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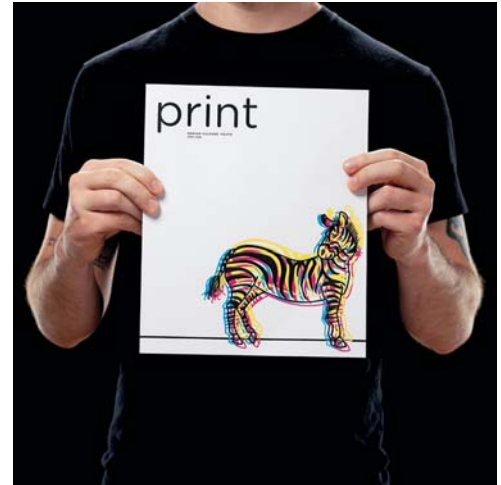
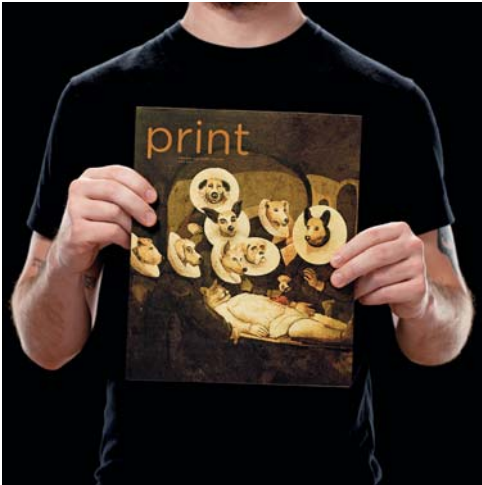
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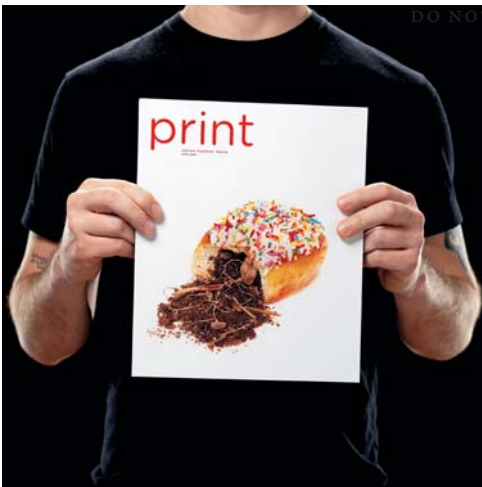
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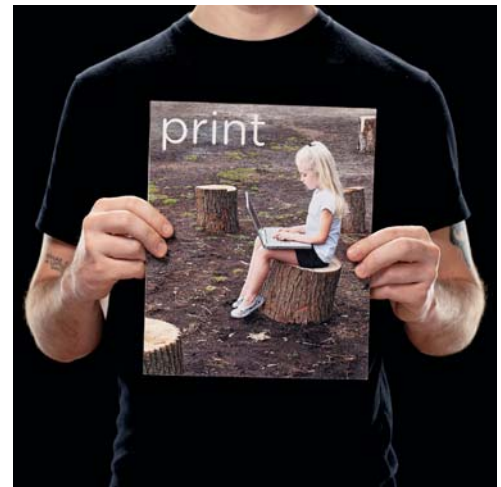
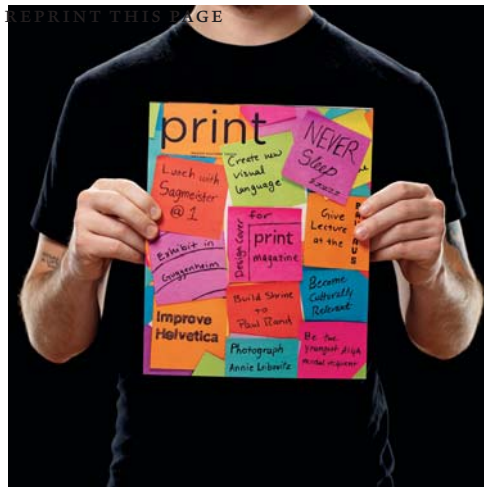
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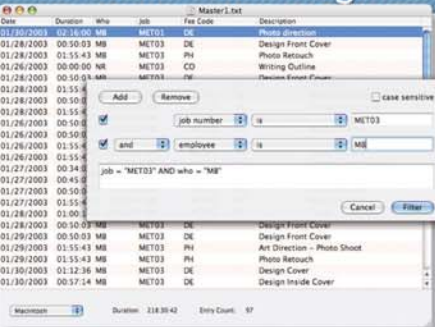


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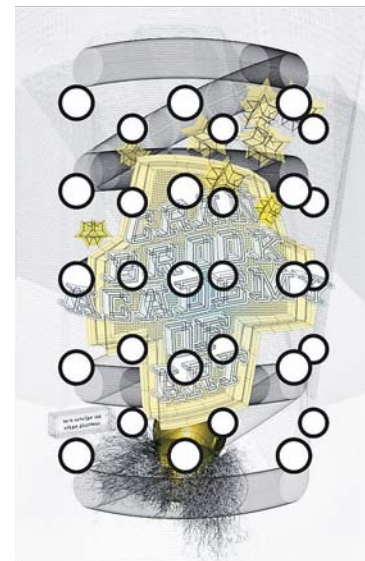
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# earls gone wild



IN APRIL, ELLIOTT EARLS, designer in residence and head of the 2-D design department at Cranbrook Academy of Art, will test-screen his digital video work-in-progress, *The Saranay Motel*. The piece is typical of Earls's work, in which, say, the mere mention of the word "penis" results in gory, motion graphics scenes involving transvestites, demented hillbillies, and ejaculation. Earls's use of corporeal, camp, and outrageous design elements wouldn't survive the pitch in most academic committees.

It was a surprise, then, when Cranbrook's director, Reed Kroloff, asked Earls last year to create a new identity for the academy's programs. Earls wasn't sure if Kroloff was serious. "Have you actually seen my work?" he asked. Kroloff insisted, assuring the designer complete freedom. The 11 posters Earls created are purposely incongruent mash-ups of hand drawing, photography, sculpture, and typography that capture the interdisciplinary spirit of Cranbrook (see p. 45). Many of them feature

odd composite objects prickled with fuzzy clumps that look a lot like pubic hair.

Earls says he structured space in the posters in much the same way he's been composing scenes in *The Saranay Motel*, through an associative, cumulative process using layers of disparate design components that make sense only in retrospect. "The process is an interrogation of the subject matter rather than the implementation of an already formed idea," he says.

STEPHEN ZACKS

# aesthetic justice



THE SOUTHERN POVERTY Law Center, launched in 1971 as a small civil rights firm, is now just as well known for its legal assistance programs and educational initiatives as for its triumphs over the Ku Klux Klan. But their broad range of outreach initiatives led to an incoherent branding identity. "We were all over the map," says Russell Estes, the SPLC's creative director. In order to create one overarching mark, the organization approached Chermayeff and Geismar, the agency that has designed iconic identities for PBS and Mobil. Sagi Haviv, a partner at C&G, says that after trying out a few abstract ideas—"a shield, an eagle, the sun and an eclipse [to represent] the forces of darkness versus the forces of light"—the agency won the SPLC over with an elemental set of scales in a bright red circle. "Justice is a very hard thing to convey," says Haviv. "This is the simplest set of scales possible." PETER TERZIAN

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Elliott Earls, righteous scales, [Onkel & Onkel](#), art books, *Vandal Squad*, bayonets, cine-metal shirts, calendar, Russian icons, P5

## the designed life, recession edition

Berlin-based studio and publisher [Onkel & Onkel](#) are Simon Seeger and Volker Oppmann, who have just opened an online shop at [onkelundonkel.com](#). With all of us pinching pennies these days, we asked Oppmann for his favorite, inexpensive items that inspire.

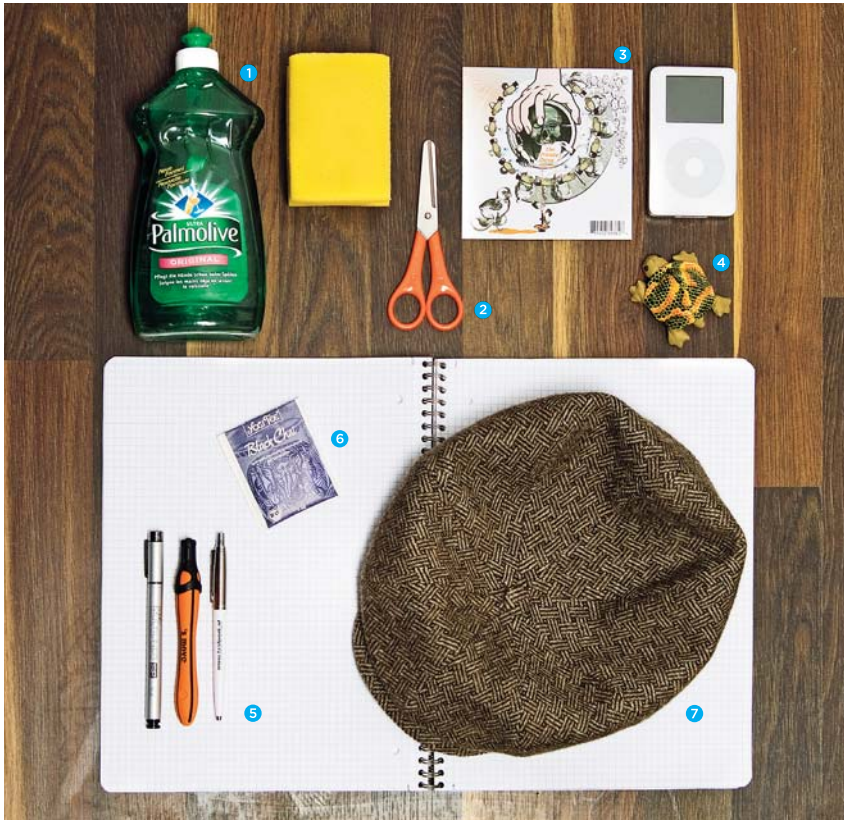
- 1 **Dishwashing brush and liquid** I've gotten my very best ideas while washing the dishes—probably due to the monotony, which also seems to be good for meditating.
- 2 My favorite **children's hand-craft scissors**, a kind of talisman I've used since I was a child. Like MacGyver and his favorite Swiss Army knife, you can imagine what these scissors mean to me and what they are capable of—they help me build almost anything out of nothing.
- 3 My old **classic iPod**, from 2004, packed with the entire output of DJ Shadow.
- 4 A small toy **turtle**, which is called "Turtleboy." (With my green Crumpler rucksack, I look

like a huge turtle myself.) Turtleboy is a kind of Mini-Me and has lots of imaginative powers.

5 My favorite **collection of pens** (a Copic Multiliner 0.2, a Stabilo S'move, and an old ballpoint pen from The Netherlands) with an A4 Clairefontaine scribbling pad. Every single idea I ever had took shape with the help of these little helpers.

6 A huge cup of David Rio's **Power Chai tea** or a huge **white coffee** or a huge **Cuba Libre** (Coca-Cola with some ice and lots of Havana Club)—depends.

7 My magic **Stetson** thinking hat, which reminds me of my grandfather and Robert De Niro in *The Godfather* at the same time ... very powerful!



## last picture show?

Will art books survive the publishing crisis? We investigated.

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ABRAMS	New York City	Starving coffee tables	<i>Whatever Happened to the World of Tomorrow?</i> \$24.95	<i>Ruby Gloom's Keys to Happiness</i> , \$7.77	For just 25 cents a day, you too can sponsor a Brooklyn photographer
STEIDL	Göttingen, Germany	Anyone who has ever used the word "Wunderkammer"	<i>New York City Museum of Complaint</i> , \$25	<i>The Dust Book</i> , \$60	All books heavier than 12 pounds or your money back
CHRONICLE	San Francisco	Your mom	<i>Blind Trust</i> , \$19.95	<i>Ants Have Sex in Your Beer</i> , \$14.95	Barbara Boxer's novel half off for all registered Democrats

RESEARCH ASSISTANCE BY WILLIAM BOSTWICK, YVONNE CHENG

# I'm NOT AN ARTIST





## copping the goods

**THE GRAFFITI MESSAGE BOARD** at 12ozprophet.com has been more angsty than usual after Joseph Rivera, a former New York City cop who spent his career chasing spray-paint-toting bad guys, published his book *Vandal Squad* (Miss Rosen Editions) last December.

Naturally, if you're on the graffiti end of the cat-and-mouse game between cops and graffiti writers, then you'll want to read the book the cat has written about you. But you don't want to buy it. Steal it, maybe, but Rivera might even get royalties on the stolen books. What to do? As a public service to the graffiti-writing public, we've cribbed the book's juiciest revelations. **CALEB NEELON**

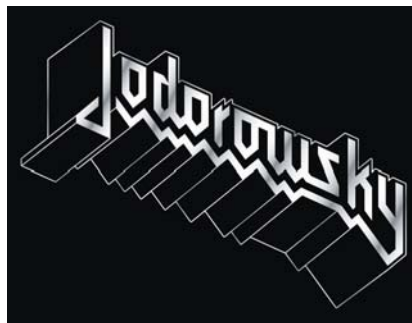
- Rivera went to high school in the Bronx with graffiti legend Seen
- Vandal squad cops are just as obsessed with graffiti as the graffiti writers
- Writing on windows with glass etching fluid really pisses off the police
- Rivera bestows the title of "career criminal" sparingly—only on writers like JA and Kez5
- Stakeouts are very dull
- The vandal squad's most prized collar was Revs, but he got off light because the squad "dropped the ball"
- Due to bureaucracy and an argument with vandal squad head Steve Mona, Rivera never got his shield—that is, promotion to detective—and retired early

## paper cuts



**BAYONET, A WORD** we get from the French *baionnette*, is a knife designed to fit over the muzzle of a rifle, turning the gun into a spear. The specter of bayonets in graphic art is as menacing as any representation of warfare—including the mushroom cloud—signaling primitive aggression that forces adversaries toe-to-toe and breath-to-breath in close-order mortal combat. And though the bayonet is an old-fashioned weapon, it is still used today on high-tech small arms. In depicting contemporary conflict, Shepard Fairey has used the bayonet in one of his "Obey" posters (center), which borrows directly from a British World War I poster (left) that disguises a field of bayonets as horrific blades of grass. Fairey pits two armies of bayonets against one another, divided by a mechanical flower with the peace sign in the center. Though not a subtle message, it's more ambiguous than the North Korean propaganda poster (right) from the 1960s showing massive red bayonets that violently pierce an American soldier. **STEVEN HELLER**

## metal movie music



**HEAVY-METAL ICONOGRAPHY** and film collide in a witty T-shirt collection that recasts the logos of classic rock acts as the names of celebrated directors. The shirts, conceived at Santa Monica retailer CineFile Video and designed by Brooklyn designer Bob Bianchini, began in 2007 as a goof but have become a cult hit, selling at New York's IFC Film Center and Austin's Alamo Cinema Drafthouse for \$25 a pop. The logotype for Danzig, for instance, spells out "Herzog"; Van Halen becomes "De Palma." This spring, "Jodorowsky" will be spelled out in in Judas Priest's lettering. IFC's John Vanco says that wearing a Black Flag T-shirt still means something to the average teen. "If he grows up 10 years later into someone whose life was changed by *Satantango*, there's something beautiful about wearing a Bela Tarr shirt." **STEVE DOLLAR**

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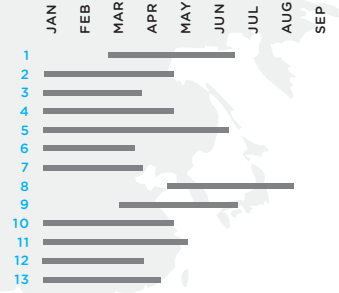
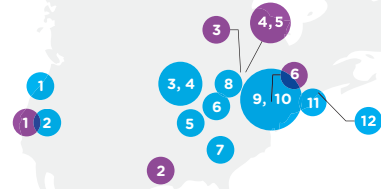
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Elliott Earls, righteous scales, Onkel & Onkel, art books, *Vandal Squad*, bayonets, cine-metal shirts, [calendar](#), [Russian icons](#), [F5](#)

# calendar

March / April 2009



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- 1 THE BOOK BORROWERS: CONTEMPORARY ARTISTS TRANSFORMING THE BOOK**, Bellevue Arts Museum, Bellevue, WA, [bellevuearts.org](#)
- 2 SAN FRANCISCO GRAPHIC DESIGN 2009**, San Francisco Museum of Craft + Design, San Francisco, [sfmed.com](#)
- 3 RADIANT KNITTING: THE BOHUS TRADITION**, American Swedish Institute, Minneapolis, [americanswedishinst.org](#)
- 4 TEXT/MESSAGES: BOOKS BY ARTISTS**, Walker Art Center, Minneapolis, [walkerart.org](#)
- 5 THE PHOTOGRAPHS OF HOMER PAGE: THE GUGGENHEIM YEAR, NEW YORK, 1949-50**, The Nelson-Atkins Museum of

- Art, Kansas City, MO, [nelson-atkins.org](#)
- 6 CIRRUS EDITONS/CROWN POINT PRESS**, Indianapolis Museum of Art, Indianapolis, [imamuseum.org](#)
- 7 EVOLUTION: FIVE DECADES OF PRINT-MAKING BY DAVID C. DRISKELL**, High Museum of Art, Atlanta, [high.org](#)
- 8 CRAMER-KASSELLT: FROM BICYCLES TO 911 TURBOS**, The Eisner, Milwaukee, WI, [eisnermuseum.org](#)
- 9 HENRY RIES, BERLIN STORY: PHOTOGRAPHS OF THE BERLIN AIRLIFT, 1948-1949**, New York Public Library, New York, [nypl.org](#)
- 10 FASHIONING FELT**, Cooper-Hewitt, National Design Museum, New York, [cooperhewitt.org](#)
- 11 ENDLESS FORMS: CHARLES DARWIN**,

- NATURAL SCIENCE AND THE VISUAL ARTS**, Yale Center for British Art, New Haven, CT, [yale.edu/ycba](#)
- 12 LUMINOUS WINDOWS: HOLOGRAMS FOR THE 21ST CENTURY**, MIT Museum, Cambridge, MA, [web.mit.edu/museum](#)
- 13 40 YEARS OF TELEVISION ADS, 1968-2008**, Musée de la Publicité, Paris, France, [lesartsdecoratifs.fr](#)
- 1 QUEER CONVERSATIONS ON CULTURE AND THE ARTS**, March 9, California College of the Arts, San Francisco, [cca.edu](#)
- 2 SOUTH BY SOUTHWEST INTERACTIVE**, March 13-17, Austin, TX, [sxsw.com](#)
- 3 FUTURE HISTORY 3: 21ST CENTURY CURRICULUM**, March 7-8, Chicago, [futurehistory3.com](#)

- 4 PENNY STAMPS LECTURE SERIES: RICHARD SAUL WURMAN**, Michigan Theater, March 12, Ann Arbor, Detroit, [aiga.org](#)
- 5 PREMIERE OF MILTON GLASER: TO INFORM AND TO DELIGHT**, April 30, Detroit, [detroit.aiga.org](#)
- 6 ARTISTS' VISIONS: JOHN WATERS**, 92nd Street Y, March 31, New York, [92y.org](#)
- 7 FACING/CHANGING—CHANGING/FACING REALITIES, DESIGN MANAGEMENT EUROPE 13**, Design Museum, April 1-3, Milan, Italy, [dmi.org](#)
- 8 DESIGN OF IDENTITY, SIGNAGE AND RETAIL SYSTEMS**, Industrial Design Centre at IIT Bombay, April 9-11, Bombay, India, [iitb.ac.in](#)

**CLAIRE LUI**

## loco motion



Billed as “a gathering of the world’s most creative minds,” F5 will occur on April 16 and 17 in New York. Justin Cone, who started [motionographer.com](#) and has been working on the F5 idea since February 2008, insists it’s more than a conference. “It’s a creativity festival,” he says. “It’s not about best practices or exchanging business cards, or which plug-ins work best.” Occupying the space between the TED Conference, which features a range of speakers on a related theme, and AIGA’s now-defunct MOVE Conference, F5 gives a platform to motion graphics studios—Psyop, Black Heart Gang, and Shilo will speak—along with Elan Lee, a founder of alternate reality games; Jonah Lehrer, editor-at-large for *Seed*; and Improv Everywhere founder Charlie Todd. **JAMES GADDY**

## russian invasion



**TWO DECADES AGO**, George Lankton, an 80-ish plastics magnate, purchased his first icon while on a business trip to Russia to open an injection molding plant. Ever since, he’s been bringing back these precious wooden objects, which are painted in tempera and gold leaf; in 2006, he founded the Russian Icon Museum in Clinton, Massachusetts, to house them. Through the end of April, more than a dozen rare examples of the form—a 16th-century Transfiguration, in which a white-robed Christ floats before a spectral medallion in red and blue, and a 17th-century depiction of Saint Makari of Unzha, bordered by 16 square vignettes from his life—are on loan from Moscow’s Tretyakov Museum. Icons like these were typically displayed at the Greek Orthodox churches that dot the Russian countryside, but their relatively small scale imbues them with a certain sense of domestic grace. Their collapsed spaces and jewel-like clarity are especially conducive to devotion—of both the religious and design varieties. **MARK LAMSTER**

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# goods

before /



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“WRAP RAGE” was the term coined in 2006 by *Consumer Reports* for the emotion resulting from trying to extract impossible-to-open products from their packaging. According to the U.S. Census Bureau, there are twice as many injuries related to opening household packaging than from accidents on skateboards or in swimming pools. Amazon.com hopes to change all that with the introduction of its “Frustration-Free Packaging,” which abolishes both the dreaded plastic clamshell and the difficult-to-

cut plastic-coated steel-wire ties that attach many items to their boxes. The first products to launch with the new packaging were a series of Fisher-Price toys (above) and merchandise from Microsoft and Mattel. Each item is now delivered in a recyclable cardboard box that’s not only easy to open, but eliminates excess corrugated package inserts and plastic blister wrap. It’s a green and hassle-free solution. Amazon, how about tackling road rage next? **DEBBIE MILLMAN**

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## music

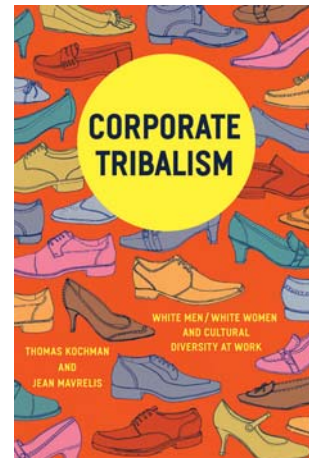


**DANIEL SMITH**, the mastermind of the avant-garde Christian rock band Danielson, designed the artwork for the band's retrospective *Trying Hartz: First Fruits '94-'04* (Secretly Canadian) as a guide to the band's iconography. Decorating the front is an embroidered patch of three semi-anatomically correct hearts—one blue, one red, and one green—that overlap, forming a center of pure white. Danielson's members literally wear these hearts on their sleeves, as arm patches on their uniforms. The theme is echoed on the back cover by a tiny heart at the center of a nine-pointed star set on a wood background. This serves as a double allusion, reminding fans both of the Biblical concept of the fruit of the Holy Spirit and Smith's homage to that concept: He's worn an enormous fruit tree outfit while performing onstage.

DOUGLAS WOLK

## books

**THOUGHTFUL**, hand-drawn covers are the hallmarks of Isaac Tobin and Lauren Nassef's collaborations. The pair's working partnership began just a few years ago, though the two fell in love in college, at RISD. Tobin, an art director at The University of Chicago Press, was struggling with a cover for a complicated subject and realized while talking with his wife that she could illustrate it. Since then, they've worked together on ten books, including the recent *Corporate Tribalism*, a business title that replaces the stock photo cliché cover with illustration. Nassef says that their two sensibilities are "different enough to be able to complement each other," but adds that sometimes she has to shoo away her husband so she can draw. **CLAIRE LUI**



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number of strings covering the range of notes. A second set of strings that are stopped, of which the piano is prominent. Each instrument has its own set of strings. Those instruments that use the violin or guitar, shortening the vibrating length of the strings by using the fingers. (Other instruments, such as the hurdy-gurdy, use a mechanical stop.) Instruments with a *fingerboard* attached to the neck, and raised *frets* which allow the strings to be pressed at specific intervals, known as a *fretboard*. Some early instruments were tied around the neck, a technique imitated by some modern instruments using nylon monofilament, but most contemporary instruments are difficult to move during a performance. One exception to this is the *koto*, the national instrument of Japan. A distant relative of the *qanun* features bridges that can be adjusted by the player in the performance — and often during the performance of a single piece. The Eastern *qanun*, which has 26 courses of strings arranged in pairs, features small levers (*mandal*) that allow each course of strings to be

**Fig 252.** A Turkish *qanun* with 79-tone mandal configuration. Courtesy of the National Historical Conservatory of Cam

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technique for cutting, treating, and arranging flowers to prolong their longevity, which demands a degree of involvement from visitors. The Center is naturally well-versed in the usual types of floral orders, from wedding bouquets to holiday wreaths; Marten Schoenmaker, who is credited with bringing back the boutonniere, is this season setting his sights on the humble corsage. Weekend classes for amateurs and professionals make the Center an invaluable resource for all.

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1250 Lexington Avenue  
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**Sa** 10am–6pm  
**Su** 11am–3pm

Forty-five generations ago, a high priest of the Rokkakudo Temple founded *Ikenobo*, the school that would become a Japanese national treasure. The forty-fifth generation of *aragomaster* to lead the school

**High Style**  
 260 Third Avenue  
 New York, NY 10010  
 212 777 6617

**M** Closed  
**T-Sa** 6am–4pm  
**Su** 8am–2pm

Typical florists display an array of flowers, sometimes spreading sidewalk. Seasoned New Yorkers accustomed to the hustle of the flower district can now find beauty by looking east: the aptly-named High Style brings to-the-trade prices to the world of retail. First time to come early: shoppers for the restaurant business have High Style on their radar by breakfast.

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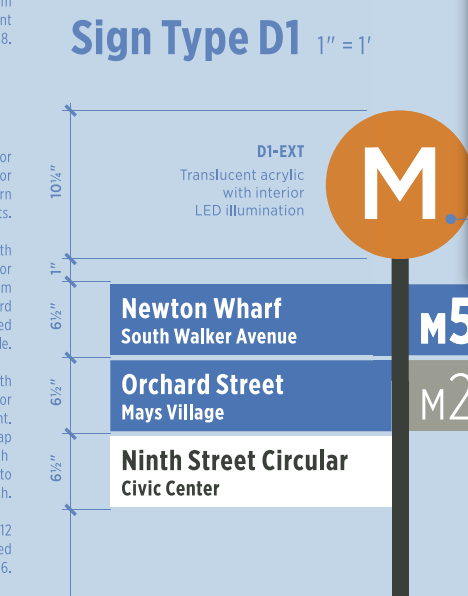
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**Living with the Age of Candidacy.**  
 Of the many ways to seek office, our young new President probably chose the most difficult.

