

the voice of aiga honolulu.

**spark**

AIGA HONOLULU CHAPTER SPRING 2004



# Inspire

EXPERIENCE

INFLUENCE

PASSION

**Aspire to Inspire**

CREATE

EXCELLENCE

VISUALIZE

EXPERIENCE

INFLUENCE

PASSION

Aspire to Inspire

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SPARK/NEWSLETTER OF AIGA HONOLULU CHAPTER

SPARK LOGO: FALLON LEE, PAPER: VIA SMOOTH, NATURAL 70# TEXT FROM XPDEX, PRINTING: SERVICE PRINTERS,

DESIGN: COVER DESIGN BY ANNE SAKUTORI, INSIDE LAYOUT BY JEAN OKAZAKI DESIGNS

CONTRIBUTING WRITERS: TERRY MARKS, CATHARINE FISHEL, DAVID COX, STACEY LEONG MILLS, SITHIPORN KELLER, BARBARA POPE, BONNIE TAAM SAKAI, ANNE SAKUTORI.

# Letter from the President



Out-going President  
Stacey Leong Mills

My three-year term as chapter president has finally come to a close. In retrospect, our chapter and design community has grown in ways that only a few thought possible. Like any successful organization, behind every leader are the many supporters that believe in the vision and sacrifice precious time, money and resources to the cause. I'd like to thank all of my past board members for their professionalism, dedication, talent and passion that they have given to AIGA. In addition are the many members and volunteers that have participated and made our efforts so worthwhile. And lastly, I'd like to thank all of our sponsors, contributors and vendors that have supported our profession and local design community. The collaboration and relationships that we've forged has strengthened our collective industries.

In Hawaiian there is a saying: *E pae pae hou 'ia ka pōhaku i pa'a maila ke kahua hale hou.* It means: A stone is placed again upon the foundation. Now, as my term ends, I place my stone on the foundation of AIGA Honolulu Chapter like the past presidents before me. Namely, Oren Schlieman, Daphne Chu, Alfredo Garma, Eric Woo, Lynn (Kinoshita) Toma, Michael Horton and Jon Sueda, thank you for establishing this foundation before me.

Stacey Leong Mills  
President Emeritus

A handwritten signature in black ink, appearing to read 'Stacey Leong Mills', written in a cursive style.



Incoming President  
Bonnie Taam Sakai

It's a brand new year with new perspectives, new energy and new faces for the AIGA Honolulu Chapter board. I am excited for the opportunity to collaborate with members in the design community who share the same passion for design as well as similar concerns for the future of our profession.

We all aspire to become better designers and better people, and to do that, we need to be exposed to new experiences and learn from each one. With more knowledge, we become inspired to create. In turn, we have a responsibility to give back to our design community and teach others what we know.

This year, AIGA Honolulu Chapter's initiatives are to continue its focus on education for all levels – high school and college students, and professionals, as well as to promote that “good design is good business.”

**Education.** For students, we want to develop workshops that teach principles of design as well as how to transition from a student to a professional designer. For professionals, our goals are to tailor

lectures that are more design business oriented, and to continue working with Pacific New Media to provide relevant courses at a discounted rate for members.

**Promoting “good design is good business.”** How do we bring more awareness to the business community in understanding the value of a designer and the effectiveness of good design? AIGA Honolulu Chapter proposes to create and distribute a publication that defines our role as business solution providers, including sample work from our members. Educating our potential clients is key.

These initiatives can only be accomplished with your participation and support. We encourage all of you to attend and volunteer for our upcoming events.

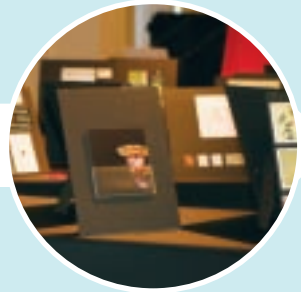
Remember, experience, gain and give back!

Bonnie Taam Sakai  
President

A handwritten signature in black ink, appearing to read 'Bonnie Taam Sakai', written in a cursive style.

# Third Time's A Charm

BY DAVID COX



The AIGA Honolulu Chapter and Hawai'i's Printers presented the Hawaii's 5-O Award Show which commenced on Saturday, November 22 at the Hawaii Convention Center.

