

**CHRIS  
TARAMPI**

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**PORTFOLIO**



One City is an initiative bringing together San Francisco's tech companies and its residents to find common solutions to issues facing our community. Rather than accept a divided city, we can become One City. One City showcases the great work volunteers already do in the community, from donating books to public schools, teaching students to code, and serving the most vulnerable populations. It brings focus to these efforts and also serves as a call to action. This project consisted of research and analysis, branding guidelines, social and stationery.

**[VIEW THE CASE STUDY.](#)**



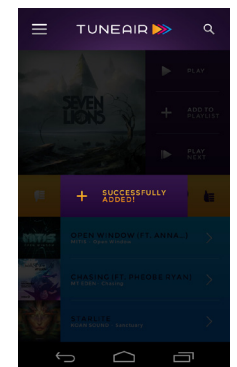
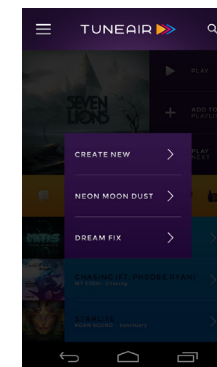
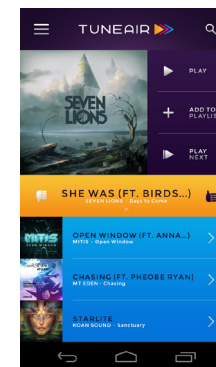
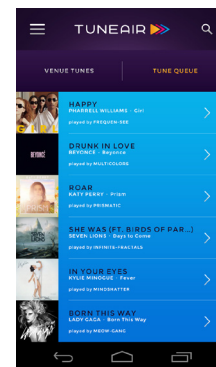
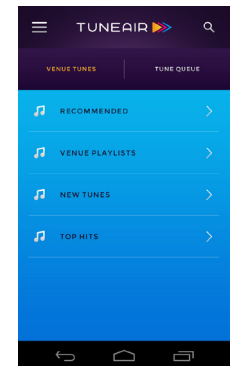
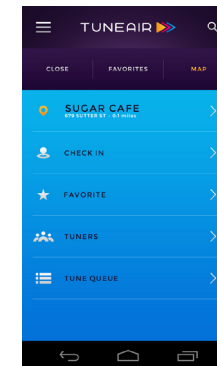
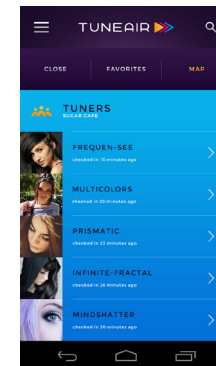
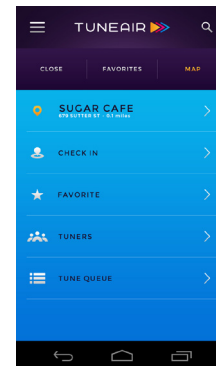
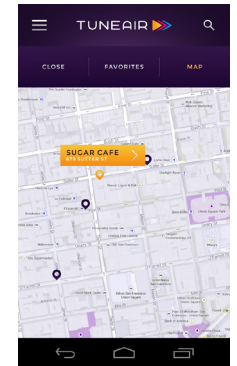
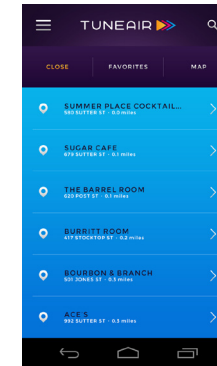
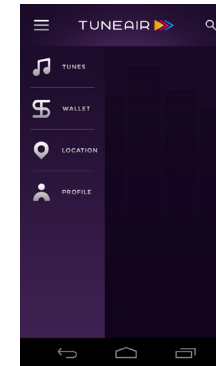
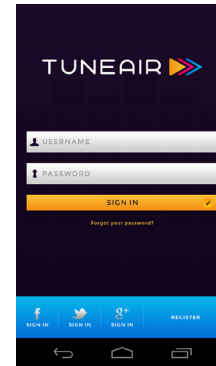
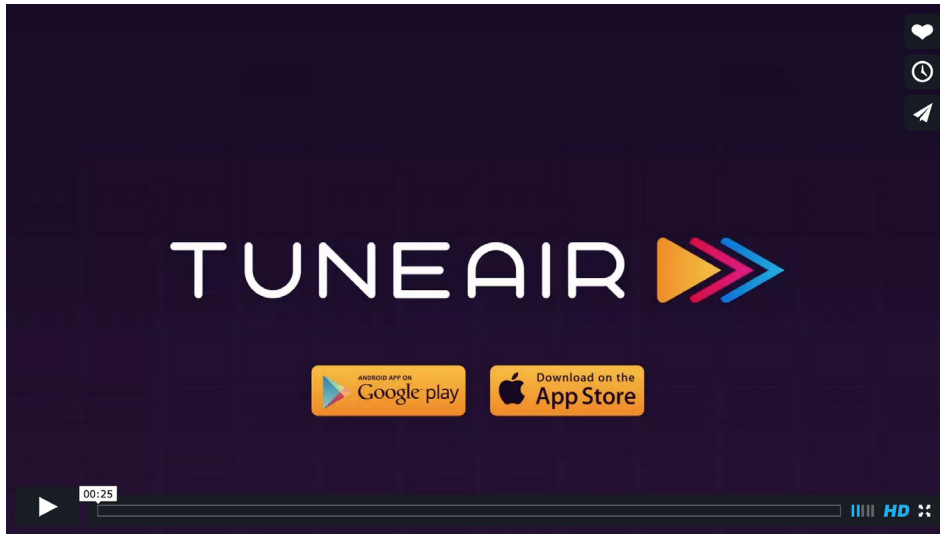
TUNEAIR 

