

C&C

CREATIVITY & COMMERCE

BY CAITLIN DOVER
& MONICA RAČIĆ



WE BEGAN THE PROCESS of planning the 2009 edition of *Creativity + Commerce*, our annual review of the best business-related graphic design from around the world, late last summer. Little did we suspect at the time that in the space of a couple of months, the entire meaning of "business" would change, and that a few blocks south of us in New York, entire companies would fail. By the time we were judging the submissions in the fall of 2008, we marveled at a recruiting website for a well-known investment bank that had just collapsed. Suddenly, this conventional piece of bullish promotion seemed downright tragic.

Still, most of our submissions were produced long before the September crash and showed just as much optimism (and, sometimes, wastefulness) as in previous years. Submissions poured in from the Middle East, from Eastern Europe, from London and Montreal.

Best of all, our call for entries produced in a sustainable manner caught designers' attention, and we got to learn about all the ecologically sound processes designers are using, and the green causes they are supporting. It was truly encouraging to see that these important issues are being taken seriously by designers everywhere.

Our judges—Elan Cole, Alicia Cheng, and Greg Hahn, along with Jeremy Lehrer, who selected the winner of our new sustainability honorable mention—had some engaging work to choose from, whether it was the packaging for a tiny electronica label ("They've managed to reinvent the language," said Hahn) or for Adobe's Creative Suite ("The restraint with this piece is admirable," said Cheng). There was much sober talk during that spring judging of the dire business climate, but clearly, the economic chill hadn't set in yet. Next year's entries may tell a different story. CAITLIN DOVER



ALICIA CHENG / MGMT.

Alicia Cheng is a partner at MGMT., a collaborative design studio founded in 2001 and based in Brooklyn. MGMT. focuses on print, exhibition, and information design for clients such as the Guggenheim Museum, *The New York Times*, The International Center of Photography, and Maya Lin Studio. Prior to establishing MGMT. Cheng worked as a senior designer for Method New York and was the co-design director at the Cooper-Hewitt, National Design Museum. She has taught and served as a visiting critic at Yale University, the Rhode Island School of Design, the Maryland Institute College of Art and the Cooper Union School of Art. Alicia received her B.A. from Barnard College and her M.F.A. from Yale.



GREG HAHN / Gretel

Greg Hahn is the owner of Gretel, an award-winning design company in New York City. Gretel focuses on motion design but has dabbled in print and web design. Since opening in 2005, Gretel has done network branding, show titles, advertising, commercial web branding, and installation design. Alexander Calder's work at the Whitney and the building of the Citicorp Tower were landmarks of Hahn's childhood in New York; his early exposure to art and design ultimately lead him to drop out of college to pursue design as a career. Hahn has received an Emmy nomination and awards from the Art Directors Club, the Type Directors Club, Bensussen Deutsch & Associates, Inc., and the British organization D&AD.



ELAN COLE / Johnson & Johnson

Elan Cole is one of the founding members of the Global Strategic Design Office at Johnson & Johnson. The group's mission is to implement sustainable design practices, reimagine the company's brands, and create new ones. As global creative director, Cole leads design strategy for the company's Consumer Healthcare group. The brands he leads include Band-Aid, K-Y, Listerine, Rembrandt, First Aid, Reach, Neosporin, Visine, Rogaine, Carefree, and o.b. He is an active member of the AIGA, most recently serving on the advisory boards of GAIN 2008: AIGA Business and Design Conference and the AIGA Task Force on Corporate Design. He is on the advisory board of Design Ignites Change.

OUR JUDGES awarded this public-service campaign first place because it achieved two near-impossible goals: It reconciles a distressing topic—easily preventable car accidents—with upbeat, even humorous graphics, and it holds the attention of teenagers.

Impact Teen Drivers, a nonprofit based in California, was trying to address the increasing number of fatal car accidents involving teens that are attributed to avoidable, seemingly innocuous acts, like drinking a latte while driving. The organization hired Hybrid Design to create a campaign to display in classrooms that would inform teenagers and inspire them to change their driving habits. After creating six different campaign approaches, some statistically driven and some including emotionally charged stories, Hybrid Design went to the experts—focus groups of actual teenagers. "We were really open to what these kids had to say," designer Ed O'Brien says.

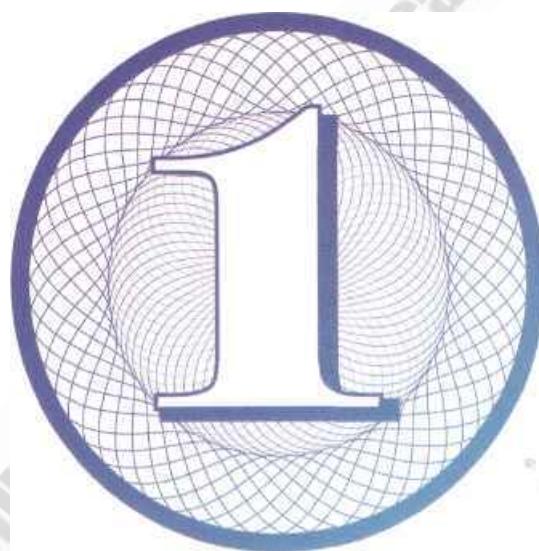
The teens were clear on one point: They don't want to read anything. On the other hand, they said that if they're bored in class, they *will* read posters around the room. "It seemed logical to see if we could wrap up our entire message in five or six words," says O'Brien. Taglines with darkly humorous juxtapositions like "Cobras, Uzis, Cancer, Floods, Texting" appealed to the young test audience. Art director Dora Drimalas notes that the kids "went in the direction that was more challenging, was more like a puzzle, and had the most humor and the most intelligence to it." In fact, they leaned toward the same elements that attracted the Hybrid Design team. As O'Brien notes, "Good ideas work for everybody, not just teenagers."

The campaign's lively aesthetic is driven by Hybrid's use of the typeface Ziggurat, which the team included in the pieces from the very beginning. "It felt like such a great font for one-word lines: bold and heavy as can be, without being overstylized or something that will date too quickly," says O'Brien.

After the focus groups, some students actually asked to keep the posters. Art director Brian Flynn pinpoints the reason for the campaign's success with its intended audience: "We didn't talk to them any differently than we would to an adult." Our judges picked up on this immediately. Alicia Cheng comments that the campaign "took a complex topic and made it accessible to all the different target demographics—the kids, the parents, the educators—in a way that didn't talk down to anyone."

There's another good reason the students liked the work, according to Flynn: "These kids are looking at atrocious stuff all day. They're looking at the 'Please wash your hands' sign. So if you give them something that is actually done well, they will respond to it."

MONICARACIC



HYBRID DESIGN

Branding Campaign for Impact Teen Drivers

ART DIRECTORS: *Brian Flynn, Dora Drimalas*

DESIGNERS: *Ed O'Brien* WRITER: *Hybrid Design, Kayla Cagan*



SECOND STORY INTERACTIVE STUDIOS

Bank of America Market Data Mirrors

CREATIVE DIRECTOR: Brad Johnson STUDIO DIRECTOR: Julie Beeler

TECHNOLOGY DIRECTOR: Thomas Wester PRODUCER: Amber Cartwright

3-D ANIMATION: Matt Arnold DESIGNER: Christian Bannister

DEVELOPERS: Matt Arnold, Thomas Wester, Jacob Mandelsberg EXHIBIT

DESIGN: Chris Wendel PRODUCTION MANAGEMENT: RomeAntics

A/V INTEGRATION: Three Byte Intermedia, Excel Media FABRICATION:

Kubik, Inc. CLIENT: C2 Creative for Bank of America

TOUR GROUPS who have visited the new Bank of America building and seen the installation of Second Story's Market Data Mirrors "have kind of marveled at the presentation of it," says producer Amber Cartwright. "They didn't understand how the images were coming through." Our judges were equally dazzled. "I want this terminal right next to where I sit," exclaimed Elan Cole. "There is such an amazing sense of dimension to it. It's a compelling, extremely elegant way of showing complex graphics."

