Letterhead & Logo Design

Creating the Corporate Image
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No matter how attractive, elaborate, or expensively produced, the letterhead/logo can never be considered a success if it doesn’t instantly and unavoidably convey the nature of the business. Every business is selling something, and business people usually come to the table wanting large, bright type; dark and sophisticated colors; or legibility above all else. Today’s designer, on the other hand, often wants to work with broken or overlapping type, dark and sophisticated colors, or perhaps a 4-point body copy.

The designer’s responsibility is to explain the artistic point of view, yet to make sure to understand the client’s goals for pinpoint target marketing. The designer succeeds by creating a graphic “scream” that is ineluctable, ineradicable, and irresistible. For example, take the illustrations that go with this essay, a series of variations on Finished Art Inc.’s logo.

In conceiving the project, Donna Johnston, owner of the Atlanta, Georgia illustration and design studio, wanted to represent the diversity among the backgrounds and talents of her entire staff. Finished Art’s studio personnel—designers, illustrators, cartoonists, paper sculptors, and three-dimensional graphic artists used both computer technology and traditional media to create their versions of the logo. The resulting forty-eight logo illustrations came rendered in watercolor, pastels, pencils, and ink, as well as digital files created in Adobe Photoshop and Illustrator, and Macromedia FreeHand.

Designer Kannex Fung took on the challenge to create a cohesive design base that would convey the studio’s forward-looking and experimental image. The graphical representation of the studio’s initials became the blank canvas for the illustrators and designers. Each artist was encouraged to work in any media
and to create his or her own variation of the logo. Thus came the iguana, a crunchy butter cookie, explosions of color, and the other individual expressions. A book such as Letterhead & Logo Design 4 is of great value to both designers and their clients because it exposes the range of possibilities: Like any good resource, it inspires, but those ideas that are actually out there are the most convincing way of leading a client in a positive, contemporary direction.

The designer's favorite playground is the business card—there is almost no limitation as to what can be done, other than budget. The envelope and letterhead, however, have to work with the real message that is going out to clients. The body copy must be considered as an integral design element. It must balance within the letterhead, and the address on the envelope must merge with the design. Sometimes a simple design can become fabulous when it is completed with the body copy.

Rather than holding us back, though, this restrictive format merely creates a canvas for exploring creative vision. The pieces on the pages to follow—be they stark and conservative, wildly cutting edge, rich and sophisticated, or merely doing their job well—prove that the format allows enough freedom for excellent design work that satisfies both client and artist.

Illustration (left, facing page): To produce these elements in full color for maximum impact and to stay within a budget that would make the entire program possible, designer Kannex Fung chose to use one color for the basic letterhead and logo. Since their original creation, the various logo illustrations have been used on stickers that are placed on company communications, T-shirts, and business cards for each employee. The graphic logo has recently been printed in stamped foil for labels that celebrate the 10th anniversary of the studio.
Graphic Design and Advertising
Design Firm: Martiny and Company
Art Director/Designer: Nancy Andrew
Client: Motif Home Accessories
Tools: Adobe Illustrator, QuarkXPress

A description was added to the name for clarification. The funky illustrations reflect products sold in store.
The mountain in the logo is indicative of the mountain on the golf course, which is a well-known sight.
This freelance company needed something bold and full of energy.

The typefaces, Variator and Journal, were created in Illustrator and Quark. The illustration was done by hand by a local illustrator at Air Studios. Note Cincinnati skyline in the sunglasses.
DESIGN FIRM  [Metal]
ART DIRECTOR  Peat Jariya
PAPER/PRINTING  Champion Benefit for letterhead, UV Ultra for business cards, printing in black and a metallic ink.
A CROW DESIGN CENTERS PROJECT
1400 TURTLE CREEK BOULEVARD, SUITE 100
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PHONE 214.744.4250 FAX 214.744.9668

DESIGN FIRM Jon Flaming Design
ALL DESIGN Jon Flaming
CLIENT The Design Experience
PAPER/PRINTING Simpson Starwhite Vicksburg
This logo for no-glare eyewear was created using Illustrator's Brush tool and a Wacom graphics tablet and pen.

This logo was used in a computer store's zero percent interest ad.

This logo for Eyemaster's two-for-one sale was created using Illustrator's Brush tool and a Wacom graphics tablet and pen.

Many logos and icons were produced for an elaborate and extensive new business pitch that was made to Blockbuster Video.
This logo was created for private-label coffees from Objex Inc.

This logo was created for a design and illustration studio located in the industrial sector of downtown Dallas, next to a huge power plant with tin smokestacks.

This logo was created for a company that does target market research for the music industry.

Many logos and icons were produced for an elaborate and extensive new business pitch that was made to Blockbuster Video.
The mark was created in QuarkXPress on the Macintosh. Combining a unique color palette with unique layouts effectively portrays this graphic design firm.
The logo was created to look both clean and decorated to reflect the client’s interior design styles. The background on the stationery matches the client’s most common style of design.
Design Firm: Belyea Design Alliance
Art Director: Patricia Belyea
Designers: Samantha Hunt, Adrianna Jumping Eagle
Illustrators: Jani Drewfs, Brian O’Neill
Paper/Printing: Simpson Protocol, Ruby Press, 4-color
Tools: Adobe Photoshop, Aldus FreeHand, Fractal Design Painter

The mark was rendered in FreeHand, colored in Painter and filtered through Photoshop. The set is 4-color printed; a custom match yellow replaces process yellow.
The identity presents the firm's professionalism and the dynamic synergy. The logo was scanned into and executed in Illustrator and the identity was assembled in QuarkXPress.
Michael Schwab supplied the flat art, which was scanned, vectorized with Streamline, and colored in Illustrator. Julie Holcomb, a letterpress printer in San Francisco, printed the work.

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**Design Firm** Knut Hartmann Design  
**Designer** Angela Spindler  
**Paper/Printing** Croxley Heritage, 4-color

Letterhead and Logo of Knut Hartmann Design of Frankfurt. The lighthouse image leading the way confidently and reassuringly to success.
DESIGN FIRM  Eskind Waddell

DESIGNERS  Roslyn Eskind, Malcolm Waddell, Nicola Lyon

PAPER/PRINTING  Strathmore Writing Recycled White Wove, 2-color and die cut

Eskind Waddell's distinctive die cut from the previous stationery, was incorporated into a more contemporary layout. Revising typography and color also gave the firm a fresh logo without breaking entirely with the past.
This logo unifies the 'A' and star of "American" with stripes that turn into postage cancellation marks. The larger postage stamp shape unites the entire concept.
DESIGN FIRM  Greteman Group
ART DIRECTOR  Sonia Greteman
DESIGNERS  Sonia Greteman, Karen Hogan
CLIENT  Pechin Construction
PAPER/PRINTING  Benefit Flax, foil stamp

Since the client’s name is often mispronounced, this mark helps reinforce the correct pronunciation.
This design displays a fun level of playfulness, curiosity, and excitement while developing a “character” with an attic hat, question-mark smoke, and a sparkle in his eye.
The system is a study in juxtapositions: calligraphy with a serif font; color against color. It juxtaposes bright white paper with diagonal ribs, polka dots, lush texture, and vertical grooves.

The client wanted an image that appeared fast, racy and mechanical. Since the "M" and "W" mirror each other, a gear was added in the center.
This earthy identity combines the simple pure image of a farm girl with lush green fields and a warm sunny sky, to communicate health and wellness.
Design Firm: Pinto Design
Designer: John Pinto
Tool: Adobe Illustrator

In this logo for an advertising firm, the torch forms a "V," and the flame forms an eye.

Design Firm: Jeff Fisher Design
All Design: Jeff Fisher
Client: Denny Shleifer Marketing Communications

The FreeHand illustrations of a television, radio mike and newspaper breaking through the surface convey enthusiasm and excitement.

Design Firm: Greteman Group
Art Director/Designer: Sonia Greteman
Client: Winning Visions

The ivy leaf was hand-illustrated, then scanned and imported into a QuarkXPress document, where type was added.

