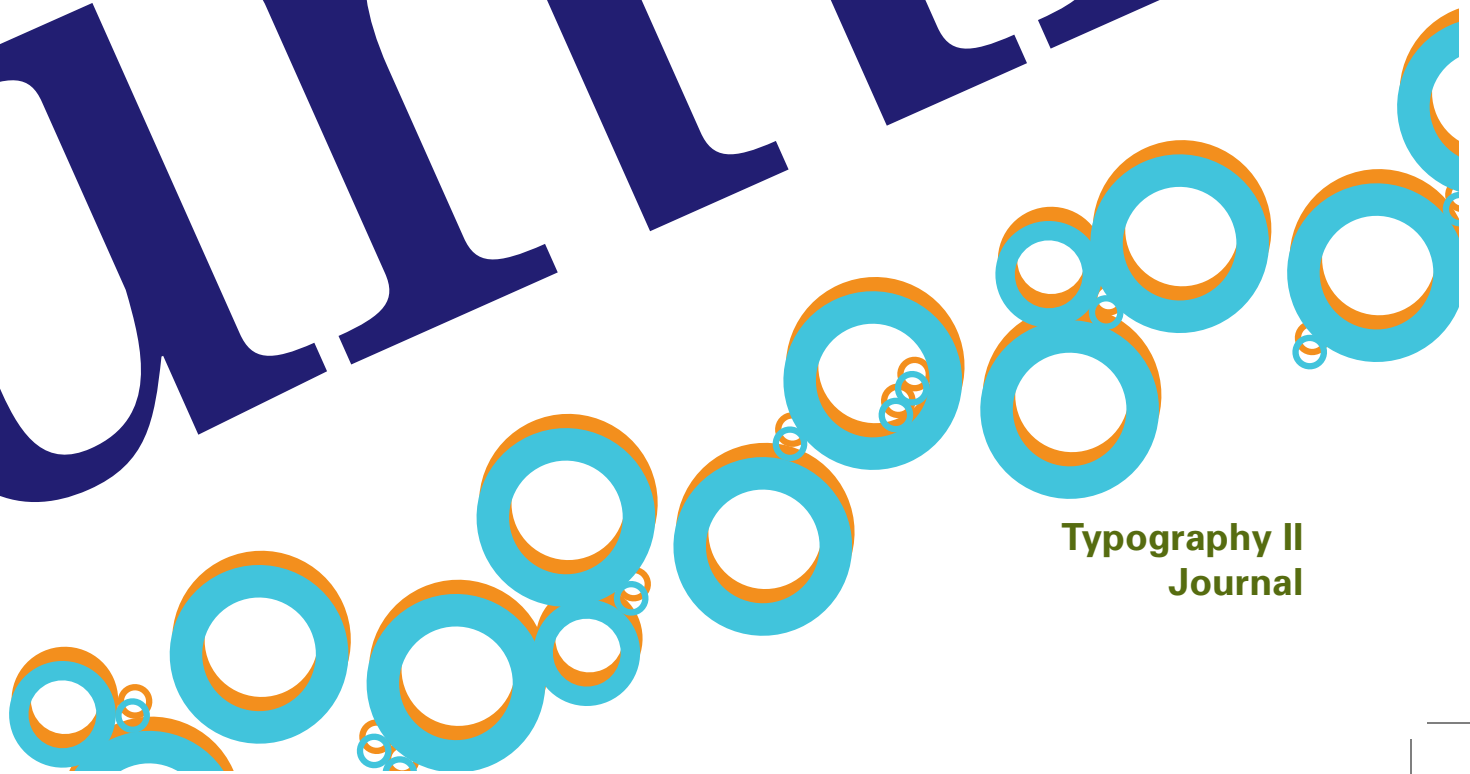
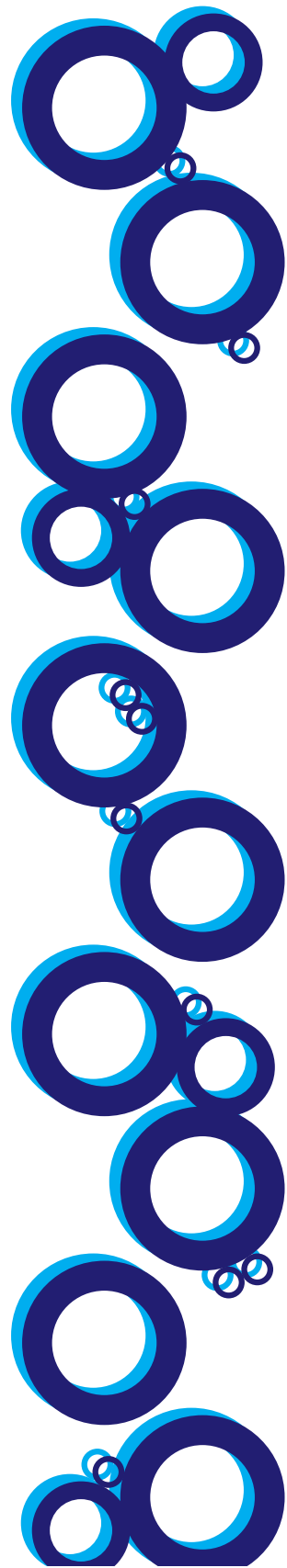


# Colorful Print



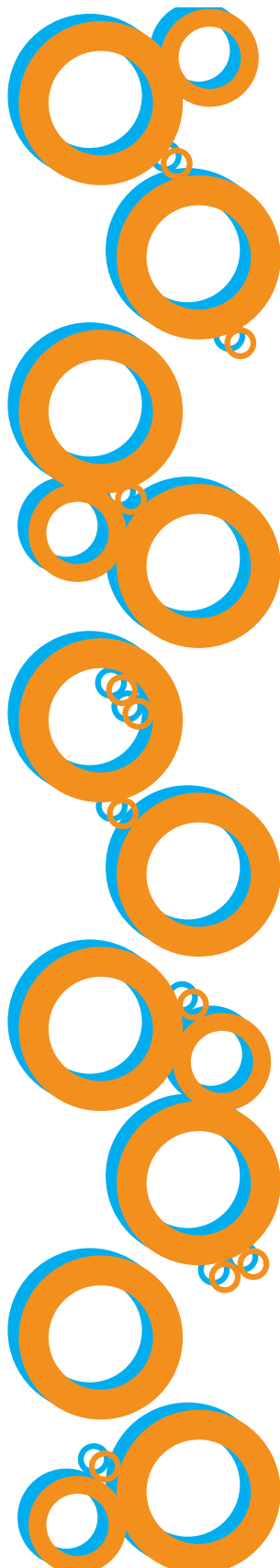
Typography II  
Journal





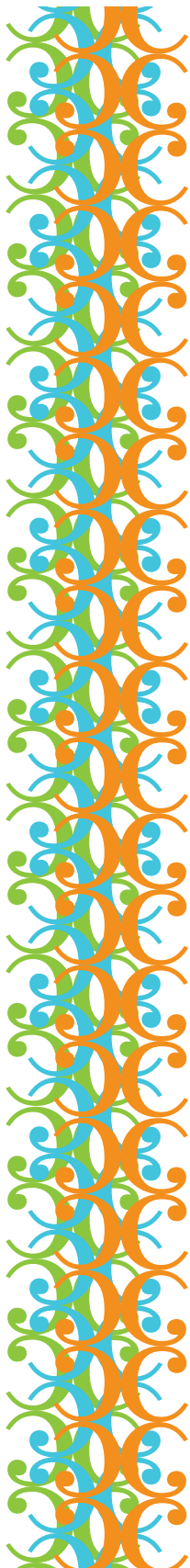
# colby brumit

Typography II Journal  
ART 3350



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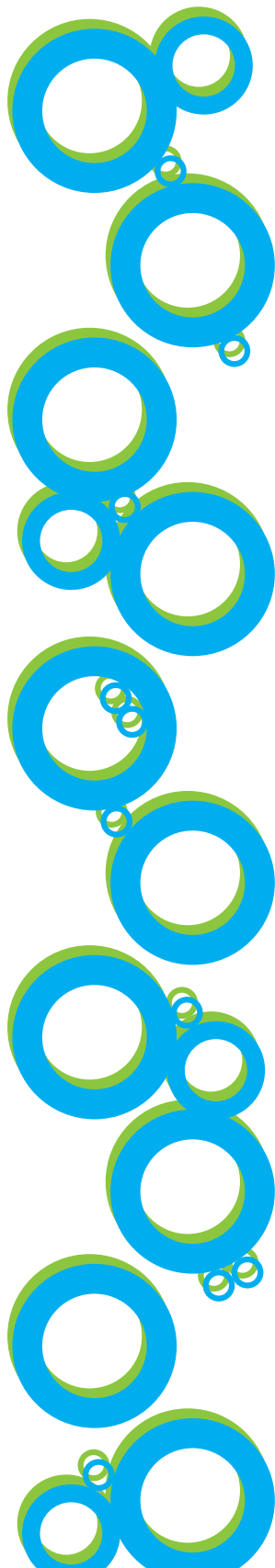
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# Introduction

