

AFTER THE BRIEF:

*A Field Guide
to Design Inspiration*

AFTER THE BRIEF

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- 1. Defining Inspiration*
- 2. Finding Inspiration*
- 3. Maintaining Inspiration*

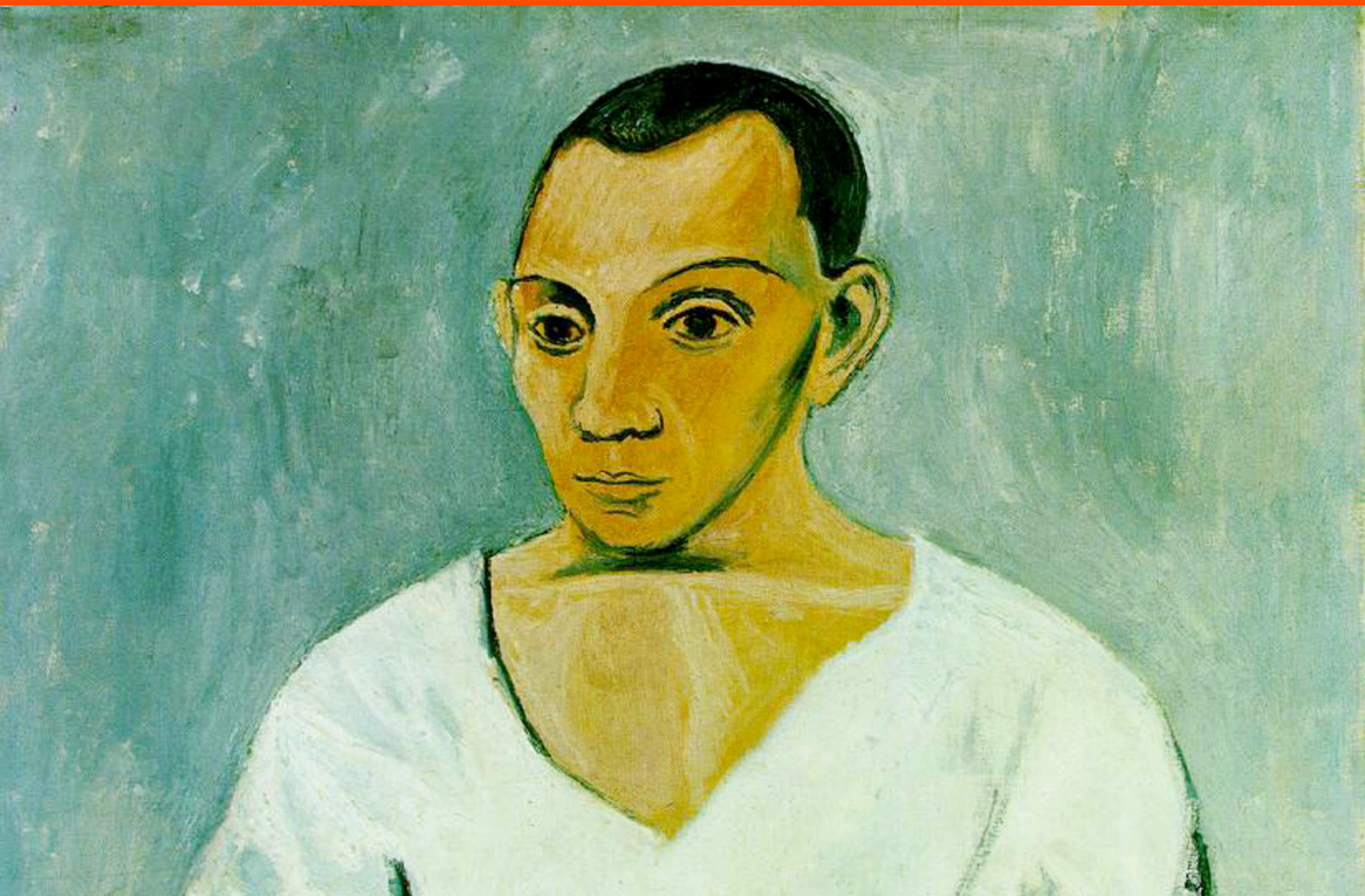
AFTER THE BRIEF:

1. Defining Inspiration

Inspiration Vs. Influence

The Sum of Your Experiences

DEFINING INSPIRATION



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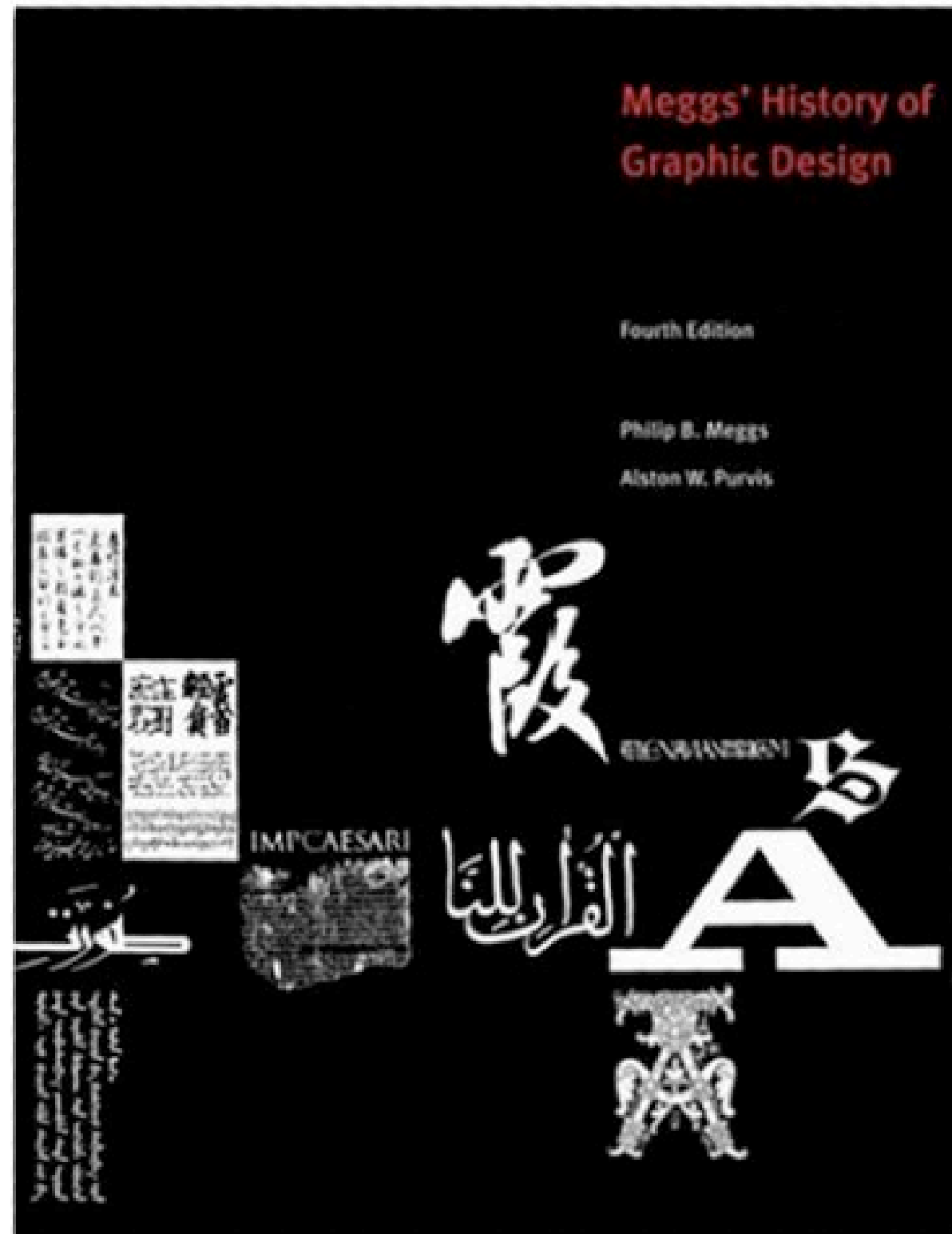
2. Finding Inspiration

History

FINDING INSPIRATION: *History*

A History of Graphic Design

FINDING INSPIRATION: *History*



FINDING INSPIRATION: *History*

After a decade the first edition Design was her landmark by th Publishers, wh award for publ after fifteen ye graphic design. Third Edition in images and ne including alphi graphics, and which has imp porary design its approximat text, and inter reveals a sage breakthrough design innova

Graphic design each culture a and in this panorama of including:

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A History of as a seminal surpasses in content, des previous edit professional works with c design. This is an invalua turn to agair

46. E. McKnight Kauffer, *Daily Herald* poster, 1918.

47. A. M. Cassandre, *L'Atlantique* poster, 1925.



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48. A. M. Cassandre, *"L'Atlantique"* poster, 1931.

49. Austin Cooper, London Electric Railway poster, 1924.

50. Austin Cooper, London Electric Railway poster, 1924.



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51. Kasimir Malevich, *Suprematist Composition*, 1915.

52. El Lissitzky, *Beat the Whites with the Red Wedge* poster, 1919.

53. El Lissitzky, pages from *For the Victory*, 1923.



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54. George and Vladimir Stenberg, film poster, undated.

55. Bart van der Leek, Batavier-Line poster, 1916.

56. Theo van Doesburg, cover for *Grundbegriffe der Neuen Gestaltenden Kunst*, 1925.

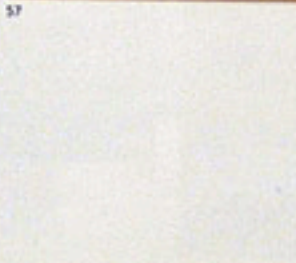


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57. Joost Schmidt, Bauhaus exhibition poster, 1923.

58. Herbert Bayer, Kandinsky exhibition poster, 1926.

59. Jan Tschichold, *Die Hose* film poster, 1927.



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58. Herbert Bayer, Kandinsky exhibition poster, 1926.

59. Jan Tschichold, *Die Hose* film poster, 1927.

59. Jan Tschichold, *Die Hose* film poster, 1927.



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FINDING INSPIRATION: *History*

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The New York School



22-65. Herb Lubalin (designer) and Bert Stern (photographer), cover for *EROS*, 1962. The grid of images formed by strips of photographic transparencies is violated by one that shifts upward to align with the logo and headline.

22-66. Herb Lubalin (designer) and Bert Stern (photographer), pages from *EROS*, 1962. An expansive vitality is created by enlarging a transparency that had been crossed out with a marker by its subject, Marilyn Monroe. A totem of images from the same shooting session balances it on the opposite page.

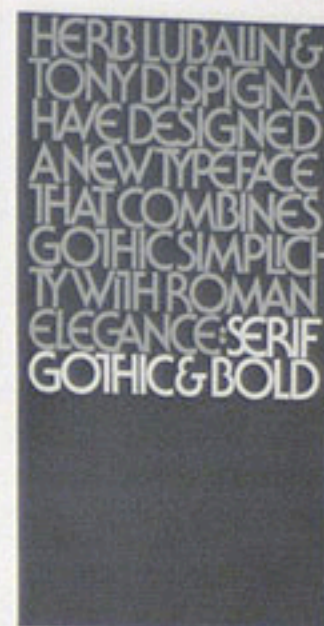
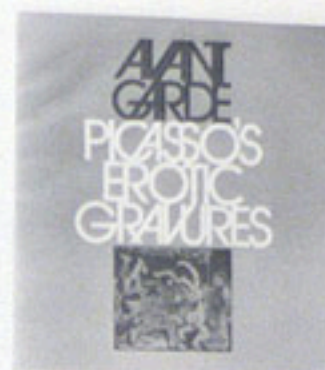
22-67. Herb Lubalin (designer) and Etienne Delessert (illustrator), pages from *Fact*, 1967. The "illustration" for this article is symbolic restatement of the headline.



Garde, a lavishly visual periodical that published visual essays, fiction, and reportage. Born amidst the social upheavals of civil rights, women's liberation, sexual freedom, and antiwar protest, this magazine became one of Lubalin's most innovative achievements. His layouts have a strong underlying geometric structure, but this is not the classical geometry of the Basel and Zurich designers; it is the exuberant and optimistic order of the expansive American character, unencumbered by a sense of tradition or any thought of limitations that cannot be overcome (Fig. 22-68). The logotype for *Avant Garde*, composed of tightly integrated capital ligatures, was developed into a family of typefaces bearing the same name (Fig. 22-69). By 1970, typeface design began to occupy more of Lubalin's time (Fig. 22-70). Lubalin saw the designer's task as projecting a message from a surface using three interdependent means of expression: photography, illustration, and letterforms. As time passed, his love for letterforms and the satisfaction he drew from working with them grew. Although photography and, more recently, illustration have been

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American typographic expressionism



22-68. Herb Lubalin, advertisement for *Avant Garde*'s antiwar poster competition, 1967. Unity and impact, rarely achieved in purely typographic design, result from complex information being compressed into a rectangle, thereby surrounding the bright blue headline with the typographic power of brass knuckles.

22-69. Herb Lubalin (designer) and Pablo Picasso (illustrator), title page for *Avant Garde*, 1969. The *Avant Garde* logo becomes a typeface filled with extraordinary ligatures in this heading for a special issue devoted to Picasso's erotic lithographs.

22-70. Herb Lubalin and Tony Dispiagna, *Serif Gothic and Bold* typestyle, 1972. Despite the name, a hint of serifs appears on this somewhat rotund, geometrically constructed style. Alternate characters and capital ligatures allow spatial maneuvering and compression.

22-71. Herb Lubalin, cover for *U&Lc*, 1974. Fifty-nine typographic units, seven illustrations, and sixteen rules—a total of eighty-two separate elements—are integrated into an information-filled page.