Once again and with considerable panache, the event showcased the remarkable and unique talents of Hawaii's design community. The night was filled with creativity and good cheer as awards were presented to the top talents in our graphic design and printing industries.

The "Hawaii's 5-O" Award Show is the most prestigious graphic design award show in the state. Designers, state-wide, submitted entries under print, web or environmental graphics—all of which had to be designed solely in Hawaii. All entries were judged by nationally-acclaimed graphic designers from the mainland, for objectivity, and held to rigorous national standards.

One of AIGA Honolulu's objectives is to be a major presence within the community to promote the great pool of design talent in Hawaii, and the design competition helps to reinforce this goal. The competition also further advocates that "good design is good business" and stresses the importance of keeping Hawaii business in Hawaii.

The design judges for this year's event included Dana Arnett, Principal — VSA Partners, Petruela Vrontikis, Principal — Vrontikis Design Office and Margaret Youngblood, Executive Creative Director — Landor San Francisco. The printing judges were Byron and Char Liske, President and Vice President of Marketing and Sales of Dynagraphics, respectively, and Michael Bates, Western Regional Salesperson for Heidelberg USA. The

judges had an immense challenge sifting through the hundreds of worthy entries to single out the top 50 designs and top 3 Printing Excellence Awards that Hawaii had to offer this year.

I for one can say that I had an absolute blast! The award show was once again hosted by the very enjoyable Keoki Kerr, followed by a gala reception set with a 'lounge' theme. Dim lights, vivid colors and soft jazz, provided by the dynamic Sonya Mendez and musicians Brien Matson, Hal Mita, and Stacey Tangonan, made for a truly sexy party. The food was great and the mood was electric. Everyone seemed to be enjoying themselves—and how could they not given that it had to be one of the best parties in town!

The pleasure was all mine this year as I had been invited by the AIGA board to work on many of the collateral materials and the party itself. The rewards of volunteering ones time for such a worthy cause are immeasurable!

I have to extend a great deal of gratitude to all the members of the board for their time and patience in making this event and my participation in it such a warm experience. I look forward to many more opportunities to volunteer my services to this great cause.

The next Hawaii's 5-O Design Competition and Awards Show will be held in 2005 and every other year henceforth. Congratulations to all the winners! Here's to great designers and printers in Hawaii. Cheers!