During the spring semester of 2007, I enrolled in Typography II with instructor Marie Hannigova. In order to simulate a “real life” scenario, our class was assigned a series of projects revolving around the HOW Design Conference of 2007. The projects involved the planning, advertising, organization, and wayfinding for the conference.

The processes by which I conceived and arrived at my solutions for each of the assigned projects are outlined in this journal.



# Theme Designation

Development of a conference theme which communicates prevailing ideas about the content of the HOW Design Conference.

Assignment

The first component to this assignment was researching the HOW Design Conference. The essence of the conference is the combination of three design areas: creativity, business, and technology. These three concepts were expanded by the conference organizers into six tracks:

Research

- Business & management
- Career development
- Creativity & inspiration
- Design disciplines
- In-house issues
- Keynote sessions
- Technology & production

Based on these tracks, the conference provided a full schedule of sessions (lectures and workshops) led by leaders in the design field. Some of the topics covered by the sessions included:

- new software
- developing new ideas
- client relations
- collaboration
- time management
- color & design trends

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**Research** The conference would also provide an invaluable networking experience, portfolio reviews, job recruitment, merchandise giveaways, and a vacation experience.

What attendees might walk away with by attending the HOW Conference:

new career-applicable skills:

- technical know-how
- marketing
- client relationships
- studio management
- collaboration skills/ideas
- creativity development
- portfolio development
- industry trend knowledge

advice about or direction for their career

valuable contacts within the field

a nice vacation getaway

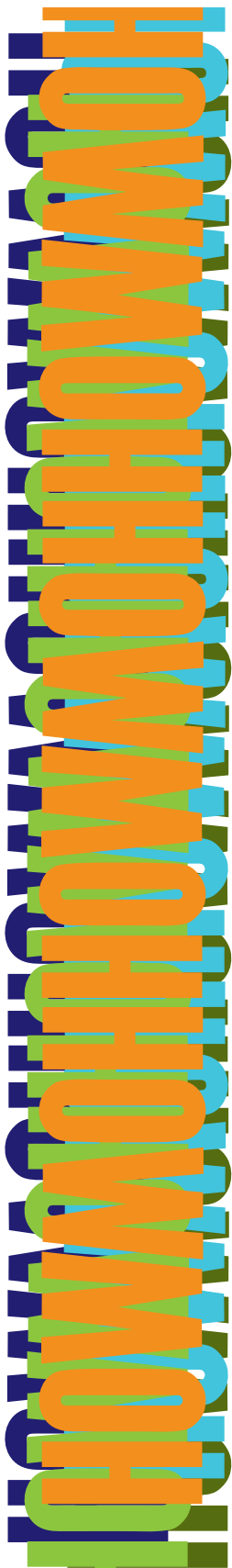
sightseeing in a new city

make design work  
how design works  
see how design works  
we've got looks and brains  
not just another pretty conference  
not just another pretty face  
we give good design  
helping you design perfection  
where palettes meet pocketbooks  
shake hands with your future  
design that works  
if it's design, it's here  
connecting brain and heart  
where visionaries meet vacation  
where skills pay the bills  
fill your creative toolbox  
the creative hardware store  
one-stop creative shopping  
acquire your vision  
plan, build, polish  
because bad design is the pits.  
ignite your career  
igniting design  
a crash course in creative vision

Possible theme ideas

**making design work**

Final theme idea



# Identity Design Brief

## THE HOW DESIGN CONFERENCE 2007: MAKING DESIGN WORK

### Participants

Tricia Bateman, Senior Art Director, HOW Magazine  
Susan L. Smith, Associate Designer, HOW Magazine  
Ken Abel, Principal, Placeholder Designs  
Colby Brumit, Senior Designer, Placeholder Designs  
Sean Galway, Senior Art Director, Placeholder Designs  
Thomas Hutton, Principal, Placeholder Designs

### General Introduction

HOW Magazine, a national design magazine published by F&W Publications, asked our team to design a theme, an identity, a promotional poster, a comprehensive program, and a signage system for their 2007 HOW Design Conference in Atlanta, Georgia. The theme and related identity will be used in all of the conference's promotional and informational materials.

### Problem Identification

The HOW Design conference is multi-faceted, focusing on creative issues, business relations, and technological skills. We must condense the vast scope of the conference into a single, concise, memorable, simple, and legible identity. We must sell the conference to an audience already embedded in the design industry, who will reject a mediocre design or concept. The conference must be attractive to design professionals, students, and the general public. We must utilize influences of Atlanta's design community and utilize the new technology being discussed at the conference. The identity and design must also be appealing to the conference sponsors.



### Client Product/Service Analysis

The client's goals are to increase public and industry awareness of their identity, to get people to attend the conference, to increase magazine subscriptions through association with the conference, and to strengthen their reputation in the design community (which will in turn increase demand for their products). The client also wants to provide valuable skills to and facilitate network connections for the design community, and recruit up-and-coming designers who attend the conference.

### Audience Considerations

Our design will unite the conference's audience despite demographic differences. The anticipated audience consists of both males and females of any ethnic background, aged 18-55. Participants include professionals in the design industry, design students, and members of the public interested in design. The audience will be very computer literate and have a high level of literacy and social awareness. The audience will include both the upwardly mobile and students. They will have high levels of interaction with artistic communities and institutions, and will be open to innovation. They will primarily reside in the U.S., with some international participants.

### World View, Historical, and Social Contexts

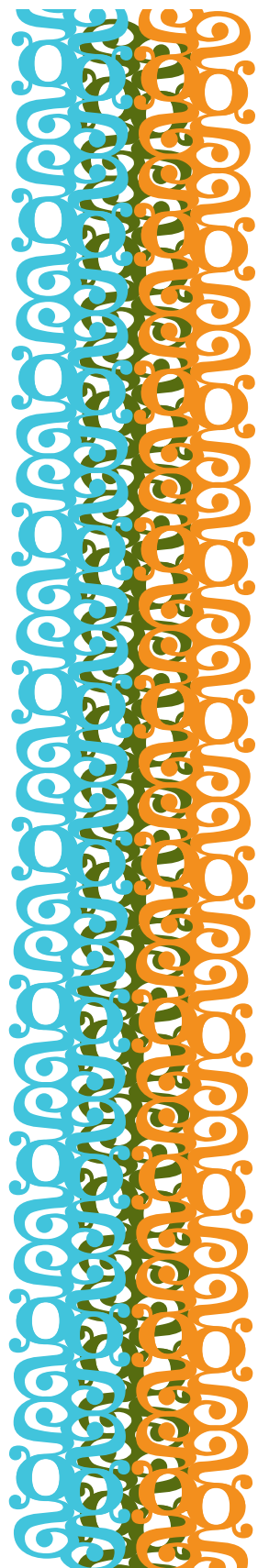
This mark will be a beacon to the design industry that a proven solution (this is the 16th annual HOW Design Conference) exists to all of the problems encountered in the design field. Designers can improve and seek to improve their existing creative, business, and technological skills.

