



∅ almanac

Created By Tricycle Collective
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Almanac is an Industrial Design capstone project presented in 2017 at the University of Cincinnati's School of Design, Art, Architecture, and Planning.



D | A | A | P



Thank you to our beloved parents and all the haters.

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An aerial photograph of a river delta, likely the Amazon, showing a complex network of waterways and land. A large, solid white rectangle is positioned on the left side of the image, partially obscuring the landscape. The text is located on the right side of the page.

Part 1

BRAND

Many of the conversations that led to our friendship also ultimately led to the creation of Almanac. As students of design, we have spent the last five years both observing and participating in the product design industry, sharing our learnings along way. Almanac is the result of our collective experience. After countless conversations about what we would do differently, this brand manifests the conclusions that arose from these discussions.

The success of Almanac cannot to be judged on financials alone, but also our ability to design products and tell stories that inspire our community to venture beyond their comfort. We view the greatest role of a brand to be as a catalyst of change, both for the individual and for society. And in doing so, these brands transcend product. Our intent with Almanac is to do the same. To follow in the footsteps of the brands that first inspired us to become designers and entrepreneurs while not being confined by

what already exists. Additionally, we seek to join other young entrepreneurs to shape the future of benefit corporations, product innovation, and self-expression.

The brand's name, Almanac, derives from the old farmers' handbooks of the same name. These guides were and still are invaluable tools for farmers who take the time to study the pages. Taking inspiration from these ancient tools, we developed the foundation for our brand. Their emphasis on environments manifested itself in our focus on creating products for specific climates. We also reflected the consistency with which almanacs are published in our marketing structure, comprised of periodicals. The organized classification of data inspired us to create our classification system that is used to organize and share each building block of our brand with the community. The culmination of these three outlets, in concert with our focus on humans, environments, and objects, is Almanac.

VISION

To advance the integration of social, technical, and aesthetic values in the outdoor industry.

MISSION

Almanac is a purposeful footwear brand that creates harmony between the technical and the aesthetic.

SOCIAL MANTRA

Humans / Environments / Objects

PROCESS MANTRA

We understand humans / We study environments / We supply objects

DESIGN ETHOS

Utility Refined

VALUES

Transcending / Consider new thoughts and perspectives.

Considerate / Approach process and resources empathetically.

Transparent / Communicate who we are and who we are not.

Studios / Educate ourselves to then teach others.

HUMANS / ENVIRONMENTS / OBJECTS

WE UNDERSTAND HUMANS

Almanac is for everyone. While we seek to create product with purpose, we do not seek to define who wears our product, why they purchase, or what they can accomplish with their item. Many of the fundamental thoughts that have built Almanac come from our experiences in diverse cultures across the planet. We look to celebrate cultural diversity and promote empathy by first educating ourselves and then relaying our learnings to others, bridging the divides of opinion, distance, language, and color in the process. Almanac was founded on relationships and is built to encourage more.

WE STUDY ENVIRONMENTS

Environments set the stage for our life experiences. Through our segmentation and organization of climates, we created a

structure and format to continue exploring and researching the planet. Understanding that every environment is a living ecosystem, we strive to be in tune with this evolution, traveling to witness the changes and challenges faced by those who inhabit all parts of the earth: learning from them to inform our products and pass on our findings.

WE SUPPLY OBJECTS

Almanac makes tools to help its users go about their day, whatever that may entail. We design with intent to integrate elegance and utility, understanding that each are often by-products of the other. We weigh the contribution of each object we make with its impact on both humans and environments. As an emerging brand in an industry with a history of waste and pollution, we seek to move away from the sentiment of doing less bad and push the industry to do more good.

UTILITY REFINED

The Almanac team employs a design process that affords both organic thought and regimented process. The team aims to create products that consider both function and beauty; a process that manifests itself with the term refined utility in the resulting products. Each design brief begins with an identified climate, full of problems to solve. And upon solving for these functional needs, we continue to refine our products until we reach a result that appeals to both aesthetic and discerning eyes.

With each climate collection comes primary and secondary research. The team seeks to bring empathetic design to the outdoor footwear space by immersing ourselves in each climate we are designing for on top of traditional research. In doing so, design challenges arise in various environments within each climate, such as durability within the temperate urban environment. The team then compiles these factors and begins to brainstorm solutions.

Almanac ideates in both 2D and 3D, taking time to observe how ideas exist in space before judging their efficacy.

When discussing the merit of proposed designs, the following factors are considered: functional viability, resulting aesthetics, and sustainable merit. Each Almanac product must first and foremost work at or above parity with competitive products in the market. Almanac seeks distinguishment in the market through refined aesthetics. Designs are developed to exist outside of, but not in opposition to, current trends in fashion and outdoor apparel, with intent to produce artifacts that are difficult to date in time. Functional and aesthetic refinements directly impact the final consideration: sustainability. The team determines the merit of the product versus its social and environmental impact. When viewing product through the lense of sustainability we consider price, process, labor, resources, and repair.

VALUES

TRANSCENDING

The future belongs to those who constantly look to blur boundaries and we seek to build a brand that embodies this pursuit. Internally we look to build a culture founded in curiosity and empathy for different perspectives. It has become increasingly easy to get caught up in the confirmation bias of one's own community. At Almanac we seek to cultivate a diverse global community all bound by a connection to our product and the brand. By remaining ever-curious, we will keep Almanac from growing stagnant while promoting both curiosity and empathy.

CONSIDERATE

As a public benefit corporation, Almanac is committed to providing a positive impact on society. To accomplish this, we strive to promote stewardship of the bodies we possess, the environments we inhabit, and the objects we own. This idea of stewardship is critical to the brand as we aim to empower our consumers to take ownership of each and every Almanac object they purchase. As a result, Almanac seeks to build toward a circular product economy, integrating service sectors and reclamation into the business offering to further serve the owners.

TRANSPARENT

A brand is only as strong as its community of consumers. At Almanac, our goal is to create as little distance possible between ourselves and our consumers. This starts with setting a new standard for transparency. As a brand we have created a system designed for our community to have full visibility into the entire scope of our operation. Our classification system, the ADCM (Almanac Data Classification Model), operates as a sort of Dewey decimal system for all of Almanac; including products for sale, initial research, observational photographs, and retail locations among many others. We view the strongest brands to be those who promote change, and believe that starts with discourse.

STUDIOUS

Almanac is an instrument to relay experiences, conversations, and insights gained through travels and readings to others. We understand that design alone does not hold the answers to creating a purposeful brand. In our pursuit to reduce waste and promote social good within the footwear industry, we look to collaboration. Knowing that the solution will come from a marriage between creativity and science.

RESEARCH

Prior to in-depth research, the foundation for Almanac grew entirely out of our personal experiences in the industry and the ensuing conversations. Once we began researching, our ideas were both shaped and confirmed by the industry data we uncovered.



One of the many problems we witnessed within the market was the oversaturation of product along with the lack of original design.

RESEARCH INTERVIEW

Over the years, we have had the opportunity to work with many great people in the footwear industry. In order to gain insights from those much wiser than us, we had a conversation with three mentors who have been instrumental to our growth as designers, they are **Anthony Piazza (AP)**, **Tull Price (TP)** and **Charley Hudak (CH)**.

Where do you see performance and utility footwear going in the next five years?

AP: My guess, and this would be at least 5 years from now, is that automation will lower the barrier to entry for would-be footwear brands. I believe there will be more and more specific brands in the next 5 to 10 years. Getting product to the consumer will be the real revolution, new platforms, higher consumer engagement and much faster fulfillment.

TP: I see the hiking space splitting in two directions, one highly constructed custom and the other simple and engineered for production. Modern machinery is making things more sustainable. The highly technical manufacturing is more pure and less industrial, wasteful of human labor and materials”

What brands, in your opinion, most successfully integrate function with aesthetics? Why?

AP: I don’t buy too much that claims function /

performance, my experience is limited. I’d say Rapha has a good blend of underpromising and over delivering on performance features, very material focused. It’s a tough question to answer, and if I were to zoom out of my own personal experience I’d say Nike does it best. They have a formula, they stick to it, and consumers respond.

TP: Salomon has developed a nice form language while also beginning to develop some fascinating collaborations with fashion designers. I think many brands do their best to allude to function, although they rarely deliver.

What challenges do you see facing specifically footwear brands that are seeking to distinguish themselves aesthetically in an increasingly crowded industry?

TP: The largest issue I continue to see is everyone employing the same tools for design research, this only leads to more similar products. With everyone gathering inspiration from the same areas, trends have taken over. People become blinded by the current object of obsession. As a result, brands are unable to distinguish themselves in a sustainable manner.

AP: I don’t think many of them do the work to differentiate. I think Allbirds has done a pretty good job, focused on comfort with a material story, delivered via charismatic founder.

The past few years have seen a rise in collaborations between brands. How do you see these collaborations evolving in the future?

TP: Initially I thought that was just going to be a trend, although it has certainly evolved and become something different. I view collaborations as an opportunity to create something unable to accomplish by one brand alone. The future of collaborations belongs to those between disparate parts, serving as a bridge between two cultures.

AP: I’m kinda a purist, I think if you can’t do it on your own you are in trouble. That doesn’t say much about the future. Bottom line is I think they work for short term gains, but do they create real fans of the brand?

What brand values are becoming more desirable among consumers in the footwear space? Why?

TP: Unfortunately, greater part of market looks to align with what they are being told and what is “cool”. People want to be associated with what is a known entity. That being said there is a growing minority of consumers who grow subcultures, buy local, or are in tune with sustainable practices.

AP: Ultimately it depends on who the brand wants to be. For my brand there a bunch of qualities, Focus, honesty, transparency, dialogue, quality, dependability.

What do you think it will take for the mass market consumer to begin caring about social and environmental efforts by the brands they buy from? When do you think this will occur?

TP: I would love to ask you guys that, as millennials. From what I understand your generation is interested in more of the social side while mine is more concerned with the planet. Regardless, people are unfortunately affected more by negative than positive. I draw inspiration from the few great people working to bring these issues to light.

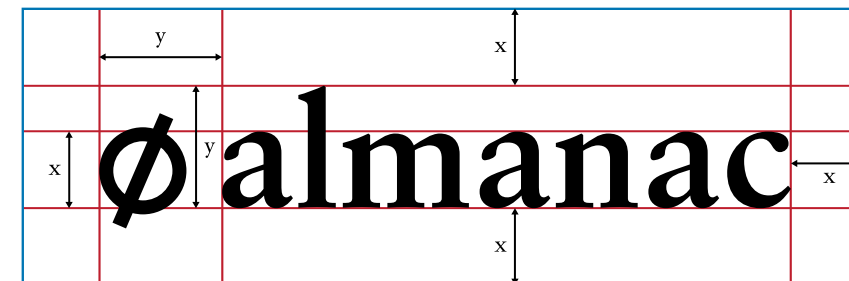
AP: Some event that is more than a passing labor scandal at a factory. I think we are so far removed from footwear and apparel being built in our neighborhood that it’s hard for people to care. I’ve seen that coming generations are more globally minded, shows that the attitudes of the 50s and 60s are pretty much dead in terms of protectionism. I think that every so often a brand pops up like Toms that innovates on social impact, it’s cool for a little while, ultimately it’s part of the fashion cycle. I think for most it’s a slow movement towards efficiency, smart material selection, and labor transparency that creates the broadest impact.

CH: DUUUUUDDE!!! Are you really going to have me go down this wormhole?!! You should ask the big dogs! I'm just a squirrel trying to get a nut.

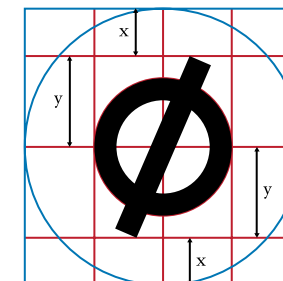
Ø almanac

The Almanac logomark is a representation of planet earth on its 23.5° axis and is a subtle nod to a central element of the brand. This tilted axis is the cause of the various climate zones we design into. In order to gain association between the logomark and the Almanac brand, the logomark is paired with the wordmark in our primary logo. The Almanac wordmark has been modified from Sabon Bold.

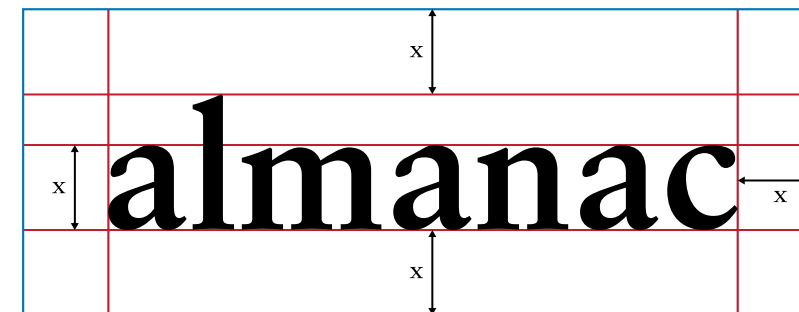
LOGO VARIATIONS



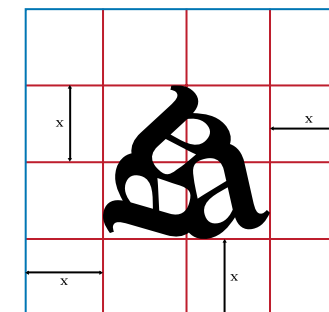
Combination Mark



Logomark



Wordmark



Alternate Logomark

BRAND FLAG



WEBSITE FAVICON



USAGE GUIDELINES

Don't stretch or distort element
Don't change element position
Don't change element fonts
Don't change element size

SOCIAL PROFILE



BRAND FONTS

In choosing the Almanac brand fonts we drew inspiration for early scientific texts, electing to use a classic serif font for body text. To add contrast we then paired the body serif with a clean and contemporary header font, giving the pairing more emphasis.

Header Font

TRADE GOTHIC BOLD
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Body Font

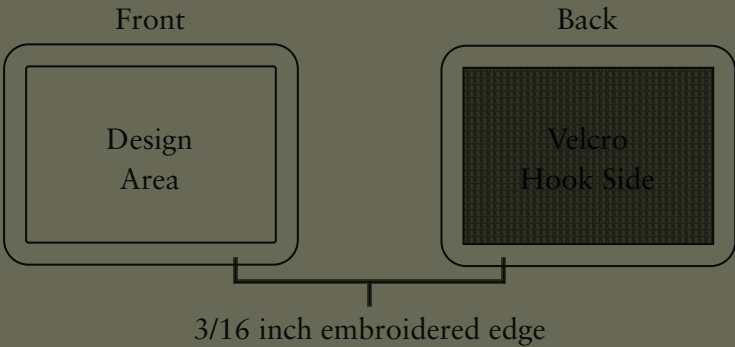
Sabon Roman
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890



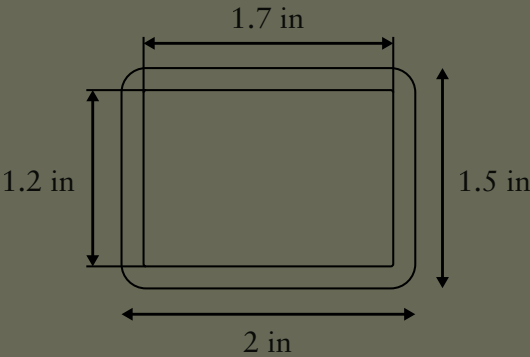
PATCHES

Patches serve as the main branding element on all Almanac products. Every product features a branded patch platform. After buying a product, users are able to customize their purchase by adding the patches that come with the product, or purchase others to express their personal style and values. Additionally, patches serve as a canvas for collaboration. They will be sold to benefit a cause, in collaboration with a company or retailer, or as special promotions.

