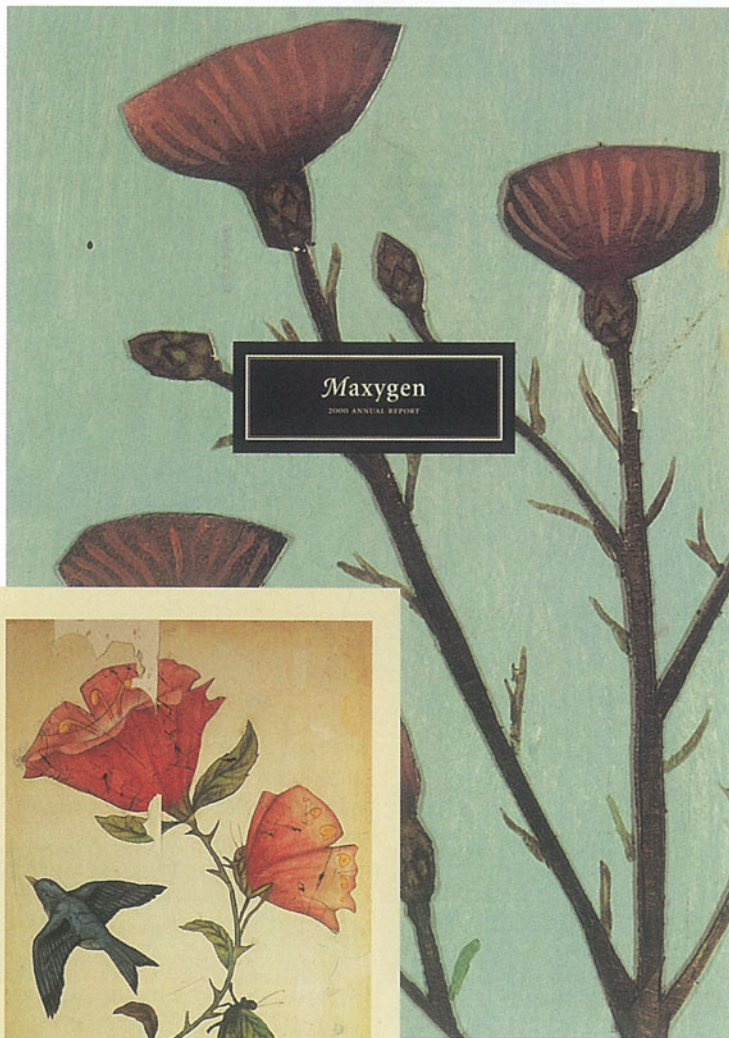
**DESIGNER:** Gary Williams

**ILLUSTRATOR:** Jason Holley

**CLIENT:** Maxygen

**CLIENT'S PRODUCT/SERVICE:** Biotechnology and molecular breeding

*For this year's annual report, Maxygen wanted to focus on their products. Bill Cahan remarks, "My first thought was to create a book or journal that felt like something from the nineteenth century. A scientific journal of a sort. Visually, the theme of the book rested on the idea of nature as a metaphor. The size and scope of the book emphasized the credibility of Maxygen as the leader in their industry."*



In the mid 1900s, Henry Wallace observed a clear resemblance in color patterns and even in superficial morphology between harmful species that are predators to bird predators and other harmful species that birds find extremely unpleasant or even harmful to eat. By mimicking the harmless ones, birds gained protection from predators despite their palatability.



Maxygen's biotechnology helps us to improve genetic traits for commercial applications in genetic pharmaceuticals, vaccines, chemicals, and agricultural products. We seek to create bioproducts that are more effective against disease and have fewer side effects, chemical products that are more efficient and generate less waste, and agricultural products with higher yield and increased nutritional quality.

## OBSCURE {type}

### Dead History

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz  
1234567890

### GRASUE

abcdefghijklmn  
opqrstuvwxyz  
1234567890

### Hack

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz  
1234567890

### Magda

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz  
1234567890

### gLLiotts Blue Eye Shadow

ABCDEFGHIJKLMN OPQRSTUVWXYZ  
abcdefghijklmn opqrstuvwxyz  
1234567890

### Eviscerate

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz  
1234567890



C70 M25 Y5 K30  
C40 M75 Y70 K10  
C10 M30 Y70 K0



C15 M30 Y90 K5  
C30 M75 Y100 K35  
C25 M55 Y70 K20



C10 M25 Y50 K0  
C10 M0 Y100 K35  
C0 M70 Y80 K30



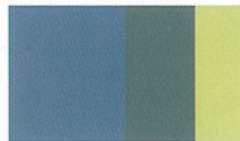
C10 M0 Y40 K40  
C70 M55 Y0 K40  
C10 M0 Y0 K20



C10 M0 Y6 K35  
C0 M35 Y70 K30  
C0 M60 Y25 K25



C18 M0 Y10 K40  
C6 M8 Y40 K0  
C0 M5 Y20 K5



C73 M40 Y30 K0  
C75 M45 Y55 K0  
C15 M10 Y60 K0



C45 M20 Y0 K5  
C0 M10 Y15 K45  
C10 M0 Y5 K20

## OBSCURE {color}

**SYNONYMS** {ambiguous, complicated, cryptic, hidden, intricate, mysterious, vague}

**SIMILAR SECTIONS** {dark, messy, unusual}

# OBSCURE

A hidden meaning...

In obscure design, the message reveals itself slowly, one card at a time, like a card player that knows he has the winning hand. Obscure designs are concept-driven and often have ambiguous or partially hidden elements which are slowly revealed, providing clarity for the viewer. By playing with innuendo or double meanings, an obscure design's main focus is to draw the audience in for a closer look at ingenuity.

*"It is absolutely essential that the purpose of the piece is clear to both designer and client, because it is the foundation of any successful design. I also ask a lot of questions about what the client does not want, because those answers are often more definitive than what they say they do want."*

—Lea Ann Hutter

## DEFINITION

obscure (adj.)

1. Out of sight; hidden
2. Not readily noticed or seen; inconspicuous
3. Not clearly understood or expressed; ambiguous or vague

## QUESTIONS FOR CLIENT

- How do you want your content to be revealed? What is the order of information?
- Do you want the audience to feel the solution is innovative or humorous? Why?
- Are there any hidden surprises/games/double meanings that could be utilized for your project?



**NAME OF PIECE:** CDA Holiday Card 2000  
**STUDIO NAME:** Chen Design Associates  
**ART DIRECTOR:** Joshua C. Chen  
**DESIGNER/ILLUSTRATOR:** Leon Yu  
**CLIENT:** Self promotion

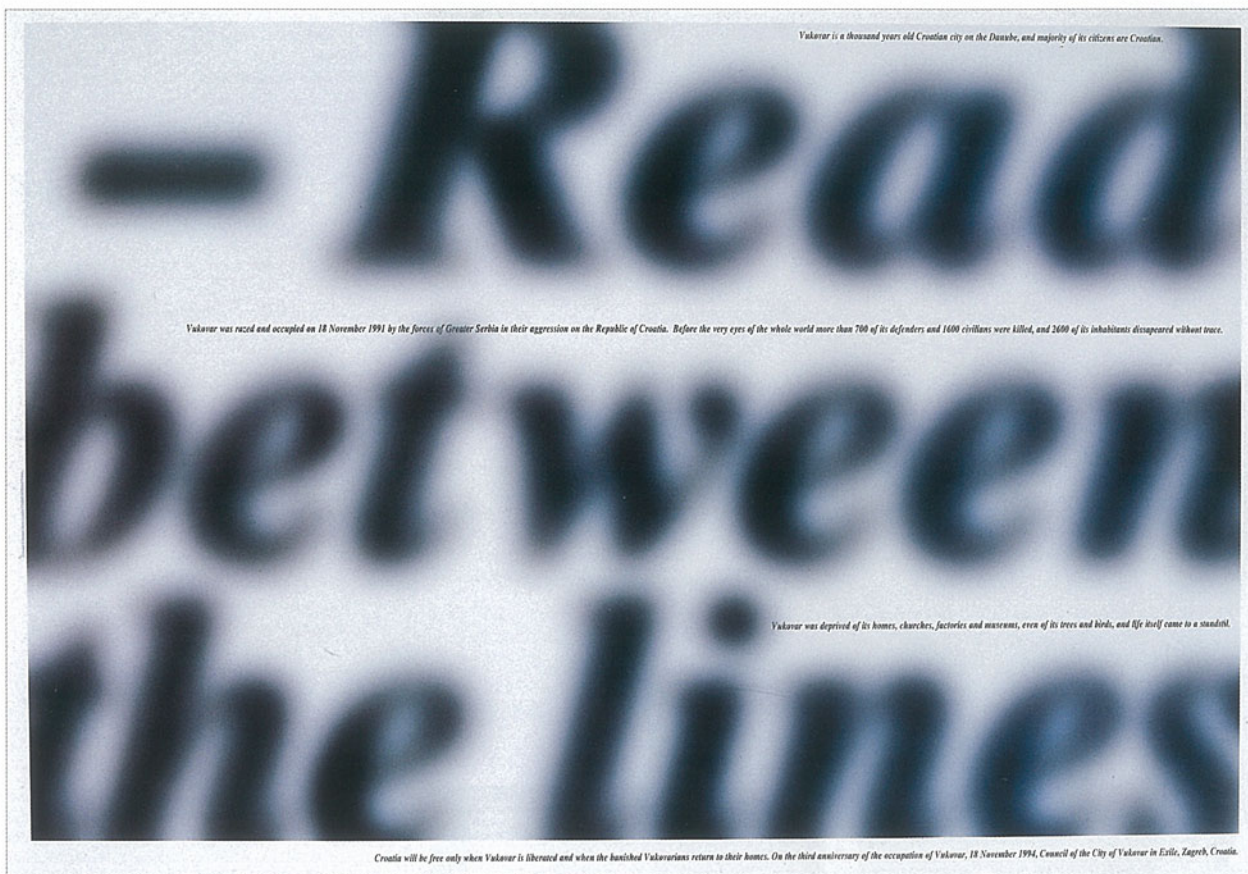
"We all have so much to be grateful for, and live in such prosperity. Instead of sending gifts to our clients, we sent this holiday card with a vellum sheet indicating that a donation had been made to a local nonprofit organization of CDA's choice in honor of our clients. We received many positive responses to this gesture," says Joshua Chen.



**NAME OF PIECE:** GAO stationery  
**STUDIO NAME:** Erwin Zinger Graphic Design  
**DESIGNER:** Erwin Zinger  
**CLIENT:** GAO (Geïntegreerd Achterstandbeleid Onderwijs)  
**CLIENT'S SERVICE:** Educational institute  
**SPECIAL FEATURE:** When the letter is folded, the address frame appears in the address zone of the envelope.

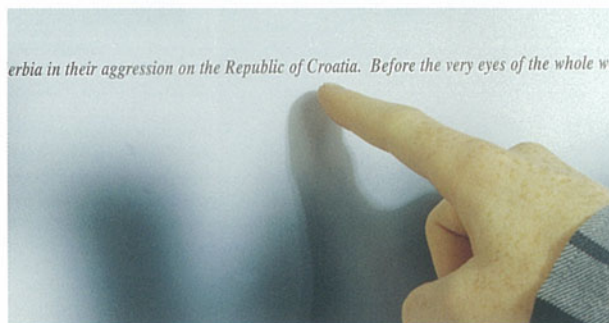
"Because the institute has a broad target group (children), I used a different color for each item, but avoided bright colors to keep it sober, like other government designs," explains Erwin Zinger. "Another problem was that the abbreviation GAO tends to de-emphasize the O for Onderwijs (Dutch for education), so the design separates the O from the other letters to stress the educational aspect. The bow and arrow suggest forward movement, a goal of the institute's educational programs."

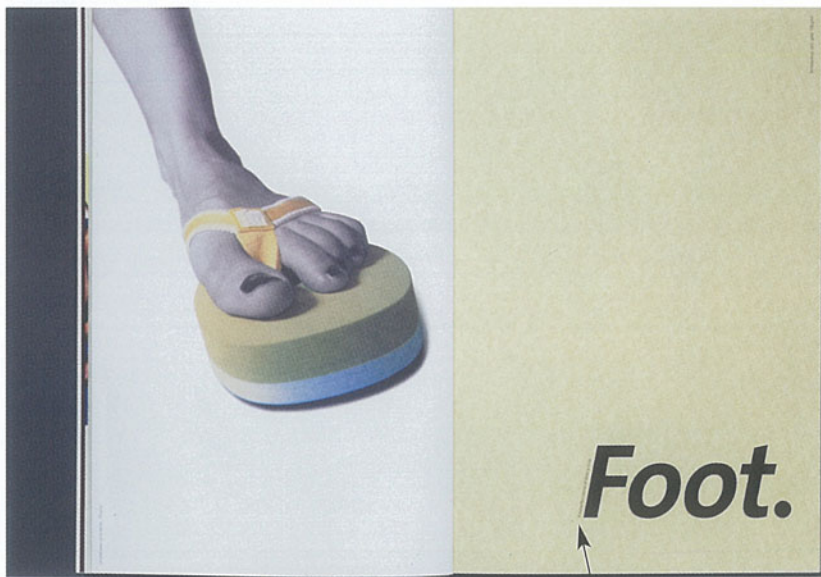




**NAME OF PIECE:** Read Between the Lines poster  
**STUDIO NAME:** STUDIO INTERNATIONAL  
**DESIGNER:** Boris Ljubcic  
**CLIENT:** STUDIO INTERNATIONAL/City of Vukovar

*"The suffering inflicted on the city of Vukovar during Serbian armed aggression against the Republic of Croatia," was the inspiration for this piece, according to Boris Ljubcic. "This concept differs from the usual poster design, which seeks to be understandable from a distance, in that this one beckons you to come closer to learn the truth. The text between the lines was written by the people of Vukovar, and my task was to communicate it to a wider public. Modest, quiet and with limited color, this work presents the truth without pathetic, patriotic, rhetorical or political effects. I conceived, designed and printed it on my own initiative since it was not in the spirit of official policy. Nevertheless, it was greatly appreciated by the people and was reprinted in several editions."*





(left)

**NAME OF PIECE:** Hidden Information  
**STUDIO NAME:** Q  
**ART DIRECTOR:** Laurenz Nielbock  
**DESIGNER:** Stephan Heidenreich  
**CLIENT:** Arjo Wiggins  
**CLIENT'S PRODUCT/SERVICE:** Fine papers  
**SPECIAL PRODUCTION TECHNIQUES:** Embossing, two-color scratch panel

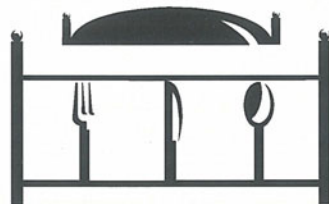
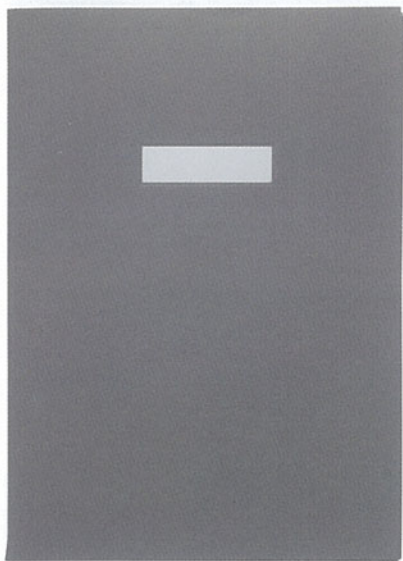
*Laurenz Nielbock emphasizes, "A picture and a big-lettered word do not tell the whole story! Most people are curious about reading tiny typography, so we put hidden information on every spread providing content that was almost unbelievable. That made people come very close to the paper to read; consequently they notice the quality of the material."*

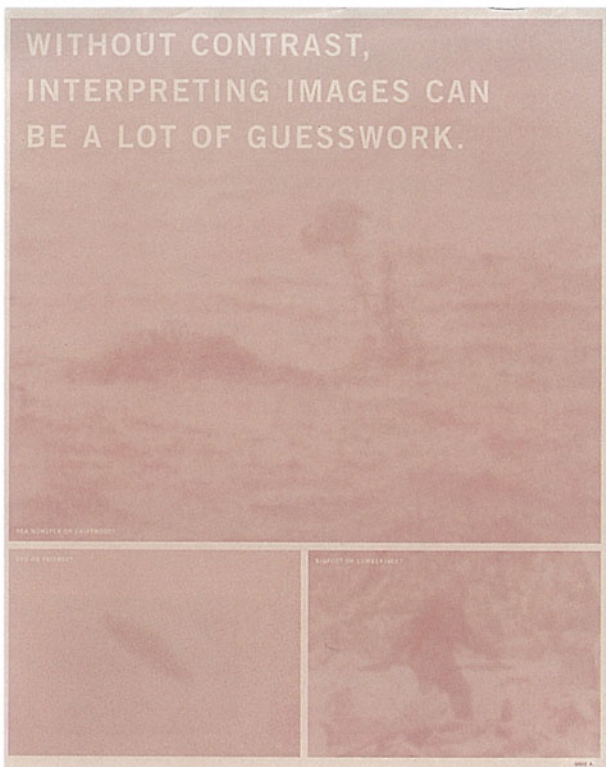
(below)

**NAME OF PIECE:** Jimmie Hale Mission logo  
**STUDIO NAME:** DogStar  
**ART DIRECTOR:** Ralph Watson  
**DESIGNER/ILLUSTRATOR:** Rodney Davidson  
**CLIENT:** The Jimmie Hale Mission  
**CLIENT'S SERVICE:** Shelter for the homeless

*Rodney Davidson explains the concept for the piece: "Jimmie Hale, a preacher and reformed alcoholic, established the mission over fifty years ago. Shelter and food are provided for the homeless who are willing to attend weekly worship services." This logo truly communicates without words. Essentially, the viewer sees a bed, and without a second glance that might be it. Upon closer inspection, however, much more is revealed. The bed frame is composed of utensils, adding another layer of meaning without the need for additional explanation.*

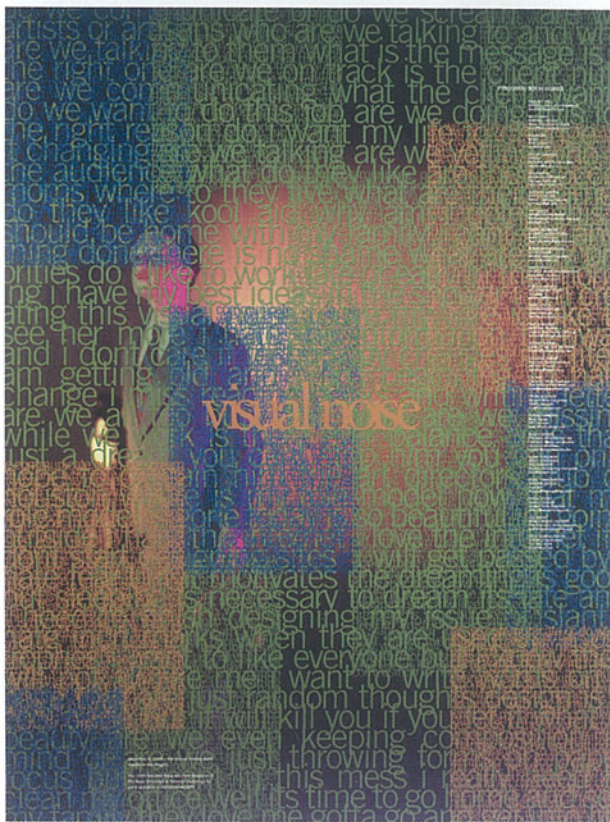
A butterfly's sense of taste is in it's...





**NAME OF PIECE:** Molecular Biosystems annual report  
**STUDIO NAME:** Cahan & Associates  
**ART DIRECTOR:** Bill Cahan  
**DESIGNER:** Kevin Roberson  
**CLIENT:** Molecular Biosystems Inc.  
**CLIENT'S PRODUCT:** Ultrasound contrast agents

Kevin Roberson explains, "Molecular Biosystems has created an agent which dramatically increases readability and clarity of ultrasound images. In order to capture the importance of this significant development, a series of murky photographs are presented, with questions asking the reader to identify and 'diagnose' each picture's content. Obviously, these questions are very difficult to answer. This quiz-like exercise is analogous to the cardiologist's predicament of making accurate diagnoses without clear images."

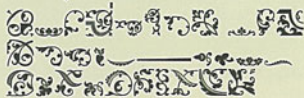


**NAME OF PIECE:** SLANT Visual Noise, newsletter  
**STUDIO NAME:** Savage Design Group  
**CREATIVE DIRECTOR:** Paula Savage  
**DESIGN DIRECTOR:** Bo Bothe  
**DESIGNERS:** Bo Bothe, Eric Hines  
**PHOTOGRAPHER:** Jack Thompson  
**CLIENT:** Art Directors Club of Houston  
**SPECIAL PRODUCTION TECHNIQUE:** Dry trap varnishes

According to Bo Bothe, "At the height of the dot-com craze, business was booming, clients were wanting things faster and better. Most design, it seemed, was being cranked out before the story or message was truly crafted. As designers, we tell stories. Those stories are important. The goal of this piece was to have creatives look at what they were communicating for their clients and let them know that our families and clients were just as overwhelmed by 'visual noise' as we were. Good design and good communication can help to cut through the noise."

## ORNATE ❖ type

### Arabesque Ornaments



### Rococo Ornaments



### Ondine

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz  
1234567890

### Clairvaux

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz  
1234567890

### Tiepolo

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz  
1234567890

### Young Baroque

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz  
1234567890



CO M100 Y91 KO  
C11 M0 Y72 KO  
C30 M0 Y94 KO



CO M0 Y0 K100  
CO M10 Y55 KO  
CO M50 Y100 KO



C65 M10 Y90 K25  
C15 M15 Y70 K5  
CO M45 Y15 KO



SILVER  
C100 M45 Y0 KO  
CO M25 Y75 KO



C100 M40 Y20 KO  
CO M75 Y75 K10  
CO M40 Y40 K10



CO M35 Y100 KO  
CO M75 Y80 KO  
C80 M50 Y0 K30



C100 M60 Y40 K30  
C65 M10 Y90 K25  
C50 M55 Y80 K20



C30 M30 Y100 KO  
C30 M70 Y100 KO  
CO M0 Y0 K100

## ORNATE ❖ color

*Tip: Add silver or gold to your color scheme. This embellishment will often bump up the cost, however if it can be worked into the budget, it will leave a lasting impression.*

SYNONYMS ❖ beautiful, elaborate, flamboyant, gaudy, lavish, ostentatious, rich

SIMILAR SECTIONS ❖ artistic, elegant, flashy

# Ornate

Ornate design is the opposite of minimal design. The motto for ornate is; if there is an empty space, decorate and embellish! Warning: Be aware of balance in your design. Too much embellishment will tip the scales, and your design may become too cluttered, gaudy or ostentatious.

*"How far can we think for you and how much money are you willing to spend for these thoughts?"*

—Andreas Karl

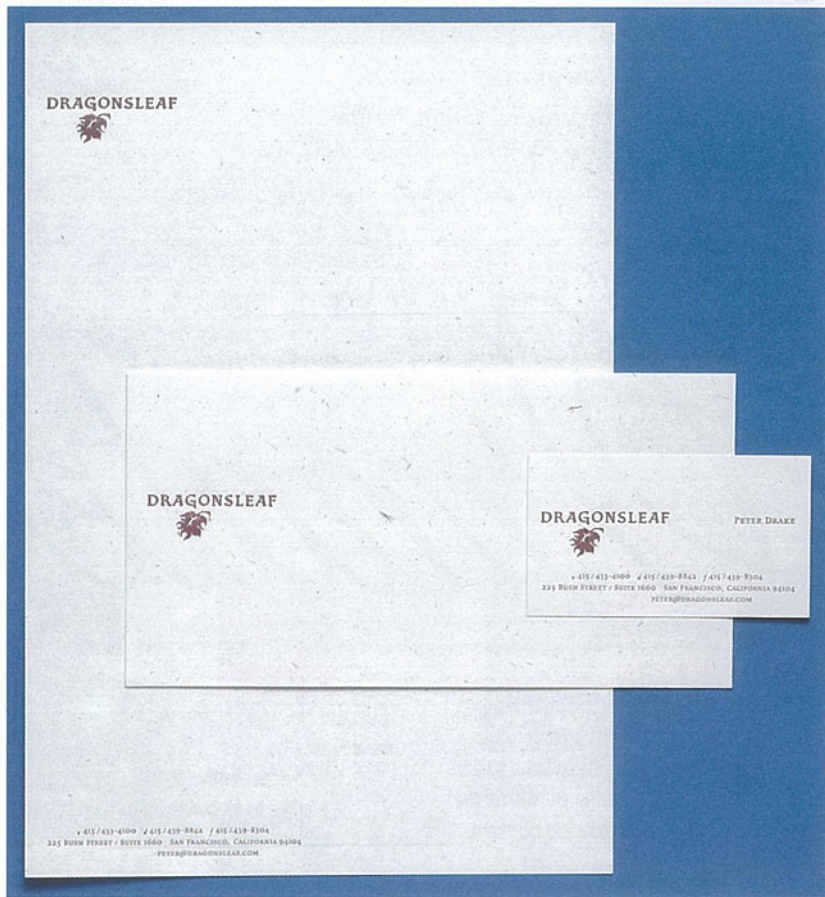
## DEFINITION ❖

ornate (adj.)

1. Rich in decorative detail
2. Marked by elaborate rhetoric and elaborate with decorative details

## QUESTIONS FOR CLIENT ❖

- Is there a cultural or historical significance to this project?
- Are you interested in using Baroque or Rococo art (known for their ornate qualities) as influences for the design?
- Remember, it's all in the details. What are some details that can be embellished?



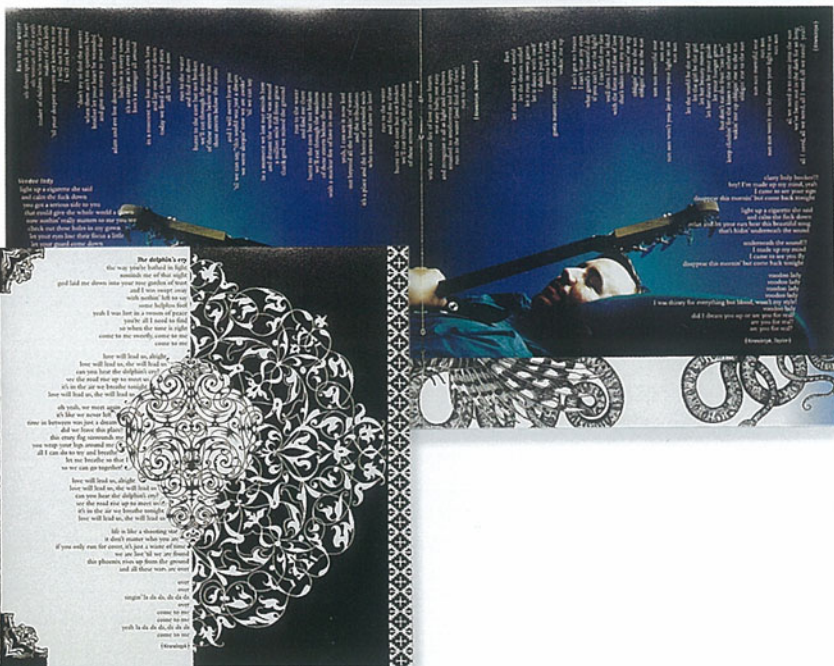
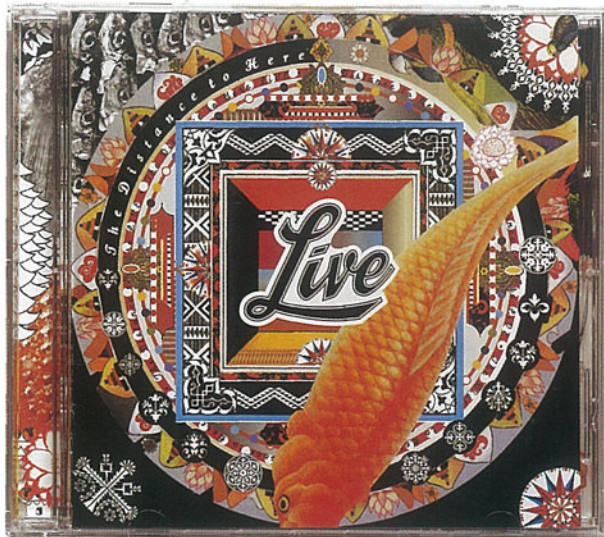
**NAME OF PIECE:** Dragonsleaf logo and identity system  
**STUDIO NAME:** Chen Design Associates  
**ART DIRECTOR:** Joshua C. Chen  
**DESIGNER:** Leon Yu  
**CLIENT:** Dragonsleaf LLC  
**CLIENT'S SERVICE:** Vineyard development

*Joshua Chen explains, "The company name Dragonsleaf provided many visually rich concepts. The name draws upon the Latin root of the proprietor's last name (Drake is Drago in Latin). We combined the Latin root with a leaf to connect with the lush, wooded property that this vineyard sits on. The logo and typography draws upon the influences of history, family, English heraldry, antique botanical drawings and Celtic iconography."*



**NAME OF PIECE:** Live CD  
**STUDIO NAME:** Sagmeister Inc.  
**ART DIRECTOR:** Stefan Sagmeister  
**DESIGNER/ILLUSTRATOR:** Motoko Hada  
**PHOTOGRAPHY:** Dan Winters, Danny Clinch  
**CLIENT:** Radioactive Records

Stefan Sagmeister explains, "We designed a contemporary version of a Hindu mandala on the cover of the album and two singles. This reflects the Eastern influences on the lyrics of Live's music."





