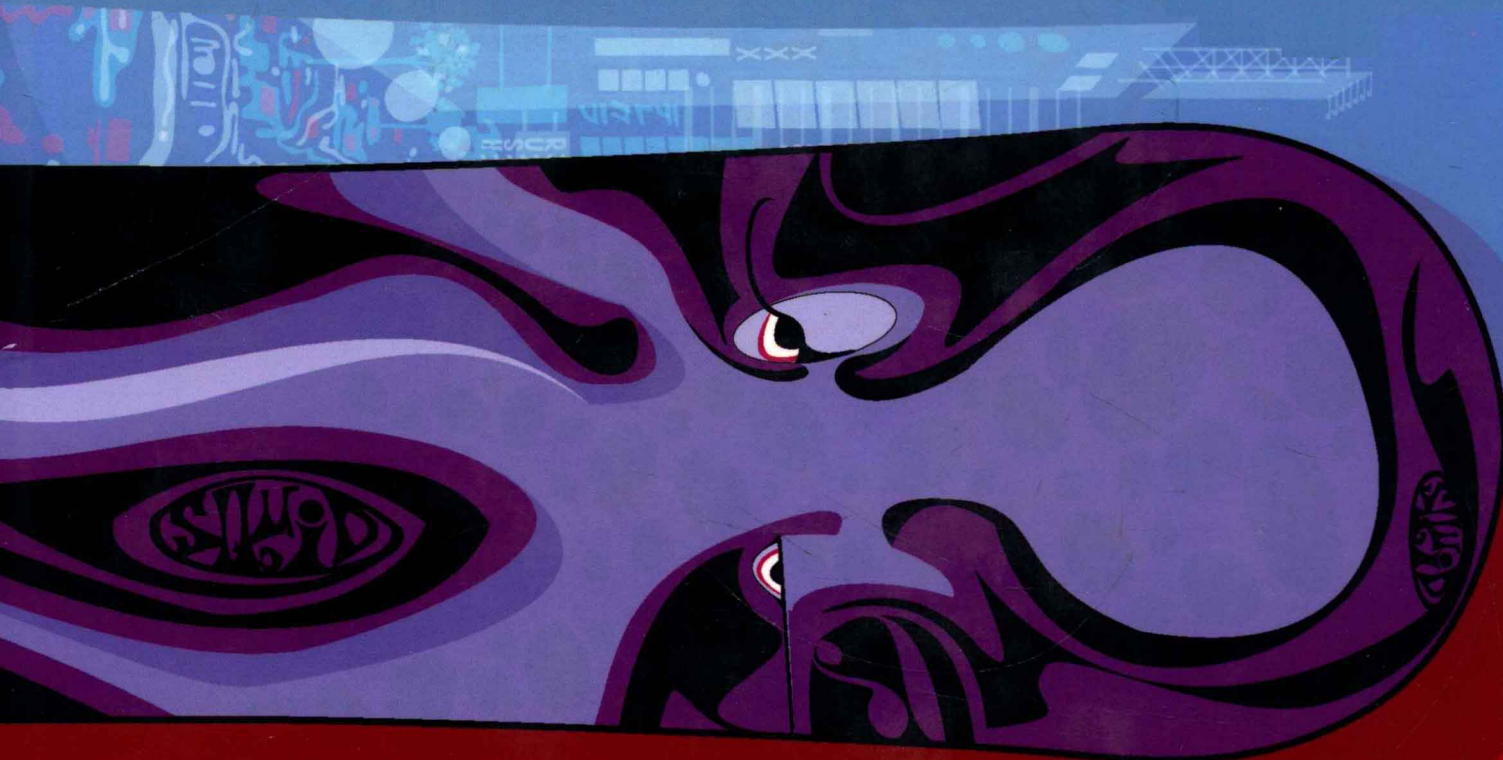


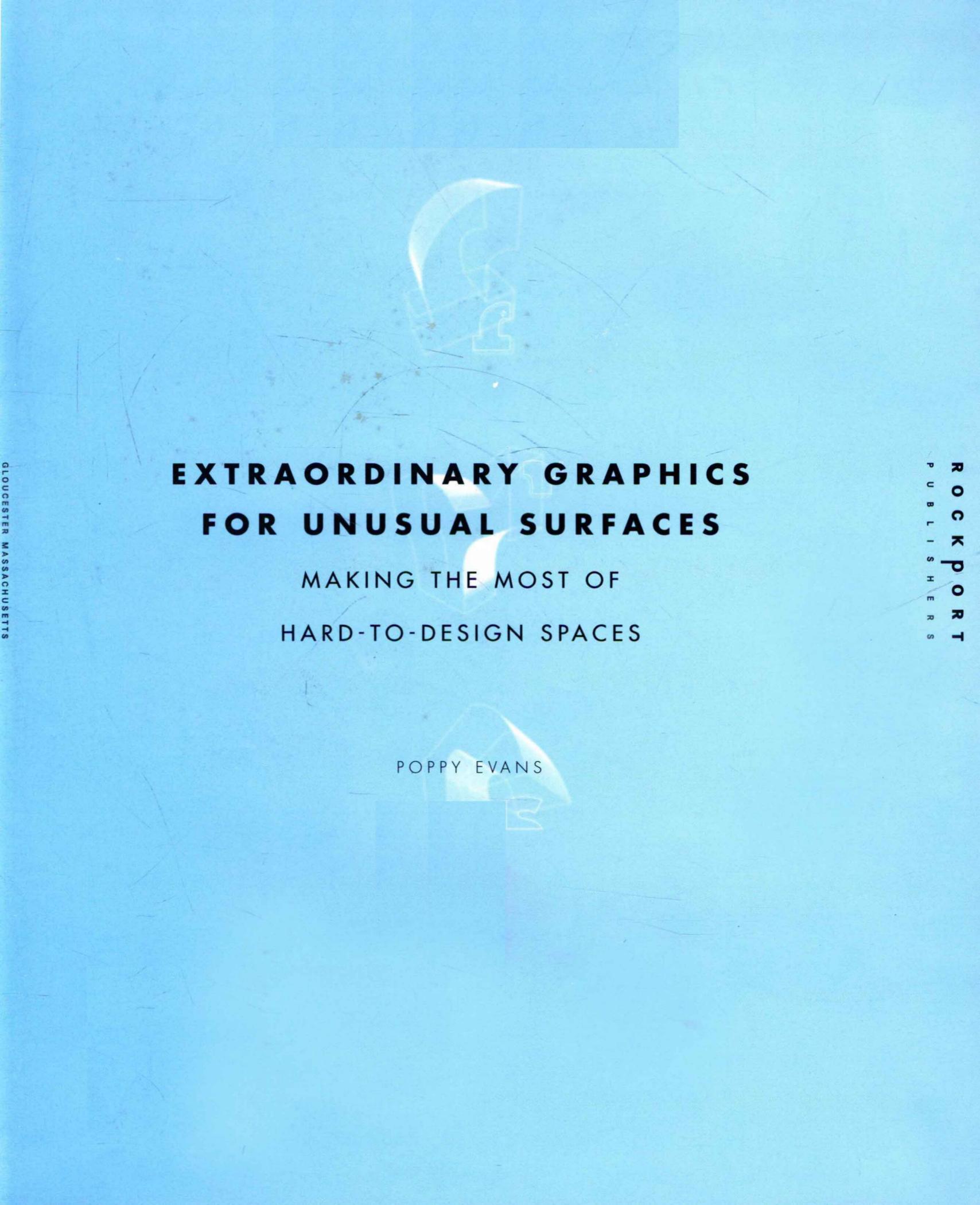
Poppy Evans

EXTRAORDINARY GRAPHICS
for Unusual Surfaces



ROCKPORT

GETTING GRAPHICS RIGHT
FOR HARD-TO-DESIGN SPACES



**EXTRAORDINARY GRAPHICS
FOR UNUSUAL SURFACES**

MAKING THE MOST OF
HARD-TO-DESIGN SPACES

POPPY EVANS

ROCKPORT
PUBLISHERS

GLOUCESTER MASSACHUSETTS

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Studio Photography: Kevin Thomas Photography and Bobbie Bush Photography