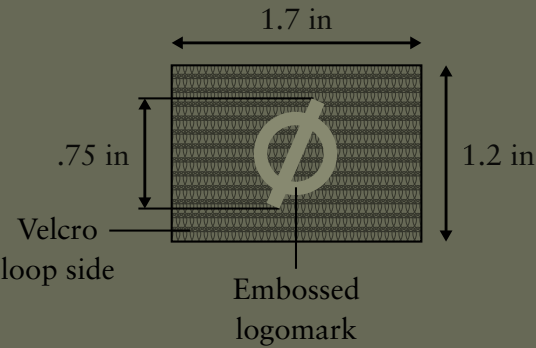
Patch Specifications



Patch Measurements

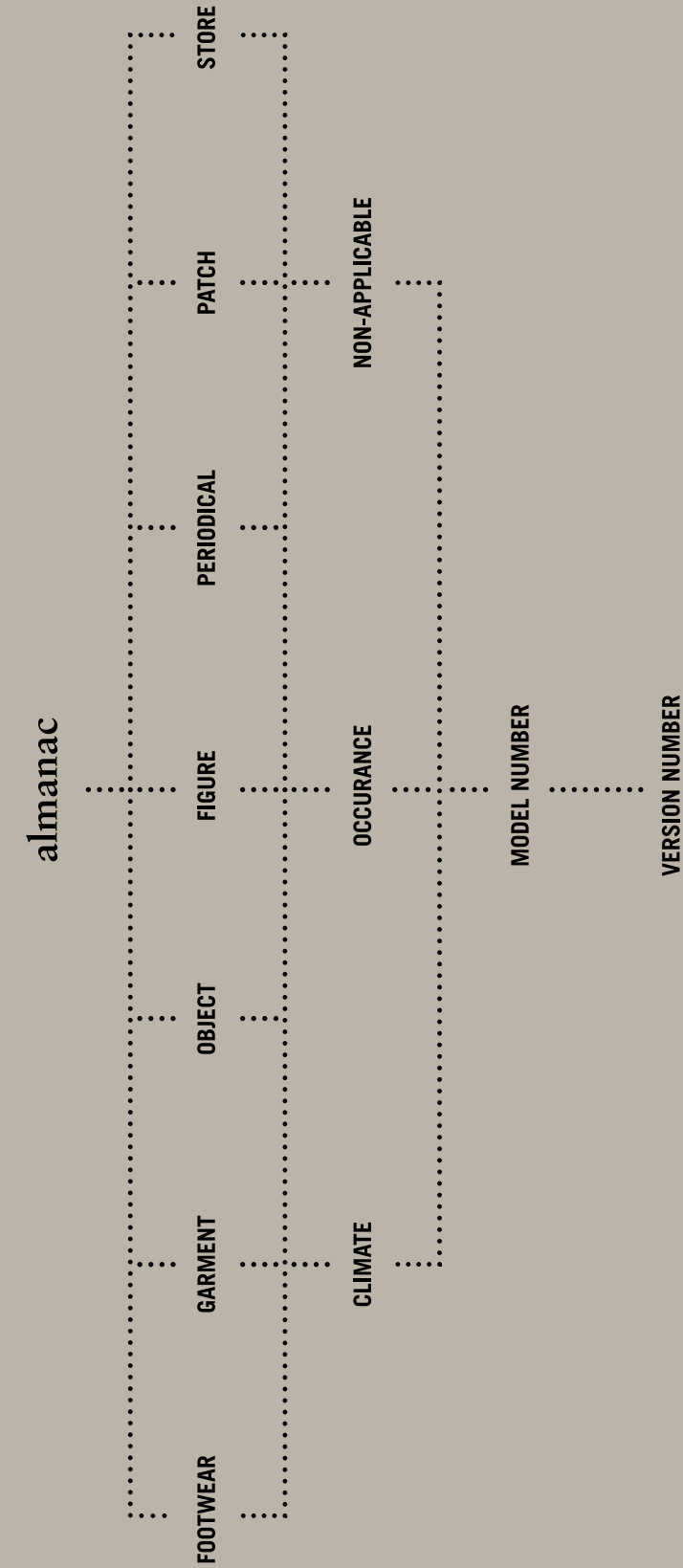


Patch Platform Measurements and Specs



ADCM

The Almanac Data Classification Model is a system of taxonomy created to publicly archive the building blocks of the brand to achieve greater transparency. ADCM was built to improve dialogue between Almanac and the public. The model classification spans the entire scope of the brand, from brick and mortar stores to early product sketches, each creation receives a unique identification code. Each classification code is built of four key data inputs: category, class (which encompasses climate for products), model number, and version number. Each input is divided by a forward slash (/) to create the singular code.



CLASSIFICATION EXAMPLES



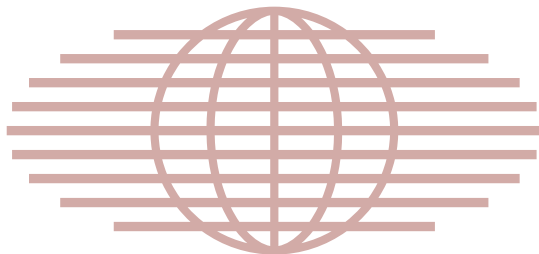
FTW/TMP/001/002

Footwear / Temperate / Model 1 / Colorway 2



PDC/MNT/017/001

Periodical / Monthly / 2017 / April



FIG/NON/001/005

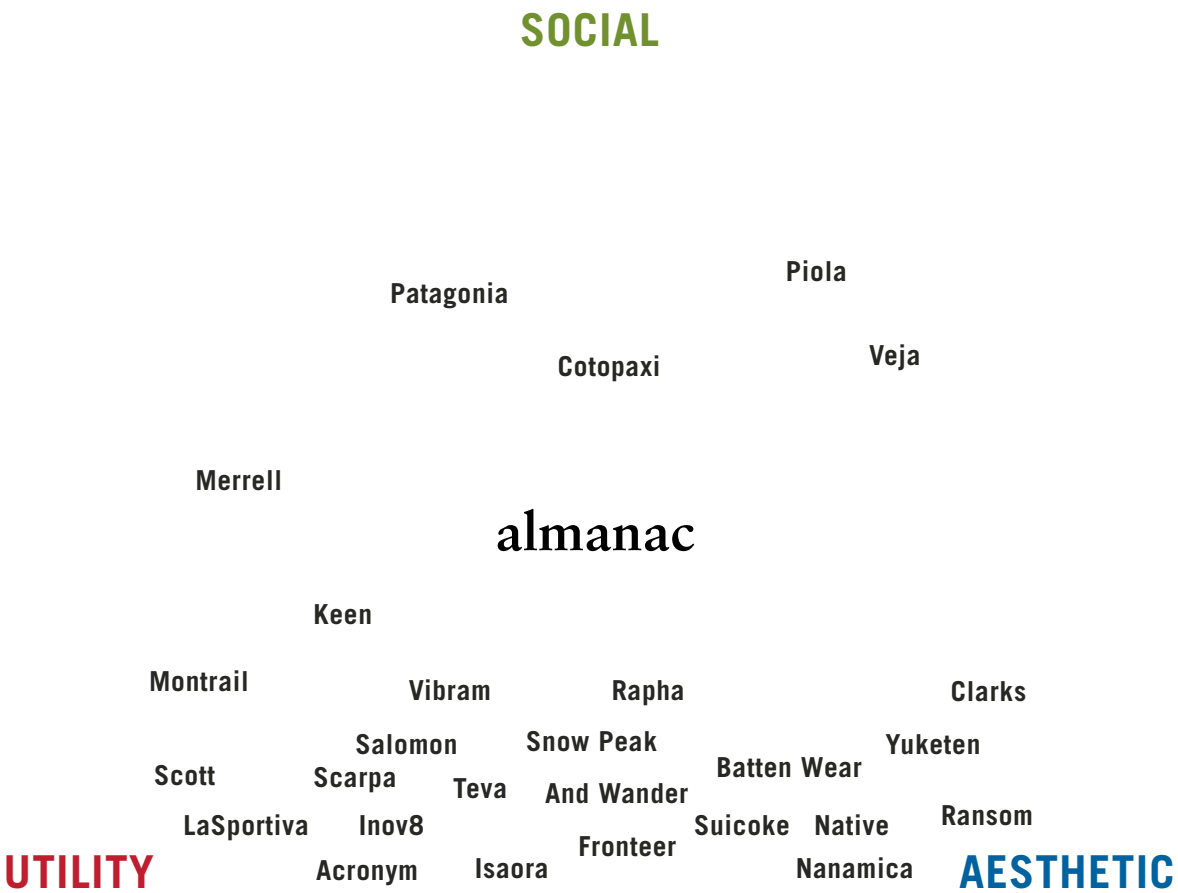
Figure / Non-Applicable / Model 1 / Version 5



PAT/NON/017/003

Patch/ Non-Applicable / 2017 / Patch 3

BRAND POSITIONING



CONSUMER PROFILES

Almanac serves three core consumers, reflecting our three areas of focus: aesthetic, utility, and social.

AESTHETIC

The aesthetic consumer values self-expression over all. As a tasteful purchaser they look to express a refined lifestyle through the pieces they wear, connecting emotionally to individual products. This consumer connects with product through the quality of material and sensation of color, they may have found Almanac through style blogs or editorials. They look to purchase silhouettes in store at Westerlind NYC or online at Mr. Porter.

UTILITY

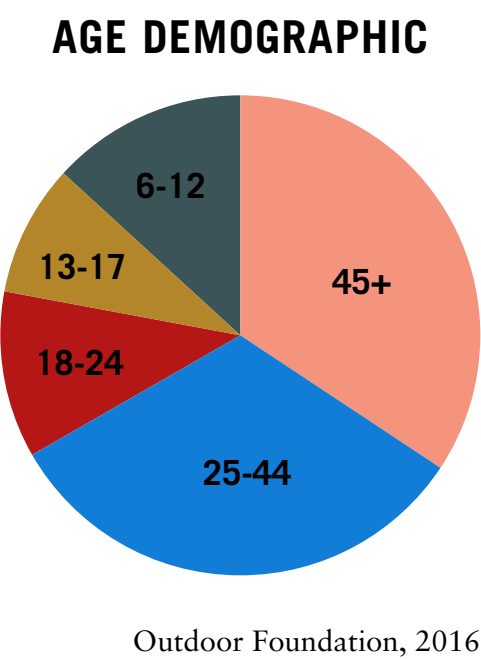
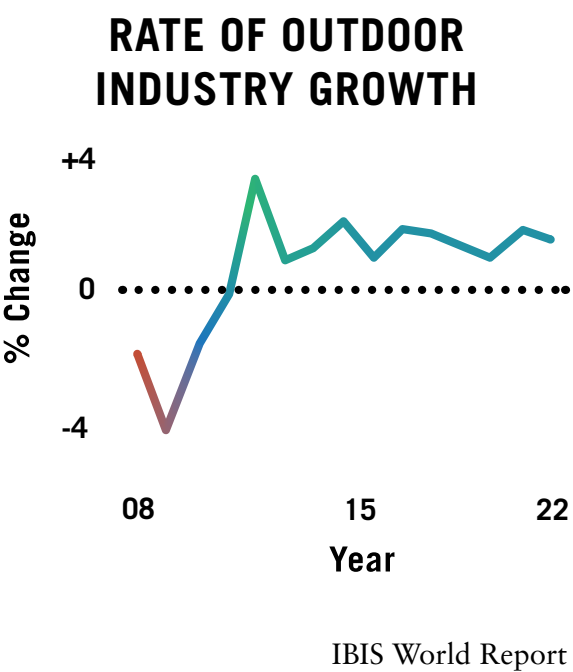
The utility consumer views our products as tools built to function in specific climates. As avid outdoorsmen and women, the group of utility enthusiasts are vocal in their feedback regarding the performance of Almanac product. This consumer is often skeptical to new brands, but once they are convinced to try new product, remain incredibly loyal. The utility consumer buys on the advice of product reviews and recommendations from friends, often in-store at retailers such as REI or online at BackCountry.

SOCIAL

The social consumer is first concerned with the social and environmental impact of the brand and product line. Thoughtful in their approach, they look to purchase from brands that align with their values. This leads to a need for transparency from the brand, allowing this individual to understand the extent of the supply chain and it’s effects. Social consumers are very vocal as well. They view the brand as a community and seek to always push the brand to evolve best practices. Similar to the utility consumer, social consumers become vocal ambassadors of the brand once they come to understand it aligns with their values.

