

WE EACH AND ALL ARE PERFECT AND FALLIBLE.
EMBRACE THE PARADOX.¹

1

INTERPOLATION ON BRAND THEORY

Brands exist as guests of culture; and culture—its many perceptions and proclivities, its quirks and its considerations—is restless and fickle and peckish and engagingly so; and commerce is as much a part of culture as is any one individual. We bear similar traits. We want the same things. And at the same time, we want to be unique. ¶ It's a paradox. One can say that her new black suede Banana Republic bag will set her apart; at the same time, she will have conformed; inasmuch as commerce propagates the same tenet, it mass-produces that same bag. A well-considered brand embraces the inconsistencies inherent to basic human behaviors: the paradoxical pairings of commonality and singularity, ubiquitousness and uniqueness. ¶ Embrace the paradox. Contrary to prevailing wisdom, communications—be they manifest in pixels or on paper—are at their best as expressions of complex, fallible, imperfect, exacting, endearing human behavior, not merely of algorithms.

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I am a writer, a conversationalist, and a storyteller. I am a designer of artifacts, structures, and strategies. I can take a picture or draw one. I can build a brand and, with some help, a site or App. I once built a house. The knowledge I possess is the result of curiosity, resourcefulness, intuition, and a nagging dissatisfaction with the status quo. This is how I shape my contributions; this is how I measure success; this is how I stay tuned to shifts in our culture, the restless shiver that precedes an awakening. ¶ I work with companies in over-crowded marketplaces where there proliferates meaningless catchphrases, artificial promises, and ubiquitous service offerings. ¶ My industry is similar. Ideas are subordinate to arbitrary aesthetics. Media, print or digital, is selected by default. I have worked in many medias¹, some just because and some because they were just and right and served the purpose. The best of what we do grows from the bottom up; it happens organically. Acknowledge the goal; considered strategies determine form. Articulate truth. It so happens that truth is interesting. ¶ We are likely a good match if you believe, as I do, that creativity and authenticity open minds and start dialogues, and every articulation of your brand is an opportunity to kick up some dust and stir some souls.

1 Comprehensive brand services: audits; internal and customer polling via direct contact and online surveys; (re)positioning and forward-looking strategies; verbal, visual, and tactical guidelines (often combined with visual communications guidelines); and comprehensive brand workshops. Identities: corporate business systems; logo marks, and other proprietary service marks and trademarks; and naming. Corporate letters and spoken word. Corporate literature of all ilk. Events: direct marketing; navigational patterns and directional signage; electronic data exchange (including social media integration); on-site print and e-components; and promotional literature. Digital media (e.g., websites, Apps, and the like); site architecture; content generation; design and development; search engine optimization; pay-per-click; and social media strategies and integration. Packaging. Traditional and e-enabled advertising. Writing and editing. And things we have yet to conceive.

Accenture¹, John Hancock, Lehman Brothers, McKinsey & Company, Microsoft, Mohawk Fine Papers, Orgel Wealth Management, PricewaterhouseCoopers, Willa Craft Vodka

03 – pres. **Free Agent**

14 – 15 **Interim Marketing Strategist**
Orgel Wealth Management, Eau Claire

04 – 06 **Adjunct Instructor, Thesis Advisor**
Academy Of Art University, San Francisco

Adobe, Andersen Consulting, Baan, Bank of America, Charles Schwab, Commerce One, Gap Inc., Hyseq Pharmaceuticals, Independent Film Financing Conference, Informix, Intel, Levi's, *Macworld*, The Doctors Company, Novell, Palm, *PC World*, Plantronics, Siebel, Smith & Hawken, Starwood Hotels and Resorts, Sun Microsystems, Symantec, Wells Fargo Bank

94 – 02 **Founder, Principal, Chief Creative Officer**
Oh Boy Design Agency, Manhattan/San Francisco

The Art Institute of Chicago, Colette Paris, Harrods London, Harvey Nichols London, Kate Spade, Gump's, MOMA, Moss, Prada

99 – 15 **Founder, Creative Director**
Oh Boy Artifacts, Manhattan/San Francisco

91 – 93 **Production Manager, Designer**
International Data Group (*PC World*, *Publish*, and *Macworld* magazines), San Francisco

86 – 91 **Senior Studio Architect**
Pike + Gentry Architects, San Francisco

Dave Salanitra is an accomplished creative professional whose 32-year tenure comprises architecture, the fine arts communications design, and publishing. ¶ As founder and the creative force behind the prolific Oh Boy agency, his clients spanned from the *Fortune*-ranked to the entrepreneurial. He conceived of and brought to market Oh Boy Artifacts—a brand of upmarket paper products and housewares that premiered to raves from his peers, the trade, and the public. ¶ Reviews for Salanitra's extended portfolio are no less favorable. His work has been called “as intelligent as it is elegant” and “at once sophisticated though without pretense, informative and accessible, and witty—if not laugh-out-loud funny.” ¶ He has lectured at University of San Francisco and University of California Berkeley, among other notable academic venues and trade events. ¶ Salanitra holds 245 commendations for design excellence, among them, a National Silver ADDY. He is well-represented alongside his peers in the permanent collection of the Denver Art Museum.

1 My work with Accenture/Anderson Consulting was primarily to do with marketing enterprise software solutions by proxy; the same is true of my relationships with KPMG and Commerce One. I worked directly with Baan to market their aerospace and defense integrated supply chain solution.

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2. IF YOU DON'T COUNT YOURSELF AS BELONGING TO YOUR OWN DEMOGRAPHIC, YOU ARE PROBABLY IN THE WRONG BUSINESS.

