

James Lienhart

Can a boy who was born on a farm, went to school in Hastings, Nebraska, and attended the Kansas City Art Institute, become a successful designer in Chicago, Illinois? You're darn tootin'.

James Lienhart, or Jimmie Lee as he was known in Nebraska, had planned to be an engineer during high school. Upon graduation he took an aptitude test and discovered he would be a miserable engineer, but a happy minister or a terrific artist. The clergy lost a winner.

As a designer-partner of Murrie-White Associates, he is recognized for his design achievements in corporate identity, packaging and publishing and is a member of the prestigious *27 Chicago Designers*.

During his training at the KC Art Institute, Jim took three years of illustration, convinced that he would be a star as an illustrator. Then, in his last year, "I started working with Mr. DuQuoin in design and just turned the whole thing around. It really was exciting to me, and it seemed like it was *my* thing to work in the concept design area."

He sent a few roughs to art director Dick Ramsel at *Better Homes and Gardens* and Jim remembers, "He told me, 'Why don't I give you an assignment and in two hours do as many ideas in rough form as you can and send them back to me. Nice crisp roughs.' I spent all night, like 18 hours before my deadline was up, and managed to make them look

'crisp' like I'd just snapped them off. He thought they were real nice and offered me a job as a promotion designer—right out of school!"

After working there for a couple of years, ". . . I asked for a raise and they offered me the twenty-year plan and a lot of security. So, I left for *Look*, which was almost across the street, and worked in the subscription promotion department. I kept seeing all of these exciting things coming out of Chicago and I decided that I wasn't going to progress that fast in Des Moines, so I came to Chicago."

Jim's first job in Chicago was with Whitaker Guernsey. After that he moved to Unimark International as director of design, where he was involved in various corporate identity concept development presentations and in the design of consumer packages. The next stop was RVI Corporation as vice president and director of design.

The same position at Vertical Marketing, Inc. allowed him the chance to develop the graphic concept for *Sphere*. "I did that for about a year and it was an exciting project. I think the results: typography, format and everything, turned out quite well. Now that they don't have the General Mills connection, it's open media for other advertisers. I hope it does well."

Jim has always been involved with outside consulting projects, ". . . but although I've had kind of a subliminal guilt complex about the words freelance and moonlighting, I've never gone along with the idea of putting your heart and soul into the company. Former employers were fully aware of the fact that



Trademark for Chameleon Color Crafts, silkscreen printers.

Right: cover for *Savings & Loan News*. After this appeared, Continental Bank bought the rights to the design for use on their automatic banking card system.

The call for entries for Chicago 75 was based on the theme "Win an Award for Mom." The cover for *Creative Communicator* appeared on an issue with a feature story on the exhibition. Jean Moss, photographer.



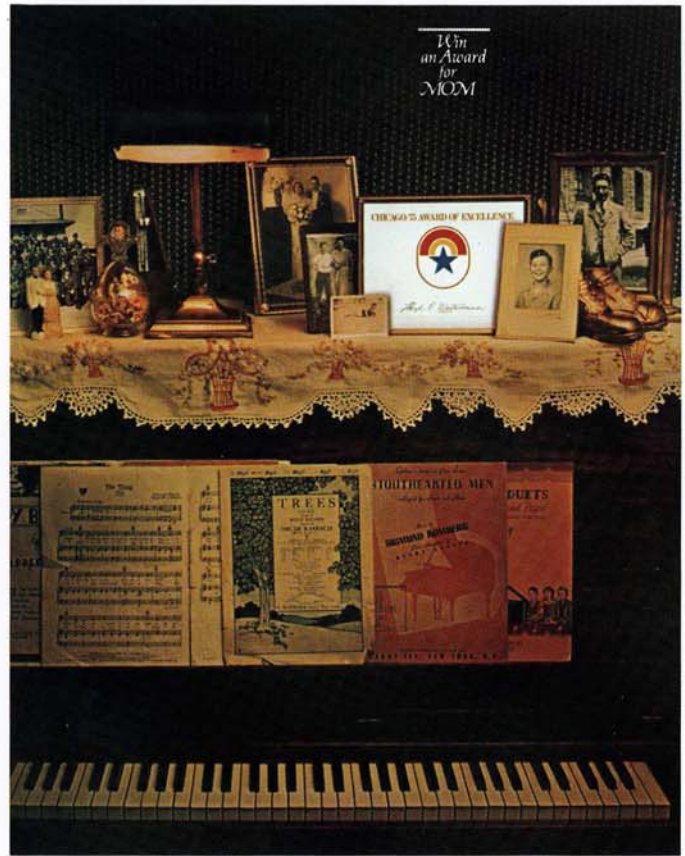
I had some consulting retainers that I was going to keep. Along the way, I've developed a lot of relationships, and I have certain projects that I work on that are totally mine."

