

Mark Schneider

Design

Design Philosophy



Inspiration is Everywhere

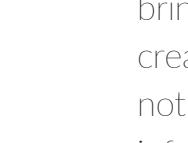
Everything has a natural rhythm to it. Inspiration comes in unique ways, and it is important to push past the normal limits.



Cohesion

Designs can be unified in some way. Whether through repeated forms or through their unique differences, these responses help a design create a better flow.

This cohesion can be built in many ways. Color, text formatting, and the design elements all work together to create a unified experience. When these elements work together well to draw the user into the experience of the design, the cohesion succeeded.



Unity of Images and Words

Imagery and type are like butterflies and flowers. They are symbiotic, and must work together in order to thrive in a layout. Pages of only text or only visuals will become lost without their partner in design.

Both text and image have a flow. This movement needs to be recognized in layout and design. Fighting against this natural movement will cause undue tension in the project. This flow is a directional balance.

Negative space is necessary. Its movement and placement is delicate, and yet dangerous in excess. When white space has a proper body, it is able to have a conversation with the rest of the design.



Restrictions Breed Creativity

When every problem is a nail, more options begin to look like a hammer. The restrictions unbound creativity brings are far greater than the creativity restriction brings. This does not mean missing out on important information, but rather by working within the self assigned and latent challenges. These are situations that help a designer explore their style and understanding of their craft.

Meaningful information creates the centerpiece of a well done design. It is not just a hook, but a means to an end for the information traveling through the paper and the user. If that highway is cluttered with visual elements of padded type, the information is less likely to make it to the user.

Restrictions force innovation, even when those restrictions are out of our control. Only discipline can be the navigator. Accepting these design problems forces us out of our comfort zone, into the fog of new choices.



Ask for a Second Opinion

There is possibly nothing in design more important than getting a second opinion. There is not always a colleague designer around, which makes finding someone to help out more difficult. That said, the extra effort is always worthwhile

Whichever person may not be an expert designer. Their opinion will have holes that a designer might not, but anyone can always tell what they like and what they think is off. People have an innate understanding about what looks good, even if they do not always act on that feeling.

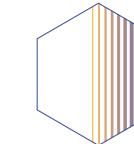
There is also one other person, a designer, who is always available with prior prep time. That would be you, the designer, in the very near future. Stepping away from a project is one of the best ways to improve it without any outside help. Losing that type of familiarity with the job will help to make a better design at the end. Even a few moments can make a drastic difference.



Simplify, not Simple

People are logical creatures at heart. They say that they experience individuality and are their own true self, but everything around them has conditioned them to be that way. No one needs to be reminded to eat and sleep. It is a natural automated response. Input // Output.

Understanding design is the output to the designer's input. The designer has a responsibility to reduce the labor needed to unravel the information at hand. Simple form and tone I direct the reader where they want to go. Using Understandable visual information takes less time to take it in, which becomes less difficult to process for everyone.



Finish Projects

It's difficult to explain the benefits of finishing projects. This is a recent goal of mine, because time and time again I sit down and begin to create something, but it falls by the wayside in my free time. Letting a task fall to the side to collect dust is easy, but it also becomes a missed opportunity for greatness. A project that was chosen to finish will impress more people than a good idea that never

.

was able to get off the ground.

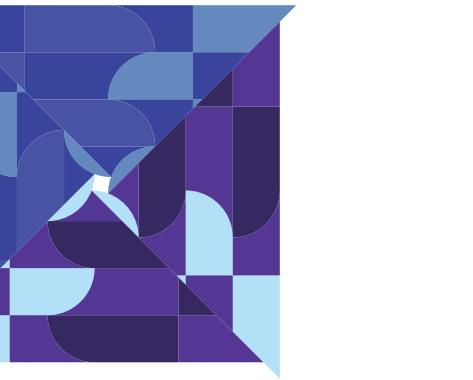
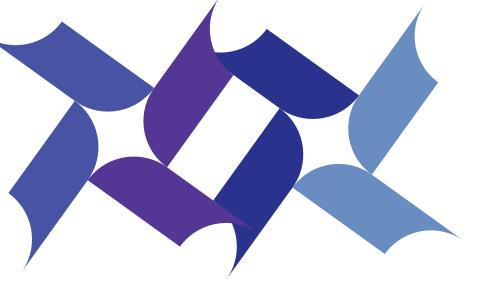


