

ROBERT PETRICK



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Robert Petrick, principal of Petrick Design, has twelve years' experience in the graphic design field with practical experience ranging from exhibit and package design to logotypes and corporate identity programs, employee communication programs, newsletters, magazines, brochures, booklets, posters and sales tools. He received a B.S. degree in graphic design from the University of Cincinnati in 1978. Prior to starting his firm in 1986, Robert spent four years with Burson-Marsteller, as vice president, creative group director.

Why did you decide to work in Chicago?

Robert Petrick: Coming out of school, Chicago offered "big city" opportunities without leaving the Midwest and, at that time, staying close to home (Ohio) was important for personal reasons. Having left Chicago in 1982, however, I found myself choosing it again and more permanently in 1984, but for different reasons—a wonderful combination of a cosmopolitan environment, brutally honest, hard-working people and an open design market.

Are all your clients from the Chicago area?

Petrick: Not all, but at this point, they are all in the Midwest, not necessarily by design.

How has the role of the designer changed and what changes do you foresee in the next ten years?

Petrick: As design has become more accepted into the lexicon of the business world, designers are becoming more accepted as consultants of necessity. Today's designer has more direct involvement with the client and is being given opportunities for problem-solving beyond graphic design. Instead of "Here's my product, design a logo for it," it's "Here's my

product, what should I call it? What should it look like? How can I sell it to a segmented market? And if you get a chance, design a logo for it.

Was your design education adequate training for what you're doing today?

Petrick: My design education was more than adequate training with respect to the discipline of design. The continuing challenge in design education is to couple that high level of aesthetic development with adequate preparation for the business of design. Being able to sell it is just as important as being able to do it.

The 60" promotional poster for photographer Howard Bjornson grew out of an effort to get six or seven mailers out of a single press sheet. The slight deboss of one corner around each photo symbolizes his method of looking at traditional things (i.e. matting) in contemporary and unusual ways. Robert Petrick, art director/designer/editor.

Right: Promotional program for microbrewery Goose Island Brewing Company, located in an old Chicago neighborhood.

Ad: Robert Petrick, art director/designer/writer; Michael Carroll, illustrator.

Logo: Robert Petrick, art director; Robert Petrick/Janice Clark, designers; Michael Carroll, illustrator.

Investors invitation: Robert Petrick, art director/writer; Robert Petrick/Janice Clark, designers.



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© 1998 Goose Island Brewing Co.



When you grab a Goose, you're holding onto the best beer that your hard-earned money can buy. Fresh and satisfying are the words this bird's all about.

That's because the beers of Goose Island Brewing Co. are brewed fresh every day, using only the finest natural ingredients and traditional brewing methods.

Created right on premises at 1800 North Clybourn, our standard beers include a robust amber lager, a rich golden pilsner made with imported

Czechoslovakian hops, a classic English ale and a daily special that'll keep you coming back for something new. No matter what you order, what you'll get is a beer with a fresh, clean taste unencumbered by the effects of mass production. No harsh preservatives. No over-processing. And no freshness lost through long distance shipping.

So free yourself from the canned and the bland, and lay hands on a fresh, cold Goose. It's worth its wait in gold.


A BIRD IN THE HAND IS WORTH MORE THAN TWO BUSCHES.



Hats off to everyone responsible for getting Goose Island Brewing Co. off the ground. To show our appreciation and show off our pride, we'd like you to preview our brew & food in a special celebration strictly for those who are close to the nest.

Saturday, May 14, 1998, 7-9pm
 1800 North Clybourn Ave.
 (Parking available on Willow)
 RSVP 915.0071 by May 11

Flock together with friends. After all, it's a feather in your cap.




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What do you think of the design work being done in Chicago?

Petrick: The design work being done in Chicago today is generally competent, well-produced, pragmatic and undefinable with respect to style. It is a reflection of the Midwestern clientele: high levels of quality, pride and values; low levels of risk, experimentation and uniqueness. What we see far too infrequently, however, is inspirational breakthrough design.