A wide variety of work is enjoyable to Lienhart—corporate identity, design, packaging. "I like to mix it up. Every project has an emotional environment that you have to understand and design to. When the consumer picks up the piece, when they see the film, when they open the book or the brochure, I want to have some little hand in there on their navel, just twisting it a little bit, and have them get an electric, an emotional, reaction to it so they *feel* something."

Chicago has an enthusiastic fan in Jim Lienhart. Although New York and Los Angeles have beckoned, he is fond of the changing seasons in the Mid-West and he's not planning on leaving.

"I really like Chicago and I want to make people more aware of Chicago. I would love to feel that Chicago is not just a corporate graphic city, not just a collection of designers who decorate or organize, or who are very efficient and professional. I like to think of Chicago designers as being highly creative and persuasive. I want Chicago to be significant."

—Jean A. Coyne

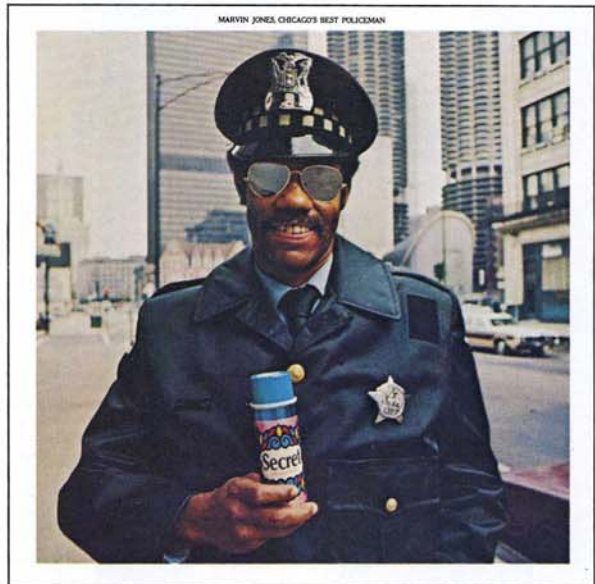
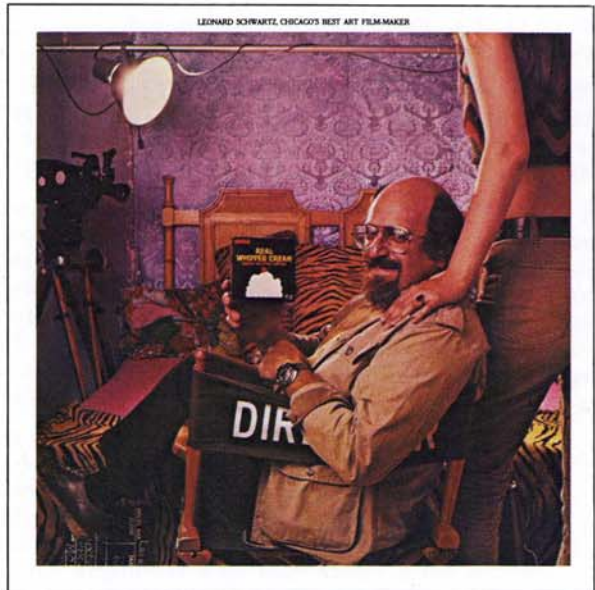
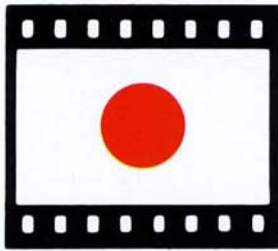


