

**ART 376**

ADVANCED TYPOGRAPHY



**olivetti**

De "A" à "E",  
la gamme entière des lettres  
de l'alphabet donne vie  
et parole à toute pensée.  
Ainsi la gamme  
des machines Olivetti  
résout tous les problèmes  
fondamentaux  
de travail de bureau  
moderne: pour écrire,  
calculer, administrer.

OLIVETTI 1960



NEW HOME OF  
**FLITE** Luggage & repair  
 309 WEST CHICAGO AVE.  
**664-2142**

THE LARGEST SELECTION of the FINEST DESIGNER & BRAND NAMES

LUGGAGE HANDBAGS BUSINESS CASES GIFTS

NILK Macys J. Macys J. Macys J. Macys

ELPHOS ARTS COUNCIL SPIN CYCLE GEORGE KITTA

**H TERS**

Erie & Wells

I will do  
one thing  
today.

---

thing:



System-Operator, Astoria, Strong, Dali,  
Fyber, Fiber, Fever, Goliat, Great, Hi, Hello,  
Join, Jever, Kastanj, Keso, Lord, Lei,  
Zoom, Zebra, Xavi, Xerxes, Copy, Cider,  
Bold, Bear, Nano, Niago, Nstr, Modern,  
Music, Telepathy, Tasty, Tsar, Tiscali.





7. Ausstellungsst  
nr, Sa-So 11 bis 18 Uhr  
. 6., 17 bis 22 Uhr  
oyer des Hauptgebäudes durch Prof.  
schliessend Barbetrieb im ganzen Ha  
**LOMÜBERGABE, VERLEIHUNG DER FÖRDE**  
Uhr an der HGKZ, Hauptgebäude, vor  
ab 19 Uhr  
tudienbereiche stellen im Haup  
**DESIGN, INNENARCHITEKTUR, HÖR**  
**ODE, TEXTIL, THEORIE DER G**  
**WISSENSCHAFTLIC**  
**DESIGN, NDS**

# FRISTIL

## FRISTIL

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## FRISTIL

EN KONSERTSERIE FOR EKSPERIMENTELL  
JAZZ OG FRI IMPROVISASJON. KURATERT AV  
MAJA S. K. RATKJE OG PAAL NILSSEN-LOVE

### 10/2:

Åpningskonsert med  
Maja S. K. Ratkje &  
Paal Nilssen-Love duo  
+ Steffen Junko

### 17/2:

Buttercup Metal Polish  
feat. Jacques Demierre (CH)  
+ Else Olsen S. solo

### 24/2:

Fluorom (N/US)

### 3/3:

David Moss (US) + Okyoung  
Lee (US) & Guro Moe duo

### 24/3:

Petter o Hanna +  
David Stachenäs solo (S)

### 7/4:

SPUNK

### 14/4:

H-alpha (US) + Ilse Mari live  
video feat. Maja S. K. Ratkje  
og Håvard Skaset



Onsdag på Victoria, Nasjonal jazzscene.  
Konsertstart kl 20. Dørene åpner kl 19.  
[www.nasjonaljazzscene.no](http://www.nasjonaljazzscene.no)





CBS LABORATORIES

# Seven Steps to Better Listening

SIMPLE, EASY TO FOLLOW RECORDED INSTRUCTIONS—PLUS A BOOKLET OF DETAILED OPERATIONAL NOTES BY EDWARD THORNELL, CARRY OF AUDIO MAGAZINE.



THIS RECORD WILL SHOW YOU THE EASY WAY TO ACHIEVE THE BEST POSSIBLE SOUND FROM ANY PHONOGRAPH—REGARDLESS OF COST, WHETHER STORED OR WORN—THROUGH THE FOLLOWING TESTS

- 1 Left-right sound identification
- 2 Proper loudspeaker connection (phasing)
- 3 Loudspeaker balance
- 4 Tone control setting
- 5 Left-right separation
- 6 Elimination of buzzes and rattles
- 7 Reduced record wear

A product of CBS Laboratories, Stamford, Conn., and Columbia Records, New York, N.Y., divisions of Columbia Broadcasting System, Inc.



Have you ever  
wondered what  
Jackie, I was

**YOU'RE IN THE  
WRONG  
BUSINESS**

Get D  
would t  
wind  
dear  
dig-up  
dress that's perfect for  
occasions.



# CONTENIDOS



05.

VISUALES

**Andy Warhol**  
El personaje que se convirtió a él mismo.

06.

URBANO

**Elisa Latorre**  
De cartones a élites.



11.

POP

**Tomás**  
La nueva forma.

12.

ESPECIAL

**Revolución**  
La revolución de los Buenos Aires.

26.

PERFORMANCIA

**Salvador**  
La cultura del consumo.

33.

TELEVISIÓN

**Martin Churba**  
El hijo no es más su padre.



40.

DOCUMENTAL

**Ben Casarín**  
En forma.

**CONMEMORATIVOS**  
Nueve años después (1991-2000)

45.

CONTEMPORANEO

**Artista contemporáneo, arte contemporáneo y arte contemporáneo**  
El arte no es más arte.

46.

VALORES

**Los valores en el arte**  
El arte no es más arte.

47.

VALORES

**Los valores en el arte**  
El arte no es más arte.



48.

VALORES

**Los valores en el arte**  
El arte no es más arte.

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El arte no es más arte.

