

gunnar swanson portfolio 1984–2015



SANDER/GRINDER
 DURACRAFT

4" STEEL VISE
 DURACRAFT
 10 YEAR WARRANTY

8" STEEL VISE
 DURACRAFT
 10 YEAR WARRANTY

3/8" DRILL
 DURACRAFT

BENCH GRINDER
 DURACRAFT
 3 YEAR WARRANTY

BELT/DISC SANDER
 DURACRAFT
 3 YEAR WARRANTY

SHAPER
 DURACRAFT

10" MITER SAW
 DURACRAFT
 8 PIECE SET

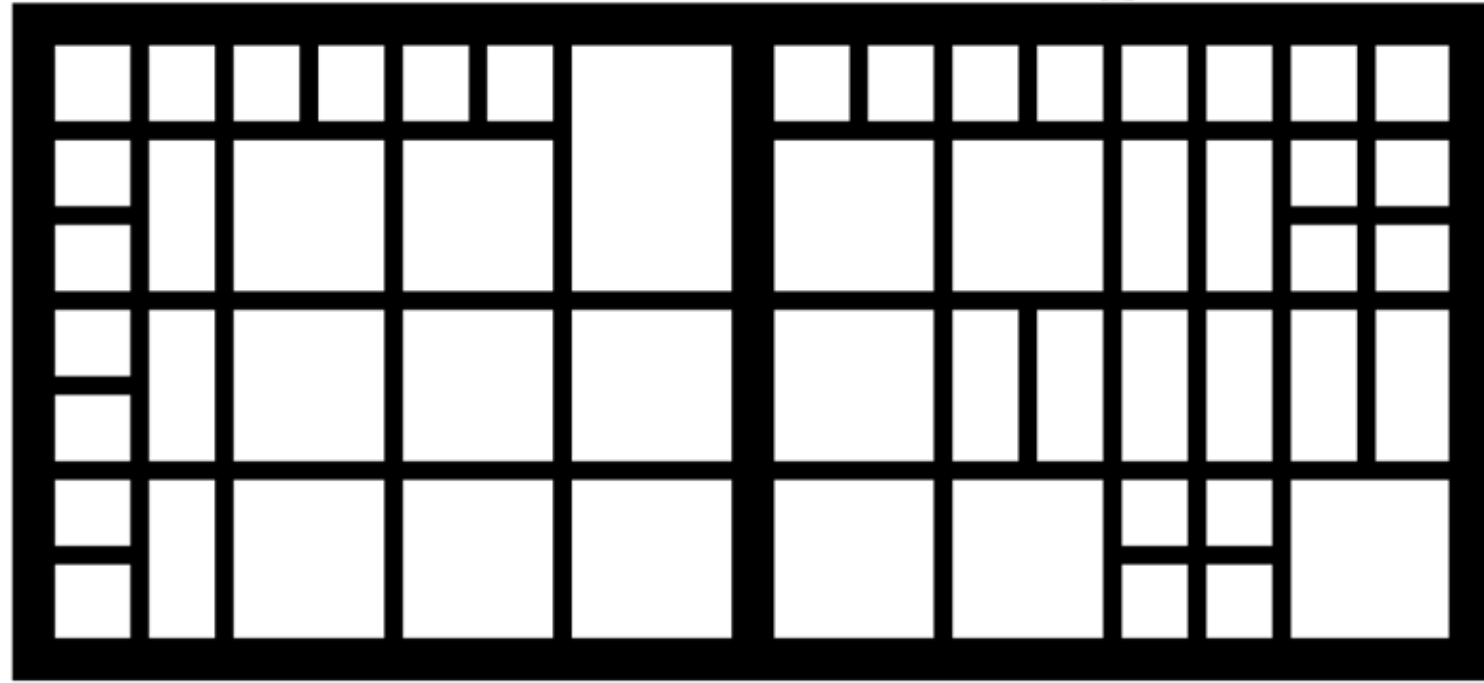
WOOD LATHE CHISELS
 DURACRAFT

HAMMER DRILL
 DURACRAFT

4" VISE
 DURACRAFT

WOOD LATHE CHISELS
 DURACRAFT

The PRINT Company



established 1971



Miehle (15" x 18") TWO-COLOR: handles posters, larger publications and long runs of smaller items efficiently and economically. (This spread and the translucent sheet were each printed in one pass on the Miehle.)

DAVIDSON 601 (11 1/4" x 17 1/4"): large enough to handle halftones and solids, and tabloid sheets, but small enough to run very economically.

CITIZEN 15 (10" x 15"): this small press handles letterhead, business cards, and small brochures at prices comparable to quick printers, but with real print shop quality.

CHANDLER & PRICE LETTERPRESS (10" x 15"): in its second century of service, this press allows traditional hand-set type, the rich feel of relief printing (run your fingers over the previous page), sequential numbering of forms, scoring, and die cutting. (The other side of this sheet was printed on the Chandler & Price. It was also used for scoring both sheets and the die cut on this one.)

TYPESETTING & DARKROOM: traditional hand-set lead as well as Compugraphic digital type, plus final art and paste-up. Camera work—PMTs, veloxes, stans, and film—stripping, and platemaking.



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PEOPLE WHO APPRECIATE good printing at a fair price love The PRINT Company. Commercial printers send us their big two-color jobs, but we can also handle the smallest one-color project. You don't need to know anything about printing to take advantage of The PRINT Company's quality, though. We can lead you through the job, from typesetting through cutting and folding. We can tell you how to make your printing better and reduce costs.

We offer typesetting, camera work and stripping, printing on a variety of presses, die cutting, and bindery. Rolodex cards? We can cut them here. Sequential numbering on your forms? Little slots so your business card fits in your brochure? The textural quality of letterpress printing? We don't have to send it out.

