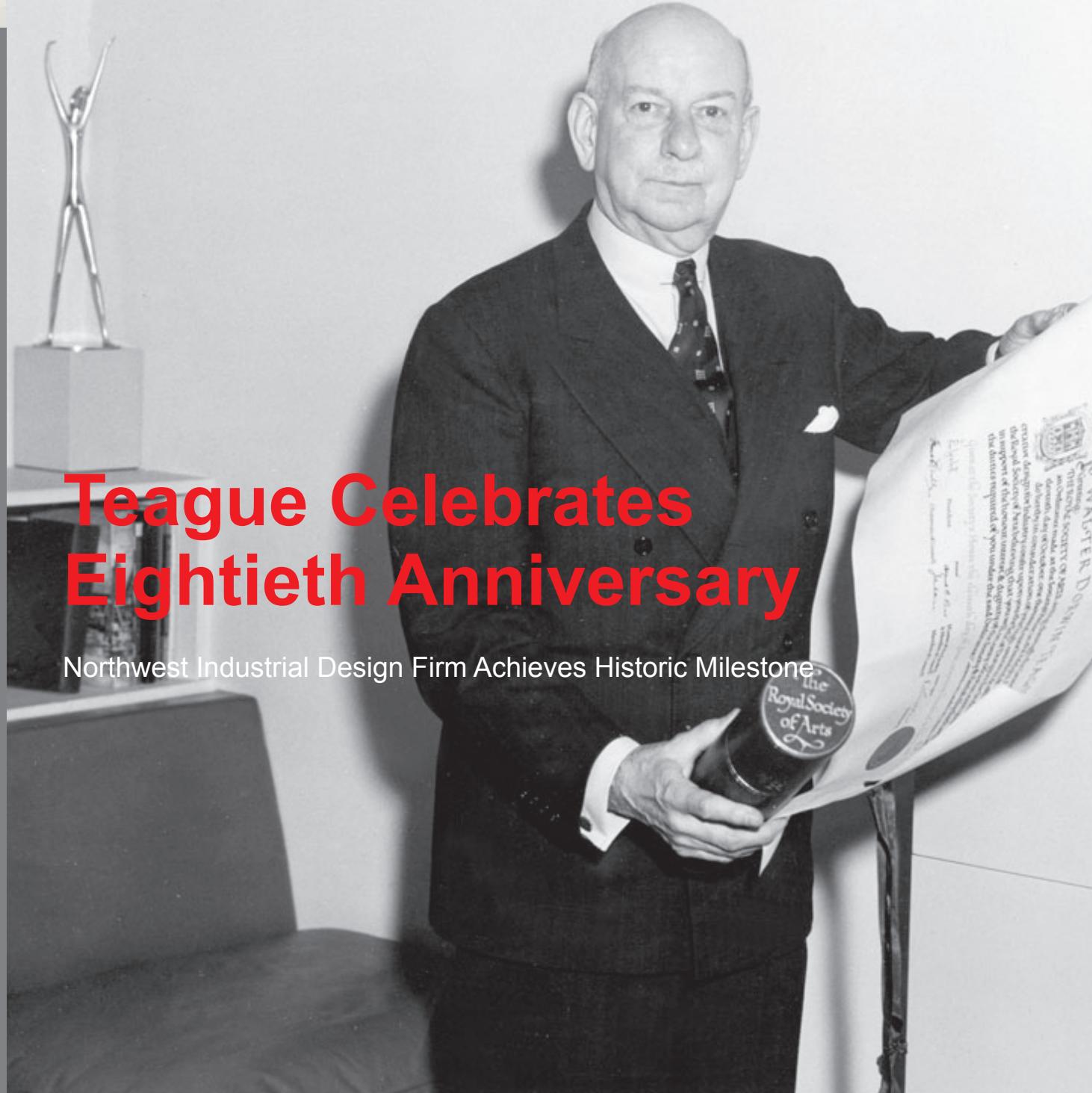




Design Patents  
Protecting "Look and Feel" of Novel Products

EPIC-2006  
A Designers Thoughts On Ethnography Conference

New and Notable  
Local Industrial Design News



# Teague Celebrates Eightieth Anniversary

Northwest Industrial Design Firm Achieves Historic Milestone

## in this issue

page 03 Chapter Contact Information

page 04 Message From The Chapter Chair

page 05 Calendar

page 06 New and Notable - Local Industrial Design News

page 08 **Last Man Standing - 80 Years of Teague Design**  
by Michael DiTullo - Originally published on core77.com

