

FRANZEN FIRST FIFTEEN
1993-2007

Works by Jason Alan Franzen

Edited by Joseph Alan Wachs

on the cover:

ferrari vs. mclaren 2007 formula 1 world championship | information graphic (tufte remix) | 2007

FORMation[™]

All for Laura

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Produced, Arranged, Composed and Performed by Jason Alan Franzen except where noted

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A special thank you to Mom and Dad for always letting me take my own path, and for giving me the raw materials with which to build.

With great appreciation for my late grandfather, Billy Hall, who inspires me every day to be my best.

foreword	1
overview	3
photography	13
artworks	141
projects	181
design	257
words	371

FOREWORD

Jason Franzen

My adventures in design + photography + art + architecture over these past fifteen years have taken me to a wide variety of places, some real, some virtual and some only imagined. While assembling this collection of representative work I struggled to identify a common theme that might wholly encompass the nature of the work, but was left lost for definition. From this I must conclude that the one common thread tying the work together must be the desire to take different paths and unexpected turns from day-to-day year-to-year, with the pleasure of the unknown destination as the only guide. With this logic I can be certain that the works and adventures ahead in the next fifteen years cannot be predicted, and I can think of no better place to be headed.

I hope you enjoy this look backward as much as I have enjoyed looking forward over these years.

OUTERVIEW

Jason Franzen to Joe Wachs

The following "Outerview" took place in December of 2007 over the course of several weeks via electronic post. Questions were posed by Joseph Alan Wachs (joewachs.com), a New York writer/actor/artist/director, who was first introduced to Mr. Franzen at his home on the outskirts of Phoenix, Arizona in early 2001. Subsequently, the two have exchanged and shared concepts, music, and visions as comrades-across-distance over the years. The following is intended to capture Mr. Franzen's individualized perspective on the world of design and to serve as context to the content contained within the portfolio you hold in your hands.

New York, New York Dallas, Texas
November, 2007

[JW] Jason, since I am accustomed to viewing the world through the eye of a stage director, I've often been intrigued by your design choices, that is, the very clear conceptual narratives, which surround your work, whether in the form of sculpture, photography or digital graphics or print. Can you tell me a little about how your personal design aesthetic has evolved? More specifically, how far back can you remember experiencing the origination of a so-called aesthetic and under what circumstances? I use the term "aesthetic" loosely, to refer to your style, your choices, and the general feel your work, which I sense is rooted in sculpture.

	1993	1994	1995	1996	1997	1998	1999
ENTITY	Galápagos Sportswear		WhereHöws Studios		sabbatical		
LOCATION	Colorado Springs, CO			Denver, CO		Chicago, IL	
PRINCE ALBUM	B-Sides	800 New Funk Come Black Album (official)	Gold Expeirince Exodus	Chaos & Disorder Emancipation	Crystal Ball Kamasutra The Truth	New Power Soul	The Vault Rave un2 the Joy Fantastic
FORMULA 1 CHAMPION	Renault Williams	Benetton Schumacher	Benetton Schumacher	Williams Hill	Williams Villeneuve	McLaren Hakkinen	McLaren Hakkinen
MAC OS	OS 7				OS 8		OS 9
CAMERA							Canon EOS 1 35mm Film

[JF] Well, I appreciate your recognition of my work as clear. That seems to be one of the consistent themes to which I've returned again and again. With each project or concept in which I am involved there is Clarity of Purpose / Clarity of Message / Clarity of Outcome. These are probably subconscious initiatives I hold deep within myself when I approach a problem.

As I think back, in response to your question, an image comes to mind of a poster in my first grade classroom. There was an illustration poster of a cat on one wall with the words: "The cat is black" (written in Helvetica bold, most likely) printed along the bottom of the illustration. I clearly remember this striking a chord of simple perfection. I understood it. It was meaningful, as a teaching device, without possessing any unnecessary decoration or confusion. The teacher (and presumably the designer of the illustration) wanted me to associate those words with the image—and it worked.

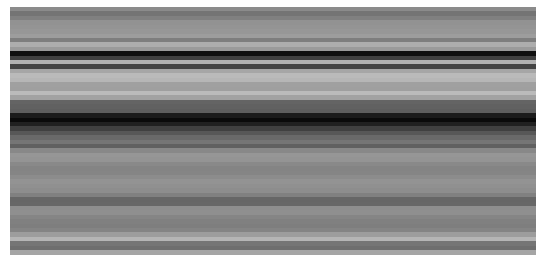
For years, that illustration resonated within me as the essence of the relationship between education and learning which I believe is, or should be, the underlying concept of all design work. This has remained in my memory ever since. I should mention it didn't hurt that my teacher was a dead ringer for Linda Carter (Wonder Woman), so I was particularly attentive in class!

Now, the question might be: Was I predisposed to be attracted to this poster, or did the poster cause me to be attracted to it due to its clarity of message? My memory gets fuzzy before then, so I want to think it was an inherent attunement that I happened to recognize as important and filed away as a nice filter for future decision-making. I think I have remained true to this tenet of simple perfection as a goal for communication and design. Only later did I understand the concept of simple perfection as part and parcel to a greater school of thought and philosophy.

	2000	2001	2002	2003	2004	2005	2006	2007
ENTITY	Zoomm		Zoommville			Buchanan Architecture		
LOCATION	Scottsdale, AZ	Phoenix, AZ			Dallas, TX			
PRINCE ALBUM	The Rainbow Children		One Nite Alone	N.E.W.S.	Musicology		3121	Planet Earth
FORMULA 1 CHAMPION	Ferrari Schumacher	Ferrari Schumacher	Ferrari Schumacher	Ferrari Schumacher	Ferrari Schumacher	Renault Alonso	Renault Alonso	Ferrari Raikkonen
MAC OS	OS X Cheetah	OS X Puma	OS X Jaguar	OS X Panther		OS X Tiger	OS X Leopard	
CAMERA	Rollei 6008 Medium Format Film		Canon D30 Digital		Canon 5D Digital			Leica D-lux 3 Digital

It's evident "clear communication" is more critical to you than "abstracting ideas". I say this because some of your work is based on abstractions, or rather, the obfuscation of information, yet your end game remains that of Clarity, for example, your StripeTease series. Subjectively speaking, these pieces mean nothing to me without the background narrative of the subject behind the source photo presented in tandem.

In some, you've used publicity shots for celebrities as the source data. I find these visually compelling even without knowing the source. However, once I am privy to the source, that is, the narrative behind whom each stripe has derived, more meaning comes spilling forth. Tell me how you came up with that concept and whether you agree with me that the narrative behind each is important to the piece as a whole. With this in mind, you used the term "simple perfection" above. How would you define "perfection" in this context? And, can these StripeTease works be perfect, albeit, abstract?



pamela anderson, 2003

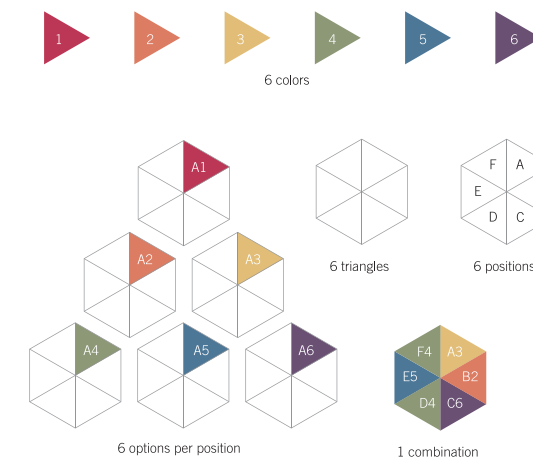
I do think my only interest in a project comes from the opportunity or the challenge to clearly communicate an idea—be it my own or that of a client. An idea is inherently abstract. Therefore, translating that idea into a visual manifestation is my method of giving the idea a visible/tangible/tactile foundation. It does not replace the idea, but merely presents or communicates the idea. A poster or a painting or a book is a vessel by which the idea travels. My series of StripeTease paintings are the tangible evidence of an abstract idea; the *idea* is the art, not the painting itself. In fact, I have very little interest in making the actual painting itself, because once the idea has formed, the execution is simply a mechanical process. These works, and even more so my Hexicons project, represent the types of creative "concepting" that I find most exciting: Can I convince my audience that it is the idea that is most valuable, and not the product of that idea. I think most contemporary artists work within this framework. By "concepting", I mean the manifestation of a concept, as opposed to mere conceptualizing, which gives me nothing tangible in the end.

When Duchamp displayed found objects, or when Warhol painted soup cans, the challenge to the viewer was obvious: *My idea is interesting, and if you find value in my idea, here is something you can see (or buy) to remind you of that idea.* In the case of the StripeTease series, the idea was to break down a celebrity image to the most minimal representation, present it out of context with the "tease" of a celebrity name to beg the viewer to dissect what it is they are viewing—or, missing. Once the subject is revealed (through investigation on the viewer's part) the idea is then fully present and then, and only then, complete. I hope they also look nice, of course.

With regard to "simple perfection", I suppose my aspiration is to pare down an idea to only the minimal components needed to fully express the concept. Not too far, for then it becomes too abstracted, but far enough to be intriguing. To me, that is perfection through editing. Now if only I had done that with my answer!

You referred to these StripeTease works as "Paintings". Why? It was my understanding these were photos, or rather, digitally manipulated photos. Do you relate them more to the artistic process of painting? Or, are you responding to the final project, which resembles more a painting, than a photograph? What is/are the Hexicons project mentioned above?

Oh, nuance. You are correct that the StripeTease pieces are digital in origin and production. A digital file is manipulated and then printed with ink to paper, which is then mounted to Plexiglas. In my world, the painting part of the process occurs on the computer screen and the rest is mere production. I do feel they are frozen pixels from my screen, like dry paint, yet technologically transferred to the final material hanging on the wall.



$$6 \times 6 \times 6 \times 6 \times 6 \times 6 = 46,656 \text{ combinations}$$

The Hexicons project [thoroughly documented herein] is a solid concept-yet-to-be-realized, which is one of my favorite "abstractions" molded into a physical object. In this case, the abstraction is mathematical. Given six (6) colors and six (6) triangles, there are 46,656 (no more, no less) combinations. My concept is to create one of all 46,656 combinations as individual sculptures.

Each sculpture is an original Hexicon, to which a value may be assigned, much like a code language. Each person or organization that purchases a Hexicon will be allowed to assign that Hexicon's value to the central database of Hexicons (Hexicons.com) for the world to see. Thus, each sculpture acts as a symbolic icon of an idea. Once again, the physical product itself is only a vessel for the idea contained therein. The Hexicon is a representation of that idea. The Hexicons will be made in various sizes and shapes and with various materials. Some will be as inexpensive as plastic Lego pieces, while others can be made from steel and glass. Each one will still share the same basic mechanics: Six (6) triangles of varying combinations of six (6) colors.

I would suspect that most people today do not realize that the U.S. Dollar is a representation of money, that is, a promise of money, with no intrinsic value. I think this is a fascinating idea; non-valued objects having value because of the concept they represent. Would the paper Hexicon representing "love" be more valuable than a titanium Hexicon representing "paper"?

Good question. I'll get back to you on that...Now, to maintain the pumping of conceptual syrup through your veins, tomorrow is November 22nd, Thanksgiving Day, 2007. If at tomorrow's feast, you were confronted by a distant in-law who asked the horrifying question often posed by in-law aunts and uncles to artists at gatherings throughout the ages since time immemorial: "So, Jason, what exactly is it that you do?" Given the few glasses of wine most likely in your system and given the possibility you've successfully fought the urge to reply with some facetious banter, what would be your response?

I avoid most holidays in general. Besides, how much fun is a holiday when the Apple store is closed? If I had to pick one favorite holiday, I'd go with Groundhog's Day. What a farce.

What do I do...? What do I do...? (holding...back...facetious...banter...hold...hold...breathe in...and...release): I am a design entrepreneur. I look for, and occasionally find, ways to turn design ideas into business ventures. I am most happy when I'm involved in projects (not "work" per sé), which marry the need for creative design solutions together with the potential for great riches. For I, with Ayn Rand as my witness, am a proud capitalist on a mission to bring smart solutions and clean aesthetics to the world, in exchange for fair compensation (orchestra swells...). I believe thoughtful design is a noble cause with great potential to influence people's thoughts and hearts and ultimately, I strive to make the world a better place than when I found it. I believe offering solutions and accepting payment is the very core of the American entrepreneurial spirit and those of us willing to risk our time to focus our efforts to benefit—not only ourselves, but the greater mankind—should be respected and compensated to at least the level of Paris Hilton's perfume licensing deal.

That's Hof^M (used without permission). You pointed out earlier a specific influential childhood memory: The Cat is Black. Of course, that question was only intended to get you warmed up. Digging deeper, what could you identify as your earliest professional design assignment, or rather, the first experience you were asked to design for compensation? What was the context and what was the outcome? How did this influence your future work as a designer and what influences outside of yourself did you draw upon?

Throughout elementary school, I was the "artist kid" who drew all of the time. My specialty became *Star Wars* characters and off-road trucks. Then, in junior high I was involved in the yearbook, assigned to photography and layout, which is where I fell in love with straight lines. I remember I would only draw on graph paper (my mother supported this obsession with frequent trips to the office supply store, instead of the art supply store). To this day, that's all I carry with me. Throughout high school, I continued to hone my skills with the straight line. Then, with the combination of an early Mac and a Laser Printer, I was off and running. Working for the high school newspaper, I would occasionally meet with potential advertisers. One such company was TransVideo, an outfit that transferred old home movies to VHS. They wanted to advertise in our newspaper, but they didn't have a logo. I stepped up and said I would take care of the logo and they bought the ad. I think I charged them \$25. They ended up using the logo on their signs. I was 15-years-old and thrilled to see my work 10-feet-wide at the shopping center. It would be a stretch to suggest I drew from any particular influences for that work, but I was driven to present a professional, well-executed piece of design. The technical aspects of design were my first priority. Once I mastered that, I began to develop my voice.

There must be a series of outside influences that have helped shape that voice. I presume there is a list of prominent artists and/or designers who have influenced you over the years. Who would be on your "Best" list and why? Is there any one individual in particular? Obviously, you are interdisciplinary. What influence, if any, has there been on your work, which may have stemmed from outside the world of visual art? What would you say was the primary catalyst for mastering the technical aspects?

My shortlist of influences is specific. However, I should point out these influences are much less style-based than conceptually-based influences. I have more of an admiration for people's ideas, than their stylistic approach. My A-list represents a group of individuals from varying fields who share what I think is the most important trait for any artist or entrepreneur: A steadfast belief in defining their own path.

Andy Warhol; Artist, filmmaker, publisher, entrepreneur

Christo; Environmental conceptual artist

Enzo Ferrari; Entrepreneur

Prince; Musician, composer, producer, vocalist, performer

Ayn Rand; Writer, philosopher

Steve Jobs; Entrepreneur

George Lucas; Filmmaker, entrepreneur

The above influences have developed the scope of my "voice" more so than having any particular stylistic impact. To me, these few (and certainly others like them) represent an ideal to which I aspire. They set the bar very high by showing how an individual with a focused vision and belief in his or her abilities can truly impact the world and help to make it a smarter, more beautiful place. I have no desire to be the "next" of any of these (the next George Lucas or the next Ayn Rand), but I do aspire to one day be the first Jason Franzen.

Allow me to expand on one of these influences as an indulgence to your own majestic reverence: The Artist Currently Known As Prince. Like the Cat is Black poster, my first exposure to Prince's music struck me with such clear resonance that I cannot imagine myself developing artistically without his music as the soundtrack playing in the foreground. At a fifth grade birthday party for my then girlfriend, Tricia Hill the opening title track of 1999 beckoned through some cheap speakers with a Cyclops-like, yet playful voice: "Don't worry/I won't hurt you/I only want you to have some fun." Despite my shyness, when the drums kicked in, I jumped up and danced. To this day, that moment marks the turning point for embracing of my own path.

What struck me most about the album, and the majority of his albums thereafter, were the tremendous clarity and precision of the electronic drum machine, keyboards, and multi-layered choral vocals. Prince somehow managed to fill his machines with life—a rather impressive feat when you compare it to the mostly lifeless electronic music of the time (and henceforth). His "living-machine-perfection" was the answer to me: The Snare Drum is Crisp. This was the audio-equivalent of the cat poster. That same year (1984) my favorite film, *Blade Runner*, was released—a movie in which the Tyrell Corporation aimed to create machines ("replicants") that were "More human than human." This, coupled with Andy Warhol's proclaimed desire to be a machine, became the underlying current that would influence my work thereafter.

Prince's music (unlike Warhol or Blade Runner) had the added benefit of being able to be played over and over as the soundtrack of my life—to the extent that the audio became one with my ears, which is to say it was the only sound I heard. You would be hard pressed to find a better example of an artist marching to the beat of his own drummer (pun intended). Through his individuality and unwavering dedication to originality, I found a voice that encouraged experimentation and set the standard for professional artistry. Looking back over these past 23 years since hearing those opening bars of 1999, I'm proud to say I have, in my own way, stayed true to my artistic vision.

As for the mastery of my technical skills, this is an area of constant investment. Just as owning a typewriter does not make one a writer, the owning of any of the wonderful technical advancements introduced to the design industry over last 20 years does not make one creatively talented. They do, however, make possible a more rapid realization of ideas by encouraging experimentation and exploration. To that end, I have always invested time and resources into the latest technology and tools. The end goal, of course, is to teach myself to be proficient (with computers, design software, digital cameras, etc.) so that my ideas can be realized quickly and with finished quality without relying on outside sources. This has allowed me to work autonomously for the past 15 years, with special thanks to Steve Jobs and his designers at Apple.

You've spoken to me at length in the past about the impact architecture has had on your work, particularly on your philosophy of art and design. Please explain this influence in greater detail? Do you see a difference between art and design? How do you define each? What particular concepts of architecture have influenced your art, as opposed to your design? More importantly, how has your recent return to architecture impacted your work on the horizon?

This strikes a dramatic chord within me and addresses the core concepts, which I believe lay behind the relationship of creativity, design, architecture, and, if I may, science. When I first became interested in architecture, I saw it as the perfect blend of creativity and science, which, for this discussion, I propose are polar opposites. My naiveté and youth allowed me to see architecture as the ideal practice for incorporating equal measures freeform ideas (creativity) and solid math/engineering (science). Yet, when I began studying architecture in college, it soon became apparent that more likely, the real world mix would be 10% creative / 90% science. Ultimately, this led me to stray from architecture in search of other fields, which better balanced my two desires of creative science.

This search for balance led to the "design entrepreneur" edict noted prior, which has served me well for the past 15 years or so. In this scenario, creativity is balanced by the science of business. This satisfied the part of my personality oriented towards precision as equally as that portion oriented towards pure math or engineering. That being said, I should point out I remain in constant struggle searching for the perfect balance of all my idiosyncratic desires. My ideal projects are creatively exciting and challenging, while requiring fair amounts of analysis and deep thought in providing an enticing financial upside.

What is my connection between architecture, design, and art? I define *Design* as intelligent, elegant problem solving. I define *Art* as creative expression. *Architecture*, for our purposes, is the realization of a building for a purpose. "Good Architecture" would be problem solving on many levels within the context of expression. Architecture typically has unbelievable constraints: Location factors, budget factors, material limitations, etc. These restrictions place tremendous limitations on free-form creativity and require layered problem solving across four dimensions. That is the joy of the design challenge for me. Limitations and restrictions are much more exciting to me, than a blank canvas and limitless budget. Restrictions are a part of reality and that is where art takes a different tangent.

Art can be absent of so many restrictions, that most of the challenge is missing. I think even in my own art works, I have self-imposed limitations to act as creative catalysts. In fact, almost all of my art projects are more design experiments than they are pure expression. The thread, which connects all of my work together, might be described as deriving from: The confrontation between limitations and creativity. Over the years, I have gained a certain confidence in my ability to resolve these often-opposing concepts and I thrive on that tension and challenge.



The Shirt is Black.

I think we're coming in for a landing. In closing, I'd like to touch upon your influences once again. All of those on your list noted above: Prince, Warhol, Ferrari—One thing they all have in common is their distinct trademark branding of themselves. Prince, like Warhol or Alfred Jarry, became his own creation in daily life, and further, took the concept full tilt by identifying himself as a symbol or hieroglyph; an image he'd used for years, until one day this morphed into his identity. As a graphic artist, logo designer and identity consultant, what would be your trademarked identity? How would Jason Franzen be communicated through a symbol, object, art piece, icon, item of jewelry, or logo?

