

Sappi presents

**75  
selections  
from the  
AIGA  
Design  
Archives**



Sappi is a long-standing partner of AIGA. From creating the first national sponsorship with AIGA and expanding our Ideas that Matter program, to sponsoring @Issue and IcoGrada, Sappi actively supports the graphic design industry worldwide. We know that good design is good business. And, as a true champion of print communications, Sappi will continue to make sure that print, as a medium, remains innovative, vital and full of endless possibilities.

**Mark Gardner**  
**President and CEO**  
**Sappi Fine Paper North America**

## Foreword

Richard Grefé

AlGA Executive Director

Design is a wonder of human perspective: at once, it captures the past, expresses the visual culture of the moment and, at its best, imagines the future. When a membership organization such as AlGA sets its priorities, it inevitably looks at the needs of its current members, both through the challenges they face today and in anticipation of how it can contribute to their relevance and success tomorrow.

Like the practice of design itself, AlGA is an enduring institution. It is nearly a century old and is as vital today as it has ever been. While this vitality is due to its adaptability, AlGA's longevity also signals its important role in continuity, validation and discovery for the profession.

Ironically, the role of discovery depends not upon a view toward the future so much as a respect for the past. In design, history is clearly the prologue, and visual history provides a form of critical mentorship for the creative process. AlGA, through its long-standing competitions and activities, has captured the contemporary expression of communication design. In recent years, a high priority has been making this visual record as accessible, and as well protected, as possible.

The AlGA Design Archives pursues this goal in a variety of ways. Since 1980, AlGA has produced an annual publication documenting AlGA's activities and competitions. All of the physical artifacts selected in these competitions are now a permanent part of the Denver Art Museum collection, with a dedicated AlGA curator. This collection will

be available for study and exhibition and will grow by approximately 300 examples a year.

AlGA's book design and book cover competition has the longest history, dating back 84 years. Most all of the selections from this competition are also available in the Butler Library, Rare Books and Manuscripts collection at Columbia University.

The online AlGA Design Archives, at [designarchives.aiga.org](http://designarchives.aiga.org), aims to be an exhaustive database of communication design. Already, it is seen as the definitive research resource on American design, the largest collection of communication design in the world and the only one that is contemporaneously judged by preeminent peers.



The Frederic C. Hamilton Building  
of the Denver Art Museum  
Home of the AIGA Design Archives

It contains all of the competition selections since 1979 and is now, with support from the National Endowment for the Arts, being expanded to include all visual materials available in AIGA's institutional archives dating back to the association's origins in 1914. AIGA has also begun a process of using the database to publish the digital archives of major U.S. design firms and practitioners whose digital record of design accomplishments might otherwise not be preserved.

AIGA is delighted to be able to play the important role of documenting design history, not only for those whose work is featured, but also for the coming generations who will use this resource to discover inspiration from the past.

We welcome the involvement of designers, individuals and companies in helping to preserve this valuable resource and demonstration of the remarkable legacy of the creative spirit. If you would like to support this endeavor to protect and promote the strength and beauty of this shared heritage, please contact [sponsorship@aiga.org](mailto:sponsorship@aiga.org) or call 212.807.1990.

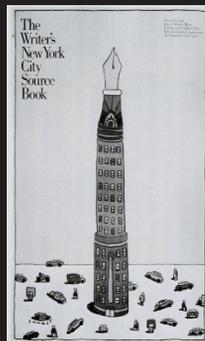
Richard Grefé  
AIGA Executive Director

This selection contains examples that embody the best in communication design and strategy from AIGA's annual juried competitions since 1980. As part of the AIGA Design Archives, the most comprehensive communication design archives in the world, each piece is accessible online with extensive credit information and a highly flexible search capability. Most of the original physical artifacts are available for study at the Denver Art Museum, with all of the book design and cover work available as part of the Rare Books and Manuscripts collection at Columbia University. The online AIGA Design Archives currently contains more than 7,500



competition selections from all years since 1980. It is meant as a powerful educational tool for the broadest possible audience. Viewers are able to create light boxes of images, annotate them for reference and share them with others—designers, clients, educators and students. The online Design Archives is expanding to include selections from 1914 through 1980 and to assemble the digital archives of collections of medalists and prominent designers of the 20th century.

Visit the AIGA Design Archives online at: [designarchives.aiga.org](http://designarchives.aiga.org).



## **Introduction**

Sean Adams

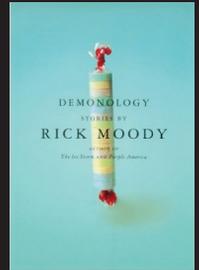
AIGA President

As a profession, we are not very old. Fifty years ago, we carried the label of paste-up or layout artists. For a time, we were commercial artists. But in that short history, we graduated from the confines of those dark offices to having “a place at the table.” This achievement testifies to the energy, talent, and perseverance of the individuals in the design profession. AIGA has mirrored this evolution. At times, AIGA forged the path into unfamiliar and daunting territory. Other times, it followed a sole designer or group as they discovered new realms. The artifacts in this book, from the Design Archives of AIGA, provide concrete examples of this progress.

Today, AIGA encompasses every conceivable medium we use to communicate our ideas—and all types of designers, both in attitude and practice. The content of this book makes clear that things don’t just happen; they are made to happen.

A handwritten signature in black ink that reads "Sean Adams". The signature is written in a cursive, flowing style with a large initial 'S'.

Sean Adams  
AIGA President



Selections  
from the  
AIGA  
Design  
Archives

**the**

80<sup>s</sup>

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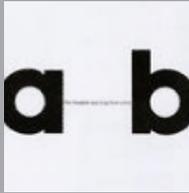
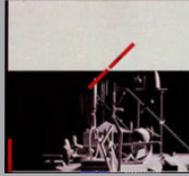
88

89

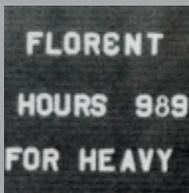
89

89

Cranbrook Architecture 1979 80



Joe Du  
View E  
SEND T



1980



**Rudolph de Harak & Associates**  
Rudolph de Harak

The Metropolitan Museum of Art  
brand and identity systems design  
The Metropolitan Museum of Art

1980



**Summerford Design Inc.**  
Jack Summerford

Helvetica  
Typographics

1980

He

Helvetica

1981



THE BEST OF ERIC CLAPTON © 1984 MCA RECORDS INC.

**Lubalin, Peckolick Assoc., Inc.**  
Herb Lubalin  
Jason Calfo

*Upper and lower case,*  
Vol. 6, No. 4  
International Typeface Corp.

1981



The letters of the alphabet are arranged in a grid, with each letter represented by a different superhero character. The characters are arranged in a 6x6 grid, with the letters A through Z. The characters are: A: Ant-Man; B: Black Panther; C: Captain America; D: Doctor Doom; E: Electro; F: Flash; G: Green Goblin; H: Hulk; I: Iron Man; J: Juggernaut; K: Kingpin; L: Loki; M: Magneto; N: Namor; O: Omega Red; P: Punisher; Q: Quake; R: Red Hulk; S: Scarlet Witch; T: Thanos; U: Ultron; V: Venom; W: Wolverine; X: X-Men; Y: Yellowjacket; Z: Zerkow.

The letters of the alphabet are arranged in a grid, with each letter represented by a different superhero character. The characters are arranged in a 6x6 grid, with the letters A through Z. The characters are: A: Ant-Man; B: Black Panther; C: Captain America; D: Doctor Doom; E: Electro; F: Flash; G: Green Goblin; H: Hulk; I: Iron Man; J: Juggernaut; K: Kingpin; L: Loki; M: Magneto; N: Namor; O: Omega Red; P: Punisher; Q: Quake; R: Red Hulk; S: Scarlet Witch; T: Thanos; U: Ultron; V: Venom; W: Wolverine; X: X-Men; Y: Yellowjacket; Z: Zerkow.



1981



**Doyle Dane Bernbach**  
Gary Goldsmith

A to B  
Volkswagen

1982

# Rabbit



**Anspach Grossman Portugal, Inc.**

Kenneth D. Love

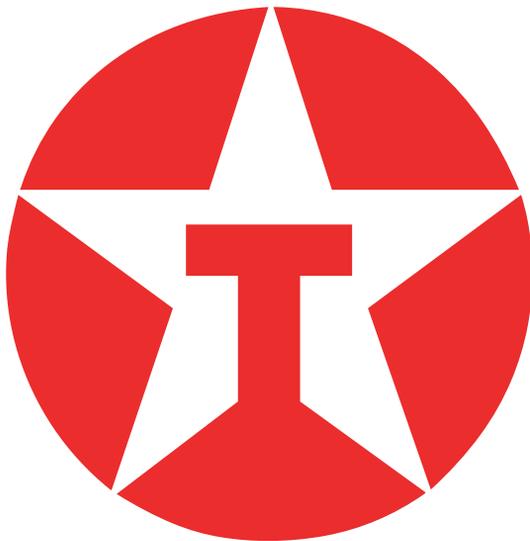
Richard Felton

Don Klein

Texaco identity

Texaco, USA

1982

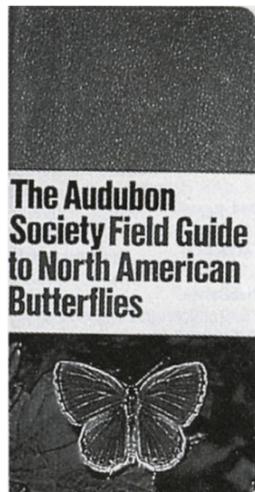


**TEXACO**

**Vignelli Associates**  
Massimo Vignelli

The Audubon Society Field Guides  
to North America: Butterflies  
Alfred A. Knopf, Inc.,  
Chanticleer Press

1982





Thrush Tab	Group	Plate Numbers	Typical Shapes	Butterflies	Plate Numbers
	Fritillaries and Orange Path and Bucephalae	502-612		Burdocks, uncertainty, and chrysomela	502-612
				John Gull Fritillary, Queen, Monarch, Viceroy, and Chickadee Pine Wings	502-508
	White Patterned Bucephalae	613-667		Admirals, anemone, eastern, Marbled Check, Doris, Milkweed, Tombusidell, Metchins, and others	613-660, 667, 671-675, 679, 681-687
				Swallowtail, purple and blue, and Red Admiral	661-666, 668- 670
				Screeching, III, Pine, and German-check'd Black	611, 644, 677, 678, 680
				Golden-bordered Sagelet	678
	Europe Patterned Butterflies	688-750		Bronzes, purple, eyes, orange, white, apricot, and rufous	691-752
				Swallowtail, orange, and White Dove	688-693, 750, 751

**Pushpin Studios, Inc.**

Seymour Chwast

Toshiaki Ide

The Writer's New York City

Source Book

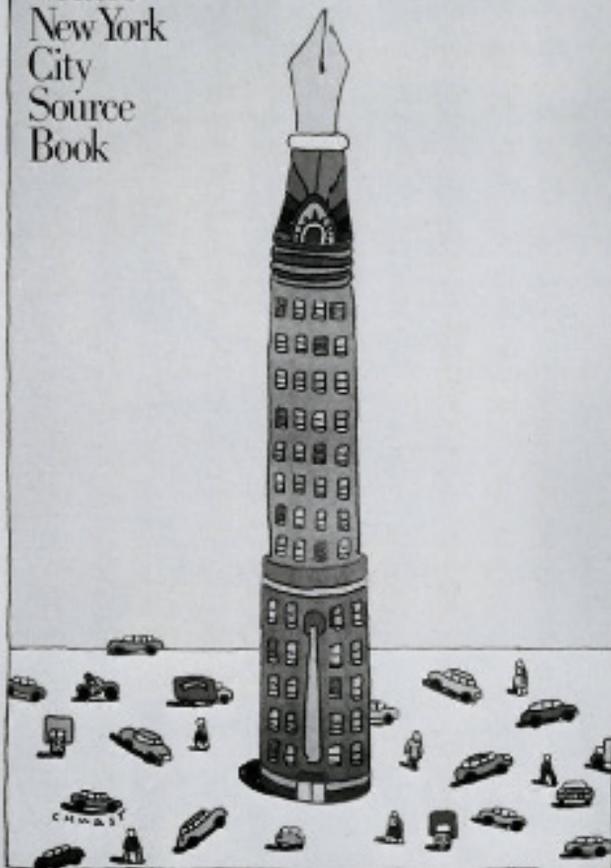
New York City Department

of Cultural Affairs

1982

# The Writer's New York City Source Book

City of New York  
Office of Economic Development  
Department of Cultural Affairs  
Division of Cultural Development  
100 West Broadway, New York, NY 10038



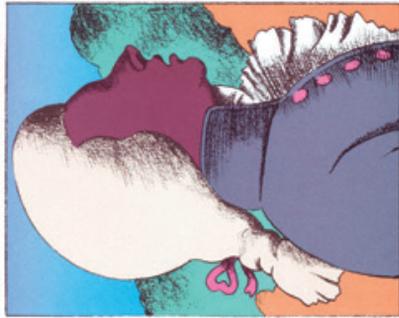
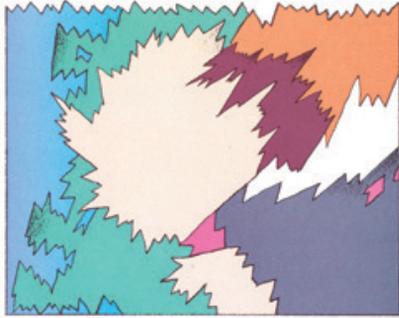
**Milton Glaser, Inc.**  
Milton Glaser

Mostly Mozart Festival  
Lincoln Center  
Lincoln Center for  
the Performing Arts

1983

*Mostly Mozart Festival  
Lincoln Center*





*Milton Glaser*

*Mozart Suezjes*

**Chermayeff & Geismar**  
Ivan Chermayeff

Winston Churchill:  
The Wilderness Years  
Mobil Masterpiece Theatre

1983



## Winston Churchill: The Wilderness Years

He lost face, brooded, fought and won.  
The time before his finest hour.

