

minimal graphics

the powerful new look
of graphic design



BOOK REPORT

Catherine Fisher

Codexpress Studio

minimal graphics

the powerful new look
of graphic design



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Catharine Fishel

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the powerful new look of graphic design

To my Mom and Dad, Nancy and Alan George, who gave their blessing to a liberal
arts degree even though they were a little concerned about how one makes a living
as a liberal artist.

con- tents

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introduction	minimal color	minimal type	minimal grid	minimal image	minimal message	minimal package	directory
8	12	40	76	102	130	164	190

introduction

What is minimal? As I collected material for this book, it was easier to define what minimal is not, in terms of graphic design, minimal does not mean blank, empty, devoid, or even quiet. It does not permit the gratuitous use of white space. It absolutely is not a safety net for lack of content. ■ In fact, minimal directly opposes all these things. Minimal graphic design, stripped of incidental references and pared down to its most essential elements, presents a purely intellectual or visual experience. As the extreme minimalist Ad Reinhardt said, "Art is art. Everything else is everything else."

Minimal design is everywhere today. Furniture design has circled back to pure, geometric forms. Favored fabrics are monochromatic, relying more on embedded patterns than color to add interest. Even clothing has adopted boiler, non-defining shapes. Many would suggest that graphic design's shift back to its more elemental nature has done much to lead these other design fields back to basics.

When Jung started the return to a more minimal philosophy? The visual products' nature, being so lively, clear. After a decade of abstract, layered, forced, jagged, cluttered, and misaligned graphics, people want something fresh. The natural place to look for it is in the extreme opposite direction. Made, simply calculated by the incredible pace of life today, people crave signs in their environments. Or, perhaps, designers have tired of playing with technology and have refocused their attention on the real business of design: to communicate.

■ Although computers can present formidable challenges, the amount of effort necessary to produce a truly minimal design is probably even greater. To liberate a message completely from the extraneous is extremely difficult.

A set of advertisements by Clarke Dowdall of Boston demonstrates how a very basic tool set can produce memorable designs even for a product that is not particularly new. The ads also define the sections of this book.



minimal color ■ A simple, clear color palette relates and differentiates the ads simultaneously. The pieces attract the eye when seen alone or as a set.

minimal type ■ The simple headline and minimalist copy block don't intimidate. In fact, their humor and economy actually deliver the same calming benefit promised by the product.

minimal grid ■ The basic, repeating grid is elegantly simple. It serves as a sort of secondary identity for the product. Readers easily learn to recognize the format.

minimal image ■ The image couldn't be more simple—a photo of the product repeated over and over.

minimal message ■ The copy delivers its message with humor and understanding. The design offers the readers every calm place to rest.

minimal package ■ The ads don't recreate the wheel with any revolution. The repeating format, because of its simple design, isn't tiresome. Instead, it acts as a beautifully invisible frame for the message.



If you check out any design magazine from the last several years, you'll find graphics of all kinds becoming more and more refined. Layouts are cleaner. Communication is much more direct. Is the spirit of the Bauhaus more forcefully surfacing from the public psyche? Modernism is back. If you're a colorist at heart, you're in your element. ■ But instead of assuming that everything is unabashedly derivative, it's somehow more heartening to think that today's minimal movement might be a wholesome return to roots, a re-centering of design that will cause designers to reconsider their role in a very overwhelming world—to make the way clear for understanding.

—Catharine M.
Fishel

I. minimal color

Color has the amazing ability to bypass the intellect and shoot directly into the emotional well deep within everyone. Around the world, colors' meanings resound in ways far beyond the written word's narrow reaches. Color tickles and prods, agitates and comforts. ■ The selections in the following pages don't follow any firm definition of color. Some boldly proclaim themselves, others whisper. ■ So others present simple black and white. ■ What connects the images is their reflective use of tone as communication. ■ Color signifies, here simply decorates.



UCLA Summer Sessions 1998
www.summer.ucla.edu



Design firm Haley Johnson Design Co.
Designer Richard Dutton
Copywriter Richard Dutton
Illustrator Haley Johnson

Mailbox Productions Stationery ■ Because Mailbox Productions specializes in 15- and 30-second television spots, Haley Johnson Design focused on very basic TV associations to create its identity. First, the mark itself is built around an icon familiar at least to older viewers, an old TV test pattern. Second, the use of red, green, and blue on alternate pieces of the stationery speaks of television's RGB environment. Finally, both the mark and address information appear to be projected (either by a drilled hole or embossed circle). The hole or circle symbolizes focus, analogous to the hole in an old-fashioned camera that allows the operator to focus on images and allows light in to expose the film.



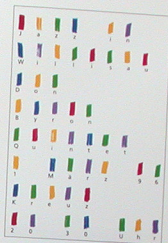
Design firm Modern Dog
Art Director Michael Strassburger
Designer Michael Strassburger
Illustrator Michael Strassburger
Printing The Clay Co., Seattle

Seattle Fringe Feast Festival Poster ■ Organizers of Fringe Feast, an annual Seattle fringe theater festival in its seventh year, granted Modern Dog complete freedom to create the 1997 poster. So the firm concentrated on creating an image that would be recognized easily when posted on a wall full of posters. The large, black, kissing face—symbolic of faceless masses smiling and peering into the world of fringe theater—was hard to miss. However odd or funky the performance experience, the face of the festival audience offers a puckered “wow!”



Design firm: Nestor-Sternole Brand Communications

Nestor-Sternole Stationery ■ When the founders of Nestor-Sternole were searching for a way to visually connect the N and S in their logo, they considered specialty processes such as embossing and letterpress. But the decision to use modern ink, the inkies also allow other colors in the system to show through from behind. The hole metaphor has since been continued on disk stickers, the office's door sign, and even napkins for the company's Christmas party.

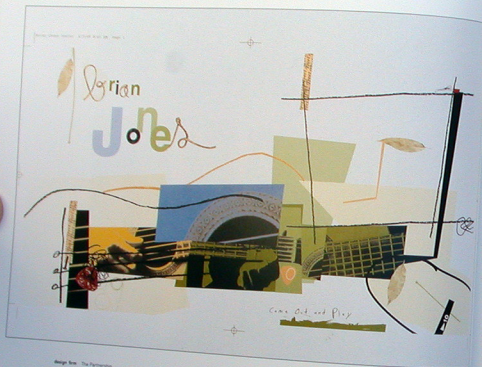


Joe S. Wilson, Lela, Fred Hopkins, Andrew Carlini



Design firm: Niklaus Trödel Draft Studio

Jazz In Wilkes Posters ■ For his poster designs for the Jazz in Wilkes annual performance event, designer Niklaus Trödel selects strong, clear colors for their emotional impact as well as for their contrast. Samples from three separate years are shown here. Because they are used outside on official poster walls, sometimes next to commercial posters, each design must be extremely simple and clean in order to stand out.



Design firm: The Partnership
creative director: David Arnold
art director: David Arnold
designer: Anne Davies-Dunbar
illustrator: Anne Davies-Dunbar
photographer: Aronson Studio

Brian Jones Album Promotion ■ The color in this poster image for musician Brian Jones' first album, titled *Come Out and Play*, harmoniously recedes to allow posterized imagery, found objects like picks and strings, and the designers at The Partnership give the artwork an almost humorous aspect: it seems as though the musician is almost affection as well as the vehicle of romance.

SUNPARK

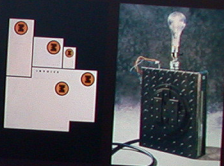
Design firm: George Tscherry, Inc.
Designer: George Tscherry

Sunpark Logo ■ Sunpark offers parking facilities, mostly adjacent to airports. George Tscherry, of George Tscherry, Inc., noted a fortunate coincidence at the center of the client's name—the letter P—the same universal symbol for parking. So he placed the P in a red circle familiar from the standard symbol, placed the new symbol in the center of the client name, and an extremely simple, extremely elegant logo was born.



design firm: Deer Design
art director: Mark Deer
designers: Mark Deer, Karen Warner
copywriter: Richard Perone
photographer: Chris Davis

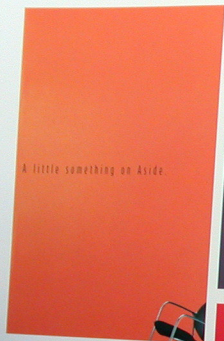
American Cancer Society Annual Report ■ The American Cancer Society's Houston office wanted to develop a marketing piece that could be used to solicit funds, recruit volunteers, and disseminate general information to the public. Deer Design's idea for the superimposed images, came from trying to create a single visual that quickly conveyed the services provided by the ACS. This approach suggested the people that are truly behind the service. The warm life-threatening research offers hope to those who develop it.



design firm: Muller + Company
designer: John Muller

Muller + Company Logo ■ The bold, basic look of Muller + Company's logo hearkens back to simpler times. Principal John Muller says contrasting yellow against black speaks of old-style gas station signs. Muller calls the mark an "ambiguity," not a take or cover visual for something more like signage. The extreme simplicity of the logo makes it memorable and allows it to be infinitely flexible. The mark has been used on 3-D signs, rolling panels, doorbells, car stickers, T-shirts, and more, in addition to the firm's stationary system.

© Muller + Company



Design firm: Farley Paintless Advertising
Creative director: Steve Bell
Designer: Daph Kavellec
Illustrator: John Bean
Photographer: Steve K. Newman

Herman Miller Aside Brochure ■ The overall objective of this Herman Miller Aside brochure, designed by Farley Paintless Advertising, was to revitalize the product with a personality of its own. The design borrowed from Herman Miller's "SGA"—creative one-upmanship contest between writer Judy Bean and designer Daph Kavellec. Together, they pursued "asides" from the sublime to the ridiculous—"asideways," "asideways," "asideways," and "asideways." The last spread of the brochure presents the Aside product line.



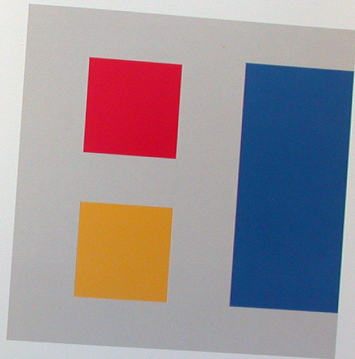
Design firm: Baumstern + Baumstern
Designer: David Baumstern, Barbara Baumstern

Lampert Et Sudrow Brochures ■ Lampert Et Sudrow produces and sells well-designed furniture and other long-life products. Its promotional materials, targeted at architects and high-level furniture shops, need to reflect its design-conscious stance. Baumstern + Baumstern has created a number of striking brochures and booklets for the company, including these vibrant designs. The folders can be used folded as brochures or unfolded as posters. The geometric dot patterns are picked up from the furniture's drafting drawings, placed to indicate punched-metal panels on the furniture.



Design firm: Nuhi Design
Art director: Peter W. Nuhi

American Skandia Foldout ■ When Peter Nuhi created this brochure for American Skandia, an investor service company, he based the client's corporate identity on 1930s American folk and pop art iconography. He used strong elemental graphics to represent and synthesize different aspects of the client's business message: a star for investment growth, a flower for superior service, a bull's eye for problem solving, a compass rose for technology, a clock face for the future, and an umbrella-like symbol to represent the company itself. Nuhi says he specified the accordion fold so that the booklet can be read in a circular manner. The reader can enter the information printed on the opposite side of the images at any point.



Design firm: Nuhi Design
Art director: Peter W. Nuhi
Designer: Peter W. Nuhi

Fletcher Cameron Furniture Logo ■ Fletcher Cameron Furniture needed a logo that represented its philosophy of furniture making: geometric proportions, hand-edged materials, mechanical. To reflect this attitude, Peter Nuhi decided to base his logo design on pure forms and colors. The arrangement of shapes and colors, says Nuhi, was not consciously meant to have any meaning other than to reflect the client's design style and systematic approach. Some, though, see a sideways face or a room full of furniture.



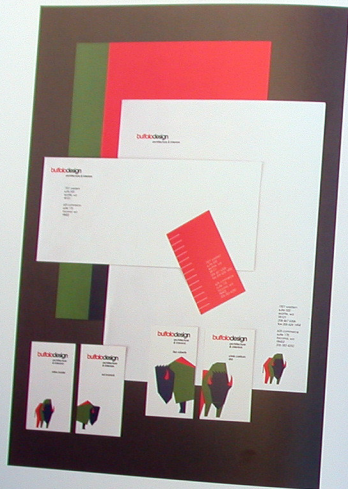
Design firm: Nuhi Design
Art director: Peter W. Nuhi
Designer: Peter W. Nuhi

Yale-New Haven Hospital Logo ■ Peter Nuhi originally developed this art for a thank-you poster to follow a fund-raising campaign of a children's hospital. But the client liked the results so much that he chose the image as a logo for its ongoing development campaign. Nuhi says, "the art symbolizes one hand—be it individual or corporate—helping another. A form of drawing play the designer learned as a child forms the image. He traced his hand and that of a younger friend, then randomly drew lines through them and colored the resulting shapes."



Design firm: Sommesse Design
Art director: Larry Sommesse
Designer: Larry Sommesse
Illustrator: Larry Sommesse

Our Living World Poster ■ Designer Larry Sommesse worked out this intricate mix of positive and negative space by hand. Sent to schools across Pennsylvania from Pennsylvania State University's College of Agriculture and the Wild Resources Conservation Fund, the 24-by-36-inch poster features a variety of plants and animals indigenous to the state. Sommesse wanted to demonstrate graphically the species' interdependence. He drew some of the shapes and traced others from various sources, then he filled in the shapes to create silhouettes. Some of these were reversed to create positive shapes. Each piece was photographed and placed individually. Sommesse paid particular attention to the edges of the tree and how they related to the cut edge of the poster, striving always to keep those areas visually interesting. The designer says his favorite parts of the poster are where an edge of a positive image takes the edge of a negative image. The optical illusion this juxtaposition creates, he says, gives the image real visual zest.



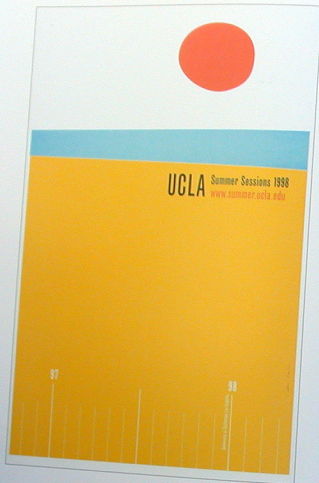
Design firm Paper Scissors Stone
Designers Scott Cameron, Lisa Wang

Bullbulo Design Letterhead ■ Bullbulo Design has an interesting story behind its moniker. The name came from the firm's first project: to develop architectural studies for renovations to glass artist Dale Chihuly's studio, which was located in Seattle's Bullbulo Building, so named for its original resident, the Bullbulo Shoe Company. Later, the architectural firm was housed temporarily in the same building, and its original logo was a charging buffalo. On its tenth anniversary, the firm's principal created a new collaged logo. Paper Scissors Stone took the new logo and turned it to show all or part of it on different parts of the system. The logo will remain the same, but its colors, says designer Scott Cameron, will change with growth; they can act as the 16-inch-equivalent architectural scale.



Design firm Sandstorm Design
Art director George King
Designer Michael Baratta
Illustrator Michael Baratta

Microsoft Discovery Bus ■ In terms of square footage, this unique bus design is the largest display of artist Michael Baratta's work to date. The Microsoft Discovery Bus is a mobile learning center for kids that visits schools, libraries, and museums across the United States. Asked to explore the themes of exploration, education, technology, and fun, Baratta worked out his design on a small-scale architectural plan of the bus. Even though his "camera" was quite large, the artist kept his graphics simple for practical reasons: His digital files had to be greatly enlarged, output onto clear plastic sheets and adhered to the bus, one piece at a time.