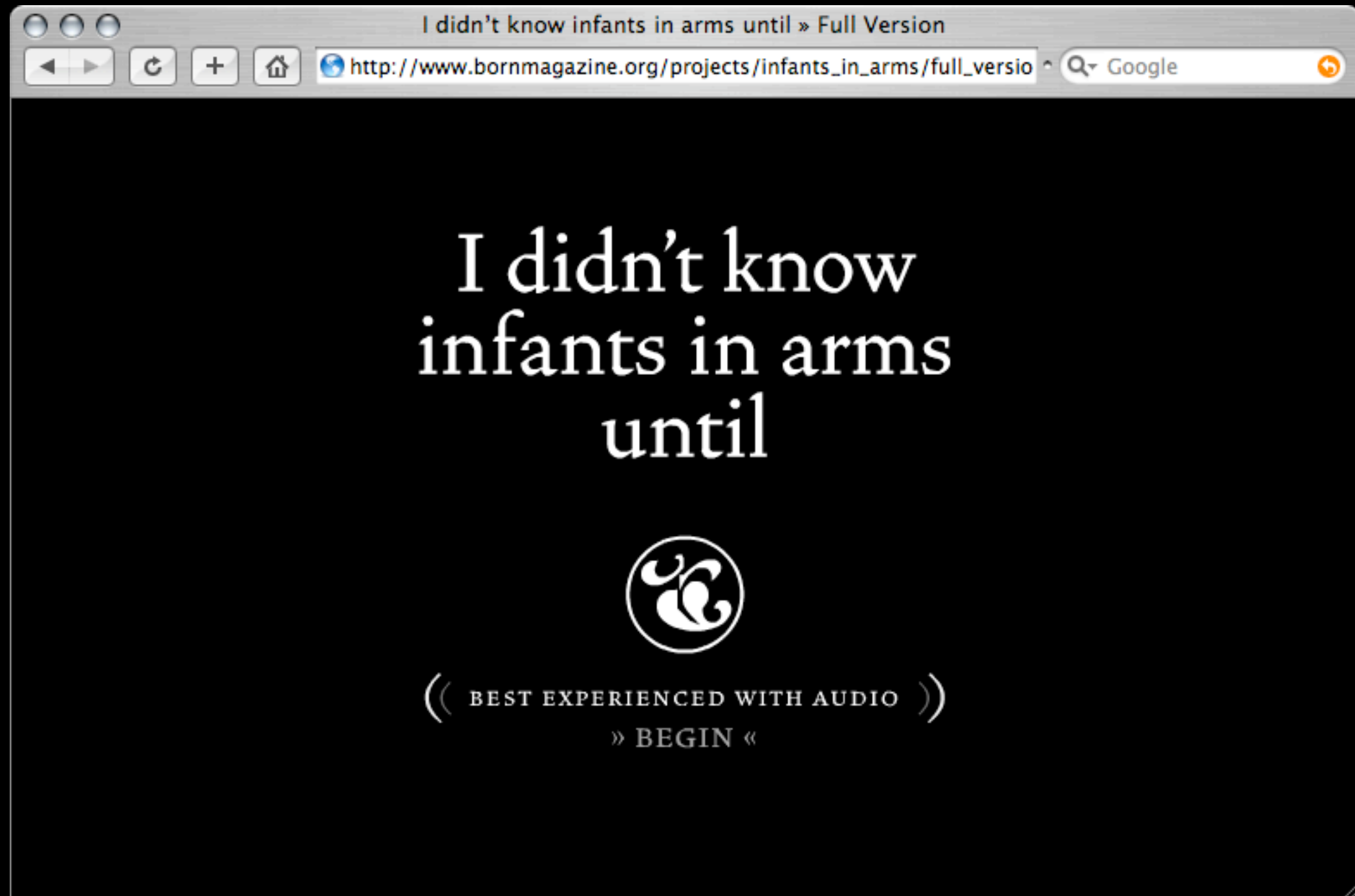
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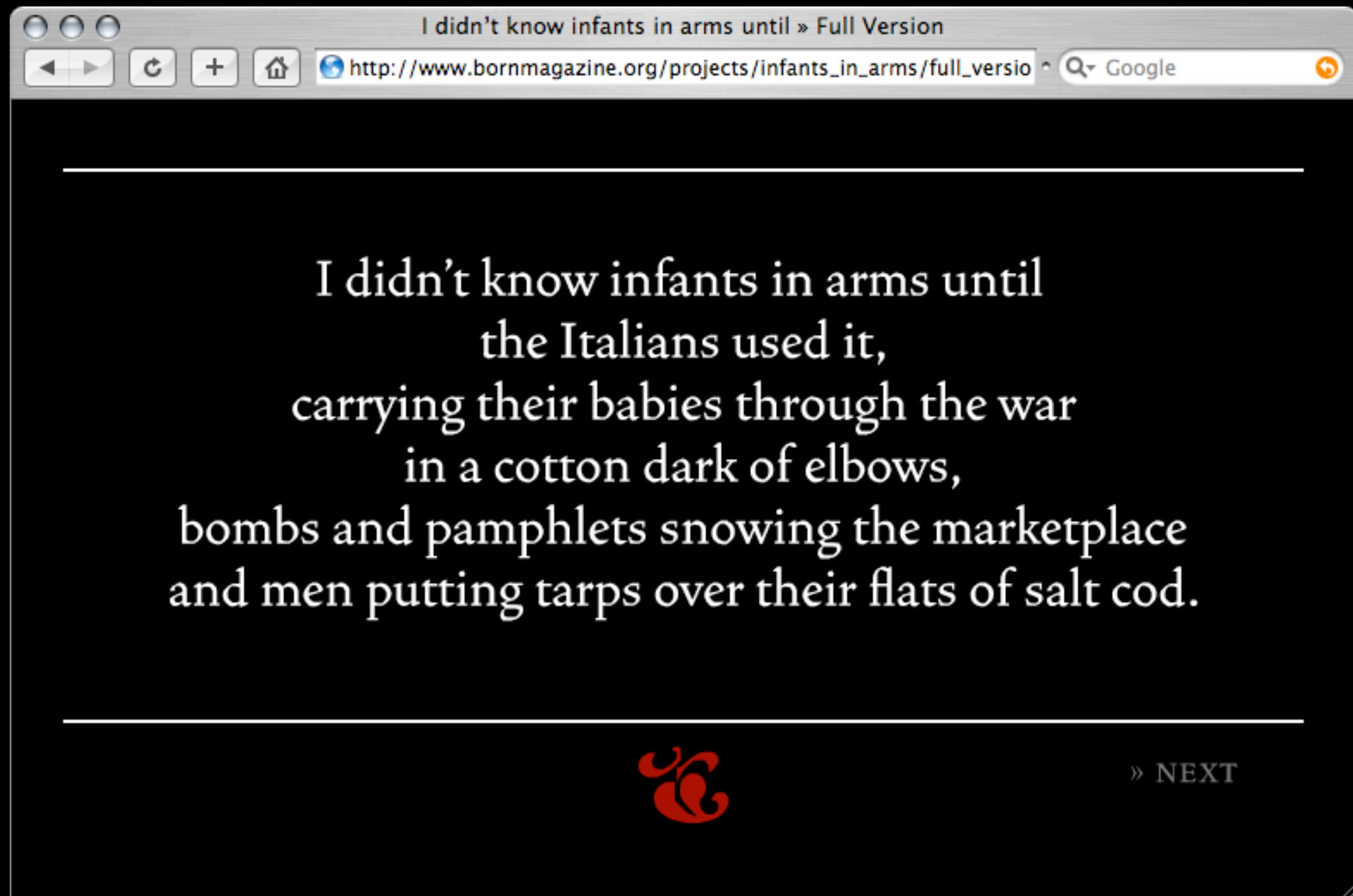
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Born Magazine

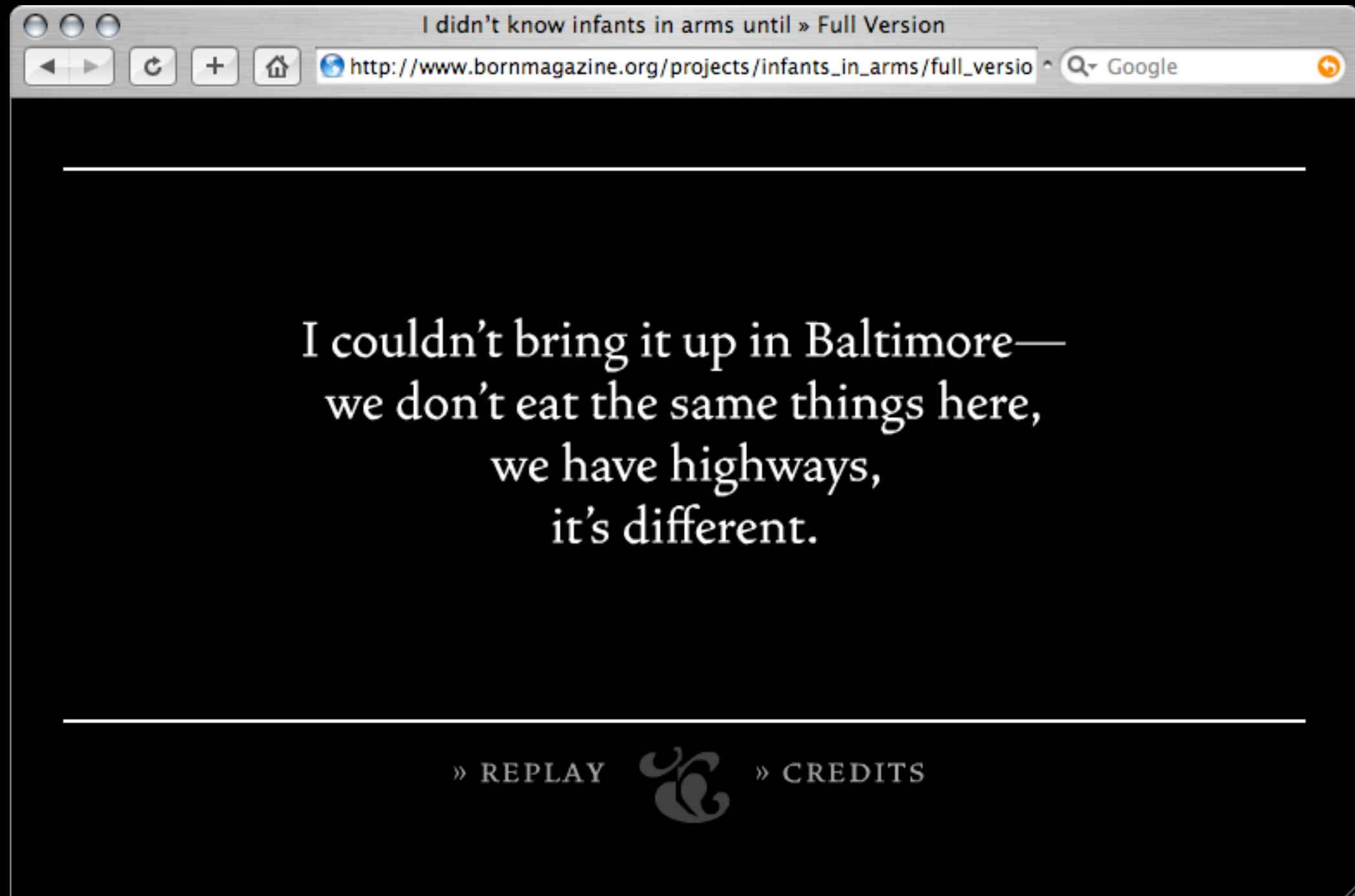
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FINDING INSPIRATION: *History*



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FINDING INSPIRATION: *History*

Early, untitled Roman type (*Nicolas Jenson, ca. 1475*)

Quidā eius libros nō ipfius

Quidá eius libros nó ipfius

Adobe Jenson (*Robert Slimbach, 1996*)

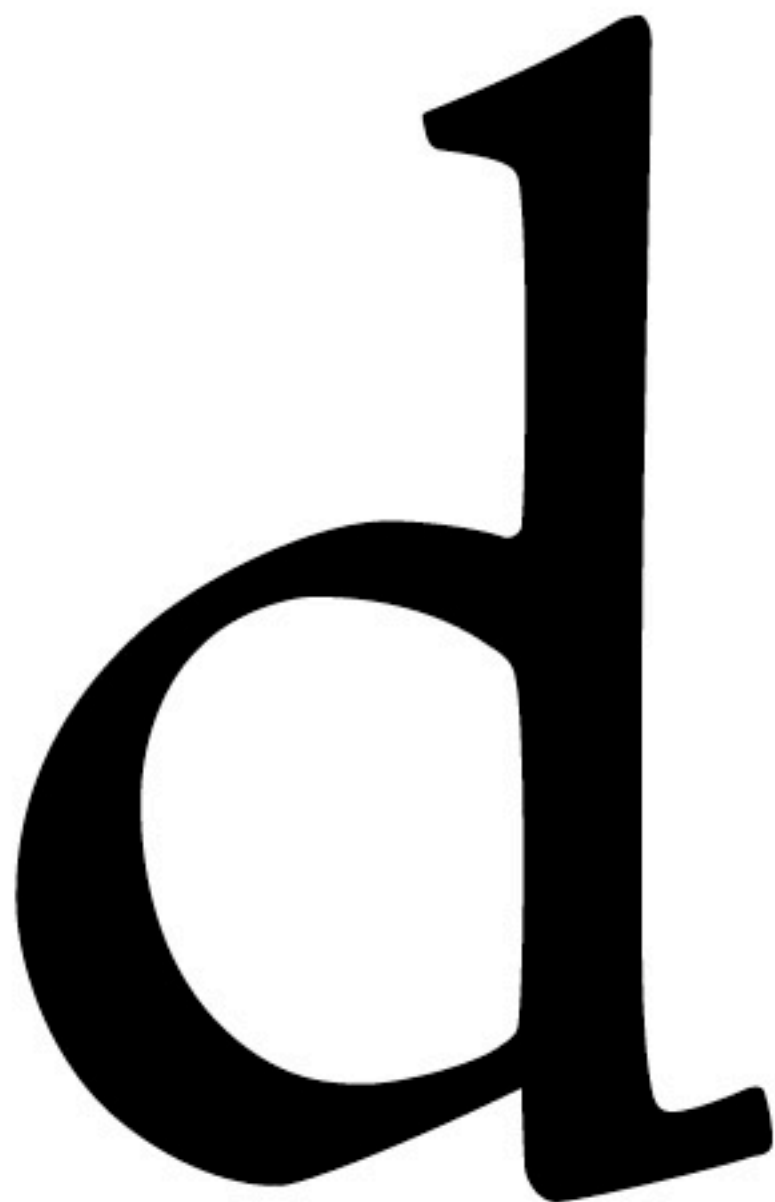
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Early, untitled Roman type (*Nicolas Jenson, ca. 1475*)