CONFERENCE PROGRAMME:  
AFTERNOON SESSION  
ROUTES OUT OF RECESSION:  
THE FOOD SUPPLY CHAIN RESPONSE

14.00

**Industry Panel Panel**

Andrew Jones, Chief of the Grocer will interview a panel of leading light's from food companies across different sectors facing up to the recession in their own way. Some of them have set back and some of the timing of the downturn is different. Instead they found ways to prosper in spite of the economic downturn by identifying opportunities to invest, diversify or even change in customer trends.

**Christopher Mack**

Executive Chairman, Fresco

Fresco's "Fresh Fruit, Fresh Seeds, Fresh Vegetables, Fresh People" approach is clearly visible from their industry changing investment, moving toward 50% development, the largest and most recent greenhouse complex in the UK.

Chris Mack will explain his vision for the industry and share his experience of playing a major role in getting the "Green Deal" project off the ground and how he believes it will transform the UK's protected growing sector.


Grocer



PM





A person is holding a large white rectangular piece of fabric, possibly a poster or a sign, against a red brick wall. The fabric has a decorative border: a brown zigzag line at the top and a green zigzag line at the bottom. The text on the fabric is embroidered. The top two lines are in brown thread, and the bottom line is in green thread.

YOU DON'T NEED A  
COMPUTER TO MAKE  
A POSTER.



## Typography

Often typography is the main or only graphic element in a design. This is a common solution when the subject matter is too broad or complex. Letterforms are inherently more abstract than pictures, consequently more useful for this kind of problem.

Landscape is the place for the complex interplay between nature and culture, supporting all human activity. Landscapes are our story because they reveal who we are. They embody our values and history, and provide the framework for our future.

The interpretation of landscapes is as varied and complex as the landscapes themselves. In this issue, *Working Landscapes*, each contributor tells part of a story of transformation. *Working Landscapes* is about the landscapes we create, which in turn create us as we inhabit them.

Working landscapes are shaped from the finite wilderness. In this country, and particularly in the West, we are relative newcomers to a spectacular wilderness. Unfortunately, design tends to spring from a culture of analysis and economic efficiencies rather than the dramatic reality of site. In Herman van Bergeijk's article, the wilderness is the sea; the dewatered land providing a palette for the raw grid of the Dutch economy. Whereas landscapes never return to wilderness they can be reclaimed by it to a degree. In Michele Marquardt's "Fourth Nature," castles in the desert become a new prospect. Richard Haag and Peter Latz extend this notion in the renewal and re-inhabitation of urban wastelands.

Landscapes by definition are designed. They represent the continuity of time and human habitation, whether for a specific function such as a mining or manufacturing process, or with the well being of the greater environment in mind. Roberto Pirzio-Biroli's article broadens the idea of the Master Plan by providing a larger perspective on historical territories and proposed landscapes. He distinguishes

between the idea of architectural topography and abstract zoning policies. Sites are typically considered without the rich context of their natural and cultural reality. Lesley Bain's article explores the complex layering of Seattle's Interbay site and how design could transform its place in the city.

Living in the Northwest we have the unique opportunity to experience the diversity of climates in a very small area, perhaps like no other culture. In the desert, landscapes take forever to heal. On the wet side of the mountains, however, if we just have brought new vegetation and begun the rot of our buildings, covering our tracks. Their structure would still be evident, even if faint. Every gesture generations to come, reflecting our values and far (or short) sightedness. The removal of a hill or the infilling of a wetland, the razing of a forest or the planting of a field, the construction of a road or of a city in the endless extension of our society, will be there to be remembered and reflected upon. In the process of design we have the opportunity to be thoughtful or thoughtless, to include the greater good of the area or be concerned about the "highest and best use" of a particular piece of land. Good design does not come from the myopic view of self-interest, but from the recognition that

what we are designing is part of something greater than ourselves, influenced by what came before us, and part of a structural system in the future that will be interpreted and built upon. *Lucia Pirzio-Biroli is a native of Seattle and a partner with Michele Marquardt in Studio Ectypos, an architecture office on Mercer Island, Washington.*

Above: The Quarry at Carrara (originally Luna), Italy, has been continually active from the 1st century B.C. The marble for Caesar Augustus's Rome came from here. Michelangelo personally selected the marble for his sculptures here, and the slabs for your kitchen counters are cut here. Will this quarry of live marble ever be exhausted? If so, could the ruins provide the structure for a new city with terraced gardens, geometric pools and streets of solid marble? Photo by Studio Ectypos. Background: The borderlands of the Imperial Valley, California and Mexico, are an interface between urban sprawl and industrial scale agriculture, demonstrating the social and economic forces that modify the landscape. Image from *New York Times Magazine*, page 29, December 6, 1994.

# WORKING LANDSCAPES

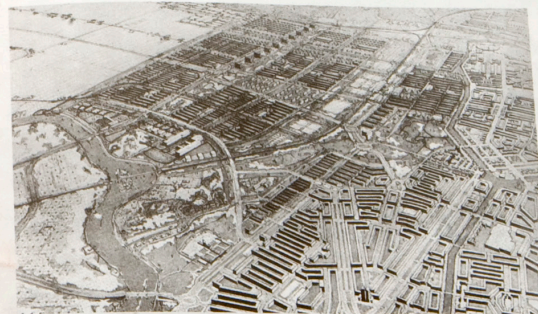
Lucia Pirzio-Biroli

WORKING LANDSCAPES

## Striving for the Wind: (Re)making the Dutch Landscape

HERMAN VAN BERGEIJK

In the 1920s Aldous Huxley noted a voyage through the Netherlands was a trip through the first books of Euclides—geometry governing the visual appearance of the landscape. The eternal struggle against the sea and reclamation of land through ingenious engineering produced the idealized landscape made by man. In few countries has nature become so totally incorporated in the cultural development and change of landscape that reflects changes of mentality toward nature.



