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Welcome to STEP's third annual Field Guide to Emerging Design Talent. Alice Twemlow has once again curated this special section recognizing new talent. She contacted instructors at design campuses and programs in the U.S. and abroad for nominations. This issue is packed full of the latest generation of graphic designers, interactive media designers, illustrators, and pop culture influencers in general.

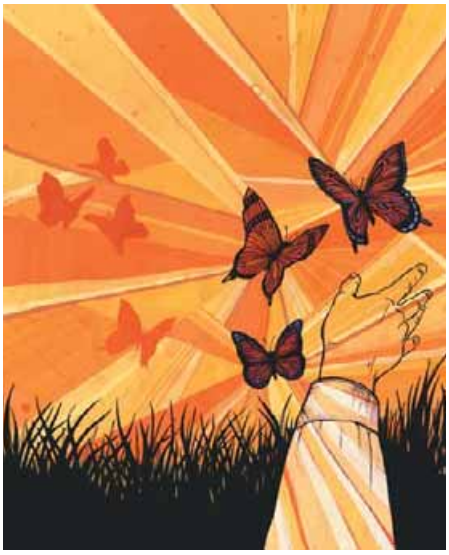
The 2006 STEP Field Guiders share many traits, including a love of life and a passion for their craft. They experience the world through a design lens, enriching their own lives and the lives of others around them. What's also unique about this group is that nearly all of them are giving back to their alma maters, either through teaching and mentoring the next class of designers, curating university exhibitions, or designing materials for school programs and events.

In addition to the Field Guide, we've included more up-and-coming talents to watch for: Tiffany Meyers spoke with the judges and top winners of the Adobe Design Achievement Awards, which is in its fifth year. Adobe recognizes and rewards 26 students who are using Adobe products to create their award-winning projects. We're featuring the top winners of each category and exploring the criteria the judges used to select this deserving bunch. Roberto de Vicq de Cumptich, who served as master of the awards ceremony along with Matteo Bologna, stated: "These people are going to burst through the gates and take the jobs of all the old people in their way." Look out ("The 2005 ADAA Winners," page 64).

Anne Telford interviews 10 illustrators who are making an indelible mark, each breaking through with a unique style ("Drawn Talent," page 54). Gina Triplett, one of the featured artists, created this issue's striking cover image. To read about her process, including direction she received from STEP art director Michael Ulrich, go to www.stepinsidedesign.com.

Switching from new school to old school, Sean Adams interviews 2005 AIGA medalist Bart Crosby, principal of Crosby Associates in Chicago. Crosby has a 40-year legacy in the windy city, creating brand identities for companies both locally and around the nation. In addition to Crosby's design work, Adams taps into personal interests, which include an obsession with cars and racing. Strap yourself in and enjoy the ride ("Q&A," page 48).

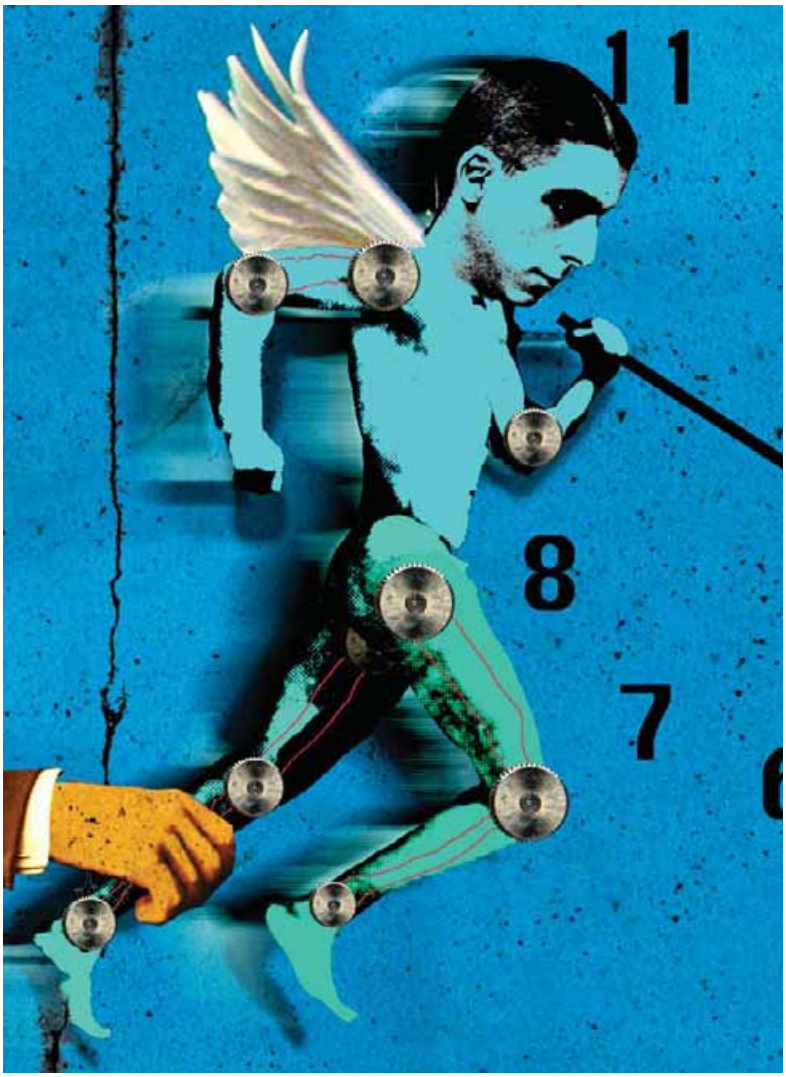
Luis Fitch, principal of Uno in Minneapolis, has not only crossed the cultural divide from his native Tijuana, he's bridging the gap between Hispanic Americans and the mainstream through design. Matthew Porter interviews Fitch about his upbringing south of the border, his education, and his circuitous career that is now leading him away from his adopted Midwestern home ("Uno Minneapolis: Frozen or on the Rocks?" page 40).



COVER ILLUSTRATION: GINA TRIPLETT

Last issue's cover (Vol. 21, No. 6), designed by Number 17's Emily Oberman and Bonnie Siegler, sparked vigorous debates at www.beadesigngroup.com and www.underconsideration.com/speakup. I received many letters from readers as well—some people loved it, some people hated it. See "Letters from Readers" on page 12 for a taste of the controversy and to read Emily's and Bonnie's reasoning behind their feline design.

Emily Potts, EDITOR
potts@dgusa.com



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letters

READERS RESPOND TO NOVEMBER | DECEMBER ISSUE

WHAT RADAR?

In the editor's letter in the November/December 2005 issue, Emily Potts noted that Sharon Werner has flown under the radar and "hasn't received much acclaim in recent years."

This left me wondering, is there a design radar out there? And who determines that someone gets "noticed" or "picked up" on this radar? Every year I see the work of Werner Design in all the annuals and award books. It's a bit nauseating actually. Enough Sharon, OK? I get it: You do really beautiful work.

All kidding aside, as a close friend and colleague, I greatly admire the work her office has produced. I know she is constantly judging design shows or speaking at events around the country. So, if Sharon is "under the radar," then how did she get featured in this issue of STEP?

Loyal STEP *reader,*
Scott Thares, Wink
Minneapolis

Dear Scott,
You're right—apparently my radar is WAY off. Calling Sharon out as someone who hasn't received much "acclaim" was not only insensitive and ignorant, it's completely off base. My apologies to Sharon.

Emily Potts

WELL, BUTTER MY MUFFINS!

What an adorable issue I pulled out of my mailbox this week. Fwuffy-wittle-kittens ALL OVER! I was fairly glowing with joy as I perused it while carefully preparing my husband's martini and checking on dinner—tuna noodle casserole with marshmallow topping. Alas, then I read your title, "Women of Design."

We've come a long way, baby. Congratulations on degrading your well-written, well-researched interviews and articles with a cover that portrays these hard-working, intelligent, and creative women as nothing more than a bunch of adorable, cuddly, and above-all nonthreatening housepets. Why not just show row after row of ripe, red tomatoes or fluffy, freshly-shelled chicks!

Tsk, tsk, STEP mag. You should know better.

Elizabeth Nelson , The Occasions Group
Mankato, Minn.

ROCK ON!

Just had a view of STEP *inside design*'s cover "controversy."

I burst out laughing at the rocks cover ... and yes, I am a woman. Too bad it couldn't be used, but I do like the "kute kitten kover." I'm so tired of women being portrayed as "businesslike" to resemble successful businessmen. Wasn't that supposed to have ended in the late '90s?

On a side note: What is so wrong with nipples? It cracks me up that even today, 80 percent of a breast can be shown in a photo as long as the nipple is airbrushed out or hidden. If nipples are so offensive, why aren't men's nipples airbrushed out of photos, too? Thanks for the laugh!

Elizabeth Mullaly, A.R.T. Group
a division of Sunrise Medical
Seattle

WHAT A DISAPPOINTMENT

I have been a long-time subscriber of your magazine. But I have to say I was shocked and greatly disappointed at the choice of cover to represent "Women of Design." In fact my response was visceral, to the point of nausea. Why, when women finally get featured in your magazine, the designers think it's a good time for irony and the proverbial "wink," is beyond me. To choose kittens as an icon to represent females is so off the mark, so naive on the part of these designers, that all of it is incomprehensible. Obviously, these designers are unaware of where women have been in the workplace and the struggles [they've endured] to move up in the world of design—or anywhere.

In addition, I went to your website to see the alternate cover. I couldn't believe that the best thing your cover designers could think of to represent women designers were breasts!

It is too bad that STEP has shown itself as a magazine short on integrity and depth. I have canceled my subscription.

Patti Sullivan-Howd, Western Illinois Regional Council
Macomb, Ill.

KITTEN FAN

I am compelled to write and let you know how much I enjoyed the "Women of Design" cover, as I am aware that some people managed to find it offensive, which is simply ridiculous. In my opinion, it makes no difference if this cover was designed by a man or a woman. I can't remember a cover of any design magazine leaving such a lasting impression on me. Congratulations to Number 17 and the editors of STEP.

Warm and fluffy regards,
Robynne Raye, Modern Dog
Seattle

TO WHOM IT MAY KONCERN:

I've read a lot of the komments and explanations about your kurrent kover. (Yes, isn't it kute to spell words incorrectly?) Here's my feeling: If it has to be explained, then it's missed the mark. The cover is not kute, it's not even cute. It is sexist, no doubt about it. I can't believe that all of the women included in the issue were not given the chance to weigh in on the cover [design]. If they had been, the koncept would probably have been scratched (pun intended).

Christine Beidel
Rutherford, N.J.

OFFENDED BY COVER

I found the [cover] demeaning and borderline offensive. I'll bet a bag of cat litter that if the article had been about the leading men in design, you would have either shown their faces or samples of their work. The stellar designers who were the subject of your story deserved a more appropriate introduction to us, your readers.

Tom Keekley, Olive and Company
Minneapolis

IN PRAISE OF NO. 17

I'm sorry the publisher chickened out on the rocks [see "Cover Concept" at www.stepinsidedesign.com], which were indeed ballsy, but the cute little kitties are just dandy. Then again, all objectivity goes right out the window when it comes to Number 17. Emily [Oberman] and Bonnie [Siegler] could design behind their backs and be blindfolded and I'd still love their work—because they are all about courageous ideas. Brava!

Timothy Jack Ward
New York

KNOT KUTE KOVER

No. Definitely not cute. Kittens convey something adorable, not serious (unless you're covered with scratches, but that's another story). Women designers are not trying to be cute. We are artists, not playthings. We have to fight prejudice throughout our careers, and for a serious magazine like STEP to portray the real honchos (honchas?) in the field as kittens is pretty offensive. I didn't think the rocks worked either, but I'm sure that you could have come up with another much more worthy idea that didn't trivialize the idea of women working successfully ina male-dominated field.

Lynn Foss, DeerSign
New York

DEFENDING THEIR COVER

We intended the Kitten Cover to be a little mischievous, but were surprised that it would spark as much debate and discussion as it did. It is indeed true that kittens play into a stereotype of women (and have been used to represent women for centuries), but we honestly feel that you can change negative connotations by re-appropriating them (especially with humor). That's why it is OK for Spike Lee to make a movie about minstrel shows but it would not be OK if Woody Allen did. Mel Brooks can get away with *Springtime for Hitler*, but Prussian Blue can't. And when Barbara Kruger creates something that says "I shop therefore I am," she actually means the opposite. And so did we. All the women portrayed on the cover and in the magazine are strong, smart humans who have worked hard to be where they are today. Context is everything.

Emily Oberman and Bonnie Siegler, Number 17
New York

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LEFT: A VIEW OF THE EDGE OF SPRUCE KNOLL, MOUNT AUBURN'S WOODLAND CREMATION GARDEN. RIGHT: MEMORIAL "LEDGER STONES" PLACED AROUND THE PERIMETER OF A CIRCLE ARE ETCHED WITH THE NAMES OF UP TO 24 DEPARTED SOULS WHOSE CREMATED REMAINS ARE COMMINGLED IN THE SPACE; LEDGER STONES ARE CARVED FROM ROCKPORT BOULDERS.

Cremation, a far less costly option, has become a serious challenge to routine burial. Cremations have risen dramatically in recent years and now represent 30 percent of all funerals nationwide, fueled in part by economics but also by environmental concerns and the rejection of traditional religious funeral rites.

Creative disposal of one's "cremains" (as cremated remains are popularly but irreverently known) include the recent spectacular funeral of gonzo journalist Hunter S. Thompson. His ashes were blown into the sky from a cannon at his Aspen, Colo. ranch, topping off a star-studded celebration. "He loved explosions," Thompson's widow Anita said. (Johnny Depp, who played Thompson in the film of his book *Fear and Loathing in Las Vegas*, paid for the cannon and the event, which reportedly cost $2 million.)

Similarly, on Dec. 6, the cremains of James Doohan, who played Scotty on *Star Trek*, were launched into space according to his last wishes. The remains of more than 120 others were also aboard the flight, including those of Mareta West, the scientist who determined the site for the first spacecraft landing on the moon. *Star Trek* creator Gene Roddenberry also had his remains shot into space in 1991.

Shooting one's ashes into space is only one option, of course. A scattering of one's ashes in a meaningful spot has always been popular, but how are loved ones to visit you after the scattering? Enter the "green" cemetery. In England, there are about 140 woodland cemeteries, and the concept is rapidly catching on in the States.

Mount Auburn cemetery, the first garden cemetery in the U.S., was originally affiliated with the Massachusetts Horticultural Society. Modeled after Père Lachaise Cemetery in Paris, its mission is to preserve the historical landscape. VP of Interpretive Programs Janet Heywood says that the demand for space exceeds the supply. "There is no shortage of space below ground, just above ground," she says. "People love to be in landscape spaces, to feel as if they are part of the garden. They want beauty, tranquility, to be in a spiritual place."

But they still want memorialization, so Mount Auburn provides a number of space-saving options: While traditional plots are still available, they may be used to accommodate a combination of caskets and cremated remains, and in an area called Spruce Knoll, cremains are poured into the ground and commingled with others. Memorial ledger stones, set in ground cover, can accommodate 24 names and are placed in groups around the Knoll. "People like the idea of reusing and sharing space," says Heywood.

An early proponent of natural burial, Dr. Billy Campbell opened the 350-acre Ramsey Creek Preserve, a natural burial

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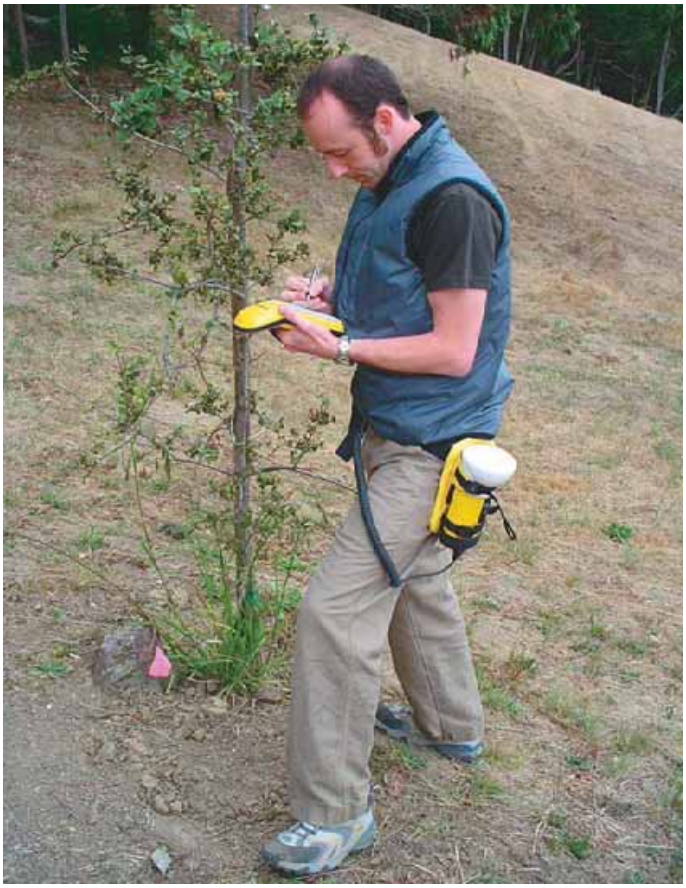

LEFT: GARY MCRAE, DIRECTOR OF MARKETING AT FOREVER FERNWOOD, RECORDING THE GPS COORDINATES OF A GRAVE. RIGHT: THIS GLASS HEADSTONE FROM LUNDGREN MONUMENTS IN SEATTLE WAS A CUSTOM COMMISSION FOR A FAMILY WHO LOST THEIR 15-YEAR-OLD DAUGHTER. IT MEASURES 22 X 56 X 5-1/2 INCHES AND WEIGHS APPROXIMATELY 475 LBS. AN OPTICALLY CLEAR BASE GLASS CONTAINS A CONCAVE TEARDROP ON THE BACK SIDE; A POEM IS ETCHED INTO THE UPPER PORTION OF THE GLASS, WITH THE NAME, DESIGNED FROM THE DEPARTED'S PERSONAL SIGNATURE, ETCHED IN THE LOWER PORTION. THE SILICA BRONZE BASE HOLDS AN EMBOSSED PANEL CONTAINING PERSONAL INFORMATION, AND A CERAMIC PORTRAIT WILL BE MOUNTED IN THE FRAMED SPACE AT THE LEFT.

ground in Westminster, S.C., in 1998. Burials take place without embalming, in biodegradable coffins or cremation urns. Campbell says, "It's restoring the connection between people and land." His nonprofit Center for Ethical Burial is developing aesthetic and environmental standards for green cemeteries.

But the greatest marketing opportunity for eco-burial may be in Marin County, Calif., where cremation is the choice for an astonishing 80 percent of the departed. Hollywood Forever Cemetery on Santa Monica Boulevard may seem an unlikely beacon of the future of the hereafter, but its young owner, Tyler Cassity, turned the neglected cemetery for old silver-screen idols into a tourist mecca. Video tributes to the deceased stars are viewable at kiosks and on the internet, and Cassity's annual Rudolph Valentino film festival at the cemetery is attended by thousands.

Cassity's vision for a virtual green cemetery has been realized at Forever Fernwood, a forested site bordering miles of the Golden Gate National Recreation Area. The landscape is natural: Wildflowers, shrubs, rocky outcroppings, and trees serve as markers. There is no embalming and no vault. Those opting for burial at Fernwood can choose biodegradable coffins made of wicker or bamboo, and shrouds in a hemp-silk blend. Soon to come: $5,000 "eco-pods," made from recycled newspapers and nontoxic glue, imported from England, and akin to a seed pod for humans.

In a landscape with no headstones, visitors to Forever Fernwood can locate the remains of loved ones using a handheld device triggered by GPS (Global Positioning Satellite). Cassity has plans for a portable computer that will allow strollers to view digital biographies as they contemplate the natural environment.

Not everyone wants such a discreet grave. If headstones are your thing, you now have options beyond traditional granite: Consider the newly available kiln-formed glass headstones to brighten up your final resting place. Lundgren Monuments in Seattle makes custom glass monuments that "glow like a beacon in a field of cold, lifeless stone," says the company's owner, Greg Lundgren. Designed to last thousands of years with little or no maintenance, glass headstones "bring new life to the graveyard."

So, while we cannot choose how or when we exit this mortal coil, it's a comfort to know we may at least spend eternity in a style of our own choosing. Whether or not we believe in an afterlife, we all wish to be remembered, and our choice of memorialization is our last chance to express our personal taste. Either way, as Gene Rodenberry might have quipped: "Death ... is the final ending." S

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insight *every design tells a story*

BY NANCY BERNARD

A BOOK THAT'S REALLY A BOOK

All student portfolios present a gallery of work. This one presents the work as a book, with explanatory text in a well-paced, editorial design that creates a personal brand for the graduate.

Christopher Morlan graduated from Academy of Art University in San Francisco in 2004. Right out of school, he was hired as a creative director with Crescent Jewelers at an impressive salary. Granted, he was not a typical BFA grad—he had been to two universities and worked in agencies for seven years when he entered design school. But that experience would not have helped him without a stunning book.

And stunning it is. Not because of the design, which is very good, but because of the narrative it creates. It leaves you feeling as though you know the person behind the design. Let's see how he did it.

First, the book has a title: *Storyline*. It's bound like an art-quality book to repeat the story idea—hard panels wrapped in a slightly glossy, silver fabric, and embossed with title text and a silver-foil brushstroke graphic. Its solidity, tactility, and precision give the book an air of permanence—an instant classic. Inside, the endpapers are a plain, solid, chocolate brown. That yummy organic color contradicts the metallic poise of the cover, suggesting that the story is as much about past (brown) as future (silver).

Inside, the design expresses the same duality. The opening spread, with a soft-focus book on a gradated field of gray running across the spread, combines the large, simple shapes of modernism with antique and distressed imagery. Look closely at it, and you'll see very subtle floral designs dropped out from the top of the gray field. The cover graphic drops out to point at the tagline, "the most compelling stories are—as yet—unwritten." That's nice copy. It says, "I mean to do great things" in a tactfully indirect way.

After the contents page, a series of case studies on student projects follows. Each is set up like an article in a fine publication, demonstrating design skills while showcasing the work. Again, Morlan combines traditional and contemporary forms. The old-style headline font and the centered layout are comfortably familiar. The distressed chapter tag to the left of the text and the

TOP (LEFT AND RIGHT): CHRISTOPHER MORLAN MADE A GORGEOUS BINDING WITH DEBOSSED TYPE AND A SILVER FOIL STAMP–LIKE A HIGH QUALITY ART BOOK. THOSE CHOICES BEGIN TO NARRATE THE THEME AND TITLE, **STORYLINE.**

ABOVE LEFT: THE TITLE SPREAD RESTATES THE MAIN THEME. THEN IT ADDS SUBTEXT WITH OLD-FASHIONED IMAGERY IN AN OPEN, HORIZONTAL COMPOSITION THAT SUGGESTS THE PASSAGE OF TIME. ABOVE RIGHT: THE TITLE SPREAD FOR THE FIRST CASE STUDY SETS UP THE VISUAL LANGUAGE: A BLEND OF CLASSIC TYPOGRAPHY WITH MODERNIST MAGAZINE DESIGN. NOTE HOW THE DISPLAY PHOTO CROSSES THE GUTTER.

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ABOVE: THE CASE STUDY CONTINUES IN WELL-PACED SPREADS. FULL-BLEED IMAGES ARE FOLLOWED BY SETS OF SMALL SILHOUETTES IN NEAT GRIDS. MORLAN CREATES SYNCOPATION WITHIN SPREADS BY LETTING SHAPES BREAK OUT OF THE GRID.

RIGHT: THE LAYOUTS FOR OPENING SPREADS STRIKE A GOOD BALANCE BETWEEN CONSISTENCY AND VARIATION. THOUGH THE BASIC TYPOGRAPHY STAYS THE SAME, THE IMAGES GO FROM LEFT TO RIGHT, VARYING AMONG SQUARE-UPS, BLEEDS, AND SILHOUETTES.

vertical credit lines add some tension. Having the display photo cross the gutter and intrude on the text panel is in the best tradition of Modernist design—a gesture that goes back to Alexey Brodovitch at *Harper's Bazaar* in the 1930s.

