
Volume Inc.

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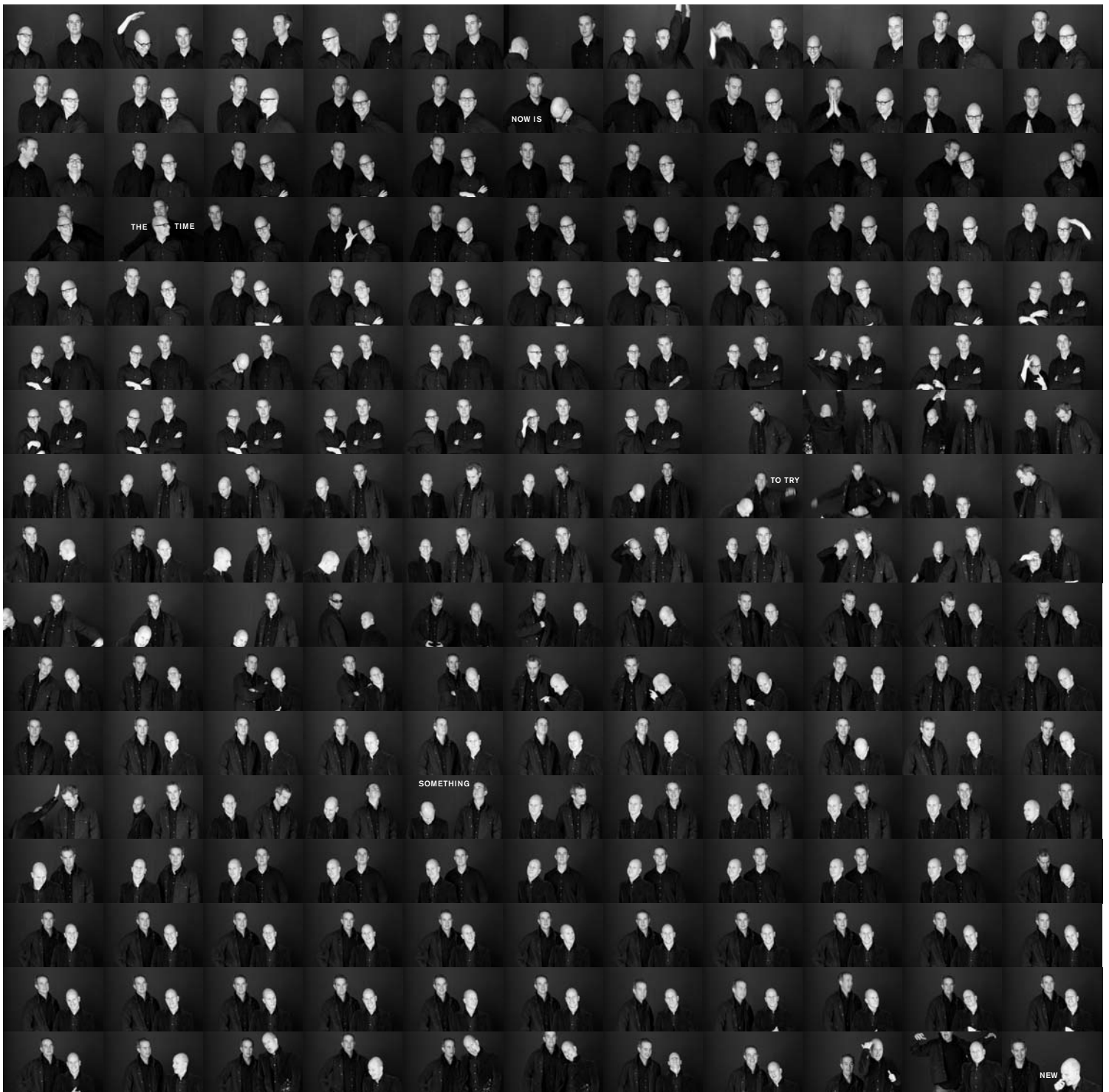
WHEN WE SAY we want to bring greater *volume* into our lives, we usually desire more meaning, more purpose, more significance, and more feeling. Volume Inc. was founded on this desire by Adam Brodsley and Eric Heiman at the dawn of the new millenium, and has continued to champion a holistic design practice where the long view is always in sharp focus.