The Market Data Mirrors consist of 15 plasma screens strategically placed behind a large, semi-transparent mirror, creating the impression of a seamless display. The screens stream live market data from a feed that updates the display every 45 seconds. The data is converted into dynamic graphics using Microsoft Visual C# and OpenGL to sync the information. David Rome, head of production management, says the team went through numerous mirror studies to achieve "the right balance of reflectivity while allowing the images to be clearly seen" on the one-inch-deep display.

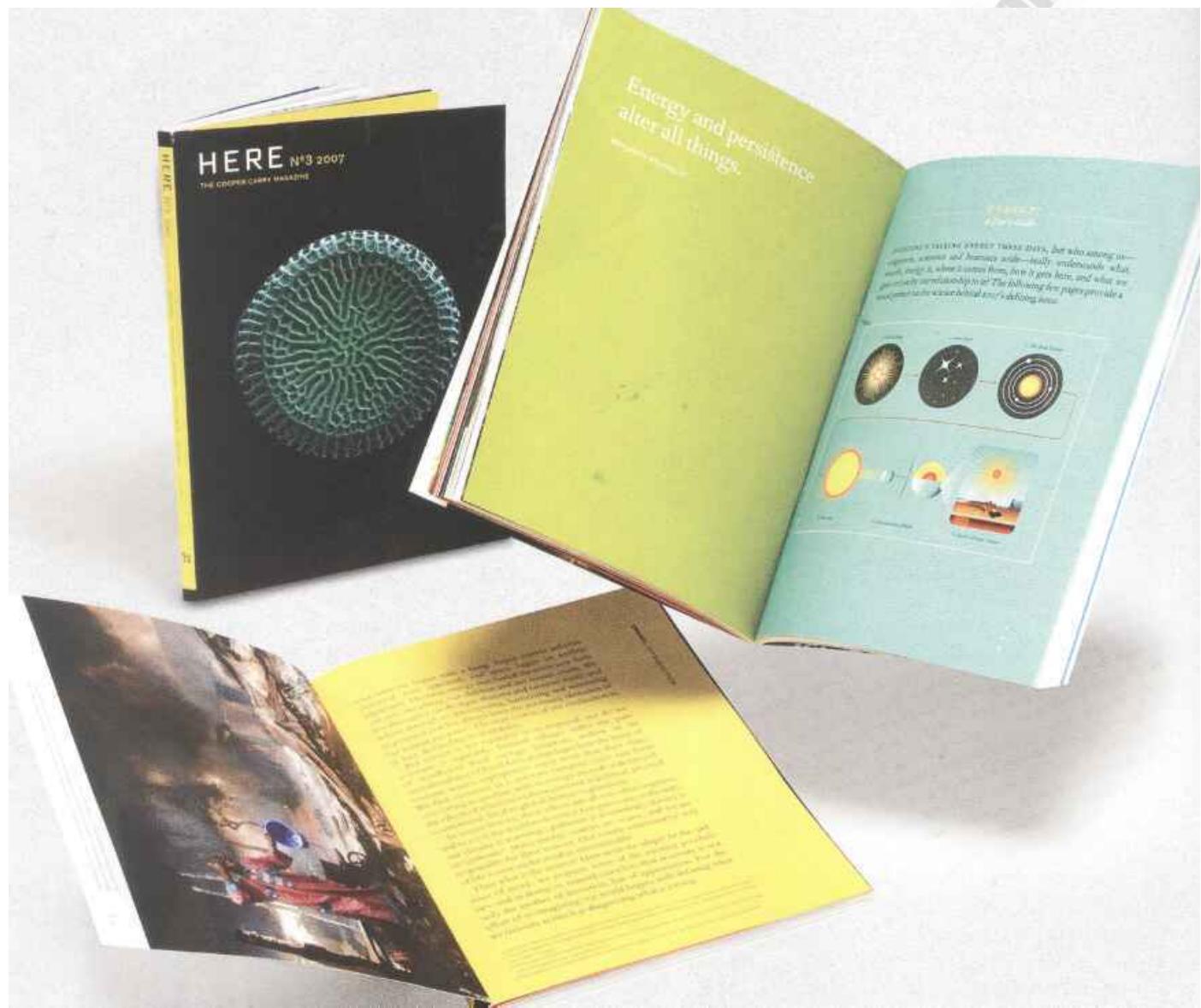
Second Story developed a visual system to encompass all the financial information that was important to the bank and to the traders in whose elevator bank the mirrors sit. The geometry, location, and movement of the graphics all correlate to quantitative information: Commodities are represented by rings, rates by geometric shapes, indices by orbs, and currencies by disks. The data changes as the market values rise and fall, and the historical market values of commodities and indices are displayed via the position and volume of the shapes, which unfold or slice up to represent different types of information. Interaction designer Christian Bannister explains, "It was really important to us that we weren't making anything up. The position of the graphics and how they animate was all data-driven."

At all costs, the team wanted to avoid having the display mimic a ticker tape. The initial ideas were overly complex, they say, and it "took a long time for us to strike a balance with how functional these visuals needed to be as diagrams," explains Bannister. "On the one hand, we needed to consider the most functional approach to displaying this information. From the other end of the spectrum, we needed to explore creative manifestations that captured our imagination."

The mirrors not only present the traders with a new way to see the same data they look at day in and day out; they also offer a chance to reflect. The traders see themselves in the data mirrors—literally, and perhaps metaphorically as well. Says Cartwright, "Traders are looking at this data all day long, but they might not realize its implications or the role that they have as traders and how their personal actions affect the market."



A utilização deste artigo é exclusiva



Aurizta

anais

"WHAT WE'RE ATTRACTED to is the simplification and the zesty graphic sensibility." This is how Alicia Cheng described the judges' reaction to the third-annual issue of *Here*. This issue of the magazine, which is produced for the architecture firm Cooper Carry, is centered on energy—a topic that the entire team at Iconologic explores from a multitude of social vantage points. It's devoid of agenda (other than conveying Cooper Carry's worldly awareness and architectural prowess).

This approach—"content-driven branding," as staff writer Kendra Rainey calls it—is highlighted by *Here*'s nonlinear format and by Iconologic's collaborative method of production. Designers and writers collaborated and swapped roles, contributing both to the informative essays and the vibrant aesthetic. "It's consistently engaging, considering the topic, which could be inherently stultifying in its complexity," commented Cheng.

As designer Gabe Benzur notes, "It's easier to make digestible information graphics [about energy], since energy is something that can be measured quantitatively, as opposed to migration or greenness" (*Here* topics from previous years). Still, certain articles, like the "What Is Energy" section, encompass complex subjects—hydrogen fusion, photosynthesis, and power plants—that required vast simplification. Benzur explains that he had to "understand the material thoroughly in order to find a simple solution that anyone could understand. The more pictures, the better."

