

# RETRO SPECTIV



SPECTIV

1987

87



**Eighty-Seven**

To my wife, Jesla, for all your love and support, help and endurance; thank you. I honestly could not have gotten through this without you.

Kaden and Emmalise, don't give up even when it feels as if all is against you; stand strong and give your best.

To mom, thank you for teaching me to persevere.

To my family for all the help during the last many years to get to through this chapter of my life.

Professor Phillippe Valle, Dr. Rose Reed, Dr. John Baker, Assistant Professor David Van Etten, Professor Delphine Keim, Korey Chapman, Assistant Professor Dave Gottwald, for all your guidance and help in preparation for what is to come.

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*If it wasn't designed with meaning, it wasn't designed.*

—Eric Greenwood

# TOC

## STATEMENTS

### ARTIST STATEMENT

#### RETROSPECTIVE EIGHTY-SEVEN PAGE .III

The Project **Restrospective Eighty-Seven** is based on the year I was born. It is about recreating advertisements based on iconic and memorable designs and artists of this year (1987). It talks about products coming out that affected the graphic design industry and other things that had an impact on graphic design.



informational

Each piece of work directly from ads

### COMPARING THE DESIGNS

is inspired by different artist's and ideas that came and works of design in nineteen eighty-seven.



#### FRONT AND BACK COVERS PAGES 1-4

The cover designs

place the most emphasis on what it is that I am trying to achieve from my artist statment.



### WORKS OF ART PAGES 1-20

The context of what it is all about, the influence and the work.

## CONTENTS

### LEARNING MORE PAGE 21

A look at projects that didn't make it into the exhibit but were still part of the process.

## FACTS

### ADOBE

No. of employees: 172 | Revenue for this year: 172 Million.  
Stock price was \$2-\$15



### MICROSOFT & APPLE

The font market was introduced to Royal, known as True Type in 1991.  
The competitor was Adobe's Type 1 fonts Post Script which was licensed by IBM and HP.

### WHERE IT STARTED

## MAY 1987

Wanting to learn more about the processes, designers and technology that was moving graphic design forward in 1987, I begin this project — May being my birth month.

### DESIGNERS OF 1987

Some of the top designers included: Peter Saville, April Greiman, David Carson, Tibor Kalman, Chip Kidd, Neville Brody, Rick Poyner, Art Chantry, Louise Fili, Paula Scher, Bruce Mau, Ed Fella, Barbara Kruger, Rick Valicent, Susan Kare, Donald Moffelt, Rudy Vanderlands, Suzana Licko, Summer Stone, and Robert Stubach.



## ABOUT THE ARTIST

### LAST PAGE

If you liked what you seen today and need a designer, give me a call.



The Project **Restrospective Eighty-Seven** is about creating information advertisements based on iconic and memorable designs and artist of this year (1987). It talks about the latest things coming out that affected the graphic design industry and how things where done.

### EIGHTY'S DESIGNS

All designs and layouts in this magazine are from various magazine layouts used in 1987.

# ARTIST STATEMENT

*Retrospective Eighty-Seven* is a celebration and study of the artists, designers, and technology from the year I was born, 1987. It is an homage to works created by the designers of that era, and incorporates new ideas from the technical advances that have brought graphic design into the twenty-first century.

I have used both well-known and anonymous contributors of the visual culture that are referenced here. I repurposed the visual language of the Nintendo 8-Bit system graphics, that would be familiar to the children of the 70s and 80s, to celebrate Illustrator, a pivotal software introduced in 1987. I have also taken iconic designs, like that of designer Paul Rand and household prints like TV Guide to re-introduce products released in 1987. I have given new meaning to movie posters and Broadway shows, to showcase the eras new technologies. I am proposing that the graphic architecture, ad works, and technologies that arose during this time are critical to how designers operate in the 21st Century. I make this known by utilizing “real” 1987 graphic design motifs for newly re-imagined designs of “what could have been”.

*Retrospective Eighty-Seven* involves my re-use and interpretation of the design processes of advertisements produced in 1987, for both wry and reverent review on the design of this era. I showcase formal attributes like color, font, and form, as well as the period style of Postmodernism by emulating its historical counterpart. In undertaking this project, I wanted to identify and refer to an era through its design ethic, and include things humorous, unexpected, or even ironic. I have found that the suitability of ideas, graphic models, and the clever re-mix of these design elements presents a challenge to the coherent theming. The strength of these pieces represents my interests, observations, and genuine appreciation for what might otherwise be seen as a disoriented or cheesy time for design

eighty seven  
eighty seven  
eighty seven  
eighty seven  
eighty seven  
eighty seven  
eighty seven

by Eric Greenwood  
at the Ridenbaugh Gallery

Opening reception  
November 9th at 4pm

a retrospective look at  
designers and technology

November  
9–16, 2018

BASED ON LEMONHEADS BY  
MIKE JOYCE, SWISSTED  
T.T. THE BEAR'S, 1987



## Back Cover of this Issue

When designing this back cover issue, I wished to keep it to the most original thought that I could but within the concept of April Greiman. When looking at her work I was thinking about different styles and how I could capture that in my design.

## Embracing Technology

Recognized as one of the first designers to embrace computer technology as a design tool.

## Moving Forward

"It makes sense if you give it sense." Greiman says, "I love this notion which exists in physics as well—that the observer is the observed, and the observed is the observer!" April Greiman, *Design Quarterly* #133.



## Design Process

*Retrospective I*

**April Greimans** poster was announcing an annual San Francisco convention / symposium on office furniture and interiors. The composition combined many sources and technologies into a single complex image.

Original Image size: 11" by 14"

Credit Hybrid Imagery: *The Fusion of Technology and Graphic Design* by Greiman.

### My Process

I wanted to keep close to the process Greiman described in her book, using snapshots of video, scans and combinations of vector and raster images combined to form the final image.

My overall theme was apple from 1987 to today taking from their logo at that time and moving through the changes of technology.

When looking at the design you can see two pointed points. These are a representation to manual cut-outs with X-acto knives.