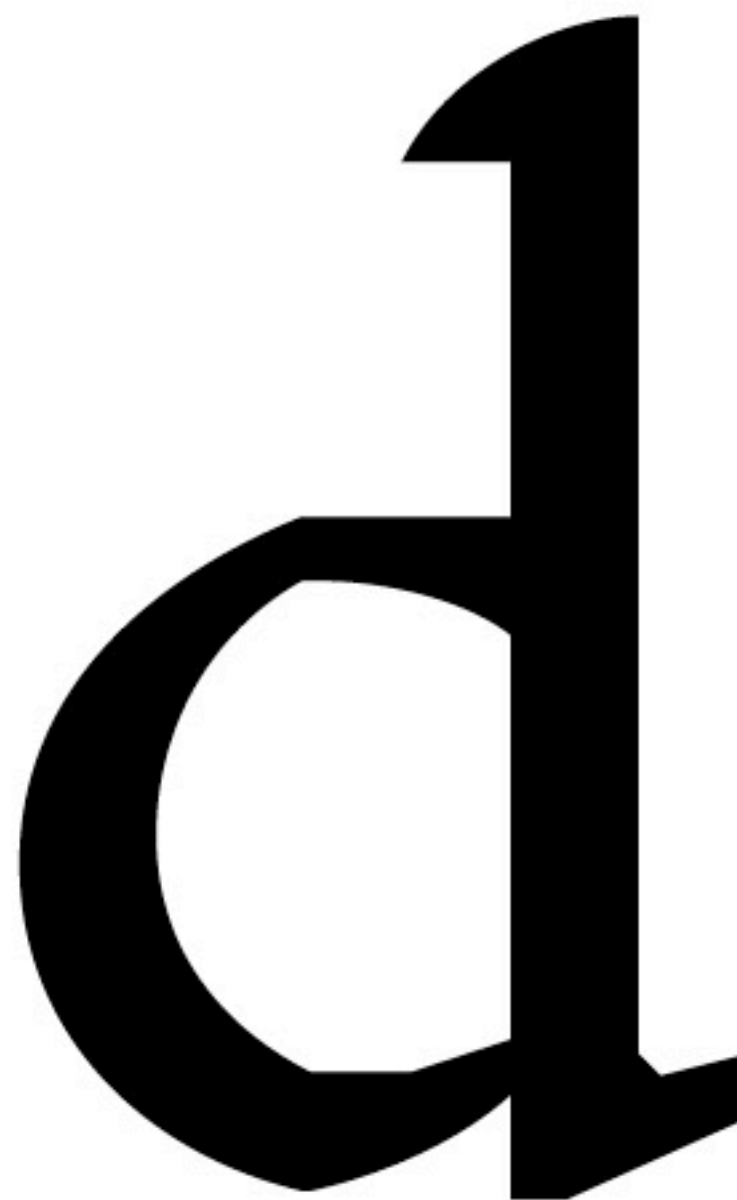
Quidā eius libros nō ipfius

Quidá eius libros nó ipfius

Vendetta (*John Downer, 1999*)

A large, black, lowercase letter 'd' in the Adobe Jenson font. The letter features a thick, slightly curved vertical stem and a bowl that is open at the top and bottom, with a small, sharp point at the top of the stem.

Adobe Jenson

A large, black, lowercase letter 'd' in the Vendetta font. The letter has a thick, slightly curved vertical stem and a bowl that is open at the top and bottom, with a small, sharp point at the top of the stem. The overall style is more modern and geometric than the Adobe Jenson version.

Vendetta

FINDING INSPIRATION: *History*

ru tradunt: qu... Then I came h
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deorum psona... ng at her wishb

Turn Off Your
Computer

FINDING INSPIRATION: *Turn Off Your Computer*

Letterpress

FINDING INSPIRATION: *Turn Off Your Computer*



FINDING INSPIRATION: *Turn Off Your Computer*



FINDING INSPIRATION: *Turn Off Your Computer*



11. ²⁰ A gimerack geegaw. Three weird and wonderful words that merit a wider currency in spoken language. *Kickshaw* derives from the French *quelque chose*; *gimerack* possibly from *gim* (pert) and *crack* (boaster); and *geegaw* possibly from *givegaw* (present). All mean trinket.

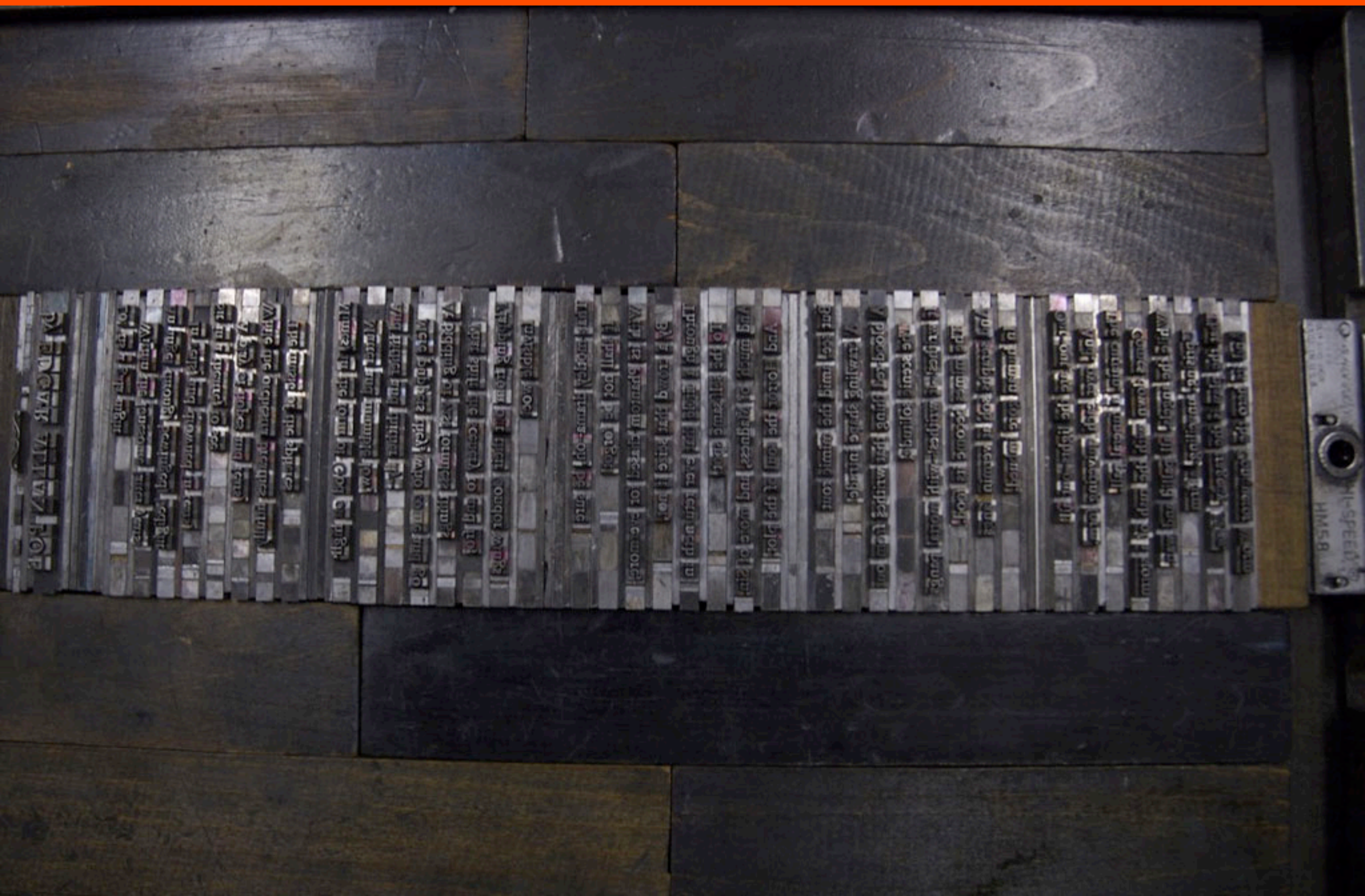
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FINDING INSPIRATION: *Turn Off Your Computer*

THE
CONQUEROR
WORM

THE
WORM
by EDGAR ALLAN POE

OGAR AL

Let us a little sight
Within the human heart find
The great human longing, longing
For love, and longing for love
In the human heart
In the human heart
In the human heart

FINDING INSPIRATION: *Turn Off Your Computer*

Business Cards

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 **JASON SANTA MARIA**
giggles, but in a masculine way*


READ: www.jasonsantamaria.com

TALK: hello@jasonsantamaria.com

 **JASON SANTA MARIA**
sleeps with his eyes open*

READ: www.jasonsantamaria.com

TALK: hello@jasonsantamaria.com

 **JASON SANTA MARIA**
can help you get the lid off that jar*

READ: www.jasonsantamaria.com

TALK: hello@jasonsantamaria.com

 **JASON SANTA MARIA**
will let you borrow a feeling*

READ: www.jasonsantamaria.com

TALK: hello@jasonsantamaria.com

 **JASON SANTA MARIA**
picks his teeth with his business cards*

READ: www.jasonsantamaria.com

TALK: hello@jasonsantamaria.com

 **JASON SANTA MARIA**
is eebef semi-sober*

READ: www.jasonsantamaria.com

TALK: hello@jasonsantamaria.com

 **JASON SANTA MARIA**
once sneezed 28 times in a row*

READ: www.jasonsantamaria.com

TALK: hello@jasonsantamaria.com

 **JASON SANTA MARIA**
is monolingual*

READ: www.jasonsantamaria.com

TALK: hello@jasonsantamaria.com

Storytelling

[illegible]

FINDING INSPIRATION: *Storytelling*

Jason Santa Maria | Return to Letterpress

← → ↺ ⌂ +

http://www.jasonsantamaria.com/archive/2006/12/15/return_to_letterpress.php

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« Christmas Wrapping | Return to Letterpress | What a Mess »

DECEMBER 15, 2006

Return to Letterpress

This past summer I took a Letterpress class at the University of the Arts here in Philadelphia. I ended up enjoying it so much I decided to take it again (though this time as a 10 week course instead of 5). I felt so good to jump back into doing this again. And now that I had one class under my belt, it was much easier to experiment and play around with some of the projects.



After getting through one of the intro projects (a postcard with an animal theme), I decided I wanted to do something with a good hunk of text. It was right around the end of October, so I had the idea to do Edgar Allan Poe's *The Conqueror Worm*. Rob joined me on the project since it seemed like it would be easier to split the typesetting duties, given that we are only able to work on things during class time. Man, did it turn out to be a huge undertaking. We spent the better part of two classes finding a font with enough letters (I did a rough count of over 110 appearances of the letter "e") and then setting the 40 lines of text. During the next class, as we brought our type onto the press bed to lock up, we discovered something awful. Over the course of the previous two classes we had used two different composing sticks each, not realizing that each one was every so slightly different than the rest. The difference added up to anywhere from a full en of variation in length from line to line, making it impossible to lock up. Argh. While Rob printed the title and byline (set in gorgeous Bulmer), I sat and spent hours re-balancing the 40 lines of the poem (set in Garamond). When we finally got everything up on the press bed the next class, we noticed one last detail out of sorts: we thought we could get away with using two hyphen in the absence of em-dashes. We figured we had spent

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FINDING INSPIRATION: *Storytelling*

Jason Santa Maria | Foreboding

← → ↺ ↻ ⌂ +

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JASON SANTA MARIA

HEADLESS AND REANIMATED 40¢

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« For Entertainment Purposes Only | Foreboding | Back to Life »

OCTOBER 28, 2004

Foreboding



Lunar eclipses throughout history have been viewed by some as harbingers of evil. Such a magnificent feat as the moon vanishing could only mean something bad was going to happen. The Chinese used to believe the moon was being swallowed by a gigantic dragon. Eskimos used to turn over their utensils to avoid contamination, and the Japanese used to cover their wells to prevent them from being poisoned. Why did the moon get such a bad rap?

There was a lunar eclipse last night, so I climbed up onto my apartment building's roof to have a gander. It couldn't have come at a better time, beckoning us in to Halloween weekend. Foul deeds are afoot, my friends. Keep your eyes peeled! Here are a few tips... ya know... *just in case*:

- ♦ Never venture outside into the darkness by yourself calling out your friends' names as you look for them. You will just give monsters a target.
- ♦ If a monster has re-appeared, listen to the old guy that no one listened to the first time.
- ♦ Do your friends a favor, don't appear suddenly from around a corner yelling "hey!". Your friend is looking for a monster and trying not to get eaten, you giving them a heart attack won't help.
- ♦ When being chased by a monster, be sure to run extra fast, so that when you trip you will have time to get back up and not be eaten.

