

SAMATA ASSOCIATES

A pertinent, as opposed to a trivia question: Where does one look for a world-class design organization operating in Dundee, Illinois—a small picture-book town, complete with rolling hills sloping down to a quiet little river—some forty miles northwest of downtown Chicago?

Knowing designers' sensitivities to ambience, one would expect to find this particular place on, or near, the top of one of those hills, and as close to the river as practicable. And, as it turns out, 213 West Main Street meets those ideals, precisely and appropriately, with a confidently huge frame house, constructed ninety-nine years ago by an obviously inspired pair of Norwegian shipbuilders.

Today, those shipbuilders would be proud of the staying power of their craftsmanship. Not a floor-board, nor a stair-board creaks. The superb built-in cabinetry impressively accommodates contemporary storage needs. And the lovely stained-glass windows continue to work their special magic on the transmissions of ordinary daylight . . . So much for the physical setting of the A. Gregory Samata organization.

Among the exemplary design projects in the works at 213 Main, one becomes aware of other, more traditional values in residence; sharing and caring, for example—starting with the two principals. Pat Samata, Greg's wife of two years—and design partner for several more—shares the top spot in all regards. But the essential thrust of positive association prevails at all levels.

The overture to this mature association began some ten years back, when the fledgling Samata design office was barely a year old. Greg remembers that it was just about that time when he began to realize how little he knew about the business side of design.

"All I knew was, one, I wanted to be a designer, and two, I didn't want to work for anyone else. So it seemed quite natural to start my own business in a place that appealed to me—which was Barrington, just a few miles east of here."

Although both Greg and Pat had graduated from the Chicago Academy of Art, they had never met each other. "Greg was a class ahead of me," Pat remembers, "and since he was listed among the Chicago area design offices, he was a recipient of one of the eighty resumes I sent out in the hopes of setting up job interviews. That was in '75, when times were tough for new graduates."

Greg can't recall just why he was sufficiently impressed by Pat's resume to respond immediately with a typed invitation to come on out on the following Saturday morning for an interview . . . "It was uncharacteristic of me to respond so positively, but I was glad I did. Pat's student portfolio was the best I've ever seen—to this day."

Pat recalls that she rang the Samata office doorbell at the appointed hour, to no response. "I was expecting to meet

a middle-aged Oriental man (as she would come to know, Samata is an Albanian name), so when this obviously "with-it" young man came striding up the street with a cup of coffee in one hand, and a key in the other, I asked him if he knew the whereabouts of Mr. Samata. And he just smiled and unlocked the door. That's how it all started.

"After free-lancing steadily for four months, I was asked by Greg to come up with a salary figure for a regular position. After agonizing about it over a weekend, I suggested a figure that he considered to be more than he could afford. But by then I was hooked on the way he worked, and the way our attitudes about design meshed, so I told him that I was far more interested in the work than the money, and that whatever he could afford to pay me would be just fine. At the time, I wasn't sure whether I was making a real bright move or a real dumb one. But now I know that it was one of my all-time brightest."

From her start as a full-time employee of a design firm that had just doubled its staff, Pat never looked back. "Greg and I were always closely attuned, design-wise. We both knew where we were going, and pushed hard to get there."

From enforced early emphasis on designing and producing envelope-stuffers for a large insurance company, they moved on to increasingly demanding and better paying projects (initially in consequence of continuous nagging). And in that connection, Pat says Greg has always been a great salesman.

Pat: "Sometimes, in the middle of a great crush of work, we would look at each other and congratulate ourselves for being too smart to ruin our great professional relationship by getting romantically involved . . . But finally, years after getting it all together professionally, we did get romantically involved. And, not surprisingly, it didn't ruin anything."

To the question of how the Samatas had missed being swept up in the more conventional thing of working out of Chicago, Greg suggested that since neither of them had ever worked in the city, perhaps they didn't really know what they were missing. "Because I never wanted to either commute or live downtown, living and working out here seemed like a better option."

Pat: "From the start, we maintained that if we were good, it wouldn't really matter where we work. Besides, the Chicago Loop was our "campus" for four years; so it's not as if we haven't been there."

Greg: "Actually, we love Chicago, and its many cultural advantages, and we keep in touch. In fact, we probably avail ourselves of Chicago's real uniqueness more than many of our contemporaries who live in the city."

