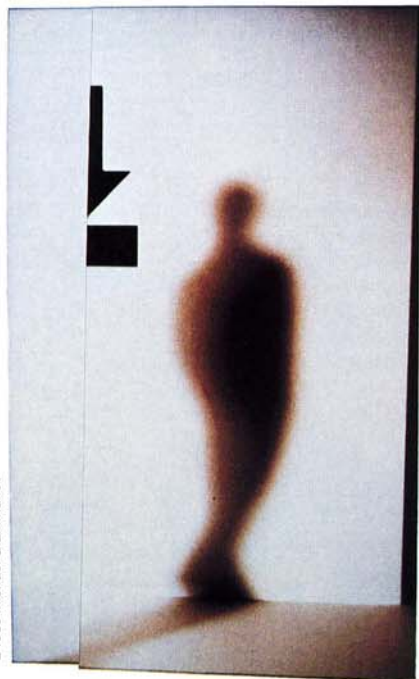


# RICK VALICENTI



© 1989 Michael Giammanco

*Rick Valicenti, founded Thirst, a design and photographic collaborative, with photographers Tom Vack and Corrine Pfister on April Fool's Day 1981. Rick received his BFA from Bowling Green State University, and he has both a MA and a MFA in photography from the University of Iowa. Thirst's clients include contract and residential design, restaurant, retail and cultural. Rick has served on the American Institute of Graphic Arts/Chicago board of directors and as president of the Society of Typographic Arts. He is also a member of the 27 Chicago Designers.*

*Why did you decide to work in Chicago?*

Rick Valicenti: Twelve years ago I came to Chicago when its design community was enjoying the attention that Container Corporation of America was receiving. The residual effects—stylistically and conceptually—made Chicago the last bastion of the international style along with Toronto and Zurich. Bill Bonnell's "Post Modern Exhibition" of 1980 and the 1981 April Greiman and Jayme Odgers exhibition and presentation announced, at least for me, the freedom to express. This freedom along with the passion for earlier Chicago typographic traditions—Cooper, Goudy, Middleton and DeBall—convinced me that design could be an "artistic process" and not just an extension of business.

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

Valicenti: In the future, we're going to find the designer's portfolio being preferred much like Ralph Lauren's clothes. They will each make an individual statement. Clients won't just go to the designer to get the job done, do strategic planning, meet a deadline or meet a budget. They'll go because of the look. That's what I think has *not* been existent here in Chicago because most of the design offices have sold themselves as marketing firms. But it's changing. It's just starting to happen. And even with a strong vision, it's important to be flexible. That's what is so exciting because now we can see designer as personality and designer as spokesperson.

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

Valicenti: I came to Chicago having

completed graduate work in photography at the University of Iowa. In an effort to preserve my "prima donna" approach to photo art, I found employment as a keyliner. The 1978 ICOGRADA Congress at Northwestern University changed my awareness of design which I then began to pursue seriously. I once visited Mort Goldsholl. At the close of the conversation, I asked if he had a few words for a young designer to practice by. He said, "Yes, three words: Take a risk?"

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

Valicenti: The Chicago design community, with few exceptions, will find risk to be too hot a bed of coals. Risk is unsettling for some because failure is as visible during the process as success. The safe route shrouds failure. It also shows up in the final product. The experience with the final design is more narrow, less engaging and challenging.

Logo for Scarboro Fair, a women's clothing store located on the North Shore of Chicago, featuring high-end, American and European designer lines with an Italian emphasis. Rick Valicenti, art director; Rick Valicenti/Michael Giammanco, designers; Vita Juchnevicius, artist.

"Punk-Heraldic" symbol for Bloomingdale's. Tuan Dao, art director; Rick Valicenti/Michael Giammanco, designers; David Harrison, illustrator.

Logo for Quadrant, a high-style housewares store. Rick Valicenti, art director/designer; Charles Moore Associates, client.

Cover, page and spreads for Legends Company's autumn/winter color book. The book had to express the essence of Terry Siegel's words and fashion designs. Rick Valicenti, art director; Rick Valicenti/Michael Giammanco, designers; Rob Latour, photographer.



