

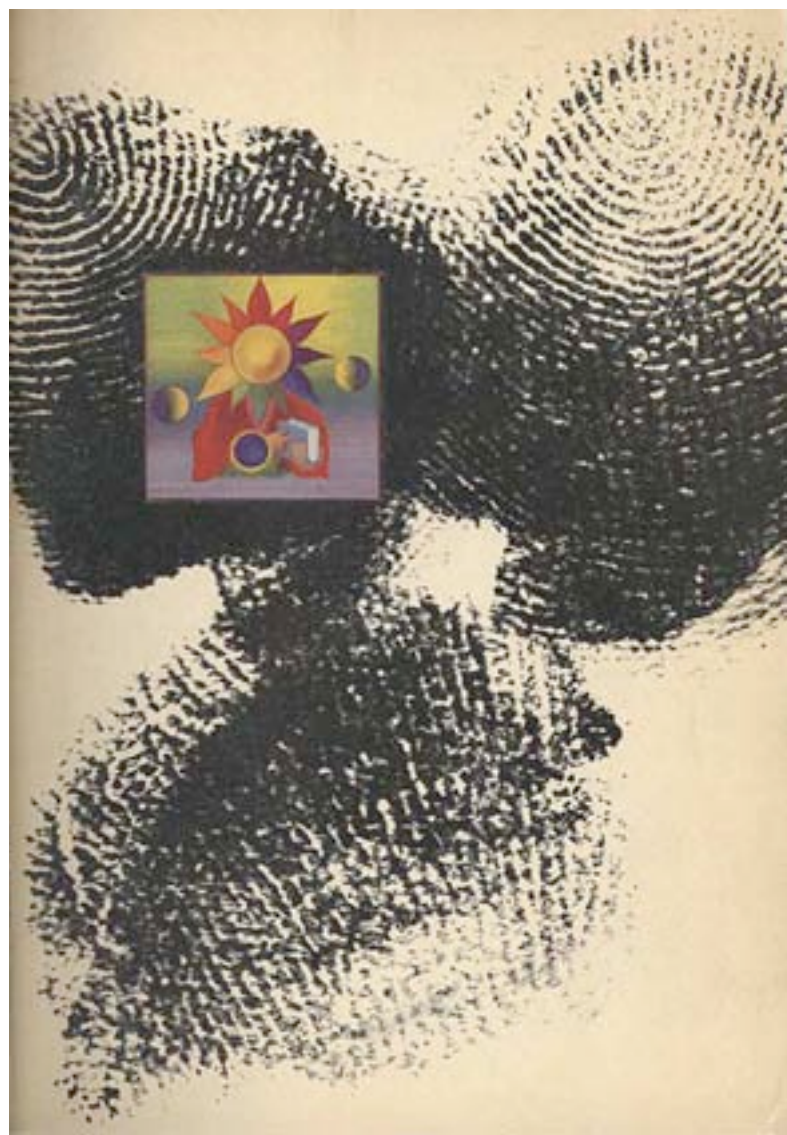
The Redesign of Print and How

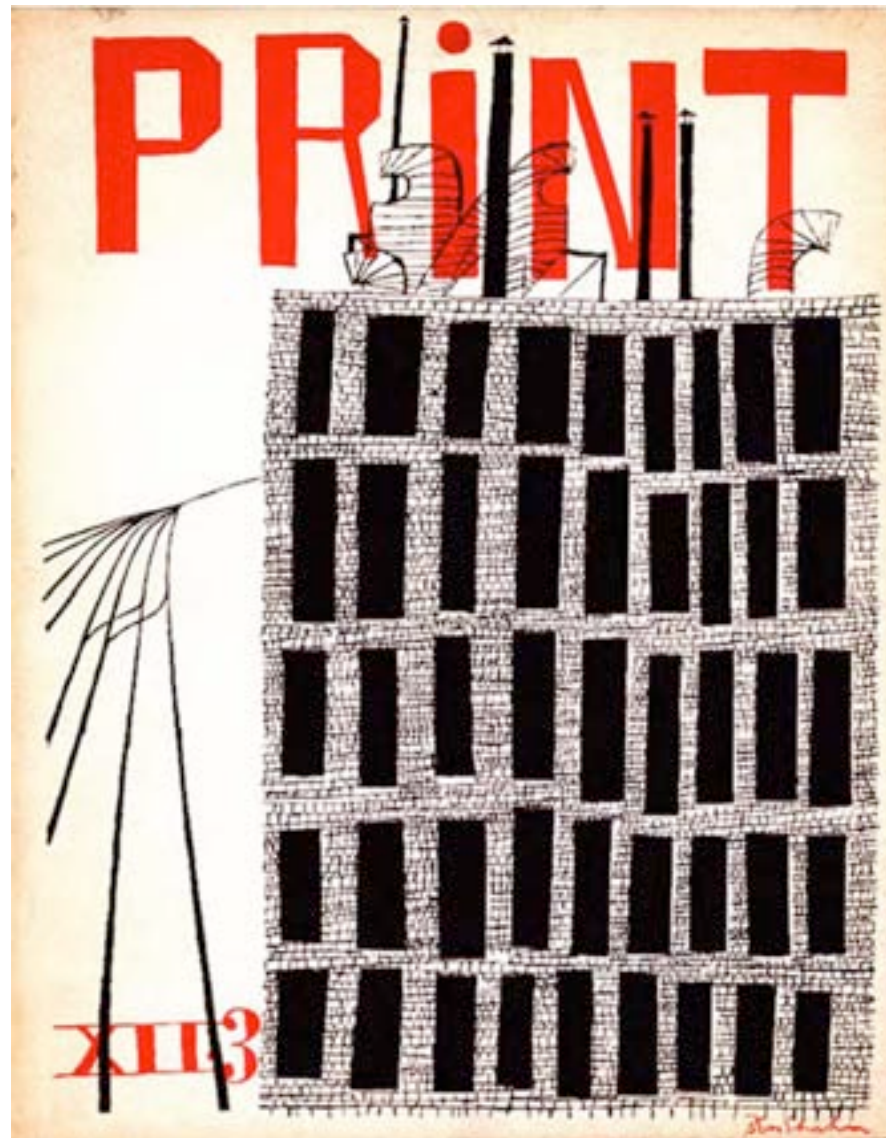
(hi)

in the beginning

first, there was Print

some historical covers





AMERICA'S GRAPHIC DESIGN MAGAZINE
SEPTEMBER/OCTOBER 1977
\$7.00 NEW

Print



AMERICA'S GRAPHIC DESIGN MAGAZINE
SEPTEMBER/OCTOBER 1962
PRINT 8713

Print



Illustration by Robert Rauschenberg

Print

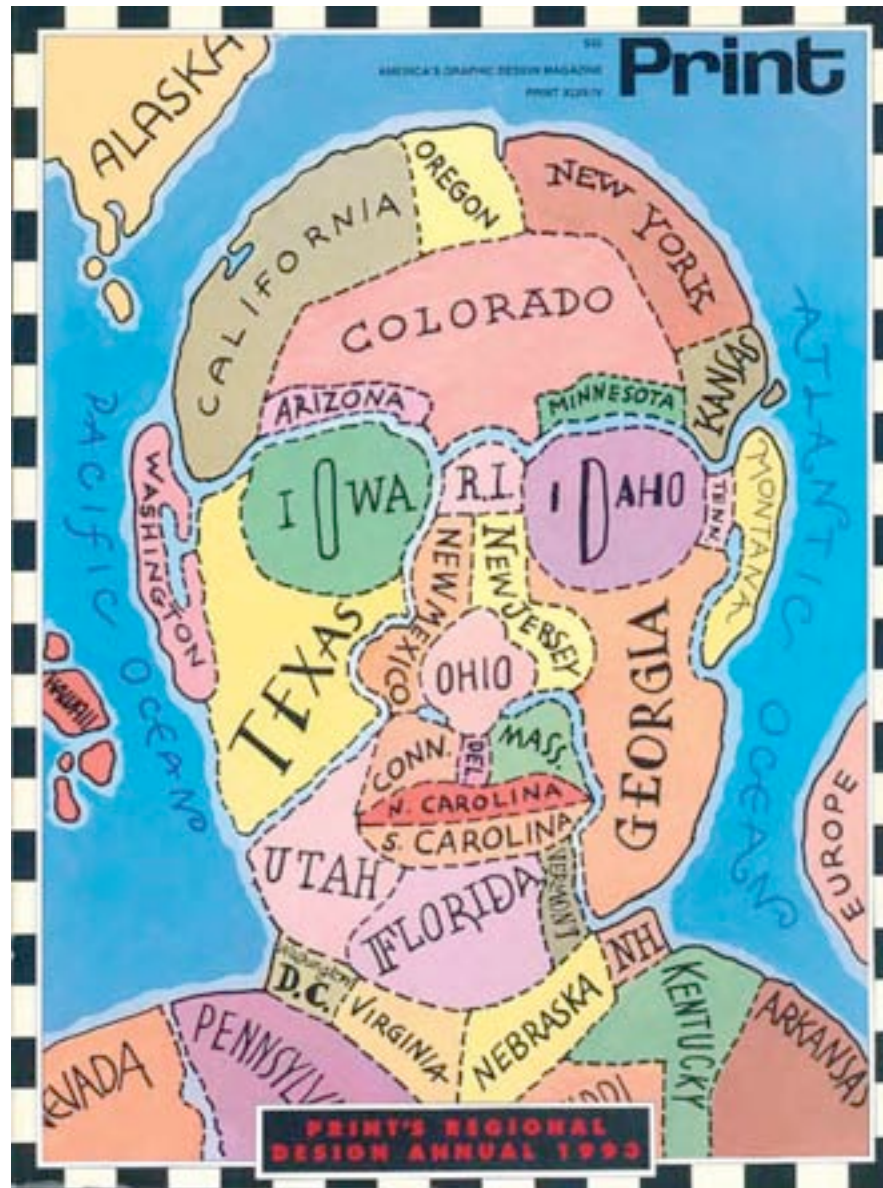


AMERICA'S GRAPHIC DESIGN MAGAZINE
SEPTEMBER/OCTOBER 1997
PRINT ELY V

\$7.99
Print



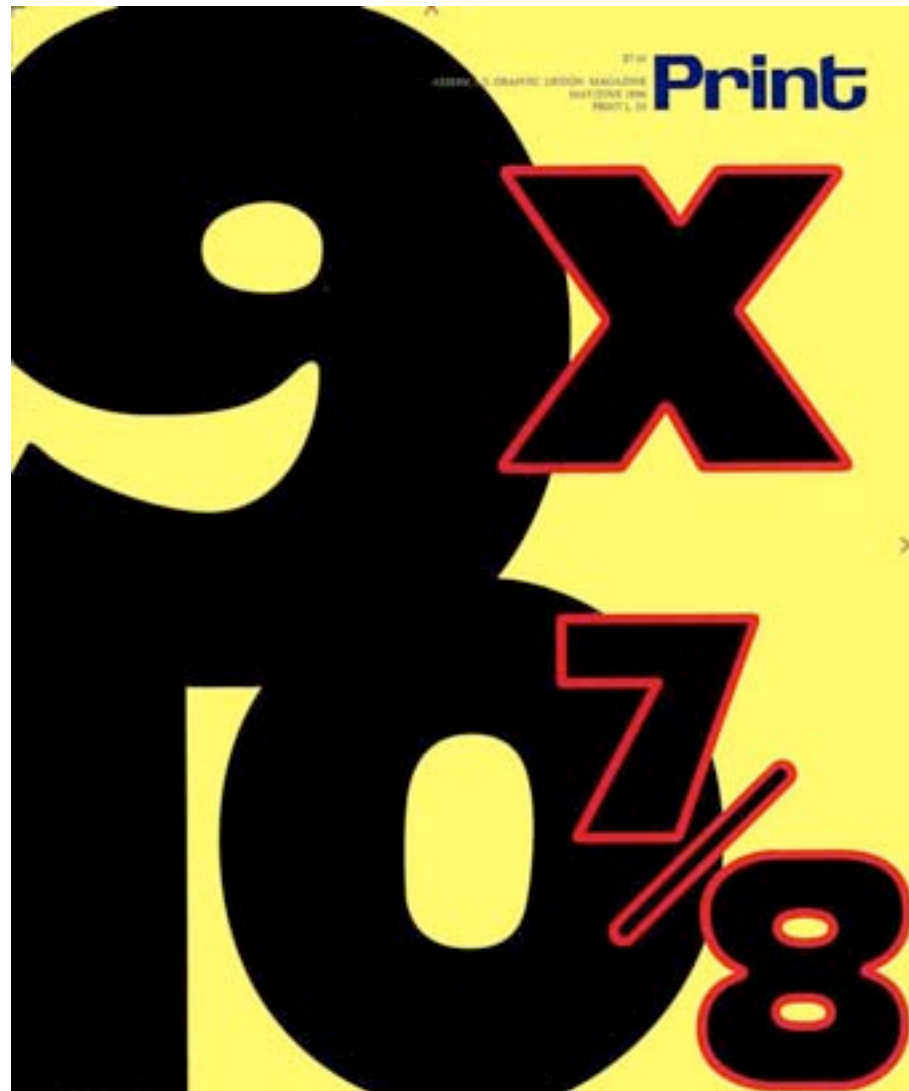
Ceci n'est pas un designer.