**NAME OF PIECE:** MOD Holiday Haiku Book  
**STUDIO NAME:** MOD/Michael Osborne Design  
**ART DIRECTOR:** Michael Osborne  
**DESIGNER:** Paul Kagiwada  
**CALLIGRAPHY:** Yuki Tudisco  
**CLIENT:** Self promotion  
**SPECIAL FEATURES:** French folds, hand-stitched binding, rubber stamp on cover

*"Haiku poems written by the MOD staff" were the inspiration for this piece, explains art director Michael Osborne. The hand-stitched binding and oriental block cut on the cover, as well as the use of hand-made paper, combine to give this package a uniquely ornate feel.*





(top)

**NAME OF PIECE:** Chinese Brush Painting, Step by Step

**STUDIO NAME:** F&W Publications

**ART DIRECTOR/DESIGNER:** Lisa Buchanan

*"The simple, beautiful brushstrokes taught in this book were the inspirations for the cover. I wanted the package to feel authentic as well as show off the author's amazing ability to paint using color and texture," says Lisa Buchanan.*

(bottom)

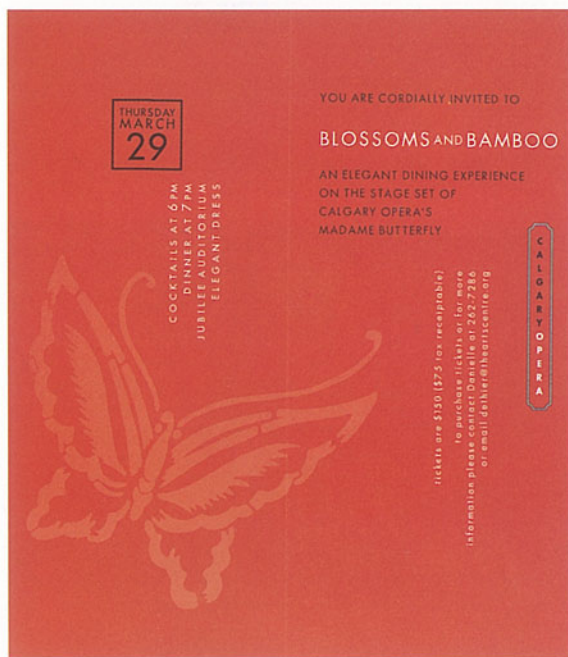
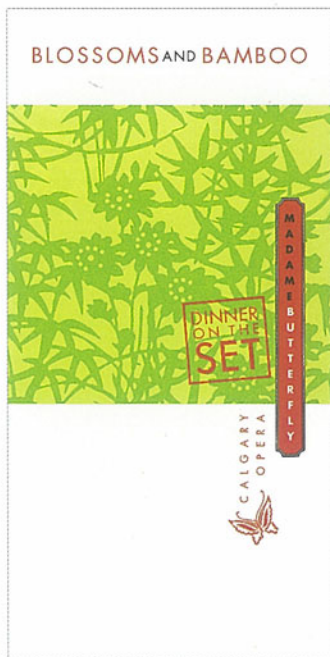
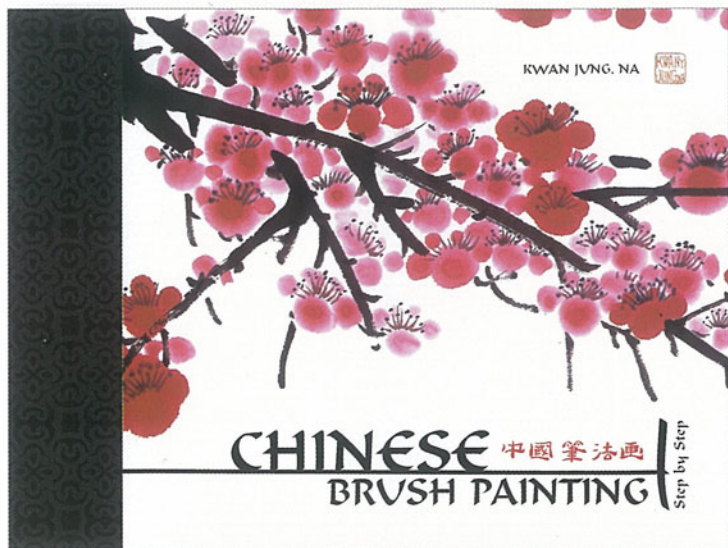
**NAME OF PIECE:** Blossoms and Bamboo invitation

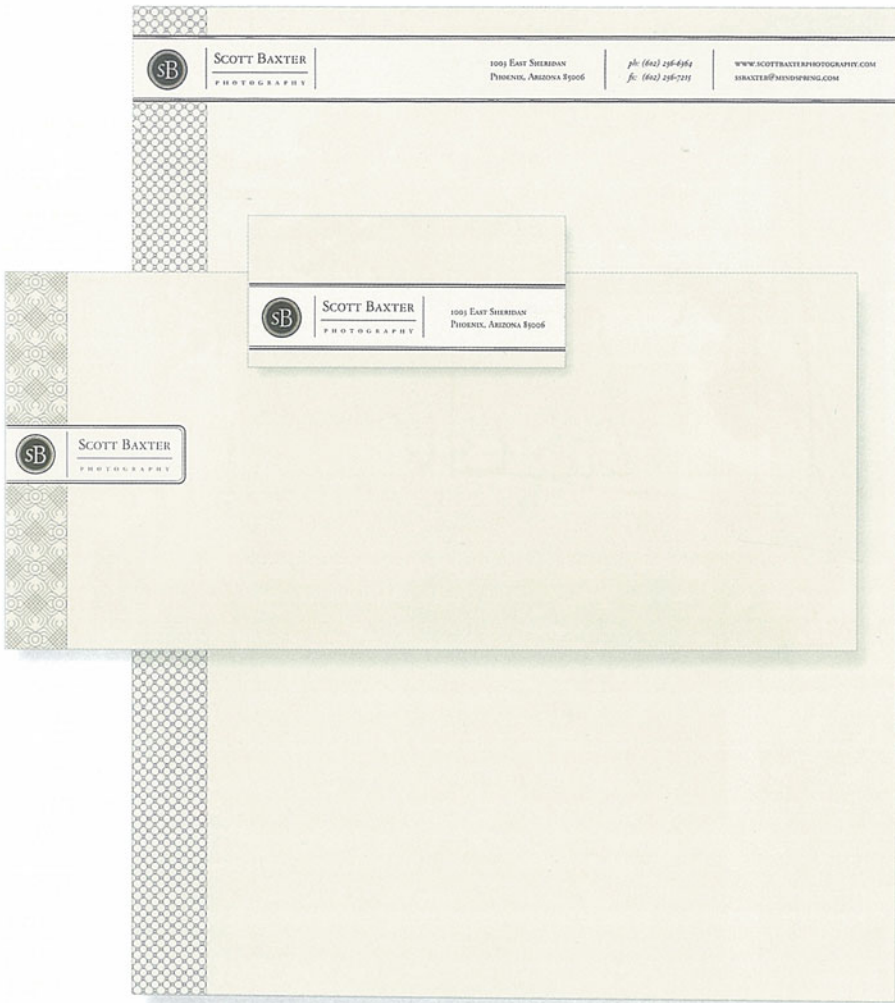
**STUDIO NAME:** Vangoor Design & Typography

**DESIGNERS:** Janine Vangoor

**CLIENT:** Calgary Opera

*This invitation was created for Calgary Opera's annual fundraising evening in which patrons can enjoy dinner on the stage set of the Madame Butterfly opera production. The elegant typography and Japanese-inspired colors and motifs reflect the unique experience of dining on an opera stage set.*





(left)

**NAME OF PIECE:** Scott Baxter Photography stationery system  
**STUDIO NAME:** Campbell Fisher Design (CFD)  
**ART DIRECTORS:** Mike Campbell, Ken Peters  
**DESIGNER/ILLUSTRATOR:** Ken Peters  
**CLIENT:** Scott Baxter Photography

*The inspiration for this piece was derived from the timeless, classic beauty of the client's black-and-white photography. Ken Peters explains, "We also wanted to convey the feeling of archival quality."*

(below)

**NAME OF PIECE:** Sea Science Center logo  
**STUDIO NAME:** DogStar  
**ART DIRECTOR:** George Fuller  
**DESIGNER/ILLUSTRATOR:** Rodney Davidson  
**CLIENT:** Sea Science Center

*Rodney Davidson describes the evolution of this design: "After a couple of false starts, the art director suggested that I think 'food chain.' I drew from my past experiences fishing off the Georgia coast."*



**NAME OF PIECE:** *Bridges to Babylon* CD

**STUDIO NAME:** Sagmeister Inc.

**ART DIRECTOR:** Stefan Sagmeister

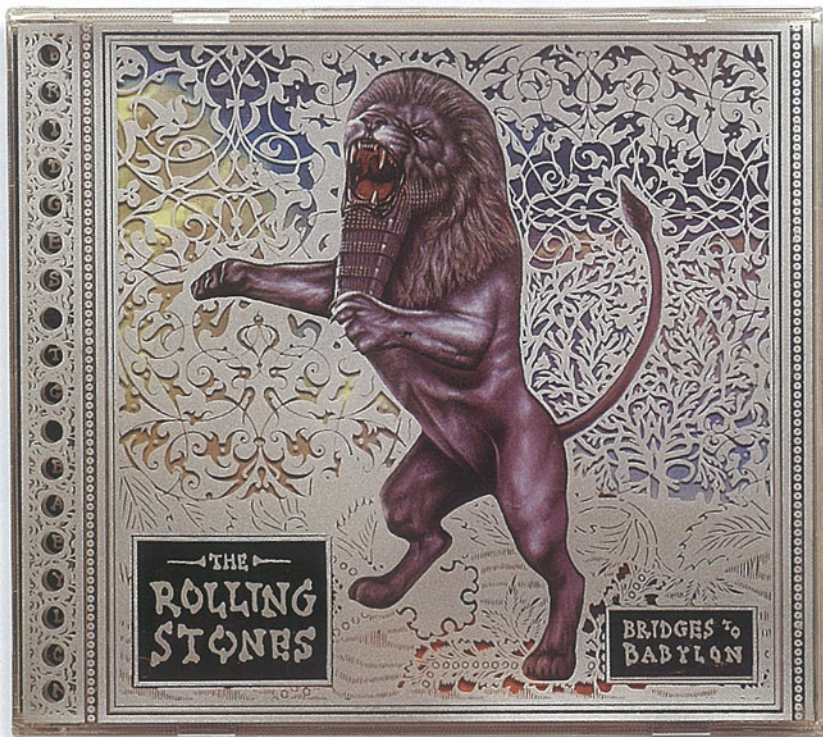
**DESIGNERS:** Stefan Sagmeister, Hjalti Karlsson

**ILLUSTRATORS:** Kevin Murphy, Gerard Howland (Floating Company), Alan Ayers

**CLIENT:** Promotone, B.V.

**CLIENT'S SERVICE:** Music management

*Stefan Sagmeister tells the story behind this design: "After settling on the title *Bridges to Babylon*, Mick Jagger sent me to the British Museum in London to check out the Babylonian collection. After coming back with lots of photos we all agreed that an Assyrian lion would make a good symbol for the CD cover as well as for the tour and various merchandise. Having seen a mock-up of the stage design, which featured a stylistic time trip with Roman columns, Babylonian patterns and futuristic sculptures, we felt free to mix it up as well. We put the Assyrian lion into a sixteenth-century heraldic pose, had him illustrated in a 1970s sci-fi style and placed him into a specially manufactured filigree slip case featuring everything from German medieval to contemporary Japanese patterns."*



**POWERFUL** ← type

**Akzidenz Grotesk**  
ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz  
1234567890

**Meta**  
ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz  
1234567890

**Compacta**  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890

**Rockwell**  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890

**MACHINE**  
ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
1234567890

**RUBBER STAMP**  
ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
1234567890



C0 M91 Y76 K0  
C96 M69 Y0 K0  
C0 M0 Y0 K0



C70 M0 Y0 K100  
C0 M100 Y100 K0  
C0 M0 Y0 K70



C0 M75 Y75 K60  
C100 M0 Y55 K70  
C0 M0 Y100 K45



C0 M5 Y10 K30  
C100 M80 Y0 K55  
C0 M95 Y95 K5



C100 M60 Y70 K0  
C35 M0 Y100 K60  
C95 M95 Y40 K0



C95 M100 Y55 K0  
C0 M20 Y100 K55  
C10 M0 Y35 K0



C0 M50 Y100 K10  
C10 M0 Y100 K45  
C75 M0 Y15 K15



C30 M40 Y85 K15  
C100 M100 Y10 K30  
C100 M5 Y35 K35

**POWERFUL** ← color

**SYNONYMS** ⚡ *impressive, persuasive, authoritative, compelling, convincing, dynamic*

**SIMILAR SECTIONS** ⚡ *alluring, innovative, kinetic, loud, minimal*

# POWERFUL

Powerful design comes in two classes: gut-punching, knockout design, or quietly authoritative design. The message is the most important item. If you are not a wizard with words, hire a great copywriter and don't embellish too much. A well-designed piece with the best copy available will be enough to send the message compellingly.

*"We constantly ask questions. If a strange acronym pops up, we ask what it means. Our clients understand from the beginning that we are new to their environment, but in a short amount of time we will speak, talk and respond the same way they do. When we do that, they are typically more interested in understanding us."*

—Bo Bothe

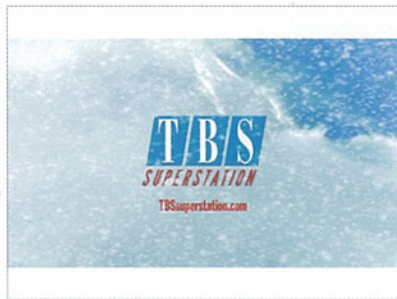
## **DEFINITION** ⚡

powerful (adj.)

1. Having great power, force, potency or effect
2. Strong enough to knock down or overwhelm
3. Having the power to influence or convince

## **QUESTIONS FOR CLIENT** ⚡

- In one sentence or just a few words, what's your message?
- What is the mood you want to set with this message?
- What action do you want your audience to take? How should the design call them to action?



**NAME OF PIECE:** *Cliffhanger* promotion, 2001

**STUDIO NAME:** TBS On-Air Creative Services

**ART DIRECTOR:** Paul Markowski

**SENIOR DESIGNER:** David Wilder

**3D ANIMATOR:** Chris Higgins

**PRODUCER/CLIENT:** Jennifer Johnson

**OTHERS:** Tobie Pate, Senior V.P. On-Air and Creative Director; Gary Holland, V.P. On-Air; Alysa Story, Art Director; Kathryn Bulmer, Graphics Producer

**CLIENT'S PRODUCT:** Promotional TV spots

**SPECIAL TECHNIQUES:** David Wilder explains, "Chris created the type pieces in Maya and then transformed each piece into snow particles blown away by the wind. Chris and I went back and forth, experimenting with different ways of blowing away the text, creating a test composite, and tweaking timings. We then took each of the finished Maya pieces and composited them together using Adobe After Effects. Going the extra mile, Chris created three different layers of blizzard snow so that when we were compositing the type animation, it could 'move' through the different layers to help sell the effect of a snow storm."

*For this piece, the designers analyzed several current movies that depicted cold and borrowed several elements. They wanted to create a very current promotion for an eight-year-old movie.*

(top)

**NAME OF PIECE:** Disney's Typhoon Lagoon® logo

**STUDIO NAME:** Disney Design Group

**DESIGNER:** Eric Caszatt

**CLIENT:** Disney's Park and Resort Merchandise

Researching the surf trend and visiting Disney's Typhoon Lagoon park inspired designer Eric Caszatt. Together, the swirling motion of a hurricane and the monochromatic color scheme make a powerful impact. Image © Disney.



(middle)

**NAME OF PIECE:** Artisan Films logo

**STUDIO NAME:** DogStar

**ART DIRECTOR:** Cary Bynum, Bynum & Partners

**DESIGNER/ILLUSTRATOR:** Rodney Davidson

**CLIENT:** Artisan Films

The client requested a heroic mark which resembled the great Russian posters of the past.

(below)

**NAME OF PIECE:** Napster Statistics Recording Industry Statistics series

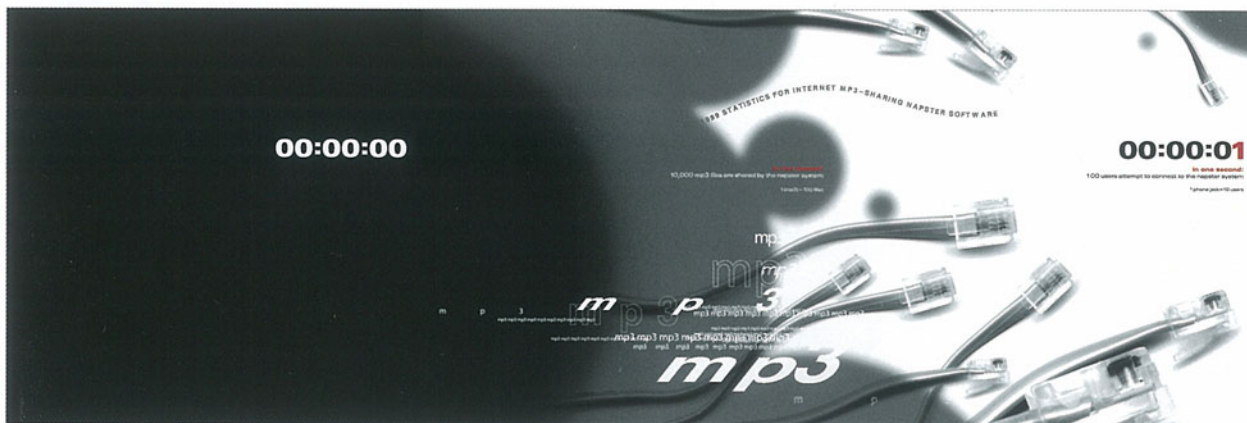
**STUDIO NAME:** StudioNaka

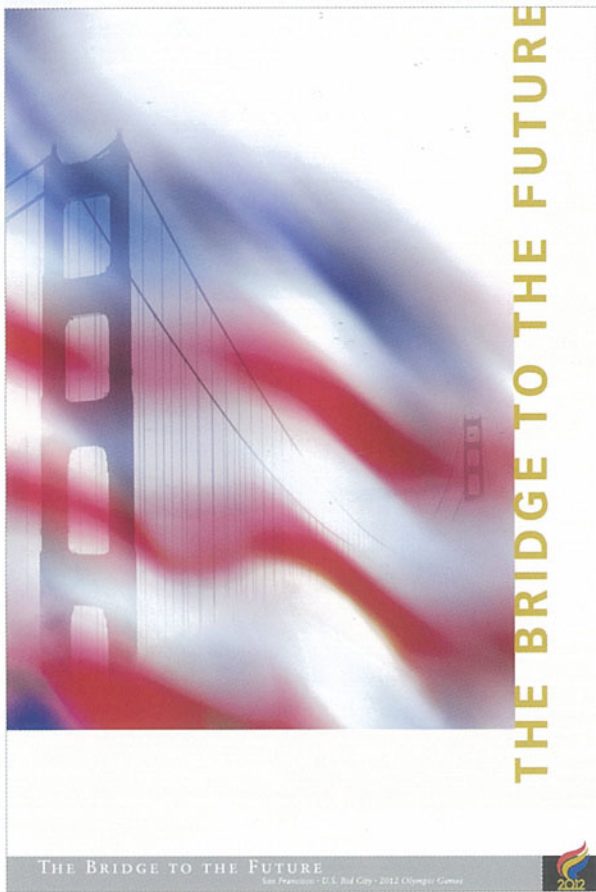
**ART DIRECTORS:** Dean Nakabayashi, Joe Miller

**DESIGNER/ILLUSTRATOR:** Dean Nakabayashi

**CLIENT'S PRODUCT/SERVICE:** Information strategy design

Dean Nakabayashi says, "Being a part-time DJ in a San Francisco nightclub, I am always around music. I find that listening to music can often give me visual ideas. Sometimes I listen to a track and try to picture the visual parallel of it. The challenge in developing this series was transforming complex and complicated data into an experimental, yet easily understood form. With the introduction of Napster, online music sharing became a reality to millions of people across the world. The standard telephone cord symbolizes the essential connection to the Internet, and we can easily see from the number of cords exactly how many users connect to the Napster system in one second. Typographic elements also show how many files can be downloaded in that second."





**NAME OF PIECE:** Olympic bid poster and bus  
**STUDIO NAME:** Tharp Did It  
**ART DIRECTORS:** Rick Tharp, Lindon Leader  
**DESIGNER:** Rick Tharp  
**ILLUSTRATORS:** David Schuemann/Addison  
**CLIENT:** Bay Area Sports Organizing Committee  
**CLIENT'S SERVICE:** Promoting San Francisco as a site for the 2012 Olympic Games

*"The San Francisco fog rolling through the Golden Gate Bridge" was the inspiration for this piece, explains designer Rick Tharp. This American tribute to the Olympics uses the national colors along with a recognized landmark to create a visual impact.*







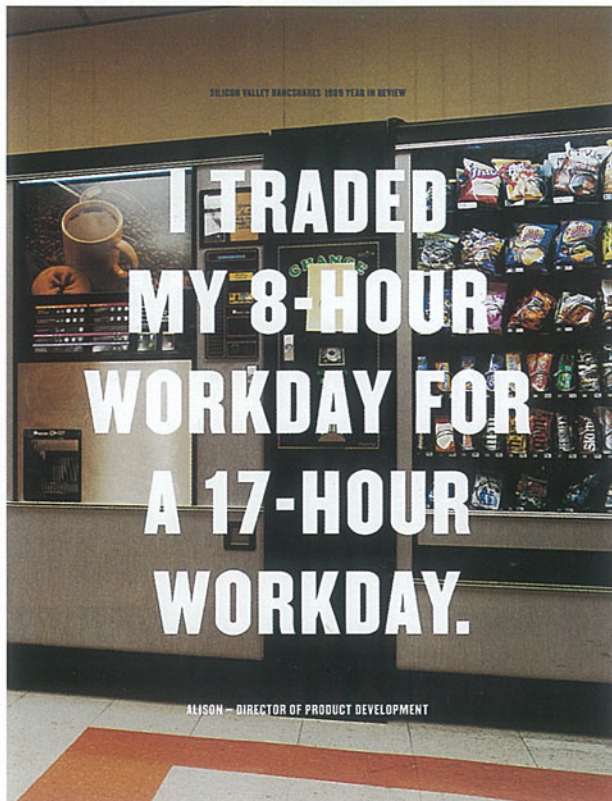
**NAME OF PIECE:** *The Observer* magazine

**DESIGNER:** Wayne Ford

**CALLIGRAPHER:** Etsuko Nakata

**SPECIAL TECHNIQUE:** Hand-drawn calligraphy was scanned and refined in Adobe Illustrator 5.0 and then saved as EPS files.

*Combining kanji characters and the national colors of Japan, this design is both traditional and bold.*



**NAME OF PIECE:** Silicon Valley Bank 1999 annual report

**STUDIO NAME:** Cahan & Associates

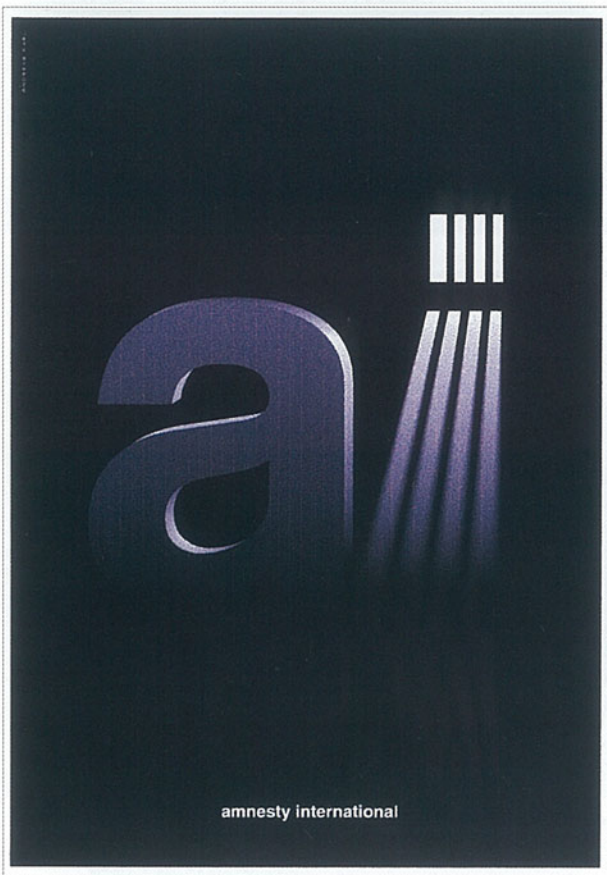
**ART DIRECTOR:** Bill Cahan

**DESIGNER:** Todd Simmons

**CLIENT:** Silicon Valley Bank

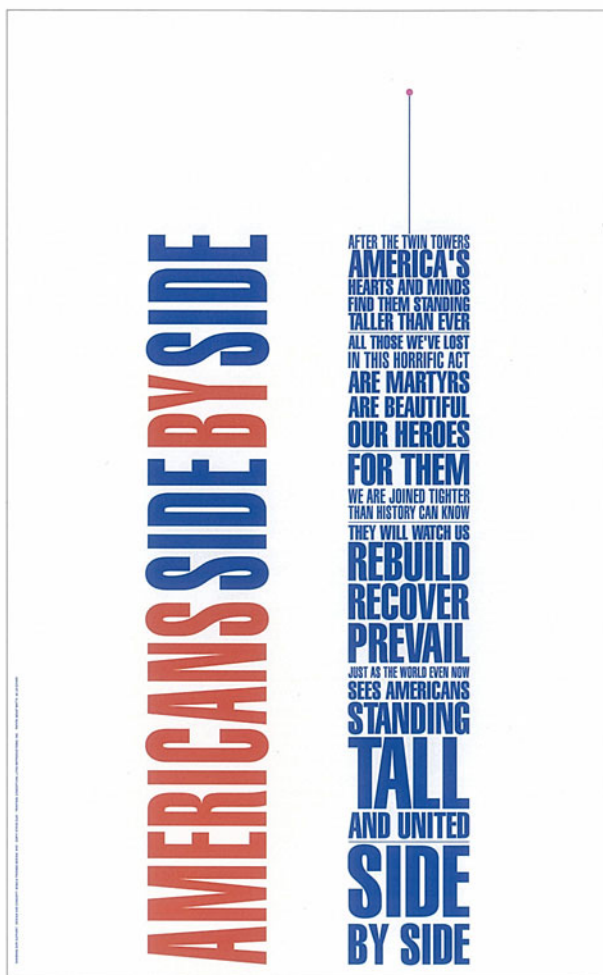
**CLIENT'S SERVICE:** Investment banking

*Bill Cahan explains, "Silicon Valley Bank provides banking services to entrepreneurs and the companies they build. This year, SVB wanted to celebrate the entrepreneur and demonstrate their understanding of the personal sacrifices a person makes to bring their 'big idea' to fruition. The design approach for this piece is intended to be very frank and matter-of-fact, while at the same time fresh and somewhat magazine-like, an aesthetic that the Y-generation entrepreneur might appreciate. The brochure was saddlestitched to give it a feeling of immediacy and intimacy, something you wouldn't expect from a typical bank."*



**NAME OF PIECE:** Amnesty International poster  
**STUDIO NAME:** Karl Design  
**DESIGNER:** Andreas Karl  
**CLIENT:** Amnesty International Germany  
**CLIENT'S SERVICE:** Human rights organization

*According to designer Andreas Karl, Amnesty International's initials inspired this design, as did the organization's reputation as a champion of human rights. The powerful poster uses no colors and only icons to communicate its unmistakable message.*



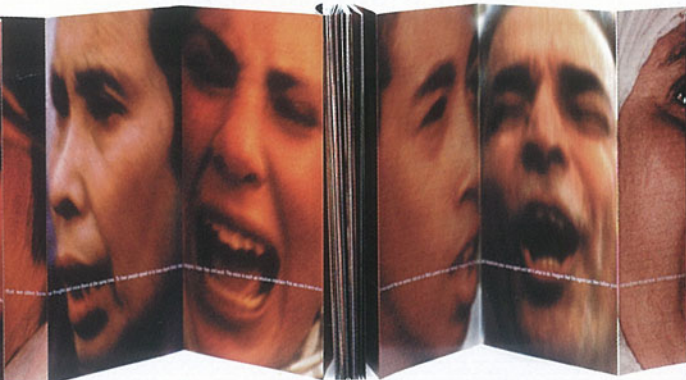
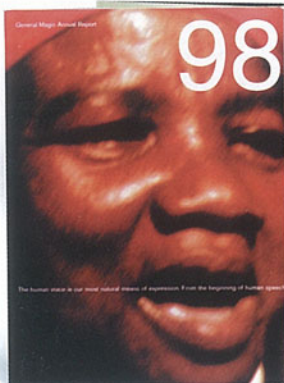
**NAME OF PIECE:** Americans Side by Side poster  
**STUDIO NAME:** Suka & Friends Design, Inc.  
**DESIGNER:** Gwen Haberman  
**COPYWRITER:** Steve Susi  
**SPECIAL TYPE TREATMENT:** Helvetica Bold Condensed type was modified in the left tower.

