

# Overview

marcos andrés ojeda

In my designs, I bring attention to commonly neglected elements. Usually I reduce a design to its barest essentials to provoke introspection. Oftentimes, I use type to provoke curiosity: white text on a fixed background to imitate clouds, distorted words claiming to be the opposite, or obscenely large and small text on the same page battling for attention.

My designs begin with a concept and focus on conveying what then comes to mind. In instances where I fully understand a concept, my designs reflect my comprehension. Sometimes, ideas are understated or exaggerated: here I convey both my initial perception and final understanding all in the same design.

I remain as curious in the ordinary as possible. Rediscovering everyday ideas can be immensely satisfying and often adds to our understanding of new concepts.

marcos andrés ojeda

# Websites

## exploring information architecture

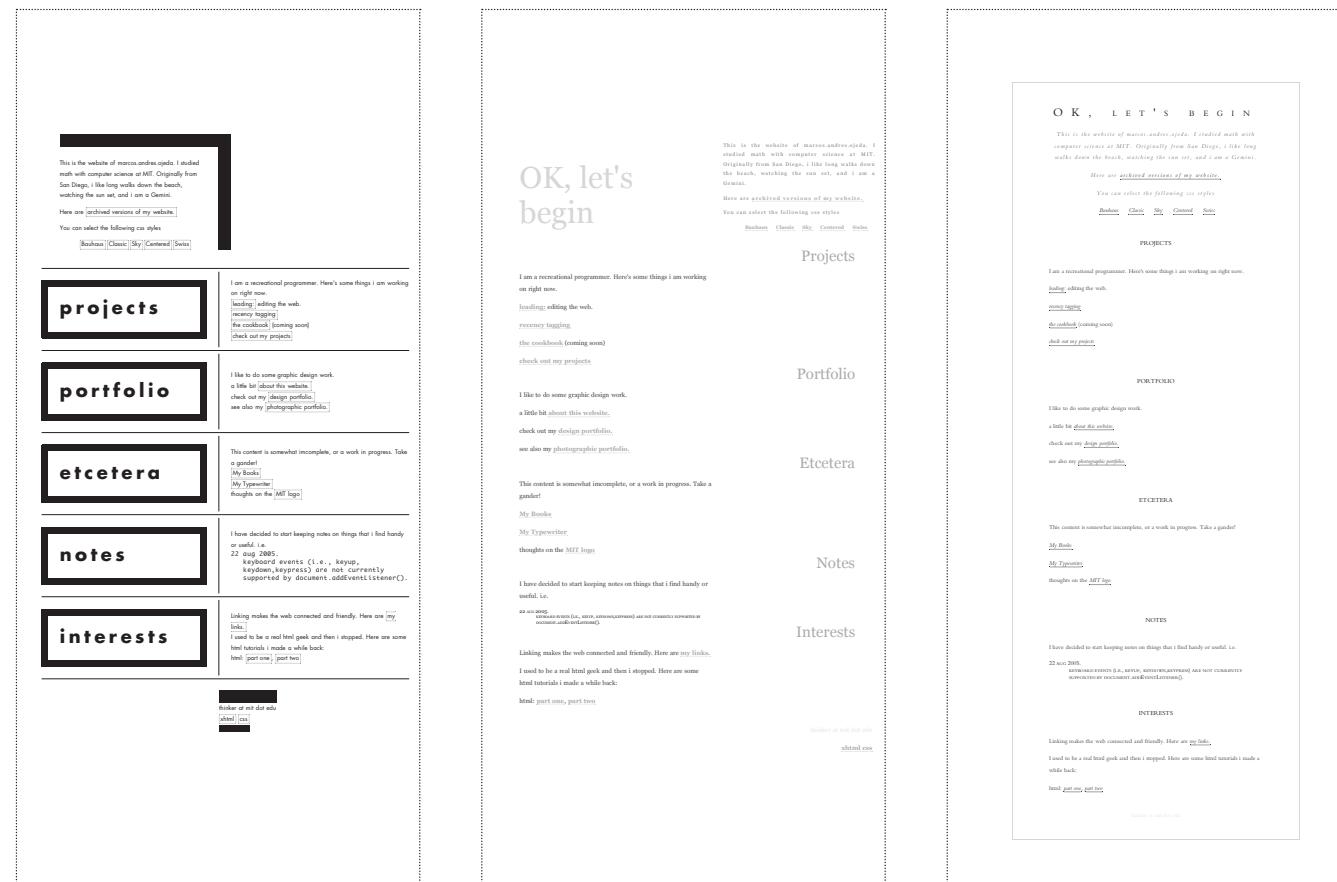
For my personal website, I developed a static architecture while deploying various typographic styles over time.

In each, the html remains static, while the css is changed.

The first is based off a Bauhaus catalog by Herbert Bayer, the second is a neoclassic layout best for setting articles and the third is a venetian design.

The three designs use Futura/Century Gothic, Scala/Georgia and Bembo/Times.

continued



# Websites

## exploring information architecture

Instead of creating styles reminiscent of an era, these two styles exploit text in the context of a webpage.

The first, sky, uses white text on a blue background. The second, swiss, sets helvetica as large continuous blocks of ragged text broken up only by headings.

While sky maintains the structure of the underlying document, swiss destroys it, running paragraphs into each other, leaving a ¶ as the only divider between them.

Both designs use helvetica neue light.

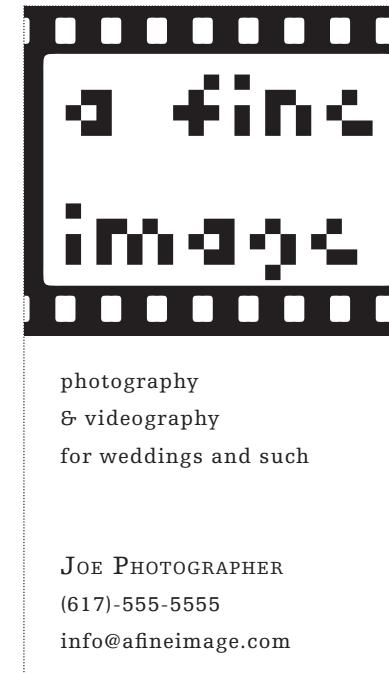


# Business Cards

## truths and contradictions

A Fine Image is a wedding photography company in Boston that requested a logo and a business card design on craigslist.