The PRINT Company isn't a collection of equipment, though—we're people who care about printing. Whether it's running your biggest job, or taking you step-by-step through a business card, twenty-some years of experience is at your disposal.

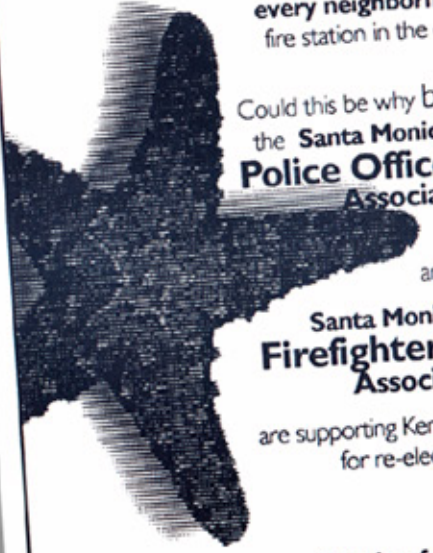


Some make promises

mayor
Ken Genser
delivers.

Ken fought hard for
more police.
He was successful in adding
20 new officers to the force—
the largest increase in the city's history.

Ken fought plans to cut
emergency services.
Because of Ken,
you can be sure
that a **paramedic** response unit
will **always** be on-call at
every neighborhood
fire station in the city.



Could this be why both
the **Santa Monica
Police Officers'
Association**
and the
**Santa Monica
Firefighters'
Association**
are supporting Ken
for re-election?

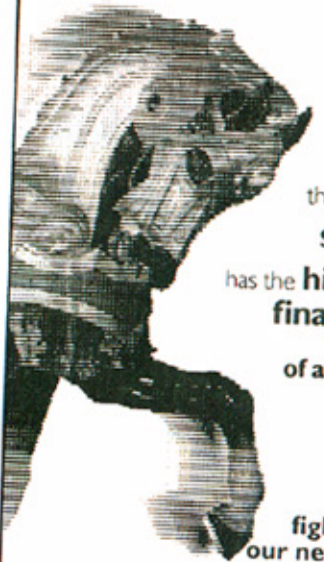
fighting for
our neighborhoods:
mayor **Ken Genser** City Council

Some make promises

mayor
Ken Genser
delivers.

Under Ken's leadership, **Santa Monica** adopted
a fiscally responsible **balanced budget**
and maintained **high standards**
for basic city **services,**
youth and senior programs.

With Ken as mayor,
the city is adding **more police officers,**
providing extra support for
public **education** and rehabilitating our **parks**
without
raising
taxes.



Perhaps
that's why
Santa Monica
has the **highest**
financial rating
of any city
in California.

fighting for
our neighborhoods:
mayor **Ken Genser** City Council

Some make promises

mayor
Ken Genser
delivers.

Ken works tirelessly to preserve
Santa Monica's **residential character.**
He **successfully fought**
to **lower densities**
and adopt the **strictest traffic standards**
in Southern California
for new development.

Ken is serious about
cleaning up Santa Monica Bay.

As Mayor, he dedicated
the region's **first system**
to **purify urban drainage**
before it flows into the **ocean.**

Ken aggressively fought to prevent
commercial development
on our **beaches**
and **parklands.**



This must be why Ken is
the **only** City Council Candidate
endorsed by the
**L.A. League of
Conservation Voters.**

fighting for
our neighborhoods:
mayor **Ken Genser** City Council

NDC 54873-7501-01

Hyland's

BED WETTING TABLETS

Symptomatic relief of common bedwetting in children



100% NATURAL

Hyland's BED WETTING TABLETS

HOMEOPATHIC

125-1 GR. TABLETS

125 TABLETS

NDC 54873-7505-01

Hyland's

C-PLUS COLD TABLETS

Temporarily relieves runny nose and sneezing in children



100% NATURAL

Hyland's C-PLUS COLD TABLETS

HOMEOPATHIC

125-1 GR. TABLETS

NDC 54873-7504-01

Hyland's

TEETHING TABLETS

Symptomatic relief for teething in infants and children



100% NATURAL

Hyland's TEETHING TABLETS

125-1 GR. TABLETS

NDC 54873-7503-02

Hyland's

COUGH SYRUP WITH HONEY

For temporary relief of cough due to colds

MILD

4 FLUID OZ. (120 ML.)

NDC 54873-7503-02

Hyland's

COUGH SYRUP WITH HONEY

For temporary relief of cough due to colds

MILD

4 FLUID OZ. (120 ML.)



NDC 54873-7506-01

Hyland's

VITAMIN C

Natural lemon flavored acid free soluble Vitamin C tablets for children

5 mg.



ACID FREE

NDC 54873-7502-01

Hyland's

COLIC TABLETS

Symptomatic relief for colic in children



100% NATURAL

Hyland's COLIC TABLETS

HOMEOPATHIC

125-1 GR. TABLETS

Hyland's VITAMIN C

Natural lemon flavored acid free soluble Vitamin C tablets for children

5 mg.

125-1 GR. TABLETS



The Latin Alphabet

There are three primary methods of recording visible language: logographs, such as Chinese; syllabaries, such as Japanese Kana; and alphabets, such as Latin. Alphabetic writing is the most recent of the three and embodies the highest level of abstraction. Each elemental symbol (a letter) represents a basic sound of language. These symbols are strung together to form meaningful words. Because of this high level of abstraction, alphabetic writing only needs a small set of elemental symbols. Also, these symbols can combine as needed to form new or foreign words. These two advantages have proven to be of especially great relevance in the modern age: Alphabetic systems are more easily adapted to printing than syllabaries and especially logographs, and they are better suited to the mechanics of cultural exchange.

