

STORYLINE_

THE MOST COMPELLING STORIES ARE—AS OF YET—*unwritten*

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INTRODUCTION _ DESIGN ALWAYS COMES DOWN TO STORYTELLING.

It can be a complex, nuanced novel full of secrets and surprises; terse, emblematic instructions for saving a life; a sweet one-note emotion told in the time it takes to turn a page.

Every project has a core message to convey, whether it's tawdry and trite or riddled with convoluted technical jargon. As designers, we can either hone and reveal meaning or occlude and blunt its impact. Our tools strike the same notes that any storyteller's does: pacing, tone, clarity, conflict, resolution, omission and character. With a mindful choice of color or image we can reach our audience's emotions and intellect in equal measure, provided we've taken the time to understand how they're listening.

Design is one of the greatest tools for telling tales; the genres are limited only by our imaginations and willingness to understand our clientele. Certainly, this may be an overblown way to view design. But it's my favorite story—I tend to like them big—so I'm sticking with it.

CLASS _ PRINT 2
INSTRUCTOR _ JAMIE CALDERON
GENRE _ SERVICES BROCHURE
CLIENT _ HERMÈS
COLOPHON _ TRADE GOTHIC

KNOWING NAUGHTY KNOTS

When Hermès wanted to tell a tale of old favorites finding new and unexpected uses, a story of the everyday as seen through a new filter was hatched.

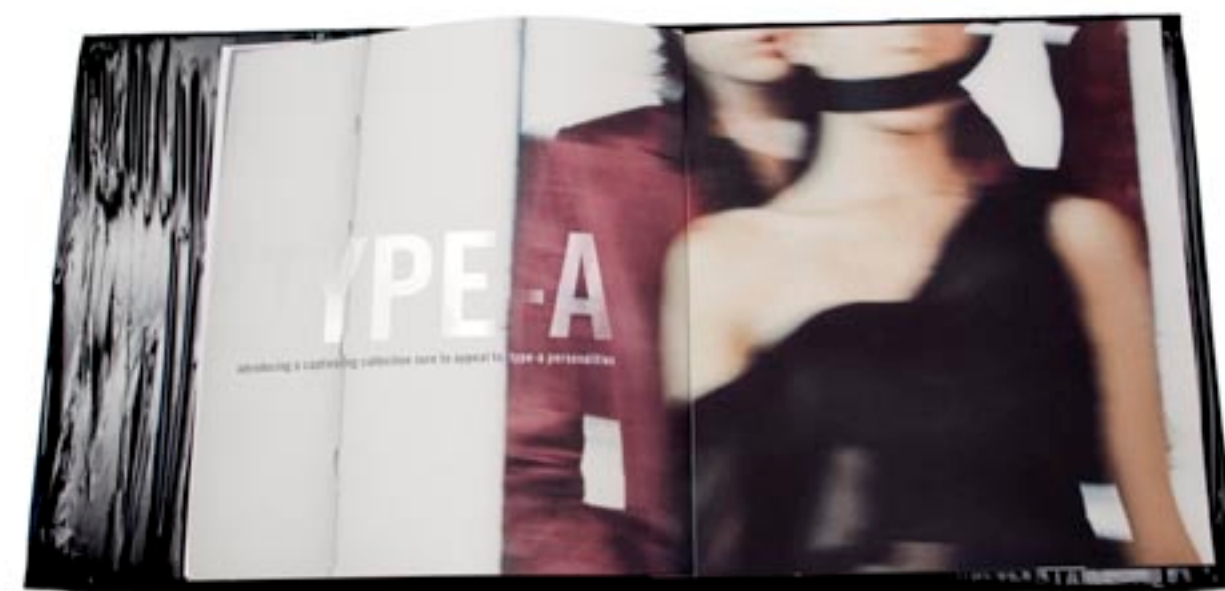
Indulgence on the scale of a Hermès gift is patently naughty. Only a select few other brands in the world are as synonymous with such luxurious excess. Aware that more than a few of their creations might be finding use beyond their original designs, Hermès has embraced the risqué and boldly stated that it is time for their classic collection to come out of the closet and meet their new line: Stay. Buckles, gromets and vinyl, indeed.

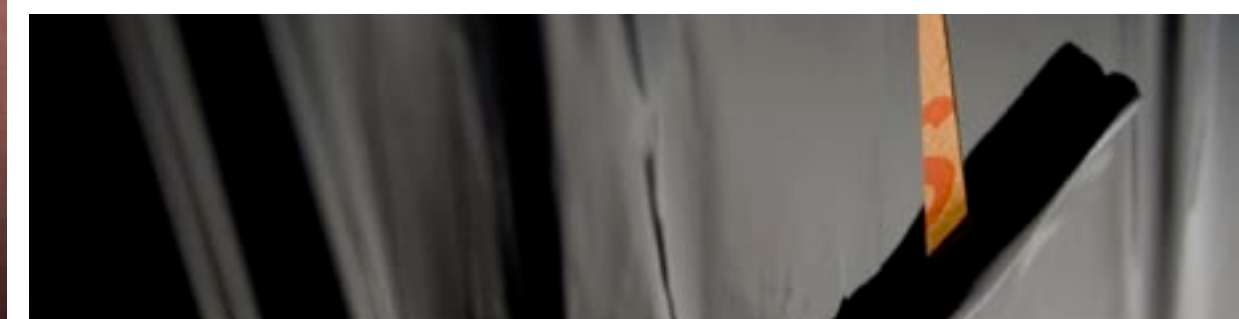
While fanciful for a brand of Hermès' stature, the themes of this piece are timeless: juxtaposition of the familiar, revelation of the hidden, and subcultural titillation. Common phrases are cast in a new light by their associations with carefully selected imagery. The images themselves run the gamut from the ordinary leather belt to the daring zippered vinyl mask.

To get the hands-on message across, the cover is wrapped in PVC vinyl "restraint" tape, which has the wonderful property of sticking only to itself. A single red letter peeks out, daring the viewer to find out what is hidden just beneath the surface. Once unwrapped, the mailer has provided all the tools needed to play along at home: a lengthy strip of bondage tape and a full series of step-by-step instructions detailing myriad ways in which to use it.









CLASS PACKAGE DESIGN 3
INSTRUCTOR THOMAS MCNAULTY
GENRE RETAIL PACKAGING
CLIENT SWISS ARMY
COLOPHON HELVETICA NEUE

A NEW EDGE IN SKINCARE

In a daring maneuver, Swiss Army marches into the skincare space with a unisex line tailor made to breed envy in his-and-hers restrooms the world over.

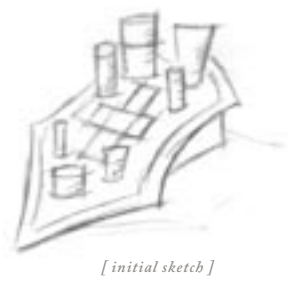
The global Viçtorinox / Swiss Army brand has expanded to great heights over the years, manufacturing and marketing a wide range of products including luggage, apparel, watches, and of course, cutlery. All of the products produced by Viçtorinox share the same highly-refined design and engineering features that have become synonymous with the Swiss Army brand.

Planned as a natural extension to their success in the travel market, the Salus (Latin for safety, health and wellness) line of skincare products was designed to appeal equally to men and women on the go. From the pearlescent grey finish of the bottles to their utilitarian shapes, every aspect of the packaging was tuned to reinforce a sense of refined design with a modern and dependable air.