Contrasting the company's name with the logotype breaks heavily from the traditionally stodgy logotypes of wedding photographers while celebrating the company's devotion to film.



# Branding

## exploring type

As Chickenfoot, a Firefox extension, began adding features and growing its fan base it began posting updates and bug fixes to its blog.

This masthead plays with the project's growing fondness for chicken related names (chickenfeed, chickenscratch).



# Resumés

## designing for maintainability

Because of the relative scarcity of inDesign among non-designers and the frequently changing nature of resumés, each was designed for Microsoft Word.

Despite the fact that Word is often reviled, it remains widely available. In each design, type size, leading, italics, tabs and small caps provide organizational structure instead of relying on complex positioning schemes.

The structure of each is meant to be visually direct and above all, easy to maintain.

**DANNY GREG LITTLE**

305 Memorial Dr. Room 318b • Cambridge, MA 02139 • GLITTLE@GMAIL.COM • 617 308 4673

**EDUCATION**

**MASTERS STUDENT & PHD CANDIDATE**  
Massachusetts Institute of Technology

**BACHELOR OF SCIENCE IN COMPUTER SCIENCE**  
Arizona State University  
top graduate in class

**RELEVANT COURSEWORK**  
Advanced Algorithms • Randomized Algorithms • Natural Language Processing  
Programming Languages • Artificial Intelligence • Formal Language Theory

**ACADEMIC EXPERIENCE**

**RESEARCH ASSISTANT**  
MIT CS/AI Lab • User Interface Design Group  
Web automation • End-user programming

**TEACHING ASSISTANT**  
6.S371 • Knowledge-Based Application Systems  
Problem set development • Website maintenance

**RESEARCH ASSISTANT**  
Center for Cognitive Ubiquitous Computing  
Face Recognition

**INDUSTRY EXPERIENCE**

**GAME PROGRAMMER**  
Professor Fog's Workshop  
Artificial intelligence • 3d graphics • Physics simulation

**GAME PROGRAMMER**  
Cinematic Studios  
tool development • vertex-shader programming

**PUBLICATIONS**

G. Little, S. Krishna, J. Black and S. Panchanathan. *A Methodology for Evaluating Robustness of Face Recognition Algorithms with Respect to Variations in Pose Angle and Illumination Angle*. ICASSP 2005

S. Krishna, G. Little, J. Black, and S. Panchanathan. *A Wearable Face Recognition System for Individuals with Visual Impairments*. ASSETS 2005

Professor Fog's Workshop. *Steel Tide*. Infograms 2002

Professor Fog's Workshop. *Operations Blockade*. Infograms 2002

**Katharine Leigh Ricke**

56 Vinal Avenue #3  
Somerville, MA 02143  
[kricke@alum.mit.edu](mailto:kricke@alum.mit.edu)  
612 382 8145

**Education**

MASSACHUSETTS INSTITUTE OF TECHNOLOGY  
S.B. in Physics of the Ocean and Atmosphere  
Minor in Public Policy  
Cumulative Undergraduate GPA: 4.5/5.0

**Experience**

ASSOCIATE ANALYST, ABT ASSOCIATES  
Oct 2004 – PRESENT  
Abt Associates is a government research and consulting firm in Cambridge, Massachusetts. Applicant specializes in data-intensive policy support for offices throughout U.S. EPA, including past projects that focus on:

- ENVIRONMENTAL DATA ANALYSIS: Extracted, merged, analyzed and presented environmental data for decision-making within the Agency and for presentation to the public, including drafting 6 of 8 chapters of a high profile document that provides context and trends analysis on the Toxic Release Inventory (TRI). Proficient in the use of federal databases including TRI, National Emissions Inventory, Permit Compliance System (surface water discharge), RCRA Biennial Report, Integrated Data for Enforcement Analysis system and U.S. Economic Census.
- PROGRAM EVALUATION: Developed and evaluated program development, program logic modeling, drafting and review of (CMB) Program Assessment Rating Tool (PART) responses and documentation of PART evidence for Office of Pollution Prevention and Toxics' seven Pollution Prevention Programs, Office of Solid Waste and Emergency Response's Oil Program and the Child and Aging Health Division.
- PROGRAM SUPPORT: Activities include technical verification TRI data withdrawal and revision requests from industry for the TRI Program Division and assisting the Office of Policy and Economic Innovation in clarifying the extent and nature of construction industry issues with stormwater compliance and enforcement. Primary analyst for the update of the Section 608 Technician Certification test bank for the Stratospheric Ozone Protection Program.
- REGULATORY SUPPORT ANALYSTS: Assisted in the preparation of supporting documentation for rulemakings across the Agency including providing primary analytical support for updating the TRI Phase II Burden Reduction Rule economic and impact analyses and review and organization of more than 4,000 unique public comments.

UNDERGRADUATE RESEARCH ASSISTANT, SACHS LAB FOR PALEOCOLIMATOLOGY AND ORGANIC GEOCHEMISTRY AT MIT  
Sep 2001 – Jun 2002  
Sep 2003 – May 2004  
Worked to determine Quaternary climate trends using trace organic chemistry analysis of seafloor sediment samples. Prepared samples for ACE extraction and gas chromatography. Analyzed data in Excel. Thesis project identified plant lipid biomarkers in lake sediments from Galapagos Islands using GC and GC/MS for future work reconstructing past precipitation patterns in this area of high El Niño activity.

RESEARCHER, MIT PROGRAM IN HISTORY  
Sep 2002 – Feb 2003  
Feb 2004 – Mar 2004  
Investigated cyanide heap-leach mining practices of U.S. mining company, Glamis Gold, Ltd. at its San Martin mine in San Ignacio, Honduras. Prepared media contact database. Wrote and distributed press releases. Translated a water quality report published fall of 2003 (from Spanish) and prepared follow-up release detailing its results.