# HAWAII'S 5-0

## CONGRATULATIONS TO THE WINNERS OF THE 2003 HAWAII'S 5-0!

### THE TOP 5 GRAPHIC DESIGNS

### PRINTING EXCELLENCE AWARD



**UH Dept. of Art Intersections Posters '03 and '04**  
Stuart Henley  
Edward Enterprises



**Kuki'o Grand Opening Event Identity**  
Info Grafik  
Electric Pencil



**John Hara Associates Inc.  
Architectural Identity Brochure**  
The Design Network  
Hagadone Printing Company



**Safari Helicopters Web Site**  
Tsunami Marketing  
[www.safarihelicopters.com](http://www.safarihelicopters.com)



**Lanikea Brochure**  
Joyce Timpson & Assoc./Design Unlimited  
Edward Enterprises



**Clarence Lee Design New Year's Card**  
Clarence Lee Design  
Hagadone Printing Company

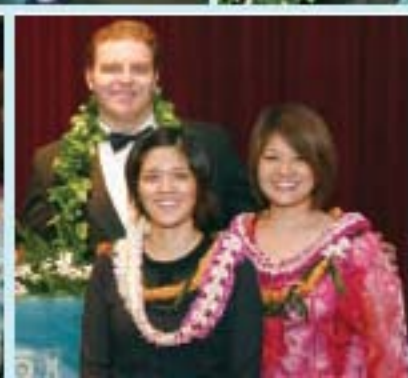


**The Contemporary Museum "Trust"**  
Anne Bush Design  
Quality Graphics



**TNC Last Stand "The Vanishing Hawaiian Forest"**  
Ostrander & Chu, Inc.  
Electric Pencil





## TITLE OF PIECE

## DESIGN FIRM

## PRINTER / WEB SITE

**AWARDS OF EXCELLENCE IN PRINT DESIGN**

Clara Gift Cards	Studio Ignition	Electric Pencil
Community Development Stationery	Clarence Lee Design	General Printing
Electric Pencil - Frulingsfest Poster '03	Studio Ignition	Electric Pencil
Electric Pencil Print Collateral	Studio Ignition	Electric Pencil
Four Seasons Resort Hualalai Theme Party Shells	Glick Design	Edward Enterprises
Four Seasons Resort Maui Guest Collateral	Agape Design	Edward Enterprises
Four Seasons Resort Maui Metamorphosis	Agape Design	Edward Enterprises
Hawaii Skin Diver Comp '02	VOICE	Service Printers
Hawaii Skin Diver Dreaming of Mu	VOICE	Service Printers
Hawaii Skin Diver Finding Your Paradise	VOICE	Service Printers
Historic Hawaii Foundation Historic Buildings Notecards	Fallon Lee Design	Quality Graphics
Hui No'eau Visual Arts Center Fire to Form	The Design Network	Electric Pencil
Island Soap & Candle Works Perfume Boxes	Tradewind Graphics Kauai, LLC	Hagadone Printing Company
Island Soap & Candle Works Soap Boxes	Tradewind Graphics Kauai, LLC	Hagadone Printing Company
John Hara Associates Inc. Architectural Identity Brochure	The Design Network	Hagadone Printing Company
Kauna'oa Corporate Identity	Info Grafik	Logo
Kuki'o Member Services Directory Print Materials	Info Grafik	Electric Pencil
Lana'i Visiting Chefs & Wine Tasting Brochure	Team Vision	Quality Graphics
Manoa Valley Theatre Beehive Poster	Ostrander & Chu, Inc.	MY Printers & Direct Mailing Services
Maui Arts & Cultural Center Schaefer Portrait Catalog	The Design Network	Electric Pencil
Maui Economic Development Women in Technology Brochure	Sae Design	Edward Enterprises
NAISH Kiteboarding 2003 Brochure	Naish International	Electric Pencil
NTBG Garden Conference Review	Ostrander & Chu, Inc.	Electric Pencil
peaceposters.org Public Awareness Poster	Info Grafik	General Printing
Prickett Films	Thinkjet Design, LLC.	Logo
Rhodes Photography Logo and Stationery	Design Logix	Quality Graphics
Royal Hawaiian Ball Dinner Series	Mueller & Associates	Hagadone Printing Company
Spa at Halekulani Collateral	Sae Design	Edward Enterprises
Steven Ledbetter Design Collateral	Steven Ledbetter Design	Edward Enterprises / General Printing
The Contemporary Museum Collateral	Anne Bush Design	Quality Graphics
Three Paths	Jon Duarte Communications	Logo
Tori Richard, Ltd. Product Knowledge Book	Tori Richard, Ltd.	Edward Enterprises
Tsunami Marketing New Office Announcement	Tsunami Marketing	Edward Enterprises
Tsunami Marketing Stationery	Tsunami Marketing	Edward Enterprises
Turtle Bay Resort Guest Directory	Kennedy Design	Valenti Print Group
UH School of Architecture Livable Communities Poster	Stuart Henley	Edward Enterprises
Vida Doce	Jon Duarte Communications	Logo
Waikoloa Beach Marriott Hawaiian Assets Brochure	Gilbert and Associates	Spectracolor

**AWARDS OF EXCELLENCE IN WEB DESIGN**

Castle & Cooke Lana'i Luxury Homes	Team Vision	<a href="http://www.lanailuxuryhomes.com">www.lanailuxuryhomes.com</a>
Dave Miyamoto Photography	Thinkjet Design, LLC.	<a href="http://www.davemiyamoto.com">www.davemiyamoto.com</a>
Kauai Mobile Bike Repair	Tsunami Marketing	<a href="http://www.bikejames.com">www.bikejames.com</a>
peaceposters.org	Info Grafik	<a href="http://www.peaceposters.org">www.peaceposters.org</a>
Yvonne Floral Design	Revacomm	<a href="http://www.yvonnefloral.com">www.yvonnefloral.com</a>

