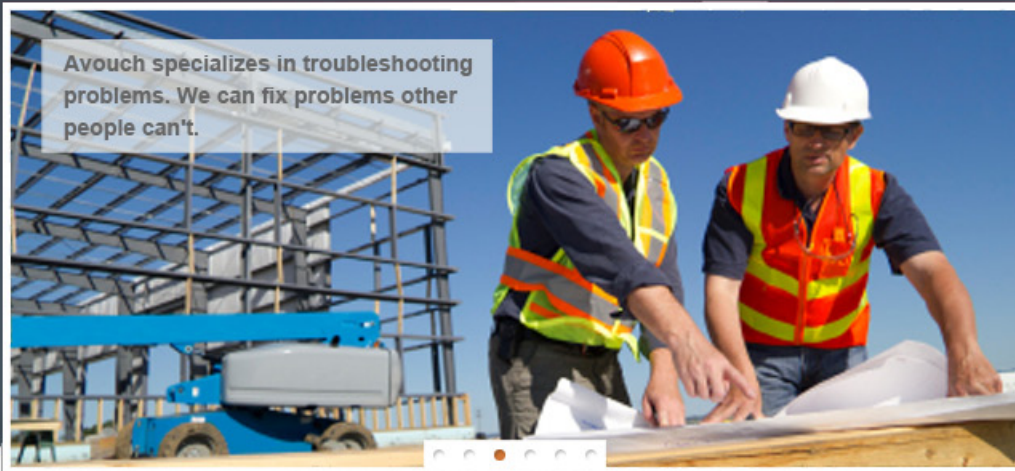


# Meredith Campbell's

DESIGN SAMPLES



## 24 HOUR Emergency Services

With our experience, there's nothing we can't fix.

Have you gone to other companies that can't find your maintenance problems? Try Avouch. We'll fix it for you at anytime, day or night.

Learn More ▶

### General Commerical Contractor

Avouch is intentional in producing a quality product. Each project is approached with incredible thoroughness and care to ensure our customers are satisfied.

Learn More ▶

### Maintenance Contractor

Maintaining a commercial property can be a lot of work. With an average of 25 years of experience, we've seen it all. We can solve issues others have not been able to fix.

Learn More ▶

### Don't Let Maintenance Emergencies Shut Your Company Down

Sign up to receive our emails containing tips that could prevent future problems from shutting you down.

Name

Email

Sign Up ▶



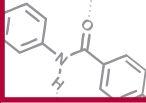
**THE CATAPULT PROJECT BROCHURE**

# Stephanie Kwolek

Inventor of Kevlar®

*"Not in a million years did I think the discovery of this liquid solution would save thousands of lives."*

Stephanie Kwolek



*"I became so interested in the research I was doing at DuPont, solving problems and constantly learning, that I changed my mind and did not go to medical school, and instead devoted my life to chemistry and polymer science."*

Stephanie Kwolek

1946 Kwolek graduates

## Stephanie Kwolek

Inventor of Kevlar.

*"Not in a million years did I think the discovery of this liquid solution would save thousands of lives."*

Stephanie Kwolek



*"I became so interested in the research I was doing at DuPont, solving problems and constantly learning, that I changed my mind and did not go to medical school, and instead devoted my life to chemistry and polymer science."*

Stephanie Kwolek



*"At that time, there were not that many courses in polymer science at universities. The area was sort of a stepchild. Instead, I really felt that we, in the Flaming and Research Laboratory of the 'Spindle Fibers Department, were the real pioneers. We were doing the kind of exploratory chemistry that was usually done at universities."*

Stephanie Kwolek

### Polymers and Kevlar

Until the 1930's, polymers were only found in nature. However, after Nylon was produced in 1939, a synthetic polymer revolution began. During the height of this revolution, Kwolek was working at DuPont, developing many recognizable fibers such as Lycra, Spandex, Nomex, and Kaptan. However, it wasn't until the development of Kevlar®, a high performance fiber, in the 1960's that Kwolek finally achieved some recognition. Before Kevlar®, synthetic fibers had to be stretched after spinning so that their molecules aligned. But the molecules in Kevlar immediately aligned after the spinning process, making Kevlar five times stronger per ounce than steel and much lighter. With this sort of strength, Kevlar has lent itself to many uses ranging from bullet-proof vests to brake pads.



## STEPHANIE KWOLEK TIMELINE

# Stephanie Kwolek

Inventor of Kevlar.