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FINDING INSPIRATION: *Storytelling*

Jason Santa Maria | Class Critique

http://www.jasonsantamaria.com/archive/2006/10/10/class_critique.php

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« Happy Cog Philadelphia | Class Critique | Thirteen »

OCTOBER 10, 2006

Class Critique

About a month ago I found a referrer to my site coming from the blog of an [Interactive Media class](#) at Michigan State University. I noticed that one of the class assignments is to critique a given website every week, and lo and behold, my site was slated for the chopping block during the first week of October (previous sites they've critiqued include [Juxt Interactive](#) and [smallTransport](#)). I set a reminder for myself to check back to see just what they had to say, and man, it's just wonderful.

Let me first say, I have no desire to knock on the students' opinions or the direction their professor has taken them; I actually find this fascinating. It makes me remember what I was like during my time at college, and for better or worse, I was very much of the same mind as some of the more standoffish students. They aren't regular readers, so I certainly can't fault them for being offended by a few things, but I found these critiques to be enlightening. It's rare that you get feedback like this from people who are becoming designers and are still pure and untouched by the real world of clients and deadlines. They have a different perspective on things than I do, and design definitely means something different to them right now. I may be teaching a class at a local university in the near future, so I'll also chalk this up to a bit of research for me too. Also, yes, I realize some (not all) of the grammar and writing is less than coherent, but chalk it up to inexperience. I know I was a dreadful writer when I was in college, and have only gotten better through practice and keeping this blog.

On to the critiques! [Like all critiques](#), you have to wade through many opinions and egos to see if there is real meat or not. And these students have caught me dead-to-rights on a couple counts. Unfortunately,

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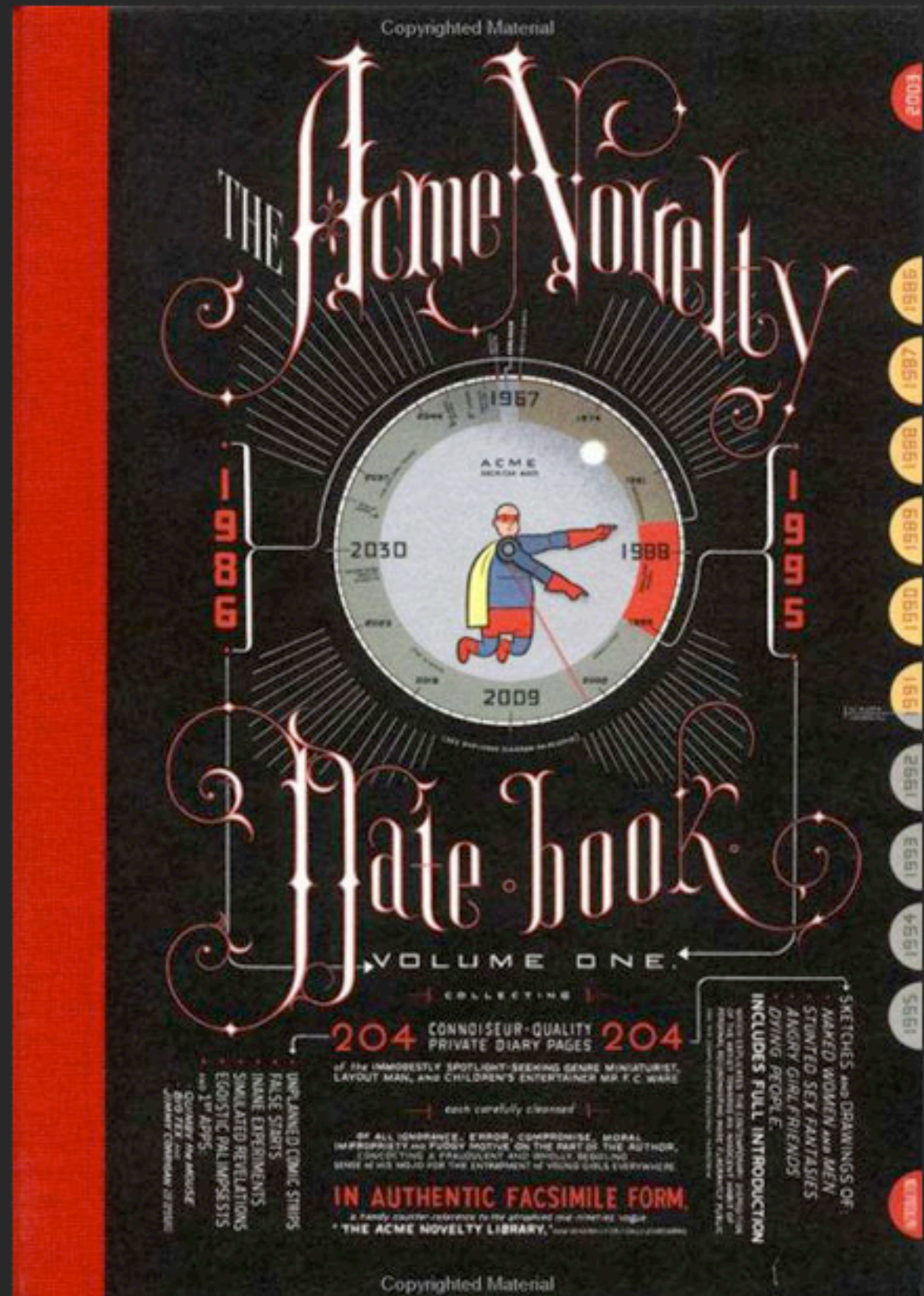
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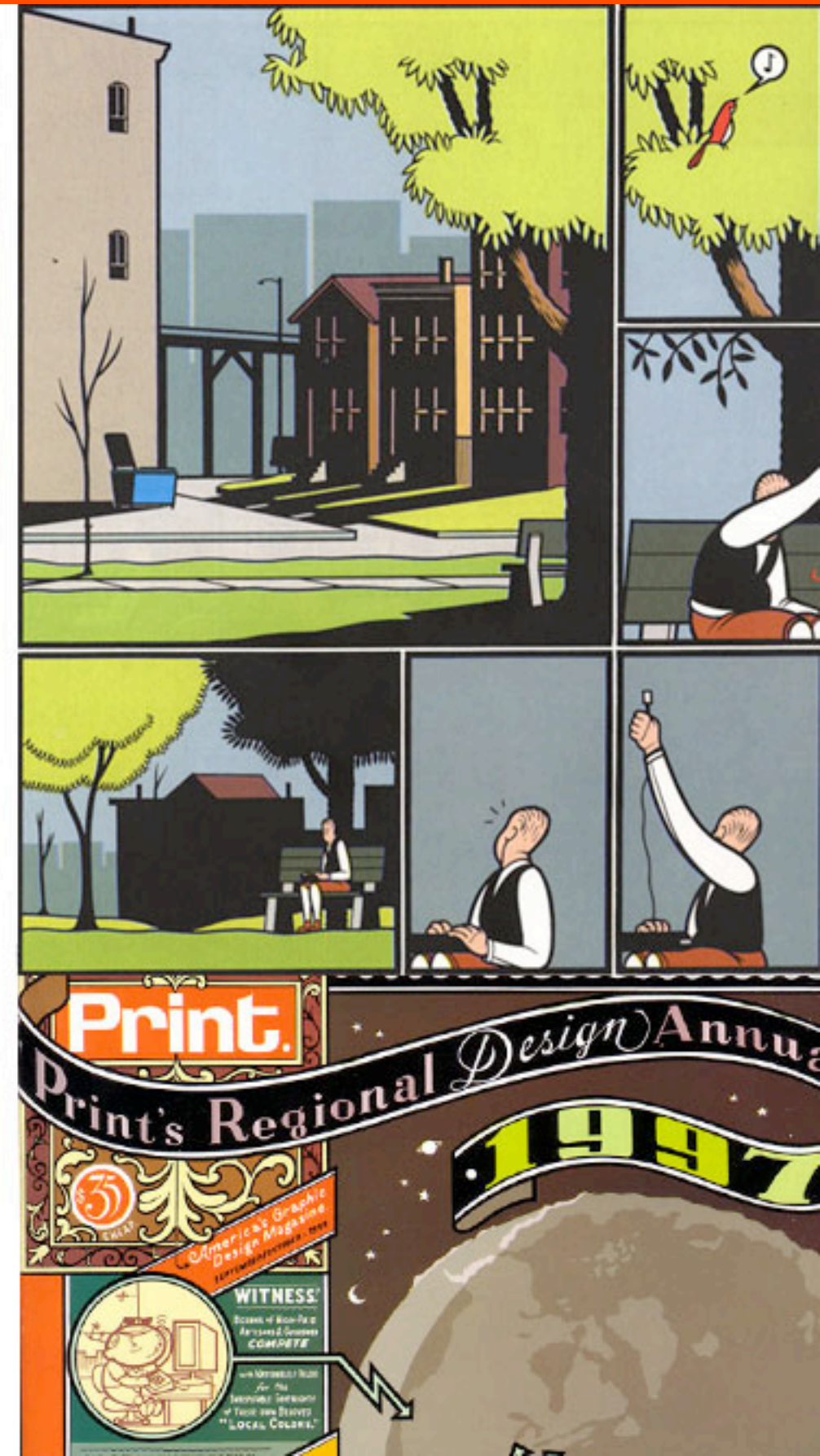
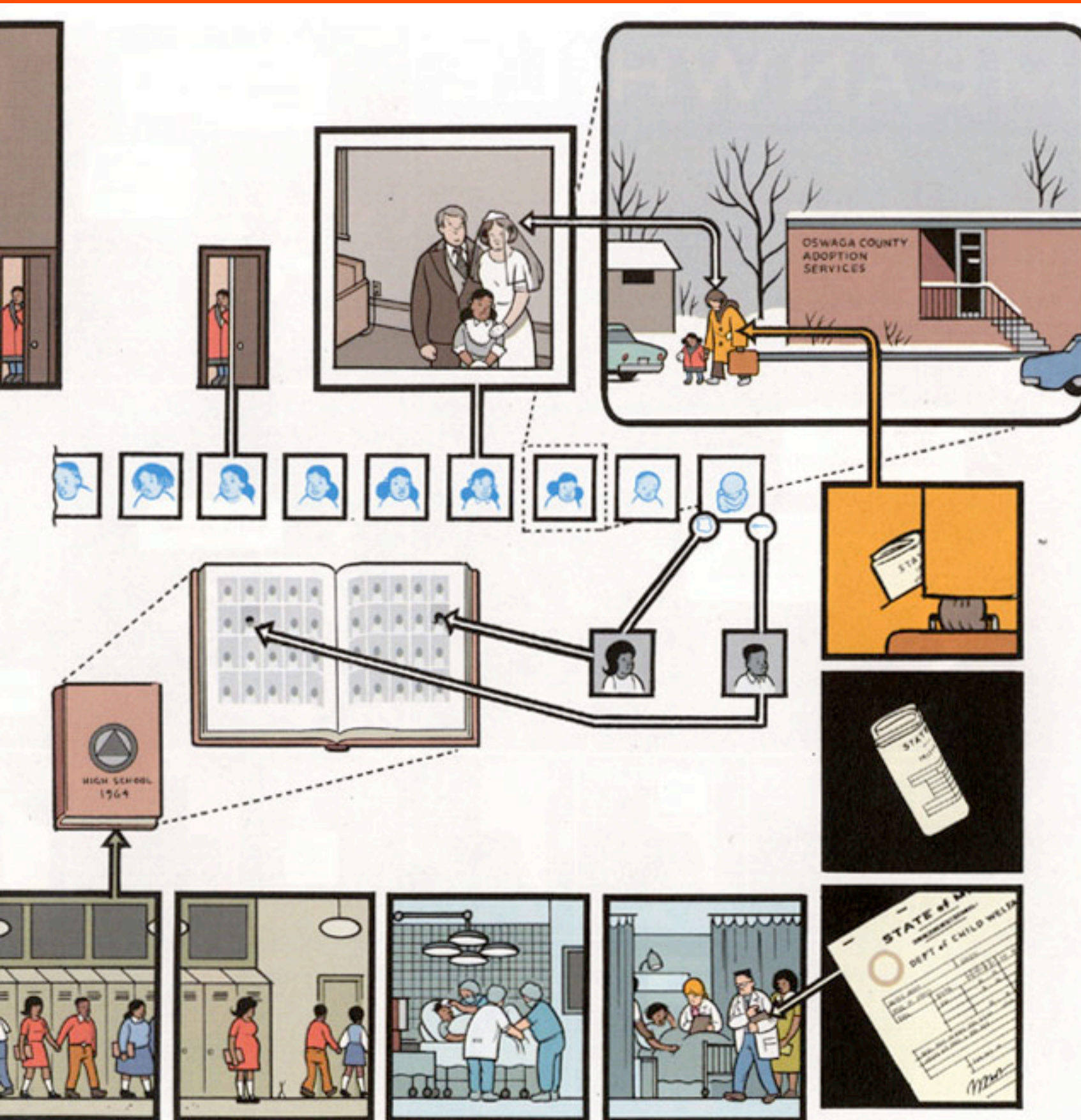
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FINDING INSPIRATION: *Storytelling*



FINDING INSPIRATION: *Storytelling*



AFTER THE BRIEF:

3. Maintaining Inspiration

MAINTAINING INSPIRATION



There is no
inspiration
on/off switch.

“Design is not a thing you do.
It’s a way of life.”

— *Alan Fletcher*

MAINTAINING INSPIRATION: *Design Your Life*

The Art of Looking Sideways

MAINTAINING INSPIRATION: *Design Your Life*

Visual charades. What has an ox to do with the letter A? **The art of looking sideways.** How to turn knots into bows. When does 1 and 1 add up to 3? Why sit with your back to the view? Notes on the

Alan Fletcher



MAINTAINING INSPIRATION: *Design Your Life*

a
stinky pinky
and
some
Tom Swifities

Tenuous visual correspondences between words and pictures include **exymorems**, **rebuses**, **palindromes**, **tropes**, **acronyms**, **anagrams**, **lipograms**, **macronics**, **onomatopoeia**, **nonce-words**, **stinky pinkies** and **Tom Swifities**. You won't find the last two in standard dictionaries. They were coined, I think, by Willard R. Espy, American language maven.¹

In visual parlance **Tom Swifities** demonstrate what they state. The collage which tells you it is a collage [opposite] and the **BALANCES** which balance overleaf. This collage – typographic connoisseurs will notice – starts with the abbreviation for Company, incorporates a date from a Chinese calendar, and concludes with a portion from an Indian newspaper's masthead.

