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Target Aims High

The Branding of a National Park

Tupperware Celebrates Fresh Design

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Editor

Delphine Hirasuna

Design

Pentagram

Kit Hinrichs, Design Director

Amy Chan, Designer

Contributing Writers

Delphine Hirasuna

Noreen O'Leary

Nancy Murr

Peter Lawrence

Cover Illustration

Woody Pirtle

Major Illustration and Photography

Barron Storey

Bob Esparza

John Blaustein

Regan Dunnick

Editorial Advisory Board

Peter Lawrence

Corporate Design Foundation

Sara Beckman

Haas School of Business

University of California at Berkeley

Agnes Bourne

Agnes Bourne Inc.

Kit Hinrichs

Pentagram

Delphine Hirasuna

Hirasuna Editorial

Peter Laundry

Doblin Group

James Patell

Graduate School of Business

Stanford University

Christopher Pullman

WGBH Educational Foundation

For more information

Corporate Design Foundation

20 Park Plaza, Suite 321

Boston, MA 02116

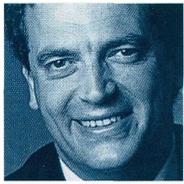
Telephone: 617-350-7097

Fax: 617-451-6355

E-mail: admin@cdf.org

World Wide Web site:

<http://www.cdf.org>



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Art Center's David R. Brown on Design

For the past 14 years, David R. Brown has been President of Art Center College of Design in Pasadena, California, one of the nation's leading design and visual art schools. Here he talks with Peter Lawrence, Chairman of Corporate Design Foundation, about design education and the growing importance of design in business.

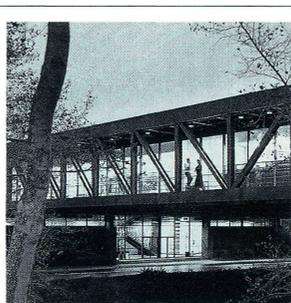
Over the decades, Art Center has differentiated itself from other design schools through its strong ties with the business world. How did this come about?

It is closely related to the philosophy of Edward "Tink" Adams who founded Art Center in 1930. Adams felt that there needed to be an art school that was completely real-world oriented – so much so that in the school's first catalog, he trumpeted his pedagogical strategy in bold type: "No teachers!" By that he meant that the educating process would be conducted by people working in the field rather than by professional teachers. So, for example, in the mid-'50s, transportation design was being taught by working professionals from Southern California and Detroit.

It was perfectly natural for them to assign class projects that were similar to the kinds of projects that they were dealing with in their own practice. The corporate-sponsored project was a natural outgrowth.

How do corporate-sponsored projects work?

We view them as collaborative research done primarily for educational purposes. We seek sponsors who support that philosophy and are willing to make a real commitment to the project. We do not take sponsors who are looking for cheap labor or who do not understand that the work created belongs to the student. Sponsors are asked to introduce the project to the class, then return three or four times over the 14-week semester to critique the work and give



David R. Brown became President, Director and CEO of Art Center College of Design in 1985 and shepherded the Southern California school into the technological age. Prior to joining Art Center, Brown was vice president of communications and creative director for a Fortune 50 company, president of the AIGA, and previously had worked as a freelance writer and creative consultant to major corporations and creative agencies.

more input, and then be the primary audience for the final presentation. That's a large commitment of talent and resources that goes well beyond the typical \$35,000-\$50,000 contribution. This money, by the way, funds scholarships for the whole school, not just for the departments that are participating in the project.

Are you at all concerned that this corporate input may skew the curriculum?

We are aware of the danger, but over the course of their four years at Art Center, most students have only two, maybe three, experiences with a sponsored project in a curriculum that involves 40 three- and four-hour courses. A greater sensitivity involving sponsored programs is that students may try to

emulate what exists in the market rather than let their imaginations explore what might be. Because we're aware of this possibility, we try to have these projects be future-oriented. The focus in class is on what *could* be, not on what *currently is*.

Give me an example of a future-oriented project?

A good example is a project with PictureTel, which makes distance communication and teleconferencing equipment. The assignment is not to redesign the gear, the screen or the camera, but to think about the environment in which this technology can be used to better advantage. A recent project with Acer, the Taiwan computer company, asked students to think about the applications of computers that

THIS
is



don't look or act like computers, but still function the way computers do. Those are sophisticated problems. We see designers being asked to consider things that would have been unknown a decade ago.

Has the complexity of design problems changed Art Center's approach to education?

Yes. Many of our sponsored and non-sponsored activities are now conducted in a team-based environment. We try to make the team interdisciplinary – putting the 2-D designers together with the 3-D designers, graphic designers with industrial designers. We've even had projects in which design students partner with MBA students. Because problems are more complex and sophisticated, I believe the day of the *auteur* designer is gone. There's still a place for them in the world, but they're not nearly as prevalent a model as a while ago.

Have any companies elected to develop a student's idea?

There are instances of that. We try to help students work out licensing agreements or royalty agreements and so forth with companies that actually do decide to pursue an idea. But it doesn't happen routinely because it's just a 14-week project. How many complicated products are designed, engineered and developed in 14 weeks? More often the case is that the company makes an offer of employment.

Are young people entering Art Center today different than when you became president in 1985?

Yes. But at Art Center, they're not so young: the average age is 24. The generation that arrives in college today was born in the post-Vietnam era. Their character is more that of a demanding consumer than an idealistic world-changer. That's partly because it is not uncommon for young people to graduate from college with \$50, \$60, \$100,000 in loans taken out against their future earnings prospects. College is not something they're just going through to find themselves on their way to becoming an adult. This is something that they have specifically chosen to do and they are paying dearly for, both in terms of personal commitment and financial resources.

Over the past 14 years have any changes truly astonished you?

Technology. It has developed faster and been adopted into more disciplines than any pre-technology literate person could have predicted. Today's Furby has more computing power than the first Macintosh computer introduced in late 1984. We've been forced to reconsider a fundamental issue in design education – "What are the tools of the future going to be?" We used to argue passionately that traditional design tools would never die because they

were more about thinking than about actual skills, more about visualizing form than actually making a beautiful object. My own opinion is that the fundamental processes of thinking are being changed and in ways mediated by this technology.

Another difference is that everything today is multidisciplinary. The computer has contributed to that, but the culture has made it okay for people to cross over, for the illustrator to become a special-effects animator or a web site designer. Whether the school pushes interdisciplinary study or not, students will grab whatever tools are at hand to accomplish whatever it is that they're trying to do.

Is the industrial design process changing as well?



“College is not something that [you] find themselves on their way to be that they have specifically chosen for, both in terms of personal com

Yes. For one thing, in the old days, the battle cry was “design for manufacturing” – you’ve got to design and engineer that camera body to within an inch of its life so that it can be manufactured in the quadrillions at triple-sigma quality. Today it’s “manufacturing for design.” We’re doing some prototype desktop manufacturing at Art Center – taking original ideas created on computers, which drive rapid-prototyping equipment, which produce parts which are assembled and can be handled and used and worked with a couple of hours later. It’s not very far from that to rapid or even “desktop” manufacturing.

Will consumers someday participate in designing the products they buy?

It's happening now. The other night my ten-year-old, Barbie-addicted daughter went on the Mattel Barbie web site and designed her own Barbie. She picked its name, its personality, its friends, its style, its hair, its eyes, its accessories. Seven days later it arrived in a box that read: “Melanie, designed by Meredith.” Now *that* is an amazing change. That has huge implications not only for industry but for designers and design.

To what extent are design students being exposed to the business context in which they will be working?

Not enough. If there's a criticism I have, and one that is routinely heard at Art Center, that's it. There's not enough exposure to the business of designing in a corporate environment, the business of running a consultancy, the business of conducting an individual freelance practice or building a small business. We don't do it as well as we should, but that may be in part because students come to us for a degree in design, not an MBA. And we only have them for so much time. The traditional four-year course to earn a bachelor's degree was set at a time when the world's total knowledge was 1/100th what it is today.



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oming an adult. This is something
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Since 1930, Art Center has graduated some 12,000 students. Do you track where they have gone?

We track graduates 20, 10, five, two and one year out. At the end of five years, 50% are in business for themselves, either as independent contractors or actually running a sizeable enterprise. That's a change from the past when graduates would look for jobs with an agency, a manufacturer or a consulting firm. The computer has made it possible to become a full-scale entrepreneur very quickly.

Given the global nature of business today, what are the implications to Art Center?

It's become more important than ever to have students from a broad array of countries. At Art Center, 30% now come from other countries. In our own small way, we do business on a global scale. It's just as typical to have somebody from Italy visiting Art Center as from San Francisco. Our corporate-sponsored projects show that. We actually had a semester not long ago in which all of the project sponsors were international corporations.

Where does the individual cultural view fit into the global perspective?

It opens the way for those breakthrough ideas that are deeply culturally based, authentic and original. For instance, we work with a big Korean company involved in export markets. Traditionally they have done design research by looking at other products. But over and over, we remind them to do research that includes their own cultural origins. A breakthrough product comes from a deep cultural awareness and interpretation as well as market savvy.

Is appreciation for design greater today?

The companies that appreciate and embrace design have always been there. But over the past decade, many companies have discovered that attention to the nurturing of design – giving design a seat at the big table, not just hanging it on the end of a process as a decoration – could be converted into a strong business advantage. It's not a matter of strategic advantage anymore, it's a matter of survival. Companies rise and fall based upon their ability to design for a customer base.

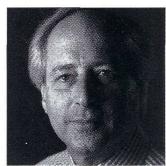
Everything is designed today. We're surrounded, immersed, in what is essentially a purposely designed environment. Whereas design used to be a rarefied, esoteric option-thing, the culture today is all designed. The highest expression in design now is to un-design stuff. We've got a phenomenon out here called the Anti-Mall, where a bunch of hip investors said, "Let's just do something down and dirty and grunge. Make coffee shops, hangouts, video arcades and so forth." It's designed within an inch of its life. But it's not in the same design idiom as late corporate modernism.

So why is design being embraced more today?

There seems to be greater recognition that design input is what makes the difference in product success. Kawamoto-san, the recently retired CEO of Honda, musing about the landscape of the world automotive industry, once said to me, "Our manufacturing abilities are coming closer together, our R&D efforts are closer together, our ability to engineer is closer together. In the future, the only distinguishing characteristic in our industry will be design." Within Honda and other automotive companies using a predominantly design-driven product development strategy, there is the sense that design is the key differentiator. The customer can't tell them what he wants; only whether he likes something put in front of him. It takes a uniquely tuned design sensibility and a trusting executive management to identify a market that's about to emerge.