Design Team AdamMoroska
creative director Sean Adams
designers Sean Adams, Robert Winkley

UCLA Catalog Cover ■ Conveying the ideas of Los Angeles, summer, and UCLA was AdamMoroska's goal for this UCLA summer session catalog. To find their solution, the designers made a list of symbols for each idea—Los Angeles, the beach, summer, and so on. Then they began making the symbols real, through shape and color. Rendered in cut paper, scanned, and combined with type, the final design not only achieves the assignment's original goals, it also uses the school's colors.

© 2000 AdamMoroska



Design Firm AdamMoroska
creative director Sean Adams
designer Sean Adams

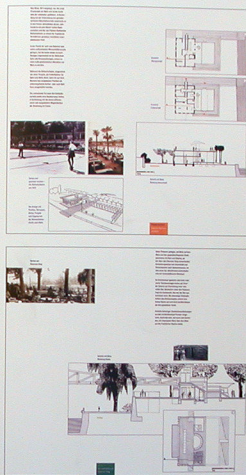
Shuman Company Variety Ad ■ Produced to go on the back page of Variety magazine, a very densely packed publication, this ad is purposely more spare. AdamMoroska client The Shuman Company, a talent agency that primarily represents screenwriters, wanted a clear ad that would punch through the clutter. Designer Sean Adams says that his firm fed the design into classic, international-style work done for the entertainment industry after World War II. Because the client's work is all about words, an all-type ad made sense. A three-day turnaround also made the approach more practical.

© 2000 AdamMoroska



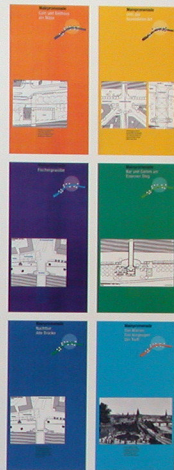
Design firm Ashley Booth Design
Designer Ashley Booth

As Oslo Sporveier Flexi-Pass ■ Because it is a secure document that might fall prey to counterfeiters, this transport ticket for the Oslo transport system carries a complex series of subgraphics in its design. But designer Ashley Booth distracts the eye from more utilitarian elements by using bold colors and simple graphics. Other tickets carry other colors but similar graphics.



Design firm Run For Everything
Designers Christoph Burkard, Albrecht Hatz

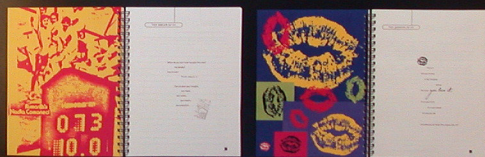
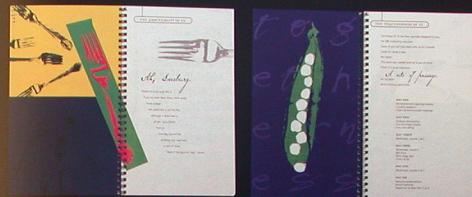
Hirszanger Und Sezug Mangrovenmaps ■ The Mangrovenmaps are the avenues on both sides of the Main River that flows through the center of Frankfurt. These vibrant maps were created for investors, who use them to find existing spaces on the Promenade and to consider how they might be turned into bars, cafes, galleries, and so on. All recipients receive the lighter blue map, but the other maps are organized into packets that are customized to each investor's interests. Each color interacts well with every other color and conveys the energy and excitement of the redevelopment project.





Design firm: Buck & Putton
Designers: Bettina Burkhardt, Alexander Hoes

Ikon Gallery, Logo ■ The IKON gallery specializes in showing design drawings, not the often well-known finished products that emerge from the plans. Designers at the Büro für Gestaltung felt that a rare density for the gallery would provide plenty of interpretations and convey the unfinished nature of the work it shows. A host of similar but different logos were designed, each filled with charming, doodle-like characters at top. The characters reappear on brochures announcing shows and the like, reproduced in bright palettes of coordinating colors.



Design firm: Buck & Putton
creative director: Oliver Lippert
art director: Klaus Fritzsche, Martin
illustrator: Jochen Kersch

Kern Business Services Books ■ Produced for the Kern Business Services Training Program to promote its mandatory two-day selling process, these books were designed to make attendees feel special and enthusiastic. Kern's mandate to designers at Buck & Putton was to produce the entire piece on Kern equipment. The designers took the challenge one step further: They created vibrant artwork, too, photocopying real objects—pea pods, hands, suitcases—and coloring them à la Andy Warhol.



1997 International Software Annual Report

Design firm: SSP Partners, formerly of Meyer Design Associates
Design director: Jack Page
Designer: Randy Smith
Printing: Daniels Printing Co.

TSI International Software Annual Report ■ SSP Partners charge in creating TSI's 1997 annual report was to position its client as the leader in application integration software, a chaotic and somewhat undefined market. The firm's response and its client as the leader in its space. SSP picked up on the red and blue in the company's logo and built all of the report's art around it, simultaneously playing with the type and message. The addition of a brilliant green effectively accents the other colors and gives the report a dramatic, memorable punch of excitement.



color folder
Design firm: Larian Design + Interactive
creative director: Paul Larsen
art director: David Shultz
designer: John Forti
background: Craig Fraser
printing: Challenge Printing



black folder
Design firm: Larian Design + Interactive
creative director: Paul Larsen
art director: David Shultz
designer: John Forti
background: Craig Fraser
printing: Challenge Printing

Imation Folders ■ Larian Interactive created two very different folders for Imation, for two very different audiences. The target for the vibrantly colored design was corporate outside-service buyers of Imation's technical-support services, people who would not normally receive materials that are so bold and simple. Imation's corporate standard is built around bold color, so the folder identified the company immediately. The black folder, just as dramatic in its lack of exterior color, was for an elite audience of Fortune 500 corporate officers. These key symbols are used in equal measure across the entire surface of the folder. The embossing die was one of the largest and most complex the embossing company had ever created.



1997 International Software Annual Report

design firm: SVP Partners, formerly of Weber Design Associates
design director: Joel Page
designer: Remy Smith
printing: Chicago Printing Co.

TSV International Software Annual Report ■ SVP Partners' charge in creating TSV's 1997 annual report was to position its client as the leader in application integration software, a chaotic and somewhat undifferentiated market. The firm's responsibility to its client in the "I" of the storm, so to speak. SVP picked up on the red and blue in the company's logo and built out of the report's an enigma, simultaneously playing with the type and message. The addition of a brilliant green effectively accents the other colors and gives the report a dramatic, memorable punch of excitement.



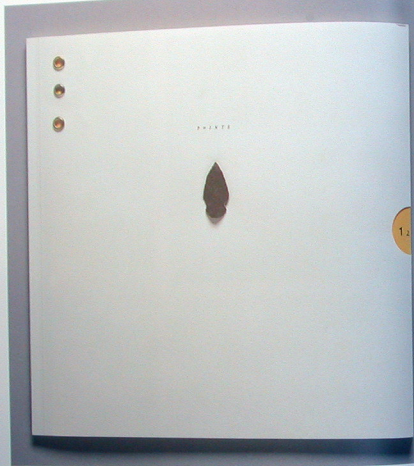
color folder
design firm: Larsen Design Interactive
creative director: Tim Larsen
art director: David Smith
designer: John Korte
illustrator: Craig Fraser
printing: Chicago Printing

black folder
design firm: Larsen Design Interactive
creative director: Paul Whelan
art director: Sandra Buehler
printing: Midwest Embossing

Invision Folders ■ Larsen Interactive created two very different folders for Invision, for two very different audiences. The target for the vibrantly colored design was corporate outside-service buyers of Invision's technical-support services, people who would not normally receive materials that are so bold and simple. Invision's corporate standard is built around bold color, so the folder identified the company immediately. The black folder, just as dramatic in its lack of exterior color, was for an elite audience of Fortune 500 corporate officers. These key symbols are used in equal measure across the entire surface of the folder. The embossing die was one of the largest and most complex the company had ever created.

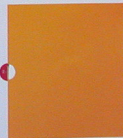
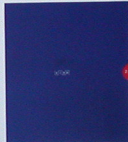


1997 International Software Annual Report



design firm: Saatchi & Saatchi
designer: Victor English Powers
photographer: Don Porter

Boy Scouts of America Annual Report ■ The Boy Scouts of America uses its annual report as a primary vehicle for external communications all year long. The books are designed to raise awareness among corporate leaders and to help stimulate contributions. The 1997 annual report, designed by Saatchi & Saatchi, used a very bold, direct approach. Vibrant, flat colors in geometric shapes play against amateur black-and-white photos of boys involved in scouting. The theme of "points" is carried throughout the book, as the twelve points of Scout law are illustrated. An arrowhead—a tangible point—is glued right onto the front cover.



2. ^{minimal} type

Type is ubiquitous today: on print, on the Internet, even on clothing. We cannot escape it. Type almost has become the wallpaper of our world. ■ But when a designer takes a word or two, or even a sentence, sets it outside of the grasp of endless text, and treats it in a new way, the effect can be dramatic. Minimal type liberates the literate brain. It arrests the eye. Words or letters become art with messages that exceed their conventional meanings. ■ With minimal type, the designer can convey an astoundingly clear message. The viewer finally can focus on the dark bottom or the wall of words and understand. As Robert Rauschenberg wrote, "For once, then, something."

Dr. Martens Print Ads and Posters ■ 2007

THE WORLD IS FULL OF GENERIC
MASS PRODUCED, HOMOGENIZED
PRODUCTS. DON'T BECOME ONE.

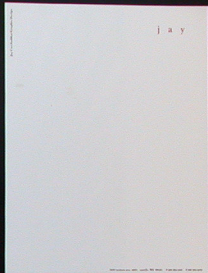
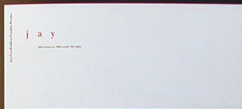
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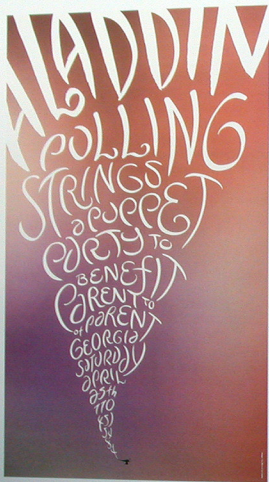
Design firm Modern Dog
Art director Wilfredo Costarela
Designer Wilfredo Costarela
Audience Wilfredo Costarela

Nashville Creative Forum Ad ■ Sometimes a fundamental approach most strongly affects a sophisticated audience. Designer Wilfredo Costarela of Modern Dog had admired a 1950s-type pattern shortly before he was called on to create a poster/letter that would advertise a presentation his firm would give to the Nashville Creative Forum. He let the pattern resurface in the design, allowing its flat, blocky colors to define hand-rendered letters. The type says "modern," literally and stylistically.



Design firm Jay Carlsbotten Graphic Design
Designer Jay Carlsbotten

Jay Stationery ■ Most people think that the "jay" mark on this stationery system refers to a male grackle, which pleases attorney Mr. Jay Carlsbotten. So her short name makes for memorable content and a very spare bird print. Because the family believes in minimal design, it seemed natural that her identity system reflect that belief. Those letters set in Helvetica Blackville seemed to say it all, although this design was only one solution from the "jibes and jines" of trains she created.



Design firm Office of Ted Faloutsos
Designer Ted Faloutsos

Parent to Parent of Georgia Aladdin Performance Promotion ■ Each year, The Center for Puppetry Arts holds a special benefit performance for Parent to Parent of Georgia, a nonprofit organization that raises money for families of children with special health-care needs. In 1998 the puppet performance was Aladdin, and a Middle Eastern-flavored party followed it. For a postermaker to promote the event, Ted Faloutsos wanted to avoid using a conventional genre image, but he decided to use the legendary lamp, greatly downsized. The main feature is the type, hand-rendered with a brush to suggest whimsy and literary writing simultaneously.

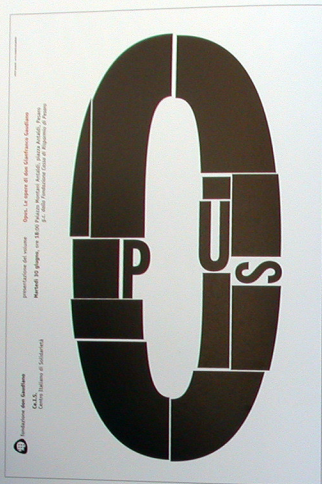


Design firm Studio Delicati Associati
Art director Leonardo Sennott
Designer Leonardo Sennott
Illustrators Pierpaolo Natta, Leonardo Sennott

Electric Mixer Poster ■ Leonardo Sennott created this poster to announce his own lecture at the Triennale di Milano. "Neue remix" was the title of the talk, referencing Jan Tschichold's 1928 classic, "Neue Typographie." Sennott speaks on the use of letters and words as things, and the use of things as words. This new level of "thingness" and "wordness," he says, is comparable to the way a disk jockey would consider music: They can be mixed and remixed in any way imaginable. The electric mixer, running through the lecture's title, was the perfect analogy (and it referenced Man Ray's picture of a manual mixer, titled *Mix*).

Design firm Studio Olthoff Associates
designer Leonardo Sordani
typographer Leonardo Sordani

Fondazione Don Gaudiano Opus Pastor ■ Fondazione Don Gaudiano is a nonprofit foundation created by a Catholic priest who supports the homeless, people with AIDS, disabled persons, and other people who need extra help to live. All of the good works the foundation has undertaken are in a book titled *Opus*, which detailed the many smaller projects used to assemble the large graphic on this page. The same graphic was used on the book cover and as illustrations to the text.



presentazione del volume *Opus*, 144 pagine, € 18,00. Prezzo copertina cartacea, stampa a colori. Opus
 è della Fondazione Casa di Riposo di Pastor

Fondazione Don Gaudiano
 Casa di Riposo di Pastor
 Casa di Riposo di Pastor



Design firm The Partnership
creative director David Arnold
art director David Arnold
designer Anne Dames Dusenberry
typographer Anne Dames Dusenberry
photographer David Arnold

International Multimedia Communications High Tea Invitation ■ The Partnership designers' natural interest in ceramics led them to an art typographic solution for an invitation they created for client International Multimedia Communications, Inc. When this American company opened an office in London, it wanted a party invitation that illustrated its enthusiasm about joining another culture. David Arnold and Anne Dames Dusenberry crafted their own teacups for the design, glazing color and calligraphy directly on the cups. Each cup was photographed separately, then assembled electronically.



design firm The Partnership
creative director David Arnold
art director David Arnold
designer Anne Davies Quinberry
illustrator Anne Davies Quinberry

Allyn Arden: Gallery Personification Poster ■ This poster, advertising a gallery opening for an art show titled Personification, is simultaneously minimal and complex. Based on the work of various figurative artists, designers at The Partnership electronically assembled mixed-media creations like the paper-mâché hand to create a very abstracted human figure. Each artist's name is called out, as in an anatomical illustration. Literally, according to creative director David Arnold, the artists represent valuable parts of the whole—by participating in the show—yet each is a valuable, individual part of the imagery.



design firm Sage
art director Nick Struhl
designer Nick Struhl

Metro Atlanta YMCA Annual Report ■ Hundreds and hundreds of people lead better, happier lives because of help from the Metro Atlanta YMCA. Many hundreds of employees and volunteers are behind these efforts. Millions of dollars make it all possible. Like any annual report, the Y's 1996 report would present all of these numbers. Designer Nick Struhl of Sage decided to make the numbers congruous graphics in the book—including the number of people classes offered, of new leaders, of gallons of water held by the swimming pool, of bags of food for animal crackers consumed. The numbers clearly communicate significant figures. As a final conceptual touch, Struhl tucked a keepsake ruler into the book for future measurements.



design firm Starling Design
creative director Jennifer Starling
designer Jennifer Starling

AIGA Signage ■ This permanent installation at the American Institute for Graphic Art was created by Sterling Design to recognize special contributors to and benefactors of the organization. The bold metal panels, punched all the way through with type, make a multidimensional statement: Light passes through the panels and plays against the wall behind. Sterling's unusual grid, combined with flush-left and force-justified type, creates an intriguing visual statement from what could have been a dull listing of names.



design firm Muller + Company
creative director John Muller
art director John Muller
designers John Muller, Jon Sorenson, Jason Br...