It's surprisingly difficult for me to imagine a single icon or logo that I would want to represent myself as a brand. I will avoid the difficult task of a graphic logo and for now, I will choose to represent myself with the simple black button-down shirt as my brand icon. I have unconsciously filled my closet with these perfectly adaptable shirts, oftentimes buying three or four of the same type at a time. For me, they represent the combination of a creative ethic within the context of the business world, and it is this combination that I think best represents myself and my work. On any given day, odds are you'll find me in this shirt, a comfortable pair of jeans, with no tie, and the sleeves rolled up ready to get to work.

Conducted + Edited by Joseph Alan Wachs

PHOTOGRAPHY



five in vase | styling by laura franzen | 2001



previous spread:
dita | 2007

worst fears | melbourne, australia | 2006



freedom | chicago, illinois | 1999



hull | melbourne, australia | 2006



leaning 6 | styling by laura franzen | 2001







B

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blank canvas | prague, czech republic | 2001

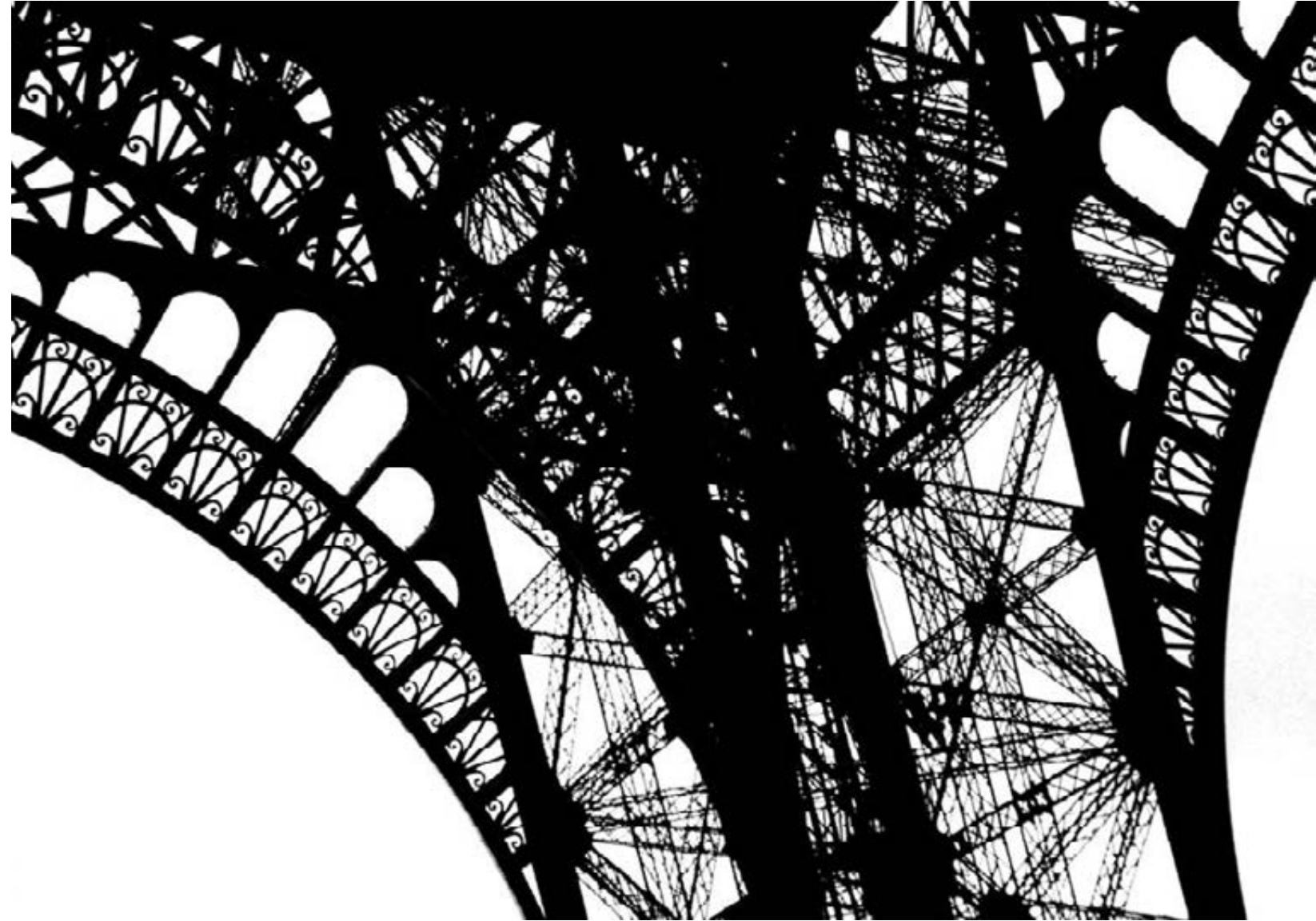


previous spreads:

odds texture 3 | las vegas, nevada | 2003

odds texture 7 | las vegas, nevada | 2003

eiffel 21 | 2001



solitude | paris, france | 2001



jam session | paris, france | 2001



drying line | venice, italy | 2001





the fool | prague, czech republic | 2001

previous spread:

night lights | dallas, texas | 2005



self portrait | prague, czech republic | photography with laura franzen | 2001



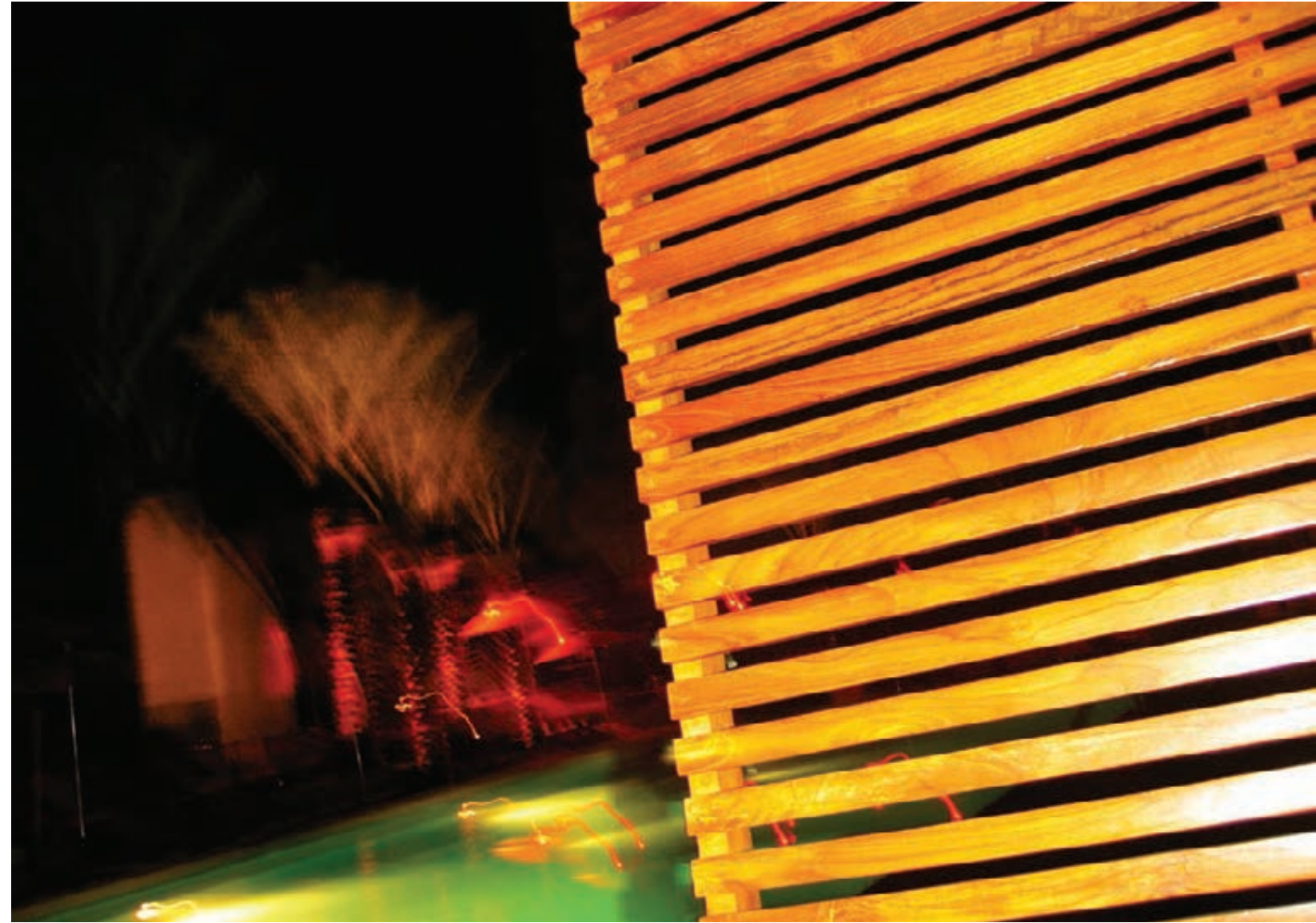
cruise night | st.paul, minnesota | 2003



short walk | toronto, canada | 2004

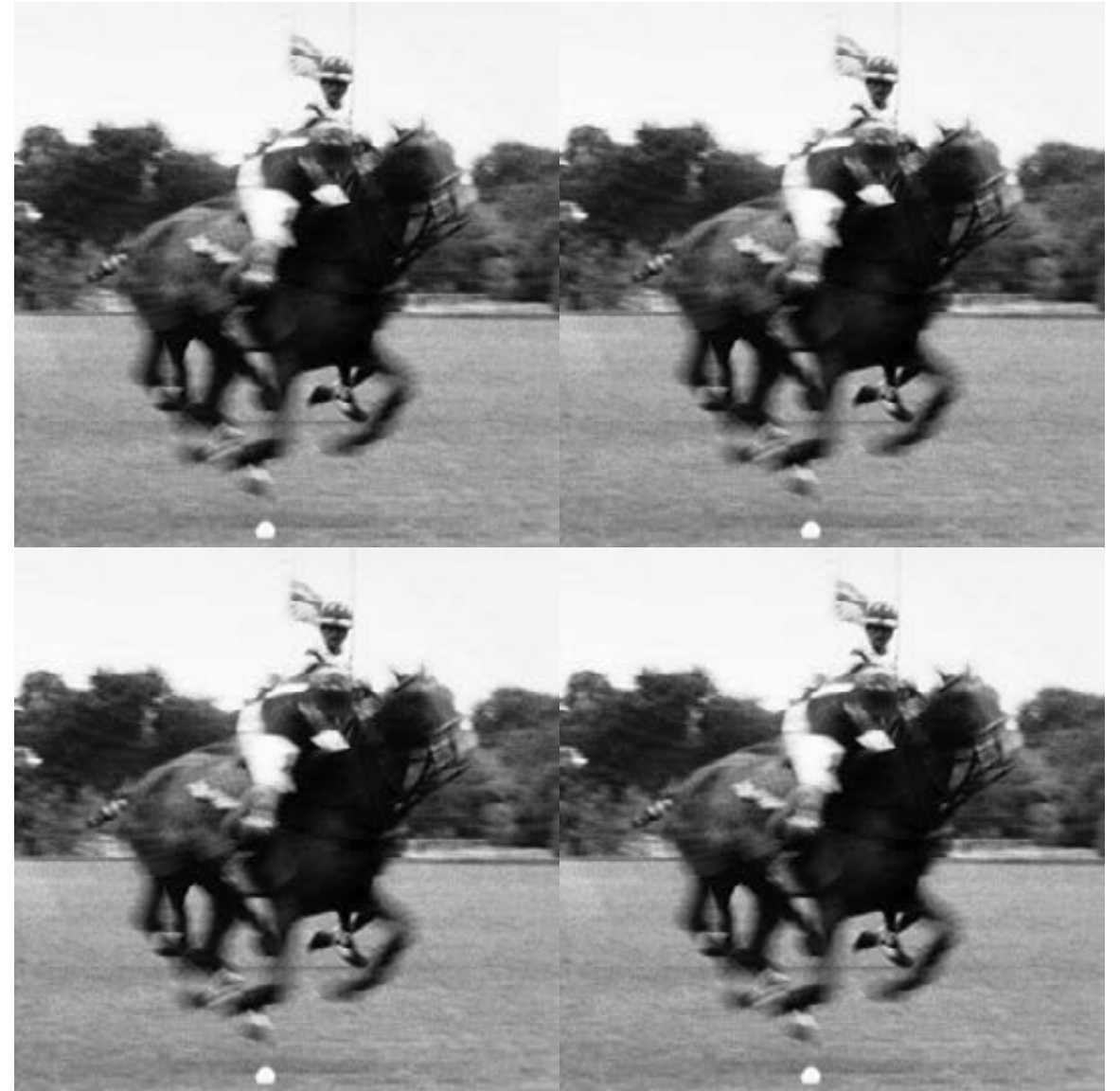


flash 8 | scottsdale, arizona | 2004





accuracy | chicago, illinois | 2000



previous spread:

bent horizon | great barrier reef, australia | 2006



broken | berlin, germany | 2007



previous spread:

silent field | berlin, germany | 2007



newton's theorem studies | 2001







zoomm studio works | portraits | 1999 - 2004

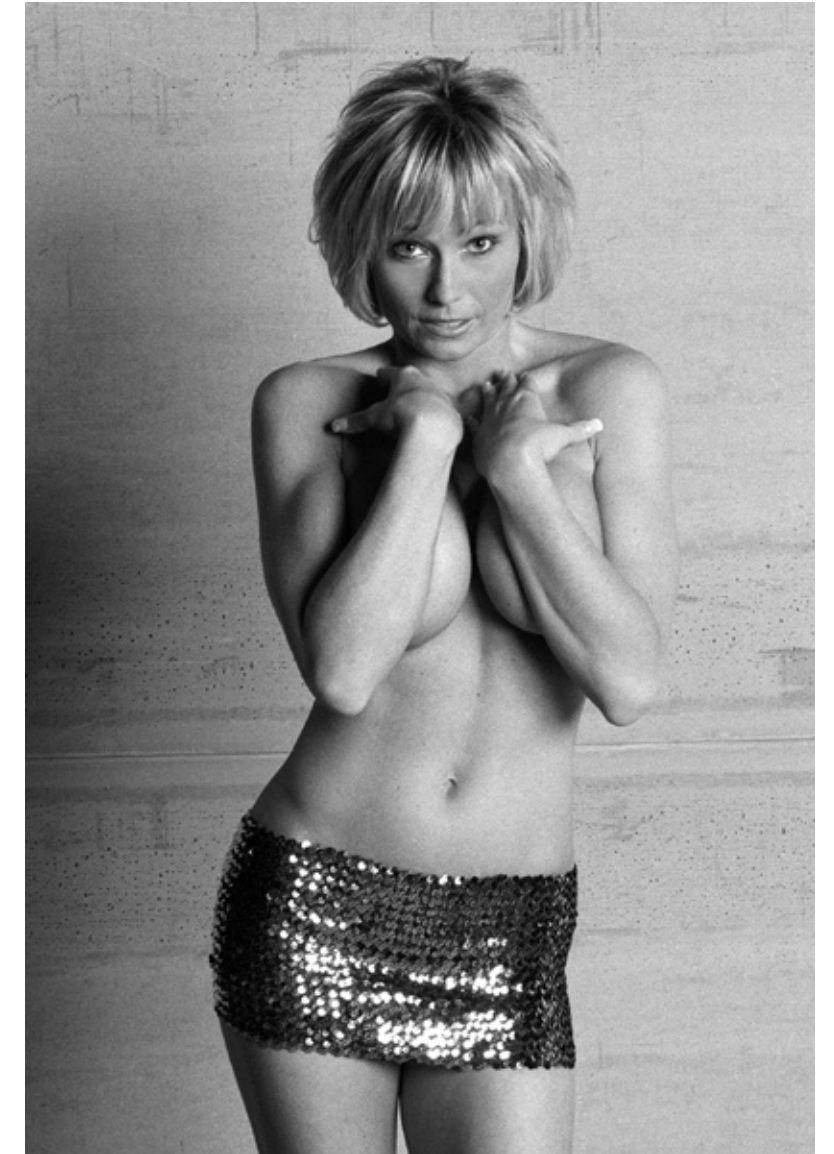
From 1999-2004, Franzen operated along with his wife a fashion-centric photography studio that catered to young models aspiring to enter the business. Zoomm Studios shot over a thousand up and coming models over that period.

nora | portrait | 2001





daniel valentines | portrait | 2001



ilona | portrait | 2003

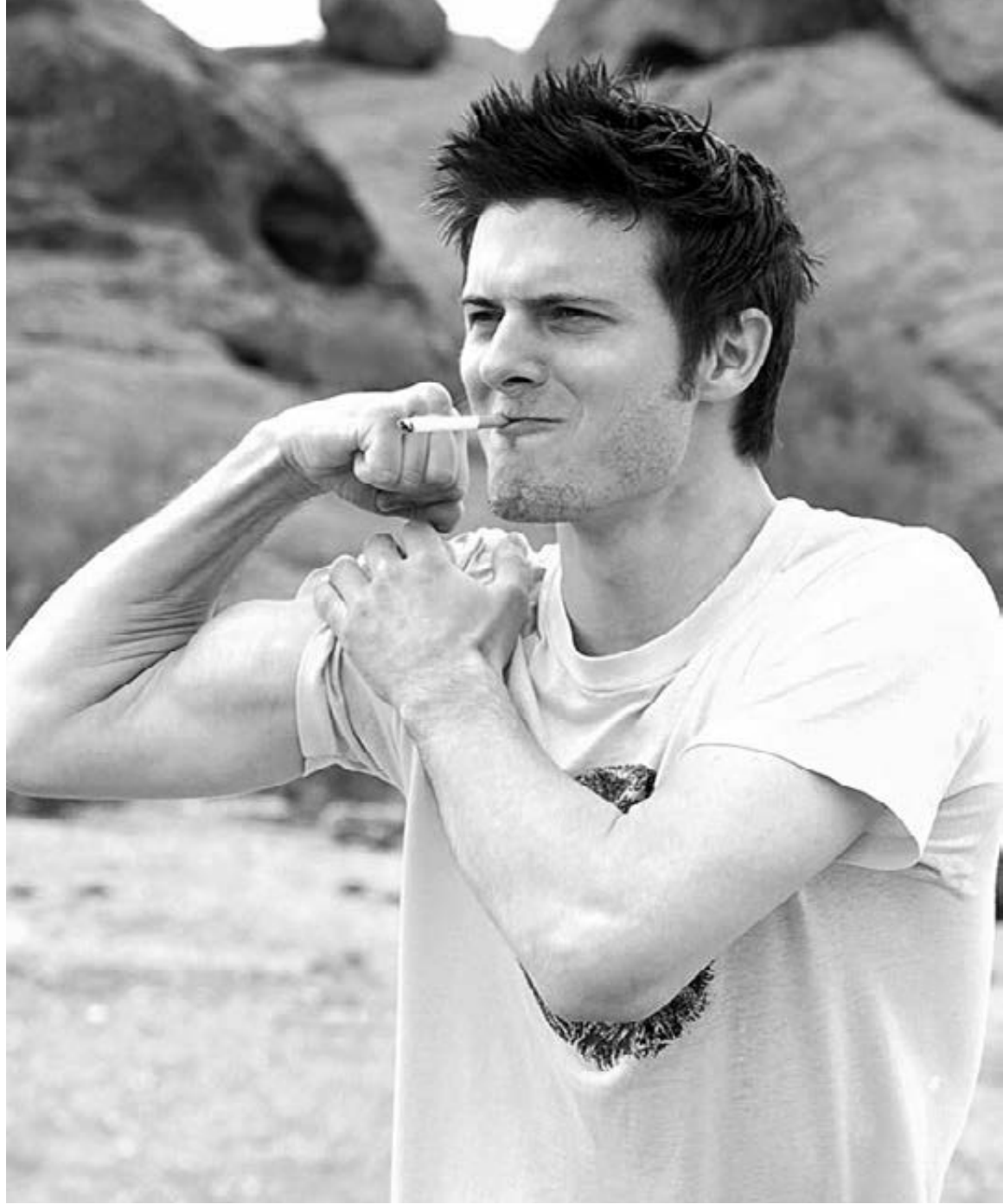




hannibal leq | portrait | 2001

hannibal leq | portrait + digital composite | 2001





newton's theorem | band portrait | 2002



previous spread:

cocky sob | model portrait | 2003

a musing | prague, czech republic | the cat hotel | 2001



the walk | prague, czech republic | 2001



pamela in the mud | portrait | 2002





laura vamps (series) | 2000

eye reflect | study | 2000



new shoes | portrait | 2003



collin farrell | toronto, canada | portrait | 2003



new hat (series) | portrait | 2002





valentine shoot | portrait | 2002



six shoes | portrait | 2007





new shoes | photo study | 2002



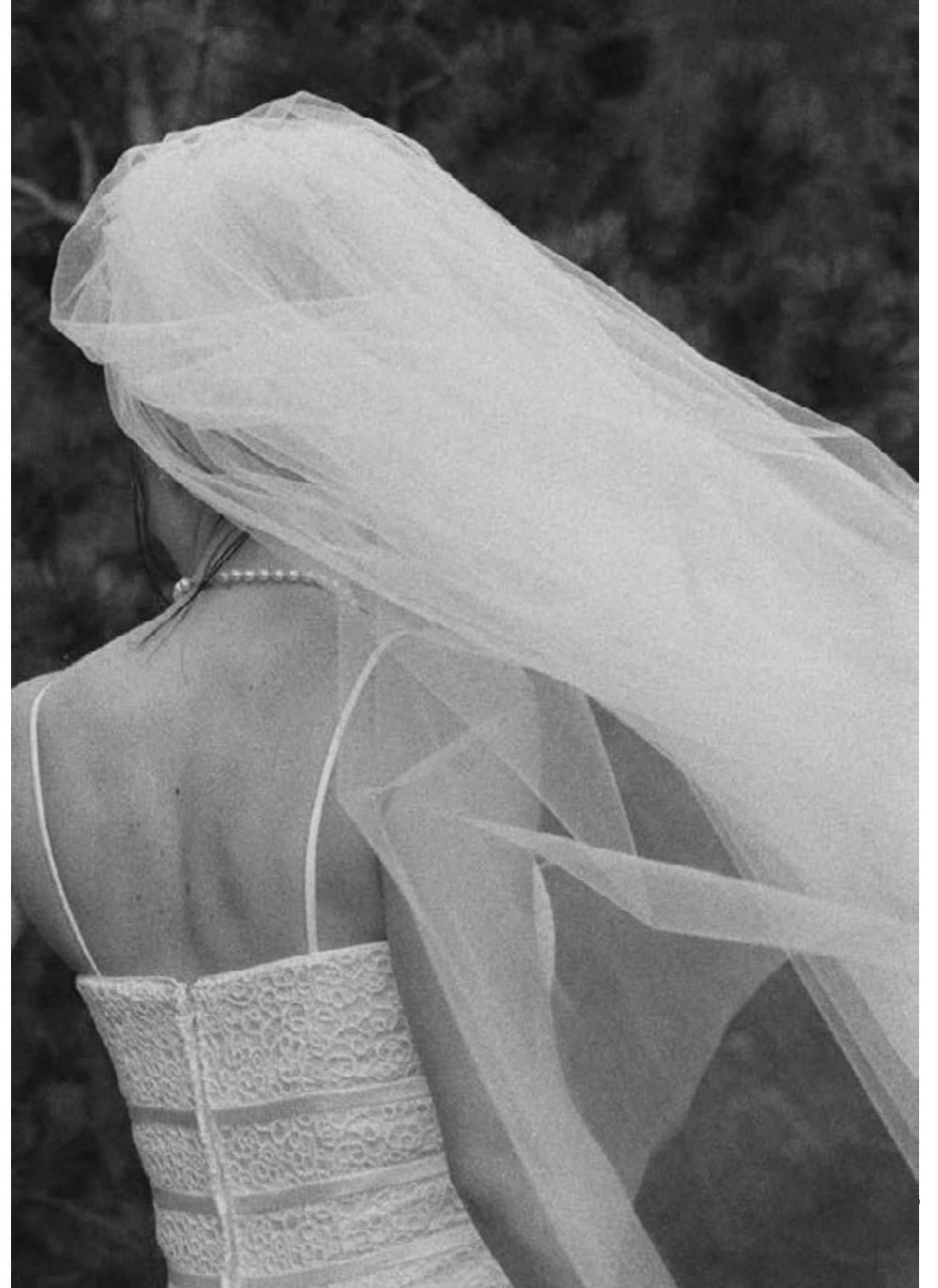
new dress | melbourne, australia | portrait | 2002



pink lady | portrait | 2001



perfect.breeze | wedding photography | 2001





amy's day | wedding photography | 2007







carrie's day | wedding photography | 2007





hadrien + pamela

december 29, 2001

announcement | wedding photography | 2001



I HAVE SEEN LOVE. CHIEF CRAZY BULL HAD ASKED PRIOR TO THE WEDDING THAT NO PHOTOS BE TAKEN WHILE THE COUPLE WAS STANDING IN THE RING OF FLOWERS, AS THAT WAS THEIR TIME ALONE AND WAS TO BE THEIR OWN PRIVATE MEMORY. IMMEDIATELY AFTER THE RING WAS LIFTED ABOVE THEIR HEAD I TOOK THESE PHOTOGRAPHS. WHEN I DEVELOPED THE FILM, THERE WERE CLEAR LIGHT STREAKS RUNNING ACROSS THE IMAGES. ODDLY, THIS WAS THE ONLY PLACE ON MORE THAN 300 PHOTOGRAPHS I TOOK THAT DAY WHERE SUCH AN ANOMALY OCCURRED. I INITIALLY DISCOUNTED THE STREAKS AS A RARE MECHANICAL PROBLEM WITH MY CAMERA AND EDITED OUT ALL BUT ONE OF THESE IMAGES WHEN I SHOWED THEM TO THE COUPLE.

THE FIVE AFFECTED FRAMES FROM THE WEDDING CEREMONY.

HADRIEN WAS DRAWN TO THE IMAGE AND EXPLAINED THAT DURING THE CEREMONY, THE RING OF FLOWERS ACTED AS A CONNECTING POINT BETWEEN THE EARTH, THE COUPLE AND THE SKY. CLEARLY THE STREAKS WERE THE RESULT OF THE INTENSE POSITIVE ENERGY CONDUCTED AT THAT POINT IN THE CEREMONY. THE FILM I USED WAS HIGHLY SENSITIVE AND MOST LIKELY CAPTURED THE ONLY PHYSICAL RECORD OF THAT EMOTIONAL AND SPIRITUAL INTENSITY. I LIKE TO THINK THAT THESE ARE ACTUAL PHOTOGRAPHS OF TRUE LOVE.

FRANZEN

observation | wedding photography | 2002

cantileaver study 2 | minneapolis, minnesota | 2004



cantileaver study 4 | minneapolis, minnesota | 2004



enzo's last loft | phoenix, arizona | design + photography | 2002



reflections 11 | berlin, germany | 2006



envelope study | dallas, texas | photography + interior design with laura franzen | 2006

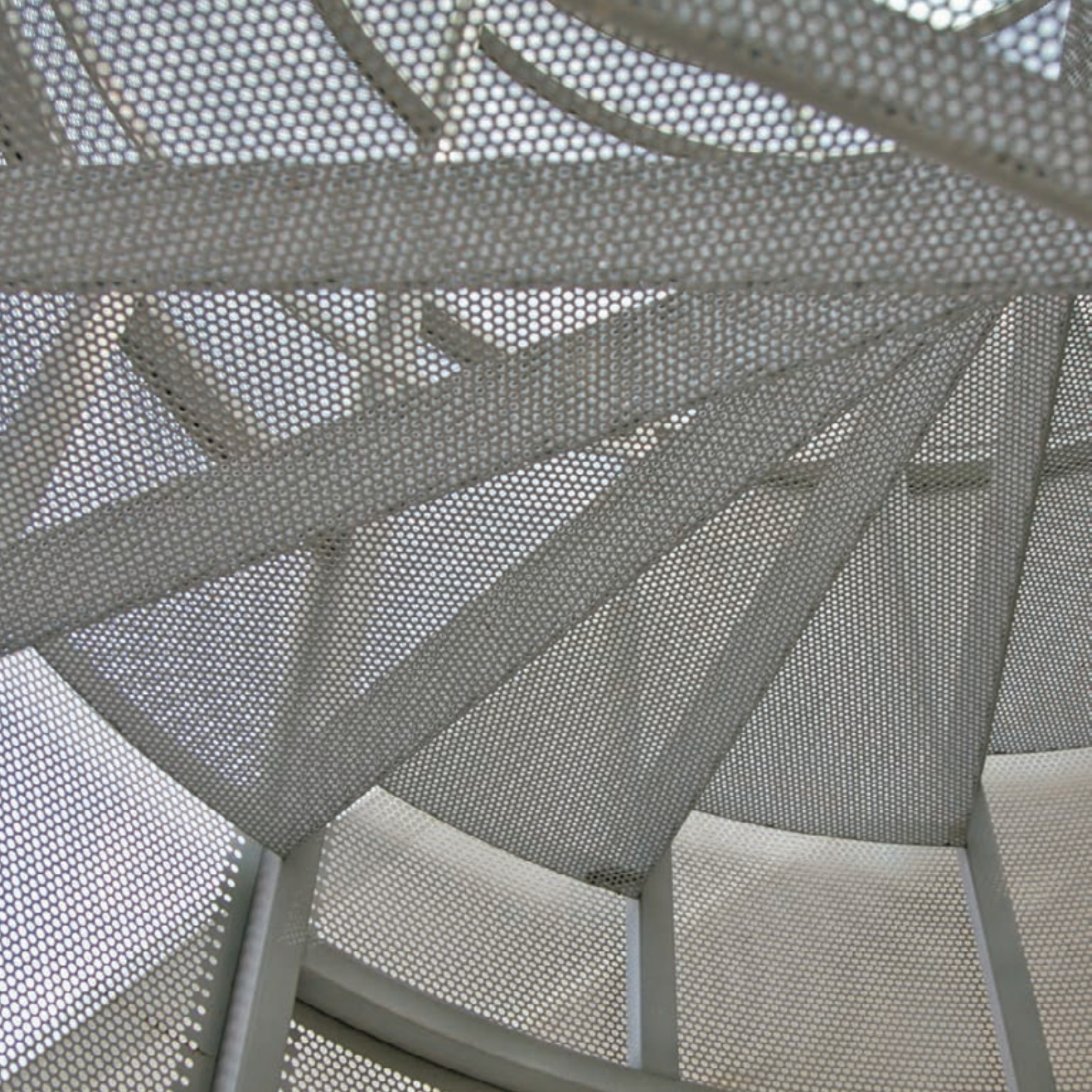
architecture by buchanan architecture
developed by fairfax develops





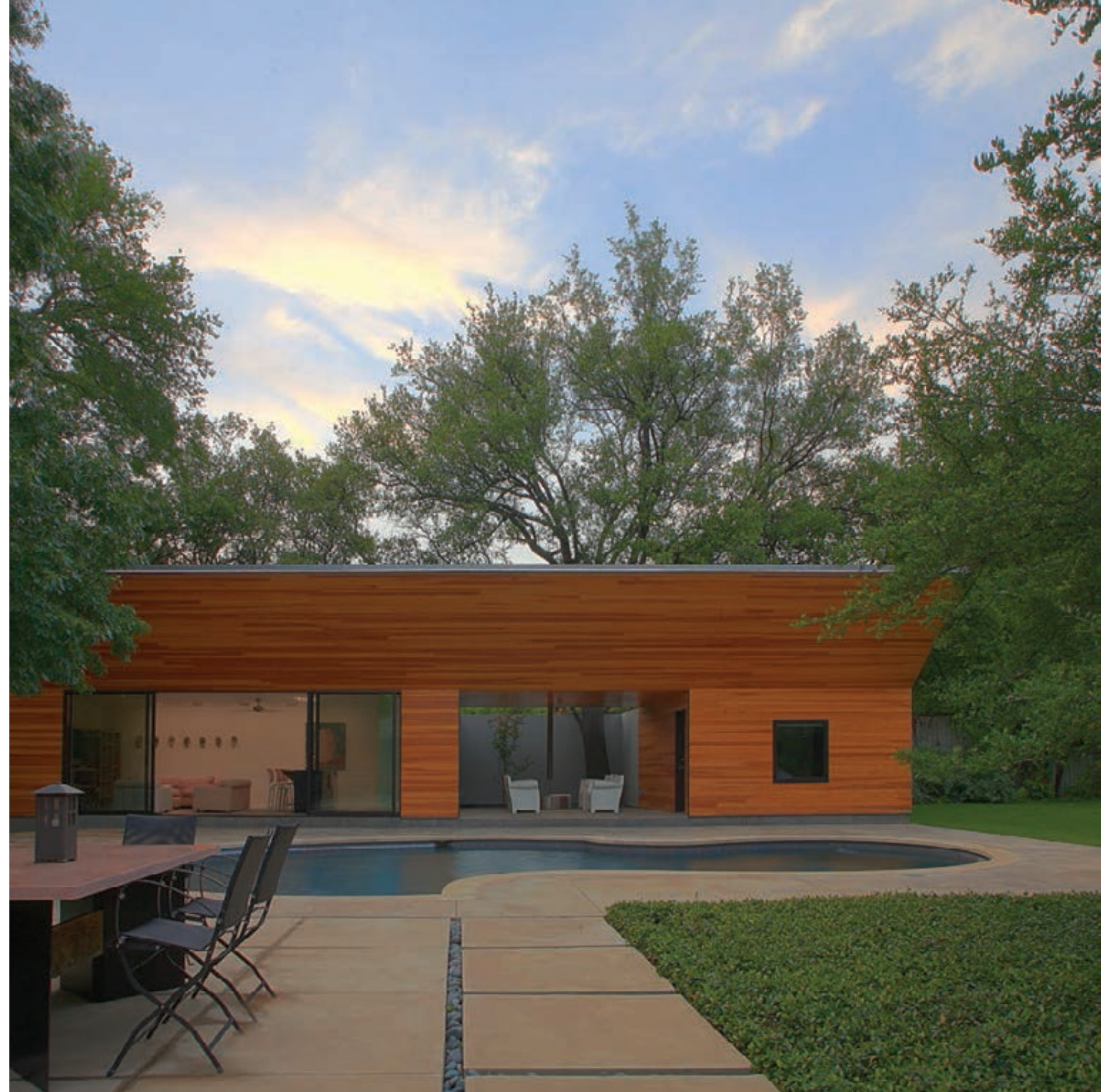
oak court study | dallas, texas | 2006

architecture by buchanan architecture



pool house study | dallas, texas | 2006

architecture by buchanan architecture



elements study | 2007

architecture by buchanan architecture
developed by fairfax develops





elements stair studies | 3D rendering + photography | 2007

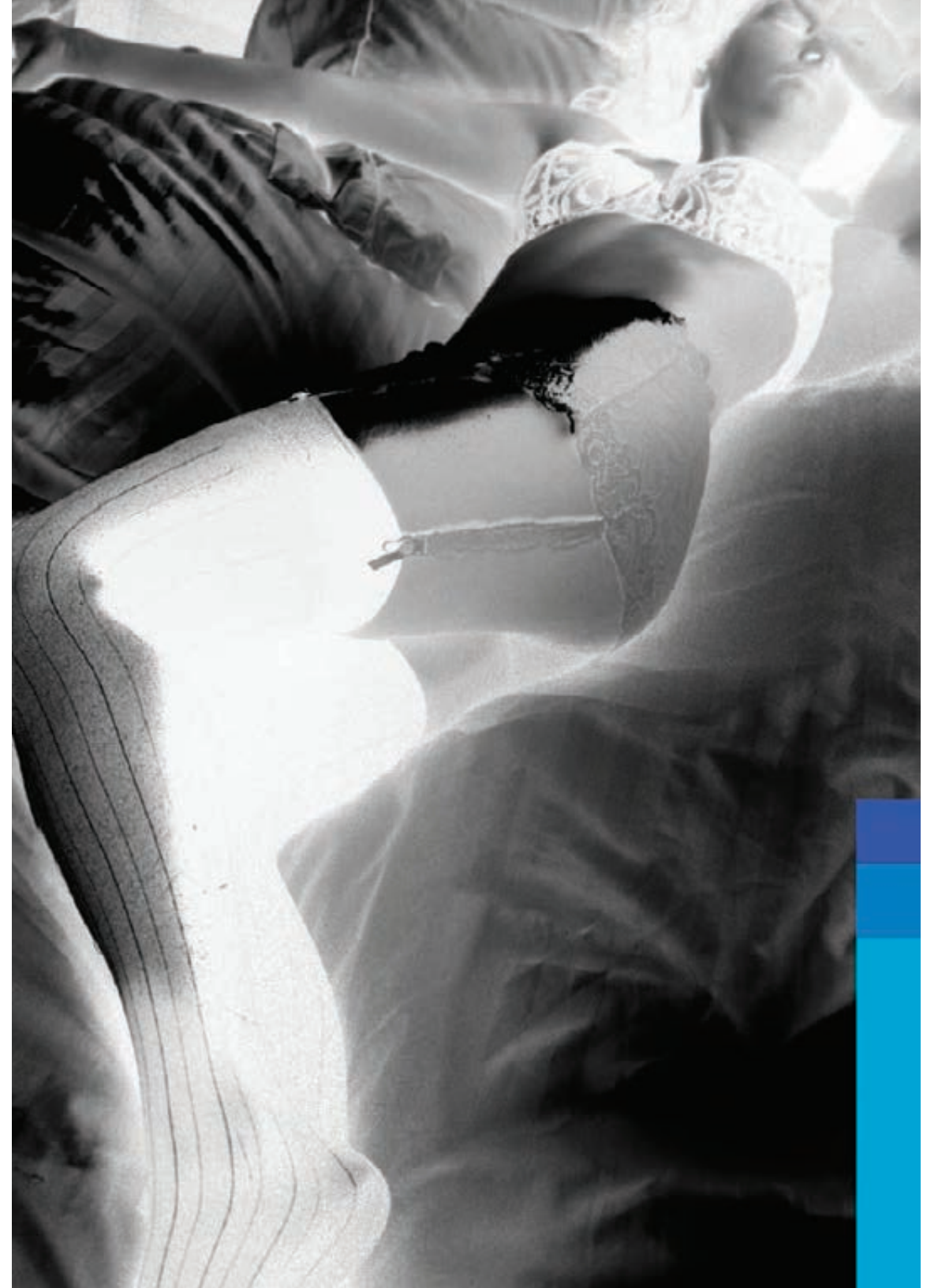
architecture by buchanan architecture
developed by fairfax develops





ARTWORKS

fainted blue | digital photo composite | 20" x 35" | 2001



her skin | digital photo composite | 20" x 20" | 2003



prince is a vegan | digital photo composite | 24" x 24" | 2006

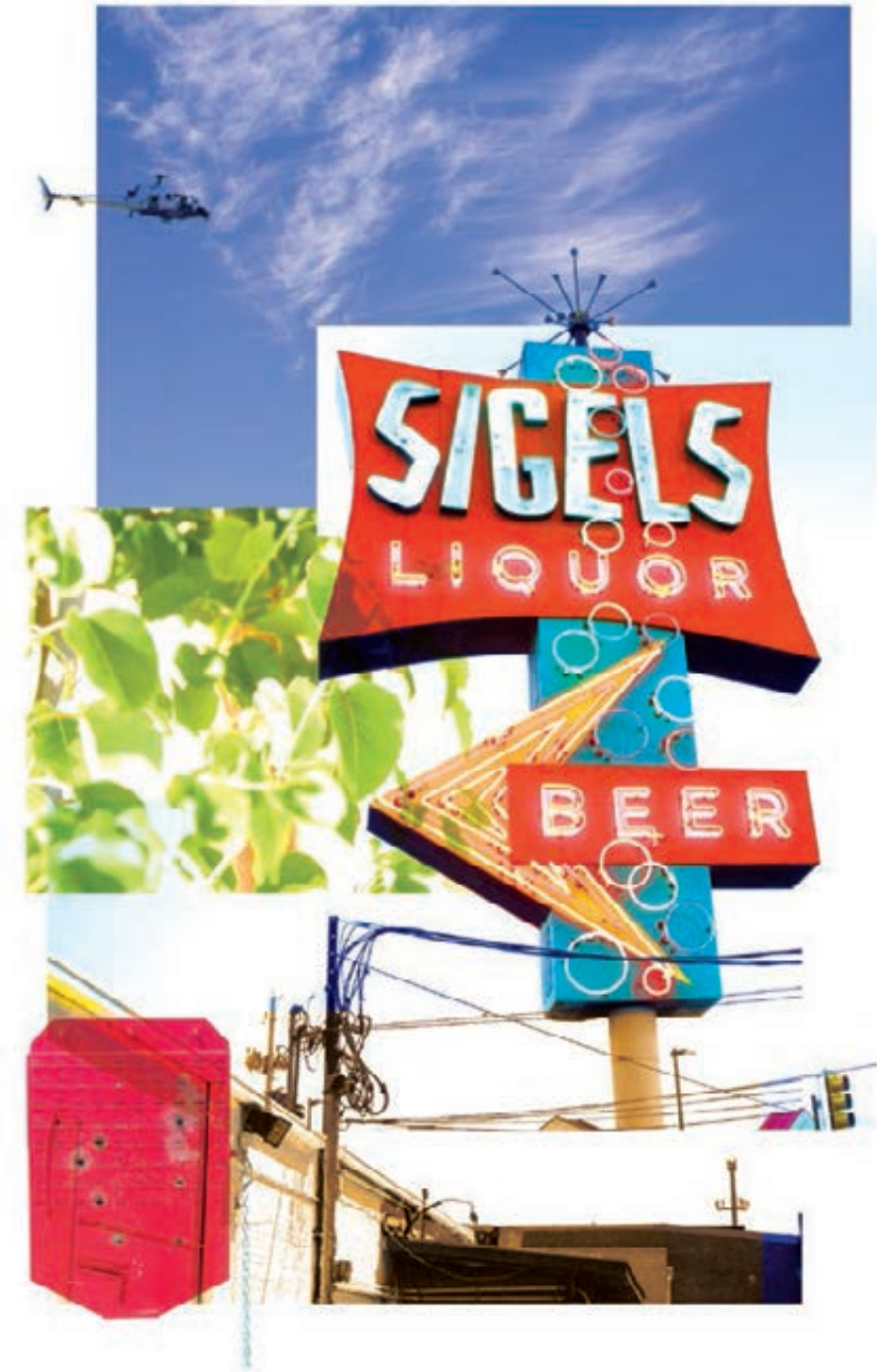




Red Star
Tavern and
Lounge

Red Star
Tavern and
Lounge

sigels on lemmon | digital photo composite | 18" x 26" | 2006



spelling bee | digital work on canvas | 30" x 20" | 2005

Incorporating the final winning National Spelling Bee words
from the years 1992 - 2004.

