



# Portfolio

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POESIS STUDIO

Poesis Studio's information, capabilities, rates, portfolio, and more.

For more information, please visit [poesiscreative.com](https://poesiscreative.com) or get in touch with us directly.

# Welcome

Welcome to Poesis Studio.

From the Greek ποίησις: the act of making.

Our practice exists at the intersection of art and design, developing human-centered brands through curiosity, study, and a spirit of play. A visual identity much more than a logo. It's part of a larger language. At Poesis, we shape comprehensive visual narratives that give form to a fuller story.

The result: graphic identities that thrive by achieving our clients' goals, exceeding their customers' needs, and distinguished by thoughtful design and purposeful aesthetics.

This is what we will craft together.

Kind regards,



Maca Olsen  
Partner, Poesis Studio



Amanda Burtka  
Partner, Poesis Studio

003

# Contents

Studio: Poesis Creative  
Questions: [info@poesiscreative.com](mailto:info@poesiscreative.com)

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005. Our Studio

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# 01 About Us

We are a graphic design  
and branding studio.

Collaborating with clients to develop  
comprehensive graphic identities that  
set them apart.

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Our Studio

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Leadership

POESISCREATIVE.COM

   
@POESISCREATIVE

005

# We craft cohesive visual identities for clients across a wide range of industries.

Working in a variety of industries from higher education to hospitality, and from art and design institutions to food and beverage products, our objective at Poesis Studio is very simple: do good work, and make clients happy.

Ira Glass is known to have said that “great stories happen to those who can tell them.” We work with clients that have a great story waiting to be told. All they need is the ability to recognize it and the talent to tell it well.

And that’s where we step in.

Under the creative direction of Maca Olsen and Amanda Burtka, we have assembled an exceptional team of award-winning photographers, writers, filmmakers, illustrators, and developers with whom we regularly collaborate to create comprehensive graphic identities that set our clients apart.

006

We work at the intersection of art and design to develop human-centered brands. Our approach is rooted in a joy for learning, guided by wonder and a sense of play. When we loosen expectations and tinker with what design can be, our work lands in that lively space between the familiar and the freshly unexpected.

007

# Capabilities

**STRATEGY**

- Brand Architecture
- Brand Audit
- Brand Strategy
- Content Strategy
- Market Research
- Naming
- Positioning
- User Experience

**BRANDING**

- Art Direction
- Brand Identity
- Custom Typography
- Editorial Design
- Interiors
- Iconography
- Merchandise
- Packaging
- Print Collateral
- Product Design
- Signage + Wayfinding

**DIGITAL**

- Prototypes
- UX / UI
- Website Design
- Website Development
- Wireframing

**CONTENT**

- Copywriting
- Illustration
- Motion Graphic
- Photography
- Video

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# Services & Rates

Please note: this is not an exhaustive list of services, and rate ranges depend on scope and specific client needs. Detailed pricing and services can be provided upon requesting a formal proposal.

LOGO DESIGN	\$5-15K
BRAND STYLE GUIDES	\$8-25K
BRAND AUDIT + STRATEGY	\$7-35K
FULL BRAND DEVELOPMENT	\$10-120K
PRINTED COLLATERAL	\$5-65K
SIGNAGE & WAYFINDING	\$10-90K
WEBSITE DESIGN + DEVELOPMENT	\$7-65K
ILLUSTRATION & ICONOGRAPHY	\$5-30K
VIDEO PRODUCTION	\$20-250K
HOURLY	\$175/HR

# Leadership

Under the creative direction of Maca Olsen and Amanda Burtka, Poesis Studio draws from over a decade of design and marketing services experience with dozens of clients across a broad range of industries.



MACA OLSEN

Maca is a partner and creative director at Poesis Studio. Her background includes years of experience executing management and creative services for a national consulting firm, in editorial positions at various publications, and managing fundraising campaigns for dozens of nonprofit organizations large and small.



AMANDA BURTKA

Amanda is a partner and creative director at Poesis Studio. Her background includes years of experience as a copywriter, editor, and director of design, communications, and marketing for nonprofits, film and media production houses, and businesses of all sizes.

# 03 Our Work

Select samples from our studio portfolio.

The best way to know if we're the right fit for your project is to look at our past work. We undertake commissions selectively, with the expectation that the final work meet our own professional standards as well as those of our clients.

PAGE 011  
Berkeley Institute

PAGE 046  
UC Berkeley

PAGE 021  
O'Brien Greene & Co.

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Sabi Psychotherapy

PAGE 027  
Casa Carmen

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St. John's College

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Creed & Culture

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The Wine Collective

PAGE 041  
Hilltop Flower Co.

PAGE 073  
Catherine Project

011



The Berkeley Institute is a humanities center in Berkeley, California, gathering students and scholars devoted to deep intellectual exploration and the life of the mind.

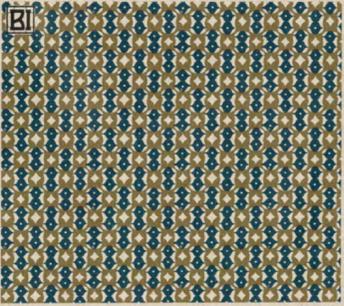
# Berkeley Institute

## SERVICES

Art Direction  
Brand Development  
Editorial Design  
Logo Identity System

The Berkeley Institute provides a space for scholars students of the UC Berkeley community to value their own intellectual life beyond coursework and professionalization, to take seriously intellectual commitments and questions, and to harness the possibilities of the community.

Poesis Studio partnered with the Berkeley Institute to create an eclectic brand that reflects the cultural and social movements native to Berkeley, California, bringing all those traditions together into a fresh new aesthetic that feels uniquely welcoming and uniquely smart.

FALL 2022 LECTURE SERIES

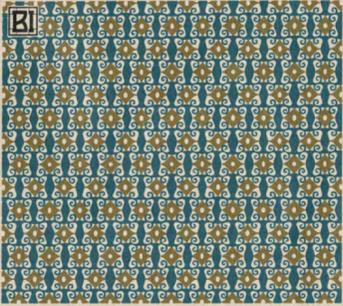
COMMITMENT TO CRAFT IN THE LIFE OF THE ARTIST:  
**LOVE & TROUBLE**

A CONVERSATION WITH  
 WRITER KATIE PETERSON  
 PHOTOGRAPHER YOUNG SUH

SATURDAY OCTOBER 8, 2022 AT THE BERKELEY INSTITUTE  
10:30 A.M. - 12 P.M. 2134 ALLSTON WAY

FOLLOWED BY A LUNCH RECEPTION

RSVP AT [BINST.ORG/LOVE-AND-TROUBLE](http://BINST.ORG/LOVE-AND-TROUBLE)

FALL 2022 LECTURE SERIES

IS THE GOOD OF LIFE STUNTED BY DEATH?  
**PASCAL & COMMITMENT**

A LECTURE WITH  
 PROF. STEVEN JUSTICE

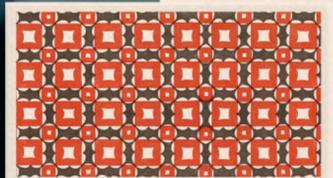
SATURDAY OCTOBER 8, 2022 AT THE BERKELEY INSTITUTE  
4:30 P.M. - 5:30 P.M. 2134 ALLSTON WAY

FREE ADMISSION

RSVP AT [BINST.ORG/PASCAL-COMMITMENT](http://BINST.ORG/PASCAL-COMMITMENT)



**BERKELEY INSTITUTE**

2134 ALLSTON WAY  
BERKELEY, CA 94704


WWW.BINST.ORG  
INFO@BINST.ORG



BRAND BOOK DETAILS

Version  
Number 01

Originally Created  
January 2023

Made by  
Poesis Creative Studio

Copyright© 2023  
All rights reserved.

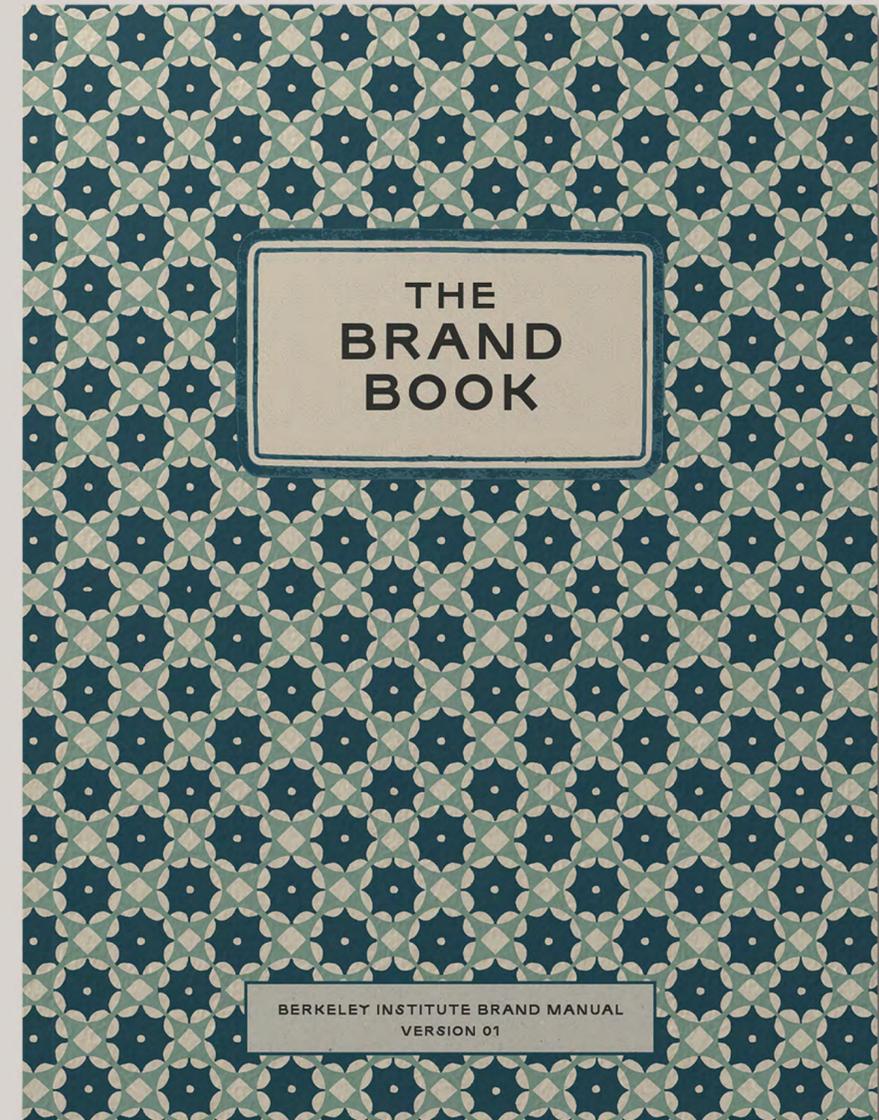
When it comes to our brand, our reputation, we maintain strict control. We hold ourselves to high standards, and we expect the same wherever our brand is represented. You must have specific permission and authorization to use any of our brand materials, including any resources, graphics, or visual elements found within this guide and its accompanying files. Simply being in possession of these materials does not imply or imbue permission in any way.

The approval process for materials and implementations of our brand will vary. Please contact an authorized Berkeley Institute representative (usually your point of contact) with questions. We reserve the right to disapprove or deny any use or uses of our logo, our brand visuals, or other brand elements at any time, for any reason. For legal, copyright, or usage questions relating to our brand visuals, please contact an authorized Berkeley Institute representative.



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07	APPENDIX 1: SAMPLE COLLATERAL	PAGE 54





SECTION 2

## ART DIRECTION





# BRAND PATTERNS

BLOCKPRINT STYLE PATTERNS & BRAND VALUES

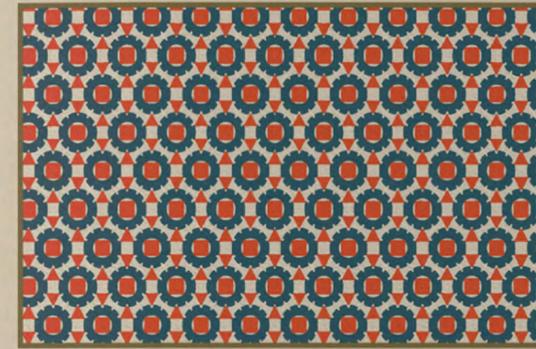
**01. INTELLECTUAL HOSPITALITY**  
It is actually possible to think together across difference.



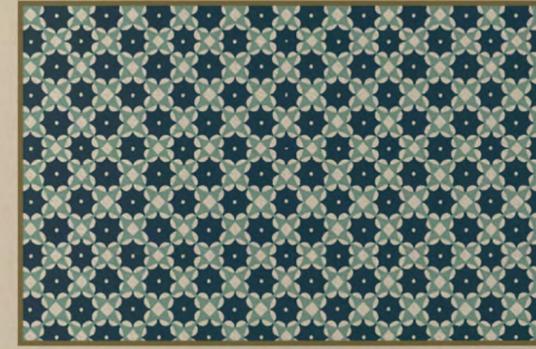
**02. SLOW, PATIENT WORK**  
Good work is patient — and looks to a horizon beyond self-advancement.



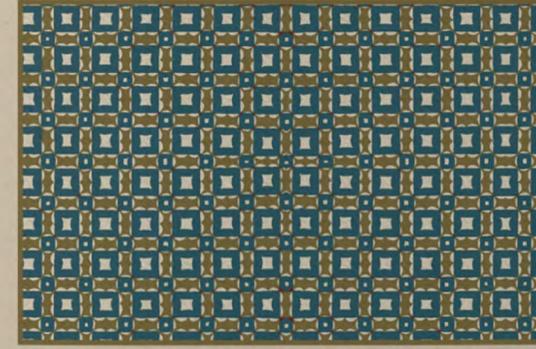
We have an extensive library with over 200 color and texture variations of the brand's five main blockprint patterns. Each of these patterns was made to correspond with each of the Berkeley Institute's five main values (consult pgs. 10-11). Each semester's programming leans into one of these values, and the corresponding pattern can be used as a guiding graphic to tie all of the semester's events together.



**03. FACILITATING ACCESS TO RELIGIOUS AND PHILOSOPHICAL TRADITIONS**  
We need a better relationship with the past.



**04. PROMOTING COMPREHENSIVE LEARNING**  
Education is more than credentialing.



**05. VALUING THE PUBLIC UNIVERSITY**  
Public education is an invaluable good.



# BRAND ASSETS

A LIBRARY OF TEXTURES, ORNAMENTS, ILLUSTRATIONS, AND TAGS

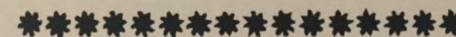
CRAFT PAPER  
TEXTURE



LINED PAPER  
TEXTURE



Texture is a crucial aspect of the brand's graphic identity. The brand shouldn't feel sleek or smooth. To the contrary, it should have depth and character. Our brand materials should remind the public of an old book or letterpressed manuscript. These textures can be used as background for your designs, or you can overlay them on top of your designs like a filter, with varying levels of opacity.



## ORNAMENTS

Inspired by Collins bands, Elzevir borders, and geometric and floral ornaments of different traditions, we have assembled a library of several patterned ornaments that can be used in a myriad of ways. In the pages of this very document, for example, you can see how they have been used as page headers to subtly distinguish between the manual's sections.

