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**LOCAL MOTION**

2007 Fashion Show Featuring Designers from Pittsburgh

*Thursday, September 20
at the
New Hazlett Theater
Located at 6 Allegheny square
East on the Northside
pghlocalmotion.com

2007 Fashion Show Featuring Designers from Pittsburgh

TIKTETS: visit www.proartstickets.org or call 412-394-3353
After 4:30pm day of show, tickets available at door only
$25 in advance $35 at the door / $50 VIP
Door proceeds benefit dress for success

This Thursday!

Thursday, September 20
at the
New Hazlett Theater
Located at 6 Allegheny square
East on the Northside
pghlocalmotion.com

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LOCAL MOTION

This Thursday!

Tuesday, Oct 20
at The Hooch Thru
Located at 6
Alley Square East
p3-hoohochurch.com on the web site

Tickets available.

2007 CP Fashion Show featuring Designs from Pittsburgh.
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TOKYO
SUSHI BUFFET & HIBACHI

Hibachi Steakhouse
GRAND OPENING
20% OFF
ENTREE & FREE GLASS OF WINE
*Entree Only, Wine for Dinner Only

LUNCH
MON-FRI 11:30AM-2:30PM
SAT-SUN 11:30AM-3:30PM

DINNER
MON-THUR 5:00PM-9:00PM
FRI-SUN 5:00PM-10:00PM

OVER 50 VARIETIES
OF SUSHI & SASHIMI

FREE WI-FI, FULL SERVICE BAR

OVER 50 VARIETIES OF SUSHI AND SASHIMI

free wi-fi
full service bar
over 50 varieties
of sushi and sashimi

4801 McNight Rd • North Hills • 412-366-4288

revised ad

GRAND OPENING
20% OFF ONE ENTREE
& FREE GLASS OF WINE
(ENTREE ONLY: WINE FOR DINNER ONLY)

dinner
mon-thur 5.00p.m.-9.00p.m.
 fri-sun 5.00p.m.- 10.00p.m.

lunch
mon-fri 11.30 a.m.-2.30 p.m.
sat-sun 11.30 a.m.- 3.30 p.m.

4801 McNight Rd 412-366-4288
Communicating ideas - student
Show
Student
Photography

A photo is usually looked at,
seldom looked into.
-Ansel Adams-

Michael Blackmon
Gareth Trollope
Lisa McCartney
Tom Kelly
Sheba Gittens
Danielle Morgan

James Horvath
Sean McKeag
Dustin Perri
Tom McFarland
Chelsea Cartabiano
Nadine Luthe

Student Photography
Professor: Richard Heisler
October 1st to October 26th
Opening Monday, October 1st.
11:30-1pm
Allegheny Campus/Visual Arts Center
Visit the Art Department on the web
http://www.ccac.edu/artgallery
Community College of Allegheny County
Thumbnails are usually small because they are meant to be fast and not detailed. They are around 2 x 3" (5 x 8 cm) and drawn in proportion to the dimensions of the finished piece. Fill a sheet of paper with ideas. Never reject an idea; just sketch it in and go on. Work through the idea with your pencil from every perspective you can imagine. Then try taking one good idea and doing several variations on it. Tracing paper or lightweight bond is excellent for this purpose. You may also want to cut and paste and recombine existing images for new effects. It may be faster to work at a size determined by existing elements. In that case the thumbnails may become larger or smaller. The principle of “sketching” through ideas holds true no matter what the size or format of your preliminary investigation. Be as neat and precise as is necessary to show the relationship between elements and their general shapes. The stages of thumbnails, roughs, comps, and camera-ready art, however, often blend together when executed on a computer. The danger with this blending is that, although software may help provide quick, workable solutions, it can be tempting to short-cut the planning stages. Thumbnails are vital to good design, no matter how they are produced, in whatever size or state of polish. They must exhibit flexible, tenacious visual thinking (Figures 1-6 and 1-7).