All Design: Jeff Taylor
Client: Ivie & Associates, Inc.
Tool: QuarkXPress
**Design Firm**  Greteman Group
**Designers**  Sonia Greteman, Karen Hogan
**Illustrator**  Sonia Greteman
**Client**  Planet Hair
**Paper/Printing**  French Rayon
**Tools**  Adobe Photoshop, Aldus FreeHand

This unisex logo designed for a hip hair salon is androgynous, suggesting a cubist feel.
The designer used his initials, which almost mimic the initials of the company as the main visual element because it demands a second look. The paper stock is engaging.
The logo reflects the architectural firm's focus on defining space. The logo was created in Illustrator, saved as an EPS file, then placed into QuarkXPress, where the layout was developed.
**Powerhouse Designs**

**Design Firm** California State Polytechnic University, Pomona/Powerhouse Designs

**Designers** Nancy Terasawa, Ellie Choi, Matt Shumate

**Paper/Printing** Concept Natural Surf Wove 24 lb. Writing, Cyclone color output

**Tool** Adobe Illustrator

Powerhouse Designs is a fictitious design firm created through a group project for a class. This letterhead incorporates, into a single corporate I.D. system, framing and building furniture.

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**Mind's Eye Design Inc.**

**Design Firm** Mind's Eye Design

**Art Director/Designer** Stephen Brown

**Paper/Printing** Hopper Proterra

**Tools** Adobe Photoshop and Streamline, Macromedia FreeHand

Copper-metalllic foil seals were designed to achieve the foil-emboss look on a tight budget.
The logo is as simple as possible. Since a New York restaurant/laundry service uses the same "S" in a circle, there are now napkins with the same logo.
"That's Nice"

**Design Firm**  "That's Nice"

**Art Director/Designer**  Nigel Walker

**Paper/Printing**  Strathmore Elements, Anchor Engraving

**Tools**  Adobe Illustrator, Aldus FreeHand, QuarkXPress

This logo uses old, roman-style numerals with a sans serif face, no word spacing, and a rigid grid engraved on Strathmore's Elements paper, double-warm red and reflex blue.
The logo was created in FreeHand; the cloud image was manipulated in Photoshop; and the letterhead, envelope, and card were designed in QuarkXPress. This package won a Neenah Paper Silver Medal.
**Design Firm**  S.A. Design Group

**Art Director/Designer**  Daniel Rogall

**Paper/Printing**  Mohawk Superfine, 3-color (black, 2 PMS), envelopes—custom manufactured, Mohawk Superfine

**Tools**  Adobe Illustrator, QuarkXPress

The pre-printed envelopes were custom manufactured after printing. Illustrator was used to create the logo, which was imported as an EPS into QuarkXPress.

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**Design Firm**  Harrisberger Creative

**Art Director/Designer**  Lynn Harrisberger

**Paper/Printing**  Environment Desert Storm, 1-color

**Tool**  QuarkXPress

This temporary letterhead, envelope, and business card was created with little time and a low budget.
**Design Firm**  Amar's Design  

**All Design**  Amar Aziz  

**Clients**  Spar Klipp, Indian Tandoori Restaurant & Bar, and Kismat Indisk Restaurant  

**Tool**  QuarkXPress  

All the logos were drawn by hand, and all the letters and headings were created in QuarkXPress.
The I.D. system, accomplished on the desktop on low budget indicates specialization with print media. The masking sheets indicate that the client follows the job from start to finish.
Design Firm: Go Media Inc.

All Design: Sonya Cohen

Paper/Printing: Champion Benefit, LithoPrint

Tools: Adobe Illustrator, QuarkXPress

The logo captures the sense of motion and the energy of "Go," while the layout, paper and color palette enjoy the more formal and tactile qualities of traditional printed "Media."
Design Firm: Love Packaging Group
Art Director/ Illustrator: Tracy Holdeman
Designers: Tracy Holdeman, Brian Miller
Paper/Printing: Strathmore Elements
Tool: Macromedia FreeHand

Love Packaging Group identity was created entirely in FreeHand. The iris and pupil represent creative vision in packaging.
Design Firm: Peterson & Company
Art Director/Designer: Dave Ellason
Client: ACME Rubber Stamp Co.
PAPER/PRINTING: French Duratone Butcher, Monarch Press
TOOLS: Adobe Illustrator, QuarkXPress

This piece was printed offset, 2-color, on a mottled, industrial-looking paper. The logo was then rubber-stamped in red ink.
The logo was reproduced as a rubber stamp for other components and envelopes. The 1-color package was coupled with recycled papers that are interchangeable and appropriate for the versatile styles.
DESIGN FIRM  Peterson & Company
ART DIRECTOR/DESIGNER  Bryan L. Peterson
CLIENT  John Wong Photography
PAPER/PRINTING  Neenah Classic Crest, South Press
TOOL  QuarkXPress

The photo was a halftone stripped in at the press. This package was printed inexpensively on a small letterpress.
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1260 North Lamar Street
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Dallas, TX 75212-1073

Design Firm
Peterson & Company
Art Director/Designer
Bryan L. Peterson
Client
INFOFusion
Paper/Printing
Champion Benefit, South Press
Tool
Adobe Photoshop, QuarkXPress

The Polaroid photograph was shot in the design studio and bitmapped using Photoshop. The columns were printed in an opaque white on a small letterpress.
Design Milwaukee, which reaches the entire design community of Milwaukee needed a look that would be appropriate for a wide range of disciplines. The logo was created with Illustrator and Quark Express.

**Design Firm** Becker Design  
**Art Director/Designer** Neil Becker  
**Client** Design Milwaukee  
**Paper/Printing** Neenah Classic Crest, 2-color, lithography  
**Tools** Adobe Illustrator, QuarkXPress

The firm specializes in corporate identity, brochure, and packaging design. "Duck Soup" is a slang term that means something is easy to do. The logo was drawn in ink.
**DESIGN FIRM**  Duck Soup Graphics  
**ART DIRECTOR**  William Doucette  
**DESIGNER/ILLUSTRATOR**  Sharon Phillips  
**CLIENT**  High Output Group  

**PAPER/PRINTING**  UV Ultra Opaque White, printed both sides, two match colors  

The hand-drawn letterhead and business card are printed both sides on UV Ultra to achieve a highly unique image for this start-up company.
This logo was hand-drawn and scanned into FreeHand where it was traced. It was rasterized in Photoshop and repeated to get the flame background used on all pieces.
The Metropolis logo was traditionally made and the copy was created in Quark Express. The unique "M" that was produced is not seen in any typographic font format.
Even though the logo was created for WNBA (Dallas Chapter), the focus was on the association rather than on gender.
**DESIGN FIRM**  Palmquist & Palmquist Design  
**ART DIRECTORS/DESIGNERS:** Kurt and Denise Palmquist  
**PAPER/PRINTING** Environment Moonrock, two PMS colors  
**TOOL** Aldus FreeHand

The masculine "P" and the feminine script "P" reflect different latitudes in design. The colors are intentionally conservative. The paper stock reflects nature and the outdoor lifestyle of the northwest.
**DESIGN FIRM**  The Wyatt Group  
**ALL DESIGN**  Mark Wyatt  
**PAPER/PRINTING**  Simpson Starwhite Vicksburg, three spot metallic inks  
**TOOLS**  Aldus FreeHand, QuarkXPress

Mark Wyatt gave the logo a geometric design in forming the letter "W." In the printed pieces, metallic inks added a unique look and feel to the stationery.

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**DESIGN FIRM**  Rappy & Company  
**ALL DESIGN**  Floyd Rappy  
**CLIENT**  Rappy & Company  
**PAPER/PRINTING**  Strathmore Writing Wove  
**TOOLS**  Adobe Illustrator, QuarkXPress

The "R" was hand-lettered, scanned, and brought into Illustrator and integrated with type.
Professional Services
Design Firm: Clark Design
Art Director: Annemarie Clark
Designers: Craig Stout, Thurlow Washam
Client: Associated Planners Investment Advisory Inc.
Paper/Printing: Classic Crest

An investment advisory company wanted a look that was sophisticated but not too expensive. The design used the colors and a wallpaper pattern from the new office’s entrance area.
The mark was used to portray an international strategist corporation.

City Laundry's owners wanted a logo that conveyed a fun image of doing your laundry. The business is known as the "dancing washer and dryer" laundry because of the logo.