There are lovely, subtle elements that unify the work. Benzur describes his color schemes as having "a somewhat garish, 'psychedelic' characteristic" that's present throughout the book, and the use of Cooper Carry's corporate yellow to highlight portions of the text is also a recurring feature. "The cohesiveness is subtle and the information dense, but not impenetrable or obtuse," explains Rainey.

Iconologic's exploratory approach to research and design is apparent in the final product. "Our process starts with a series of meandering, collective, and often very passionate brainstorming sessions," says Rainey. "Many, many of the final stories that made it into the piece were offshoots, hiccups, and 'Hey, what if we did X?' bits and baubles from other ideas.... Happenstance is highly courted for *Here*. So is dissent that leads down unexpected routes." It is this freshness and, as Greg Hahn commented, "the unexpected exuberance" in *Here* that evoke such a bubbling synergy between content and aesthetics.



ICONOLOGIC

HERE issue 3: Energy

CREATIVE DIRECTOR: Matt Rollins EDITORIAL DIRECTOR: Juliet D'Ambrosio

DESIGNERS/ILLUSTRATORS: Lea Friedman, Gabe Benzur

PHOTOGRAPHERS: Greg Miller, Edward Burtynsky, J. Henry Fair, Jason Fulford WRITER: Kendra Rainey PRODUCTION: Laura Perlece



PANGEA ORGANICS IN-HOUSE DESIGN DEPARTMENT

Pangea Organics Holiday Gift Boxes

DESIGNERS: *Josh Ivy, Joshua Onysko* ILLUSTRATOR: *Josh Ivy*
WRITERS *Heather Lieder, Amy Leventhal*

THIS is THE FIRST year that *Print* is honoring submissions created with a focus on sustainability, and we're happy to report that we had many excellent candidates from which to choose. It's heartening that our call for information on ecologically sound materials and processes elicited so many submissions.

Pangea Organics' Holiday Gift Boxes stood out in this conscientious crowd—not just because its materials are ecologically sound (see below), but also because they defy the excessive norm of the gift-box genre. As Jeremy Lehrer, a *Print* contributing editor and our "Best Practices" columnist, who was our judge for this honorable mention, explained: "We wanted to recognize something that uses a more sustainable design principle on a mass-produced scale."

The Pangea gift set goes beyond reducing waste; it reincarnates the packaging as something useful—a Colorado Blue Spruce tree. "We wanted to create a gift item that not only embodies sustainability within the package design but can begin another life," says designer Josh Ivy. The casing material is compostable and biodegradable, with spruce seeds embedded in its walls. The entire piece can be planted immediately.

Pangea had already implemented the idea for plantable packaging in clamshell-style cases for soap. But trying to replicate those clamshells in a larger size came with major structural challenges. The manufacturer created a staggered pattern within the walls to hold the weight of the products within, creating ridges on the exterior. An enlarged outer label conceals the ridges.

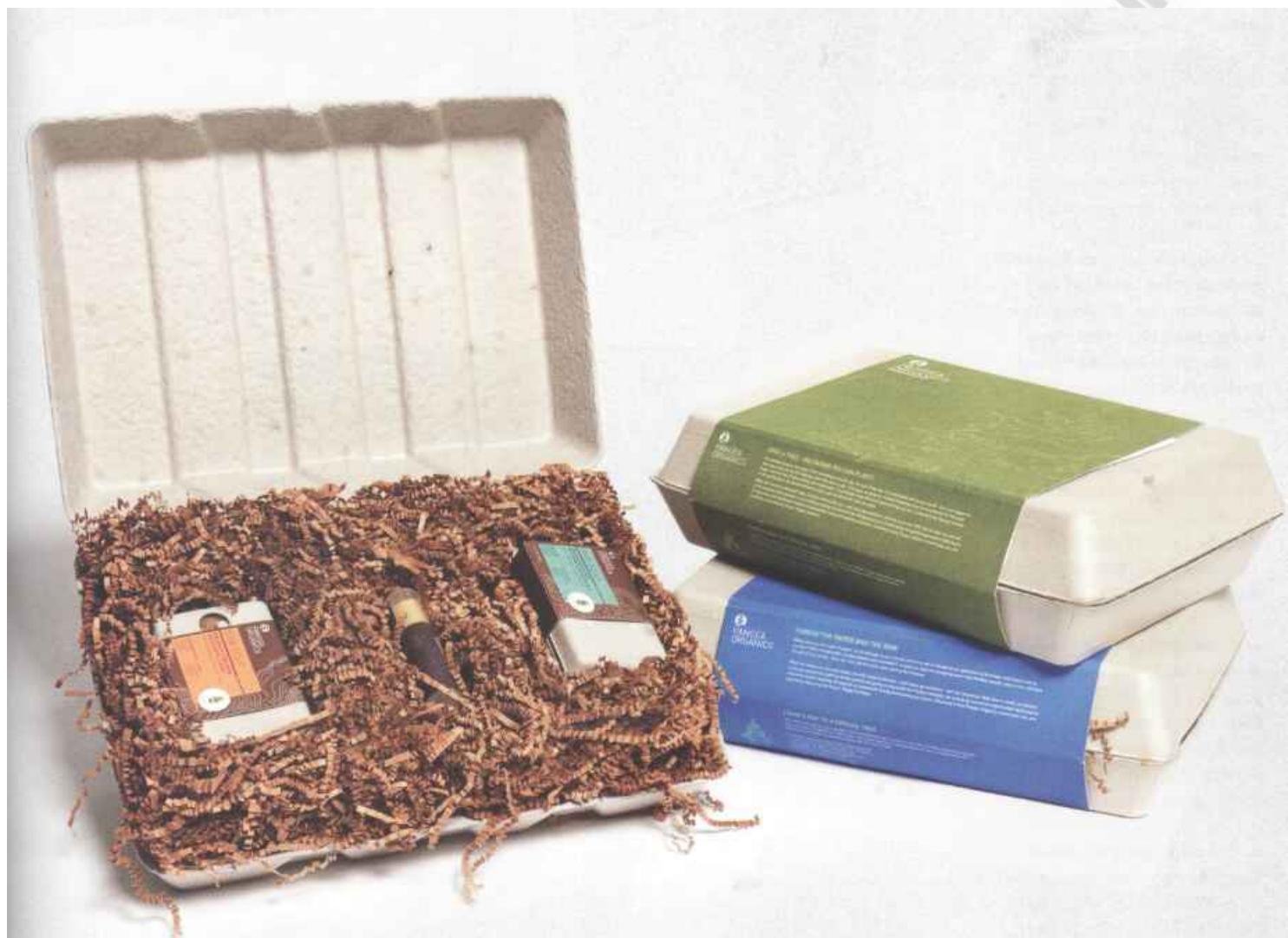
According to Ivy, the cost and limited availability of new ecofriendly material to smaller companies were among the project's greater obstacles. Finding a manufacturer who "has a solid understanding of the new materials to effectively put it into production" remains difficult. But Joshua Onysko, the founder and CEO of Pangea Organics, notes that the important thing is "to remind people that we must start to think about the way we create and design. Once something is used for its purpose, it should have another purpose to fulfill." Lehrer commended this approach: "The fact that you can skip recycling—just plant the packaging, and you'll get a tree in your backyard—is fantastic."

Boxes are 100 percent compostable, biodegradable, and plantable.