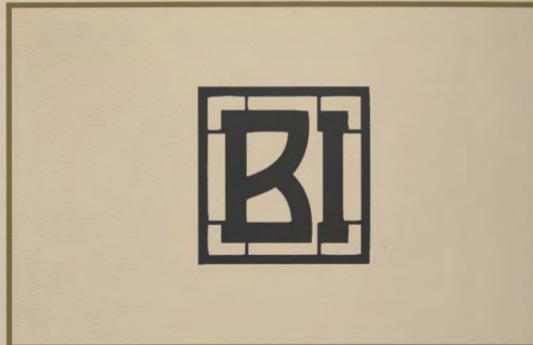


# LOGO VARIATIONS

A SCALABLE IDENTITY SYSTEM

## ICON-ONLY

When subtlety is desired, the icon can be used in place of a full brand logo lockup. When this mark is used, ensure that our brand name is visible near or in relationship with the icon. This will help reinforce brand recognition.



## WORDMARK-ONLY

When space is at an ultimate premium, the wordmark can be used in place of a full brand logo lockup. This logo is designed for small spaces and imprints that are infamous for legibility issues, like small engravings or silkscreen imprints.



Our icon is inspired by the eclectic tradition of stained glass, from medieval Europe to Berkeley craftsman architecture, framed in a contemporary digital graphic. The wordmark is made with a typeface inspired by Viksjø's brutalist Y-block. The mix of medieval and modern exhibits our approach: without idealizing the past, we look at the resources of past traditions for navigating the needs of the present.



## VERTICAL LOCKUP

Designed to be horizontally efficient, the vertical lockup is a perfect fit for taller areas, and areas where a centered lockup is called for.



## HORIZONTAL LOCKUP

Designed to be vertically efficient, the horizontal lockup is a perfect fit for wider areas, and areas where a left-justified lockup is called for (for example, at the top left corner of a website).



## HORIZONTAL BADGE

The horizontal badge lockup is designed for square or circular areas where both symmetry and vertical efficiency are desired.

# COLOR PALETTE

PRIMARY BRAND COLOR PALETTE

## 1. MAIN BLUE

HEX: 36606b  
RGB: 54, 96, 107  
CMYK: 21, 4, 0, 58

## 2. SAGE

HEX: 88a08e  
RGB: 136, 160, 142  
CMYK: 9, 0, 7, 37

## 3. BEIGE

HEX: e3d7c2  
RGB: 227, 215, 194  
CMYK: 0, 5, 13, 11

## 4. DEEP BLUE

HEX: 1c454f  
RGB: 28, 69, 79  
CMYK: 20, 4, 0, 69

## 5. GREEN

HEX: 807045  
RGB: 128, 112, 69  
CMYK: 0, 6, 23, 50

## 6. ORANGE

HEX: db5838  
RGB: 219, 88, 56  
CMYK: 0, 51, 64, 14



The consistent use of color is vital to effective brand recognition. Our brand should always be represented in one of the colors on this page, aside from specific recommendations within this guide. Do not use any other/unauthorized colors.

Use of the Pantone Matching System is highly recommended to ensure color consistency across any and all touchpoints. If Pantone color matching is not available or out of budget, please take great care to match the hues above precisely. We prefer a natural matte/uncoated paper stock, so always match to the Uncoated Pantone book.

# BLACK & WHITE

NOTES ON USING BLACK AND WHITE



## 1. WHITE

HEX: f4f1ed  
RGB: 244, 241, 237  
CMYK: 0, 1, 3, 4

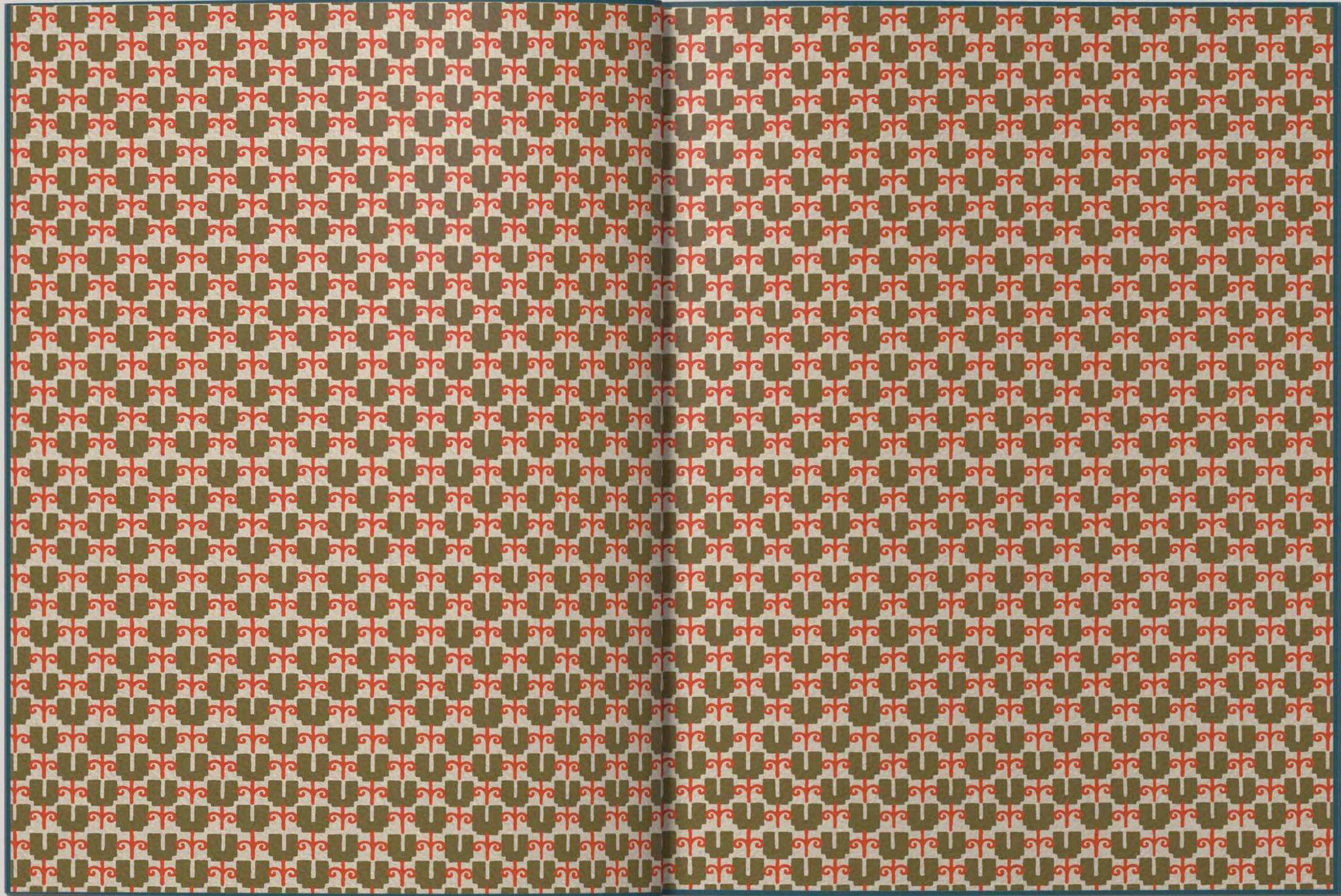
## 2. BLACK

HEX: 282a25  
RGB: 40, 42, 37  
CMYK: 1, 0, 2, 84

Black and white are vital components to the brand palette. Whenever possible, avoid true black and true white in favor of these subdued tones.

Both white and black are used to define space on the page, on a document, and on the website.

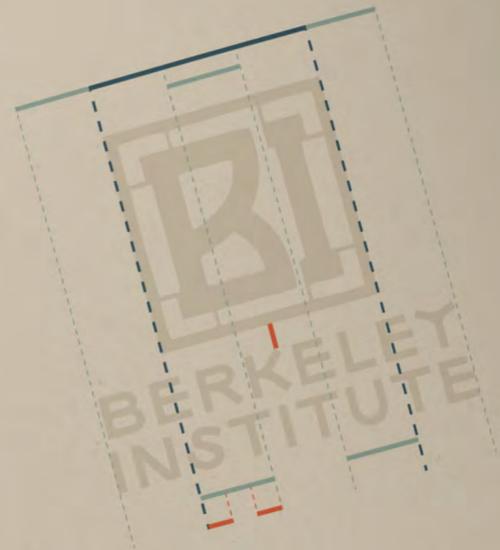
While you can create high contrast by combining both, we prefer to use Berkeley Institute's "Black" on "Beige" for a warmer, less contrasting composition. This manual serves as an excellent example of this.





THE  
BRAND  
BOOK

BERKELEY INSTITUTE  
VERSION



**VERTICAL ASSEMBLY**

When the icon and wordmark are assembled together, the width of the icon can be used to determine the ratio and relationship between the two elements.

**ICON DIMENSIONS:** the icon is an exact square. **WORDMARK DIMENSIONS:** the width of the wordmark is made of the width of the icon plus two thirds the width of the icon. **SEPARATION:** the space between the icon and wordmark is equal to a third of a third of the width of the icon (a ninth of the width of the icon).



**HORIZONTAL ASSEMBLY**

When the icon and wordmark are assembled together, the height of the icon can be used to determine the ratio and relationship between the two elements.

**ICON DIMENSIONS:** the icon is an exact square. **WORDMARK DIMENSIONS:** the height of the wordmark is exactly two thirds the height of the icon. **SEPARATION:** the space between the icon and wordmark is exactly half of one third of the height of the icon.



Since 1969, O'Brien Greene & Co. has prided itself on its time-tested approach to investing—one that always puts clients first.

# O'Brien Greene & Co.

## SERVICES

Art Direction  
Brand Development  
Logo Identity System  
Print Collateral  
Web Design & Development

O'Brien Greene & Co. is a fiduciary investment management firm. From managing investment portfolios to trusts and estate planning, their long-standing family business serves a diverse group of personal and institutional clients.

Drawing inspiration from exceptional stationary examples of the 60s and the natural beauty of the surrounding Delaware County, Pennsylvania, Poesis Studio developed a brand concept reflects the firm's dignified history as well as its warm, trust- and relationship-driven ethos.

218 WEST STATE STREET  
MEDIA, PA 19063



P. (610) 891-7880  
OBRIENGREENE.COM

January 1, 2025

Dear Ms. Smith,

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur.

Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum montes scelerisque malesuada.

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Sincerely,

John Doe  
Portfolio Manager  
O'Brien Greene & Co.

**O'BRIEN GREENE & CO.**  
INVESTMENTS, TRUSTS, AND PLANNING



**O'BRIEN GREENE & CO.**

218 WEST STATE STREET  
MEDIA, PA 19063

P. (610) 891-7880  
OBRIENGREENE.COM

January 1, 2025

218 WEST STATE STREET  
MEDIA, PA 19063



Dear Ms. Smith,

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur.

Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum montes scelerisque malesuada.

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Sincerely,

John Doe  
Portfolio Manager  
O'Brien Greene & Co.

**O'BRIEN GREENE & CO.**  
INVESTMENTS, TRUSTS, AND PLANNING

**Straightforward  
Investing for Over  
50 Years**



218 WEST STATE STREET  
MEDIA, PA 19063



P. (610) 891-7880  
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O'BRIEN GREENE & CO.  
INVESTMENTS, TRUSTS, AND PLANNING



JOHN DOE  
PORTFOLIO MANAGER

P. (123) 456-7890  
E. JDOE@OBRIENGREENE.COM



O'BRIEN GREENE & CO.  
INVESTMENTS, TRUSTS, AND PLANNING

O'BRIEN GREENE & CO.  
INVESTMENTS, TRUSTS, AND PLANNING

JOHN DOE  
PORTFOLIO MANAGER

P. (123) 456-7890  
E. JDOE@OBRIENGREENE.COM

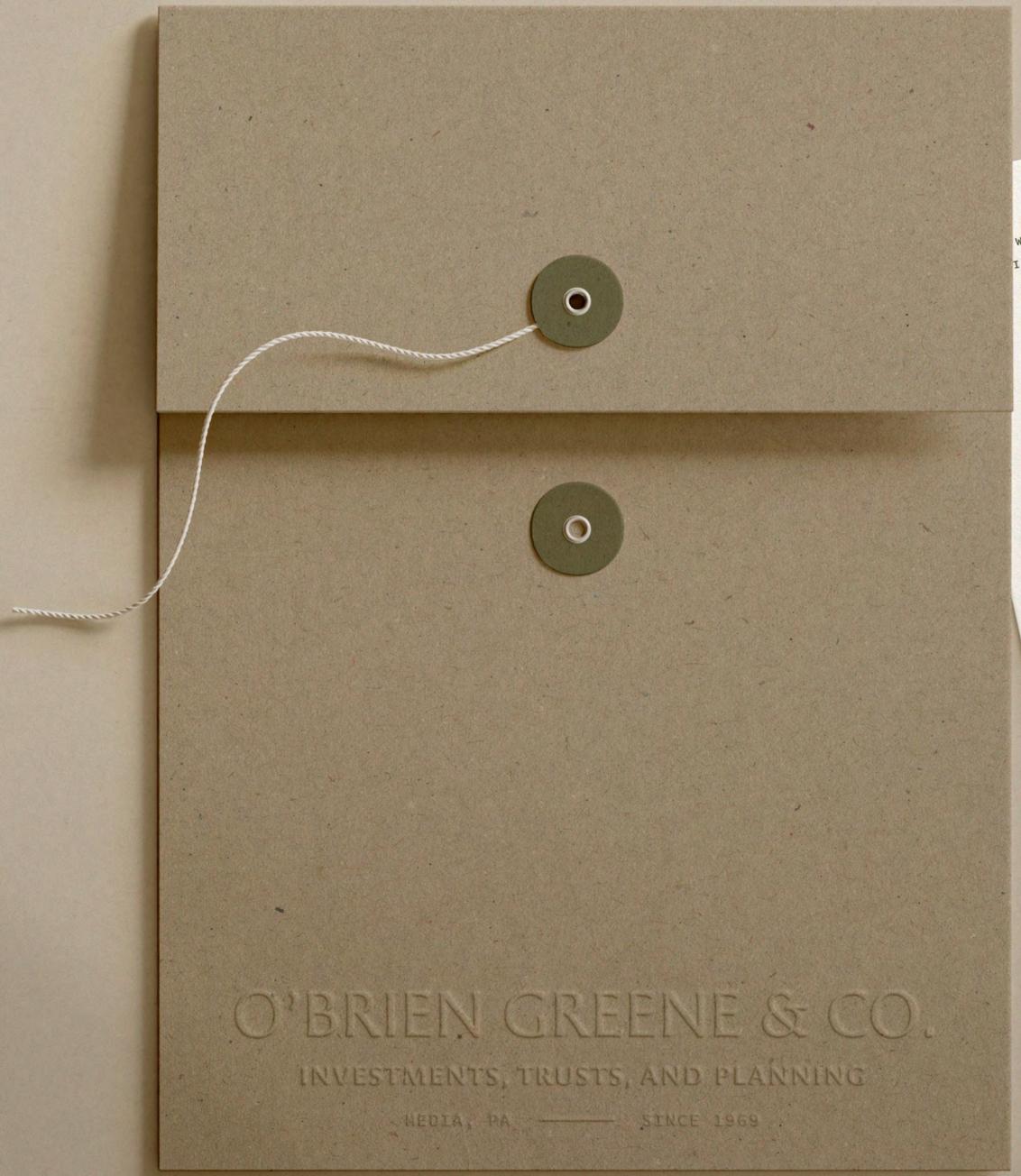


JOHN DOE  
PORTFOLIO MANAGER

P. (123) 456-7890  
E. JDOE@OBRIENGREENE.COM



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O'BRIEN GREENE & CO.  
INVESTMENTS, TRUSTS, AND PLANNING  
MEDIA, PA ——— SINCE 1969

WEST STATE STREET  
IA, PA 19063



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O'BRIEN GREENE & CO.  
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Handwritten text, possibly a signature or name, oriented vertically. The characters are stylized and difficult to decipher, but appear to include 'O', 'C', 'A', 'R', 'O', 'L', 'I', 'N', 'E'.