What do you think of the design work being done nationally?

Petrick: On a national level, I think design and art direction (advertising) are getting better all the time. The absence of a singular national trend has allowed the energy of regional trends and personal styles to surface, which has been very exciting.

Are there any reasons why you'd turn down a client?

Petrick: There are plenty of good reasons why I'd turn down a client or work. The things I look for most in a client are: compatibility and trust; their own belief in their product or service and their commitment to presenting it in the most effective way possible; adequate financial commitment or, if that's not possible, then a commensurate level of creative freedom; a product or service that I believe in.

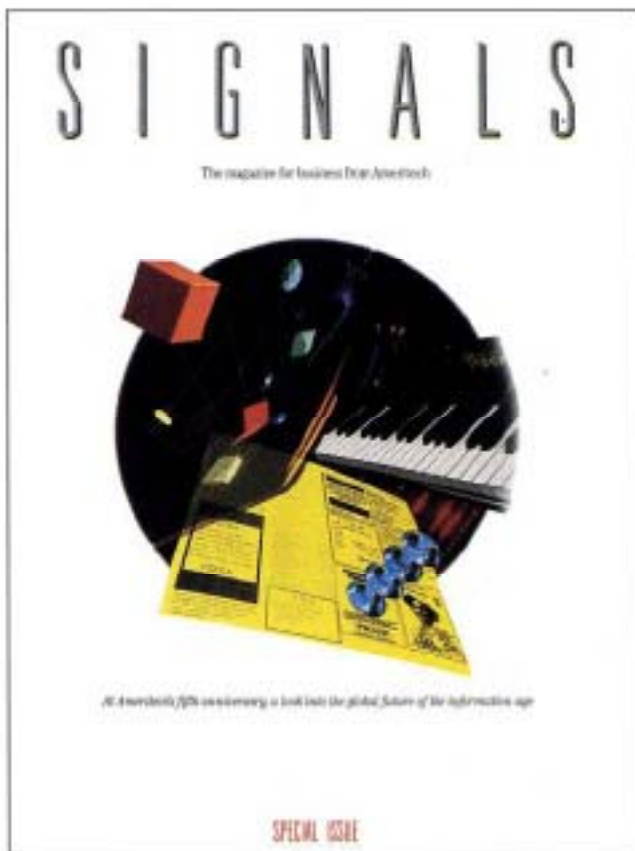
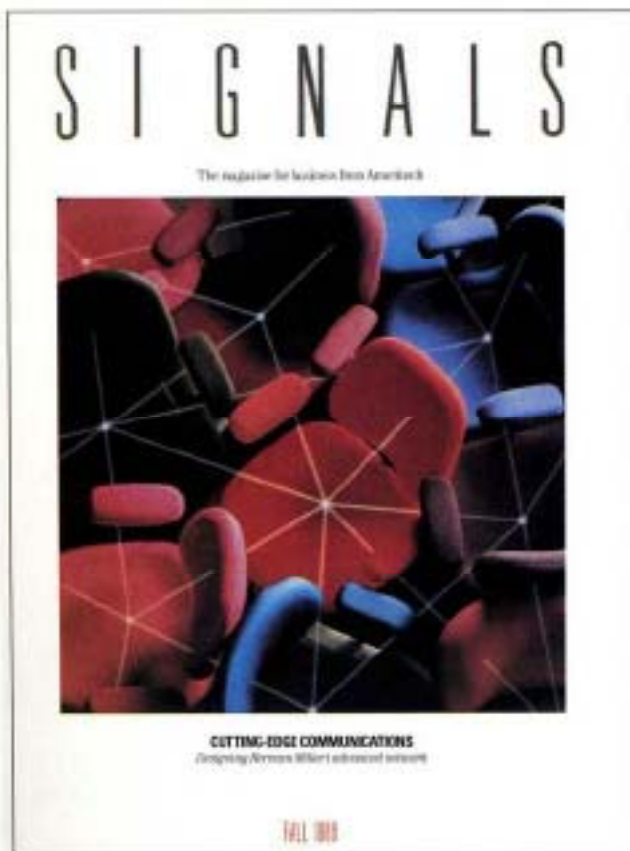
Has the advent of computers changed the way you do business and the way you design?

