

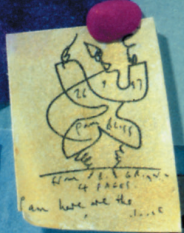


BLISS COLLABORATIVE

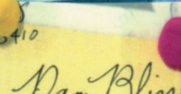
Since 1999



Beautiful Utetheisa



FREE



Founded as a woman-owned graphic design studio, today the firm offers extensive expertise in all facets of marketing communication. This includes identity and brand development; print collateral, integrated digital marketing and advertising; web and mobile app user experience, design and development, experiential graphic design; social media content development and management; packaging design; traditional sales promotion including point-of-purchase material development; public relations and event planning.

Approach

Our core philosophy is built on the belief that great visual and verbal communication gets results. We get there by expressing our intense desire to listen, then unleashing our creative ingenuity with spot-on-point strategic thinking.

It's our ability to make that human connection to the lush, expressive world that surrounds all of us. We do it via our deep personal commitment to conveying your vitals – succinctly, directly, and with the utmost integrity.

The Bliss Collaborative approach is simple: We think big picture and mold identities that inspire, appeal and are down-right appropriate. It takes form in material that translates extremely well into print, electronic and social media, and experiential graphic design.

Partial Client List

Aker Technologies
American Eagle Credit Union
Anheuser-Busch Employees' Credit Union
Avison Young
Benjamin F. Edwards & Co.
Bryan Haynes
Citygarden
Dance St. Louis
Davis Street Land Company
Gateway Foundation
Home Decorators Collection
John Burroughs School
Peckham Guyton Albers & Viets
Plaza Frontenac
Robyn Richards Design
RTKL Associates
Soft Surroundings
The City of St. Louis
The Home Depot
St. Louis Community Foundation
Straub's
Suttle Mindlin Architects
William Shearburn Gallery
Williams-Sonoma Inc.

Pam Bliss

President and Chief Creative Officer

Pam Bliss established Bliss Collaborative in 1999. She offers clients extensive expertise in conceiving and developing complex brand identities, experiential graphic design and graphic design components for retail, corporate and institutional applications. Pam initiates strategies, composes design rationales, and drives concepts for developing clients' products and services. She forms lasting relationships with clients while seamlessly integrating the distinct disciplines of architecture, interior architecture, experiential graphic design and graphic design.

Formerly

Design Director of Kiku Obata & Company's retail studio and art director; St. Louis, 1990-1998
Cornoyer-Hedrick Architects & Planners, Inc., senior designer; Phoenix, Arizona, 1987-1990

Education

The University of Illinois, Urbana-Champaign; Bachelor of Fine Arts in Graphic Design

McKenna Sawchak

Business Development and Brand Messaging

McKenna Sawchak is an MBA with direct experience in relationship building and marketing. Over the past five years, she has been active in the St. Louis-area nonprofit community and strives to see success for all organizations with which she works. Her expertise lies in translating business strategies into messages that resonate with their audience and inspire action. In addition to copywriting, she leverages her background in coaching and team management to administer and organize Bliss Collaborative's design projects from start to finish.

Additionally

Beta Gamma Sigma International Business Honor Society; St. Louis, Missouri, 2021-Present

Education

*Southeast Missouri State University, MBA with a marketing emphasis,
summa cum laude, 2016*

Southeast Missouri State University, Psychology & Business, summa cum laude, 2013



BARNES & NOBLE

Coffee Cups

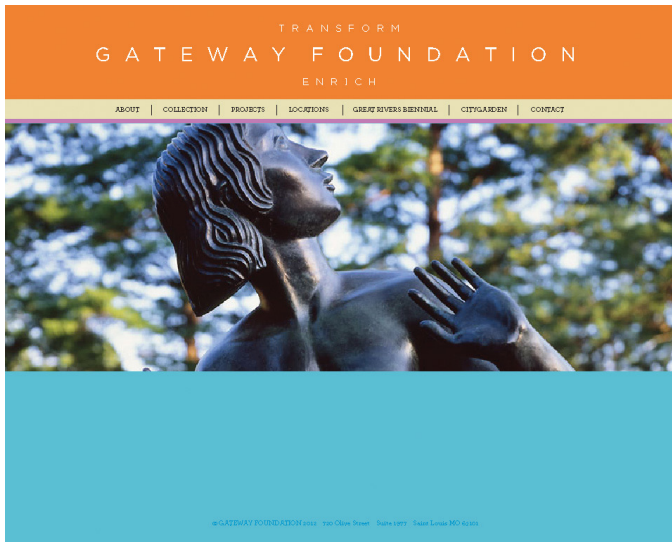
Illustrations echoing literary themes adorn these gifts available for purchase in the Barnes & Noble Café. Varying concepts & styles depict the warm relationship between a good cup of coffee and a good read.