Above: Abstract functionalist urban plan by Cornelius van Eesteren. Image courtesy of Gruppo Editoriale Electa, from *Olanda 1870-1940*, copyright 1980, Milano, Italy. Below: The creation of polders and the landscape shaped by market forces. The Landscapes of Man by Jellison. Bottom: Photo by Frank den Ouden from *Feller Flat*, "Interior of the Schröder House, Utrecht, By Gerrit Rietveld, 1924," copyright 2004, Phaidon Press Limited, London.



Untouched nature read as a book of God was dismissed, substituted by the concept that mankind can create its own nature according to its own demands.

The complex relationship between water and land was manipulated in order to arrive at a safer, more lucrative situation. The creation of polders was above all the result of capitalist enterprise. The rational division of new land was determined by wealthy investors, usually buying lots on the basis of the design presented to them. Through calculation of profit, nature became second nature. The country's flatness made it a *tabula rasa*, increasing the artificiality of the end result. In the 19th century the deserted countryside was transformed to raise productivity, intensify land use and achieve water economy. Since many areas were still wet due to turf removal, numerous canals and ditches were created, facilitating dewatering. These "lines," cultural incisions in the landscape, became the basis of further development. At the end of the century, the population of relatively small cities increased, forcing necessary planned extensions. What began as the division of fields became the extension of towns. The housing act of 1901 proclaimed that any city over 10,000 would have a general extension plan. Architects saw the opportunity to "embellish."

The international town planning conference of 1924 in Amsterdam shifted the attitude toward regional planning. After the stock market crash, different conceptual strategies led to such actions as closing off the Zuidersee and creating polders with agricultural functions, such as the North-east polder and the Wieringermeer. They resulted from spatial planning with a broad perspective, developing the country as a whole versus small regional interventions.

Abstract, functionalistic plans of Cornelius van Eesteren for Amsterdam in 1935 illustrated the reigning mentality within progressive circles in the Netherlands. Lacking a clear notion of "big city" (even Amsterdam is just a giant hamlet) led to the concept of the Randstad, the conglomeration of larger cities in the west, with the "green heart," a large area of meadows and agriculture. The "border" or "edge condition" demonstrated the friction between city and landscape.

Due to economic and artistic imperative, ecological consequences often disregarded led to serious habitat problems. The Deltaworks, created in the southwest following the 1953 flooding, was a dike permitting water to flow naturally, closing it off as needed. Defense against water from the sea has taken its toll, with recent flooding by large European rivers occurring inland. Protective measures included raising the river dikes and restitution of land to the water, creating "water pockets."

The unstable symbiotic relationship between water and land has created a national culture profoundly affected by the geometric territorial imprint. Seventeenth-century picturesque qualities of the countryside were depicted by famous painters such as Hobbema. Today plans of cities and land look more like the abstract paintings of Mondrian or the architecture of Rietveld. Form will, even in non-places, dominate almost any approach and is a clear sign that in the Netherlands nature will give way to the second nature of man. Then only the whimsies of the wind and weather remain as signs of an untamed, divine power. *Herman van Bergeijk is an architectural historian, currently teaching at the Faculty of Architecture of the Technical University in Delft. He studied in Groningen and Venice and has written extensively on Dutch, German and Italian architecture and town planning. His latest book was an investigation of the theoretical views of H.P. Berlage and their relationship to the built work of this architect.*





FLUX is a collection of four posters that explore the concept of flux in a variety of ways. The posters are designed to be both visually striking and intellectually stimulating, using a combination of bold colors, geometric shapes, and text to create a sense of movement and change.



# **PROJECT ONE**

## TYPOGRAPHIC HIERARCHY

**Typographic hierarchy** is an organizational system for content, emphasizing some information and diminishing others.

Two  
Thousand  
Ten

Deux  
Mille  
Dix

Due  
Mila  
Dieci

Zwei  
Tausend  
Zehn

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

February

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

April

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

March

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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

June

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20 21 22 23 24 25 26 27 28 29 30

May

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22 23 24 25 26 27 28 29 30 31

August

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12 13 14 15 16 17 18 19 20 21 22 23 24 25  
26 27 28 29 30 31

July

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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

October

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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

September

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12 13 14 15 16 17 18 19 20 21 22 23 24 25  
26 27 28 29 30

December

1 2 3  
4 5 6 7 8  
9 10 11 12 13 14 15 16 17 18 19 20 21 22

November

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

# 90 MINUTEN

**AC MILAN  
SCHALKE 04**

**DI 06.12.2005**  
**GIUSEPPE MEAZZA MAILAND**  
**43'800 ZUSCHAUER**  
**CHAMPIONS LEAGUE GRUPPE E**  
**SCHIEDSRICHTER:**  
**MANUEL MEJUTO GONZALES**

WIR WAREN NUMMER, DAS DIE ZWEIFTE MEISTE, NACH LOND. ALSO DIFFERENZIAL NACH IN MAILAND  
MIT EINER BEZUGS ZAHLE ZWISCHEN AC MILAN UND SCHALKE 04 11

## KAKA.

Der brasilianische Spieler ist ein talentierter Spieler, der in der Welt der Fußballer eine wichtige Rolle spielt. Er ist ein Spieler, der in der Welt der Fußballer eine wichtige Rolle spielt.