page 13 Design Patents Protect 'Look and Feel' of Novel Products - Manufacturers Should Consider Guarding Design Elements.  
A article by local attorney, Joe Makuch

page 14 Thoughts on EPIC-2006  
by Stefanie Danhope-Smith

page 15 Classifieds and Employment



Panasonic Remote by Teague

since 1926  
**TEAGUE**80

on the cover: Walter Dorwin Teague



# oregon chapter contact information

Ink is the official newsletter of the Oregon Chapter of the Industrial Designers Society of America.

We welcome submissions, including articles, letters, photographs, design news, related industry events, calendar items, and advertising.

<http://idsaor.org/>

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## message from the chair

Dear Oregon Chapter,

The Business of Design, whether you are just out of school or a seasoned professional, you know that the design profession has come a long ways in the past 20 years. This change was driven, in large part by the efforts of IDSA. The associations efforts for visibility in the media have had a resounding effect. The effect has given respect for our profession as solution providers to our clients.

IDSA provides a cross-fertilization among a multitude of different design industries. Inspiration from your peers is a key benefit. The Oregon Chapter has the potential of having the richest source of diversity of any chapter in the USA. So here is a challenge: come and participate - and help shape the local design community.

I hope to see you at our upcoming events.

Regards,

Matthias D. Kemeny IDSA  
Oregon Chapter Chair



# calendar

Events of interest to the Design community.

See [www.idsaor.org](http://www.idsaor.org) for a complete listing

## Show2006 - Innovative and Functional Furniture Design Show

**05 October - 28th October 2006**

Pacific Northwest College of Art

1241 NW Johnson

Portland, Oregon

<http://www.showpdx.com/>

Presented by: fix studio. Hosted by: PNCA and Design Within Reach

## Artists and Architects Annie Han and Daniel Mihalyo will be lecturing on the

Maryhill Double

**12 October 2006**

7:30pm - Portland State University - 212 Shattuck Hall

Info:

<http://www.disjecta.org/events/oct122006.php>

or contact LEAD PENCIL STUDIO: (206) 322-0227 [dna@leadpencilstudio.com](mailto:dna@leadpencilstudio.com)

## Ace Hotel Portland Pre-Opening Party

**13 October 2006 7:00-10pm**

The Cleaners @ Ace Hotel

403 SW 10th Avenue

Portland, Oregon

[www.acehotel.com](http://www.acehotel.com)

## AeA (American Electronics Association) Roundtable on Technology and IP

(Local Industrial Designers on Roundtable)

**24 October 2006**

Portland, Oregon

[http://www.aeanet.org/Events/orme\\_IPTevent\\_OR100608.asp](http://www.aeanet.org/Events/orme_IPTevent_OR100608.asp)

## Oregon Chapter IDSA Tour - Adidas

**25 October 2006 6:30 pm.**

Portland, Oregon

See <http://idsaor.org/> for important details and restrictions



# Work directly on screen

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# new and notable

## Local Industrial Design News



Intel's Neuromotor Test Device

### Intel Corporation receives IDEA Award in IDSA/Businessweek Competition

Intel's Oregon-based User-Centered Design team has earned a Silver IDEA Award for the Neuromotor Test Device. The UCD team partnered with the Digital Health Group to develop the diagnostic tool used by people with Parkinson's disease. The in-home test device provides regular assessment of the disease's progression to the patient's doctor and field research groups.

