

# Overview

marcos andrés ojeda

In my designs, I bring attention to commonly neglected elements. Usually I reduce a design to its barest essentials to provoke introspection. Oftentimes, I use type to provoke curiosity: white text on a fixed background to imitate clouds, distorted words claiming to be the opposite, or obscenely large and small text on the same page battling for attention.

My designs begin with a concept and focus on conveying what then comes to mind. In instances where I fully understand a concept, my designs reflect my comprehension. Sometimes, ideas are understated or exaggerated: here I convey both my initial perception and final understanding all in the same design.

I remain as curious in the ordinary as possible. Rediscovering everyday ideas can be immensely satisfying and often adds to our understanding of new concepts.

marcos andrés ojeda

# Websites

## exploring information architecture

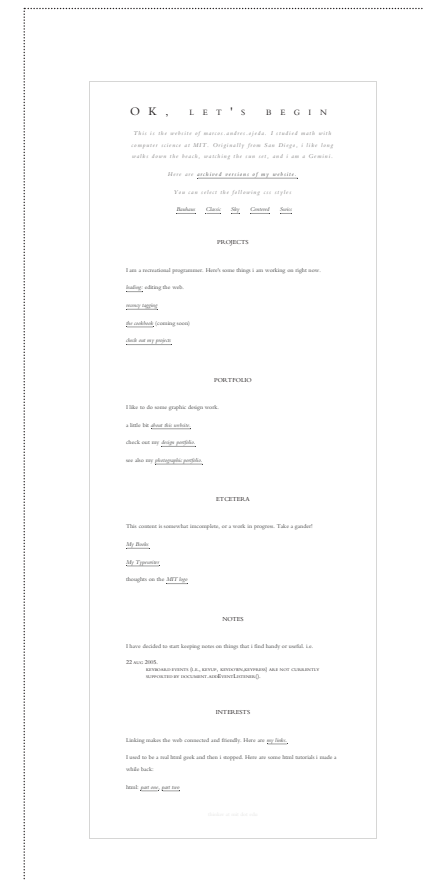
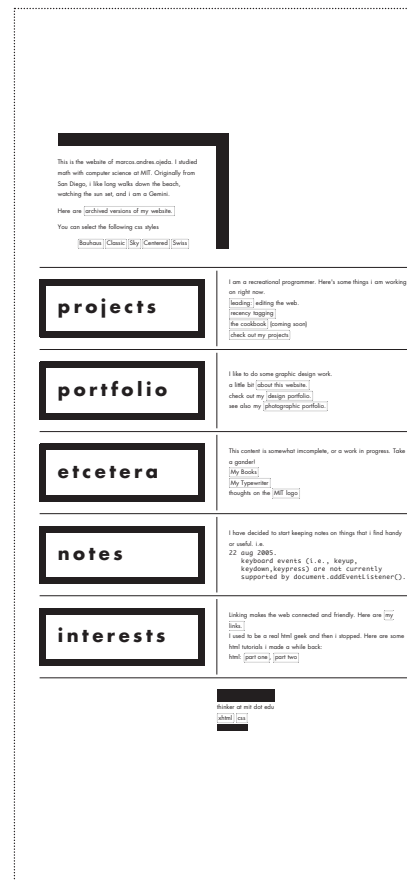
For my personal website, I developed a static architecture while deploying various typographic styles over time.

In each, the html remains static, while the css is changed.

The first is based off a Bauhaus catalog by Herbert Bayer, the second is a neoclassic layout best for setting articles and the third is a venetian design.

The three designs use Futura/Century Gothic, Scala/Georgia and Bembo/Times.

continued



# Websites

## exploring information architecture

Instead of creating styles reminiscent of an era, these two styles exploit text in the context of a webpage.

The first, sky, uses white text on a blue background. The second, swiss, sets helvetica as large continuous blocks of ragged text broken up only by headings.

While sky maintains the structure of the underlying document, swiss destroys it, running paragraphs into each other, leaving a ¶ as the only divider between them.

Both designs use helvetica neue light.

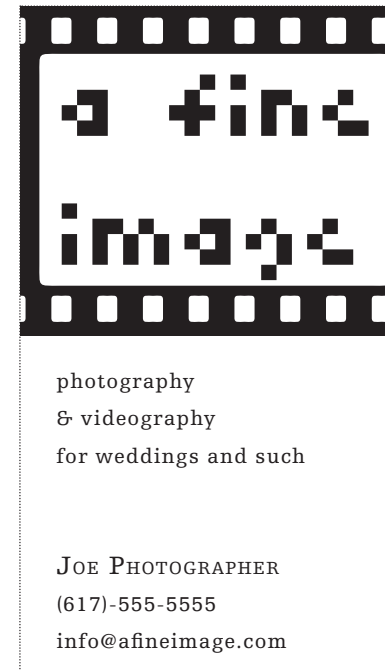


# Business Cards

## truths and contradictions

A Fine Image is a wedding photography company in Boston that requested a logo and a business card design on craigslist.

Contrasting the company's name with the logotype breaks heavily from the traditionally stodgy logotypes of wedding photographers while celebrating the company's devotion to film.

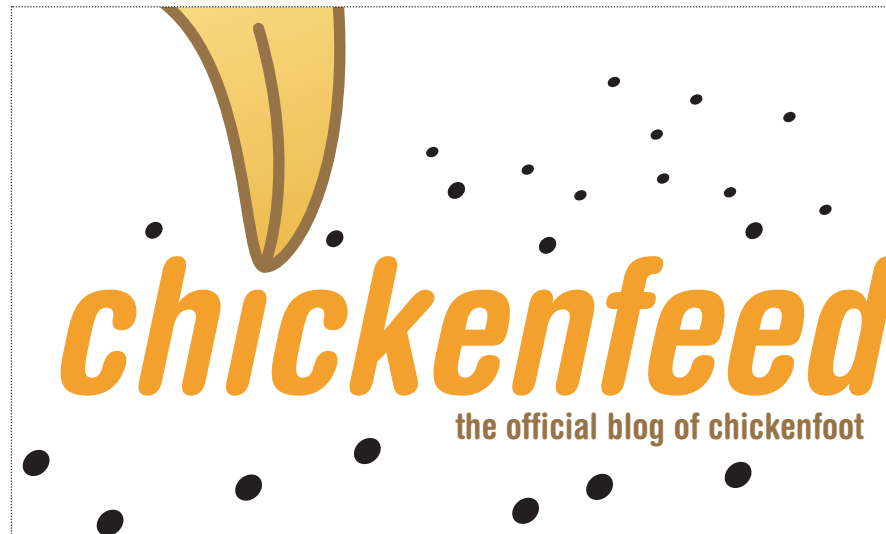


# Branding

## exploring type

As Chickenfoot, a Firefox extension, began adding features and growing its fan base it began posting updates and bug fixes to its blog.