G A T E W A Y F O U N D A T I O N

Identity

Gateway Foundation focuses on its mission “to enrich St. Louis life and culture by supporting efforts to acquire, create or improve tangible and durable art and urban design.” This mark functions as a bug on the organization’s web map. The arrangement of the letters suggest a human face looking back at the viewer; and therefore, the logo demonstrates the way humans and art interact with each other.



GATEWAY FOUNDATION

Web Site

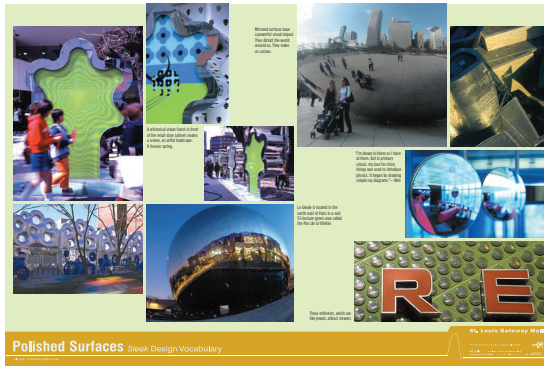
Gateway Foundation's web site supports the Foundation's mission by creating an electronic library for potential fund recipients and the public. The site documents each public art, lighting or playground and park project.



G A T E W A Y F O U N D A T I O N

Great Rivers Biennial Visual Arts Awards Program

Gateway Foundation, in conjunction with the Contemporary Art Museum St. Louis, established the Great Rivers Biennial to support emerging visual artists. This poster and booklet invite artists to submit their work in a grant competition, and outlines competition rules and jury process. Rather than suggest style or medium, the cover photograph depicts tools of the trades.



C A T E W A Y F O U N D A T I O N

Experiential Graphic Design Master Plan

The 18-block Gateway Mall Master Plan provides the city of St. Louis with a comprehensive vision of transforming downtown's central park into a remarkable open space that defines the heart and soul of the city. Setting a standard for other city parks to follow, Bliss Collaborative symbolically reproduced Gateway Mall's place and identity in a design vocabulary defined as "sleek."



Materials, Style and Signage: Environmental Graphic Design

The graphic, architectural, landscape, and industrial design elements of the plan will be defined by a palette of materials that shape the Gateway's look of place and identity. Defined as "Steak", this design vocabulary sets a framework for making decisions regarding the form, color, texture, image, typography, lighting and materials of the architectural, landscape, and other environmental graphic design (EGD) elements in the Gateway.

Steak

The purpose of Gateway's design vocabulary is to communicate that this is an urban space on different scales, that the City is a modern environment looking to the future, and to create consistency. "Steak" is defined as urban, positive and inviting. The goal is to make the Gateway's elements polished and urban in character. A good model to follow is the new signage for the North Riverfront Trail which presents a progressive, modern image of the City through design, color and fonts.

Steak Criteria

In selecting all of the wayfinding and street infrastructure including signs, screens, way gates, benches, etc. the following criteria should be considered in order to maintain the level of consistency needed for the full length of the Gateway.

Form

Contemporary shapes and relationships that avoid sharp intersections of line and plane.

Color

Light and bright, varied in intensity, analogous cool colors.

Texture

Smooth, polished and mirrored finishes, contrasted with smooth, matte, possibly sandblasted textures.

Image

Positive, clean lighting, even subtly whimsical in nature. Clear, simple, graphic and lively.

Typography

Classic, approachable, balanced, well placed and integrated into the design. Type to be read as image, and image to be read as type.