### Positioning and Communication Strategy

The purpose of this identity is to distill the varied aspects (creativity, business, technology) of the conference into a unified visual message. It will advertise the conference and educate the design community about the contents of the conference. The nature of the identity will be inviting, approachable, friendly, helpful, and playful. This is in contrast to the identities of other conferences, which are large and intimidating. We want to advertise serious, high-quality, accessible learning. The messages in the theme "making design work" are varied, depending on the inflection of the phrase. It can mean making design more effective, making design functional (implying that it is currently non-functional, and attending the conference will fix it), creating design products, and creating prospects for design work. To help solve our design problems, we can highlight the benefits past attendees received from the conference.

### Pragmatic Issues

Expected attendance is 3,000 participants. Promotional materials advertising registration for the conference must be in place by February 1. Materials associated with the conference itself (program, signage, wearables, etc.) must be produced by May 15. The conference dates are June 10-13. The identity mark will be used in all Conference materials, including the website, print advertising, vendor advertising, conference programs and maps, conference signage and wayfinding, staff identification, and conference souvenirs (t-shirts, tote bags, mugs, pens). While no major design conference directly coincides with the HOW Design Conference dates, a number of more specialized conferences are held throughout the year, which are outlined on the following page. If a designer only attends one conference this year, we want it to be the HOW Design Conference.



# Identity Design

Type choices for identity solution

Broadband ICG Regular

Insignia Roman

ITC Century Book

**Frutiger 75 Black**

**Futura Bold**

Memphis Medium

Interstate Regular

17

Preliminary sketches of identity solutions



making  
design  
work

making  
design  
work

making  
design  
work

making  
design  
work

making  
design  
work

making  
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making  
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work

making  
design  
work

The final solution

making  
design  
work

Color studies

making  
design  
work      making  
design  
work

Pantone 356 U  
Pantone 311 U

Pantone 356 U  
Pantone 2593 U

making  
design  
work      making  
design  
work

Pantone 346 U  
Pantone 152 U

Pantone 376 U  
Pantone 1665 U

making  
design  
work      making  
design  
work

Pantone 356 U

Pantone 2736 U

making  
design  
work      making  
design  
work

Pantone 346 U  
Pantone 376 U

Pantone 2736 U  
Pantone 311 U

The final color solution

making  
design  
work

Pantone 274 U  
Pantone 311 U



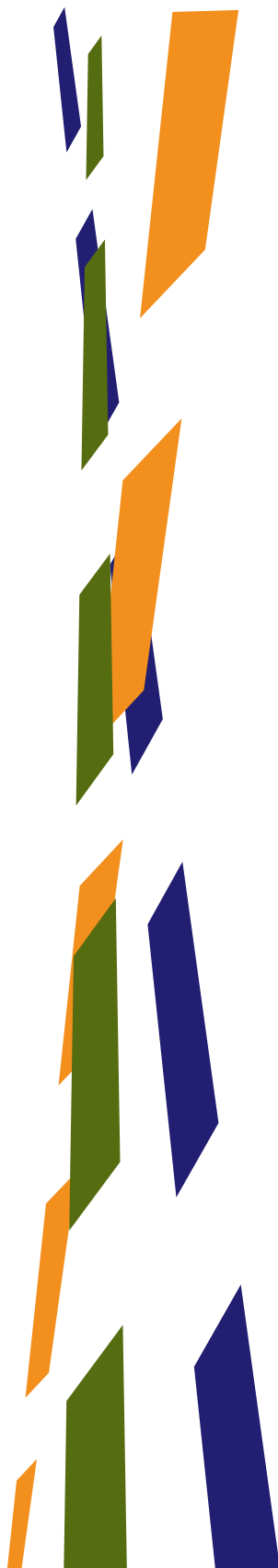
### Logotype statement of rationale

In my logotype design, I have merged and adjusted the letterforms to make them work together better. Just as the HOW Design Conference 2007 will mold and refine a designer's skills to make them stronger, in my logotype, the letters have been changed and manipulated to create a cohesive design solution. The melding of letterforms also references the melding of the Conference's creative, technological, and business themes.

The logotype's mood is also in accordance with my team's design brief, which calls for an identity that is friendly, relaxed, and edgy. While the altered letterforms are surprising to the viewer, the design seems quirky and fun rather than stiff, formal, or alienating.

This mood could not be achieved with a different typeface. The typeface used is Century Book, designed by Tony Stan for the International Typeface Corporation. This typeface is a revival of Morris Fuller Benton's Century type family, and has an increased x-height and tightened letterspacing. The serifs allow the type to be more legible and reference Transitional typefaces, yet the updates Stan incorporated give the typeface a fresher, contemporary feel. I think designers today will be very receptive to this typeface, and I think it is more accessible to a wider audience than a sans serif typeface would be. My logotype design takes advantages of ITC Century Book's letterforms, particularly the lowercase "g," which has been manipulated to join the three words of the theme line.

The colors I chose for the logotype are a slightly muted blue and a navy blue. These colors are approachable and friendly without being too dull. I felt warm colors would fight the soft curves of the forms and would undermine the relaxed mood outlined in our design brief. The two shades of blue work to add liveliness to the logotype while still maintaining weight.

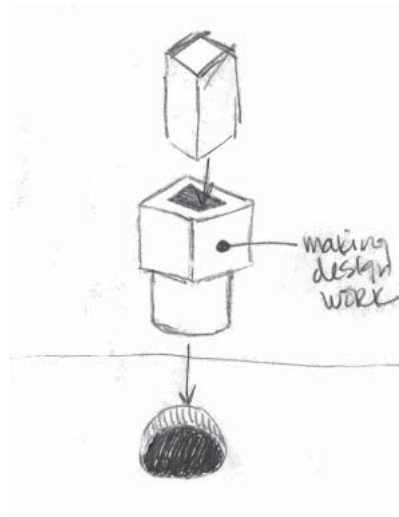
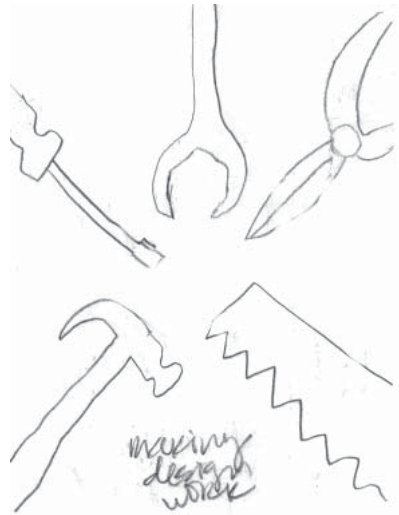


# Poster Design

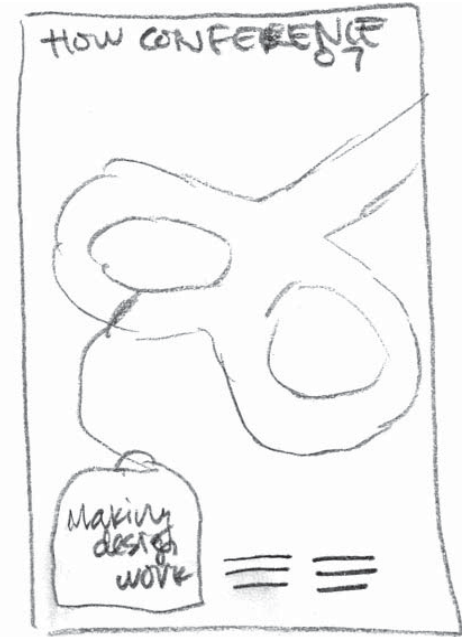
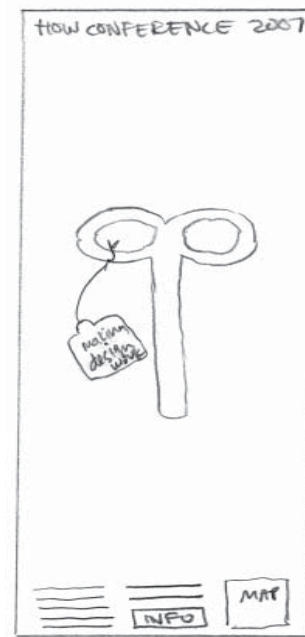
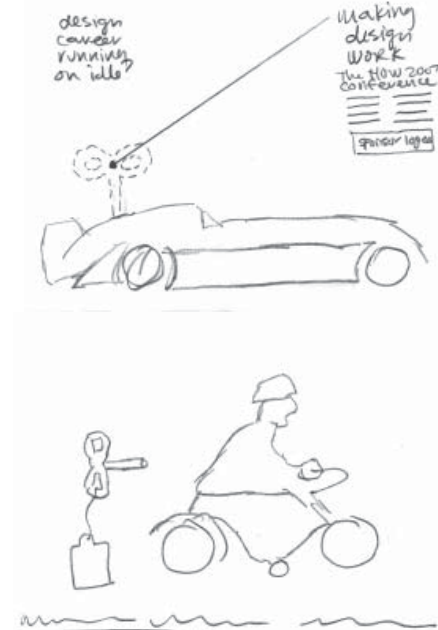
Preliminary sketches for poster design



