

A hand is holding a red book cover against a light blue background. The book cover has a white title and text, and a barcode at the bottom right.

# introducing

Designs for Making a First Impression

Die Gestalten Verlag

isbn: 3-89955-087-0



9 783899 550870

# introducing

Designs for Making a First Impression  
Die Gestalten Verlag





# Content

Well-indexed and categorised, *Introducing* offers a glimpse of the countless of approaches on how to translate your own identity into something that is visually gripping – attention-grabbing, yet not ingratiating, unique yet usable – in a sweeping survey from the fringes of design to classic media and back again.

Yet whether quirky maverick or slick agency, whether low budget or high-end – each participant has found their own way of intriguing and enticing, of communicating their style, their strategy, their visual essence – themselves. When done right, this radiates a winning consistency, boldness and self-confidence clients will be happy to place their trust in. Complemented by a range of essays, interviews and short, descriptive texts to highlight the background and methodology of the work and designers featured, *Introducing* serves a great introduction to the designers – and to introductions themselves.

2	Foreword
3	Content
4 – 9	<b>Introducing</b> by Justus Oehler
10 – 15	<b>Pretty in Ink</b> by Harmen Liemburg
16 – 19	<b>Biz Cards</b> by Ina Fliegen
20 – 69	<b>Typography</b>
70 – 105	<b>Photography</b>
106 – 159	<b>Illustration</b>
160 – 203	<b>Sencory</b>
204 – 229	<b>Objects</b>
230 – 234	Index by Page
235 – 239	Index by Name
240	Imprint

# introducing

Designs for Making a First Impression  
Die Gestalten Verlag



# Foreword

by Boris Brumnjak and Mika Mischler

In an age where jobs for life have most certainly become a thing of the past, the pressures of competition as well as the scope offered by a huge range of new design and printing tools have spawned a more flexible, spontaneous and – most of all – faster moving design scene and language. To sell your style and creativity, it has become vital to set yourself apart, to stick out from the rest of this vibrant, heterogeneous scene. In all matters large and small, self-promotion has become the key and starting point.

At some point in their career, all designers thus find themselves in the predicament of having to translate their own style and approach, their essence, so to say, into a coherent CI. As this demands a fair amount of self-reflection, discipline and methodology, many prefer to shirk the issue and ask a colleague to provide them with a brand new look instead. Nevertheless, over the last few years, many designers have become a lot more willing to experiment and jump at the opportunity to exploit any unused printing space for small-scale experimentation – and business cards or self-promotional giveaways are perfectly suited to the task. A business card often constitutes a direct link, a connecting element that changes hands and owners through personal contact, immediately connecting the card's style with its designer. An active and tangible process, it makes the card's overall appearance, material and format extremely important: to ensure that it will not be discarded at the first opportunity, it should ideally be something the recipient would love to have himself. Yet, in this age of increased self-promotion, a plain card is often not enough. As a very reduced, personal means, it only reveals a small facet of the designer's style and personality, while clients have come to expect an entire range of coherent self-promotional measures, from stationery to website, that either convey an overall design language or hint at the range and variety of styles and techniques on offer.

In this, designers have come to employ very different means to the same end: whether provocative, subtle, oblique, playful, reduced, straightforward, intricate or plain weird – some develop a timeless CI and stick with it more or less for life, others love to reinvent themselves anew every few weeks or month.

In a comprehensive overview of contemporary self-promotional measures, *Introducing* pursues the question of how designers approach this tricky task and presents the specific instruments and design solutions they employ to leave a good first impression. Clearly structured for easy access and to aid comparability, the book examines how individual designers and agencies choose to portray themselves.

As the corner stone and starting point of any CI, the business card is given centre stage, often accompanied by a range of further identity-conveying, self-promotional measures from straightforward stationery and extravagant acquisition tools or giveaways to self-indulgent, playful exercises. To convey an accurate impression of their style, surface characteristics and overall appearance, all business cards are printed in their original size. Stationery ranges, on the other hand, are reduced to 50% to present a comprehensive overview, yet retain sense of scale.

# Content

Well-indexed and categorised, *Introducing* offers a glimpse of the countless of approaches on how to translate your own identity into something that is visually gripping – attention-grabbing, yet not ingratiating, unique yet usable – in a sweeping survey from the fringes of design to classic media and back again.

