

ROCHESTER INSTITUTE OF TECHNOLOGY

“BEYOND TRADITIONS”

A THESIS SUBMITTED TO
THE FACULTY OF
THE COLLEGE OF IMAGING ARTS AND SCIENCE
IN CANDIDACY FOR THE DEGREE OF
MASTER OF FINE ARTS

DEPARTMENT OF COMPUTER GRAPHICS

BY
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SOFTWARE AND HARDWARE

HARDWARE

Macintosh II ci

13 Inch Monitor

Extended Keyboard

Mouse

44 Meg Syquest Drive

MacRecorder

RFS 2035 Kodak Film Scanner

Cannon Flatbed Scanner

SOFTWARE

PhotoShop

QuarkXpress

MacroMedia Director

INTRODUCTION

For my thesis, I have developed a sales promotional package utilizing print and interactive media. Because technology is rapidly changing, I utilized multimedia and print media, by merging them into one project. For this interactive/print project, I created a marketing sales package that markets handcrafted jewelry to wholesale buyers. The two media interact as a buying source that is easily and inexpensively sent to the buyers. This service is very unique, and also provides buyers with alternatives to buying and viewing at the annual shows. The user can purchase wholesale handcrafted jewelry from their office or home without having to travel. In addition, BEYOND TRADITIONS, the name of the company, provides the crafters with a broader base market to sell their jewelry collections.

The package contains a publication made up of portraits of different artists, along with a brief summary of the artist's background and jewelry samples. It will be used as a reference tool for the buyer. A computer floppy disk is enclosed, and contains an animation as an introduction, along with sections to display each artist's jewelry collection, prices for the craft goods and an ordering form that can be printed out and faxed back to BEYOND TRADITIONS. By reviewing the information in the interactive catalog, in combination with the brochure, the wholesale buyer will have a total reference of the finished artist's work.

This service is provided by BEYOND TRADITIONS, who will develop the brochure and interactive catalog on a quarterly basis. Both artists and wholesalers can subscribe to this service, and benefit from its circulation. The user's interaction between the two pieces create a powerful marketing tool to be used and developed in this marketing arena.

RESEARCH ARTICLES

David and Karen Gamow, the authors of "A Wholesale Guide to Navigating the Recession" find the 90s craft field to be in a slump. They offer tips to keeping a business above water. Based on common sense business logic they include: 1) During the slow months create new accounts and make new contacts; 2) Sell your seconds or generate a new line that is cost-effective and within your budget; 3) Examine your business and find ways to cutback costs; 4) In a time of a recession, do not overbuy on materials. This recession of the 90s is a time to stay lean and mean; 5) Think about low-end spin-off products to make a profit and still save on cost.

Well-designed interactive media pieces achieve greater user success than pieces that are less thought out. This is the premise behind Wendy Richmond's article, "It Needs Design." A well-designed, interactive piece will determine and influence the user's willingness to participate in the medium. When designing an interactive piece keep in mind key principles such as wayfinding, feedback, typography, and dynamic information.

"Wayfinding" is a term that originated in environmental design. It has found a useful home in multimedia and refers to getting to a place you can't see. To be successful, multimedia pieces must convey status as to where the user is in relation to the interactive project while in use.

Feedback possibilities are endless in a multimedia piece. The user needs feedback to know if a button has been activated or if a step is constricted. Feedback can be created in forms of sound, as simple as a beep to a musical pause. This adds great dimension to the overall media design.

Typography should follow the same rules as print media. Typography rules already established in print media are the foundation of treatment of type in multimedia. The designer should understand typography and have a good design sense to begin designing in multimedia.

Dynamic information is vital and should be used to its fullest. The more interaction there is, the stronger the project will be.

In "The Lifestyles of the 90s: What Do Customers Want?" Roger Selbert finds that in the 90s there is sensitivity toward values and ethics, and less concern for material goods. Top graduates are landing jobs in non-profit organizations, public service, and social work. The desired lifestyle of the 90s creates a balance between work and play, possession and simplicity.

Retail and wholesale markets are defined in Howard Shapiro's article, "Wholesale versus Retail."

Special emphasis is placed on whether an individual should specialize in one or both markets.

Goods are sold directly to the public in a retail market, with a price mark-up for individual profit. The price would be the wholesale price plus a percentage added on. Before considering the retail market, the artist should look at how much work can be produced in one year and divide on the margin, based on volume sold. If their volumes are low and success is found selling out of a studio setting, then it would be a good idea to stay with retail marketing.

The wholesale market is defined as selling large quantities of items to an outlet, who in turn, sells these items for profit. The wholesale market is an appropriate market for artists, because wholesalers are set up to mass produce the work. The artist's cost will include advertising and trade show costs.

Loretta Radasch, author of "Keep Your Customer, Service Sells," demonstrates that the key to successful customer listing is through exceptional service. Your customer listing can grow if you have a strong customer service system, provide a newsletter, and say thank you in a special way.

By providing strong customer service, you can handle problems on the front line. The people in customer service should be equipped to handle problems quickly and effectively. Keeping a customer happy means providing answers and solutions behind the scene. Tips to keep in mind: answer the phone quickly and efficiently, and avoid electronic messages and instructions to push buttons. If a customer is put on hold give the customer the name of who they are holding for or play music to decrease potential impatience.

A newsletter is helpful because it informs customers of new product lines and changes that have occurred over the months. It has the potential to generate more business. You should inform customers of price updates and upcoming shows and exhibits.

A thank you is an important final detail. Let your customer know that you appreciate their business and solicit their opinions on improvements. A valued customer is a paying customer. Customer service is not expensive, it is an investment in your company's future. Keeping customers is just as important as generating new customers.

In "Mission, Learn the ABC's of Craft Wholesaling" by Jan Hersey, the author writes about two graphic designers who quit their jobs and went into the jewelry business. The article tells about the hurdles they had to overcome in order to make their mark in the jewelry world.

Robin Ukes and Jamie Miyamoto met as design students at California State and started making jewelry as a hobby. Six months before quitting their jobs, Ukes and Miyamoto prepared for their departure by making up sample packages for their target stores, and made cold calls on a daily basis. They also had to decide which market they would be entering: retail or wholesale.

Entering the wholesale market was guided by market research. In order to achieve the success they wanted, they almost had to enter as wholesale. Upon entering this arena, they spoke with friends and fellow crafters. They discussed which shows their buyers would attend and gave them advice on which shows to enter. With this information, they entered into "Handmade" in the USA. The events manual was thick with calendars and deadlines and arrived three months in advance.

Booth design was crucial in making a statement about quality and the company's stability. Because they were new to the market, they had to prove their worth. Again, marketing research played a role in their success. After exploring gallery displays and reviewing other exhibits, they decided to design a portable display made of canvas, copper tubing, and bungee cords. To make their background intimate, they draped canvas from a copper tubing, and used lighting to create an elegant mood. The panels were also portable, the framing made of copper tubing, and the canvas panels hand-painted with jewelry graphics and a message, "Talented jewelry artists seek friendly buyers with good taste who aren't afraid of the "C" word (C.O.D)." The canvas was tied at the corners to the framing with bungee cords. The framing had to be shipped and weighed under 70 pounds.

Booth location was also a crucial point. At first, they thought the corner location would be perfect because you could display your exhibit more prominently. However, they ended up with a display in the aisle,

which also worked. If they were to enter the show again they would choose a location closer to the entrance, where the traffic flow is consistent.

Support material is very important and it is crucial to have enough to pass out. This will leave a lasting impression on the customer, as the customer can refer to it when pondering the collection of materials they have picked up.

The two women learned a great deal from this one trade show experience. Although they did not sell much, they made connections with customers.

“Buick Dimensions 1992” is a direct mail piece that enabled General Motors to introduce the Buick line of automobiles to the public in a cost-effective, efficient, and informative manner. The package consists of a floppy diskette and a booklet detailing the available 1992 Buick car models. A color photo of each vehicle model is exhibited on each of the eight pages, along with a brief description of the car and its accessories. The inside back cover of the booklet has information to help the prospective buyer install and use the floppy diskette.

Buick provides you with a diskette for either an IBM-style computer or a Macintosh. Once the diskette is installed on the computer of choice, in this case a Macintosh, a Buick icon appears on the screen. As this icon is initialized, the user starts with the first card.

The designers of this piece did a nice job of combining colors and monochrome in order to fit the program onto one diskette. They used black and white images to save space on the diskette, so they could then use color in the introduction animation and in the main menu. By using black and white images along with low resolution color images and sound, the designers were able to fit everything on one diskette. This technique makes for easier distribution and lower production costs. The sound and animation also create more of an interest to the viewer, due to the surprise nature of their presentation within the stack. All of the animations were made up of cards cycling through a scene, with an exception color animation that used a random show script. The animations are cleverly designed and the sound that accompanies them is quite compatible with each.

From a technical standpoint, the color images were scanned into the program, and the black and white illustrations along with the icon graphics were created in a paint program or within Hypercard. The Buick theme song was recorded through Sound Edit.

At the completion of “Buick Dimension 1992,” the finished product went to a production house to have mass quantities of diskettes made. The Macintosh disk package consists of an 800k diskette for operation

in a Mac Plus or a 1.44 MB diskette for use in the newer Macintosh machines. The 1.44 MB diskette has color graphics and requires a color card in the computer. The IBM compatible disk package consist of a 1.44 MB diskette. A minimum of 640K of RAM, DOS 2.1 or higher, and IBM compatible graphics adapter is required to run the program from the 1.44 MB diskette.

In critiquing the direct mail piece, there were both positive and negative sides. Navigation around the car catalog seems very easy at first, but as the presentation continues, there seem to be too many buttons and they are somewhat confusing. For example, they are labeled too similarly. There is inconsistency in the actual labeling of the icons. Some icons were graphic images and should have been used across the board, not a combination of both. I feel the graphic image would have been a better choice if it were used in all of the labeling. I do feel, however, the piece was successful in that it compressed a tremendous amount of information onto a floppy diskette, and it was pleasing to view. Also, I like the concept behind the presentation. The user can take a floppy diskette into their home or office, sit at the computer, and view the models of automobiles that Buick makes. The user can review the information at their own speed and leisure. There are no pushy car salesman "breathing down your neck" trying to pressure you into buying a car so they can win a sales contest which sends them to Florida for 3 weeks. All in all, I feel that the direct mail, "Buick Dimension 1992," is a successful and effective tool used to market the Buick line of automobiles.