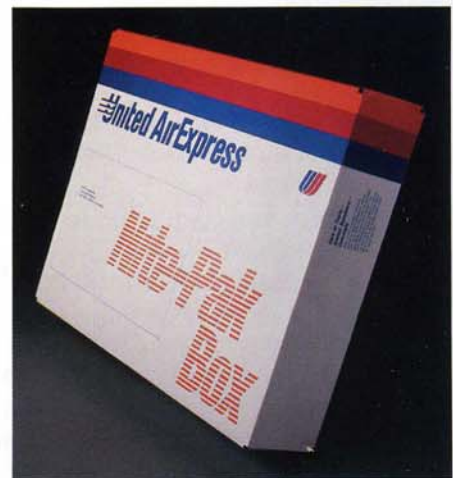
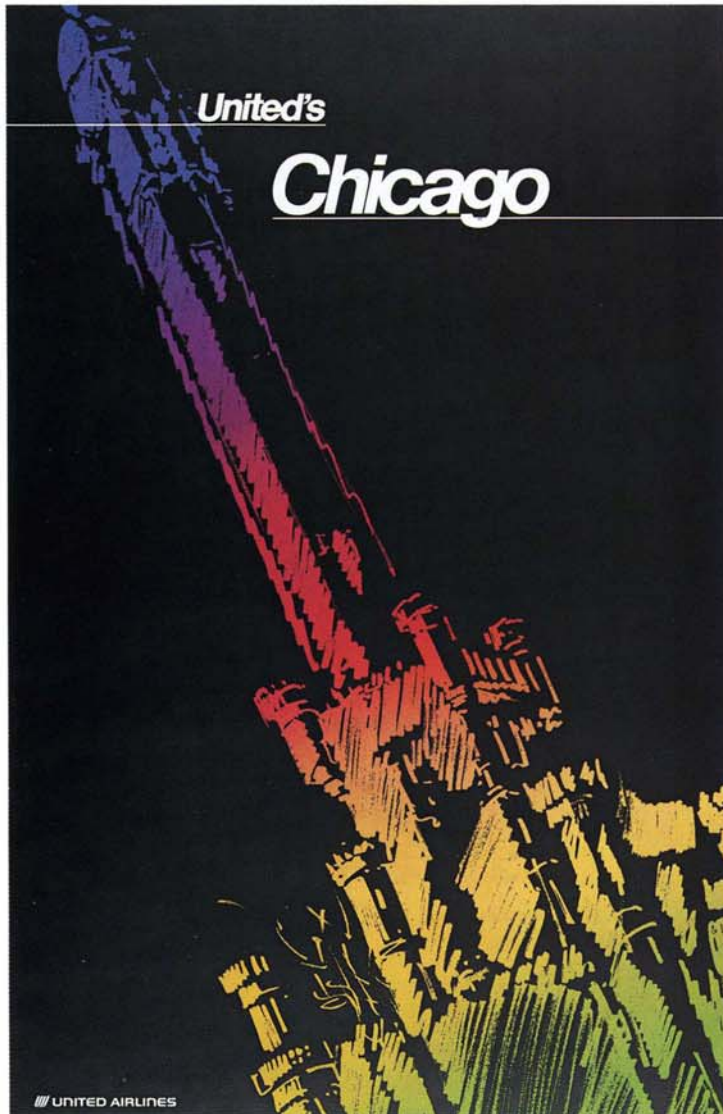
Pat: "We know the people in this town. It's our town, too. The people here know who we are, but they don't understand exactly what we do; which makes us kind of an



Photograph by Rhodes Patterson

Travel poster for United Airlines, design and illustration by Greg Samata.

Vehicle and shipping package, identity program for United Air Express. Pat and Greg Samata, designers.



enigma. Another good thing is that we're beyond the suburbs. Dundee is its own town. Sometimes, when things get too hectic, I just walk out the door and into the neighborhood—our real world."

Greg: "We have many friends here . . . There are potters in town, publishers of children's books, a weaver next door. And as a back-up, we do have a Chicago service office on Huron Street. We don't staff it full-time, but when things get frantic at annual report times, the option of working downtown can expedite changes and alterations."

According to Greg, the logistical complication of working so far out of the Chicago mainstream doesn't deter services. "Everybody we need is not only willing, but eager to come out. And we're a regular stop for the air-express people."

Regarding future plans and aspirations in the wake of their expanding prominence as a design organization, Greg does not profess to be especially bullish. "To be honest, I don't think that either Pat or I feel the need to grow any bigger. We have nine people now, and I believe that with any more, we would tend to lose control of our work. Right now, we really can control the quality, the design and the direction, which is what we want to keep on doing."

Pat: "We don't want to become just managers. We got so busy recently that we hired another designer, and what we really did was add more work. True, it took up a bit of the slack, but all of us ended up working more."

Greg: "That was an important step because it had to be a very special person . . . We've always tried to preserve this environment as one big happy family, and we've had terrific success. There are no office problems; we all work together on every job, so when we hire another person, maintaining our delicate balance becomes the ruling priority."

I guess this attitude is the natural consequence of the way Pat and I have always complemented each other . . . I start something and she finishes it, or vice versa. I may never see an annual report—other than directing the photography and specifying the type—because Pat will implement the whole thing. On the other hand, I can take something over, at any stage, that she has initiated."

Pat: "We try to pass this kind of backup and follow-through commitment to everybody who works with us. For example, Ann (Ann Teson, production head) has developed the sensitivity to how Greg and I want something to be . . . so she'll come in and ask if I'm sure that her directions are right. She can sense a misdirection before it's taken. Everybody here has learned to provide this kind of backup."

Greg: "We all work collectively and supportively on virtually every job. Sometimes, of course, that's not possible, but it's

really nice that we're able to work that way most of the time. It not only produces better work, but it's more fun."

On the strictly "fun" side, there is an important tenth member of the Samata staff who, though not a designer, is certainly typography-related. He's a handsome black retriever, known widely in Dundee as "Cooper." Not so widely known, is how he came by that name.

Pat: "We hadn't decided what to call our frisky new puppy. But one day, while thumbing through a type book, sudden inspiration struck. He was so fat and black that no other name would do."

Old Cooper Black meets all comers, ball in mouth, ready and able to retrieve.

Summing up their first decade, Greg strongly endorses the client's part in the process. "The best projects are the ones that have the best clients behind them; people who are supportive and confident enough to give the designer a lot of control. Many of our clients have given us that combination of creative freedom and company support—the kind of support that lets us take a good concept all the way through."