This masthead plays with the project's growing fondness for chicken related names (chickenfeed, chickenscratch).



# Resumés

## designing for maintainability

Because of the relative scarcity of inDesign among non-designers and the frequently changing nature of resumés, each was designed for Microsoft Word.

Despite the fact that Word is often reviled, it remains widely available. In each design, type size, leading, italics, tabs and small caps provide organizational structure instead of relying on complex positioning schemes.

The structure of each is meant to be visually direct and above all, easy to maintain.

<div><div>DANNY GREG LITTLE</div><div>305 Memorial Dr. Room 318b • Cambridge, MA 02139 • GLITTLE@GMAIL.COM • 617 308 4673</div><div>EDUCATION</div><div>MASTERS STUDENT &amp; PhD CANDIDATE Massachusetts Institute of Technology</div><div>BACHELOR OF SCIENCE IN COMPUTER SCIENCE Arizona State University top graduate in class</div><div>RELEVANT COURSEWORK Advanced Algorithms • Randomized Algorithms • Natural Language Processing Programming Languages • Artificial Intelligence • Formal Language Theory</div><div>ACADEMIC EXPERIENCE</div><div>RESEARCH ASSISTANT MIT CS/AI Lab • User Interface Design Group Web automation • End-user programming</div><div>TEACHING ASSISTANT 6.871 • Knowledge-Based Application Systems Problem set development • Website maintenance</div><div>RESEARCH ASSISTANT Center for Cognitive Ubiquitous Computing Face Recognition</div><div>INDUSTRY EXPERIENCE</div><div>GAME PROGRAMMER Professor Fog's Workshop Artificial intelligence • 3D graphics • Physics simulation</div><div>GAME PROGRAMMER Cinematrix Studios tool development • vertex-shader programming</div><div>PUBLICATIONS</div><div>G. Little, S. Krishna, J. Black and S. Panchanathan. <i>A Methodology for Evaluating Robustness of Face Recognition Algorithms with Respect to Variations in Pose Angle and Illumination Angle</i>. ICASSP 2005</div><div>S. Krishna, G. Little, J. Black, and S. Panchanathan. <i>A Wearable Face Recognition System for Individuals with Visual Impairments</i>. ASSETS 2005</div><div>Professor Fog's Workshop. <i>Steel Tide</i>. Infograms 2002</div><div>Professor Fog's Workshop. <i>Operation Blockade</i>. Infograms 2002</div></div>	
<div><div>Katharine Leigh Ricke</div><div>56 Vinal Avenue #3 Somerville, MA 02143</div><div>kricket@alum.mit.edu 617 382 8145</div></div>	
<div>Education</div> <div>MASSACHUSETTS INSTITUTE OF TECHNOLOGY S.B. in Physics of the Ocean and Atmosphere Minor in Public Policy Cumulative Undergraduate GPA: 4.5/5.0</div> <div>SEP 2000–MAY 2004</div>	
<div>Experience</div> <div>ASSOCIATE ANALYST, ABT ASSOCIATES OCT 2004 – PRESENT</div> <div>Abt Associates is a government research and consulting firm in Cambridge, Massachusetts. Applicant specializes in data-intensive policy support for offices throughout U.S. EPA, including past projects that focus on:</div> <div><ul style="list-style-type: none"><li>ENVIRONMENTAL DATA ANALYSIS: Ecolined, merged, analyzed and presented environmental data for decision-making within the Agency and for presentation to the public, including drafting 6 of 8 chapters of a high profile document that provides context and trends analysis on the Toxic Release Inventory (TRI). Proficient in the use of federal data sources including TRI, National Emissions Inventory, Permit Compliance System (surface water discharges), RCRA Biennial Report, Integrated Data for Enforcement Analysis system and U.S. Economic Census.</li><li>PROGRAM EVALUATION: Supported performance measure development, program logic modeling, drafting and review of (OMB) Program Assessment Rating Tool (PART) responses and documentation of PART evidence for Office of Pollution Prevention and Toxics' seven Pollution Prevention Programs, Office of Solid Waste and Emergency Response's Oil Program and the Child and Aging Health Division.</li><li>PROGRAM SUPPORT: Activities include technical verification TRI data withdrawal and revision requests from industry for the TRI Program Division and assisting the Office of Policy and Economic Innovation, in clarifying the extent and nature of construction industry issues with stormwater compliance and enforcement. Primary analyst for the update of the Section 608 Technician Certification test bank for the Stratospheric Ozone Protection Program.</li><li>REGULATORY SUPPORT ANALYSIS: Assisted in the preparation of supporting documentation for rulemaking across the Agency including providing primary analytical support for updating the TRI Phase II Burden Reduction Rule economic and impact analyses and review and organization of more than 4,000 unique public comments.</li></ul></div> <div>UNDERGRADUATE RESEARCH ASSISTANT, SACHS LAB FOR PALEOClimatology AND ORGANIC GEOCHEMISTRY AT MIT SEP 2001 – JUN 2002 SEP 2003 – MAY 2004</div> <div>Worked to determine Quaternary climate trends using trace organic chemistry analysis of seafloor sediment samples. Prepared samples for ACE extraction and gas chromatography. Analyzed data in Excel. Thesis project identified plant lipid biomarkers in lake sediments from Galapagos Islands using GC and GC-MS for future work reconstructing past precipitation patterns in this area of high El Niño activity.</div> <div>RESEARCHER, MIT PROGRAM IN HISTORY SEP 2002 – FEB 2003 FEB 2004 – MAR 2004</div> <div>Investigated cyanide heap-leach mining practices of U.S. mining company, Glamis Gold, Ltd. at its San Martin mine in San Ignacio, Honduras. Prepared media contact database. Wrote and distributed press releases. Translated a water quality report published fall of 2003 (from Spanish) and prepared follow-up release detailing its results.</div> <div>Katharine Ricke : I</div>	

# Posters

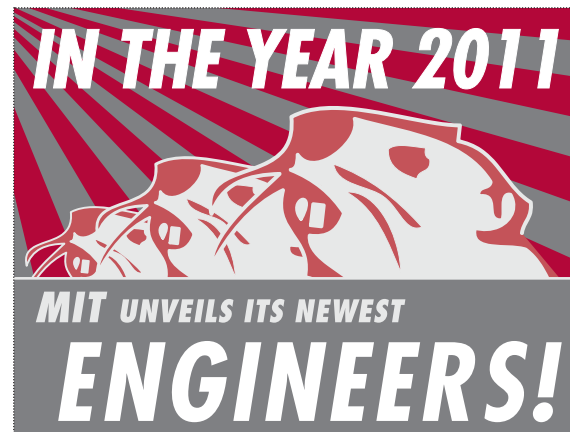
## introductions and invitations

Posters simultaneously greet viewers and demand action.