IN THE LAST DECADE, the British Youth Council and other groups have on more than two hundred occasions campaigned to lower the age of candidacy requirements in the United Kingdom. The age of candidacy was reduced from 21 to 18 in England, groups view current age of candidacy requirements as unjustified age discrimination; those younger than the minimum age have sometimes stood for public office in protest of the requirement, sometimes because they don't know that the requirement

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On several occasions, the office of the President was on the ballot. In 1972, Lyndon B. Johnson was on the ballot. In 2004, it was George W. Bush. In 2008, it was Barack Obama. In 2012, it was Mitt Romney. In 2016, it was Donald Trump. In 2020, it was Joe Biden. In 2024, it was Kamala Harris. In 2028, it will be Kamala Harris. In 2032, it will be Kamala Harris. In 2036, it will be Kamala Harris. In 2040, it will be Kamala Harris. In 2044, it will be Kamala Harris. In 2048, it will be Kamala Harris. In 2052, it will be Kamala Harris. In 2056, it will be Kamala Harris. In 2060, it will be Kamala Harris. In 2064, it will be Kamala Harris. In 2068, it will be Kamala Harris. In 2072, it will be Kamala Harris. In 2076, it will be Kamala Harris. In 2080, it will be Kamala Harris. In 2084, it will be Kamala Harris. In 2088, it will be Kamala Harris. In 2092, it will be Kamala Harris. In 2096, it will be Kamala Harris. In 2100, it will be Kamala Harris.

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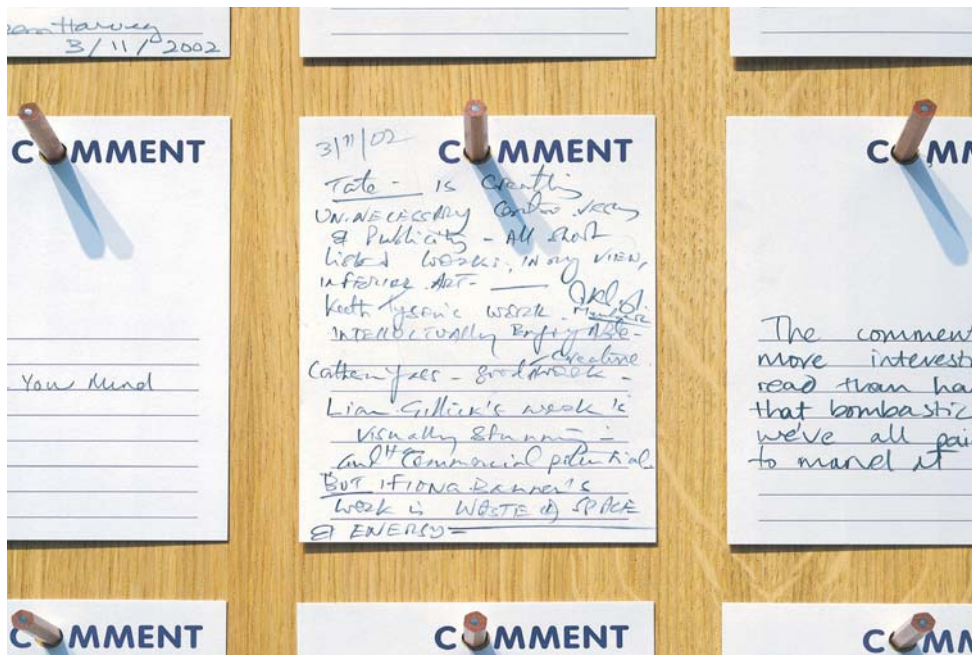
# strained relations

What should “relational aesthetics” mean to graphic designers?

**THE FRENCH CURATOR** and writer Nicolas Bourriaud’s book *Relational Aesthetics* is the most influential work of art criticism to appear in the past decade. First published in 1998 and translated into English in 2002, it’s a fashionable art-world bestseller that can be found in any gallery bookshop. Bourriaud defines “relational aesthetics” as a theory that judges artworks “on the basis of the inter-human relations which they represent, produce or prompt.” Relational art, he says, concerns itself with “the whole of human relations and their social context, rather than an independent and private space”—by which he seems to mean the private space of both the artist and the viewer.

The work of Rirkrit Tiravanija, a Thai artist based in New York and Berlin, is often given as an example of relational art. Tiravanija creates events in galleries where he cooks and gives away food (Thai curries, for example) to anyone who wants to join in and eat. The art lies not in the formal or material aspects of the occasion, but in the interactions and relationships that spontaneously occur between the artist and the people who take part. It offers the consolation of “everyday microtopias” where it is possible to find pleasurable moments of sociability free from the manipulations of the highly commercialized public sphere. As Bourriaud writes, “Meetings, encounters, events, various types of collaboration between people, games, festivals, and places of conviviality, in a word all manner of encounter and relational invention thus represent, today, aesthetic objects likely to be looked at as such.”

It was only a matter of time before designers and design critics started wondering whether relational aesthetics might be applied in some way to graphic design. In 2006, the British writers Monika Parrinder and Colin Davies, founders of the website Limited Language, argued in *Eye* magazine that the central ideas of relational aesthetics can “open up a broader way of thinking about communication



Scott Williams and Henrik Kubel of A2/SW/HK, who designed the space, applied graphics, and print campaign for the Tate Britain’s Turner Prize Exhibition, 2006, created a room where visitors could write comments on cards and hang them on the wall to complete the design.



and the effects of its dissemination in the world.” It was a brave attempt, but not entirely convincing. While it is possible to find graphic design projects that offer some degree of interactivity or draw people into a relationship with a space, projects that promote social relationships between people are rare. Parrinder and Davies cite a room at Tate Britain in London—designed by the UK studio A2/SW/HK—where visitors to the annual Turner Prize exhibition could write their comments about the art on cards and hang them on the wall. They claim that this is “more than a simple method of feedback; it is about meeting and creating a live community.” Fascinating as these cards were to read, I saw no evidence that they had the power to cause complete strangers to break into debate about art or anything else.

Relational aesthetics is at root a political idea—Bourriaud describes how the relationship between people is “symbolised by goods or replaced by them, and signposted by logos.” Clearly, this is a world shaped by design. Today, he suggests, we are presented with the “illusion of an interactive democracy in more or less truncated channels of communication.” Thus, you can write your opinion on the wall at Tate Britain, but it has no influence on the selection process for the prize, or the jury’s decision about the winner. Participation is an illusion. The



system, controlled by the curators, continues much as it always did.

Difficulties also arise in a recent Design Observer blog post by Andrew Blauvelt, head of design at the Walker Art Center. Blauvelt argues ambitiously that, after design’s formal and semantic phases, we are now in a third phase of modern design history, which is relationally based and contextually specific. Blauvelt must have known that his title, “Towards Relational Design,” would immediately bring to mind



Another example of the exhibition as participatory experience (above and below, left): “Re-Shuffle: Notions of an Itinerant Museum,” New York, 2006. Project Projects worked with graduate students from Bard College’s Center for Curatorial Studies on this exhibition about the relevance of cultural institutions. Visitors constructed their own portable show from stacks of cards, screen-printed boxes, and mailing labels.

Bourriaud’s relational aesthetics for some readers (Parrinder and Davies imply the term, but don’t use it), but nowhere in his article does he explain the connections or differences. When questioned about this in a comment, Blauvelt replied that although he is very aware of relational aesthetics, he “chose not to ‘go there’ because it doesn’t offer a comprehensive enough theory that could possibly bridge the divide between contemporary art culture and specific design practices.”

In that case, we might ask, why use the term “relational” at all, especially when this new usage also risks confusion with relational database design, a well-established term in computing? In fact, Blauvelt’s rather abstract description of relational design—the most detailed example in his post concerns vacuum cleaners rather than graphics—does suggest areas of thinking in common with Bourriaud. Blauvelt, too, is for real-world settings rather than unattainable utopias. Noting the influence of digital developments such as interactivity, open source collaboration, and social networking, he focuses on design’s performative and participatory aspects and its “ability to facilitate social interactions.”

The art writer Claire Bishop, a critic of relational aesthetics, has pointed out its support-

ers’ tendency to assume that any encounter that permits social interaction, regardless of its content, must be inherently democratic, without showing how these encounters are valuable. “If relational art produces human relations,” she writes, “then the next logical question to ask is what types of relations are being produced, for whom, and why?”

That question is even more trenchant and pressing when it comes to graphic design as a medium of public communication, for the reasons Bourriaud indicates. Yet Blauvelt doesn’t address these essentially political issues, preferring upbeat but vague allusions to “open-ended rather than closed systems” and “connected ecologies,” even as he acknowledges that the public is viewed instrumentally (by commercial organizations) as a social entity to be “exhaustively data-mined and geodemographically profiled.” Here, “relational” starts to sound like a euphemism for ever more subtle forms of social monitoring and control. If this is the era of relational design and if graphic design really is a part of it, then Bishop’s clear-sighted question—what types of relations, for whom, and why?—remains the one we need to answer. **P**

RICK POYNOR is a contributing editor to *Print*. His latest book is *Jan van Toorn: Critical Practice* (o1o Publishers).

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# make, believe

*John Maeda goes on a quest to find the heart of the creative process.*



A pair of metal eyes from RISD provost Jessie Shefrin.



Fritz Drury, head of the illustration department, sent a plaster cast model of a hand.

IT OFTEN OCCURS TO ME that many of the pivotal realizations in my life came because I obsessively did word search puzzles as a child. It is through this fixation on letters and their placement that I came to realize that **simplicity** contains “MIT,” thus starting me on a journey while a professor there to discover my *Laws of Simplicity*. Now that I am president of the Rhode Island School of Design (RISD), I have found a new calling—one I knew I should heed the day I discovered “RISD” is revealed in the phrase “**raison d’être**.”

It is with this same lens that I came to discover the similarity between the words “community” and “communication,” and also between “connect” and “context.” That similarity implies an inextricable link: It is impossible to build a community when people are not truly communicating, and it is impossible to connect with someone else when you don’t pay attention to the context in which the connection is to be made.

In this new job, I feel these links every day. RISD is a community of artists and designers,

and the modes of communication and the contexts of RISD are distinctive and blessedly chaotic. I’ve found that I am continually inspired by the process of thinking through making. We think to make, and make to think—something often iterated by our provost, Jessie Shefrin. We draw to understand, and when we can visualize, we can truly see.

This community communicates through the tangible—if you can’t touch it, it isn’t real. Students learn to respect the grain of the wood, the way certain metals will bend under



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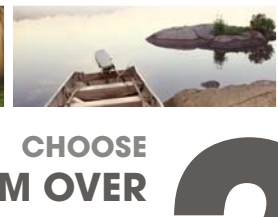
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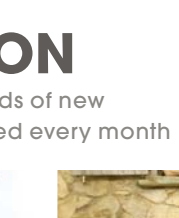
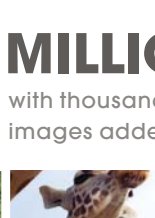
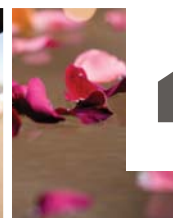


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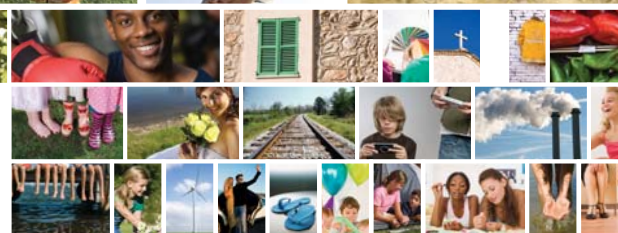
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pressure, and how a piece of paper sounds when it crumples. Such diversity of viewpoints and techniques rarely allows for a single shared context. Everyone is feverishly trying to connect with their peers, their world, and, most important, themselves. Our school community values the inquisitive process of creating far above the actual finished product, because only through that process can we give birth to that which is authentic, not just convenient.

As I get to know my new home, I find myself on a quest to better understand the creative process here, often referred to elusively as “the RISD way.” One key feature of the RISD way is that it’s full of hard work—it’s acknowledged that creativity is a rigorous process that takes true discipline. But even more than hard work, the tools we use underlie our process of creating. Or said another way, tools allow us to get to the core context of the moment of creating with our hands.

So, I asked the faculty, one by one, to put their tools in an envelope and send them to my office. I photographed those items in the little studio composed of a single oversized Post-it sheet that sits on a windowsill in my office. I felt that surrounded by these pictures of their



Professor Ken Horii sent in the word “opposite.”



Professor John Dunnigan of the architecture and design department sent a pile of well-worn pencil stubs.

tools (which now hang in my home), I would fully appreciate the context of RISD.

The specimens I have been receiving, displayed on these pages, show me how individualized each artist or designer’s creative process can be. John Dunnigan, the interim dean of our architecture and design division, sent me a pile of well-worn pencil stubs, explaining that all of his work begins with pencils in all stages of life. Fritz Drury, head of the illustration department (who you’d imagine would have been the one sending in pencils), sent me the most beautiful plaster cast model of a woman’s hand he had ever encountered. It’s a three-dimensional ideal that he uses as a reference, and, unsurprisingly, it was one that I had trouble reducing into two dimensions as a photograph without losing all of its glory.

Shefrin, who has helped me articulate many of the tenets of RISD, sent me a pair of eyes made of painted metal. It seemed fitting: She’s the one who looks across all our disciplines and programs and sub-communities and sub-committees (another linguistic proximity) and helps articulate the whole.

Finally, Ken Horii, who teaches in our four-

“

THOUGH EYES,  
PENCILS, AND THE  
HAND MAY BE  
TOOLS OF THE PAST,  
I BELIEVE THEY ARE  
ALSO THE TOOLS OF  
THE FUTURE.

”

dation studies program, sent not a tool but a word: “opposite.” Making a case for the visual devil’s advocate, he explained that he teaches students to open their minds by contemplating a thing’s opposite.

It seemed especially fitting that no one sent me anything shrink-wrapped. No one sent Adobe Photoshop or Microsoft PowerPoint. The way of the artist and designer is to create from the ground up, without prefabricated parts, in order to let the unadulterated and authentic shine through. This is how art and design can help us break through the noise in this over-technologized world and help us to find meaning in it all.

I sense a real shift going on in the world from the global and technological back to the local, the human, and the authentic. Though eyes, pencils, and the hand may be tools of the past, I believe they are also the tools of the future. The creative process that happens at this school, and schools across the country, every day is what is needed to keep today’s world thriving. The new conventional wisdom must recognize the essential nature of right-brained innovation, and policymakers and employers should take note: The power of the visual, the tactile, the nonlinear—of artful, open-minded thinking—is something that we can no longer afford to discount. **P**

---

JOHN MAEDA is a graphic designer, educator, artist, and computer scientist, and the president of the Rhode Island School of Design. He has received the Chrysler Design Award and the National Design Award, and his early work in digital media design is in the permanent collection of the Museum of Modern Art in New York. Maeda is the author of four books, including his 480-page retrospective MAEDA@MEDIA (2001, Thames & Hudson), and his most recent book, *The Laws of Simplicity* (2006, MIT Press).

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took over last fall, agrees. She says that exposure to unfamiliar disciplines helps young designers gain more confidence, not less. “We have good cooperation with design schools already,” she told me on a snow-covered morning at her office last November. “But it often doesn’t result in anything new, because we are too similar.”

Most of the protests have come from art and design students who are afraid of losing their school-specific identity and who are worried about becoming a minority shareholder in a massive new institution. TaiK has 2,000 students, whereas HSE enrolls 5,000, and TKK boasts 15,000. How do you make sure all students compete on an equal playing field? The government expects €200 million to come from business, prompting students to wonder aloud whether their work would begin to be judged solely on profitability. Will every art program be viewed through the lens of commercial appeal? Will programs that make money be favored over those that experiment?

Tapio Vapaasalo, head of the department of visual culture, agrees that these are valid concerns, but is satisfied so far with the way the new school’s administrators have adapted to the complaints. “You have to be critical,” he says. “Some of the best ideas came from the student government, which was in the beginning very hard against it.”

One of these ideas was implemented last August, when officials appointed a seven-member board of business luminaries and education experts—the board’s chairperson, Matti Alahuhta, runs the Kone Corporation; Robert Brown is president of Boston University; and Bengt Holmström is an economics professor at MIT—to oversee all investment in the school and divide it equally. Two members, in particular, have helped assuage designers’ concerns: Saku Mantere, a scruffy, long-haired expert on management and strategy at Hanken School of Economics; and Anna Valtonen, a senior design manager at Nokia who has taught at TaiK in the past.

Aalto has introduced its own wiki page for student suggestions as a step toward transparency, and the transition process currently involves about 60 different teams, consisting of 400 volunteers who represent the different schools’ constituents. “The essential thing is if we can do it without cynicism,” says Vapaasalo.



Student doodles on a frosty windowsill at TaiK.

“When that comes in, we are losing the case.”

Few prototypes exist for this kind of university. In the United States, MIT’s Media Lab and Stanford’s d.school are creating a curriculum and environment conducive to business, technology, and design collaboration (see page 38), but neither operates on this kind of scale. It’s fitting, then, that a school looking to expand beyond its borders found a model by looking in-house.

Thirteen years ago, the three schools began a multidisciplinary postgraduate program called International Design Business Management (IDBM), in which students and professors worked closely on real-world projects; those involved seem to be pleased with its results. One of the most noticeable successes was a new interface for flight systems in airports that was easier to understand and read.

Officials hope to implement the IDBM program at Aalto through “expertise workshops” at each school: one for design at TKK; one for service at HSE; and one for media at TaiK. Vapaasalo envisions the media workshop as a place where technology students interested in electronic inks, paper production, and screen technology can collaborate with economics students who can focus on market research. They can both then collaborate with design

students on presentation and implementation.

Helsinki is beginning now to reap the benefits of the IDBM program, since some of its alumni are now industry leaders in the city. One is Laura Sarvillina, the founder of Huippu, a first-of-its-kind management company that represents Finnish furniture design star Harri Koskonen and the groundbreaking studio Pentagon Design. Sauli Suomela, co-founder of Pentagon and another former student in the IDBM program, argues that administrators should go further, thinking even beyond design, business, and technology. “Why stop at three?” he asks. “Why not psychology, anthropology, on down the line?”

The city has also welcomed its first two illustration representatives in the past year. Pekka, run by Pablo Steffa and Petra Koivisto, and Napa, organized by Jenni Rope and Marjo Grandlund, combine a sharp eye for local talent with business acumen.

Over and over, I heard the same refrain from designers in Helsinki: Multidisciplinary problems, whether energy consumption or climate change, require multidisciplinary education. “Graphic designers learning from graphic designers is not always the best way to learn, to have an impact on things,” says Vapaasalo. Imagine. 📍



# small wonders

Discovering American pop culture, history, and childhood memories within a cache of tiny books.



AS USUAL, IT WAS SOMETHING in the trash. This time, it was my son Ansel's trash—or rather, something being thrown away at the New York State Historical Association Library in Cooperstown, NY, where Ansel is a graduate student in museum studies. With his newly professional eye, he spotted five worn, tiny, chunky books and nabbed them. All he knew, from the clerk at the library, was that they had belonged to a larger, greater collection, the dregs of which she'd inherited (and finally tossed). When I went to visit Ansel last spring, I saw the books in a little row in his apartment and promptly swiped the boxy volumes for this column's first installment.

What was it about these books that made both of us hoarders lunge for them? Probably some of the same things that made these Big Little Books, as they're known, such a hit for the Whitman Publishing Company. The Racine, Wisconsin, firm launched them for Christmas 1932, with *The Adventures of Dick Tracy*. Taking a cue from Whitman, other publishers, such as Dell, Fawcett, Engel-van Wiseman, and Saalfield, eagerly began producing miniatures as well, repackaging content from the day's popular entertainments—including comic strips (*Li'l Abner*, *Flash Gordon*), radio shows (*Buck Rogers*, *Little Orphan Annie*), and motion

pictures (Shirley Temple movies, *Tarzan*).

Bill Borden, a collector who co-wrote the 1998 *Big Book of Big Little Books*, has called them “book sculptures,” which perfectly captures their odd beauty. The originals, at roughly 4 by 4 inches, were meant to fit into a child's hand; their extreme lightness—the ones above are between 4 and 5 ounces—is part of their innate charm. The fact that a picture accompanied every page of text also endeared them to children.

And you couldn't beat the price: one dime, when they first came out. “We bought them like people buy comic books,” says Nancy Caruso, a fan of the Big Little Books in New York's Westchester County, whose somewhat tattered *Mickey Mouse* and *Bobo the Clown* I found in a local consignment store. “I'd listen to *Jack Armstrong, The All-American Boy* on the radio and then buy one of the books,” she told me. “The books were a fantasy you could afford.” Many of the books brashly reproduced stills from movies or reprinted comic strips, and a few of those sport striking cover graphics and lettering.

But some really stand out. Those written by the likes of Dashiell Hammett, for instance, and others that are full of deft, expert original illustrations. *Houdini's Big Little Book of Magic*, published in 1927, is probably my favorite. After a single opening page, the book launches directly

into the soberly described tricks: “The Mysterious Match,” “The Balanced Quarter,” “The Disappearing Coin.” A simple, elegant line drawing accompanies each trick, with disembodied hands, a thimble, dice, and so on.

If the size, weight, and type style of these Big Little Books put one in mind of a children's primer, the books' contents, which can range from racy to racist, often do not. Rex Beach's 1937 story *Jaragu of the Jungle: Adventures Among the Indians of Central America*, for example, gives the hero a “negro” boy companion who delivers lines like, “Wh-wh-where is we at?” It goes on in this disturbing vein for some time. As for racy, one of the *Flash Gordon* adventures features scantily clad witch-babes and a frankly sado-masochistic story line.

Despite (or perhaps because of) that, some Big Little Books are prized collectors' items. Lawrence Lowery, a Berkeley professor and Big Little Books expert with a vast collection, says that some rarities can fetch hundreds, or more. One he owns—*Silly Symphonies*, translated into Portuguese, signed by Walt Disney and the head of a Brazilian publishing company—is valued at more than \$25,000. Why Portuguese? In 1941, President Roosevelt asked Disney to be a goodwill ambassador to South America. His winning companion? A Big Little Book. 📖

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# steven brodner

caricaturist

The Bush years were a boom time for Steve Brodner. A satirical illustrator known for stunning caricatures, he was blessed with an incredible cast of corrupt and venal characters as targets. Brodner has been turning up the graphic heat since the 1990s, and the Age of W didn't stand a chance. He is one of the best of what might be called the "second generation" of American graphic commentators, the first being David Levine, Edward Sorel, Jules Feiffer, and Robert Grossman. Brodner has created satire for more than 30 years, initially channeling the great Thomas Nast, then finding his own expressive style. The list of magazines and newspapers to which he's contributed sly commentary on presidential elections, controversial subjects, and outdoorsy events is long: *Harper's*, *National Lampoon*, *Sports Illustrated*, *Playboy*, *Spy*, *Esquire*, *The Progressive*, *The Village Voice*, *The Washington Post*, *Texas Monthly*, *Philadelphia* magazine—it goes on. He has been the editor of *The Nation's* cartoon feature, "Comix Nation," and throughout the 2008 election season, he talked as he drew for *The New Yorker's* "The Naked Campaign" videos. In 2008, an exhibition of his political work was mounted at the Norman Rockwell Museum in Stockbridge, Massachusetts. We caught up with Brodner after the election to talk about the art and politics of caricature, the "of course" moment, and raging against the machine.

STEVEN HELLER

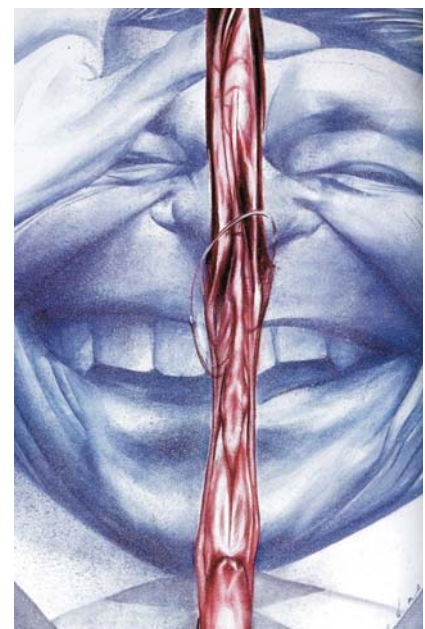
Print contributing editor, author, co-chair of the Designer as Author program at the School of Visual Arts

STEVE BRODNER

Caricaturist, longtime political commentator, provocateur

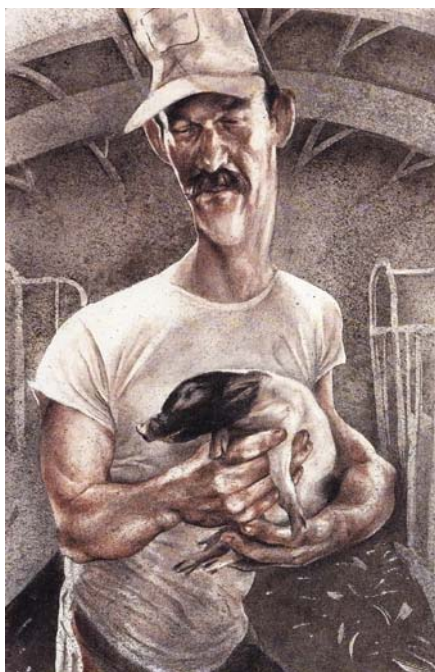
[What is a caricature?](#) A cute way of thinking about caricature is like an inside-out sushi. The sushi maker can skillfully arrange for the sticky rice to be on the outside of the skin rather than on the inside, where it usually is. A caricature of anyone or anything can be rendered in a way in which what is on the inside of a subject can be brought to the surface. The story is most important to me here. There has to be a point; otherwise, it's a parlor game. Caricature is not the train you get on, but the town you're going to. / [What is a Brodner caricature?](#) It's an attempt at visual narrative. My goal is always to

have the visual and literal messages blend so well that you don't see a difference. Like the music and lyrics of a popular song, or in an opera. When you are lost in the enjoyment of the whole effect, the affair is seamless and seems effortless; the mechanics disappear and this then becomes a (good, we hope) experience for the viewer. / [Many of your caricatures are politically motivated. Do you believe that your art will have some impact on politics?](#) Nope. I learned a long time ago that the point of it has got to be the love of communication in pictures with strangers about important things in a way that has a chance to be meaningful and compelling. How people react is up to them. Some engage, some don't. My job is to light the lamp as best I can. / [How do you expect your viewer or reader to respond to your art?](#) You know that people will encounter the art in different circumstances, coming from different



*Bush/Reagan*, from *Mother Jones*, 1989.  
Art director: Kerry Tremain.