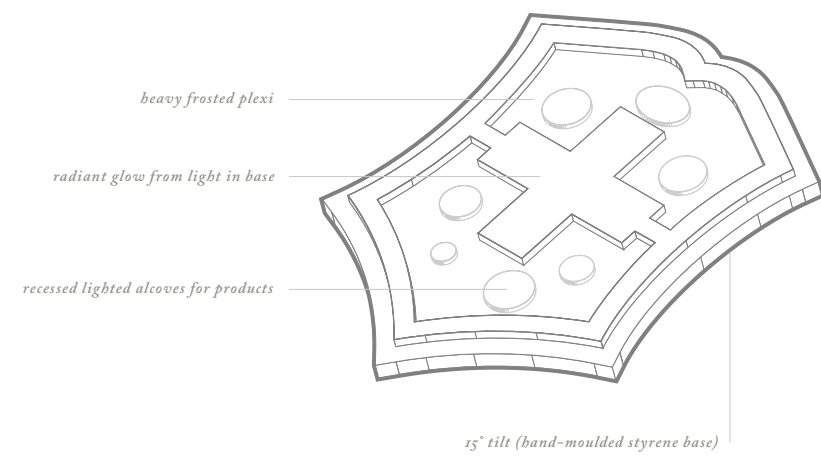




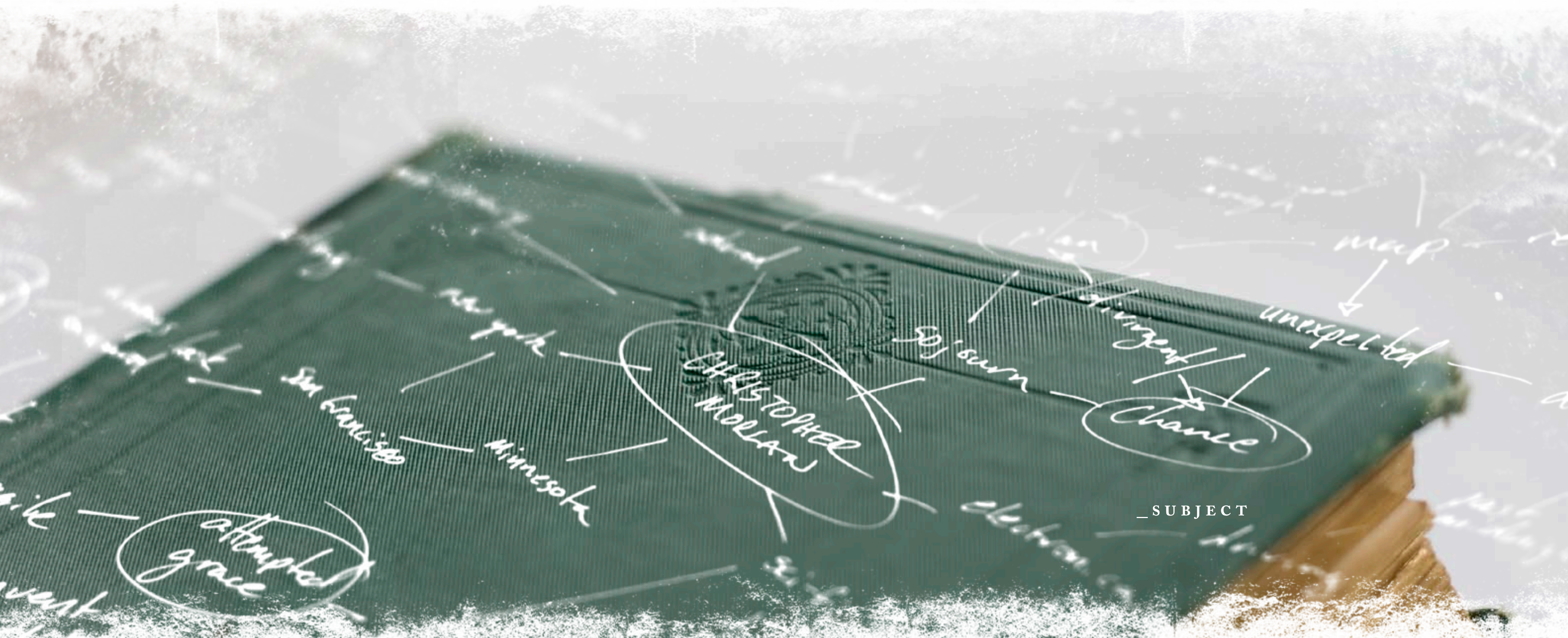
+ SALUS



[initial sketch]







_SUBJECT



PLOTTING UNORIGINAL AMERICANA

Harrowing tales of how a certain lack of originality propagates in the ultimate American place-marker: city names. An intrepid band of researchers has combed every longitude from coast to coast and uncovered the repetitive secrets of city naming.

Many city names are duplicated throughout the United States-everyone knows that-but which are the most common and what are their connections? Were they founded at similar times? Are they coast-specific? Are their populations or locations within a state similar? Do they have common elevations?

The search for answers to these questions formed the basis for this project on “urban archaeology”. Its goal was to collect as much information as possible about a set group of common city names and map it while trying to figure out which facts, if any, were the most interesting.

CLASS — INFORMATION DESIGN
INSTRUCTOR — SUSAN VERBA
GENRE — URBAN ARCHAEOLOGY
COHORTS — J. CLARK & D. RAPHAEL
COTOPIRON — INTERSTATE





^BAR GRAPH_physical structure relates comparative data

CLASS _ IDENTITY 2
INSTRUCTOR _ THOMAS MCNAULTY
GENRE _ CORPORATE IDENTITY
CLIENT _ CARDINAL CABS
COLOPHON _ VENDETTA & ASPIRIN

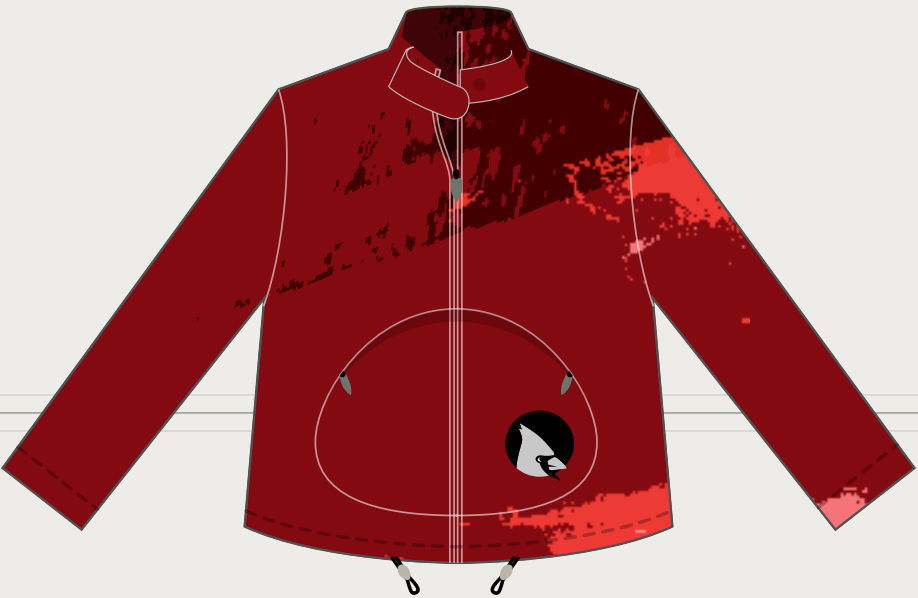
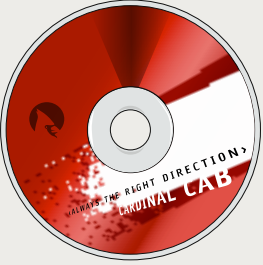
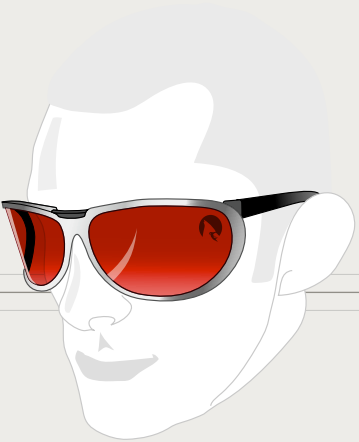
CAB-SOLUTLEY STYLICIOUS

As the new player on the block targeting San Francisco's glitterati, Cardinal Cab needed a hybrid look that stood out without being too *chichi*.

From the company lobby to the plush standards manual, it's clear that Cardinal Cab isn't your average run of the mill car service. With a solid base mark and non-traditional type treatments, Cardinal Cab sets itself up to stand apart from the rest.. Dependable service with a stylish flair is the prime directive for this company. They'll make their mark by putting polish on a traditionally lower-end service.

Even the meaning of the word "cardinal" is layered here: cardinal directions, opulent cardinal red, and of course the speedy, flashy bird. All of these meanings find their way into the identity system. Plush fabric covers the standards manual and slip case, while the company's tag line touches on points of the compass. This is truly a modern identity that comes alive in context with all the elements that combine to create a proprietary look and feel.