Starring Robert Hardy as Winston  
Sean Phillips as Clementine

Mobil Masterpiece Theatre  
Beginning January 10  
Sundays at 8pm Central USPTB

Mobil

**Pirle Design**  
Woody Pirle

Hot Seat  
Knoll International

1983

Hot Seat

Knoll



**John Massey, Inc.**

John Massey

Jim Cross

Connections

Simpson Paper Co.

1984

C O N N E C T I O N S

—

*John Mamey*

**Orange**



**Sussman/Prejza & Co., Inc.**  
**The Jerde Partnership**  
Deborah Sussman  
Doron Gazit

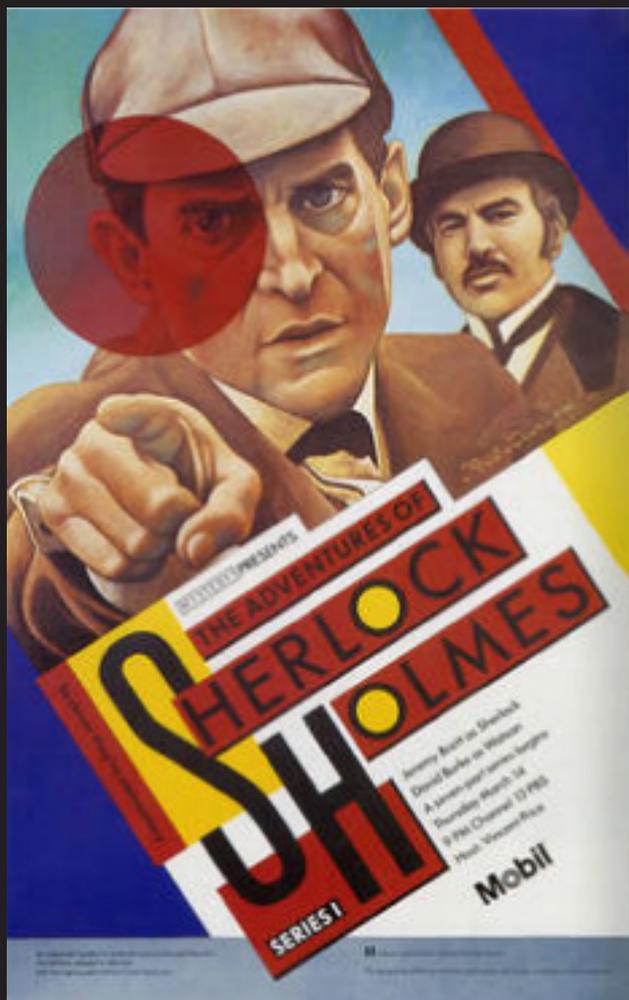
Los Angeles Olympics  
Los Angeles Olympic  
Organizing Committee

1985





1986



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1986

"It's a challenging place to work. It's certainly not an easy



55 people are members of the 25-Year Club, 30



"I have a stake in the company's future." Daniel Ha



place to work – never will be, I hope.”

Bill Simmons, senior vice president, Operations



employees completed 20 years of service with the company.

“I have the right to speak up on anything that feels wrong.”

Marty Schanze, repairperson



292 employees completed 10 years of service.



Exceeded leasing program goal by 14.3%.



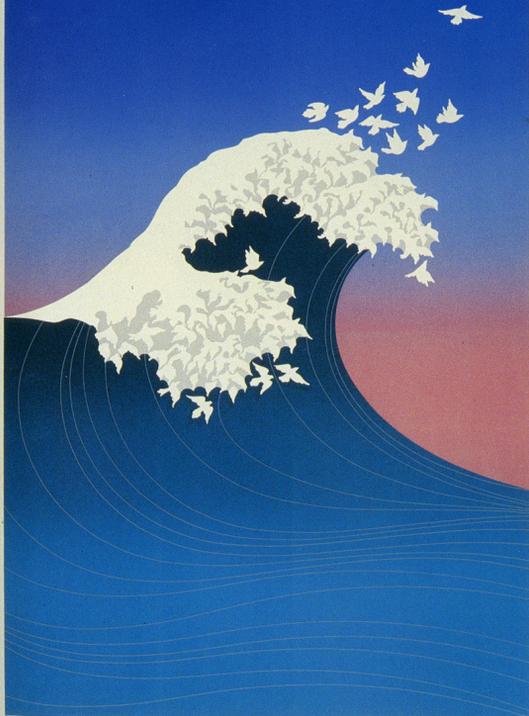
Shen, panel upholsterer

Backlog increased to \$134,595,000, up from \$103,364,000.

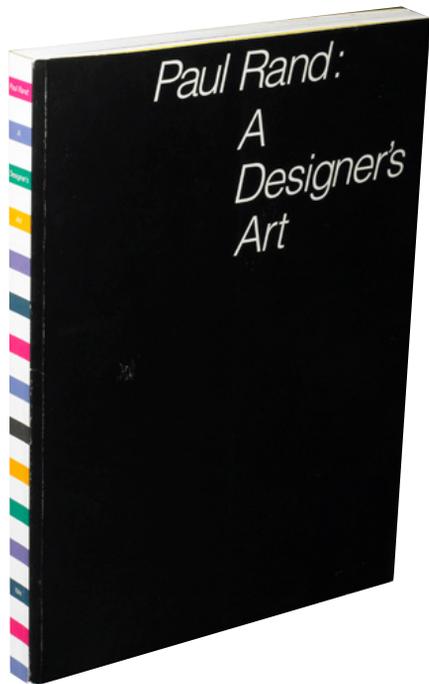
Herman Miller operates the most complete test lab facility dedicated to testing office systems in the world.

1986

P E A C E



1986





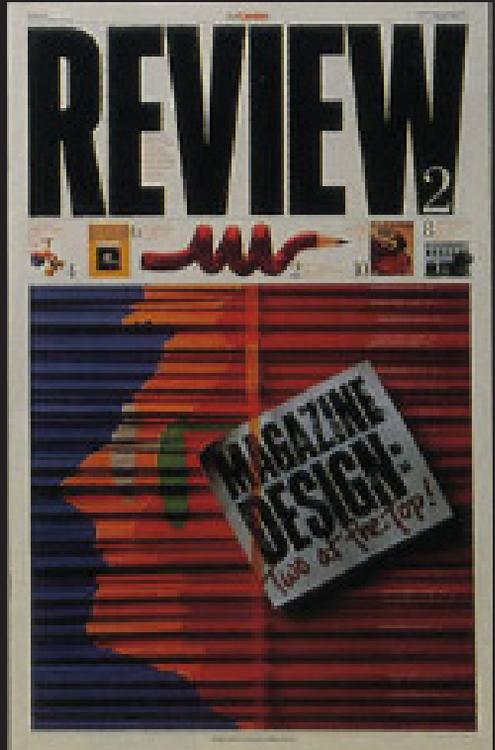
1987



**Pentagram**  
Kit Hinrichs  
Lenore Bartz

*Art Center Review,*  
September 1987  
Art Center College of Design

1987



# NEWS



NEWS

NO2



NEWS

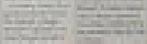
NEWS

NEWS

NEWS



NEWS



NEWS



NEWS

NEWS

NEWS



**M&Co.**  
Tibor Kalman

Restaurant Florent/November  
Restaurant Florent

1988

**NOVEMBER**  
**SOUP BOUDIN & WARM TARTS**

**GUSTY WINDS**  
**HIGH S UPPER 40S TO MID 50S**  
**LOWS UPPER 30S TO MID 40S**

**FLORENT**  
**OPEN 24 HOURS 989 5779**

**WATCH FOR HEAVY RAIN S**

**WEAR YOUR GALOSHES**

**MNCO**

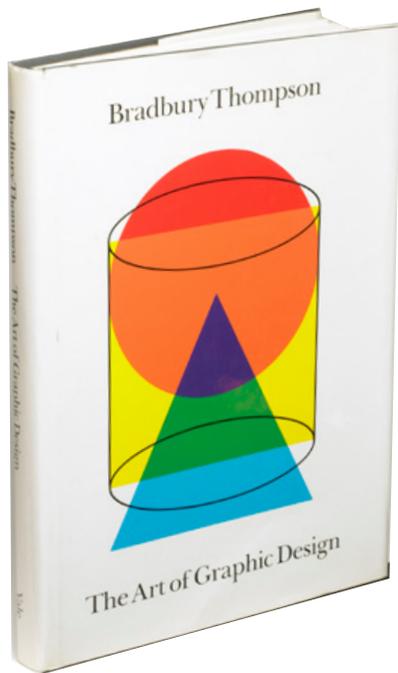
1989



**Bradbury Thompson**

*Bradbury Thompson:  
The Art of Graphic Design*  
Yale University Press

1989





Vanderbyl Design  
Michael Vanderbyl

Esprit Show and Accessories  
Showroom/New York  
Esprit

1989

ESPRIT



Selections  
from the  
AIGA  
Design  
Archives

the

90<sup>s</sup>

90 91 92 92 92

93 93 93 94 94

94 94 94 95 95

96 96 96 96 97

98 98 99 99 99



1990



**Pentagram**  
Michael Gericke

ADC/NY International Poster  
Exhibition Call for Entries  
Art Directors Club of New York

1991



CALL FOR ENTRIES: NEW YORK RAY HULLYON CUP 5th INTERNATIONAL BOATSHOW BOATERS 14 OCTOBER 1976

1992

*San Francisco International Airport* introduced service abroad with the first West Coast flight to Asia. The *1992 Annual Report* is presented during a period of continued rapid growth in international service. Two hundred twenty-four flights weekly provide convenient non-stop service to twenty destinations worldwide.

# 10.

The Budget in December, will contribute 50 spending cuts and programme changes according to the Report out of the committee. The Report does not outline what will be surrendered by the House of Lords of the Treasury, instead the report calls on the House to make cuts of other kinds and to speed its current spending cuts. It calls for a new and more independent House of Lords to be established, and to ensure that the House of Lords is not a mere rubber stamp for the Executive. It also calls for all of its members to be elected by the people.

# 11.

The Report has proposed building a new international network of high-speed rail and high-speed road and infrastructure links. These are needed to speed the movement of the world's leading cities. The committee proposes and generally 40 billion to create a high-speed rail and 100 billion to build the infrastructure. The committee is proposing the House of Lords to be elected by the people, and to ensure that the House of Lords is not a mere rubber stamp for the Executive. It also calls for all of its members to be elected by the people.

100  
200  
300  
400  
500  
600  
700  
800  
900  
1000



1992



**Charles S. Anderson**  
**Design Company**

Charles S. Anderson  
Todd Hauswirth

AIGA/Los Angeles poster  
AIGA/Los Angeles

1992

\$6.00 MEMBERS

GREEN AUDITORIUM

# PACIFIC DESIGN CENTER

6687 MELBOURNE AVENUE  
WEST HOLLYWOOD, CA

THURSDAY SEPT. 10, 6:30 PM

7:30  
SPEAKING ENGAGEMENT

Printing: Print Shop Inc.; St. Paul MN. Paper: French Paper Co. Niles, IL.



A

C.S. ANDERSON  
30 NORTH FIRST STREET  
JOIN US FOR A PRESENTATION

I

A

DESIGN COMPANY  
MINNEAPOLIS, MN.



G

GRAPHIC ARTS  
LOS ANGELES



SEPTEMBER  
TENTH  
1992

\$6.00 Per Person  
MEMBERS  
NON-MEMBERS  
\$13.00 EACH

\$6.00 Students

Reserve Tickets by September 10

C. S. ANDERSON  
SAMPLES DESIGN CO. SLIDES  
AIGA PRESENTATION

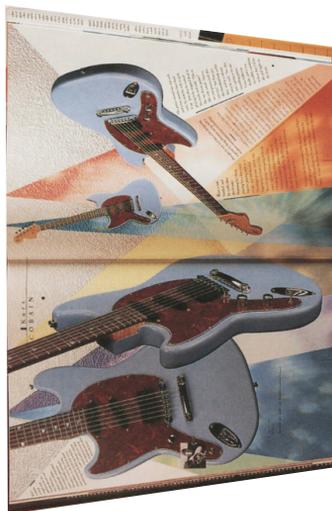
Graphic Arts  
Company  
AIGA - LA

4443 Overland Ave.  
Culver City, CA 90230

**Skolos/Wedell**  
Nancy Skolos  
Tom Wedell

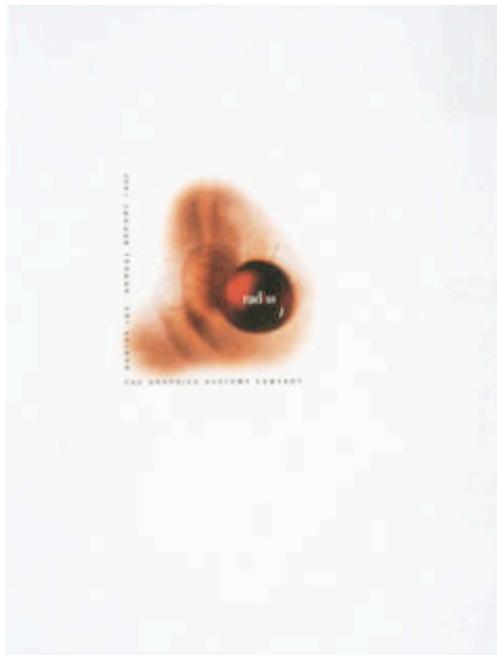
*Ferrington Guitars*  
HarperCollins/Callaway Editions

1993





1993

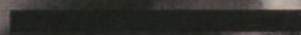
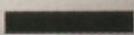




1993

VIRTUAL  
TELEMETRY  
METRIX  
1993  
ANNUAL  
REPORT

WHAT IS BEHIND



**Rolling Stone Magazine**

Fred Woodward

Debra Bishop

“The Hot List”

Rolling Stone Magazine

1994

THE



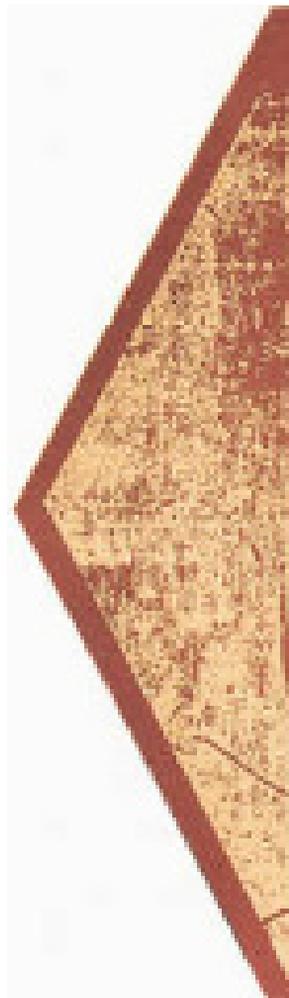
LIST

Popular culture operates on the principle of the eternal return, which is why we are once more confronted with *The Book of Eli*, *Atlas* and the Hot List. Now, a Hot List can't be all things to everybody, but this year's model does have a few simple goals: to celebrate, to educate and to irritate. We've tried to be on the side of the underdog. We've tried to be politically correct and politically incorrect, and if we've pissed off Tipper and Al, so be it. What else? We've tried to capture the zeitgeist and the zeitgeist. We've tried to come up with a list that won't embarrass the hell out of us in two years. In order to do all that, we've picked the brains of a few nomination experts. So, The 200 Hot List. Because we care enough to share. Because we do it every year. Because we can.