This is a heroic figure that can handle any job.
Stream International, a software licensing, packaging, distribution, and support company, is the world’s largest software distributor. There is a subtle reference made to water while maintaining a corporate feel.
The business card functions as a mini-brochure, making it stand out—literally. Mixing a variety of papers from different manufacturers achieved the right blend of stock colors.
Three letters—RGB—offer the name and color concept in an overstated and dramatic presentation on a white sheet to enhance colors. The final stationery package was assembled in PageMaker.

**Design Firm**  Thomas Hillman Design  
**Art Director/Designer**  Thomas Hillman  
**Client**  RGB Visuals  
**Tool**  Aldus PageMaker

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**Design Firm**  Sagmeister Inc.  
**Art Director/Designer**  Stefan Sagmeister  
**Photographer**  Tom Schierlitz  
**Client**  DHA (USA)  
**Paper/Printing**  Strathmore Opaque Bond

DHA (USA) is a consulting company whose services are difficult to pin down. For the identity system, photographs containing all the information demonstrate the services.
The only design restriction was to create a relationship between the elements of earth and sky.
**Design Firm**: Wonder Studio  
**Art Director**: Howard Yang  
**Designer**: Sherri Yu  
**Client**: Crystalvision Film Productions  
**Tools**: Adobe Photoshop, QuarkXPress  
**Paper/Printing**: Simpson Quest, two PMS colors

The sky represents a broad and infinite vision. Using different colors of paper as a single design element accents Crystalvision's free and creative business nature.
**Gardening Angels**

**Design Firm**  Bob Korn Design  
**All Design**  Bob Korn  
**Client**  Gardening Angels

The mark was created by hand for an urban horticulture firm to reflect the pun in the company's name.

**RPM Video Productions**

**Design Firm**  Zauber Design  
**All Design**  David Zauber  
**Client**  RPM Video Productions

To depict RPM (revolutions per minute) graphically, there is a cross section of time, movement, and gears rotating around an eye, which represents video. All art was done freehand.

**Bush Pushers Rescue**

**Design Firm**  Price Learman Associates  
**All Design**  Ross West  
**Client**  Bush Pushers Rescue  
**Tools**  Adobe Photoshop and Streamline, Aldus FreeHand

Bush Pushers Rescue is a group of Jeep enthusiasts that aid in the search and rescue of lost hikers and recreational vehicles. It is a purely volunteer group and receives no compensation.

**Terrascapes**

**Design Firm**  Alfred Design  
**All Design**  John Alfred  
**Client**  Terrascapes  
**Tool**  Adobe Illustrator and Streamline

The thumbnail art was scanned, worked in Streamline, and manipulated in Illustrator. Using the thumbnail as a base maintained the organic feel that the client wanted for its landscaping business.
Some people find it hard to pronounce my name thus the reason for the treatment on the logo. In designing the letterhead, I wanted to keep the cost down by using only one color. I opted for the use of different shades of paper instead.

**Design Firm**  
Elena Design

**Art Director/Designer**  
Elena Baca

**Paper**  
Simpson Quest

**Tools**  
Adobe Illustrator

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**Design Firm**  
246 Fifth Design

**Art Director/Designer**  
Sid Lee

**Client**  
Cels Enterprises Ltd.

**Paper/Printing**  
Custom Printers of Renfrew

Cels Enterprises wanted to express its Greek roots, so the "Jason and the Argonauts" imagery also symbolizes a great adventure or a fantastical voyage which reflects the company's services.
**ART DIRECTOR/DESIGNER** Christine Cava

**CLIENT** La Partie; Sandy Nathan

**PAPER/PRINTING** Circa Select

**TOOL** Aldus FreeHand, Adobe Photoshop, QuarkXPress

The swirl is the “P” in the La Partie logo modified using FreeHand; the floral pattern was supposed to be printed in cream, but a printer’s serendipitous error made it green.
The deep yellow traffic sign-shaped logo with red and purple arrows refers to the client's round-trip service. The hand-drawn logo was scanned into the computer for composition.
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DESIGN FIRM Swieter Design U.S.
ART DIRECTOR John Swieter
DESIGNER Mark Ford
CLIENT T.H. Quest
Greene Vision Group is one of the first total eye care facilities in the country. The eye icons represent (from left to right) the eye, glasses, contacta, and radial keratotomy.
Design Firm: Duck Soup Graphics  
All Design: William Doucette  
Client: Dr. Orsten, dentist  
Paper/Printing: Classic Crest, two match colors  
Tool: Adobe Illustrator

The letterhead and business card fold over to incorporate the two logo variations. The pieces are printed on both sides with gradation tints to emphasize the "From dark to light" slogan.

Design Firm: Raven Madd Design  
Art Director/Designer: Mark Curtis  
Illustrator: Copyright-free illustration  
Client: Iguana Information Services  
Paper/Printing: Conquer Wove 100 gm, Blenheim Print, 2-color  
Tool: CorelDRAW

Two TIFFs of a scanned engraving were overlaid and thrown out of alignment to add depth. The illustration was screened back to 5 percent for background effect.
Design Firm: Sackett Design Associates
Art Director: Mark Sackett
Designers: Mark Sackett, James Sakamoto
Illustrator: Kim Howard
Client: Kim Howard
Paper/Printing: Bodoni Speckletone Beach White, offset litho, black and hand coloring
Design Firm  Kiku Obata & Company
Art Director/Designer  Rich Nelson
Client  Communications by Proxy
Paper/Printing  Neenah Classic Crest, Reprox
Tools  Aldus FreeHand, QuarkXPress

The logo features traditional typography and colors with the globe as a supporting element, and suggests the technology and ever-expanding communications network the company provides.
This mark was drawn by hand then scanned and redrawn in Illustrator. It symbolizes a fiber optic cable encircling the globe.

Representing football in a non-cliché way and focusing on the players was a challenge. The logo needed to work on printed material, video, hats, gym bags, T-shirts and banners.

The client for this logo publishes magazines on outdoor sports, recreation, and conservation. This mark incorporates both a book (or magazine) and the great outdoors.
GEOFF REED
PHOTOGRAPHY:
Corporate / Industrial / Editorial

GEOFF REED
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Corporate / Industrial / Editorial

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DESIGN FIRM  PM Design
ART DIRECTOR/DESIGNER  Philip Marzo
CLIENT  Geoff Reed Photography

The logo is a memorable integration of the photographer's own initials and the word "photography." The use of a red accent color for the initials adds contrast and attention to visual integration.
The stationery package was created to highlight the unique niche this photographer has on the market. Waterless plates were used in the printing process.
The most interesting challenge was arranging the pets for the shooting. During the shooting period, it's really difficult to keep all the pets in the right position.
Design Firm: Sackett Design Associates
Art Director: Mark Sackett
Designers: Mark Sackett, James Sakamoto
Client: Bybee Studios
Paper/Printing: Simpson Starwhite Vicksburg 80 lb. text,
150 lb. cover, offset litho
MANUEL MORENO POBLETE

As: Kennedy 426
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Fax: 2265640
Vitacura - Santiago

Design Firm  Squadra Design Studio
Art Director  Guillermo Caceres B.
Designers  Guillermo Caceres, Claudia Izquierdo
Client  Pony Express Chile
Paper/Printing  Bond 24, offset 2/0 color
Design Firm: Shields Design  
Art Director/Designer: Charles Shields  
Illustrator: Doug Hansen  
Client: Great Pacific Trading Company  
PAPER/PRINTING: Classic Crest, City Press  
Tools: Adobe Photoshop and Illustrator, Altsys Fontographer  

“Great Pacific” was scanned from old type books, Streamlined and cleaned up in Illustrator. “Trading Company” was scanned from an old type book, imported into Fontographer to redraw the font.