Materials Palette

The materials palette solidifies the concept in a tactile and realistic manner. The materials include but are not limited to the following: edge-light acrylic, mirrored acrylic, polished stainless steel, color safety glass, laser hardware, embossed aluminum, color anodized aluminum, wire screens, dichroic glass, photovoltaic panels, black honed marble and patterned frosted glass.

C A T E W A Y F O U N D A T I O N

Programming & Criteria

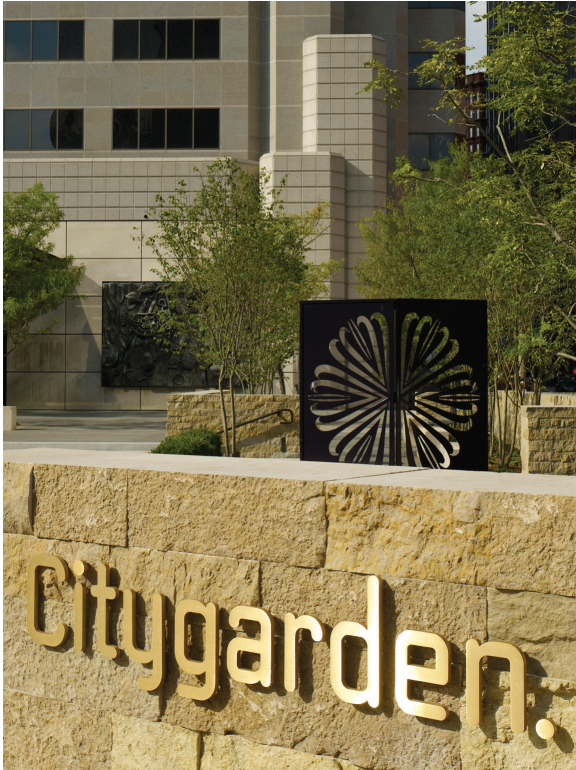
Experiential programming and a design vocabulary communicates that the Gateway Mall is an urban space of varying architectural, vehicular and pedestrian scales. All of which share a city that looks to shape its future with consistency in an urbane, positive and inviting manner.

Citygarden.

C A T E W A Y F O U N D A T I O N

Sculpture Garden

Citygarden presents the work of internationally-recognized artists in an urban garden setting. The identity captures the nuances where life recedes into art, with timeless typography that addresses the 20th-century modern art that inhabits the park. This logo quietly leads the design vocabulary for the upcoming education program materials.



C A T E W A Y F O U N D A T I O N

Exterior Sign Program

The sign program integrates valuable written communication with the landscape architecture. Warm bronze and vibrantly painted aluminum portray nature in a sophisticated yet easygoing manner.



C A T E W A Y F O U N D A T I O N



C A T E W A Y F O U N D A T I O N

Adam and Eve

1985-1989

Painted Polyester
and Fiberglass

NIKI DE SAINT PHALLE

French

(1930-2002)

10



C A T E W A Y F O U N D A T I O N



C A T E W A Y F O U N D A T I O N

Print Collateral

The Citygarden education program creates an approachable, everyday appeal to an otherwise intellectual medium. The brochure's exterior highlights nuances of the garden's design while inside, succinct descriptions, whimsical line illustrations, and a colorful map reveal the stories behind the sculptures.

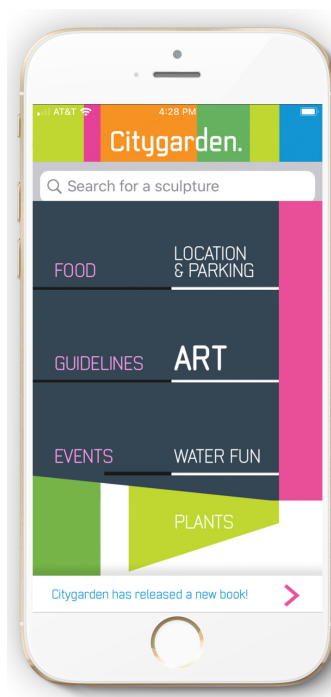


C A T E W A Y F O U N D A T I O N



C A T E W A Y F O U N D A T I O N





C A T E W A Y F O U N D A T I O N

Mobile App

The free native iPhone and Android app helps Citygarden visitors maximize their experience with 48 audio tours, information on the art and artists, horticulture, water fun, directions, parking and food. Exploring with the GPS enabled assists in planning the trip from home to downtown St. Louis.