Yet whether quirky maverick or slick agency, whether low budget or high-end – each participant has found their own way of intriguing and enticing, of communicating their style, their strategy, their visual essence – themselves. When done right, this radiates a winning consistency, boldness and self-confidence clients will be happy to place their trust in. Complemented by a range of essays, interviews and short, descriptive texts to highlight the background and methodology of the work and designers featured, *Introducing* serves a great introduction to the designers – and to introductions themselves.

	2	Foreword
	3	Content
4 –	9	<b>Introducing</b> by Justus Oehler
10 –	15	<b>Pretty in Ink</b> by Harmen Liemburg
16 –	19	<b>Biz Cards</b> by Ina Fliegen
20 –	69	<b>Typography</b>
70 –	105	<b>Photography</b>
106 –	159	<b>Illustration</b>
160 –	203	<b>Sencory</b>
204 –	229	<b>Objects</b>
230 –	234	Index by Page
235 –	239	Index by Name
	240	Imprint



# Introducing

by Justus Oehler

## Pentagram

*Justus Oehler*  
*Geschäftsführer*

Pentagram Design Limited  
Leibnizstrasse 60  
D-10629 Berlin  
Tel +49 (0)30 27 87 61 0  
Fax +49 (0)30 27 87 61 10  
[oehler@pentagram.de](mailto:oehler@pentagram.de)

“Please allow me to introduce myself, I’m a man of wealth and taste...”. Well, I am not the devil nor am I wealthy, but I do believe in good taste. I am a partner of Pentagram, an international design consultancy. And usually when I introduce myself to a prospective client, they would have already visited our website and looked at our beautifully designed little black booklets which contain samples of our work. Or – better still – they would have received a copy of our latest book Profiles. In it they would have had the chance to read about what Pentagram is all about, our ideas, beliefs and our individual viewpoints. Our promotional publications work well for us. They open doors. People like them, so they keep telling us. They like them because every single one looks like it wants to be kept and treasured, and nothing like the usual A4-size brochure which most of our competitors hand out.

In our publications, we present Pentagram in a straight-forward and unpretentious way. We say that we are all about good design and ideas. Because that’s what we enjoy most. And we show examples of our work from small individual design projects to fully-blown corporate design projects. This is our way of demonstrating that we understand and handle all kinds of projects, whatever their size or nature. And that we have extensive experience, without having been pigeon-holed. But we deliberately don’t go into a lot of detail on how we approach projects, and we don’t elaborate on the processes. And, most importantly, we don’t fill our publications with the standard agency-speak and with those words which most clients expect to read, the “Brand”-words. In short, we don’t sound much like our competitors. Altogether we put the emphasis on ideas, craft, intuition and on the practical side of design, on coming up with solutions as opposed to selling recipes and theories.

So when I am invited by prospective clients to introduce myself and Pentagram I can imagine that some of them don’t know who and what to expect. A clever, smooth talking business man in a suit and tie, or an arty designer?

The trick is to be a combination of the two. To be both designer and business person in one. Why? Because business people are run mainly by the left-hand side of their brain, whilst designers are dominated by the right-hand side of the brain. Two separate worlds, which don’t usually meet very often. But when business needs design, these two worlds need to come together, communicate and get along with each other. You and your clients need to become a team. This can only work if the client feels that you speak the same “language”, and that you understand him and his business. But at the same time he or she needs to feel that you are the right person to come up with a solution for his design problem.



Let me give you an example. Two years ago one of the major Italian Internet service providers (let's call them "T") had decided to change their visual identity. They had grown from a local to a pan-European company in a very short time and felt they had outgrown their original corporate design. I was invited to do a credentials presentation at their offices in Milan. They had seen our books and booklets and had selected Pentagram to be one of three agencies on their shortlist.

Of course I was a little bit nervous – as I usually am when I “hunt for work”, especially when I need to compete against other agencies – but I was also confident because I had worked on a large Italian corporate project before which had given me some valuable insight into that culture.

When someone came to fetch me from the waiting area at their offices the first question they asked me was “Did you come alone?” Meaning “Where’s the rest of the team? Or did you actually come on your own?” The question came as no surprise because I know that most other agencies would send teams of two or three, mostly to impress. Quantity rather than quality... Anyway, as I was led to the meeting room, I was asked another question which I had heard before in similar situations: “Did you bring your own projector or do you need us to set one up for you?” When I answered that I didn’t need a projector because I had nothing to project, the reaction was a mix of disbelief and amusement. They were probably thinking something like: “He’s on his own, he’s unshaven, he didn’t bring a presentation – let’s hope he’s not a waste of time...”