Print
AMERICA'S GRAPHIC DESIGN MAGAZINE

Print's Regional Design Annual '84





print

America's Graphic Design Magazine



54 Print (Oct 2012)

America's Graphic Design Magazine

EUROPEAN
DESIGN
ANNUAL 2003

[illegible]

print

America's Graphic Design Magazine



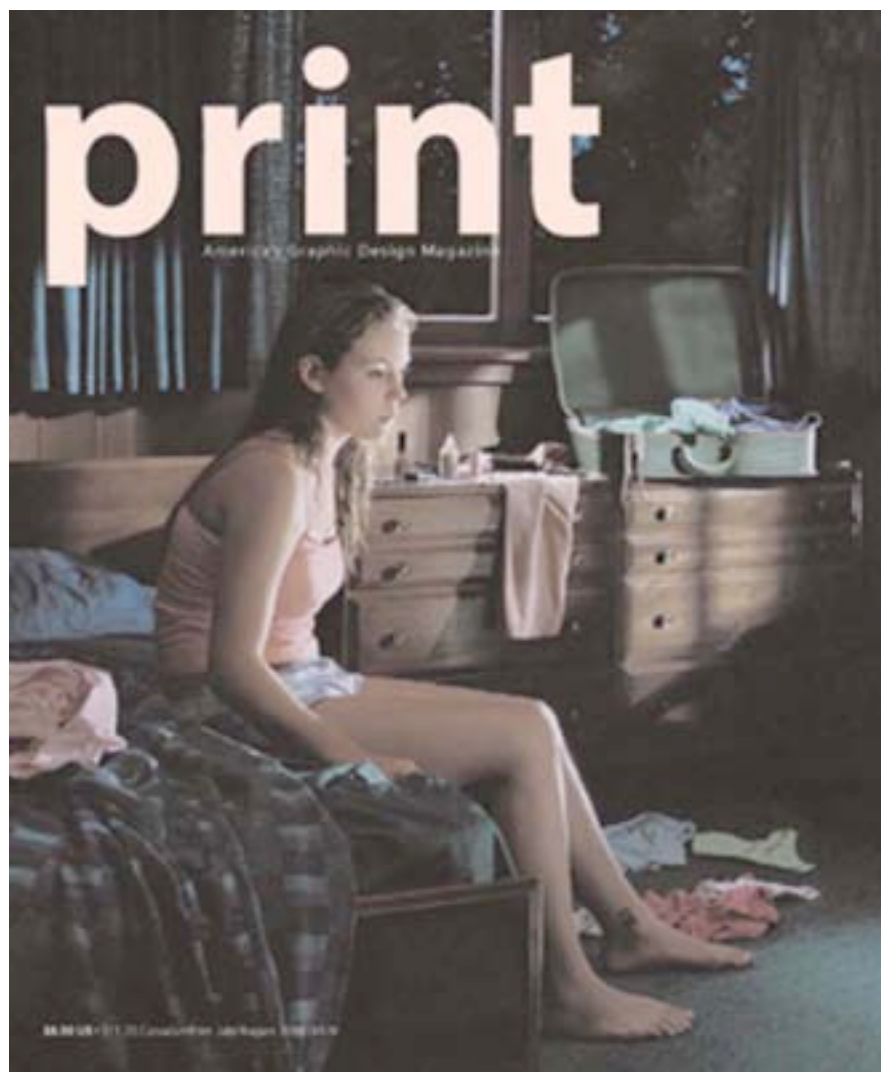
print

America's Graphic Design Magazine



Interaction 2003

\$18.00 • 120 Canadian • Print September/October 2003 • 64 pp.



Print got a sister:



Illustration

HOW

Ideas & Technique in Graphic Design

NOVEMBER/DECEMBER 1990 • \$4
VOLUME ONE, NUMBER ONE

- ...Roger Black reviews portfolios
- ...Sergio Chaves designs a poster
- ...Will Hyatt designs a magazine
- ...Sal Bagnasco prints Strangers
- ...the Solar computer can work for you

HOW

with techniques in Graphic Design

- ... Carl Plante photographs the illusion of space
- ... Don Carson creates a typeface in the computer age
- ... Ann Jay reviews portfolios for Bloomsbury
- ... Bill Gold designs a movie poster for Clint Eastwood
- ... James McMillen illustrates fashion without clothes

COVER PHOTOGRAPH BY JANE
YOUNG © J. YOUNG/1981



On deadline
with *Time*
magazine's art
department

Rudy Hightland,
Art Director,
Time Magazine

HOW

DESIGN IDEAS AT WORK

ANATOMY OF A
REDESIGN

KIDD, LICKO
SKOLOS
VICTORE &
ANGELI
REINVENT
CLASSIC ICONS



SELLING
YOUR FONTS

pictures of the team Print team,
in deep discussion:



pictures of the team HOW
team, also in deep discussion:



what happened next:

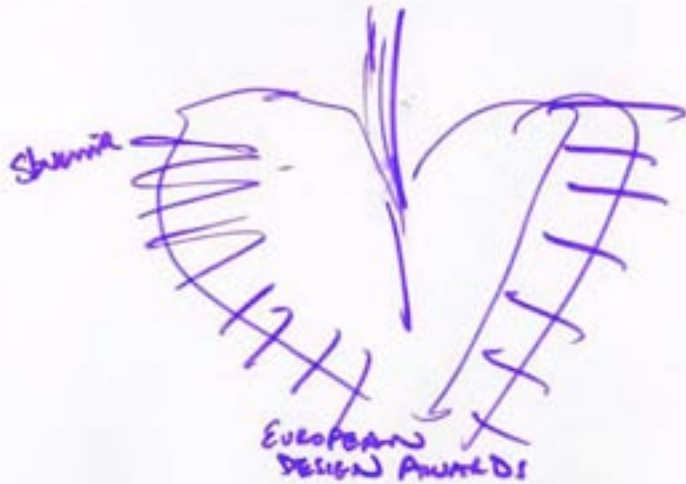
Print did some
reader research:

we asked readers to draw a
Print cover from memory,
this is what we got:

1. Semi-True = not critical enough/in-depth.

2.

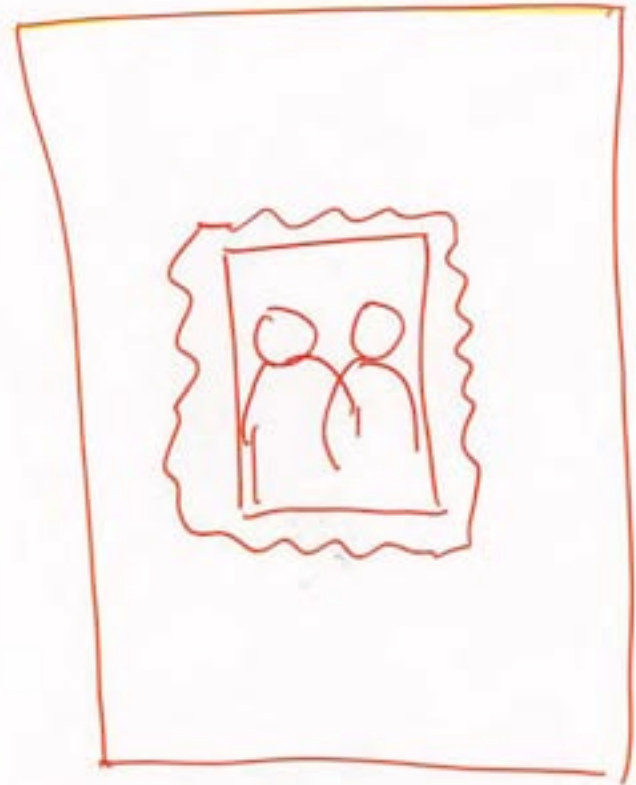
Lillian Lee



Shenita

European
Design Award 01

Tonya



1. More True. &

Julia



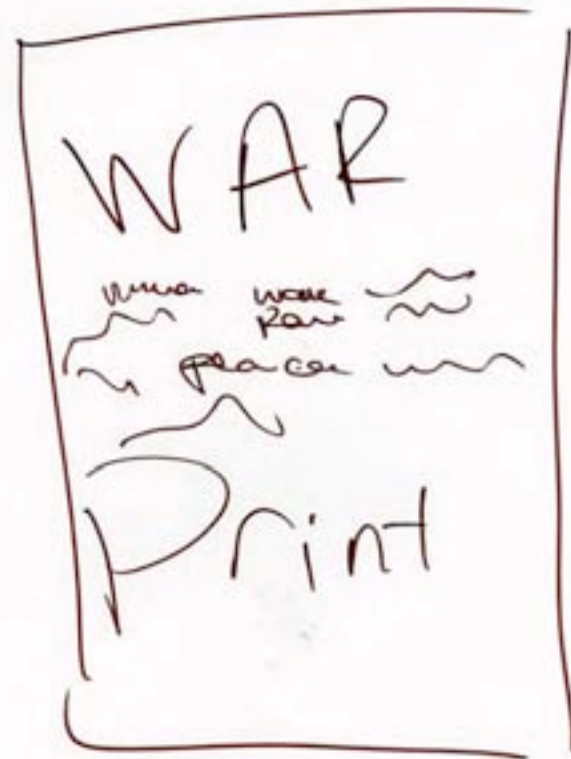
Wendy

True but I think "rich & d"

Ron



Tonpa Daniel



True

Harvey
Pekar

Garden of Eatin'