Tupperware Shows Its Colors

For decades, many people lumped Tupperware into the same category as meatloaf and tuna casseroles – functional, sensible and not a whole lot of style. Your mother loved it; you found it bo-r-i-n-g! Look again. With their pure geometric shapes and spirited contemporary colors, Tupperware products are now valued for their aesthetic qualities and appreciated even by people who rarely step foot into a kitchen.



Morison Cousins
Vice President/Design, Tupperware Corporation
 Industrial designer Morison Cousins was the principal of the New York-based Cousins Design for 25 years before joining Tupperware in 1990.



Bob Daenen
Vice President/Product Development, Europe, Africa, Middle East, Tupperware Corporation
 A 35-year Tupperware veteran, Bob Daenen is based in Belgium where he heads product development.

In 1946, Tupperware founder Earl Tupper couldn't have guessed his kitchen creations would someday be included in the design collections of some of the world's most important museums. The New England inventor stumbled into the housewares business after demand for his plastic gas mask parts plummeted at the end of World War II. Casting about for a post-war consumer use for his invention, Tupper realized that the airtight seal formed by his flexible plastic would work as well for food storage containers as it did for gas masks. He was right. Tupperware quickly won praise for functional innovation and exceptional quality. Aesthetic appeal, however, was rarely mentioned.

Today Tupperware is being lauded by design critics and homemakers alike. In the '90s, its staid utilitarian image has been replaced by a reputation for elegant Eurostyle simplicity. Adhering to Bauhaus principles, Tupperware products emphasize pure form through clean lines,

soft curves and bold color accents. Design decisions that used to occur through rote practice have found new inspiration: Color palettes, for instance, may be influenced by shades in the latest round of fashion shows in Milan and/or in next season's automotive offerings from Japan and Detroit. Surfaces are alternately crystal clear, bright white or projecting super-saturated color. Those very hues are often filtered through the use of translucent plastics.

"When I came here, Tupperware products had durability and functionality, but they didn't have style," says Morison Cousins, internationally acclaimed as an industrial designer before he joined Tupperware as

Vice President of Design in 1990. "I believe style is just as important as those other concerns. Our customers seem to agree. You can't believe how appreciative people have been about the design innovations we've introduced."

Creating museum-quality

T U P P E R W A R E F A C T S H E E T

- Parent Company:** Tupperware Corporation

- Principal Officer:** Rick Goings, *Chairman and CEO*

- 1998 Net Sales:** \$1.1 billion

- Global Reach:** 100 countries

- Independent Sales Consultants:** More than 900,000

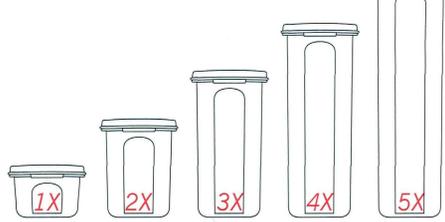
- Party "guests" in 1997:** Approximately 118 million



Stackable Systems

In order for the modular set to stack up equally, the height of each container is based on a multiple of the smallest unit (1X). Shapes are also designed to work together – two Ovals fit atop a Square, a Square and an Oval fit atop a Rectangular.

Modular Mates™ Components



See-through Window

To eliminate the need to remove containers from the shelf or open the airtight seal unnecessarily, each container is designed with a polished window to reveal what's inside and the amount left. The seals come in a choice of three contemporary colors.

Modular Mates™



Modular Mates™ Seals



design priced for the masses is largely the reason Cousins says he left his successful design consultancy in New York City to take the in-house job in Orlando, Florida. "Tupperware offered me something very appealing: the opportunity to try to give the average person products with the best possible design," says Cousins, who in 1984 was only the second industrial designer to win the coveted Rome Prize. "I like the idea that hundreds of thousands of people around the world like the things we make."

Cousins has given even that suburban badge of middle-class domesticity – the Tupperware party – a glamorous flourish. In line with the company's more sophisticated look, Cousins throws Tupperware parties in places like Miami's trendy South Beach and in gallery locales like the Denver Art Museum. To keep up with the changing lifestyle demands of working women, this year Tupperware is planning to market its products through infomercials, kiosks in shopping malls and on the Internet.

Still, Tupperware estimates that a product party is thrown, on average, every two seconds somewhere in the more than 100 countries where its products are sold. Tupperware parties became a necessity early on after the company's first products languished on store shelves. Realizing that consumers were unfamiliar with plastic and didn't understand the advantages of the airtight "burp" seal, several Tupperware sales people began demonstrating the product at gatherings in people's homes. Sales took off, and so did Tupperware's direct sales system, which now includes more than 900,000 independent sellers worldwide.

In addition to creating a congenial atmosphere where customers can learn about current products, Tupperware parties act as ongoing focus groups giving the company a direct link to consumer likes, dislikes and desires.

Awareness of changing customer tastes and needs has encouraged Tupperware to expand its offering from plastic storage and serving containers to new products like cutlery and kitchen tools. Currently, over 20% of

the company's sales come from products introduced within the past two years. "The Tupperware party concept is a critical part of the way we work," Cousins emphasizes. "Our sales force provides a wonderful customer feedback mechanism for us as designers."

Tupperware's design operations is divided between the company's Florida headquarters and Aalst, Belgium, the site of its first manufacturing plant outside the U.S. The in-house design staff works closely with Tupperware product managers, marketers and

home economists as well as regional design consultants. The Belgian designers – headed by Bob Daenen, Vice President of Product Development for Europe, Africa and the Middle East – operate independently from their U.S. colleagues. But several times a year, everyone meets at Tupperware's World-wide Product Development Council to share information, research and ideas.

In 1998 more than 85% of the company's \$1.1 billion in sales came from outside the U.S. The vast numbers of working women in America have taken their toll on Tupperware's domestic growth over the past 15 years. But at the same time, working homemakers have presented opportunities for innovative product development. Tupperware's new CrystalWave™ line, for instance, makes it easy to prepare meals that go from the refrigerator to the microwave to the

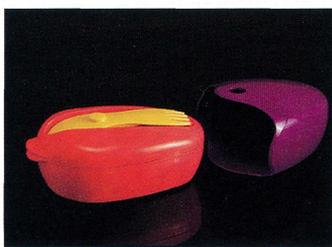
tabletop in the same container. A liquid-tight seal keeps leftovers fresh and its steam-release vent prevents spattering during reheating.

While the U.S. is a laboratory for lifestyle and technology change, other parts of the world challenge Tupperware designers to create products versatile enough to suit cross-cultural needs. Manufacturing efficiencies dictate that the pan-European group creates single product lines that can be sold in multiple countries. So the challenge lies in coming up with the kind of container design that is versatile enough to marinate herring in Sweden, store strudel in Austria or hold fusilli in Italy. Daenen's group recently concluded major research into picnic and outdoor eating habits,



Cultural Customization

Now sold in more than 100 countries, Tupperware products are designed to accommodate different eating and cooking habits and storage needs. A few products are unique to individual countries such as this kimchee keeper for Korea (above) and this bento lunch box marketed only in Japan.



Bauhaus Sensibility

Devoid of extraneous decoration, Tupperware products suggest functionality and style purely through their geometric shapes. Manufacturing efficiency and ease of use are given equal attention in the development of the design.



Promotional Incentives

Tupperware creates specially designed products in contemporary fashion colors to give to party hosts. The type of gift is based on the amount of sale.



Touch Here

Designed to be opened with a one-finger touch, the airtight lid has decorative arrows that subtly instruct where to press. The opaque 1 canisters keep light from destroying food nutrients but still let users see 2 what's inside.



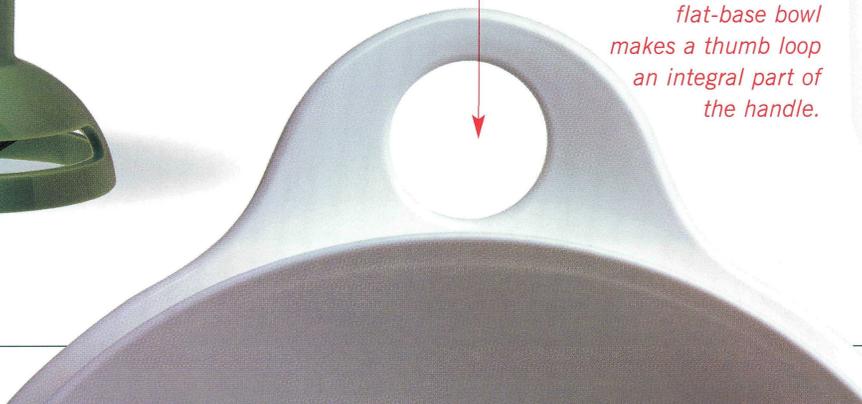
Fresh and Crisp

This double-layered produce container optimizes storage space and incorporates a grid rack that lets condensation collect at the bottom.



Thumb Loop Grip

Designed to be manufactured from a single mold, this flat-base bowl makes a thumb loop an integral part of the handle.



Kitchen Tools



Corkscrew



Measuring Cup



Cake Slicer



Peeler

These sculptural kitchen tools communicate style and whimsy, while still considering needs – such as a two-sided pouring cup for left-handed users.



Burp

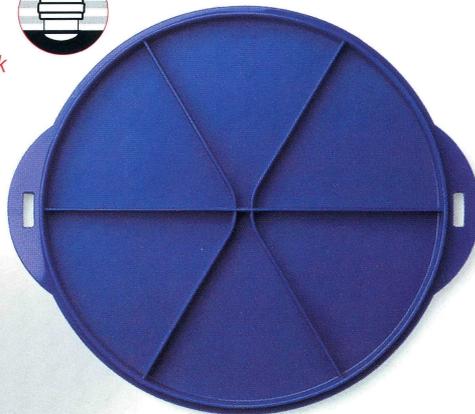
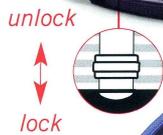


Wonderlier® Bowl

First introduced in the 1950s, this bowl became famous for its airtight “burp” seal – the tiny sound emitted when the lid is opened. The new model has a flat base and fuller shape, with double-arc tabs for opening leverage.

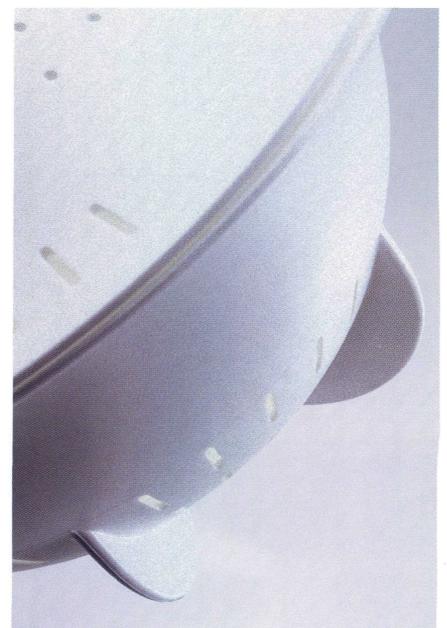
Cake Carrier

Designed with a built-in handle, the cover of this cake carrier locks into place for easy transporting.