The Random House Dictionary defines **CHANCE** as «the unpredictable element in an occurrence»  
and the word **RISK** as «exposure to the chance of injury or loss»

[ MOST PEOPLE WOULD LOOK AT CHANCE AS A LUCK ]

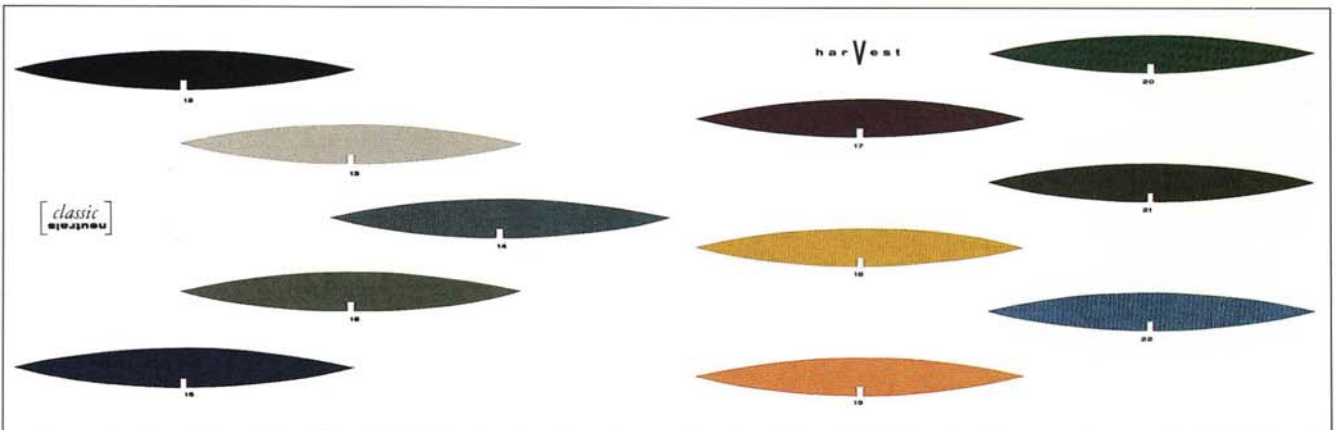
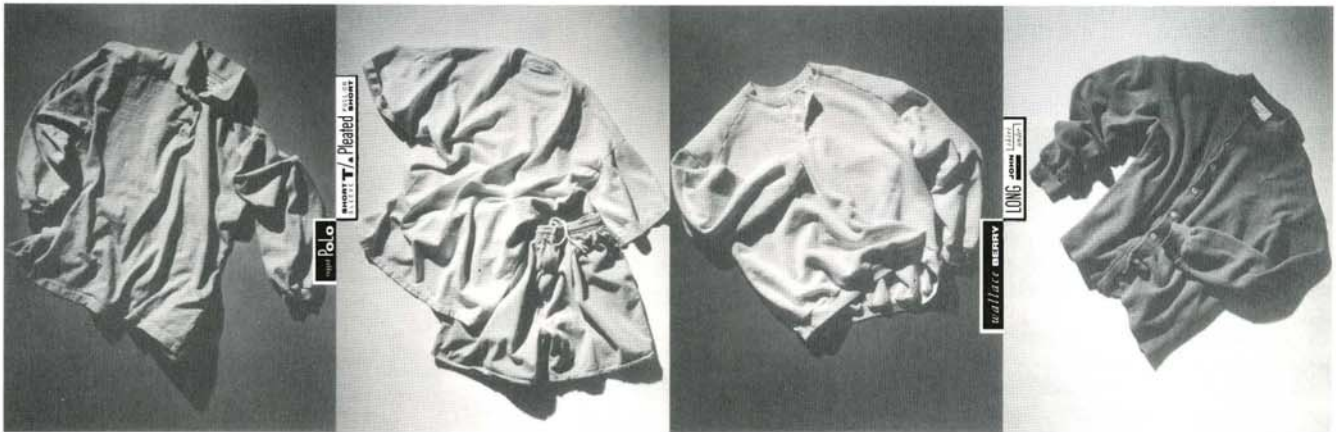
LET'S TURN IT LOOSER

**because // we're // yourself // risk**  
**BY GIVING LEGENDS A CHANCE,**  
WE NOW SHARE THE OPPORTUNITIES THAT LEAD TO SUCCESS.