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## SCHLUSSPFIFF!

Der brasilianische Spieler ist ein talentierter Spieler, der in der Welt der Fußballer eine wichtige Rolle spielt. Er ist ein Spieler, der in der Welt der Fußballer eine wichtige Rolle spielt.

## SEEDORF.

Der brasilianische Spieler ist ein talentierter Spieler, der in der Welt der Fußballer eine wichtige Rolle spielt. Er ist ein Spieler, der in der Welt der Fußballer eine wichtige Rolle spielt.

## ASAMOAH.

Der brasilianische Spieler ist ein talentierter Spieler, der in der Welt der Fußballer eine wichtige Rolle spielt. Er ist ein Spieler, der in der Welt der Fußballer eine wichtige Rolle spielt.



Der brasilianische Spieler ist ein talentierter Spieler, der in der Welt der Fußballer eine wichtige Rolle spielt. Er ist ein Spieler, der in der Welt der Fußballer eine wichtige Rolle spielt.

A hierarchy helps readers scan a text,  
knowing where to enter and exit and how  
to pick and choose among its offerings.

Each level of the hierarchy should be signaled by one or more cues, applied consistently across a body of text.

A cue can be spatial (indent, line spacing, placement on page) or graphic (size, weight, style or color).

Think with the Senses  
Feel with the Mind.  
Art in the Present Tense  
Venice Biennale  
52nd International Art Exhibition  
10 June – 21 November  
National and Regional Pavilions  
and Presentations.  
Parallel Exhibitions and Projects

No hierarchy

Think with the Senses  
Feel with the Mind.  
Art in the Present Tense  
**Venice Biennale**  
52nd International Art Exhibition  
10 June – 21 November  
National and Regional Pavilions  
and Presentations.  
Parallel Exhibitions and Projects

Contrasting weight

Think with the Senses  
Feel with the Mind.  
Art in the Present Tense  
**Venice Biennale**  
52nd International Art Exhibition  
10 June – 21 November  
National and Regional Pavilions  
and Presentations.  
Parallel Exhibitions and Projects

Contrasting color

Think with the Senses  
Feel with the Mind.  
Art in the Present Tense  
Venice Biennale  
52nd International Art Exhibition  
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National and Regional Pavilions  
and Presentations.  
Parallel Exhibitions and Projects

Alignment

Think with the Senses  
Feel with the Mind.  
Art in the Present Tense  
Venice Biennale  
52nd International Art Exhibition  
10 June – 21 November  
National and Regional Pavilions  
and Presentations.  
Parallel Exhibitions and Projects

Spatial intervals

Think with the Senses  
Feel with the Mind.  
Art in the Present Tense  
VENICE BIENNALE  
52nd International Art Exhibition  
10 June – 21 November  
National and Regional Pavilions  
and Presentations.  
Parallel Exhibitions and Projects

Uppercase and spatial intervals

Think with the Senses  
Feel with the Mind.  
Art in the Present Tense  
Venice Biennale  
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10 June – 21 November  
National and Regional Pavilions  
and Presentations.  
Parallel Exhibitions and Projects

Weight, color, space, alignment

Think with the Senses  
Feel with the Mind.  
Art in the Present Tense  
Venice Biennale  
52nd International Art Exhibition  
10 June – 21 November  
National and Regional Pavilions  
and Presentations.  
Parallel Exhibitions and Projects

Scale, space, alignment

*Think with the Senses  
Feel with the Mind.  
Art in the Present Tense*  
Venice Biennale  
52nd International Art Exhibition  
10 June – 21 November  
National and Regional Pavilions  
and Presentations.  
Parallel Exhibitions and Projects

Italic, scale, color, alignment

**hierarchy:** *the use of size, weight, placement, and spacing to express the parts of a page or document and their relative importance.*

---

HIERARCHY	Hierarchy	HIERARCHY
I Division of angels	Division of angels	DIVISION OF ANGELS
A. Angel	Angel	Angel
B. Archangel	Archangel	Archangel
C. Cherubim	Cherubim	Cherubim
D. Seraphim	Seraphim	Seraphim
II Ruling body of clergy	Ruling body of clergy	RULING BODY OF CLERGY
A. Pope	Pope	Pope
B. Cardinal	Cardinal	Cardinal
C. Archbishop	Archbishop	Archbishop
D. Bishop	Bishop	Bishop
III Parts of a text	Parts of a text	PARTS OF A TEXT
A. Work	Work	Work
B. Chapter	Chapter	Chapter
C. Section	Section	Section
D. Subsection	Subsection	Subsection
SYMBOLS, INDENTS, AND LINE BREAKS	INDENTS AND LINE BREAKS ONLY	FONT CHANGE, INDENTS, AND LINE BREAKS

# A little refresher on the Gestalt Principles of Perception

The human mind groups smaller pieces  
of visual puzzles to make a greater whole.  
Things are affected by where they are and  
by what surrounds them.