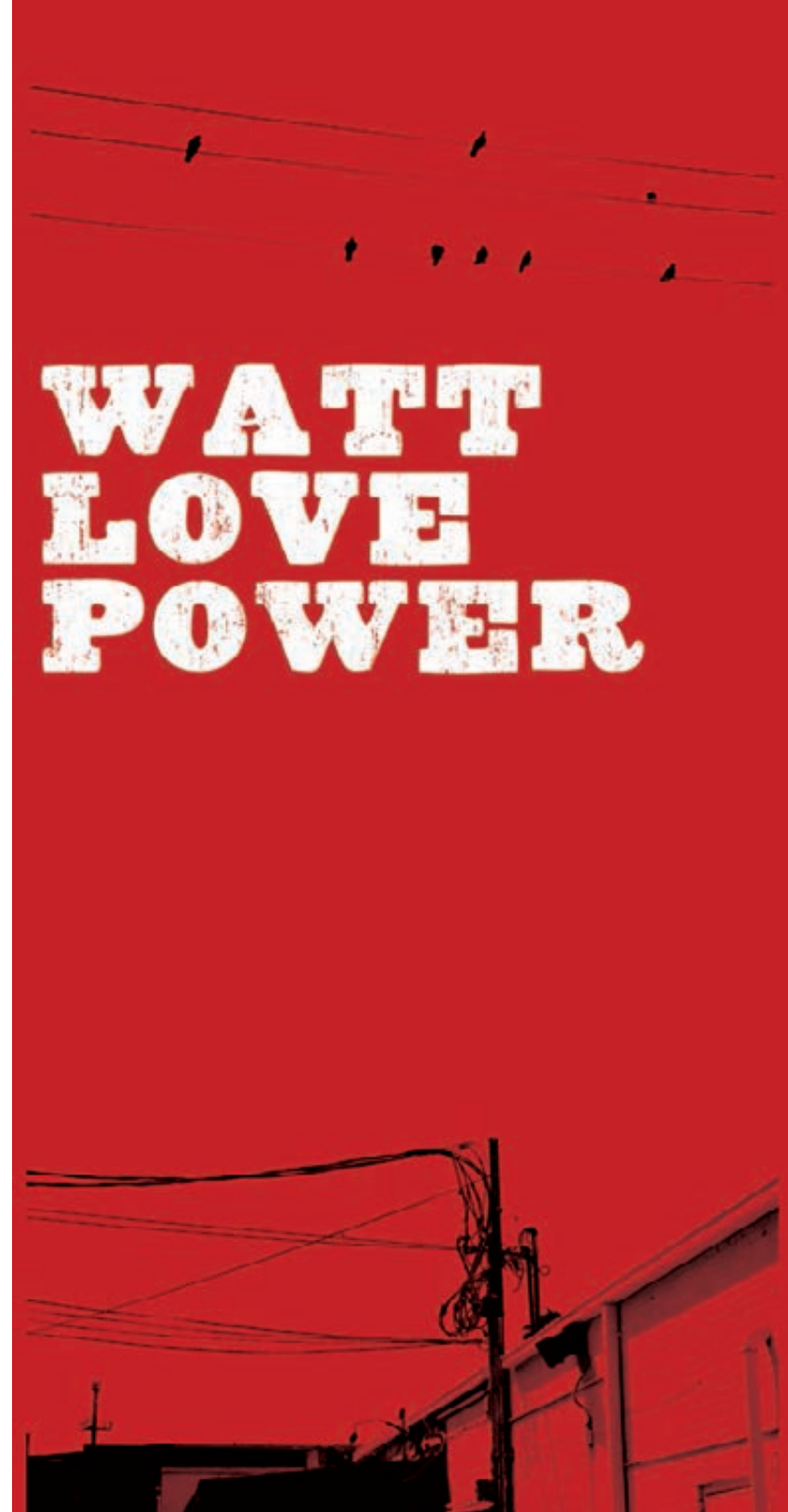
chiaroscuro / noun 1) the treatment of light and shade in
drawing and painting. 2) an effect of contrasted light and
shadow created by light falling unevenly or from a particular
direction on something. chiaroscuro - one who practices
the art of chiaroscuro



AUTOCHTHONOUS
POCOCURANTE
PROSPICIENCE
SUCCEDANEUM
DEMARCHE
LOGORRHEA
CHIAROSCURIST
EUONYM
VIVISEPULTURE
XANTHOSIS
ANTEDILUVIAN
KAMIKAZE
LYCEUM



summer school | digital photo composite | 30" x 20" | 2004



8 watts | digital photo composite
15" x 30" | 2006

midnight 01 (underscape) | photo | 24" x 24" | 2006

From a series of midnight photoscapes taken in and around Dallas, Texas in search of red lights and hues





previous spread

midnight 02 (levels) | photo | 24" x 24" | 2006

midnight 03 (direction) | photo | 24" x 24" | 2006

midnight 04 (exit) | photo | 24" x 24" | 2006



scuderia | digital work on canvas | 30" x 30" | 2002





beyond pretty rocks | digital photo composite | 48" x 16" | 2004

art test | digital illustration (after warhol) | 12" x 12" | 2001

An interpretation of how Andy Warhol might have submitted
his entry for the famous "are you an artist" art test



wonder wife | after artist deborah oropallo | photography + digital composite | 2007

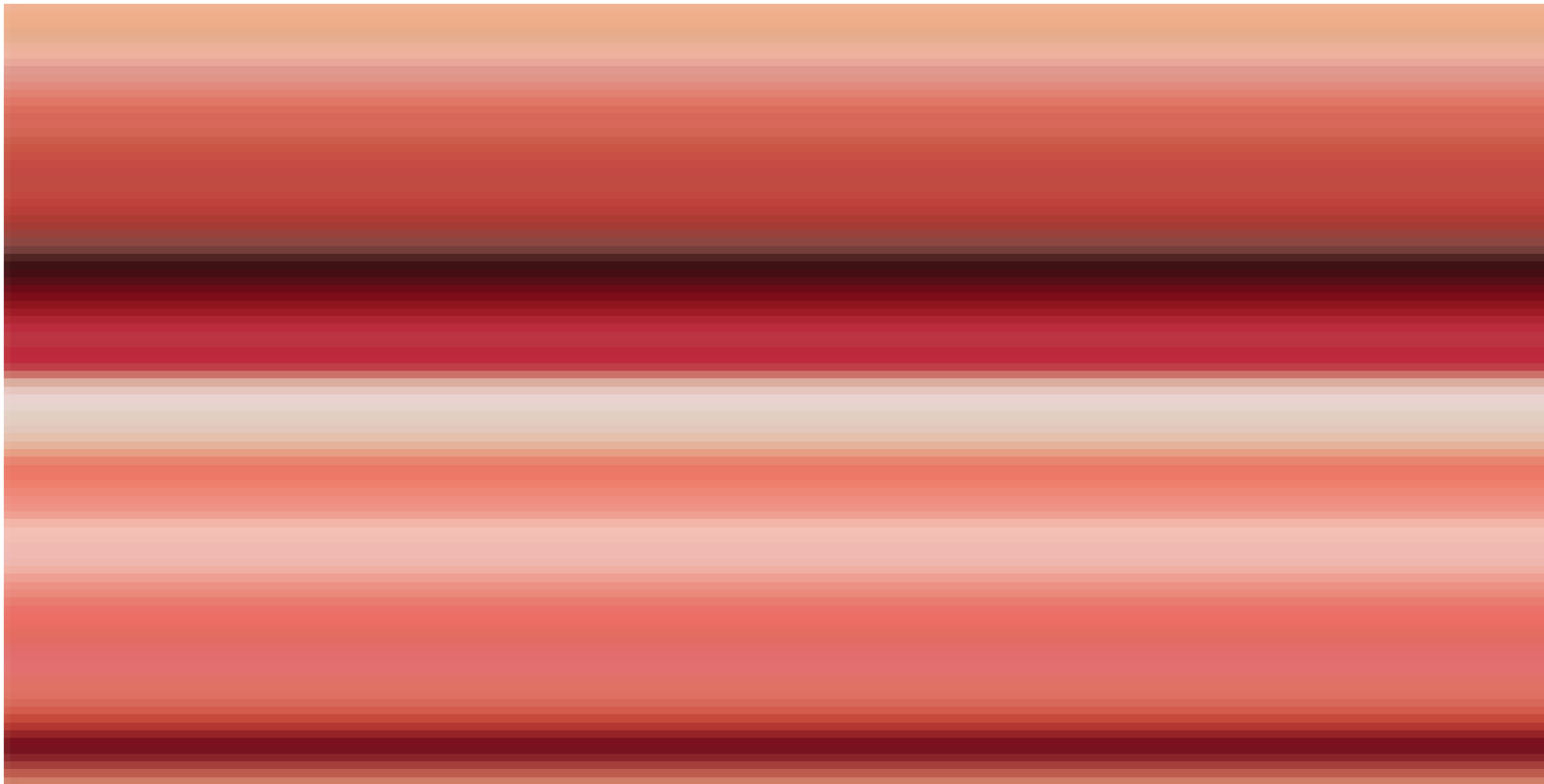
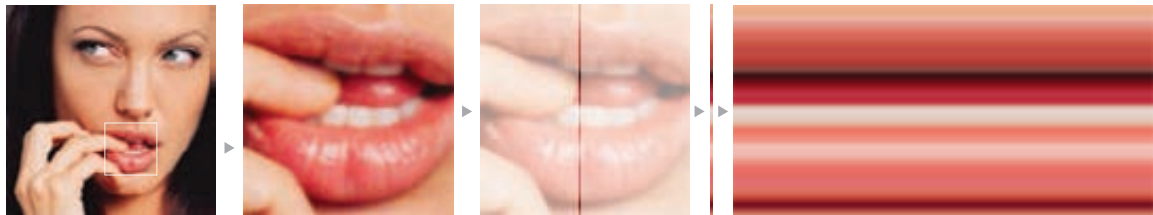


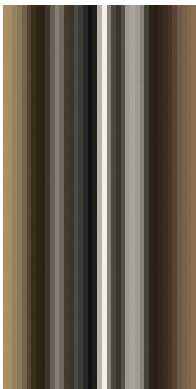
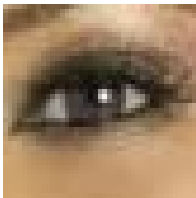
option a | album cover proposal | digital manipulation | 12" x 12" | 2002



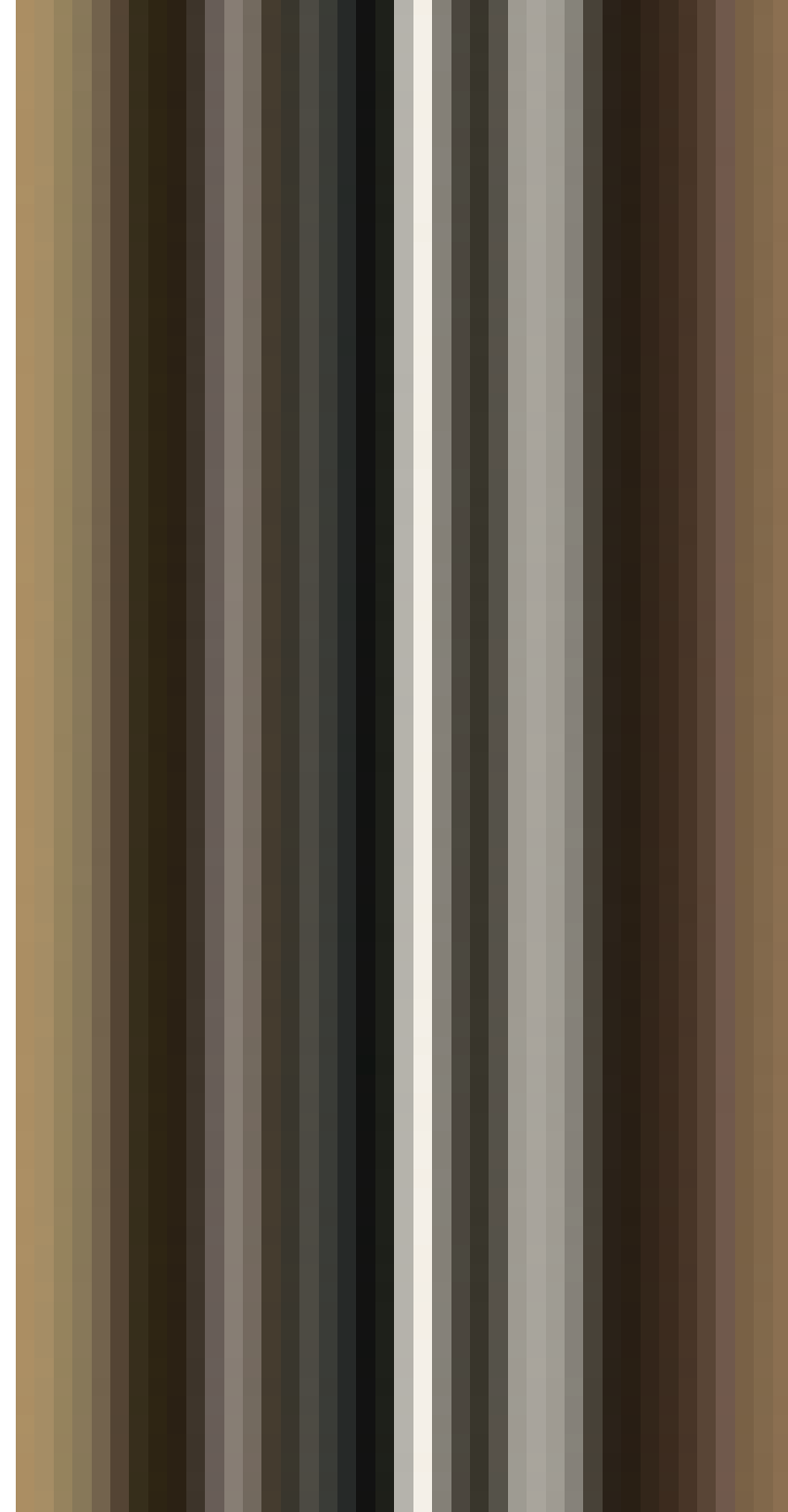
The StripeTease project is an experiment with digital image manipulation whereby digital slivers of fashion and erotic photos are manipulated and stretched beyond recognition. Only once the context of the image is provided does the tease manifest itself completely.

angelina jolie | stripetease project | digital print on plexiglas | 48" x 24" | 2003

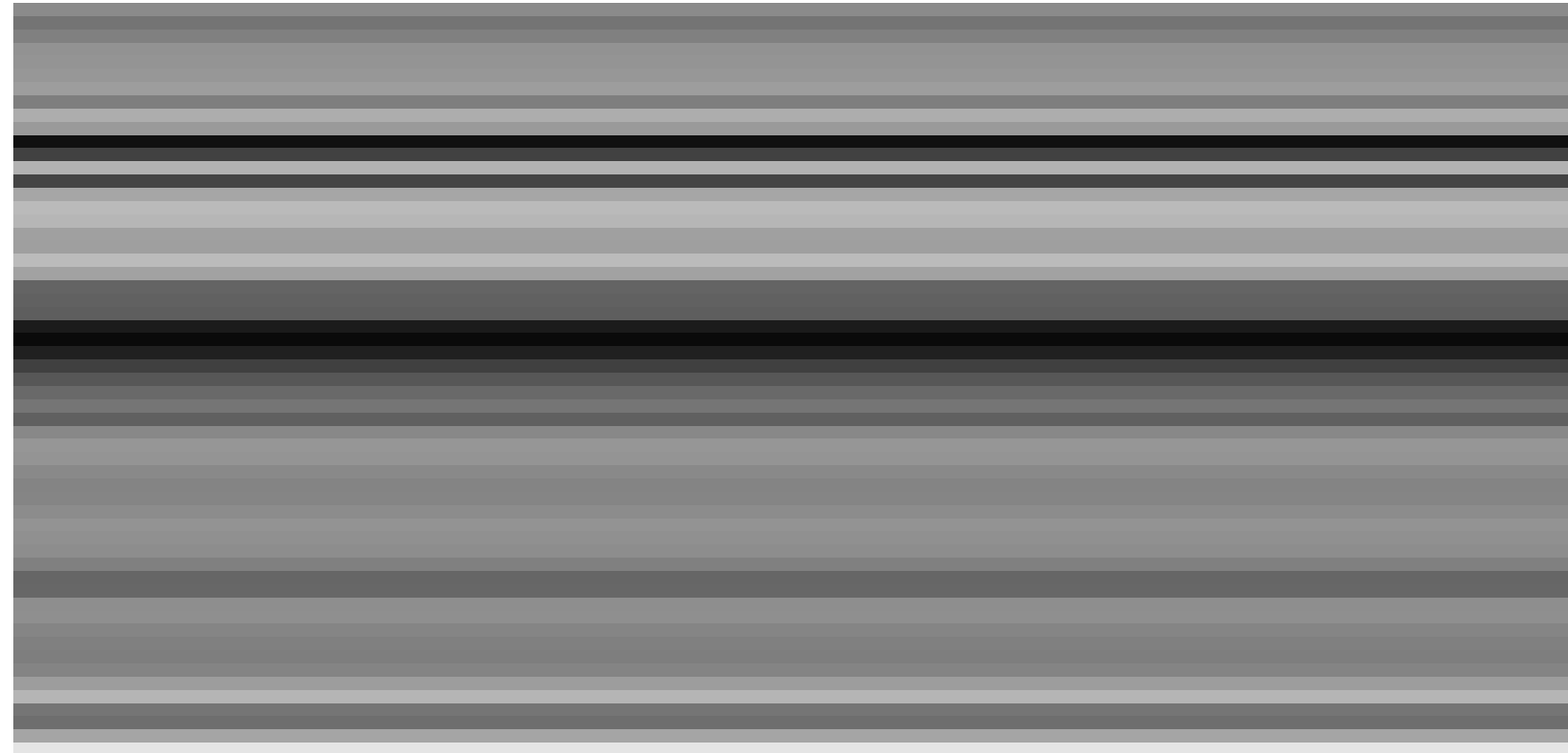




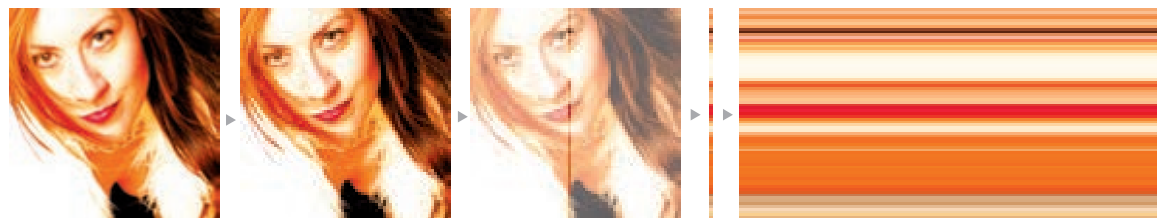
eva longoria | stripetease project | digital print on plexiglas | 24" x 48" | 2003



pamela anderson | stripetease project | digital print on plexiglas | 48" x 24" | 2003



muse | stripetease project | digital print on plexiglas | 48" x 24" | 2003



PROJECTS

positivity | digital typeface | 1993



Ironically created directly from impressions made by a \$10 typewriter found at an antique store

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
~~XYZ~~ positivity abc
defghijklmnopqr
stuvwxyz()!@#%&
*+=1234567890

ABCDEFGHIJKLMNPOQRSTUVWXYZabcdefghijklmnopqrstuvwxy

galápagos | sportswear line | concept + design + marketing + manufacturing + distribution | 1991-1998

Galápagos Sportswear was founded by Franzen in 1991 with six t-shirt designs aimed at high school music departments. By 1998 it had grown to a nationwide distributor of over 100 sportswear designs reaching clients in one of every 20 schools throughout the country via a 64 page catalog published four-times-per-year. Franzen developed and produced the sportswear line and its unique sales model with the help of his entire family.