ST. LOUIS COMMUNITY FOUNDATION

Identity

Steadfast Vision. It's what defines the relationship that the St. Louis Community Foundation has with its donors, financial advisors and the nonprofit organizations this charitable giving resource serves. All culminating with a refreshed name and visual identity in 2015 for the 100th Anniversary of the Foundation.



ST. LOUIS COMMUNITY FOUNDATION



ST. LOUIS COMMUNITY FOUNDATION

Brand Identity and Collateral

Beginning with a brand new approach in the 2012, Bliss Collaborative has steadily evolved the Foundation's design vocabulary. The Centennial Report and subsequent print, advertising and digital materials reflect a new vision for the century-old foundation and its avowed mission of giving for good.



ST. LOUIS COMMUNITY FOUNDATION

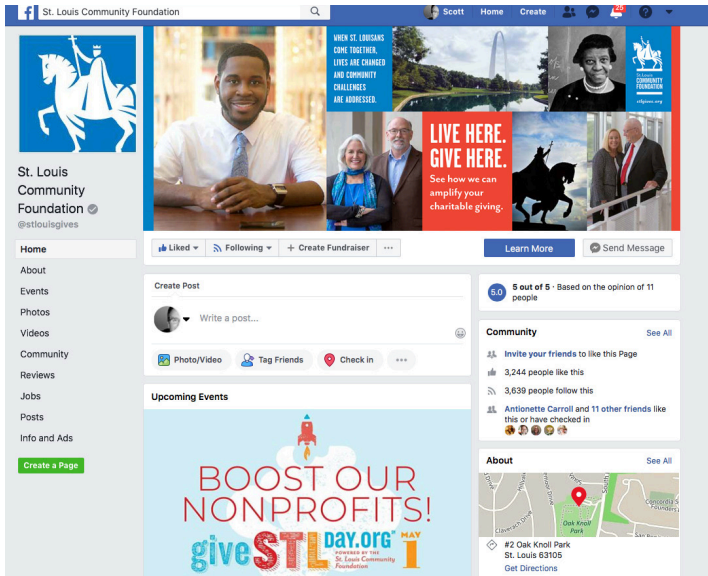


...Alexander Hamilton, ... debut? Favorite ... (Midtown Arts Center, ... Theatre, Toby's Dinner ... , Macbeth (Classical Theatre ... , Much Ado About Nothing

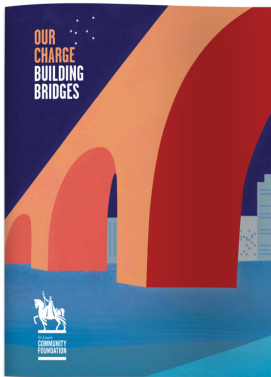
SHAWN E. WILLIAMS, M.Ed.
 "Earning the Bertha Black Rhoda Scholarship set up at the St. Louis Community Foundation helped lift a huge financial weight from my shoulders in college. Today, I am an educator working to serve the needs of children in the greater St. Louis community, while pursuing my doctoral degree."
 "Mrs. Rhoda's scholarship made all this possible."
slcf.org 314-688-8300



ST. LOUIS COMMUNITY FOUNDATION



ST. LOUIS COMMUNITY FOUNDATION



ST. LOUIS COMMUNITY FOUNDATION

2018 Impact Report

Entitled “Building Bridges,” this 28-pp state-of-the-foundation and financial report documents and celebrates the recent milestones, established initiatives and the overall community transformation created by the Foundation during its 104-year history.



ST. LOUIS COMMUNITY FOUNDATION



ST. LOUIS COMMUNITY FOUNDATION

Identity and Print

Give STL Day, which the Foundation established in 2014, was the city's first 24-hour online giving event and will be celebrating its seventh year in 2020. The “sky is the limit” identity and branding was applied across all print and digital media plus out-of-home advertising.



