



Portfolio

POESIS STUDIO

Poesis Studio's information, capabilities, rates, portfolio, and more.

For more information, please visit poesiscreative.com or get in touch with us directly.

Welcome

Welcome to Poesis Studio.

From the Greek ποίησις: the act of making.

Our practice exists at the intersection of art and design, developing human-centered brands through curiosity, study, and a spirit of play. A visual identity is much more than a logo. It's part of a larger language. At Poesis Studio, we shape comprehensive visual narratives that give form to a fuller story.

The result: achieving our clients' goals, exceeding their customers' expectations, and elevating both through thoughtful design and purposeful aesthetics.

This is what we will craft together.

Kind regards,



Maca Olsen
Partner, Poesis Studio



Amanda Burtka
Partner, Poesis Studio

003

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Studio: Poesis Creative
Questions: info@poesiscreative.com

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01 About Us

We are a graphic design
and branding studio.

Collaborating with clients to develop
comprehensive graphic identities that
set them apart.

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Our Studio

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POESISCREATIVE.COM

 
@POESISCREATIVE

005

We craft cohesive visual identities for clients across a wide range of industries.

Working in a variety of industries from higher education to hospitality, and from art and design institutions to food and beverage products, our objective at Poesis Studio is very simple: do good work, and make clients happy.

Ira Glass is known to have said that “great stories happen to those who can tell them.” We work with clients that have a great story waiting to be told. All they need is the ability to recognize it and the talent to tell it well.

And that’s where we step in.

Under the creative direction of Maca Olsen and Amanda Burtka, we have assembled an exceptional team of award-winning photographers, writers, filmmakers, illustrators, and developers with whom we regularly collaborate to create comprehensive graphic identities that set our clients apart.

006

We work at the intersection of art and design to develop human-centered brands. Our approach is rooted in a joy for learning, guided by wonder and a sense of play. When we loosen expectations and tinker with what design can be, our work lands in that lively space between the familiar and the freshly unexpected.

007

Capabilities

- STRATEGY**
- Brand Architecture
 - Brand Audit
 - Brand Strategy
 - Content Strategy
 - Market Research
 - Naming
 - Positioning
 - User Experience

- BRANDING**
- Art Direction
 - Brand Identity
 - Custom Typography
 - Editorial Design
 - Interiors
 - Iconography
 - Merchandise
 - Packaging
 - Print Collateral
 - Product Design
 - Signage + Wayfinding

- DIGITAL**
- Prototypes
 - UX / UI
 - Website Design
 - Website Development
 - Wireframing

- CONTENT**
- Copywriting
 - Illustration
 - Motion Graphic
 - Photography
 - Video

008

Services & Rates

Please note: this is not an exhaustive list of services, and rate ranges depend on scope and specific client needs. Detailed pricing and services can be provided upon requesting a formal proposal.

LOGO DESIGN	\$5-15K
BRAND STYLE GUIDES	\$8-25K
BRAND AUDIT + STRATEGY	\$7-35K
FULL BRAND DEVELOPMENT	\$10-120K
PRINTED COLLATERAL	\$5-65K
SIGNAGE & WAYFINDING	\$10-90K
WEBSITE DESIGN + DEVELOPMENT	\$7-65K
ILLUSTRATION & ICONOGRAPHY	\$5-30K
VIDEO PRODUCTION	\$20-250K
HOURLY	\$175/HR

Leadership

Under the creative direction of Maca Olsen and Amanda Burtka, Poesis Studio draws from over a decade of design and marketing services experience with dozens of clients across a broad range of industries.



MACA OLSEN

Maca is a partner and creative director at Poesis Studio. Her background includes years of experience executing management and creative services for a national consulting firm, holding editorial positions at various publications, and managing fundraising campaigns for dozens of nonprofit organizations large and small.



AMANDA BURTKA

Amanda is a partner and creative director at Poesis Studio. Her background includes years of experience as a small business owner and copywriter, editor, and director of design, communications, and marketing for nonprofits, film and media production houses, and businesses across an array of fields.

03 Our Work

Select samples from our studio portfolio.

The best way to know if we're the right fit for your project is to look at our past work. We undertake commissions selectively, with the expectation that the final work meet our own professional standards as well as those of our clients.

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Berkeley Institute

PAGE 052
Sabi Psychotherapy

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O'Brien Greene & Co.

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St. John's College

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Casa Carmen

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Vermú Vermouth

PAGE 041
Hilltop Flower Co.

PAGE 073
Catherine Project

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UC Berkeley



Berkeley Institute

SERVICES

Art Direction
 Brand Development
 Editorial Design
 Logo Identity System

The Berkeley Institute provides a space for scholars and students of the UC Berkeley community to value their own intellectual life beyond coursework and professionalization, to take seriously intellectual commitments and questions, and to harness the possibilities of the community.

Poesis Studio partnered with the Berkeley Institute to create an eclectic brand that reflects the cultural and social movements native to Berkeley, California, bringing all those traditions together into a fresh new aesthetic that feels uniquely welcoming and uniquely smart.

The Berkeley Institute is a humanities center in Berkeley, California, gathering students and scholars devoted to deep intellectual exploration and the life of the mind.

BI

FALL 2022 LECTURE SERIES

COMMITMENT TO CRAFT IN THE LIFE OF THE ARTIST:
LOVE & TROUBLE

A CONVERSATION WITH
 WRITER KATIE PETERSON
 PHOTOGRAPHER YOUNG SUH

SATURDAY OCTOBER 8, 2022 AT THE BERKELEY INSTITUTE
 10:30 A.M. - 12 P.M. 2134 ALLSTON WAY

FOLLOWED BY A LUNCH RECEPTION

RSVP AT BINST.ORG/LOVE-AND-TROUBLE

BI

FALL 2022 LECTURE SERIES

IS THE GOOD OF LIFE STUNTED BY DEATH?
PASCAL & COMMITMENT

A LECTURE WITH
 PROF. STEVEN JUSTICE

SATURDAY OCTOBER 8, 2022 AT THE BERKELEY INSTITUTE
 4:30 P.M. - 5:30 P.M. 2134 ALLSTON WAY

FREE ADMISSION

RSVP AT BINST.ORG/PASCAL-COMMITMENT

BERKELEY INSTITUTE

BI
BERKELEY INSTITUTE

BERKELEY INSTITUTE

2134 ALLSTON WAY
BERKELEY, CA 94704

BI

WWW.BINST.ORG
INFO@BINST.ORG

BRAND BOOK DETAILS

Version
Number 01

Originally Created
January 2023

Made by
Poesis Creative Studio

Copyright© 2023
All rights reserved.

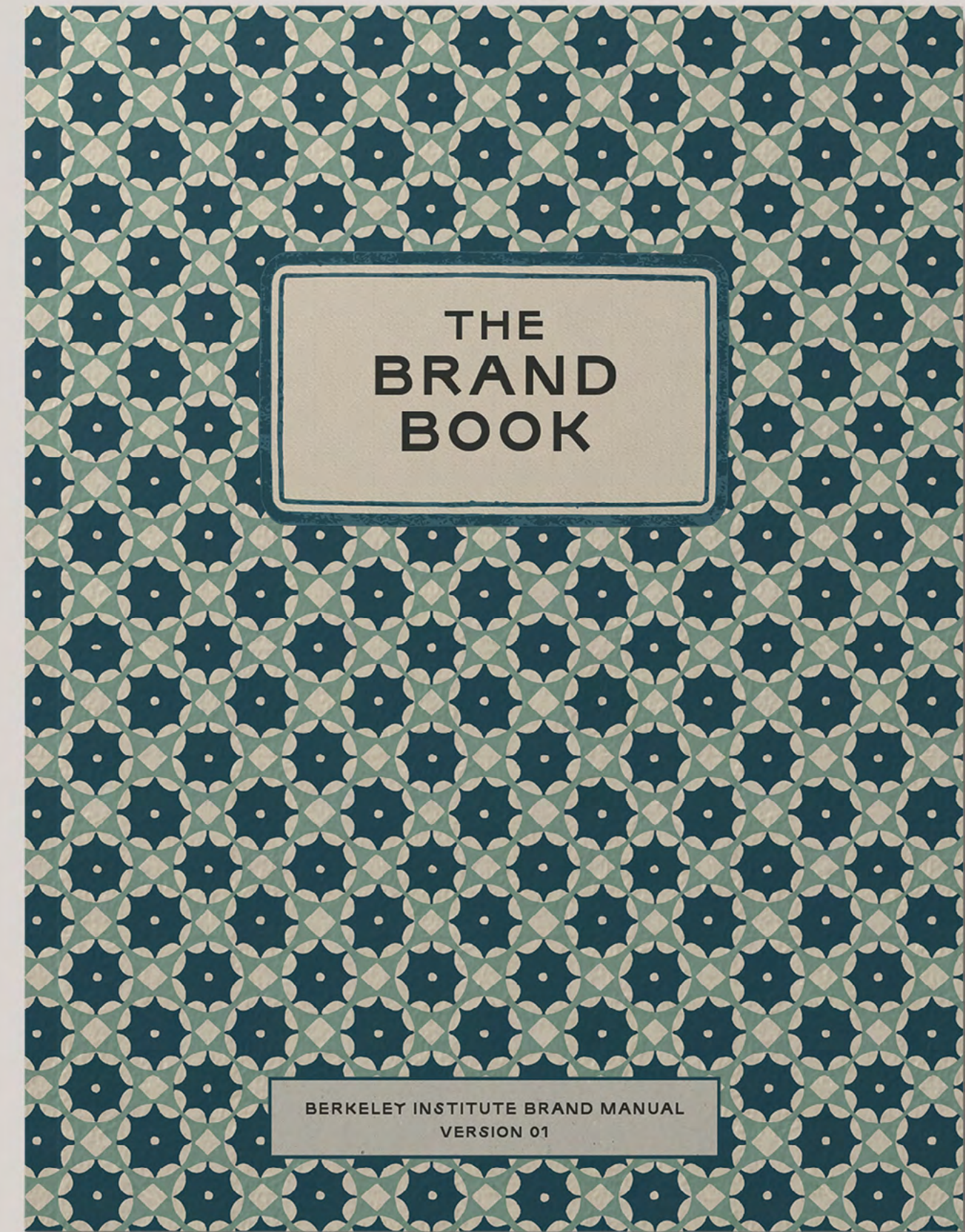
When it comes to our brand, our reputation, we maintain strict control. We hold ourselves to high standards, and we expect the same wherever our brand is represented. You must have specific permission and authorization to use any of our brand materials, including any resources, graphics, or visual elements found within this guide and its accompanying files. Simply being in possession of these materials does not imply or imbue permission in any way.

The approval process for materials and implementations of our brand will vary. Please contact an authorized Berkeley Institute representative (usually your point of contact) with questions. We reserve the right to disapprove or deny any use or uses of our logo, our brand visuals, or other brand elements at any time, for any reason. For legal, copyright, or usage questions relating to our brand visuals, please contact an authorized Berkeley Institute representative.



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SECTION 2

ART DIRECTION





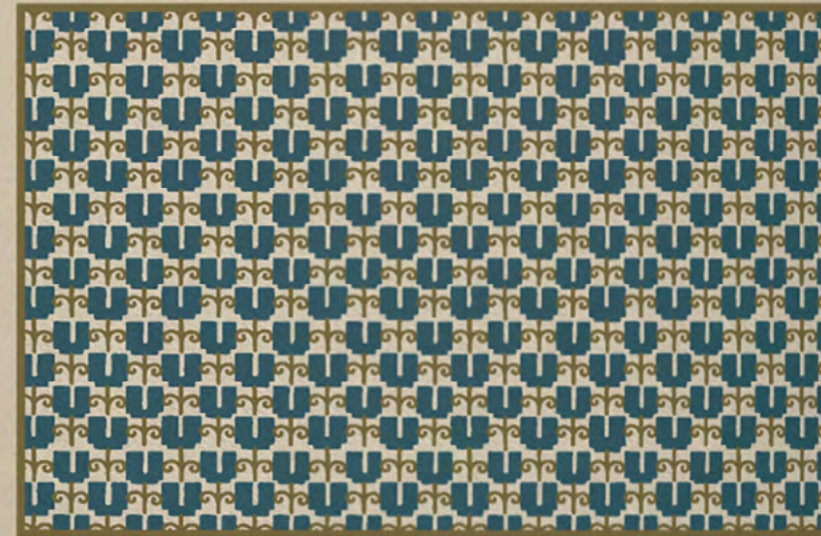
BRAND PATTERNS

BLOCKPRINT STYLE PATTERNS & BRAND VALUES

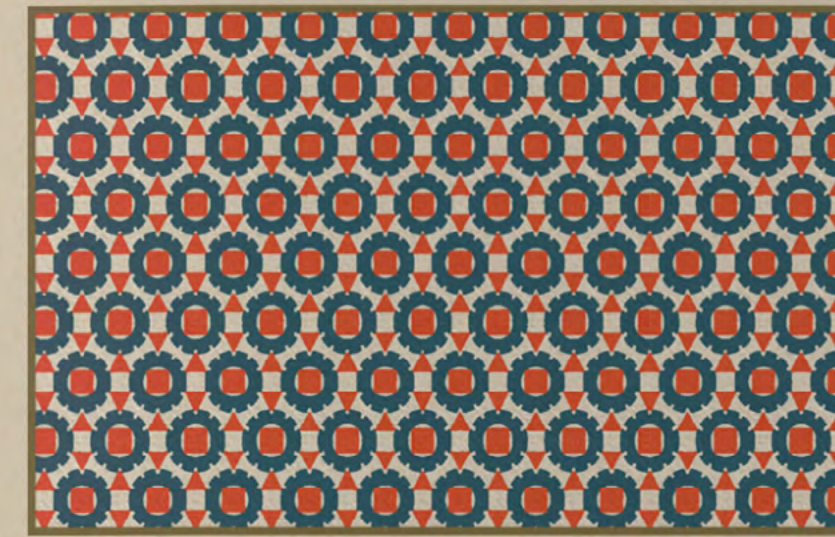
01. INTELLECTUAL HOSPITALITY
It is actually possible to think together across difference.



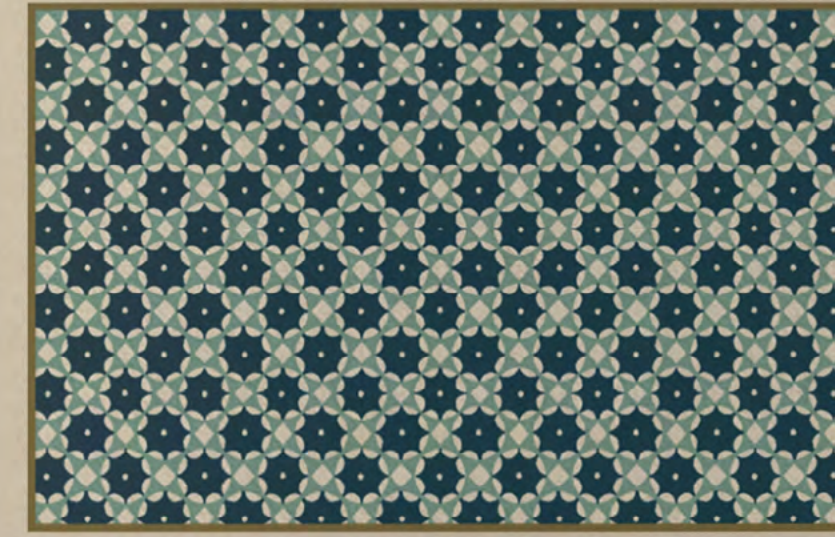
02. SLOW, PATIENT WORK
Good work is patient — and looks to a horizon beyond self-advancement.