**Modern Dog**  
Vittorio Costarella  
Douglas Hughes

Heartbreak House poster  
Seattle Repertory Theatre

1994



SEATTLE REPERTORY THEATRE PRESENTS

THE  
LABYRINTH  
BY  
WARGENTZ  
THROUGH  
APRIL 10

CALL 443-2222 OR THE POWERSTATION 255-2600

**Art Chantry Design**

Art Chantry

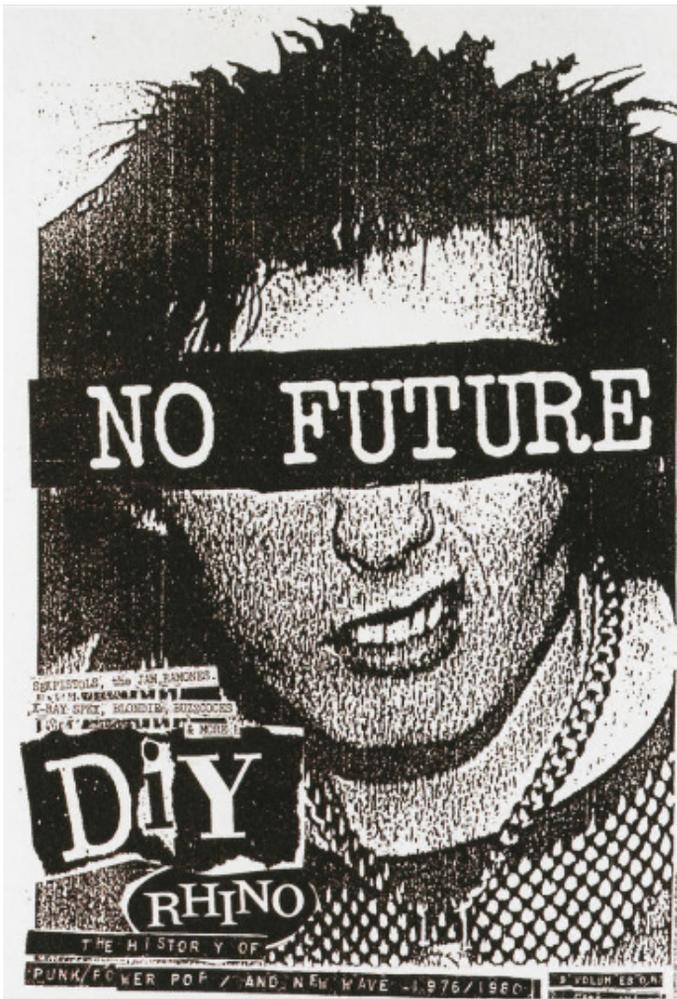
Coco Shinomiya

Jeff Kleinsmith

“No Future” poster

Rhino Records

1994



NO FUTURE

THE HISTORY OF  
PUNK/POWER POP / AND NEW WAVE - 1976/1980

DIY

RHINO

THE HISTORY OF

PUNK/POWER POP / AND NEW WAVE - 1976/1980

3 VOLUMES ON  
CD

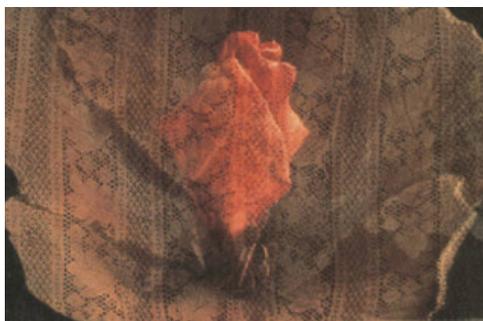
**Bass/Yager & Associates**

Saul Bass

Elaine Bass

*The Age of Innocence* (main title)

1994



**Landor Associates**

Lyndon Leader  
Wally Krantz, Jr.  
John Lutz  
Bill Chiaravalle

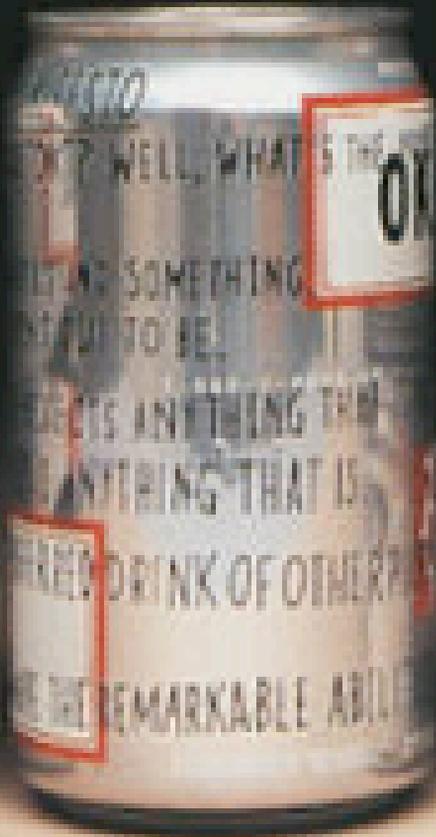
FedEx identity  
Federal Express

1994



**FedEx**  
Express

1995





**AdamsMorioka**

Sean Adams

Noreen Morioka

“Censorship and Silencing”

The Getty Center for the History  
of Art and the Humanities

1995

THE AMERICAN ACADEMY OF ARTS AND SCIENCES  
THE GETTY CENTER FOR THE HISTORY OF ART AND THE HUMANITIES  
THE UNIVERSITY OF CALIFORNIA HUMANITIES RESEARCH INSTITUTE PRESENT

# CENSORSHIP



# SILENCING

PRACTICES OF CULTURAL REGULATION

In 1954–1955 a year-long program of conferences on issues of censorship and regulation will be presented at eight University of California campuses. Distinguished historians of censorship, Richard Storch, University of Southern California, and Lee Edsall, University of Washington, chaired the series of ten conferences with unique case studies on censorship in the United States. The central conference on the regulation of censorship. The program will culminate in a week-long seminar for invited participants at the Getty Center for the History of Art and the Humanities in the UCLA East Plaza, Pavilion of Law at 1200 West 30th Street, Los Angeles.

For complete information, contact the Humanities Research Institute  
at the Getty Center, 1200 West 30th Street, Los Angeles, California 90024  
or call (310) 840-8800. For more information, visit our website  
at [www.getty.edu/censorship](http://www.getty.edu/censorship).

**University of California, Berkeley**

January 11–12, 2005  
Faculty of Letters and Sciences  
Department of History and American Studies

**University of California, San Diego**

February 1–2, 2005  
Department of History  
Box 040404  
San Diego, CA 92160  
History Department

**University of California, Santa Cruz**

January 10–11, 2005  
Department of History  
Department of History and American Studies  
Department of History

**University of California, Santa Barbara**

February 10–11, 2005  
Department of History  
Department of History and American Studies  
Department of History

**Stanford University**

February 11–12, 2005  
Department of History  
Department of History and American Studies  
Department of History

**University of California, Los Angeles**

February 11–12, 2005  
Department of History  
Department of History and American Studies  
Department of History

**University of California, San Diego**

March 1–2, 2005  
Department of History  
Department of History and American Studies  
Department of History

**University of California, San Diego**

March 1–2, 2005  
Department of History  
Department of History and American Studies  
Department of History

**University of California, San Diego**

March 1–2, 2005  
Department of History  
Department of History and American Studies  
Department of History

**R/Greenberg Associates, Inc.**

Kyle Cooper

Jennifer Shainin

*Seven* (main titles)

New Line Cinema

1996

SEVEN

IRANIAN  
FEMININE  
THE T

A FILM BY David Fincher

**Duffy & Partners**

Joe Duffy

Sharon Werner

Jim Beam Small Batch

James B. Beam Distilling Co.

1996



**Pentagram**  
Paula Scher

The Public Theater New York  
Shakespeare Festival 1996 poster  
The Joseph Papp Public Theater

1996





212 539 8150

SUPPORT THE ARTS

WGBH 88



# A MIDSUMMER NIGHT'S DREAM

AUGUST 6TH THRU SEPTEMBER 1ST

BY WILLIAM SHAKESPEARE



### TICKET POLICY

PICK UP YOUR FREE TICKETS ON THE DAY OF THE PERFORMANCE FROM 1 PM ON AT THE DELACORTE IN CENTRAL PARK OR FROM 1 TO 3 PM AT THE PUBLIC THEATER, OR GO TO THE ADDITIONAL LOCATIONS LISTED BELOW.

**Access Factory Inc.**  
Alexander Gelman

Poetry Readings poster  
Biblio's

1996



poetry  
readings

with  
Burt Foster  
at 5PM/6PM

Monday  
at 8:00

207 Church St  
New York

1997



**Haley Johnson Design Co.**  
Haley Johnson

Literacy poster  
AIGA/Colorado

1998

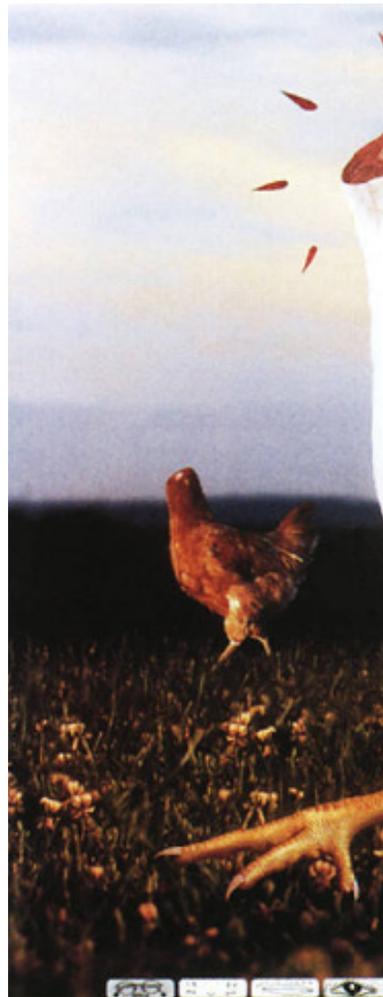


Literacy First

**Sagmeister Inc.**  
Stefan Sagmeister

Jambalaya: AIGA National  
Design Conference poster  
AIGA

1998

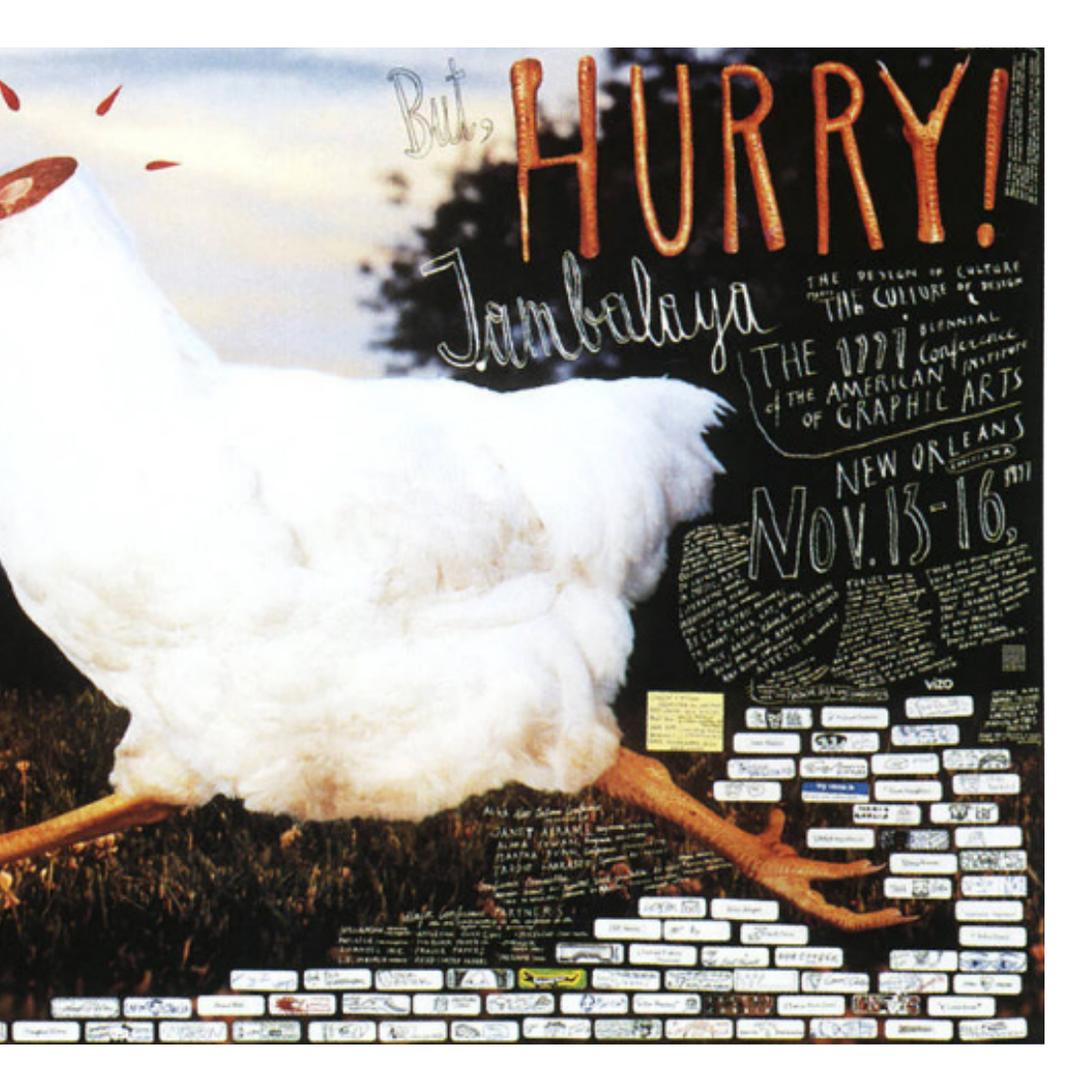


But, **HURRY!**

Jambalaya

THE DESIGN OF CULTURE  
FROM THE CULTURE OF DESIGN  
THE 1997 BIENNIAL  
CONFERENCE  
OF THE AMERICAN INSTITUTE  
OF GRAPHIC ARTS

NEW ORLEANS  
NOV. 13-16, 1997



Small text block, possibly a note or address.

