

Chris DeGaetano  
Design Portfolio

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### Fender Personas

For my Branding and Messaging class, I was tasked with creating three personas based on a brand of my choice. After conducting in-depth research on Fender—exploring their history, target audience, and design aesthetics—I developed three unique personas. Each of these personas shares a passion for playing music but represents diverse tastes, cultures, and interests. They each command a distinct Fender guitar that aligns perfectly with their individual music styles.



Fender

## American Professional II STRATOCASTER®

Sonny

### Meet Sonny,

a 55-year-old automotive shop owner from Austin, TX, who's spent his life fixing cars and playing classic rock riffs on his Fender guitar. A traditionalist at heart, Sonny values hard work and craftsmanship—qualities he finds in both his trade and his beloved Fender. To him, Fender is more than a brand; it's an American icon in the guitar world. When he's not working on cars, you can find Sonny playing live at local bars, woodworking, or spending valuable time with his family. With dreams of retiring, and writing music inspired by his favorite bands like AC/DC and Led Zeppelin, Fender isn't just a guitar to Sonny—it's a symbol of quality that stands the test of time, just like his favorite rock anthems.

### Sonny's Guitar

The American Professional II Stratocaster® draws from more than sixty years of innovation, inspiration and evolution to meet the demands of today's working player. Delivering instant familiarity and sonic versatility you'll feel and hear right away, The American Professional II Stratocaster® with broad ranging improvements add up to nothing less than a new standard for professional instruments.

#### Features

- Three V-Mod II single-coil Stratocaster pickups
- Upgraded 2-Point Tremolo with Cold-Rolled Steel Block
- Deep "C"-shaped neck profile with rolled fingerboard edges
- Bone nut; 22 narrow-tall frets for easy bending
- Treble bleed circuit maintains highs when reducing volume
- Includes Deluxe Molded hardshell case

#### Pickups

- Bridge Pickup
- V-Mod II Single-Coil Strat®
- Middle Pickup
- V-Mod II Single-Coil Strat®
- Neck Pickup
- V-Mod II Single-Coil Strat®

## BOLD COLORS, ELECTRIFYING PERSONALITY



Fender

## Player STRATOCASTER®

Talia

### Meet Talia,

a 19-year-old Brooklynite with big dreams and a bold spirit. As a college student balancing part-time work and extracurriculars like basketball and music club, Mia is constantly exploring new creative outlets. She's passionate about photography, punk rock, and embracing life's imperfections—whether it's capturing raw, authentic moments through her camera lens or strumming her guitar to the tunes of Green Day and blink-182. With a progressive mindset and a love for art and music, Talia is all about living life to the fullest. For her, Fender isn't just a brand; it's a vibe that matches her unique aesthetic and her punk-rock soul, empowering her to play music that speaks to who she truly is.

### Talia's Guitar

Featuring this classic sound - bell-like high end, punchy mids and robust low end, combined with crystal-clear articulation - the Player Stratocaster is packed with authentic Fender feel and style. It's ready to serve your musical vision, it's versatile enough to handle any style of music and it's the perfect platform for creating your own sound.

#### Features

- Alder body with gloss finish
- Three Player Series single-coil Stratocaster pickups
- "Modern C"-shaped neck profile
- 9.5"-radius fingerboard
- 2-point tremolo bridge with bent-steel saddles

#### Pickups

- Bridge Pickup
- Player Series Alnico 5 Strat® Single-Coil
- Middle Pickup
- Player Series Alnico 5 Strat® Single-Coil
- Neck Pickup
- Player Series Alnico 5 Strat® Single-Coil

## BOLD COLORS, ELECTRIFYING PERSONALITY



Fender

## Player II TELECASTER®

Andre

### Meet Andre,

a 27-year-old sous chef from Orange County, CA, who lives for both the rhythm of the kitchen and the rhythm of the stage. When he's not working his way toward opening his own restaurant, Andre is dedicated to his band, crafting music with the same passion he brings to creating dishes. A Fender loyalist since childhood, Andre swears by their durability and timeless quality—just like the music he writes. With a love for alternative and indie rock, he finds inspiration in artists like John Mayer and Radiohead. Whether he's running along the beach, writing songs, or experimenting with new flavors, Andre embodies hard work and creativity, making Fender his perfect musical partner as he chases both his culinary and musical dreams.

### Andre's Guitar

The Player II Telecaster radiates timeless Fender charm, but under the hood, it's primed for today's players. Player Series Alnico V Single-Coil Tele® pickups offer crystalline highs, musical mids and tight lows that elevate any genre. The 3-way blade switch lets you dial in everything from smooth neck pickup chime to cutting bridge pickup twang and all points in between, while a 6-saddle bridge, block steel saddles and ClassicGear™ tuners ensure precise tuning stability for the flexibility to explore endless sonic possibilities.

