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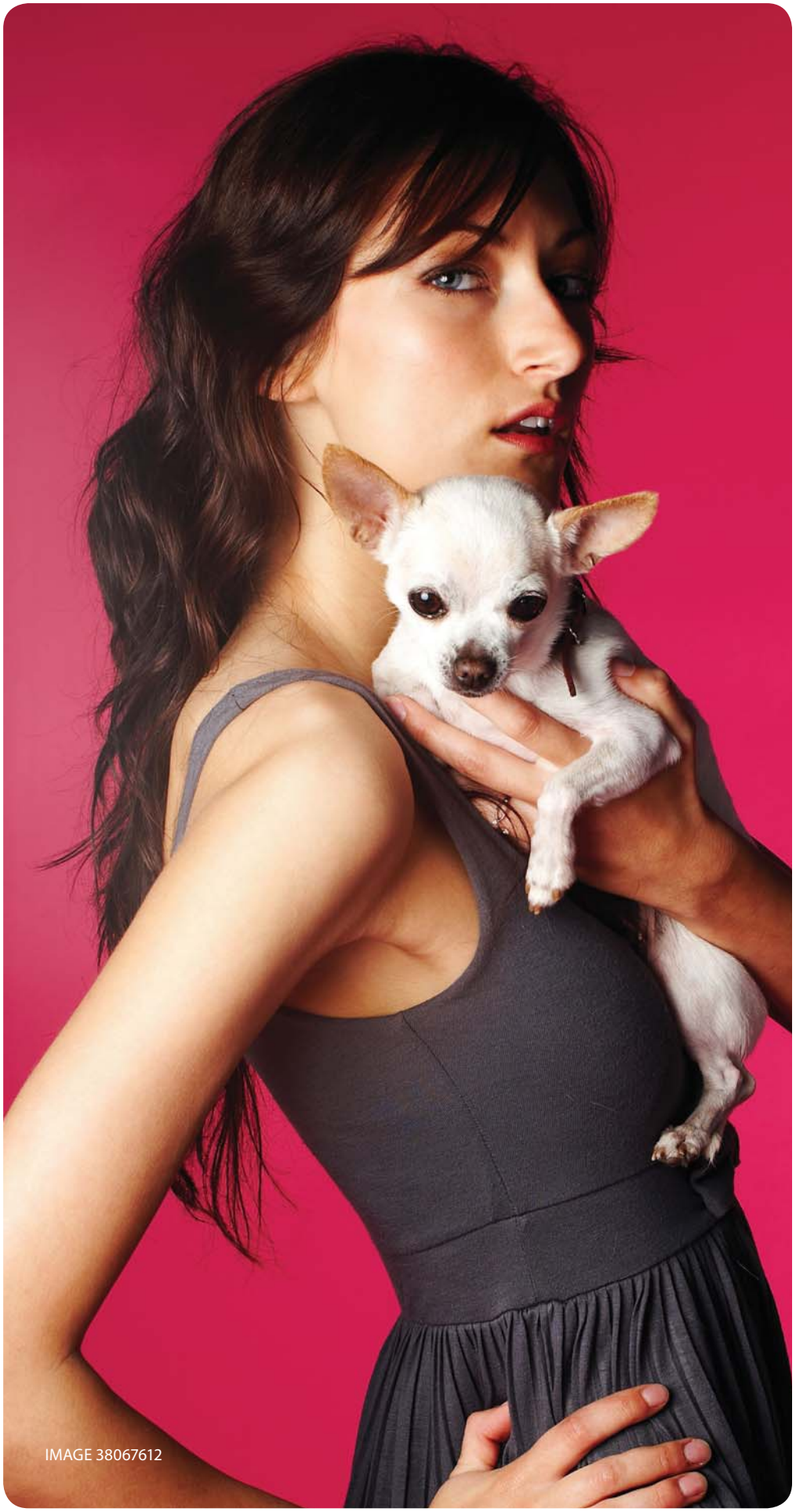

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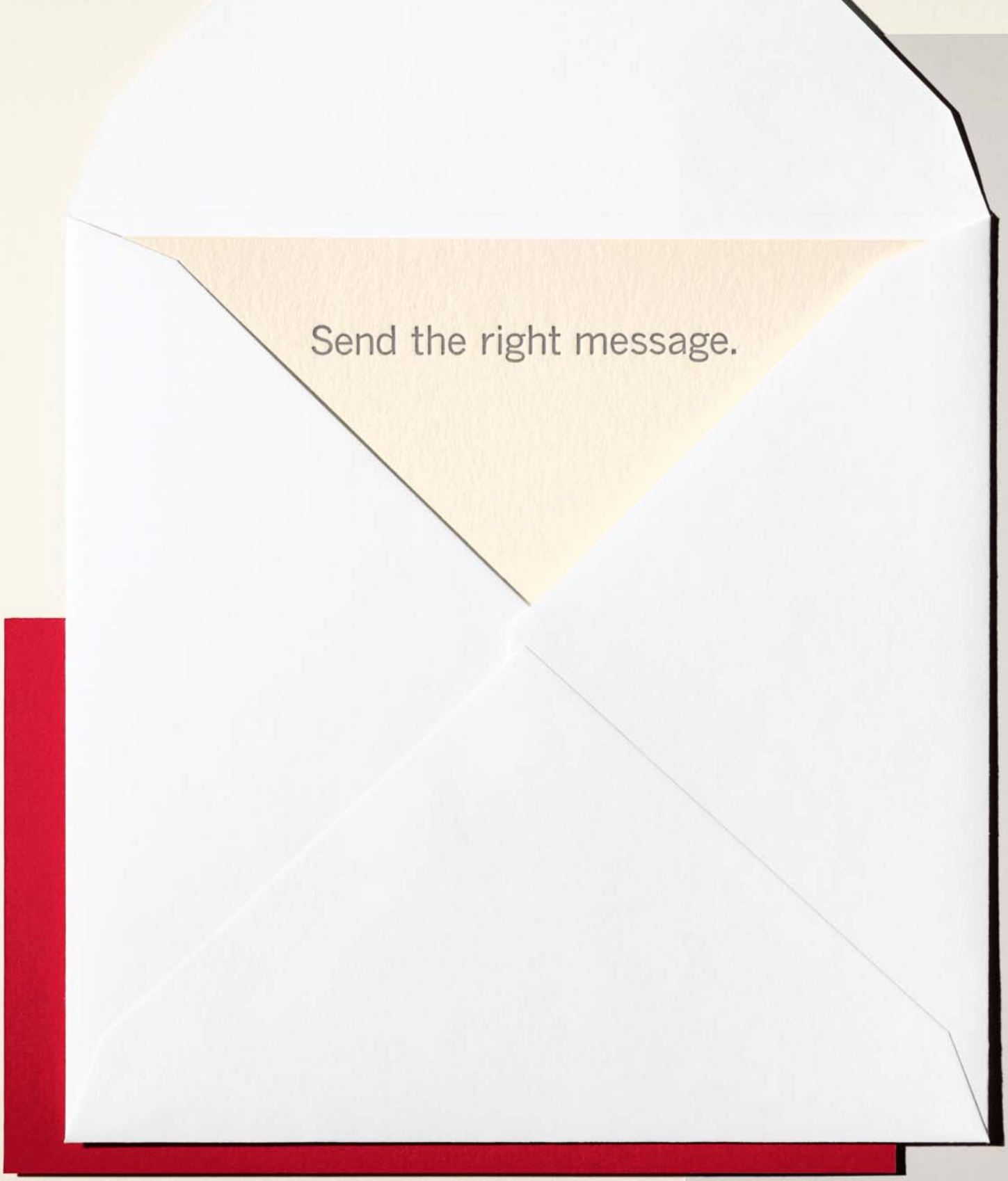

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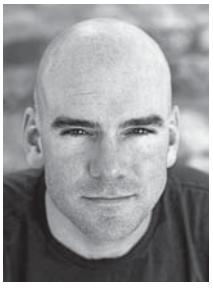
Rebecca Bengal's writing has appeared in *The Washington Post Magazine*, *The Believer*, and *Southwest Review*. Her story "Captioning for the Blind" is forthcoming in an illustrated edition from Monofonus Press, and she is at work on a novel, *June Gloom*.



Colin Berry is a contributing editor at *PRINT* and *Artweek* and a regular contributor to *I.D.*, *CMYK*, and KQED Public Radio. He is co-author of the forthcoming book *On Tender Hooks: The Art of Isabel Samaras* (Chronicle). He lives under the redwoods in Guerneville, California, and blogs about the rural life at colinberry.com.

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Kate and Camilla are a collaborative photo team based in Brooklyn. Kate is from Bethlehem, Pennsylvania, and Camilla is from London. They recently shot the covers of *I.D.* and *Radar* and are currently working on their first book. Kate and Camilla were featured in *PRINT*'s 2007 New Visual Artists issue.

Erika Kawalek was the founding editor in chief of *Isaac's Style Book*, a magazine published by Isaac Mizrahi. Her book *Ragpicker: The Secret History of a Wardrobe* (Riverhead) will be published in 2009. Visit her at erikakawalek.com.

Stina Persson studied fine art in Umbria, Italy, and fashion drawing in Florence; she also has a degree in illustration from Pratt Institute in New York. Her work with ink, watercolor, and gouache on Mexican cut paper has been exhibited in New York and Japan and was featured in recent print and broadcast ads for Macy's.

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Paul Shaw is a letter designer and design historian. From 1990 to 2001 he contributed lettering to many Lord & Taylor advertisements, promotional items, and catalogs. He is the recipient of awards and fellowships from the National Endowment for the Humanities and the American Academy in Rome. He currently teaches calligraphy at Parsons The New School for Design.

Angela Voulangas is a freelance writer and designer who has worked on books, exhibitions, and identity projects for art galleries and for museums such as the New-York Historical Society and the Lower East Side Tenement Museum.

Véronique Vienne has written on design and cultural trends for *Communication Arts*, *Eye*, *Graphis*, *Aperture*, and *Metropolis*. She is the author of several books, including *The Art of Being a Woman* (Clarkson Potter). She also teaches a course in design criticism at the School of Visual Arts.

Alissa Walker has written about design for *Wired*, *Fast Company*, and *Metropolis*. She is the editor of the blog UnBeige and the associate producer for the public radio show "DnA: Design and Architecture." She is also the gossip columnist for the California edition of *The Architect's Newspaper*. Walker lives and works in Hollywood, where she does not own a car.

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Disappointed Reader

I would like to express my disappointment with the February 2008 issue. I am usually happy to see any article on comics, but in "Drawing Fire," Douglas Wolk did not report without political bias. He writes, "Today's comics have caught up with contemporary culture: they no longer imagine war as glorious, exciting, or even necessary." What is unnecessary about fighting the War on Terror? I don't want *PRINT* to debate the War on Terror, especially in a one-sided article that argues against the U.S. defending herself.

I also did not like [Jandos Rothstein's] "Graphic Displays of Faith." What does the Creation Museum have to do with the printing industry? Those dinosaur models do not come from a printing press. The article seemed to be just a vehicle of expression for the writer's dislike of religious folks who believe the Bible. I don't want to read one-sided debates about religion versus evolutionary "science," according to a *PRINT* writer.

My subscription is too expensive for *PRINT* to become a political/religious propaganda tool instead of reporting on the printing industry and showing examples of good design in print. When *PRINT* reports on how political or religious groups are using the printing industry, *PRINT* should remain neutral, with no approval or disapproval, or it should equally report *both* sides of the argument concerning controversial topics to show neutrality. That's only fair.

BRYAN LEED
Dayton, OH

Faithless Design

I thought "Graphic Displays of Faith" (February 2008) was very biased in proclaiming things to be "unscientific" with not even a footnote or reference to a scholarly source. I thought that as a design culture magazine, it was out of your boundaries to transcend the title of your article into a condemning mode, proclaiming creationists "insecure" in light of modern scientific advances.

I have devoted my life to the expression of faith through graphic design, and I am very offended with how you presented this issue.

JACOB EARLY
Columbus, OH

Red Crossed

After reading in "The Year That Was" (F.O.B., December 2007) that "Johnson & Johnson sued the Red Cross over its trademark, of all things," I called an attorney friend of mine, and he explained: "The case is not as bad as it sounds. Johnson & Johnson started using the red cross mark before the American Red Cross was even started, and there was apparently an understanding that the Red Cross only used the mark on nonprofit activities. Then, the Red Cross started licensing the mark to other businesses, and Johnson & Johnson is trying to stop that." So, in reality, the Red Cross is the not-so-cool one in the matter.

C. LEWIS
Via e-mail

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Your favorite parts of *PRINT* are available on our website, **printmag.com**, along with new and updated content:

- Steven Heller, the indefatigable columnist behind **The Daily Heller**, marks a year of blogging this March. Heller's column—in which he turns his gimlet eye on the latest exhibitions, news, and design in unexpected places—is a must-read for anyone interested in the state of design today.
- Sign up for our e-newsletter, with updates on all of our newest online-only offerings, including **Hot Type** and our **Calendar**, and buy back issues from our *PRINT* store.
- Read selected articles from our archives that you may have missed, including Rick Poynor's **Observer** columns, handy **Desktop** articles, and incisive book reviews.
- All of the information about our competitions can be found on our website, at **printmag.com/competitions**. This year, you can enter and pay online for the 2008 **Regional Design Annual** and download the completed forms for each entry. You can also learn more about next year's **Student Cover Competition** (see the 2008 winners on page 88) and download the required specs, logo, and complete rules.
- And if you're a Facebook or Flickr member, make *PRINT* magazine your friend!

ERRATA Regional Design Annual (December 2007) corrections:

We incorrectly printed the logo for LookOut Films (p. 73, no. 49), designed by Adam Goldberg for TRÜF. It should have been printed vertically, as shown below:

Mark Allen should have been credited as the designer for the posters produced by Temerlin Advertising Institute (p. 128, no. 17). The creative director on the project was Patty Alvey.

The identity for Ellen Shaffer (p. 149, no. 14) and the stationery for Tera Small Muellerleile PR (p. 150, no. 20) should have included a credit for the printer, Kent Aldrich/The Nomadic Press.

The identity system for Elemental Architecture (p. 278, no. 72) omitted the creative director credit. It should have read David O'Higgins, Sine Elemental.

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NATIONAL GEOGRAPHIC

ROUNDUP

designer zodiac

1997—GIGAPET
Modern culture's quest for emotional connection through technology starts with "animal" pals like the Gigapet. People protest the following year when the toys break.

1998—SQUIRREL
Chicago's silk-screen warrior Jay Ryan draws rabid squirrels on rock posters. A craze is born.

1999—HAMSTER
When Diedre LeCarte uploads an animated GIF tribute to her pet, Hampton, the "Hamp-ster Dance" becomes the first of many annoying viral hits.

2000—HELLO KITTY
The Japanese brand moves into Times Square just in time for a new millennium—and to stunt Generation Y's transition into adult-hood en masse.

2001—DOG
Maira Kalman's *What Pete Ate from A to Z* becomes an artsy bookstore favorite; dogs take over book jackets soon after.

2002—SPARROW
With its silhouetted sparrows, Mike Mills's iconic cover of *The Ganzfeld #2* jump-starts the "birds on everything" movement (ongoing).

2003—DEER
The antler chandelier, along with lots of real taxidermy and brace-lets made to look like twigs, exemplifies the woodland look.

2004—UNICORNS
Chris Bishop's "After-noon Delight," fea-turing two unicorns lost in ecstasy, sells out on Threadless. Kitschy unicorn album art starts popping up.

2005—PENGUIN
March of the Penguins unexpectedly captures the world's heart, closely followed by the animated *Happy Feet*. The "cute animal" trend, however, starts to lose its footing.

2006—GIANT SQUID
Dave Eggers pens the faux encyclopedia volume *Animals of the Ocean, Particularly the Giant Squid*. Scien-tists catch the 24-foot beast on film for the first time.

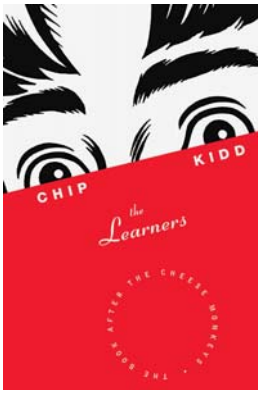
2007—BIG FOOT
The mythic creature emerges from the wilderness to star in commercials for lite beer, beef jerky, and ice cream. But not insurance.

2008—BEAR
We can't tell the future, so we'll go with the conventional wisdom—the stock market—and predict a bear year. Tigers could be a close second, though.

February marked the beginning of the Chinese New Year, The Year of the Rat. Curiously, the rat is one animal that *hasn't* become a design trend over the past 12 years. Here are a few that have—enough for everyone to claim their sign. LILA YOMTOOB

FICTION

learning curve

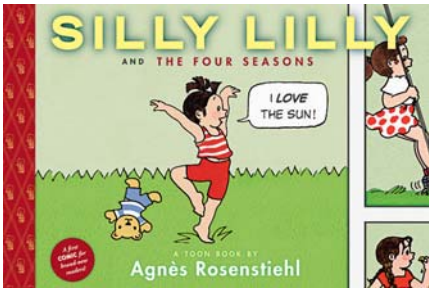


Now that *Mad Men* has whetted our appetite for the alcohol- and testosterone-powered world of '60s advertising, we can turn to graphic designer–turned-novelist Chip Kidd's very different take on that era. *The Learners* (Scribner) follows Happy, a newly graduated designer who lands a job at a Connecticut ad agency staffed by assorted, slightly bonkers eccentrics. Kidd nails the basic under-pinnings of suburban ad agency life, but the plot—which involves a struggle to save the agency's Krinkle Kutt potato chip account and references the Stanley Milgram experiments that used electro-shock treatments to test human obedience—never quite coalesces. It meanders around Happy's former gal pal Himillsy, who meets an unfortunate end; her death, which may or may not have been suicide, is a mystery that is never resolved. The book's energy, however, makes plot considerations secondary, and Kidd's offbeat prose complements the book's satiric ambitions. He describes one character as a "three-hundred-pound potato chip salesman who's scarcely five foot two, sweats like a roasting ham hock, plays the theme to *Your Show of Shows* on the ukulele, and once got stuck in a diner booth during a fire alarm." Kidd also seeds the copy with various typographic arrangements and point sizes and artfully incorporates rumi-nations on his profession. At one point, Happy says, "I'm a graphic designer—I pretty much see the world as one big problem to solve; one typeface, one drawing, one image at a time." He could be speak-ing for his creator, too. ANN COOPER

ILLUSTRATION BY MONIKA AICHELE

COMICS

hooked on comics



"I like to make something with my own hands," explains Françoise Mouly. The art director for *The New Yorker* stands at a light table in her home studio in downtown New York City, fingers covered in glue. She's pasting in text changes for TOON Books, a new series of hardbound comics for beginning readers that she and her husband, Art Spiegelman, are publishing under their RAW Junior imprint. Six titles are due out this spring and fall; contributors so far include Geoffrey Hayes, Frank Cammuso, Jay Lynch, Eleanor Davis, Spiegelman, and French picture-book star Agnès Rosenstiehl, whose *Silly Lilly* (above) Mouly adapted into comic-book form for the project. Mouly was inspired to start the series when she and Spiegelman saw the ways their daughter and son learned to read (before they started raiding Spiegelman's mint comic collection). TOON books aren't just charming—they contain building blocks for both verbal and visual literacy. Mouly (who also happens to have studied neuroscience herself) thinks both are vital, despite the dispiritingly prevalent view that "the whole point of being literate is to leave the pictures behind." She worked with educators to ensure that the books are pedagogically sound, then road-tested them in classrooms. The state of Maryland—which recently launched a program to use comics in schools—will use the TOONs as textbooks. In Mouly's vision, bookstore chains will have a comics section just for children, and parents will be able to grab a TOON book from a display table at Costco. "Kids *love* books," she says. "They genuinely do." EMILY GORDON

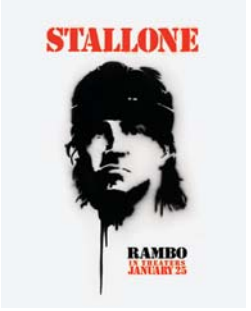
BOOK

inside out

The interior of *Wax Poetic*'s second book release *Cover Story* is all about exteriors—specifically, the 12" vinyl record cover. To accumulate the material, the music magazine's editors asked their contributors to each choose 20 album covers and display them one by one on opposite pages; this eclectic pairing creates animated juxtapositions in each spread. For instance, the artwork (left) for *Jimmy Smith at the Organ Vol. 2* (1958), designed by the renowned Reid Miles of Blue Note Records, uses a limited color palette to express the subtle coolness of jazz. It couldn't be more different from the eastern-inspired tableau on the cover (right) of John Bayley's *Minstrel in the Morning* (1976), shot in front of generic drapes that a '70s Motel 6 would refuse. But someone affiliated with the magazine owns both these records, and the attraction between a record cover and its owner, which has slowly dissipated in the age of MP3s, is the focus of the book's 240 color prints. Since the credits are listed only in the back of the book, nothing disrupts the vibrant dialogue between the artwork and the reader. MONICA RAČIĆ

EVOLUTION

splattered past

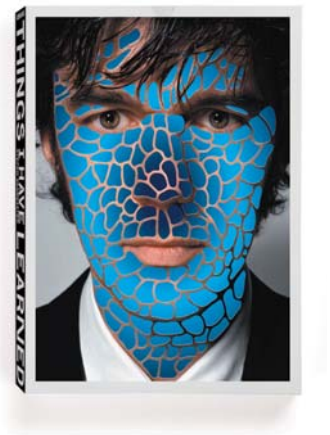


The movie poster for the fourth installment of *Rambo* (top), released in January 20 years after the previous sequel, renders the iconic, bandanna-wrapped head of Sylvester Stallone as a spray-painted black stencil. It's a clever strategy. Transforming Rambo from a conventional, realistic, heroic portrait into this bald-faced appropriation of Banksy-esque street art might lure younger viewers to see a 60-year-old action figure and help restart a film series known for its right-wing, Cold War fervor. But the method isn't as youth culture–oriented as it might seem. Although the technique goes back thousands of years, it was perfected by Italian fascists, who stenciled Mussolini's face with accompanying quotations on the sides of buildings in the '20s and '30s. Stenciling was also a favorite medium of World War II–era resistance groups, who found the method an easy way to get their message out. (Faded stencils are still visible on old buildings in Italy.) During the '60s and '70s, sidewalk protest art used stencils to critique issues of gentrification, war, and abortion; and today, guerrilla artists and advertising companies alike deploy the venerable method to promote everything from anti-war demonstrations to commercial products looking for outsider credibility. Even Republican presidential candidate Ron Paul (bottom) is promising a revolution in stencils. STEVEN HELLER

DAVID DREXLER/RON PAUL

TYPE

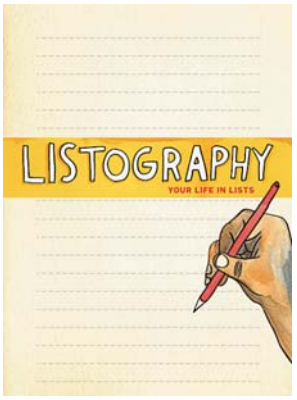
life lessons



Stefan Sagmeister's book ***Things I Have Learned in My Life So Far*** (Harry N. Abrams), spells out all his epigrammatic wisdom—"Having guts always works out for me," "Everybody who is honest is interesting"—in the constructed-type medium he's been deftly exploring the past few years. The book is composed of the sentences that Sagmeister constructed using liquids (ink, paint, marker, gin, armpit sweat, semen); solids (sugar, cat food, sausage); the natural world (tree branches, pollen, dirt, leaves, bamboo, spiderwebs); furniture; luggage; police tape; air ducts; and the Sagmeister special, chest hair. JAMES GADDY

ILLUSTRATION

list lessons



Chronicle Books has finally gone meta with its never-ending stream of journals. *Listography Journal: Your Life in Lists* is either the zenith or the nadir in the publisher's very long list of books on hobbies (*Running Log, The Ultimate Book Club Organizer, Ticket Stub Diary, The Home Organizing Workbook*); fertility (*Vinnie's Giant Roller Coaster Period Chart & Journal Sticker Book, The Fertility Journal, Hello Baby! Baby Book*); romance (*The Bad Girl's Rate-Your-Date Journal, The Newlyweds' Book of Firsts*); and the simply inexplicable (*Stuff on My Cat Journal, Poo Log*). CLAIRE LUI

GEAR

action painters

The go-big-or-go-home mentality of the X Games is taking a turn toward the artsy this spring. In the past few years, the action-sports giants have seen the emergence of smaller companies who collaborate with established artists to create special lines that, like sneakers, are released in short runs as instant collectible icons. These elements form the core elements of the RVCA brand, for example, which rang up about $20 million in 2006. In response to this growing embrace of high-concept, limited-edition pieces among action sports enthusiasts, larger companies like Quiksilver are reinvigorating collaboration programs as well as launching new artist-based lines.

Quiksilver's revamped program Foundation Tees includes designs from California-based artists Andy Howell, Rick Rietveld, and Jason Maloney, all of whom are based near the brand's Huntington Beach headquarters. Burton, meanwhile, followed suit last winter with an Andy Warhol–inspired pop art line; fellow titan Oakley also rode the proverbial wave, releasing the first of several limited-edition pieces from the Amsterdam-based graffiti collective London Police (above). Oakley has tested the artistic waters in the past, with a sunglasses line by Art Chantry last year, but the company is promising these new collaborative programs will be a definitive part of the company's lineups in upcoming seasons and that they'll be promoted with big-time launch parties and other promotional events.

Smaller companies, by contrast, are looking inward for their collaborative lines. Australian-American surf and apparel design house Insight 51 has always solicited and printed designs from its friends, but this year it formalized the process with a snazzy, if obvious, name: Art By Friends. The line includes Daniel Hernandez's "Mary Mary," a black tee that reimagines the Madonna and Child as multicolored skeletons. ANNA DIMOND

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EXHIBITION

justified alignment

Since quitting the ad business in 1987, Ed Fella has filled 80 sketchbooks with drawings, doodles, and lavishly adorned letterforms. "These notebooks became a kind of discharge for me," says Fella. "I'm like a machine that used to knock out widgets and still produces fragments of whatever it used to make—except now, I don't have to take any more instructions." On view through April 6 at Los Angeles's REDCAT gallery, tucked away in the Frank Gehry–designed Disney Hall, "Two Lines Align" juxtaposes Fella's exuberant work (left) with spare drawings, watercolors, and silkscreens produced by his former CalArts student Geoff McFetridge (right). The exhibition finds common ground in the artists' fondness for hand-drawn whimsy but demonstrates distinctly personal approaches. Fella constructs dense text edifices piled high with letterforms, while McFetridge favors word-and-image compositions—cherry-red silhouettes of a cow, horse, chair, and table with the tagline "Those Shapes Rhyme." Both bodies of work peek into an imaginative landscape untethered by commercial concerns. The show's curator, Michael Worthington, wanted to examine "how design has changed from when Ed had to keep his experimental practice totally separate," to now, when "Geoff does his own personal work and sells that to the client." HUGH HART

PHOTOGRAPHY

talking heads

Is J. Pierpont Morgan rolling in his grave? The library that bears his name and holds his unparalleled collection of drawings and manuscripts is hosting its first exhibition solely dedicated to modern photography. "Close Encounters: Irving Penn's Portraits of Artists and Writers," on view through April 13, features 67 portraits of the 20th century's most iconic cultural figures. Penn aimed to reduce portraiture to its basic elements: light and empty space. Peter Barberie, who curated the show, argues that Penn provides a distinct counterpoint to the century's other famous portraitist, Arnold Newman, who preferred to photograph his sitters in their home, as peers. Penn, on the other hand, aggressively and meticulously challenged the egos of those who came into his studio—he built fake corners and forced his subjects to stand and bend their bodies in the cramped space for hours. Some of them, such as Marcel Duchamp (left), handle it with poise, whereas Jasper Johns, in a 2006 portrait, simply surrenders. Penn's goal was to draw the artists' true personality to the surface under duress; the resulting portraits speak of a creative mind under attack. JAMES GADDY

BOTTOM: *MARCEL DUCHAMP*, NEW YORK, 1948. TOP LEFT: ED FELLA, BALLPOINT PEN DRAWING, UNDATED; RIGHT: GEOFF MCFETRIDGE, PORTFOLIO IMAGE, 2006. COURTESY OF THE ARTISTS

CALENDAR EXHIBITIONS **Color Chart: Reinventing Color, 1950 to Today**, Museum of Modern Art, New York, beginning March 2, moma.org / **Raymond Loewy: Designs for a Consumer Culture**, National Heritage Museum, Lexington, MA, through March 23, monh.org / **Sex in Design : Design in Sex**, Museum of Sex, New York, closing April 1, museumofsex.com / **Multiple Choice: From Sample to Product**, Cooper-Hewitt, National Design Museum, closing April 6, cooperhewitt.org / **Graphex 2008 Awards Exhibit**, The Pendulum Gallery, Vancouver, Canada, April 1–11, gdc.net/graphex / **Sole Desire: The Shoes of Christian Louboutin**, Fashion Institute of Technology, New York, March 13–April 19, fitnyc.edu / **Rare Finds: Ten Years of Collecting Manuscripts**, The Getty, Los Angeles, through April 20, getty.edu / **The Art of the American Snapshot, 1888–1978**, Amon Carter Museum, Fort Worth, TX, through April 27, cartermuseum.org / **Mapping the Imagination**, Victoria & Albert Museum, London, through April 27, vam.ac.uk / **Beyond the Surface: 2007 Hong Kong Poster Triennial**, Hong Kong Heritage Museum, through April 30, heritagemuseum.gov.hk / **The Furniture of Eero Saarinen: Designs for Everyday Living**, Museum of Design Atlanta, closing May 5, museumofdesign.org / **Design and the Elastic Mind**, Museum of Modern Art, New York, closing May 12, moma.org / **2008 Whitney Biennial**, Whitney Museum of American Art, New York, March 6–June 8, whitney.org / **Rococo: The Continuing Curve, 1730–2008**, Cooper-Hewitt, National Design Museum, New York, March 7–July 6, cooperhewitt.org **CONFERENCES AND EVENTS What New Is: David Rockwell and Chee Pearlman**, The Institute of Contemporary Art, Boston, March 26, icaboston.org / **Design Remixed: Jürg Lehni**, AIGA New York, March 19, aiga.org / **UCDA Design Summit**, Denver, March 27–28, ucda.com / **Y Conference**, AIGA San Diego, March 27–29, y-conference.com / **re:CHARGE 08**, AIGA Jacksonville, Florida, April 3–5, rechargeO8.com / **AGIdeas International Design Forum**, Melbourne, Australia, April 29–30, agideas.net / **HOW Design Conference**, Boston, May 18–21, howconference.com / **Typo Berlin**, Berlin, May 29–31, typo-berlin.de **DEADLINES HOW 21st Annual Promotion Design Awards**, March 21, howdesign.com / **D&D Student Awards**, March 20, dandd.org / **Adobe Design Achievement Awards**, May 2, ADAAentry.com / **PRINT Student Cover Competition**, June 30, printmag.com. **Send your suggestions to calendar@printmag.com.** CLAIRE LUI

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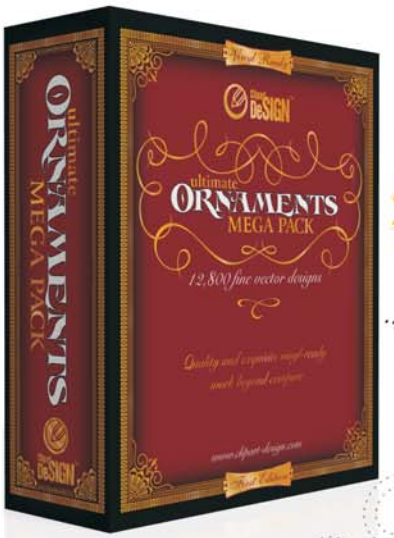

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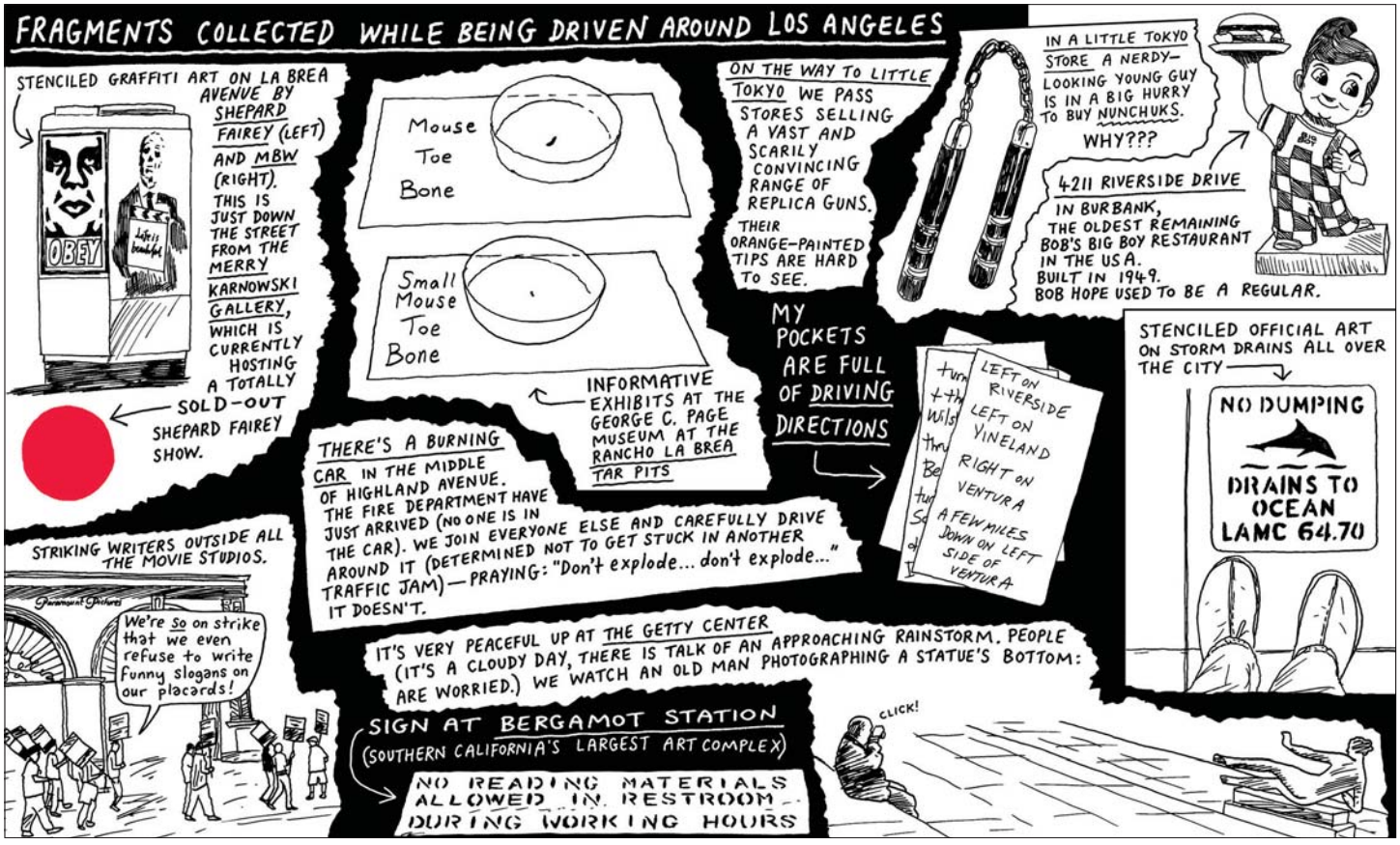
EDUCATION

rhode scholar

University presidents are usually recruited from an elite pool that includes former Cabinet members, statespeople, politicians, and industry leaders. After all, they are the face of an institution, and those who fill the roles must glad-hand those who bestow the endowments. Even in an art school, the job rarely goes to an artist—since most artists are in the business of making art—but rather someone who understands the business of education. The Rhode Island School of Design's recent announcement that it had named John Maeda as its new president, then, comes as a welcome surprise. The 41-year-old Maeda, who has served as associate director of research at the MIT Media Lab since 1996, has a unique perspective on the integral role that new media will play in the future of art and design education. He wants RISD to become the world's first "open source presidency." Like clicking the "View Source" button on a web page, which displays the HTML code of how a website works, Maeda says he wants to open up the university's processes as well. "I want to simplify and develop greater trust in these processes by making them less opaque," he says. "It's as simple as that. And as hard as that as well. It won't happen overnight." STEVEN HELLER

THE STALKER by Peter Arkle



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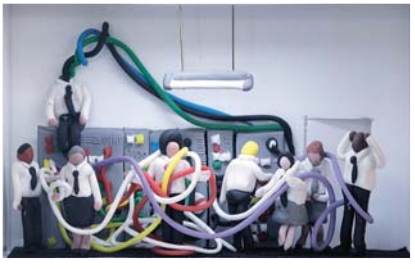








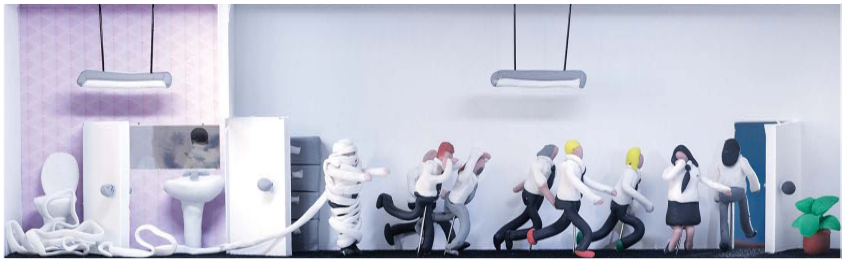


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SHELF LIFE

A PICTURE (PERFECT) DISC, THE MILE-HIGH UGH, AND NICK HORNBY'S JACKETS.

music

The psychedelic band Mount Eerie has issued some ornate record packaging over the years, and frontman Phil Elverum says he aimed to make *Mount Eerie pts. 6 & 7* (P.W. Elverum & Sun), "as extravagant an object as possible." The record itself is a 10-inch vinyl picture disc; he designed its "sleeve," a 132-page hardcover book printed on recycled paper, with Aaron Flint Jamison and letterpressed the dust jacket at his own shop. Beyond the book's silver-foil-stamped cover, there's no text—just Elverum's nature photos, most taken with an antique camera and expired color film. As for the record itself, Elverum says, "I thought it would be pretty over-the-top ridiculous to have a picture disc, so I went for it."

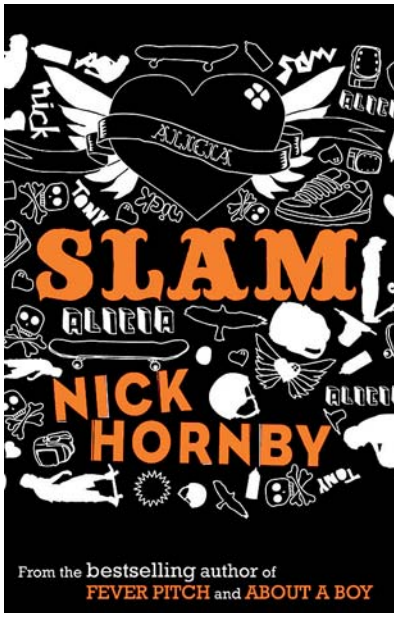
DOUGLAS WOLK

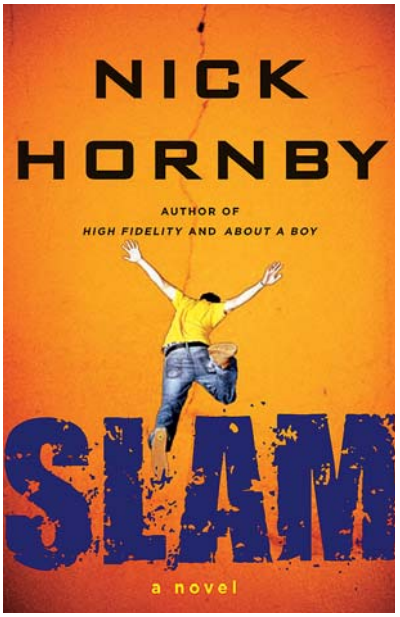
goods

A picture of a logo-bearing egg yolk in *The Medium Is the Massage* has this caption: "A trademark is printed on a raw egg yolk by a no-contact…printing technique. Imagine the possibilities to which this device will give birth!" Well, ads *have* been on eggshells, and now they've reached a new frontier: airplane tray tables. Full-bleed imagery from 400-plus brands will gain an audience of 70 million that, as New York–based Brand Connections boasts, is "held captive during a flight." Says the company's executive vice president, Peter Klein, "It's like having a two-page spread in front of them for more than two hours." In short, passengers can't turn the page to escape these *très* ugly trays. DEBBIE MILLMAN

MOUNT EERIE IMAGE COURTESY OF PHIL ELVERUM; TRAY PHOTO COURTESY OF BRAND CONNECTIONS SKYMEDIA.

books





IMAGES COURTESY OF PENGUIN.

Nick Hornby's first YA book, *Slam* (Penguin), released almost simultaneously last year in the U.S. and the U.K., highlighted an unfortunate trend: The Brits get better covers. Anna Billson, the British designer, aimed for something "sexy, stylish, and cool" with her scribbly jacket (far left). Riffs on skate culture proposed by Archie Ferguson, Hornby's longtime American designer, were shot down, resulting in a diluted design (left). "They wanted to bridge his core audience and a younger one—always a bad idea," says Ferguson. "You end up trying to please everybody." Billson feels her cover would have worked in the States, but not the other way around. She whispers, "The U.S. design doesn't look cool enough." Ferguson may remedy matters with the American paperback, due later this year: He plans to pitch an all-type treatment that, sadly, was also rejected for the hardcover. CLAIRE LUI

blitzkrieg top

MALL FRESH OR YELLOWED WITH SWEAT, THE ROCK TEE WILL NEVER DIE.

By Ellen Carpenter

1973

On a chilly November morning, 100-odd fashion and media luminaries sip mimosas at Christie's, one of New York's premier auction houses. The crowd is giddily expectant, though today's showcased artifacts are a far cry from Picassos or Fabergé eggs. Instead, displayed on the torsos of pouty models skulking down a runway, the prized relics are vintage rock T-shirts: faded, distressed — and the epitome of collectible pop art.

During the past few years, the popularity of the rock T-shirt has blossomed into a multi-class, cross-generational ubiquity. *Us Weekly* is filled with starlets pairing their $300 jeans with vintage tour tees; young parents dress their newborns in Ramones onesies; and suburban teens flock to Hot Topic for reproductions of the Misfits and Bob Marley T-shirts their parents wore.

The Christie's auction represents the trend's highest tier. Thirty shirts were on the block at the November event, including a simple, yellow Yardbirds tee that fetched $3,000, and a Rolling Stones promo sweater for the band's 1972 album, *Goat's Head Soup*, featuring a suede goat's head appliqué, that went for $4,750. Simeon Lipman, Christie's entertainment memorabilia specialist, had an explanation for these Prada-esque price tags: "This is the real thing. They have the blood, sweat, and tears of rock's golden age."

No matter if half the audience at the pre-auction fashion show had probably never heard a Yardbirds song. Rock T-shirts have a broader appeal than the bands they're advertising. For many people, it's not really about the music—or even the design—but the aura that the T-shirts retain. Christie's buyers and mall-cruising teens alike crave association with the blue-chip stock of rock 'n' roll.

The trend's Paleolithic age began in 1956, when Elvis Presley's fan club emblazoned his likeness, Shroud of Turin–like, on a cotton tee. But because T-shirts weren't considered acceptable outerwear, it took another decade for the trend to catch on. By the late '60s, jeans and T-shirts were "the ultimate uniform of conformist nonconformism," writes Johan Kugelberg in the recent book *Vintage Rock T-Shirts*. Forty years later, we're still rocking this basic look.

I say "we," but I haven't worn a band T-shirt in public for at least 10 years. I learned the true power of the rock tee at 14, when I wore my brand-new Dave Matthews Band tour shirt the second day of freshman year. A hot senior boy nodded at me in the hall. "Nice shirt," he said. My heart fluttered.

"You tell the world who you are by the T-shirt you're wearing," says Arturo Vega. "They're probably the most effective instruments of communication." He should know: He designed one of the most recognizable logos in rock history—for the Ramones. A punk take on the presidential seal, it has been plastered on hats, bar stools, pillows, coffee cups, and even Vega's back, as a tat-

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too. But the tees are the biggest hit. "We've sold more T-shirts than the Ramones sold albums," Vega notes.

Together with Ramones Productions, Vega now owns the logo; a business manager and licensing agent handle the merchandising. Vega guesses that only about 20 percent of the people who buy Ramones merchandise are actual fans. On a recent trip to Germany, Vega had "an earth-shaking experience": He stopped by the Ramones Museum in Berlin, and as he was standing outside talking with the owner, two teenage boys approached them. "Is this a store?" one of them asked. The owner told them it was a museum dedicated to the Ramones. "Why is there a Ramones museum?" they asked. The owner answered, "Because they were great." The teens looked confused. "Isn't Ramones an H&M brand?"

Vega's logo has transcended its own roots and become an identity unto itself, with mixed results. It's a rare case, but it shows why some still have a stake in maintaining T-shirt graphics' connection with their provenance. Worn Free, a company that reproduces tees worn by famous rockers like John Lennon and Iggy Pop, includes an informational hangtag with each of its shirts as a way of creating a more educated consumer. A girl might buy Worn Free's "PUNK" T-shirt just because she likes the message it sends, but maybe once she reads that Debbie Harry wore one for a photograph in *Punk* magazine, she'll be inspired to search for Blondie videos on YouTube. "I like to know the origin of things," says owner Steve Coe, who started the company in 2004. "The story kind of gives it another dimension."

That's another reason why original, vintage rock T-shirts are so coveted: They're tangible pieces of history, vestiges of a pre–*American Idol* past when music was (at least in part) about social change, not social standing. Tapping into a meaningful past can be important to people who shop at vintage stores like What Comes Around Goes Around in New York. The shop's co-owner, Gerard Maione, says there are two main types of customers who buy their tees: "The younger person who knows about it from their parents or the older people who lived it." Of course, these lovers of authenticity have another thing in common: money. A Yes tee from the '70s will set you back $600 at the store. Even a 1987 Guns N' Roses shirt goes for $200.

What Comes Around Goes Around supplied Christie's with the tees for its auction (all of them were featured in *Vintage Rock T-shirts*). So when I met with Maione at his 7,000-square-foot archive space, I assumed an entire room would be dedicated to T-shirts, each one displayed on a padded hanger. Instead, they were piled haphazardly in two blue plastic tubs. Here was an original David Bowie *Spiders from Mars* tee just like the one that commanded almost $1,000 at Christie's; underneath it, a faded, white Woodstock tee and a Sex Pistols *Never Mind the Bollocks* shirt that looked new. Shouldn't they be framed? Preserved in plastic like a wedding dress? Maione says some people do frame them, but what's the fun in that? As Christie's Simeon Lipman says, "People want to show them off."

It seems odd that as CD sales drop and major record labels lay off hundreds of employees, one of the biggest fashion crazes of the 21st century is celebrating a nearly defunct music and culture. "Rock 'n' roll is in its supernova state," Vega told me. "It's dying and it's going out with a big bang, and it's covering everything." I have to agree with him, especially since I just received a press release about a cookie—no joke—described as "very rock-and-roll." That's when you know the bright light of rock is burning out fast. But maybe this explosion makes sense. Since MP3s have largely replaced tangible recordings, what do we have left to cherish? T-shirts, it appears, are more than just a declaration of taste. They're tokens from a time when music came on vinyl and giants walked the earth. Ⓟ

sexy nextness

IN THE RELENTLESS PURSUIT OF WHAT'S NEW, ARE WE MISSING OUT ON WHAT WE'VE ALREADY DISCOVERED?

By Rick Poynor

There was a time when I was obsessed with the new. The most obvious reason for this is that all journalists are obsessed with what's new(s). That's our job. It doesn't matter how great today's story is; tomorrow there must be a new one, and another, and another. None of this would be necessary were it not for the reader. Whether the new is earthshakingly momentous or a passing trifle, readers want to know about it, and if you aren't there to bring it to their attention, what are you there for? Newspapers, magazines, online publications, and blogs are giving their audiences what they want. Not for nothing was "new" long ago understood to be one of the main hot words in any communication.

It was exciting to engage in the battle—first as a writer and then as an editor—to hunt down and deliver the new. The aim was to find it first, then to tell it and show it better than your rivals. It was also to try to distinguish between developments that were genuinely new (because they contributed something we hadn't seen before) and those that were merely novel (superficially different, but familiar at the core). If you could do that, your publication would have an edge. Readers would understand that this was the real new, not just the old new dressed up to give it new life.

As subject matter, graphic design provided a never-ending river of newness. Or so it seemed in the late '80s to mid-'90s—the years when I was most actively chasing the new and was most impatient with anything that didn't meet the brief—because this was a phase when graphic design was constantly coming up with remarkable new things. The field was in turmoil, and the nature of this newness—the challenge it posed to old ways of thinking and working, the dismay, disapproval, and fierce commitment it generated—made for the most compelling kind of news. Designers wanted to know where we were going and what it all meant.

Yet there comes a point when endlessly chasing the new can start to seem like a hollow pursuit. One thing you might then start to wonder is whether all the effort that goes into this search might be better directed into trying to gain a deeper insight into what you have already discovered. With its urgent demands for our attention, the latest piece of shiny, unmissable newness tends to push aside the last new thing we were persuaded to care about by the news cycle's relentless churn. More information doesn't necessarily add up to greater understanding. Sometimes it just gets in the way.

Some of these thoughts were running through my mind as I turned the pages of *Contemporary Graphic Design*, put together by those indefatigable survey compilers Charlotte and Peter Fiell. Four years ago, the Fiells produced a similar volume for Taschen—that one was called *Graphic*

ILLUSTRATION BY POST TYPOGRAPHY

MORE INFORMATION DOESN'T NECESSARILY ADD UP TO GREATER UNDERSTANDING. SOMETIMES IT JUST GETS IN THE WAY.

Design for the 21st Century. Has so much changed in graphic design since then to make necessary another huge book of pictures, organized alphabetically by designer, with only the most cursory and unprobing of introductions to set the scene? *Contemporary Graphic Design* is "new" in the sense that we probably won't have seen a lot of these images before, but is it actually new? Does it reveal and explain something that we didn't know already? The question seems to have given Carlos Segura a moment of doubt when he was asked, like all the contributors, to provide a few words to introduce his way of designing. "I don't have a *new* approach. . . still the same old one," he notes apologetically.

Even though I don't really believe in the new anymore, and I don't have high expectations of finding it in a volume so obviously put together for commercial reasons, I still felt a sense of anticipation. Perhaps there would be work by someone I had never heard of that takes design in an unexpected new direction. In 1996, in an essay for *Emigre* titled "The Next Big Thing," Rudy VanderLans reflected on the prolific visual experimentation of the previous few years. "Picturing what has passed before us," he wrote, "I cannot for the life of me think of what it could be that hasn't already been done." The sense that graphic design had reached some kind of postmodern terminus of style beyond which it wouldn't be possible to travel has persisted for more than a decade now.