*The terrorist attacks in the United States on September 11, 2001, inspired this poster.*

**NAME OF PIECE:** General Magic annual report  
**STUDIO NAME:** Cahan & Associates  
**ART DIRECTOR:** Bill Cahan  
**DESIGNER:** Bob Dinetz  
**CLIENT:** General Magic  
**CLIENT'S PRODUCT:** Voice-enabled technology  
**SPECIAL FEATURES:** Accordion fold

*"Though General Magic has unique technologies and interesting products, what seemed most compelling was simply the idea of your own voice being the next interface with the digital environment. Ironically, people have always tried to control their televisions, cars and computers by speaking to them. We made a case for voice as the most natural way to communicate throughout the world. Rather than confine the message to a narrow application or product, it was this broad idea that would be associated with General Magic," says Bill Cahan.*

Everyone has a voice.



To Our Valued Shareholders: In 1998, General Magic entered an exciting new phase in the second year after refocusing the company and leading the market for voice-enabled services, we began to deliver concrete results. We launched our Portico™ virtual assistant service on schedule, set up distribution channels, and signed up subscribers. We also began testing Portico with telecommunications carriers, and signed our first partnership agreement to bring voice-enabled services to the Internet. Also in 1998, we took all our Cashflow™ revenues and saved \$44 million in capital. Both actions reflect our determination to plug all our resources into successfully commercializing a new generation of voice-enabled services while disrupting the generation it came. All these activities are being on foundation technologies that make General Magic a leader in voice-enabled services. These foundation technologies include our magicTalk™ voice user interface, the network operations center that hosts magicTalk applications, and our proprietary voice agent technology. Breakthrough with Portico One of the challenges we face in performing a new market is convincing people something they can understand and get excited about. In 1998, we showed them Portico: a complete voice-enabled service that set people across and all in their world: mail, travel, calendar and address book, as well as personalized company news and stock reports. Portico subscribers can do all this from any telephone, by talking with a virtual assistant using the same words and phrases they would use if they were talking to a human being: "get my mail," "open my address book," and so on. Portico is a generalist enterprise magicTalk and is based on top network operations center. Our initial target market for Portico is mobile professionals, who can really benefit from the full range of Portico capabilities to simplify their busy lives on the road. We believe that Portico may be an equally good fit for regional entrepreneurs whose "home office independence" is wherever they are at the moment. We are currently signing up Portico subscribers directly and through retail carriers of wireless services. At the same time, we are identifying metropolitan areas that would enable us to test Portico for next-generation wireless carriers, who would in turn offer the service to their subscribers. During 1999, a number of carriers launched initial trials of Portico. As I write, Genetel Communications International has advanced to a number trial and Genetel Cellular Corp. is moving to initial deployment with subscribers. An important to Portico is to

QUICK → type

Quick type treatments depend on two things: readability and movement.

Senator Tall

ABCDEFGHIJKLMN OPQRSTUVWXYZ  
 abcdefghijklmn opqrstuvwxyz  
 1234567890

Scala

ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890

Stone Serif

ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890

Birch

ABCDEFGHIJKLMN OPQRSTUVWXYZ  
 abcdefghijklmn opqrstuvwxyz  
 1234567890

Veljovic

ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890



C0 M0 Y0 K100  
 C43 M90 Y0 K0  
 C45 M0 Y80 K0



C91 M43 Y0 K0  
 C0 M91 Y76 K0  
 C0 M0 Y0 K100



C50 M0 Y60 K0  
 C100 M15 Y20 K20  
 C80 M5 Y30 K0



C30 M65 Y75 K0  
 C65 M35 Y15 K0  
 C35 M20 Y80 K0



C50 M60 Y70 K0  
 C30 M40 Y45 K5  
 C75 M0 Y20 K0



C55 M0 Y10 K5  
 C0 M35 Y20 K10  
 C5 M5 Y10 K0



C70 M0 Y30 K20  
 C40 M20 Y20 K5  
 C0 M0 Y0 K0



C0 M20 Y20 K75  
 C0 M10 Y10 K40  
 C0 M5 Y5 K25

QUICK → color

**SYNONYMS** ➡ active, brief, fast, fleeting, immediate, instantaneous, swift

**SIMILAR SECTIONS** ➡ kinetic, minimal, powerful

# quick

*You may have only seconds with potential consumers, and those few seconds will determine whether they will decide to buy your product or not. If you have been through the cereal aisle in your local grocery store, you'll understand. You have but a few moments to grab the buyers' attention and convince them that they need this product before they pass on to the next one. Quick design is not willing to waste the viewer's time.*

*"We listen to our clients, ask good questions and distill the relevant information. Tip: ask the client to tell you the most important three or four key messages in thirty seconds or less. This removes the clutter and usually gets to the heart of the matter quickly."*

—Bob Prow

## **DEFINITION** ➡

quick (adj.)

1. Learning, thinking, or understanding with speed and dexterity
2. Perceiving or responding with speed and sensitivity
3. Occurring, achieved, or acquired in a relatively brief period of time

## **QUESTIONS FOR CLIENT** ➡

- What is your message in thirty seconds or less?
- Is your copy concise, clear and to the point?
- How long will the consumer have to make a decision about your product or service?



(left)

**NAME OF PIECE:** McKesson Foundation brochure

**STUDIO NAME:** Howry Design Associates

**ART DIRECTOR:** Jill Howry

**DESIGNER:** Todd Richards

**ILLUSTRATOR/PHOTOGRAPHER:** David Powers

**CLIENT:** McKesson Foundation, Inc.

**CLIENT'S SERVICE:** Nonprofit foundation for youth initiatives

*Jill Howry explains, "Walking down any urban street in America today we are confronted with a barrage of social challenges. Our objective was to encourage McKesson employees to become ambassadors within their own communities by volunteering their time for a cause, in this case children at risk and their families. The McKesson Foundation empowers employees to help make a difference in the lives of the less fortunate through healthcare and educational initiatives."*

(below)

**NAME OF PIECE:** Team Invacare icon

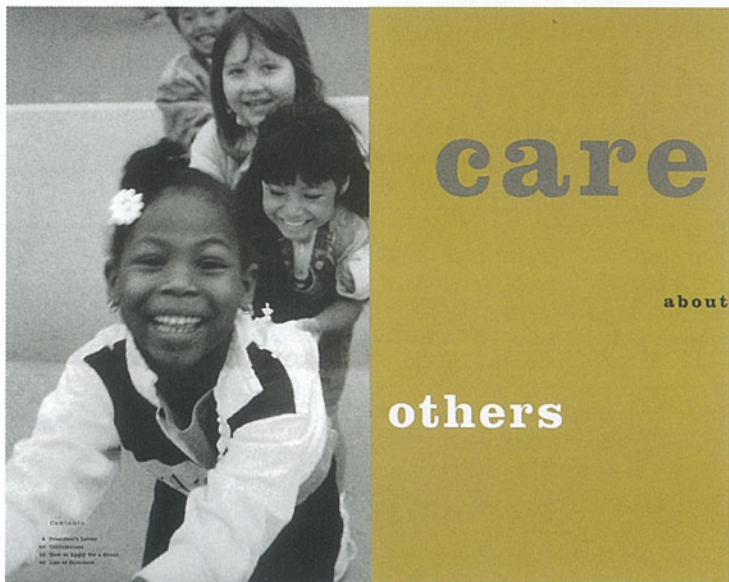
**STUDIO NAME:** Brokaw Inc.

**DESIGNER:** John Naegele

**CLIENT:** Self promotion

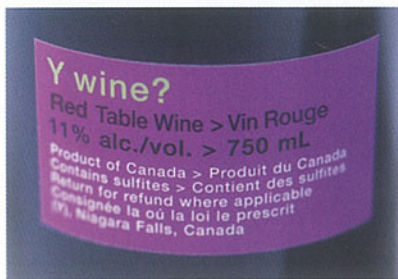
**CLIENT'S PRODUCT:** Health care equipment

*John Naegele says that the concept behind this logo is "empowerment—we wanted to capture the feeling of unrelenting aspiration to be the best. The characters are actually stylized 'i's for Invacare. The strong figures with chests projected outward are full of confidence. The red swoosh works twofold: it can be interpreted as a stylized sun providing radiance for the team members, or as a stylized wheel in motion—a reference to a wheelchair."*



**NAME OF PIECE:** Y Wines  
**STUDIO NAME:** dossiercreative inc  
**CREATIVE DIRECTOR:** Don Chisholm  
**DESIGNER:** Peter Woods  
**CLIENT:** Vincor International  
**SPECIAL FEATURE:** Metal hang tags with metal chain

*Peter Woods explains, "This label was designed for the Y generation—that slice of the 20- to 26-year-old demographic which consumes the least amount of wine. It poses the question, 'Why drink wine?' and responds with a red and white answer freed from the usual stuffiness associated with traditional wine label language and oenophilic gobbledegook."*



play



play



(left)  
**NAME OF PIECE:** DuPont Photomasks 2000 annual report  
**STUDIO NAME:** Savage Design Group  
**CREATIVE DIRECTOR:** Paula Savage  
**DESIGNERS OF PIECE:** Bo Bothe, Dahlia Salazar  
**PHOTOGRAPHER:** Jack Thompson  
**CLIENT:** DuPont Photomasks, Inc.  
**CLIENT'S PRODUCT:** Microimaging technology

Bo Bothe explains that to highlight changing technology, "we created a contrast between products used in the past and the ones we use now that utilize DPI technology. DPI has gone from being merely a supplier of images on quartz to providing a technology that requires their involvement from design to production and helps customers save both cost and time.

(below)  
**NAME OF PIECE:** Del Monte Foods annual report  
**STUDIO NAME:** Howry Design Associates  
**ART DIRECTOR:** Jill Howry  
**DESIGNER:** Ty Whittington  
**CLIENT:** Del Monte Foods  
**CLIENT'S PRODUCT:** Processed fruits and vegetables

Del Monte wanted to convey the idea that their products cater to fast-paced lifestyles. Each spread changes to maintain the viewer's interest, similar to quick cuts on television.

**DEL MONTE: CREATIVE SOLUTIONS FOR BUSY LIFESTYLES**

...the most important thing you can do for your business is to make sure you have a good product. It's not just about the price, it's about the quality. You want to make sure you're offering something that's better than what your competitors are offering. That's the key to success in any market. You need to have a unique selling proposition that sets you apart from the rest. And you need to make sure you're providing excellent customer service. That's what will keep your customers coming back for more. It's all about the customer experience. You want to make sure you're providing a great experience every time they interact with your brand. That's the only way to build a loyal customer base. And that's the only way to ensure long-term success for your business. So make sure you're always striving for excellence in everything you do. That's the only way to stay ahead of the competition and ensure your business is thriving for years to come.

**HUNGRY?**

...the most important thing you can do for your business is to make sure you have a good product. It's not just about the price, it's about the quality. You want to make sure you're offering something that's better than what your competitors are offering. That's the key to success in any market. You need to have a unique selling proposition that sets you apart from the rest. And you need to make sure you're providing excellent customer service. That's what will keep your customers coming back for more. It's all about the customer experience. You want to make sure you're providing a great experience every time they interact with your brand. That's the only way to build a loyal customer base. And that's the only way to ensure long-term success for your business. So make sure you're always striving for excellence in everything you do. That's the only way to stay ahead of the competition and ensure your business is thriving for years to come.

1730,000,000 WORTH OF BISMAR DECISIONS ARE MADE EVERY DAY BETWEEN 4:00PM AND 7:00PM





**NAME OF PIECE:** Mohawk Navajo promotion  
**STUDIO NAME:** Howry Design Associates  
**ART DIRECTOR:** Jill Howry  
**DESIGNER:** Ty Whittington  
**CLIENT:** Mohawk Paper Mills  
**SPECIAL PRODUCTION TECHNIQUE:** Silver overprint type

*The phobias depicted in this paper promotion make an immediate impression.*

**RETRO** ✨ type

Andale Mono  
 ABCDEFGHIJKLMN  
 NOPQRSTUVWXYZ  
 abcdefghijklm  
 nopqrstuvwxyz  
 1234567890

Serifa  
 ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 abcdefghijklm  
 opqrstuvwxyz  
 1234567890

**BOVINE POSTER**  
**ABCDEFGHIJKLMN**  
**OPQRSTUVWXYZ**  
**1234567890**

*Kaufmann*  
*ABCDEFGHIJKLMN*  
*OPQRSTUVWXYZ*  
*abcdefghijklm*  
*opqrstuvwxyz*  
*1234567890*

Insignia  
 ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 abcdefghijklm  
 opqrstuvwxyz  
 1234567890

**Regatta Condensed**  
**ABCDEFGHIJKLMN****OPQRSTUVWXYZ**  
**abcdefghijklm****opqrstuvwxyz**  
**1234567890**



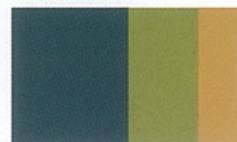
C0 M55 Y100 K0  
 C0 M0 Y100 K0  
 C40 M0 Y15 K0



C0 M19 Y10 K0  
 C0 M0 Y20 K0  
 C40 M5 Y10 K0



C60 M30 Y100 K10  
 C35 M80 Y30 K0  
 C80 M70 Y40 K60



C75 M35 Y45 K50  
 C45 M37 Y85 K0  
 C15 M45 Y75 K0



C15 M5 Y25 K0  
 C25 M15 Y60 K0  
 C50 M15 Y40 K5



C0 M65 Y25 K0  
 C0 M30 Y10 K0  
 C65 M10 Y5 K0



C100 M40 Y5 K0  
 C0 M50 Y100 K0  
 C10 M95 Y10 K0



C10 M0 Y0 K40  
 C50 M40 Y100 K15  
 C10 M20 Y100 K0

**RETRO** ✨ color

**SYNONYMS** ✱ *past, nostalgic, reminiscent, retrospective, old, dated*

**SIMILAR SECTIONS** ✱ *historical, vintage, unusual*

# RETRO

Hindsight is 20/20, or so they say. The retro style captures the essence of a past time or place, but gives it a unique new spin. When creating a retro look, reminisce with the audience about a past which brings back fond memories, then add your own twist. Tip: go to the library and do your homework well. Misunderstanding the era can lead to an ineffective—and possibly offensive—design.

*"A good thing about being an in-house designer is that once I built up a reputation, upper management began to trust my judgment. But there are still times when communication breaks down. I find that if I visually show them what they want and they can see that it doesn't work, then they tend to rely on and trust my opinion more. Unfortunately, that means more 'wasted' work on my end up front, but payoff later."*

—Kimberly Conger

## DEFINITION ✱

retro (adj.)

1. Retroactive
2. Involving, relating to, or reminiscent of things past; retrospective

## QUESTIONS FOR CLIENT ✱

- What era do you want to concentrate on? What new twist can you bring to the design?
- How old is your target audience? Define and characterize them as clearly as possible.
- Why do you want to associate with qualities from the past? Are you celebrating classics or touching on a history that your audience strongly associates with?

# U2: Een opwindende gedachte

waar je beautiful day dan overvalt je gegarandeerd een gevoel van nostalgie, van herkenning, wa je terug, en hoet met een album dat terugkeert naar de basis, want all that you can't leave behind is alles wat de band ooit was en duidelijk nog steeds is. een concessie meer, wa is klaar om met genadeloze energie te rocken, en dat is zonder goed nieuws!

**Frank Digg**  
De keuze voor *Beautiful Day* als eerste single heeft overigens ook niet te do with color. *Beautiful Day* was het eerste album dat de definitieve twee samen naar de voorgrond bracht. Het was een terug naar de basis van *Beautiful Day* van de band. Het *Beautiful Day* album was de eerste van de band die niet op het jaar 2000 was gericht. Het was een terug naar de basis van de band. Het was een terug naar de basis van de band. Het was een terug naar de basis van de band.

(top)  
**NAME OF PIECE:** Free  
**STUDIO NAME:** Erwin Zinger Graphic Design  
**DESIGNER:** Erwin Zinger  
**ILLUSTRATOR:** Sander Lameyer  
**CLIENTS:** Uitgeverij Rotterdam (publisher), Free Record Shop (music retailer)

Erwin Zinger explains, "For this project, the target group's age range was 15 to 27 years old. So the design had to be appealing to teenagers, but also to older people. That's why I combined colors, typefaces and design elements to be appealing to both ages."

(bottom)  
**NAME OF PIECE:** TCM Summer of Darkness  
**STUDIO NAME:** TCM Summer of Darkness  
**ART DIRECTOR:** Scott Banks  
**DESIGNER/ILLUSTRATOR:** Kevin Fitzgerald  
**CLIENT:** Turner Classic Movies  
**CLIENT'S SERVICE:** Cable television network

The inspirations for this piece were "film noir posters by Saul Bass and Paul Rand," reveals art director Scott Banks. This piece is a well-designed retrospective tribute to the masters.

**1. START WITH A CUP FULL OF BAD NEWS.**  
**2. ADD A MOUTHWFUL OF BUCKEN POWERS!**  
**3. GET WITH CONTRAST AND BOND TO A BIRD.**  
**4. SUMMER THE LIES AND BURN THE TRUTH.**  
**5. BEGIN TO TREAT AND SEPP CO.**

TURNER CLASSIC MOVIES PRESENTS  
**SUMMER OF DARKNESS**  
 a film noir festival

EVERY FRIDAY & SATURDAY  
**94 MOVIES**  
 IN JULY & AUGUST

**POSITIVE REVIEWS:**

<p><b>1942</b> <i>THE BRASS ARCADE</i>  <i>with Robert Montgomery, Robert Taylor, Robert Montgomery, Robert Montgomery</i></p>	<p><b>1943</b> <i>THE BRASS ARCADE</i>  <i>with Robert Montgomery, Robert Taylor, Robert Montgomery, Robert Montgomery</i></p>	<p><b>1944</b> <i>THE BRASS ARCADE</i>  <i>with Robert Montgomery, Robert Taylor, Robert Montgomery, Robert Montgomery</i></p>	<p><b>1945</b> <i>THE BRASS ARCADE</i>  <i>with Robert Montgomery, Robert Taylor, Robert Montgomery, Robert Montgomery</i></p>	<p><b>1946</b> <i>THE BRASS ARCADE</i>  <i>with Robert Montgomery, Robert Taylor, Robert Montgomery, Robert Montgomery</i></p>	<p><b>1947</b> <i>THE BRASS ARCADE</i>  <i>with Robert Montgomery, Robert Taylor, Robert Montgomery, Robert Montgomery</i></p>
--	--	--	--	--	--

(right)

**NAME OF PIECE:** Appleton Dallas poster

**STUDIO NAME:** AdamsMorioka, Inc.

**DESIGNER:** Sean Adams

**CLIENT:** Appleton Papers

Sean Adams describes the inspiration for this piece as a "1964 Tokyo Olympics poster by Yusaku Kamekura, as well as pop culture references like cowboys, tiki gods and white bread."

(below)

**NAME OF PIECE:** Logo for Fontmart.com

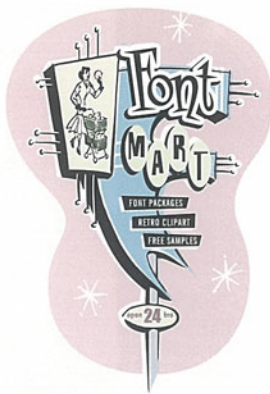
**STUDIO NAME:** Born to Design

**ART DIRECTOR:** Todd Adkins

**CLIENT:** FontMart.com

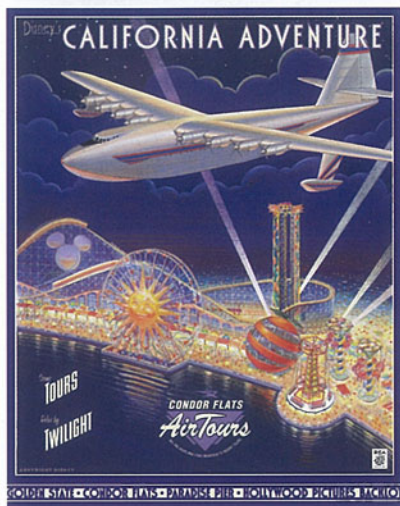
**CLIENT'S SERVICE:** Online type foundry and retro clip art resource

Todd Adkins says, "The logo was heavily inspired by retail signage of the 1950s, since the client wanted to build the business around the concept of a 1950s-era supermarket. To keep with the overall theme of the client's business, the bulk of the piece was hand-drawn (just like in the good old days). It also incorporates a piece of the retro clip art the client sells, as well as two fonts from the FontMart.com library which have a definite retro look to them."



Appleton Coastal presents Sean Adams of AdamsMorioka  
Thursday, March 29, 2001 • 6:00 Cocktails and Hors d'oeuvres • 7:00 Speaker Presentation  
The Ballroom Hotel • 3025 Oak Lawn Avenue • Dallas, Texas 75219  
RSVP to Kim Wright at Appleton Coastal: 888.315.6276 or kwright@appletonpapers.com

Adams Morioka



**NAME OF PIECE:** Disney's California Adventure promotion  
**STUDIO NAME:** Disney Design Group  
**DESIGNER:** Darren Wilson  
**ILLUSTRATOR:** Jim Hsieh  
**CLIENT:** Disneyland Resort  
**SPECIAL PRODUCTION TECHNIQUES:** Printed on tin as well as paper

When Darren Wilson was creating this design, he tried to "come up with a retro/vintage look for the art, to represent the different lands in the new park." He was inspired by old travel magazines and posters. Image © Disney.



**NAME OF PIECE:** Center for Nonprofit Management  
2000 annual report

**STUDIO NAME:** Prejean LoBue

**ART DIRECTOR:** Gary LoBue, Jr.

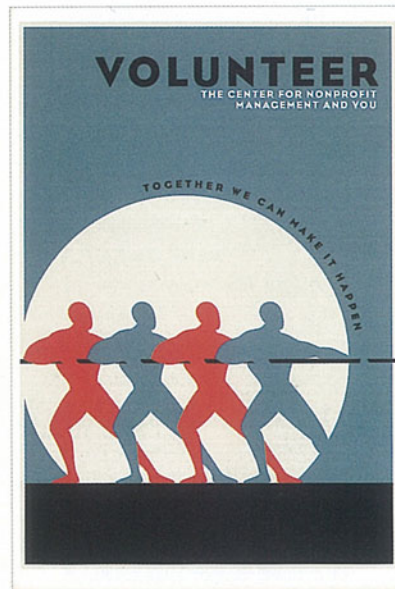
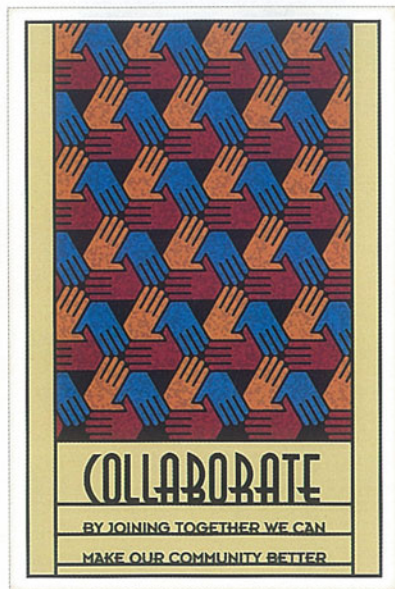
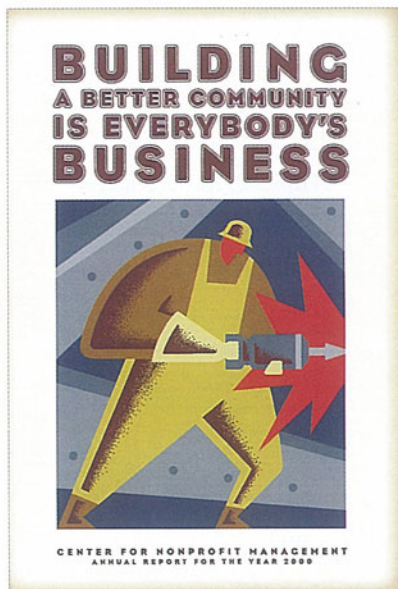
**DESIGNERS:** Gary LoBue, Jr., Kevin Prejean

**ILLUSTRATORS:** Kevin Prejean, Gary LoBue, Jr.

**CLIENT:** Center for Nonprofit Management, Dallas

**SPECIAL PRODUCTION TECHNIQUES:** "We determined that a unique divider sheet was required to "pace" the front end of the annual. As what we envisioned did not exist, we mimicked a stock of our own design. Additionally, to achieve the effect of an old or vintage booklet pulled from an attic, we mimicked the look of a worn or sun-faded perimeter edge to each page," explains Gary LoBue, Jr.