The logo features the word "TUNEAIR" in a white, uppercase, sans-serif font. To the right of the text is a graphic icon composed of three overlapping right-pointing chevrons. The top chevron is yellow, the middle one is pink, and the bottom one is blue.

TuneAir replaces old jukeboxes with new technology and makes new use of interaction. TuneAir is a simple and easy to use, remote jukebox, that allows you to play your favorite music anywhere at a venue using your own smartphone. This project consisted of extensive research and analysis, branding, identity design, user-interface and flow, web site, advertising, online presence, print, and a promo motion piece.

**[VIEW THE CASE STUDY.](#)**





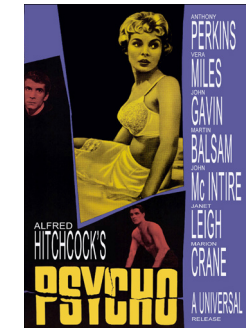
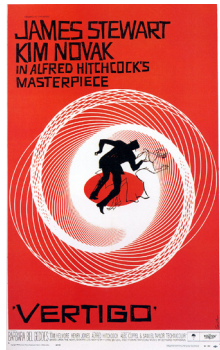
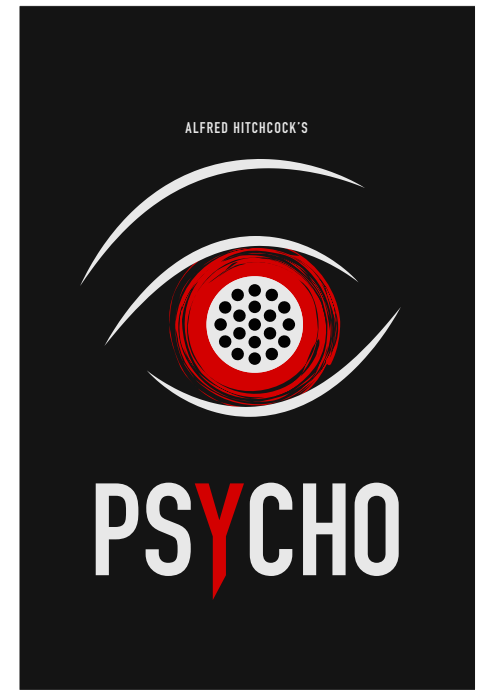
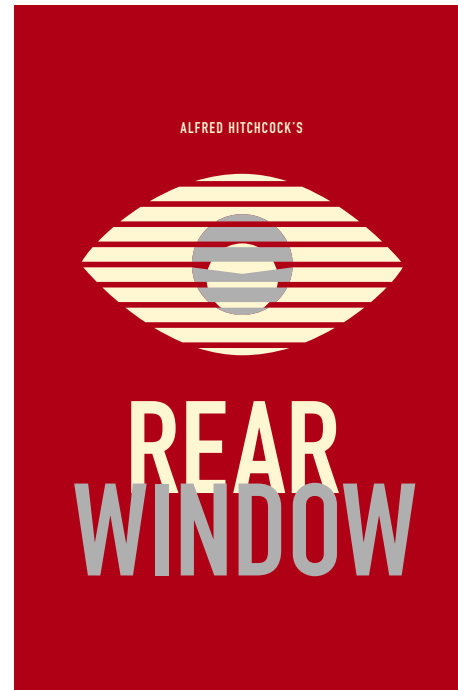
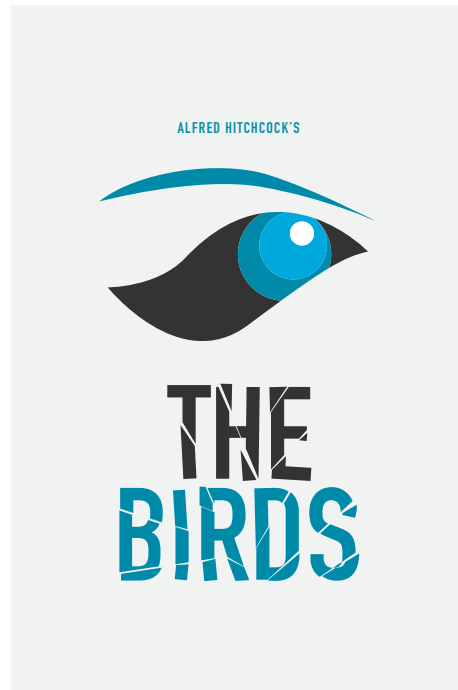
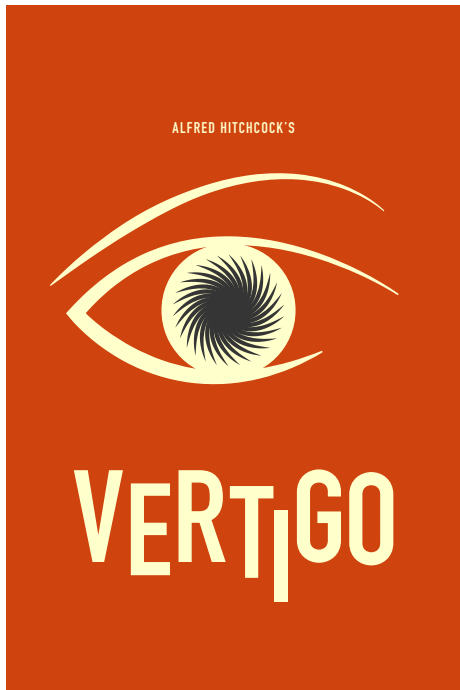
WATCH THE AD.  
VIEW THE CASE STUDY.