#### Features

- Alder, Chambered Ash or Chambered Mahogany Body
- Alnico V Single-Coil Tele® Pickups
- 3-Saddle String-Through-Body Tele® Bridge with Block Steel Saddles
- ClassicGear™ Tuning Machines

#### Pickups

- Bridge Pickup
- Player Series Alnico 5 Tele® Single-Coil
- Neck Pickup
- Player Series Alnico 5 Tele® Single-Coil

## BOLD COLORS, ELECTRIFYING PERSONALITY



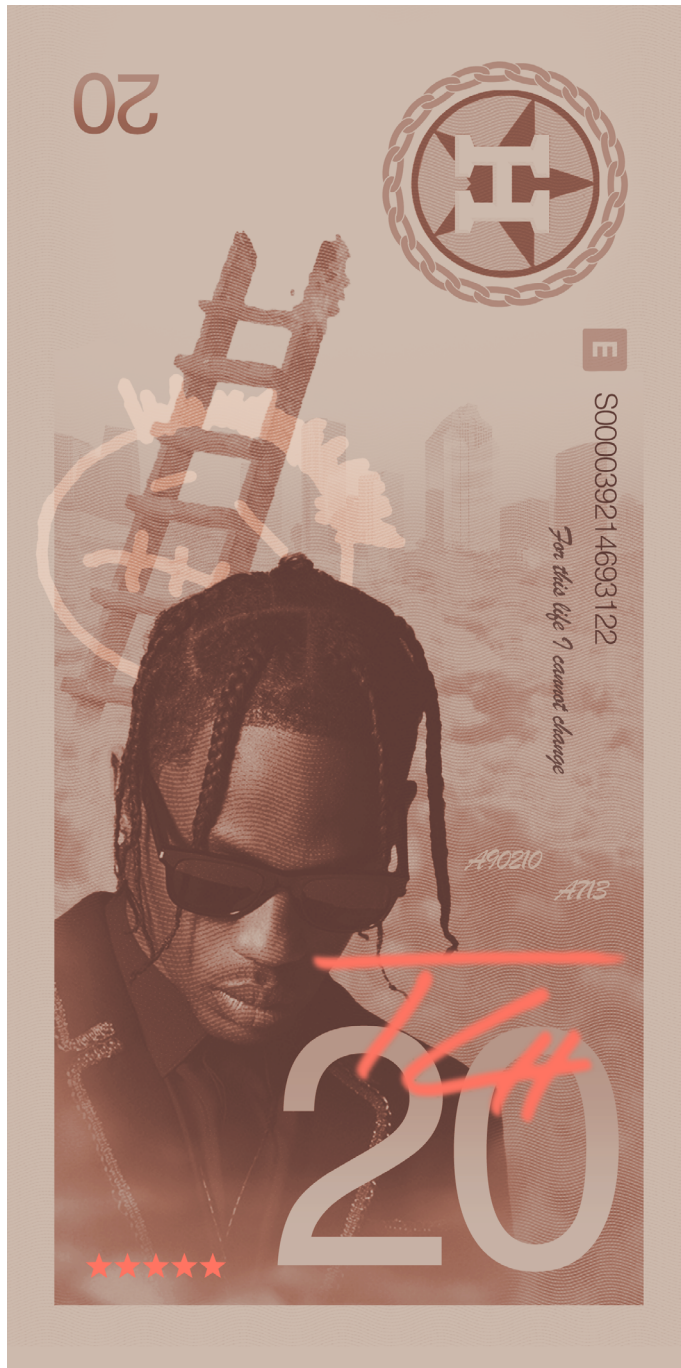


### Rap Currency

In the rap music genre, only a select few artists demonstrate the dedication and influence required to achieve significant success. This unique currency honors these artists with their own denominations, aiming to better support the music industry while eliminating

additional costs imposed by venues, such as entry fee surcharges. Consistency across the currency design is maintained through cohesive elements like color, typography, and iconography that reflect the essence of rap music and the background of each artist.



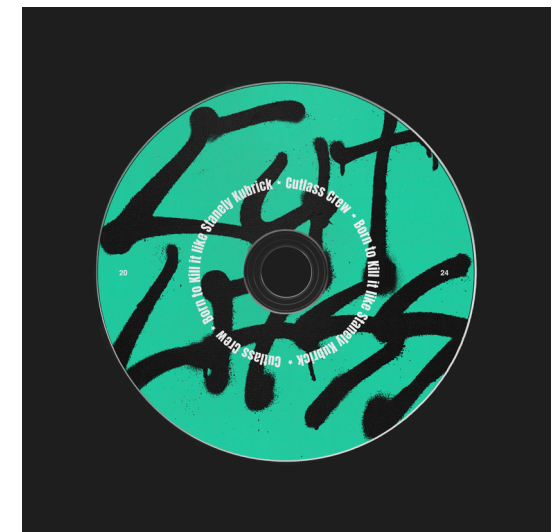






## Cutlass Campaign

For this project, I designed the rollout for an album, media campaign, and overall art direction for a rap duo called Cutlass Crew. The campaign featured bold, over-the-top pink branding and incorporated various creative elements. I explored photography in depth, including directing poses, designing outfits for the shoots, and arranging studio lighting setups. This hands-on experience was a refreshing departure from my usual desk work, which typically involves staring at a screen. Working on Cutlass challenged me to step out of my comfort zone and inspired me to experiment with new creative mediums.