Cake Carrier Base

When reversed, the base turns into a sectioned tray for serving hors d'oeuvres. The cover locks from this direction as well.



Double Colander

The winner of the Gold Industrial Design Excellence Award, this colander has a locking cover so it can be shaken or tipped to drain. Its semicircular feet echo the curving profile of the colander.

Color Combinations

Each manufactured component of this soup mug is in a different color. The lid incorporates a liquid-tight seal with a microwave steam-vent and double tabs for easier opening leverage.



Promotional Options

The microwave vent closure was designed to accommodate caps shaped like different characters including Mickey Mouse and Winnie the Pooh.



Double Duty

This casserole set was designed so you can stack and cook three different recipes at once in the microwave or use each container individually. 1 When turned over, the 3/4 quart casserole doubles as a cover. The 2 1 3/4 quart and 3 3 quart casseroles complete the basic set.



In Touch With the Times

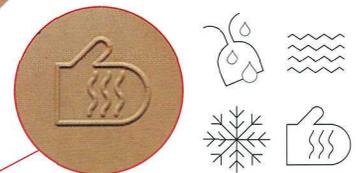
Both space and time have become precious commodities in the '90s, and Tupperware has responded with attractive stackable cookware that can go from freezer to oven or microwave to the table and into the refrigerator in the same container.

OvenWorks™

Able to withstand wide temperature variations, this innovative new plastic can go from freezer to conventional oven to microwave. Flipped over, the cover also serves as a shallow casserole.

Pictograms

Cookware is molded with small pictograms that indicate whether the product is dishwasher, freezer, microwave and oven safe.



Recipe Cards

To show cooks how to make the most of their OvenWorks, the product comes with a set of 27 recipe cards.



Bullet-Proof Material

The same material used for bullet-resistant windows and canopies of F16 fighter jets makes this freezer-to-microwave set virtually unbreakable and stain-resistant. The swivel vent lets steam escape without food splatter.

for example. Among their findings: UK consumers are more formal in their preferences; the French more improvisational; the Germans not so fond of eating outside. How do you please everyone?

“We try to understand Europe as one place,” says Daenen, “but we take into consideration the different lifestyles, attitudes, traditions, and food habits of individual countries. To make that easier, we focus on three languages and cultures related to Anglo-Saxon, Latin and Germanic countries. We may design a range of eight products. Germany can take the six that suit them best; France another combination of six; Britain a different combination of six. We personalize the product lines in other ways as well. In France, for instance, a home economist wrote a microwave cookbook with very French recipes.”

On a selective basis, Tupperware also customizes products for specific markets. In Japan, for instance, foods often feature runny sauces and are served pre-cut so they can be eaten with chopsticks. In response, Tupperware makes high-sectioned “bento” lunch boxes that include sized-to-fit chopsticks. The kimchee keeper is sold only in Korea to hold the garlicky, cabbage staple. Latin Americans like larger serving dishes. Europeans prefer bigger butter plates. Germans love to bake, Spaniards don’t. Japanese and German consumers willingly pay extra for crystal clear plastics; Latin Americans settle for less expensive, thus foggier, materials.

The majority of the products have worldwide appeal. Designed in Belgium, the company’s new Impressions line – in frosted colors like Island Green, Ocean Blue, Sunset Orange and Pineapple Yellow – is a lively part of the company’s strategy to target the younger generation. “Aesthetics are much more important to the modern consumer,” explains Daenen. “We responded to that by giving Impressions a lyrical wave design, vibrant colors and a whimsical style. Less obvious, but still very present, are the many functional benefits that have made Tupperware a powerful brand.” The Impressions Classic Bowls were recognized by Germany’s Design Center-Essen with the “High Design

Quality” award, and the tumblers in the line received its “Best of the Best” award.

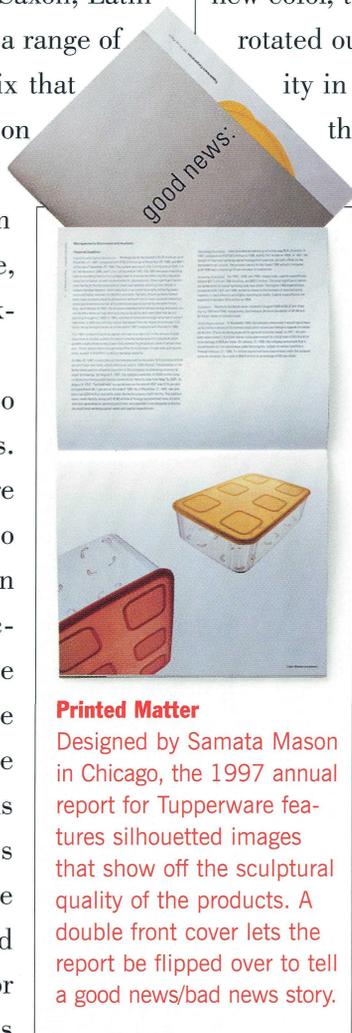
Color has become an important strategic marketing tool and a proven sales motivator at Tupperware. “When we group products by color at parties, people feel they should move certain products out of their collection and upgrade their Tupperware product lines,” says Cousins. “We know when we introduce a new color, there will be a surge in sales.” Colors are rotated out of availability according to their popularity in order to assure loyalists that additions to their collections will still be in stock.

Color also acts as an inducement to potential hosts, who are offered gifts in new hues unavailable to other customers. That choice of palette keeps changing. Two years ago, Cousins said a lot of translucent shades like aqua, reddish-orange and green were popular. A year ago, light colors came into fashion. Recently, Cousins was in Italy where he was drawn to grays and metallic colors. A source of inspiration for him was the pearlescent strap he observed on a Prada bag in Milan.

Although the sensual colors and the pure geometric shapes that Cousins has brought to Tupperware are often credited for the company’s design transformation, Cousins says he is as excited about the integration of functionality and aesthetics as his mission to add styling to products.

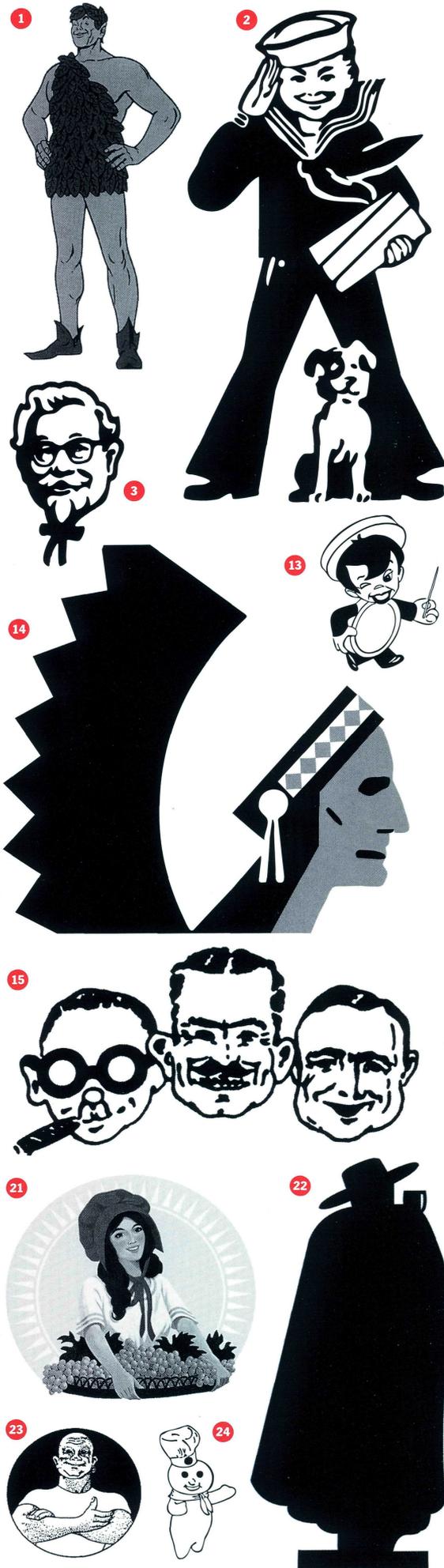
“A lot of the products we develop now have to do with convenience, changing technology and changing lifestyles – not just storage needs,” he observes. “Ten, 15 years ago, if you wanted a very fine garlic press or a great ice cream scoop, you’d have to go to a gourmet store. But the average person wants good, affordable products of a gourmet quality and that’s what Tupperware gives them now.”

Cousins goes on to add, “You don’t have to justify or explain good design. People understand it instinctively. Everyone responds to things that are lovely. There’s no reason for premium pricing for good design. At Tupperware, the intrinsic cost of the product determines what we charge customers. There’s no reason to charge extra for good design.”



The Human Touch

The trademark “face” is a carry over from yesteryear when goods were produced locally and consumers knew the people who made the products they bought – if not personally, then certainly by word-of-mouth reputation. A portrait logo of the company founder was a natural extension of this relationship. It connected the product to a friendly and trustworthy face and suggested the maker proudly vouched for its quality. Still, few images are more memorable than a human face, and companies have adopted cultural heroes, fictitious professional experts, cartoon mascots and composite satisfied customers as branding devices. These days new people trademarks are rare, however. Cultural diversity, sensitivity to ethnic stereotypes and the nature of modern products have made it difficult to represent a company in the form of a single person, real or imagined. Still most of us think of classic trademark faces fondly, recognizing them on sight and viewing them as old friends. See if you can connect these people with their brand names.



WHEAT 10. BIG BOY 11. CAMPBELL'S SOUP 12. HILLS BROTHERS
 23. MR. CLEAN 24. PILLSBURY 25. MR. PEANUT 26. DUBONNET



1. GREEN GIANT 2. CRACKER JACK 3. KENTUCKY FRIED CHICKEN 4. AMERICAN EXPRESS 5. THREE MUSKETEERS 6. REDDY KILOWATT 7. KOOL-AID 8. QUAKER OATS 9. CREAM OF WHEAT 10. PEPPERMINT 11. SPOON 12. DRESS 13. DRESS 14. CALUMET 15. PEP BOYS 16. GIRL SCOUTS 17. LAND 'O' LAKES 18. OLD DUTCH CLEANSER 19. HATHAWAY 20. MICHELIN 21. SUNMAID 22. SANDWICH 23. SANDWICH 24. SANDWICH 25. TOP HAT 26. SUIT



Greg Moore
Executive Director
Golden Gate National Parks Association

Executive director since 1984, Greg Moore has directed the nonprofit association's efforts to preserve and enhance this Bay Area urban national park.