Even with their intensive collaboration on common goals, the Samatas take occasional independent moves. Pat has taught courses at Illinois Institute of Technology's Institute of Design. And Greg is a new member of the "27 Chicago Designers," which permits its members a forum for both their work and their attitude toward it. Greg's words in his initial entry were eloquently succinct: "Today, I live and work with Pat, my wife, partner/designer. Together, we spend our time building our design firm, collecting art, sailing, traveling and spending special time with our good friends. This is an exciting profession—full of great people, and opportunity. I can't think of anything I would rather be doing with my life."

—Rhodes Patterson

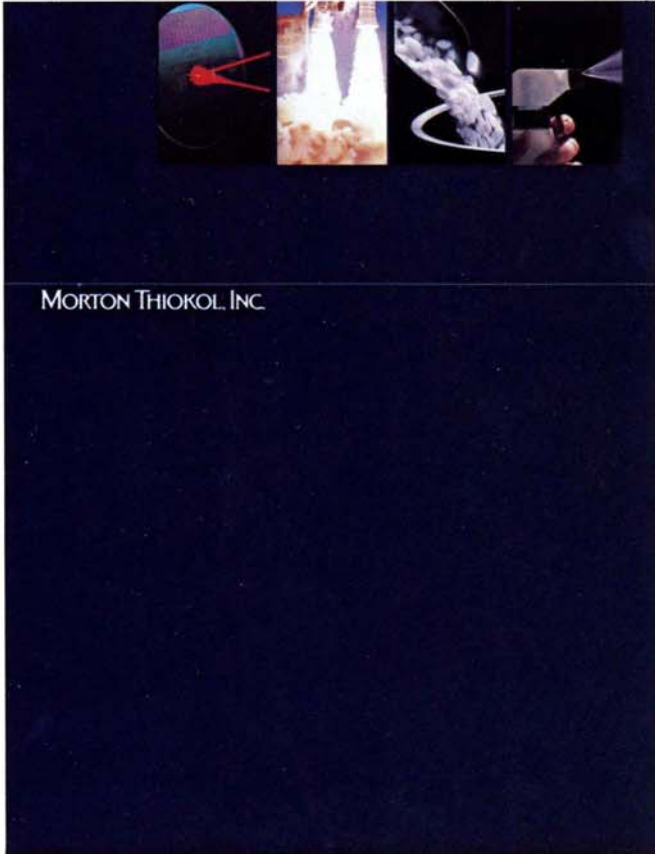
Capabilities brochure for Morton Thiokol. Greg and Pat Samata, designers; Mark Joseph, photographer.

Mark for Holosonics, a company holding every major patent in the field of holography; Pat Samata, designer.

Mark for America's Heartbeat, Inc., a corporation dedicated to the spirit of freedom and democracy; Greg Samata, designer.

Mark for Marmion Military Academy; Greg Samata, designer.

VitalData mark, development of a corporate name and identification system for a health awareness center; Pat and Greg Samata, designers.



MORTON THIOKOL, INC.



An MX Peacekeeper first stage composite case undergoes in-process inspection. One of the world's largest Kevlar structures, it was flown for the first time in June 1983.

Maverick air-to-surface missile motors under inspection. Over 20,000 have been manufactured with production scheduled through the 1980s.

Anti-satellite interceptor missile second stage motor is prepared for shipment. Morton Thiokol is a pioneer in anti-satellite interceptor propulsion.

Morton Thiokol's STAR 48 space motors represent a new generation of performance. With an outstanding flight record, they power the majority of the nation's heavy commercial, scientific and military satellites into geosynchronous transfer orbit.

Four decades of impressive achievement in solid propulsion rocketry position the Morton Thiokol Aerospace Group as the largest in the Five World and the industry leader since 1972. Starting with small tactical propulsion systems and castable, case-bonded propellants in the late 1940s, the Group became one of the pioneers in the solid rocket industry. With an extensive capability for rocket motor research, development and production, its engineers and scientists have successfully demonstrated a broad spectrum of high energy as well as "low smoke" propellants. The Group has developed a wide range of low density insulators including non-asbestos formulations. Aerospace has been an industry leader in light-weight case development and has wide experience with high strength steel, aluminum, titanium, hybrid and composite glass, Kevlar and graphite cases. It manufactures most of the fiber wound cases it uses.

Aerospace was the first to demonstrate segmented case construction in the 1950s and has used that technique for the giant Space Shuttle solid rocket motors. It pioneered the use of carbon throat nozzle inserts, light-weight exit cones and thrust vector (direction) control systems. For several applications, Aerospace manufactures its own nozzle and thrust vector control (TVC) systems. It has demonstrated underwater propulsion systems, thrust termination systems, thrust level control systems, extendable exit cones and an extensive range of ignition systems.

Within the Group the resources of six divisions are combined. Valued at over a billion and a half dollars and located on 45,000 acres of land with seven million square feet of floor space, Aerospace facilities are located at Elkton, Maryland; Huntsville, Alabama; Wasatch, near Brigham City, Utah; Ogden, Utah; Marshall, Texas and Shreveport, Louisiana. The latter two operations are Government Owned-Contractor

Operated (GOCO) ordnance plants. To appreciate the size and scope of the Morton Thiokol Aerospace Group's productivity, it is necessary to understand the nature of its markets, market categories and products (see At a Glance, page 22). Morton Thiokol's principal customers include the National Aeronautics and Space Administration (NASA), major U.S. and foreign systems contractors and the Department of Defense. The Aerospace Group has been the leading developer and producer of space motors for three decades. Starting with NASA's Scout launch vehicles and the Air Force Discoverer program in the '50s, the Group has had a strong space presence. Morton Thiokol retro-rocket motors were employed on the manned Mercury and Gemini spacecraft to return astronauts from earth orbit. They helped land Surveyor on the moon and placed Pioneer spacecraft into orbit around Venus and out of the solar system.