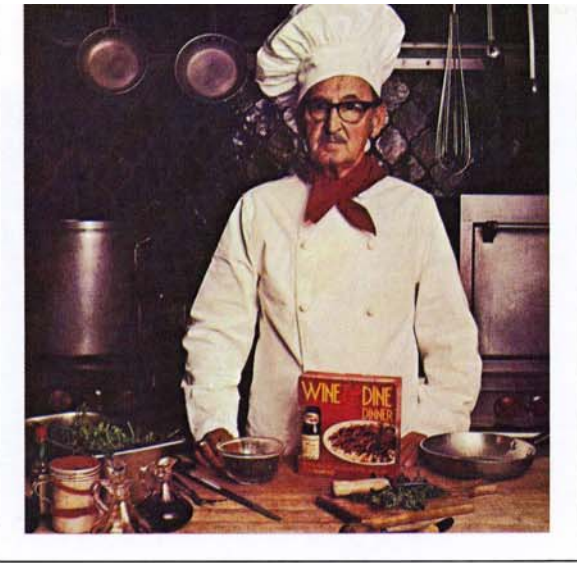
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Trademark for Peter Sagara, photographer.

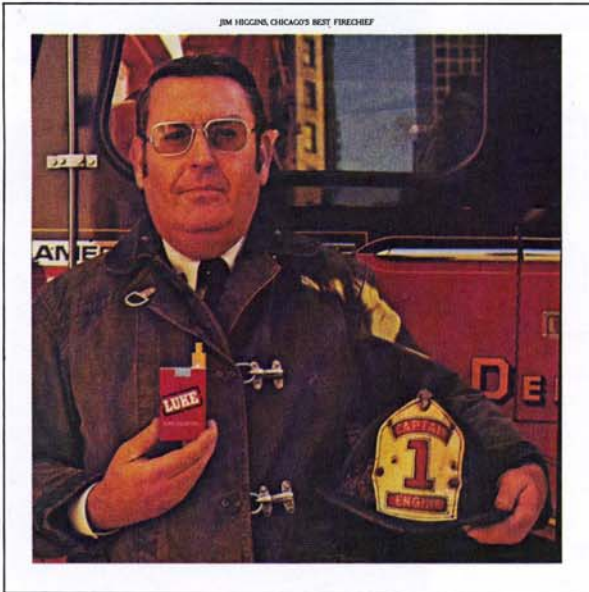
Birth announcement in 1964, an election year.

Chicago's Best, a series of promotion booklets for Murrie-White. Each of the models is holding a package designed by that firm.





JIM HIGGINS, CHICAGO'S BEST FIREFIGHTER



BEATRICE HARLIS, CHICAGO'S BEST MOTHER-IN-LAW



WANETA BELME, CHICAGO'S BEST EXOTIC DANCER



DAN COLLINS, CHICAGO'S BEST WASHROOM ATTENDANT



JAMES LIENHART

Promotion for a new writing paper by International Paper. The paper comes from an area of Maine which is the only place where all of a certain group of tree species may be found. Box contained a folder and coasters with drawings of each of these trees.

Promotion brochure for RVI Corporation explains the theory and values of identity programs.

Right: issue of *Printing Salesman's Herald* for Champion Papers.

Annual report for John Deere.

Brochure for 61 films from the National Film Board of Canada that are being distributed by Films Incorporated.



JAMES LIENHART

Packaging for Wertz Biscuit Co.

Two Christmas cards: "Green and Red Giant," 21x33, and "Christmas Cheer," 20x30, printed on red tissue with accompanying pom pom.

Right: poster-mailer for STA sponsored conference.



JAMES LIENHART

Self-promotion piece prepared for inclusion in the 27 Designers book.

Mark for the "Art Factory," an illustration group.