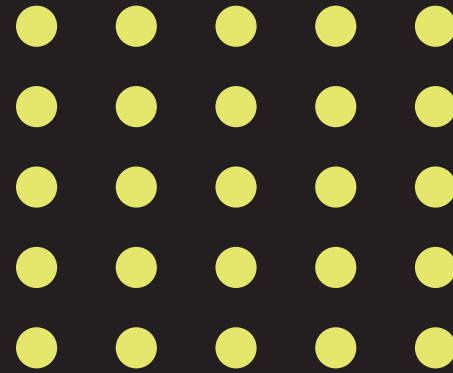
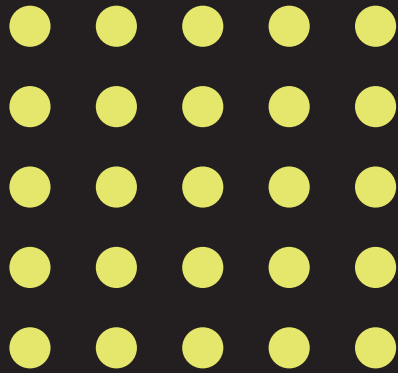
The sum of the whole is greater than its parts. Some of the Gestalt Principles of Perception include:

Proximity

Similarity

Continuance

Closure



## Proximity

Elements that are close to each other are grouped together.

# Proximity





# Proximity

## EDUCATION

2008 University of Georgia, *Summa Cum Laude*  
Bachelor of Fine Arts, Graphic Design  
Cumulative GPA: 3.9

## HONORS & AWARDS

10 SEMESTERS Presidential Scholar  
2003-7 HOPE Scholarship  
2005-7 Eugene D. Freeman, Junior Memorial Scholarship  
2006-7 Clifton Chandler Memorial Graphic Design Scholarship  
Faculty Choice: Graphic Design Student Exhibition, Juried  
2007 CURO Honors Art Exhibit, Juried

## SKILLS

QuarkXPress  
Microsoft Word, Powerpoint  
Adobe InDesign, Illustrator, Photoshop

## EMPLOYMENT

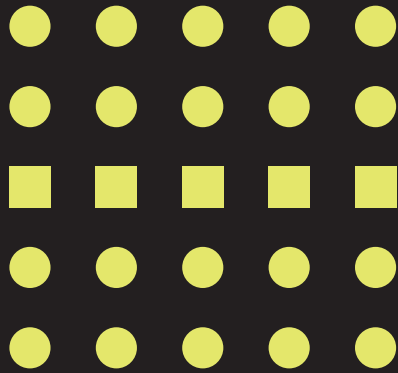
2003-7 *Baton Instructor*, Private Lessons  
*General Laborer*, Hester Landscape & Irrigation  
2005-7 *House Manager*, Private Residence  
2006-7 *Lab Monitor*, Graphic Design Facilities  
2002-3 *Display Designer & Sales Associate*, Wanda's Hallmark

## DESIGN EMPLOYMENT

2008 *M'er*, Project M, Greensboro, Alabama  
2007 *Intern*, Grant Design Collaborative, Canton, Georgia  
2006 *Designer & Illustrator*, Athens VW Club Poker Run T-Shirts  
2005 *Designer & Illustrator*, Athens VW Club T-Shirts & Bumper Stickers  
2005 *Designer*, Georgia College & State University Fiber Arts Promotional Posters  
2004 *Illustrator*, Sandy Creek Nature Center Brochures

## AFFILIATIONS & ACTIVITIES

2005-8 AIGA, the Professional Association for Design  
UGA Student Chapter of AIGA  
2007-8 *Treasurer*, AIGA-Atlanta Student Board  
2008 Organized the AIGA-ATL Student T-shirt Contest  
2008 Type Directors Club  
2003-5 *Volunteer*, Sandy Creek Nature Center  
2000-2 *Ambassador*, Toys for Tots Foundation



## Similarity

Items that look similar are grouped together. Similarity might depend on relationships of form, color, size or alignment.

# Similarity



Similarity

**SIDE B 14/ BARCELONA**  
**15/ MAYFIELD 16/ TRIUMPH 17/**  
**RAVECRUNK 18/ EVERYBODY**  
**KNOWS 19/ SARAH LYNN 20/**  
**IN THE OCTAGON 21/ STREET**  
**TALK 22/ CHAMPION 23/**  
**COLOR MOTION 24/ FIJI**  
**25/ ARMS DEAL 26/ HOTSHOT**  
**27/ CIRCULATION 28/**  
**SENSORY DEPRIVATION**  
**29/ TOP HAT 30/ AXIS 31/ RICE**

WWW.THECHANDLERS.COM  
WWW.HBSP2X.COM

FOR MP3 VERSION CONTACT  
THECHANDLERS@GMAIL.COM

**lilian hough**

157 W. 106TH STREET #5C NEW YORK, NY 10025  
LILIANHOUGH@YAHOO.COM 646.382.8480

**education**

BACHELOR OF FINE ARTS, GRAPHIC DESIGN  
Brigham Young University (BYU)  
April 1997

**work experience**

FREELANCE DESIGNER/ART DIRECTOR  
Eddie Bauer (Seattle)  
May 2008 – Present  
concepting and art directing a new design direction for the Spring 2009 catalog