**AWARDS OF EXCELLENCE IN ENVIRONMENTAL DESIGN**

Hanauma Bay Tram Graphics	Richard Reese Designs
Voyage Identity & Signage	Sae Design

**OUTSTANDING STUDENTS**

2003 BFA Student Exhibition	May Cacal, Maria Cristobal, Lauren Hara, Pag-ibig Laylo, Marisa Oshiro, Vanessa Oshiro and Michael Sarpy	University of Hawai'i at Manoa
Label Whore	Michael Sarpy	University of Hawai'i at Manoa
Pictoplaceme	Lauren Hara	University of Hawai'i at Manoa



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GENERAL  PRINTING



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HAWAII



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PAPERS



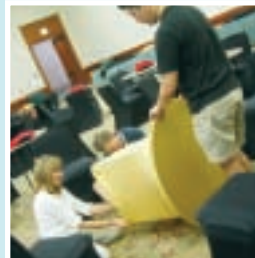
**JON MOZO LTD**  
PHOTOGRAPHY



FOX RIVER® PAPER CO. LLC



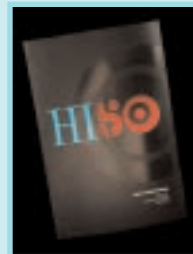
HAWAII NATIONAL BANK



AIGA board members and volunteers put some muscle into setting up the lounge for the Hawaii's 5-O Award Show.



Gayle Taketa looks in awe at the finished room.



**IT'S NOT TOO LATE!**

Order your copy of the  
2003 Hawaii's 5-O Winners Book now!

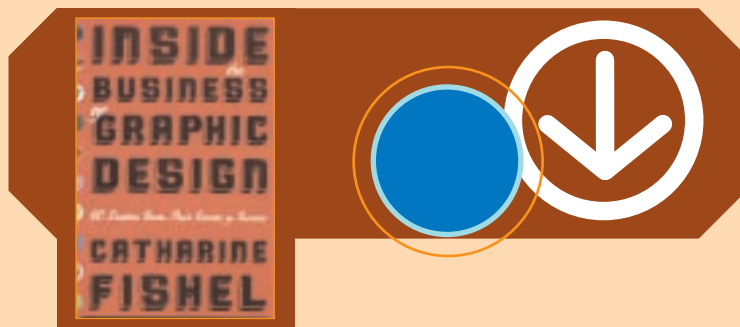
Full color, wire bound book includes  
judge bios, top 5 winners, student  
winners and judging criteria.

Visit [www.honolulu.aiga.org](http://www.honolulu.aiga.org) to  
download an order form.

GOOD DESIGN IS GOOD BUSINESS  
FROM INSIDE THE BUSINESS OF GRAPHIC DESIGN

# Listening to One's Heart Gee + Chung Design

BY CATHARINE FISHEL



In Earl Gee and Fani Chung's perfect world, running a design studio—in their case, twelve-year-old, award-winning, San Francisco-based Gee + Chung Design—would have no business aspects at all. Of course, deal with business they must. So they handle those aspects as efficiently as possible so that they can do more of what they want to do—design.

Gee + Chung Design is one of those unique firms that have found ways to stay consistently sharp creatively and administratively. Its principals' methodologies could be called simple common sense. But what makes it all work is that, unlike so many other harried business owners, they really do listen to their hearts.

Earl Gee tells the story of a trophy client for which his and Fani Chung's team performed miracles. This was an extremely reputable client, with generous budgets and a strong record of corporate design.

So when the client approached Gee + Chung Design and asked if its creative team could produce a twenty-eight-page book in just three weeks, they said, "Yes, we can do that." The project was thick with technology, all of which had to be made approachable and human. It required the assistance of seven different illustrators and photographers, and content was developed on the fly.

"We were working day and night. Designers were laying on the floor taking naps at 2:00 a.m.," Gee recalls. "We got it done on time, and we were very proud of the result. We were rewarded handsomely. And the client was very appreciative."

On all fronts, the project seemed to be a smashing success. But the firm's principals decided that they would prefer to avoid that kind of project. "You can get a reputation for performing miracles. You and your staff can only take so much of that," Gee says.