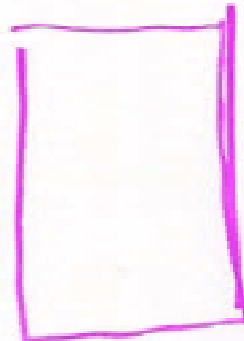
more-true

jane



T. interactive
communication
how to design influences

Diff



the following are preliminary
covers that Abbott and his
team designed:



print

design, media, motion jan/feb 2005



\$4 US \$11.00 Canada

print

design, media, motion jan/feb 2005

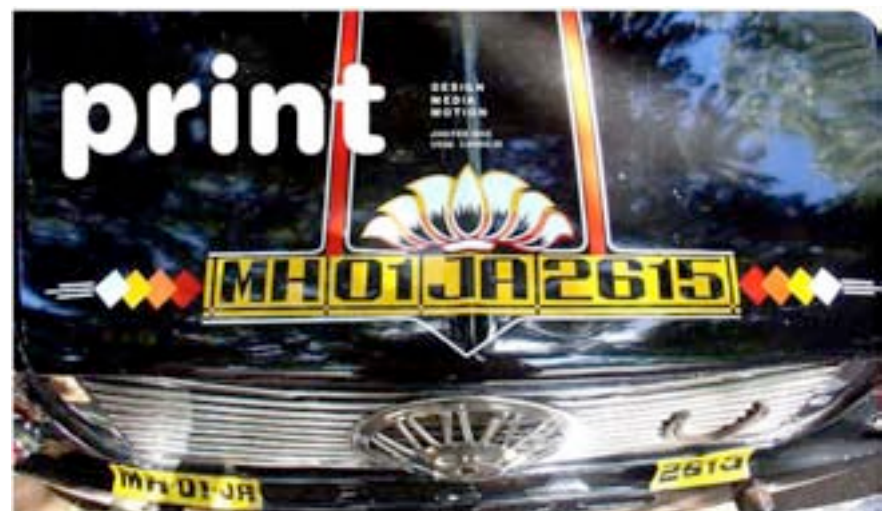


\$4 US \$11.00 Canada





Bombay Taxis · Afrobeat Album Covers · Andreas Uebele · British Remake · Branded Geography · DoubleTake



Bombay Taxis · Afrobeat Album Covers · Andreas Uebele · Collins Remake · Branded Geography · DoubleTake



print

DESIGN
MEDIA
MOTION
JANUARY 2005
ISSUE 001



Bombay License Plates
Afrobeat Album Covers
Andreas Uebele
Collins World Atlas
Branding of Geography
DoubleTake

print

DESIGN MEDIA MOTION JANUARY 2005



Bombay License Plates
Afrobeat Album Covers
Andreas Uebele
Collins World Atlas
Branding of Geography
DoubleTake

ISSUE 001 JANUARY 2005







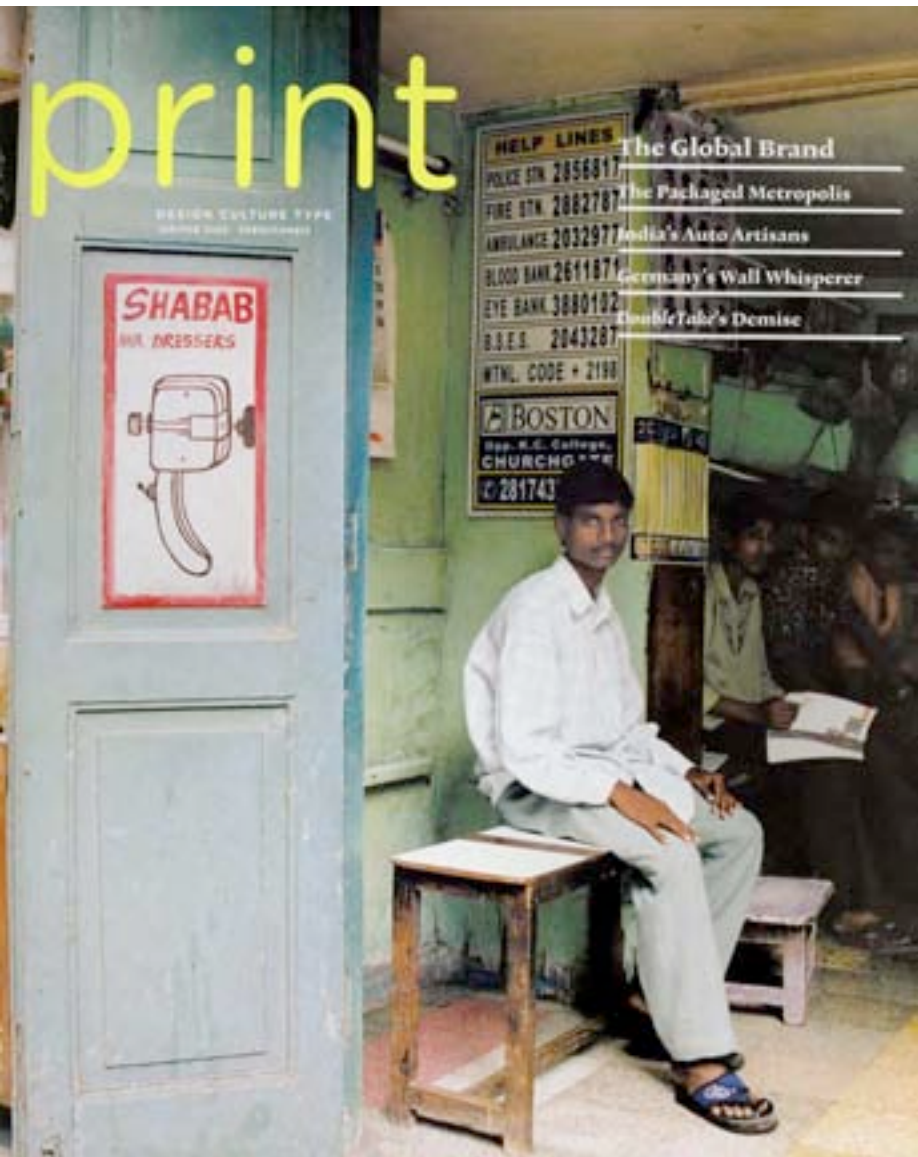




the big review:



ultimately the cover went from
this to this:



a little bit about the
typography:

about
the type

With this issue, *PRINT* is privileged to celebrate its redesign by introducing three precisionist typefaces: Gotham Rounded Book, Medium, and Light, created by Manhattan foundry Hoefler & Frere-Jones. The newest styles of the workmanlike Gotham family sprang from a fortuitous conversation between Abbott Miller (whose redesign of *PRINT* you're now reading) and Jonathan Hoefler. Miller sought a sans serif foil to Enschedé Font

soft

Foundry's Lexicon, his chosen serif body text, just as Hoefler and Tobias Frere-Jones were trying to create a gentler Gotham. Hoefler says: "We were going for a softness that was the product of an industrial process, rather than just an arbitrarily applied style." Miller asked Hoefler to develop the soft-edged Gotham further for *PRINT*. Frere-Jones, who created the original Gotham (see "Making the Cut," p. 64), developed the new faces' working pro-

totypes, and he and Hoefler interpolated the three new intermediate weights for *PRINT*'s new logo and display type. "I think Gotham Rounded manages to be patently 'designed' without being overly stylized," Hoefler says. "It's articulate but not edgy. It also has a neutral effect appropriate to journalism that's driven by presentation and analysis rather than by a stylistic agenda."

LISA TROLLBÄCK

hard

BRIAN ENO* TALKS AND DRAWS (AT *TONIUM* MAGAZINE'S 2ND ANNUAL CREATIVITY NOW CONFERENCE—THE COOPER UNION, NEW YORK CITY).

Thanks for coming in on such a BEAUTIFUL DAY... I certainly WOULDN'T have.

ART is not something that is in THINGS but something that happens between HUMANS and SOMETHING.

I'm a MILITANT ATHEIST.

TIME is one of the things I like to think about a lot.

I will now turn to my overhead projector, as I got them to rent one.

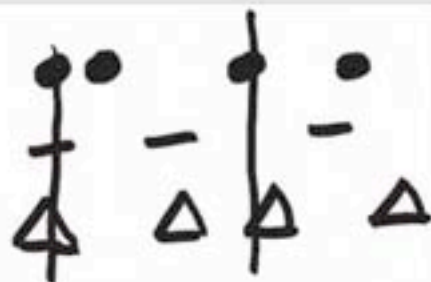
...a number of MUSICAL events allowed to run out of synch.

You don't switch a painting ON or OFF. You look away from it.

I find it hard to trust people who aren't WITTY.

MUSIC is a little like SAVAGES. You don't want to see how they're made.

*RECORD PRODUCER,
MUSICAL PIONEER,
VIDEO ARTIST,
AND ART SCHOOL



TOC before on the left,
after on the right:

print contents

features

SELF-MADE MANIC 41

In the last decade, French director Michel Gondry has brought his hilariously inventive lo-fi design aesthetic to a handful of commercials, two feature films, and countless music videos—including one he wishes he could forget. *By Todd Pruzan*

A CLEAN SLATE 50

Looking for hot new trends in graphic design? Used to be, election materials were your last stop. Welcome to the promising world of activist, anarchic, parodic, in-your-face political graphics. (Not a moment too soon.) *By Galie Berry*

TICKET TRICKERY AND BALLOT-BOX BEAUTIES 50

Nineteenth-century election ballots were ornate and often downright handsome—and some were designed to put one over on unwary voters. *By S.J. Acherman*

FIRST PERSON: ELECTION YEAR 2004 60

Prepare to embark on a journey through what it's like to vote in America in 2004—at least in one design firm's opinion. *By Honest*

NEW DEAL 66

In a year of high-stakes political poker, those playing cards are not meant to be held close to the vest. *By Steven Heller*

MAKING IT BIG 68

A tale of the perils of having complete creative freedom, an accommodating client, elastic deadlines, and an open editorial mandate, while working with top photographers to create a gorgeous large-format publication of inevitable reputation. *By Rhonda Rubinstein*



ON PEUT POSTER BILLS ICI 70

A festival in France provides ample bonding space for posters from around the world. *By Alice Twombly*

BINDING DECISIONS 82

Screenprinted Pop Art slipcases. Hermetically sealed plastic bubbles. Homages to Man's Little Red Book. Julia Hasting brings a strikingly innovative, signature style to the genre of art-book publishing. *By Jeremy Leber*

WIN, LOSE, OR DRAW 90

Why is editorial illustration in a downward spiral? A *PRINT* roundtable explores a disappointing trend. *Moderated by Dan Nadel*

COOL NEW WORLD 98

At the Semi-Permanent design conference, Australia's students and designers race around a graphic universe jammed with street style but devoid of regional traditions. *By Todd Pruzan*

THE SECRET MACHINES 102

No one knows who they are, or what they're doing. But the shadowy anti-design and anti-rock group Lansing Drivens is rapidly proving itself a master of minimalist darkness. *By Eric Dewey*

STOCK OPTIONS 108

Is that a poncho in my annual report? Indeed it is. That's just one way design firms are using inventive materials to embody a company's vision. *By Andrew Yang*

INTERACTION 2004:

PRINT'S DIGITAL DESIGN ANNUAL 112

This year's crop of winning work shows that new-media design is maturing with the influences of technological innovations and a much smarter, more toned-down sensibility than in years past.



CONTENTS



Cover: Local "branding" in Mumbai, India—a hand-painted storefront sign—speaks directly to passersby. Photo by Karan Kumar.

Right: Andrew Uebel's sign-rooms for *Up! Down!*, a German graphic production, identify and describe various areas within its head quarters. Page 95.