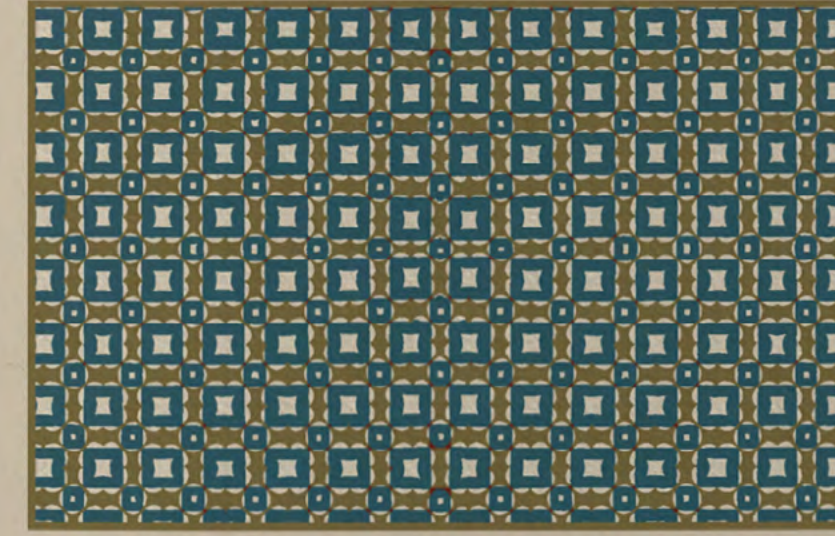
We have an extensive library with over 200 color and texture variations of the brand's five main blockprint patterns. Each of these patterns was made to correspond with each of the Berkeley Institute's five main values (consult pgs. 10-11). Each semester's programming leans into one of these values, and the corresponding pattern can be used as a guiding graphic to tie all of the semester's events together.



03. FACILITATING ACCESS TO RELIGIOUS AND PHILOSOPHICAL TRADITIONS
We need a better relationship with the past.



04. PROMOTING COMPREHENSIVE LEARNING
Education is more than credentialing.



05. VALUING THE PUBLIC UNIVERSITY
Public education is an invaluable good.



BRAND ASSETS

A LIBRARY OF TEXTURES, ORNAMENTS, ILLUSTRATIONS, AND TAGS

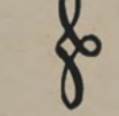
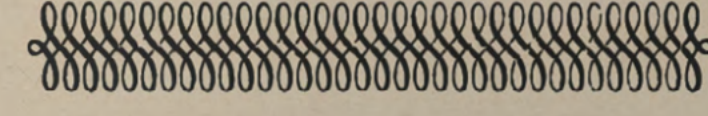
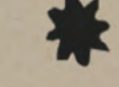
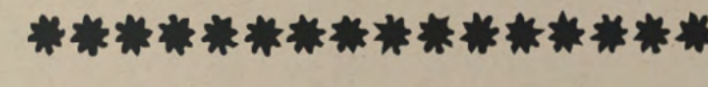
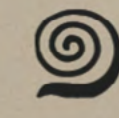
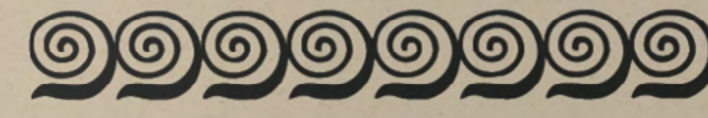
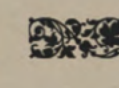
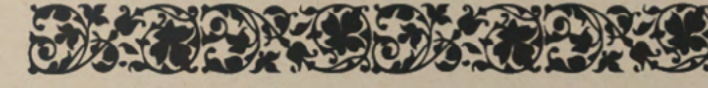
CRAFT PAPER
TEXTURE



LINED PAPER
TEXTURE



Texture is a crucial aspect of the brand's graphic identity. The brand shouldn't feel sleek or smooth. To the contrary, it should have depth and character. Our brand materials should remind the public of an old book or letterpressed manuscript. These textures can be used as background for your designs, or you can overlay them on top of your designs like a filter, with varying levels of opacity.



ORNAMENTS

Inspired by Collins bands, Elzevir borders, and geometric and floral ornaments of different traditions, we have assembled a library of several patterned ornaments that can be used in a myriad of ways. In the pages of this very document, for example, you can see how they have been used as page headers to subtly distinguish between the manual's sections.



LOGO VARIATIONS

A SCALABLE IDENTITY SYSTEM

ICON-ONLY

When subtlety is desired, the icon can be used in place of a full brand logo lockup. When this mark is used, ensure that our brand name is visible near or in relationship with the icon. This will help reinforce brand recognition.



WORDMARK-ONLY

When space is at an ultimate premium, the wordmark can be used in place of a full brand logo lockup. This logo is designed for small spaces and imprints that are infamous for legibility issues, like small engravings or silkscreen imprints.



Our icon is inspired by the eclectic tradition of stained glass, from medieval Europe to Berkeley craftsman architecture, framed in a contemporary digital graphic. The wordmark is made with a typeface inspired by Viksjø's brutalist Y-block. The mix of medieval and modern exhibits our approach: without idealizing the past, we look at the resources of past traditions for navigating the needs of the present.



VERTICAL LOCKUP

Designed to be horizontally efficient, the vertical lockup is a perfect fit for taller areas, and areas where a centered lockup is called for.



HORIZONTAL LOCKUP

Designed to be vertically efficient, the horizontal lockup is a perfect fit for wider areas, and areas where a left-justified lockup is called for (for example, at the top left corner of a website).



HORIZONTAL BADGE

The horizontal badge lockup is designed for square or circular areas where both symmetry and vertical efficiency are desired.

COLOR PALETTE

PRIMARY BRAND COLOR PALETTE

1. MAIN BLUE

HEX: 36606b
RGB: 54, 96, 107
CMYK: 21, 4, 0, 58

2. SAGE

HEX: 88a08e
RGB: 136, 160, 142
CMYK: 9, 0, 7, 37

3. BEIGE

HEX: e3d7c2
RGB: 227, 215, 194
CMYK: 0, 5, 13, 11

4. DEEP BLUE

HEX: 1c454f
RGB: 28, 69, 79
CMYK: 20, 4, 0, 69

5. GREEN

HEX: 807045
RGB: 128, 112, 69
CMYK: 0, 6, 23, 50

6. ORANGE

HEX: db5838
RGB: 219, 88, 56
CMYK: 0, 51, 64, 14

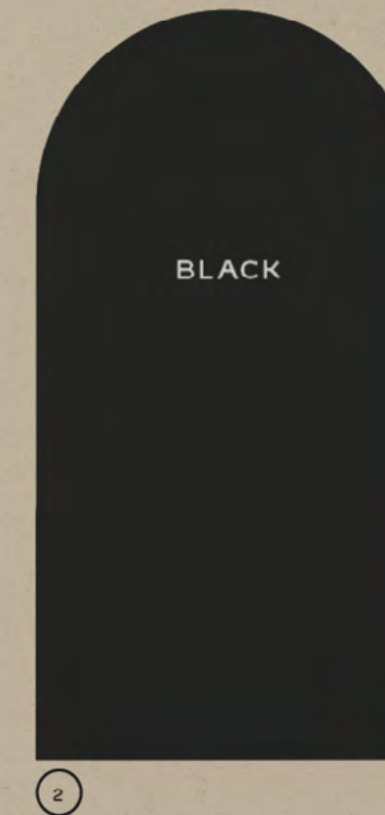


The consistent use of color is vital to effective brand recognition. Our brand should always be represented in one of the colors on this page, aside from specific recommendations within this guide. Do not use any other/unauthorized colors.

Use of the Pantone Matching System is highly recommended to ensure color consistency across any and all touchpoints. If Pantone color matching is not available or out of budget, please take great care to match the hues above precisely. We prefer a natural matte/uncoated paper stock, so always match to the Uncoated Pantone book.

BLACK & WHITE

NOTES ON USING BLACK AND WHITE



1. WHITE

HEX: f4f1ed
RGB: 244, 241, 237
CMYK: 0, 1, 3, 4

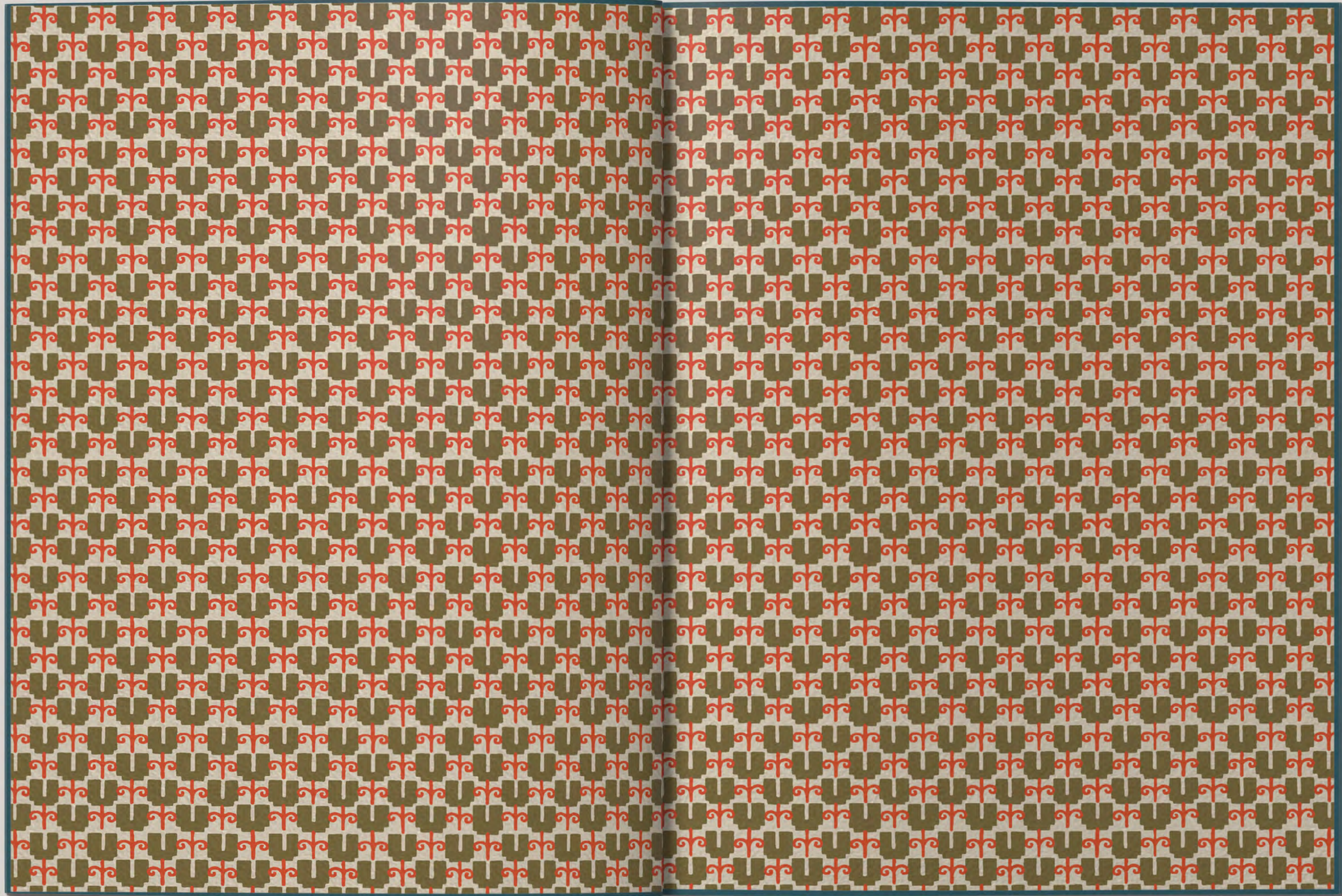
2. BLACK

HEX: 282a25
RGB: 40, 42, 37
CMYK: 1, 0, 2, 84

Black and white are vital components to the brand palette. Whenever possible, avoid true black and true white in favor of these subdued tones.

Both white and black are used to define space on the page, on a document, and on the website.

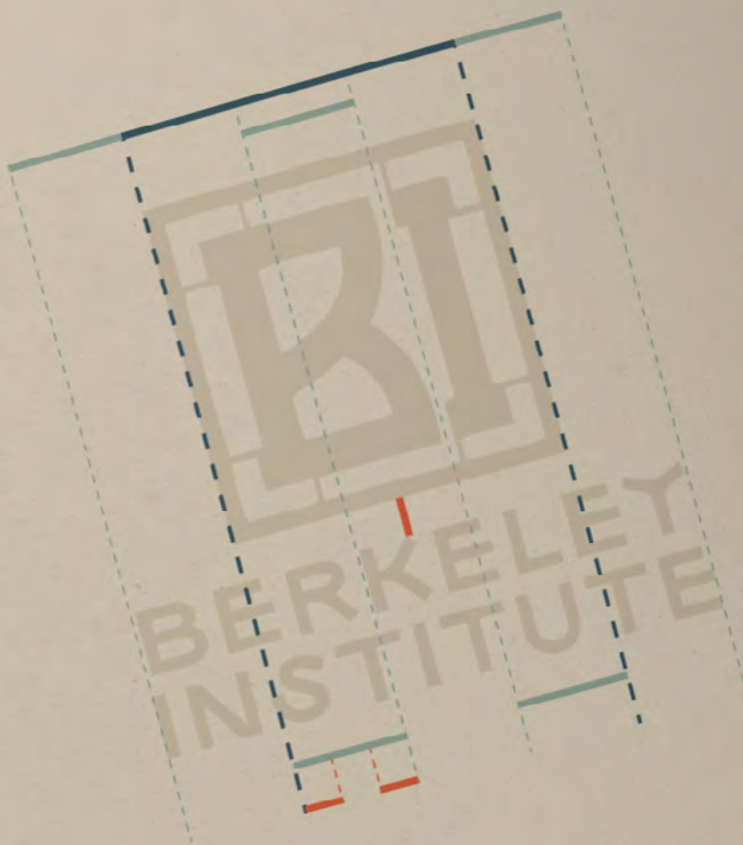
While you can create high contrast by combining both, we prefer to use Berkeley Institute's "Black" on "Beige" for a warmer, less contrasting composition. This manual serves as an excellent example of this.





THE
BRAND
BOOK

BERKELEY INSTITUTE
VERSION 1.0



VERTICAL ASSEMBLY

When the icon and wordmark are assembled together, the width of the icon can be used to determine the ratio and relationship between the two elements.

ICON DIMENSIONS: the icon is an exact square. **WORDMARK DIMENSIONS:** the width of the wordmark is made of the width of the icon plus two thirds the width of the icon. **SEPARATION:** the space between the icon and wordmark is equal to a third of a third of the width of the icon (a ninth of the width of the icon).



HORIZONTAL ASSEMBLY

When the icon and wordmark are assembled together, the height of the icon can be used to determine the ratio and relationship between the two elements.

ICON DIMENSIONS: the icon is an exact square. **WORDMARK DIMENSIONS:** the height of the wordmark is exactly two thirds the height of the icon. **SEPARATION:** the space between the icon and wordmark is exactly half of one third of the height of the icon.



O'Brien Greene & Co.

SERVICES

Art Direction
Brand Development
Logo Identity System
Print Collateral
Web Design & Development

O'Brien Greene & Co. is a fiduciary investment management firm. From managing investment portfolios to trusts and estate planning, their long-standing family business serves a diverse group of personal and institutional clients.

Drawing inspiration from exceptional stationery examples of the 60s and the natural beauty of the surrounding Delaware County, Pennsylvania, Poesis Studio developed a brand concept reflects the firm's dignified history as well as its warm, trust- and relationship-driven ethos.

Since 1969, O'Brien Greene & Co. has prided itself on its time-tested approach to investing—one that always puts clients first.

218 WEST STATE STREET
MEDIA, PA 19063



P. (610) 891-7880
OBRIENGREENE.COM

January 1, 2025

Dear Ms. Smith,

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur.

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Sincerely,

John Doe
Portfolio Manager
O'Brien Greene & Co.

O'BRIEN GREENE & CO.
INVESTMENTS, TRUSTS, AND PLANNING



O'BRIEN GREENE & CO.

218 WEST STATE STREET
MEDIA, PA 19063

218 WEST STATE STREET
MEDIA, PA 19063



P. (610) 891-7880
OBRIENGREENE.COM

January 1, 2025

Dear Ms. Smith,

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur.