Always Break a Rule

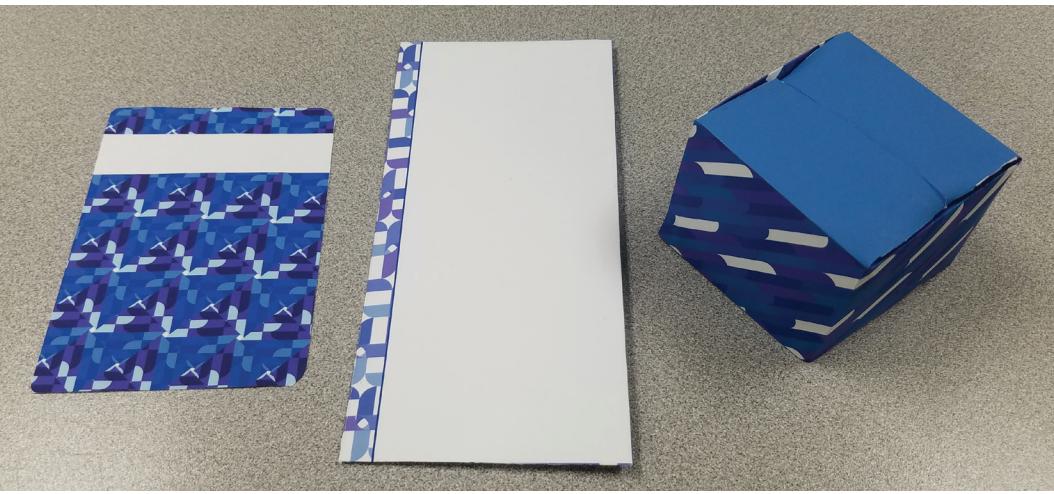
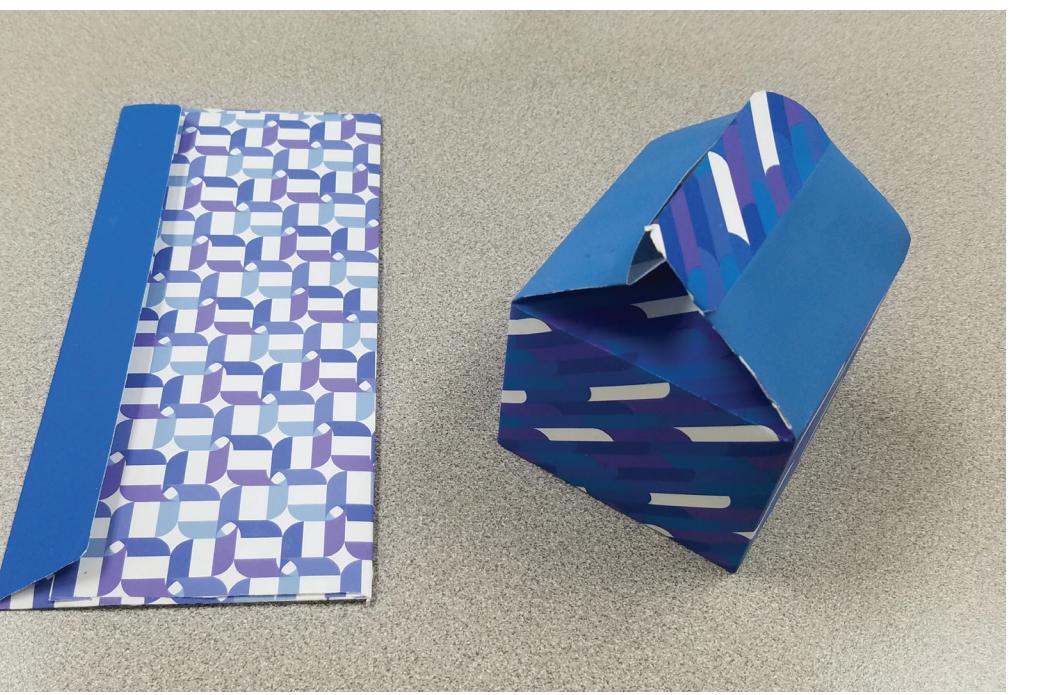
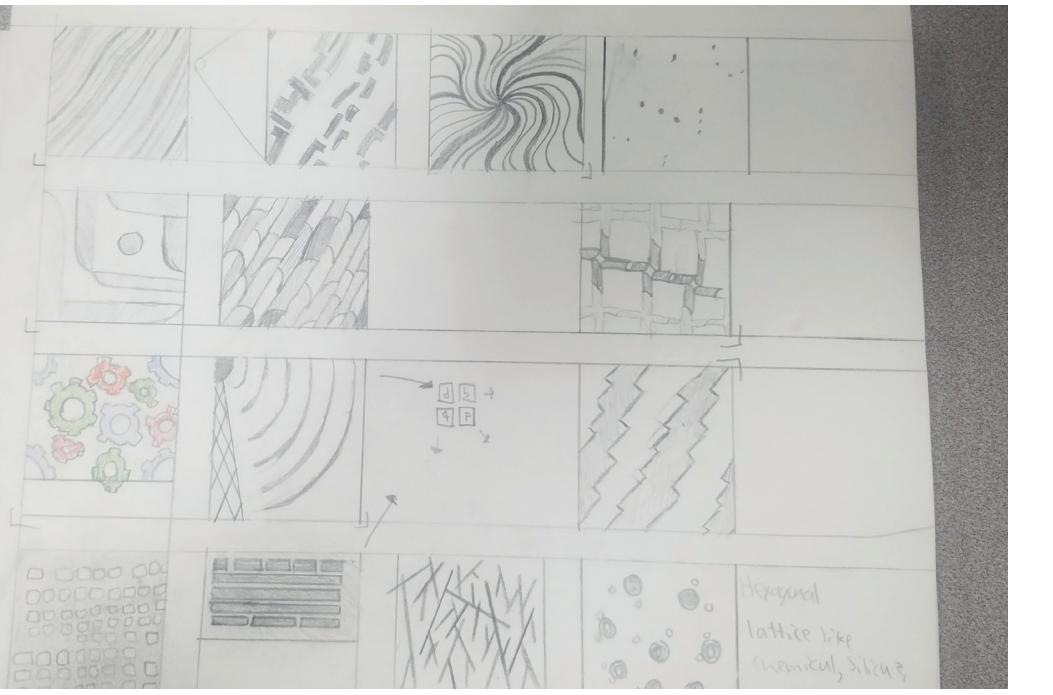
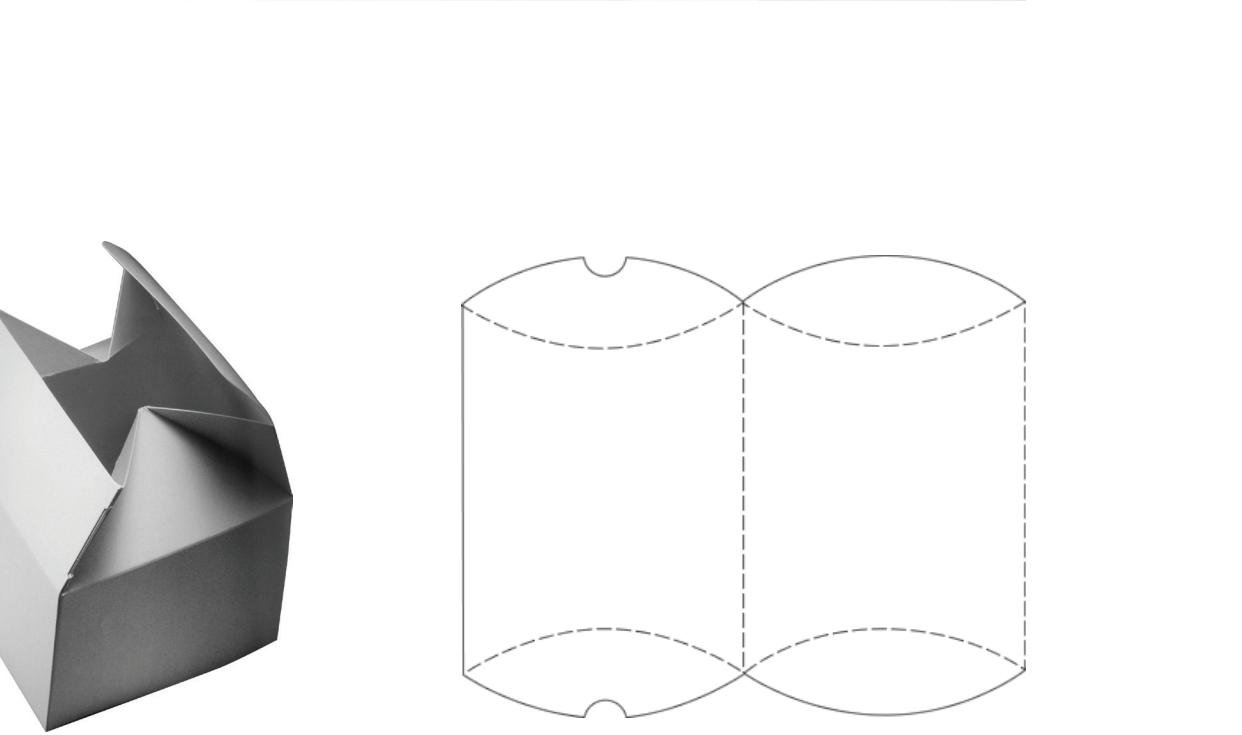
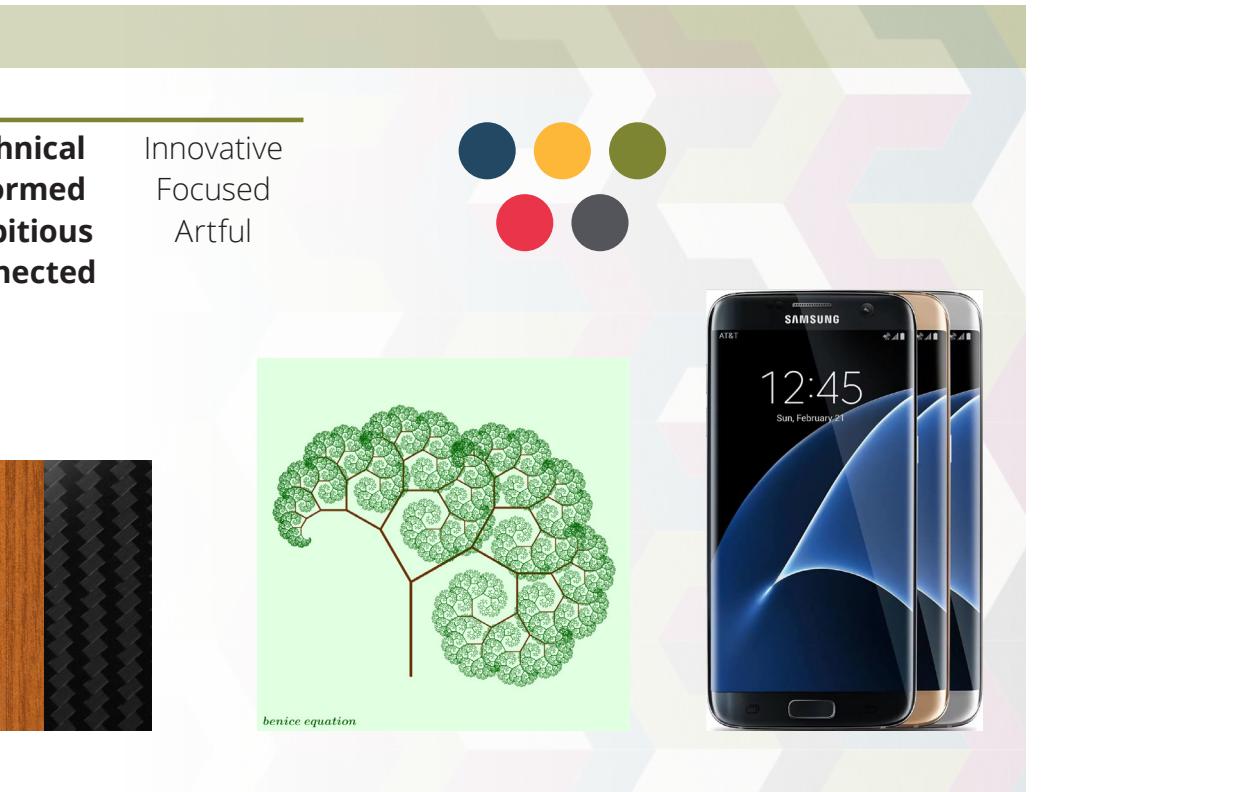