And again, Morlan shows unusually good copywriting skills. The first case study is on a mail piece introducing a new, high-attitude line from Hermes. Basic idea: Hermes products are a sensual indulgence. Concept: Titillate the reader with suggestive imagery, but in a restrained, high-design context. Copy: "Knowing Naughty Knots." A nicely paced gallery of images follows. Big against small, square-up against silhouette, a collection of small silhouettes, then a spread with one large image crossing the gutter against three smaller images on the right. This kind of visual pacing is pure best-practices-in-editorial-design. And we're not even talking about the actual project work. (We won't. This review is on the portfolio itself.) The rest of the book goes on in similar fashion, varying the format rhythmically to keep interest up. Case 02, on a line of skin care products from Swiss Army, puts the display photo on the left, and the text on the right. Sometimes the display image is squared up, sometimes it's silhouetted. Sometimes it crosses the gutter, sometimes it doesn't. But the text format stays the same for ease of use.

Let's look at the case study on a corporate print system for Genentech, a leader in biotech. It's built around the idea of boundaries—as in breaking boundaries, which is what leaders do. The first spread is calm, with a simple squared-up image and the title, "Clear View to the Boundary of Reason." The words and the image sum up the visual language for the print system: muted tertiary colors, taut, curved "boundary" lines, transparency that breaks down boundaries. The system is explained visually in the body of the presentation, showing you that print items are packaged in clear, etched plastic cases, then showing you the collateral. One spread has a big, interesting lit photo of the plastic case holding print matter on the left, and three little silhouetted spreads on the right. Farther on, this layout is quoted in reverse, with two silhouetted spreads on the left and the case photo on the right. Again, Morlan is following the classic rules for pacing, but even though you know the rules, and know that they have been consciously applied, the layouts continue to be pleasing. The rules—big against small, squares against complex shapes, bleeding image against images in gridded layouts, arranged in gentle alternating sequences—never fail.

Occasionally we get a little surprise—a purely graphic spread—that punctuates the case studies with character sketches. They all use a horizontal gray field with images of books, like the opening spread, but each makes a different statement. A single green, antique book overlaid with a dropped-out logic diagram of Morlan's experiences says, "This is my life plan." A row of books, paper edge forward, overlaid with dropped-out images of plants and urban landscape, says, "This is my world." A chart-like assembly of images from Morlan's journals, this time over a gray-and-white partial portrait, is overlaid with another diagram to say, "This is how I think." It's clear that literature is as much a part of his life as design. He wants us to know that he is going to collaborate well with writers, if not continue to write himself. This will give him a serious edge over less-literate designers.

The final breaking spread introduces trademark design. This time the gray band shows pages of design sketches, with a text block asking, "Who are we?" A simple series of logo designs, two to a page, with generous white space around them, follows.

Continued on page 26

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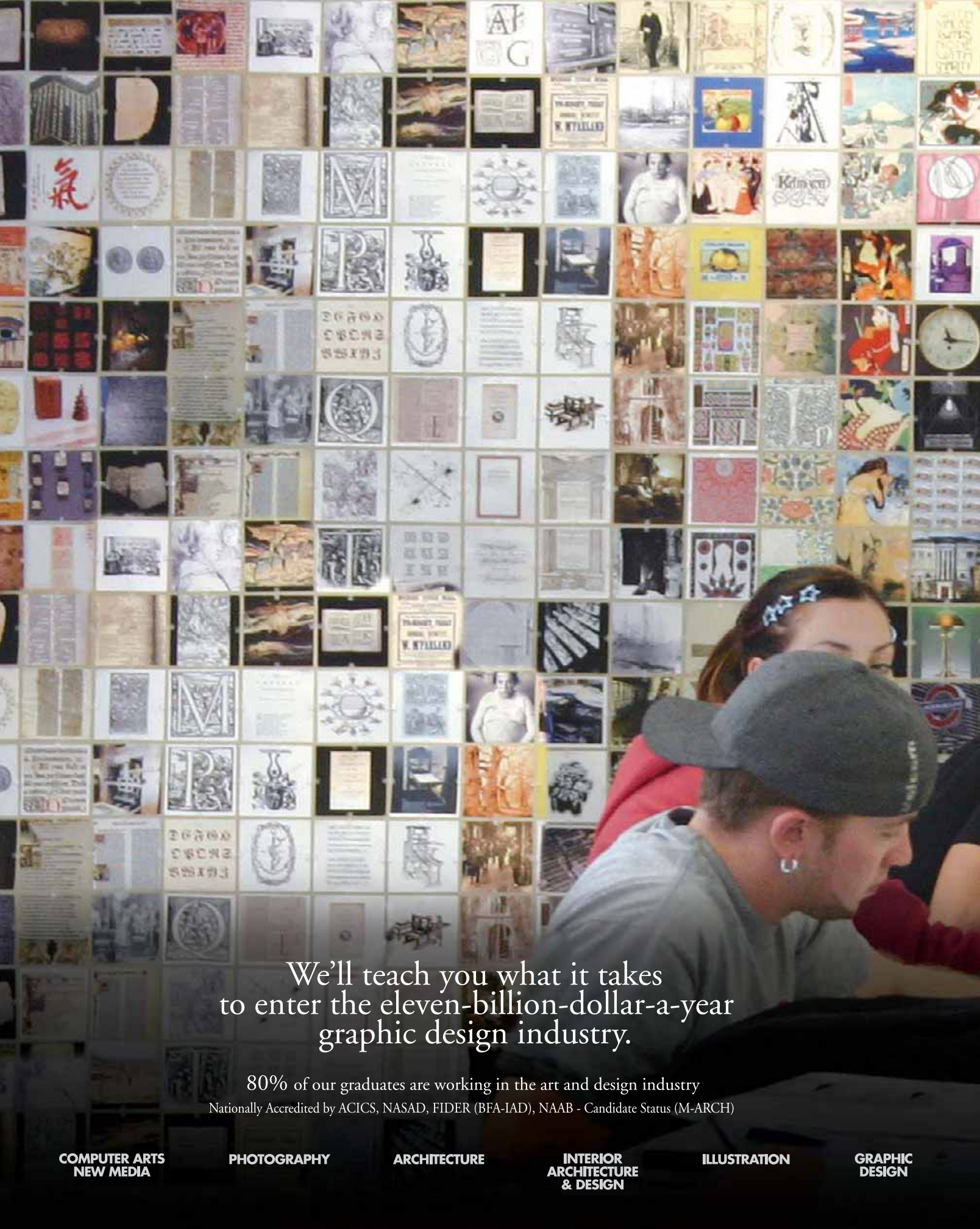
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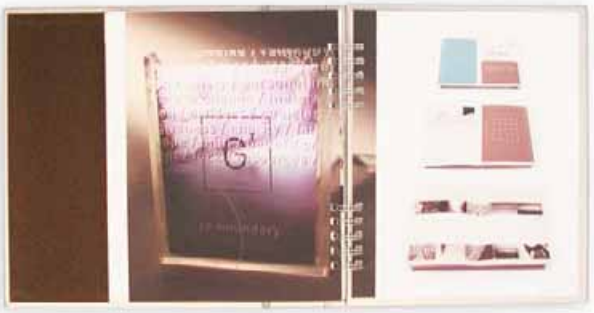

ABOVE: THREE SPREADS FROM A CASE STUDY ON DESIGNS FOR GENENTECH SHOW HOW MORLAN CREATES CLASSIC PACING IN THIS BOOK. THE SQUARED-UP PHOTO OF THE OPENING SPREAD IS FOLLOWED BY A FULL-BLEED PHOTO THAT CROSSES THE GUTTER TO LEAD THE EYE TO THREE LITTLE SILHOUETTES ON THE RIGHT. THEN THE SILHOUETTES CONTINUE ON THE NEXT SPREAD WHILE THE LARGE IMAGE MOVES TO THE RIGHT, POINTING THE WAY TO THE NEXT PAGE.

RIGHT: THE CASE STUDIES ARE PUNCTUATED WITH GRAPHIC SPREADS USING VARIATIONS ON THE OPENING THEME TO EXPRESS MORLAN'S CHARACTER. A CHART SHOWING HIS INFLUENCES AND IDEALS OVERLAYS A LARGE BOOK; "WHO ARE WE?" SITS LIKE A MEMO ON TOP OF A COLLECTION OF HIS SKETCHES FOR LOGO DESIGNS; A ROW OF BOOKS COMBINED WITH SOFT, GRAY LANDSCAPE IMAGES SUGGEST HIS MENTAL AND PHYSICAL JOURNEYS.

Continued from page 22

At the back of the book is the requisite resumé, which repeats some elements from the body of the book—the distressed chapter block with one round corner, a gray field, labeling in the same icy green type as the credits in the articles—but in a flush left, ragged right, blockstyle layout that clearly indicates we're looking at a new kind of information. Facing the resumé is a more unusual page. It gives credits for the photography and acknowledgements. It's the acknowledgements that impress me: "I've waffled on the professionalism of including expressions of thanks and admiration in a portfolio. But, even as a professional designer, these people have a place in my life. And thus they have a place in my book. So skip this bit if you want to maintain the illusion of this book being anything other than a collaborative process … ."

As a prospective employer, I wouldn't skip it. I'd like having the assurance that the designer is eager to give credit to others, and has a sense of humility about his own work. Of course, the book isn't perfect. Morlan suffers from some of the typographic habits that tend to turn text into texture. For instance, the case study stories are set in such tiny type that one tends to skip them. The informational copy at the top of each title page is not only tiny, but vertical, so you have to twist the book around to read it. Who will? If you do, you see that they give the class, instructor, design genre, "client," and colophon. This is the one slightly sneaky thing about Morlan's book. Making the credits hard to read makes it easy to forget that this is all student work, art directed to some degree by a seasoned professional.

The fact that the work has been art directed is a problem with many student books. As one design firm principal said to me just last week, "I don't really know if what I'm looking at represents her real abilities, or the abilities of her teacher. I just hired a new grad with a wonderful book—and so far her work isn't living up to the promise."

Future grads, heed that warning. But go ahead and make your portfolio a fine piece of design in itself. Build it around a narrative that reflects your design sensibility, purpose, and character. That will tell everyone who sees it not only who you are, but what you are truly capable of—as Morlan's book does.

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professional practice *the fine print*

BY SHEL PERKINS

Standard wisdom is that, when providing design services to clients, you should always sign a contract with a detailed set of terms and conditions in order to prevent any confusion about the legal and financial aspects of the relationship. However, it's not unusual for new designers to provide services to clients with no contract whatsoever. This lack of awareness about the importance of contracts is an indication that many design degree programs don't do a good job of bringing students up to speed on key business issues. Without a good contract, clients can and will take advantage of you. You'll encounter legal and financial problems that could have been easily avoided. A good contract prevents confusion and protects everyone's interests. You'll realize how vital this is after you've been burned a few times. Designers who are further along in their careers and working on larger projects have learned the importance of having formal agreements in place.

SAMPLE CONTRACTS

So, how do you get wise on these issues? Start by collecting sample contracts for the kind of design work you do. The best sources for these are professional associations and paperbacks about the business of design. (If you do an internet search, you'll also find that there are companies offering to resell documents that were previously developed for their own use. This is not a good option for you because it will cost you more and the documents themselves will be less standard since they're not widely used.) As you gather these sample contracts, you'll find that they fall into two general types: preformatted documents in which you just fill in the blanks, and detailed terms and conditions that are intended to be attached to a proposal document you've developed yourself.

FILL IN THE BLANKS

For newcomers, fill-in-the-blanks documents seem quick and easy, but the approach does have some disadvantages. First, it can seem rather impersonal and cookie-cutter, which runs counter to the fact that design is a highly customized professional service. Secondly, the form you select must be a very good match to the project at hand. Because of this, publishers of fill-in-the-blanks forms must provide a wide variety for you to choose from. For example, the Graphic Artists Guild provides fill-in-the-blanks documents. Their handbook has 20 different sets of terms and conditions, each for a specific type of design project. You must be careful to select the right one:

- *Graphic Artists Guild Handbook: Pricing & Ethical Guidelines*, distributed by F+W Publications, www.gag.org

Attorney Tad Crawford has also taken this approach in the business paperbacks he's produced with various collaborators.

- *Business and Legal Forms for Graphic Designers*, published by Allworth Press, www.all worth.com. Separate volumes are available for graphic designers, illustrators, industrial designers, and photographers.

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YOUR OWN PROPOSAL

A different approach is to write your own detailed proposal document, then attach a comprehensive set of terms and conditions. This approach is especially well suited to projects that span creative disciplines and have multiple deliverables. This requires more sophistication on your part. First, because the proposal will be a detailed narrative document that defines the scope of services and describes your creative process. Secondly, you need to understand the legal and financial issues involved and attach terms and conditions that are appropriate. For this reason, sample terms and conditions intended to be used in this way come with a lot of instructions. To see what I mean, download this free PDF from the American Institute of Graphic Arts (AIGA):

- *AIGA Standard Form of Agreement for Design Services*, booklet 9 in the series *Design Business and Ethics*, www.aiga.org

It includes sample contract language along with instructions and explanations of the important legal concepts involved. A similar approach was taken by the Association of Professional Design Firms (APDF) when it developed sample terms and conditions for industrial designers. The publication includes explanations and commentary, and has been endorsed by the Industrial Designers Society of America (IDSA). It is available for purchase online:

- *APDF Contract Terms and Conditions Reference for Product Design Consultants*, www.apdf.org

UNDERSTANDING THE ISSUES

When you have collected samples that are appropriate to the work you do, study them carefully. Take time to read the instructions and look up any terms you're not familiar with. There is a good online legal dictionary available:

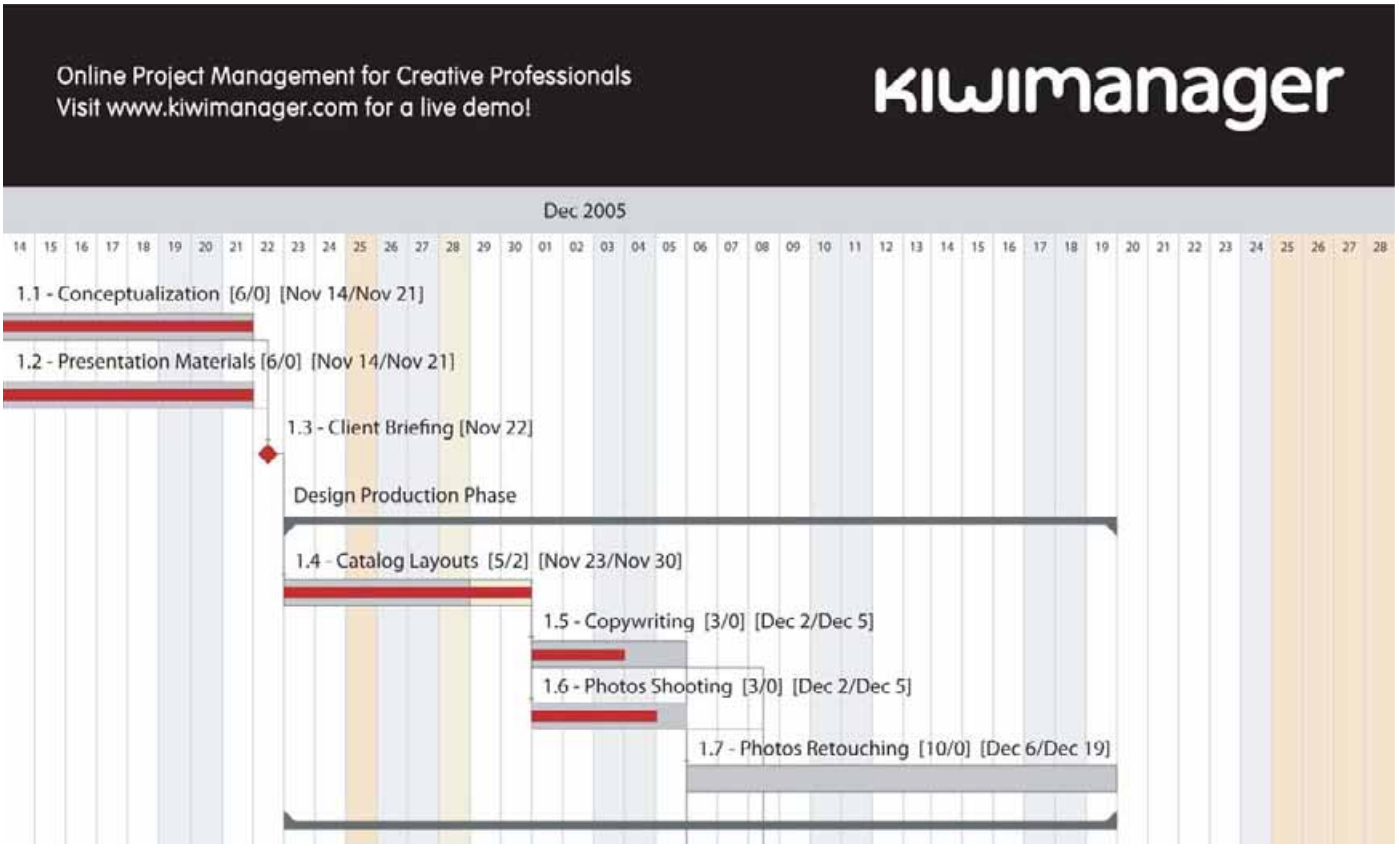
- *FindLaw*, http://dictionary.lp.findlaw.com/

Once you've gathered as much reference information as possible, prepare a draft of the contract format you'd like for your business. Then make an appointment to review it with your own attorney. This will be an opportunity for you to ask questions and receive guidance in finalizing everything.

LONGER RATHER THAN SHORTER

In many ways the work we do as designers has become more complex, yet everyone is still hoping for a shorter contract. To quote H.L. Mencken: "For every complex problem there is a simple solution ... and it is wrong." To cover all of the essential issues, your terms and conditions are not going to be particularly short. At first, you might feel a bit anxious about this. You may be worried that the amount of fine print will seem out of proportion with the size of the project. You may be afraid that this will scare off a new client. To overcome these concerns, you will probably need to do some client education.

You need to be knowledgeable enough in these matters to answer questions from clients about the contract language you've submitted to them. Reassure the client that a well thought out contract protects them as much as it does you. An effective negotiation strategy is to agree on a complete set of terms and conditions just once at the beginning of each new client relationship. Then, future projects can simply refer back to it.



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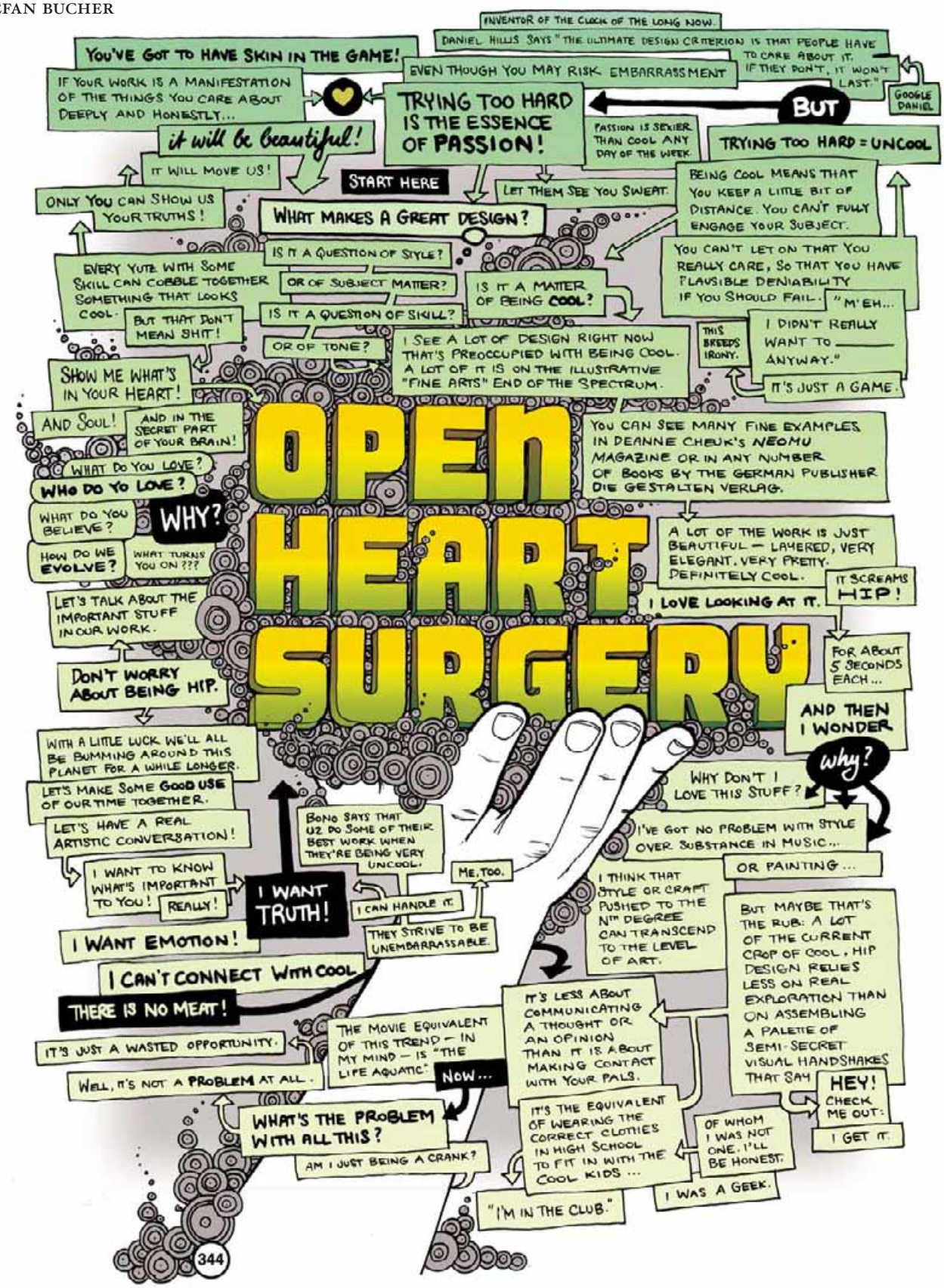
BY STEFAN BUCHER



next *design industry news that matters*

BY MARY FICHTER

THE SWISS ARE COMING! THE SWISS ARE COMING!

Looks like the popular Swiss furniture company, Vitra, made a smart marketing decision when it opened its own museum in 1989. The Frank Gehry-designed building located near its production plant in Weil am Rhein, Germany has become a cultural landmark and, financially, is self-sufficient. Now, the European company/museum that manufactures the work of major designers such as Jean Prouvé, George Nelson, and Charles and Ray Eames is making its American debut at the Institute of Contemporary Art in Boston. *Living in Motion: Design and Architecture for Flexible Dwelling* is a supple collection of intriguing objects ranging from Eduard Böhtlingk's hangar tent to Verner Panton's playful "Phantom" chairs. On view Feb. 1 through May 7. www.icaboston.org, www.design-museum.de

HEART OF THE CITY

Tina Lauchengco didn't have to travel far to do market research for her first professional design assignment. Every Wednesday, her client, Heart of the City Farmer's Market, sets up in San Francisco's downtown Civic Center, home to The Art Institute of California, where Lauchengco is a student. Participating in the school's Community Arts Resource Exchange (C.A.R.E.) program, Lauchengco designed a simple but effective landscape poster targeting errand-running riders of the city's MUNI bus system. Other pro bono clients who've taken AIC-SF up on their offer for free logo development, poster design, and other marketing material include Reef Protection International, Saving Tails, and Friends of the Urban Forest, among others. The school is now accepting applications for the spring season from nonprofit organizations in the Bay Area. www.aicasf.aii.edu

RELEASE THE HOUNDS!