THUMBNAILS - Initial Imagery

In developing this package, BEYOND TRADITIONS, I prepared mini comps, prototypes and flowcharts. I began looking at styles, studying different publications and reviewing interactive projects. I collected and reviewed basic design elements in photography and design magazines that caught my eye and seemed visually appealing. I studied each one carefully.

The photographs I reviewed were often taken in simple settings which enhanced physical characteristics and clothing. Simplicity and little color throughout these images created an elegant look. Design layouts that proved to be successful utilized typography, simple images, illustrations, interesting use of color or paper and different fold orientations. Interactive projects that seemed to work well also carried these design elements, augmented by additional sound and visual elements, musical or sound feed back, and transitional effects between screen designs.

I began visualizing the booklet and interactive catalog by using sketches as an aid. I spent time developing my thoughts and built new ways to form unity between the multimedia and print media. I created the brochure and interactive catalog simultaneously. While designing the thumbnails and coming up with the initial ideas, I concentrated on the elements that previously captured my attention during the review and collection process. I created a vertical format for the booklet that contained five spreads utilizing full-page photos of each artist. The portraits capture each artist's personality, while supporting copy enhances visual appeal and forms an introduction to the artist's work.

For the text, I thought I would use Bodoni Condensed, a traditional yet modern font, using the serif to capture the "Classic Traditional" look and the condensed characteristic to convey a modern approach. I incor-

porated the artist's signature onto the inside front and back cover of the booklet and included an example of each artist's craftwork on each page. The interactive catalog needed to convey some of the characteristics that would be exhibited in the inside spread.

I sketched and designed a flow chart (APPENDIX ONE) labeling each section by number: 1) the introduction; 2) the main menu; and 3) the individual artist's sections; which would be broken down into five parts, one per artist. It was at this point that I shared my ideas with my Thesis Committee. Their feedback helped guide me through the next step of my thesis.

In developing the composition of each layout (APPENDIX TWO AND THREE), I decided to place the portraits on the left-hand page of each spread. Each of the photos would be reproduced as grayscale or as duotone images. I placed the copy on the right-hand page of each spread, while I used initial caps as a lead into every paragraph. Throughout the inside front and back cover of the booklet, I chose to enhance the publication by repeating the artist's name in a "hand written" form. This effect helped personalize the piece.

I completed a series of studies utilizing Macromedia Director and began developing layouts, scripts, transitions between screen designs, and selected appropriate colors for each screen design. By conveying some of the characteristics that were previously exhibited in the booklet, I began to form a unity between the two media.

PROCEDURE

Once the compositions were approved by my committee, I began to develop the items needed to complete the final application. I started to review student portfolios and chose Ron Martino, a fourth year photo illustration student, to provide the photography. Ron was credited through an independent study under the direction of faculty member Professor David Robertson. Ron and I quickly selected and scheduled five models to be photographed. The goal of each photo session was to capture elegance, individuality, and the characteristics of the artist. The photo session was very time consuming, with each photo session appearing endless. Ron processed the film and printed contact prints for review.

After I reviewed and finalized the portrait contact sheets, I ordered five, 8 x 10" black-and-white prints from Ron (APPENDIX FOUR AND FIVE). I borrowed a slide collection from Professor Leonard Urso illustrating past student work. From this collection I was able to select jewelry images for the booklet and interactive catalog. Once I selected all of the slides and received final black and white prints, I started the scanning process.

The jewelry slides were scanned using the Kodak Professional RFS 2035 film scanner. The slides were placed in a sleeve and inserted into a carriage (emulsion side down) facing the light source. To begin the scan you must open PhotoShop and acquire the scanner under the file menu. Once under the file menu, select "acquire" and highlight RFS 2035 Kodak. Upon highlighting, the program will launch and you can begin scanning. In the next dialog box, select your settings: film positive, resolution 250 dpi., focus, and then click pre-scan. After selecting pre-scan, an image will appear in the box at the left. Proceed by cropping the images and click the scan button. The image will scan and automatically transfer to PhotoShop where it is saved as a TIFF file.

After scanning all of the slides and portraits, I had to prepare the images for their application. The images used in the interactive catalog were opened in PhotoShop, where the resolution was changed from 230 dpi to 72 dpi, sized, and converted from a TIFF file to a PICT file. I rarely adjusted the color balance as the scans were so accurate. The images used in the booklet had to be opened in PhotoShop and resized.

After completing the scanning process, I started to develop written text for the application (APPENDIX SIX). These writings included introduction copy, descriptive word lists for each artist's jewelry collection, profiles for each artist and descriptive phrases describing each jewelry piece. The written material was reviewed and finalized by my thesis committee. Once I received final approval, I began to construct the application.

BOOKLET APPLICATION

Design specifications were established; the cover measured 15 3/4 x 10 1/4" flat, with three panels sized to 5 1/4 x 10 1/4" folded in a gate-fold to the finished size of 5 1/4 x 10 1/4". The inside of the booklet contains six spreads that make up twelve pages. The spreads that make up the inside are 10 1/2 x 10 1/4", with a single page size at 5 1/4 x 10 1/4".

The first page of the publication contained an introduction to the service BEYOND TRADITION with a list of the artist names participating in the current issue running down the right hand side of the page. The spreads after this point contain an artist portrait, profile and jewelry sample. The portraits were placed on the left-hand page of each spread and were developed as duotones made up of green and black. The copy was placed to the right-hand side beside the list of adjectives used to describe the artist's style. They were evenly spaced out from top to bottom of the page. The last page of the booklet contained credit information.

The inside front cover, consisted of the artist's name, utilizing a brush script font. The inside front cover background color is a greenish grey while the names were of a light greenish grey. The diskette is enclosed in the inside back cover. The booklet is saddle stitched into the second fold, the booklet folds in toward the right and the front flap seals the booklet closed. (APPENDIX SEVEN)

INTERACTIVE CATALOG APPLICATION

The interactive application leads in with soft futuristic music as the first frame appears in black. This black frame gradually dissolves into a light grey frame. While this dissolve is taking place, the handwritten names fade onto the background in a light grey and within 20 seconds dissolve into a dark grey. Once the handwritten names appear in the background, the word BEYOND, shown in a dark yellow, travels slowly across the right hand side of the screen and stops 75% of the way in from the left hand side. At this time, the name TRADITIONS dissolves onto the foreground of the screen in a slightly darker grey than the background. Once the intro-animation finishes, the screen pauses for a few seconds and dissolves into the main menu. The music at this point begins to fade out.

As the frame dissolves from the intro-animation to the Main Menu, the handwritten names in the background are still present. Five portraits also dissolve onto the foreground during this transition. These portraits are 1 1/4 x 2" in size and positioned horizontally, mid-way down the screen. The portraits are set up as buttons to be used as navigational tools. Each button takes the user to a specific jewelry collection. By clicking on the portrait the user can browse throughout the artist's jewelry collection. A colored frame is placed around each of the portraits to form a unity between the artist and the collection. The Main Menu screen also has two other buttons appearing in the lower right hand corner. These buttons are used to print out an order form and view credit information.

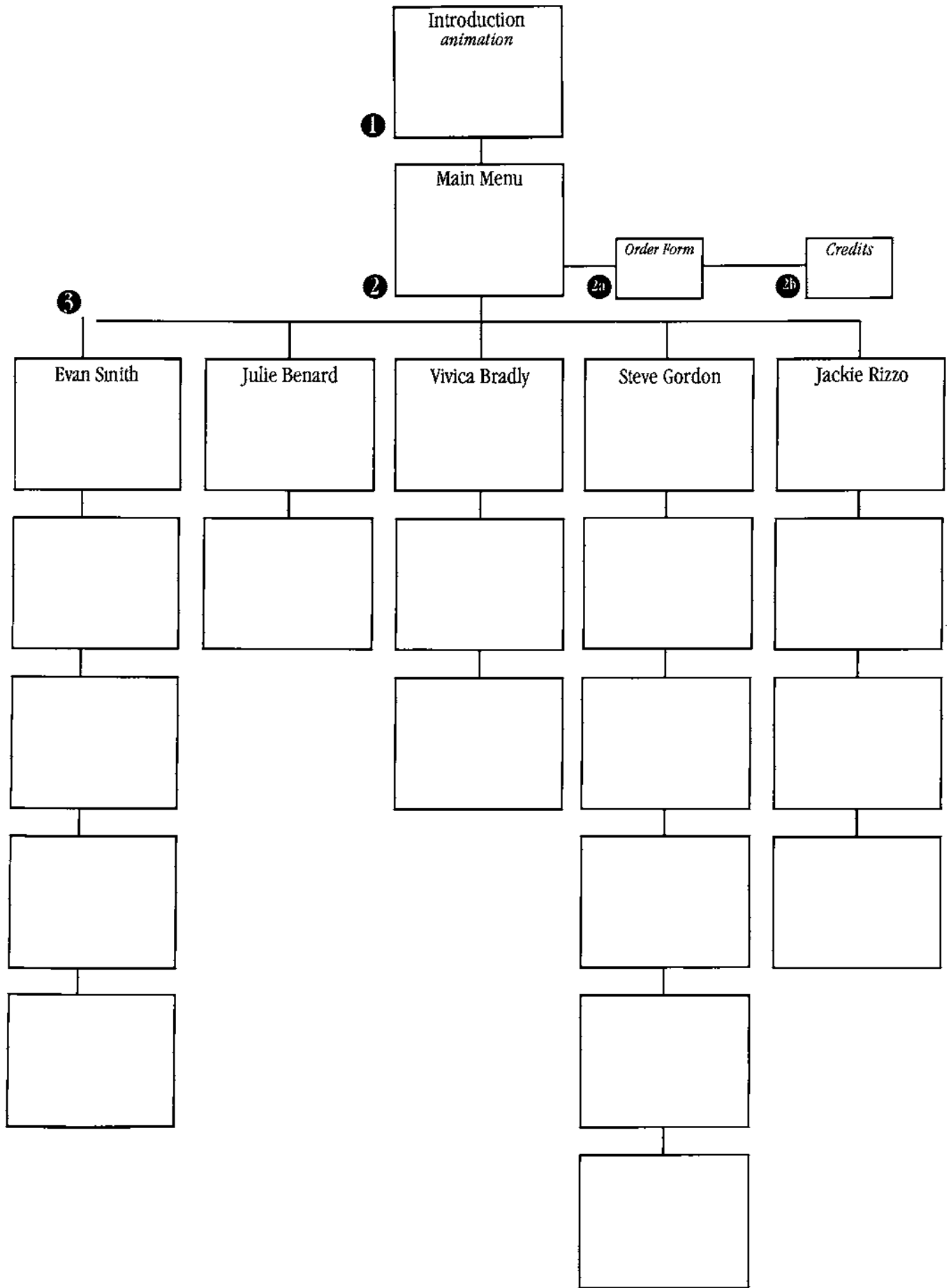
After clicking on the artist portrait button, the screen dissolves into the artist's collection. This screen displays a color image of the craft object on the left hand side of the screen. Under the image appears the artist's signature in a light grey with the background in a darker grey. A description of the jewelry object appears in black, helvetica condensed type over the top of the signature. To the left of the screen, there is a black band placed vertically on the screen with a navigation button positioned on top of it. Upon clicking this button, each frame within the artist's collection displays the piece, description, and price list. (APPENDIX EIGHT)