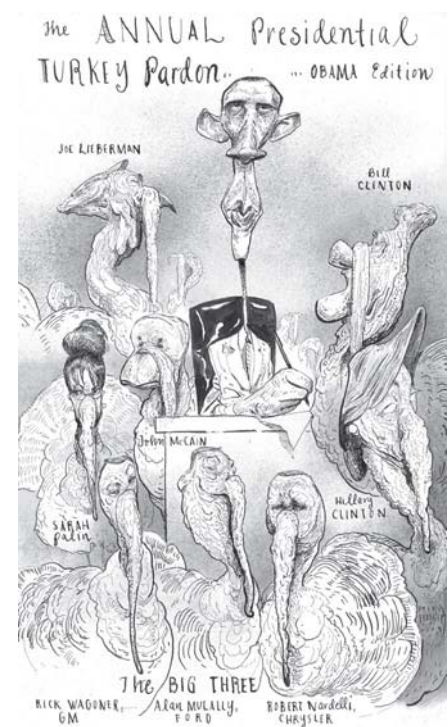
places. I want them to see it as honest: an attempt by someone who has not gotten the message that he ought to hide his feelings, and who wants to contribute a concise and passionate assessment of issues before the public, using visual language as effectively as possible. I was so gratified at the Norman Rockwell Museum recently to meet conservatives who were happy to talk politics because they saw in the work an element of reason and sincerity, even if, to them, it was wrongheaded. / [In this age when dirty tricks and negative campaigning is so prevalent, how does a caricature make any difference to the way people think?](#) I think caricature makes a difference when it has the “of course” moment. This is when a very well-realized idea is in the groove of the moment to so great an extent that it crystallizes what people are thinking, and because of that it cuts right to the heart of a subject and does it with a kind of grace. You see this in Hanoch Piven’s portrait of Jesse Jackson with a speaker for a mouth, Barry Blitt’s Obama/Osama cover for *The New Yorker*, Victor Juhasz’s illustration of George Bush getting an affectionate head-



Wayne Brattrude, from *The Progressive*, 1987.  
Art director: Patrick J. B. Flynn.

knuckle from Jesus. When you see this happen, you see something that is so dead on, you hit your head and say, “Of course”—although in Barry’s cover, it was a very taboo topic and made

people crazy. Also, there are a lot of people who had never encountered satire in print before. / [You’ve been on a mission—one of those proverbial missions from God—to revive respect in political art. Do you think you’ve succeeded?](#) I do get regular visits from God. She comes over because I have cable and Blue Moon beer in the fridge. I complain about my lower back, global warming, whether people will want political art. She says, “Look, nobody cares about this stuff. You draw pictures because you love it. So, yeah, you’ll be rewarded for it. You’ll have the pleasure in your work. And you’ll die happy and go to the astral plane feeling like you didn’t bullshit anyone and actually got to say true things in print and online. Shut up and draw.” / [You’ve done some powerful images—one for me when I was at \*The New York Times Book Review\* of Joe Stalin with hands covered in blood—and provoked a few angry letters \(ironic, no?\). Have you been attacked at all for your work during this past campaign?](#) I don’t consider disagreement or displeasure with a piece to be an attack against me. There have been some upset e-mails about pieces I’ve done—once, somebody sent me a thing I did torn into tiny pieces. You have to know it’s not about you. It’s about the stories people have had already in their brains. You sometimes become the moist host for their insect eggs. / [You were given a retrospective at the Norman Rockwell Museum—a rare thing for a political artist. How do you think this has changed the way people perceive political art, if at all?](#) When you go up there and see people respond to your work as a whole, it’s different than the reactions you get to individual pieces. When they see your trajectory of thought and sensibility, they get a personal sense of you and are very warm to what you are up to. Maybe that carries over into the way they see our whole genre. That would be nice. / [Do you consider yourself partisan?](#) I’m clearly a person who thinks that people’s problems can be solved by people. It’s hard to deny that a considerable part of human endeavor has been devoted to coping and conquering ignorance, illness, oppression, poverty. And there have been tremendous strides, basically because of people attacked as “liberal.” I feel the pursuit of figuring out problems is worth our trouble in this life. That would have to put me in the progressive end of things. I don’t think that keeps me from full-spectrum satire.



Turkey Pardons, from *The Los Angeles Times* Op-Ed page, 2008. Editor: Susan Brennehan.

All politics is about part recognition, part denial of true things. If we all focus on connecting the dots of the latter, and have at ’em, we will all be kept very busy. / [You’ve offered advice to editors and art directors on how to strengthen the role of the visual satirist. What would that be?](#) To understand that we as a graphic arts community have some very keen points of view and powerful delivery systems. We are authors and can be looked upon that way. Most of the awards I have won have been for stand-alone pieces that I have pitched to magazines. Brad Holland, Barry Blitt, Sue Coe, Bruce McCall, Joe Sacco, and others have shown how this works. Engaging with us as authors will keep approaches to coverage exciting and illuminating for readers. Also, illustration assignments usually come in at the last minute, after the piece has been assigned to a writer. Why can’t we get the assignment at the same time? This would enable greater collaboration. Greater amounts of time spent on work and a much better scene for everyone. / [Do you intend to do this—rage against the machine—for the rest of your career?](#) I’d be happy to go to the end finding ways to tell the truth in media as best I can. How can anyone not want to do that? 🗣️

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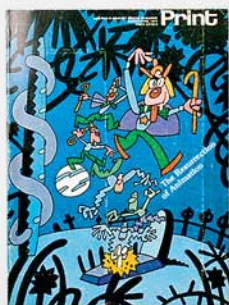
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# vol. 28/nº 2

The animated films of Ralph Bakshi outdid Disney with a very different kind of animal.



IN MARCH/APRIL 1974, *Print* published a special issue on animation that was part historical survey and part assessment of the current animation scene. As the issue's title—"The Resurrection of Animation"—implied, animation was undergoing an explosive renaissance.

"In 1973," Mike Barrier wrote in the issue, "several young American directors—Martin Scorsese, George Lucas—crept at least to the edges of 'star' status, but only one made it all the way.... It happens to some director every year. But in 1973, all this attention was lavished on a director of animated cartoons. This is surprising enough; more surprising still is that Ralph Bakshi, the director in question, deserves all the attention he is getting."

Bakshi was in every sense the un-Disney. Disney's adaptations of beloved classic stories, told with smooth technical proficiency, were meant to be seen and enjoyed by the whole family. Did it matter that they had become "dull and literal"? Bakshi's films, on the other hand, were clumsily made, with confusing plots. But their artistic innovations, for instance, "angry colors that spill outside inked lines"—as well as their bold themes and sexual explicitness—made up for their occasional incoherence. *Fritz the Cat* features a hero who "participates in a bathtub orgy, starts a race riot, and is almost blown up when he hooks up with revolutionaries." *Heavy Traffic* is about a young cartoonist who lives in a New York filled with crazies, one of whom, "a warped, legless, Popeye-like character," murders him.

Both features, *Print* noted, were X-rated, a first for animated films.



their voices bore any trace of personality. In the thirties and forties, the norm had been "full animation"—animation that made the characters' movements seem smooth and natural, even when what the characters were doing was physically impossible. But by the sixties, full animation survived almost nowhere except in the Disney features—and the Disney cartoons, like the TV cartoons, were bound and gagged with formulas. Every cartoon story was like some other cartoon story, only cheaper and sillier than before. The Disney studio even began to cannibalize its old features, drawing on them for both stories and animation. Cartoons were held in general contempt, everyone knew that they were just for kids and feeble-minded adults.

Ralph Bakshi's greatest accomplishment is that he shattered those stifling prejudices, first in *Fritz* and then, more spectacularly, in *Heavy Traffic*. What caught everyone's attention, of course, was Bakshi's break with animation's traditional subject matter. Both *Fritz* and *Traffic* were rated X, both were filled with explicit sex, raw violence, four-letter words. Both films were, predictably, denounced as pornographic, accusations that Bakshi has been quick to deny. The films themselves are on his side; there is nothing about either of them that seems designed to titillate.

But there is better evidence that Bakshi's intentions were venous, and not pornographic. The characters in *Fritz* and *Traffic* not only behave differently from most cartoon characters of the past, they also exist in films that look significantly different. Just as he has mixed live-action and animation in new ways, Bakshi has not been afraid to use any visual ingredients that might serve his purposes. Sometimes, as in *Traffic*, he quotes from artists like Reginald Marsh and Edward Hopper; more often he simply uses the conventions of twentieth-century art, echoing movements like expressionism and surrealism, for example, in his use of color and dreamlike distortions.

There is nothing really new in this: a number of independent cartoon-makers have been dipping into the fine arts of our century for inspiration for 30 years or more. But they were reacting against the old studios like Disney and Warner

# art school confidential

BY MONICA RAČIĆ

RESEARCH ASSISTANCE BY WILL MENAKER

Design programs have become immensely popular over the past several years, exploding out of their fine-art confines and becoming full-fledged professional degree programs for both undergraduate and graduate students. In the following pages, we present some of the most intriguing programs available, blending lesser-known schools with well-known choices from around the world, and highlighting the best of both. Our guide divides the schools into the following categories: programs that focus on traditional workmanship in **Craft**, exposure to paying clients and real-world deadlines in **Business School**, the elegance of a well-designed letter in **Type Design**, making the world a better place in **Philanthropy**, software and hardware in **High Tech**, critical thinking and research in **Theory**, and a solid, **Well-Rounded** education. Students and teachers will have different opinions on what makes a program stand out, but the secret ingredient for an exceptional design education is the same everywhere: passion.

**CRAFT** 39 / **BUSINESS SCHOOL** 40 / **TYPE DESIGN** 41 / **THEORY** 42 / **HIGH TECH** 43 / **PHILANTHROPY** 44 / **WELL-ROUNDED** 45



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percentage  
of applicants  
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length of  
program



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students  
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of school



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Columbia College Chicago's Center for Book and Paper Arts is one of the only graduate programs in the country that offers a specific focus on papermaking, a specialty that interdisciplinary arts professor Melissa Potter calls "a distinctly American form of fine art." Students can earn a Master of Fine Arts in Book and Paper Arts or in Interdisciplinary Arts and Media, which incorporates traditional papermaking with other forms of media, including performance and installation art. One recent thesis explored gender issues in society by creating an army of blow-up dolls individually encased in translucent paper. "I'm confident in saying that our facilities are probably the best in the world," says Potter.

David Jones, the executive director of Anchor Graphics, the school's fine arts press, describes the ideal student as someone who wants to work to preserve historical techniques while researching and exploring innovations in the book and paper arts. Exhibits of students' and professors' work, including a recent show about offset printing for artists' books, highlight the merging of the old and the new.



*"I'm confident in saying that our facilities are probably the best in the world."*  
**MELISSA POTTER,**  
 professor



**INSTITUTE FOR BOOK DESIGN, ACADEMY OF VISUAL ARTS** 🌐 / 🌐 LEIPZIG, GERMANY / [hab-leipzig.de](http://hab-leipzig.de) / Only 20 out of 400 applicants are chosen to study design at Goethe's alma mater, a centuries-old powerhouse in teaching typesetting, lithography, etchings, and book design. The best student projects are published by the Institute for Book Arts.

**SCRIPPS COLLEGE** / 🌐 CLAREMONT, CALIFORNIA / [scripps-college.edu](http://scripps-college.edu) / At Scripps, an all-women's liberal arts school, a strong tradition of printmaking and bookbinding continues with the popular Typography and Book Arts course. Last semester, the class created 109 limited-edition books to be sold through The Scripps College Press, which started in 1941 as an experimental studio for students. "Right from the beginning, students know someone else is going to see their work," says Kitty Maryatt, professor and director of the press.

*"All of the knowledge they've ever acquired will come out in bookmaking, if they do it long enough."*  
**KITTY MARYATT,**  
 professor

The students, including men from the other Claremont colleges, start with binding their own journals. They are required to write and illustrate a text on a topic discussed collectively in

class, which are bound together in a book at the end of the semester. In addition to traditional printmaking and letterpress printing, students learn digital printmaking. Maryatt says, "Students do everything: make their own work, print their own pages, and bind the books. And if there are mistakes, those are their mistakes, and if there are glories, those are their glories."



**THE UNIVERSITY OF TEXAS AT AUSTIN** / 🌐 AUSTIN, TX / [finearts.utexas.edu/aaah](http://finearts.utexas.edu/aaah) At the "Type Lab" at the University of Texas at Austin, students work with the historic Rob Roy Kelly American Wood Type collection, which dates back to the mid-19th century. The university acquired it in 1969 after Kelly published *American Wood Type*, and it was incorporated into the design program in 1991. Assistant professor David Shields says that the collection is unique because the students "actively keep using it; it's not a museum piece." And since the department is part of a liberal arts school, students have an array of other resources. "Design doesn't exist in a vacuum, and to really do your job properly you need to be aware of other disciplines. A liberal arts school allows you to develop your design skills along with more general writing and critical thinking skills," says Peter Hall, a senior lecturer.

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“‘Start over’ are two words many of us hear a lot,” says student Lana Shahmoradian, referring to Brandcenter’s professors. On paper, students graduating from Brandcenter get a master’s degree in mass communication with a concentration in art direction, copywriting, communications strategy, creative brand management, or creative technology. In practice, students experience an extremely intensive program centered on teamwork and tough critiques. The objective here is to show students how to extract the most innovation possible from their ideas. “Concepts are the most important thing,” says Shahmoradian. She continues, “As one of our professors says, ‘You can’t make chicken salad out of chicken shit.’” Student Melissa Cabral says, “We’re encouraged to have a point of view that translates to different mediums,” and she describes the atmosphere in the student lounge as “one part concrete jungle, one part madhouse.” She adds, “You get credit for taking risks. I heard a professor say, ‘If you’re going to go down, go down in flames.’”

During the summer, the school helps place students in internships at advertising agencies, and second-year students are matched with mentors in the industry. By graduation, students have résumés that include significant work experience, which gives them a leg up in the tough job market. Alumni and current students strongly endorse the rigorous program, with many reporting that they had learned more about their fields in one semester than in four years of undergraduate study.

*The atmosphere in the student lounge is “one part concrete jungle, one part madhouse.”*  
MELISSA CABRAL, student



**DESIGNER AS AUTHOR, SCHOOL OF VISUAL ARTS** 🏠 / 🌐 NEW YORK, NY / [design.sva.edu](http://design.sva.edu) / “We were decidedly ahead of our time, with our emphasis on both DIY and handmade products as well as entrepreneurship,” says Lita Talarico, the co-chair, with Steven Heller, of this 10-year old MFA program. Subtitled “The Graduate Program for Design Entrepreneurs,” the course teaches designers to imagine, produce, and market their ideas, whether the end result is a book, a product, or a movie. Successes include the breakthrough pharmaceutical drug packaging and labels for Target designed by Deborah Adler, which she developed while in the program. Classes (including seminars in business and law) are held in the evening to accommodate working professionals’ schedules.



**HYPER ISLAND** 🌐 KARLSKRONA, SWEDEN / [hyperisland.se](http://hyperisland.se) / At Hyper Island there are “no teachers, no books, no classrooms, no homework, and no computers,” says Hyper Island CEO Mattias Hansson. Students only work on real case studies for actual companies, and instead of typical classes, the school brings in guest lecturers (nearly 400 a year) from companies such as Pixar and Apple. All diploma programs are taught in English, and the school actively recruits international students, holding quirky interviews and tests for applicants around the world.

**DESIGN STRATEGY, CALIFORNIA COLLEGE OF THE ARTS** 🏠 / 🌐 SAN FRANCISCO, CA / [cca.edu/academics/graduate/designmba](http://cca.edu/academics/graduate/designmba) / To earn an MBA in Design Strategy, students only attend five once-a-month, four-day weekends of instruction and group interaction each semester. The rest of the program is spent telecommuting with group partners—ideal if you’re looking to go back to school without having to quit your job.

**NATIONAL INSTITUTE OF DESIGN** 🏠 / 🌐 AHMEDABAD, INDIA / [nid.edu](http://nid.edu) / Courses are taught in English, and students intern at publications like *Businessworld* while an in-house design consultancy assigns students to work on assignments from local companies and government-sponsored projects.

**DESIGN LABORATORY, UNIVERSITY OF THE ARTS LONDON, CENTRAL SAINT MARTINS** / 🌐 LONDON / [csm.arts.ac.uk/csm\\_design\\_laboratory.htm](http://csm.arts.ac.uk/csm_design_laboratory.htm) / This school’s in-house professional studio, Design Laboratory, hires recent graduates from the university. The resulting gig—which usually lasts about six months—immediately gives students work experience, with real deadlines and fees, for companies including Intel, Adidas, and The Fat Duck, the Michelin-starred restaurant.

HYPHER ISLAND PHOTOGRAPH BY ALEXANDER KOSTE

## TYPE DESIGN

*Serifs or sans? Aspiring type designers can gather with other aficionados at these acclaimed schools, where hand lettering and computer fonts are equally revered.*

### UNIVERSITY OF READING

[reading.ac.uk/typography](http://reading.ac.uk/typography)

\$ \$5,365 TO \$13,245 / YEAR % 17% TO 23% # 14 🕒 1 YEAR 🌐 READING, UK 🏠

The Master's in Typeface Design at the University of Reading has a storied pedigree: It's based at a school long famous for its strong design program and its emphasis on type and type history. Alumna Nadine Chahine, now the Arabic specialist at Linotype, attributes her success to the school's curriculum. She says that the program was filled with visiting lecturers "who provided many different points of view, sometimes quite opposing in direction, but that was what made it really interesting for us."

The University of Reading has a vast research library system and professors strongly encourage research as a tool for typographic development. To catalog the various typefaces used in Hindi newspapers, alumnus Dan Reynolds used a database system that was originally created for another student's thesis on indexing Arabic newspapers' typefaces. Reading paid for Reynolds to travel to India to collect these difficult-to-find resources and to bring back the newspapers for its collection. As Reynolds says, "The really great thing is the university has the largest collection of all this obscure typographic stuff."



### WERKPLAATS TYPOGRAPHIE, ARTEZ INSTITUTE OF THE ARTS

🌐 / 🌐 ARNHEM, NETHERLANDS / [werkplaatstypografie.org](http://werkplaatstypografie.org)  
Each term, 12 graphic designers are admitted into the prestigious Werkplaats Typografie (Typography Workshop), a two-year master's program. Despite its name, the program is not purely focused on type; rather, it is an intensive program that helps designers develop their artistic identity while working on personal and client projects. Recent student work has included graphics for *Good*, *Wired*, *Fortune*, and *The New York Times Magazine*.

### KABK MASTER COURSE IN TYPE AND MEDIA, ROYAL ACADEMY OF ART 🌐 /

🌐 THE HAGUE, NETHERLANDS / [kabk.nl](http://kabk.nl) / While the list of famous type designers coming from The Hague is extensive, it wasn't until 2002 that the institution formally renamed its postgraduate program (formerly Type Design and Typography) and incorporated digital media into type studies. Students in the program, who come from all over the world, are taught in English, and work in small groups where the student-to-faculty ratio is nearly 1:1. Though KABK emphasizes a range of approaches to learning type design, the basis of the program remains the theoretical model of designer Gerrit Noordzij, a superstar teacher at KABK in the 1980s. His theory, which explored the idea of joining traditional calligraphy to computer fonts, is a legacy carried on by his students who now work as KABK teachers. "By studying the effects of writing tools from which the modern typographic forms originate, the student gains understanding of the main parameters of type design (contrast, rhythm, proportion, weight)," says Jan Willem Stas, the course supervisor. "Noordzij's method is by no means the only method of teaching type, but it is a successful one."

📌  
"KABK alumni used to be known as the 'Dutch mafia' because they dominated type design from the 1980s through the late 1990s." Paul Shaw, type historian

*"At the top of culture there is music and just below that there is type design."*

POSTER QUOTE,  
designed by the KABK class of  
2007/08

*Thoughtful and complex research projects find a welcoming home at these schools, which focus on the ideas behind the work.*

## JAN VAN EYCK ACADEMY

[janvaneyck.nl](http://janvaneyck.nl)

\$ STIPEND IS GIVEN TO ACCEPTED RESEARCHERS % 14% # 15 TO 20 IN EACH DEPARTMENT 🕒 1 MONTH TO 2 YEARS 🌐 MAASTRICHT, NETHERLANDS 🏠



Without diplomas, teachers, or even students, the Jan van Eyck Academy is one of a kind in its approach to design, located at the intersection of research, debate, and theory. In lieu of students or professors, researchers and advising researchers individually and collectively explore and partake in critical discourse on projects that have been accepted by the academy's Editorial Board. Daniel van der Velden, a design department advising researcher, describes Jan van Eyck as "a post-academic research institution."

Artists, designers, and other academics (who already have a master's degree and, often, a successful practice) propose research topics; if their topics are accepted, they become researchers at the institution. Researchers at Jan van Eyck try to "understand a whole range of activities under the 'design' umbrella," says van der Velden, with research being the main objective. "Design Negation," a recent project, was a reassessment of the way right-wing populist political parties try to orchestrate interactive decision-making over the internet. As the project's advising researcher, van der Velden says, "It is really inspiring to be able to work with smart individuals who all know how to create, but want to get further in their thematic depth of understanding, and want to involve non-design knowledge into their work." He adds, "Some of the most interesting designers have been here, and they've all developed very distinct practices because they were not just interested in design, but in it being a tool in the world."

**YALE UNIVERSITY** 🌐 / 🌐 NEW HAVEN, CT / [art.yale.edu](http://art.yale.edu) / Yale's MFA in graphic design is situated in the context of investigation, exploration, and critical analysis of a student's thematic idea, a philosophy embodied by the department's wiki website, which can be edited by all, yet remains a unified entity. One of the program's signature elements is a rotation of visiting critics who work directly with the students. These visiting critics, as alumnus Geoff Han notes, are a varied but highly specific set of designers, all with innovative, independent design practices. The students' exposure to a spectrum of critics and approaches results in a studio atmosphere that is infused with what Han calls an "aggressively experimental spirit."

**D-CRIT, SCHOOL OF VISUAL ARTS** 🌐 /

🌐 NEW YORK, NY / [dcrit.sva.edu](http://dcrit.sva.edu) / "I think what we're doing here is pretty novel," says Alice Twemlow, the program's chair and co-founder. Started in the fall of 2008, the program is the first in the U.S. to focus specifically on design criticism. Current students include editors and art directors, as well as students from other professions, all aiming to sharpen their understanding of design.

Twemlow says that "writing is the springboard for everything," and the program encourages writing for all types of media, including blogs, podcasts, and radio. The program has an all-star faculty roster, most of whom are practicing professionals, including Pentagram's Michael

*"No one knows where this is going, and that is the best part—because it can go anywhere."*

**FREDERICO DUARTE,**  
student

Bierut, Studio 360's Kurt Andersen, and *Print*'s own editor in chief, Emily Gordon. Recently, a professor asked Twemlow for tips on teaching, and she responded with the very reason the prospects for this program are so promising: "I just told them to teach what they do by day."

**SCHOOL OF GRAPHIC DESIGN, UNIVERSITY OF THE ARTS LONDON, LONDON COLLEGE OF COMMUNICATION** 🌐 /

🌐 LONDON / [lcc.arts.ac.uk](http://lcc.arts.ac.uk) / This new master's degree in design writing criticism, starting in October 2009, is the first course of its kind offered in Europe. In particular, the program seeks to define the fundamentals of design and criticism with a special focus on multicultural perspectives and rhetoric. Strongly rooted at the intersection of journalism and the visual arts, this program makes use of the school's Postgraduate Research Methods program to further critical thinking and investigation as applied to design. Culminating in a student-initiated major project, the program "builds upon an understanding of contemporary writing and critical practices, but also looks toward the future for an emerging design discipline," explains professor and course director Teal Triggs.

## HIGH TECH

Enter a wonder lab of robots, game design, and motion graphics at these tech powerhouses.

### THE MEDIA LAB, MIT

[media.mit.edu](http://media.mit.edu)

\$ \$0 % 12% # 124 🕒 2 TO 4 YEARS 🌐 CAMBRIDGE, MA 🎓

Graduate students at the MIT Media Lab are “expected to hit the ground running,” says David Small, an alumnus of the institution and a current faculty member. The program, which Small describes as a “convergence of design technology and communications,” is highly selective, but accepted students’ tuition costs are fully funded. Twenty-five faculty members work as principal investigators (P.I.) of a project, each leading a team of four to six graduate students. Small’s research project, “Design Ecology,” examines how people’s interactions with technology can be tracked and how display screens, for example, can be made to be aware of a person’s presence and adapt to changes in the environment.

Students attend two classes per term in addition to working on their final thesis, which usually develops out of the P.I.-led research project. “The unique thing about the Media Lab is the demo culture. It’s not enough for students to propose ideas. Students not only must be conceptual, but they need to have skills to realize those concepts in a demonstrable form,” says Small. With the attitude of “learning by doing,” the Media Lab encourages cross-pollination among research groups. “I’m working in the same building as those doing robotics, looking at social computing, and working on smart limbs. It’s a very exciting, hothouse environment where everything is kind of intensified,” says Small.



### INTERACTIVE TELECOMMUNICATIONS PROGRAM, NEW YORK UNIVERSITY

🎓 / 🌐 NEW YORK, NY / [itp.nyu.edu/itp](http://itp.nyu.edu/itp) / This two-year graduate program explores (and encourages students to create) vibrant and unexpected permutations in digital media. Highly specialized classes are the specialty of the program, including “Big Screens,” which was inspired by the 120-by-12-foot video wall at the new IAC Building in New York. Students were asked to imagine what they could create using this space, and results ranged from an abstract computation wall painting to an interactive video of flocking birds that move in correlation with sound coming from the audience.