Petrick: Computer technology, both inside our office and in the hands of our suppliers, has quickened the process, expanded business and design opportunities and continues to provide capabilities for visual imagery so new and unusual they cannot be

illustrated by traditional means. Aside from significantly affecting the visual appearance of what we do, it is accelerating the speed with which we work, fueling the trend toward smaller offices by enhancing their capacity, and opening entirely new areas for designers to exercise their talent and expertise.

Covers and spreads from *Signals*, Ameritech's company publication. The left cover illustrates the hi-tech telecommunications system for Herman Miller. Robert Petrick, art director/designer; Charlie Westerman, photographer; Scott Powers, editor.

The right cover and the two spreads on the right page are from a special issue on the various areas of telecommunication research being done at the MIT Media Lab. "Multiple imagery enabled us to illustrate the complex activity of MIT's Media Lab and still use photography to emphasize that this futuristic activity is real and very current." Robert Petrick, art director/designer; Scott Morgan, photographer.



Reaching into the future

At the Media Lab, the merging of computers and communications provides a peek into the world of 2009

terminals will create a marketplace of 500 million users, the largest in the free world. The Europeans are strengthening and broadening telecommunications capabilities. In 1987, the Commission of the European Communities stated its intention simply: "Information, exchange of knowledge, and communication are at the heart of progress in economic activity and in the future of Europe in the world today."

Business and consumers in Europe already are benefiting from the drive to improve the telecommunications infrastructure. In France, there are 4,000 telebank services available through the public network and as of last May more than 15 million terminals in use to access these services. In the United Kingdom, the public trunk network will be completed by the end of 1989. Denmark is developing a national broadband network. Japan will have full integrated services digital network capability within four years.

"The American economic 'super-bubble,' is going to make that Europe—and the Asian countries that also are developing advanced systems—lose many advantages that we do not. The real marketplace cannot be built merely to be real and error-free, precise and dependable.

"For the 11 years I've been in this industry, we've gone from the initial networking effort, when all connections were done manually or today, when an operator is needed only rarely, since the right equipment, that is exactly what will happen to routers and servers as well as information services. In 20 years, these operations will be what, providing a new level of information to which the world has not worked."

Looking back from a future vantage point of 2009, it will be difficult to imagine that only 20 years earlier, people considered computers and telecommunications to be separate. Computers were the center of a park of their natural processes, and all digital communication systems—from the carlines that make speech and data, to telephones—on which computers. The real and regulatory debate was over.

Program-generated images (small photo of optical fiber) suggest a glimpse of tomorrow's data technology.



Small photo (top right) is a digital photo of an optical fiber, suggesting a glimpse of tomorrow's data technology.

computer's end, enabling interactive communications to take place between continents.

One of the biggest government fears about moving communications from analog to digital is that the communications providers will discriminate against competitors. Again, the power of the computer to create equitable access—no matter how distributed—is not appreciated today. Hopefully, the ability of networking to allow others will come in the continued development of open network architecture that is being designed to encourage new entrants in the next decade to utilize the incredible capacity of optical fiber in different ways.

These new ways are being explored today under the name "asynchronous transfer mode," which implies a bag of switching fragments of information of extremely high speeds—between 100 million bits per second to 12 billion bits per second on fiber—in the fragments could be reassembled in the correct order at their destination. Such data fragments could represent anything from low-rate voice to super-high-definition television. This mode could permit a network design in which the fragments determine their own

ending, so that both separate users and globally are present. The network would have little room about, would correct from which each fragment is in use, and when the fragment ends, goes. When information comes from would be correct at the source, except for odd wiring and timing delays.