While graphic designers remain conflicted about the whole issue of style, worrying that it is trivial if not actually immoral to be preoccupied with surfaces, the expressive manipulation of form has always been central to what graphic designers do. Take that away—as some of the more disenchanted or fastidious designers tried to do in the past decade—and you are left with a dry, threadbare "conceptual" design. "My objective is to go beyond the surface, presenting dematerialised concepts and ideas within the context of art and graphic design," British designer Daniel Eatock tells the Fiells. Eatock's rigorous purification of "superfluous elements" is witty and has genuine human warmth. But while it works for him, as a way forward in any larger sense it is surely a dead end, although it does at least avoid the snare of being merely trendy.

A great deal of contemporary graphic design—if we are to take the book's title and survey purpose at face value—seems to aim no higher. The work juggles fluently enough with the codes that signal "now" and "fashionable" to the digitally oriented young consumers at which it's aimed (dolls, doodles, cartoons, stylized foliage, retro type, friendly monsters, whimsical ornaments) but the combinatory aesthetic has been around since the era of Victorian collage and is easily achieved on screen. Young American design seems especially prone to this tendency. The book does contain work by a number of well-established older designers: Pierre di Sciullo, Philippe Apeloig, Peter Saville, Jonathan Barnbrook, Rick Valicenti, Stefan Sagmeister, Ralph Schraivogel, Irma Boom, Karel Martens, and Jan van Toorn. Aside from pieces by M/M—the dullest projects by the arty Parisian duo I have seen anywhere—much of the work is exemplary, but we didn't need this book to tell us about it. These bodies of work are already familiar contributions to the story of the last two decades of graphic design.

There are, however, examples from a few lesser-known figures who extend graphic form in original directions, though even this work I had seen elsewhere: Dutch designers Maureen Mooren and Daniel van der Velden's covers for *Archis* magazine and posters for the Holland Festival; Swiss designer Martin Woodtli's posters for the Museum für Gestaltung in Zurich—in the late '90s, Woodtli worked in New York with Sagmeister and David Carson; and pieces by the French designer Toffe (Christopher Jacquet). Can it be a coincidence that all four designers provide subtle and interesting rationales that display a degree of self-awareness as noteworthy as the work that arises from their ideas? Many of the statements supplied by other designers are, to put it politely, less than original.

Toffe's work is particularly intriguing. He is in his early 50s, and his work possesses a kind of meticulous anarchy. He unites diagrammatic computer-drawn elements with simple patterns and textures, and his use of type is equally precise and playful. "My graphic production is political and utopian," he says, as only a Frenchman could.

When you encounter work such as Toffe's, which has the benefit of not having been reproduced to death already, it becomes clear that new elaborations of graphic form in the service of worthwhile ideas are possible even now. To uncover them, what we need is not the include-anything-and-everything approach taken by *Contemporary Graphic Design* and similar publishing efforts, but a more refined, exacting, and curatorial sifting of graphic output. The problem that graphic design presents is the ceaseless, overwhelming flood of fresh things: That is the nature of communication. We need to weave finer critical nets to capture and isolate what is truly unfamiliar. If there was less to see because we took the trouble to exclude the endless, unrevealing duplication, there would be more to talk about. Ⓟ

Rick Poynor is a contributing editor to PRINT. *His latest book is* Designing Pornotopia: Travels in Visual Culture *(Princeton Architectural Press).*

my portfolio is me, everything I am and it's everything I'm not. It's my weakness and my strengths. my self-confidence and -esteem. my past, present, and most definitely my future. my portfolio is where I'm going. where I've been, places I shouldn't have been, gone and shouldn't go. It's everything and just a book. it's my inspiration, my generation and it's never finished. never done, always a work in progress it's everything I've ever seen, heard, touched, smelled, sensed and believed, and my worst fears and all my hopes at the same time. It's the beginning of the beginning and the end of an era - and so much more than a phase. It's my portfolio, and describing it is describing me.

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the handmade's tale

TWO *DWELL* ALUMNI RENOVATE *AMERICAN CRAFT* FOR A NEW GENERATION OF ARTISANS AND READERS.

By Alissa Walker

The first two issues of the redesigned magazine: October/November 2007 **(left)** and December/January 2008 **(right)**. Creative director: Jeanette Abbink; senior designer: Emily CM Anderson; photographers: Peter Strube **(left)**, Andrew Zuckerman **(right)**.

The word "craft" conjures all sorts of delicious promises: surprising textures, remarkable detail, and hands getting dirty and involved. But for decades, the magazine that claimed to be the authority on this topic failed to fulfill these promises. The world's greatest craftspeople had been lost in clunky layouts, off-the-shelf type, and photographs of objects floating in space. The cover may have said *American Craft*, but the magazine didn't say "craft" at all.

While a handful of smart, new publications—such as *ReadyMade* and *Make*—used their design to target an audience of young do-it-yourselfers, the 65-year-old *American Craft*, which focused on fine artisanship and its practitioners, was limited by poor creative choices. The redesign that debuted in October (along with the revamped website, americancraftmag.com, which followed soon after) aims to not only buoy the burgeoning field, but also to entice a new audience of craft-curious readers.

Originally titled *Craft Horizons*, the magazine was first published in 1943 by the American Craft Council, a nonprofit founded the same year. Currently, the organization's 40,000 members receive the publication for free, and an additional 10,000 to 15,000 copies per issue are distributed on the newsstand.

When executive director Carmine Branagan came on board, in 2002, she began an initiative to reposition the council. "Craft is a phenomenon that's always a response to something happening in society," says Branagan. In the '60s and '70s, crafting was part of the counterculture, and the notion of the handmade as a cultural and political statement was commonplace. Recently, an aversion to mass production has once again placed a focus on the handmade, but in a different context. "Now [the interest is in] the intersection of craft with art, design, and fashion," says Branagan. "Craft is an important part of those narratives, but craft is also its own separate entity. We want to explore and promote that."

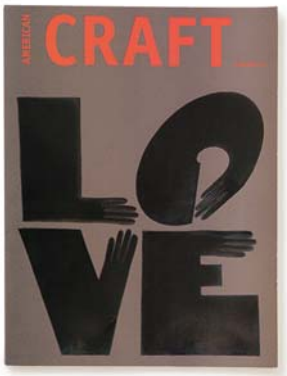
The relaunch process began in 2006 with a search for a new editor in chief. From the start, Branagan set her sights on Andrew Wagner, a founding editor of *Dwell*. When Wagner left *Dwell* in the winter of 2006, his final issue focused, coincidentally, on craft. "I think we were all drawn to architecture for its inherent qualities that craft possesses as well: individualism, geographic importance, humanism," says Wagner. "In a world where all of those qualities seem to be vanishing, I was drawn to things that hung on to them."

Wagner asked fellow *Dwell* alum (and founding creative director) Jeanette Abbink to join him as creative director at *American Craft*. Abbink's work on *Dwell* helped reinvent the shelter genre by spoon-feeding a new modernist aesthetic to a niche market it created. With two of the *Dwell* founding forces in residence, it appears as though the council was hoping for similar results.

PHOTOGRAPH BY MARK MAHANEY

1956

1968



2007

Ivan Chermayeff and Robert Brownjohn's 1956 issues, as well as issues from the '60s, provided inspiration. Near left, a cover prior to the redesign.

Wagner and Abbink began by delving into the council's extensive archives. The publication had an early brush with great design: In 1956, Robert Brownjohn and Ivan Chermayeff redesigned the periodical and oversaw three issues, establishing a rich, illustration-based approach that was followed by art director Robert Cato. But eventually, dull layouts and overpopulated grids began to make the magazine feel institutional and impersonal. Photographs replaced the illustrations, and the text was laid out in the bland sans-serif DIN.

In 1979, the magazine's name was changed to *American Craft*. The same year, a logo created by Kiyoshi Kanai (who had just retired as creative director) appeared on the cover. During their research, Wagner and Abbink both gravitated to this mark as an important touchpoint, since it was a return to the serif forms of the earliest covers, with luscious ligatures intertwining the letters in "craft." Kanai's logo was quickly replaced in 1986 by a series of stark sans-serif versions. But Wagner and Abbink knew it had to be revived. Abbink's type-designer husband, Mike Abbink, redrew Kanai's original logo, modernizing it and reducing the "American" to lowercase to signify that the magazine now includes international work even as it retains its American perspective.

To replace a mix of almost illegible fonts, Abbink chose Fleischmann, an 18th-century Baroque type family revived by the Dutch Type Library. The generous use of ligatures throughout the display type carries the signature elements of the logo into the rest of the magazine, reminding the reader that there's inherent craft here, too—type designer Erhard Kaiser's elegant knitting together of letters was done by hand.

"We want our notion of craft to be equally visible in the production and design," Abbink says. Her intent is clear in the feature headlines, each of which is rendered in the relevant medium: A headline for a woodworker's story appears carved in basswood; a painter's is done in watercolors. New navigational details that help guide the reader through the magazine add to the redesign's comprehensive approach: For instance, caption numbers and notations are embedded in the text, allowing the audience to instantly identify what's being discussed. Such elements add up to a design that offers a beautiful showcase for craft.

There is, however, a tendency toward quaintness that readers have already reacted to. In the December/January issue, the second since the relaunch, one reader commended the serifs for their readability, but another called the new logo "old-fashioned" compared with the previous "clean, modern" mark. Another reader called the ligatures "cute" but asked, "do they have a purpose in a magazine renowned for its clean design?" *American Craft* must convince longtime readers that the addition of traditional-looking serifs, swirly ligatures, and a logotype revived from the '70s is indeed a step forward.

It's true that *American Craft*'s design, anchored in a tactile world of fiber, clay, and wood, risks looking dated next to *Make*'s tech-friendly polish or *ReadyMade*'s ironic approach. But the redesign marks a shift in editorial philosophy that encompasses a fresh way for *American Craft* to compete: by focusing not just on the work but on its makers.

It's a striking change that sneaks up on the reader slowly: There are people here. Not just headshots, but people living and working in messy studios slopped with clay and littered with paintbrushes. That focus on the individual, says Wagner, not only differentiates *American Craft* but is also more true to the roots of the industry. "Craft is largely about small groups, individual makers, and personalities," he says. "It often can boil down to one person and a vision. So we're showing people and faces."

Dwell made architecture accessible by photographing regular people actually living in it. In the same way, Wagner believes that a personality-driven *American Craft* is the key to luring a wider audience. "We want to attract the at-home crafters and the DIY people who will be inspired by seeing people like themselves in the magazine," he says. "But we also want to attract super-high-end designers and architects—people who don't have that same creative experience—who will be inspired by people doing things with their hands."

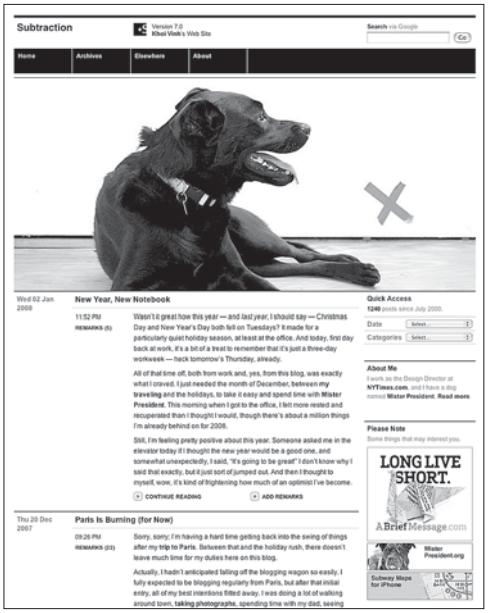
Within this context, the intention to glamorize craft as a way of life, with a focus on names and personalities, ushers in the possibility of celebrity in craft. The first issue stars artist Nathalie Lété as a cover girl, and the second issue has a bona fide craft heartthrob, 29-year-old artist William Ladd. As a culture, we're ready for this aspect of craft's momentum, and *American Craft* is finally ready to be its fitting companion. Ⓟ

PHOTOGRAPHS BY BRAD DICKSON

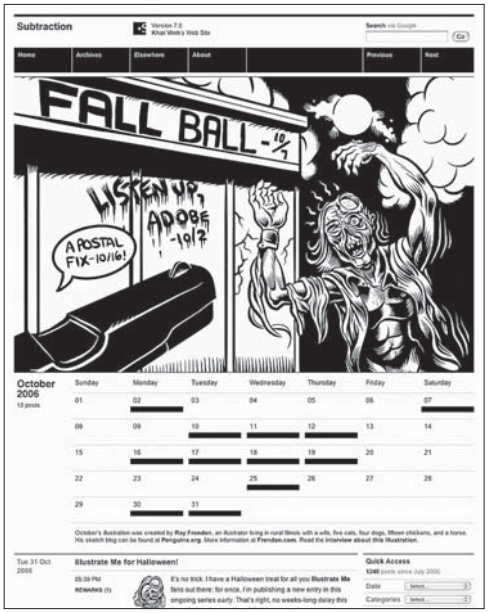
khoi vinh

DESIGN DIRECTOR, NYTIMES.COM

By Steven Heller



Home page of Subtraction.com, Khoi Vinh's personal blog, January 3, 2008



Subtraction.com's October 2006 archive page. Illustrator: Ray Frenden.

Khoi Vinh has emerged over the past few years as a leading critical voice in the evolving discipline of web information design. Since 2006, he has been the design director of NYTimes.com, where he and his staff of information architects and designers are responsible for the look and feel of the *Times*'s website. On his blog, Subtraction.com, he addresses key questions about web standards and the marriage of design and technology. Last fall, Vinh and editor Liz Danzico launched Abriefmessage.com, where contributors critique design topics within an imposed length of 200 words or less.

Born in Saigon, Vietnam, in 1971, Vinh immigrated to the United States in 1973 and was raised in Gaithersburg, Maryland. After his family moved to the Los Angeles area in 1989, Vinh enrolled at L.A.'s Otis College of Art and Design, where his interests shifted from illustration to graphic design. After graduating, he turned his attention to new media and moved to New York to pursue web design. In 2001 he cofounded Behavior, a boutique interaction firm that designed websites for clients as diverse as JPMorgan Chase and *The Onion*. In recent years, he has been an advocate of integrating "traditional design" and internet design, and yet he fully understands the limitations of this still primitive form. Nonetheless, he is attempting to build a new genre of designer. Here, he explains the challenges.

HELLER: What's new, in the medium that you are so avidly a part of? **VINH:** Designing outward rather than inward. We're entering a new era of design where the brands and experiences we create are no longer closely held, highly controlled cathedrals, but rather bazaars of commerce and conversation. **HELLER:** What do you mean by "bazaars of conversation"? Does this imply the audience is an active participant in the process of design? **VINH:** Historically, graphic design has been a discipline that deals in control, in creating carefully managed, organized experiences that are then distributed to people to be consumed in whole. Digital media has upended that equation, and now—yes—the audience is an active participant in the process of design. In fact, the process is now a conversation between designers and users. Look at the way interfaces evolve over time to accommodate the needs of users. What's old is the idea that reaching new audiences through digital means can be done in the traditional, one-to-many fashion of imposed narratives and regimented consumption. Design and designers now have to mingle with the masses in order to make meaningful connections. **HELLER:** How does a designer do this and not get sucked into the pitfalls of consensus? **VINH:** There is a real difference between a majority consensus and earnestly engaging in an ongoing conversation with real people about the solutions designers can provide them. It's not about taking a vote; it's about listening to what users are responding to in a design and identifying the unexpected things people are doing with it. For the most part, this is a way of thinking that is expressed most clearly in interfaces for digital products. But it's

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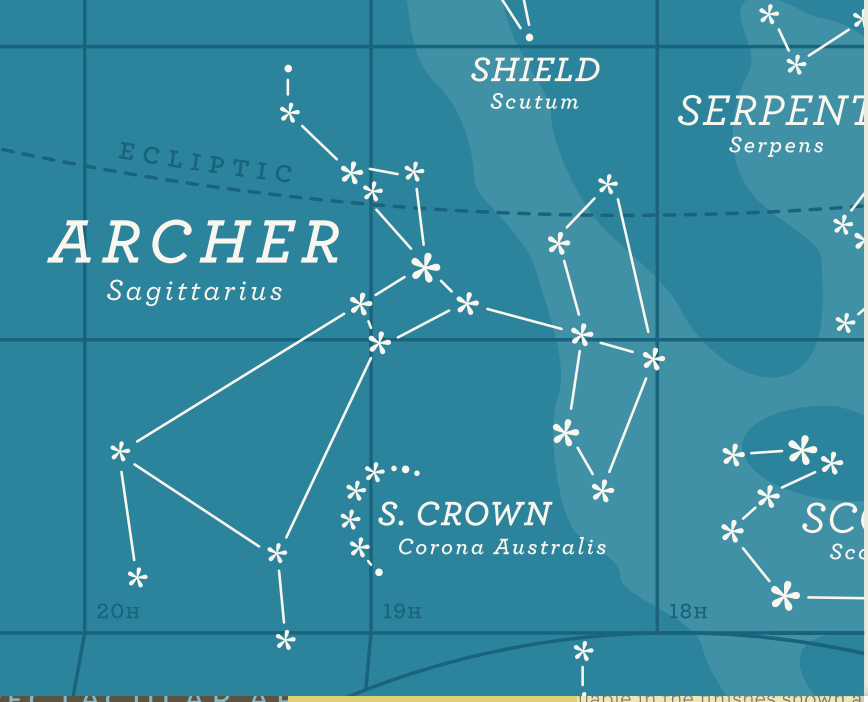
Essay for Abriefmessage.com by Dan Saffer, November 1, 2007. Illustrator: Jennifer Lew.

also a way of thinking that should be integrated into how brands evolve, how companies relate to their customers, and whether design can help mediate that relationship more fruitfully for both parties. **HELLER:** You began as an illustrator, then veered into design and ultimately into the web. From this perspective, what does the future hold for the "new" designers? **VINH:** For the foreseeable future, designers are going to continue to work in a fluid, somewhat unstable environment. So it remains to be seen to what extent those skills—illustration and print design—will translate online. In some respects, they've always relied on fairly fixed, knowable boundaries, which makes their future uncertain. **HELLER:** And what does this mean? **VINH:** This means we'll continue experimenting, fumbling, learning, and accruing new, workable rules for how designers will participate in this space alongside the users. It's going to take a decade to sort itself out before we can establish a canonical view of not only what the role of a designer is but what constitutes "good design." **HELLER:** What is the profile of the "new designer"? **VINH:** The new designer is adaptable across multiple media and multiple disciplines. She can design in a way that's truly native to the web, to mobile devices, to print, to environmental projects. And she can think in terms of concept, execution, and the business equation as well. She's used to doing it all herself, but she can reach out to others when she needs to—and orchestrate those teams to achieve her goals. **HELLER:** What can the web contribute to design? **VINH:** If you look back at the past decade of design, you'll see a marked increase in visibly web-influenced design flourishes: evocative iconography, highly compartmentalized compositions, and the use of a pro forma approach to design that suggests templates or limited decision spaces. I think the web, too, has been responsible for a kind of countervailing resurgence in hand-drawn illustration and decoration. **HELLER:** What can design contribute to the web? **VINH:** There's no question that users want their experiences to be guided and clear—to have designers influencing how they consume information online. Maybe the best recent example of this is how Facebook has stolen the momentum away from the less design-friendly clutches of MySpace. **HELLER:** But is this really good design? **VINH:** If you answer that question from the perspective of a century-plus of print design, then no, it's not good design. It's not singularly communicative or aesthetically pleasing. On the other hand, if you look at it from the perspective of the very recent past, and by the metric of whether the design has activated a significant audience that finds it compelling enough to use it frequently and with great enthusiasm, then it's a very good design. The question you're asking is whether these two perspectives converge. I think they will. **HELLER:** You've talked about the clash between traditional and new design and designers. What is the clash? **VINH:** Well, I think there are two ideas conflated there. First, there's a clash between traditional design and the new paradigm of digital media, where a lot of the truisms that once held firm now seem disputed, ignored, or irrelevant. But then there's a clash between traditional practitioners of design and new practitioners—and there I don't think it's a clash so much as it is a gap. These two groups, who are actually covering very similar territory, think of themselves as separate and distinct. I think that's the problem. **HELLER:** What are these truisms? **VINH:** Here are a few: Good design demands complete control by the designer. Audiences should not have a say in how design gets made. Good typography is fixed, rather than adaptive. Impeccable aesthetics are a prerequisite for successful design. All of these are being questioned and/or subverted. **HELLER:** What is the outcome down the road? **VINH:** The outcome is unknown, but the question is: Do we want these new media to grow and evolve with or without being informed by the values of traditional design? If the answer is "yes"—and for me, it is—then we'd better close that gap. **HELLER:** Is there a need to retrofit designers from thinking in print terms to web terms? **VINH:** Only if the print designer wants to transition to working online. Then, yes, it's absolutely imperative that a shift in thinking occurs. The web is fundamentally different from print, and those print designers who strive to create online experiences that emulate print are doomed to failure. **HELLER:** How do you do this? **VINH:** In my opinion, a designer has to learn how to write HTML and CSS—at least enough to be able to build a few sites and understand the medium. Just as important, a print designer has to possess a genuine enthusiasm for the medium. Too often, I see print designers approach it with a kind of contempt. That's a recipe for failure. **HELLER:** I asked you what's new, but is that different from what's next? **VINH:** Either way, it's going to change in six months. Ⓟ



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vol. 30/no. 4

AT THE HEART OF *PRINT*'S 1976 FASHION ISSUE WAS A REVOLUTIONARY ILLUSTRATOR.

By Martin Fox

Decidedly out of fashion in 1976 were the realistically detailed drawings traditionally used to depict women's clothing in newspaper ads and in women's magazine spreads. Fashion illustration had been taken over by "new and expressive attitudes," *PRINT* reported in a special issue on fashion art that year. "To the distress of fashion designers and manufacturers alike, contemporary fashion art [is displaying] less and less of the collar and cuff, and more and more the aura of the garment—or the mood of the situation in which it might be worn," we observed. "And, interestingly, it is precisely this venture into the realm of the imagination which makes fashion art less commercial and more 'art.'"

We identified the instigator of this expressive departure as Antonio Lopez, who, working with Juan Ramos, his creative collaborator, had become the dominant fashion illustration influence of his time. Starting in 1965, when the artist was 22, fashion drawings signed simply "Antonio," typically bursting with raw energy and movement, began to inhabit leading publications in the U.S. and abroad. No one visual style dominated Antonio's illustrations; he blithely appropriated Pop and Op art, Surrealism, and even realist art—eclectic borrowings that reflected the period's inclusive, youth-oriented culture. The models were ordinary "shop and office girls," but his drawings invested them with mystery and allure.

When our fashion issue appeared, Antonio was at his creative peak. What we couldn't know then was that just 11 years later, he would succumb to AIDS at age 44. Ⓟ

Cover of *PRINT*'s first special issue on fashion art, July/August 1976. Art director: Andrew P. Kner; illustrator: Antonio.

Spread from the profile of Antonio in the fashion art issue. *PRINT* dubbed him "The Man Who Freed Fashion Illustration." Art director: Andrew P. Kner.

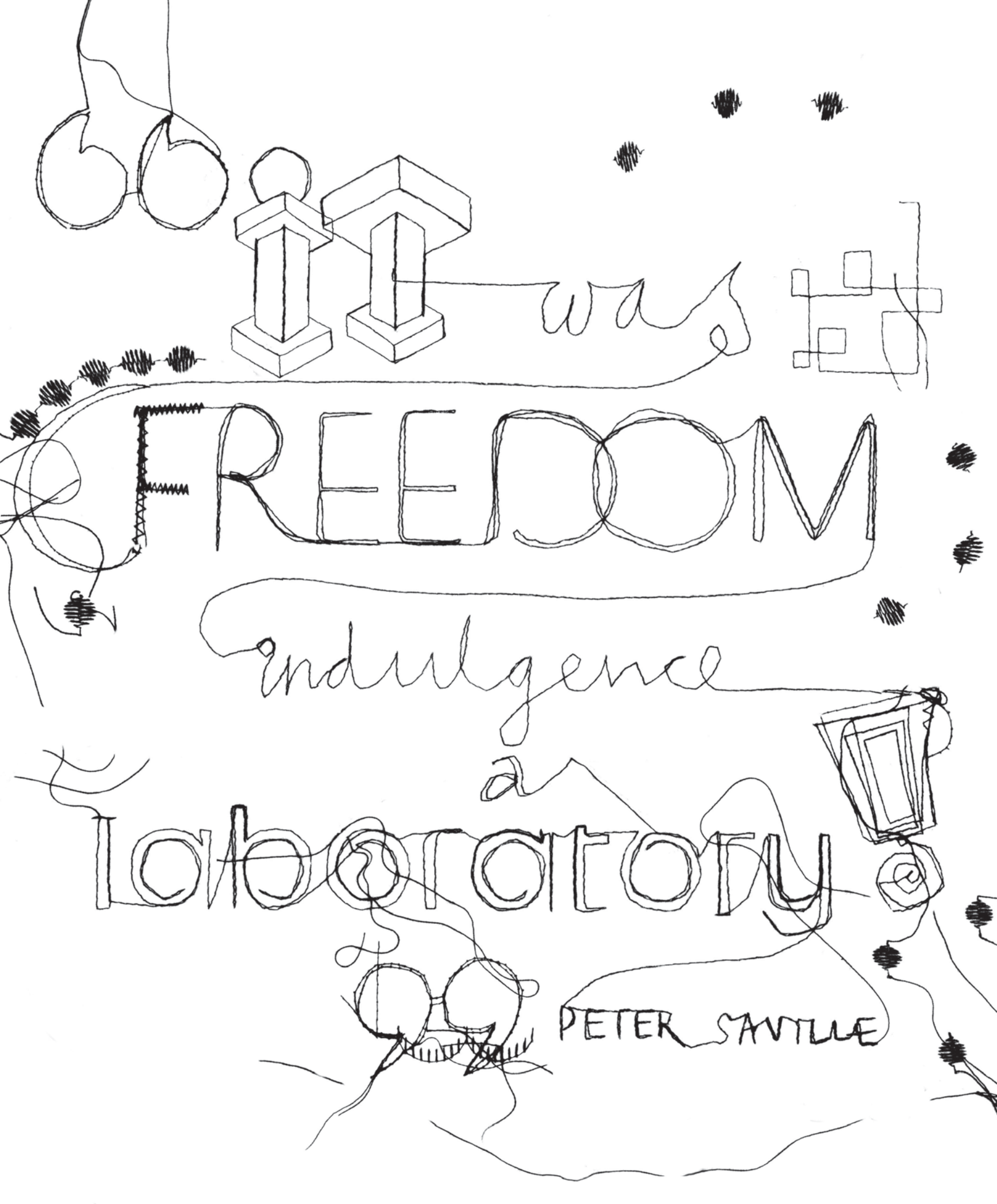
PHOTOGRAPHS BY ERIN GLEESON

MAKING IT FIT

Graphic designers long for the old days of artistic freedom in the fashion industry. But it's still possible to find one's creative match.

BY *ERIKA KAWALEK*

ILLUSTRATION BY *LIZZIE FINN*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PETER SAVILLE

TO PROMOTE Yohji Yamamoto's Spring 2008 menswear collection, the New York boutique is exhibiting dramatic banners designed by James Victore inside the store's plate-glass windows. On transparent plastic, the word "home," applied in stencil and spray paint, accompanies replicas of hand-painted, white illustrations of birds to draw attention to the Japanese designer's deconstructed, free-flowing clothes.

Victore, a self-described "ink-on-paper guy," was summoned to Paris last summer after a Yamamoto assistant spotted his portfolio online. It was his only meeting, and he flew back home to Brooklyn as the newly minted art director of Yamamoto menswear. For a graphic designer who has never before worked in fashion, whose oeuvre includes "Advertisers Think You're Stupid" stickers, and whose left-wing politics take shape in an expressionistic, rough-hewn style, a job in the glossy world of fashion might seem like a stretch. But Victore has tremendous faith in the alliance. "Yohji knows he's not an art director and gives his collaborators total freedom," he says.

Total freedom is a rarity in the fashion industry. Though graphic designers play a vital role in the success of a fashion label by creating logos, labels, packaging, advertisements, and websites, they're not always given the artistic leeway they might hope for in a like-minded creative industry. Most high-profile gigs are wedded to the kind of market research–generated content demanded by mass retailers.

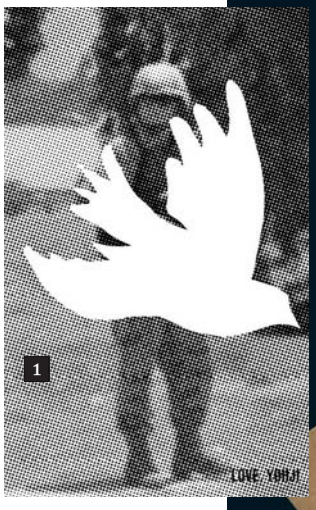
Yamamoto represents a largely bygone golden age of fashion and graphic design collaboration, and designers fondly recall the '80s and early '90s as a time of widespread experimentation in the industry. Yamamoto's archive of trailblazing couture catalogs are a prime example. Commissioned seasonally until 2000, the publica-

This page: James Victore is men's line art director for all items. Coralie Gauthier is creative director.

01 "Love, Yohji" cards referencing the military themes in Yamamoto's Spring/Summer 2008 collection. **02** Final set of comps, using silk-screen and heavy chipboard to give the pieces texture. **03** Images from the Spring/Summer 2008 collection. **04** Representation for windows at the Yamamoto store in New York, Spring 2008.

Opposite page: Sean Carmody is art director and designer for all work.

01 Image from Rachel Comey's Spring 2008 fashion show. Photographer: Marcelo Gomes. **02** Invitation to Rachel Comey's Spring/Summer 2007 Fashion Week. **03, 04** Mailer for the Spring/Summer 2007 collection. Photographer: John Nguyen. **05** Invitation to Fall/Winter 2007 Fashion Week.



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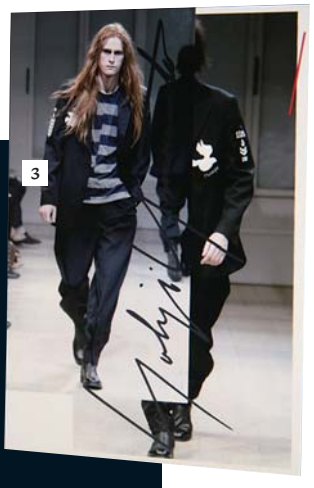
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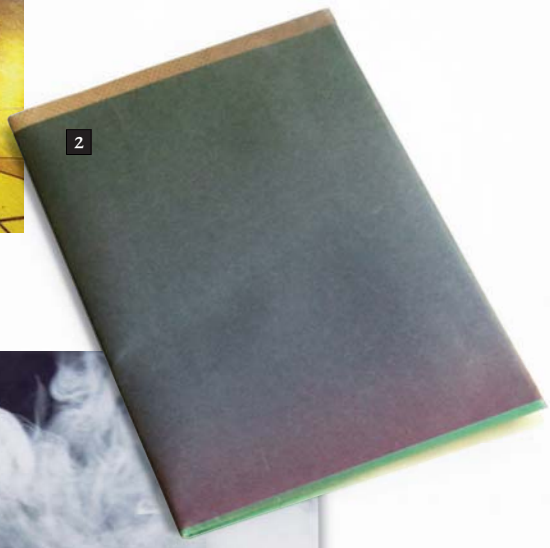


tions began in the autumn of 1986 when Yamamoto's art director Marc Ascoli hired photographer Nick Knight and graphic designer Peter Saville. "Yohji would say to me, 'Go and surprise me,'" says Saville. "It was freedom, indulgence—a laboratory!"

The fashion world's embrace of experimentation, especially in the U.S., gradually devolved into "the classic font on a brooding female," as one graphic designer observes. Despite advertising campaigns' perennial appeals to individuality and self-expression, the fashion "look" is strikingly standardized—"Futura Lite," as Victore calls it.

A handful of graphic designers, however, have found freedom, and happiness, in long-term collaborations with individual fashion designers. Alan Aboud, creative director for Paul Smith, has been deeply involved in the brand's overall strategy since he graduated from art school in 1989, producing advertising and other collateral. Smith's empire began in 1970 as a tiny emporium in the back of a Nottingham tailor's shop and quickly grew to become one of Britain's most successful retailers. "At first there was mistrust on Paul's end because he's self-taught and was doing his own invitations and graphics," says Aboud. But familiarity soon kindled a high-spirited environment with "no written briefs, no agendas, no mandatory fields that need to be ticked." The creative team goes over ideas with Smith in person twice monthly, and Smith and Aboud talk on the phone every few days.

Aboud's playful yet restrained style has proven a good match to Smith's hallmark approach incorporating traditional tailoring with unorthodox details and jaunty colors. Those iconic rainbow-striped shopping bags speak of Aboud's ability to sync neatly with his boss's vision. "He only needs to give me a sentence on a scrap of paper for me to understand what he wants," Aboud says.

Other partnerships are less formalized but no less cohesive. American designer Rachel Comey, known for her vintage-inspired, smartly detailed clothes, works with a rotating group of friends on everything from logos to invitations to textile

patterns. “Smaller companies are forced to be more creative and resourceful,” she says.

For several collections now, including this spring’s, Comey has been handing what she calls “her chaos” over to Sean Carmody, a graphic designer who had rented space in her studio. When it became clear they had matching sensibilities, Comey and Carmody began collaborating on photography, and the work quickly turned to lookbooks and invitations. “A 4-over-4 postcard to me is a waste of energy and money, especially when people can send an e-mail,” says Carmody. “So if you’re going to invest time and money to produce this stuff, then the goal is to make something people are going to hold on to. Printed matter can outlast the clothing season.”

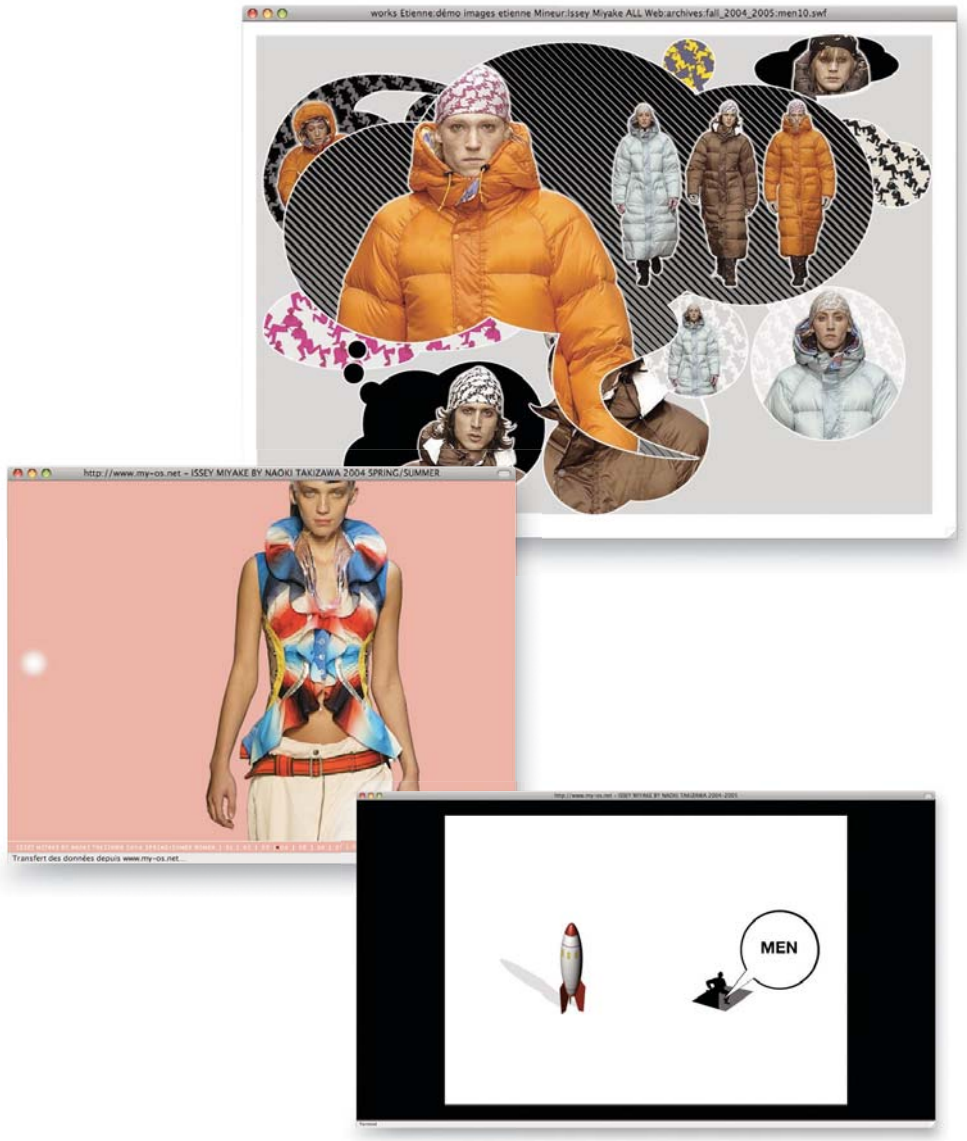
The appeal of print runs deep with fashion designers, a tactile bunch who generally grew up devouring magazines; but a love of print and an appreciation for digital media aren’t mutually exclusive. Partnerships for online efforts have moved from the fringes of fashion’s agenda to center stage. Etienne Mineur, founder of Incandescence Studio, builds websites like Isseymiyake.com that take the fashion experience off the printed page in the form of animated, dreamscape environments.

Another kind of online partnership—one that compiles behind-the-scenes documentary footage and viewer-generated content—is found at Showstudio.com. Founded in 2000 by Nick Knight and Peter Saville, the website explores collaborations between high fashion and art. It not only gives viewers a peek into the notoriously secretive industry, it invites those viewers to offer creative insight for photo shoots and magazine spreads. So far, more than 200 fashion and art professionals have revealed their processes and workrooms, including the pen-and-paper illustrator Julie Verhoeven.

For Saville, the venture represented a new way of engaging with an industry with which he has had a chronic on-again, off-again relationship. Toward the end of his fruitful partnership with Yamamoto in 1991, Saville’s disenchantment with the growing commercialization of fashion became clear. For one campaign, he sidestepped the practice of hiring models to pose for print ads; instead, he selected lowbrow stock photographs and inscribed them with Yamamoto’s logo and mordant slogans. The most caustic in the series depicted a video game still of a race car with the tagline “Game Over.” “It was a criticism of design in service of consumerism,” Saville explains.

Even for someone as autonomous as Saville, fashion carries a cachet that’s hard to pass up. His recent work with Kate Moss illustrates the challenges associated with collaborating in such a high-profile industry, particularly for the mass market.

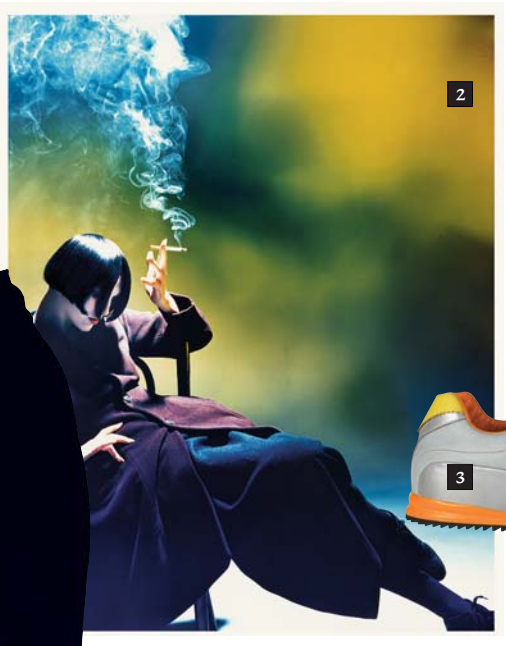
Moss hired Paul Barnes of the Modern Typography studio, with Saville as art director, to create a logo the model could use on her licensed products, including Topshop clothing and Coty perfume. The fonts they tried “looked ghastly,” says Saville, and the round shapes of the name “Moss” posed aesthetic issues for the designers. They eventually spotted an Alexey Brodovitch font, Albro, released in the ’40s but used only in Brodovitch’s Design Lab



This page: Alan Aboud/Aboud Creative is creative director/agency for all work shown.

01 Concept images for Paul Smith Sunshine, summer fragrance, Spring 2008. Designer: Lisa Comerford; client: Inter Parfums, Paris. **02** Print advertising for Spring/Summer 2008. Photographer: Julian Broad. **03** Paul Smith retail identity, 1999 to present. Designer: Maxine Law.

Opposite page: Screenshots from Isseymiyake.com. Graphic/interactive design: Etienne Mineur/Incandescence; art direction: Roy Genty/Issey Miyake; sound design: Sacha Gattino.



kate moss

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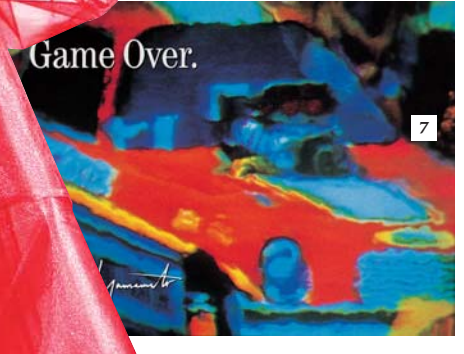


IMAGE (1) COURTESY OF DC SHOES

Opposite page: Peter Saville is designer for all work.

01 DC Snow Wear Peter Saville "Icon Collection," 2008. **02** Yohji Yamamoto women's wear advertising, Fall/Winter 1988/89. Art director: Marc Ascoli; photographer: Nick Knight. **03** Shoe for Y3, The Haçienda 25th Anniversary, 2007. Designers: Peter Saville, Ben Kelly. **04** Kate Moss logotype, 2007. Designers: Peter Saville, Paul Barnes. **05** Yohji Yamamoto women's wear advertising, Fall/Winter 1986/87. Art director: Marc Ascoli; photographer: Nick Knight. **06** "Peter Saville for Clements Ribiero," Fall/Winter 2004. Photographer: Donald Christie/*Arena*. **07** Yohji Yamamoto men's wear advertising Fall/Winter 1991/92. Art director: Peter Saville/Pentagram.

This page: Julie Verhoeven is illustrator for all work.

01 Print for Uniqlo T-shirt, 2008. **02** T-shirt for Mulberry, Summer 2007. **03** Cameo papier-mâché necklace, commissioned by Katie Grand for "Pop" boutique at Dover Street Market, London, 2006. **04** Quilted bag for Mulberry, Summer 2007.

work. Saville and Moss gravitated to it immediately. But the Topshop marketing department altered the final: "They put hearts all over it," Saville complains.

Alan Aboud, who has directed ad campaigns for H&M, has felt similarly frustrated at the demands of his mass-market clients. "Your idea is designed and researched to death before you go and shoot it. You need an element of spontaneity in order to create original imagery. If you could find original imagery from the get-go, then there's no point in shooting it!"

Even Victore, working with the famously hands-off Yamamoto, learned he was expected to make certain compromises. On the spring show's runway, models strutted to Bob Dylan tunes while clothed in baggy suits appliquéd with homing pigeons, song lyrics, military insignia, and red crosses. Accordingly, Victore took the theme of a soldier's homecoming and ran with it—to say the least—creating two provocative promotional series of postcards that tested Yamamoto's boundaries.

One, titled "Love, Yohji," depicted a photograph of an American tank overlaid with a red cross. Another included a photograph of a soldier partially obscured by a drawing of a homing pigeon, executed in loose, white paint strokes. On the reverse side, Victore printed the White House address along with the protest message, "Yohji Yamamoto loves men and wants them home where they belong."

The postcards were insufficiently subtle for Yamamoto's publicity directors. Victore eventually presented a less political version in which Yamamoto's jagged, black signature overlaid the white homing pigeon on one version and a spray-painted "home" on another—hence the softer approach of the current store windows.

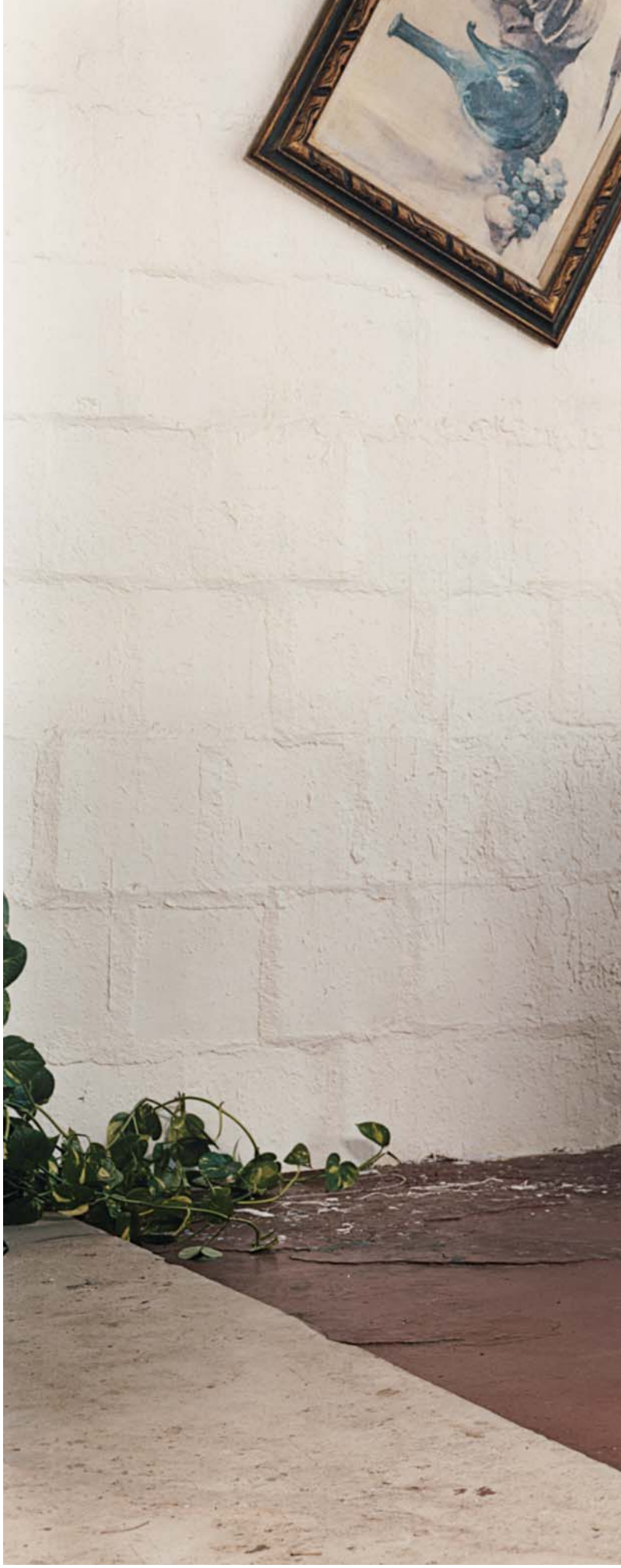
The balanced pairing of Victore's street sensibility and Yamamoto's edgy yet refined aesthetic on the windows shows what's possible when two compatible, creative minds come together. Although these collaborations aren't always seamless, it's still possible to find a perfect fit. Ⓟ

PEOPLE OF THE CLOTH

Digital textile printing is freeing designers to create a whole new future for fabric.

BY *CLAIRE LUI*

PHOTOGRAPHS BY *MARK MAHANEY*



PHOTOGRAPHERS may have given up film for pixels, and authors may have shelved their Underwoods, but until recently, textile designers had been living in a remarkably undigitized world. For the past half century, in fact, the discipline has remained essentially unchanged. Graphic designers and other artists who wanted to produce work on fabric were limited to two options: commissioning small amounts of yardage to be silk-screened by hand, a labor-intensive method, or trying to get their designs picked up by a fabric company that would print large runs with rotary screen printing, a process that has been the industry norm since the '60s. As a result, few graphic designers were able to easily include fabrics as part of their repertoire, limiting the industry's choice of designs.

But like much else in a demanding digital world, the clack-clack-clacking traditional textile presses are facing a quiet and stealthy competitor: digital inkjet printers. A technology that has long lagged behind its paper-printing counterparts, digital printing is carving out a new niche market of specialized fabrics with a distinctly graphic sensibility.

The new printers are able to print unlimited colors and the kind of fine detail that was previously impossible to produce. Images can fill an entire bolt of cloth, freeing designers from the conventional restriction of a pattern repeat. Because the technology allows for small runs of fabric, designers are able to create prints that might appeal to a less commercial market, and artists who have shied away from textile design because of the barriers to entry are now considering cloth a viable medium.

Jessica Smith, of the one-woman textile business Domestic Element, in Savannah, Georgia, originally turned to digital printing in an effort to keep a sense of the handmade in her designs. Her fabrics, which evoke historical patterns like toile de Jouy and chinoiserie, reference modern motifs like Google Maps and suburban sprawl. The short runs and relatively low costs of production allow Smith to take risks with her designs, producing satirical

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overleaf A rack of digitally printed fabrics. **01, 06** Samples from Mantero Seta, in Como, Italy, which specializes in digital printing for luxury brands. **02** Adaptive Textile's toile for the Chester County Historical Society has become popular with clients requesting custom versions showing their own homes. **03** Jessica Smith's print *Seamonsters Eating Apache Helicopters*. **04** Fabric by Hil Driessen in collaboration with Toon van Deijne that wraps around an entire room. **05** *Digital Iguana*, by Timorous Beasties. This fabric and its matching wallpaper can be scaled in different sizes to match clients' needs. **07** Dutch artist Nicolette Brunklaus's photographic print.

fabrics—like *Spying On China*, a chinoiserie pattern that subtly depicts American planes hovering above tranquil Chinese mountains and homes—that might not be picked up by a large fabric distributor. Paul Simmons, a principal of Timorous Beasties, in Glasgow, Scotland, has also experimented with producing fabrics with a renegade twist, such as a toile with illustrations of heroin users and a digital print of a fierce iguana entangled in plant life. "We don't deliberately produce things that won't sell, but [with digital printing] you can produce quite a wild fabric for the hell of it," he says.

Beyond this niche area of artistic explorations, digital printing enables designers to incorporate graphic design elements—most notably photography and Photoshop and Illustrator files—into textiles with ease. Adaptive Textiles, based in West Chester, Pennsylvania, developed a toile of the county's houses for the Chester County Historical Society. Now, customers can send in a photo of their home and the company will incorporate a drawing of it into the fabric, which can be printed at any scale.

There are drawbacks: Because the dyes or pigments spray out of an inkjet printer onto the fabric, the colors don't physically build up on the fabric as they do with screen printing. Some designers use these limitations to their advantage. Hil Driessen, an artist in Amsterdam, uses that flatness and the realism of photography to create a sort of trompe l'oeil. "If you have the right design, digital printing can have much more tactility," she says. "By using photography, a cotton can look like silk, or wood, or felt."

By taking photographs of textiles in sculptural compositions and then enlarging the images until they are barely recognizable, Driessen ends up making a meta-textile—a cloth imprinted with photographs of textured fabrics that radically change the

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With digital printing, says Italian textile manufacturer Carlo Mantero,

"Everything is going digital. Whatever can be digital in the future, will be digital. This cannot change. . . . You buy a printer, you need just one person, and then you're done."

appearance of the original. Her designs can span the circumference of a room, or be printed with a floor-to-ceiling-high repeat, design elements that would have been impossible with traditional printing. The photographic appeal of digital printing has been showing up in fashion and theater as well. Paul Smith, one of the earliest adopters of the technology, has released a number of scarves and bags in the past few years that are printed with photographs of unusual items from his personal collection.