**i** In addition to Brown, RISD students can also study at MIT and Harvard.



### DIGITAL + MEDIA DEPARTMENT, RHODE ISLAND SCHOOL OF DESIGN

🎓 / 🌐 PROVIDENCE, RI / [dm.risd.edu](http://dm.risd.edu) / A hybrid of communication arts, critical study, and technological experimentation, this MFA program gives students the opportunity to pursue “node electives” in areas of interest at neighboring universities, including Brown, which has a strong partnership with RISD. Classes like “Inner Space, Outer Space” give students the opportunity to collaborate with NASA and MIT. Working collaboratively or individually, students create a final thesis that must incorporate multimedia documentation.



**MEDIA ARTS, UCLA** 🎓 / 🌐 LOS ANGELES / [dma.ucla.edu](http://dma.ucla.edu) / “Programming isn’t a technical area, it’s a fluid medium to work in. For this generation, it’s just another tool in design,” says Casey Reas, department chair. UCLA provides a broad education so that understanding technology is framed within the context of other critical perspectives. Courses tackle subjects like mobile devices and what it means to access information through this technology.

**DESIGN INTERACTIONS, ROYAL COLLEGE OF ART** / 🌐 LONDON / [interaction.rca.ac.uk/information/department.html](http://interaction.rca.ac.uk/information/department.html) / This program emphasizes ethical concerns in the tech world, with a section of the coursework reserved for debate and critique of technology.

**COMMUNICATION DESIGN + TECHNOLOGY, PARSONS SCHOOL OF DESIGN** / 🌐 NEW YORK / [cdt.parsons.edu](http://cdt.parsons.edu) / Game design is a specialty at Parsons, where all courses are project-driven. Students get real-life feedback when teenagers are brought in every semester to test and offer advice on student-designed games and interactive projects.

**RAVENSBORNE** 🎓 / 🌐 KENT, UK / [rave.ac.uk](http://rave.ac.uk) / Master’s degrees are available in Interactive Digital Media or the brand-new Moving Image and Communication Design program. Interactive Digital Media is focused more on functionality than looks, and plans are afoot for students in both programs to work collaboratively in the future.



Design can change the world—and these programs put that philosophy to good use.

DESIGNMATTERS, ART CENTER COLLEGE OF DESIGN

[accd-dm.org](http://accd-dm.org)

\$ \$14,672 / TERM % 1,482 # 14 ⌚ 8 TERMS 🌐 PASADENA, CA



**i** Recent projects include an earthquake preparation campaign in Los Angeles and a campaign to prevent gender-based violence in Asia. Partnering organizations include the American Red Cross, the World Health Organization, and UNICEF.

*“Our hope and goal is to teach students to design with the community and not for the community.”*

MARIANA AMATULLO,  
director

Designmatters integrates design and social activism to focus on humanitarian causes in an interdisciplinary initiative that pairs students and faculty with various nonprofit organizations throughout the world. It was the first school program to be declared a non-governmental organization by the U.N., in 2003. Offering new school-wide challenges each term, Designmatters’ projects have focused on the environment, food shortages, access to health care and education, and urban congestion.

Recently, Designmatters’ original proposal for Integrated Mobile Health Clinics for Remote Communities in Kenya was sponsored by the World Bank; this project exemplifies the program’s commitment to research. Designmatters alumni traveled to Kenya to learn about the community’s needs and reported back to designers in California, who created educational materials, a visual campaign, and camel-based mobile refrigeration units (developed with Princeton University) to help make health care more accessible. Many of the people who would be using the clinics could neither read nor write, and designs had to be both utilitarian and sensitive to the needs of the nomadic community. Mariana Amatullo, the International Initiatives director, says that coordinators strive to make sure that work does not come across as “patronizing or have any cultural missteps. Our hope and goal is to teach students to design with the community and not for the community.”

**D.SCHOOL, STANFORD UNIVERSITY** 🇺🇸 / 🌐 PALO ALTO, CALIFORNIA / [stanford.edu/group/dschool](http://stanford.edu/group/dschool) / “The process is as important or more important than the solution,” says George Kembel, the executive director of D.School. He explains that the program is about using the principles and theories of design to solve issues in different fields, uniting graduate students from a variety of disciplines at Stanford. Students studying business, education, and science collaborate on real-world social concerns as part of the curriculum. A recent project involved trying to make water pumps cheaper and easier to use in countries like Burma.

**HUMANITARIAN DESIGN AND SUSTAINABLE LIVING DESIGN, ACADEMY EINDHOVEN** 🇳🇱 /

🌐 EINDHOVEN, NETHERLANDS / [masters.designacademy.nl](http://masters.designacademy.nl) / This two-year master’s program seeks to “create design for humanitarian needs,” says department head Satyendra Pakhalé. The curriculum looks at design from anthropological and philosophical perspectives, an attitude reflected in student Jose Subero Diaz’s project, “Natureza urbana: São Paulo,” a study and exploration of the São Paulo landscape after its ban on outdoor billboards in 2006.



**DESIGN CORPS, PRATT INSTITUTE** 🇺🇸 BROOKLYN, NY / [designcorps.pratt.edu](http://designcorps.pratt.edu) / “I felt like I was on *American Idol*, because we had to keep whittling it down,” says Anthony Butler, the executive director of the nonprofit St. John’s Bread and Life, about choosing a student-designed identity for his organization, which feeds New York City’s homeless population. It’s one of the many organizations that has benefited from Pratt’s Design Corps. Open to undergraduate juniors and seniors, the program pairs students with local nonprofits to provide pro bono design work while giving the students industry experience. “There are no layers of bureaucracy—the students are just delighted to be involved in something they know will be a benefit,” says Kathleen Creighton, Pratt’s Communications Design chair, who started the program in 2004. The final identity created for St. John’s Bread and Life “was an incredible gift,” says Butler. “I couldn’t pay for this quality of work as a nonprofit.”

WELL-  
ROUNDED

*If you're looking for a well-rounded education, consider these schools, which feature some of the most coveted classes and perks (including free tuition!) around.*

## MARYLAND INSTITUTE COLLEGE OF ART

[graduate.mica.edu/gdmfa](http://graduate.mica.edu/gdmfa)

\$ \$31,640 / YEAR % 19% # 16 📞 2 YEARS 🌐 BALTIMORE, MD 🏠

"It's really a real-world program," explains Ellen Lupton, the director of MICA's MFA program. She says that students can create, think, research, and write in ways that are "relevant to the public." The program at MICA stands out for its emphasis on an interdisciplinary and experimental approach, in an academic setting. Students work in various mediums and are encouraged to get involved in an array of collaborative group and individual projects. The MFA course couples a very structured foundation with the freedom to explore.

"Experimental Lettering & Typography," taught by Bruce Willen and Nolen Strals, embodies this balancing act of experimentation and boundaries. "Our philosophy about the class is to break rules and try new things, but you're better able to break the rules when you know them well," Willen says. The first assignment is to create an alphabet without any traditional drawing tools—including pencils, pens, or computer programs—a project that helps students understand that "the ways to create letterforms are limitless," says Strals.

In Lupton's writing course, students discuss texts on critical theory, communications, and semiotics, and learn how to write with publications in mind. "Designers really want to be writing and to participate in the blogosphere, and there are so many more ways for a young designer to engage," says Lupton, adding that publishing is a large part of the education at MICA. Students collaborate on content for zines and books, such as Lupton's book *D.I.Y.: Design It Yourself*, which helps bring the program from experimentation back to the real world.



### SEQUENTIAL DESIGN AND ILLUSTRATION, UNIVERSITY OF BRIGHTON

📍 BRIGHTON, UK / [brighton.ac.uk](http://brighton.ac.uk) / This master's program in sequential design and illustration is distinguished by its concentration on visual imagery and narrative structure. Students work on projects that span different media, including books and film.

**COOPER UNION** / 📍 NEW YORK, NY / [cooper.edu/art](http://cooper.edu/art) / "We de-emphasize the profession," Mike Essl, a professor at Cooper Union, says. "Rather than concentrating on the vocation, our program places the focus on artistic motive. Cooper Union remains one of the only undergraduate schools that has taken the emphasis off commercial practice." Cooper Union has no majors or portfolio classes, and is one of the most difficult schools to get into. But students don't have to worry about loans: The school awards full scholarships to every student for all four years.

**CRANBROOK ACADEMY OF ART** / 📍 BLOOMFIELD HILLS, MI / [cranbrookart.edu](http://cranbrookart.edu) / Elliott Earls, the head of the graphic design program, describes Cranbrook as a "studio-based experience," without formal teachers or classes, with artists-in-residence serving as mentors instead. One recent project involved a guerilla marketing campaign, complete with branding and logos, for a student's hip-hop alter ego.



### CALIFORNIA INSTITUTE OF THE ARTS

📍 VALENCIA, CA / [calarts.edu](http://calarts.edu) / CalArts is an entirely immersive experience, with each class of 12 to 18 design students staying together during all four years of study. The students "become this weird kind of family," says co-director Scott Zukowski. "They learn as much from each other as they learn from the faculty."

*"[Paul Sahre] believed that if we did enough work, patterns of unique content would reappear and this would be the interesting work that we should pursue."*

KENTON POWELL,  
alumnus

Arts, every senior takes a required portfolio class, and Sahre's class is highly coveted.

Selected students—usually 10 or fewer—work throughout the year exploring a topic of their choice. "Paul had a knack for motivating us to do work," says alumnus Kenton Powell, adding, "He believed that if we did enough work, patterns of unique content would reappear and this would be the interesting work that we should pursue."

Sahre avoids assigning hypothetical assignments for real-world clients, instead asking students, in one assignment, to create and perform a theater piece (in front of an audience!) that explores their portfolio's theme. When students struggle, Sahre is there to help steer them back: "It's a good thing if you're lost. It's something I tell my students and I try to remind myself."

**PORTFOLIO CLASS, SCHOOL OF VISUAL ARTS** / 📍 NEW YORK, NY / [schoolofvisualarts.edu](http://schoolofvisualarts.edu) / "Why spend that last year on getting a portfolio together for a job, when you could spend that year getting you ready for 10 years from now?" asks Paul Sahre. At the School of Visual

# Our 45th Student Cover Competition

BY CLAIRE LUI

PHOTOGRAPHS BY TOGASHI



## ONLINE EXTRA:

Read more about winning teacher Nelu Wolfensohn and his history with *Print*, and get all the details about entering for 2010.



## FIRST PLACE

Amani Lusignan

Université du Québec à Montréal  
Montreal, Quebec, Canada

**THE SURPRISE WINNER** of this year's student cover competition was Canada and its design schools. All three finalists are neighbors from the north, and their work shows the breadth and variety of student talent across the country.

Our judges, Jeff Glendenning, who owns Studio Glendenning and has worked as an art director at *The New York Times Magazine* and *The Financial Times*, and Jiae Kim, a co-founder of *Theme* magazine, noted some recurring themes among this year's submissions. "There's a lot of angst about the digital age, and angst about food and money," Kim said. While looking at an image of a model holding a sign that reads, "Will work for food," Glendenning observed, "For students who aren't out of school yet, there's a lot of anxiety about the economy." There were some puzzling covers that led Glendenning to comment, "There's a lot where I don't know what it means." Kim mused, "Maybe they're smarter than me!"

After much deliberation, Glendenning and Kim chose three covers as finalists and six honorable mentions (featured on our table of contents on page 2), and for the second year in a row, we invited our readers to help choose a winner on [printmag.com](http://printmag.com). This year, that process became unexpectedly dramatic when the poll was hacked toward the end of voting. We were dismayed to find that our little poll had been vulnerable to the same manipulative forces that beset national elections. Clearly, the ethics of the poll had been compromised, but after some investigation into our online statistics, we were able to identify the winners.

Our first-place winner, Amani Lusignan, brought to light a longstanding connection between this competition and one Canadian design professor. Lusignan was the student of professor Nelu Wolfensohn of Université du Québec à Montréal, and turns out to be Wolfensohn's second student to have won the big prize. Wolfensohn's students, who have participated in the Student Cover Competition every year since the early 1990s, have earned 13 honorable mentions, and 11 first-, second-, or third-place prizes.

When we contacted him about his excellent track record in placing so many winners

over two decades, Wolfensohn was proud, but unsurprised. The Tim Gunn of *Print's* Student Cover Competition, he serves as an unflappable guide who steers his students through their cover concepts. His philosophy about how students should approach the competition can be summed up by the phrase “image concept,” which emphasizes creating a message through a purely visual statement. It’s reflected in Lusignan’s cover, for example; her image of inky continents going down the drain tackles global and environmental issues head on.

Wolfensohn and his students started participating in the competition before the rise of the internet, but he acknowledges the new role the web has taken, mentioning the vigorous Facebook campaign Lusignan’s friends waged to get out the vote.

Meanwhile, Ann Christiani, our second-place winner, was featured in two of her local Manitoba newspapers and in a CBC Radio interview; all the readers and listeners were urged to vote for the pride of Winnipeg. Her cover features an ornamented portrait of her grandfather; to her, it “symbolizes how we are today [because of] what came before us.”

The third-place winner, Jenny Kim (no relation to Jiae), inserted a photo of herself wearing a lizard as a Mohawk into a page from an old Korean yearbook of male cadets. It’s a take on youth and the older generation that’s nearly 180 degrees away from Christiani’s entry.

Together, they represent the productive friction between old and new, a fitting theme for a venerable competition that’s now thoroughly in the digital age—with only the occasional glitch. ●

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*Print's* Student Cover Competition is open to students in their senior year at a design school or a university with a design department. Schools worldwide 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 to [printmag.com/competitions](http://printmag.com/competitions), or by e-mailing us at [studentcover@printmag.com](mailto:studentcover@printmag.com). All entries must be received by June 30, 2009. No entries will be accepted before March 23.



**SECOND PLACE**

Ann Christiani

Red River College  
Winnipeg, Manitoba,  
Canada



**THIRD PLACE**

Jenny Kim

Vancouver  
Film School  
Vancouver,  
British Columbia,  
Canada

NEWSPAPER



**IT MAY NOT BE OBVIOUS** at first glance, but these letters are portraits of the 20 young designers under age 30 who are profiled in this issue. As soon as we realized that the name of our annual feature—"New Visual Artists 2009"—contains exactly 20 letters, we asked each winner to pick a typeface that represented him or her. The two founders of Budor+Čule chose Bembo after a five-hour conversation with each other; the two-man studio Labour, on the other hand, picked a "big, fat megabold" dollar sign set in Normande. (Two of our winners picked Chromium One—what are the odds?) After the designers made their decisions,

we asked Precision Laser owner Bud Saggal to laser-cut each letter out of a 3/4-inch thick piece of plywood. We then photographed the result. Family is an important theme this year: The photographer Lauren Dukoff uses it as the title of her book, out this spring from Chronicle Books. Franklin Vandiver has been exposed to design all his life through his parents' occupations; Timothy Goodman made a project in honor of a childhood mentor, moving the man to tears. Apirat Infahsaeng's father recognized the hand of his father, who worked on Thai temples, in his son's typography. Jacob Silberberg's father ran a side business

dealing rare Leicas, an introduction to photography that would shape a career. Nicole Jacek grew up wanting to be the boss of Mercedes-Benz, where her father works. Sveinn Davíðsson gains inspiration from a close-knit group of friends he grew up with in Iceland.

Whether they've ended up in New York from far-flung locales—The Philippines (Josef Reyes), Switzerland (Mato Atom)—or hail from Huntsville, Hazleton, Orlando, Fresno, or Riga, Latvia, they've all been molded by their histories: unique, oversized, sometimes imperfect, and exquisitely clear. Like a fine block of type.

- 
- N** MATO ATOM 50 **E** BUDOR+ČULE 52 **W** HANNAH CHO 54 **V** JOSH COCHRAN 56 **I** JENNIFER DANIEL 58 **S** SVEINN DAVIDSSON 60 **M** ELEANOR DAVIS 62 **L** LAUREN DUKOFF 64 **L** TIMOTHY GOODMAN 66 **A** JESSICA HISCHÉ 68
  - R** RANDY HUNT 70 **T** APIRAT INFHAESAENG 72 **J** NICOLE JACEK 74 **\$** LABOUR 76 **t** ZIGMUNDS LAPSA 78 **S** RENDA MORTON 80 **Z** JOSEF REYES 82 **O** JACOB SILBERBERG 84 **Q** JASON TAM 86 **9** FRANKLIN VANDIVER 88
-

# MATO ATOM

director, art director,  
graphic and motion designer /



FROM: Bern, Switzerland / LIVES IN: New York, NY / AGE: 27 / WEBSITE: matoatom.net

"I'M NOT A SUPER BIG FAN of interviews," Mato Atom admits. "I don't like to tell too much." Fortunately, Atom's work speaks loudly. Like surrealist collages come to life, his animation and motion graphics are mind-bending, ocular confections populated with metallic aliens with spindle-like legs and furious dogs that shed animated profanity.

Atom was first attracted to visual effects as a teenager in Switzerland and eventually taught himself how to use 3-D animation software and other tools of the trade. He never went to

school for these skills, but his autodidact's education has served him well, allowing him to explore his passions without restrictions.

Atom, who uses his anagrammatic moniker instead of his given name (which he prefers to keep private), moved to New York in 2005 to work at the downtown motion graphics boutique Psyop. He spent a year there before going out on his own as an independent director. In addition to work for global marketers like Coca-Cola and LVMH, he has found time for personal projects, a pri-

ority for Atom. His pointed short film "Champions," about the new world order as brought to us by George W. Bush and Tony Blair, is backed by a melancholy rendition of Queen's "We are the Champions" and signals that his ambitions extend far beyond commerce. "Whenever it's possible, I try to do something that is not connected to any kind of expectation about selling a product," he says. "It's the classic masters of philosophy, art, and science I look up to while accepting my little place in the commercial industry." JIM HANAS





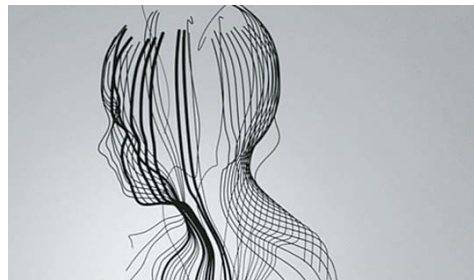
02



03

N /

**TYPEFACE:** Helvetica  
**WHY:** It's probably a lazy choice and not necessarily my favorite typeface but I don't really have a favorite, and Helvetica seems one of the most timeless typefaces. It's like that black sweater you can wear almost everywhere.



04

05



All animation, direction, and design by Mato Atom, unless otherwise specified. **01** Ad for Coca-Cola, 2006.

AGENCY: Wieden+Kennedy Amsterdam; PRODUCTION COMPANY/ANIMATION: Psyop; MUSIC: The Subways.

**02** Personal project, 2008. **03** Ad pitch for Nicorette. AGENCY: Brand New School **04** "Lost Below," personal

project, 2005. **05** Ad pitch for AT&T, 2007. AGENCY: Buck.



01



e /

**TYPEFACE:** Bembo

**WEIGHT:** 18 pt. Roman

**WHY:** "Bembo is my all-time favorite. I fell in love with it when reading Thucydides for a history class and the book happened to be set in it. Just look at that luscious, warm, old-fashioned serif goodness. It has great drama and that imperious, archaic grandeur. Now I look for any excuse to use it in spite of its difficult uppercase *R*, and those escapadic ascenders and descenders... beautifully proportioned.

It's almost as if it could speak for itself." "Seriously?" "No."

EXCERPT FROM FIVE-HOUR CONVERSATION HELD BY BUDOR+ČULE ON A COLD, WINDY NIGHT

DORA BUDOR AND MAJA ČULE are not Siamese twins. They're not even sisters. But last year, they applied for a workshop co-taught by designers James Victore, Jan Wilker, and Paul Sahre by sending a Photoshopped picture of the two of them attached at the waist. In their message, Budor and Čule explained that because they were poor students working on mostly pro bono projects in Zagreb, Croatia, they were unable to afford the \$900 workshop fee for each of them. But as Siamese twins, the duo wondered, could they get in for the price of one?

"It was so funny, we said we gotta say yes," recalls James Victore. The Budor+Čule portfolio demonstrated an

offbeat sense of humor matched only by their skill. In 2004, the two designers turned the University of Zagreb's School of Design into a deranged supermarket where everything was for sale; the classroom windows, for instance, were branded "Reality TV" with too-funny-to-be-real, too-good-to-be-fake logos. "Sometimes, students can pull it off," says Victore. "But because the professionalism or craftsmanship isn't there, it just looks goofy. These girls pull it off."

Budor and Čule have an affinity for film, theater, and event-based projects. "We like that part of design that's performing something," says

Čule. Their posters for a Zagreb festival were 6-foot-tall photographs of inflatable dolls covered in white paper and chewing gum; they photomontaged a human hand holding a sign for the copy.

This spring, they're designing a campaign for a clothing line called Roba. The campaign includes a film that, they claim, has nothing to do with fashion. And they're learning that they have different strengths. "Maja is better at smashing things up and making them explode," says Budor. "I'm better at smaller things and better detailed, so Maja throws the plates at the wall and I usually clean it up." JAMES GADDY

02



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All work designed by Budor+Čule.  
**01** Identity and poster for 4th Culture Festival in Zagreb, 2007. PHOTOGRAPHER: Srdjan Kovačević; CLIENT: Kultura

Promjene. **02** Installation photos from "DutiesFreeStore" at School of Design, University of Zagreb, 2007. **03** Poster for exhibition of photographs of Anna

Magnani, 2008. PHOTOGRAPHER: Srdjan Kovačević; CLIENT: Italian Culture Institute/Zagreb Film Festival. **04** Campaign for fashion brand Roba,

2008. PHOTOGRAPHER: Srdjan Kovačević. **05** Monthly event guides at the Student Center in Zagreb, 2007-08. CLIENT: Kultura Promjene.



FROM: Seoul, Korea and Los Angeles, CA / LIVES IN: Los Angeles, CA / AGE: 26 / WEBSITE: chochocho.com

**THE FIRST THING YOU NOTICE** about Hannah Cho is her unshakeable joy. She calls herself “blessed,” “grateful,” “thankful”; she describes others as “wonderful” and “the best.” Endearing and exuberant, and prone to hyperbole, she experiences events you and I might call fun as “the funnest time ever.”

Cho was born in Korea and came to the U.S. when she was 8. Her family settled in La Cañada in northern Los Angeles, and she attended Art Center College of Design in Pasadena. In 2005, Cho was one of 14 Art Center students invited to participate in INDEX, the international design awards exhibition held in Copenhagen. The experience made her realize

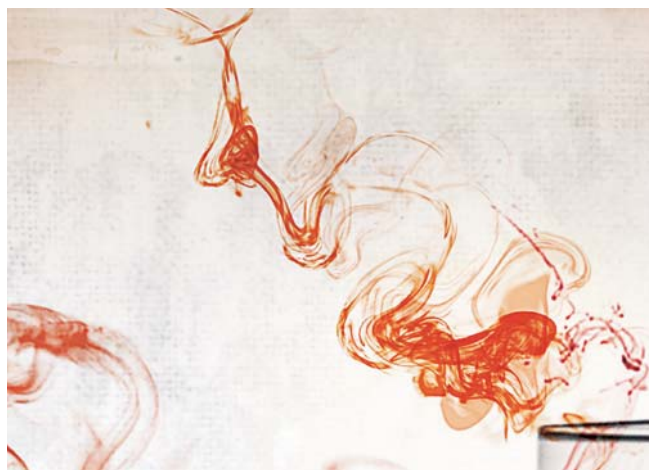
how design is part of something larger, not just something by itself. “For the first time I saw how everything comes together,” she says.

After Art Center, her career took off, propelled by a style that blends the classical and the contemporary. In New York for a year, she again freelanced for INDEX, helping rebrand the organization and codesign its 2007 exhibition. At Toy, she helped create the packaging for Aerie, American Eagle’s line of women’s underwear. Her contributions included a plain-Jane box with a flowery, feminine interior.

In 2007, Cho landed at San Francisco’s Agency:Collective, trying her hand at

motion graphics. She helped create a mesmerizing wall installation for Barclay’s that illustrated the movement of money across the globe. For Rainbow Six: Vegas2, a shoot-’em-up video game, she worked with her first green screens and rotoscoping.

Last summer, Cho moved back home. She’s freelancing now, choosing clients that fit with her taste and conscience. She completed a personal project, “Nobody Nowhere,” which reimagines Donna Williams’s best-selling diary about autism. “I love being emotionally involved with projects,” Cho says. “I want to give back, to contribute.” COLIN BERRY





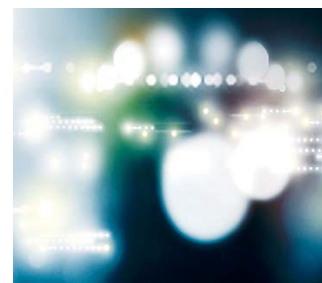
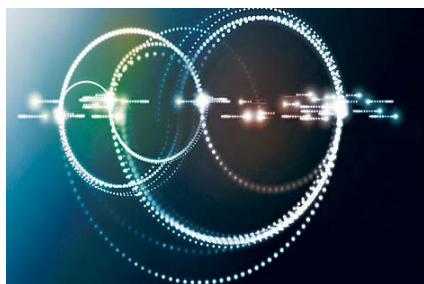
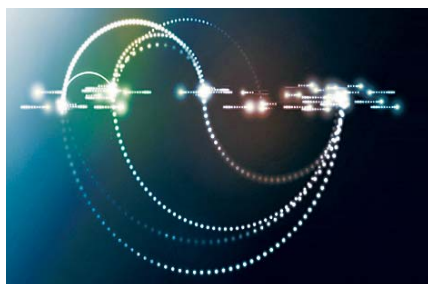
02

W /

**TYPEFACE:** Bell Gothic  
**WHY:** I like the fact that Bell Gothic was designed to be legible when used for small, fine print, yet when it's big, it shows its imperfections. In a way, I feel that's like me: I am full of so many gaps and imperfections that are not easily visible, yet I think that is what makes me unique.



03



04

**01** Style frames for a Tetley Tea TV spot. AGENCY: Stardust; CREATIVE DIRECTOR: Jake Banks. **02** Identity and look book

for French denim company Philip Sitbon. **03** Identity, branded retail signage, print collateral, space, and environmental

graphics for the INDEX exhibition, 2005. CREATIVE DIRECTORS: Helen Sanematsu, Rob Ball, Dario Antonioni. **04** Story-

board for projections inside Barclay's new West Coast building. CREATIVE DIRECTORS: Mike Jakob, Lisa Prescott.