Project Manager: Francine Hornberger

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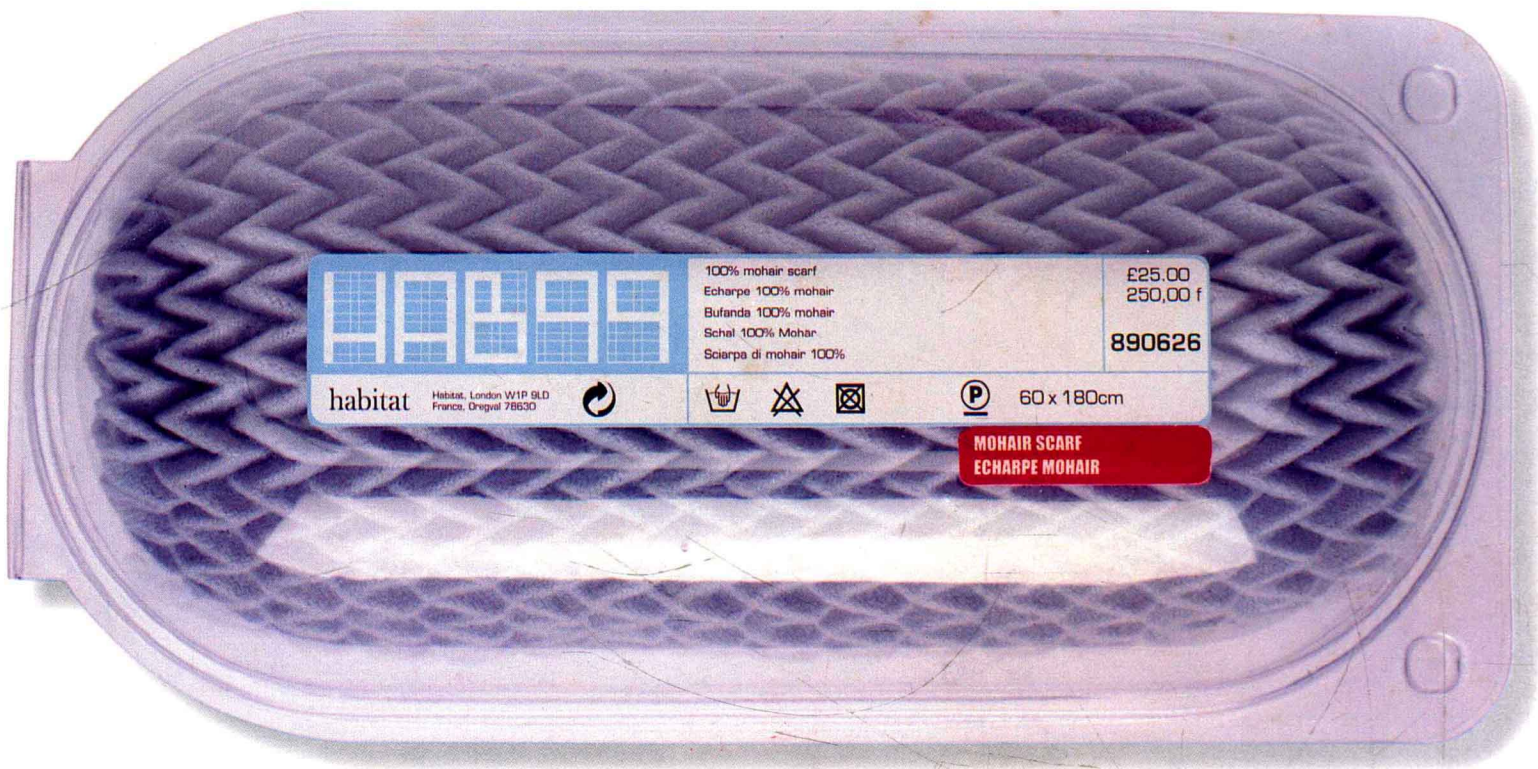
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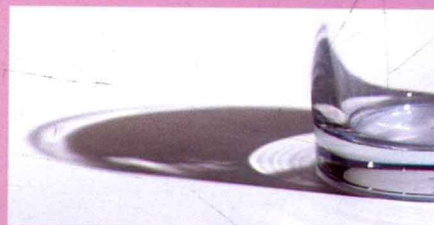
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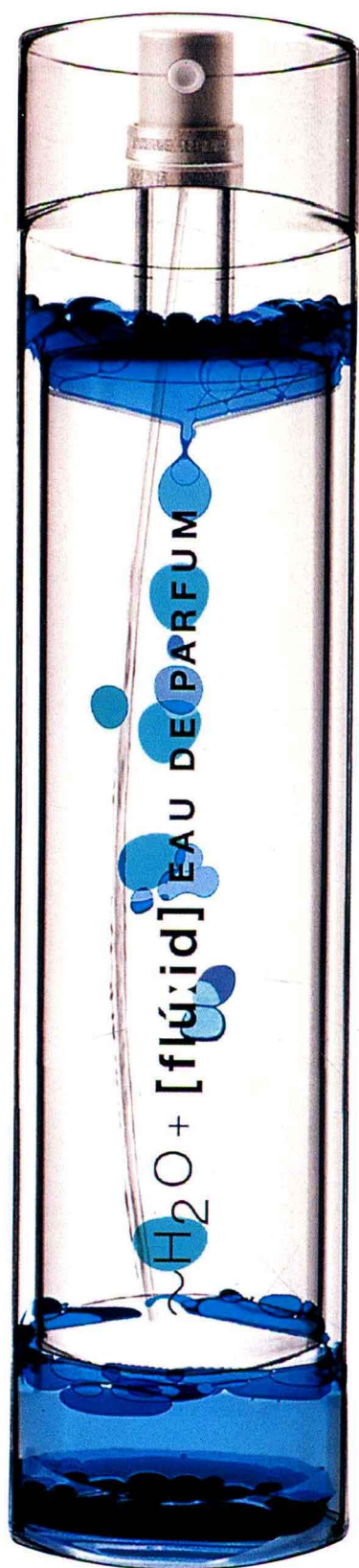