NAME: JAMAL  
ALMA: EDWARD  
TAYLOR  
ADDRESS: 12345  
CITY: NEW ORLEANS  
STATE: LA  
ZIP: 70112

Bottom section containing numerous small logos and text, likely a list of sponsors or exhibitors.

**James Victore, Inc.**  
James Victore

“Disney Go Home” poster  
Times Square, NY  
(Unofficial Client)

1999

www.dog.com



**SamataMason**  
Dave Mason  
Pamela Lee

Swiss Army Brands, Inc.  
1999 Annual Report  
Swiss Army Brands, Inc.

1999



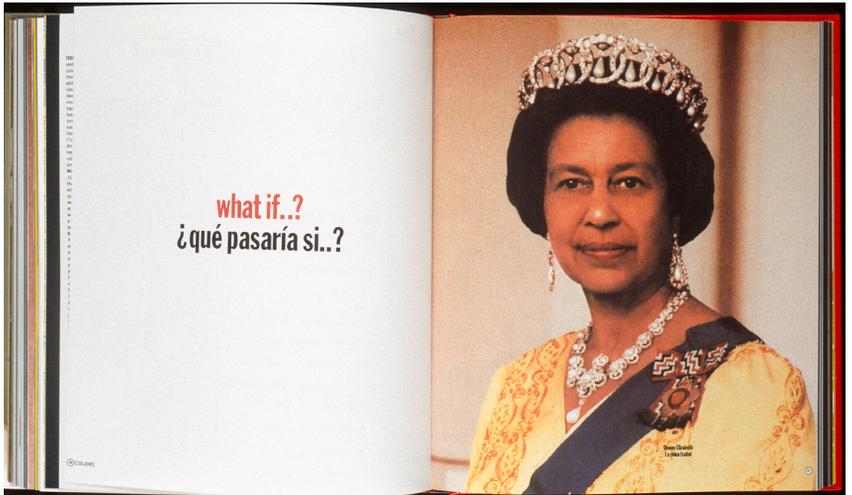


**Pentagram**  
Michael Bierut  
Tibor Kalman  
Michael English

*Tibor Kalman: Perverse Optimist*  
Princeton Architectural Press

1999



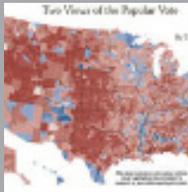
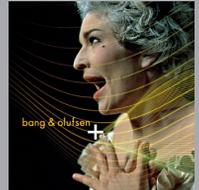
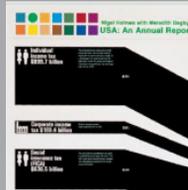
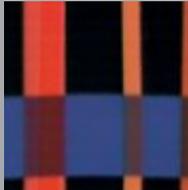
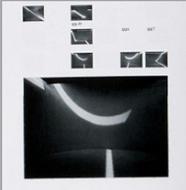
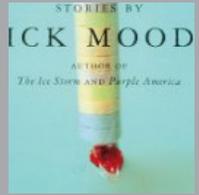


Selections  
from the  
AIGA  
Design  
Archives

**the**

00<sup>s</sup>

00	01	01	01	01
01	01	01	01	03
03	04	04	04	05
05	05	06	06	06
06	06	06	06	06





Average of  
8,000  
contracts a day

## BAYER AG

Expanding their diverse care operations, Bayer AG required all needs like hiring, financing, and human capital systems to **INTEGRATE SEAMLESSLY** with existing systems and processes.

More than  
**30%**  
of contracts installed within six months — a rate possible only with a large software-to-business implementation.

Reduced  
**25%**  
cost savings.

Bayer AG is a chemical and health-care giant, including some 350 individual companies located in virtually every country in the world.

Market savings  
(contractor rates) from  
**4-04**  
reduced to  
**1-27**  
contracts.

Shop At Home  
could  
+  
customer  
service volume  
(contracted)  
**KEEP FACE**  
with annual growth  
of

**40% - 45%**  
with it.

providing a  
**HIGH LEVEL**  
of presentation.  
The Agency  
volume and time  
with  
with responsibility  
in providing context  
to our operations.

Instantly increased sales  
by  
**US \$30,000**  
the first afternoon.

## SHOP AT HOME

Shop At Home sells specialty consumer products, primarily **COLLECTIBLES**, through traditional electronic media, including the web ([shopathome.com](http://shopathome.com)), radio, etc.

**10%**  
of daily sales  
attributed  
with direct  
sales, up from  
**3%**  
with prior  
strategy.

"We're really pleased with Agency **SERVICE** and **DELIVERY**. When they get on a line, they **MEET** it, and that's been our experience when we've done **INSTALLATION** done years ago."

**REDUCED** customer service  
headlines on a daily  
approximately **20%**

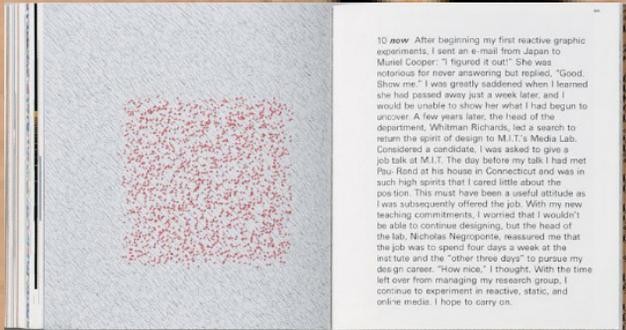
"Agenda's forward-looking software has given us a technology of real depth, efficiency, and focus. **EFFICIENT** is one word we use a lot when we talk about our AGENDA'S customer centers in Germany, including products only and creating **CONSISTENT** follow-the-lead services."

**200**  
agents...  
**17%**  
of sales are direct agents.

Can better **ADAPT** agents' schedules to peak selling times.

2001





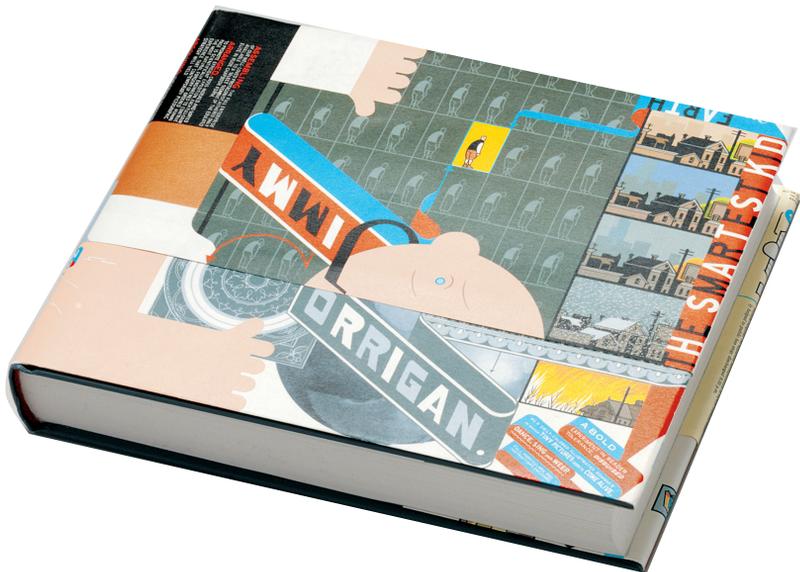
10 now After beginning my first reactive graphic experiments, I sent an e-mail from Japan to Munel Cooper: "I figured it out!" She was notorious for never answering but replied, "Good. Show me." I was greatly saddened when I learned she had passed away just a week later, and I would be unable to show her what I had begun to uncover. A few years later, the head of the department, Whitman Richards, lect a search to return the spirit of design to M.I.T.'s Media Lab. Considered a candidate, I was asked to give a job talk at M.I.T. The day before my talk I had met Paul Rond at his house in Connecticut and was in such high spirits that I cared little about the position. This must have been a useful attitude as I was subsequently offered the job. With my new teaching commitments, I worried that I wouldn't be able to continue designing, but the head of the lab, Nicholas Negroponte, reassured me that the job was to spend four days a week at the institute and the "other three days" to pursue my design career. "How nice," I thought. With the time left over from managing my research group, I continue to experiment in reactive, static, and online media. I hope to carry on.

**Alfred A. Knopf Publishers**

Chip Kidd  
Chris Ware

*Jimmy Corrigan:  
The Smartest Kid on Earth*

2001





**Jager Di Paola Kemp Design**

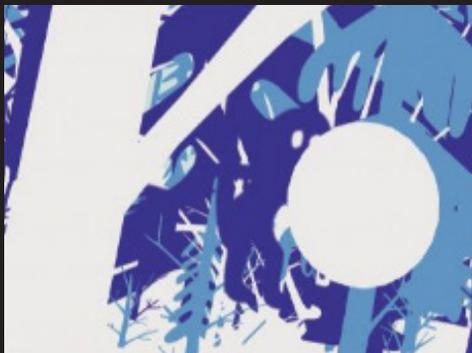
Michael Jager

Jared Eberhardt

Snow Monkey

Burton Snowboards

2001



2001



DEMONOLOGY  
STORIES BY  
RICK MOODY

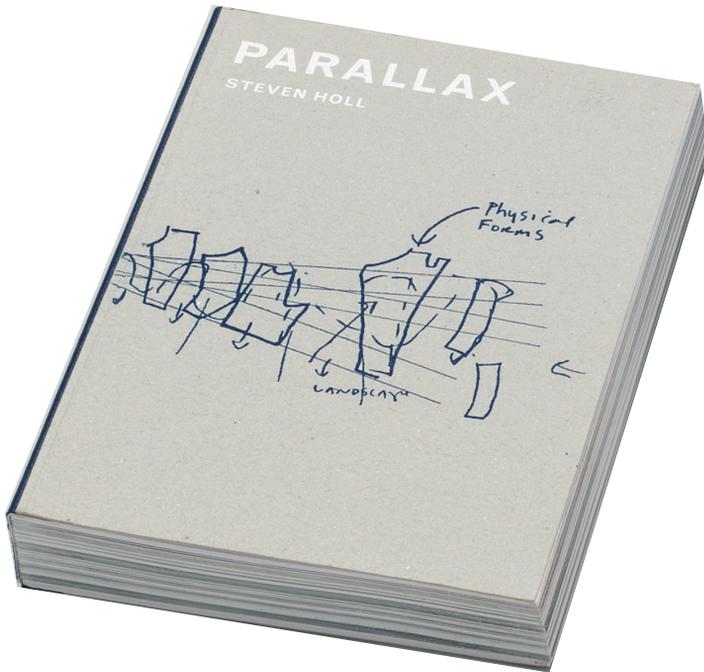
AUTHOR OF  
*The Ice Storm* AND *Purple America*

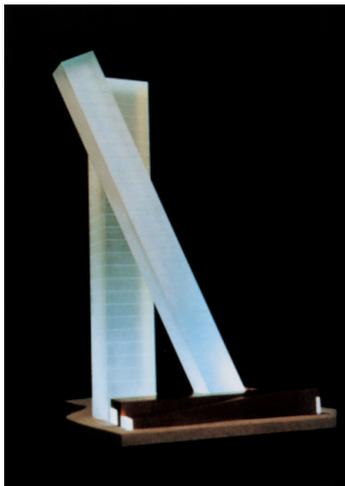
2x4

Michael Rock  
Conny Purtil  
Deb Wood\*

Parallax  
\*Princeton Architectural Press

2001

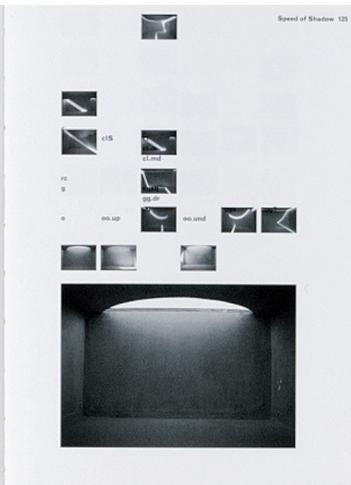
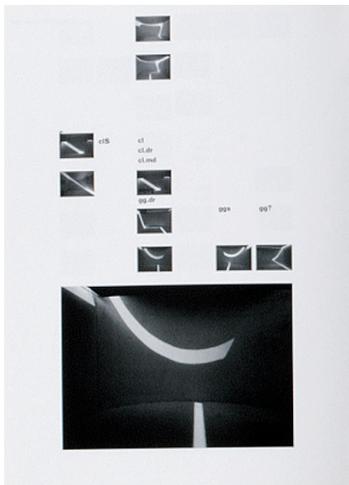




The tilt of the Earth's axis at 23.5 degrees became the heuristic device shaping the geometry for our design of a town center tower in Vasa, Finland. Vasa—near Helsinki, the most northern metropolis on Earth—is a place where the view to the northern end of the Earth's axis always points to the North Star.