FURTHER MARKET UNDERSTANDING

2016 DATA



Outdoor Footwear makes up
50%
of Athletic Footwear sales

Technavio, 2016

The affordable luxury sector leads
all areas with a projected growth of
3.5 - 4.5%
in 2017

McKinsey Global Fashion Index

FOOTWEAR MARKET SIZE

- 1. New York City
- 2. Hong Kong
- 3. Tokyo
- 4. Los Angeles
- 5. London

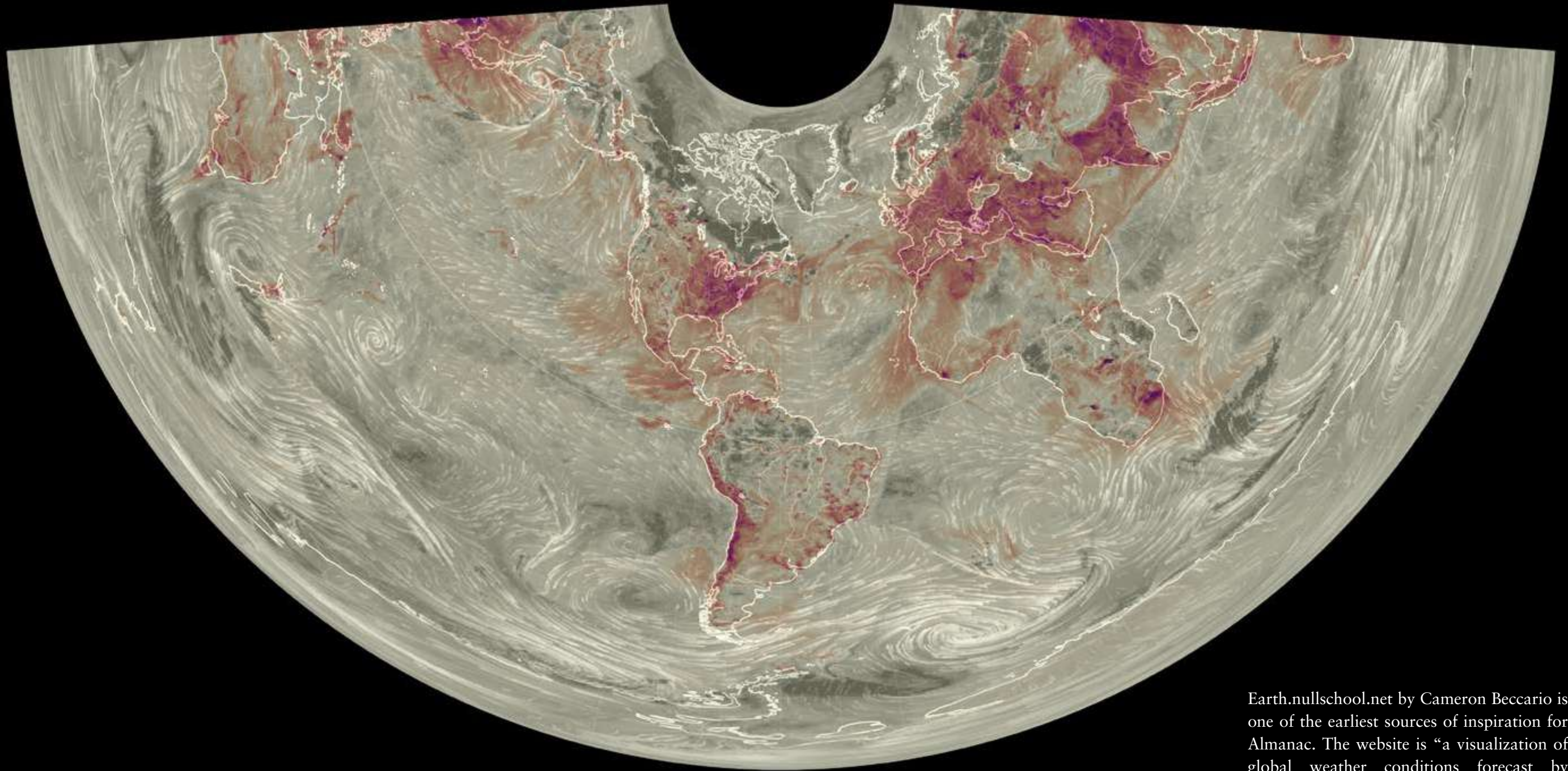
Mckinsey Fashion Scope

WHY TO GET OUTSIDE

- 1. Get exercise 68%
- 2. Family and friends
- 3. Keep physically fit
- 4. Observe scenic beauty
- 5. Be Close to nature

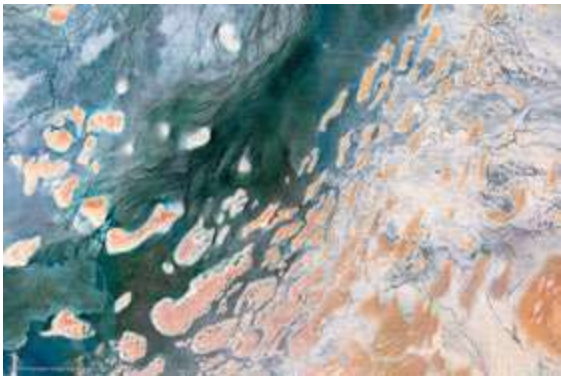
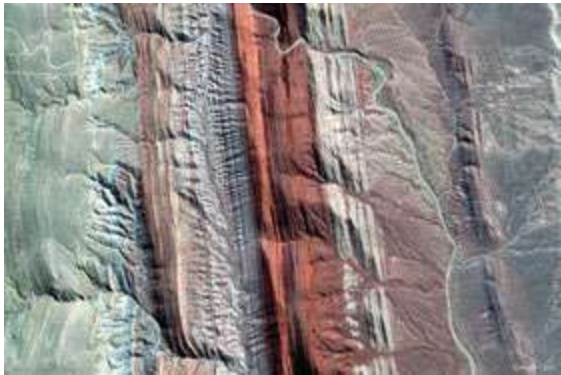
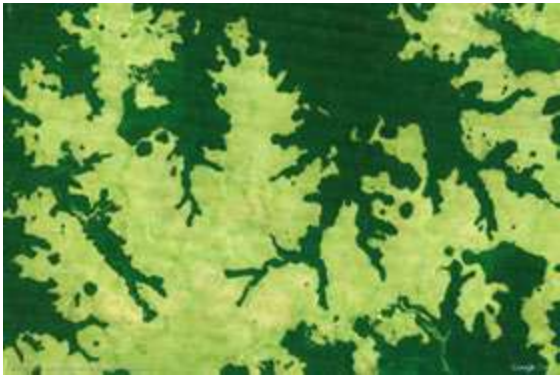
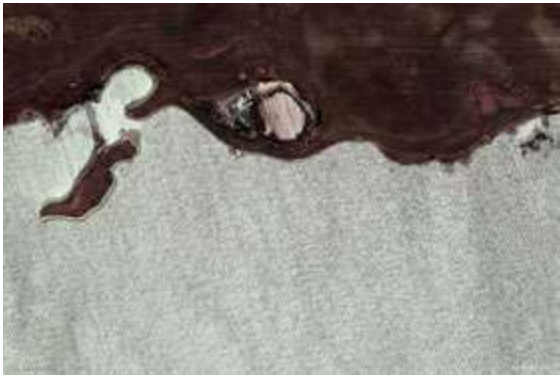
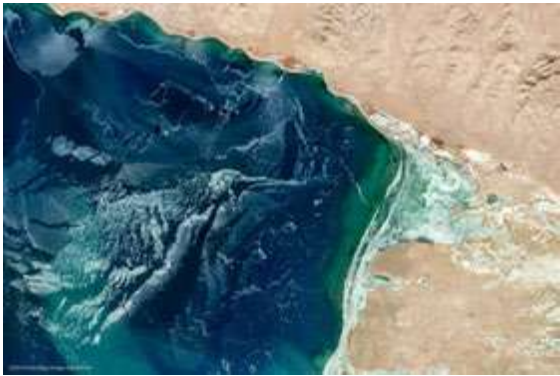
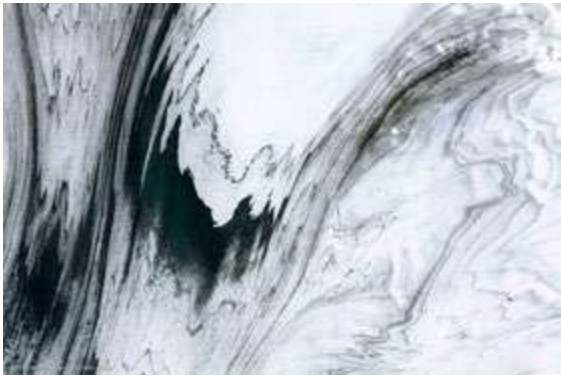
Outdoor Foundation, 2016

EARTHNULL



Earth.nullschool.net by Cameron Beccario is one of the earliest sources of inspiration for Almanac. The website is “a visualization of global weather conditions forecast by supercomputers updated every three hours”. The visuals of this site formulated the foundation for Almanac’s aesthetic identity.

GOOGLE EARTHVIEW



The advent of high definition satellite imagery has led to entirely new visualizations showcasing the vast diversity and beauty of the earth's surface. Earth view from Google is a curation of 1500 of these satellite images chosen by the tech firm and shared with the public via the Earthview digital gallery. The gallery has proven to be a primary source of color inspiration for Almanac.

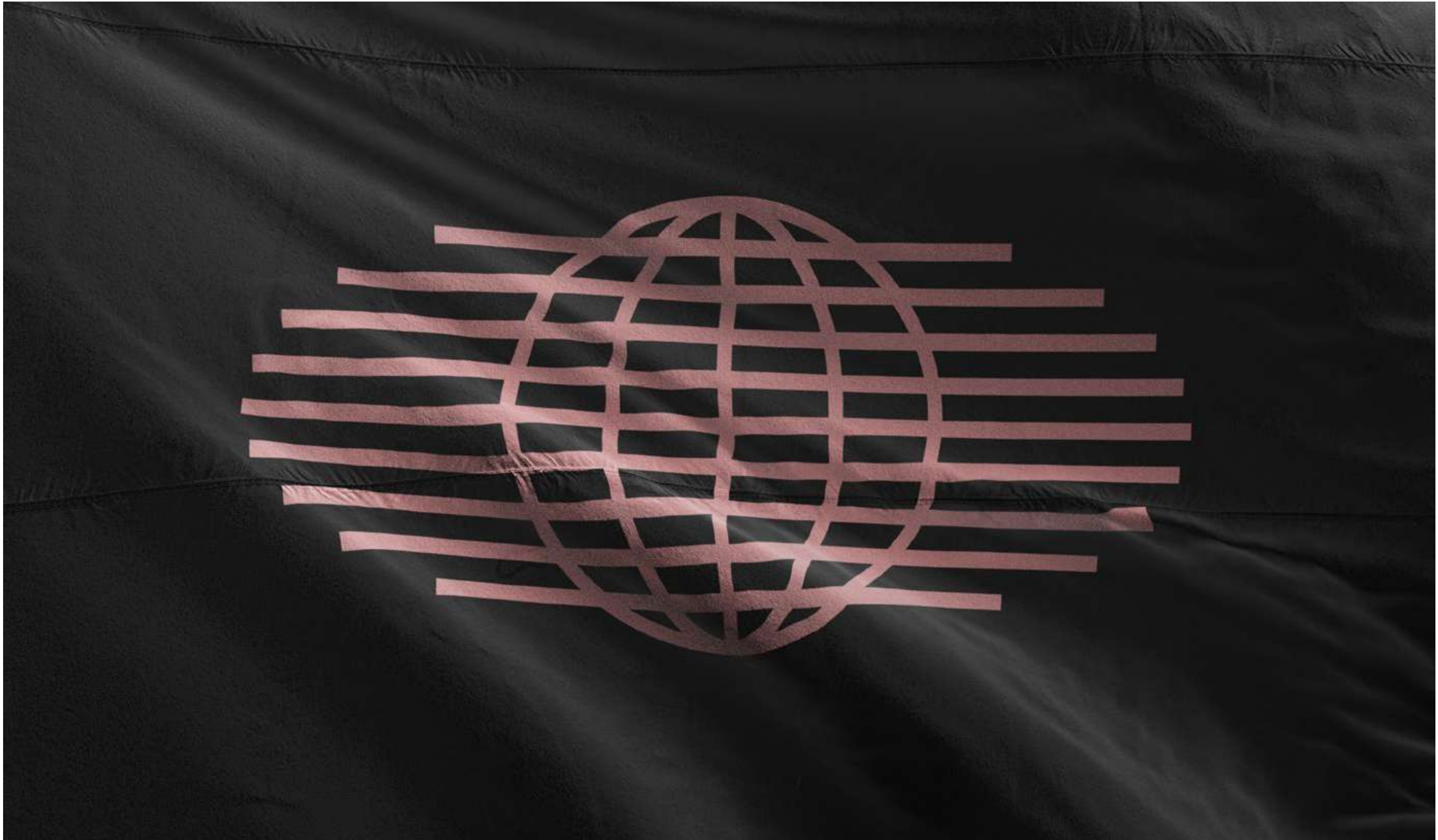


Part 2

CLIMATES

Almanac produces product for the tropical, subtropical, temperate, boreal, and arctic climates. Most importantly, climates serve as the backbone of product briefs. Every climate collection begins with a trip to a specific environment within the chosen climate. For our first collection we designed for the temperate climate. We chose to visit the urban environment of New York City to

assess problems faced by those living in the city. Additionally, climates serve in place of seasonal collections. When organized into buying seasons, tropical and subtropical speak to spring/summer deliveries while boreal and arctic manifest in fall/winter materials. Temperate then serves as a year-round climate collection able to release within both buying seasons.



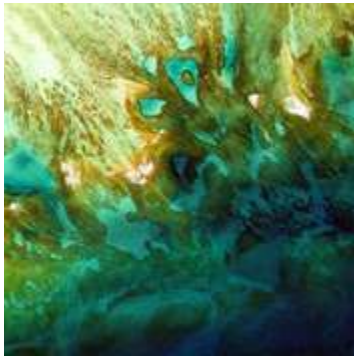
Almanac Brand Flag



almanac

CLIMATES
/NON/

As a team, we seek to stay mindful of each climate we are designing within. The color and material palette of each derives from the climate itself, distinguishing each climate collection both visually and functionally.



The hottest climate zone. It is characterized by hot, moist weather year-round, often with lush vegetation.

SUBTROPICAL
/STP/



Characterized by a warm to hot summer season and a cool to mild winter season with infrequent frost.

TEMPERATE
/TMP/



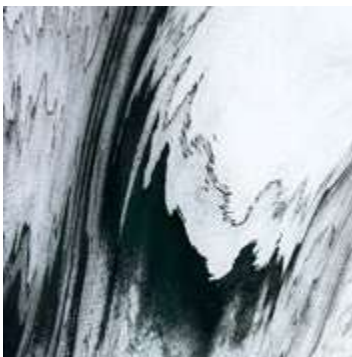
Characterized by moderate temperatures as well as subtle changes between the summer and winter seasons.

BOREAL
/BRL/



Characterized by a long, usually very cold winter season and a short, cool to mild summer season.