Missing Page

Missing Page

Missing Page

INTERACTIVE CATALOG FLOWCHART



BOOKLET FLOWCHART

1

	Inside Cover	
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	Outside Cover	
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2

Spread 1	
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Spread 2	
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Spread 3	
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Spread 4	
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Spread 5	
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Spread 6	
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APPENDIX THREE



S

the past three years, Judith Robin has been climbing stairs and opening doors. She got a divorce and became a single mother, bought a house, learned how to work the heating system, wrote a book, appeared on Oprah and, last July, became provost of Yale University. The appointment made Robin the highest ranking woman in the Ivy League. Now she's on the short list for Yale's presidency. The prestigious institution began its search for a new leader last summer, after Benno Schmidt Jr. shocked the university last summer, by

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I

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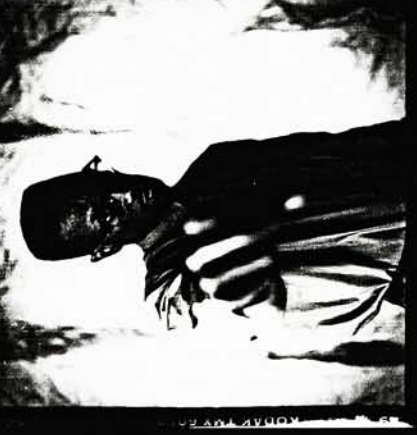
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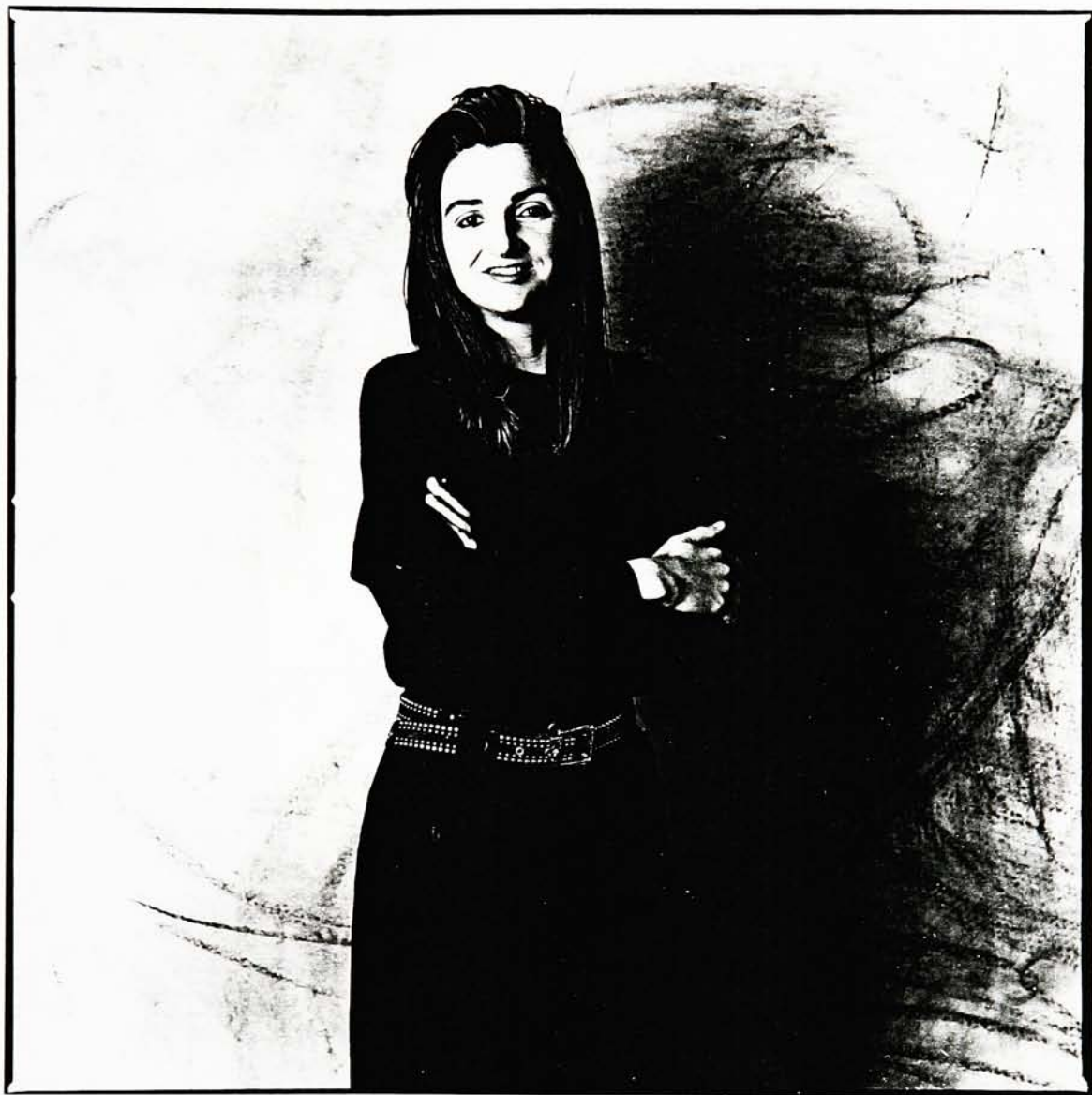


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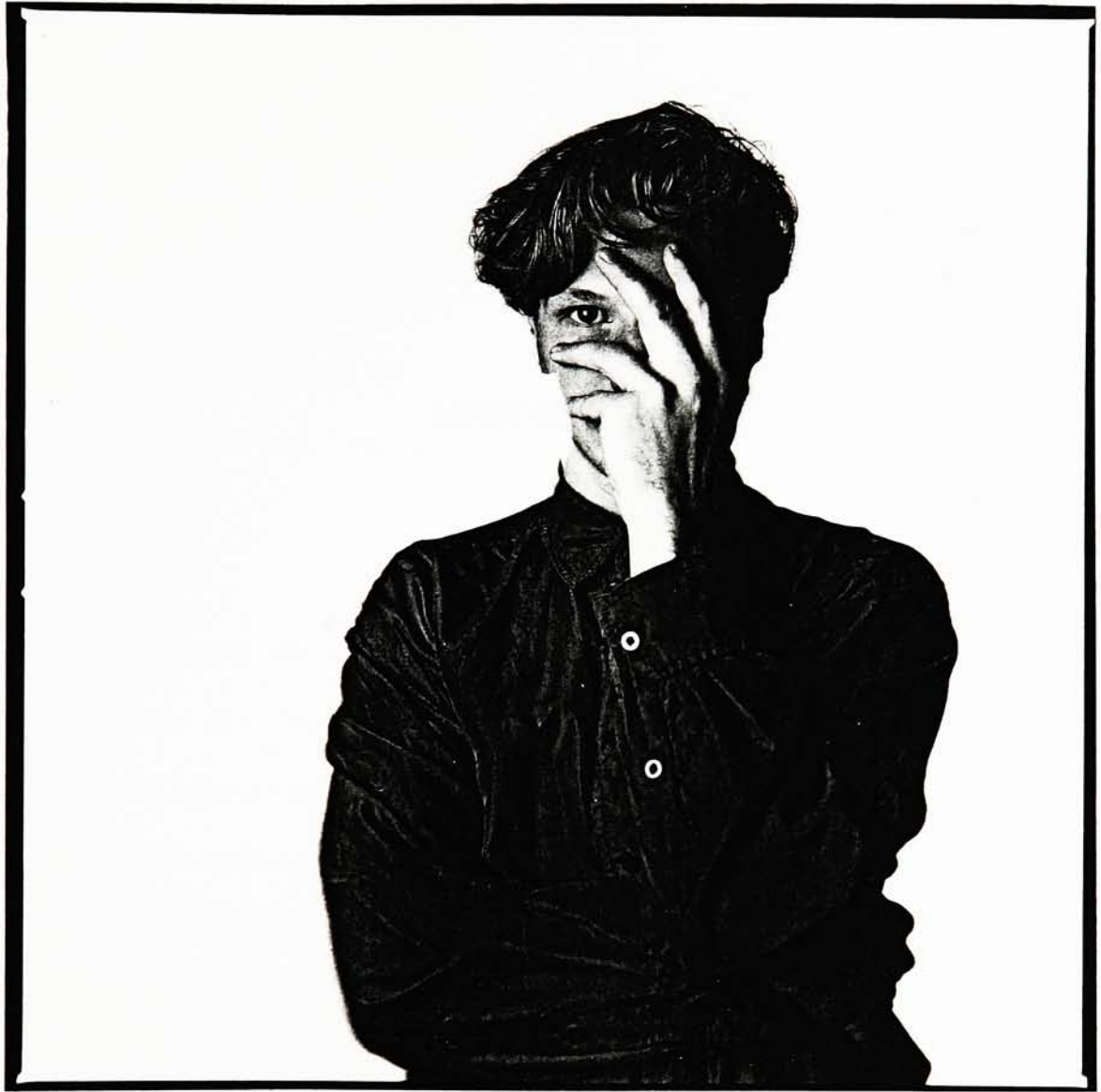












APPENDIX SIX

PUBLICATION COPY

INTRODUCTION COPY

BEYOND TRADITION is a quarterly publication designed to market the work of aspiring jewelry designers in a wholesale arena. This publication includes profiles of the featured artists. The artists' collections can be viewed within the interactive catalog enclosed inside the back cover. Every four months we will update the featured artists' profiles and add additional pieces to the catalog. To begin, insert the disk into your Macintosh computer, select the catalog icon and begin browsing. Enjoy!