# Posters

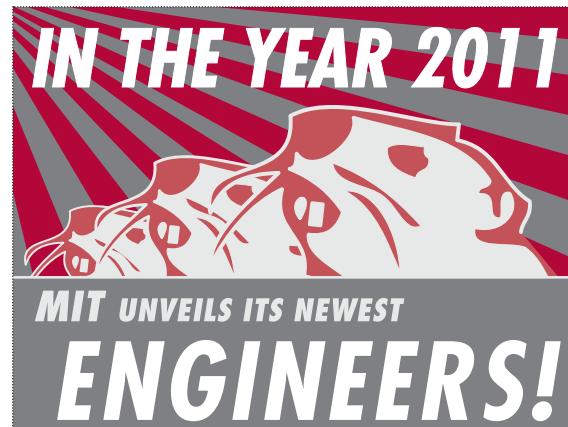
## introductions and invitations

Posters simultaneously greet viewers and demand action.

MIT admissions includes a poster in its admitted students package, so a woodcut style is used to motivate excitement about a future degree.

Excerpting parts of How To Get Around MIT highlights the book's unexpected sense of humor.

Using copy and image as non sequiturs to draw in viewers. The remainder invites digital photographers and graphic designers by conflating two separate statements.



## glossary

C-SAIL (sē'sāl)

1. Computer Science and Artificial Intelligence Laboratory. Formerly two separate labs, the MIT AI Laboratory and the Laboratory for Computer Science (LCS) were combined in July 2003.

2. Transaction of C shells by the cshore.

**available now  
\$10 or  
free for frosh  
HOW|MIT**

# Menu

## redesigning content

Although Pepper Sky's food is colorful and daring, their takeout menu reflects few of those qualities.

This proposed redesign organizes their menu more thoroughly and lightens up an otherwise dense document.

Here, the timetable was entirely reformatted, a type hierarchy was created and icons play a prominent role in conveying meaning.

## PEPPER SKY'S



### *A Thai Sensation*

We are proud of our cuisine and our culture and welcome our guests to ask questions about the preparation of Thai dishes or about Thailand. Thailand is a peaceful, inspiring land by its very nature. Buddha accepts other religions, and millions of cultivators and sustainers a life of purpose and meaning. In Thailand, we welcome people from all lands to come and at Pepper Sky's, we enjoy both our food and our fun.

We invite you to do the same.

Hors D'oeuvres	
ROLLS	\$4.95
Crispy spring rolls served with sweet chili sauce	
CHICKEN SATAY	\$5.95
Grilled tumeric-marinated, coconut cream bathed strips of white chicken breast on skewers. Served with a spicy peanut sauce.	
SHRIMP SPRING ROLL	\$5.95
Shrimp wrapped in a crispy egg roll.	
SHUMAI	\$5.95
Japanese inspired shrimp and pork dumplings. Steamed or fried.	
CHINESE RAVIOLI	\$4.95
Chinese influenced shrimp and pork dumplings.	
HOMEMADE CRAB RANGOON	\$5.95
A Thai take on this classic Chinese hors d'oeuvre.	
POTATO PUFFS	\$4.95
Petite crispy curry puffs with wrapped in spring roll wrappers.	
FRIED TOFU	\$4.95
Tofu fried golden-brown and served with a sweet sauce.	

Salads	
KUE CHAI	\$5.95
Chive dumplings served with a sweet soy sauce and jalapenos. Steamed or fried.	
FRESH GARDEN SALAD	\$5.95
Choice of fancy herb-style spicy thai dressing, peanut dressing or sweet creamy thai salad dressing. Your choice of:	
Chicken	\$8.95
Prawn	\$9.95
Smoked Salmon	\$10.95
PAPAYA SALAD	\$7.95
Chopped papaya, tomatoes, garlic, palm sugar, lime juice and green beans topped with shrimp, roasted peanuts and served with sticky rice.	
MANGO SALAD	\$8.95
Dried calamansi, ripened mango, carrots and red chili paste are tossed and served on lettuce.	
PLA GOONG	\$9.95
Blushing toasted shrimp tossed in lime juice and sweet chili sauce with white mushrooms, lemongrass, onions, tomatoes, scallions, peppers and red chili powder.	
GRILLED BEEF SALAD	\$9.95
Charcoal-grilled beef tenderloin sliced atop a bed of lettuce, mushrooms, onions tomatoes and scallions in a spicy lemon dressing with mint leaves.	
PEPPERMINT FRIED RICE	\$8.95
Shrimps, chicken and rice stir-fried with egg, onions, carrots, pineapple, baby corn, tomatoes, green beans and Indian curry powder.	
MANGO FRIED RICE	\$8.95
Chicken and shrimp fried rice with egg, mango, ginger and seasoned with Indian curry powder.	

Proposed menu redesign, Double Sided Letter (September 2005)

# Calling Cards

## defying cultural themes

Appropriating common logos, signage and culturally loaded expressions can create bewilderment amusement or uncomfortable familiarity.

Each one asks its recipient to reinterpret a culturally ingrained motif: the corporation becomes a name, a official sign turns into a calling card and a mea culpa becomes surreptitiously ambiguous.



# Letterhead

## integrating a brand

Letterhead for Mea Culpa is designed to make job specific information immediately accessible.

Because even terms and conditions vary across jobs, the letterhead was designed eliminate any ambiguity for both client and designer.