3. AVOID THE HERD MENTALITY. INVEST YOUR TIME IN 50 FOCUS GROUPS OF ONE, NOT ONE FOCUS GROUP OF 50.

4. EMBRACE THE BANAL BY ABDICATING THE WORD *BANAL*.

5. SHOUT.

6. METHODOLOGIES ARE TO THE BIG IDEA¹ AS A BIT IS TO A STALLION. BREAK FREE OF CASTES; UNBRIDLE CREATIVITY.

7. **NOW LOUDER.**

8. BOLD, BARE TRUTHS INSPIRE ACTION.

9. EFFECTIVE SOLUTIONS LIE SOMEWHERE BETWEEN INTELLECT AND INTUITION.

10. SOMETIMES YOU ARE 100 PERCENT RIGHT.

11. INVENT.²

1 INTERPOLATION WITH DUE REGARD TO THE CLICHÉ “BIG IDEA,” WHICH DESPITE HACKNEYED PHRASEOLOGY HAS BIG IDEA MERIT

Innovation, whether favorable or unfortunate, whether born in think tanks or at kitchen tables, begins with an epiphany—the Big Idea. ¶ Big Ideas are about resonance—connecting with people on an emotional level by gleaning what it is that make people tick. Throw away scripts. Participate in spontaneous conversations and look to the gaps and sidelong glances for deeper truths. Study and compare these parcels of knowledge. Big Ideas tap into real-life daily concerns—things that make people laugh with abandon or think hard enough to cry.

2 Re. Singularity: I am reasonably confident asserting items 1 (q.v. p1), 2, 4, 6, and 10 as rare if not altogether unexpressed dogma among my peers. Notwithstanding similitude to industry banter, per items 3, 5, 7-9, and 11, the phraseology, when spoken in earnest, as it is here, is worth repeating.

“Dave Salanitro is one of the rare few designers who does not limit his obligations to the surface of the page. He considers problems holistically, and his solutions are inspired. Because he assumes the responsibility to acquire what knowledge is necessary to properly execute a project, the result is never without strong strategic underpinnings. Dave has a fine eye for form and a finely tuned ear for lyrical copy. His visions are rich and detailed. Moreover, he never fails to realize them completely.”

—Maria Pavlick Client, Brand Consultant and former Creative Director, Cadence worldwide

“I have never worked with a creative consultant quicker or more insightful than David Salanitro. He demonstrates a keen understanding of client needs and market realities. David possesses a unique ability to translate intangible assets into concrete, value-added strategies and solutions that are accessible to every audience, and unfailingly benefit brand value.”

—Tracy Iseler, Client, and Partner in the Global CRM Service Line, Accenture worldwide

“Dave’s talents surpass brilliant: as a writer he is ingenious and quick-witted; as a designer he is dexterous and fearless; as a strategist he is intuitive and unfailingly spot-on. As an individual and as a collaborator he is a pleasure.”

—Jean Orlebeke, Confrère, and Owner, Obek Design

“Dave Salanitro is the ideal blend of realist and visionary. He dug deep to unearth our story, and by example, he motivated us to do our homework. He delivered a brilliant volume of stories that reflected our culture and spoke to our clients better than we ourselves have in the firm's 24 years. Dave has my undying gratitude for finding the emotive note in wealth management.”

—Sam Murty, Client, Managing Director, Orgel Wealth Management

“David’s work is as intelligent as it is elegant, two precious attributes that rarely come together in today’s ready-made world.”

—Dana Arnett, Founder and Partner, VSA Partners

Salanitro's client roster brings together companies in 15 major market sectors, from the Fortune-ranked to the entrepreneurial, all as varied in size as they are in purpose.¹

ACCOMMODATIONS AND

FOOD SERVICES

San Francisco's Palace Hotel,
Starwood Hotels and Resorts

ARTS, ENTERTAINMENT,
AND RECREATION

American Conservatory Theater,
Chronicle Books, hsx.com, Independent
Film Financing Conference, Julia Morgan
Center for the Arts, MTV, SF MOMA

CONSTRUCTION

Robertson-Ceco

EDUCATION

Academy of Art University, California Institute of
Integral Studies, Oakland Public School District

FINANCE AND INSURANCE

Bank of America, Charles Schwab/Schwab Insti-
tutional, The Doctors Company, John Hancock,
Lehman Brothers, Orgel Wealth Management,
Pershing Advisor Solution, Pricewaterhouse-
Coopers, Viking Funds, Wells Fargo Bank

HEALTHCARE

Children's Hospital Central California, Hyseq
Pharmaceuticals, Kaiser Permanente, THAP!

INFORMATION

Adobe, Cadence Design Systems, Foote,
Cone & Belding, Geoworks, Informix, Ket-
chum, Macromedia, *Macworld*, Microsoft,
Netscape, Novell, *PC World*, RealNetworks,
Seagate, Sun Microsystems, Symantec

MANUFACTURING

3Com, Appleton Paper, Domtar Inc.,
Eddy Specialty Papers, Fox River
Paper Company, Mohawk Fine Papers

OTHER SERVICES

826 Valencia, AIGA, Human Rights Campaign
Fund, The Names Project Foundation (AIDS
Memorial Quilt), Project Open Hand

PROFESSIONAL AND
TECHNICAL SERVICES

Accenture/Andersen Consulting, Baan,
Commerce One, EFI, Intel, KPMG, Siebel

PUBLIC ADMINISTRATION

California Division of Tourism, San
Francisco Business Arts Council, San
Francisco Convention & Visitors Bureau

REAL ESTATE, RENTAL,
AND LEASING

BRE Properties, Clipper Equity,
Two Trees Properties

RETAIL TRADE

Banana Republic, Gap Inc., Levi's, Oh Boy
Artifacts, Palm, Plantronics, Smith & Hawken,
West Coast Industries, Willa Craft Vodka

TRANSPORTATION AND WAREHOUSING

San Francisco International Airport

UTILITIES

AT&T, Octel, Pacific Bell

¹ Author, A. N. 2002 NAICS-North American Industry Classification System.
www.census.gov/epcd/naics02

Salanitro holds 245 commendations for design excellence,¹ among them highest honors in the Mead, Potlatch, and Black Book AR100 annual report shows. He is the recipient of numerous ADDYs, including the National Silver prize² for Oh Boy Artifacts, for which he was also awarded 10 Best in Show Honors — two at Artifacts’ New York and London debuts. He swept the San Francisco Ad Club’s San Francisco Show 15 and took home five of the seven top commendations, among them Best in Show, the Gold, and the Silver awards. Salanitro’s work has been featured in 116 national and international dailies, periodicals, and volumes. It is included in the permanent collection of the Denver Art Museum.