ST. LOUIS COMMUNITY FOUNDATION



ST. LOUIS COMMUNITY FOUNDATION

Give STL Day Brand Update

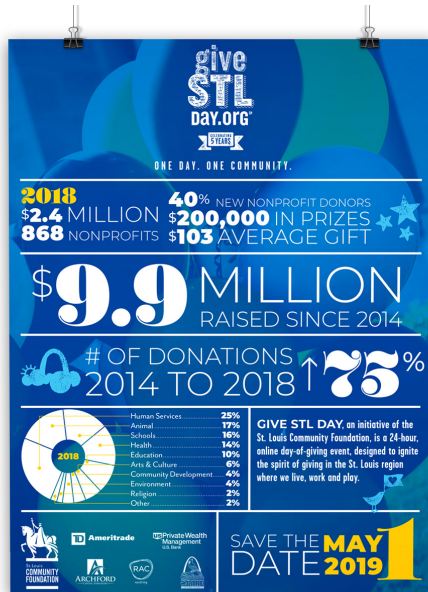
To celebrate the fifth anniversary of the charitable event in 2018, a revived logo and refresh of the overall brand identity focused on a new illustration style and icon development, and typographic and image treatments. These updates are applied across all print and digital media plus out-of-home advertising.



ST. LOUIS COMMUNITY FOUNDATION



ST. LOUIS COMMUNITY FOUNDATION



ST. LOUIS COMMUNITY FOUNDATION

George Harrison-Give Me Love (Give Me Peace On Earth)

Shane Woodbury
Subscribe

12,969,773 views

+ Add to
 🔗 Share
 ⋮ More

👍 40,514
 👤 1,751

Up next

Autoplay

George Harrison - Here comes the sun
Subtitulada en Español
GuitarBoys
1,571,543 views

Mix - George Harrison-Give Me Love (Give Me Peace On Earth)
YouTube

Yoga To Feel Your Best | Yoga With Adriene
Recommended for you NEW

ST. LOUIS COMMUNITY FOUNDATION



ST. LOUIS COMMUNITY FOUNDATION



ST. LOUIS COMMUNITY FOUNDATION

Environmental Graphic Design

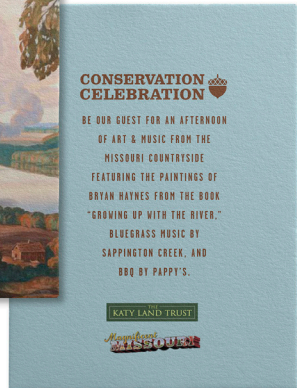
After extensive renovations that took #2 Oak Knoll Park back to its original splendor, the St. Louis Community Foundation moved into its new location. Taking a cue from the original home, Bliss Collaborative employed polished brass, smoke-stained wood, and mesh-embedded and polished acrylic to enrich the sign system for friendly access to the offices.



ST. LOUIS COMMUNITY FOUNDATION



ST. LOUIS COMMUNITY FOUNDATION



ST. LOUIS COMMUNITY FOUNDATION

JBS

ALUMNI ASSOCIATION

EST 1928

JOHN BURROUCHS SCHOOL

Alumni Association

An identity for the JBS Alumni Association grew out of the school's logotype, and is applied with clear color and shape in order to distinguish its collateral from those pieces targeting current or prospective families. Its invitation for the Groundbreaking Celebration had among the highest response rates ever for the school community's special events.



JOHN BURROUGHS SCHOOL



JOHN BURROUCHS SCHOOL



JOHN BURROUGHS SCHOOL

Fine Art Collection Print Collateral

A gatefold brochure commemorates the inaugural exhibition of the JBS Fine Arts Collection, and sets the stage for future events sponsored by the newly formed Fine Arts Committee. The identity of this parent and alumni group is grounded in the school's rich tradition while claiming its own groundbreaking territory.