The Latin alphabet is one of the many writing systems of the world. It has enjoyed increasing adoption across the globe. Extensive western political expansion has led the foundation for its dissemination. As an alphabet, it possesses a level of abstraction that facilitates borrowing. Also, its computational simplicity and elemental symbols have made it very easy to "quantify" to automate its use, from Gutenberg's movable type all the way to 8-bit ASCII.

The Latin alphabet, just like any writing system, is a tool. As such, it is versatile but also imperfect. An alphabet is more difficult to learn than a syllabary, which is much closer to visual speech, and the Latin alphabet is particularly ill-suited to the transcription of the English language.¹ In addition, it is not well-matched to the human visual physiology and the adult reading process. The purpose of this work is to arrive at an improved Latin alphabet that can be read more fluently.

Any tool can be improved. In fact, a tool either improves or disappears, if it already becomes mismatched to its environment. Tools are improved either consciously or unconsciously. Tangible tools are generally improved consciously. The syllabary's pole was made to curve by the people who saw the ergonomic advantage of such a design; the beagle was bred by humans to have a "wig" at the tip of its snout, which is both high while running, for good stability. Yes, the beagle is a tool, too. It's been "designed" to track down the hare and hold it at bay.

Intangible tools, on the other hand, tend to improve through unconscious means as a result of unbalanced forces in the environment. For example, the angularity of the medieval Greek alphabet is a result of the need to carve it in stone, and the high resistance of that medium. Comparatively, the calluses at the ends of strokes in Thai script were prompted

by the use of bamboo as a writing medium. Another example is the development of the Latin lowercase forms: They are basically the uppercase forms adapted for ease of writing, but with no conscious effort, letting the hand do the talking. Until recently, ease of writing has been the strongest evolutionary force in the development of visible language.

Intangible tools can also be improved consciously, if just not. And whereas unconscious improvements can have detrimental effects in some aspects, conscious improvements—if well reasoned—can largely avoid such consequences. In the case of a tool, functionality is the name of the game, and this can best be improved through conscious development.

The Latin alphabet is in the public domain. This is no organization responsible for its definition, dissemination, or improvement. It's a transparent but pervasive part of society, and it can be said to evolve through the contributions of all of society. However, any conscious effort in improving something so pervasive—but without an "owner"—can be seen only as a different process than evolution: reformulation. Also, reform is inherently a public event, and the public is solely responsible for its implementation.

Reform is problematic in many ways. Many valiant and valid attempts at various kinds of reform have failed miserably. One reason for this is that society is inherently conservative, and any reform is at some level an anti-establishment act. But the biggest barrier is the inertia of the general public, whose day-to-day concerns understandably overpower the need for long-term improvements. Noise of this, however, makes it a bad idea to try.

Writing versus Reading

Until the advent of printing from movable type, handwriting was used exclusively to record written communication. The written and read letters were necessarily the same. However, with the spread of printing, we started to increasingly read letters detached from the hand. The typist forms are made by sculpting metal, resulting in what are called "cases," which are arranged, inked, and pressed onto paper.² And although this is certainly a manual task, handwritings forms per se have been gradually receding since the invention of printing.

Initially, desiring to emulate the established practice of verbal writing, printing adopted letterforms that tried to match handwriting as closely as possible. Gutenberg created a large number of elaborate and ligated letterforms to better match the appearance of a manuscript. However, the foundation for a conceptual shift was in place, and, over time, type designers came into their own, realizing that their craft was not restricted to mimicking nature. This was motivated by the simple fact that handwriting and typographic forms have different facilities and restrictions of creation. Handwriting is restricted mostly by the movements that the hand is attuned to executing and the writing medium's attributes.³ Typist forms

¹ "A substantial collection of punch setting typefaces by Pieter Bloeck, designed by Pieter Bloeck, circa 1900." <http://www.typefoundry.com>

² "The most difficult work which distinguishes metal setting from other manufacturing operations is that of the galleys, which are used to set the type in its proper position." <http://www.typefoundry.com>

³ "The most difficult work which distinguishes metal setting from other manufacturing operations is that of the galleys, which are used to set the type in its proper position." <http://www.typefoundry.com>

Electronic Typography:

The New Visual Language
Jessica Hoffard



In 1968, Mattel introduced Talking Barbie. I like to think of this as my first computer. I remember saving up my allowance for what seemed an eternity to buy one. To make her talk, you pulled a little string; upon its release, slow-to-fashion Barbie would utter delightful little conversational quips like, "I think monikers are smashing," and "Let's have a costume party." If you held the string back slightly as she was talking, her voice would drop a few octaves, transforming her from a chirpy soprano into a cheery baritone. What came out then sounded a lot more like, "Let's have a cocktail party."

I loved that part.

What I loved was playing director—casting her in a new role, assigning her a new (albeit hollow) personality. What I loved was controlling the tone of her voice, altering the rhythm of her words, modulating her oh-so-minimal (and morose) vocabulary. What I loved was the power to shape her language—something I would later investigate typographically as I struggled to understand the role of the printed word as an emissary of spoken communication.

More than thirty years later, my Mac sounds a lot like my Barbie did then—the same monotone, gradual, robotic drawl. But here in the digital age, the relationship between design and sound—and its particular, between the spoken word and the written word—gone far beyond pulling a string. Don't be fooled by voice-recognition software: The truth is that the computer's internal sound capabilities enable us to design with sound, not just in imitation of it. Like it or not, the changes brought about by recent advances in technology (and here I am referring

recognizes that there was no intent and the manslaughterer is "subjectively innocent." Nevertheless, the family of the slain man has the right of blood vengeance. This paradox, of existing in a state of both guilt and innocence, forms the basis for the reading. Levinas, in his approach to the Talmud, brings this paradox into the context of western history and tries to give the text the widest possible reading.