Made from a zero-waste process using 100 percent post-consumer newsprint, without glues and dyes.

The raffia inside is made from a minimum of 30 percent recycled content and is itself recyclable.

The outer labels are made of Monadnock's uncoated Astrolite PC 100 paper, which is 100 percent post-consumer, FSC-certified, elemental chlorine-free, and printed with vegetable-based inks.



Avaliação

mais

01 **Packaging for a series of mini collectible figures for Adult Swim and Kid Robot.** DESIGN FIRM: Adult Swim ART DIRECTOR: Jacob Escobedo DESIGNER/ILLUSTRATOR: Brandon Lively



01

02 Stationery system for Paul Russell, principal and copywriter at Bretenic Limited. DESIGN FIRM: Zync ART DIRECTOR/DESIGNER: Mike Kasperski CREATIVE DIRECTOR: Marko Zonta

03 Branding for La-Z-Boy. DESIGN FIRM: Fame, A Retail Brand Agency DESIGNER: Eric Weiss WRITER: Julie Feyerer CREATIVE DIRECTOR: Bruce Edwards

04 Visual identity and opening sequence for "Arte en Construcción," an art program examining the creative processes of leading visual artists in Mexico. DESIGN FIRM: Blok Design DESIGNER: Vanessa Eckstein, Patricia Kleberg, Mariana Contegni DIRECTOR: Adrian Lawrence (Crush) PRODUCERS: Debbie Cooke and Stephanie Pennington (Crush) CREATIVE DIRECTORS: Natasha Rand (Crush), Gary Thomas (Crush), Vanessa Eckstein (Blok Design)

05 Cover and spread from Herman Miller Always Building. DESIGN FIRM: People Design DESIGNERS: Brian Hauch, Yang Kim, Kevin Budelmann WRITER: Jim Long, Jennifer Magnolfi, Lois Maassen CREATIVE DIRECTOR: Brian Hauch

06 CD packaging for Kate Fenner. DESIGN FIRM: 212box Architecture PC ART DIRECTOR: Andy Pressman DESIGNER: Riley Hooker PRINCIPALS: Eric Clough, Eun Sun Chun



02



03



magnet
kate fenner



**WELL, THEY REALLY KNOW WHO
THEIR AUDIENCE IS.**

Greg Hahn on work from Adult Swim



**OPPOSITE DVD packaging
for *Aqua Teen Hunger Force*.**

DESIGN FIRM: Adult Swim ART DIRECTOR:
Jacob Escobedo DESIGNER/ILLUSTRATOR:
Brandon Lively

**01 Interface for The Museum
at Bethel Woods Interactives.**

DESIGN FIRM: Second Story Interactive Studios STUDIO DIRECTOR: Julie Beeler TECHNOLOGY DIRECTOR: Thomas Wester DESIGNERS: Christian Bannister, Alberto Cerriteño, Martin Linde DEVELOPERS: Jeremy Brown, Oliver McGinnis, Thomas Wester, Zach Archer, John Hutchison WRITER: Lisa Berndt, Ben Fong Torres, History Associates EXHIBITION DESIGN: Gallagher & Associates CREATIVE DIRECTOR: Brad Johnson

02 Invitation for an event

hosted by Sasaki. DESIGN FIRM: Sasaki Associates, Inc. ART DIRECTOR/DESIGNER: Neda Movaghari WRITER/PRINCIPAL: Elizabeth Meek, LEED AP

**03 Motion graphics for
Google's "Project 10'100."**

DESIGN FIRM: Motion Theory, Google Creative Lab ART DIRECTOR: Ji Li (Google), Mark Kudsi (Motion Theory) DESIGNER/CREATIVE: Vincent Rogozyn, Heidi Berg, Max Keane, Leanne Dare, Evan Parsons DIRECTOR: (CREATIVE LAB) Mark Kudsi



02



A utilização deste artigo



01 Fall 2007 product catalog for Cole Haan. DESIGN FIRM: Valentine Group New York ART DIRECTOR/DESIGNER: Robert Valentine PHOTOGRAPHERS: Martyn Thompson, David Meredith

02 DVD packaging for The Venture Bros. DESIGN FIRM: Adult Swim ART DIRECTOR: Jacob Escobedo DESIGNER: Duke Aber ILLUSTRATOR: Chris McCulloch

03 Media kit for Pinta Art Fair, an annual exhibition of contemporary Latin American art. DESIGN FIRM: Carregal Pease ART DIRECTORS: Silvia Pease, Teresa Carregal Ball ILLUSTRATOR: Inah Mercedes

04 Public-awareness campaign to prevent prescription drug abuse among teenagers. DESIGN FIRM: Remedy ART DIRECTOR: John Bufalino DESIGNER: John Bufalino, David Sieren, Mike Guerin PHOTOGRAPHER: Chris Deford WRITERS: Julie Filippo, Deanna Stallsmith EXECUTIVE CREATIVE DIRECTOR: Deanna Stallsmith CLIENT: Abbott

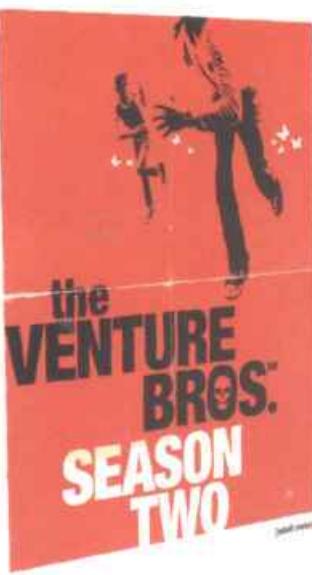
05 Decor for AIGA Design Legends Gala. DESIGN FIRM: Carbone Smolan Agency ART DIRECTOR: Ken Carbone DESIGNERS: Anna Crider, Nina Masuda, Melissa Menard PHOTOGRAPHER: Cliff Doerzbacher CLIENT: AIGA

06 Identity for the Azuero Earth Project. DESIGN FIRM: Sagmeister, Inc. ART DIRECTOR: Stefan Sagmeister DESIGNER/ILLUSTRATOR: Richard Thex



01

THE VENTURE BROS.: SEASON TWO



02

LOVE NEVER BLOWS UP AND GETS KILLED.



03

pinta '08
THE ANNUAL CONTEMPORARY LATINO AMERICAN ART FAIR
MARCH 13-16, 2008 NYC
www.pintaartfair.com



03



04



05

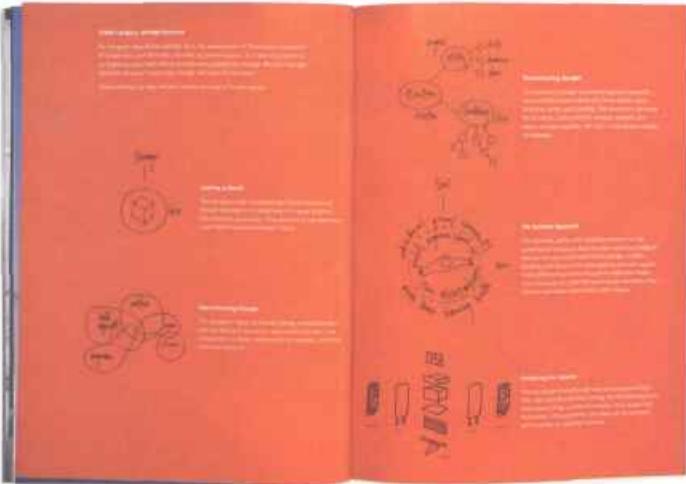


06



01 Brochure for Herman Miller

Miller. DESIGN FIRM Thesis ART DIRECTOR Brian Edlefson, Mark Cook ILLUSTRATOR Ayse Birsel, Herman Miller Marketing Visualization PHOTOGRAPHER Tom Vack WRITER Bill Holm, Randall Braaksma