He has been thrice named among the Nation’s Top 50 Designers to Watch, though by a publication of questionable repute. Liberally applying the maxim *The More The Better*, Salanitro asserts that the three designations, whatever their due regard, tally up to at least one commendation of the highest merit.

Recommended reading (above)

Recursive content (below)

¹ N.B. that your correspondent is no hack, and was selected from among nearly 70,000 entrants to receive the second-highest honor in the U.S. for advertising/design.

² Expectations regarding this catalog are low—though pains were taken to address the assumed preferences of both the marathon linguist and the attention deficient show-me-don’t-tell-me type. You might prefer to gloss over the visual excess (intentional), taking note of particular achievements. If you’re fond of reading dictionaries, phone books, or criminal code, you might enjoy a more thorough read.

Note that exceptional achievements (Best in Show, Gold, First Place, Medals of Honor, and such awards that are accompanied by a substantial monetary prize) are indicated in medium-faced, gold-like type thusly: Pulitzer Prize for a deeply influential body of work by an American designer; lesser but nonetheless exceptional achievements (Silver awards/medals, Second Place, etc.) are indicated in book-faced silver type, (e.g., National Book Award Nominee); other awards are not indicated except by their inclusion, which is not to diminish their merit.

AWARDS

(1) The 2002 AAF Regional ADDY Best in Show and Gold Certificate of Excellence winner for Oh Boy Artifacts’ product line (2) The 2002 AAF National ADDY Silver Certificate of Excellence winner for Oh Boy Artifacts’ product line (3) The 1998 Ad Club of Silicon Valley ADDY Award winner for Cadence Design Systems’ “What Do You Want?” 1997 annual report (4) The 23rd Annual ADC 100 Show winner for Robertson-Ceco’s “Build with Metal” 1999 annual report (5) The 74th Annual ADC 100 Show winner for Oh Boy’s “It’s Oh Boy” promotion (6) The 76th Annual ADC 100 Show winner for Andersen Consulting’s “Golf Is a Lot Like Sales: Four Tips on Sales Force Effectiveness” customer relationship management brochure (7) The 79th Annual ADC 100 Show winner for Robertson-Ceco’s “This Is Not a Metal Building” 1998 annual report (8 – 9) The 80th Annual ADC 100 Show winner for Mohawk Paper Mills’ “Covetables” Superfine paper promotion; ADC Web 100 Show winner for Oh Boy’s website (10) The 1999 Admark ADDY Award winner for Robertson-Ceco’s “This Is Not a Metal Building” 1998 annual report (11) The 2000 Admark ADDY Award winner for Charles Schwab’s “Change Is the Only Constant” 1999 Impact Conference advertising, collateral,

environmental graphics, and identity (12 – 16) The 2001 Admark ADDY® Silver Certificate of Excellence winner for Charles Schwab’s “Go” 2000 Impact Conference advertising, collateral, environmental graphics, and identity; “8½ × 11 × 36” AIGA San Francisco’s paper fashion show event collateral; 2001 Independent Film Financing Conference collateral; BRE Properties’ “Home Home” 2000 annual report; and West Coast Industries’ advertising, brand/identity, collateral, and product catalog components (17) The 2002 Admark ADDY Silver Certificate of Excellence winner for Oh Boy Artifacts’ product line (18 – 19) AIGA’s Communication Graphics 16 Award winner for Oh Boy’s pocket portfolio and Oh Boy’s “It’s Oh Boy” promotion (20) AIGA’s Communication Graphics 20 Award winner for Charles Schwab’s “Increasing Visibility: A Guide to Practicing Better Public Relations” (21 – 24) AIGA’s Communication Graphics 21 Award winner for Mercury Interactive’s 1999 Worldwide User Conference advertising, collateral, environmental graphics, and identity; Mohawk Paper Mills’ “Covetables” Superfine paper promotion; Robertson-Ceco’s “This Is Not a Metal Building” 1998 annual report; and Tracy Chaney’s wedding invitation (25 – 26) AIGA’s Communication Graphics 3 Award winner for “Voice,” AIGA’s national design conference registration brochure, and Personal Holiday™ Party 2000 invitation (27 – 28) All New American Logo competition winner for Novo Interactive’s logo and Oh Boy’s logo (29) American Corporate Identity 12 competition winner for Oh Boy’s business papers and identity (30 – 31) American Corporate Identity 13 competition winner for Andersen Consulting’s “Golf Is a Lot Like Sales: Four Tips on Sales Force Effectiveness” customer relationship management brochure and Cadence Design Systems’ 1996 corporate overview brochure (32 – 33) American Corporate Identity 14 competition winner for Cadence Design Systems’ 1997 Digital Automation Conference trade show booth and Cadence Design Systems’ “Press Box” press/investor kit (34) American Corporate Identity 15 competition winner for Collins and Associates Accountants’ business papers and identity (35) The 1995 American Graphic Design Award winner for Golden State Embossing’s “What’s for Breakfast?” calendar (36 – 37) The 1998 American Graphic Design Award winner for Andersen Consulting’s “The Effects of Uncertainty on the Global Electronics Industry” brochure and Integrated Systems’ trade advertisements (38 – 42) The 1999 American Graphic Design Award winner for Baan’s Aerospace and Defense Solution Center permanent installation and collateral; Collins and Associates Accountants’ business papers and identity; Fillamento’s product catalog; Oh Boy’s “9 to 5 Guide”™ >>