When you are in a room with two or more representatives of the company that you want to win over as a client, and when you’re on your own, without a colleague to share the pressure with and who would help you by simply nodding in support every now and then, then it is completely up to you to run the show. You have to perform.

So I told them about Pentagram, our structure, our work, our processes and about relevant projects. And I did this the way I always do, which is the only way I know: passionately and honestly. And since I always speak from my own experience, I knew exactly what I was talking about. I explained the benefits of good design and intelligent solutions, and how design needs to strike the right chords with people subconsciously.

After I had finished they asked me to have a quick word with their CEO. He only had ten minutes for me, but that’s more time than most CEOs care to spend. He went straight to the point and asked me what I thought of “T”’s original logotype, which he had commissioned and signed off personally when he started the company. I replied that I felt it was no longer appropriate for his company, not well enough crafted and that it looked dated. He then wanted to know what I would do to improve the design and so I explained the process we would go through and I also told him what I thought needed to be done to improve the logotype visually.

# Introducing

by Justus Oehler

I could have been more subtle, I agree, but I enjoy the power of honesty – or bluntness, as many would call it –, and it didn't feel as if he minded. Then we shook hands and I was off to the airport.

Two weeks later they called me to let me know that they had chosen Pentagram for the project. Great news! I immediately asked what had led them to this decision. Why had they picked us instead of one of the other agencies? They said two things had made the difference.

Firstly they had liked the way I had presented because I'd been passionate and because they felt that I truly believed in what I was doing.

Secondly their CEO had picked me because apparently I was the only one of the three who was willing to discuss the design of the "T" logotype.

You can imagine that I was pleased and flattered. But I was also amazed about what I'd heard. If these people felt that I was passionate – and I do agree that I am – then how on earth did the others present their case? How can you even talk about design if you're not passionate about it? Unless it's just a business to you like any other business, of course...

In my view too many design and brand agencies send business people and theoreticians out to meet their clients and to present the company's work. These people sell design like they would sell an insurance policy or a new vacuum cleaner. They argue with logic and facts and with analytical data. They talk about brands, the value of brands, markets and market forces. But they don't talk about the intuitive and emotional aspects of design let alone the actual act of creation, because all that is incomprehensible to them and they simply don't know enough about it.

The point I am trying to make is perfectly obvious. To most designers design is a way of life, a true passion. We can't switch design on and off, we're always "on design". And that's what makes us good at it. To those designers who are also eloquent, open minded, humorous, diplomatic, good performers and who have an understanding for business, presenting and selling design should come easy. There is no need to sound like a salesman or a "suit". There are clients who feel insecure when talking to designers, that's certainly true, and they are the ones who prefer to deal with business-like consultants. But you'd be surprised how many clients out there actually enjoy and respect dealing directly with designers. And they are the clients who I usually get on best with.

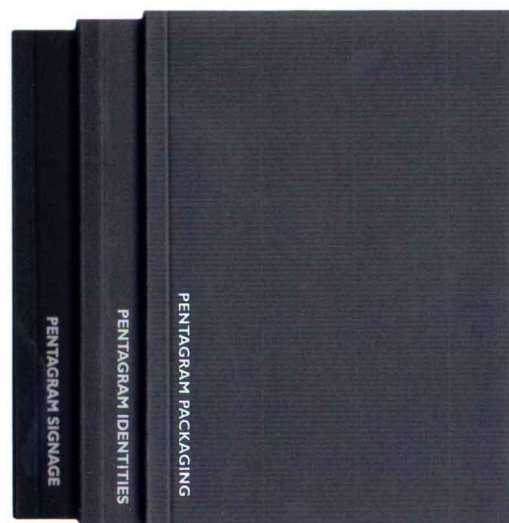
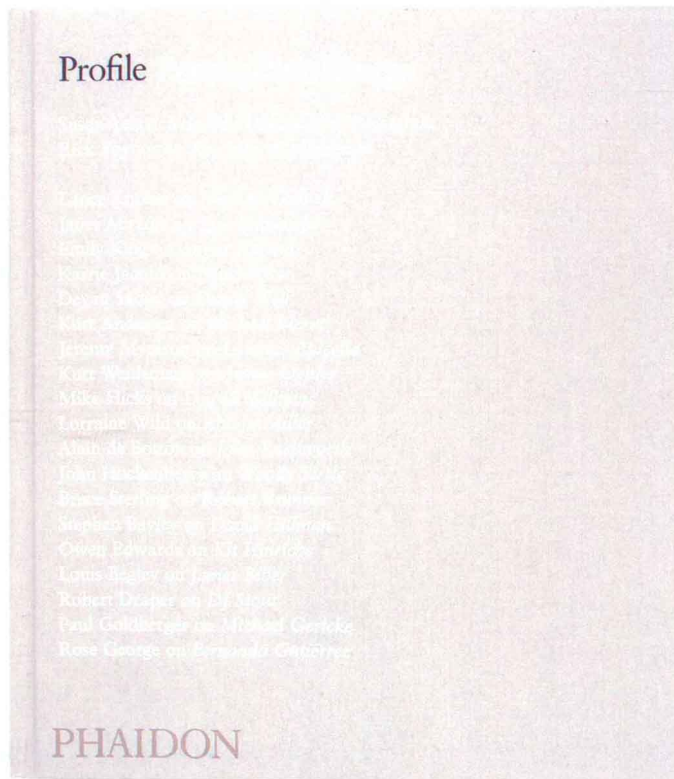