A visual representation of these interconnected texts should construct a space for discussion and argument in which scholars can pull and push the words as they dissect the intellectual issues posed by the text. Some of the initial designs

for this project used graphic controls for navigating and controlling the three layers of text (the Levinas text, the Talmud, and the Torah). This proved to be unsatisfactory for a variety of reasons. First, the controls existed in the same visual space as the data being manipulated, and it was often difficult to keep one from visually conflicting with the other. Also, because graphic widgets rely on the computer mouse for control, it was difficult for more than one person to have control at any one time. Finally, there simply wasn't a good feel to the controls—they lacked the tactile quality of feeling through an actual book.

The solution to these problems was to create physical controls that exist in the space immediately surrounding the display. I concentrated on the visual problems posed by the requirement that the various texts, under the immediate physical control of one or more readers, can visually coexist in a smooth and natural manner. The primary problem faced by the designer in electronic media is the lack of resolution and space afforded by paper. The average computer display has about one million pixels and can display perhaps one thousand words. The resolution of paper allows for a larger number of words in the same space, and, because the resolution and contrast of ink on paper is much higher, the type itself is of higher quality. And, because paper is thin and inexpensive, many sheets can be bound into a book, which can easily contain more than one million words.

Despite these limitations, electronic media have some distinct advantages over paper, which we can explore. The electronic display is a dynamic surface, which can change and adapt over time. More important, however, is the fact that

the computer processor can manipulate and understand the underlying model of the information. Unlike paper, which knows not what is printed on it, the computer can be programmed to intelligently react to changing inputs and models of both information and the user.

Layering with Focus Control

"Layering" is defined as the simultaneous display of two or more information objects within the same two-dimensional space of the projected display surface. This can occur when two objects are in fact occupying the same space or when a particular view into a three-dimensional landscape of information causes one layer to occlude, or pass in front of, another.

Even though you may want to display several information objects at the same time and in the same space, the reader's attention will only be focused on one at a time. If we know which layer is of interest at the moment, we can adjust the display so that the various layers appear to either "pop" out to the front or recede into the background. This is accomplished through a combination of focus and



Colophon

The principle typeface used in *Graphic Design & Reading* is Bembo set in 11 eleven point size with two extra points of leading. The fact is a revival by the Monotype Corporation, a design project supervised by Stanley Mumson (1886-1961) in 1920. Although there is no universally agreed upon type classification system, the design of Bembo is often called a Garamond Revival. Bembo was modeled on a typeface cut by Francesco Griffo for Aldus Manutius' printing of De Aene in 1495 in Venice. The book by classicist Pietro Cardinal Bembo was about his visit to Milan in 1504. The style for Bembo was based on the handwriting of the Renaissance scribe Giovanni Tagliente.

Bembo was digitized as a Type 1 Postscript font by Monotype in their UK office and added to Adobe by Alan Sanders and Ernie March before its 1990-1991 release. Most of the Bembo and Bembo Italic monospaced fonts in this book are either (also-called) hanging numerals from Adobe's Bembo Italic and Bembo Italic Condensed.

Side notes, captions, and incidental material is in ITC Franklin Gothic Book. ITC Franklin Gothic: Dine is used for authors' names and other emphasis and the Heavy weight is featured in some drop caps and titles.

FRANKLIN GOTHIC was designed in 1916 by Morris Fuller Benton (1872-1941) and released in 1901 by the American Type Foundry company. The son of Lionel Benton, the inventor of the Benton punch-cutting machine and ATF's technical director, M.F. Benton designed typefaces and managed the typographic design program at ATF from 1902 until 1937.

FRANKLIN GOTHIC was originally issued in only one weight and later expanded to include five more weights. No light or intermediate weights were developed by ATF. The International Type Corporation had Victor Caruso design four new weights in roman and italic—Book, Medium, Dine, and Heavy—in 1929. Typical of ITC in the '20s, the faces featured an enlarged x-height (the height of the lowercase letters). ITC FRANKLIN GOTHIC was digitized by URW for ITC in the early 1980s and reworked for Adobe by Alan Sanders in 1990.

(A chart on Monotype's web site indicates that Bembo and FRANKLIN GOTHIC are not particularly compatible typefaces.)

clay

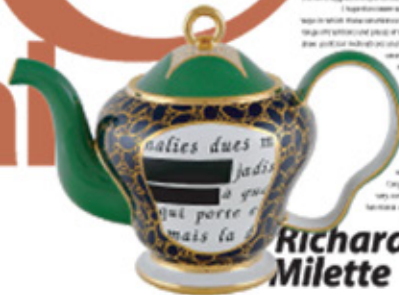


Paul Scott

textual



Charles Kraft



Richard Milette

practices



James Klueg

March 6-31, 2003

Tres Studio Gallery
3807 Roy Street, San Diego California

619 297 8737 (619 297 TRES)

Opening reception Thursday, March 13th 6:00 pm-8:30 pm.

Signings by Clay and Tessel Praeger with Charles Kraft, of Charles Kraft's Villa Urbana
by Mike McGee and Larry Reed. (Kraft and McGee will be present for the book signing.)

This section, Clay and Tessel Praeger, features a section devoted to the art of clay, pottery, and sculpture.

The art of clay is an ancient and noble craft. It is a craft that has been practiced for thousands of years. It is a craft that has been practiced in every culture and in every age.

In the past, clay was used for a variety of purposes. It was used for building, for sculpture, and for pottery. It was used for a variety of purposes. It was used for a variety of purposes.

Today, clay is used for a variety of purposes. It is used for building, for sculpture, and for pottery. It is used for a variety of purposes. It is used for a variety of purposes.

Clay is a versatile material. It can be used for a variety of purposes. It can be used for a variety of purposes. It can be used for a variety of purposes.