*The call to action that typified posters produced by the Works Progress Administration during the 1930s and 1940s inspired the design for these pieces.*



# Soft\* type

*Bellevue*  
 ABCDEFGHIJKLMNOP  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890

*Mrs Eaves*  
 ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890

*Linascript*  
 ABCDEFGHIJKLMNOP  
 OPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890

*Houston Pen*  
 ABCDEFGHIJKLMNOP  
 OPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890

*Berkeley*  
 ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890

*Galliard*  
 ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890



C5 M0 Y15 K0  
 C27 M11 Y61 K0  
 C56 M67 Y16 K11



C0 M0 Y0 K0  
 C47 M11 Y0 K0  
 C27 M6 Y0 K0



C55 M35 Y0 K7  
 C15 M35 Y0 K0  
 C0 M0 Y15 K0



C27 M9 Y0 K0  
 C0 M27 Y9 K0  
 C0 M0 Y51 K0



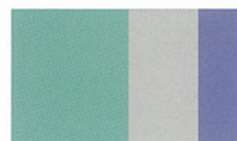
C6 M38 Y11 K0  
 C0 M6 Y43 K0  
 C11 M15 Y0 K0



C0 M0 Y47 K18  
 C27 M0 Y23 K0  
 C0 M5 Y27 K0



C9 M0 Y6 K34  
 C0 M34 Y72 K0  
 C13 M83 Y56 K0



C47 M0 Y38 K18  
 C0 M6 Y9 K27  
 C47 M34 Y0 K27

# Soft\* color



*Synonyms* \* delicate, faint, light, melodious, muted, pastel, quiet, soothing, whispered

*Similar Sections* \* alluring, elegant, youthful

# Soft

Soft design is both visually pleasing and quietly assertive. This style can be quiet and calm, or melodious. Listen to some classical music while designing your piece. If you find the right classical composer, inspiration may strike in a moment. Better yet...have your client come with a CD already picked out. Tip: a soft color scheme can be bold and daring. Try the unusual, and you might be pleasantly surprised.

*"To me, it's all about relationships—the relationship of designer to client and person to person. You inevitably get in sync with your client and develop a language, a style, and—most importantly—a history all your own. With that bond, you can overcome any adversity, whether it's a simple miscommunication between a nonvisual person and a visual person, or someone screwing up royally."*

—David Wilder

## *Definition* \*

soft (adj.)

1. Not rough, rugged, or harsh to the touch; smooth; delicate
2. Pleasing to the eye
3. Having, or consisting of, a gentle curve or curves
4. Quiet; undisturbed; peaceful

## *Questions for Client* \*

- Are you willing to take some small risks?
- Do you want your design to be peaceful? Do you want to appeal to the audience on an intimate or emotional level?
- Choose and define an emotion you want to be associated with.



(left)

**NAME OF PIECE:** Diaper Gang  
**STUDIO NAME:** Hutter Design  
**DESIGNER:** Lea Ann Hutter  
**CLIENT:** Julie Gang Photography  
**SPECIAL FOLDS/FEATURES:** A baby diaper pin was inserted into two small die-cut holes on the front to complete the diaper theme.

Lea Ann Hutter says, "My client, Julie Gang, licensed her photography for use in three small baby books, Bundles of Joy, It's a Boy! and It's a Girl! She received several hundred copies of each book and wanted to use them for a direct-mail promotion. The books are small, only 3.25" x 3.75" (8cm x 10cm), so the challenge was to package them in a way that would get attention. Each diaper box is constructed from a single sheet of paper, printed on one side in two colors. The combination of an unusually shaped box with a diaper pin and a book of great child photography immediately got noticed. The promotion was a great success."

(below)

**NAME OF PIECE:** Sleepy type  
**STUDIO NAME:** Emma Wilson Design Company  
**DESIGNER:** Emma Wilson

Emma Wilson says, "Picture yourself on a nice, cushy, cool cloud bobbing casually about the sky...you are feeling sleepy, very sleepy..."

Sleepy



**NAME OF PIECE:** MOD Valentine card, 2001  
**STUDIO NAME:** MOD/Michael Osborne Design  
**ART DIRECTOR:** Michael Osborne  
**DESIGNERS:** Michael Osborne, Alice Koswara  
**ILLUSTRATOR:** Alice Koswara  
**CLIENT:** Self promotion  
**SPECIAL PRODUCTION TECHNIQUE:** Letterpress printing

*The inspirations for this card were henna tattoos, according to Michael Osborne. This decorative and embellished card uses soft flowing lines to communicate love.*

CHEN DE  
 SIGN HA  
 S MOVED



**NAME OF PIECE:** Chen Design Associates moving card  
**STUDIO NAME:** Chen Design Associates  
**ART DIRECTOR:** Joshua C. Chen  
**DESIGNERS:** Leon Yu, Joshua C. Chen, Kathryn Hoffman, Leon Yu  
**PHOTOGRAPHER/ILLUSTRATOR:** Leon Yu

*Joshua Chen explains, "The announcement of our new studio address was more than just that—we wanted to also visually convey our growth: a great increase in space, a new level of design, a realization of a long-held dream." The team quietly reinforced the message of continued commitment to excellent design and service.*



**NAME OF PIECE:** Fairy Tale Weddings guest flyer

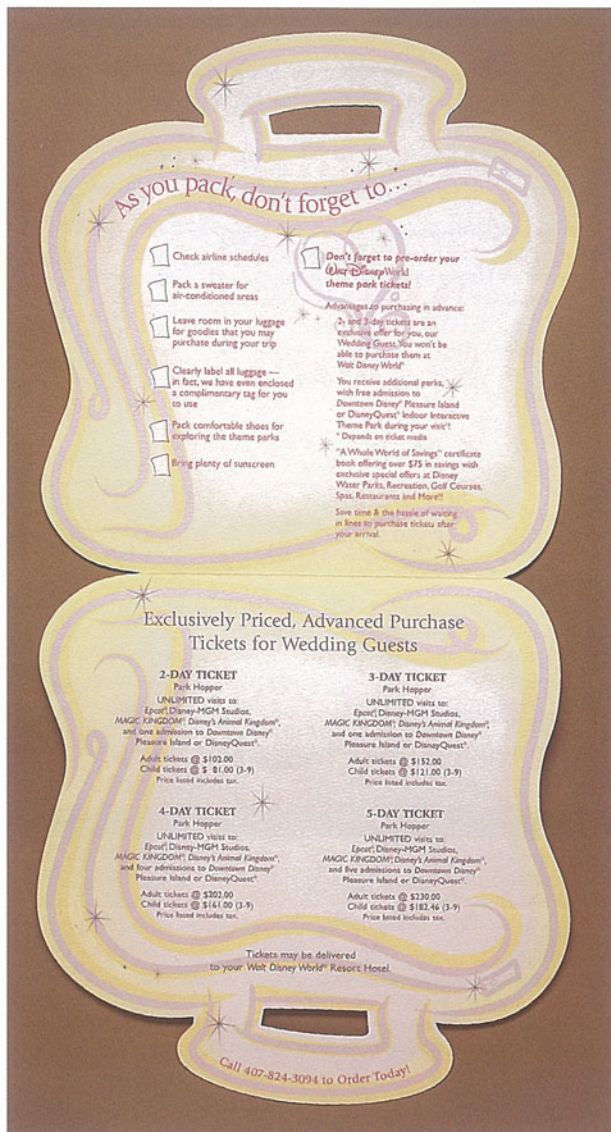
**STUDIO NAME:** Disney Design Group

**DESIGNER:** Natalie L. Bert

**CLIENT'S SERVICE:** Wedding coordination

**SPECIAL FOLDS/FEATURE:** Custom created die cuts for the overall shape

Natalie L. Bert explains, "The client wanted a whimsical, fun piece that would be sent to the bride's guest list, a piece that would remind them of what they would need to bring for a trip to Orlando and explain how to purchase their Disney theme park tickets before they arrive." Image © Disney.



(top)

**NAME OF PIECE:** Linda Loftus corporate identity

**STUDIO NAME:** CADDGraphics

**DESIGNER:** Julie Bateman

**CLIENT:** Linda Loftus, Sutton Group Realty

**CLIENT'S SERVICE:** Commercial and industrial real estate agent

*My educational background was in photography, which had inspired me to experiment with photo collages for backgrounds in various projects," explains Julie Bateman. "The client saw some of my other work and asked me to create an identity for her in that style. I incorporated various local landmarks and recognizable buildings with a dynamic color scheme."*

(bottom)

**NAME OF PIECE:** Uwajimaya Village logo and brochure

**STUDIO NAME:** Michael Courtney Design

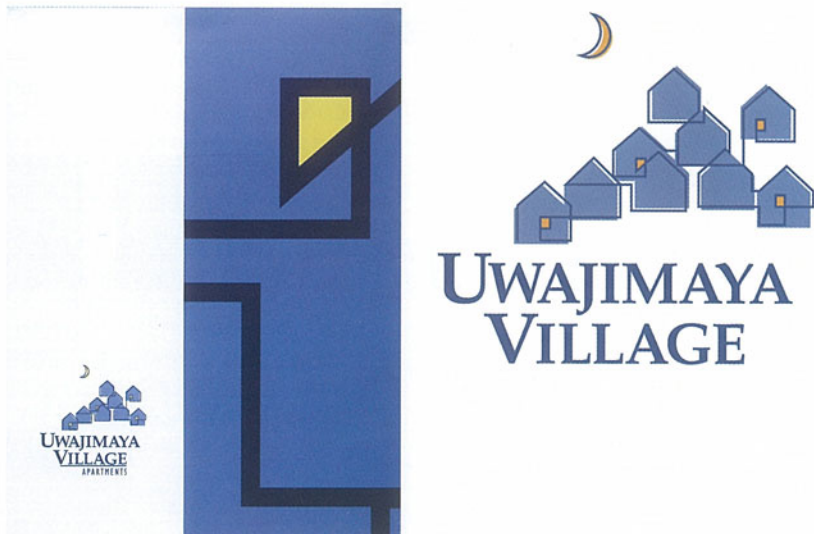
**ART DIRECTOR:** Michael Courtney

**DESIGNERS:** Michael Courtney, Angie Moretti

**CLIENT:** Lorig Associates

**CLIENT PRODUCT/SERVICE:** Real estate development

*Michael Courtney says, "The project is located in Seattle's International District—an entire city block with a Pacific Rim market, specialty stores and new apartments. Our studio designed the look and feel of the piece to attract an upscale audience and to convey the idea of a contemporary 'village.' We thought the moon added charm and an unexpected twist to the piece."*



*Russell Square*  
 ABCDEFGHIJKLMNOP  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890

ENGRAVERS GOTHIC  
 ABCDEFGHIJKLMNOP  
 OPQRSTUVWXYZ  
 1234567890

OCRA  
 ABCDEFGHIJKLMNOP  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890

Industria  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890

Modula Tall  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890

Techno  
 ABCDEFGHIJKLMNOP  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890



C100 M20 Y0 K50  
 C0 M60 Y95 K0  
 C0 M0 Y0 K100



C0 M30 Y100 K10  
 C100 M45 Y0 K20  
 C0 M0 Y0 K0



C0 M50 Y100 K0  
 C81 M48 Y25 K9  
 C50 M32 Y20 K0



C75 M0 Y5 K0  
 C0 M0 Y0 K80  
 C0 M0 Y0 K0



C100 M60 Y0 K0  
 C70 M30 Y0 K0  
 C0 M0 Y0 K0



C0 M10 Y70 K15  
 C35 M0 Y0 K35  
 C0 M0 Y0 K100



C85 M35 Y0 K20  
 C10 M20 Y100 K0  
 C0 M75 Y100 K0



C60 M0 Y0 K5  
 C80 M90 Y0 K0  
 C30 M0 Y100 K20

**Synonyms** ■ *automated, high-tech, mechanical, robotic, modern*

**Similar Sections** ■ *dark, kinetic, minimal*

# Techno

Techno as a design style is very popular today in the music industry as well as with today's youth. The traits associated with techno—whirring music and a quick beat with bright colors—give the translated design a very modern and trendsetting appeal. Your main concern should be whether this style will limit your audience.

*"I think success or failure in this business is based on getting lots of information about the project up front, then boiling it down to a simple, concise message that the client and art director can agree on. That way the work is critiqued on the basis of message and not on the execution."*

—John Pattison

## **Definition** ■

techno (n.) tech-no

1. Any of various styles of dance music characterized by electronic sounds and a high-energy, rhythmic beat

## **Questions for Client** ■

- Do you want the audience to feel like your product or business is trendsetting and current?
- Do you want to have your design look very modern and mechanical?
- Does your audience tend to be younger?
- Is your audience made up of people who have all the latest high-tech gadgets, are music-oriented, or are simply interested in being ultramodern or futuristic?



**NAME OF PIECE:** EVOS Skateboard (new product release catalog)

**STUDIO NAME:** Vertis/ZOOM180

**ART DIRECTORS:** Tom Mattingly, Tom Prager

**DESIGNERS:** Mark Sidenfaden, Kelly McCullough

**ILLUSTRATOR:** Tom Prager

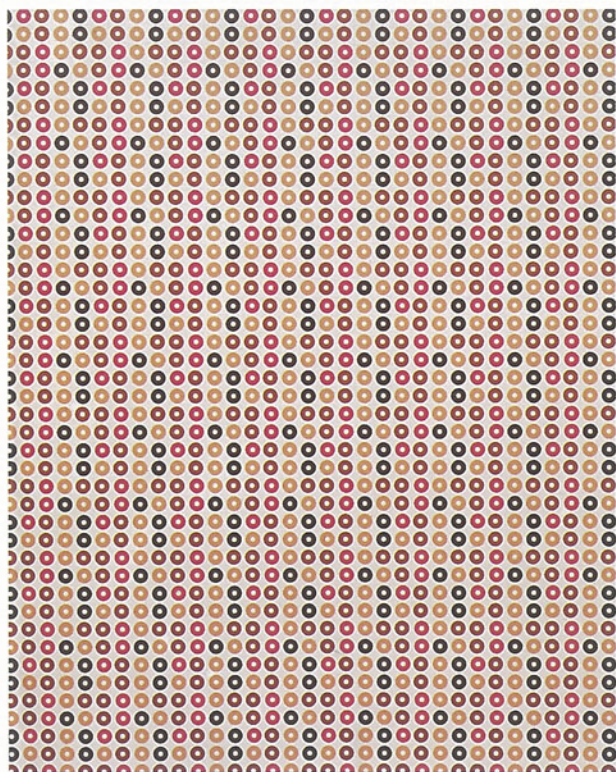
**CLIENT:** American Sporting Goods

**CLIENT'S PRODUCT:** Athletic apparel, specialty shoes and merchandise

**SPECIAL PRODUCTION TECHNIQUE:** Image manipulations using Adobe Photoshop and Illustrator

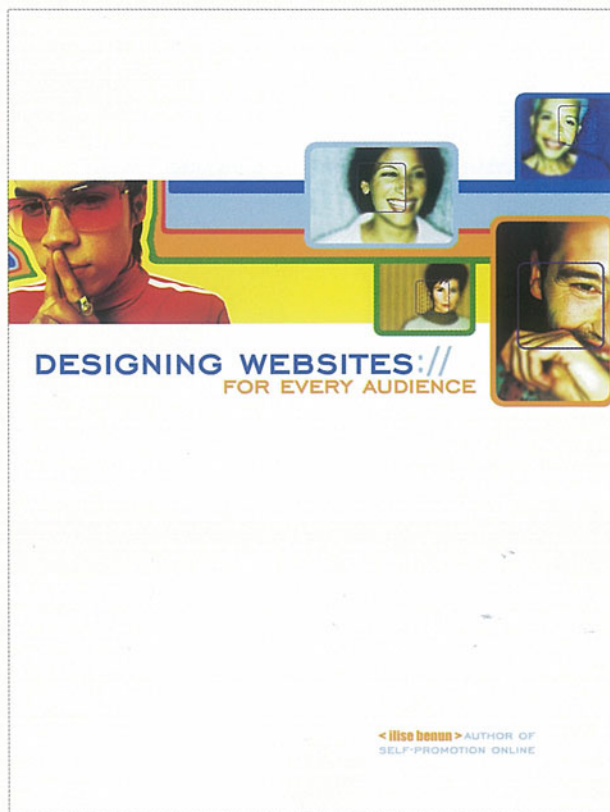
*"Our target audience was made up of young males in the age range of 15 to 25; the retailers were surf shops; and the sales reps that would be carrying this new product catalog were in the age range of 22 to 31, so we designed for a very young audience. The catalog was designed so that it could be carried in the sales rep's pocket, a cool youth approach," reveals art director Tom Mattingly.*





**NAME OF PIECE:** Fong & Fong Printers promotion  
**STUDIO NAME:** Howry Design Associates  
**ART DIRECTOR:** Jill Howry  
**DESIGNERS:** Robert Williams, Ty Whittington  
**PHOTOGRAPHERS:** Robert Williams, Ty Whittington  
**CLIENT:** Fong & Fong Printers  
**CLIENT'S PRODUCT/SERVICE:** Commercial printer

*Donuts and coffee were the inspiration for this promotional piece. The analogous color scheme with small repeating shapes suggest electronic rhythms.*



**NAME OF PIECE:** *Designing Websites for Every Audience*  
**STUDIO NAME:** F&W Publications  
**ART DIRECTOR/DESIGNER:** Lisa Buchanan

*"This book was written to help designers understand and design web sites for the end user. The author divided the types of users into six categories: the browser, the entertainment-seeker, the shopper, the transactor, the information-seeker, and the connection-seeker. I wanted the cover to have a high-energy techno feel, while portraying each type of user on the cover. I made the images of the users' faces blurred, but a square around their eyes is crisply in focus, symbolizing the clarity and understanding in communication this book will bring to both the designer and ultimately the end user," says Lisa Buchanan.*



11 University Road  
Belfast  
BT7 1NA

T 028 90 806999  
F 028 90 806060

Co. Reg No: NI 34627

[www.memsis.com](http://www.memsis.com)



INTERNET FACILITIES MANAGEMENT

INTERNET FACILITIES MANAGEMENT

Registered Office: 11 University Road, Belfast BT7 1NA

(left)

**STUDIO NAME:** Memsis, Ltd.

**NAME OF PIECE:** Memsis Ltd. identity system

**DESIGNER:** Kristin Miaso

**CLIENT:** Memsis, Ltd.

**CLIENT'S SERVICE:** Web design and IT services

*Kristin Miaso says, "I wanted to position Memsis, Ltd. as a cutting-edge firm that offered clients smart services with a contemporary, clean and vibrant look. The four dots above the 'i' represent the four key members of the company."*

(below)

**NAME OF PIECE:** ClickBack logo

**STUDIO NAME:** Campbell Fisher Design (CFD)

**ART DIRECTOR:** Mike Campbell

**DESIGNER/ILLUSTRATOR:** Chris Bohnsack

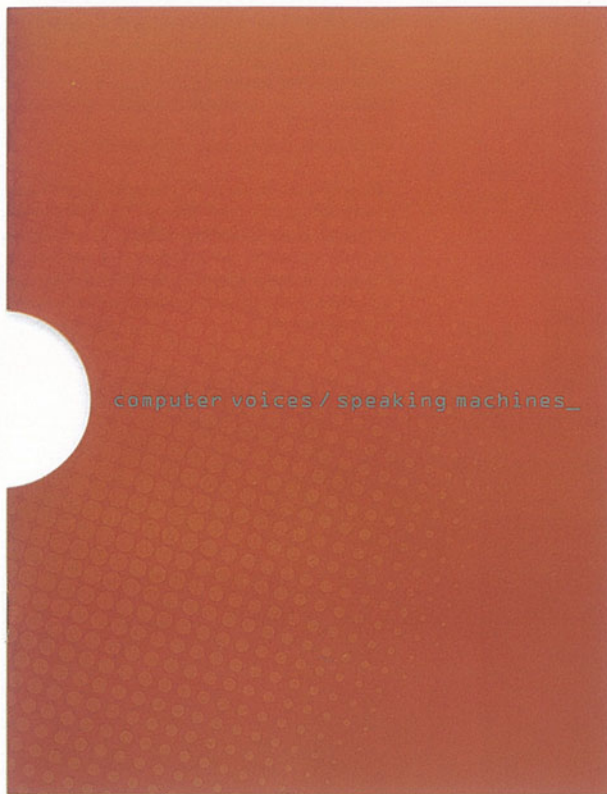
**CLIENT:** Sitewire

**CLIENT'S PRODUCT:** Internet user tracking software

*Mike Campbell explains, "The name for this Internet tracking software is derived from kickback because the software identifies each click the user makes and returns this valuable information back to the marketing group. The logo utilizes the letter 'k' to read as both the letterform and a directional browser arrow, creating a memorable visual pun."*



clickback



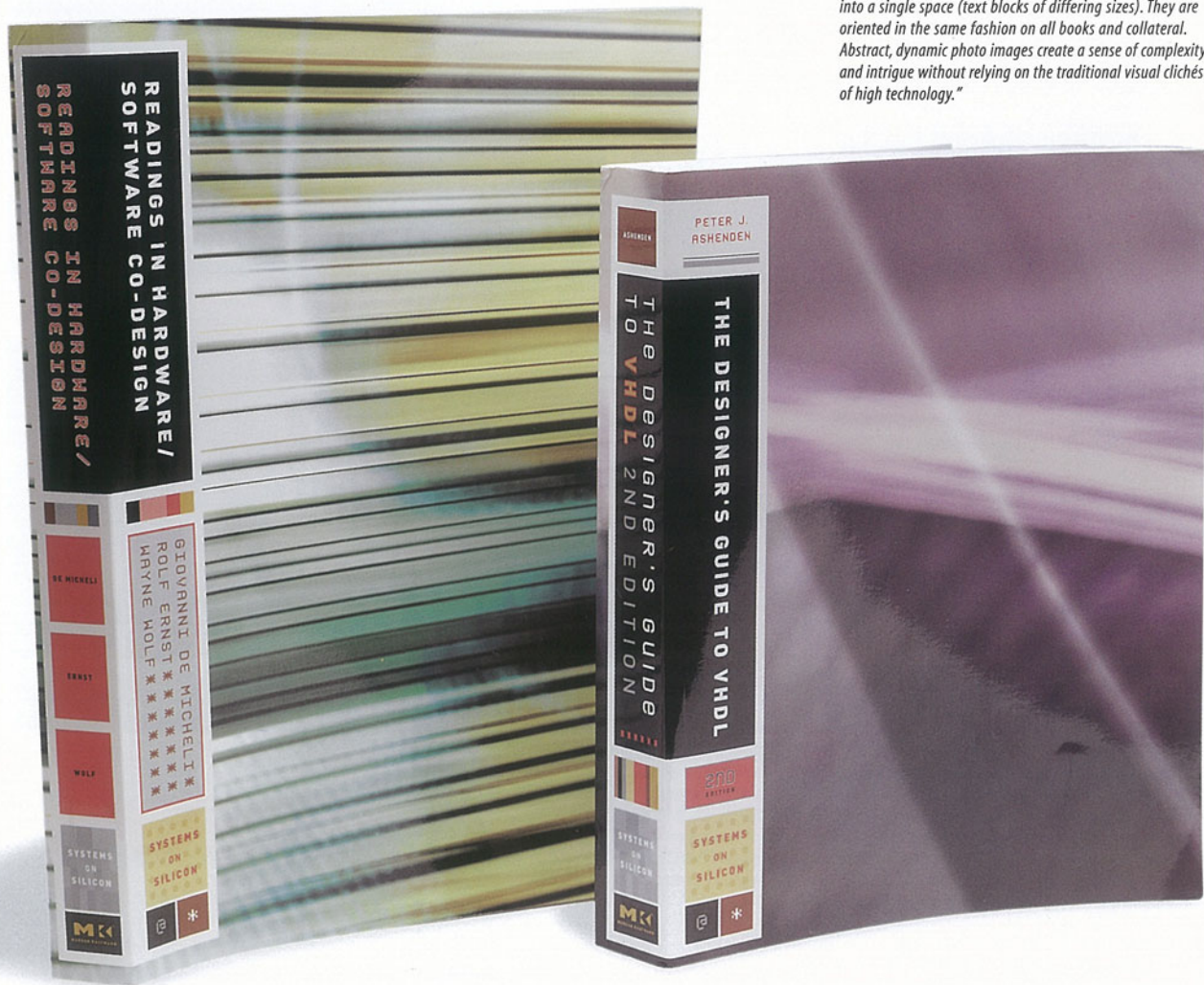
**NAME OF PIECE:** Computer Voices/Speaking Machines exhibition catalog  
**STUDIO NAME:** Vangool Design & Typography  
**DESIGNER:** Janine Vangool  
**ILLUSTRATORS:** Émile Morin, Jocelyn Robert, and David Rokeby  
**PHOTOGRAPHY:** Don Lee  
**CLIENT:** Walter Phillips Gallery, Banff Centre for the Arts  
**CLIENT'S SERVICE:** Public art gallery

According to Janine Vangool, "The gallery exhibition *Computer Voices/Speaking Machines* featured an audiovisual installation which used electrical relays to transmit Internet audio and imagery, and a piece that explored the capabilities of language-enabled computer communities in which the gallery participant attempts to have a dialogue with computers. The exhibition catalog needed to visually interpret the audio experience of the artworks. The die cut at the center of the catalog is the graphic representation of the path of communication between the participant and the speaking machines. The open circle interacts with a photograph of an ear, in which the hole is the center for listening. The hole as a metaphor for sound is reinforced with graphic devices such as radiating circles and lines leading to and from the center of the publication.



**NAME OF PIECE:** System on Silicon book series and collateral  
**STUDIO NAME:** Chen Design Associates  
**ART DIRECTOR:** Joshua C. Chen  
**DESIGNERS/PHOTOGRAPHERS:** Max Spector, Leon Yu  
**CLIENT:** Morgan Kaufmann Publishers  
**CLIENT'S PRODUCT:** Technical books  
**SPECIAL TECHNIQUES:** Ultraviolet printing on poster and brochure

Joshua Chen explains, "The central concept aims to visually represent systems on a chip by bringing all content elements into a single space (text blocks of differing sizes). They are oriented in the same fashion on all books and collateral. Abstract, dynamic photo images create a sense of complexity and intrigue without relying on the traditional visual clichés of high technology."



(top right)

**NAME OF PIECE:** Recording Industry Statistics series  
**STUDIO NAME:** StudioNaka  
**ART DIRECTORS:** Dean Nakabayashi, Joe Miller  
**DESIGNER/ILLUSTRATOR:** Dean Nakabayashi  
**CLIENT:** Self promotion  
**CLIENT'S PRODUCT/SERVICE:** Information strategy design

Dean Nakabayashi explains, "The challenge in developing this series was transforming complex and complicated data into an experimental, yet easily understood form. The statistics are integrated into the cassette tape, and an informative presentation of the inner structure of the cassette player gives the viewer a simple interpretation of an otherwise complex machine."

(bottom right)

**NAME OF PIECE:** Blake Little promotion 2001  
**STUDIO NAME:** AdamsMorioka, Inc.  
**ART DIRECTOR:** Sean Adams  
**DESIGNER:** Volker Dürre  
**CLIENT:** Blake Little  
**CLIENT'S PRODUCT/SERVICE:** Photographer

This promotional piece uses rectangular shapes of blue to communicate a driving sense of rhythm to its modern audience. These shapes and the sans serif fonts work together to indicate a trendy techno beat.

(below)

**NAME OF PIECE:** a•game identity  
**STUDIO NAME:** Campbell Fisher Design (CFD)  
**ART DIRECTOR:** Greg Fisher  
**DESIGNER/ILLUSTRATOR:** Chris Bohnsack  
**CLIENT:** Health Links USA  
**CLIENT'S PRODUCT/SERVICE:** Golf supplements

Chris Bohnsack says, "The product is a formula made to help golfers focus on their game, so we based the logo on the idea of a golf ball coming into focus."



**a • game**  
FOCUS FORMULA





**{SYNONYMS}** *illustrative, symbolic, classic, representative, suggestive*

**{SIMILAR SECTIONS}** *artistic, historical, minimal*

# Typographic

Movement is the main player in a typographic design style. Think about where and how you want the audience's eye to travel when planning your design. Don't be timid—use type in unconventional ways. Turn it upside-down, make it vertical, have it follow a contour line or even an angle. Be careful, though, not to direct your audience's eyes off the page and away from your intended message.

*"We try to look beyond the tactical suggestions and solutions made by the client and get them to focus on describing their concerns. If we can get them to back away from trying to solve the problem themselves, it opens the door for us to revisit the project knowing their concerns. Then we can find the best possible solution, given their input."*

—Steve McKeown

## **{DEFINITION}**

typographic (adj.)