MOTHER

A **stinky pinky**, is 'a noun modified by an alliterative rhyming adjective'. A **Lazy Lucy** is a revolving tray in the middle of a table which allows whatever is being served to be turned to whoever needs serving. Shapes can rhyme as well as sounds. This logotype design by Herb Lubalin typographically converts letter to womb and ampersand to embryo. I hesitate to label this a **stinky pinky**, but that's what it is.



A **pun** plays on the different meanings attached to one word. They're the sort of word that you figure out only to discover you have to figure out what you have figured out. Saul Bass didn't sign his name but rubberstamped a **punning** chimerical image instead.

WIND

A **Tom Swiftie**, is a phrase in which a verb or adverb supplies the pun. For instance, 'Thank God I remembered to take my umbrella,' he drily observed. The smudge breezily echoes a puff of wind to create a pictorial **Tom Swiftie**. Inclined letters help emphasize the proposition.

eΛə

An **anagram** is changing the order of the letters forming a word or phrase, to create another; for instance *total abstainers* can be happily re-arranged to *sit not at ale bars*. This one is a typographic version for a lady named Eva. The upside-down-lower-case a approximates the shape of the right-way-up-lower-case a.

P

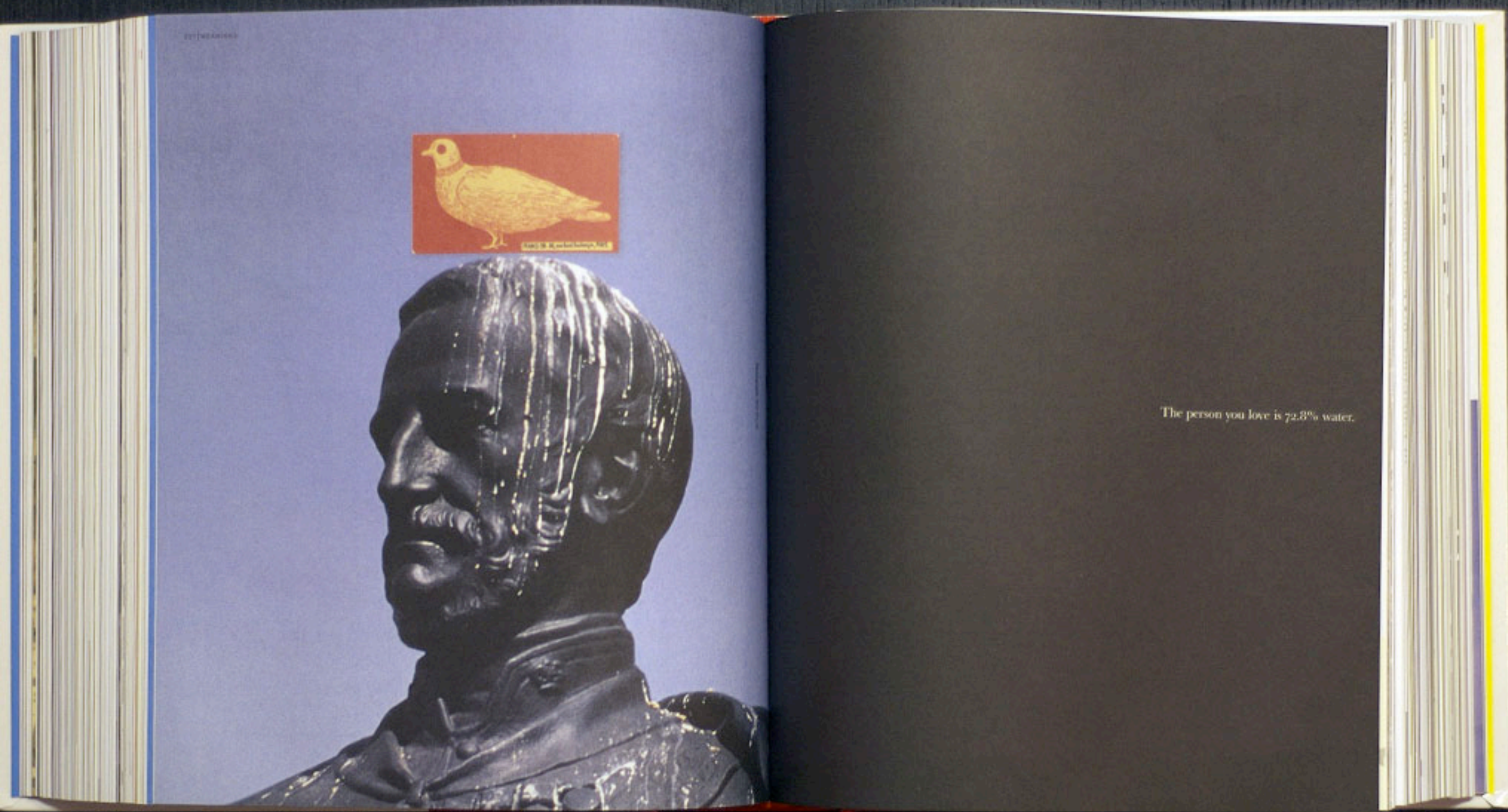
Rebus comes from Latin, non verbatim *rebus*, meaning, 'not by words but by things'. A **rebus** is a puzzle in which letters, syllables or words are replaced by visual images such as symbols and pictures. The same sort of association can be made with names. 'Chalky' White, 'Dicky' Bird and 'Dusty' Miller readily lend themselves to visual interpretation. So does this insignia of Dutch designer Piet Zwart (Peter Black).

○ H C E

An **anonym** is a name written backwards. The concept is not as pointles as it may seem. **AMBULANCE** is sometimes reversed on the vehicle, so that drivers can get the message in their rear-view mirror. [see 100].



MAINTAINING INSPIRATION: *Design Your Life*



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designing and making

'There are five identifiable stages in the sequence of designing and making.'

Patrick Nulty

1

First, there is the identification, discovery or recognition of needs. This is finding out what the problem is and what the designer has to do.

That sounds simple but is in fact often elusive.

There is, for one thing, often a considerable difference between what people think they need and what they may actually need: between what they want and what they need. But even if that sounds patronising, the technology of a particular area often throws up different realities from what was at first envisaged.

Indeed the entire problem may need to be redefined. The identification of needs does not mean persuading people, as the consumer society relentlessly does, of new needs and creating a profusion of them; it means identifying genuine existing needs.

2

Second, there is the collection of information, the assembly of facts.

That is fairly straightforward, ranging from everything known about the artefact or similar artefacts to the techniques and technology appropriate to the problem.

This is an exercise in history – the history of the identifiable immediate past.

3

Third is the analysis of those needs and facts – the drawn out, difficult and demanding intellectual exercise of putting all the aspects together, eliminating the irrelevant or unworkable, thinking out alternatives and reaching an understanding of what the problem really is.

This is the stage that calls for analytical thought. It includes the moment, or extended time, when the mind grapples with the whole of the problem, its demands and its possible means. When it comes to terms with them, discards, chooses, tries out, throws away, draws, makes experiments, thinks and thinks again, and sometimes emerges with an idea.

4

Fourth is that idea. In most fields of design, an idea, whether for a building, artefact or machine or process, is the new potential thing which exists, or will exist, to bring together and make into one the needs, techniques, demands and means.

It is a totality.

And it is the moment in the making of a thing when it potentially has a name – to describe and define the new totality. From that moment it can never really cease to exist.

5

Fifth is realization, which is self-explanatory, except to say that the first realization of the idea is the point at which a lot of disadvantages may appear as the thing takes shape, and works or fails.

If it fails or is seriously impaired, it may drive one back to further thought and analysis and may involve discarding the original idea and the formulation of a new one.

It is followed by implementation which involves production and the energy of other people.

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2

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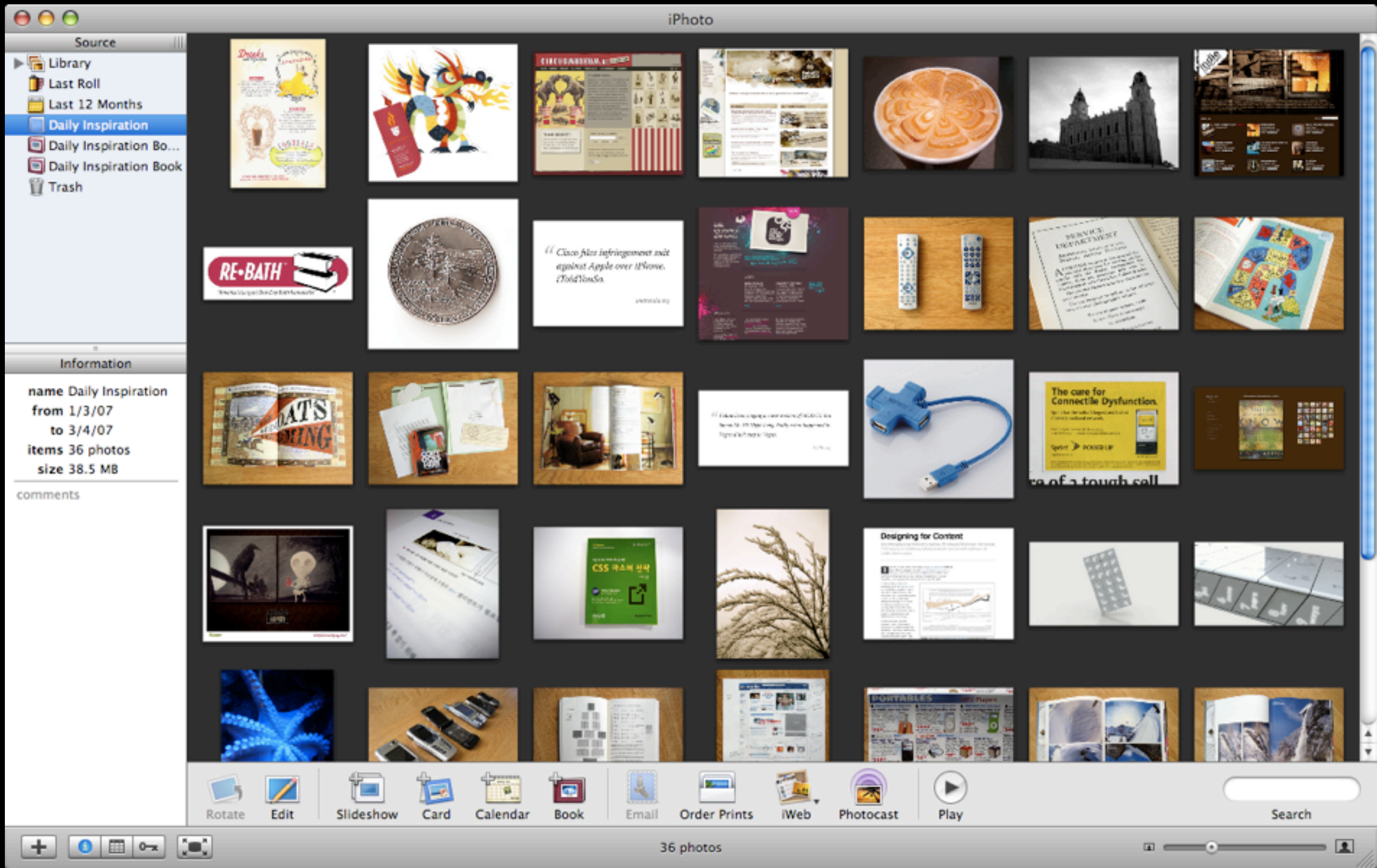
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Collections

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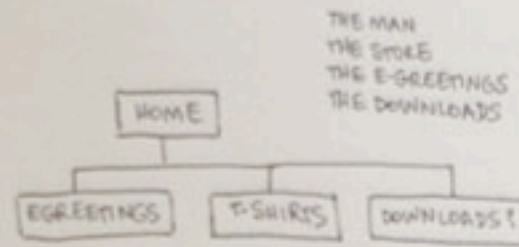
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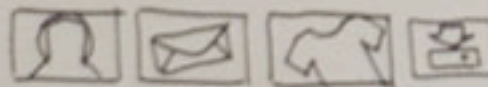
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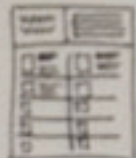


VIRTUAL STAN

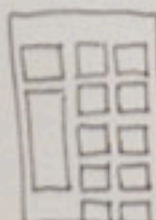
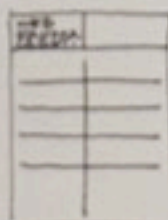
VIRTUAL STAN



2007/01/14 WEB STANDARDS CREATIVITY RESTRICTIONS



ROB WEICHERT
BRIDGING THE TYPE
DIVIDE...



2007/01/16 ENVIRONMENTAL DEFENSE

READER

"WE PARTNER WITH BUSINESSES, GOVERNMENTS, AND CITIZENS TO FIND PRACTICAL ENVIRONMENTAL SOLUTIONS."

- * HOME
- * OUR WORK
- * DONATE
- * TAKE ACTION
- * FOR THE PRESS
- * ABOUT US
- *

INCLUDE CONTACT INFO?

* ARTICLES (PUBLICATIONS)?