Digital textile printing, which started to gain traction as a popular technology only in about 2000, was initially used for strike-offs (small sample swatches for buyers), but it has grown to be a force in its own right, as the economic dynamics in the industry continue to change. The textile-printing plants have historically been tied to the development (and decline) of the mills; in the past decade, the textile industry in the U.S. and in Europe has been challenged by cheaper imports from abroad, most of it manufactured in China. Since the implementation of the NAFTA trade agreements in January 1994, the U.S. has lost more than a million jobs in the textile industry, a decline of 66 percent in 14 years. Domestic rotary screen printing is unable to compete with the cheaper prices offered by the Chinese factories, and digital printing is, at least for now, a possible way to save the remaining textile plants.

Carlo Mantero, the director of innovation at Mantero Seta, his family's 106-year-old company in Como, Italy, knows that the plant must evolve or face extinction. The company has invested in digital printing as an option for Mantero's luxury clients, including Kenzo and Pucci, printing silks splashed with sparkling photos of sequins and kaleidoscopic patterns. "Whatever can be digital in the future, will be digital," he says. "This cannot change." Mantero is aware that with the rise of new technologies, his customers may be going to smaller companies for their printing. With digital printing, he says, "You buy a printer, you need just one person, and then you're done."

Jerry Bruce, the general manager of Carlisle Finishing, in Carlisle, South Carolina, is facing the same stark realities. Bruce is trying to transform the company (which prints fabric for military and healthcare apparel) into a competitive force. Though the digital component of his business is still quite small—about two percent annually—he has invested significant resources in staff training, new printers, and research. For Bruce, who is accustomed to talking about how many yards his rotary screen printers can print per minute, the inkjet printers seem amazingly slow, forcing him to discuss instead how many yards per hour can be produced. Despite these drawbacks, he says, "Digital printing is the future."

But this also means that small companies may be able to wedge themselves into an industry previously dominated by large plants. Smith, from Domestic Element, prints many of her fabrics at her studio, and Jeanelle Dech, from Adaptive Textiles, points out that her business, which does only digital printing, is not competing with the high-volume mills. "For designers in the

LEFT: PHOTOGRAPHS COURTESY OF HIL DRIESSEN, HITOSHI UJIIE, AND PAUL SMITH.

12

08 An installation by Hil Driessen, featuring carpet, fabric, and clothing made with digitally printed fabric. The textiles were printed with an enlarged photograph of a ceramic bowl that had been cast from a crocheted sculpture. **09** Hitoshi Ujiie's *Botanical* series shows the gradients and scale possible with digital printing. **10, 11** A bag and scarf from Paul Smith's Spring/Summer 2003 collection. **12** Nicolette Brunklaus's *Blonde* curtain panels.

U.S., it's about the turnaround time. We've figured out our role. Before digital printing, it was unheard of to design a fabric for just one client, but now people are discovering it."

The problem for many printers is textile designers' resistance to digital printing. Dech observes, "It's easier for us to work with graphic artists. They may not understand repeat, but that's easy to teach. Traditional textile designers can't get past the limitations of rotary screen printing." Raylene Marasco, owner of Dye-Namix in New York, describes many clients' reaction: "Ugh, the computer does it, it's *digital*."

Clearly, though, all this will change. For one thing, a new generation of designers are being educated with the new technologies. Traditional textile programs in the U.S. are shrinking as more students migrate to graphic design and fashion curricula. At Philadelphia University, Hitoshi Ujiie, director of the Center for Excellence of Digital Inkjet Printing of Textiles, and his fellow professors are developing a multidisciplinary approach to textile design, encouraging students from the textile, fashion, and graphic arts programs to work together to see how their web- and paper-based skills can be transferred to the possibilities of cloth.

Ujiie says, "What I see in the future is a neo–cottage industry for designers. They can be a designer, they can be a manufacturer, and they can be a retailer." Smith, who fulfills all these roles at Domestic Element, agrees. "I probably wouldn't be designing fabrics without digital printing," she says. Graphic designers who might have limited themselves to paper or interactive graphics, can, with the increasing sophistication and availability of these new printers, bring their work to a whole new audience. It's a move that might bring textiles out of the industrial past and into the digital future. P

COVER GIRLS

Young adult novels are rebranded as often as their latest readers come of age.

BY *REBECCA BENGAL*

PHOTOGRAPHS BY *SASHA NIALLA*

SEVENTEENTH SUMMER *First published in 1940 when author Maureen Daly was herself 17,* Seventeenth Summer *may be the first YA novel. Says professor and blogger Amy Pattee, it fits the mold of YA fiction—books that "explicitly anticipate a primary audience between the ages of 12 and 18 and tend to address the broad issue of 'Who am I?'"*

WEETZIE BAT *With its cutout ransom-note-style letters and bright orange torn-from-magazines collage, Stephen Spera's cover for the 1989 hardback of the subversive California fantasy paid homage to L.A. punk rock. Later editions featured '80s shades, lipstick, and cute trinkets. In a survey, boys found David Diaz's darker and more subdued 1996 update "less embarrassing."*

WHETHER IT'S CALLED reissuing, repackaging, or rebranding, the process of giving new life to an old book is a time-honored one. In the highly competitive field of young adult novels, however, there's a key difference. The market for these books is, of course, teenagers, whose tastes and styles change constantly in the timeless quest for identity. Publishers face a conundrum: The high literary value of the best of these books aside, how can they help a YA novel speak to the latest group of teen readers, across generations, cultural shifts, and trends? Simple: They redesign the cover.

In the years since she first got out her trusty magnifying glass, for example, Nancy Drew is still "Titian-haired," but on the covers (as in the text) from the mid-'80s onward, she's traded in her dependable roadster for a hot blue convertible. Remember *The Outsiders*? Ponyboy and the other Greasers from teen author S. E. Hinton's 1967 novel made their angsty cover debut as sinewy silhouettes against an urgent swath of red. In later covers, the boys stand defiantly in leather jackets, first as illustrations and later as photorealistic drawings of Matt Dillon, C. Thomas Howell, and Ralph Macchio, the stars of Francis Ford Coppola's 1983 movie adaptation. The latest cover boasts an existentialist photo worthy of the title, with a boy who could be a French rebel by night, model by day. Meanwhile, twins Elizabeth and Jessica Wakefield, absent from bookstore shelves for five years, reappeared at the end of 2007 in a rerelease of the Sweet Valley High series. The girls are as blonde and popular as ever, but now have cell phones and a new cover image—TV-bright photos to replace those pastel '80s illustrations.

Young adult novels, like their adolescent readers, have long represented something of an awkward phase, wedged between the dreaded children's area and the daunting adult section. Amy Pattee, a professor of library and information science at Boston's Simmons College and the author of the literary blog "YA or STFU," says that *Seventeenth Summer*, published in 1942 as a "junior novel" by 17-year-old author Maureen Daly, is probably the first YA novel. Its first cover had an illustration of the lead couple spooning sweetly in a boat; the latest edition has a photograph of a girl smiling shyly into the distance. Daly's novel, says Pattee, launched a genre of books that "explicitly anticipate a primary audience between the ages of 12 and 18 and tend to address the broad issue of 'Who am I?'"

It's a question the cover of a YA novel has to pose, alluringly and convincingly, for its teenage reader even to want to pick it up.

FOREVER *"If I had to pick, I'd go with the current [*Forever*] cover, which captures some of the content in a way that respects the audience and looks good," says Amy Pattee. "Though the design itself is pretty spare, the latest cover is explicit—although not as explicit as one would hope."*

The Outsiders was a model for how YA books were first packaged: as mass-market paperbacks. "The book's size set it apart from the trade paperbacks and suggested the book was intended for a more mature audience—not a child, but a Young Adult," wrote critic Cat Yampbell in 2005. The inexpensive YA books appealed not only to their readers' allowance budgets, but to publishers, who found them relatively cheap to produce—and to redesign when the need arose.

And that's often. Judy Blume's novel *Forever*, for instance, was first published in 1975 with an illustrated cover showing the protagonist's face in a locket. Since then, there have been numerous other covers for the book's trade and mass-market editions. A perennial hot potato among censorship fans and foes for its sexual content, *Forever* now contains a note by Blume that emphasizes the importance of protection against STDs. Meanwhile, Francesca Lia Block's *Weetzie Bat*, a dreamy L.A. tale of teen pregnancy, gay love, and witchcraft (Nick Hornby wrote recently that reading *Weetzie* was like "coming across a chocolate fountain in the middle of a desert"), has been repackaged an astonishing five times in the past 10 years.

The massive Nancy Drew series, which has run for more than 75 years and sold more than 200 million copies, straddles the line between YA and children's lit. Though Nancy herself is a teenager, bookstores may shelve the books in either section. The series seems timeless, perhaps, but it's under the same pressure as any new title to attract readers, and the first major overhaul was in 1958. Some of the updates have been subtle—a typeface altered here, the addition of a bright yellow spine there—but the illustration and text changes are significant. Originally composed by several authors writing as "Carolyn Keene" for the Stratemeyer Syndicate, the books were first revised to eliminate untoward racial references, as well as Nancy's habit of carrying a gun. Each novel was also cut by five chapters.

In the first few decades of the series' cover history, Nancy kept up with the times, ditching her '30s pearls and gloves for casual '50s skirt ensembles and a pageboy haircut. In the '70s, though, unfazed by the counterculture, she sported preppy double-knit suits, and as early as the '60s, Harriet Stratemeyer Adams, who wrote many of the Drew books, began clipping photos from *Vogue* for the art director and suggesting that Nancy's bust be "slightly more full." Most recently, Nancy has appeared as a teen action heroine with sun-kissed hair and computer smarts. She hit the big screen in 2007; a Nintendo game based on the series debuted the same year.

THE OUTSIDERS *The original, graphically striking* Outsiders *cover morphed into a movie tie-in with photos of its teen stars. The commemorative 40th-anniversary edition returns to the original art—a marked contrast to the current trade paperback edition, which evokes a still from a Jean-Luc Godard film (or a Calvin Klein commercial).*

The hero or heroine of a typical YA novel is trying to make sense of the world and his or her own place within it, but the physical book is a clearly defined object unto itself. Indeed, it's an accessory, explains Marc Aronson, author of *Race* and a longtime YA writer and editor. "It has to sit comfortably next to all the other objects in the reader's world, their magazines and clothes and music. It's all about a sense of coolness and intelligence. It's a style—it's saying, 'We are exactly who you are. This is the world you'll feel comfortable with. Nothing about this book is going to make you feel awkward to carry it and wear it. It's as sleek and cool and as with-it as you are.'" That might explain YA author and feminist Paula Danziger's seemingly incongruous bias against picturing the main character of *The Cat Ate My Gymsuit*, a girl struggling with her weight, on the original cover.

Also, the protagonists of these books are generally a few years older than their readers. The "age of aspiration" factor is essential to YA publishing: If you're 13, you want to be 15, so you read about 15-year-olds; when you hit 15, you want to be 17. Few readers of *Seventeen* magazine are actually 17. So YA books partly serve as instruction manuals, as Pattee notes. "If you don't have older brothers or sisters, and no real way of connecting with high schoolers, you've got Sweet Valley High." Whether the central character is solving crimes or dating boys, YA books give readers—particularly girls—a way to picture themselves in the part.

That means that any clues that the cover isn't current, whether it's a highly graphic rendering (so early '80s!), an outdated star (like Courteney Cox and Lori Loughlin, who modeled for the Sweet Dreams romance covers), or a wispy romantic typeface (so '70s dime-store romance!), can hurt the book's chances with prospective readers. "If someone is an unconventional beauty—or even not white—that's usually a more contemporary novel, clearly different from the conventional homecoming queen and Ken doll boy who might be on the cover of an older book, which kids will see as out of date," Pattee says. "But ultimately, it has more to do with what they're wearing. If the cover looks lame, then it's all over."

In recent years, there's been intense media focus on the label-crazed Gossip Girl books, whose copyright pages include fashion credits. Writing in *The New York Times* in 2006, Naomi Wolf charged that the series—and its sex-and-money-mad sisters like the Clique and A-List books—not only break every virtue-rewarding rule of YA fiction but "package corruption with a cute overlay."

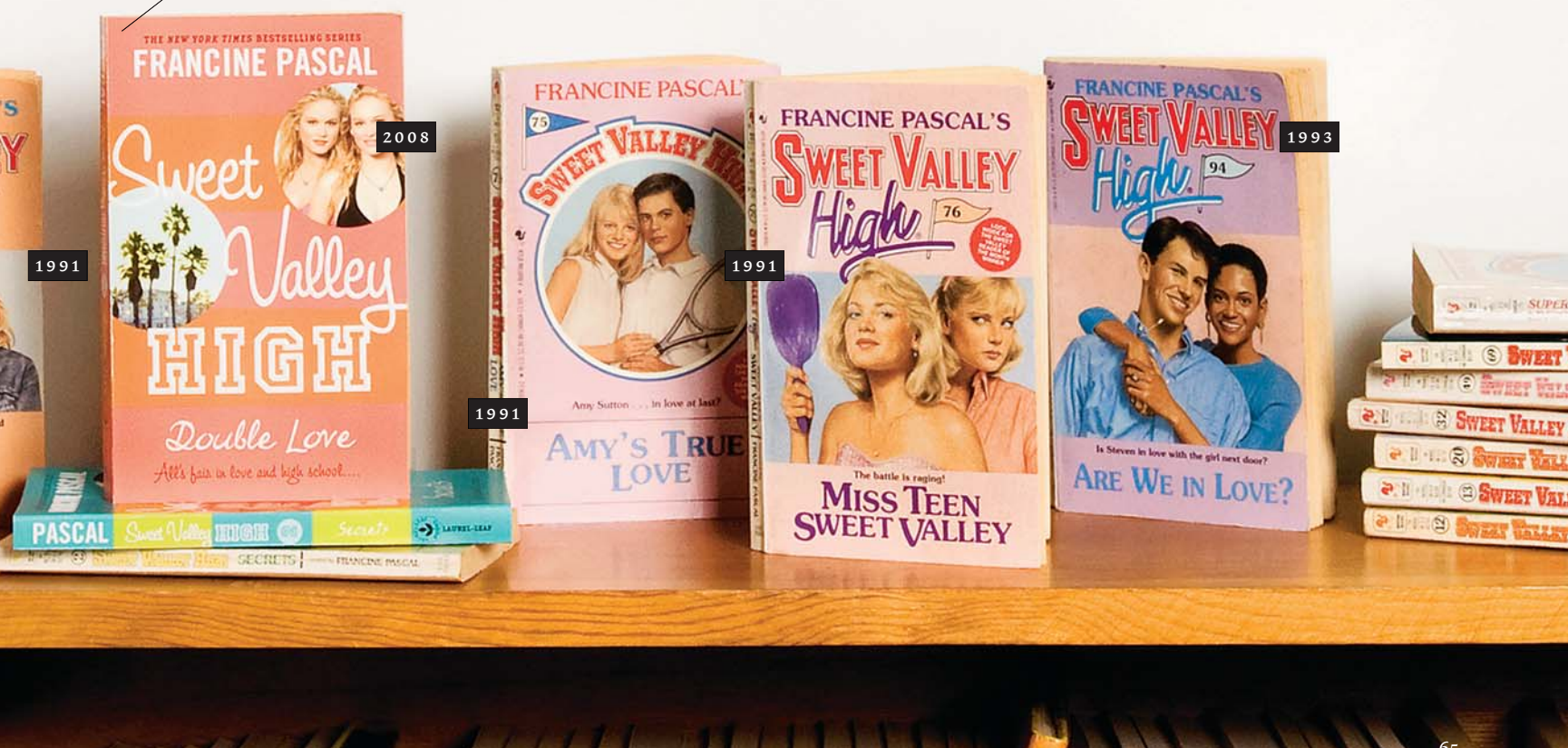
THE CAT ATE MY GYMSUIT *Although Paula Danziger said Marcy Lewis—the protagonist of her 1974 novel* The Cat Ate My Gymsuit*—was her most autobiographical character, she was dismayed that an illustrated Marcy appeared on the cover. For the 1998 reissue, Danziger worked closely with the illustrator and publisher to develop the new image, the cat dashing through the chalkboard-style title face.*

Enter Sweet Valley High, once again. The long-running series, which has so far sold more than 150 million copies, debuted in 1983. A team of ghostwriters writing as "Francine Pascal," the creator of the series, chronicled the adventures of wild cheerleader Jessica and her twin, sensible student journalist Elizabeth. Sweet Valley's 152-book run (with spin-offs including a short-lived TV series) finally dwindled, then came to a halt in 2003. Reissues of *Double Love* and *Secrets*, the first two books in the series, hit shelves this April; 10 more are in the works. The new Sweet Valley High is targeted to readers ages 12 and up as well as to nostalgic adults. "We realized we had two markets," says editor Pam Bobowicz. "New readers, plus people who are in their 20s and 30s and are remembering these books."

Random House designer and YA book veteran Marci Senders, formerly at 17th Street Productions (the outfit responsible for A-List, Gossip Girl, and Clique, as well as the original packaging of Sweet Valley High) oversaw the revision of the outdated Sweet Valley brand. Gone are the painterly, circle-framed portraits of the twins and the dated pastel hues. The new editions incorporate elements from the old (the mass-market trim size, the slightly tweaked but familiar varsity-style type and mini-banner) into a bright new California color palette and make room for photos of the twins or their friends and a bit of palm-tree, sun-drenched backdrop. "We wanted to restart the series but make it more classic-seeming, to give them staying power," Senders says. "We kept everything really simple and clean, but at the same time we wanted it to be really graphic, to update the whole vibe without dating it for the future." In a convention familiar from chick lit, many YA covers feature sections of girls' bodies rather than their faces, but Senders was adamant about showing the twins as individuals, not midriffs: "People really reacted to the blondes, to these sisters, and we wanted to keep them, but do a modern version with photographs."

Perhaps surprisingly, as much as a new cover can reenergize a YA book, publishers don't expect a big sales spike for their efforts. Generally, they reissue these books from strong backlists, and the long-term goal is to sustain the life of the book and influence sales of the author's other titles. "From a publisher's point of view, selling backlist books is like nirvana," Aronson says. "When you see a book puttering along or fading a bit, and you can make it relevant, then why wouldn't you?" Or, as Jessica Wakefield once said, "You just can't let a look get stale. You know what I mean?" P

SWEET VALLEY HIGH *"One day we shot [the model as] Elizabeth and the next day Jessica, which made it easy for makeup and hair; we had planned out all the clothing and the styles for each girl so we could get enough shots for 12 covers," says Random House designer Marci Senders. The model,* All My Children *actor Leven Ramblin, "is a professional; she really took on the girls and got into it."*



R.S.V.P.

Whether elaborately decorative or arrogantly abstruse, invitations to runway shows are a way for fashion designers to show their true colors.

BY *VÉRONIQUE VIENNE*

PHOTOGRAPHS BY *KATE AND CAMILLA*

Above and following page:
Two invitations to view Dries Van Noten's men's collection. A mustache comb heralds his Fall/Winter 2006–07 show; a lacey pattern in relief calls invitees to his show in June 2007. Designers: Jan Vandewiele and Dries Van Noten.

TWICE A YEAR, a befuddling ritual known as Fashion Week takes place in Paris, Milan, and New York, during which fashion houses strive to prove that they are more than commercial brand names. In Paris especially, the shows are theatrical events designed to *épater les bourgeois*—to shock, delight, baffle, and outrage conventional tastes—and thus to flaunt the designers' creativity.

Tickets to these spectacular demonstrations come easily only if you are part of a very exclusive elite. (If you are a reporter from a local paper in Maryland, say, or an eager fashion student, good luck!) Those who do receive invitations become the possessors of one-of-a-kind graphic artifacts intended to express the artistic temperament of the sender. These invitations—or *cartons*, as they're called in French—can be as large as posters or as small as credit cards, shaped to look like fans, gloves, keys, teacups, masks, or airline tickets. Printed on every conceivable material, they are not intended to be durable, or even portable. "Fashion designers live in their own world," says San Francisco fashion illustrator Gladys Perint Palmer, who attends the Paris shows every year. "They don't realize that we trek around eight hours a day, rain or shine, for an entire week—and that their gimmicky invitations are just another headache." Juli Alvarez, fashion editor at *Modern Bride*, doesn't mind the fuss. "It's a thrill to open the envelopes when they arrive," she says. "You really feel a direct connection with the designer. It's like a secret handshake."

In the '50s, before ready-to-wear and couture collections became runway spectacles, fashion designers didn't make these kinds of graphic statements. They sent discreetly engraved invitations to wealthy clients who viewed their garments at private showings. To this day, *cartons* from the likes of Chanel and Dior ooze understated sophistication, and other global brands like Armani or Calvin Klein imitate the aristocratic aloofness of traditional invitations. But a few big-name designers—Christian Lacroix, Comme des Garçons, Yohji Yamamoto, Maison Martin Margiela, and Kenzo, among them—along with most smaller fashion concerns, strive to wow the critics with clever design stunts.

Many fashionistas make a habit of hoarding these complex bits of ephemera. Alvarez stockpiles her stash of invitations in a trunk at the bottom of her hall closet. Susan Cernek, a former *Elle* editor who now writes for Glam.com, collects the cards in a snappy black-and-white Chanel box on her bookshelf. "A few decades down the line, they'll serve as a nice snapshot of what was going on in fashion and design—not to mention in my life," she notes.

For the most part, however, fashion invitations embody an odd category of collectibles: They're tough to find on eBay, and the few museums that maintain dedicated archives of such pieces tend to file them in bulk, along with designers' programs, catalogs, and Christmas cards. "We cannot even track down who designed the *cartons*," says Sylvie Roy, who supervises the cataloging of these fragile tchotchkes at the Musée

Left: Tsumori Chisato has long been producing inflatable invitations to her runway shows. This little plastic character was created for her Spring/Summer collection of 2008.

Below: A white-on-white rendition of the classic New York diner cup with the Greek motif for Maison Martin Margiela.

Juli Alvarez, fashion editor at Modern Bride: *"It's a thrill to open the envelopes when they arrive. You really feel a direct connection with the designer. It's like a secret handshake."*

Galliera in Paris. "Dating them is nearly impossible, unless you still have the original envelope with the postmark. The invitations are first and foremost conceptual, and they often lack critical information."

Designers of fashion invitations are generally unabashed about this elusiveness. As far as they are concerned, their brief is not to inform or even to please those who receive the invitations. "We don't give a damn about fashion journalists," says Manuel Warosz of the Parisian design studio Antoine+Manuel, the duo that creates Christian Lacroix's invitations. "Mr. Lacroix is our only audience." The designers' intricate invitations combine painterly forms, die-cut motifs and symbolic imagery: The silhouette of a tiny skull is a memento mori they tuck away in each piece. "Fashion is about vanity," says Warosz. "The fashion shows are pagan celebrations that also serve to remind us of our mortality."

Willfully cryptic invitations can help promote a fashion designer's equally evasive persona. New York graphic designer Paul McKevitt, who creates the *cartons* for the Duckie Brown menswear label, reluctantly reveals that there is always a reference to Barbra Streisand lyrics in the invitation text. Enigmatic Flemish designer Martin Margiela's *cartons* often sport large numbers or letters of the alphabet whose meanings are deliberately abstruse; in the case of a white-on-white version of the classic New York diner coffee cup, that meaning is just mischievously obscured.

Sometimes it seems that the more eremitic the fashion designer, the more the *carton* becomes an art object in its own right. Rei Kawakubo, the press-shunning creative

force behind Comme des Garçons, has produced some of the most original imagery ever to be used as self-promotion; her invitations feature photographs of art installations, avant-garde portraiture, and abstract typographical compositions. Kenzo's invitations are small wonders of inventiveness (a recent one included a tiny, working music box); the house's fashion director, Antonio Marras, works with Paolo Bazzani, his art director, every season to reconceptualize the logo to match the collection's theme, so that the name, not its typeface, symbolizes the company's innovative spirit. But the reclusive Marras was unavailable to comment directly on this collaboration. "*Cartons* are designed to stimulate the curiosity of the fashion editors," says a Kenzo spokesperson, speaking on his behalf.

Besides reinforcing the way a designer wants to be perceived, the predominant theme among these printed pieces is a refusal to pander to commercial forces. These invitations are manifestos that affirm designers' desire to subvert conventional wisdom—though it's getting more difficult for them to do so. "Today, fashion is no longer defined by individuals but by the large companies that own them," explains Mathias Augustyniak from the design studio M/M (Paris), whose clients include Yamamoto, Stella McCartney, and Givenchy. "Invitations do not matter

Above: A paper cut-out of a Bambi-like deer charmingly leads invitees to a Spring/ Summer 2008 show for IVANAhelsinki.

Left, top: A poster-sized invitation for menswear label Duckie Brown features a clean mix of black-and-white photography and Helvetica. Designer: Paul McKevitt.

"We don't give a damn about fashion journalists,"

says Manuel Warosz, from Paris design studio Antoine+Manuel.

"Mr. Lacroix is our only audience."

Above, left: A manifesto in booklet form from punk queen Vivienne Westwood, who preaches anti-commercialism in a quirky, passion-play format. **Above:** A blank tape—the actual magnetic tape has been removed—bears a label announcing A.F. Vandervorst's Fall/Winter 2006–07 show; a plain label on the reverse side declares "Silence is Sexy." **Opposite, top:** Kenzo's October 2007 invitation houses flowers, glitter, and a tiny, digital music box in clear plastic. Designer: Paolo Bazzani. **Opposite, bottom:** An ornate, multi-part invitation for Christian Lacroix's Fall/Winter 2006–07 haute couture show features intricate, curving die-cuts, gold embossing, and watercolors. Designers: Antoine+Manuel.

as much as the media machine behind the couture houses."

The phenomenon of controversial *cartons* can be traced back to the early '80s, when Japanese designers such as Kawakubo and Yamamoto brought an edgy artistic sensibility to the Paris fashion scene. School of Visual Arts professor Benita Raphan, who was working in Paris and London in the mid-'80s as an art director for Yamamoto and Martine Sitbon, remembers those heady days when "the sky was the limit, creatively." Money poured in from Japan to design invitations and other printed matter. "We thought nothing of spending five or six dollars for a hangtag," recalls Raphan.

In the '90s, fashion designers from Belgium and the Netherlands—Margiela, Van Noten, and Viktor & Rolf—settled in Paris. They favored conceptual projects, turning their fashion shows into avant-garde performances in unusual venues, and their approach gave other designers permission to create invitations that referenced contemporary art more than fashion. Tsumori Chisato's inflated miniature plastic dolls, which she still uses for her invitations, exemplify this trend.

Recent years have seen an influx of Dada-inspired materials, as invitations reflect fashion designers' growing tendency to indulge in self-mockery. The announcements have been printed on torn sleeves, flipbooks, airplane pillows, newspaper clippings, or Ziploc bags. But there has been some backlash to this visual rhetoric: *Cartons* with well-tempered, Helvetica-heavy layouts provide an antidote to pretentious attempts to turn fashion shows into agitprop events.

Another sign that extravagant *cartons*—and the attitude of exclusivity that engenders them—may be losing ground came with the launch of Karl Lagerfeld's collection for H&M. The "invitation" was a two-minute spot shot by Swedish director Johan Renck that anyone can watch on YouTube. The maliciously charming commercial ridicules the members of the Chambre Syndicale de la Haute Couture—the people who, since 1868, have been imposing draconian, anti-commercial standards on couture.

If elaborate *cartons* represent the old guard, the logical next frontier for fashion invitations is perhaps the non-statement. "Today, the identity of the designers is no longer rooted in the graphic images given by the invitations," says Augustyniak. "In fact, some of the hippest designers send faxes."

So, fashion editors, once plagued by cumbersome invitations, are now packing something bulkier: a portable fax machine. They plug it in at their Paris hotel room and wait for that epiphanic moment when a suave piece of paper—their entrée to the inner circle—spews onto the floor. P

Follow the Line
Linking the many iterations of the Lord & Taylor logo is a common "ductus"—the sequence and direction of the movements of the hand as it writes the signature, indicated here by red arrows that trace Frank Tartaglia's rendering. Though the signature's format has changed, the ductus has always remained the same.

TIMES OF THE SIGN

It's been on shopping bags and boxes for decades—a true American brand. But how well do we really know Lord & Taylor's signature flourish?

BY *PAUL SHAW*

LETTERING BY *FRANK TARTAGLIA*

ONE OF THE MOST recognizable and yet most overlooked logos in America is that of Lord & Taylor. The logo for the venerable New York department store is not as famous as those of Mobil, Coca-Cola, or even Bloomingdale's, but it is perhaps more remarkable in that it is not the work of one person. Instead, it has been shaped by many people and has evolved organically over time. One could say there is no such thing as "the" Lord & Taylor logo.

Everyone knows—or thinks they know—what the logo looks like: a brush script with "Lord &" stacked on top of "Taylor." Yet upon closer inspection, it begins to fall apart. Several letters are ambiguous and others seem to be missing entirely (look at the *r* in "Lord"). Like the personal signature it emulates, this logo can only be read as a whole, and like a signature, the Lord & Taylor logo is always different.

I got my first glimpse of the mark's complex provenance in the early '90s when Lord & Taylor hired me to write a new logo—due the next day. The casual nature of the assignment contradicted everything I had ever learned about corporate identity, but a senior designer at the store assured me it was no big deal—they made new logos whenever they needed them. She then showed me old photostats of Lord & Taylor logos going back decades. Collectively, they were a repository of the past, but also a resource for the present.

The Lord & Taylor logo's origins have never been clearly defined. There are conflicting stories about who designed it, each with a kernel of truth. Through conversations with several Lord & Taylor veterans and a survey of the store's advertising in company scrapbooks and newspaper microfilm, I have attempted to trace its history and to parcel out credit to its many creators.

Harry Rodman and Dorothy Shaver

Logos derived from signatures were common at the turn of the 20th century. But prior to the '30s, Lord & Taylor's name was either set in type or hand-lettered to look like type. The script logo debuted in 1933, and credit for it belongs to Harry Rodman, the art director of

The images shown above are from Lord & Taylor's archives, with the exception of the 1994 ad, which was provided by Paul Shaw.

1933 This year saw the first use of the script logo by Lord & Taylor art director Harry Rodman.

1942 The logo became lighter around this time to match the subhead "New York & Manhasset."

1946

1952 JEAN KARNOFF

1952 DOROTHY HOOD

Lord & Taylor from that year until 1970. With its heavy, condensed script and horizontally arranged words, his logo has little in common with later incarnations, yet the basic Lord & Taylor DNA is there: The ampersand is a plus sign, "Taylor" is composed of a number-seven-like *T*, "ay," and "lor," and both *r*s are arched curves sprouting from the *o*. This early logo was used, in a fixed form, from its inception through the early '40s.

In 1941, at the urging of Dorothy Shaver, the company's first vice president, Lord & Taylor opened a branch store in Manhasset on Long Island, and "New York & Manhasset," in a lighter script, was added below "Lord & Taylor." Other subheads, such as "Fifth Avenue," followed. A year later, the words "Lord & Taylor" were redone in a lighter script to match those subheads. The logo remained a light script for the next three decades, but its exact rendering and its use changed radically.

Shaver became the company's president in 1945, and she immediately began to promote "The American Look," making Lord & Taylor synonymous with American fashion for decades to come. To signal this new emphasis, at Rodman's suggestion, she adopted the American Beauty rose as the store's symbol, rendered by the illustrator Dorothy Hood. At the same time, Rodman began encouraging illustrators to incorporate the logo in their drawings for ads, with the result that it was written afresh by each artist.

Dorothy Hood and the Illustrators

The integration of the logo into the illustrations was a brilliant move, but its success depended on the artists the store hired. In the '40s and '50s, Lord & Taylor had some of the best in the business, among them Hood, Carl Wilson, Helen Hall, Arnold Hall, Jean Karnoff, Susan Abbott, Betty Offt, and a talented unknown whose work is simply signed "Yuskowski."

Hood was the most famous of all—the "Hood Girl" became as well known as the Gibson Girl of an earlier era. While Hood is often incorrectly credited as the originator of the store's script logo, there

1943 From the early '30s until the mid-'70s, Futura was the preferred typeface for the text of ads. In the early '40s, Rodman sometimes swapped out Futura for a light script.

1945 To differentiate Lord & Taylor's use of drawings from those of the store's many competitors, Rodman insisted that the artists sign their work (Helen Hall's signature can be seen in the lower left-hand corner of this ad). This practice became so ingrained at the company that, in later years, missing signatures were often added by staff layout artists.

1956 HOOD

1956

1958 HOOD

As the logo was bent, curved, and angled in response to the illustrations, the familiar stacked format began to emerge.

is no doubt that she was the first to blend the logo into her illustrations. As early as 1947, her logos—distinctive in their thin, scratchy line—emerge from swirling pen strokes unifying the various illustrations in an advertisement.

The script logo truly became a chameleon in the '50s. It was made with a variety of tools—mainly crowquill pen and pointed brush, but sometimes crayon, China marker, pastel stick, or even ballpoint pen—the same ones used to create the illustrations. The logo was also bent, curved, and angled in response to those drawings, and in the course of these alterations, the familiar stacked format began to emerge.

Tartaglia, père

Jules Tartaglia joined Lord & Taylor in 1952 as a staff layout artist. He and his colleagues created versions of the logo for advertisements; but increasingly, Tartaglia took over responsibility

1946 Modern layouts, such as this one, combining Futura with asymmetrically arranged text that activated white space around illustrations, had much in common with the work of Paul Rand, Alvin Lustig, and Alex Steinweiss. Many of Lord & Taylor's advertisements from the late '40s to the late '50s were as daring as any of those luminaries' designs.

1952–64 Illustrator Dorothy Hood's swooping style, wherein the logo often darts around the figures, was much copied by other Lord & Taylor illustrators.

for the logo in the full-page illustrated ads. He scribbled the logo directly on the artwork, a gutsy move that guaranteed its integration in the layout.

From the end of the '50s until his death in 1983, Tartaglia was the sole person responsible for the Lord & Taylor logo. His great pride in writing it out is particularly evident between 1967 to 1970, when the logo often appears to have been written at breakneck speed, usually with a Flair felt-tip pen or an AD chisel marker.

When Harry Rodman retired as advertising director of Lord & Taylor in 1970, he was succeeded by Carl Ammirati, who tried to tame the script logo. A lightly written logo by Tartaglia became the armature for a series of stylized—and much heavier—marks, which were no longer being remade in response to each new illustration. Eventually, a stacked version of the stylized logo was stuffed into a black box and used in the fall of 1975 for every advertisement.

The flexible Lord & Taylor logo seemed dead—until Joseph E. Brooks became CEO of Lord & Taylor in late 1975 and immediately set about trying to resurrect the company's heritage. He named the rose after Dorothy Shaver and replaced Ammirati with Kermit Adler as creative director. Adler, who had previously worked for Lord & Taylor on staff and as an illustrator, promoted Jules Tartaglia to art director; Tartaglia, with the blessing of management, brought back the thin, monoline logo.

Tartaglia, fils

Jules's son, Frank, had a long history with the store. As a child, he visited his father there, and he worked as a messenger when he was a teenager. When Jules was promoted, Frank, who was then studying illustration at New York's School of Visual Arts, noticed that his father was overburdened in his new job. "My father and I were great friends," he recalls. "I knew he was having a hard time doing all the logos and script handwriting. So I took some ads from the newspaper and practiced the logo." Frank showed these to his father, who showed them, in turn, to Kermit Adler; shortly thereafter, Lord &

1971 In the '60s and '70s, Jules Tartaglia wrote the logo on vellum overlays, reflecting changes in the production of mechanicals and an increased workload that did not allow time to carefully consider how the illustration and logo could be intertwined. His logos tend to have a more monoline character than those done by the illustrators.

1972 In the early '70s, stylized, heavy logos were treated as graphic elements within an advertisement: they were reversed out of rectangles and squares, cropped and bled.

Taylor hired Frank as a layout artist.

When Jules died in 1983, Frank, who had become an art director, took over the role of the "logo writer." He remained with the company until its parent, Associated Dry Goods Corporation, was purchased by the May Department Stores Company in 1987. During his time at Lord & Taylor, Frank Tartaglia introduced a heavier "brush" version of the logo, usually made with a marker, and also continued the light script pioneered by his father.

David Lipman

Kermit Adler retired as creative director of Lord & Taylor in 1989. Under his successor, Russ Harden, the heavier "brush" version, in a stacked format, became the preferred form of the logo in the '90s. During this period, I was one of several designers who tried their hand at the logo.

Two years ago, the store's new owners, NRDC Equity Partners, hired David Lipman and BrandBuzz (a division of the agency Young & Rubicam) to rethink Lord & Taylor's advertising and promotional efforts (see following article, "Good Things in Store"). Lipman visited Lord & Taylor's archives with Frank Tartaglia, and embraced the company's heritage. A fixed logo—chosen from the recent past but used larger and in more daring colors—now appears on the chain's credit card, shopping bags, gift boxes, window displays, signage, and website. But for the newspaper advertising, the logo is constantly changing once again. And Frank Tartaglia, whose company Ambrosi is now responsible for all of Lord & Taylor's catalogs, is back writing it afresh each time. "It's great to see people understand the history of the store and want to bring back that tradition, but in a modern and new way," he says.

The Lord & Taylor logo is an artistic collaboration that evolved to fit the times. Having functioned from the start as the company's signature, personality, and its bond with its customers, it was a brand decades before the concept existed. The time has come to give this enduring logo its due. Ⓟ

1986 Frank Tartaglia created light script and heavier versions of the logo in the '80s.

1994 A logo created by Paul Shaw, one of several designers to work on the Lord & Taylor mark during the '90s.

2007 Lord & Taylor's redesigned boxes display a new, fixed logo. But Frank Tartaglia writes the logo afresh for each newspaper ad.

GOOD THINGS IN STORE

Long set apart in a genteel world of its own, Lord & Taylor is struggling toward a new identity.

BY *ANGELA VOULANGAS*

I STARTED SHOPPING at Lord & Taylor out of convenience. It was the late '80s, I was at my first job, and the flagship store, on Fifth Avenue at 38th Street, was located just down the block. An enormous World War I–era limestone and tan brick palazzo, the store seemed curious, lost: muted. The quiet murmur of the first two floors became a positive hush as I went upstairs. I sensed a faded gentility each time a saleswoman rang up a purchase and took an inconspicuous moment to study my credit card in order to thank me by name. Neither intimidatingly upscale nor boisterously bargain-basement, the store seemed left out of retail evolution. It felt like my discovery, a place reserved for a few powder-scented older ladies and me.

It hadn't always been that way. In the '40s and '50s, under president Dorothy Shaver (see Paul Shaw's article, p. 74), Lord & Taylor put American fashion on the map. But as the brand weathered mergers and cost-cutting in the '80s and '90s, and multiple store closings more recently, it lost most of its fashion credibility.

In March 2005 Federated Department Stores bought May Department Stores Company, the store's owner, then went on to sell the Lord & Taylor chain to NRDC Equity Partners. That company's president, Richard Baker, initiated a $10 million rebranding and ad campaign to rejuvenate the nearly 200-year-old store's image. The most visible component is a series of slightly surreal print ads directed by the David Lipman agency and shot by Mario Testino. The ads showcase an attractive, if odd, assortment of celebrities—the artist Ed Ruscha, model Lauren Hutton, and socialite Lydia Hearst, among others, gamboling on lawns à la ads for Ralph Lauren. The results are glamorous, though the message is a bit vague.

A more finely tuned rebranding is now under way. The store's once dreadful paper goods (flimsy stock imprinted in an unattractive flinty gray) have been replaced with weightier bags and boxes featuring yellow interiors and a prominent, embossed version of the famous script logo. This design program is a step in the right direction, but so far the in-store upgrade is lagging. On a recent visit the tagline "Unapologetically Classic and Forever Relevant" was emblazoned everywhere like some sad self-help mantra. Another day, the main floor reverberated with house music—neither classic nor especially relevant.

Still, the store's position in the retail landscape hardly seems tenuous. Not being in the luxury category, Lord & Taylor does not directly compete with the likes of Saks Fifth Avenue and its Pentagram-buffed image. And next to the lackluster Macy's juggernaut, or Bloomingdale's, which relies too heavily on former glories, Lord & Taylor looks pretty good.

During my last visit to the store, the unfailingly courteous salesladies confided to me that the iconic identity of yesteryear still had its fans: "People are very fond of that red rose. . . . The old cards are collectors' items now." The new paper goods are unlikely to end up in anyone's collection, but they are the clearest statement the store has made in years. Lord & Taylor needs to define what it wants to be and carry that image through consistently. But if the positive commentary on the fashion blogs is any indication, the public is definitely in the retailer's corner. As one commentator on Fashionista.com wrote last summer, the store is "really turning things around." No one should write off the "Signature of American Style" just yet. P


PORTIA MONBERG
SPUTNIK FALL 2007
glance
CALIFORNIA COLLEGE OF THE ARTS
SAN FRANCISCO & OAKLAND
HOW TO
BUILD A
MEGAN GREIG
SPUTNIK FALL 2006
BOB AUFULDISH, 2007
SPUTNIK FACULTY
1995–PRESENT
CALIFORNIA COLLEGE OF THE ARTS
FASHION · 2006
MELANIE GRYBOSKI
JUAN LEGUIZAMON
SPUTNIK SPRING 2006
JON SUEDA, 2007
SPUTNIK FALL 1997

SATELLITE OFFICE

At Sputnik, a small pack of students juggles the pressure of art school with the responsibilities of a working design studio. High stress, low rates. Very *low.*

BY *COLIN BERRY*

PHOTOGRAPHS BY *BRAD DICKSON*

INSIDE A CRAMPED conference room on the California College of Art's San Francisco campus, six students and three instructors sit shoulder-to-shoulder around a table. On her MacBook, senior Heidi Berg is presenting her idea for a high school recruitment poster. The class presentation is called a "bake-off," and Berg is one of three students competing for the assignment. Her idea is simple and effective: a distressed page with old-fashioned line drawings and an eye-catching splash of CMYK.

Her peers, even her competitors, are supportive. "I really like the colors," one says, and the rest murmur assent. Bob Aufuldish, the class's adviser this semester, squints across the table. "Where's the CCA logo, though?" Turns out it's flipped up on its side, in one corner of the poster, in a 10-point font. "Better make it bigger," he says.

This is Sputnik, CCA's prestigious, upper-division design course in which students are given responsibility for creating and producing most of the 100-year-old art school's collateral. These half-dozen fledgling designers make posters, postcards, brochures, books, magazines, invitations, and other materials—50 or 60 projects per term—

for the school's admissions, financial aid, architecture, fashion design, extended-education, and other departments. And although the class reboots with eight new students each semester, Sputnik has proven itself a windfall for CCA's communication needs. Equal parts internship, classroom, and working studio, this crowded room may represent the best idea for an art school since Photoshop.

Sputnik started 12 years ago, shortly after CCA hired publicist Chris Bliss to oversee a capital campaign. "In 1995, I did an audit of our printed materials and [almost] everything looked terrible," says Bliss, now CCA's VP of communications. "It didn't reflect the quality of the program." Bliss discovered that while the school had money to print projects, it couldn't afford designers to actually design them. So, with the help of Aufuldish, professor David Meckel, and design department dean Michael Vanderbyl, she launched Sputnik, where students would do the work. "They were volunteers, really," Bliss recalls. "I bought the print and coordinated with their clients, and Bob supervised their work and production. Part of the challenge was getting clients to buy into the idea, but once we had printed materials to show, it made my job easier."

One of the first Sputnik students, Eric Heiman, now a partner at Volume Inc. in San Francisco, remembers it began modestly. "We co-designed the alumni magazine and maybe two other projects," he recalls. "My big lesson was to get out of my graphic design bubble and actually learn to deal with limits. With Sputnik, you didn't have time to waste—it was, 'I need this magazine in two weeks.'"

The first few Sputniks, as the chosen students are called, were selected by faculty; these days, a nomination process precedes an extensive interview and portfolio review. "We look for meticulous, well-rounded designers, not hotshots," says Erin Lampe, CCA's director of publications and Sputnik's faculty liaison, along with Aufuldish. "We choose students based on a combination of faculty recommendation, design talent, interview, and pure responsibility." Still, Sputnik has always had serious cachet: G. Daniel Covert, who roared out of the program into a gig at MTV before founding Dresscode, his own New York studio, with Andre Andreeve (another former Sputnik) says making the class was one of his major goals at CCA. "I saw all this great work come out of Sputnik and said, 'I need to be a part of this,'" he recalls.

Once they're accepted, Sputniks enjoy a variety of educational opportunities beyond the typical class. For Jon Sueda (1997), it was at the print shop: "I learned one of my big lessons during a press check," Sueda says. "The job was supposed to be in red, and the printout looked red, but I was too nervous to double-check anything. I signed off, and

Left: Reusable tote bag, a gift for CCA donors. **Designer:** Monica Hernández, Sputnik Fall 2006. **Opposite:** *Public Architecture: The Lowly and the Difficult*, 2005, a book with a poster-jacket featuring student architecture projects and essays on suburban context. **Designers:** Sharif Aggour, Walter Charles Baumann, Scott Hesselink, Sputnik Fall 2005. **Clients:** CCA, Public Architecture.

Sputnik has saved CCA $300,000 in designers' fees and has jump-started careers to boot.

when the piece came back it was magenta. With Sputnik, I had the benefit of making my mistakes in a safe environment."

As Sueda suggests, Sputnik students get an opportunity for something rare at CCA: hands-on experience. "It's our program policy not to art direct students," explains Doug Akagi, who advises Sputnik when Aufuldish is on sabbatical. "Unfortunately, our students are not known for being good production artists." Sputnik, he says, is a way to rectify that. "It's a crash course in seeing something through from beginning to end," says Heidi Berg, the recruitment-poster presenter, later in the day. "That's definitely missing at CCA." Advisor Erin Lampe agrees: "Sputnik prepares them for the real world."

For years now, art schools have bridged this gap between classroom and career with internships, and CCA offers a strong program for all its students. (Sputniks can opt to receive internship credit.) But few support a high-volume, student-run graphic studio. The University of Wisconsin–Milwaukee offers limited programs with three or four students and a small number of projects; Rhode Island School of Design students only design specific publications or sections of them; at the University of

Right: Poster for Spring 2008 CCA Graduate Studies Lecture Series. **Designer:** Sara McKay, Sputnik Fall 2007. **Far Right:** Poster for Pre-College 2008, a summer program for high-school students. **Designer:** Heidi Berg, Sputnik Fall 2007. **Below, left:** Poster for Spring 2008 CCA Architecture Lecture Series. **Designer/photographer:** Portia Monberg, Sputnik Fall 2007. **Center:** Poster for 2008 Sustainable Design Conference. **Designer:** Shawn Cheris, Sputnik Fall 2007. **Right:** Poster for Summer Writers Workshop. **Designer:** Alex DeArmond, Sputnik Spring 2001.

Opposite: Screen shots from two interactive projects. Solid screens are from a 2007 CCA undergraduate recruitment DVD. **Designer:** Julyanne Liang, Sputnik Spring 2007; **development assistant:** Kyle McGuire, Sputnik Spring 2005. **Center:** Three screen shots from CCA Center for Art and Public Life (center.cca.edu), 2005. **Designer:** Carlo Flores, Sputnik Fall 2005; **development assistant:** Chad Wood.

Cincinnati, design professors typically supervise a student designer for a project or two, collaborating as schedules allow. Sputnik, however, designs 90 percent of CCA's print and web materials. "Our program is the largest, both in class size and volume of work," says Lampe.

The class teaches another key concept to the participants: client relations. "I'd done small projects here and there, and my Sputnik client was pretty smooth," recalls Sam Wick, who took the class last year and graduates this May. "But other students' [clients] were much more demanding. They want things done well, but they also understand we're not professional designers—yet." Eric Heiman, who has also advised the class, says he urges inexperienced designers to cultivate good client relationships. "I went to school when David Carson was big, when we were encouraged to have antagonistic relationships with our clients," he says. "I never bought into that. My philosophy has always been that clients can be great collaborators."

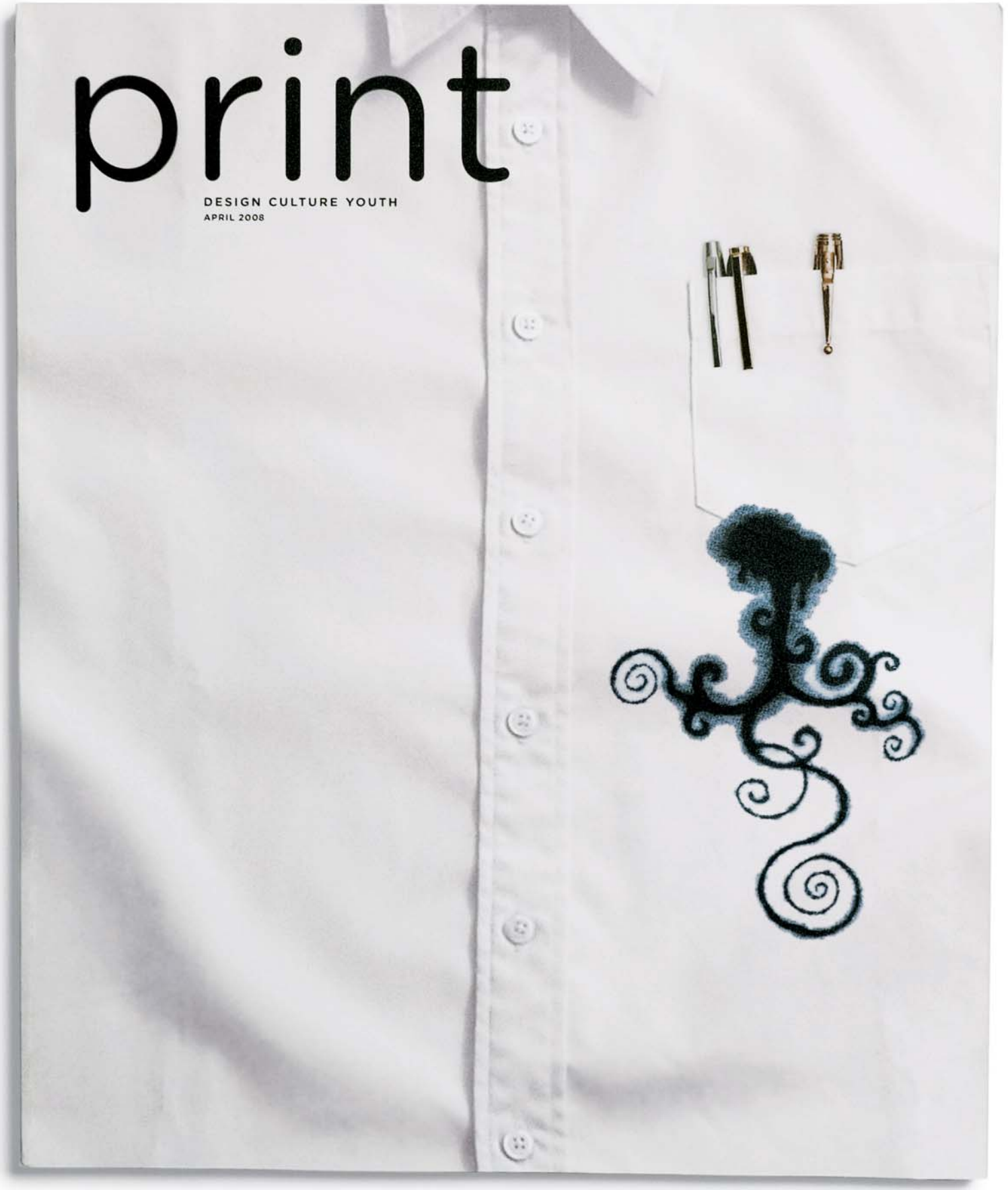
These clients are now scrambling to get their projects on Sputnik's boards. Nina Sadek, CCA's dean of special programs, uses the class for five or six projects every term. "I like working with students because they're willing to rework things; they're eager to please," she says. "They're genuinely excited about having real pieces in their portfolios." Chris Bliss heads Sputnik's largest project, *Glance*, CCA's elegant, twice-yearly magazine. "As a client for so long, I feel confident with what works and doesn't work," Bliss says. "The students are very earnest, and there's lots of substance. Whether or not you always agree with that substance is another thing."