_ INFORMED PERSPECTIVE

ALANCES
KIDDERMINSTER
5 2 75 771

M C
119.62

CLASS _ PRINT 2
INSTRUCTOR _ MEGUMI KIVAMA
GENRE _ CONFERENCE COLLATERAL
CLIENT _ CAM.B.I.A
COLOPHON _ EUREKA

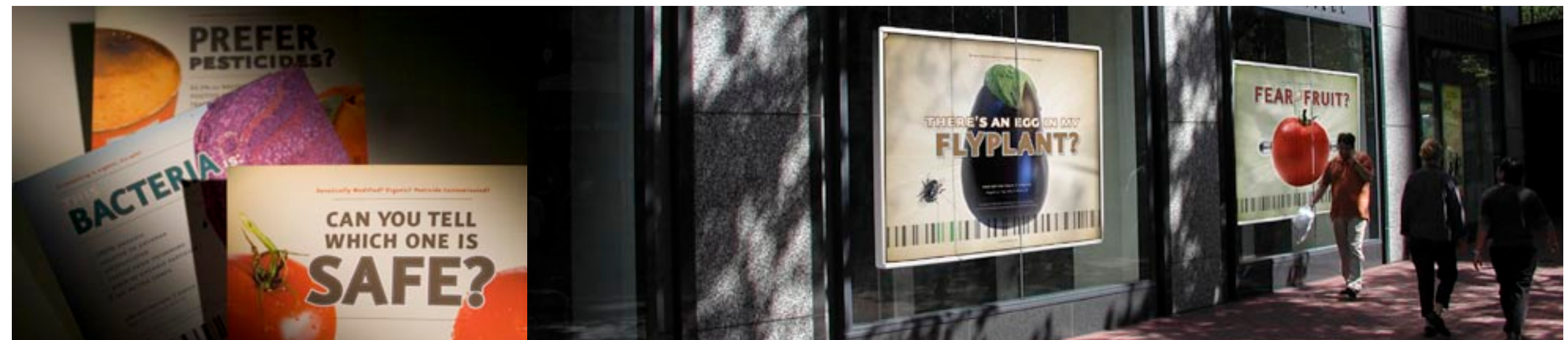
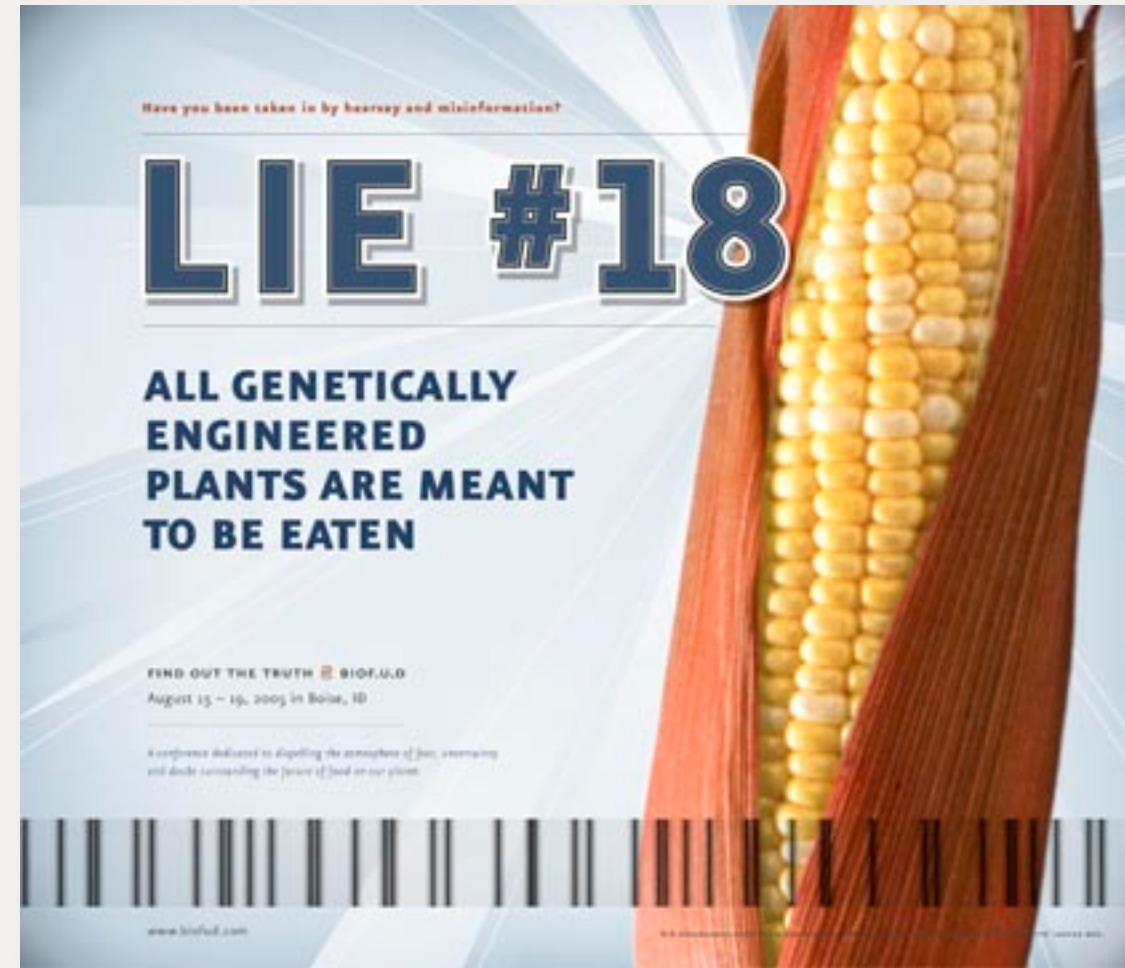
FEAR KEEPS CROPPING UP

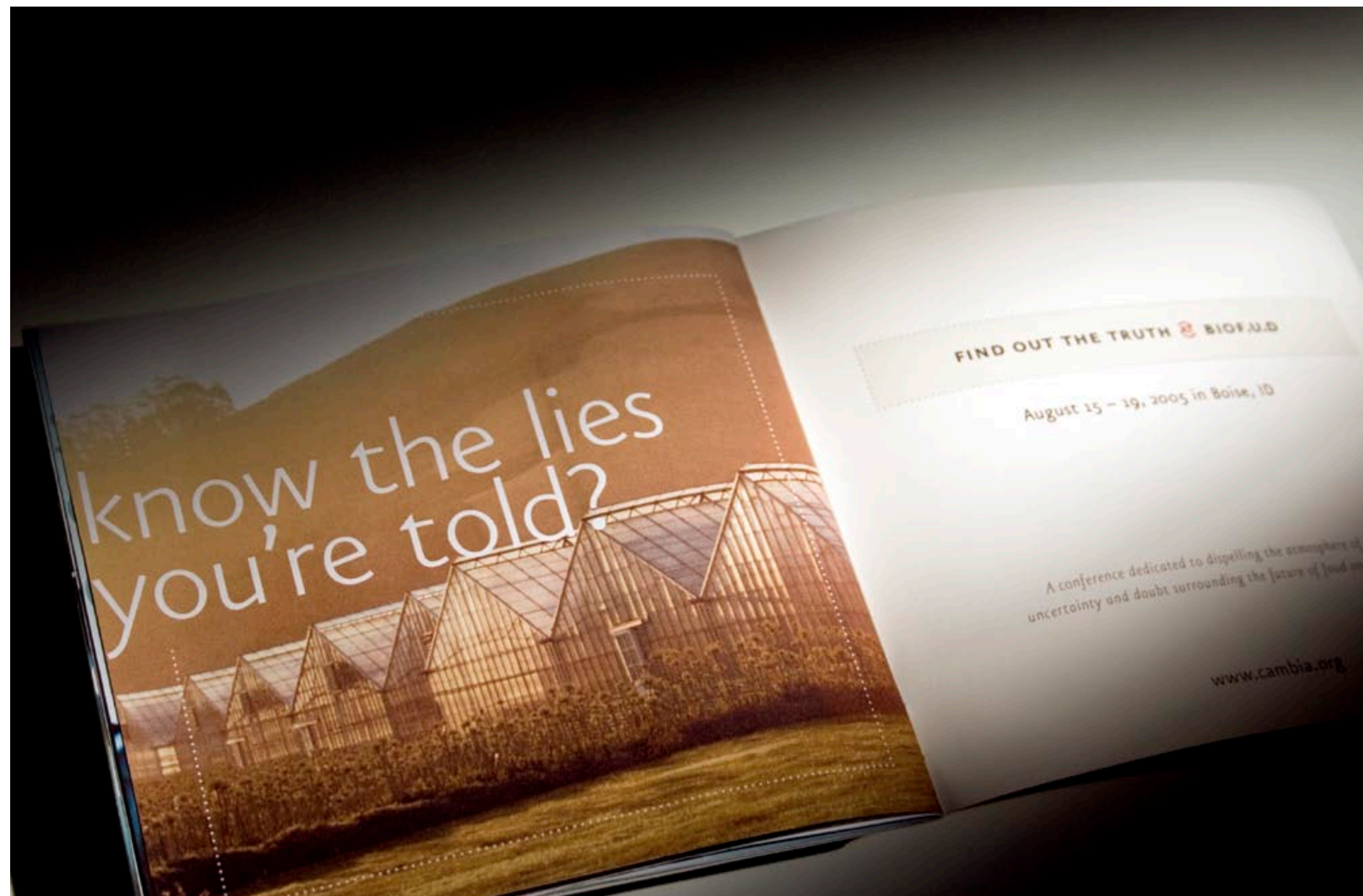
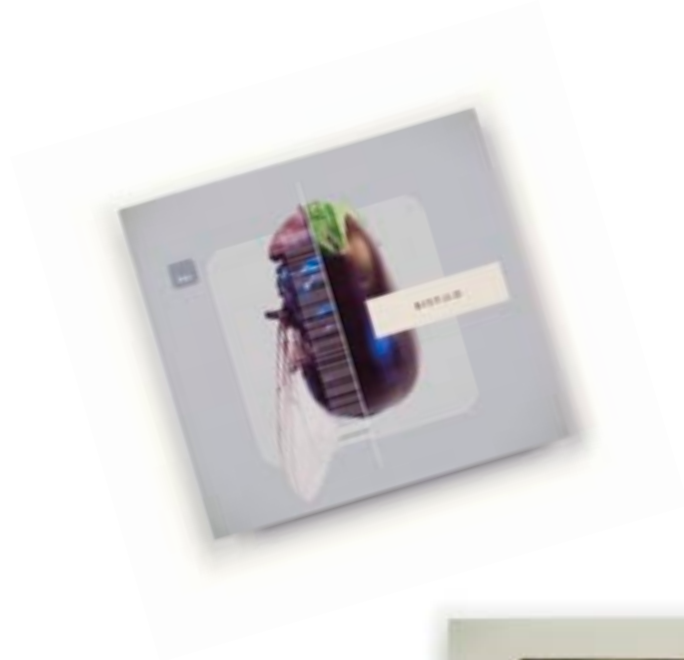
A maelstrom of fear, uncertainty and doubt swirls around the biotechnology industry. With the BioF.U.D. Conference, CAMBIA hopes to dispel the litany of misinformation growing in the fertile fields of the public's imagination.