Centerpiece of Morton Thiokol's space effort is the NASA Space Shuttle program. Aerospace developed and produced the first generation of the recoverable and re-usable segmented solid propellant booster motors. The second generation is now in production. Third generation booster motors will utilize graphite composite case segments.

For expendable space launch vehicles, Aerospace has a family of Castor strap-on rocket motors most notably used on the Delta and Scout launch vehicles. Over 1500 Castor motors have been flown successfully.

Morton Thiokol STAR space motors have placed the majority (80%) of the scientific, commercial and military satellites into orbit. Available in a wide range of sizes, these motors, tailored for particular missions, are compatible with both the Space Shuttle and a wide range of expendable launch vehicles.

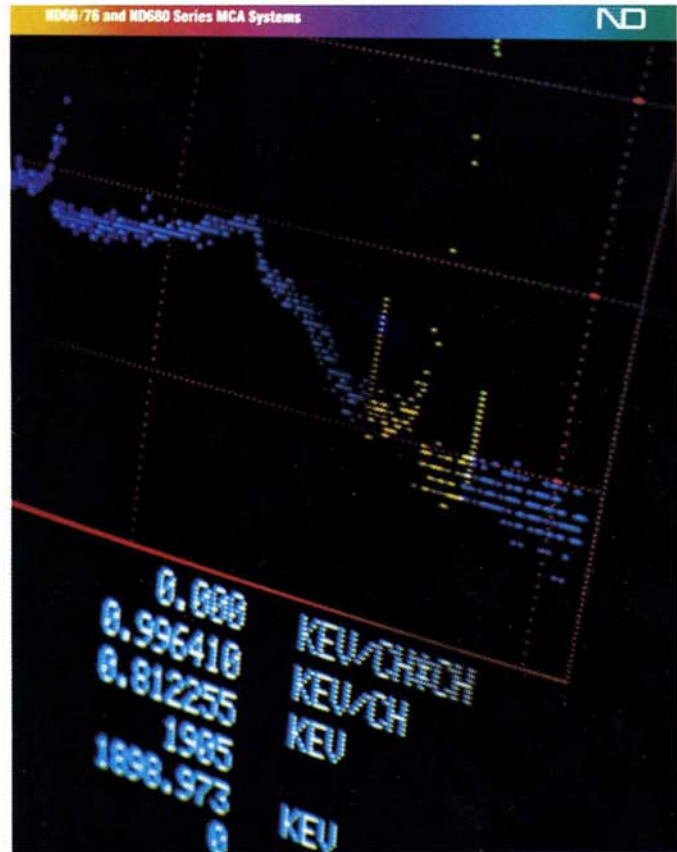
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SAMATA ASSOCIATES, INC.

Capabilities brochure for Nuclear Data; Pat Samata, designer; Robert Tolchin, photographer.

Right, Parker Pen blister cards, Vector triangle package and TwentyFive triangle display; Pat Samata, Greg Samata and Chuck Bain, structural design and concepts; Pat and Greg Samata, graphic design.

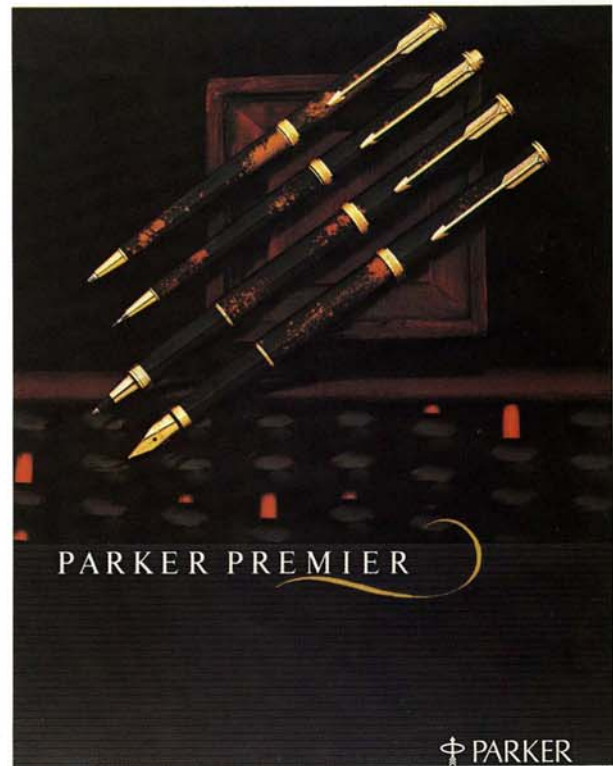
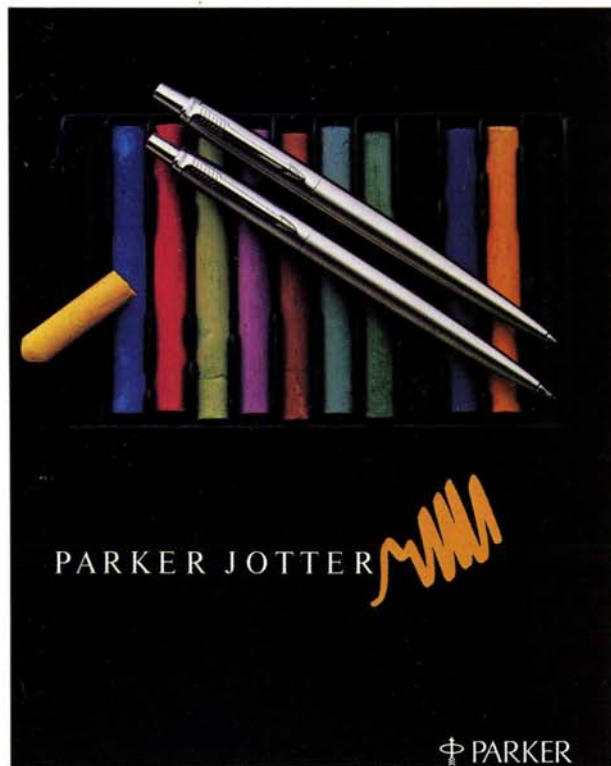
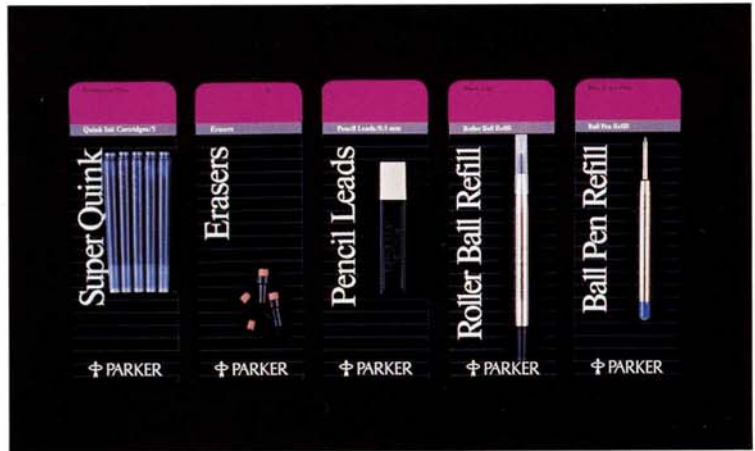
Posters for Parker Jotter and Premier lines of pens. Terry Heffernan/Light Language, photographer.