Earl Gee and Fani Chung both have extremely calm demeanors that speak volumes about how they stay sane in an instant business. Much of their philosophy on being happy as business people and as creatives, springs from their upbringings. They believe in staying healthy, eating well, and getting enough sleep—not exactly earth

shattering stuff, but it's the kind of common sense that people in a big hurry usually forget.

"When we started our firm in 1990," Gee says, "we realized that to focus on creating the best design for our clients, we had to succeed in business as well. Without clients and budgets, you simply don't have the opportunity to design. Succeeding in business has allowed us to focus on design, not administration."

The partners offer ten tips that have not only kept them above water, but help them enjoy the swim as well.

**1. Ready or not.** When Gee was pondering whether or not he was ready to start his own business, he asked Paul Hauge, his former Graphics Department chair at Art Center College of Design, for advice. Hauge told him, "You'll know when you're ready when you're ready."

"This sage, Yoda-like guidance was true to the core," Gee says. He realized he not only had to master designing and producing a job, but also selling, estimating, and invoicing the job as well.

**2. A division of labor.** If you are fortunate enough to have a partner, the duo says, dividing up business duties can allow both partners to focus on design as much as possible. For instance, Gee is responsible for sales, while Chung is responsible for finances.

**3. The business instinct.** Chung's father ran a highly successful restaurant in Hong Kong, which employed more than a hundred people and gathered accolades from publications such as the Wall Street Journal and Time for its twenty variations of squab.

When she was young, her father would talk to her about the relationship between the base price of squab, the proper markup needed to turn a profit, the competition and economic conditions.

“A design business is no different,” Gee says. “There are fixed costs such as overhead, equipment, and materials that must be covered, while labor, competition, and the economy are intangibles. If you do a good job, you get repeat business.” Chung grew up around business, so she has a strong business instinct and a knack for pricing her firm’s services.

**4. Good money for great work.** The most important thing a designer can do to stay sharp creatively, Chung and Gee believe, is to learn to charge enough to enable yourself to do your best work. This allows you to have the proper amount of time to really understand a project and create a unique solution.

This strategy also enables you to avoid taking on certain types of projects just to meet overhead. And the better the work you do, the better clients you will get and the better budgets you will receive.

#### **5. Sometimes it’s not about money.**

The company’s first identity project was for a great client, Sun Microsystems, but it had a very limited budget of \$800. Still, the project received more than twenty awards and led to many other successful identity projects over the years for which they were well compensated. “By doing good work, you are investing in your future, earning a ‘deferred’ payment of clients to come.” says Gee.

**6. Have you eaten yet?** Westerners often greet each other by asking, “How are you?” Chinese people greet each other by asking, “Have you eaten yet?” It is imperative to keep themselves and their staff well fed in order to stay sharp and to do their best work.

**7. Sleep on it.** It might sound obvious, but it is amazing, Gee says, what one can accomplish when a problem is viewed fresh in the morning. It can be very helpful to finish a presentation, for instance, a day ahead of time to allow yourself to view it with fresh eyes the next morning, as the client will.

**8. Why rent when you can own?** The partners say that

buying their own space several years ago was one of the smartest things they ever did to stay focused on design. During San Francisco’s dot.com boom, some of their colleagues were forced out of their spaces because of the high rent.


“Owning your own space is an investment that can grow, where renting is an expense which is unrecoverable. When you retire, you can either sell the space, rent it out, or start a new business—perhaps a coffee house for retired designers,” jokes Gee.

**9. See the world.** Traveling is truly one of the best ways to stay sharp creatively, Chung and Gee believe. Observing different cultures teaches one to look at a creative problem from a totally different perspective.

**10. Never be satisfied.** The only way to grow creatively and administratively is to stay committed to learning. A good designer is constantly looking for new ways to do things, to never repeat him-or herself. Chung’s professor at Yale, Paul Rand, viewed the designer as being in a constant, difficult, uphill position: He or she must keep moving in order to go forward. The partners believe in this tenet, that there is always room for improvement. The one thing that Gee + Chung will never do is accept any amount of money for a boring project or a boring client. A good relationship with a client, interesting work, and adequate compensation are the firm’s priorities.