- 48 **A Clean, Well-Lighted Place** Cities, states, and nations have begun adapting new identities—but do their marketing efforts work? *By KATE FITZGERALD*
- 52 **Defining Redesign** Art director Mark Thompson cultivates a new identity for the British publisher Collins. *By CHASE DOWNES*
- 58 **Fashion Plates** Standardization is eliminating the one-of-a-kind, personalized license plates of Mumbai, India. *By ELLEN SHAPIRO*
PHOTOGRAPHY BY KURNAL KAWAT
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- 70 **Our Opponents** Pablo Pire's ruling for *Dr. Strangelove* in 1964 ratcheted up a film career that's still setting a standard. *By STEVEN HELLER*
- 80 **Truth and Reconciliation** A Canadian designer attempts to make peace with the past by documenting the Khmer Rouge's horrors. *By EDWARD LOVETT*
- 84 **First Person White Space** A meditation on "the color of modern times." *By ABBOTT MILLER*
- 92 **Talk to Me** Andreas Uebel's architectural signage takes shape after he "hears" what's needed from the building itself. *By BRUCE W. WRIGHT*
- 100 **Culture Jamming** How Africa's pop album covers have been influenced by Western designers' cynical strategies. *By ALASTAIR JOHNSON*

FOB before on the left,
after on the right:

Books can be sources of wisdom and knowledge, but they can also be a doorway to a flower power. These books are used, and how they're constructed by their own size and shape, are the central themes of *Life Size* (Victory Publications) by Tim Baines and Kate Schatz of London graphic design studio Typekit. Quirky and imaginative, *Life Size* plays with concepts of appearance as it showcases an array of objects at actual size: buttons, perforated postcards, tape measures, surface rubbings, table settings, even a half-size kitchen (spread over 28 pages). Inspired by DRY manuals and handcraft magazines, *Life Size* is more than an idea book for graphic designers. "It's important that it get used, rather than sit up on a shelf," says Baines. "It's about the way you use things, and the way you're using them in your space, not the objects themselves." *Life Size* is more than an idea book for graphic designers. "It's important that it get used, rather than sit up on a shelf," says Baines. "It's about the way you use things, and the way you're using them in your space, not the objects themselves." —Ruthie Thomson



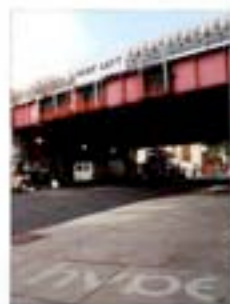
© 1999, the American Institute of Photography. Philipps, *Holbein* published Philipps Holbein's (1497–1533) photographs of celebrities, intellectuals, and politicians in modern Holbein was a scholastic portrait photographer at Leu, and the jumpers were people the magazine had commissioned him to capture in more traditional settings. Marianne Anderson, Gioscar Marx, Maxwell Morison, J. Robert Oppenheimer, Richard Nixon, the Duke and Duchess of Windsor, Henry Cavendish, Henry Dethlefsen—and, of course, Salvador Dalí, who famously flirted across the room with two cats, an owl, a chair, and a bucket of water. The publisher, Simon & Schuster, has a long history of publishing photography. In 1934, the magazine was called *Artists and Models* (see *Artists and Models* for more on the magazine). The magazine was founded by—*Yes, it's*—Roy K. Bennett and Arno Meyer.



a life
of grime

If you're ever witness water set on a dirty car window, you can guess Paul Giamatti's art. The British graffiti artist, 33 & a mom, works in grime—a most accurately grimy discipline—using screws, brushes, and water to transform filthy urban surfaces into brightly embellished spaces. “The idea is to restore things in a way that’s non-permanent and environmentally friendly,” says Giamatti, 30, whose works appear on sidewalks and walls in the northern English city of Leeds and districts like Shoreditch, London (see right). Giamatti’s *renew* is a *new* *renew* (appeared in a 2007 auto tunnel).

brush-right on a fifty-wadset, a love year appended to a year around the corner: Microsoft, Disney, and other members have hired Curcio's company, Symbolix, for ad campaigns; now he's creating the apparently eco-friendly Geoparc. Recently Curcio has branched out with soappaper and razor blades, and this year he intends to attack the diet of New York City. In June, Land's End Cares! briefly threatened him for distracting motorists. "They can't touch me!" Curcio says cheerfully. "Because what I'm actually doing is cleaning up their mess." **—JONAH LEHRER**



written
in dirt

In 1960, South Africa struck down apartheid laws that had racially segregated the public for 44 years. Today, the nation's newly progressive outlook is evident in Johannesburg's Constitutional Court complex, completed last year on the location of the former (nowing) Total Call Centre. To design the typface for the court's signage, Garth Walther, the principal of Durban-based Orange Juice Design, mined the ruined Call Centre to reveal political prisoners' graffiti, etched into the abandoned jail's dirt walls. "It was pitch dark," Walther says, "yet I could make out bits of text, how full of Hope: 'I love life,' 'ALIVE' and so on. The space was strange to access, and the graffiti spoke of people who, despite their surroundings, attained human and optimism." Walther selected individual letters from the graffiti — and from the handbiting and signage of the captives — to generate the court signage's distinctive, somewhat unique typeface. Over the main entrance, "Constitutional Court" now appears in Walther's font in South Africa's official languages. "This is my contribution to the ideals of a nation of truth, dignity, and freedom," he says. "In a place that was once a bastion of incarceration, secrecy, and repression." **KAREN ARNDT**



ABCDEFGHIJ
KLMNOPQR
STUVWXYZ
1234567890
.,-~?!&()

before spread:



NINETEENTH-CENTURY

ELECTION BALLOTS WERE ORNATE
AND OFTEN DOWNRIGHT HANDSOME—
AND SOME WERE DESIGNED TO PUT
ONE OVER ON UNWARY VOTERS.

TICKET TRICKERY

BY S. J. ACKERMAN

AND BALLOT-BOX BEAUTIES

after spread:



FEBRUARY 18
THROUGH
MARCH 3, 1968

KANSAS
CITY ART
INSTITUTE

CHARLOTTE
OGDEN
KEMPER
GALLERY

bits and pieces of basel

By Katherine McCoy

In the summer of 1964, two newly minted graduates of Kansas City Art Institute joined Chrysler Corp.'s Corporate Identity Office, where I was in my second design job. Elegant sans-serif typography and dramatic, abstract forms filled their sophisticated portfolios.

They described a vigorous school community and great teachers. I

was envious. Nothing like that had existed at my state university.

In fact, nothing like that existed in any U.S. school. The teachers

who had made such a profound impression on the graduates included their program chair, Rob Roy Kelly, and the now legendary Swiss designers Inge Druckrey and Hans Altemann. Arguably, Kansas City Art Institute offered the first comprehensive graphic design curriculum for undergraduates and the first full-time, Swiss-trained faculty in the U.S. While anti-Vietnam demonstrations and the hippie counterculture filled the news, Kelly's budding program in Kansas City revolutionized the study of graphic design.

When Kelly arrived at Kansas City Art Institute in 1964, graphic design was still

taught as a commercial art. In professional practice, the field was just emerging from its status as a servant to advertising, led by individual visionaries such as Paul Rand and a few notable design firms like Chermayeff & Geismar and Weinmark International. Rand's *Thoughts on Design* was one of the few books on the designer's bookshelf, and the Swiss "bibles" were not yet published, except for Josef Müller-Brockmann's 1968 *The Graphic Artist and His Design Problem*.

Kelly had an ambitious vision for transforming graphic design education. A Midwesterner pluralist and pragmatist, he found his way from advertising art studies at Minneapolis School of Art to graduate school at Yale. There, he took classes with Alvin Lustig and Joseph Albers in the "Graphic Arts" department. After receiving his MFA in 1955, Kelly returned to his undergraduate alma mater and established the first American program titled "Graphic Design."

Kelly built on his experiences when developing the new department in Kansas City, and it quickly produced exceptional graduates who became design leaders. Samina Qurashi, who later served as director of the National Endowment for the Arts' Design

Facing page: Poster for an exhibition (1968). Designer: Gordon Ishihara.

my very favorite Print spread:

WHITE PAPER

REFLECTIONS ON THE NARCISSISM OF SMALL DIFFERENCES.

Abbott Miller
in collaboration with Ellen Lupton
and Jay Zuckerman



Perhaps because the people in the
office of print design believe in the
value that comes from a sheet
of stock white blank paper, perhaps
also because none but it's more
"neutral"—does it get mixed use of
intelligence, modern sensory
application and the designer's effort—or
perhaps because white often works
best for integration and no one wants
read any paper because one wants the
visual product to be "invisible", and
perhaps also because (unintentional)
no person had a say in the matter, we
have successfully made pure white
look today.

Over the course of books here and
there are beginning to show up in the
white garment of tomorrow.

If the phrase "pure white" is used
as a recommendation for paper,
it constitutes a hybrid in terms of
our enjoyment of flowers. White
pinks are beautiful indeed, but
their value is not a suitable reason
for the paper of a book.

Not only is it cold and unkindly, it
is also sporting becoming, like room,
it binds the eye, toward of binding
with the type size and becoming
our visit, the white face of the paper
retains into a different optical plane,
which seems to appreciate effect
of transparency.



The locomotive showed
her teeth, the pistons
her pulchritude, the port her
dainty but she was not
speechless, with raps,
with haws. The rigid folds
of her dress covered a
tortured torso of which
her dress lips never spoke.

Madame Tsvetayeva
Quartet, 1917



Stephanie Skirvin takes over:

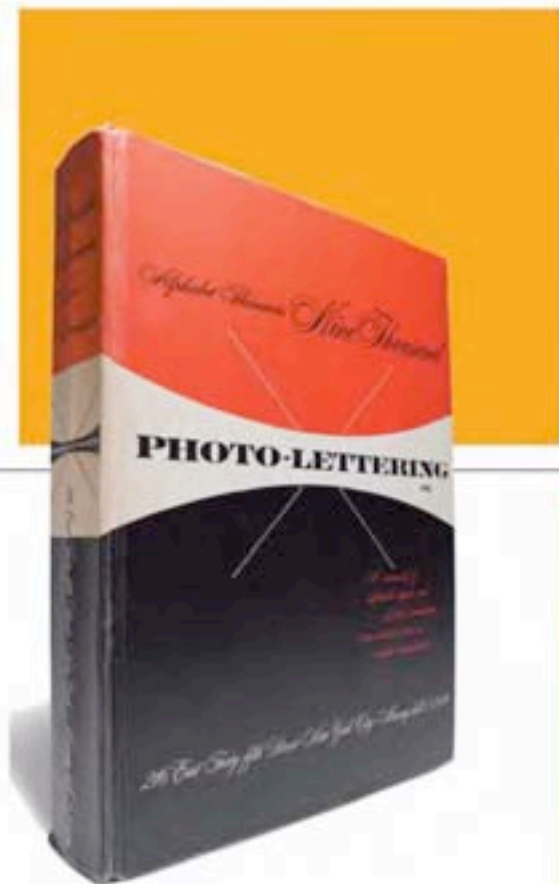


photo finish

THE ARCHETYPAL 1970s TYPEFACES OF PHOTO-LETTERING GATHERED DUST IN STORAGE WHILE THEIR DIGITAL BRETHREN PASSED THEM BY. BUT LIKE A FU MANCHU MUTTSIE ON A BROOKLYN HIPSTER, THEY'RE BACK.

BY PAUL ZIEGLER

Facing page: Illustration from a 1970s-era book by Thomas Industries, Inc. and a copy of *Alphabet Thomas Fine Thread*, a lettering guide published by Thomas Industries, Inc. in 1970. The type on the cover, comparing a sans-serif font and a serif font, was designed by Steve Meyerson in 1960. All photographs by Carter Burdette.

When *Thomas Industries*, the beach digital type foundry based in Yorklyn, Delaware, announced in April 2011 its acquisition of the library of *Thomas Industries, Inc.*, the news must have puzzled more than a few young designers. *Photo-Lettering, Inc.* (PLI), once known in virtually every advertising, bullpen and design studio in the United States, had long faded from creative consciousness. In fact, the entire phototype era—the span of about 30 years that overlapped the end of metal type and the birth of digital type—is overlooked by many historians and educators. But *Photo-Lettering* produced a treasure trove of distinctive display faces that lay dormant for years. With the *Thomas Industries* purchase, however, the library's vast collection will be open-sourced, digitized, and ready to rumble by this year's end—a development that is sure to please anyone with a predilection or need for the swashbuckling type styles of the 1950s and '60s.