The Hallfränzen project is a work in progress which combines the allure of large-scale metal sculptures with the desire to own and produce them at a more manageable budget. Franzen's goal is to develop a line of these replica sculpture maquettes under license from the museums and collectors of the originals so that more people might enjoy them on a daily basis within their own home or office.

Franzen's grandfather Billy Hall was a welder of great skill, and the smell and sounds of a welding shop are the first thing that comes to mind when he experiences a metal sculpture such as this one installed at the Northpark mall in Dallas, Texas. Hallfränzen is an ode to the shared interests of Franzen and his grandfather.



ad astra | mark di suvero | northpark mall | dallas, texas

ad astra maquette (prototype) | hallfränzen maquette project | hand made scale model of mark di suvero sculpture | 10" x 10" x 10" | 2007





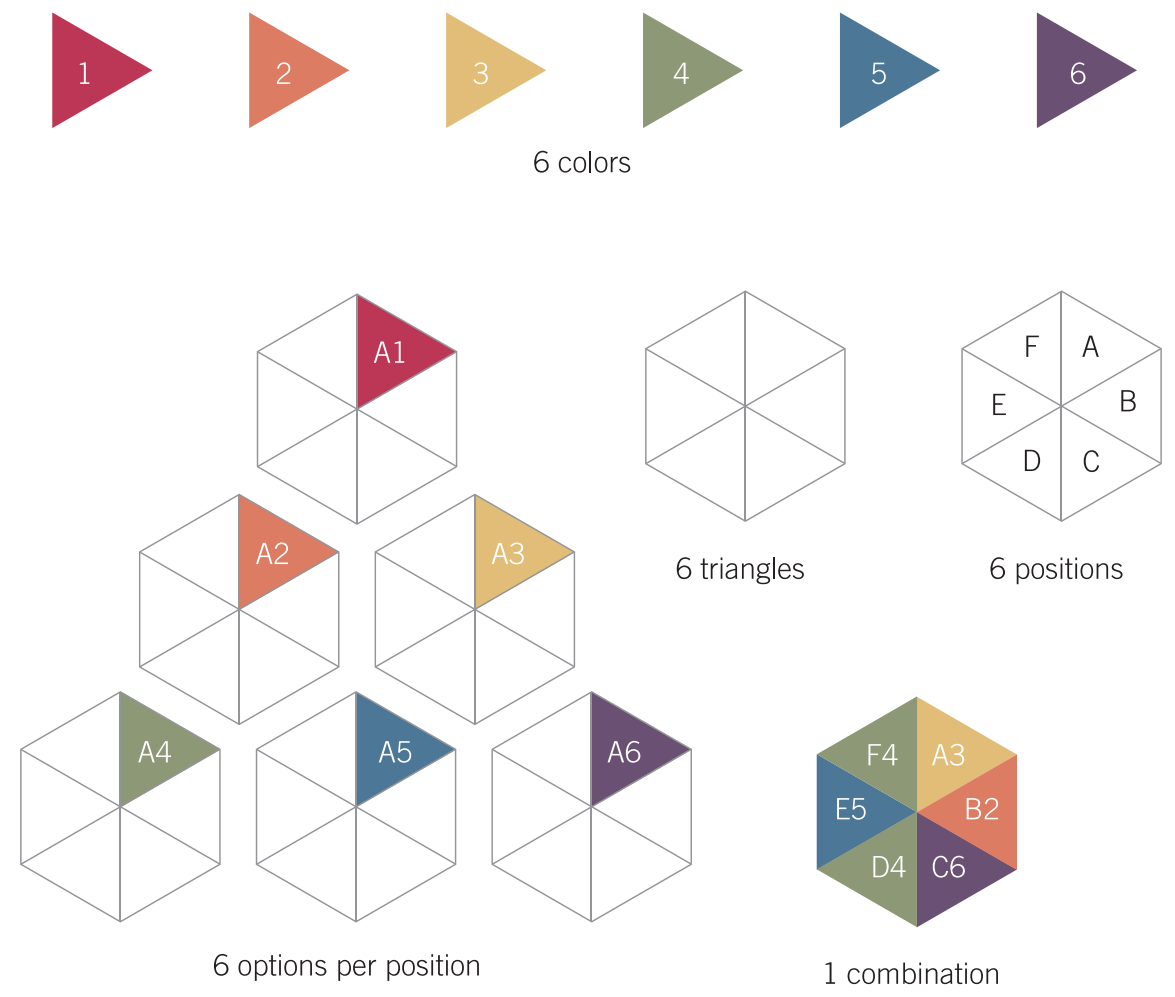
HEXICONS®



hexicons | 46,656 sculptures | concept + design | 1998 - ongoing

Hexicons is an ongoing project with the goal of creating 46,656 unique sculptures from simple equilateral triangle components shaded in six individual colors. The form, scale and materials for various series within the overall project vary from six-inch wood hexicons to miniature plastic hexicons and large-scale metal hexicons. Only one version of each of the 46,656 combinations will ever be produced.

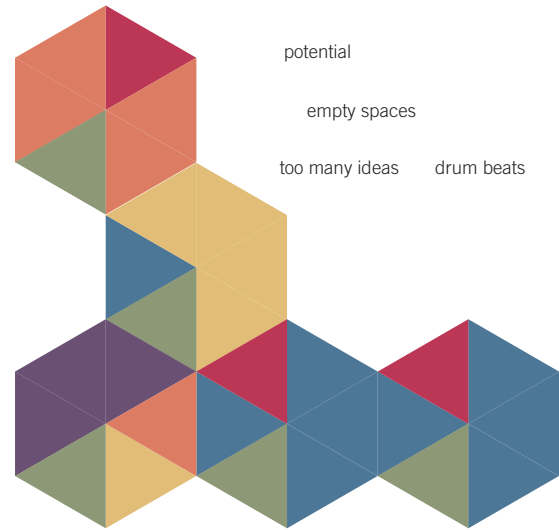
The project is a study in symbology, whereby the owner of each hexicon assigns the icon a meaning (a word, concept, a place, etc.) and collectively a symbolic lexicon is created - culminating in a unique hexicon language. The values are kept and shared via a public online database so that others may decipher the meaning behind an abstract hexicon they may encounter.



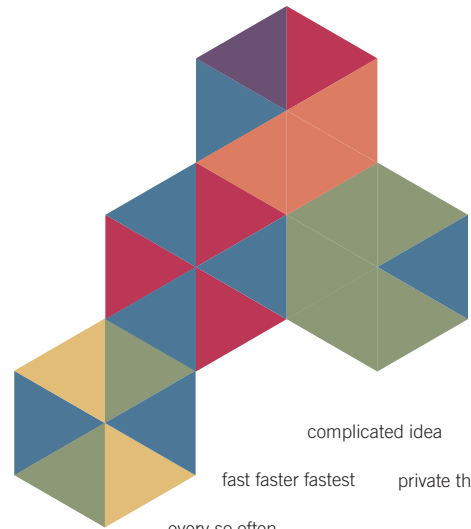
$$6 \times 6 \times 6 \times 6 \times 6 \times 6 = \mathbf{46,656 \text{ combinations}}$$



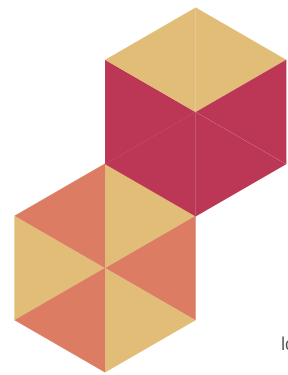
everyone but you black dress
6" spike heels



potential
empty spaces
too many ideas drum beats paint



complicated idea
fast faster fastest private thoughts
every so often



love
laura mae



the studios | townhome development | dallas, texas | concept + architecture + branding + marketing + website design | 2007

The Studios are a six-unit townhome development spearheaded by Franzen. The homes represent the vision for a lifestyle where the home and work lives are integrated yet still separated. The Studios provide homeowners a space specifically designed to accommodate a variety of purposes; embracing the future where technology empowers individuals to work and play from their home at a level of professionalism never thought possible before.

THE STUDIOS

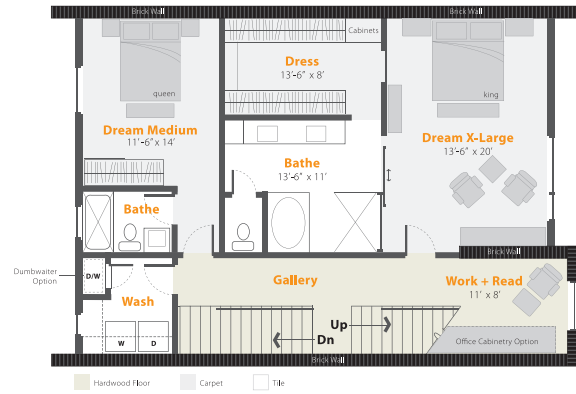




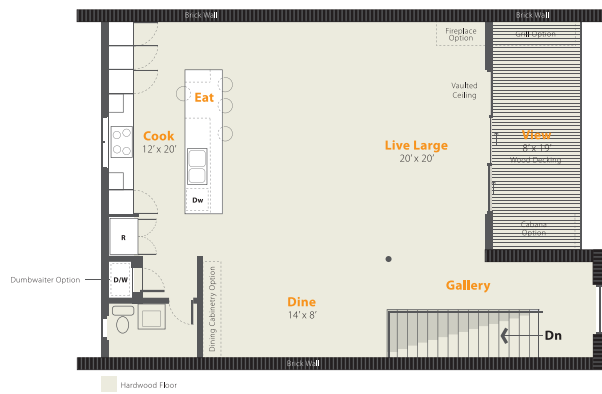
model a | floorplans



level 1



level 2



level 3

MODEL A :: LEVEL 3
SCALE: 1/8" = 1'-0"

model b | floorplans



level 1



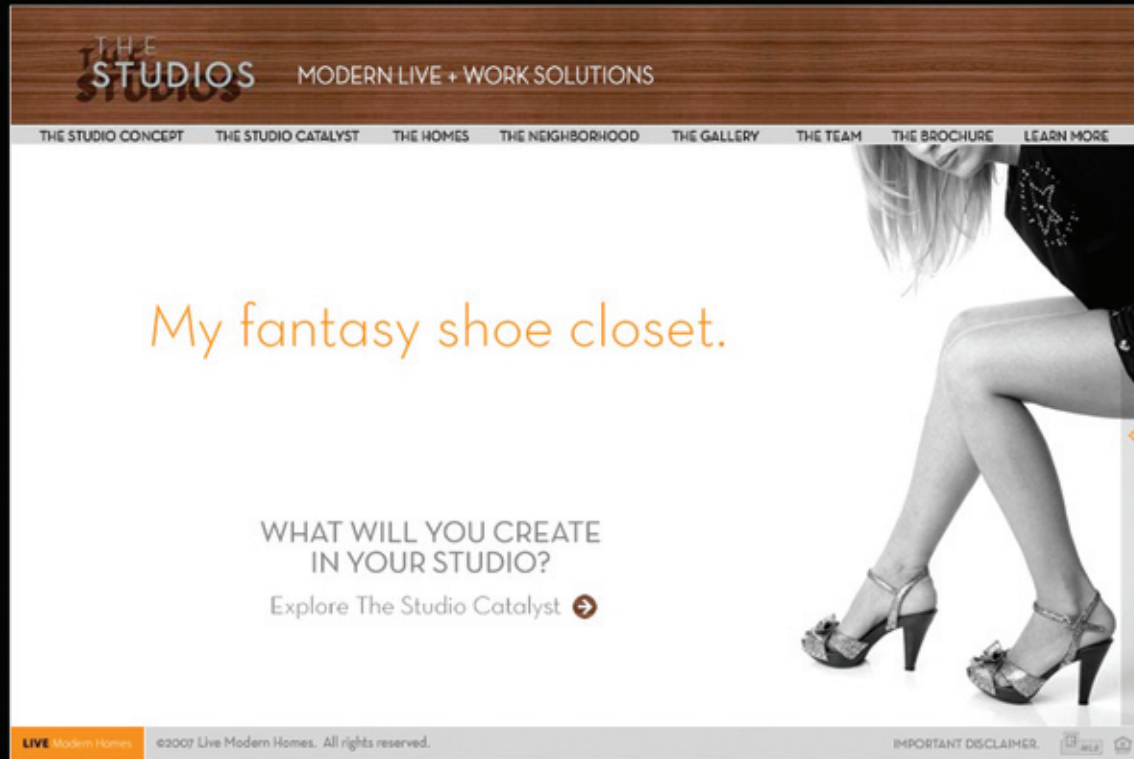
level 2

model a | elevations



model b | elevations





website | home page



website | select pages

POPZEN
portraits

what is a popzen portrait?
what is the artist?
how does it get to you?

what do the artists
want to say?
what's the story?

there are no ordinary families,
nor ordinary loves.
every single relationship
is a unique work of art.

Popzen

enter the gallery →



popzen | pop portrait service | concept + design + branding + marketing + website design | 2000 - 2005







britney | popzen portrait | 2003



pei pei rock rock | popzen portrait | 2001

wallflowers™

cool friends for your lonely outlets

wallflowers | wall outlet cover plates product | zoomville product line with laura franzen | concept + product design + logo design | 2002

Wallflowers are designer covers for unused electrical outlets. The finished graphic frames present a more pleasant appearance to the plethora of empty wall outlets in most homes.



artistak (prototypes) | zoomville project | paper bookjacket wraps | patent pending | 1998

(ärt·i·stāk)™



Art-i-stak is a concept line of book jacket covers designed to transform a stack of books into a work of art. The jackets are designed to allow the image to be spread over up to six books, regardless of the size and thickness of the books.







champagne chair | design within reach competition entry | champagne bottle components only | 4" x 4" x 4" | 2007





duchamp envy | zoommville product line with laura franzen | self-adhesive instant art placards | 2001





giant fortune magnets | zoomville product line with laura franzen | oversized refrigerator magnet series | 2002





good husband quiz | zoomville product line with laura franzen | marital quiz flashcards | 2001



morning mantras | zoomville product line with laura franzen | static cling inspiration stickers | 2002





mirror writing kit | zoomville product line with laura franzen | inspirational book, marker and eraser | 2002



guest suite kit | zoomville product line with laura franzen | kit for converting a bedroom into a guest suite | 2002



party name tags | zoomville product line with laura franzen | unexpected conversation starter nametags | 2002





the sinqization | zoomville product line with laura franzen | party coasters with questions of morality | 2002



m.o.w.s.s. pad | zoomville product line with laura franzen | multi-purpose notepad | 2002



mirror love notes kit | zoomville product line with laura franzen | kit for leaving love notes on mirrors | 2002

troop 34B brand | concept + design + marketing + product design | 2005



Troop 34B is a brand of gift items for women, including merit badges recognizing accomplishments and milestones of today's modern woman



Cosmetic Surgery



Prescriptive Help



Advanced Gossip



Gold Star



Looking on the Bright



Lending an Ear



Sexcapade



Party Life



Shopping



Finding Your Way



Living with passion



Juggling Life



Dumping Him



Blonde Moment



Fashion Sense



Fabulous Friendship



Self Improvement



Going Above & Beyond



Recognizing Love



Going For It



Change of Direction



Keeping Your Cool



Moment of Bitch



Over Worrying

MERIT **TROOP 34B** **BADGE**

DISPLAY WITH **PRIDE** IT'S A SWELL **MAGNET**

FASHION SENSE

TO HAVE EARNED THIS BADGE, YOU HAVE LIKELY COMPLETED ONE OF THE FOLLOWING:

- Match your handbag and shoes when going grocery shopping
- Read at least 5 fashion magazines per month
- Wear a scarf when the temperature is above 50 degrees
- Offer unsolicited comments to whomever is present on a celebrity style faux pas
- Purchase a pair of designer jeans, complete with holes



billy zen brand | concept + design + illustrations | 2006

Billy Zen is a concept product-line featuring sportswear that celebrates the inspirational nature of objects. T-shirts are printed with graphics of iconic and eclectic objects on the front, with thought-provoking text printed inside the shirt – to be seen only by the wearer.



BILLYZENTM



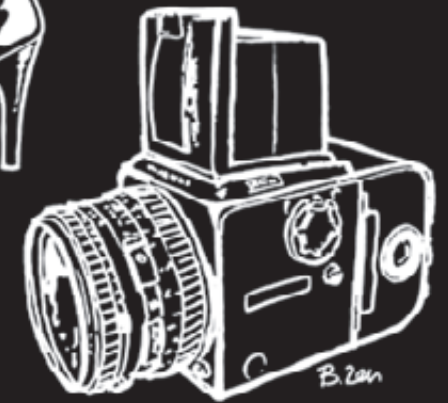
FRONT



BACK

INSIDE

Variety is the spice of life. Mix it up.
- B. Zen



bete noire | fashion concept | concept + brand development | 1998

Bete Noire was a concept based around the signature fashion staple of the creative types: black clothing. The brand was to sell exclusively black clothes designed for creative workplaces. The line was never realized.

bête-noire®

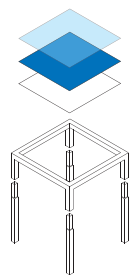
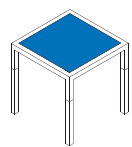
periodic table | dining room table | prototype | 2000



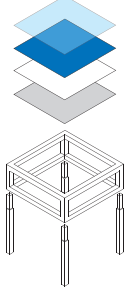
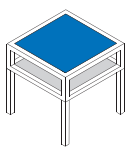
pop tables | modular tables with interchangeable tops | 2001



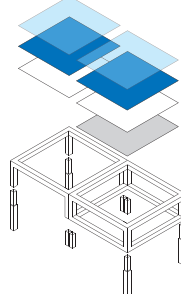
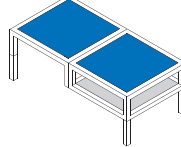
POP! ICON



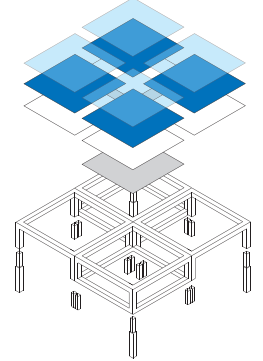
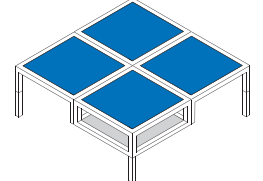
POP! STAR



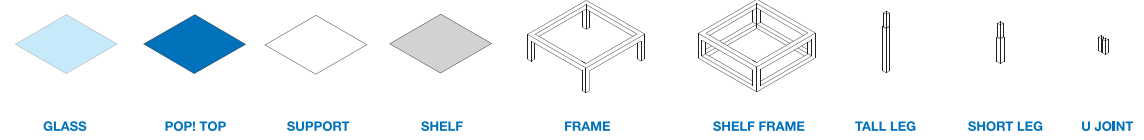
POP! CULTURE



POP! ART



COMPONENTS



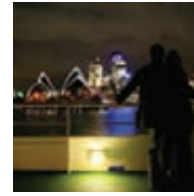




50 year project | self-portrait series | 2001 - 2051

Every year on their wedding anniversary, Franzen and his wife take a self-portrait photograph. Within the photo, the year of the anniversary is visible (hidden or sometimes obvious) as a graphic timeline to be carried out through their 50th anniversary in 2051.