# JOSH COCHRAN

illustrator /



FROM: Placentia, CA / LIVES IN: Brooklyn, NY / AGE: 29 / WEBSITE: [joshcochran.net](http://joshcochran.net)

"IT'S ALWAYS ABOUT the contrast," says illustrator Josh Cochran. A biracial "missionary kid," Cochran and his parents moved more than 20 times during his childhood and he lived until the age of 11 in Taiwan—experiences that helped him early on to learn about spotting contrasts. Having spent much of his peripatetic childhood in Southern California, Cochran imagined a future as a background painter for DreamWorks, a goal he worked toward at the University of Southern California, and then at Art Center College of Design. But while in school, he saw that hand-painted murals were be-

ing replaced by digitally printed backdrops; more important, he realized that he liked personal, imaginative work better than "straight-ahead character sketches." So Cochran turned toward illustration.

His work, which combines realistic and cartoon-like elements with a quirky humor, quickly became popular: After receiving his BFA in 2005, his illustrations began appearing in publications including *The New York Times Book Review*, *The New Yorker*, and *McSweeney's*. But success isn't enough. "I get bored easily," he says.

After all, sameness is Kryptonite

to a lover of contrast. Cochran says, "It's good to have a recognizable look. It's even better if I can transcend it." To this end, he constantly "pushes [his] visual vocabulary." But he keeps his process simple, drawing on large pieces of clear print vellum with Japanese Tombow pencils, then scanning the drawing into the computer, and adding color in Photoshop.

He's also thinking about directing a film—he's started dabbling in motion graphics—or writing a graphic novel. "If I define myself by technique, I'm screwed," he says. "But no one can rip off my creativity." EDWARD LOVETT

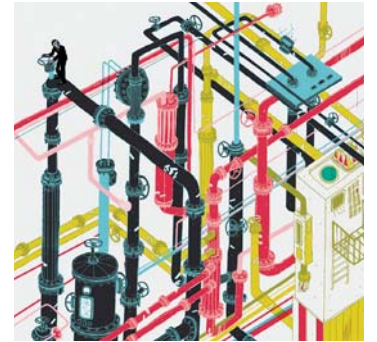




02



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V/

**TYPEFACE:** Archer  
**WHY:** I chose this typeface because it's a unique slab serif that feels classic and vintage, as well as fresh and modern. It also looks pretty good with my drawings.



Josh Cochran is the illustrator for all projects. **01** "The Future is Space," personal project, 2008. Large scale drawing based on the 1986 Challenger

space shuttle mission. **02** "Sexy City," a gatefold map for *Entertainment Weekly* showing locations from *Sex and the City*, 2008. DESIGN DIRECTOR: Brian

Anstey. **03** "Natural Gas," illustration for *Fortune*, 2007. ART DIRECTOR: Deanna Lowe. **04** "Corridors of Blood," an illustration of horror-film producer Richard

Gordon at work, for an American Express book, 2009. AGENCY: VSA Partners; ART DIRECTOR: Jennifer Lee. **05** "Inside Path," personal project, 2007.

# JENNIFER DANIEL

illustrator, designer /



FROM: Leawood, Kansas / LIVES IN: Brooklyn, NY / AGE: 26

WEBSITE: <http://colonforwardslashforwardsdashwwwdotjenniferdanieldotcom.com>



01

"I THINK WHAT I'M GOOD AT is being funny," says Jennifer Daniel. She gives this matter-of-fact self-description when asked whether she has any big plans in the works—say, a book or a gallery show. She thinks about it and says no, that she wants to stick with what she's good at: being amusing.

Her sense of humor pops up in the pages of *The New York Times*, where she works as a freelance art director and illustrator, and in her hobbies, such as her obsessive buying and creating of websites and their URLs. Her main site's URL is a hilarious meta-mouthful that spells out every part of the address (see above).

Raised in Leawood, Kansas, Daniel went to the Maryland Institute College of Art in Baltimore, and she had her big "aha" moment when Nicholas Blechman came to speak. "He was the first person I had seen who did both illustration and design, and I fell in love with his work," she says. After taking a class with Blechman, she went on to work as an intern at his New York office, which he shared with Christophe Niemann. In 2004, when Blechman became the art director of the *New York Times* Op-Ed page, he invited her to work with him, and she moved to New York permanently.

Many of her images are spray-painted stencils, a technique she picked up in

college. "I had no illustration background," she says. "I just tried to have fun." In her work, stencils have surfaced as fashion logos on paper bags for an article about counterfeit purses and as pointed commentary in her work for *Utne Reader*.

"Most of my projects are collaborations," she says—and most of them involve a bit of her trademark pluck. Daniel's stinging visual humor works because it's what makes her illustrations stay with the reader, long after the paper is gone. As 2008 NVA Seth Labenz, who nominated Daniel, says, "She draws like a butterfly and communicates like a bee." **CLAIRE LUI**





S/

**TYPEFACE:** Times  
**WEIGHT:** Bold  
**WHY:** Times is the new Helvetica.



01

**THE EVOLVING INTERESTS OF** Reykjavík-based designer Sveinn Porri Davíðsson seem guided by two elemental forces: typography and demolished automobiles. Davíðsson's font design ranges from the austere Grindavík, a face that would dignify any contemporary monument in Iceland, to the bubblicious Aryan Thugs, which would feel right at home in a wet T-shirt contest. Ryksug is based on silhouettes from vacuum cleaner parts, and Times New Rope looks familiar, even bland, until a second glance reveals that it's made of illustrated ropes.

Davíðsson's common themes go back to his friendships with three peers who studied with him at the Iceland Academy

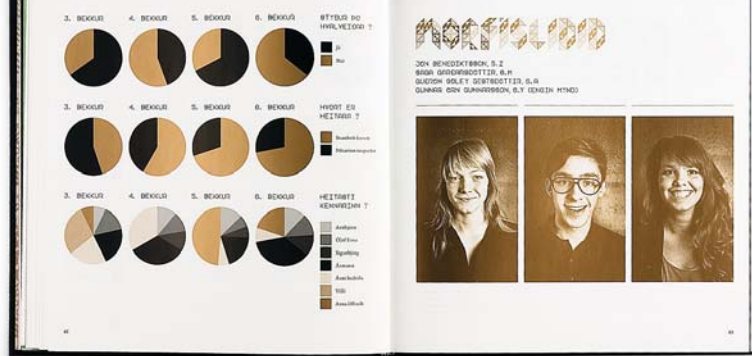
of Arts. "We were always trying to do something better than the others on type, to know more about typefaces than the others," says Davíðsson. "Eric Spiekermann calls it 'typomania.'"

Davíðsson and his friends still collaborate informally, creating work such as *Skinfaxi*, an annual book for the Reykjavík Junior College, and the identity for Sequences, a yearly arts festival. Davíðsson grew up in Akureyri, Iceland's second-largest town and the hometown of his oldest friend, illustrator Siggí Eggertsson (a 2006 New Visual Artist). "Sveinn's the most curious guy I've ever met," says Eggertsson. "He sucks in information,

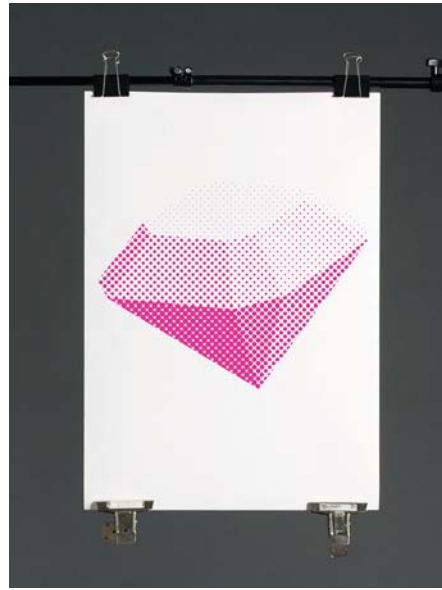
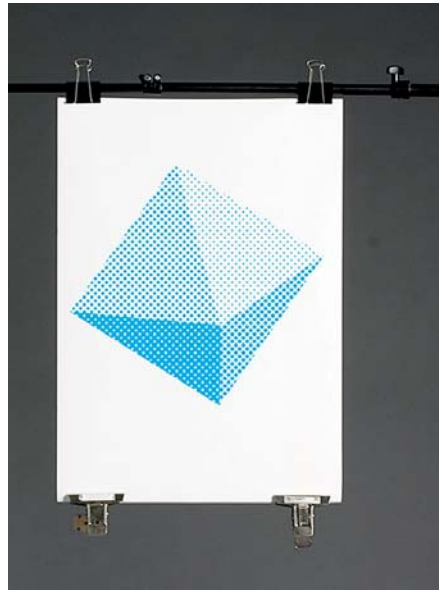
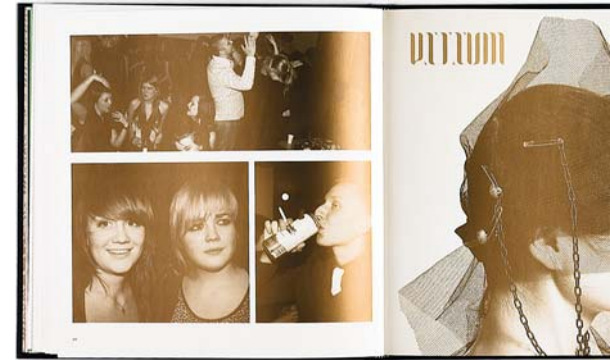
like a walking Wikipedia."

Last year, Eggertsson and Davíðsson nearly struck up a design partnership in Berlin, where Eggertsson lives. But with Iceland's economy collapsing—all three national banks failed last fall—Davíðsson returned to Reykjavík, the site of one of his more spectacular successes: Cargate, an installation of 30 crushed cars, assembled by crane into an arch built over a main road near Reykjavík. It attracted front-page coverage for its 2007 unveiling—and was covered again two weeks later when unknown arsonists torched it. "I thought it was kind of cool," Davíðsson says.

TODD PRUZAN



02



03

04



05



All work by Sveinn Davíðsson unless otherwise noted. **01** Poster for Times New Rope type design, 2008.

**02** Spreads from *Skinfaxi*, a 2007 student annual for Reykjavík Junior College. DESIGNERS: Sveinn Davíðsson, Sigurður

Oddsson, Jónas Valtýsson. **03** Illustrations for T-shirts to raise money so that graduate students could travel to

Istanbul, 2007. CLIENT: Iceland Academy of the Arts. **04** Grindavík type design, 2008. **05** Ryksug type design, 2006.



FROM: Tuscon, AZ / LIVES IN: Athens, GA / AGE: 25 / WEBSITE: doing-fine.com



01

**ELEANOR DAVIS INSISTS** that she's no prodigy. "I think because I was never particularly a good artist, I was always aware that it wasn't something I was good at naturally. I had to work at it really hard." She did have a head start, though. Her parents were both comics fans, so Davis grew up reading and copying classics like *Little Lulu* and *Little Nemo in Slumberland*.

Her reading soon expanded to include manga and newer comics. Inspired by John Porcellino's *King-Cat*, Davis began publishing her own mini-comics when she was 14. She later entered the Sequential Arts program at the Savannah College of Art and Design, where one teacher insisted, "Don't make a lot of lines all over the place. Just draw

the right line right away." Davis resisted at first, but, she says, "It actually ended up kind of being my mantra after that: 'Just draw the right line.'"

That credo has taken the form of comics in elaborately handmade and digital form. When Françoise Mouly, co-founder of *RAW* and *The New Yorker's* art editor, encountered Davis's work, she was struck by its rigor. "It's very imaginative and funny and fanciful, but it's also very thoroughly worked out," she says. "She's not afraid to be clear."

For Mouly's TOON Books, Davis wrote and illustrated *Stinky*; with her boyfriend, cartoonist Drew Weing, she's working on *The Secret Science Alliance* for Bloomsbury. For these children's books, she says, "I try to make it 100

percent fun and excited and happy."

Her personal work tells a different story. Davis's darkly ambiguous fables often feature humans who encounter mythological creatures, only to reveal their own savagery. "I'm not actually a very mystical-type person, but putting my stories in more mythical settings has been a way to help me simplify them and try to sharpen them a little bit."

And Davis's approach to art is changing. "For a long time, I was driven by an acute fear of failure," she says. "And recently, I have been realizing that I can do art just to feel good, just for the fun of it. And that's been a real nice change in my own attitude, to not have it be so desperate as it used to be." **BILL KARTALOPOULOS**



02

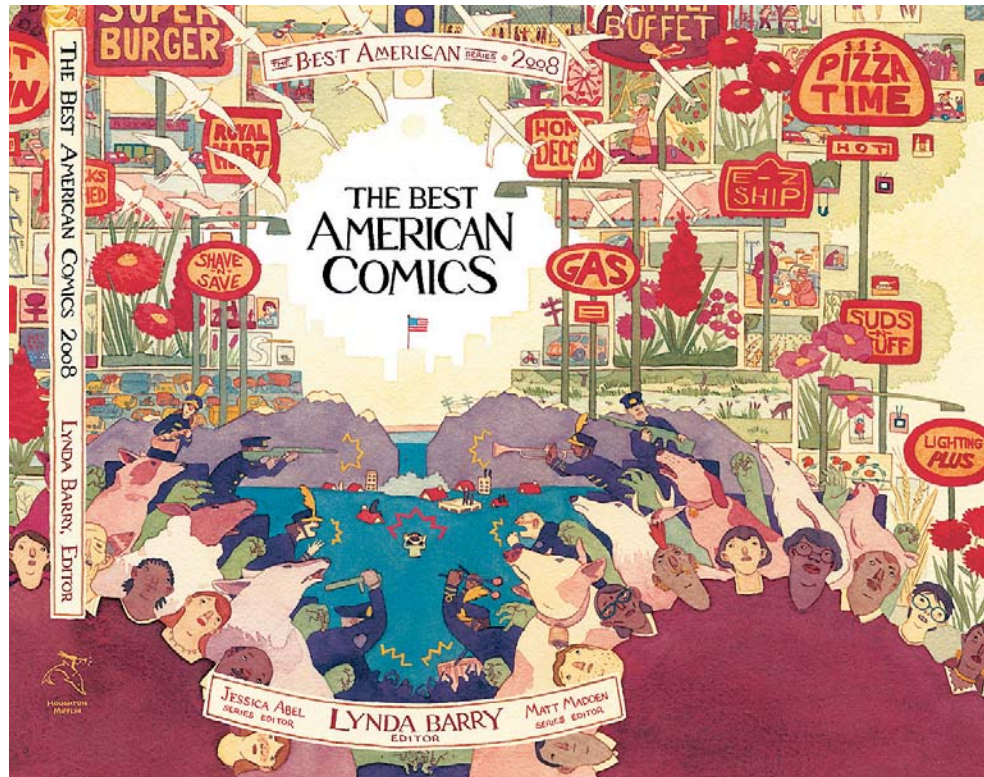


05

All work by Eleanor Davis. **01** "The Bannik," a mythical creature drawn for *Beasts 2*. EDITOR: Jacob Covey; PUBLISHER: Fantagraphics Books. **02** Page

from "Hobo Bones," a self-published webcomic. **03** Pages from stories published in *Mome*. EDITORS: Eric Reynolds, Gary Groth; PUBLISHER: Fantagraphics

03



04



**TYPEFACE:** Secret Science **WHY:** This is a *U* in a style I use a lot for my comics.

Books. **04** Cover for *The Best American Comics 2008*. EDITOR: Lynda Barry; ART DIRECTOR: Christopher Moisan; PUBLISHER: Houghton Mifflin. **05** "Witchhouse"

for Hansel and Gretel exhibit at the Metropolitan Opera Gallery. CURATORS: Dodie Kazanjian, Françoise Mouly.



01

**“THEY SAY YOU START OUT SHOOTING** what’s directly around you,” says photographer Lauren Dukoff. In her case, it just happened to be artist and folk singer Devendra Banhart, with whom she’s been best friends ever since a high school English teacher noted their similar writing styles and introduced them. Blessed with unprecedented access to the photogenic neo-hippie during his rise to fame, Dukoff built her portfolio traipsing through Topanga Canyon with Banhart and his merry band of indie musicians.

Dukoff was raised in Malibu, California in an artistic household: Her mother works for the Santa Monica

Museum of Art and her father is a director and a photographer. Mostly self-taught, Dukoff credits her mentor, photographer Autumn De Wilde, as a guiding force. De Wilde, in turn, compliments Dukoff’s ability to gain her subjects’ trust: “She is extraordinarily observant without making people feel watched or hunted.”

Dukoff’s stripped-down imagery is steeped in nostalgia; one almost expects a long-haired John Lennon to walk into the frame. Conjuring this classic-rock era comes with its own anachronistic methods—Dukoff shoots with film and a Mamiya 645—and a sense of responsibility to carry the

flame for “rock doc” photography. Her photos have been published in *Rolling Stone* and *Spin* and were recently exhibited at the Hammer Museum. She says the show was great, except for one thing: “There were a lot of penises and my grandparents were there.” This year, Chronicle Books will publish *Family*, Dukoff’s photos of Banhart and his loose-knit hippie collective. As she pages through the golden-lit spreads, Dukoff marvels that this moment will be preserved as a sort of public photo album for her and her friends. “When you find someone you connect with, you hold onto them tight,” she says. Or, in Dukoff’s world, you take a photo. **ALISSA WALKER**



02



a/

**TYPEFACE:** Didot (modified version)  
**WHY:** This is the typeface used on the cover of my photography book, *Family* (Chronicle Books, 2009). My amazing book designers Megan Steinman and Eric Roinestad came up with the idea to make the a in the title lowercase.



05



03

04

**01** Portrait of Deendra Banhart in a Chicago hotel room, following his show at the Pitchfork Media Festival, 2006. This photograph will be published

in Dukoff's book, *Family* (Chronicle Books, 2009). **02** Publicity photograph for Cobra Starship, New York, 2007. CLIENT: Atlantic Records. **03** Portrait

of Matteah Baim, in Malibu, California, 2007. This photo will be published in *Family*. **04** Portrait of Mary J. Blige, in Los Angeles, 2007. PHOTO EDITOR: Erin

Kelly; CLIENT: *Rolling Stone*. **05** Deendra Banhart and his band, in Camber Sands, England, 2005. This photo will be published in *Family*.

# TIMOTHY GOODMAN

graphic designer /



FROM: Cleveland, OH / LIVES IN: Brooklyn, NY / AGE: 28 / WEBSITE: tgoodman.com

**FOR SEVERAL YEARS** in his late teens and early 20s, Timothy Goodman worked as an apprentice to a Cleveland-area housepainter and faux-finisher, logging epic days of physical labor at million-dollar suburban homes. In the process, Goodman's boss, a local painter named Dave Suster, became a father figure to him.

"It was the school of hard knocks," says Goodman, who grew up in a single-mom household of modest means. Suster encouraged him to enroll in community college art classes, and in 2004 Goodman transferred to the School of Visual Arts, where he focused on projects with deep personal resonance.

His senior thesis, "Kids Need Dads,"

considers the tenets of parenthood and masculinity. In flash cards and posters that detail the "tools for manhood" (literal and symbolic), Goodman printed two sets of laminated cards and sent one to Suster in Cleveland, who was moved to tears.

"Tim is our antidote to melancholy," says his current boss, Brian Collins, of the experimental, experiential design studio COLLINS:. Charming and affable, with a bit of a Tintin style, Goodman's fearlessness and willingness to look within is the foundation of his work. "I always strive to be part of projects that are memorable and unexpected, that allow me to squeeze a bit of myself out of it," he says.

At COLLINS:, he's contributed to projects like the CNN Grill, a studio created for the Republican and Democratic conventions that featured transparent type treatments across the buildings' façades. "It's maddening and inspiring," Goodman says affectionately of life at work with his colleagues. "We're fighting about design, arguing passionately."

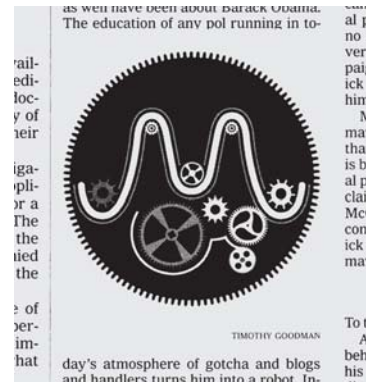
John Fulbrook, who first met Goodman at SVA, hired him at Simon & Schuster, and brought him to COLLINS:, doubts that Goodman will return to Cleveland anytime soon. "Tim can do anything," Fulbrook says, joking, "The student will go beyond the teacher. I think Tim will eat me someday." JANE LERNER



01



**TYPEFACE:** Collins Geometric **WHY:** The first typeface I helped develop was Collins Geometric, designed for COLLINS. We tapped James Montalbano to draw a typeface that both complemented and counter-balanced the oversized colon used in the primary mark. The letterform now exists as part of the firm's logotype and all subsequent copy for its identity.



**01 CNN Grill signage.** AGENCY: COLLINS. DESIGNERS: Timothy Goodman, Kevin Brainard, John Moon; CREATIVE DIRECTOR: John Fulbrook; EXECUTIVE CREATIVE

DIRECTOR: Brian Collins **02 Flash cards.** DESIGNER: Timothy Goodman; INSTRUCTOR: William Morrisey **03 Cover of Translucent Tree.** PUBLISHER: Vertical Press;

DESIGNERS: Timothy Goodman, John Fulbrook; ILLUSTRATOR: Mark Stutzman **04 Spread from a story published in Nozone X: Forecast.** DESIGNERS: Timothy Good-

man, John Fulbrook; ILLUSTRATOR: Mark Stutzman **05 Illustration for The New York Times.** DESIGNER: Timothy Goodman; ART DIRECTOR: Leanne Shapton.



01

**MANY A YOUNG DESIGNER'S** self-promotional holiday card has gone ignored by its recipients. But when Jessica Hische sent her hand-lettered "12 Days of Christmas" card to designer Louise Fili in December 2006, she got herself a job. Hische describes her playful, lively drawings and letterforms as "whimsical but sophisticated." Fili recalls that when Hische's holiday mailer arrived, "I thought, 'Wow.' Then I looked at her website and really thought, 'Wow! And she can draw type, too?!'"

Hische's particular wit, with its plucky combinations of quirky jokes and kooky creatures with sly smiles, keeps her sugar-sweet style on the safe side of saccharine. Brian Rea, the former *New York Times* Op-Ed art director, says of Hische's work, "If illustration was

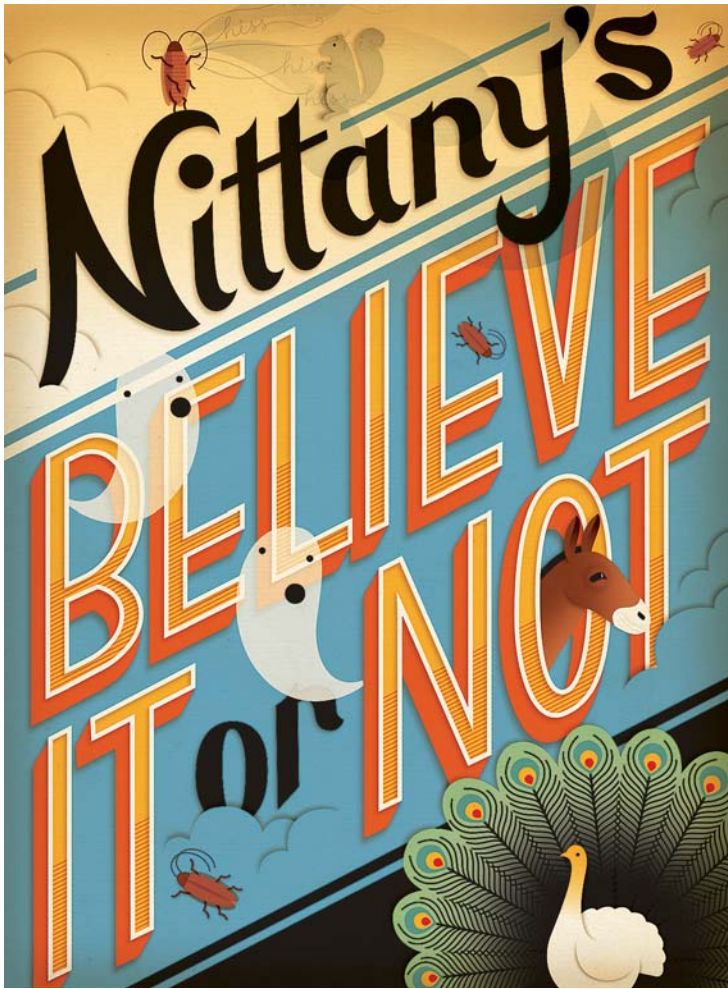
saltwater taffy, it would taste just like this."

Originally from northeastern Pennsylvania, Hische had a childhood penchant for drawing architectural blueprints of her house and crafting cartographies of the family dog's travels throughout the day. She switched high schools in her junior year to attend a school that offered art classes, and went on to major in design at Tyler School of Art in Philadelphia. Hische says she calls herself a designer-slash-illustrator "because 'if you have a really strong graphic design background, you have so much more freedom as an illustrator.'"

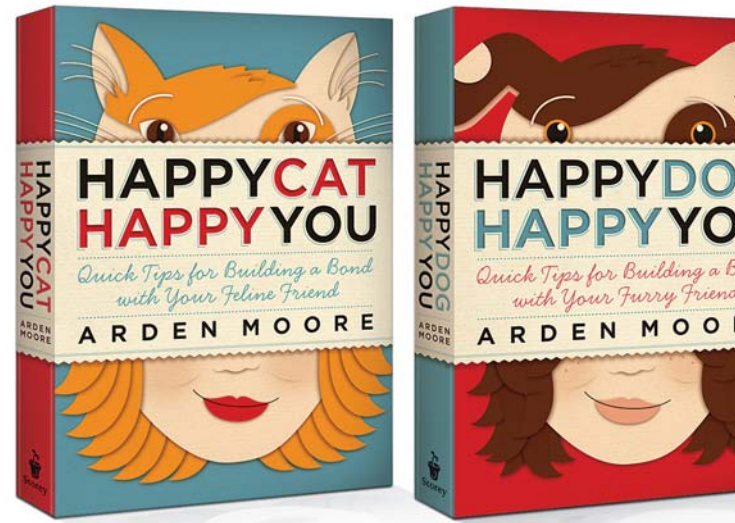
And though she might bemoan her insane hours (full-time days at Louise Fili Ltd. and late nights freelancing

in her new Brooklyn home studio), she remains the consummate overachiever. "Jessica's energetic approach to type, lettering, and illustration is boundless," says Fili. "Can you make this type look like ribbon? Sure! Like embroidered Moroccan lettering? Of course! Like a shiny wax seal? Love to! Like an old oatmeal box? She never misses."