JOHN BURROUGHS SCHOOL

Exhibit

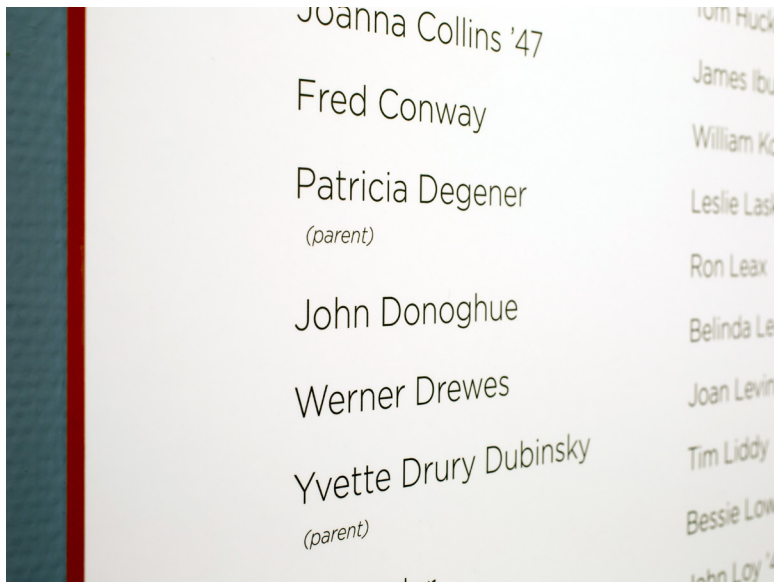
Now a teaching gallery, the Bonsack Gallery's focus is to present a diverse range of ideas and material approaches. 2015 marked the 50th anniversary of the once tiny gallery which is dedicated to showing the work of professional visual artists of regional and national prominence. The show describes an overview of the gallery's history beginning with the art of its namesake, Arthur Bonsack '31, to such artists as Ernestine Betsburg and Tom Friedman '83.



JOHN BURROUCHS SCHOOL



JOHN BURROUCHS SCHOOL



JOHN BURROUCHS SCHOOL



JOHN BURROUCHS SCHOOL



JOHN BURROUGHS SCHOOL

Exhibit Graphics and Invitations

Bonsack Gallery show rationales inform the design a calendar full of exhibits, invitations, and digital media. Each show ties into a framework that allows flexibility of visual context composed of brightly highlighted imagery, clean typography and healthy negative space.



JOHN BURROUGHS SCHOOL



JOHN BURROUCHS SCHOOL

1968:

a Portrait of Rock & Roll

JOHN BURROUCHS SCHOOL



JOHN BURROUCHS SCHOOL



JOHN BURROUCHS SCHOOL



JOHN BURROUCHS SCHOOL



JOHN BURROUGHS SCHOOL

Performing Arts

Theatre posters for the JBS Players interpret the performance, yet they are all tied together with the same visual foundation.



WASHINGTON UNIVERSITY SCHOOL OF MEDICINE

Department of Neurology History Book

St. Louis's rich clinical and research history of the neurosciences that began in the 1800's is not well known. With over 300 photographs and illustrations, *Neurology at Washington University: Evolution of a Groundbreaking Department*, is as visually stunning as it is pure documentation of the breakthroughs, characters and event that shape the thriving Department of Neurology.

W hen the first of the 1990s began, the world was a very different place from the one it was in 1989. The Soviet Union had collapsed, and the Cold War was over. The world was a more peaceful place, and the economy was growing. The world was a more optimistic place, and the future was bright. The world was a more hopeful place, and the future was bright. The world was a more hopeful place, and the future was bright.

[illegible]

EARLY NEUROLOGY IN ST. LOUIS

Wegman was formerly teaching about the most perplexing medical ailment in St. Louis, because he had been teaching some neurology for decades. As early as

Charles Hamilton Hughes

Hughes was the founder and editor of *The Atlantic* and *Strenuous*, a journal published from 1890-1916. One source called him "a gentleman of kindly disposition, of easy and engaging manners, and enjoys popularity among his medical brethren and among his

Journal of R. Ganes Samarasinghe from Cey. Jarnes (Samarasinghe) Samarasinghe Dr. Samarasinghe
1970 A portrait gallery of men whose energy and ability have contributed to the development of
which making it a guide for personal and professional development of the student.
Samarasinghe and Court, The Bangkok Publishing Co., Ltd. (Bangkok, 1970).

•

A black and white photograph showing a massive crowd of people gathered in front of the Palace of Versailles. The crowd is dense, filling the courtyard and the steps leading up to the palace. In the foreground, many people are kneeling or prostrating themselves on the ground, suggesting a religious or ceremonial event. The Palace of Versailles is visible in the background, its grand architecture and central entrance clearly defined. The overall scene conveys a sense of a significant historical event or a large-scale public demonstration.