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INTRODUCTION

When designers tackle an ad, poster, or brochure, they're usually working well within their comfort zone. Designing on a two-dimensional plane within a rectangular format is the kind of design fare most studios handle on a regular basis. Making the leap into the third dimension, such as developing a design for a rectangular container, is also unlikely to present a formidable challenge. But what happens if that rectangular container is a casket?

Extraordinary Graphics for Unusual Surfaces focuses on designing for unusual situations, such as placing a design on an odd-shaped container or object, as well as other situations where space or shape is a major consideration. The projects that fall within this realm and are featured in this book encompass a variety of applications, including inline skates, garments and garment labels, transport vehicles, and, yes, even caskets. This book also features projects where a design must work in a number of situations—perhaps a series of garments, shopping bags, and packaging, or the range of items that comprise a CD box set, board game, or promotional package.

However, *Extraordinary Graphics for Unusual Surfaces* goes beyond the scope of most graphic design books in its recognition of projects that have gone further than merely positioning a logo on a variety of items. In the course of acquiring materials for this book, it soon became apparent which projects demonstrated truly innovative approaches in their integration of design and spatial/surface characteristics. There were many submissions of identity campaigns that included applications on shopping bags, garments, and company vehicles. Quite a few of these projects featured outstanding logo designs and handsomely designed stationery, worthy of recognition in a book on letterhead or logo design. But many of them fell short when it came to a creative interpretation of the identity for the three-dimensional elements of the campaign.

In addition to designing for unusual shapes or a range of design applications, *Extraordinary Graphics for Unusual Surfaces* also recognizes innovative packaging design for unusual items. Some of the examples featured in this book include packaging concepts for products ranging from rubber bands to recycled glass.

But most important of all, *Extraordinary Graphics for Unusual Surfaces* celebrates innovative problem solving and designers who have developed creative design solutions when faced with a challenging situation.

—POPPY EVANS







CLIENT

K2 Japan

DESIGN FIRM

Modern Dog

ART DIRECTORS

Michael Strassburger,
Vittorio Costarella,
George Estrada

DESIGNERS

Michael Strassburger,
Vittorio Costarella,
George Estrada

ILLUSTRATORS

Michael Strassburger,
Vittorio Costarella,
George Estrada

MODERN DOG'S CONCEPT FOR A LINE OF SKIS MARKETED IN JAPAN WAS DRIVEN BY CHARACTER APPEAL AND THE NEED TO ADAPT THEIR DESIGNS TO THE NARROW CONFINES OF THE SKIS' VERTICAL FORMAT.

K2 Japan came to Modern Dog to commission ski designs because they thought the firm could deliver an American, West Coast-driven look that would appeal to Japanese youth. However, Modern Dog's designers found themselves designing skis they felt looked very Japanese. In reality, their designs are a unique blend of "East meets West," combining Modern Dog's knack for appealing to the youth market with the kinds of brightly colored cartoon characters that are often used to promote products in Japan.

The designers used the area at the tip of the skis to portray each cartoon character along with the K2 brand name. The back area of the skis contains the character-based name of the ski design. The designers, who also invented the names for each of the ski lines, created character-themed patterns such as a honeycomb for the "Stinger" and "Hornet" to link the name and the character's image across the length of the ski.

The skis were created exclusively for the Japanese market and have sold well there. However, they've also attracted interest from U.S. consumers.