If you are a designer, and you want to introduce yourself to a prospective client in person, don't try and sound like a business- or salesman. Be yourself.

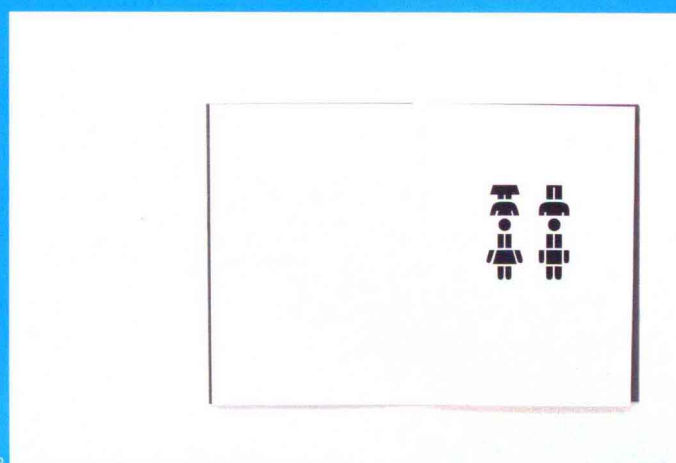
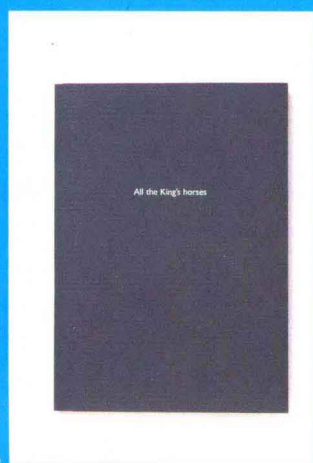
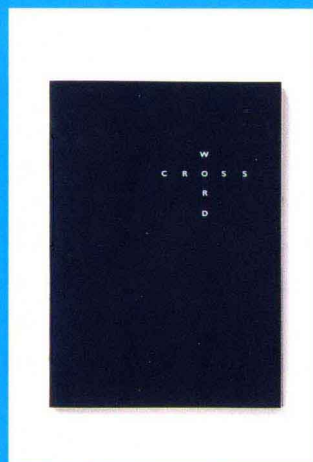
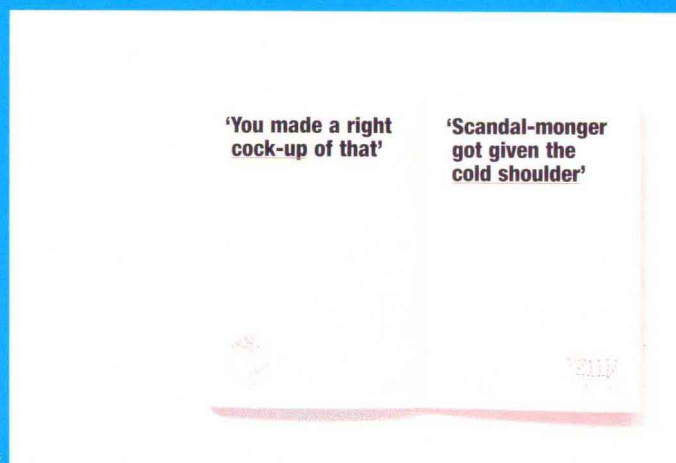
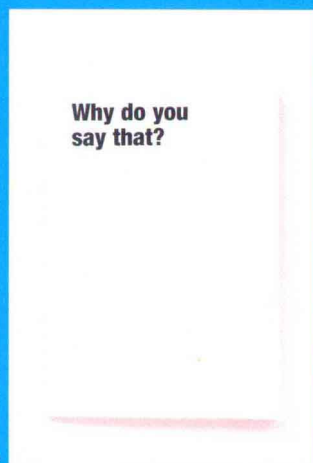
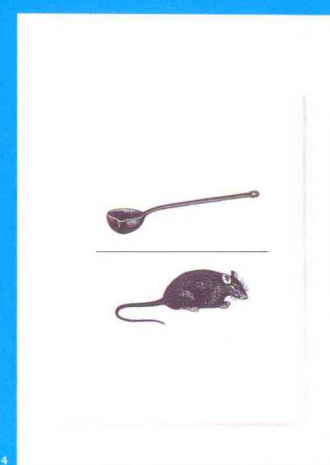
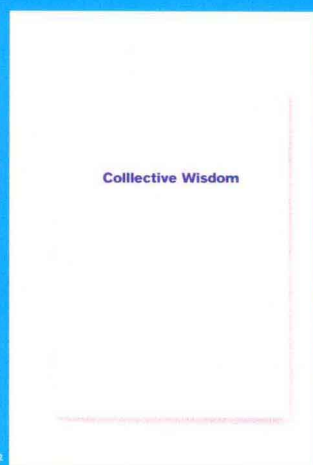
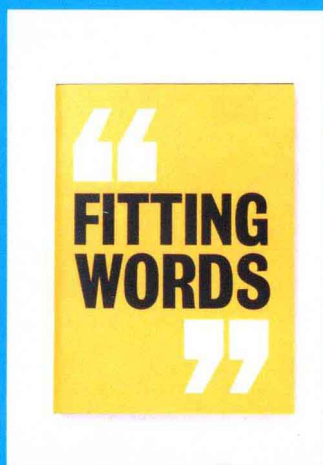
If you manage to capture their imagination – the way I did with “T” in Italy –, if you manage to convince them of your abilities, make them believe in you and trust you, but above all if they respect you for how you are, then you might win something that's more important than the actual project: you might win their heart. And let me tell you, there's nothing better than a client who is also your friend.