A recent book-cover project for Fili required Hische to create an Arabic-inspired alphabet and embroider the resulting letterforms on a piece of material. "I love crafty things," Hische says. "If I had any free time, I would be making huge samplers of the typefaces I've made. There is no greater pleasure than watching bad movies and embroidering things." **JANE LERNER**



02



03

A /

**TYPEFACE:** Valentine Script  
**WHY:** I designed this while working on holiday type for Tiffany & Co. It's a script that is whimsical without being too informal. I chose this typeface because I think, as with much of my work, you can see a bit of my personality shining through.



04



05

All illustrations and lettering by Jessica Hische. **01** Philadelphia AIGA lecture series identity, "New To You," 2008. **02** Illustration for *The Penn*

*Stater* magazine. ART DIRECTOR: Carole Otyпка. **03** Book covers for Storey Books. ART DIRECTOR: Alethea Morrison. **04** Spreads from *Italianissimo*. ART DIRECTOR:

Louise Fili. **05** Endpapers for Bespoke Education brochure. ART DIRECTOR: Louise Fili.



FROM: Orlando, FL / LIVES IN: Queens, NY / AGE: 26 / WEBSITE: citizenscholar.com

**WHEN I GRAB A COFFEE** with designer Randy Hunt in a café near his studio, we quickly lose track of time. We digress into business models, corporate social responsibility, and mass marketing. Such subjects arise easily when talking to Hunt, who, for the past five years, has owned and operated Citizen Scholar, “a responsible design consultancy,” as he describes it on his website. There, he and partner Ross Pike work on a range of projects in web, print, and branding for a variety of clients—mostly nonprofit organizations, local businesses, and cultural institutions.

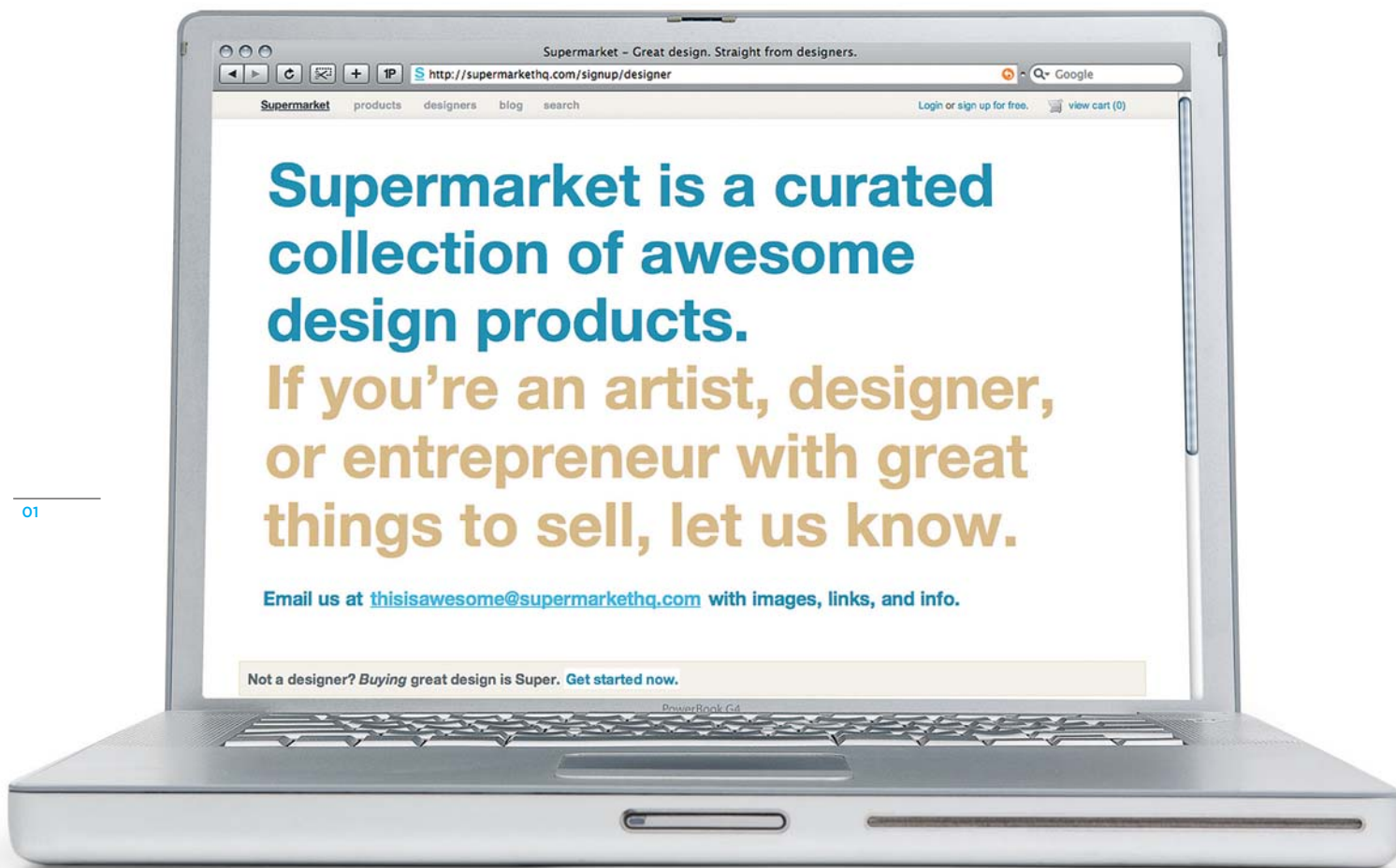
Other recent initiatives have also pushed the definition of designer as entrepreneur: Hunt developed Supermarket, a digital storefront platform

for emerging designers to sell their home goods, clothing, jewelry, and prints, with colleague, studio mate, and Elsewares founder Ryan Deussing. Hunt calls projects like Supermarket “designing the context within which other things happen.” Unfettered and utilitarian, his gentle aesthetic touch lets the content speak for itself.

Hunt developed his systematic approach to design while experimenting with band logos and flyers in high school and as an undergraduate at the University of Central Florida. He soon possessed an acute awareness of his creative process. He explains, “I like to make very strict constraints for myself, to the point that they become irrational, and I’m forced to

create something interesting from it.”

After graduation, while on staff at a small Orlando design firm, Hunt saw firsthand the advantages of a small-studio atmosphere, and decided to start a studio on his own terms. In 2005, he headed to New York and enrolled as a graduate student at the School of Visual Arts, where he met Steven Heller, co-chair of SVA’s Designer as Author program. “His work has a vibrancy that comes from enthusiasm and belief,” says Heller. Indeed, Hunt seems to have conquered the dilemma of how to do the work you love, be your own boss, maintain a moral compass, and still make money. As a designer, entrepreneur, and humanitarian, Hunt shows you can have it all. **LINDSAY BALLANT**



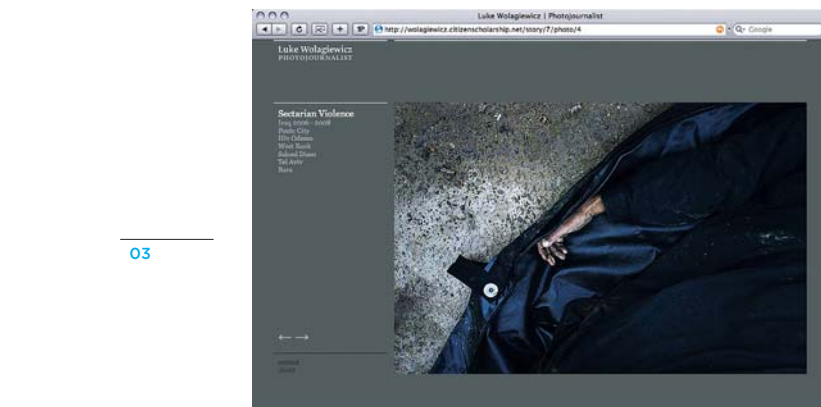
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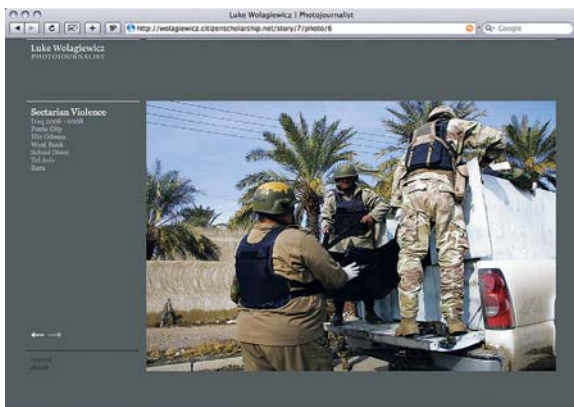
r/

**TYPEFACE:** Mercury Text  
**WEIGHT:** Grade 2 Semibold  
**WHY:** I've always loved the idea of workhorse typefaces. Ellen Lupton has this great quote in the back of her book *Thinking With Type*: "Spend more, buy less." While she's not referring to typefaces explicitly, the idea of investing in high-quality type and sticking with it resonates with me and my approach to design. Mercury has served my needs time and time again with elegance and grace.

02



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05

**01** Supermarket, an e-commerce web application and curated catalog.  
**02** Website and identity for The Amazing Project/Citizen Scholar Inc., a

project highlighting stories of people working to improve the world. **ART DIRECTOR:** Randy Hunt. **03** Site and content management system for a photojournalist.

**DESIGN FIRM:** Citizen Scholar Inc. **04** Identity for a campaign for an art auction to benefit tsunami victims in Southeast Asia. **DESIGN FIRM:** Citizen

Scholar Inc. **05** Campaign encouraging young people to support development projects in Africa. **DESIGN FIRM:** Citizen Scholar Inc.; **CLIENT:** Do Something.



**TYPEFACE:** Chromium One  
**WHY:** This is probably one of my favorite typefaces because it's the one I never get to use. The only word to describe it is "awesome."

01

**LAST YEAR,** Apirat Infahsaeng designed a series of T-shirts that remarked on the metaphysical conundrum of “feeling lonely in the universe.” The shirts comment on that solitude and the related proposition that “celestial forces are the only things bringing people together.” These aren’t merely observations about an existential state of mind; they are statements about contemporary graphic design itself.

Infahsaeng’s philosophical intensity expresses itself in frenetic work that has many layers of imagery and message. “I like the idea of multiple reads,” he says, adding, “I feel like if I don’t do as much as I can, I’m either short-changing myself or the people who are

looking at the work I’m doing.” His maximalist approach applies to his schedule, too. In addition to working full-time as a senior designer at Ogilvy & Mather’s Brand Integration Group (BIG), where he has worked on projects for American Express, Warner Bros., and Perrier, he juggles freelance assignments and self-initiated projects: cut-paper collages, posters, and T-shirts.

Infahsaeng grew up in Connecticut, where his parents, both from Thailand, made their home after meeting in the United States. Artistry runs in the family: His father is a painter and sculptor, and his grandfather created murals for Buddhist temples in Thailand. Although Infahsaeng says

he isn’t conscious of a Thai influence on his work, his father found the curves and flourishes of the lettering Infahsaeng drew for *New York* magazine’s 2008 Fall Preview to be reminiscent of Thai architecture.

Infahsaeng studied design at the University of Connecticut, but the school’s training—heavy on a formal approach—didn’t resonate with him as much as the creative process exemplified at BIG. There, the design process involves extensive visual brainstorming, something the young designer finds immensely satisfying. “That thinking, it works better for me—just making infinite amounts of form, definitely appeals to me.” **JEREMY LEHRER**

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**01** T-shirt titled "Gravity Keeps Us Together." CLIENT: Beautiful/Decay Apparel. **02** Concert poster. DESIGNERS: Apirat Infahsaeng, Mary Banas; CLIENT:

Shaki Presents. **03** Poster/invitation for an exhibition of work by graduates of the University of Connecticut. CLIENT: Contemporary Art Galleries.

**04** Typographic illustration for *New York* magazine. ART DIRECTOR: Hitomi Sato. **05** *Crystal Report*, a book summarizing brand and marketing trends. DESIGN

FIRM: Brand Integration Group, Ogilvy & Mather; CREATIVE DIRECTOR: Weston Bingham; EXECUTIVE CREATIVE DIRECTOR: Brian Collins.



FROM: Ludwigsburg, Germany / LIVES IN: New York, NY / AGE: 29

**NICOLE JACEK HAS LEARNED** at the feet of the masters: She interned for Stefan Sagmeister, worked for a year next to Ian Anderson at The Designers Republic, received an impromptu mentoring session at M/M Paris, and downed a \$1,000 bottle of schnapps with German design legend Kurt Weidemann. Not bad for a girl from Poppenweiler, a tiny village on the outskirts of Ludwigsburg with fewer than 4,000 people.

"Where I grew up, no one knew what a graphic designer was," she says. Growing up, she wanted to run Mercedes-Benz, where her father works. She eventually started at a small agency to learn marketing and played saxophone in a band on the side. One day, she saw a poster for the band's upcoming gig and thought she could do better; when

she started experimenting with Photoshop on the company computers, her boss suggested she study graphic design.

Unable to meet the illustration standards at other design schools, she enrolled at Merz Akademie, which focuses on theory and the "designer as author" approach. She applied for an internship at Sagmeister on the strength of a poster that contained her work on one side and her type designs on the other. "From my point of view now, it looked horrible," she says. "I didn't have a clue about printers or paper. It was just going to the digital printer and printing it out."

These days, she's uncannily inventive with materials: For a photographer's set of business cards, she used thermo-graphic ink, and in a book for the pop

artist Sarah Staton, she replaced the regular yellow with a fluorescent version to make the colors more "candy-like." Last October, Jacek moved to New York to take a job at Karlssonwilker, where she's been working on a new identity for the Museum of the Moving Image and a Ron Arad book for MoMA. But she'd really just like to get an apartment. With a green card but no credit or guarantor, she's been living in a budget hotel uptown, while at the same time trying to get her dream project realized—an LED screen of a giant, fluorescent heart that changes color with the temperature and beats faster as noise increases. Her infatuation with fluorescent colors is charming, but inexplicable. "Maybe I'm just stuck in the '80s," she laughs. **JAMES GADDY**



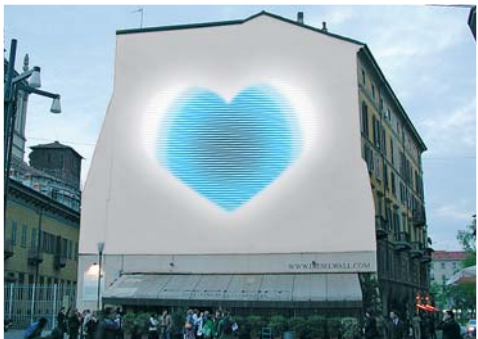
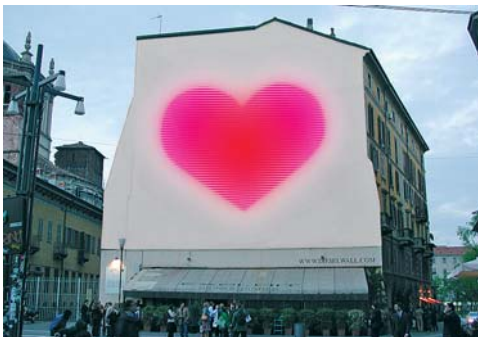
**TYPEFACE:** Chromium  
**One WHY:** It comes in uppercase characters only and electrifies with its shiny, fluid-like appearance. It's a beautiful, surreal, and still up-to-date font. I really hope it will fit in somewhere before I retire!



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01 Jacek's 2006 student project on the Smart car. 02 Cover of her 2007 portfolio, with hot-foil print on black chromolux. PHOTOGRAPHER: Claus Ru-

dolph. 03 "Lyrics," a 2007-08 wallpaper concept for the German Design Council that visually interprets a Friedrich Schiller poem. 04 Proposed installation for

the Diesel Wall competition in Milan, 2007. 05 Logo and album packaging for The Long Weekend/Mother Tongue, 2008. ART DIRECTOR: Nicole Jacek/

The Designers Republic; DESIGNERS: Nicole Jacek, Lydia Lapinski; CREATIVE DIRECTORS: Ian Anderson, Rob Brearley; PHOTOGRAPHER: Richard Wilson.



FROM: Dallas, TX (Ryan Dunn) and Fresno, CA (Wyeth Hansen) / LIVE IN: Brooklyn, NY / AGE: 27 / WEBSITE: labour-ny.com

"THE AMERICAN SPELLING wasn't pretentious enough," says Ryan Dunn—one half of the Anglophilically named Labour—in a studio near Brooklyn's Gowanus Canal. Dunn shoots a glance at the other half of the team, Wyeth Hansen, and they both start cracking up.

With the camaraderie and comic timing of longtime friends, Dunn and Hansen set out a year ago to create a studio that was more than a place to trade jokes; they wanted to establish a sensibility, a place where it was possible to do everything. "We wanted to keep an openness and be able to do any project that came up, like doing music or more conceptual systems-type work or things that have a lot of novelty and room

for exploration," says Hansen. Dunn elaborates: "What we've tried to do here is develop the approach—and develop the thought process—that's the core to everything, so whether it's music or motion or print, it still has the same core."

It all began with the serendipity of living on the same floor at the Rhode Island School of Design. They collaborated on a class project, creating a hyper-elaborate space to display Jeff Koons's 1988 sculpture *Michael Jackson and Bubbles*. "It was an absurd amount of work and planning going into a really bad joke," says Hansen. "The fact that we could stand back and giggle at what we did

was really gratifying, and that's the attitude we try to keep going. We treat everything we do seriously, but the actual content we try to keep engaging and fun and direct without getting too heavy-handed."

Their name is a perfect manifestation of their quest to avoid stuffiness at all costs. Hansen remembers, "Originally—I think we were 22—we wanted to call it Child Labor, but spell it with a u, so you'd get these images of Dickensian kids in coal factories. But you do have to stick with it when you stop being young. It's sort of faux-pretentious." Then he changes his mind. "No—the pretentiousness is real. The Britishness is faux." MARLOW RILEY



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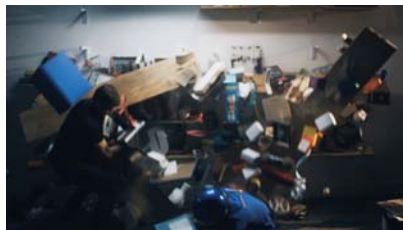
**TYPEFACE:** Normande  
**WHY:** It's a big, fat megabold modern display face with a nice italic. We chose this S to say, "If it don't make dollars, it don't make sense."



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All design and art direction by Labour unless otherwise noted. **01 Display typeface** for *The One Show*, 2008. DESIGNERS: Labour/Bigstar NY. **02 Media**

**kit prototype for Seed Media Group.** **03 Poster for Move3.** CLIENT: AIGA. **04 Stills from a documentary profile of Mike Ming for Dell Computers.** PRODUCTION:

Greencard Pictures/Mother Industries. **05 Video stills from "Shelf Centered."** CLIENT: Scion and *RE:UP* magazine.

# ZIGMUNDS LAPSA

graphic designer /



FROM: Riga, Latvia / LIVES IN: Riga, Latvia / AGE: 26 / WEBSITE: 82kg.net

**ZIGMUNDS LAPSA ISN'T EASILY FAZED.** He grew up in Riga, the capital of Latvia, which he describes as a "country with 2.3 million people and 5.4 graphic designers at that time." After two years in an unstimulating local design program, he decided that what he needed was more hands-on experience, a bit of which he'd gained through working for ad agencies to pay his expenses.

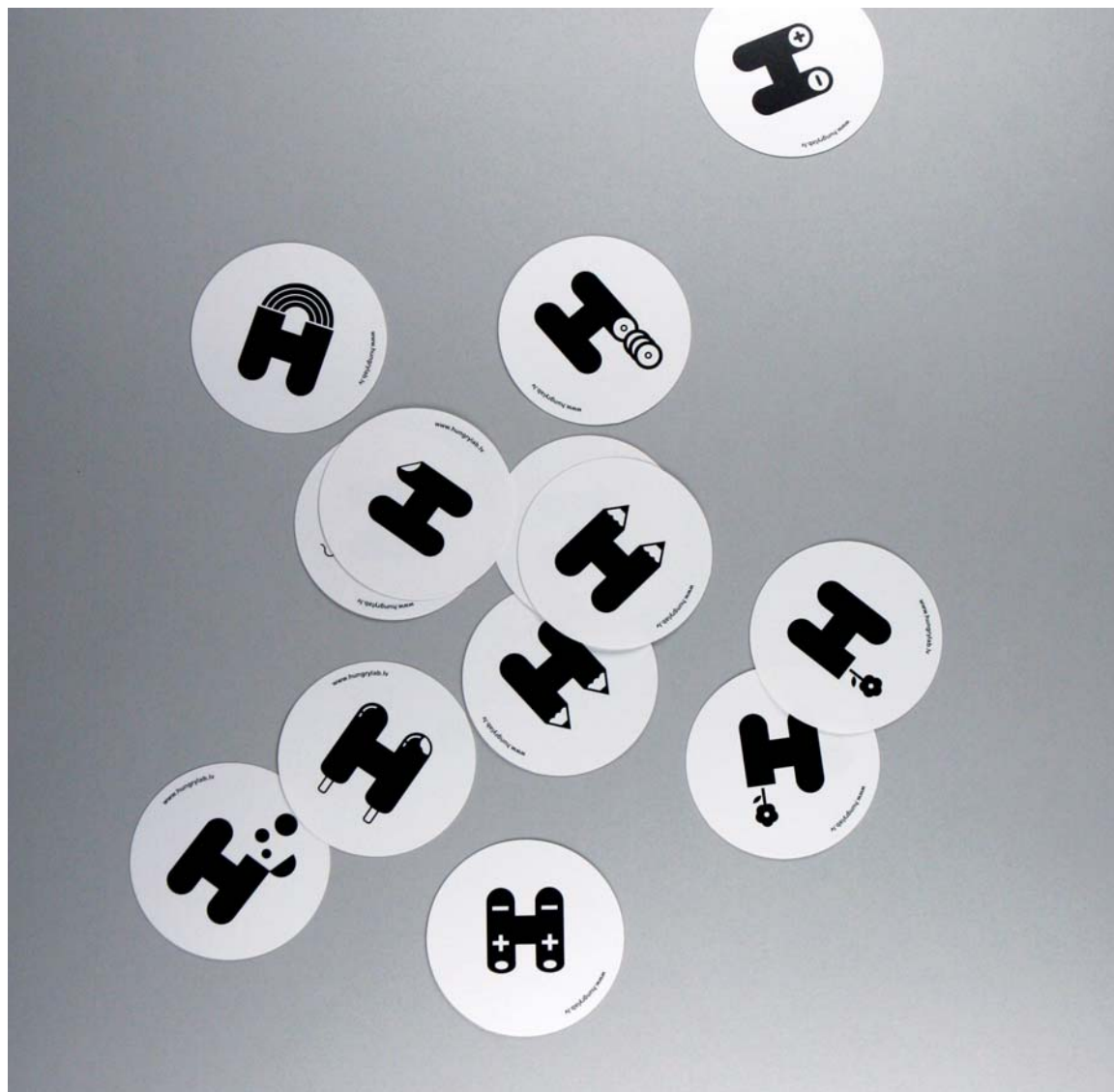
Hence, a leap: to London's Central Saint Martins College of Art and Design, where Lapsa studied design and typography and found himself. He threw himself into real-world work with the British designer Bobby Gunthorpe, who praises Lapsa's originality and says, "He would

be embarrassed for me to say it, but he truly was an inspiration to his classmates." Humble, hardworking, and handsome, too? "The fact he looks like a young Harrison Ford can't hurt," Gunthorpe says. Next, Lapsa returned to Riga to work for an interactive studio called Hungry Lab. The multiple logos and layered patterns he created for its identity mirror the studio's penchant for surprise and experimentation.

Keen to keep learning and gather more experience outside Latvia, Lapsa applied for an internship at Amsterdam's Studio Laucke. Founder Dirk Laucke marveled at his gifts, self-determination, and arresting collection

of work, which included a poster for the artist Dan Flavin containing letterforms that emerge from a grid of overlapping light tubes. Laucke accepted Lapsa sight unseen, after "one of the very rare moments when a beginning designer sends me work which is so special that I wish I had made it." His verdict: "He is a brave, kind, and extremely talented young designer."

Now that he's back in Riga (with plans to return to Amsterdam), those qualities will serve him well in Latvia's especially stark economy. So will his maturity: "Now I am a responsible age, and people are expecting serious answers from me." EMILY GORDON



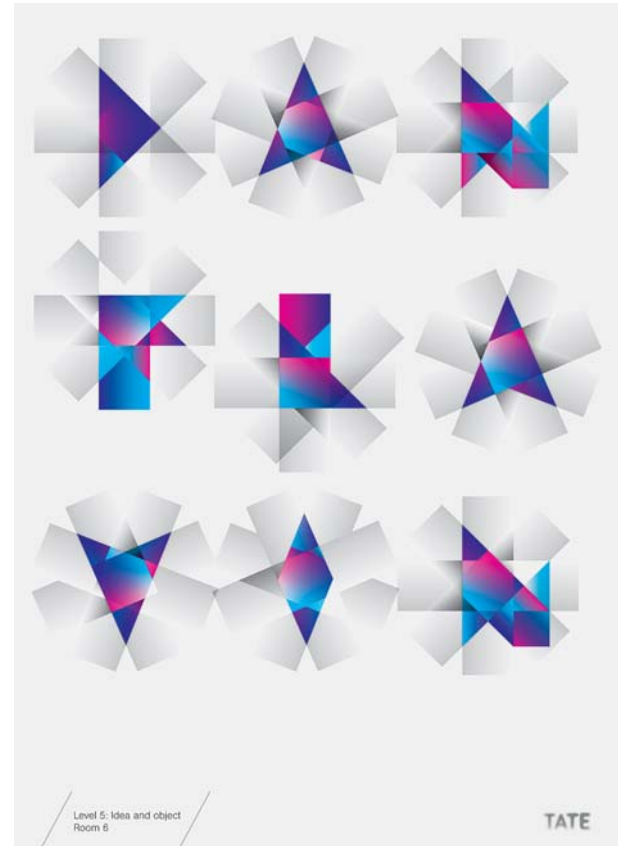
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t /

**TYPEFACE:** Gill Sans  
**WEIGHT:** Bold **WHY:**  
 I chose Gill Sans because I have used it a lot in my work and it has a specific and nice lowercase t.



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Zigmunds Lapsa is the designer for all projects. **01** Stickers featuring identity for Hungry Lab, a design studio. **02** Business cards for Hungry Lab. **03**

Poster for show of artist Dan Flavin for Tate Modern as part of a school project for Central Saint Martins College of Art and Design. Lapsa made a grid with

overlapping light tubes to construct each letter. **04** Logotype concept for Parkadia, a lakeside family row-house project in the outskirts of Riga. **05** "Vi-

sual Music," a project for Central Saint Martins College of Art and Design with the brief "to make sound visual."