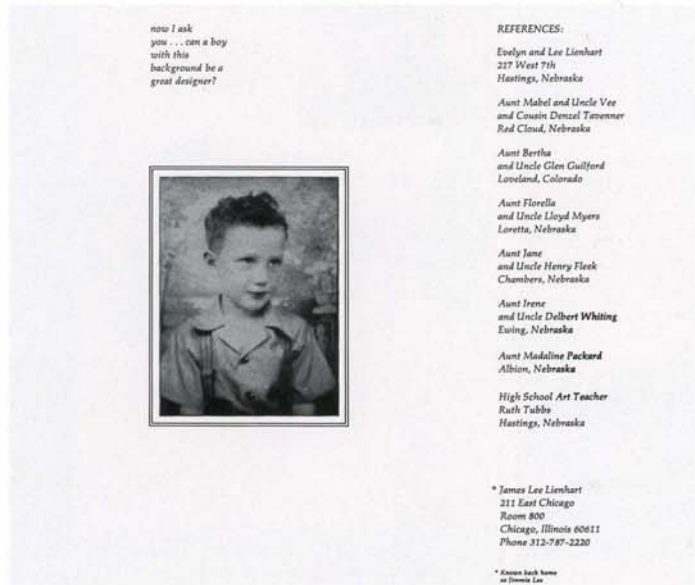
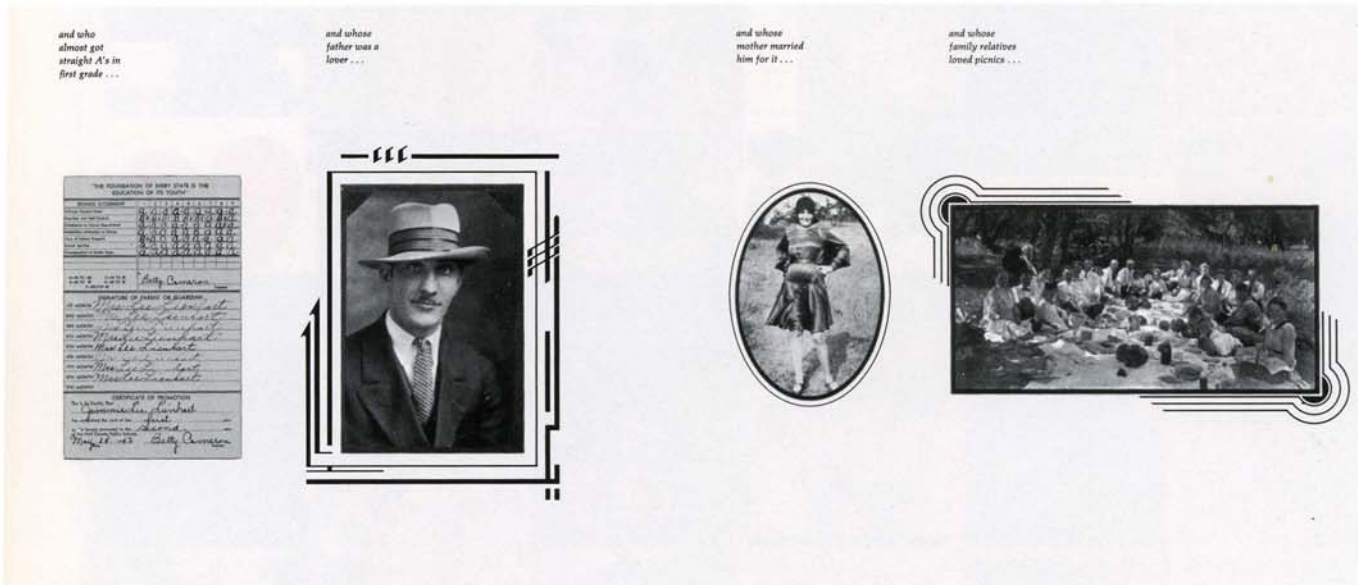
Right: letterhead for a photographer and a financial organization.

Mark for Mutual Employment, Inc.

Mark for Dana Eakin, filmmaker's rep.

Mark for First Congregational Church.

Mark for Interplan, Inc., interior design firm.