It's ironic that the PLI collection is now benefiting from the very technology that rendered the company's process obsolete in the mid-1980s. What many designers may not realize is that it was phototype, not digital type, that freed letters fully from their centuries-old imprisonment in blocks of lead. To the horror of metal purists, the phototype process allowed letters to stretch (and even overlap), to be squeezed and expanded, to be revised and discarded—in short, to be treated like so much alphabetic jelly. The wild size of type styles that emerged in the phototype era shocked the conservatism of the late 19th

Joyce's new column design:

(glam pic, right?)

life of pie

This issue's theme, *The Global Brand*, might evoke the clanking sound of a multinational corporation's idiosyncrasy being forged in metal, and portend pages of exhaustive reportage on the world's largest marketing superpowers. Actually, the theme reflects PRINT's attempt to define "branding" and "identity" broadly, capturing the richest, most diverse portrait possible of the designed world's physical, cultural, political, and emotional landscapes. And while we didn't have a political agenda in creating this international-themed issue, we can't deny that while planning it during a wartime election year, and wrapping it up in late November during the American attacks on Falluja, the gesture of reaching beyond our own country's borders held considerable appeal.

What we've produced is far from a mere travelogue of ethnic treasures. While there's an abundance of beauty to be found in this issue, from dramatic architectural signage in Stuttgart to customized taxi art in Mumbai, many articles made us consider the forces undulating beneath the printed surface at screen, including the cultural divides perpetuating racial stereotypes in graphic design; the fear fueling the media's resistance to displaying disturbing images of war and instability; and the volatile policies in some countries that make the very act of practicing design a life-threatening proposition. The issue also examines the development of true global branding as we question the efficacy of proliferating place-branding efforts that wrap up a region in a tidy visual package, reducing an area's cultural and geographic complexity to the surface.

This universal, critical approach to covering graphic design issues—PRINT's mission since 1976—remains unchanged as we move forward with a new design by Abbott Miller, a partner in Pentagram's New York office,

working with his lead designer, John Kados. The new direction, initiated more than a year ago, was driven by our desire to expand the scope of our conversation with design. New columns—some introduced in this issue, and others to be rolled out throughout the year—will look more rigorously at design's intersection with society, the environment, popular media, and education and research. We will uncover more of design's past, through PRINT's archives dating back to 1946, and will report more on the everyday pressing concerns of designers. We have also

One panelist in particular complained of being distracted by too many conflicting visual styles in the previous design—"The whole big pie of it all."

overstated our coverage of technology and design tools, expanded our book review section, and added new coverage of design exhibitions and industry conferences.

All this expansion demanded visual order and coherence. Miller brings to PRINT an intensely focused creative sensibility that combines design and journalistic acumen to produce immediate, meaningful experiences that marry form and content. His design, incorporating Kinchold Font Foundry's *Lesions* as the serif face and Hoefler & Froese's new *Gotham Rounded* as the sans, retains PRINT's integrity and heritage and breathes a lightness and freshness into its pages. [For more on the development of *Gotham Rounded*, see "About the Type" on p. 15.] The result is a seamless environment that empowers the images while it allows the writing to shine. Miller's authorial virtuosity is exemplified in his own "First Person" feature about white space in design—a neces-

sary, lovely refuge within our interior pages, and an endorsement of creating pauses between the noisy spaces of the world.

The new design and content incorporates input from readers as well. Groups of subscribers, moderated by Debbie Millman, president of Sterling Group, revealed volumes about the way PRINT is perceived, read, and used. We were advised by readers to stay the course with our design and content, and not to try to be overly trendy or cool. Several told us unequivocally to shape up: One panelist in particular complained of being distracted by too many conflicting visual styles in the previous design—on, in her words, "the whole big pie of it all."

The last quip named issue my masters, the unofficial slogan, and the metaphor for an issue that at once takes on the world and an altogether new design. While we're hammering out all the final details—how big the subheads, how bold the captions, how narrow the gutter—and sweating over making them consistent and coherent, it's useful to bear in mind the fluid and evolving nature of the world we cover, and how we need to continue to change as we can respond to it. The whole big pie indeed.

JOYCE BUTTER RAYS



Observer, a new column:

kissing cousins

"ART'S ROMANCE WITH DESIGN" PRODUCES POWERFUL COMMENTARY ON POPULAR CULTURE BY ARTISTS. CAN DESIGNERS DO THE SAME?

By Rick Foyner

Anyone who follows the art scene will know that in recent years artists have become increasingly preoccupied with design. They long ago turned to many of the same techniques and media used by graphic designers—photography, typography, video—giving their work numerous similarities to commercial visual communication. Many artists also design things, though this is not always an aspect of their work that they seek to publicize. Donald Judd designed furniture. Lawrence Weiner creates posters for his own exhibitions. Japanese artist Takashi Murakami collaborates on fabrics.

This has been going on for decades. "High & Low," the landmark 1991 exhibition at MoMA, showed how, from the Cubists's collage to Jeff Koons's porcelain Pink Panther sculptures, modern art engaged in a continuous relationship and sometimes a dialogue with popular culture. How could it be otherwise? If art's subject was the modern world, then it could hardly avoid the mass-produced images and messages that shaped the visual environment of the street and the home.

There might be a place for still lifes of trash or abstractions with no content, but if art stopped there, it would cease to tell us much about the nature of contemporary experience.

What has changed is that art's focus on our designed reality has become increasingly overt. Georg Hantsch's *Critical Form*, a new book from the Royal College of Art in London, refers to the tendency as "art's romance with design," and this description is apt. Design is seductive for everyone, including artists, who read the shelter magazines, dine in fancy-designed restaurants, and shop at the same designer stores as the rest of us. The more successful they become, the more they can



participate in the customs and pleasures of the designer lifestyle. The society in which art is produced has evolved, and so have art's concerns and visual methods.

Not everyone is happy with these developments. A review of the latest Carnegie International at the Carnegie Museum of Art in Pittsburgh, published in *The New York Times*, criticized the survey for being dominated by "designer art." "The problem with designer art," writes critic Ken Johnson, "is that it can be difficult to distinguish from everyday commercial art." He gives many examples of artists whose work fails to satisfy him, often making a comparison with some aspect of commercial design. Philip-Lorca diCorcia's photographs of pole dancers "might have

been commissioned by a slick magazine," while a project by filmmaker Yang Fudong would work as a clothing commercial.

Johnson acknowledges that designer art can be "bracingly provocative," but he finds a lot of it joyless and overcalculated, with a tendency for design to overwhelm the content. Even the best pieces are often more interesting to think about than to experience. "Designer art is ironic and strategic," he concludes. "It is not the product of a searching soul but of a critically articulate mind."

This is not a very probing explanation of what is going on in this kind of art, but it does throw up a couple of significant ideas. Johnson thinks that fine art should look different from commercial art, and that it

the way How did it:

visual 1



Evolution of a Cover

FIRST ISSUE

HOW's debut issue:
November/December 1995



SECOND ISSUE

The original logo was replaced and other cover refinements were made by the time the next issue hit newsstands in January/February 1996.

JUNE 1996 ISSUE

In 1992, then-art director Candy Winans redesigned the magazine, making HOW's logo larger and adding a new tagline: "The Bottomline Design Magazine." This cover featured a cut-paper illustration by Ivan Chermayeff.



FEBRUARY 1998 ISSUE

David Carson created this cover, playing with the size and placement of the logo and testing out the conventional rules of magazine cover design.



JUNE 1998 ISSUE

With the cover of the June 1998 issue, HOW began to place more emphasis on coverlines. The logo shifted to blend off the upper left corner.



FEBRUARY 2000 ISSUE

HOW retained Alexander Lely to redesign the magazine in 1999. The tagline changed to "Design Ideas at Work," and coverlines were justified and grouped in a block.



FEBRUARY 2000 ISSUE

The latest iteration of HOW's cover boasts the magazine's tagline in all caps to fill the top half of the page. The logo is built into the overall image.

The previous design also made use of a system that organized HOW's departments by color. Readers could find business-related content, for instance, by looking for pages that used blue as an accent. Although useful, the color-coding limited HOW's staff to illustrations and other visuals that harmonized with a department's assigned color. "It became cumbersome when we wanted to show projects and other supplied visuals," says HOW's art director Tricia Bateman.

And there were other issues. There was a general feeling, called from reader surveys and an informal poll of HOW's editorial advisory board members, that the magazine's advertising got in the way of its editorial content. Mouth and many of the designers she contacted felt this perception was the result of editorial pages that were as busy as the ad pages. "They were competing with each other," Mouth says. "We were looking for a way to build more white space and add a little more 'quietness' to the design."

Armed with these initial thoughts for the redesign, Mouth contacted Pentagram Design's DJ Stuart.

Although she interviewed other firms, Stuart was at the top of her list. "Pentagram was really our dream," says Mouth, who admired Stuart's work for Texas Monthly, where he served as art director from 1987 to 1999. Since joining Pentagram as a partner in its Austin, TX, office in 1999, Stuart has focused on publication design and redesigns. Stuart's portfolio includes a redesign and rebranding of *Lane's End*, the redesign of *Guitar Player* magazine and the design of many award-winning booklets. Stuart, in turn, tapped Pentagram senior designer Erin Meyer, whose publication design experience includes stints at Dashi/Black Inc. and Roger Black Consulting, Men's Journal and Village Voice.



DJ Stuart and Erin Meyer got the customary warm welcome of HOW's parent company.

Visual 2

In the second stage of cover mock-ups, Postgrum presented refinements of the two preferred concepts.



Stout and Mayes incorporated a photograph from a previous HOW cover to show how various images would look with this design. They added words to the H and W to make "HOW" an easy read, and added "HOW" again to reinforce the magazine's identity.

Refinements to this design incorporated illustrations. Mayes and Stout liked the idea of commissioning an illustrator to render the HOW logo as part of the overall artwork.

Visual 3

Furnishing the Interior

As they refined the cover, Stout and Mayes also developed a direction for the magazine's interior pages. They decided to use a five-column grid for its flexibility; the structure allows for two columns on a page, plus one narrow column that's half the width of the other two. "They can use this column to hold a pull quote or visual," Mayes says. **Interjecting the narrow column in the center of a layout also helps to visually open up the magazine's pages, adding air to layouts that would have looked cluttered with the old grid system. (Visual 3)**

Stout and Mayes also proposed an image treatment where photographs are dropped from their backgrounds and shown as outlined images. **This technique pumps even more white space into HOW's pages. (Visual 4)**

For a fresh look, Mayes wanted to use typefaces that went beyond the mainstream fonts designers use and use on a regular basis. She contacted Pynchon Typofonderie, a Paris-based font house, where she found **Paratype**, a typeface that **reinforced the casual, friendly attitude she and Stout wanted to convey, to use as an accent typeface for headlines, subheads and captions. (Visual 5)** On Adobe's website, Mayes found Fairfield, a Linotype design, for body text.

To emphasize process, Stout and Mayes developed a palette of lively colors that complement process **colors: cyan, magenta and yellow. (Visual 6)** In fact, their mock-ups of interior layouts are rife with a primary accent color. Outlined "crop marks" in cyan also reinforce the process theme that's part of HOW's new look, and serve as a unifying element throughout the magazine.