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Sincerely,

John Doe
Portfolio Manager
O'Brien Greene & Co.

O'BRIEN GREENE & CO.
INVESTMENTS, TRUSTS, AND PLANNING

**Straightforward
Investing for Over
50 Years**

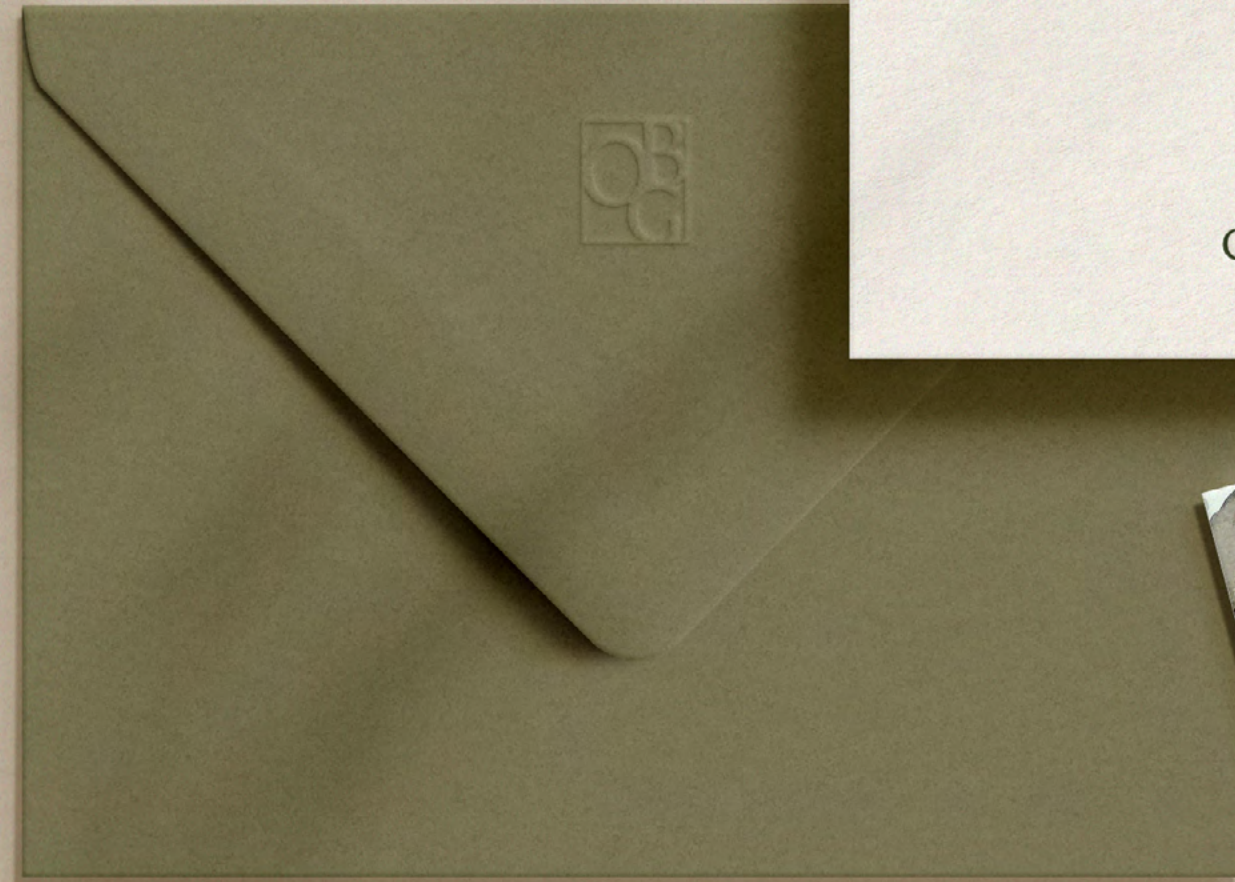


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OBRIENGREENE.COM

O'BRIEN GREENE & CO.
INVESTMENTS, TRUSTS, AND PLANNING



JOHN DOE
PORTFOLIO MANAGER

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E. JDOE@OBRIENGREENE.COM



O'BRIEN GREENE & CO.
INVESTMENTS, TRUSTS, AND PLANNING

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O'BRIEN GREENE & CO.
INVESTMENTS, TRUSTS, AND PLANNING
MEDIA, PA ——— SINCE 1969



WEST STATE STREET
IA, PA 19063



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OBRIENGREENE.COM

O'BRIEN GREENE & CO.
INVESTMENTS, TRUSTS, AND PLANNING

Handwritten text, possibly a signature or name, oriented vertically. The characters are stylized and difficult to decipher, but appear to include 'S. O.' and 'C. C.'.



A boutique family winery producing small lot craft wines and vermouth, Casa Carmen is an unpretentious place to drink well, eat well, and enjoy good company.

Casa Carmen

SERVICES

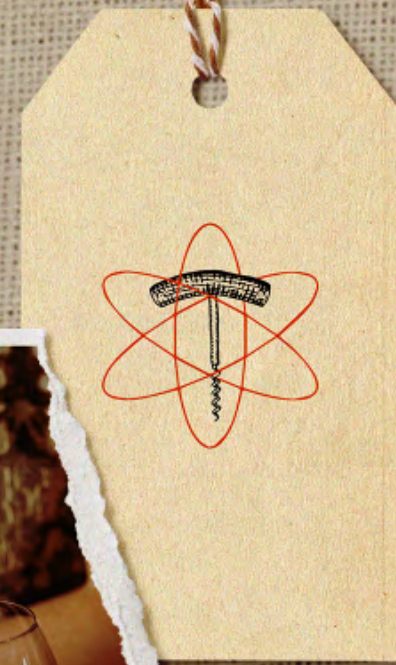
Art Direction
 Brand Development
 Brand Management
 Digital Advertising
 E-Commerce
 Email Marketing
 Logo Identity System
 Merchandise
 Print Collateral
 Product Packaging
 Signage + Wayfinding
 Social Media Marketing

Located in Pennsylvania's Brandywine Valley, Casa Carmen is a boutique family winery on a Quixotic quest for quality.

Essentially functioning as Casa Carmen's marketing, design, and communications arm between 2019-2022, Poesis Studio managed all aspects of the winery's graphic needs (from bottle packaging and merchandise to ad graphics and website management).

Additionally, we directed its dozens of digital, social, and email marketing campaigns, leading its brand to regional and national recognition.

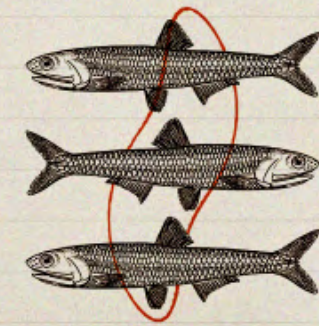
The Brand Concept



008 Logo Assembly

When the "C" icon and "CASA CARMEN" wordmark are assembled together, the height of the wordmark can be used to determine the ratio and relationship between the two elements.

Designed specifically to be vertically efficient, the primary logo is a perfect fit for taller areas, and areas where a centered logo would fit better.



A small silver fish in a tin from the cold waters of the Cantabrian Sea has the power to convert any skeptic, and that a thin slice of jamón ibérico has enough umami for a lifetime of bewilderment.



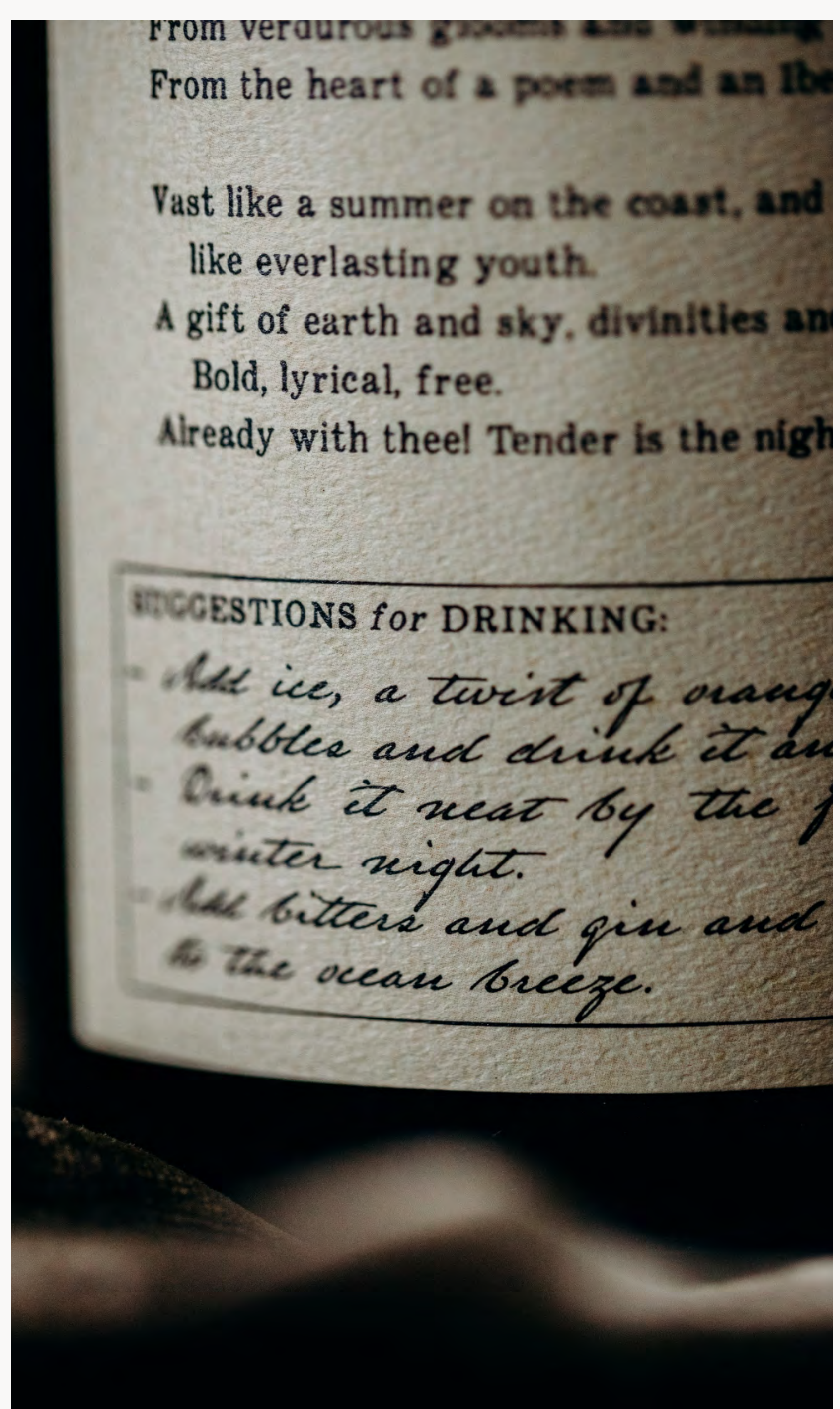
CREAM
HEX #E2E2C7

GOLD
HEX #A77B2C

CORAL
HEX #CC5B27







TOP 100 VALUES OF THE YEAR

Wine & Spirits

SPIRITS



TENDER IS THE NIGHT
BY CASA CARMEN, ONE
OF THE NEW AMERICAN
VERMOUTHS TO TRY NOW.

mouth over ice with a splash of soda, an orange slice and an olive. But in the United States, where vermouth never managed to liberate itself from the confines of the cocktail, it needs its crusaders.

A handful of domestic producers are helping to spread the gospel, making deeply American vermouths using locally grown and native ingredients. Bianca Miraglia, who started Uncouth Vermouth in 2013, is Brooklyn, was the first to take this approach, even foraging for her own ingredients. After a two-year hiatus spent resettling into a new farm on a 16-acre forested plot of land some 120 miles north, in Saugerties, New York, she is reintroducing the brand with a sweet vermouth, Porcia (named for her puppy), and a dry bottling, Bianca.

The earliest vermouths, in 16th-century Germany, were made with wormwood. (Vermouth is a transliteration of the German *Wermut*, though wormwood is rarely used nowadays.) Miraglia uses common mugwort, a related species that grows "absolutely everywhere," she says, even sprouting through sidewalk cracks in Brooklyn. It's what gives Uncouth its bracingly bitter edge. The dry Bianca is full of apricot and lavender aromas; the sweet Porcia smells of cherries and sage. They're nearly the same color in the glass: unlike big brands, neither contains added sugar or coloring. Miraglia forages wild pears in early autumn, using them to sweeten Porcia. She keeps the rest of her process a mystery, as did the monks and alchemists who guarded the secrets of their vermouth recipes for centuries. Mystique remains a part of vermouth's legacy.

PEOPLE WHO LOVE vermouth are known evangelists. They rhapsodize about the drink's millennia-long history and medicinal roots, hoping to convince others that they should love vermouth, too. It wouldn't be necessary in, say, Spain, where young people while away Sunday afternoons in cramped *vermaterias* sipping ver-

European producers were drawn to herbs and spices from far-away, colonized lands—using citrus peel, clove, cardamom, cacao—contemporary producers in the States have been inspired by their immediate environments.

"That's the smell of our coast," thought winemaker Birk O'Halloran when he realized the sagebrush endemic to California's coastline was in the wormwood family. He introduced Rockwell Vermouth Co., with its Classic Sweet and Extra Dry expressions, in 2020. For the base wine, O'Halloran sources symphony, a grape bred by UC Davis from muscat and grenache gris. The Sweet smells of sarsaparilla and clove. The Dry is all summer fruits and hay, making an elegant aperitif on its own or the beginnings of an outstanding 50:50 Martini.

Steve and Jill Matthiasson, winemakers in Napa Valley, also turned to a UC Davis cross for the base wine for their No. 4 Sweet Vermouth. They work with flora, a crossing of *gevuertzaminer* and *semillon* that was originally bred

for dessert wine. The Matthiassons use fresh blood orange and sour cherries from their orchard, and homegrown cardoons, or wild artichokes, for a distinctly vegetal bit-terness. The result is both earthy and fruity. It makes an uncharacteristic Manhattan, bright and summery, but also stands beautifully on its own with dessert.

The low-ABV trend dominating cocktails has given vermouth a stage. For an even lower-ABV option, there's herbal wine—historically medicinal, like vermouth, though not fortified. Former Miss USA Nana Meriwether has recently launched Cale, a line

of low-alcohol wines—under 5 percent—infused with botanicals. Her first release is an intensely floral hibiscus-laced pinot noir. Fruity yet bone dry, it can be sipped like a wine or spritzed, replacing sweet vermouth in an Americano variation.

If Americans ever start drinking vermouth for vermouth's sake, it may well be due to the Wine Collective—Enrique Pallares and his partners, who set up shop in an abandoned Sears warehouse in Baltimore alongside a craft brewer and a coffee roaster. Last year, they created Vermú, a rose vermouth that evokes pink grape-

fruit and chamomile. Enchanting on its own, it's sublime with a nip of Campari and gin for a Negroni-esque drink called a Marianito.

Pallares is such a champion of vermouth that he makes a second out of his other winery, Casa Carmen, in Maryland. Tender is the Night is a barrel-aged black vermouth, a rare Spanish style, flavored with black walnuts, wormwood, orange peel, herbs and wood, orange peel, herbs and baking spices. It's herbaceous and spiced, like a brooding grown-up root beer when topped with soda and a twist. It begs heaping some good tinned fish on bread and pretending it's pintxos in Iberia.