1. The composition of printed material from movable type
2. The arrangement and appearance of printed matter

## **{QUESTIONS FOR CLIENT}**

- What fonts best complement your business's intended image?
- Where do you want the audience's eye to travel?
- Is the copy good enough to warrant special typographic treatment?



**NAME OF PIECE:** Beethoven/Copland  
**STUDIO NAME:** Chen Design Associates  
**ART DIRECTOR:** Joshua C. Chen  
**DESIGNER:** Leon Yu  
**PHOTOGRAPHERS:** Terrence McCarthy, Joshua Robison  
**ILLUSTRATOR:** Leon Yu  
**CLIENT:** San Francisco Symphony/Michael Tilson Thomas

*Joshua Chen explains, "Music director Michael Tilson Thomas paired the works of two great mavericks in this live recording. Our interpretation produced a design that innovatively balanced a refined elegance with symbols of the creative frenzy that is so often its wellspring. Working for MTT was a very positive experience, given that he is a creative person as well. He really trusted us to bring to the table the very best concepts we could come up with."*





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of visual

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COMMUNICATION

FOUR STUDIOS

- Schmeltz + Warren, Columbus
- McCrystal Wood, Cincinnati
- DeLor Design Group, Louisville
- Vie Design, Dayton

will jointly design and produce a poster using the latest in computer technology.

AIGA Cincinnati will present the finished poster on the evening of December 9th. Each of the designers will speak about their role in the process, addressing their frustrations and triumphs.

Representatives from Hennegan and Apple Computer will join the panel to discuss electronic production, printing, and the future of visual communication.

WEDNESDAY

DECEMBER 9, 1992

6:00 PM COCKTAILS

6:45 PM PROGRAM

**NAME OF PIECE:** AIGA Future of Visual Communication event postcard  
**STUDIO NAME:** Peg Faimon Design  
**DESIGNER:** Peg Faimon  
**CLIENT:** AIGA Cincinnati

*Peg Faimon used the Rosetta Stone to represent the beginnings of formal communication through the use of typography. She says, "This image is utilized in a very 'modern' way to communicate the progression of changes in visual communication into the computer age."*

Impostor

Poster

Show

6:30 pm Thursday

November 11, 1999

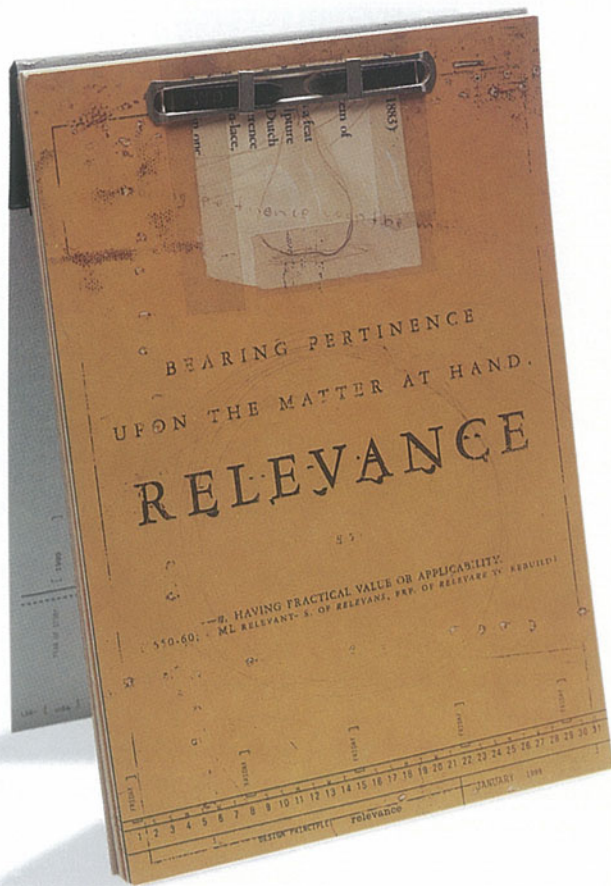
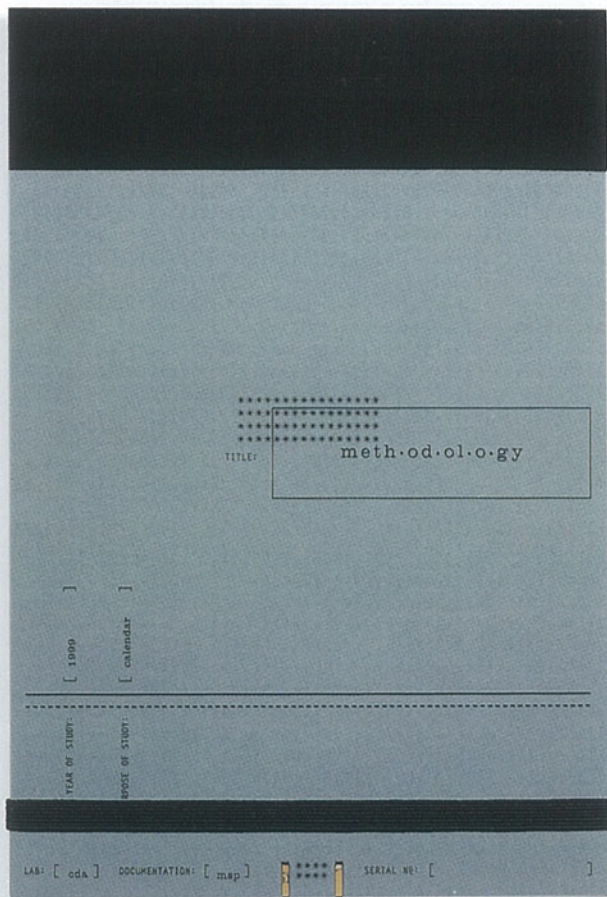
Magnolia Hall

Piedmont Park

Banks Albers Design

**NAME OF PIECE:** Impostor poster  
**STUDIO NAME:** BAD Studio  
**ART DIRECTOR:** Scott Banks  
**DESIGNER:** Suzanna Schott

*The inspiration for this piece was "fine art and European movie posters," reveals art director Scott Banks. An innovative approach to poster design, the type simulates a ransom note with its cut-out appearance. Also, the embellishments in the corners and the mysterious type in the shadow all add to this piece's elusive quality.*



**NAME OF PIECE:** meth\*od\*o\*lo\*gy calendar

**STUDIO NAME:** Chen Design Associates

**ART DIRECTOR:** Joshua C. Chen

**DESIGNERS:** Joshua C. Chen, Kathryn A. Hoffman, Leon Yu, Gary E. Blum

**COPYWRITERS:** Joshua C. Chen, Kathryn A. Hoffman

**ILLUSTRATORS:** Gary E. Blum, Elizabeth Baldwin

**PHOTOGRAPHERS:** Joshua C. Chen, Leon Yu

**SPECIAL PRODUCTION TECHNIQUES:** The cover is die-cut and hand-assembled with bookbinding tape. The calendar pages are bound by a metal clip and the entire piece is sealed by an elastic band that doubles as a stand for the calendar when opened. Each calendar was hand-stamped with an individualized serial number.

*Joshua Chen explains, "This calendar is unique in its approach to communicating twelve principal thoughts. Each month the style changes....The cover uses a clean minimal approach, and is careful not to overstate itself to the viewer."*



**NAME OF PIECE:** La Grande Epicerie de Paris

**STUDIO NAME:** Lewis Moberly

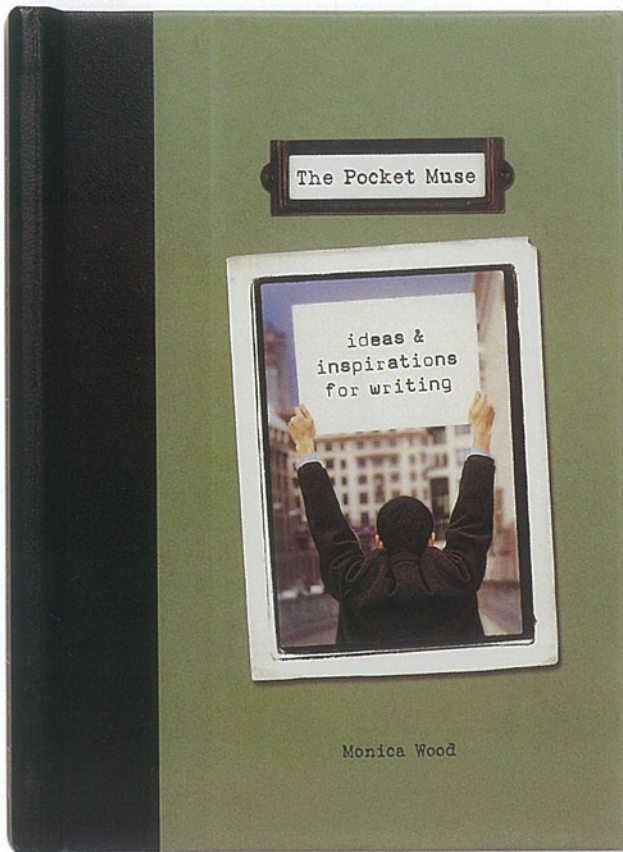
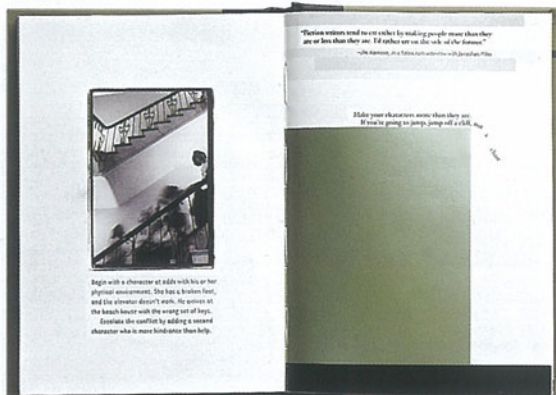
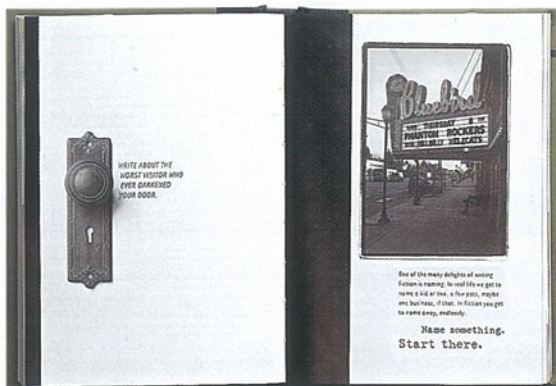
**ART DIRECTOR:** Mary Lewis

**DESIGNER:** Bryan Clark

**CLIENT:** Le Bon Marché

**CLIENT'S SERVICE:** Food retailer

*Mary Lewis explains, "The brief was to create a new identity for La Grande Epicerie de Paris, the leading Parisian food hall. The client wanted it to be modern, stylish and simple—allowing the products and fresh produce to be the hero. To make the name more recognizable as a brand mark and to focus on the Parisian provenance, 'de Paris' has been emphasized. Black lettering on an ivory background aims to reflect the store's confidence as a food specialist."*



**NAME OF PIECE:** *The Pocket Muse*

**STUDIO NAME:** F&W Publications

**DESIGNER:** Lisa Buchanan

**PAGE MAKEUP:** Matthew DeRhodes

**SPECIAL PRODUCTION TECHNIQUES:** Faux leather spine and a glossy varnish over the image and label

According to Lisa Buchanan, "The goal for this book was to create a fun, visually appealing package that would target writers. I decided that shape and texture were extremely important, so we used a faux leather spine on this 5" x 7" book, as well as matte and glossy spot varnishes. The use of black and white photography and the fun type treatments are factors that contribute to variety within the book and keep the audience's attention—no two pages are alike."

(top)

**NAME OF PIECE:** Dugena Watches logo

**STUDIO NAME:** FCB Design

**DESIGNER:** Andreas Karl

**CLIENT:** Dugena Watches Germany

Andreas Karl explains, "The old Dugena logotype, which was born in the German 1960s, was nothing to write home about. (I love this American phrase!) When I worked on a redesign the G reminded me of a watch face showing the time 12:15. I simply changed some parts of the letter...and the new look was born."

(bottom)

**NAME OF PIECE:** De wens van de Petemoei of een pleidooi voor de Passie (Godmother's wishes or a pledge for passion)

**STUDIO NAME:** Erwin Zinger Graphic Design

**DESIGNER:** Erwin Zinger

**CLIENT:** N.V. Nederlandse Gasunie

**CLIENT'S SERVICE:** Transport of fuel

**SPECIAL TYPE TREATMENT:** "For the title I used the existing typefaces Frutiger and New Baskerville and manipulated them," says Zinger.

Erwin Zinger explains that this piece is about "creative management. It shows how following the rules leads to boring management. When passion arrives it becomes much brighter and more fun."

# DUGENA®

"De wens van de **PETEMOEI**  
een pleidooi voor de **passie**"  
over creatief management

Feestelijke bijeenkomst ter gelegenheid van het afscheid van mr. drs. C.W.A. Hendrikse als Directeur Personeel, Organisatie en Algemene Zaken van de N.V. Nederlandse Gasunie  
Donderdag 22 juni 2000 Gasunie-gebouw Conourslaan 17 Groningen

Rubino

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

FILOSOFIA UNICase

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
OPQRSTUVWXYZ  
1234567890

Hypnopaedia



Batak

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz

Dirty

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz  
1234567890

Brothers

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz  
1234567890



C0 M15 Y60 K0  
C0 M17 Y30 K100  
C100 M10 Y0 K0



C0 M70 Y15 K0  
C0 M47 Y75 K0  
C5 M0 Y27 K27



C0 M40 Y100 K35  
C75 M0 Y15 K10  
C0 M10 Y0 K0



C0 M30 Y100 K10  
C0 M47 Y10 K0  
C0 M60 Y23 K30



C0 M35 Y27 K0  
C0 M50 Y100 K45  
C60 M0 Y50 K0



C40 M0 Y0 K0  
C10 M80 Y0 K5  
C70 M100 Y90 K0



C30 M0 Y70 K10  
C10 M5 Y30 K0  
C0 M55 Y50 K5



C0 M25 Y60 K5  
C35 M50 Y0 K30  
C20 M10 Y10 K5

**SYNONYMS** *abnormal, atypical, bizarre, memorable, out-of-the-ordinary, rare, uncommon*

**SIMILAR SECTIONS** *artistic, flashy, messy, obscure*

# UNUSUAL

Unusual design often has an element of the bizarre that makes it memorable. Usually the first of its kind, this style will either hit it big and be embraced for its rareness (it might even be mimicked or copied)—or it will be rejected for being too strange. Either way, this style will grab attention.

*"Keep clients involved throughout, so they feel as though they are part of the design process. Absorb their comments and carefully apply them when and where they are applicable, without being detrimental to the designer's ideas and style."*

—Michael Cole

## DEFINITION

unusual (adj.)

1. Not usual or common or ordinary
2. Being definitely out-of-the-ordinary and unexpected; slightly odd or even a bit weird
3. Not commonly encountered

## QUESTIONS FOR CLIENT

- How unusual can you afford to be?
- How much creative license does the designer have?
- Review some 'firsts' that made it big, and others that bombed. (Try *Genius Moves* by Steven Heller for a historical collection of innovative designs that began to set trends.)



**NAME OF PIECE:** Marshall Crenshaw CD

**STUDIO NAME:** Sagmeister Inc.

**ART DIRECTOR:** Stefan Sagmeister

**DESIGNERS:** Stefan Sagmeister, Veronica Oh

**PHOTOGRAPHER:** Tom Schierlitz

**CLIENT:** Razor & Tie

**SPECIAL PRODUCTION TECHNIQUES:** Holographic CD surface

**SPECIAL FOLDS/FEATURES:** Small booklet, gatefold

Stefan Sagmeister explains, "With an album titled *Miracle of Science* we thought it fitting to use a hologram for the CD itself. By printing a small gatefold booklet, the CD is visible even in the store."







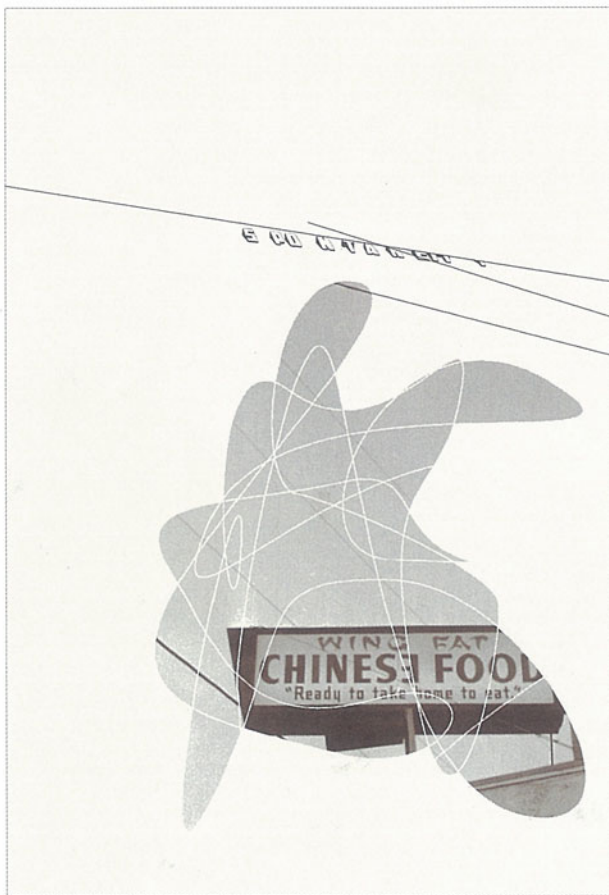
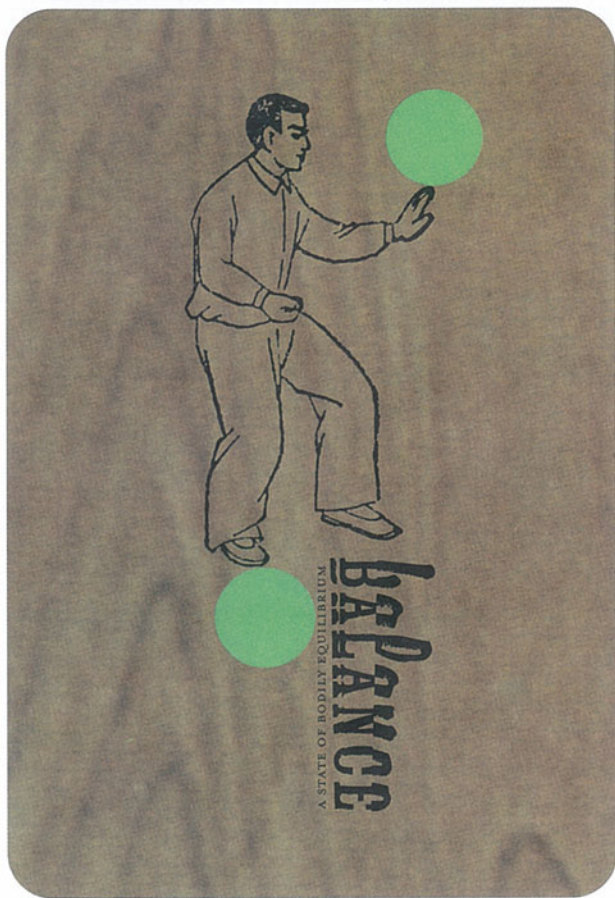
**STUDIO NAME:** Matite Giovanotte  
**NAME OF PIECE:** Nike Vetrine News: Essential Selection Spring 2001  
**ART DIRECTOR:** Giovanni Pizzigati  
**DESIGNER:** Elisa Sangiorgi  
**CLIENT:** Nike Italy  
**CLIENT'S PRODUCT/SERVICE:** Direct mailer  
**SPECIAL FOLDS/FEATURES:** Special packaging, Pinocchio keepsake

*The concept behind the piece, explains designer Elisa Sangiorgi, was a book about lies (from an existing Nike campaign). This piece, complete with a toy Pinocchio, is an unusual yet effective approach for an athletic audience.*



**NAME OF PIECE:** Recording Industry Statistics series, Music Genre Sales  
**STUDIO NAME:** StudioNaka  
**ART DIRECTORS:** Dean Nakabayashi, Joe Miller  
**DESIGNER/ILLUSTRATOR:** Dean Nakabayashi  
**CLIENT'S SERVICE:** Information strategy design

*Dean Nakabayashi explains, "Having a rather large music library myself, I was really interested to find out what was in the music collections of other people in the United States. The graph clearly shows the percentages of music genres that were purchased in the U.S. in a fun way by integrating it into the photograph of the existing music archive of a true music fanatic. Additional statistics show the percentages of music purchases by gender."*



**NAME OF PIECE:** meth\*od\*o\*lo\*gy notecards

**STUDIO NAME:** Chen Design Associates

**ART DIRECTOR:** Joshua C. Chen

**DESIGNERS:** Joshua C. Chen, Kathryn A. Hoffman, Leon Yu, Gary E. Blum

**COPYWRITERS:** Joshua C. Chen, Kathryn A. Hoffman

**ILLUSTRATORS:** Gary E. Blum, Elizabeth Baldwin

**PHOTOGRAPHERS:** Joshua C. Chen, Leon Yu

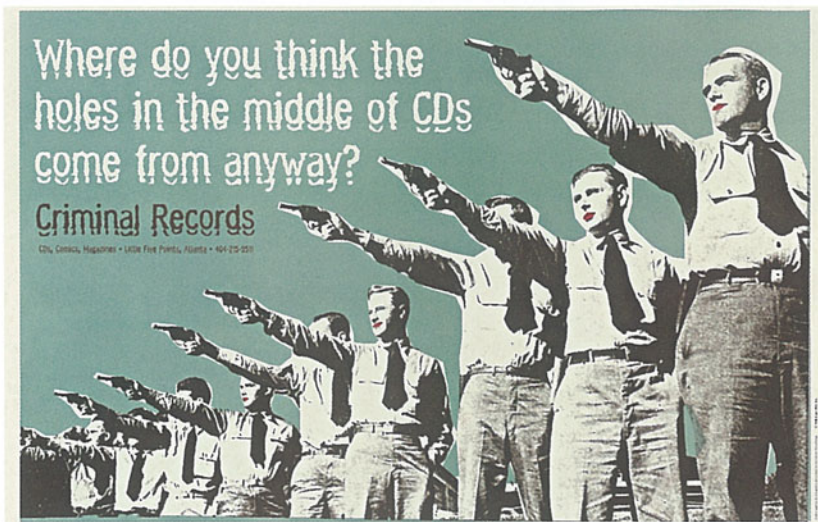
*"These notecards were a spinoff of the meth\*od\*o\*lo\*gy calendars using the same visuals," explains Joshua Chen. The particular cards that are shown above are highlighted because of their unique interpretations. The card on the left uses the word "balance" as a stepping stone to communicate that the image of the person is calmly balancing multiple objects. Spontaneity, the theme of the card on the right, is expressed through unusually spaced type, abstract lines, kinetic movement, and an inexplicably backward E.*

**NAME OF PIECE:** Criminal Record poster  
**STUDIO NAME:** BAD Studio  
**DESIGNER/ILLUSTRATOR:** Scott Banks  
**CLIENT:** Criminal Records  
**CLIENT'S SERVICE:** Independent record store

*This intriguing and very unusual poster has a humorous edge with artistic roots. It begs the ironic question, "Where do you think the holes in CDs come from, anyway?"*

**NAME OF PIECE:** 1999 Affymetrix annual report  
**STUDIO NAME:** Howry Design Associates  
**ART DIRECTOR:** Jill Howry  
**DESIGNER:** Todd Richards  
**PHOTOGRAPHER:** Robert Schlatter  
**CLIENT:** Affymetrix, Inc.  
**CLIENT'S PRODUCT:** Affymetrix GeneChip®

*Jill Howry explains, "In general, people are fearful and skeptical of genomics. Our goal was to have people think differently about genetics by pointing out how this revolution relates to each and every one of us on a basic human level. Through understanding ourselves and what makes us distinct as individuals, science will be able to apply this knowledge of the human genome for the betterment of humankind." The inspiration for this piece comes from the type of photography used for passports, mug shots, and in photo booths.*

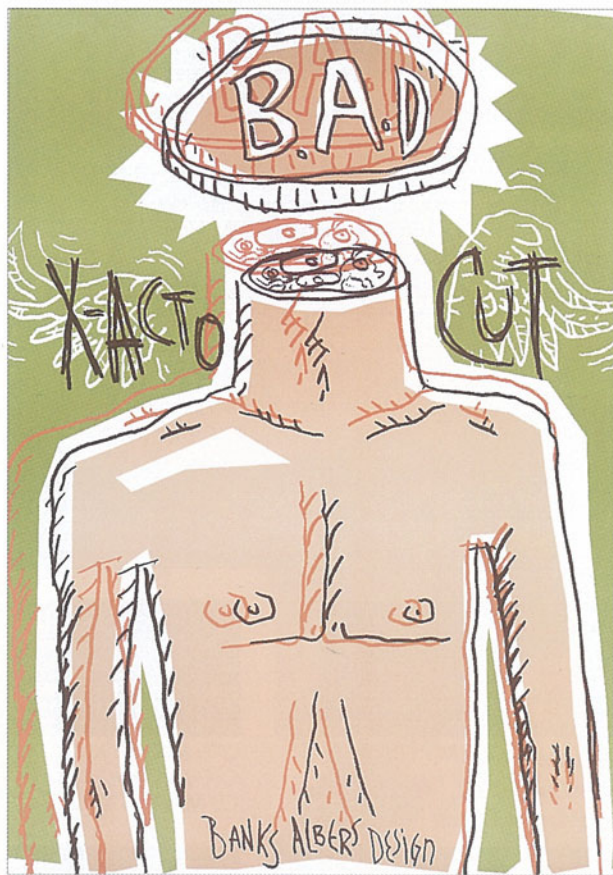




**NAME OF PIECE:** Feelings CD  
**STUDIO NAME:** Sagmeister Inc.  
**ART DIRECTORS:** Stefan Sagmeister, David Byrne  
**DESIGNERS:** Stefan Sagmeister, Hjalti Karlsson  
**PHOTOGRAPHY:** Tom Schierlitz  
**MODEL MAKING:** Yuji Yoshimoto  
**CLIENT:** Warner Bros. Music, Inc.

*This round-cornered Feelings CD package includes a sophisticated, color-coded "David Byrne Mood Computer" printed under the actual CD. You can determine your own mood by spinning the CD, which has an arrow printed on it. The arrow will land on a David Byrne figure that is either happy, sad, content or angry, thus revealing your current mood.*





**NAME OF PIECE:** Bad X-Acto Cut  
**STUDIO NAME:** BAD Studio  
**CLIENT:** Self promotion

When asked what the inspiration was for this unique poster, Scott Banks simply states, "Client frustration." This unusual poster spiced with humor is a portrayal of an extremely bad x-acto cut...to the head! Mirroring the content, the choice of the color scheme is also out-of-the-ordinary.



**NAME OF PIECE:** The Observer magazine  
**STUDIO NAME:** The Observer  
**DESIGNER:** Wayne Ford  
**ILLUSTRATOR:** Gillian Wearing

The cover was based upon a feature about British artist Gillian Wearing. Wearing was asked to recreate one of her own artworks, this time using the magazine identity and a portrait of her by Gaultier Deblonde.