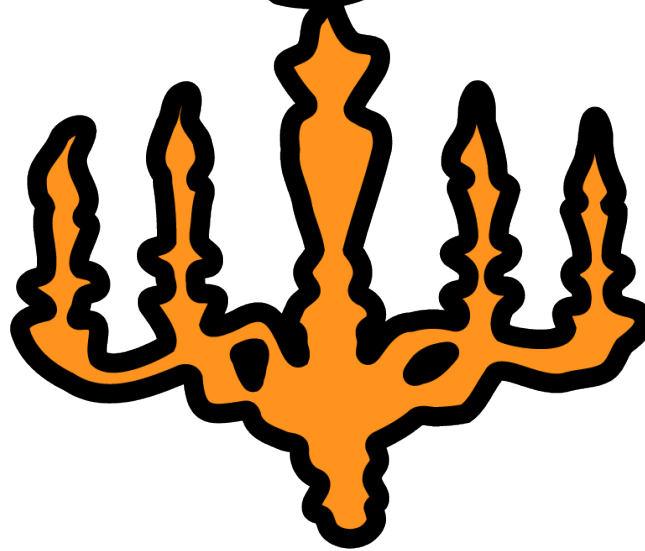
## The Commons

The Commons is an imagined high-end fashion brand dedicated to reclaiming shared resources. The Commons has a mission to advocate for environmental justice and equitable access to natural resources like water, air, and energy. Each collection serves as a reminder that the Earth belongs to everyone, and everyone can make a difference.

The goal of the brand would be to produce high-end clothing using sustainable materials that would be marketed at a substantial price point. Each collection would be exclusive and a percentage of their profits would be donated towards helping communities that are struggling resourcefully.

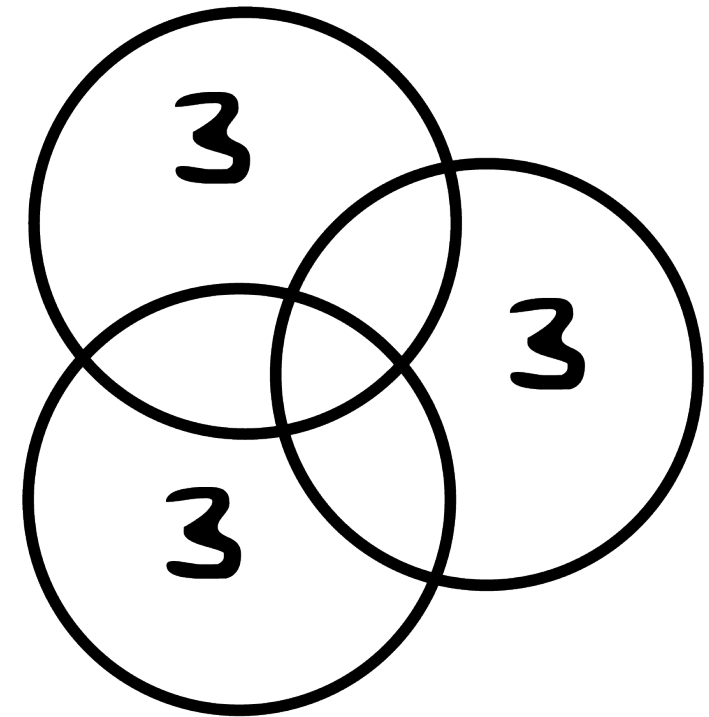


# THE COM MONS



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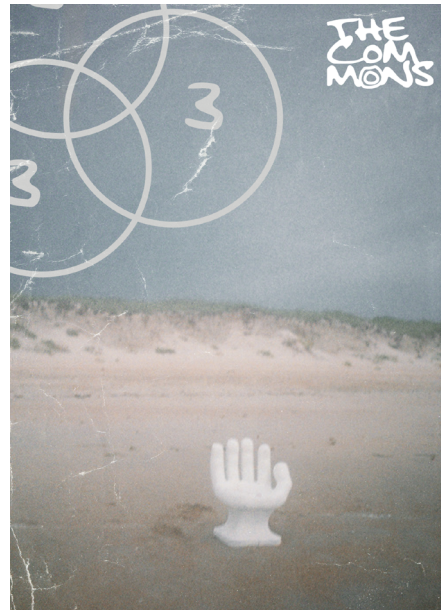