**BY // PARTNERING YOUR RETAIL & OUR MANUFACTURING SKILLS, WE CAN DO BUSINESS MORE EFFICIENTLY & PROFITABLY THAN EVER BEFORE. // BY // MESHING EACH OTHERS ENTREPRENEURIAL SPIRIT & CREATIVE INSTINCTS, WE WILL BREAK NEW GROUND & SET NEW STANDARDS FOR THE APPAREL INDUSTRY. // WE'VE ALL TAKEN A CHANCE, THE RISK IS EXCITING & THE POSSIBILITIES ARE ENDLESS. ONCE AGAIN, thanks for having the guts on the first.**

LET WOODS FOLLOW. // therefore // **RISK TAKER**

IS SOMEONE WHO'S WILLING TO TAKE A CHANCE FOR AN OPPORTUNITY TO BE SUCCESSFUL



RICK VALICENTI

But a very small handful of individuals are not playing the design game by the same rules. They're being more honest about who they are and what they can contribute to their clients and then to the whole portfolio of Chicago design. They're being council rather than vendor. Vendor asks the questions "When do you need it?" and "How much?" But clients now are going to the designer, and the designer is saying, "Here's what I think would be best."

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

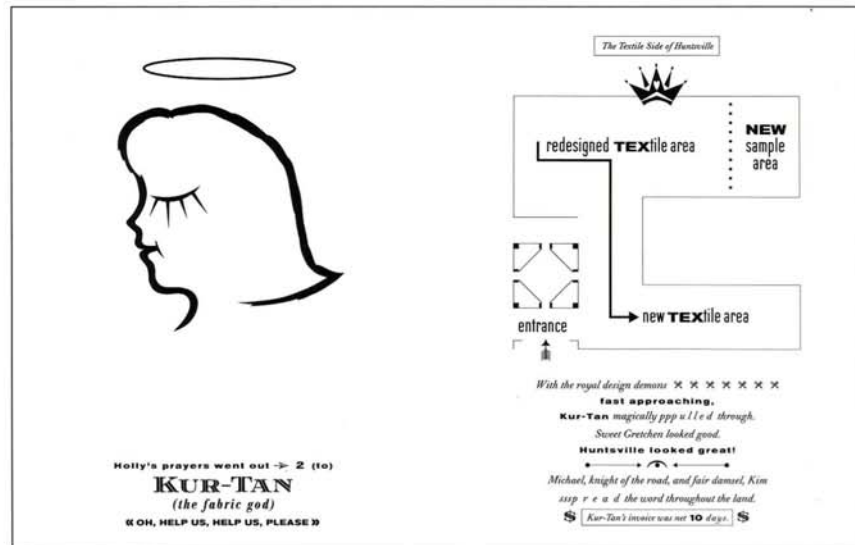
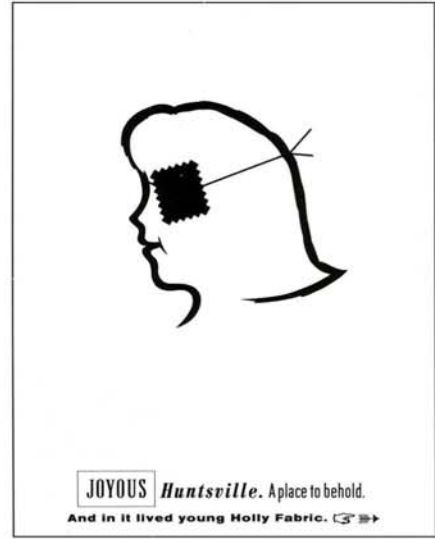
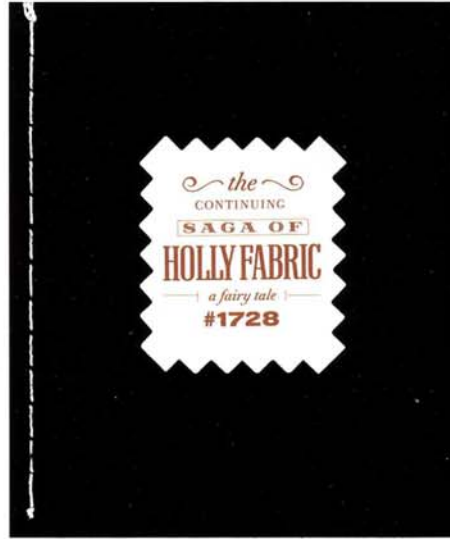
Valicenti: Chicago designers are one of the last groups to evolve this way. It's visible in every major city. We've seen it in Minneapolis with The Duffy Group. We've seen it in Dallas with The Richards Group, Summerford and Pirtle. We've seen it in Seattle. But we haven't seen it in Chicago since Container Corporation.