<http://www.intel.com/healthcare>

### Local Designers Judge NW Invitational Design Competition

Kudos to local designers who generously volunteered to judge entries for the Northwest Design Invitational '06, the 11th Biennial celebration organized by the Northwest Chapter of IDSA. This is the premier west coast industrial design competition.

Oregon-based NWDI '06 Jurors included:

Phil Frank - Phil Frank Design  
Omer Kotzer - Ziba  
Scott Tomlinson - Adidas  
Greg Hinzmann - Level 4 Design

See the winning entries at: <http://www.idsanw.org/eventLive/winners.html>

### Kai Halsinger has joined ZIBA Design

Halsinger has joined ZIBA Design as Associate Creative Director in the Portland studio.

He can be reached at:

Kai\_Halsinger@ziba.com  
503.223.9606  
[www.ziba.com](http://www.ziba.com)

### Mike Kemery has joined Yakima Racks as a Senior Industrial Designer

Kemery can be contacted at  
15025 SW Koll Parkway  
Beaverton, OR 97006  
971.249.7501  
[mike.kemery@yakima.com](mailto:mike.kemery@yakima.com)

### Flathed has moved to new, larger studio

Flathed, a full-service Industrial Design and Product Development firm, can now be reached at:  
19 NW 5th Ave, STE 204  
Portland, OR 97209  
503.220.8591  
<http://www.flathed.com>

Flathed also recently completed an industrial design and product development program for Termsys, Inc. Flathed designed the TS9000, a handheld computer for the barcode industry.

Termys TS9000



# Stand out from the crowd!



Ted Brewer hit a high note when he turned to GE Plastics for a solution during the production of his new high tech Vivo2 violin.

According to Brewer, GE Plastics provided both the material, visual effects and the expertise needed to perfect the Vivo2 design. *"I tried other suppliers, but nothing came close to Lexan\* Visualfx\* resin. The exceptional quality, finish, and visual effects of our Vivo2 violins is unparalleled. GE provided amazing support - they pulled out all the stops to find the exact colour effects I had in mind. They shipped the material as fast as humanly possible so we could get into production as quickly as possible."*

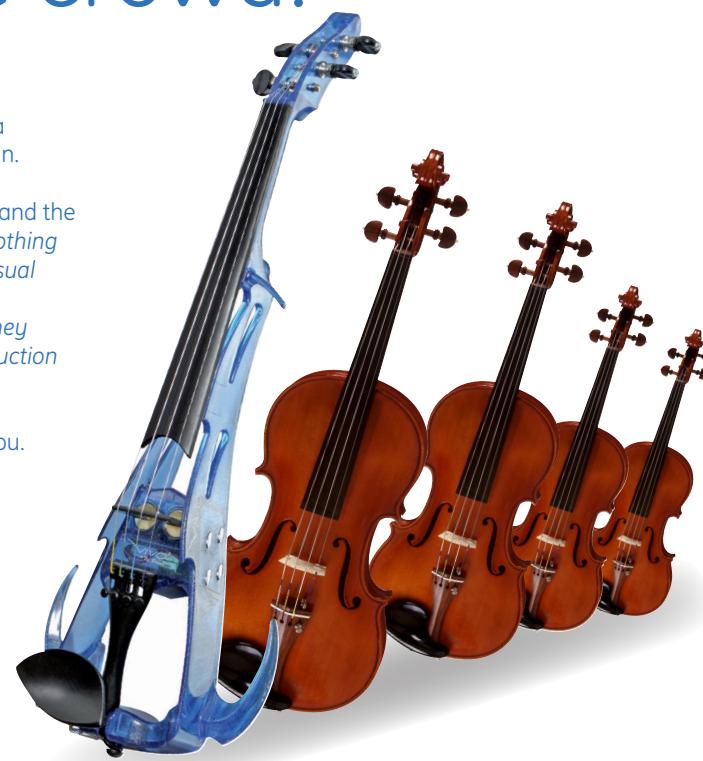
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GE imagination at work



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## Last Man Standing: 80 Years of Teague Design

article by Michael DiTullo

special thanks to core77 and Nike's Michael DiTullo for the permission to reprint the content of this article

When you think of the names Raymond Lowey, Henry Dreyfus, Walter Dorwin Teague, and Norman Bel Geddes, you think of the founders of a profession; competitors and friends who kick-started our field and formed the organization that later became the IDSA. So why is it that only one of these men was able to establish a design firm that outlasted himself? The answer might lie within a pair of anniversaries.