With all it has to offer its members, Sputnik's value to the college can be measured in two ways. First, according to Lampe, it has saved CCA nearly $300,000 in designers' costs over the past decade. Second, it has jump-started the careers of the nearly 200 student designers who have participated. Former Sputniks can be found working at Chronicle Books, Digital Kitchen, SFMOMA, KQED, MTV, and VH1, as well as McGinty, modernhouse, Tree-Axis, fuseproject, Chemistry Design, and other studios. Many Sputniks continue to work for CCA, including Jon Sueda, who designed the new identity for the Wattis Institute, CCA's progressive art gallery. Former Sputniks looking to employ up-and-coming designers often return to their old classroom as well: Zaldy Serrano, now an art director at KQED, recently hired Carlo Flores, another Sputnik, who graduated last year. Finally, many students can now find their finished pieces in museum displays: "Artists of Invention: A Century of CCA," an exhibition held this winter at the Oakland Museum of California, includes works by several former Sputniks.

What's next? For starters, eSputnik: "A lot of our communications could be done with e-mail postcards," Akagi says. "We're looking at a list of projects we can do electronically rather than offset-printed." Such internet and interactive designs will demand more creative types with those skills; last year, for the first time, CCA's website was designed by students who called themselves Laika (after the Russian space dog). "We've found that certain students really shine with web design," says Bliss.

After 11 years, Aufuldish says the hard work is worth it. "The energy it takes to reinvent the wheel every 15 weeks is amplified when it comes back," he says. "Young designers don't lack experience, they just lack opportunity, and Sputnik is a chaperoned environment where we set things up for them to succeed."

Still, neither Sputnik's advisers nor its roster of happy clients can ever fully forget that the group of designers upon whom they lean so heavily are here to get educated, not merely offer free labor. Back in the conference room, a week later, Berg finds herself "awarded" the job for her colorful recruitment campaign; now, she has to come up with three new posters and five new ads. She looks pleased, if a little besieged. "It was an honor to be chosen, but at the same time, I was like, 'Crap!'" she says, sotto voce. Berg's schedule is as tight as any undergraduate's—even more so as the semester comes to a close. She is, after all, still a student, and Sputnik, for all its prestige, is just one class. Ⓟ

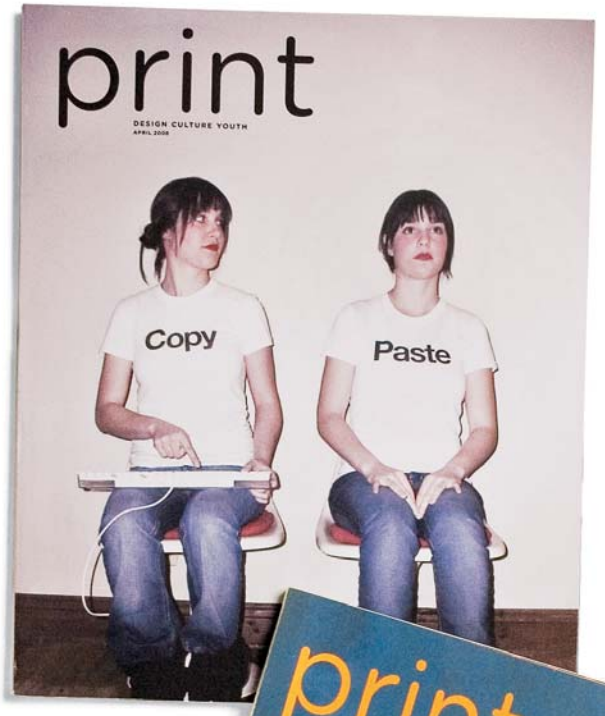


FIRST PLACE

BRANDON MADDOX

Valencia Community College
Orlando, FL

PRINT'S 44TH STUDENT COVER COMPETITION



SECOND PLACE

KATTY MAUREY

Université du Québec à Montréal
Montreal, Canada

THIRD PLACE

BLAŽ PORENTA

University of Ljubljana, Academy of Fine Arts and Design
Ljubljana, Slovenia

PHOTOGRAPHS BY *ERIN GLEESON*

BLAGOVESTA "BOBBIE" MILTCHEVA
Valencia Community College
Orlando, FL

EVAN FIELDS
California State University, Fullerton
Fullerton, CA

CHRIS EDWARDS
Seattle Central Community College
Seattle, WA

THIS YEAR, in the grand tradition of the public choosing an American idol and a favorite dancing star, *PRINT* opened up voting for its 44th annual Student Cover Competition for the first time. We uploaded the covers of three finalists—chosen by judges Miranda Dempster, art director of *Art+Auction*; Andrew Horton, art director of *Business Week*; and Lina Kutsovskaya, creative director of *Teen Vogue*—to *PRINT*'s website, and we invited our readers to pick the winner.

Voting was fast and furious when the contest went live on October 23. Brandon Maddox's design, featuring a shirt pocket bleeding a leaky pen's ornamental flourish was an immediate hit, capturing first place with 57 percent of the total votes. Our second- and third-place winners—Katty Maurey's "cut and paste" cover of identical twins and Blaz Porenta's elegantly interactive gatefold of a surfer on a wave—each garnered an impressive share of fans as well.

Maddox's entry was a clear favorite among the judges. "Concept-wise, it's perfect," Horton said. Dempster agreed, deeming the spiral "super-trendy" and "brilliant." Maddox, a student at Orlando's Valencia Community College, painted the swirls onto an old white T-shirt, then combined a scan of the fabric and the image of an oxford shirt in Photoshop. The process reflects his desire to incorporate both hand-drawn and digital elements in his design.

Though Maddox said that he prefers to leave the meaning of the work up to the viewer's interpretation, he wanted to allude to the dilemma facing students about whether to pursue a freelance career or a more corporate route, he says. "Many artists can end up working in an environment where they use very little creativity," he said, "so the buttoned-up shirt represents the corporation, and the exploding ink represents the artist's frustration and stifled creativity."

PAULINE CARRASCO
Art Institute of California–San Diego
San Diego, CA

FILIPA WARREN
VARANDA GAGEAN
Escola Superior de Artes e Design
Matosinhos, Portugal

JIM KNOX
The College of Saint Rose
Albany, NY

Work that showed flashes of wit stood out for the judges, while gory images seemed too obvious. "I'm declaring a moratorium on bodily injury," said Dempster, referring to the many entries that showed mutilated limbs. (She did, however, enjoy Filipa Warren Varanda Gagean's cover depicting a tag hanging from a pierced tongue.) Covers that showed extra effort won extra credit, particularly those that required more than just Photoshop to create, such as Maurey's custom shirts for her cover models. Casting one overly precious entry aside, Kutsovskaya said, "It's a goody-goody's design—something from one of those kids that you know never break the rules." Risks were rewarded, including Porenta's gatefold, which can be opened to form a 3-D cresting wave.

In general, entries shied away from making political statements, though Jim Knox's creative twist on the Iwo Jima flag-raising—toy soldiers hoisting a pencil into a pencil sharpener—successfully evoked both the specter of war and the role of design in a conflict-ridden world (and scored an honorable mention).

Since covers were coming in from around the globe, many of the students may have wanted to avoid a location-specific or partisan interpretation of "Design Culture Youth," choosing instead to focus on more universal themes, familiar to art school students everywhere: the job market, sexual frustration, and the search for original ideas. CLAIRE LUI

PRINT's International Student Cover Design Competition is open to students in their senior year at a design school or a university with a design department. Schools throughout the world are invited to submit the five best designs from their senior class. Instructors who would like their students to participate next year can find entry information by going online at printmag.com/competitions or by e-mailing us at studentcover@printmag.com. All entries must be received by June 30, 2008. No entries accepted before March 17.

NEW VISUAL ARTISTS 2008

TRADITIONALLY, anniversaries are cause for celebration: You get a card, a diamond, or one of those romantic every-kiss-begins-with-Kay moments. We don't have a card or a diamond, and we're not wild about those commercials, but this year, *PRINT* is definitely celebrating. The 10th edition of our New Visual Artists Competition begins with a look behind the scenes of the 200 NVAs we've featured over the past decade. We revisited every profile, Googled every past winner, e-mailed as many as we could find, and asked them to tell us about what's happened in their lives since. In the following pages, we've charted their ages and other vital stats, diagrammed their diverse influences, and shared their advice and hard-won wisdom with the next generation.

The overall picture should inspire anyone who is concerned about the future of design. The past 10 years have seen mammoth changes in the industry, from both a business and a creative perspective. Our past winners have anticipated, adapted, and persevered through these times with exhilarating grace and vitality.

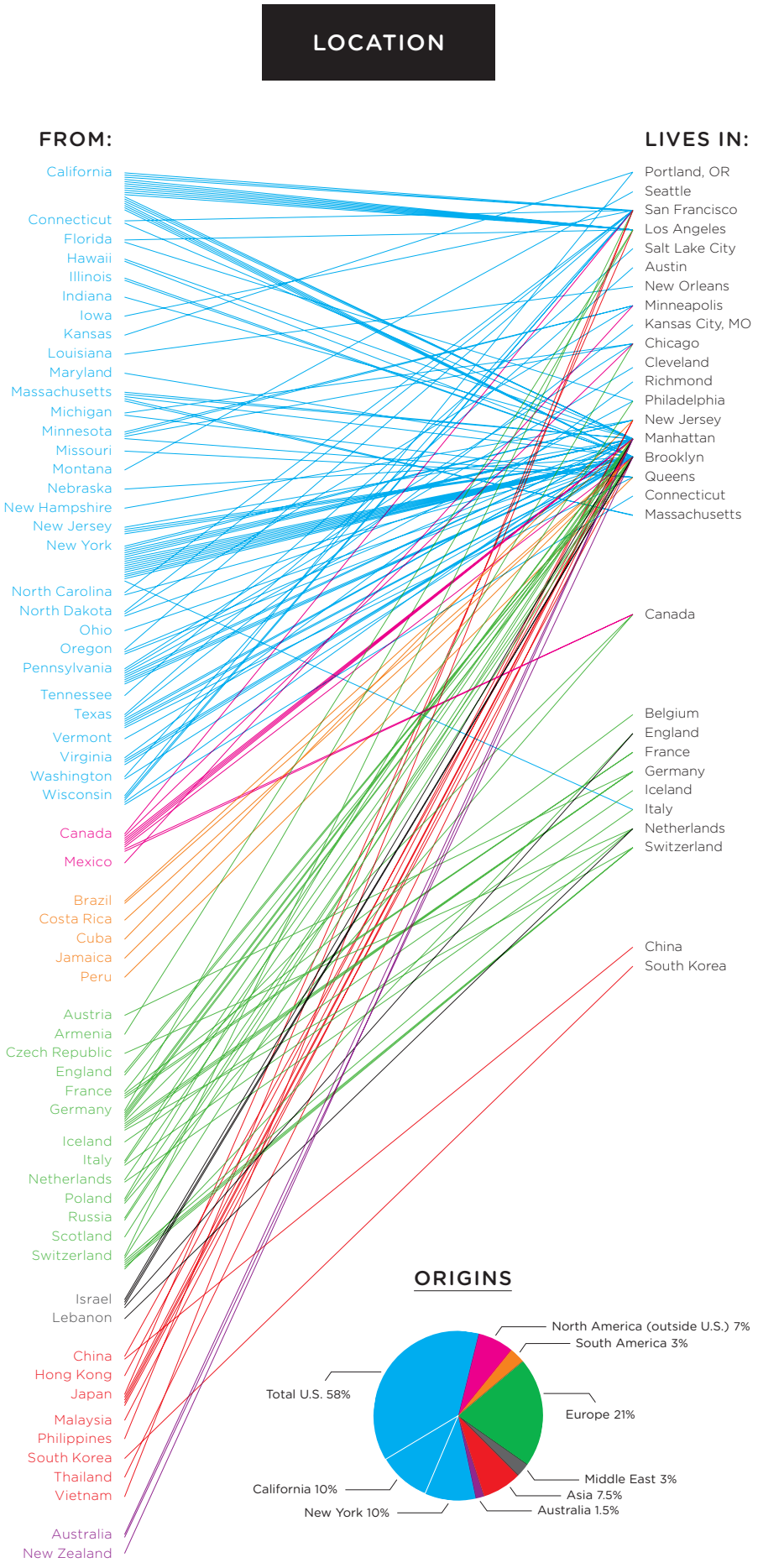
Our 2008 New Visual Artists have similarly rich histories. They hail from Armenia, New Jersey, New Zealand, California, Switzerland, Taiwan (by way of Costa Rica), and practically everywhere in between. Others have globe-trotted to Alaska, China, and Argentina; their worldliness informs their work and at the same time reminds them of the importance of finding a place, a home, and above all, family. Mike Perry and Mario Hugo are each working on projects with their brothers; the two partners of Topos Graphics, Seth Labenz and Roy Rub, created an ad campaign for Columbus Bank & Trust, which Labenz's father runs in Nebraska. Travis Stearns designed a tribute to the flat-vowelled accent of Minnesota, his home state, and Birthe Steinbeck's *Doll* zine is a fan letter to her closest Stuttgart compatriots.

Not that there aren't contradictions—what young person doesn't have them? But the ways in which our honorees balance these opposites is central to their strength. Ana Bagayan's illustrations are playful and also sinister, and Laurenz Brunner's posters manage to be restrained and gorgeous simultaneously. Jonathan Harris, an admitted Luddite, builds interactive online systems that organize our collective narratives; Phil Lubliner's playful approach and Stephan Walter's spatial artistry both place type in very different three-dimensional environments.

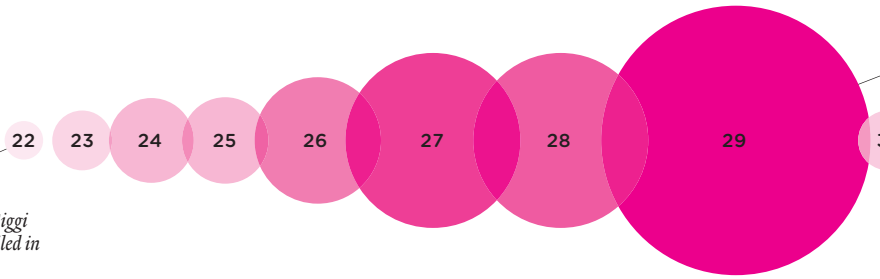
Best of all, these designers will make just about anything—mini-dioramas, paper toys, blogs, notebook doodles, classified ads for their apartment supervisors—and practically dare people to hire them. Their influences range from the Flemish masters to *America's Next Top Model*, from Flickr to Bruno Munari. Multidisciplinary designer Holly Gressley says, "I don't care about the form of the project that much; I just like doing a new thing." That spirit of openness could apply to any of these designers. Disciplines blur, work and play become intertwined, and friends and family morph easily into collaborators. Anniversaries, eventually, recede into history as another marking post, and we're already looking forward to the next. In the meantime, we're proud to offer a blend of the past, present, and future on the following pages.

THE WINNERS CIRCLE

When *PRINT* began the New Visual Artists competition in 1998, we tapped the best resources we knew. We asked the industry's leading art directors, studio owners, and professors to nominate their favorite designers under the age of 30; then, we whittled those contenders down to the final group. The process is the same today, and it's given the competition a diversity we could never have achieved otherwise. In all, 123 universities are represented by their graduates, with winners coming from 32 different countries and 30 U.S. states (even if they seem to end up in Brooklyn). But who would have guessed that North Dakota, which supplied three of our past NVAs, was such a powerful design incubator? At right, we've charted the migration that designers make from their hometowns to the big cities, through the schools that they attended, the disciplines (or three) that they've chosen, and their ages when *PRINT* profiled them. Because we look for such a range of commercial work, it's difficult for those fresh out of school to get noticed, and many of our eventual winners were nominated two, three, or four times before being accepted. This snapshot, seen through the lens of geography, age, education, and discipline, illustrates the variety of those who have contributed to our competition during the past 10 years.



AGE

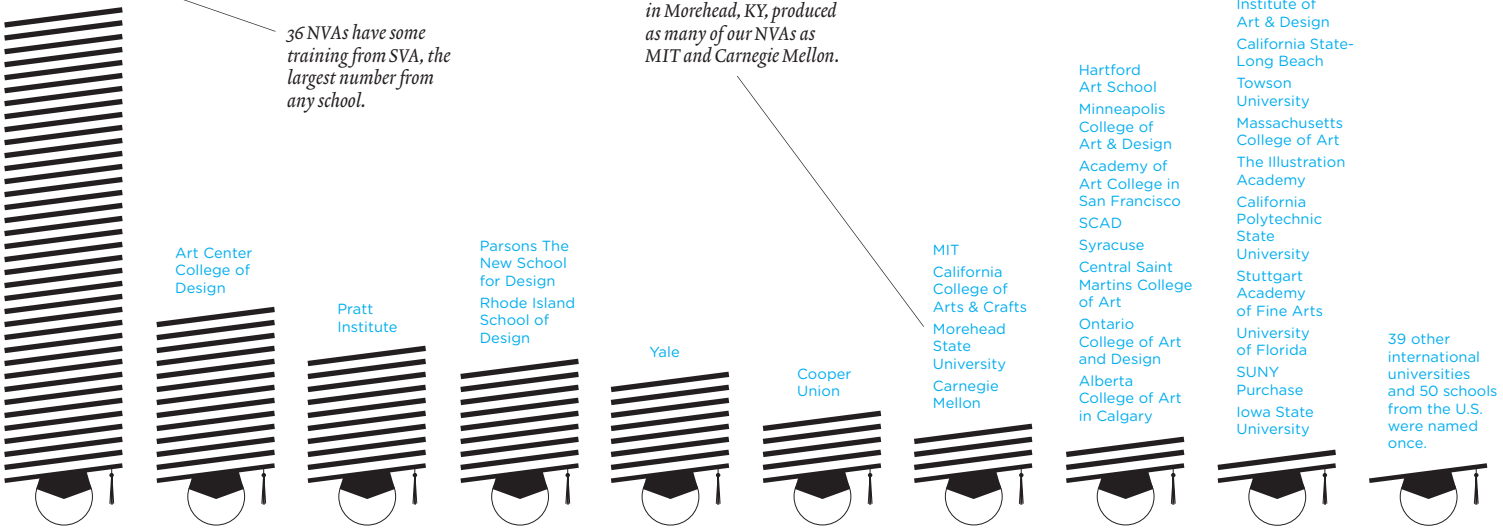


Our youngest NVA, Siggi Eggertsson, was profiled in 2007 at age 22.

59 of our winners were 29 at the time of their inclusion, their last year of eligibility.

In 1998, the four-person firm i/o 360 had two members over 30 and two under 30—we included them all. Others who were over 30 got in before the competition became more standardized.

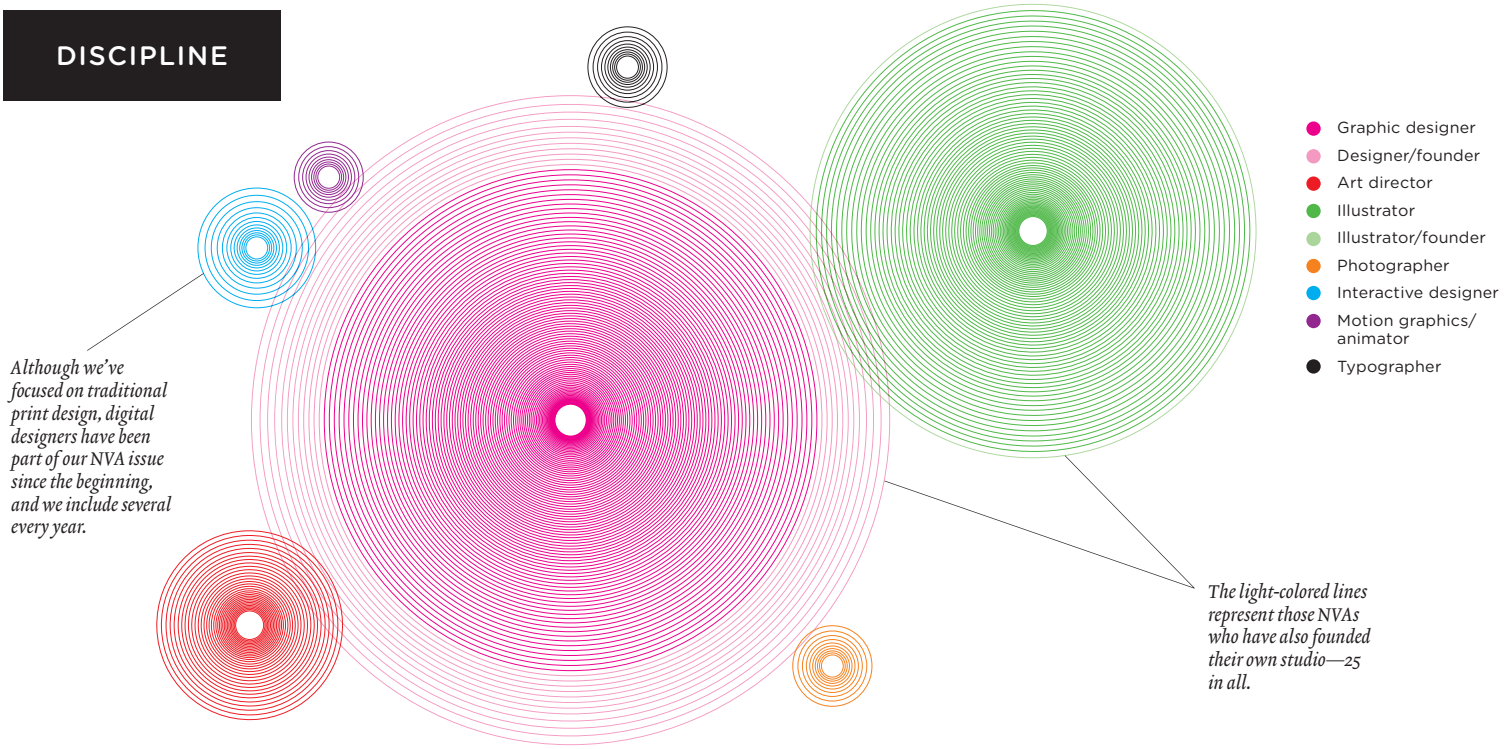
EDUCATION



36 NVAs have some training from SVA, the largest number from any school.

Move over Savannah. Morehead State University in Morehead, KY, produced as many of our NVAs as MIT and Carnegie Mellon.

DISCIPLINE



Although we've focused on traditional print design, digital designers have been part of our NVA issue since the beginning, and we include several every year.

The light-colored lines represent those NVAs who have also founded their own studio—25 in all.

SPHERES OF INFLUENCE

What made our New Visual Artists from the past 10 years who they are, as people and as designers? When we looked back at a decade of young artists, we realized that their frame of reference extended far beyond MTV or MySpace. Some of what they told us about their wide range of inspirations appears here. In a global and online culture in which everything is suddenly close and contemporaneous, the recent past makes a big showing—this group came of age during huge leaps in technology and momentous world events—but long-gone centuries and millennia had a strong pull on them, too. Given the maelstrom of information and options available to them, they've developed impressive resources of stamina, energy, and flexibility toward life and work; they defy labels and easy categorization. As design literacy grows in the general population, these young designers are creating new categories of visual communication, not to mention necessary tools of self-promotion. It's fair to say that authorship and innovation are their hallmark. Given the range of influences and inspirations at right, that should come as no surprise.

hanging chads

Helvetica, the movie

Spice Girls

Google

Frank Gehry everywhere

September 11

The End of Print

tsunamis

gay marriage debates

increasing design literacy

dial-up to high-speed to wireless

intersection of print and programming

wardrobe malfunctions

Clinton-Lewinsky scandal

anthrax scares

Pearl Jam: designers!

1998–2008

Ralph Nader runs

foot-and-mouth disease

the Bush years

post-internet-bust recession

user-generated content

earthquakes and hurricanes

environmental pollution

global warming

avian flu

CAD and film editing

Target, Martha Stewart, Method...

Afghanistan and Iraq wars

1,107 albums on hard drive

global DIY subculture

modernism backlash; backlash to backlash

cell-phone evolutions

exodus to Brooklyn

corporate malfeasance

cloned sheep

Lasik

rise of skate culture

digital photography

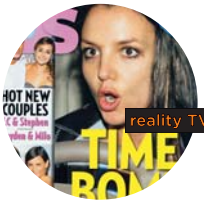
patriotic imagery after September 11

Hurricane Katrina

Columbine

dot-com bust

Blogger



Y2K bug

urban blight

YouTube

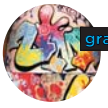
reality TV and gossip tabloids

MySpace

heavy metal

conceptual art

vector graphics



graffiti

collage

hardcore bands

'50s Japanese design

Afrobeat

Bauhaus

Seattle grunge

calendar girls

collapse of communism

Mormon mythology

kiosk philosophy

Beirut's civil war

Flash animation

Chinese scroll painting

design collective Büro Destruct

MOVEMENTS

Swiss modern minimalism

computer science

escapism

interactive terrain

Verdopolis conference

Neuland and Lithos as Stereotypography

Dutch typography

cut-and-paste aesthetic

19th-century newspaper typography

type as image

Subtractionist vs. Minimalist

hip-hop culture

'50s and '60s illustration

'20s and '30s design

early Modernism

how-to guides

suburban sprawl

expressive abstractionism

Neo-Jazz Age

calligraphic writing

drum 'n' bass

street art

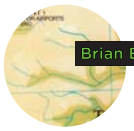
cel animation

PHOTOS COURTESY OF, FOR 1998–2008: DOUGLAS JONES (CHADS), GARY HUSTWIT (*HELVETICA*), CHRONICLE BOOKS (*THE END OF PRINT*), APPLE (IPHONE AND MACINTOSH ON FACING PAGE), *US* MAGAZINE, CINDY COX (MEMORIAL). FOR MOVEMENTS: IAN DUKE (SUBURBAN SPRAWL), UMONE (GRAFFITI), KADVAN ENTERTAINMENT (ANTIBALAS AFROBEAT ORCHESTRA). RESEARCH ASSISTANCE FOR NEW VISUAL ARTISTS RETROSPECTIVE: JONATHAN GARCIA, AKIVA GOTTLIEB, MONICA RAČIĆ.

Alvin Lustig

Chuck Close

Osamu Tezuka



Brian Eno

Duffy Design

Hiroshi Sugimoto

Lance Accord

Robert Rauschenberg

Will Eisner

Paul Elliman

Bruce Rogers

Sophie Calle

Jakob Trollbäck

Amedeo Modigliani

Jean-Pierre Jeunet

Alice Neel

Michel Gondry

Fay Jones

Anouk Ricard

Jeff Kleinsmith

Saul Bass

Maira Kalman

Terry Gilliam

Elliott Erwitt

Larry Sultan

Josef Müller-Brockmann

Frank Miller

Stefan Sagmeister

Keith Haring

Aubrey Beardsley

Edouard Manet

Wim Crouwel

Gabriel García Márquez

Morton Bartlett

Glenn Matsui

Lanny and Kristin Sommese

Nicolai Fechin

Diego Velázquez

Chris Ware

Rockwell Harwood

Frida Kahlo

Winston Smith

Paul Rand

Saul Steinberg

Shepard Fairey

Frédérique Bertrand

Chip Kidd

Charles Spencer Anderson

George Grosz

ABBA

Milton Glaser

E. O. Wilson

Christopher Martinez

Frank Stella

Robert Frank

Albert Camus

Sean Henry

Natalie Jeremijenko

Maurice Sendak

Pierre Bonnard

Clarence Hornung

Aphex Twin

Winsor McCay

Beck

Ben Shahn

Gary Winogrand

Henri de Toulouse-Lautrec

M. C. Escher

Jaime Hernandez

Art Chantry

Doyle Partners

Lucienne Day

Robert Yeoman

Frédérique Bertrand

Gustav Klimt

Joel Sternfeld

Jochen Gerner

Tex Avery

Caravaggio

Pablo Picasso

Wong Kar-Wai

Egon Schiele

Mike Mills

Def Leppard

Lester Beall

Charley Harper

John Singer Sargent

Kazuo Ishiguro

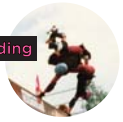
Paula Scher

Agnes Martin

Henry Miller

John Currin

Raymond Carver



skateboarding

shooting Photostats

the first Macintosh

American television

’70s Thai political posters

ice-cream truck-iconography

baseball cards

comics’ layout and character design

the sound of Atari-era video games

working with mechanicals

Doraemon

radiation treatments

MEMORIES

hand-set type

asymmetry

paint-by-numbers

Sprite bottles

fish

rural California

realizing design is the functional application of visual art

drawing Iron Maiden logos on jean jackets

father was exhibition designer

Qatar’s visual identity

stamp collections

grandmother’s textiles

Lush pastels of Trujillo’s architecture

family-owned restaurant

grocery-store circulars

books from the ’40s

paper samples

Arabic calligraphy

posters as encoded messages

The Sound of Music

stuffed deer head in apartment

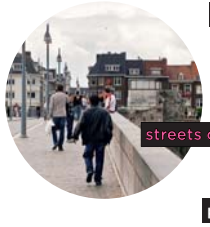
vintage KitchenAid mixers

The Tony Danza Show

blank leaves from used books

playing competitive chess

quilts



streets of Amsterdam

Time Bandits

legal paper

ARTIFACTS

Met lapel pins

old Pantone books

music zines

Norman Rockwell’s *Freedom of Worship*

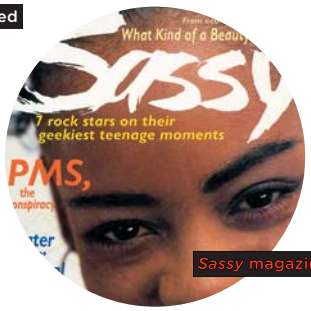
saunas throughout history

Kodak family snapshots

vintage ads

Carson’s illegible type

people being dehydrated



Letraset

Vivitar SLR camera

German prescription bottle labels

giving up on being a baseball player

family’s printing company

clothes made of plastic

“While You Were Out” slips

Andre the Giant stickers

Rapidograph pens

Sassy magazine, R.I.P.

books without pictures

scarves

FOR PEOPLE: ELAINE LUSTIG COHEN (LUSTIG), PAULA SCHER, SEAN HENRY (T-SHIRT), POORHOUSE PRESS (EISNER), FANTAGRAPHICS BOOKS (HERNANDEZ), VIRGIN RECORDS (ENO), MIKE MILLS, PAUL ELLIMAN, ABRAMS (MCCAY), DEFLEPPARD.COM, HANS BUG (RAUSCHENBERG), VINTAGE BOOKS (CARVER). JOHN CURRIN PAINTING © JOHN CURRIN; COURTESY GAGOSIAN GALLERY. FOR MEMORIES: NANCY FRANKLIN (TV), TIMO LANKI © 1989 (SKATER), THOMAS SCHLIJPER (AMSTERDAM), JESSICA WARNER (CALIFORNIA). FOR ARTIFACTS: METROPOLITAN MUSEUM OF ART, SHEPARD FAIREY (STICKER), *SASSY*, LEIF PENG (AD), KOH-I-NOOR (PENS), SAMSONIC (CAMERA), TIM VAN VLIET (FISH), EMILY CURTIN (TRUCK), AMANDA PENNY (PAINT-BY-NUMBERS).

COMING AROUND AGAIN

Our NVAs have taken their unique perspectives and talent for problem-solving and created their own definitions of design for themselves, their clients, and the culture as a whole. For sensitive, socially engaged young designers like these, fulfilling their own creative agenda is simply not enough. Rather than retreat into a shell of apathy or cynicism about the problems facing them and the world at large, they reach out and engage with others. With each new project, they're proving the potential of creative innovation to restore, rejuvenate, and inspire entire populations. Some of them are now teachers, parents, or bosses (or all three) themselves. Whether they've already found acclaim or are just starting out, these are the design leaders of the future—endlessly morphing, optimistic exemplars of the creative spirit. As we were selecting our newest NVA winners, we asked members of past classes to tell us what advice they'd give the freshest inductees of this select society. Here are their wise words of advice.

"Keep it up! And don't be afraid to make it weirder."

Max Spector

"There's nothing more important than that first job. Work for someone whose work you respect and be a sponge. Those early experiences form who you are as a designer—how you approach your work, how you represent your profession, and how you impact the world."

Jason Schulte

"It pays to be nice to people because art directors all know each other, and they share experiences with one another. If you are a jerk to one AD, chances are, word will get around."

Lara Tomlin

"We are making amazing-looking things, but I hope we can progress on ideas as much as we progress with technology. I believe design is a language, and I would like to expand my vocabulary instead of saying the same popular catchphrases as other people."

Luke Choi

"Oh, you think you know. Yeah, you might know you think you know what you know. But you never can tell what you know is what you know until you know it and need to know more because you didn't realize you didn't know what you thought you knew until you knew you didn't know. . ."

Nathan Fox

"We are all an accumulation of experiences. What will make you unique as a visual artist is how you filter this information, and in turn manifest it as art. The things that you record will affect those in generations to come, who will in turn, filter this information and record their time. This is how we, as a people, will grow and evolve."

Sterling Hundley

"There has been a shift in emphasis away from form and toward distribution. This emphasis is not design-specific; it's taking place across all parts of our culture. But hopefully within our profession there's a shift in emphasis away from purely how things look and toward the ways they are made, enter the world, cost, move, multiply, break down, and recycle. Objects have life cycles, and designers in coming generations must take more responsibility than their parents."

Rob Giampietro

"For better or worse, more and more people have access to the graphic designer's toolbox. Increasingly, they feel empowered to choose for themselves how they want to experience content, either in the interface design or the channel of communication itself. But this doesn't mean we're in danger as a species. Designers will always play a pivotal role in shaping these tools. Our ability to work across mediums and disciplines and to think strategically about a project will keep us relevant and indispensable."

Willy Wong

"Successful design feeds off random knowledge."

Gwen Haberman

"I draw icons and logos. Illustrations. I try to push things whenever possible. But the satisfying thing, in hindsight, has been maintaining my relationships with friends and collaborators and finding an outlet to express my views on social issues and things that actually matter. Things that can actually help to inform people."

Felix Sockwell

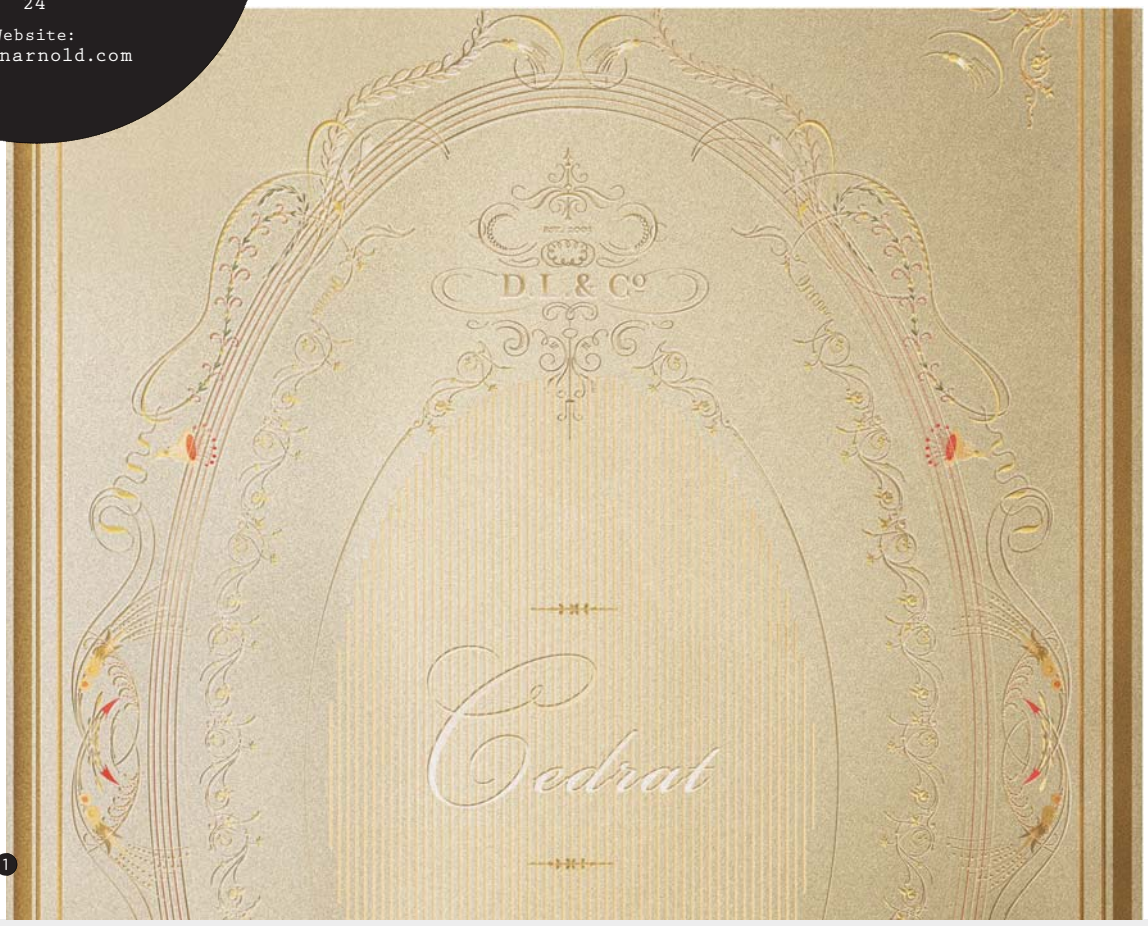
DUSTIN ARNOLD

From:
Atascadero, CA

Lives in:
Los Angeles, CA

Age:
24

Website:
dustinarnold.com



1

bon vivant

Dustin Edward Arnold is an anachronism—a young designer more strongly connected to the aesthetic of eras and cultures long past than to his own. Whether creating elegant letterforms or laying out chic housewares catalogs, he favors the meticulously hand-crafted, the stylistically baroque, the exquisitely ornate. There's something Parisian about his work: timeless, opulent, with unceasing good taste.

"I've always been attracted to the artwork of Aubrey Beardsley, Albrecht Dürer, and 17th-century Italian engravers," Arnold says. Contemporary favorites are the sculptures of Lee Bontecou, the stage productions of Romeo Castellucci, the calligraphy of Doyald Young. His typical palette, whether for a Seattle tattoo artist or a Japanese cosmetics line, is brightest white on deepest black. "I've always loved working with pure form," Arnold says. He admits he had to wait to acquire such urbane tastes until he left Atascadero, his hometown 200 miles north of Los Angeles—where he eventually moved in 2001 to enroll in Pasadena's Art Center College of Design. "I've been exposed to so many things in L.A.," Arnold says. "I soaked them up like a sponge."

One thing he absorbed was fashion magazines, which have steered his taste and helped inform the caliber of his current client list. Even before he started

The Whizbang

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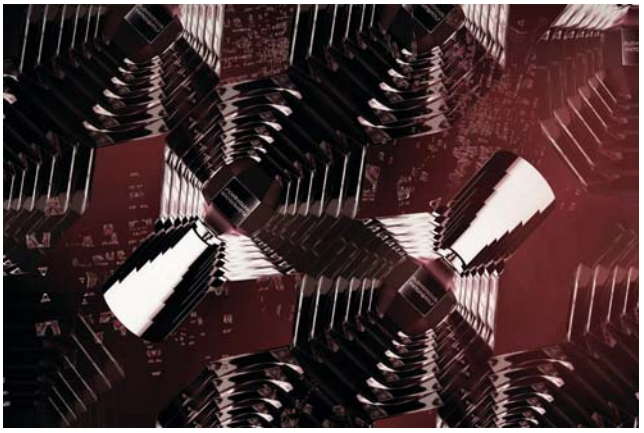
"I believe in the power of design *assisting* experiences, not becoming the experience itself."



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school, through a connection from an older cousin, Douglas Little, Arnold began to work as a freelance designer for a number of luxury brands. Over time, luxury retail has become Arnold's bread and butter, and his CV is now adorned with the names of companies like Bang & Olufsen, Vertu, Aiwa, Shiseido, and high-end retailer Luxehaus.

They seem to like the way he thinks. "Dustin is a cerebral designer and a connoisseur of everything around him," explains Little, owner and founder of D.L. & Co, a specialty fragrance and cosmetic line for which Arnold works as a consultant. "He's always been one of those people who shoots very high; he has great expectations of himself and his work, and I think that's attracting the clients he wants to be working with."

"Whenever I sit down to create something, I'm very aware of what the end product is supposed to look like, and I always try to do the opposite," Arnold says, by way of explaining why his designs look consistently unusual. "I feel 10 times better if my work is coupled with a product or an experience, something that goes beyond just the page or the paper or the screen. I believe in the power of design *assisting* experiences, not becoming the experience itself."

That's it, exactly: Arnold's work functions so well because, sophisticated as it is, it delivers its message and moves gracefully out of the way so that the product, or company, can enjoy the spotlight. In that way, the small-town boy is a dream designer, and his reputation is lately moving him from L.A. to the Big Apple. "New York for me is either, 'there to have a lot of fun,' or 'there to work [my] ass off,'" he says. "Nothing in between. I think I'd burn out if I was there full time, but I get so much done. Plus," he says, smiling, "it's only a seven-hour plane trip from there to Paris." COLIN BERRY

01 Branding for Parlour collection of fragranced candles, based on whimsical 19th-century candy parlours, 2005. CREATIVE DIRECTOR: Douglas Little; CLIENT: D.L. & Co.
02 Headline treatment and illustrations for fashion feature in *Swindle* magazine, Spring 2007. ART DIRECTOR: Cleon Peterson; PHOTOGRAPHER: Aaron Cobbett.
03 Illustrations for a feature on David Gordon Green's film *Snow Angels* in Issue 65 of *Big* magazine, August 2007. The piece reflected the fragile nature of the characters' mental states. ART DIRECTOR: Kevin Wolahan; PHOTOGRAPHER: James Macari; CREATIVE DIRECTOR: Toni Torres.
04 Screensaver concepts for Nokia's Vertu handsets, 2005. CREATIVE DIRECTOR: Frank Nvovo; ART DIRECTOR: Ann Coates.
05 Illustration for a feature on the launch of Viktor & Rolf's Flowerbomb perfume in *DÄK* magazine, July 2007. PHOTOGRAPHER: Matthew Kinsley.
06 Billboard for Dita Eyewear, 2007. PHOTOGRAPHER: Lionel Deluy; CREATIVE DIRECTORS: John Juniper, Jeff Solario.
07 Branding and packaging for luxelab's Blonde-Aid Masque, a hair conditioner. CREATIVE DIRECTORS: Jason Lara, David Abrams; COPYWRITER: Steve Valentine.

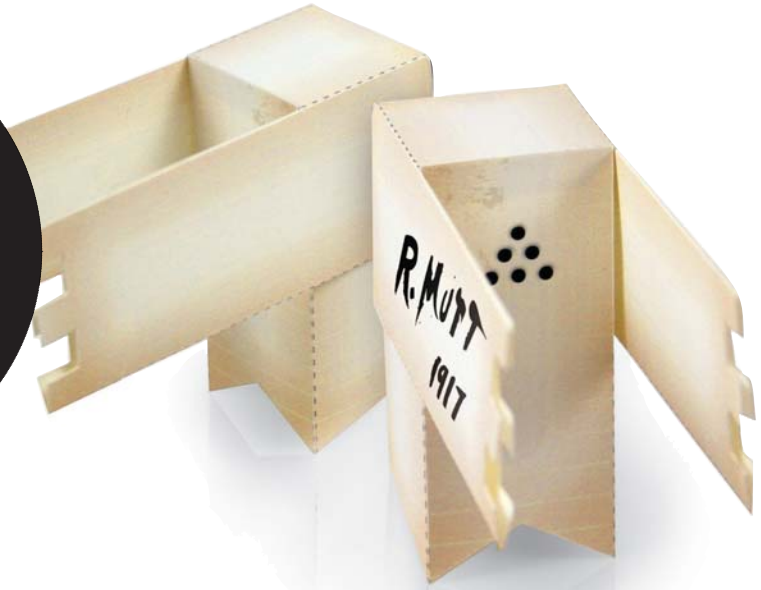
FWIS

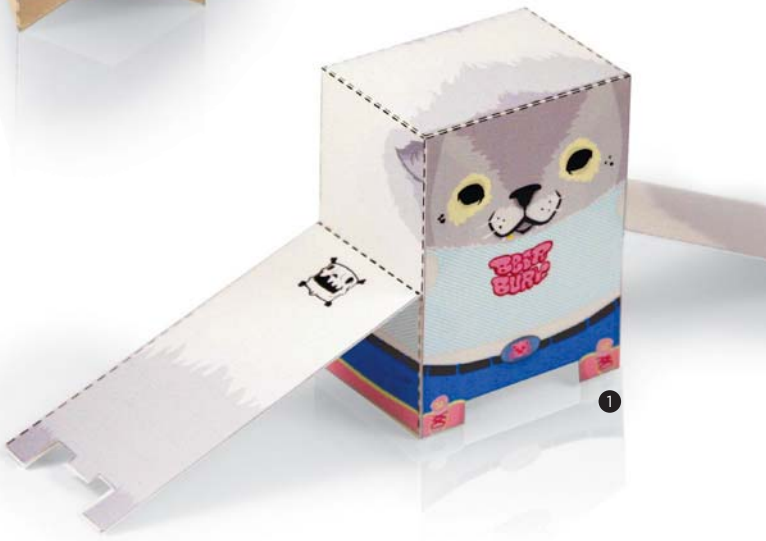
From:
Portland, OR (Papasadero)
and São Paulo, Brazil/Filley,
NE (Pieratt)

Lives in:
Brooklyn, NY

Age:
25 (Papasadero),
25 (Pieratt)

Website:
fwis.com



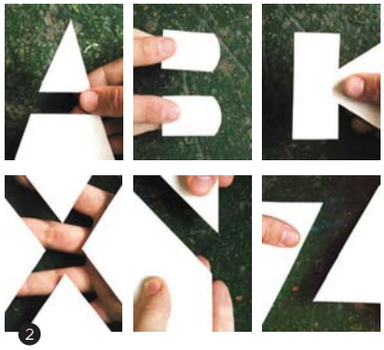


design masterminds

At first, Chris Papasadero and Ben Pieratt—the design team known as Fwis, a randomly picked name from an algorithm of all possible four-letter words—come across as just another pair of talented artists who have put together a lively portfolio of book jackets, album covers, and identity work. Spend an hour with them, though, and you'll be convinced that soon, they may run the world.

"We both have the same end goal in mind," says Pieratt. "To do the best design that's ever been seen," continues Papasadero. Adds Pieratt, "We have these harebrained ideas, and if we don't do them ourselves, or if we expect someone to pay us for them, they'll never get done."

This improvisational philosophy, which guides a big chunk of their work, has led to significant paying commissions. Their series of Readymech toys brought them to the attention of Corbis, for whom they've designed an ad campaign built around DIY pinhole cameras (see page 184). Their Covers blog (covers.fwis.com), in which they critique and discuss contemporary book design, led to a meeting with John Gall, vice president and art director at Vintage and Anchor Books, who subsequently asked them to design the cover for the paperback edition of Damon Linker's *The Theocons*. Fwis has also extended their cover-art



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“We have these harebrained ideas, and if we don’t do them ourselves, they’ll never get done.”

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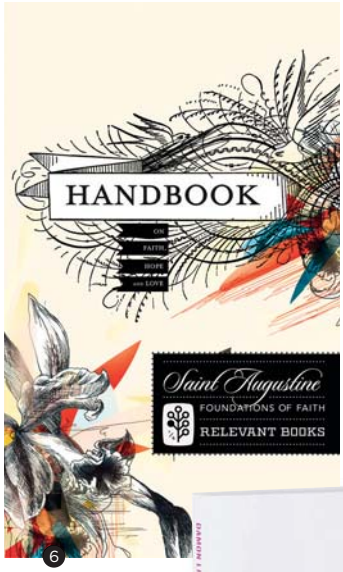

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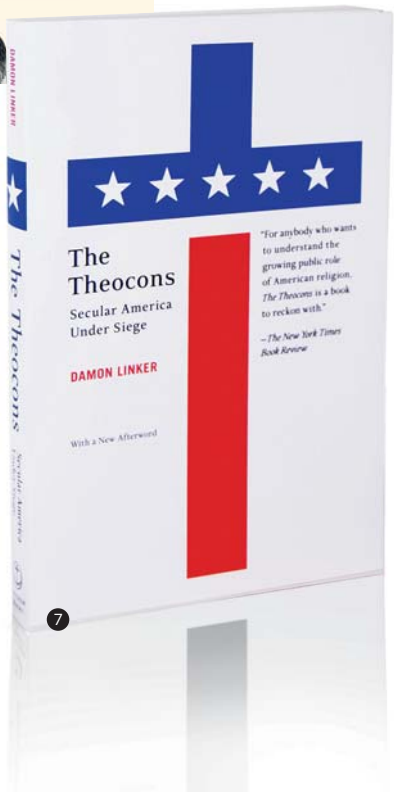

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criticism to a regular column for *Publishers Weekly*, which appears in the magazine and online. "They're adept at generating their own content," says Gall, "which puts them in another league."

This creativity is fueled by a healthy competitiveness. "We want to stay innovative and push each other to try different things," says Pieratt. They devise challenges for each other—say, to design a typeface involving Vikings and science fiction, with the winner collecting a $200 kitty. When it comes to work, Pieratt admits, "we argue all the time. But I think we wind up at the same spot." It's easy to mistake them for brothers, clearly close but with different temperaments, alternately praising and contradicting each other.

The pair met in 2002 when Pieratt contributed to Papasadero's online zine, *FwisZine* (temporarily on hiatus). Pieratt was doing graduate work at Massachusetts College of Art; Papasadero lived in Portland, Oregon. "I actually had a vivid dream one night about having a firm in which Ben and I were partners," says Papasadero. "I told him this, and he said, 'Sure, why not?'" Pieratt moved to Portland to join Papasadero; last year, they relocated their studio to Brooklyn's Bushwick neighborhood (along with a third semi-member of Fwis, Eric Jacobsen, who handles the group's web development).