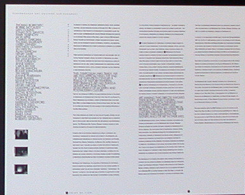
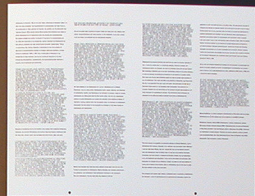


Kansas City Events Posters ■ Principal John Muller says that his design firm uses festival and performance event posters, like these extremely bold examples, as a way to experiment and play with type. All of this work was done by hand with materials such as globs and spatulas of ink and paint, layered and scratched acetate, and torn paper. For Muller, it's like being a kid again. The spontaneity of the designs contributes to the excitement of the events themselves. The obviously hand-done origins render more direct, personal art than possible with an electronically rendered design.



design firm Jon Flaming Design
creative director George Christensen
art directors Clay Freeman, Jon Flaming
designer Jon Flaming

Neuman Marcus State Logo ■ Sports bar STATS at Neuman Marcus opened specifically to celebrate the store's nineteenth anniversary. Because Neuman Marcus is recognized for its simplicity and clean lines in design, the bar's logo required the same treatment. In fact, it was only used in black and white. Squared-off letterforms, blocks of black and white, and the use of plus signs/underscores as substitute 7s create a very minimal, spare, recognizable identity.



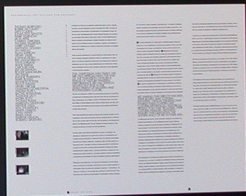
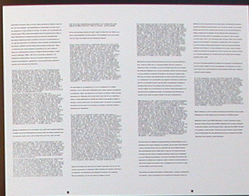
art director Kristin Sommerer
designers Kelly Burk, Erik Harrison

Penn State School of Visual Arts Book ■ Designer Kristin Sommerer says she is weary of graphic designs that are stuffed full of different typefaces, sizes, systems of type, and differently sized photos with no visual hierarchy. So she began the design of this alumni newsletter by reading all of the copy and deciding on the proper "visual voice" for the piece. Because most of the issue focuses on a performance-art symposium, a formal, academic voice seemed best. "Clean, organized, minimal, and clear of clutter," were the instructions she gave her student design assistants, and she restricted them to two typefaces, two type sizes, two ink colors (ultimately, they chose black and a spot photo varnish), and one photo size. Sommerer says that the finished design restraint makes it successful.



Design Type Jim Flanning Design
creative director George Christensen
art director Dick Flannery, Jim Flanning
designer Jim Flanning

Neiman Marcus State Logo ■ Sports bar 1975 at Neiman Marcus opened specifically to celebrate the store's nineteenth anniversary. Because Neiman Marcus is recognized for its simplicity and clean lines in design, the bar's logo required the same treatment. In fact, it was only used in black and white. Squared-off letterforms, blocks of black and white, and the use of plus sign/crosshairs as substitute Ts create a very minimal, spare, recognizable identity.



art director Kristin Summace
designers Kelly Bush, Erik Harrison

Penn State School of Visual Arts Book ■ Designer Kristin Summace takes the history of graphic design that are stuffed full of different typefaces, sizes, systems of type, and differently sized photos, with its visual hierarchy. In the beginning, the design of this alumni newsletter is making all of the copy and deciding on the proper "visual voice" for the piece. Because most of the issue focuses on a performance-art symposium, a literary, academic, since seemed best. "Clean, organized, and clear of clutter," were the instructions she gave her student design assistants, and she restricted them to two typefaces, two type sizes, two ink colors. Ultimately, they chose black and a light photo spread, and one photo with Summace says that the finished design treatment makes it successful.



Design firm: Scorsone/Druiding
Designers: Joe Scorsone, Alice Druiding

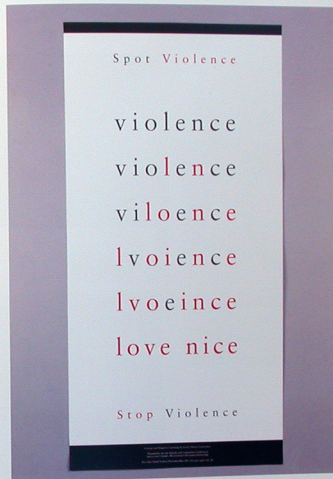
Scorsone/Druiding Self-Promotion ■ Joe Scorsone and Alice Druiding say they suffer from twentieth-century malaises common to many today—guilt, self-doubt, fear, pressure, and lack of time. Luckily, they also have a sense of humor. They turned their troubles into a series of six 22-by-35-inch promotions (three shown here). Recipients are sent the print that designers feel fits him or her best. The ability to communicate with clients in such a personal, empathetic way while sharing their minimal design aesthetic created a very effective self-promotion.





design firm Frank Baseman Design
designer Frank Baseman

Cox Stationery ■ Working with a name as short and sweet as Cox, designer Frank Baseman felt sure he could provide his ceramic-artist client with a typographic solution. The answer emerged as he considered his client's tools of the trade: Crossed ceramic tiles simultaneously formed an X and explained what the client did.



design firm Cummings & Bissel
designer Chris Hyde

Drugs Don't Work. Love. Nice. Violence Awareness Promotion ■ Designer Chris Hyde says the design for this poster that promotes Violence Awareness month actually began with the word violence. Inevitably, he saw the letters l, o, v, e, and n. After cutting these letters from the original word, the word nice remained. The design developed quickly from there and was supplemented with the anagrams spot and stop at the top and bottom of the poster.

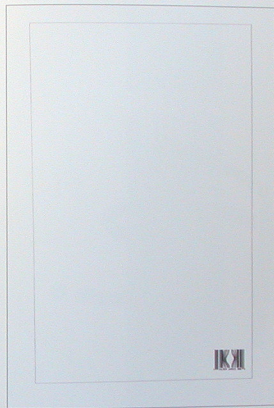
DIANE FITZGERALD HARRIS

artdirector.

170 FERNBORO ROAD ROCHESTER NY 14618
716.244.9282 FITZHA@EZNET.NET

designer Diane Fitzgerald Harris

Art Director Business Card ■ Diane Fitzgerald Harris' business card pretty much says it all. No fluff. Harris didn't want one of those cards that are so busy that the recipient doesn't know where to look. The colors she chose are a slight variation on primary brights, shades that Harris felt were earthy and easy on the eye.



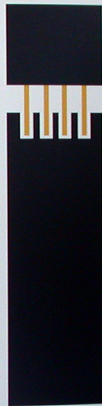
design firm Palmer Jarvis LLC
creative director Chris Staples
art director David Goldman
copywriter Mike Markson

Palmer Jarvis LLC Ad ■ If this design were any more minimal, it wouldn't be here at all. Design firm Palmer Jarvis LLC uses it as an advertisement in ad-industry publications to suggest subtlety to marketing professionals and potential clients that the firm has broken out of the forms for typical creative thinking. Sometimes, Palmer Jarvis uses the mishapen UPC by itself as a mark on collateral and presentation materials.



Design Firm: Cigar
Designer: Rodney Davidson

Cigar Aficionado Logo ■ When Rodney Davidson submitted his first logo sketches to the art director of Cigar Aficionado magazine, they were very illustrative and complex. The art director liked the work, but he asked for something simpler. Davidson's second round of sketches began with some marker doodles. He tried to capture a cigar smoker with just a few strokes. Immediately, he could see that a C and A could be used to create a simple outline of a cigar lover wearing a fedora. Davidson says he often meets with such accidental successes by drawing the same image over and over again, with slight variations each time, until something unexpected and serendipitous emerges.



Design Firm: Art 275, Inc.
Designer: Carl Moll

Interconnect Logo ■ Interconnect is a designer and manufacturer of computer connection devices, including connectors, plugs, and wires. Designer Carl Moll hit upon a logo solution for the firm almost immediately. He connected the dot to the body of the I with a standard pin system.

design firm Self Partners, formerly of Meyer Design Associates
design director Jean Page
designer Robert Wade
copywriter Colin Soudacko
printing Daniels Printing

Frontier Insurance Group Annual Report ■ Frontier Insurance Group insures high-risk clients, including white-water rafters, sky divers, and physicians (go mpraad.com). The firm constantly works to identify new markets—Plan A—and to become their leader in Plan B. SWP Partners built around the “plan” plan, constructing typographic plays-on-words that highlighted six key areas of excellence within the company. Initially, the client asked for pictures of sky divers, rafters, and doctors. SWP convinced Frontier that such images only showed who they insured. Instead, the firm should explain what they do and how they do it well.



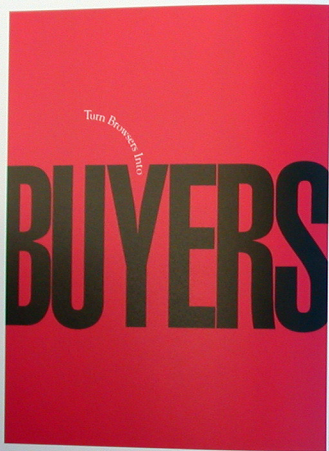
Benefits of a healthy business plan If the plan is well written, it will not become a useless document, but will be able to help you with a variety of problems and obstacles, and also to serve as a guide for you in developing and achieving the business plan. It can also be useful when properly prepared, in addition to the general benefits and advantages that it has. Some of these are listed in Table 1.

[illegible]

It is important to follow the guidelines in Table 1. The authors note that the guidelines are not meant to be a checklist, but rather a guide to help you think about the various factors that may be relevant to your study. The authors also note that the guidelines are not meant to be a checklist, but rather a guide to help you think about the various factors that may be relevant to your study.

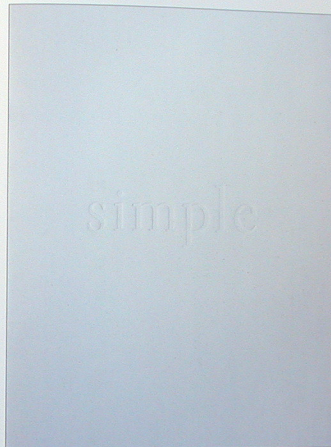


The first two weeks of training in the building of the new plant are crucial. The site has to be secured from the beginning. The second of the training days focuses on the building of the plant, and the third on the building of the plant. The first two weeks of training are crucial. The site has to be secured from the beginning. The second of the training days focuses on the building of the plant, and the third on the building of the plant.



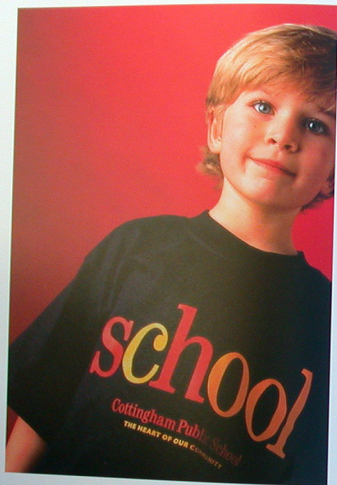
design firm Brian J. Ganton & Associates
art director Brian J. Ganton, Jr.
designers Mark Ganton, Christopher Ganton
photographer Christopher Ganton

Calico Cottage Turn Browsers Into Buyers Book ■ Calico Cottage offers retailers a sweet deal, the opportunity to make and sell fresh fudge in their shops and is doing so, increase overall sales. The firm wanted to create a brochure that took a bold, direct approach to reaching retail storeowners. To accomplish this, designers at Brian J. Ganton & Associates created a cover that stated store owners' fondest wish—and they did it in a bold, direct way. The charming curved line of type points directly to the goal—buyers—playing across a background color that is impossible to ignore.



design firm Henderson Tyner Art Company
creative director Troy Tyner
designer Troy Tyner
copywriters Cheryl Seale, Mike Fox
photographer Alex Bae, Kevin Lee

Reynolds Carolina Federal Credit Union Simple Annual Report ■ The objective of Henderson Tyner Art Company's client for this annual report was to communicate how the company can simplify members' lives through their products and services. The design firm felt that the best way to communicate simple was to create a non-design cover with the same impact as an image-heavy cover. White on white was a tough sell, reports creative director Troy Tyner, but the blind deboss gave the cover a tactile quality and approachable tone the client wanted.



design firm: H&L Inc.
designer: Rick Hesse
printer: The Edge

Cottingham Public School, Toronto: Cool School T-Shirt ■ This appealing T-shirt design initially was launched as a PSA project. The school wanted a shirt that children could wear to sporting events, concerts, and so on that would identify them as Cottingham students. But when the school was threatened with closure by the Toronto School Board because of financial cutbacks, the role of the shirt became much more important. They would be worn to rallies to protest the closure. A bold, highly readable design was mandatory. But now that the protests are over, the design still succeeds: Kids continue to wear them, even when they don't have to.

ARCHITECTURE WEEK

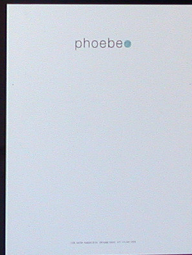
design firm: Atelier Works
art director: Guntis Novaks
designer: Glenn Howard
typographer: Alan Winberg, Typography Workshop

Arts Council of England Architecture Logo ■ When the Arts Council of England's architecture department launched a new initiative called Architecture Week to distribute information to the public, it asked Atelier Works to create a logo. The group's brief read, in part, "Avoid favouring any one style or movement of architecture. It must be easy to use since it will be given to people who have never used a logo before—and make it look great!" The design firm's solution was to transform the word architecture into architecture—a skyline full of building of all sizes.



Design firm: Lisa Biland Design
Designer: Lisa Biland

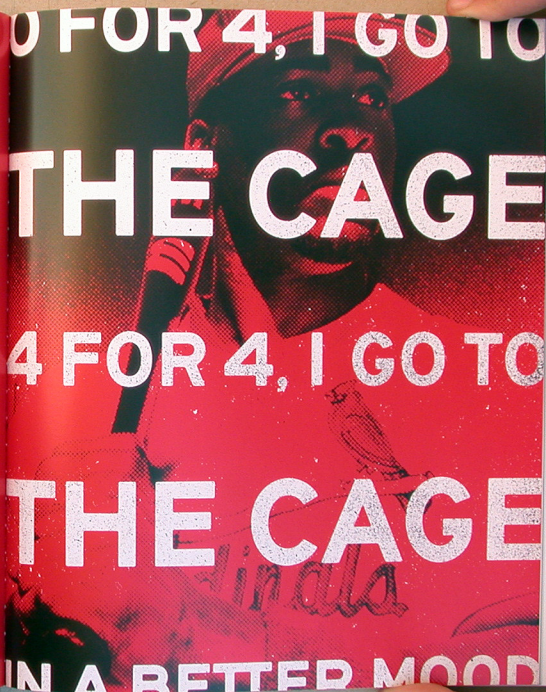
Phoebe45 Materials ■ The partners of Phoebe45 wanted their new store to introduce a very select range of emerging talent to Chicago, an area previously devoid of newer, lesser-known designers. The clothing would pay close attention to detail, in tailoring, color, and fabrics. Lisa Biland created an identity for the store that matched that same clean, modern feel, with the same deliberate use of color. All components created for the store—from stationery and business cards to hang tags and invitations to special events—have the same reserved, classic feel.