01

02 Self-promotional website for Turkel

ART DIRECTOR Soren Thielemann DESIGNER Frank Gomez PRODUCTION DESIGNER Federico Calvo WRITER David Rosenberg EXECUTIVE CREATIVE DIRECTOR Bruce Turkel

03 Book for Nike Sportswear

Icons. DESIGN FIRM Opolis Design ART DIRECTOR Dan Richards, Michael Verdine DESIGNERS Dan Richards, Michael Verdine, James Parker WRITER Lane Foard



04 2008 holiday season media kit for Nike

ART DIRECTOR Hybrid DESIGN Dora Drimalas, Brian Flynn DESIGNER Caleb Kozlowski



02

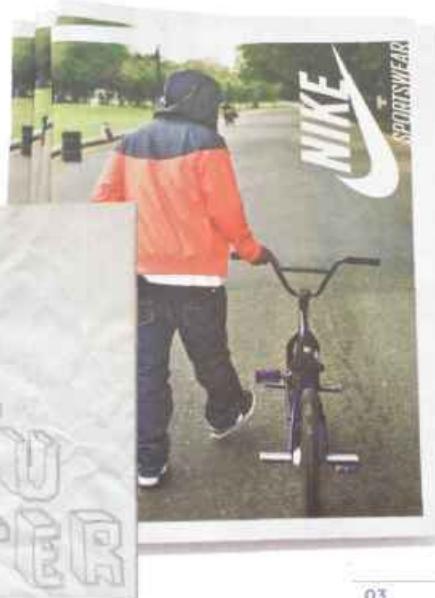
05 Design Mind magazine, a publication from Frog Design

ART DIRECTOR Jacob Zukerman DESIGNERS Jacob Zukerman, Andres Quiroz PHOTOGRAPHER Darius Ramaizani



06 Direct-mail campaign for Arup's four new structures in Beijing

DESIGN FIRM Sagmeister, Inc. ART DIRECTOR Stefan Sagmeister DESIGNERS Jared Stone, Joe Shouldice ILLUSTRATORS Nick Dewar, Jared Stone, Mark Pernice WRITER Chee Pearlman CLIENT Arup



03





numbers

09-10
The Collective Instinct

14-15
F.L.F.

16-17
Luck Has a "RNG" to It

21-22
550 Million Subscribers & Counting

23-24
Hasselblad 501CM

25-26
Erik Spiekermann

27-28
Calculated Design

29-30
The Urban Legend of Corporate Intranets

31-32
Digitalism

33-34
Writing Without Words

design mind

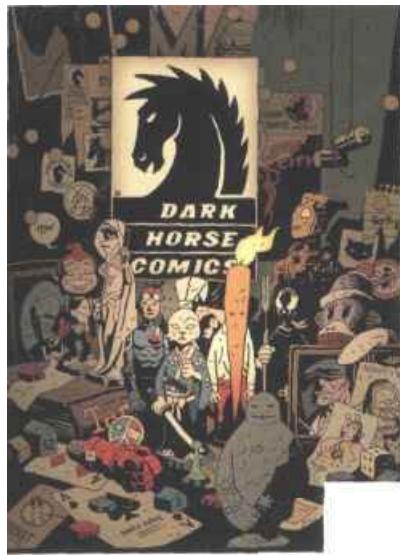
05-06
RUN.





**IT'S THE RIGHT CHOICE OF CO-BRANDING:
ETNIES AND KID ROBOT AND ADULT
SWIM. IT SAYS: 'GO OUT. WEAR THEM. USE
THEM. HAVE FUN WITH THEM.'**

Elan Cole on the Etnies and Adult Swim shoes



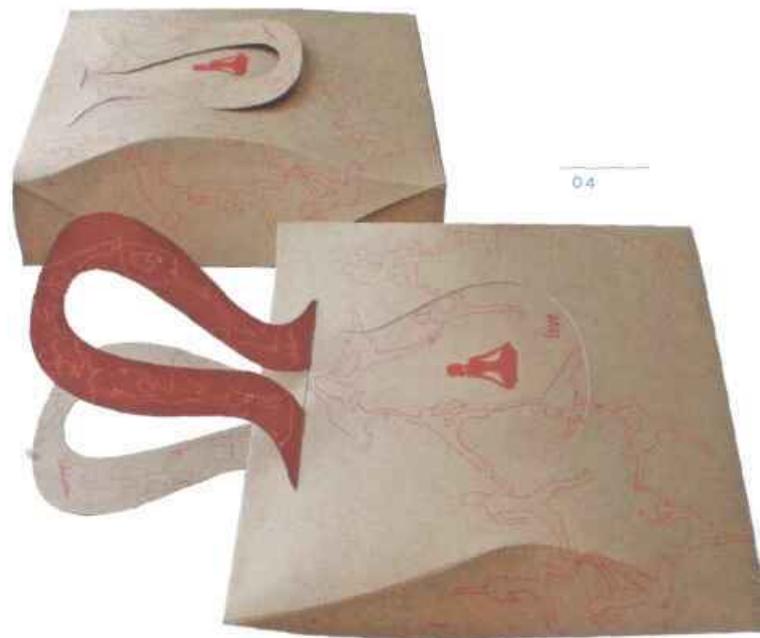
01



02



03



04



OPPOSITE Packaging for Etnies and Adult Swim shoes. DESIGN FIRM: Adult Swim, ART DIRECTOR: Jacob Escobedo, DESIGNER: Brandon Lively

01 Media kit cover for Dark Horse Comics. ART DIRECTOR: Lia Ribacchi, DESIGNER: Dave Nestelle, ILLUSTRATOR: Mike Mignola

02 Recruiting brochure for Gap. DESIGN FIRM: Gap Inc., DESIGN: Fernando Munoz, PHOTOGRAPHERS: Ronnie Poon Photography, ZipFly Photography, WRITER: Cory Warren, CREATIVE DIRECTOR: David Bingham

03 In-house publication presenting the new corporate design to employees of the private bank Sal. Oppenheim jr. & Cie. DESIGN FIRM: Simon & Goetz Design GmbH & Co. KG, DESIGNER: Bernd Vollmöller

04 Holiday gift packaging for Lululemon Athletica. DESIGN FIRM: A L M Project, ART DIRECTOR: Andrea Lenardin Madden, DESIGNERS: Andrea Lenardin Madden, Mims Kelly, Traci Larson

01 **2007 annual report for the Adris Group.** DESIGN FIRM: Bruketa & Žinić ART DIRECTOR: Imelda Ramovic, Mirel Hadžijsufović, Davor Brucketa, Nikola Žinić DESIGNERS: Imelda Ramovic, Mirel Hadžijsufović
PHOTOGRAPHERS: Dorijan Kljun, Domagoj Kunic CREATIVE DIRECTOR: Moe Minkara, Davor Brucketa; Nikola Žinić