Vintage type

Wembley  
 ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890

Linotype Didot  
 ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890

Leawood  
 ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890

PeiqNOT  
 ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 abcdefghijklmn  
 opqrstuvwxyz  
 1234567890

Linotext  
 ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890

Locarno  
 ABCDEFGHIJKLMN  
 OPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890



C0 M0 Y0 K100  
 C0 M90 Y85 K0  
 C0 M0 Y0 K0



C95 M10 Y20 K0  
 C100 M0 Y30 K43  
 C0 M30 Y94 K0



C60 M0 Y35 K0  
 C100 M0 Y60 K38  
 C15 M43 Y0 K0



C70 M40 Y0 K0  
 C100 M79 Y0 K11  
 C0 M50 Y100 K0



C80 M70 Y0 K0  
 C100 M95 Y0 K35  
 C20 M0 Y90 K0



C35 M85 Y50 K35  
 C65 M30 Y90 K45  
 C5 M60 Y90 K0



C30 M55 Y90 K25  
 C0 M90 Y100 K0  
 C40 M0 Y0 K100



C25 M35 Y35 K0  
 C55 M5 Y55 K0  
 C30 M75 Y100 K0

Vintage color

**Synonyms** ▶ *generational, prime, choice, classic, old, distinctive*

**Similar Sections** ▶ *historical, retro*

# VINTAGE

Vintage...a style from history with enduring appeal. It is the best of its kind and people are drawn to it for its recognizable feel or classic look. Be sure to visit a local thrift store before you begin. There are aisles and aisles of inexpensive inspirations, and you may discover a forgotten classic that inspires your style.

*"Asking a set series of questions early on is the key to making sure that both the client and designer are on the same page. And while briefs will differ slightly depending upon the project, they shouldn't tell the designer how to work. Briefs are only a way of identifying objectives and defining a scope of work from the onset of the project, leaving no arbitrary or confusing decisions for later."*

—Dean Nakabayashi

## Definition

vintage (adj.)

1. Characterized by excellence, maturity and enduring appeal; classic
2. Old or outmoded
3. Of the best or most distinctive

## Questions for Client

- ▶ What is your product's connection to the era you are representing?
- ▶ What mood are you trying to establish with this design?
- ▶ Does your product or service have a reputation for being mature and stable?
- ▶ Is your product something new with a classic feel, or does it have a long-standing history?



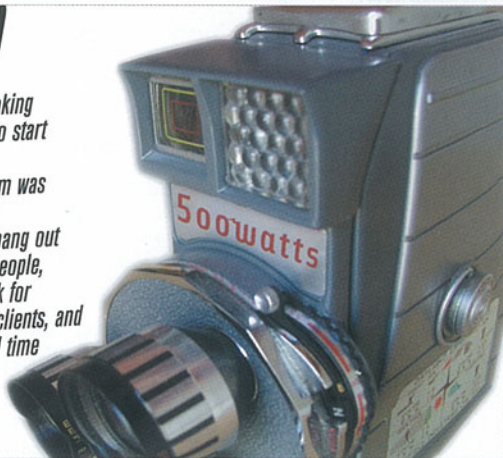
**NAME OF PIECE:** 500 Watts poster  
**STUDIO NAME:** 500 Watts  
**ART DIRECTOR:** Bob Slotte  
**DESIGNERS:** Bob Slotte, Tom Maiorana  
**ILLUSTRATOR:** Bob Slotte

*This piece was to be "a leave-behind and self-promotion," explains art director Bob Slotte. By angling the focus on vintage cameras, and by placing type slightly off the page, the designer managed to produce a work that is both captivating and effective.*

## WHO

*When I first thought of looking for partners to start a design studio, my aim was very simple: I wanted to hang out with bright people, do cool work for demanding clients, and have a good time doing so.*

Erik Spiekermann



## Mission Statement

*To design is much more than to assemble, to order, or even to edit; it is to add value and meaning, to illuminate, to simplify, to clarify, to modify, to dignify, to dramatize, to persuade, and perhaps to even amuse.*  
**Paul Rand**

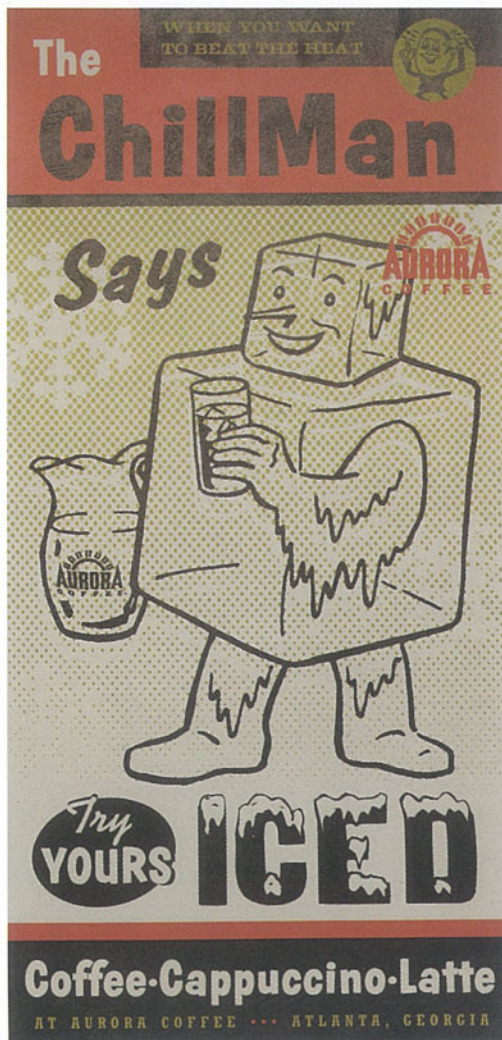






**NAME OF PIECE:** The Observer magazine  
**STUDIO NAME:** The Observer  
**DESIGNER:** Wayne Ford

An image taken from a fashion story lent itself to the cover, according to Wayne Ford. A complementary color—selected from a detail on the model's dress—was used for the logo, which then was combined with a short cover line that sat well within the dark area of the fifties-inspired skirt. The resulting design is truly reminiscent of an earlier age.



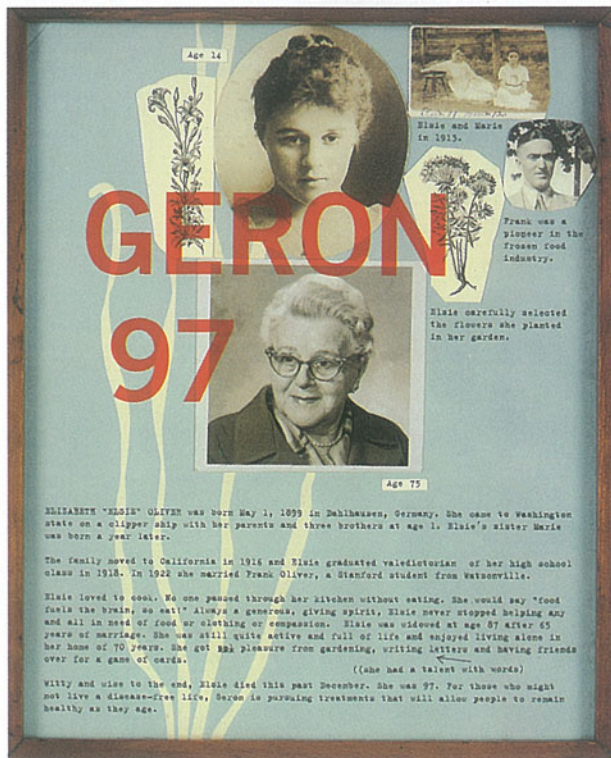
**NAME OF PIECE:** Aurora ChillMan poster  
**STUDIO NAME:** BAD Studio  
**DESIGNER:** Scott Banks  
**CLIENT:** Aurora Coffee  
**CLIENT'S SERVICE:** Independent coffee house

Designer Scott Banks explains, "This place serves damn good coffee, so I created the 'anti-Starbucks' poster."



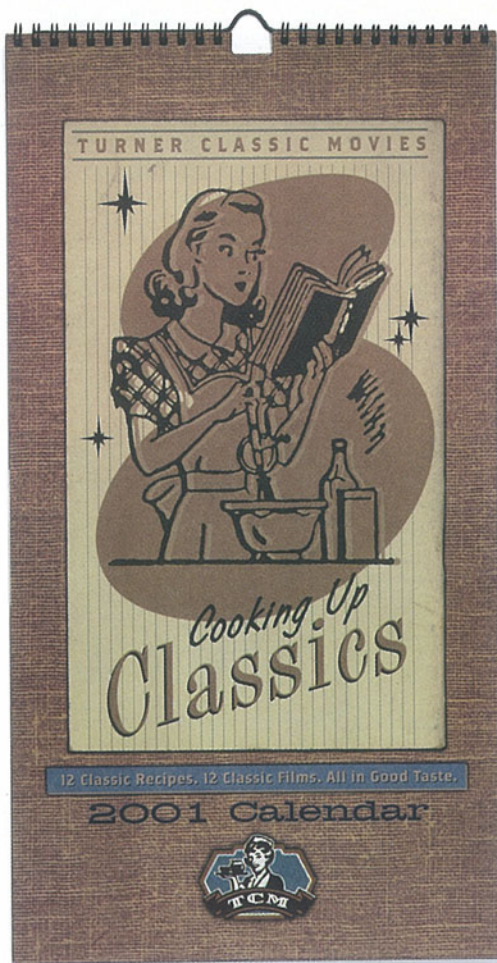
**NAME OF PIECE:** Recording Industry Statistics Series, Record History  
**STUDIO NAME:** StudioNaka  
**ART DIRECTORS:** Dean Nakabayashi, Joe Miller  
**DESIGNER/ILLUSTRATOR:** Dean Nakabayashi  
**CLIENT'S SERVICE:** Information strategy design

*"Records may be vital in the career of a disc jockey, but not too many DJs know the underlying history and evolution of the discs we see today. I created a simple timeline highlighting the advancements of recording discs since their introduction. I illustrated the timeline of events on the record disc itself, using the grooves of the discs as markers for the timeline. This idea is analogous to how we determine the age of a tree with a ring cross-section," explains Dean Nakabayashi.*



**NAME OF PIECE:** Geron 1997 annual report  
**STUDIO NAME:** Cahan & Associates  
**ART DIRECTOR:** Bill Cahan  
**DESIGNER:** Bob Dinetz  
**CLIENT:** Geron Corporation  
**CLIENT'S SERVICE:** Biotechnology

*Bill Cahan explains, "While presenting Geron's science in an understandable format was a basic need, the intent was to highlight the inescapable process of aging and how it affects the quality of our lives. Geron also wanted to feature some of its employees, showing how disease in their own families gives their work a personal perspective. To support this theme, life stories, company milestones and science platforms are depicted in a handmade, intimate manner."*



**NAME OF PIECE:** Turner Classic Movies 2001 recipe calendar  
**STUDIO NAME:** BAD Studio  
**ART DIRECTOR:** Scott Banks  
**DESIGNERS:** Scott Banks, Mark McDevitt  
**ILLUSTRATOR:** Mark McDevitt  
**CLIENT:** Turner Classic Movies

The inspirations for this piece were "old recipe calendars of the 1940s and 1950s," explains art director Scott Banks. By combining a historical image with a new design, this package really brings the viewer back to the times of black-and-white television, when women were shown in aprons perfecting the art of homemaking.



**Dear Fellow Shareholders:**

In fiscal 1997, Xilinx recaptured the technological lead and stepped up the pace of innovation in the programmable logic industry. The Annual Report is purposely small. Its reduced size is meant to dramatize how Xilinx uses advanced integrated circuit (IC) technology to increase the density and reduce the size of its devices.

Throughout much of fiscal 1997, a semiconductor-wide inventory correction reduced customer demand. In addition, Xilinx was in the midst of a product transition. Our previously rapid growth slowed. By midyear, we were taking action to get back on track. First, we refocused our R&D resources on our core business: SRAM-based field programmable gate arrays (FPGAs) and Flash-based complex programmable logic devices (CPLDs). Second, we dramatically accelerated our adoption of leading-edge semiconductor manufacturing technology in order to increase gate densities, increase device speed, and reduce the cost per device.

These two steps enabled us to sample the industry's first 0.35 micron mixed voltage FPGA. In addition, we shipped new logic

design software and began selling ready-to-use logic cores that reduce time to market for our customers. By our fourth fiscal quarter, revenue growth had returned to historic levels. For the fiscal year as a whole, revenue grew to a record \$161 million, up slightly from \$151 million in fiscal 1996. Net income was \$10 million, or \$1.39 per share, up from \$0.8 million, or \$1.18 per share, in fiscal 1996.

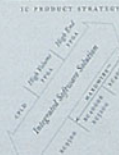
**Accelerating Technology Leadership**

Programmable logic companies' process technology has traditionally lagged by a generation or more, the IC manufacturing technology used by memory com-

panies. In fact, each new generation of transistor size will require a correspondingly lower voltage. Xilinx is now the only programmable logic supplier with pin compatibility between devices of

about two years, or a quarter of the time required for the last leap.\* At the same time, we are leveraging advanced IC process technology to slash product prices. For example, a 10,000-gate Xilinx FPGA that sold for more than \$100 in 1994 sells for approximately \$10 today.

When transition to semiconductor devices shrunk below 0.5 micron in size, the devices themselves require power supplies lower than the current standard of 5 volts. In fact, each new generation of transistor size will require a correspondingly lower voltage. Xilinx is now the only programmable logic supplier with pin compatibility between devices of



large-density FPGAs one gate at a time. They will integrate complex logic designs into their products at the system-level. Xilinx has a superior understanding of the system-level challenges of programmable logic. We offer complete solutions based on that understanding and partner with our customers to guide them through the complexities of sub-micron IC technology. In addition, as customers design products using FPGAs of 100,000 gates or more, they need more sophisticated design software. They also need pre-implemented cores of logic that help reduce time to market. Xilinx provides both of an integrated solution. In such a challenging technological

# XILINX

1997 ANNUAL REPORT

*Founded in 1984, Xilinx is the world's largest supplier of programmable logic solutions providing electronic equipment manufacturers worldwide with faster time to market and increased flexibility. The reduced size and densely packed cover of this annual report symbolizes a Xilinx semiconductor chip, physically demonstrating our focus on increasing density while reducing the size of programmable logic devices. The attached magnifying glass will help you read about Xilinx leadership in silicon, software, and support. Inside, the report shows how Xilinx has established a new competitive roadmap through the programmable logic landscape.*

**IC TECHNOLOGY ROADMAP**

High Density - High Performance  
100K gates 3.3V 100K gates 3.3V



As Xilinx accelerated more advanced price reductions, the industry's most aggressive technology roadmap can be seen to lead the device market at power devices, but in our silicon technology roadmaps, there are reductions in the price per

**NAME OF PIECE:** Xilinx annual report

**STUDIO NAME:** Cahan & Associates

**ART DIRECTOR:** Bill Cahan

**DESIGNER:** Kevin Roberson

**CLIENT:** Xilinx Inc.

**CLIENT'S PRODUCT:** Programmable logic devices

*"The report cover, with its densely packed, reduced type, symbolizes a tiny semiconductor chip packed with information. The attached magnifying lens allows the reader to zoom in on the text and detailed charts. Inside, photos show a series of attractions along the 'Technological Highway' with the signage changed to reveal Xilinx's key messages," explains Bill Cahan.*

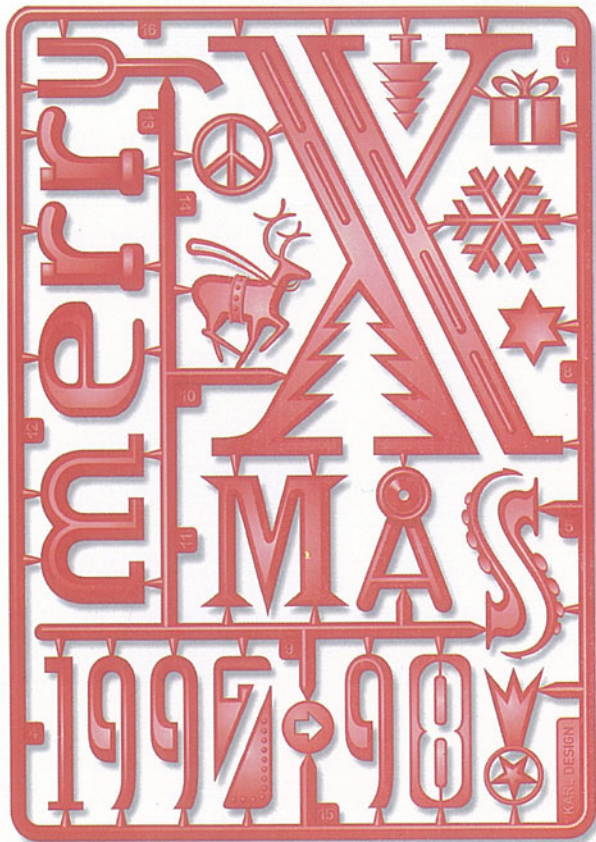


Xilinx delivers the world's most comprehensive PLD solutions, based on the programmable logic industry's most aggressive technology roadmap for increasing gate densities and device speeds. Xilinx is also slashing the cost per gate at lower densities with high-volume FPGAs and in-system programmable CPLD solutions.



**NAME OF PIECE:** Mickey Mouse and his pals mints  
**STUDIO NAME:** Disney Design Group  
**ART DIRECTORS:** Bob Holden, Patrick Scanlan  
**DESIGNER:** Thomas Scott  
**ILLUSTRATORS:** Mark McIntyre, Peter Emslie  
**CLIENT:** Walt Disney Parks and Resorts Merchandise

Thomas Scott says, "These mints are shaped like Disney characters, so I decided to depict the actual mints on the tin. With the mint images showing full figures, I could use dynamic 'floating heads' of the Disney characters as the primary design element. Since the product appeals to an adult customer, I chose a nostalgic approach to the packaging. The packaging is reminiscent of the kinds of consumer products the Disney Company licensed in the 1930s. My desire was to make this new product look like something that had been available for decades (like the competing best-selling mint)." Image © Disney.



**NAME OF PIECE:** Christmas card  
**STUDIO NAME:** Karl Design  
**DESIGNER:** Andreas Karl  
**CLIENT:** Self promotion

Andreas Karl explains the inspiration for this card: "When I was a little boy I got miniature models of aircrafts and sailing-ships for Christmas. You had to break hundreds of small numbered parts out of a plastic frame and glue them together. Periodically I ruined mother's dining room table." The concept of the old plastic break-apart pieces brings back fond memories for anyone fortunate enough to have gotten one of these models.

COOL ❄️ colors



C100 M56 Y0 K0  
C100 M0 Y79 K27  
C0 M0 Y0 K0



C50 M30 Y0 K50  
C60 M30 Y0 K40  
C80 M30 Y0 K20



C76 M0 Y91 K0  
C79 M94 Y0 K0  
C0 M0 Y0 K100



C55 M10 Y0 K18  
C100 M60 Y0 K18  
C45 M0 Y30 K30



C0 M0 Y0 K0  
C40 M15 Y0 K0  
C70 M35 Y0 K0



C35 M0 Y25 K0  
C70 M0 Y0 K0  
C70 M40 Y0 K0



C55 M0 Y0 K0  
C45 M0 Y30 K30  
C20 M0 Y15 K10



C100 M95 Y0 K5  
C60 M47 Y0 K0  
C35 M10 Y0 K0

Warm 🌞 colors



C0 M38 Y80 K0  
C0 M100 Y90 K20  
C20 M90 Y100 K30



C0 M85 Y85 K30  
C0 M15 Y95 K0  
C0 M0 Y0 K100



C0 M98 Y84 K0  
C0 M27 Y83 K0  
C0 M6 Y31 K0



C0 M90 Y75 K6  
C0 M0 Y0 K100  
C0 M0 Y0 K0



C10 M15 Y35 K0  
C0 M40 Y45 K35  
C0 M15 Y27 K55



C0 M60 Y100 K35  
C0 M85 Y60 K50  
C0 M18 Y100 K15



C5 M70 Y100 K0  
C8 M53 Y90 K0  
C10 M35 Y90 K0



C0 M20 Y30 K10  
C5 M5 Y50 K0  
C0 M40 Y45 K35

**Synonyms** ☼ *emotional, excited, happy, intense, passionate, pleasant*

**Similar Sections** ☼ *bright, flashy, powerful*

# Warm

Colors are powerful—and sometimes misunderstood—aspects of design that can quickly clarify or confuse your message. Warm or cool colors can subconsciously affect the way your client feels, enhancing emotions such as anger, sadness or fear. Sometimes, if an object or concept already has certain colors associated with it, opposite colors can be used to produce a jarring or memorable effect. If you or your client would like to learn more about colors and their effects on design, refer to *Pantone's Guide to Communicating With Color*.

*"We work hard to create a common visual vocabulary. Often we create 'attitude boards': visual representations of the story we're trying to create; the mood, the feeling, the attitude of the project and maybe even what the competition looks like. We do this to get a response from the client about the direction we're recommending. These visuals represent what we're trying to say before we have all the words to describe them."*

—Michael Courtney

**Synonyms** ☼ *arctic, frigid, refreshing, calm, quiet, placid, relaxed, serene*

**Similar Sections** ☼ *bright, flashy, powerful*

# COOL

## Definition ☼

warm (adj.)

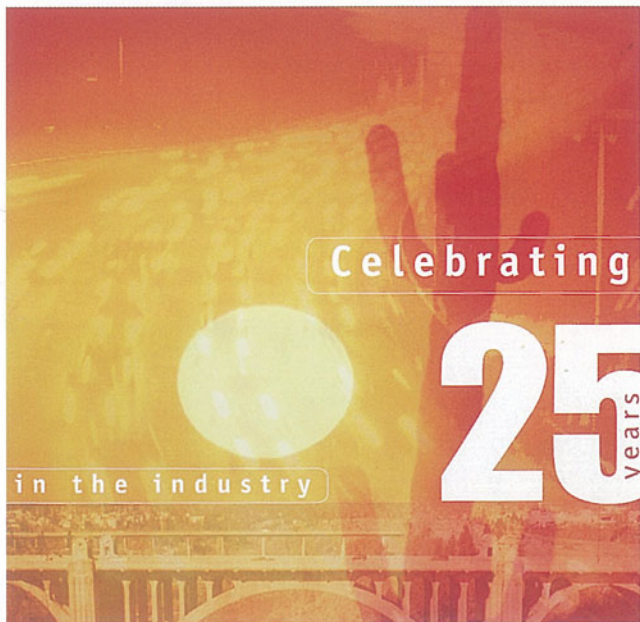
1. Inducing the impression of warmth; used especially of reds and oranges and yellows

cool (adj.)

1. Inducing the impression of coolness; used especially of greens and blues and violets

## Questions for Client ☼

- How will having a cool or warm color scheme impact your design?
- Are you trying to associate with a particular emotion? What color scheme will portray this abstract idea?
- What sensations do you want your audience to experience? Can you draw from your physical surroundings?
- Does your company or product have any existing associations with color? Decide whether this will work for you or against you.

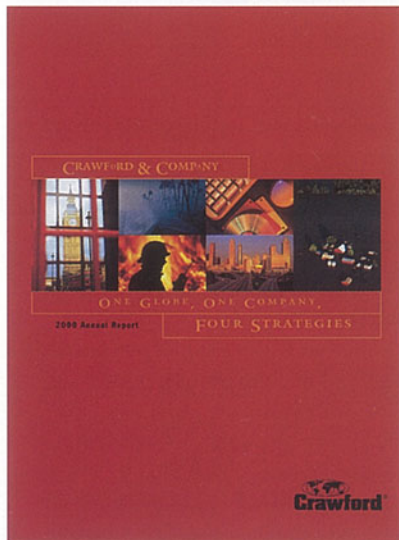


**NAME OF PIECE:** 25th Anniversary Celebration header board  
**STUDIO NAME:** David Evans and Associates, Inc.  
**DESIGNER:** Sanjana Kapur  
**CLIENT:** David Evans & Associates, Inc.  
**CLIENT'S PRODUCT/SERVICE:** Architectural and engineering consultants

*This poster was created for the 25th anniversary celebration of DEA in Arizona. Sanjana Kapur explains, "The focus is transportation design. I included images of roads and bridges, with the background of Arizona's landscape. All the elements meet together as one unit."*

**NAME OF PIECE:** Crawford & Company 2001 annual report  
**STUDIO NAME:** Corporate Reports Inc.  
**DESIGNER:** Ronda Davis  
**CLIENT:** Crawford & Company  
**CLIENT'S SERVICE:** Diversified services to insurance companies, self-insured corporations and government entities  
**SPECIAL PRODUCTION TECHNIQUE:** Spot gloss varnish on images and color blocks  
**SPECIAL FOLDS/FEATURE:** Fold-out front cover

*The concept was determined by the client. Ronda Davis tried to enhance the message and by using interesting color combinations and typography inspired by Rolling Stone magazine. She was also inspired by listening to Matthew Carter speak about designing his font, Mantinia, at the HOW Conference in Atlanta.*



Our global service network gives our clients ready access to Crawford's full continuum of claims, risk, and technical services. We can provide start-to-finish handling on any claim, of any complexity, anywhere in the world.



ONE GLOBE, ONE COMPANY. FOUR STRATEGIES.

## GLOBAL PRESENCE



"We needed a done provider." The saying could not be more appropriate in today's rapidly globalizing marketplace, particularly in our business, where clients are not with bells on as we say. With 18,000 professionals working from 700 offices in 45 countries, Crawford can rapidly deploy resources for any claim no matter where the claim occurs.

Over the past 18 years, Crawford's international reputation among the world's leading insurance and reinsurance companies has grown exponentially. Our global presence, our people, our technology, and our skill and energy. We have also earned a reputation as a leader in technical operations, such as the active administration, claims handling for natural and man-made catastrophes, claims, construction investigations, subrogation, and property and vehicle litigation. These additions have made us a more sophisticated and continuous claims handling firm for all of our client claims.

United Kingdom  
 Africa Europe LATIN AMERICA  
 North America Caribbean

Global insurers and multinational clients have sought us to effectively manage regional, national, and international claims programs, review loss histories, and analyze underwriting decisions. This ongoing consultative support makes us a partner for companies to do business in today's complex global marketplace.

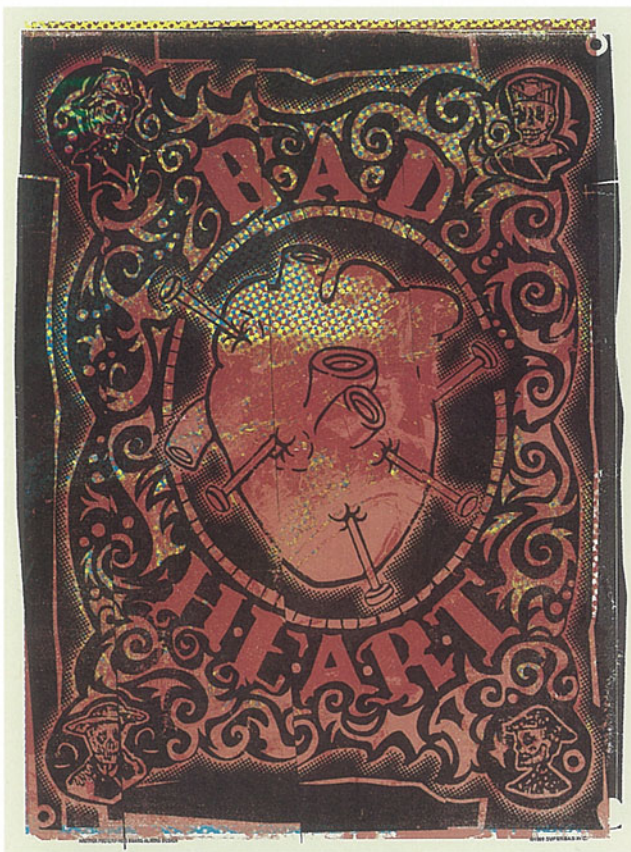
PHILIP K.E. DONG  
 Managing Director,  
 Kuala Lumpur, Malaysia



### INTERNATIONAL GROWTH OPPORTUNITIES

The Asia Pacific region provides excellent growth potential. Our comparative edge in these markets is Crawford's experience in one-to-one business in the local network of offices. The fact that we have local, professional resources in the same positions and environment as the highest quality service providers, members of where our clients are, is another important customer benefit. We have an established, recognized and the built-up and a global number of high-quality reports, which are the most complete and of the highest quality. All these factors will be at least an advantage of the individual reports, we have to be proud of the world.