Kate Spade's design director, Alan Dye, is on the hunt for talented young bucks somehow still camouflaged in the field of visual communications. He's heading up the Art Directors Club's popular biennial competition, *Young Guns 5*. Tenderfooted professionals (that's 30 and under) are encouraged to submit 10 pieces of work across a variety of disciplines including advertising, publishing, graphic design, illustration, photography, film, and video—because if you're a *bona fide* Young Gun, you're probably dabbling in more than one. Dye hand-drew the promotional logo, which cleverly retains the dignity of the legendary ADC logo while submerging it in the silhouette of an antlered animal. "I liked the idea of trophies, of getting new talent up on the wall," Dye explains. Online submissions are due Feb. 1. Winners will be announced in April, and featured in the exhibition and the book published by Rockport. www.adcawards.org

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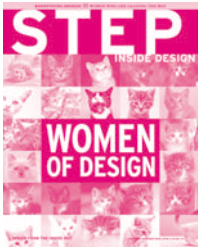

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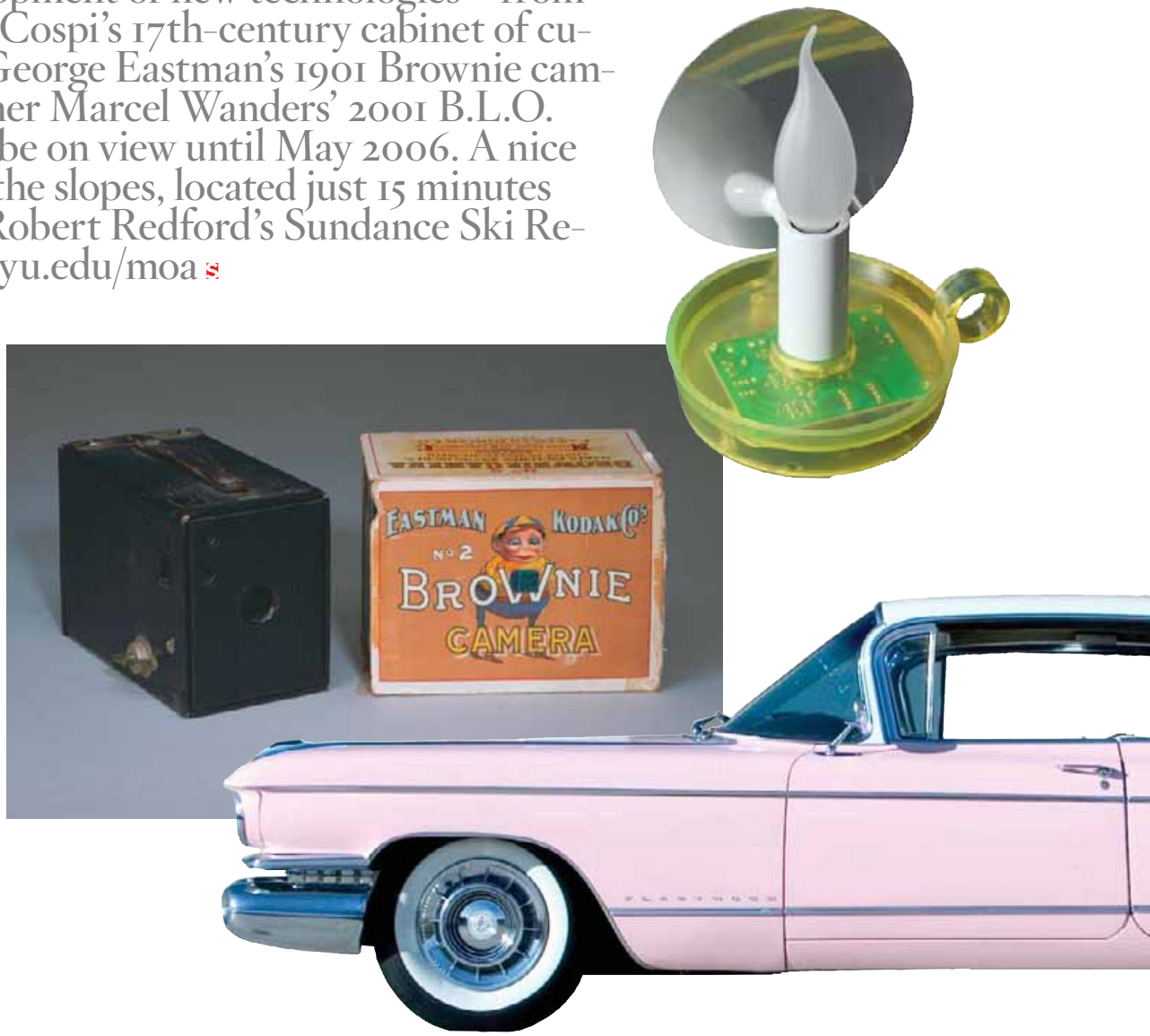
MORMONS EMBRACE DESIGN

While professors at Brigham Young University do their best to dismantle the theory of evolution in the classroom, some go as far as to compare intelligent design to astrology. The university's museum is curiously curating an exhibition to explore how design facilitates and mediates Man's acceptance of new technologies. Brigham Young University's Museum of Art is borrowing significant objets d'art to feature in its exhibition, *Nostalgia & Technology: Embracing the New Through Art and Design*. Key moments in the development of new technologies—from Ferdinando Cospi's 17th-century cabinet of curiosities to George Eastman's 1901 Brownie camera to designer Marcel Wanders' 2001 B.L.O. Light—will be on view until May 2006. A nice break from the slopes, located just 15 minutes away from Robert Redford's Sundance Ski Resort. www.byu.edu/moa



NELSON MANDELA, SUPERHERO

The Nelson Mandela Foundation is teaming up with South African publisher Umlando Wezithombe to publish a series of nine educational comic books illustrating Mandela's life from his birth in 1918 through his successful fight to end apartheid. The publisher and creative director of Umlando, a white South African named Nic Buchanan, is now printing the second book: One million copies are to be distributed to schoolchildren across the country, free of charge. According to a 2001 census, 4.5 million South Africans have no formal schooling and therefore do not have access to the historic Mandela legend. Buchanan believes the graphic medium is perfect for providing teenagers both a powerful story and important history that has been long neglected in both black and white classrooms. Westerners may find the illustrations rough around the edges, but when was the last time a Western publishing house did something for free? www.nelsonmandela.org S

ADS THAT FLOAT

"I have a passion for landscape, and I have never seen one improved by a billboard," said legendary adman David Ogilvy. His pastoral sentiment hasn't kept his namesake agency from plastering billboards across the highways of the world. He liked money, too. But chances are he wouldn't think too kindly of the imposing new ads floating across the Mediterranean. But such is the latest—forgive the pun—sign of clutter in European advertising. SailsVision of Amsterdam is printing the 8-stories-tall ads on the sails of yachts and catamarans as outdoor media. A two-week campaign along the Côte d'Azur will buy advertisers four yachts to sail in four harbors, four times a day, for a mere $250,000. Not so blasé! And of course we'll import it: 800 million households are expected to watch regattas sail into the New York Harbor during the Volvo Ocean Race in May. The quotable Ogilvy had nothing to say of seascapes. www.sailsvision.com S

DO BE POLITE

Photojournalists Jack Jackson and Julian Hartley of London have found a way to avoid the dreaded 9 to 5 job and do what they love: make art. Their sundry line of museum-quality greeting cards, *Polite*, showcases the work of European eclectic minds in art, design, photography, and typography. Berlin-based photographer Sebastian Hanel's "Old Man at Pool in Budapest" perfectly evokes the recurring *Polite* visual theme of fantasy and escapism. Several London galleries and even the Tate Modern now pedal *Polite*, but these trenchant tarots have appeal in places that don't normally stock greetings cards. Latest sighting: a barbershop in Glasgow. www.politecards.com S

JUNC IN THE TRUNK

Overlooking the intersection of Sunset Boulevard and Santa Monica Boulevard (aka Sunset Junction) is the neighborhood's namesake art gallery, Junc. Every month it presents group shows of emerging artists including photographers and illustrators. Freelance graphic designer and Junc gallery director, Mike Kelley, says the thematic connection between the artists of this season's show is patterns. But regardless of the weak correlation (patterns?), the individual talent of the four illustrators presented—Kelley Lynn Jones, Camilla Engman, Mari Araki, and Maxwell Loren Holyoke-Hirsch—is obvious and on view Jan. 14 through Feb. 14. www.juncgallery.com

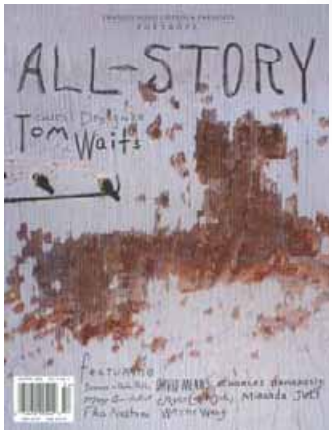
© CAMILLA ENGMAN

ATHLETES VS. DESIGNERS

With a stable of superstar female athletes like Serena Williams and Mia Hamm wearing the ubiquitous swoosh logo, Nike has been shifting more of its product development and ad dollars from footwear to its lucrative line of women's sportswear. In a bold return of service that should keep it a player in the $40 billion-and-growing industry, Adidas has recruited fashion designer Stella McCartney. The collaborative collection is designed in "a soft, mature, yet feminine palette" that McCartney is known to use. But her pretty palette of colors—dusty rose, light polaris, and continental gray—will need wings in order to compete with the inspiring images of Williams and Hamm in action. www.shopadidas.com

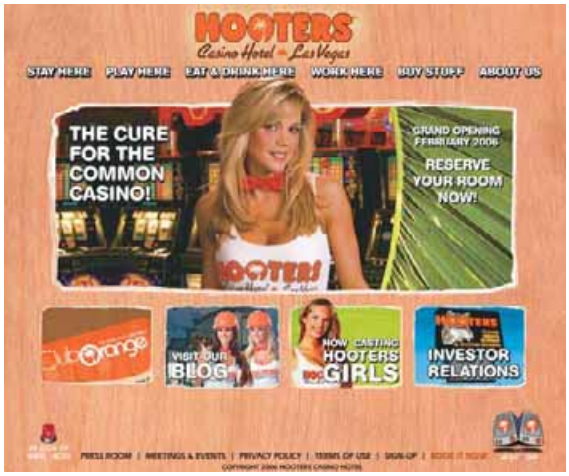
CELEBRITY DESIGN

Ever since Helmut Newton got the chance to design an issue of Francis Ford Coppola's literary magazine, *Zoetrope: All-Story*, major artists have been eager to design the quarterly publication. Big name alums now include Gus Van Sant, William Eggleston, Ed Ruscha, and David Bowie. This winter season, the eccentric singer/songwriter/actor/cult icon Tom Waits is designer-in-chief. On newsstands until March 1, the issue provides a first look at Waits' personal photography, and gravelly penmanship. Running beside his handwritten notes, nearly 100 of Waits' black-and-white photographs of oil stains left in parking lots across the country give the issue "a starkly beautiful, low-fi aesthetic," says editor, Michael Ray. Waits writes in his introduction: "See whatever you see in them—they are astonishing shapes and mysteries of the natural world." www.all-story.com



AMERICA'S TOP 40

When Animal Planet needed to package three hours' worth of footage (of puppies playing) to run against Super Bowl XXXIX last year, they turned to film and TV title design firm, Montgomery & Co. of Culver City, Calif. *Puppy Bowl* was such a big hit, it's now available on DVD at The Discovery Store, and they're working on *Puppy Bowl II*. Jerry Seiner, Montgomery's creative director, hopes lightning will strike again with the on-air design package they've created for VH1's "Top 40 Videos of 2005." In addition to the main title, Seiner designed a timely narrative structure for the two-hour show, to keep viewers tuned in. During the countdown, each video title pops out of an attaché case to emphasize the secrecy of the list. It's perfect because supposedly even Scooter Libby didn't know the winners before it was broadcast. www.montgomerycreative.com



HOOTERS IN THE HOUSE

Following the launch of its presumably successful airline, Hooters, the brand name associated with buxom waitresses clad in white tank tops and orange short shorts, is opening the doors of Hooters Casino Hotel in Las Vegas this February. The 711 rooms will be designed with a "Florida casual" look—poles apart from the standard, upscale casinos like the Bellagio. But what will lift and separate Hooters from the run-of-the-mill Vegas glitter is its staff. The casino vows to have the largest group of Hooters Girls in any one place on the planet, somewhere between 200 and 250. Months prior to the opening, Jay Schwartz of IdeaWork Studios was hired to design the hotel's website, which includes a virtual tour and, soon, a pool cam. It's hard to imagine bringing the entire family to Hooters but as Schwartz is quick to point out, compared to the exotic scantily clad Vegas showgirls on the strip, the cheerleader look of Hooters Girls is modest. Hmm. But if everyone is equally welcome, why is there a red siren icon on the home page that reads, "In case of wife or boss," with links to Tiffany's and the Employee Improvement Journal? www.hooterscasinohotel.com, www.ideawork.com

CORRECTION

Last issue (V21N6) in this column, a piece about the Kemper Museum of Contemporary Art incorrectly stated that it was located in St. Louis, Mo. It is in Kansas City, Mo.

5w's

A FAMILY ILLNESS SPURS A DESIGNING DUO TO CREATE USEFUL HEALTHCARE TOOLS FOR THEMSELVES AND OTHER FAMILIES STRUGGLING WITH THE DISEASE.

BY EMILY POTTS

who

Doug and Lisa Powell have been the principals of Schwartz Powell Design in Minneapolis since 1989. While the husband/wife team have overcome many professional milestones over the years, their biggest challenge came in September 2002, when their 7-year-old daughter was diagnosed with Type 1 (juvenile) diabetes.

Doug recalls, "Suddenly we were thrust into a new world—filled with strange terminology and stern warnings—requiring an immediate and critical education process. There was a huge amount of critical information we needed to learn and understand in a short time period. It was confusing, technical, and completely un-kid-friendly.

"At the same time we were trying our best to be positive and reassure our daughter that this new reality was something we could easily manage and deal with. Like most families, we were totally overwhelmed. We searched everywhere for information that would help us understand the disease and tools that would help us live with it. We especially wanted materials we could share with our daughter—so that she could remain the independent child that she had always been. But most everything we found was related to Type 2 diabetes or had a clinical perspective that was cold or intimidating. It focused on the medical aspects of the disease and not the practical and emotional aspects. There was a huge gap." Each year more than 14,000 American children are diagnosed with Type 1 diabetes.

what

So Doug and Lisa put their design skills to work and created materials for their family to use: flashcards, cheat sheets, forms, and charts. "These tools immediately helped build confidence in our daughter and those who help care for her. And they simplified the many calculations that are a constant part of our daily life," Lisa explains.

As a result of their personal success with the materials, Doug and Lisa created Type 1 Tools (www.type1tools.com) to make them available to all families who are going through similar challenges. Doug notes, "We've taken our experience and designed a collection of useful tools that communicate serious information with a warm, upbeat, and totally kid-friendly, can-do attitude. Our goal is to help other families and eventually help eliminate this disease that affects so many lives. We're donating some of the proceeds to diabetes-related organizations, so that someday there won't be a need for products like ours."

when

"The development of the product line came in an intense rush of creativity," he says. "After about six months of rebuilding our family life around this new reality, Lisa and I finally had a moment to collect our thoughts and reflect on the experience. As designers, we were consumed with ideas for how the diagnosis and daily experience of diabetes could be handled in a more positive, empowering, and effective way. The original product concepts were designed in about two weeks and they took about six months to refine and produce."

Lisa notes, "We've always operated our design business on a collaborative model and here we leaned heavily on our resources in the design community for web development, photography, copywriting, and print production. IdeaPark (www.ideapark.com) was our partner on the website. Given the nature of the busi-

PHOTOS: JAKE ARMOUR PHOTOGRAPHY

ness—promoting a product line to the healthcare market—we also had to look outside the design community for help. We've worked with diabetes educators, endocrinologists, and dieticians to develop the content for the products, and we've worked with experts in entrepreneurship and business growth to develop the business model."

Initially the designers were focused exclusively on families living with Type 1 diabetes, but they soon discovered that their products were equally applicable to people living with Type 2 (adult onset) diabetes, and they've begun to market to that audience. "As we've delved deeper into the healthcare industry we've realized that there is a huge need for materials like Type 1 Tools in other chronic disease areas," Doug says.

where

In addition to the Type 1 website, the products are available at the American Association of Diabetes Educators bookstore and the American Diabetes Association (ADA) website and catalog. "ADA is the nation's largest nonprofit diabetes organization, and this relationship has provided a huge boost in credibility and visibility for our products," Lisa notes. "Additionally, the American Dietetic Association has awarded Type 1 Tools with its Creative Nutrition Education Award."

The response has been overwhelming and energizing. Families and healthcare providers are thrilled to have simplified, visually stimulating tools to help manage the complicated daily routine. The diabetes business community has also been very receptive to the products and was eager to forge partnerships in this area. "We have a large network of families living with diabetes and healthcare providers working in the field whom we've utilized for feedback and support. Our local chapter of the Juvenile Diabetes Research Foundation and ChildrenWithDiabetes.com, an online community, have been very supportive," Doug explains.

why

"One thing we've discovered as we've become entrenched in the healthcare industry is that the problem of poorly designed, or nondesigned, educational materials is not exclusive to diabetes," Lisa says. "In fact, we see an epidemic in this area that spreads across all areas of healthcare. With more and more of the burden of caring for chronic conditions being placed on patients and their families, there is an enormous need for well-designed materials, and we see the approach we've taken with Type 1 Tools being applicable in many of these areas."

www.type1tools.com

UNO MINNEAPOLIS

BY MATTHEW PORTER

FROZEN OR ON THE ROCKS?

What brings a man born and raised in the hot, hard, chaotic, and lawless streets of Tijuana to a city such as Minneapolis, so opposite in character? What makes him stay? What persuades him to leave once he's well established and comfortable? Opportunity, hard work, and homesickness are the short answers to these questions. For Luis Fitch, now 40, the answers also involve his peripatetic nature—his genetic makeup—born to a woman with no place to go, an iron will, and an instinct for survival.

LUIS FITCH LOOKS HOMEWARD

PHOTO OF LUIS FITCH, ©BILL KELLEY PHOTOGRAPHY

LUCKY FLAME
FAST
UNO
Val Vita
¡LIBERTAD
¡JUSTICIA!

TO BRING THE HISPANIC COMMUNITY IN THE TWIN CITIES CLOSER TO ART, THE MINNEAPOLIS INSTITUTE OF ARTS HELD A MULTICULTURAL LOCAL ARTISTS' COLLECTION IN OCTOBER 2001. NAMED **FRONTERA** ("BORDER"), THE EXHIBITION REVEALED THE BORDER'S VARIED MANIFESTATIONS. THE VERNACULAR-INSPIRED GRAPHICS WERE SO INVITING THAT THE MUSEUM REGISTERED A RECORD AUDIENCE IN THE OPENING DAY. ART DIRECTOR, DESIGNER: FITCH; PRODUCTION: JENNIFER ZIMMERER; PHOTOGRAPHER: XAVIER TAVERA

STREET LESSONS

Born in 1965, Fitch grew up poor in Tijuana. His mother, Maria, of Spanish and Saudi parents, arrived there at the age of 16, pregnant, alone, and with no clear place to go. She gave birth to her son, Luis, and began to build a life for herself—the hard way. As the years passed, she did not speak of the how's and why's of the predicament she found herself in at that time; she merely accepted it as fact and moved forward.

"My mother never acted as though being so young and having a child was either a hardship or something to be ashamed of," Fitch recalls. "She was happy and hardworking and she knew how to make a buck. She'd drive across the border to thrift stores to buy fine clothing discarded by rich ladies; she'd buy used jewelry and watches, too. She then sold these things from the hood of her car at weekend markets, me at her side, helping artfully present the goods and make the pitch."

The young mother led by example, instilling in her son the value of hard work, self-respect, and perseverance. Although poor, she exposed her son to culture and knowledge, taking Luis to public galleries, zoos, museums, and libraries as often as possible. Once a month, they'd travel to San Diego's Balboa Park to see the museums and the zoo. "If there was a fee and we could not afford to go in, we went to the book stores so we could be as close as possible," recalls Fitch. Thus, his interest in art and culture grew, and he became a keen observer of the customs, traditions, and crazy *paella* that was (and is) Tijuana.

Yet, what made Tijuana a rich stew also made it dangerous: outlaws and nomads. As her son grew into his teens, Maria was determined to keep him out of the drug and gang culture that consumed many of its young. She continued to work hard and raise Luis and eventually married Alfredo Larin, an architect whose work was widely respected but who was recovering from a devastating divorce that left him virtually penniless.

LOGOS FOR DRUG LORDS

"I didn't avoid the drug world, but I got through it," Fitch says. Like many kids in the border town, the young teenager hung with a crowd that lived on the edge. They weren't that good—but they weren't that bad, either. They were all in training, looking up to some notorious older kids as role models. "You have to understand that in our community the 'successful' guys made money through drugs. They drove big, fancy cars and opened nightclubs. For a while, I thought I was going to be a drug lord. Looking back, I'm lucky to have gotten through it," he pauses, "because many of my old friends from those days are now dead from AIDS, drugs, or outlaw violence."

Fitch's artistic interests kept him from falling through the cracks. He entered a polytechnic school, Escuela Secundaria Técnica Numero 1, that channeled kids with a demonstrated aptitude into focused disciplines. One channel was technical drawing, a skill young Fitch thought might lead to architecture. At the school, he also learned English, enhanced by his love of FM XTRA 91X, an alternative rock station broadcast out of San Diego with a tower in Tijuana.

Fitch began working at his stepfather's architecture office doing odd jobs, cleaning up, mounting presentations, and helping out with building models. It was good exposure to the applied arts, and he liked it. He also enjoyed thumbing through the many architectural and design magazines about the Larin office. He recalls, "It was like, 'I can make money doing this stuff? Cool.'" Thus the graphic design career of Luis Fitch began: doing logos for clubs owned by young drug lords. Better than flipping burgers.

THE ART CENTER PASSPORT

At the age of 18, Fitch moved with his mom and stepfather to San Diego (Maria Larin is a U.S. citizen, born in New York City). He entered the New School of Architecture there, studying drafting and working on his English. He says his English was "awful," so he entered San Diego City College for general studies, including English, graphic design, and core class work. He spent a lot of time at the city's public libraries or those on campus, absorbing all he could about art, architecture, design, and popular culture.

Charles Lagreca, dean of Graphic Communication at City College at that time, was a graduate of Art Center. He frequently invited fellow Art Center alum in to talk and teach. One day, Fitch learned from Lagreca that Milton Glaser was going to Art Center to speak and show his posters. Fitch went. "I was so inspired by Glaser, all I could do afterward was think about how I could get into Art Center. But it was expensive, and it seemed far out of my reach," he recalls.

He found a way. Fitch built a portfolio and talked his way in. At the age of 23, Art Center granted him an eight-term scholarship with full tuition and fees. Supplies and living expenses were up to him. So, against school policy, Fitch skirted the rules, designing for some old friends in Tijuana and working a few odd jobs he could find among contacts in San Diego.

Fitch graduated from Art Center at age 25 with job offers from Walt Disney, Landor & Associates, and Fitch, Inc. (no relation). He went with Fitch. It was a wise choice.

THE HISPANIC STATES OF AMERICA

Located in Columbus, Ohio, Fitch, Inc. offered Luis Fitch something others could not: multidisciplinary assignments (environmental and graphic) and cross-cultural design for clients here and in Mexico. Luis distinguished himself with talent and savvy and soon became a vocal proponent of cross-cultural communication. His client work included Disney Vacation Club, Haggar Apparel, and Supermercados Aurrera, one of Mexico's leaders in the "hypermarket" category. He learned at Fitch of the huge demand for experts who could translate Mexican consumer demands into English and North American retail concepts. Luis decided to become that expert, drawing deeply and borrowing liberally from the many Hispanic cultural influences he knew from both Tijuana and Southern California.

"Tijuana is a melting pot of Mexican, Central American, and South American cultures. It has always been the 'door' to the United States, where people from all over came to join the line

for a chance to come to the States. There are Chileans, Salvadorans, Peruvians, Colombians, Brazilians, Ecuadorians, Nicaraguans, varieties of indigenous Mexicans—you name it—living there, bringing their music, food, holidays, and traditions into the scene," Luis says. "It was a rich environment that colored my life. What I bring to the table in terms of design today are those colors. They help set me apart."

He left Fitch, Inc. in Columbus to join a friend in Miami. They opened SHD, Strategic Hispanic Design. Fitch offered an explanation: "We were young. He had his issues; I had mine. But one thing I learned the hard way was the 'Latin' culture and voice is too complex to assign to all 'Latin' people. What the hell do Miami Cubans want with a Mexican-styled logo?"

While in Miami, Fitch and his partner won an important account: MTV Latino, a comprehensive contract from corporate identity to marketing materials. Fitch worked hard but his partner grew distracted. A break occurred. Afterwards, Fitch won national recognition for the MTV work and headhunters began calling. A division of an ad agency in Minneapolis named "Fame" hired Fitch in 1995.

From noisy, steamy, Latin Miami, Fitch went to discreet, chilly, Lutheran Minneapolis. Design-savvy and coolish Minneapolis suited Fitch and wife Carolina nicely from the beginning. At Fame, he became familiar with the numerous multinationals in the city, including Target, Pillsbury, and General Mills, each with a keen interest in reaching the city's growing Hispanic market. But after one year, in 1996, Fitch joined John Ryan Company, a leading financial retail marketing firm. There he remained until 1999, whereupon he and Carolina, with $10,000, opened Uno to begin "branding for the new majority."

THE FULL FITCH PITCH

In the years since, Fitch and his team of four, five, or six—depending upon the economy—have produced some terrific, ethnically distinct work. In fact, there is little in the portfolio that does *not* look Hispanic. A master pitchman since his days selling clothes and watches off the hood of a car, Fitch perfected his pitch, "branding for the new majority."