Design Firm: Shields Design  
Art Director/Designer: Charles Shields  
Client: Heritage Plaza Mortgage Inc.  
PAPER/PRINTING: Evergreen, Progressive Printing  
Tool: Adobe Illustrator  

The client wanted a friendly and inviting look, so warm colors on a natural stock were chosen. A deco front and image and a warm gradation make the logo accessible.
**Design Firm:** Sackett Design Associates  
**Art Director/Designer:** Mark Sackett  
**Illustrator:** Mark Sackett, Wayne Sakamoto  
**Client:** Donnelly & Associates  
**Paper/Printing:** Neenah Classic Crest Natural White 80 lb.  
**text, offset lithography, two match colors**
The illustration was drawn in pen and ink. The client requested a logo that offered a visual representation of himself: he performs in a top hat and tuxedo and specializes in close-up magic.
Design Firm: Sackett Design Associates
Art Director/Illustrator: Mark Sackett
Designers: Mark Sackett, Wayne Sakamoto
Client: Resource and Design Inc.
Paper/Printing: Neenah Classic Crest Natural 80 lb. text with 110 lb. cover, offset lithography
Design Firm: Mário Aurélio & Associados
Art Director/Designer: Mário Aurélio
Client: In Press
Paper/Printing: Printomat Paper, offset inks, UV
Tool: Adobe FreeHand
The globe is an appropriate symbol for Value Holidays because it does only international travel packages.
**Design Firm** Duck Soup Graphics  
**All Design** William Doucette  
**Client** Dominion Messenger Ltd.  
**Paper/Printing** French Speckletone, three match colors

The client is the oldest messenger company in western Canada and requested a corporate image that would reflect a nostalgic theme. The illustrations were done in ink.
The company will be involved in a variety of areas and wanted a generic, strong, corporate/international look that was not specific to any one type of business venture.
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Design Firm Providence Creative
Art Director Peter Macdonald
Designer Alexis Waldman
Client Rodman Real Estate
Paper/Printing Strathmore Lines
Tools Adobe Illustrator, QuarkXPress

All stationery elements were printed at once, 1-color, which kept costs low and to maintain the strong look of elegance. The type on the bottom is still reasonably legible.
The design of this stationery is still in its early stages.

This real estate firm's logo is a combination of house and key.

The image was drawn by hand, then scanned and redrawn in FreeHand. The typeface was modified so that the horizontal strokes of the letterforms took on the same energy as the logo.
The background map was scanned into Photoshop, manipulated and imported into FreeHand where it was placed. All other logos and copy were produced in FreeHand and sent directly to film.

The client wanted to portray a vibrant and energetic image. Simple, geometric shapes were used to give a sense of movement and excitement.
Although this logo is for an affordable housing community near Chicago, the client wanted to design something that is comparable in quality to high-class communities.
The logo needed a high-end western look to reflect the lodge’s rugged elegance. The screened pattern on the letterhead and second sheet is a swatch of fabric from chairs in the lodge, scanned and printed as a halftone.
Design Firm  Palmquist & Palmquist Design
Art Directors and Designers  Kurt and Denise Palmquist
Illustrator  James Lindquist
Client  Aspen Grove Bed & Breakfast
Paper/Printing  Classic Laid Recycled, Brushed Pewter,
               1- and 2-color PMS

The logo was designed to reflect the quaint and quiet ambiene of this bed-and-breakfast and to provide an idea of the surrounding geography. The logo was created on scratchboard.
**Design Firm** Duck Soup Graphics  
**All Design** William Doucette  
**Client** Traders of the Lost Art  
**Paper/Printing** Hopper Proterra, three match colors  
**Tool** Adobe Illustrator

The stationery features a subtle background screen of an old map and a Roman column to represent the company's origins. Envelopes were printed in two passes on a 2-color press.

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**Design Firm** Laurie Bish  
**All Design** Laurie Bish  
**Client** MVA  
**Paper/Printing** Classic Columns, lithography, 2-color

The color was inspired by architectural paper used by architects. The design was illustrated by hand, and finished art was done by typesetter on computer program.
Timberlake

**Design Firm:** Plaid Cat Design  
**Art Director/Designer:** Eric Scott Stevens  
**Client:** Timberlake, Powell Construction

The logo for the Timberlake community features a shield, which incorporates images that describe Timberlake. The shield and rest of the logo were created in FreeHand.

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Westwood CoHousing Community

**Design Firm:** Plaid Cat Design  
**Art Director/Designer:** Eric Scott Stevens  
**Client:** Westwood CoHousing Community  
**Tool:** Macromedia FreeHand

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CARMEN SCHLEIGER
ARCHITECTURE

**Design Firm:** Jeff Fisher Design  
**Art Director/Designer:** Jeff Fisher  
**Client:** Carmen Schleiger

Carmen Schleiger is an architect who designs residences. The logo was designed in FreeHand, with Avant Garde and Palatino. Stacking the text elements permitted using a house as a graphic.

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**Design Firm:** Harrisberger Creative  
**Art Director/Designer:** Lynn Harrisberger  
**Client:** Glenn & Sadler  
**Tool:** Macromedia FreeHand

Glenn & Sadler specializes in land and water construction, and this is reflected in the logo.
This corporate identity is a complete system that allows for flexibility. The various icons were created to show the many characteristics of architecture.
Health Care, Education, and Nonprofit
The person depicted in the letter "K" is used to represent aspects of Workout for Hope, running, aerobics, cycling, swimming, and basketball.
DESIGN FIRM  Drennlel Doyle Partners
ART DIRECTOR  Stephen Doyle
DESIGNER  Terry Mastin, Rosemarie Turk
CLIENT  National Design Museum
PAPER/PRINTING  Benefit Waylaid
TOOL  QuarkXPress

This corporate I.D. emphasizes the word "design" and pays homage to the museum's mission.
Design Firm: Sibley/Peteet Design
Art Director/Designer: Sonia Greteman, James Strange
Client: City of Wichita

The logo for Wichita's Fair + Festival used a festive character to capture the feeling of the event.

Design Firm: Sibley/Peteet Design
Art Director/Designer: David Beck
Illustrators: David Beck, Mike Broschous
Client: Charles James
Tools: Adobe Illustrator

The final design was done in Illustrator from a scan from a pencil drawing. Crack-and-peel stickers were created to give to Charles James's clients.

Design Firm: Greteman Group
Art Director: Donna Aldridge
Designer: Donna Aldridge
Client: American Heart Association
Tools: Adobe Illustrator and Photoshop

The background texture for the pavement began as a photocopied from an old schoolbook, which was then manipulated on the photocopier and by hand, then scanned into Photoshop.

Design Firm: Greteman Group
Art Directors/Designers: Sonia Greteman, James Strange
Client: Our Lady of Lourdes

This logo is for a rehabilitation hospital representing the Patron Saint of Our Lady of Lourdes and her healing attributes.
The Tri-River logo was created by hand, scanned and placed into FreeHand, where type was added before placing into QuarkXPress for layout.
Design Firm  Rick Eiber Design (RED)
Art Director/Designer  Rick Eiber
Illustrators  Studio MD, Werkhaus, Hornall Anderson, Ed Fotheringham
Client  American Institute of Graphic Arts

This was designed for the 1996 National Design Conference. It was printed using the 4-color process, two colors were printed at a time with density reduction.
Pomegranate Center is a non-profit organization helping communities become culturally alive, economically viable, and environmentally responsive.

Design Firm: Rick Eiber Design (RED)
Art Director/Designer: Rick Eiber
Illustrator: David Verwolf
Client: Pomegranate Center
Paper/Printing: French Speckleton Natural text

Stationery uses a redundant verbal and visual form which says the name Pomegranate Center.
Laugh Line Productions presents stand-up comedy to raise funds for AIDS. Using the traditional comedy mask as the "U" in the word laugh gives the logo a strong visual.

Design Firm: Jeff Fisher Design
All Design: Jeff Fisher
Client: Laugh Line Productions
Tool: Aldus FreeHand

The logo was created in FreeHand and is the combination of two designs. The heart symbolizes love, and the triangle is an adopted gay-rights symbol.

Design Firm: Jeff Fisher Design
All Design: Jeff Fisher
Client: Love Makes A Family Inc.
Tool: Aldus FreeHand

This logo was for materials promoting "Take Your Daughter to Work Day". It appeared on items given to the girls on that day, like gift certificates and name badges.