# *the new* BALBOA

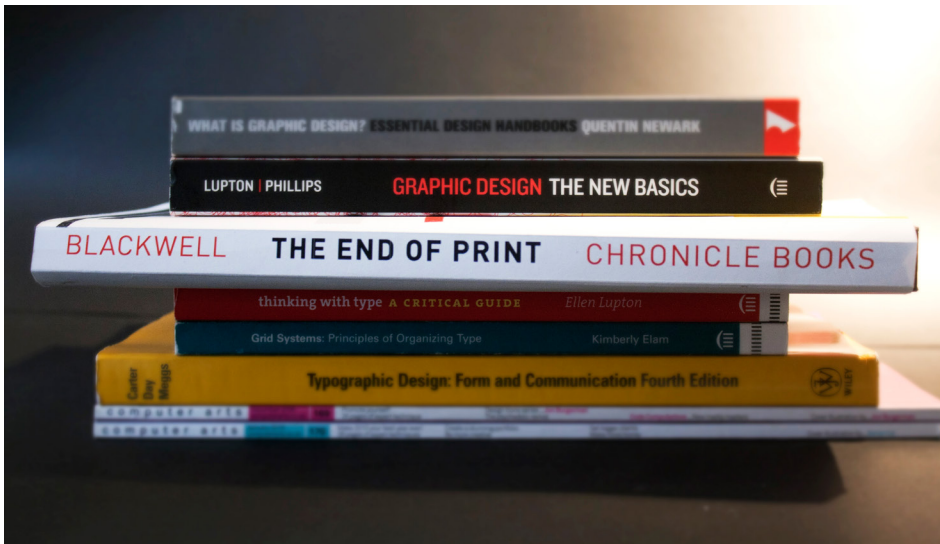
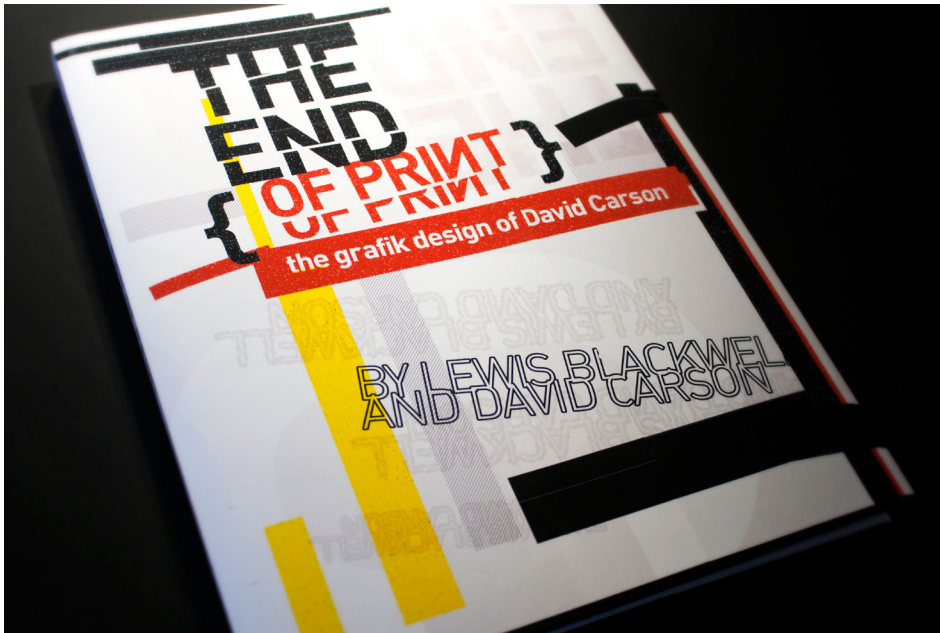
The balboa theatre is located in san francisco that shows great movies in a friendly, independent owned neighborhood classic cinema. Imagery is portrayed through cordial aesthetics and colors. This project was a complete rebrand from the logo, promotional movie posters, web site, and extensive demographic research.