# Design Process

*Restrospective II*

**STEFF GEISSBÜHLER** design consultant  
“is among America’s most celebrated designers of integrated brand and corporate identity programs”. Geissbühler, and his company, is known for creating the brands behind NBC, Time Warner Cable, EPA Identity/Graphic Standards Guidelines and more, including posters for major events in design.

Original Image size: Unknown.

## My Process

My retake on the design style was to include yearbook cover designs from different colleges and high schools in 1987. I incorporated the front cover into shapes, each with color, meaning and angles.

The design includes vector, scanned and manipulated imagery, as well as text of information about graphic design events happening in this era.

## AIGA New York Chapter

The original (pictured below) is from the Chermayeff & Geismar Associates, New York, New York, 1987.

## Rethinking the Style

It is unlike any style I would normally consider to do, which is why I think it stands out to me. I found, the more I worked on this, the more I felt I understood the meaning behind Geissbühler's original.



S t e f f G e i s s b ü h l e r





## Eighty-Seven

January	February	March	April	May	June	July
<p><b>GRAPHIC DESIGN EVENTS OF 1987</b></p> <p>1/3 British designer Neville Brody starts working for Arena Magazine.</p>	<p>2/6 Steve Wozniak ends full-time employment at Apple's Inc.</p>	<p>(day unknown) US designer Donald Moffett displays "No Kiss Me" poster for "Kiss-Up" AIDS Awareness Campaign.</p>	<p>4/20 Forethought, creator of Powerpoint release program for Mac platform. Microsoft™ buys program for 14 million.</p>	<p>5/9 Eric Greenwood is born in Montana.</p>	<p>6/18 US designer Gretchen Wieshuber founds Studio 2D™ in Illinois.</p>	<p>7/80 English designer Peter Saville does "New Order's True Faith" album cover.</p>
August	September	October	November	December	Quotes	Facts
<p>(day unknown) US designer Barbara Kruger installs silkscreen print in Las Vegas. Unlited (We don't need another hero)</p>	<p>(day unknown) US designer David Carson art directs Transworld Snowboarding magazine and releases first issue.</p>	<p>10/19 Due to the aftermath of Black Monday, US Designer Art Charity is forced to look for new work.</p>	<p>11/21 Swiss designer Alex Diggelmann des. Known as one of Switzerland's best graphic and poster artists.</p>	<p>12/25 US filmmaker Saul Bass designs title sequence for Broadcast News directed by James L. Brooks.</p>	<p>"Graphic design will save the world right after rock and roll does." - David Carson</p>	<p>US designer Susan Kare created icons and Bitmap Fonts for Apple Inc. from 1985-1988. She left Apple in 1989 to work for NeXT™, Inc. with Steve Jobs.</p>

## Macintosh II

*The ad to the right depicts the launch of the 1987 Macintosh II by Apple, INC.  
Done in the style of Paul Rands Pastore DePamphilis Ramponé.*

### Paul Rand

Graphic designer Paul Rand once wrote, "Good design adds value of some kind, gives meaning, and, not incidentally, can be sheer pleasure to behold." Paul Rand's style is much like the styles of 2018. A style I tend to fall back on a lot in my designs with the flat use of shapes and bold colors. His logos I have studied and used stylistically for designing brands for companies in the work force at various time.

Original Image size: 16" by 23"

### My Process

When considering the layout for this I thought that Apple® Inc. has both clean and bold designs. This in many ways, to me, represented the methods used by the infamous graphic designer Paul Rand. I wished to capture the essence of that, within the year of 1987.

I depicted the AMII for Apple's Macintosh Two, and chose a square to represent the 4:3 aspect ratio of the computer screen of the era, while keeping the color similar.

**Credits** Paul Rand: *A Designer's Art* by Paul Rand, 1985, Wikipedia, paulrand.design, 03.ibm.com.



Paul Rand

*Pastore DePamphilis Ramponé* poster, 1987  
Offset lithograph on paper  
23 × 16 in; 58.4 × 40.6 cm

P a u l R a n d



## Macintosh II by Apple, Inc.

**Codename** Little Big Mac,  
Milwaukee, Ikki, Cabernet  
Reno, Becks, Paris, Uzi

**Original Cost** \$5,498  
**Cost in 2018** ~\$12,381

**March 2, 1987**  
**Specs** 1 MB of RAM  
**First 32-bit Mac Processor**

# “I want the best quality photo that I have ever seen!” I want EOS!®

Canon set itself an ambitious goal, to build the ultimate SLR Camera system. The launch of EOS (Electro Optical System) was a major change, and a gamble. Still using film, the EOS replaced the mechanical links and levers between the camera and the lens in favor of a fully electronic configuration. The Camera Includes:

- The development of the new EF-series lens.
- High-performance AF SLR camera
- Ultrasonic Motor (USM) for the focusing system of SLR interchangeable lenses

Released for Canon's 50th Anniversary on

**MARCH 1, 1987**

Manufactured by Canon® Inc,  
From 1987 to 1991.



Photographer's #1 Choice

**Canon** 650®

**BEST IN CLASS**

EOS WOULD BECOME THE  
WORLD'S MOST SUCCESSFUL  
AND POPULAR SLR SYSTEM.

\* The "EOS" is also the name of the goddess of dawn in Greek mythology.  
As it was used for the dawn of the new age in camera technology.

# C A N O N   E O S

## My Process

When considering graphic design, photography generally fits into its own category. I chose to include photography for a couple of reasons:

- 1) As designers we need and work with photos on a high volume. When good photography is paired with good design magic happens
- 2) My goal is to showcase tools that designers use and photos are one of the many tools that I consider essential.

The color cast in Jazzercise is what pursued me to search things related to photography, within my research. When I saw that Canon released its EOS system this year, it was a perfect fit. The typeface had to be right and the composition had to put focus on the product. I liked how the advertisement pushed color within the typeface logo. I wanted to take the same approach with a well known company identity.