Pricing
MATTHIASSEN'S NO. 4 SWEET VERMOUTH (Napa Valley) (\$17.99 ABV); ROCKWELL VERMOUTH CO.'S CLASSIC SWEET (16.5% ABV); \$15/750 ml; CASA CARMEN'S TENDER IS THE NIGHT (16.5% ABV); \$22/750 ml; UNCOUTH VERMOUTH'S PORCIA (17% ABV); \$35/750 ml; THE WINE COLLECTIVE'S VERMÚ ROSÉ (16.5% ABV); \$28/750 ml; CALE'S (HUBBARD) PINOT NOIR (4.3% ABV); \$23/500 ml

Freed From The Cocktail

America's artisanal vermouth
by CHANTAL MARTINEAU

VISIT 25+ TASTING EXPERIENCES

Anderson Valley WINES

SAVE THE DATE JULY 30 BARREL TASTING

AVWINES.COM

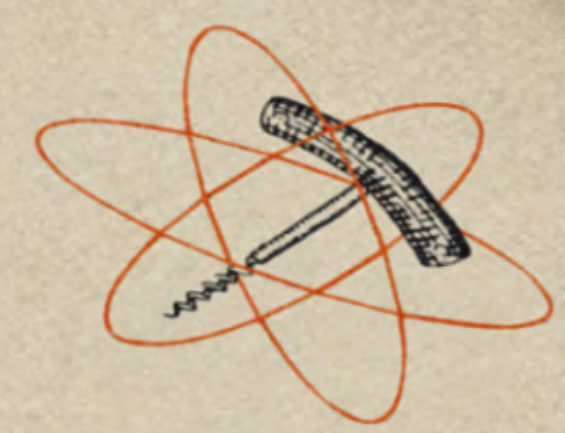
Photograph by NICK MROZOWSKI



CASA CARMEN



CASA CARMEN

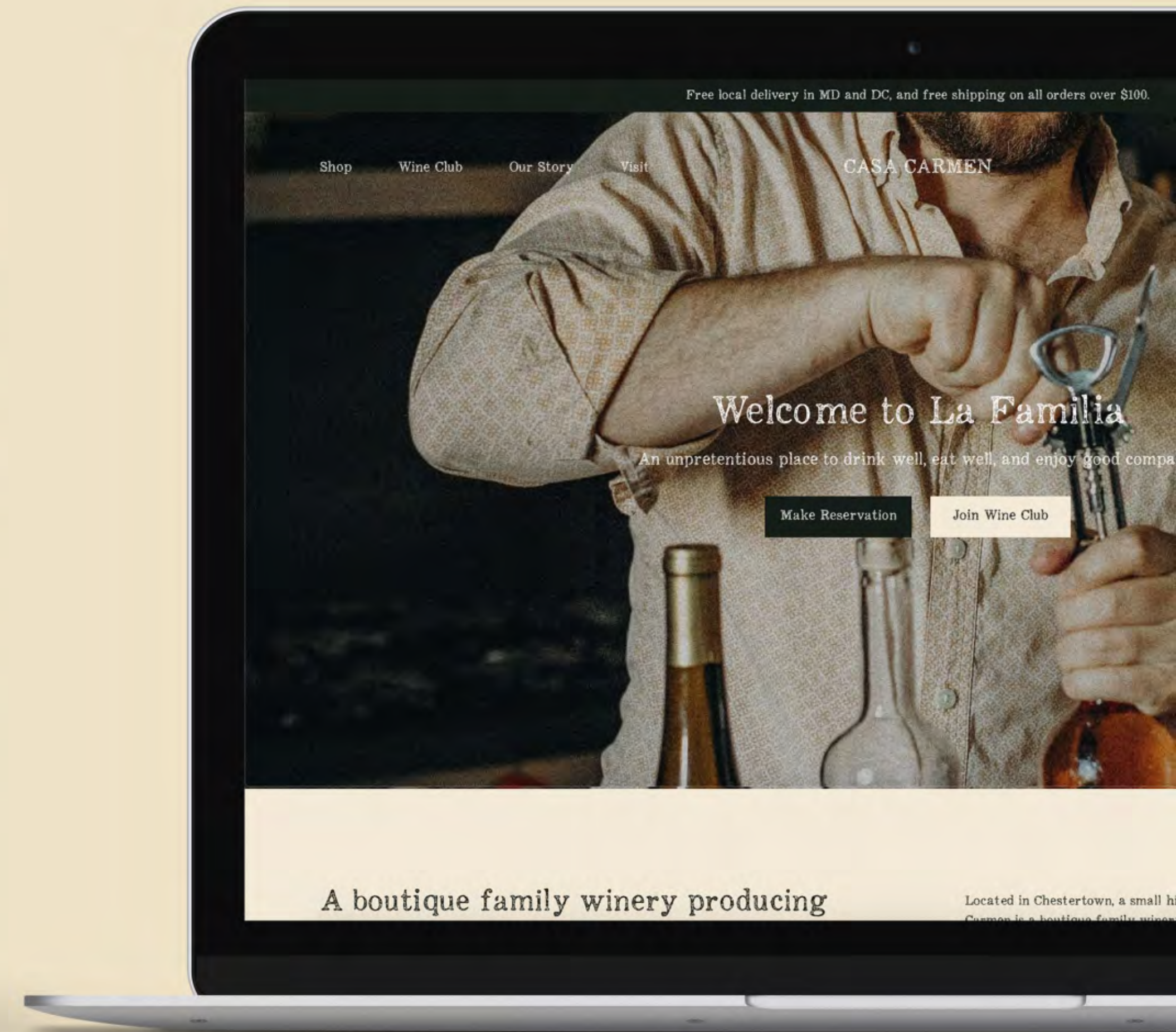
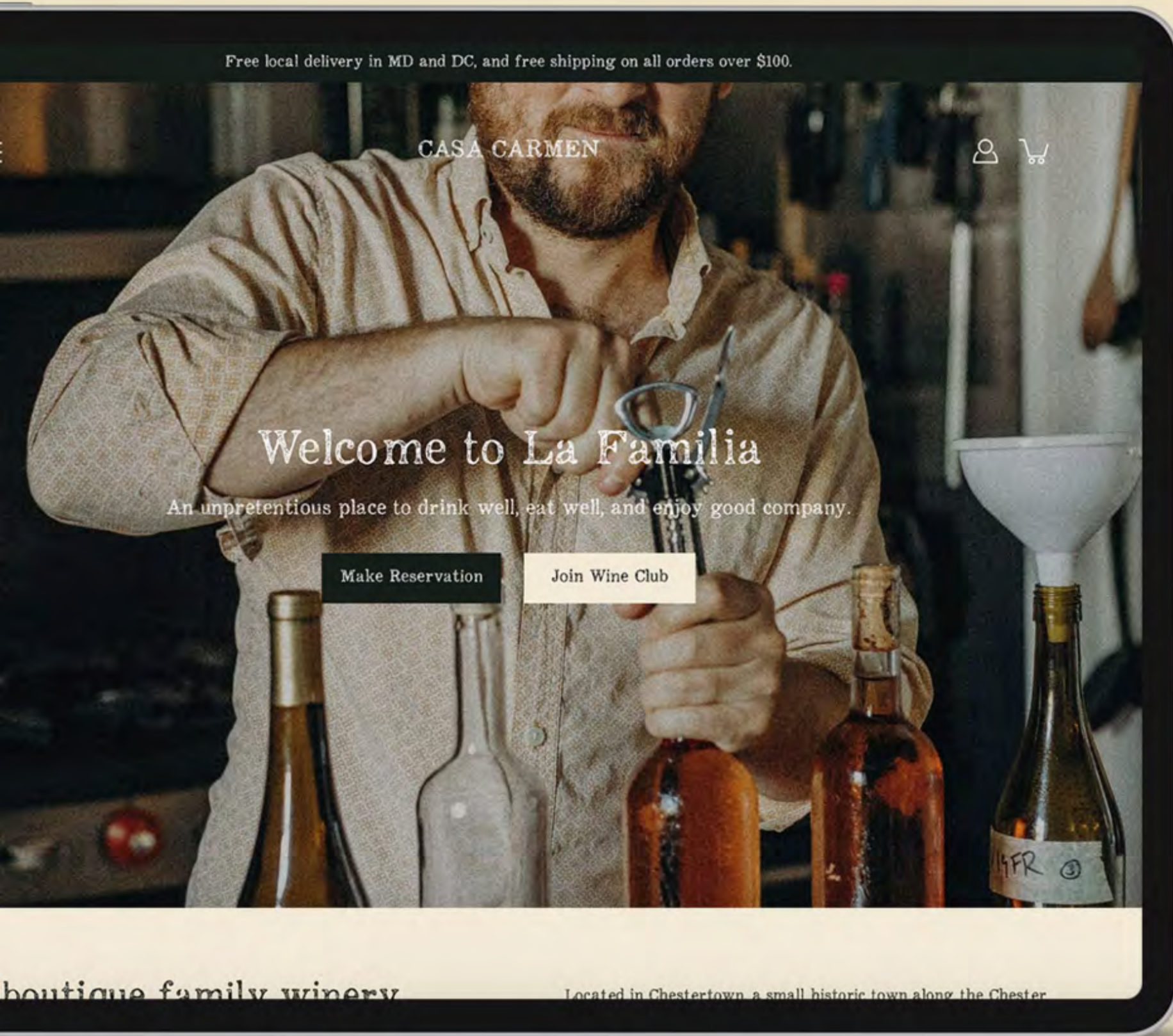


CASA CARMEN



CASA CARMEN







Creed & Culture represents a collection of initiatives both philanthropic and creative, focused on philosophy, culture, and the arts.

Creed & Culture

SERVICES

Art Direction
Brand Development
Logo Identity System
Print Collateral

Creed & Culture is the parent brand of a collection of philanthropic and creative initiatives, including grantmaking and book publishing.

Poesis Studio developed a brand concept distinctly modern in its aesthetic approach while also firmly rooted in traditional design elements. Drawing inspiration from ancient Greek and Roman symbols, medieval illuminated manuscripts, Renaissance hand lettering, and early modern book covering and type specimens, we have crafted a brand rich with texture, form, and meaning.

In short, the Creed & Culture brand is inspired by tradition without being weighed down by it.



Good & Culture
Land intervision
notes

Values Tone
 - wisdom - warm
 - steadfast - formal
 - excellent - collegial
 - tradition

Ant concepts?
 1862
 monogram family crest

*Approaching future
 by anchoring in past

Register 371

	101: G3 fol: 37	<i>Grando Klicoo</i> <i>dic'ajt hoc</i> <i>dehande</i> <i>er'fow be</i> <i>Haen</i>	101: G3 fol: 43
	101: G3 fol: 39		101: G3 fol: 45
	101: G3 fol: 39	101: G3 fol: 41	101: G3 fol: 45
	101: G3 fol: 40	101: G3 fol: 42	101: G3 fol: 46
	101: G3 fol: 41		
	101: G3 fol: 42		

A 4 x



ZWEITER AKT
 ZWEIFTE SZENE

the ladies of her time, as she herself mentioned them in her own good behaviour and constant civility to her mother the safe tormenting herself, Hamlet turned into the Chamber, who having once again searched every corner of the same, discovering his mother as well as the rest, and perceiving himself to be alone, began in a more and discreet manner to speak with her saying:

What treason to this O most infamous woman of all that ever prostrated themselves to the will of an abominable whore monger, who under the veil of a dowering creature, covereth the most wicked and detestable crime that man could ever imagine, or was committed. How may I be allowed to trust you, that like a vile wanton adulteress, although so prudent and given over to her pleasure, never would forsake her arms lawfully to embrace the traitorous villainous tyrant that murdered my father, and most incestuously received the villain into the lawful bed of your loyal spouse, imprudently entertaining him in stead of the dear father of your miserable and dis-comforted sonne, if the gods grant him not the grace speedily to escape from a captivity so unworthy the degree he holdeth, and the rare and noble familie of his ancestors in this the part of a spouse and daughter to a king; to live like a brute beast and like a man that yieldeth her body to the base that hath beaten his companion away, to follow the pleasure of an abominable line that hath murdered a farre more honest and better man then himself in murdering Hamlet, the honor and glory of the Danes, who are now extermal of no force nor valour at all, since the bloody spectacle

DIE TRAGISCHE GESCHICHTE VON
 ZWEIFTE SZENE

Ham. Danmark ist ein gefangnis.
 Ros. So ist die welt auch ein.

Ham. Ein stattliches, wenn es viele verd'lage, is-der und kerher gibt. Danmark ist einer der schlimmsten.

Ros. Wir denken nicht so davon, mein prinz.

Ham. Nun, so ist es keine fur euch, denn an sich ist nicht wecker que noch bore, das denken macht es erst dazu. Fur mich ist es ein gefangnis.

Ros. Nun, so mach es euch ergeiz dazu, es ist zu wenig fur euren geist.

Ham. O gott, ich komme in eine mißdiale eingesperrt





CREED & CULTURE



CREED & CULTURE

JOHN SMITH
PRESIDENT & FOUNDER



CREED & CULTURE

JOHN@CREEDANDCULTURE.COM
(123) 456-7890

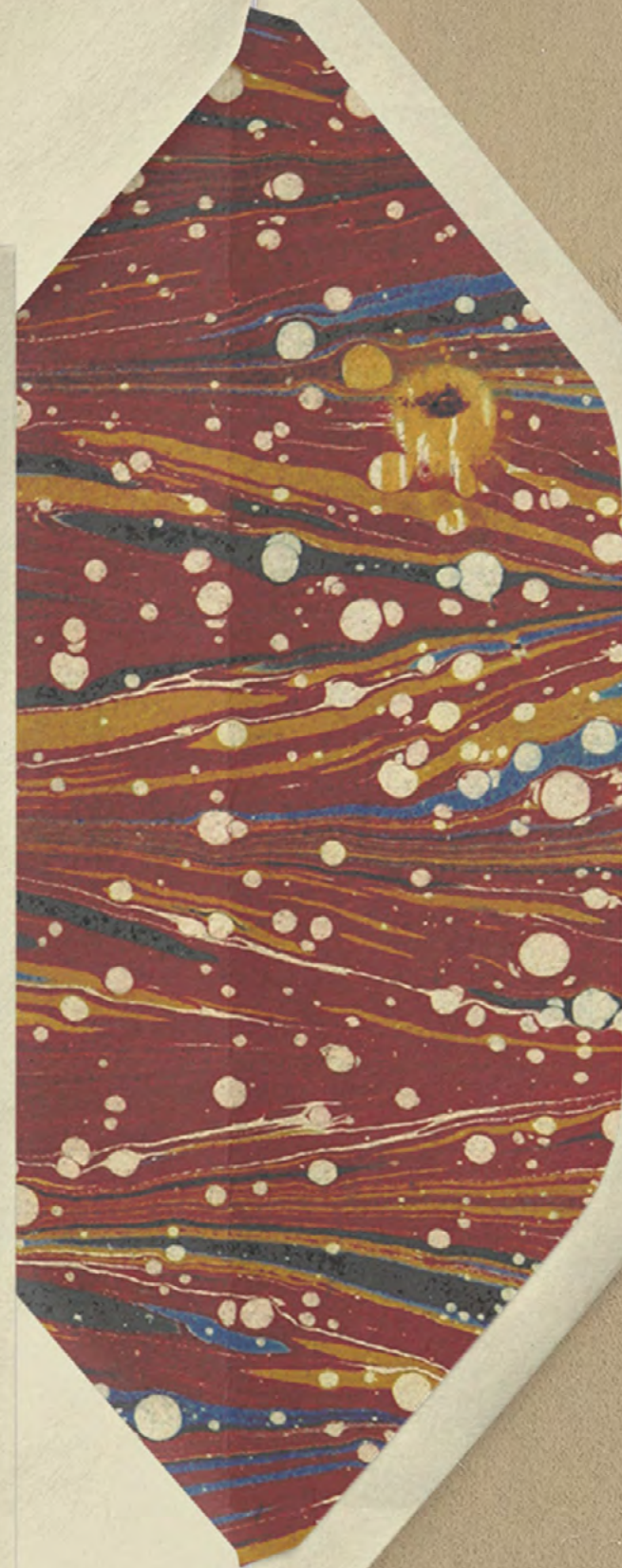


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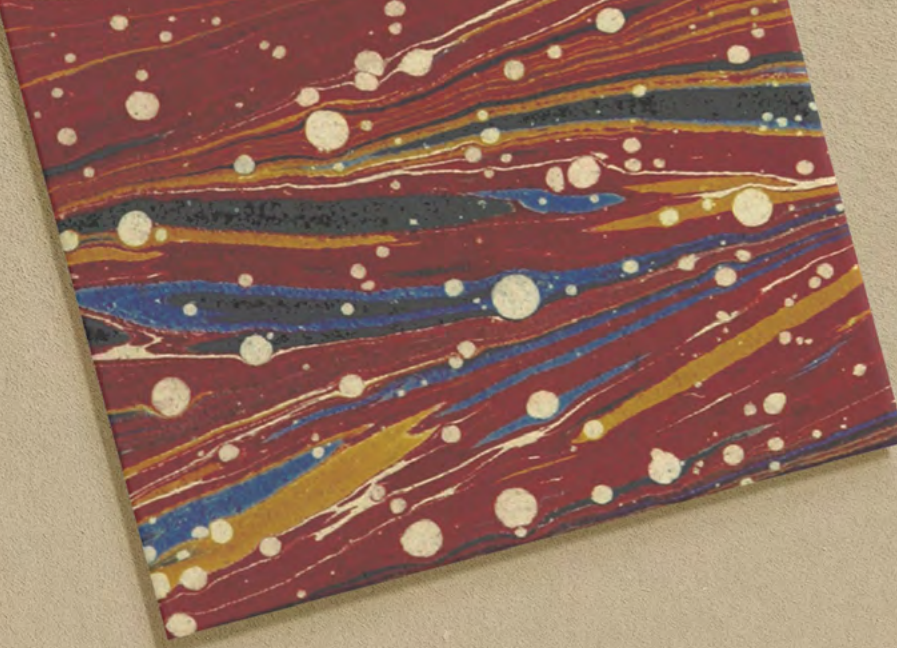
123 OWL NEST DRIVE
NASHVILLE, TN 12345





not a museum,
the living faith of
the living.