*"Not in a million years did I think the discovery of this liquid solution would save thousands of lives."*

Stephanie Kwolek



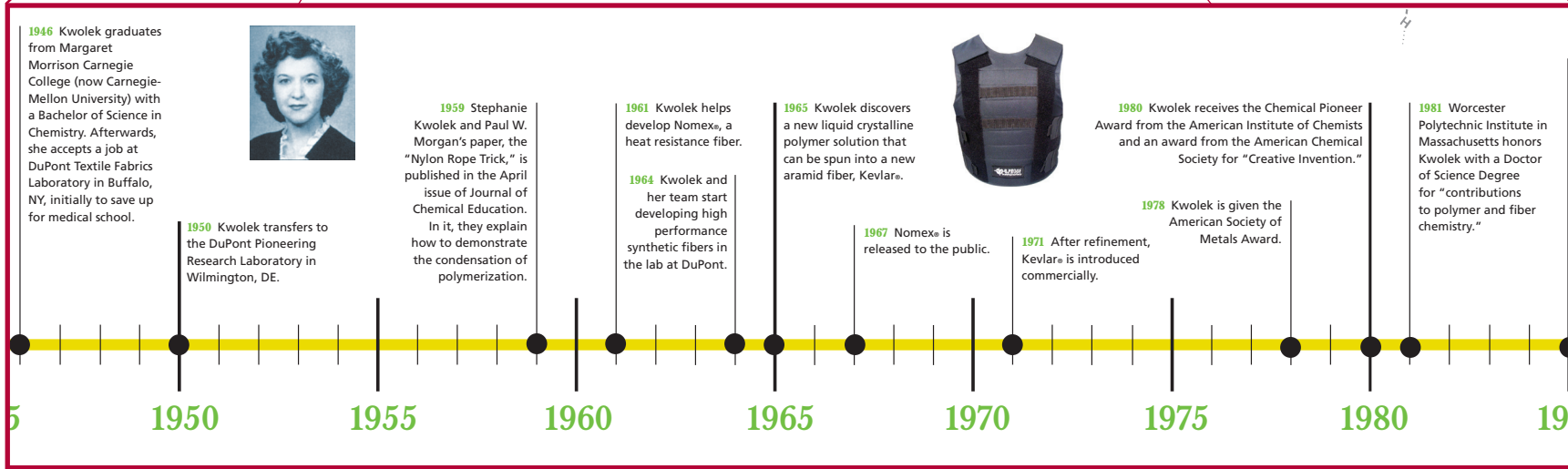
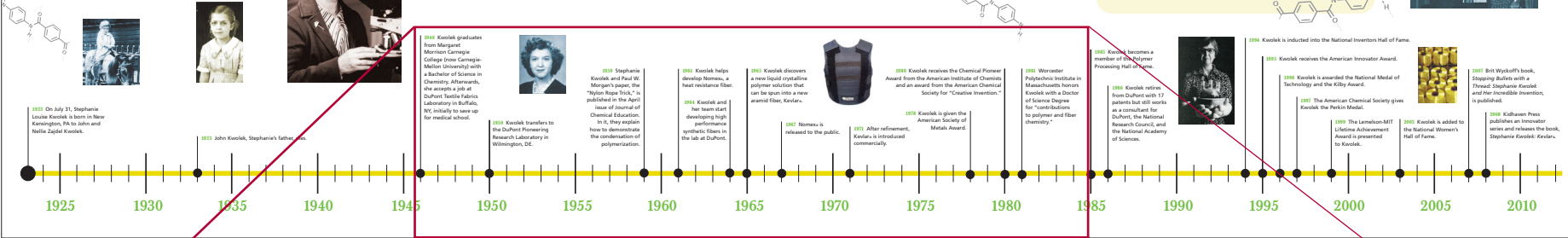
"I became so interested in the research I was doing at DuPont, solving problems and constantly learning, that I changed my mind and did not go to medical school, and instead devoted my life to chemistry and polymer science."  
Stephanie Kwolek



"At that time, there were not that many courses in polymer science at universities. The area was sort of a stepchild. Instead, I really felt that we, in the Flaming and Research Laboratory of the Textile Fibers Department, were the real pioneers. We were doing the kind of exploratory chemistry that was usually done at universities."  
Stephanie Kwolek

## Polymers and Kevlar

Until the 1930's, polymers were only found in nature. However, after Nylon was produced in 1938, a synthetic polymer revolution began. During the height of this revolution, Kwolek was working at DuPont, developing many recognizable fibers, such as Lycra, Spandex, Nomex, and Kaptan. However, it wasn't until the development of Kevlar, a high performance fiber, in the 1960's that Kwolek finally achieved some recognition. Before Kevlar, synthetic fibers had to be stretched after spinning so that their molecules aligned. But the molecules in Kevlar, immediately aligned after the spinning process, making Kevlar five times stronger per ounce than steel and much lighter. With this sort of strength, Kevlar has lent itself to many uses ranging from bullet-proof vests to brake pads.