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Midtown Ventura Community Council
p.o. box 1041 Ventura California 93002



The Los Angeles Chapter of the International Association of Business Communicators presents

How to Improve the Success Rate of Your Story

THE ABILITY TO TELL A WELL-CRAFTED STORY at the right time is the most demanding and least understood skill in business. Yet it's an innate ability.

So says **BOB DICKMAN**, our February speaker and the principal of **FoxVoice**, a company that trains people and teams in narrative communications. (Fond and Mamed are among his clients.) He'll demonstrate a new narrative model, and help you delve into your own experience so you can develop stories that engage and influence your audience.

After this exchange, you'll understand why so often our most exhaustive efforts have little effect, while other apparently insignificant messages catch fire.

Wednesday, February 11, 2004
 Doubletree Santa Monica

The Los Angeles Chapter of the International Association of Business Communicators presents

Taking the Media by Storm

GET PRACTICAL TIPS about working with the media from Reporter and Meteorologist **Josh Rubenstein** of KCBS-TV News. He'll share some of the more creative approaches that have garnered coverage for business events. Whether you're a PR pro or a novice unfamiliar with today's media climate, you'll learn what works, what doesn't and how to reach the right decision-makers. As a **SPECIAL MEMBER'S BENEFIT**, Josh is offering a tour of CBS Studios following the program to the first 10 members who sign up in the comments box when they RSVP.

The Los Angeles Chapter of the International Association of Business Communicators presents

Crossing Cultural Borders in an Era of Globalization

In an increasingly borderless world, multinational companies are under constant pressure to gain market share, build global brands and sustain corporate reputations. Corporate leaders expect communicators to take the lead in crafting clear and consistent messages, adapting them to local audiences and balancing them within overall business priorities.

Join us for an engaging discussion with a panel of senior experts from the world's top companies: **Bill Kolberg**, general manager of *Parrot/Novelli*; **McDonald's**; **Baskin-Robbins**; **Danane Waters** of *North America*, *Sheraton Hotels*, *Bahamas Ministry of Tourism*, *Australian Department of Trade*; **Susan Archdiacomo**, an authority on U.S. Hispanic and Latin American markets; *sparebilled* Hispanic marketing efforts for *World Cup Soccer*, *Disney*, *Cigna* and *America Online*; **Michael Timmerman**, director of worldwide communications for *Honeywell Transportation & Power Systems*; **Steve Martin**, marketing director for *Germany-based medical device manufacturer Karl Storz Endoscopy*. **MODERATOR: DR. REBECCA WEINTRAUB**, director of USC's *Communication Management Master's Program*.

Wednesday, October 8, 2003
 THE OLYMPIC COLLECTION

The Los Angeles Chapter of the International Association of Business Communicators presents

The Ten Commandments of Managing a Crisis

A White House Veteran Shows Us How to Practice

From the firing of a high-profile employee to a dip in stock price, all communicators face the potential of dealing with a crisis. While we can't predict what event will trigger a crisis or when it will happen, we can equip ourselves—and help the public and our key audiences when it happens.

Christine Stanek, managing supervisor at *Fleishman-Hillard/St. Louis*, will present the ten commandments of managing a mounting issue or crisis so we can practice what we preach. Prior to joining *Fleishman-Hillard*, Christine served *President Clinton* in the White House as *Chief of Staff to the Public Liaison Office*. Now she handles crisis communications for a *Fortune 500* company and national organization.

Wednesday, September 10, 2003
 West Hollywood

The Los Angeles Chapter of the International Association of Business Communicators presents

Taking the Media by Storm

After last November's rainout, **Josh Rubenstein**, reporter and weather broadcaster for *KCAL-9*, has re-scheduled his presentation. He'll give us practical tips about working with the media and share some of the more creative approaches that have put news items on top of the day's schedule. Whether you're a PR pro or a novice unfamiliar with today's media climate, you'll learn what works, what doesn't and how to reach the right decision-makers.

Wednesday, April 14, 2004
 The Sportsmen's Lodge, Studio City

The Los Angeles Chapter of the International Association of Business Communicators presents

Mover and Shaker!

to the next IABC/LA meeting for Networking, Mentoring and an IDEA EXCHANGE*

August 13, 2003
 The Restaurant

The Los Angeles Chapter of the International Association of Business Communicators presents

The Real World of Youth Marketing

CONTIKI teams up with MTV & shares the ABCs of integrated marketing

CONTIKI, the world's largest travel company for 18-35-year-olds, cashed in on the popularity of MTV's hit reality show, *The Real World*, inviting the Las Vegas cast to trade in their poker chips for the Great Barrier Reef. **LAUREN YACKER** reveals how Contiki's integrated branding and marketing communications campaign leveraged high-profile partnerships with MTV, the Australian Tourist Commission and Qantas to stimulate the youth travel market and revitalize Australia as a premier vacation destination for younger travelers.

Wednesday, July 9
 Marina del Rey Hotel

The Los Angeles Chapter of the International Association of Business Communicators presents

Bright Lights/LA!

The 2003 IABC Los Angeles Awards & Recognition Event

JOIN YOUR FELLOW COMMUNICATORS in celebrating the many accomplishments of IABC/LA over the past year! APPLAUD those who have volunteered their time and talents. MEET the IABC/LA Communicator Of The Year. LEARN new ways to boost your creative energies from our keynote speaker **Kelly Rice**, Chief Inspiration Officer, *MS&L PR* as she presents *The Wellspring Within: Unleashing Your Creative Potential*. You might win a fabulous doot prize; FREE DIRECTV!