The San Francisco Bay Area is host to the world's largest urban park – The Golden Gate National Recreation Area (GGNRA), a 70-mile chain of park sites that runs along the California coastline from Marin County through San Francisco to the northern edge of Silicon Valley. But if you've never heard of it, you wouldn't be alone. Until recently, even most local residents couldn't tell you that it included Alcatraz, Muir Woods, the Presidio, Fort Point, Lands End, and the Marin Headlands, among other famous sites.

In 1996, this fact was not lost on the board of trustees of the Golden Gate National Parks Association

(GGNPA), the nonprofit support group for the GGNRA. Its marketing committee includes the likes of advertising guru Rich Silverstein of Goodby, Silverstein & Partners and Gap CEO Mickey Drexler. Silverstein recalls how Drexler summed up the identity problem at one meeting: "Mickey says, 'You know, everyone around this table admits that nobody knows what the GGNRA is. We can't even define it ourselves. We can't even put it on a t-shirt.' That was pretty funny considering Mickey's CEO of Gap."

Mulling over Drexler's comment, Silverstein went back to his office and brainstormed with his partner, Jeff Goodby. What quickly became clear to them was the need to find a way to make people care. "People won't give time or money to something they don't understand," Silverstein points out. "If you told people it was a recreation area, they



Until recently the San Francisco Bay Area boasted what was arguably America's best-loved, most-visited anonymous national park. Some 20 million people visit it each year. Local residents treat it like an extension of their own backyards. But it took a branding program to make people fully appreciate how impressive the Golden Gate National Parks is and clamor for products bearing its name.

GOLDEN GATE NATIONAL RECREATION AREA



Location:

Northern California, where the Pacific Ocean meets San Francisco Bay

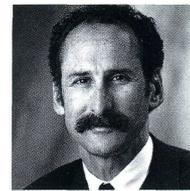
Park Acreage:

76,000 acres

Coastal Length:

Over 70 miles long

Rich Silverstein
Co-Chairman and Creative Director
Goodby, Silverstein & Partners



Rich Silverstein joined the GGNPA's board of trustees in 1993 and served pro bono as creative director for its brand identity program.

didn't know what that meant. The difficulty was that the GGNRA isn't one national park like the Grand Canyon or Yosemite. It's a collection of about 24 park sites. Our first job was to make people in the Bay Area aware of what they had. That meant building a brand identity for the entire park system."

Goodby and Silverstein decided that the vague and cumbersome name "Golden Gate National Recreation Area" didn't work for marketing purposes [although that remains its legal name]. Instead, they suggested renaming it "Golden Gate National Parks."

Next they decided the park needed a brand identity.

PARKS

Retail Environment

Parks-identity products featuring images by Michael Schwab and park-themed products are sold at site visitor centers and at GGNPA stores in San Francisco's financial district and Pier 39. A wholesale program has also been established to market Parks-identity products to other retailers, including shops in the San Francisco Airport.

Parks-Identity Notecards

Even local residents and people who have never visited the Golden Gate National Parks find the Parks-identity products appealing and buy them for their exceptional aesthetic quality.



One of 21 parks, 116 square miles, without a single gated community. Yet. To keep it that way, call 415

THE GOLDEN GATE NATIONAL PARKS



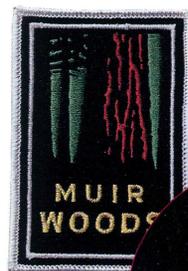
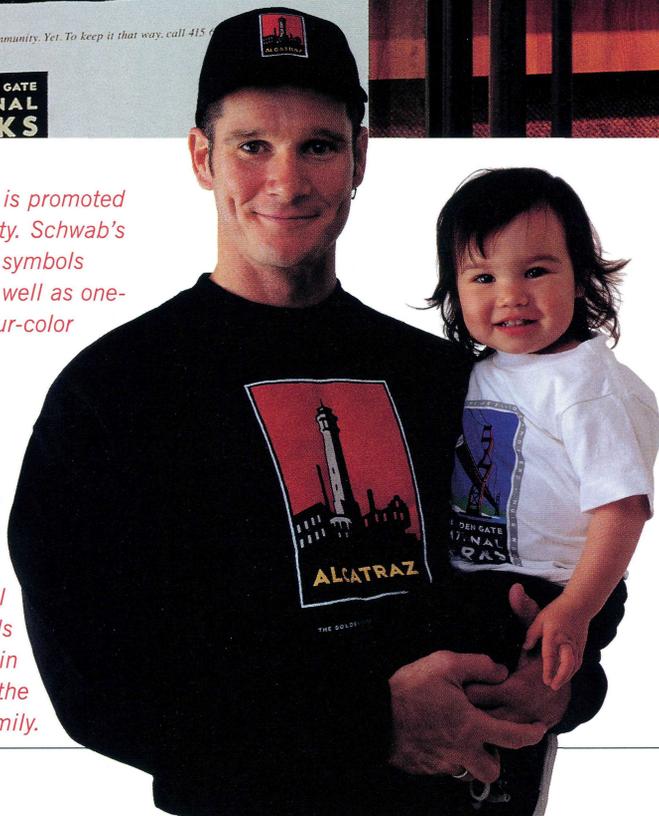
Shopping Bags

The Parks identity is promoted at every opportunity. Schwab's strong silhouetted symbols reproduce equally well as one-color and four-color graphics.



Logowear

In keeping with the character of a national park, GGNPA sells outdoor apparel in sizes that fit the entire family.



Adaptable Graphics

The strong graphic quality of Schwab images transfers well into all types of media including an embroidered patch.



Branded Mugs

Branded merchandise includes popular souvenir items such as coffee mugs and refrigerator magnets.

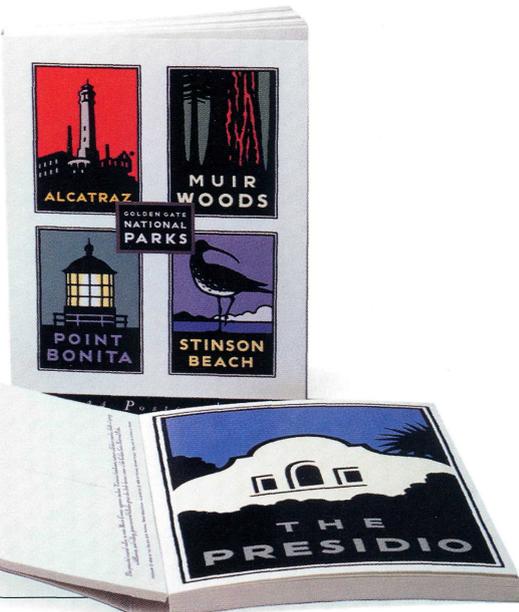
Store Signage

Golden Gate National Parks reinforces its visual identity by using its logotype on store signage and merchandise tags.



Double Postcard Set

This double set of postcards lets people keep one and send one to a friend.



That is an area in which Goodby, Silverstein & Partners has had extensive expertise, having created many award-winning ads including campaigns for the California Milk Advisory Board (“Got Milk?”), Budweiser (“Lizard”), Polaroid and Nike.

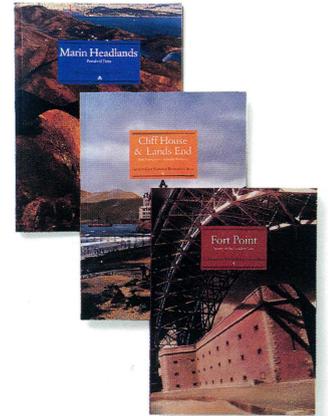
The need to give the park an identity was not news to GGNPA Executive Director Greg Moore, who had been grappling with the problem for years. Moore explains, “The site identities for Alcatraz and Muir Woods were strong, but the collective GGNRA identity was weak. So, we spent a lot of time trying to make that collective identity known by dealing with GGNRA as one overall park. Rich was fundamental in turning our thinking around. As he looked at the problem, he came to the conclusion that if the strength is from the sites, then you have to build the identity from the sites up, not from a false overlay down.”

Based on that strategy, the GGNPA marketing committee focused on giving the Golden Gate National Parks a brand image. “We began to treat the park like a product,” Silverstein says. “If you think of great images from companies like Polaroid, IBM and FedEx – it’s no different. We felt that we needed to promote the Parks in the same way.”

As assignments go, that was pretty easy, says Silverstein. “We had the best product in the world to work on. It’s not hard to have someone be inspired by seeing Alcatraz or Muir Woods. The sites are illustrative, and I wanted each beautiful park to be boiled down to its iconic self.”

To do that he was drawn to the graphic style of illustrator Michael Schwab. “Mike has the ability to simplify an idea and make a bold symbolic image,” says Silverstein. “His style also pays a little homage to the WPA era, which seemed appropriate for the park.”

Explaining his own approach, Schwab adds, “I want someone to be able to read my posters from a block away. I find that paring away information is more



Publishing Program

As part of its program to provide interpretative and educational material about the Parks, the GGNPA publishes a number of books, maps and guides for sale primarily at visitor centers. This series of books, designed by Nancy Koc, features the Parks’ most popular sites.

dramatic than giving someone too much. When people have too many shapes, words and colors to look at, they look elsewhere.”

The GGNPA’s initial plan was to raise awareness in San Francisco through a poster campaign that used Schwab’s striking images to brand the Golden Gate National Parks. After creating an overall “brand look” in a poster featuring the Golden Gate Bridge, Schwab went on to create a set of five more posters featuring the Parks’ most famous sites. Since then, he has developed a total of 16 site-specific images, with more to come. In every case, Schwab says he “wanted to create something very timeless, very American and very romantic.”

More than a short-term promotional image, the graphics for each site were intended to be permanent logos. Visuals had to be contemporary but not topical. To preserve a timeless quality, scenes depicting people or any trendy recreational activity were avoided. Arriving at a single image that captured the essence of each site has sometimes been an arduous process. “Rich and the Parks people have offered ideas on the subject and guidance on what’s appropriate and what’s not,” Schwab says. At the same time, he adds,

“Creatively, they have made me feel like I could just fly. As most creative people know, if you have freedom and people trust you, that is when you do your best work.”

The effort paid off – and then some. The graphic images were an instant success when they were premiered in bus shelter postings donated by the Gap. San Franciscans loved them. Unfortunately, some people liked the posters so much that they even vandalized bus shelters to steal them. Further phone calls from people wanting to buy the posters confirmed the GGNPA’s goal of developing a line of identity branded products to raise money for the Golden Gate National Parks.