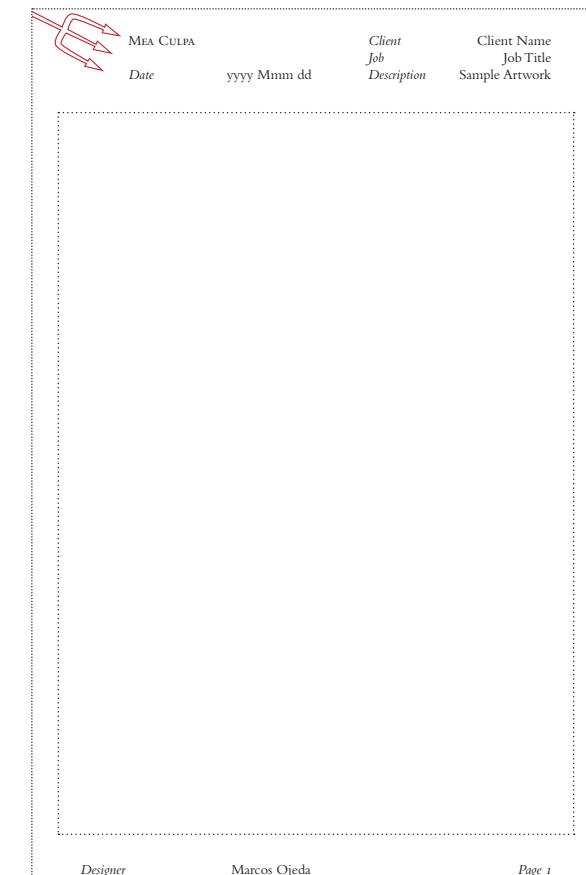
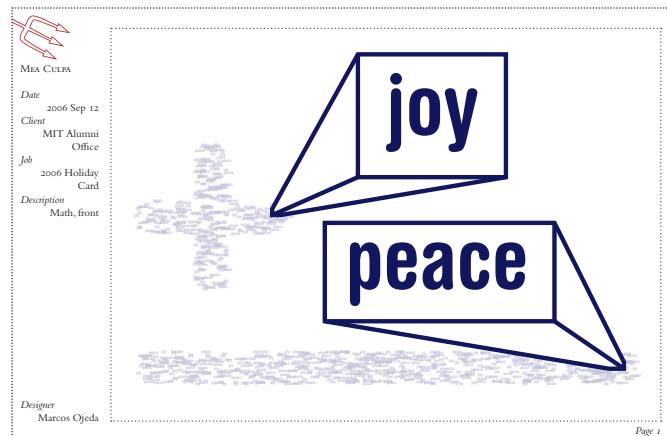
 <p><b>MEA CULPA</b></p> <p>50 Vinal Ave #3 Somerville, MA 02143</p> <p>INFO@MEACULPADESIGN.COM</p> <p><b>Client Representative Date Project</b> Client Name Here Person You Talk To Here # Mon yyyy SPECIFIC PROJECT NAME</p> <p><b>Designer</b> Your Name Here EMAIL@MEACULPADESIGN.COM</p> <p><b>TERMS AND CONDITIONS FOR SERVICES</b></p> <p><b>SERVICES</b> The Designer agrees to provide all the services outlined in the attached proposal within the criteria specified. If, however, the client changes any of the criteria during the project requiring additional services, a revision fee will be charged.</p> <p>Additional services will include, but are not limited to, changes in the extent of work, changes in schedule, changes in the complexity of any elements of the project, and any changes made after client approval has been given for a specific stage of the project according to the agreed-upon schedule, including concept, design and composition.</p> <p>The Designer will keep the Client informed of additional services that are required and obtain the Client's approval for any services that cause the total fees to exceed those outlined in the attached estimate/proposal.</p> <p><b>SCHEDULES/OVERTIME/RUSH WORK</b> The Designer reserves the right to adjust the schedule and/or charge additionally in the event that the Client fails to meet the agreed-upon deadlines for delivery of information, materials, approvals, payments, and for changes and additions to the services outlined in the proposal.</p> <p><b>CLIENT APPROVAL</b> The Client will approve and proofread all final designs and type before production. The Client's approval of all the tangible materials and artwork will be assumed after the work has been submitted to the client for review, unless the client indicates otherwise in writing.</p> <p><b>RIGHTS/OWNERSHIP</b> All tangible materials, in all circumstances remain the property of the Designer. All rights and ownership apply to preliminary concepts, works in progress, and finished material, whether the project is completed or canceled. The Client will be entitled to limited and specific usage rights of such materials only for the purpose of reproduction.</p> <p>Designs shall retain ownership of content, and all rights, including the copyrights, thereof and hereby grants to the Client an exclusive license to use the content in the form delivered as the Client's Web site. The Client may include its copyright notice on the Web site.</p> <p>The Client shall have no right to edit, revise, adapt, modify or otherwise change, or cause others to edit, revise, alter, adapt, modify, or otherwise change the content from the form delivered without the designer's prior written consent, except to make minor changes. The determination as to whether a proposed "minor change" as this term is used herein shall be at the designer's sole discretion.</p> <p>Upon payment of all fees and expenses, the Designer will grant all reproduction and/or usage rights, as outlined in the attached proposal, for all approved final materials created by the Designer for this project.</p> <p style="text-align: right;">page 1 of 2</p>	 <p><b>MEA CULPA</b></p> <p>50 Vinal Ave #3 Somerville, MA 02143</p> <p>INFO@MEACULPADESIGN.COM</p> <p><b>Client Representative Date Project</b> Client Name Here Person You Talk To Here # Mon yyyy SPECIFIC PROJECT NAME</p> <p><b>Designer</b> Your Name Here EMAIL@MEACULPADESIGN.COM</p> <p><b>ELECTRONIC FILES</b> If the client has requirements for how the project is to be prepared electronically, the Client must communicate this to the Designer before the project begins.</p> <p>Electronic files and software documents related to the Client's project are the property of the Designer and must not be copied, altered, or modified without the written permission of the Designer.</p> <p><b>REIMBURSABLE EXPENSES</b> Any budget figures or estimates for reimbursable expenses or implementation charges, such as out-of-pocket expenses, typesetting, printing, fabrication, or installation, are for planning purposes only. The Designer will use his or her best efforts to work within stated budgets but will not be liable if these expenses exceed budgets. When possible, no expenses in excess of the budget will be incurred without the Client's written or initial approval in advance.</p> <p>Upon the Client's request at the start of the project, records for out-of-pocket expenses will be retained by the Designer and will be made available to the client upon completion of the project.</p> <p><b>CREDIT</b> The Designer will have the right to include a published credit line on the completed designs or any visual representation. This same credit will be included in any publication of the design by the Client.</p> <p><b>THIRD-PARTY CONTRACTS</b> The Designer may contract with other individuals or companies acting on behalf of the client to provide additional services such as writing, photography, illustration, printing, and fabrication. The Client agrees to be bound by any terms and conditions, including required credits and usage rights, with respect to reproduction of the materials that may be imposed on the designer by these third parties.</p> <p><b>CANCELLATION</b> In the event of cancellation of this assignment, a cancellation fee will be paid by the Client and will include full payment for all work completed, expenses incurred, and hours expended. The cancellation fee will be based on the prices outlined in the proposal. Any initial payments that have been received will be credited against any amounts due.</p> <p><b>MISCELLANEOUS</b> This document and the attached proposal represent the entire agreement between the Client and the Designer and may be changed or modified only in writing and with the approval of both parties.</p> <p>The Client and the Designer represent that they have the full power and authority to enter into this agreement and that it is binding upon the Client and Designer and enforceable in accordance with its terms.</p> <p>This Agreement will be governed by the law of the state in which the Designer's principal place of business is located.</p> <p style="text-align: right;">page 2 of 2</p>
--	--