or Things to Do During the Daylight Hours" notebook; and Oh Boy's "HO OY" 1996 holiday card (43) *American Theatre's* Best Theatre Posters in the U.S. competition winner for American Conservatory Theater's *The Tempest* poster and promotional campaign (44) The 1998 Apex Award winner for Oh Boy's website (45) The 1999 Apex Award First Place winner for Cadence Design Systems' "Scratch Here" 1998 annual report (46) The 2000 Apex Award winner for Robertson-Ceco's "This Is Not a Metal Building" 1998 annual report (47 - 48) The 2000 Applied Arts Award winner for Cadence Design Systems' "Scratch Here" 1998 annual report and Robertson-Ceco's "This Is Not a Metal Building" 1998 annual report (49 - 50) The 2000 International ARC Awards Best in Show (Overall Presentation) winner for Cadence Design Systems' "Scratch Here" 1998 annual report; winner for Robertson-Ceco's "Build with Metal" 1999 annual report (51) The 2000 Benny Award winner for Robertson-Ceco's "Build with Metal" 1999 annual report (52) *Best of Annual Report Design 5* competition winner for Cadence Design Systems' "What Do You Want?" 1997 annual report (53 - 60) *Best of Brochure Design 6* competition winner for The Doctors Company "Everybody Needs a Hero" 1999 annual report; Mercury Interactive's 1999 Worldwide User Conference advertising, collateral, environmental graphics, and identity; Oh Boy's "5 to 9 Guide™ or Things to Do During the Evening Hours" guidebook; Oh Boy's "Compendium of Self-Love"; Oh Boy's "Guide to Branding™ or Exploiting Your Indelible Identity"; Oh Boy's "Guide™ to Self-Indulgence" volumes 1 and 2; and Thap's "Path" corporate overview brochure (61 - 62) The Black Book's 13th Annual AR100 Awards Show Top Ten Photographed Annuals and Top 100 Annuals winner for Cadence Design Systems' "What Do You Want?" 1997 annual report (63 - 64) The Black Book's 14th Annual AR100 Awards Show Top Ten Photographed Annuals and Top 100 Annuals winner for Robertson-Ceco's "This Is Not a Metal Building" 1998 annual report (65 - 71) The Black Book's 15th Annual AR100 Awards Show Best Cover Design, Top Ten Designed, Top Ten Photographed, Top Ten Most Skillfully Printed, and Top 100 Annuals winner for Cadence Design Systems' "Scratch Here" 1998 annual report; Top 100 Annuals winner for The Doctors Company "Everybody Needs a Hero" 1999 annual report and Robertson-Ceco's "Build with Metal" 1999 annual report (72) The Black Book's 16th Annual AR100 Awards Show Top 100 Annuals winner for BRE Properties' "Home _____ Home" 2000 annual report (73 - 76) The Black Book's 17th Annual AR100 Awards Show Top Ten Designed and Top 100 Annuals winner for John Hancock's "Insurance" 2001 annual report; Top Eight Illustrated and Top 100 Annuals winner for The Doctors Company "Warning: Practicing Medicine May Be Dangerous to Your Livelihood" 2001 annual report (77) *Brochures That Work* competition winner for Cadence Design Systems' 1996 corporate overview brochure (78 - 79) *Communication Arts'* 40th Annual Design and Advertising Award winner for Oh Boy's "5 to 9 Guide™ or Things to Do During the Evening Hours" guidebook and Robertson-Ceco's "This Is Not a Metal Building" 1998 annual report (80) *Communication Arts'* 41st Annual Design and Advertising Award winner for Tracy Chaney's wedding invitation (81 - 82) *Communication Arts'* 42nd Annual Design and Advertising Award winner for BRE Properties' "Home _____ Home" 2000 annual report and Oh Boy Artifacts' product line (83 - 84) *Communication Arts'* 43rd Annual Design and Advertising Award winner for The Doctors Company "Warning: Practicing Medicine May Be Dangerous to Your Livelihood" 2001 annual report and Oh Boy Artifacts' product line (85 - 88) The 2000 Communicator Award of Distinction winner for Tracy Chaney's wedding invitation; Award of Excellence winner for Cadence Design Systems' "Scratch Here" 1998 annual report; Mercury Interactive's 1999 Worldwide User Conference advertising, collateral, environmental graphics, and identity; and Robertson-Ceco's "This Is Not a Metal Building" 1998 annual report (89 - 90) *Cool Cards* competition winner for IMI New Ventures' business papers and identity and Oh Boy's business papers and identity (91 - 93) *Cool Cards 2* competition winner for Collins and Associates Accountants' business papers and identity; Freestyle Interactive's business papers and identity; and Novo Interactive's business papers and brand/identity (94 - 96) *Creativity 26* competition winner for Fox River Paper Company's "The Dialect of Hip" paper promotion; Frameline's 19th San Francisco International Gay and Lesbian Film Festival advertising, collateral, environmental graphics, and identity; and Oh Boy's business papers and identity (97 - 100) *Creativity 27* competition winner for Andersen Consulting's CSO Forum invitation and collateral; Andersen Consulting's "Golf Is a Lot Like Sales: Four Tips on Sales Force Effectiveness" customer relationship management brochure; Cadence Design Systems' 1996 corporate overview brochure; and Cadence Design Systems' "Press Box" press/investor kit (101) *Creativity 28* competition winner for Cadence Design Systems' "What Do You Want?" 1997 annual report (102 - 103) *Creativity 29* competition winner for Oh Boy's website and Robertson-Ceco's "This Is Not a Metal Building" 1998 annual report (104 - 107) *Creativity 30* competition winner for Cadence Design Systems' "Scratch Here" 1998 annual report; Mercury Interactive's 1999 Worldwide User Conference advertising, collateral, environmental graphics, and identity; Mohawk Paper Mills' "Covetables" Superfine paper promotion; and Tracy Chaney's wedding invitation (108 - 109) *Critique's* The Big Crit 1999 Award winner for Cadence Design Systems' "What Do You Want?"