Preliminary sketches for poster design



Secondary sketches for poster design





# HOW DESIGN CONFERENCE 2007



You're invited to join HOW magazine in Atlanta for the 2007 HOW Design Conference. You'll get all the creativity, business and technology information you need for another year of inspired, refreshing graphic design.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Praesent mollis sodales sapien. Curabitur posuere, ante vitae ullamcorper rhoncus, enim lectus tempus diam, sit amet blandit nunc ante ac justo.

June 10-13, 2007  
Hyatt Regency  
265 Peachtree Street  
Atlanta, Georgia  
To register, log on to:  
[www.howconference.com](http://www.howconference.com)

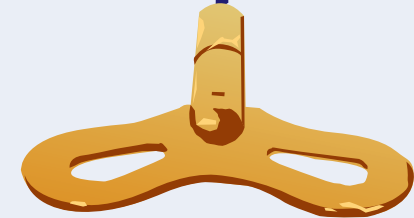
# making design work

June 10-13, 2007  
Hyatt Regency  
265 Peachtree Street  
Atlanta, Georgia  
To register, log on to:  
[www.howconference.com](http://www.howconference.com)

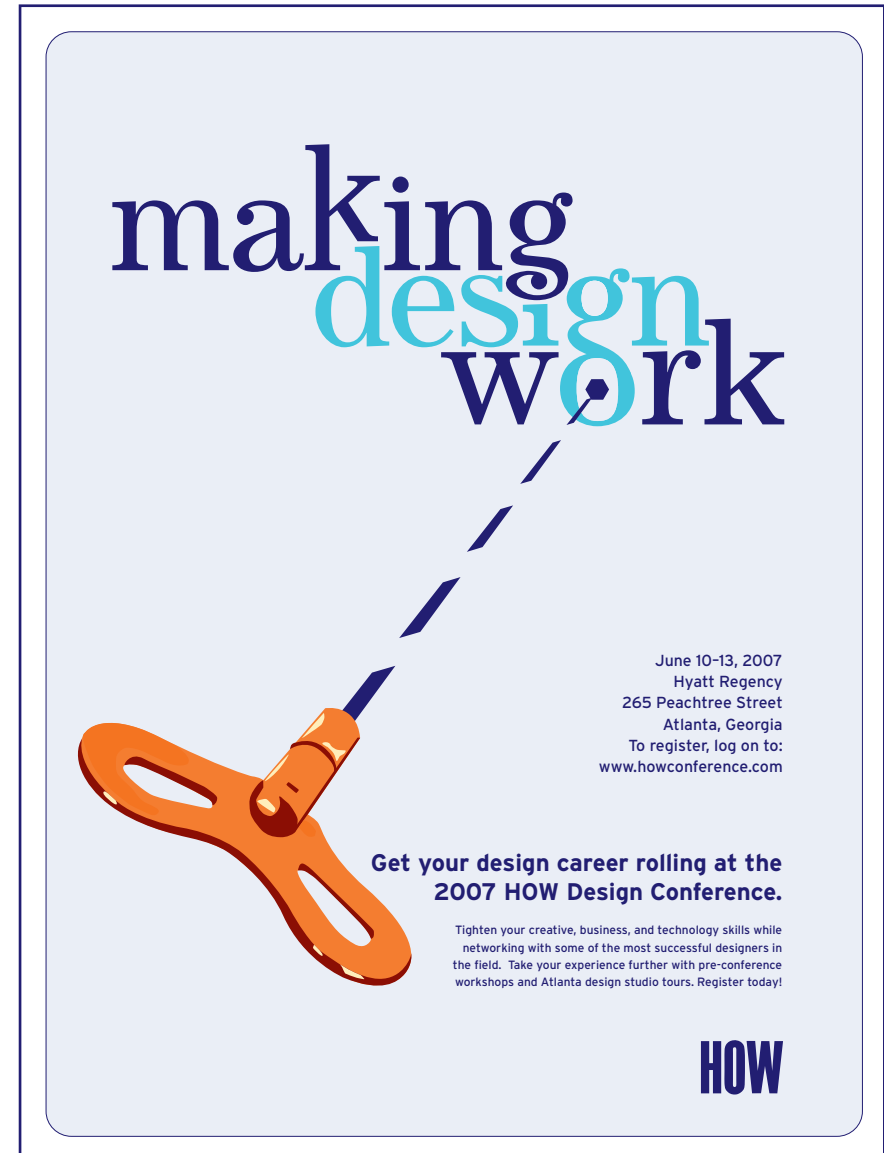
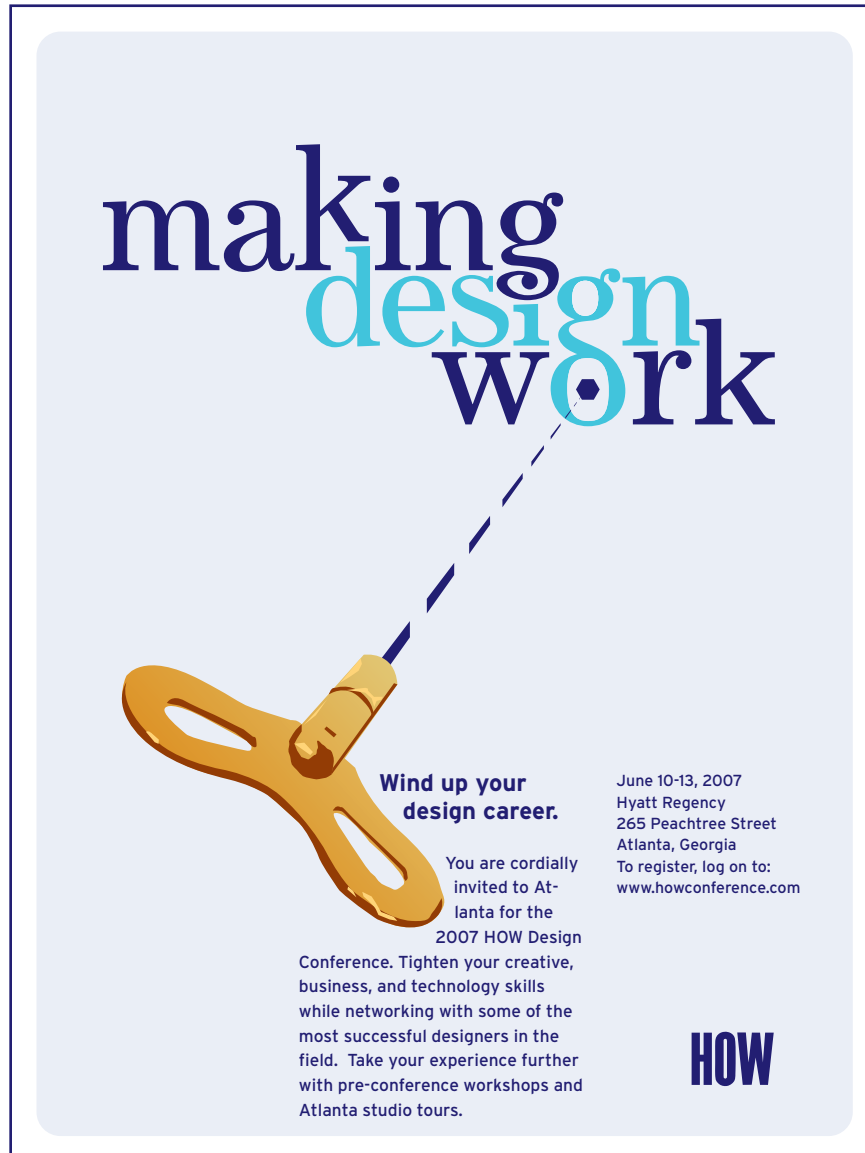
## Wind up your design career.