Original (Published) Image size: Unknown

**Credits** [youtube.com/watch?v=LTDkZMfD7vY](https://www.youtube.com/watch?v=LTDkZMfD7vY), [Wikipedia](https://en.wikipedia.org), [global.canon/en/c-museum/product/film122](https://global.canon/en/c-museum/product/film122), [canon.com](https://canon.com), [the-digital-picture.com/Reviews/20-Years-of-Canon-EOS.aspx](https://the-digital-picture.com/Reviews/20-Years-of-Canon-EOS.aspx).

**“I want the best workout my body ever had ...  
I want Jazzercise!”**

If you want to **be fit, look great and have fun** getting in shape, join a Jazzercise class today. No other dance exercise program is like the original Jazzercise. We have expertly trained instructors and a constant supply of new, imaginative routines.

- No contracts to sign—pay monthly or per class
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- Combines the best of aerobics plus a well-rounded workout
- Great for men and women of all ages
- Affordable prices—one of the finest fitness values available

Join the class nearest you.  
CALL TOLL FREE:  
**1-800-FIT-IS-IT**  
In California, 1-800-962-9200  
In Canada, contact local instructors.

**Judi Sheppard Missett's**  
**Jazzercise**

**ONE FREE CLASS**  
GET FIT, STAY FIT  
AND HAVE FUN  
BRING THIS COUPON AND  
RECEIVE ONE FREE CLASS

This offer is only for new Jazzercise students.  
Good at participating branches through March 31, 1995.

Designer ( Unknown)

I was unable to find any records on this design to determine its origin and original size. As well as who designed it.

'kri-ses/



Newpo

A VICTORY FOR MUGGERS!  
NEW YORK POST

# CRASH

Wall Street's  
blackest day  
rocks nation

...but no  
'blood in  
the streets'

The "Wall Street" crash...  
The stock market...  
The crash...  
The nation...  
The streets...  
The blood...  
The streets...  
The blood...  
The streets...

MENTHOL

Newport



Don't Forget

Black Monday

22.61%

# CRISIS

\ˈkrī-səs\ A DAY THAT CHANGED THE BUSINESS MARKET

OCT  
19TH  
87



# Design Process

*Black Monday Crisis*

Immigrants **Suzanne Licko** and husband **Rudy Vanderlans** formed *Émigré* with two Dutch immigrants. The seventh issue was where I pulled this design from. This issue came after the other two Dutch immigrants had left *Émigré*, leaving just Licko and Vanderlans to run the Magazine.

Original Image size: ~11.5" by 17"

## My Process

Before doing this assignment I was encouraged to research *Émigré* Magazine. I had personally never read or knew much about it. I learned *Émigré* had a large part in graphic design history.

When designing this piece I placed emphasis on the silk screen printing style. Keeping the frequency of the dot pattern as close to the original as I could.

The Illustrations of the two business men. to me, needed to have a look of exhaustion and failure; but still be identifiable of a person that was at Wall Street in 1987.

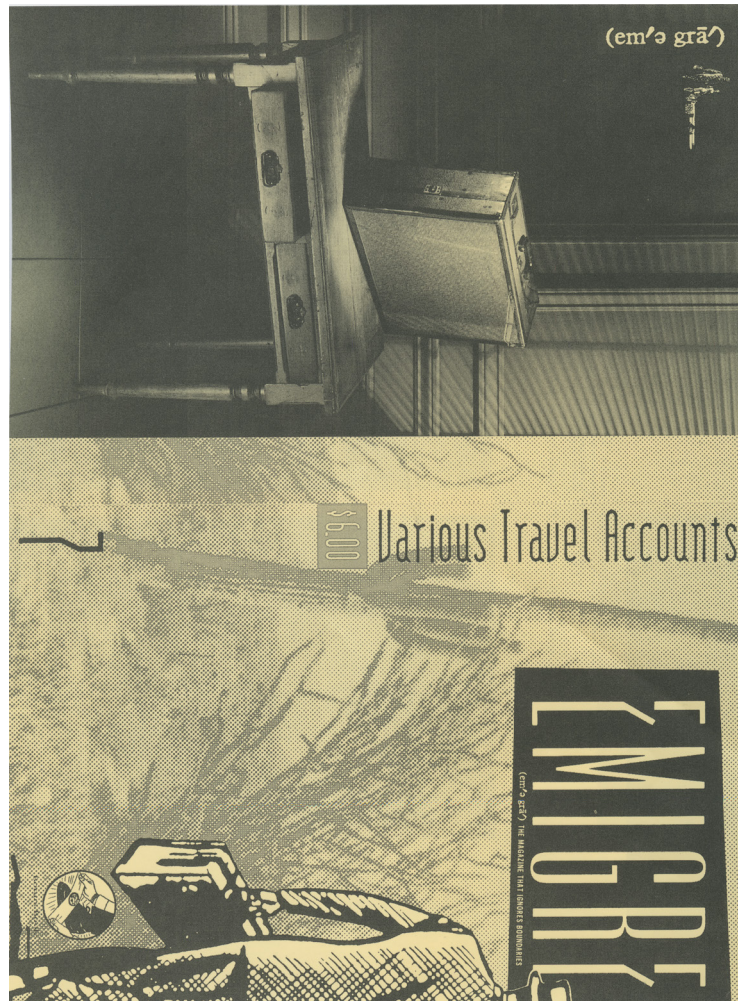
**Credits** *Emigre: Graphic Design into the Digital Realm* 1st Edition, [emigre.com/Essays/Emigre/](http://emigre.com/Essays/Emigre/)

## Rudy Vanderlans & Suzanne Licko

The original (pictured below) is from the seventh issue of *Émigré* released in 1987.

## Émigré Fonts

I like this piece as it uses fonts created by Suzanne Licko including Modula and Empire.