Design Firm: Pizzeria Uno Corp. In-House Art Department
Art Director/Designer: Christopher Consullo
Client: Pizzeria Uno, Human Resources Dept.
Tool: Macromedia FreeHand

Design Firm: Bullet Communications Inc.
All Design: Tim Scott
Client: River North Association
Tool: QuarkXPress

The River North Association logo was created using both QuarkXPress and conventional production techniques. The logo was created to promote the River North area in Chicago.
This identity is based on the universal and elementary idea that we as people should work at getting along. Dubuque is a river town so the sun and water are fitting.
The Massachusetts Pre-Engineering Program takes urban kids and teaches them math, science, and technology. The shapes are open-ended and the two-sided border is playful.
Computer Systems Institute provides computer training.
The symbol artwork was designed and rendered by hand, then scanned into a Macintosh system. The logo unit and stationery were designed in QuarkXPress.
The client requested the three stars and the sun. The shirt and flag represent what the kids make at camp. The letterhead was created in Adobe Illustrator, separated in QuarkXPress.
Because the Berman Collection is a modern art collection, the Futura type family was used. The stationery system, composed of letterhead, envelope, and mailing label, was printed using a letterpress.
**Design Firm**  Delmarva Power Corporate Comm.
**All Design**  John Alfred
**Client**  Meals on Wheels
**Tools**  Adobe Illustrator and Streamline

This logo for Hot Food, Cool Jazz, a non-profit fund-raiser, was created by scanning a thumbnail sketch, Streamlining it, and manipulating it in Illustrator.

**Design Firm**  Swieten Design U.S.
**Art Director**  John Swieten
**Designer**  Jenice Heo
**Client**  Arlington Museum of Art

This logo was created for the museum's "Raise the Roof Fun Run."

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**Design Firm**  Bullet Communications Inc.
**All Design**  Tim Scott
**Client**  River North Association
**Tool**  QuarkXPress

The graphic swash was drawn then scanned into a Macintosh system. The swash was then combined with type, which was set and customized in QuarkXPress.

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**Design Firm**  Delmarva Power Corporate Comm.
**All Design**  John Alfred
**Client**  Meals on Wheels
**Tools**  Adobe Illustrator and Streamline

This logo was developed for a professional meeting for ophthalmologists held in Santa Fe, New Mexico. The familiar symbol used by New Mexico was appropriately turned into an eyeball.
The client, a therapy organization, wanted the logo to look hand-done. After the initial illustration was finished, it was then scanned in and cleaned up in Illustrator.
This logo could not focus on one specific building or street because of politics. The illustration was done on scratchboard and the type was a combination of computer- and hand-rendering.

The logo design focused on the objectives the organization was trying to accomplish: To help disabled persons while educating politicians and professionals about the concerns and goals of the disabled.

This logo is for a children's fantasy book series.

The '95 Convention for CJP being held in Boston must demonstrate beauty and excitement. This logo shows the significant landmarks in Boston and invites a participant to the assembly.
Design Firm: Sackett Design Associates
Art Director/Designer: Mark Sackett
Designer: Mark Sackett
Illustrator: Wayne Sakamoto
Client: Young Imaginations
Paper/Printing: Simpson Coronado SST Recycled 80 lb. text, offset lithography, two match colors and black
Since the name, Children's Health Care, is very straightforward, the warmth and professional care of the organization needed to be communicated through its colorful and playful logo design.
CHAPTER OFFICERS' WORKSHOP
**MARCH OF DIMES**

**WALK-A-THON**

**Design Firm**: Jon Flaming Design  
**Art Director/Designer**: Jon Flaming  
**Client**: March of Dimes  
**Paper/Printing**: T-shirts  
**Tool**: Adobe Illustrator

This is a logo that was produced for the March of Dimes walk-a-thon. It was used on T-shirts.

**FIBER 10**

**Design Firm**: Anderson Hanson & Company  
**Art Director/Designer**: Raul Varela  
**Client**: AdvoCare International Fiber 10  
**Tool**: Adobe Illustrator

The logo's appeal is due in part to the pleasing-to-the-eye design of the wheat stalks, which are used to convey Fiber 10's purpose: to cleanse the stomach.

**ANNIVERSARY**

**COLELCTOR ROD**

**Design Firm**: Palmquist & Palmquist  
**Art Director/Designer**: Kurt and Denise Palmquist  
**Illustrator**: Kurt Palmquist  
**Client**: National Chapter of Trout Unlimited

The bottom line of type is dropped in to double as the logo for a commemorative rod (limited edition), produced to celebrate Trout Unlimited's 35th anniversary.

**Design Firm**: Swieter Design U.S.  
**Art Director**: John Swieter  
**Designer**: Jenice Heo  
**Client**: ASICS

This logo was designed for the ASICS Tiger Corporation and the 1994 New York City Marathon commemorating the Marathon's 25th Anniversary. The design was applied to everything from posters, to in-store merchandising displays, to tattoos and lapel pins.
"America's Family Books" feature children’s stories which chronicle America's racial history. The logo highlights this heritage. The image was hand drawn and then it was combined with the type in Illustrator.
Design Firm: Anderson Hanson & Company
Art Directors/Designers: Raul Varela
Client: LifeTronix product packaging logos (Vitaoxy, Metatrim, Activize, Neuroalert, Aloesol, Restorate, Metasnack, Fiberdophilus, Biotone)

Each logo was created to give a subconscious reference to the products. The company wanted to convey sophistication and let the logo designs build themselves with product usage.
**Design Firm**  Duck Soup Graphics  
**Art Director**  William Doucette  
**Client**  Fritsch and Associates  
**Paper/Printing**  James River Graphika, 2-color,  
    logo is embossed  
**Tool**  Adobe Illustrator  

The logo is embossed on all pieces for subtle tactile sensation.  
Client requested a mark that would appeal to the Eskimo population of Canada's Arctic regions.
FLORENCE

OCTOBER 9-12, 1995

YOUNG PRESIDENTS ORGANIZATION

THE HEIKOZR CENTER
435 SOUTH DIXIE DRIVE
SUITE 280
MIAMI, FLORIDA
33130-1256 U.S.A.

Tel: 305.371.8888
Fax: 305.371.8877

UNIVERSITY CHAIRMAN:
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MARK AND HELEN BROCK
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(HERVEY)

SPEAKERS
SIMONE AND PIERRE CHENG
(BARCELONA)

ACADEMICS
ROBERT AND LESLEY HOFFMANN
(AMSTERDAM)

TRANSPORTATION
GUARDIAN AND LINDA MAZZU
(FLORENCE)

ADVISORY
TIMOTHY AND CAROL HURST
(NEW YORK)

DESIGN FIRM
Swieter Design U.S.

ART DIRECTOR
John Swieter

DESIGNERS
Mark Ford, Jenice Heo

CLIENT
Young Presidents' Organization Florence University
Industrial and Manufacturing
**Design Firm**  Mário Aurélio & Associados  
**Art Director/Designer**  Mário Aurélio  
**Client**  Dinamica Furniture  
**Paper/Printing**  Flannel Paper, offset  
**Tool**  Aldus FreeHand
**Design Firm**  John Evans Design

**All Design**  John Evans

**Illustrator**  John Evans

**Client**  Mary Kay Cosmetics

**Tool**  Adobe Illustrator

These icons were originally drawn with marker then scanned and redrawn in Illustrator. They were used in a line of packaging for Mary Kay Cosmetics.

**Design Firm**  Toni Schowalter Design

**Art Director/Designer**  Toni Schowalter

**Client**  Parfumerie

**Tool**  Adobe Illustrator

The font was manipulated to create the swirling effect for a natural cosmetic line from Hawaii.
These icons are just a few of about 50 created for the game of *Life Jr.* Originally done in pencil, they were faxed to the client for approval, then redrawn in Illustrator.

This logo was used to portray a furniture designer and manufacturer.

This mark was used to differentiate the research and development department in a large health product manufacturer.
Darlington China, Inc.

P.O. Box 410 127 Canelton Road  Darlington, SC 29532
Phone 412-827-8141  FAX 412-827-2001

Design Firm  Ara Corporation
Designer  William Tittiger
Client  Darlington China
Paper/Printing  Mystique Laid 24 lb. Soft White, offset, one PMS ink, foil stamped gold

This logo was created freehand. The customer wanted a design for stationery, and to use as a seal on china plates. The customer chose gold foil stamping for an elegant look.
The company wanted a logo to capture the fun and excitement of its products. The five spot colors reinforce the color and pageantry of New Orleans, especially during Mardi Gras.
The logo was rendered by hand and scanned into the computer.
The custom logotype was created in Illustrator and traditional
art board mechanicals were produced for all print materials.
This logo was intended for displays at gasoline outlets. The client insisted that a gas pump and scissors be included. The “scissors guy” came from bringing these diverse elements together.