FROM: New Orleans, LA / LIVES IN: Brooklyn, NY / AGE: 26 / WEBSITE: rumors-online.com

**IF YOU LOOK AT** the web as an extension of print, you're going to be disappointed, according to web designer Renda Morton. "You have to accept the web's constant evolution as a positive thing; then you can really get the most out of it," she says.

In 2007, when the American Craft Council was set to unveil the redesign of its 64-year-old magazine, *American Craft*, they asked Morton to assemble a website. Rather than posting a table of contents, she stitched together 250 still photographs with JavaScript to create a tour of the magazine guided by a pair of hands (her own) flipping through the issue page by page.

Morton first started thinking about web design after her first year at the

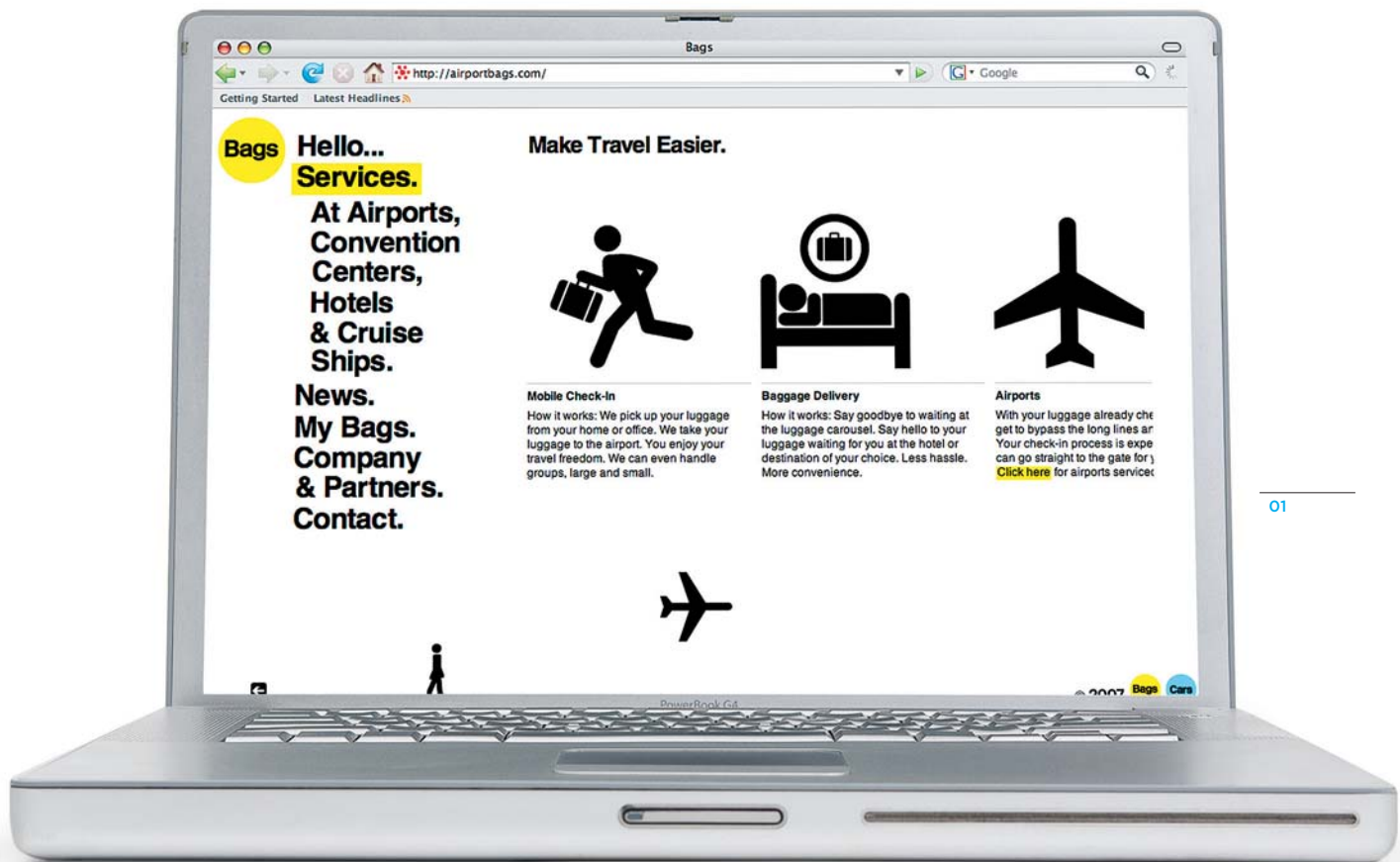
Minneapolis College of Art and Design, where she studied under interactive artist Piotr Szyhalski. After school, she worked for two years in The Hague, at the Dutch design studio Lust, before settling in New York for stints at Project Projects and Local Projects. After a brief solo career, she joined with Andy Pressman and 2008 NVA winner Holly Gressley to launch the design practice Rumors, in early 2008.

The way Morton's sites look and feel is often a function of her knowledge of how they work. A site Morton designed for Interloop Architecture in Houston, for example, has a homepage composed of elements chosen at random from the underlying MySQL database—you might find projects, press clippings, or even

the principals' bios listed side-by-side. The site's underlying structure is exposed rather than concealed. "I really like the complexity of all these different things working together as an experience you have to go through, and I like the way it can always be different," she says.

Morton sees herself as a problem solver, rather than an artist. She is modest about the restraint that so many of her websites display with their use of white space and classic typefaces, chalking it up to her practicality: "It looks like I'm really interested in type, but really I'm just interested in not having other things around."

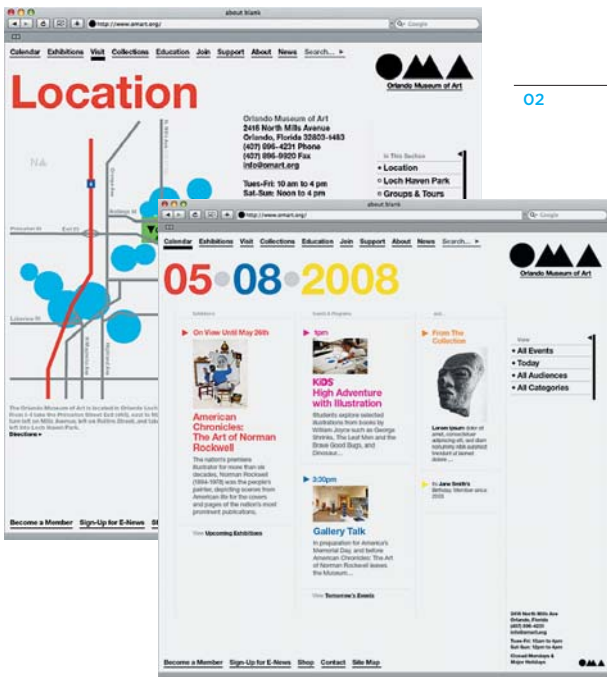
JIM HANAS



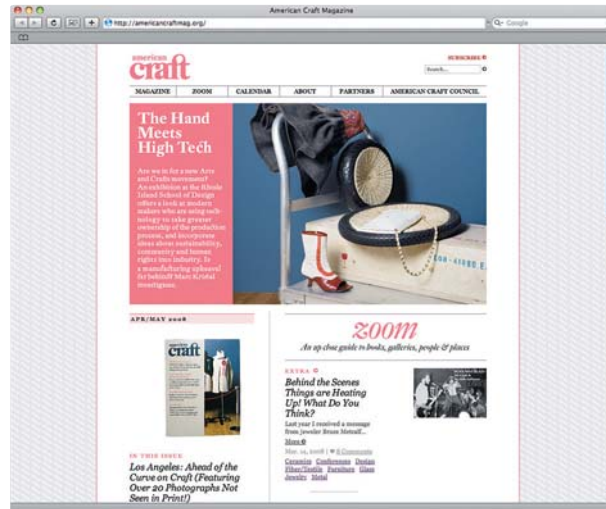
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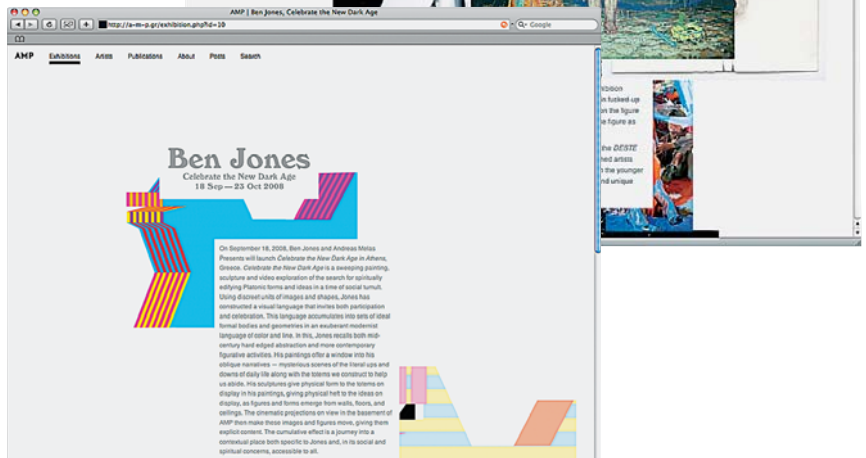
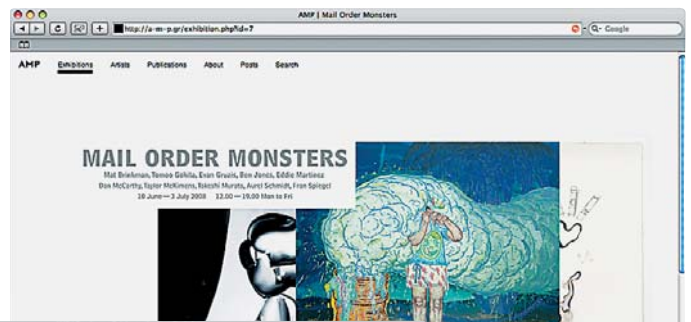
**TYPEFACE:** Neue Haas Grotesk **WHY:** Morton asked her friend Kai Bernau to pick a typeface for her. He said, "It's amazingly beautiful, but actually not a very well designed shape if you look up close. It's the sans serif. This original version is better than any version of Helvetica. You really wish someone would make a fantastic revival. Modernism!"



02



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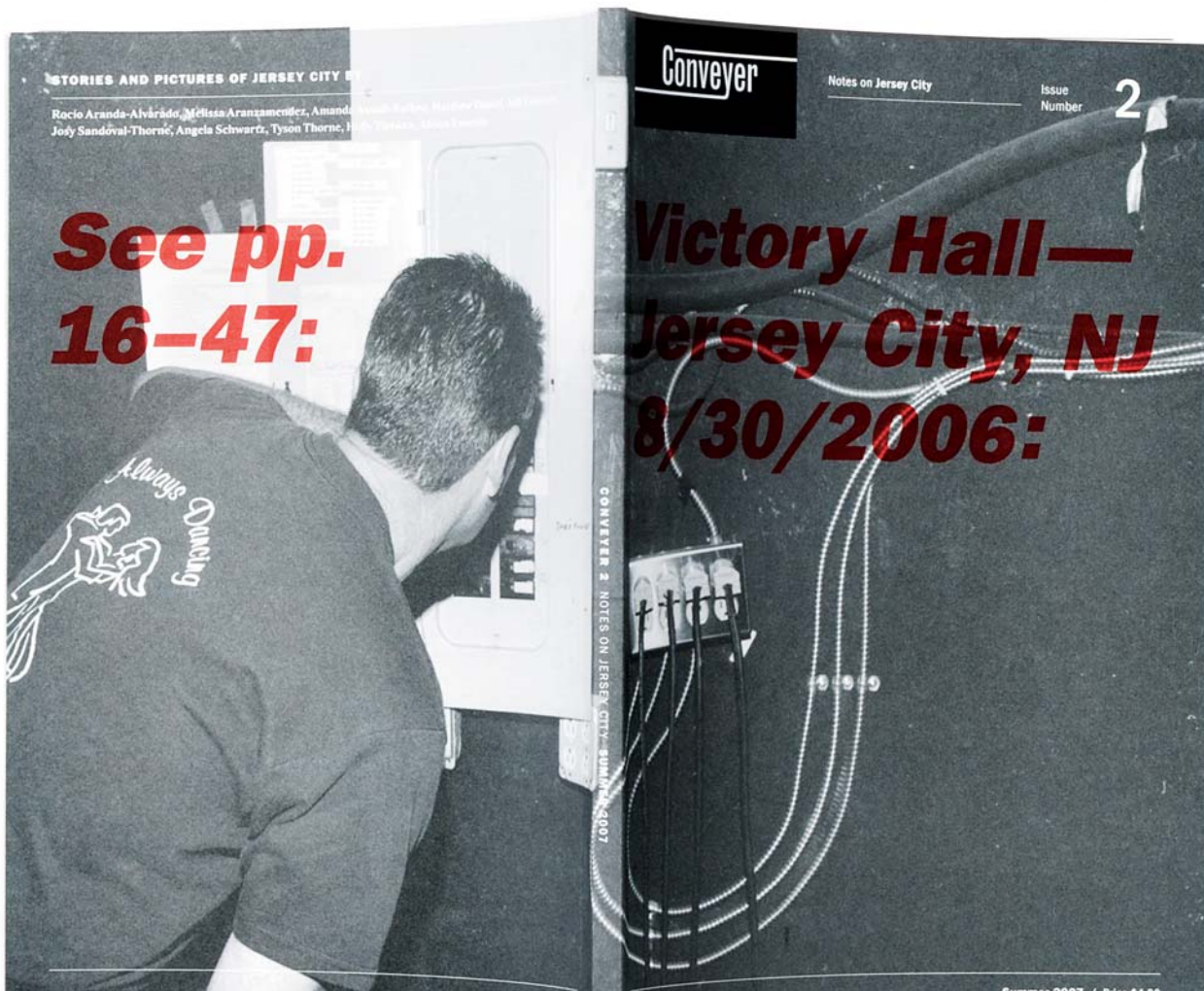
04

Renda Morton is the designer and programmer on all sites, unless otherwise noted. **01 Bags site, 2007.** STUDIOS: Rumors, Push; ART DIRECTOR: Forest

Young; ILLUSTRATORS: Randy Morris, Forest Young; WRITER: Gordon Weller; CREATIVE DIRECTORS: Chris Robb, Mark Unger. **02 Orlando Museum of Art site,**

**2008.** STUDIOS: Rumors, Push, Hydra Studio; DESIGN DIRECTOR: Forest Young; ANIMATOR: Mike Stark; CREATIVE DIRECTOR: Mark Unger. **03 American Craft site,**

**2007.** STUDIO: Rumors; DESIGNER/PROGRAMMER: Holly Gressley. **04 Site for AMP, an art gallery, 2008.** STUDIO: Rumors. DESIGNER/PROGRAMMER: Andy Pressman.



01

JOSEF REYES'S favorite project won't be in his portfolio. It won't be in a magazine, and it won't be on a bookshelf. Only a few dozen people will ever see it. "It's certainly not the most glamorous project ever," Reyes says about the fax cover sheets he designed for Guerin Glass Architects. "But in my mind, because it's the most useful, it's the most substantial thing I produced all year."

With his buzz cut and neat brown shirt, gray khakis, and brown shoes, Reyes embodies his design philosophy: consciously understated and meticulous. "It's much more important for something to look appropriate than for it to look beautiful," he says. The

Hell's Kitchen studio he shares with Peter Buchanan-Smith—formerly his professor at School of Visual Arts, now his boss—is as tiny and ordered as a ship's cabin. The space is so small that Reyes doesn't leave his chair when he reaches for Raymond Carver's *Cathedral*, one of a series of Carver's book covers the studio is redesigning. He searches for a way to describe the cheesy script they used to set the title. Finally, Carver-like clarity: "It's ugly," he says. "But it perfectly expresses Carver's world: Formica, linoleum, that tacky '70s domestic style."

Reyes moonlights as the editor of *Conveyer*, a magazine about his adopted hometown, Jersey City. The layout re-

flects the subject matter; two-column text offsets black-and-white photos of sooty factories and barren windswept streets. But both are rich with hidden stories: The magazine's font, Franklin Gothic, was first cut in the ATF factory two miles from *Conveyer's* mailbox.

It's this depth of detail that Reyes aims for in all his projects, and he compares it to how great movies are still satisfying after multiple viewings. "There's a scene in *2001* where a guy goes to the restroom, and there are instructions on the wall for how to use this space toilet. You would think that it was just boilerplate copy, but it's real. Every word was considered and it's not even legible." WILLIAM BOSTWICK



02



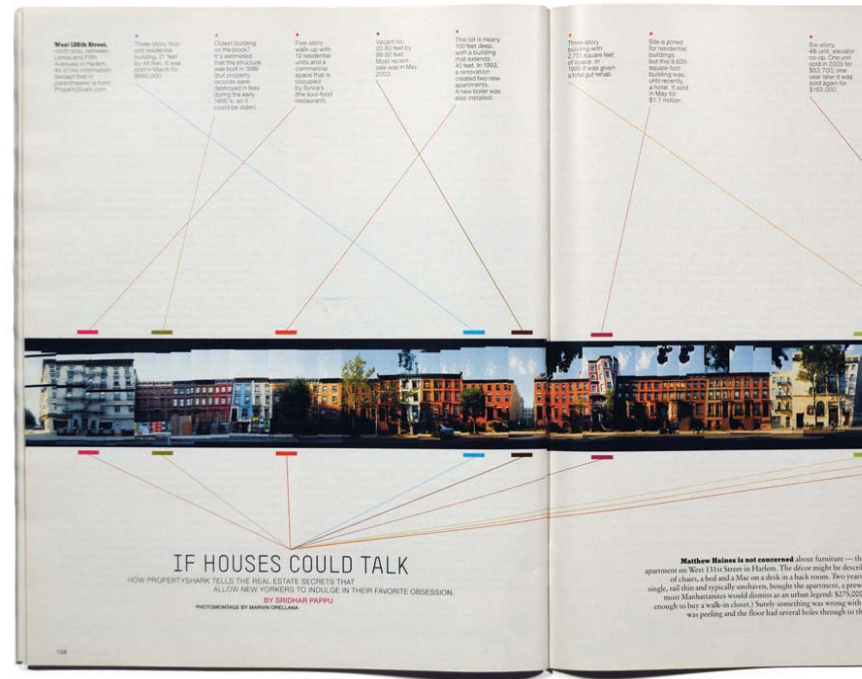
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All work designed by Josef Reyes.  
**01** Front and back cover of *Conveyer* No. 2, Summer 2007. **02** Detail from exhibition graphics for “Manhattan

*Noon,”* 2007-08. ART DIRECTOR: Peter Buchanan-Smith/Buchanan-Smith LLC. **03** Album cover for *Stones World: The Rolling Stones Project II*, 2008. ART



03



05

DIRECTOR: Peter Buchanan-Smith/Buchanan-Smith LLC; CLIENT: Tim Ries.  
**04** *Glass Box*, a 10-disc retrospective from Philip Glass. ART DIRECTOR: Peter

Buchanan-Smith/Buchanan-Smith LLC.  
**05** Spread from *Key: The New York Times Real Estate Magazine*. ART DIRECTOR: Dirk Barnett.

2/

**TYPEFACE:** Mrs Eaves  
**WEIGHT:** Roman **WHY:**  
 The number 2 in Mrs Eaves Roman features a little bit of oddness that ruffles the overall sophistication of the character—a hooked form that appears on the right side of the lower bar. It’s a curious detail that seems out of place, but makes all the difference in bringing some life to the character. I always try to find and add the same kind of awkwardness to my work.



01

JACOB SILBERBERG has photographed the Liberian civil war and the Darfur genocide, and he spent a year and a half in Iraq during the bleakest phase of the insurgency. But he honed his craft by taking pictures for community fliers in Boston after he finished college at Tufts. He made \$20 a shot (not including expenses) and covered up to eight events a day. “I learned how to shoot when there was no picture,” he says.

Silberberg saved enough money to set out for Lagos, Nigeria, and landed in 2003 with \$10,000 strapped to his chest—all the money he’d need for several months—and spent two years there, eventually winning the assignments that followed. Last year, he spent all of eight weeks at home, stateside.

Growing up, Silberberg had a vague goal of being a photojournalist, but he never aspired to art school. At Tufts, he studied international relations, figuring that, as a budding photographer, he’d learn the subject matter and pick up the craft along the way. As a student, he went to Latin America on exchange programs. He learned the minutia of international aid work, how to sell pictures to wire services, and most important, the value of going places the media forgets about, always pushing a new story or finding an angle to advance an old one.

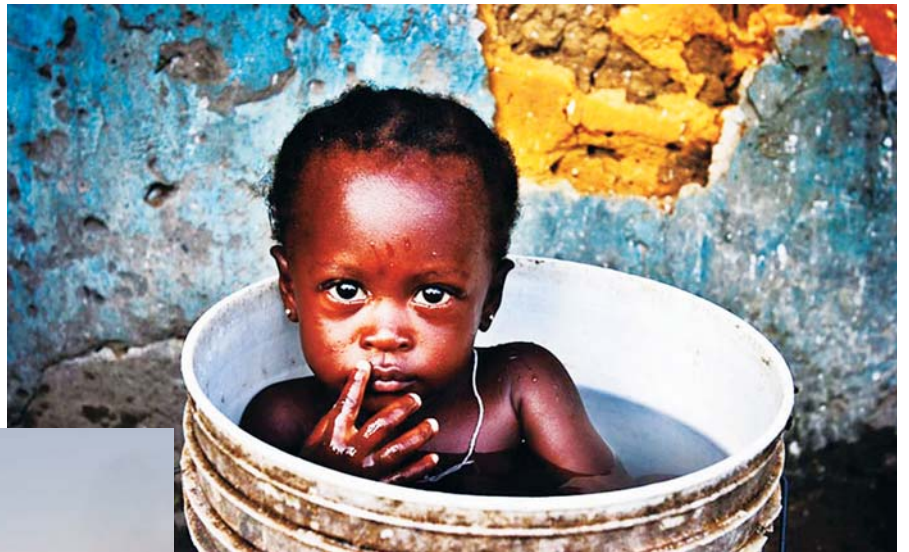
His photographs depict people who seem to stand slightly apart from their surroundings, whether on a battlefield or in a mosque, but he hesitates to

attach an aesthetic to what he does. He considers himself a journalist, not an artist. “I don’t have the language,” he explains. “I’m finally at a place where I’m not trying to get my pictures to look like someone else’s, and I now understand that I’m having a dialogue with the photography community.”

He’s also wary of telling people what he does, because it affects people’s perceptions of him. But he insists that his mindset changes at work. “I’m really afraid of blood,” he says. “I’d faint if you talked to me about some injury!” And yet he spent a month shooting pictures in a Baghdad emergency room. “I have a job to do. You have to understand how to put it in a picture, instead of internalizing it.” CLIFF KUANG

0/

**TYPEFACE:** Times New Roman **WHY:** I'm not an illustrator, and that font is the default for me in Microsoft Word.



03



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04



05

**01** Nigerian residents after a fire burned through a village at the Olusosun landfill, 2007. PHOTOGRAPHER: Jacob Silberberg/Panos Pictures. **02** An Israeli

soldier covers his ears during artillery firing toward Lebanon, 2006. PHOTOGRAPHER: Jacob Silberberg/Associated Press. **03** A child in the Nigerian delta

city of Warri takes a bath, 2007. PHOTOGRAPHER: Jacob Silberberg/Panos Pictures. **04** A grieving Israeli woman in Arab el Aramsheh, 2006. PHOTOG-

RAPHER: Jacob Silberberg/Associated Press. **05** Young men play table tennis in Ajegunle, Nigeria, 2007. PHOTOGRAPHER: Jacob Silberberg/Panos Pictures.



01

**JASON TAM'S WORK** is nothing if not dramatic. Bold, imaginative forms and inventive typography course through his work, along with carefully framed, striking photos, and flourishes of his latest obsession: metallic gold. It seems logical, then, that the designer, born in Hong Kong, grew up during the city's dramatic transfer from British to Chinese rule. But Tam only remembers watching cartoons. On Hong Kong television in that era, most of the animated shows were Japanese, and, as Tam puts it, "A lot are shot in a creepy way. It's always nighttime—the characters are always running away from things at night."

To be clear, Tam loves the dark vision set forth by anime. It's part of what made him want to be a film director at an early age. Tam, who studied at the Ontario College of Art & Design before transferring to Parsons The New School for Design, has flirted off and on with photography. His work demonstrates a strong ability to respond to clients' needs and yet embody his own sensibility. A freelance project for clothing designer Steven Alan, for instance, conveys Alan's pared-down, bobo-chic aesthetic, even as it expresses Tam's panache with high-contrast graphics and debonair lettering.

In a project for the New York studio

For Office Use Only, he created one of his favorite pieces: a series of animated shots of models for the online magazine Hint. To achieve the syncopated silhouettes and layering of images for the project, Tam animated the entire piece—a struggle, considering his limited knowledge of Flash. But the project gave him the chance to revel in his favorite things: photography, cinematic art direction, industrial pop, and a neo-noir ambience. "Thinking about pictures, images, and themes really gets me going, as opposed to thinking about what font to use," he explains. Spoken like a born art director.

CAITLIN DOVER



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**TYPEFACE:** Rocky  
**WHY:** I always loved fonts with blood dripping from them, but sadly they're just not fonts you really get to use all the time.

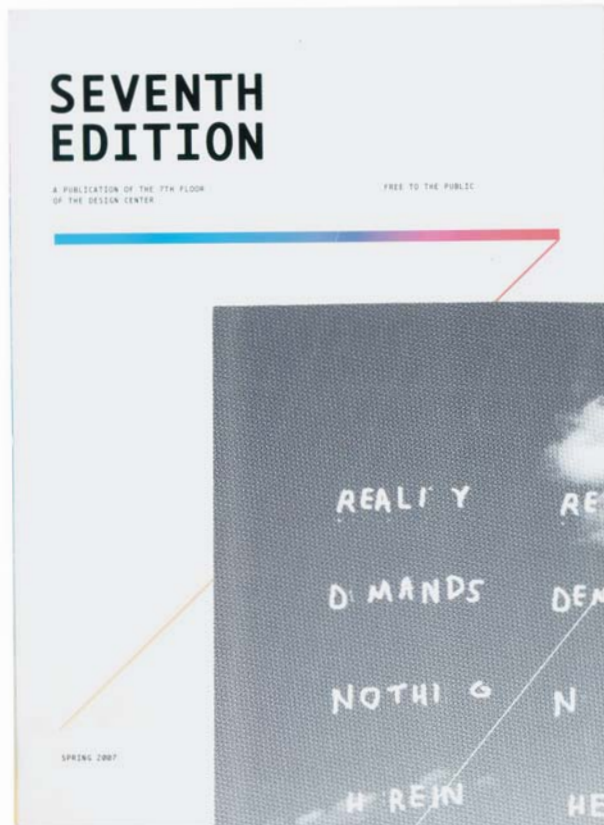
05

All design shown here is by Jason Tam. **01** In-house collateral. AGENCY: For Office Use Only. CREATIVE DIRECTOR: Anh

Tuan Pham. **02** Personal project. **03** Spreads for *Alef Magazine*. AGENCY: Project Inc. **04** Packaging for Saatchi

& Saatchi's 2007 New Music Review. **05** Images from an online feature for Hint. AGENCY: For Office Use Only;

CREATIVE DIRECTOR: Anh Tuan Pham; PHOTOGRAPHER: Shun & Hideki.