**[VIEW THE CASE STUDY.](#)**





LAUNCH THE SIMULATION.  
VIEW THE CASE STUDY.



DAVID CARSON BOOK COVER · FRONT + BACK + SPINE + ADVERTISEMENT



**ELEVATE**

**THEORY**  
ON SATURDAY — OCTOBER 19, 2013

**GRAVES · massfunk**

**JEFF PHANTOM · MATT FRIENDLY**

LOCATED AT **THE CROWN** 1837 KAPIOLANI BLVD  
BE THERE FROM **9PM - 2AM**  
TO ENTER YOU MUST BE **21+ OVER**

REDUCED ADMISSION WITH BT TICKET · PRESEALS: \$10/\$15 · DOOR: \$20

CENTER STAGE CLASSIC   THE FIRM   ELEVATE   CHRIS TARAMPI

**SEVEN LIONS**

**SATURDAY JULY 6TH**

THE WATERFRONT AT ALOHA TOWER | DOORS OPEN AT 9PM  
TICKETS AVAILABLE ONLINE AND ALL HAWAIIAN HOLY SMOKES LOCATIONS

BASSMENT HAWAII   CONFIDENTIAL   HOLY SMOKES

HITTECH GLASS DESIGNS   B/B   DESIGNED BY CHRIS TARAMPI

**PULSE**

**Candyland**

**FRIDAY, JUNE 14 2013 // 9PM - 4AM**  
**THE FIX // 1146 FORT STREET MALL**  
**TWO VENUES // TWO STAGES**

BASSMENT HAWAII   CONFIDENTIAL   HOLY SMOKES



CARLO CAYETANO  
photography



VISUALCHORDS



RECORDS  
LLC



AUTO  
CONCEPTS



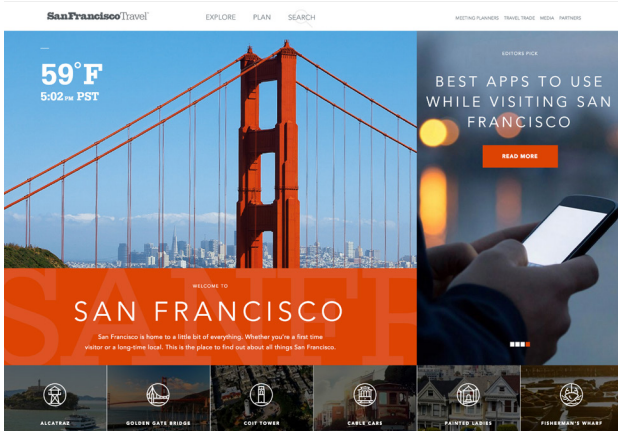
EDDIE  
MOSCA



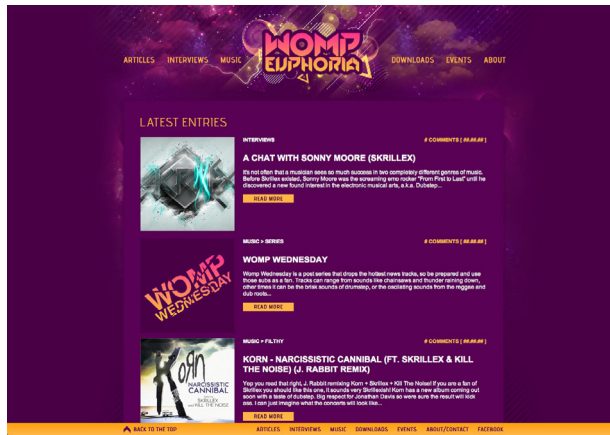
MITIS

KAMA

ERNESTO CRUZ



SAN FRANCISCO TRAVEL  
ICONS AND IMAGERY



WOMP EUPHORIA  
HTML/CSS



GRUB SF  
HTML/CSS/JAVASCRIPT/RESPONSIVE





HUMANIST | GARAIDE | TRANSITIONAL | DIDONE | SLAB SERIF | LINEALE

## GARAMOND | 1530



CLAUDE GARAMOND (CA. 1480–1562) CUT TYPES FOR THE PARISIAN SCHOLAR-PRINTER ROBERT ESTIENNE IN THE FIRST PART OF THE sixteenth century, basing romans on the types cut by Francesco Griffo for Venetian printer Aldus Manutius in 1495. Garamond refined his Romans in later versions, adding his own concepts as he developed his skills as a punchcutter. After his death in 1564, the Garamond punches made their way to the printing office of Christophe Plantin in Antwerp, where they were used by Plantin for many decades, and still exist in the Plantin-Morueux museum. Other Garamond punches went to the Frankfurt foundry of Egenolff-Berner, who issued the famous Egenolff-Berner specimen in 1921 that became an important source of information about the Garamond types for later scholars and designers. In 1621, sixty years after Garamond's death, the French printer Jean Jannon (1580–1635) issued a specimen of typefaces that had some characteristics similar to the Garamond designs, though his letters were more asymmetrical and irregular in slope and axis. Jannon's types disappeared from use for about two hundred years, but were re-discovered in the French national printing office in 1815, when they were wrongly attributed to Claude Garamond. Their true origin was not to be revealed until the 1927 research of Beatrice Wardle. In the early 1900s, Jannon's types were used to print a history of printing in France, which brought new attention to French typography and the "Garamond" types. This sparked the beginning of modern revivals, some based