This year Teague celebrates 80 years of having its doors open. It also celebrates its 60th consecutive year of having Boeing as a client. While his contemporaries busied themselves with securing their place in history, Teague was securing his place in the future. He felt that there was more to design than styling; that relationships were the key to making good design happen. He felt that sending designers to work on site with clients would help to ensure that their projects got pushed through various political and bureaucratic systems at large manufacturing corporations. And what began as a three-month assignment with one designer at Boeing evolved into a 60-year retainer with 80 Teague staff members working on site. Not a bad gig. And it's not surprising to find other decades-long client relationships—sometimes competitors of each other—in Teague's history. >>>

## While his contemporaries busied themselves with securing their place in history, Teague was securing his place in the future.

Over the years Teague designers have co-located with dozens of clients—such as Kodak, Polaroid and Boeing—quietly assimilating into their client's infrastructure and infecting it with solid, good design. Teague's goal was to develop the relationship to the point where the client saw the team as their own, enabling them to be a part of bigger decision-making conversations that most consultants are not a privy to. (Of course, it's also hard to fire the team you feel is your own. Not a bad strategy.)

So what have these guys been doing for the past 20 years besides Boeings? That's what I asked John Barratt, the President and CEO of Teague. He proceeded to show me a portfolio of in-production products for Samsung, Panasonic, Microsoft, Nike, HP, Intel, Compaq, Palm...all extremely successful products that I had no idea Teague was a part of. What amazed me is how Teague, the firm, still upheld the modesty of Teague, the man. Talking with the designers and directors there, one really gets the sense they are in this to make great design for the clients and for the people who buy their products—a refreshing reminder in today's world of endless PR and cross promotions.

### A bit of history

Teague breaks down the firm's history of success into distinct eras. The first era was the pioneering days of the big founders trailblazing the field of Industrial Design.

The second era, the 30's through the 50's, established design as an integral part of business strategy. (A place where most of us still struggle, these guys were tackling this stuff 60 years ago with large identity design programs for clients like Texaco.) This period was followed by what is probably the most key phase of paving the way for the kinds of collaborative relationships that Teague saw outliving his tenure, and setting up the guidelines for how the firm would do business in the future as the industry changed around it. Ken Dowd, Teague's Senior VP of Aviation argues that "clients understand we are in it for the long haul. We want to build relationships that will last the test of time."

Their history gives them a unique set of benefits and challenges. As they shed the skin of your father's industrial design consultancy, they are starting to leverage the fact that they have been around for so long. As Barratt asserts, "When you've been around for 80 years, you tend to learn a few things. Trends come and go, processes change and adapt. But what hasn't changed is our focus on people. Those we work with, and in the end, those we hope to impact."

The current era is about challenge. They even have a name for it: "re-setting the bar." It's about coming out from under their invisibility cloak a little bit, showing what they have done, and reestablishing themselves in the global design world.

>>>



Kodak Bantam Special Camera



Samsung Projector



787 Interior



Sparton Bluebird Radio

**They wanted a look that said “lock yourself in a room with me, close the shades, and don’t blink until your mom calls you down for dinner 3 times.”**

While many of us may not know it, the firm took on the extremely difficult task of reexamining itself about six years ago. The mission was to return Teague to the forefront of design, doing ground-breaking work for A-list clients while retaining their low-key, collaborative way. They hired John Barratt from Philips Design to help usher in that new era. “Our name was in the brand graveyard, everyone knew who we were but no one called,” reflects Barratt. Step one was to identify a list of high end, brand-driven clients they wanted to work with, cold call them, and let them know Teague Design was still alive.