A boutique family winery producing small lot craft wines and vermouth, Casa Carmen is an unpretentious place to drink well, eat well, and enjoy good company.

# Casa Carmen

## SERVICES

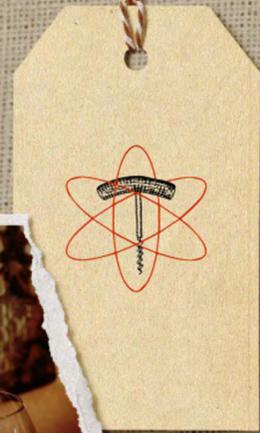
Art Direction  
 Brand Development  
 Brand Management  
 Digital Advertising  
 E-Commerce Website  
 Email Marketing  
 Logo Identity System  
 Merchandise  
 Print Collateral  
 Product Packaging  
 Signage + Wayfinding  
 Social Media Marketing

Located in Pennsylvania's Brandywine Valley, Casa Carmen is a boutique family winery on a Quixotic quest for quality.

Essentially functioning as Casa Carmen's marketing, design, and communications arm between 2019-2022, Poesis Studio managed all aspects of the winery's graphic needs (from bottle packaging and merchandise to ad graphics and website management).

Additionally, we directed its dozens of digital, social, and email marketing campaigns, leading its brand to regional and national recognition.

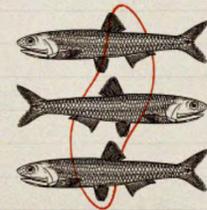
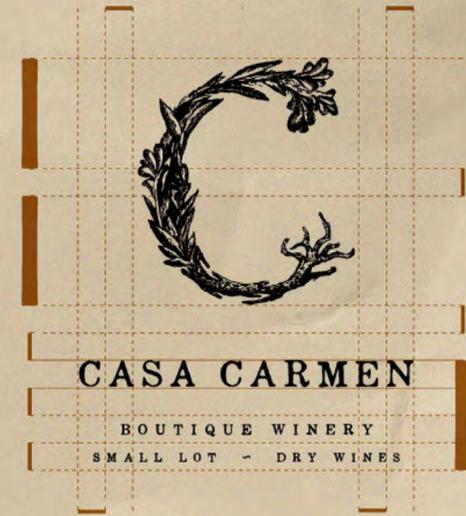
## The Brand Concept



## 008 Logo Assembly

When the "C" icon and "CASA CARMEN" wordmark are assembled together, the height of the wordmark can be used to determine the ratio and relationship between the two elements.

Designed specifically to be vertically efficient, the primary logo is a perfect fit for taller areas, and areas where a centered logo would fit better.



*A small silver fish in a tin from the cold waters of the Cantabrian Sea has the power to convert any skeptic, and that a thin slice of jamón ibérico has enough umami for a lifetime of bewilderment.*

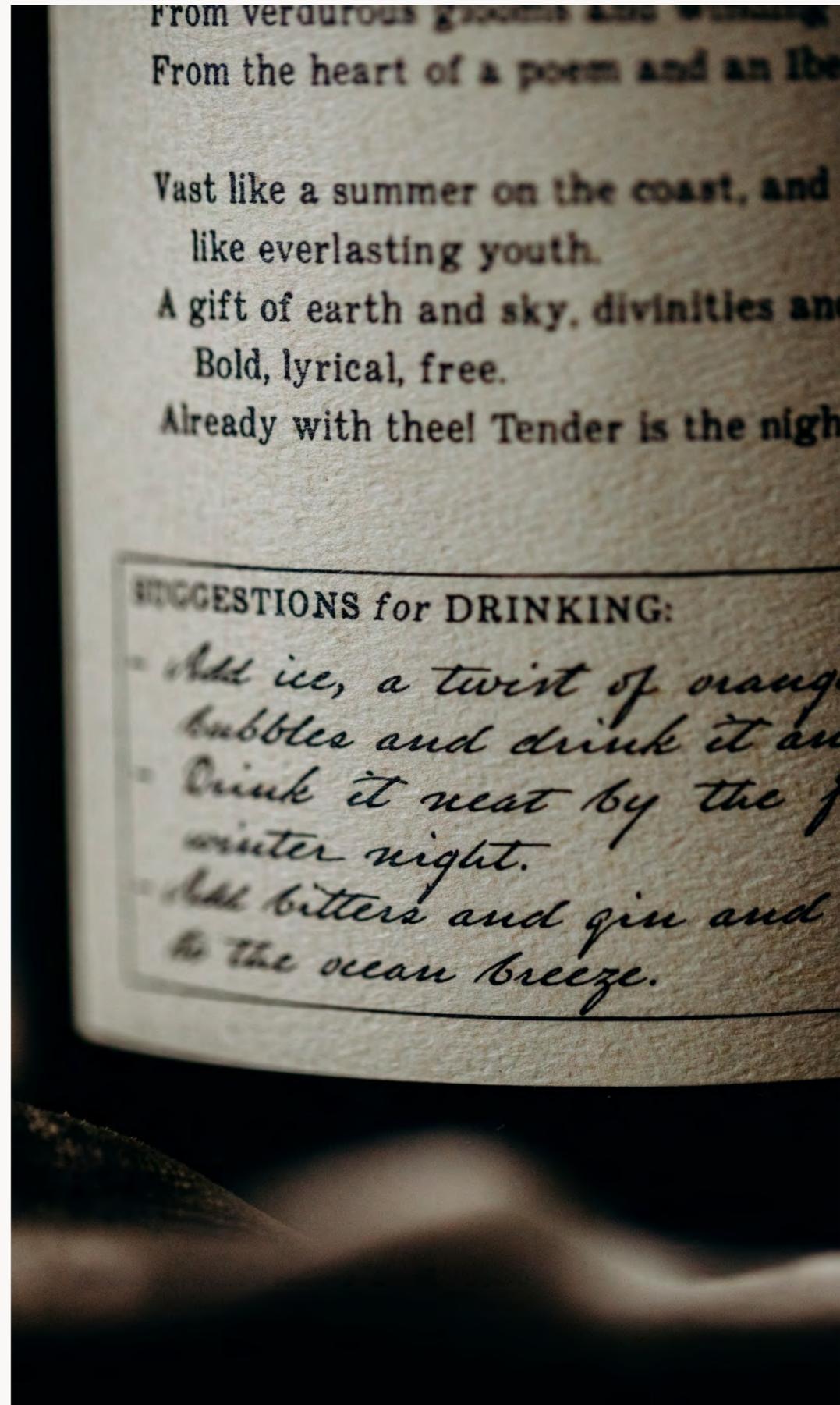






ROSÉ  
MADE OF 100% PETIT VERDOT  
CASA CARMEN  
BOUTIQUE WINERY  
SMALL LOT - 100% VINO  
NO ADDED PRESERVATIVES  
235

tender is the night  
PORTWINE



TOP 100 VALUES OF THE YEAR

# Wine & Spirits

## SPIRITS



plus PAIRING

### Freed From The Cocktail

America's artisanal vermouth  
by CHANTAL MARTINEAU

TENDER IS THE NIGHT  
BY CASA CARMEN, ONE  
OF THE NEW AMERICAN  
VERMOUTHS TO TRY NOW.

mouth over ice with a splash of soda, an orange slice and an olive. But in the United States, where vermouth never managed to liberate itself from the confines of the cocktail, it needs its crusaders.

A handful of domestic producers are helping to spread the gospel, making deeply American vermouths using locally grown and native ingredients. Bianca Miraglia, who started Uncouth Vermouth in 2013, in Brooklyn, was the first to take this approach, even foraging for her own ingredients. After a two-year hiatus spent resettling into a new farm on a 16-acre forested plot of land some 120 miles north, in Saugerties, New York, she is reintroducing the brand with a sweet vermouth, Porcia (named for her poppy), and a dry bottling, Bianca.

The earliest vermouths, in 16th-century Germany, were made with wormwood. (Vermouth is a transliteration of the German *Wermut*, though wormwood is rarely used nowadays.) Miraglia uses common mugwort, a related species that grows "absolutely everywhere," she says, even sprouting through sidewalk cracks in Brooklyn. It's what gives Uncouth its bracingly bitter edge. The dry Bianca is full of apricot and lavender aromas; the sweet Porcia smells of cherries and sage. They're nearly the same color in the glass: unlike big brands, neither contains added sugar or coloring. Miraglia forages wild pears in early autumn, using them to sweeten Porcia. She keeps the rest of her process a mystery, as did the monks and alchemists who guarded the secrets of their vermouth recipes for centuries. Vermouth remains a part of vermouth's legacy.

PEOPLE WHO LOVE vermouth are known evangelists. They rhapsodize about the drink's millennia-long history and medicinal roots, hoping to convince others that they should love vermouth, too. It wouldn't be necessary in, say, Spain, where young people while away Sunday afternoons in cramped *vermaterias* sipping ver-

Photograph by NICK MROZOWSKI

European producers were drawn to herbs and spices from far-away, colonized lands—using citrus peel, clove, cardamom, cacao—contemporary producers in the States have been inspired by their immediate environments.

"That's the smell of our coast," thought winemaker Birk O'Halloran when he realized the sagebrush endemic to California's coastline was in the wormwood family. He introduced Rockwell Vermouth Co., with its Classic Sweet and Extra Dry expressions, in 2020. For the base wine, O'Halloran sources symphony, a grape bred by UC Davis from muscat and grenache gris. The Sweet smells of sarsaparilla and clove. The Dry is all summer fruits and hay, making an elegant aperitif on its own or the beginnings of an outstanding 50:50 Martini.

Steve and Jill Matthiasson, winemakers in Napa Valley, also turned to a UC Davis cross for the base wine for their No. 4 Sweet Vermouth. They work with flora, a crossing of gewürztraminer and semillon that was originally bred

for dessert wine. The Matthiassons use fresh blood orange and sour cherries from their orchard, and homegrown cardoons, or wild artichokes, for a distinctly vegetal bitterness. The result is both earthy and fruity. It makes an uncharacteristic Manhattan, bright and summery, but also stands beautifully on its own with dessert.

The low-ABV trend dominating cocktails has given vermouth a stage. For an even lower-ABV option, there's herbal wine—historically medicinal, like vermouth, though not fortified. Former Miss USA Nana Meriwether has recently launched Cale, a line

of low-alcohol wines—under 5 percent—infused with botanicals. Her first release is an intensely floral hibiscus-laced pinot noir. Fruity yet bone dry, it can be sipped like a wine or spritzed, replacing sweet vermouth in an Americano variation.

If Americans ever start drinking vermouth for vermouth's sake, it may well be due to the Wine Collective—Enrique Pallares and his partners, who set up shop in an abandoned Sears warehouse in Baltimore alongside a craft brewer and a coffee roaster. Last year, they created Vermó, a rose vermouth that evokes pink grape-

fruit and chamomile. Enchanting on its own, it's sublime with a nip of Campari and gin for a Negroni-esque drink called a Marianito.

Pallares is such a champion of vermouth that he makes a second out of his other winery, Casa Carmen, in Maryland. Tender is the Night is a barrel-aged black vermouth, a rare Spanish style, flavored with black walnuts, wormwood, orange peel, herbs and wood, and baking spices. It's herbaceous and spiced, like a brooding grown-up root beer when topped with soda and a twist. It begs heaping some good tinned fish on bread and pretending it's pintxos in Iberia.



#### Pricing

MATTHIASSON'S NO. 4 SWEET VERMOUTH (NAPA VALLEY) (\$40/\$73 ml); ROCKWELL'S CLASSIC SWEET (16.5% ABV, \$15/750 ml); CASA CARMEN'S TENDER IS THE NIGHT (16.5% ABV, \$32/750 ml); UNCOUTH VERMOUTH'S PORCIA (17% ABV, \$35/750 ml); THE WINE COLLECTIVE'S FARMHOUSE ROSÉ (16.5% ABV, \$28/750 ml); CASCADIA'S FLORESCENT PINK NOIR (4.8% ABV, \$23/500 ml)