Fitch freely admits that the tagline, promise, business model, mantra—whatever you wish to call it—is a measure of both fact and hyperbole, packaged inside design vocabulary deliberately and deceptively made to look unschooled, unsophisticated, and uncomplicated. It is anything but. Says Fitch, "I didn't want a slick portfolio like everybody else. Sleek and clean is not the way most Hispanics see the world, except maybe in places like Mexico City. So I made it look bad, on purpose."

Uno's bad is very good. It resonates with the target market and, therefore, appeals to Fitch's clients. Credit for this look also belongs to illustrator Anthony Russo, who, along with Fitch, is responsible for much of the company's hand-drawn, illustration-driven design.

What is instructive about Fitch is that he practices what he preaches. It is rare to find a design company of its size (five, today, including husband and wife) that spends as much time and money on self-promotion. When Fitch calls upon you, his arms are loaded: reprints of numerous articles testifying to Uno's savvy and success, posters, compendiums, postcards, small brochures. It is impressive, both in terms of quantity and in terms of beauty and substance as well.

Fitch has sliced, diced, and julienned the area's Hispanic demographics so often that he can recite population density figures, income figures, English language skill figures, and acculturation percentages, and cross reference them with other U.S. Hispanic communities in an instant. He can break down communities by national descent, and recite for you the particular vocabulary, music, food, holiday, dress and sports habits, and preferences of each. In short, Fitch knows the Minneapolis Hispanic community as well as anyone.

As for the growth and strength of Minneapolis' Hispanic community, no one has promoted it more than Fitch. Uno regularly donates creative skills, while Fitch promotes the Hispanic District as though he were President of the Chamber of Commerce. Uno even began on the second floor right in the middle of the district's heart and soul—the loud and bustling Mercado Central on Lake Street.

The Minneapolis Hispanic community has been good to Fitch, and Fitch has been good for it. Now he wants to take his leave.

ADIOS AMIGOS?

"I miss my culture," Fitch says, with a note of weariness and regret. "I have been here 10 years, and I have loved it. But 7 months a year, 10 years in a row, where temperatures remain below 10 degrees Celsius? That's not normal for me."

Fitch also misses the wider variety of Hispanic culture found in other American cities, adding, "I miss a place where Mexican people are not so much a 'part' of the community as they are a driving force within the community. I want our child to experience that."

That leaves Fitch in the "partially acculturated" category of his own demographic research. He never went fully acculturated, or North American. He sold the idea of cross-cultural marketing, he touted the value of *una comunidad*, and he preached the gospel of building and growing the Minneapolis Hispanic market. But he never fully bought into all of it—and never will. He feels the need to go somewhere else. And who can blame him?

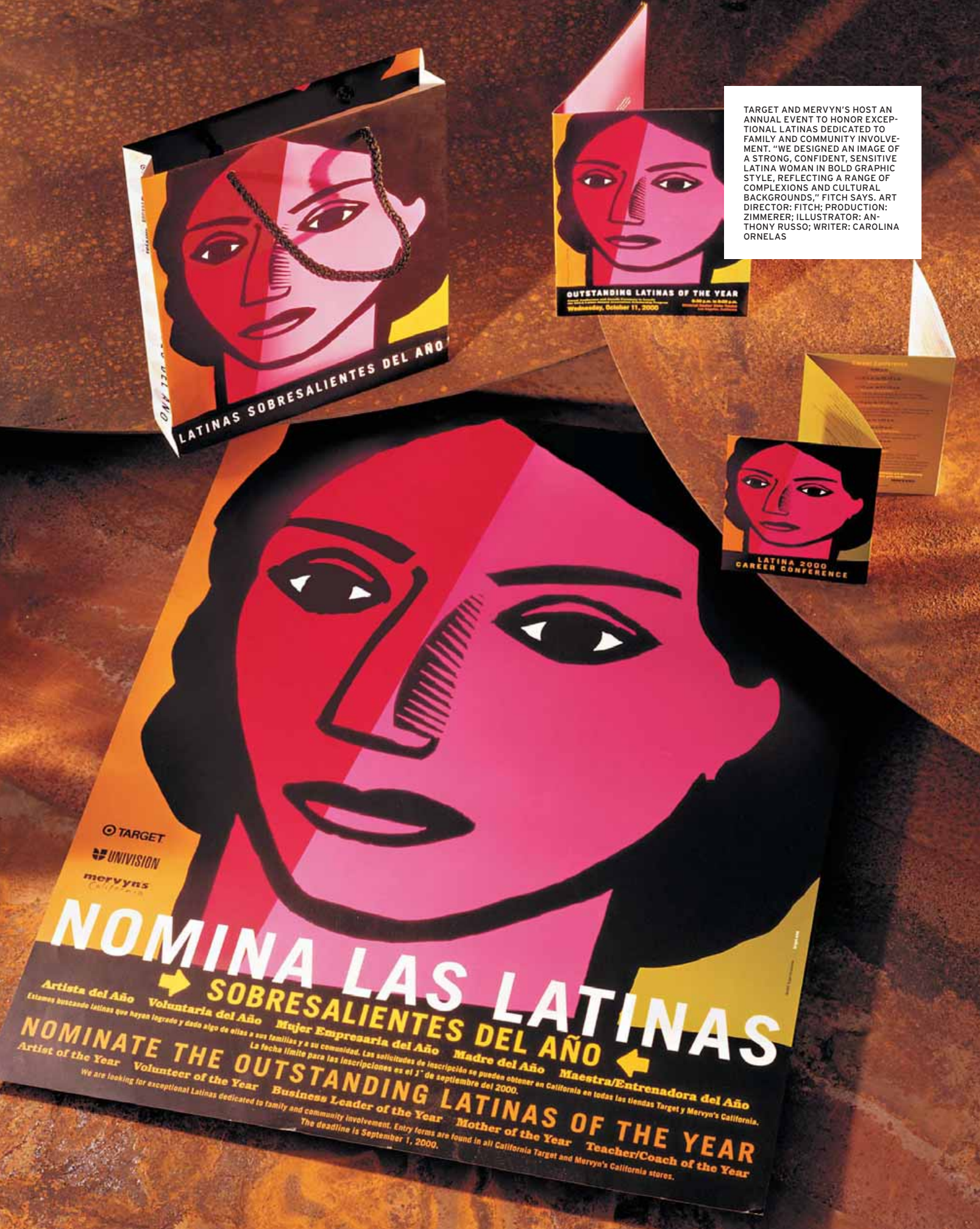
Today, he is reaching out to contacts in cities such as Miami, Houston, Dallas, Los Angeles, and Denver in search of options and collaborations. But he and his wife know that in leaving what they have built they are taking a risk. In Minneapolis, Fitch has been successful because he is unique among others. The obvious question for Fitch is this: In mainstream, Lutheran, progressive Minneapolis, what happens when Luis Fitch is *not* one of the few, richly talented, Mexican/Hispanic designers in town?

"I don't know," he admits. "But I guess I'm going to find out. I have to find out. Because the decision is out of my hands."

Leaving behind all that you know takes courage. Leaving behind all that you have established takes self-confidence. And a mother like Maria, who left everything behind at the age of 16 to birth a son and raise him in the streets of Tijuana, is the kind of woman who can teach you that you can do it. The rest is up to you.

Adios from Minneapolis, Mr. Fitch. And *buena suerte* (good luck) wherever you land.

MEZCAL IS A TRADITIONAL MEXICAN ALCOHOLIC BEVERAGE THAT HAS BEEN IN PRODUCTION FOR 400 YEARS. INCORPORATING TRADITIONAL DRAWINGS AND 100-PERCENT HANDMADE NATURAL JUTE FIBER GIVES THE PRODUCT AUTHENTICITY. THE LABEL DOUBLES AS A SACK CONTAINING CHILI POWDER (WORM-SALT) AND A DRY WORM WITH WHICH THE BEVERAGE IS TO BE CONSUMED. THIS BOTTLE IS SOLD ONLY AT DUTY-FREE STORES IN TOURIST LOCATIONS IN MEXICO. DESIGNER, ILLUSTRATOR: FITCH



TARGET AND MERVYN'S HOST AN ANNUAL EVENT TO HONOR EXCEPTIONAL LATINAS DEDICATED TO FAMILY AND COMMUNITY INVOLVEMENT. "WE DESIGNED AN IMAGE OF A STRONG, CONFIDENT, SENSITIVE LATINA WOMAN IN BOLD GRAPHIC STYLE, REFLECTING A RANGE OF COMPLEXIONS AND CULTURAL BACKGROUNDS," FITCH SAYS. ART DIRECTOR: FITCH; PRODUCTION: ZIMMERER; ILLUSTRATOR: ANTHONY RUSSO; WRITER: CAROLINA ORNELAS

CLOCKWISE, FROM TOP LEFT: POSTER FOR MEXICAN INDEPENDENCE DAY. DESIGNER, ILLUSTRATOR: FITCH

LA LOMA ASKED UNO TO PRODUCE A RANGE OF QUALITY HANDMADE-INSPIRED LABELS TO APPEAL TO THE ADVENTUROUS GENERAL MARKET WITHOUT FORGETTING THE HISPANIC DEMOGRAPHIC. ART DIRECTOR: FITCH; DESIGNER, ILLUSTRATOR: LYNDSEY AHO

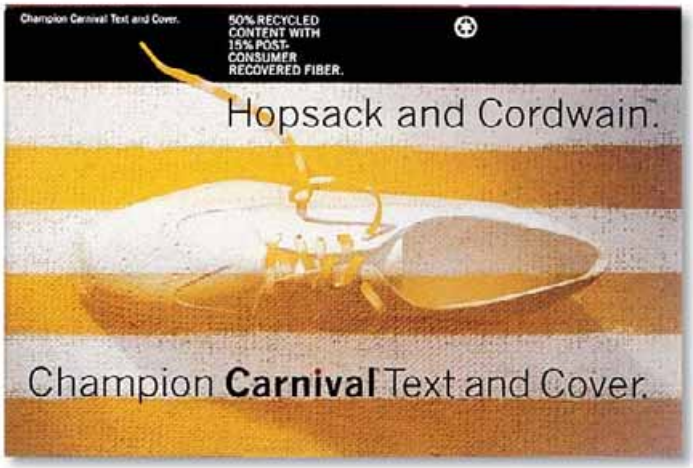
LA PLAZA IS A THREE-DAY EVENT TO SHOWCASE THE ARTS AND CRAFTS OF SIX MEXICAN STATES. THE "PLAZA" IS AN AREA CENTRAL TO MOST MEXICAN TOWNS, A PLACE WHERE PEOPLE GATHER TO SHOP, SOCIALIZE, AND CELEBRATE. ART DIRECTOR, DESIGNER: FITCH; PRODUCTION: ZIMMERER; WRITER: ORNELAS

DAY OF THE DEAD CELEBRATION POSTER. DESIGNER, ILLUSTRATOR: FITCH

Q&A

2005 AIGA Medalist Bart Crosby reflects on his design career in Chicago that spans more than four decades, and his interests outside of graphic design.

SEAN ADAMS INTERVIEWS BART CROSBY



BART CROSBY IS ONE OF THE NATION'S MOST INFLUENTIAL DESIGNERS. HIS WORK IS METICULOUS AND INTELLIGENT, DEFINING THE HEIGHT OF CRAFT AND CONCEPT IN THE PROFESSION. BART WAS AWARDED THE AIGA MEDAL IN 2005 AT THE DESIGN LEGENDS GALA IN BOSTON. I SAT DOWN WITH BART SOON AFTER HE TOOK THE MEDAL HOME TO DISCUSS HIS CAREER AND HIS CIVILIAN PURSUITS—LIKE RACECAR DRIVING AND HOME LIFE.

SA: *You've been in the design business for a long time. What do you think accounts for your longevity? How do you stay excited and interested every day?*

BC: First, I love design and designing. That means designing anything—from logos to interiors to furniture to cars. I've been doing it since I could draw. Sometimes it relaxes me, sometimes it excites me, and sometimes it frustrates me. But it's who I am. Second, it's a challenge. It's like finishing a crossword puzzle, or solving a riddle. The mental exercises I go through and the things I learn in solving a design problem expand my thinking and, at the same time, generate a stockpile of new ideas. Third, it's been a way of achieving recognition and self-validation.

SA: *Is your outside life responsible for maintaining the high quality of your work?*

BC: Everything I do (with the possible exception of raising my children) seems somehow related to design: my home, my garden, my office, cooking, the way my dishes and CDs are arranged, etc. I didn't choose design—it chose me.

SA: *Your car racing is a whole other life. Tell me about that.*

BC: I've always had a love for cars. I bought my first car (a 1928 Model A Ford) when I was 15, fixed it up, and traded it for a 1950 Chevy coupe that I then put hundreds of hours into customizing. I was married and had children early, so the car thing had to be shelved for about 20 years. But in an impulsive moment, between continuously (and necessarily) owning station wagons and minivans, I bought a (very) used 1976 Porsche from a client in Memphis. It got me hooked on Porsches, but I had to sell it when I moved from the suburbs into the city. In 1995, I bought a new Porsche 993, and in '99 a friend encouraged me to try a drivers' education course at Road America (the longest, and one of the fastest, road courses in North America). I loved it and practiced as often as I could. Soon I was out-driving the car I had, and decided to build a new GT racecar. All the details—the wheels, exhaust manifolds, color, interior, instrument cluster, graphics—all of these relate to design, and when I'm driving the road courses, I'm convinced that my training in life drawing, painting, and hand lettering—the study of line and form—taught me how to better read sweeping turns and curves, and that my design training actually makes me a better driver.

SA: *What's your proudest achievement in racing?*

BC: Probably the designing and building of the car. But a close second came last year when I had tire problems during qualifications for a major race and had to start in 52nd position (out of 55 cars). By the end of the race I'd moved up to sixth place overall and won the outstanding driver award.

SA: *When I was in Chicago last May, I was able to trick you into having me over for dinner. Your house is fantastic. How would you describe your design philosophy when designing the house? How did it impact your work, or your work impact the house design?*

BC: The house is simple, open, modern with no frills, and pays homage to the past. It's an 1885 National Historic Landmark that had been botched up in a '70s remodeling. I restored the exterior to its original quality and totally gutted the interior, leaving much of the space wide open (the living/dining/kitchen area is 16 x 64 feet). I also remanufactured all the interior moldings to match the original, and integrated lots of stone, stainless steel, and mahogany. I've always been fascinated and influenced by the Bauhaus, and the house is kind of Queen Anne meets Marcel Brauer. It also reflects how I work—simple, few frills, organizing things, fixing things up.

SA: *The one common element in both the house and the work is the reductivist concept. Is that purposeful?*

BC: I don't think I'm consciously reductive, I just don't like having lots of things. I have a couple of collections but even those are very contained. When I can get things/messages/images down to their simplest form, they become more meaningful and impactful, thus easier to understand and deal with.

SA: *There's something incredible about your work in that it doesn't rely on an excess of decorative forms, it just is. What's the best job you've ever worked on? Why?*

BC: Probably my first comprehensive identity assignment (Arvin Industries), because it was my first comprehensive identity assignment! I was 24 years old, and it was thrilling to see a system I'd created proliferate across everything from packaging to signage to products and advertising. Others include the work we did for Champion International's sponsorship of the Olympic Canoe and Kayak Team—where we created the team's new logo, uniforms, and the venues for 8 to 16 events per year for over 10 years—and the Chicago Millennium Celebration branding program.

SA: *What's the hardest lesson you've learned about the design business over the years?*

BC: That design *is* a business, and at times, especially the hard times, there are really tough decisions to make—many of them involving people's lives.

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TOP ROW: COLE TAYLOR BANK BRANDING; U.S. CANOE AND KAYAK TEAM IDENTITY; CHICAGO MILLENNIUM CELEBRATION BRANDING; CROSBY RACING HIS PORSCHE GT35

MIDDLE ROW: UNIVERSITY OF CHICAGO GRADUATE SCHOOL OF BUSINESS BRANDING; JENNER & BLOCK; EDWARD JONES INVESTMENTSG; MUTUAL OF OMAHA

BOTTOM ROW: TYPOGRAPHIC RESOURCE BRANDING AND PRINT MATERIALS; CROSBY RESIDENCE (LIVING/DINING/KITCHEN AREA); G. D. SEARLE & CO. BRANDING PROGRAM

SA: *I'm not asking this as a competitor, but as a friend: Have you ever thought of closing your firm? Or taking on a partner? Or selling out to a larger company? Did any of those things happen?*

BC: Yes. Yes. Yes. No. I did have a partner, Bill Bonnell, for the first two years of the business. Most people see me as a very stable person. That's because they don't live inside my head every day. All of these thoughts have occurred to me—sometimes more often than others. Running a business is a difficult proposition, and while it's immensely interesting and I've learned a great deal about both business and myself, at times it can also be extremely frustrating and lonely.

SA: *You just received the AIGA Medal. It's the highest honor the profession can bestow. I know it must have felt great to get the call, but did you have any reactions that surprised you?*

BC: When I got the call I was overwhelmed—completely surprised, elated, and mystified—it was a pretty emotional moment. I had to leave the studio.

SA: *Do you make your staff bow to you now?*

BC: I dislike bowing—so we've created what I call the "half genuflect"—it's more like an exaggerated curtsey.

SA: *Do you teach design?*

BC: I've taught an Identity and Branding class at the University of Illinois at Chicago. I never attended college so creating the syllabus was quite a learning experience for me! I haven't taught for nearly two years, but I want to get back to it. I was amazed at what my students were able to accomplish, and I learned at least as much as they did.

SA: *The range of your interests and inspirations is wide and deep. Do you think specialization in graphic design is a good thing or not? Do you have a specialty?*

BC: I think designers should pursue the breadth of their own interests and talents. While I specialize in identification and branding, I've also designed interiors, packaging, videos, tennis racquets, clothing, sports and television venues, paper stocks, and furniture. Some people specialize because it gives them the ability to concentrate on and refine a single discipline, or so that they can capitalize on a single, repeatable process. A lot of design thinking and design processes are transferable from discipline to discipline. I happen to be cursed with a mind that's in constant motion and I'm personally interested in doing a variety of things.

SA: *Who are your heroes and why? You don't have to mention me.*

BC: There are a lot of people, for a lot of different reasons. Some of them for who they are, some for what they've done, some for their design, some for their personal or business skills, and some for their courage and tenacity: Massimo Vignelli, Paul Rand, Bradbury Thompson, Ivan Chermayeff and Tom Geismar, Charles and Ray Eames, George Nelson, Saul Bass (each of whom I've carefully studied and copied); Chuck Kasak (my first boss); John Massey, Joe Hutchcroft, and Tomoko Miho (my mentors at the Center for Advanced Research in Design); Jay Doblin, who taught me the importance and function of design planning; Robert Vogele and many of my own clients (from whom I learned how to better run my business); Colin Forbes, who showed me that you can be tough and kind at the same time. The list goes on and on.

I've been a member of AIGA since 1976, but in 1983 I went on the national board, and it was truly a life-changing experience. I discovered dozens, maybe even hundreds, of people that I was able to learn from. Up to that time, I'd seen the work of people like Woody Pirtle, Kit Hinrichs, Henry Wolf, Arnold Saks, Lou Dorfsman, April Greiman, Jack Summerford, and others in magazines, but now I was able to actually meet, talk to, and learn from these people. To name those whom I consider heroes and mentors would take at least a couple of pages. Even today, I'm amazed by and learn from designers who are 20 and 30 years younger than I am. For me, there are lots of heroes.

SA: *Besides the AIGA Medal, what's your greatest professional accomplishment?*

BC: Longevity.

SA: *There is so much great work being done in Chicago now, and there are so many good firms like VSA Partners, SamataMason, Studio Blue, and Tanagram, among others. Why is your town so great for design? Does it influence your work?*

BC: I grew up in Michigan City, Ind., and I'd been to Chicago a few times as a kid, but to me it was a gigantic, exotic, glamorous, intimidating place. I attended school there at the American Academy of Art, and when I finished, a small agency in Indiana offered me a job. But by then I was kind of hooked on Chicago—I figured if I could make it there, I could make it anywhere (I hadn't heard the New York thing yet). I was married at 20, and had three children by the time I was 25.

Chicago's very livable for a big city—it's like New York on Prozac. It's a nice, affordable place to raise a family. By the time my children were grown, I'd already started my own business, spent over 20 years in the Chicago design market, and had built a good reputation.

While design in Chicago is generally plentiful, it isn't always highly visible. Chicago companies are relatively conservative, and many don't seem to value design as a business tool like many companies in New York, San Francisco, and Los Angeles. Since my style is fairly conservative, it seems to fit the market, but some of the most exciting projects have come from out-of-town clients—those in New York, Connecticut, New Jersey, and California, and from others in Indiana, Missouri, Ohio, Wisconsin, and Nebraska where, for them, Chicago is the glamorous big city.

CROSBY'S IDENTITY WORK

FIRST ROW: ARVIN INDUSTRIES (1967), NEXT LEVEL SYSTEMS (1997); CAROL DELONG, MIME (1982); DIGITAL COMPOSITION (1992)

SECOND ROW: OFFICE OF NATIONAL DRUG CONTROL POLICY (1998); UNIVERSITY OF ILLINOIS MEDICAL CENTER (2003); NUVEEN INVESTMENTS (1984); BADGERMETER INC. (1969)

THIRD ROW: AMERICAN HOSPITAL ASSOCIATION (1979); CHERRYVALE DEVELOPMENT CORPORATION (1969); ADVOCATE HEALTH CARE (1994); OLD ST. PATRICK'S CHURCH (1988)

FOURTH ROW: LUTHERAN GENERAL HEALTHSYSTEM (1991); GENERAL INSTRUMENT CORPORATION (1991); NATIONAL-LOUIS UNIVERSITY (1989); CHAMPION INTERNATIONAL CORPORATION (1972)

FIFTH ROW: INVIRION INC. (2001); CENTEGRA HEALTH SYSTEM (2002); ILLINOIS TOOL WORKS (1981); WALKER INFORMATION (1995)

Chicago is both a beautiful and unusual city. Its lakefront, architecture, and symphony are unrivaled. It has great theater, great universities, great museums, great neighborhoods, and wonderful restaurants. And even though it never gets quite the recognition it deserves, you can get almost anywhere in the country in less than four hours by plane. And that ain't a bad thing when you're looking for clients.

SA: *How would you define success for yourself?*

BC: Achieving personal satisfaction (whatever that means). Consistently having the confidence and trust in myself and my abilities to overcome life's daily trials and anxieties.

SA: *What key things do you think make a designer successful?*

BC: Design is a life, not just a job—you have to love it. Knowing *why*, not just *how*. Being able not only to design, but to articulate the value of those designs. Trying something new often. Reading. Writing. Never leaving well enough alone. A sense of humor.

SA: *Looking over the course of your career, is there anything that you would do differently?*

BC: I attended art school, but never college. It's something I feel I'll always miss.

SA: *So what are you doing for the rest of today?*

BC: I'm working on a bunch of projects that you'll never see in a design journal. It's called "What I do most of the time."

BY ANNE TELFORD

DRAWN TALENT

A wonderful pool of talented young illustrators brings an entrepreneurial spirit and fresh approach to the field. Drawing from the universal grab bag of artistic inspiration, their work ranges from esoteric to whimsical and every shade in between. Unlike their predecessors, they make little distinction between fine art and illustration. Less isolated thanks to organizations like ICON (the Illustration Conference), Picture Mechanics, and The Illustrators' Partnership of America, they have more resources at their disposal to protect their intellectual property and greater communication thanks to the internet. Here are 10 talented artists—all cultural chroniclers and cool chicks—to check out.

OKSANA BADRAK

One of a clutch of talented young women who stayed in Los Angeles after attending Art Center College of Design in Pasadena, and part of a dynamic art scene taking off with a wealth of gallery exhibitions and studio open houses, Oksana Badrak has illustrated everything from Virgin airsickness bags to portraits of cultural icons like Etta James for *Playboy*.

Badrak's charming illustrations are a touch Hokusai, a little Dali. Her cartoon-like world has a menacing underbelly—its cute animal inhabitants bust out of pop-art backgrounds and waves threaten white rabbits. Her chosen approach is often mixed media, and it's not surprising considering her theater designer mother filled their house with bits of random fabrics, papers, and textures. That DIY influence is still apparent in her online store that stocks a small range of whimsical products. "A trend toward crafts helps us sell our limited-edition goodies in boutiques," Badrak explains. "And the collectable vinyl toy scene is exploding!"