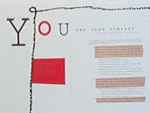
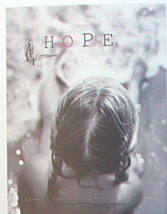


A grid to the designers is a useful thing. What happens that grid, however, often involves the work. The designs in this section retain a Shavian-like purity that makes a grid feel an obvious alternative to an underlying grid. Adopting the Shavian metaphor, the designs have quality and function an undeniable combination. Some achieve brilliant resonance when viewed in a more responsible context. ■ Maintaining the spirit of '90s, in a grid-based design work hard against the temptation to decorate. But when a designer can't get away from a design, the result is the communication too.

3. minimal grid

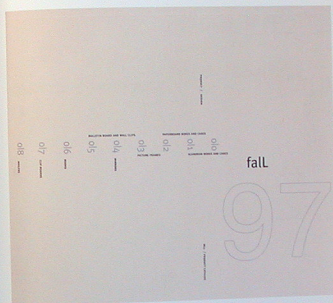
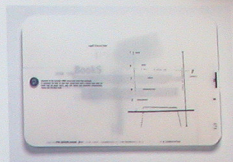
St. Louis Cardinals All-Players & Fans





design firm The Partnership
creative director David Arnold
art director David Arnold
designer Anna Garmes, Susannah
typographer Nancy Cook, John Hogg, Fred Steinhilber, David Arnold, Anna Garmes, Susannah
illustrator Anna Garmes, Susannah
photographer Tony Stone Art

Georgia JDFI Book and Poster ■ The Partnership created a truly powerful, emotional statement for the Georgia chapter of the Juvenile Diabetes Foundation International in an enlarged brochure and series of posters. Designers explored the big emotions that little children with diabetes might feel—anger, pain, fear, loneliness, and so on—and graphically represented them with rough crayon lines, red and black construction paper, and incredibly moving photography. Children who have diabetes stare back at the reader with expressions that share the realities of their lives and disease. The repeating grid allows readers to absorb the material quickly, yet it permitted the designers to change abruptly their treatment of type, line, and color.



design firm Sterling Design
creative director Jennifer Sterling
typographer Jennifer Sterling
illustrator Tim Mullen
photographer David Mayhewson

Pina Zengens Catalogs ■ Jennifer Sterling's objective in designing these two Pina Zengens catalogs was to create portfolios of work that reflected the client's design sensibilities. Much of Pina Zengens's product line has a clean, fabricated look of work that mirrored the style. The spring 1996 catalog even has a cut-metal back cover, the same type of material used in many of the client's products. Each page of the catalogs has a clean, spare look, but many are overlaid with a printed vellum sheet, which adds another layer of graphics and interest without interfering with the information below.



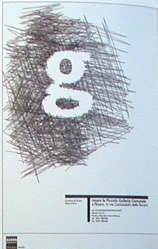
design firm Muller + Company
creative director John Muller
art director Mark Boss
copywriter Pat Fagan
illustrator Mark Boss

Tivol Jewelry Promotion ■ These bold designs are two samples from a series created by Muller + Company to attract a younger audience to Tivol Jewelry. They were used like subway posters, plastered on construction barricades and storefronts all over the city. The large head in a graphic rendition of the owner's likeness. The simple, direct approach very successfully created awareness of the client's offerings and affordability. Tivol enjoyed a 40 percent increase in patronage from its younger target audience.



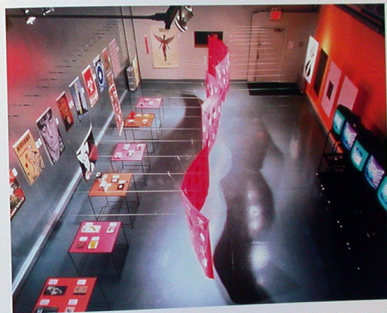
design firm Summace Design
art director Larry Summace
designer Larry Summace
illustrator Larry Summace

Pennsylvania Festival of the Arts Kids Day Posters ■ Designer Larry Summace underlines the very formal grid he utilizes for a series of four festival posters (shown here) with identical, hand-rendered typography on each and a palette of related, brightly colored papers. Despite the formal arrangement, the effect is playful. The four posters lead to relate as a series and not just for purposes of promoting the event. Many people collect Summace's poster work and would display the four posters as a quartet.



design firm Studio Design Associates
designer Leonardo Sironi

Pensato Museo Posters For a series of posters created for cultural activities in the city of Pesaro, Italy, designer Leonardo Sironi designed a grid that would easily accommodate almost any type of imagery. Only three entries from a more extensive line are shown here. | Displayed in public spaces and on walls around town, the posters' basic layout soon became recognizable. Viewers knew at a glance that this was an announcement of a worthwhile cultural event. The lemon poster was designed for a conference on Mediterranean design; the lemons can be loosely considered as a kind of packaging for a Mediterranean product. The smashed can design announced the presentation of a book titled, *La Discoteca* (The Dismal) about a man working in a dump. Finally, the scribbled *g* poster announced the opening of the "piccola galleria comunale" (the little gallery of the town). The "little gallery" was represented by the lowercase *g*; the background scribble symbolized all types of drawing.



design firm AdamsMorika
creative director Sean Adams
designers Sean Adams, Noeren Norriska, Anna Dizon

AGA, Appleton Papers, Sound Off Installation The AGA Sound Off exhibition presented the 100 best CD covers from 1962 to 1997, together with books, advertising, and motion graphics, all created for the music industry. Designed as a traveling exhibition, the installation had to be self-contained, easy to move in a variety of settings, and fairly theft-proof. Because they saw the music business is very changeable, liquid, and artificial, designers at AdamsMorika created a floating exhibition. All 100 CDs are sewn into a vinyl shower curtain-like wall. The curtain can be easily rolled up, shipped, and then rehung at the next site. The posters and even the captions hung on the wall are encased in the same vinyl plastic.

1998

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design firm: Büro Für Gestaltung
designers: Christoph Buchardt, Albrecht Herz

Büro Für Gestaltung Calendar ■ Every year designers at Büro Für Gestaltung create a new year-at-a-glance calendar. But each year they challenge themselves to find a new way to structure 365 days, fifty-two weeks, and twelve months. The promotional poster was the firm's 1998 effort, given away to clients as a New Year's greeting.



design firm: C&BE
art director: Eric Tifford
copywriter: Todd Mitchell
photographers: Michael Eastman, Raymond Webb

Newer Compromise Golf Ads ■ Newer Compromise is a young, aggressive golf company with a mission to serve as an advocate for a more confident, precise style of putting. They push golfers to demand more of themselves and their equipment. As this series of simple, bold ads shows. Targeted at the \$5 million and golfers in the United States—compared with the total U.S. golfer population of 25 million—the ads ran in all of the leading golfing magazines.

© 1998 C&BE

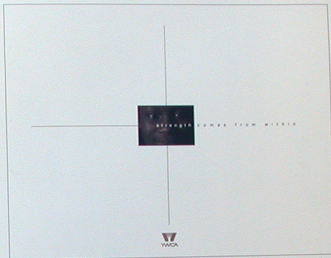
0 FOR 4, I GO TO
THE CAGE.
4 FOR 4, I GO TO
THE CAGE
IN A BETTER MOOD.
BASEBALL LIKE IT OUGHTA BE *St. Louis Cardinals*

design firm FUSE
creative director Mike Franklin
art directors Mike Franklin, Mark Arnold, Bryan Rowley
copywriters Colleen Plunkett, Dan Conroy
photographer John Harner

St. Louis Cardinals Ad/Posters ■ These powerful designs, created by FUSE for the St. Louis Cardinals, were used as display posters, bus posters, billboards, and newspaper ads, and were meant to increase African-American attendance at Cardinals home games. The idea behind the "unproduced" photos was to strip away the glitter of sports superstardom and show that these are hardworking people who worked hard to get where they are. Foreful type superimposed on top of mirrored images underscores the player's heroic stature. The campaign not only drew considerably more members of the target audience to the ballpark, the posters also became very popular collectibles. So many were taken home that FUSE faced a huge challenge to keep them posted.

#51 BELIEVES
HE IS JUST
ANOTHER PLAYER.
THAT'S WHY
HE IS NOT.
BASEBALL LIKE IT OUGHTA BE *St. Louis Cardinals*

IT ONLY TAKES
ONE SWING TO GET
A HIT. IT TAKES
300 A DAY TO
GET AN AT-BAT.
BASEBALL LIKE IT OUGHTA BE *St. Louis Cardinals*



design firm Buck & Pulton
creative director Ann Smith
art director Diane Fitzgerald Harris
copywriter Ann Smith
photographer Scott Seaborn/KSC



YWCA Report: Rochester and Monroe Counties ■ The strong, very simple design of this YWCA annual report was a backlash response against the thousands of Photoshopped images that surrounded us today, explains art director Diane Fitzgerald Harris. The book's theme, "Strength Comes From Within," called for a very honest, straightforward approach. Actual clients of the YWCA are pictured in the book, their dreams and personalities shine off the pages.



design firm: Palmer Jarvis 2008
creative director: Chris Hayes
art director: David Lee
copywriter: Lindsay Macdonald

Pacific Press Ltd. Vancouver Sun Classified Ad Ads ■ Purposely built with plenty of white space to stand out on crowded classified ad pages, these ads tell stories as direct as they are amusing. Palmer Jarvis senior art director Dean Lee says the ideas for these ads sprang from his own life. The motorcycle story is based on the sad but true saga of a friend. The bird ad speaks of the way he cares for his plants. If he explained where the idea for the chair ad came from, Lee says, his girlfriend would kill him.

WorkInProgress



Bioteknology: Proceed with caution. Instead of spraying with pesticides, farmers use new plant proteins that are poisonous to the private beetle—but perfectly safe to trench fruit. It's one of the milestones of biotechnology. Bioteknology will also genetically engineered plants a victory for farmers, consumers and the environment. They're worried about information problems in this brave new world.

WorkInProgress



Search for a Cure
Bioteknology means, especially in biotechnology, are down. But in many small to medium cities, molecular science is building momentum. One of America's leading trauma surgeons wants to find out what's going wrong and fix it.

RiskyBusiness

Parenting is increasingly risky. Parents often turn to pesticides to protect their crops and their children and up in our drinking water. Don't take a chance. Don't take a chance.



Parents often turn to pesticides to protect their crops and their children and up in our drinking water. Don't take a chance. Don't take a chance.

Parents often turn to pesticides to protect their crops and their children and up in our drinking water. Don't take a chance. Don't take a chance.

design firm: Ryan Abrams Design, Inc.
creative director: Ryan Abrams
designer: Henry LaCasse

Joyce Foundation Work in Progress Newsletters ■ Through grants, the Joyce Foundation supports efforts to protect the environment of the Great Lakes, to reduce poverty and violence in the region, and to ensure that people have access to good schools, jobs, and culture. It uses its newsletter, *Work in Progress*, to share with the community the work of its grantees. Ryan Abrams Design created a very simple grid for the newsletter that makes layout easy and enables stories to run to any length and end at any point on the page.



Design firm: Workshop/Harrison
Designer: Marilyn Worsfold

The Studio Theatre Newsletters ■ The Studio Theatre is small. Its budget is very tight. For more than twenty years, it has used black in all of its designs—for economic as well as dramatic reasons. Its newsletter is an extension of that tradition. Designer Marilyn Worsfold likes the short, vertical columns of her design because it makes so much variety possible.

"Well, one afternoon I saw this dog and he was walking down an alley. I think maybe it was August. Maybe it was July. Anyway, it was hot. I remember it was hot because I saw those kind of insubstantial heat waves coming off the pavement. And this dog stops, looks back at me. It was as if he was asking me for a drink of water. But then he turns and walks away. As he steps into the street, one of those big package delivery trucks comes to a screeching halt. The dog frantically jumps back onto the sidewalk. A grocery clerk is stacking red apples in front of the grocery store and as the dog jumps back, the dog collides with the grocery clerk and scatters red apples all onto the pavement. The dog runs away." *Momentum Designer*



MOMENTUM
GRAPHICS

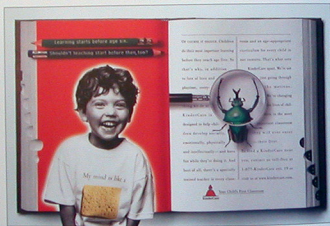
"Before my father sold insurance, he was a jazz musician. Saxophone. 1968. New York. He lived in a high-rise apartment building. A small group of fellow jazz players always played together at the end of the day up on the roof. Hot summer sunsets looking down on the rooftops. My father gave up his jazz career but not his jazz. Every evening growing up he gave me a saxophone serenade: Miles Davis, Wayne Shorter, Roger Ayers. All the Genets. But his favorite was Miles Davis. This was my fondest memory of my father. On a recent trip, feeling rather beat down, I rode translike the glass elevator to my high-rise hotel room. And then I heard it. Over the elevator sound system. Miles Davis. It was the end of the day and the rooftops below me glowed in the setting sun." *Momentum Designer*



MOMENTUM
GRAPHICS

Design firm: Workshop/Harrison
Designers: Terry Goughen, Phil Crawford

Momentum Textiles Ads ■ An existing tagline—"Moving Source of Inspiration"—inspired the story line in these very simply formatted ads. In past ads, Momentum had depicted designers who had inspired the public. With this campaign, Workshop/Harrison shifted focus to the creative process. The ads focus on the entire creative process as an interior-design publication and targeted architects and interior designers, people usually drawn to simplicity. "Less is more" worked aesthetically and focused attention on the product.



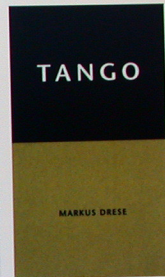
Design firm Daughters Hansen
Designers Terry Daughter, Marion English Powers, Jennifer Martin
Copywriter Jack McDonald

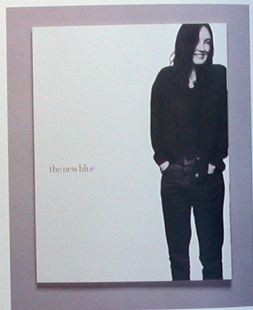
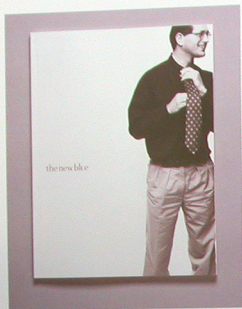
Kindergarten Ads ■ These heavily formatted but relaxed ads offer many charming points of entry. From the irresistible smiles and bits of flora and fauna to the thought-provoking copy, the ads cause the reader to pause and want to become involved with the information. The client wanted to change consumer perception to recognize that it was not only a child-care facility, but also a source for early childhood development. The message is loud and clear: Learning is fun here.



Design firm Tango Design Ltd.
Art director Peter Hall
Designer Robert Döring

Tango Identity ■ Tango's identity is a very basic grid—an elongated rectangle divided in half. The idea behind the very basic mark is to emphasize their partnership with the client, as in "it takes two to tango." Letterhead and address labels include the client's name as part of the design. Business cards display the cardholder's name in the lower block, various stickers accommodate various job designations in the same space.





design firm: L&L
creative directors: Neil Rutledge, Nick Arnold
designers: Kate Summers, David Coleman
typographer: Verisue
illustrator: Luke Wessinger
photographers: George Lange, Norman Jean Roy, Carl Diaz
printing: Anderson Lithograph

IBM Annual Report ■ Since its fabled turnaround in the mid-1990s, IBM has regained its position as an industry leader. IBM employees and the company's technologies are the company's primary sources of innovation, growth, and profitability, says L&L creative director Neil Rutledge. They are now "the new blue." To demonstrate this graphically, L&L photographed 100 IBM employees from around the world. Alternate covers show both female or male subjects; crisp black-and-white photography portrays a hipper, more energetic employee base.