The pair's long-term goal, Pieratt says, is "to use design to help people who are doing things that are more important than what we're doing." Papasadero imagines the duo starting their own publishing company, and describes a project that would allow individuals to produce their own power. "I think that's probably the reason we're working for ourselves," says Pieratt. "We're still naive enough to not know that we can't do it." It's that spirit, combined with their combination of independence and idealism, that's won them fans. "I predict global domination," says Gall. "Or at least a move out of Bushwick."

PETER TERZIAN

01 Readymechs, 2006. These free toy patterns (available from readymech.com) can be printed out on 8.5" x 11" paper and assembled in 10 to 15 minutes. ILLUSTRATORS: Fwis, Siggi Eggertsson, Dro.
02 Counterhand, 2006. A typeface created by hands holding the counters, or white space, in each letter.
03 CD covers for a series of Japanese electronic hip-hop compilations, 2007. CLIENT: Roundai.
04 Pylon logo, 2007. This logo was designed for Fwis's campaign to name the little twigs that connect the outer canvas of a stencil to the inner counters "pylons."
05 Boxes that served as invitations to submit work to AIGA Denver's 2007 Heart Art event. DESIGN FIRM: LeeReedy, Denver.
06 Cover design for St. Augustine's *Handbook on Faith, Hope, and Love*, 2006. ILLUSTRATOR: Anna Melcon. CLIENT: Relevant.
07 Cover design for *The Theocons*, 2006. ART DIRECTOR: John Gall; CLIENT: Anchor Books.

LAURENZ BRUNNER

From:
Zurich, Switzerland

Lives in:
Amsterdam, Netherlands

Age:
27

Website:
laurenzbrunner.com

1

funkadelic precision

By night, he's Stabilo Boss, a freestyle, vinyl-scratching DJ, whipping up the dancing crowds in the European clubs. By day, he's Laurenz Brunner, a graphic designer and typographer, a paragon of visual precision and restraint.

Brunner's masterstroke, the sans-serif Akkurat, is the epitome of a neutral, no-frills—and gorgeous—typeface. Cornel Windlin, a frequent collaborator and head of Lineto, the Swiss foundry that publishes Akkurat, says, only half in jest, that the font's success is largely due to the typographer's "shall we say, anal-retentive" approach.

The success of Akkurat was something of a surprise to Brunner, who began designing letters not as a typographer, but as a graphic artist who "felt strange" incorporating letters designed by others into his own work. Indeed, his products, posters, and page layouts all incorporate text as a prominent graphic element. Brunner has created more than 50 typefaces, including a few type families and a lot of rough display type. He often creates just the characters he needs, citing the need to design every element in order to make graphic art that is "energetic work based on precision principles."

Type, Brunner likes to say, is "the most basic unit of design." It's a philosophy that's obvious in his limited-edition Post-it notes, produced by 3M France.

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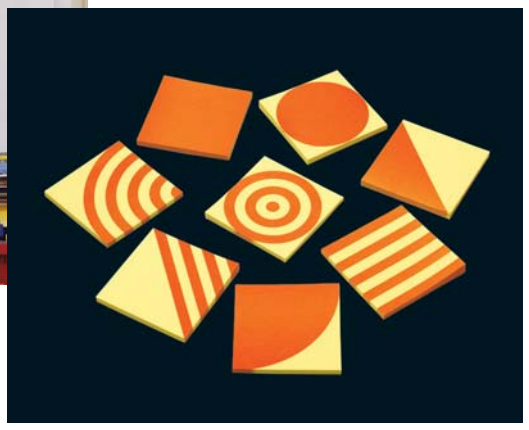

Akkurat Fett
Akkurat Normal
Akkurat Leicht
Akkurat Mono

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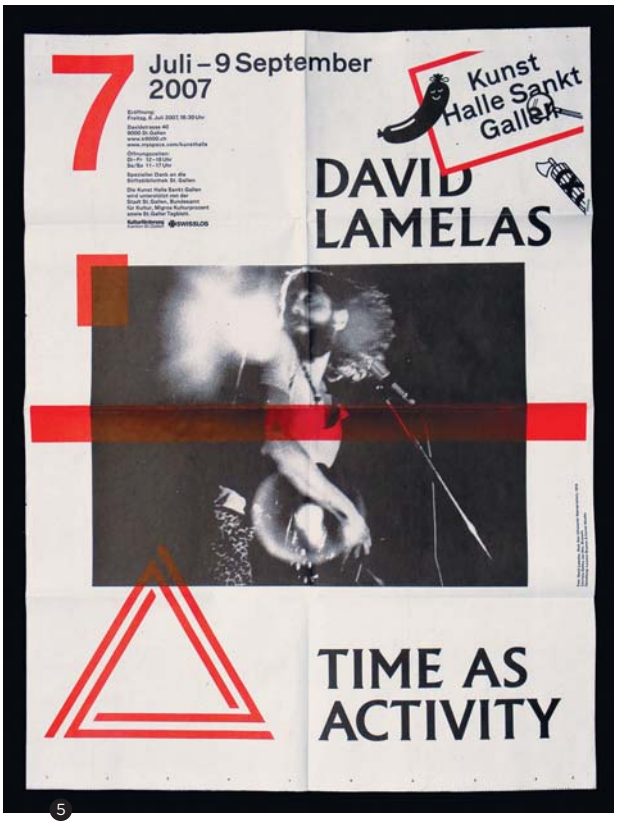
Each pad is printed with stripes and shapes that are deceptively simple, but that can be arranged to form retro-chic '70s-esque letters. When viewed from a distance, the resulting phrases are easy to read, though the tightly spaced words have a minimum of white space—a quality that is a hallmark of Brunner's work. Unlike other designers, he leaves little "air" in his layouts. But his complex images, often created by layering texts and stencils, can easily be understood, due to his meticulous arrangements.

James Goggin, a designer who has worked with Brunner on several projects for the Tate Modern, points to Brunner's musical background as the key to his precision. "You can be all over the place [making music], but you've got to keep the beats in time," Goggin says.

Brunner's success, as evidenced by Akkurat's rapid appearance around the world—including Al Gore's book *An Inconvenient Truth*, Prada's website, and a forthcoming version of the font for Nike Basketball—suggests the range of Brunner's appeal. The typeface embodies both Brunner's creativity in creating a distinctive design, as well as his restraint and ability to avoid the attention-getting extravagances that can prevent typefaces from seeing wide use.

In addition to teaching graphic design and typography at the Gerrit Rietveld Academy in Amsterdam, Brunner leads workshops, exhibits his work widely in Europe and the United States, and continues to spin vinyl at the occasional club gig. And he is starting to curate as well. In 2007, Barbara Visser, a Dutch artist and photographer, asked Brunner to sort through 15 years of her wide-ranging work to extract patterns for a major retrospective in Almere, the Netherlands. Choosing a designer with little curatorial experience, she says, "was a gamble." The result? "Brilliant."

BENJAMIN SUTHERLAND



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"By night, he's Stabilo Boss, club DJ. By day, he's a graphic designer, a paragon of visual precision and restraint."

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01 Posters for the Gerrit Rietveld graduation show, 2005. Posters included versions in 21 languages, representing the students' heritage, including Dutch and Persian (left); Dutch, German, and Chinese (center); and Dutch, Spanish, Greek, and Finnish (right). CLIENT: Gerrit Rietveld Academy, Amsterdam.
02 Albers Post-it pads, 2005. A set of 8 pads printed with different shapes that can be arranged to form letters, patterns, and drawings, such as the "New Year Same Shit" formation on the left. Personal project, produced by 3M France.
03 Different weights of Akkurat. Personal project, published by Lineto.
04 Museum guide, poster/invitation, and exhibition design for "Barbara Visser: Translated Works, 1990–2006," 2006. CLIENT: Museum De Paviljoens, Almere, the Netherlands.
05 Invitation to the exhibit "David Lamelas: Time as Activity," 2007. A collaboration with Cornel Windlin. CLIENT: Kunst Halle Sankt Gallen, Switzerland.
06 "Circle Variations," 2007. A collaboration with Jürg Lehni. Using "Hektor," the spray-paint output program and device, Brunner and Lehni created a series of posters at the Artist Network in New York.

IAN ALLEN

From:
Seattle, WA

Lives in:
Brooklyn, NY

Age:
27

Website:
ianallenworks.com

1

double helix

When Ian Allen learned that the storied Bethlehem steel mill in eastern Pennsylvania was going to be turned into a 126-acre casino and entertainment complex, he couldn't resist making the trip. Allen, a low-key Seattle native who has traveled the world in search of good stories, sneaked in with his friend Jeremy Blakeslee three different times to take pictures, and each visit was an adventure: jumping train tracks, hopping fences, and hiding in bushes from security guards.

The results of these risky photo outings—Blakeslee had been caught on a previous trip and charged with trespassing—are surprisingly subdued. The cavernous images have a mournful air; one can feel the staleness in the place. In some shots, the abandoned machinery looms as if it were wounded. The photos capture what is absent as much as what remains. Allen's experience shooting at the steel mill reflects an adventurous and open-minded spirit that informs all of his work, whether it's photography or design.

"I think he represents the idea of what 'new visual artist' means," says Tracy Boychuk, principal of New York design firm Trooper, which produces *Stop Smiling* magazine. Boychuk discovered Allen in a class she taught at the School of Visual Arts in New York, where he had enrolled after moving to the city from Seattle. Allen had already

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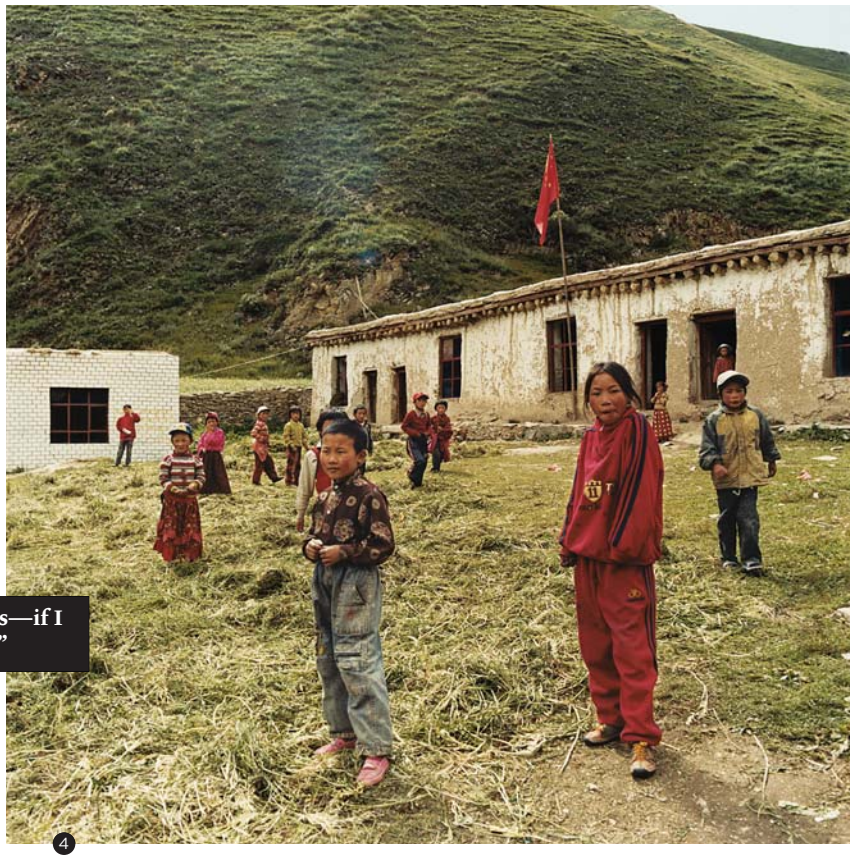

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"Design is me sitting here listening to music in my pajamas—if I want to be—while working. It's an introverted thing."

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taken a handful of design classes at School of Visual Concepts in his hometown and served a stint coding web sites for interactive ad agency Think Inc. It was at Think that Allen, while working with art directors, realized he was destined for more than churning out code. "I wanted to be doing what they were doing, coming up with ideas and implementing them," he says.

At SVA, Boychuk encouraged him to use his photography in his design work and eventually offered him a spot at Trooper.

He has since developed two creative selves, splitting his time between the two disciplines. "I like both sides," he says. "Design is me sitting here listening to music in my pajamas—if I want to be—while working on stuff. It's an introverted thing. Photography gets you out meeting people, traveling around, seeing things."

He draws on the experience of a recent trip to Asia, where he shot a busy, technologically advanced part of Tokyo and contrasted it with a rural location in Tibet. "The contrast was intentional. Beijing was interesting in that it was the greatest clash of the old and the new," he says.

While his fingerprints are all over his photography, his design touch is unobtrusive. Allen has art directed numerous issues of *Stop Smiling* the last three years; and he designed *American Illustration 25* with a strong respect for the content, marking it gently with a series of timeline-related dots that expand across the bottom of the book. This duality defines his work. The photographer in him can analyze information from several angles, while his design side invents a visual system to explain it all.

At the moment, he dreams of shooting both the Sahara and the Canadian Nunavut territory. "At this point in my career, I'd rather be stuffing my portfolio and wait to stuff my wallet later, if ever," he says. "I'm trying to avoid the ever-increasing salary-equals-success mentality that young designers can get trapped in." JAMI ATTENBERG

Ian Allen is the photographer for all work shown.
01 Photograph of a group of nomadic Tibetans carrying a woman in labor down a mountain in Tibet, 2007.
02 Covers and spreads for *Stop Smiling* magazine. Allen designed the section on Hunter S. Thompson (top) for a special section of Issue 25, and he photographed and designed the article on Keren Ann for Issue 28.
03 Portrait of Noah Baumbach for *Stop Smiling*, Issue 33.
04 Photograph of schoolchildren near the Surmang Monastery in Tibet, 2007.
05 Photograph of the Bethlehem steel factory in Bethlehem, PA, 2007.
06 Dust jacket, book, and spread from *American Illustration 25*, 2007.

DESIGN FIRM: Trooper; ILLUSTRATORS: Yuko Shimizu (cover), Nathan Fox (spread).

ELENA WEN

From:
San Jose, Costa Rica

Lives in:
Brooklyn, NY

Age:
28

Website:
elenawen.com

1

motion and magic

Imagine you're reading a funny, dark fairy tale, and the characters suddenly, magically, start moving on the page. Elena Wen's animations are like that—when the pictures come to life, the viewer enters a realm of the unknown.

Take the music video Wen created, with the New York studio We Are Resident, for singer-songwriter Meredith Lynn Watson. It starts with a black-and-white line drawing of a woman curled up in a blank space. When a room builds around her, and she rises and sits by the window, we're prepared for her story to begin. But in the next frame, she is replaced by a line-drawn man. Throughout the video's narrative, Wen uses minimal imagery to create this sense of surprise again and again.

While many other young animators have their roots in a love of television, film, or game graphics, Wen's starting point was books. After graduating from the School of Visual Arts in 2003, she worked for about three years creating artist's books, several of which are now in the collections at SFMOMA and the Getty Research Institute. Though she says she still thinks of herself as a bookmaker to some extent, she recently switched her focus to animation. "Making books had always been a little too passive for it to be the only thing I do," she explains. What kept her from seriously

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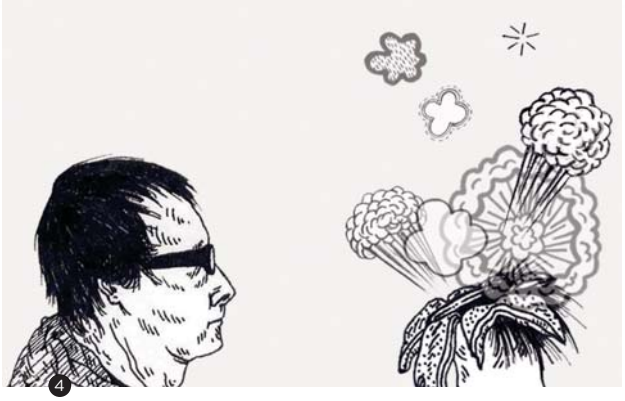

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"I always liked making pictures because you go from having nothing, a blank piece of paper, to having something, anything. Animation just ramps that up—from nothing to all kinds of characters."

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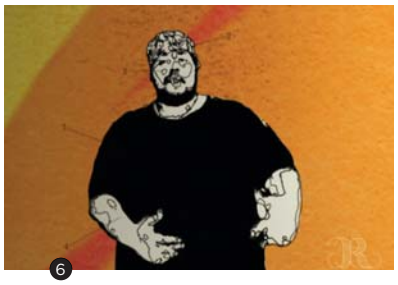

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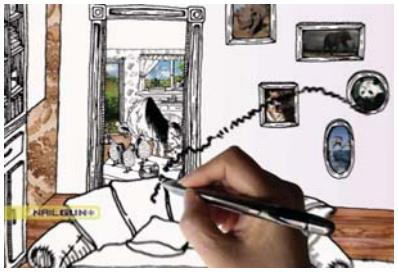

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exploring animation earlier was the hyper-technical side: "I had to learn all the software. Now that's what I do in my spare time!"

Indeed, part of her current aesthetic comes from her original method of animation: scanning still images into Photoshop and animating them with After Effects. The result is a more restrained motion that meshes well with Wen's potent, contained vignettes, and their thoughtful dissection of human interactions.

Born in Taiwan, at age 2 Wen moved with her parents to Costa Rica, where her father and a friend purchased a farm together. While her parents grew coffee and raised cattle, Wen attended school and drew storybooks. She moved to New York in 1999 to attend the School of Visual Arts, where she majored in illustration.

It was at SVA that Wen first became interested in animation. She snuck into the computer labs and started "messing around—scanning drawings and animating them." The form appealed to her fascination with producing images and narratives. "I always liked making pictures because you go from having nothing, a blank piece of paper, to having something, anything," she says. "Animation just ramps that up—from nothing to all kinds of characters."

Wen got her first animation job when the motion graphics company Nailgun approached her to work on a piece for a gallery exhibit in Toronto. The result: "ZooRoom," which shows her hand filling a homey interior with detailed pen-and-ink images of farm animals. "I like things that are simple, but that are just a little bit 'off,'" she says. Her personal work demonstrates this, too, with wry pieces like "Fortification," in which, as a woman fumes on a crowded street, everyone around her disappears with an explosive "pop."

For now, as far as Wen can see, the future will hold more freelance animation, including a piece to be released this year as part of the *McSweeney's* DVD magazine, *Wholphin*. Perhaps later on, she says, she'll tackle directing, or fine art. Whatever she chooses, Elena Wen's career will be a tale worth reading.

CAITLIN DOVER

01 Still from *29E*, an animated short commissioned for a 2008 edition of *Wholphin*, the *McSweeney's* DVD magazine. The piece is based on a complaint letter to Continental Airlines about a seat next to the bathroom. SOUND ENGINEER: Juan Sosa, Burst.
02 A 2008 pitch for the opening credits of a snowboarding documentary.
03 2007 animation for Pepsi's new packaging in Mexico. STUDIO: We Are Resident; CREATIVE DIRECTOR: Gene Nazarov.
04 Still from *Gossip*, a 2006 short in which a series of talking heads swap a piece of mumbled information, until the tidbit returns to the originator—and causes her head to explode.
05 Stills from *Fortification*, a 2006 short that was featured in *Meat Market* magazine and various festivals. SOUND ENGINEER: Rodrigo Galvan.
06 Stills from a 2007 music video for "Look Ma No Hands" by the rapper Vast Aire. STUDIO: We Are Resident; CREATIVE DIRECTOR: Gene Nazarov.
07 Stills from *ZooRoom*, 2005, commissioned by Nailgun. ART DIRECTOR: Michael Waldron; CLIENTS: Iamstatic/World Wildlife Fund.

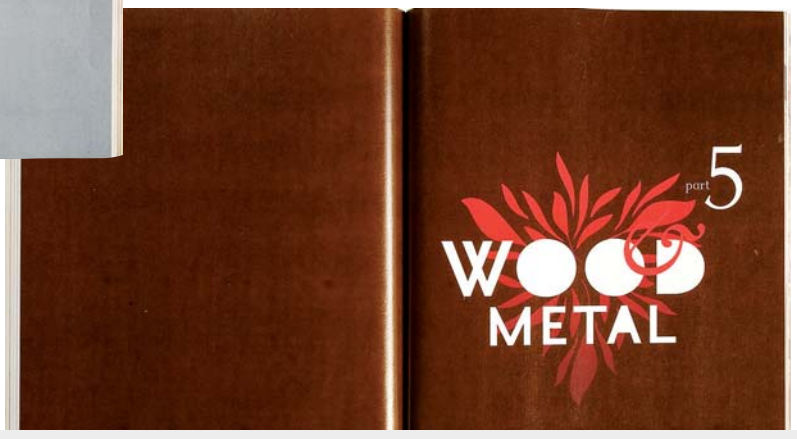
HOLLY GRESSLEY

From:
Allentown, PA

Lives in:
Brooklyn, NY

Age:
27

Website:
hollygressley.com



all things considered

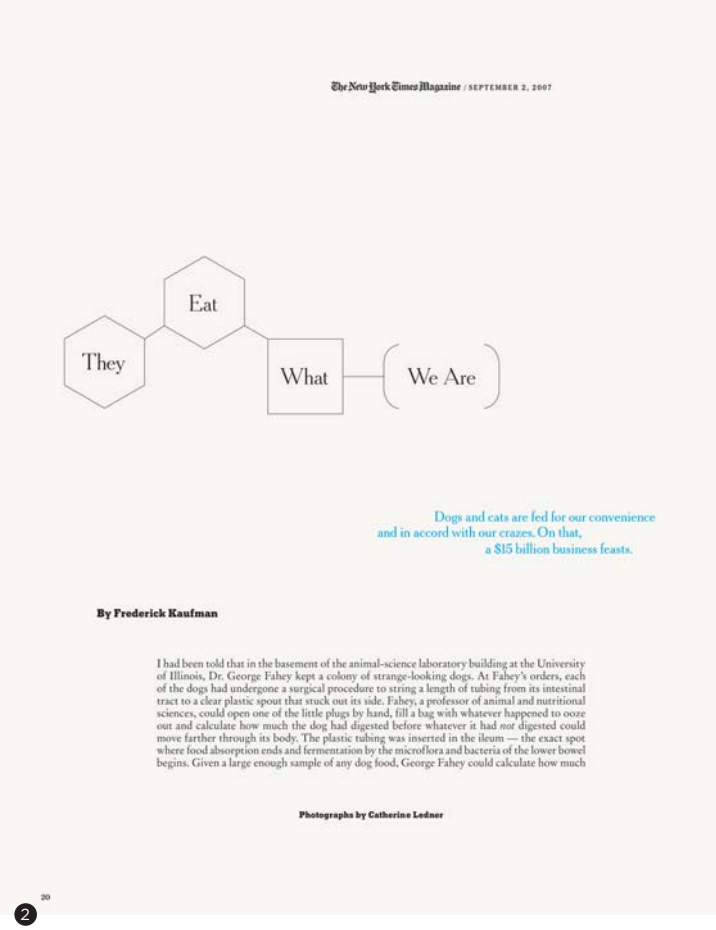
"The thing that gets me excited is not necessarily having some sort of dream project, but figuring out how to do a project in an interesting way," observes Holly Gressley, over lunch at the Times Square eatery Kodama Sushi. "Designing anything is interesting—anything at all. A scrap of paper is interesting. I don't care about the form of the project that much; I just like doing a new thing."

Gressley has had the talent and good fortune to work on a number of dream projects—page layouts for *The New York Times Magazine*, assignments from the design studios Flat and Number Seventeen, design for a global-warming "survival handbook" distributed at last year's Live Earth concerts, internships for Ryan McGinness and David Carson. Yet she has also demonstrated a *Speck*-like ethos through which she extracts the sublime from the mundane. Proof: In a series of self-initiated experiments she titled "A Love Affair with Words," Gressley cut letter shapes out of paper and then made photograms with the resulting stencils. Gressley was drawn to the novelty of creating letterforms with light, but she was also continuing her investigation of design's fundamentals. "I think type is the most important part of graphic design," she says. "Type is the thing that carries all the subtle messages of what the project is about."

Theory provides a strong foundation for Gressley's design sensibility, as does her easy fluency in a wide range of aesthetics. Her chapter openers for *Craftivity*, a book featuring DIY, eco-themed crafts projects made from found materials, showcases her knack for illustration and for translating concepts into a visual narrative. Her identity for the boutique Barometer has a classical grace, but is also eminently au courant; her designs for *The New York Times Magazine* riff on and enliven the content. Gressley has a playful sense of visual humor, too, as she has shown in layouts for *The Live Earth Global Warming Survival Handbook* and witty charticles for *Jane*.

After graduating from Parsons with a B.F.A. in Communication Design, Gressley worked for two years at Flat. The studio's principals—Tsia Carson, Doug Lloyd, and Petter Ringbom—would select and design projects based in part on their interest in art, architecture, and handmade crafts, which showed Gressley the value of having a wide range of cultural knowledge and how to dovetail design with personal interests. Of Bonnie Siegel and Emily Oberman at Number Seventeen, where she worked briefly, she observes, "That things are funny and entertaining—as well as useful—is very important to them."

Gressley's independent spirit led her to leave the design milieu and New York during the summer of 2006 to contribute to Space 1026, an artists' collective in Philadelphia that launched a group-made installation in January last year. Gressley explains that she went to Philly because she "wanted to work on more of my own personal projects and figure out what it was that I really wanted to do." Was she successful in her quest? "Not totally," she says. "I think I've realized that I'm probably not going to figure it out, and that I'll just do it as I go." JEREMY LEHRER



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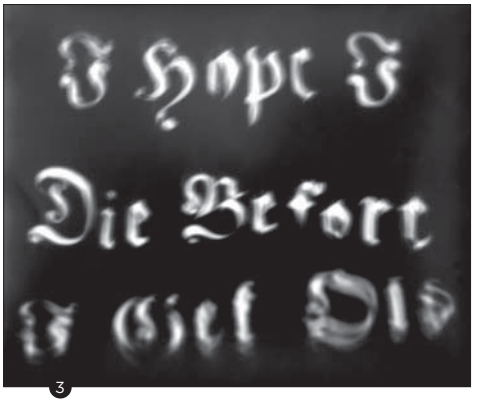

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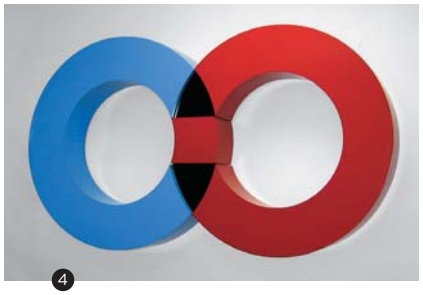
01 Chapter openers for *Craftivity*, a book of do-it-yourself projects. DESIGN FIRM: Flat; ART DIRECTORS: Tsia Carson, Petter Ringbom.
02 Spread from article about pet food for *The New York Times Magazine*, September 2, 2007. ART DIRECTOR: Arem Duplessis; PHOTOGRAPHER: Catherine Ledner; DEPUTY ART DIRECTOR: Gail Bichler; CREATIVE DIRECTOR: Janet Froelich.
03 "A Love Affair with Words," typographic experiments. Type was hand-lettered and cut into stencils, which were used as negatives in the darkroom. Gressley created compositions by varying exposure times and positions of the stencils.
04 Identity for Encode, a technology integration firm. DESIGN FIRM: Flat; ART DIRECTORS: Doug Lloyd, Petter Ringbom. DIRECTOR: Sarah Soquel Morhaim.
06 Infographic spread about saving money through small spending changes for the final, unpublished issue of *Jane*. ART DIRECTOR: Jeff Glendenning.



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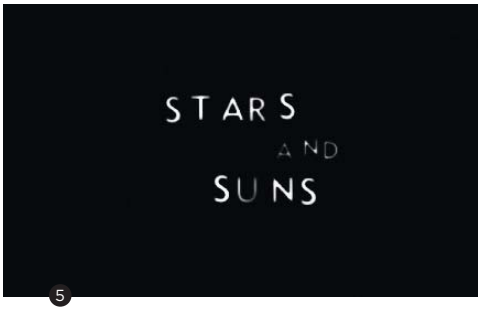

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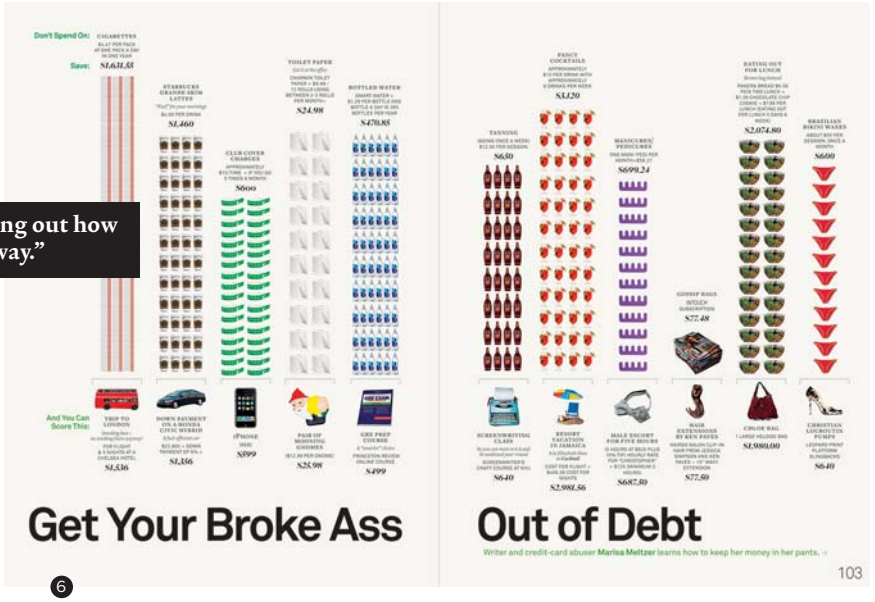
"The thing that gets me excited is figuring out how to do a project in an interesting way."



6

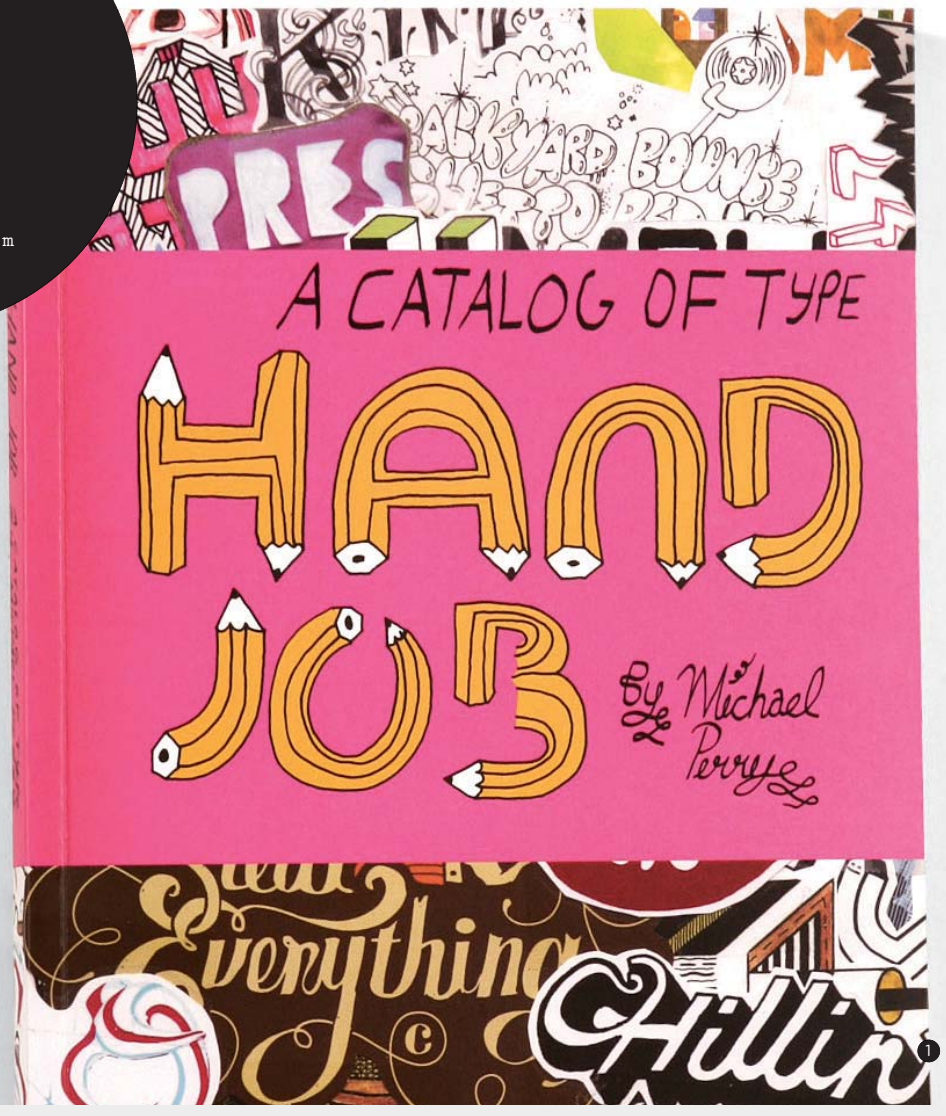
MICHAEL PERRY

From:
Kansas City, MO

Lives in:
Brooklyn, NY

Age:
26

Website:
midwestisbest.com



1

pile driver

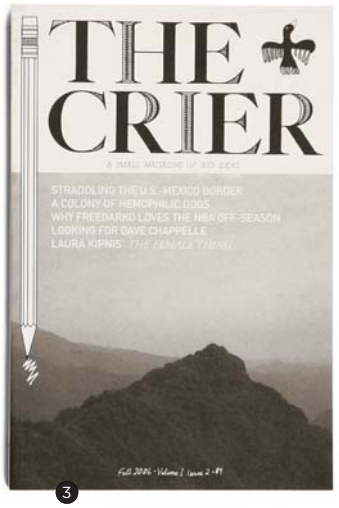
Michael Perry likes being busy, and it shows. In the past year, he's participated in an art show, edited and art directed his own magazine, and released a book of hand-drawn type published by Princeton Architectural Press. He's now working on a second book, *Over and Over*, a catalog of hand-drawn patterns, due out this fall. "I worry about spreading myself too thin," says Perry in his apartment-studio, stacked to the ceiling with bookcases full of magazines and design tools. "Luckily, I'm young and I'm figuring things out."

For Perry, self-exploration happens while he's working. "You have to make things to figure out what you're doing," he says. Perhaps this explains his love of lettering and patterns, two visual forms that require a serious level of attention. Or maybe his love of patterning has a simpler explanation. "When things repeat, it feels good," he says.

This positive momentum is the driving force behind all the work he does, whether it's the playful type illustrations spelling out "Versace" and "Givenchy" in a *New York Times Magazine* spread or the patterns he contributed as one of 18 artists commissioned to create an engraved design on the back of Microsoft's Zune MP3 player. Perry says he repeats certain shapes until they become a pattern, adding more complex


URBAN OUTFITTERS

2


THE CRIER
STRADDLING THE U.S.-MEXICO BORDER
A COLONY OF HEMOPHILIC DOGS
WHY FREEDARKO LOVES THE NBA OFF-SEASON
LOOKING FOR DAVE CHAPPELLE
LAURA KIPNIS' THE FEMALE THING

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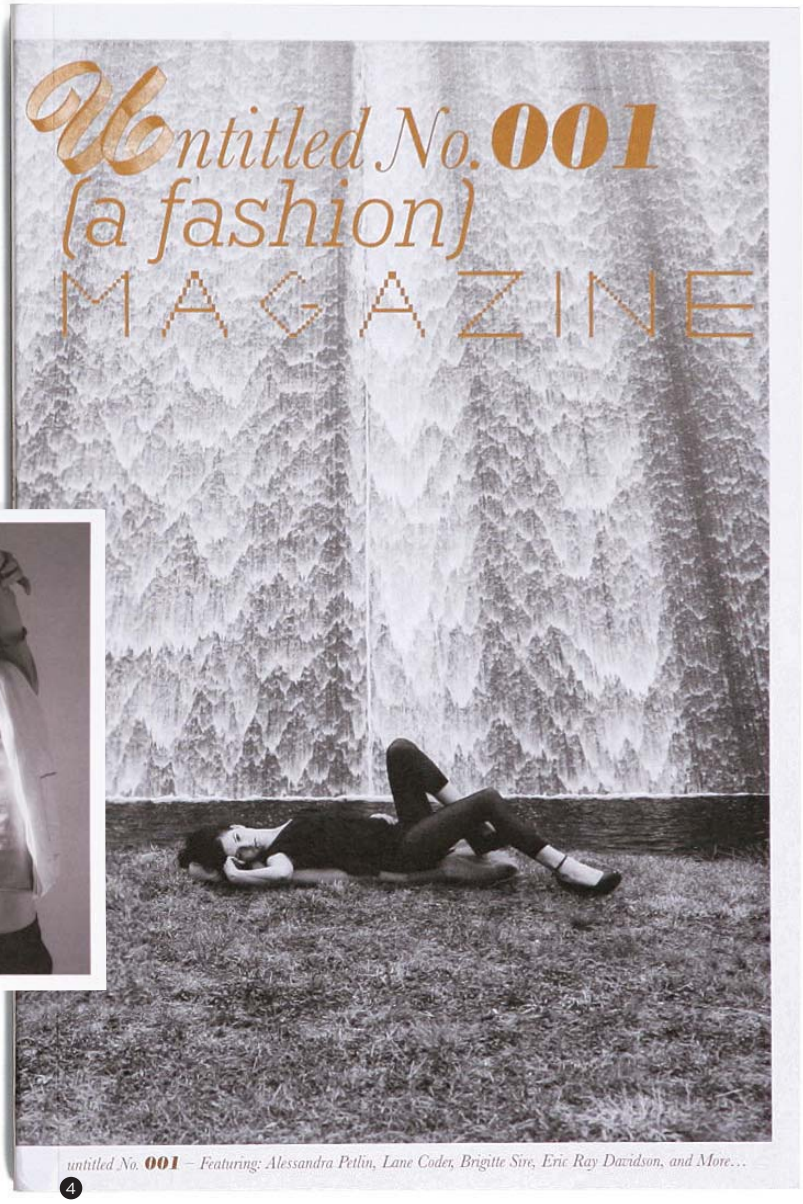
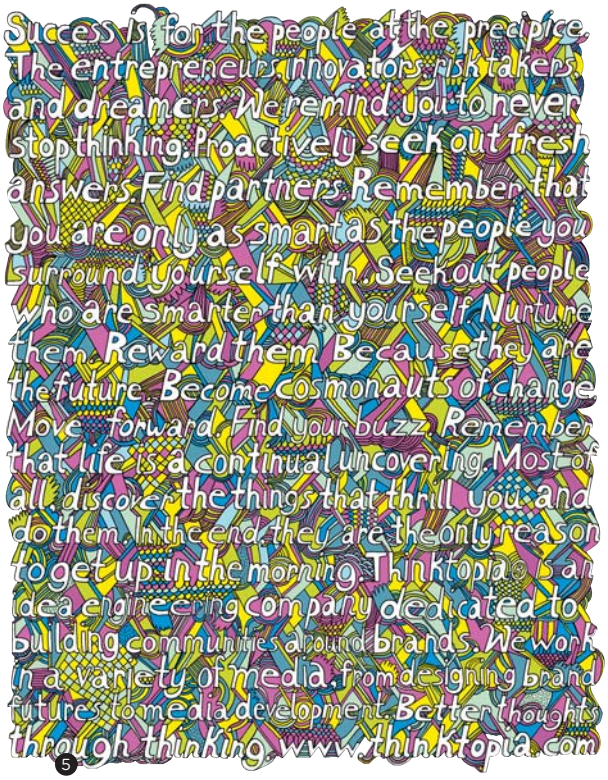

Untitled No. 001
(a fashion)
MAGAZINE
untitled No. 001 — Featuring: Alessandra Petlin, Lane Coder, Brigitte Sire, Eric Ray Davidson, and More…

4


Slow Songs



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"Some people do things because they can, not because they have to. I definitely have a 'have to' thing going on."

6

patterns-within-patterns until the finished product becomes something else: a color or a texture in its own right.

Growing up in Missouri, Perry wanted to be a painter and cultivated a love of drawing. He enrolled in the painting program at the Minneapolis College of Art and Design, but switched to design because he liked the freedom it gave him. In 2003, he moved to Philadelphia to work for Urban Outfitters, and his hand-drawn aesthetic helped define the company's overall graphic style for the following two years. He worked in direct marketing, hiring freelancers and assembling packets of type and other visual material to present to the art directors working on the catalogs. Eventually, he realized he wanted to be in that art director position himself. He moved to New York, worked briefly at the design firm Helicopter, then went freelance.

Since that time, he's designed books for Mark Batty Publisher and Chronicle Books and created illustrations for Zoo York, Saatchi & Saatchi, and *Jane* magazine. "Some people do things because they can, not because they have to," he says. "I definitely have a 'have to' thing going on." He calls it "generating piles."

Perry's most ambitious pile yet is his own project, a magazine called *Untitled*. The first issue had a fashion focus, and included photographs, styling, clothes, and designs by friends and collaborators. The second issue, due out this spring, will feature swimsuits layered with drawings on top of the photographs, a post-production effect.

Upcoming issues of *Untitled* could stray from the realms of fashion and design. Perry wants to collaborate on an issue with his brother, who is studying biomedical engineering. His sibling would supply science-related content, and Perry would do all the creative content and organization, a task he relishes: "It feels good to do that rather than [being] a money-making machine for someone else." Even if it involves biomedical engineering? "It's hard to say no," he admits. "I want to do everything." JAMES GADDY

01 Cover of *Hand Job*, a catalog of hand-drawn typography, 2007. PUBLISHER: Princeton Architectural Press.
02 Cover of Urban Outfitters' holiday catalog, 2005. ART DIRECTOR: Jim Datz.
03 Cover and spread from *The Crier*, a Brooklyn-based literary magazine, 2007.
04 Cover and spread from *Untitled* No. 001, a personal magazine project, 2007.
05 Poster for Thinktopia, a branding firm in Minneapolis, 2007.
06 Design and typography for a *New York Times Magazine* fashion spread, 2007. ART DIRECTOR: Arem Duplessis; DESIGNER: Nancy Harris.

ELEANOR GROSCH

From:
Tampa, FL

Lives in:
Philadelphia, PA

Age:
28

Website:
pushmepullyoudesign.com

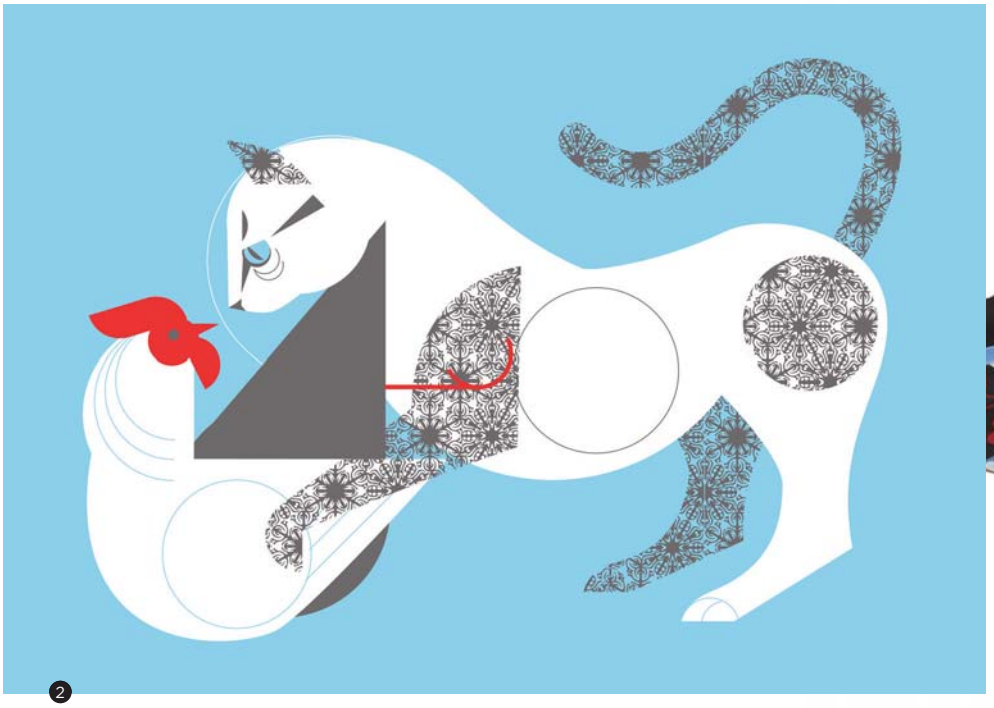
1

zoo story

So many animals end up in the Eleanor Grosch universe—on the pillows, rock posters, and Keds where her designs appear, for instance—that a Dr. Dolittle comparison wouldn't be off base. In fact, she named her Philadelphia studio, Pushmepullyou, after the creature with a head at each end from the classic children's book.

Such an animal also suggests Grosch's harmonious opposites: commercial design with a strong commitment to the environment; freelance freedom and fiscal sense; pop culture and classical influences. Grosch walks a cheerfully nonchalant line between cute and cool, using a relatively limited palette and a menagerie of whimsical imagery. Creatures have always been an integral part of her life, beginning with her earliest memories of the Lowry Park Zoo in her hometown of Tampa. "I was absolutely in love with birds when I was small. Going to the aviary was like heaven for me!" she exclaims. "The roseate spoonbill, snowy egret, and grey heron were all pretty common sights."

Grosch got her B.A. in fine art at the University of South Florida in Tampa, where, says printmaking teacher Brandon Dunlap, she "asked a lot of questions. The printmaking lab was available to students at all times, and she was always in there before and after class. Her work ethic was hands down



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"It's very important to me to remain down-to-earth and make designs that everyone can enjoy."

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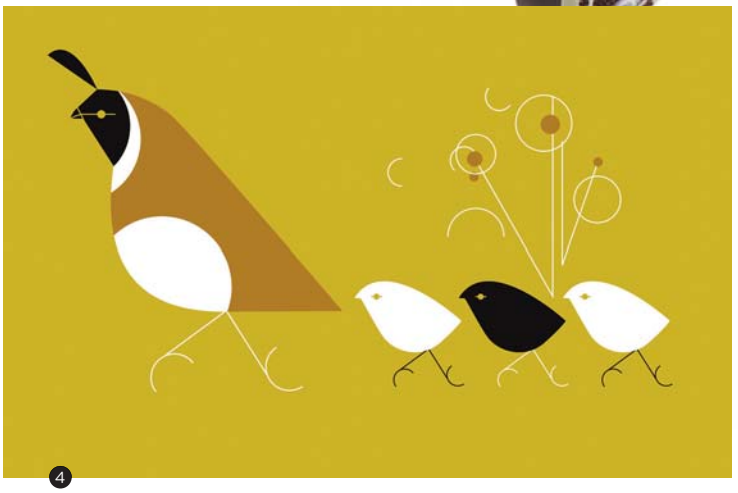

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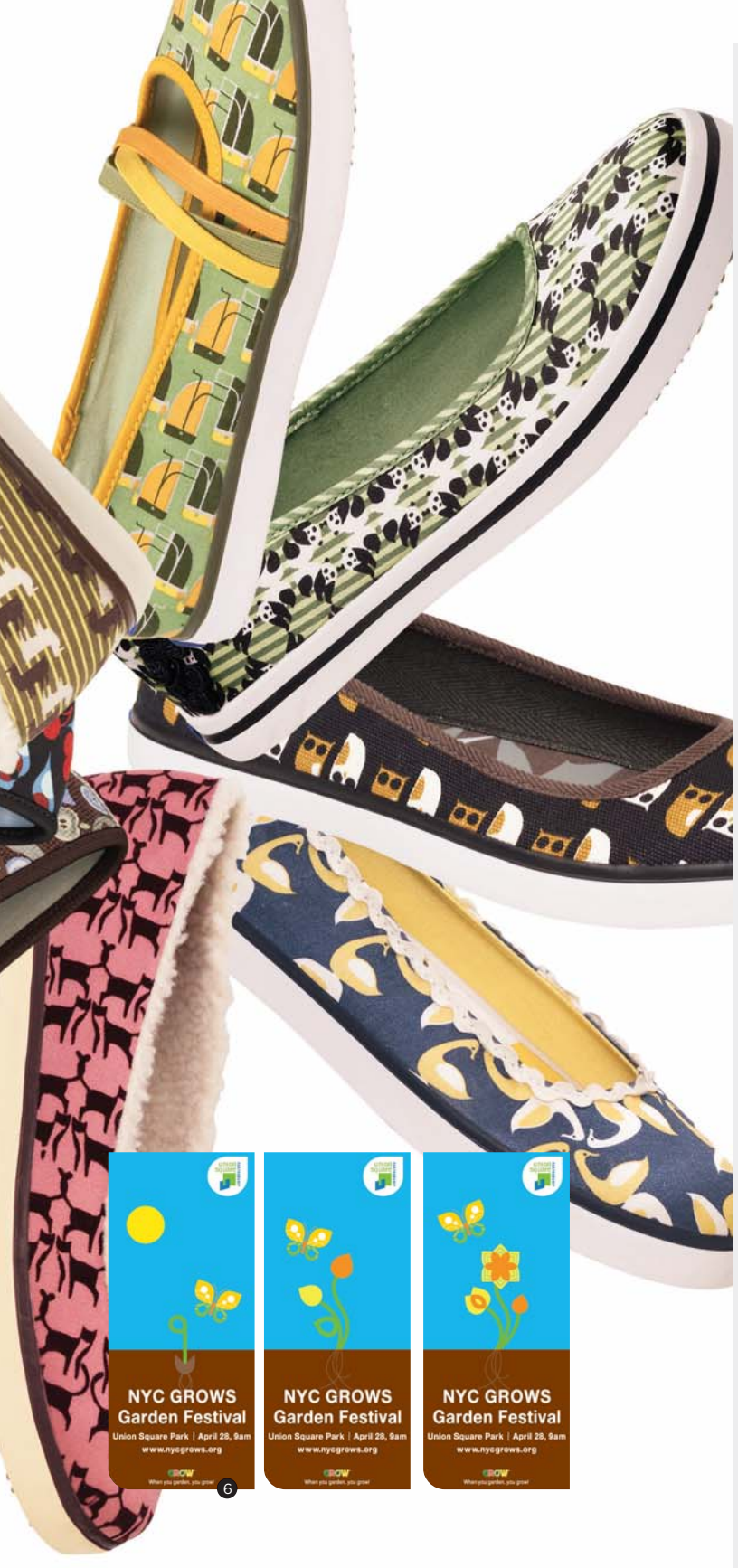

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the best in the class." After graduation, Grosch did a few posters for local bands and uploaded them to Gigposters .com. That's when the freelance jobs started coming in.

Fast-forward to the two (or is it many?) heads of Pushmepullyou, where Grosch has created pillows for Urban Outfitters, skateboard decks for Alien Workshop, sneakers for Keds, tableware for Skip Hop, and babywear for Mammamade. She's developed identities, illustrated PSAs, worked on websites, and silk-screened T-shirts; her studio is a veritable Noah's ark of materials and modes.