S u z a n n e L i c k o



Black Monday

22.61%

# CRISIS

\ˈkrɪ-səs\ A DAY THAT CHANGED THE BUSINESS MARKET

OCT  
19TH  
87



## Design Process

*T.V. Guide (Andy Warhol)*

**Andy Warhol** is known for being a commercial illustrator, video artist and the prince/king of the pop art movement.

Original Image size: 7 3/4" by 10 1/4"

### My Process

Wanting to take something iconic and no longer relevant, I felt it fitting to do a tribute to an artist that has had a lot of contributions in the world of graphic design. I thought of a way to show Warhol with his own iconic hair and his art. I wanted the paramount logo to stand out (it had undergone a change in 1987, although not the change seen in Andy Warhol rendition). I also tried using some of his own art technique on him to give reconnection to who he was.

Why TV Guide? In 1987 people got their information about what to watch using this. —An era that has died. I am celebrating two things that are no longer here. To me, Andy Warhol represents a bold protest against traditional themes in art and design culture. Bringing to question skills, mimicking, and originality. I have personally used and seen the techniques that Warhol applied in various ways, from drawing lines over figures, to the repetition of the same image with different colorations, and more.



## TV GUIDE 1987

Not taken from any single design, but a correlation of them.



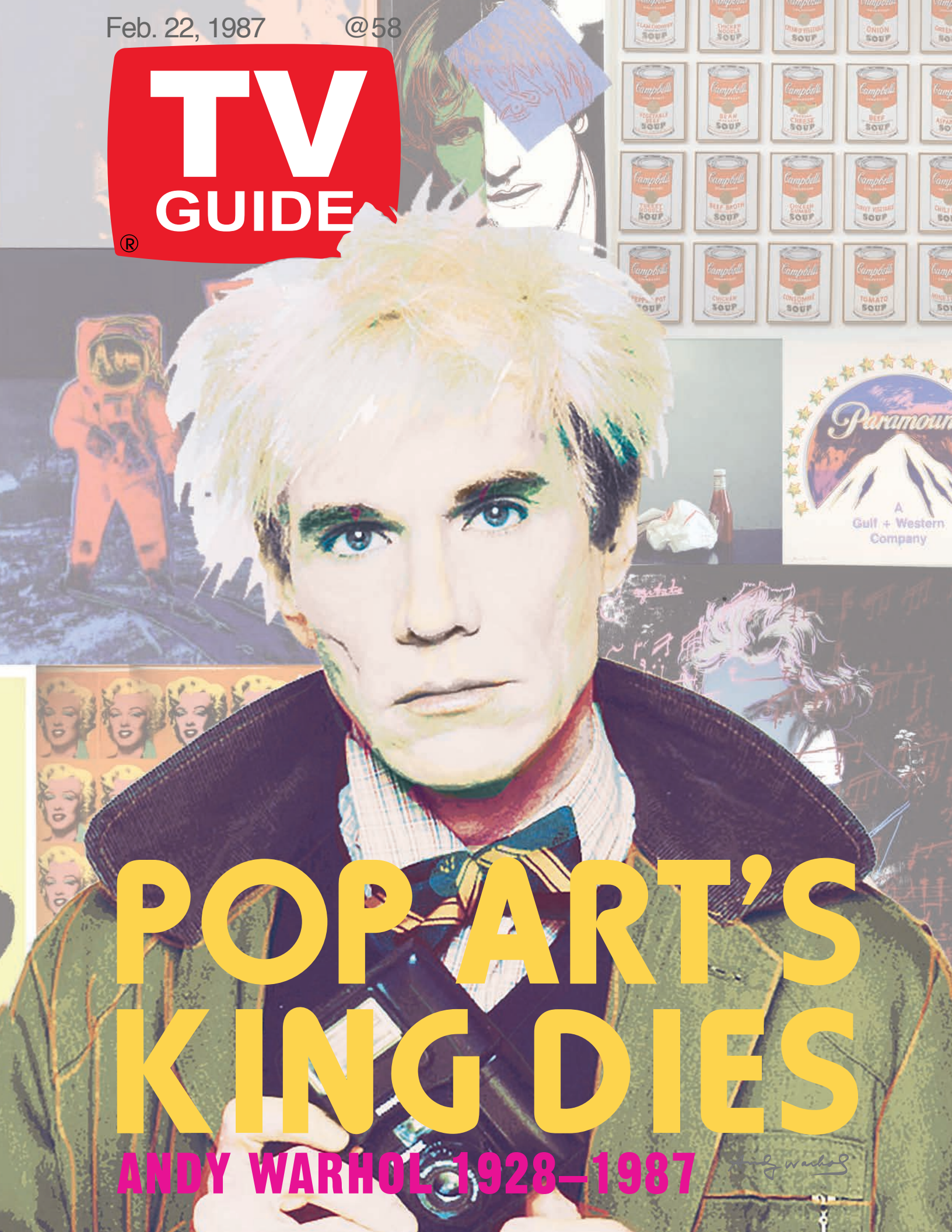
**Credits** [historygraphicdesign.com/the-age-of-information/postmodern-design/1070-andy-warhol](https://historygraphicdesign.com/the-age-of-information/postmodern-design/1070-andy-warhol), [biography.com](https://biography.com), <https://departures.com/andy-warhol-s-influence-art-today>

Feb. 22, 1987

@58

**TV**  
**GUIDE**

®



# POP ART'S KING DIES

ANDY WARHOL 1928-1987

*Andy Warhol*

# Design Process

*QuarkXPress*

## QuarkXPress

Back in 1987, when the *Simpson's* were in their first season, Quark, Inc. launched a software program for the Apple Macintosh, that would continue to push boundaries with desktop publishing and the print industry.

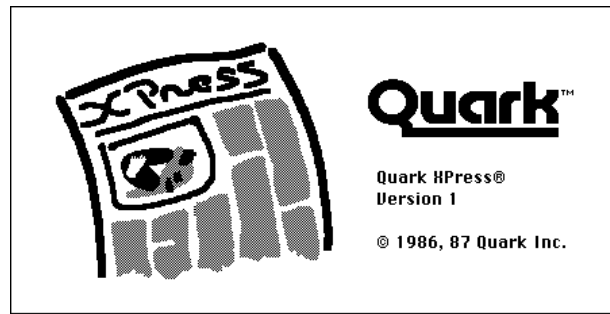
QuarkXPress enabled graphic designers to quickly produce page layouts for fliers and brochures to magazines and newspapers.