Featured Artists: Smith, Rizzo, Bradly, Gordon, Benard.

PROFILES:

Jackie Rizzo is known nationally for her exquisite style. Rizzo resides in rural Massachusetts, but her studio is located in downtown Boston. She and her three associates manufacture jewelry full-time. After earning a E.S. in metalsmithing at Santa Barbara University, Ms. Rizzo studied goldsmithing in Europe and in Finland. Rizzo has established permanent collections in galleries along the East Coast and her talents have generated interest on the West coast as well. Her bold and vibrant style is eye-catching and unique.

List of adjectives include: vibrant, exquisite, bold, Egyptian, spirited, engaging, distinctive, dynamic, curly.

Evan Smith is a master craftsman, as can be witnessed in his daring approach to accessories. For the past five years, Smith has shown great dedication to his craft. After studying metalsmithing at Rhode Island School of Design, Smith moved to Seattle where he is currently working in his growing studio. He has clients throughout the state of Washington, and much of his work is in the permanent collection of Rhode Island School of Design Craft Museum. Smith is currently working on a new collection which will be exhibited in the fall.

List of adjectives include: progressive, geometric, simple, textured, elegant, diverse, sculpted, mixed-media,

powerful, whimsical.

Julie Benard is a hot, young, New York-based jewelry designer whose career is definitely on the rise. Her studio is in a loft located in Soho. Benard's collection can be spotted in any Soho Gallery, usually with a crowd around it. Her work, as described by her colleges, is highly defined structure of geometric form. Benard graduated from the University of Southern California with a B.S. in architectural design. Benard later studied metal-smithing as a hobby at Penland School of Design. The merger of her two studies proved to be a triumphant success.

List of adjectives include: chic, structural, geometric, linear, sculptural, spirited, contrasting, spontaneous, original, innovative.

Vivica Bradly is a jewelry designer based in the mid-west. Bradly studied metals and painting at Cranbrook College. She combined her talents in her work to create flower-like objects. The jewelry pieces that Bradly has created are currently flooding the galleries of the mid-west and the south, and are making their way to the North East craft shops. She also frequently lectures at several universities throughout the year.

List of adjective include: vibrant, organic, playful, flowing, expressive, bold, intriguing, wholesome, lively.

Steve Gordon resides in Helena, Montana. While attending the University of Montana majoring in Microbiology, Gordon began combining his studies with his artistic talents, and he came up with a unique fusion of interests. He began producing fine works of art. Gordon's talent was formally recognized in 1989 when he won the silversmith Award for Excellence. His style is instantly recognizable by its organic form. Gordon now maintains a studio in San Diego, gaining added inspiration through his new found passion for scuba diving.

List of adjectives include: organic, playful, flowing, original, ornate, expressive, discreet, clever, humorous, powerful.

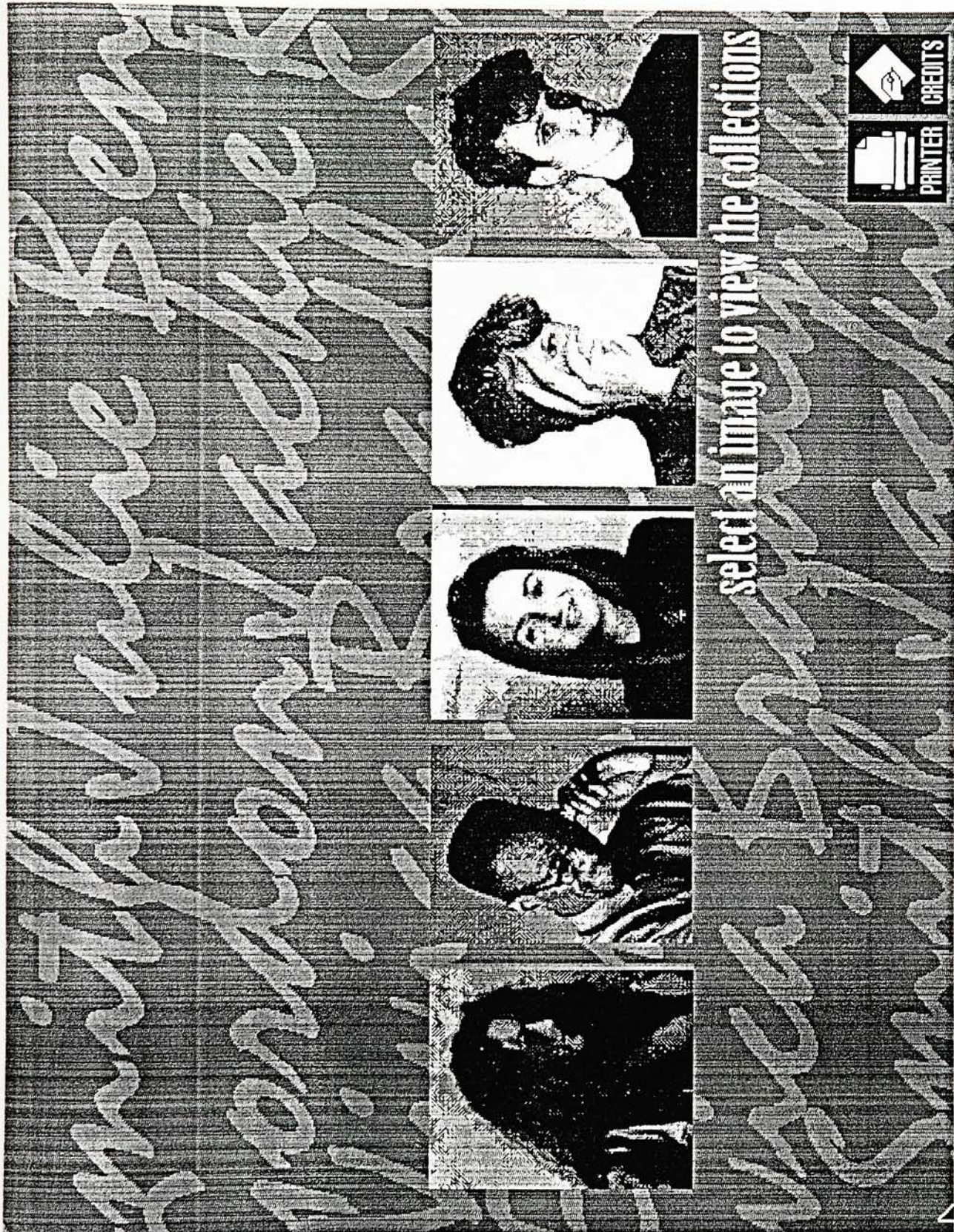
APPENDIX SEVEN

APPENDIX EIGHT



TRADITIONS

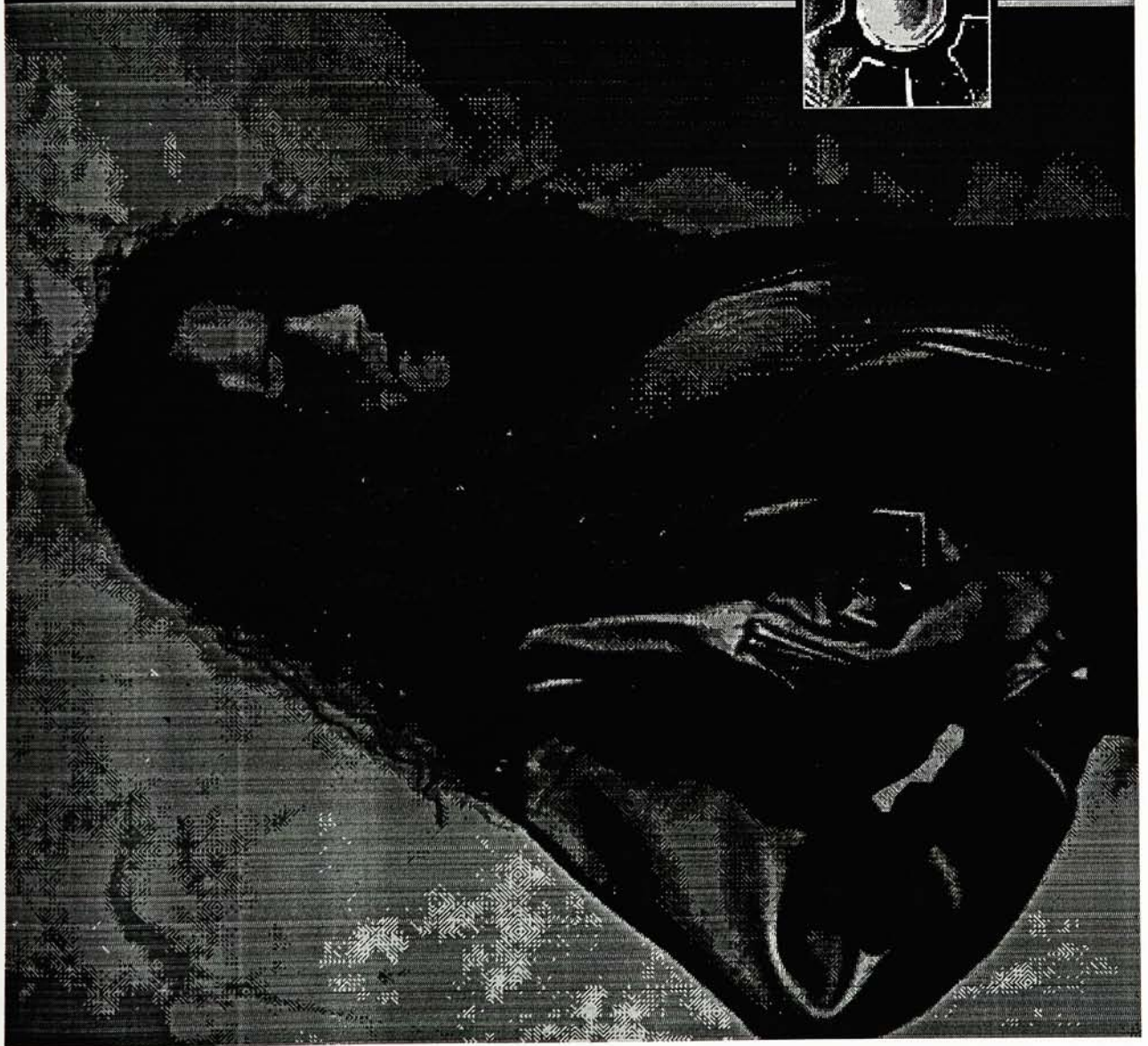
a catalog of five promising jewelry designers