# Letterhead

## integrating a brand

Sending pdfs to clients over email can be daunting for a designer. Oftentimes no trace of the origin and referring to comps is often ambiguous.

These comp templates are motivated by the need to maintain consistent branding and also place designs in the context of a canvas.



# Birthday Cards

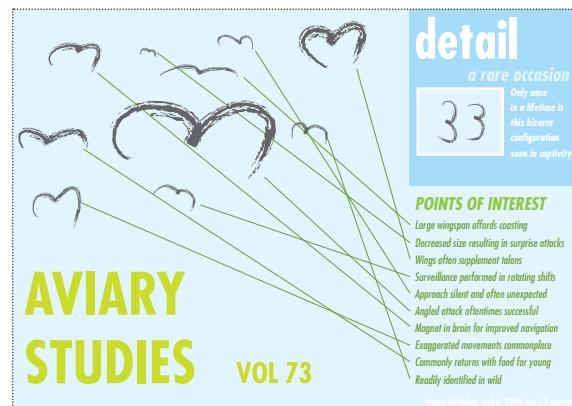
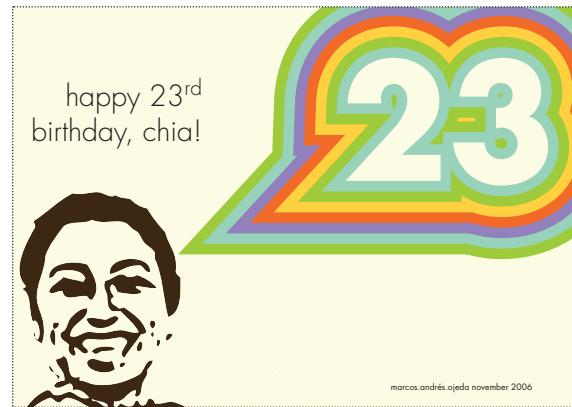
## highlighting numbers and words

As we spend more and more time checking our email instead of our real mail, pdf birthday cards can arrive as a surprise.

A heavily stroked 23 becomes a voice bubble.

Birds on their side become a 33.

An isometric box opens with a birthday wish without moving.