For more than a decade, CAMBIA has been creating innovative new tools and technologies to foster a spirit of collaboration in the biological sciences. Their institutional ethos is built around an awareness of the need for local commitment to achieving lasting solutions in agriculture, food safety, and environmental sustainability.

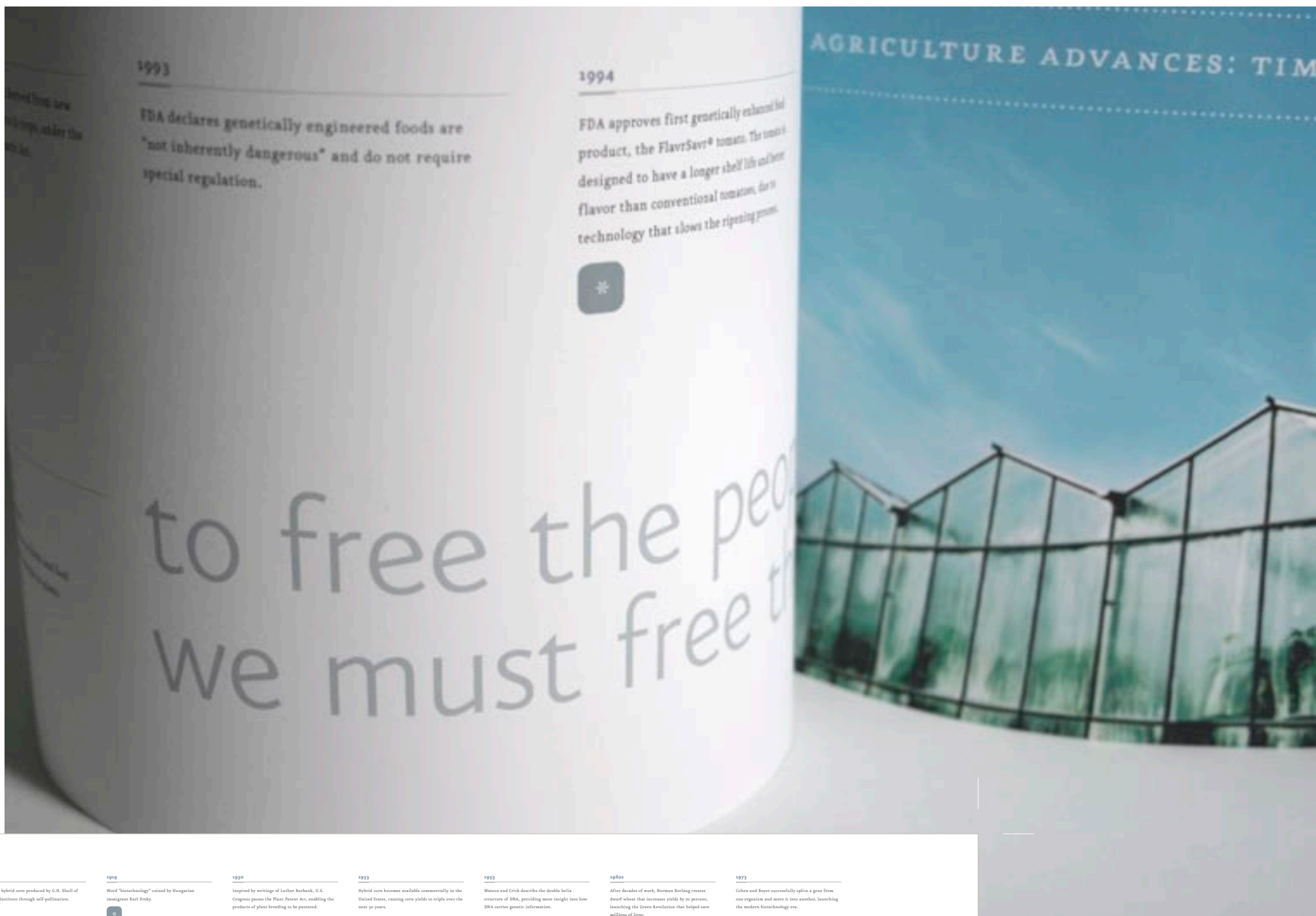
Rather than presenting biotechnology as a panacea, CAMBIA hopes to foster the view that it is a technology to be explored and developed. It doesn't even have to be used for food, though that is often at the crux of people's fears. To entice people with pre-formed opinions, the campaign and conference play on these fears in a neutral manner.

The imagery and color palette aim for the sweet spot of agricultural science: a respect and symbiosis for the land coupled with authoritative knowledge, insight and purpose. The "fear messages" of the advertising campaign adopt a mass-market advertising mode, capitalizing on the mistrust many people already feel for large corporations. In contrast, the handouts providing facts and information use a clean, classic body face with a utilitarian, unthreatening headline face.









to free the people,
we must free the land

CLASS _ PACKAGE DESIGN 3
INSTRUCTOR _ THOMAS MCNAULTY
GENRE _ HOME APPLIANCE PACKAGING
CLIENT _ CATERPILLAR
COLLOPHON _ UNIVERS

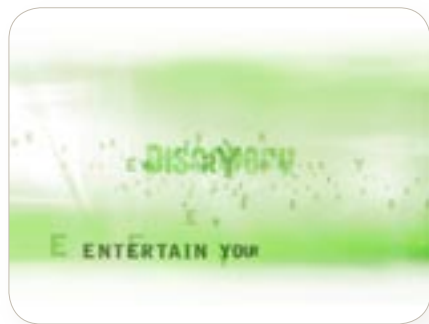
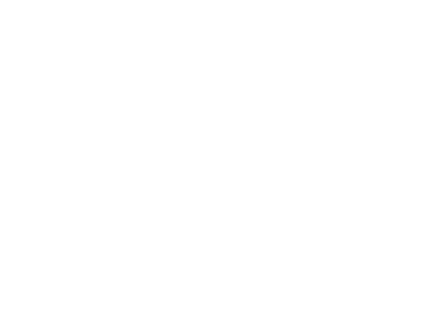
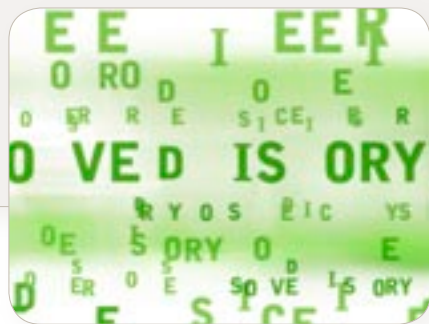
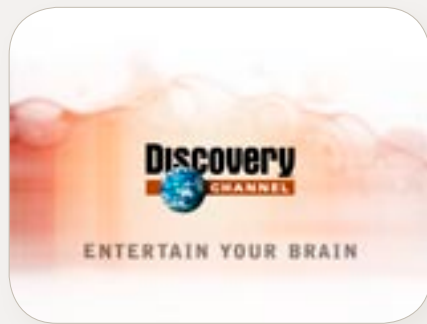
CATERPILLAR GOES DOMESTIC

Rugged materials and industrial looks build new in-roads for Caterpillar in the high-end home appliance market.

As more and more men enter the playground of the kitchen, we have to ask: “What kinds of toys do grown-up boys like?” Ones that reflect their current level of achievement, while still providing that tingle of excitement from yesteryear. But not everyone can afford an eight-ton earthmover in blazing Tonka yellow. Enter Caterpillar and their new Domus brand of home appliances.

Heavy, industrial materials go into both the appliances themselves as well as the retail packaging. A die-cut corrugated cardboard sheath offers plenty of tactile allure, even before adding the weathered metal name plate and glossy sticker inset. Unabashedly male-targeted, Domus appliances are certain to be noticed on the shelf and on the countertop.





MOVING TARGET: DISCOVERY

When it's time to distill The Discovery Channel down to five seconds of light and sound, the very DNA of the channel provides a dramatic typographic solution.

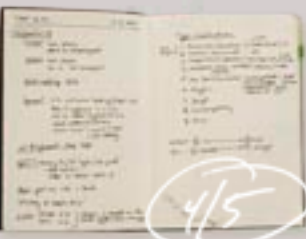
The Discovery Channel has an amazingly diverse audience. Jostling for time slots are programs about extreme hotrods, world exploration, home makeovers and forensic science. A coherent ID package for such a schizophrenic station is a serious challenge, but the split personality turns out to be the heart of the answer.

Tapping into the station's lineup set the stage for an engaging, dramatic solution. The spots begin with program names scrolling past, and then falling back letter by letter to build up the Discovery Channel logo. If a show title has a "D" in it, that letter (or series of letters) falls first, followed by any "I"s. It all happens quickly, but the meaning of what's occurring registers. With the repetition of bumpers, building in several levels of read is important to keep the audience from tuning out the seventh time the spot airs.