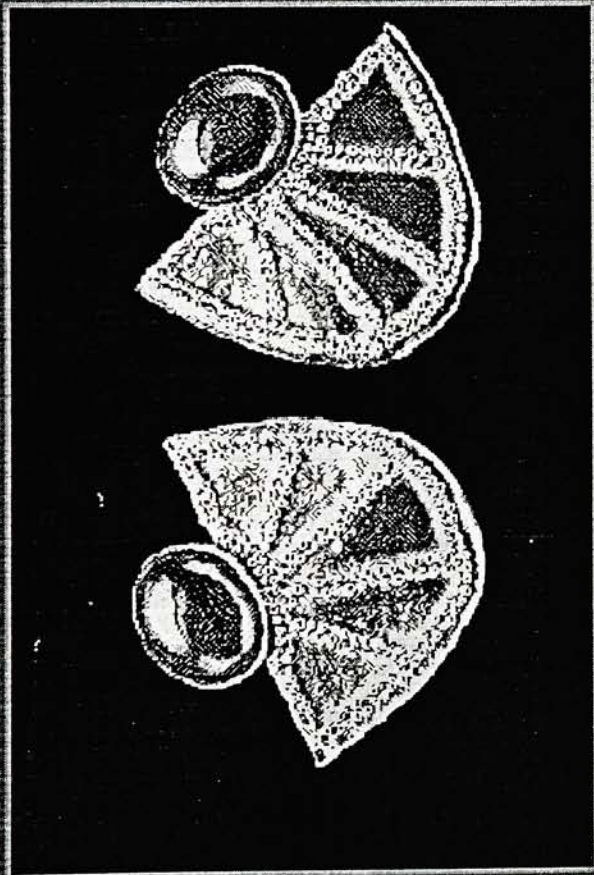


Select an image to view the collections

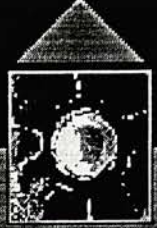
 **PRINTER**

 **CREDITS**





Wahine Ring



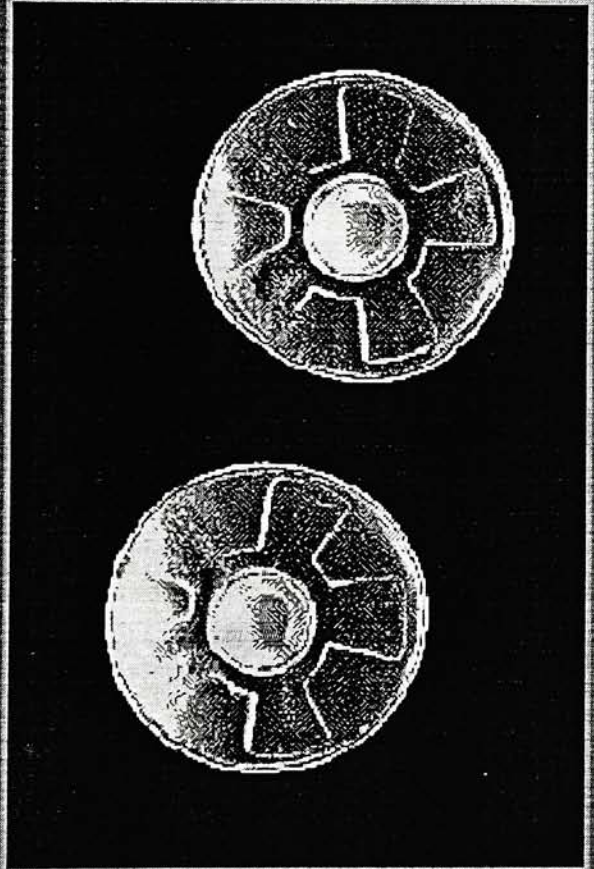
Earrings

gold, stone

4 mm, 9mm

\$35.00 list price

Code: JR 13



Earrings

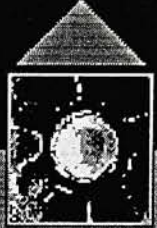
gold, stone

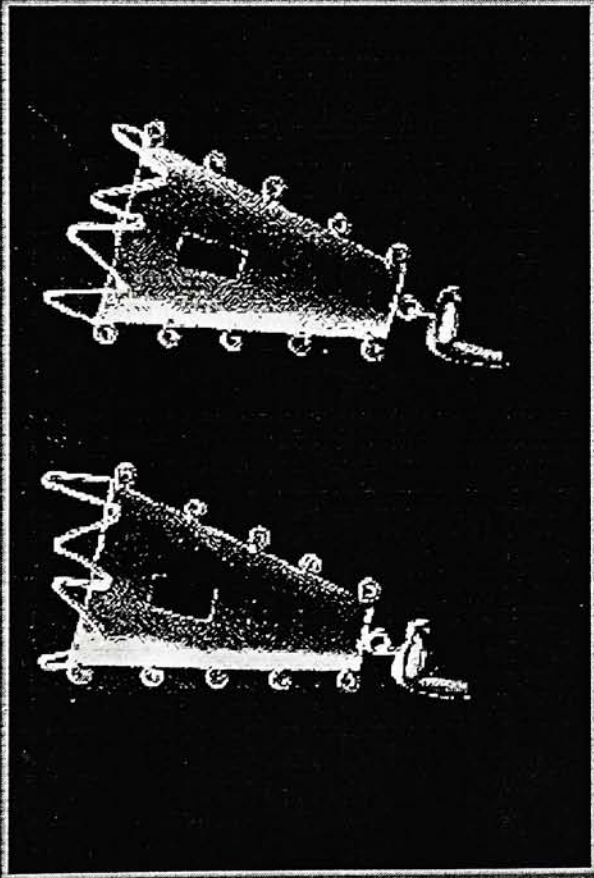
4 cm

\$45.00 list price

Code: JR 12

Wahine Ring





Native Rings

Earrings