For years, the GGNPA had operated both retail and publishing programs to develop and sell park-related merchandise, maps and books at Parks’ visitor centers. More recently, it has operated stores at San Francisco’s

Pier 39 and Embarcadero Center shopping complexes and has established a wholesale program to market products to other retailers.

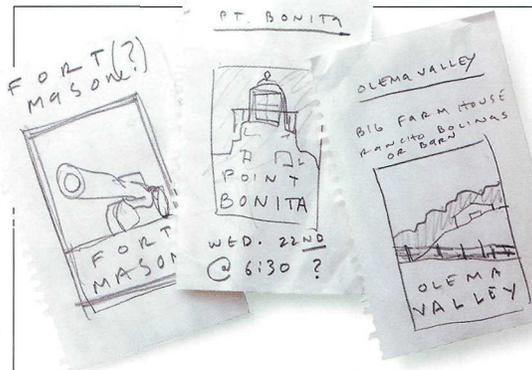
Clover Earl in charge of GGNPA’s retail program explains, “We have a dual mission – to generate revenue and provide interpretative and educational information to the public.” In addition to park-branded products, GGNPA’s merchandise line includes original park-themed products such as the soon-to-be introduced children’s blocks that stack into the shape of a redwood tree and an Alcatraz 2000 calendar featuring the penitentiary era. All of the merchandise includes interpretative information about the Parks.

The rollout of Parks-identity products in 1997 had an immediate and significant impact on retail sales. “When we opened our Embarcadero Center store, people expressed excitement over having a place to get their hands on this merchandise,” says Earl. Not just a contrived means to garner donations to the Parks, these products had merit as objects that people – local residents and tourists alike – wanted to own. “People understand the difference between high-quality and low-quality items. It’s important to put your best foot forward to get

people to take notice and have faith in who we are as an organization,” Earl explains.

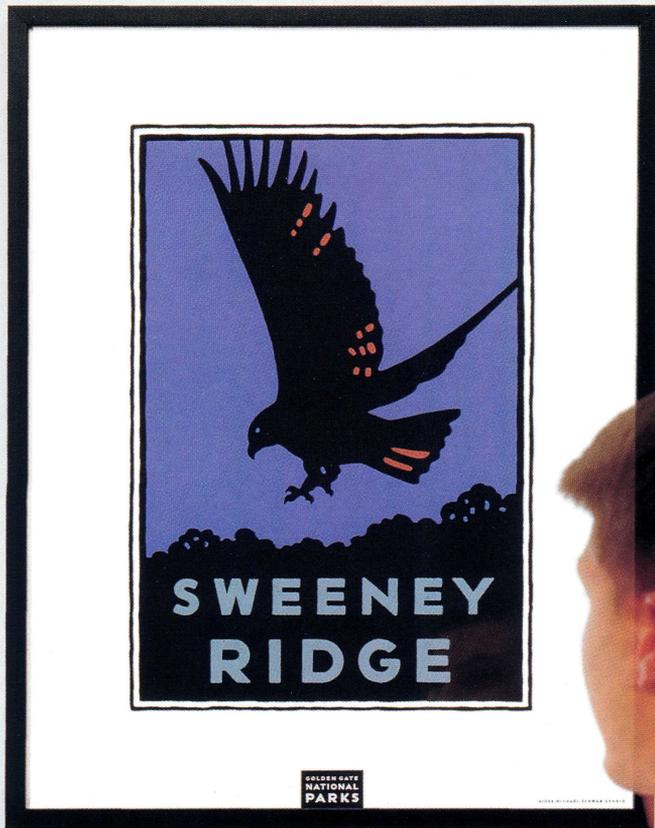
That faith was affirmed by a boost in GGNPA membership. “Once people understand what it’s about, they have shown overwhelming interest in becoming a member of the Association,” says Earl. “We’ve signed up hundreds of people.”

Through retail sales, membership dues, corporate gifts and donations, the GGNPA has raised close to \$30 million since it was founded in 1981– nearly \$4.9 million in 1998 alone. The money has been put back into special projects and programs for the Golden Gate National Parks, including a \$25-million shoreline restoration effort underway at the Presidio’s historic Crissy Field, the building of a new visitors center at Muir Woods, and a shoreline access trail on Alcatraz.



Rough Sketches by Michael Schwab

In order to arrive at the right graphic symbol for each park site, Michael Schwab begins by drawing rough sketches of scenes that represent an indelible memory of each location. He develops the final image by distilling the idea to its simplest, most essential form. His reductive style and use of rich, flat colors convey an iconic quality and are evocative of the character and spirit of a national park.



GOLDEN GATE
NATIONAL
PARKS

© 1999 MICHAEL SCHWAB DESIGN

Sweeney Ridge
Printed on uncoated paper
22" x 28" \$14.95



GOLDEN GATE
NATIONAL
PARKS

© 1999 MICHAEL SCHWAB DESIGN

Tennessee Valley
Printed on uncoated paper
22" x 28" \$14.95



GOLDEN GATE
NATIONAL
PARKS

GOLDEN GATE
NATIONAL
PARKS

© 1999 MICHAEL SCHWAB DESIGN

Fort Mason
Printed on uncoated paper
22" x 28" \$14.95

Phased Introduction

GGNPA's graphic symbols are being developed in phases. Initially, Schwab created symbols for the Parks' most famous sites – Alcatraz, Muir Woods, Marin Headlands, Fort Point and the Presidio. Images for lesser-known sites are being introduced in sets of four and five.

“At this point, we’ve completed 30 Parks projects of various sizes,” says Moore. Working with the National Park Service, the nonprofit association also oversees the Parks’ native plant nursery program, scientific and historical research about the Parks’ resources, preservation projects and volunteer conservation programs, among other good deeds.

Moore acknowledges that part of GGNPA’s marketing success is due to its location in one of the nation’s largest metropolitan areas. This has given it the ability to draw on top-caliber local talent who feel a personal and civic commitment to sustaining the Parks. For instance, Silverstein, who heads one of the nation’s leading ad agencies, donated his time as creative

director for the Parks’ identity program. Schwab, a much sought-after illustrator, developed the poster images at a significantly reduced fee. Countless other leading firms and individuals also have contributed their expertise and services. All of this would have cost hundreds of thousands of dollars if charged at regular rates.

Although many nonprofits have tried to follow GGNPA’s lead, attracting the same professional support often proves difficult. Moore says gratefully, “We have a board of trustees that is really charged up. I think part of the reason for their commitment is that where we can, we allow them to take their professional passion and utilize it in a public service capacity.”

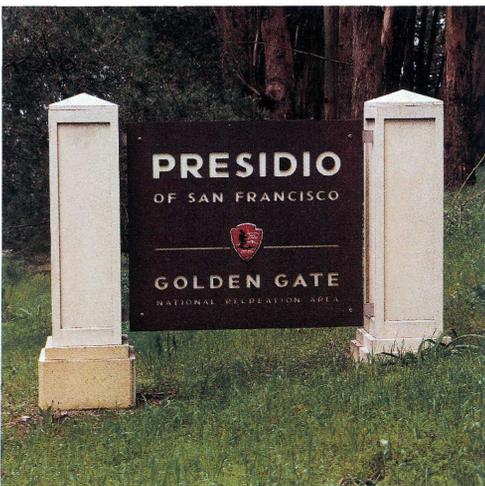
GGNPA Identity

Michael Schwab’s hand-drawn alphabet for the poster campaign was adopted as GGNPA’s official logotype. The all-cap characters with their unknerned spacing fit well into the natural environment of the park yet present a clean and contemporary image on GGNPA stationery and documents. Emphasis on the word “Parks” reinforces the purpose of the Association and the fact that it represents multiple park sites.



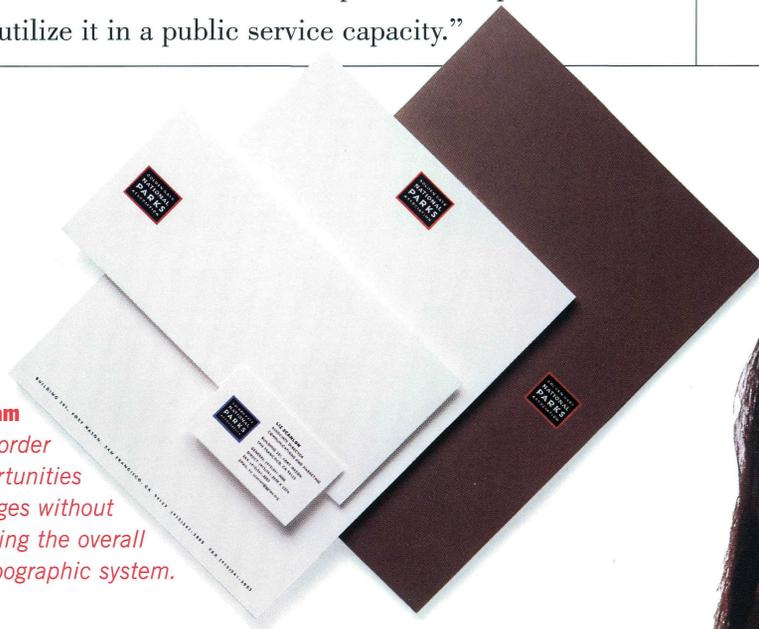
Park Signage

Signage inside the park is consistent with Schwab’s poster typography and the setting in which it is located. Signpost materials are chosen to complement their surroundings – concrete for urban sites, wood for rustic locations.



Stationery Program

The banded border created opportunities for color changes without destroying the overall typographic system.



Another reason, Silverstein adds, is that GGNPA looks for people who feel passionate about the cause. "If you're doing it for a job or because you think you'd like to just do a little pro bono project, it's not going to work," he says. "You have to love it. I ride my bicycle through the park everyday. This is my way of giving something back and contributing to the legacy of saving and making the Parks better."

In lending their skills and talent to a cause, top professionals also feel that a finished product for which they can feel proud is its own reward. "The detail and quality that GGNPA demands on everything is represented in the symbols we're doing," says Silverstein. "You don't see that attention to detail in public service

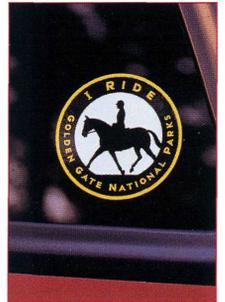
or nonprofits very often."

Schwab adds, "Most creative people in the commercial arts world are willing to donate their time and services to a good cause. In lieu of money, creative freedom is very valuable. So is the commitment to create a project with an aura of integrity and prestige."