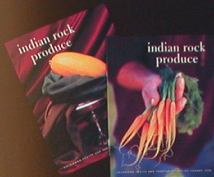
design firm: Ripley Design
art director: Lara Ripley
designer: Thomas Hall
typographers: Juliana Stone, Denise Dettl
photographer: Chris Ryan

Earth Tech Corporation brochures ■ The Earth Tech Corporation is an environmental consulting firm that provides a range of technical and legally complex services to businesses and the government. To make sense of all of the company's complicated offerings, designers at Ripley Design used simple typography and colors, all hung on the same grid, on each of the specific brochures. Each service division has its own unique color palette.



design firm MartinWilliams
creative director Lynn Williams
art director Jon Henderson
typographer Sam Kelly
photographers Douglas Walker, Brian Bailey, Gary Fisher, Robin Hood
product photographer Curtis Johnson

Coleman Ads ■ Coleman knew that people don't get away as much as they used to, or as often as they would like. MartinWilliams knew that people associated the Coleman name with fond memories of camping trips. The advertising firm felt that it could invoke such memories and project them toward the future if it presented very dramatic photography with plenty of "visual quiet" in which the viewer could contemplate the scene.



design firm Frank Baumann Design
art director Frank Baumann
designer Frank Baumann
typographer Melissa Jacobs
photographer Bill Cravens

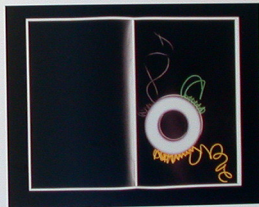
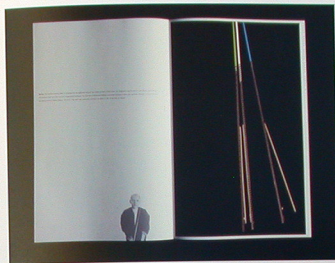
Indian Rock Produce Catalog ■ Indian Rock Produce has earned a name within the better restaurant industry as a purveyor of very fine produce. Through the years, home chefs have pleaded with Indian Rock to make its produce available to them as well. Frank Baumann created this mail-order catalog to answer these requests. The idea behind his catalog was to design ways to work with the inherent beauty of the products themselves. "Frame the," he calls it. Each photo was told right at the Indian Rock warehouse in order to have the best access to the freshest selection of products.





Image from: Enery Vincent Design
designer: Enery Vincent

Susan Cahn Catalog ■ Jewelry artist Susan Cahn's work is modernist in spirit—clear, dynamic, and disruptive. The design of a catalog of her works had to have the same feel. Enery Vincent created a long, elegant format for her book, each spread containing a single item. The text and photos are delicately balanced to create a spare, contemplative layout that always keeps the product in focus.

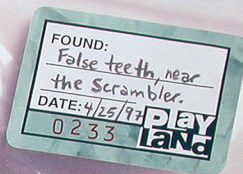


4.

What does a bottle and mean? A word and string format? A string, sure. ■ All of these images have become so ubiquitous that they function as international symbols. The images convey meaning directly. They don't need words, grids or in order to be understood what they say. ■ That's the common thread of all designs in this section. Each piece contains a very limited image that plays directly into the viewer's imagination. There are no clues or hints. ■ These samples you will find here are absolute in their form. Stripped of incidental visual information, the images are simple, direct and to the point. They are what they are.

minimal image

Playland Rule • Poster series 2008





design firm West and Vaughan
art director Stuart Brown
copywriter Eric Newman
photographer Vito Colino

Corcoran Parking Advertisements ■ Eric Thomson, the West and Vaughan copywriter who created these darkly humorous ads for a parking lot service, notes that every real No Parking sign carries the same message as this series: They just use a different language. Printed on telephone poles and competing with real city signs, the ads appeared in cluttered, rushed, urban environments and had to capture attention in a glance.



design firm Elbertson Tenger Shuler
creative director Russell Shuler
art director John Roberts
copywriter Steve Leach
account executive Charlie Elbertson



Häfele America Company Advertisements ■ Häfele America wanted interior design and home decor consumers to know that their company did more than make nuts and bolts. In fact, it offers thousands of styles of decorative hardware, enough to satisfy a world of design tastes and styles. To create a series of image-building ads, listing existing catalog photography, art director John Roberts worked from the "personality" aspect of the products and invented a crowd of appealing personified characters after running only two of the ads, the client received over one thousand inquiries, a full 12 percent of its customer base.



design firm Pentagram Design
designer Lowell Williams
image/art Andy Sturges

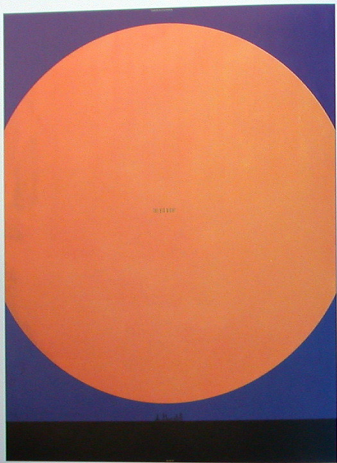
Apple Tree Markets Identity ■ After a group of employees bought out a portion of a well-known national supermarket chain, the new store needed a very separate, very distinct identity. The new management approached Pentagram Design, whose designers created a pictogram for Apple Tree Markets that even its youngest, nonreading customers can read. The simple drawing style harkens back to antique fruit-crate labels; its freshness differs markedly from the plastic look typical of supermarket graphics.



design firm Pentagram Design
partners Michael Barucha, Michael Baruch
art directors Michael Barucha, Michael Baruch
designers Michael Barucha, Jim Anderson, Sara Kuchner, Donna Cheng, Steven Hord
cover artist Steve Lullien



Columbus Regional Hospital ID Work ■ Pentagram Design's identity work for the Columbus Regional Hospital centers around the creation of a pictogram. Although a standard logo is used on stationery and other in-office collateral, the palette of colors is greatly expanded on other designs. From painterly to graphic, the symbol evokes a sense of health, life, and vitality. The result is a warm, professional image.



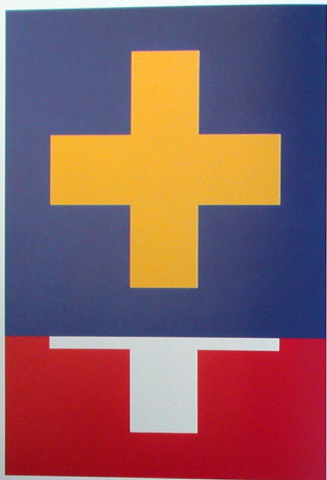
design firm Office of Ted Fabela
designer Ted Fabela

Atlanta Atlanta Big Night Poster ■ Atlanta's most important annual event had previously been called "Sponsor-Patron Night," a title that Ted Fabela reports repeated designers in dreams. He suggested to the group that because it was the biggest night of the year for the organization, why not call it something sexier, like "The Big Night"? Wanting to create a visual and verbal pun for the poster/maker that would imprint the newly approved name in people's minds, he created a giant moon that dwarfed the city of Atlanta. Cropping the sides off of the moon and using very small type for the title emphasized the size of the city even more. Fabela reports that attendance rose dramatically.



design firm Nkhaus Truiter Grafik Studio

South African Jazz Friends Poster ■ Designer Nkhaus Truiter did not work from photos to create the art for this bold poster design, although the movement and vitality of line in this South African Jazz Night announcement might indicate otherwise. Instead, he studied African art and then created many, many brush and ink drawings, working spontaneously until he hit upon the right combination of representation and symbolism. The artist explains that the shapes had to be spontaneous and free, like South African music and dance.



designer Niklaus Troster

Personal Project ■ Designer Niklaus Troster created this forceful poster as a personal statement to demand that Switzerland enter the European Union. Troster transformed the Swiss flag—with its familiar white cross on a red field—into the colors of the European Union, yellow and blue. Although many Swiss viewers were shocked to see their flag in such strange colors, the work was memorable. In addition to being selected as the Swiss Poster of the Year, it was a top prize winner at competitions in Finland, the Slovak Republic, and Germany.

the essential projects

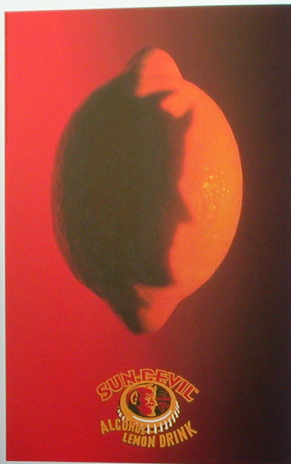
8. FILM KUNST FEST SCHWIERIN 28. APRIL - 2. MAI 1998



designer Niklaus Troster

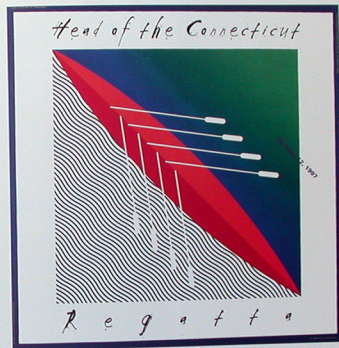
Film Kunst Fest Schwierin Promotion ■ The theme of the 1998 Film Art Festival at Schwierin, Germany, was erotic forms. In a poster to promote the event, designer Niklaus Troster took the theme of the festival to its content, referencing the classic erotic tale of Leda and the swan. Swans, hand-drawn lines form shapes that are clean enough to act as a logo, and white space is as important as the lines themselves.

the essential projects



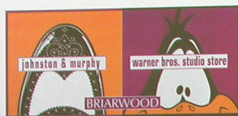
Design firm Turner Duckworth
Art directors David Turner, Bruce Duckworth
Designer David Turner
Photographer Ben Huxton

The Steel Brewing Company Advertisements ■ Sun Devil brand lemonade contains alcohol and is definitely a drink for adults. Design firm Turner Duckworth wanted its point-of-purchase poster to convey two strong messages: "made with real lemons" and "with a darker side." Aside from announcements on the client's Web site, the in-store poster was the new product's sole advertising vehicle, so its impact was crucial to establish brand identity. The designers decided that a visual, emotional, "ho-copy" approach would work best and would add intrigue and mystery to the product.



Design firm Ted Berry Graphic Design
Art director Dawn Driskowski
Designer Dawn Driskowski
Illustrator Dawn Driskowski
Printing Hall Printing Co.

Middlesex County Chamber of Commerce Regatta Poster ■ Ted Berry Graphic Design has created posters for the Middlesex County Chamber of Commerce Regatta for 15 years. Designer Dawn Driskowski designed the last eight herself. Past works have included Polaroid transfers, paintings, and other more illustrative images. For the poster here, Driskowski wanted something completely graphic. The original computer-built image was distilled by gradually removing visual information—until it became as spare as possible and still be "read."



Design firm Perich & Partners
creative director Erna Perich
designers Carol Mowatt, Carol Pinsky
illustrators Deborah Callaway

Briarwood Mall Billboards ■ Perich & Partners' client presented the advertising and design firm with a list of stores it wanted to feature in its billboards for the year. Some unlikely combinations were in the group, but Perich Partners found a way to pair certain partners by shape. After solving images that would represent each store in a very fundamental way, they could match the top of Daffy Duck's head with a wingtip shoe, a William-Sonoma ladle with a the big dipper, and so on. The recipe has proven successful: The billboard series now has thirty installments to its credit.



Design firm Jon Fleming Design
art director Jon Fleming
designer Jon Fleming
illustrator Jon Fleming

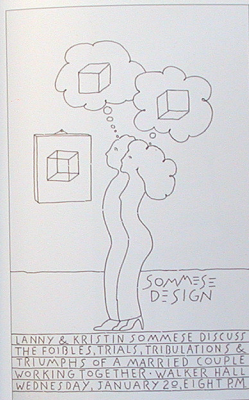
Creative Printing Postcards/Posters ■ Creative Printing is a midwest print shop. Designer Jon Fleming wanted to convey the shop's fun, loose, and approachable style in a set of postcards and posters he was assigned to create. He began with the tagline, "You're creative, we're creative." Then he sought an image that boldly proclaimed creativity. The dancing figure had just the right attitude. Inside the figure, Fleming used imagery and patterns that were relevant to specific events or to creativity in general.





Design firm Jan Fleming Design
art director Jan Fleming
designer Jan Fleming
illustrator Jan Fleming

Elisabeth Andersen Dresses Promotion ■ Elisabeth Andersen has a very high-end clientele, a select group of women looking for expensive, one-of-a-kind party dresses that are elegant and simple. To design a poster/advertisement for his client, Jan Fleming wanted to create an Audrey Hepburn-like image, one that was as clean and elegant as possible. His design was so minimal that it only suggests the woman's body; the dress and hat capture all of the attention. The reaction to the promotion was overwhelmingly positive. The dressmaker saw sales increase immediately after the design's debut.



Design firm Sommesse Design
art directors Kristin Sommesse, Larry Sommesse
designers Kristin Sommesse, Larry Sommesse
illustrator Larry Sommesse
printing The Croy Co., Seattle

AIGA Philadelphia Lanny & Kristin Sommesse Self-Promotion ■ Well-known for deceptively simple line drawings that are rich with meaning and visual tricks, Larry Sommesse says that images relating to himself and wife/partner Kristin Sommesse seem to flow naturally from their teamwork. Their professional, personal, and family lives are full of interpersonal events that seem to flow naturally from their teamwork. Their professional, personal, and family lives are full of interpersonal events that seem to flow naturally from their teamwork. They frequently break the lines to keep the overall image richer for even more interest, he without competing with them. He frequently breaks the lines to keep the overall image richer for even more interest, he without competing with them. He frequently breaks the lines to keep the overall image richer for even more interest, he without competing with them. He frequently breaks the lines to keep the overall image richer for even more interest, he without competing with them.

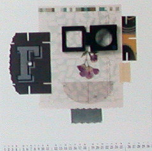


design firm Joe Jørgensen
creative director Sharon Schuyler
art director Sharon Schuyler

Jørgensen, Gustafson, Hansen, Choe Stationery ■ Four equal partners run the design firm Jørgensen, Gustafson, Hansen, Choe. Their company is all about people-people relationships with clients and each other. Sharon Schuyler led the best way to represent this graphically was to have the partners show up in person. On business cards, a single person appears. On all other materials, the team makes a group appearance.



JANUARY
 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

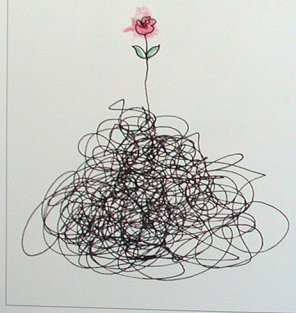


design firm Miriello Grafico
designers Nick Azzulio, Michele Aranda, L.J. Bernal, Terry Christensen, Courtney Meyer, Ron Miriello, Mike Quirk, Maureen Jan Wood
photographer Paul Kelly
printing Reproduction Printing

Miriello Grafico Calendar ■ After working hard all year, designers at Miriello Grafico consider the creation of their annual year-end gift to clients a chance to play. The criteria for the content of the 1998 calendar were simple. Each page must carry a face, and the company initials must be hidden somewhere inside the image. "Triller" information was tucked in as well, details that only their clients and friends would recognize. Designers scoured fax files and desk drawers for 1997 memorable. Then they pulled together personalities that could only have emerged from Miriello Grafico's offices.