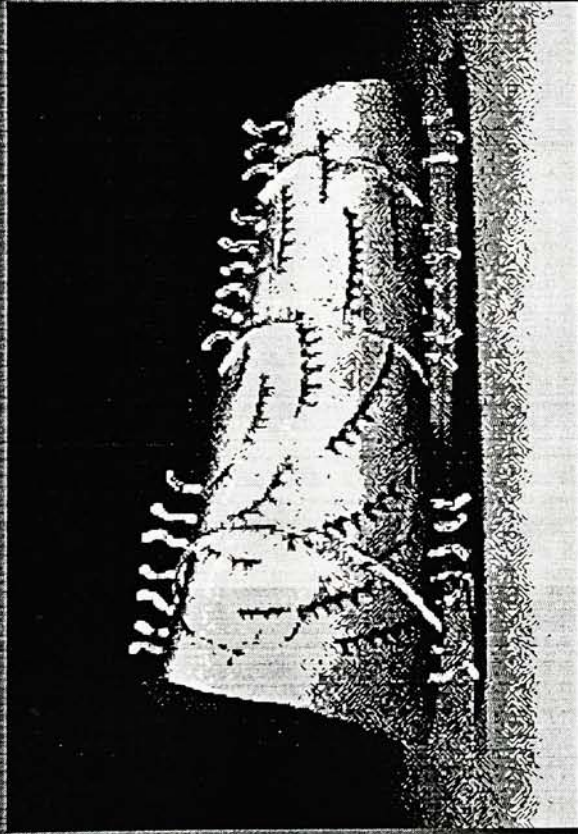
gold, stone

4 cm, 9 cm

\$39.00 list price

Code# JR 11





Stave Garter

Bronch

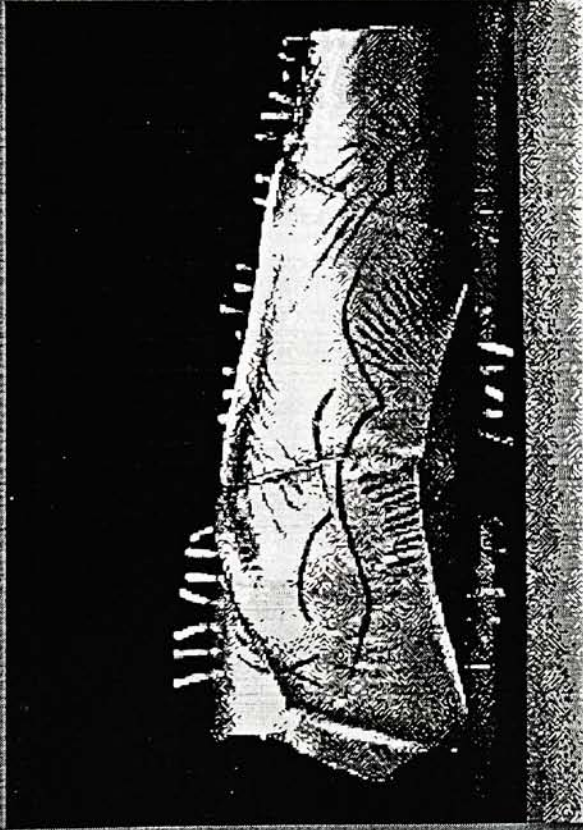
oppo

11 cm

959.00 list price

Code# 1018

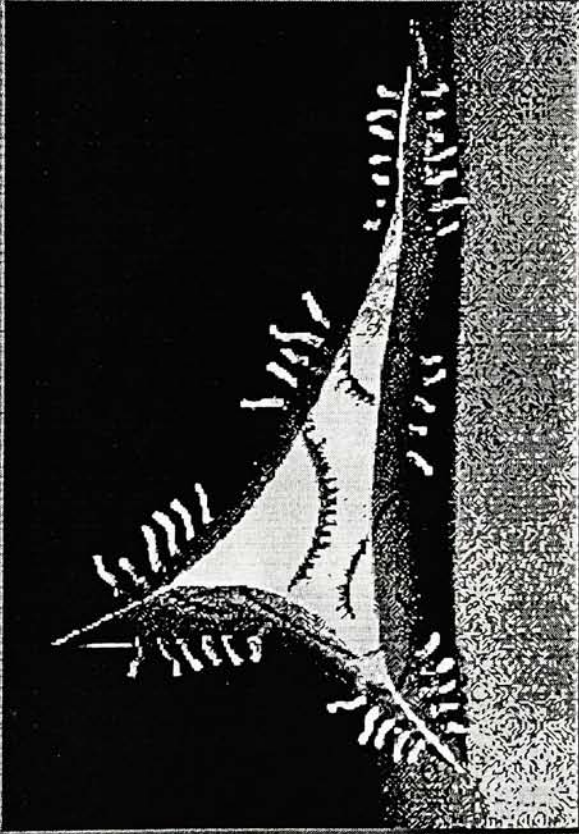




Stave Gordon



Brooch
copper
14 cm
\$35.00 list price
Code# JG 15



Brooch

copper

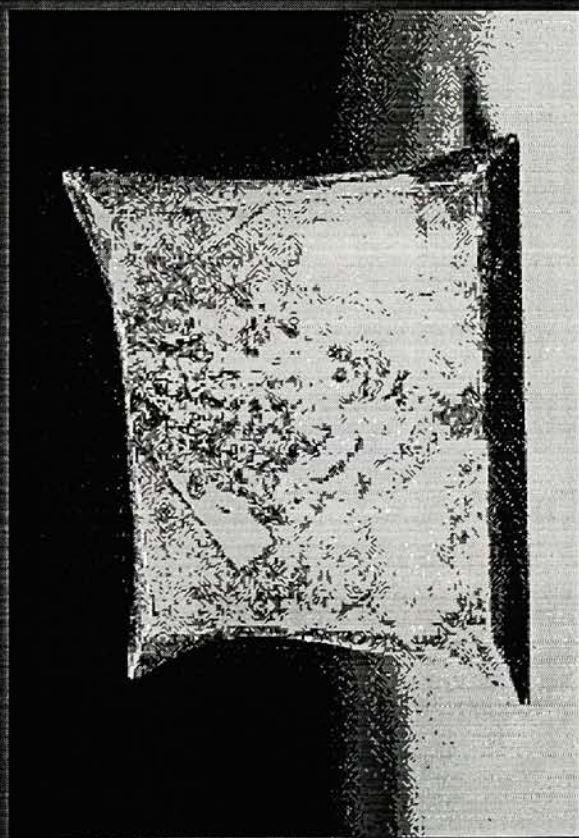
16 cm

\$45.00 list price

Coflet# JG 14

Steve Gordon





Brooch

copper

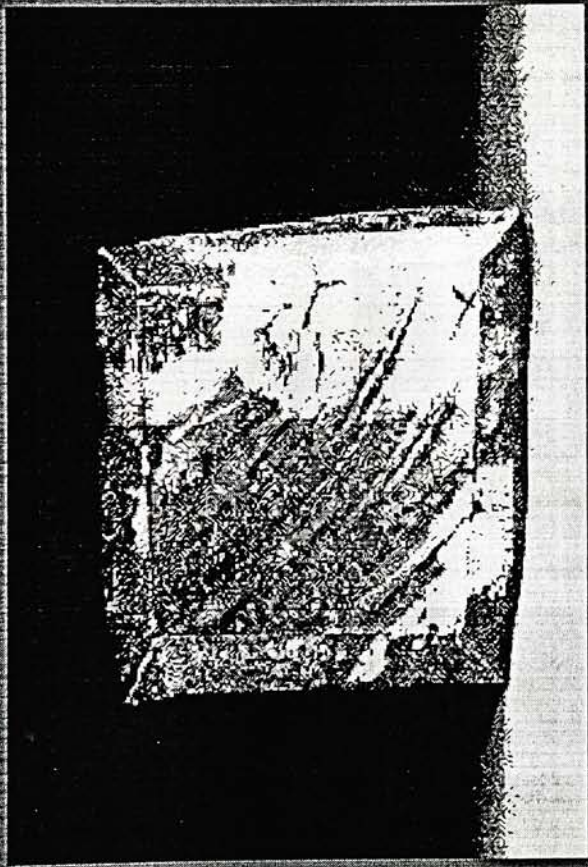