BODY

- * LARGE FEATURE TARGETED TOWARD MAJOR DONORS
- * SECONDARY FEATURE TARGETED TOWARD MINOR DONORS
- * TERTIARY FEATURES (2,3,4?) WITH CROSSOVER POTENTIAL
- * CATEGORIZED NEWS HEADLINES AND BURLBS
- * REWORKED RESEARCH TOOLS WIDGET ("RESEARCH TOPICS"?)
- * NEWSLETTER SIGNUP/RSS

HEADER (BLUE)

NAV (LIGHT BLUE)

SECTION HEAD (ORANGE)

FROM
ENVIRONMENTAL
DEFENSE

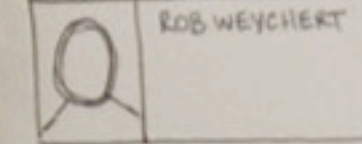
- * CLIMATE & AIR
- * CORPORATE PARTNERSHIPS
- * HEALTH
- * INTERNATIONAL
- * LAND, WATER, & WILDLIFE
- * LIVING CITIES
- * OCEANS

FROM ELSEWHERE

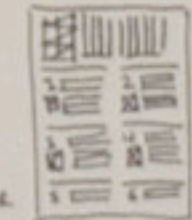
- * NPR
- * MSNBC
- * ETC



CHAPTER 7: BRIDGING THE TYPE DIVIDE

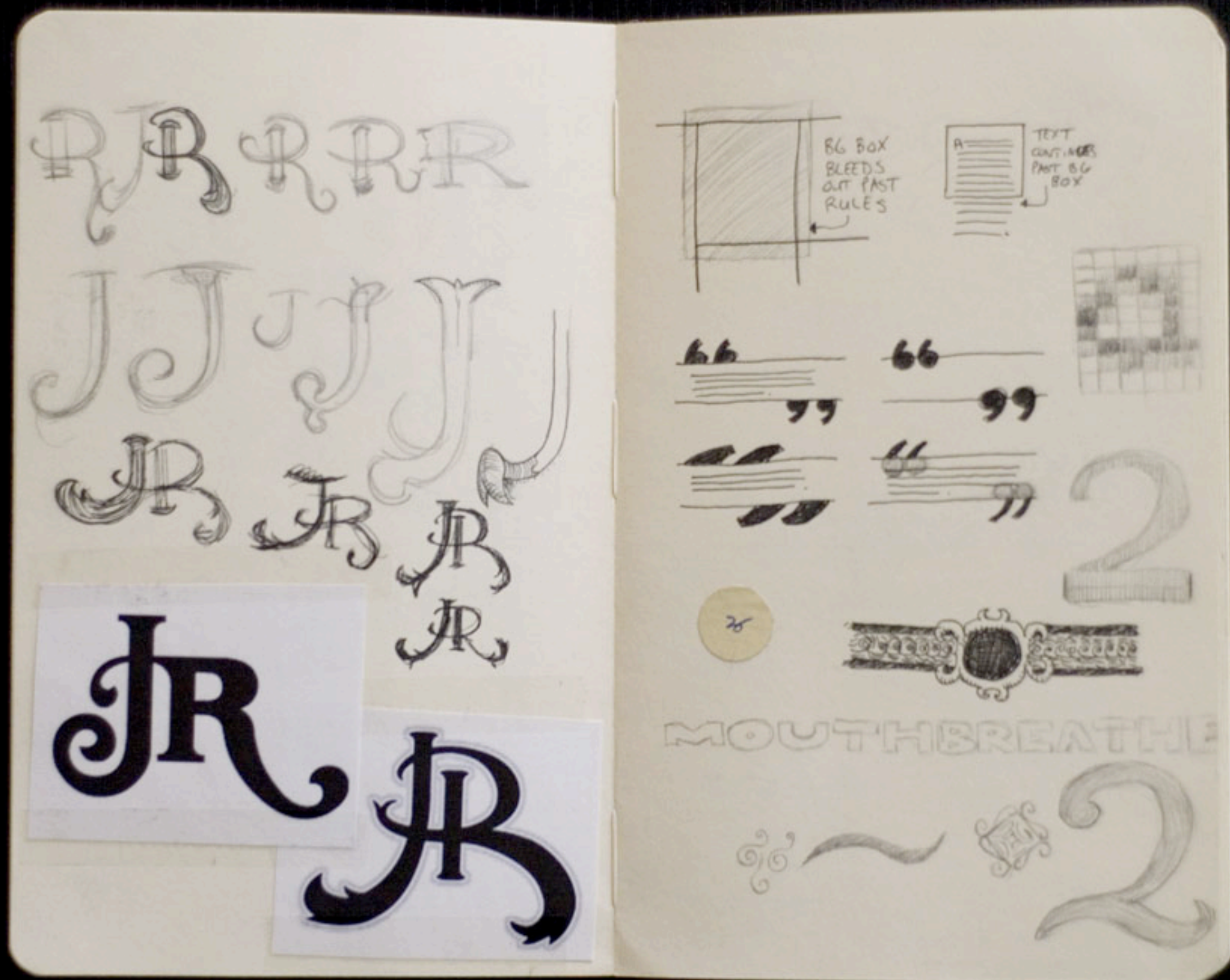


WEB
R S
m WANTED AFTER



RDS
ITY
CSS

MAINTAINING INSPIRATION: *Collections*



Exercises

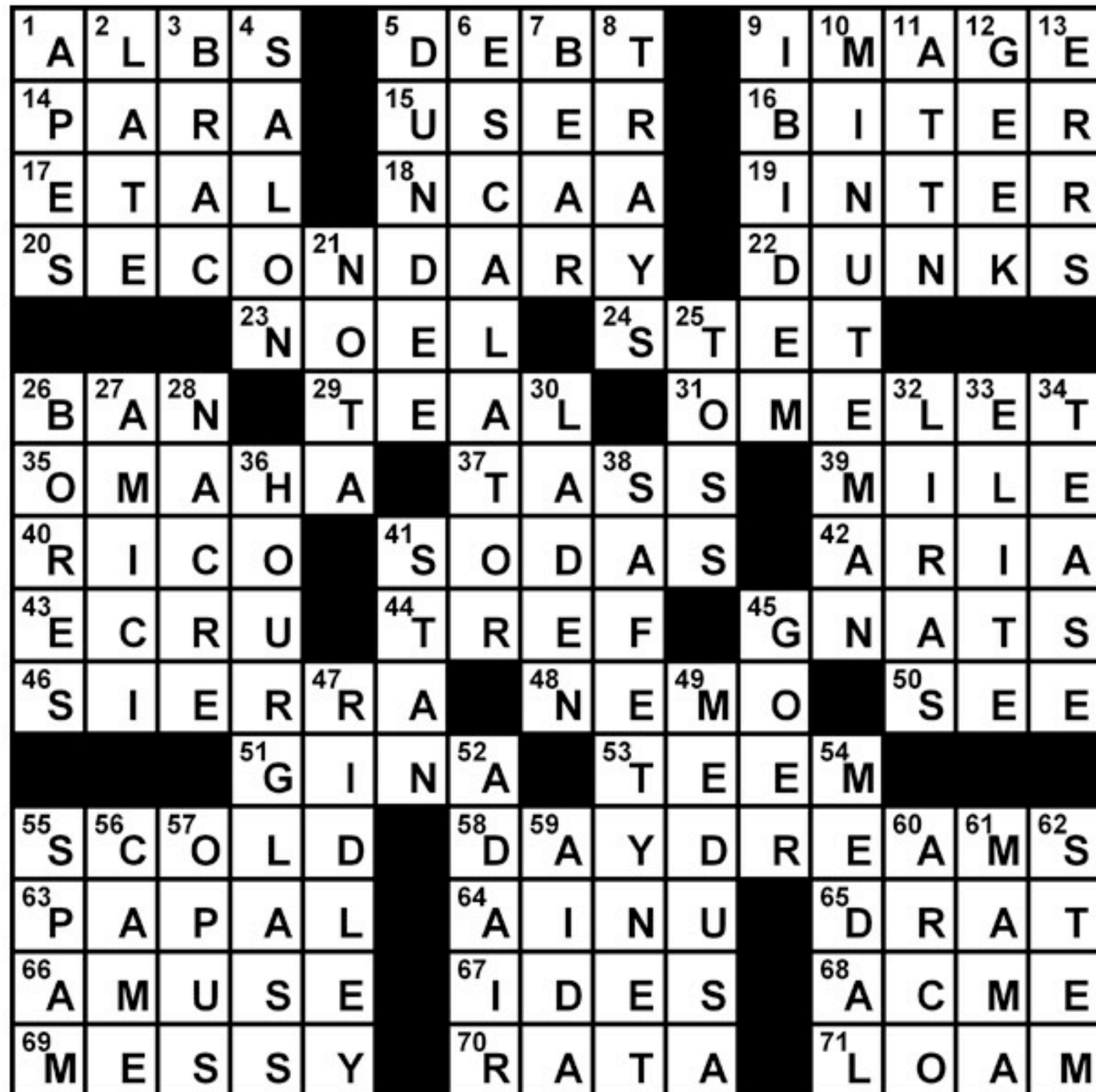
Be a Design Vigilante

MAINTAINING INSPIRATION: *Exercises*



Puzzles

MAINTAINING INSPIRATION: *Exercises*



MAINTAINING INSPIRATION: *Exercises*



DUNKIN'
DONUTS

UNKIND
DONUTS

Five Seven Five

after his kids were
trampled by digerati
he stopped reading Wired

they dread the **onus**
of college graduation?
oh, they're art students

Trans Am headlights pierce
the thick **crepuscular** mist
questing for tube tops

48-Hour Films

MAINTAINING INSPIRATION: *Exercises*



MAINTAINING INSPIRATION: *Exercises*



MAINTAINING INSPIRATION: *Exercises*



LUNCH
★
BREAK

MAINTAINING INSPIRATION: *Exercises*



MAINTAINING INSPIRATION: *Exercises*



MAINTAINING INSPIRATION: *Exercises*

RUSTLIN' UP RESPECT

WITH J. UPTON DOGWALKER

MAINTAINING INSPIRATION: *Exercises*



MAINTAINING INSPIRATION: *Exercises*



SUN COLONY ONE

MAINTAINING INSPIRATION: *Exercises*



MAINTAINING INSPIRATION: *Exercises*



Find a Muse

MAINTAINING INSPIRATION: *Find a Muse*

Birthday Bash

MAINTAINING INSPIRATION: *Find a Muse*



MAINTAINING INSPIRATION: *Find a Muse*

The logo for 'Camp Naked Terror 2' is centered on the page. It features a large, dark silhouette of an electric guitar. The guitar's body is on the left, and its neck extends towards the right. The headstock is at the top right, with six tuning pegs visible. The text 'CAMP NAKED' is written in a bold, white, sans-serif font across the upper part of the guitar body. Below it, the word 'TERROR' is written in a larger, bold, white, sans-serif font. To the right of 'TERROR' is a large, red number '2'. Below 'TERROR' and the '2', the words 'INSTRUMENTS OF DEATH' are written in a smaller, white, sans-serif font. The entire logo is set against a background of dark, splattered ink or paint, which is itself on a solid black background.