[illegible][illegible]

Washington University
Medical School and
Department of Medicine, St.

After eight years on the Saint Louis University faculty, in addition to his duties as chief of the Neurological Clinic and neurologist at Barnes Hospital, he also served as visiting neurologist to Jewish Hospital, which had not yet established its own neurology residency program.

Because a neurology instructor at a 1916 salary of \$5,000, Michael Kaulak, a 1917 graduate, was named an assistant in the comparative clinic.



Francis Merriam James, Jr.
(1905-1978).
"His professional career has
been one of extreme activity,"
said a history of prominent
St. Louisans. James remained
in Washington University's
neurophysiology department
until 1952, when he moved to
Saint Louis University. One of
his books was *Notes on Man*
(St. Louis, published in 1955).



WASHINGTON UNIVERSITY SCHOOL OF MEDICINE



WILLIAM SHEARBURN GALLERY

Advertising

William Shearburn Gallery presents contemporary paintings, sculpture, prints, and works on paper by internationally renowned artists. Richly rendered pieces shown crisp and graphically clean speak for themselves. Together, the printed works energize the advertising and mail campaign with vibrancy and thought.



LEE BASCOM, LCSW

Logo, Identity & Stationery

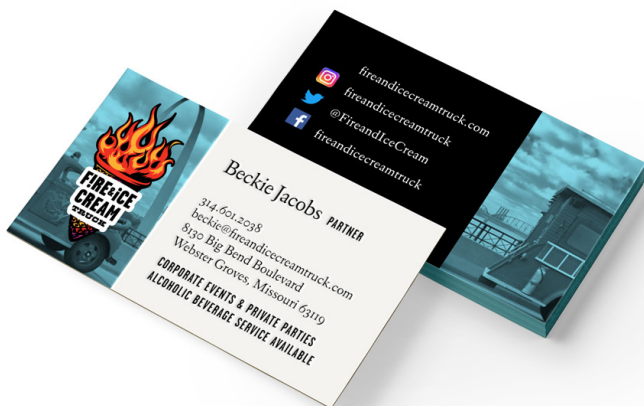
When Lee Bascom launched her private practice, her single request for her identity was to illustrate her client-centered philosophy. Bliss contributed “colorful” and “friendly,” and the vocabulary unfolded from there. Lee gives her cards to her clients—often children—who treasure the small, yet important tangible gift she’s provided at the end of their meetings together.



FIRE & ICE CREAM TRUCK

Identity Development

As St. Louis' very first food truck, the Fire & Ice Cream Truck became notorious for serving amazing artisan ice cream—and for sticking out like a sore thumb. Forget the standard food trailer; you simply can't pass up this tricked-out 1946 Ford fire truck slingin' cups, cones and sandwiches from its rear window.



FIRE & ICE CREAM TRUCK

Logo

The truck's flaming ice cream cone, hand-painted on its passenger side door, needed a digital counterpart. It was important that this new logo differentiated the Fire & Ice Cream Truck from its competitors. We emphasized the Truck's unique vintage-yet-modern identity. Inspiration came from Hot Rod references, irreverent art, and oxymoronic contradictions — sweet heat, cool passion, freezer burns.



FIRE & ICE CREAM TRUCK

Art Direction

After crafting a logo, we reined in the truck's personality by way of a styled photo shoot. Assorted props balanced its barefaced & brazen attitude with its commitment to sourcing pure, all-natural ingredients. The final images featured messy, deconstructed ice cream novelties set on a backdrop of clean, raw materials. Photography from the shoot is incorporated in marketing efforts, from social media to direct mail.



FIRE & ICE CREAM TRUCK



FIRE & ICE CREAM TRUCK

Print Collateral & Social Media

Social media and print graphics position the Fire & Ice Cream Truck in front of the blue skyline of downtown St. Louis — cool & hot against clean black & white lines. We highlighted each novelty with a photo and flamboyant text in specially-formatted graphics for Instagram and Facebook. What is the takeaway? The Fire & Ice Cream Truck is the hottest ice cream truck on wheels!



B E N J A M I N F E D W A R D S & C O .