The task will have entered the possession of a fiber system to the

It becomes estimated. By 2009, most business and educational facilities should be connected. Virtually all the residential suburbs of major

cities back in the next few decades will have fiber into their homes. But getting fiber into rural areas and digging up cities streets could mean massive public works projects.

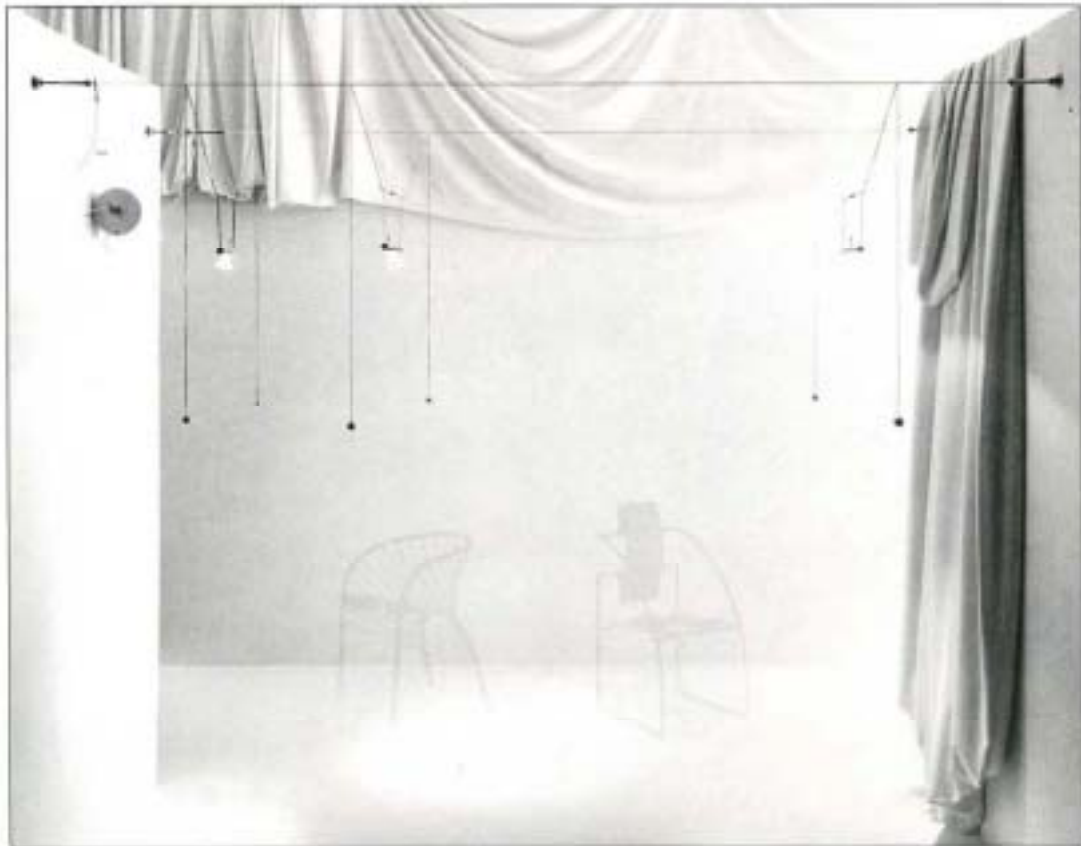
Looking back, from 2009, it will seem obvious that the alternative—doing nothing during the '80s—will only help us get childhood by 2000.



When that looked over to the future. In your case, we will take the ability of a national fiber system as a matter of course—whether to answer a pressing problem using a computer network system program to access data files complete with full motion video downloading the business project at hand, or to display a "map" with a video report of the actual landscape to help people find their way to unfamiliar locations. We will wonder how we could have worked just then without the network.

With a digital, fiber-optic network, educational facilities will be accessible from home.







RONALDUS SHAWASE - AVAILABLE AT CITY 261 WEST CHESTNUT (AT ORLAND) CHICAGO, IL 60610 312.664.8881

city



Left: Two spreads from City's catalog of contemporary furnishings. The catalog is printed on translucent synthetic stock. Robert Petrick, art director/designer; Tom Vack/Corrine Pfister, photographers.