POPE BENEDICT XVI
The Spirit of the Liturgy



pretium

Sincerely,

J. Smith

John Smith
President & Founder
Creed and Culture Fund



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NASHVILLE, TN 12345

(123) 456-7890
INFO@CREEDANDCULTURE.COM

CREED & CULTURE

JANUARY 1, 2025

JANE SMITH
CHIEF DEVELOPMENT
OFFICER

ORGANIZATION NAME
1234 ADDRESS ROAD
CITY, ST 56789

Dear Ms. Smith,
Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur.

Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

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Class maecenas potenti ipsum orci nunc. Proin integer sollicitudin mattis metus taciti id ultrices iaculis. Vitae fames adipiscing accumsan justo diam, arcu tristique dignissim. Metus proin nostra montes porta class tempus. Malesuada arcu fusce, class dignissim pretium elit suscipit.

Sincerely,

J. Smith

John Smith
President & Founder
Creed and Culture Fund



CREED &
CULTURE



CREED & CULTURE

Tradition is
not a museum, but
the living faith of
the dead; progress is
not novelty, but the
faith of the

JOHN SMITH
PRESIDENT & FOUNDER



JOHN@CREEDANDCULTURE.COM
(123) 456-7890

041



Hilltop Flower Co. offers seasonal flowers, custom arrangements, and a curated collection of heritage goods for the home.

Hilltop Flower Co.

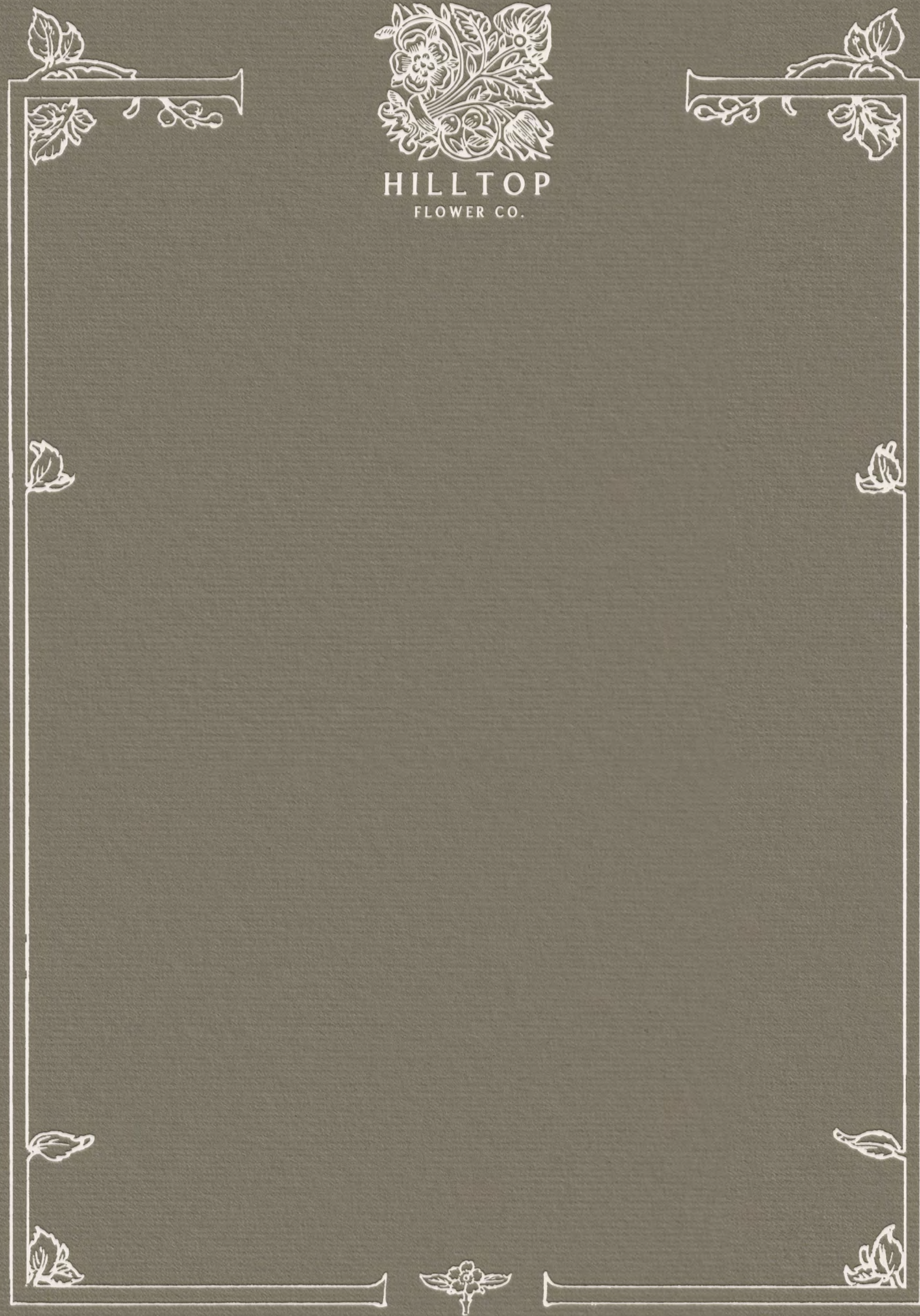
SERVICES

Art Direction
Brand Development
Logo Identity System
Print Collateral
Social Media Graphics
Signage + Wayfinding

Hilltop Flower Co. marries a love of flowers with a passion for well-made goods. Its garden-inspired approach to flower design celebrates quality, artistry, heritage, and craftsmanship and invites others to do the same.

Poesis Studio developed a brand of whimsical logo marks, illustrations, and collateral for this beauty-first business in the Brandywine Valley.

HILL
TOP



GIVEAWAY



GIVEAWAY

CONGRATULATIONS



GIVEAWAY WINNER

CLOSED *for*
the HOLIDAY



Now Open

VALENTINE'S DAY
PRE-ORDERS



*In-store Pick-up &
Local Delivery*

The Bouquet

THE VALENTINE



A WHIMSICAL DELIGHT

Hilltop Signature Style

Arrangements

PALETTE I



CLASSIC REDS

Romantic and Timeless

Arrangements

PALETTE II



VIBRANT PINKS

Joyful and Spirited

Arrangements

PALETTE III



DREAMY WHITES

Sweet and Lovely

HOURS

MONDAY	CLOSED
TUESDAY	CLOSED
WEDNESDAY	10 AM - 6 PM
THURSDAY	10 AM - 6 PM
FRIDAY	10 AM - 6 PM
SATURDAY	10 AM - 6 PM
SUNDAY	CLOSED

HILLTOPFLOWER.CO

HILLTOP
FLOWER CO.



AAITI is a humanities initiative at UC Berkeley exploring how African American intellectual and artistic work has related to, embraced or discarded the texts of classical education.

UC Berkeley

SERVICES

Art Direction
Brand Development
Logo Identity System
Podcast Graphics
Poster Design

Housed in African American Studies at UC Berkeley, AAITI aims to explore the gamut of Black creative engagement with the classics through courses, events, podcasts, fellowships, grants and more.

From Phillis Wheatley's poems about the Bible, to Harlem Renaissance stagings of Shakespeare's plays, from Dante's influence over Ralph Ellison's works, to Romare Bearden's 1977 Black Odyssey paintings, AAITI explores important connections that comprise a shared cultural heritage.

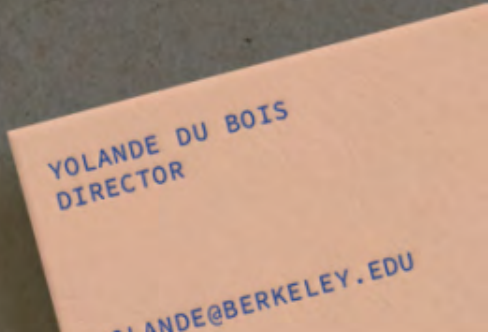
Poesis Studio helped refine the initiative's messaging, style, graphic identity, and art direction through multiple media.

FAITH

Above all remember, in our world's best schools, in our boys and girls all over the where you are, you are the chance.

Deserve it, then. Study. Grasp of the real value people will wonder at is of no importance, w anything unusual, w at yourself, you mu hair as straight ev beneath the cloth nation to underp nation to underp from new exper of your big bed heavy, serious Make yourself

Above all ret be a wonder I shall wi Lovingly W.E.B. "pape



AAITI. UC BERKELEY African American Intellectual Traditions Initiative

There are people that ask questions and people that answer. People that listen.

AAITI. UC BERKELEY African American Intellectual Traditions Initiative

The color of her dress is like a flag. And just as a flag can't be torn, she can't be torn. The U.C. of the African American woman's history.

AAITI. UC BERKELEY African American Intellectual Traditions Initiative

Let's talk about the past and the future. We're all here.

AAITI. UC BERKELEY African American Intellectual Traditions Initiative

It's not about the past. It's about the future. It's about the present.

AAITI. UC BERKELEY African American Intellectual Traditions Initiative

There's a lot of people that are asking questions. And there's a lot of people that are answering. People that listen.

AAITI. UC BERKELEY African American Intellectual Traditions Initiative

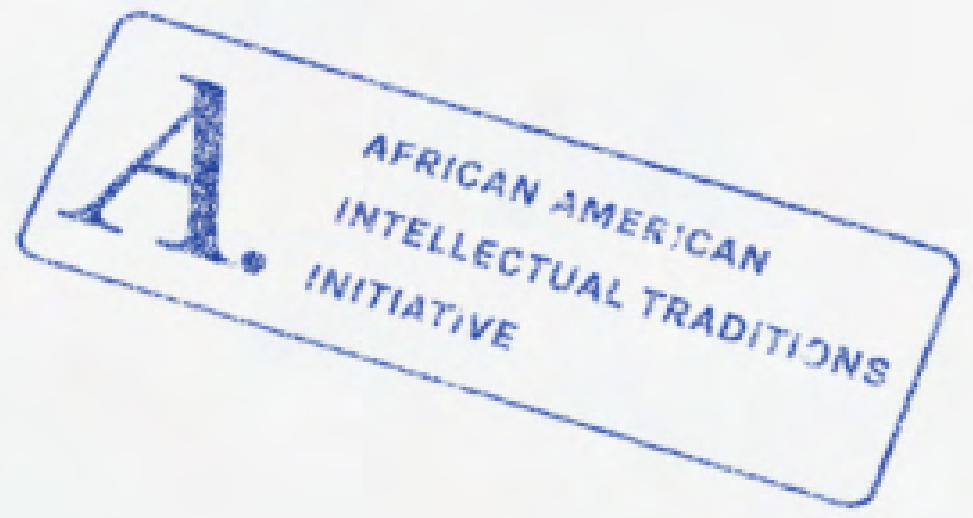
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AAITI. UC BERKELEY African American Intellectual Traditions Initiative

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052



SABI Psychotherapy

SERVICES

Brand Development
Website Design

The SABI Psychotherapy brand draws on the philosophy of *Sabi* – finding beauty in the imperfect and impermanent – to communicate a compassionate, thoughtful perspective on mental and emotional care.

For this engagement, we developed a comprehensive visual identity and narrative system that reflects the practice's depth, warmth, and therapeutic integrity, creating a brand that resonates with clients seeking meaningful change.

SABI Psychotherapy is a private practice rooted in a holistic, human-centered approach to healing and transformation.