A Tile Store, in Seattle, Washington specializes in custom handcrafted and specialty tiles. The client’s favorite tiles were charcoal rubbed for the logo. A little stylizing in Illustrator and the rest is history.

In the creation of this logo for a videocassette factory, CorelDRAW was used for printing the initial sketches. The logo was silk-screened to improve the color.
This logo was created for a publisher of interactive multimedia teaching programs. It includes a graphic style guide. Art was rendered by hand, scanned into the computer, and composed in Illustrator.
DESIGN FIRM: Matsumoto Incorporated
ART DIRECTOR/DESIGNER: Takaaki Matsumoto
CLIENT: Maharam
PAPER/PRINTING: Cranes Crest Fluorescent White, 5-color engraved
TOOL: Adobe Illustrator, QuarkXPress

The vertical elements in the design are an abstract suggestion of threads of fabric. The components of the stationery system were engraved using three colors.
This identity system and logo were designed to reflect the creative, thought-provoking, and interactive films produced by this movie company.
Design Firm: Becker Design
Art Director/Designer: Neil Becker
Illustrator: Drew Dallet
Client: Rite Hite
Paper/Printing: Classic Crest, Solar White, 4-color lithography
Tools: Adobe Illustrator, QuarkXPress

Rite Hite, a loading dock/industrial safety system company, needed a logo for an incentive program, a trip to St. Thomas.

Design Firm: The Green House
Art Director: Judi Green
Designer: James Bell
Client: 1647 Ltd.
Paper/Printing: Rives Tradition White, Arjo Wiggins

The logo has to convey the notion that 47 percent of all British women are size 16 and higher. The logo required flexibility for application in a variety of uses.
DESIGN FIRM  Hornall Anderson Design Works Inc.
ART DIRECTOR  Jack Anderson
DESIGNER  Jack Anderson, Julie Lock, Heidi Favour,
Leo Raymundo
ILLUSTRATOR  Carolyn Vibbert
CLIENT  Pacific Coast Feather Company
PAPER/PRINTING  Cranes Crest
TOOLS  Adobe Photoshop, Aldus FreeHand

This letterhead needed to reflect the outdoors of the American Northwest and the company's longtime establishment in the area.
**Design Firm**: Mires Design Inc.

**Art Director**: José Serrano

**Designer**: José Serrano

**Illustrator**: Tracy Sabin

**Client**: Found Stuff Paperworks

**Paper/Printer**: Terra Sketch—100% recycled organic sketch paper.

**Design Firm**: Mires Design Inc.

**Art Director/Designer**: John Ball

**Illustrator**: Tracy Sabin

**Client**: S.D. Johnson Co.

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**Design Firm**: MacVicar Design & Communications

**Art Director**: John Vance

**Designer**: William A. Gordon

**Client**: Benchmark Communications

**Tool**: Adobe Illustrator

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Logo was developed for use as the corporate identity of a radio-industry management/promotions firm.
**Design Firm**  Segura Inc.

**Art Director**  Carlos Segura

**Designer**  Carlos Segura, Laura Alberts

**Illustrator**  Tony Klassen

**Client**  Tires on Fire

**Paper/Printing**  Argus Press, 4-color

**Tools**  Adobe Illustrator and Photoshop, QuarkXPress
**Stride Rite**

**Design Firm:** Clifford Selbert Design  
**Art Director:** Clifford Selbert, Robin Perkins  
**Designers:** Robin Perkins, Julia Daggett, Michele Phelan, Kamren Colson, Kim Reese, John Lutz  
**Illustrator:** Gerald Bustamante  
**Client:** Stride Rite Inc.

The concept focused on "the joy of growing up." The color palette has three simple, vibrant colors, and Stride Rite's "r's" reflect a youthful energy and spirit.

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**Montague Branch**

**Design Firm:** The Kamber Group  
**Art Director:** Dennis Walston  
**Designer:** Page Miller  
**Client:** Montague Branch

Montague Branch crafts fine cabinetry and outfits entire kitchens for its clients.

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**Virtual Music**

**Design Firm:** Sackett Design Associates  
**Art Director/Designer:** Mark Sackett  
**Illustrator:** Wayne Sakamoto  
**Client:** Quest

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**Virtual Guitar**

**Design Firm:** Clifford Selbert Design  
**Art Director:** Robin Perkins  
**Designers:** Robin Perkins, Jeff Breidenbach  
**Client:** Ahead Inc.  
**Tool:** Aldus FreeHand

The fonts used in these pieces were Industrial, Template Gothic, and Oblong. The three logos used a common element — the V — in a variety of ways.
Design Firm  Clifford Selbert Design
Art Director  Robin Perkins
Designer  Heather Watson
Client  Atmospherics
Paper/Printing  Genesis Cross Point 80 lb. text, offset
Tools  Adobe Illustrator, QuarkXPress

This logo is for a landscaping system called "green screen." The fonts used are Remedy and Letters Ecletes and the color is Birch.
**Design Firm**: Incite Design Communications  
**Art Director/Designer**: John Sweeter  
**Client**: Hexagraph Fly Rods Co.

Using two P's to create a package seemed to be the ideal solution. I tried to make it equally easy to discern the two P's versus the package and vice versa.

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**Design Firm**: Group X Graphics & Design Associates  
**Art Director/Designer**: Mohamed Shafeeq  
**Client**: Television Maldives  
**Tool**: CorelDRAW

This logo for Television Maldives uses the letters TVM, with the television colors of blue, green and red splash, across the first triangle of the two that make up V and M.

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**Design Firm**: John Evans Design  
**Art Director/Designer**: John Evans  
**Client**: Milton Bradley  
**Tool**: Adobe Illustrator

This symbol was created for a fast-action game by Milton Bradley. It was drawn by hand then scanned and redrawn in Illustrator.

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**Design Firm**: Lambert Design Studio  
**Art Director/Designer**: Christie Lambert  
**Client**: Mary Kay Cosmetics  
**Tool**: Adobe Illustrator

The CS brushstroke was printed in a pastel rainbow with the type in a warm gray. The brushstroke and rainbow were created by hand, then the printer merged the two.
This stationery was printed in four spot colors, three of which were metallic.
The client wanted something different, and the online address needed to be "screaming."

know.tv

NOW.TV wants to communicate to audience that they are changing ways for people to watch cable.
The warm-toned paper along with the beige and blue inks enhance the retro feel. It is used on signage, printed materials, apparel, and advertising. The red and yellow version is used on all store signage.
This icon was developed for a company that manufactures street hockey equipment.

This product icon was developed for a line of basketballs featuring the highest grade synthetic leather which is durable on all court surfaces.

This product icon features a global rendition of the traditional seams on a basketball and is targeted as the first genuine leather ball sold internationally for Converse.

This logo was created for Envoy, Fujitsu's Quarterly Technical Journal.

This product icon, created for Converse Inc., symbolizes the use of this product as an indoor and outdoor basketball.
**Design Firm**: Design One  
**Art Director**: David Guinn  
**Client**: Handmade in America  
**Tool**: Aldus FreeHand  
**Paper/Printing**: Confetti Tan, Offset White, copper metallic  
**PMS on uncoated sheet**

This logo captures a handmade feel and used a loose rendition of a hand and letters "H," "M," and "A." It was drawn in FreeHand with tablet pen.
**PETRITE**

**Design Firm** Swieter Design U.S.
**Art Director/Designer** John Swieter
**Client** Timberform Builders
**Tool** Adobe Illustrator

This identity was created for dog shampoo and conditioner.

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**ACTIVE PAPER**

**Design Firm** Go Media Inc.
**All Design** Sonya Cohen
**Client** Active Paper
**Tool** Adobe Illustrator

After many drawings of "active" paper and information in motion, the elements and the quirky drawing style were honed.

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**POPPY**

**Design Firm** Cato Design Inc.
**Designer** Ken Cato
**Client** Poppy Industries
**Tool** Adobe Illustrator

The logo was hand drawn but put together in Illustrator. The packaging symbol was derived from the name of the company's founder, Poppy King.