02 Self-promotion for architecture firm Nine Square Studio.

DESIGN FIRM: Emblem Creative DESIGNERS: Jeanine Donofrio

03 Interface for the Library of Congress New Visitor Experience. DESIGN FIRM/INTERACTIVE MEDIA DESIGN:

Second Story Interactive Studios

DEVELOPMENT: Second Story Interactive Studios, Schematic Inc, Novera

PROJECT MANAGEMENT: Sapient

ENVIRONMENT DESIGN: Riggs Ward Design,

Chermayeff & Geismar

04 Identity for Palate Food + Wine, a "slow food" restaurant, wine bar, and wine shop. DESIGN FIRM:

Still Room/Jessica Fleischmann

05 Politics of Possibility annual report for the Human Rights Campaign. DESIGN FIRM:

Design Army ART DIRECTORS: Pum

Lefebure, Jake Lefebure DESIGNERS:

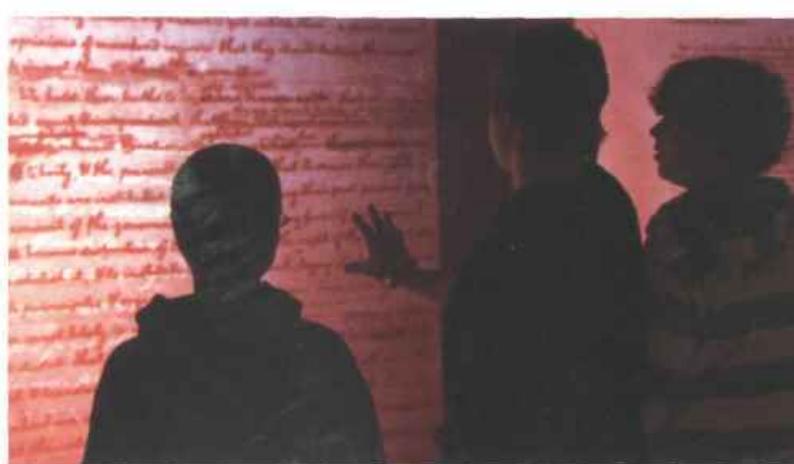
Sucha Becky

06 Self-promotional brochure for design firm EMMI. ART

DIRECTOR: Emmi Salonen, WRITER: Emmi Salonen, Henrietta Thompson



01





04

POLITICS OF THE POSSIBLE

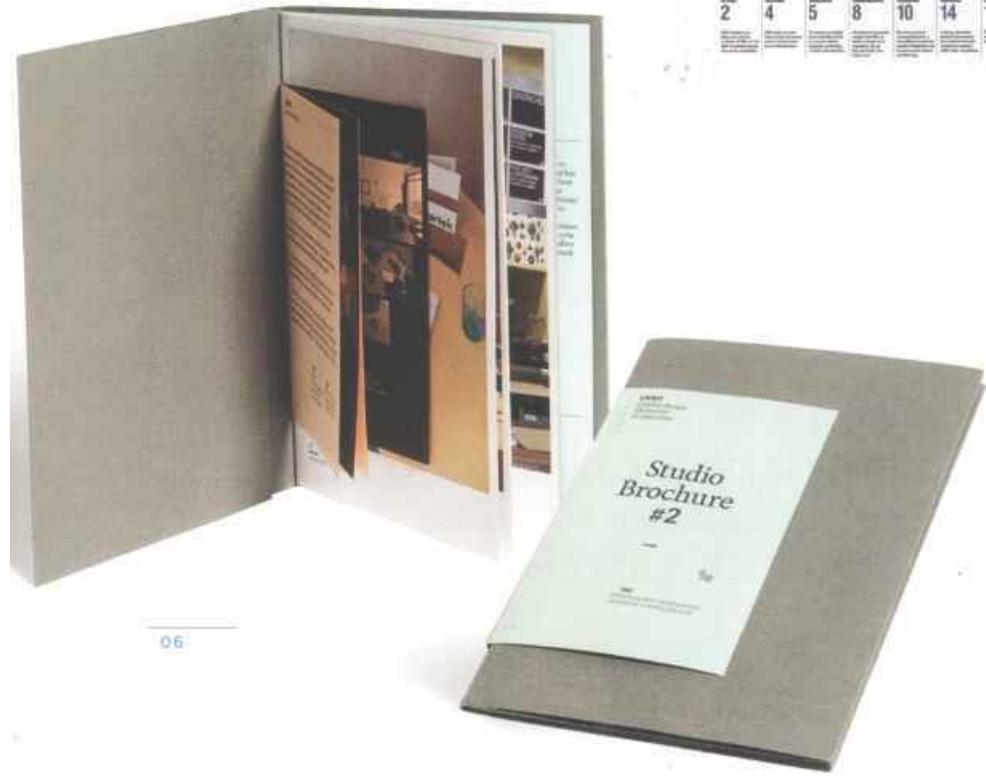
WE STAND FOR THE POLITICS OF POSSIBILITY

Bolstering the position of the possible — without ever losing sight of the fundamental goals of the entire mission, gay, bisexual and transgender movement. — In the current state of our work at the Human Rights Campaign, in 2004, we just lost another vital resource — a beloved spokesman of直白ness, from a highly trusted source of informed public and inspiration, as the ability of us all to continue at HRC. At his funeral, yesterday,

In these pages, you will learn what a hero of 725,000 members and supporters can accomplish when it puts its mind and resources to accomplishing its goals and push forward the interests of what it did not achieve in the future. It need not happen in a single election. Congress, comes right or late. But the work of the Human Rights Campaign and the Human Rights Campaign Foundation proves every day that it is happening, steadily and incrementally, in the growth of every community and business in the tiny town

Finally, the authors conclude that the results of this study support the hypothesis that the relationship between the two variables is nonlinear.

2 4 5 8 10 14 17



06

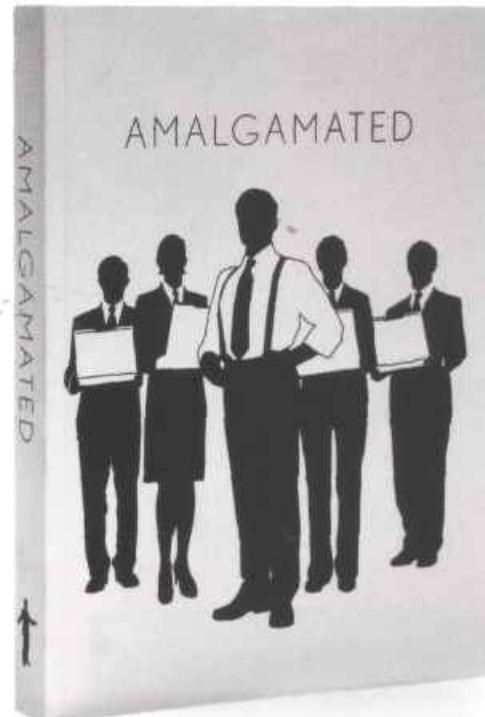


01 Ads for Medica Solo, a health insurance plan for 18–29-year-olds. DESIGN FIRM: Catchfire ART DIRECTOR: Heather Laubach DESIGNER: Dan Williams CREATIVE DIRECTOR: Jason Mihalakis



01

02 Rebranding for the agency Amalgamated Branding. ART DIRECTOR: Faun Chapin DESIGNER: Heather Lasche ILLUSTRATORS: Faun Chapin, Heather Lasche