For his part, Moore feels it is important for nonprofits to show an openness to what a professional can bring. "With that openness comes a little bit of willingness to let go," he says. "Let everyone enjoy using their creative talents toward your cause. If you remain open, they may come up with something you may have never dreamed of, and that's probably what makes it right for you."

Sports Icons

A recreational haven for Bay Area residents, the Golden Gate National Parks is enjoyed by thousands of athletes every day. To encourage them to support the Parks, the GGNPA has developed sports decals available with a \$35 Association membership.



A Cohesive Look

The visitors' newsletter is branded with the Parks identity through the use of the poster typography in the masthead and headlines.



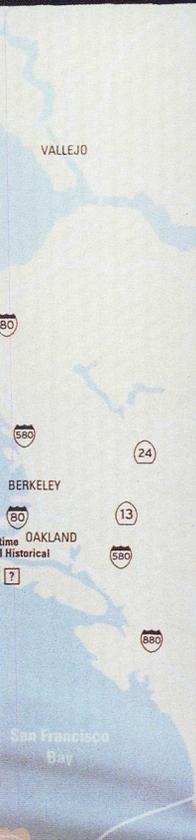
SEPTEMBER/OCTOBER/NOVEMBER

FALL 1998



PARKNEWS

THE QUARTERLY MAGAZINE OF THE NATIONAL PARKS AT THE GOLDEN GATE



Venerable Monarchs

A defining feature of the California coastal landscape, the majestic coast live oak is one of the parks' treasured tree species.

3

Cookies and Cameras, Birds and Boats

The Point Bonita Lighthouse docents come from many backgrounds and have a variety of interests, but they have one big thing in common: joy in sharing the lighthouse experience with park visitors.

4

The Greatest Place You've Never Seen

Follow in the footsteps of Spanish explorer Portola and discover Sweeney Ridge. A great hiking experience awaits.

5

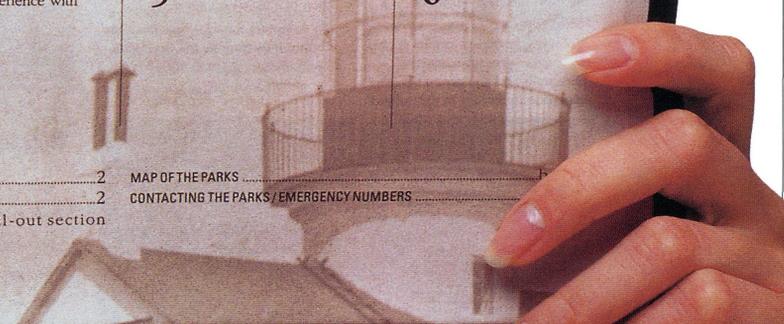
"Trees Like Rainbows"

Join a group of forest detectives, aka schoolchildren, as they discover Muir Woods using their lively curiosity and five senses.

6

NOTE FROM THE SUPERINTENDENT.....2
 BEHIND THE SCENES.....2
 PARKEVENTS/PROGRAM CALENDAR.....center pull-out section

MAP OF THE PARKS.....
 CONTACTING THE PARKS/EMERGENCY NUMBERS.....



A designer recently recounted how a client took offense when she phoned to tell her that she was “sending a dummy over with a printed paper sample.” An innocent misunderstanding but one that happens all too frequently. Designers are as bad about using obtuse jargon as business people are. Sometimes even when the term is familiar, the purpose isn’t. After one job was printed, the client called the designer to complain about the size and binding. “But you signed off on the paper dummy,” the designer pointed out. The exasperated client exclaimed, “I didn’t know that was why you showed it to me!” The first article in our Jargon Series is limited only to design production terms that demand some type of action on the part of the client.

The Brief: This is a written description of what the project is all about – its purpose, target audience, proposed content, format, schedule, etc. Typically the client provides a brief at the start of the project. But sometimes a design firm will prepare its own brief to confirm what it heard in the initial meeting, especially if it differs from what the client said in writing.

Things to consider: *Both designers and clients should prepare and read briefs very carefully. Designers are likely to find clues to the graphic tone and concept direction that the client seeks, and clients may discover that the designers construed information differently than intended. Be sure to clarify any points of confusion now. It will save everyone time and headaches later on.*

Thumbnail: For the first presentation of concepts, designers frequently provide a rough sketch of what a sample spread(s) may look like. Text may be indicated by squiggly lines and images by shaded boxes, outlined shapes or a sketch of what the image might be.

Things to consider: *A thumbnail is kept purposely loose so it will be treated as a talking point. Use it to discuss concept ideas, the size and placement of proposed images, the position of headlines and the space allotted for text.*

Storyboard: This is a structural diagram of the printed piece – albeit a brochure or annual report – with a rough sketch of what will appear on each spread.

Things to consider: *Think about the pacing of the book, the kinds of imagery and amount of text allotted for*

each page, how the layouts support and reinforce one another, the visual transition from one section to another. Does the design hold together? Is it monotonous or too choppy in its entirety?

Pagination: Used in combination with or in place of a storyboard, the pagination is a written description of the contents for each spread. Sometimes the client will suggest an initial pagination – e.g, the structure for an annual report may be indicated with descriptors like Financial Highlights, Letter to Shareholders, theme text, MD&A, financial statements, etc. To help printers estimate the project, designers often provide them with pagination specifying paper stock changes, number of ink colors and unusual process requirements.

Things to consider: *Make sure that the content follows the proper sequence and the appropriate number of pages have been allotted for each section.*

“Comp” (comprehensive): This is a full-scale color mock-up of representative spreads approximating as closely as possible how the finished piece will look. Although the text and images are often not actual, everything else is – the suggested typeface and line leading, the style and mood of the imagery, the placement of headlines and length of text, the use of color and other graphic elements.

Things to consider: *Review every element because this is the result that the designer hopes to achieve. If of concern, take this opportunity to discuss design choices such as the use of screened-back initial caps, abstract graphics or the size of the pictures. If the text length seems too short or too long, mention it now. Remember these elements were placed together because the designer felt they made for a powerful and attractive whole. Few things are more demoralizing or destructive to the design than for the client to approve the comps and then change it one element at a time.*

Paper Dummy: This is an unprinted mock-up of the finished piece made up of the same paper stock(s) that will be used. It is prepared on request by the printer, paper merchant or paper company sales representative.

Things to consider: *Look at the overall size and thickness of the piece and how it is bound (saddle-stitched, perfect, spiral, etc.). Check the color, texture, weight and feel of the paper. If different colored or textured papers will be used, consider how they look together and where*

the stock changes occur. Check the positioning of gate-folds and short-sheets, if relevant. Also, use the dummy as a guide for ordering envelopes and determining postage costs.

Printed Paper Sample:

Upon request, your printer, paper merchant or paper sales representative will provide you with a printed sample of a particular paper stock so you can see how well it prints and folds or die cuts.

Things to consider:

To make a realistic comparison, look at printed paper samples that are similar in style and technique to the effect you are trying to achieve. For instance, if you are planning to run detailed photographs looking at loose

illustrations may not show you what to expect. Be sure to check how well the paper accepts ink. In areas of solid coverage, does the ink look even or mottled? Are images crisp or soft? Does the sheet fold smoothly or crack? For textured or colored sheets, does the paper enhance or interfere with the image? If you are planning to die-cut, emboss, foil stamp or use any other special technique, ask if any samples on the paper are available. Also, keep in mind that your paper sales representative is always eager to answer any questions.

Layout: Now that everything is done on the computer, text is immediately placed into page layouts where spacing, kerning and other corrections are made. Typically, the client is sent a black-and-white printout of the working layouts for proofreading. Color “fiery” proofs cost much more, so they are usually only provided when color issues are involved. (Keep in mind that the term “layout” is casually applied to many stages of the process, from roughs to finals. These will be covered in an upcoming issue.)

Things to consider: The working layout is the stage where all the design and text changes and proofreading corrections should be made. Resolve awkward spacing and positioning problems. Correct content and visual errors. Express any last minute concerns that you may have.

Mechanicals (a.k.a., final layouts): This term is a carry-over from the days when typeset text and artwork were assembled and pasted down on artboards for release to the printer. Now it is all done right in the computer and delivered to the printer as an electronic file.

Still, the final assembled pages are often referred to as mechanicals, especially by seasoned professionals.

Things to consider: Keep in mind that this is a printout of what is actually being released to the printer. Hopefully all the corrections have already been made, but check the mechanicals thoroughly to make sure that is the case. This is your last chance to make corrections before the *blueline* (a printer’s proof done in one color, usually blue), which is a much more expensive time to change even a single comma.

Definitions related to artwork, proofing systems, printing processes and the web as well as business/financial terms that perplex designers will be covered in subsequent issues.

“Who Are You Calling a Dummy?”



Targeting Design

With Michael Graves creations adorning its shelves and fashion nymphs modeling its air filters, Target is betting its brand on fun, unpredictable and affordable designs. Based on the results thus far, Americans appear to be buying it.



Ron Johnson, Vice President/General Merchandise Manager for Home Décor, Target

With Target's parent, Dayton Hudson Corporation, for 14 years, Ron Johnson assumed responsibility for Target's home décor merchandise in 1995.



Minda Gralnek Fashion Creative Director, Target

With Target since 1990, Minda Gralnek is responsible for producing the company's fashion campaigns in multiple media.

About 18 months ago the *New York Times Magazine* ran a Target Stores ad showing an aloof model in a boatneck shirt (priced at \$9.99) doing something decidedly atypical to her hair – crimping it with a waffle iron (\$24.00). People took notice. That ad was soon followed by one showing a stylish woman wearing wrenches and another in a paper clip blouse. People noticed them too. By the time Target rolled out a housewares line designed by world-renowned architect Michael Graves, the discount retailer had generated enough double-takes to give the entire country whiplash.

The effect was exactly what Target wanted. “When people go into Target, they don’t expect to see that it is as great as it is,” says Minda Gralnek, Target’s Fashion Creative Director. “They think of it as a discount store.” Founded in 1961, the same year that K-Mart and WalMart were born, the Minneapolis-headquartered company wanted to dispel the widely held belief that all three discount giants offered identical merchandise. Entry into the New York metro area provided Target with the opportunity. “Our image campaign was launched because we were going into many markets where

people weren’t familiar with us or what they can get at Target. If you tell them it is a WalMart or K-Mart, you aren’t giving them the right description,” Gralnek explains. Hence, the ads created by Kirshenbaum Bond & Partners in Manhattan, which now appear monthly in such upscale publications as *Texas Monthly*, *Elle* and *Mademoiselle*.