From Vasa's Central Station, the tower frames a view to the sea near a public plaza. The dwellings in the new "A" towers are of flexibility, change, and functionality. Hinged-space decks in various relations allow many combinations of private and public rooms. On floors ten through twenty-five the towers join, allowing large hinged-space apartments to connect between the buildings. The nighttime view of the new town center presents a glowing presence, a gateway to the Baltic, in this place of bipolar rotation.

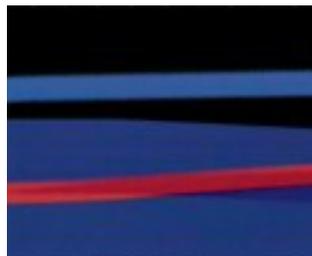
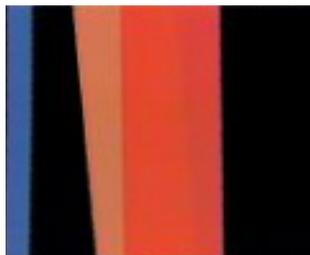
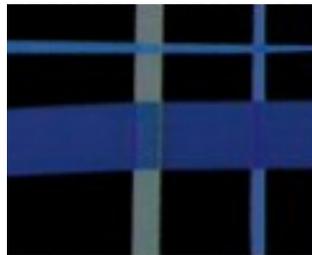
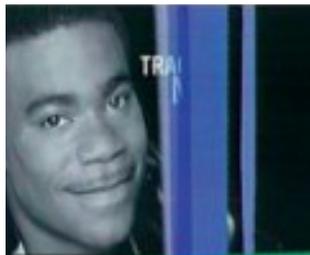
Left: Town Center Tower, Vasa, Finland, 1998



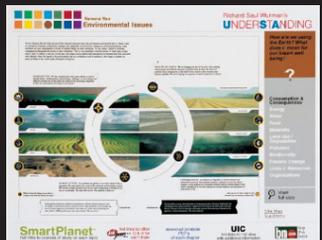
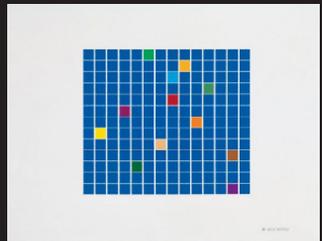
**Number 17**  
Emily Oberman  
Bonnie Siegler

*Saturday Night Live* (titles)  
NBC

2001



2001





Nigel Holmes with Meredith Dwyer  
**USA: An Annual Report**

Richard Saul Wurman's  
**UNDERSTANDING**

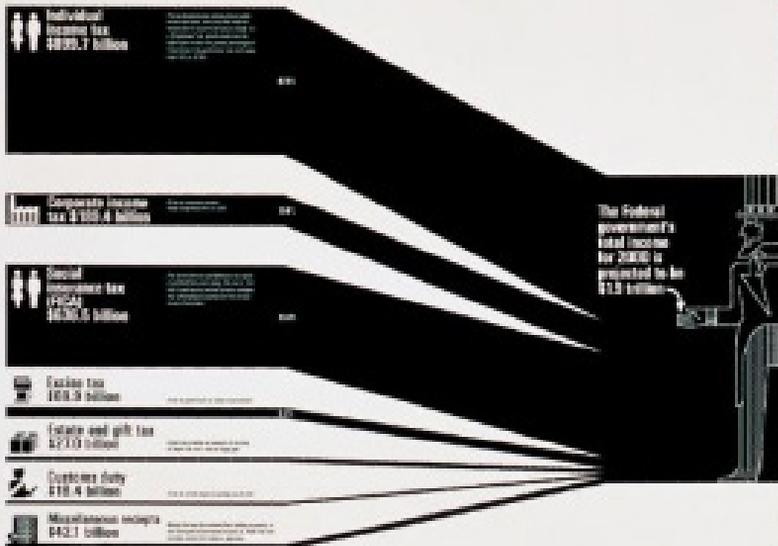
Where does the government's money come from?



- Federal Income
- Federal Expenses
- Federal Debt
- Social Security
- Medicare
- The Economy
- State Budgets
- Welfare
- Education
- Crime
- Report Card

View full size

See More  
See 25/101



**SmartPlanet**  
For links to courses of study on each topic

Hot links to other  
sites on each  
topic

download printable  
PDFs  
of each chapter

**UIC**  
For links to UIC sites  
with additional information

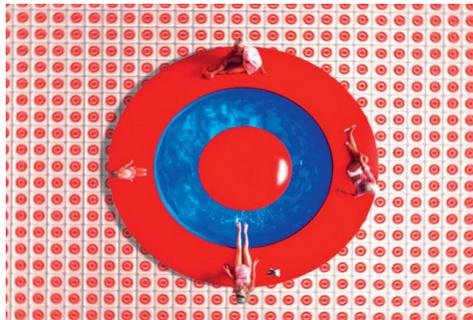
Buy this  
book

**PMH**

Dave Peterson  
Minda Gralnek\*

Target "Sign of the Times"  
Spring TV ad  
\*Target Corporation

2001



## Motion Theory

Steve Luker

John Norman

Steve Simpson

Hewlett-Packard anthem  
Hewlett-Packard Company

# 2003





Jack Stauffacher

Print Number 4 from  
*The Vico Collaboration* portfolio

2003

**NO**  
**2**

© 1994

**Pentagram**  
Abbott Miller  
Jeremy Hoffman

*2wice* "Animal" issue  
2wice Arts Foundation

2004

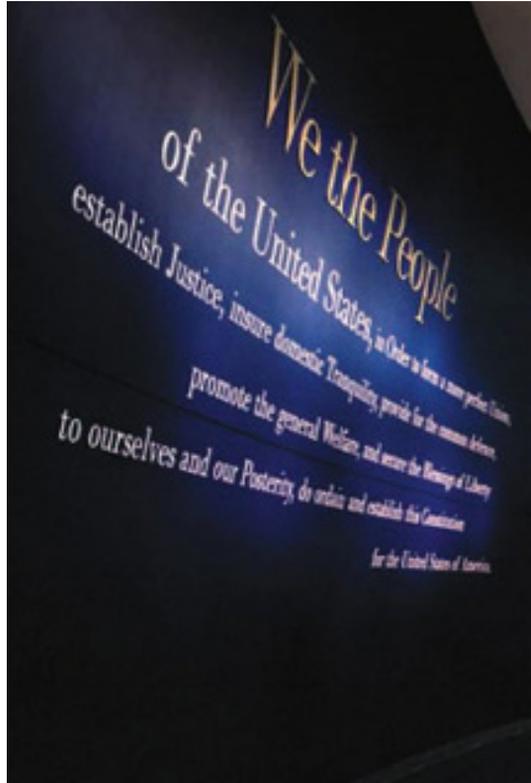




BROKEN  
MAN

BY HARVEY KURTZMAN, JOHN A. CASAPARIS II  
PRODUCED BY TONYA PEARL

2004



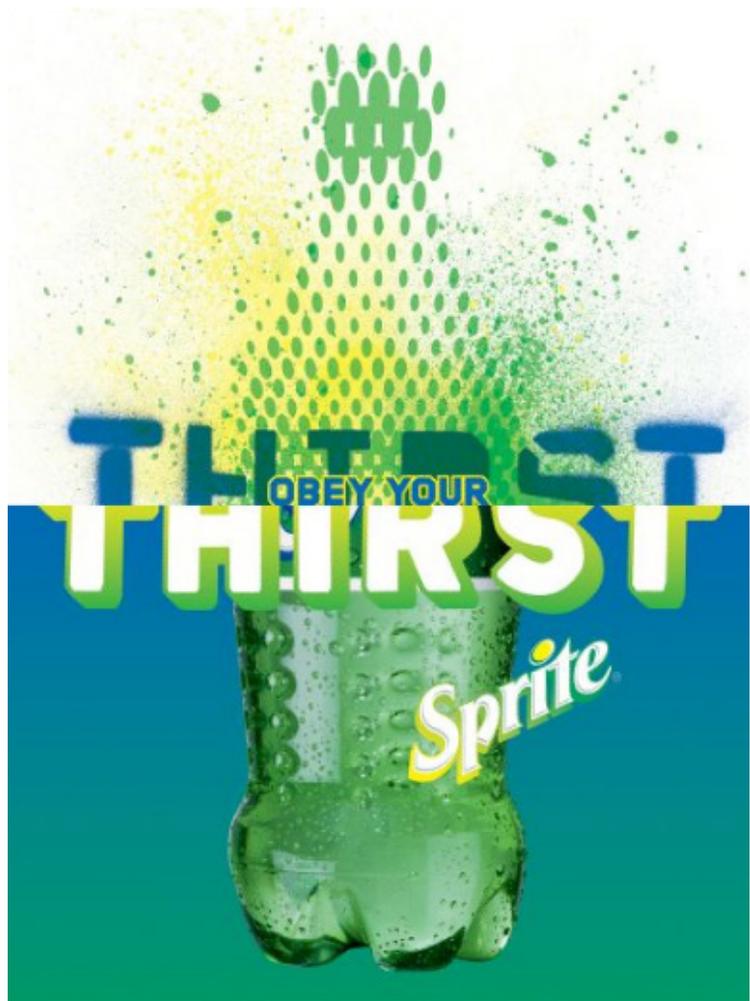


**Ogilvy & Mather**  
Brian Collins  
Weston Bingham

Sprite posters and  
Times Square billboard  
The Coca-Cola Company

2004





VSA Partners, Inc.  
James Koval

Cingular identity  
Cingular

2005





 cingular<sup>SM</sup>



FOUR TYPES OF UNDERLYING CURRENCY  
A TYPICAL DISCRETIONARY ACCOUNT  
THE MARKET IF TOUCHED ORDER  
QUOTING IN INVERSE TERMS  
FRACTIONAL CURRENCY  
BOOK ENTRY SYSTEM  
EXCHANGE RULES  
MIDDLE PRICE  
COLONIALS  
BRAZEN  
EAGLE  
INCH  
DEN

HINDU  
MINI  
RUG  
EM  
SO  
M  
H

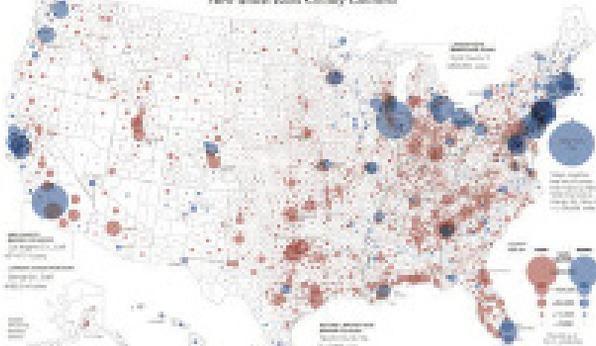
2005

by  
 Michael J. Mack  
 and  
 Robert J. Jensen

## Red and Blue, the Divided Electorate, in All Its Shades

How much of the 2008 electoral college vote was won by voters who were also the majority of the population in their counties? The answer is 53 percent.

### How Much Each County Contributed



### Two Views of the Electoral Vote

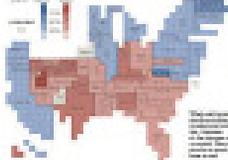
By County

How an individual county's voters affect the electoral college



By County

How an individual county's voters affect the electoral college



Source: U.S. Census Bureau, 2008

### Two Views of the Popular Vote

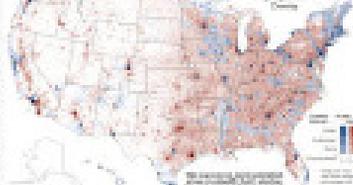
By County

How an individual county's voters affect the popular vote



By County

How an individual county's voters affect the popular vote



Source: U.S. Census Bureau, 2008

**Pentagram**  
Paula Scher  
Lisa Strausfeld

Bloomberg L.P. environment  
Bloomberg L.P.

2006



**Nike, Inc.**

Heather Amuny-Dey

Adam Cohn

Julie Freeman

National Teams custom typefaces

Nike Global Football

2006





**Werner Design Werks, Inc.**

Sharon Werner

Sarah Nelson

10 Cane Rum

Moët Hennessy

2006



**10 CANE**  
RUM



40%  
ALCOHOL

1  
LITER

DISTILLING PERFECTION  
FROM FIRST PRESS

**CANE**

IMPORTED

kate spade LLC

Alan Dye  
Julia Leach  
Andy Spade

kate spade brandbook  
kate spade

2006





2006





**AMOXICILLIN**

**Common Uses:**

## CAUTIONS



Important: Finish all this medication unless otherwise directed by prescriber.



Take with food or milk.



Some Medicines May Decrease The Effectiveness Of Birth Control Pills. Ask Your Doctor Or Pharmacist.



Drink Plenty Of Water While Taking This Medicine

Patent Pending

R/GA

Richard Ting  
Marlon Hernandez  
Mike Reger  
Shu Zheng Li

Nike Basketball—The Family  
Nike, Inc.

2006



THE FAMILY



THIS PLAYER FINISHED 2ND IN THE 2002 DUNK CONTEST.



THIS PLAYER IS THE YOUNGEST EVER TO BE DRAFTED BY CHICAGO.



BALLER OF THE WEEK



VS.



Search Player

PLAYERS

SHOES

NBA

ALLSTAR

COLLEGE

HOMETOWN

STYLE



KOBE BRYAN™

LA Laker



SELECT FEATURE



VISUAL MENU TEXT MENU

**MTV Networks**

Jeffrey Keyton  
Jim Debarros  
Stacy Drummond

MTV2 logo

MTV2

2006



2006



## MARKET ECONOMIES

As our populations grow larger, more urbanized and more connected, increasingly we look to the planet's market economies to generate the ideas and incentives needed to meet new challenges at every scale. Markets held up by increasingly sophisticated mechanisms, develop resilience and adaptability within our finely orchestrated systems of global production, distribution and consumption.