1997 annual report and Robertson-Ceco's "This Is Not a Metal Building" 1998 annual report (110) *Critique's* The Big Crit 2000 Award winner for Robertson-Ceco's "Build with Metal" 1999 annual report (111 - 112) *Designer's Handbook of Booklets and Brochures* competition winner for Fox River Paper Company's "The Dialect of Hip" paper promotion and Oh Boy's business papers and identity (113) Fox River Paper Company's Best of the West Coast winner for Oh Boy's pocket portfolio (114) *Graphis Brochures 2* competition winner for Fox River Paper Company's "The Dialect of Hip" paper promotion (115 - 116) *Graphis Brochures 4* competition winner for the 2001 Independent Film Financing Conference collateral and Mercury Interactive's 1999 Worldwide User Conference advertising, collateral, environmental graphics, and identity (117 - 118) *Graphis Letterhead 5* competition winner for Freestyle Interactive's business papers and identity and Novo Interactive's business papers and brand/identity (119) *Graphis Poster Annual 2000* competition winner for Artists in Print's "Your Future in Advertising" Al Hayes portfolio workshop poster (120) *HOW's* 1996 International Design competition winner for Fox River Paper Company's "The Dialect of Hip" paper promotion (121) *HOW's* 1997 International Design competition winner for IMI New Ventures' business papers and identity (122) *HOW's* 1998 International Design competition winner for Andersen Consulting's "Golf Is a Lot Like Sales: Four Tips on Sales Force Effectiveness" customer relationship management brochure (123 - 127) *HOW's* 2000 International Design competition Outstanding Achievement Award winner for Charles Schwab's "Increasing Visibility: A Guide to Practicing Better Public Relations"; winner for Cadence Design Systems' "Scratch Here" 1998 annual report; Mercury Interactive's 1999 Worldwide User Conference advertising, collateral, environmental graphics, and identity; Novo Interactive's business papers and brand/identity; and Tracy Chaney's wedding invitation (128 - 130) *HOW's* 2001 International Design competition winner for The Doctors Company "Everybody Needs a Hero" 1999 annual report; the 2001 Independent Film Financing Conference collateral; and Mohawk Paper Mills' "Covetables" Superfine paper promotion (131) *HOW's* 2002 International Design competition Outstanding Achievement Award winner for Oh Boy Artifacts' product line (132 - 133) *HOW's* 9th Annual Self-Promotion competition winner for Fox River Paper Company's "The Dialect of Hip" paper promotion and The Names Project's 1994 annual report (134) *HOW Competitions' NOW* Award winner for Charles Schwab's "Increasing Visibility: A Guide to Practicing Better Public Relations" (135) *HOW's* 10th Annual Self-Promotion competition winner for Oh Boy's "HO OY" 1996 holiday card (136 - 137) *HOW's* 11th Annual Self-Promotion competition winner for Cadence Design Systems' "Press Box" press/investor kit and Oh Boy's "Guide™ to Successful Social Interaction" 1997 office party invitation (138 - 140) *HOW's* 12th Annual Self-Promotion competition winner for Oh Boy's "5 to 9 Guide™ or Things to Do During the Evening Hours" guidebook; Oh Boy's "Compendium of Self-Love"; and Oh Boy's "Guide™ to Self-Indulgence" volume 1 (141 - 142) *HOW's* 13th Annual Self-Promotion competition winner for Oh Boy's "Guide to Branding™ or Exploiting Your Indelible Identity" and Oh Boy's "Guide™ to Self-Indulgence" volume 2 (143) *HOW's* 15th Annual Self-Promotion competition winner for the 2001 Independent Film Financing Conference collateral (144) *HOW's* 16th Annual Self-Promotion competition winner for Oh Boy Artifacts' product line (145) *Logo 2002* competition winner for Oh Boy's logo (146 - 147) The 1999 Mead Annual Report Show winner for Cadence Design Systems' "Scratch Here" 1998 annual report and Robertson-Ceco's "This Is Not a Metal Building" 1998 annual report (148) The 2000 Mead Annual Report Show winner for Robertson-Ceco's "Build with Metal" 1999 annual report (149 - 151) The Mohawk Show 2 winner for Charles Schwab's "Change Is the Only Constant" 1999 Impact Conference advertising, collateral, environmental graphics, and identity; The Doctors Company "Everybody Needs a Hero" 1999 annual report; and Robertson-Ceco's "This Is Not a Metal Building" 1998 annual report (152) The Mohawk Show 4 Best in Show winner for Oh Boy Artifacts' product line (153) *New Typographic Logos* competition winner for Frameline's 19th San Francisco International Gay and Lesbian Film Festival advertising, collateral, environmental graphics, and identity (154) The 2001 New York International Gift Fair Accent on Design Best in Show (New Collection) winner for Oh Boy Artifacts' product line (155) The 2002 One Show Silver Award winner for Oh Boy Artifacts' product line (156) Optima's 1995 Design Awards winner for Frameline's 19th San Francisco International Gay and Lesbian Film Festival advertising, collateral, environmental graphics, and identity (157 - 159) Optima's 1996 Design Awards winner for Andersen Consulting's "Golf Is a Lot Like Sales: Four Tips on Sales Force Effectiveness" customer relationship management brochure; Fox River Paper Company's "The Dialect of Hip" paper promotion; and Oh Boy's business papers and identity (160) *Print's A - Z Design Competition Top 7* winner for Oh Boy Artifacts' product line (161) *Print's* 1997 Digital Design and Illustration Competition winner for Oh Boy's business papers and identity (162) *Print's* 1998 Digital Design and Illustration Competition winner for Cadence Design Systems' "Press Box" press/investor kit (163) *Print's* 1995 Regional Design Competition winner for Oh Boy's pocket portfolio (164 - 165) *Print's* 1996 Regional Design Competition winner for Fox River Paper Company's "The Dialect of Hip" paper promotion and Oh Boy's business papers and identity (166) >>