Over years, Quark's status as top desktop publishing applications has faded to Adobe's InDesign desktop application.

Original Image size: Unknown

## My Process

This was my most difficult style to recreate. The "X" that recedes smaller and smaller took over six renditions and over thirty hours to complete. I was determined not to give up. The typeface was reproduced by hand and background created using brushes within Photoshop. It is a combination of vector and raster imagery, and custom type recreated from the original.

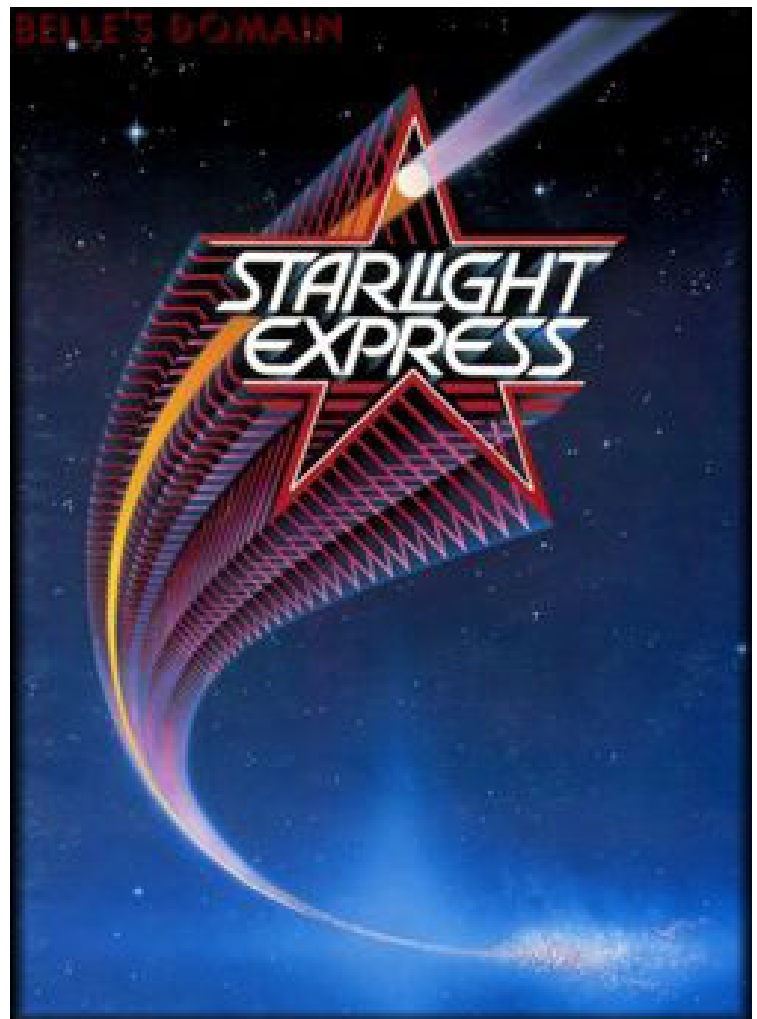


Original design for screen, as seen in 1987



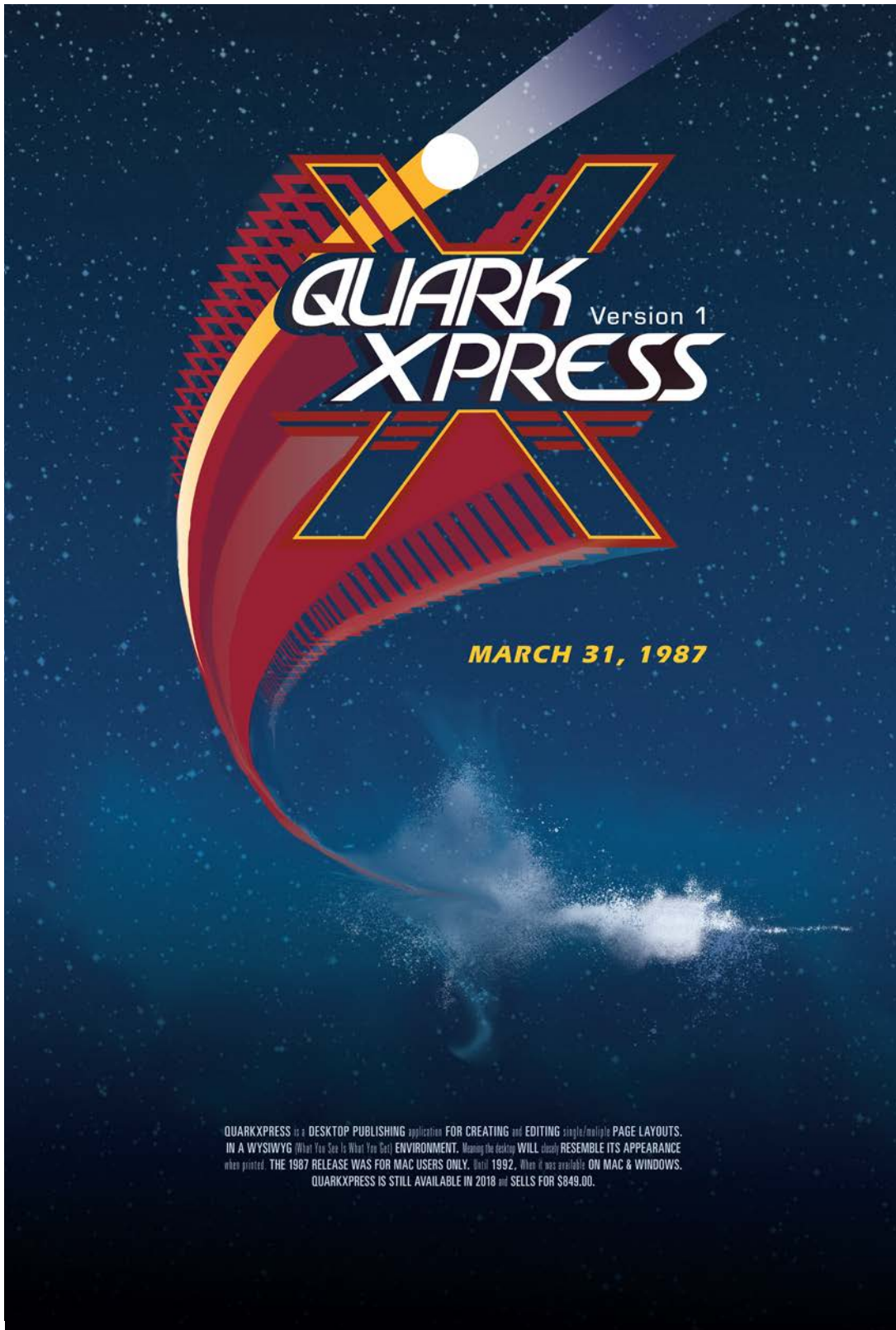
## Inspiration

There was a few versions of this poster that I found. The original Idea came from a video of New York 1987 that I watched on Youtube that was on a wall and was able to do a screen capture of (on left). Color tones ranged from dark to very light.



**Credits** [designishistory.com/1980/april-greiman/](https://designishistory.com/1980/april-greiman/), Wikipedia

*The Fusion of Technology and Graphic Design*



Starlight Express is a rock musical by Andrew Lloyd Webber (music) and Richard Stilgoe (lyrics).

## QuarkXPress Poster

Based on the Broadway production *STARLIGHT EXPRESS*

The Broadway production of *Starlight Express* opened on 15 March 1987 at the Gershwin Theatre, where it ran for 761 performances, closing in January 1989. This version

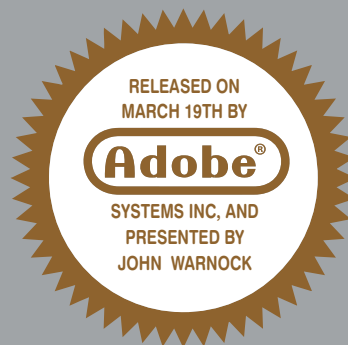
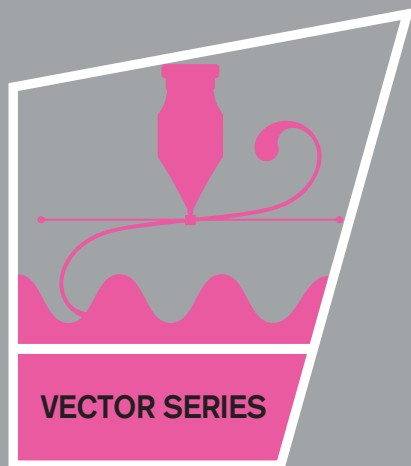
featured extensive revisions to the plot and the addition and omission of several musical numbers.