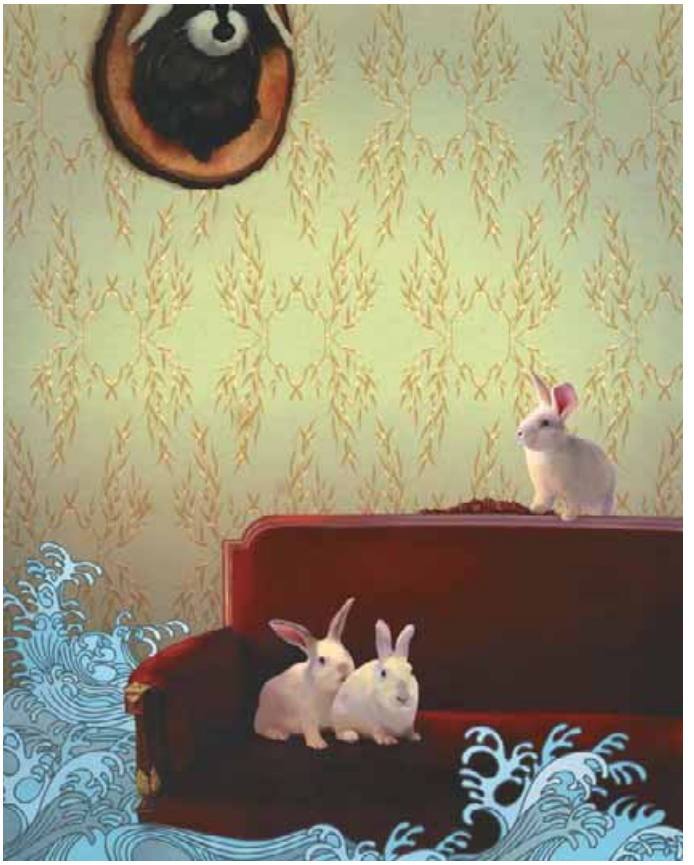
She also creates in 3D, with a recent video made with Paul Yeh, "1961" (music by The Flaming Lips). The piece was part of Resfest's "By Design" program in Hollywood that presented works by Michel Goundry, Jonathan Glazer, Shynola, and MK12, among others. Badrak envisions a future where illustration spreads beyond the confines of the printed page onto every imaginable surface of our world. "Wouldn't that be something?" she says. www.badrak.com

TRISH GRANTHAM

Trish Grantham might paint crying girls sometimes, but her career has been anything but sad. In an inverse trajectory, she began as a fine artist and slowly took on jobs in illustration. Grantham started painting at 28 and got her first show months afterward. She's 35 now and has had shows every month since. "I'm very lucky!" Grantham admits. "I got my first illustration job a year after I started painting. I did two T-shirt designs for Adidas." A few years later she landed an ad campaign for New York's School of Visual Arts that really got the ball rolling.

The self-taught artist's pastel-hued paintings are filled with colorful bunnies and cute (often disgruntled) girls with Margaret Keane eyes. They are playful and edgy; Grantham can't stand computer illustration, preferring to get her hands dirty making art. Grantham sifts through stacks of vintage foreign books to find images that inspire her paintings. "I find paper texts in foreign languages to be a most beautiful and intriguing medium to work on," she says. After she makes her selection, she afixes the pages to a wooden panel, and begins to paint, not knowing where the work will take her. "I never plan my paintings; I let them dictate themselves." Her work was featured on a 2005 Converse billboard campaign in her hometown Portland, Ore. Gift stores and bands have found her elegiac characters help define their messages. www.trishgrantham.com

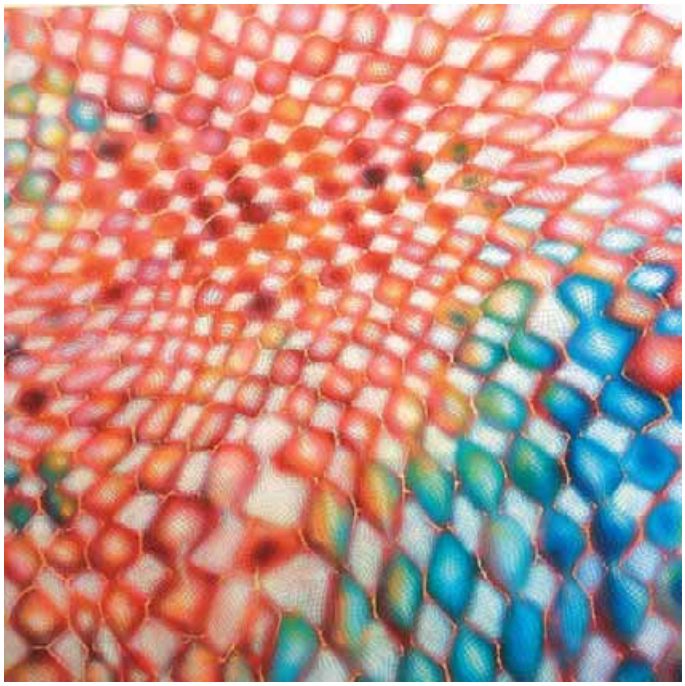
OKSANA BADRAK

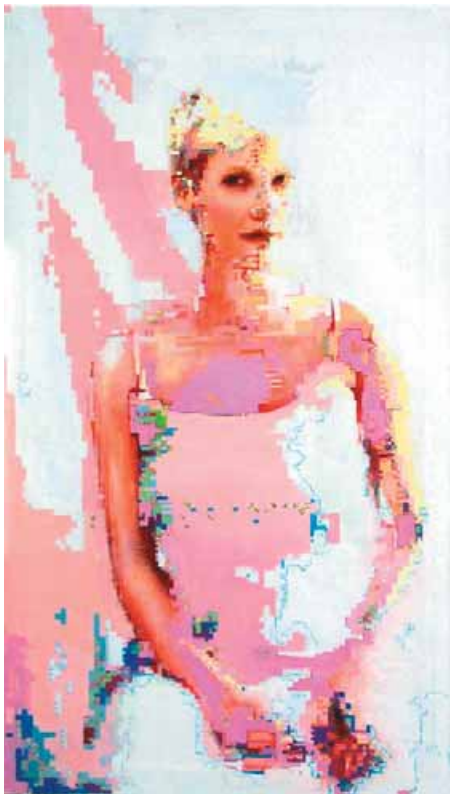


FOX GIRL, PERSONAL WORK, OIL ON DIGITAL PRINT, 8 X 10 INCHES; **GREAT FLOOD #1**, OIL ON DIGITAL PRINT, 11 X 14 INCHES.

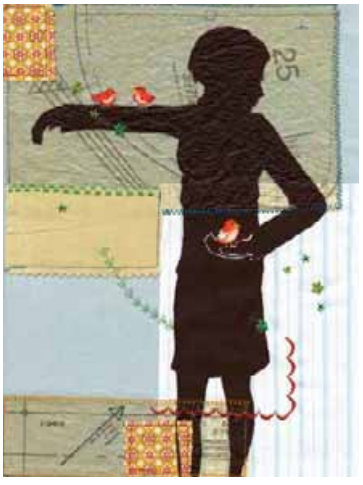
ALL IMAGES ARE MIXED MEDIA ON WOOD, COVERED IN A PLASTIC RESIN. THEY WERE SOLD TO BRITISH COLLECTORS. **BEAUTIFUL, STUBBORN, AND LONESOME**, 48 X 36 INCHES; **OÙ EST MON CHERI?** (WHERE IS MY GUY?), 18 X 12 INCHES; **FEATHER BY FEATHER**, 48 X 36 INCHES.

TRISH GRANTHAM





TOP: **VIRTUAL SELF**, PERSONAL WORK, 2004, OIL AND TRANSFER ON CANVAS, 24 X 36 INCHES; ABOVE: UNTITLED, 2005, ENAMEL ON WOOD, 48 X 48 INCHES; RIGHT: **REGENERATING**, PERSONAL WORK 2004, OIL AND TRANSFER ON CANVAS, 28 X 48 INCHES.



TOP LEFT: PERSONAL PIECE, **ON THE OTHER SIDE**; ABOVE: **LOST IN THE FOREST**, BOOK REVIEW ILLUSTRATION FOR **BOSTON MAGAZINE**; LEFT: **BEST LAID PLANS**, ILLUSTRATION FOR **BLOOMBERG WEALTH MANAGER**.

MICHELLE HINEBROOK

Michelle Hinebrook moved from Bloomfield Hills, Mich., to Brooklyn, N.Y., last year, a move emblematic of the shift between comfort zones inherent in both her career and life. Her illustration work combines photographic elements with bold abstract painting and often takes the form of oil and transfer on canvas for clients from *Bitch* magazine to Aquent.

Her style has recently morphed into meticulous large-scale (4 x 4 feet) enamel-on-wood paintings with moody titles like *Pucker*, *Impulse to Touch*, and *Orange Flicker*. They beckon you inside their compelling shapes, as if you've been transported inside human cells, á la *Fantastic Voyage*.

A merit scholar from Cranbrook Academy of Art, Hinebrook's work has been in many exhibitions lately. She's also a full-time teaching artist at Manhattan's Studio in a School organization (she was a teaching assistant and visual arts instructor at Cranbrook). Whether abstract or figurative, Hinebrook's color and composition tease the eye into a deeper look at her varying subject matter.

If she's not out exploring a different borough or encouraging a budding artist, she is most likely out walking her dachshund Sienna and deconstructing the shadow on a leaf. www.michellehinebrook.com, www.studiofem.com

CAROLINE HWANG

Caroline Hwang paints, stitches, prints, and dreams in Brooklyn. As a kid growing up in Southern California, watching her grandmother crochet and knit inspired her to incorporate her love of crafts and quilting into her illustrations. The late Margaret Kilgallen was also an inspiration.

Texture, color, and humor inform Hwang's delicate illustrations that often combine embroidery and fabric in a style that Kilgallen, with her love of "evidence of the hand," would have admired. Hwang's clients include Ph.D, Chronicle Books, the *New York Times*, and AIGA.

Her work is replete with organic elements; logs are a recurring motif and characters are often pictured in natural settings. "Initially, I was into children's books. As a kid and even as an adult, I was inspired by the illustrations. After I left school, I decided to become more focused on editorial illustration, feeling that the subject matter in my work fit less with children's books.

"When I first showed my book around, I felt that my work was too 'feminine' and the less feminine work was more well received," Hwang explains. www.carolinehwangillustration.com

TARA MCPHERSON

DARK HEARTED, COMMISSIONED PAINTING, ACRYLIC AND OIL ON BIRCH, 5 X 5, 2003; **THE WITCHING 5**, A COVER OF **DC VERTIGO COMICS** ACRYLIC ON BIRCH, 10 X 15, 2005; **QUEENS OF THE STONE AGE POSTER**, 9-COLOR SILKSCREEN, 23 X 32, 2005. CLIENT: PNE/QOTSA

TARA MCPHERSON

From bright happy girl power themes to dark gothic images with beautiful touches, Tara McPherson's art shines in the details. Her clients include DC Vertigo Comics, Fanta, House of Blues, and *Spin* magazine.

"I had been making art my whole life, but I got interested specifically in illustration while I was a buyer/manager at a Japanese animation and art store," McPherson relates. "I was exposed to a whole new realm of art that got me interested in the commercial side of things. I was surrounded by comics, art books, toys, animation, and video games."

Hayao Miyazaki, creator of stories like *Totoro* and *Princess Mononoke* was a big initial inspiration. "I just remember thinking how cool all that stuff was, and how I would love to be an artist like that ... to be able to create an entire world based around my characters," McPherson says. Her paintings are at turns poignant and graphic, and always informed with humor and intelligence. You can subscribe to a year's worth of her prints, posters, and merchandise at www.taramcpherson.com.

SAELEE OH

Saelee Oh shares a Los Angeles studio with Martha Rich and Esther Pearl Watson, among other illustrators. She has worked for clients as diverse as Deutsch Advertising, *Budget Living* and Parenting's *Baby Talk* magazines, Red Dress Shoppe, and Giant Robot, but concentrates on developing her art.

"My work definitely embraces all things feminine," Oh admits of her sweet pastel paintings. But look deeper and her canvases have visual twists, unexpected elements that add tension. She has been busy with self-initiated projects like her 2006 Under Sea calendar (with Jill Bliss of Blissen.com) and getting Lemonade Maid, her virtual gift shoppe [sic] of limited-edition, self-designed, and illustrated products online.

"I'm really influenced by the traditional folk arts and crafts like quilt designs, paper silhouette cuttings, and fruit carvings," Oh explains. "I looked up to the work of fine art contemporary artists like Margaret Kilgallen, Kiki Smith, Laura Owens, and Kara Walker. The picture books I read as a child made a huge impression on me and shaped my imagination, and continue to influence my art today." www.saeleeoh.com, lemonademaid.com

TOP: **D IS FOR DISASTER**, FOR THE DRAMA'S **A TO Z MAGAZINE** ISSUE AND TRAVELING ART SHOW, HAND-CUT PAPER CUT OUT (MOUNTED DIMENSIONALLY WITH BALSA WOOD), ACRYLIC PAINT, DRIED FLOWERS, 15 X 15; LEFT: **SUMMER SEAWEED**, PERSONAL PIECE BUT ALSO USED FOR THE CD ARTWORK FOR CARDINAL FAMILY SINGERS, ACRYLIC, WATERCOLOR, AND HAND-CUT PAPER CUT OUTS, 15 X 15, 2005; ABOVE: **WHALE**, PERSONAL PIECE, HAND-CUT PAPER CUT OUT, ACRYLIC PAINT, STITCHING, DRIED FLOWERS, 10 X 8, 2005.

SHAUNNA PETERSON

SHAUNNA PETERSON

Think Vargas meets Big Daddy Roth, and you have an idea of the sexy and irreverent style of Los Angeles–based Shaunna Peterson. Her clients include a diverse roster, like the National Hot Rod Association, *Field & Stream*, *Ireland Tribune*, and *New York Press*.

A class with illustrator Jason Holley at Art Center jumpstarted her career. "I think that's when I really came into my own style, and developed personally as an artist," Peterson says. To enter Shaunna's site, one must click on a chicken held by Alice Cooper. As it spins, you are transported to her cartoon/saloon world filled with nipple-baring babes, robots, provocative double entendres, and splashed with saturated colors.

"I dream in color. I weld. My favorite color is lime green ... I started reading and collecting *MAD Magazine* in the sixth grade," Shaunna says, offering insight into her influences. "I was born in June 1973, and my dad had been drag racing since 1970. From the time I can remember, he was taking the family to the drag races. Orange County Raceway was always my personal favorite. So I guess it's safe to say the bulk of my influences in art come from being raised around cars, pin-striping, and pretty girls bearing 'Miss' titles [Miss Winston, Miss Hurst Shifter]. Thanks Dad!" www.shaunnapeterson.com

RACHEL SALOMON

Rachel Salomon credits her grandmother for her aesthetic development. Raised in the Utah mountains, she spent afternoons surrounded by her grandmother's Japanese art, mid-century modern furniture, antiques, old illustrated stories, and books about painters. Adding to her eclectic resumé, Salomon later competed internationally as a downhill ski-racer.

She studied fine art at Brown University and illustration at Art Center College of Design in Pasadena, and she currently resides in Brooklyn. Salomon's vivid paintings are peopled with truncated figures frozen in isolation or in pairs, like Ophelia floating down the river, or Snow White comatose in the forest. Patterns figure heavily, whether flowers curling out of Art Nouveau hair, sofa upholstery defining a figure, or fences constraining space. She's illustrated everything from communist theme parks to Wall Street women and Iris Murdoch covers with her bold use of color and swirling shapes.

Clients include Warner Bros/Reprise and Blue Note Records, the *Village Voice*, *Seventeen*, Lands' End, Target, Penguin Books, and HarperCollins. Her work has been in nearly a dozen group gallery exhibitions in the last two years and has garnered awards from the Society of Illustrators and American Illustration. www.rachelsalomon.com

RACHEL SALOMON

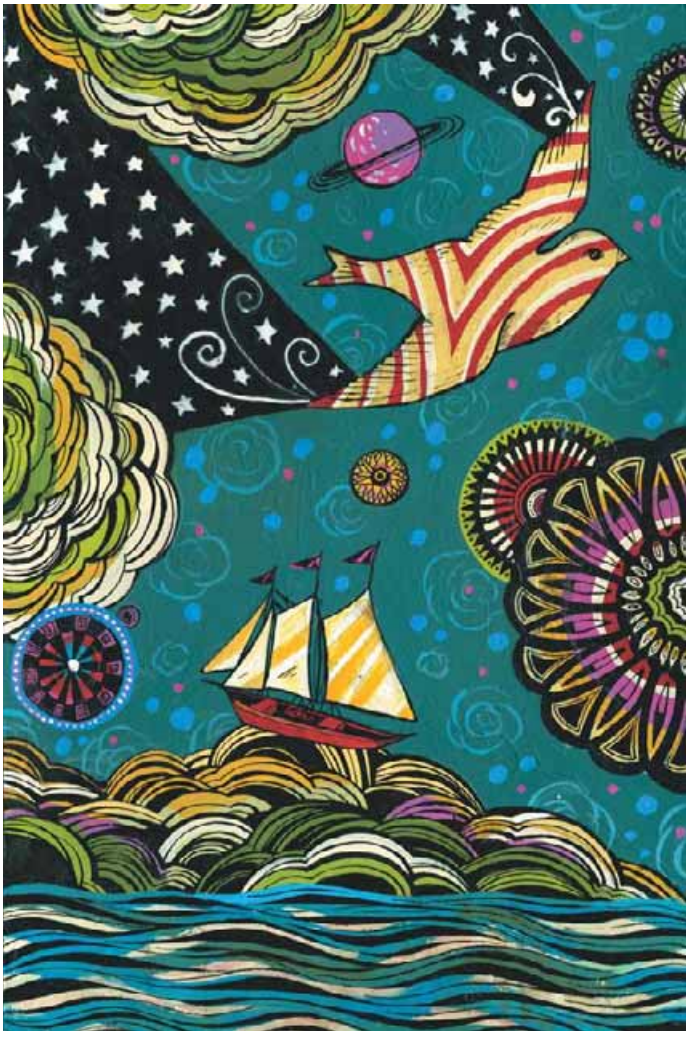
OPPOSITE: PERSONAL PAINTINGS BY SHAUNNA PETERSON: **SANTA ROSA'S SUN RIPENED TOMATOES** AND **ASTRO LIFE.**

THIS PAGE: (LEFT) **DAYDREAM** FOR DIESEL MARKETING/AEROPLAN AD CAMPAIGN, ACRYLIC AND PEN, 8 X 11; (BELOW) PERSONAL PIECE, **BLACK BLOSSOMS**, ACRYLIC AND PEN, 12 X 24; (BOTTOM) WYNTON MARSALIS CD COVER, **THE MAGIC HOUR**, ACRYLIC AND PEN, 14 X 16.

RACHELL SUMPTER

BELOW LEFT: **BEST OF THE BAY**, FOR A **SAN FRANCISCO BAY GUARDIAN** ARTICLE ABOUT THE REDISCOVERY OF ROSE WINES, MIXED MEDIA, 8 X 10. ART DIRECTOR: LORI SPEARS; RIGHT: **TREASURE CHEST**, FOR A **DOMINO** MAGAZINE ARTICLE ABOUT SECOND-HAND FINDS, MIXED MEDIA, 4 X 5. ART DIRECTOR: HILARY FITZGIBBONS; BOTTOM: PERSONAL PAINTING, **MARINA DEL REY**, MIXED MEDIA, 5 X 7.

BELOW: **DREAM DIARY** FOR **CHILL & SPILL** BOOK PUBLISHED BY ART WITH HEART PRESS, ACRYLIC AND INK, 12 X 18. ART DIRECTOR: STEFFANIE LORIG; TOP RIGHT: **LOVE LETTER TO WES**, SELF-PROMO MAILER, ACRYLIC AND INK, 13 X 11; BOTTOM RIGHT: ILLUSTRATION FOR **TV GUIDE** FALL PREVIEW, ACRYLIC AND INK, 14 X 14. ART DIRECTOR: GLORIA PANTELL



RACHELL SUMPTER

Native Californian Rachell Sumpter studied at the American Academy in Italy before receiving her BFA from Art Center. She and her cat Cookie currently make their home under the hazy skies of Los Angeles.

Sumpter's clients include *McSweeney's*, *The New York Times Magazine*, and Chronicle Books. She loves to draw and describes her work as informed by a deep and abiding love for sad songs, French New Wave cinema, and all things lovely and lost.

Her Grandma Tiny illustrated children's books and sometimes paid her bills painting portraits. "Tiny was the person who taught me how to oil paint and bought me my first calligraphy set when I was 5 years old," Sumpter remembers. Her parents are artistic too: Her mom created lettering for commercial greeting cards and her dad paints and draws.

"I've always been drawn to very flat simple shapes against complex patterns or texture, and have admired artists that work in that way," Sumpter says of those artists who've inspired her over the years. It's not surprising that Hokusai, Aubrey Beardsley, and Evaline Ness are on her list of favorites. www.yeyegirl.com

GINA TRIPLETT

GINA TRIPLETT

Gina Triplett lives in Philadelphia with her illustrator husband Matt Curtius. They share a studio, and often collaborate on projects. Psychedelic patterns and colors inform Triplett's illustrations that often combine wonderfully curvy hand lettering. She has painted signs for clothing stores, decorated the cups at her local coffee house, and illustrated book covers. Fanciful rabbits, their pet Boston bull terrier, Wes, unicorns, and woodland creatures inhabit her happy universe. Clients as diverse as *Surfer*, *Rolling Stone*, and Rheingold Beer turn to her colorful modern style.

"I grew up in a rural area with a bunch of younger siblings. We did quite a bit of storytelling to entertain ourselves, and of course, we'd draw pictures to go with them," Triplett explains of her early influences. Whitney Sherman, her college instructor, provided artistic inspiration, and an example of how to balance life and art.

After attending ICON in Philadelphia, she began a series of collaborative paintings with her husband. What started as a personal outlet has evolved into an illustration style that they now employ for jobs. And art directors no longer ask Triplett to make her illustrations look less feminine. "Now it seems folks come to me with jobs that anticipate a perspective that is inherently feminine," she says. www.ginatriplett.com

To read about Triplett's cover concept for this issue, go to www.stepinsidedesign.com.

THE 2005 ADAA WINNERS:

OPEN THE FLOODGATES AND WATCH THEM STEAL YOUR JOBS

BY TIFFANY MEYERS

AT THE BASE OF WRIGHT'S SPIRAL

Adobe has a way of rolling out the plushest kind of red carpet beneath the feet of people it likes, and the software company was very fond indeed of the 26 students who, using Adobe tools, created the best work of the 2005 Adobe Design Achievement Awards (ADAA). To start, there was the trip to New York, where students from around the world stayed for two nights on Adobe's dime in the ultra-swank boutique hotel The Marc. There was all that shoulder-rubbing with design luminaries during tours of 12 acclaimed studios and media companies, including Pentagram, karlssonwilker, and *O* and *Paper* magazines. And for the nine winners, there was the $5,000 cash award, which will variously be put toward school tuition, laptop payments, and "fresh records," in the case of one German winner.

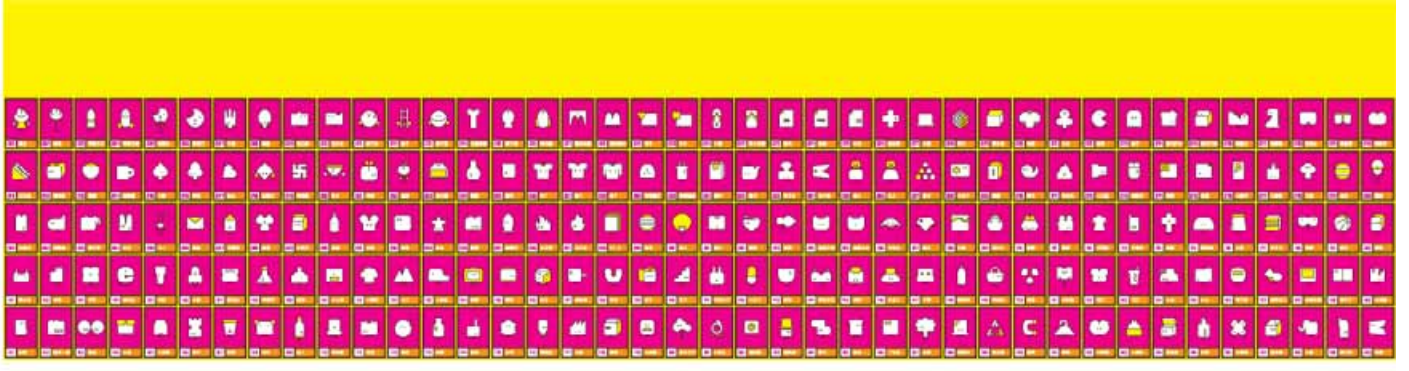
All of this was very nice. But for many finalists, the opportunity to see their work in closer proximity to that of Picasso and Brancusi than most dare to dream gave them an almost out-of-body thrill. On July 21, 2005, before the commencement of the ceremony itself, finalists' work was exhibited in the first floor reception area of the Guggenheim Museum, just at the base of Frank Lloyd Wright's spiral. "For one day," says Sophie Clements, winner of the time-based media category, "we were projected into this world—a world that in our dreams may be real in 20 years (but very doubtful). It was like being a musician and for one day playing a huge gig, getting a little taste of it. And then getting back to reality."