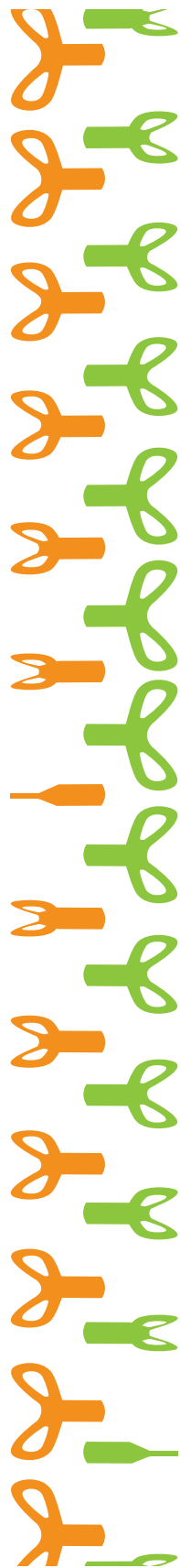
You are cordially invited to Atlanta for the 2007 HOW Design Conference. Tighten your creative, business, and technology skills while networking with some of the most successful designers in the field. Take your experience further with pre-conference workshops and Atlanta studio tours.

**The 2007 HOW  
Design Conference:  
Making Design Work.**



# HOW





# Program Design

The outline for the program includes:

Session & workshop schedule

Speaker biographies

Things to do in Atlanta

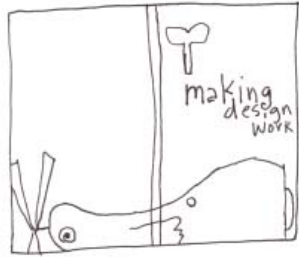
Sponsors

About HOW Magazine

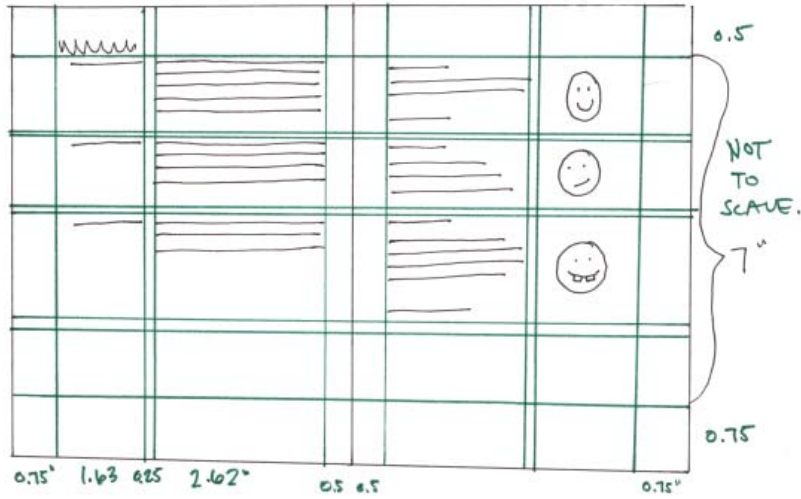
Colophon

Maps of Atlanta & conference site

Program Sketchwork

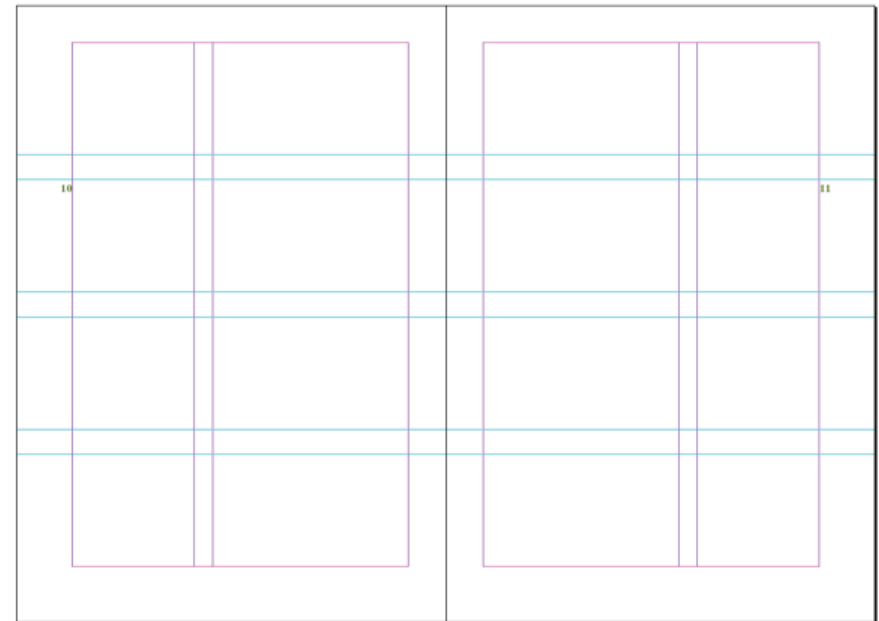
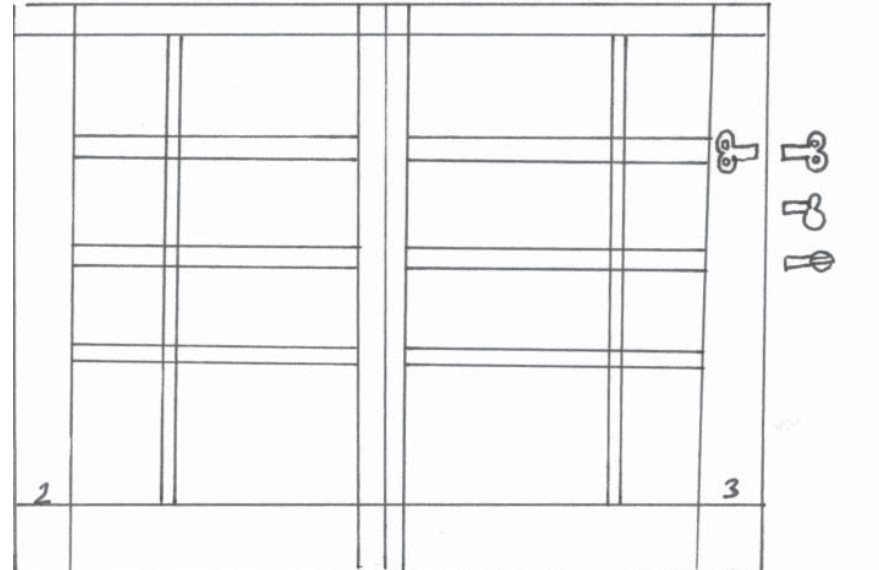


PAGE SIZE =  
8.25 x 5.75



4.5"  
0.25 gutter  
2.62 column II  
1.63 column I

7"  
3 x 0.25" gutter  
1.5625  
1.8125  
3.375  
3.625  
5.1875  
5.4375



Type Studies

ITC Century Book was chosen as the text face for the program in order to provide consistency with the identity mark. I created the type studies that appear in this spread as I searched for a sans serif typeface to use.

# Univers

**Univers 65 Bold** ITC Century Book 10 pt.  
**Univers 55 Roman** A former marketing-communications  
 firm principal turned creative-business  
**ReCourses, Inc.** consultant, David is a regular contributor to  
**Nashville, TN** HOW, Communication Arts, Rough and PR  
 Intelligence Report as well as a perennially  
 popular HOW Conference speaker.