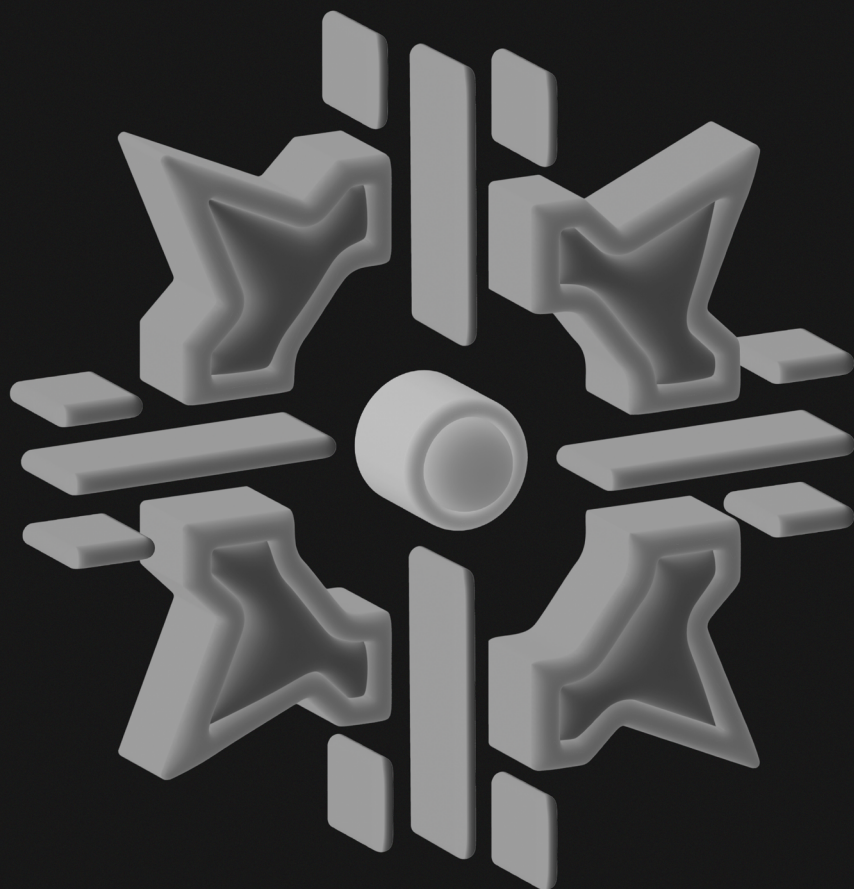
### The Logo

The Commons primary logo is characterized as a chandelier. Chandeliers, highlight economic disparity. The ability to invest in such a non-essential luxury item contrasts sharply with the struggles of those focused solely on necessities, illustrating a visible divide between socioeconomic classes. This symbolism resonates deeply with The Commons cause that everybody independent of social class deserves basic resources to live, and to expose people in power who exploit those less fortunate.









Zenika ©2024

Designed by Chris DeGaetano

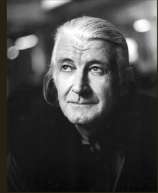
zenika

a b c d e  
f g h i j k  
l m n o p q  
r s t u  
v w x y z

Zenika ©2024

Designed by Chris DeGaetano

# BELL CENTENNIAL



## Mathew Carter

Mathew Carter is a renowned British-born type designer known for his significant contributions to typography and graphic design. Born in 1927 in London, Carter's journey in typography began early; his father, Henry Carter, was a respected typographer and historian. This familial influence sparked Carter's interest in letterforms from an early age.

In the 1960s, Carter moved to the United States and began collaborating with various institutions and designers, including the Linotype Corporation. He worked on several notable projects, such as the Bell Centennial typeface, which became a landmark in the history of typography. Carter's work was characterized by a deep understanding of the historical context of type design and a commitment to creating typefaces that were both functional and aesthetically pleasing.

His co-designed Bell Centennial typeface, one of the first digital typefaces, was designed for use in digital environments. In 2010, Carter received the prestigious MacArthur Fellowship, often referred to as the "Genius Grant," in recognition of his contributions to typography. His work continues to influence contemporary type design and graphic design, cementing his legacy as one of the most influential figures in the field.



A B C D E F G H I J K L M N O P Q  
R S T U V W X Y Z  
1 2 3 4 5 6 7 8 9

## History

Bell Centennial is a typeface with an intriguing backstory. Developed specifically for the Bell Telephone System, it stands out as one of the few typefaces designed for a single, highly specialized purpose.

In the late 1960s, the Bell Telephone System in the United States realized the need for a new, legible typeface for their telephone directories. The existing typefaces were not optimal for the small type sizes

and poor paper quality typical of telephone books.

In 1964, the American Telephone and Telegraph Company (AT&T) commissioned typographer Mathew Carter to design a new typeface. Carter was already renowned for his work in type design and was considered an expert in creating legible typefaces for various applications.