CHEAN WEI LAW—SELF-EXPRESSION

Graduate, The Ringling School of Art and Design (Sarasota, Fla.)
BFA in Graphic Design

Malaysian-born Chean Wei Law's dystopic landscape, a kind of digitized Garden of Earthly Delights, is a portal to the innerworkings of his brain. Instead of Bosch's copulating medievals, however, Law populates this world with rasterized icons that represent the images of his memory. A legend on the back of this two-sided poster provides a key to each of 200 icons: A bomb, for example, represents his brother, whose hot temper earned him the English nickname Atom. Also making cameo appearances in iconic form: human intestines, Law's girlfriend, and his favorite hip-hop artist Fatboy Slim.

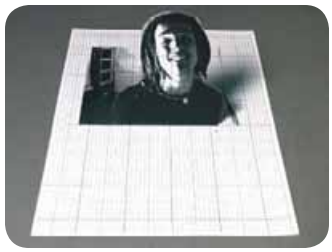
Law landed his current job as interactive designer at Crispin Porter + Bogusky, Miami, by sending 60 portfolios to that many agencies whose addresses he found in an AIGA book. He was delighted to receive a call from CP+B, about which he admits he knew nothing at the time. Law hopes to one day open his own studio, which he'll call "Undo-boy," one of his many nicknames, this one the result of his fascination with the Command-Z function. Depending on the context, he is also called Bastard and Cactus. "I don't know why I have so many nicknames," he says.



WE'LL EITHER HAVE TO HIRE YOU OR KILL YOU

Since its 2001 inaugural ceremony in Los Angeles, when the ADAA attracted 688 entries from 21 U.S. schools, the competition has grown in scope and prestige. This year saw more than 1,500 entries from schools in 10 countries, and there's no indication that the upward trajectory will level off next year, when the ADAA will expand to students in Sweden, Italy, The Netherlands, Japan, and Belgium. But for all its growth, the ADAA's objectives have stayed a steady course. The show was created to deepen Adobe's relationships with design educators and professionals, drive the adoption and active use of Adobe products, and honor the best in student design.

The latter intent has the corollary benefit of jump-starting a career or two. On the evening of the 2002 ceremony at the Guggenheim, Will Staehle, second-place winner in both illustration and print that year, noticed two gentlemen closely examining his work on display. Staehle's girlfriend and cheerleader, who had stuffed several leave-behind copies of his portfolio in an oversized handbag, nudged Staehle toward the mustachioed strangers. "They introduced themselves as Matteo Bologna [of Mucca Design] and Roberto de Vicq de Cumptich [of HarperCollins]," says Staehle. "They said they liked my work very much and that they'd either have to hire me or kill me." Staehle chose life. Under de Cumptich's direction, Staehle is design manager at HarperCollins, New York. In addition to his work on book covers for high-profile titles, Staehle collaborates with Bologna and de Cumptich on typography projects.



SOPHIE CLEMENTS—TIME-BASED MEDIA (OPPOSITE)

Graduate, Royal College of Art (London)
Master's in Communications Art and Design

Sophie Clements' music video for her band's song "Turn the Tide"—the fruit of a meticulous, seven-month design process—is an exploration of the interplay between sound and imagery. As a filmmaker, she considers the editing process to be as important in establishing rhythm as the music itself. "The edits and the music could be seen as two parts of one rhythm," she says, "sometimes in synch, sometimes complementary." Clements can see her career taking several directions, but music videos seem best capable of sating her two passions, music and design. "Pretty much everything I do is about the relationship between sound and image," she says. "When put together in the right way, the result is so much more than the sum of the two." Wherever her career takes her—and recently it took her to the set of a project in Croatia, where she gained experience in underwater camera operations—Clements says she'll continue to collaborate with her band, which, after a year, remains nameless. "We are going to have to address that situation soon," she says. "Gigs are getting a bit tricky without a name."

JEFF KRICHMAR—INTERACTIVE DESIGN (BELOW)

The Ringling School of Art and Design

Jeff Krichmar thought that his class assignment to create a six-page website using only the packaging of an existing product was "really kind of blah," he says, "so I made it harder for myself." Upending the wholesome message on a box of Colgate toothpaste, Krichmar manipulated its typography and graphics to create a digital world run by superheroic enforcers of good hygiene. "I'm a rule breaker," says Krichmar, who has his senior year in front of him. "That's always been something that I've done." When Krichmar found out his rule breaking had earned him a spot in the ADAA, "It threw me off the chair," he says. "I called everyone and everyone's grandmother, because it was just too good."

KLAAS NEUMANN—DIGITAL ILLUSTRATION (RIGHT)

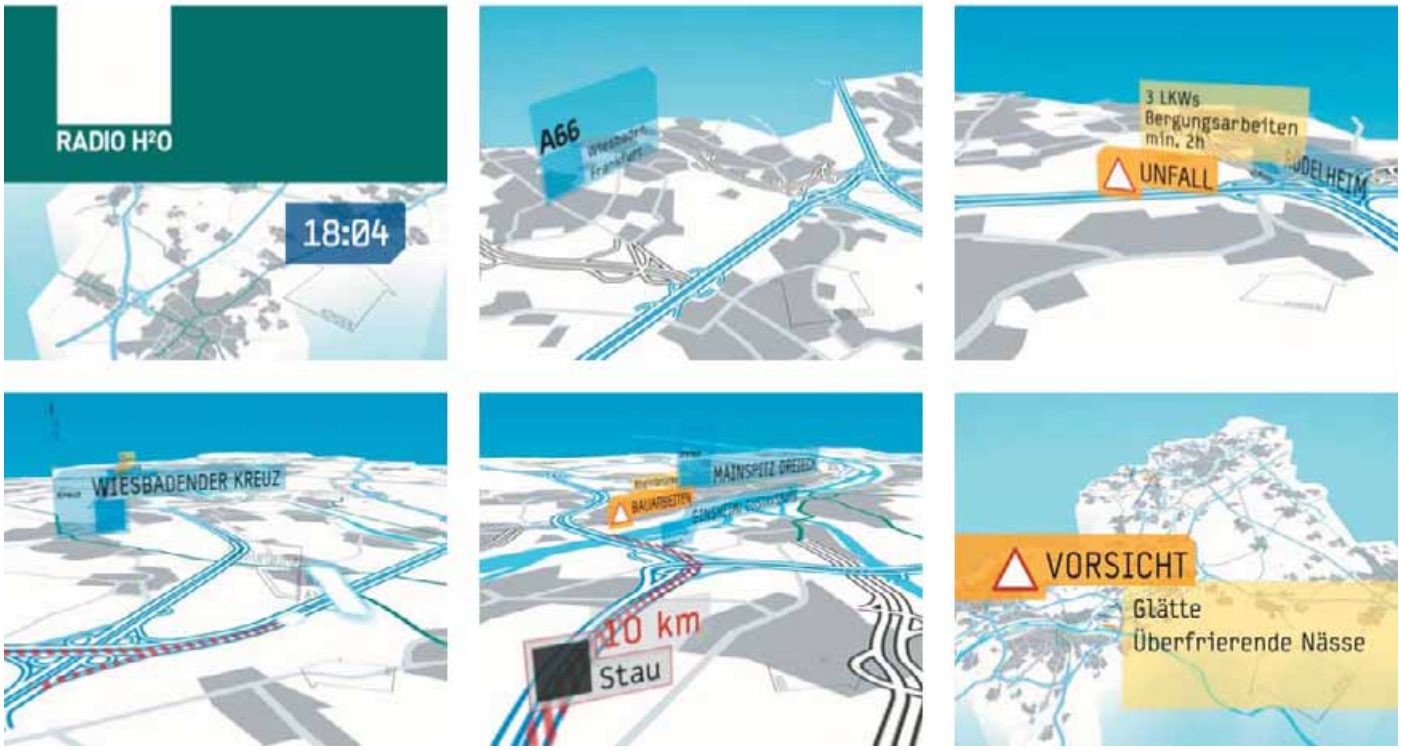
University of Applied Sciences (Hamburg, Germany)

Jury member Gail Anderson says the polished presentation of Klaas Neumann's entry impressed her, "but it was the depth of the piece, conceptually, that blew me away." The infographic—a nine-panel, schematic timeline—outlines the evolution of German business attire from the 12th to the 21st century. But Neumann adds another layer of pictorial narrative with his iconography of the textile production process, including symbols of spinning wheels, looms, tailor's scissors, and sewing machines. "You have to explore the poster in a nonlinear way," says Neumann, "and use your own experience and imagination to understand the content." Viewers who do so are rewarded with an astonishingly rich history of trade and industry through the ages. In the panel representing the 15th century, for example, a medieval businessman wears a turban to evoke Eastern influences on culture during this period of expanded trade. A steam engine icon, which appears in the 19th century, calls to mind not just advancements in textile production but the industrial revolution itself. Neumann, who works as a graphic artist for the *Financial Times Deutschland*, will continue producing his comic books for a German comic anthology while finishing his degree (www.orang-magazin.net).

ANDREAS GASCHKA—BROADCAST DESIGN (BELOW)

University of Applied Sciences (Mainz, Germany)

Andreas Gaschka's professor asked students to turn the text of a poem into a piece of type animation. But Gaschka never did connect with poetry, and decided to search for some other source of inspiration. Daydreaming on the bus, he realized a traffic report would be the thing: "Traffic reports have a great rhythm, jumping from one traffic scene to another, and showing the whole scene at once in the end." Which is, of course, exactly what his film does, sweeping across an animated map as a German radio announcer reads the advisories. Gaschka, who hopes to intern at a post production or motion design studio when school begins, will graduate in two years, at which point he'd like "to jump into serious motion graphics business, and do fancy work for interesting clients." Humble to the end, Gaschka said he realized the call would be close when he saw the quality of his ADAA competitors' work. As he took the stage to accept his award, "I had this feeling like walking on clouds."



JURISPRUDENCE

In May 2005, the six-person jury secreted themselves in Adobe's corporate offices in San Jose, emerging a day and a half later with a list of 26 finalists, nine of them winners. "The students are good," says jury member Gail Anderson, senior art director, SpotCo, New York. "Really good—frighteningly good. They've grown up alongside the technology, so they've got the technical advantage that an older designer just can't have."

Judges were also impressed with students' depth of conceptual thinking. "It was not only something we were looking for," says jury member Dava Guthmiller, creative director, Noise 13, San Francisco, "but something students were delivering."

The judges were less impressed, however, with students' lack of attention to typography. "There are never enough students making type talk," says Anderson. The interactive category, falling short on interactivity, also left the jury underwhelmed. As a result, they identified only two finalists in interactive design, rather than the three entries honored in all other categories. Although judge Matthew Richmond, principal of The Chopping Block, New York, says he saw a host of things he wished he'd done, the category's deficiencies overall led him to "question whether schools are encouraging their students to consider what's different about a medium that's interactive versus print. A good website answers the question, 'What is it about this medium that can't be done with any other?' That's the kind of stuff I'd like to see in the future."

Adobe takes the counsel of its jury seriously. The day after the ceremony, several judges held court with the ADAA's nine-person advisory board, implementing a few category modifications to better organize next year's entries. But it was when judges hashed out their concerns about the self-expression category—defined as "personal, theoretical, or self-promotion work in any number of different media not intended for use by clients"—that things got interesting.

It started innocently enough, when, during the judging, the jury began to realize that many students were treating the self-expression category as "a clearinghouse for projects that were too hard to categorize otherwise," says Anderson. "And in some cases, I think the entrants just got lazy or thought they'd have a better chance if they sent in something artsy."

The 2005 ADAA Jury
Gail Anderson, Senior Art Director, SpotCo, New York
Kathy Fredrickson, Principal Partner, Studio Blue, Chicago
Frank Gladstone, Vice President of Artistic Development for IDT Entertainment Animation, Los Angeles
Dava Guthmiller, Creative Director | Founder, Noise 13, San Francisco
Tim Mason, Art Director, WXIA-TV, Atlanta
Matthew Richmond, Principal | Designer, The Chopping Block, New York

The ADAA Advisory Board
Sean Adams, AdamsMorioka, Los Angeles
Michael Bierut, Pentagram, New York
Richard Doust, Royal College of Art, London
Allen Lab, School of the Art Institute of Chicago
Chris Pullman, WGBH, Boston
Howard Simkins, Sheridan College, Ontario
Lita Talarico, School of Visual Arts, New York
Richard Weinberg, University of Southern California, Los Angeles
Meg Young, Massachusetts College of Arts, Boston

THE DEBATE

If this were a show honoring, say, the most exceptional eggplant of 2005, issues about any problematic category therein would likely be resolved with its elimination. But this is design, an industry whose practitioners value the process of examining the state of their art perhaps even more than journalists, who produce more journalism about journalism than all the world's presses can print. So the dialogue about the self-expression category—which began when several judges suggested that ADAA kick the clearinghouse category to the curb—moved well beyond the parameters of the show. It launched a vigorous conversation about the role of design education and the blurring of lines, for better and for worse, between "design as a commercial practice," says jury member Kathy Frederickson, principal, Studio Blue, Chicago, "and design as a form of art-making."

Anderson took the position that entries in a student design show should be "as 'real world' as possible." As a judge and potential employer, she needs to know the way students think, she says, not the way they feel—and how far they can push an idea within the context of real-world problem-solving. The counterargument? Schools give students the freedom to experiment artistically—beyond commercial limitations—so that they'll push the envelope later, when they join the ranks as card-carrying professionals. Judge Tim Mason, art director, WXIA-TV, Atlanta, isn't having it. "My whole argument," he says, "is that commercial work can push the artistic envelope if it's done well. It seems that in a lot of instances, calling something 'artistic' gives you license to ignore quality and craftsmanship."

Frederickson isn't so sure that students ought to be working according to the same commercial constraints she faces as a professional. Much more intrigued by the connections between contemporary art and design than those between design and commerce, she says school is a time to endlessly iterate "and maybe get a little crazy and out there to get to your best solution. And if you get good at that, it makes you a valuable employee." Richmond would have to agree. When he looks at student portfolios at The Chopping Block, "It's more important for us to see that a student makes things for themselves, not for their professors—in hopes of getting hired. We look for personal projects, little experiments, and a level of over-the-

YIBI HU—ANIMATION (OPPOSITE, BELOW)

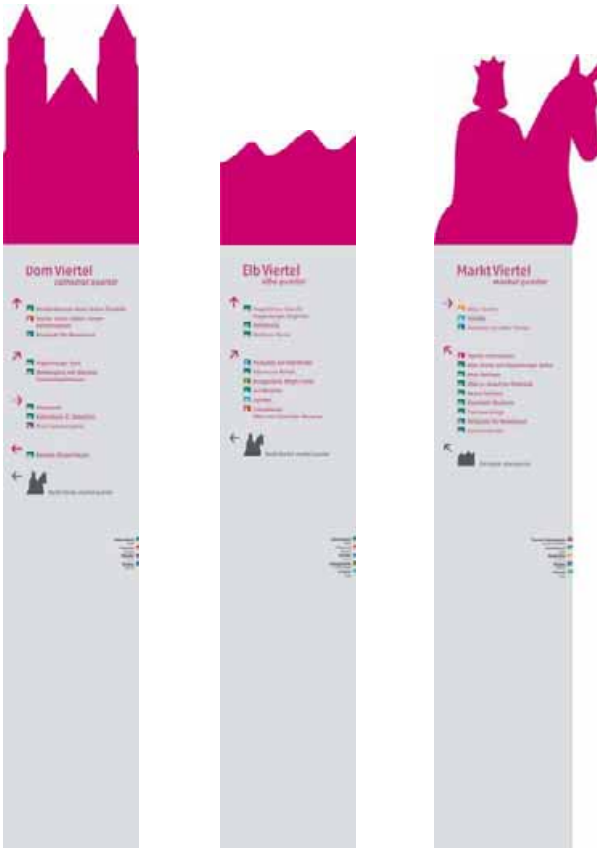
Graduate, Kingston University (London)
Master's in Screen Design

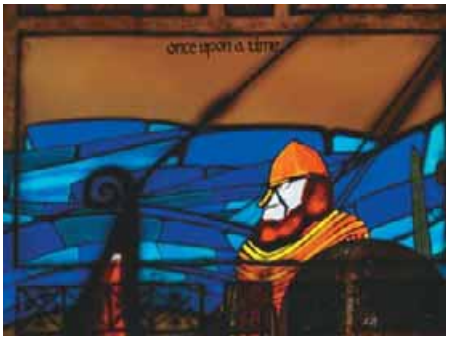
Judges awarded Yibi Hu's animated film for its rich storytelling, elegant typography, and visual and conceptual depth. In his film, Hu explores the politically explosive history of names from various cultures that have been at odds for centuries, and he doesn't equivocate about its message: "No matter what kind of reasons are given," he says, "launching a war is always an ugly action. People are the bullets in the guns. Meanwhile, politicians pull the triggers." Just as his narrative presents a series of overlapping storylines, Hu seamlessly weaves together diverse stylistic references, including the formal vocabularies of woodcuts, Chinese paintings, and stained glass. The recent master's graduate of Kingston University is currently a designer at BBC broadcasting, and hopes one day to open his own studio.

HILDEGARD BRINKEL WITH CLAUDIA BRENDLER—ENVIRONMENTAL GRAPHICS (RIGHT)

University of Applied Sciences (Dessau, Germany)

The product of a three-month research, development, and design process, Hildegard Brinkel's wayfinding system for the city of Magdeburg divides the municipality into three boroughs, each made distinct from the other through iconic representations of a key landmark in its area: The Cathedral of Magdeburg, the Elbe River, and the 13th-century equestrian statue, the Magdeburg Rider. Working with fellow student Claudia Brendler, not to mention municipal authorities, Brinkel created modular, expandable kiosk designs that include maps and detailed information about nearby points of interest. When presented, the guidance system struck the city as so compelling they've announced plans to make it a reality. As that gets under way, Brinkel will work toward her degree, which she'll earn this year.





ROXANE ZARGHAM—PRINT (RIGHT)

UCLA Design, Media Arts Department (Los Angeles)

Working with a student team under the direction of professor Rebeca Méndez, Roxane Zargham developed this award-winning identity system for the UCLA Design/Media Arts department, which explores the intersections and divisions between the disciplines of design and media arts. "We were trying to understand whether the department offered a dichotomy or a whole that had two parts," says Zargham. As the project's junior designer, Zargham churned out a prodigious three posters a week, making the departmental printer "my best friend and my worst enemy." It's been a good year for Zargham. In addition to being featured in *Building Design Portfolios* (available June 2006, Rockport Publishers), her work was selected for the 365: AIGA Annual Design Competition and will be showcased in design museums and exhibitions nationally. In her senior year, Zargham plans to apply to graduate school, work at Mendez' studio RMCD, and grow her own newly minted shop, R&R Design.

MICAH GANSKE—DIGITAL PHOTOGRAPHY (BELOW)

Graduate of Yale University School of Art (New Haven)
Master's in Painting

"I love games," says Micah Ganske. "But you can't look objectively at gaming and not see the silliness as well." Citing a video game that requires players to show up at 9 a.m.—in the game world—in order to drive around a forklift truck, Ganske is fascinated with the idea that otherwise tedious responsibilities become immediately engaging when put in a game environment. His award-winning digital photography series anticipates a world in which virtual reality stands in for the actual one.

Although his creds point more to talent than fortune, the Yale grad says that "in the last two months, I've been on a ridiculous lucky streak." That includes a write-up on his entry in *The New York Times*. "Painters," he says, "we don't really give out a lot of awards, so [the ADAA] was probably the last awards ceremony I'll go to. But seeing my work in a lobby of the Guggenheim—you can't beat that, right?"

top interest in design that is not always present in assignments with a commercial bent."

In the end, the jury didn't come to a verdict on the matter as it relates to design education, but jury member Frank Gladstone, vice president, Artistic Development, IDT Entertainment Animation, Los Angeles, helped round the corners of the square. "A school that only concentrates on one area—whether that's self-expression or 'let's get a job'—shortchanges its students. A good school does both." For resolution at least with regard to the show, we can turn to Adobe: Self-expression—which since the ADAA's inception has gotten judges at least warm, if not hot, under the collar—had its last hurrah in 2005. If ever a category went out in style, it did this year, when Chean Wei Law's entry—shown on pages 64 and 65, followed by the eight other winning entries—seduced judges with its humor and originality.

OLD PEOPLE IN THEIR WAY

That ramp at the Guggenheim provided a functional advantage at the ceremony on July 21, 2005, because the zinging kind of energy you could feel that night needed a path on which to ping up and down. But Adobe added fuel to the fire by taking a few cues from the Academy Awards. For one, tag-team masters of ceremony Bologna and de Cumptich were, by a long shot, more entertaining than either Billy Crystal on a donkey or Jack Palance doing one-armed push-ups. There was also an element of Oscar-night suspense. Unlike in prior ceremonies, when winners were prenotified, no one but the 2005 jury knew which nine students would later have to convince airport security that the unwieldy, A-shaped trophy in their carry-on bag was not intended for use as a weapon. The anticipation kept finalists in a virtually manic state of happy nervousness throughout their visit to New York. And as it happens, students weren't the only ones who had something to be nervous about. Ceremony host de Cumptich puts it best: "The work is so fresh and young and vibrant. When you see it, you're just bedazzled, and you're thinking, 'My God, when am I going to lose my job?' These are the people who are going to burst through the gates and take the jobs of all the old people in their way." S

THE STEP FIELD GUIDE TO EMERGING DESIGN TALENT 2006

ALICE TWEMLOW

There is often a certain essence of a design program—a way of thinking, a way of making—that, however much it may be reinterpreted by every individual, can be detected in the work of the students long after they've graduated. This essence can take a tangible form in work that through use of certain combinations of typefaces, technologies, content, and even colors, is readily identifiable. More usually, however, a program's ethos is traced in the approach to a piece of work—whether it's systems-based or intuitive; pragmatic or conceptual; referencing scholarship or more widely available cultural values; political or poetic; and so on. Such legacies are self-perpetuating. Fellow students often end up collaborating or even going into business together, teachers can become employers, school activities and events always need promoting and documenting, and it's natural to turn to alumni—many students even begin teaching themselves.

When the culture of a design school is potent enough, it can maintain a gravitational pull for its constellations of students. In order to compile this year's Field Guide, therefore, I contacted a selection of graphic design programs both in the U.S. and further afield in Europe in search of designers emerging from, and yet still connected to, their respective schools. Astrid Stavro lives in Barcelona but maintains a link with her graduate school the Royal College of Art in London by designing books for them. Emily Anderson interned for a year in Minneapolis College of Art and Design's in-house design studio. Unlike many of his classmates, Christopher Sleboda stayed in the town of New Haven after receiving his MFA from the Yale School of Art and has since been appointed director of graphic design at the Yale University Art Gallery. Dustin Arnold has been helping his former professors to develop design concepts for an upcoming conference at his alma mater, the Art Center College of Design. Johnschen Kudos now works for his former instructor Abbott Miller as part of a team at Pentagram. Paul Sahre was quick to recognize his student Joon Mo Kang's talents and began to employ him even before he'd begun his senior year at the School of Visual Arts, and Victoria Lam's education continues in her workplace, which happens to be the office of her California Institute of the Arts professor, Lorraine Wild. Other connections forged while at school are maintained by the students themselves: Kudos, along with five of his Maryland Institute College of Art classmates, has launched an online publication called *Splotch Visual Pulse* that explores various themes of popular culture; Ryan Corey collaborates with other CalArts grads as The Society of Image-makers; and Andre Andreev and G. Dan Covert met as students at California College of the Arts, reconnected while working at MTV, and have since set up their own firm, dress code.

The STEP Field Guide itself begins to intersect with these networks. Both Stefan Bucher and Eric Olson, featured in STEP's previous surveys of young designers, have taught some of the exceptional individuals featured in this year's Field Guide to Emerging Design Talent.