02

03 PR kit for Herman Miller. DESIGN FIRM: Thesis DESIGNERS: Brian Edlefsen, Mark Cook



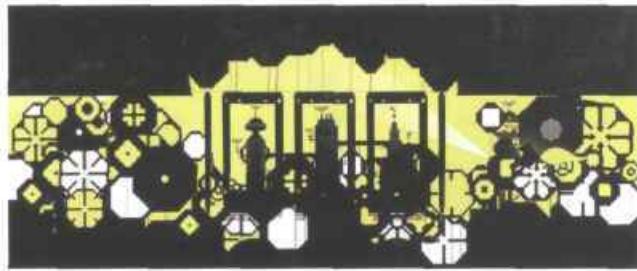
03

A photograph of five beer bottles from Indslev Bryggeri arranged on a white surface. From left to right: 1. A dark brown bottle labeled 'HVID' with a white label featuring a bird logo. 2. A dark bottle labeled 'SORT HVEDE' with a white label featuring a bird logo. 3. A dark bottle labeled 'JULE HVEDE' with a red label featuring a bird logo. 4. A dark bottle labeled 'PÅSKE HVEDE' with a yellow label featuring a bird logo. 5. A dark bottle labeled 'SPELT BOCK' with a white label featuring a bird logo. The background is plain white.

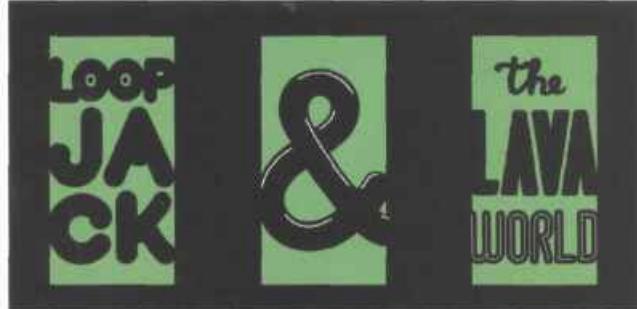
**THEY USE THE SAME LANGUAGE THROUGH-
OUT, BUT THEY GET SO MUCH MILEAGE OUT
OF IT. IT'S SORT OF DECEPTIVELY EASY, WHAT
THEY'VE DONE.**

Elan Cole on the beer packaging for Indslev Bryggeri

01 Animation designed for a permanent installation in the town square in Perkins Rowe, Louisiana. DESIGN FIRM: Baillat Cardell & Fils. ART DIRECTORS: Jean-Sébastien Baillat, Sakchin Besette (Moment Factory). DESIGNERS/ILLUSTRATORS: Mélanie Baillargé, Stéphane Poirier, Capucine Labarthe, Jean-Sébastien Baillat, Catherine Tessier. MOTION DESIGNERS: François Desrochers, Jean-Sébastien Baillat, David Fafard. WRITER: Jean-Sébastien Baillat, Pamela Schneider (Moment Factory). CLIENT: Moment Factory Experience



02 Stationery for design firm The O Group. ART DIRECTORS: Jason B. Cohen, J. Kenneth Rothermich. DESIGNER: J. Kenneth Rothermich. WRITER: Alex Ammar



03 Label for The Winery at Wolf Creek. DESIGN FIRM: Inkleaf Studio. DESIGNER: Jesse R. Ewing



04 Identity for Global Hand-washing Day. DESIGN FIRM: Landor. DESIGNERS: Adam Waugh, Daniel Seol, Joe Napier, Aaron Burghard. CREATIVE DIRECTOR: Richard Westendorf. CLIENT: Procter & Gamble



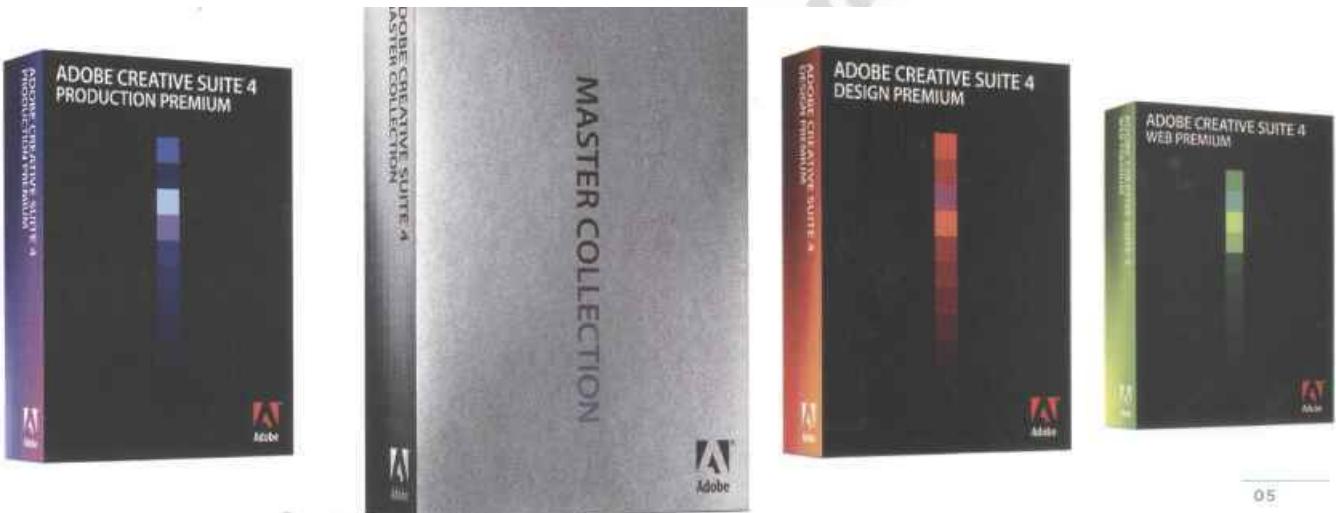
05 Packaging for Adobe Creative Suite 4. DESIGN FIRMS: Tolleson Design, Adobe Systems Incorporated. DESIGNERS: Steve Tolleson, Jamie Calderon, Eric Einwiller, Randy Yau, Rene Rosso, Charin Kidder, Jim Petersen, Eddie Yuen, Doug Beach, John Caponi, Cynthia Fong, Siri Lackovic, Anna Sombor, Sandra Stoecker



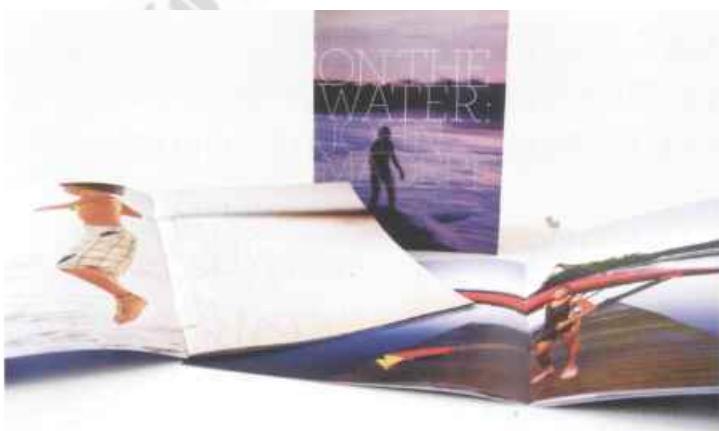
06 Direct-mail booklet for photographer John Madere. DESIGN FIRM: Decker Design. ART DIRECTOR: Lynda Decker. WRITER: Leah Worbs, Ainsley Drew Nelson