Designing a typeface for telephone directories presented unique challenges. The type needed to be highly legible at small sizes, as telephone directories often featured tiny text due to space. Additionally, the type had to withstand the low-quality paper commonly used for these directories, which could cause ink to spread and characters to become less defined. Carter began by studying existing typefaces and conducting research

Bell Centennial features several design characteristics aimed at enhancing legibility. The letterforms are relatively wide with generous spacing between characters to prevent them from blending together. The strokes are robust to withstand ink spread, and the serifs are minimal to maintain clarity at small sizes. Additionally, special attention was paid to characters that could easily be confused, such as '1' and 'l', to ensure they were distinct.

Bell Centennial was released in 1978 and became the standard typeface for Bell Telephone System directories. Its performance in improving legibility and readability was widely praised, marking it as a successful design solution for a highly specialized application. While Bell Centennial was specifically designed for telephone directories, its impact extends beyond this niche. Its success demonstrated the importance of considering the specific requirements of a design application and tailoring typefaces accordingly.



Mathew Carter designed Bell Centennial, a typeface specifically commissioned by the American Telecommunications company AT&T in the 1970s. AT&T needed a typeface that could withstand the challenges of the newly emerging technology of optical character recognition (OCR).

AT&T commissioned Carter to create a typeface specifically tailored to the needs of phone directories. Carter's challenge was to design a typeface that could withstand the effects of the aging newspaper stock typically used for printing directories. The result was Bell Centennial, named in honor of AT&T's 100th anniversary in 1975.

OCR technology was being implemented to automate the reading and processing of printed text, particularly for telephone directories. However, existing typefaces were not always suitable for OCR because they often contained characters that were too similar or ambiguous when rendered in low resolution or degraded printing conditions.

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## Process

To address this issue, AT&T sought a typeface that would be highly legible even under challenging conditions such as poor printing quality or low-resolution scans. Mathew Carter was chosen for the task due to his reputation as

a skilled and innovative type designer. Carter designed Bell Centennial with several key features optimized for OCR technology. Large x-height: The height of the lowercase letters (x-height) was

increased to improve readability, especially in low-resolution scans where letter details might be lost. Clear distinction between characters: Carter ensured that each character was distinct and easily recognizable, reducing the risk of

filling in or appearing indistinguishable from one another. Consistent spacing: Carter ensured that each character was distinct and easily recognizable, reducing the risk of

misinterpretation by OCR software. The height of the lowercase letters (y-height) was increased to improve readability, especially in low-resolution scans where letter details might be lost.

## Linograph Machine



The Linograph machine was an early mechanical typesetting device. It revolutionized the printing industry by automating the process of setting type, which was previously done by hand. The Linograph consisted of a keyboard, a mechanism for casting type, and a distributor system for receiving the molds. Here's a breakdown of its

operation: Keyboard: The operator would input text using a keyboard similar to a typewriter. Each key corresponded to a specific character, letter, or space. Casting Mechanism: When a key was pressed, it triggered a lever system that moved a mold into position. The mold, usually an alloy of lead, tin, and antimony, was then pressed into the matrix, creating a raised image of the letter or character. The Linograph greatly increased the speed and efficiency of typesetting compared to traditional

hand composition methods. It played a crucial role in the newspaper and publishing industries, enabling the mass production of printed materials on a scale never before possible. Despite its mechanical complexity, the Linograph remained in widespread use until the advent of digital typesetting technologies in the late 20th century.