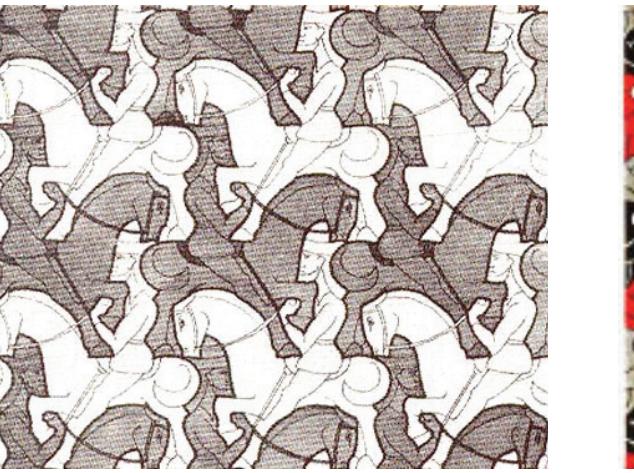
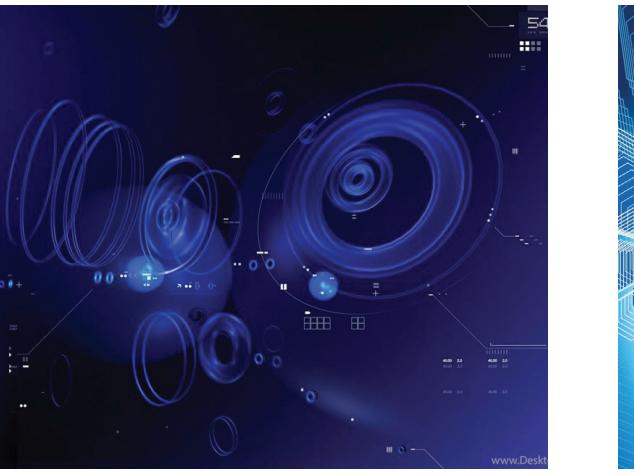
(Including this rule). Limited thinking does no favors to anyone. Breaking is fine as long as the break is a choice to make the design better.