Communications **Data Acquisition Modules**

ND66/76—The Heart of a Computer-Based Spectroscopy System
 The ND66 and ND76 Systems feature computer terminal operation and error detecting data transfer to/from a remote computer. A variety of computer types are supported by Nuclear Data, including the powerful DEC VAX*, all PDP-11* Systems (including the ND680 Series) and the ND700 Multiple User System. The user can acquire data, reduce it locally or remotely and view both the analysis results and the spectral data—all from one console. ND66/76 Systems are truly the heart of a spectroscopy system.
 Systems with DEC computers use DDCMP protocol to transfer data at speeds up to 38,400 bits/second. This protocol formats the data, performs error checking and provides the necessary "handshaking". The user may control the ND66/76 System from the computer, including analyzer setup and auto sequence loading. The protocol handles the necessary overhead to ensure error-free data transfer. DDCMP is available for all systems with DEC computers including the ND680 Series and ND700 Systems.
 For other computers, NDACP protocol provides an easy method of data transfer at speeds up to 9600 bits/second. This protocol also provides error checking and retransmission of data if required.
 Both protocols allow the user to transfer spectral data to/from the computer, including analyzer parameters such as elapsed times, the start time of the experiment, energy calibration coefficients, sample identification, etc., using a single command.

*DEC, VAX and PDP-11 are trademarks of Digital Equipment Corporation.



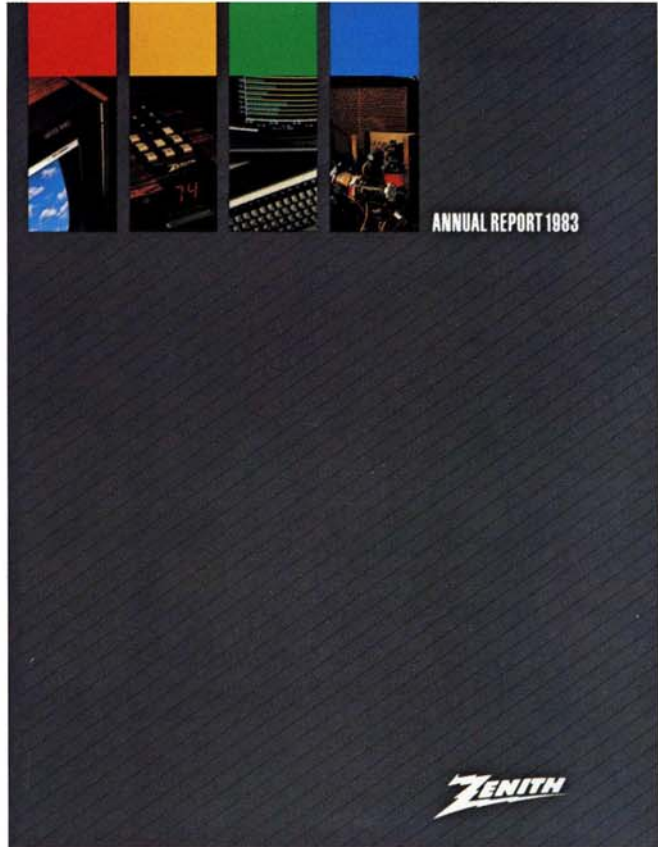
SAMATA ASSOCIATES, INC.

Zenith 1983 annual report. Jim Hardy, designer; Greg Samata, art director; Robert Tolchin, photographer.