MIT admissions includes a poster in its admitted students package, so a woodcut style is used to motivate excitement about a future degree.

Excerpting parts of How To Get Around MIT highlights the book's unexpected sense of humor.

Using copy and image as non sequiturs to draw in viewers. The remainder invites digital photographers and graphic designers by conflating two separate statements.



## welcome to your glossary

C·SAIL (sē´sāl)

1. Computer Science and Artificial Intelligence Laboratory. Formerly two separate labs, the MIT AI Laboratory and the Laboratory for Computer Science (LCS) were combined in July 2003.
2. Transaction of C shells by the cshore.

available now  
\$10 or  
free for frosh  
**HOW to get Around MIT**

# Menu

## redesigning content

Although Pepper Sky's food is colorful and daring, their takeout menu reflects few of those qualities.

This proposed redesign organizes their menu more thoroughly and lightens up an otherwise dense document.

Here, the timetable was entirely reformatted, a type hierarchy was created and icons play a prominent role in conveying meaning.

## PEPPER SKY'S



### A Thai Sensation

*We are proud of our cuisine and our culture and welcome our guests to ask questions about the preparation of Thai dishes or about our customs. Thailand is Buddhist in majority, but by its very nature, Buddhism accepts other religions as valid means of cultivating and sustaining a life of purpose and meaning. In Thailand, we welcome people from all lands to come and at Pepper Sky's, we enjoy both our food and our fun.*

*We invite you to do the same.*

20 Pearl St  
Cambridge, MA 02139  
OFF MASS AVE  
CENTRAL SQUARE

TELEPHONE 617 492 2541

LUNCH	DINNER
11:30 AM - 3:00 PM	M-F 5:00 - 10:00 PM
NOON - 3:00 PM	SAT 5:00 - 10:00 PM
NO LUNCH ON	SUN 5:00 - 10:00 PM

#### Hors D'oeuvres

**ROLLS** 94-95  
Crispy spring rolls served with sweet chili sauce

**CHICKEN SATAY** 95-95  
Grilled tumeric-marinated, coconut cream basted strips of white chicken breast on skewers. Served with a spicy peanut sauce.

**SHRIMP SPRING ROLL** 95-95  
Shrimp wrapped in a crispy egg roll.

**SHUMAI** 95-95  
Japanese inspired shrimp and pork dumplings. Steamed or fried.

**CHINESE RAVIOLI** 94-95  
Chinese influenced shrimp and pork dumplings.

**HOMEMADE CRAB RANGON** 95-95  
A Thai take on this classic Chinese hors d'oeuvre.

**POTATO PUFFS** 94-95  
Petite crispy curry puffs with wrapped in spring roll wrappers.

**FRIED TOFU** 94-95  
Tofu fried golden-brown and served with a sweet sauce.

#### Salads

**KIEU CHAI** 95-95  
Chive dumplings served with a sweet soy sauce and jalapeno. Steamed or fried.

**FRESH GARDEN SALAD**  
Choice of Jazzy herb-style spicy thai dressing, peanut dressing or sweet creamy thai salad dressing. Your choice of:  
Chicken 95-95  
Prawn 95-95  
Smoked Salmon 95-95

**PAPAYA SALAD** 97-95  
Chopped papaya, tomatoes, garlic, palm sugar, lime juice and green beans topped with shrimp, roasted peanuts and served with sticky rice.

**MANGO SALAD** 95-95  
Dried calamari, ripened mango, carrots and red chili paste are tossed and served on lettuce

**PLA GOONG** 99-95  
Blushing toasted shrimp tossed in lime juice and sweet chili sauce with white mushrooms, lemongrass, onions, tomatoes, scallions, peppers and mint leaves.

**GRILLED BEEF SALAD** 99-95  
Charcoal-grilled beef tenderloin sliced atop a bed of lettuce, mushrooms, onions tomatoes and scallions in a spicy lemon dressing with mint leaves.

#### Soup

**CHICKEN, shrimp or vegetables can become the main attraction of any of these traditional Thai soups**

**YUM SEAFOOD SALAD** 91-95  
Steamed shrimp, scallops, mussels and calamari tossed in a sweet and sour lime dressing with a touch of spicy Sriracha sauce.

**TOM YUM SHRIMP** 94-95  
Lemongrass, lime juice and mushrooms are the main ingredients for this popular hot and sour soup.

**TOM KA KAI** 94-95  
This traditional chicken soup is seasoned with coconut cream, galangal, mushrooms and a splash of lime juice.

**WONTON SOUP** 94-95  
Wontons stuffed with pork and shrimp float in a clear broth seasoned with roasted garlic and white pepper

#### Fried Rice

**PEPPER SKY FRIED RICE** 95-95  
Simple, smooth and savory fried rice made with chicken, shrimp, egg, carrot, tomatoes onions and broccoli.

**BASIL FRIED RICE** 95-95  
Stir-fried with fragrant Thai basil, egg, red onions, red & green peppers and your choice of chicken, beef or pork.

**PINEAPPLE FRIED RICE** 95-95  
Shrimp, chicken and rice stir-fried with egg, onions, carrots, pineapple, baby corn, tomatoes, green peas and Indian curry powder.

**MANGO FRIED RICE** 95-95  
Chicken and shrimp fried rice with egg, mango, ginger and seasoned with Indian curry powder.