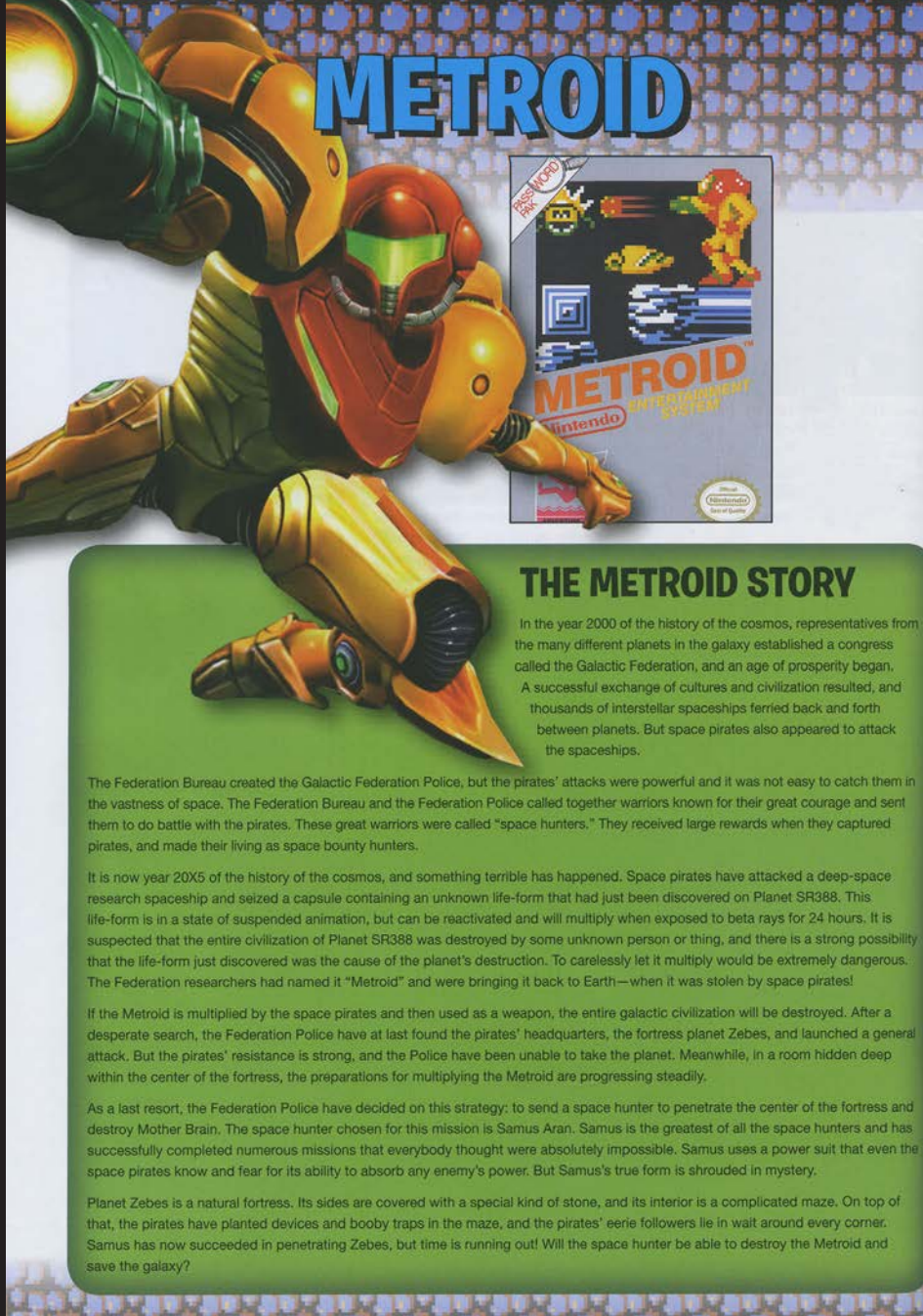


# ILLUSTRATOR



MACINTOSH II  
COMPUTER





# METROID



## THE METROID STORY

In the year 2000 of the history of the cosmos, representatives from the many different planets in the galaxy established a congress called the Galactic Federation, and an age of prosperity began. A successful exchange of cultures and civilization resulted, and thousands of interstellar spaceships ferried back and forth between planets. But space pirates also appeared to attack the spaceships.

The Federation Bureau created the Galactic Federation Police, but the pirates' attacks were powerful and it was not easy to catch them in the vastness of space. The Federation Bureau and the Federation Police called together warriors known for their great courage and sent them to do battle with the pirates. These great warriors were called "space hunters." They received large rewards when they captured pirates, and made their living as space bounty hunters.

It is now year 20X5 of the history of the cosmos, and something terrible has happened. Space pirates have attacked a deep-space research spaceship and seized a capsule containing an unknown life-form that had just been discovered on Planet SR388. This life-form is in a state of suspended animation, but can be reactivated and will multiply when exposed to beta rays for 24 hours. It is suspected that the entire civilization of Planet SR388 was destroyed by some unknown person or thing, and there is a strong possibility that the life-form just discovered was the cause of the planet's destruction. To carelessly let it multiply would be extremely dangerous. The Federation researchers had named it "Metroid" and were bringing it back to Earth—when it was stolen by space pirates!

If the Metroid is multiplied by the space pirates and then used as a weapon, the entire galactic civilization will be destroyed. After a desperate search, the Federation Police have at last found the pirates' headquarters, the fortress planet Zebes, and launched a general attack. But the pirates' resistance is strong, and the Police have been unable to take the planet. Meanwhile, in a room hidden deep within the center of the fortress, the preparations for multiplying the Metroid are progressing steadily.

As a last resort, the Federation Police have decided on this strategy: to send a space hunter to penetrate the center of the fortress and destroy Mother Brain. The space hunter chosen for this mission is Samus Aran. Samus is the greatest of all the space hunters and has successfully completed numerous missions that everybody thought were absolutely impossible. Samus uses a power suit that even the space pirates know and fear for its ability to absorb any enemy's power. But Samus's true form is shrouded in mystery.