This page: "The Continuing Saga of Holly Fabric;" booklet. "For three months prior to Neocon '88, Holly Hunt Ltd.'s fabric department was under construction. The largest residential showroom in the Merchandise Mart was able to make its clientele forget the inconvenience through a fairy tale." Rick Valicenti/Michael Giammanco, art directors/designers/writers.

Right: Poster for the Museum of Contemporary Art in Chicago. "The idea came from Man Ray's solarized prints. I think of this piece as a friendly tribute to him. I never dreamed that two colors and no money can go such a long way. Neither did the museum." Rick Valicenti, art director/designer; Ken Reid, photographer.

Poster for the Lyric Opera of Chicago. Rick Valicenti/Peter Sellars, art directors; Rick Valicenti/Michael Giammanco, designers/photographers.

Cover and spread from promotional brochure for Midwest Litho Arts, Inc. Rick Valicenti, art director; Rick Valicenti/Michael Giammanco, designers; Ken Reid, photographer.



**APPLY YOUR ART** The **Walt Disney Contemporary Art Store** announces its fourth annual artists exhibition sale to be held this June 27 - 28 - 29 - 30 - 31 - 2003

Each year it has grown more successful featuring the work of over 500 cartoonists, illustrators, painters and sculptors; famous and not yet discovered. With the newly expanded Disney Contemporary Art Store this sale promises to be even bigger... attracting extensive electronic and print media coverage. You are invited to submit your artwork for approval to be made available for purchase on a consignment basis (60% of the retail price to the artist)

**Walt Disney Contemporary Art Store**  
 4000 Disney Blvd., Suite 100  
 Burbank, CA 91505  
 Tel: 818.351.2000  
 Fax: 818.351.2001  
 www.waltdisney.com

# TANNHÄUSER

Richard Wagner (directed by Peter Sellars)

sci-kick

MIDWEST  
LITRO-ARTS

sci-chodalic

sci-llit

RICK VALICENTI

Consolidated Papers, Inc. promotional brochure for Productolith paper. Rick Valicenti/Gib Marquardt, product concept; Rick Valicenti, art director/designer; Tom Vack/Corrine Pfister, photographers; Wardrop Murtaugh Temple, agency.

Right: Brochure for Harter Contract. Rick Valicenti, art director/designer; Tom Vack/Corrine Pfister, photographers; Todd Lief, writer.

What's in a name?

Everything. Just ask the Wisconsin man who invented **MIZZENPRATZ**. Or the New York woman who came up with **GNORKL**. No matter how great the product, how inventive the idea, it helps to have a good hook to hang it on.

Consolidated realized that fact in 1952 when it developed a new kind of enamel offset printing paper. The company thought long and hard and named it **PRODUCTOLITH**. A one **(1)** of a kind name for a one **(1)** of a kind product. A quality coated printing paper that no competitive **No. 2** has managed to duplicate.

And while we don't expect that to change in the future, other products may not be so lucky. Many familiar brand names have already become *household words*, free to be copied by all.

In this book we'll look at several brand names that have become generic and imagine products that may be using these names in the future.

It's all a bit of a put on of course. And what's even better, it's all been put on **PRODUCTOLITH**. So enjoy this slightly **(1)** wacky look into the future. And remember, no matter how **great** the product, it always helps to have a good hook to hang it on.

CELLOPHANE

IN THE NOT TOO DISTANT FUTURE, EVERYONE WILL BE DOING THE **CELLOPHANE** RAP RAPPING WITH FRIENDS AND NEIGHBORS NOT ON A CELLULAR PHONE, BUT ON **CELLOPHANE**. THE NEW **CELLOPHANE** IS AN IMPLANT FOR THE EAR COMPLETE WITH COMPUTER MICRODISHES. THE MANUFACTURER PROMISES GREAT RECEPTION. OF COURSE, PEOPLE WILL LOOK PRETTY ODD TALKING TO THEMSELVES IN PUBLIC. AND MOST TEENAGERS WILL EXPERIENCE CONSTANT **CELLOPHANE** IN THEIR EARS. BUT THIS NEW **CELLOPHANE** WILL HAVE REAL **CELLOPHANE** POWER. WE PREDICT IT'LL HAVE THE WHOLE MARKET WRAPPED UP IN NO TIME.



PHOTO BY TOM VACK AND CORRINE PFISTER FOR HARTER CONTRACT