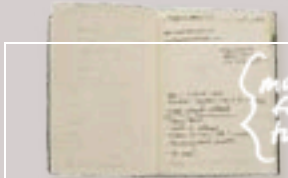
CLASS_ GRAPHIC DESIGN 3
INSTRUCTOR_ PEDRO FREITAS & APRIL GREIMAN
GENRE_ 5 SECOND STATION ID
CLIENT_ THE DISCOVERY CHANNEL
COLOPHON_ UNIVERIS



- scan for Tom



4/5



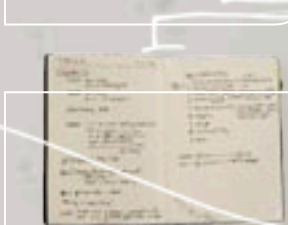
mock-up for Tuesday evening



27



spikes



T



Paul's choice



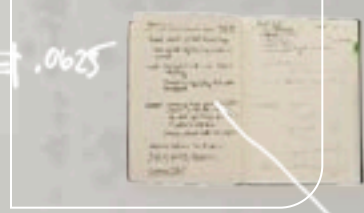
buffer humans?



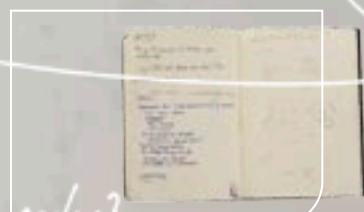
Heritage?



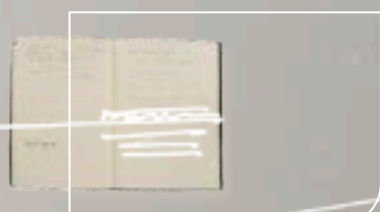
reminder



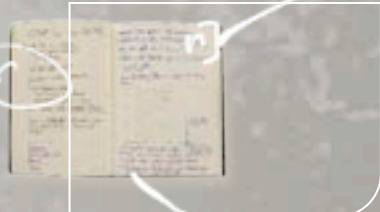
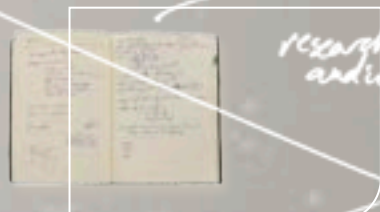
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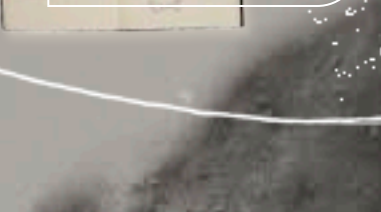
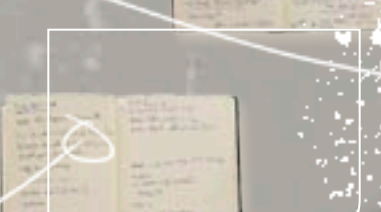
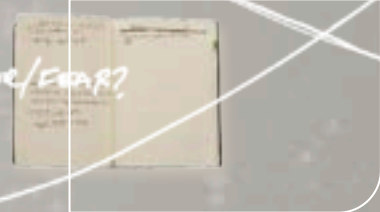
carbon?



research audience



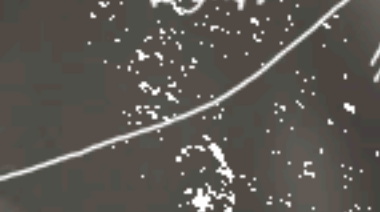
Humor/Edgar?



approved 5/6 12:15a



space enough to ship?



116 VAV



_VOICE

CLASS _ IDENTITY 2
INSTRUCTOR _ THOMAS MCNULTY
GENRE _ RETAIL IDENTITY
CLIENT _ BIRKENSTOCK
COLOPHON _ VENDETTA

HERALDING IN BIRKENSTOCK JEANS

With a history of innovation to trumpet, Birkenstock strides further into the fashion world with a new line of jeans and streetwear.

Always known for comfort and unusual style, Birkenstock is ripe for expanding further into the clothing realm. Enter its new sub-brand: Rime. With the dual read of rhyme and a thin, cool covering of frost, the new brand marries a street sensibility with Birkenstock's European heritage. Classic typography coexists with distressed textures, helping to reinforce the old-world vogue of traditional heraldry. Subtle ornamentation inspired by the early era of printers' marks provides cues and context for the brand system to convey its modern-meets-traditional message.

Striking a balance between branding and its target audience, the applications focus on visual appeal rather than shoe-horning the logo in front of as many eyes as possible. The use of a sub-brand without clear ties to Birkenstock ensures that the line will be evaluated on its merits and escape any possible stereotyping associated with the existing brand. As Rime gains more acceptance and credibility with the public, it will lend those same attributes to the core Birkenstock brand.





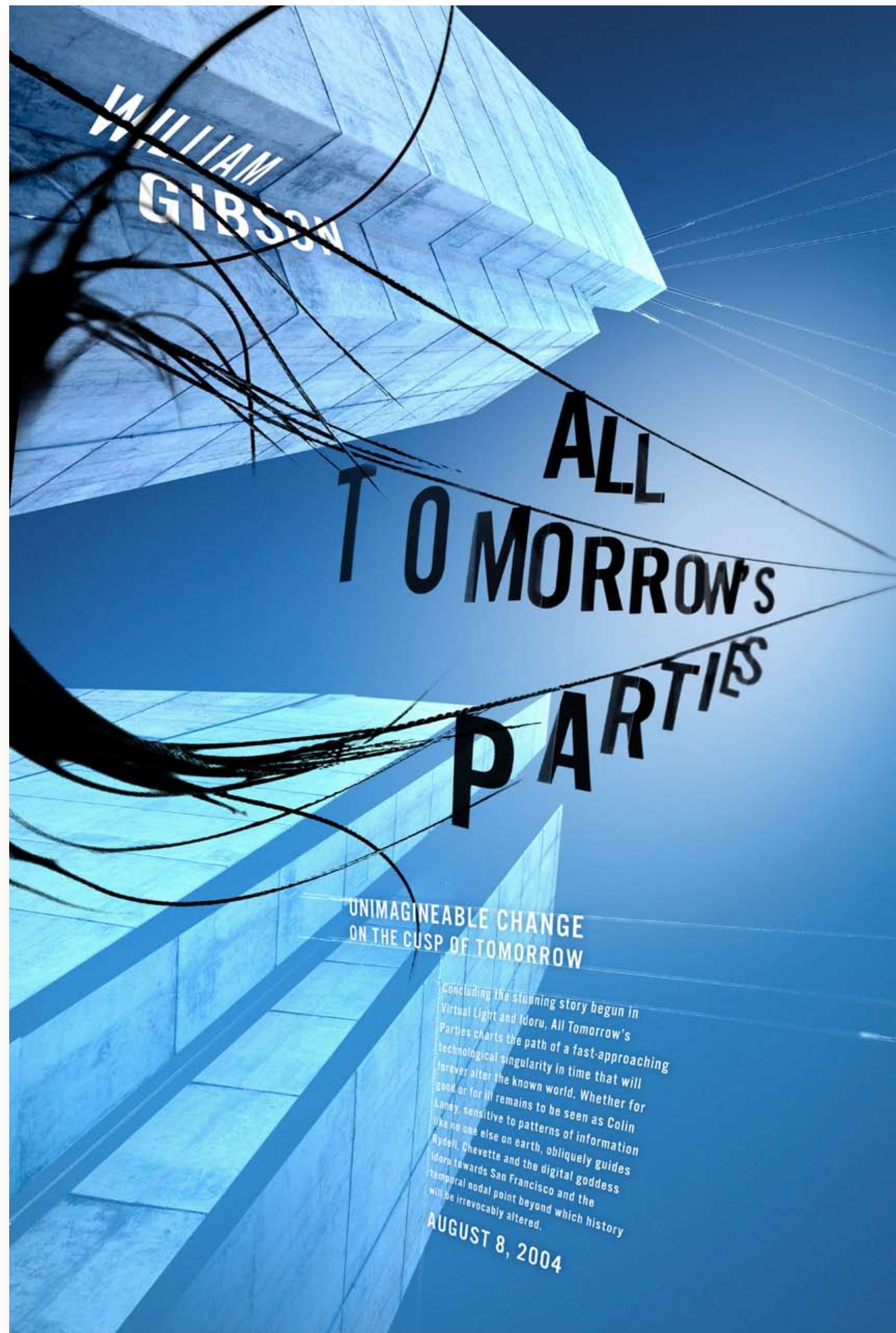
TITLES IN
SUSPENSION

Hanging by a thread is exactly where William Gibson wants you when reading *All Tomorrow's Parties*. Scattered and loose at the outset, the plot eventually converges on San Francisco's Bay Bridge on the eve of worldwide cataclysmic change.