VISIT 25+ TASTING EXPERIENCES

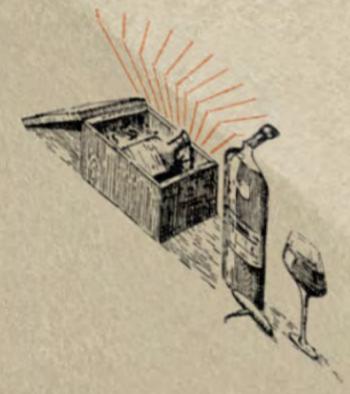
Anderson Valley WINES

SAVE THE DATE JULY 30 BARREL TASTING

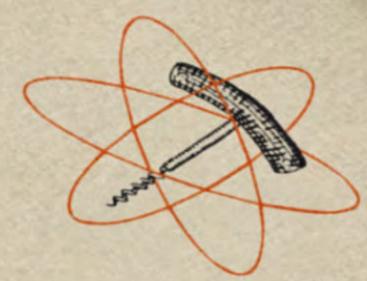
AVWINES.COM



CASA CARMEN



CASA CARMEN

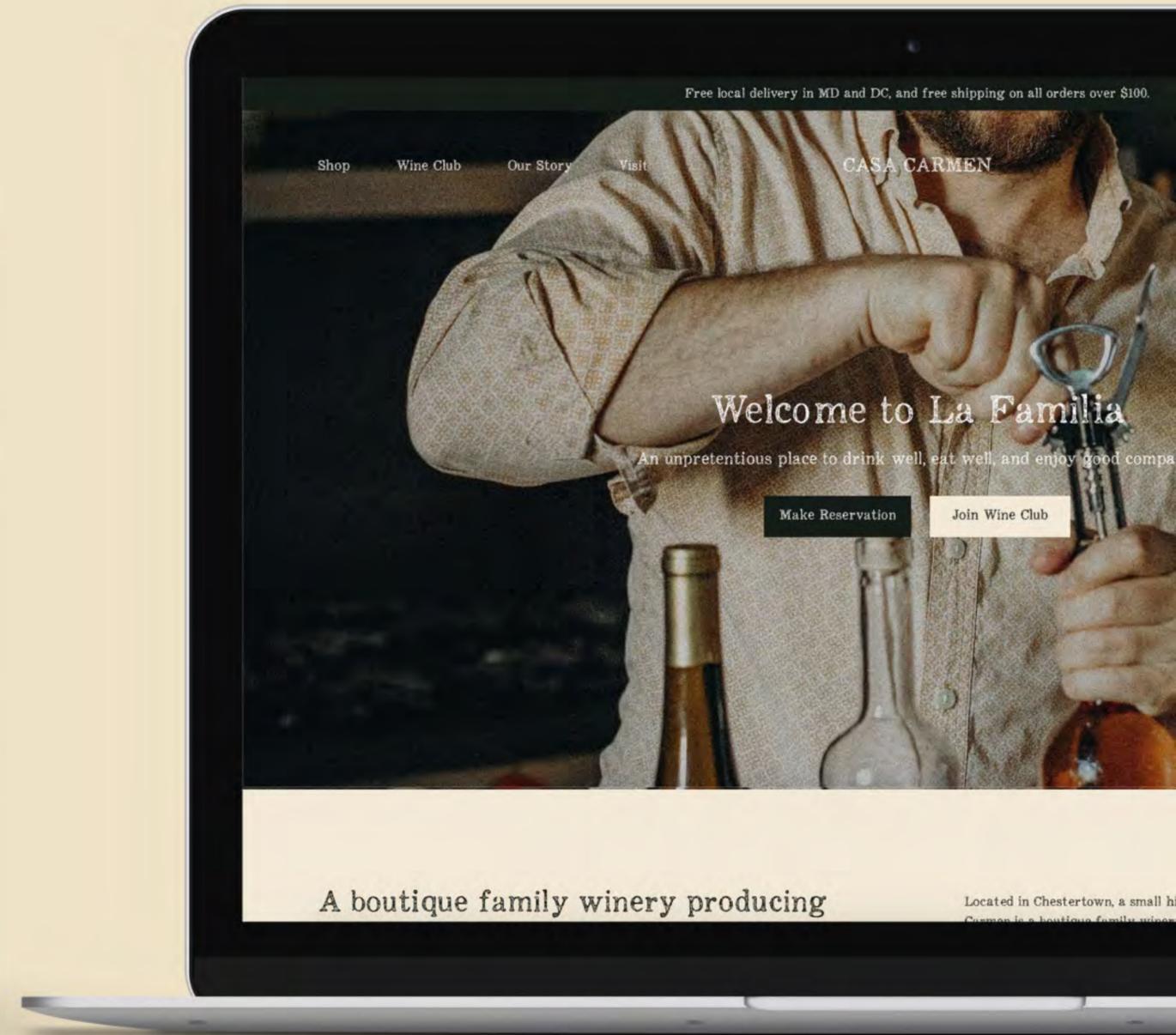
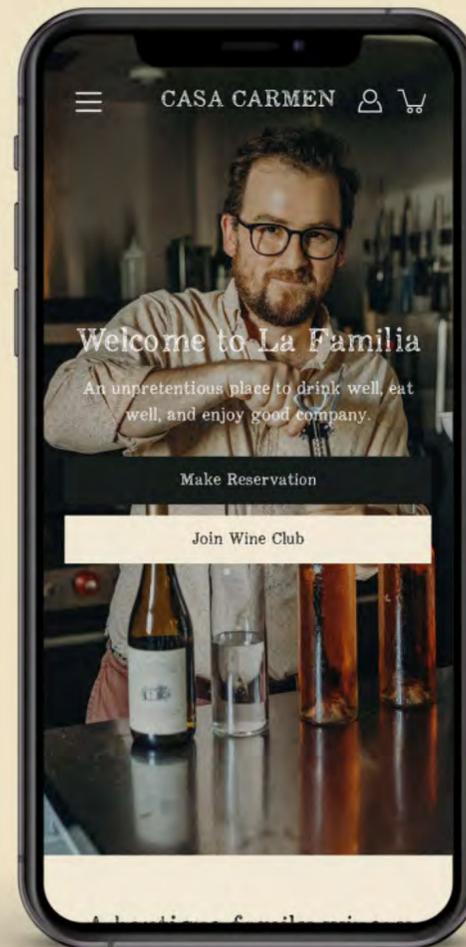
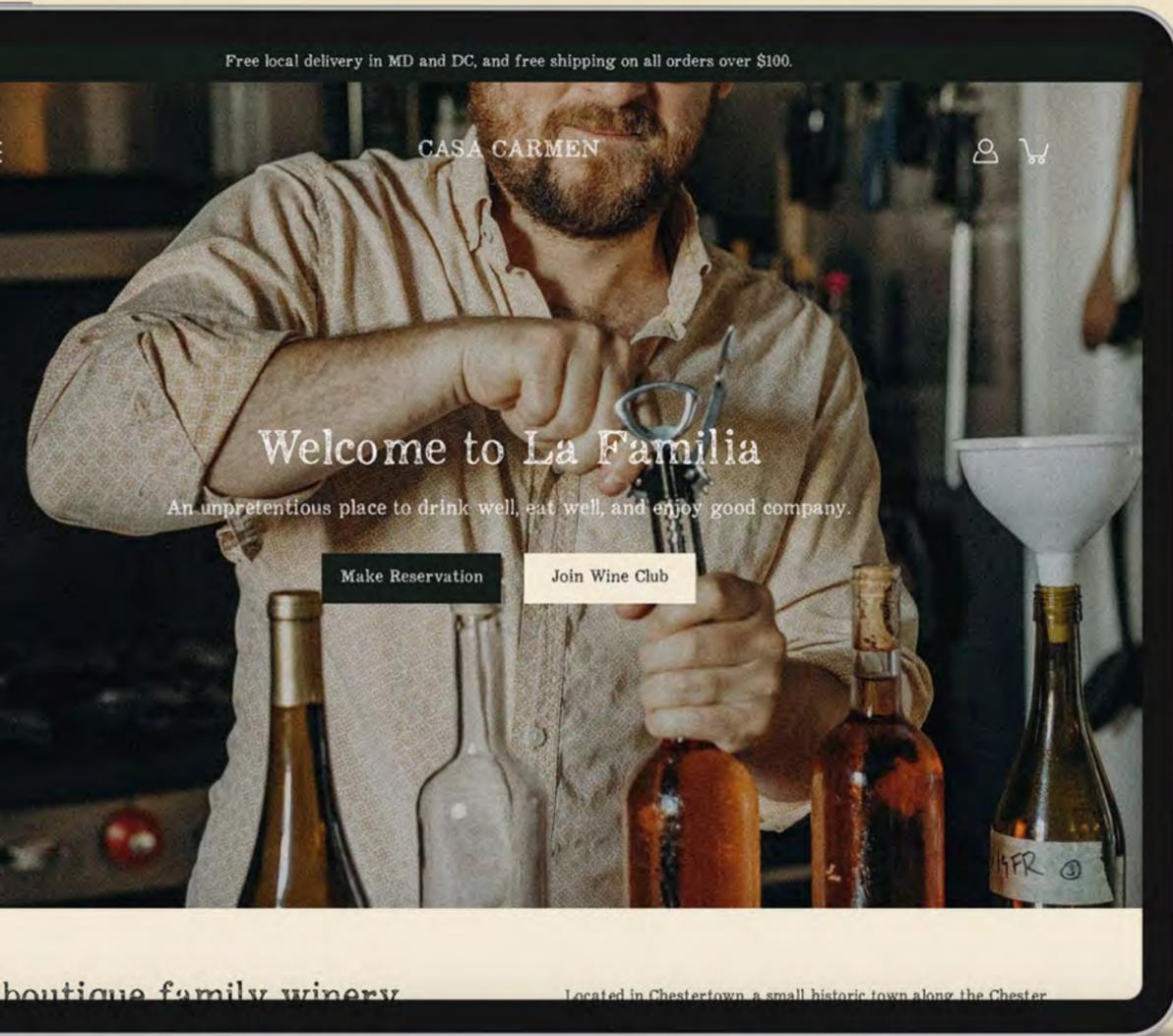


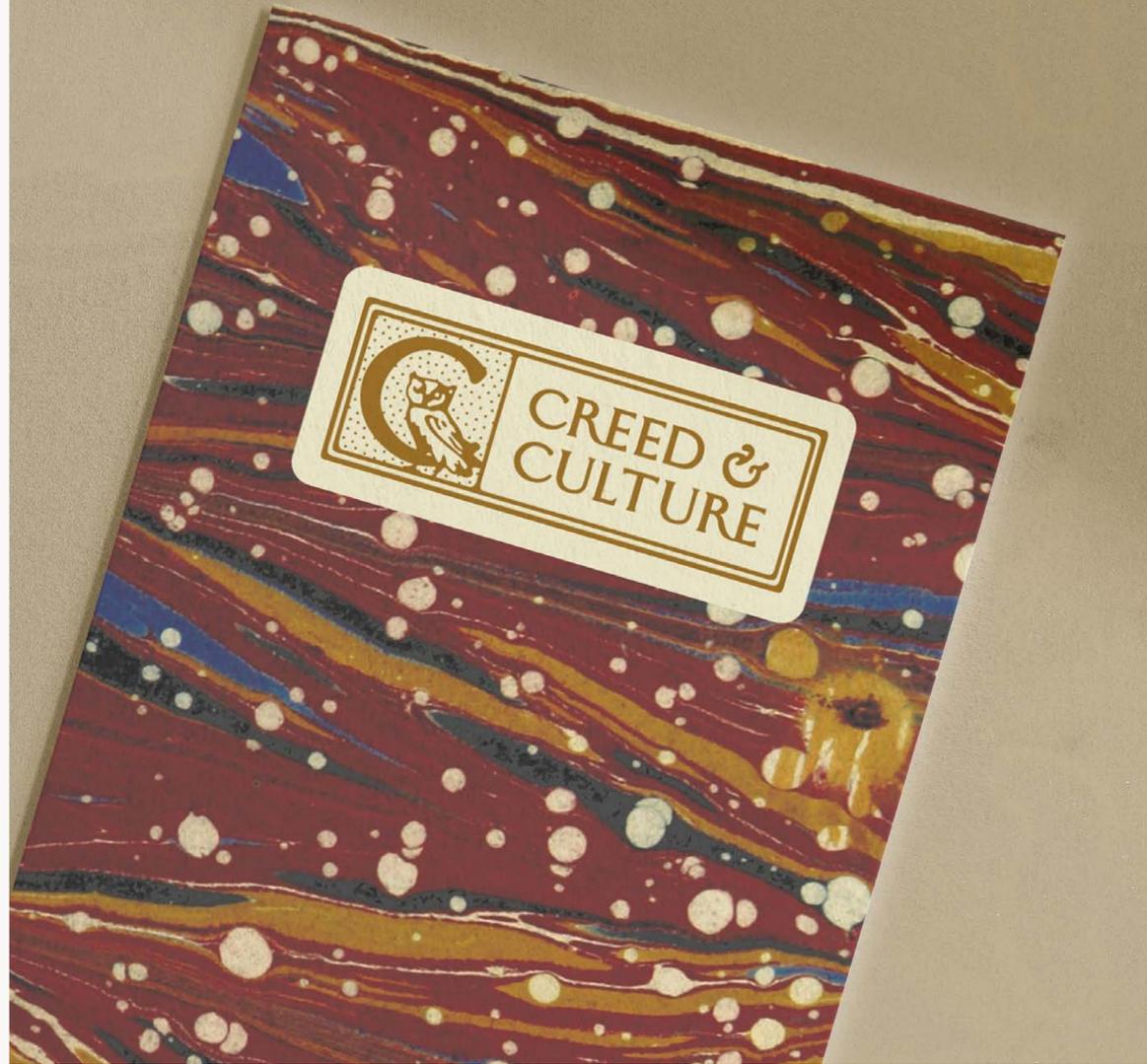
CASA CARMEN



CASA CARMEN







Creed & Culture represents a collection of initiatives both philanthropic and creative, focused on philosophy, culture, and the arts.

# Creed & Culture

## SERVICES

Art Direction  
Brand Development  
Logo Identity System  
Print Collateral

Creed & Culture is the parent brand of a collection of philanthropic and creative initiatives, including grantmaking and book publishing.

Poesis Studio developed a brand concept distinctly modern in its aesthetic approach while also firmly rooted in traditional design elements. Drawing inspiration from ancient Greek and Roman symbols, medieval illuminated manuscripts, Renaissance hand lettering, and early modern book covering and type specimens, we have crafted a brand rich with texture, form, and, meaning.

In short, the Creed & Culture brand is inspired by tradition without being weighed down by it.



*Good & Culture*  
*land interview*  
*notes*

Values      Tone  
 - wisdom      - warm  
 - steadfast      - formal  
 - challenge      - collegial  
 - tradition

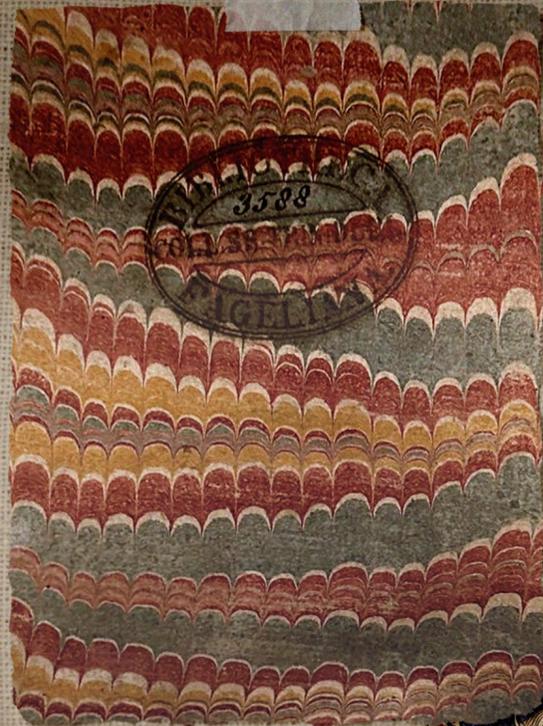
Art concepts?  
 0162  
 monogram  
 family crest

\*Approaching future  
 by anchoring in past

*Register* 371

	W1: G3 fol. 37	<i>Grande Klichee</i> <i>die auf hoch</i> <i>dehande</i> <i>erfow be</i> <i>Haer</i>	<i>W1: G3 fol. 43</i>
	W1: G3 fol. 39		
	W1: G3 fol. 40	<i>W1: G3 fol. 44</i>	<i>W1: G3 fol. 45</i>
	W1: G3 fol. 41	<i>W1: G3 fol. 45</i>	<i>W1: G3 fol. 46</i>
	W1: G3 fol. 42		

A 4 x



ZWETER AKT  
 ZWETTE SZENE

the ladies of her time, as she herself summoned them in beauteous good behaviour and comeliness, and when she saw the safe tormenting herself, Hamlet entered into the chamber, who having once again searched every corner of the same, distrusting his mother as well as the rest, and perceiving himself to be alone, began in sober and discreet manner to speak unto her saying:

What treason is this, O most infamous woman of all that ever prostrated themselves to the will of an abominable whore monger, who under the veil of a dissembling creature, covereth the most wicked and detestable crime that man could ever imagine, or was committed. How may I be assured to trust you, that like a vile wanton adulteress, altogether impudent and given over to her pleasure, runst up and down for her amies joyfully to embrace the ravenous villainous tyrant that murdered my father, and most incestuously received the villain into the lawful bed of your loyal spouse, imprudently entertaining him in stead of the dear father of your miserable and discomforted sonne, if the gods grant him not the grace speedily to escape from captivity so unworthie the degree he holdeth, and the race and noble familie of his ancestors. Is this the part of a mother and daughter to a king? to live like a brute beast and like a wile that yieldeth her bodie to the horse that hath beaten her companion away, to follow the pleasure of an abominable hore that hath murdered a farre more benefactor and better man then himselfe in massacring Horvendile, the honor and glory of the Dane, who are now extermal of no force nor valour at all, since the shining splendore