But Target’s image shift was more than superficial. “We like to feel that we are our own unique specialty retailer,” says Ron Johnson, Vice President/Merchandise Manager for Home Décor. “The idea of a discount store is a 38-year-old concept. WalMart, K-Mart and Target have evolved dramatically from where they started. In the last ten years, we have taken different paths. WalMart’s path is one of price leadership. Target’s has become one of idea leadership. We view value as not solely in the price of the products we sell,

but in the entire experience that the guest [customer] has in the store and with the merchandise itself.”

That thinking led Target to pursue a strategy based on high-end yet affordable design. “In the last 15-20 years of retailing, there has

T A R G E T F A C T S H E E T

Parent Company: Dayton Hudson Corporation

Principal Officer: Bob Ulrich, *Chairman and CEO*

Business Line: Mass Merchandise

Revenues: \$20.4 billion, fiscal 1997

Number of Stores: 860

Number of Employees: Approximately 166,000

TARGET.



for the store nearest you call 1.800.800.8800
wrenches
handbag \$17.99

fashion and accessories
for the store nearest you call 1.800.800.8800

TARGET

an clock tower
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wrench set \$5.99

dress \$29.99

for the store nearest you call 1.800.800.8800

on and housewares

been an overly high focus on the end price of products and a minimization of the importance of design,” explains Johnson. “But historically, design has been the most important aspect in retailing. Look at the great products of the past year – the VW Beetle, the revised Apple computer. The very core of those ideas were about design. It is clearly an incoming idea. We wanted to impact that, and we partnered with Michael Graves to do it.”

Johnson met Graves while the architect was overseeing the scaffold design for the Washington Monument restoration, a project heavily funded by Target. “We

uncovered the common belief that good design doesn’t have to be expensive,” says Johnson. “Design isn’t about price, but about design itself. Michael shared our desire to bring great ideas, great design to people regardless of price.”

Graves recalls the first discussion with Johnson over lunch, “Ron said, ‘You know, Michael, we’ve been knocking you off for years. Maybe it’s time to come to the

source.’ We joked about that. I liked him immediately.”

The offer to create original designs was a big change for Target. “For years, we operated on the assumption that if we had merchandise six months to a year behind someone else at a lower price, that was value,” Johnson says. “But no longer do we go to a competitor, pick an item that looks important and knock it off at a lower price. That’s a game we aren’t playing anymore. We are into the idea of idea leadership.”

The choice of Michael Graves was a lofty one, however. A much-acclaimed architect and product designer and Princeton University professor, Graves is revered in elite design/museum circles. His witty \$112 whistling-bird teakettle for Alessi is a design icon of the ’80s. Still, Graves was hardly a household name. That didn’t matter to Target. In fact, it entered into the partnership



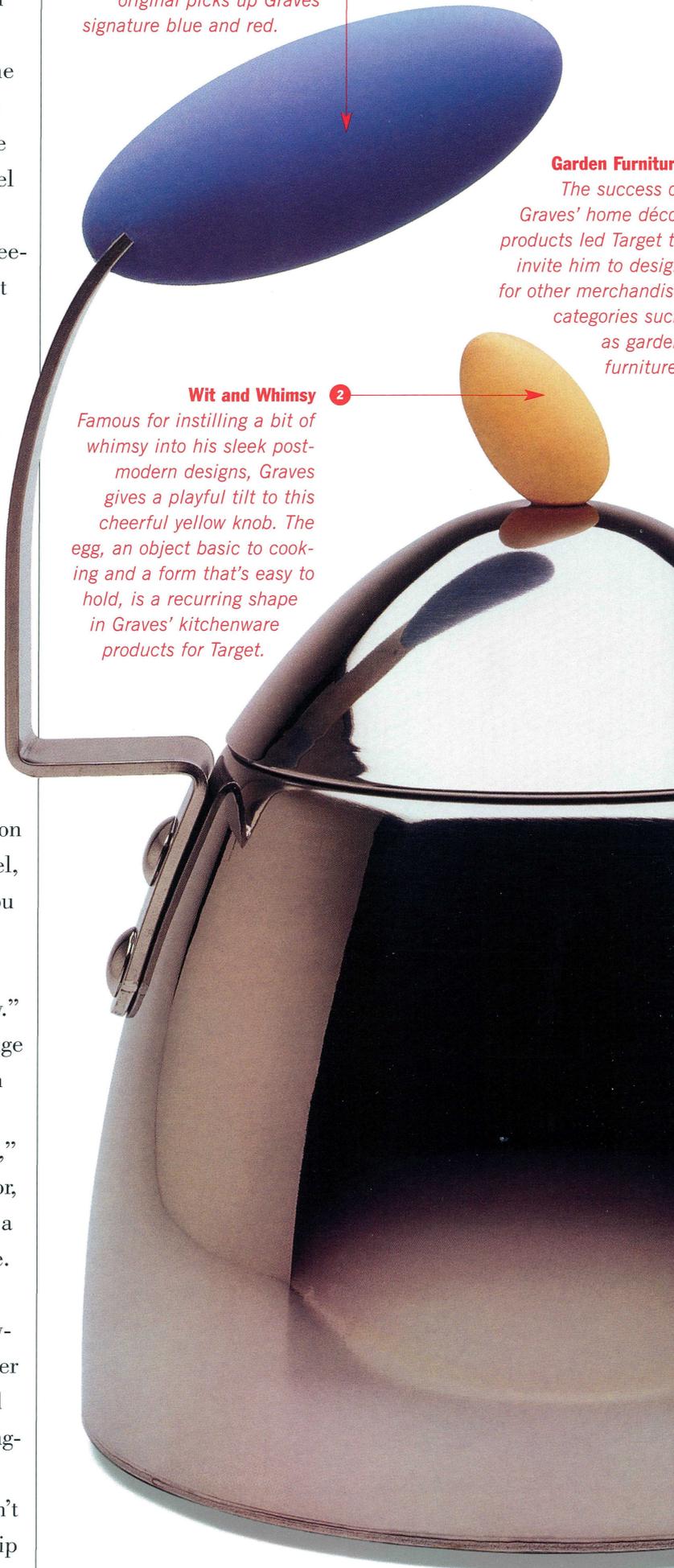
In-Store Display

Because Target shoppers tend to shop by merchandise category, Graves products are found in various parts of the store. However, Graves products are grouped by category on their own 16-foot long gondola [shelving] and elaborately displayed with the designer’s photograph, biography, signature, logo and lavish use of Graves’ trademark blue.

Graves Style 1
Evocative of Graves’ classic teakettle for Alessi, the Target original picks up Graves’ signature blue and red.

Wit and Whimsy 2
Famous for instilling a bit of whimsy into his sleek post-modern designs, Graves gives a playful tilt to this cheerful yellow knob. The egg, an object basic to cooking and a form that’s easy to hold, is a recurring shape in Graves’ kitchenware products for Target.

Garden Furniture
The success of Graves’ home décor products led Target to invite him to design for other merchandise categories such as garden furniture.





PAUL WESTBROOK

Culinary Utensils

Graves' nylon kitchen utensils pick up the oval theme in the easy-grip cushioned handles. The signature blue packaging reinforces the impression of high-end value.



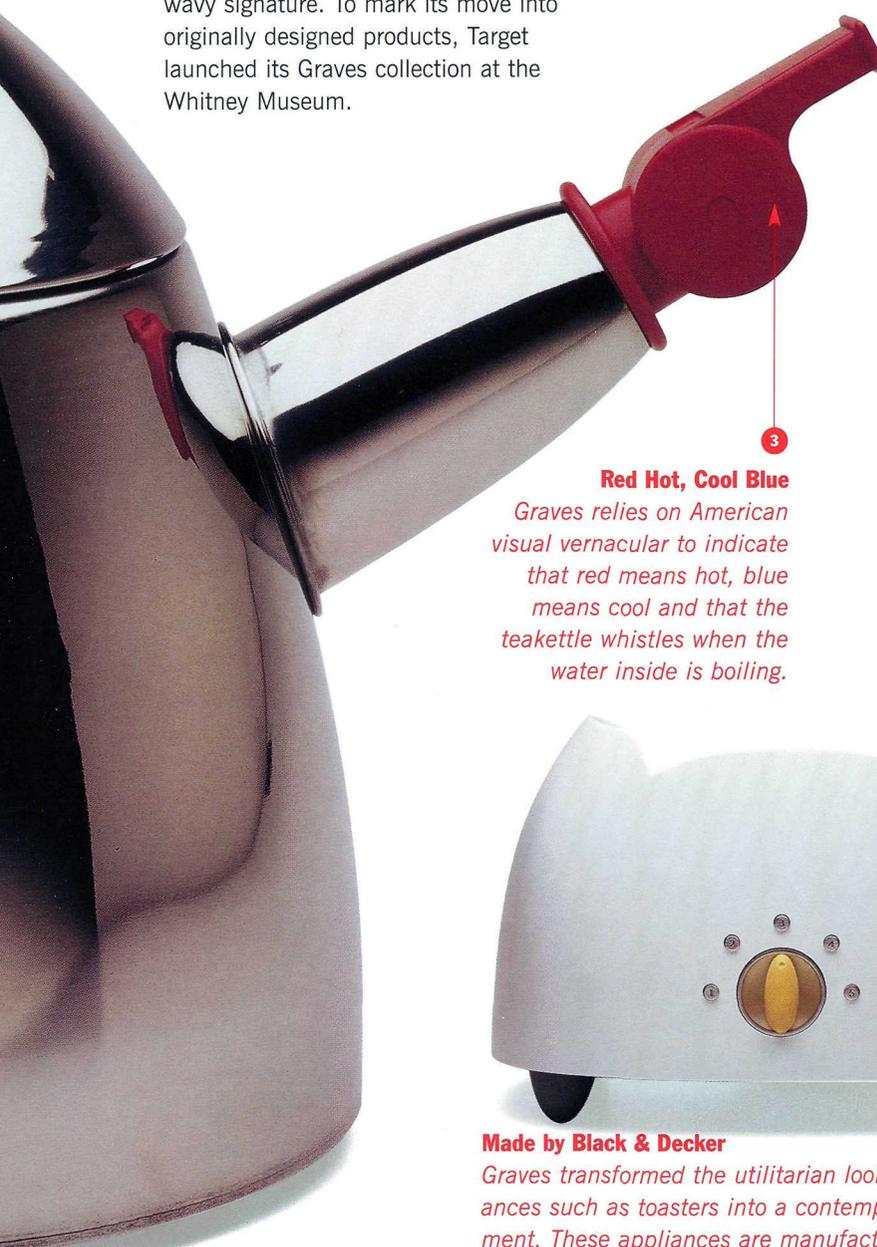
Knife Set

The oval shape is captured in the Bakelite handles of this knife set, giving a comfortable fit for the hand. It is also echoed in the silhouette of the wooden block holder.