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1. DRUNKS ON THE STREET, 2004, IS A VISUAL TRANSCRIPTION OF RECORDED CONVERSATIONS BETWEEN DRUNKEN STREET VAGRANTS. CAVAN HUANG HAND-CUT ALL THE WORDS FROM FOAM CORE, AND HUNG THEM WITH FISHING LINE. THE RESULT WAS A TANGLED GROUP OF LETTERS THAT ECHOED THE SLURRED SPEECH OF THE DRUNKS. **2. LIGHTGRIDS**, A BLACK-AND-WHITE 35MM PHOTOGRAPH OF THE WAY IN WHICH "SLIVERS OF STREAMING SUNLIGHT BUILT GRIDS OF LIGHT IN THIS PARKING GARAGE." **3. GRID POSTER** WAS CREATED FROM VECTORS, CHARTS, AND TABLES FROM ONE OF HUANG'S COLLEAGUE'S THESIS WORK, A WEBSITE ON ACCESSIBLE WEB DESIGN. "I TWISTED THE CONTENT AND SPUN IT INTO A POSTER WHICH REFLECTED MY THESIS DIRECTION," SAYS HUANG. **4.** THIS POSTER WAS DESIGNED FOR A TYPOGRAPHY EXHIBITION, **THE TRANSIENT MESSAGE**, AT RISD, FALL 2003. IT IS AN INKJET PRINT ON A 36 X 50-INCH PIECE OF BACKLIT FILM."THE IMAGE FOR THIS POSTER WAS CREATED BY TWISTING CUT PAPER STENCILS AND LIGHTING THEM DYNAMICALLY FROM VARIOUS ANGLES," HE SAYS.

Cavan Huang, cavanthology/Time Warner
Latin Name: Memeopolis Architectus
Age: 28

Cavan Huang is very much influenced by his surroundings in New York City. "I'm driven by urban motion. It's beautiful how cities are designed with a sufficient level of complexity in order to sustain interest without becoming chaotic or unmanageable. There is hardly any wasted or unused space," he says. "I especially love how cities are portrayed in film. Cities and film serve as inspiration and metaphors for my approach to design—sharing the world through dense spatial experiences and narratives that continue to evolve and expand over time."

There aren't too many jobs where an emerging designer can put these combined interests into practice. Huang appears to have found one of them, however, at Time Warner's Distributed Media System (DMS) where he designs, produces, and manages creative content. "The DMS is an internal network of advanced projection, plasma screens, media walls, and lighting systems integrated throughout the Time Warner Center, an 80-story complex at Columbus Circle in New York City," he explains. "The goal of the system is to provide a multimedia information experience that begins the moment people enter the building and follows them throughout the complex. Given the opportunity to design for a miniature city, how could I refuse?"

Huang made a crucial turning point while attending the Rhode Island School of Design (RISD), where he earned his MFA in graphic design. "Not only did it change the way I see things and help me develop new design approaches," he says, "but I made some important lifelong friends. I was fortunate to have advisors and instructors of the highest caliber. Thomas Ockerse, Bethany Johns, Franz Werner, Nancy Skolos, Thomas Wedell, and Martin Venezky were influential with their design philosophies and approaches. But perhaps I gained the most from interacting and collaborating with so many talented colleagues. Scott Thorpe and Rodderick Grant were especially great collaborators and designers who encouraged me to let go of traditional habits and pushed my design to new levels."

Bethany Johns, Graduate Program Coordinator and Associate Professor at RISD, says, "Cavan's work as a graduate student was energetic, smart, and an engaging embodiment of his thesis inquiry into type and motion in the urban context. It is all the more interesting to stand free of the definition of 'graduate work.' Time Warner certainly recognized this when they hired him the instant he was out of school."

"There are already so many ways you can design for a single screen," says Huang. "When you multiply that and spread it across spaces, the possibilities are endless. At the end of the day, it's satisfying knowing that designs and concepts I create are reaching many people in and around the building at Columbus Circle."

Emily Potts

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1. THE **FOUR SEASONS POSTERS** ARE A PERSONAL PROJECT STAVRO WORKED ON DURING HER LAST YEAR AT THE ROYAL COLLEGE OF ART (2004-2005). A POSTER FOR EACH SEASON, THEY MAP OUT STAVRO'S WEEKLY THOUGHTS, ACTIONS, AND DREAMS. THE LINES REPRESENT THE TIME AND DENSITY OF EVENTS PER WEEK. **2.** COVER FOR **GAS**, A PERFECT-BOUND CATALOG FOR POCKO AGENCY TO PROMOTE GAS JEANS, JANUARY 2005.

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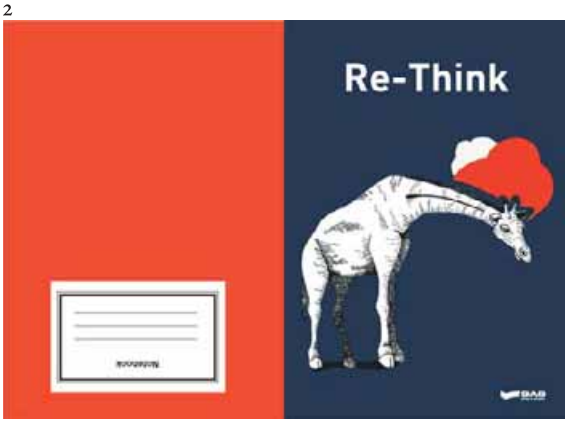

Astrid Stavro
Latin name: Barcinonae Pupae
Age: 33

Astrid Stavro likes to "touch and be touched" through her work as a designer. "Graphic design is a source of inspiration, frustration, and perspiration. It inspires me to work for a client who challenges me as much as I challenge them; where intelligent, critical, groundbreaking ideas and solutions are allowed space to breathe and develop," she explains. "It frustrates me to see such abundance of decorative, aesthetically beautiful, and totally empty designs—not to mention the ugly ones—or the obsessive, mantric repetition of certain styles and formulas."

Currently living in Barcelona, Spain, Stavro keeps close ties to London (where she lived for nine years) by doing work for the Royal College of Art (RCA), where she received her master's degree. She's designing the *Buryport Critical Forum* for RCA, published by David Blamey, a tutor in the Communication Art and Design department. "This forms part of the Loman Studio Award, which I won on graduating from college. The book is a visual and theoretical representation of a series of eight critical forums that were held at RCA during the 2004–2005 semesters," she says.

Stavro has specialized in editorial design the past six years. She designed her own magazine, *Lab*, and works for publishing clients such as Pocko, Everyman Books in London, and McSweeney's in San Francisco.

Former design instructor Dan Fern says, "Astrid was one of those rare students whose technical skill as a designer was matched by her intelligence, energy, and ambition; although she works at breakneck speed, her work is conceptually sound as well as formally interesting, and her ability to motivate others is also very impressive."

Stavro notes, "I also like writing about design. I often wonder: What is design? It's such a broad word. There are so many in-betweens. Designers that write, that play the trumpet and find their inspiration in their record collection; designers that sculpt, make films, music, fashion, architecture. It is perhaps in this vast and still invisible cross-fertilization where the danger, as well as the challenge of the future of design lies." *Emily Potts*

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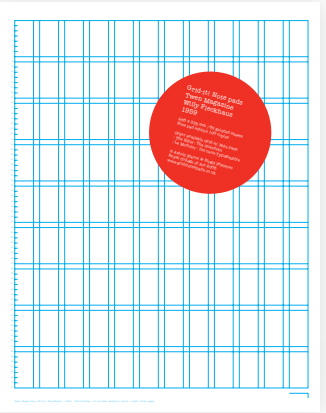

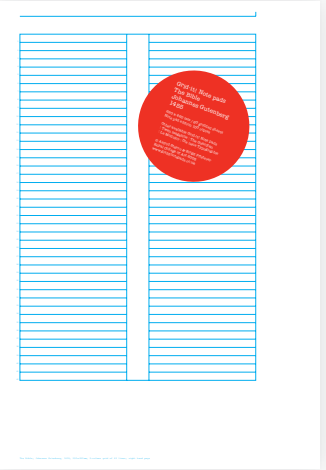

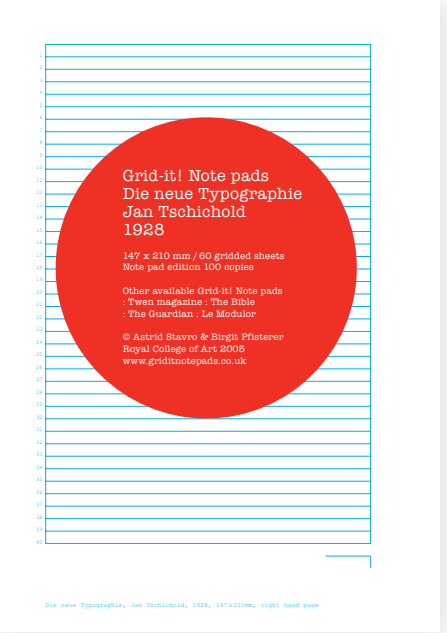

3. LAB MAGAZINE, ISSUES 01-05, 2000-2004. STAVRO COFOUNDED, DIRECTED, EDITED, AND DESIGNED **LAB** FOR FOUR YEARS. A LABORATORY OF VISUAL EXPERIMENTATION, **LAB** SERVED AS A LAUNCHPAD FOR YOUNG CREATIVES IN THE GRAPHICS, PHOTOGRAPHY, FASHION, ARCHITECTURE, AND MUSIC INDUSTRIES. **4. GRID-IT! NOTEPADS**, JUNE 2005, DESIGNED WITH BIRGIT PFISTERER. BY MOVING THE GRIDS FROM THE BACKGROUND TO THE FOREGROUND, AND DIVORCING THEM FROM THEIR CONTENT, STAVRO PAYS HOMAGE TO THESE FORCES IN EDITORIAL DESIGN AS WELL AS RENDERING THE INVISIBLE VISIBLE. PICTURED HERE ARE NOTEPADS BASED ON WILLY FLECKHAUS' 1959 12-COLUMN MODULAR GRID FOR **TWEN** MAGAZINE; JAN TSCHICHOLD'S 1928 GRID USED IN DIE NEUE TYPOGRAPHIE NOTEPAD; AND JOHANN GUTENBERG'S 2-COLUMN GRID OF 42 LINES USED IN HIS 1455 BIBLE (WWW.GRIDITNOTEPADS.CO.UK). **5. THE DEVIL'S DICTIONARY**, FALL 2004. THIS BOOK WAS STAVRO'S RESPONSE TO ALAN KITCHING'S GRIDLOCK COURSE TAUGHT IN THE LETTERPRESS DEPARTMENT AT THE ROYAL COLLEGE. THE BRIEF WAS TO BREAK THE GRID. STAVRO CHOSE AMBROSE BIERCE'S EPONYMOUS TEXT, AND TYPOGRAPHICALLY INTERPRETED EACH DEFINITION IN THE DICTIONARY, AS WELL AS WROTE THE INTRODUCTION AND FINAL TEXTS AND SOME OF HER OWN DICTIONARY ENTRIES.

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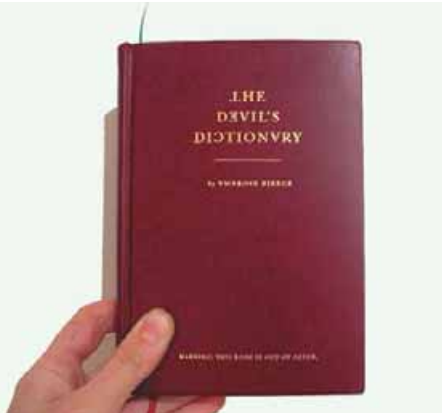

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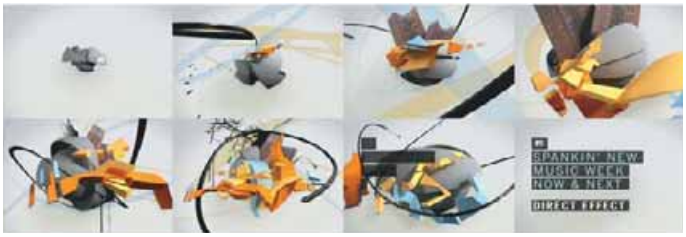

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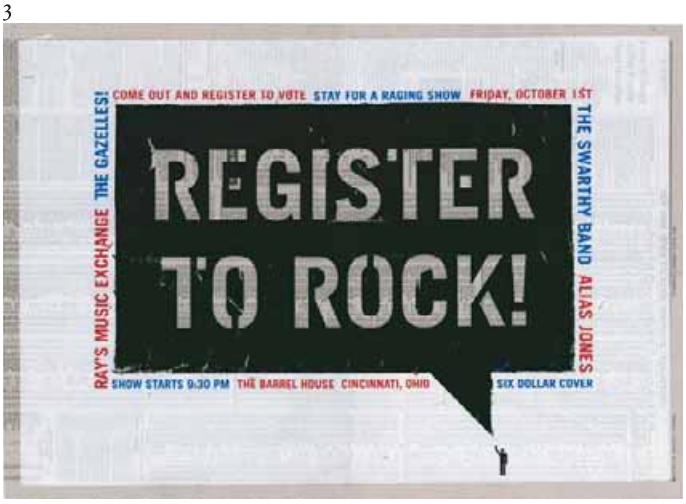

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1. PACKAGING FOR MTV NETWORKS' **DIRECT EFFECT.** ANDRE ANDREEV WORKED WITH 3D ANIMATOR EBAN BYRNE, 2D ANIMATOR JAMES TOSATTI, GRAFFITI ARTIST MIRKO "DAIM" REISSER, PRODUCERS SUSANNAH NILOSEK AND LESLIE LEGARE, DESIGN DIRECTOR RODGER BELKNAP, AND CREATIVE DIRECTORS JEFFREY KEYTON AND ROMY MANN. **2.** "WATER WAS THE CONCEPT OF THE **2005 VIDEO MUSIC AWARDS** IN MIAMI, SO WHAT BETTER WAY TO PROMOTE THE SHOW THAN DRENCHING A BUNCH OF CELEBRITIES?" SAYS G. DAN COVERT. THE LOGO AND THE CAMPAIGN WERE DESIGNED UNDER THE CREATIVE DIRECTION OF KEYTON AND APPLIED TO POSTERS, BILLBOARDS, PHONE KIOSKS, BUS SHELTERS, AND AIRPLANE SIGNS IN VARIOUS LARGE CITIES. **3. REGISTER TO ROCK!** POSTER. "WE ONLY HAD $50," SAY THE DESIGNERS, "SO WE DECIDED TO SCREENPRINT THE POSTERS IN OUR APARTMENT ON STOLEN COPIES OF **THE WALL STREET JOURNAL**, A PAPER THAT REPRESENTS THE CORPORATE AGENDA. THIS NOT ONLY MADE EACH POSTER UNIQUE, BUT ALSO FURTHERED OUR CONCEPT. WE WILL NEVER FORGET DRIVING AROUND THE STREETS OF SAN FRANCISCO WITH $2 IN QUARTERS TRYING TO ROB AS MANY NEWSPAPER KIOSKS AS POSSIBLE WITHOUT GETTING CAUGHT." **4. ANCILLE** CD PACKAGE USING ILLUSTRATIONS BY ANDREEV AND ALISON BAILEY.

PHOTO: ALISON BAILEY

G. Dan Covert and Andre Andreev, MTV/dress code
Latin name: Thedresscodeis Casualus
Ages: 21 and 24

G. Dan Covert and Andre Andreev steer their careers from a crow's nest of a studio accessed by a very steep ladder on the top floor of an East Village building in Manhattan. After putting in full days at their desk jobs, they come here to work well into the night on projects for their company, dress code. It's a good thing they live downstairs because otherwise they'd never go home.

The two were also roommates in the Mission District of San Francisco while they attended school at California College of the Arts (CCA), where Michael Vanderbyl was impressed by their passion and drive. Having Covert in his thesis class was "a once-in-a-lifetime situation," says Vanderbyl. "And then it occurred a second time [with Andreev.] They are going to be big in design."

After graduating, Covert worked at Los Angeles's XLARGE and New York's karlssonwilker, while Andreev constructed masterpieces on the web working at Odopod. They reunited in New York when they both landed at MTV: Covert in the off-air department, Andreev in the on-air. They were assigned the slightly daunting task of designing the identity, interstitials, posters, and promos for the "2005 Video Music Awards," taking direction from none other than guest creative Sean "P. Diddy" Combs. "We put all of our energy from the past three years into it," says Andreev.

Music drives these designers, as do social issues: The duo regularly converts their studio into a silkscreen operation to crank out limited-edition posters for local bands and political propaganda. Covert and Andreev also participated in different years of the design-as-service workshop Project M, headed up by John Bielenberg, which heightened their awareness of design's possibilities.

"We don't think that designers should feel obligated to do good in the world," says Andreev. "But design has the power ..." "... to do anything you want to do," finishes Covert. For these two, this truth is blissfully apparent. *Alissa Walker*

425.417.8490 | www.dresscodeny.com

Leif Parsons
Latin Name: Tryificus 'to not be' Negativeicus
Age: 30

Dancing between disciplines while studying at New York's School of Visual Arts (SVA), Leif Parsons discovered the power of the pencil for communicating his ideas, but never strayed too far from his design curriculum. Thus he graduated with a design degree, an illustration portfolio, and hearty endorsements from two of his world-famous professors. "I sense he's more artist than illustrator. You see how he's filtered the outside world through his drawings. His scope is very wide, and there is a real poetry to some of his work," says Nicholas Blechman of his former student, while Christoph Niemann observes, "He has managed to create an instantly recognizable, fully equipped visual universe in which he moves around with stunning ease."

In addition to the illustration work he does for a variety of clients, both commercial and editorial, Parsons has also landed a weekly contribution to the "Consumed" section of *The New York Times Magazine*, where he gets to riff on a different product every seven days. The challenge of conveying a world of wit with quick strokes appeals to Parsons: "Illustration takes a minute to get, two minutes tops. It has to be recognizable and have complexity and beautiful drawing—it's incredibly difficult. If you don't get it, it's not illustration."

Densely etched with information, his disarmingly beautiful jumbles of bodies, machinery, and buildings exhibit highly developed thought processes—one section of his website is filled with Rube Goldberg-esque "innovations"—but Parsons' mellow humor lends stirring emotional depth. The secret, he says, is taking it easy. "Drawing in its pure form is the line between being relaxed and being focused," he says. "Not thinking too much while still concentrating." Parsons—who operates from the arty hood of Williamsburg, in Brooklyn—seems to apply these same principles to his life: He smiles a lot, evidence of an exceptional demeanor both complex and genuine; serious and warm. *Alissa Walker*

718.349.0302 | www.leifparsons.com

1. COMMUTE #13, 2003 DRAWN IN PENCIL AND PART OF A PROMOTIONAL SERIES ON COMMUTING. **2. COWBOYS VS. COPS (MOOVSOINK)**, 2005. THIS LARGE-SCALE COMPOSITION WAS CREATED USING PENCIL, INK, WASH, AND THE COMPUTER. **3. GETTING A NY BAGEL** NOTING HOW IMPOSSIBLE IT IS NOT TO GET WAX PAPER, TINFOIL, 10 NAPKINS, PAPER AND PLASTIC BAG ALONG WITH YOUR BAGEL, PARSONS CREATED THIS IMAGE USING PENCIL AND THE COMPUTER.

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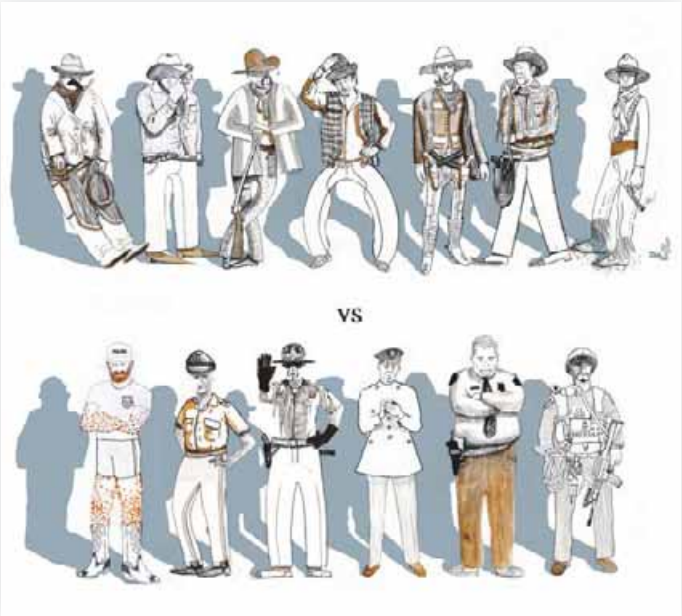

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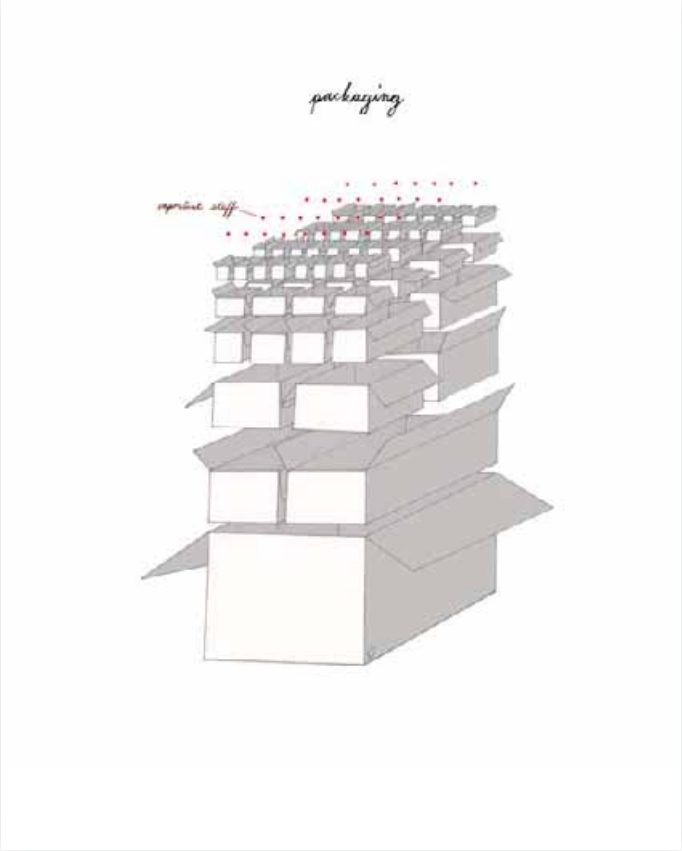

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1. CHRISTOPHER SLEBODA CREATED THIS SET OF POSTCARDS TO PROMOTE THE NEW YORK CHAPTER OF AIGA'S 2005 **SMALL TALKS** SERIES. "SINCE THE POSTCARDS WERE CONNECTED AND MAILED OUT TOGETHER, IT MADE PERFECT SENSE TO MAKE THEM INTO A MINI-POSTER," HE SAYS. **2. "PLAYING TERRORISM,"** A SPOT ILLUSTRATION FOR **NEW YORK MAGAZINE**, ACCOMPANIED AN ARTICLE ABOUT RESCUE RESPONSES TO A SIMULATED TERROR ATTACK. "I WANTED TO CREATE A SCENE OF FEAR AND PANIC WHILE EVOKING POP ART SENSIBILITIES AND COMIC BOOK VERNACULAR," SLEBODA REMARKS. **3.** THIS POSTER WAS CREATED WHILE IN GRADUATE SCHOOL AT YALE. IT'S BASED ON A LECTURE BY CLASSMATE RAMON LUNA ABOUT HIS THESIS TOPIC **THE MARVELOUS**, PLAYFULLY EXPLORING IDEAS OF REPRESENTATION AND INTERTWINING THE NARRATIVES OF THE LECTURE. **4.** CREATED FOR ISSUE NO. 3 OF **FAESTHETIC** MAGAZINE THIS IS PART OF A SERIES OF PERSONAL WORK THAT PLAYS WITH IDEAS OF REPRESENTATION AND PERCEPTIONS OF SPACE IN FLAT LAND. SLEBODA NOTES, "I'M INTERESTED IN BEING AN ACTIVE PARTICIPANT IN THE IMAGE CONSTRUCTION."

Christopher Sleboda, Gluekit
Latin name: Eximius Glukiticus
Age: 30

"Glue is good," says Christopher Sleboda, a graphic designer and illustrator working under the moniker of Gluekit. After all, glue is that which holds everything together. For Sleboda, things often get sticky in New Haven, Conn., where he has set up shop.

Sleboda's fascination with design began in high school when he discovered punk rock fanzines. "I loved the rawness and immediacy of them, and I also liked how the design of a zine reflected the author's personality. Anything could be said, and anything could be done. This was a great form of expression," he says. "I started to make my own zines and really loved the craft of it—using photocopiers, typewriter text, collaged photos."