11 cm

\$53.00 list price

Order# JG 12

Stave Gordon





Brooch

copper

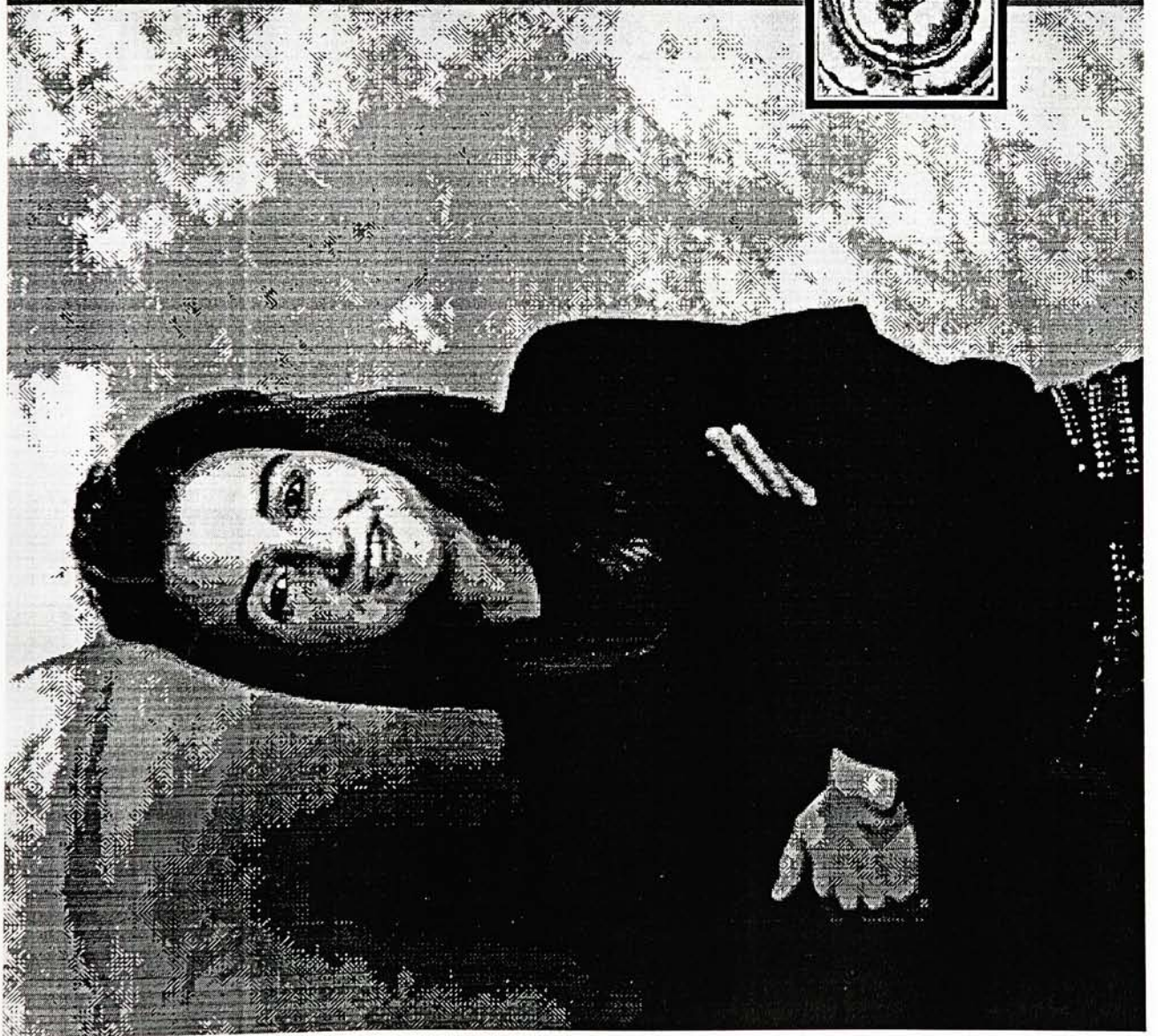
14 cm

\$35.00 list price

Code# JG 11

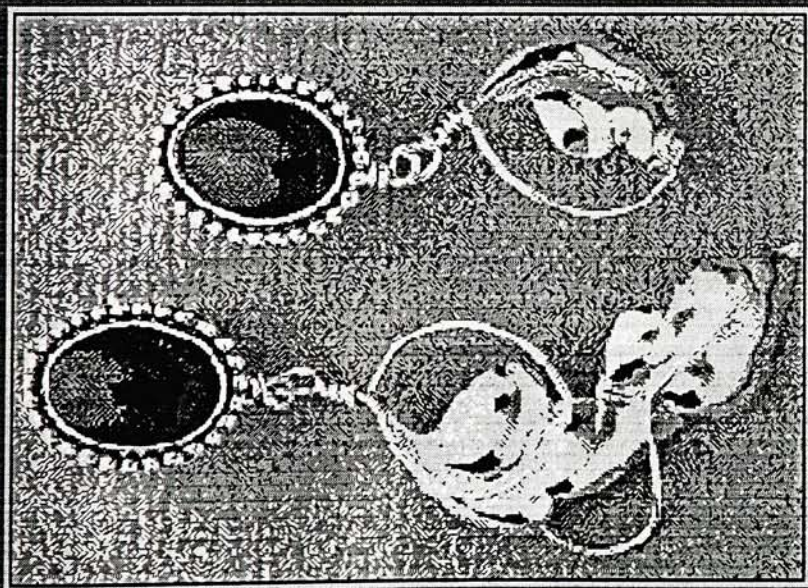
Steve Gordon







Vivian Bradley



Earrings

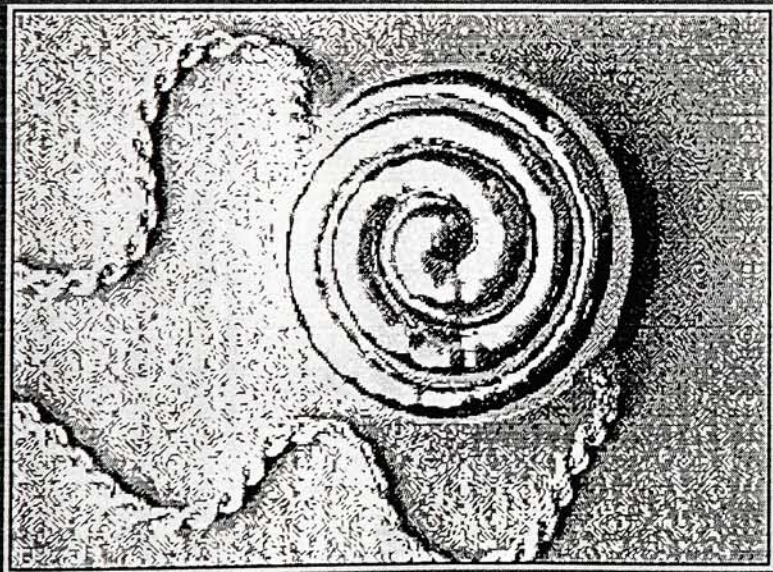
silver stones

4 cm

\$65.00 list price

Code: VB 10

Vivian Bradley



Vivian Buckle



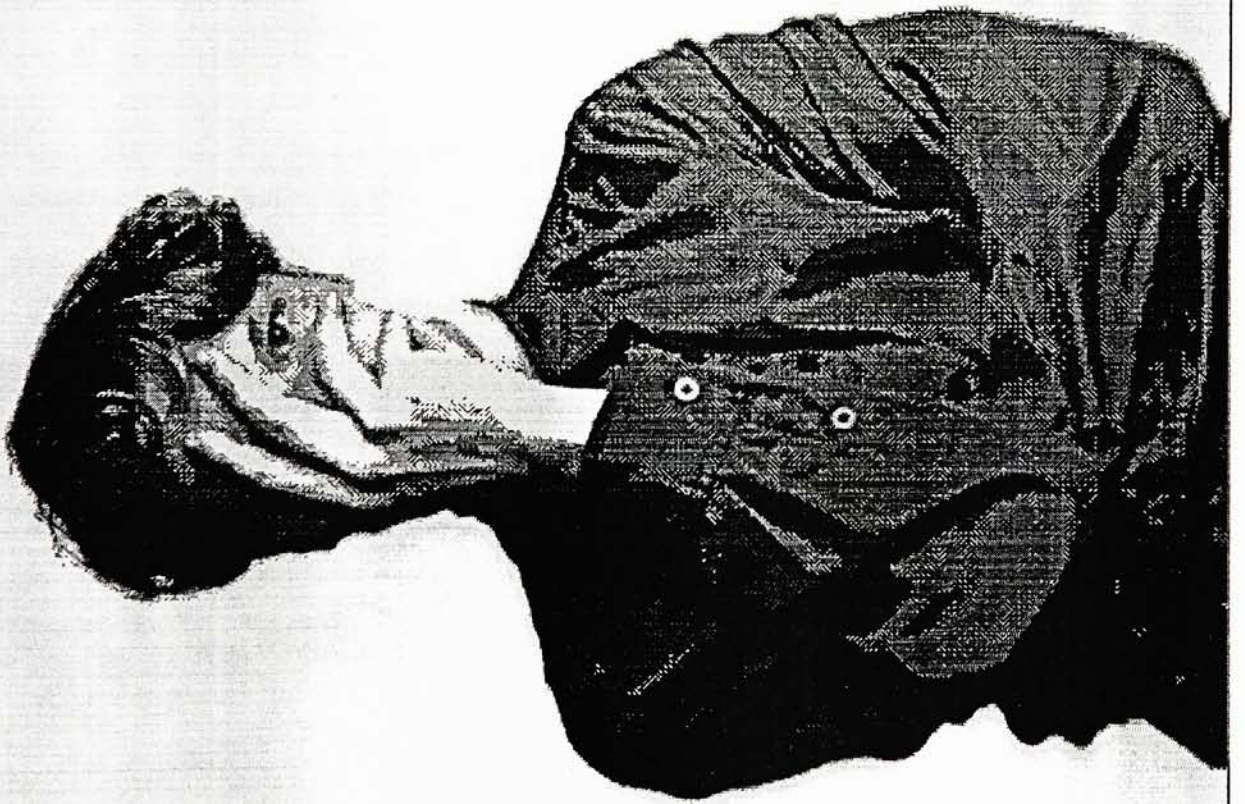
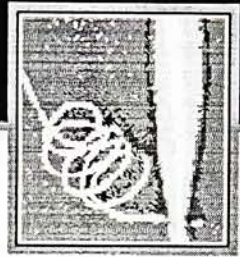
Necklace