Patterns and Tessellations

Tessellations are awesome. Apart from design, I consider math to be a part of my identity. Math and art share a rich history. Much of post-renaissance art would not be possible without the mathematical progress created at the time. Fast forward a few hundred years to the early and mid 1900s. This mathematician and artist named M.C Escher. Escher was creating beautiful and surreal illustrations to help people better understand the math and the world



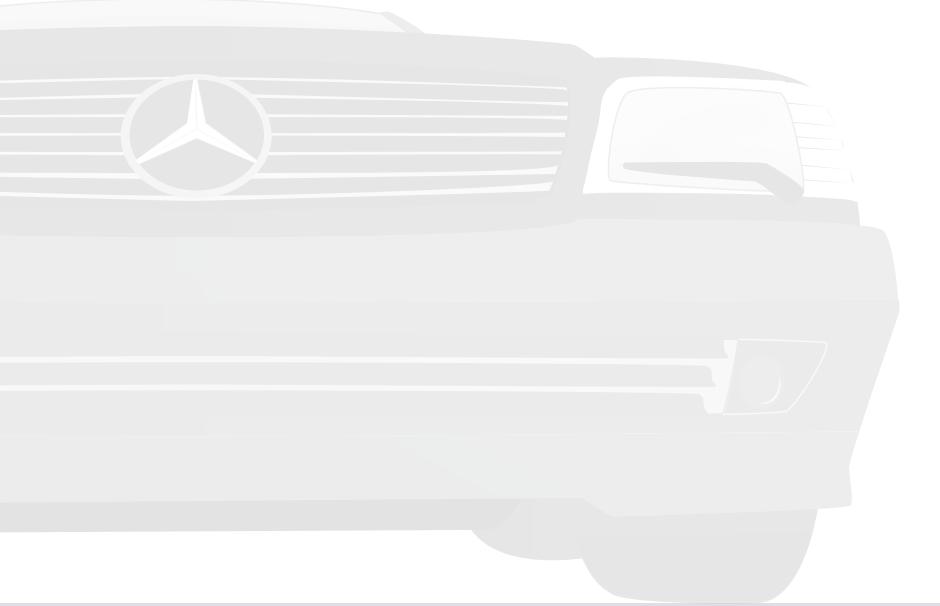
Patterns and Tessellations Process



Mercedes-Benz Classic Center

Through school I had the opportunity to work with the Mercedes-Benz Classic Center on a full size poster and ad for their current collection of classic cars, including 300 SL and the 280 SL. The pictured car is the Mercedes-Benz C126, a more recent model than the other two. The illustrated deco style was made to contrast the somewhat gritty modern look. The style

of choice also has a rich history of use in association with various high-end companies, especially luxury car brands. The yellow and blue color scheme is a callback to the older Benz logo, the company that came before Mercedes-Benz (seen in the center of the three circles at the center-left of the poster).



Classic / Modern

Mercedes-Benz Classic

It's better. It's both.

For some, devotion means holding on to their very first Mercedes-Benz forever, the years and miles rolling on. For others, it means tracking down the rare part that finally makes their car "road correct." But whatever it means—to you or to anyone else—it's the reason why our Classic Center exists. From well-maintained daily drivers to complete restorations done by our own factory-trained experts, the Classic Center features an ever-changing selection of vintage cars. Of course, if you're looking to sell, we're always in the market. Whether a low mileage museum piece or a bona fide barn find, let us know. If it's the right car, it could well be the one for us.

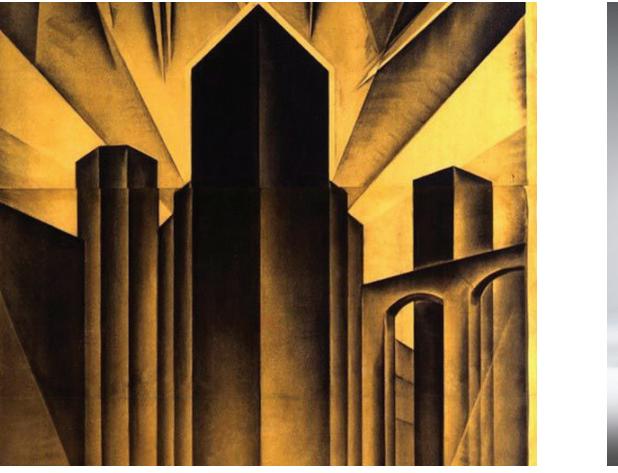
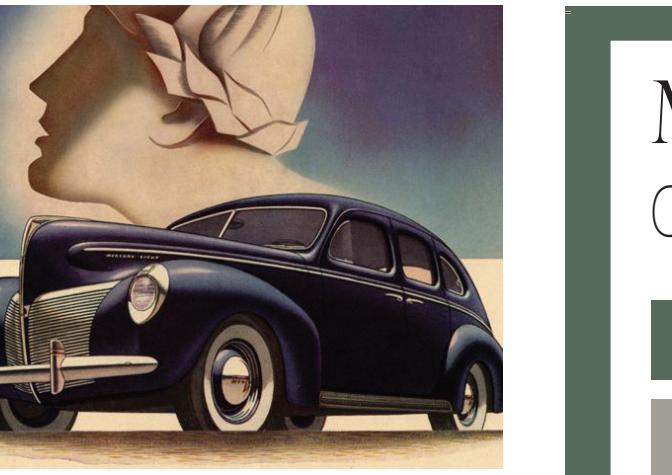
Visit our website at mbusa.com/mercedes/enthusiast/classic_center
Facebook at [MBClassicCenter](#)

Mercedes-Benz
The best or nothing.