One of the first clients to hear the call was Microsoft. A short jump from Teague’s main office in downtown Seattle, Microsoft gave Teague a brief to help them develop a new piece of electronics. This product would be sold in an over-saturated market segment that Microsoft had no reputation in, and one on which the two primary competitors had a virtual Full Nelson. Its name was the Xbox.

Teague responded to this daunting task by immediately involving top Microsoft decision makers in working sessions both at Microsoft and Teague locations. These workshops first established who the target consumer was: the hardcore gamer. Next, they collaboratively developed an iconic aesthetic. They wanted a look that said “lock yourself in a room with me, close the shades, and don’t blink until your mom calls you down for dinner 3 times.” Teague then set up sketch sessions with Microsoft designers, their own team, and outside consultants they brought into the fold.

They wanted to ensure that they explored every imaginable variation of their language. Together, they found out what their consumer really wanted. By meeting with the client almost daily—both physically and virtually—Teague assured they were on board and looped in at every step. As Barratt puts it, “If you start a project 5 degrees off, you end up missing the target by 45 degrees.”

Through working on large projects like the Xbox, Teague was able to transform its image in the business world. They called people up and started conversations. They were more interested in starting a relationship than getting quick cash, and actually turned potential clients down when they felt their cultures would not mix well. In this way, they ensure that their clients become their partners, resulting in a lot of repeat business; many of their clients come back for second and third projects, allowing Teague to build on their success as they create what Teague calls a great “mental proximity.”

>>>



Stuben Lens Bowl



### Back at the party

On the evening of their 80th anniversary, Teague quietly rented out the entire Frank Gehry-designed Experience Music Project in downtown Seattle, and filled it with over 600 of their closest friends—who also happen to primarily be paying clients. It became obvious why these people would fly in from around the world to celebrate the anniversary of a firm they support, have drinks together, and party: they genuinely considered the Teague designers as friends.

To commemorate the anniversary, the firm put together a book entitled "Design This Day: 8 Decades of Influential Design" with a nod to W.D. Teague's book of the same title, written in 1940. Of course, it's chock full of the mandatory product glory shots, great thumbnail sketches, printed with expensive inks on more paper types that you can count, and with the obligatory celebrity designer forward (this time it's Ross Lovegrove). What is surprising and unique, however, are the 20+ pages in the book devoted to designers and designs that have inspired Teague—from the beginning of the industry (Achille Castiglioni, Dieter Rams, Mario Bellini) to today (Patricia Urquiola, Ronan and Erwan Bouroullec). Devoting this amount of ink to designers they admire in their own book is something I've never seen before, and speaks volumes about the type of people that run this company.

Teague's 28-year old Associate Creative Director, David Wykes, actually knew little of Teague before he joined the team in 2003. Their honest approach and down to earth team drew him to move to Seattle from London, where he was working and going to school. But he's buffed up on his W.D. history: "Walter Dorwin Teague was a design pioneer who produced truly beautiful and functional products. His collaborative spirit and innovative approach to design is something we still consider to be the core value of Teague. Looking back at his body of work, much of it is still very fresh and has an enduring, timeless quality."

And looking forward, here's to another 80 years. [">>>>](#)

Ken Dowd - Senior VP of Aviation



Mike DiTullo - Core77

Boeing 707 Interior



Panasonic PMP

Boeing 747 Upper Deck



## A Teague Timeline:

**1883** Walter Dorwin Teague is born in Decatur, Indiana.

**1907** Graduates from Art Students League in New York in painting.

**1908** Works as a freelance graphic designer and product illustrator. Clients begin to seek his input on the products he is illustrating.

**1926** Founds Teague Design in New York City.

**1928** Co-locates with Kodak in upstate New York, a collaboration that produces the Brownie and the Bantam Special, two of Kodak's most iconic products.

**1931** Teague and son Walter Jr. design the Marmon 16, an early automotive classic.

**1934** The Sparton "Bluebird" radio is designed, which is still sold today. Teague Design also wins contract to design passenger cars for New York Metro Transit Association trains.