**Roughs**

Once the range of ideas has been fully explored, select the best two or three thumbnails for refinement. You may want to talk this choice over with other designers.
Subtle Tea - How a '70s-era brand updated its hippie-kitsch identity to appeal to more modern tastes. By Debbie Millman
During the summer of 1969, 19-year-old Mo Siegel and his friend Wyck Hay discovered clusters of wild herbs while exploring the forests and canyons near their homes in Boulder, Colorado. With the help of friends and family, they harvested the herbs and blended them into teas that they packaged in muslin bags and sold to a local health food store. While herbal teas had previously been marketed mainly for medicinal purposes, Siegel and Hay positioned their products as flavorful, healthy drinks with folksy packaging. Thus the Celestial Seasonings Tea Company was born—and within five years it grew to be the country’s leading purveyor of herbal beverages, with annual sales of over $1 million.

By 2006, Celestial Seasonings was the market leader in the green, red, and herbal tea categories, with yearly sales of over $110 million, trailing only Lipton Tea nationally. But the brand image was nearly identical to what the founders had introduced three decades earlier, and the marketing team at parent company Hain-Celestial was concerned that the company had lost touch with the modern tea drinker. To rejuvenate the brand, the team invited Sterling Brands to redesign the entire Celestial Seasonings portfolio. I headed the design team, which consisted of more than 15 people, including brand planners, market researchers, designers, account executives, and production artists.

When we reviewed the current Celestial packaging then on supermarket shelves, we realized that beyond modernizing the package design, we needed to develop a strategy for future growth through the new visual identity. The team outlined an approach that included product repositioning, an assessment of packaging and consumer insights, and the packaging redesign. Hain-Celestial’s CEO, Irwin Simon, agreed to this shift in scope, and Sterling began a $300,000 project dedicated to ascertaining the brand’s assets and potential areas for design reinvigoration.

Envisioning a new identity for a heritage brand is a tricky balancing act between enticing new consumers and maintaining loyal ones. In our initial market research, we investigated the brand’s current landscape by questioning consumers in supermarkets and health food stores. We discovered that in Celestial’s attempts to bring art and passion to consumers with its package design, it had shortchanged them of tea appreciation. Meanwhile, would-be tea drinkers had become deluged with niche choices with the advent of younger, hipper tea brands such as Tazo and Honest Tea, the reinvention of folder brands such as Lipton, and the introduction of other health-conscious, ready-to-drink options such as Fuze and Vitamin Water. Celestial had become the “inside the pantry” choice, as opposed to the “countertop tea” that image-minded consumers could display with pride. We continued our research by meeting with the company’s longtime master blender...
and tea buyer. It was becoming clear to us that Celestial was still a progressive brand that maintained high-quality standards in a state-of-the-art laboratory, with worldwide sourcing and transformation of natural ingredients, and a passionate staff.

After analyzing the product in the market, we tried to gain an understanding of modern tea drinkers' thoughts on the brand. In July 2006, we assembled Celestial devotees, general tea enthusiasts, and young experimenters in key markets. The results surprised us, as this seemingly disparate range of tea drinkers agreed on more than we had expected. They universally felt that the brand was comforting, fun, and flavorful, but also felt its whimsical characters were designed for grandmas and children. Ironically, the teddy bear imagery they were speaking of was exactly what had originally set the brand apart in its launch. Though highly recognizable, the illustrations seemed to have frozen the brand permanently in the Carter era. This was worrisome, as Celestial did not have the budget to commission new artwork; one of the mandates of our redesign was to keep the existing portfolio of illustrations.

We asked consumers to draw the various boxes unaided from memory, an exercise that provides insights into the fundamental, subconscious aspects of the brand. We expected that loyal consumers could recall the packaging in these drawings with accuracy, but we were troubled by their inability to articulate the heritage of the brand and the qualities that had made Celestial a top seller. With these revelations in mind, and using the existing packs as our guide, we set about creating visual stimuli to elicit guidance from both the lovers of the current quaint imagery and the more modern coolhuntes.