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DESIGN



SELF CONTROL 101

ROOM | 101

12 West Maple, Suite 101
Chicago, Illinois 60610

PHOTO: J. FRANZEN FOR ROOMM



OBEDIENCE TRAINING 101

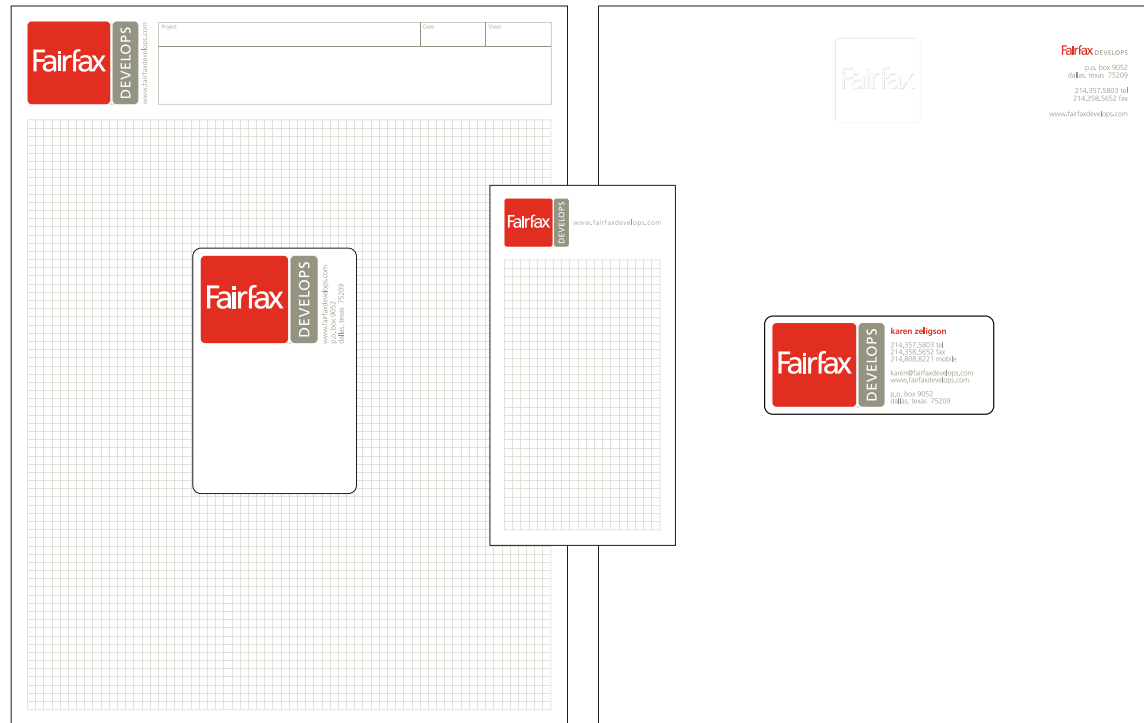
ROOM | 101

12 West Maple, Suite 101
Chicago, Illinois 60610

PHOTO: J. FRANZEN FOR ROOMM

sprevious spread:

room 101 ads | marketing for lingerie store | art direction + design + photography + copy | 1999



fairfax | real estate developer | logo design + marketing | 2006



PROJECTS

- Home >
- Projects >
- What's New >
- FairFacts >
- Do You Get It? >
- How To Reach Us >

ELEMENTS
 Project
 Features
 Plans
 Photos
 Opportunity
 Brochure

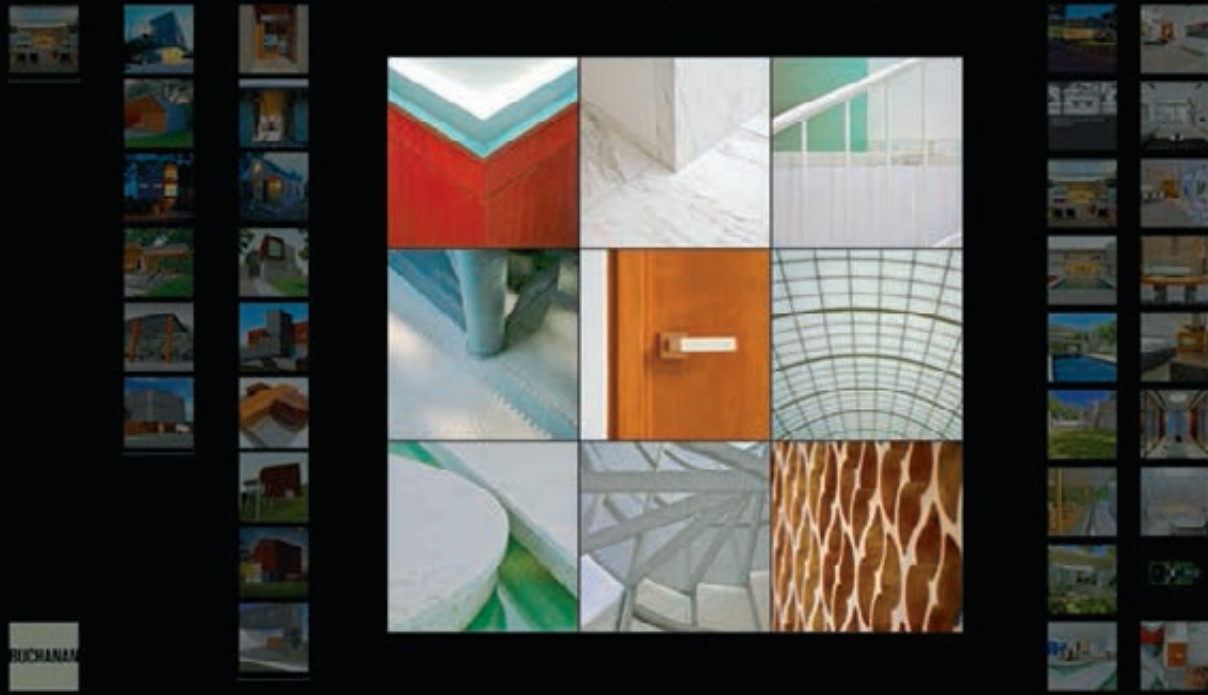
ENVELOPE
 50'S EXTREME
 MAKEOVER

E¹ E² E³ T¹
Element Envelope Envelope Terrace

Units Available Starting at \$550,000

Download Brochure >
 See Photos >
 Opportunity >

- PROJECTS
- METHOD
- SERVICES
- STUDIO
- PERIODICAL
- CONTACT
- ADDRESS



BUCHANAN

kiana perfume | packaging design | 2000



periodic table of the days | calendar design study | 2004

2004 periodic table of the days

JANUARY			APRIL			JULY			SEPTEMBER			DECEMBER		
1			1			1			1			1		
2			2			2			2			2		
3			3			3			3			3		
4			4			4			4			4		
5			5			5			5			5		
6			6			6			6			6		
7			7			7			7			7		
8			8			8			8			8		
9			9			9			9			9		
10			10			10			10			10		
11			11			11			11			11		
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23			23			23			23			23		
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27			27			27			27			27		
28			28			28			28			28		
29			29			29			29			29		
30			30			30			30			30		
31			31			31			31			31		
JANUARY			APRIL			JULY			SEPTEMBER			DECEMBER		
29			29			29			29			29		
FEBRUARY			MAY			AUGUST			OCTOBER			NOVEMBER		
29			29			29			29			29		
30			30			30			30			30		
31			31			31			31			31		
MARCH			JUNE			SEPTEMBER			NOVEMBER					
30			30			30			30			30		
31			31			31			31			31		

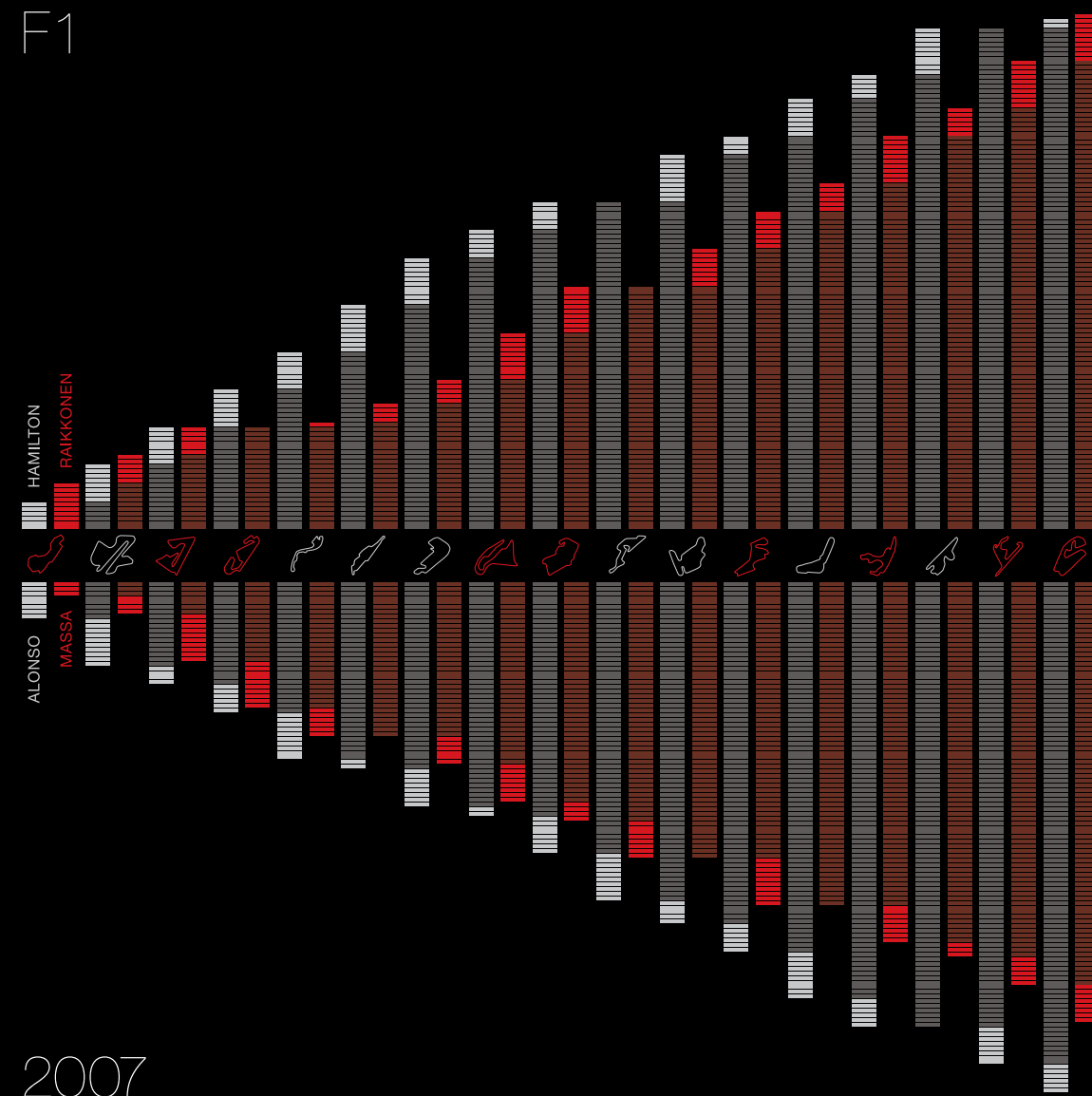
mudflap girl boots | custom made cowboy boots | 2007



ferrari vs. mclaren 2007 formula 1 world championship | information graphic study | 2007

The 2007 Formula One world championship saw one of the closest and most competitive fields in racing history. Four drivers fought through 17 races around the world, with Ferrari driver Kimi Raikkonen ultimately crowned world champion in the final race by just one point. This information graphic illustrates the head-to-head battle for points over the course of the season.

F1



2007

d:dominick logo | brand for a hip-hop poet | design | 2004





hannibal leq cd cover | art direction + design + photography | 2003



d:dominick cd cover | art direction + design | 2006


COLD STONE CAKES

It's not a { GRADUATION
BIRTHDAY
ANNIVERSARY
PARTY
HOLIDAY
FRIDAY } Without
an Ice
Cream
Cake!

Make your next special get together (or Friday!) an event everyone will remember with a cake everyone will love!

Stop by the Cold Stone nearest you and sample the pure & simple indulgence you (and your guests) deserve.

12
Flavors


45
Locations

COLD STONE
CREAMERY
Distinctively Good Taste in Ice Cream Cakes

From a
limited time
Save \$3
On a delicious Cold Stone Cake!


cold stone creamery ad | art direction + design + copy | 2005

HOW MUCH MONEY ARE YOU
LEAVING ON THE TABLE?



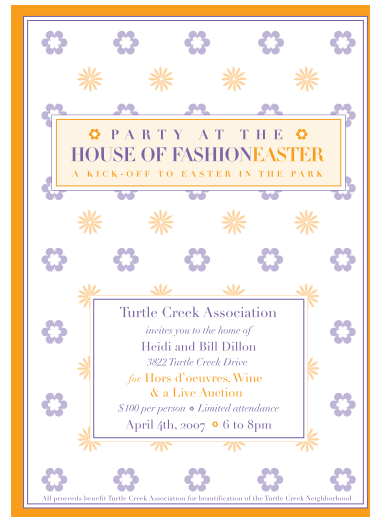
**MEDICAL DEVICE REPROCESSING
CUTS COSTS. PERIOD.**

75% of high-cost medical devices can be reprocessed and reused with 100% certainty of quality and safety. Alliance provides state-of-the-art, certified reprocessing services to hundreds of facilities throughout the United States - facilities that have embraced the cost-savings and efficiencies that reprocessing provides. Contact Alliance today to learn more about the future of medical device reprocessing.

1-888-898-1433 |  ALLIANCE
MEDICAL CORPORATION | alliance-medical.com

Your Reprocessing Partner

alliance medical ad | art direction + design + copy | 2005



invitation

HOUSE OF FASHIONEASTER *please print clearly*

name

address

city..... zip..... phone

e-mail

number of tickets

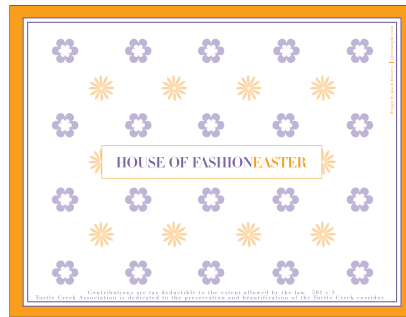
my check for \$..... is enclosed
please make checks payable to TURTLE CREEK ASSOCIATION

bill my credit card amex visa mc

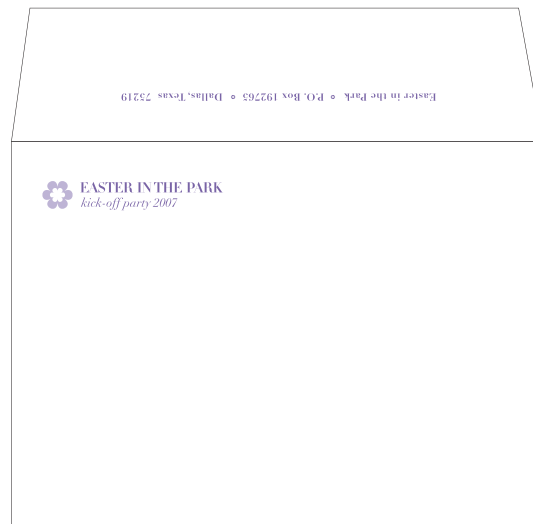
card #..... exp

for further information, call 972.380.2390

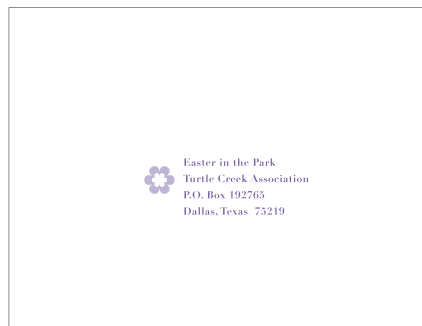
rsp card front



rsp card back

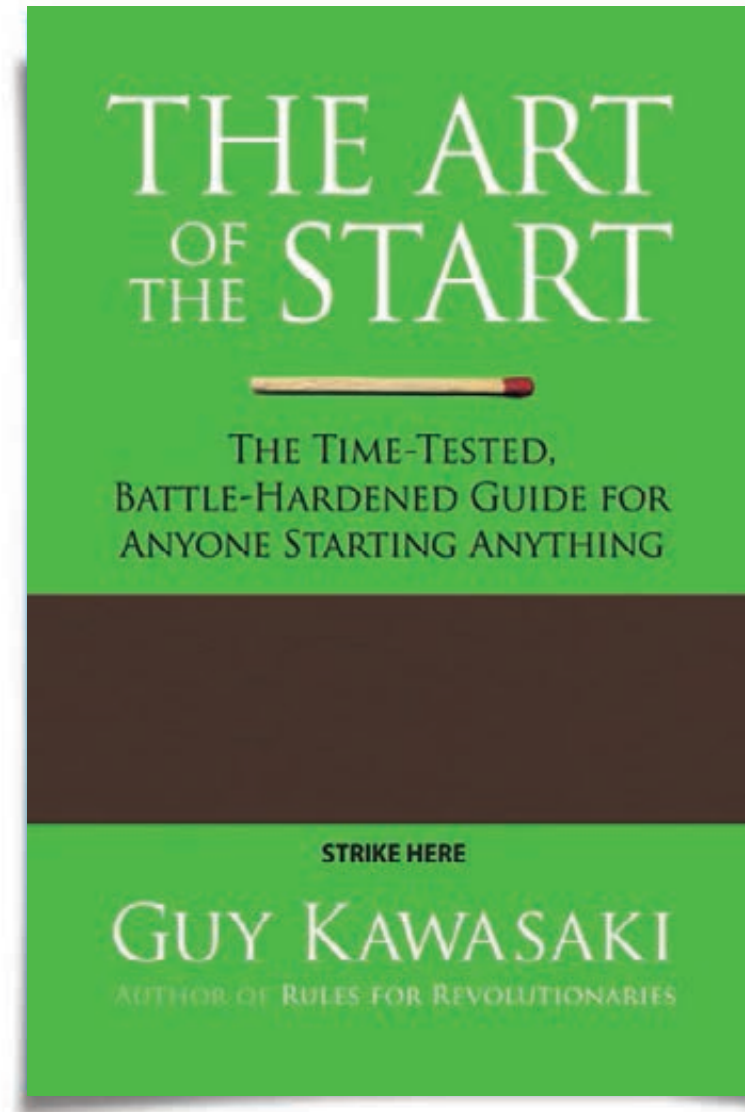


invitation envelope (printed front only)



rsp envelope (front print only)

fashioneaster event invitations | art direction + design + copy | 2007



the art of the start book cover competition | finalist | 2006

haskell images | stock photography series | art direction + design + marketing | 1997



monster madness ad | marketing for southpeak games | art direction + design + copy | 2007

SUBURBIA, I THINK WE HAVE A PROBLEM.

GET READY FOR A WHOLE NEW PERSPECTIVE ON TOWN AS MONSTER MADNESS: RATTLE FOR SUBURBIA TAKES YOU ABOVE THE ACTION FOR THE FRONT OF YOUR LOT!

UP TO 4 PLAYERS CAN TEAM UP ON ONE SYSTEM — OR GO ONLINE IN NETWORKED CO-OP PLAY.

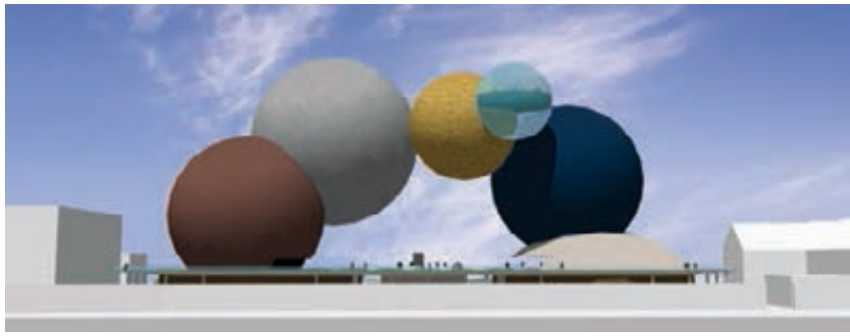
SLASH, SHOOT, AND DRIVE THROUGH A MENAGERIE OF TERRIFYING MONSTERS AS YOU BATTLE TO SAVE SUBURBIA. TOWNIES ARE LOOKING UP WHEN THE FUTURE IS LOOKING DOWN!

THE FUTURE IS LOOKING DOWN!