Right, cover for the YMCA of Metropolitan Chicago 1984 annual report. Pat Samata, designer; Tony Reinwald, illustrator; Patrice Boyer, writer; Tim Beiber, photographer.

Cover of the Chicago Board Options Exchange 1984 annual report. Greg Samata, designer; Mark Joseph, photographer.

Spread from the 1983 Whirlpool annual report. Pat and Greg Samata, designers; Sharon Peters, writer; Mark Joseph, photographer.



CONSUMER ELECTRONICS

Designed for use with component TV tuners, video cassette recorders (VCRs), personal computers and other auxiliary video components, the 19- and 25-inch color monitors also provide the high-resolution picture capabilities needed for 80-character computer displays.

Projection television sales to dealers in the industry increased by about 20% in 1983. To meet the increasing demand for high-technology projection TV in 1983, Zenith introduced a new 43-inch projection television system. It features a Zenith-developed rear-projection screen design that doubles the horizontal viewing angle to 70 degrees.

This advanced color TV receiver also incorporates the company's exclusive, patented self-converging picture tube system that eliminates consumer picture convergence adjustments, as well as the exclusive Advanced Space Phone feature. By simply touching buttons on the Computer Space Command remote control, viewers can place and receive telephone calls through the TV receiver.

In 1983 four of every 10 color TV sets sold to dealers in the industry offered remote control convenience. The company continued to build on its strength in remote control television, a product first developed by Zenith researchers nearly three decades ago. Two-thirds of all Zenith color TV models introduced during the year—including all Smart Sets (21 models), projection TV and component TV tuners—were equipped with Computer Space Command.

With the new optional Remote Antenna Switch Accessory added to the Smart Set,

TV viewers can use remote control for pay-cable channels and switch from broadcast TV to VCR, to video game, or to other auxiliary video equipment at the touch of a button.

In early 1984 Zenith introduced a sleek new Space Command remote control transmitter, which operates the functions of any Zenith remote control color TV receiver built since 1981 and four of the company's new VCRs.

Industry VCR sales to dealers more than doubled in 1983 to more than 4 million units. Since only 10% of American households have video recorders, the market is expected to continue to grow significantly through the 1980s.

Underscoring the company's commitment to market a comprehensive family of home entertainment products for the home, Zenith in February 1984 introduced a broad new line of VCRs using the popular VHS format.

The dramatic new VCR line—three front-loading home video decks, a unique new portable model, a new color video camera, and a combination portable VCR and camera—will allow Zenith to participate fully in the expanding VCR market.

Zenith's new VHS "Video Movie" camera/VCR combines the flexibility and convenience of a portable video recorder with lightweight, simple operation. This compact all-in-one video recorder and camera weighs less than five pounds and uses new half-inch videotape technology. With a new mini-cassette (about the same size as a pack of cigarettes) the Video Movie can record up to 20 minutes of live action. Video output jacks on the Video Movie make it possible to play back recorded material directly through a video monitor or color TV set, or dub the tape onto a conventional 1/2-inch VCR. With an optional cassette adapter, the new mini-cassette can also play in any standard VHS video recorder.

The company's most advanced new video recorder deck features the new VHS Hi-Fi stereo system, which makes it possible to play pre-recorded stereo video tapes and record stereo simulcasts with true high fidelity. The new VCR is equipped with a Zenith-exclusive stereo access jack, when

the FCC authorizes television broadcasts with stereo sound, this new VCR will be able to record such broadcasts with the simple addition of a stereo TV adapter.

Zenith's compact new portable VCR, one of the smallest and lightest on the market today (less than 6 pounds), makes it possible to record live action using a color video camera indoors or out. At home, the VCR becomes a full-function deck for recording and playing back tapes by adding the new VHS tuner/timer. The two units connect simply without the cables or wires common in most other portable-tuner/timer combinations.

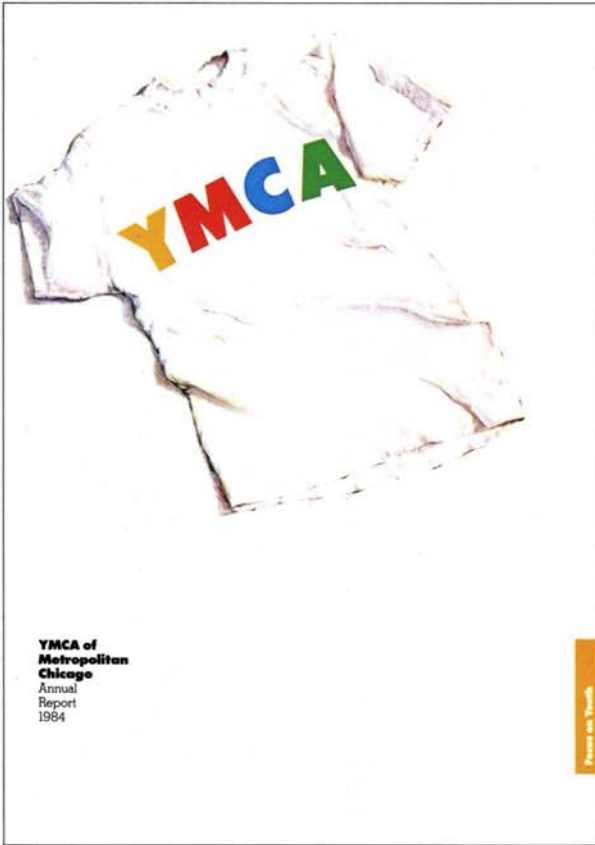
A new color video camera, designed for use with the portable video recorder, offers low light sensitivity, automatic focus and power zoom lens in a compact package, weighing only 3.1 pounds. An optional character generator is also available.