04



05





**I LIKE THE WAY THIS HAS LOTS OF
DIFFERENT MANIFESTATIONS, AND YET IT
SEEMS REALLY FLEXIBLE AND RIGOROUS.**

Alicia Cheng on the identity for Archipel, an electronic-music label

PROOF



AUDIOVISUAL

01 2006-07 annual report for the Society of Graphic Designers of Canada. DESIGN FIRM: Bradbury Branding & Design DESIGNER: Catharine Bradbury WRITER: Kim Ireton

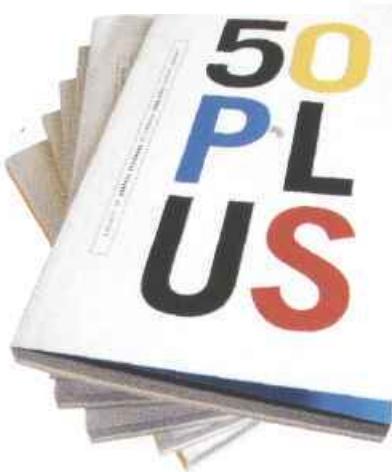
02 Corporate brochure for Greater Toronto Airport Authority. DESIGN FIRM: Soapbox Design Communication ART DIRECTOR: Gary Beelik DESIGNER: Jim Ryce ILLUSTRATOR: Ben Weeks PHOTOGRAPHER: Lorella Zanetti

03 Branding and collateral for the annual NY Art Book Fair. DESIGNER/ILLUSTRATOR: Garrick Gott CLIENT: Printed Matter

04 Identity for Taverna Aventine. DESIGN FIRM: Markatos | Moore ART DIRECTOR: Peter Markatos DESIGNER: Kerry Williams CREATIVE DIRECTOR: Tyler Moore

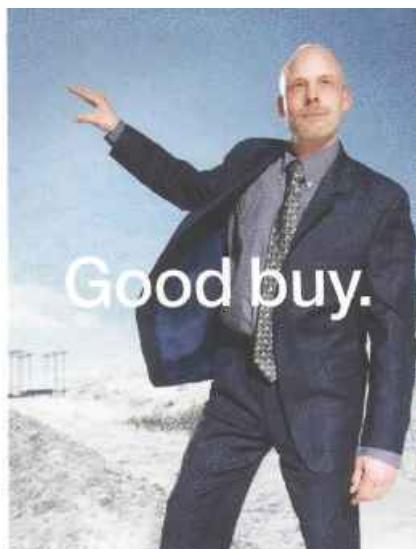
05 DVD packaging for Robot Chicken. DESIGN FIRM: Adult Swim ART DIRECTOR/ILLUSTRATOR: Jacob Escobedo DESIGNER: Brandon Lively

06 Packaging for macaroons. DESIGN FIRM: A1 M Project ART DIRECTOR: Andrea Lenardin Madden DESIGNERS: Andrea Lenardin Madden, Traci Larson, Anne Swett CLIENT: Paulette Macarons



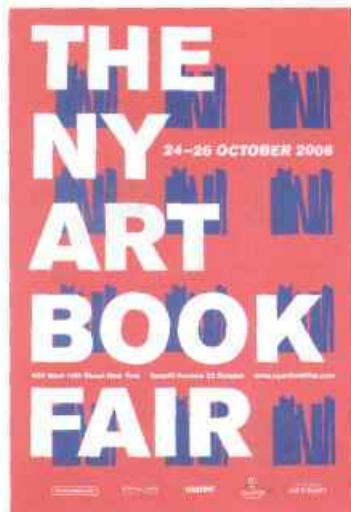
John will sell you a slice of air.

Who flies in and out of Toronto? The answer depends greatly on which national and international airlines embrace the city. Which of them see its potential? Attracting those airlines is John's business. It means selling Toronto as a destination. Selling the airport as a business partner. In this way he's a booster for both. And that's a job he can feel good about.

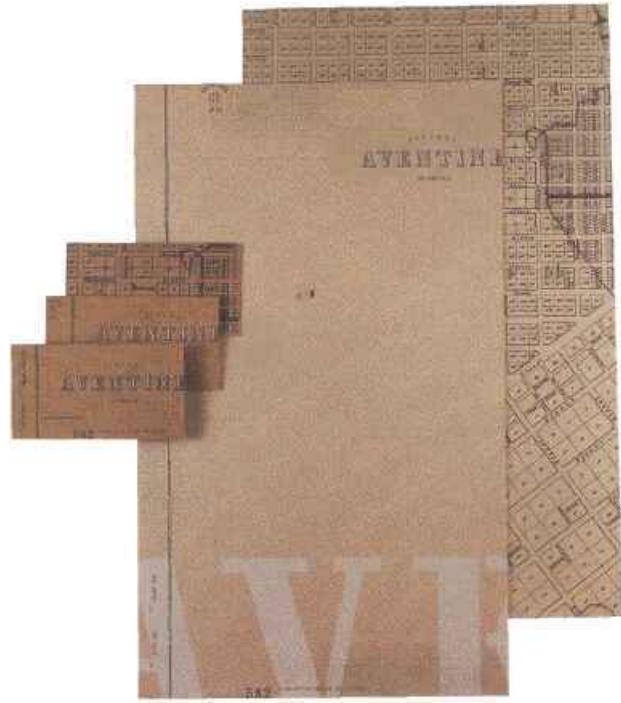


02

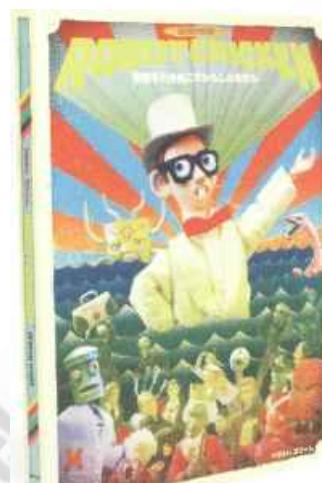
THE AIRPORT IS A BUSINESS. THE AIRLINES ARE OUR PARTNERS. THE CITY IS OUR DESTINATION. WE'RE THE WORLD.



03



04



05



06





01 Brochure for Nike Sports-wear.

DESIGN FIRM: Opolis Design
ART DIRECTORS: Dan Richards, Michael Verdine **DESIGNER/ILLUSTRATOR:** Lael Tyler
WRITER: Lane Foard



02 Promotional campaign for FUGE Camps & Events.

DESIGN FIRM: Lifeway Marketing Communication & Promotion **ART DIRECTOR/DESIGNER/ILLUSTRATOR:** Leigh Ann Dans **PHOTOGRAPHER:** Michael Gomez **WRITER:** Amy Jacobs

03 Call for entries for the Black Book AR 100.

DESIGN FIRM: Design Army **ART DIRECTORS:** Pum Lefebure, Jake Lefebure **DESIGNER/ILLUSTRATOR:** Tim Madle **WRITER:** S. W. Smith **CLIENT:** The Black Book NYC

OPPOSITE Promotional materials for the AIGA Minnesota Design Show, 2008.

DESIGN FIRM: Graphiculture **DESIGNER:** Crystal Barlow **PHOTOGRAPHY:** Darrell Eager **WRITER:** Brendan Loughrey **CLIENT:** AIGA Minnesota



02





I JUST LOVE THAT THEY ARE
GIVING EACH OTHER HIGH FIVES.

Alicia Cheng on the **AIGA Minnesota Design Show mailer**