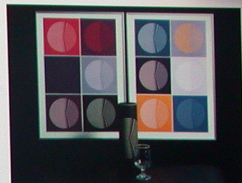
The National Theatre of the Deaf announces the 1997-98 30th Anniversary Tour

PEER GYNT



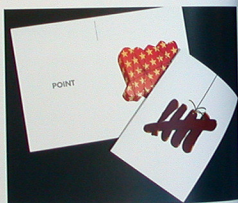
Design firm: Cummings & Goss
Designers: Peter Goss, Chris Hyde

National Theatre of the Deaf Peer Gynt Poster ■ *Peer Gynt* is a play that revolves around the misguided adventures of a young man who leaves his home and the love of his life to find his true self. Through the many losses he has throughout the play, he finds the life that held his true self was the one he left behind many years ago. He returns home to find his faithful lover waiting for him. On a postcard to advertise the performance to booking agents, designer Chris Hyde scribbled a line illustration symbolizing that a life lacking direction can end happily—an illustration with the same emotional clarity as the play.



Design firm: Studio Rullman
Art director: Karl Palmgren, Jeanette Palmgren

Cadpoint POINT Spiral Designs ■ POINT is a group of CAD programs developed by Cadpoint. The product line includes products for building design, building services design, and civil and infrastructure design, all very advanced tools that develop and grow as the trends and technology change. Jeanette Palmgren of Studio Rullman wanted to create a "living" logo for the product, one that would convey its sense of motion. Her finished design moves every time it is viewed, a complicated visual illusion that is a good match for the stark POINT wordmark's lone vehicle photo.



Design firm: Studio Rubbin
Designers: Ian Palmer, Jeanette Palmer

Cadpoint POINT 5: Graphics ■ For the latest release of POINT CAD tools, the firm in a series of building, civil, and infrastructure design tools, manufacturer Cadpoint wanted to make a strong statement. Jeanette Palmer of Studio Rubbin decided that a common facepoint black mark design would celebrate the landmark event in any language. Its roughness creates an effective contrast with the POINT logo and wordmark, both of which are precisely rendered. The mark was used on the product itself, on holiday cards, and on a variety of ads.



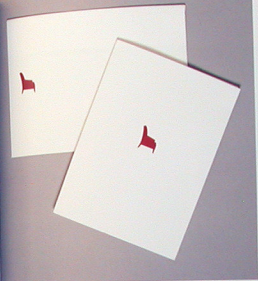
Design firm: Palmer Jarvis 2009
creative directors: Chris Staples, Ian Davis
art director: Ian Davis
typographer: Jean Palmer

Playland Ads ■ Playland is an amusement park with a highly acclaimed wooden roller coaster. Palmer Jarvis was asked to create a series of ads that communicated the thrills and excitement of the roller coaster and other rides to parents and kids. The black humor in the resulting transit shelter, interior transit, and billboard postings says plenty, without the use of a single word.



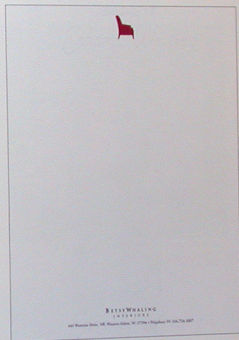
Design firm: Staeglin Hansen
Designer: Terry Staeglin, Marion English Powers, Jennifer Martin

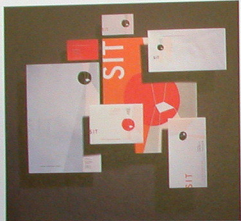
Ben Page Associates Book ■ Lush, mysterious, elemental, rich—all of these describe the Ben Page Associates landscape brochure, designed by Staeglin Hansen. The concept for the book came from the client's elegant, old-world, hands-on approach to gardening. Behind every Ben Page project is a story. So the designers allowed pictures to tell the stories. Targeted high-end residential clients have responded extremely well to the brochure.



Design firm: Henderson Tyner Art Company
Creative director: Hagan Henderson
Designer: Will Mackay

Bitsy Whaling Interiors ■ Henderson Tyner Art Company's client, an interior and residential design firm, did not want to appear too trendy or too conservative. A simple, classic chair silhouette rendered in a vibrant red seemed to strike the right balance. The stationery system is printed on a linen-textured paper, a very subtle visual cue to the client's trade.





Design Firm Cornwell Design Party
Designer Jane Cornwell

SIT Brochure ■ With the café culture of the 1990s exploding in Melbourne, hospitality seating is in high demand in Australia. SIT—short for “seating innovations and tables”—created a concept showroom to provide a complete range of products for restaurateurs, interior designers, and the domestic market. Cornwell Design developed an exciting identity, a complete range of stationery, signage, and marketing materials that reflect the energy of the hospitality industry.



Design Firm Mike Sit Corp.
Art Director Steven Heller
Designer Mike Sit

The New York Times Book Review Hand Illustration ■ Mike Sit created this stark illustration for the New York Times Book Review to accompany an article titled “Arguing Alternative Action,” that presented reviews of two books, one for the movement and one against. His concept played on the simple unity shown by the positive and negative spaces of the hands reaching toward each other.

minimal
message
5.

A graphic design with a minimal message speaks clearly, often with no copy. Even the most cursory glance reveals an instant visual communication. ■ Most work in this section plays off a people's common perceptions. But the designs bend those perceptions in new shapes that make us pause and rethink. Sometimes the message prompts humor; sometimes it subtly reverses. Either way, the viewer remembers it. ■ It's a risk proposition: With no words for props, an entire design can fall flat if the reader doesn't get the message. It's up to the design to present the message at a level that is neither too oblique nor even worse, true. The message must speak plainly.

Getty Center for the History of Art and the Humanities Censorship Poster ■ Adaptation

THE AMERICAN ACADEMY OF ARTS AND SCIENCES

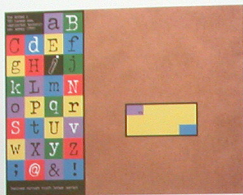
THE GETTY CENTER FOR THE HISTORY OF ART AND THE HUM

THE UNIVERSITY OF CALIFORNIA HUMANITIES RESEARCH

CENSORSHIP



SILENCING
PRACTICES OF CULTURAL REGULATION



design firm Sunsign Creative, Inc.
art director Richard Bonaldi
designer Debra Hartley

Dotted | Direct Mail Pieces ■ After reviewing promotional materials for word-processing and business-support services that competed with its client, Sunsign Creative found those materials to be bland, one-color designs littered with generic clip art. Sunsign designers knew that if they created something bold and colorful, their client's materials would stand out dramatically. Big blocks of color combined with oversized headlines had just the right level of excitement. The Dotted 1 has reported a nearly 60 percent callback rate from its mailing list.

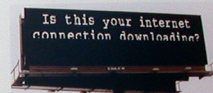
Billboard reveal Week 1



Week 2



Week 3



Week 4



design firm Mad Dog & Engstrom
creative director Dave Cook
art director Darren Lee
copywriter Gretchen Webster

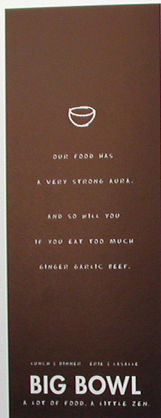
Reedrunner High Speed Online Billboards ■ The other side of the internet is what designers at Mad Dog & Engstrom say inspired this billboard, which was changed on a weekly basis until the full message finally was revealed. Positioned in high-traffic areas that guaranteed a regular audience, the board skyrocketed awareness of the client.



COME FOR
OUR NOODLES.

COME BACK
AS OUR NOODLES.

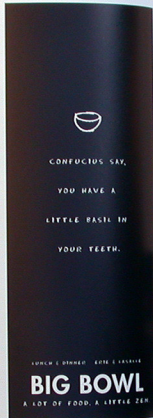
LUNCH | DINNER | SOUP | SALAD
BIG BOWL
A LOT OF FOOD, A LITTLE ZEN.



OUR FOOD WAS
A VERY STRONG ADVA.

AND SO WILL YOU
IF YOU EAT TOO MUCH
GINGER GARLIC REEF.

LUNCH | DINNER | SOUP | SALAD
BIG BOWL
A LOT OF FOOD, A LITTLE ZEN.

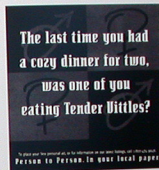


CONFUCIUS SAY,
YOU HAVE A
LITTLE BASIL IN
YOUR TEETH.

LUNCH | DINNER | SOUP | SALAD
BIG BOWL
A LOT OF FOOD, A LITTLE ZEN.

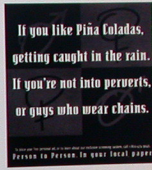
design firm: Alan, Louis & Travis
art director: Jennifer Pitt
copywriter: Shannon Lavin

Big Bowl Ads ■ This series of Big Bowl ads was created to run in an alternative Chicago newspaper to promote a nontraditional Asian restaurant. The store has authentic food, but it also has a fun, updated atmosphere. So art director Jennifer Pitt mixed a traditional Zen-like flavor with contemporary humor in these extremely simple designs. The mostly black ads also had the advantage of visually popping off of the newspaper's gray pages.



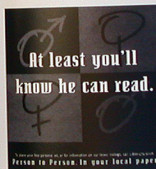
The last time you had
a cozy dinner for two,
was one of you
eating Tender Vittles?

Person to Person in your local paper.




If you like Piña Coladas,
getting caught in the rain.
If you're not into perverts,
or guys who wear chains.

Person to Person in your local paper.



At least you'll
know he can read.

Person to Person in your local paper.

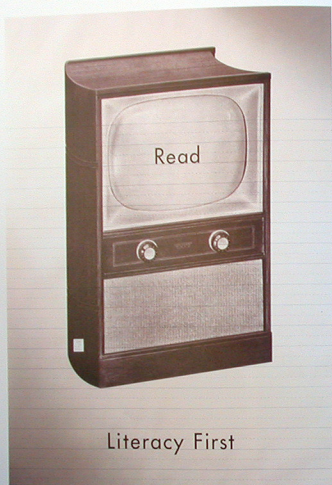


Man cannot live
by Baywatch alone.

Person to Person in your local paper.

design firm: Alan, Louis & Travis
art director: Jennifer Pitt
copywriter: Shannon Lavin

Write Voice System Person to Person Ads ■ Copywriter Shannon Lavin says the voice for these personals ads came out of single head's inherent humor. Some experiences are hilariously common. She and art director Jennifer Pitt also wanted to remove the stigma of using a personal ad by putting people at ease with a bit of understanding. The message is that maybe using a personals ad isn't so radical after all.



Literacy First

Design firm Haley Johnson Design Co.
Designer Haley Johnson
Photographer Richard Dayton
Illustrator Richard Dayton

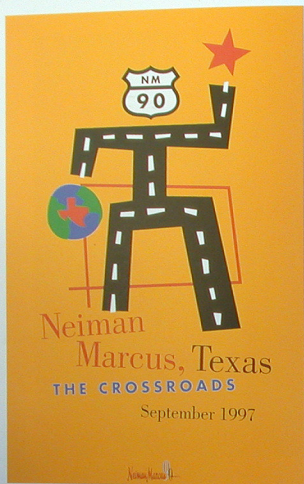
AIGA Colorado Literacy First Promotion ■ Haley Johnson Design brought together three very familiar, basic icons for this poster created for a special AIGA Literacy event in Denver: a television morphing into a book, all laid on a backdrop of lined school paper. "Read" means to symbolize learning. Specifying a primer-style typeface and using period illustrations all contribute to the back-to-basics message. Designers say they had early confirmation that the concept was effective: A press operator running the job said he was going to frame one for his child, who he felt watched far too much TV.

CECIL TAYLOR SOLO
 WILLISAU SONNTAG 19. NOV. 17.00 UHR MOHREN



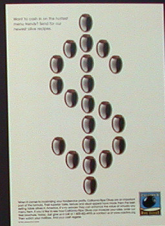
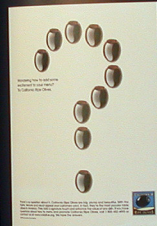
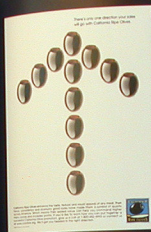
Design firm Niklaus Troster Grafik Studio

Cecil Taylor Poster ■ Designer Niklaus Troster used an "abbreviated" finger as a symbol for what he calls the "samurai-like" performance of pianist Cecil Taylor. The single finger also works on other levels: it neatly represents the idea of "solo". Its surreal appearance represents the musician's surrealistic performances, and the very odd color combination on the amputated digit undeniably grabs attention. Troster felt that the strange green color created an interesting contrast with the blood-red color and symbolized the strong vitality in the pianist's work.



Design firm Jim Fleming Design
creative director George Christensen
art director Clay Freeman, Jan Fleming
designer Jan Fleming
illustrator Jan Fleming

Neiman Marcus Road Man ■ Jim Fleming's inspiration for the Neiman Marcus "road man" sprang from 1930s poster art. He liked the simplicity of that era's design and illustration, and he felt that it conveyed the right sense of style and sophistication for his client. It felt very loose and whimsical, and it suggested the client's location. Fleming used the digitally created image on a large-format poster, a giveaway distributed at the client's nineteenth anniversary event.



Design firm Zuckerman Fernandes + Partners
art director Michael Brannan, Kate Boyer
copywriters Alex D'Amico, Kim Wilson
photographer Ryan Rosenberg

California Ripe Olives Ads ■ Like many kids do, designers at Zuckerman Fernandes + Partners put olives on their fingers when they were children. This brought to mind the playful, graphic quality of olives, which led to using their basic, block shapes to build simple, conceptual illustrations for their client's promotion. The approach has proven so successful at these ads and a brochure that a direct-mail campaign and more ads are under development.



Design firm: Siegel & Gale
 copywriter: Jeffy Dixon
 photographer: Ryan

Frank Xavier Hair Ads ■ Frank Xavier came to Siegel & Gale with a very defined request. He wanted to be seen as the most creative hair dresser in Boston. The designers encouraged him to show, not just tell, the world. So instead of showing a pretty woman with a pretty haircut, he allowed the design firm to create ads that are spare yet stylish, fashionable yet fun.



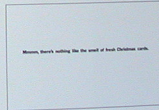
Design firm: Siegel & Gale
 creative director: Cheryl Heller
 designer: Patricia Haddis
 photographer: Various

ICP Book ■ In July 1994, over one million Rwandan refugees, displaced by civil conflict, descended upon the small town of Goma, Zaire. Among them were thousands of lost or orphaned children. Photographers Seamus Connon and Tara Farnell worked with UNICEF and the Red Cross to photograph more than 20,000 children, each with an identification number. The children's photos were displayed in refugee camps, those who were recognized were reunited with their families. Seventy children's photos were shared on the cover of the International Center of Photography report. With something this powerful, says creative director Cheryl Heller of Siegel & Gale, adding anything else would have lessened the cover's design, not added to it.



Design firm: Sommerse Design
Art director: Larry Sommerse
Designer: Larry Sommerse
Illustrator: Larry Sommerse

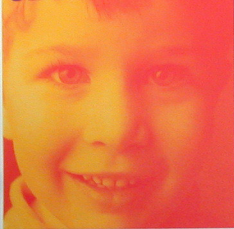
White Building Dance Studio Workshop Flyers ■ Although both of these flyers use the same image, their messages are subtly different. Larry Sommerse created a small version of the art in pencil, then dramatically enlarged the image and added scribbly marks to enhance its motion. Both designs convey energy and emotion. But Sommerse made each communicate differently. By using different flavors of type, varying sizes of script, and colors that seemed to match the nature of the specific dance (blue for the moody, romantic tango and hot pink for the exuberant jitterbug), two separate messages were delivered with the same image and design.



Design firm: Joe Advertising
Designer: Sharon Dochigini

Joe Christmas Cards and Matchboxes ■ In addition to being downright inexpensive and humorous, Sharon Dochigini's Christmas cards are an apt personality match for her freelance business, Joe Advertising. Their spare wit reminds clients about how much the designer can do with the simplest of materials. Another promo, imprinted matchbooks, have the same, almost anonymous quality. In the context of Dochigini's creative abilities, however, they say a lot about her intelligent sense of fun.