CAMP NAKED
TERROR 2
INSTRUMENTS OF DEATH

MAINTAINING INSPIRATION: *Find a Muse*



MAINTAINING INSPIRATION: *Find a Muse*

CAMP NAKED
THE TERROR 4
GAME OVER

MAINTAINING INSPIRATION: *Find a Muse*

CAMP **NAKED** **TERROR** **5**

THE FINAL FRONTIER

MAINTAINING INSPIRATION: *Find a Muse*



MAINTAINING INSPIRATION: *Find a Muse*



MAINTAINING INSPIRATION: *Find a Muse*



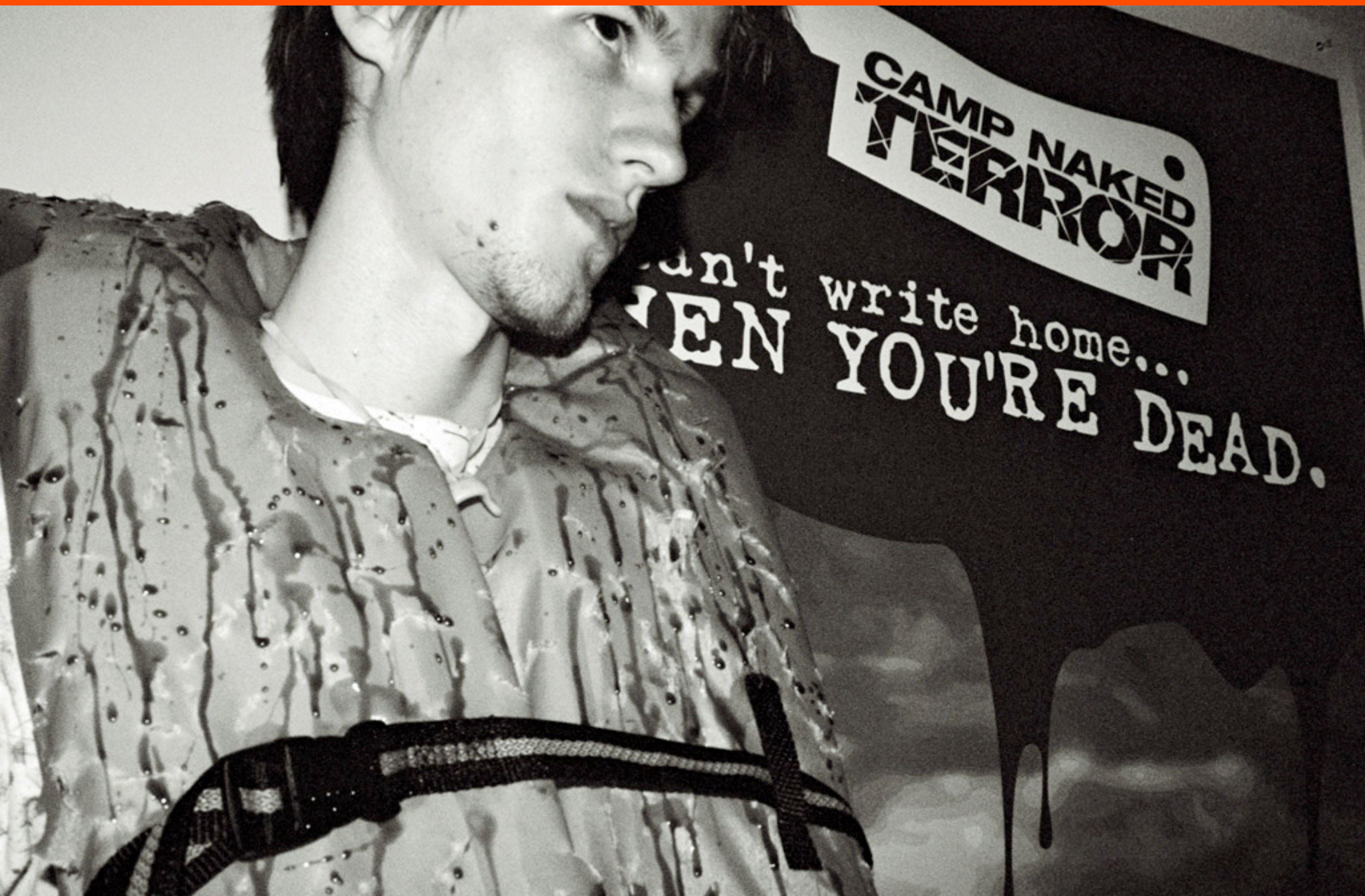
MAINTAINING INSPIRATION: *Find a Muse*



MAINTAINING INSPIRATION: *Find a Muse*



MAINTAINING INSPIRATION: *Find a Muse*



MAINTAINING INSPIRATION: *Find a Muse*



MAINTAINING INSPIRATION: *Find a Muse*



MAINTAINING INSPIRATION: *Find a Muse*



MAINTAINING INSPIRATION: *Find a Muse*



MAINTAINING INSPIRATION: *Find a Muse*



MAINTAINING INSPIRATION: *Find a Muse*



MAINTAINING INSPIRATION: *Find a Muse*



MAINTAINING INSPIRATION: *Find a Muse*



MAINTAINING INSPIRATION: *Find a Muse*



MAINTAINING INSPIRATION: *Find a Muse*



MAINTAINING INSPIRATION: *Find a Muse*



MAINTAINING INSPIRATION: *Find a Muse*



MAINTAINING INSPIRATION: *Find a Muse*




MAINTAINING INSPIRATION: *Find a Muse*



MAINTAINING INSPIRATION: *Find a Muse*

Camp Naked Terror Store

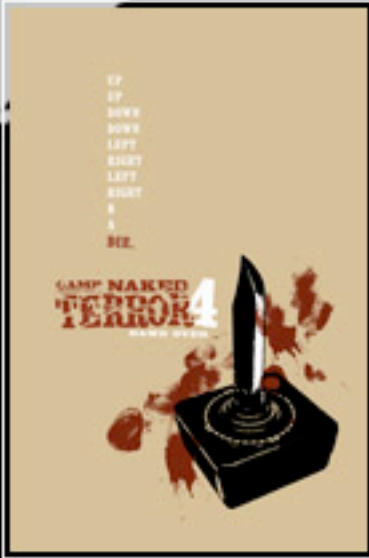


**CAMP NAKED
TERROR4
GAME OVER**

Welcome to the Camp Naked Terror Store, offering you quality merchandise since 2002!

The product links will take you to a secure PayPal page, from which you can purchase the selected item with a credit card.


All items are made to order and will be printed in the week preceding Camp Naked Terror 4, at which time this store will close, so be sure to order *before SATURDAY, MAY 28TH*.



POSTER: \$7:00

11"×17" three color silkscreen print.

→ [Purchase Poster](#)




T-SHIRT: \$7.00

Two color silkscreen print on each side.

Select Your Size:

- [Children's Small](#)
- [Children's Medium](#)
- [Children's Large](#)
- [Adult Small](#)
- [Adult Medium](#)
- [Adult Large](#)
- [Adult X-Large](#)
- [Adult XX-Large](#)



COMBO PACK: \$10.00

Includes both the t-shirt and the poster!

Select Your Size:

- [Children's Small](#)
- [Children's Medium](#)
- [Children's Large](#)
- [Adult Small](#)
- [Adult Medium](#)
- [Adult Large](#)
- [Adult X-Large](#)
- [Adult XX-Large](#)

MAINTAINING INSPIRATION: *Find a Muse*

[Video: Camp Naked Terror trailer]

MAINTAINING INSPIRATION: *Find a Muse*

Wedding Bells

MAINTAINING INSPIRATION: *Find a Muse*

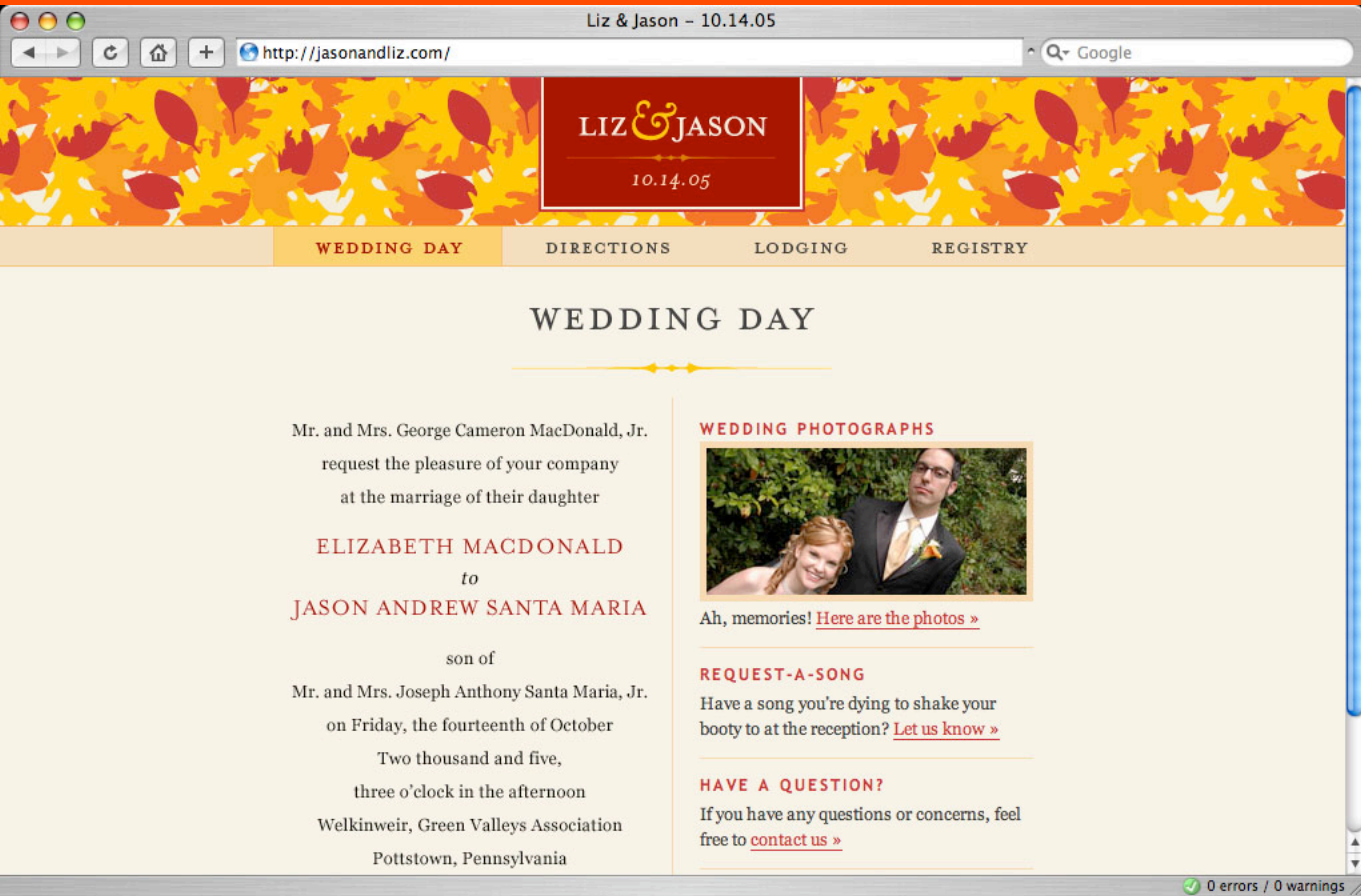
LIZ & JASON

10.14.05

MAINTAINING INSPIRATION: *Find a Muse*



MAINTAINING INSPIRATION: *Find a Muse*



LIZ & JASON

10.14.05

WEDDING DAY

DIRECTIONS

LODGING

REGISTRY

WEDDING DAY

Mr. and Mrs. George Cameron MacDonald, Jr.
request the pleasure of your company
at the marriage of their daughter

ELIZABETH MACDONALD

to

JASON ANDREW SANTA MARIA

son of

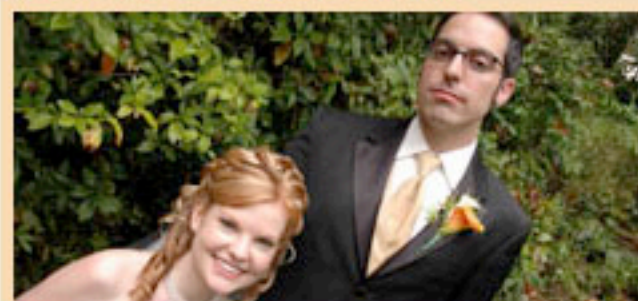
Mr. and Mrs. Joseph Anthony Santa Maria, Jr.
on Friday, the fourteenth of October

Two thousand and five,

three o'clock in the afternoon

Welkinweir, Green Valleys Association
Pottstown, Pennsylvania

WEDDING PHOTOGRAPHS



Ah, memories! [Here are the photos »](#)

REQUEST-A-SONG

Have a song you're dying to shake your
booty to at the reception? [Let us know »](#)

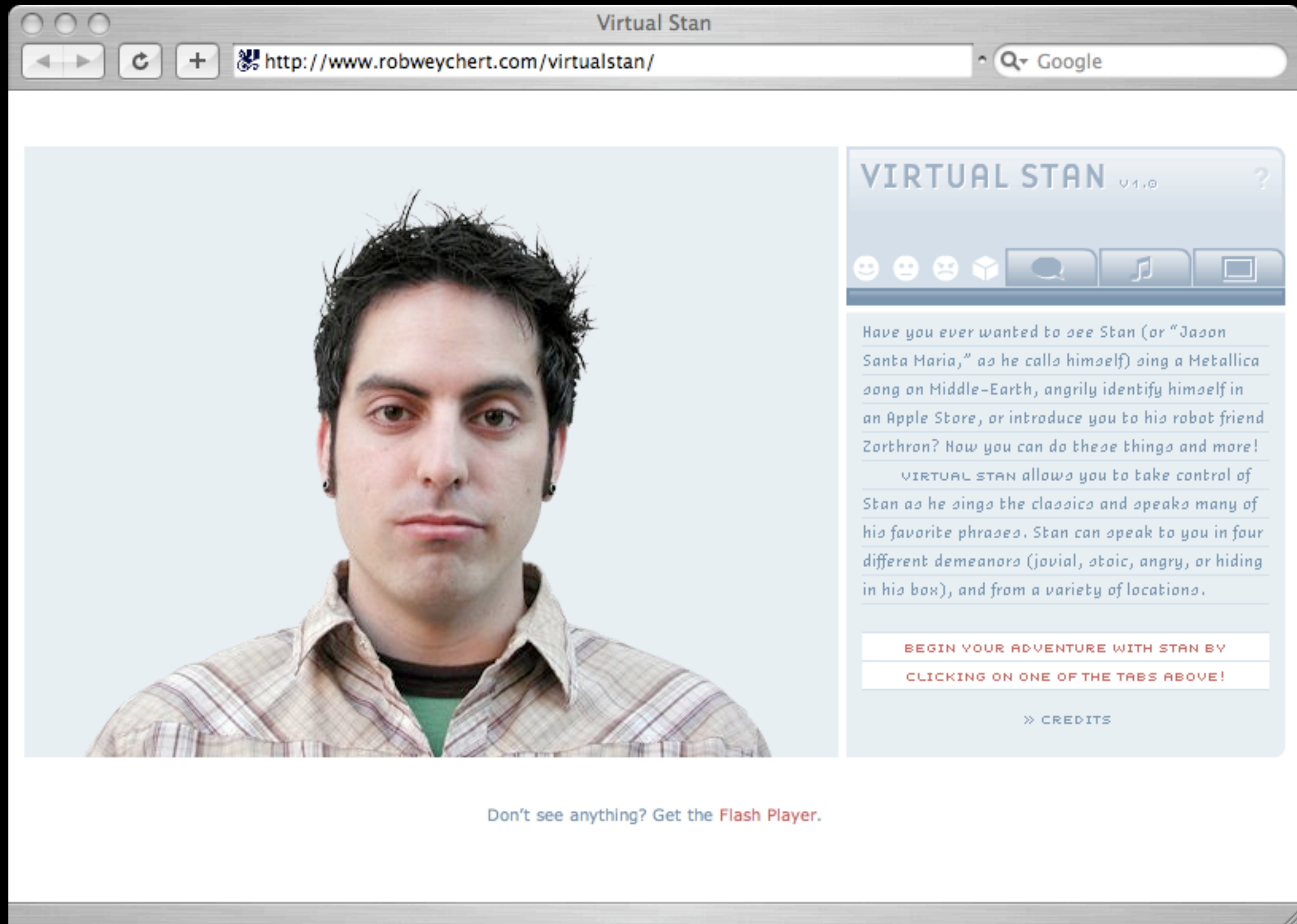
HAVE A QUESTION?