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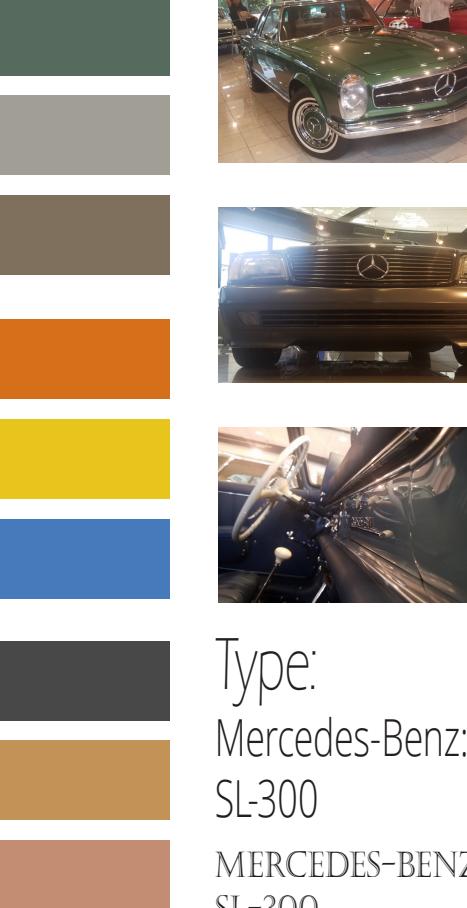
The featured art and design above was created by Mark Schneider as part of the BFA in Graphic Design program course at Chapman University, a masters comprehensive