#### Thai Curries & Vegetable Dishes

*Served with white rice*

Substitutions	White Rice	Brown Rice	Sticky Rice	Extras
\$4.50	\$1.00	\$1.50	\$2.00	

*Curries and Vegetable Dishes (below) are priced as follows:*

Tofu, Chicken, Pork or No Meat 99-95  
Beef or Shrimp 91-95  
Duck 91-95  
Seafood 91-95

**RED CURRY** 99-95  
A Thai red curry with string beans, bamboo shoots, bell peppers and basil.

**GREEN CURRY** 99-95  
A green curry with string beans, eggplant, bamboo shoots, bell peppers and basil.

**YELLOW CURRY**  
A yellow curry with pineapple, onions, tomatoes and summer squash.

**MASSAMAN CURRY** 99-95  
A Thai-Malaysian curry sauce with sweet potatoes, peanuts, onions and carrots.

**PANANG CURRY** 99-95  
A spicy Panang curry with bell peppers, string beans, baby corn, basil leaves and topped with shredded kaffir lime leaves.

#### Vegetable Dishes

*Served with Rice*

**BASIL & CHILI** 99-95  
**GARLIC & WHITE PEPPER**  
**GINGER & MUSHROOM** 99-95  
**BAMBOO** 99-95  
**BROCCOLI**  
**ASPARAGUS**  
**BOX CHOW (NAPA)**  
**SNOWPEAS**  
**SWEET & SOUR**  
**MIXED VEGETABLES**  
**STEAMED MIXED VEGETABLES WITH PEANUT SAUCE**

#### Entrées

*All entrées are served with white jasmine rice that may be substituted as in Thai Curries.*

#### Ocean and Beach Dishes

**SEAFOOD MADNESS** 913-95  
Famous on Phuket Island, this dish consists of calamari, prawns, bay scallops and mussels sautéed with onions, mushrooms, red & green peppers and garlic in a basil-roasted chili fish stock.

**SHRIMP YELLOW SKY** 912-95  
This yellow curry's color is reminiscent of an egg-yolk sky. Our chef drops an egg into the simmering curry, like a sun ball at dusk, adding texture and rich flavor to the dish.

**SIMPLE SALMON** 914-95  
A fillet of salmon is sautéed with vegetables in oyster sauce, expressing the simple, clean taste of uncomplicated fare along much of the Southeast Asian seacoast.

**SALMON & CELERY STALK** 914-95  
This uncomplicated recipe is a home-style recipe consisting of salmon fillet seasoned with soy sauce, ginger, scallions and topped with Chinese celery.

**SEAFOOD CHOO CHEE** 913-95  
Assorted seafood simmered in an herb-rich chow chee curry and seasoned with kaffir lime leaves and fragrant basil.

**SCALLOP POK POW** 912-95  
Scallops are glazed with a chili jam that is mildly spicy with a subtle sweetness.

#### Chicken and Beef Dishes

**CHICKEN CASHU** 913-95  
Slices of white chicken breast are sautéed with pineapple, dried chili pepper, bell peppers, mushrooms and pik-pow relish, topped with cashews.

**BASIL STREET URCHIN** 911-95  
(GAPROW) 99-95  
A street-stall favorite brought over to fine-dining. Minced hot peppers, green & red peppers, garlic, red onion, white wine and fragrant basil leaves are sautéed with your choice of ground beef or chicken.

**MANGO CURRY** 913-95  
Mango and chicken are combined with onions, tomatoes, summer squash, red pepper and simmered in a mango curry.

**BELL PEPPER BEEF** 911-95  
Slices of beef, bell peppers and mushrooms are sautéed in a Vietnamese hot pepper sauce.

#### Roasted Duck

**DUCK CHOO CHEE** 913-95  
Boneless roasted duck chunks are sautéed in a rich herbal-infused red curry with pineapple, onions, tomatoes, carrots and green and red peppers.

**DUCK PANANG** 914-95  
Half boneless roasted duck is simmered in an intense coconut-cream panang curry with sautéed bamboo, green and red peppers, string beans and fragrant basil leaves.

#### Noodles

**PAD THAI** 98-95  
Rice noodles wok-fried with egg, chicken, shrimp, crushed peanuts, bean sprouts, lime juice, fish sauce and tamarind juice. The ultimate street-stall food.  
*(also available as Vegetable, Spicy, Tofu, or Wonsen Pad Thai)*

**PAD SEE EW** 98-95  
Wide rice noodles wok-fried with Chinese broccoli and egg in a Chinese-inspired sweet soy sauce with your choice of chicken, beef, or pork.

**DRUNKEN NOODLES** 98-95  
Originally stir-fried by a singing drunkard to flave off midnight hunger. Ingredients previously thought to be incompatible were tossed in the wok and voilà! Drunken Noodles! Soft wide rice noodles fried with onion, basil, red & green peppers, chili pepper, bamboo and tomatoes and string beans. Choose either chicken, pork or beef.

**JADE NOODLES** 98-95  
Spinach pasta is served up in a sauté of shrimp, chicken, red & green peppers, onions, scallions, bean sprouts and mushrooms.



# Calling Cards

## defying cultural themes

Appropriating common logos, signage and culturally loaded expressions can create bewildering amusement or uncomfortable familiarity.

Each one asks its recipient to reinterpret a culturally ingrained motif: the corporation becomes a name, a official sign turns into a calling card and a mea culpa becomes surreptitiously ambiguous.





# Letterhead

## integrating a brand

Letterhead for Mea Culpa is designed to make job specific information immediately accessible.

Because even terms and conditions vary across jobs, the letterhead was designed eliminate any ambiguity for both client and designer.