If you have any questions or concerns, feel
free to [contact us »](#)

MAINTAINING INSPIRATION: *Find a Muse*

Secret Santa (Maria)


MAINTAINING INSPIRATION: *Find a Muse*



MAINTAINING INSPIRATION: *Find a Muse*

Virtual Stan

http://www.robweychert.com/virtualstan/ Google



VIRTUAL STAN v1.0 ?

Icons: Happy face, Sad face, Angry face, Box, Speech bubble, Music note, Computer monitor


				SPECIAL
X	X	X	X	I'm Stan.
X	X	X	X	I'm Stan now.
X	X	X	X	I'm here now.
X			X	I'm gonna sing my song now.
X	X		X	Hi.
X			X	Ha ha ha!
	X		X	This is my friend Zorthron.
	X		X	C'mon, Z!
		X	X	I'm mad now!
			X	I'm in my box now.
			X	Get me outta here, Zorthron!

Don't see anything? Get the [Flash Player](#).

MAINTAINING INSPIRATION: *Find a Muse*

Virtual Stan

http://www.robweychert.com/virtualstan/ Google



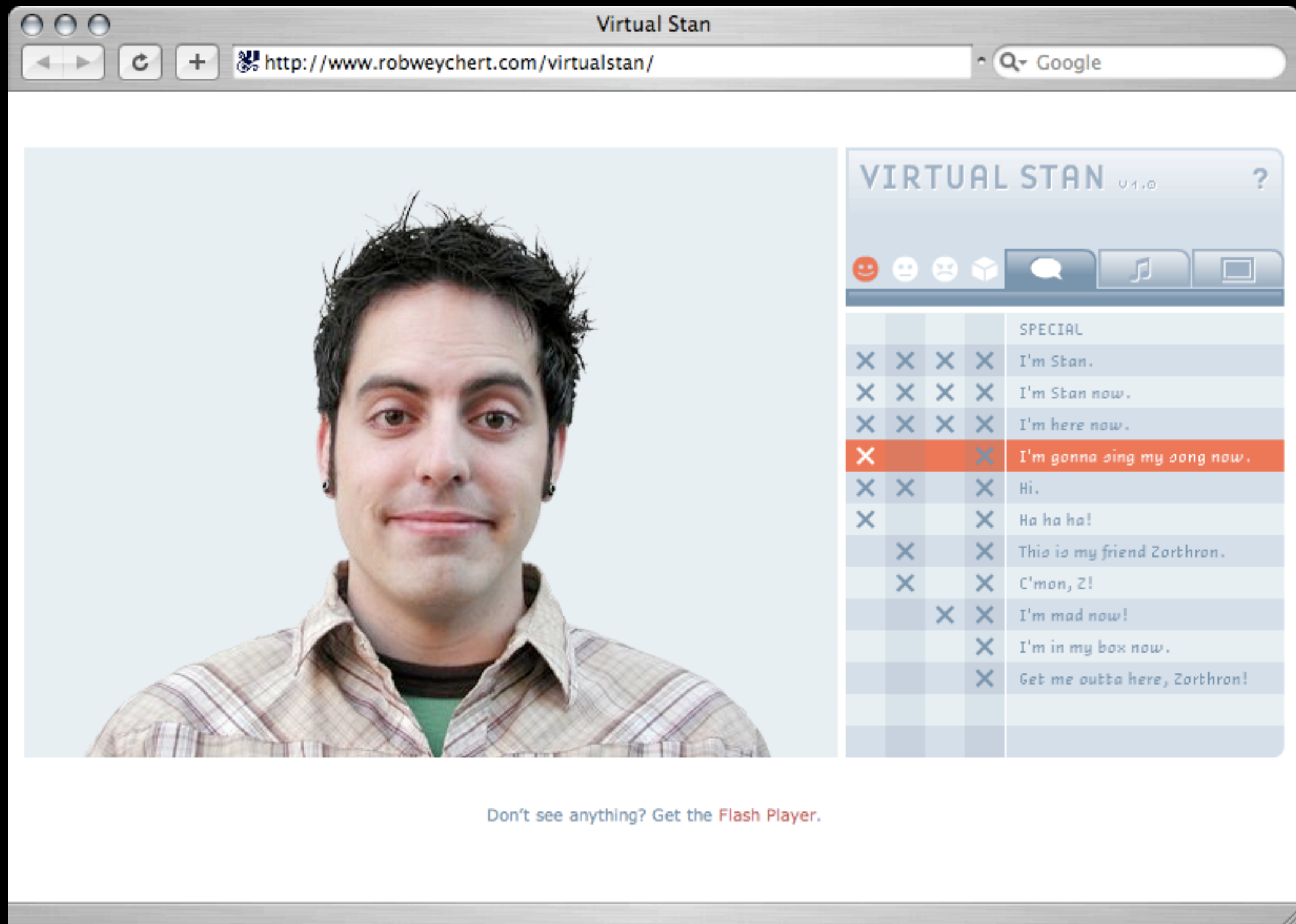
VIRTUAL STAN v1.0 ?

Icons: Happy face, Sad face, Angry face, Box, Speech bubble, Music note, Laptop

				SPECIAL
X	X	X	X	I'm Stan.
X	X	X	X	I'm Stan now.
X	X	X	X	I'm here now.
X			X	I'm gonna sing my song now.
X	X		X	Hi.
X			X	Ha ha ha!
	X		X	This is my friend Zorthron.
	X		X	C'mon, Z!
		X	X	I'm mad now!
			X	I'm in my box now.
			X	Get me outta here, Zorthron!

Don't see anything? Get the [Flash Player](#).


MAINTAINING INSPIRATION: *Find a Muse*



MAINTAINING INSPIRATION: *Find a Muse*

Virtual Stan

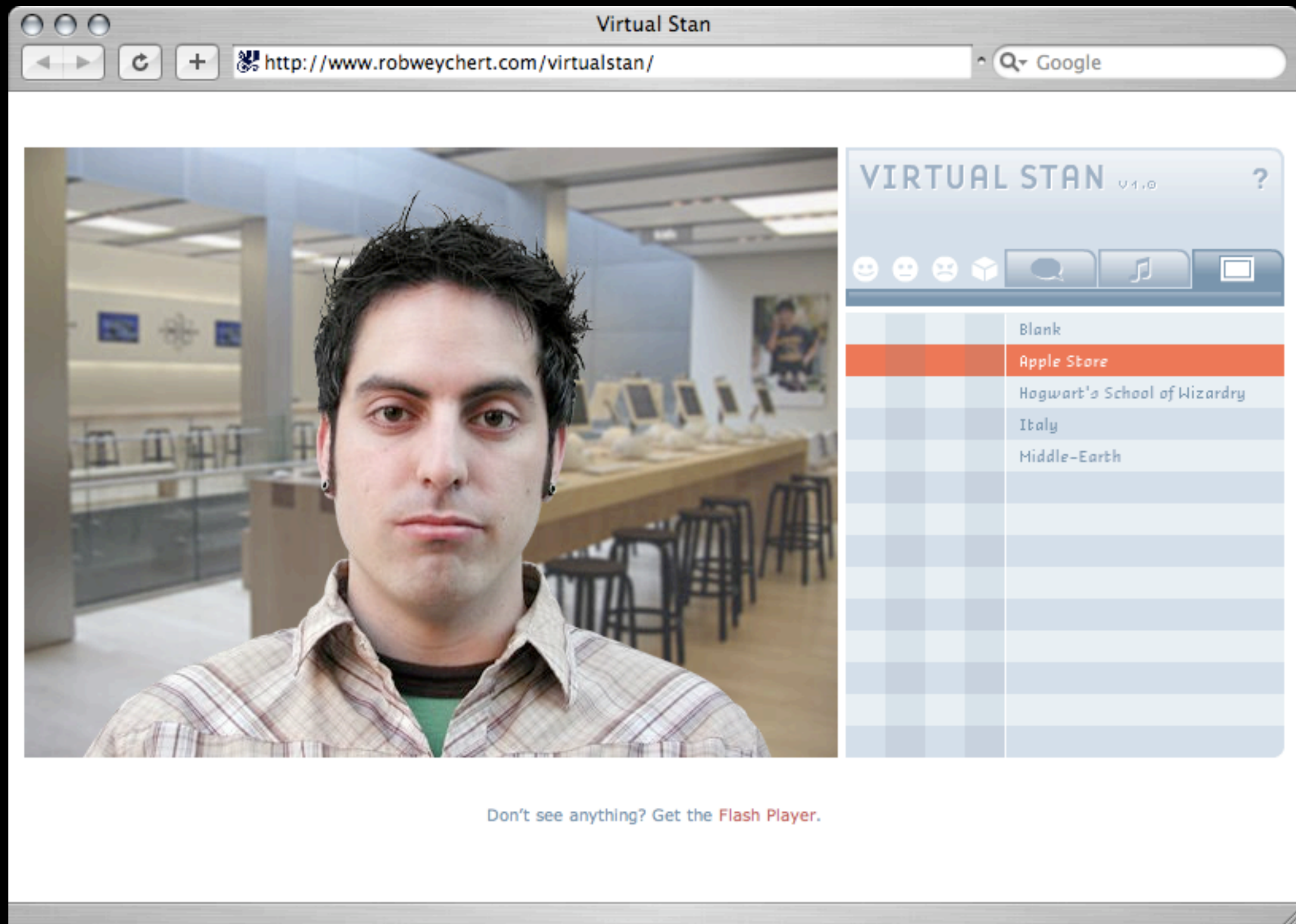
http://www.robweychert.com/virtualstan/ Google



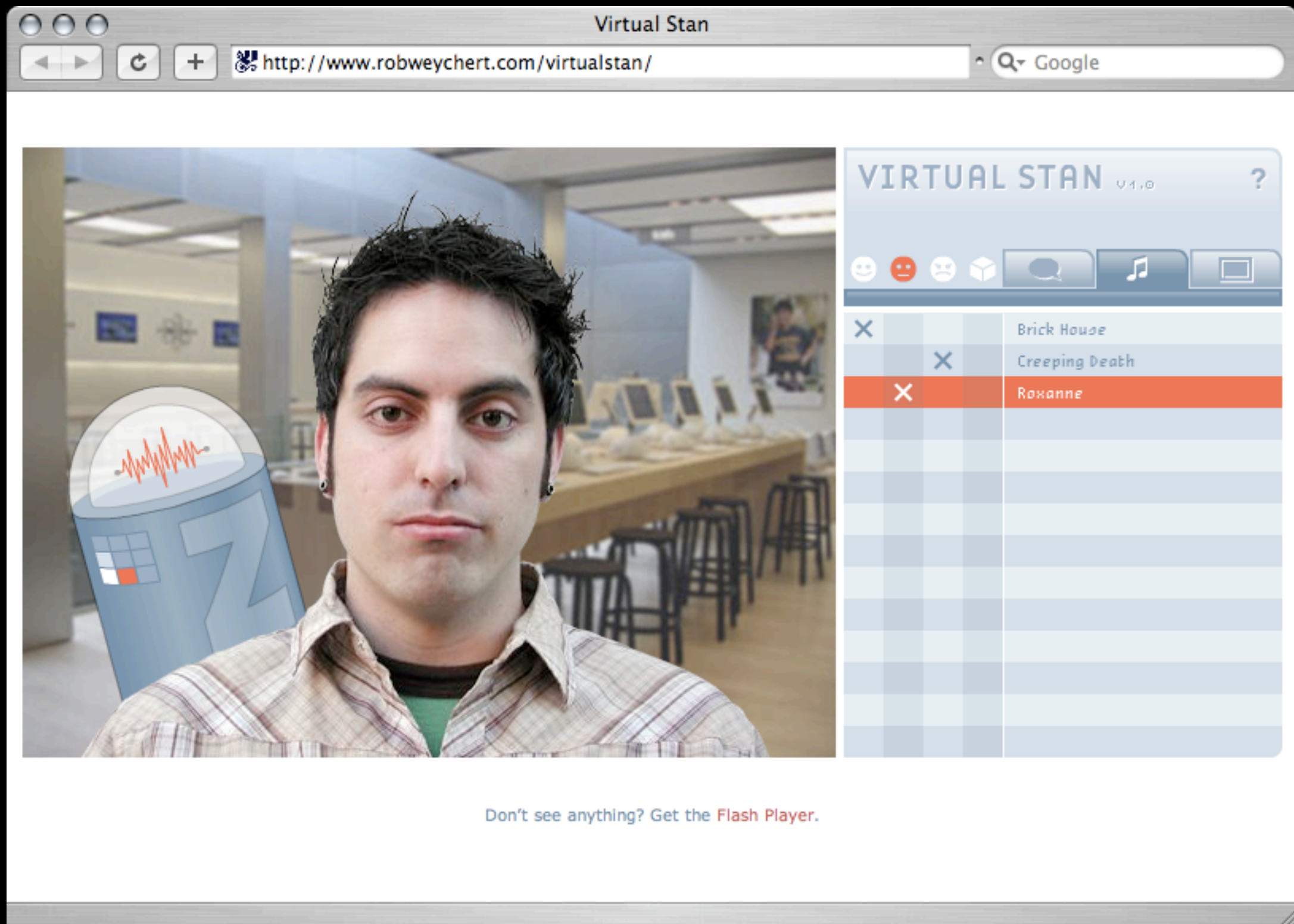
VIRTUAL STAN v1.0 ?			
			SPECIAL
X	X	X	I'm Stan.
X	X	X	I'm Stan now.
X	X	X	I'm here now.
X		X	I'm gonna sing my song now.
X	X	X	Hi.
X		X	Ha ha ha!
	X	X	This is my friend Zorthron.
	X	X	C'mon, Z!
		X	I'm mad now!
		X	I'm in my box now.
		X	Get me outta here, Zorthron!

Don't see anything? Get the [Flash Player](#).

MAINTAINING INSPIRATION: *Find a Muse*



MAINTAINING INSPIRATION: *Find a Muse*



AFTER THE BRIEF

In Conclusion

AFTER THE BRIEF

Questions?