This project came together out of an experimental typography assignment. After exhaustive research in building a visual vocabulary, the concept for an organically-designed poster took shape. In a tale of a future that could be, the Bay Bridge has been turned into a decaying warren inhabited by humanity's forgotten. Photos of the actual Bay Bridge—as it exists today—provide the geometries of the poster, simulatneously technical and distressed. Type was printed on acetate and suspended from various gauges of thread, giving a natural-but-surreal appearance that would have been disingenuous by any other method.

ABOUT THE BOOK: Concluding the stunning story begun in *Virtual Light* and *Idoru*, *All Tomorrow's Parties* charts the path of a fast-approaching technological singularity in time that will forever alter the known world. Whether for good or for ill remains to be seen as Colin Laney, sensitive to patterns of information like no one else on earth, obliquely guides Rydell, Chevette and the digital goddess Idroru towards San Francisco and the temporal nodal point beyond which history will be irrevocably altered.

This is Gibson's most human and compelling novel, cutting the fine edge of truth and speculation gracefully beneath his razored prose.





CLASS_ PRINT 3
INSTRUCTOR_ JENNIFER OLSON
GENRE_ CORPORATE PRINT SYSTEM
CLIENT_ GENENTECH
COLORPHON_ CLARENDON & DIN

CLEAR VIEW TO THE
BOUNDARY
OF REASON

Always the forerunner, Genentech pushes the limits for its new corporate print system. Delving deeply into the concept of boundaries and how they define so many aspects of our lives, this series reaffirms Genentech’s position as the vanguard of possibility.

“Boundaries are a defining component of human life. We are surrounded and delineated by them, shaped from our first moments by the stark realities of the physical world and guided by the ideals passed on by the myriad forces that nurture and instruct.

Not all boundaries are chosen. Many are predetermined by our biological parents, from our stature and coloring to our resistance to common ailments.

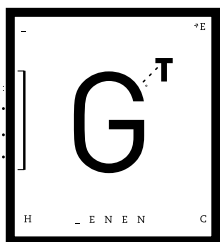
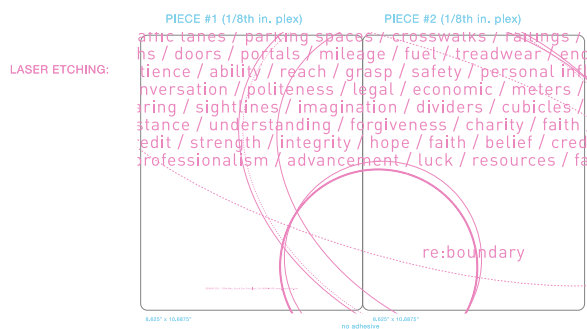
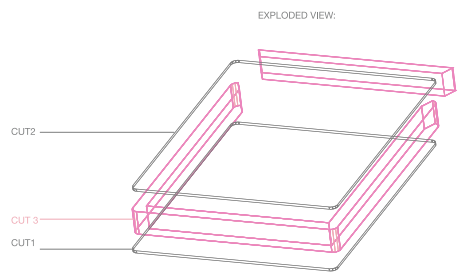
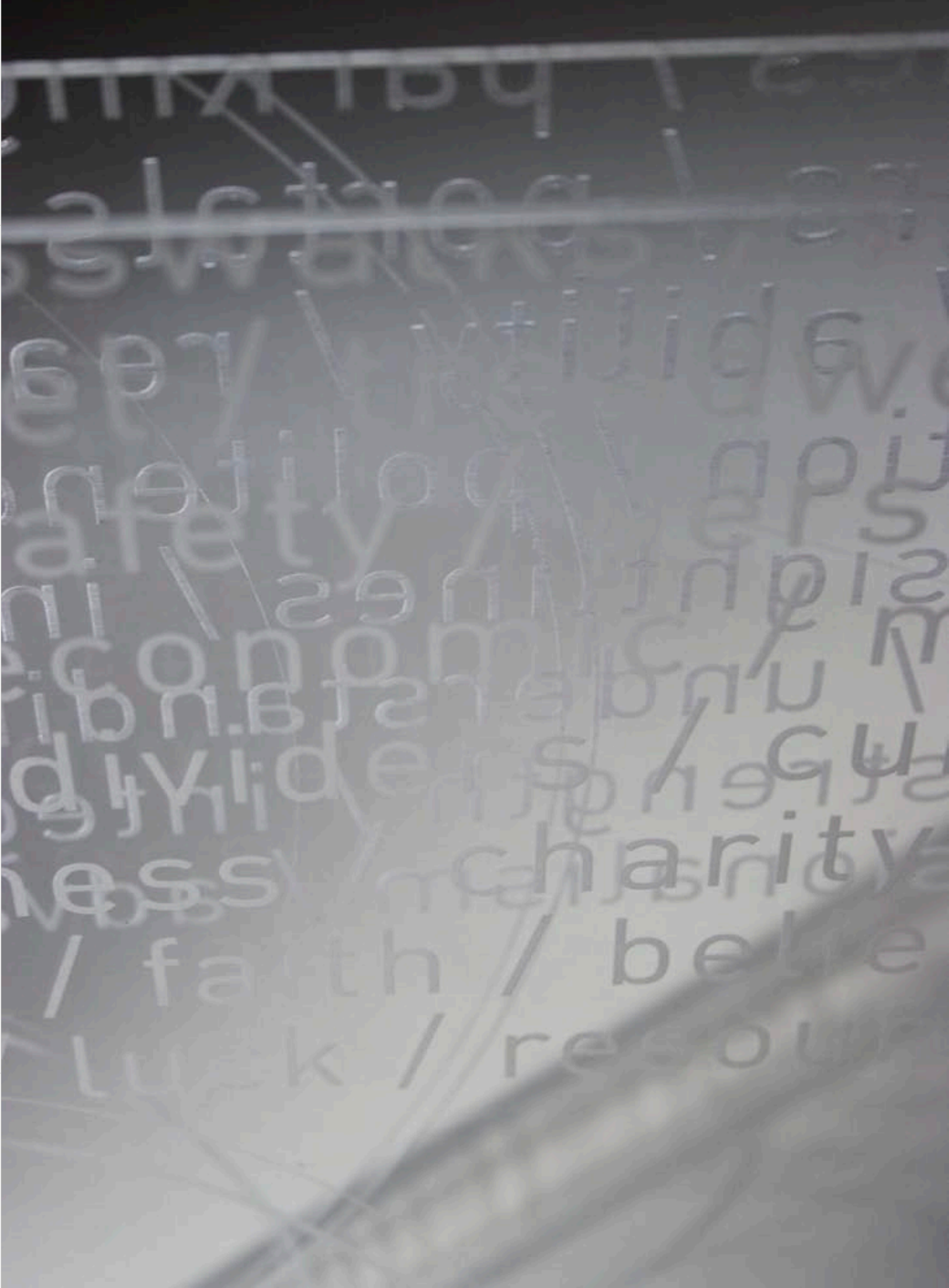
Limitless as the human condition are the ways in which we perceive the edges and borders of our world. So many of these thresholds are ingrained in our very natures that we have forgotten to question whether they’re a true limit or merely a shortcoming of imagination and exploration.”