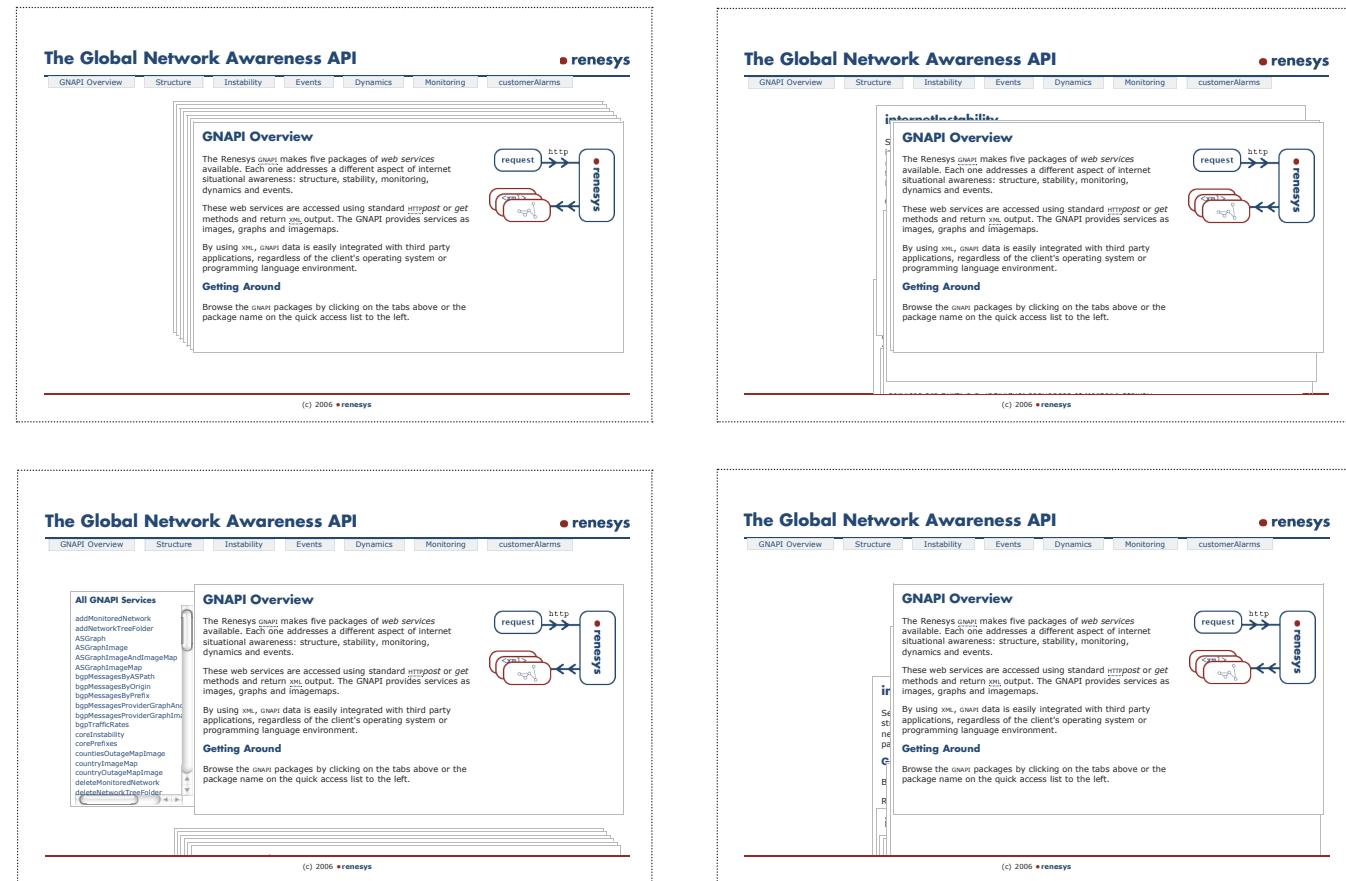
# Web Applications

## structuring documentation

Documenting an API requires making its information accessible on first glance while also providing instant access to power users.

To make the API's 73 functions accessible, they are grouped by package and presented in notecard format. At each step, the user is presented with manageable amounts of information.

Experienced users that no longer need to browse the API can access every function from the first page, bypassing the notecards entirely.



# Book

## setting a tone

Yearbook covers are typically overindulgent. Here, MIT's 2005 yearbook is meant to resemble any textbook or library book without a jacket.

Although minimal, the cover is easily identifiable and universal. At MIT, yearbooks are primarily bought by graduating seniors. The design is meant to reflect their ideals. It is not a 'clever idea' nor is it a passing fad, it is learned restraint.



# Holiday Card

celebrating common symbols

For their holiday card, the MIT alumni office requested a playful card that used the words peace and joy.

In a single card, an asterisk assumes a two different meanings. On the cover, the asterisk motivates progression, while inside the card, they celebrate winter.



\*Season's Greetings from the MIT Alumni Association

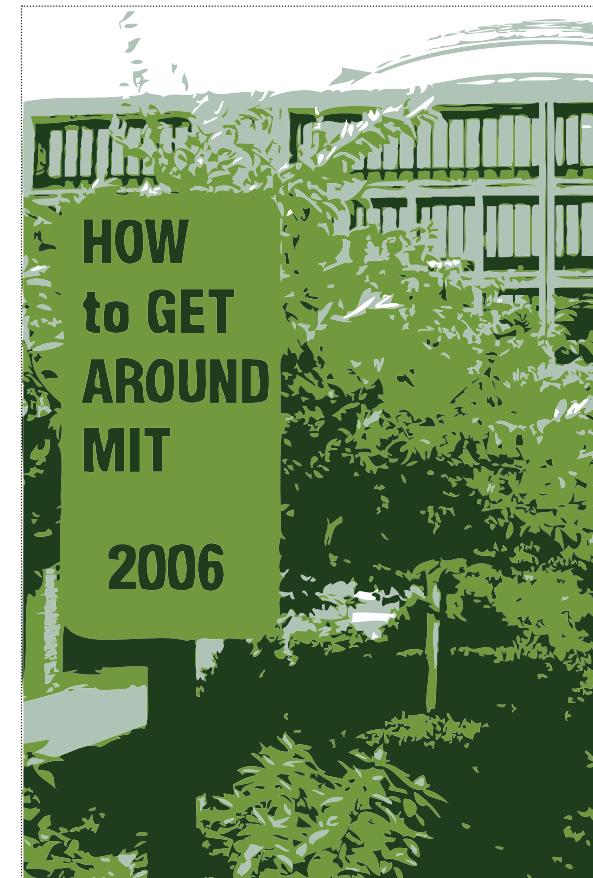
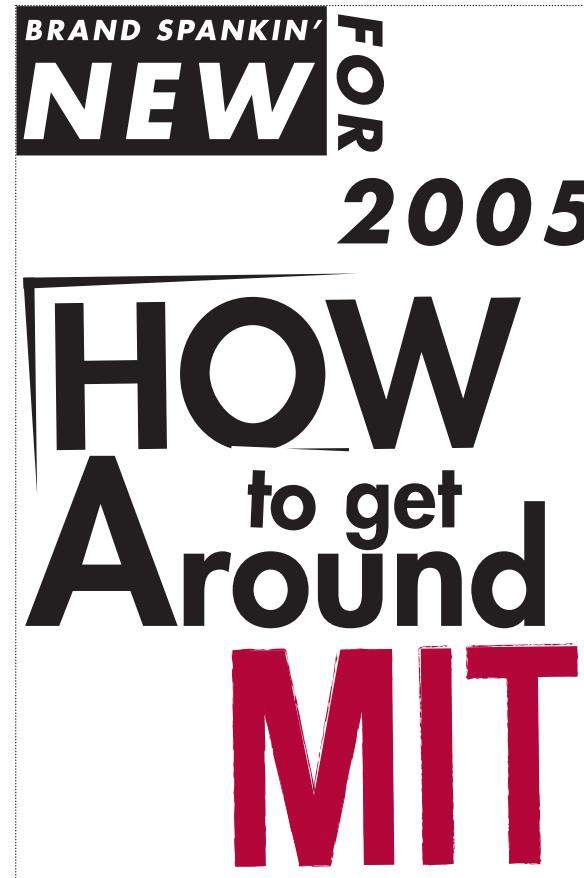
# Book

## redesigning an institution

How To Get Around MIT is a guide book produced for incoming freshmen at MIT. Before 2005, the cover was a full-bleed photo of one of MIT's many hacks.

For 2005, HowToGAMIT's cover changed to reflect its complete redesign. The high contrast cover with its skewed, faux paste-up layout reflected the attitude of the book's writing and hurried production schedule.

By focusing on the book's title for its cover, awareness of the publication increased.