## Phone Books

# BELL CENTENNIAL

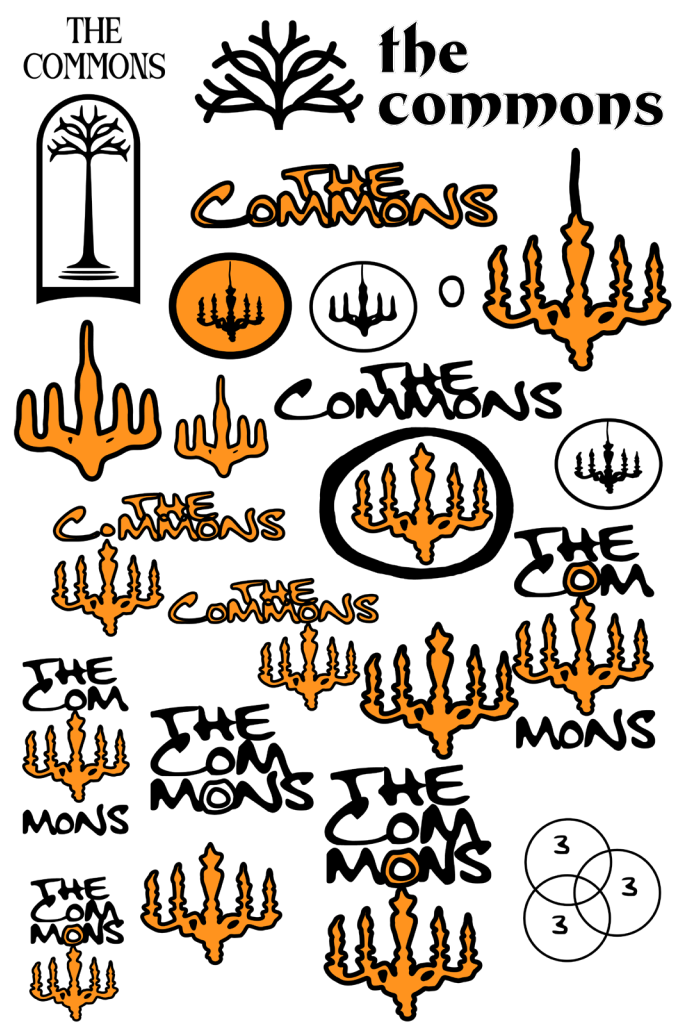
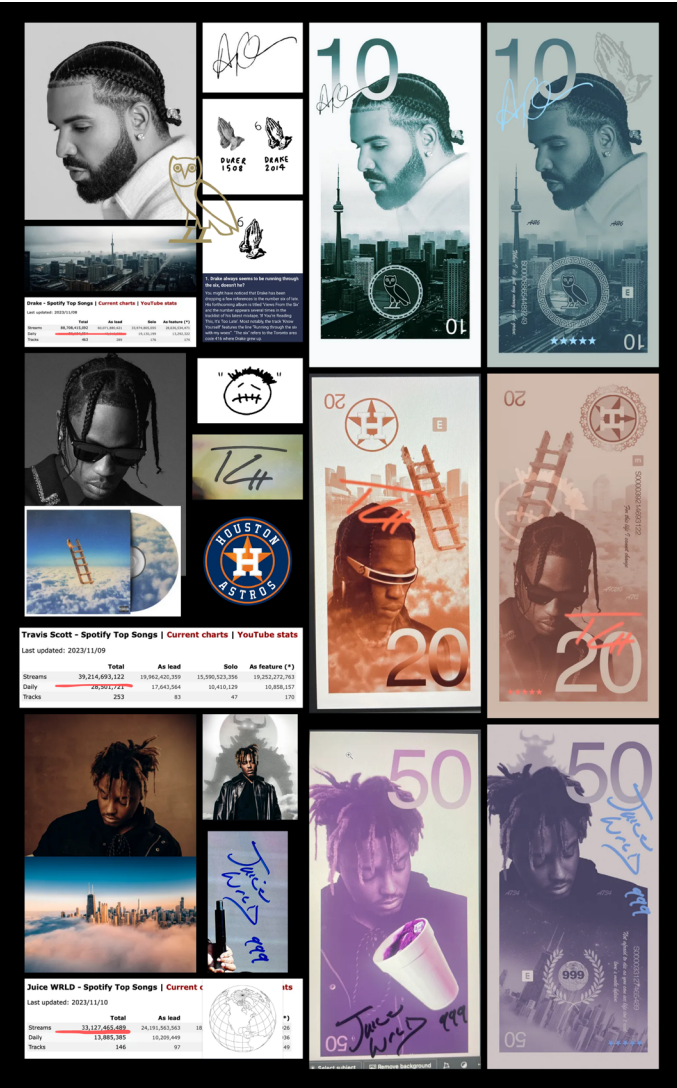


A B C D E F G H I J K L M N O P Q  
R S T U V W X Y Z  
123456789



Process and Workflow

I believe it's important to see some of the "behind the scenes" and not just the final results, to get the full picture of my workflow. That said, I've included a collection of moodboards, sketches, and ideation from a few projects in this portfolio to illustrate both my creative process and research.



**Introduction**

The Commons is an imagined high-end fashion brand dedicated to reclaiming shared resources. The Commons have a mission to advocate for environmental justice and equitable access to natural resources like water, air, and energy. Each collection serves as a reminder that the Earth belongs to everyone, and everyone can make a difference.

The goal of the brand would be to produce high-end clothing using sustainable materials that would be marketed at a substantial price point. Each collection would be exclusive and a percentage of their profits would be donated towards helping communities that are struggling resourcefully.

**Voice and Tone**

Voice: Elegant, Authentic, Sustainable

Tone: High-end, Innovative, Sophisticated

**Target Audience**

The Commons target audience are upper-class fashionistas whose interests may vary from materialism, sustainability, or helping those less fortunate, whether they are aware or unaware of the brand's message.

The target individual would be anybody non-dependent of gender or marital status aging from early twenties to late forties. Who enjoy to show off their charity in the form of clothing.

**Logo**

The Commons primary logo is characterized as a chandelier. Chandeliers highlight economic disparity. The ability to invest in such a non-essential luxury item contrasts sharply with the struggles of those focused solely on necessities, illustrating a visible divide between socioeconomic classes. This symbolism resonates deeply with The Commons cause that everybody non-dependent of social class deserve basic resources to live, and to expose people in power who take advantage of those less fortunate.