**1935** Teague proposes a revolutionary "corporate identity" program to Texaco. Designs the entire brand system and their first rollout of service stations.

**1938** Teague Design signs the first highly lucrative design retainer contract with Polaroid, the relationship later develops the Land Camera, the first camera to "develop" its own film.

**1939** Designs multiple exhibitions at New York World's Fair, including the Ford building. Also commissioned by Vogue to design the "dress of the future."

**1944** Walter Dorwin Teague is appointed the first president of American Society of Industrial Designers, which later becomes the IDSA. In this year Teague also establishes an engineering division.

**1946** Teague starts a 3-month commission with Boeing (3 hour tour?) which continues to this day.

**1954** Famous UPS truck design.

**1960** Walter Dorwin Teague passes away, at age 77.

**1961** Teague establishes what would be a 21-year relationship with Proctor and Gamble.

**1964** The firm designs the "House of the Future" for the '64 World's Fair.

**1976** Working with Kenworth, Teague designs the first sleeper cabin cross country truck. The aerodynamically efficient design foreshadows a change in the industry.

**1987** Designs crew quarters for NASA.

**1997** Boeing 737.

**2001** Xbox.

**2003** CEO Dell King retires.

**2004** Walter Dorwin Teague Jr. passes away, and John Barratt, from Phillips Design, signs on as President and CEO.

**2005** Boeing 777.

**2006** 80th year anniversary in business, and 60th year anniversary of relationship with Boeing.

Michael DiTullo is a designer for Brand Jordan, a division of Nike. He also freelances actively and is a moderator of several core77 forums under the pseudonym "yo". Like any good core77 staffer, he likes an open bar.

Originally published on [core77.com](http://core77.com) IDSA-Oregon thanks core77 for it's generosity.

photos courtesy of teague



# Design Patents Protect ‘Look And Feel’ Of Novel Products

## Manufacturers Should Consider Guarding Design Elements

Guest Column by Joe Makuch. Originally published in the Portland Business Journal - 07 July 2006.

Marketing and design used to be an afterthought. Research and development teams dominated by technical inventors hunkered behind closed doors. Marketing and design teams were relegated to the end of the process, left to develop packaging, point-of-purchase and publicity strategies to make the product sell. If sales were strong, the inventors were heroes. If sales tanked, the marketing and design team could be the scapegoat.

But companies increasingly realize that it's really the customer's total experience with a product or retail location that draws sales. Whether consciously or subconsciously, customers are affected by what I call "look and feel." Functionality is now an expected given that does not necessarily differentiate one product from another. As a result, design is acknowledged as an integral element in winning over consumers, and thus as significantly affecting a company's top and bottom line.

Business publications are abuzz with the payoffs of creative design. This spring Business Week reported that more than half of the top 25 most innovative companies with histories as public companies experienced better profit margins and higher stock prices over the past decade. Those companies achieved median profit margin growth of 3.4 percent a year since 1995, compared with 0.4 percent for the median Standard & Poor's Global 1200 company.

Prominently communicating the slogan "Design for All," Target Corp. tops the list, having doubled its operating margins in the last decade. Target's assertion that "great design isn't reserved for the few; it's for everyone to enjoy, every day," underscores the revelation that consumer craving for attractive design knows no socio-economic barriers – it's nearly universal.

Companies like Target know that for design to substantially affect the bottom line, they must edge out the competition by guarding innovations of every kind through intellectual property protection such as patents, trademarks and copyrights. There is still a widely held perception that patents and other forms of intellectual property are only for geeky technologies and gadgets. But the U.S. Patent and Trademark Office also offers a design patent option that protects "look and feel" innovation, rather than the technological aspects. Because the number of technology patent applications consistently far outpaces design patents, the latter seem to be underutilized.