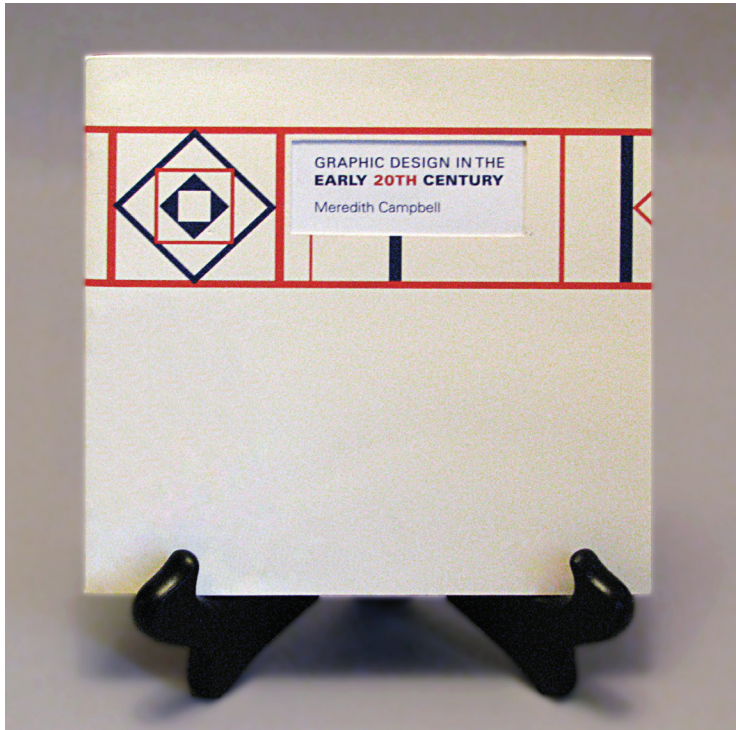
## STEPHANIE KWOLEK TIMELINE



[www.uindy.edu](http://www.uindy.edu)

**Where *you* and *I* actually meet**

UNIVERSITY OF INDIANAPOLIS BILLBOARD



## INTRODUCTION

At the end of the nineteenth century, art nouveau was starting to lose popularity and new ideas from Scotland, Austria, and Germany slowly gained momentum. Within the next few decades, artists began moving rapidly away from the curvilinear designs of the old days toward a more structured composition of geometric shapes. This underlying structure appeared more and more as the century progressed and before long this yielded to unprecedented designs. Abstraction of forms flourished as well as the use of negative space. Functionality and a lack of ornamentation replaced the decorativeness of art nouveau and total design guided people into the twentieth century.

# FRANK LLOYD WRIGHT

FIGURE 1. Frank Lloyd Wright, Window Design for the Darwin Martin Home in Buffalo, New York, 1904.

FIGURE 2. Frank Lloyd Wright, Interior of home in Millstone, New Jersey, 1954.

FIGURE 3. The Design adapted from Frank Lloyd Wright's Country Playhouse Light Screen Triptych in Riverside, Illinois, 1912.

Frank Lloyd Wright was among the first who embraced this new thinking. Although Wright was mainly an architect, he revolutionized twentieth century design with his unique views on space. He believed that the "reality of the building existed not in the design of the façade but in the dynamic interior spaces" (Meggs 210). With this in mind, Wright designed houses for his clients based on a concept he called organic architecture. In organic architecture, Wright designed houses from the ground up, building off a square grid and incorporating natural light as much as possible (*Frank Lloyd (Lincoln) Wright* 2). Because of this, Wright's houses were highly tailored to the environment. When making a design, Wright carefully

considered the materials used and how they interacted within their surroundings. These materials would then be integrated into the total design, including the one-of-a-kind furniture he would specifically build for each house.

Japanese and pre-Columbian architecture heavily influenced Wright's ideas about space and design. From Japanese architecture, Wright learned how to transition seamlessly between spaces (*Frank Lloyd (Lincoln) Wright* 2). For Wright, this meant not only from room to room, but also from inside to outside. Wright used light as a design element and incorporated open, natural spaces within the house structure. The house structure itself was highly influenced by pre-Columbian architecture with its "mathematical repetition of horizontal and vertical spatial divisions" (Meggs 211). These divisions became the key to all of his designs, including graphic design.

Before long, Wright's use of space transferred itself into the printed world. The open, flowing spaces inspired by Japanese architecture, became generous negative space. His horizontal and vertical divisions in architecture appeared as repeated, stylized

decoration in the two-dimensional world. In 1896, Wright collaborated with William H. Winslow in *House Beautiful* by Rev. William C. Ganner [sic]. Together, they printed 90

FIGURE 2. Herbert McNair, Margaret Macdonald, and Frances Macdonald, The Glasgow Institute of the Fine Arts, Poster, 1895.

