

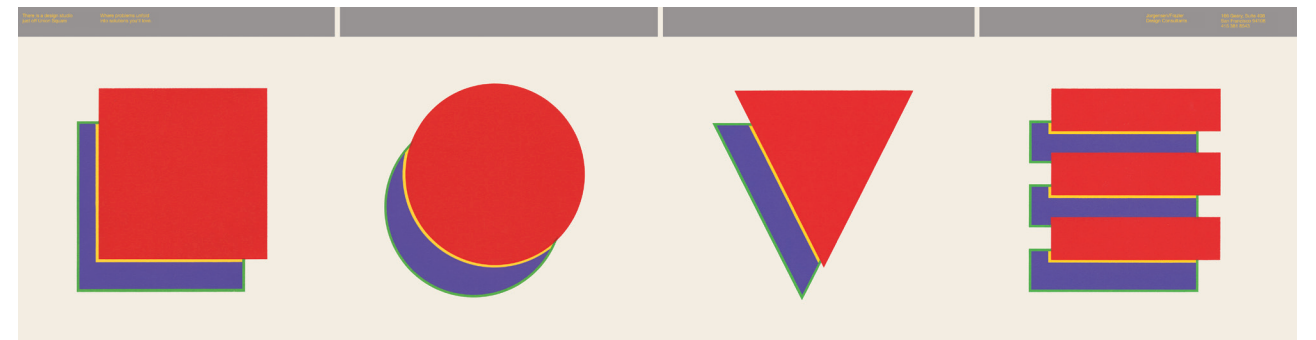
In the late '70s and early '80s, the San Francisco Bay Area was gaining a reputation as a design community independent of its neighbor 500 miles south (Los Angeles). Those in architecture, cultural arts, music, furniture, financial services, paper companies, publishing, real estate development, and technology were eager to give graphic design a key role in their business. Though there were a few large corporate identity firms and ad agencies, it was a handful of young design firms that were creating work that would become identified as "San Francisco design." A small but tight community was beginning to flourish, as competitive as it was collegial. It was a brand of design that was easily recognized, with graphics that were bold, simple, colorful, and elegant—a certain recalibration of Swiss graphic design of the '50s. It presented an optimism and playfulness that reflected the sun-drenched, carefree spirit of the city with a dash of '60s rock 'n' roll posters.

1978 was a perfect time to start a design career. My first job out of college was at a new design firm in Palo Alto, California, about thirty-five miles south of San Francisco. The region was becoming known by the nickname "Silicon Valley"—a name that

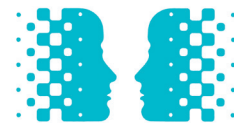
accurately predicted the future. Several of our clients were early tech companies that manufactured chips and components for mainframe computers. Personal computers were still in their infancy, and Apple was a long way from becoming ubiquitous among design firms. I didn't fully realize I was working at the center of an industry that would change the entire design business and our culture at the same time.

I left Palo Alto in 1980 to open a studio in San Francisco with a partner, Conrad Jorgensen. Non-tech opportunities appeared plentiful. We rented a cramped office in a landmark building on Union Square with two drawing tables, a conference table made of a door and two sawhorses, and a rented IBM Selectric typewriter. I got married within six months of opening our doors. Life was so exciting, we forgot to be scared.

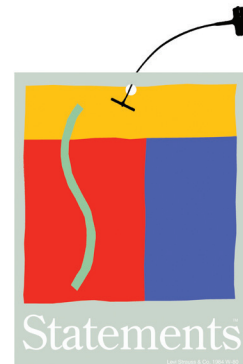
To the dismay of my former employers, one of their better clients left with me—the reward for being the principal designer on the business. They were a rising management consulting firm headquartered on Palo Alto's legendary Sand Hill Road. This association got us out of the starting block and would keep us



Trademark, Spectrum Marketing
Pacific Telephone, 1983



Trademark
Photo stylist, 1985



Brand hangtag
Levi's Strauss, 1984



Human Relations Services icons
McKesson Corporation, 1983

Poster announcing of our new studio
Five-color silkscreen, 9" x 28" unfolded
Jorgensen/Frazier Design, 1980

Season poster
San Francisco Ballet, 1979



Event poster
AIGA/ San Francisco, 1989



Event poster
AIGA/ San Francisco, 1989

going for years to come. Of course, our fledgling firm took on any work that came our way—in health care and communications (Pacific Telephone), and with paper companies, record companies, printers, apparel companies, and ad agencies.

Despite growing to function like a real design firm, the partnership unraveled after a few years of success. We would learn how different our work styles actually were. The truth is that without each other and our collective ambition, we would never have braved opening a design firm with such little experience amidst a city with such talented competition. It served to be a great proving ground to launch us both onto our own future paths.

My firm would become Craig Frazier Design, which grew into an office capable of managing numerous and varied projects. By this time, Silicon Valley was bursting with high-tech companies, with new ones springing up every day. The internet was still off in the future, but there was seemingly endless work in the world of personal and enterprise computing. The video game market was white hot. Print design was at an all-time high point as companies were producing lavish annual reports, human resources packages, software packaging, catalogs, posters, brochures, and data sheets aplenty. If you were asked to design

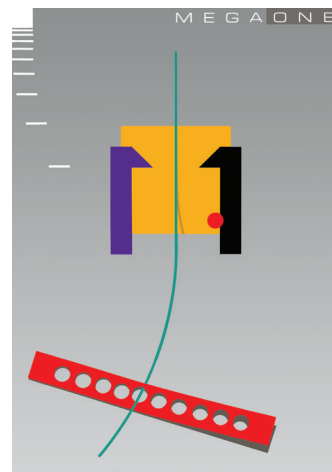
the new company logo, it could well lead to more projects as the company grew. While there was an abundance of work to be won, there was a corresponding surge of new design firms trying to win it. Building a reputation meant always looking over our shoulder. It became clear that steady hustling was a given, but what mattered most was doing distinct, recognizable work. The answer was to make my work more illustrative.

Designers like Nicolas Sidjakov, John Casado, Michael Vanderbyl, Michael Manwaring, Michael Cronan, Kit Hinrichs, Michael Mabry, Michael Schwab, and I shared the ability to draw pretty well, which was evident in our work. We were collectively creating a design aesthetic that was undeniably colorful, simple, graphic—often whimsical. Though it would often appear that some designers were going through other's trash, there were stylistic distinctions evident to the trained eye. Nevertheless, there were times when all of the work looked like it had the same parents. I was very aware that "sameness" was ultimately the enemy, and if I was to survive, I had to keep working at being different.

Over the next decade, I found my own voice—but not without a nod to my San Francisco roots.



Employee event poster
Pacific Telephone, 1981



MegaOne technology poster
Megatest, 1988



Summer Season poster
San Francisco Opera, 1986

SIMPSONSTOCKMAN

SKU STOCK INQUIRY

STATUS:

GRADE: 91222

UNIT WEIGHT:

SHTS PER UNIT:

PACKING UNIT:

PRIVATE CODE:

RESERVED



Corporate services poster
Simpson Paper Company, 1981