Now, to “close the circle” let me come back to our Pentagram publications. Pentagram has always had long-term relationships with friends and clients who like what we do and how we do it. For them especially we produce a series of A5-sized booklets called “Pentagram Papers”. Here we publish examples of curious, entertaining, stimulating, provocative and occasionally controversial points of view that have come to our attention, or in some cases are actually originated by us.

For me the beauty of this series is the extreme variety of themes. Pentagram Paper No 23 for example deals with the meaning and history of cigar papers, whereas No 28 is about the history of money. No 31 features a collection of old Japanese Kimono pattern books, and No 32 is all about home- and hand-made objects discovered and photographed in Cuba. There were Pentagram papers on crop circles, on the visual identity of the Suffragettes and on Australian letter boxes. Some of these are out of print and have since become collectors' items. Pentagram will continue to publish this series because we keep seeing and hearing things which we enjoy, and this is our way of sharing them with others.



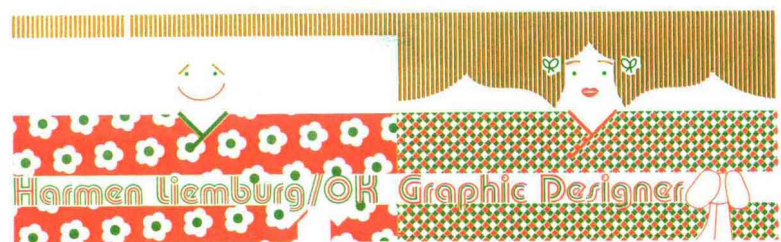




- 1 David Hillman with Liza Enebeis, A6, Xmas booklet, 2002
- 2 David Hillman with Lulu Pinney, A6, Xmas booklet, 2004
- 3 David Hillman with Lulu Pinney, A6, Xmas booklet, 2003
- 4 Michael Bierut, A6, Xmas booklet, 2001
- 5-6 David Hillman with Deborah Osborne, A6, Xmas booklet, 1999
- 7-8 John McConnell with Hazel Macmillan, Copywriter: David Gibbs, A6, Xmas booklet, 1999
- 9-10 John McConnell with Laura Coley, A6, Xmas booklet, 2000