 <b>MEA CULPA</b> 56 Vinal Ave #3 Somerville, MA 02143 INFO@MEACULPADESIGN.COM	<i>Client Representative Date Project</i>  <i>Designer</i>	Client Name Here Person You Talk To Here # Mon yyyy SPECIFIC PROJECT NAME  Your Name Here EMAIL@MEACULPADESIGN.COM
<b>TERMS AND CONDITIONS FOR SERVICES</b>		
<b>SERVICES</b> The Designer agrees to provide all the services outlined in the attached proposal within the criteria specified. If, however, the client changes any of the criteria during the project requiring additional services, a revision fee will be charged.  Additional services will include, but are not limited to, changes in the extent of work, changes in schedule, changes in the complexity of any elements of the project, and any changes made after client approval has been given for a specific stage of the project according to the agreed-upon schedule, including concept, design and composition.  The Designer will keep the Client informed of additional services that are required and obtain the Client's approval for any services that cause the total fees to exceed those outlined in the attached estimate/proposal.		
<b>SCHEDULES/OVERTIME/RUSH WORK</b> The Designer reserves the right to adjust the schedule and/or charge additionally in the event that the Client fails to meet the agreed-upon deadlines for delivery of information, materials, approvals, payments, and for changes and additions to the services outlined in the proposal.		
<b>CLIENT APPROVAL</b> The Client will approve and proofread all final designs and type before production. The client's approval of all the tangible materials and artwork will be assumed after the work has been submitted to the client for review, unless the client indicates otherwise in writing.		
<b>RIGHTS/OWNERSHIP</b> All tangible materials in all circumstances remain the property of the Designer. All rights and ownership apply to preliminary concepts, works in progress, and finished material, whether the project is completed or canceled. The Client will be entitled to limited and specific usage rights of such materials only for the purpose of reproduction.  Designer shall retain ownership of content, and all rights, including the copyrights, therein and hereby grants to the Client an exclusive license to use the content in the form delivered as the Client's Web site. The Client may include its copyright notice on the Web site.  The Client shall have no right to edit, revise, adapt, modify or otherwise change, or cause others to edit, revise, alter, adapt, modify, or otherwise change the content from the form delivered without the designer's prior written consent, except to make minor changes. The determination as to whether a proposed "minor change" as this term is used herein shall be in the designer's sole discretion.  Upon payment of all fees and expenses, the Designer will grant all reproduction and/or usage rights, as outlined in the attached proposal, for all approved final materials created by the Designer for this project.		
page 1 of 2		

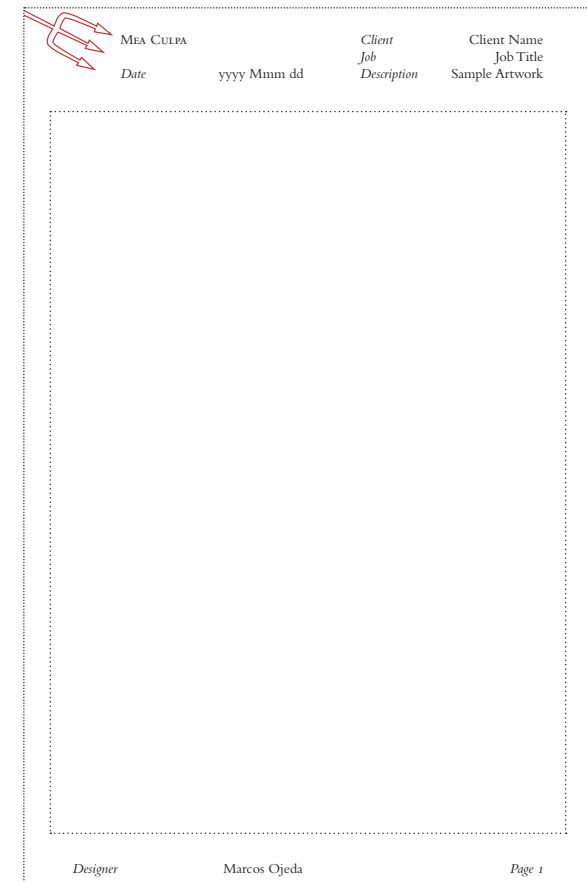
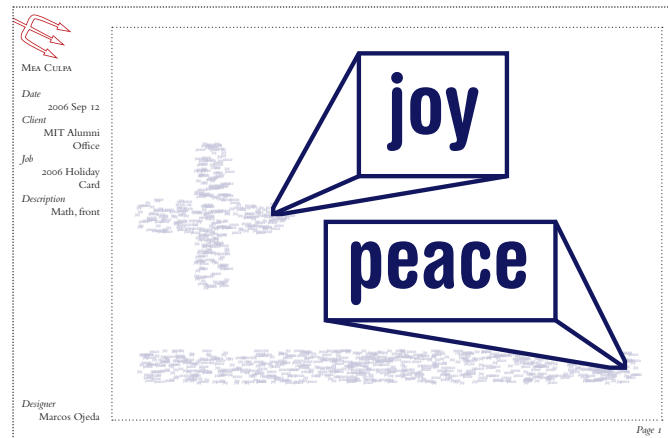
 <b>MEA CULPA</b> 56 Vinal Ave #3 Somerville, MA 02143 INFO@MEACULPADESIGN.COM	<i>Client Representative Date Project</i>  <i>Designer</i>	Client Name Here Person You Talk To Here # Mon yyyy SPECIFIC PROJECT NAME  Your Name Here EMAIL@MEACULPADESIGN.COM
<b>ELECTRONIC FILES</b> If the client has requirements for how the project is to be prepared electronically, the Client must communicate this to the Designer before the project begins.  Electronic files and software documents related to the Client's project are the property of the Designer and must not be copied, altered, or modified without the written permission of the Designer.		
<b>REIMBURSABLE EXPENSES</b> Any budget figures or estimates for reimbursable expenses or implementation charges, such as out-of-pocket expenses, typesetting, printing, fabrication, or installation, are for planning purposes only. The Designer will use his or her best efforts to work within stated budgets but will not be liable if these expenses exceed budgets. When possible, no expenses in excess of the budget will be incurred without the Client's written or initialed approval in advance.  Upon the Client's request at the start of the project, records for out-of-pocket expenses will be retained by the Designer and will be made available to the client upon completion of the project.		
<b>CREDIT</b> The Designer will have the right to include a published credit line on the completed designs or any visual representation. This same credit will be included in any publication of the design by the Client.		
<b>THIRD-PARTY CONTRACTS</b> The Designer may contract with other individuals or companies acting on behalf of the client to provide additional services such as writing, photography, illustration, printing, and fabrication. The Client agrees to be bound by any terms and conditions, including required credits and usage rights, with respect to reproduction of the materials that may be imposed on the designer by these third parties.		
<b>CANCELLATION</b> In the event of cancellation of this assignment, a cancellation fee will be paid by the Client and will include full payment for all work completed, expenses incurred, and hours expended. The cancellation fee will be based on the prices outlined in the proposal. Any initial payments that have been received will be credited against any amounts due.		
<b>MISCELLANEOUS</b> This document and the attached proposal represent the entire agreement between the Client and the Designer and may be changed or modified only in writing and with the approval of both parties.  The Client and the Designer represent that they have the full power and authority to enter into this agreement and that it is binding upon the Client and Designer and enforceable in accordance with its terms.  This Agreement will be governed by the law of the state in which the Designer's principal place of business is located.		
page 2 of 2		

# Letterhead

## integrating a brand

Sending pdfs to clients over email can be daunting for a designer. Oftentimes no trace of the origin and referring to comps is often ambiguous.