DIE TRAGISCHE GESCHICHTE VON

Ham. Danmark ist ein gefangnis.  
 Ros. So ist die welt auch ein.  
 Ham. Ein stattliches, wenn es viele verdrage, loder und kerker gibt. Danmark ist einer der schlimmsten.  
 Ros. Wir denken nicht so davon, mein prinz.  
 Ham. Nun, so ist es kerker fur euch, denn an sich ist nichts wecker gar noch bese, das denken macht es erst dazu. Fur mich ist es ein gefangnis.  
 Ros. Nun, so macht es euch ergetzt dazu; es ist zu eng fur euren geist.  
 Ham. O geist, du kommst in eine musikalische eingesperrt

62





CREED & CULTURE



CREED & CULTURE

JOHN SMITH  
PRESIDENT & FOUNDER



CREED & CULTURE

JOHN@CREEDANDCULTURE.COM  
(123) 456-7890



123 OWL NEST DRIVE  
NASHVILLE, TN 12345

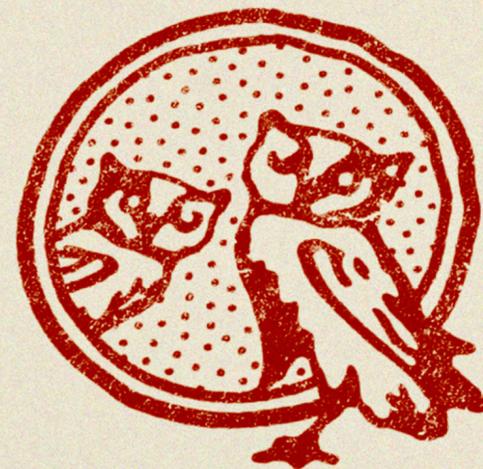
(123) 456-7890  
INFO@CREEDANDCULTURE.ORG



CREED &  
CULTURE

123 OWL NEST DRIVE  
NASHVILLE, TN 12345





not a museum, but the living faith of the living.

POPE BENEDICT XVI  
The Spirit of the Liturgy



pretium

Sincerely,

*J. Smith*

John Smith  
President & Founder  
Creed and Culture Fund



123 OWL NEST DRIVE  
NASHVILLE, TN 12345

(123) 456-7890  
INFO@CREEDANDCULTURE.COM

# CREED & CULTURE

JANUARY 1, 2025

JANE SMITH  
CHIEF DEVELOPMENT  
OFFICER

ORGANIZATION NAME  
1234 ADDRESS ROAD  
CITY, ST 56789

Dear Ms. Smith,  
Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur.

Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

Aliquet dui malesuada inceptos enim vitae semper est nibh. Sagittis tellus primis interdum malesuada hendrerit pharetra cubilia. Pretium sollicitudin risus dolor fames pulvinar tempus primis.

Sollicitudin eu nulla consectetur tempus congue. Hac eu penatibus sem dapibus adipiscing. Eget efficitur porttitor taciti placerat nibh scelerisque. Nam ultrices ligula nibh lacus fermentum netus in. Orci dapibus bibendum purus tellus ad. Egestas et velit dictumst, placerat metus habitant. Hendrerit bibendum faucibus non integer magna.

Class maecenas potenti ipsum orci nunc. Proin integer sollicitudin mattis metus taciti id ultrices iaculis. Vitae fames adipiscing accumsan justo diam, arcu tristique dignissim. Metus proin nostra montes porta class tempus. Malesuada arcu fusce, class dignissim pretium elit suscipit.

Sincerely,

*J. Smith*

John Smith  
President & Founder  
Creed and Culture Fund



CREED &  
CULTURE



CREED & CULTURE

Tradition is not a museum, but the living faith of the living; progress is not novelty, but the faith of the living.

JOHN SMITH  
PRESIDENT & FOUNDER



JOHN@CREEDANDCULTURE.COM  
(123) 456-7890

041



Hilltop Flower Co. offers seasonal flowers, custom arrangements, and a curated collection of heritage goods for the home.

# Hilltop Flower Co.

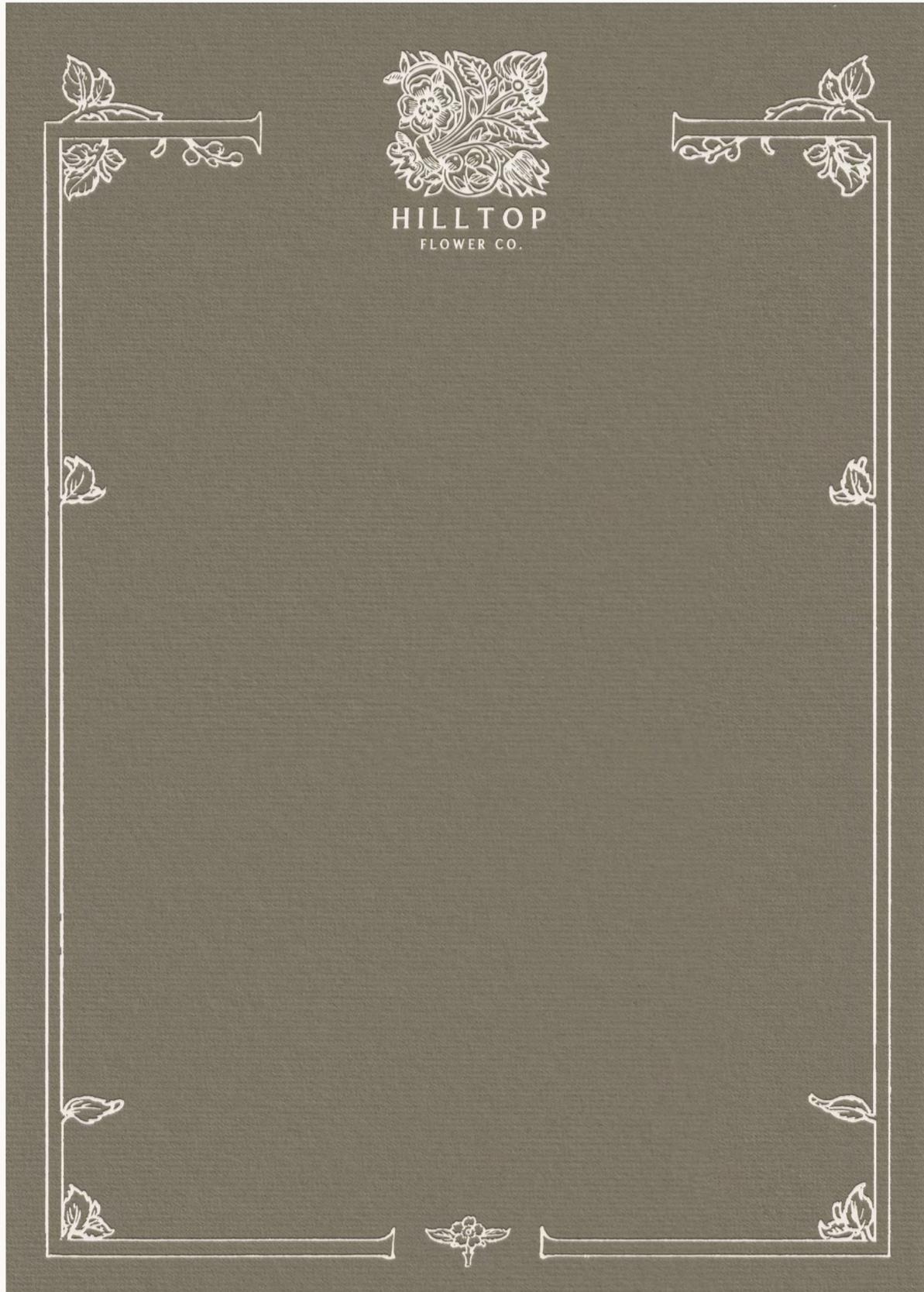
## SERVICES

Art Direction  
Brand Development  
Logo Identity System  
Print Collateral  
Social Media Graphics  
Signage + Wayfinding

Hilltop Flower Co. marries a love of flowers with a passion for well-made goods. Its garden-inspired approach to flower design celebrates quality, artistry, heritage, and craftsmanship and invites others to do the same.

Poesis Studio developed a brand of whimsical logo marks, illustrations, and collateral for this beauty-first business in the Brandywine Valley.

HILL  
TOP



GIVEAWAY



GIVEAWAY

CONGRATULATIONS



GIVEAWAY WINNER

CLOSED *for*  
*the* HOLIDAY



*Now Open*  
VALENTINE'S DAY  
PRE-ORDERS



*In-store Pick-up &  
Local Delivery*

*The Bouquet*

THE VALENTINE



A WHIMSICAL DELIGHT

*Hilltop Signature Style*

*Arrangements*

PALETTE I



CLASSIC REDS

*Romantic and Timeless*

*Arrangements*

PALETTE II



VIBRANT PINKS

*Joyful and Spirited*

*Arrangements*

PALETTE III



DREAMY WHITES

*Sweet and Lovely*

MONDAY CLOSED  
TUESDAY CLOSED  
WEDNESDAY 10 AM - 6 PM  
THURSDAY 10 AM - 6 PM  
FRIDAY 10 AM - 6 PM  
SATURDAY 10 AM - 6 PM  
SUNDAY CLOSED

HILLTOPFLOWER.CO

HILLTOP  
FLOWER CO.



AAITI is a humanities initiative at UC Berkeley exploring how African American intellectual and artistic work has related to, embraced or discarded the texts of classical education.

# UC Berkeley

## SERVICES

Art Direction  
Brand Development  
Logo Identity System  
Podcast Graphics  
Poster Design

Housed in African American Studies at UC Berkeley, AAITI aims to explore the gamut of Black creative engagement with the classics through courses, events, podcasts, fellowships, grants and more.

From Phillis Wheatley's poems about the Bible, to Harlem Renaissance stagings of Shakespeare's plays, from Dante's influence over Ralph Ellison's works, to Romare Bearden's 1977 Black Odyssey paintings, AAITI explores important connections that comprise a shared cultural heritage.

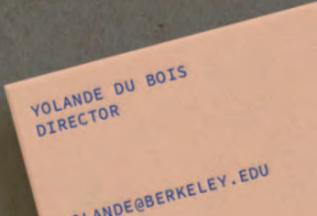
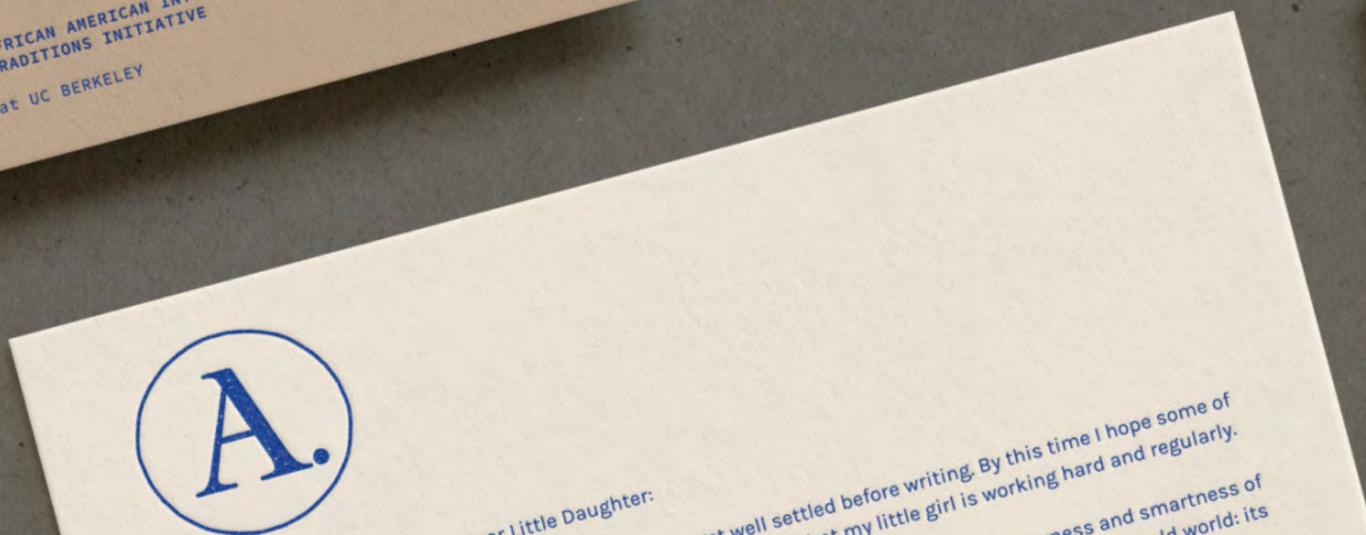
Poesis Studio helped refine the initiative's messaging, style, graphic identity, and art direction through multiple media.

FAITH

Above all remember, in our world's best schools, in our boys and girls all over the where you are, you are the chance.

Deserve it, then. Study. Grasp of the real value people will wonder at is of no importance, anything unusual, w at yourself, you mu hair as straight ev beneath the cloth nation to unders from new exper of your big bed heavy, serious Make yourself

Above all ret be a wonder I shall win Lovingly W.E.B. "pape



**AAITI.** UC BERKELEY African American Intellectual Traditions Initiative

There are people that ask questions who aren't the answer. People who ask.

**AAITI.** UC BERKELEY African American Intellectual Traditions Initiative

The color of her dress is like a sign. And you're all going to see it. It's the same. It's the same. It's the same. It's the same.

**AAITI.** UC BERKELEY African American Intellectual Traditions Initiative

It's all about the color and the color is all that matters. It's all about the color and the color is all that matters.

**AAITI.** UC BERKELEY African American Intellectual Traditions Initiative

You're interested in this process of knowing what and is a process that's not a process.

**AAITI.** UC BERKELEY African American Intellectual Traditions Initiative

There's a man to read, you'll be reading that. There's a man to read, you'll be reading that.

**AAITI.** UC BERKELEY African American Intellectual Traditions Initiative

There's a man to read, you'll be reading that. There's a man to read, you'll be reading that.

**AAITI.** UC BERKELEY African American Intellectual Traditions Initiative

The color of his shirt is like a sign. And you're all going to see it. It's the same. It's the same. It's the same. It's the same.

**AAITI.** UC BERKELEY African American Intellectual Traditions Initiative

There's a man to read, you'll be reading that. There's a man to read, you'll be reading that.





052



SABI Psychotherapy is a private practice rooted in a holistic, human-centered approach to healing and transformation.

# Sabi Psychotherapy

## SERVICES

Brand Development  
Website Design

The brand draws on the philosophy of *Sabi* – finding beauty in the imperfect and impermanent – to communicate a compassionate, thoughtful perspective on mental and emotional care.

For this engagement, we developed a comprehensive visual identity and narrative system that reflects the practice's depth, warmth, and therapeutic integrity, creating a brand that resonates with clients seeking meaningful change.