Planet Zebes is a natural fortress. Its sides are covered with a special kind of stone, and its interior is a complicated maze. On top of that, the pirates have planted devices and booby traps in the maze, and the pirates' eerie followers lie in wait around every corner. Samus has now succeeded in penetrating Zebes, but time is running out! Will the space hunter be able to destroy the Metroid and save the galaxy?

## Design Process

*Illustrator*

### Illustrator Game Design

What could have a bigger impact for graphic design with the digital world than illustrator? I loved this design for the fun in it. Why a computer game? Like illustrator VR and even matrix games are built on dots and the connection of them.

Original Image size: 97mm by 56mm

### My Process

Although it was not an extremely difficult style to add words to, getting the angles, leading, and types right was a visual hardship. I had to relearn basic tools that I had not used for some time or forgotten. Returning to techniques such as taking images and placing them upside down and using pexel grids that to make images.

## After Paul Brianerd

Brainerd's PageMaker was an amazing move forward for the ability to design on a computer system, but more so was the ability to do scalable graphics.

## Digital Illustration

With the launch of Illustrator on the Macintosh computer system. Professional designers now could take a sketch or drawing and covert it to large scale. Thought not the first vector program, it was the first for use with designers in mind.

# IRIS GRAPHICS

The Iris 3024 is compatible with word management and business graphics.

For high quality EWS/GSL features, 144 cps in letter quality.

3024  
Compatible with word management and business graphics.

Media  
Performance and price

Quality built-in  
Controller

Price

10000 Gate Road, Suite 104  
San Jose, CA 95131

Business Machines Corp. Zolla is a registered trademark of Spica America. HP-GL is a

IRIS Graphics, Inc. 3024 & 3027 are presented by

PRINTED IN THE U.S.A.

3024 & 3027 are presented by

PRINTED MANUFACTURED BY THE GRAPHIC COMMUNICATIONS GROUP IN EASTMAN KODAK

# 3024, 3027

## CONTINUOUS-FLOW INKJET TECH

THE IRIS 3024 PRINTER was developed by IRIS GRAPHICS, INC., originally of Stoneham, Massachusetts. FOUNDED IN 1984 by two former employees OF APPLICON, INC., DIETER JOCHIMSEN AND CRAIG SURPRISE. THE IRIS GICLEE PRINTER IS STILL THE ROLLS ROYCE OF FINE ART PRINTERS.

Prints produced by an Iris printer are commonly called "iris prints", "iris proofs", or simply "irises"



PRINTED MANUFACTURED BY THE GRAPHIC COMMUNICATIONS GROUP IN EASTMAN KODAK



# Design Process

*Predator Printer*

## Predator Printer

Is based on the Iris 3024 September 1987 "Lasers in Graphics" show in Miami.