on the mistaken model from Jannon's types, and others on the original Garamond types. Links for Garamond fonts have sometimes been based on those cut by Robert Granjon (1570–1586), who worked for Plantin and whose types are also on the Egenolff-Berner specimen. Linotype has several versions of the Garamond typefaces. Though they vary in design and model of origin, they are all considered to be distinctive representations of French Renaissance style, easily recognizable by their elegance and readability. Garaide (Old Style) were designed centuries ago by such masters as the French printer Claude Garamond and the Venetian printer Aldus Manutius. Garaide type faces include some of the most popular roman styles in use today.

ADDRE GARAMOND PRO | 24 PT

ABCDEFGHIJKLMN OPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789

CHARACTERISTICS

- 1. Horizontal Crossbar
- 2. Axis is Slightly Inclined Left
- 3. Bracketed Serif

HUMANIST | GARAIDE | TRANSITIONAL | DIDONE | SLAB SERIF | LINEALE

## ROCKWELL | 1934



→ **THE ORIGINAL ROCKWELL** ←  
WAS PRODUCED BY THE INLAND TYPEFOUNDRY IN 1910.  
**SUPERVISED BY FRANK HINMAN PIERPONT**  
WHICH ISSUED IT AS LITHO ANTIQUE.

Rockwell is a geometric slab serif design which are versatile, it is a strong display face for headlines and posters; it is also legible in short text blocks. Rockwell belongs to the family called Slab Serif where the serifs are about as thick as the main strokes of every letter; it is a monoweighted typeface. It was made out of commercial necessity and is used mainly in headlines and large text. It's characterized by thick, block

like serifs. They generally have no bracket. Because of its bold appearance, they were mostly used in large headlines and advertisements but are seldom used in body text. Rockwell is a distinctive version of a geometric slab serif design, which has retained its popularity since its appearance in the 1830's. The slab serifs, or Egyptians, originated in the nineteenth century when they were used principally for display work.

ROCKWELL | 34 PT

ABCDEFGHIJKLMN OPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789

CHARACTERISTICS

- 1. Serifs are Horizontal & Thick
- 2. Axis is Vertical
- 3. Sloped Heavy Serifs

HUMANIST | GARAIDE | TRANSITIONAL | DIDONE | SLAB SERIF | LINEALE

## HELVETICA | 1957



The lineale category consists of four subcategories: grotesque, neo-grotesque, humanist, and geometric. New refinements put in in the sub-category of neo-grotesque.

Helvetica is one of the most ubiquitous design classics of our time. It's a sans serif Grotesque typeface, inspired by and based on the Akzidenz-Grotesk typeface created by Berthold around 1898. Helvetica was invented in 1957 by Eduard Hoffmann, director of Haas Type Foundry in Münchenstein, Switzerland, with the help of Max Miedinger.

Originally called **Neue Haas Grotesk**, it aimed to embody a no-nonsense style.