01

FRANKLIN VANDIVER grew up in a design-conscious household in Huntsville, Alabama. His father is an architect; his mother's a former landscape designer. Even the next-door neighbors owned an outdoor advertising business and gave the young Vandiver a shot at creating billboards. "In school, I was the kid who could draw," he says, "so I always ended up doing the album covers for friends in bands."

Vandiver worked as an intern at Pentagram and then landed his first job at the Brooklyn design firm Mgmt. Currently, the Rhode Island School of Design graduate works with a much more public canvas as the junior

art director for André Balazs Properties. Guests who flick on the flat-screen TV in their room at the new Standard Hotel (which opened last December in Manhattan) won't see the corny imagery that typically flashes on a hotel's in-house channel. Instead, they'll get a menu with sleek, streamlined typography that mirrors the hotel's hipster minimalism.

For the International Center of Photography's "Archive Fever" exhibition, Vandiver designed the show's signage and catalog using a black-on-white, alphabetical list of the artists' names. "They had all these great names in their collection,"

he says. "I wanted to create the feeling of holding a book and running your finger along its lines."

One of Vandiver's sharpest (if unrealized) efforts brought him full circle back to his Alabama hometown. The city is Deep South-rural yet also the home of NASA's Marshall Space Flight Center (known as "Space Camp"). For his senior thesis, Vandiver brought Huntsville's civic identity up to date with a monoline slab serif *H* against an orange background and added a wavy bar to suggest the river. In the end, however, the concept ended up being impractical. "How sweet it could have been," Vandiver sighs. STEVE DOLLAR



02



03



04



**TYPEFACE:** Scotch Bulb **WEIGHT:** Regular **WHY:** The figure is informed by some drawings and photographs I keep in a notebook. It's part of a formal exercise.



05



06

All work by Franklin Vandiver unless otherwise noted. **01** *Seventh Edition* magazine, 2007. DESIGNERS: Franklin Vandiver, Nathan Eames, Lawrence

Hall. **02** Covers for Eric Marth's Books Books series, 2008. **03** Tall Monoline type design, 2008. **04** "Archive Fever" exhibition design for the International

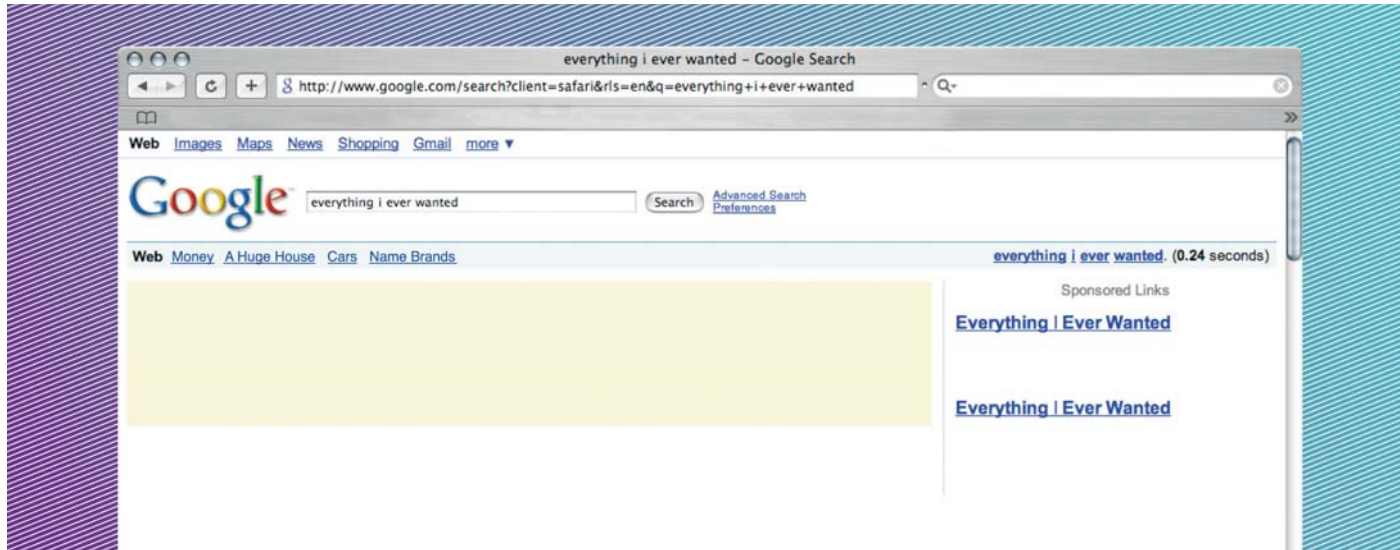
Center of Photography, 2007. **05** Proposed identity for Huntsville, Alabama, 2007. **06** Proposed identity and catalog for the New York Studio School of

Drawing, Painting and Sculpture, 2008. DESIGN FIRM: Mgmt. Design.



# make big money online!

*The brave new world of internet advertising could use a hearty dose of innovative thinking.*



JUST A YEAR AGO, online advertising seemed—to me, at least—an interesting but abstract concern for most web designers. In 2009, amid a maelstrom of layoffs and losses here in Silicon Valley and around the world, any solution to help designers and programmers find funds during the recession has become a top priority. Without a doubt, designers and programmers can no longer work separately;

they must put their heads together to create profitable solutions.

Online advertising is due for a revolution. Presently, there are two primary types of online advertising: keyword buys and brand advertising. The first is uniquely a product of the internet and has no real offline counterpart. Tied to major search engines, keyword buys are the ads that appear alongside the results of a Google

or Yahoo! search, and the search engines have full control over all the variables: where to display the ads and how much to charge. Brand advertising, most commonly experienced as banner ads, is the virtual equivalent of the more traditional television, radio, and print ads: Their price is based on the traffic stats—or the figure formerly known as circulation—of a given site.

## tools

[toonboom.com](http://toonboom.com)

*Animate is a comprehensive animation program for pros.*



Screenshot of Animate.

Toon Boom's latest product, Animate, provides a full suite of professional-level tools in a single accessible package. Animate allows for painting with imported bit-map imagery as textures, and includes several effects that allow for easy creation of highlights or dimensional shadows. A multiplane camera tool allows you to set up a scene in layers and navigate into its depths, rather than just panning across horizontally.

The animation itself can range from fully hand-drawn or onion-skinned tradigital (a mix of computer and classical cell animation) to processes that might be familiar to Flash animators, such as morphing and inverse kinematics, which helps animate limbs so that they move

realistically. A built-in player allows for instant preview, without having to render out each time.

Once primary animation is done, lip-synching tools can analyze your speech track's audio file to generate a mouth chart and automatically assign mouth shapes to characters. Final output can be shown in any video standard, as well as QuickTime and Flash formats, or as a set of image files. Four layouts are included by default, but custom arrangements can also be created to your specific preferences. Animate is available for \$999 (\$599 if crossgraded from Studio), and support packages start at \$149. **SU**

“  
”

AD BUYERS LOVE KEYWORD BUYS BECAUSE THEY HAVE CONTROL OVER THEIR TARGET AUDIENCE.

Keyword advertising is here to stay; the challenge for 2009 and beyond will be how to make brand advertising more profitable. Currently, two approaches to this problem are floating around the industry, and both involve tracking the behavior of online users more closely. The first emphasizes making brand advertising more interactive, and the second calls for a major shift in tracking how people use the internet.

Max Levchin, the founder and former chief technology officer of PayPal, and now currently CEO of Slide.com, which publishes social network apps, is a proponent of creating more real-world interaction through advertising. He points out that in this dour economic climate, ad buyers will gravitate toward keyword buys instead of brand advertising, because they allow advertisers to have control over their target audience and the ability to make the kinds of adjustments that give them the most value for their dollar. Levchin describes Google and Yahoo!'s algorithms for selling ads as almost flawless, an opinion backed up by the fact that Google is now the biggest and most profitable vendor of online ad space.

But not all hope is lost for traditional brand advertising, such as the ads employed by the likes of Apple, Gap, and AT&T on media websites like CNN.com and Time.com. Levchin suggests that those companies think more like the search engines when tracking the success of their ads—which, in turn, means more opportunities for designers. “All it might take is for a few design firms to hire a technologist here or there in their studio. Not heavy-duty engineers. Just a few people with some basic level of web technology competency. With a small investment, they can create all sorts of effective brand campaigns that take advantage of the internet,” he says. As an example, he suggests that a retailer like the Gap could track its customers by placing codes onto downloadable coupons correlated to different web campaigns, and then track which sites sent the most customer traffic.

David Hornik, a venture capitalist, is convinced that brand advertising will remain a vital part of online marketing, and he suggests that the future of online success rests not with advertising designers, but with programmers who can track a user's regular online journey. “Right now on the web, there's no good way to know who you're spending your advertising money on,” Hornik says, pointing to a need in the market for a web equivalent of television's Nielsen ratings. “Whomever creates the technology that ties together how people use the web—the collection of sites they visit in their daily routines and what they use in the course of their digital lives—will be able to take web advertising to the next stage.”

When I asked about the obvious implications in regard to privacy, Hornik said, “That genie is out of the bottle. Obviously, privacy is important. But there is no going back now.” Though he admits that the changing nature of privacy on the web will be a critical element of any such new technology, he thinks a respect for privacy will be secondary to the need of advertisers to understand and to track their audiences. Obviously, Hornik concludes, the creator of the next-generation Nielsen ratings for the web will be a huge winner. He then winks, his expression suggesting that he may be investing in possible candidates.

So where to go from here? Designers who understand online trends, and who can work with programmers and marketers, are most likely to profit. Function, not just style, will dominate advertisers' needs. Ultimately, firms that create effective campaigns to help their clients wisely spend the remainder of their 2009 advertising budgets are the ones that will survive this economic cycle. **P**

ANDREI HERASIMCHUK was responsible for designing and creating the common interface for what is now known as the Adobe Creative Suite. Today, he is one of the principals and co-owners of Involution Studios, a design firm in Silicon Valley, California.

## obsessions

What two web-mad developers are bookmarking.



Buttons from Supermandolini.

**ON FAMILIAR THINGS** is a blog that eschews the modern for the contemplation of studious Dutch paintings. [onfamiliarthings.blogspot.com](http://onfamiliarthings.blogspot.com)

**SATURDAY'S BULLETIN**, on the other hand, jeers at the old by adding cruel captions to early 20th-century illustrations. Horrible, but great. [saturdaybulletin.com](http://saturdaybulletin.com)

**ALLRGB** (tagline: “All your rgb are belong to us”) is a showcase for images that contain a single pixel of each of the mathematical colors possible with the RGB color model (16,777,216, to be exact). [allrgb.com](http://allrgb.com)

**BOKEH** is a noun form of the Japanese word *bokeru*, which means “to become blurred,” and the latest trend among Flickr tag fiends. It's also a new Photoshop lens-effect plugin from Alien Skin that allows you to add shallow depth of field, vignette effects, and tonal shifts. [alienskin.com/bokeh](http://alienskin.com/bokeh)

**ODDSTRUMENT** documents a host of musical instruments you've never heard of and suggests making music in ways you may never have considered—root-vegetable horns, anyone? [oddstrument.com](http://oddstrument.com)

**INSTANT ORIGAMI**: Exercise your mind, relax your spirit, and vent your spleen. [instant-origami.com/](http://instant-origami.com/)

**SUPERMANDOLINI** creates witty items of jewelry from bits of digital detritus. We particularly like the brushed, silvery pins (above) honoring the pixelated tool icons from Adobe's applications. [supermandolini.com](http://supermandolini.com)

**SAINTS OF THE LOWER EAST SIDE** is a beautiful little set on Flickr from a user named AnomalousNYC that makes devotional portraiture of the common, everyday pieces of New York we often miss as we rush around the city. [flickr.com/photos/anomalous/sets/517725](http://flickr.com/photos/anomalous/sets/517725)

**PATRIC KING AND SU**

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the Denver Art Museum.



*the professional association for design*



# art for art's sake

**BREAKDOWNS: PORTRAIT OF THE  
ARTIST AS A YOUNG %@&\*!**

By Art Spiegelman (Pantheon, 72 pp., \$27.50)

Art Spiegelman's *Breakdowns* is a brilliant riff on comics, design, and art. Its centerpiece is a full reprint of his legendary 1978 comic book anthology, also called *Breakdowns*. A 20-page autobiographical comic, which acts as an introduction, and an illustrated prose afterward complete this extraordinary demonstration of how to organize, consolidate, and structure densely intricate information in innovative ways. It's a compelling argument for recognizing comics as fine art, and an invaluable showcase for the evolving work of one of America's foremost comics masters.

The 1978 *Breakdowns* shows the young artist's drawing styles veering from jagged German Expressionist scratchboard to smooth, semi-realistic pencil rendering. The 16 pieces are widely diverse. They include a madcap psychological treatise on humor and suffering; a convulsively scathing exposé of middle-class normalcy that fragments and recontextualizes an innocuous daily newspaper strip; and a mouse's bedtime story for his son about life in a wartime ghetto, which became the basis of *Maus*, his Pulitzer-winning graphic novel.

These works are complex structural experiments that treat form as content. As Spiegelman wrote in his original introduction, "Most definitions of 'story' leave me cold." For him, the real story was, and continues to be, the exploitation and expansion of the essence of the comics form. When the first *Breakdowns* debuted, it was largely ignored, although other comics legends, like Alan



Moore, Chris Ware, and Scott McCloud, recognized—and were profoundly influenced by—Spiegelman's groundbreaking approaches to the medium.

At the time, however, another visual demographic took notice: graphic designers. Spiegelman was speaking their language, from *Breakdowns*' cover design, with its off-kilter CMYK separations, to the artist's numerous appropriations and deconstructions that shared a kinship with the incipient postmodernist movement. And inasmuch as designers often perform their jobs with a functional understanding of both high-modernist aesthetics and pop culture, they may have been more comfortable with his comics-as-art thesis than comics fans or gallery-goers. Only four years after *Breakdowns* was published, Spiegelman was featured in a *Print* cover story.

The packaging of this new, expanded volume asserts its physicality, with the cover's faux belly-band laminate, pseudo-newsprint pages used for the new material, and the two paperback cover stock interior sheets that demarcate the older book-within-a-book. Spiegelman's new cartoon preface is a series of childhood memories with a relatively con-

ventional format, and it eases the reader into the more formidable and seminal strips. The vigor of his earlier technique has been replaced by a lighter, more self-assured line, if not quite a full facility with human anatomy. This preface is part of his cleverly constructed main manifesto. Referring to his anarchic young self in the concluding essay, the self-admitted "megalomaniac with an inferiority complex" now writes, "He was breaking the one taboo left standing: He dared to call himself an artist and call his medium an art form." It's a radical proposition, one that continues to consume him. Evidence that a comics page can indeed function as fine art can be found throughout the book, exemplified in the quietly powerful "Don't Get Around Much Anymore," in which the only physical movement is a ball bouncing outside a window. Its open-ended ambiguities and subtle visual resonances remain as evocative of isolation and despair as any Edward Hopper painting.

Due in large measure to his own tireless proselytizing, Spiegelman's original artwork, from the 1970s material up to *In the Shadow of No Towers*, was prominently displayed in the prestigious 2005 Masters of American Comics museum exhibition. But only time, and art history texts, will reveal whether he's managed to break down and erase the border separating comics and art. Meanwhile, *Breakdowns*, an exceptionally rewarding opus, stands as powerful case in his defense. **P**

MICHAEL DOOLEY is creative director of Michael Dooley Design and instructor at Otis College of Art and Design in Los Angeles. He is a *Print* contributing editor and writes on arts-related issues for a variety of publications. His book *Teaching Motion Design*, co-edited with Steven Heller, is published by Allworth Press.





by Aaron Britt

## love for sale

### IMPORTANT ARTIFACTS AND PERSONAL PROPERTY FROM THE COLLECTION OF LENORE DOOLAN AND HAROLD MORRIS, INCLUDING BOOKS, STREET FASHION, AND JEWELRY

By Leanne Shapton  
(Farrar, Strauss, and Giroux, 144 pp., \$18)

As the art director for the *The New York Times's* editorial page, writer and illustrator Leanne Shapton displays her knack for clear visual communication laced with subtle wit. In her 2006 book of drawings, *Was She Pretty?*, she devoted charming, crude line drawings and a few sentences to each of her many characters' previous partners. Distilling each failed relationship, or perhaps just each failed lover, down to a line or two, Shapton showed her talent for the suggestive, crystallizing detail. In her new work of fiction, *Important Artifacts and Personal Property from the Collection of Lenore Doolan and Harold Morris, Including Books, Street Fashion, and Jewelry*, that penchant for telling minutia is writ large over the course of a mostly good, often clever, and at times precious "auction catalog."

*Important Artifacts* tells the story of just one failed relationship. The book's central conceit, that the ephemera of Lenore Doolan and Harold Morris's relationship—books with loving inscriptions, photographs from a trip to Italy, holiday gifts, intimate mementos, and the accumulated bric-a-brac of four years together—is for sale is both ingenious and limiting.

As a material record of a romance, *Important Artifacts* is thorough and surprising. The sheer variety of things collected in the 332 lots, and the fact that they add up to a coherent narrative that incorporates all the hiccups, misunderstandings, and false starts of modern romance, is no small feat. Yet Shapton's reliance on the handwritten word (journal entries, dashed-off notes, book inscriptions, letters, postcards) to capture her characters' interactions and inner monologues gives the book a persistent sameness. It also renders the pair of lovers overly anachronistic, as though they were the only pair of present-day, upper-middle-class New Yorkers who have yet to write a text message, e-mail, or Facebook update.

This gives the whole affair a strained, atavistic quality which, depending on your tolerance for Audrey Tautou films, will come off as either winsomely old-timey or simply out of date. One half-expects to see perfectly yellowed telegrams joining the fray.

The auction lots, however, work well: Shapton derives much of the book's emotional heft from the uniqueness of each item. The specialness of quirky yard-sale finds and perfectly chosen gifts makes *Important Artifacts* a joy to peruse. Shapton has curated this raft of stuff so that each lot appears to be, on its own, mundane, but in aggregate, it's an apt demonstration of what it feels like to be in love.

As things wear on, and each artifact is made to serve as a tiny emblem for the characters' lives and tastes, *Important Artifacts* loses some steam. Somewhere amid the lots dedicated to French New Wave cinema, vintage bathing suits, gentle indie rock, wool scarves, and old-fashioned typewriters, the wistful, nostalgic quality that is charming at the outset veers toward kitsch.

Visually, Shapton fares better. By appropriating, and sticking to, the staid design of auction catalogs, and keeping the text short, *Important Artifacts* never fully buckles under its own premise. The black-and-white photos, short captions, and suggested prices for each item keep things moving at a brisk pace, permitting the gymnastics of the couple's doomed love to do the real work.

A winning detail, and an example of Shapton's wry charm within the workmanlike aesthetics of the layout, is the starting bids printed for each lot. Taken as a whole, they comprise a secondary, and perhaps more lucid, commercial account beneath the surface of the main narrative. As the lovers (and we the readers) assign particular sentimental value to this letter or that gift, the price tags never let us forget that these are, and all our treasures may become, just things for sale. Objects that had lives before meeting the lovers quietly wait to begin new lives afterward. ♣

AARON BRITT is an editor at *Dwell* magazine and the writer of "The Pocket Square," the men's style column in the *San Francisco Chronicle*. He has also written for *Wired* magazine, *The New York Times Magazine*, *Animal Planet*, and the *History Channel*.

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by Brian Scholis



### THE DESTRUCTION OF LOWER MANHATTAN

By Danny Lyon (*Powerhouse*, 160 pp., \$50)

### THE TRANSPARENT CITY

By Michael Wolf (*Aperture*, 112 pp., \$60)

In late 1966, after years spent drifting across the United States and documenting civil rights protesters, outlaws, and motorcyclists, the photographer Danny Lyon returned home to New York and settled in a loft downtown.

Surrounded by condemned buildings and not yet eager for more human subjects, Lyon set out to document the broad swaths of downtown being razed for two major infrastructure projects: a new ramp for the Brooklyn Bridge on the East Side and the World Trade Center on the West Side. The resulting photographs, reprinted here from a 1969 volume, are solemn portraits of Manhattan's stout brick and cast-iron buildings standing sentinel; the men responsible for bringing those structures down; and, in interior scenes, the marvelous accretion of human history and labor those buildings pre-

served. The nearly empty street scenes, in particular, recall Charles Marville's documentation of condemned quarters in 1850s Paris (before Baron Haussmann forever altered that city) or Richard Nickel's 1960s photographs of Louis Sullivan-designed buildings in Chicago. Lyon's images resonate anew at a moment (after the attacks of September 11) when New York is once again attempting to resuscitate its downtown environs.

If downtown New York seems to be at the end of its tether in Lyon's photographs, the spectacular views of today's Chicago Loop captured by Michael Wolf depict a city in robust health. What predominates is the sense of activity: Thousands of miniature dramas of work and leisure play out behind steel-and-glass facades. From his perches on rooftops and in tall parking structures, Wolf's telephoto lens tucks hints of these lives into the vertiginous, nearly disorienting compositions that admit neither sky nor ground. Best may be a nighttime scene in which a man with a telephoto lens "shoots back" from a giant flat-screen TV. **BRIAN SCHOLIS**

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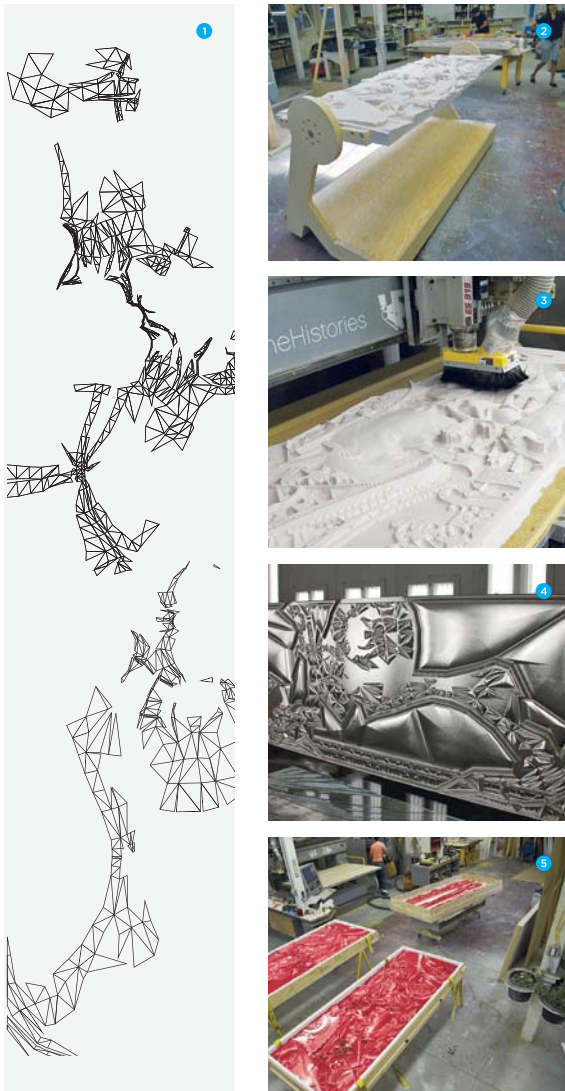
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**1 /** The pattern, based on *Star Wars* hero Yoda, took about four months to get right. Machine Histories converted a 3-D model into a horizontal and vertical pattern of connected triangles.

**2 /** Polyurethane foam usually serves as a mold, not a finished product. But it “machines” cleanly, allowing for a smoother finish for the paint.

**3 /** Joyner and Pilarski originally started with five-pound-density foam, but the images carved in the doors ended up looking like a low-resolution, pixelated jpeg. The 40-pound-density allowed for greater detail.

**4 /** Gary Watson, who has used his sprayable mirror-chrome paint technique for rapper Xzibit’s cars, applied a urethane-based paint that contains finely ground metal. Watson used nearly a gallon per door.

**5 /** Because the doors had to be painted all at once, Joyner and Pilarski built a jig that pinned the doors at the top and bottom so that Watson could spray them like a rotisserie, rotating at 360 degrees. They built the jig in a couple of days. “We’re just problem solvers,” says Joyner.

**THERE’S NO ROOM** for a recession in Richard Christiansen’s aesthetic. Indeed, the founder of New York–based studio Chandelier says his influences are *The Muppets* and the ’80s camp soap *Dynasty*. When he unveiled an entrance to the studio’s library in its SoHo penthouse earlier this year, he went for a show-stopper: 200-pound pink-and-sparkle doors.

The original vision was a pair of stainless chrome doors. Christiansen approached Machine Histories, a production outfit in California established by Steven Joyner and Jason Pilarski, who met at Art Center College of

Design. Because stainless chrome doors would have cost millions of dollars, Joyner and Pilarski instead used a rapid prototyping manufacturing technique to carve the doors out of a block of 40-pound-density polyurethane foam. They then hired southern California artist Gary Watson to spray the doors with a custom, mirror-chrome paint to give them that champagne-and-roses effect. “A lot of the tools we have are made to do something,” says Joyner. “They can cut a two-by-four, but it doesn’t only have to cut a two-by-four.”

Christiansen wanted the doors to reflect

things he loves—teapots, cherubs, airplanes, animals—along with “dildos and doll parts” and pop culture references, such as a pattern derived from a 3-D model of *Star Wars* hero Yoda. The trim on the edges blends tantric carvings in the style of Victorian crown molding. “I just wanted it to be a giant, over-the-top explosion of color and graphic motion,” he says. “America gets so caught up in what’s proper and what’s not. We wanted to have some nudity without being vulgar, and with a bit of a wink.”

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