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**SECURITY PANEL**

**Design Firm** Swieter Design U.S.
**Art Director** John Swieter
**Designer** Kevin Flatt
**Client** Converse Basketball
**Tool** Adobe Illustrator

The title "Security Panel" refers to a signature strip on the basketball itself. The Converse "Security Panel" ball was the first basketball designed with a debossed panel for personalizing each ball.

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**ROUSO+ASSOCIATES**

**Design Firm** Rousso+Associates Inc.
**Art Director/Designer** Steve Rousso
**Client** Harbinger Corporation

This logo suggests the interchange flow of information with the arrows traveling vertically through the bold "H" shape. The curved sides added dynamism to the otherwise solid, stable shape.
Overlapping rotating Modulors produce changing color and shape combinations. There are six colored Modulors in acrylic and hardboard. Transparent paper was used for the stationery because the clock parts are transparent.
The "+" element is based on the bold, simple style of the client's work, and the loose layout of the type was based on the chaos of the shop.
Food and Beverage
**THE GREENE ROOM**

*Design Firm:* Robert Bailey Incorporated  
*Art Director:* Robert Bailey  
*Designer/Illustrator:* Dan Franklin  
*Client:* CA One Services Inc.  
*Tool:* Macromedia FreeHand

This logo is for a proposed lounge for Los Angeles International Airport. It is based on the architecture of Greene & Greene, the well-known “bungalow” architects of southern California.

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**JAKE’S DELI**

*Design Firm:* Robert Bailey Incorporated  
*Art Director:* Robert Bailey  
*Designer:* Ellen Bednarek  
*Client:* CA One Services Inc.  
*Tool:* Macromedia FreeHand

This logo is for a proposed delicatessen for Los Angeles International Airport. The theme is based on the old-fashioned, friendly, full-service Jewish delicatessen.

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**CAFFÉ DI CIELO**

*Design Firm:* Kelly O. Stanley Design  
*Art Director:* Kelly O’Dell Stanley  
*Client:* Caffé di Cielo  
*Tool:* Aldus FreeHand

This logo needed to represent quality since many coffee shops are trendy. The logo was drawn in FreeHand and the typeface used for Cielo was created specifically for this logo.
This logo needed to be a contemporary and easily recognizable symbol that would work well with the old stencil font. The blend of old and new complemented the client's business.
This logo is for a proposed lounge for Los Angeles International Airport. The theme is based on the Italian countryside, to relate to the adjoining local restaurant, Rosti.

The logo's curves have to be exactly right in relation to each other. It took much longer on the computer than it would have drawing it by hand with French curves.

The logo is rough and natural. It represents a homey, family feeling.

Jitters was hand drawn, scanned and opened in Streamline to convert it into vector lines. It was opened into FreeHand to modify the line work to give it the extra jitters.
Art Director/Designer: Steve Rousso

Client: Society for the Revival & Preservation of Southern Food

The society, trying to bring back the heritage and appreciation of American Southern cuisine, wanted an image that was upscale and did not convey the typical thinking about Southern food.
The logo and illustration are based on a photo of women picking coffee beans. It was illustrated by hand and the frame and typography were created in FreeHand.
The design was created by drawing quick sketches of vegetables and wheat and adjusting the line width. Palatino was chosen for its versatility, and paper was chosen to complement ink.
DESIGN FIRM  Ritchiesbaird Advertising
ALL DESIGN  Masa Lau
CLIENT  Suzanne's Catering
PRINTING  Printers Litho
TOOL  Adobe Photoshop, Aldus FreeHand

The illustration was done in FreeHand and brought into Photoshop, where it was manipulated. The client wanted the logo to give the feeling that catering is an art.

DESIGN FIRM  Peter Galperin Design
DESIGNER  Peter Galperin
CLIENT  Vince & Linda at One Fifth

The identity was meant to give a slightly updated antique feel. The ivory Quest paper stock and the unusual green accent color helped modernize the design.
DESIGN FIRM  Degmen Associates Inc.
ART DIRECTOR  Steve Degmen
DESIGNER  Stephanie Henry
CLIENT  Gosh Enterprises Inc.
PAPER/PRINTING  Strathmore Writing, offset (stationery: three spot colors; folder: four spot colors)

The screened back image was created and applied to stationery stating "Charley's pledge for only Irresistibly Fresh Ingredients." The logo was created on Macintosh using Aldus FreeHand.
This restaurant needed a strong logo to give it an established feel. The traditional apple pie, classic type selection, and rustic color scheme gave an immediate familiar and comfortable feeling.
The logo evokes images of fun at summer camp. A smiling animal in a forest ranger hat with a big fork and spoon is the dominant visual element.
The combination of vibrant oriental calligraphy, hand-tied bead string, and custom jade ink on two paper stocks—rice paper and bamboo paper—creates a handcrafted stationery and menu program.

The logo is drawn in pencil, then the white space is traced with a black marker. This reverse image is scanned into Photoshop and inverted to create a wood-cut effect.

The client wanted a logo with a hint of South of the Border that would not alienate predominantly Anglo customers. The client uses this logo on signage, letterhead, bags, and cups.

Stella d'Italia was designed to have a sophisticated, contemporary look. The Stella lettering was hand drawn and combined with typography using QuarkXPress. The logo prints gold on dark green.
An illustrator drew the polar bear, while the logo was designed in Illustrator for corporate identity. The pieces were printed in 2-color, maintaining quality and dimension.
DESIGN FIRM  THARP DID IT
ART DIRECTOR  Rick Tharp
DESIGNERS  Rick Tharp, Jana Heer
ILLUSTRATOR  Georgia Deaver
CLIENT  Yorkville Cellars
PAPER/PRINTING  Simpson Evergreen Recycled, offset lithography; wine labels are foil stamped

For European traditionalism and Japanese extemporaneous simplicity, a calligrapher created the letter Y, and a typographer set the text. The labels are printed in two match colors and foil stamped.
La Panzanella is a small bakery that specializes in authentic breads made in the tradition of old Italy. The logo needed a warm, old-world Italian feel without showing bread.
La Tavolata

A Gathering of Friends and Neighbors for Charity

Design Firm: Price Learman Associates
All Design: Ross West
Client: La Tavolata
Tools: Adobe Photoshop, Aldus FreeHand

"La Tavolata" has many meanings: family, community, caring, giving. The challenge was to convey this message without straying from the table. This was accepted into the 1995 Print Regional Design Annual.

Design Firm: Plaid Cat Design
All Design: Eric Scott Stevens
Client: Rook's Nook Coffeehouse

The logo uses a hand lettering style that works well with the antiquated feel. Since a rook is a crow-like bird, black lends itself to the design quite nicely.

Design Firm: Price Learman Associates
All Design: Ross West
Client: Burnt Rat Brewing Co.
Tools: Adobe Photoshop, Aldus FreeHand

Burnt Rat Brewing Co. is a start-up home microbrewery that makes batches of handcrafted brew. The rat imagery refers to stories of the origins of beer.
Two colors of the same paper stock were used for a visual contrast. The hand-drawn logo represents the chef/president who had built a reputation before starting the catering division.
This client was the first company in Canada to offer 100 percent pure, prehistoric glacier ice to the consumer as gourmet ice. The logo was hand drawn in ink.
An illustrator drew the Chukar bird, and the design was created in Illustrator. The logo needed to be used in 1-color, 2-color, and 4-color applications.
One printed piece serves several purposes: A legal-size sheet has menu information on the bottom. For letterhead, the sheet is trimmed to eleven inches.
Other
**Design Firm**  Corridor Design  
**All Design**  Eje Saifullah  
**Client**  East Shore Llamas  
**Paper/Printing**  French True White, Rooney Printing Co.  
**Tools**  Adobe Illustrator, QuarkXPress

All logo components, except type, were drawn on paper and fine tuned in Illustrator. Footprints were taken using mud and paper and were later scanned. The stationery was typeset in QuarkXPress.
DESIGN FIRM  Corridor Design

ALL DESIGN  Ejaz Safiullah

CLIENT  Menomonie Golf & Country Club

PAPER/PRINTING  French True White Specklestone,
Rooney Printing Co.