We began by creating tangible experiences for our consumer participants through visual mood boards, brand posters, a broad range of logo treatments, and packaging options. These designs allowed our creative director and his team to engage in a dialogue with research recruits. Rather than encourage the participants to invent specific brand imagery, we urged them to express how they felt when viewing the different visual approaches. We conduct research in this manner to avoid the unconscious creative limits many long-term consumers impose on progressive brand.
Identity-industry

The stimuli elicited responses that assisted us in devising the new brand positioning. Consumers believed the iconic Celestial imagery to be memorable and in line with the brand experience, but they strongly felt many of the visuals were dated and childlike. They yearned for a design style that was more modern and urged us to make the design look more “dynamic” and “fresh.”

We concluded our research by drawing upon the feedback of consumers who were intrigued with the new visual directions we presented. Through these exercises, a new positioning began to take shape: “active” versus “sleepy,” “transforming” versus “predictable,” and “effusive” versus “cute.” Our team then worked with the Celestial marketing group to write “fantazizing adventures for the senses” as the new strategy catchphrase for the Celestial brand.

Post-research, we felt confident this could be articulated with lush new graphics, a cleaner and more expressive brand story on the pack, and a reinvigorated identity generally.

A first step in the exploratory stage was to experiment with a variety of graphic styles to help categorize each of the different flavors and variants. We developed this by creating a graphic language and color palette for each of the different sub-lines (i.e., green tea, white tea, herbal tea, Zingers). We worked on evolving the Celestial Seasonings brand mark to modernize the identity while retaining the inherent strength of the previous typography. We explored the size and position of “Celestial” in relation to “Seasonings” and investigated whether the word “Seasonings” could be minimized or removed altogether. We also created a range of logo cartouches that could work with a redesigned typographic system and all the essential brand elements on the package.

Though we knew the existing illustrations needed to be incorporated into the redesign, we examined new ways to interpret the paintings, with graphic devices and layered ornamentation. Considering the possibility of introducing a range of new graphic styles in the coming years, we recommended a series of more modern paintings that were more experiential and ingredient-driven than the original ones. In the meantime, the recaptured illustrations became less chaotic but still retained some of the brand’s kitschy personality. As we prepared for the qualitative research, we felt confident that the new design was more emotionally appealing and effective in communicating the hierarchy of information about brand, sub-brand, and individual tea flavor.

Two rounds of qualitative research with more than 1,000 consumers confirmed that our recommended design was on target. Not only did consumers agree that the new system was suitable for all 66 products in the existing portfolio, they felt that the redesigned graphics created a powerful appearance on supermarket shelves. Most important, consumers told us the new system addressed their primary concern: finding their favorites. Now three months on the market, the new design maintains the hippie ethos and laid-back vibe of its teenage founders, but without lingering vestiges of tea-cozy frump. One research participant provided the ultimate confirmation that we had moved the brand far beyond its cuddly-bear cuteness: “I think it’s sexy,” she said.
Identity-industry
Variations-industry
**SKETCHES HELP!**

It's a great idea to sketch your idea first before you venture into an image editor. These kinds of roughs don’t need to be beautiful—they just need to loosen up your brain for design ideas and directions.

Start with a rough composition and create a bunch of fast design ideas.

Hone in on what you like, and pick three.

With the three ideas that you like, try different variations by using a range values from light to dark.

Hone in on what value and shape you like.
Web page study-industry

**Sketches**
Harkening back to design school, Berkes created multiple sketches to outline his design ideas for the website. "I remember in school, the professors would tell us to create 100 thumbnail sketches for an upcoming project. I would always balk at the number, thinking that there was no way it would help my design. Little did I know how helpful it could end up being. Even if you don't like the drawing process, sketches are necessary and effective."
**Figure 11-16**

Storyboard, *The Pizza Head Show*, "Super Steve To The Rescue"

Agency: Gooby, Silverstein & Partners, San Francisco, CA

Creative directors: Jeffrey Gooby, Rich Silverstein

Art director: Paul Renner

Writer: Erik Moe

Producer: Cindy Piatt

Client: Pizza Hut
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Letterform study-student-digital
Letterform study-student-digital
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