PURSUING HEALING
THROUGH A
WABI SABI
AESTHETIC



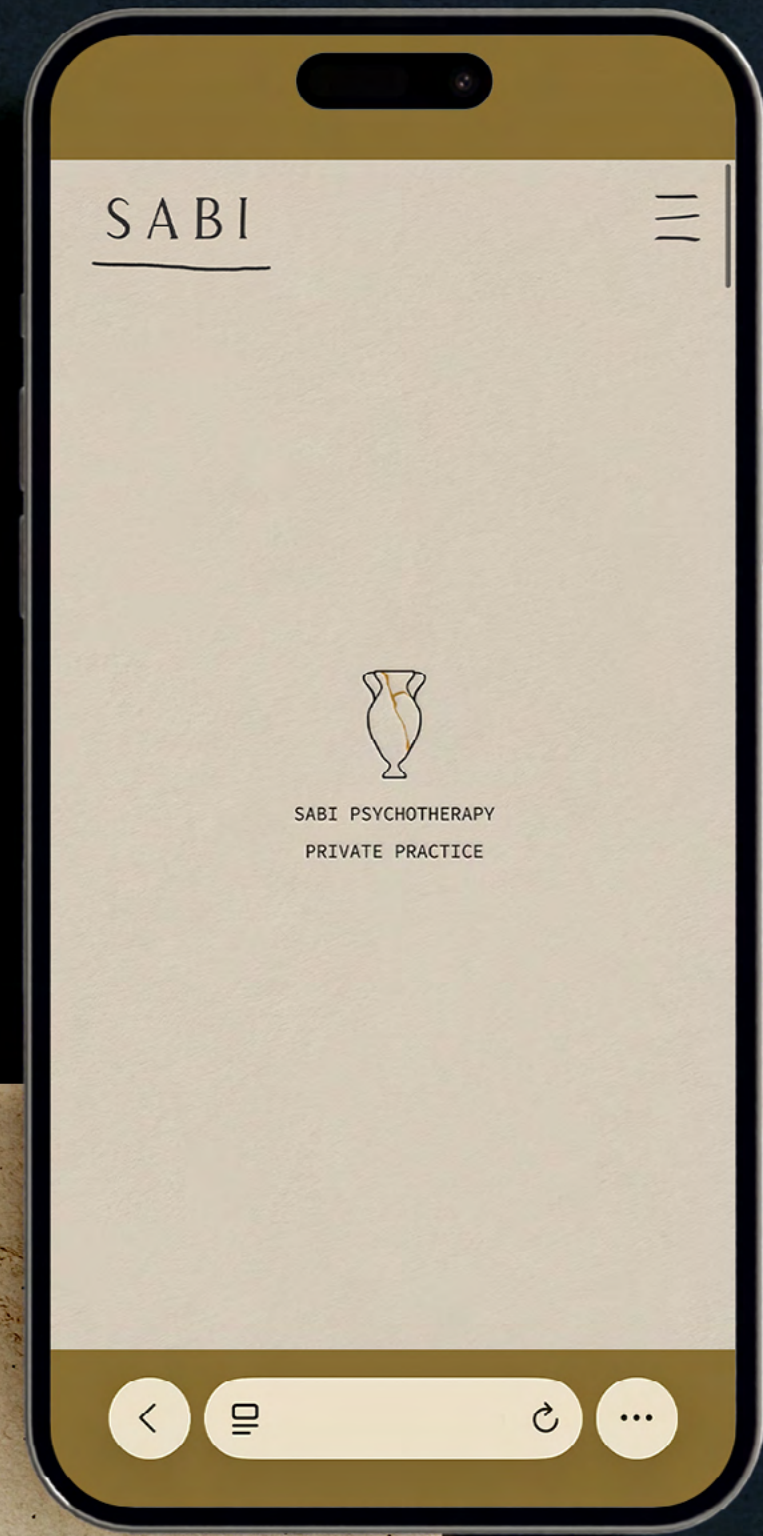


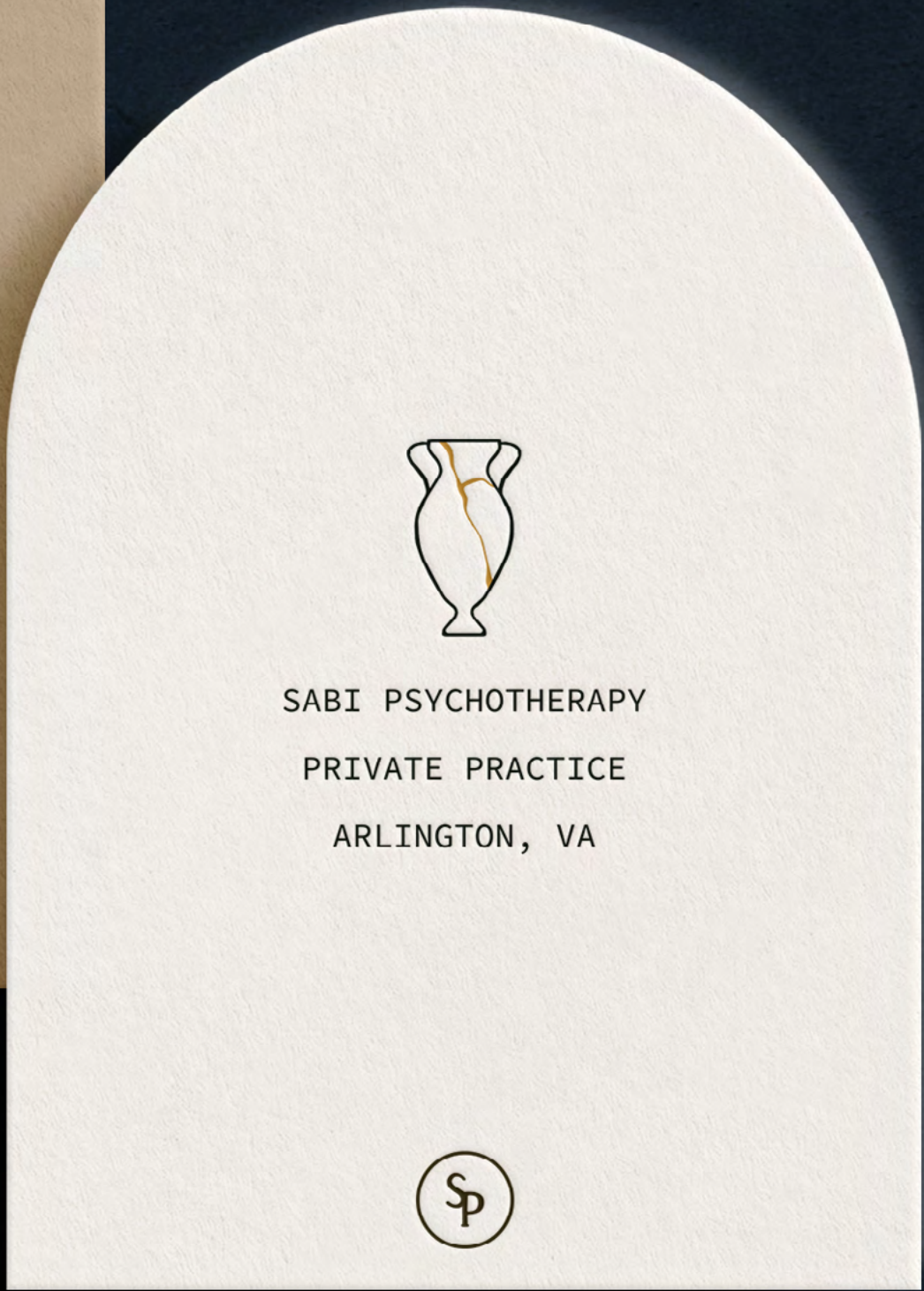
PURSuing HEALING
THROUGH A
WABI SABI
AESTHETIC



SABI
PSYCHOTHERAPY
PRIVATE PRACTICE









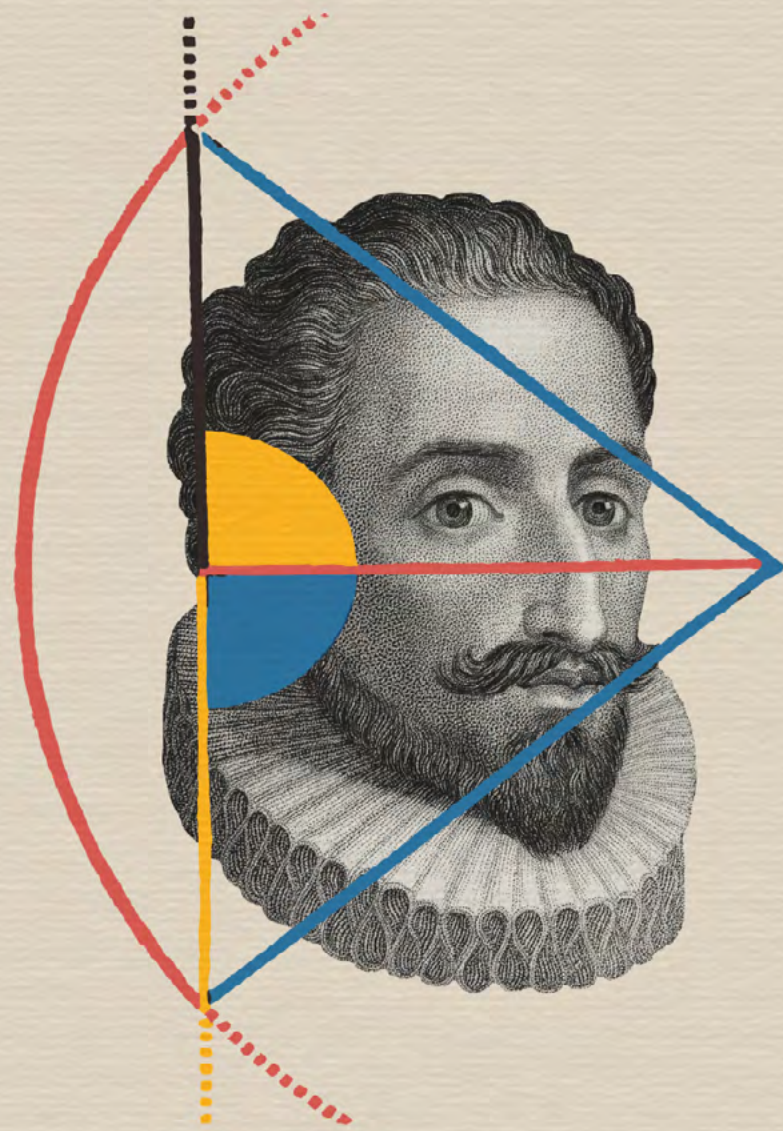
Poesis Studio partner Maca Olsen and philosophy scholar Dr. Anna Sitzmann [faculty, St. John's College] posed a playful challenge to themselves: is there a way in which the process of collaging might resemble that of learning?

St. John's College

Just as a liberal arts student dissects texts, examining each word and argument closely in order to apprehend it more clearly, so too does the collagist cut apart images and words, isolating them from their original contexts. This analytical phase is vital, for it allows one to see with fresh eyes, free from the constraints of preconceived meanings. Yet, analysis alone is not sufficient. The next step, synthesis, mirrors the collagist's task of gluing disparate pieces into a new, coherent whole.

In this creative act of reconstruction, the learner, like the artist, may draw upon intuition and imagination as well as reasoning, forging connections and deriving meanings. Through this dynamic interplay of analysis and synthesis, of cutting and gluing, one may learn to see old things anew.

This playful challenge set their minds to work. Having long admired Oliver Byrne's 1847 illustrations of Euclid's Elements, they began to make connections between mathematical propositions, literary passages, and historical portraits of great authors around specific "opening questions" brought forth from a text.



*Truth may be stretched, but it cannot be broken,
and it always surfaces above lies, as oil floats on water.*

REFERENCES

Engraved portrait of Miguel de Cervantes by Frederick Mackenzie, 1897.
Euclid's Elements, Book I, Proposition 12, as illustrated by Oliver Byrne.

EXCERPT

"Truth may be stretched, but it cannot be broken, and it always surfaces above lies, as oil floats on water."
From Don Quixote by Miguel de Cervantes

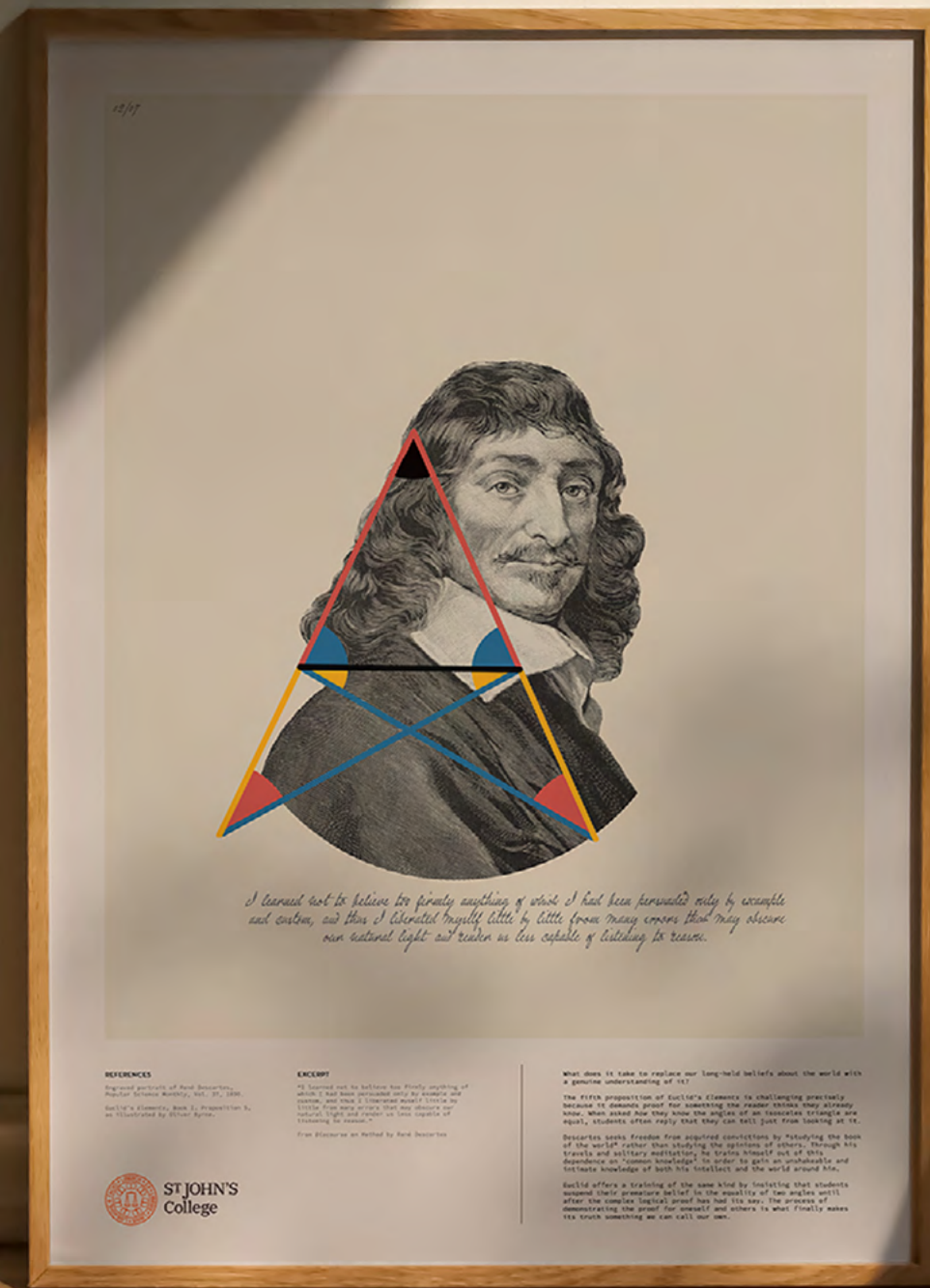
If truth is flexible by nature, what does it mean to "tell the truth," and how do we distinguish between reality and fantasy?

As an author, Cervantes reflects on truth's resilience before he tells a story that strains belief. His protagonist Don Quixote is himself an avid reader and passionate storyteller whose delusions are often the backdrop for sobering depictions of human nature.

Euclid's task of constructing one line perpendicular to another recalls the common conception of truth, and with it right and wrong, as something singular and unwavering. In Greek, the word for "perpendicular" is *orthos*, which also means "upright." A right angle is the standard against which all other angles are judged. But the circle that Euclid stretches around the base of the perpendicular in Proposition I.12 also reminds us of the full range of possible angles surrounding the "right" one.

Flipped on its side here, the single upright line cuts across Cervantes' face, separating eyes from mouth, or vision from voice, as a reminder of the tension between the truth we see and the truth we try to tell.





I learned not to believe too firmly anything of which I had been persuaded only by example and custom, and thus I liberated myself little by little from many errors that may obscure our natural light and render us less capable of listening to reason.

REFERENCES
Engraved portrait of René Descartes, *Popular Science Monthly*, Vol. 37, 1898.
Euclid's *Elements*, Book I, Proposition 5, as illustrated by Oliver Byrne.

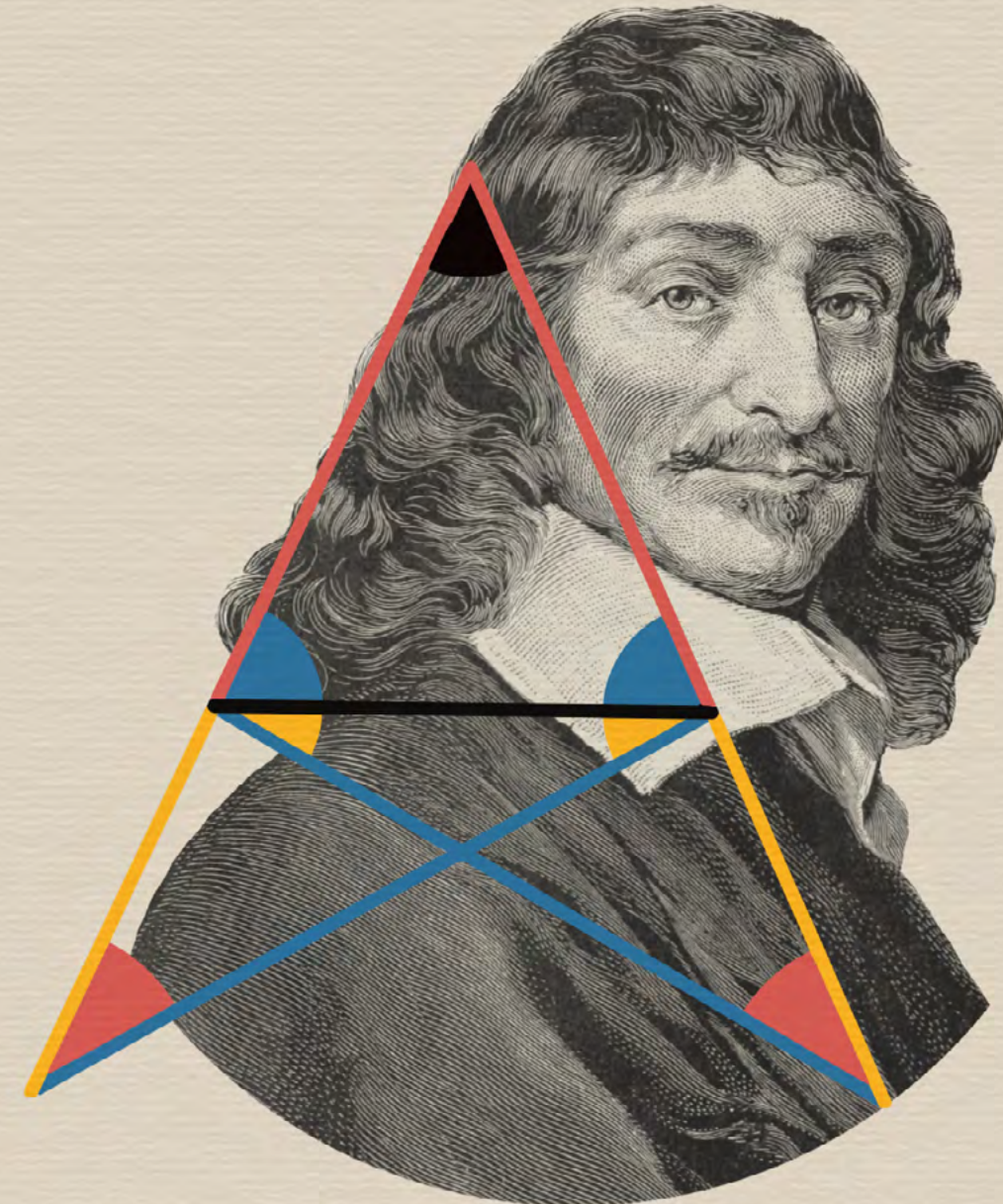
EXCERPT
"I learned not to believe too firmly anything of which I had been persuaded only by example and custom, and thus I liberated myself little by little from many errors that may obscure our natural light and render us less capable of listening to reason."