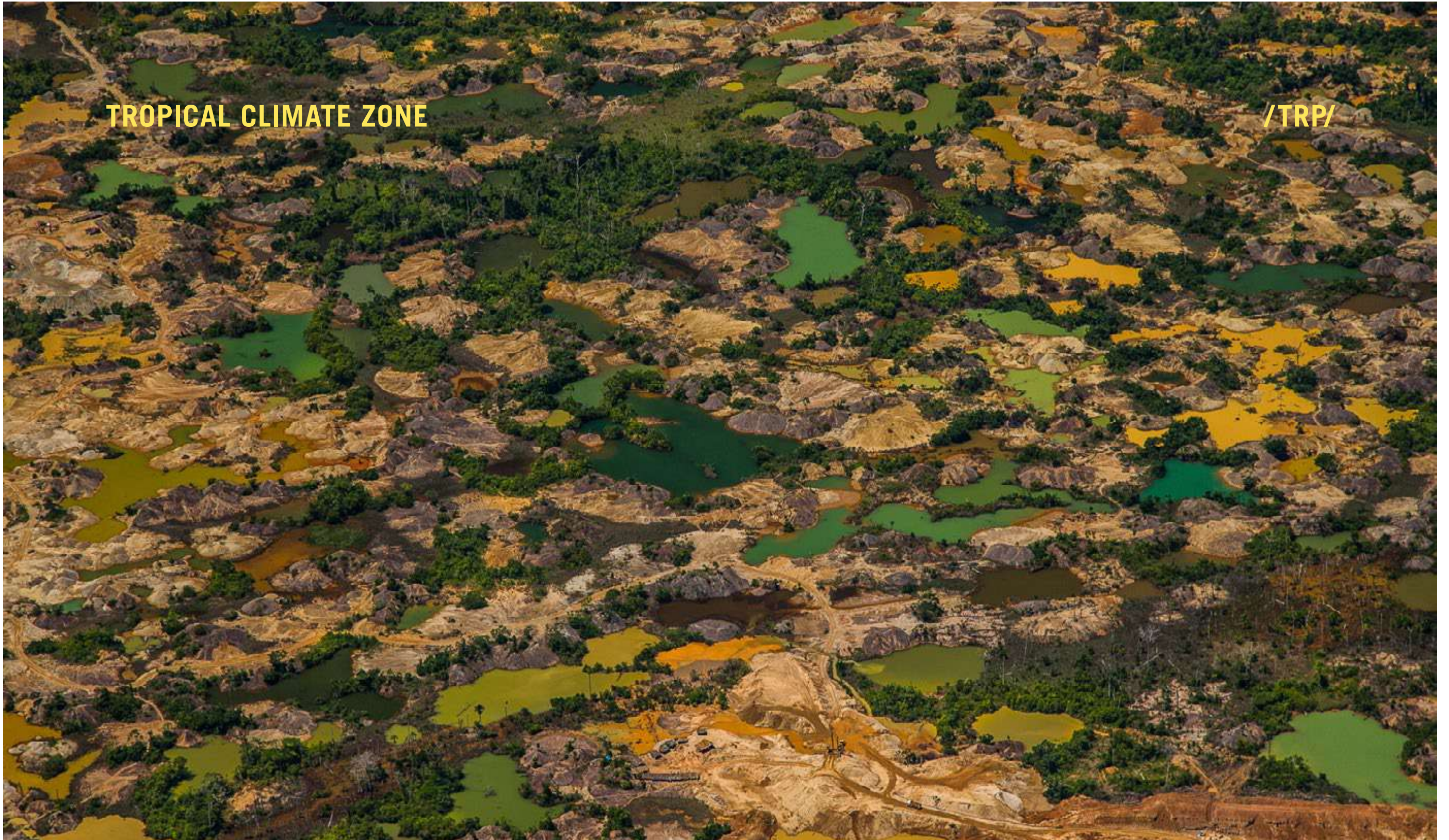
ARCTIC
/ARC/



The coldest climate zone. It is characterized by a long, cold winter season and a short, cool summer season.

TROPICAL CLIMATE ZONE

/TRP/



TROPICAL

Environments

Beach
Desert
Rainforest
Savanna
Swamp Forest

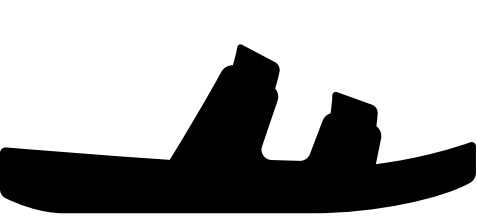
Problems Faced

High Temperatures
Intense UV
Heavy Rainfall
Sand
Soft Terrain

Major Cities

Ho Chi Minh City, Vietnam
Jakarta, Indonesia
Miami, USA
Mumbai, India
Rio de Janiero, Brazil

Manifestation



Color Palette



Material Palette



SUBTROPICAL CLIMATE ZONE

/STP/



SUBTROPICAL

Environments

Rainforest
Bayou
Jungle
Chaparral
Mesa

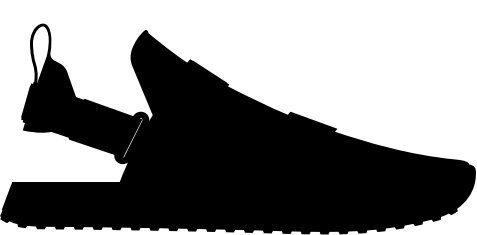
Problems Faced

Humidity
Wet Ground
Dust
Rainy Season

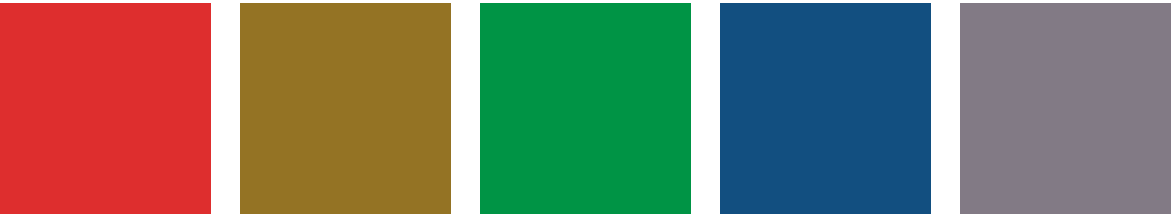
Major Cities

Barcelona, Spain
Buenos Aires, Argentina
Cairo, Egypt
Hong Kong, China
Los Angeles, USA

Manifestation



Color Palette

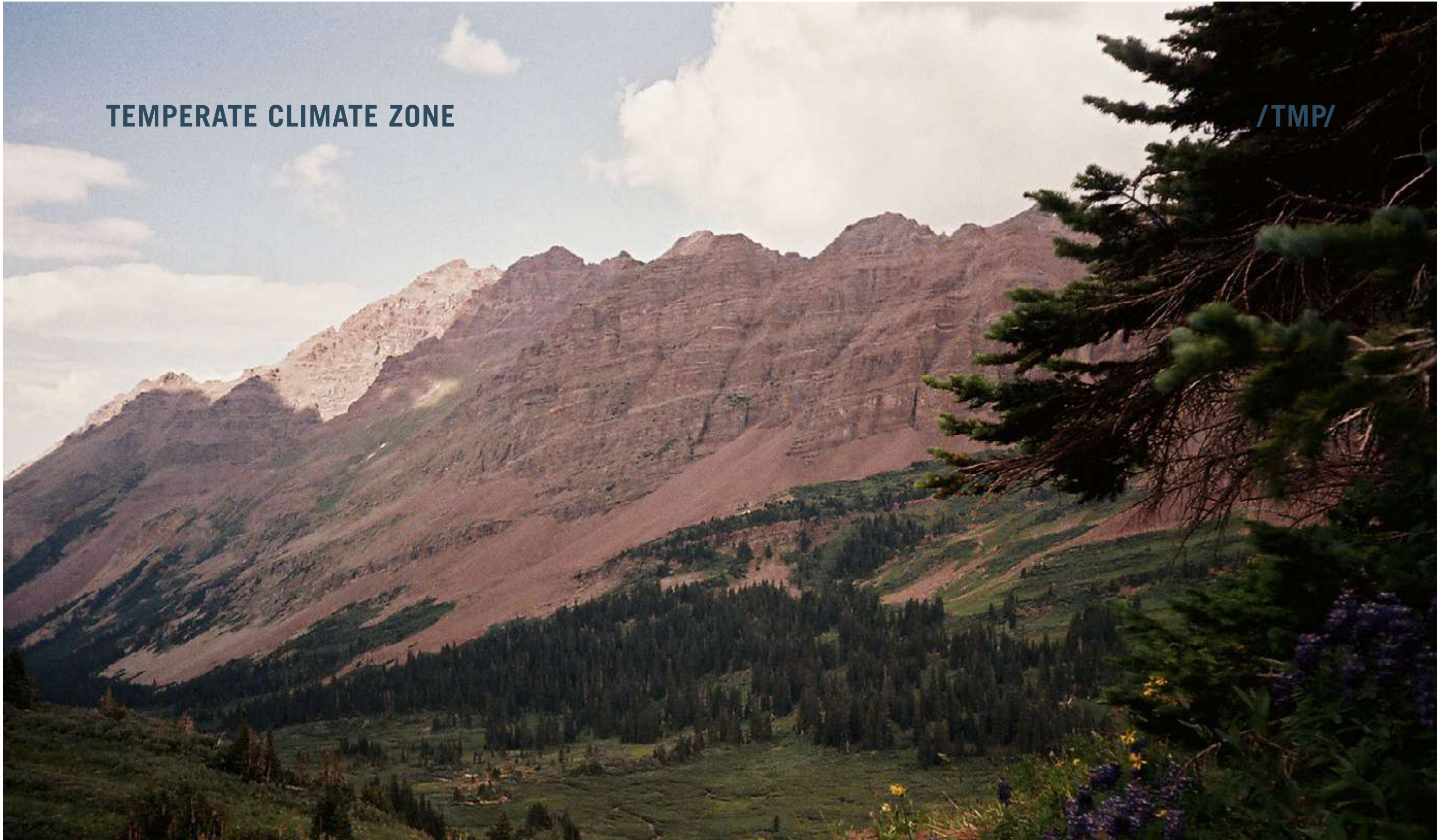


Material Palette



TEMPERATE CLIMATE ZONE

/TMP/



TEMPERATE

Environments

Plains
Grasslands
Cities
Forest
Countryside

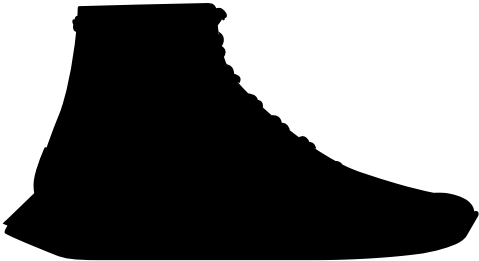
Problems Faced

Rough, Man-made Ground
Hot summers
Cold Winters
Uneven Ground
Pebbles and Other Debris

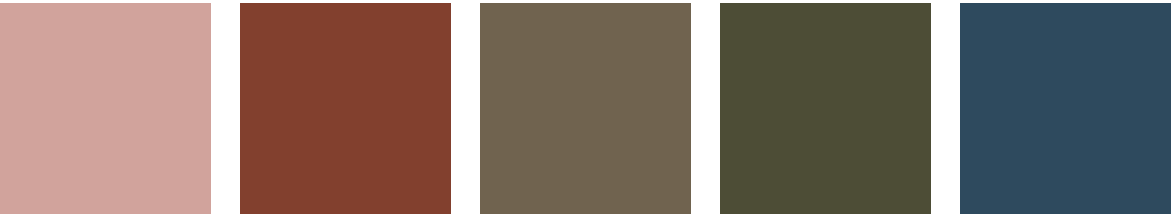
Major Cities

London, UK
New York, USA
Seoul, Korea
Sydney, Australia
Tokyo, Japan

Manifestation



Color Palette



Material Palette



BOREAL CLIMATE ZONE

/BRL/



BOREAL

Environments

Taiga
Snow-Caps
Marsh
Plains
Village

Problems Faced

Unstable Ground
Cold Temperatures
Varying Terrains
Snowfall

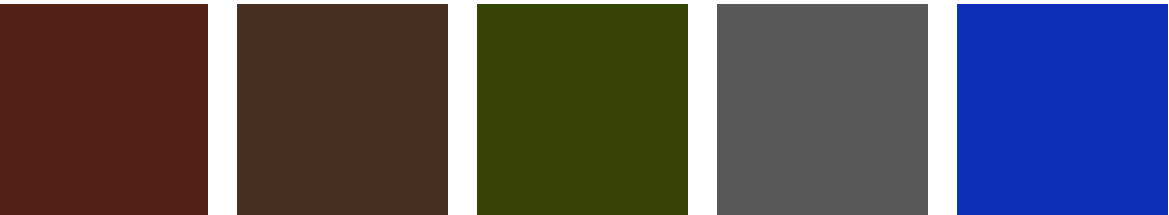
Major Cities

Anchorage, USA
Montreal, Canada
Moscow, Russia
Stockholm, Sweden
Zurich, Switzerland