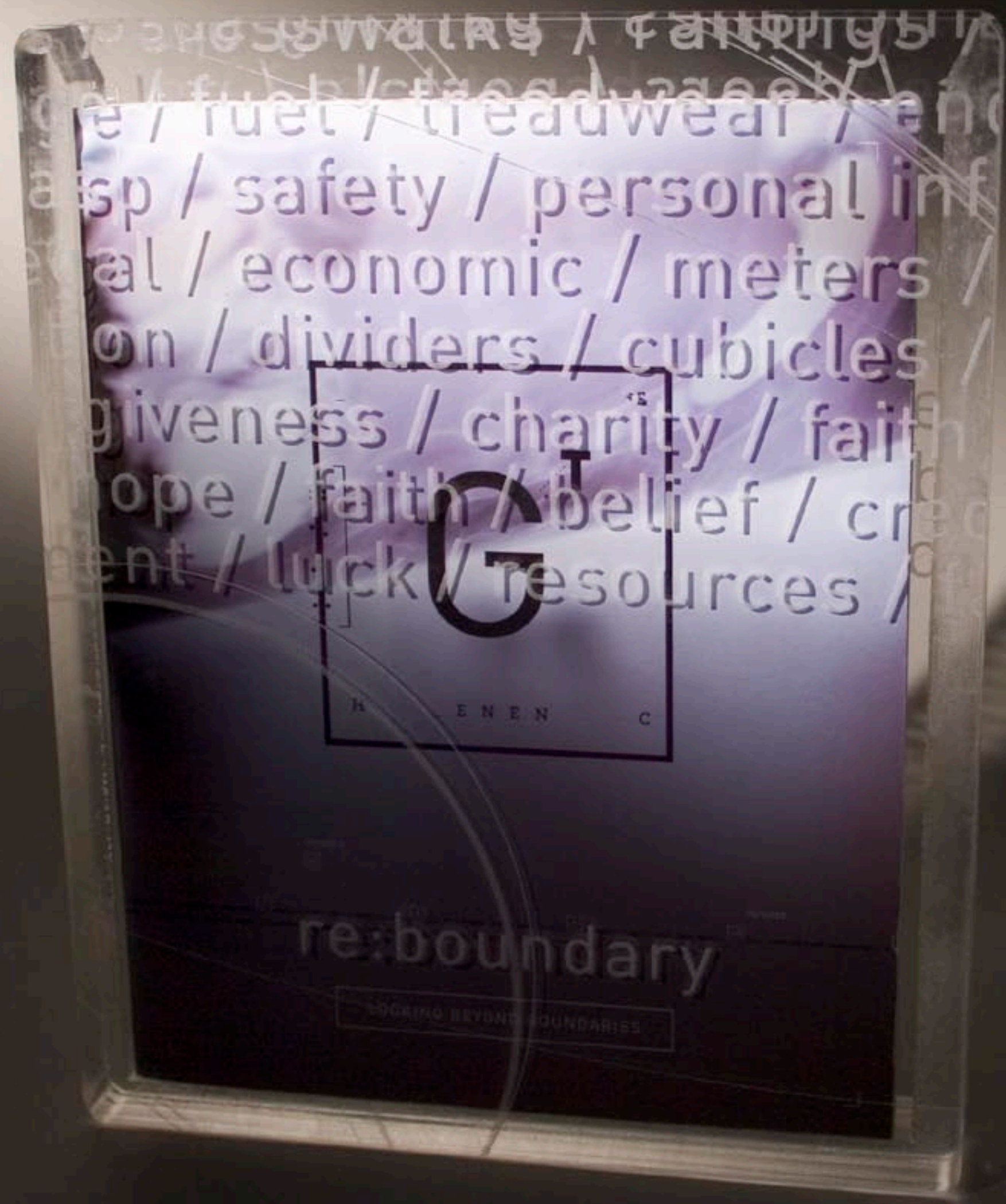
With this core message, the print system reinterprets the idea of boundaries in several ways. Textural messages continually shape the viewers perception of the imagery, while the use of various line weights and shapes reinforce the idea that boundaries take a myriad of forms and cut across experiences both common and mundane. The imagery and color palette take an intentional stance counter to the prevailing qualities used by other biotechnology companies in their print collateral while still striving for a functional, emotive piece. Gone is the “here’s the patient that our medicine serves” paradigm which-while certainly an effective message-has been adopted by nearly every company in the field.

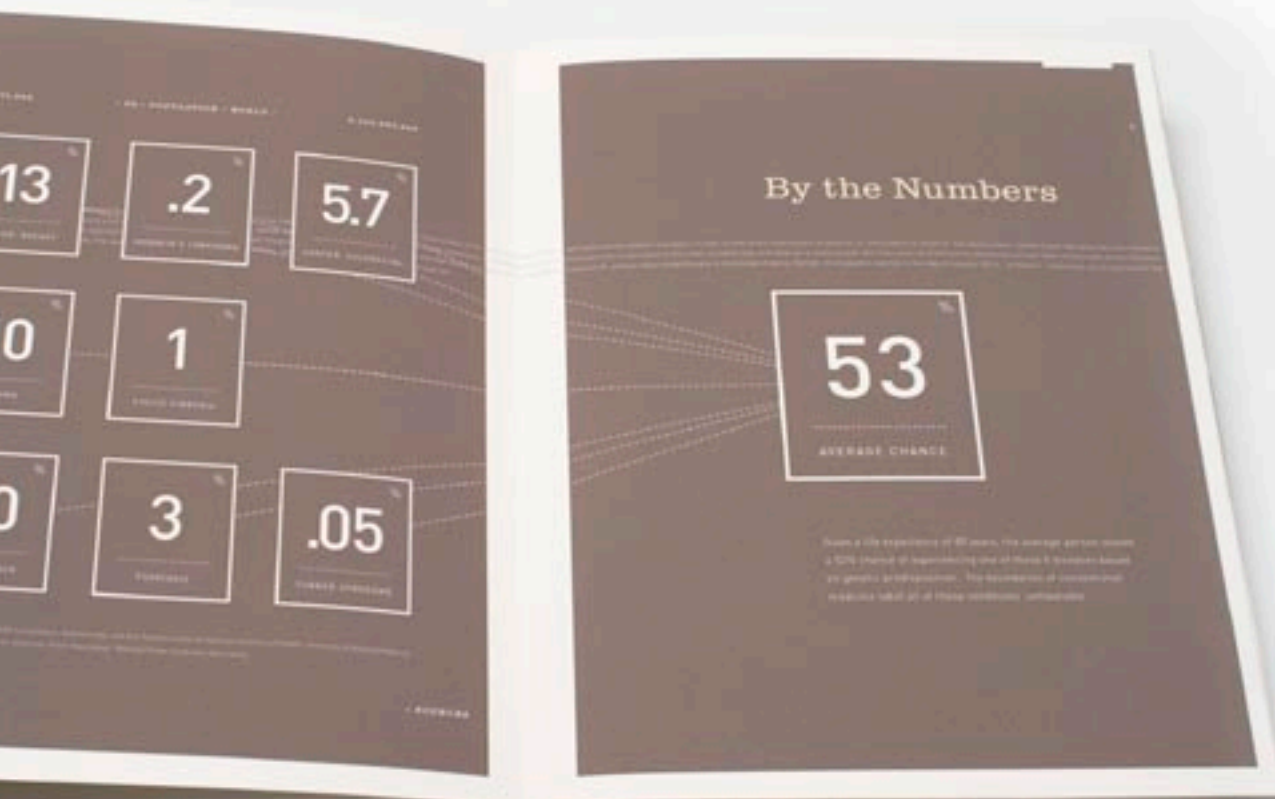


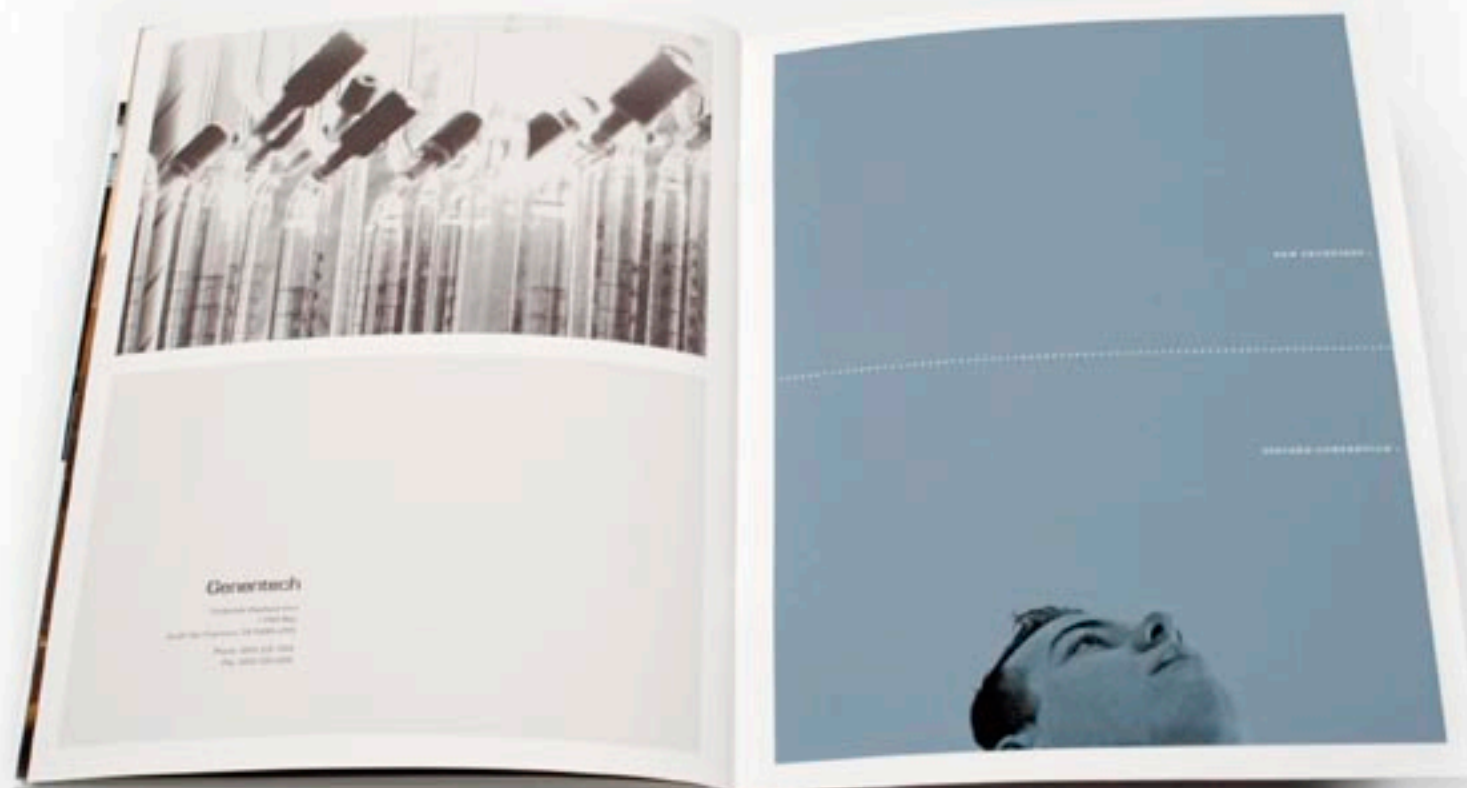
PROJECT INDEX

10









Who are we
?