# Pretty in Ink

Harmen Liemburg



Singel 370 rour  
1016 AH Amsterdam

T/F +31 (0)20 6823211  
M 0625080766  
e-mail ok1234@w4all.nl

Harmen Liemburg/OK Graphic Designer

Intro: My mailshots are not only aimed at attracting new assignments, they also serve as a means of exchange and communication with kindred spirits. All invitations for projects and shows, announcements, greetings etc. that have been sent or given away to friends, colleagues, clients and other since 1998 have been initiated by myself. The value of these prints for me is not simply the "hard information". The time and energy involved is equally important and making them is an aim in itself. Silkscreen printing gives me complete freedom in the design and the way they are published.

Good Taste: The moment I started at the Gerrit Rietveld Academy in Amsterdam, I came into contact with a group of designers and artists who published their own magazines, made their exhibitions, or organized obscure parties in old warehouses for which they distributed their own flyers. One of these meeting places was the artist-run exhibition space W139, which invited different designers to design their invitations and, as they weren't paying them, allowed them to experiment in anyway they wanted. The work made for W139 by the former offset printer Bas Oudt is now legendary. Overprinting, reversal, black on black, opaque white on slowly discolouring newsprint... Drawing on his knowledge of inks, paper, and printing presses, Bas pushed his designs to the edge of the technically impossible. I wanted to do that too!

At that time there was also the publication TYP/Typografisch Papier, established in 1986 by the designer Max Kisman. TYP's design or appearance was subordinate to the content. Its look was sober, simple and un-designed and it was produced by the most simple of means, such as photocopying. With a limit of 500 copies per edition, each number assumed a different form: a newspaper, box, CD, or website. The magazine served an important purpose as a platform and was supported by a large group of creative minds, alongside the regular editors. TYP occupied a special and often provocative position in the graphic design and typography debates around "good taste".



In an environment where designers thought themselves to be so important, and self-mockery was seldom found, the ironic, wanton tone of TYP appealed to me greatly. It soon became clear that as a graphic designer you didn't have to wait for work to come to you. You could also issue yourself with assignments, couldn't you?

**Publish Yourself:** I recognized the drive to make work oneself, using the most simple and cheap means, in the demos Richard Niessen published for his band the How to Plays. After one meeting it became clear that we had many interests in common and we began to work together. One of the first projects we did together (with the designers Thomas Buxó and Yolanda Huntelaar) was the magazine *Sec*. The first number (No. 0) – a pile of colour copies stapled together – was made spontaneously by a group of young photographers who had an affinity for each other's work. Once we found a printer who was prepared to sponsor the lithography and printing it all got serious. We had to think about editing, design, distribution. The *Sec*. formula was very loose in the beginning: a platform for photographic experiments that were submitted from the Netherlands and abroad. A couple of numbers later and this formula was exhausted. We began to ask people to send in copy based on a particular theme or brief. Besides photography, we also published work by illustrators, stylists and designers. One of the high points was *Sec*. 08 in which an exhibition at the Netherlands Photo Institute Rotterdam corresponded one to one with the publication. Considering the response, *Sec*. might have been able to go grow into a professional magazine, but as an unpaid hobby it simply became too time-consuming for all involved. A few years after the publication of the final number, *Sec*. 10 in 2001, requests are still coming in for back issues...

**Organize It Yourself:** Other media besides print were explored. In order to be able to observe how different personalities working in a range of media develop their ideas, Richard and I conceived a project that was carried out for an audience by a collection of writers, musicians and designers. We called it JACK, alluding to the famous audio plug used to connect equipment. JACK sought out the links between different disciplines and thence the creative process. JACK's aim was to stimulate discussions around attitude, method, and result through a mix of entertainment and serious conversation. Richard and I became an all-round production team for JACK. Fundraising, production, logistics, publicity, etc. – we did it all ourselves. More so than with *Sec*. we now had a reason to invite people who we were interested in taking part in a JACK evening either as participants or presenters. There also automatically arose a reason for a stream of products in which we could display our own creations: flyers, instructions sheets, posters. Most of the work we printed, mailed and fly-posted in night-time sessions around Amsterdam ourselves. The highpoint of the series was JACK 04 "PopKit". For an audience of 600 at Amsterdam's famous temple of music, Paradiso, 60 different artists performed their versions of the PopKit CD we had given them. In the footlights on stage it became apparent how complicated it was to wheedle out of our guests what it was we were looking for. The emphasis shifted strongly towards entertainment. Considering the interest shown by the Amsterdam art audience, this was not a problem, and JACK had clearly identified a need.