**NAME OF PIECE:** BAD Heart  
**STUDIO NAME:** BAD Studio  
**DESIGNER:** Kevin Fitzgerald  
**CLIENT:** Self promotion

"Mexican Day-of-the-Dead art" inspired Kevin Fitzgerald's design for this piece. Using primarily black against different shades of warm colors, this piece uses an analogous color scheme to portray its concept even more effectively.



**NAME OF PIECE:** Italian Design 2001 poster  
**STUDIO NAME:** Peg Faimon Design  
**DESIGNER:** Peg Faimon  
**PHOTOGRAPHERS:** Peg Faimon, John Weigand  
**CLIENT:** Miami University

Peg Faimon explains, "I was inspired by the architectural details of Italy, both classical Rome and modern Milan. The strong use of red was inspired by many of the printed pieces I saw there."



**DesignEire**

(top)

**NAME OF PIECE:** Blake Little 2000 promotion  
**STUDIO NAME:** AdamsMorioka, Inc.  
**ART DIRECTOR:** Sean Adams  
**DESIGNER:** Volker Dürre  
**CLIENT:** Blake Little  
**CLIENT'S SERVICE:** Photography

*"The clarity and richness of Blake's photography" was the inspiration for this promotion, says art director Sean Adams. Its simple use of color and type make the impact of its cool, rich colors even stronger.*

(bottom left)

**NAME OF PIECE:** San Roc Cay logo  
**STUDIO NAME:** DogStar  
**ART DIRECTOR:** Lynn Smith/Perry Harper & Perry  
**DESIGNER/ILLUSTRATOR:** Rodney Davidson  
**CLIENT:** San Roc Cay  
**CLIENT'S PRODUCT/SERVICE:** Gulf resort

*Rodney Davidson explains, "This mark was designed to be etched out of a granite entrance way as well as work in print. After creating the mark in FreeHand, I used Adobe Photoshop to simulate the mark etched in granite. I printed the logo on a T-shirt and wore it to my client meeting as my presentation."*

(bottom right)

**NAME OF PIECE:** DesignEire logo  
**STUDIO NAME:** Jeff Fisher LogoMotives  
**ART DIRECTOR:** Nikita Jones, DesignEire  
**DESIGNER:** Jeff Fisher  
**CLIENT:** DesignEire  
**CLIENT'S PRODUCT/SERVICE:** Web design, graphic design, MS Office templates and animation services

*Jeff Fisher explains the evolution of this logo: "After the presentation of ten other concepts the client and I just were not clicking. Traditional Irish, Celtic, computer and technology images were not successfully branding the company. Going back over the client's instructions, the phrases 'professional image, clever flair, creative and technical talent, and credibility with corporate clients' made me realize that I needed to go in a completely different direction and create a very strong, bold, corporate look."*

(right)

**NAME OF PIECE:** Gemeente Tynaarlo stationery

**STUDIO NAME:** Erwin Zinger Graphic Design

**DESIGNER:** Erwin Zinger

**CLIENT:** Gemeente Tynaarlo (City of Tynaarlo)

**SPECIAL PRODUCTION TECHNIQUES:** Erwin Zinger says, "The envelopes are printed first and then folded; therefore I could use color to the end of the envelope."

**SPECIAL FOLDS/FEATURES:** When folded, the name of the city appears at the top of the letter. When put into an envelope, the logo appears in the address zone.

According to Erwin Zinger, "The image of the flower is from a flower which grows only here in Holland. It symbolizes the unique atmosphere of the city."

(below)

**NAME OF PIECE:** Dan Anderson Homes logo

**STUDIO NAME:** Jeff Fisher LogoMotives

**DESIGNER:** Jeff Fisher

**CLIENT:** Dan Anderson Homes

**CLIENT'S PRODUCT/SERVICE:** Home construction

Jeff Fisher explains, "The client wanted the design to convey the idea that he was building single family homes on smaller pieces of property. The graphic developed from that concept."



gemeente Tynaarlo

PTT Post  
Port betaald  
Port payé  
Payé-Bas



Uw brief van  
Belandeld date

Uw kenmerk  
Doorkennummer

Uw kenmerk  
Zuidlaan

Bijlage(n)



nummer  
10 08  
Buro 28.50.79.050  
Postbus 830720  
Roo 26.65.62.886

afzender  
Sector Oevergebied

aan te nemen  
tijd 14 uur

in 1  
Postbus 12  
Tynaarlo  
Friesland

10 78  
[000] 400 00 46

gemeente Zuidlaan

Bezoekadres Postadres Telefoon Telefax  
Larreweg 6 Postbus 12 [000] 400 00 00 [000] 400 00 00  
Zuidlaan 9620 AA Zuidlaan



H. Weidgraaf  
Kantoor: Zuidlaan, Postbus 12  
Zuidlaan 9620 AA 00 00



gemeente Tynaarlo

gemeente Tynaarlo

## XTREME TYPE

Xtreme typography refuses to follow the rules. Often displaying movement and energy, these type treatments disregard any sense of normalcy and sometimes push readability to the limit. Tip: Review the basic rules of typography, then break them.

### OL Headline Gothic

ABCDEFGHIJKLMN OPQRSTUVWXYZ

abcdefghijklmnpqrstuvwxyz 1234567890

### Garish Monde

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklm  
opqrstuvwxyz  
1234567890

### Runic MT

ABCDEFGHIJKLMN OPQRSTUVWXYZ  
abcdefghijklmnpqrstuvwxyz  
1234567890

### Novarese

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklm  
opqrstuvwxyz  
1234567890

### OSKAR

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
1234567890



C100 M0 Y10 K65  
C0 M50 Y100 K0  
C0 M0 Y5 K35



C0 M20 Y83 K0  
C90 M45 Y0 K0  
C0 M0 Y0 K100



C60 M0 Y50 K0  
C100 M0 Y0 K50  
C0 M0 Y100 K45



C70 M35 Y0 K0  
C0 M0 Y70 K10  
C100 M55 Y0 K35



C0 M0 Y0 K100  
C0 M100 Y100 K0  
C60 M100 Y0 K0



C85 M100 Y0 K10  
C10 M0 Y100 K27  
C100 M50 Y0 K0



C65 M0 Y20 K0  
C48 M24 Y100 K0  
C90 M45 Y0 K0



C0 M0 Y0 K100  
C0 M0 Y0 K80  
C0 M90 Y75 K0

## XTREME COLORS

**SYNONYMS** *intense, maximum, ultimate, extraordinary, action-oriented, athletic*

**SIMILAR SECTIONS** *kinetic, quick, powerful*

# X TREME

This is a section for the thrill-seeker, and many times, the athlete. Often on the cutting edge of design, this style is very generational, typically aimed toward a younger audience. It's for the person who is pursuing the intense moments in life, continually setting higher and higher goals. Xtreme design pushes the boundaries, and can be simply shocking.

*"When we get as specific and concrete as possible we can avoid misunderstandings. Sometimes we use a creative brief sheet with questions to clearly set down and agree upon what we are setting out to accomplish. Sometimes clients cannot completely articulate what they want until they see something. That's OK too. Respond to the work itself. Listen. Educate. Pick your battles."*

—Joshua Chen

## DEFINITION

extreme(adj.)

1. Of the greatest possible degree or intensity
2. Far beyond a norm in quantity or amount or degree; to the utmost degree
3. Beyond a norm in views or actions

## QUESTIONS FOR CLIENT

- What word of your message do you want to come across most strongly?
- Are there any colors that are mandatory to use in the design?
- Is your audience young or sports-oriented?

## At Rawlings, we bagged a few home runs of our own in 1998

— and not just in the baseball category. During the race to crown a new home run champion, Rawlings successfully marketed our long-standing relationships with Major League Baseball and star slugger Mark McGwire.

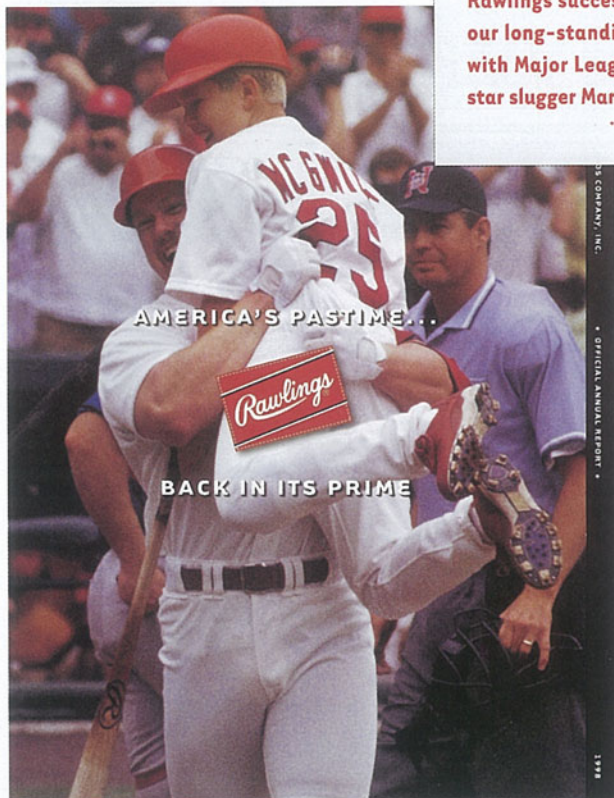
...

But the year's biggest wins were achieved at the grassroots level of the team sports market, where we used



PRIME BEE NETTLE  
IN ALUMINUM BATS

Rawlings successfully introduced new aluminum bat models in 1998, including an adjustable-weight model for the adult softball market. But the big news in bats this year was the new NCAA guidelines about bat performance. Rawlings and Major League Baseball are purchasing testing equipment which will be used to assist the NCAA in enforcing its new rules. For details, see page 88.



AMERICA'S PASTIME...

BACK IN ITS PRIME

© 1998 RAWLINGS SPORTING GOODS COMPANY, INC.

OFFICIAL ANNUAL REPORT

1998

**NAME OF PIECE:** Rawlings Sporting Goods annual report  
**STUDIO NAME:** ProWolfe Partners, Inc.  
**DESIGNER:** Bob Prow  
**CLIENT:** Rawlings Sporting Goods

Mark McGwire, the Cardinals, and designer Bob Prow's love for baseball all played into the design of this piece. Prow explains, "Rawlings' main business is baseball products. As goes baseball, so goes Rawlings. Before our presentation to the client, the writer provided his initial draft of the text. He captured the mood and atmosphere of the entire year in one incredible paragraph. I reworked the design around that paragraph. They loved it!"

(top right)

**NAME OF PIECE:** Nike Vetrine News: Rome City Attack

**STUDIO NAME:** Matite Giovanotte

**ART DIRECTOR:** Giovanni Pizzigati

**DESIGNER:** Elisa Sangiorgi

**CLIENT:** Nike Italy

**SPECIAL FOLDS/FEATURES:** Synthetic grass cover, working whistle

Art director Giovanni Pizzigati based the concept for this piece on an existing Nike campaign. The synthetic grass on the cover and the attached whistle are both exciting and unique enticements to open and explore.

(bottom right)

**NAME OF PIECE:** Nike Vetrine News: Spring 2001

**STUDIO NAME:** Matite Giovanotte

**ART DIRECTOR:** Giovanni Pizzigati

**DESIGNER:** Elisa Sangiorgi

**CLIENT:** Nike Italy

The imprint of the shoe was the inspiration for this piece, according to art director Giovanni Pizzigati. The impending impact of the sole of the shoe communicates a sense of urgency.

(below)

**NAME OF PIECE:** Javelin logo

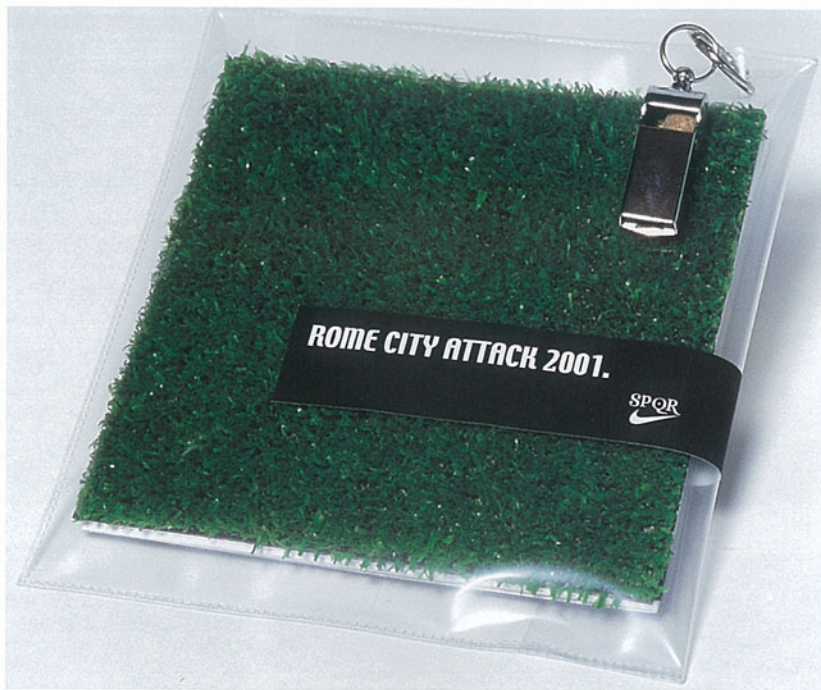
**STUDIO NAME:** DogStar

**DESIGNER:** Rodney Davidson

**CLIENT:** Javelin

**CLIENT'S SERVICE:** Entertainment marketing

Rodney Davidson explains, "I wanted the mark to be entertaining, so I used a whimsical approach to an ancient symbol."





**ATHLETICS  
AND THE  
AESTHETIC  
SURFACE**  
SARAH COOK

● ● ● ● ●  
[SNOWBOARDING] has evolved rapidly, shifting underground sports from the  
golf course, drawing from different sports technologies, fashions and cultures. While the original  
snowboarders in recent years have been attracted to the sport's cool image, eggs are more  
new snowboarders in recent years have been attracted to the sport's cool image, eggs are more  
new snowboarders in recent years have been attracted to the sport's cool image, eggs are more

[SNOWBOARDING] embodies all those elusive elements of cool that marketers and media people find so attractive—young people, rebellion, exotic locations, great clothes, exciting action, slang, music. Its spirituality makes it ideal for the 1980s, combining surfing's sense of proximity to nature with the hard-edged cynicism of skateboarding?

The egg is first and foremost a bodily organ. It is not merely a surface entity, but it itself the projection of a surface.

The egg is a kind of meeting point between the social and the corporeal. It is the site through which

the body is produced as a distinctive type according to the requirements of culture. It is in turn one of the sites of social resistance and transgression of the social by the corporeal?

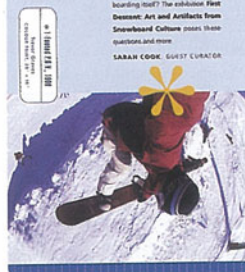
If we are to believe the thinkers quoted above, snowboarding is all about eggs—one that is not only marketable and tied to an identifiable social and cultural sphere, but one that also leaves room for the body (the rider) to leave a mark on that social and cultural surface. This mark is transitory, or, in Freud's words, a projection of a surface is commonly seen to be both that of the skateboarder—distinct, mysterious, cyborg—and that of the surface—freedom and fun. With snowboarding the "fastest growing sport in America" the market rarely stops to acknowledge that it is the rider that leaves this mark, that has created this surface image. After all, an egg is a personal thing. We each have one, and it is stored within our bodies and projected through what we choose to do with them. And which snowboarders choose to do with their bodies is ride.

● ● ● ● ●  
[SNOWBOARDING] has evolved rapidly, shifting underground sports from the  
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new snowboarders in recent years have been attracted to the sport's cool image, eggs are more



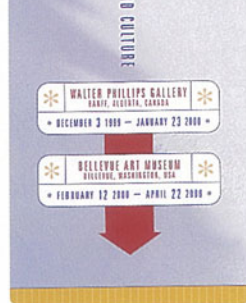
I believe that no matter how much the "snowboarder" has come to mean branding, the sport still presents, in most mountain towns in Canada and the US, an "identity-forming image." The graphics behind organizing an exhibition about this image was a recognition that the look of snowboarding—the graphic design, the photography, the ads and the boards—has been inspired by the look of the rider themselves. This recognition goes beyond just snowboarders (deciding which images appear on the face of their own-ridden boards, to a discovery that snowboarders, in general, make up a larger body of artistically minded people than one might find in an examination of any other sport. Why is this? Is it a particular relationship to the landscape? Is it to be found in the roots of snowboarding itself? The exhibition *First Descent: Art and Artifacts from Snowboard Culture* poses these questions and more.

SARAH COOK, GUEST CURATOR



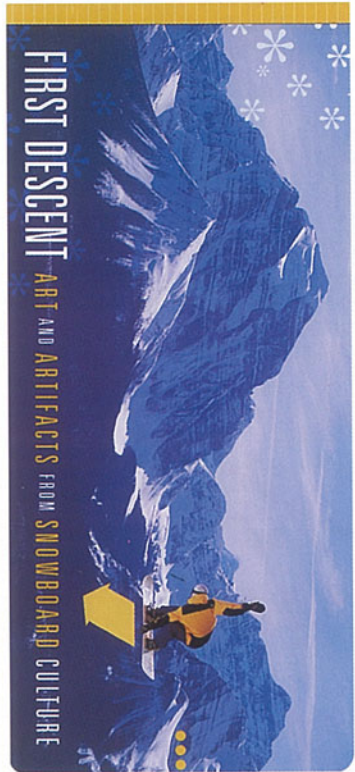
ART AND ARTIFACTS FROM SNOWBOARD CULTURE

● ● ● ● ●  
WALTER PHILLIPS GALLERY  
BANFF, ALBERTA, CANADA  
● ● ● ● ●  
● ● ● ● ●  
BELLEVEUE ART MUSEUM  
BELLEVEUE, WASHINGTON, USA  
● ● ● ● ●  
● ● ● ● ●  
FEBRUARY 12 2006 - APRIL 22 2006  
● ● ● ● ●



**NAME OF PIECE:** *First Descent: Art and Artifacts from Snowboard Culture*  
**STUDIO NAME:** Vangool Design & Typography  
**DESIGNER:** Janine Vangool  
**CURATOR:** Sarah Cook  
**PHOTOGRAPHER:** Michael McPhee  
**CLIENT:** Walter Phillips Gallery, Banff Centre for the Arts and the Bellevue Art Museum  
**SPECIAL FEATURES:** Curved corners

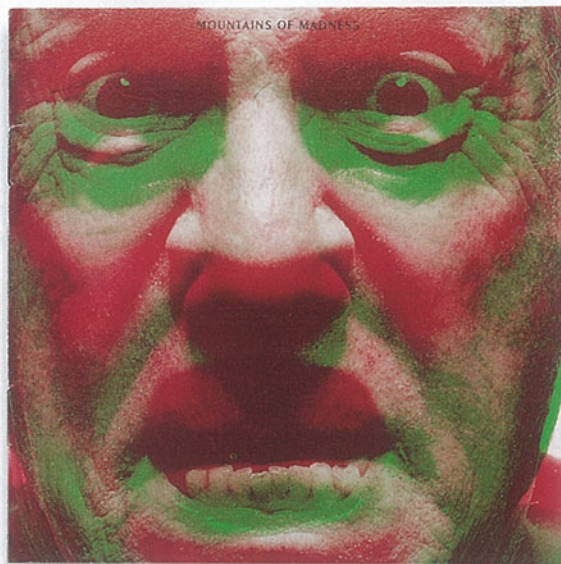
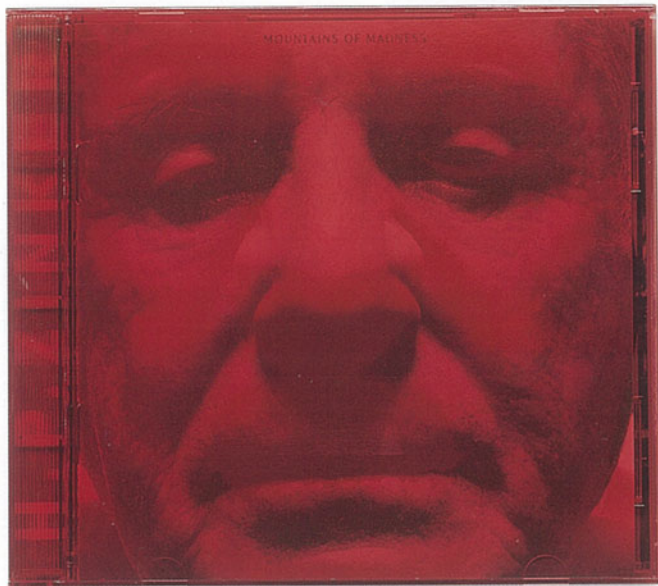
Janine Vangool says, "The gallery exhibition 'First Descent' explored the art and artifacts created through the sport of snowboarding. Snowboard graphics and merchandise development were presented, along with art and photography celebrating the sport. The exhibition brochure reflects the style and energy of the sport and its culture. The text switches between horizontal and vertical formats, re-creating the twists and turns of the sport. The shape of the open brochure, with its curved corners, echoes the shape of a board."





**NAME OF PIECE:** Mountain of Madness CD  
**STUDIO NAME:** Sagmeister Inc.  
**ART DIRECTOR:** Stefan Sagmeister  
**DESIGNERS:** Stefan Sagmeister, Veronica Oh  
**PHOTOGRAPHER:** Tom Schierlitz  
**CLIENT:** Energy Records  
**SPECIAL PRODUCTION TECHNIQUES:** Red-tinted jewel case

*Stefan Sagmeister tells the story that inspired this piece: "When I first arrived in New York, I saw an old, quite distinguished-looking man coming toward me on the sidewalk. Just as he passed me, he freaked and started to shout obscenities at nobody in particular. When the singer of the H.P. Zinker told me that the lyrics of the album deal with schizophrenia and the different ways the city can make you sick in the head, the old man came to mind again. My friend Tom Schierlitz took a calm picture and a frantic picture of an old man. Then we printed the calm image in green, and overprinted the frantic image in red. If you put the image into a red-tinted plastic case—because of the fact that red and green are complementary colors—the green image turns black and the red image becomes invisible."*



**BERTRAM**

**ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
1234567890**

*KidTYPE Paint*  
**ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz  
1234567890**

**Kabel**

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz  
1234567890

*Marydale*

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
abcdefghijklm  
nopqrstuvwxyz  
1234567890

**Kidprint**

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz  
1234567890

**Tekton**

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
abcdefghijklmn  
opqrstuvwxyz  
1234567890



C0 M50 Y87 K0  
C40 M0 Y15 K0  
C0 M5 Y75 K0



C51 M94 Y0 K0  
C0 M0 Y0 K100  
C0 M0 Y0 K0



C100 M60 Y0 K6  
C76 M0 Y91 K0  
C43 M91 Y0 K0



C100 M80 Y0 K0  
C0 M0 Y100 K18  
C0 M0 Y0 K0



C10 M0 Y80 K0  
C95 M90 Y0 K0  
C100 M10 Y0 K5



C0 M50 Y90 K0  
C0 M20 Y100 K0  
C20 M0 Y90 K0



C85 M25 Y0 K0  
C0 M75 Y60 K0  
C10 M0 Y85 K0



C76 M0 Y91 K0  
C60 M0 Y27 K0  
C0 M0 Y100 K18

**Synonyms** • active, adolescent, childlike, vigorous, young, awkward, innocent

**Similar Sections** • bright, flashy, humorous, juvenile, loud

# Youthful

Youthful design is not necessarily targeted toward children, but suggests a child's carefree view of life by using bright colors and a fun, playful typographic style. The goal of this style is to take the audience back to an age of innocence, a time when stress was a quickly melting ice cream cone. Tip: bring crayons and paper to the first client meeting so that the client—as well as the designer—can revert to childhood.

*"Gather as much information from the client as possible. Ask what they like and what they think their piece should look like. Give them paper so they can sketch. Show them examples of work you've done for other clients and what the intent of the piece was. Ask for a company mission statement and do research. Brainstorm with the client."*

—Kristin Miaso

## Definition •

youthful (adj.) youth-ful

1. Characterized by youth; young
2. Of, relating to, or suggesting youth
3. In an early stage of development

## Questions for Client •

- Do you want the audience to feel like your design is fun-loving and whimsical?
- Get out some old photo albums. Which pictures make you smile? Why?
- What time period in life are you trying to revert to? What are your favorite memories from that time in your own life?



T I D B I T S



(top left)

**NAME OF PIECE:** DogStar pro-bono logo

**STUDIO NAME:** DogStar

**DESIGNER:** Rodney Davidson

Designer Rodney Davidson explains, "When I was growing up, we had a chihuahua named Tidbit. Since tidbits usually describe the budget involved in a pro-bono project, I thought a caricature of Tidbit would be perfect."

(top right)

**NAME OF PIECE:** The Food Chain logo

**STUDIO NAME:** Jeff Fisher LogoMotives

**DESIGNER:** Jeff Fisher

**CLIENT:** triangle productions!

**CLIENT'S PRODUCT/SERVICE:** Theatrical productions

"The original logo, for the New York production of the play The Food Chain by playwright Nicky Silver, included three fish in a single straight line, with the smaller fish eating the next larger image. After reading the play, I felt it conveyed more of a 'vicious circle,' so I adapted the graphic to promote the Portland production," explains Jeff Fisher.

(bottom)

**NAME OF PIECE:** Bikecenter

**STUDIO NAME:** CAPDESIGN

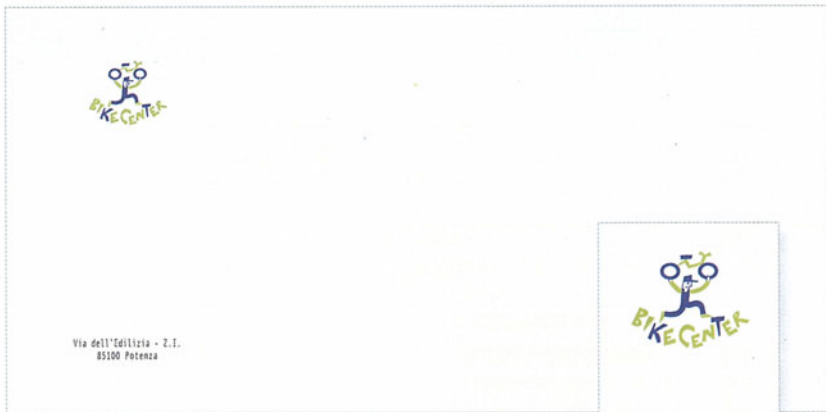
**DESIGNER:** Carlo Albert Perretti

**CLIENT:** Bikecenter

**CLIENT'S SERVICE:** Bike sales and repairs

**SPECIAL TECHNIQUES:** Hand-drawn typeface

This logo contains a funny-looking man standing in a victorious pose with his bike raised above his head. According to Carlo Albert Perretti, he's saying, "I've done it!"





(above)  
**NAME OF PIECE:** McCarthy Education Services brochure  
**STUDIO NAME:** ProWolfe Partners, Inc.  
**ART DIRECTOR:** Bob Prow  
**DESIGNERS:** Bob Prow, Karin Caracci  
**CLIENT:** McCarthy Construction Company

Bob Prow explains, "The purpose of this brochure was to promote McCarthy's expertise as a building contractor for schools. For me, kids and fun were the inspiration. The challenge was fitting the fun in with the company's new visually integrated branding program. We met the challenge by using photos of employees' children and a game of hopscotch to convey fun, growth and the future. Fortunately, our client was game for the idea."

(right)  
**NAME OF PIECE:** North Star Pediatrics logo  
**STUDIO NAME:** Born to Design (for Flack Design)  
**DESIGNER:** Todd Adkins  
**CLIENT:** North Star Pediatrics, P.C.

Designer Todd Adkins describes the inspiration for this piece as, "Babies, what else? I wanted to stray from the more cliché approaches to pediatric medical care and go straight for the heart of the parent, which is the child itself. The softness, innocence and wide-eyed wonder of an infant was the perfect way to show that the client truly understands the focus of their business."