university located in Orange, California.

Mercedes-Benz Classic Center Process

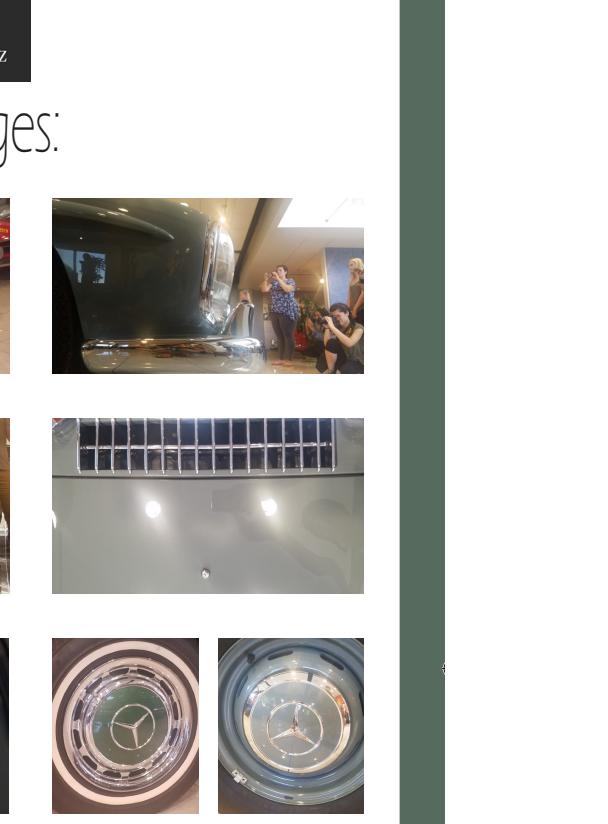


MBCC

Colors:

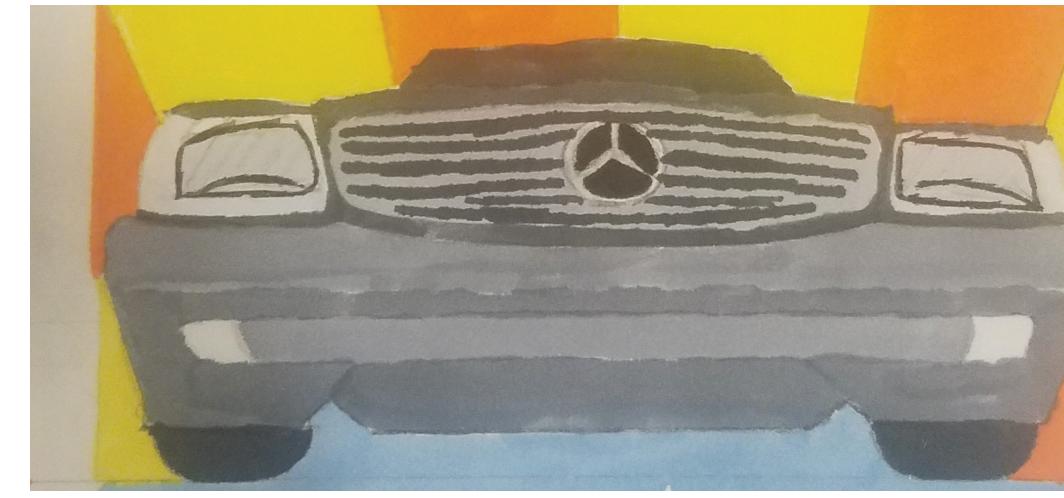
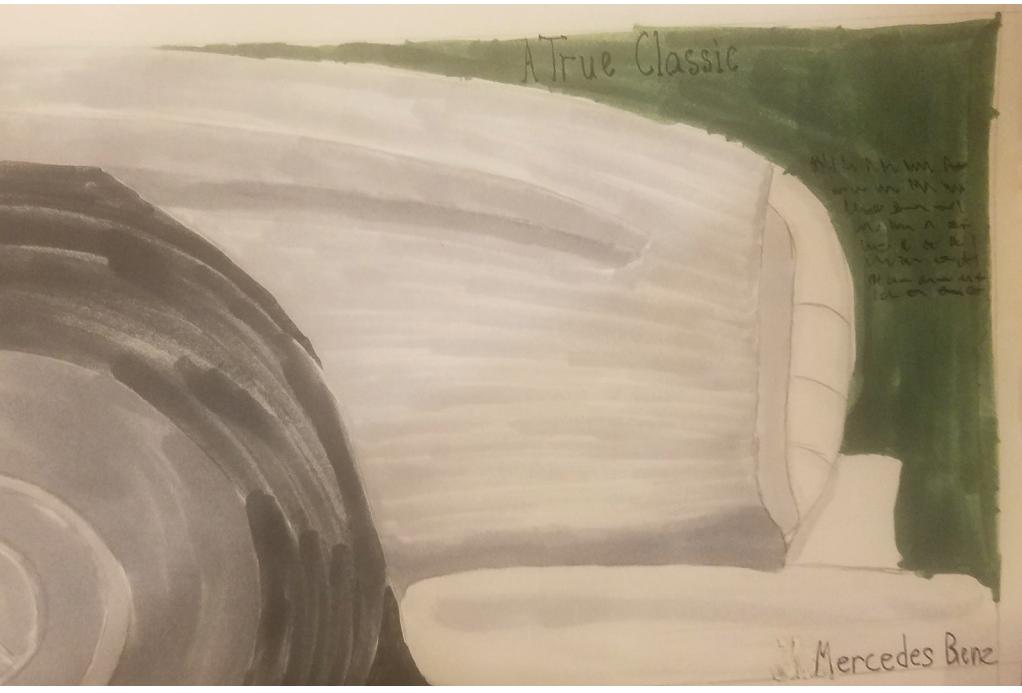
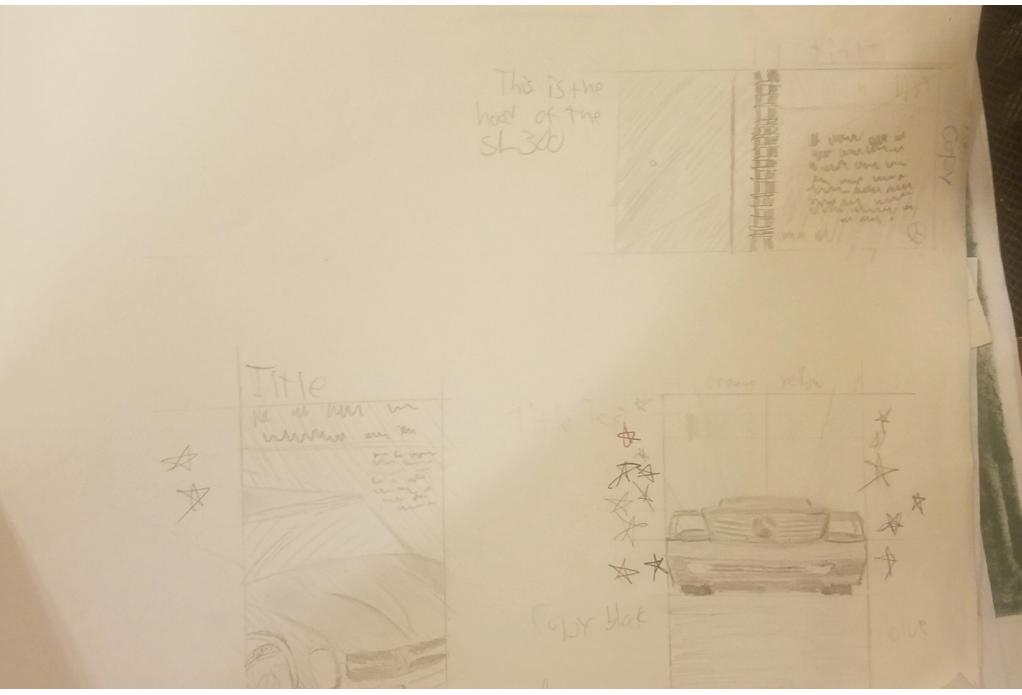