Hoffmann wanted Neue Haas Grotesk to form a contemporary version of an older typeface known as Akzidenz Grotesk. This new design would allow the typeface to be used in a variety of situations without ever seeming inappropriate.

**Haas Type Foundry's parent company**, Mergenthaler Linotype, decided to market Neue Haas Grotesk in foreign markets, so they changed the name to Helvetica in an effort to make it more appealing and easier to pronounce for international customers.

There have been a number of Helvetica variations created, including a number of language variants (Cyrillic, Korean, Hindi, Japanese, Vietnamese, and Greek among

them). It has received positively, and has grown into several common forms, such as Helvetica Light, Helvetica Bold, and Helvetica Black. We see it dozens of times every day, that appear on billboards, postcards, business cards, magazine ads, websites, logos, packaging, and numerous other items.

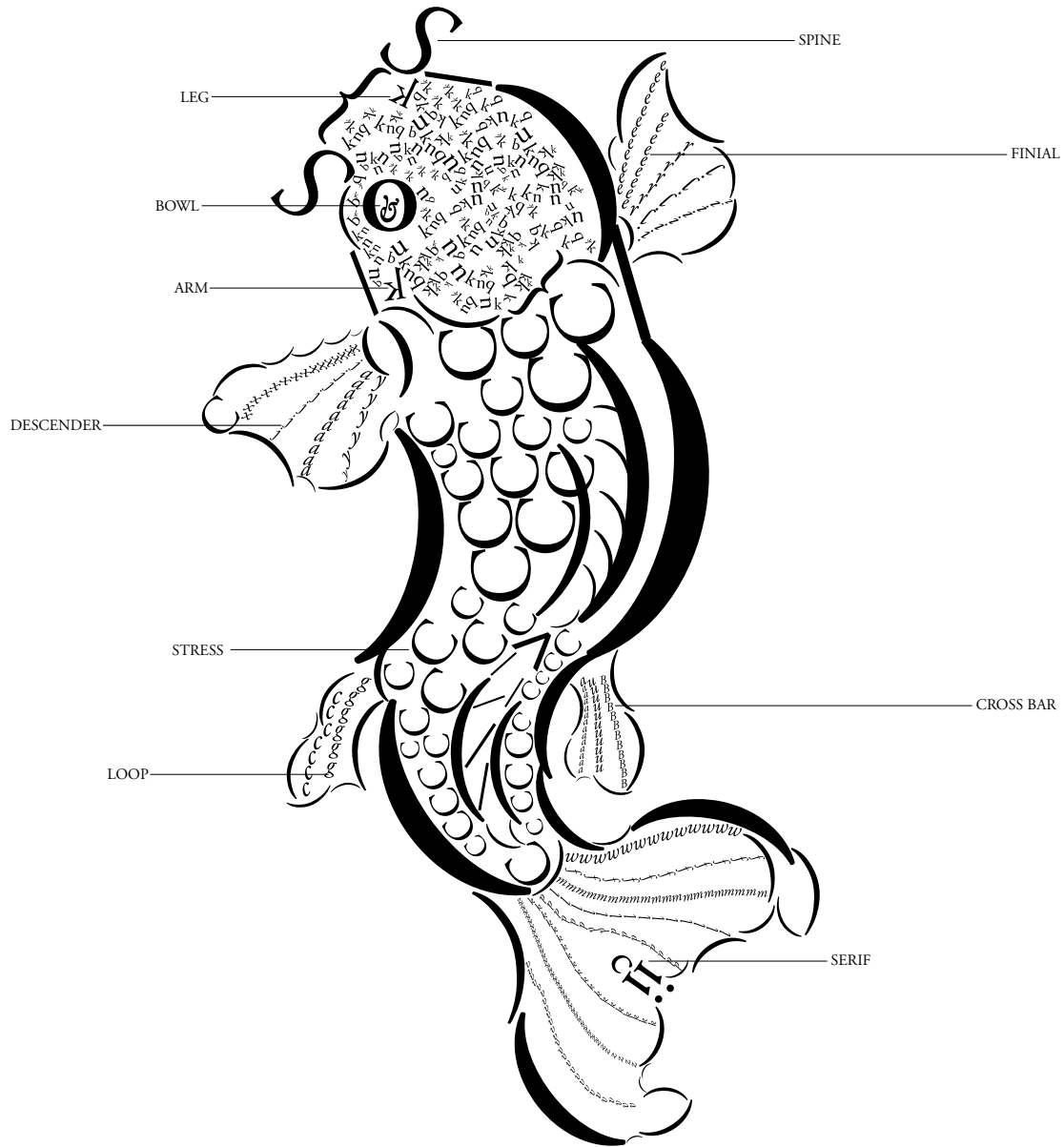
**It has captured the modernist preference** for clarity and simplicity to suggest greater ideas. The fact that the typeface is clean-cut and simple means that it can be used as a neutral platform in a wide variety of settings. It is the particular context and content of the messages that convey their meaning. Helvetica is an all-purpose type design.