The redesign also got Stout and Mayes thinking about different ways of presenting HOW's editorial content. The diagrammatic approach they devised takes content that would have previously been buried within the body of an article and presents it as **deep captions and callouts that direct readers to design pros.**

Visual 4



The narrow column in the center of the five-column grid allowed for an unexpected visual, as demonstrated in this feature mock-up. The image of the paper's craft that's positioned in this area is a view of a staff from a real plant. "We tried to include image ideas they could produce at little or no cost," Mayes says. Infographics, like the stacks of paper demonstrating how weights, were essential to the redesign concept.

visual 1

THE CONCEPT Pentagram projected a series of playful, witty and creative with a logo that would change with each cover to reflect the issue's theme.

THE VERDICT HOW's staff loved this concept over one that would have been a more subtle, minimalist logo treatment.



Stout and Mayer initially presented HOW with five cover concepts, but went on to further refinement.

Crafting the Façade

Stout and Mayer left the meeting with a rough concept of how the magazine should look. Their idea focused on the need to develop clearer layouts and a diagrammatic approach for the magazine's interior. They wanted to combine that sensibility with playfulness and components that celebrated designers and their lifestyle. "After we decided that, we thought, 'What can we do on the cover that signals to the reader what the inside is like?'" Stout explains.

The Pentagram design team came up with several cover concepts that captured the blend of wit and service aspects that are at the core of HOW's niche. They also watched for cover subjects for their mock-ups that best represented HOW's audience. "We didn't want to put famous designers on the cover. We chose people who look like mid-level designers or the reader would have empathy for them," Stout says. Because HOW shows readers how to do it, many of the design concepts they developed focused on interaction and process. "Metaphorical elements were interpreted to represent a visual cue and conversation are often that might be construed from an inter-designed link," says Stout. "A friendly person has a sense of humor—they usually don't take themselves too seriously." (Visual 1)

From the beginning, HOW's staff responded most positively to a cover concept that featured an abstract HOW logo that's rendered as part of the cover design. They were intrigued (and a bit confused) by the radically different treatment, which Stout favored, that replaced the magazine's longtime logo with iconic, letterforms that filled the entire cover. They asked Stout and Mayer to make refinements to these two ideas to aid in their decision-making. (Visual 2)

After the refinement phase, the staff finally settled on the design they initially preferred for its innovative treatment of HOW's existing logo and the way it integrated the logo with the overall cover design. "It just feels like us, but it's a lot more polished," Shorsh says, noting that the scheme can be easily adapted to its different thematic issues.

This concept was further developed in the refinement phase, with the idea of making the cover a fully collaborative effort between HOW's art director and a photographer, illustrator or another designer. "We wanted them to embrace and work with other creative professionals," Stout says. "That was something I felt they should champion. It's all about being part of the creative community."



THE CONCEPT With this typographically driven scheme, Pentagram proposed that each issue's features would be presented as a series of "how to" sentences—a more subtle of content on the cover.

THE VERDICT This idea was rejected because publishing cover lines in 10-line format configuration would have been expensive and time-consuming.



THE CONCEPT Reinforcement of the blue-lined graphic layout that was used before computer. This direction suggested design work to present and represent HOW's intergenerational focus.

THE VERDICT Although HOW's staff was intrigued by the idea, they were concerned that the concept's high-end, graphic design might alienate alternative designers. The outlined layout's reduced readability was also a problem.



THE CONCEPT Pentagram wanted HOW's logo to be a way that thematically links it with the focus of each issue. The cover would feature a photograph of a designer as a way of connecting with HOW's reader.

THE VERDICT The HOW team's favorite from the gallery. They called Pentagram to develop additional mock-ups using various physical distributed subjects for variations.



THE CONCEPT Pentagram's most groundbreaking idea made HOW's name the cover design by turning its letterform into a graphic element. Imagery would be positioned within the "H." Stout felt this concept projected a positive quality that would appeal to designers. "HOW is always mid-level, you need to be bold and graphic," he says.

THE VERDICT HOW's staff was intrigued by the outline idea but concerned about losing the magazine's brand identity. They asked Stout to do additional mock-ups to make the HOW name more recognizable.

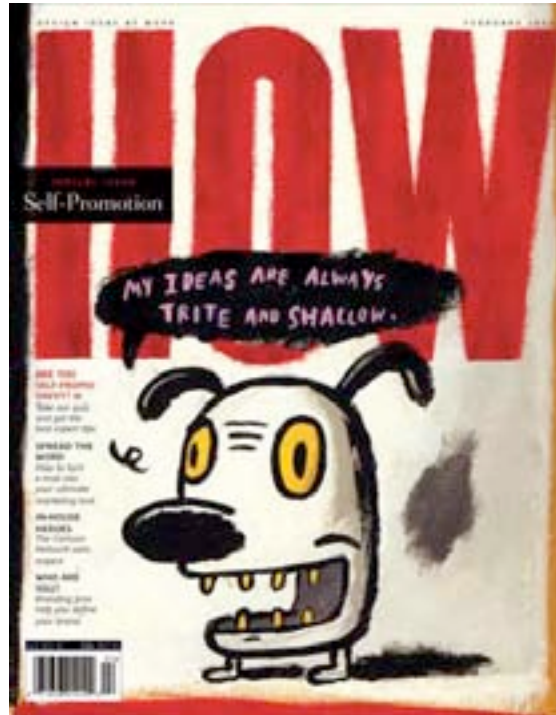
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Visual 2



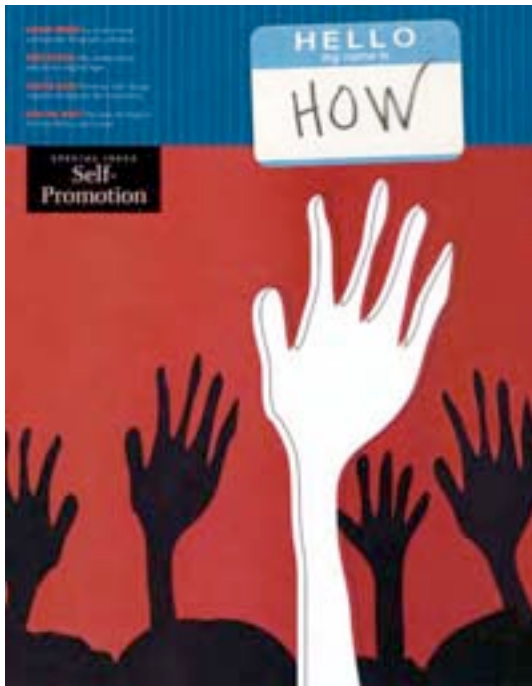
Visual 3



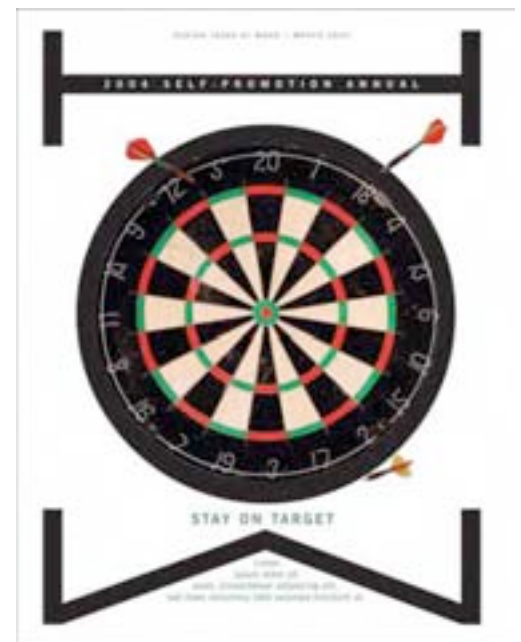
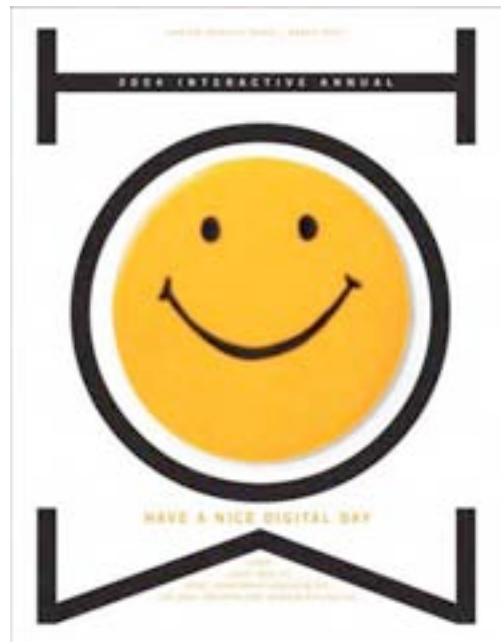
Visual 4



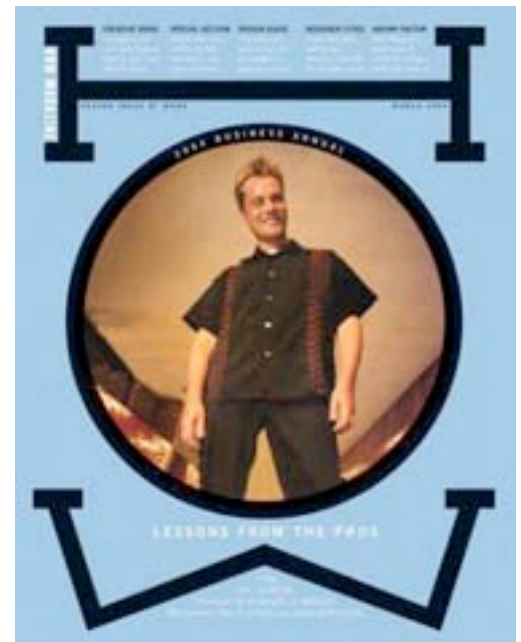
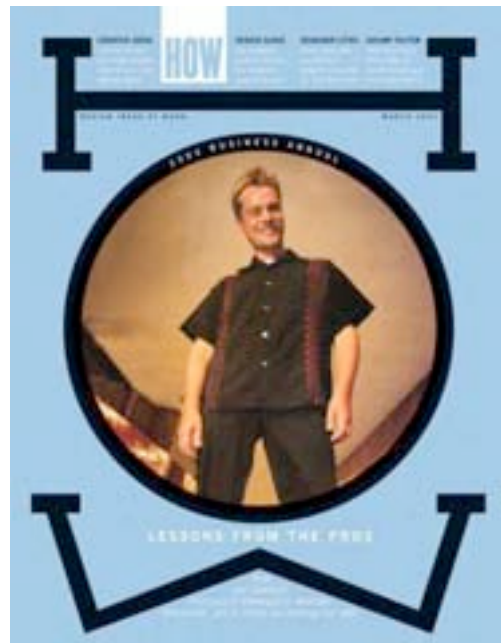
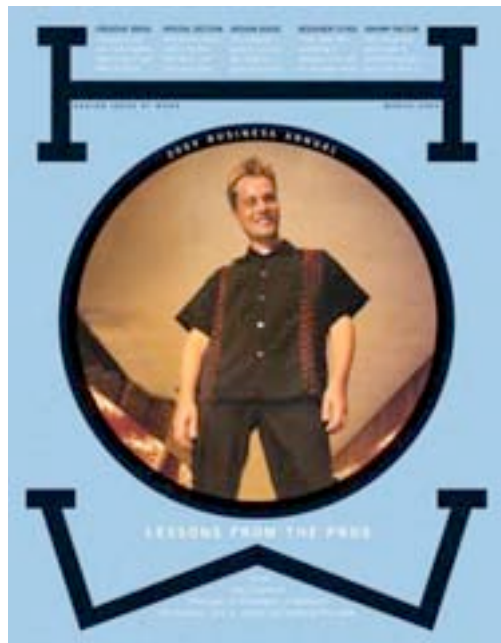
Visuals



Visual 6



Visual 7



visual 8



another big review:



ultimately the cover went from
this to this:



a little bit about the
typography:

Parisine Plus

abcdefghijklmnopqrstuvwxyz 1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ

TOC before on the left,
after on the right:

before on the left,
after on the right:

STUFF TO READ



The Designer's Guide to Astounding Photoshop Effects by Steven Heller and Gail Anderson, HOW Design Books (800)269-0963; 160 pages, \$24.99. Prolific design writer Steven Heller, and Gail Anderson, former art director of Rolling Stone, have collaborated to produce a lush and informative book for designers using any version of Adobe Photoshop. The authors include historical background on the evolution of the digital revolution, case studies of 12 of today's most sophisticated Photoshop users, and a gallery of tips, tricks and illusions.