Wednesday, June 11
 Doubletree Santa Monica

The Los Angeles Chapter of the International Association of Business Communicators presents

"POSITIONING: Seven Principles for Standing Out in the Competitive Marketplace"

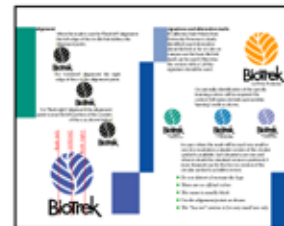
WEDNESDAY, MAY 14, 2003
 CaDel Sole, North Hollywood

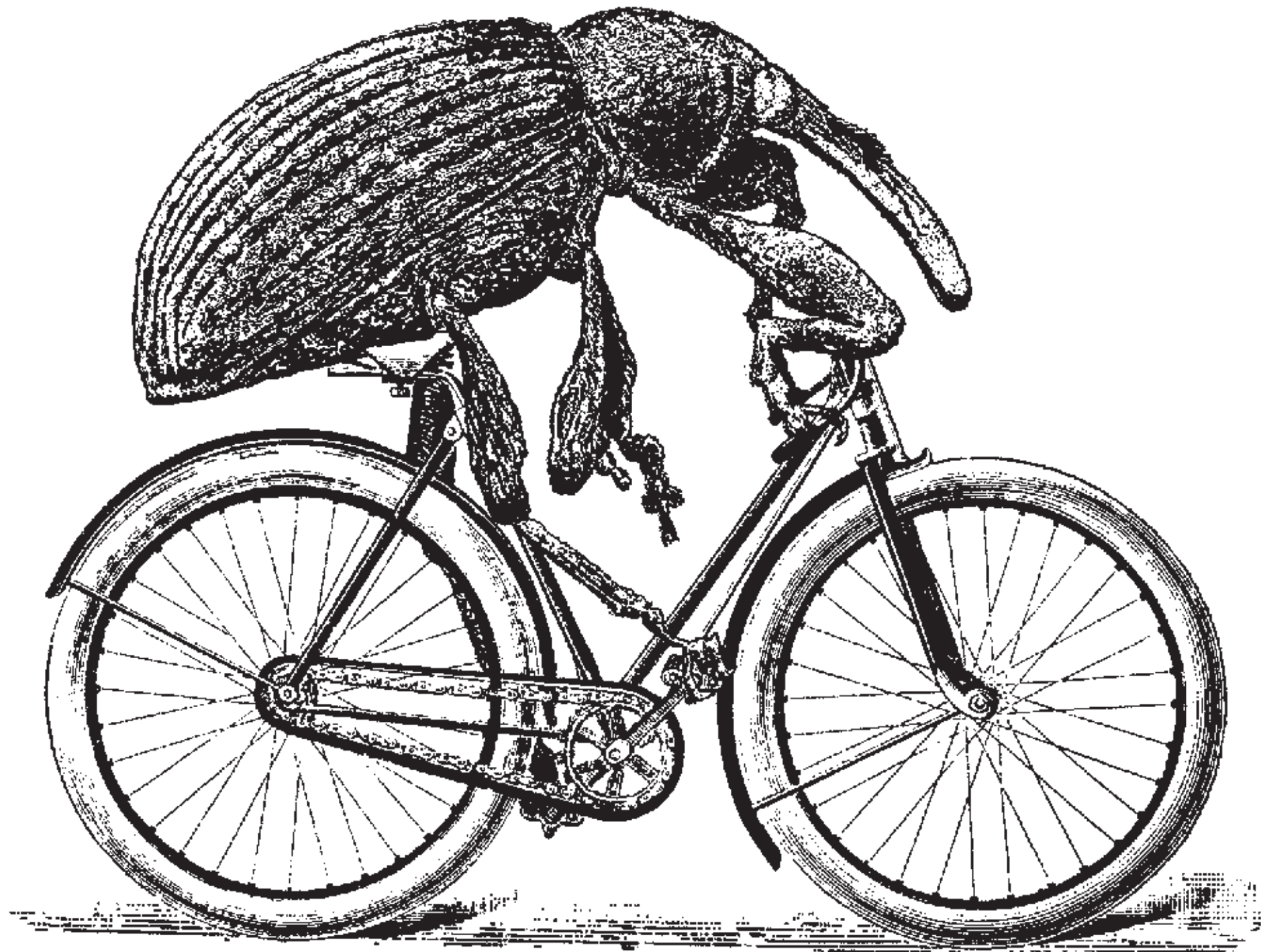
Why do customers choose your specific product or service over your competitors? Is it more top of mind, cheaper, better? How do you create perceptions of greater value? Often, it is *how* you are offering, but *how* it is positioned that makes all of the difference.

Dr. Mashe Engelberg, President of *Research Works Inc.*, will help you achieve optimal results by giving you the **seven key principles for successful positioning** and distinctive communications—so customers choose you.