These comp templates are motivated by the need to maintain consistent branding and also place designs in the context of a canvas.



# Birthday Cards

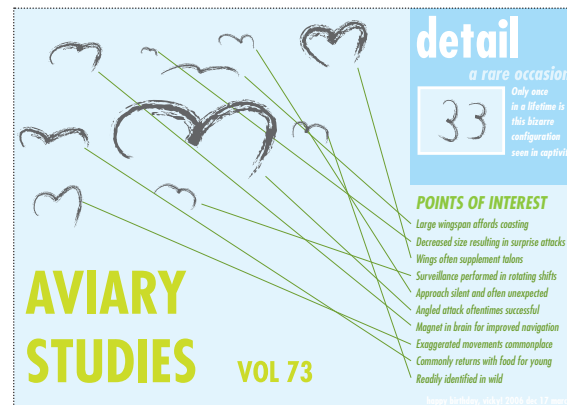
## highlighting numbers and words

As we spend more and more time checking our email instead of our real mail, pdf birthday cards can arrive as a surprise.

A heavily stroked 23 becomes a voice bubble.

Birds on their side become a 33.

An isometric box opens with a birthday wish without moving.



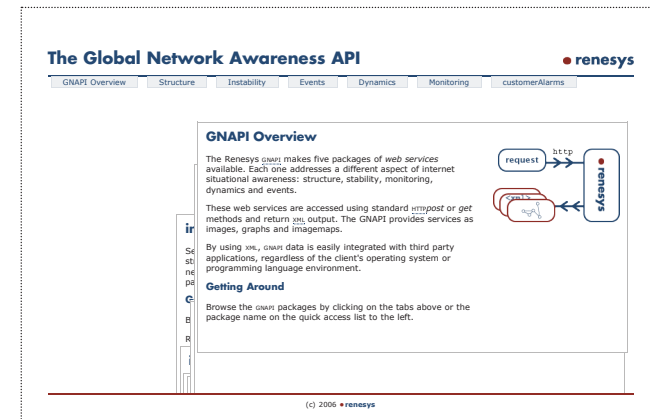
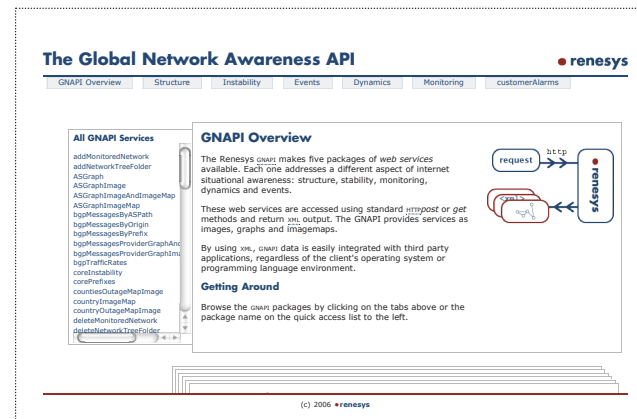
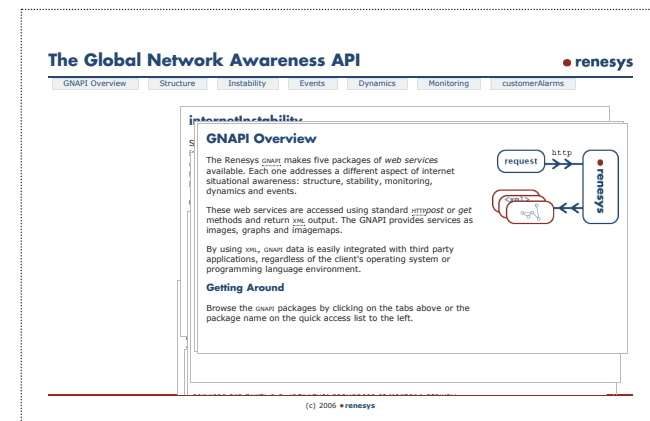
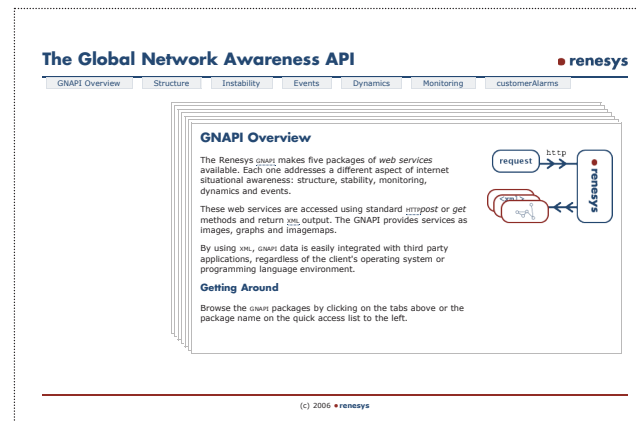
# Web Applications

## structuring documentation

Documenting an API requires making its information accessible on first glance while also providing instant access to power users.

To make the API's 73 functions accessible, they are grouped by package and presented in notecard format. At each step, the user is presented with manageable amounts of information.

Experienced users that no longer need to browse the API can access every function from the first page, bypassing the notecards entirely.



# Book

## setting a tone

Yearbook covers are typically overindulgent. Here, MIT's 2005 yearbook is meant to resemble any textbook or library book without a jacket.

Although minimal, the cover is easily identifiable and universal. At MIT, yearbooks are primarily bought by graduating seniors. The design is meant to reflect their ideals. It is not a 'clever idea' nor is it a passing fad, it is learned restraint.



# Holiday Card

celebrating common symbols

For their holiday card, the MIT alumni office requested a playful card that used the words peace and joy.

In a single card, an asterisk assumes a two different meanings. On the cover, the asterisk motivates progression, while inside the card, they celebrate winter.