Markets are powerful engines of change, and they are themselves designed to extract wealth from every process in a relentless pursuit of efficiency. Our most successful markets, well tuned and framed by strong legislation, produce a nearly seamless marriage of supply and demand that is staggeringly effective at creating and delivering anything, anytime, to anywhere if the price is right. In studying this arena we begin to see our true power. The power of markets, brought to bear on the world's real problems, is the power to change the world.

ES  
ISM  
WEST  
HERE



Small text box with illegible text.



ANOMY

REFUL

IGY?



DES  
ITION

HAS

THE

IFROM  
THE  
RMY?



## 2x4

Founded in 1994 by three Rhode Island School of Design classmates, 2x4 has worked, often in collaboration with architects, on projects as diverse as textile and wallpaper design for Knoll, environments for Prada, and packaging for Malin + Goetz unisex beauty care products. According to the San Francisco MoMA, which recently featured a solo exhibition of their work, “New York-based design firm 2x4 is credited with helping to redefine graphic design as one of the most inclusive and visible design categories. 2x4’s sophisticated approach emphasizes critical thinking and research, and its projects encompass virtually all graphic media... The studio’s design solutions are visually rewarding, employing rich but unexpected combinations of image, color, and pattern in work that is avant-garde yet rooted in the context of its subject matter.”

## Access Factory Inc.

Specialists in interactive branding, this Brooklyn-based studio has created user interface symbols for Prodigy, a digital user interface for AGFA, web banners for Casio, a website for Mecca urban apparel, and identity for Divon furniture. They describe their work as “building digital environments for immersive brand experiences,” and precede any design explorations—whether for a web banner or wireless application—with thorough brand studies. Other clients have included Apple, Bayer, J Walter Thompson, MTV, *Seventeen* magazine, Swatch, and Time Warner.

## AdamsMorioka

Known for clean lines, clear colors, and honest expressions of brand personality, Los Angeles-based AdamsMorioka has brought their particularly sunlit, Southern California form of design to ABC, Adobe, Appleton Papers, Disney, ESPN, Nickelodeon, Sundance, Mohawk Papers, USC, and VH1, among others. The studio was founded in 1994 by Sean Adams and Noreen Morioka. San Francisco MoMA, as part of a recent exhibition, described their work as “Mixing modern abstraction with nostalgic images,” offering “graphic design with wit, nostalgia, optimism, and a touch of good-humored nar-cissism,” and “taking inspiration from contemporary mass culture,” while exploring “the world of artifice and the cult of personality.”

### Alfred A. Knopf Publishers

This New York publishing house, founded in 1915, has a long history of publishing notable fiction and nonfiction. Now part of the Knopf Publishing Group at Random House, Alfred A. Knopf is recognized by its borzoi dog trademark, dedication to great literature, and for attention to exceptional typography and design. The publisher has collaborated with a variety of accomplished book designers and typographers. Chip Kidd has worked for Knopf for more than 20 years, creating covers designed to engage and sell for writers such as Martin Amis, Michael Crichton, James Ellroy, Cormac McCarthy, David Sedaris, and John Updike, among others.

### Anspach Grossman Portugal, Inc.

A worldwide branding firm known for pioneering work in corporate identity and naming, Anspach Grossman Portugal, Inc. has had a few name changes itself since its 1969 founding; following a 1996 merger of five WPP companies into a single partnership, the company has been known as Enterprise IG. From 22 offices around the globe, the firm has worked with many multinational corporations on identity projects such as Consolidated Food's change to Sara Lee Corporation, brand differentiation for Del Monte, an overhaul of the Boots No 7 cosmetics line, and Libbey-Owens-Ford's evolution to Trinova. In addition, they created and donated the logo for the World Trade Center Memorial Foundation.

### Art Chantry Design

Art Chantry, based in Tacoma, Washington, is most closely associated with the posters and album covers he has designed for the bands from the Pacific Northwest that defined the seminal Seattle music scene, including Nirvana, Hole, and The Sonics. He often used materials, from type and photography to illustration, which he appropriated from newspapers, sample books, cartoons, and other found items that expressed a unique vernacular. He has also designed many notable logos and worked for a variety of social causes and nonprofit organizations. His monograph is titled *Some People Can't Surf: The Graphic Design of Art Chantry*, and his work has been exhibited from the Rock and Roll Hall of Fame to the Louvre.

### Bass/Yager & Associates

Saul Bass came to prominence in the 1950s by creating symbolic, geometric, completely modern and totally unforgettable film titles, credit sequences and poster images for now-classic films like *The Man with the Golden Arm*, *Vertigo*, and *West Side Story*. He brought a similar sensibility to logo design, creating both the famous bell and then the striped sphere and globe symbols for AT&T, as well as identities for Dixie, Girl Scouts, Minolta, Quaker Oats, United Airlines, the United Way and Warner Communications. More recently, his firm worked on opening sequences for the movies *Goodfellas*, *The Age of Innocence*, and *Casino*. Saul Bass died in 1996.

### Bielenberg Design

John Bielenberg is a partner and cofounder of C2 in Half Moon Bay, California, a studio that's "in the business of helping companies get their stories straight." He also runs The Bielenberg Institute at the Edge of the Earth in Belfast, Maine, where he is founder and director of Project M, a summer program set up "to inspire young designers, writers, photographers and filmmakers by proving that their work can have a positive and significant impact on the world." Virtual Telemetrix is a made-up company Bielenberg uses to create satirical projects about the intersection of design and corporations. Many of his Virtual Telemetrix projects are in the collection of the San Francisco MoMA.

### Brigham Young University

McRay Magleby was for many years the creative director at Brigham Young University, where he created a peace poster to commemorate the atomic bomb attack on Hiroshima, Japan. Magleby said of the poster that he "wanted to make people feel good, to feel that peace is something worthwhile, something to strive for." While at Brigham Young, he and his staff produced a wide variety of publications, books, and posters. He is now a professor in graphic design at the University of Utah and has worked on a variety of design projects, including postage stamps, stained glass windows, the Salt Lake City 2002 Olympiad posters, and rugs sold through the Sundance catalog and the Tibet Rug Company.

### Bruce Mau Design

*Fast Company* magazine referred to Bruce Mau Design as “a studio in the purest sense of the word... an ongoing experiment in the best way to design an organization for long-term creative growth... In terms of what kind of work Mau does, there are really no boundaries: BMD does book design, logos, store interiors, signage, landscapes, film, magazines, and museum exhibits.” Begun in Toronto in 1985 to design for Zone Books, the firm’s clients include the Andy Warhol Museum, the Gagosian Gallery, Roots, Vitra, and still, Zone Books. Mau was also creative director at *I.D.* magazine for two years and began “Massive Change: the Future of Global Design” in collaboration with the Institute Without Borders, whose most recent effort is the “World House Project,” which seeks to “design a sustaining, universal and healthy human dwelling.”

### C&G Partners, Inc.

Chermayeff & Geismar has, in more than fifty years of design work, created more than 100 corporate symbols. “Our work starts from the information to be conveyed,” Ivan Chermayeff explains, “and only then goes on to make the structure subservient to that information or make the structure a way to help express the idea.” The firm is now known as C&G Partners and has created identities for organizations as diverse as Chase Manhattan, HarperCollins, NBC, Merck, Mobil, PBS, and Xerox, as well as notable exhibits for the New York Public Library, Ellis Island and the Statue of Liberty. The Time Warner logo was designed by Steff Geissbuhler, one of the three founding members of C&G Partners.

### Cahan & Associates

Cahan & Associates was founded by Bill Cahan, a former architect, in San Francisco in 1984, and built a reputation by taking unusual and memorable risks within the traditionally stodgy field of annual reports. For Adaptec, the firm created an annual report in the form of a children’s book; Heartport’s annual report included die cuts reflecting the work of their surgical instruments. The studio also offers strategy, advertising, and branding services for clients including Herman Miller, Genentech, Levi Strauss & Co., and Williams Sonoma, and has been featured on both CNN and CNBC. A recently released monograph on their methods and inspirations is called, *I Am Almost Always Hungry*.

### CBS Records Design Dept.

Columbia Records, formerly CBS Records, is the oldest name in recorded sound and was the first to produce prerecorded records instead of blank cylinders. Founded in 1888, it is now a subsidiary of Sony BMG Music Entertainment. (CBS Records is now a small record label producing music from CBS Paramount Television shows.) Columbia was known for signing the best talent and leading music trends with artists from Tony Bennett and Johnny Mathis, to Bob Dylan, Janis Joplin, and Simon and Garfunkel, as well as Bruce Springsteen and Beyonce. Paula Scher designed album covers as an art director at CBS for 10 years, then moved on to editorial design in her own firm, Koppel & Scher, before becoming a partner at Pentagram in 1991.

### CSA

Established in 1989, Charles S. Anderson Design's signature style reflects their tongue-in-cheek sense of humor and love of kitschy culture. While it has created visually arresting icons, packaging, logos, posters, identity, advertising, and characters for Target, Nissan, Pottery Barn, Urban Outfitters, and Yahoo, among others, this Minneapolis firm is perhaps best known for its work for French Paper. In addition, CSA Images offers designers a collection of more than 50,000 illustrations, artwork, images and fonts that showcase classic Americana. CSA also recently launched Pop Ink, a company that licenses these images for use on products like gift wrap, notebooks, napkins, and plates, as well as in thematically arranged picture books.

### Doyle Dane Bernbach

Founded in 1949 by three partners, this multinational advertising agency has grown to encompass more than 200 offices in almost 100 countries, and is now part of the Omnicom Group and known as DDB Worldwide. The firm has made ads that encompass the entire range from political controversy to catchy jingles: for example, their infamous "Daisy" ad featured nuclear war scare tactics that were credited with giving President Johnson the win against Goldwater, but they also created the unforgettable McDonald's jingle, "You deserve a break today." Current clients include Anheuser-Busch, Clorox, Egypt tourism, Hasbro Monopoly, and Volkswagen. Bill Bernbach remains one of the most influential, oft-quoted people in the advertising industry.

### Duffy & Partners

Duffy & Partners defines their core competency as “Design that tells a story.” Launched as Duffy Design in 1984, in association with the Fallon Worldwide advertising agency, the firm gained influence by integrating design with advertising and recognizing the impact design has on consumers and branding overall. Notable brand and identity work has included Armani Exchange, the Bahamas, Diet Coke, Fresca, Kellogg’s Smart Start, Knob Creek, Starbucks, and Susan G. Komen for the Cure. A recognized leader in how to build lasting brands and brand value, Joe Duffy recently released his first book, *Brand Apart*, and was featured in *Fast Company* magazine as one of the “Fast 50” most influential people in the future of business.

### Milton Glaser

Founder of Pushpin Studios in 1954 with Reynold Ruffins, Seymour Chwast and Edward Sorel, Milton Glaser is celebrated for his illustrations, identities, and posters, along with volumes of other design work. In 1968, Glaser co-founded *New York* magazine, where he was design director for a decade; at his firm WBMG, he designed more than 50 magazines and redesigned three major newspapers as well as consulting with countless other publications. He has also designed and illustrated more than 300 posters. He started Milton Glaser, Inc., in 1974 in New York, where he works on identity, environmental, product, interior, and exteriors design. He is perhaps most famous for his oft-copied “I (heart) New York” logo. Glaser has had one-man shows at both the New York MoMA and Georges Pompidou Center.

### April Greiman

April Greiman is a digital design pioneer, innovator, and inveterate experimenter with the intersection of technology, image, and type. She has worked from Los Angeles since 1976; her studio is called Made in Space. Her current design interests focus on “color-surfaces-materials and trans-media identity and branding.” For example, in work for the Cerritos Center, in addition to logos and signage, she also created textile and tile designs. She frequently collaborates with architects, including a recent public art commission on a building in Los Angeles. Other clients have included AOL Time Warner, PacTel, the U.S. Postal Service, and the Walker Art Center.

### Haley Johnson Design Co.

Haley Johnson is a Minneapolis-based illustrator and designer. She established her studio in 1992 to offer branding, packaging, product development, and illustration to a variety of clients. Johnson has worked closely with Blue Q, illustrating Hot and Flashy soaps, collaborating on the design of their Dirty Girl products, and providing creative direction and illustration for the me me me line of bath and beauty products targeted to the mass market. Other clients have included Peace Coffee, Jane Jenni, Target Stores, and Turner Classic Movies. Johnson says that if she wasn't a designer, she'd be "painting something."

### Herman Miller, Inc.

Herman Miller, Inc. is synonymous with creating modern traditions in furniture design, sustainable manufacturing, and community-minded business practices. Icons such as the Eames, Aeron and Mirra chairs, along with all their other products, consistently express the Herman Miller belief "in design as a way to solve significant problems for people." Based in Zeeland, Michigan, the company began in 1923 as a manufacturer of residential furniture, and through consistent innovations and partnerships with legendary designers has grown to the second largest office furniture company in the world. The company has been recognized for almost all of the last 20 years as one of *Fortune* magazine's "Most Admired Companies."

### Hoefler & Frere-Jones, Inc.

Jonathan Hoefler describes what his firm creates as "couture type." In addition to custom type faces for organizations from The Nature Conservancy to the rock band They Might Be Giants, and magazines and newspapers such as *Wired* and *The Wall Street Journal*, the firm also has a library of 1000 type designs. Founded in 1980 as the Hoefler Type Foundry, every designer working on a Mac has felt the company's influence, as the enormous character set of Hoefler Text has been part of Mac OS since the launch of System 7. Other clients include businesses, newspapers, magazines, design studios, ad agencies, publishing houses, government organizations, nonprofits, and institutions. The company's Gotham typeface was recently selected for the Freedom Tower cornerstone.