Print's 1998 Regional Design Competition winner for Andersen Consulting's "The Effects of Uncertainty on the Global Electronics Industry" brochure (167) Print's 1999 Regional Design Competition winner for Artists in Print's "Your Future in Advertising" Al Hayes portfolio workshop poster (168 - 173) Print's 2000 Regional Design Competition winner for Cadence Design Systems' "Scratch Here" 1998 annual report; Haines Gallery's fine art catalog; Mercury Interactive's 1999 Worldwide User Conference advertising, collateral, environmental graphics, and identity; Oh Boy's "Guide to Branding™ or Exploiting Your Indelible Identity"; Robertson-Ceco's "This Is Not a Metal Building" 1998 annual report; and Tracy Chaney's wedding invitation (174) Print's 2001 Regional Design Competition winner for the 2001 Independent Film Financing Conference collateral (175) Print's 2002 Regional Design Competition Best in Show winner for Oh Boy Artifacts' product line (176) The 1999 Potlatch Annual Report Show Best in Show winner for Cadence Design Systems' "Scratch Here" 1998 annual report (177) The Printing Industries of the Gulf Coast's 2000 Graphic Excellence Award winner for Cadence Design Systems' "Scratch Here" 1998 annual report (178) The Printing Industries of Northern California's Showcase of Print Excellence 1998 winner for American Conservatory Theater's *The Tempest* poster and promotional campaign (179) The Printing Industries of Northern California's Showcase of Print Excellence 2000 winner for Tracy Chaney's wedding invitation (180 - 181) The Printing Industries of Northern California's Showcase of Print Excellence 2001 winner for Mohawk Paper Mills' "Covetables" Superfine paper promotion and Charles Schwab's "Go" 2000 Impact Conference advertising, collateral, environmental graphics, and identity (182 - 184) Publish's 1998 Design Contest Best in Show winner for Charles Schwab's "Increasing Visibility: A Guide to Practicing Better Public Relations"; First Place winner for Cadence Design Systems' "What Do You Want?" 1997 annual report; First Runner-Up winner for Andersen Consulting's "The Effects of Uncertainty on the Global Electronics Industry" brochure (185 - 186) The San Francisco Show 10 Silver Award winner for Frameline's 19th San Francisco International Gay and Lesbian Film Festival advertising, collateral, environmental graphics, and identity; winner for Oh Boy's business papers and identity (187) The San Francisco Show 12 Silver Award winner for Andersen Consulting's "The Effects of Uncertainty on the Global Electronics Industry" brochure (188 - 192) The San Francisco Show 13 Silver Award winner for Cadence Design Systems' "What Do You Want?" 1997 annual report; Oh Boy's "5 to 9 Guide™ or Things to Do During the Evening Hours" guidebook; and Oh Boy's "Guides™ to Self-Indulgence" pocket portfolio volumes 1 and 2; winner for Oh Boy's (with Appleton Paper Mill) "Guide™ to Giving and Taking" (193 - 195) The San Francisco Show 14 Silver Award winner for Artists in Print's "Your Future in Advertising" Al Hayes portfolio workshop poster; winner for Cadence Design Systems' "Scratch Here" 1998 annual report and Robertson-Ceco's "This Is Not a Metal Building" 1998 annual report (196 - 200) The San Francisco Show 15¹ Best in Show and Gold Award winner for Robertson-Ceco's "Build with Metal" 1999 annual report; Gold Award winner for Mohawk Paper Mills' "Covetables" Superfine paper promotion; Silver Award winner for the 2001 Independent Film Financing Conference collateral; winner for Charles Schwab's "Change Is the Only Constant" 1999 Impact Conference advertising, collateral, environmental graphics, and identity (201 - 203) The San Francisco Club of Litho and Printing House Craftsman 2001 Gallery/Showcase Gold Medal winner for Mohawk Paper Mills' "Covetables" Superfine paper promotion; Silver Medal winner for Robertson-Ceco's "Build with Metal" 1999 annual report; winner for Charles Schwab's "Go" 2000 Impact Conference advertising, collateral, environmental graphics, and identity (204) The Sappi 2002 Annual Report Show winner for John Hancock's "Insurance" 2001 annual report (205) The 1995 Simpson Show winner for Frameline's 19th San Francisco International Gay and Lesbian Film Festival advertising, collateral, environmental graphics, and identity (206) The 1996 Simpson Show winner for IMI New Ventures' business papers and identity (207 - 208) The Step-by-Step 100 Design and Illustration Competition 1995 winner for Oh Boy's "It's Oh Boy" promotion and Oh Boy's pocket portfolio (209) The Step-by-Step 100 Design and Illustration Competition 1997 winner for IMI New Ventures' business papers and identity (210) The Step-by-Step 100 Design and Illustration Competition 1999 winner for Cadence Design Systems' "What Do You Want?" 1997 annual report (211 - 215) The Step-by-Step 100 Design and Illustration Competition 2000 Best in Show winner for Tracy Chaney's wedding invitation; winner for Mercury Interactive's 1999 Worldwide User Conference advertising, collateral, environmental

1 "More than 2,000 entries were presented for consideration this year. Oh Boy Agency's entries, in addition to taking the National Best in Show ADDY, and a Silver ADDY for their work with IFFCON, exemplify the quality of design coming out of this city. The San Francisco Advertising Association, and the advertising community at large, were excited to see them sweep the show taking home five of the seven major awards." —Michael McNamara, President and CEO, SF Advertising Association