# Book

## redesigning an institution

Redesigning the HowToGAMIT in 2005 also required changing the layout from a single column set in 12pt Palatino with notes set inside parentheses.

In redesigning the book, I added a sidebar to the entire book, created a consistent type hierarchy and began introducing icons for public transportation.

Consistent typography and moving information out of the main body of text proved to be the most valuable usability fixes for the 2005 book that persisted in the 2006 edition.

<p><b>202</b></p> <p><b>Shopping</b></p> <p>Filene's Basement 67 542 2018 ⌚ G, b-D Crossing</p> <p>Ozone 338 Newbury St ⌚ G, b-d Hynes ICA</p> <p>Urban Outfitters ⌚ G, b-d Hynes ICA ⌚ R, Harvard</p> <p>H&amp;M The Galleria and Downtown Crossing ⌚ R, D-Crossing</p> <p>Dollar-a-Pound Garment District 67 878 5230 200 Broadway</p> <p>Salvation Army 402 Mass Ave Goodwill 520 Mass Ave ⌚ R, Central</p> <p>Oona's 67 491 2664 1210 Mass Ave ⌚ R, Harvard 100 Boylston St</p> <p>Planet Aid 30 JFK St, Harvard 305 Newbury St, Boston planetaid.org</p> <p>Alpha Cleaners &amp; Tailor 620-006 Mon-Fri 9-5</p> <p>Arrow Dry Cleaners 67 354 4088 299 Main St</p> <p>Boston Costume 69 Kneeland St ⌚ R, D-Crossing bostoncostume.com</p> <p>Dorothy's Boutique 190 Mass Ave 866-239 9335 Mon-Sat 9:30-6:30</p> <p>Gypsy Moon 160 Mass Ave ⌚ R, Porter gypsymoon.com</p> <p>Hubba Hubba 334 Mass Ave ⌚ R, Central</p> <p>Army Barracks 328 Newbury St ⌚ G, Hynes ICA</p> <p><b>USED CLOTHING</b></p> <p>While used clothing can be cheap, Vintage Clothing is usually a wallet-reasing waiting to happen. The deceptively named DOLLAR-A-POUND+ (\$1.50/lb Sun-Thu, \$2.75/lb Fri) in Cambridge sells used clothing by the pound and the GARMENT DISTRICT are both worth visiting when you're looking for used clothing, a costume, or a more kinaesthetic experience than the SALVATION ARMY or GOODWILL.</p> <p><b>PLANET AID</b></p> <p>OONA's near Harvard has creative-styled used clothing. PLANET AID is a nonprofit organization that sell vintage clothing to the 'fashion and price conscious consumer.' Of course, anything becomes more expensive once it has a lifestyle attached to it.</p> <p><b>Dry Cleaning and Tailoring</b></p> <p>Dry clean only? ALPHA CLEANERS AND TAILOR, located in the basement of the Student Center, offers alterations and dry cleaning. Their service is excellent and the prices are very good. Average turnaround time is 2-3 days. ARROW DRY CLEANERS in Kendall Square mend clothing, dry clean, and repair shoes. In the Galleria, THE MEN'S WEARHOUSE will mend most suits, as well as rent tuxedos.</p> <p><b>Costumes and Creative Attire</b></p> <p>BOSTON COSTUME sells and rents full costumes and accessories. Wigs and drag-queen glam can be had at DOROTHY'S BOUTIQUE. For Renaissance/Goth style, GYPSY MOON has high quality stuff. For Goth, Punk &amp; Fetish try HUBBA HUBBA or HOOTENANNY's in the Garage. For a military look, the ARMY BARRACKS has surplus dress uniforms, hats, boots, gas masks and so forth.</p> <p><b>Comics</b></p> <p>First off, even if you have just a passing interest in comics, read Scott McCloud's <i>Understanding Comics</i>. (<i>His Reinventing Comics</i> is also worth a read). Shops around MIT tend to have nice owners who won't yell at you for reading comics off the shelves (even for hours on end). As always, don't push your luck.</p> <p>MILLION YEAR PICNIC prides itself on having the largest collection of independent and underground comics in Boston. In addition to an eclectic collection of graphic novels, adult comics, translated manga, DC/Vertigo/Marvel, and comic related T-shirts, they stock the largest collection of European comics in Boston. It's cozy store that feels pretty cramped. Good back stock, but overpriced. Staff sometimes snooty or rude, but you'd probably be a bit of a jerk if you worked in Harvard square. MYP's been known to keep subscriptions for up to six months between pickups. Million Year Picnic will carry your 'zine/comix if you ask nicely.</p> <p>COMICPIA is run by an MIT alumnus, this store has the best customer service around - they're friendly and won't look down on you even if you collect X-Men. Superb collection that beats MYP (except as above), especially in translated manga, paperback and hardcover collections in a spacious and chill store. All the cards, statues, posters, and knick-knacks anyone could care for.</p> <p><b>New England Comics</b></p> <p>NET is the publisher of <i>The Tick</i> and they have a complete stock of Tick paraphernalia; unfortunately, there's nothing here that really beats the above two stores. NET's the only store that might bitch you out for reading comics off the shelf, has a disappointing back issue stock (mostly american serials), so their saving grace is probably their subscription service.</p> <p><b>Newbury Comics</b></p> <p>NEWBURY COMICS has a small selection of mostly mainstream stuff and is quite expensive. See review in Music.</p> <p><b>Sasuga Bookstore</b></p> <p>SASUGA BOOKSTORE is a japanese bookstore with a large collection of recent untranslated manga, anime videos/DVDs, anime CDs and a nice selection of weekly manga. Sasuga caters to anime/manga-obsessed gaijin and will special-order anything that's in print.</p> <p>If you like creating your own comics instead of merely reading them, get in touch with VoDoo magazine (see the Media chapter), which is always looking for comic talent (both writing and illustrating). On the other hand, if you can muster a decent semiweekly serial comic (bonus points if it can be relevant to the MIT experience), contact The Tech and ride them (and us) of one of their many embarrassments.</p> <p><b>Computers</b></p> <p>For pre-fab computers, start at the Galleria. THE APPLE STORE in the Galleria will satisfy your craving for shiny laptops and desktops. Apple offers a 0% educational discount with your MIT ID for most purchases, so don't pass it up. THE BEST BUY, has cheap and generic computers. MIT folk will want to check out PCS FOR EVERYONE across the street from the Galleria, they sell both custom computers and parts. For computer accessories, MICRO CENTER is your run-of-the-mill computing megastore with typical prices.</p> <p><b>Software</b></p> <p>Before buying software, first make sure that you can't just get it for free from MIT. Your department may also have purchased site licenses for software specifically related to your field. Check out your departmental website or talk to your department's network administrator for details. Some free software offerings are Matlab, WinXP, and VirusScan.</p> <p>For software pricing, THE COOP is pretty good and students get educational discounts on most software. The Coop's selection isn't</p>	<p><b>203</b></p> <p><b>Shopping</b></p> <p>Million Year Picnic 67 491 6783 99 Mt Auburn St ⌚ Harvard</p> <p>Comicopia 67 456 4166 464 Commonwealth Ave #3 ⌚ G, b-d, Kenmore</p> <p>New England Comics 67 354 3352 14A Eliot Street ⌚ Harvard</p> <p>Newbury Comics 67 491 0337 36 JFK St ⌚ R, Harvard</p> <p>Sasuga Bookstore 78 891 0555 96 Clemence Ave, Waltham sasugabooks.com see listing under Books</p> <p>As The Galleria The Apple Store store.apple.com</p> <p>Beetle Buy</p> <p>PCs For Everyone! 67 393 7200 pcsforeverone.com</p> <p>Micro Center 67 234 6400 727 Memorial Drive</p> <p>Free MIT Software web.mit.edu/software/ web.mit.edu/is/ products/vls</p>
--	--