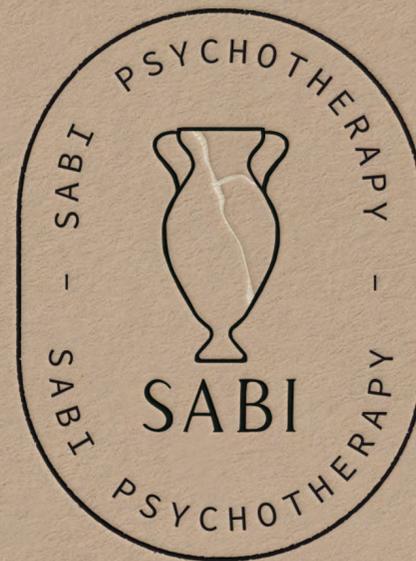
PERSUING HEALING

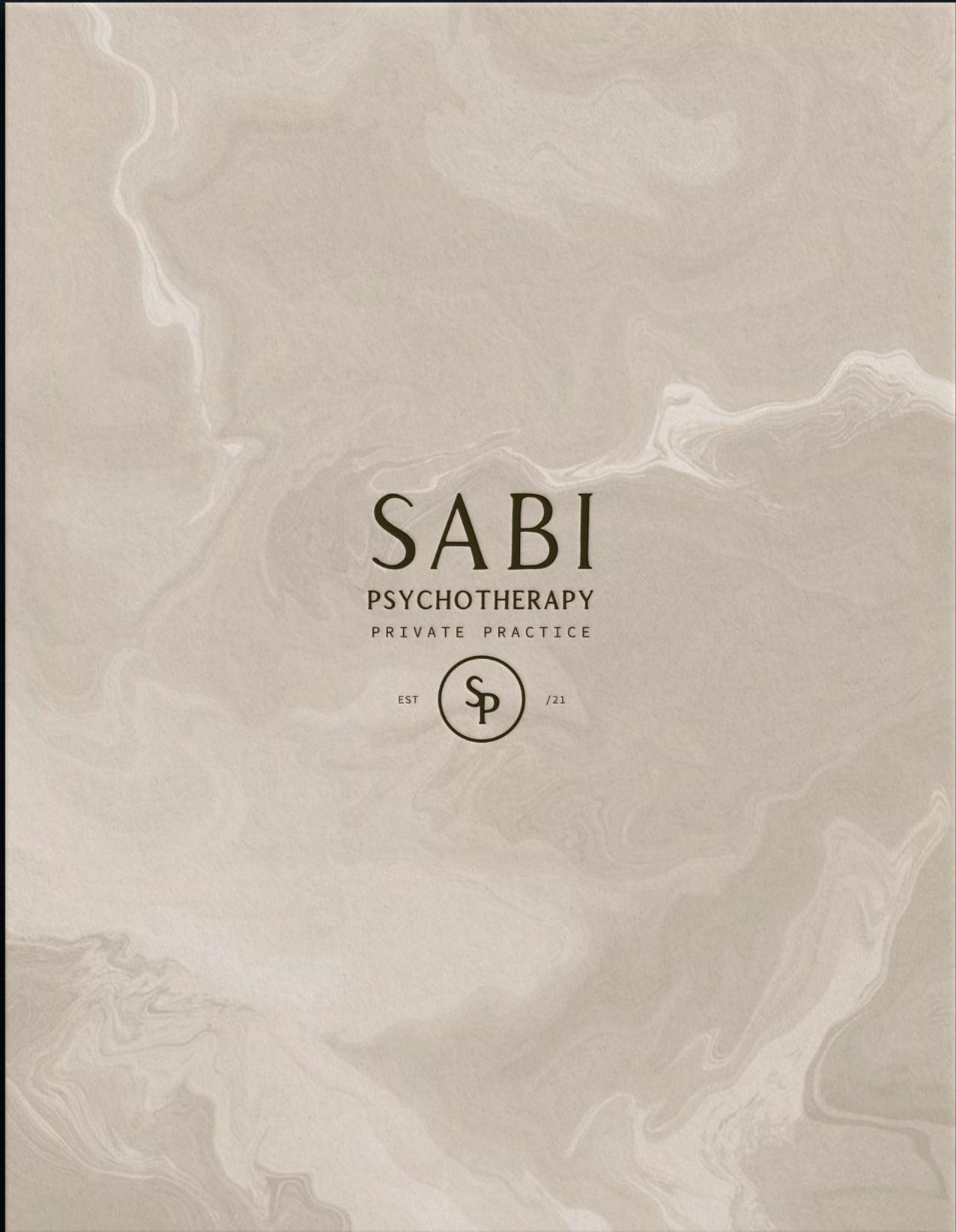
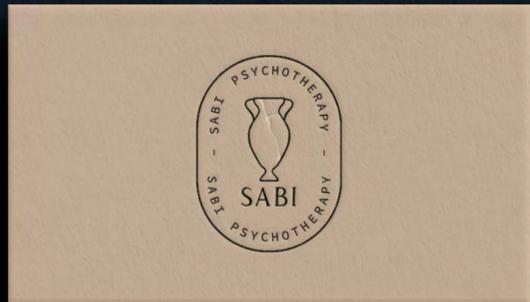
THROUGH A

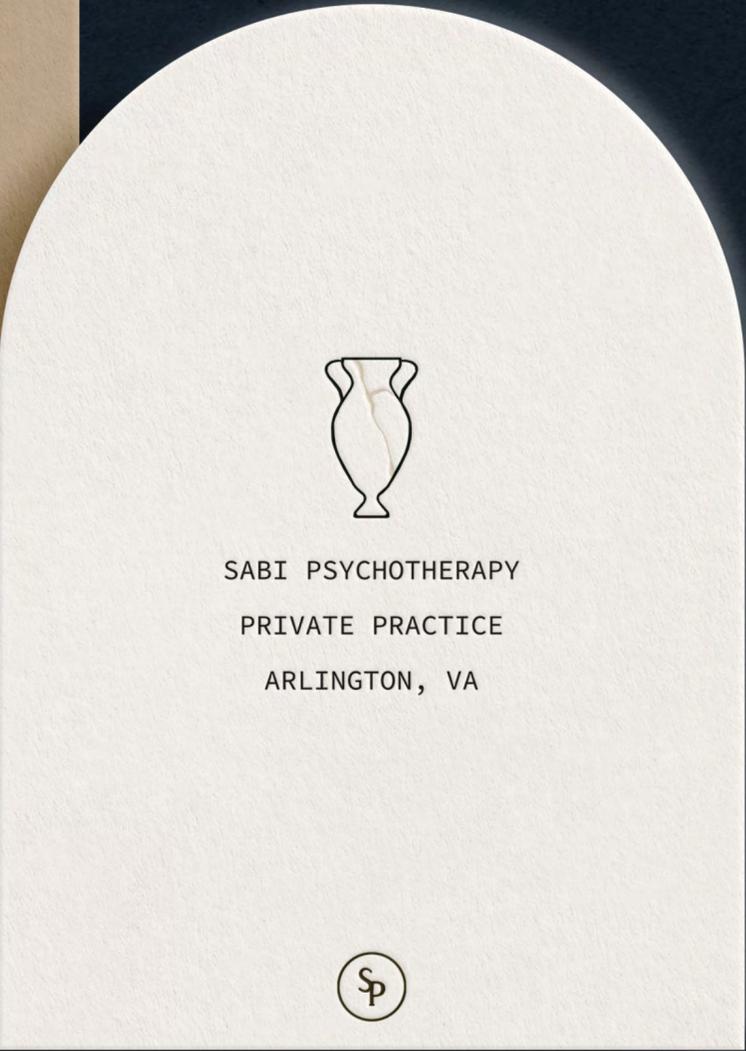


WABI SABI

AESTHETIC









Poesis' creative director Maca Olsen and philosophy scholar Dr. Anna Sitzmann [faculty, St. John's College] posed a playful challenge to themselves: is there a way in which the process of collaging might resemble that of learning?

# St. John's College

## SERVICES

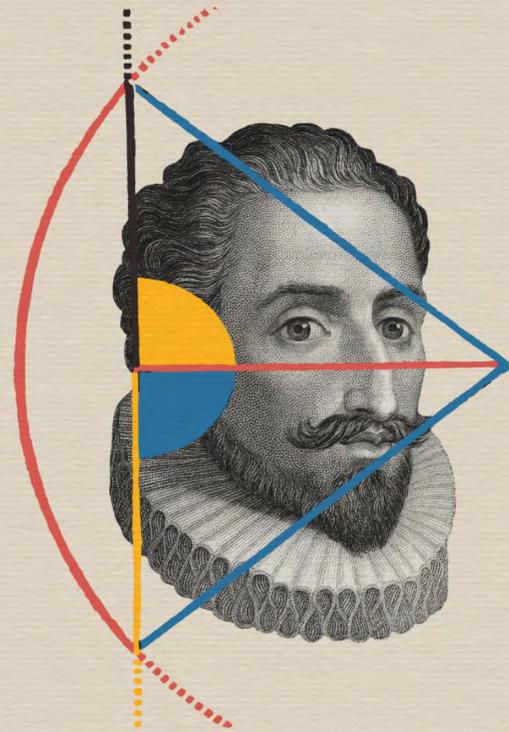
Commissioned graphic art poster series

Just as a liberal arts student dissects texts, examining each word and argument closely in order to apprehend it more clearly, so too does the collagist cut apart images and words, isolating them from their original contexts. This analytical phase is vital, for it allows one to see with fresh eyes, free from the constraints of preconceived meanings. Yet, analysis alone is not sufficient. The next step, synthesis, mirrors the collagist's task of gluing disparate pieces into a new, coherent whole.

In this creative act of reconstruction, the learner, like the artist, may draw upon intuition and imagination as well as reasoning, forging connections and deriving meanings. Through this dynamic interplay of analysis and synthesis, of cutting and gluing, one may learn to see old things anew.

This playful challenge set their minds to work. Having long admired Oliver Byrne's 1847 illustrations of Euclid's *Elements*, they began to make connections between mathematical propositions, literary passages, and historical portraits of great authors around specific "opening questions" brought forth from a text.

01/06



*Truth may be stretched, but it cannot be broken,  
and it always surfaces above lies, as oil floats on water.*

REFERENCES

Engraved portrait of Miguel de Cervantes by Frederick Mackenzie, 1897.  
Euclid's Elements, Book I, Proposition 12, as illustrated by Oliver Byrne.

EXCERPT

"Truth may be stretched, but it cannot be broken, and it always surfaces above lies, as oil floats on water."  
From Don Quixote by Miguel de Cervantes

If truth is flexible by nature, what does it mean to "tell the truth," and how do we distinguish between reality and fantasy?

As an author, Cervantes reflects on truth's resilience before he tells a story that strains belief. His protagonist Don Quixote is himself an avid reader and passionate storyteller whose delusions are often the backdrop for sobering depictions of human nature.

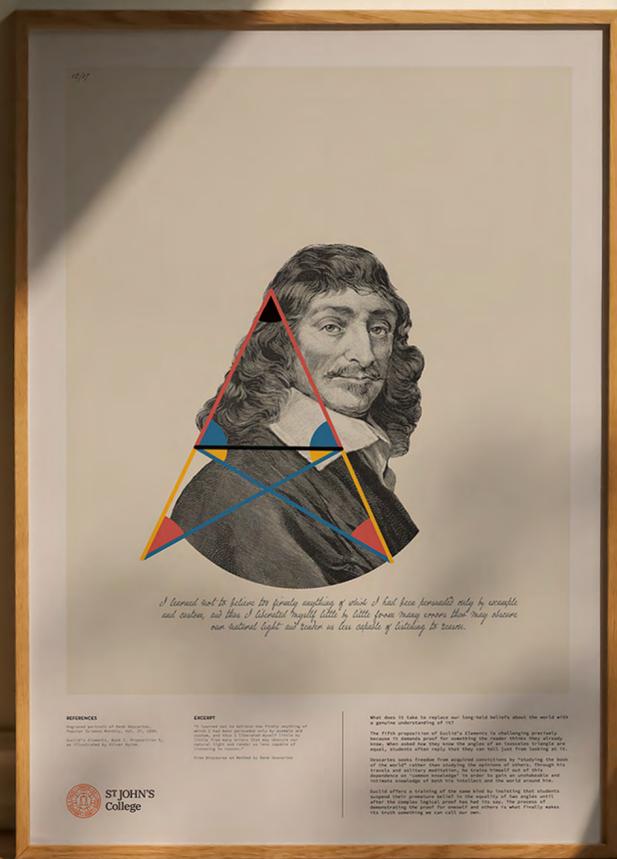
Euclid's task of constructing one line perpendicular to another recalls the common conception of truth, and with it right and wrong, as something singular and unwavering. In Greek, the word for "perpendicular" is *orthos*, which also means "upright." A right angle is the standard against which all other angles are judged. But the circle that Euclid stretches around the base of the perpendicular in Proposition 1.12 also reminds us of the full range of possible angles surrounding the "right" one.

Flipped on its side here, the single upright line cuts across Cervantes' face, separating eyes from mouth, or vision from voice, as a reminder of the tension between the truth we see and the truth we try to tell.

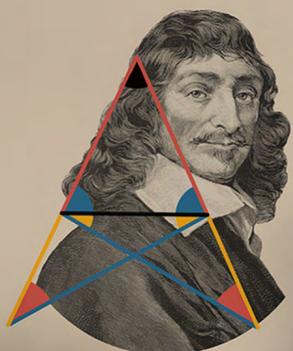


ST JOHN'S  
College





02/06



*I learned not to believe too firmly anything of which I had been persuaded only by example and custom, and thus I liberated myself little by little from many errors that may obscure our natural light and render us less capable of listening to reason.*

**REFERENCES**

Engraved portrait of René Descartes, *Popular Science Monthly*, Vol. 37, 1899.

Euclid's *Elements*, Book I, Proposition 5, as illustrated by Oliver Byrne.



**EXCERPT**

"I learned not to believe too firmly anything of which I had been persuaded only by example and custom, and thus I liberated myself little by little from many errors that may obscure our natural light and render us less capable of listening to reason."

From *Discourse on Method* by René Descartes

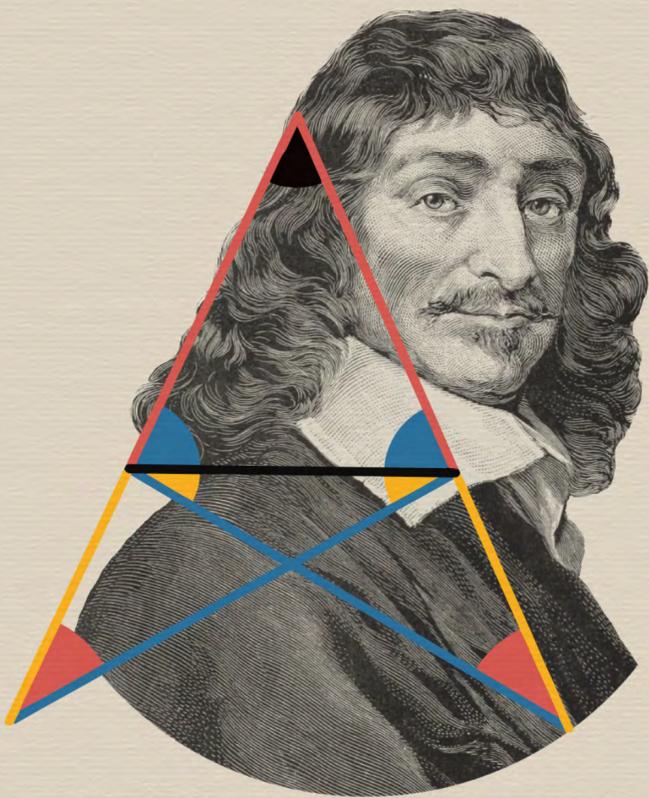
**What does it take to replace our long-held beliefs about the world with a genuine understanding of it?**

The fifth proposition of Euclid's *Elements* is challenging precisely because it demands proof for something the reader thinks they already know. When asked how they know the angles of an isosceles triangle are equal, students often reply that they can tell just from looking at it.