graphics, and identity; Oh Boy's "9 to 5 Guide™ or Things to Do During the Daylight Hours" notebook; Oh Boy's (with Appleton Paper Mill) "Guide™ to Giving and Taking"; and Robertson-Ceco's "This Is Not a Metal Building" 1998 annual report (216 - 219) The Step-by-Step 100 Design and Illustration Competition 2001 winner for Eveo's "What's Your Story?" digital video contest direct-mail promotion; the 2001 Independent Film Financing Conference collateral; Mohawk Paper Mills' "Covetables" Superfine paper promotion; and Robertson-Ceco's "Build with Metal" 1999 annual report (220) Step-by-Step's The Year's Best Design 2002 competition winner for Oh Boy Artifacts' product line (221 - 222) The 2000 Summit Awards Silver Award winner for Robertson-Ceco's "This Is Not a Metal Building" 1998 annual report; Bronze Award winner for Cadence Design Systems' "Scratch Here" 1998 annual report (223) Texas's Graphic Excellence Award 2000 for Cadence Design Systems' "Scratch Here" 1998 annual report (224 - 225) Top Drawer 2001 [U.K.] Best in Show (Product Design) and Best in Show (Exhibit Design) winner for Oh Boy Artifacts' product line (226) The Type Directors Club 41st Competition winner for Frameline's 19th San Francisco International Gay and Lesbian Film Festival advertising, collateral, environmental graphics, and identity (227) The Type Directors Club 45th Competition winner for Artists in Print's "Your Future in Advertising" Al Hayes portfolio workshop poster (228 - 229) The Type Directors Club 46th Competition winner for Robertson-Ceco's "This Is Not a Metal Building" 1998 annual report and Tracy Chaney's wedding invitation (230 - 232) The Type Directors Club 47th Competition winner for the 2001 Independent Film Financing Conference collateral; Personal Holiday™ Party 2000 invitation; and Robertson-Ceco's "Build with Metal" 1999 annual report (233 - 234) The 30th Annual West Coast Show Bronze Award winner for Frameline's 19th San Francisco International Gay and Lesbian Film Festival advertising, collateral, environmental graphics, and identity and Oh Boy's business papers and identity (235 - 237) The 34th Annual West Coast Show Award winner for Cadence Design Systems' "What Do You Want?" 1997 annual report; Novo Interactive's business papers and brand/identity; and Robertson-Ceco's "This Is Not a Metal Building" 1998 annual report (238 - 244) The 35th Annual West Coast Show Award winner for Avant's "Good News" product launch tract; Charles Schwab's "Change Is the Only Constant" 1999 Impact Conference advertising, collateral, environmental graphics, and identity; Digital Prepress International's business papers and brand/identity; Mercury Interactive's 1999 Worldwide User Conference advertising, collateral, environmental graphics, and identity; Mohawk Paper Mills' "Covetables" Superfine paper promotion; Robertson-Ceco's "Build with Metal" 1999 annual report; and Tracy Chaney's wedding invitation (245) The 36th Annual West Coast Show Silver Award winner for Oh Boy Artifacts' product line

PRESS

Articles

AIGA San Francisco Gallery ("Without Reservation" July 2002); *American Theatre* (October 1996); *Applied Arts* (August 2000); *Architecture California/Bridges and Connections* ("How I Stopped Screaming \$\$\$ and Came to Simply Shrug 'Oh Boy'" Spring 1998); *The Art of Self-Promotion* ("How to Make the Most of Your Business Card" Winter 1998); *The Art of Self-Promotion* ("133 Tips to Promote Yourself and Your Business" Spring 2000); *AIP Online* ("Featured Artist" June 2000); *Azure* (November/December 2000); *Banking and Finance Quarterly* (November 20, 1998); *Boston Globe Sunday Magazine* ("It's a Wrap" July 29, 2001); *Board Report* (June 1996); *Brand Era* ("To the Web or Not to the Web" March 2001); *Coastal Living* (November/December 2001); *Condé Nast Traveler* (August 2001); *Communication Arts* (March/April 1997, "Exhibit Online" January 1999, May/June 1999, November 1999, November 2000, November 2001, "Merchandising Designers" March/April 2002, November 2002); *Country Home* (August 2001); *Critique* ("The Big Crit" Autumn 1999, Winter 1999, "The Big Crit" Autumn 2000); *Dwell* ("Oh Boy! A House!" December 2002); *Elle Decoration* [U.K.] (December 2001, January 2002, February 2002); *Empire* (Spring 2002); *The Future of Industrial Design* [Korea] (May/June 2000); *Gentry* (December 2001); *Gifts and Decorative Accessories* (April 2001, October 2001); *Gift Basket Review* (July 2001); *Giftware Business* (July 2001); *Giftware News* ("Stationery Meets Fine Design" July 2001); *Graphic Arts Monthly* (December 2000); *Graphic Design: USA* (February 1995, January 1996, February 1998, February 1999, February 2000, March 2000, April 2000, September 2000, November 2003); *Graphis* ("The Paper Chase" November/December 2001); *Greetings, etc.* (November/December 2001); *Hamptons* (May 25, 2001); *Home Accents Today* (January 2001); *Homes & Gardens* [U.K.] (December 2001); *HOW* (April 1996, October 1996, April 1997, October 1997, "Growing Your Firm" February 1998, April 1998, October 1998, "Seven Red Hot Firms to Watch" December 1998, October 1999, April 2000, "Heaven Sent" October 2000, April 2001, "Stock Options" June 2001, October 2001, April 2002, "On the Side" June 2002, October 2002); *In Print* (November/December 1999); *Inc.* ("Street Smarts: How to Grow in a Soft Economy" June 12, 2001); *Lucky* (May 2001, April 2002); *LBD Interiors* (August 2001);

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Martha Stewart Everyday Foods (September 2003); *Martha Stewart Living* (November 2001, December 2001, Special Technology Issue Winter 2001); *Martha Stewart Weddings* (Spring 2002); *Micro Publishing News* (July 1996, January 1997, October 1997, September 1998, "Designing with Attitude" March 1999, May 1999, November 1999, "For the Greater Good" May 2000, July 2000, November 2000, February 2001, March 2001, May 2001); *Monthly Design* [Korea] ("Starting Design Business Overseas" [sic] September 1999); *New York Magazine* (December 2001); *Optima* (1996); *Paper City* [Houston] (June 2001, September 2002); *Photo District News* ("PDN's Players: The Year's Trend Makers" May 2001); *Print* (July/August 1995, September/October 1996, July/August 1997, July/August 1998, September/October 1998, July/August 1999, September/October 1999, September/October 2000, "SF MOMA Designs" November/December 2000, September/October 2001, January/February 2002); *Print Buyer Today* (November/December 2003); *Publish* (June 1999); *Real Simple* (September 2001, November 2002); *San Diego Home and Garden* (September 2001); *San Francisco Business Times* (October 13, 1995; May 29, 1998; June 4, 1998; November 20, 1998; November 26, 1998; October 17, 1999); *San Francisco Chronicle* (April 28, 2001; "Wrap Me Up, Tie Me Down" May 9, 2001); *San Francisco Chronicle Sunday Magazine* ("Win Some" September 30, 2001); *San Francisco International Gift Fair Preview* (August 2001, February 2002); *SOMA* (December 2002); *Step* (September/October 2003, May/June 2006); *Step-by-Step* ("Working Smart" November/December 1994, March/April 1995, March/April 1997, March/April 1999, March/April 2000, March/April 2001, March/April 2002); *20:20* (January 2003); *Time Out New York* (December 2001); *Victoria* (August 2001); *WADC Studio* ("Making Pro Bono Pay" Summer 2001); *Wallpaper** (October 2000)