fast service, CARDINAL CAB

ID-1

ID-2 | CITYBANK INVIS-ID, identity protection service

invis-id



San Francisco, fast track, BAY TO BREAKERS

ID-3

ID-4 | CAMBIA BIOF, U.D., biotechnology conference

BIO | f.u.d*



entertainment company, PHASE MEDIA

ID:5

ID:6

HERMES STAY_bondage line

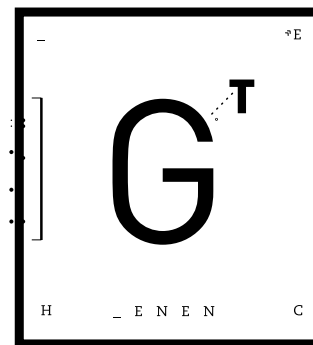


retail jeans brand, BIRENSTOCK RIME

ID:7

ID:8

GENENTECH_biotechnology firm





retail appliance brand_CATERPILLAR DOMUS

10-9

pharmaceutical corporation_Pfizer

10-11

10-10 | SWISS ARMY SALUS _swiss skin care line

10-12 | OLC DESIGN _design studio





RHYTHM

personalized music service, **EZCD.COM**

10.13

world music monthly, **RHYTHM MAGAZINE**

10.15

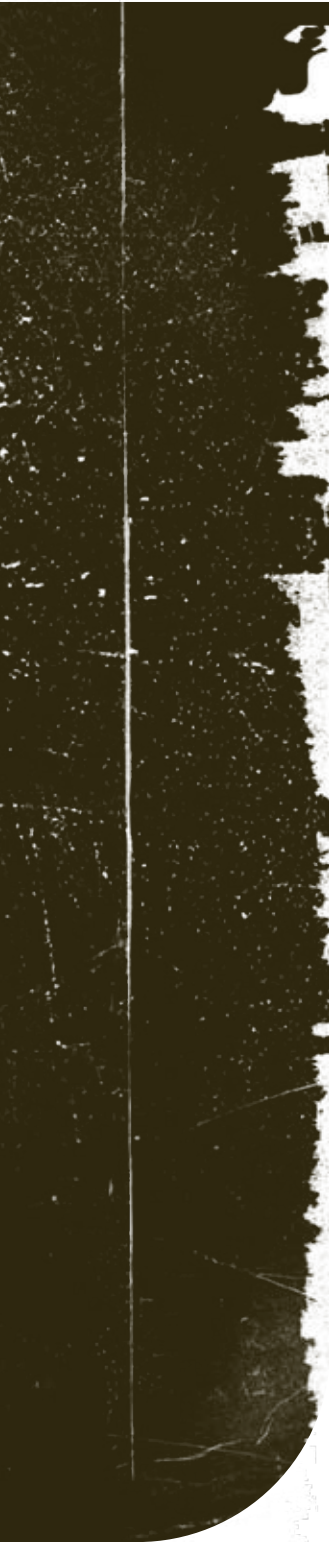
10.14

BROOKLYN ARTS & MEDIA GROUP, art organization

10.16

ART HOUSE MANAGEMENT, rhythm agency





PHOTOGRAPHY

- 01 HERMES STAY_christopher morlan
- 02 SALUS SKIN CARE_rick levy/plotnet & christopher morlan
- 03 COMMON CITY NAMES_doug seawell & christopher morlan
- 04 CARDINAL CAB_christopher morlan
- 05 CAMBIA CONFERNECE_christopher morlan
- 06 CATERPILLAR DOMUS_christopher morlan
- 08 BIRKENSTOCK RIME_christopher morlan
- 09 ALL TOMORROWS PARTIES_christopher morlan
- 10 GENENTECH_christopher morlan

ACKNOWLEDGEMENTS

I've waffled on the professionalism of including expressions of thanks and admiration in a portfolio. But, even as a professional designer, these people have a place in my life. And thus they have a place in my book. So skip this bit if you want to maintain the illusion of this book being anything other than a collaborative process. Sure, I pushed the mouse. But these people pushed my heart and spirit. For that, there shall be thanks given!

Jhana, to whom I am more grateful than I shall ever possibly be able to describe. Dad, for your unwavering support and encouragement; couldn't have done it without you. Mom and John, for the single malts and the ability to laugh at myself. Janet, Buzz and Pattie for making a little extra room. Jeremy, for always making time.

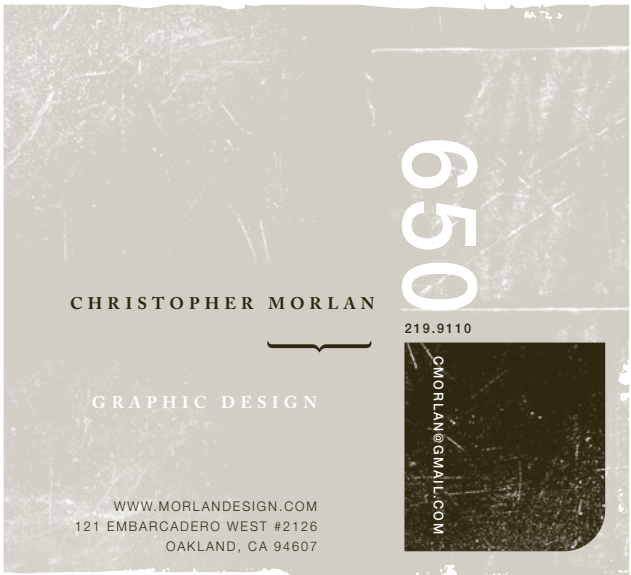
Lauren, for tales told and long-term stock dividends. Jenny, for red fuzz when it was needed most. Tony, for Shields and boomsticks. Amanda, for checking on me.

My instructors, who have given far more than they received: Carolina de Bartolo, Coco Qui, Susan Verba, Jeremy Stout, Jaime Calderon. And especially Tom McNulty, who teaches more about professional-ism and integrity in a single day than many people learn in a lifetime.

Ultimately, I must thank Mary Scott for unwavering belief and encouragement. Her keen eye, compassion, and dedication are the very heart of the Academy's Graphic Design department.

CAREER SUMMARY

Twelve years of print/digital design, art and creative direction for projects spanning the gamut of a monthly music magazine to industrial and e-commerce web sites. The coordination, conceptualization and execution of point-of-sale packaging, corporate and product identity, business-to-business and business-to-consumer marketing materials, print and digital advertisements, photo shoots, press checks, training and guidance of junior designers, and direct client presentation and consultation are par for the course.



EXPERIENCE

FREELANCE DESIGN & ART DIRECTION_new york, ny & san francisco, ca | 1994 - present

Created logos, branding strategies, marketing collateral and web sites for clients such as NASDAQ, Bay To Breakers, Square2 Design, Philippe Becker Design, Volvo, Barnes & Noble Booksellers, BMG/Blue Note, EZCD.com, MelCel/Earthquake, Business 2.0 Magazine, Revolution Magazine, Imagine Media, FLOAT nyc and The School for Film & Television.

INSTRUCTOR, ACADEMY OF ART_san francisco, ca | september 2006 - present

- > Teach a class on advanced print design, focusing on publications and multi-use campaign materials.

CREATIVE DIRECTOR, CRESCENT JEWELERS_alameda, ca | june 2005 - present

- > Served as creative lead on all branding initiatives, including a global rebranding initiative to transition the 70-year old company from its position as a lower-tier value jeweler to an affordable modern luxury retailer. These played out across seasonal window campaigns, catalogs, brochures, mailers, interior and exterior signage, web, packaging and radio.
- > Built creative department from scratch—from equipment and floorplans to budgets, staff, production processes and cross-departmental initiatives. Recruited and maintained an integrated and collaborative creative team, including designers for print and web, copywriters and production managers.
- > Helped drive month-over-month new customer growth averaging 20% in new target market.

ART DIRECTOR, MAXIMUM PC MAGAZINE_brisbane, ca | june 2001 - november 2001

- > Directed a team of 2 designers in the monthly production of this mass market consumer magazine.
- > Booked photographers, illustrators, designers and other production staff on a regular basis.
- > Reduced design operating expenditures by 82% without sacrificing existing quality standards.

ART DIRECTOR, OLCDESIGN NYC_new york, ny | october 1994 - november 2000

- > Involved with design solutions for every client from concept to execution; assembled and managed teams of in-house and freelance talent. Directed the training and development of new designers and staff members.
- > Directed the monthly production and design of RHYTHM Magazine, a four-color periodical following the music industry. Handled all additional collateral, including direct mail and booth design for trade shows.

EDUCATION

The Academy of Art University | BFA GRAPHIC DESIGN, SUMMA CUM LAUDE | SAN FRANCISCO 2001-2005
The School for Film & Television | NEW YORK CITY 1994-1996
The University of Minnesota | MINNEAPOLIS 1993-1994

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