“That’s one of the best things about staying small,” says Gee. “You don’t have to keep feeding this giant machine to keep it running. If you are doing things that you enjoy and that make life feel better, that’s about all we can ask from ourselves. September 11 gave us a serious dose of reality. It made us all ask, “How can we be more useful, relate to others better, and make the world better through what we do?”

The most important business lesson Chung learned from her father was his strong belief in treating people with respect, whether they are customers, employees, or vendors. To Gee + Chung Design, a successful business is all about the people you work with. Good relationships allow you to work well together as a team, to do great work for your clients, and have fun doing it.



“A design business is no different, Gee says. There are fixed costs such as overhead, equipment, and materials that must be covered, while labor, competition, and the economy are intangibles. If you do a good job, you get repeat business.”

GOOD DESIGN IS GOOD BUSINESS

# 7 Postulates for Design Happiness

BY TERRY MARKS



**Is it just me or does the fact that it's 2004 freak you out, too?** Not so much that it now marks me as advanced in my profession (that's "old" to you and me), it means that things inevitably, are changing. And change they have.

Yet it's the same challenges that face us as creatives: how to succeed financially, creatively and personally. Just as we love to, or would love to just once, tell a client that they have three things they can elect to get - time, price, quality - we have a triumvirate of concerns ourselves. What goes around, comes around, I suppose.

Knowing that making it pencil is the first step, I'll assume we've got that happening. And I would like to share some observations, or postulates if you will, that I think may help satisfy all three arms of concern. Not that they're mine, just things I've observed or noted. Like the saying goes, "there is nothing new under the sun," which is also something I've stolen.

## 1 - Busy is crap.

In our profession, the first question we have for each other is, "Are you busy?" And I'm here to tell you it doesn't matter. We could be busy doing things that not only do not make a single dime, they could be things that are absolutely soul-stealing. And that won't do at all. If you're busy or not, what matters is whether or not you are doing the right things.

## 2 - We serve jealous goddesses

By goddesses I mean all the things we wish to do. I call them goddesses because it takes time in fealty and endeavor before the shrine to get anywhere. You want to be a good business person, a great creative force, a good friend, a good wife, a good husband, parent, son/daughter, cook, gardener, carpenter, skier, surfer, blah, blah, blah. There is not enough time in a day for it all. Literally. But there is in a lifetime. We're lucky; we get to choose, we get to change the balances. We just have to choose wisely at the right times.

## 3 - Everything is like dating

Especially business. Think about it, you encounter a client, you woo them for what you hope to receive for yourself. They prospect you and

you strike up this relationship and its great, it's euphoria until the realities hit. The bubble is burst and the magic is bled from it. Either for you or for them. And once it is, you either hang on as long as you can or you or they start looking around. Everything is like dating.

## 4 - Dating is stupid

The fact of the matter is we all want something more enduring. We want something that is full of trust, that we can put our weight down on. We want something that will sustain us in the unavoidable valleys of life. And we deserve that. It is there. We want relationships.

## 5 - The world is small

We all look at the world of design or the world of surfing or the world of entertainment and we are often caught in a sense of awe for those at the top. Or the ones whom notoriety has embraced for the moment. Face it, design is a star-power business. The kids with the big names get the candy. But you know what? It's all right there. Given the right skills and the right paths (i.e. connections) you can get anywhere. Truly. It might just come down to what you really want.

## 6 - Look through the other end of the telescope

We are often caught living in the someday, wishing for the time when we get that job, or that new house or new office; when we get into that magazine or whatever. We post 40, 50, 60 hour weeks for the sake of the business. But at the end of the day, at the end of the year, it's the little, seemingly insignificant pieces that we remember. It's the people. We all have those small, golden moments. We live on them. And we should.