U.S. industry black and white television unit sales to dealers were basically unchanged in 1983 over the previous year. Zenith monochrome TV unit sales to dealers declined, as the market shifted to very low priced, small screen units. The company continues to market a complete black and white TV line, including 5-, 9-, 12- and 19-inch screen sizes.



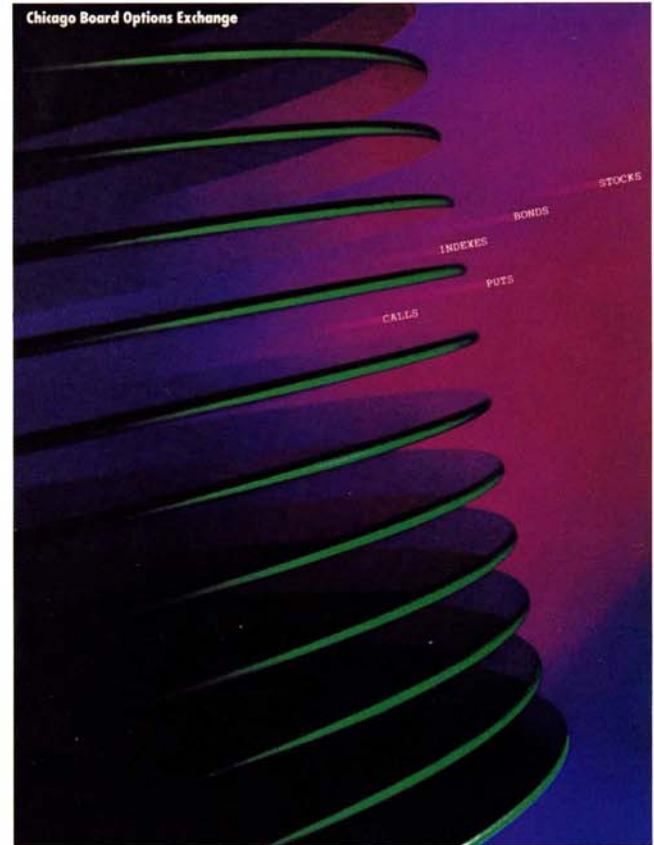
▲ New flexibility for home video. Zenith Video Movie system, a compact, lightweight all-in-one VCR and video camera, uses a 20-minute mini-cassette.

▲ New VHS Hi-Fi VCR brings a new dimension to video recording and television viewing with digital-like high-fidelity stereo audio. Some Smart Sets also offer stereo speakers, amplifiers and controls.



YMCA of Metropolitan Chicago
Annual Report
1984

Photo by Thomas



TRAINING FOR PRODUCT KNOWLEDGE AND CONSUMER RELATIONS SKILLS

The one provider of services with whom nearly everyone has contact is the salesperson. Since "The Whirlpool Report" addressed quality concerns with respect to services as well as products, it was important to find out what, in the consumers' eyes, makes a good salesperson.

Surprisingly, perhaps, courtesy is ranked as the single most important characteristic of the salesperson by an overwhelming 99%, with product knowledge rated second in importance by some 72%. Consumers' perceptions of how they're treated, as well as what salespeople know about the products they sell, clearly serve as key determinants of purchase decisions at the point of sale.

Whirlpool has long recognized that those responsible for the face-to-face selling of its products provide a vital link between the company and its ultimate customers. The technicians employed by the independent Tech-Care® service companies who service Whirlpool brand products after the sale also play a critical role in shaping customer attitudes about the company and its products.

To ensure that both those who sell and those who service Whirlpool products have the up-to-date product and technical knowledge as well as the human-relations and problem-solving skills to satisfy customer needs and expectations, Whirlpool makes a substantial annual investment in company-sponsored training programs.

The new John H. Platts Educational Center, a 36,500 sq. ft. facility that adjoins corporate headquarters in Benton Harbor, Michigan, is the hub of educational activities. It is equipped with modern seminar rooms, a library, and a two-story video studio featuring state-of-the-art cameras, recording and production equipment. The Center offers a wide variety of seminars and workshops in three primary areas: sales, technical and management development.

Sales education offers more than 20 courses, from basic sales clinics to advanced management seminars. Program content blends information on industry-specific subjects such as product innovations with role playing and other techniques for developing human relations and communications skills. Greeting the consumer, answering questions satisfactorily and listening are among the skills emphasized.

Technical education programs help service personnel learn and understand today's sophisticated major home appliance technology. Hands-on experience in actual work environments is supplemented by lectures and audio-visual presentations by Whirlpool experts. Technical education programs also focus on the human relations skills essential for good consumer relations.