### Jager Di Paola Kemp Design

The Burlington, Vermont-based JDK grew up alongside the snowboard industry through a fertile, creative partnership with Burton Snowboards that turned both companies into cultural tastemakers for the youth market and its attendant brands. JDK sees brands as vibrant, living things that must surprise and challenge their equally engaged and savvy customers, an idea demonstrated by such revolutionary tactics as introducing dozens of logos for a single brand. The studio's point of view has been sought out by Giant bicycles, Magic Hat brewing company, Merrell footwear, Microsoft Zune, Segway, Seventh Generation, Timex, and Virgin Mobile, among others.

### James Victore, Inc.

James Victore is the proprietor of a Brooklyn-based, "independent design studio hell-bent on world domination." Known for his raw, stop-them-in-their-tracks illustrative style, bold theatre and political posters, as well as unfettered swearing, Victore's clients include Aveda, Amnesty International, Chronogram magazine, Mïet & Chandon, and *The New York Times*. "Dirty Dishes" is another Victore project that features stark, black and white, one-of-a-kind, marker illustrations on white plates. Victore is a self-taught designer, who was kicked out of the School of Visual Arts, which is now a client and where he also teaches. He told one interviewer, "I learned design the same way I learned to swear. I picked it up on the street."

### John Massey, Inc.

As a young man, John Massey wanted to be a cartoonist, but a chance meeting while in design school with the Swiss designers Armin Hofmann and Josef Müller-Brockmann compelled him to turn to design. He became the design director at Container Corporation of America, and then at their Center for Advanced Research in Design, before starting his own design consultancy, John Massey, Inc. in 1983. His clients have included the Chicago Community Trust, the American Library Association, Herman Miller, and The Tribune Company. Massey has also been a teacher at the University of Illinois at Chicago.

### kate spade LLC

After a stint at *Mademoiselle* magazine, Kate Brosnahan began designing handbags to fill a niche she found unoccupied in the market: practical, timeless, elegant, and yet fun and expressive; in other words, the perfect handbag. In 1993, she and her husband/business partner, Andy Spade, launched kate spade handbags. Since those early years of working out of their New York City loft, the company has grown by applying their classic design philosophy to other products along with bags, including shoes, glasses, stationery, address books, accessories, and beauty items. The company has more recently introduced Jack Spade, a men's fashion brand, and kate spade at home, a collection of bedding, bath, china, and wallpaper products.

### Landor Associates

Landor Associates, founded in 1941 in San Francisco, pioneered the systematic and comprehensive analysis, research and design approach that has come to be called, more simply, "branding." Now known as the world's most accomplished and recognized brand consultancy, Landor has 24 offices in 16 countries and offers a full breadth of services, including brand research and valuation, brand positioning and architecture, naming and nomenclature systems, corporate identity, consumer packaging design, branded environments, writing, and digital branding. By following Walter Landor's conviction that "Products are made in the factory, but brands are created in the mind," Landor has, over the decades, created some of the world's most recognizable brands, including Del Monte, Levi's, Cotton Inc., Marlboro, Tab, Coca-Cola, and BP.

### Lubalin, Peckolick Assoc., Inc.

A prominent, eclectic, and expressive typographer, Herb Lubalin is known for creating the magazine *U&Ic* in 1973. He was also the driving force behind three earlier magazines, *Eros*, *Fact*, and *Avant Garde*, all of which were closed for obscenity or other controversy. In addition, he's worked as a graphic designer on posters, advertising, signage, and postage stamps. In 1970, he founded, with Aaron Burns and Ed Rondaler, the International Typeface Corporation, where he designed Avant-garde Gothic, Lubalin Graph, and Serif Gothic. Lubalin died in 1981, and his archive is held at the Cooper Union in New York.

### M&Co.

Tibor Kalman founded the socially activist, progressive, iconoclastic design firm M&Co. in 1979, with his wife Maira. He gained respect for groundbreaking and influential design work, especially in his innovative use of type, for the Talking Heads, Times Square, and magazines such as *Colors*, *Wired*, and *Ray Gun*, even as he gained notoriety for his radical politics, commitment to social causes, and confrontational challenges to the soul and conscience of designers in person and the design profession at large. “I use contrary-ism in every part of my life,” he said. “In design, I’m always trying to turn things upside down and see if they look any better.” Kalman collaborated with Michael Bierut on a book about his life and work, *Perverse Optimist*, and died in 1999.

### Maeda Studio

John Maeda is a computer scientist, visual artist and designer who is also the Associate Director of Research at the Media Lab, and the E. Rudge and Nancy Allen Professor of Media Arts & Sciences at MIT. He has written several “normal” books and a few experimental ones that combine print with corresponding software. He also runs Maeda Studio, which he says is simply “the name I give for my desk at home.” Maeda is known for his groundbreaking work humanizing technology to make it more intuitive, creative, and accessible, and for using the computer as an artistic tool. Clients have included Sawaya & Moroni, Shiseido, and Sony, and he was featured in an “Absolut Maeda” ad featuring his take on the iconic liquor bottle.

### McCoy & McCoy Associates

McCoy & McCoy Associates is the design studio of Katherine and Michael McCoy. Katherine is a graphic designer who began her career at Unimark International and worked with many other organizations and advertising agencies; studio clients have included Detroit Institute of Arts, Formica, Phillips Electronics, and Tobu Stores. Michael is an industrial designer who has worked with Knoll International, Phillips Electronics, NEC, and Steelcase. Together, they co-chaired the design department at Cranbrook Academy of Art for 25 years. They are now lecturers at the Illinois Institute of Technology’s Institute of Design.

## Modern Dog

Since its founding in 1987, Modern Dog's powerful illustrative techniques and bold use of type, custom lettering, illustration, stencils, screen printing, spray paint, and copier-as-printer have come to define the Seattle graphic design scene, especially as expressed on its many posters for indie music artists. In addition, the firm has created logos and custom lettering for the Washington State Lottery, ACT Theater, Ben Harper, and K2 snowboards; ads for Converse, Nordstrom and K2; as well as all the branding and packaging for the snarky, tongue-firmly-planted-in-cheek, politically incorrect, Blue Q series of novelty products.

## Morla Design

Jennifer Morla began her career as an in-house designer for Levi's. Since founding her San Francisco firm in 1984, she has created arresting graphics for San Francisco's bid for the Summer 2012 Olympic Games; designed *Hemispheres* magazine, Hold Everything catalogs, and Nordstrom and Discovery Channel retail stores; done editorial design for *The New York Times Magazine*; and launched the Morla Collection of upholstery and panel fabrics from Luna Textiles. She recently took on responsibilities as in-house creative director for Design Within Reach. She notes that "Design has to excite, but it also has to inform in a way that engages. I try to involve the audience in the design process, whether they know it or not."

## Motion Theory

Motion Theory, located in Venice, California, defines itself as "a micro-studio, redefining the production industry through a combination of creative development, filmmaking, and innovative visual effects." Working with ad agencies, record companies, and corporations, Motion Theory has made visually stunning and surprising commercials and videos for Beck, Epic Records, Gatorade, HP, and Microsoft Zune, among others. They were responsible for the "Just a Game" Budweiser Super Bowl spot that pit Jay-Z and NFL Coach Don Shula in a simulated speed table football game, as well as HP's "Personal Again" brand advertisements.

### MTV Networks

MTV2 is a cable network launched in 1996 to provide music fans with programming once offered by the original MTV: commercial-free, constantly changing music videos, with a particular focus on indie music. Programming has since expanded to include other types of shows, but the channel maintains its core focus on youth and pop culture. The new logo was made to differentiate the channel from MTV. Billboard reported that the two-headed dog represented rock and hip-hop, the two sides to the music on MTV2. The logo also provided a theme for a teaser website that was posted to help launch the new network. The site included two-headed-dog-themed images, games, and videos.

### The New York Times

*The New York Times* is one of the country's premier daily papers and part of the New York Times Company, a media consortium of newspapers, websites, and a radio station.

As graphics editor for *The New York Times*, Steve Duenes has brought clarity, insight and understanding to readers by creating engaging and informative illustrations of everything from maps on national voting patterns to diagrams about the autistic brain and flow charts that show who thanked whom during Oscar acceptance speeches. Prior to joining the *Times*, Duenes worked as a designer and graphic artist at newspapers in Michigan and Los Angeles, and at the *Chicago Tribune*. Duenes is also a cartoonist whose sardonic images and pithy captions appear regularly in *The New Yorker* magazine.

### Nike, Inc.

Nike was founded in 1971 by Phil Knight, a University of Oregon middle distance runner, and his track coach, Bill Bowerman, whose first innovation was pouring rubber into his wife's waffle iron to make a shoe sole. The Nike swoosh, one of the most widely recognized logos in the world, was designed by Carolyn Davidson, a design student Knight met in a college hallway. Knight reportedly said of the design, "I don't love it, but it will grow on me," and paid her \$35 for her efforts. Davidson continued to work for the company until it grew beyond the abilities of her one-person shop, and in 1983 she was presented with an unnamed amount of Nike stock. Nike's mission is "To bring inspiration and innovation to every athlete" in the world. "If you have a body, you are an athlete."

## Number 17

Number 17 was opened in 1993 by best friends Bonnie Siegler and Emily Oberman. Before starting their own New York studio, Siegler was design director at VH1 and Oberman worked at M&Co. Siegler and Oberman are known to be obsessive collectors of a wide variety of ephemera from wedding cake toppers to all things 17, and bring their slightly warped and eccentric sense of humor to much of their branding, print, and broadcast work. They have worked on numerous television shows from *The Isaac Mizrahi Show* to *Desperate Housewives* and *Saturday Night Live*, as well as magazines from *Jane* and *Lucky to Colors*. They are also the authors of a self-referential comic strip that appears regularly in *Step Inside Design* magazine.

## Office of Paul Sahre

Paul Sahre has maintained a small design studio in New York since 1997, where he works on a wide variety of boutique projects that cumulatively have had a big impact on design. His deceptively simple, always suggestive illustrations frequently appear in *The New York Times*, especially on the OpEd page. In addition, he has designed book covers for two Rick Moody novels and many covers for *New York* magazine. He also designs and silkscreens posters for off-Broadway shows, some of which are now in the permanent collection of the Cooper Hewitt Design Museum. Other clients include the AIDS Institute of New York, Marvel Comics, Sundance Channel, the School of Visual Arts, Verve Records, and many different magazines and publishing houses.

## Ogilvy & Mather

Ogilvy & Mather, headquartered in New York City, is the famed advertising agency founded in 1948 by the renowned David Ogilvy. From the “Hathaway Man” and the “Lemon” ad for Volkswagen, to American Express’s “Don’t Leave Home Without It,” the firm defined itself and its clients by using great advertising to create great brands. Now part of the WPP Group, Ogilvy & Mather has almost 500 offices in 125 countries, including many related units that offer more specialized services such as public relations and interactive and experiential marketing. Recently, the firm gained national recognition for the viral success of its Dove Evolution video, which “exposed the manipulation of the female image in the media” and won a Cannes Lion Award.

### Paul Davis Studio

Paul Davis published his first illustrations in *Playboy* magazine in 1959. He then joined Pushpin Studios, and in 1963, began working on his own out of his New York City studio, which he runs with his wife, Myrna, a writer and editor. His work has appeared in *Fast Company*, *The New Yorker*, *Rolling Stone*, *Time*, *Worth*, and many other publications. He was also art director for Joseph Papp's New York Shakespeare Festival, and *Normal* and *Wigwag* magazines. He has created posters over the years for a wide range of clients, from Caesar Chavez's United Farm Workers to the School for Visual Arts and many other non-profit and theater organizations.

### Pentagram

Defined by a group of partners who are practicing designers, Pentagram has since 1972 represented the intersection and cross-fertilization of industrial design, graphic design, interior design and architecture. Driven by the power of a strong idea, well-expressed, Pentagram has grown to include more than 200 employees at offices in London, New York, San Francisco, Austin and Berlin. Each of the nineteen different partners not only leads projects, but is also an opinion-leader in his or her particular discipline and area of expertise; most partners are also teachers, lecturers and writers, as well as subject matter for other design critics and writers. Projects include everything from residential, commercial and institutional architecture commissions, to identity, editorial, exhibition, graphic, print, web and product design.

### Pirtle Design

Woody Pirtle established Pirtle Design in Dallas, Texas, in 1978. He grew his business over the next ten years, creating logos, posters, and other designs that show a strong feel for graphic possibilities as well as a sense of wit and whimsy. In 1988, Pirtle joined Pentagram's New York office, where he worked with clients such as Nine West, Northern Telecom, Rizzoli Publishing, the Rockefeller Foundation, and United Technologies. In 2005, Pirtle left Pentagram and re-opened Pirtle Design, this time in New Paltz, New York, where he works on identity, signage, screen graphics, publications and packaging. Pirtle's work has been widely exhibited and is in the permanent collections of several prestigious museums.

## PMH

Minneapolis-based Peterson Milla Hooks Advertising does extensive print, television and outdoor advertising for Target, and is the creative force behind their signature, highly stylized, totally accessible, design-is-for-everyone look. Dave Peterson has said of his work with Target, “We’re blessed with probably one of the best designed logos in the business. There’s just so much you can do with it.” Minda Gralnek has been a creative director at Target since 1990 and is credited with developing its unique position as a low-priced destination for products that are well-designed, innovative, practical, and affordable.

## Chris Pullman

Chris Pullman is vice president of branding and visual communications at WGBH in Boston, where, since 1973, he has developed and guided the station’s brand expression in title sequences, credits, animations, marketing, advertising, interactive media, and teaching tools. Pullman created the title sequences for *Masterpiece Theatre* and *Antiques Roadshow*, as well as the WGBH animated on-air signature. Prior to WGBH, Pullman worked as a typographer and letterpress printer and had his own design studio and consultancy. Pullman received his MFA from Yale in 1966, where he has continued to teach and work as a senior critic.

## Pushpin Studios, Inc.

Known for their witty, inventive, arresting illustrations, Pushpin Studios is the design sandbox founded in 1954 by Seymour Chwast, Milton Glaser and Edward Sorel, and is now synonymous with Chwast. From 1976 to 1980, the studio also produced an award-winning bi-monthly publication, *The Push Pin Graphic*, with Chwast as art director, designer, and contributing illustrator. His illustrations have graced magazines such as *Time*, *The New York Times*, and *Graphis*; and he has developed packaging for everything from McDonald’s Happy Meals to diabetes drugs for Upjohn, and logos for the Brooklyn Children’s Museum, the Discovery Museum, and Electronic Data, Inc. In addition, he has illustrated numerous children’s books and educational products and his work is collected in many major art museums.