\$1.95  
BUSINESS

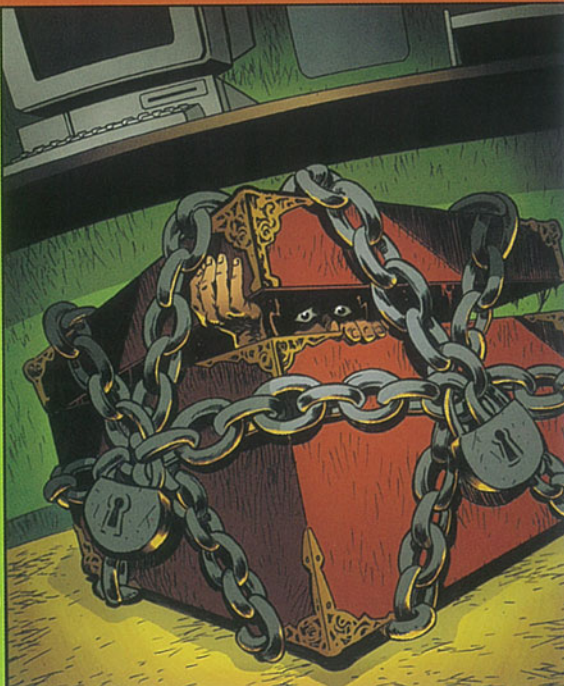
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NO.1

THE SOFTWARE THAT JULY  
HELD THE DEVELOPER  
CAPTIVE

**FORCED**  
TO WORK  
NIGHT & DAY  
ON SOFTWARE  
WITH A  
MIND OF ITS  
OWN!

WILL HE EVER  
**ESCAPE?**



(left)

**NAME OF PIECE:** Blue Martini comic book/product awareness brochure

**STUDIO NAME:** NIA Creative

**ART DIRECTOR:** Thomas Anderson

**DESIGNERS:** Ted Babcock, Thomas Anderson

**ILLUSTRATORS:** John Heebink, John Estes

**CLIENT:** Blue Martini Software

*Thomas Anderson explains, "This humorous approach to marketing Blue Martini Software uses an innovative comic book storyline to dramatically express the infinite ways this product is better than its competitors."*

(below)

**NAME OF PIECE:** Black Dog Furniture Design logo

**STUDIO NAME:** Jeff Fisher LogoMotives

**DESIGNER:** Jeff Fisher

**ILLUSTRATOR:** Brett Bigham

**CLIENT:** Black Dog Furniture Design

**CLIENT'S PRODUCT:** Home and garden furniture

*"This logo evolved from the illustration the client, Brett Bigham, had created of his dog, Adobo. When asked to design a logo for the business, I immediately envisioned the o in the word 'dog' representing the wagging of the dog's tail. The font and other graphic elements were selected to complement the illustration," says Jeff Fisher.*



(top)

**NAME OF PIECE:** KidStuff PR logo  
**STUDIO NAME:** Jeff Fisher LogoMotives  
**DESIGNER:** Jeff Fisher  
**CLIENT:** KidStuff Public Relations

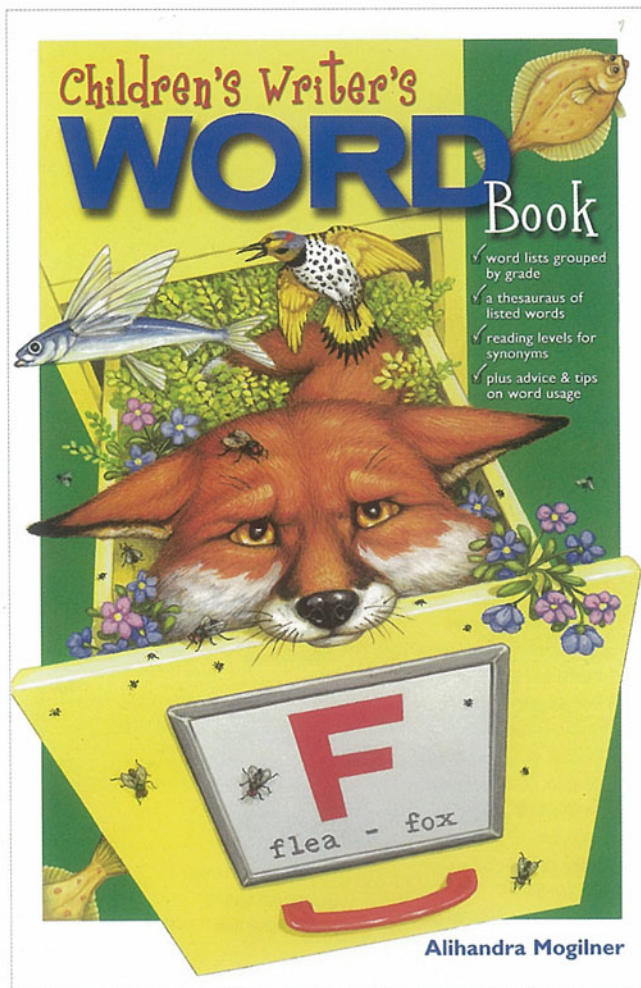
Jeff Fisher remarks, "This logo was inspired out of desperation when I received a fax from a woman in Waunakee, Wisconsin. Lisa Orman wrote that she had an immediate need for a business identity, as The Wall Street Journal was doing a front-page mention of her business the following week. To make a long story short, when the newspaper article appeared, the company had a fun and professional-looking Web presence. In the print version of the logo the letter K is positioned to playfully kick the dot of the i, as a child might kick a ball. On the Web version, the K actually does kick the dot and it bounces across the top of the logo."

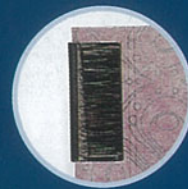
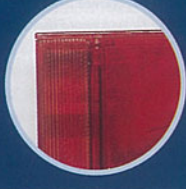
(bottom)

**NAME OF PIECE:** Children's Writer's Word Book  
**STUDIO NAME:** F&W Publications  
**DESIGNER:** Lisa Buchanan

"This cover was actually a redesign of an existing one that seemed outdated. In this situation, you must really step away and force yourself to not follow a similar path. I decided that an illustrated youthful look would be most appropriate, and then I happened to come across a pre-existing illustration that fit this project perfectly. I like the dynamic movement and the bright youthful colors," says Lisa Buchanan.

# KidStuffPR





*Following are some special production techniques that designers have used to add that extra oomph to their design:*

- Tube packaging
- Silver polyester cover  
—Giovanni Pizzigati
- Hexachrome printing  
—Ryan Lorei
- Binding with grommet and washer
- Subtle spot varnish on vellum
- Foil stamp
- Sculptured embossing
- Deckled die cut on printed stock to mimic parchment paper  
—Patrick Ho
- Screw and post in the upper-left corner
- Ink color slightly darker than the paper  
—Theresa P. Van Ert
- Punch
- Diestamping
- Blind and hot-foil embossing
- Special binding with metal clip  
—Thilo von Debschitz
- Copper foil stamp  
—Michael Osborne
- Worn or sun-faded perimeter edge to pages  
—Gary LoBue, Jr.
- Angled cut set up with a jig on the guillotine cutter  
—Peg Faimon
- Two-color scratch panel  
—Laurenz Nielbock
- Foilprinting  
—Erwin Zinger
- Offline spot dull varnish
- Metallic dull varnish  
—Christopher Gorz
- Thermography
- Color laser  
—Joshua Chen
- Dry trap varnishes  
—Bo Bothe
- Silkscreened slipcase  
—Stefan Sagmeister
- Silver overprint type  
—Jill Howry
- Holographic CD surface  
—Stefan Sagmeister
- Rub-and-view ink  
—Erwin Zinger
- Acid etching
- Laser cutting
- Foil stamping
- Debossing
- Holepunching
- Hand-applied labeling  
—Joshua Chen
- Synthetic grass
- Whistle  
—Elisa Sangiorgi
- One spot color used effectively on a colored paper stock can produce the apparent visual effect of two or more colors. Put two stocks in close proximity and the effect is multiplied.
- Specify a very fine-line screen for all screen tints; this will also produce the apparent visual effect of more color.  
—Gary LoBue, Jr.
- Metallic and black duotint
- Four-digit metallic ink for overprinting (eliminates need for dry trapping)  
—Joshua Chen



**SYNONYMS** ● drive, energy, enthusiasm, gusto, oomph, pizzazz, punch, verve, vigor

**SIMILAR SECTIONS** ● innovative, kinetic, powerful, unusual

# Z!NG

Z!NG is any style that goes the extra mile to get a special reaction. One of your major concerns may be budget, but this can be overcome given enough time to research different prices and options. The sky is the limit, so dream big!

*"Cry, beg, and cajole."*

—Stefan Sagmeister

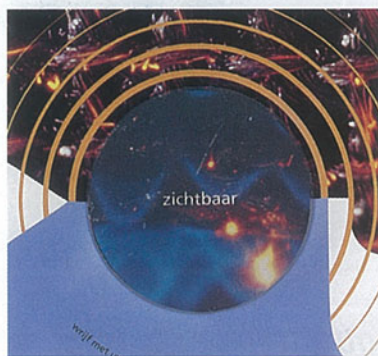
## **DEFINITION** ●

zing (adj.)

1. Dazzling style; flamboyance; flair
2. Vigorous spirit; energy or excitement
3. Extraordinary

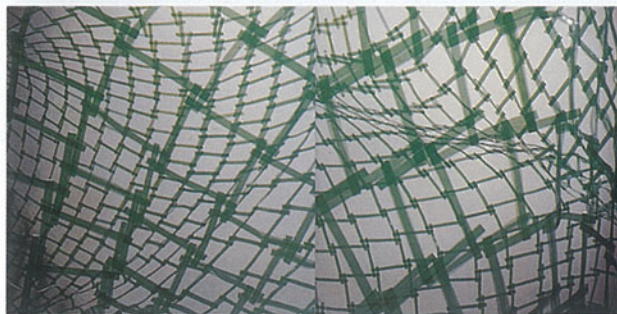
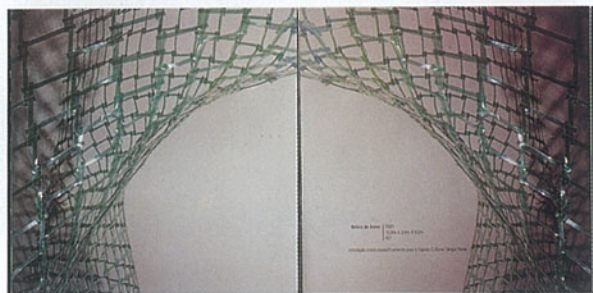
## **QUESTIONS FOR CLIENT** ●

- ▶ How much money can you spend?
- ▶ How crazy can you get?
- ▶ What are the limits of the project?
- ▶ Is "wowing" your audience a determining factor in getting their support or sale?



**NAME OF PIECE:** S, H & E annual report  
**STUDIO NAME:** Erwin Zinger graphic design  
**DESIGNER:** Erwin Zinger  
**PHOTOGRAPHERS:** John Stoel, John Welling  
**CLIENT:** N.V. Nederlandse Gasunie  
**CLIENT'S SERVICE:** Sale and transport of fuel  
**SPECIAL PRODUCTION TECHNIQUE:** Rub-and-view ink

*When creating this design, Erwin Zinger wanted to "make visible the invisibility of gas. That's why I used the rub-and-view ink, which becomes visible when heated."*



**NAME OF PIECE:** Ronald Duarte: *Durante o Túnel*

**STUDIO NAME:** ponto p design

**ART DIRECTOR:** Fabiana Prado

**PHOTOGRAPHER:** Wilton Montenegro

**CLIENT:** Ronald Duarte

**CLIENT'S SERVICE:** Contemporary artist

**SPECIAL PRODUCTION TECHNIQUES:** The cover was printed in plain black, then plastified; the title was silkscreened in varnish. The plastic brace was handmade by the artist from PET bottles, which he cut and heated according to his usual techniques. The four-fold page was created by combining two triple pages—a technique made necessary by the limitations of the printing facility, which could not handle paper larger than 66 cm (26").

*Durante o túnel* means "during the tunnel." This brochure was created for an exhibition which was displayed in an all-black room and illuminated by spotlights. The same concept was carried through to the catalog. Fabiana Prado adds, "To individualize the catalog, the artist created a plastic brace to include with each copy. Thus the catalog browser could more easily envision the texture, transparency, and rigidity of the works in the exhibition."



**NAME OF PIECE:** *Cutting the Christmas Tree* invitation

**STUDIO NAME:** Q

**ART DIRECTOR:** Thilo von Debschitz

**DESIGNER:** Schwarzschild

**CLIENT:** DGZ DekaBank, Frankfurt

**CLIENT'S SERVICE:** Wholesale banking

*Thilo von Debschitz explains, "Our client wanted to invite VIP business and press partners to their annual Cutting the Christmas Tree event (dinner with the bank's representatives, followed by a chance to cut down a tree). The inner pages were printed and then hand-stitched with loden felt material, and the invitation was personalized on the first page by hand."*



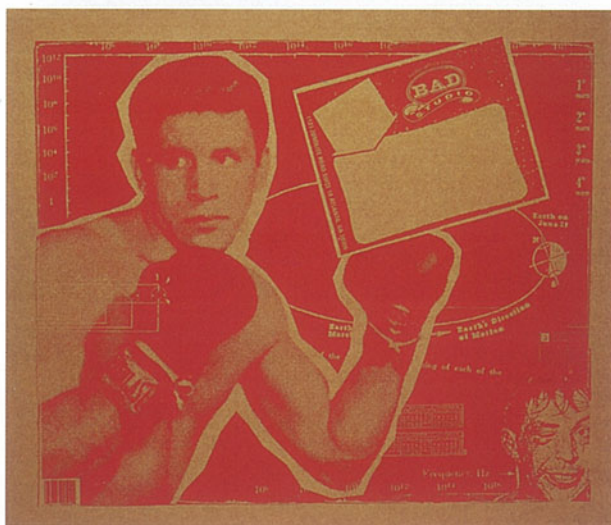
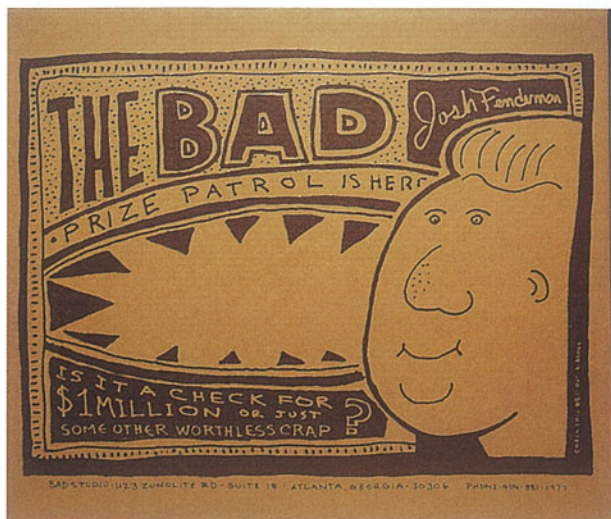
EINLADUNG ZUM CHRISTBAUMSCHLAGEN

für

\_\_\_\_\_

und Begleitung

am 2./3. Dezember 2000, Hotel „Die Weyberhöfe“ in Aschaffenburg



**NAME OF PIECE:** Big BAD Boxes  
**STUDIO NAME:** BAD Studio  
**ART DIRECTOR:** Scott Banks

Scott Banks explains, "We entertain people with our design; why not design the box it comes in, as well? We also use these boxes to ship out the freebies we give away at our web site."



**NAME OF PIECE:** BAD portfolio cards  
**STUDIO NAME:** BAD Studio  
**ART DIRECTOR:** Scott Banks  
**DESIGNERS:** Scott Banks, Mark McDevitt  
**ILLUSTRATOR:** Mark McDevitt  
**SPECIAL PRODUCTION TECHNIQUE:** Two colored foils on the outside of the box  
**SPECIAL FOLDS/FEATURE:** Custom box with round die-cut

These unique baseball-type cards showcase different pieces of BAD Studio's work on one side; on the other, they explain the concept behind the design. Wonderfully creative, this piece is sure to catch any potential client's eye.



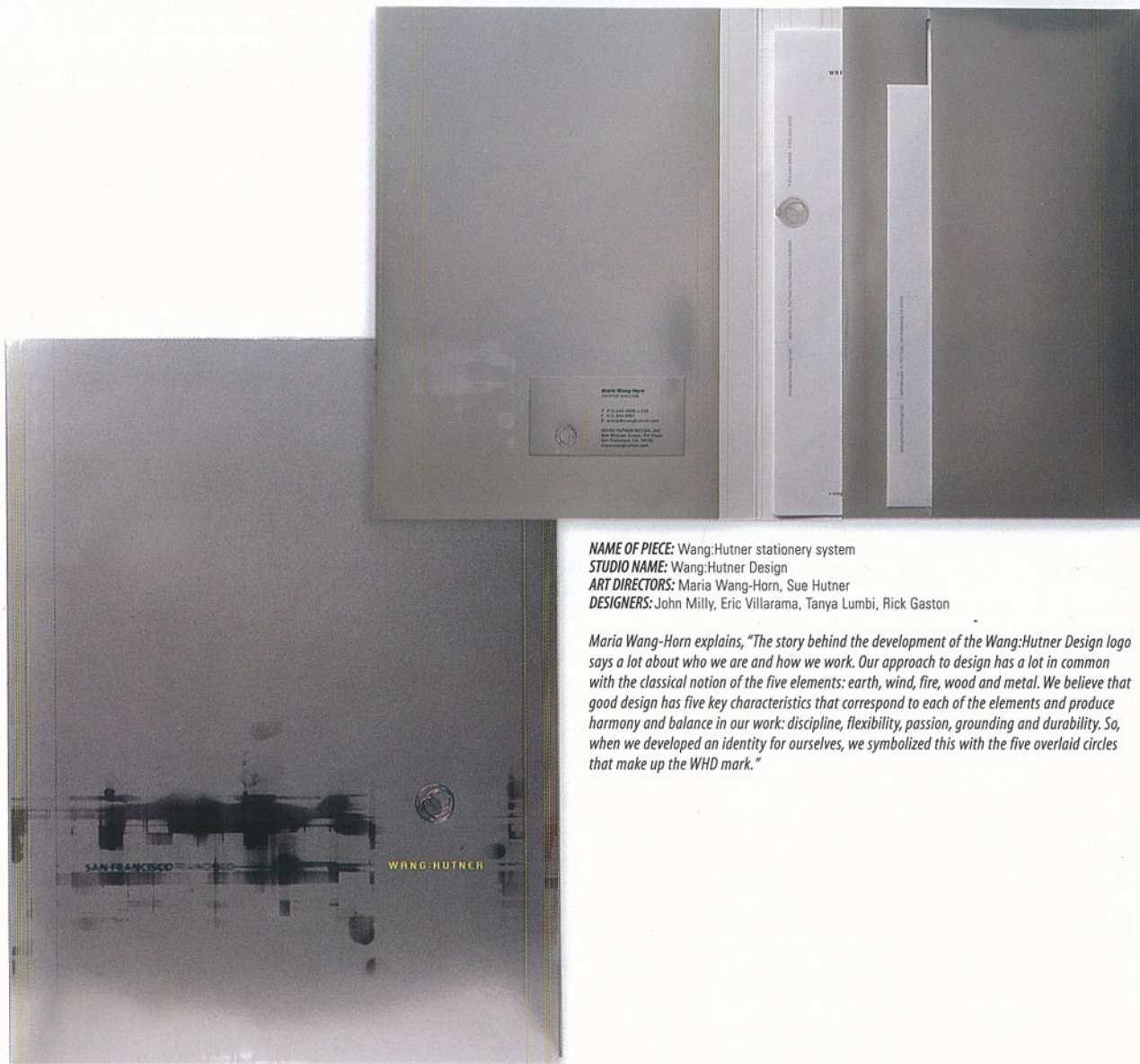
**NAME OF PIECE:** Mohawk Paper *Heart & Soul* CD promotion  
**STUDIO NAME:** Chen Design Associates  
**ART DIRECTOR:** Joshua C. Chen  
**DESIGNERS:** Joshua C. Chen, Max Spector, Leon Yu, Kathryn Hoffman  
**PHOTOGRAPHERS:** Max Spector, Norman Abbey  
**ILLUSTRATORS:** Max Spector, Leon Yu, Joshua Chen  
**CLIENT:** Mohawk Paper Mills Inc.  
**SPECIAL PRODUCTION TECHNIQUES:** Letterpress, fluorescent spot colors, metallic ink, spot varnishes, die-cut circle and holes

*"The central concept for this piece, which was given away at the Mohawk show party in San Francisco, was a comparison statement: Mohawk is to paper as San Francisco is to music. A set of ten paper 'CDs' fanning out from a clear free-standing case constitutes Heart and Soul. Each CD design revolves around a little-known piece of San Francisco music history or trivia as it displays the performance range of Mohawk's papers under a variety of on-press and off-line processes," says Joshua Chen.*



**NAME OF PIECE:** WebAppFactory corporate identity system  
**STUDIO NAME:** Chen Design Associates  
**ART DIRECTOR:** Joshua C. Chen  
**DESIGNER:** Max Spector  
**CLIENT:** WebAppFactory, Inc.  
**CLIENT'S SERVICE:** Web applications and software development  
**SPECIAL PRODUCTION TECHNIQUES:** Acid etching, laser cutting, foil stamping, debossing, holepunching, and hand-applied labeling

*Joshua Chen says, "The concept for the new WAF logo and corporate identity centers on the visual marriage of 'industrial' and 'high tech.' The trademark employs a series of holes, which fit onto a very simple, modular grid to make up the letterforms WAF. The holes themselves symbolize rivets, holes from a punch card, or electronic circuitry. Symbolic of the company as a whole, they are individually solid elements, but not as important as the mark that comprises them."*



**NAME OF PIECE:** Wang:Hutner stationery system  
**STUDIO NAME:** Wang:Hutner Design  
**ART DIRECTORS:** Maria Wang-Horn, Sue Hutner  
**DESIGNERS:** John Milly, Eric Villarama, Tanya Lumbi, Rick Gaston

*Maria Wang-Horn explains, "The story behind the development of the Wang:Hutner Design logo says a lot about who we are and how we work. Our approach to design has a lot in common with the classical notion of the five elements: earth, wind, fire, wood and metal. We believe that good design has five key characteristics that correspond to each of the elements and produce harmony and balance in our work: discipline, flexibility, passion, grounding and durability. So, when we developed an identity for ourselves, we symbolized this with the five overlaid circles that make up the WHD mark."*

## A

abnormal 195  
 action 217  
 active 101, 161, 223  
 adolescent 95, 223  
 aesthetic 23  
 agrarian 131  
 alluring 15, 23, 39, 51, 65,  
 153, 173  
 ambiguous 139  
 amusing 79  
 animated 101  
 antique 71  
 appealing 15  
 archival 71  
 arctic 211  
 artistic 23, 115, 145, 187,  
 195  
 athletic 217  
 atypical 195  
 authoritative 153  
 automated 179  
 avant-garde 87  
 awkward 223

## B

basal 123  
 basic 123  
 beautiful 51, 145  
 bizarre 195

black 45  
 boisterous 109  
 brazen 109  
 brief 161  
 bright 31, 59, 95, 109,  
 211, 223  
 brilliant 31

## C

calm 211  
 captivating 15  
 chaotic 115  
 charm 15  
 childlike 95, 222  
 choice 203  
 classic 39, 51, 187, 203  
 classical 71  
 cluttered 115  
 colorful 31  
 cool 31, 211  
 comic 79  
 compelling 153  
 complicated 139  
 conservative 39  
 contemporary 87  
 conventional 39  
 convincing 153  
 corporate 39  
 creative 23  
 cryptic 139

cultured 23  
 cutting-edge 87

## D

dark 45, 115, 131, 139, 179  
 dated 167  
 dazzling 31  
 delicate 51, 173  
 dirty 115  
 disheveled 115  
 disordered 115  
 distinctive 203  
 drab 45  
 drive 229  
 dynamic 101, 153

## E

elaborate 145  
 electric 101  
 elegant 15, 23, 39, 51, 65,  
 145, 173  
 emotional 211  
 emphatic 109  
 energy 229  
 enthusiasm 229  
 enticing 15  
 essential 123  
 evil 45  
 exciting 101  
 excited 211

exercise 217  
 extraordinary 217

## F

factual 71  
 faint 173  
 fancy 51  
 fast 161  
 feminine 65  
 fine 23  
 flamboyant 59, 145  
 flashy 31, 59, 79, 109, 145,  
 195, 211, 223  
 fleeting 161  
 fresh 95  
 frigid 211  
 fundamental 123

## G

gaudy 59, 145  
 gender-specific 65  
 generational 203  
 glitzy 59  
 gloomy 45  
 graceful 51  
 gusto 229

## H

happy 211  
 harmonious 23

heavy 109  
 hidden 45, 139  
 high-tech 179  
 hilarious 79  
 historical 39, 71, 167,  
 187, 203  
 hued 31  
 humorous 79, 115, 223

## I

illustrative 187  
 imaginative 23  
 immediate 161  
 impressive 153  
 infantile 95  
 innocent 223  
 innovative 87, 153, 229  
 instantaneous 161  
 intense 31, 109, 211, 217  
 intricate 139  
 inventive 87  
 invigorating 101

## J

jazzy 59  
 juvenile 95, 223

## K

kinetic 101, 153, 161, 179,  
 217, 229



**L**

laughable 79  
lavish 145  
light 173  
lively 101  
loud 31, 59, 95, 101, 109,  
153, 223  
ludicrous 79

**M**

macho 65  
magnetic 15  
majestic 51  
manly 65  
masculine 65  
maternal 65  
maximum 217  
mechanical 179  
melodious 173  
memorable 71, 195  
messy 23, 45, 65, 101, 115,  
131, 139, 195  
minimal 87, 123, 153, 161,  
179, 187  
moderate 39  
modern 87, 179  
morbid 45  
muted 173  
mysterious 45, 139

**N**

naive 95  
native 131  
natural 115, 131  
new 87  
nominal 123  
nostalgic 71, 167

**O**

obscure 45, 115, 131,  
139, 195  
old 71, 167, 203  
ominous 45  
oomph 229  
organic 131  
ornate 145  
ostentatious 145  
out-of-the-ordinary 195

**P**

placid 211  
passionate 211  
past 167  
pastel 173  
persuasive 153  
peaceful 51, 123, 131  
pizazz 229  
plain 131  
pleasant 211

powerful 15, 31, 59, 87, 101,  
109, 123, 153, 161, 211,  
217, 229  
prime 203  
psychedelic 31  
punch 229  
pure 15, 131

**Q**

quick 79, 109, 123, 161, 217  
quiet 173, 211

**R**

rare 195  
raw 131  
refined 23, 51  
retro 71, 167, 203  
rich 31, 145  
refreshing 211  
relaxed 211  
reminiscent 167  
representative 187  
resonant 109  
retrospective 167  
revolutionary 87  
robotic 179

**S**

serene 211  
showy 31, 59

sloppy 115  
small 123  
soft 51, 65, 173  
somber 45  
soothing 173  
staid 39  
strong 109  
stylish 51  
suggestive 187  
swift 161  
symbolic 187

**T**

tacky 59  
tawdry 59  
techno 101, 179  
tempting 15  
traditional 39  
typographic 187

**U**

ultimate 217  
uncommon 195  
uncultivated 131  
undeveloped 95  
unkempt 115  
unpolished 131  
unusual 45, 59, 79, 139, 167,  
195, 229

**V**

vague 139  
verve 229  
vigor 229  
vigorous 223  
vintage 71, 167, 203

**W**

warm 31, 211  
well-known 71  
whimsical 79  
whispered 173  
wild 131  
witty 79  
womanly 65

**X**

xtreme 65, 217

**Y**

young 223  
youthful 95, 173, 223

**Z**

zing 87, 229

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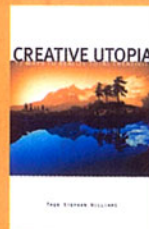
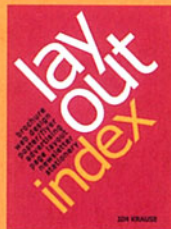
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