HELVETICA NEUE | 21 PT

ABCDEFGHIJKLMN OPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789

CHARACTERISTICS

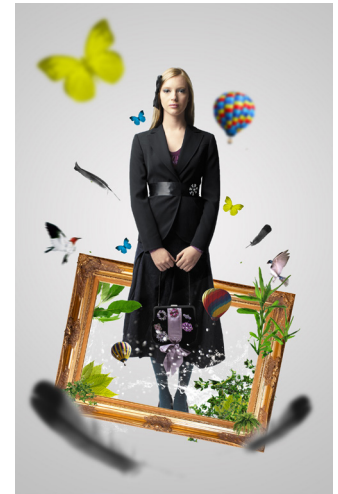
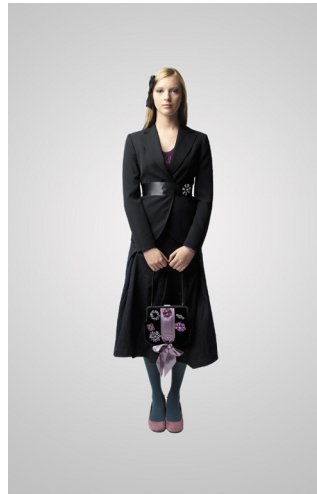
- 1. Horizontal Crossbar
- 2. Axis is Vertical
- 3. No Serifs

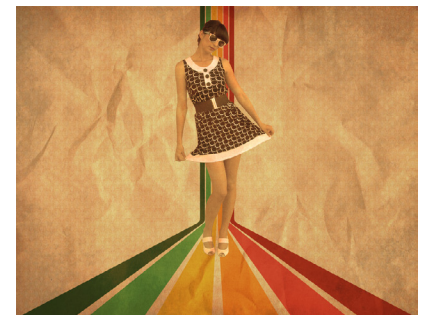
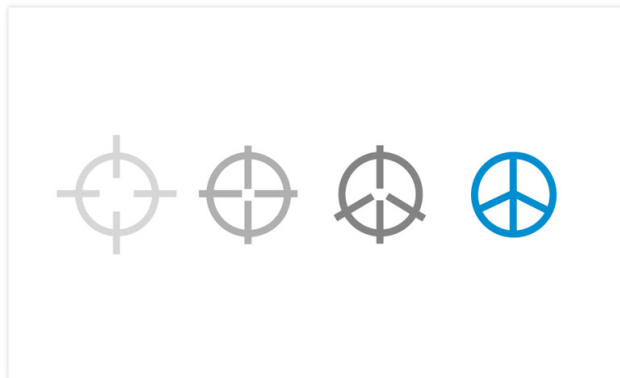




DOWNLOAD WALLPAPERS.