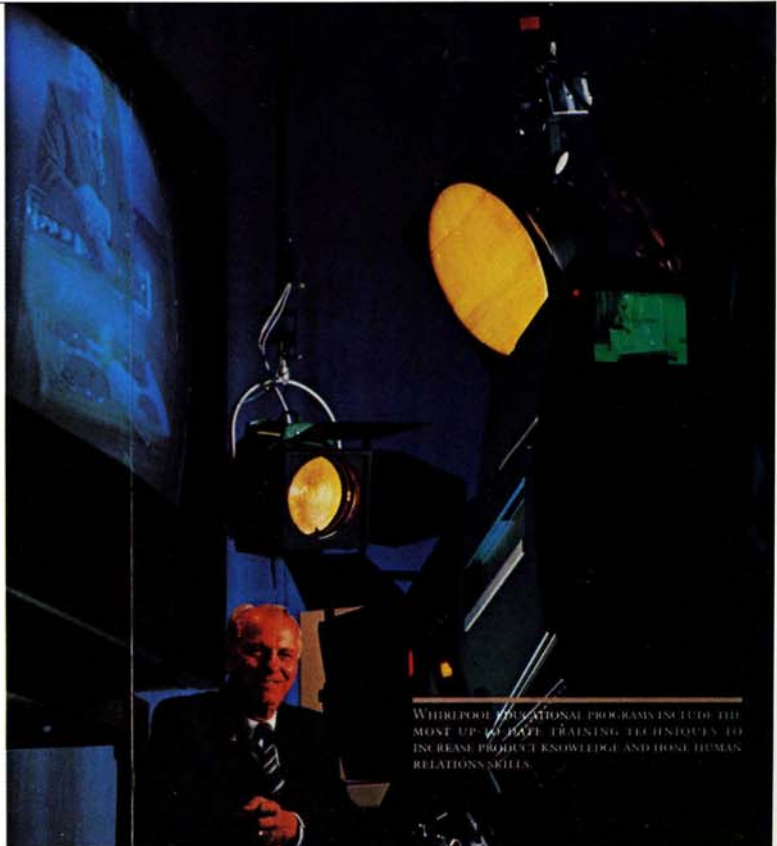
Management education addresses diverse needs, too. Courses cover such subjects as marketing strategy, management development, and an array of other business management topics.

The company's educational commitment extends far beyond the training available at the corporate Educational Center. Territory managers, who regularly call on appliance dealers, offer on-site training sessions for groups and individual salespersons. On the technical side, consumer affairs district managers and supervisors provide ongoing field training of Tech-Care service personnel. Home-study courses also are available, along with a wide variety of filmstrips, video and audio cassettes, field training workbooks and other training aids.



Whirlpool territory managers regularly provide group and individual on-site training for retail salespeople.

Whirlpool provides retail salespeople with practical, easy-to-use aids to help customers make wise appliance purchases.



WHIRLPOOL EDUCATIONAL PROGRAMS INCLUDE THE MOST UP-TO-DATE TRAINING TECHNIQUES TO INCREASE PRODUCT KNOWLEDGE AND HONE HUMAN RELATIONS SKILLS.

Financial Highlights	1983	1982	% Change
Net Sales	8,294,633	6,942,988	19.6
Earnings before Income Taxes and Tax Credit Carryovers	1,240,572	215,607	475.4
Net Earnings	840,572	202,707	314.7
Capital Expenditures	232,012	119,533	94.1
Stockholders' Equity	1,713,612	1,088,640	57.4
Long-term Debt to Equity	112.0%	251.3%	
Return on Stockholders' Equity	77.2%	22.7%	
Per Share of Common Stock:			
Net Earnings (Average Shares Outstanding)	11.38	2.53	349.8
Net Earnings (Year End Shares Outstanding)	12.27	2.56	379.3
Book Value	25.02	13.73	82.2



President's Report

A company's management should recognize the point at which it passes over a threshold and is poised for its next levels of growth, and such is the case with Rydex International. For fourteen years, we have demonstrated an ability to grow despite high interest rates, debt, and undercapitalization. The past year has served to illustrate that we can control costs and generate substantial profits. Today's companies prosper with sound management depth. Responsibility and authority must be assigned to professional managers, and they must be allowed the freedom to make decisions if the company is ever to realize its future. We have not only recruited a top management team but have begun the process of building our future to a well researched and defined plan.

We present to you in the following pages a cross section of the people and products that contributed to a record year thereby positioning the company for the future.

Frank Ryder, President



Customer Service

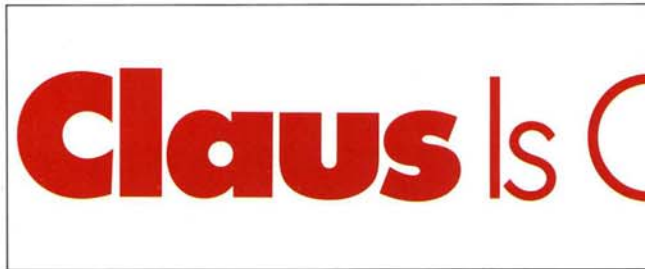
Swivel assembly for mounting microphones We are proud of the fact that we are producing today the very first product this Company ever made. In 1968, the world's leading manufacturer of professional microphones asked us to redesign and produce their plastic swivel assembly for holding microphones. We responded, and it is now rare to see an entertainer who isn't using our product. Over the years, we have continually responded to our customer's needs by updating and improving the design while making cost improvements to more than offset the inflationary rise. Our efforts have enabled our customer to enjoy a lower cost today than when the project started. This communications product has truly been a product of good communications. Only through continual dialogue and a commitment to service have we managed to maintain satisfaction for fifteen years. At Rydex, we simply do not undertake a relationship with any customer without that total commitment.

Dan Clark, Sales Manager



SAMATA ASSOCIATES, INC.

Left, 1983 Ryder International annual report. Greg Samata, designer; Michael Vollan, location photography; Michael Camacho, studio photography, George Sawa, technical assistance.



Studio greeting card, 9 x 3 3/4 folded, 36 x 3 3/4 extended. Typography by Typographic Resource.

Two of a series of studio promotional cards.