# Avenir

**Avenir 85 Heavy** ITC Century Book 10 pt.  
**Avenir 55 Roman** A former marketing-communications  
 firm principal turned creative-business  
**ReCourses, Inc.** consultant, David is a regular contributor to  
**Nashville, TN** HOW, Communication Arts, Rough and PR  
 Intelligence Report as well as a perennially  
 popular HOW Conference speaker.

I chose to use Univers in the final design because the stroke weight of the Univers Roman face had the most similar stroke weight (optically) to ITC Century Book.

# Franklin

ITC Century Book 10 pt.  
 A former marketing-communications  
 firm principal turned creative-business  
 consultant, David is a regular contributor to  
 HOW, Communication Arts, Rough and PR  
 Intelligence Report as well as a perennially  
 popular HOW Conference speaker.

**ITC Franklin Gothic Heavy**  
**ITC Franklin Gothic Book**  
**ReCourses, Inc.**  
**Nashville, TN**

# Interstate

ITC Century Book 10 pt.  
 A former marketing-communications  
 firm principal turned creative-business  
 consultant, David is a regular contributor to  
 HOW, Communication Arts, Rough and PR  
 Intelligence Report as well as a perennially  
 popular HOW Conference speaker.

**Interstate Bold**  
**Interstate Regular**  
**ReCourses, Inc.**  
**Nashville, TN**

## Color intention

Throughout the course of the semester, the color system used in one project was built upon the system used in the previous project. The colors used in the logotype appear in the poster design, with the addition of oranges. The system used in the program design is identical to the poster palette, with the addition of greens. Below are swatches of the colors I used.



## Materials used

Pages: Weyerhaeuser Lynx Opaque 65 lb. Digital Cover  
Cover: 80 lb. Cardstock

Samples are provided below.

Weyerhaeuser Lynx  
Opaque 65 lb.  
Digital Cover

80 lb. Cardstock

# Speakers

<p><b>Shelley Armstrong</b> art director Microsoft/Xbox Avenir 55 Roman David C. Baker el grande queso ReCourses, Inc. Nashville, TN</p> <p><b>Gary Baseman</b> illustrator Baseman Studios Los Angeles, CA</p> <p><b>Matteo Bologna</b> founder &amp; creative director Mucca Design Corporation New York, NY</p>	<p>Russell's job at Adobe is to facilitate the exchange between digital designers and software developers. In addition, he's the prolific creator of an entertaining collection of Photoshop-tips and tricks and the author of <i>The Photoshop Show Starring Russell Brown</i> (Peachpit Press).</p> <p>Kathy organizes and facilitates training programs and organizational development initiatives for Robert Half International, the world's largest specialized staffing firm and parent company of The Creative Group.</p> <p>Formerly the president of an advertising and marketing research agency, Sheila heads Wild Blue Yonder, a consulting firm centered around creative thinking, strategy, leadership and corporate culture. Among her clients: World Bank, Fannie Mae, National Geographic Television and BusinessWeek magazine.</p> <p>Jeff is a freelance designer and writer whose articles have appeared in HOW, I.D., The Seattle Times and Macworld. He's authored or edited a number of books about Palm devices, web design and video editing, and is managing editor of TDMBS (<a href="http://www.tdmbits.com">www.tdmbits.com</a>), a free email and web publication for the Macintosh community.</p>	<p><b>Russell Brown</b> senior creative director Adobe Systems Inc. San Jose, CA</p> <p><b>Kathy Burton</b> organizational development manager The Creative Group Menlo Park, CA</p> <p><b>Sheila Campbell</b> president Wild Blue Yonder, Inc. Silver Spring, MD</p> <p><b>Jeff Carlson</b> caffeine imbiber Never Enough Coffee Creations Seattle, WA</p>
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<p><b>Shelley Armstrong</b> art director Microsoft/Xbox Redmond, VA</p> <p><b>David C. Baker</b> el grande queso ReCourses, Inc. Nashville, TN</p> <p><b>Gary Baseman</b> illustrator Baseman Studios Los Angeles, CA</p>	<p>Russell's job at Adobe is to facilitate the exchange between digital designers and software developers. In addition, he's the prolific creator of an entertaining collection of Photoshop tips and tricks and the author of <i>The Photoshop Show Starring Russell Brown</i> (Peachpit Press).</p> <p>Kathy organizes and facilitates training programs and organizational development initiatives for Robert Half International, the world's largest specialized staffing firm and parent company of The Creative Group.</p> <p>Formerly the president of an advertising and marketing research agency, Sheila heads Wild Blue Yonder, a consulting firm centered around creative thinking, strategy, leadership and corporate culture. Among her clients: World Bank, Fannie Mae, National Geographic Television and BusinessWeek magazine.</p>	<p><b>Matteo Bologna</b> founder &amp; creative director Mucca Design Corporation New York, NY</p> <p><b>Russell Brown</b> senior creative director Adobe Systems Inc. San Jose, CA</p> <p><b>Kathy Burton</b> organizational development manager The Creative Group Menlo Park, CA</p> <p><b>Sheila Campbell</b> president Wild Blue Yonder, Inc. Silver Spring, MD</p>
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# Play

**Castleberry Hill**  
This is Atlanta's historic arts district, packed with galleries, studios, lofts and converted warehouses. Located on the southwest edge of downtown, Castleberry Hill is a walking neighborhood where it's easy to find a bite to eat or a cup of coffee.  
[castleberryhill.org](http://castleberryhill.org)

**Museum of Design Atlanta**  
The only museum of design in the southeast, MODA regularly features exhibitions on architecture, industrial and product design, interiors and furniture, graphics and fashion — and it's located right across the street from the Conference hotel. As a boon to HOW Conference attendees, MODA is opening 11am - 5pm Monday, June 11, when most other galleries in town will be closed. They're even staying open late (until 8pm) every other night of the Conference. Admission is free, and if you show your badge in the museum gift shop, you'll save a cool 20%.  
285 Peachtree Center Avenue, Marquis II Tower  
Downtown  
[musemdesigna.org](http://musemdesigna.org)

**Woodruff Arts Center**  
Atlanta's home for the arts, Woodruff features a symphony theatre, playhouse, educational center and the renowned High Museum. Special highlight: the High Museum is bringing a taste of Paris to Atlanta through an unprecedented three-year partnership with the Louvre. This is your chance to see famous European works without the leg-cramping plane ride.  
1280 Peachtree Street NE  
Midtown  
[woodruffcenter.org](http://woodruffcenter.org)  
[lovreatlanta.org](http://lovreatlanta.org)

# Art, Culture, and Design

# Play

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[woodruffcenter.org](http://woodruffcenter.org)  
[lovreatlanta.org](http://lovreatlanta.org)

# Speakers



**Shelley Armstrong**  
art director  
Microsoft/Xbox  
Redmond, VA

Drawing on her background in game development for companies such as Electronic Arts and Looking Glass, Shelley joined Microsoft to launch the Xbox console. For the past six years, she's built a team of designers to create a unified and cohesive aesthetic for Xbox 360, Zune and other products for Microsoft's Home & Entertainment category.

**A-B**



**Gary Baseman**  
illustrator  
Baseman Studios  
Los Angeles, CA

A self-labeled "pervasive artist," Gary's iconic imagery crosses the lines of media—appearing in magazines, TV, film, exhibitions worldwide and on the best-selling game Cranium. A 382-page collection of his work, *Ohed Dumb Luck*, was published in 2006 by Chronicle Books.



**Matteo Bologna**  
founder & creative director  
Mucca Design Corporation  
New York, NY

Matteo began his design career in his native Italy, then moved to New York and in 1999 founded Mucca Design, known for its award-winning identities and corporate branding projects. Clients include restaurants across the U.S., Random House trade paperbacks and Italian publishing giant Bizzozzi.