**Color Usage**

#b54c38	#f5411f
#484746	#000000
#####	#####

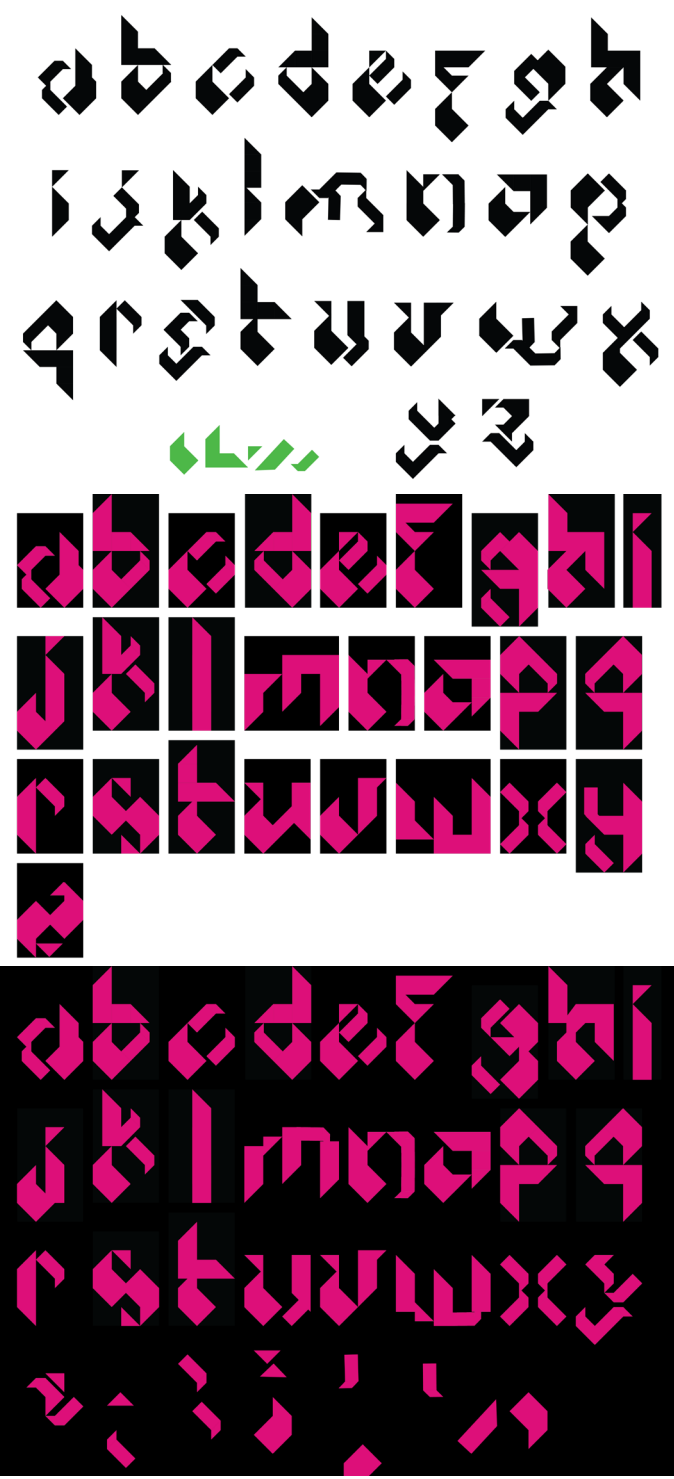
The colors correlated with The Commons is representative of those of wealth and status of power such as red. This golden orange displayed above serves as the primary color of the brand, as it is the only one consistently used within the logo, while red and grey serve as secondaries used mainly for backdrops or text heading that do not contain the logo.