Grosch calls Charley Harper, the similarly animal-inspired painter and designer who recently passed away, her artistic hero. She's sunnily enthusiastic about all her cultural touchstones, which range from heavy-hitting designers and artists like Dirk Fowler, Tord Boontje, Lucienne Day, Ryan McGinness, Jeff Kleinsmith, and Sanna Annukka to pop-culture candy like *Domino* magazine, *Baywatch*, and *America's Next Top Model*. Grosch's sweet tooth doesn't exclude Dunkin' Donuts, whose motif turned up on her blog's Color Scheme of the Day: "I was suddenly taken by the lovely colors in the logo." It's not the kind of thing she shies away from. "I've been inspired by the strangest things sometimes. Once, I found a perfect owl on the cover of an airline magazine."

Meanwhile, Grosch is as keen on passing along useful information as she is about finding sources for her own creativity. Her blog is a how-to, not just about art and craft making, but also about house buying, CSS programming, and screen printing in your basement. "Hopefully my little blog will help demystify some of the things that I discuss on it. That's the goal!"

As for her own fans, the people who buy Grosch's work are as likely to put it in the nursery as in the living room. "It's very important to me to remain down-to-earth and make my designs something that everyone can enjoy"—like bedding and plates, categories she's "champing at the bit" to take on. Proud former teacher Dunlap predicts her future: "I think it will just snowball from here." EMILY GORDON

All work by Pushmepullyou Design/Eleanor Grosch.
01 Pillow for Urban Outfitters, 2007.
02 Personal piece illustrating an Aesop's fable, 2007.
03 Melamine dish set, 2007. CLIENT: Skip Hop.
04 Print of quails, part of a personal series of game-bird images, 2007.
05 Animal patterns for Keds skimmers, 2006–07.
06 Banners for the 2007 Garden Festival in Union Square, New York City. CLIENT: Target/NYC Garden Festival.
07 Proposed logo for Fresh Cafe, a vegetarian restaurant in Seattle.

GARY FOGELSON

From:
Hillsborough, NJ

Lives in:
Brooklyn, NY

Age:
25

Website:
welcometomywebpage.com

1

guiding light

Recently, Gary Fogelson's building super stopped by. "Hey, you're a designer, right?" he asked. "Can you do an ad for my tile business?"

Other designers might have declined a request to put together a classified ad, but Fogelson has been seriously considering the assignment. "I think there are two connected problems in [New York]," Fogelson says. "The first is the declining aesthetics in the city. The second is this tendency for everyone to think they're a designer. So I think it was good that my super asked me to help him. He realized that design could offer him something."

Fogelson is tightly focused on concept rather than decoration, so a phone-book ad might be, in fact, his ideal project. But while his work is direct, it often tweaks the viewer's preconceptions with dark humor. Weaving together familiar tropes within a tightly structured layout, he uses establishment symbols for pointed commentary. In a drawing for the letters page of *The New York Times* illustrating the headline "Was Bush Persuasive About Iraq?" Fogelson created an image of a shield, emblazoned with the phrase "Reassuring Slogan." The notion of empty icons shows up again in an illustration for *Good* magazine, where insignias from flags are combined in a wallpaper-like pattern, their power as formal emblems reduced by their

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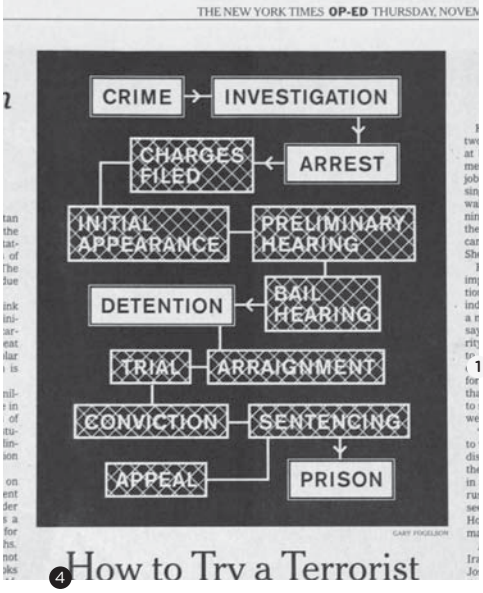
ARCHITECTURE
RESEARCH
OFFICE

ARCHITECTURE
RESEARCH
OFFICE



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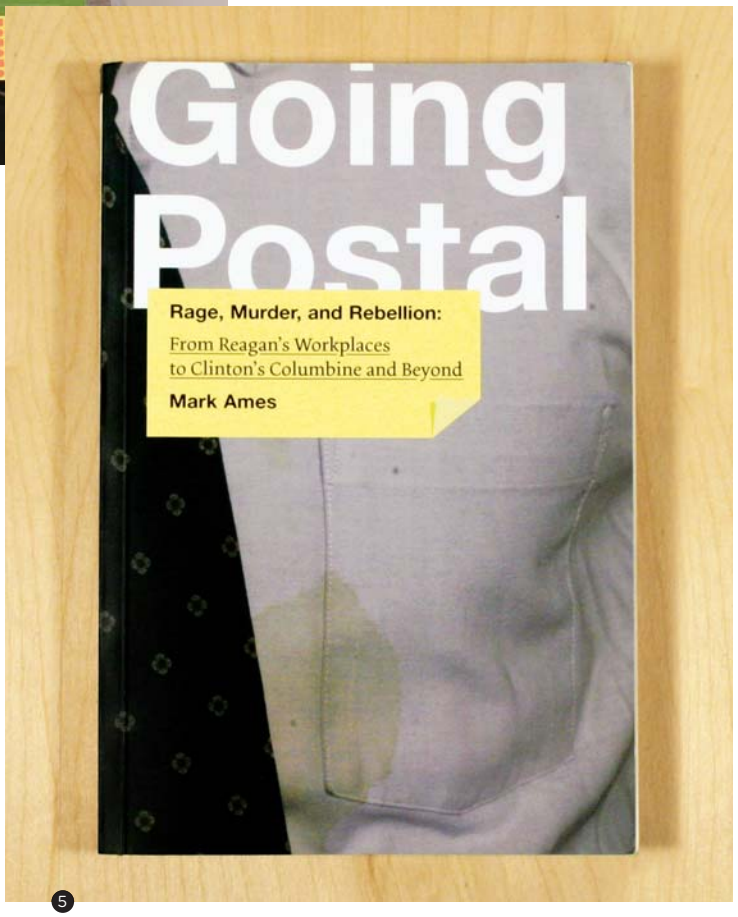

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"Graphic design is a set of rules, and when you follow the rules, something beautiful happens."

7

transformation into blank devices. Even Fogelson's URL, welcometomywebpage.com, is gently mocking. "I try to include some irony," he says of all his work. "I like ideas you can talk about without seeing them and they would still be cool projects."

Fogelson names John Baldessari and Sol LeWitt as influences and says that he likes "guidelines, a system." He adds, "Graphic design is a set of rules, and when you follow the rules, something beautiful happens." His cover for *Going Postal*, a book about workplace massacres, uses the iconography of cubicle life—Post-its and office reference manuals—to hint at pent-up rage, while the jacket for *Homewrecker*, a book about infidelity, crops romance novel covers into a grid of lusty gropes.

For a young designer—Fogelson, 25, graduated from Pratt Institute in 2004—he is unusually loyal to words and images on paper. "I think printed matter is really necessary. It's a relic of a particular point in time, whereas things on the internet seem like they could all go away." Since quitting his job at Open, where he worked from 2004 to 2007, Fogelson has been concentrating on his own projects, including his work with studio mate and fellow New Visual Artist Phil Lubliner (see page 154) and friend Eric Elms (together, the three founded the firm Trouble). Lubliner and Fogelson have also created a number of very personal zines. "The message is private," Fogelson says. "They're a way of validating my ideas."

Since striking out on his own, Fogelson has been intent on developing a client list that matches his sensibility: "I want to spend my time working with clients who have something to say, who are providing worthwhile information." Whether Fogelson is explaining the American justice system to *New York Times* readers or revamping his sister's résumé, he is always thinking about the ideas behind the work. "Design," he says, "is a way of presenting things so that people can focus on the concept." CLAIRE LUI

01 2007 exhibition catalog for the Proposition Gallery in New York City. DESIGNER: Gary Fogelson/The Holster.
02 Spring 2007 mailer for arts>World Financial Center. DESIGN FIRM: Open; DESIGNERS: Gary Fogelson, Scott Stowell.
03 Business cards for Architecture Research Office. DESIGN FIRM: Open; DESIGNERS: Gary Fogelson, Scott Stowell.
04 Illustration for the *New York Times* Op-Ed section, 2007. ART DIRECTOR: Brian Rea.
05 Cover for *Going Postal*. CLIENT: Soft Skull Press; PHOTOGRAPHY: Jacqueline Di Milia.
06 Cover and spread from *Good* magazine, 2005. DESIGN FIRM: Open; DESIGNERS: Gary Fogelson, Scott Stowell.
07 Cover of *Homewrecker*. CLIENT: Soft Skull Press.

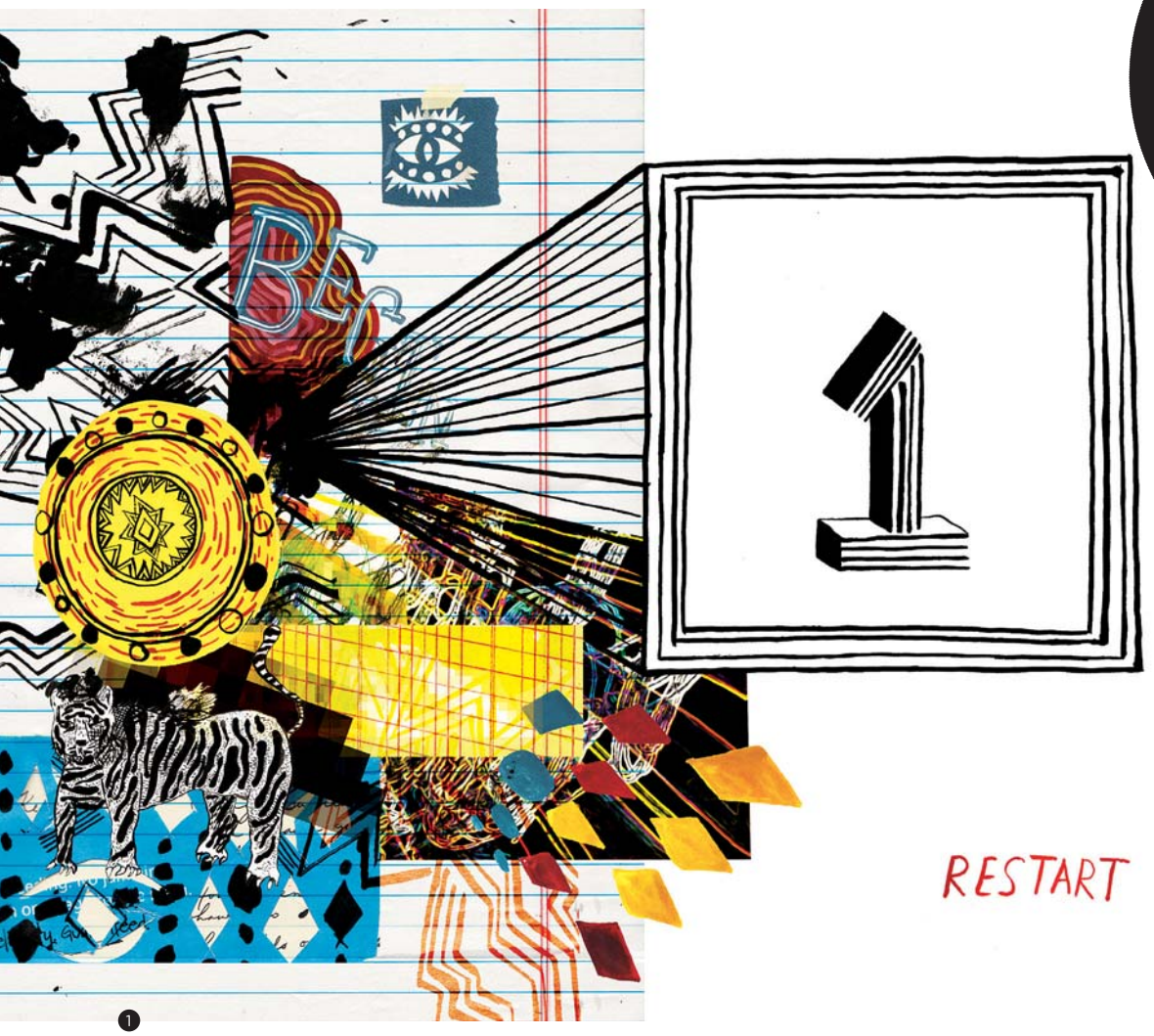
TED McGRATH

From:
Chester Heights, PA

Lives in:
Brooklyn, NY

Age:
27

Website:
tedmcgrath.com



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warts and all

During Ted McGrath's senior year at Pratt Institute, two one-on-one critiques in the same week took the following turn: "That thing you're doodling is better than the work you turned in," McGrath recalls a professor saying. "Do *that*."

Things didn't go much better in a typography class taught by Ruth Guzik, in which McGrath had to draw Caslon by hand. "It looked like I'd done it on top of a washing machine," he says. Guzik agreed, but with a twist: "Everything is so bad, but so consistent, that it's interesting."

Encouraged by such astute guidance, McGrath stopped trying to do it right and started being himself. "I'm a mess," he admits. "It frustrated teachers who wanted more polished work."

As a child in eastern Pennsylvania, he was saturated with the work of N. C. Wyeth and the hyperrealism of classic American illustration. McGrath's mother worked at the Brandywine River Museum, the keeper of that tradition, and a print of one of Wyeth's iconic paintings from *Treasure Island* hung in the living room. As a boy, he took classes with Karl Kuerner III, who studied under Wyeth's son Andrew.

McGrath's gift, however, is for work with a "notebook aesthetic"—idiosyncratic, collage-based, and imbued with offbeat humor. His style evokes a daydreaming student whose

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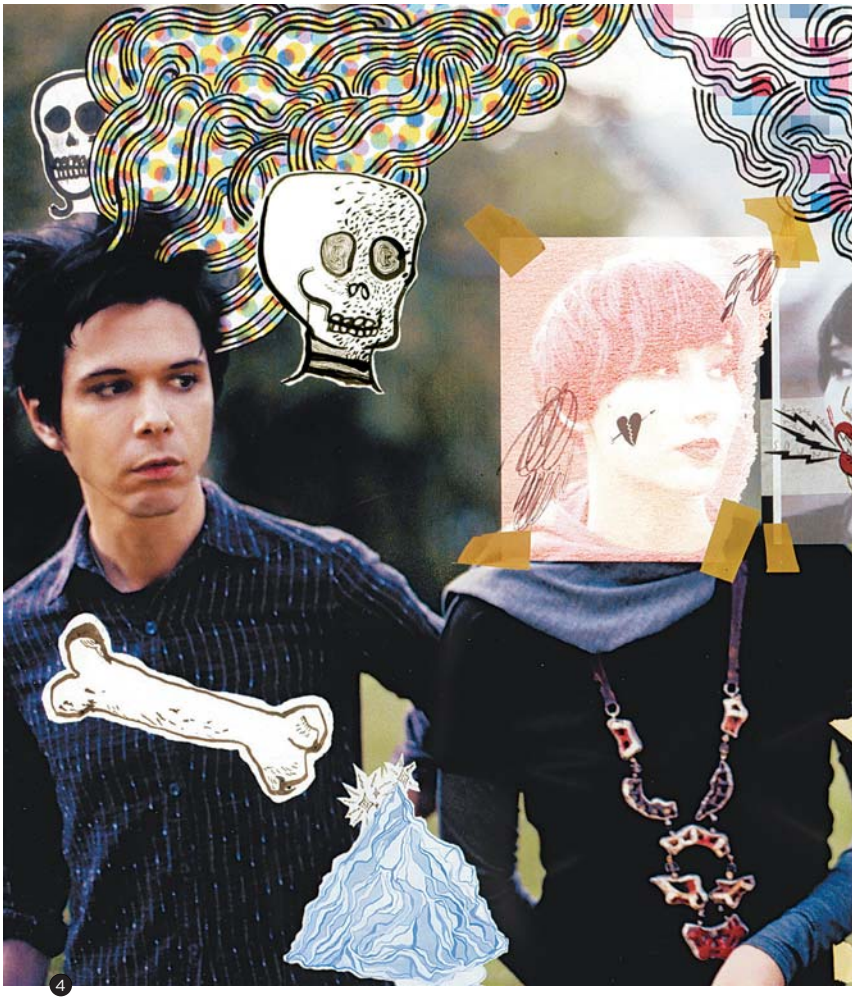

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THE NEW YORK TIMES **OP-ED** TUESDAY, DECEMBER 26, 2006

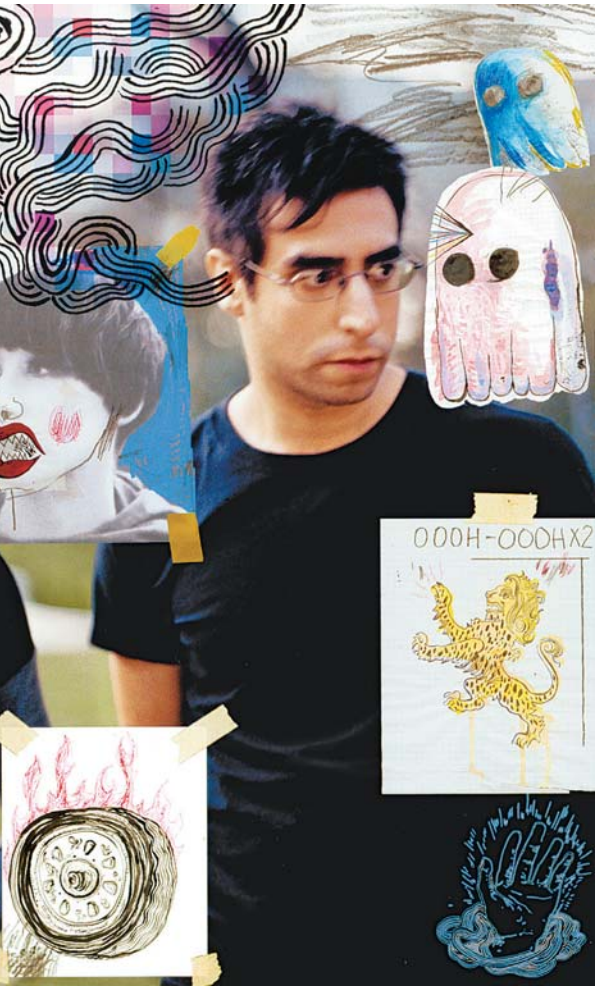
False Hopes And Natural Disasters

By Andrew Baird

Reefs and trees won't save coastal communities.

6

"I'm a mess," McGrath admits. "It frustrated teachers who wanted more polished work."



imagination brims with DC comics, *Space Ghost*, Kurt Vonnegut, and *Star Trek II: The Wrath of Khan*.

The work is proudly process-apparent. "It's beautiful to see the skeleton," he says. He loves artists' sketches, citing an Ingres study he saw at New York's Metropolitan Museum of Art years ago as an example. His hero isn't N. C. Wyeth but Robert Rauschenberg, among others, who embraced the neo-Dada humor of found doodles.

McGrath was astonished when he realized that he could get paid for his whimsical creations. A Japanese toy company that was developing a "lo-fi karaoke video game" hired McGrath to "draw robots that might be in it."

Although that particular dream ended after three months, *Esquire Russia* called soon after with an assignment to illustrate a deadly dull fashion shoot featuring Ralph Fiennes. The art director's instructions: "Don't draw over the clothes. Otherwise, knock yourself out." McGrath promptly redeemed the layout with a fresh and funny antidote to the try-hard cool of the men's fashion spread. In one image, a bear looms over the relatively slight Fiennes, dissing him with lightning-bolt rays of vexation.

McGrath's work also embraces serious topics, disdaining hipster snark; one of his pointed pieces for the *New York Times* Op-Ed page, "False Hopes and Natural Disasters," uses the text columns to suggest buildings threatened by tsunamis. Much of his work relies heavily on words, such as "Behavioral Medication for Children," which tweaks the classic phrenology diagram to portray the effect of drugs on children. His pieces can also be beautiful, as in "Blue Front," a creation for *The New York Times Book Review* that epitomizes his pastiche of discrete color and black-and-white elements; it uses four rips of masking tape to nail the rough-hewn aesthetic.

McGrath embraced this approach at the urging of his teachers. Now, he's doing the urging. In the fall of 2006, McGrath began teaching mixed-media illustration at Pratt, no doubt looking for the inspired doodle. EDWARD LOVETT

01 Spread for the zine Power in Numbers (2007), commissioned for the relaunch of 22 Squared, an agency in Atlanta that had changed its name from WestWayne Advertising. The resulting 40-page book described their new philosophy and the process of renaming the company. ART DIRECTOR: Sara St. Onge; CLIENT: WestWayne/22 Squared.
02 Illustration for the article "A Mammal in Winter With a Furnace of Her Own," for the *New York Times* Science section, 2007. ART DIRECTOR: Jennifer Pelzek.
03 Lettering for the zine Power in Numbers, 2007. ART DIRECTOR: Sara St. Onge; CLIENT: WestWayne/22 Squared.
04 Illustration in *Dose* magazine for a review of the Yeah Yeah Yeahs' second album, 2006. ART DIRECTOR: Jaspal Riyait.
05 Portrait of Prince Paul for *Wax Poetics*' Year 1 Anthology, 2007. ART DIRECTOR: Kevin DeBernardi.
06 Illustration for the *New York Times* Op-Ed "False Hopes and Natural Disasters," 2006. ART DIRECTOR: Brian Rea.
07 Illustration for the article "Riding the Wave of Foreign Markets," in *Plan Sponsor* magazine, 2007. ART DIRECTOR: Soojin Buzelli.

BIRTHE STEINBECK

From:
Stuttgart, Germany

Lives in:
Berlin, Germany

Age:
29

Website:
birthesteinbeck.de

Nacht meerfahrt

Menschen tragen Masken, doch die Wahrheit liegt in der Dunkelheit verborgen. Über das Eintauchen in einen Ozean voll Gefahren und Verführungen.

Deine Seele ist wie ein unergründlicher Ozean: Schillernd, lebendig und voller Schattenspiele. Nur ein winzig kleiner Teil treibt für dich sichtbar an der Oberfläche. Der weitaus größere Part liegt tief unter dem Wasserspiegel verborgen. Würdest du aber ins Reich des Unbewussten hinabsteigen, würdest du vordringen bis hin zu jenem uralten Bereich der Seele nahe dem Ursprung der Welt, du wärest überrascht, welch eigentümliche Gestalten dir begegnen würden. Tief und fest schlummernd die einen, die anderen voller Lebenskraft.

Archetypen, die Urbilder der Seele, beeinflussen unser Leben elementar. Wie ein Programm auf Instinktbasis, das uns und unser Verhalten strukturiert und prägt. Wir alle besitzen diese seelischen Grundmuster. Sie sind so alt wie die Menschheit selbst. Gespeichert in einem riesigen kollektiven Stammesgedächtnis, das sich über die Jahrtausende hinweg gebildet hat und durch Vererbung weitergegeben wird. An sich sind Archetypen unanschaulich, weil sie unbewusst wahrgenommen werden. Erst durch die Sprache der Symbole sind sie für uns anschaulich und emotional erfahrbar.

Schon immer übten sie eine ungeheure Faszination auf die Menschheit aus: Sie tauchen in allen großen Mythen und Märchen auf. Sie füllen riesige Bibliotheken mit literarischen Erzählungen. Sie machen Filme wie „Star Wars" oder „Herr der Ringe" zu gigantischen Kinohits. In jedem Kulturkreis der Erde sind sie zu finden. Das Verblüffende daran: Obwohl viele Bildmotive teilweise völlig unabhängig voneinander entstanden sind und im Detail durchaus variieren können, lassen sie sich alle auf eine begrenzte Anzahl an Basisarchetypen zurückführen. Sie sind also nicht zufällig entstanden und auch nicht erfunden. Es ist das Leben selbst, das diese symbolischen Bilder hervorbringt. Mit ihrer Hilfe versuche die menschliche Psyche, Kontakt zu unserem Bewusstsein aufzunehmen.

Leider haben viele von uns den Zugang zu den seelischen Urmustern verloren. Gerade weil wir sie nicht verstehen und kontrollieren können, machen sie uns Angst. Statt ihren verschlüsselten Botschaften Gehör zu schenken, verlassen wir uns lieber auf die klare Logik des Verstandes. Doch immer wenn wir einen Archetypen ignorieren, drängt er unter negativem Vorzeichen umso hartnäckiger in unsere Verhaltensweise hinein.

Allein durch unser Handeln entscheiden wir also, ob sich ein Archetyp lebensfördernd oder -zerstörend auswirkt. Richtig verstanden und gelebt sind die Urbilder von unschätzbarem Wert. Gerade in existentiellen Krisen und immer, wenn wir uns zu weit von unserer eigenen Mitte entfernt haben, tauchen sie wie ein mahnender Zeigefinger in unseren Vorstellungen und Träumen auf. Sie geben kostbare Hinweise auf Entwicklungen, die unser Bewusstsein noch nicht wahrgenommen, aber unsere unbewusste Psyche schon längst erkannt hat.

Es lohnt sich deshalb, die ungewisse Nachtmeerfahrt durchs unergründliche Seelengewässer zu wagen und diese vielschichtigen Figuren kennenzulernen. Denn kennst du deine Archetypen, dann erkennst du dich selbst.

58

DIE TRANSZENDENZ

Grenzenlose Weite. Frei und ungebunden durchschreitest du den Horizont. Alle Widrigkeiten hast du bereits hinter dir gelassen. Durchdrungen von einer inneren Ruhe und einem tiefen Glücksgefühl wandelst du dem Licht entgegen. Auf einer Reise zu dir selbst ist es die Transzendenz, die die Weiterentwicklung und Vollendung deiner Persönlichkeit ermöglicht. Bisher kannst du nur einen kleinen Teil von dir, und die große Masse lag in der Dunkelheit verborgen. Der Archetyp der Wandlung schlägt nun eine Brücke zwischen den bewussten und bisher unbewussten Inhalten deiner Seele. Denn erst, wenn du dir auch deiner bisher versteckten Aspekte bewusst wirst und allen Archetypen den gleichen Anteil einräumst, kannst du dein Leben so annehmen, wie es ist. Der Lohn ist heitere Gelassenheit und ein tiefes Glücksgefühl. Bis dahin ist es aber noch ein langer und beschwerlicher Weg.

59

1

nomad's land

"I'm crazy for type," confesses Birthe Steinbeck. "I feel like a nerd sometimes for looking at it so closely, collecting it, loving it. One day I was coming out of the airport in Stuttgart and I saw a new sign for Bosch. I had never seen a 'B' *sooooo* big! It was six car lanes in width!" As you might have guessed, Steinbeck is excitable—she has big, brown eyes, dirty blonde hair, and uses lots of exclamation points.

She's navigated separate cultures all her life. Her father worked for IBM—which, she says, stands for "I've Been Moved"—and these travels took Steinbeck to kindergarten in Connecticut; grade school in Deufringen, a small, south German town; high school in Vermont; and secondary school and university in Stuttgart.

After finishing her degree at Stuttgart Academy of Fine Arts, Steinbeck moved to New York, where she worked for Studio von Birken—run by Katia Kuethe and Philipp Muessigmann—designing the studio's publication, *E&A*. She has seen Argentina by car and spent several months in southeast Asia. For the past two years, she has been living out of a suitcase. "You could call me a global design nomad, a designing gypsy, or picture-making vagabond," she says.

Likewise, Steinbeck's visual influences pull from all over the map: Joseph Cornell, old

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"You could call me a global design nomad, a designing gypsy, or picture-making vagabond."

circus posters, Aubrey Beardsley, Russian suprematism, tattoo design, medieval manuscripts, instructional posters, and '70s California billboards. Steinbeck's obsession with typographic ephemera is evident in the art direction, design, and illustrations she's done for a number of German publications, including *Süddeutsche Zeitung Magazin*, *Zeit Leben Magazin*, *ICON*, *Amica*, and *Utopia*.

Steinbeck has developed two very divergent visual styles for her editorial work. One, for collage, often looks like funky, Flash-inspired versions of Kurt Schwitters. The other is for illustration, for which she's best known; her work has a starkness reminiscent of Charles Burns or R. Crumb.

But Steinbeck says her biggest stylistic influence is Neue Sachlichkeit, the "new objectivity" movement in German art (think Otto Dix and George Grosz) that highlighted the urban world's detritus with a concrete, if ugly, realism. Steinbeck's illustrations improvise on this idea. Sometimes they are printed on old newsprint, often in bold black lines of undulating widths that create caricatures seemingly aware of their own rendering—particularly in the drawings of friends she calls "Onur" and "Monika." Unlike Neue Sachlichkeit work, however, Steinbeck's illustrations have a gentle beauty and whimsy to them; she chooses to play rather than uglify. "It's healthy not to take design or myself too seriously!" she says. She cultivated this attitude under her teacher Hans-Georg Pospischil, himself a student of Willy Fleckhaus.

She's now working on a limited-edition artist's book inspired by Futurist design, featuring typographic innovations, shaped text, and varied paper weights and colors. "It's a vast collection and fusion of assorted visual and verbal content," she says; "a combination of many disparate media: collage, ink, and some nice anarchic coloring."

And where is she now? Off in Berlin, where the vibrant art scene has lured her. And no wonder: It's where Neue Sachlichkeit flourished.

R. JAY MAGILL

7

8

01 Spread from *Sein* magazine (2005), which translates as "to be." The magazine, Steinbeck's master's thesis, visualized themes from philosophy and consciousness in the modern human being.
02 Cover and spread for *Wild* (2006), an annual book showcasing junior members of the German photo agency Bund Freischaffender Foto-Designer. Steinbeck's illustrations are mixed in with the photos throughout the pages of the book.
03 Cover of *Süddeutsche Zeitung Magazin* (2004), a newspaper's design supplement that analyzed how colors from different countries affect product design. ART DIRECTOR: Friederike N. Gauss.
04, 05 Illustrations for "Parallel Universe," an article about a traveler's life, and of Aung San Suu Kyi for *Sein* magazine, 2005.
06 Cover of *Sein* magazine, 2005.
07 Cover of *AMICA* (January 2007), the German fashion magazine, whose redesign Steinbeck oversaw. ART DIRECTOR: Franziska von Walderdorff; PHOTOGRAPHER: Daniela Federici; CLIENT: Burda.
08 Cover and sticker set for *Doll*, a fanzine for a group of graphic designers in Stuttgart. The name is German slang for "great."

MARIO HUGO

From:
Morristown, NJ

Lives in:
New York, NY

Age:
25

Website:
loveworn.com

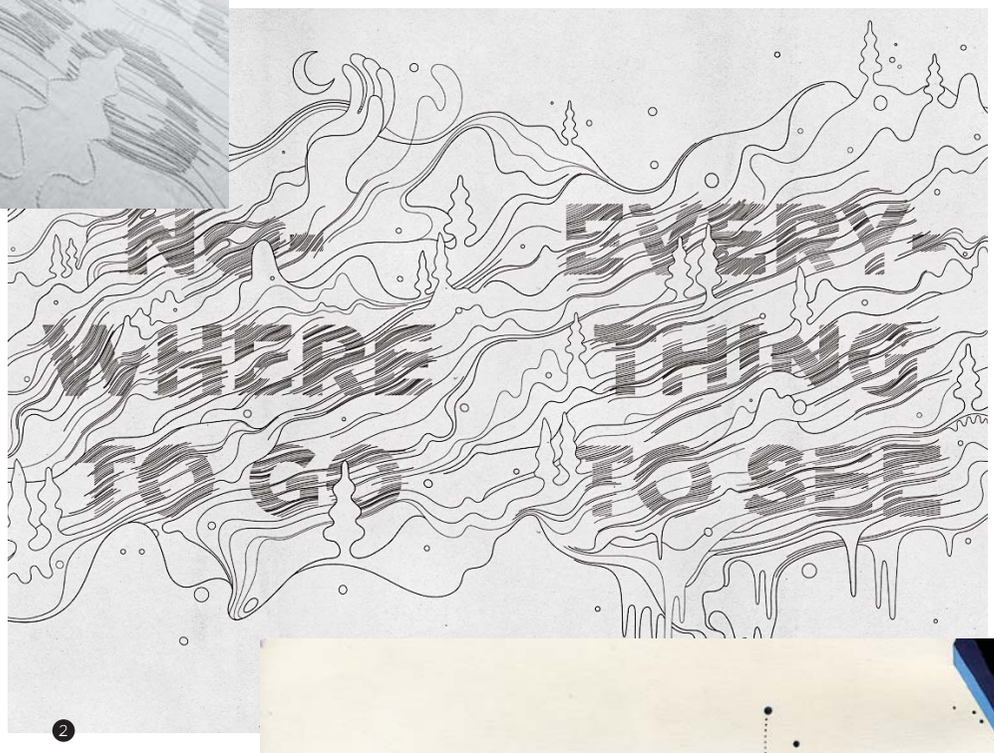
1

page turner

If you find a used book with its flyleaves removed, there's a good chance Mario Hugo is responsible. The 25-year-old artist, designer, and illustrator often spends his weekends rummaging the racks at New York City's Strand bookstore. He buys old books, extracting the thick, blank pages and, often, returns the harvested books to the store. Sacrilegious? Perhaps, but the poetic, emotive artwork this act enables should more than repay Hugo's debts to literature and society.

"It's not like a cheap nostalgia," Hugo explains of his chosen medium. "There's a poignant energy to these pages—the way they smell, their grain, and the way they feel. And you always discover things—sometimes funny, sometimes oddly erotic notes that people have left." Hugo tapes the pages together to form a canvas on which he draws portraits, geometric shapes, letterforms, and other minimalist motifs using a combination of china ink, graphite, and gouache or acrylic. His work is predominantly black-and-white with spare use of color (he confesses to being partly color-blind). The overall effect is at once new and old: technically precise, yet aged and imperfect. He says, "I'm inspired by a lot of cultural references, but none of them are recent."

Born to Argentine parents, Mario Hugo Gonzalez (the art



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"I'm inspired by a lot of cultural references, but none of them are recent."

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world already had one Mario Gonzalez, hence the shortening), he is the eldest of four first-generation children. Always a natural with pen and paper, he studied fine art and sociology at Boston College, but a junior-year trip to Sydney led him by chance to the Semi-Permanent design conference. He returned wanting "to learn more about speaking to people and communications," so he transferred to Brooklyn's Pratt Institute to study art direction. After graduating in 2005, Hugo took a job at interdisciplinary studio Syrup NYC, working on websites for the MTV Video Music Awards and L'Oréal. Describing that work as "too ephemeral and strange for me," he says he prefers to create "things for people to treasure, to keep and look at in 15 years."

Hugo left Syrup after one year to freelance and make art. This work is largely inspired by his family, especially his youngest brother Alejandro. Despite a 17-year age gap, the pair is co-creating a book of portraits and writing called *Reverie and Trouble-making*, which will be part autobiography, part invention. Hugo cites designer Bruno Munari's children's book *Nella Notte Buia* as an influence; he aspires to make children's books professionally, to tell stories with an "undercurrent of fantasy and abstraction."

Although he's not ready to forgo client work altogether—his illustrations have graced *The New York Times Magazine* and the cover of *Flaunt*—Hugo dedicated most of 2007 to his first solo exhibition. "I've Got Something I'd Like to Show You," held at the Vallery space in Barcelona in fall of 2007, featured such pieces as *And It Was Left Void*, a fluid, typographic painting on yellowed book pages, and large-scale, hand-embroidered compositions like *Twilight*, a bold typographic treatment stitched into a hemp-silk blend.

"I really like tangible things. I find that people who enjoy my work actually like it for those physical qualities," Hugo says of the warm reception he has received. "Maybe people are a little tired of the overly computerized design world."

SUE APFELBAUM

01 Album art for Norwegian singer-songwriter Hanne Hukkelberg, 2006.
CLIENT: Hanne Hukkelberg/Non-Format/Propellor Recordings.
02 Personal piece, 2007. The piece was created for a book, and later re-imagined as large hand embroidery (detail,inset).
03 Personal piece, 2007.
04 Artwork celebrating Dolce & Gabbana's 10th Anniversary, 2006.
CLIENT: Giovanni Bianco/Dolce & Gabbana.
05 Personal piece, 2007.
06 Cover of *Flaunt* magazine, 2007.
07 T-shirt design, 2007.
CLIENT: Gas as Interface/G.U.

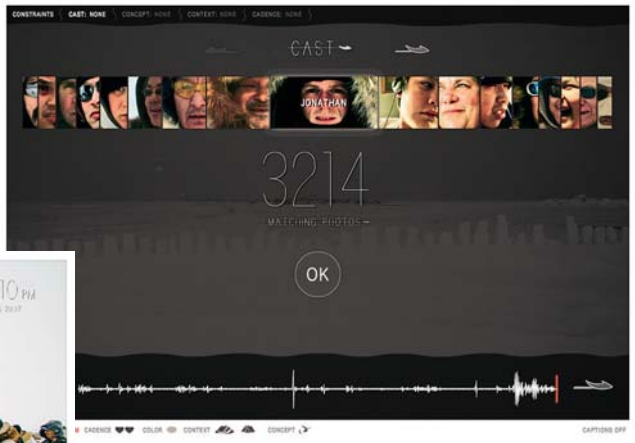
JONATHAN HARRIS

From:
Shelburne, VT

Lives in:
Brooklyn, NY

Age:
29

Website:
number27.org



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narrative strands

The journey through Jonathan Harris's Universe—the website, that is—begins with a single word. Type in that word, and as you mouse over the browser window, a series of constellation-like icons appears in the deep blue sky. Click on one of them and the sky clears, leaving another word orbited by a series of smaller icons. Choose one of these icons and a news snippet appears in the form of a quote, a photo, or another keyword. With each choice, the news of the world is one click away, connected by six degrees of visual (and virtual) separation.

Sound surreal? It's actually straightforward. "The user is essentially getting a string of simple moments that add up to a complex sequence of experiences," says Harris, who explains that he strives for a balance of "universal concept, simple execution, and playfulness" in all of his work.

Harris first began experimenting with websites-as-mediums during a 2004 fellowship at Fabrica, Benetton's design think tank. There he developed 10x10 (Tenbyten.org), a site that displays the world's top news headlines in a clean grid of 100 words and images. 10x10 struck gold in media exposure and served as a template of sorts for other projects that use layers of variables to create word-image pairings that reveal piercing statements.

His sites serve as filters of the

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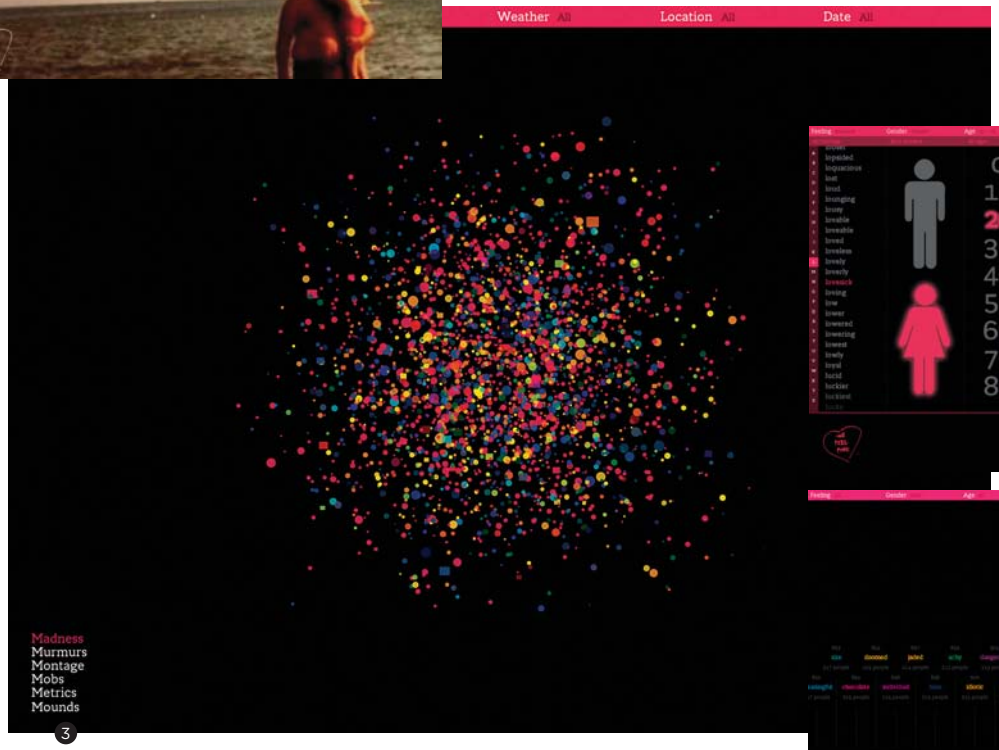
Harris strives for a balance of "universal concept, simple execution, and playfulness."



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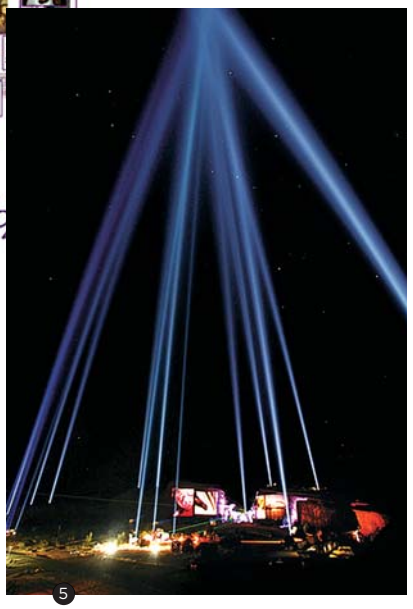
web's continuous data sources, assimilating bits and pieces of information from news sites, blogs, and social networking sites to project their shared connections. WeFeelFine (Wefeelfine.org), for instance, gathers an average of 7,000 feelings expressed around the globe per day and displays them in a user-selected set of categories; the same content can be read as cultural musings, a statistical dossier, or a candid piece of poetry.

Despite his dexterity with using web technology to create streamlined interactive experiences—not to mention a degree in computer science from Princeton—Harris still views technology as just another tool for telling stories. Indeed, he has kept sketchbooks for years and was an avowed devotee of comic books while growing up in Shelburne, Vermont. His newest projects reveal his interest in moving beyond topical data manipulation and into a realm of creating deeper human narratives and connections. Whale Hunt (Thewhalehunt.org), a project he released last December, marks the beginning of this new frontier.

The Whale Hunt is an interactive documentary composed of thousands of photos Harris took while accompanying a whaling expedition with Inupiat Eskimos off the northernmost tip of Alaska; when action during the hunt accelerated, so did the rate of his picture-taking. For Harris, it was a way to share information about a culture and tradition that's often misunderstood. "There's a whole population who aren't connected and are not part of the conversation—but their stories are just as relevant," he says.

John Maeda, the current president of RISD and former associate director of research at MIT's Media Lab, sees Harris's gift for creation as something unrestrained by any specificity: "Jonathan's strength is that he's neither a technologist nor an artist. . . . He thinks out loud in a variety of mediums." As the media landscape shifts, we can only assume that his voice will soon be resounding.

LINDSAY BALLANT



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01 Images from Whale Hunt, May 2007. Harris documented an Inupiat whale hunt with 3,214 photographs taken in five-minute intervals. In moments of high adrenaline, the photographs quicken, mimicking Harris's own heartbeat.

02 Images from 10X10, 2004. Every hour, the site collects 100 words and pictures from online news sources to produce a shapshot of stories around the world.

03 Screenshots and images from WeFeelFine, 2006. With Sep Kamvar, Harris designed a system that searches newly-posted blog entries for the words "I feel" and "I am feeling" and gathered the information from the rest of the sentence up to the period. The resulting database adds 20,000 "feelings" every day.

04 Images from Universe, a website offering a snapshot of information provided by online news and information outlet Daylife. Harris, who was design director, used the concept of the universe to project what he calls the "personal mythology" of current events instead of constellations from ancient mythology.

05 Images from Yahoo! Time Capsule, which asked users to send in an image of their choosing to create a global portrait of the world. The contents of the Capsule were projected on ancient canyon walls in New Mexico for three consecutive nights.

06 Images from Information maps, 2003. The International Networks Archive, based at Princeton, develops new ways of mapping the world based on global transactions instead of geography.

TRAVIS STEARNS

From:
Minneapolis, MN

Lives in:
Minneapolis, MN

Age:
24

Website:
iammintcondition.com

minnesoahta groove

Travis Stearns mixes sharp-angled geometry with fluid curves and funky swashes to create typography and illustrations that seem ready to dance off the page. The wordplay and sexy texture of his work bring type and imagery together in what feels like a blind date gone incredibly, surprisingly right. Inspired by forces as varied as hippies, Vikings, folklore, and agates, Stearns has a wide-ranging curiosity, and is always looking for new inspirations.

"You have to be aggressive with your ideas," he says. Though Stearns cites icons like Jan Tschichold and Emil Ruder as inspirations, he also pushes against them, preferring to see their designs as starting blocks rather than sacrosanct edicts. "Modernism informs my work, but what comes out is more schizophrenic. I embrace those ideas even though they conflict with mine," he says. "If I picked up crocheting next month, I feel it would be appropriate. You have to keep an open mind today, in terms of process and materials. I'm not interested in being in just one school of thought."

A small handbook titled "Minnesoahta Ligatures" reveals Stearns's Modernist underpinnings, his Minnesota roots, and his ability to transform Futura into something fresh. "I developed new characters that express the way we talk

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nicovega

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and that would make it easier for others to understand our stories," says the native Minnesotan. The Minnesoahtan ligatures are a graphic representation of the state's famous accent, a project Stearns describes as an attempt to understand "how Modernist ideas might fit into a contemporary context seemingly filled with anomalies, hybrids, and provincialism."

The project began as a tongue-in-cheek exploration, but it ended as a wonderfully distinctive collection of new letterforms. Stearns adds that ideally, a tape recording of his mother's voice would be included with each booklet.

Today, Stearns, a 2006 graduate of North Carolina State University, is a staffer at YouWorkForThem in Minneapolis and takes on freelance projects as well. He is especially inspired by the work of Hort, a small firm in Germany, as well as the Dutch firm Experimental Jetset, whose designers he calls his "heroes." "Their work is so simple, but so well done. It's approachable—it's not high up in some white tower of design," he says. "Our office just redrew Helvetica, to loosen up the perception of the font and give it new meaning. Why always do things the way they have already been done? I'd really prefer not to."

His biggest lesson since graduating has been learning to not be obsessed with where his work is going next. Now, he simply focuses on each job and makes that one the best it can be before moving on to another. He does, however, muse dreamily about opening a studio in the north woods of Minnesota. "I think there is an innate desire to live close to the earth around these parts," he says. Whether Stearns is teaching tourists to speak like the locals or advertising the work of the area's DJs, his work is rooted in his Minnesotan identity. "I think there is this really unique psychogeographic call of the wild here, [a desire] to be a part of it rather than apart from it. As a designer, I find myself drawn to organizing these wild forms."

CATHY FISHEL

7

"I developed new characters that express the way we talk."

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01 Type illustration for *Swindle* magazine, 2007. ART DIRECTOR: Anthony Smyrski.
02 T-shirt design for Threadless, 2006.
03 Album cover for Nico Vega, 2007. CLIENT: I Am Sound Records.
04 Logo for Nico Vega, 2007. CLIENT: I Am Sound Records.
05 Website design for the DJs The Moon Goons, 2007. DESIGNER: Josh Clancy/Toothjuice, Minneapolis.
06 *Minnesoahta Ligatures*, 2006. A small handbook designed to teach the reader how to speak like a Minnesotan.
07 Design for a proposed skateboard deck, 2006.
08 Logo for Shakes, a British band, 2007. CLIENT: I Am Sound Records.

ANA BAGAYAN

From:
Yerevan, Armenia

Lives in:
Venice Beach, CA

Age:
24

Website:
anabagayan.com

1

opposite attractions

When she was 6 years old, Ana Bagayan and her family moved from the Armenian capital of Yerevan to a place halfway around the world: Burbank, California—suburban and American, as unlike Yerevan as the sun is the moon. Imagine: a little girl leaving a familiar city of 1.2 million with an ancient history, and arriving in a foreign metropolis of 13 million that barely existed a century ago.

Luckily, the young Bagayan had a way to relieve the stress. "I didn't really play with dolls, but I'd been drawing my whole life," Bagayan says, "whether it was formal training or just my mom trying to teach me." She began taking her first American art classes, hating them at first but pressing on though high school. She liked the Flemish painters, the old masters. "I did a report on Leonardo da Vinci," she recalls. "I was really fascinated with him sneaking into hospitals and drawing body parts." Also during those years, Bagayan discovered the graphic novels of Dave Cooper, with their distorted human figures and tortured visual psychodramas.

Surreal, slightly unsettling, yet oddly cheerful, her works are technically and compositionally sophisticated. The young artist paints dreamlike scenes, candy-hued landscapes populated with fantastic animals and bug-eyed children, incorporating the

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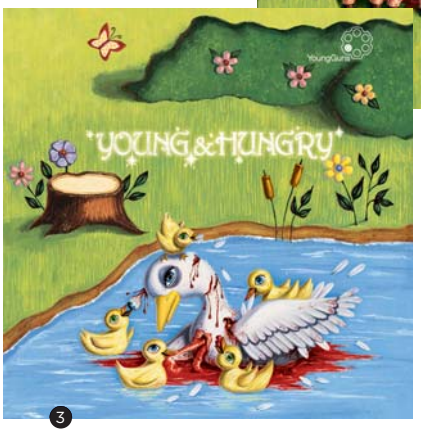

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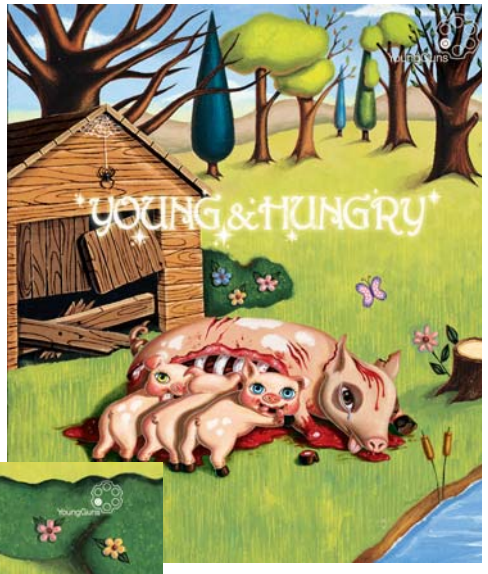

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dolls and dollhouses missing from her girlhood. Button-eyed bears sip cups full of octopi; devil children fly black balloons under skull-and-crossbones skies. Flowers are everywhere.

In 2001, Bagayan entered Pasadena's Art Center College of Design, where some of her classes were taught by the Clayton Brothers, Alex Gross, and other artists working in the Lowbrow or Pop Surrealist genres. As a junior, she submitted her art to La Luz de Jesus, L.A.'s premier Lowbrow gallery. She got in. "Ana had original ideas and executed them well," recalls gallery director Annie Adjchavanich. Confidence boosted, Bagayan sent her drawings to magazines—*Boston*, *Spin*, *GQ*—and began scoring gigs with companies like Sony, Diesel, and Ricoh. Since then, she's shown her work in San Francisco and Seattle and begun creating a life as a freelance artist-illustrator.