TOOLS  Adobe Illustrator, QuarkXPress

All logo components, except type, were drawn on paper
and fine tuned in Illustrator. The stationery was typeset
in QuarkXPress.
Since fish is the main focus of Fish Camp Jam, fish forms part of the logo. The logo and type were created by hand and then later taken into the computer to add coloration.

Taste! Kirkland is an annual summer event that features local restaurants and their assortment of foods and beverages. The shoreline community of Kirkland is situated on Lake Washington.

This is a proposed logo for an annual race for wheelchair athletes. It started as a pencil sketch, was scanned into the computer and traced/refined in FreeHand.

The racquet was scanned and the mallets were drawn in Illustrator. The "Croquet" font modified in Fontographer; the "Katama" font was created in Illustrator. The logo was assembled in QuarkXPress.
**Design Firm**  Vaughn Wedeen Creative  
**Art Director/Designer**  Rick Vaughn  
**Client**  Rippelstein's  
**Paper/Printing**  Confetti, Academy Printing  
**Tools**  Aldus FreeHand, QuarkXPress  

The ’50s photo of a small, freckle-faced boy represents the little boy in everyone. The photo was scanned, retouched in Photoshop, and screened back using a large dot pattern.
Tests were run to determine the exact screen percentage of the ghosted back logos. To achieve the contrast on each piece, the yellow was screened black 70 percent, the blue 85 percent, and the orange 80 percent.
**Design Firm**  Sackett Design Associates  
**Art Director/Designer**  Mark Sackett  
**Illustrator**  Chris Yaryan  
**Client**  The AART Group  
**Paper/Printing**  Simpson Starwhite Vicksburg 80 lb. text, offset lithography, black and one match color
**Design Firm**  L.E. Mitchell Design  
**All Design**  Ina Mitchell  
**Client**  Mundy Park Christian Fellowship  
**Paper/Printing**  Cambrie Text New Ash, PMS 187, 3285, black, block printing by Stan Potma M.P.C.F.

This logo, created from a freehand drawing, incorporates the “reformed” tradition in a modern, inviting style. Teal color represents the neighboring woodlands and red is symbolic of the blood of Christ.

**Design Firm**  Melissa Passehl Design  
**Art Director/Designer**  Melissa Passehl  
**Illustrator**  Mercedes McDonald  
**Client**  Mercedes McDonald

This was designed to appear as if the artist/illustrator designed it herself. A logotype represents the artist’s signature, and the paper colors reflect the artist’s palette.
The objective was to design a logo with a western that was not "Cowboys & Indians." The entire logo was hand illustrated on scratchboard.
Design Firm: Joanna Roy Illustration
All Design: Joanna Roy
Paper/Printing: Jam Paper, offset printing

An existing scratchboard flower illustration was used. The type was created by hand in scratchboard. Earthy colors were chosen. All these elements combine to give a natural, handmade, non-tech feeling.
**Design Firm** Melissa Paschel Design

**Art Director/Designer** Melissa Paschel

**Artist** Glen Rogers Perrotto

**Client** Glen Rogers Perrotto

The artist created background art that was reproduced as line art. The business cards are hand-torn to reinforce the handmade element.
Design Firm: THARP DID IT
Art Director: Rick Tharp
Designers: Rick Tharp, Laurie Carberry
Illustrator: Susan Jäkel
Client: Chapter Two Booksellers
Paper/Printing: Simpson Evergreen Recycled, two match colors, offset lithography

The illustration was rendered by hand and scanned into the computer. The art and type was lino output, and traditional mechanics were produced for all print materials.
**Design Firm:** S.A. Design Group  
**All Design:** Daniel Rogall  
**Client:** ConBrio Teamwork Inc.  
**Paper/Printing:** Circa '85 Nantucket Grey, one PMS color and silver foil

This client wanted a memorable image representing teamwork. Since the client was concerned about the cost of a foil stamp, the silver foil was reproduced using a tint of the PMS color.
Design Firm: Supon Design Group Inc.
Art Director: Supon Phornrualit
Designer: David Carroll
Client: Broadcast Designers Association
Paper/Printing: Environment, offset
Tools: Adobe Illustrator and Photoshop, QuarkXPress
Design Firm: Supon Design Group Inc.
Art Director: Supon Phornirunlitr
Designer/Illustrator: Richard Lee Hefner
Client: Diverse Handel
Paper/Printing: Environment, offset
Tools: Adobe Illustrator, QuarkXPress

The playful illustration reflects European style.
The client wanted a logo design with a column. A standard column icon evolved into the abstract spiral. The logo was created in FreeHand; all collateral materials created in QuarkXPress.
Design Firm: Images
Art Directors/Designer: Julius Friedman
Client: Images Friedman Gallery
Paper/Printing: Simpson Vicksburg Star White, offset
**Design Firm**  Greteman Group  
**Art Director/Designer**  Sonia Greteman  
**Client**  City of Wichita

This logo is for a community program. The lion with wing represents community courage with leadership.

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**Design Firm**  John Evans Design  
**All Design**  John Evans  
**Client**  N.E. Waz  
**Tool**  Adobe Illustrator

This series of symbols was developed for a line of T-shirts produced by a new clothing manufacturer. The themes were golf, fishing, basketball, and Americana.

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**Design Firm**  Cato Design Inc.  
**Designer**  Cato Design Inc.  
**Client**  Hyatt Regency Surabaya

This Indonesian hotel was conceived as a "wealthy western mansion" that displayed national artifacts. The identity had to appeal to local residents and tourists. The final logo was hand drawn.
ROB O'DELL
ORIGINAL WATERCOLORS

ROB O'DELL
ORIGINAL WATERCOLORS

Design Firm: Kelly O. Stanley Design
Art Director/Designer: Kelly O'Dell Stanley
Client: Rob O'Dell
Paper/Printing: Simpson Quest
Tool: QuarkXPress

Since the project was limited to 1-color, color was brought into the identity pieces by using three different colors of paper—colors found throughout the client's work.
The logo was conveyed tone and rhythm through an orderly laying of rules and screens at different angles. The 1-color logo can appear in newspapers; 2-color versions reflect individual concerts.

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**Design Firm**: Eskeid Wadell  
**Art Director**: Malcolm Wadell  
**Designer**: Maggi Cash  
**Client**: The Aradia Ensemble

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**Design Firm**: Swieter Design U.S.  
**Art Director/Designer**: John Swieter  
**Illustrator**: Paul Munsterman  
**Client**: Red Roof Farm Antiques  
**Tool**: Adobe Illustrator and Photoshop

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**Design Firm**: Félix Beltrán + Asociados  
**Art Director/Designer**: Félix Beltrán  
**Client**: Trade Center, New York  
**Tool**: CorelDRAW

This logo is to promote a big apple sculpture for the Trade Center. CorelDRAW was used for printing the initial sketches. The final logo was silk-screened to improve the color.

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**Design Firm**: Swieter Design U.S.  
**Art Director**: John Swieter  
**Designer**: Mark Ford  
**Client**: Virtual Integration  
**Tool**: Adobe Illustrator

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**Design Firm**: Swieter Design U.S.  
**Art Director**: John Swieter  
**Designer**: Paul Munsterman  
**Client**: Shower Head Shampoo  
**Tool**: Adobe Illustrator

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**Design Firm**: Swieter Design U.S.  
**Art Director**: John Swieter  
**Designer**: Mark Ford  
**Client**: Connectware Inc.  
**Tool**: Adobe Illustrator

Kemma RPS is a product icon.
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<td>Minneapolis, MN 55405</td>
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<td>ZGraphics, Ltd.</td>
<td>322 North River Street</td>
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<td>East Dundee, IL 60611</td>
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This fourth collection of the world's best letterhead and logo design showcases the most elemental—and popular—areas of graphic design today. Each featured letterhead and logo design was selected for its creativity and effectiveness. The volume as a whole presents a wealth of ideas for designers and clients. Designs for letterheads, business cards, envelopes, logos, and related stationary supplies are all included, making this a valuable resource for businesses large and small.

Leaf through the pages and you'll see designs represented from all corners of business, education, and industry: colors both stark and vivid, designs both basic and adventurous, and every texture from plain to exotic. See how the others are using these tactile effects for their own gain, and profit from it yourself. Letterhead and logo design has never looked better!