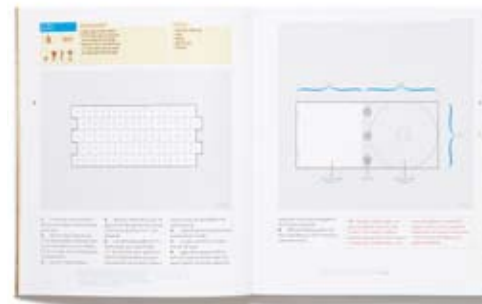
IF WE CREATE media that is disconnected from the human experience, it leaves no lasting impression. Every successful job requires a degree of strategic planning, but strategy alone treats us like empty vessels. Strategy doesn't get our attention, connect us to the world, or make us care. The unexpected makes us stop, look and listen,

beauty gives us visceral pleasure for making the effort, and a compelling story helps us commit the experience to memory. Our work is about facilitating this emotional connection with an audience.

DESIGN CAN FOSTER precision, clarity, and commerce. It can also enable imagination, philanthropy, and the chance to take a deep breath. There are different *volume* levels for every person, every cause, and every message. Through a variety of media we help entities—corporate, community and cultural—fine tune these levels to connect with their patrons in memorable, efficient, and ultimately profitable ways.

SINCE ITS INCEPTION, Volume has designed comprehensive identity programs, environments, books, web sites, promotional collateral, and films for a wide variety of clients. Our work has also been exhibited, honored, published and spoken about extensively worldwide. Adam and Eric are also both Professors of Design at the California College of the Arts (CCA) in San Francisco, and Eric's writing on design has been featured in a variety of publications.





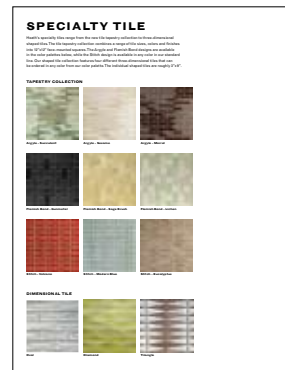
ReadyMade: How to Make (Almost) Everything book: Written by the co-founders of ReadyMade magazine, this hybrid of how-to, editorial and historical content appealing to the young, environmentally-conscious set yielded a design that is simultaneously smart and fun, structured yet chaotic, sophisticated yet accessible.

Square Enix E3 Exhibition Booth: A 100 x 100 ft. exhibit-as-altar created for a leading video game developer. The entire space is built as a ramp with a central backlit walkway leading to the Square-Enix temple—a 360° rotating theater—where the visitor pays homage to the company's yearly offerings.

HEATH CERAMICS
SINCE 1948

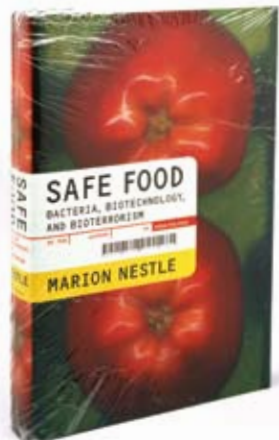


I was going by cart and horse, six miles to high school. I remember driving off the morning the auction took place. It was in March and it was cold and snowy and the farmers gathered from all around for the auction. I knew that when I came home that evening everything would be gone. The only things left were the beds, the kitchen table and some chairs, a piano, and the Haviland china.



Heath Ceramics visual identity and collateral: Since 1948, Heath Ceramics has been a producer of ceramic architectural tile and dinnerware. Volume completely revamped the visual identity to appeal to a more design-savvy audience, but also retain the long history of custom designs and handmade craft.

All the collateral utilizes an inventive use of materials and handmade processes—such as the “glazing” of the business cards and book cover—while also highlighting the depth and richness of Heath’s product through immediate, striking photography and weaving in parts of the company’s long, illustrious history.





The Bridge Fund 2002–2004 annual report: The Bridge Fund assists the people of the Tibetan plateau who also crafted the annual's handmade paper cover, the woodblock print, and yak horn letter opener. The annual embodies the Buddhist concept of Terma—hidden treasures in sacred teachings meant to be discovered when they are needed most. The book initially appears to be a simple 2-color text narrative, but once one tears the perforated signatures it reveals beautiful 4-color imagery of the people, places and results of the Bridge Fund's work.