From *Discourse on Method* by René Descartes.

What does it take to replace our long-held beliefs about the world with a genuine understanding of it?
The fifth proposition of Euclid's *Elements* is challenging precisely because it demands proof for something the reader thinks they already know. When asked how they know the angles of an isosceles triangle are equal, students often reply that they can tell just from looking at it. Descartes seeks freedom from acquired convictions by "studying the book of the world" rather than studying the opinions of others. Through his travels and solitary meditation, he trains himself out of this dependence on "common knowledge" in order to gain an unshakeable and intimate knowledge of both his intellect and the world around him. Euclid offers a training of the same kind by insisting that students suspend their premature belief in the equality of two angles until after the complex logical proof has had its say. The process of demonstrating the proof for oneself and others is what finally makes its truth something we can call our own.

ST JOHN'S College

02/06



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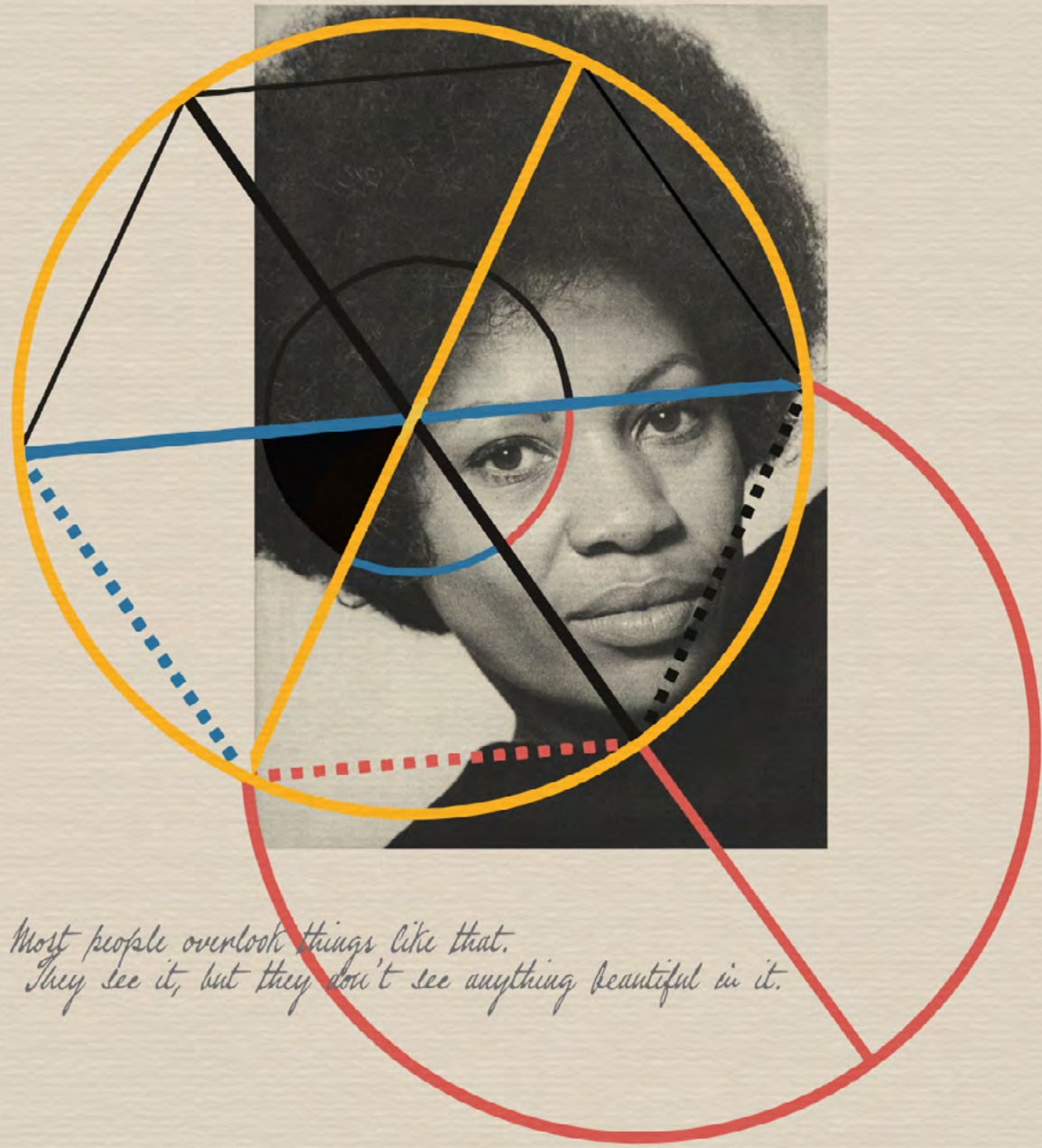
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ST JOHN'S College

03/06



*Most people overlook things like that.
They see it, but they don't see anything beautiful in it.*

REFERENCES

Photographic portrait of Toni Morrison by Bert Andrews, 1978.
Euclid's Elements, Book IV, Proposition 15, as illustrated by Oliver Byrne.

EXCERPT

"Most people overlook things like that. They see it, but they don't see anything beautiful in it. They don't see that nature has already made it as perfect as it can be."

From Song of Solomon by Toni Morrison

What is the difference between seeing something and seeing inside it? Is it possible to learn this latter kind of seeing, a sort of in-sight or seeing in?

Toni Morrison's *Song of Solomon* is rich with images of insides, whether it be a child singing at the center of a circle, a vivid description of freshly peeled hard-boiled eggs as they are split open, or a dissection scene punctuated by the protagonist's thought that "everybody wants the life of a Black man."

In Proposition IV.15 of the *Elements*, Euclid proves he can construct a hexagon inside a circle by means of six equilateral triangles found inside the hexagon. These layers of interiority shed new light on the nature of the circle, which houses figures of increasing complexity inside its simple shape.

Finding these figures buried within the circle gives us a sense of the challenging and delicate work that Morrison undertakes in detailing one man's effort to unfold his hidden history.





04/06



I sit with Shakespeare and he wins not.

REFERENCES

Photographic portrait of W.E.B. Du Bois, Bain News Service photograph collection, The Library of Congress.
Euclid's Elements, Book VI, Proposition 1, as illustrated by Oliver Byrne.

EXCERPT

"I sit with Shakespeare and he wins not. Across the color-line I move arm in arm with Balzac and Dumas, where settling men and welcoming women glide in gilded halls. From out the caves of the evening that swing between the strong-limbed earth and the tracery of the stars, I summon Aristotle and Aurelius... and they come all graciously with no scorn nor condescension. So, wed with Truth, I dwell above the Veil."
From The Souls of Black Folk by W.E.B. Du Bois

Is it possible to move freely in a sharply divided world?

W.E.B. Du Bois suggests that the relationship we forge with truth when we read great books allows us to "dwell above the Veil" that separates people of color from a predominantly white world and prevents white people from seeing into the souls of black folks.

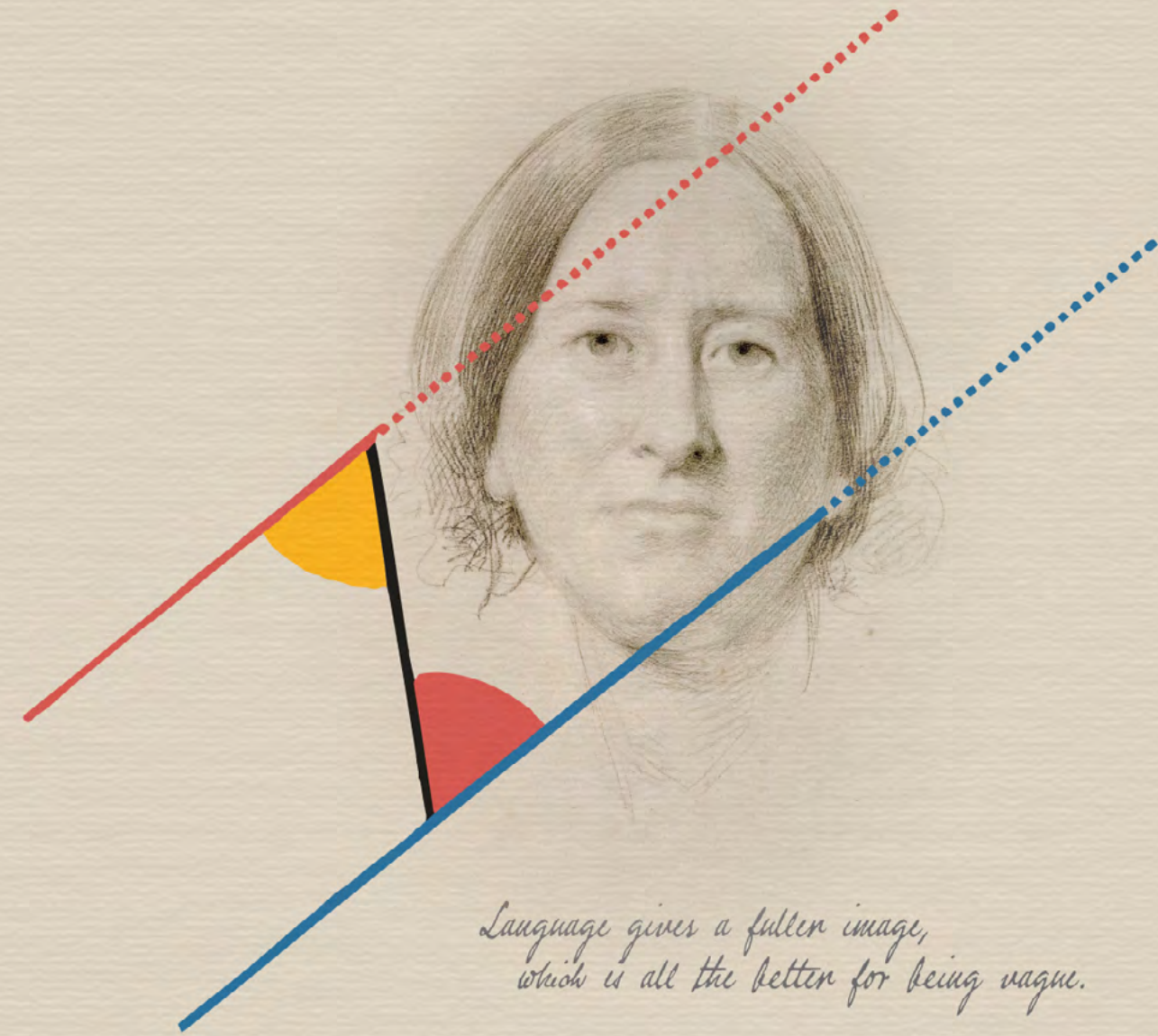
"Across the color line I move arm in arm with Balzac and Dumas," Du Bois writes. Poised above a color-coded image of Proposition VI.1, the elegance of his portrait and his words are echoed in two sets of triangles contained by one set of parallel lines.

In Euclid's Elements, parallelism guarantees proportionality, or an intelligible relation between different kinds of magnitudes. For Du Bois, authors like Aristotle and Shakespeare create the conditions for the mind to move above limiting distinctions, where we can experience truth as something simply human.



ST JOHN'S College

05/06



*Language gives a fuller image,
which is all the better for being vague.*

REFERENCES

First study for the portrait of George Eliot by Samuel Lawrence, 1868. © The Trustees of The British Museum.
Euclid's Elements, Book I, Proposition 31, as illustrated by Oliver Byrne.

EXCERPT

"Language gives a fuller image, which is all the better for being vague. After all, the true seeing 'is writing, and painting stares at you with insistent imperfection. I feel that especially about representations of women. As if a woman were a mere coloured superficies!"
From *Middlemarch* by George Eliot

Why would literature be particularly well-suited to the task of representing women?

George Eliot speaks of women's "inconvenient indefiniteness" in the prelude to her novel *Middlemarch*. Later on, her character Will Ladislaw suggests that this indefiniteness is better captured by language than image precisely because any vagueness in written portraits of women lends them depth and realism.

Similarly, illustrations of parallel lines in Euclid's *Elements* bring readers face to face with the inadequacy of mathematical image; lines are parallel only if they do not meet when "produced indefinitely in both directions."

Together with this unfinished sketch of Eliot, we see two attempts to incorporate indefiniteness into visual images. We begin to understand how what is left unfinished can set our minds to the work, completing portraits whose subjects are bigger than the page.



REFERENCES

First study for the portrait of George Eliot by Samuel Lawrence, 1868. © The Trustees of The British Museum.
Euclid's Elements, Book I, Proposition 31, as illustrated by Oliver Byrne.

EXCERPT

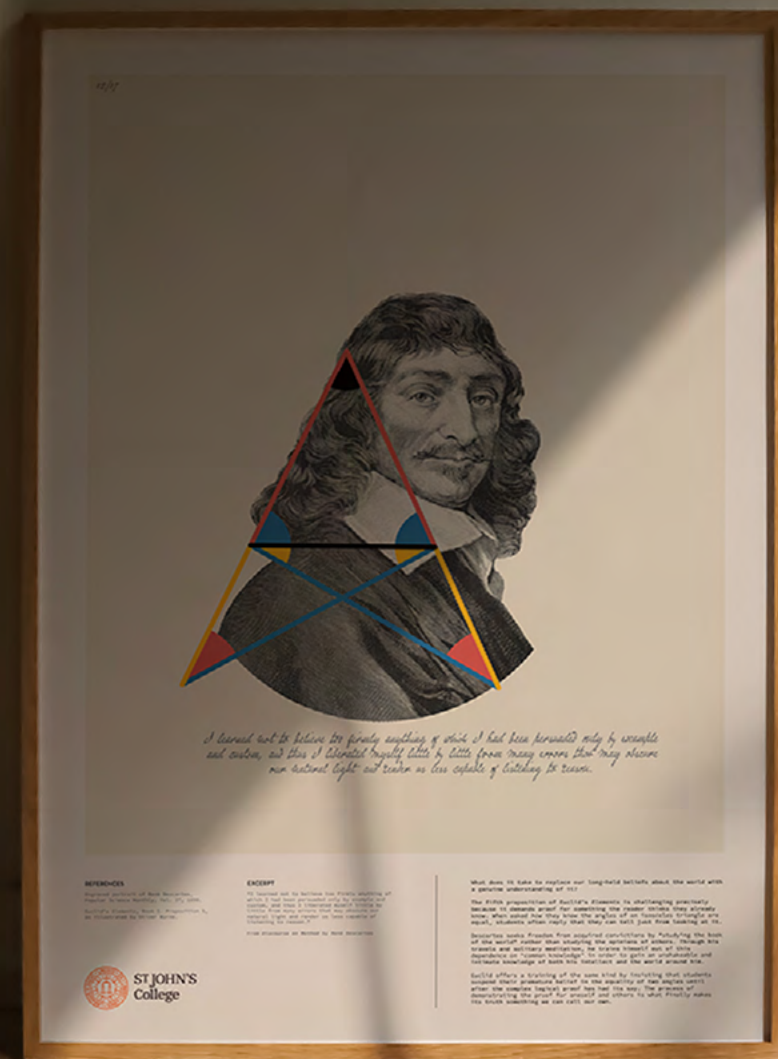
"Language gives a fuller image, which is all the better for being vague. After all, the true seeing 'is writing, and painting stares at you with insistent imperfection. I feel that especially about representations of women. As if a woman were a mere coloured superficies!"
From *Middlemarch* by George Eliot

Why is literature so well-suited to the task of representing women?
George Eliot writes of women's "inconvenient indefiniteness" in the prelude to her novel *Middlemarch*. Later on, her character Will Ladislaw suggests that this indefiniteness is better captured by language than image precisely because any vagueness in written portraits of women lends them depth and realism.