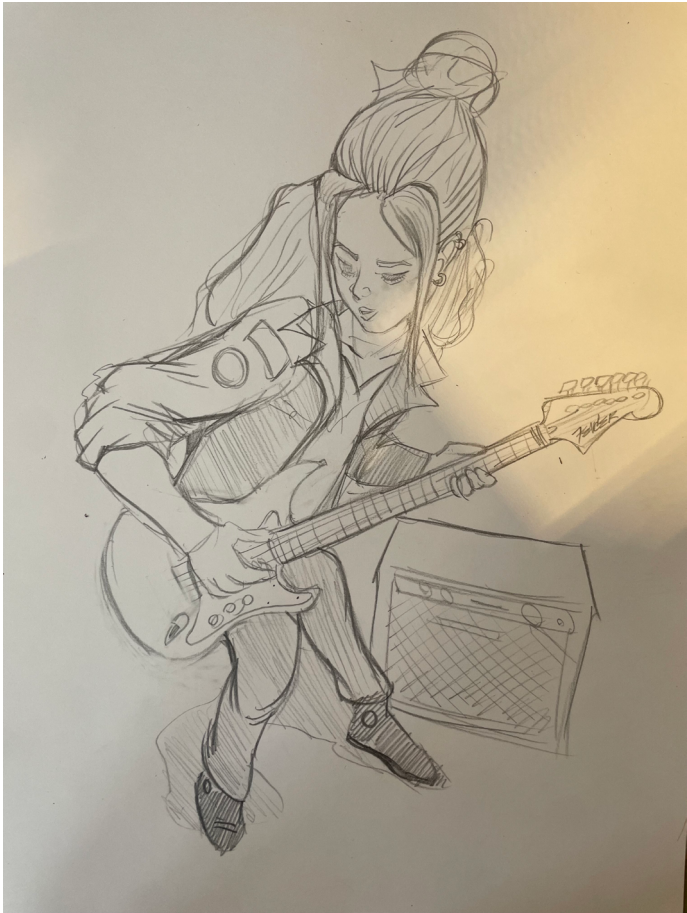
**FATBOY SLIM**

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890

**Poppins**


abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890





Leo Fender, August 10, 1909 – March 21, 1991

**THE FOUNDER AND AN INTRODUCTION TO THE BRAND**




Fender, founded in 1946 by Leo Fender in Fullerton, California, is one of the most iconic and influential manufacturers of electric guitars, basses, and amplifiers in the world. Originally known as the Fender Electric Instrument Company, it revolutionized the music industry with the development of solid-body electric guitars and innovative amplifiers, making the company not only a revered industry leader but a cultural symbol that resonates globally. Nearly seven decades since founder Leo Fender built his first electric guitar, Fender's reach transcends instruments and accessories, encompassing a range of innovative digital experiences that fuel musical expression and serve players at every stage-on every stage.

Slogan: "Transforming Music One Guitar at a Time"

**FENDER BRAND VALUES**

01

1. Innovation
2. Craftsmanship and Quality
3. Heritage and Legacy
4. Creativity and Expression
5. Inclusivity and Accessibility
6. Community and Collaboration
7. Sustainability



Fender's mission is to exceed the expectations of music enthusiasts worldwide.

These values are embedded in every aspect of Fender's business, from product development to customer interaction, ensuring that the brand remains relevant, innovative, and connected to musicians worldwide.

02

**THE FENDER "SPAGHETTI" LOGO**

Spaghetti Logo:

Fender's original script logo, introduced in the early 1950s, is often referred to as the "spaghetti" logo because of its thin, elongated letters. It appeared on early Telecasters, Stratocasters, and Precision Basses.



The Fender logo is a custom script font that resembles a flowing, handwritten signature. The design has a retro, mid-century modern aesthetic, echoing the brand's origins in the 1950s. The fluid lines and stylized "F" create a sense of movement and musicality, reflecting Fender's connection to creativity and expression.

04

**COLOR PALETTE**

#EE3358 RGB (238, 53, 40)	#000000
	#FFFFFF

Primary:

Fender's primary color is a orangish red.

Secondaries:

Fender's secondary colors are black and white usually seen accenting the primary red.

06

**FONTS**

Fender Script Logo:

The script logo seen on Fender guitars and marketing materials is unique to the brand. It has a cursive, hand-drawn style that has remained consistent throughout Fender's history.

Secondary Fonts:

Fender has used various sans-serif fonts for its marketing materials and product descriptions. While there is no widely publicized specific font for its broader text, Helvetica, Arial, and Futura (all clean, modern sans-serif fonts) are often used in promotional materials and product catalogs.

Fender's font style remains sleek and contemporary to complement their modern branding. While the exact font used for general text can vary, the iconic Fender script logo is an irreplaceable part of the brand's visual identity.

Aa Aa Aa

Futura Helvetica Arial

07

**FENDER'S TARGET AUDIENCE**

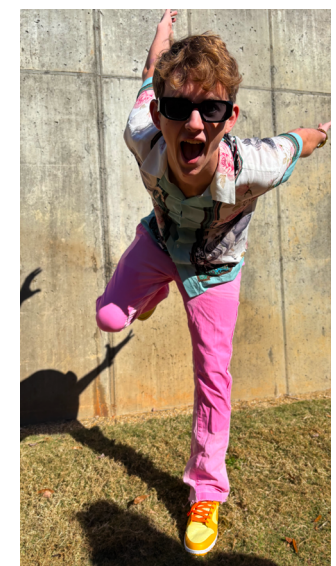


Fender's target audience spans a wide range of musicians, from beginners to professional artists, across various genres and demographics. The brand has cultivated a broad appeal, leveraging its iconic instruments and long-standing reputation, while also adapting to modern music trends. Here's a breakdown of Fender's key target audiences:

Gen Zers  
Millennials  
Generation X  
Boomers

08







Thank you.

If you would like to see more of my work including motion graphics—which could not be included in this portfolio—I recommend you visit my website at [tanodsgn.cargo.site](http://tanodsgn.cargo.site)



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