SEVENTY SIX%

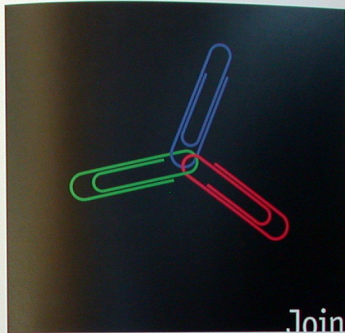


5



Design firm: HMBB, Inc.
Designer: Paul Stebbins
Copywriter: Stuart Cohen
Photographer: Michael Rankin
Printer: Matthews, Rogers & Lake

Royal Conservatory of Music Seventy Six Percent Book ■ Canada's Royal Conservatory of Music was launching a new national education program that integrated the arts into the regular public school curriculum. It would be a costly program, and corporate support would be necessary. HMBB created this brochure that emphasizes the compelling statistical information the RCM was trying to bring forth. Tightly cropped photos of children, run in vibrant colors and overlaid with text, provoke an emotional response that successfully lugged at the heartstrings of Canada's top corporations and generated the necessary funding.



Join the American Institute of Graphic Arts (AIGA) and become part of the thriving culture behind the graphic design profession. Membership in New York City and chapters of chapters in 38 states. The AIGA hosts national conferences and exhibitions, produces informative publications, and offers group insurance and discounts to its members. The AIGA Miami chapter organizes local programs, seminars, and small talks. We have "Bugs" (monthly press business releases).

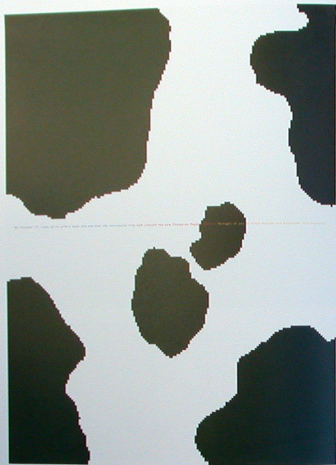
Join the thousands of professionals that need AIGA magazine, the industry design and publishing resource. Enjoy this membership base featuring "Get the Tip" and use the national subscription offer from Publish for a six-month free period.

Join the many wealthy members of Graphic Response. Not only is this superb AIGA, but their commitment to high-quality printing has also won them several third business awards in the last three years. Call toll-free 800 or see our site at www.graphicresponse.com.

AIGA
 American Institute of Graphic Arts

Design firm: Office of Ted Fabella
Designer: Ted Fabella

AIGA Atlanta, Publish Magazine, Graphic Response Paper Clip "Join" Ad ■ Combine these three concepts: design, business, and join. Ted Fabella did it in this ad for AIGA Atlanta. Fabella actually had three clients to please in this single design. AIGA, the trade magazine in which the ad would appear, and the printer who created the piece. All three contributed financially. Considering the crossover and the three interested parties, the concept of three colorful, interlocking paper clips seemed to say it all.



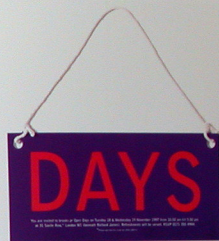
Design firm: Office of Ted Fabela
Designer: Ted Fabela

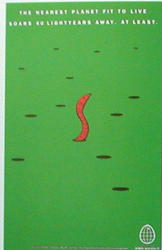
Champion International, AIGA Atlanta, Cow poster ■ Champion International wanted to promote its new Web site and so invited the design firm COW to Atlanta to unveil it. COW is one of the hottest interactive firms in the country, but its name was not all that well-known at the time of the event. To create a promotional poster, designer Ted Fabela began thinking about cows, eventually considering the bovine's spot pattern. Biomapping an actual pattern from a cowhide created a tidy visual picture of the COW name and what the firm does.



Design firm: BSA
Designer: Albert Kuah

Brooks & P. Open Days Signs ■ "Open days" is the British equivalent of the American open house, a special event hosted by a business during which customers and clients are invited to visit. As an invitation to a fashion public-revelation company's open-day event, organized to promote the season's new collection, Albert Kuah of BSA created a variation of a shop's open/closed sign. Kuah reports that some recipients kept and use their sign, when they need some privacy in the office.





Design firm: Todd Bublman
Designers: Art Palmquist, Jeanette Palmquist

Boreal Agenda 21 ■ Agenda 21 is a worldwide United Nations manifesto written to ensure the long-term survival of the human race. To succeed, the manifesto said, each country must follow its own program. Studio Bublman created these dramatic posters for Boreal Agenda 21, one of the program's arms in Sweden. The posters eventually were translated into newspaper ads, magazine inserts, and even Internet images. Designer Jeanette Palmquist says she wanted to create extremely powerful images that communicated quickly and caused people to remember Agenda 21 whenever they encounter it.



Design firm: Midwest Advertising, Inc.
Art director: Clive Cochran
Designer: Clive Cochran
Illustrator: Supers Printing Co.

University of Texas, El Paso, Department of Art, Texas Designers Poster ■ Designer Clive Cochran wanted to create a simple, bold, iconic look in this poster for an exhibit of graphic design work. But he had a lot of information to weave in as well. To lessen the smothering effect of too much copy, he decided early on to incorporate the type as part of the illustration. But as he worked, he realized that the type could actually be the illustration. A double hit of red on the two-color poster pumped up the impact even further.

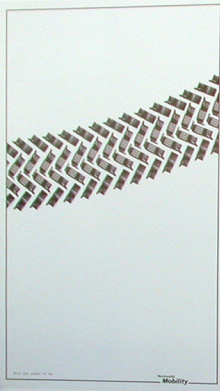


Photo: Ken Kohn/Photo 12

Northwest Mobility

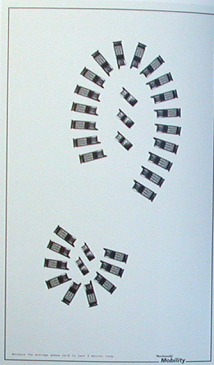


Photo: Ken Kohn/Photo 12

Northwest Mobility

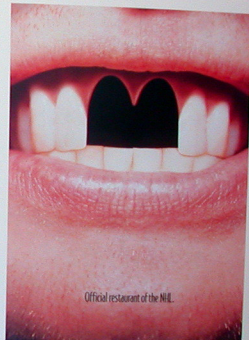
Design firm: Palmer Jarvis DDB
Designers: Creative Campaign, San Diego
Copywriters: Matt Stodder, Alan Russell
Creative director: Chris Higgins

© 1999 Northwest Mobility

Northwest Mobility Ads ■ The idea for these very simple ads came from trying to find a way to communicate the mobility offered by the client's cell phones. Used as full-page newspaper ads and in-store posters, the images of chunky wire tracks and hand boots resonated well with the audiences in Canada's Northwest Territories who encounter plenty of snow and leave many footprints and tracks. A third ad used a fingerprint as a central image, illustrating the custom features the phone offered.



Official restaurant of the NHL



Official restaurant of the NHL

Design firm: Palmer Jarvis DDB
Art director: Dean Lee
Creative director: Chris Higgins
Copywriter: Nancy Jaffe
Writer: Matt Stodder
Photographer: Robert Karney

McDonald's Hockey and Basketball Ads ■ These unforgettable ads—for guests who—ran in game programs and were used for backlit posters situated at entrances to the sports arenas. Dean Lee of Palmer Jarvis DDB says the fun part is that the ads don't even mention the client's name, but everyone knows exactly who it is.

© 1999 McDonald's Restaurants



Design: Ben Palmer Jarvis DDB
Creative directors: Chris Higgins, Ian Davis
Art director: Ian Davis
Copywriter: Alan Russell

Crime stoppers Ads ■ Because the main venue for these posters would be in transit shelters, designers at Palmer Jarvis DDB knew they would have to be a powerful, fast read. The idea for the puzzle analogy came from the notion that a tip is really just a piece of information, and sometimes a crucial piece of information can help solve a crime. The familiar icon of the missing puzzle piece drove home the fact that what an individual knows or sees can be very important.



Design firm: Peter Fickler Grafikdesign
Art director: Peter Fickler
Designers: René Döring, Peter Fickler

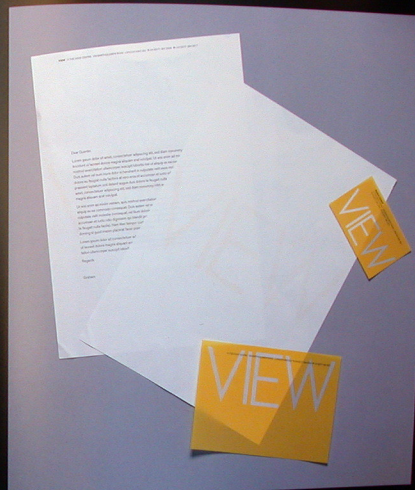
Ten + Bild Identity ■ For Ten + Bild ("sound and picture"), a firm that produces audio-visual shows and videos, designer Peter Fickler created an identity that combines seeing and hearing—and he built the mark entirely from type. The 'O' at the center of the design could be a screen, a microphone, or a loud speaker. On second sheets and other applications, the mark can be used by itself.

NORTH^BOUND

Design firm: Astler Works
Designer: Quentin Newsham

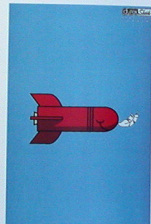
104 • Creative Graphics

Northbound Logo ■ The inspiration for this logo, designed by Astler Works for a management consultancy, is a management model that compares a company to a train, its CEO to the train's driver, and its employees to passengers. The consultant declares the train is going in one direction—north—and all the passengers must be either willing to go north or get off the train. The consultancy's name and logo not only represent this model, they also symbolize where the firm is proud to be located: in the north of England.



Design firm: Astler Works
of Astler: Quentin Newsham
designer: Steve Pearson
language: Steve Pearson

View Logo ■ View is a new photographic library that focuses on architecture. Its name says what each photo in the collection is—a view. Because architecture has many different styles, the logo Astler Works created for the library had to be style-neutral. A version of Futura was adapted to have a very progressive look, and the logo was made to show through the stationery system. Printed in fluorescent ink on translucent paper, the components are architecturally symbolic of the light and luminosity in the View's photos.



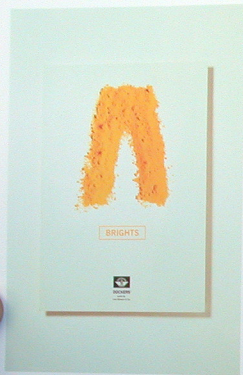
Design firm: MacLaren McCann
Senior art director: Tom Davidson
Senior copywriter: Jonathan Proulx

Durex Canada Advertisements ■ When researching approaches to an advertising campaign for Durex condoms, the creative staff at MacLaren McCann discovered that their target group—single men, 18 to 24 years of age—are tired of being preached to about how and why they should use condoms. They want advertising that respects who they are and speaks with a bit of humor, fun, and irreverence. The series of street murals, outdoor posters, in-room ads, postcards, magazines, and newspapers that have since emerged have been a perfect match. Even a switch plate with a strategically placed switch hole through any environment's general clutter.



Design firm: Ogilvy
Art director: Rodney Davidson

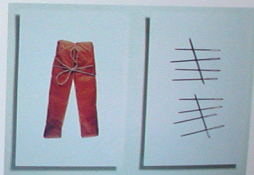
K. Lee Scott Logo ■ The idea for composer K. Lee Scott's elegant logo came to designer Rodney Davidson almost immediately. The image was in his mind before he ever began. The mark captures the concept of a composer in its most simple form. Enough said.



design firm Tango Design Ltd.
creative director Peter Rex

designers Roberto Di Maria, Ian Cockburn, Mark Lester (D system), Roberto Di Maria (senior), Steven Harrison (colour)
photographers Mark Natchik (D system), Michael Harvey (senior), Martin Gaudin (colour)

Dockers' Promos ■ Dockers initially came to Tango for a new brand identity. The company had different styles of pants called Chief, City, Classic, Crew, and so on. To simplify the selection, Tango created a "D" system. Pants were one descriptor; brochure. Shown, above, is simple imagery as metaphors to describe the product attributes. A poster advertising tent-mouse alteration service uses ten sewing needles, laid out hash mark style. Pants wrapped in brown paper promoted home delivery. For a seasonal campaign, Tango was asked to advertise three lines: Naturals, Aquis, and Brights. Again, simple metaphors worked best. Finally, for a winter fabrics promotion, Tango associated the products with heat in very direct opposite ways.



SRTECE FTFSU
 NORTON TFSUF
 SECRET STUFF
 ERSCET FUFTS
 TERECS UFTSF

design firm: Gee + Chung
 art director: Carl Cox

Symantic Secret Stuff Logo ■ While creating a brand identity for a new line of encryption software that allows users to encode and decode private messages, Gee + Chung designers took a cue from the product's function. A simple typographic solution composed of scrambled words reveals the product name and visually engages viewers.



design firm: EAI
 creative directors: Matt Rollins, Phil Hornslett
 designers: Matt Rollins, Todd Simmons
 photographers: Various
 printing: Dickson's

EAI Identity ■ The EAI identity system explores the function of design, says creative director Matt Rollins. Thirty-two different word/picture combinations appear on the business cards, and the same images are applied as stickers to letterhead and envelopes. The skillful, strategic combination of words and pictures delivers the job of a communicator. Any given word or picture conveys its own set of meanings—which are different for everyone—but when combined, a pair assumes new meaning.

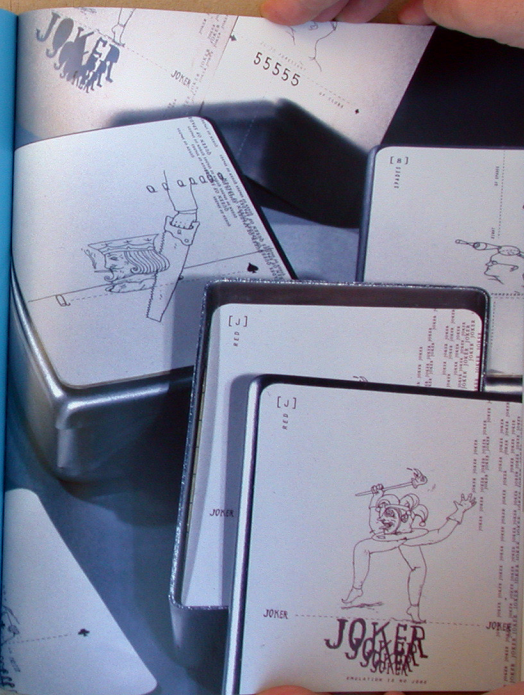


6.

Minimal packaging in this section does not typically refer to packaging in the conventional design sense. Instead, it refers to a design's physical assembly. A minimal package puts together all components elegantly, almost without visible design. The package looks like a very natural and unforced solution. ■ Designs in this section exhibit a certain freedom of expression. They break from common design expectations. They assemble disparate elements surprisingly and seamlessly.

minimal package

Quickturn Playing Cards ■ Starting Over





Design firm: Paper Scissors Stone
Designers: Lisa Ewing, Scott Cameron

Paper Scissors Stone Identity ■ Designers Lisa Ewing and Scott Cameron say their firm's name, Paper Scissors Stone, has two meanings. First, it speaks to process, from idea (paper), through development (scissors), to completed project (stone). But the name also embodies their desire to provide a complete package of design for clients, from graphics to furniture, lighting, and interior design. On a lighter note, they say, it also names the game by which they make some decisions—best two out of three. The stylistic elements on their letterhead reflect a refined, modern approach to design. Ewing and Cameron feel that their business papers are a proper introduction to their personality and style.