Biotrek





the EC Velo Club presents



www.cottoncountry.org

COTTON COUNTRY CENTURY

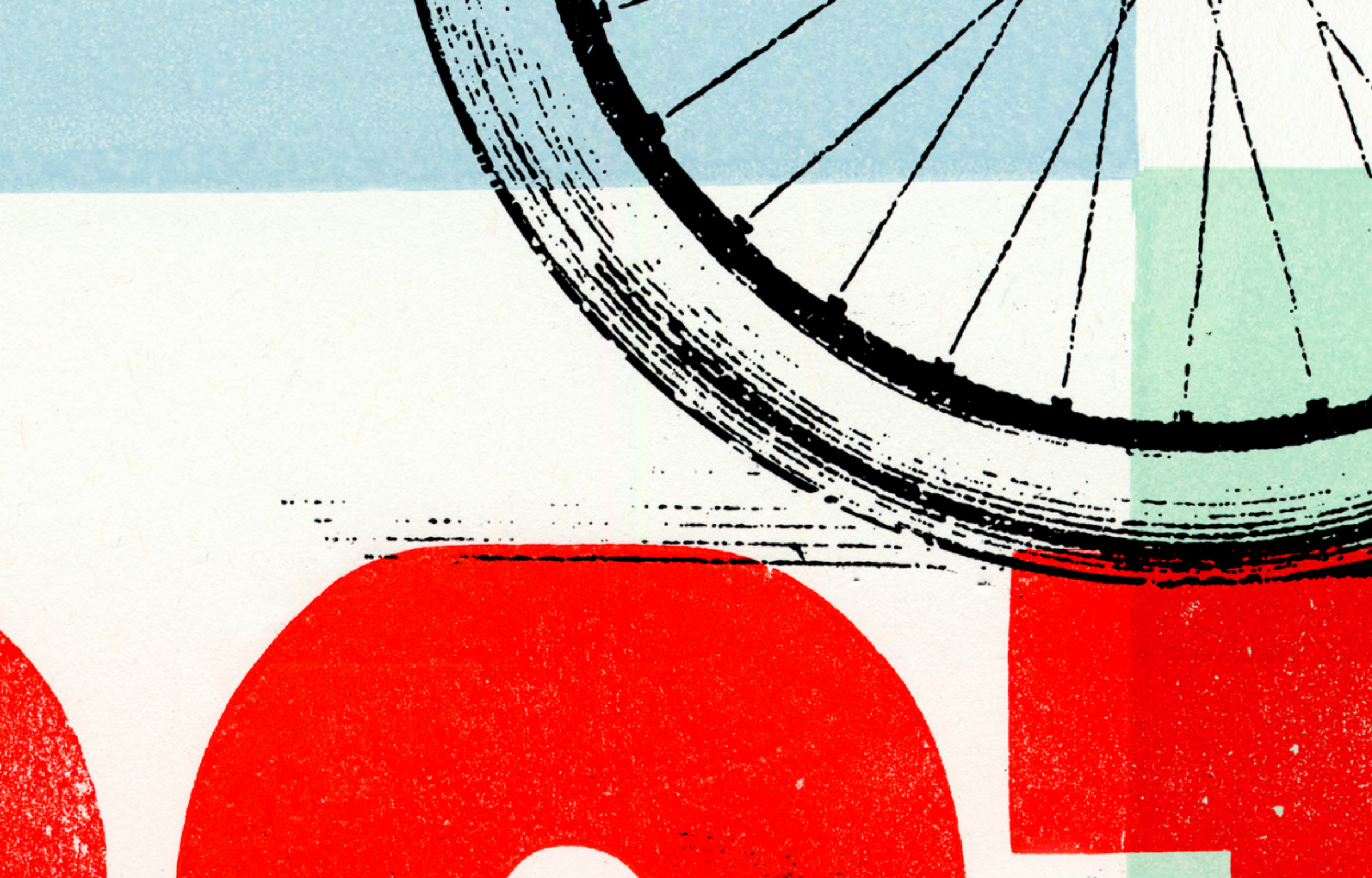
leaving from Uptown Greenville, NC
for 30, 62 (metric century), or 100 miles
through the flat countryside
of Eastern North Carolina

SUNDAY, SEPTEMBER 21, 2008

8:00 a.m. registration
9:00 a.m. start

**a ride for
Larissa Molles**

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www.cottoncountry.org



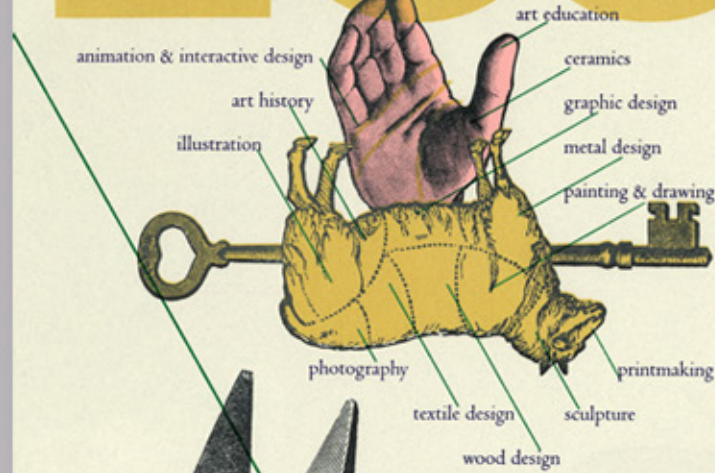


BFA, BA programs in art, design, art education, and art history. MFA in art and design MAEd in art education

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SCIENCE Art & Des

animation & interactive design

art history

illustration

art education

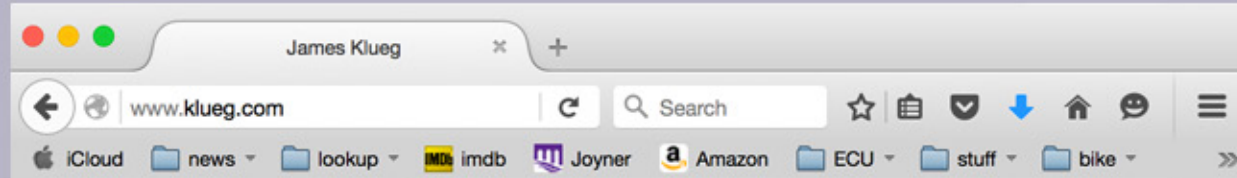
ceramics

graphic design

metal design

painting & drawing





James Klueg

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+1 218 726 7527

University of Minnesota
Duluth
Art and Design
1201 Ordean Ct
Duluth, MN 55812

[cv \(pdf in new window\)](#)

"Klueg is a semiotic DJ, a proponent of ultra-contemporary 21st century remix culture, an observer of life and society who is as much at home in the kitsch recesses of Google and YouTube as he is in the dust of the ceramics studio."