Though currently only the most savvy and competitive companies are actually doing it, more companies should at least evaluate the merits of protecting any elements of "look and feel" or brand identity that contribute to their customers' experience. This includes elements of retail – and service-space merchandising that engage the consumer – kiosks, showcase displays, unique use of lighting, etc. In short, elements of customer experience that generate a unique competitive advantage because they were first to introduce a creative design element or concept may qualify for intellectual property protection. And you don't have to be Target to capitalize on the opportunity or reap the benefits.

Corporations and business analysts – who avidly measure success and steer nearly every decision based on detailed metrics and algorithms – are grappling with how to systematically gauge the impact of innovation, including design, which has thus far eluded them. Once those evaluative measures are in place, more companies will feel increasingly motivated to seek intellectual property protection.

But the early adopters are not waiting for the number-crunchers to tell them what they already know – innovative design influences market leadership, and intellectual property protection can help them protect and leverage their design innovations. Not only will intellectual property protection deter other companies from copying their designs, it will also allow them to assert their exclusive rights by securing revenue-generating licensing agreements with companies that want to use their ideas. And of course, the company holding the design patent can seek legal recourse against any others who try to copy the design without permission.

If your company was the first to incorporate a new look and feel into what you do – whether you offer a product, service, retail location or business-to-business function – seriously consider whether that design element is integral to your competitive edge and whether your competitors might gain on you by copying it. If so, securing and leveraging design patents could help improve your bottom line.

Joe Makuch is an attorney at Marger Johnson & McCollom PC, an intellectual property law firm headquartered in Portland. He can be reached at 503.222.3613 or [joe.makuch@techlaw.com](mailto:joe.makuch@techlaw.com)

## Design in EPIC Proportions

Stefanie Danhope-Smith, Intel Corporation  
iamstefanie@gmail.com

Design was alive and well at this year's Ethnographic Praxis in Industry Conference (EPIC), held recently at Intel's Oregon campus. Among the standard issue anthropologists, marketing consultants, and assorted academics there was a healthy dose of designers in attendance from companies such as Motorola, Continuum, Fiori, IDEO, Microsoft, Red Associates, Intel, Smart Design, and Nokia—just to name a few. While the main function of the conference was to share ideas, they are simultaneously building the identity of the discipline. Considering that designers were presenting papers and giving workshops at EPIC, I would say that our field is thriving within the practicing ethnographic community.

During the conference, some tensions arose over the practice of pseudo ethnography regarding its validity as a method. I got the sense that the finger was being pointed mainly towards people in consulting environments (particularly design and marketing) for using this guerilla approach in order to meet deadlines. Through some eavesdropping and bit of prying I found that even some hardcore anthropologists thought this was debate unnecessary. One attendee told me, "It's not about pseudo vs. real ethnography... it's about 'Is it good, is it insightful'. That's why we're all here at this conference." I couldn't agree more.

While it's certainly encouraging to see design participation within ethnographic practice, we also need to be aware of how we position ourselves within related disciplines. Designers ought to be valued not only for what we make, but also how we think. That change is beginning to happen—but we're not there yet. If we're not careful we could fall into the trap of making the vision of the ethnographer real. Designers simply think in different terms about what we observe, we are problem-solvers by our very nature; therefore we lend a much needed texture to observational research and its synthesis. I hope we all remember that as we move forward.