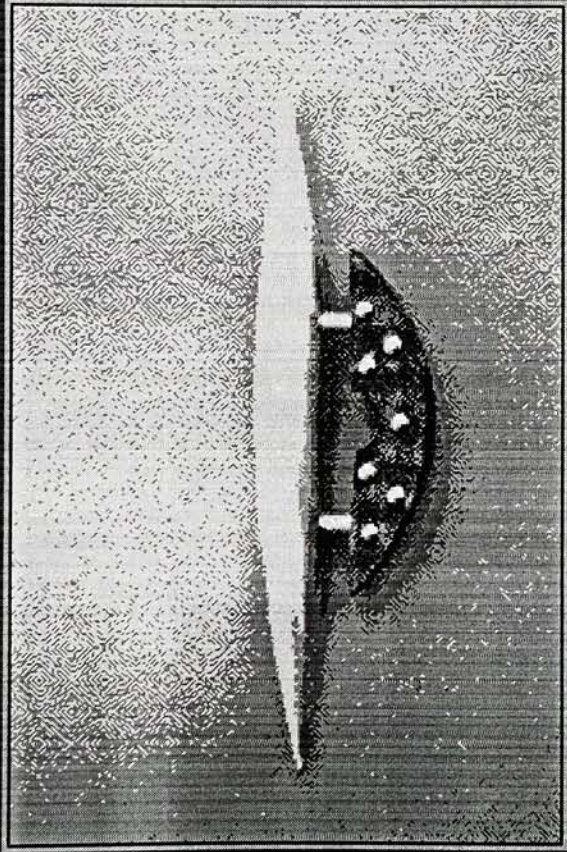
silver

18 cm d

\$55.00 list price

Code# VB 11





Edwin Smith

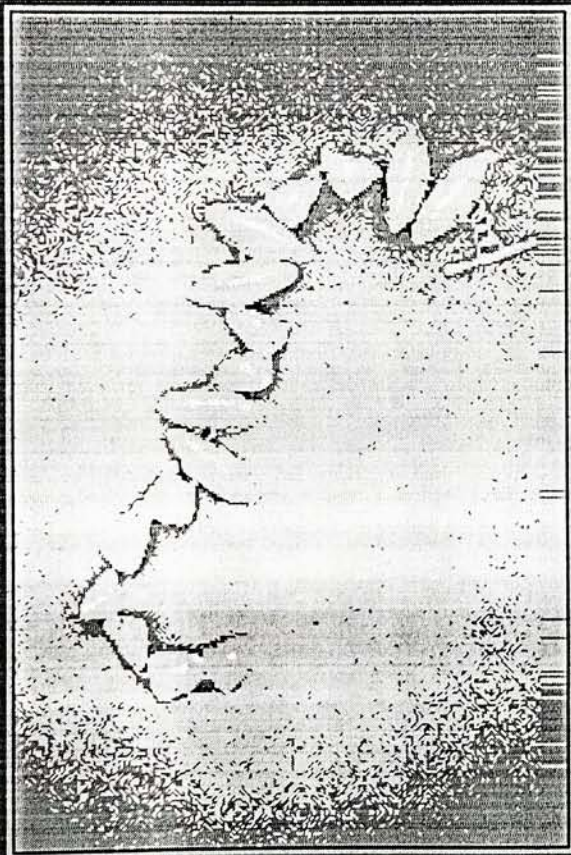
Brooch

silver

14 cm

\$45.00 list price

Code # ES 14



Evergreen

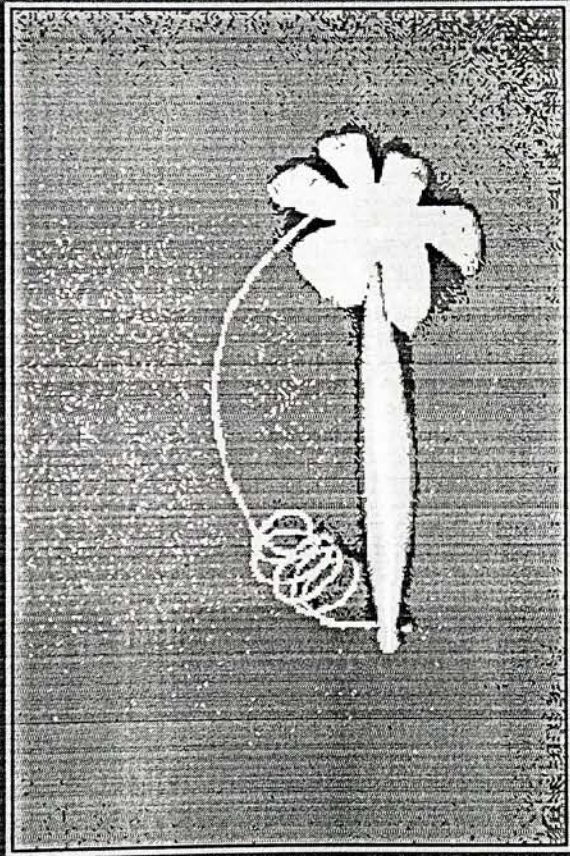
Bracelet

silver

10 cm d

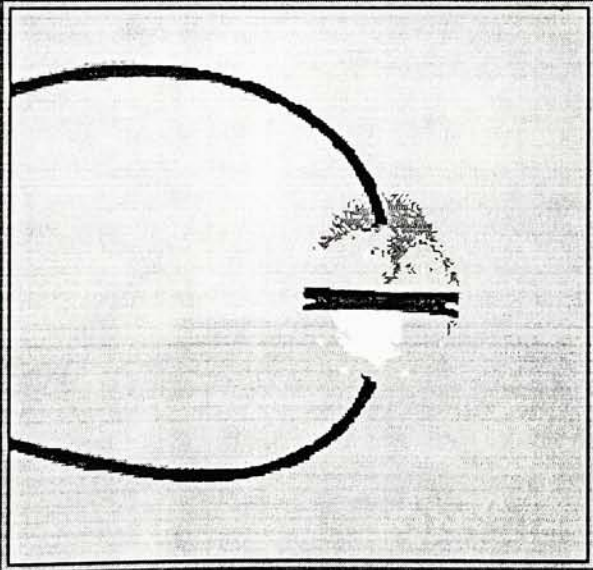
\$50.00 list price

Code: FS/12



Estimote

Brooch
silver
14 cm
\$42.00 list price
Code: ES 13



Stacy's

Stacy's

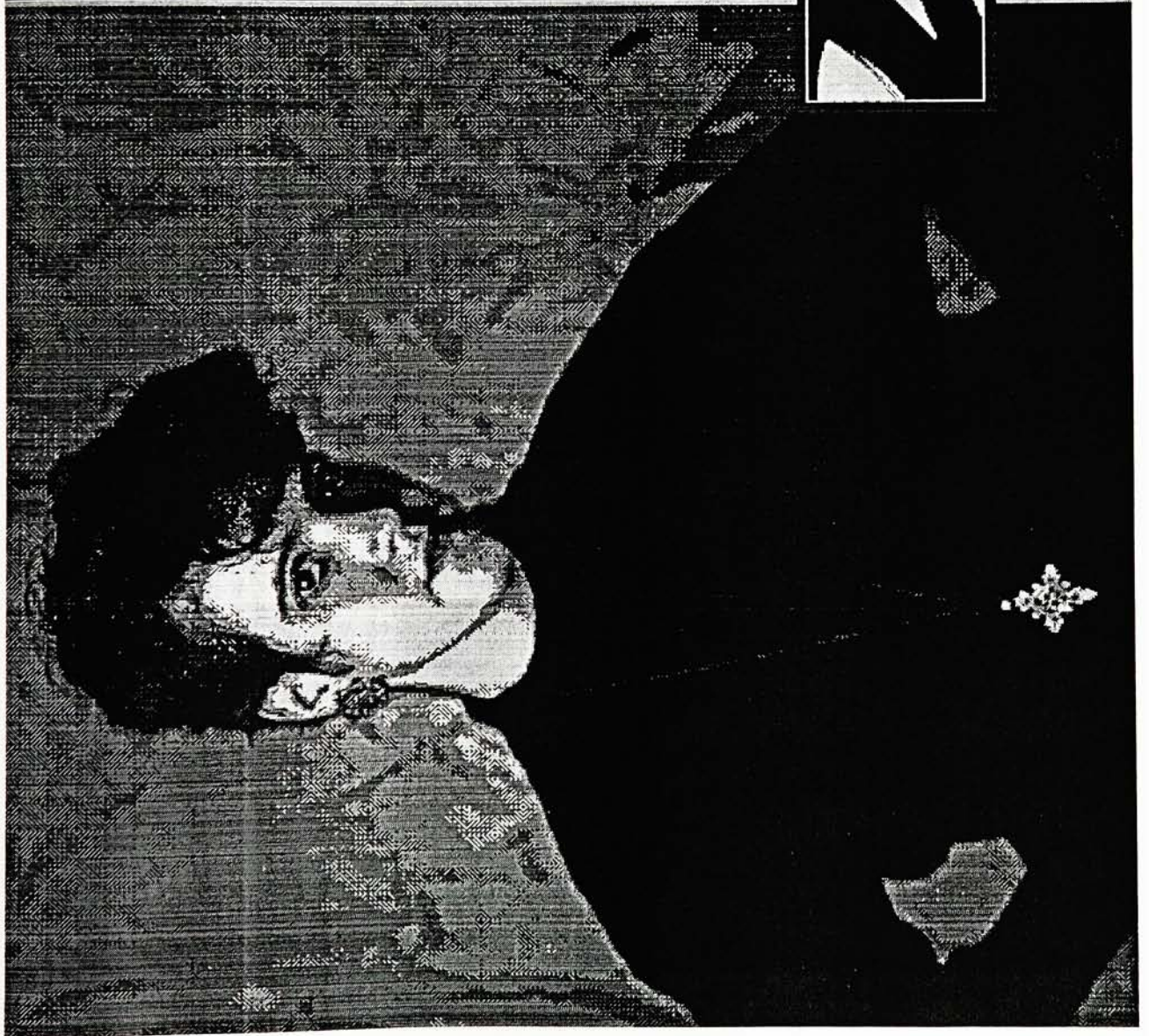
Necklace

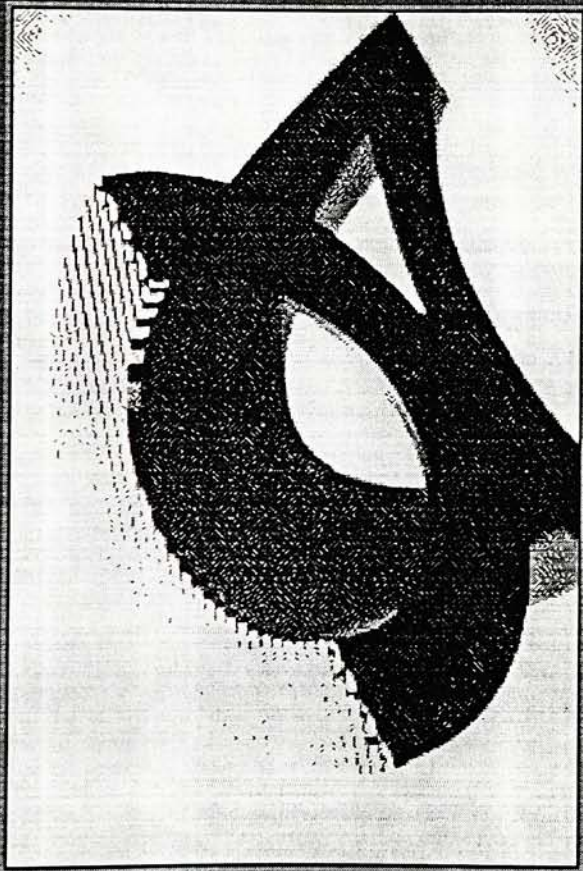
silver thread

18 in. d.

\$37.00 list price

Code# 1517





Bracelet

exotic wood

12 cm

\$55.00 list price

Code# JB 1

Native Beams



BEYOND TRADITIONS

Evan Smith	Code Number	Quantity	Price
	____ ES 14	_____	\$45.00
	____ ES 13	_____	\$43.00
	____ ES 12	_____	\$50.00
	____ ES 11	_____	\$37.00
Julia Benard	Code Number	Quantity	Price
	____ JB 1	_____	\$55.00
Jackie Rizzo	Code Number	Quantity	Price
	____ JR 13	_____	\$35.00
	____ JR 12	_____	\$45.00
	____ JR 11	_____	\$39.00
Vivica Bradley	Code Number	Quantity	Price
	____ VB 11	_____	\$55.00
	____ VB 10	_____	\$65.00
Jason Gordon	Code Number	Quantity	Price
	____ JG 15	_____	\$35.00
	____ JG 14	_____	\$45.00
	____ JG 13	_____	\$53.00
	____ JG 12	_____	\$35.00
	____ JG 11	_____	\$45.00
	____ JG 10	_____	\$45.00
	____ JG 9	_____	\$53.00
	____ JG 8	_____	\$53.00
	____ JG 7	_____	\$53.00

TAX _____
 TOTAL _____

NAME _____ COMPANY _____

ADDRESS _____

TOWN/CITY _____ STATE _____ ZIP _____

CREDIT CARD NUMBER _____

(CIRCLE ONE) MASTER CARD VISA AMERICAN EXPRESS _____

EXPIRATION DATE _____

RETURN TO:
 BEYOND TRADITIONS
 123 Jewelry Drive
 HAND MADE, USA 12345
 (23) 456-7890

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