—Rob Wittig (opens as pdf in new window)



The Man 2015



African Prince 2015



★ ★ they dance ★ ★
in **SOUTH CAROLINA** in
CELEBRATION OF

TREASON

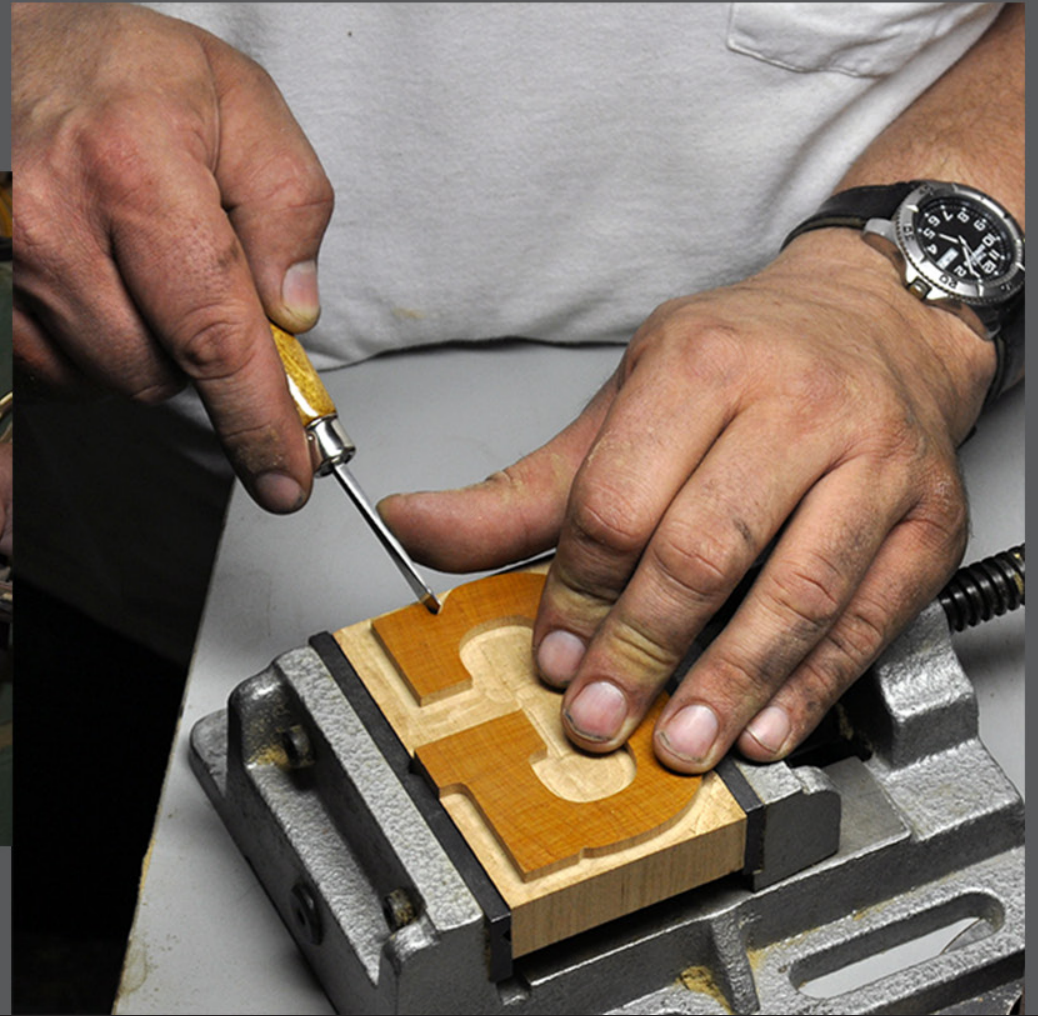
THE SESQUICENTENNIAL OF
AN ATTACK ON
THE U.S. ARMY
AND THE BEGINNING OF A WAR THAT
KILLED OVER
650,000 AMERICANS

The attackers of Ft. Sumter fought to protect their "right" to own other human beings and to force them to work by threat of violence. What other crimes against humanity and decency should we celebrate in the name of "Heritage"?

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RELEASES

**THE SESQUICENTENNIAL
AND ATTACK
THE U.S. AIR**



ABCDE

FGHI

Introducing Rosemary, a wood letterpress typeface. It was not named after Rosemary Swanson, the wife of the typeface's designer, Gensler Swanson, it's named after Rosemary Woods, Richard Nixon's secretary. Like a lot of classic wood type fonts, it's all caps. The lower case is in the 18 minutes of silence.

It attempts the right touch of awkwardness to salute the unpretentious dignity of "real" wood type and the sturdiness that's the whole point of the enterprise without the artificial noise of so much early '80s "grunge" type.

Rosemary (the typeface, not the woman) is the love child of Trade Gothic and Clarendon and has been made into wood type by Craig Mulcrone.

JJKL

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Introducing Rosemary, a wood letterpress typeface. It was not named after Rosemary Swanson, the wife of the typeface's designer, Gunnar Swanson. It's named after Rosemary Woods, Richard Nixon's secretary. Like a lot of classic wood type fonts, it's all caps. The lower case is in the 18 minutes of silence.

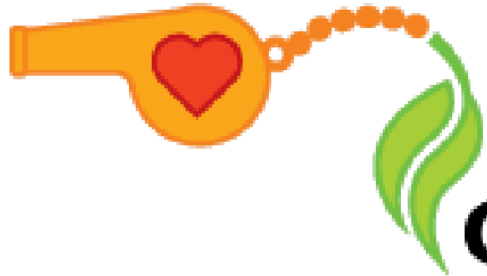
It attempts the right touch of awkwardness to salute the unpretty dignity of "real" wood type and the sturdiness that's the whole point of the enterprise without the artificial noise of so much early '90s "grunge" type.

Rosemary (the typeface, not the woman) is the love child of Trade Gothic and Clarendon and has been made into wood type by Craig Malmrose.

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