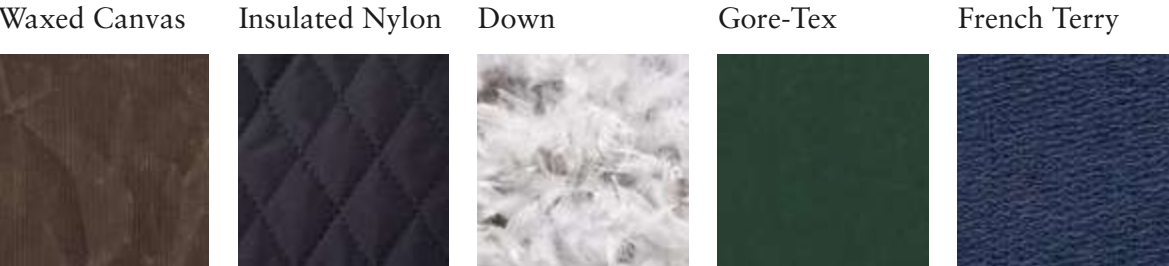
Manifestation



Color Palette



Material Palette



ARCTIC CLIMATE ZONE

/ARC/



ARCTIC

Environments

Mountains
Tundra
Glacier
Snow Forest

Problems Faced

Slippery Ground
Thick Snowfall
Concealed Ground
Freezing Temperatures

Major Cities

Nuuk, Denmark
Punta Arenas, Chile
Reykjavik, Iceland

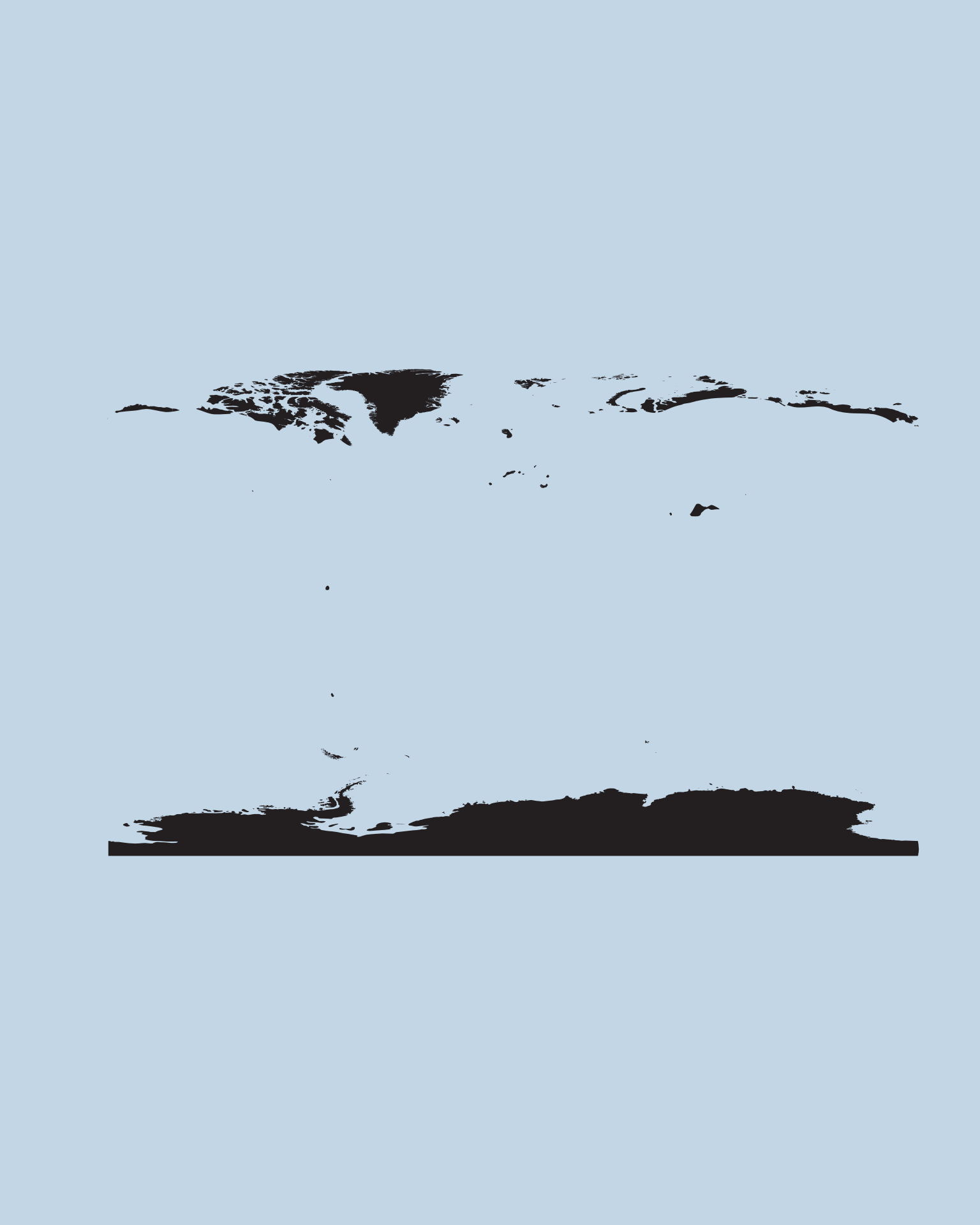
Manifestation



Color Palette



Material Palette





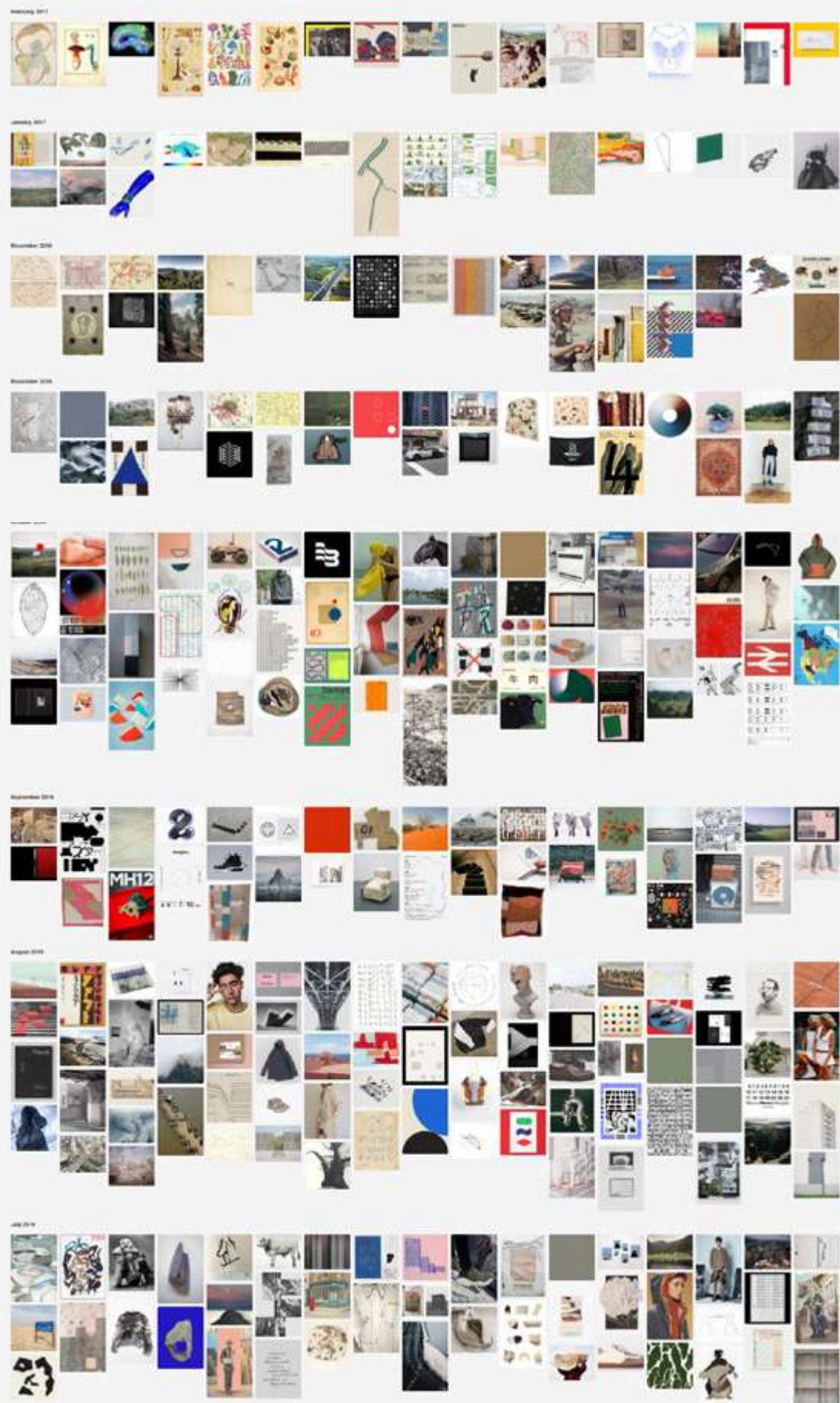
Part 3

PERIODICALS

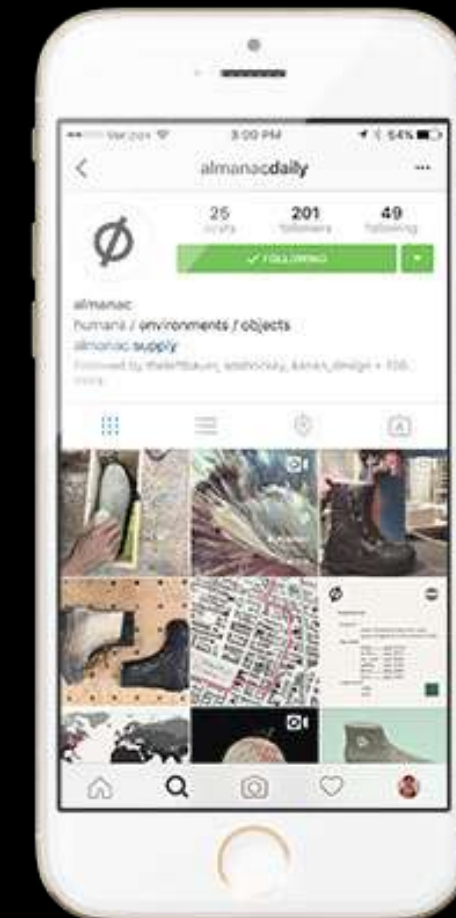
The state of marketing has seen a foundational shift over the last decade as digital media has taken root in contemporary culture. As a new brand, we are afforded the unique opportunity to create a marketing structure built to accommodate the new paradigm. Just as climate collections serve as our unique approach to product structure, the Almanac

periodicals serve as our distinct avenue for connecting with customers. Like other publications, the Almanac periodicals are organized by frequency, consisting of Almanac daily, weekly, monthly, biannual, and annual. Each periodical then serves a purpose in accordance with its rate of occurrence.

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ALMANACDAILY



@almanacdaily is our most frequent outlet coupled with easily digestible content. Daily is distributed on social media in a casual and conversational tone.



ALMANACWEEKLY

Almanac weekly consists of curated posts through daily channels to collectively tell a story over the course of the week. Story threads are identified by a colored frame that links images together throughout the week to allow the community to follow along. Stories aim to share research and learnings from the Almanac team with consumers, covering a range of topics from environmental science to city guides.

ALMANACMONTHLY

Almanac monthly is our newsletter roundup capping the end of each month. Monthly is distributed digitally through email and sent on newsprint for retailers to share with customers. In this we share updates from the almanac team, highlights from almanac daily/weekly, and a collection of products, writings, and film that have inspired us over the past four weeks.

UPCOMING PRODUCTS

Sift Mule

Subtropical is the second climate the Almanac team designed into. When researching the subtropical climate and upon traveling to the Louisiana bayou, we were able to identify a specific need of users in wetland environments. In these low lying settings, moisture management and protection are both important, although they often exist in contrast to each other. Our solution to both considerations came from a sketch previously deemed unsuitable for the temperate climate. The silhouette is a hybrid mule that combines elements of sandals and running shoes. The shoe features an open body collar construction built for breathability along with a covered forefoot to shield from rocks and stones. While the general silhouette of the solution developed quickly, much nuance went into material selection and refinement. The Sift name derives from the core material solution to balancing moisture management with protection. The open single layer mesh upper operates as a filter to keep harmful elements away from the foot while allowing moisture to pass freely in and out of the shoe.



Taiga Boot

For our third shoe, the team focused on building a boot in the boreal climate collection for the backwoods taiga environment, a coniferous landscape full of ponds and streams that dominates most of the climate's land mass in both North America and Eurasia. Many boots built for this environment execute on durability and waterproofing but lack to address mobility and breathability. This in turn contributes to reduced overall comfort in boots traditionally used in the environment. While the classic materials and silhouettes of these boots inherently reduce mobility, we sought to approach the design from a new perspective, resulting in a newfound harmony

between rugged durability and mobility. In a similar fashion to other Almanac designs, the taiga boot innovates through materiality. Through our efforts to reborn functional goals, we observed a shift in needs starting with waterproofing and durability that evolves to become flexible and breathable. Our resulting design addresses these needs from the bottom up, integrating a rugged Vibram rubber and EVA sole pair with a multi-thickness leather upper and a circular knit collar.



THE HISTORY OF SCIENTIFIC ILLUSTRATION



Scientific illustration is an art that involves an artist, scientific illustration made possible by the human drive to observe and understand the world around us. For this story we researched the history of scientific illustration, crediting the pioneers and individuals who have contributed significantly to the field.

Early sketches made by the Kooris tribe of Northern Australia in 20,000 B.C. are considered to be some of the earliest forms of scientific illustration. Many early cave paintings and rock sketches were used as educational tools to teach others hunting and gathering techniques. In this time before common language, these universal depictions were the only method of sharing essential survival techniques. As a species, our ability to pass on these learnings as others was vital to the advancement of our species.

Diocorides Descriptions (40-90 AD) was physician, pharmacologist,

and botanist in Emperor Nero's army. Diocorides' extensive travel led him to amass a vast breadth of pharmaceutical knowledge. These learnings, published as *De Materia Medica* are considered to be instrumental in the foundation of western pharmacology.

Leonardo DaVinci (1452-1519) was a man of unquenchable curiosity. DaVinci dedicated his life to understanding the way things work. Many of DaVinci's personal notebooks provide insight into the way he observed the world. Though his approach to scientific illustration was observational, DaVinci's ability to describe phenomena in utmost detail was in itself an advancement for the scientific illustration field.

Maria Sibylla Merian (1647-1717) was a German-born naturalist with a foundation in fine art in a variety of mediums. Maria spent all of 1699 and 1700 in South America focused on scientific observations. Her

resulting discoveries were published as *Metamorphosis Insectorum Surinamensis*, a seminal work of scientific illustration that established Merian as a significant contributor to the study of insects.

Iwasaki Tsunemasa (1782-1842) was a Japanese botanist, zoologist, entomologist, and samurai. Tsunemasa is known as one of the great contributors to the Japanese tradition of woodblock print illustration. Having published four heavily scientific works through the course of his work, Tsunemasa is recognized as one of the most prolific of eastern illustrators.

Christian Gottfried Ehrenberg (1795-1876) is German zoologist and comparative anatomist. Ehrenberg is most widely known for his work on microscopic organisms. Under the microscope, he discovered new species that he would then translate to illustrations. A good friend of noted naturalist and explorer Alexander

von Humboldt, Ehrenberg produced over 400 publications in his lifetime composed of experiences while traveling and in his lab.

Ernst Haeckel's (1834-1919) breadth of work is hard to believe. Over the course of his life, Ernst identified over a thousand new species in all areas of biology. Haeckel's work ethic was unrivaled, once identifying 150 new species of plankton while on a single trip to Greece. As an illustrator, Haeckel was integral to providing visual accompaniment to the theories of Darwinism, developing a genealogical map relating all life forms together.

In contemporary times, we have developed such a deep level of understanding nature that humans are now able to translate the natural world into the digital space. Using 3-D modelling programs, virtual reality, and digital scanning, humans can comprehend their natural surroundings better than ever before.

ALMANACBIANNUAL



GMT/NON/001/001

Almanac Biannual features both highlights of the last six months of newsletters along with detailed photography showcasing the most recent climate collections sold into retail. Biannual manifests as a string-bound booklet found at tradeshow and select retail activations.

PDC/ANN/017/001

Ø almanac

ALMANACANNUAL

Almanac Annual is the brand's namesake publication: the chronological review of the year from the eyes of the Almanac team. Annual will cover a wide variety of topics including social and environmental sustainability, politics, natural phenomenons, fashion, art, architecture, literature, film, comedy, and science among others. Annual will be published as a hard bound book for sale at Almanac retailers. An electronic version of the book will be made available to customers purchasing items from almanac.supply.

ALMANAC.SUPPLY



Almanac.supply is the digital cornerstone of the brand. It will grow to become a directory of periodicals, an online shop, and will house the entirety of the ADCM database.

Part 4

PRODUCTS

Almanac organizes and segments the products we create into the five distinct climates to better define problems and resulting solutions. The team approaches each season first with empathy for our consumer, then seeks to better understand the environment itself in order to supply the most refined and necessary objects to our consumer. To illustrate the nature of this development structure, we created three

flagship silhouettes that exemplify our process, starting with the central climate, temperate, and moving outwards to subtropical and boreal. In the future, Almanac will activate one climate per buying season in the form of a climate collection. Each of these collections will be as distinct as the climates themselves, reflecting the nature of the climate in color and material.

PRODUCT LINE
/NON/

To start, we built the climate manifestations from the middle out; beginning with the temperate climate and moving to the boreal and subtropical.