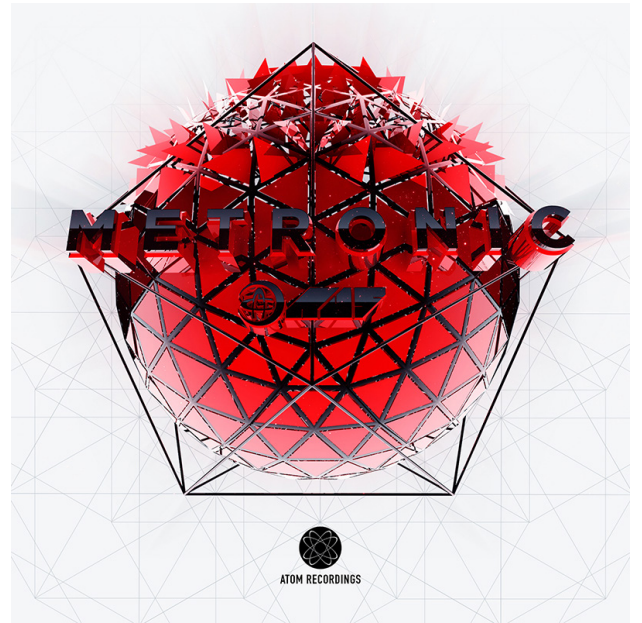


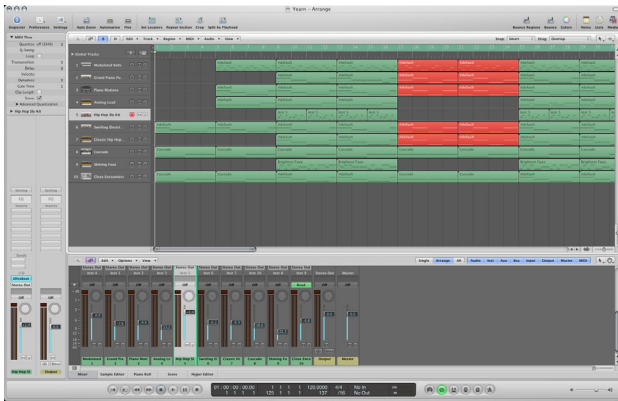




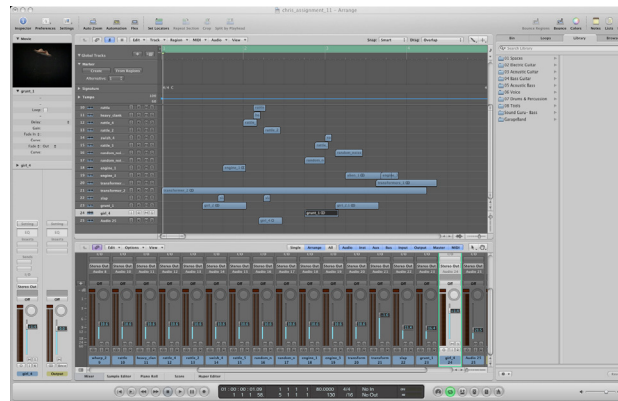
SELECTED ARTWORK AND DESIGNS

DIGITAL IMAGING

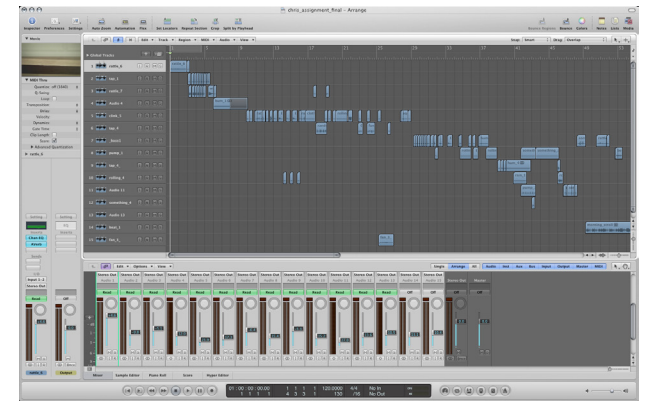




YEARN  
PLAY TRACK · VIA [SOUNDCLOUD](#)



SOUND DESIGN · CREATIVITY TOP 5  
PLAY VIDEO · VIA [VIMEO](#)



SOUND DESIGN · HONDA COG COMMERCIAL  
PLAY VIDEO · VIA [VIMEO](#)



**CHRIS TARAMPI**  
HI IM CHRIS TARAMPI AND THIS IS AN AVERAGE WEEK BROKEN DOWN INTO HOURS

**14 HOURS OF EATING**



**TV SHOWS**

**20 HOURS OF SCHOOL WORK**

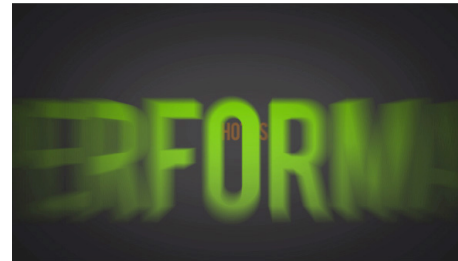
**25 HOURS OF FREELANCE**



**PHOTOS**

**60 HOURS OF SLEEP**

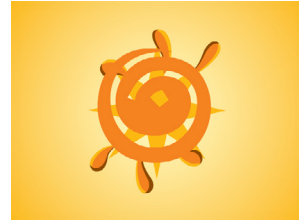
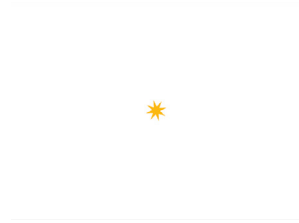
**AND A MIXED 25 HOURS OF EVERYTHING ELSE**



**VH1**

CHRIS TARAMPI · INFOGRAPHIC  
PLAY INFOGRAPHIC · VIA VIMEO

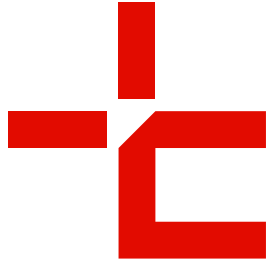
VH1 · COMMERCIAL BUMPER  
PLAY COMMERCIAL · VIA VIMEO



SUNKIST · ANIMATION 1  
PLAY ANIMATION · VIA VIMEO

SUNKIST · ANIMATION 2  
PLAY ANIMATION · VIA VIMEO

SUNKIST · ANIMATION 3  
PLAY ANIMATION · VIA VIMEO



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THANK YOU FOR VIEWING!