"Ana was agreeable and easy to work with," says Joe Newton, deputy art director at *Rolling Stone*, for whom she illustrated a feature on the band The Killers. "She had free rein to do what she wished, and I loved the way she captured the band members' likenesses while still maintaining her big-eyed, bobble-headed style."

Looking through Bagayan's portfolio, it's clear the young artist is propelled by opposing forces, balancing playful and sinister, innocent and evil, cute and creepy. She herself is both gentle artist and savvy businesswoman and clearly, the contradiction suits her.

Another contrast: She's finally moved from suburban Burbank to Venice Beach, on the opposite side of L.A. "It's really peaceful here," she says. The only thing I can hear when I work are birds and dogs. I paint a lot of meadows, and now I'm surrounded by them." Bagayan says she's changing her style slightly, desaturating her colors and planning to incorporate the tropical plants she sees in Venice into her artwork. "I'm getting tired of painting flowers," she says.

COLIN BERRY

Surreal, slightly unsettling, her works are technically and compositionally sophisticated.

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01 Illustration for the chapter "School of Success," from *Fifty*, a book about the Diesel brand, 2005. ART DIRECTOR: Enric Godes.
02 *Anra*, personal piece inspired by the cover of an Armenian alphabet book, 2007.
03 Illustration for Young Guns 2005 call for entry depicting the theme "Young and Hungry." AGENCY: Crispin Porter+Bogusky, Miami; CLIENT: Art Directors Club.
04 *Bird's Brood*, personal work. The piece was exhibited as part of "Duck Soup," a group show of four artists at Varnish Fine Art Gallery, San Francisco, June 2007.
05 Illustration of The Killers for an article in *Rolling Stone*, October, 2006. ART DIRECTOR: Joe Newton.
06 *Bird Show*, personal work exhibited in the "Duck Soup" group show at Varnish Fine Art Gallery, San Francisco, June 2007.
07 *Ivory-Billed Woodpecker*, an illustration for *Memphis* magazine about a fictional encounter with the extinct bird, October 2006. ART DIRECTOR: Hudd Byard.

MICHAEL FREIMUTH

From:
Minneapolis, MN

Lives in:
Chicago, IL

Age:
27

Website:
michaelfreimuth.com

1

the why of it

Lumpen needed some oomph. The underground magazine had been a staple in Chicago's art and activist community for nearly two decades, and its editors were ready to take its design to the next level. Enter local up-and-comer Michael Freimuth. With Freimuth at the helm, the magazine went through a visual overhaul from top to bottom, and Freimuth brought in a cast of diverse and talented new contributing artists to complement it. Pick up a copy these days and you'll find whimsical covers, a clean, orderly masthead, cleverly considered spot color treatments, and friendly graphic devices that entertain as they navigate you through the issue. In the words of *Lumpen* editor and publisher Ed Marzewski, Freimuth's redesign gave it "a sense of legitimacy that wasn't there previously."

And it's not even his day job. Across town, when corporate clients like Converse and IBM are in need of a little oomph themselves, they rely on the branding strategies of VSA Partners, where Freimuth currently works as a senior designer. He thrives in the team environment: "You learn pretty quickly at VSA to put ego aside and revise based on new insights, client conversations, and others' ideas," Freimuth says. "It's an invaluable skill, and it reminds you that something can be solved a hundred different ways."

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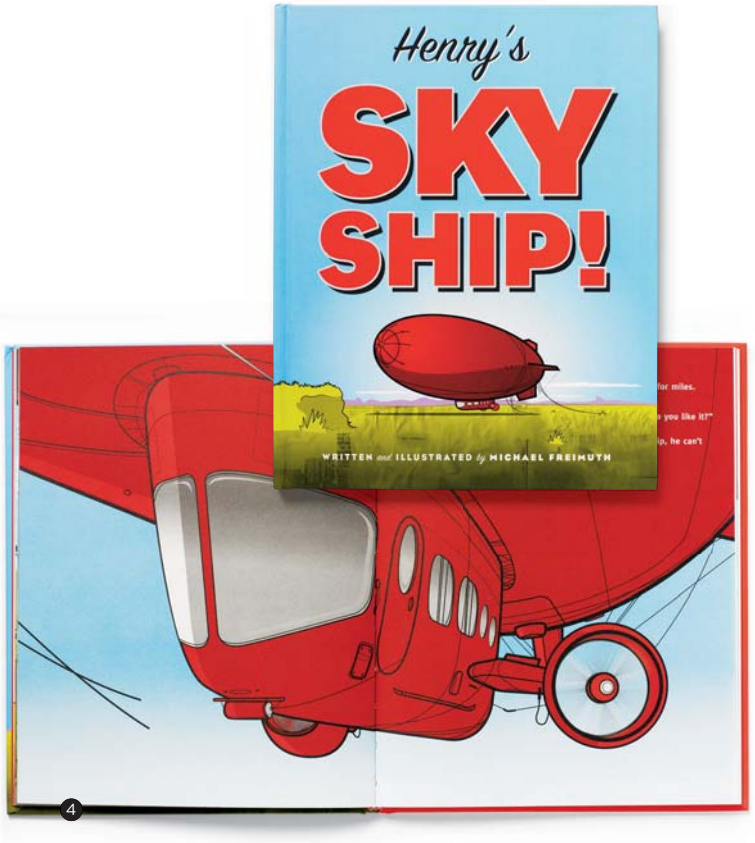

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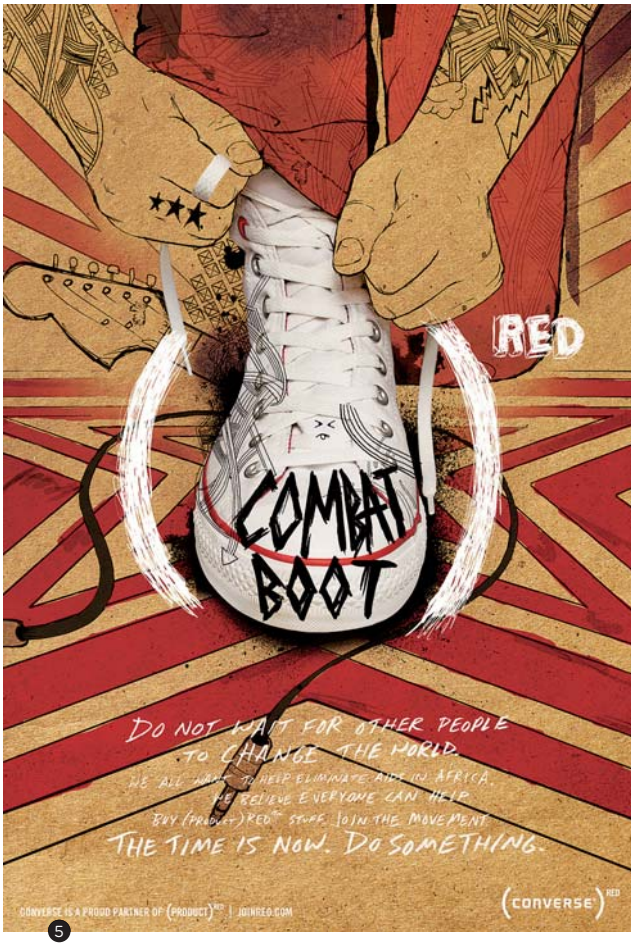

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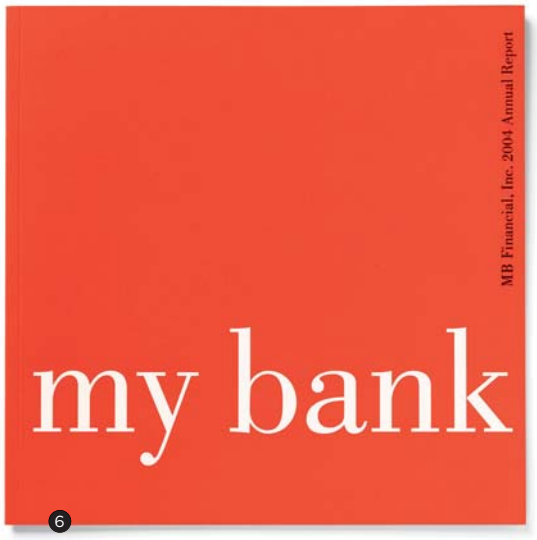
"Designers who don't want anything to do with the business side ignore the opportunity to view something holistically."



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8

Freimuth has long been open to new ideas. The son of a Czech father and British mother, Freimuth, a Minneapolis native, had a British accent until he was 7. He also had an "embarrassingly large" comic book collection, which contributed to his zeal for visual literacy. After a few years at Washington University in St. Louis—and a friend's suggestion that he pursue graphic design—Freimuth transferred to the Rhode Island School of Design. At RISD, he found himself "surrounded by a core group of friends who were all motivated designers," he says; that competitive spirit made for high energy and lots of good work.

Whether he's designing for the P.C.-buying masses or a community of literate activists, Freimuth has an optimistic, inclusive nature that's manifest in everything he touches. He seeks out projects he really believes in, thus elevating the experience for everyone involved. Lately, he's become interested in the practical and financial side of design as well. Kevin Yuda, a former brand manager at VSA, recognized that while working with Freimuth on a (PRODUCT) RED campaign for Converse. "He was always interested in the why behind design—the problem-solving, strategic thinking part." To Freimuth, understanding the entire landscape is just as important as the design skill itself: "I cannot imagine doing anything without design and strategy. Designers who don't want anything to do with the business side ignore the opportunity to view something holistically."

As versatile as he's becoming, you won't find Freimuth striking out on his own just yet. "I have too much to do to improve myself still; I want to be as well-rounded as I can be." What's in store for the future? He pauses to reflect: "What I see eventually is building a collaborative, strategic, multidisciplinary group whose work is broader than any specific design area. There are so many opportunities to make meaningful contributions—I'd like to try my hand at them."

LINDSAY BALLANT

01 Covers of *Lumpen*, 2004–07, a Chicago-based magazine. EDITOR: Ed Marzewski.
02 Packaging designs for Azita's Almost-All-American Hot Sauce, 2007.
03 Mark exploration for a wilderness preservation group, 2004. DESIGN FIRM: Grady, Campbell; ART DIRECTOR: Kerry Grady; CLIENT: Lake Forest Open Lands.
04 Cover and spread from a children's book about a boy and his blimp, 2006. Client: Airship Management Services.
05 Summer 2007 (PRODUCT) RED campaign for Converse. AGENCY: VSA Partners; ART DIRECTORS: Paul Tew, Steve Ryan; SENIOR DESIGNERS: Michael Freimuth, Melissa Stolt; DESIGNERS: Kris Newgren, Scott Reinhard; ILLUSTRATION: Nigel Dennis.
06 Cover of the 2004 annual report for Chicago-based bank MB Financial. DESIGN FIRM: Grady, Campbell; ART DIRECTOR: Kerry Grady; PHOTOGRAPHER: Sandro.
07 Signage for MB Financial's flagship bank in Chicago, 2005. DESIGN FIRM: Grady, Campbell Inc.; ART DIRECTOR: Kerry Grady; DESIGNERS: Michael Freimuth, David Wennemar, Anthony Marty.
08 Poster for artists' workshop on unconventional narrative in film and media, 2007. CLIENT: Select Media.

STEPHAN WALTER

From:
Zurich, Switzerland

Lives in:
Zurich, Switzerland

Age:
25

Website:
radionacional.ch

1

the medium is the message

Gazing too long at Stephan Walter's illustrations could leave you reeling. Their focal points are hard to pin down; they might be best viewed by distant birds with madly telescopic night vision. These are designs that knock you over with a tight, singularly brilliant idea that keeps unfolding, often surprisingly, with every minuscule crease.

As Radionacional, Walter creates these effects by pursuing a remarkably simple goal—in his words, "to dissolve the borders between image and text." He continues, "I can't stand those posters where you've got a photo up top and a few lines of text underneath. I like it when a design comes together compactly… where image and typography can't be separated and the design emerges as a single entity." This isn't the only way he echoes Marshall McLuhan's theory "The medium is the message." The name Radionacional suggests graphic design work being beamed into a banana republic. "I make propaganda," he says unabashedly. "I attempt to influence people with my images, to touch their hearts. It's the way a true 'radio nacional' blankets the people with untruths and illusions." Simultaneously, this provocative name reminds him of the responsibility designers wield, subtly shaping the information they present. "In the computer age… doing anything


NEW
EP 2006

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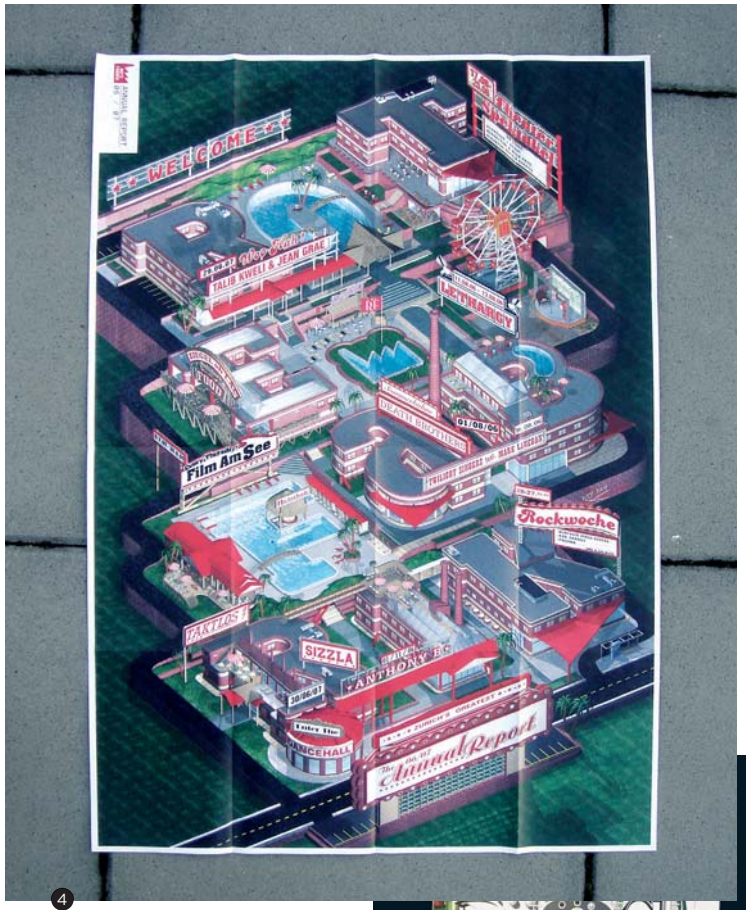
STEFAN
Anna
THETRAM
2
ROOSEVELT ISLAND

3


WELCOME
TALIB KWELI & JEAN GRAE
LETHARGY
Film Am See
Rockwoche
SIZZLA
The Annual Report

4


DISC
VEGAS
come to visit us
spend
TSUNAMI-DESASTER
TAMBURA
00.856.000
JACKPOT
OF THE WEEK
00.856.000

5

6

"In the computer age…doing anything with just a click makes us lazy with our time. We forget to use our brains."

7

with just a click makes us lazy with our time. We forget to use our brains," he says. In his work, Walter tries to slow down perception, to snag the viewer's attention back into wakefulness.

Walter studied business at the Minerva Institute in Zurich, Switzerland, until he acknowledged the telltale signs of a born designer: "I was drawing nonstop when I should have been concentrating in class," he says. He soon switched to the F+F School of Art and Media Design and started devouring design applications (both 2-D and 3-D) and books like a starving man. Work came his way first from F+F, who hired him upon graduation to design promotional materials, then in a stream of band posters, theater collateral, and illustrations for sports-bag manufacturer Freitag. But his biggest break came while vacationing in New York, where he agonized about approaching design legend Stefan Sagmeister. In the end, he left a note and copy of his thesis project with Sagmeister's doorman. To Walter's surprise, Sagmeister invited him to intern at Sagmeister Inc. the following summer. His work there on a mailer for fashion designer Anni Kuan earned him a New York Type Directors Club award and an illustration in Sagmeister's book *Things I Have Learned in My Life So Far*, later repurposed for Art Basel Miami. Describing Walter's work, Sagmeister says, "I have never quite seen such a seamless integration of 3-D typography with objects and buildings anywhere else."

Walter sees a future teeming with possibilities, not least in his old passion, 3-D design. "I can imagine print graphics having the same destiny as music," he speculates. "People will mostly consume things digitally"—and those future images will take full advantage of movement. Walter enumerates his fantasies with characteristic wit: "One, I'll have a studio in New York and be the best designer in the world. Two, I'll have enough of design and pure facade. Three, I'll be a kinky advertiser in London with a cool car, two women, and a chic loft."

JUDE STEWART

01 Website illustration for the theater company Gerber und Luz, 2005. ART DIRECTOR and PROGRAMMER: Daniel Fischer.
02 Downloadable, DIY EP sleeve for the Zurich band Asleep. CLIENT: Kuenschtli.ch (record label), 2007.
03 Illustration of a Roosevelt Island tram from a mailer for fashion designer Anni Kuan, 2006. DESIGN FIRM: Sagmeister Inc.; ART DIRECTOR: Stefan Sagmeister.
04 Annual report for the arts center Rote Fabrik, 2007.
05 Cover and spread for an imaginary newspaper called Dos Vegas; personal thesis project, 2005.
06 Illustration for Freitag Shop in Zurich. ART DIRECTOR: Daniel Freitag. CLIENT: Freitag AG, 2006.
07 Illustration of a trailer park, 2007. CLIENT: Rote Fabrik.

TOPOS GRAPHICS

From:
Tel Aviv, Israel (Rub) and Columbus, NE (Labenz)

Live in:
Brooklyn, NY

Ages:
28 (Rub), 25 (Labenz)

Website:
toposgraphics.com

1

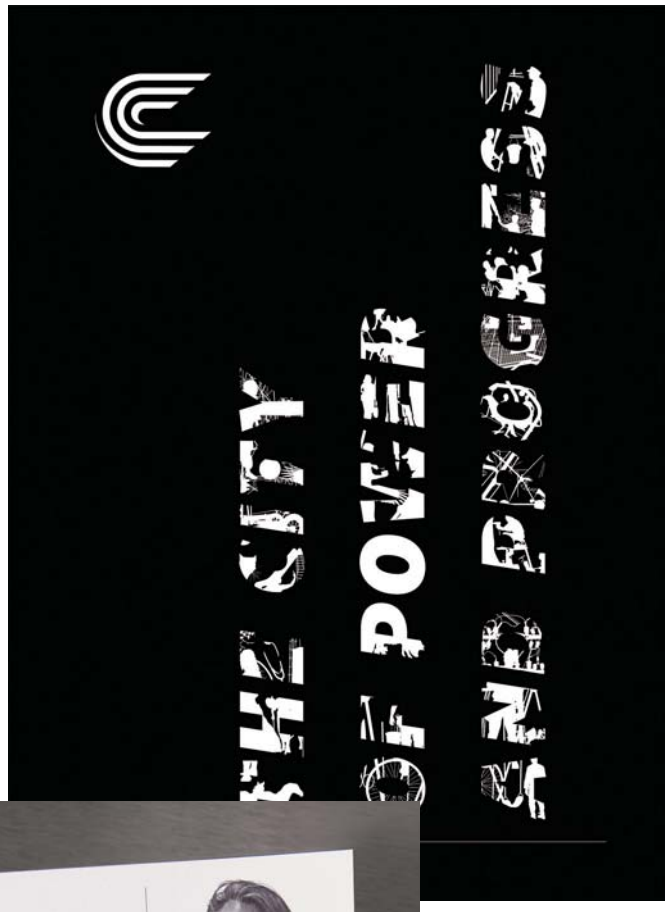
world changers

Roy Rub and Seth Labenz don't just finish each other's sentences, they form sentences in tandem. Their description of a recent project went like this:

> Rub: It's a website for an actor, and there's a cursor—
> Labenz: No, start over. He's an actor. So, the only thing you have on screen is his face, a headshot. There's a cursor that allows the user to decide what expression is on his face.
> Rub: It's all black-and-white—
> Labenz: His name is Gil—
> Rub: And it's set in Gill Sans!

Clearly, this is how the two-man firm always functions. "A lot of our work is talk," says Rub. "The computer is the last part of the process. The start is two chairs in a room." The designers have achieved symbiosis in spite of (or perhaps because of) their disparate backgrounds: Rub is from Tel Aviv, Israel, while Labenz grew up in Columbus, Nebraska. They met in 2004 at Cooper Union in New York, after they both transferred there—Rub from the Bezalel Academy in Jerusalem, Labenz from the University of Nebraska. "We felt like we had a lot to learn from each other," says Rub. "We started having conversations, riffing off each other's ideas." In 2005, they founded their firm, Topos Graphics, named, in part, for a common reaction they'd get when telling people they were typographers: "I've never met someone who makes maps before!" This joke tied nicely

"One of our best comments came from our worst client, who said 'You don't have any style.' We always try to make things look different."



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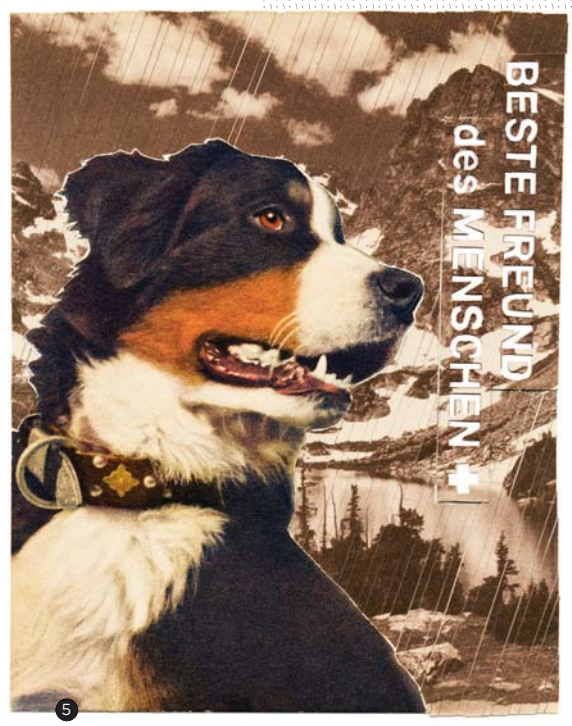

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into a more serious part of the designers' ideology: "Place was a hot topic for us," explains Labenz. "We made a lot of things in regard to home, place, and geography."

No Topos Graphics project epitomizes that relationship to place better than their campaign for the Columbus Bank and Trust. Labenz's father is the head of the bank, which has been in the family for generations. It's clear just how much that means to Labenz—every component of the campaign, with its sharp, black-and-white visuals and quiet yet urbane execution, vibrates with attention and love. For instance, Rub and Labenz decided to make the bank's officers the stars of the campaign. Each person gets one of the bank's two local billboards for three months, with a portrait (by illustrator Bernd Schifferdecker) on one side, and his or her name and "Columbus Bank and Trust Co." on the other.

Labenz and Rub treat every checkbook and free eraser with equal attention to detail. It's typical of their approach. And for Topos Graphics, dedication to quality is synonymous with creating a design that's unique to a project. "One of our best comments came from our worst client, who said 'You don't have any style,'" says Rub. "We always try to make things look different, and we try to inject ourselves in[to] it," he adds.

All their work breathes with their distinctive personalities, whether it's their typography on garbage bags for *New York* magazine's listings or their precise, symbol-laden business cards for a proofreader. As for upcoming projects, they seem just as excited about a wedding invitation as they are about an artist's book they're working on for Stefan Sagmeister. And it's this thoughtful enthusiasm about their work and clients that truly sets them apart. As Labenz says, "We're considerate!"

CAITLIN DOVER

01 Fold-out poster of the liner notes for *Collective Memory*, 2007, the first album from Shesh Besh, the Arab-Jewish ensemble. CLIENT: Israel Philharmonic Orchestra.
02 One-color silk-screen poster featuring the town slogan of Columbus, Nebraska. It was given as a gift to each bank employee and hangs in the bank's downtown branch lobby. **Inset: Front of a Columbus Bank business card.** CLIENT: Columbus Bank and Trust Co.
03 Typography for the January 10, 2007 issue of *New York* magazine. ART DIRECTOR: John Sheppard.
04 Illustration for "The Week in Review" in *The New York Times*, 2007. ART DIRECTOR: Aviva Michaelov.
05 Contribution to *Metropolis* magazine's April 2007 special product issue. "They asked us to choose from a list of timeless products and react to one of them," says Labenz. "We chose the Swiss Army knife." ART DIRECTOR: Erich Nagler.
06 Three-color silk-screen print sent to members of Congress in support of the Uniting American Families Act of 2007. The act aims to give same-sex partnerships, wherein one partner is not a U.S. citizen, access to green cards or citizenship.
07 Promotional poster for the photographer Michele Asselin, 2007.

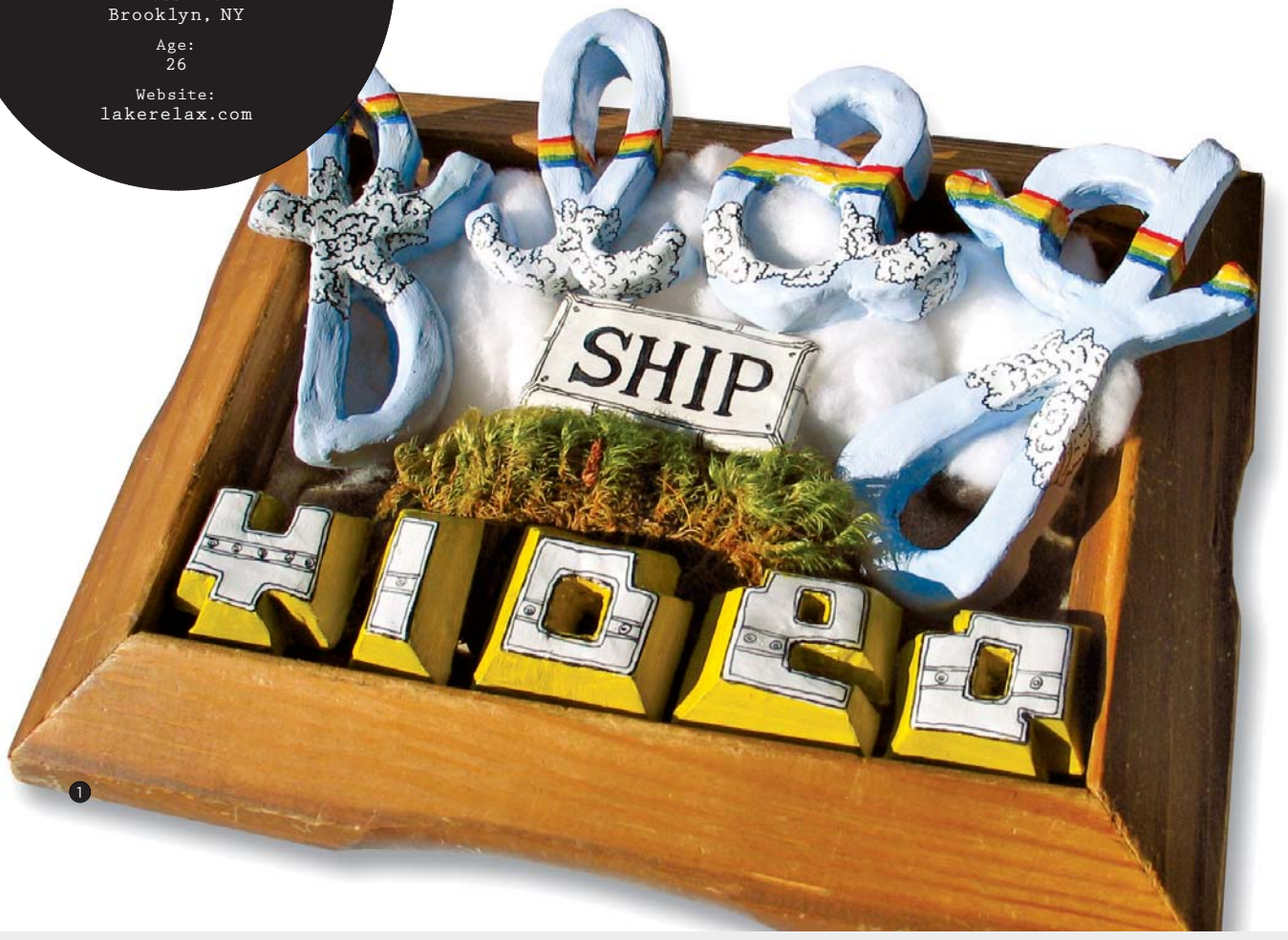
PHIL LUBLINER

From:
Chicago, IL

Lives in:
Brooklyn, NY

Age:
26

Website:
lakerelax.com



1

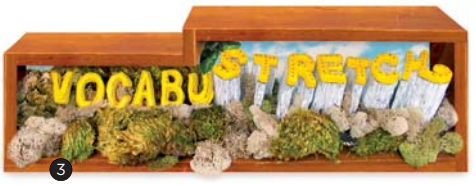
worlds of words

Phil Lubliner's world is layered with language. In his illustrations as well as his fine-art installations, a lexicon of evocative words—"soapy," "frontier," "lightning," "rice"—falls out of the sky, flashes from electric signs, and floats on the surface of the American landscape. Hand-drawn or molded from clay, each word has a personality made manifest by Lubliner's sweetly scribbly aesthetic.

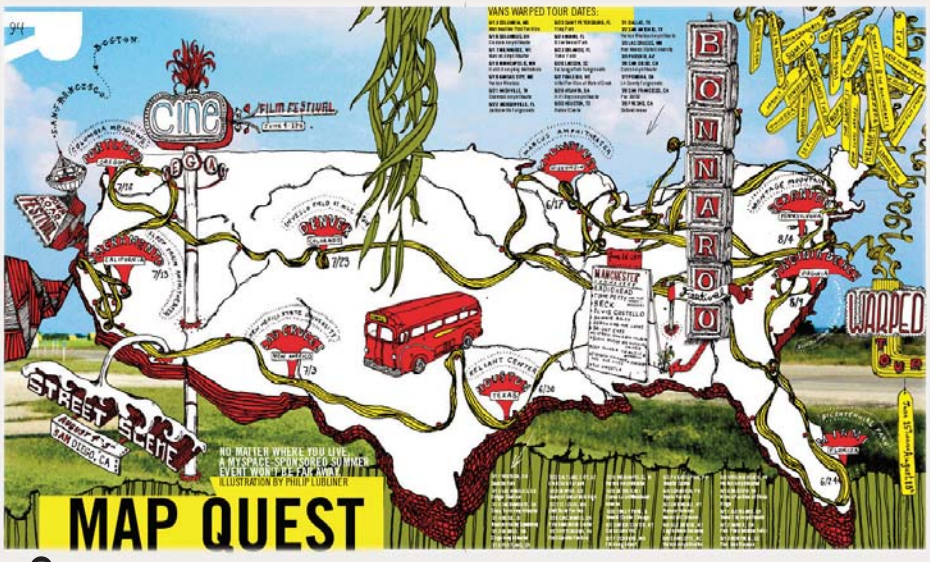
He suggests that his love of letters and landmarks might stem from memories of his childhood vacations, from "being on the road and seeing all of that very repetitive imagery of small towns in the Midwest." Lubliner's grandmother was an interior designer; his father is an antiques dealer. "We always had a house full of weird antiques—really cool pieces of type and Americana, old '50s and '60s vernacular American advertising, and Old West stuff." While other children were at summer camp, Lubliner was accompanying his father on road trips to antique malls and fairs.

A native Chicagoan, Lubliner graduated from Brooklyn's Pratt Institute. His first major freelance commissions came from *Nylon* magazine, then art directed by Andrea Fella—coincidentally, the daughter of Ed Fella, the graphic designer whose experiments with hand-written typography are an inspiration to Lubliner. The

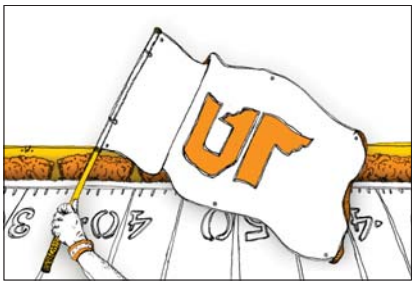

THE SLOWSKYS
BELATED E-CARDS
LOADING BAR AWARDS
STORE
ROOF
JUKEBOX
WELCOME
TO OUR WEBPAGE
PLAY VIDEOS
KAROLYN'S CORNER
BANNER AD
SLOWSKY DECAF MUGS
SCRAP BOOK
DOWNLOADS
2

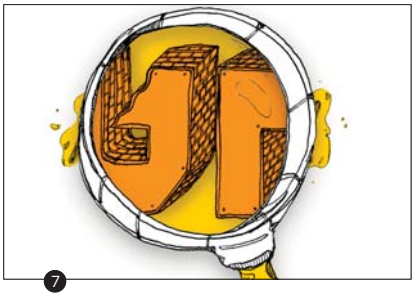

VOCABU STRETCH
3


april 20-24
2005
BROOKLYN UNDERGROUND FILM FESTIVAL
4


VANS WARPED TOUR DATES:
BOSTON
SAN FRANCISCO
CINE
FILM FESTIVAL
BONAROO
WARPED
STREET SCENE
SAN DIEGO, CA
NO MATTER WHERE YOU LIVE, A MYSPACE-SPONSORED SUMMER EVENT WON'T FEEL FAR AWAY.
ILLUSTRATION BY PHILIP LUBLINER
MAP QUEST
5


Mobil
CITGO
TEXACO
6





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"I make mistakes and work them into the pieces. My line quality is a little bit shaky."

8

young artist's *Nylon* work was bright and fizzy: a witty map of American summer musical festivals; a list of essential soundtracks with the movie titles relettered as though patiently doodled by a teenage cinephile. "There's definitely a childlike feeling to it," says Lubliner. "I don't really trace things out; I make mistakes and work them into the pieces. My line quality itself is a little bit shaky."

Lubliner worked as a full-time staff designer at R/GA before taking on stints at Renegade and Framfab NL and working on assignments from small magazines like *Good* and *Arkitip*. Jonathan Notaro, the founder of Brand New School, admires the humor and intricacy of Lubliner's work. "I don't see anyone with the attention span of Phil," Notaro says. "He can sit there and spend forever drawing one letter."

Lubliner now works from a tiny storefront studio in Brooklyn. He shares the space with Gary Fogelson (see page 124), with whom he created The Holster, an art-zine collective. Lubliner's zines add a touch of surrealism to his sunny vision of American leisure time: In one spread, divers leap from a flying pizza into an inviting lake.

Lubliner seems most excited at the moment about his installation pieces, which he calls "mini-dioramas," of painted clay lettering situated among "landscapish things" and set in found frames. He's happiest when his fine art and commercial work merge, as they did when he helped design Comcast's TheSlowskys.com website, developed by the New York design studio Honest. The Slowskys, two turtles who really like slow internet speeds, have mistakenly imagined that a website is something that can be built in the physical world—in this case, out of a dresser-like piece of furniture, decorated with hand-lettered signs, in their living room.

The Slowskys' roof deck is outfitted with a swimming pool, slide, and palm trees. It's a very Lublineresque scene that neatly sums up his meticulous craftmanship and mellow personality. He blushes and admits, "I like to chill out a lot."

PETER TERZIAN

01 *Flagship Video*, 2007. A mini-diorama, featured in *Honest Magazine*, illustrating titles for excerpts from a personal screenplay.
02 Design, construction, and type design for TheSlowskys.com, 2007. DESIGN FIRM: Honest; AGENCY: Goodby, Silverstein and Partners; CONSTRUCTION: Fangohr, Amanda Rehbein; CLIENT: Comcast.
03 *Vocabustretch*, 2006. Mini-diorama for the "On Language" column in *The New York Times Magazine*. ART DIRECTOR: Arem Duplessis, DESIGNER: Leo Jung.
04 Design and illustrations for the 2005 Brooklyn Underground Film Festival website. DESIGNERS: Gary Fogelson, Ben Cole.
05 *Map Quest*, 2006. An illustrated map of music festivals for *Nylon*. ART DIRECTOR: Andrea Fella.
06 *Getting Gas*, 2006. An illustration about making environmentally conscious choices when buying gasoline, for *Good*. DESIGN DIRECTOR: Scott Stowell.
07 *Half Time*, 2006. Design and illustration for a television ad pitch for the University of Tennessee. AGENCY: Brand New School; ART DIRECTOR: Sarah Ancalmo.
08 T-shirt illustration for the Japanese apparel company g.u., 2007.

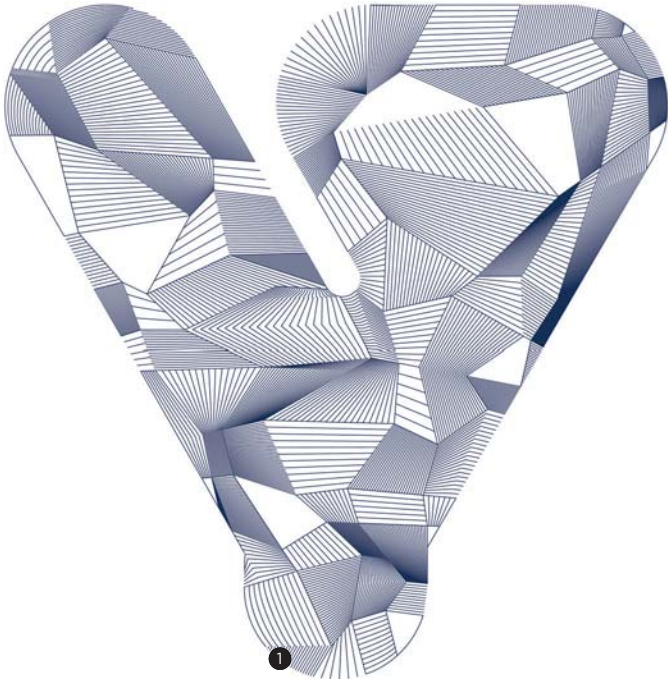
JEFFREY DOCHERTY

From:
Twizel, New Zealand

Lives in:
New York, NY

Age:
29

Website:
jeffreydocherty.com



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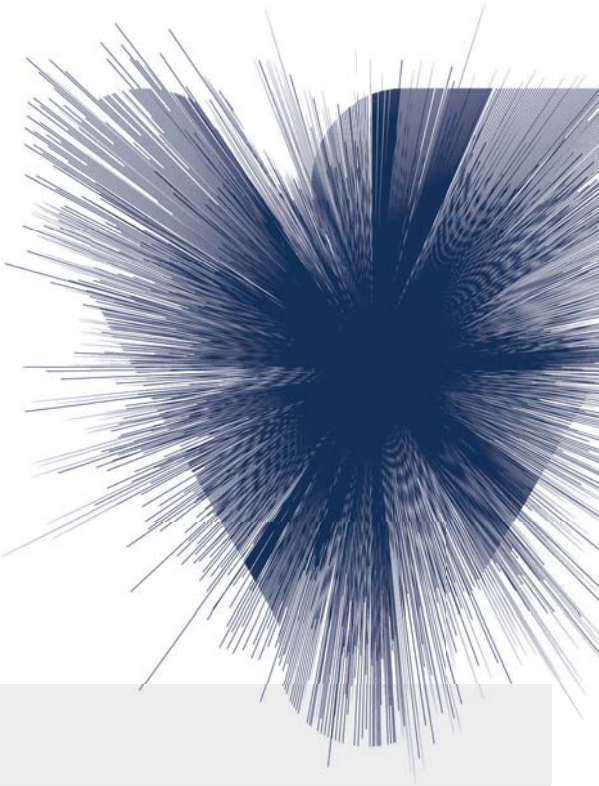

drawing restraint

On Jeffrey Docherty's desk, there's a marked-up copy of the science and culture magazine *Seed*, where he works as art director. He flips through a recent issue, pointing out a handful of practically imperceptible design errors he has tracked for future reference, until he lands on the cover story about science's relationship to the arts. "The only one unscathed," he says wryly. The spread features a photo of an Alexander Calder sculpture, a spidery mobile with dangling, perfectly balanced wires and abstract shapes—an ideal intersection of art and engineering. As with all of Docherty's work, the story's design is the model of restraint even as it offers an extra flourish: A silhouetted reworking of the mobile links both headline and the photo and repeats throughout the article as a visual echo.

This nuanced fusion of art and content is all over the native New Zealander's work, starting with his time at Australian architecture magazine *Inside*. There, Docherty was responsible for art directing and creating custom typefaces for each issue. Even when grouped together, each issue of the magazine feels distinct from the next. "I don't really have a schtick," says Docherty, who's hesitant to name one influence lest he forget a more important one. "There's an information over-

load; you see new stuff every day." He eventually cops to spending a lot of time on Flickr.

After Docherty moved to New York in 2006, he freelanced for *The New York Times Magazine*, where he appreciated the challenge of pushing the boundaries of a storied, structured layout grid. Not surprisingly, he's attracted to the permanence and educational value of a magazine as opposed to branding work. "I kind of got tired of spending a month designing a business card and thinking someone will just throw it out. . . . A magazine has a life span."

Docherty may be making his name in magazines, but he has a wide range of skills. His diversity stems from a broad education at Christchurch College of Art & Design, as well as his advertising background in New Zealand and Australia, where he learned that there's no room for specialization. "You really thin yourself out a little bit," he says. "But that was a good thing because a lot of jobs would come in and there was no budget for illustration, so I would take it on. You would do everything."

Perhaps as a result, he flutters from bold to delicate easily: the eye-catching covers of *Richmond House*, a book of Polaroids; his illustrated version of the *Paper* logo, which, with its line art and dangling daggers, hints at heavy metal music and geometry class; and the complex line drawing on the cover of Meredith Bragg's *Silver Sonya* CD.

Things didn't always come so easily to Docherty. As a 16-year-old, he owned an Omega 600 but had no internet. "A friend of mine ran a snowboard company and I was like, 'Oh, I'll try and use my crazy fonts on my computer.' And there were those amazing Corel Draw CDs," he laughs. "I probably thought they were cool." It's a long way from clip art in Christchurch to high-end magazine work in New York, but Docherty, with his sophisticated craftsmanship and endless curiosity, has made the trip look effortless.

JAMI ATTENBERG

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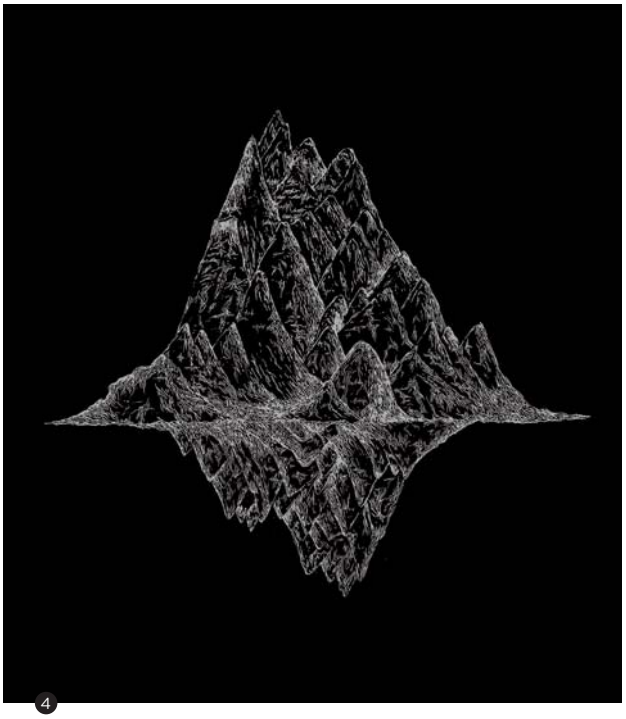
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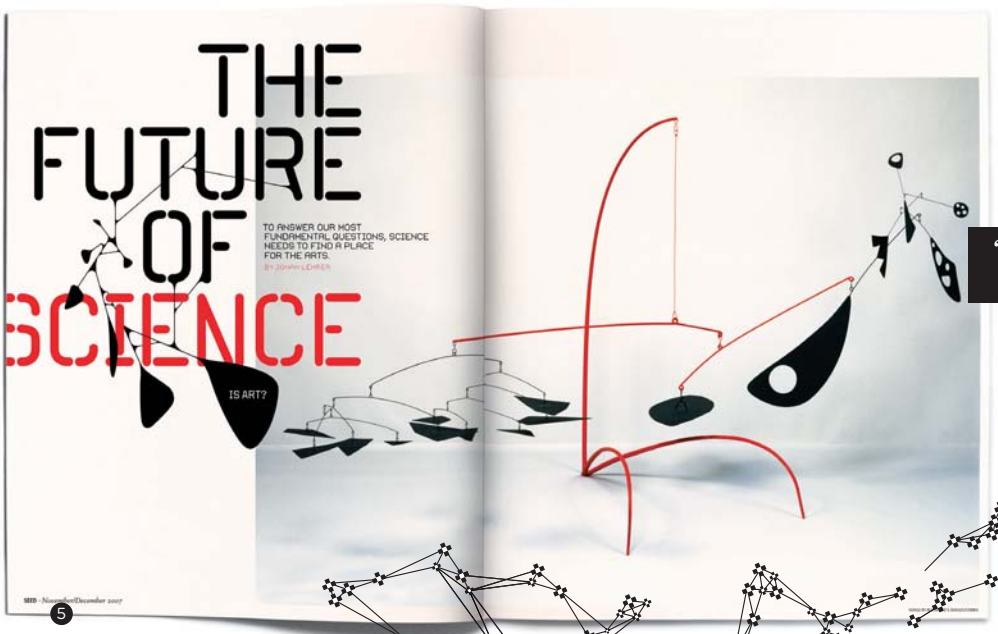
01 Three illustrations for Yutaka Yajima, a clothing label based in Sheffield, England. Illustrations will be exhibited and also printed in a limited-edition book, alongside other submissions by various international artists, illustrators, and designers.
02 Covers of *The Richmond Book* (2005), a self-initiated project about Richmond, Victoria, Australia, reflecting the postal codes increasingly being adopted by artists and craftsman for their industry. The color concept was based on the local football team, the Richmond Tigers.
03 Identity for the *Inside* Design Excellence Awards, 2005. The annual event is held in conjunction with *Inside*, an Australian bimonthly journal for architects and designers, to showcase Australia's leading creative talent.
04 Illustration for "Sound in Print" (2008), an upcoming book and exhibition dedicated to Tony Wilson, the famed manager of postpunk bands such as Joy Division. The brief was to visualize a song; Docherty's illustration imagines Johnny Cash's "The Long Black Veil."
05 Spread for November/December 2007 issue of *Seed* magazine.
06 Cover of *The New York Times Magazine*, December 17, 2006. ART DIRECTOR: Arem Duplessis.
07 Logo for Edge (2004), an apartment and condominium development in Sydney, Australia.
08 Cover of *Inside*, vol. 37, no. 1, 2005.
09 Typographic illustration for the index page of *Paper* magazine, 2007.



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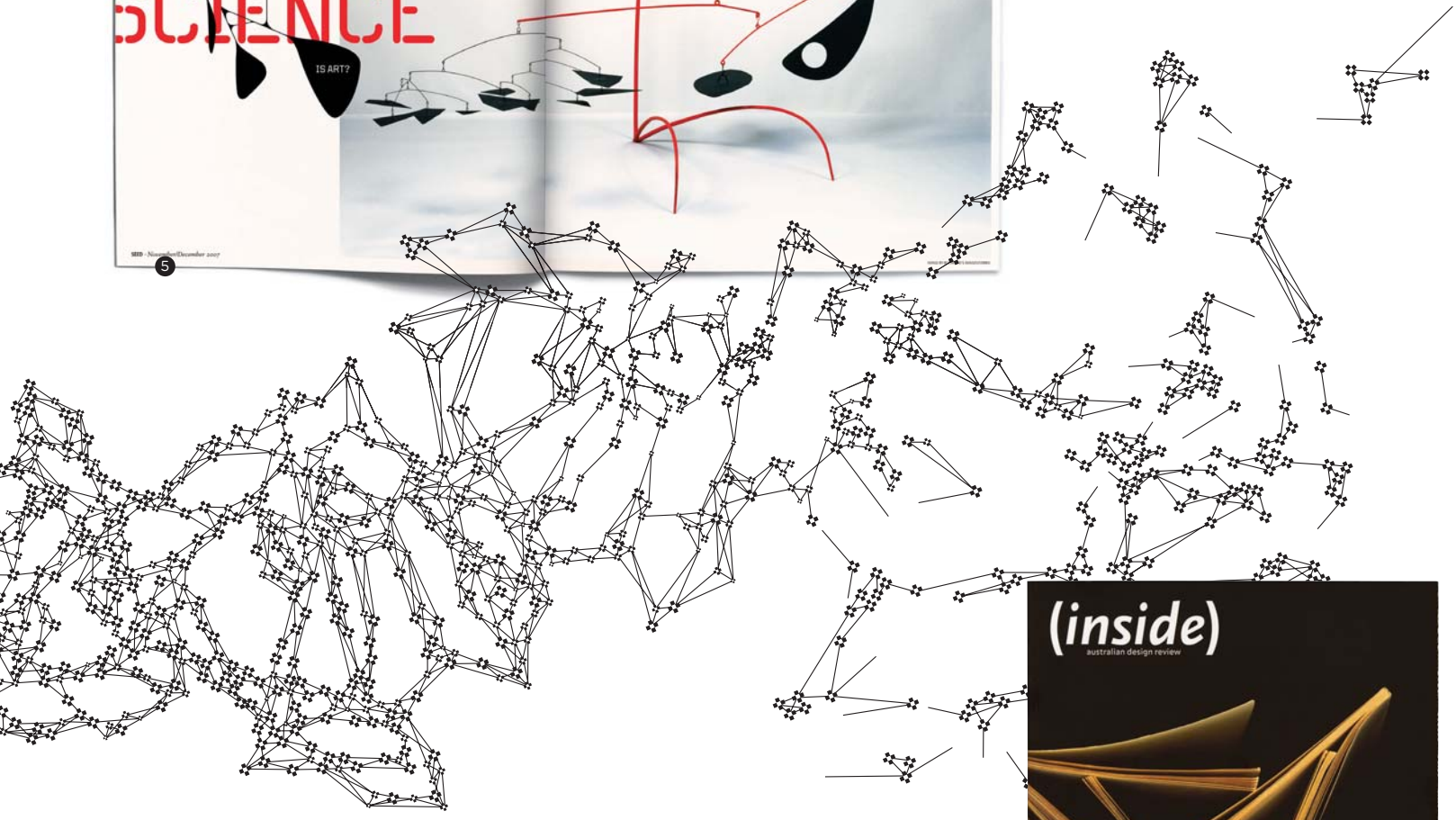
"There were those amazing Corel Draw CDs. I probably thought they were cool."



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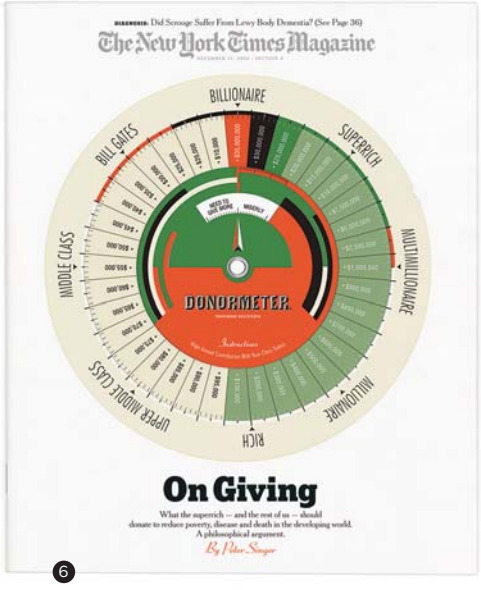

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edge.