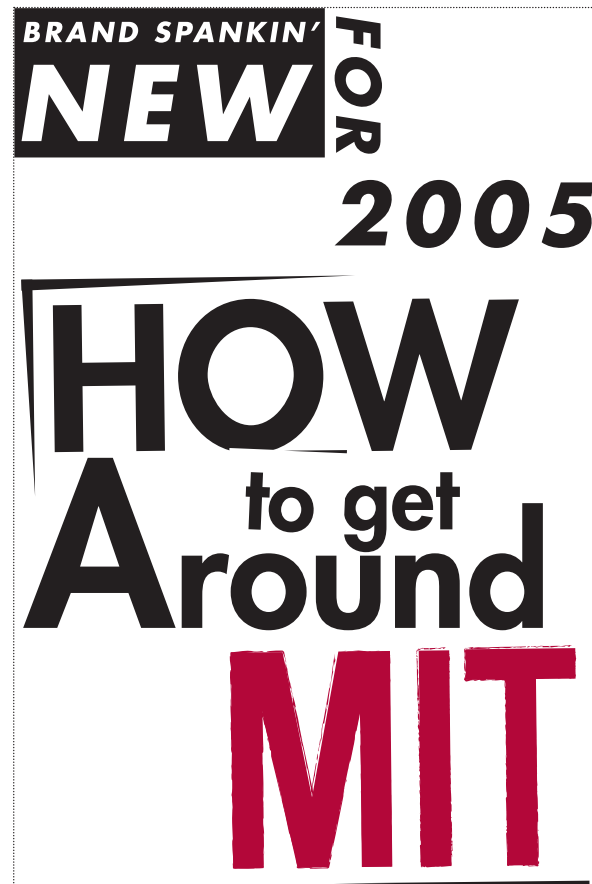
# Book

## redesigning an institution

How To Get Around MIT is a guide book produced for incoming freshmen at MIT. Before 2005, the cover was a full-bleed photo of one of MIT's many hacks.

For 2005, HowToGAMIT's cover changed to reflect its complete redesign. The high contrast cover with its skewed, faux paste-up layout reflected the attitude of the book's writing and hurried production schedule.

By focusing on the book's title for its cover, awareness of the publication increased.





# Book

## redesigning an institution

Redesigning the HowToGAMIT in 2005 also required changing the layout from a single column set in 12pt Palatino with notes set inside parentheses.

In redesigning the book, I added a sidebar to the entire book, created a consistent type hierarchy and began introducing icons for public transportation.

Consistent typography and moving information out of the main body of text proved to be the most valuable usability fixes for the 2005 book that persisted in the 2006 edition.

202	Shopping		Shopping	203
Filene's Basement 67 542 201 R, O, D Crossing	Filene's Basement has lots of marked down merchandise (sometimes irregular! make sure you know why). There's no men's dressing room and possibly one for women, but you're probably better off wearing clothes that you can try clothing over. The best deals are usually the automatic markdowns. Avoid the Basement like the plague on the weekends unless you want to battle tourists in addition to the regular bargain hungry locals.		DC/Vertigo/Marvel, and comic related T-shirts, they stock the largest collection of European comics in Boston. It's cozy store that feels pretty cramped. Good back stock, but overpriced. Staff sometimes snooty or rude, but you'd probably be a bit of a jerk if you worked in Harvard square. MYP's been known to keep subscriptions for up to six months between pickups. Million Year Picnic will carry your 'zine/comix if you ask nicely.	Million Year Picnic 67 494 6963 99 Mt Auburn St Harvard
Ozone 338 Newbury St G, b-d Hynes ICA R, Harvard	OZONE has hipster Paul Frank/Von Dutch with a dash of raver clothing. URBAN OUTFITTERS specializes in mid-priced trendy clothes, books, and housewares. Their basement usually has a clearance section worth perusing. H&M has cheaper, trendy fashions. Some of their things are patently cheap while others are just inexpensive. Guys beware, the Galleria's H&M only caters to the ladies.		COMICOPIA is run by an MIT alumnus, this store has the best customer service around — they're friendly and won't look down on you even if you collect X-Men. Superb collection that beats MYP (except as above), especially in translated manga, paperback and hardcover collections in a spacious and chill store. All the cards, statues, posters, and knick-knacks anyone could care for.	Comicopia 67 266 4266 464 Commonwealth Ave #13 G, b-d, Kenmore
H&M The Galleria and Downtown Crossing R, O, D Crossing	USED CLOTHING While used clothing can be cheap, Vintage Clothing is usually a wallet reaming waiting to happen. The deceptively named DOLLAR-A-POUND+ (\$1.50/lb Sun-Thu, \$.75/lb Fri) in Cambridge sells used clothing by the pound and the GARMENT DISTRICT are both worth visiting when you're looking for used clothing, a costume, or a more kinaesthetic experience than the SALVATION ARMY or GOODWILL.		NEW ENGLAND COMICS is the publisher of The Tick and they have a complete stock of Tick paraphernalia; unfortunately, there's nothing here that really beats the above two stores. NEC's the only store that might bitch you out for reading comics off the shelf, has a disappointing back issue stock (mostly american serials), so their saving grace is probably their subscription service.	New England Comics 67 354 3352 14A Elliot Street Harvard
Dollar-a-Pound Garment District 67 896 5350 200 Broadway	OONA's near Harvard has creative-styled used clothing. PLANET AID is a nonprofit organization that sell vintage clothing to the 'fashion and price conscious consumer.' Of course, anything becomes more expensive once it has a lifestyle attached to it.		NEWBURY COMICS has a small selection of mostly mainstream stuff and is quite expensive. See review in Music.	Newbury Comics 67 491 0337 35 JFK St R, Harvard
Salvation Army 402 Mass Ave Goodwill 520 Mass Ave R, Central	<b>Dry Cleaning and Tailoring</b> Dry clean only? ALPHA CLEANERS and TAILOR, located in the basement of the Student Center, offers alterations and dry cleaning. Their service is excellent and the prices are very good. Average turnaround time is 2-3 days. ARROW DRY CLEANERS in Kendall Square mend clothing, dry clean, and repair shoes. In the Galleria, THE MEN'S WEARHOUSE will mend most suits, as well as rent tuxedos.		SASUGA BOOKSTORE is a japanese bookstore with a large collection of recent untranslated manga, anime videos/DVDs, anime CDs and a nice selection of weekly manga. Sasuga caters to anime/manga-obsessed gaijin and will special-order anything that's in print.	Sasuga Bookstore 788 891 5055 96 Clematis Ave, Waltham sasugabooks.com see listing under Books
Planet Aid 30 JFK St, Harvard 306 Newbury St, Boston planetaid.org	<b>Costumes and Creative Attire</b> BOSTON COSTUME sells and rents full costumes and accessories. Wigs and drag-queen glam can be had at DOROTHY'S BOUTIQUE. For Renaissance/Goth style, GYPSY MOON has high quality stuff. For Goth, Punk & Fetish try HUBBA HUBBA or HOOTENANNY's in the Garage. For a military look, the ARMY BARRACKS has surplus dress uniforms, hats, boots, gas masks and so forth.		If you like creating your own comics instead of merely reading them, get in touch with Voo Doo magazine (see the Media chapter), which is always looking for comic talent (both writing and illustrating). On the other hand, if you can muster a decent semiweekly serial comic (bonus points if it can be relevant to the MIT experience), contact The Tech and rid them (and us) of one of their many embarrassments.	
Alpha Cleaners & Tailor 140-106 Mon-Fri 9-5	<b>Computers</b> For pre-fab computers, start at the Galleria. THE APPLE STORE in the Galleria will satisfy your craving for shiny laptops and desktops. Apple offers a 10% educational discount with your MIT id for most purchases, so don't pass it up. THE BEST BUY, has cheap and generic computers. DIY folk will want to check out PCS FOR EVERYONE across the street from the Galleria, they sell both custom computers and parts. For computer accessories, MICRO CENTER is your run-of-the-mill computing megastore with typical prices.			At The Galleria The Apple Store store.apple.com  Best Buy  PCs For Everyone! 67 399 7200 pcsforeveryone.com  Micro Center 67 234 6400 727 Memorial Drive  Free MIT Software web.mit.edu/software/ web.mit.edu/is/ products/vsls
Arrow Dry Cleaners 67 354 4088 290 Main St	<b>Comics</b> First off, even if you have just a passing interest in comics, read Scott McCloud's <i>Understanding Comics</i> . (His <i>Reinventing Comics</i> is also worth a read). Shops around MIT tend to have nice owners who won't yell at you for reading comics off the shelves (even for hours on end). As always, don't push your luck.			
Boston Costume 69 Kneeland St R, O, D Crossing bostoncostume.com	MILLION YEAR PICNIC prides itself on having the largest collection of independent and underground comics in Boston. In addition to an eclectic collection of graphic novels, adult comics, translated manga,			
Dorothy's Boutique 190 Mass Ave 866 253 9335 Mon-Sat 9:30-6:30				
Gypsy Moon 1607 Mass Ave R, Porter gypsymoon.com				
Hubba Hubba 134 Mass Ave R, Central				
Army Barracks 328 Newbury St G, Hynes ICA				