TROPICAL
/TRP/



SUBTROPICAL
/STP/



TEMPERATE
/TMP/



BOREAL
/BRL/



ARCTIC
/ARC/



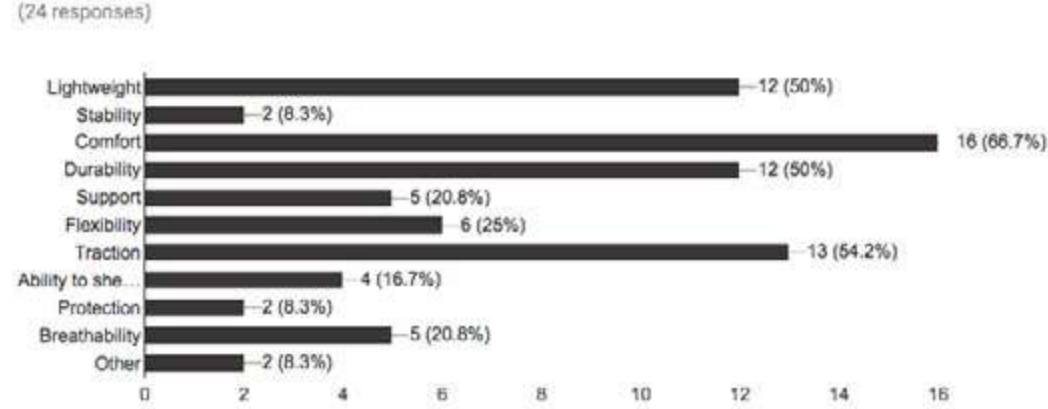
FTW/STP/001/000

**Create a sandal for the lowland
subtropical environment that
balances moisture management
with protection.**

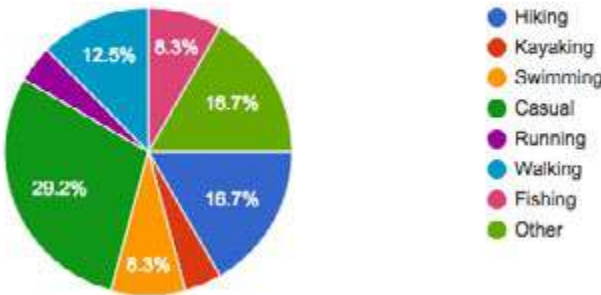


INITIAL RESEARCH

What key attributes do you look for most in multisport sandals? (Choose three)



For what activities do you normally use your multisport sandals? (24 responses)



Multisport Sandal Weaknesses

Uncomfortable Straps

Aging Style

Debris Underneath Feet

Heavy Sole

Multisport Sandal Strengths

Adjustable Fit

Arch Support

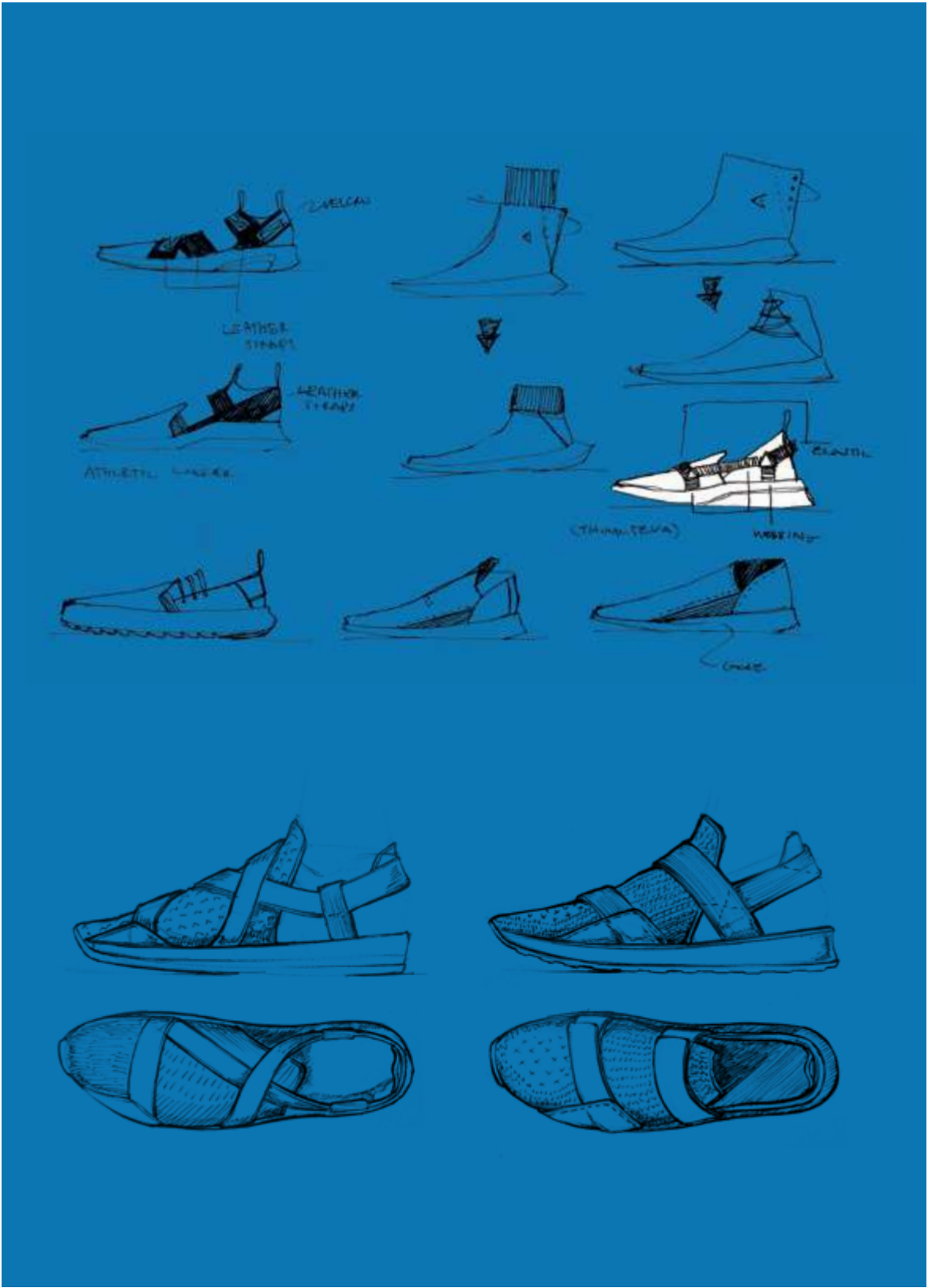
Breathable

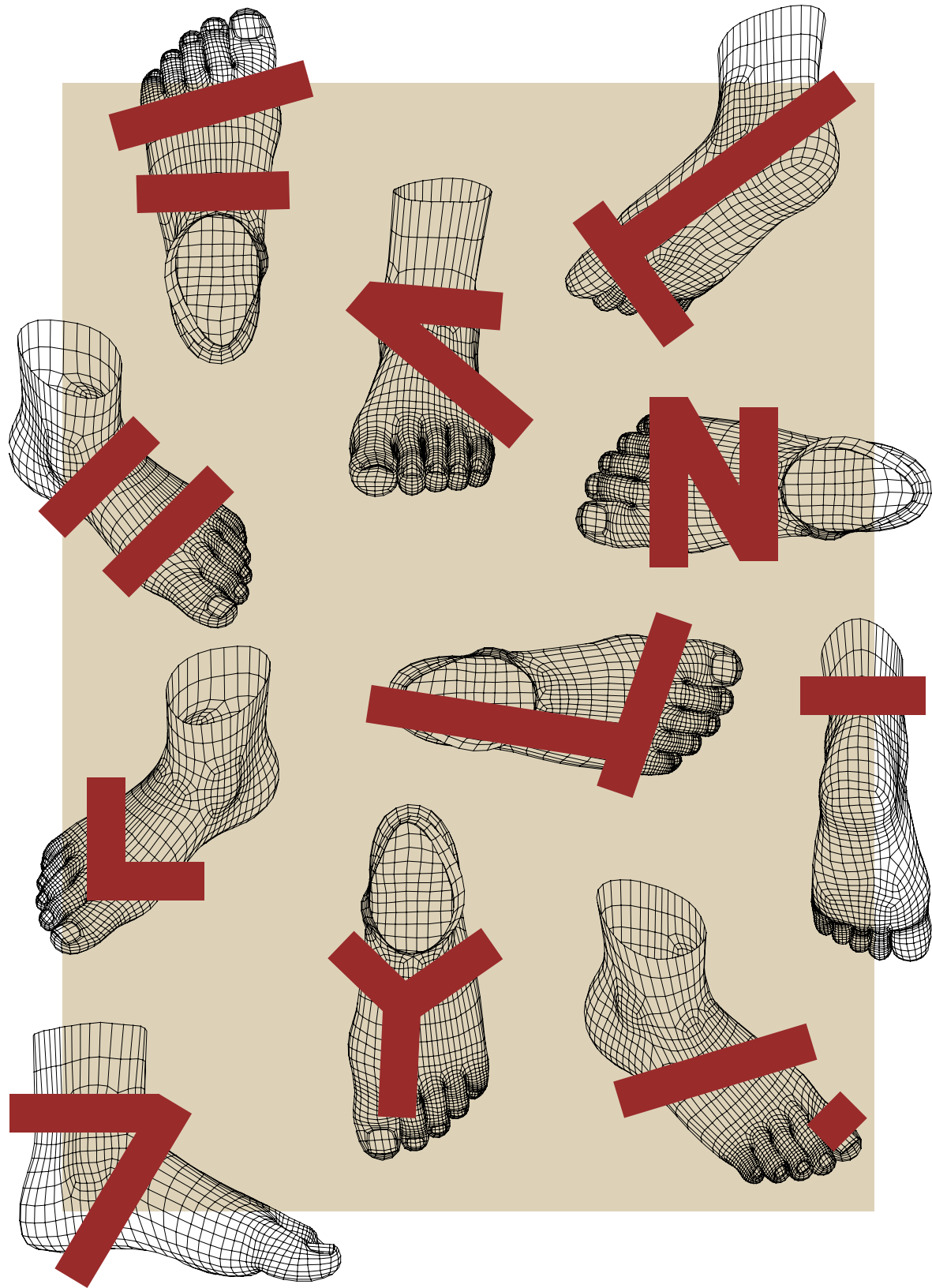
Good Traction



PROCESS

Subtropical is the second climate the Almanac team designed into. When researching the subtropical climate and upon traveling to the Louisiana bayou, we identified a specific need of users in wetland environments. In these low lying settings, moisture management and protection are both important, although they often exist at the expense of each other. Our solution to both considerations came from a sketch previously deemed unsuitable for the temperate climate. The silhouette is a hybrid mule that combines elements of sandals and running shoes. The shoe features an open body collar construction built for breathability along with a covered forefoot to shield from rocks and stones. While the general silhouette of the solution developed quickly, much nuance went into material selection and refinement. The Sift name derives from the core material solution to balancing moisture management with protection. The open single layer mesh upper operates as a filter to keep harmful elements away from the foot while allowing moisture to pass freely in and out of the shoe.





EXPERIMENT

To illustrate our design concept, we fitted an appropriately sized ring with mesh filling the interior to the center of a watertight jar. This experiment simulates how outdoor elements such as rocks and twigs are unable to penetrate the mesh while water and moisture can flow freely inwards and outwards.

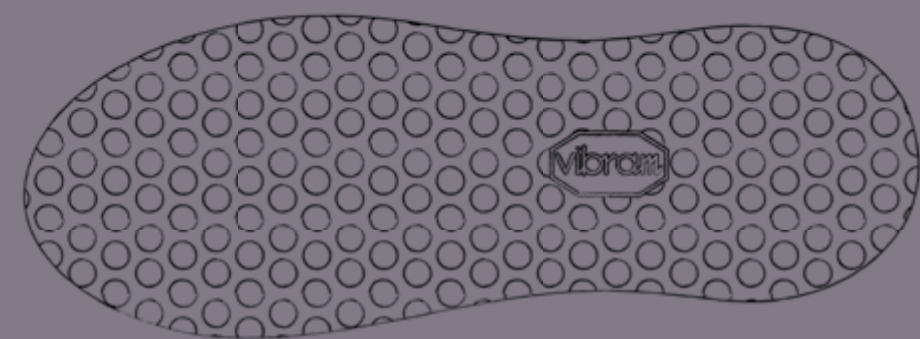
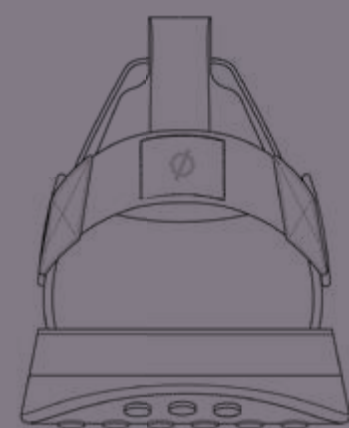
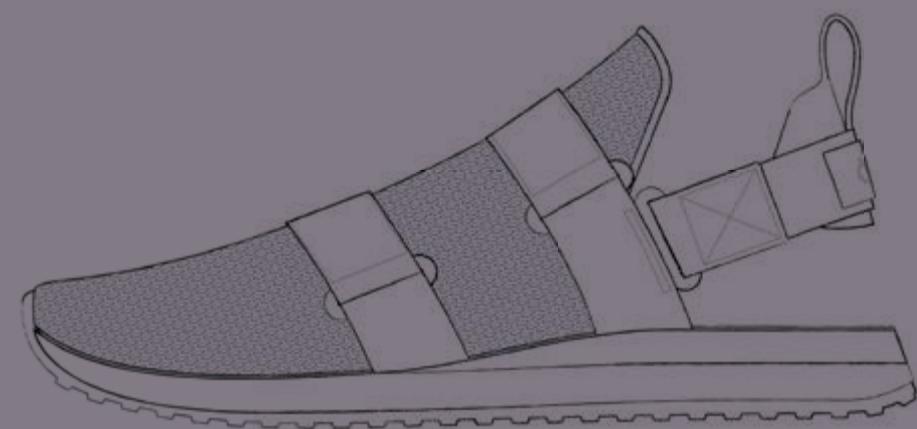
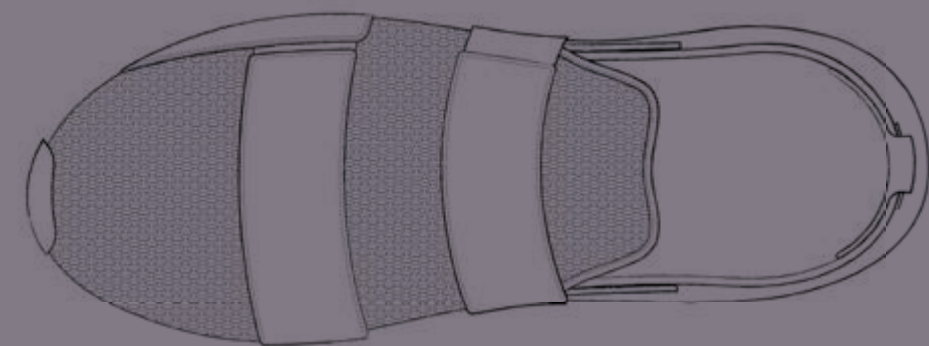
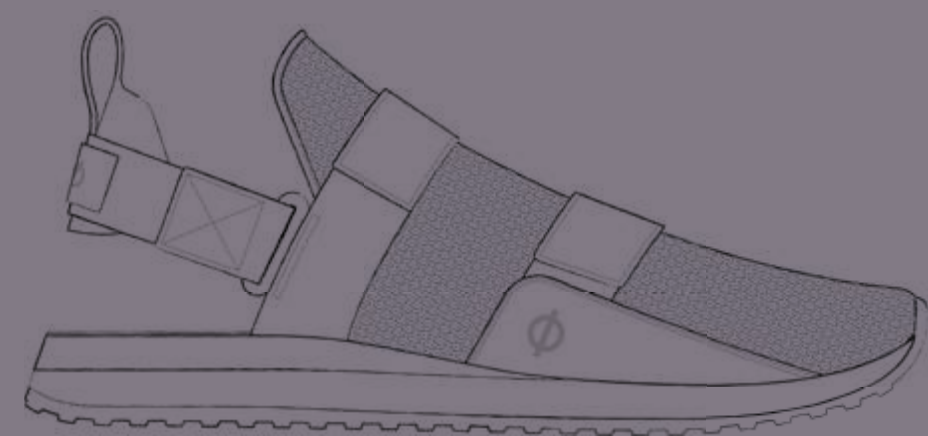


FINAL DESIGN

The Sift Mule is constructed to thrive in the subtropical elements. The materials are all specifically curated to perform on wetland terrains in the subtropical climate. The single layer mesh upper provides comfort and breathability for the user while the EVA midsole ensures a smooth cushioned ride. The AAS6 outsole utilizes Vibram’s proven rubber compounds to ensure a non-slip track through any wet environment. The Sift’s unique mule upper construction combines the protection and coverage of a sneaker with the breathability of a sandal. The engineered mesh forefoot is composed of hydrophilic knit which lets water pass freely while still protecting the foot from rocks and stones. The Subtropical Mule is a versatile hybrid silhouette designed with the function and protection of a sneaker and the breathability and ease of a sandal.