**Russell Brown**  
senior creative director  
Adobe Systems Inc.  
San Jose, CA

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McLean, VA 22102



**Jupiterimages**  
jupiterimages.com  
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8280 Greensboro Drive, Suite 520  
McLean, VA 22102



48 49

# Art, Culture, and Design Play

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285 Peachtree Center Ave  
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Downtown  
museumofdesign.org

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1280 Peachtree St NE  
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woodruffcenter.org  
lovevrealanta.org

Atlanta's home for the arts, Woodruff features a symphony theatre, playhouse, educational center and the renowned High Museum. Special highlight: the High Museum is bringing a taste of Paris to Atlanta through an unprecedented three-year partnership with the Louvre. This is your chance to see famous European works without the leg-cramping plane ride.



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# About HOW Magazine

Founded in 1985, HOW Magazine provides graphic-design professionals with essential business information, covers new technology and processes, profiles renowned and up-and-coming designers, details noteworthy projects, and provides creative inspiration. The year-end Business Annual has become a respected resource for its articles about studios across the U.S. In addition, HOW holds annual Self-Promotion, International and Interactive Design competitions and features the results in special issues. Other frequently profiled topics include digital design, creativity, typography and paper. The magazine is published in Cincinnati by F&W Publications.



**HOW**



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Details of schedule refinement

<h1>Schedule</h1> <h2>Sunday, June 10</h2> <p>2</p> <p>8:00 am - 12:00 pm <b>Pre-Conference Events</b></p> <p>Primarily Print Design Studio Tour Interactive Design Studio Tour</p> <p>9:00 am - 12:00 pm <b>Pre-Conference Events</b></p> <p>Can't We All Just Get Along? How to Identify and Work With Different Types of Communicators</p> <p>Positioning Your In-House Team for Greater Recognition and Better Projects</p> <p>Uplift the Face and Pace of Your Space</p> <p>The Life of a Job, Starting Adobe® Creative Suite®</p> <p>Photoshop®, Illustrator® and Flash, Oh My...</p> <p>12:15 pm - 1:45 pm <b>Pre-Conference Events</b></p> <p>Networking Lunch</p>	<p><b>Pre-Conference Events 1:00 pm - 5:00 pm</b></p> <p>Primarily Print Design Studio Tour Interactive Design Studio Tour</p> <p><b>Pre-Conference Events 2:00 pm - 5:00 pm</b></p> <p>Choice = Change: A Discovery of Connections</p> <p>Gloss-o-Ploss Font Workshop</p> <p>Smashing Photography: Creating Revolutionary Images with Your Digital Camera</p> <p>Tracking the Color Trends</p> <p>Adobe InDesign® Deep Dive</p> <p>Organic &amp; Interactive Motion Design</p> <p><b>Networking Kickoff 5:30 pm - 7:00 pm</b></p> <p>Bally: Ways to Score Extreme Business Success</p> <p><b>Opening Reception, Resource Center Open 9:00 pm - 11:00 pm</b></p> <p>3</p>
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<h1>Schedule</h1> <h2>Sunday June 10</h2> <p>4</p> <p>8:00 am - 12:00 pm <b>Pre-Conference Events</b></p> <p>Primarily Print Design Studio Tour Interactive Design Studio Tour</p> <p>9:00 am - 12:00 pm <b>Pre-Conference Events</b></p> <p>Can't We All Just Get Along? How to Identify and Work With Different Types of Communicators</p> <p>Positioning Your In-House Team for Greater Recognition and Better Projects</p> <p>Uplift the Face and Pace of Your Space</p> <p>The Life of a Job, Starting Adobe® Creative Suite®</p> <p>Photoshop®, Illustrator® and Flash, Oh My...</p> <p>12:15 pm - 1:45 pm <b>Pre-Conference Events</b></p> <p>Networking Lunch</p>	<p><b>1:00 pm - 5:00 pm Pre-Conference Events</b></p> <p>Primarily Print Design Studio Tour Interactive Design Studio Tour</p> <p><b>2:00 pm - 5:00 pm Pre-Conference Events</b></p> <p>Choice = Change: A Discovery of Connections</p> <p>Gloss-o-Ploss Font Workshop</p> <p>Smashing Photography: Creating Revolutionary Images with Your Digital Camera</p> <p>Tracking the Color Trends</p> <p>Adobe InDesign® Deep Dive</p> <p>Organic &amp; Interactive Motion Design</p> <p><b>5:30 pm - 7:00 pm Networking Kickoff</b></p> <p><b>7:00 pm - 8:30 pm Bally: Ways to Score Extreme Business Success</b></p> <p><b>9:00 pm - 11:00 pm Opening Reception, Resource Center Open</b></p> <p>5</p>
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<h1>Schedule</h1> <h2>Sunday June 10</h2> <p>8</p> <p>8:00 am - 12:00 pm <b>Pre-Conference Events</b></p> <p>Primarily Print Design Studio Tour Interactive Design Studio Tour</p> <p>9:00 am - 12:00 pm <b>Pre-Conference Events</b></p> <p><b>Baker Room</b> Can't We All Just Get Along? How to Identify and Work With Different Types of Communicators</p> <p><b>Dunwoody Room</b> Positioning Your In-House Team for Greater Recognition and Better Projects</p> <p><b>Courtland Room</b> Uplift the Face and Pace of Your Space</p> <p><b>Fairlie Room</b> The Life of a Job, Starting Adobe® Creative Suite®</p> <p><b>Greenbriar Room</b> Photoshop®, Illustrator® and Flash, Oh My...</p> <p>12:15 pm - 1:45 pm <b>Pre-Conference Events</b></p> <p><b>Grand Hall East</b> Networking Lunch</p>	<p><b>1:00 pm - 5:00 pm Pre-Conference Events</b></p> <p>Primarily Print Design Studio Tour Interactive Design Studio Tour</p> <p><b>2:00 pm - 5:00 pm Pre-Conference Events</b></p> <p>Choice = Change: A Discovery of Connections <b>Baker Room</b></p> <p>Gloss-o-Ploss Font Workshop <b>Dunwoody Room</b></p> <p>Smashing Photography: Creating Revolutionary Images with Your Digital Camera <b>Courtland Room</b></p> <p>Tracking the Color Trends <b>Fairlie Room</b></p> <p>Adobe InDesign® Deep Dive <b>Greenbriar Room</b></p> <p>Organic &amp; Interactive Motion Design <b>Inman Room</b></p> <p><b>5:30 pm - 7:00 pm Networking Kickoff Grand Hall East</b></p> <p><b>7:00 pm - 8:30 pm Bally: Ways to Score Extreme Business Success Courtland Room</b></p> <p><b>9:00 pm - 11:00 pm Opening Reception, Resource Center Open Grand Hall East</b></p> <p>9</p>
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### Program Concept, Type, and Image Intention

The concept for my program includes the wind-up key included in my poster design. Similar to the poster, here the key is a means of making an object work. It will take a more dynamic role in the program.

Appearing above the folio of the right-hand page of each spread, it will be animated to appear like it is turning, if the user flips the program pages like a flipbook. The same elements that appear in the poster design will be reworked to create the cover. The color palette will also expand on the palette for the poster, with the addition of green.

The layout of each section of the program will include a heading (80 pt. Universe Bold), a subheading (33 pt. Univers Bold), and folios (10pt. ITC Century Book) that are somewhat horizontally aligned approximately 2 inches from the top of each page. The subheadings may or may not overlap the headings, and the subheadings will always appear in a darker hue than the headings for legibility. The subheadings move around the page, dictated by the hierarchy of the contents.

