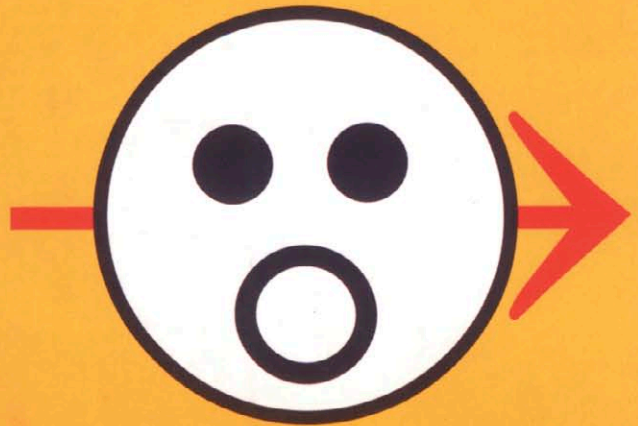


ohñ edge

breaking the boundaries

of graphic design

ROCKPORT



Karen D. Fishler

Barg



PROJECT: MARGO CHASE DESIGN "CLICHÉ CARDS"
DESIGN FIRM: MARGO CHASE DESIGN
CREATIVE DIRECTOR/DESIGNER: MARGO CHASE
CLIENT: WESTLAND GRAPHICS, MARGO CHASE DESIGN

Although Los Angeles designer Margo Chase is best known for her cutting-edge custom typography for the entertainment business, she did a piece in 1997 that puts color out in front: a set of "cliché cards," which were a co-promotion with Westland Graphics.

Chase sketched the lettering, then scanned and refined it in Adobe Illustrator and Photoshop, with additional texture in Specular Infini-D. Remarkably, the six cards are four-color; some of their snap comes from spot gloss UV varnish, but the almost science-fictiony shine, translucence, and dimension given to the letters by the software treatment enhance the odd, slightly "off" colors dramatically, taking the idea of computer-manipulated color to an outlandish limit.



PROJECT: "ALPHABET"
DESIGN FIRM: MARGO CHASE DESIGN
CONCEPT: DAVID SHIH, HAL RINEY & PARTNERS
CREATIVE DIRECTOR: MARGO CHASE
AUDIO: HUM
CLIENT: MARGO CHASE DESIGN

The experimental layouts of the early nineties created much more variety in how the reader's eye moves around a designed two-dimensional surface. So much movement is in those layouts, in fact, that graphic designers have begun taking up film and video as a natural extension of what they were already doing.

Kinetic type forms the basis of this 1996 self-promotion video by Margo Chase, one of the most visible of the American designers shifting to moving media. As an unseen little girl sings the traditional "A, B, C" nursery song, individual letters fly through a black space, giving the viewer a look at the custom letterforms that have made Chase's reputation. It's just one step beyond a graphic design approach in which the grid pushes outward rather than containing material within itself.