## classifieds and employment

See [www.idsaor.org](http://www.idsaor.org) for a complete listing

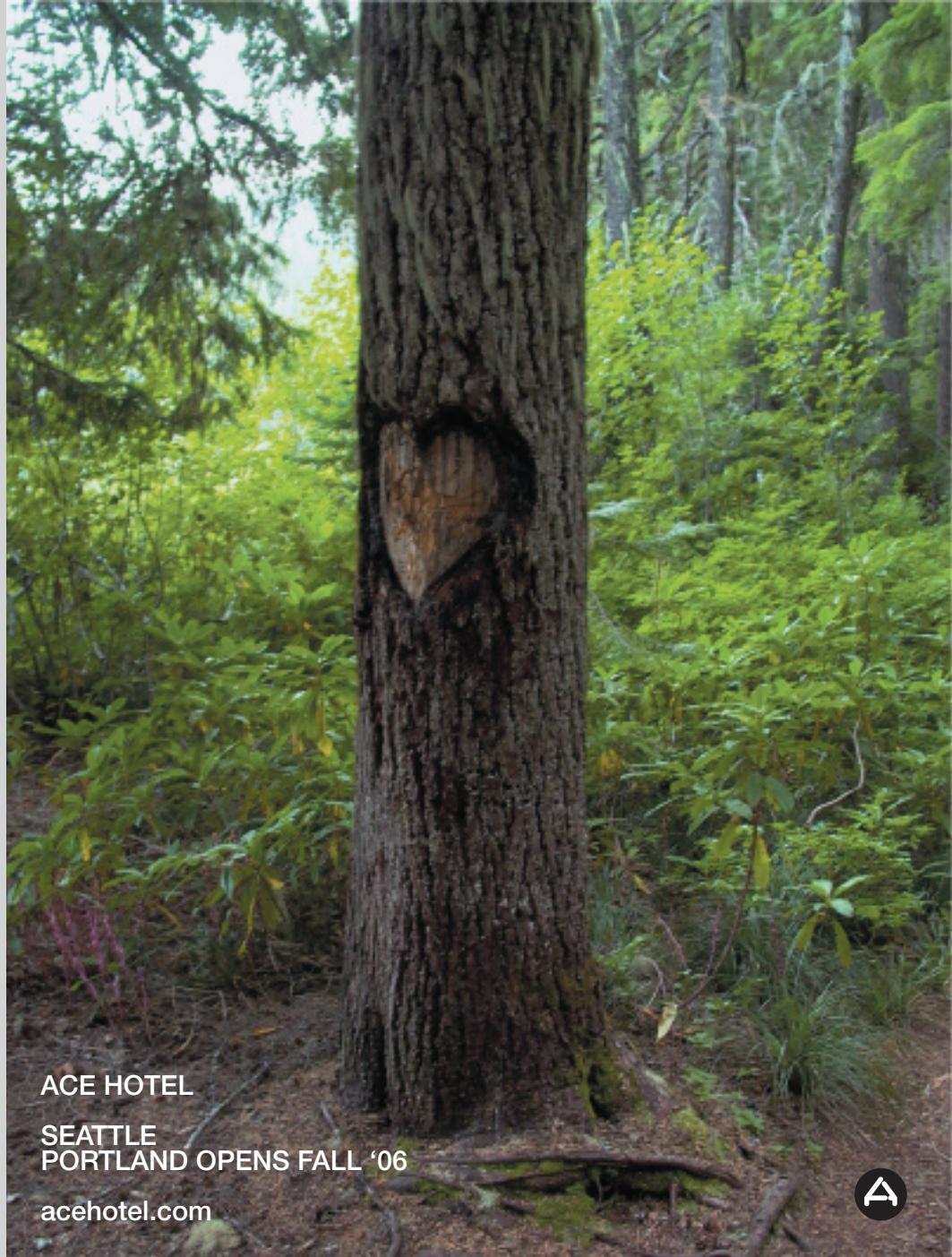
### Industrial Designer

High End Home Audio Manufacturing company in Portland has an opening to add an innovative, creative, SolidWorks proficient Product Designer to it's Engineering team. Triad Speakers, Inc. designs, engineers, manufactures and produces 95% of their product line in their northeast Portland facility.

Position requires the candidate to design the aesthetics and engineer new fully manufacturable speaker designs. The right person will be able to develop new processes and manufacturing techniques as well as take full advantage of current production capabilities. Triad Product Designers are very hands on during the entire development process and manage the product development cycle from start to finish. The right candidate will be detail oriented and interested in becoming part of a great product development team.

Bachelors' Degree in Industrial Design or related field is required, as well as an understanding of CNC manufacturing processes. MasterCAM experience and the ability to run a CNC is helpful, but training is available. Knowledge of Lean Manufacturing preferred, but training is offered and is an ongoing element of our culture.

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