Reference Images:



Type:

Mercedes-Benz: SL-300	Mercedes-Benz: SL-300
MERCEDES-BENZ: SL-300	MERCEDES-BENZ: SL-300



Font Design

Neona

Designer: Mark Schneider // Foundry: Biotic Aquatics // Country of Origin: United States
Release Year: 2017 // Classification: Condensed Decorative



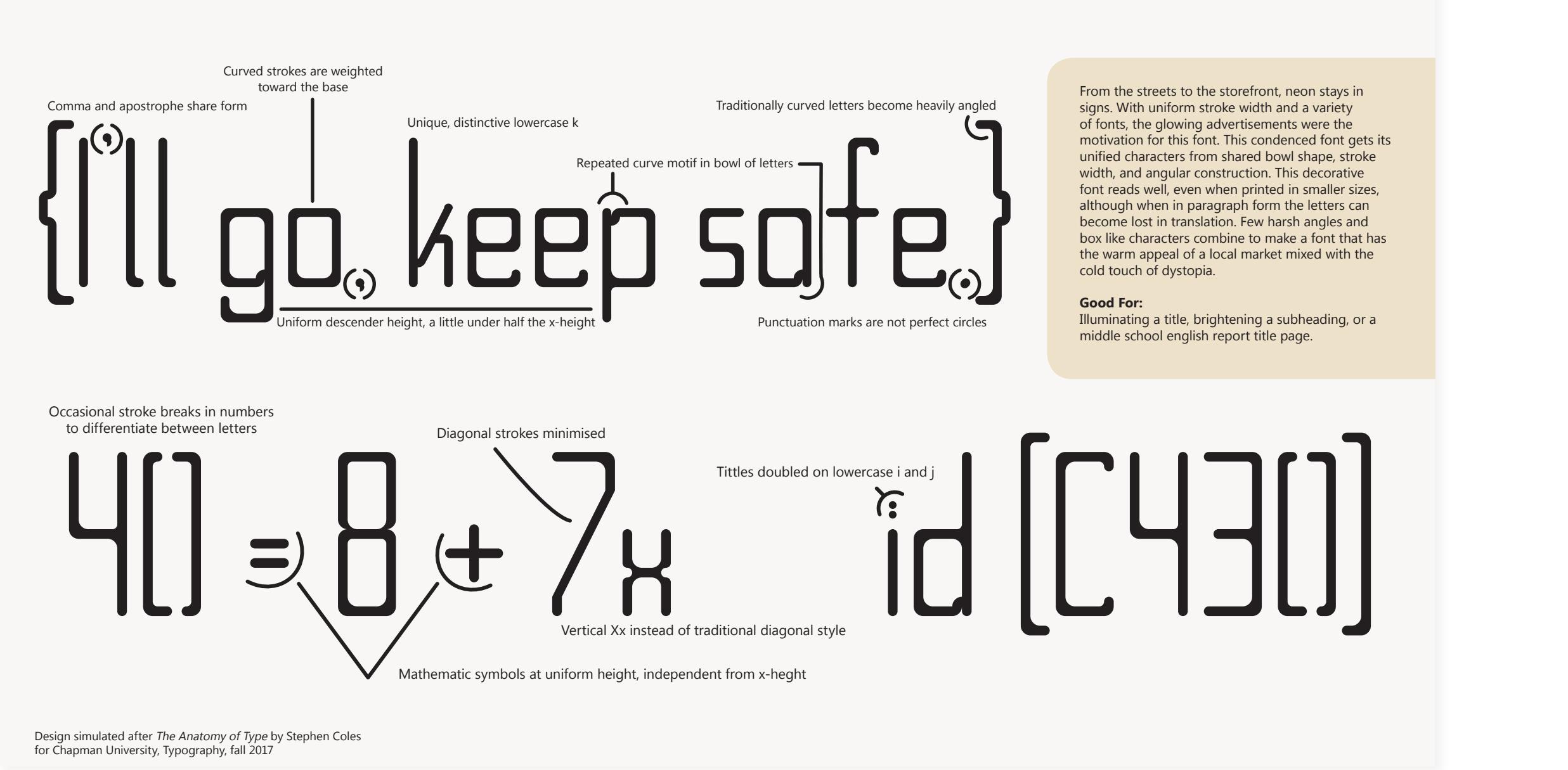
Neona

Comma and apostrophe share form
Curved strokes are weighted toward the base
Unique, distinctive lowercase k
Repeated curve motif in bowl of letters
Traditionally curved letters become heavily angled
Uniform descender height, a little under half the x-height
Punctuation marks are not perfect circles
From the streets to the storefront, neon stays in signs. With uniform stroke width and a variety of fonts, the glowing advertisements were the motivation for this font. This condensed font gets its unified characters from shared bowl shape, stroke width, and angular construction. This decorative font reads well, even when printed in smaller sizes, although when in paragraph form the letters can become lost in translation. Few harsh angles and box like characters combine to make a font that has the warm appeal of a local market mixed with the cold touch of dystopia.

Good For:
Illuminating a title, brightening a subheading, or a middle school english report title page.

Occasional stroke breaks in numbers to differentiate between letters
Diagonal strokes minimised
Tittles doubled on lowercase i and j
Vertical Xx instead of traditional diagonal style
Mathematic symbols at uniform height, independent from x-height

Design simulated after *The Anatomy of Type* by Stephen Coles
for Chapman University, Typography, fall 2017



XW09

Condensed Font

Thin letterforms reminiscent of the filaments used to make neon signs.

ohO

Letter Weight
The stroke of letters becomes heavier near the base.

{w@n}

Composition
Letterforms are angular, with the harsh 90 degree corners replaced with a smooth curve.

d|i|o

Decorative Elements
Numbers have breaks in their strokes to differentiate from similar letters. A unique flourish adorns the bowl of many lowercase letters.
Tittles are doubled up.

Nay-Oh-Na

This font emulates the thin, illuminated neon that hangs in many a shop window. A nearly uniform stroke width along with many shared bowls and terminals help keep the letters unified. Few harsh angles and box like characters combine to make a font that has the warm appeal of a local market mixed with the cold touch of dystopia.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
\ ? ! \$ % & | () [] { } /
^ ~ # ~ + < = > - : -

Schneider University Mascot

Schneider University is a small university, on the outskirts of lake arrowhead. They specialize in natural sciences and astronomy. As this is a new school, they needed a new mascot and catalog to represent them to new students. Enter the Coati. This mid sized, raccoon related creature is a diurnal mammal, commonly found in warmer regions.



The Coatimundi

SCHNEIDER UNIVERSITY



Although not an animal located in the direct region of the school, it resonates with the exploratory and naturally inquisitive nature of the school. The colors are natural, and limited in palette. The catalog is used to expand the schools horizon, and budget for prospective students.

Our History

In 2010, Schneider University was founded with a mission to catalyze the community and enhance lives through rigorous academics, cutting-edge research, and dedicated public service. Today, we draw on the unyielding spirit of our pioneering faculty, staff, and students who arrived on campus with a dream to inspire change and generate new ideas. We believe that true progress is made when different perspectives come together to advance our understanding of the world around us. And we enlighten our communities and point the way to a better future. At SU, we shine brighter.

Standard Book Bag \$28.99

The Schneider University official school backpacks are made of superior quality polyester. Polyester is the popular and ideal lightweight material for ultra-strong and heavy duty backpacks.

Reinforced bottom and high detailing ensures that the base of the school backpack is durably covered. The added reinforcement protects the backpack. Useful for students and alumni of all ages for general work and travel needs.

Heavy Duty Backpack..... 34.95

High quality backpack, heavy duty. Vintage retro style. Zipper closure, large front pocket. 2 side pockets. Interior laptop sleeve/protection. Padded straps and back panel. Suitable to use as travel bag, military bag, briefcase, school book bag or everyday casual bag. Material: 100% canvas.

Lightweight Camp/Carry \$31.99

Stern magazine has named SU a top 10 "Coolest School" for five consecutive years for its innovative sustainable practices. The magazine is the official publication of the Sierra Club, one of the nation's largest and most influential environmental organizations. SU also is a member of The Princeton Review's Green College Honor Roll. The campus was recognized for its environmentally responsible policies, healthy and sustainable quality of life for students, and green educational opportunities.

Breathable mesh shoulder straps with plentiful sponge padding help relieve the stress from your shoulder. Ideal for those on the campsite, or those who are on the go.

2

3

Spanish Currency Redesign

Spain has recently fallen under fire against members of the EU, leaving not only the union itself, but also the EEA as well. In protest, as well as in celebration of their new goals as an independently acting country, Spain commissioned a new currency. While the Euro will still be accepted as a stable currency to back it, this new currency will be the de-facto cash of the reborn nation.

This currency pays respect to the national gold and red colors of Spain. The detail of the security foil and watermarks are meant to mimic those of a real currency, as well as the etched finish to the subject of the bills. The clipped corner helps to define different denominations from each other.