# Identity

## designing through education

The logo for the Toxicology Education Foundation was created in collaboration with Katharine Ricke, a student of Toxicology.

In addition to a logo, we provided a proposed identity package along with some guidelines for using the logo in various instances.

By examining and understanding the fundamentals of the field, we created a winning logo for a foundation beginning to broadcast its message to a lay audience.

Toxicology Education Foundation :: Introduction

**The Dose Determines The Poison**  
- Paracelsus

What better symbol to represent toxicology than the dose-response curve?

Designed for high contrast, approachability and simplicity, the logo conveys the ideals of the foundation.

About This PDF

This file presents a rough overview of the TEF's new logo. It features simple guidelines for its use and presents ideas for possible use.

Along with this file are four folders named ai, eps, pdf and png. In the first three are Adobe Illustrator, Encapsulated Postscript and Adobe PDF files of the logo in color and black and white.

For use on the web, the PNG folder contains various sized color versions of the original logo, but not its variants.

This file uses the following fonts:

- Helvetica LT Std Light Condensed
- Helvetica Rounded LT Std Bold Condensed
- Helvetica Rounded LT Std Bold

In print, you should try to use these fonts, but on the web, you may simply default to Helvetica, which will resonate with the style of the foundation's logo.

The Complete Logo

To the right is the complete logo. It features both the logo and the name of the foundation. The two should remain paired to reinforce their connection.

Color and Size

Although you should try to use the logo in its color (287) it is uniquely suited for use in black and white applications.

In print, at less than 1/4 inch in height, the logo may not display correctly. Printing the inverted, blue on white logo, will result in correct display.

On the web, the logo should stay above 50 pixels in height, any smaller and it will appear distorted.

When the logo will be printed in black and white, you should use the black and white logo as the color logo may appear gray or distorted when copied or faxed.

**Toxicology Education Foundation**



**Toxicology Education Foundation**



**Toxicology Education Foundation**



Toxicology Education Foundation :: Ideas

**Further Ideas**

Presented here on these pages are further ideas regarding the use of the logo.

On this page is an example of a letterhead design that might be possible with this logo.

On the facing page are examples of business card ideas that take advantage of the variety in logo design. While the primary logo will be immediately recognizable, the others provide options for individual expression.

**Conclusion**

This logo provides a connection between the toxicology community and individuals who might never be exposed to the field. By presenting a central idea while providing visual harmony, the logo makes the foundation's tenets accessible.

**Toxicology Education Foundation**  
P.O. Box 31021  
Raleigh, North Carolina 27623-1021  
Telephone: 919-876-1000  
Fax: 919-876-1001  
<http://www.tef-edfoundation.org>

**Judith A. MacGregor, Ph.D., D.A.B.T.**  
President, Trustee

**Toxicology Education Foundation**  
P.O. Box 31021  
Raleigh, North Carolina 27623-1021  
Telephone: 919-876-1000  
Fax: 919-876-1001  
<http://www.tef-edfoundation.org>

**Judith A. MacGregor, Ph.D., D.A.B.T.**  
President, Trustee

**Toxicology Education Foundation**  
P.O. Box 31021  
Raleigh, North Carolina 27623-1021  
Telephone: 919-876-1000  
Fax: 919-876-1001  
<http://www.tef-edfoundation.org>

**Judith A. MacGregor, Ph.D., D.A.B.T.**  
President, Trustee

**Toxicology Education Foundation**  
P.O. Box 31021  
Raleigh, North Carolina 27623-1021  
Telephone: 919-876-1000  
Fax: 919-876-1001  
<http://www.tef-edfoundation.org>

**Judith A. MacGregor, Ph.D., D.A.B.T.**  
President, Trustee

# Invitations

## creating excitement

It would be cost-ineffective to print invitations for most parties, thankfully a pdf can provide a designed feel without the necessity and expense of printing.

An additional benefit of digital cards is that after emailing, they kept or discarded as easily as they are consumed without incurring excess waste.



# Invitations

## creating excitement

In order to maximize the substantial investment of having these cards printed on an offset press, a second card was added to the printing plate that omitted my name.

These anonymous cards were given to graduating friends as gifts.

The anonymous design was used as a Spotlight graphic on <http://web.mit.edu>