Identity, Web & Print Collateral

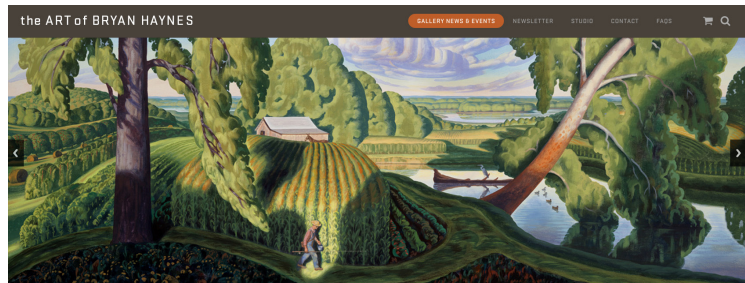
It started with a web site for a forward thinking financial services company. Its logo based on the family crest and tagline “Investments for Generations” informed the stationery, print collateral, and web design that blends historic visual language with contemporary imagery. These combined elements present a company that meets today’s financial needs with established and time-tested values.



B E N J A M I N F E D W A R D S & C O .



B E N J A M I N F E D W A R D S & C O .



THE GALLERY

Paintings from the studio of a New Regionalist that are sculpted in current design.

THE ART OF BRYAN HAYNES

Web Site Design & Development

The work of the artist has graced the pages of national magazines, and international advertising campaigns, covering his murals and large scale paintings. While offering limited edition prints on canvas, Bryan Haynes produces many new original works a year. This website is a catalog of various genres and encompassing paintings, and includes a shopping cart system for ordering framed prints and drawings.

REGIONALISM

Showing 1-16 of 24 results



Along The Edge



Bear of Kasha-Katuwe



Cowboy In The Aspens



Bear of Kasha-Katuwe

\$265.00 - \$325.00

Size

Frames

1

Limited edition canvas prints

[Click here](#) to see photos of frame options. The link will open in a new window so you won't lose your place.



BILL CARDWELL

Identity

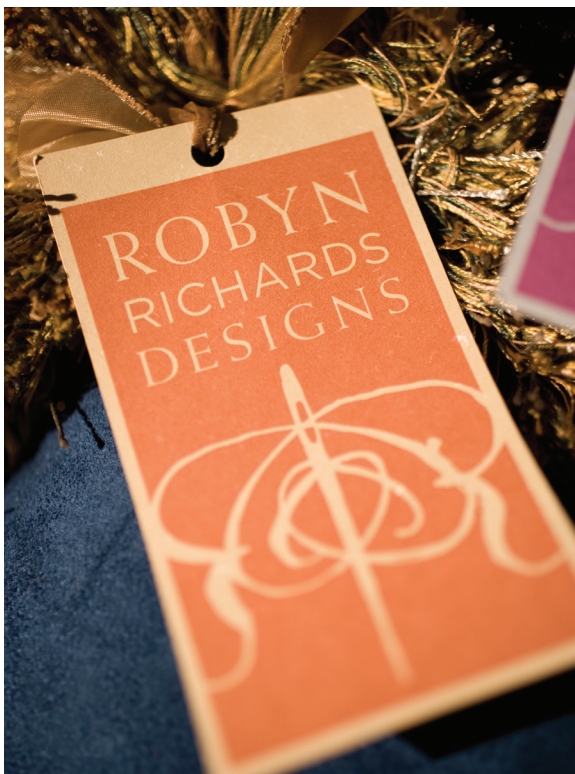
The word “kitchen” evokes fond memories. The kitchen is the place to relax, connect and feel at home. The identity for BC’s Kitchen reflects the colors of an early sunset as the day winds down. Its gradation adorns a variety of media including stationery, blade signs, floor mats, gift cards, stickers, coasters and embroidered patches.



BILL CARDWELL



BILL CARDWELL



ROBYN RICHARDS DESIGNS

Identity

The identity for Robyn Richards Designs grew out of the artist's love of creating home accessories from rich textiles found near her New Mexico home. The symbol threads the two "R" initials of the artist's name through the eye of a needle. This mark appears on stationery and full-size on letterpressed business cards and tags.

BLISS COLLABORATIVE
Since 1999

Thank you

511 Oakwood Avenue Saint Louis, Missouri 63119

pam@blisscollaborative.com

314.361.8626