Descartes seeks freedom from acquired convictions by "studying the book of the world" rather than studying the opinions of others. Through his travels and solitary meditation, he trains himself out of this dependence on "common knowledge" in order to gain an unshakeable and intimate knowledge of both his intellect and the world around him.

Euclid offers a training of the same kind by insisting that students suspend their premature belief in the equality of two angles until after the complex logical proof has had its say. The process of demonstrating the proof for oneself and others is what finally makes its truth something we can call our own.

02/06



*I learned not to believe too firmly anything of which I had been persuaded only by example and custom, and thus I liberated myself little by little from many errors that may obscure our natural light and render us less capable of listening to reason.*

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Engraved portrait of René Descartes, *Popular Science Monthly*, Vol. 37, 1899.

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**EXCERPT**

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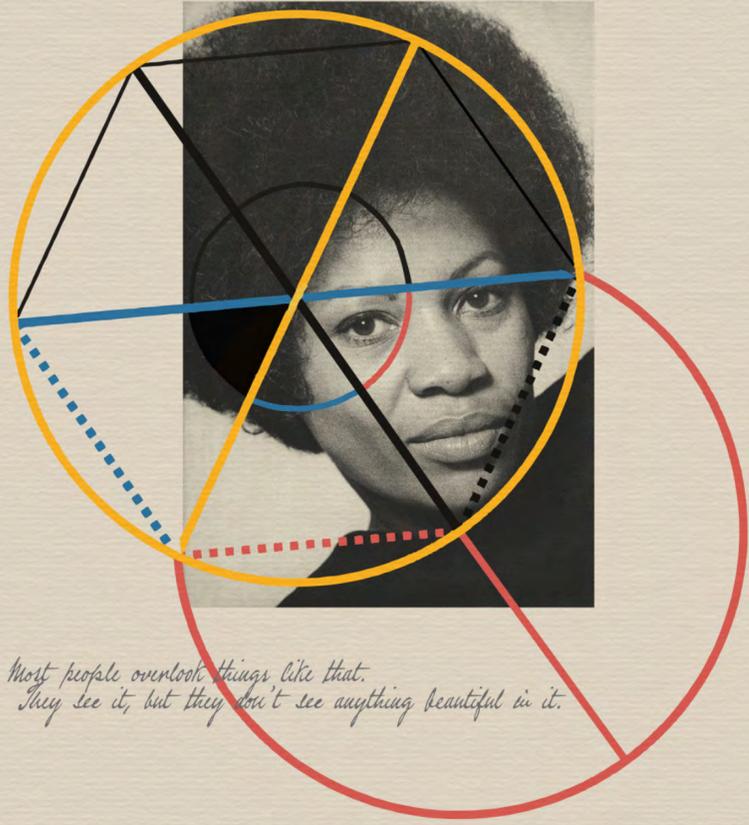
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03/06



*Most people overlook things like that.  
They see it, but they don't see anything beautiful in it.*

REFERENCES

Photographic portrait of Toni Morrison by Bert Andrews, 1978.  
Euclid's Elements, Book IV, Proposition 15, as illustrated by Oliver Byrne.

EXCERPT

"Most people overlook things like that. They see it, but they don't see anything beautiful in it. They don't see that nature has already made it as perfect as it can be."  
From Song of Solomon by Toni Morrison

What is the difference between seeing something and seeing inside it? Is it possible to learn this latter kind of seeing, a sort of *in-sight* or *seeing in*?

Toni Morrison's *Song of Solomon* is rich with images of insides, whether it be a child singing at the center of a circle, a vivid description of freshly peeled hard-boiled eggs as they are split open, or a dissection scene punctuated by the protagonist's thought that "everybody wants the life of a Black man."

In Proposition IV.15 of the *Elements*, Euclid proves he can construct a hexagon inside a circle by means of six equilateral triangles found inside the hexagon. These layers of interiority shed new light on the nature of the circle, which houses figures of increasing complexity inside its simple shape.

Finding these figures buried within the circle gives us a sense of the challenging and delicate work that Morrison undertakes in detailing one man's effort to unfold his hidden history.



ST JOHN'S  
College





04/06



*I sit with Shakespeare and he winces not.*

**REFERENCES**

\*Photographic portrait of W.E.B. Du Bois, Bain News Service photograph collection, The Library of Congress.

Euclid's Elements, Book VI, Proposition 1, as illustrated by Oliver Byrne.

**EXCERPT**

"I sit with Shakespeare and he winces not. Across the color-line I move arm in arm with Balzac and Dumas, where smiling men and welcoming women glide in gilded halls. From out the caves of the evening that swing between the strong-limbed earth and the tracery of the stars, I summon Aristotle and Aurelius... and they come all graciously with no scorn nor condescension. So, wed with Truth, I dwell above the Veil."

From *The Souls of Black Folk* by W.E.B. Du Bois

**Is it possible to move freely in a sharply divided world?**

W.E.B. Du Bois suggests that the relationship we forge with truth when we read great books allows us to "dwell above the Veil" that separates people of color from a predominantly white world and prevents white people from seeing into the souls of black folks.

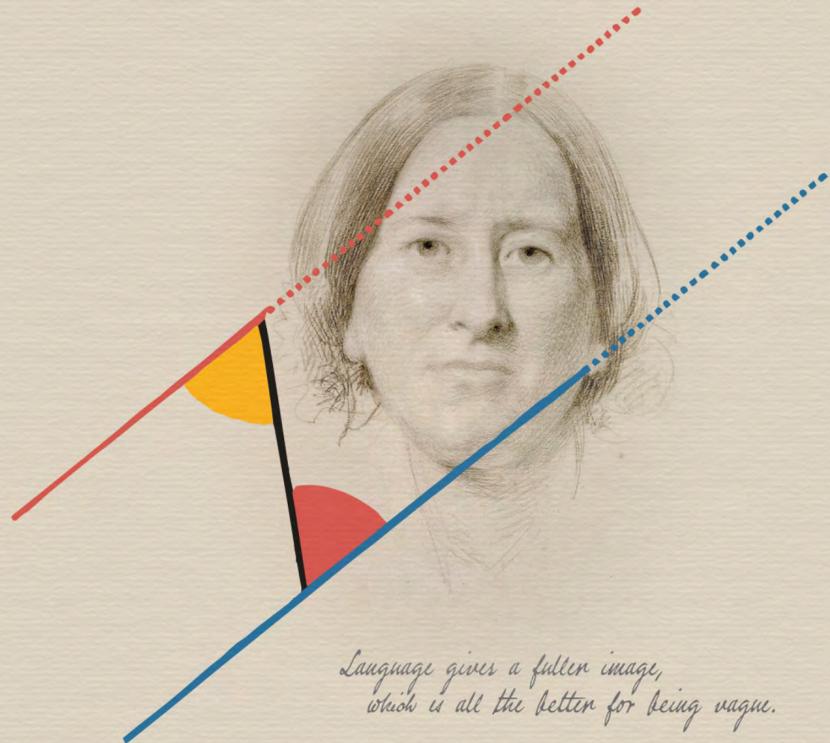
"Across the color line I move arm in arm with Balzac and Dumas," Du Bois writes. Poised above a color-coded image of Proposition VI.1, the elegance of his portrait and his words are echoed in two sets of triangles contained by one set of parallel lines.

In Euclid's Elements, parallelism guarantees proportionality, or an intelligible relation between different kinds of magnitudes. For Du Bois, authors like Aristotle and Shakespeare create the conditions for the mind to move above limiting distinctions, where we can experience truth as something simply human.



**ST JOHN'S**  
College

05/06



*Language gives a fuller image,  
which is all the better for being vague.*

REFERENCES

First study for the portrait of George Eliot by Samuel Lawrence, 1868. © The Trustees of the British Museum.

Euclid's Elements, Book I, Proposition 31, as illustrated by Oliver Byrne.

EXCERPT

"Language gives a fuller image, which is all the better for being vague. After all, the true seeing is within; and painting stores at you with insistent imperfection. I feel that especially about representations of women. As if a woman were a mere coloured superficies!"

From *Middlemarch* by George Eliot

Why would literature be particularly well-suited to the task of representing women?

George Eliot speaks of women's "inconvenient indefiniteness" in the prelude to her novel *Middlemarch*. Later on, her character Will Ladislaw suggests that this indefiniteness is better captured by language than image precisely because any vagueness in written portraits of women lends them depth and realism.

Similarly, illustrations of parallel lines in Euclid's *Elements* bring readers face to face with the inadequacy of mathematical image; lines are parallel only if they do not meet when "produced indefinitely in both directions."

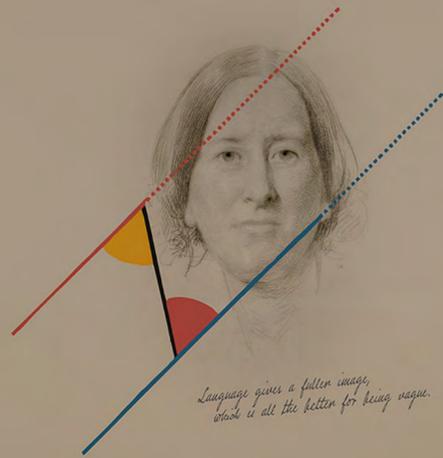
Together with this unfinished sketch of Eliot, we see two attempts to incorporate indefiniteness into visual images. We begin to understand how what is left unfinished can set our minds to the work, completing portraits whose subjects are bigger than the page.



ST JOHN'S  
College



05/07



*Language gives a fuller image,  
which is all the better for being vague.*

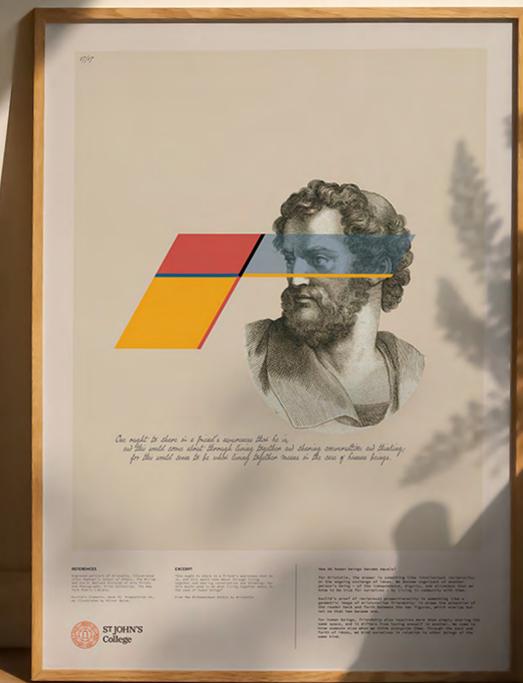
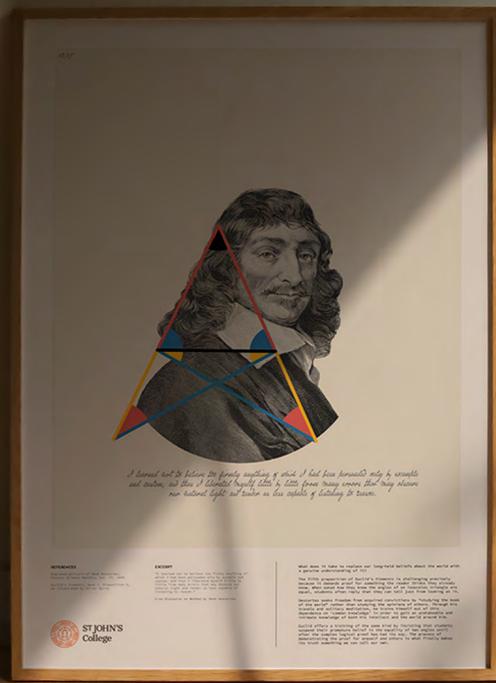
REFERENCES  
First study for the portrait of George Eliot by Samuel Lawrence, 1868. © The Trustees of the British Museum.  
Euclid's Elements, Book I, Proposition 31, as illustrated by Oliver Byrne.

EXCERPT  
"Language gives a fuller image, which is all the better for being vague. After all, the true seeing is within; and painting stores at you with insistent imperfection. I feel that especially about representations of women. As if a woman were a mere coloured superficies!"  
From *Middlemarch* by George Eliot

Why is literature so well-suited to the task of representing women?  
George Eliot speaks of women's "inconvenient indefiniteness" in the prelude to her novel *Middlemarch*. Later on, her character Will Ladislaw suggests that this indefiniteness is better captured by language than image precisely because any vagueness in written portraits of women lends them depth and realism.  
Similarly, illustrations of parallel lines in Euclid's *Elements* bring readers face to face with the inadequacy of mathematical image; lines are parallel only if they do not meet when "produced indefinitely in both directions."  
Together with this unfinished sketch of Eliot, we see two attempts to incorporate indefiniteness into visual images. We begin to understand how what is left unfinished can set our minds to the work, completing portraits whose subjects are bigger than the page.



ST JOHN'S  
College



01/26



*One ought to share in a friend's awareness that he is, and this would come about through living together and sharing conversation and thinking; for this would seem to be what living together means in the case of human beings.*

**REFERENCES**

Engraved portrait of Aristotle, illustrated after Raphael's School of Athens. The Miriam and Ira D. Wallach Division of Arts Prints and Photographs, Print Collection. The New York Public Library.  
 Euclid's Elements, Book VI. Proposition 14, as illustrated by Oliver Byrne.