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01/06



*One ought to share in a friend's awareness that he is,
and this would come about through living together and sharing conversation and thinking;
for this would seem to be what living together means in the case of human beings.*

REFERENCES

Engraved portrait of Aristotle, illustrated after Raphael's School of Athens. The Miriam and Ira D. Wallach Division of Arts, Prints and Photographs, Print Collection, The New York Public Library.

Euclid's Elements, Book VI, Proposition 14, as illustrated by Oliver Byrne.

EXCERPT

"Therefore one also ought to share in a friend's awareness that he is, and this would come about through living together and sharing conversation and thinking; for this would seem to be what living together means in the case of human beings..."

From *The Nichomachean Ethics* by Aristotle

In what sense are true friends equals?

For Aristotle, the answer is something like intellectual reciprocity, or the ongoing exchange of ideas. We become cognizant of another person's being – of the independence, dignity, and aliveness that we know to be true for ourselves – by living in community with them.

Euclid's proof of reciprocal proportionality is something like a geometric image of Aristotelian friendship: it draws the attention of the reader back and forth between the two figures, which overlap but not so that two become one.

For human beings, friendship also requires more than simply sharing the same space, and it differs from losing oneself in another. We come to know someone else when we think alongside them. Through the back and forth of ideas, we bind ourselves in relation to other beings of the same kind.



ST JOHN'S
College



At The Wine Collective, built in an old warehouse in Baltimore City, the ancient tradition of viticultural collaboration collides with the daring innovation of modern *garagistes*.

The Wine Collective

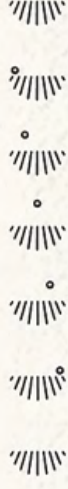
SERVICES

Art Direction
 Brand Development
 Brand Management
 Content Strategy
 Digital Advertising
 E-Commerce Website
 Email Marketing
 Illustration
 Label Design
 Logo Design
 Packaging
 Photography
 Print Collateral
 Social Media Marketing

Established in 2019, The Wine Collective blazed the trail as Baltimore's first urban winery and pintxos bar. Inspired by their traditional yet somewhat punk approach to winemaking, we collaborated to develop a brand identity that reflects the daring combination of old-world craft and new-world tech.

Operating as The Wine Collective's marketing, design, and communications arm between 2019–2022, Poesis Studio managed all aspects of The Wine Collective's graphic needs (from bottle packaging and merchandise to ad graphics and website management), and directed its dozens of digital, social, and email marketing campaigns, leading its brand to national acclaim with features at Forbes, Wine & Spirits Magazine, Imbibe Magazine, Conde Nast Traveler, FOX News, MSN, CBS, and many others.





MADE SLOW





We make wine. With farmers and vintners. Under one roof in a warehouse in Baltimore City. In relentless pursuit of excellence and sustainability. And most importantly, together.







THE WINE COLLECTIVE
CRAFT WINE AND VERMOUTH MAKERS

2020
VIOGNIER

Vintage 2019 · Maryland White Wine · 750 ml
Bottled by The Wine Collective · Baltimore, MD · WineCollective.win

-  Libertas Estate
-  100% Viognier
-  Hand-harvested
-  100% Stainless Steel

-  Cold fermented for 70 days
-  Vegan / minimal intervention
-  Minimal sulfites added
-  13% alc./vol

GOVERNMENT WARNING: (1) According to the Surgeon General, women should not drink alcoholic beverages during pregnancy because of the risk of birth defects. (2) Consumption of alcoholic beverages impairs your ability to drive a car or operate machinery, and may cause health problems.







Vermú Vermouth

SERVICES

Art Direction
Content Strategy
Email Marketing
Illustration
Label Design
Logo Design
Photography
Social Media Marketing
Video

Poesis Studio worked with The Wine Collective to develop the packaging, messaging, product release (including Instagram reels), and screen print designs for this easy-drinking cocktail in a bottle. Later, we worked with them to develop the label design for a canned spritzer version, called Vermutino.

The illustrated Vermú mark was designed to evoke the way this vermouth transports the imbiber to a whimsical place, with a nod to Baltimore's spirit animal, the flamingo, and a mythical "Boozy Lady" as the central cast.

Developed by The Wine Collective, Vermú Vermouth aims to bring this traditional Spanish aperitivo to the American market.





uncorked

Compiled by Penelope Bass and Emma Mannheimer

What We're Drinking Now Vermú Rosé

As appreciators of vermouth culture, Baltimore's urban winery The Wine Collective released their new Vermú Rosé this spring. Opened in June of 2020, the winery operates inside the Union Collective space (a former Sears warehouse) and has since released a handful of wines under the direction of brothers Enrique and Felipe Pallares and winemaker John Levenberg. The Pallares brothers grew up in Ecuador and spent their youth traveling as professional polo players, living in places like Spain and Argentina and furthering their appreciation for food and drink culture. "Vermouth—as people in Turin, Madrid, and Barcelona know so well—is not just a drink. It's something you do, a way of life," says Enrique Pallares, managing partner and general director. Crafted from the winery's rosé and fortified with a Chambourcin grape spirit (distilled by their Union Collective neighbors Baltimore Spirits Co.), the vermouth is accented with botanicals like Valencia orange peel, juniper, chamomile, and clove. The result is juicy and bittersweet, with a heady floral aroma that opens up nicely with bubbles for a simple spritz (see page 20 for inspiration). \$28, winecollective.vin



At the Market: Chamomile



"Chamomile can be misunderstood as a cocktail ingredient that adds one note and little else, but I've always found it to be a much more capable, complex addition to a drink," says JP Fetherston, former head bartender at Washington, D.C.'s Columbia Room. "It contributes a floral quality that is less 'bouquet' [and more] 'walking through a field of meadow flowers.' Using the ancient herb to soften the profile of an intense stirred cocktail, Fetherston employs chamomile in the High Kirk to draw out and bind the grassy profile of scotch; the sea spray, citrus, and breadly qualities of

sherry; and *Bénédictine's* honey notes. "Chamomile's best quality as an ingredient is as a conductor, quietly tying other ingredients together rather than crashing in as one sudden, floral burst."

HIGH KIRK
1½ oz. manzanilla sherry
½ oz. chamomile-infused single malt Scotch whisky
½ oz. *Bénédictine*
1 lemon twist

Tools: barspoon, strainer
Glass: Nick & Nora
Stir the first 3 ingredients with ice, then strain into a chilled glass. Express the lemon peel over the top of the drink, then discard the peel.

Chamomile-Infused Single Malt Scotch Whisky: Add 1 750 ml. bottle of single malt Scotch whisky (Fetherston uses Glenfarclas 12, but any unpeated single malt will work) and 2 grams of dried chamomile to a large sous-vide bag or resealable plastic bag. Use an immersion circulator [sous-vide device] to heat water in a large pot to 60 degrees Celsius, then add the sealed bag and let cook for 2 hours. Remove the bag from the water bath, strain the infused whisky into a sealable container or bottle, and, once cooled, seal the container and keep refrigerated for up to 1 month. Alternatively, add the chamomile to a 750 ml. bottle of whisky, allow to infuse for 1 week at room temperature, then strain, rebottle, and store.

JP Fetherston for Columbia Room, Washington, D.C.





VERMÚTINO



SPRITZER
ARTESANAL

SECO

DULCE

ORANGE CINCHONA

VERMÚTINO



SPRITZER
ARTESANAL

SECO

DULCE

ORANGE CINCHONA

ALC 8% BY VOL

BEST WITH A WINK AND SERIOUSLY WHITE

BUBBLY
BUBBLES

DRINK
IT UP!

HAND-
CRAFT

SMALL
BATCH

READY TO DRINK



073



The Catherine Project is a community of learning, or a fellowship of people who learn for learning's sake.

Catherine Project

SERVICES

Art Direction
Brand Development
Logo Identity System
Print Collateral

The Catherine Project is a nonprofit educational organization founded in order to provide substantive, person-to-person teaching on the Great Books.

We collaborated closely with its founder, Zena Hitz, in order to design a full brand identity system, with the final outcome of developing a detailed Brand Style Guide with logo mark variations, iconography, typographic details, color palettes, and more.



008



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+



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What our mark stands for.

The "Patroness" of our project is the martyr and philosophress, Catherine of Alexandria, who, according to legend, was born in the 3rd century and led a life of intense intellectual commitment.

This image of Catherine was illustrated in the style of pagan Greek and Roman statues of

the ancient world, in a nod to the many great books authored during the period (and to be studied by Catherine Project participants).

Catherine holds a book and stands in quiet dignity over a wheel, another iconic symbol associated with the saint.



010 Logo Assembly

When the icon and wordmark are assembled together, the height of the wordmark can be used to determine the ratio and relationship between the two elements. Designed specifically to be vertically efficient, the primary logo's a perfect fit for all areas and areas where a centered logo would fit.



CATHERINE PROJECT BRAND BOOK

ICON HEIGHT
The height of the Catherine icon should always be equal to the width of the wordmark to scale.

SEPARATION
The space between the icon and the wordmark is equal to a quarter of the height of the wordmark.

VERTICAL ALIGNMENT
The vertical center of the icon should be slightly narrower in relation to the wordmark.

MINIMUM SIZE
The primary version of the logo is not intended for extremely small sizes. The minimum height is 1" for print applications and 50px for digital applications.



1" or 50px



of our project is the martyr of the ancient world. In a and to the many great books written during the period and to be studied by Catherine Project participated. Catherine holds a book and stands in quiet dignity over a shield, another iconic symbol associated with the saint.

CATHERINE PROJECT

Brand Guidebook



Brand Guidebook
Copyright © 2020
By Rachel Cramer

Use this guidebook as a reference only. It is not intended to be used as a legal document. All rights reserved.

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Catherine Project
All rights reserved.

PAGES 20-21
Primary Typeface
PAGES 22-24
Type Usage
PAGE 25
Common Errors

Welcome

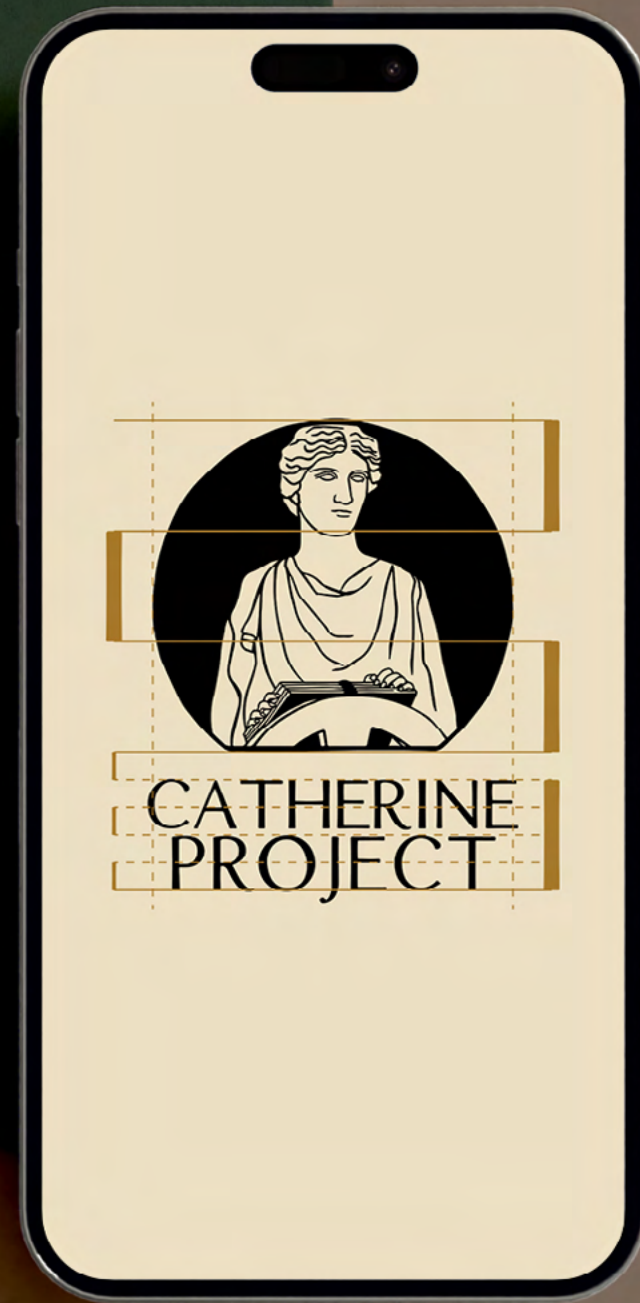
012 Icon Only

When desired, the Catherine Project icon can be used on its own. The icon should be used in a size that is clearly legible and recognizable. When this mark is used alone, the brand name is visible in the background of the design while the icon design white. The icon design white should be clearly legible on the page. The icon design white should be clearly legible on the page. The icon design white should be clearly legible on the page.

01

02

INTRODUCTION



04 References

What do people say about
Poesis Studio?

Here are some excerpts of what others
have said about our work and past
collaborations.

PAGE 079
Testimonials

079

Breathtaking.

DR. CHIYUMA ELLIOTT

Award-Winning Poet
Professor of African American Studies, UC Berkeley

080

The design for our website went way beyond what I had envisioned, and showcased our work in a creative, fresh way that has delighted our existing clients and brought us new ones.

BETSY BOYKIN

Landscape Architect
President, Core Studio Design [Baltimore]

081

A boldly understated design
that elevates both the artwork
and the writing.

PETER NESBETT

Art Curator, Editor, Historian
Director, Elizabeth Myers Mitchell Art Museum

082

Poesis Studio created a brand that perfectly portrayed the feeling and ethos I was looking for but didn't know how to express on my own. The whole process was engaging and visually stunning.

DANNIE WRIGHT

Horticulturalist
Owner, Hilltop Garden Design

083

I am absolutely blown away!
Your work is incredible.

DR. DENA FEHRENBACHER MUELLER

Lecturer in English, UC Berkeley
Executive Director + Senior Fellow, Berkeley Institute

084

Your work is amazing! I am absolutely thrilled.
Everything looks beautiful, and the whole
project feels more real.

ZENA HITZ

Founder, The Catherine Project
Faculty, St. John's College

085 Masterfully executed, and for that,
we are very thankful. Top quality
work, once again.

ENRIQUE PALLARES

Managing Partner, The Wine Collective [Baltimore]

086

Poesis Studio developed an in-depth understanding of my company, mission, client-characteristics, and preferences. The result was a successful, clear design approach that continues to serve my firm beautifully.

SAMANTHA HOLLOWON

Architectural Lighting Consultant
Principal, Lightwork LLC

Thank you.

For project inquiries, please contact info@poesiscreative.com





info@poesiscreative.com
poesiscreative.com