## 7 - You get by giving away

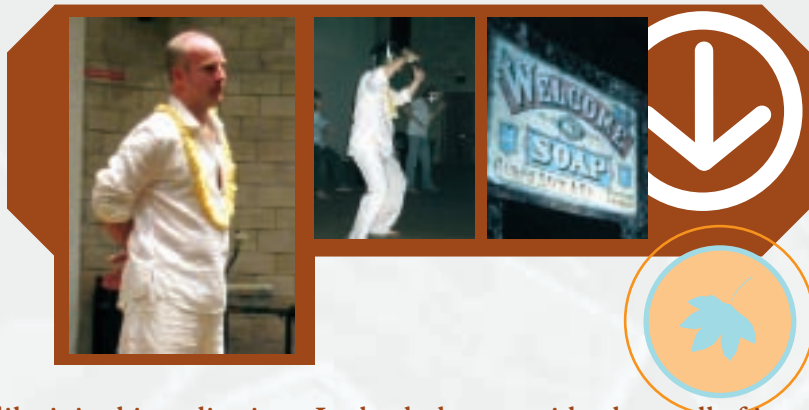
When you are feeling the scrape of the bottom of the barrel or when you are the big noise in Fat City, the simple truth is unavoidable: you get back so much when you create time to do things with and for others. These may be the most important things that we do.

**Life is short. The world is small. And the possibilities are vast. Here's to wishing you the good things.**

Terry Marks is principal of tmarksdesign in Seattle. He has been a contributing writer for HOW magazine, has helped launch two non-profit organizations, has had fine art exhibitions, has written and had published stories of his own creation and makes short films in his spare time.

# The Way of the Shaman

BY ANNE SAKUTORI



Never before have I seen anything like it in this auditorium. In the darkness amidst the smell of incense, the hybrid sounds of tribal music, middle eastern chimes and good old fashion rock n' roll permeates the room. Three masked performers (designers Marc English, Terry Marks and Matt Pashkow nonetheless!) are playing air guitar, hitting the invisible drums and erratically dancing. It's odd. It's unexpected. It's experiential. And perfectly appropriate.

The AIGA Honolulu Chapter presented a lecture by Marc English, a graphic designer, who resides and works in Austin, Texas. He served as president of both the AIGA Boston Chapter and the AIGA Austin Chapter and has taught everything from introductory design to branding at the Massachusetts College of Art, the New England School of Design and Southwest Texas State University. Most recently, he teaches design at Austin Community College. English is an avid traveler (a trek on a camel in the Sahara), an author ("Designing Identity"), a practicing designer (Mark English Design), a teacher, a performer: a "design shaman" of sorts. On that night, he was in town not only to present some of his work but also to reveal the origins of his ideas and to share his philosophical approach to graphic design. Like a true shaman, he was here to share and to teach.

Still reeling from a Spam and Pepsi high, the energetic Marc English presented his work with a humorous honesty that was both engaging and enlightening. As a design shaman, Marc English equates graphic design to storytelling. In fact, much of his lecture had the pace and feel of a storytelling hour (well, three hours to be exact). He incorporated slides of historical references, personal photographs, examples of other "nasty" design work, a ukulele performance and an occasional sprinkle of glitter onto members of his audience.

It is clear that Marc views his work in a larger context to the world around him. The line between his life experiences/travels and his work is blurred, or rather, infused. Many of his ideas come from

things he has learned, collected or seen. For instance, an old sign shaped like an ear of corn, maps, photographs and gesture drawings from art school. It is the result of an innate curiosity of the world around him.

So how does one become a design shaman? Knowing history, understanding your tools, acquiring spatial reasoning skills, evoking religious experiences and having out-of-body experiences. Basically, controlling your own destiny. Whether it is travel, reading or community service, a designer must constantly build a strong knowledge base, continuing to explore and grow. It is what he calls "continued excellence" and as he also puts it "rising above mediocrity." These are important factors to understanding the way of the design shaman. Equally as important is to follow your passions and to embrace the extremes of what you don't know. And (dare we say it) we all know that creation is not always easy. "Creation is painful and such a responsibility!" he exclaims. It hurts. And sometimes it is supposed to. Like life, the more experiences we have to draw from, the more interesting stories we have to tell.

The passion that he exudes for design is emphatic. Like a true teacher, he captivates your attention in the hopes that you will be aware of how you SEE in the outside world. Much like his opening performance, Marc created a unique experience—similar to those in life—odd, unexpected, experiential and, in that context, a valuable lesson learned.