COMING APRIL 2007 SEE THE TRAILER @ WWW.MONSTER-MADNESS.COM AND ON XBOX LIVE! XBOXLIVE.COM

RP
ESRB
GAMES
GAMES
MONSTER
MADNESS
RATTLE FOR SUBURBIA

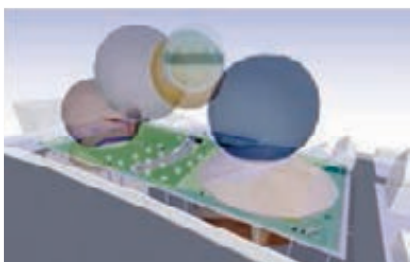
esperes | spheres of influence | new orleans, louisiana



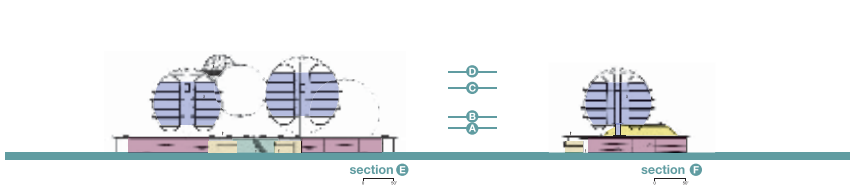
view from river



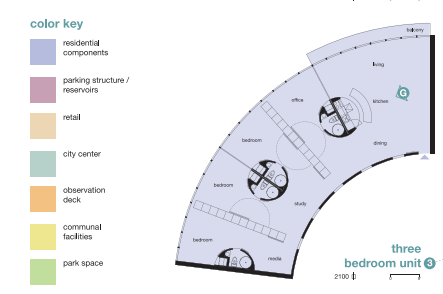
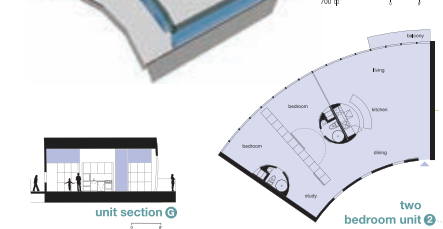
view from chartres street



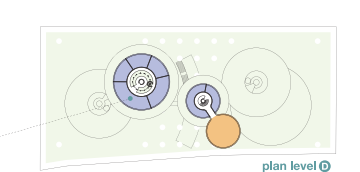
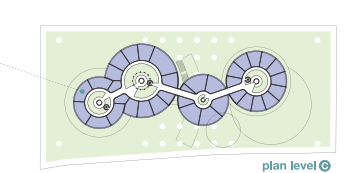
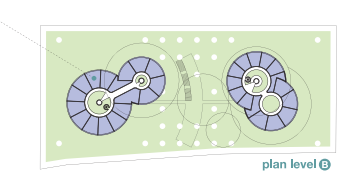
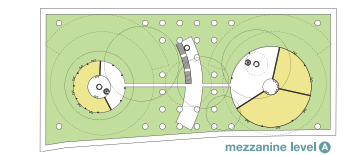
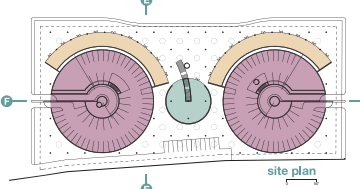
aerial view



Could deactivating Nucleation be managed to save lives and protect property? Could the lower levels of the project be considered as sacrificial components to save the greater good of the city? Could the focus of the site plan be to save the lives of the city's residents? ...



- residential components
- parking structure / reservoirs
- retail
- city center
- observation deck
- communal facilities
- park space



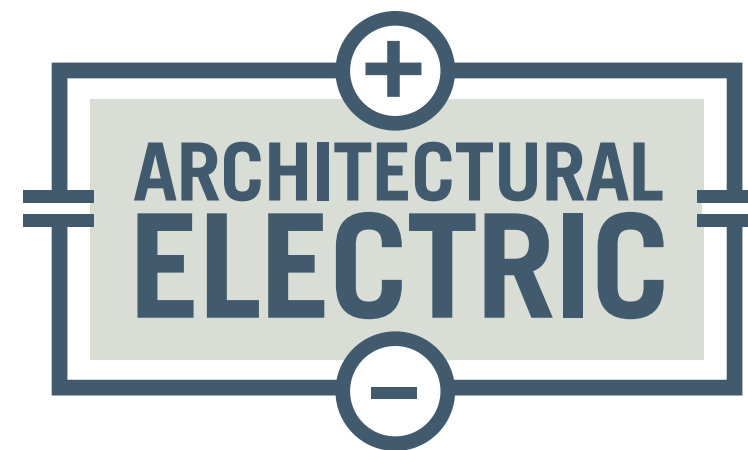
architecture competition presentation
3D model + layout | 2005
architecture by russell buchanan



haggar store concept | with james ferrara | design + 3D model + renderings | 2007



architectural electric branding | design | 2006



the polished pear branding | logo design + website design | 2004

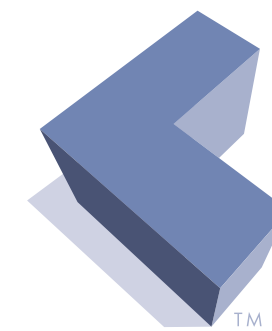


sistas logo | design | pro-bono work | 2003



SISTAS is an urban resource network for young mothers

cornerstone group brand | art direction + design | 2007



CORNERSTONE
GROUP

niche realty brand | logo design | 2007



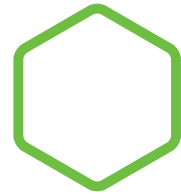
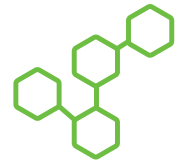
whiskey springs logo | design | 2006



chocolat nouveau logo | design | 2003



per diem health brand | art direction + logo design + website design + packaging design | 2002



PERDIEM HEALTH™



duck soup brand | art direction + logo design + web design + packaging design + store design + product design | 2001-2007





advertising theme



t-shirt design

website design



david griffin & company realtors website | art direction + interface design | 2007

David Griffin & Company Realtors  search properties

OUR PROPERTIES OUR AGENTS OUR COMPANY PERSPECTIVES RESOURCES CONTACTS MY SHORTLIST



Map Satellite Hybrid

SMART SEARCHES Include MLS

Open Houses	14	Park Oaks + Shallowford	19	Other Areas	9
New Listings	3	Dak Lakes + Uptown	29	Condos/Townhomes	31
Modern Homes	14	Lakewood + E. Dallas	70	Realtor Assist	21
Traditional Homes	43	Stonewall + Victory	3	Lease Properties	3
Historic Homes	3	W. Hobe + N. Dallas	6	Exclusive	
		Dak Cliff + Victory	19	Developments	15

REFINED BY PRICE DETAILED MLS SEARCH

14 Total Properties

\$10K \$20K \$30K \$40K \$50K \$60K \$70K \$80K \$90K \$1M \$2M +

0	0	4	2	1	1	1	0	0	3	2
---	---	---	---	---	---	---	---	---	---	---

SEARCH MATCHES



The House
From \$4,000,000-
\$429,000
1.4k 1.2k
3 3.6
Open Mon-Thu 10-6,
Fri 10-6, Sat 12-6 &
Sun 1-6
+ ADD TO SHORTLIST



Kessler Woods
From \$2,000,000-
\$500,000
+ ADD TO SHORTLIST



One Arts Plaza
From Over
\$1,800,000-\$700,000
Open Mon-Sat 10-6 &
Sun 1-6
+ ADD TO SHORTLIST



**3307 Kessler Woods
Court**
\$1,575,000
3000 2 3.5 2
+ ADD TO SHORTLIST

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volumes realty brand | logo design | 2006



life cirque | gym facility | logo design | 2007

newton's theorem | pop band | design + marketing | 2002



taxy | women's accessories | logo design | 2003

southpeak games | logo design | 2006





newton's theorem cd packaging | design | 2003



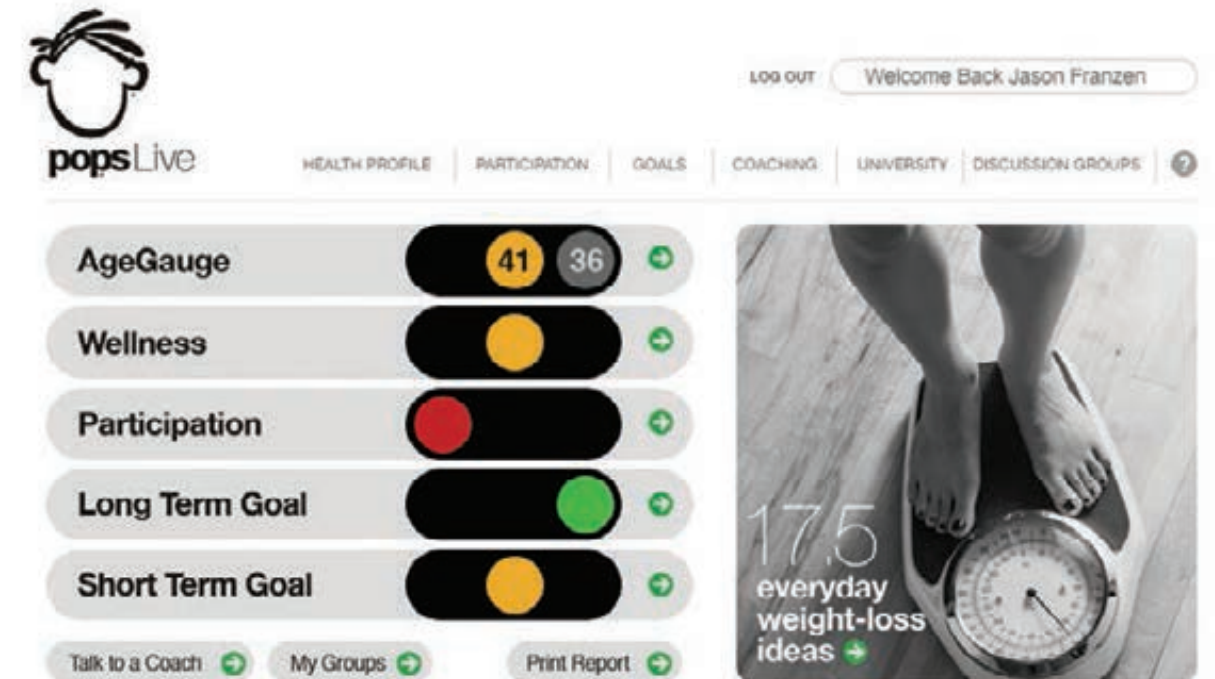
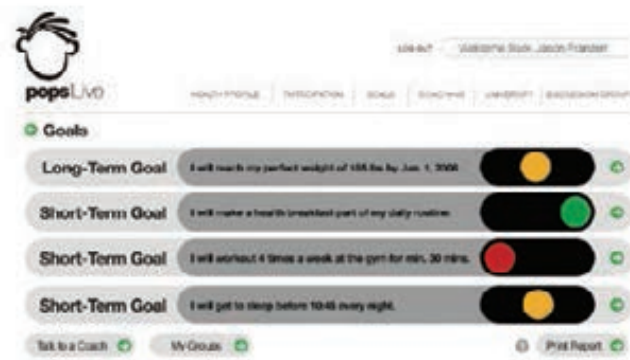
newton's theorem cd cover | design | 2007

pops brand | brand development + logo designs + website designs + reporting meters | 2007





web portal designs + data metrics design



esurance Insurance. Only Better. guaranteed family health coverage. apply online >

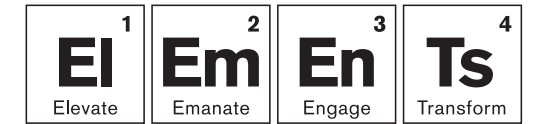
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charter school spirit | school program | logo design | 2002

elements | townhomes | logo design + marketing | 2006



vaultair | online security site | concept + logo design | 2001

limbrel | pharmaceutical product | brand design | 2003-2004



patio 71 | brand development + logo designs + website designs + marketing | 2006

PATIO71

HOMES
OF THE
**BILTMORE
GARDENS**

CITY STYLE OASIS



website design (this page) | marketing brochure (at right)



light dance | high-definition video production company | brand studies | 2003



primus pharmaceuticals | brand development + logo design + website designs + marketing | 2001-2004



all systems go | technology consulting firm | brand development | 2006

Franzen's first entrepreneurial venture was a short-lived technology enterprise named "Kraytech" which he formed with his best-friend, Todd Koochel, in 5th grade. Their radio-shack sourced projects never made it out of the garage, but 25 years later, Todd reconnected with Franzen to enlist his services in branding his new and real technology consulting firm, All Systems Go.



tofoodles | tofu noodles | logo design | 2000

d'vine | wine bar + bistro | logo design + website design | 2005



reneuro | pharmaceutical product | logo design | 2003

meridian | financial consulting firm | logo design | 1998




keymail works | brand development + logo design + website design | 2004

KeyMail  **Works**™

Keymail Works is an e-mail marketing tool designed exclusively for real estate agents, allowing easy online newsletter development for agents.

opening new doors for real estate marketing.

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Brochure  Download a brochure that you can take with you to events and deliver right to your clients. Don't worry if you don't have an email address. We'll help you get it.

Sample e-mails    Know where to send your e-mails to maximize their impact. We'll help you get it.

[DOWNLOAD A BROCHURE](#)

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KeyMail  Works WHAT WE DO MORE DETAILS CONTACT US TESTIMONIALS

Your Mailing List **Thou shalt not send SPAM** 

Your contacts are your audience. Don't waste your time by sending them SPAM. We'll help you get it.

We manage your contacts for you. Add and remove contacts. Manage your mailing list. We'll help you get it.

Monthly reports. We'll provide reports on your mailing list. We'll help you get it.

[BACK](#) [NEXT](#)

KeyMail  Works WHAT WE DO MORE DETAILS CONTACT US TESTIMONIALS

- Stand out in the Crowd**
It's not just your neighborhood, you need to stand out in the crowd. KeyMail Works is a powerful e-mail marketing solution that will help you stand out.
- Build Your Brand**
KeyMail Works is a powerful e-mail marketing solution that will help you build your brand. We'll help you get it.
- Vehicles for Promoting Your Brand**
KeyMail Works offers a variety of vehicles that will help you promote your brand. We'll help you get it.
- Your Circle of Influence**
KeyMail Works offers a variety of vehicles that will help you promote your brand. We'll help you get it.

We put YOU in their in-box 

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6 REASONS
OUTSOURCER
SAVE MONEY
SAVE TIME



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602.460.6787



buzzword: outsource

We're not suggesting you should send your design work to China. **design.department** is based right here in the Phoenix Valley. We're just hoping you will consider the benefits of having us be your virtual design department for projects that might be too large to do in-house or too small for an agency to handle:

We won't make fun of your Windows machine when it crashes.
 You won't run into us at the water cooler and have to talk about Fonts.
 You won't know when we're having a bad (hair) day.
 You can still tell people "the design department is handling it."
 You could even blame us for your own procrastination (think: bad karma).
 Oh, and we're cheaper than hiring a full-time employee.





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The approach to design and business is simple. But simple, we believe that there is no better business model than outsourcing design and marketing to the right people. For graphic design, web design, and other creative services, we don't have complex and convoluted policies or procedures. We just have an exciting job that we're trying to get done. Simple as that.



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Team

Our team is made up of experienced designers and marketers who are passionate about their work. We are a diverse group of people who bring a wide range of skills and perspectives to the table. This allows us to tackle any project with confidence and creativity.

Local

We are a local company with a strong presence in the Phoenix Valley. This allows us to provide personalized service and support to our clients. We understand the local market and can tailor our solutions to meet their needs.



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examples of our work

Our work includes a wide range of projects, from branding and logo design to website development and social media marketing. We have worked with clients in various industries, including technology, healthcare, and education. Our goal is to create solutions that are both effective and visually appealing.

rhythm & verse | music movement | logo design | 2003

RHYTHM &
R&V VERSE

power station | art gallery | logo design | 2007

verb health | supplements line | concept + brand design | 2004



buchanan | architecture firm | logo design + marketing | 2006

mavericks | sports club | logo design | 2000



silverado fine properties | real estate firm | logo design | 2003



the defoggers | political blog | logo design | 2007

chemis health | supplements line | concept + brand design | 2005



salon clique | hair salon | logo design + marketing | 2003

novacort | pharmaceutical gel | logo design | 2002



green smart homes | real estate developer | logo design | 2007



TM

Naturally better.

bellissima | skin services | logo design | 2005

the envelope | townhomes | logo design | 2005



thinkup | religious sportswear | logo design + marketing | 1995

formation | creative alliance | concept + logo design | 2007



j.baby | children's clothing | logo design | 2002

select realty | real estate firm | logo design | 2003



positiv | health supplements | logo design + marketing | 2000

pass it on | charity organization | pro-bono logo design | 2002



5.14 | fragrance company | logo design | 2003

mozaik | skin care studio | logo design + marketing | 2002



alcortin | pharmaceutical gel | logo design + marketing | 2001

show&stow | roll-up flag product | logo design | 2006



the lab | recording studio | logo design | 2000

stratus | office lofts building | concept + logo design | 2007



flight 421 | gift product line | concept + logo design + marketing | 2002



project gravity | performace media | logo design | 2004

zoomm | design studio | logo design | 1998



zoomm[™]

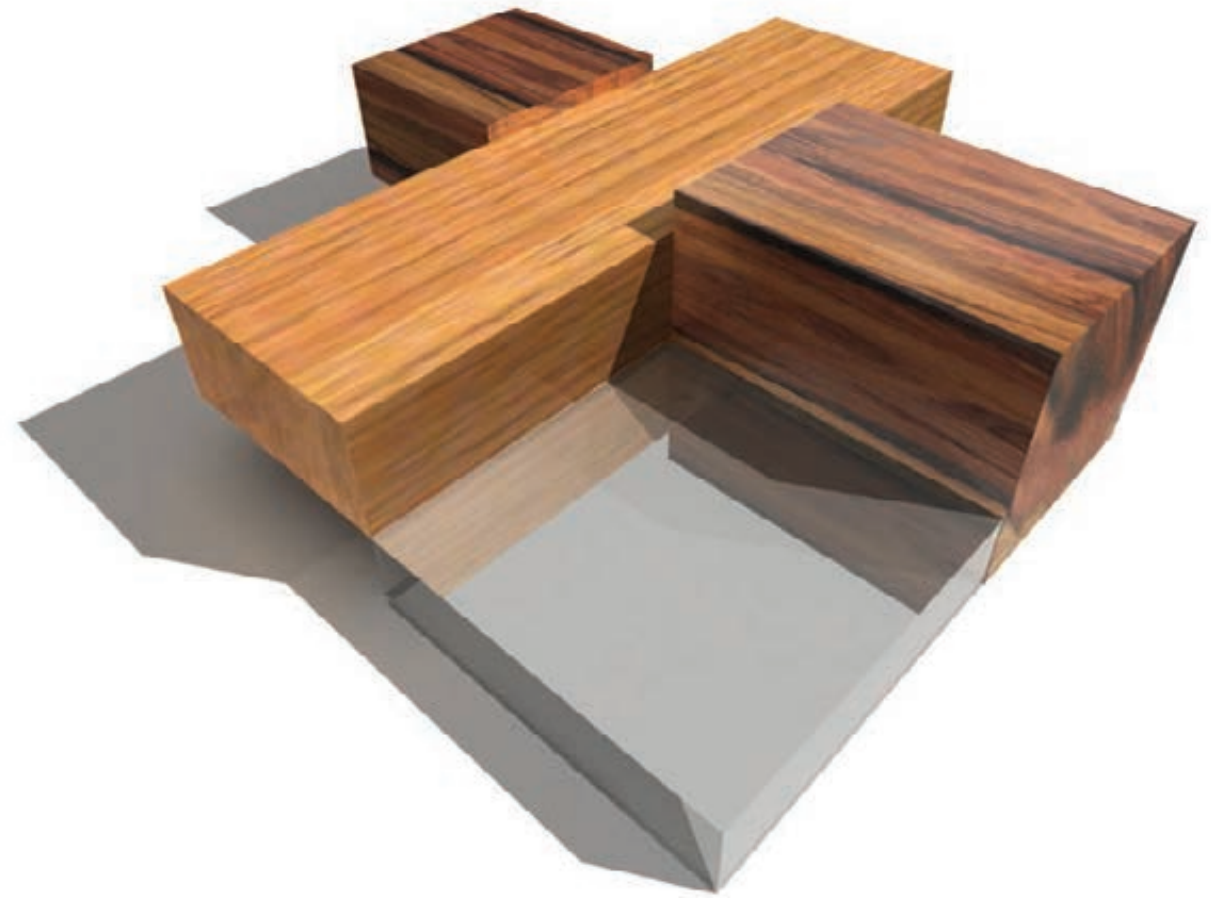
eclection | gift catalog | concept + design | 1997