**R/Greenberg Associates, Inc.**

Begun by two brothers in 1977 as a film production company and now known as R/GA, this New York City-based firm has grown into a “holistic interactive agency built for a digital world.” In addition to advertisements, videos, and websites for clients such as Aveda, Hilton, IBM, Merck, Nike, Nokia, Smithsonian, Subaru, Target, and Verizon, the firm has also created movie trailers and promotional materials for feature films including *Superman*, *All That Jazz*, and *Altered States*, as well as visual effects for movies such as *Alien*, *Predator*, and *Seven*. The firm is known for using available technology in an innovative way, and is now part of the Interpublic Group.

**Ralph Applebaum Associates**

RAA, founded in 1978, is now the largest interpretive museum design firm in the world, with offices in New York, London, and Beijing. The firm plans, designs, and produces museum exhibitions, visitor centers, and educational environments that illuminate natural history, physical sciences, culture, history, sports, and fine arts. Ralph Applebaum was a Peace Corps volunteer after graduating from design school, and then worked at Robert P. Gersin Associates and Raymond Loewy International before opening his own office. The firm specializes in large-scale, permanent museum projects, and received numerous accolades for its sensitive and intelligent design work on the United States Holocaust Memorial Museum in Washington, D.C.

**Paul Rand**

Paul Rand is credited by many as being the most influential designer of modern times and the man who almost single-handedly moved design from the spheres of commercial art and advertising to an effective instrument for business success. Throughout his long career, Rand created some of the most iconic logos of all time, starting with the original IBM logo in 1956, which he updated in 1960 and 1972, and moving on to ABC, Enron, UPS, Westinghouse, and more recently, the NeXT computer, among others. All of Rand's designs are expressions of his idea that a logo “cannot survive unless it is designed with the utmost simplicity and restraint.” Paul Rand died in 1996, after many years as a professor at Yale University.

### Rolling Stone Magazine

Fred Woodward created *Rolling Stone* magazine's signature look, using eclectic compositions that utilized everything from images of classic Americana to customized type treatments and startling arrangements of photography and illustration to express the rock-and-roll lifestyle the magazine celebrated and illuminated. He began his career as a graphic designer working at several regional magazines including *Memphis* and *D Magazine* in Dallas. In addition to his work as art director for *Rolling Stone*, Woodward was also creative director of the larger company. In 2001, Woodward became design director at GQ magazine.

### Rudolph de Harak & Associates

Since opening his office in 1952, Rudolph de Harak has brought his modernist sensibility to hundreds of books, records, and posters, as well as exhibitions and expositions that "have transformed didactic displays into engaging environments," according to Steven Heller. "Dedicated to the efficient communication of information, de Harak uses detail the way a composer scores musical notes, creating melodies of sensation to underscore meaning." Most memorably, de Harak designed the logotype for McGraw-Hill's book division and the timeline and typographic displays for the Egyptian Wing of the Metropolitan Museum of Art. De Harak was also, for decades, a professor at Cooper Union, as well as Yale, Parsons, Pratt Institute, and other schools.

### Sagmeister Inc.

Stefan Sagmeister creates designs that are often shocking, frequently appropriate unusual materials, and often use low-budget challenges to great effect. He once used his own body as a canvas and his own blood as ink, by having an assistant exacto blade pertinent information for a 1999 AIGA Detroit event into his skin, with the raw photograph becoming the finished poster. In another instance, he used coat hangers, newsprint, and corrugated cardboard to create a compelling fashion brochure on a post-card budget. Other clients have included Lou Reed, David Byrne, the Rolling Stones, and Adobe. He released his monograph, *Made You Look*, in 2001.

### SamataMason

“We tell stories. We make emotional connections. We deliver communication that engages people and contributes to a positive behavioral change,” notes the SamataMason website. Founded in Chicago in 1995 by Dave Mason and Pat and Greg Samata, the firm has grown to include offices in Vancouver and New York. Clients range from small start-ups to well-established companies including Motorola, Sesame Workshop, Thrifty Car Rental and Fox River Paper. In addition to the full range of strategic design and corporate communications services, Dave Mason and Greg Samata also founded OpinionLab, which offers automated user-feedback systems for website and other online content providers.

### Skolos/Wedell

Skolos/Wedell, located in Canton, Massachusetts, is the design studio of the husband-and-wife, photographer-and-designer team of Thomas Wedell and Nancy Skolos. Established in Boston in 1980, the firm is known for its intriguing combinations of graphic design and photography that incorporate collage, multiple exposures, and other techniques to create cubist-influenced, three-dimensional images. Clients have included Callaway Editions, Digital Equipment Corporation, EMI Music Publishing, James River Corporation, SBK Records, SCS Communications, Steelcase Design Partnership, and The Walker Art Center. Skolos and Wedell both received degrees from the Cranbrook Academy of Art and their posters have been collected by MoMA and the Metropolitan Museum of Art.

### Jack Stauffacher

Jack Stauffacher opened Greenwood Press in 1936 in San Mateo, California, and began publishing books and limited editions that showcased a mastery of typography, design, and printing technique. In 1955, he was awarded a Fulbright grant that took him to Florence, Italy, for three years of study with master printers. When he returned to the United States, he became a professor at the Carnegie Institute of Technology (now Carnegie Mellon) and created the New Laboratory Press, before becoming typographic director at the Stanford University Press and a teacher at the San Francisco Art Institute. In 1966, he reopened the Greenwood Press in San Francisco and began once again printing books and limited editions, as well as engaging in typographic experiments.

### Summerford Design Inc.

Jack Summerford, a designer and writer from Texas, created clean, spare, and simple communications pieces for companies and organizations such as Central and Southwest Corporation, the Dallas Society of Visual Communication, General Exploration, Heritage Press, the Smithsonian National Museum of the American Indian, and Weir Brothers. Writing for AIGA in 2005, he noted, “The designer’s quest for originality, indeed anyone’s quest for originality, is endless and perhaps strewn with windmills, but that’s why we do what we do. It is not enough for us to place type, photos or illustrations in pleasing arrangements. We want more. We want an original thought in there somewhere.”

### Sussman/Prejza & Co., Inc.

Sussman/Prejza & Company is one of the world’s foremost environmental and urban graphics firms. Creating new territory at the intersection of design, architecture and the built environment, this Culver City, California, firm has designed graphics for the 1984 Los Angeles Olympic Games, wayfinding programs for Walt Disney World and the City of Philadelphia, and identity for the City of Santa Monica and its Big Blue Bus transit system, as well as interiors for Marion McCaw Hall in Seattle. Founding partner Deborah Sussman began her graphics career at Eames Office; founding partner and Deborah’s husband Paul Prejza is trained as an architect.

### Target Corporation

Target works with a variety of design luminaries, from Michael Graves to Issac Mizrahi and Massimo in order to bring great design to everyday products, and make them affordable for everyone. Deborah Adler was inspired to create the ClearRX prescription packaging when her grandmother accidentally took her grandfather’s pills. She pitched her idea to Target creative director Minda Gralnek, and worked with Target over the course of three years to redesign prescription bottles and labels so they reduce mistakes, improve patient understanding, and are easy to read. Adler now works at Milton Glaser, Inc. The ClearRX system was featured as part of the “SAFE: Design Takes on Risk” exhibition at the MoMA.

### Bradbury Thompson

Bradbury Thompson is best known for his work with typography. In 1950, he created Alphabet 26, an alphabet that sought to simplify the inconsistencies in our regular alphabet and thereby make it easier for children to learn to read. He also created a Monoalphabet. In his hugely productive career, he was art director at *Mademoiselle* magazine and design director for *Art News* and *Art News Annual*. He designed more than 90 stamps for the U.S. Postal Service, created the Westvaco Inspirations series of publications, and designed the Washburn College Bible, an 1800-page, three-volume tome that includes reproductions of masterpieces of religious art and original screen prints by Josef Albers. Bradbury Thompson died in 1995.

### Tolleson Design

San Francisco-based Tolleson Design “crafts solutions that integrate multiple design disciplines” and result in “adaptable systems that define visual communication across an organization.” Clients have included Chronicle Books, Fox River Paper, Godiva, Kodak, Liz Claiborne, Matell, Microsoft, Nike ACG, Rizzoli, and Urban Outfitters. Steve Tolleson’s monograph not only offers detailed profiles of many notable projects created since the studio opened in his bedroom-cum-studio in 1984, but also details the studio’s process of research, collaboration, visual exploration, and environment, metaphorically referenced in the book’s title, *Soak Wash Rinse Spin*.

### Vanderbyl Design

“I am one of those designers who works as comfortably in two dimensions as three, and for whom design has neither discrete disciplines or barriers,” says Michael Vanderbyl, who founded Vanderbyl Design in 1973 in San Francisco, and thereby helped establish that city as a major design center. Since then, the studio has worked in graphic, furniture, product, packaging, textile, and interior design for clients as varied as the America-One/America’s Cup Challenge boat, Bernhardt Furniture, The Walt Disney Company, Esprit, IBM, Luna Textiles, the San Francisco MoMA, and Teknion Furniture. Vanderbyl is also Dean of Design at the California College of the Arts and has work in the permanent collections of several museums.

### Vignelli Associates

Vignelli Associates was founded in 1971 in New York by Massimo Vignelli and his wife, Lella. Vignelli started his career in 1966 by opening the New York branch of Unimark International and has designed identities for American Airlines, Ducati, and Benetton; packaging for Bloomingdales, Brookstone, IBM, and Rosetti; and transportation and architectural graphics, posters, interiors, books, magazines, furniture, and products, including the Knoll Handkerchief Chair. Vignelli is considered a true modernist: "I like design to be semantically correct, syntactically consistent, and pragmatically understandable. I like it to be visually powerful, intellectually elegant, and above all, timeless," he has said.

### VSA Partners, Inc.

VSA Partners is one of the fastest growing integrated marketing firms in the United States, with offices in Chicago, Minneapolis, New York, and St. Louis. Since its founding in Chicago in 1983, the company has built its reputation by using inspiring and humanistic approaches to corporate communications, annual reports, and marketing materials that not only position the brand, but create clear and measurable results, and bring "the energy of consumer campaigns" to business-to-business communications. VSA Partners' clients include BP, Caterpillar, Converse, General Electric, Sappi Fine Paper North America, Harley-Davidson, IBM and Nike.

### Werner Design Werks, Inc.

Sharon Werner opened Werner Design Werks in Minneapolis in 1991, following a stint at Duffy Design Group, which, in turn, followed on the heels of her graduation from college. Known for designs that create a strong visual language with clear type and without unnecessary complications, the studio has created get-out-the-vote posters for AIGA; catalogs for Blu Dot furniture; brochures for Comedy Central; branding, packaging, and sale promotions for Mïet Hennessey; promotions for Mohawk Paper; naming, packaging, and brochures for Mrs. Meyer's-Clean Day; and Halloween promotions and packaging for Target Corporation, among others. In addition to many design accolades, the studio was also named Target's Vendor of the Year in 2002.

## Wieden+Kennedy

Wieden+Kennedy brought increased vigor to branding by combining emotion, style and storytelling to create new forms of advertising. Their Nike partnership has resulted in some of the industry's most memorable work, from "Just Do It," to the Charles Barkley, "I Am Not A Role Model" ad, and the "If You Let Me Play" girls empowerment campaign. Founded in Portland, Oregon, in 1982, and now one of the largest independent advertising agencies in the world, W+K is expanding into new ventures, including TokyoLab, a record label and creative workshop that has released CDs combining music, graphics and film, and Wieden+Kennedy 12, a program that lets 12 select students work alongside professionals on real-world projects.

## About AIGA

AIGA, the professional association for design, is the oldest and largest membership association for design professionals engaged in the discipline, practice and culture of design. Its mission is to advance design as a professional craft, strategic tool and vital cultural force.

Founded as the American Institute of Graphic Arts in 1914, AIGA has become the preeminent professional association for communication designers today. Over the past decade, designers have increasingly been involved in creating value for clients through applying design thinking to complex problems, even when the outcomes may be more strategic, multidimensional and conceptual than what most would consider traditional communication design. AIGA currently represents more than 20,000 designers in all disciplines through national activities and local programs developed by more than 55 chapters and 200 student groups.

## About Sappi Fine Paper

Sappi Fine Paper North America (SFPNA) is the leading North American producer of coated fine paper used in premium magazines, catalogues, books and high-end print advertising. Headquartered in Boston, Massachusetts, Sappi Fine Paper North America is known for innovation and quality. Its brand names include McCoy, Lustro Offset Environmental (LOE), Opus, and Somerset and are some of the industry's most widely recognized and specified. SFPNA is a division of Sappi Limited (NYSE:SPP), a global company headquartered in Johannesburg, South Africa, with manufacturing operations on four continents in nine countries, sales offices in 50 countries, and customers in over 100 countries around the world. Learn more about Sappi at: [www.sappi.com](http://www.sappi.com).

## Production Notes

Seeing how this book reflects the very best of design over the last few decades, it seemed only fitting that we print this stellar collection on McCoy. Since its introduction, McCoy has become the standard by which all other papers are judged—the best-of-the-best in premium paper. We hope you'll enjoy how the brilliance of McCoy brings these timeless ideas to life.

Dust Jacket: Printed on McCoy Silk Text 80lb/118gsm. Match black, match silver, overall satin aqueous and blind emboss.

Cover: Printed on McCoy Gloss Cover 80lb/216gsm. Match black, match silver plus overall satin aqueous.

Interior: Printed on McCoy Matte Text 100lb/148gsm. 4-color process, 2 hits match black, match silver, spot dull varnish plus overall satin aqueous.

Design: VSA Partners, Inc.

100% of the electricity used to manufacture McCoy was generated using Green-e certified renewable energy.

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