Graves' House Logo



All Target products within the Michael Graves Design Collection bear the designer's distinctive house logo and wavy signature. To mark its move into originally designed products, Target launched its Graves collection at the Whitney Museum.



3

Red Hot, Cool Blue

Graves relies on American visual vernacular to indicate that red means hot, blue means cool and that the teakettle whistles when the water inside is boiling.



Exclusive Packaging

Premium design value is communicated in the packaging, which shows a photographic view of the product from all sides, with a brief biography of Michael Graves' impressive credentials in the back.



Made by Black & Decker

Graves transformed the utilitarian look of kitchen appliances such as toasters into a contemporary design statement. These appliances are manufactured exclusively for Target by Black & Decker.



believing that perhaps only one in 100 of its customers would be familiar with Graves' name, let alone his work.

"It wasn't about celebrity, but about Michael's skill and design talent," says Johnson. "We had an innate confidence that good design would be recognized by the Target guest and that Michael would be able to deliver good design across multiple categories. Michael doesn't have to appeal to every Target guest. He has to appeal compellingly to a core group of our guests. That is really what good design is meant to do."

Although Graves says that he had no qualms about designing for a discount retailer, he admits that a few colleagues questioned the wisdom of such a down-market association. "I don't think that way," he says. "Being an architect, if I design, say, the Denver Public Library or any other public building, it's for everybody. I would like nothing better than all my Alessi products and things for higher-end retailers to be available to everyone."

Graves adds that the product's price point doesn't affect how he designs. "If I'm asked to design, say, a fruit bowl for Cartier and a fruit bowl for Target, the quality of the metal, one being sterling silver and the other being stainless steel or glass, might be different, but the design energy is going to be exactly the same. You don't crank it down when you're designing for somebody like Target. In fact, designing for Target has generated so much press that you know everyone is watching, so you want to make it the best you possibly can."

Even so, Johnson insists that Target didn't ask Graves to adhere to any price point. "We did not start out saying this item has to be this price. We were also very careful that whatever Michael did, it wouldn't infringe on any previous design he had done or any relationship that he had. We said, 'Michael, give us your best new fresh take on this.' We had confidence that Michael has a point of view. If you like what he did for this, you'd probably like what he did for us."

With 860 stores in 41 states and an annual revenue of nearly \$20.4 billion, Target also felt strongly that it had the buying clout to source Graves products with high quality and still bring value to the marketplace. "Remember that in a place like Minneapolis, 89% of

the population is in a Target every two weeks," Johnson says. "The kinds of products you find in a Target store are basic, replenishment items that customers go back for all the time. But those people have the same lifestyle and privileges as those who shop at Nordstrom. If we offer ideas that are clever, bright, with credibility or authenticity, our guests are going to respond."

In fact, the median Target shopper is 40 years old, college-educated and earning a household income of about \$47,000 annually. Even before Graves, Target courted them by selling more trended, upscale merchandise such as Calphalon pans. However, unlike gourmet specialty shops, Target depends on volume to keep prices low, so display "real estate" is precious

and restocking is a continuous chore. Kitchen appliances are typically bolted to the shelves. "That was done by design," explains Johnson. "It is very hard in this environment to find the labor to keep up the displays. [Yet] we want every Target guest in the country to have the same shopping experience. We found that by putting products as we do, guests can experience 80% of the product. Every kitchen product is equal distance apart. Every handle goes in the same direction."

The Graves products, however, are sold in specially designed boxes featuring Graves' signature blue color and clean

contemporary graphics emphasizing they are exclusive Target originals – and ideal gift items.

Today Graves-designed originals have expanded beyond the housewares section and grown into a 200 product-strong collection. In addition to chubby toasters, whimsical teakettles, sleek candleholders and egg-handled utensils, Graves' signature can be found on garden furniture and decorative timepieces.

The runaway success of the Graves Collection has come as no surprise to Target. It had great faith that budget-minded consumers would readily embrace good design if it was made available at a bargain price. "Our concept is to separate the idea and quality from the price point that we are trying to get," Johnson says. "The better price we can give to a product, the more we can sell. But at the core, you have to have good design and good quality or nothing will succeed."



Target Web Site

Target extends its retail identification program onto its web site through the consistent use of its logo and signature red. Guests (customers) can go online to register for a Target store charge card, order from the Michael Graves collection and view what's new.



ARTFUL BY NATURE

TERRA COTTA POTS
Clay pots and saucers in sizes to fit the finest seedling and the most lavish bloom. .79 to 9.99

FAUX STONE POTS
(upper right, lower left)
Outdoor pots with the look of fine Italian stone yet 90% lighter. European design. 14.99 to 34.99

a time for



Catalog/Lifestyle Magazine

Target promotes its fashion apparel and home and garden products in a full-color catalog that doubles as a lifestyle magazine, when opened from the opposite direction. Celebrity lifestyle interviews and articles on cooking, entertaining and home décor offer an interesting read and subtly link Target's offerings to "the good life."



Identity Program

Target's identity program is made up of three key elements – its bull's eye logo, signature red and slogan, "Expect More, Pay Less."



In-store Branding

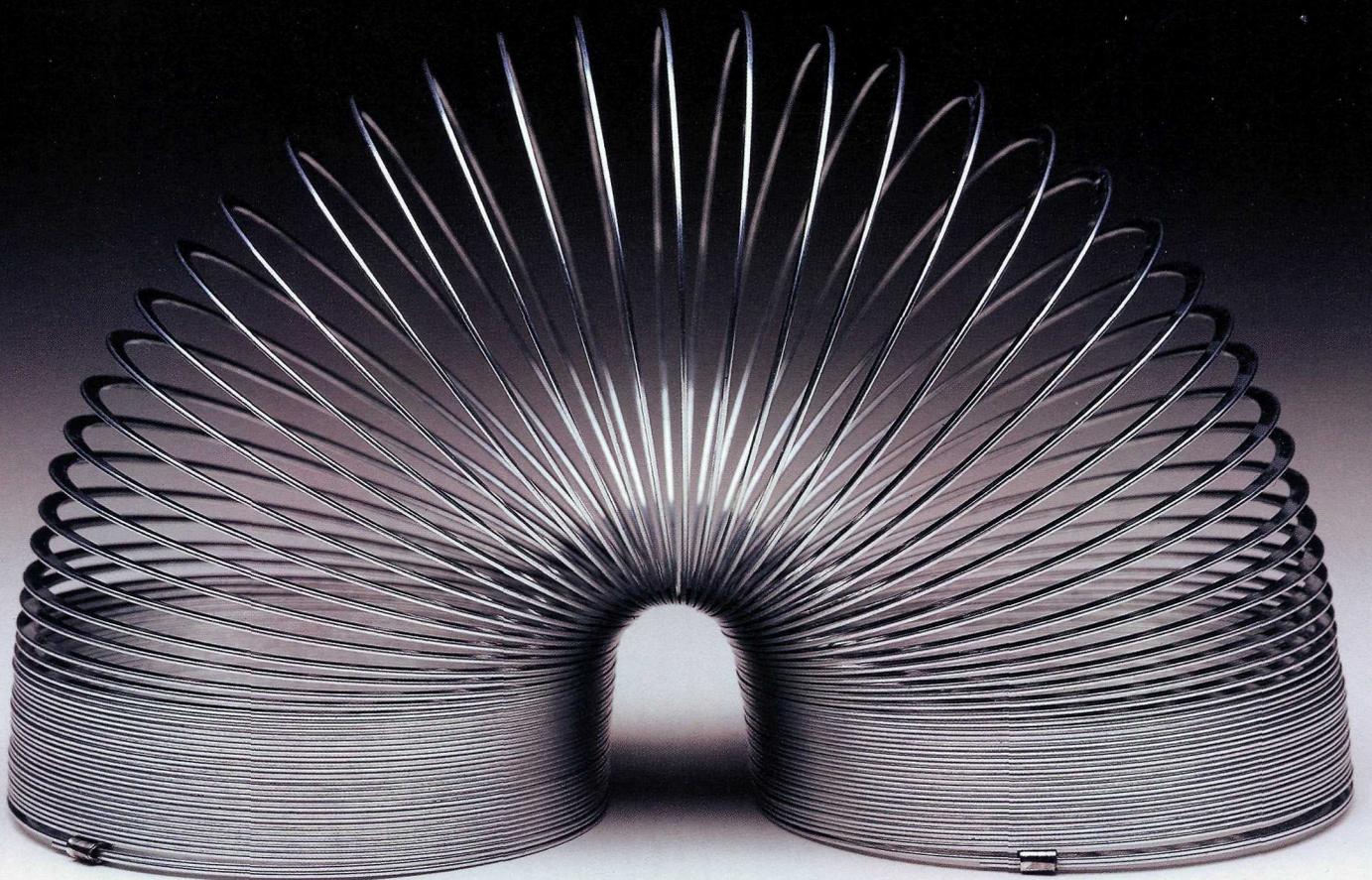
Target maintains a consistent branding message throughout its stores – right down to the color of its shopping baskets, the red and khaki "uniforms" of the sales staff and the check-out signage.

Creating a toy was the last thing on the mind of Philadelphia engineer Richard James when he accidentally invented the Slinky® in 1943. Working in his home laboratory, James had been trying to support the Allied effort during World War II by developing a set of springs that could be used to support and stabilize sensitive instruments on board ships, even when crossing rough seas. One day he happened to knock one of the springs off of a shelf. To his amazement, he watched it bounce playfully in arc-like steps from the shelf, to a stack of books, onto a table, and then to the floor, where it recoiled itself in an upright position. James demonstrated the spring's clever gymnastics to his wife, Betty, who suggested that it would make an entertaining toy. She called it a Slinky.

In 1945, the Jameses premiered their new toy, made from an expensive blue-black Swedish steel, at

Philadelphia's Gimbels Department Store. Gimbels immediately sold 400 Slinkys in the first 90 minutes. To keep up with demand, James invented a machine that could coil 80 feet of steel wire into a Slinky in about 10 seconds. By the time the company celebrated its 50th anniversary in 1995, more than a quarter billion Slinkys had been sold around the world.

The Slinky never found its way onto ships, but it has been appreciated as a scientific teaching tool. High school physics instructors often use it to demonstrate wave properties, forces and energy states. During the Vietnam War, American troops used the Slinky as a mobile radio antenna, and NASA has used it in zero-gravity physics experiments in the Space Shuttle. Despite these serious contributions, many agree that the Slinky's greatest benefit to mankind is its ability to delight kids with its silly antics.



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