For more information, visit HOWdesign.com.

Peace: 100 Ideas by Joshua C. Chen and Dr. David Krieger, COA Press (877)381-7098; 224 pages, \$29.95. The ideas for peace highlighted in this inspirational book are juxtaposed against 100 original, full-color illustrations and photographs. Based on David Krieger's list of 100 Ways to Promote a More Peaceful World, Chen Design Associates incorporated conceptually layered and visually complex designs to spur action and bolster hope. "Peace: 100 Ideas emerged out of a desire to be responsible with the messages we deliver through the medium of design, and to utilize our design skills to support a higher cause," notes Joshua C. Chen in his introduction. The book was printed on eco-friendly, 100% recycled fiber, and 10% of all sales go to support Krieger's Web site, Wagingpeace.org.

For more information, visit Peace100ideas.com.



1,000 Greetings: Creative Correspondence for All Occasions by Peter King & Co., Rockport (978)260-9190; 320 pages, \$40. Around the HOW office, we receive announcements and cards regarding, well, everything on earth. We thought we'd seen them all until 1,000 Greetings arrived. The book is a must-have resource that offers great examples of creative greetings from around the world. Our favorite? The Art Institute of Boston's Senior Design Exhibition invitation, which is printed on a pair of tissue briefs.

For more information, visit Rockport.com.

Street Logos by Tristan Manco, Thames & Hudson (800)233-4836; 128 pages, \$14.95. Graffiti may not be the most respected form of graphic design, but author Tristan Manco proves it certainly has a place at the design table. Street Logos features 420 signs, drawings, symbols and curious characters. "From Los Angeles to Barcelona, Stockholm to Tokyo, Melbourne to Milan, wall spaces are a breeding ground for graphic and typographic forms as artists unleash their daily creations," writes Manco, a partner at Tiquena Design in Bristol, England, and author of the 2002 book *Street Graffiti*. "Current graffiti art is reflective of the world around it. Using new materials and techniques, its innovators are creating an original language of forms and images infused with contemporary graphic design and illustration." For more information, visit ThamesandHudsonUSA.com.



Top Shelf

RUBBER: FUN, FASHION, FETTER

BY JANEY BUCK AND JOHN D. SINGLER

Thomas & Hudson, \$25



You'll have a new appreciation for all things rubber after reading this cool, well-designed book. More than 100 color images feature duckies, clothes, condoms, keyboards and everything else that can be made of this fun and flexible substance. But don't take rubber too lightly. As the authors note: "Although it's a sad fact that many classic rubber objects are now also made in vinyl, the versatility of good old-fashioned rubber demands that we study its uses, history, structure ... its very soul."



FOR YOUR BOOKSHELF



UNSTUCK: A TOOL FOR YOURSELF, YOUR TEAM, AND YOUR WORLD by KEITH TOMPKINS AND JENNIFER STOKES
No. 1016, 2012
Learn the tools and techniques that inspire you and your team can use to manage any situation.



BY DESIGN: BY NATURE by DAVID L. LARSEN
No. 1017, 2012
The natural selection of Ralph Lauren's iconic 1980s look perfectly illustrates just how important design—and designers—are to our world.



INSIDE THE BUSINESS OF ILLUSTRATION by JIMMY HILL AND JIMMY HILL
No. 1018, 2012
Two of the most influential members of the design community team up to give designers the inside scoop on how to succeed.



50 PEOPLE TO AVOID AT THE WATER COOLER by JIMMY HILL
No. 1019, 2012
Learn how to identify and avoid toxic people in the workplace. The Laughing Cow for a 100th Edition, The Connoisseur of 100 and more.



BROCHU: MAKING A STRONG IMPRESSION by JIMMY HILL
No. 1020, 2012
No. 1020 contributor Jimmy Hill presents the beauty of brochures in a book that designers of all stripes will enjoy.

before Business Talk
on the left,
after on the right:

Making the Perfect Pitch

by Pat Matson Knapp

New-business presentations are the make-or-break opportunity to win clients, but many creatives lack the skills to deliver great pitches. Three pros identify the pitfalls and share the secrets of winning in the boardroom.

It happens to the best of 'em. Donnie Cramer created his way through a recent new-business presentation as his PowerPoint slides imploded on his laptop. The slides were created using two different versions of software, which weren't meshing well, to say the least. As president and creative director of Vehicolf, a San Francisco branding firm that counts Nike, the NBA and Levi's among its clients, Cramer's a presentation pro. Yet he struggled to keep his train of thought as the slides failed to sequence as planned.

For most creative professionals, new-business presentations rate up there with skydiving or bungee jumping in the stress-inducement category. Victory is sweet, but getting there can seem like a fireball. Veterans are more relaxed, but still feel the heat when potential new business is on the line.

MAKING THE CONNECTION

"You prepare as best you can, then throw yourself out there and hope they like you," says Sonia Greenman, presi-



BY PAT MATSON KNAPP



BUSINESS

DESIGN BY THE POUND

Cost-saving initiatives at many companies are changing the way clients procure creative services—and not for the better. Some Minnesota design-business leaders are developing strategies to adjust to the new realities.

Productivity and cost-saving initiatives have spread to waves across corporate America during the last several years, as businesses have struggled to survive and prosper in a rocky economy. One of the results is that companies are streamlining and centralizing their purchasing practices in an attempt to be more efficient.

From a designer's perspective, however, these new and more "efficient" procurement systems are better suited for buying toilet paper than creative services. Reverse auctions, discounted contracts, requests for quotes work and elaborate prequalification processes are all part of a growing trend toward the commoditization of design, with emphasis on price rather than on client/designer relationships.

"These trends are all linked to the same root, which is companies trying to squeeze as much as they can out of their limited resources," says Doug Powell, principal of Schwartz Powell Design Inc. in Minneapolis, and a member of the AIGA national board of directors.

"Their formula is to place design into the template of a very structured procurement policy, along with provision of commodity items."

WATCHING FOR BUYING TRENDS

Tim Larson, president of Larson Design + Interactive, says he and his colleagues in the Minneapolis/St. Paul area first noticed some disturbing trends about two years ago. "We first began to see that corporate purchasing departments were becoming more involved in our projects, whereas in the past, we dealt with vice presidents of marketing or marketing-communication managers, with procurement people in the background," Larson says. Gradually corporate buying departments have assumed a more prominent role. Then he and colleagues began to hear of other procurement techniques, such as reverse auctions, fixed hourly rates, prequalification, requests for quotes and all-shooting. Here's a rundown of these practices. »

before spread:

PAPER DOLLS

Most designers don't have the luxury of creating work simply for aesthetic pleasure, hampered instead by the usual corporate dictates: deadlines, budgets and bottom-line results. It's not unexpected, then, that we momentarily forget that design is, indeed, a creative endeavor, especially when clients deliver feedback in the form of more commissions—a welcome outcome, but one that leads to more deadlines and more budgets.

Competitions, like those administered by trade magazines and associations, have long served as a passport, helping to incite creative zeal and providing validation from the design community. Not surprisingly, paper companies have increasingly begun to realize this, as evidenced by the growing number of brand-sponsored competitions. Although obviously (and understandably) self-promotional, these contests provide an inexpensive alternative to the larger design-industry competitions and allow opportunities for designers to observe their peers' work.

To help promote recognition for good work, we've listed eight of the top paper competitions in the U.S.—each a little different from the next. Some, such as the Seventh Paperworks Contest, have a long history of evaluating talent, while others have just opened their inaugural year. And unlike a lot of other high-profile competitions, the biggest firms don't always win, and the results are more geographically inclusive. Best of all, none of them cost anything to enter, all award multiple prizes and all are judged by those who know design—whether through a panel of peers or an interactive format that allows designers to vote for their faves. Winning work simply represents good design, which merits publicity in its own right. But then again, a little peer recognition is often the greatest of motivations.

by Caroline Portell

MOHAWK SHOW

"We began the Mohawk Show five years ago," says creative director Laura Shore about Mohawk Paper Mills' annual Mohawk Show. "Our goal was to challenge conventional wisdom and develop a paper-mill competition that would be both rigorous and inclusive—fostering a sense of community and celebrating the roots of design in print and craftsmanship." For last year's Mohawk Show First, a jury of four design professionals evaluated the strategic process behind 800 entries, which included corporate brochures, annual reports, direct mail and books printed primarily on Mohawk papers.

The four winning design firms each received an Apple G4 Titanium Powerbook, but, more important, appeared along with 25 finalists in Mohawk's custom publication, "Four Stories," a collection of case studies, design philosophies and brand information. Unlike traditionally one-dimensional award catalogs that comprise glossy project shots and basic credit information, "Four Stories" documents the process of designing solutions, serving as a tool for designers to share with clients who are often bottom-line obsessed. Winning submissions in the Mohawk Show then travel to events around North America and Australia for designers to discuss and debate.

SPONSOR: Mohawk Paper Mills

CONTACT: (800)THE-MILL; www.mohawkpaper.com

DEADLINE: May 31, 2004



WINNERS

TITLE

Iron Inc. 2002
Annual Report

DESIGNER

Mish Nguyen,
Methodology,
Seattle

CLIENT

Iron Inc.

PAPER

Navigo Brilliant
White Text

TITLE

Oh Boy, Artifacts
(line of handbooks,
journals, station-
ery and gift wrap)

DESIGNER

David Salantini,
Nashua, NH

CLIENT

Oh Boy, Artifacts

PAPER

Options True
White Smooth
Text, Cover and
Double-Thick
Cover, 20/30 plus
Bright White
Matte Text

TITLE

Episode II:
Superwoman

DESIGNER

Sandy Choi and
Becky Young,
Sandy Choi
Associates,
Hong Kong

CLIENT

Hong Kong
Posters League
and Hong Kong
Heritage Museum

PAPER

Mohawk Vellum,
Cool White Text

TITLE Quack, Quack, Quack: The Sellers of Nostalgia in Prints, Posters, Epigrams & Books

DESIGNERS William Drexler, Kevin Smith and Rob Giampietra, Waterhouse Editions, Falls Village, CT

CLIENTS The Gardier Club and Waterhouse Editions

PAPER Superfine White Smooth Text

COMMENTS "The traditional (and easy) way to signal 'classic' is to use 'classic' fonts. To resemble 'classic' or to create it out of elements that are distinctly modern is much more difficult. Quack, Quack, Quack is a thoroughly modern turn-of-the-century design with a shelf life that will last well into the 21st century," says judge Robert Valentine, principal of The Valentine Group in New York City.

after spread:

twenty·twenty

We've done the Top 50 list one better: In celebration of HOW's anniversary, we present 20 lists of 20 things we love—and a few we loathe—about design. We polled HOW readers to get their take on essential design resources, pored over back issues to see just how far we've come and asked design veterans to share hard-earned wisdom. »»

20 of the most influential designs of the last 20 years

Isaac Kram

Apple icons

Joe Duffly

Chaps logo for Ralph Lauren

Ryle Cooper

Falco for "Seven"

David Carson

Beach Culture magazine

Enigist

Enigist magazine

Freddie Little

Mrs. T-shirt

Charles Anderson
Advertising and branding
for The French Paper Co.