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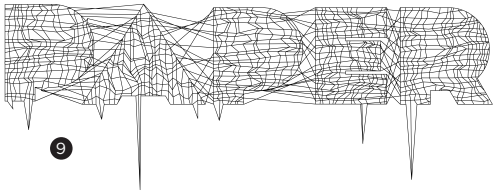


9

NEW VISUAL ARTISTS 1998-2008

1998
Doug Aitken
Arkadiusz Banasik (i/o 360)
Melinda Beck
Tracy Boychuk
Gaby Brink
Bryan Dorsey
Giles Dunn
Alexander Gelman
Marc Hohmann (Kon/struktur)
Retsu Ikeda
Kathrin Janke
Paul Kagiwada
Aimee Macauley
Fred Macdonald (Olive Jar Studios)
Dindo Magallanes (i/o 360)
Michelle Moehler
Christopher & Matthew Pacetti (p2)
Jin Pak
Larry Pensack (Olive Jar Studios)
Julian Peploe
Edel Rodriguez
Gong Szeto (i/o 360)
Nam Szeto (i/o 360)
Joel Templin
Akiko Tusji (Kon/struktur)

1999
Barry Ament (Ames)
Natalie Ascencios
Mark Atherton (Ames)
Donjiro Ban
Gary Benzel (Green Lady)
Michael Braley
Richard Boynton
Chester
Nick Dewar
George Estrada (Ames)
Amy Franceschini
Jochen Gerner
John Giordani
Brett Kilroe
Steffen Janus
Frank Maddocks
Sarah Nelson
Christoph Niemann
Jason Ring
Coby Schultz (Ames)
Christa Skinner
Todd St. John (Green Lady)
Mikon van Gastel
Ricardo Vecchio

2000
Bill Brown
Stella Bugbee (AGENDA)
Daniel Chen
Peter Cho
John Copeland
Lynda Corazza
Friederike Gauss
Holly Holmquist
Mike Joyce
Sasha Kurtz
Chin Yee Lai
Zohar Lazar
Thomas Libetti
Roman Luba
Jon Milott (AGENDA)
Cary Murnion (AGENDA)
Benjamin Pham
Marina Sagona
Jason Schulte
Leanne Shapton
Felix Sockwell
Lara Tomlin

2001
Monika Aichele
R. Gregory Christie
Patricia Evangelista
Eric Fuentecilla
John Fulbrook
Max Grafe
Cyrus Highsmith
Lisa Hoffman
Scott Laumann
Mischa Leiner
Ryan McGinness
Matthew McGuinness (Visual Mafia)
Brian Rea
Morgan Sheasby (Visual Mafia)
Jason Stanfield
Annabelle Verhoye
Yoshiki Waterhouse
Abby Weintraub
Pascal Wever
Edwina White
Martin Woodtli

2002
Christian Calabrò
Saiman Chow
David Cooper
Mathew Cullen
Audouin Desforges
Daisuke Endo
Nathan Fox
Arthur E. Giron
Tomer Hanuka
David Heasty
Joel Holland
Isabel Klett
Golan Levin
Tifenn Python
Casey Reas
Lauren Redniss
Gina Triplett
Claire Williams
Gabriele Wilson
Marlena Zuber

2003
Kelly Blair
Peter Bil'ak
Michael Byzewski (Aesthetic Apparatus)
Joseph D'Angelo
Alan Dye
Craig Harris
Karen Hsu
Dan Ibarra (Aesthetic Apparatus)
Aya Kakeda
Jarrett J. Krosoczka
Yoshiko Kusaka
Justin Manor
Paulina Reyes
Christian Schwartz
Neil Swaab
Craig Thompson
Jonathan Twingley
Tomasz Walenta
Micha Weidmann
Gary & Robert Williams
Martina Witte

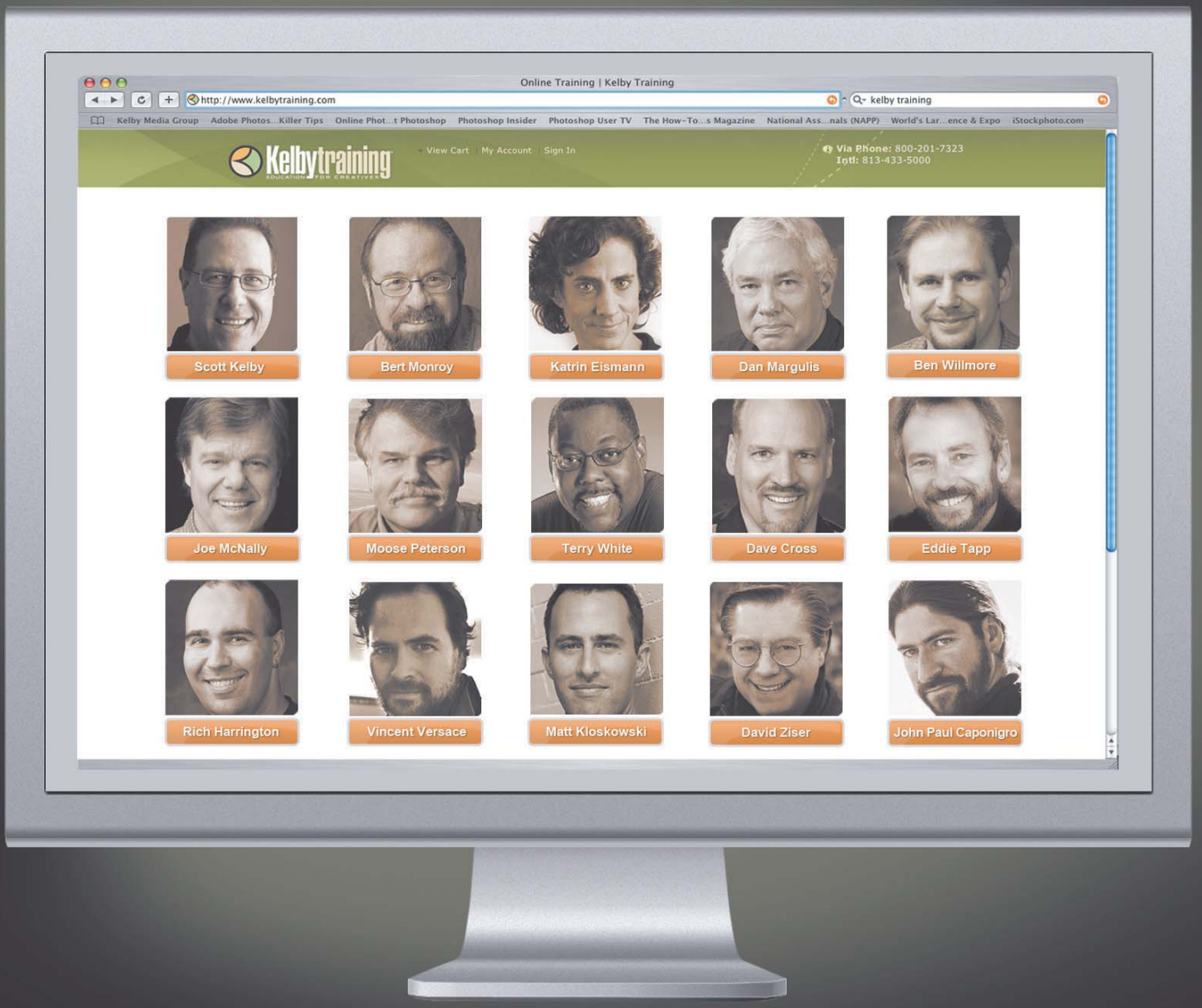
2004
Kobi Benezri
Deanne Cheuk
Luke Choi
Yannick Desranleau (Sérigraphie Populaire)
Rob Giampietro
Anton Ginzburg
Brian Gunderson
Gwen Haberman
Sterling Hundley
Prem Krishnamurthy
Matthew Lenning
Jennifer Lew
Chloe Lum (Sérigraphie Populaire)
Fon-Lin Nyeu
Eric Olson
Gus Powell
Max Spector
Matt Tragesser
Jonathan Weiner
Willy Wong
Deb Wood

2005
Rob Alexander
Tarek Atrissi
Jesse Chehak
Tavis Coburn
Scott Dadich
Julia Fuchs
Agnieszka Gasparska
Kathryn Hammill (goodesign)
JD Hooge
Brian Hubble
Bas Jacobs (Underware)
Michael Jakab
Nora Krug
Benjamin Langsfeld (Eneone)
Victor Lau
LULU*
Leigh Okies
Karen Oxman
Thomas Schmid (Eneone)
Diane Shaw (goodesign)
Anisa Suthayalai
Iwona Waluk

2006
Roanne Adams
Leia Bell
David Black
Gui Borchert
Joshua Darden
Xavier Dupré
Siggi Eggertsson
Julia Hoffmann
Jeroen Koolhaas
Bobby C. Martin, Jr.
Christopher Silas Neal
Verena Petrasch
Elisabeth Prescott
Qian Qian
Zachary Scott
Tamara Shopsin
Gerald Mark Soto
Will Staehle
Ryan Waller
Florencio Zavala

2007
Erik Adams
Simon Benjamin
Christian Cervantes
Bob Chen
R. Kikuo Johnson
Kate & Camilla
Mark Kudsi
Emily Lessard
Mark Mahaney
Joe Marianek
Masayoshi Nakamura
Mike Piscitelli
John Pobojewski
Thomas Porostocky
Cybu Richli
Shout
Kevin Smith
Elizabeth Spiridakis
Eric Strohl
Helen Yentus

2008
Ian Allen
Dustin Arnold
Ana Bagayan
Laurenz Brunner
Jeffrey Docherty
Gary Fogelson
Michael Freimuth
Holly Gressley
Eleanor Grosch
Jonathan Harris
Mario Hugo
Seth Labenz (Topos Graphics)
Phil Lubliner
Ted McGrath
Chris Papasadero (Fwis)
Michael Perry
Ben Pieratt (Fwis)
Roy Rub (Topos Graphics)
Travis Stearns
Birthe Steinbeck
Stephan Walter
Elena Wen



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work with me

By Andrew Blum

Alienware's curved monitor represents one more effort to challenge the interface status quo.

In February 2006, a New York University research scientist named Jeff Han took the stage at TED, the big-ideas conference in Monterey, California. Standing behind a sort of glass easel, wearing a black turtleneck and jeans, he could barely contain his excitement. "I really, really think this is going to really change the way we interact with machines from this point on," he said. As he began to demo his new "multitouch" screen—resizing photographs with a pinch, pawing across digital maps, and tossing documents around like playing cards—the audience gasped in delight. Hyperbole aside, Han was right. After two decades of pointing and clicking, here was the possibility of interacting directly with our data. With the sweep of a hand, he had softened the hard line between the physical and virtual worlds—the line that keeps most of us glued to a keyboard and a mouse day in and day out.

The next part of the story you already know. Last January, another man in a black turtleneck and jeans stood up in front of a bigger audience and announced the iPhone. A few months after that, you could buy one (more than 4 million of us have), and a new interface settled into everyday life. But we still only use it at a small scale, even if it's obvious that the Han-style interface would "really really" change the way we work.

Han's achievement occupies a strange place in the public consciousness, simultaneously accessible and still in the far-off future. Through his newly founded company, Perceptive Pixel, Han has been selling his multitouch screens to some major players. The military reportedly bought one. So did CNN, which rechristened theirs the "Magic Wall" and inaugurated it with an attempt to visually explain the Iowa caucuses. But with prices starting at $100,000, the screen is too rich for most designers' blood.

TOOLS_QUICK CHANGE

One of the first things you notice after launching **Pixelmator**, a new image-editing application, is the interface: All the palettes are a semitransparent charcoal. It's attractive but distracting. Early criticisms led to the addition of a full-screen mode that helps alleviate this problem by eliminating visual competition with other applications on one's desktop.

Aesthetic issues aside, however, Pixelmator is a surprisingly powerful bit of software in a very small package, thanks to intelligent use of resources that exist in the Mac's operating system. Much of the heavy lifting when dealing with images is handled by OS X's own Core Image tools and your computer's graphics card; the result is very responsive, often real-time manipulation. Actions in Pixelmator are managed via Automator, and the image browser can directly access your iPhoto libraries.

The obvious—if misguided—question that arises with any promising new image-editing application is, "Will it replace Photoshop?" The short answer is no. But Pixelmator makes a good complement for quick jobs, or for use by personnel who don't need access to a full copy of Photoshop (i.e., for web production). Pixelmator launches almost instantly and has the full array of filters, blending modes, and other features necessary for most tasks. The developers even chose to adopt many keyboard shortcuts familiar to Photoshop users. At a cost of $59 versus Photoshop's nearly $700 price tag, Pixelmator is worth considering, especially for smaller studios. SU

"PEOPLE REALLY WANT THAT MORE CONNECTIVE EXPERIENCE WITH THEIR SOFTWARE AND HARDWARE," SAYS DOUG LOOK OF AUTODESK LABS.

Most, but not all. Doug Look, senior strategic designer for Autodesk Labs, the experimental workshop of the billion-dollar design software company, has been playing with one since last July. Autodesk bought the 4-by-8-foot screen to begin expanding on "these new forms of human-computer interaction," as Look puts it. "We just wanted to get our hands on one, literally, to explore how it might be used in the design world." The thrill is twofold: being able to manipulate digital models directly, and being able to do that in a group, since there's room for more than one person at a time in front of the screen. "People really want that more connective experience with their software and hardware," Look says. But Autodesk is still only experimenting. While the Perceptive Pixel screen can be used with a conventional operating system, it only really comes to life with multitouch, which requires tweaking existing programs. Autodesk has done that back-end work with Design Review, their reviewing and markup program, but using the giant screen for actual design work is still in the future.

For the rest of us, the more obtainable and reasonably priced option is something like the interactive whiteboards sold by SMART Technologies. You don't get the magic of using two hands at once, but you do get a big screen you can control and write on with a stylus, for a mere few thousand dollars. I used one at a conference last year and was surprised how satisfying it was to be able to reach right out to the screen. Sharing links in the middle of a conversation was as intuitive, and so much more social, than huddling around a laptop or working with a projector. I loved the idea of dragging paragraphs around the screen—even if I had to use a stylus to do it. The most surprising thing is that these screens aren't already everywhere, especially since SMART has been quietly making interactive whiteboards in some form or another since the early '90s. But, not being the sleekest of boxes, they may be losing out due to a lack of glamour.

The glamour award undoubtedly goes to the most familiar, and universally desired, of immersive screen technologies: a sleek, flat 30-inch desktop monitor. (Or better yet, a pair.) If multitouch is still a toy, big monitors are powerful tools—if you believe the cottage industry of researchers and technology consultants (paid, inevitably, by the monitor-makers themselves) that has repeatedly set out to prove exactly how much more productive extra screen real estate can make you. Commissioned by Apple, Paris-based Pfeiffer Consulting sat designers down in front of a 17-inch monitor, first, and then a 30-inch monitor, and asked them to reposition elements in InDesign and drag and drop between Photoshop images. According to the study—available, of course, on Apple's website—the large display more than halved the time each task took. Pfeiffer multiplied those seconds into hours, and those hours into dollars, and came to the conclusion that a creative director billing $300 an hour will save $17,624.81 a year with all the extra screen space.

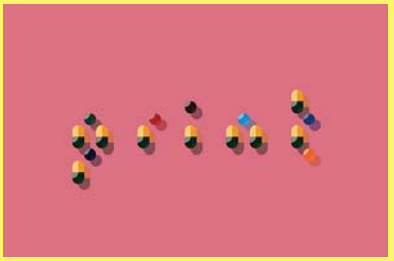
That money could be used to buy an even bigger monitor—but one that has more than just size on its side. At January's Consumer Electronics Show in Las Vegas, the hardware company Alienware, known primarily for gaming PCs, showed off a prototype of a 42-inch-wide monitor that wraps around you in a wide curve like a giant pair of sunglasses. Alienware plans to put it on the market later this year, though they have yet to release a projected price for their monster.

But all large mouse-controlled monitors can reach a point of diminishing returns: the cursor becomes hard to track, and your menus are too far away. It's the sort of thing that drives Jeff Han nuts. "I kind of cringe at the idea that we're going to introduce a whole new generation of people to computing with the standard mouse and pointer interface," he told the TED audience. Waving his hands across the screen like Martha Graham, he said, "This is really the way we should be interacting with machines from this point on." P

RESOURCES
Alienware alienware.com / **Alphabet Soup** michaeldoret.com / **Perceptive Pixel** perceptivepixel.com / **Pixelmator** pixelmator.com

IMAGE COURTESY OF PÉTER VAJDA

OBSESSIONS_



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Cartoon producer Jerry Beck and animation historian Amid Amidi are helming a blog that looks at cartoons around the world and the ways we're affected by drawn images. **Cartoon Brew** boasts plenty of historical references, great gift ideas for art book enthusiasts, and countless toys. cartoonbrew.com

Typographic experimentation meets process-driven art making at **Typeflash**, a collection of Flash-based type games. Enter a word and it will be given back to you, charmingly animated in hearts, stars, pills, or other shapes of your choosing. typeflash.com

At **Sleevage**, designers hoping to be responsible for the next great album cover can live vicariously by ogling the work of others. sleevage.com

For those who struggle with project-management applications, **TaskAnyone**, which is built around e-mail, may be the solution. taskanyone.com

Katt-Trappa—Swedish for "cat ladder"—heart-warmingly documents kitty walkways reaching from window to ground. katt-trappa.blogspot.com

Ars Technica is known for its exhaustive reviews of new software and hardware. This one's an interesting look back to 1999, when Apple released its **first developer preview of OS X**. arstechnica.com/reviews/os/macos-x-dp2.ars

The rather excitable **Comically Large Things** blog keeps tabs on all things bigger than they should be. Look out for the giant duck! comicallylarge.wordpress.com

PATRICKING AND SU

Got an Obsession of your own? Send suggestions to desktop@printmag.com.

HOT TYPE_BEAUTIFUL SOUP

The typefaces issued by Alphabet Soup, the new foundry established by veteran lettering artist Michael Doret, are not your run-of-the-mill fonts. Each of the three initial offerings—**Orion**, **Metroscript** (above), and **PowerStation**—consists of more than a character set. PowerStation, based on Doret's work for the Hershey's flagship store in Times Square, is a sturdy, faceted sans serif in two widths that is intended for two-color work. Orion is an Art Deco script whose letters join so seamlessly that every word set in it looks like a jazzy logo. The letters of Metroscript, an homage to the American commercial scripts that were used for everything from matchbook covers to baseball uniforms between 1920 and 1960, also link up perfectly. In addition, Metroscript has alternates and swash "tails" that, with the help of OpenType-friendly programs like InDesign, can turn virtually any keyboard jockey into a professional lettering artist.

The Alphabet Soup fonts are carefully thought out and produced, reflecting Doret's long experience designing distinctive lettering for logos (Universal Studios Hollywood), book and magazine covers (*Time*), scorecards (Toronto Blue Jays), album covers (Kiss), posters, and even stamps. For PowerStation and Metroscript, Doret has included PDF user manuals explaining how to get the most out of each font. These guides are beautifully designed, informative, and simple to follow. More foundries should be providing extras like this. Alphabet Soup is m'm m'm good.

PAUL SHAW

inside a comic dream

Review by Bill Kartalopoulos

Dream of the Rarebit Fiend
By Winsor McCay
ULRICH MERKL, 464 pp., $114

Despite the fact that Winsor McCay is well known as one of the past century's most celebrated cartoonists, he has yet to be fully assessed as an artist. As prodigious and prolific an imaginative draftsman as Gustave Doré, McCay (ca. 1867–1934) applied his astonishing skills to become a pioneer and master of two popular art forms: comics and animated cartoons. His achievements in both fields derived from his uncanny ability to quickly render—in a fluid and efficient line—tableaux that blended the quotidian, the architectural, and the outright phantasmagorical, and to do so panel after panel and frame after frame.

McCay's status in those two fields, however, is somewhat different. In the world of animated cartoons, McCay stands as a monumental historical figure. McCay's animation work, in what was then a nascent medium, was virtuosic and stylish—and decades ahead of its time—but most of his groundbreaking techniques have since been absorbed, adapted, and improved upon (if often misspent). While still amazing, McCay's animated cartoons have limited life as art beyond their historical status as the work of a brilliant innovator who was often frustrated by a lack of opportunity to pursue his vision.

Although the first generation of American newspaper comic strip artists preceded McCay by only a handful of years, drawing comics was a preexisting profession (with developing conventions) that McCay could aspire to as a young artist without having to essentially invent the form. Instead, he was free to reinvent it by bringing previously unseen artistic powers to the then-emerging mass medium. In his formal and graphic masterpiece *Little Nemo in Slumberland*, McCay was able to incorporate practically everything he knew about representational line drawing (and he seemed to know nearly everything) into his pages while engaging with the fundamentals of comics. At their best, his ornately structured *Little Nemo* pages induced a new kind of perception in the reader devouring McCay's Sunday morning fantasy. But beneath the fantasy, there was a far stranger reverie.

Between 1904 and 1913—a period that encompasses his weekly *Little Nemo* pages and, later, his earliest animated cartoons, among other work—McCay drew a staggering 821 episodes of his longest-running comic strip, *Dream of the Rarebit Fiend*. Like *Little Nemo*, which it both preceded and inspired, the roughly half-page *Rarebit Fiend* framed each episode as a dream that ended with a post-climactic awakening. Unlike *Nemo*'s ongoing, full-color childhood fantasy of a Wonderland-like Slumberland, though, each black-and-white *Rarebit* dream was the eccentric, fitful nightmare of an individual adult dreamer whose sleep was troubled by having indulged in Welsh rarebit, a melted cheese dish, just before bedtime.

Rarebit dreamers meet their doppelgängers, grow to enormous proportions, become dismembered, sprout centipede-like legs, and confront (and turn into) all manner of beasts. Dirigibles, automobiles, skyscrapers, the Brooklyn Bridge, and other innovations of the day were all fodder for McCay's urban-anxiety dreams. Regular grids contain incremental—then exponential—changes across panels where everything mundane grows, shrinks, rises, falls, accelerates, exaggerates, or otherwise changes according to the altered logic of dreams until a limit is reached or breached—and the dreamer wakes up. *Dream of the Rarebit Fiend* is a virtual catalog of the visually expressible tics and types of character and culture as seen and imagined by McCay, who sometimes playfully obscures his (and our) point of view. In one strip a man can't stop laughing at his mother-in-law's execution by hanging—until his wife wakes up from her rarebit dream.

Editor Ulrich Merkl has devotedly compiled, restored, and collected this body of work into a massive, self-published hardcover omnibus (available for order online). At 12" x 17" and nearly 10 pounds in weight, the 464-page book strains the limits of comfortable reading but avoids the calamity of full rarebit-dream status by reprinting roughly half of the *Rarebit* strips on paper and including the full run in an enclosed DVD. The republished strips are sharply restored and printed at their original published size. They are also extensively annotated and cross-referenced by subject matter. That this functions as a rewarding way to browse through the book is a testament both to Merkl's attentiveness and McCay's thematic approach.

ALL PHOTOGRAPHS BY ERIN GLEESON

More than 100 full-color pages of introductory matter open the book, including other work by McCay, excerpts of articles about the artist, and historical and analytical essays. A good deal of this is interesting, but Merkl's frequent expenditure of limited color on superficial design elements seems to be a miscalculation—especially when the handful of full-color *Rarebit* strips represented in the book are printed in disappointing grayscale. The book's various examples of McCay's influence range from the compelling to the unconvincing but are instructive, particularly in comparing the content of *Dream of the Rarebit Fiend* to that of *Little Nemo in Slumberland*. When one drops the sleeper/dreamer framing device from *Little Nemo*, one is in the realm of fantasy; when one does so with *Dream of the Rarebit Fiend*, one ventures toward pure surrealism (Merkl points out a beat-for-beat re-creation of a *Rarebit Fiend* strip in Luis Buñuel's 1930 film, *L'Âge d'Or*).

McCay's *Rarebit Fiend* strips, with their tightly focused grids of progressive movements and transformations, sometimes recall the 19th-century photographic motion studies of Eadweard Muybridge, another proto-Surrealist. Just as Muybridge is credited as a godparent of film, it seems natural in retrospect that McCay would make the leap toward film and animation: An early Edison "trick film" was based on a *Rarebit Fiend* episode, as were several of McCay's own animated shorts. But many of McCay's best *Rarebit Fiend* strips resist adaptation. The regular rhythm of the strip's (usually) equally sized panels, combined with McCay's straight-faced rendering of the most bizarre phenomena, lull the reader into a dreamlike acceptance of surreal acts of metamorphosis that would only call attention to themselves in real time.

Ultimately, what motivated McCay into both comics and animation was his consuming interest in drawing. "I just couldn't stop drawing anything and everything," he once wrote, and this obsessive book befits that aspect of his personality. At the same time, based on the refrain-based format of the strips he created and the repetitive work essential to hand-drawn animation, he also wanted constraint—but the limits McCay developed for himself functioned as liberating channels for his voracious artistic energies. Real constraint was the kind imposed on him by a publisher and editor who disdained, discouraged, and even prohibited everything but McCay's "serious" editorial cartooning for much of his later career, creating for him a nightmare routine that he lived, awake, until he died in the last panel. P

Bill Kartalopoulos lives in Brooklyn, where he is currently writing a book about comics.

China Daily Life
By Reineke Otten
VEENMAN, 200 pp., $32

China Contemporary
By Christine de Baan, Huang Du, Jaap Guldemond, Garrie van Pinxteren, and Linda Vlassenrood
NAi, 416 pp., $42

As China's economy roars and Beijing gears up to host the Summer Olympics, predictions of a Chinese Century are ringing true. At the same time, Chinese artists are crafting more space in which to work. Two recent books of photography from the Netherlands provide a look inside that often fraught—but still flourishing—realm.

In *China Daily Life*, Reineke Otten organizes two years' worth of digital photographs that explore China's colossal cities along carefully structured themes, including street culture, traditional architecture, and migrant workers. Facing each large photograph is a sequence of smaller photos the size of a camera's LCD screen, which echo and amplify the scene. Some detail is lost in the process, but the technique effectively conveys a fleeting and fragmented perspective impression of urban China and Otten's stream-of-consciousness approach. "My book is just as temporary as an Ikea catalogue," Otten admits in the introduction by Charlie Koolhaas. The comparison is apt: The book is clean and angular, its white pages splashed with vibrant color from Hong Kong's neon signs or heaps of gutted fish at a street market.

China Contemporary, meanwhile, features a striking collection of Chinese visual artists, architects, and designers who participated in three simultaneous exhibitions in the Netherlands. Whereas Otten's images illustrate everyday life, *China Contemporary* reflects the chaos and intensity of today's China through photographs of cavernous construction pits and haunting stills of video shot in cramped apartments. Using cell-phone video, SMS, blogs—even online architecture discussion groups—artists are able to tunnel under official controls and digitally distribute their work. Searching for hidden realities in the commotion, they frequently diverge from the official line of progress and instead poke fun at rampant consumerism or reflect the despair of displacement.

CHARLIE MCATEER

there's a place in france

Review by Carlo McCormick

The Vice Photo Book
By *Vice* magazine
VICE BOOKS/ POWERHOUSE, 335 pp., $45

Parisiennes: A Celebration of French Women
Introduction by Xavière Gauthier
FLAMMARION, 240 pp., $49.95

Ever-shifting ideas of beauty are all the more suspect when it comes to fashion, since they're an inextricable element of glamour. Two very different recent photography collections, *Parisiennes* and *The Vice Photo Book*, which weigh in on the two major cultural capitals of the past 100 years, Paris and New York, make for a provocative perspective on this issue. The ruling precepts of desire documented here are so mesmeric and convincing that it's shocking to see how far our archetypes of youth and beauty have evolved in such a short time and geographic proximity.

Bound and riven along the fault line between the ideal and the real, *Parisiennes* ably works this split terrain, providing both poetics and vérité in its photographic history of students and mothers, sunbathers and armed Resistance fighters. There's no obvious status hierarchy here; classics by the likes of Brassaï, Robert Doisneau, and Jacques Henri Lartigue are included in a volume that by and large features anonymous work.

Organized in a pleasantly open, generic way by such themes as "Love," "Work and Play," and "Elegance," the anthology is punctuated by modest texts as well as bons mots from greats like Colette, Guy de Maupassant, Victor Hugo, and Charles Baudelaire. There is a pure pleasure to the act of witness here; perhaps it takes the French to provide a properly voyeuristic translation for the lexicon of aesthetics, cultural mores, and desire.

In the broad brushstokes one must use when shorthanding eras, nations, and cultures, however, this "celebration of French women" reminds us of the contradictions between an accepted idea of them as a liberated lot and the perceptual lattice that holds the seductive as separate. Loving women, it would seem, is a male pastime; some of the aestheticization here borders on subjugation. Through the book's century-long arc of day-to-day moments, radical emancipations, haute couture styles, and loving intimacies, however, the collection also documents the frisson where the free spirit rubs up against fundamental human rights—such as the right to vote, which, as one essayist reminds us, was not afforded to French women until 1944.

How, then, will the most recent crop of transgressive libertines who populate *The Vice Photo Book* look to future viewers? Whatever that answer will be, they make for a helpful counterpoint to *Parisiennes*' depiction of beauty, showcasing the new New York sense that just as the beautiful are freaks, the freaks are beautiful.

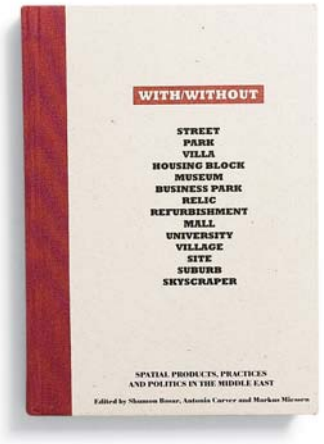
The Vice Photo Book gathers images from photographers associated with the eponymously named magazine, whose conception of truth and beauty is married to an anti-authoritarian candor that is—depending on where one stands in the generational divide—inextricably bound to the grotesque, pornographic, and taboo.

In surveying the near-decade since the formerly Montreal-based newsprint freebie went glossy and moved to New York, it is hard to think of any other publication that has proved so consistently outré in terms of photographic and written content. Anti-intellectual, politically incorrect, and crassly artless, *Vice*'s shamelessly unapologetic celebration of sex, drugs, and rock 'n' roll has fostered a lurid legacy that may ultimately eclipse the more celebrated contemporary fine art photography journals. Within its pages, pictures to match the most scandalous texts and deviant themes are culled from the furthest excesses of such pictorial provocateurs as Terry Richardson, Richard Kern, Ed Templeton, and Dash Snow. For those who seldom frequent the cultural gutters where the magazine and its photographers can be found, this compendium can only arrive as the worst of news. *The Vice Photo Book* delivers a visual violence that rises, like a primal scream far above the media din, over the ongoing perversion of innocence.

In that earlier, less self-conscious age, pictures could still capture the unposed and spontaneous. Perhaps that sensibility is not so far from *Vice*'s penchant for eschewing agents, photo reps, stylists, and staging in favor of another kind of candid camera to capture those moments when skateboarders bleed, teens have sex, girls grab guns, and the best of parties end in puddles of puke. For those with better bounds of taste and decency, this kind of degeneration must be intolerable. But if by chance, you, too find both these books equally sexy, then maybe the truth explaining how any era comes to navigate the mundane and the fashionable to create a new conception of beauty is that deep down, we all like to watch. Ⓟ

Carlo McCormick is the senior editor of Paper *magazine.*

With/Without
Edited by Shumon Basar, Antonia Carver, and Markus Miessen
BIDOUN AND MOUTAMARAT,
265 pp., $25



In Armin Linke's aerial photograph of a massive government-planned housing complex in Cairo, the area looks like a futuristic national flag, or perhaps a computer chip. Architecture, flags, hardware—each is an exploration of space, literal or figurative. The book that contains Linke's image, *With/Without*: *Spatial Products, Practices and Politics in the Middle East*—produced with the Dubai-based Moutamarat agency and the arts and culture magazine *Bidoun*—plumbs the ways that design can fill, compete with, or alter that space.

Many of the writers and artists within are specifically tackling the architectural audacity of modern Dubai. The book's premise also holds up even when applied to "ethereal merchandise" like the single cigarettes ("loosies") sold illegally on the streets of Tangier, or the religious, tribal, and cultural disputes about color and symbolism that arose when it came time to redesign the Iraqi flag. All of these manipulated spaces, as architect and writer Keller Easterling tells Nader Vossoughian in one interview, smack of "traveling through slightly different tinctures of modernism."

It becomes clear—through all the contradictions, discrepancies, and indulgences examined here—that the people who create, inhabit, and struggle against these spatial "typologies" are participating in a duplicity that demonstrates the impossibility of reconciliation between tradition and the present for many in the Middle East. Consider the mind-boggling rationalization, expressed by architect Shumon Basar, of Dubai's ascendancy as a global capital of "free zones," each one a "lacuna of contestable liberation."

Such pomo-speak actually underlines the complexities of a diverse population of Arabic speakers, coping—through skyscrapers, books, and other negotiations of space—with how aspects of the Western world are encroaching on them. *With/Without* serves as the perfect title for a collection of ideas that demands multiple reads and looks, overwhelming you for the better as you begin to understand these spaces (and locations of real lives, not just points on a political map), in the editors' words, as "not either/or, but both/and."

BUZZ POOLE

PRINT EDITORS RECOMMEND

Our Dumb World (Little, Brown, $27.99), *The Onion*'s parody of every charticle-packed Dorling Kindersley–like atlas, will make you laugh (while you cry inside). The book, which mocks ridiculous American notions of other countries, describes Namibia as a nation where "Brad Pitt once wiped his brow." CL • **How to Think Like a Great Graphic Designer**, by Debbie Millman (Allworth Press, $24.95) is full of revelations from hotshot designers, via intimate interviews by the branding advocate, star podcaster, and *PRINT* contributor. JRK • Did you know that some '30s photo booths made metal-framed pictures? Such tidbits, plus a gallery of deeply moving anonymous photos, make **American Photobooth**, by Näkki Goranin (W. W. Norton, $29.95), a must-have for ephemera enthusiasts. CD *PRINT* contributor R. Jay Magill's battle cry for irony in **Chic Ironic Bitterness** (University of Michigan Press, $25.95) will convince you that no matter how hard you fight them, the ironists have already won. JG • **Dressed: A Century of Hollywood Costume Design**, by Deborah Nadoolman Landis (Collins Design, $75), lays out the glamour and agony of a cinematic century in 544 pages of stills, sketches, and quotes. Elizabeth Taylor on *Ivanhoe*: "My neck is killing me. Every morning at six o'clock they tape me into a wig that weighs two pounds." CD

AIGA Call For Entries Deadline: June 2, 2008

Winterhouse Awards for Design Writing & Criticism

The Winterhouse Writing Awards seek to increase the understanding and appreciation of design, both within the profession and throughout American life. A program of AIGA, these annual awards were founded by William Drenttel and Jessica Helfand of Winterhouse Institute to recognize excellence in writing about design, and to encourage the development of young voices in critical thinking about design and visual culture.

The awards will be given for writing that demonstrates the greatest evidence of eloquence, analysis, perspective, insight and original thinking to further a public understanding of design in contemporary culture. Writing that advances the visual expression of a design program, argument or thesis is also eligible. Entries may address any design discipline or form, including, but not limited to: architectural, environmental, fashion, graphic, industrial, information, interactive, product and strategic. This year's jurors will be Michael Bierut, designer and partner at Pentagram; Jessica Helfand, chair; Kevin Lippert, publisher of Princeton Architectural Press; and Judith Thurman, *The New Yorker* writer and fashion critic.

Awards

A writing award of $10,000, for a body of work by a writer under the age of 40, is open to critics, designers, educators, historians, journalists and scholars who are U.S. citizens (or full-time residents for at least three years). An education award of $1,000 is open to students (high school, undergraduate or graduate) whose writing about design demonstrates extraordinary originality and promise.

Information & Applications

Please visit the AIGA site: aiga.org/writingawards.

AIGA

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high peaks, wide chasms

Michael Bierut hosts Day Two of the AIGA's Command X competition.

PHOTOGRAPH BY STUART ALDEN

NEXT: AIGA DESIGN CONFERENCE

Review by James Gaddy

Maybe it was the altitude that made this year's AIGA crowd so giddy. Or maybe it was the unabashedly liberal group's glee at the prospect of change offered by the upcoming election year. Or possibly it was the proximity of the Great American Beer Festival in the convention center. Whatever it was, AIGA's "Next" conference carried itself with a lighthearted élan. Two years ago, at the "Design" conference in Boston, attendees seemed glassy-eyed under permanently gray skies. In his *PRINT* review, Todd Pruzan called the conference a "sober, if not somber" event; indeed, the nation was still mourning the effects of Hurricane Katrina. Appropriately, the 2005 conference was thick with heavy topics: Luminaries such as Milton Glaser, Stefan Sagmeister, and Barney Frank addressed the congregation about activism, the environment, citizenship, and doing good.

What a difference two years make. There were dance parties, hotel lobby parties, and after-parties. The city of Denver was riding the Colorado Rockies' run to the World Series, and the conference fed off the fervor. Al Gore had just won the Nobel Prize, along with several Colorado scientists. David Adjaye's understated Museum of Contemporary Art neared completion. Daniel Libeskind's Denver Art Museum was celebrating its one-year anniversary, and the AIGA was applauding its own agreement with the DAM to house the AIGA archives, a decision that played a role in its bringing the conference out West in the first place.

But the real action occurred on the main stage, which featured drums and yelps, correct and incorrect politics, and rampant swearing. The weekend's emcee, cultural commentator Kurt Andersen, kept a critical distance throughout, but did concede, after dryly describing his conference duties: "Basically, I'm your bitch."

The "Next" theme encouraged attendees to look forward, an approach that lifted everyone's spirits. Some of design's newer celebrities, such as Christoph Niemann and Khoi Vinh, adopted a casual tone, albeit one packed with detail. Niemann, known for his witty editorial illustrations, confessed his "addiction to clarity," while Marian Bantjes described her "personal mania for next-ness," which, she admitted, can make it difficult to enjoy the present. "Is this the pinnacle or the beginning of some great adventure?" she asked. Truly, "What's next?" is a great conversation starter, and here out West, in a progressive-minded city run by a hunky-dory mayor, even measured optimists were high on the future.

The only false notes were those that conveyed retrograde notions, like Kidrobot founder Paul Budnitz's assertion that "most current art is awful," but even when design critic Nick Currie got hopelessly tangled in his own grandiloquence, there was only gentle snickering, not a mass exodus. As always, the conference begins too early in the morning, and there are too many concurrent breakout sessions on the schedule. The future-minded theme must have brought an unexpected glut of youngsters, because the sessions on branding and blogging were packed to overflowing while other talks languished. A better understanding of popular topics, or simply of organizing sessions, would help avoid scenarios in which Brian Dougherty's talk about start-to-finish sustainability is competing with

star-studded panels. And technical difficulties always seem to mar at least one person's presentation. (Thankfully, the conference replayed Andrew Sloat's rousing one-minute short, *22nd Amendment*, after a production gaffe.)

But these were mere side bumps on the road to the future. The biggest exemplar of the newfound esprit was the surefire hit of the conference: Command X. The reality-show competition began during Thursday's opening session with seven young contestants. Each day, a panel of judges eliminated two, and decided the winner on Saturday. The contestants had 24 hours to complete challenges ranging from redesigning the Denver Broncos logo (Thursday), remaking a breakfast-snack package (Friday), and, on the last day, creating a campaign to appeal to young voters in '08.

The competition injected a fresh jolt of energy, play, and youthfulness into a conference that needed to counterbalance heavier topics like sustainability and biomimicry. All seven contestants were admirably poised, and in front of 2,500 other designers, they described and defended their creations with aplomb, encouraged by Michael Bierut, who played the event's emcee. Like a seasoned game-show host, he eased nerves and provided astute perspective, while keeping things moving. The winning project, Nichelle Narcisi's achingly earnest "Except You" campaign, brought the audience to its feet.

In the end, did anyone answer the question: What's Next? Everyone sure tried to, whether it was the three partners of Principle, who are crafting the studio of the future today, or Maira Kalman discussing, with trademark wit, her book *The Principles of Uncertainty*. The future benefits from various shades, viewed from several angles, and its inherent uncertainty allowed the event, as Andersen said, to provide "glimmers, hunches, possibilities, and suggestive glimpses over the horizon" without having to provide a definitive answer. Whether or not you believe that the American West has always been the land of possibility, at least one thing is for sure: The 2009 conference will be held in Memphis, Tennessee. But the theme, like the future, is still open for discussion. P

DESIGN/CULTURE: ICOGRADA WORLD DESIGN CONGRESS

Review by Ellen Shapiro

An open house at Instituto Superior de Diseño Industrial (ISDI), Cuba's leading design school.

PHOTOGRAPH BY STUART ALDEN

"A better world is possible." This slogan, hand-painted in Spanish on a billboard beneath the image of three handsome Cuban revolutionaries, greeted the delegates arriving at El Palacio de Convenciones de La Habana, where 550 designers from 67 countries gathered to learn, network, and experience a bit of life in Cuba at "Design/Culture," the Icograda World Design Congress in October.

In many ways, the expression, *"Un mundo mejor es posible"* came to represent everything the speakers showed they have been doing to improve the world—breaking down cultural barriers, helping people in third-world countries heal their war wounds, making technology more accessible. As the week progressed and the chasm between privileged visitor and struggling local citizen became even clearer, *"un mundo mejor"* also became a question: Are Cuba's 11 million people needlessly suffering under a system that robs them of basic freedoms and necessities? And how much of their suffering is caused by the U.S. embargo?

No one came to Havana on a whim; many of the 80 U.S. attendees, including me, spent weeks completing paperwork to obtain travel licenses from the Treasury Department. We were excited and prepared for almost anything—except for the onslaught of anti-American billboards that greeted us on the way from the airport to our hotels.

I arrived in time for Saturday evening's opening party at El Museo Nacional de Bellas Artes. The next morning, I slipped into the education portion of the conference as Canadian designer and Icograda board member David Berman was saying, "We

Havana billboard featuring, **from left:** Camilo Cienfuegos, Julio Antonio Mella, and Che Guevara.

graphic designers, more than those in any other profession, hold the future in our hands." If the presentations on topics such as "The Relationship of Ethnography and Anthropology to Design" indicate what design faculty and students are doing—helping Mexicans of Mayan descent market their produce, for example—design will be playing a bigger role in global economic and social change. The speakers also helped illuminate some of Cuba's contradictions, such as the dual currency system. (The average Cuban makes 250 pesos a month, the equivalent of 15 CUC [convertible pesos, the tourist currency], or $17.)

Cuba struggles with infrastructure problems, and so did the conference. There was a lack of signage, confusion about transportation, equipment breakdowns, missing moderators, and multiple program changes. Anyone who expected to find good food, wi-fi, cell-phone service, cash machines, or newsstands was in for a letdown. We experienced a blackout and a flood that made the roads impassable. But most attendees took it all in stride. We were *there*, and happy to have the opportunity to connect with each other, to meet 50 Cuban designers, and to experience the local architecture, music, and culture. On the first night, I talked well into the early morning hours with designers from Mexico, Colombia, France, Belgium, and South Africa. "This is what it's all about," said Canadian Rob Peters, former Icograda President, raising his glass to toast the diverse group at the table.

Some highlights of the three-day "Design/Culture" professional conference:

— The keynote by MOMA design curator Paola Antonelli, in which she called design "the highest expression of human creativity" and previewed the current exhibition, "Design and the Elastic Mind."

— Three talks on "place branding": Russell Kennedy of Australia on incorporating indigenous art into his country's graphic identity; Wally Olins of the U.K. on projects for Spain and Poland; and incoming Icograda president Don Ryun Chang on images of "Seoulness" for Korea.

— Paula Scher's presentation on New York architecture and typography, which showed how identity can authentically come from place. When the AIGA joined Icograda two years ago, I wondered whether the American star system would change this organization, which is based on ideas, not personalities. Not to worry. Scher energized the audience with the brilliance of her work and her clear, non-academic thinking.

— Shigeo Fukuda of Japan, who showed a career's worth of posters, murals, and sculpture. His presentation went on until people's stomachs were growling, even for the mystery-meat sandwiches we were offered for lunch. *No importaba*. As Juan de la Rosa, a design professor in Bogotá, explained, "Fukuda opens your mind, moves your guts, changes your work."

— Ahn-Sang Soo's demonstration of modular Korean typefaces that he hopes will "free Korea from the prison of the Chinese aesthetic" and change the way his country reads and writes.

— Alan Jacobson of Philadelphia, a former SEGD board member, on how he and other volunteers helped design a village memorial to Rwanda's war dead. After looking at his pictures of children and community elders working together to define a sacred space, paint murals, and orchestrate a memorial service, I noticed there was hardly a dry eye in the house.

Social events included an open house at the Instituto Superior de Diseño Industrial, with tours of student work and a fashion show; "Taiwan Night" at a beachfront villa; and a museum dinner hosted by the delegation from Beijing, where the 2009 Congress will be held.

Unfortunately, the conference nearly ended on a bitter note. The farewell, by a Cuban vice minister, turned into an angry political speech about the impact of the U.S. embargo on Cuban citizens: "Due to the consequences of U.S. domination, we are living with material deprivation. We have to face an oppressor, a great power." Outgoing Icograda president Jacques Lange of South Africa elegantly defused the incident by presenting the minister with six white roses, each symbolizing one continent represented at the conference. The gesture embodied the spirit of unity and connectivity dominating the event.

I think it's safe to say that everyone who attended was touched to the core and changed—in ways far deeper than how they'll approach their next project. Ⓟ

PHOTOGRAPH BY LESLIE ERNST

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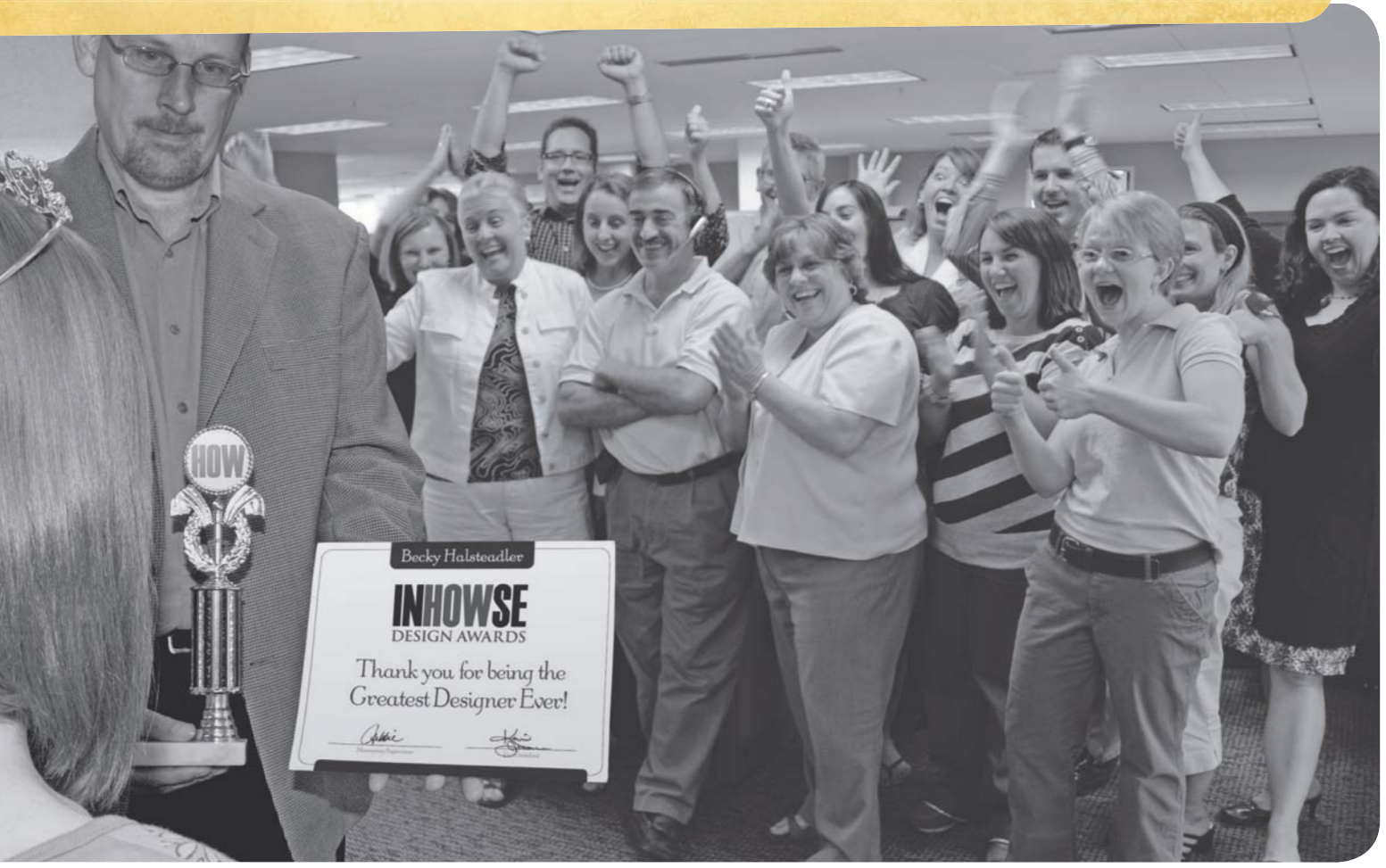

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SIZE MATTERS
The dimensions of the exposure housing must be fairly precise, but the most important dimension is the depth between the lens and the film, which sets the focal length. For the Freud camera, it happened to be 35mm. Minimal variances won't hurt the camera, however; unpredictability is part of the fun.

PINPOINT PRECISION
Most pinhole instructions specify an exact diameter for the pinhole itself. But who carries around a micrometer? The pinhole size is pretty easy to fudge—any regular-size needle can punch a hole about 0.2mm wide.

In late 2003, Fwis—the graphic design firm of Chris Papasadero and Ben Pieratt (see p. 103)—waded into the collectible toy market with what they called Readymechs. These weren't precious limited editions, however; anyone can build them by printing out a PDF pattern and cutting and folding on the dotted lines. The toys have garnered millions of web hits and the attention of stock photo giant Corbis, who asked Fwis to create something just for them. Among 24 different ideas, one stuck: pinhole cameras.

Dozens of prototypes later, the Readycams were released in March of this year; they're available in five different editions and camera designs. "Photos of Your Mother" (above) resembles a 19th-century accordion-view camera and is emblazoned with images of Sigmund Freud, complete with a cigar on the back.

Assembly is required, but most designers have all the necessary tools at hand: double-sided tape, black electrical tape, X-Acto knife, 35mm film, a little sliver of aluminum from a soda can, and a needle. The resulting photos have the muted quality of found snapshots from the '70s. Papasadero chalks up their appeal to the art-school craft movement: "People are tired of sitting in front of a computer. It's so fun to get out the X-Acto again." CLIFF KUANG

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