ORTHOGRAPHICS



SPECIFICATIONS

Mesh layer protects foot from friction against straps.

Padded leather heel piece prevents blisters while keeping the foot locked down.

Heel strap is removable to allow for more casual wear.

Leather footbed molds to the user's foot over time.

EVA midsole provides light-weight cushioning.



Adjustable straps allow for a customized fit.

Single-layer mesh allows foot to breathe and water to enter and exit while keeping rocks and other debris from getting trapped underneath the foot.

Forefoot leather piece expands the strap's stability.

Vibram AAS6 outsole rubber sheet gives trusted traction for multiple terrains.

MATERIALS



VALIDATION

“These could be an every day kind of shoe. They look sporty and also look comfortable to be in for long periods of time.”

“I could see myself wearing them anywhere when warm enough.”

“This is a sandal I would wear more for river crossings or water activities when I wanted breathability but also foot protection.”

“Looks like it provides more support than my current sandals.”

“It looks “cooler” than my current sandals”

“Might keep stones out.”

“This looks awesome!”

“Very stylish.”

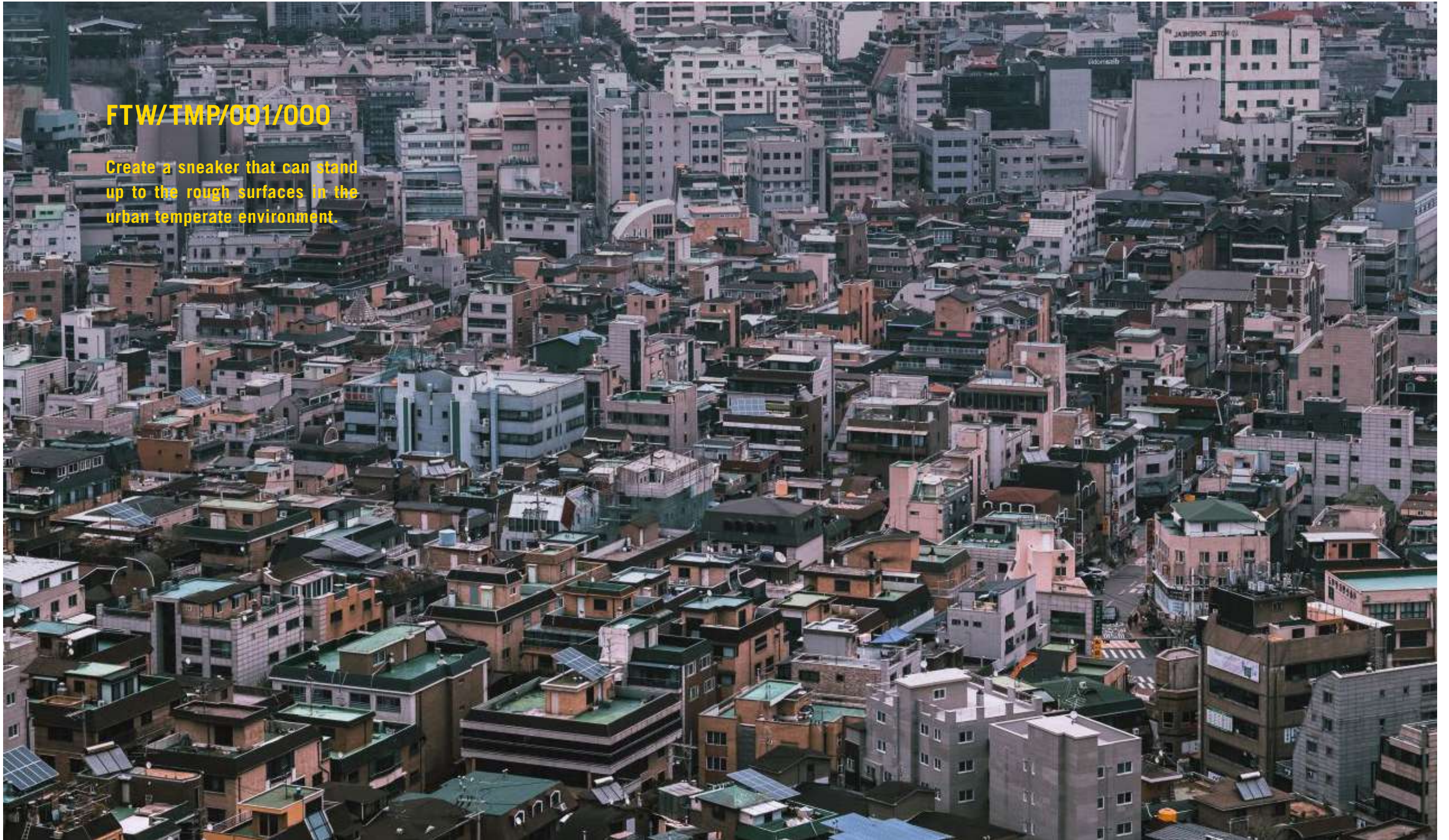
“Love it!”

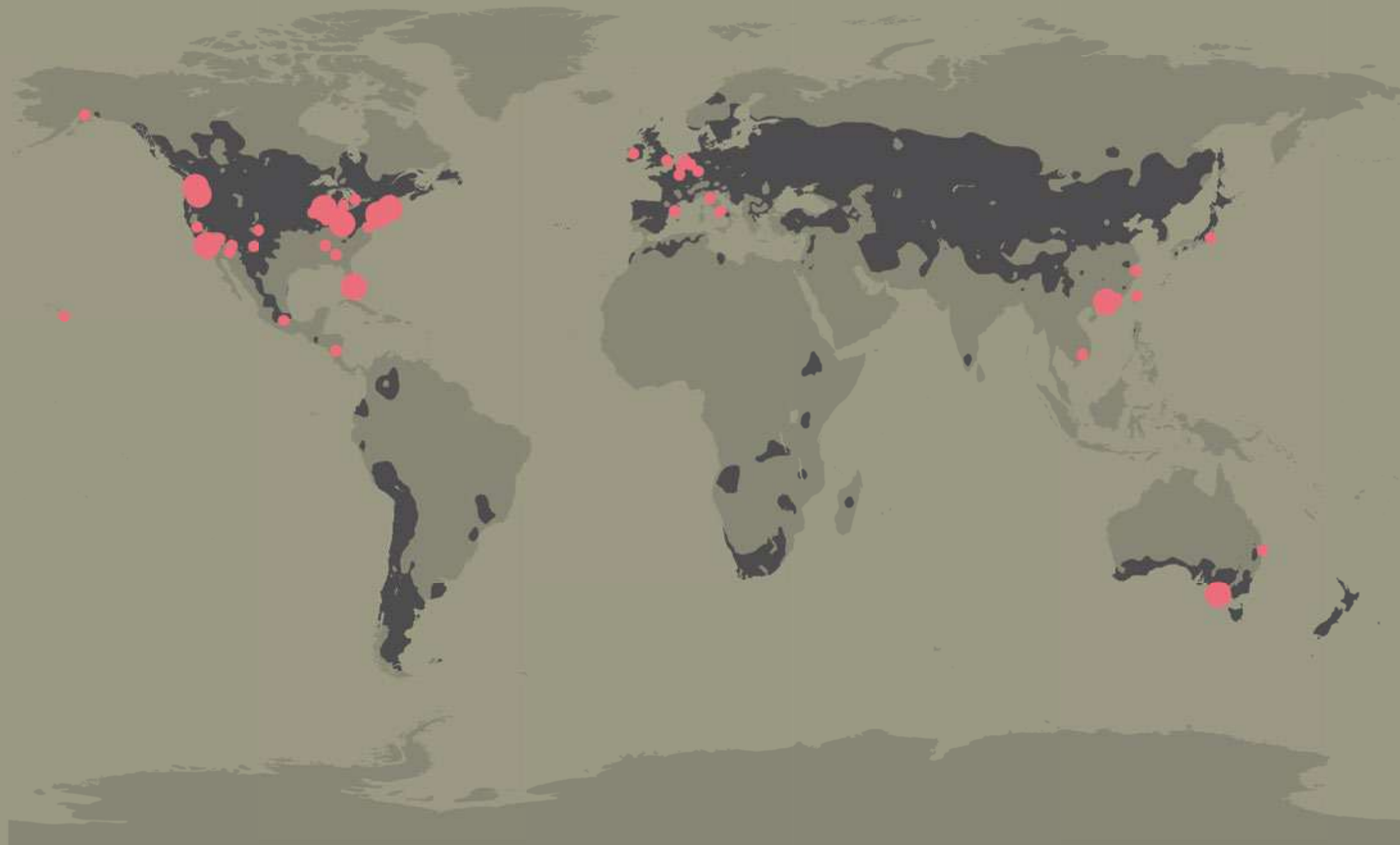
COLORWAYS



FTW/TMP/001/000

Create a sneaker that can stand up to the rough surfaces in the urban temperate environment.







PROCESS

The Concrete is the first product designed by the Almanac team. We began the process looking to capitalize on our own experiences to inform the decisions surrounding our introductory product. Upon surveying where we had lived as a team, it became clear that we had the most experience in the temperate climate zone, particularly within the urban environment. Reflecting upon our collective experiences, a concern arose unanimously: durability. Along with designing with a focus on durability, the team was conscious that the project, as a first for the brand, would set a tone for products to come. Our intent with the first temperate shoe was to design sustainably, resulting in a shoe that could be adapted in the future. Along the way, we identified rock as a material that transcends both the urban and natural environments. Building on this insight, we began to pull material solutions found in mountain approach shoes, which are built to stand up to high-friction scrambling on rocks. The team took a different approach to combat durability on the highest area of wear, the outsole. The Concrete utilizes a slab of crepe rubber that is easily replaceable once worn down, resulting in a highly renewable shoe.





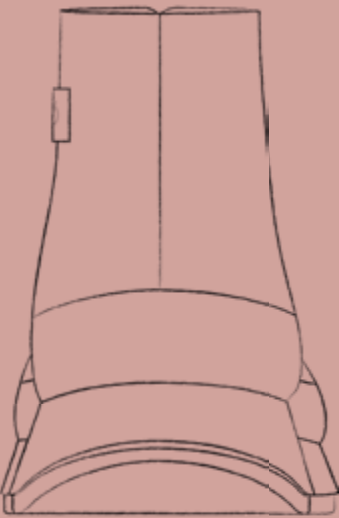
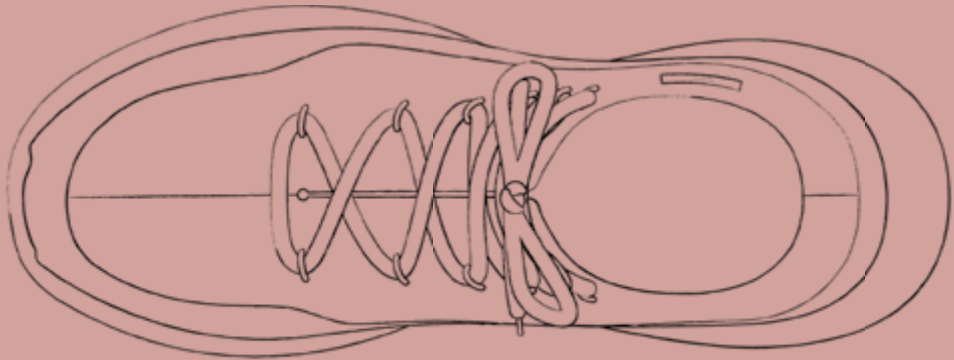
FINAL DESIGN

The materials chosen for the concrete low and high directly address the issues found in concrete environments within the temperate climate. This starts first with durability, an issue we addressed with crepe latex, blown rubber and a 1mm rubber rand guard. The outsole of the concrete models takes a unique approach to solve the problem of durability, fighting the heavy wear put on soles with replacement. The Concrete features a latex crepe rubber adhered to a blown rubber buffer. Rather than retiring the shoe when the sole wears out, a new crepe sheet can simply be adhered to the buffer layer. To combat wear on the upper, we took inspiration from mountain approach shoes, adding a bonded rubber rand over the soft, natural suede upper for combined durability and comfort.



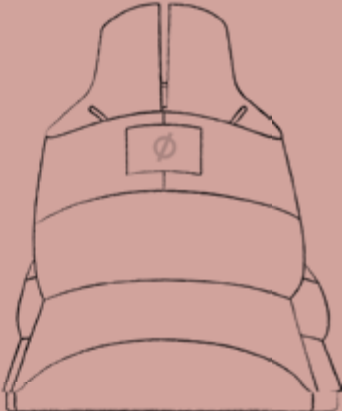
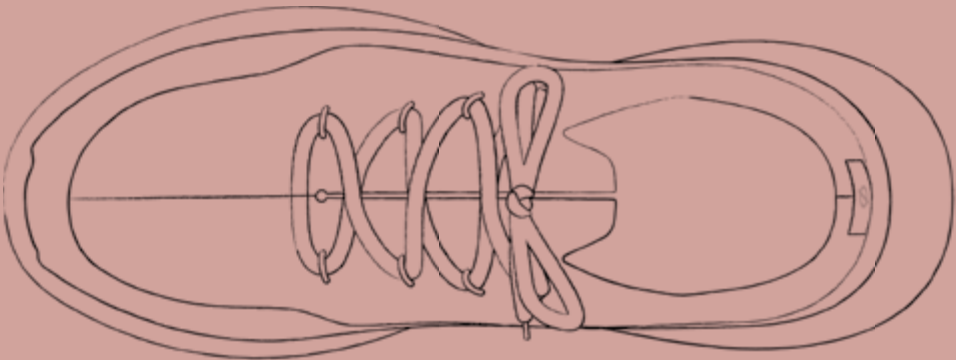
ORTHOGRAPHICS

Concrete High



ORTHOGRAPHICS

Concrete Low



SPECIFICATIONS

The hot-melting process removes excess stitching from the shoe to rid the upper of exposed seams that could wear faster than the rest of the shoe.