VON

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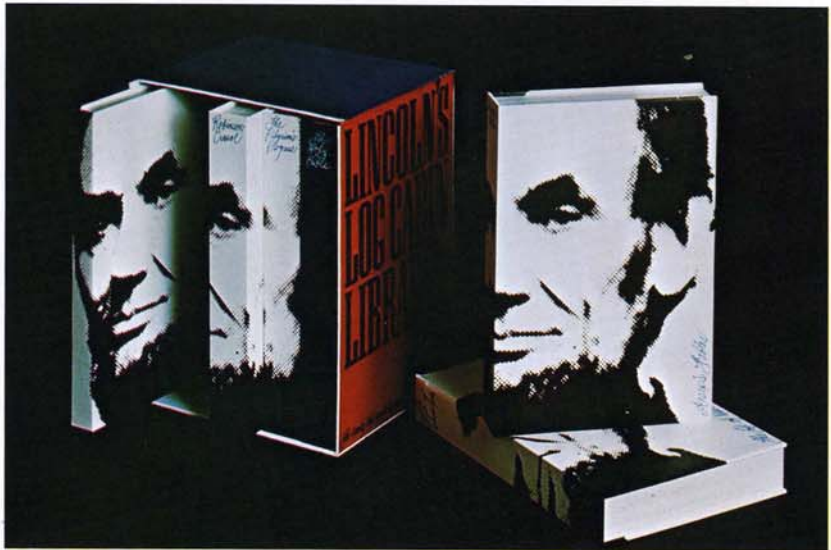
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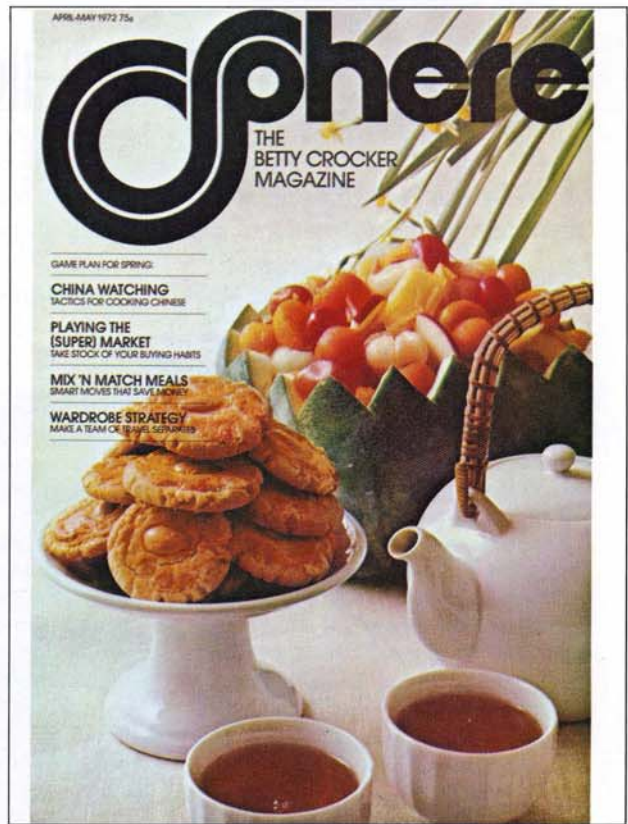
"Bunny tail" package wrapping system for Playboy gift shop.

"Lincoln's Five Basic Books for Early Education," World Publishing.

Sampler pack for American Distilling.

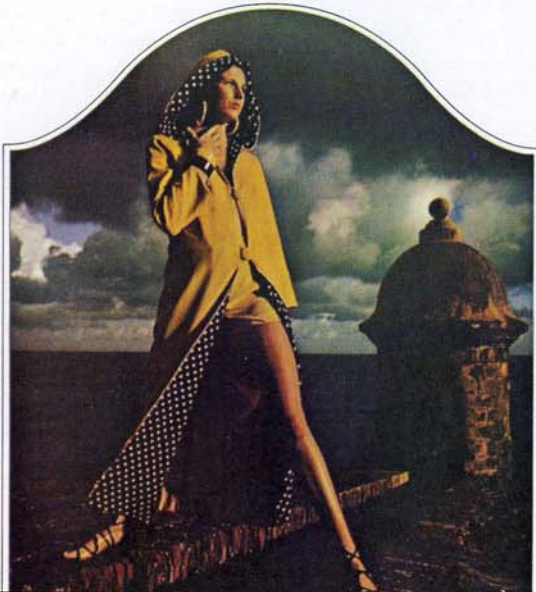
Right: covers and spread for *Sphere*.
Lienhart designed the logo and the initial format for the magazine which he art directed for its first year. He also named the publication after earlier studies to develop a name failed to come up with an acceptable answer.





Caravan the countryside in a hooded reversible caftan that triples its life as a poolside cover-up, evening wrap, or as seen here venturing forth with our short pants.

K.J.L. EARRINGS & BRACELETS. I. MILLER SANDALS



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Wanderlust in a wraparound ankle-length skirt that reverses completely to plaid. Both sides a natural tie-in with our super-long double-faced sash.

K.J.L. NECKLACE & BRACELETS



Have an R & R (Romance & Relaxation) in our very bare-back halter that now sails out to dinner with our reversible plaid-to-polka-dotted skirt.

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