Scott Makela

Crashback Design: The New Educator poster

April Freeman

UCLA summer sessions poster

Aggie in-house design group

Olac

Tiger Rahman

Culture magazine

Debra Segments

Fresh Dialogue poster

Paula Scher

"Bring in 'Da Nuts, Bring in 'Da Funk" poster

Rock Valencio and Mami Mami

Ultra Brown

Arnold Weisbeide

Ads for the new VW Beetle

Berry Dorch

Template Gothic

Leslie Evans

Packaging for Stinsonall Kitchen

Margo Chase

Madness logo

Design: HOW

Takashima's catalog

Wendy + Schwartz

Progressive Corp. annual reports



before end page on the left,
after on the right:

Open All Night

by Richard Cardona

Reading about their peers' pro-bono efforts sparked a small New Jersey firm to join the CreateAthon madness.

Working 24 hours with no sleep for 12 new clients with 30 urgent needs can get your heart racing and inject a fresh dose of meaning into your career. That's what the round-the-clock pro-bono marathon called CreateAthon is all about. A HOW article ("Good Night Club," June 2003) sparked my firm, Hypno, into action. Allison Judah, my partner, got so excited about the idea when I shared the article with her that she decided our small studio would not only participate in CreateAthon, but host it for the entire Philadelphia/South Jersey region.

So on September 11, 2003, Hypno led CreateAthon with an elite crew of guest art directors, copywriters, account execs and fanatic friends helping needy organizations with \$165,500 worth of pro-bono services. We used the article to recruit other like-minded creatives and businesses: photographers, printers and paper manufacturers all answered the call of duty.

When word spread that Hypno was hosting CreateAthon, I started getting emails from people I'd never heard of volunteering to work with us. There was no shortage of talent, although there was a true on available desk space. And Hypno was flooded with requests

from nonprofits that heard about the event through the adspace's grapevine. Nonprofits had been hit hard by the economic slump and many desperately needed creative services.

Within 72 hours of the start of the event—from the first scribbled notes during client meetings to the final products—we saw fully realized posters, brochures, newspaper ads, flyers, postcards, logos, videos, Web sites and billboards. The work was fantastic, and clients were tearfully happy, not only because the creative work, printing and materials were free, but because the projects' quality was top-notch. An excellent primer, *Chapel* (2000), donated printing and materials.

But here's my question—it's the only thing that puzzles me to this day about CreateAthon: Why aren't more agencies and design firms doing it? Granted, it's no modest undertaking. But our industry is full of impatient thinkers. And it's a big country, filled with lots of big agencies and big ideas. Small firms like my own can make a difference, too. Only 30 firms participated in 2003 (in addition to RKGK, the firm that launched CreateAthon in 1996). How's that for great odds, people? There's an enormous opportunity for any agency looking for a creative outlet for their generosity and talent to get involved. Hey, New York City? Wake up!

So I drop the gauntlet. To any HOW readers who wonder if their own companies can pull it off, I say, "Take a deep breath and get involved in the next CreateAthon." The payoff is huge, and it may just turn out to be the easiest, funniest, scariest, happiest, wildest, most fulfilling 24 hours of your life. Oh, and you'll also be giving back something extraordinary to your community that will leave an impression on you and those around you for years to come. And then, you can really get a good night's sleep.



Richard Cardona is creative director and vice president of Hypno, an interactive, print design and marketing agency located in Moorestown, NJ. richard@hypnodesign.com

R. Cardona

Read more about CreateAthon at www.createathon.org, view the work produced by Hypno and friends at www.hypnodesign.com/cu2003.

DOUBLE VISION ASHLEY LANG

Student, Pacific Northwest College of Art and Crafts

What's the most wondrous place of where a design education is master has given you?

Think as right as a production job because you'll get most money if you do. I used working through the night for three years, and that experience taught me that I don't do well on the wrong side.

What's your personal motto?

Evening, everything is possible.

Photos by Mrs. Baves

Photos and Mrs. Baves

Mac G5 or pen and paper?

Pen, as the kind of something with paper and pen or pencil, then going to the computer.

What's your goal as a design professional?

To make money with my work. To travel the world to teach people to find books and express themselves in books. To work for myself, finding books and make my books. To open to all the good opportunities that come my way.

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Photos by Mrs. Baves

Photos and Mrs. Baves

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Evening, everything is possible.

Photos by Mrs. Baves

Photos and Mrs. Baves

Mac G5 or pen and paper?

Pen, as the kind of something with paper and pen or pencil, then going to the computer.

What's your goal as a design professional?

To make money with my work. To travel the world to teach people to find books and express themselves in books. To work for myself, finding books and make my books. To open to all the good opportunities that come my way.

What's your personal motto?

Evening, everything is possible.

Photos by Mrs. Baves

Photos and Mrs. Baves

Mac G5 or pen and paper?

Pen, as the kind of something with paper and pen or pencil, then going to the computer.



DOUBLE VISION

KATHERINE MCCOY

Design educator, Illinois Institute of Technology's Institute of Design; former co-chair, Cranbrook Academy of Art

What's the best lesson a teacher can impart?

Education is a self-motivated personal process, something every designer must pursue passionately throughout their lifetime.

What's your motto?

All of life is interesting and relevant—how could anyone ever be bored?

Future or Mrs. Baves?

Future has been my main well of choice for over 10 years now, but I am still exploring how it "works" to be used and how I can use it to express my individual graphic sensibilities. The point is not so much what has one seen, but what one does with that form.

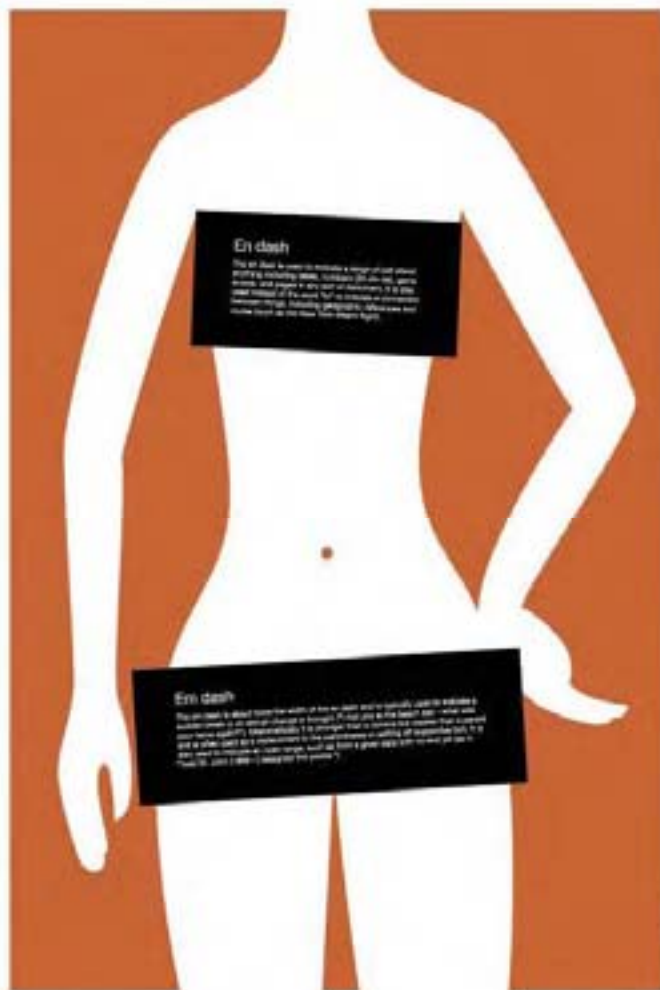
Mac G5 or pen and paper?

The Mac is a truly effective tool in conceptual design stages, as well as a terrific form-giving and production tool.

What's your hope for the design profession?

That it continues to grow and mature—in professional practice, high-quality schools, enlightened clients, useful theories and methods, and a body of literature.

Tricia Bateman takes over:



EN DASH AND EN SPACE
The difference between en dash and en space
is defined by Total 10. En dash is a punctuation mark.

PUNC'Tuation

Is digital shorthand threatening to turn punctuation into a lost art? Not since a paper promo gave the age-old symbols new life! Ashton Kutcher had nothing to do with it, but 26 of New York City's top designers got in the game.

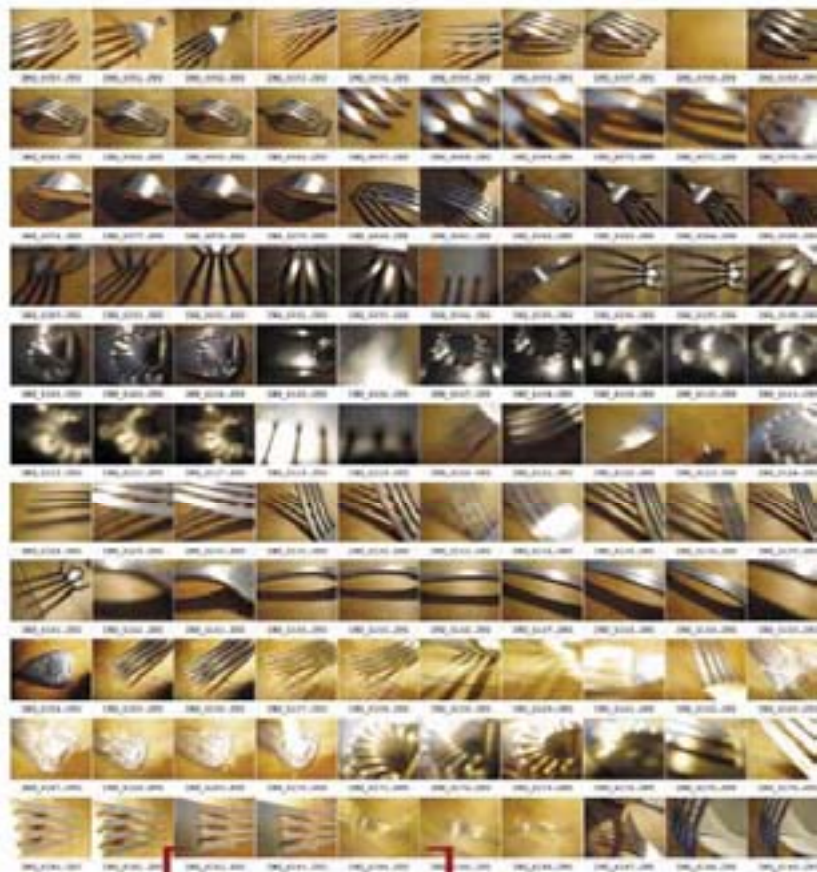
BY JERRY SULLIVAN

As they say, wherever you go, there you are. And, as long as you're there, why not take a lot? panoramic series of shots to record your whereabouts? Shots could be taken individually as you spontaneously turn your body in a circle, or fired off using the camera's continuous-shooting mode as you freely spin.

How about following a moving subject as it circles you to capture an interesting series of shots? These images could be featured as a series (as shown here), gathered as a stack of prints and threaded through to make a pseudo-movie, or picked through for individual favorites. When it comes to chasing effective and intriguing photos, situations such as those also serve as a useful reminder of the importance of having fun with your camera.



CONTINUOUS MODE



EXPLORATION

Choose a simple subject and take at least a hundred shots of it. Explore the effects of light and shadow. Experiment with focus, points of view and as contrast to, study camera.

exclusive peek at new covers:



print

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thanks for looking

(and have a nice day)