## THE LAST WORD

# Designing for Usability

BY SITHIPORN KELLER



It is amazing how technology has changed the way we work in graphic design and web development. I'm sure that everyone has embraced the new technology with open arms with an eagerness to spend large amounts of our paychecks for the latest gadgets and computer systems from the Mac Store.

It is tough being a designer these days. Not only are my pockets empty of spare change, I have to adapt to the latest technologies and knowledge of new design applications to produce a work of art. We are so caught up with technology that sometimes we forget about the role of a designer, which is to visually solve problems. I have seen designers spend many hours learning applications, focusing on beautiful layouts, incorporating over-the-top flash animation and graphics, yet they fail to solve the critical issue of site functionality and usability. Effective usability includes the ability to understand the site structure, its functionality, its ease of use, and the behavior of the user.

I do admire software developers, video game developers, industrial designers, and architects. Their success depends heavily on ease of use, emotional experience and the understanding of human behavior. Take Apple Corporation, their computer operating system and its user interface of the IPOD, its interface was designed very logically. Check out their new application called Soundtrack, a music-composing software that really rocks. What's so great about them is that I didn't even have to crack open the manual to enjoy the power of these applications. I got right into it and start enjoying the creative process. To me this is a true success of usability.

So plan well before you even boot up that computer of yours, remember it is just a tool. You don't have to be an expert on usability but knowing and applying common sense is half of the effort. A good book on usability is "Designing web site that work: Usability for the Web" by Tom Brinck, Darren Gergle, and Scott Wood. It is well written and it goes into detail on key areas of the process of web design. In addition, people consider Jacob Nielsen to be the guru of usability. You can read Jacob's viewpoint at <http://www.nytimes.com/library/tech/98/07/cyber/articles/13usability.html>

## SPOTLIGHT MEMBER

## Barbara Pope

Owner of  
Barbara Pope Book Design

AIGA MEMBER SINCE 1990



### Who's your favorite designer (yourself excluded)? Why?

Right now, I am thinking a lot about Louis Kahn. When I lived in NYC, my husband used to take me to all of his buildings in America. LK's love of, and inspiration derived from classical architecture metamorphosed into a vital and vigorous American form of architecture.

**In your opinion, what was the greatest invention in the last 100 years?** The Nobel Peace Prize and the corresponding Nobel Institute Library for their role in supporting and celebrating such an important aspect of culture that transcends contradictory modes of thought and belief.

### What is your favorite serif and sans serif typeface?

Robert Slimbach's Minion Multiple Master is our workhorse serif font. Rulldolf Koch's interesting and elegant Kabel is a favorite sans serif, together with Prisma.

### What is the most important thing to know as a book designer?

The importance of a good editor who will take a book from an idea through every draft.

**What advice would you give to someone who wants to be a graphic designer?** Study something other than graphic design with some depth during your student years—architecture, music, history, math.



AIGA is able to provide a forum for professional exchange, sharing of resources, hosting guest speakers, educational opportunities, social and community based events through the support of members and sponsors. Please support those who support AIGA.

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If you would like to submit an article or write a review for “The Last Word” Column, please contact [membership@honolulu.aiga.org](mailto:membership@honolulu.aiga.org). Get involved and make your voice heard!

## Thank you and Farewell:

The AIGA Honolulu Chapter board would like to thank **Anne Sakutori**, our membership co-chair, for the excellent job she has done these past two years, and for her contributions to the chapter and the design community. Anne will be leaving our chapter to further pursue her passion for design. We wish her all the best on her new endeavors. **We'll miss you, Anne!**

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The purpose of the American Institute of Graphic Arts is to advance excellence in graphic design as a discipline, profession, and cultural force. The AIGA provides leadership in the exchange of ideas and information, the encouragement of critical analysis and research, and the advancement of education and ethical practice. The AIGA is the national non-profit organization that promotes excellence in graphic design. Founded in 1914, the AIGA advances the graphic design profession through competitions, exhibitions, publications, professional seminars, educational activities, and projects in the public interest.

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*American Institute of Graphic Arts  
Honolulu Chapter*

PO Box 22789  
Honolulu, HI 96823-2789

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