ART DIRECTOR  
Waterworks (New York)  
May 2007 – February 2008  
managing the newly formed in-house art department and working on the rebranding of the company, including concept, design and art direction of catalogs, mailers, internal training materials, trim program, signage, and packaging

FREELANCE DESIGNER/ART DIRECTOR  
Hint Creative (Utah)  
January 2007 – April 2007  
working in a small studio environment on branding/design projects for various clients, including design and art direction of a clothing catalog, packaging, book design, concept and art direction for an ad campaign

FREELANCE DESIGNER/ART DIRECTOR  
Town & Country Magazine, Weekend Magazine,  
House Beautiful Magazine, Martha Stewart Living Magazine (New York)  
January 2006 – December 2006  
designing layouts, art directing photoshoots, developing new typographic treatments

FREELANCE DESIGNER/ART DIRECTOR  
Kate's Paperie (New York)  
August – October 2005, August – October 2006  
developing new design direction for the Holiday 2005 and 2006 catalogs, including redesign of layout, typography, art direction/styling of all images, overseeing printing process

FREELANCE DESIGNER/ART DIRECTOR  
Weekend Magazine (New York)  
April 2005 – July 2005  
developing new design direction for two pilot issues of a new Hearst publication, including type and grid explorations, art direction and design of stories

DESIGN DIRECTOR  
J. Crew (New York)  
October 2003 – March 2005  
overseeing design of catalog, developing new design direction for catalog and brand, art directing still photography, supervising four-color separations and printing

FREELANCE DESIGNER/ART DIRECTOR  
Martha Stewart Living Omnimedia (New York)  
September 2002 – September 2003  
designing layouts and art directing photoshoots for Living and Kids magazines, developing new design direction for a Special Halloween Issue

FREELANCE DESIGNER/ART DIRECTOR  
Town & Country Magazine (New York)  
April 2001 – June 2002  
designing magazine layouts, art directing photo shoots, overseeing junior designers

Similarity



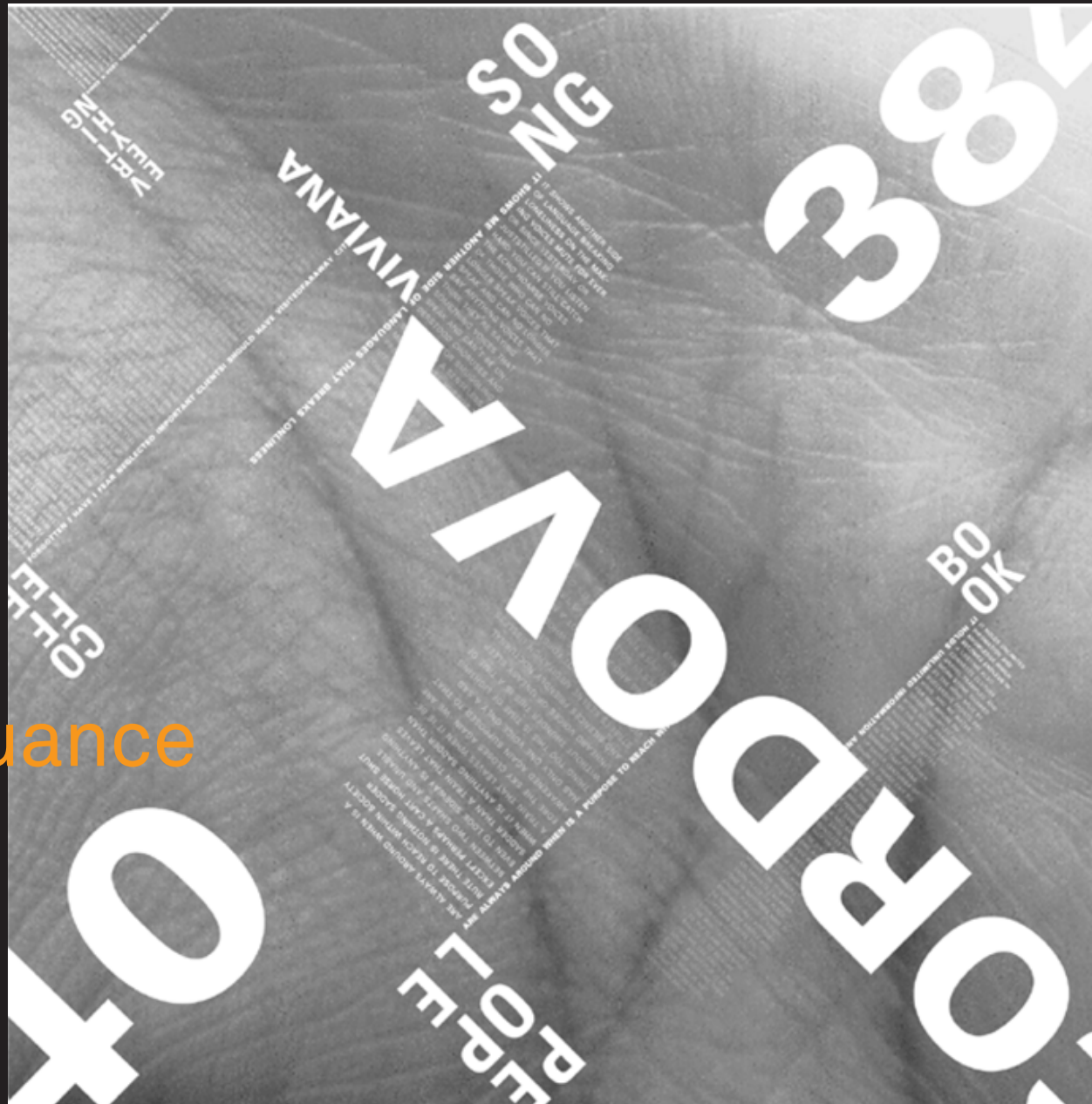
## Continuance

Once you start looking in a particular direction you will continue looking that way until you see something significant.