Design firm: Emery Vincent Design
Art director: Emery Vincent

Fosters United Brewing Group Wall Display ■ Fosters United Brewing Group needed a case to display all of its many products. But it also needed a design consonant with the modern corporate culture design throughout its offices, which included sleek brass and aluminum panels. Emery Vincent created a display that dominated an entire room. Bottles of between steel fins and are backlit for additional drama. The case became an architectural element rather than a simple piece of furniture.



Design firm: Turner Duckworth
Art directors: David Turner, Bruce Duckworth
Designer: Bruce Duckworth, Bob Galy

Nud's Yard Toilet Paper ■ Old-fashioned blue bottles haven't been used as packaging in recent times. But by adding delicate frosting and colors in fresh, modern colors to Nud's Yard packaging, Turner Duckworth designers turned traditional bottles into modern icons. The palette is bright, fresh, and contemporary, chosen to draw attention to the product at the point of purchase—and they also look great on the bathroom shelf.



Design firm: Turner Duckworth
Art directors: David Turner, Bruce Duckworth
Designer: Bruce Duckworth
Photographer: Justin DeLeon

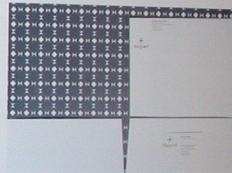
Superdrug Products ■ Turner Duckworth designers chose bright, lively colors for this line of Superdrug products to promote the very life and health. They also created all of capsule-shaped illustrations to reference minimally the package's contents. The design of the labeled bottles was created especially for Superdrug: Keeping the elderly and arthritic in mind, the designers created an ergonomically correct childproof cap. The bottle can easily be opened by inserting a pencil in the lid for more leverage. Superdrug also is designing a hook system that would allow the consumer to hang the bottles for storage.



Design Firm Turner Duckworth
Art Director David Turner, Bruce Duckworth
Designer Bruce Duckworth

Ashima Monofilament Package ■ Ashima manufactures more than 100 kinds of fishing line and hooks. To keep everything straight at the company's warehouse, on the retailer's shelf, and in the buyer's tackle box, Turner Duckworth designers created a simple color-coding system. The bright, simple labels are applied to static-free bags that protect the fishing line from ultraviolet light, which can degrade the product over time.

Shepard



Shepard

ROBYN ANDERSON
 Transportation Supervisor

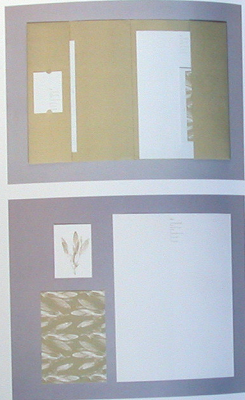
SHEPARD LOGISTIC SERVICES
 1531 Carroll Drive, NW
 Atlanta, Georgia 30318-2765
 404.755.9666
 404.755.8750 fax
 770.896.0854 pager

Design Firm Sage
Art Director Vicki Strull
Designer Vicki Strull
Rebinder Vicki Strull

Shepard Exposition Services Folder and Stationery ■ Shepard is a convention services company that plans, coordinates, and implements trade shows and conventions, all from behind the scenes. The business is fraught with challenges and problems, and Shepard constantly must find solutions, often fitting square pegs into round holes. This manager became the basis for the company's logo, created by the design firm Sage. As the hole expands beyond the boundaries of the square, explains principal Vicki Strull, that outer square becomes four arrows, signifying Shepard's growth nationally. For the inside of the client's presentation folder, Strull gives the simple logo another spin. She created a pattern that not only resembles the map of booths at a trade show, but also communicates the crowded feeling of cult's patterning.

Design firm Sage
art director Vick Struhl
designer Vick Struhl
illustrator Vick Struhl

Sage Stationery ■ Vick Struhl chose Sage for the name of her business because of its multiple connotations: the herb, the color, and the quality of a wise person. The appropriate illustration was evident—the sage leaf, whose graphics she uses subtly. The color choice for her identity was obvious, and she plays simply between the mossy, green ink and crisp, white paper. Finally, the quality of sagacity is communicated through the entire design's quiet, reserved stance.



Design firm Sterling Design
art director Jonathan Sterling
designer Robert Poller
illustrators Jonathan Rosen, Jonathan Sterling

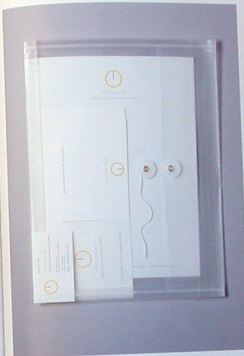
Quickturn Playing Cards ■ Quickturn Design Systems supplies design verification solutions that allow those in the electronics industry to test their chip designs before committing to fabrication. To communicate its marketing message, "The Magic of Emulation," at a major conference, the firm asked Sterling Design to create a promotional item that matched the theme and would not be thrown away after the conference. Jonathan Sterling tossed an unusual, minimalist deck of cards housed in a metal case. One side of each card illustrates humorous magical attempts; the other carries the marketing message. The result is a usable deck of cards that also can be read almost like a book.





design firm Sterling Design
creative director Jennifer Sterling
typographer Jennifer Sterling

Sterling Design Identity System ■ Jennifer Sterling wanted to create an identity system for her firm that represented both two- and three-dimensional design sensibilities. Her solution was a multimedia one. The business card is a stamped and laser-cut metal card; it represents her three-dimensional work. The holder's initials are die-cut from the alphabet at the top of the card. The letterhead and envelope carry embossed numbers and lettering; for more texture and interest, small die-cuts indicate the date and reason for the correspondence. The blind embossing, tiny holes, and small amount of actual printing produce a minimalist feel for the system.



design firm Nuhn Design
art director Peter W. Nuhn
designer Peter W. Nuhn

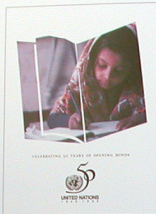
design firm Nuhn Design
art director Peter W. Nuhn
designer Peter W. Nuhn

Nuhn Design Stationery and Logo ■ Designer Peter Nuhn's last name is pronounced "nohn." The idea for his logo-as-rebus grew from a story his mother told him. As a high school teacher, his mother had to teach her students how to remember the pronunciation of her name, so she told them they could call her Mrs. Twelve O'Clock. Nuhn says he turned this memory game into a modernist visual.

peter w nuhn
nuhn design
design for print and electronic media

56 dolan drive
guilford connecticut 06437
t 203-458-9457
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email nuhn@connix.com





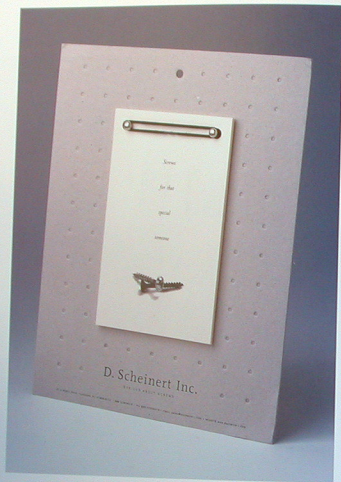
design firm Joe Advertising
designer Sharon Ochigini
copywriter Sharon Ochigini

United Nations Advertisements ■ To celebrate its fifty years of service, the United Nations wanted a series of ads that would communicate the event anywhere in the world. Sharon Ochigini developed an image-within-an-image approach that not only translated internationally, but also references many things the UN does for people around the world.



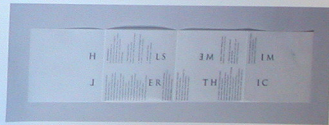
design firm Blackbird Creative
design director Patrick Black
senior designer Kristy Bernhardt
copywriter Brad Gray
photographer Brad Bergman
production Amy Banerjee

Leaves & Fishes Promotion ■ Leaves & Fishes is a nonprofit organization that provides one week's worth of food and shelter temporarily to poor people in need. To generate corporate and private donations for the group, Blackbird Creative designed a brochure that visually explains what drives the organization. Wrapped in grocery bag check-out tape, the brochure design succeeded as well that corporate donations rose 40 percent and the number of volunteers increased 300 percent. Leaves & Fishes even had to open two additional facilities to take care of the generous outpouring.



design firm: Via Datar Communication and Design
art director: Frank Voss
designer: Victoria Frenness
copywriter: Doug Fisher
photographer: Neil Pogoda

D. Scheinert Inc. Calendar ■ Via Datar Communication and Design's client, D. Scheinert, wanted a catalog that was useful and invoked usefulness. The company also wanted to distinguish itself from the other promotions that buyers of screw products typically receive: serious, masculine, devoid of design. Via Datar devised an elegant solution. A calendar/reading is bound by screws and an elasticized band to a piece of letterpress-printed chabboard. The "center" in the board were applied with an old letterpress using plastic plates. They evoke a sense of screw holes, and the grid-like placement evokes precision.



design firm: Peter Fester (DruckDesign)
art director: Peter Fester
designer: Peter Fester
illustrator: Gudmund Wahn

Rijkman Chorus CD ■ Printed on transparent paper, the copy on this CD insert recedes into itself when folded, an apt visual metaphor for the spiritual music on the disk. "Spiriting" becomes more and more transparent, the light fading beyond fog or clouds. When the booklet is open, the reader sees that single letters form a complete word only when the booklet is closed. Analogously, the fifty individual singers recorded on the CD become one voice as a chorus.



Design firm
bit.Nbydesign
Designer
Todd Gardner

bit.Nbydesign Business Card ■ Todd Gardner discovered the perfect business card design for his business, bit.Nbydesign, while he was eating a box of soup. The card-as-cracker, its corner bitten off with a die-cut, was simple and memorable. Gardner says that most recipients smile or laugh when he gives them a card. Some thought he was handing them a real cracker.



Design firm
Harris Promark
Art director
John Power
Designer
Ben Acemley
Typography
Ben Acemley

Harris Promark Puzzle Pieces ■ Harris Promark provides complete research and consultancy services related to the product launch and cycle of pharmaceutical products. To relate all of its client's very involved and technical services, Acemley Works designed a puzzle that was sent out as a mailer and given out at trade shows. The design is strong and memorable, says art director John Power, even if you don't understand all the terminology.



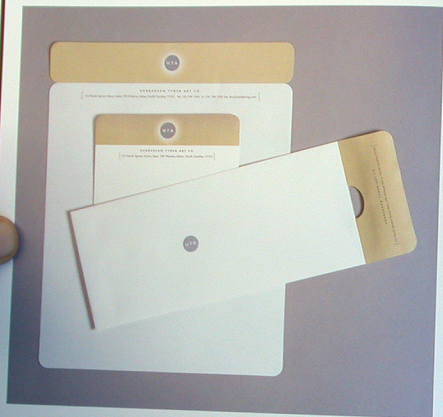
Design firm Jeanette Hodge Design
art director Jeanette Hodge
designer Jeanette Hodge
typographer Rebecca Smith
photographer Robert Carter
bookmaker John Williams

George Hander and Co. Purse Book ■ As a private label manufacturer for pocketbooks and accessories, George Hander and Co. wanted a portfolio that demonstrated the authenticity, quality, and humor inherent to its designs. Jeanette Hodge presented her client's pocketbooks in a way that asserts the playfulness and construction of the Hander designs against contrasting, textural backgrounds. The presentation is simple, unique, and memorable.



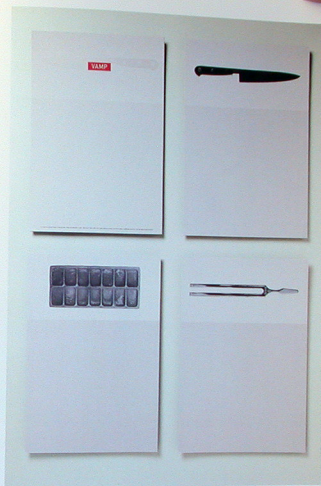
Design firm SOUL Visual Communications
designer David Eller

Soul Promo Records ■ With a name like SOUL Visual Communications, the firm's designers have had plenty of opportunities to draw up conceptual associations to the word soul, one of which is the musical connection. As part of a self-promotional campaign, SOUL designers decided to distribute their own records—not recordings, but playful samples of package design as simple 45 labels and sleeves.



Design firm Henderson Tyner Art Company
creative director Troy Tyner, Visual Development
inspiration Troy Tyner

Henderson Tyner Art Company Identity and Stationery ■ "Tasteful restraint" was Henderson Tyner's approach to its current identity system. Principal Troy Tyner stipulated, keep it smart and don't try to be too clever. Silver and sage balance each other—warm and cool, innovative and classic. The embossed "TAC" was incorporated for impact. Usually, people expect something visual, Tyner says. When they get something tactile with the visual, they register more impact.



Design firm Targo Design Ltd.
art director Peter Rio
designer Roberts D. Rosta
photographer Pragy Elmer

Vamp Identity ■ Vamp, an event-organization company, has a reputation for producing some very off-the-wall occasions. One recent party was held in a multi-story car park in central London's Soho district, with small golf carts ferrying guests about. At another event, the entire bar was sculpted out of ice. Targo designers felt that Vamp's identity also must reflect the unusual. Their solution is to place everyday items out of context. They offered no explanation. Like Vamp's work, the design puts the recipient slightly off-kilter.



design firm Cornwell Design Party

Crown Casino Food Court ■ Food courts typically are competitive, noisy environments. A hungry and indecisive crowd faces a multitude of factors, aromas, and sounds. Cornwell Design's concept for the Crown Casino Food Court was meant to help people decide what to eat. Each food vendor's menu display is a contemporary graphic interpretation of its particular cuisine. The iconographic signage can be recognized instantly, and it complements its architectural surroundings.



design firm Lippa Pearce Design Ltd.
art directors Dominic Lippa, Harry Pearce
designer Richard Dennis

Soup Opera Identity ■ First there were coffee bars, now there are soup bars. Soup Opera (its name playing off of "soup opera," is one that now has two outlets in London. Its aim is to serve healthy, natural meals as an alternative to conventional "opera." The identity Lippa Pearce Design Ltd. created for Soup Fast Food. Patterns involve strips, a foil, and a piece of fruit for their meal. The identity Lippa Pearce Design Ltd. created for Soup Fast Food. Patterns involve strips, a foil, and a piece of fruit for their meal. The Opera matches the client's brand values and physically displays the store's ingredients in sharing the soup's ingredients. The look is pure, cosmopolitan, and modern.



Design firm Lippa Parnes Design, Ltd.
Art director Henry Parnes
Designer Henry Parnes, Paul Tuncillo
Copywriter Paul Tuncillo

Dove UK Insignia Identity ■ A 1990s design, dominated by black, used to promote the brand Insignia, a men's fragrance for years. When another company bought the brand, the new owner asked Lippa Parnes Design, Ltd. to create a new identity that was not so overpowering or predatory. Research showed that today's men are much more self-assured and prefer more subtle fragrances. The design solution is clean, contemporary, and modern, and it reinforces the notion of individuality.



Design firm Mike's Art Corp.
Art director Mike's Art

Museum of Modern Art, Rijks, Croatia Book, Stationery, and Envelope ■ For this stationery, Mike's Art developed its design from the cover of a catalog for the 1st International Exhibition of Drawings at the Museum of Modern Art at Rijks, Croatia, and from the familiar comics convention of frames or cells. The designer intended that people who use the letterhead and envelopes write in the cells he provides. He has had a lot of fun seeing how people fit in the stationery. Creative writing abounds, he notes.

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■ AdamMorick

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Contact: Susan Adams

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342 West Elm
Chicago, IL 60610
Contact: Julie Weiss

■ Art 270, Inc.

747 Terrace Place
Jenkintown, PA 19024
Contact: Carl Melt

■ Ashby Booth Design

Regent 212-11
8408 Glen, New York
Contact: Ashley Booth

■ Adler Works

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Contact: Stephen Bowers

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■ Dogstar

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Birmingham, AL 35212
Contact: Rodney Davidson

■ EAI

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Contact: Dawn Sahan

■ Elbersen Senger Shuler

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