**Like It Yourself:** My first encounter with the visual culture of Japan was in the 1990s at the symposium "Japan-Holland" in The Hague on graphic design in both countries. As a newcomer to the field I knew a bit about the Dutch designers, but I had never heard of designers like Koichi Sato, Makoto Saito and Mitsui Katsui. Their work, particularly their posters, are characterized by a high level of abstraction. In contrast to what I was taught at art school, this work did not communicate a single, clear message in a few seconds. It was intended to offer a poetic moment of mental repose, to travellers at a busy station, for instance.

The designers presented themselves as being highly independent of the client and the brief. It didn't matter whether they were announcing an exhibition or launching a product. I saw a super-aesthetic cosmos of flowing colours and light in which traditional elements were mixed with hyper-modern computer technology. It blew me away. I wanted to work like that too.



# Pretty in Ink

Harmen Liemburg



My interest in Japan simmered away for years until in 2001 I went to the exhibition Surimono at the Rijksmuseum Printroom. According to the catalogue, surimono is Japanese for something that is printed. The woodcut prints consist of an image accompanied by a poem and were made to be given away among a small circle of people. Not mass-produced items like the more famous ukiyo-e of geishas and actors, but small, colourful artworks with a spiritual and intimate character. Friends gave each other surimono on special occasions. New year was one occasion, but in the Japan of 1800 there were numerous others. They depict an abundance of subjects, from still lifes to landscapes, from courtesans to classical tales. By embossing, overprinting in transparent inks and using special metallic pigments, some of these prints have a delicate sensibility that only comes into its own in certain light... I had found the roots of my own fascination in printmaking!

**Print It Yourself:** In my search for my own medium, I came across silkscreen printing at the Rietveld Academy. I saw a final year student printing a large edition of posters and I thought it was fantastic! I immediately understood its qualities.



A cheap, fast, strong process that enables you to produce and publish editions of prints independently. Being able to control the kind of paper, the number of layers, and the compositions of the inks opens up a realm of possibilities for expression. From the delicate and subtle to the saturated and powerful, and all that lies between. It is, moreover, a flexible process which allows you to make changes right up to the last minute. I am extremely lucky that after art school I was able to make a deal with my silkscreen teacher, Kees Maas, who has since given me a free reign at Interbellum, his print workshop and publishing house. Compared with other printers, Interbellum is far from perfect. We work on old equipment, sometimes literally held together by string. Printing with water-based inks also has its limitations. Nonetheless, this has never prevented us from pushing it to the limits. I have always loved the imprecision you can find in everyday mass-produced objects like sweet papers and fruit boxes. Small mistakes and irregularities make the work livelier and more dynamic. In fits and starts I have learnt to anticipate these imperfections and integrate them in my design process. The perfection of the vector line, which in any case becomes less tight during printing, increasingly makes way for a warmer and more organic signature. I still get a huge kick out of seeing another edition of cards or posters has been printed and is ready to go out