Cow suede upper provides broken-in comfort while allowing breathability. It also conforms to the user's foot over time.

EVA midsole provides cushion and support.

Rubber buffer layer prevents wear through to the midsole and allows the user some time before replacing the outsole.



The micro-suede lining is hot-melted to the upper and sandwiches a thin padding that is engineered to cover specific pressure points.

External lacing system creates less bulk against the foot.

Two-piece upper is split directly down the toe and heel to give a better material yield.

Rubber rand extends durable protection to the upper.

The crepe outsole can be easily replaced rather than discarding the entire shoe.

COLORWAYS



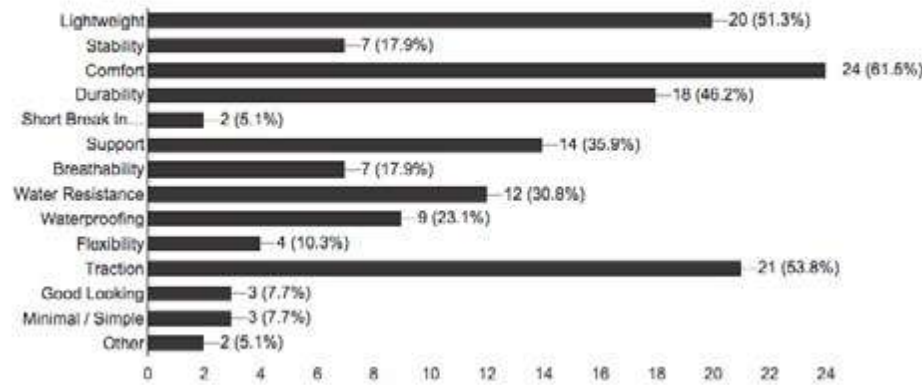
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**Create a supportive boot built for
the boreal taiga environment that
allows for full range of motion.**

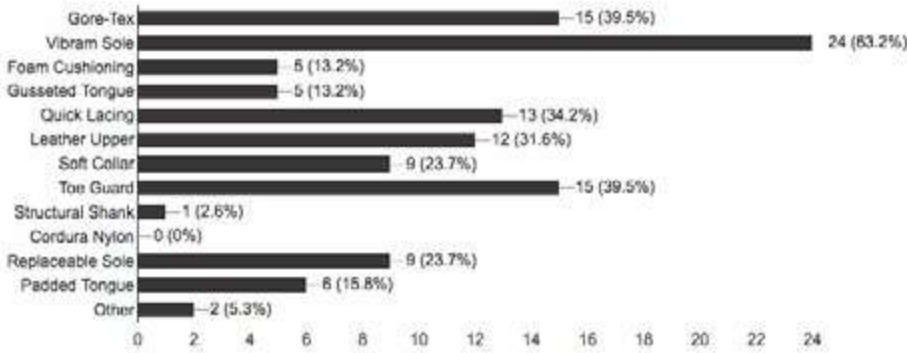


INITIAL RESEARCH

What key attributes do you look for most in hiking boots? (Choose three)
(39 responses)



What key Materials/technology do you look for most in hiking boots? (Choose three)
(38 responses)



Excess Tongue Material

Stiff Collar

Lack of Articulation

Long Break-in Period

Heavy Sole

Easy to Unlace

Durable Lacing

Custom Fit

Roomy Toebox

Replaceable Sole



Traditional Boot Weaknesses

Traditional Boot Strengths

PROCESS

For our third product, the team focused on building a boot in the boreal climate collection for the backwoods taiga environment, a coniferous landscape full of ponds and streams that dominates most of the climate's land mass in both North America and Eurasia. Many boots built for this environment execute on durability and waterproofing but lack to address mobility and breathability. This in turn contributes to reduced overall comfort in boots traditionally used in the environment. While the classic materials and silhouettes of these boots inherently reduce mobility, we sought to approach the design from a new perspective, resulting in a newfound harmony between rugged durability and mobility. In a similar fashion to other Almanac designs, the taiga boot innovates through materiality. Through our efforts to refine functional goals, we observed a shift in needs starting with waterproofing and durability that evolves to become flexible and breathable at various areas on the shoe.



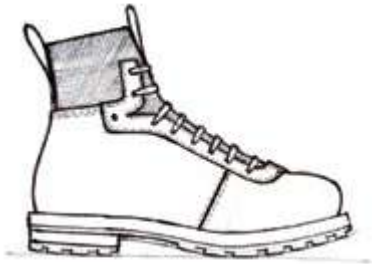


CONCEPTS



Monkey Boot

- + 1/2 Knit Throat
- + Gusset Tongue
- + Efficient Pattern



Engineer Boot

- + Hi Lacing
- + Knit Throat
- Mid Height



Oxford Boot

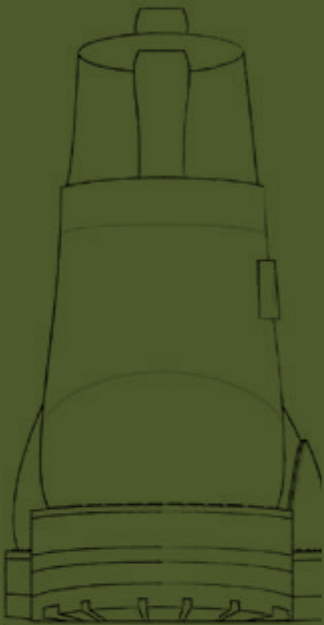
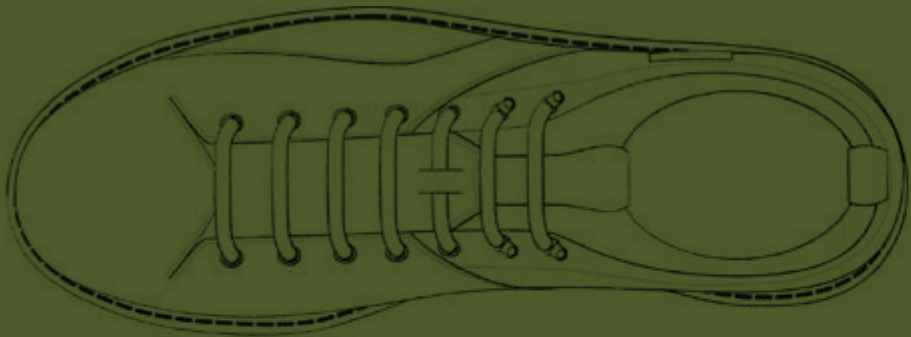
- + Low Collar
- Large Pattern
- Low Stability

FINAL DESIGN

The resulting Taiga boot addresses these needs from the bottom up, utilizing an array of rugged materials in the lower portion that gradually shift to solve the mobility needs at the collar of the boot. Starting with the sole, the Taiga features a durable vibram rubber outsole paired with a EVA midsole for reduced weight and improved cushion. The base of the boot is constructed of two leather gauges. Thick 4oz leather is patterned at the forefoot of the silhouette with additional rubber reinforcement. Supple 3oz leather is found at the back of the upper split, serving as a buffer between the thick leather forefoot and the collar. The Taiga boot is the first boot in it's class to feature a circular knit collar. Constructed of merino wool, the Taiga collar greatly improves both the mobility and breathability of the boot, greatly improving overall comfort.



ORTHOGRAPHICS



SPECIFICATIONS

A breathable knit collar extends from the low-cut leather upper to provide a more fluid connection between the user and the boot as well as unrestricted motion when walking.

The front pull loop combined with the two D-rings allow for easy unlacing.

The boot is split front to back to allow the forefoot leather to be softer and more flexible and the heel leather to be harder and more supportive.

The Vibram Carrarmato outsole has become the most trusted hiking boot outsole for its stability and traction.



Polyester laces with interwoven Kevlar are durable and low friction.

A gusseted “tongue” extends to the fifth eyelet and is sewn directly to the knit collar to extend water resistance and protection higher up the foot.

The hard rubber forefoot panel is cemented to the boot to increase stability along with durability.

EVA is used in the midsole instead of the traditional leather to lighten and cushion the shoe.

COLORWAYS



PACKAGING

Almanac shoe boxes will be constructed from a 100% recycled cardboard with screen-printed graphics.



GMT/NON/001/

Almanac’s first graphic tee shirt is an ode to transparency, taking the information typically found on a tag and externalizing it along with brand information.



An aerial photograph of a racetrack, likely a Formula 1 circuit, showing various turns and straightaways. A large, solid white rectangular area is positioned on the left side of the image, partially obscuring the track. The track surface is dark asphalt with yellow and white markings. Some grassy areas and small structures are visible between the track sections.

Part 5

FUTURE

TO MARKET

Almanac will first look to create an online retail presence and seed its product to a few like-minded retailers such as Westerlind and Alpha Shadows. From there we will expand through global retailers such as REI, Mr. Porter, and Nordstrom while creating flagship stores in each climate zone.



FUTURE PATCHES



Alpha Shadows



Alternate Logo



Circulate News



Crater



DAAP



Design in Mind



Fibershed



Brand Flag



Less Bad More Good



Local Farming



National Park Service



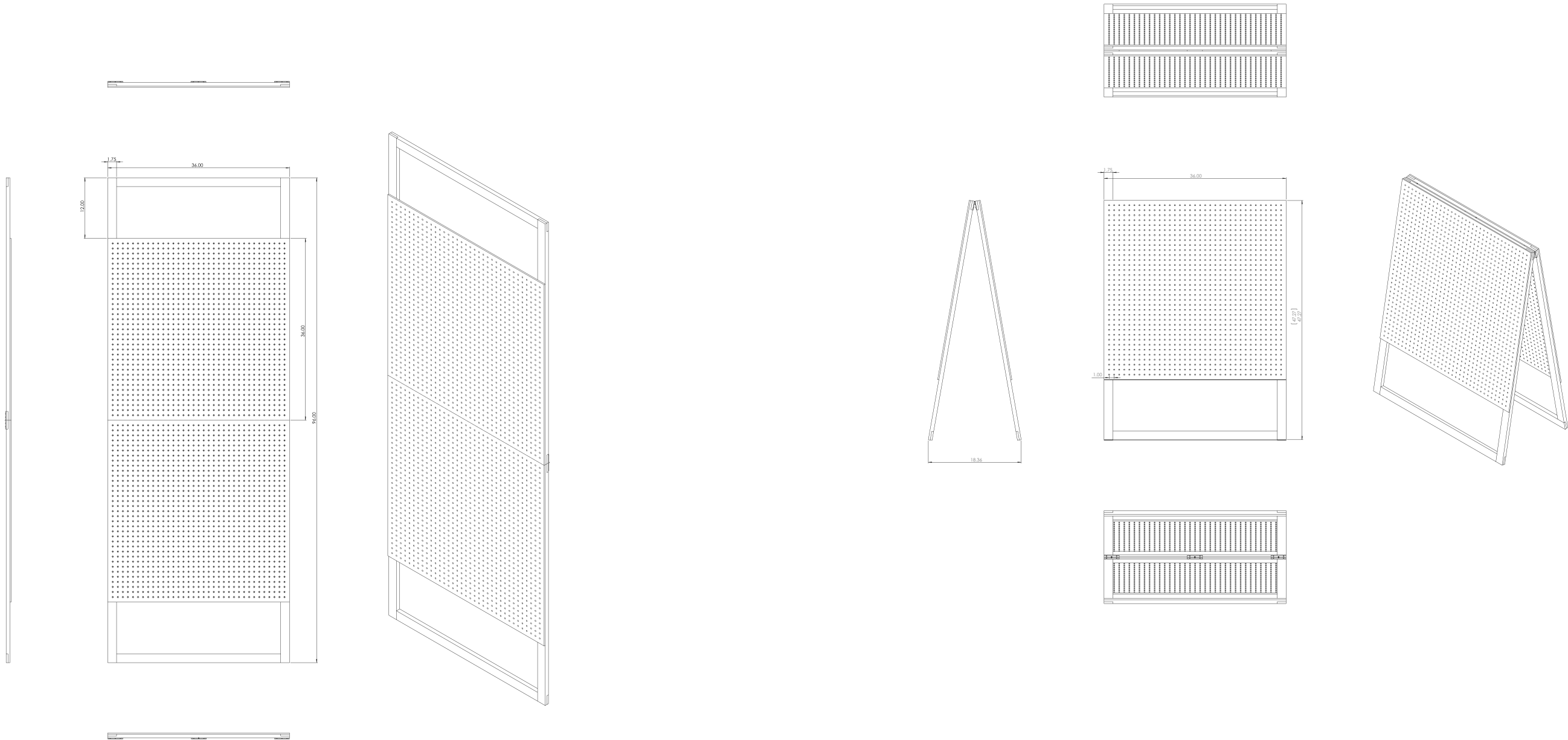
Seychelles

PERSPECTIVE COLLABORATORS



MODULAR PEGBOARD UNIT

Designed for future trade shows, Almanac’s pegboard unit is designed for portability. The unit can be unfolded to create a full wall or folded into an A-frame for a shorter display. It can then be folded flat for transport.



DAAPWORKS BUILDOUT

For our 2017 DAAPworks presentation, we utilized three modular pegboard units in their open position to display the specs and process surrounding each of our three shoe designs. Three others were linked in their A-frame position to display a brand timeline on one side and to highlight each shoe sample individually on the other.





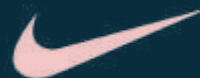
Part 6

EPILOGUE

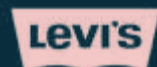
TRICYCLE COLLECTIVE

We created Tricycle Collective in the fall of 2015 as a formally structured creative collective under which we could collaborate. The collective was founded on our mutual interests in the world of art and design. Between the three of us we have experience working with industry-leading brands and as a unit we take these individual learning experiences forward to form a unified vision. Tricycle is not only about crafting meaningful product and stories, but also about questioning our role in culture as a whole. Meticulous and academic in our approach, the team is driven to realize our collective conscience and share our views with like-minded consumers.





MARC JACOBS



simplehuman



BANANA REPUBLIC



AUTOGRAPH COLLECTION



THE TEAM



/BMW/ BRYCE WONG

Physical



/DPC/ DANNY CHAMBERS

Conceptual



/JWG/ JAMES GALL

Visual

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