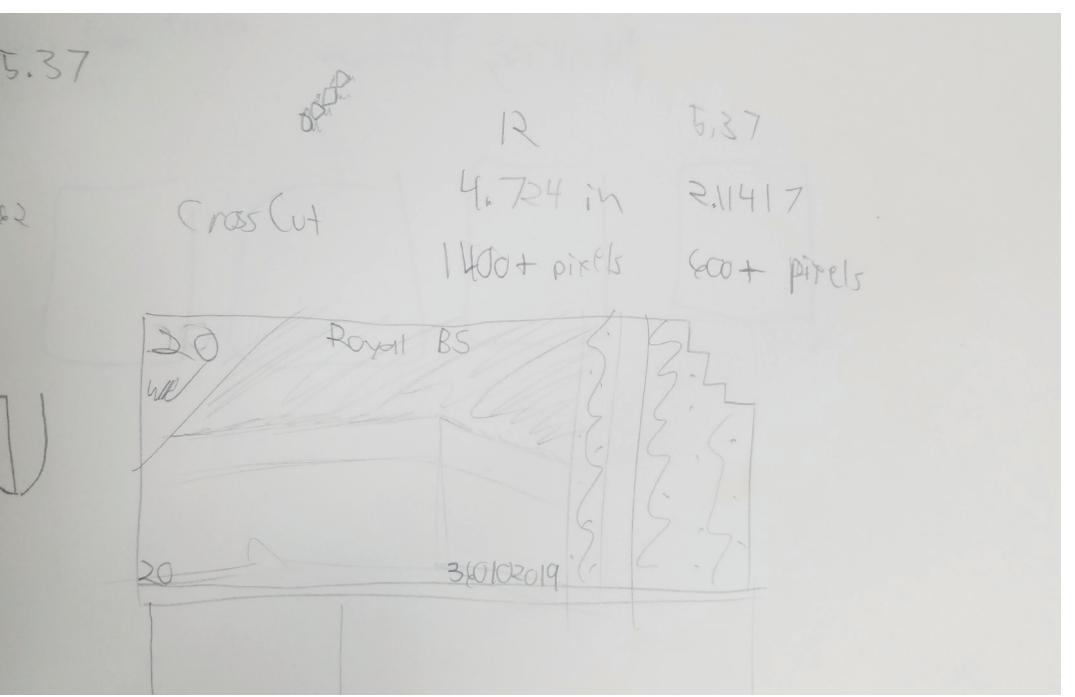
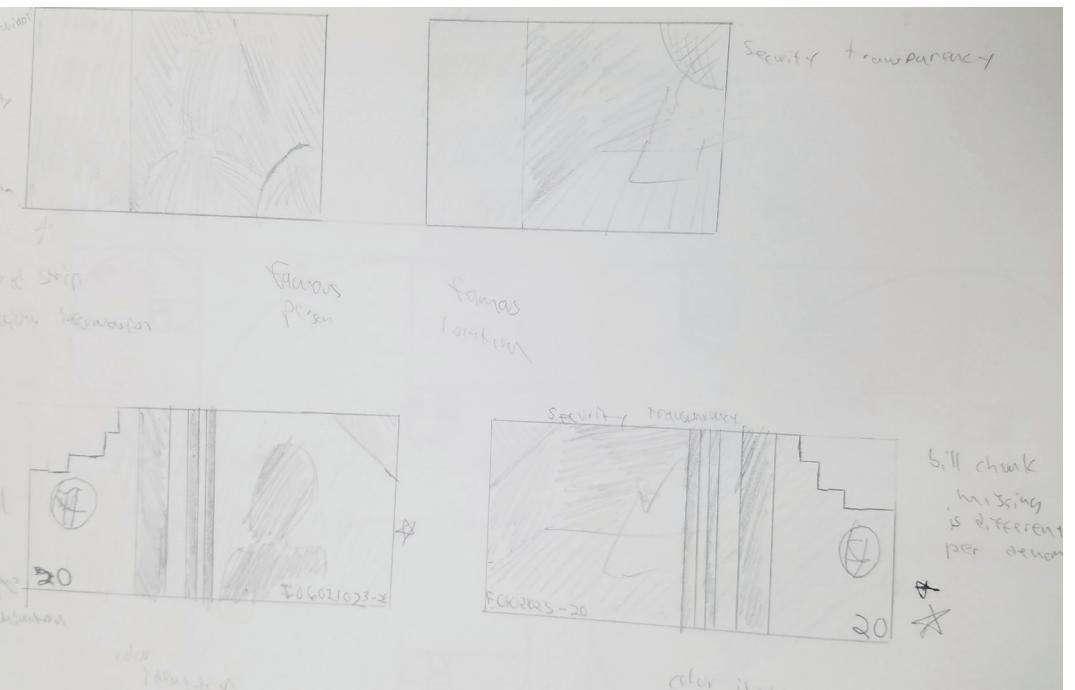
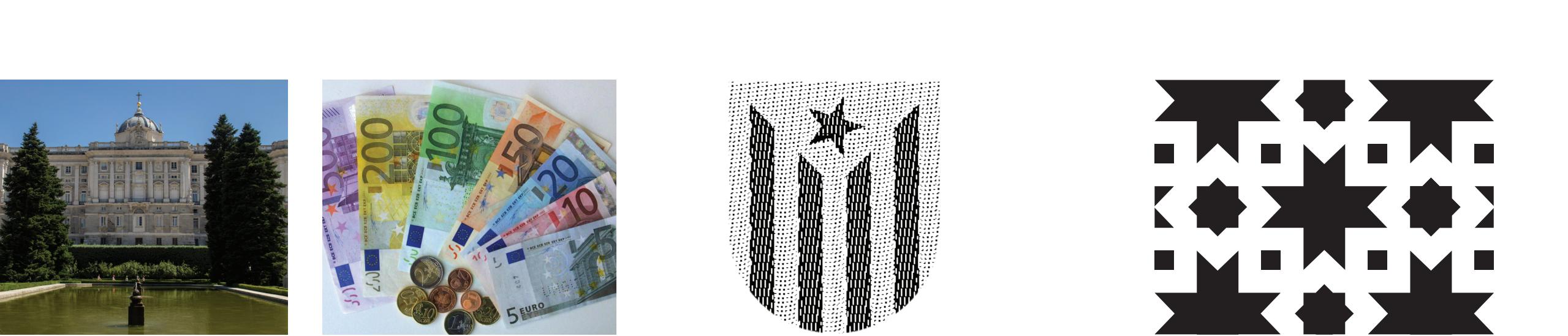
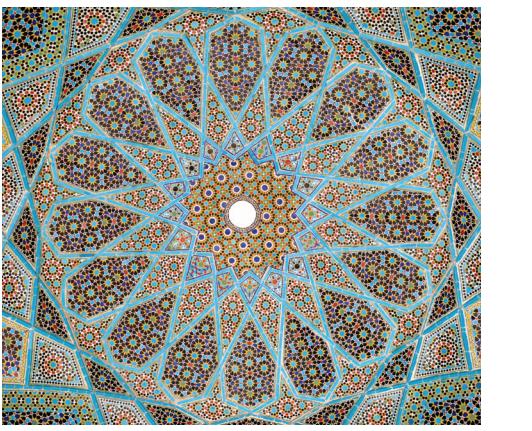
Spain hasn't circulated its own currency since 2002, the Peseta. This new currency needs to be modern, sleek, and help unify a struggling Spain in the trying times it has to come in the wave of the European Union break.



The Peseta. Circulated between 1869 and 2002



Spanish Currency Process



Thank You



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