FIGURE 3. Charles Rennie Mackintosh, The Scottish Musical Review Poster, 1896.

the curves are controlled and contained in such a way that can be described as a "city dweller's idea of nature" (Euler 7). This unusual style produced the previously unprecedented idea of abstraction and the use of flat colors within compositions. Rejected in the British Isles, the abstraction of the human form, as seen in Figure 8, was praised in Vienna. In fact, the editor of the *Studio*, a British art and design magazine, wrote several articles on the Four after seeing Mackintosh's Scottish Musical Review Poster (Meggs 211). In one word, the Glasgow Style was all about contrast; the contrast of austere straight lines and verticals with the sensuous curves and soft colors, with the dark and light, with masculine and feminine, with plainness and the intense detail, with Aestheticism and Arts and Crafts and Art Nouveau, with abstraction and function" (Euler 6). With these seemingly different ideas, one might

think that they would conflict. Yet these ideas are unified through the use of an architecture-like grid structure.

Within this grid, the Glasgow School integrates many mystical ideas and symbolic imagery. One of the more common symbols used in the Four's work include a tree displayed as an interwoven system of roots. Often, this tree represents life or knowledge (Euler 15). The Four also included many representations of women. Based on other symbols within the composition, women could range as a symbol for nature to a symbol for death. The use of both the tree and the woman can be seen in the bookplate design by Margaret Macdonald on the previous page in Figure 6. In it, the woman represents Wisdom protecting her children within the confines of the symbolic tree of knowledge (Meggs 211). Other symbols used in the Glasgow school include birds, especially peacocks, mandorla bulbs, reardrop shapes, butterflies, hearts, and the Celtic entrelac.

# EARLY 20TH CENTURY GRAPHIC DESIGN BOOK

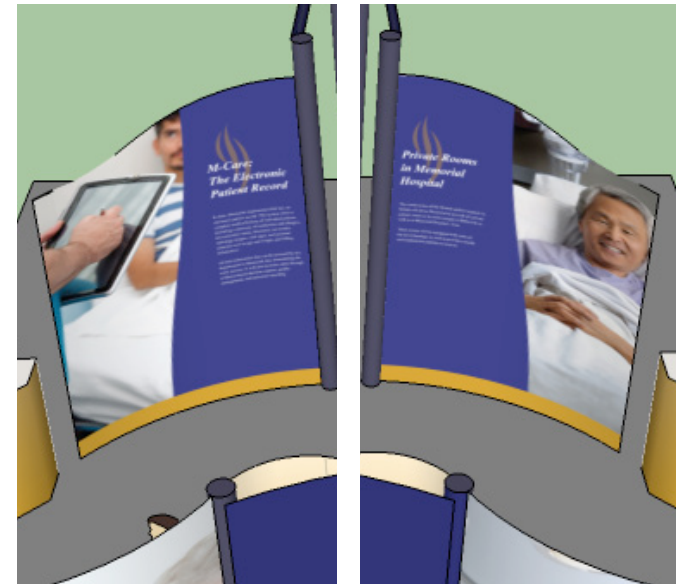


## THE GIFT THAT **MULTIPLIES**



At Heifer International, every family and community that receives assistance promises to repay their living loan by donating one or more of their animal's offspring to another family in need. This practice of "Passing on the Gift" is Heifer's sustainable approach to ending hunger and poverty. It is not about temporary relief or handouts. It is about securing hope, health, and dignity for future generations.





## MEMORIAL HOSPITAL TRADE SHOW DESIGN



**JUNE KELLY**  
ART STUDIO



**JUNE KELLY**  
ART STUDIO

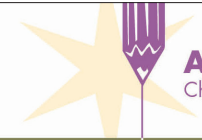


**JUNE KELLY**  
ART STUDIO

1 Eagle Ridge Center, HWY 50, O'Fallon, Illinois, 62269



Amy Miller  
1 Eagle Ridge Center HWY 50  
O'Fallon, Illinois, 62269



**AMY MILLER**  
Children's Instructor

**phone.** (618) 555-1234

**email.** info\_studio@junekellystudio.com

1 Eagle Ridge Center Highway 50, O'Fallon, Illinois, 62269 • www.junekellystudio.com • (618) 555-1234

# JUNE KELLY ART STUDIO BRAND IDENTITY



---

## JUNE KELLY ART STUDIO BRAND IDENTITY

---



## JUNE KELLY ART STUDIO BRAND IDENTITY