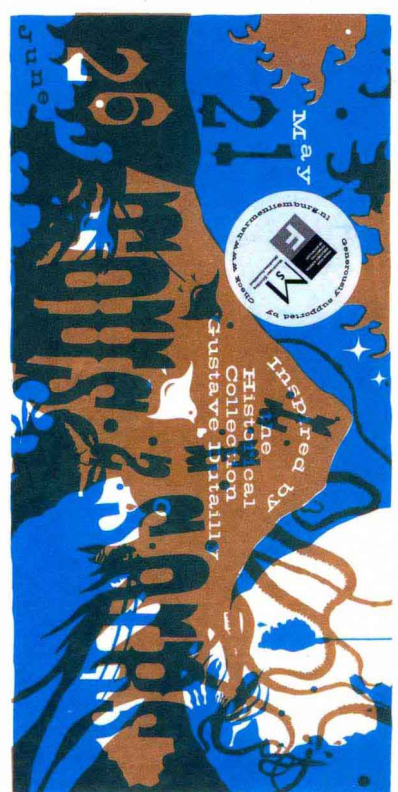
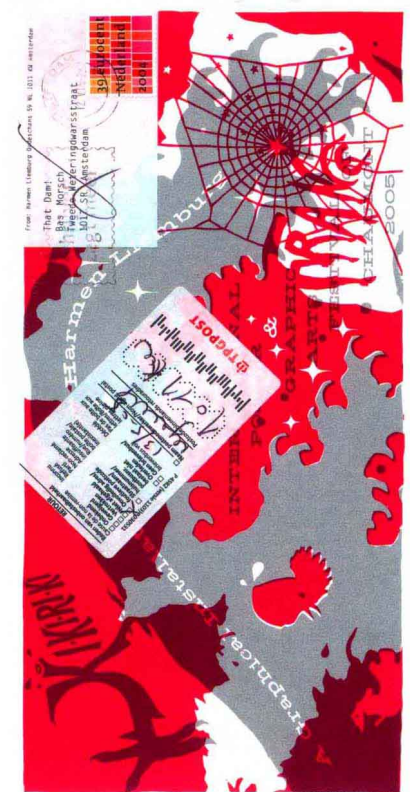
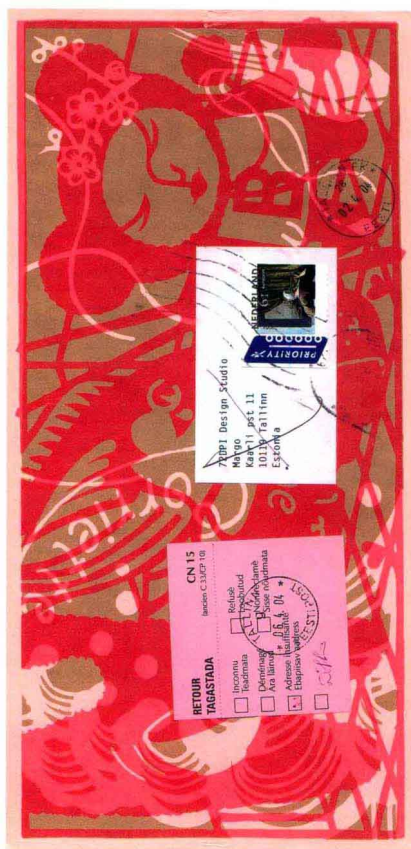
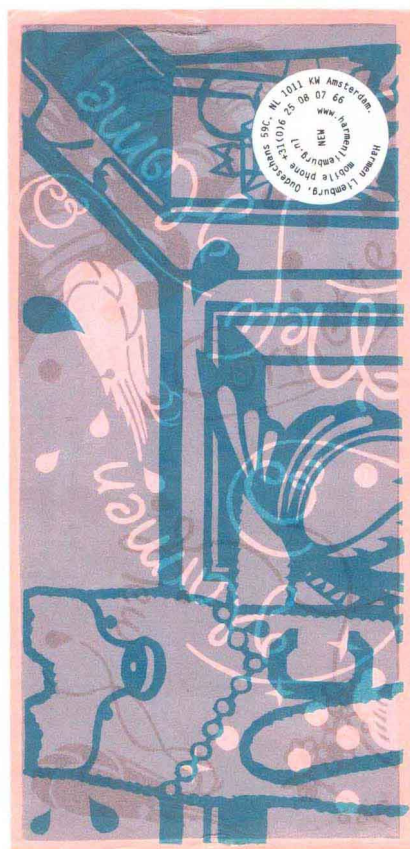


**Hail Snail Mail:** Following the skilled processes of printing, cutting, perhaps folding, and packing, printed articles pass through yet more hands and machines. While the post offices in many countries are being privatized, and the “consumer” is being approached in ever more commercial ways, sending strange, deviant forms by post is still relatively cheap. Mechanical disfigurements such as creases and tears, plus all the stamps and stickers and barcodes that are added en route, all enrich the work. E-mail and websites simply can’t compete. What could be nicer than opening your letter box to find that someone has taken the time to make something special for you?

## Links

[www.typ.nl](http://www.typ.nl)  
[www.interbellum.nl](http://www.interbellum.nl)  
[www.tm-online.nl](http://www.tm-online.nl)  
[www.harmenliemburg.nl](http://www.harmenliemburg.nl)





- 1 Harmen Liemburg, Corriette New Home, silk-screen printing, 2004
- 2 Harmen Liemburg, Ki ki ri ki Tous les Soirs, Invitation card, silk-screen printing, 2005