This page: Ad to promote the Shamask line of clothing sold at City. Robert Petrick, art director/designer; Bob Frame, photographer.

Logo for Ron Wu, photographer. Robert Petrick, art director/designer/calligrapher.

Spread from Grant Hospital's 1987 annual report. "While most hospitals are using clean, antiseptic design, we felt that the warmth and friendliness of a family photo album best represented the atmosphere of this community hospital." Robert Petrick, art director; Robert Petrick/Greg Montezon, designers; Eric Hausman, photographer; Todd Lief, writer.

ADMINISTRATIVE
 Director
 Assistant Director
 Executive Director
 Assistant Executive Director
 Chief Financial Officer
 Chief Operating Officer
 Chief Medical Officer
 Chief Nursing Officer
 Chief Information Officer
 Chief Legal Officer
 Chief Human Resources Officer
 Chief Quality Improvement Officer
 Chief Compliance Officer
 Chief Environmental Health and Safety Officer
 Chief Information Systems Officer
 Chief Marketing Officer
 Chief Public Affairs Officer
 Chief Research Officer
 Chief Safety Officer
 Chief Security Officer
 Chief Training Officer
 Chief Wellness Officer
 Chief Workforce Development Officer

CLINICAL
 Chief of Staff
 Chief of Medical Staff
 Chief of Nursing Staff
 Chief of Allied Health Staff
 Chief of Support Staff
 Chief of Academic Affairs
 Chief of Continuing Education
 Chief of Research
 Chief of Quality Improvement
 Chief of Patient Safety
 Chief of Infection Control
 Chief of Biomedical Research
 Chief of Health Services Research
 Chief of Health Equity
 Chief of Health Policy
 Chief of Health Law and Ethics
 Chief of Health Communication
 Chief of Health Promotion
 Chief of Health Behavior
 Chief of Health Disparities
 Chief of Health Services
 Chief of Health Care Delivery
 Chief of Health Care Quality
 Chief of Health Care Access
 Chief of Health Care Costs
 Chief of Health Care Innovation
 Chief of Health Care Transformation

RESEARCH
 Chief of Research
 Chief of Biomedical Research
 Chief of Health Services Research
 Chief of Health Equity
 Chief of Health Policy
 Chief of Health Law and Ethics
 Chief of Health Communication
 Chief of Health Promotion
 Chief of Health Behavior
 Chief of Health Disparities
 Chief of Health Services
 Chief of Health Care Delivery
 Chief of Health Care Quality
 Chief of Health Care Access
 Chief of Health Care Costs
 Chief of Health Care Innovation
 Chief of Health Care Transformation

EDUCATION
 Chief of Education
 Chief of Academic Affairs
 Chief of Continuing Education
 Chief of Research
 Chief of Quality Improvement
 Chief of Patient Safety
 Chief of Infection Control
 Chief of Biomedical Research
 Chief of Health Services Research
 Chief of Health Equity
 Chief of Health Policy
 Chief of Health Law and Ethics
 Chief of Health Communication
 Chief of Health Promotion
 Chief of Health Behavior
 Chief of Health Disparities
 Chief of Health Services
 Chief of Health Care Delivery
 Chief of Health Care Quality
 Chief of Health Care Access
 Chief of Health Care Costs
 Chief of Health Care Innovation
 Chief of Health Care Transformation

COMMUNITY ENGAGEMENT
 Chief of Community Engagement
 Chief of Public Affairs
 Chief of Marketing
 Chief of Patient Safety
 Chief of Infection Control
 Chief of Biomedical Research
 Chief of Health Services Research
 Chief of Health Equity
 Chief of Health Policy
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 Chief of Health Care Access
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 Chief of Health Care Transformation



Margaret Anderson will be born and she is one of the great blessings of the Great Spirit. Just when we thought a miracle was over, here she just slip at birth.