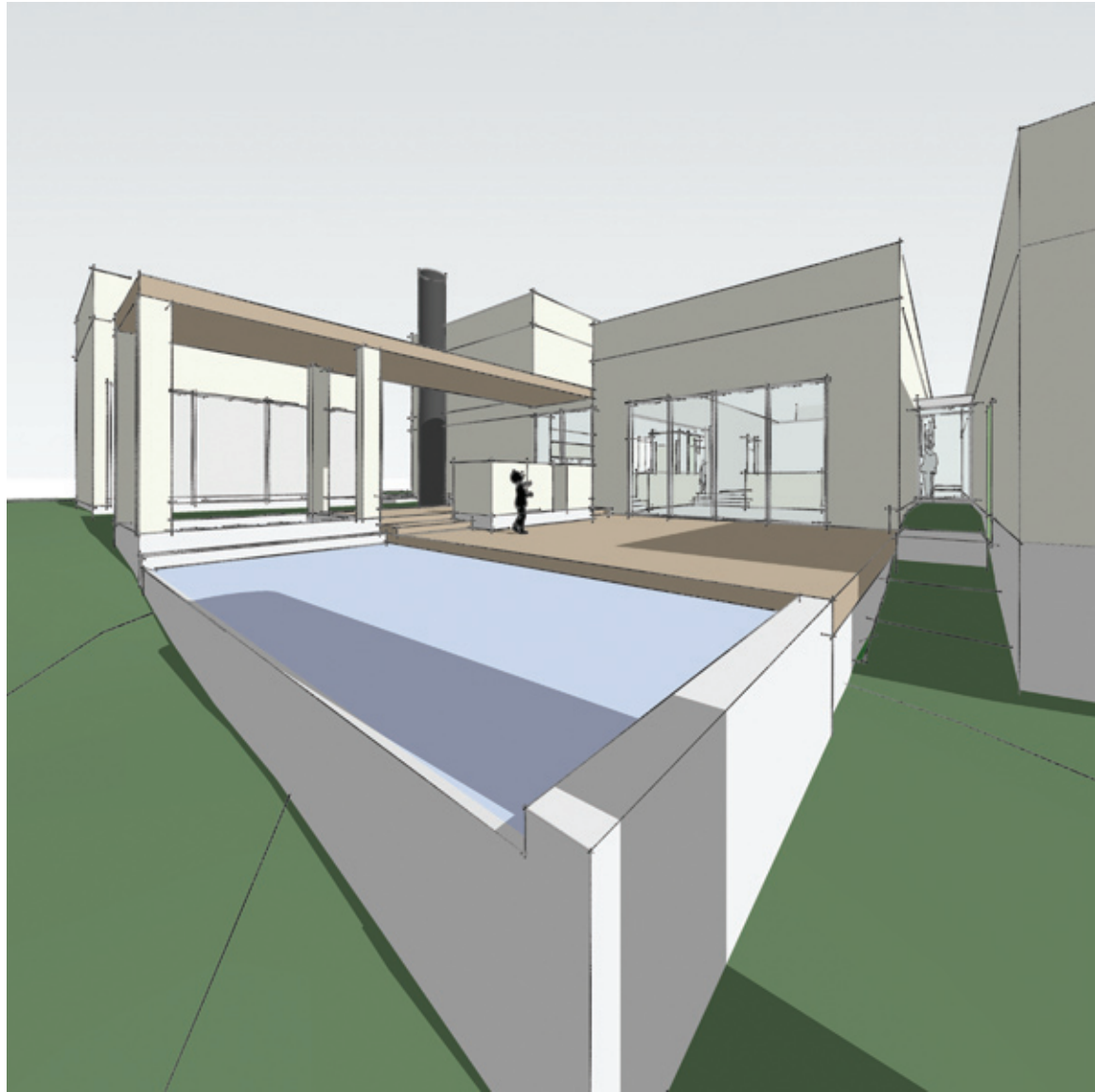
o.ya | software firm | logo design | 2002

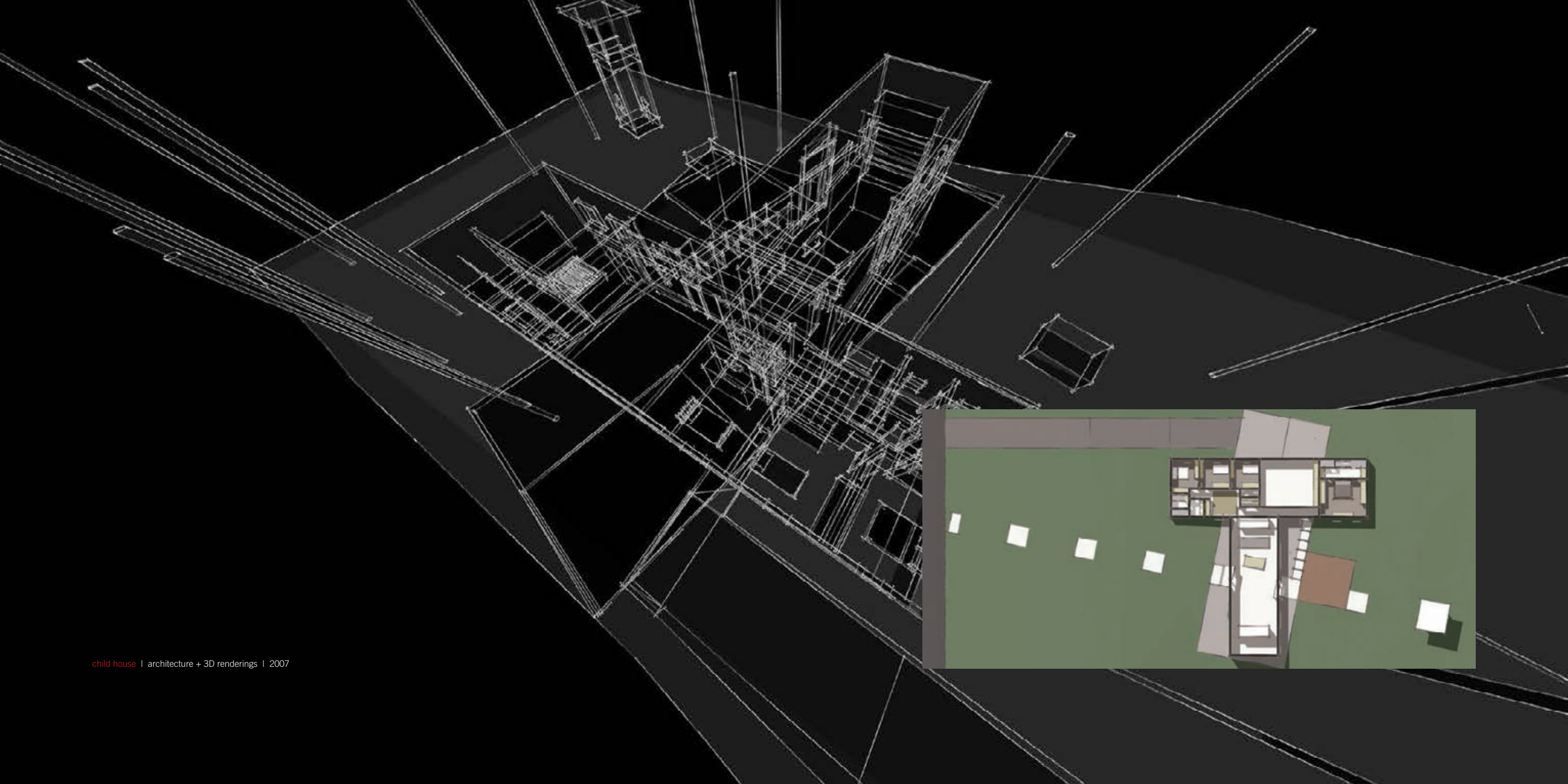
eclection



lode house model | 3D renderings | 2007

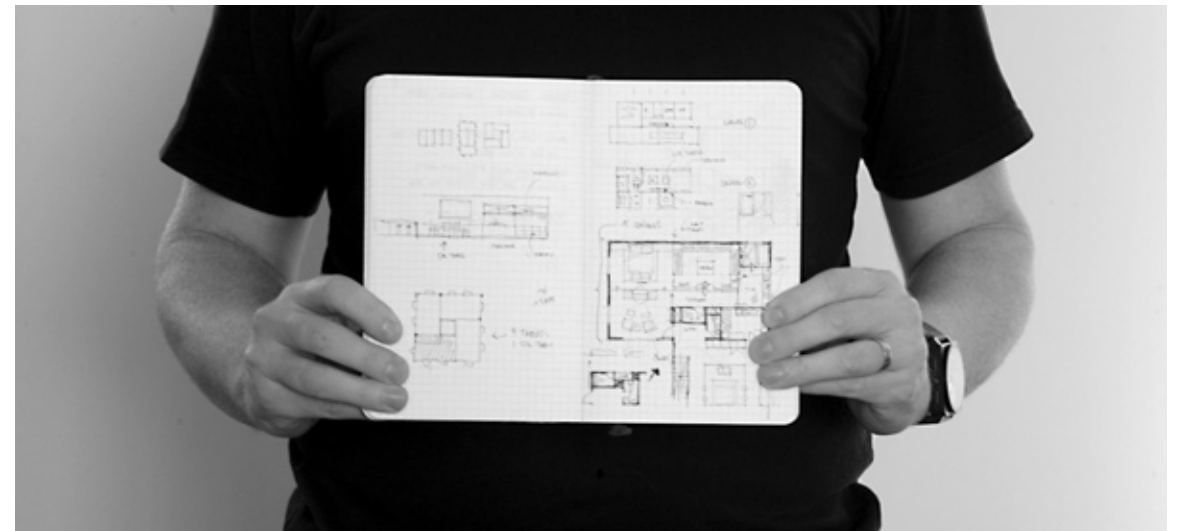
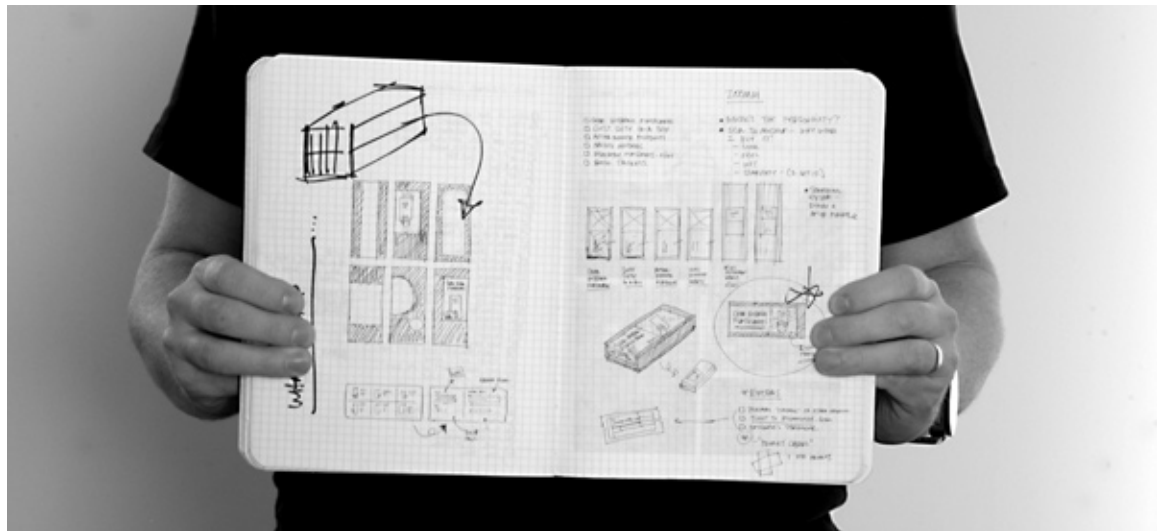
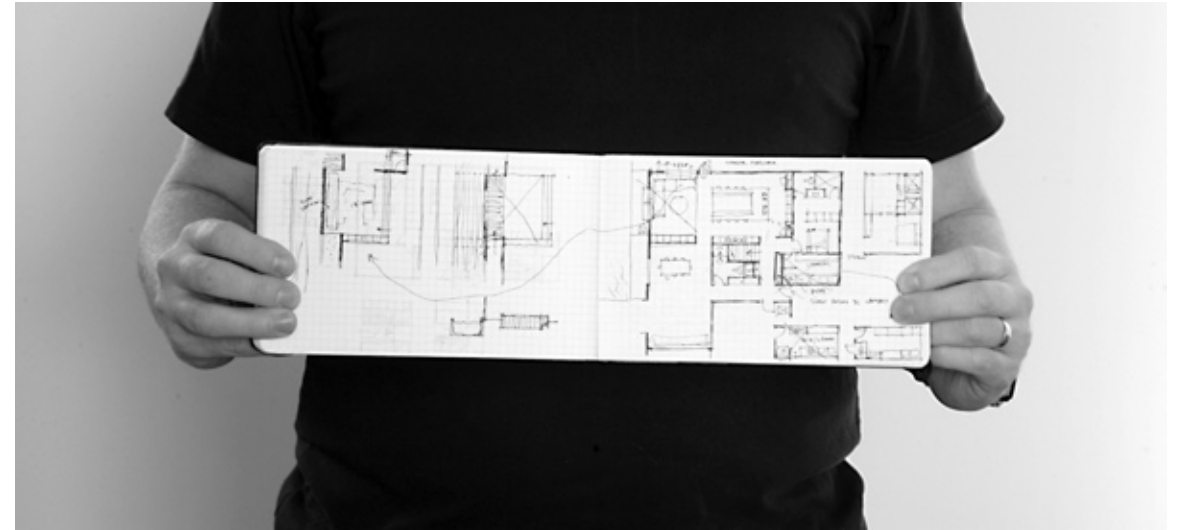






sketchbooks | 1993-2007





WORDS

stealing la gioconda | feature screenplay | 1996

Written over the summer of 1996, *Stealing La Gioconda* tells the modern story of a young artist who falls in love with a woman he believes to be the Mona Lisa reincarnate. However, the artist's integrity and talents are tested when his muse's father refuses to permit the relationship of his most prized daughter to a simple artist.



nine hundreded days | short film | 1998

From an auto-biographical script, Franzen filmed *nine hundred days* in a coffee shop - one he visited every morning consecutively for nine hundred days while waiting for a reply from a letter sent. The film played in a small festival in Colorado to little fanfare.

nine hundred days

words for a small boy on sunday(for my nephews - 1999)

DON'T PLAY WITH FIRE.

Little fires turn into big fires very fast and without warning. The only way to avoid the big fires is to avoid the little ones. Whatever excitement there may be in seeing the small ones burn will quickly char in the flames of the ones that get out of control. Big fires will kill you. Medium files will scar you for life. Small fires should make you run.

LOOK BOTH WAYS. TWICE.

Before jumping into anything, make sure you look at all the angles of approach. Although one direction might seem the best and most direct, there might be (and usually is) a way to get hurt by just running ahead. Take a step back, survey the scene, and make an educated decision. Sometimes the longer route around is the best way to get from point A to point B.

GO FOR IT.

Although it might seem contrary to the idea above, there are times when just going for it is the right call. Sometimes, the very worst that can happen is you will end up exactly where you started. Nothing lost, but a very definite possibility for gain. When there's nothing to lose, you can always gain from the experience. Exercise caution and be prepared for unexpected consequences, though. See "Don't play with Fire" above.

WHEN IN DOUBT, DON'T.

The concept above assumes a clear understanding of what could be lost or gained. Quite often, there is no way to judge what may be lost. If you are unsure, don't risk it. Again, the very worst that can happen is you stay right where you are. There are far too many ways to move forward without risking a move backwards. Look for those options where you have little or no doubts.

DON'T TOUCH THE STOVE.

Believe people when they tell you the stove is hot. There is no point in simply proving that they were right. The great thing about life is that someone else has already made al-

most all the mistakes you can make. You don't have to repeat them. Read about them. Listen to them. Believe them. It will save you so much time, effort and pain just accepting that the stove is hot and then moving on.

TAKE THE ROAD LESS TRAVELED.

All things being equal, take a unique path. Try something different. Experiment. Make your own trail if there isn't one. This is not to suggest that there is anything wrong with the road most traveled, but it's the times you leave the trail that you find the unexpected treasure or another path all together. Always look for those breaks in the trees that might lead to something wonderfully unexpected.

PLAY IN THE DIRT MORE OFTEN.

Untuck your shirt. Let your hair get messed up. Skin your knee. Sometimes the best thing to do is play. Have fun. Laugh. Scream. Make a mess. You won't always have the time, place, energy or motivation to play. Have fun when you can and smile while you do it. Smile big.

PAY ATTENTION.

Things happen really fast sometimes. Always pay attention and be alert. A single word, a split second, a single thought can change your life. Listen to what others are saying. Watch what others are doing. Soak in everything around you. Pay extra special attention to the details. Sometimes the smallest of details will reveal what you want to know, or something you never expected.

SPEAK CLEARLY.

Don't mumble. Don't think in mumbles. Be clear, definite, certain and precise. Yes or no, not maybe or probably. If you don't know, say so. If you do know, say so. Ambiguous words are a clear sign of ambiguous thoughts. Think it through, make a decision and articulate that decision so that it is clear what you want, think, believe or know. Sometimes just saying it out loud will clarify your thoughts. Speak up and talk clearly or not at all.

WASH YOUR HANDS.

When you're done, always wash your hands. Even if they don't look dirty, it's always a good idea to make sure. It's also a good way to realize you are completely done with what you've been doing. Wash your hands and move on to the next project. It will give you a wonderful feeling to start fresh as you move on.

STAND UP STRAIGHT.

Stand tall. Wear clean clothes. Comb your hair. Tie your shoes. Tuck in your shirt. Wash your face. Clean under your fingernails. Clean your ears. Why? People look at you and instantly make up their mind about you. Are you trustworthy. Are you kind. Are you smart. Are you nice. Are you a good kid. Give the right impression and the world will be open to you. Give the wrong one and doors will close.

GIRLS DON'T BITE.

They don't always make sense, but they don't bite either—at least not without reason. Be nice to them and they will be nice back. Bite them and they will bite back. Remember, girls are just as interested in boys as you are in them, they just don't show it. You can learn so much from girls if you make them your friend. Trust me, they have plenty they are willing to teach you if you are willing to learn. Again, pay attention, and never lose sight of the 'friend' in 'girlfriend'.

TELL THE TRUTH.

Simple in concept, but difficult in practice. It may seem easier at times to shade the truth or out-right lie, but in the end it will always (always!) be much more difficult to live with the untruth. When the truth comes out, you will ultimately have created twice the problems: what you were lying about and why you lied. Let alone all the time you waste worrying about being caught or having to uphold a silly lie for a long time, where the truth would have been over with long ago. In the end, the truth really is much simpler than anything else. Trust me.

ADMIT YOUR MISTAKES.

Take responsibility when you do something wrong. Never blame others for your errors. Stand up and accept the blame, genuinely apologize, correct the problem and move forward. Avoiding responsibility only complicates and confuses the issue. Anyway, everyone already knows it was your fault, and denying it will only make you look worse in their eyes. Admitting to it and taking action to fix it will improve your reputation. Easy choice.

GIVE TO GET.

Oddly, the best way to get anything you want is to first give it away. Trust and listen to your parents and they will trust and listen to you. Help a friend and they will return the favor. Send a valentine, get one in return. Sometimes, however, it won't happen right away. You can give and give and give to some people and it can take months, years or longer for you to see anything in return. Don't stop. If you want something of value from others, you have to give something of value of yourself, and be patient. It will be worth it.

BE ON TIME.

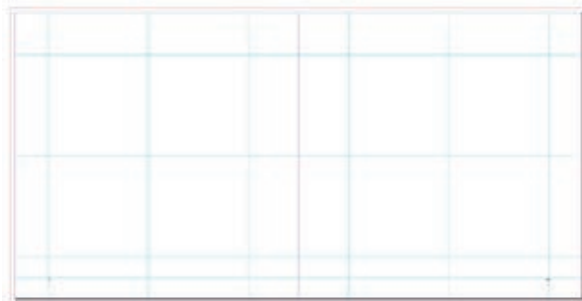
There is rarely a good excuse for being late. The time of others is very important. Never expect people to waste their time waiting for you. Not only is it incredibly rude, but if you don't respect their time, it is fair for them to assume you have little respect for anything else. Promptness is the very first part of making a first impression. Make it a good one and don't give anyone the easy excuse for misjudging you as disrespectful.

CALL HOME.

Finally, never forget to call home. As odd as it seems, they are always waiting to hear from you. Even when they know you are alright, they just like to hear your voice to be sure. Indulge them. It won't hurt you and it certainly does them some good. One day you'll understand.

JASON FRANZEL

COLOPHON



The page grid used to layout this book.

Designed fully on the Apple Mac, using Adobe Illustrator CS3 + InDesign CS3 + Photoshop CS3, Google SketchUp 6, and Artlantis Studio.

The typeface throughout is Trade Gothic Light and Bold, with titles in Trade Gothic LH Bold Extended.

The red accent color throughout is a CMYK approximate of Ferrari Rosso Corsa.

May U Live 2 C the Dawn