# Identity

## designing through education

The logo for the Toxicology Education Foundation was created in collaboration with Katharine Ricke, a student of Toxicology.

In addition to a logo, we provided a proposed identity package along with some guidelines for using the logo in various instances.

By examining and understanding the fundamentals of the field, we created a winning logo for a foundation beginning to broadcast its message to a lay audience.

**Toxicology Education Foundation :: Introduction**

### The Dose Determines The Poison

#### - Paracelsus

What better symbol to represent toxicology than the dose-response curve?

Designed for high contrast, approachability and simplicity, the logo conveys the ideals of the foundation.

#### About This PDF

This file presents a rough overview of the TEF's new logo. It features simple guidelines for its use and presents ideas for possible use.

Along with this file are four folders named ai, eps, pdf and png. In the first three are Adobe Illustrator, Encapsulated Postscript and Adobe PDF files of the logo in color and black and white.

For use on the web, the PNG folder contains various sized color versions of the original logo, but not its variants.

This file uses the following fonts:

- Helvetica LT Std Light Condensed
- Helvetica Rounded LT Std Bold Condensed
- Helvetica Rounded LT Std Bold

In print, you should try to use these fonts, but on the web, you may simply default to Helvetica, which will resonate with the style of the foundation's logo.

#### The Complete Logo

To the right is the complete logo. It features both the logo and the name of the foundation. The two should remain paired to reinforce their connection.


#### Color and Size

Although you should try to use the logo in its color (PMS 287) it is uniquely suited for use in black and white applications.


In print, at less than 1/4 inch in height, the logo may not display correctly. Printing the inverted, blue on white logo, will result in correct display.

On the web, the logo should stay above 50 pixels in height, any smaller and it will appear distorted.


When the logo will be printed in black and white, you should use the black and white logo as the color logo may appear gray or distorted when copied or faxed.



**Toxicology Education Foundation**



**Toxicology Education Foundation**



**Toxicology Education Foundation :: Ideas**

#### Further Ideas

Presented here on these pages are further ideas regarding the use of the logo.


On this page is an example of a letterhead design that might be possible with this logo.

On the facing page are examples of business card ideas that take advantage of the variety in logo design. While the primary logo will be immediately recognizable, the others provide options for individual expression.

#### Conclusion

This logo provides a connection between the toxicology community and individuals who might never be exposed to the field. By presenting a central idea while providing visual harmony, the logo makes the foundation's tenets accessible.






**Judith A. MacGregor, Ph.D., D.A.B.T.**  
President, Trustee

**Toxicology Education Foundation**  
P.O. Box 31021  
Raleigh, North Carolina 27602-1021  
tef@toxic-education.org  
http://www.tef-foundation.org


555 986 1432  
555 986 1435  
judith@toxic-education.org



**Judith A. MacGregor, Ph.D., D.A.B.T.**  
President, Trustee

**Toxicology Education Foundation**  
P.O. Box 31021  
Raleigh, North Carolina 27602-1021  
tef@toxic-education.org  
http://www.tef-foundation.org

555 986 1432  
555 986 1435  
judith@toxic-education.org



**Judith A. MacGregor, Ph.D., D.A.B.T.**  
President, Trustee

**Toxicology Education Foundation**  
P.O. Box 31021  
Raleigh, North Carolina 27602-1021  
tef@toxic-education.org  
http://www.tef-foundation.org

555 986 1432  
555 986 1435  
judith@toxic-education.org



**Judith A. MacGregor, Ph.D., D.A.B.T.**  
President, Trustee

**Toxicology Education Foundation**  
P.O. Box 31021  
Raleigh, North Carolina 27602-1021  
tef@toxic-education.org  
http://www.tef-foundation.org

555 986 1432  
555 986 1435  
judith@toxic-education.org

# Invitations

creating excitement

It would be cost-ineffective to print invitations for most parties, thankfully a pdf can provide a designed feel without the necessity and expense of printing.

An additional benefit of digital cards is that after emailing, they kept or discarded as easily as they are consumed without incurring excess waste.



# Invitations

creating excitement

In order to maximize the substantial investment of having these cards printed on an offset press, a second card was added to the printing plate that omitted my name.

These anonymous cards were given to graduating friends as gifts.

The anonymous design was used as a a Spotlight graphic on <http://web.mit.edu>