Continuance  
We read left to right.  
Use rules to direct the reader to content.

pazo		tapas
	CHORIZO	white bean puree & pork jam 4   8
	MANCHEGO & MANZANA	sheep's cheese, apples & walnuts 4   8
	EGGPLANT DIP	cucumber and sesame 4   8
	MIXED OLIVES	house marinade of vinegar & herbs 4   11
	EMPANADAS	spiced veal & pork in pastry, salsa verde 4   8
	WHITE ANCHOVIES	with first press Sicilian olive oil 5   11
	LAMB-ON FOUGAISE	seasoned lamb, aioli, green olives, red onion 4   8
	JAMON IBERICO	aged Spanish ham & local peaches 4   8
	CALAMARI FRITTI	crispy calamari, lemon, chilis & aioli 5   11
	FIRE-ROASTED ALMONDS	unfiltered olive oil & sea salt 5   11
	BRUSCHETTA	slow-mashed shallots & garlicky cheese 5   11
	vegetables	
	GRILLED MUSHROOMS	lemon, rosemary & sea salt 4   11
	PAPPA FRITTA	abundant apple-cut chips with aioli 4   11
	SAUTE OF SIX LOCAL	fresh lemon & basil 5   11
	GRILLED ASPARAGUS	romesco sauce 4   8
	PEPPER BRUSCHETTA	grilled peppers, manchego & piguoli 4   8
	WILTED SPINACH	garlic & piguoli 4   11
	salads	
	ARUGULA SALAD	pecorino & crispy shallots 5   11
	CORPS & PEAR SALAD	grilled fennel & spicy cured pork 4   8
	ROMANESCO SALAD	roasted peppers & cherry vinaigrette 4   8
	SPINACH & FENNEL	ripe tomatoes, ranchero, basil, onions, pecorino 4   8
	ITALIAN CAPRESE	buffalo mozzarella & local tomatoes 5   11

Continuance



# Continuance

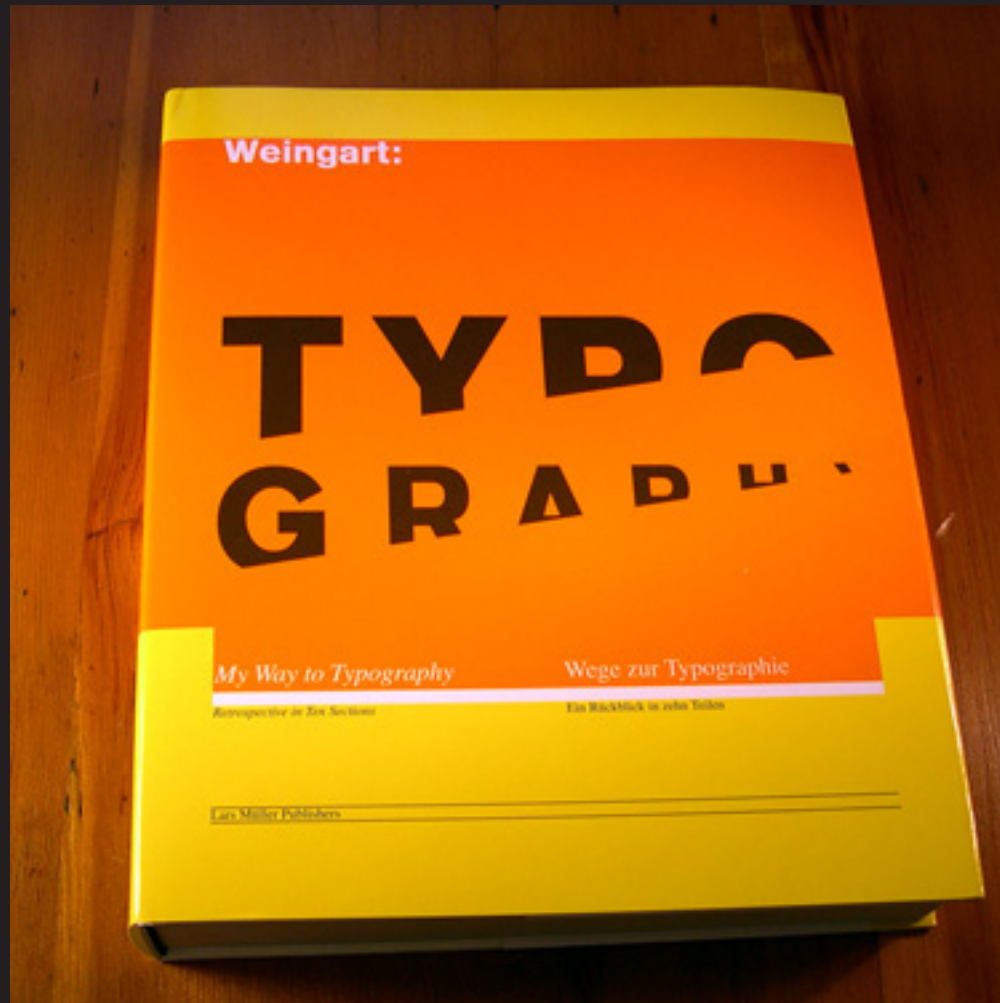




## Closure

The tendency to see complete figures even when part of the information is missing.