Publications

365: *AIGA Year in Design 21* (Art Publishers); 365: *AIGA Year in Design 23* (Art Publishers); *Advertising by Design* (Wiley); *All New American Logo* (Madison Square Press); *American Corporate Identity '97* (HBI); *American Corporate Identity '98* (HBI); *American Corporate Identity '99* (HBI); *American Corporate Identity '00* (HBI); *AR100 13* (The Black Book); *AR100 14* (The Black Book); *AR100 15* (The Black Book); *AR100 16* (The Black Book); *AR100 17* (The Black Book); *74th Art Directors Annual* (Rotovision); *75th Art Directors Annual* (Rotovision); *76th Art Directors Annual* (Rotovision); *79th Art Directors Annual* (Rotovision); *80th Art Directors Annual* (Rotovision); *The Best of Annual Report Design 5* (Rockport); *The Best of Brochure Design 6* (Rockport); *Brochures That Work* (HBI); *Cool Cards* (HBI); *Cool Cards 2* (HBI); *Creating Logo Families* (HBI); *Creativity 26* (Art Direction Book Company); *Creativity 27* (Art Direction Book Company); *Creativity 28* (Art Direction Book Company); *Creativity 29* (Art Direction Book Company); *Creativity 30* (Art Direction Book Company); *Design for Interaction: User-Friendly Graphics* (Rockport); *Designers' Handbook of Booklets and Brochures* (R. C. Publishing); *Designers on Design: Cahan and Associates on Annual Reports* (Rockport); *Digital Portfolio: Design Portfolios Unzipped* (Rockport); *Dynamic Computer Design* (North Light Books); *The Education of the Design Entrepreneur* "The Role of Tastemaker" (Allworth); *Festive* [U.K.] (Rotovision); *Fresh Ideas in Brochure Design* (North Light Books); *Fresh Ideas in Invitations, Posters, and Announcements* (North Light Books); *Fresh Ideas in Limited Budget Design* (North Light Books); *Graphic Design USA 16: The Annual of the American Institute of Graphic Arts* (Watson-Guptill); *Graphic Design USA 20: The Annual of the American Institute of Graphic Arts* (Watson-Guptill); *Graphics Today* (Phaidon); *Graphis Brochures 2* (Graphis); *Graphis Brochures 4* (Graphis); *Graphis Letterhead 5* (Graphis); *Graphis Poster 2000*

(Graphis); *Large Graphics* (Rockport); *Letterheads in the Third Dimension* (HBI); *Logo Design That Works* (Rockport); *The Mead Show Annual 1999* (Mead); *The Mead Show Annual 2000* (Mead); *4 Stories* (Mohawk Paper Mills); *New Typographic Logo* (Madison Square Press); *The 1999 Potlatch Annual Report Show Book of Winners* (Potlatch); *Promotions That Work* (Rockport); *Provocative Graphics* (Rockport); *San Francisco Show 10 Winners Book* (SFAA); *The Sappi 2002 Annual Report Show Book of Winners* (Sappi); *The 1995 Simpson Show Annual* (Simpson); *The 1996 Simpson Show Annual* (Simpson); *Small Graphics* (Rockport); *Taking the Leap into New Media* (North Light Books); *The Third Big Book of Logos* (HBI); *Touch Graphics* (Rockport); *Typography 16* (Watson-Guptill); *Typography 20* (Watson-Guptill); *Typography 21* (Watson-Guptill)

Broadcast

E! Entertainment Television Style channel's Area (Number 9) 10-minute segment on trend-setters and Oh Boy Artifacts; *Entrepreneur Magazine Internet Radio*, 30-minute segment "Design Entrepreneurship with David Salanitro"

LECTURES

Oh Boy's "Guide™ to Safety in the Workplace" presented by Mohawk Paper Mills and AIGA Atlanta; AIGA Las Vegas "Guide™ to Safety in the Workplace"; AIGA Los Angeles, Maximize Business Assets: Professional Practice Series, speakers David Salanitro and Mike Salisbury; AIGA San Francisco, "Strong Suit" lecture series, "Design as a Vertical Business Model"; Academy of Art University, "Annual Report Design," guest lecturer; Academy of Art University, MFA advisor, thesis development and execution; Artists in Print Educational Series "Building a Better Portfolio," instructor; California State University Fullerton, "Design Educators' and Students' Obligation to Workplace or Mrs. Sonkey 'The Donkey': Why I Loathed the Second Grade"; University of California Berkeley, "Graphic Design Studio 2," guest lecturer; 1996 *HOW* Annual Design Conference, "Tips for Successful Marketing," moderator Ilise Benun (The Art of Self-Promotion), panelists Barbara Boyd and David Salanitro (Oh Boy A Design Company) and Peleg Top (Top Design); 1997 *HOW* Annual Design Conference, "Growing Your Business," panelists David Salanitro (Oh Boy A Design Company), Martha Gill (Gill Design Group), and Peleg Top (Top Design); 1998 *HOW* Annual Design Conference, "How Oh Boy Tripled in Size Overnight or Ouch!"; 1998 *HOW* Annual Design Conference, "Partnership of Marketing and Design," debaters David Levison and David Salanitro (Oh Boy A Design Company) vs. Sheree Clark and John Sayles (Sayles Graphic Design)

ADJUDICATIONS

Academy of Art University Spring and Winter Shows 2004, 2005, and 2006; The Advertising and Design Club of Canada's Directions 2002 Show; AIGA Las Vegas's 2000 Peep Show; AIGA San Francisco Portfolio Days at California College of Art 1999, 2000, 2001, and 2002; The 2000 American Graphic Design Awards; The Art Directors Club of Metropolitan Washington 53rd Annual Show; The Art Directors Club of California 36th Annual West Coast Show; The 15th Annual Black Book AR100 Annual Report Show; The Premiere Hewlett-Packard In-House Design Awards; The 44th Mead Annual Report Show; The 2007 Seattle Show

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