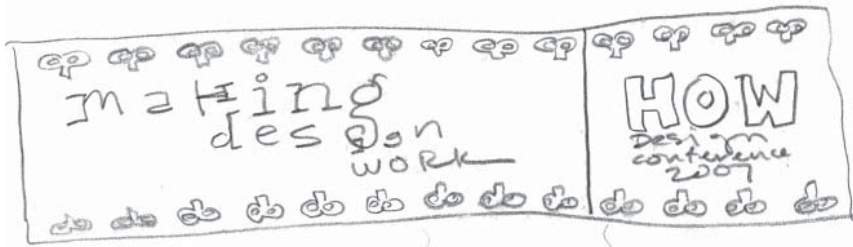
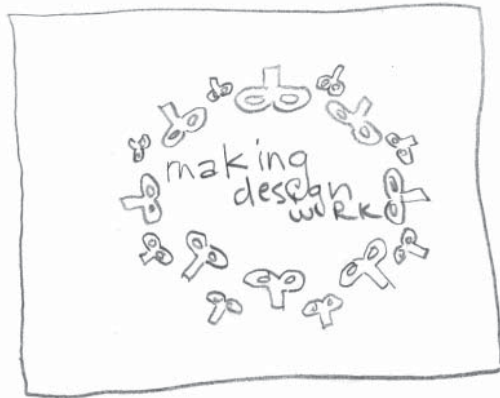
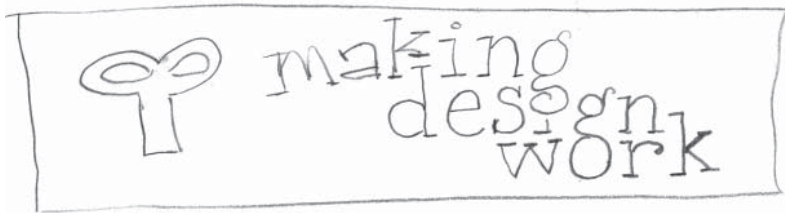
Image use will be light, since inherent in much of the content is images (speaker photos, sponsor logos). Besides the animated key, I illustrated two fold-out maps that appear at the end of the program.



# System Design

The event system for the 2007 HOW Conference was largely derived from elements in the poster and program. My aim was to reach a high degree of cohesion with all of the aspects of the conference; the event system continues this trend.

Sketchwork



Sketches for outdoor banners



Sketches for event markers



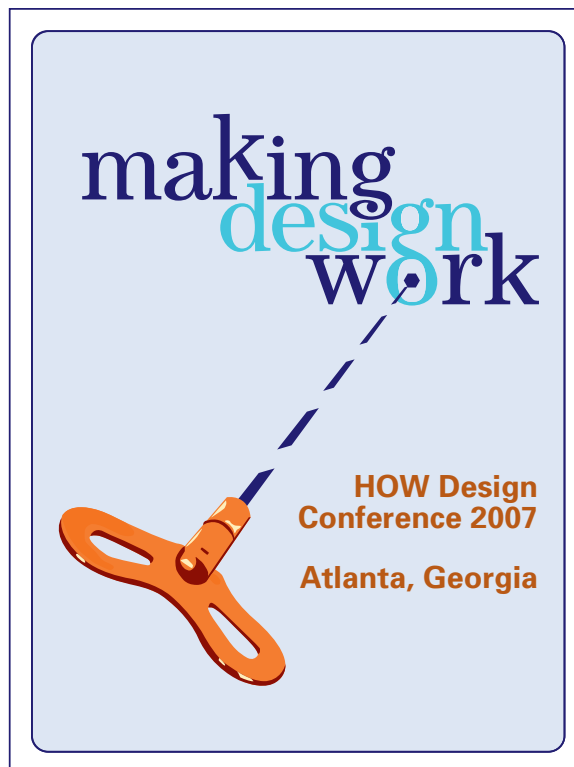
Color studies



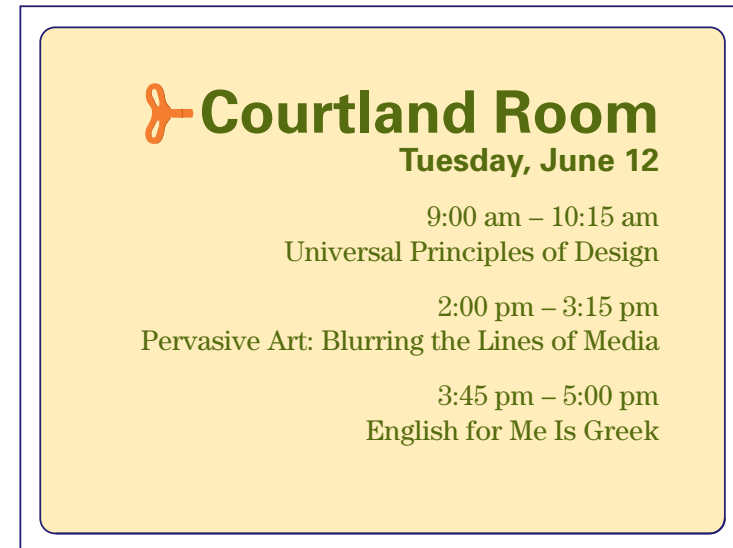
Final solutions



Outdoor Banner



Venue Marker



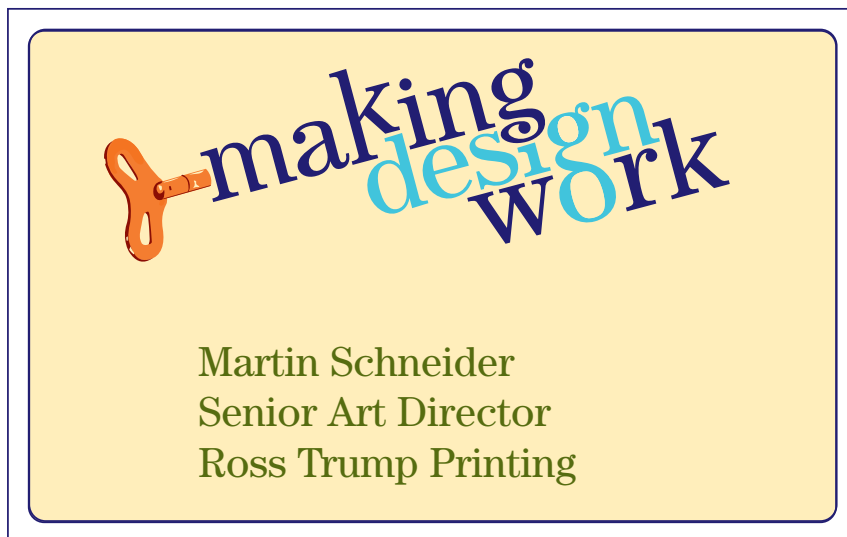
Event Marker



Directional Marker

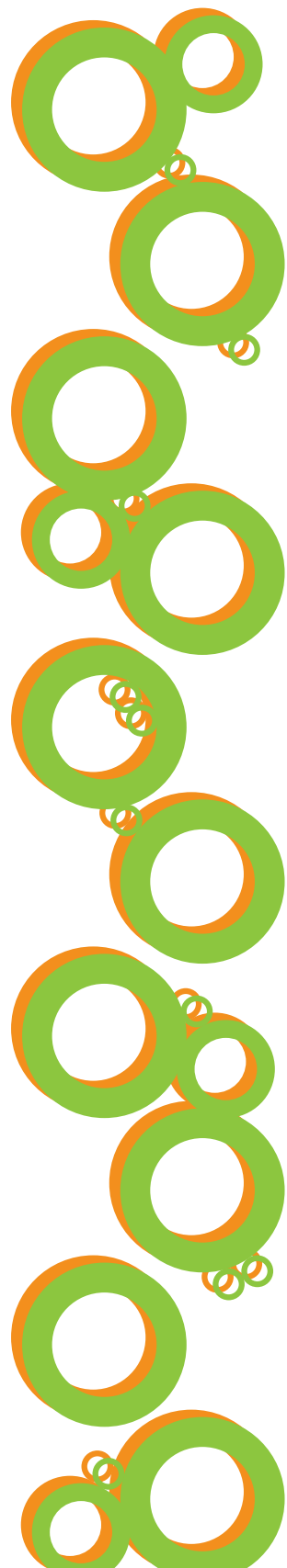


Organizer Badge



Attendee Badge





## Colophon

This journal designed by Colby Brumit in April and May 2007. I used the fonts ITC Century Book and Univers for the text and section headings, respectively.

This journal's text block was printed on Weyerhaeuser Lynx Opaque 65 lb. Digital Cover. The cover was printed on 80 lb. cardstock.

Special thanks to Marie Hannigova and my Typography II classmates for their creative input this semester!