Closure



## BRAIN SHOPPING

### 40 TIPS AND TRICKS

FOR GETTING IN THE MOOD TO GET IDEAS

10. Imagine clearly what else will be needed, such as "resources," "tools," and "equipment." Collect and organize ideas from these categories.
11. Make a sketch. Take an idea or problem and describe, compare, analyze it, break down, summarize, and repeat for and against it. If working in a team, write a different side of the coin to each person.
12. Think like a journalist. Ask why, who, what, where, when, why.
13. Have a verbal drill. Write down how you would say out loud what others do to the problems, first the words to discuss private and later.
14. Do a thought check. Who else has solved your problem?
15. Go to the library books on packed with information and inspiration.
16. Examine the problem. What problem is "it"? Change it to "What?"
17. Imagine the electronic solution. Many imagine its opposite.
18. Look for solutions you seldom consider why you seldom choose.
19. Think like an interior decorator. Create a record board with magazine clippings, photos, samples, metaphors, lists, words, etc.
20. Find a place where you can go up your idea and look at them as a group.
21. Apply thinking from another field to your problem. ("There were a million things I saw a hawk fly?") ("How would a fish choose a color change?")
22. If your problem is overwhelming, "I feel stuck moving" or "being a successful speaker," think it down into smaller parts ("Go people to talk more" or "design on stage").
23. Have a word swap. Write down the problem in the middle of a piece of paper. Diagram everything you can think of about the problem (concepts, history, similar problems, competing ideas, available resources, etc.)
24. Write down every idea that comes to your mind if you're close to something new.
25. Think like a resource collector: everything you know about the problem. Display your ideas and look for meaningful patterns.
26. Think like an outside observer. Observe people doing an activity related to your problem (using a product), completing a task, making the best use, etc.
27. Ask people what they like and don't like.
28. Ask people what they want to do.
29. Ask people about their personal experiences.
30. Find a place to think where you won't be disturbed by other work.
31. Take a walk outside a room.
32. Go sleeping.
33. Drink tea.
34. Eat less food. Digging why lunch consumes energy that your brain could be using to get ideas.
35. Clear your space. Research shows that clearing gets out only those your best but leaves up your mind and makes you creative.
36. Put all possibilities on index cards. Compare them, find them, find them.
37. Think down your idea while filling sitting or walking up.
38. What five key features in this item have different perspectives? What variations? What are the facts? Re-examine. How does this make you think differently? What's the game about the idea? Check assumptions. What's wrong with the idea? Come up with a new alternative to the idea. Show your own flow in the evolution process going).
39. Think, make quick, single diagram of different ideas.
40. Think in pencil inside with confidence and keep instead of printed page.
41. Visualize the competition. Make a map showing where your problem, product, a firm, or concept sits in relation to most or competing products or ideas.
42. Visualize the bigger picture. Make a diagram showing how your problem fits into larger system. For example, a city planning school to help people drive, live, work on roads, and design and build what happens to bugs when people are finished with class.
43. Design a system around instead of an object or surface.
44. Compare and contrast. Find metaphors for your problem.
45. Replicate. Imagine yourself as the user, maker or client.
46. Simplify. Explain your idea in a simple manner.
47. Set constraints. Give ideas on limits created by limiting yourself to a particular material, size, no thinking, etc.
48. Repeat it. A bad solution for one problem could be a good solution for another.
49. When you hit a dead end, try again later.

# PROJECT ONE

ANALYZE THE CONTENT

VARY YOUR STUDIES AS MUCH AS POSSIBLE  
(THROUGH FORM + ORGANIZATION)

PLAY!

# Crime Blotter

**06  
00  
AM** **EAST VILLAGE**  
**Noun Found Smothered  
by Adjectives** Message  
lost in dense cloud of  
confused signals.

**11  
30  
AM** **UPPER EAST SIDE**  
**Verb Defrauded  
by Misplaced Modifier**  
Missing the point  
revenge is sought by victim.

**07  
00  
PM** **WILLIAMSBURG**  
**Flood of Clichés Wreaks  
Havoc** Hipster kicks  
bucket after biting  
bullet and butterfly.

# Crime Blotter

6:00AM | EAST VILLAGE  
**Noun Found Smothered by Adjectives**  
Message lost in dense cloud of confused signals.

11:30AM | UPPER EAST SIDE  
**Verb Defrauded by Misplaced Modifier**  
Missing the point, revenge is sought by victim.

7:00PM | WILLIAMSBURG  
**Flood of Clichés Wreaks Havoc**  
Hipster kicks bucket after biting bullet.

6:00am **East Village**

## **Noun Found Smothered by Adjectives**

Message lost in dense cloud of confused signals.

11:30am **Upper East Side**

## **Verb Defrauded by Misplaced Modifier**

Missing the point, revenge is sought by victim.

7:00pm **Williamsburg**

## **Flood of Clichés Wreaks Havoc**

Hipster kicks bucket after biting bullet.

**Crime Blotter**

**WELCOME BACK!**