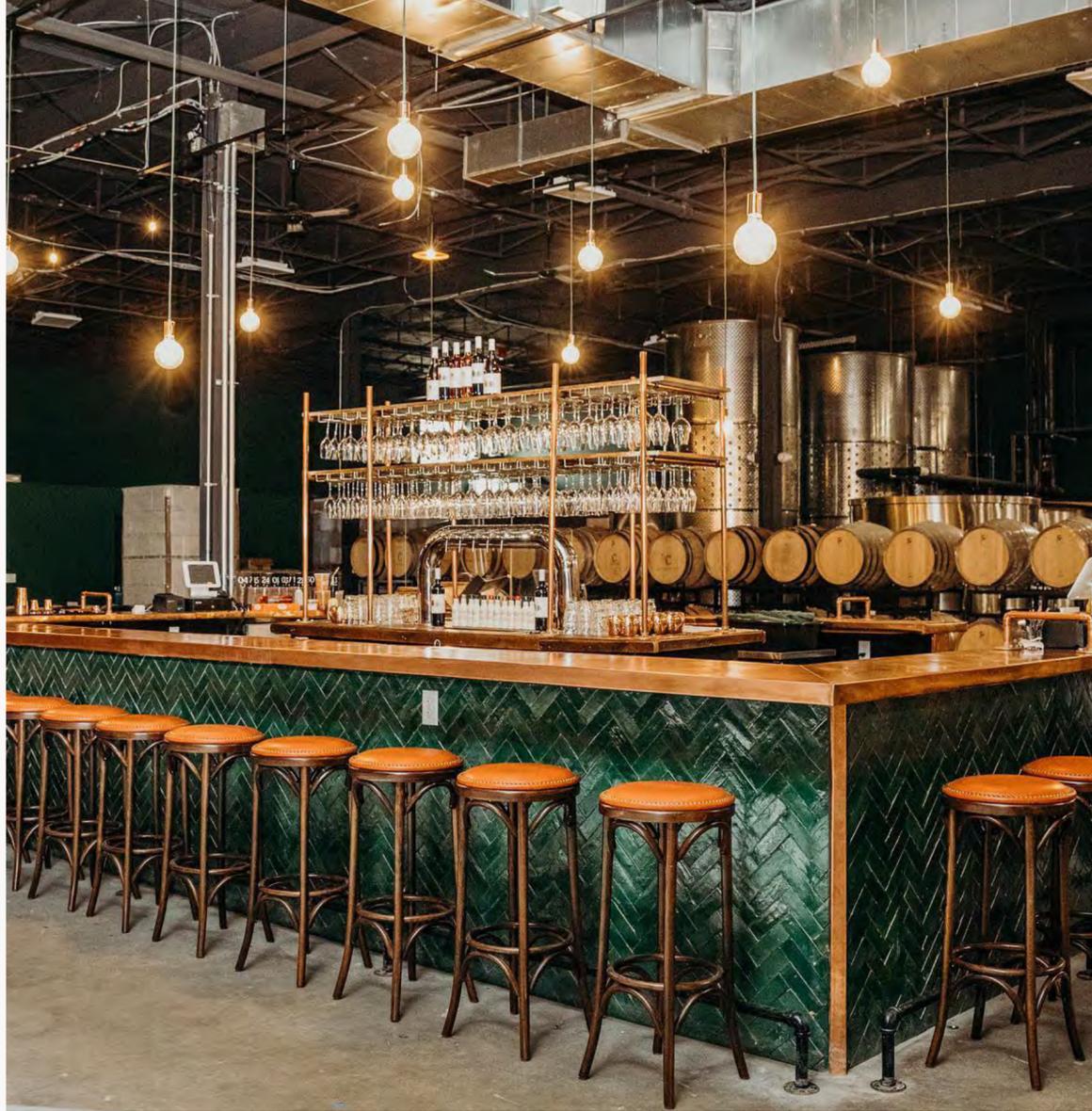
**EXCERPT**

"Therefore one also ought to share in a friend's awareness that he is, and this would come about through living together and sharing conversation and thinking; for this would seem to be what living together means in the case of human beings..."  
 From The Nicomachean Ethics by Aristotle

**In what sense are true friends equals?**

For Aristotle, the answer is something like intellectual reciprocity, or the ongoing exchange of ideas. We become cognizant of another person's being - of the independence, dignity, and aliveness that we know to be true for ourselves - by living in community with them.  
 Euclid's proof of reciprocal proportionality is something like a geometric image of Aristotelian friendship: it draws the attention of the reader back and forth between the two figures, which overlap but not so that two become one.  
 For human beings, friendship also requires more than simply sharing the same space, and it differs from losing oneself in another. We come to know someone else when we think alongside them. Through the back and forth of ideas, we bind ourselves in relation to other beings of the same kind.





At The Wine Collective, built in an old warehouse in Baltimore City, the ancient tradition of viticultural collaboration collides with the daring innovation of modern *garagistes*.

# The Wine Collective

## SERVICES

Art Direction  
 Brand Development  
 Brand Management  
 Content Strategy  
 Digital Advertising  
 E-Commerce Website  
 Email Marketing  
 Illustration  
 Label Design  
 Logo Design  
 Packaging  
 Photography  
 Print Collateral  
 Social Media Marketing

Established in 2019, The Wine Collective blazed the trail as Baltimore's first urban winery and pintxos bar. Inspired by their traditional yet somewhat punk approach to winemaking, we collaborated to develop a brand identity that reflects the daring combination of old-world craft and new-world tech.

Operating as The Wine Collective's marketing, design, and communications arm between 2019–2022, Poesis Studio managed all aspects of The Wine Collective's graphic needs (from bottle packaging and merchandise to ad graphics and website management), and directed its dozens of digital, social, and email marketing campaigns, leading its brand to national acclaim with features at Forbes, Wine & Spirits Magazine, Imbibe Magazine, Conde Nast Traveler, FOX News, MSN, CBS, and many others.



THE WINE COLLECTIVE  
CRAFT WINE OF VERMOUTH MAKERS

THE WINE COLLECTIVE  
CRAFT WINE OF VERMOUTH MAKERS

THE WINE COLLECTIVE  
CRAFT WINE OF VERMOUTH MAKERS



**MADE SLOW**

We make wine. With farmers and vintners. Under one roof in a warehouse in Baltimore City. In relentless pursuit of excellence and sustainability. And most importantly, together.



**THE WINE COLLECTIVE**  
CRAFT WINE AND VERMOUTH MAKERS

**2020**  
VIOGNIER

Vintage 2019 · Maryland White Wine · 750 ml  
Bottled by The Wine Collective · Baltimore, MD · WineCollective.win

-  Libertas Estate
-  100% Viognier
-  Hand-harvested
-  100% Stainless Steel

-  Cold fermented for 70 days
-  Vegan / minimal intervention
-  Minimal sulfites added
-  13% alc./vol

GOVERNMENT WARNING: (1) According to the Surgeon General, women should not drink alcoholic beverages during pregnancy because of the risk of birth defects. (2) Consumption of alcoholic beverages impairs your ability to drive a car or operate machinery, and may cause health problems.







Developed by The Wine Collective, Vermú Vermouth aims to bring this traditional Spanish aperitivo to the American market.

# Vermú Vermouth

## SERVICES

Art Direction  
Content Strategy  
Email Marketing  
Illustration  
Label Design  
Logo Design  
Photography  
Social Media Marketing  
Video

Poesis Studio worked with The Wine Collective to develop the packaging, messaging, product release (including Instagram reels), and screen print designs for this easy-drinking cocktail in a bottle. Later, we worked with them to develop the label design for a canned spritzer version, called Vermutino.

The illustrated Vermú mark was designed to evoke the way this vermouth transports the imbiber to a whimsical place, with a nod to Baltimore's spirit animal, the flamingo, and a mythical "Boozy Lady" as the central cast.



MADE IN BALTIMORE CITY

# VERMOUTH

BASE:

2019 ROSÉ

MADE IN COLLABORATION WITH:

BALTIMORE SPIRITS CO

## BOTANICALS + SOME SOUL:

VERMÚ ROSÉ IS EXUBERANT CHARM. IT IS PLUMP ORANGES AND GROVES OF RIPE GRAPEFRUIT. IT IS THE TONIC BALM OF CHAMOMILE AND THE DARK HUMOR! OF WORMWOOD. IT IS THE ANCIENT HEALING OF GENTIANA LLTEA AND CINCHONA. IT IS THE TERRACE AND THE BASEMENT IN LATE SUMMER NIGHTS AND THE HERALD OF LIGHT DURING THE REST OF THE YEAR. IT IS EARNEST WITH A WINK AND SERIOUSLY WHIMSICAL.

## DRINK IT VERMUTERÍA STYLE:



GOVERNMENT WARNING: (1) According to the Surgeon General, women should not drink alcoholic beverages during pregnancy because of the risk of birth defects. (2) Consumption of alcoholic beverages impairs your ability to drive a car or operate machinery, and may cause health problems.

PRODUCED BY THE WINE COLLECTIVE AT 1700 W 41ST STREET, SUITE 490, BALTIMORE MD 21211 - 750ML - CONTAINS SULFITES



# uncorked

Compiled by Penelope Bass and Emma Mannheimer

## What We're Drinking Now Vermú Rosé

As appreciators of vermouth culture, Baltimore's urban winery The Wine Collective released their new Vermú Rosé this spring. Opened in June of 2020, the winery operates inside the Union Collective space (a former Sears warehouse) and has since released a handful of wines under the direction of brothers Enrique and Felipe Pallares and winemaker John Levenberg. The Pallares brothers grew up in Ecuador and spent their youth traveling as professional polo players, living in places like Spain and Argentina and furthering their appreciation for food and drink culture. "Vermouth—as people in Turin, Madrid, and Barcelona know so well—is not just a drink. It's something you do, a way of life," says Enrique Pallares, managing partner and general director. Crafted from the winery's rosé and fortified with a Chambourcin grape spirit (distilled by their Union Collective neighbors Baltimore Spirits Co.), the vermouth is accented with botanicals like Valencia orange peel, juniper, chamomile, and clove. The result is juicy and bittersweet, with a heady floral aroma that opens up nicely with bubbles for a simple spritz (see page 20 for inspiration). \$28, [winecollective.vin](http://winecollective.vin)



## At the Market: Chamomile



sherry; and *Bénédictine's* honey notes. "Chamomile's best quality as an ingredient is as a conductor, quietly tying other ingredients together rather than crashing in as one sudden, floral burst."

**HIGH KIRK**  
1½ oz. manzanilla sherry  
½ oz. chamomile-infused single malt Scotch whisky  
½ oz. *Bénédictine*  
1 lemon twist

Tools: barspoon, strainer  
Glass: Nick & Nora  
Stir the first 3 ingredients with ice, then strain into a chilled glass. Express the lemon peel over the top of the drink, then discard the peel.

**Chamomile-Infused Single Malt Scotch Whisky:** Add 1 750 ml. bottle of single malt Scotch whisky (Fetherston uses Glenfarclas 12, but any unpeated single malt will work) and 2 grams of dried chamomile to a large sous-vide bag or resealable plastic bag. Use an immersion circulator (sous-vide device) to heat water in a large pot to 60 degrees Celsius, then add the sealed bag and let cook for 2 hours. Remove the bag from the water bath, strain the infused whisky into a sealable container or bottle, and, once cooled, seal the container and keep refrigerated for up to 1 month. Alternatively, add the chamomile to a 750 ml. bottle of whisky, allow to infuse for 1 week at room temperature, then strain, rebottle, and store.

JP Fetherston for Columbia Room, Washington, D.C.





VERMÚTINO



SPRITZER  
ARTESANAL

SECO

DULCE

ORANGE CINCHONA

VERMÚTINO



SPRITZER  
ARTESANAL

SECO

DULCE

ORANGE CINCHONA

READY TO DRINK

BEST WITH A WINK AND SERIOUSLY WINKING



073



The Catherine Project is a community of learning, or a fellowship of people who learn for learning's sake.

# Catherine Project

## SERVICES

Art Direction  
Brand Development  
Logo Identity System  
Print Collateral

The Catherine Project is a nonprofit educational organization founded in order to provide substantive, person-to-person teaching on the Great Books.

We collaborated closely with its founder, Zena Hitz, in order to design a full brand identity system, with the final outcome of developing a detailed Brand Style Guide with logo mark variations, iconography, typographic details, color palettes, and more.



008



+



+



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## What our mark stands for.

The "Patroness" of our project is the martyr and philosophress, Catherine of Alexandria, who, according to legend, was born in the 3rd century and led a life of intense intellectual commitment.

This image of Catherine was illustrated in the style of pagan Greek and Roman statues of

the ancient world, in a nod to the many great books authored during the period (and to be studied by Catherine Project participants).

Catherine holds a book and stands in quiet dignity over a wheel, another iconic symbol associated with the saint.



009  
Primary Typeface  
Type Usage  
Common Errors

Welcome

Table

# Brand Guidebook

CATHERINE PROJECT



Brand Guidebook  
Copyright © 2010  
Catherine Project  
All rights reserved.

## Logo Assembly

When the icon and wordmark are assembled together, the height of the wordmark can be used to determine the ratio and relationship between the two elements. Designed specifically to be vertically efficient, the primary logo's a perfect fit for letterhead and areas where a centered logo would fit.



CATHERINE PROJECT BRAND BOOK

ICON HEIGHT  
The height of the Catherine icon is exactly one quarter of the wordmark to scale.

SEPARATION  
The space between the icon and wordmark is equal to a quarter of the height of the wordmark.

VERTICAL ALIGNMENT  
The vertical center of the icon should be slightly lower in relation to the wordmark.

MINIMUM SIZE  
This primary version of the logo is not intended for extremely small sizes. The minimum height is 1" for print application and 50px for digital applications.



1" or 50px

## Icon Only

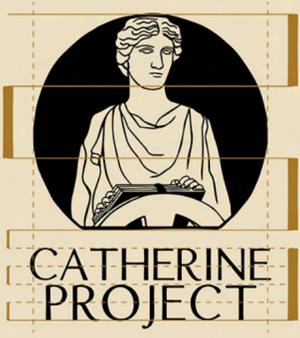
When desired, the Catherine Project icon can be used in place of a full brand logo. When this mark is used alone, the brand name is visible in the top right corner of this brand Guidebook or this stand-alone icon design while ensuring the icon design will be clearly recognizable.

01  
W

INTRODUCTION



CATHER  
PROJE



# 04 References

What do people say about  
Poesis Studio?

Here are some excerpts of what others  
have said about our work and past  
collaborations.

PAGE 079  
Testimonials

079

# Breathtaking.

DR. CHIYUMA ELLIOTT

Award-Winning Poet  
Professor of African American Studies, UC Berkeley

080

The design for our website went way beyond what I had envisioned, and showcased our work in a creative, fresh way that has delighted our existing clients and brought us new ones.

**BETSY BOYKIN**

Landscape Architect  
President, Core Studio Design [Baltimore]

081

A boldly understated design  
that elevates both the artwork  
and the writing.

PETER NESBETT

Art Curator, Editor, Historian  
Director, Elizabeth Myers Mitchell Art Museum

082

Poesis Studio created a brand that perfectly portrayed the feeling and ethos I was looking for but didn't know how to express on my own. The whole process was engaging and visually stunning.

DANNIE WRIGHT

Horticulturalist  
Owner, Hilltop Garden Design

083

I am absolutely blown away!  
Your work is incredible.

DR. DENA FEHRENBACHER MUELLER

Lecturer in English, UC Berkeley  
Executive Director + Senior Fellow, Berkeley Institute

084

Your work is amazing! I am absolutely thrilled. Everything looks beautiful, and the whole project feels more real.

ZENA HITZ

Founder, The Catherine Project  
Faculty, St. John's College

085 Masterfully executed, and for that,  
we are very thankful. Top quality  
work, once again.

ENRIQUE PALLARES

Managing Partner, The Wine Collective [Baltimore]

086

Poesis Studio developed an in-depth understanding of my company, mission, client-characteristics, and preferences. The result was a successful, clear design approach that continues to serve my firm beautifully.

SAMANTHA HOLLOMON

Architectural Lighting Consultant  
Principal, Lightwork LLC

Thank you.

For project inquiries, please contact [info@poesiscreative.com](mailto:info@poesiscreative.com)





[info@poesiscreative.com](mailto:info@poesiscreative.com)  
[poesiscreative.com](http://poesiscreative.com)