## One of the Best

The great digital machine that ushered in the computer age of fine printing was the Iris printer.\*

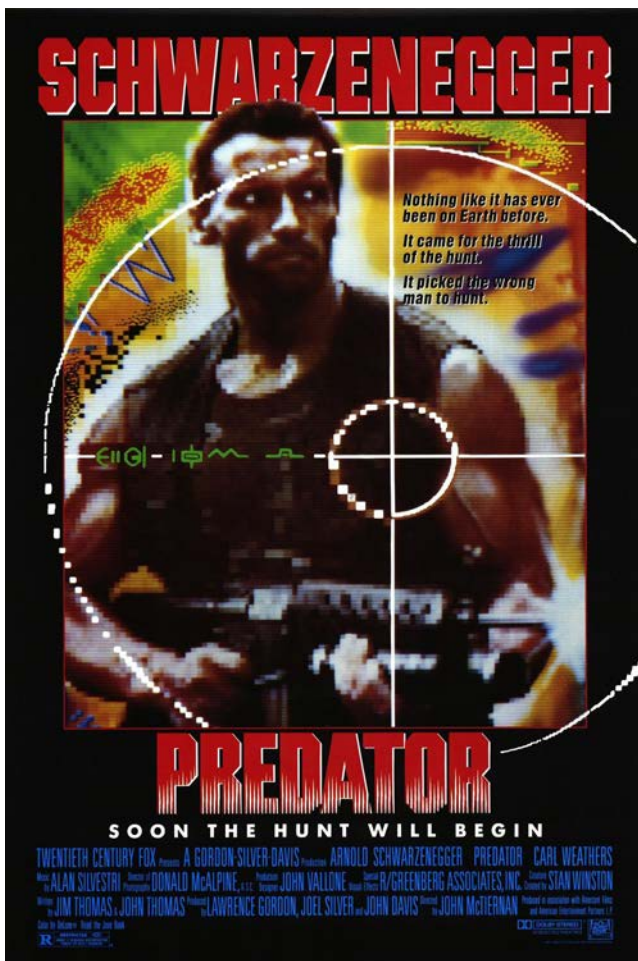
The **IRIS Printer** was a large-format 48in wide continuous jet printer with a smaller (3024) 11x17 printer version, introduced in 1987. What made it stand out is the process in which it printed. It was the first to go away from the drop-on-demand printing and use a continuous flow of ink. Making for finer more detailed prints.

The original Poster Image size was 27"x40"

### My Process

There are moments in my process where I am unable to place my thoughts into design, because of a level of skill that I have not yet attained.

For this project replicating 8-bit and 16-bit imagery together, as the original graphic artist did, proved a challenge. I wanted the older computers in the background to be the heat-vision target; the champion Iris in front.



**Credits** [large-format-printers.org/Iris](http://large-format-printers.org/Iris) [GPrinticleefineartprinter](http://GPrinticleefineartprinter), [books.google.com](http://books.google.com), [Wikipedia](http://Wikipedia), [wide-format-printers.org](http://wide-format-printers.org), [\\*printedpicture.artgallery.yale.edu](http://*printedpicture.artgallery.yale.edu), [imdb.com](http://imdb.com), [filmonpaper.com/posters/](http://filmonpaper.com/posters/)

## Ideas to Come

Here is a view and list of pieces that are yet to be refined and done for future website portfolio additions.

### *Hypercard*

HyperCard is an application program created by Bill Atkinson for Apple Computer, Inc. That was among the first successful hypermedia systems before the World Wide Web.

### *Masters of Virtual Reality*

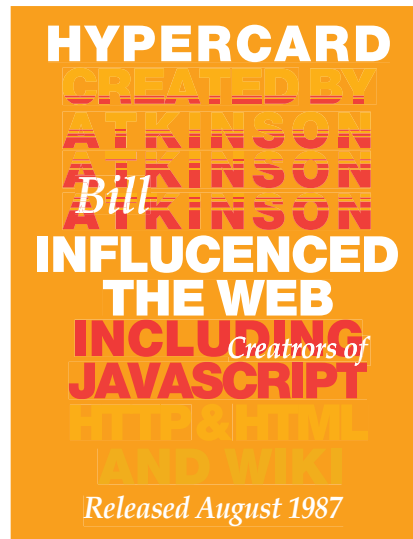
Jaron Lanier coined the term Virtual Reality in 1987. With this project I will based it on the movie that also came out this year, as a vertical poster design.

### *Adventures in 3D Printing*

1987 Saw the release of the first SLA-1 machine. By Charles Hull. The Design is based on "Adventures in Babysitting with same syle.

### *Retrospective III*

Looking to set a identity for the overall grouping of Retrospective Eighty-Seven I went with this look in Memphis style. But it needs a reiteration to be included.



W o r k s I n T h e M a k i n g

# ERIC GREENWOOD

Winner of OCCA's Visual Art Center Design Competition, Finalist for The City of Coeur d'Alene rebranding competition, AIGA's 2014 Preflight Design Competition, Model Management's Photo Competition. With over 5 years in the professional print, apparel, and large format industries.

If you are intested in contacting me, please call or text at 1-208 771 2591 or online [linkedin/ericgreenwood87](https://www.linkedin.com/in/ericgreenwood87) | [egdesign87@gmail.com](mailto:egdesign87@gmail.com)

## About Me

### *Bio*

#### **What I do**

As a graphic designer I use knowledge of a variety of methods, techniques and materials to design, produce and reproduce visual products. To perform layout of technical and non-technical publications and other communication products.

#### **About Me**

Born in Montana, the northwest is where I call home. I love to travel, I would love to design and gather ideas from other cultures; then teach others of my love for the arts later on in life.

#### **Why Graphic Design**

I want to give meaning to my creative flow and interpretation of the world. I love arts and the mystery of it. Graphic Design is a challenge of understanding who I am and portraying that to the world within a creative space.

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This Catalog is published for the occasion of the BFA Senior exhibition, Studio Art and Design, at the Ridenbaugh Gallery November 9<sup>th</sup>-16<sup>th</sup>, 2018. Following which catalog will be available in digital format on artist website.

*Retrospective Eighty-Seven* is a visual language guide to the exhibition held at the Ridenbaugh Gallery. Nov. 9th-16, 2018.

First Edition

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Except were noted, the works in this catalog are works of Eric Greenwood and done digitally.  
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November 9th-16th

# Retrospective '87

GRAPHIC DESIGN

Exploring designers & Tech  
that shaped design in 1987

CREATE  
INSPIRE

Artist Influence | April Greiman