He studied graphic design in college and started a side business designing and selling T-shirts, as well as designing record and CD covers for local bands. After college he freelanced and received his MFA in graphic design at Yale University School of Art in 2003.

Allen Hori had Sleboda in his Typographic Form + Meaning class at Yale. He says in five years he sees Sleboda "continuing in the development of his personal visual language—hopefully engaged in a commercial arena where a larger number of people make up his audience, or, heading a small boutique design studio making beautiful and funny commentary with design."

In addition to his Gluekit work, Sleboda has returned to New Haven as the director of graphic design at the Yale University Art Gallery. He collaborated with Ed Fella on a recent project—Fella did the lettering on the cover of the gallery's fall 2005 calendar and Sleboda designed it. "The students really responded to it. We had to do a second print run because we ran out of them in a matter of weeks," Sleboda says. "I love being around the artwork and I love everybody I work with. I also get to work with great design firms such as Open and Flat on a number of gallery-related projects."

When asked what graphic design means to him, he responds, "It's like throwing a brick. The impact is immediate. Something can be communicated in a matter of seconds, and it can have so many levels of meaning. I just find it amazing." *Emily Potts*

203.467.8787 | www.gluekit.com

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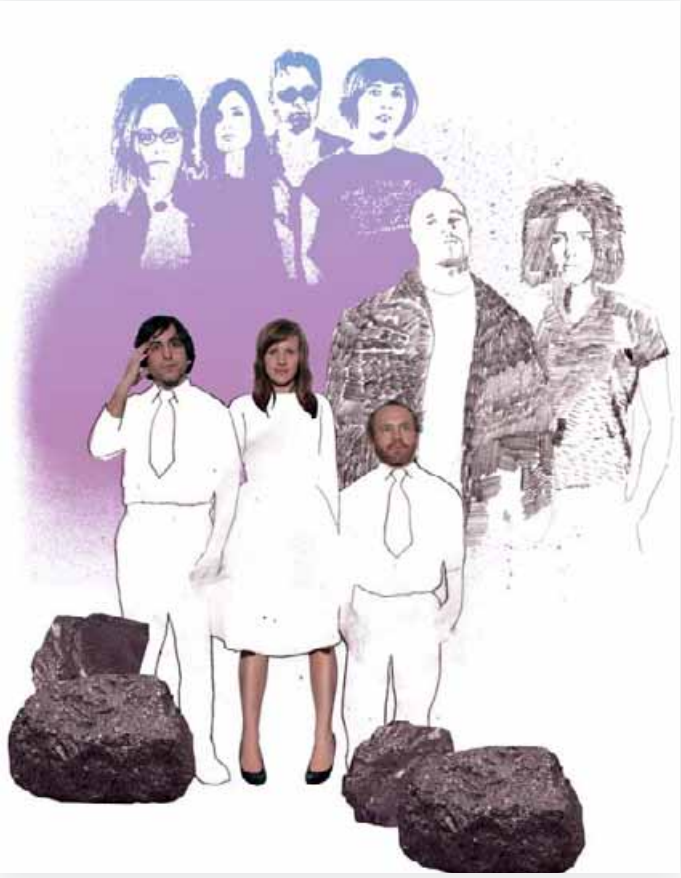

5. LE TIGRE RING TONES, AN ILLUSTRATION FOR **GQ** OF HOW CELL PHONE COMPANIES ARE EXPANDING THEIR SELECTION AND STARTING TO MARKET RING TONES FOR INDIE ROCK BANDS—IT'S NO LONGER JUST ABOUT 50 CENT. **6.** DETROIT ROCK CITY, AN ILLUSTRATION FOR **CLEAR MAGAZINE** OF THE DETROIT MUSIC SCENE. EACH GROUP WAS RENDERED IN A DIFFERENT WAY TO EMPHASIZE THE DIVERSITY. **7.** DESIGN ELEMENTS, CREATED FOR **EXIT STRATEGY MAGAZINE**, IS PART OF A SERIES OF PERSONAL WORK THAT USES SIMILAR DESIGN ELEMENTS REALIZED IN DIFFERENT FORMS AND SPACES. **8.** THE FRAGMENTS BAG IS A SCREENPRINTED TOTE BAG DESIGNED BY GLUEKIT FEATURING BITS AND PIECES OF POP CULTURE BROKEN DOWN AND REARRANGED.

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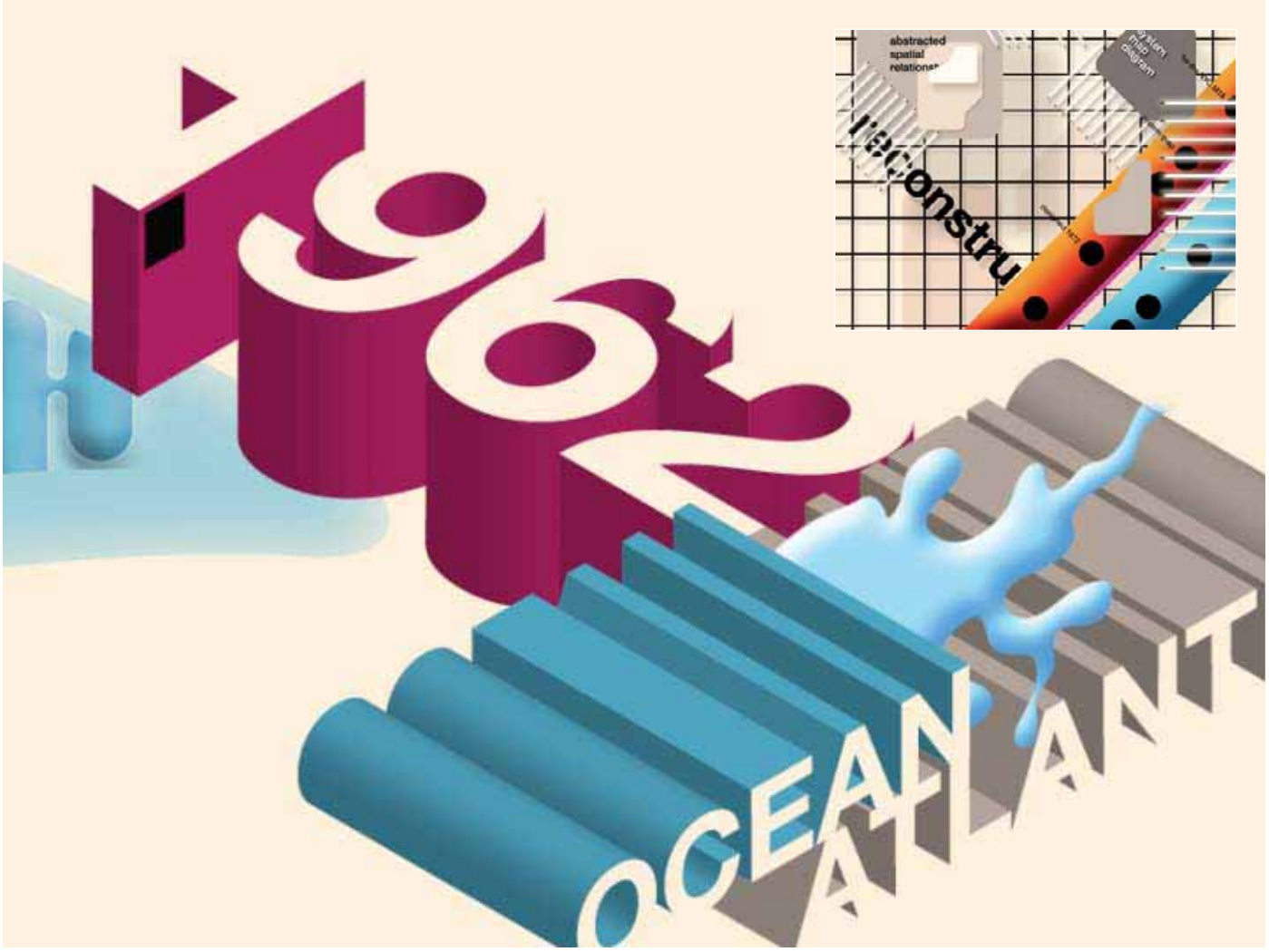

1. FRAMES FROM FINAL THESIS MOTION PIECE. "I TOOK THE STATIC MAP AND IDENTITY SYSTEM DESIGNED FOR NEW YORK'S MASS TRANSIT AUTHORITY–DESIGNED BY UNIMARK AND MASSIMO VIGNELLI–AND USED THE PARTICULARITIES OF MOTION TO RECONSTRUCT THE INFORMATION IN A WAY NOT POSSIBLE IN ITS PREVIOUS PRINTED INCARNATION. THE THESIS COULD BE CONSIDERED A PROOF OF CONCEPT," ELI CARRICO EXPLAINS.

2. POSTER FOR IGNACIO GENZON'S PHOTOGRAPHY THESIS SHOW AT CALARTS, 2005. WORKING UNDER TIGHT TIME CONSTRAINTS, THIS SILKSCREENED POSTER WAS DESIGNED TO EVOKE THE NOIR FEEL OF IGNACIO'S PHOTOGRAPY. **3. VISITING ARTIST POSTER FOR GIMHONGSOK AND SORA KIM,** 2004. THIS POSTER WAS PRINTED IN TWO VERSIONS, THE FIRST WAS TO ANNOUNCE A LECTURE LOCALLY AT CALARTS, THE SECOND VERSION WAS TO ANNOUNCE THEIR SHOW AT THE CALARTS DOWNTOWN LA REDCAT CENTER. THE POSTERS SHARED THE FIRST TWO COLOR PLATES, WHILE THE THIRD PLATE CONTAINED DIFFERENT BODY TEXT AND INFORMATION. INSPIRED BY FRANCO GRIGNANI'S PHOTO EXPERIMENTS, ALL TYPE WAS MANIPULATED IN CAMERA, NOT USING COMPUTER-BASED FILTERS OR EFFECTS. CARRICO DESIGNED AND PRINTED IT WITH YASMIN KHAN.

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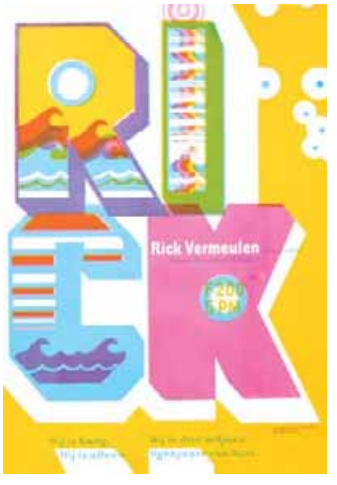
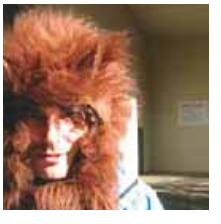


4. CONDUCTOR SANS TYPE SPECIMEN POSTER, 2005. CONDUCTOR SANS WAS DESIGNED BY CARRICO WHILE AT CALARTS. ORIGINALLY BASED ON MECHANICAL TYPOGRAPHIC SIGNAGE ASSOCIATED WITH THE NY SUBWAY SYSTEM, THE TYPEFACE EVOLVED TO TAKE ON A WARM AND MORE PERSONABLE AIR. **5. VISITING DESIGNER POSTER FOR DUTCH DESIGNER RICK VERMEULEN,** 2004. PERHAPS THE MASTER'S DESIGN PROGRAM AT CALARTS BIGGEST CLAIM TO FAME IS THE VISITING ARTIST SERIES OF POSTERS. THE POSTERS ARE THE DOMAIN OF THE MFA 2 (SECOND YEAR) CLASS. THE DESIGNERS ARE GIVEN FREE REIGN AND USE THE POSTER SERIES AS A TEST BED FOR EXPERIMENTS IN FORM AND TYPOGRAPHY. CARRICO DESIGNED AND PRINTED IT WITH KHAN.



Eli Carrico
Latin name: Designus Atnightis
Age: 30

Attending college in close proximity to Cranbrook Academy of Art provided Eli Carrico with a remarkable number of design mentors from the West Coast. After spending time in Chicago and New York, he followed their lead and ventured to California Institute of the Arts' (CalArts') MFA program, where the sunny style that began to bubble up from within him quickly found a home. His teacher, Michael Worthington, asked him to assist on the forthcoming L.A. architecture book *Bohemian Modern: Living in Silver Lake*, which eventually lead to a gig at the design firm Brand New School, where Carrico has freelanced ever since. "Eli is a natural form-maker," says Worthington. "He doesn't think, then make; the work just pours out of him."

What pours out of Carrico is design that can't be categorized—like his looping typefaces with shiny happy names like Gush, Renewal, and Creatine. For his thesis project he animated Massimo Vignelli's New York subway map. "I used the particularities of motion to reconstruct it in a way that was not possible in any other medium previously," he says. "I am a very active researcher and consumer, in addition to maker of visual culture. That map falls into a golden era of design that just doesn't happen any longer."

His determination to make "weird stuff," "pretty pictures," and things that "vibrate visually," means his face is usually bathed in a warm fluorescent glow from his monitor. To spread the love, Carrico creates limited-edition series buttons and T-shirts for his friends to liven up the drab, dark colors he says they wear.

Actually, it's not all hot pink and rainbows: He really misses New York. But when he slides over a business card in exuberant traffic-cone orange, it's hard to believe Carrico's future could ever be dull. *Alissa Walker*

323.842.5812 | www.modulate.net, www.shapeofthings.net

1. ERYKAH BADU'S PRODUCTION COMPANY LOGO, 2004. THIS WAS THE FIRST PIECE OF WORK HELMS DID AFTER MOVING FROM NEW YORK TO AUSTIN, AND HE SAYS IT WAS "A VALUABLE LESSON THAT WHEN WORKING IN THE MUSIC INDUSTRY, ALWAYS WORK DIRECTLY WITH THE ARTIST. NOT LONG AFTER FINISHING THE PROJECT IT WAS REDESIGNED, EMPLOYING TRANSPARENCIES, GRADIENTS, AND DROP SHADOWS!" **2.** A YEAR-LONG COLLABORATIVE PROJECT WITH THE BAND MODEST MOUSE RESULTED IN A DIFFERENT POSTER FOR EACH LIVE PERFORMANCE. EACH LIMITED-EDITION POSTER IS BASED ON A SPECIFIC LYRIC, AND ALLOWS FANS TO COMMEMORATE NOT ONLY THEIR FAVORITE PERFORMANCE, BUT FAVORITE SONG AS WELL. **3. FOUR DAYS WITH THE KKK**, 2003. HELMS SPENT FOUR DAYS WITH THE IMPERIAL WIZARD OF THE KKK DOCUMENTING HIS CURRENT AGENDA AND ACTIVITY. WHAT BEGAN AS AN OPEN-ENDED PHOTOJOURNALISM ASSIGNMENT GREW INTO A BOOK AND POSTER PROJECT. **4. LUCERO DOCUMENTARY** CD/DVD, FOR EAST-WEST RECORDS, 2005. TO SUPPORT THE THEME OF A DOCUMENTARY ABOUT THE RIGOROUS AND TAXING EFFECTS OF TOURING, THE PACKAGING STARTS CLEAN AND DEVOLVES INTO A DIRTY, WORN, BEER-STAINED MESS. **5. DECEMBERISTS PROMOTIONAL BOOK**, 2005. CLIENT: DAUGHTER ENTERTAINMENT 6X8X1.5 A PRIME EXAMPLE OF WHAT BIELENBERG WOULD CALL "THINKING WRONG." A PROMOTIONAL POSTER FOR LITERARY-ROCK BAND THE DECEMBERISTS BECAME A BOOK COVER FOR 500 SALVAGED **READER'S DIGEST** COMPENDIUMS WHICH WERE PLACED IN RECORD SHOPS, CAFES, AND BOOKSTORES ACROSS THE CITY. ITS APPEARANCE ON AN ONLINE FORUM SPARKED A FRIENDLY-YET-HEATED DEBATE WITH ART CHANTRY ON THE DEFINITION AND FUNCTION OF THE CONCERT POSTER.

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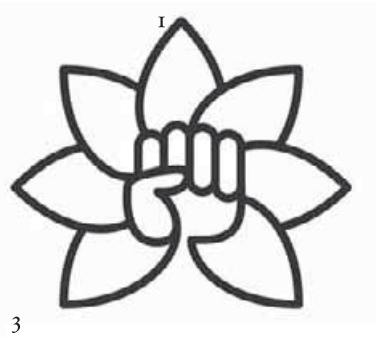

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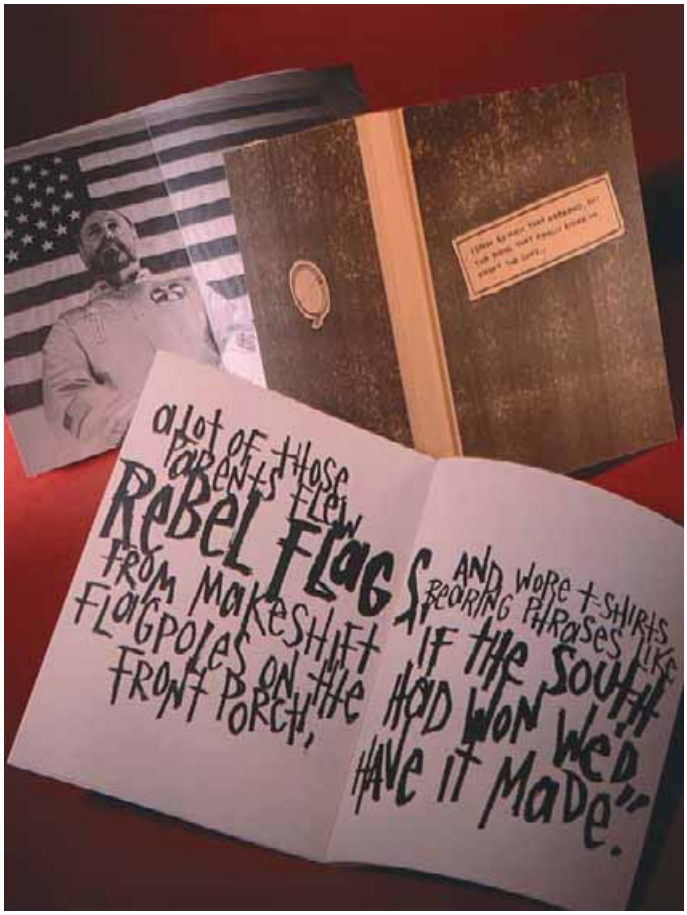

Christian Helms, The Decoder Ring Design Concern
Latin name: Aut Viam Inveniam Aut Faciam
Age: 29

For someone who didn't know design was a valid profession until the end of college, Christian Helms has built quite a niche for himself in the design world. He's a partner in The Decoder Ring Design Concern, a three-person firm in Austin, Texas, that's fueled by passion for both music and design. The venture's client list includes everyone from Modest Mouse and Wilco to MTV and Capitol Records. "It's really nice running your own shop," Helms says. "You can keep overhead low and be picky about the work you do take. You can champion good work."

Helms' driving force as a designer is at once lofty and humble: "I hope to be able to give a voice to folks who deserve it, whether it's a company or a group or an individual." It's something he strives for in every project, from concert posters to pro-bono pieces with activist bents. One of his long-term goals is for The Decoder Ring to stay small, so the designers can continue to do work they believe in for clients who want to be partners.

Helms' first degree was in journalism. He spent two years at Portfolio Center and interned for Michael Bierut at Pentagram. Eventually, he landed at John Bielenberg's Project M—a program designed to show young creative thinkers how their work can have a positive influence on the world. At Project M, Helms got to work with Art Chantry and was heavily influenced by Bielenberg's "Thinking Wrong" mantra. "Christian has a rare combination of natural talent, intelligence, personality, and the desire to excel in his career as a designer," Bielenberg says. "He's always working it in a good way." *Michelle Taute*

512.775.6329 | www.thedecoderring.com

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"SIXTY SONGS
ABOUT GIRLS &
TWO ABOUT MY
GRANDFATHER."

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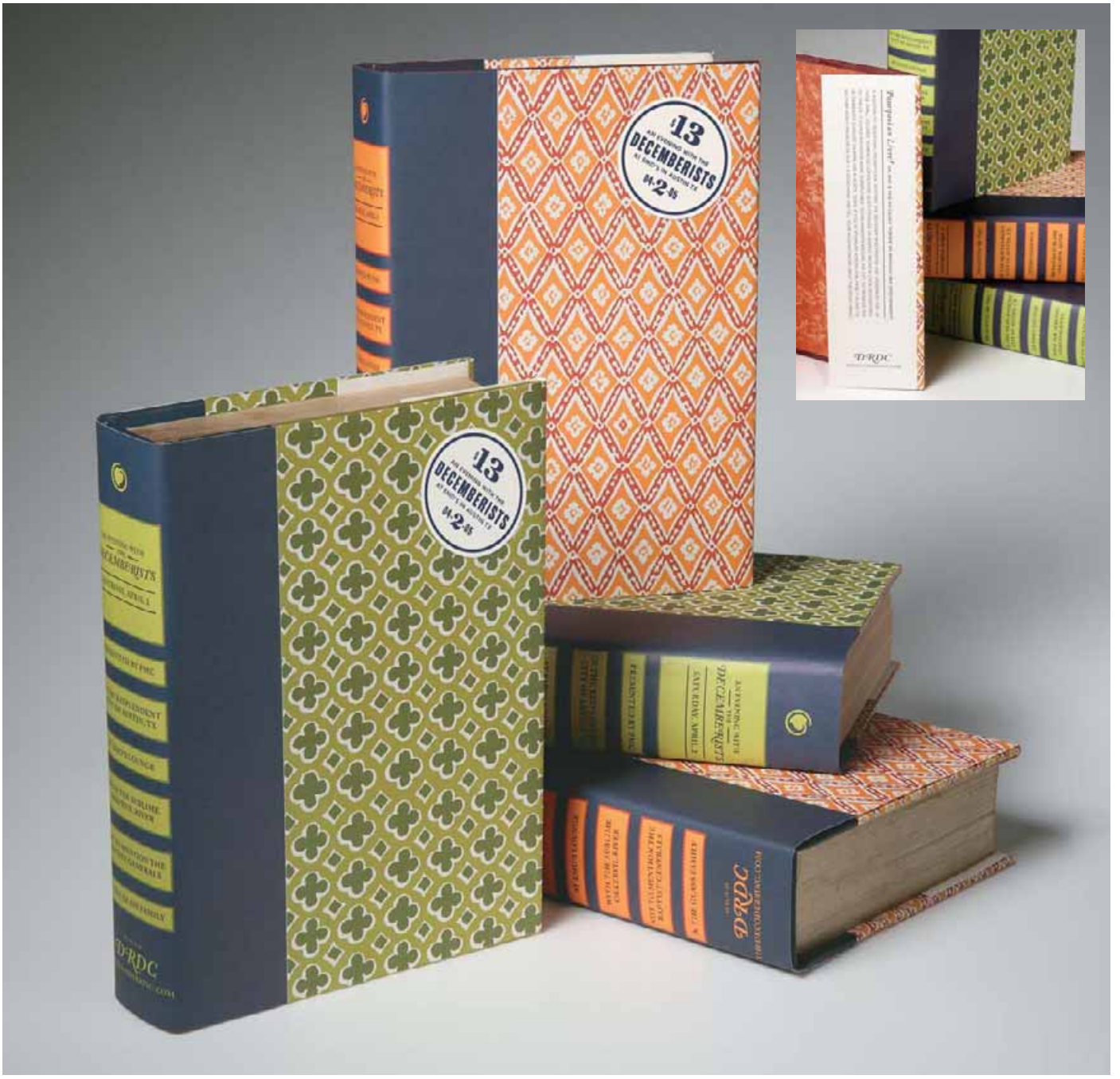
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CAMBRIDGE
ARCHITECTURAL MESH

CAMBRIDGE ARCHITECTURAL MESH REBRANDING CAMPAIGN, 2004-2005, DESIGNED BY BRUCE WILLEN AT SHAW-JELVEH DESIGN. **1.** THESE SAMPLES OF CAM'S FLEXIBLE MESH—SENT TO ARCHITECTS AND DESIGNERS—ARE ROLLED LIKE SUSHI AND BOUND WITH RED WRAPPERS TO ACCENTUATE THE COLORS OF THE STAINLESS STEEL. PHOTOGRAPHY BY DAN MEYERS. **2. CAM LOGOTYPE 3. CAM PRODUCT CATALOG.** WITHIN THE 96 PAGES OF THIS PERFECT-BOUND CATALOG, EACH WEAVE IN THE CAM PRODUCT LINE IS DISPLAYED AT ACTUAL SIZE. PHOTOGRAPHY BY DAN MEYERS.

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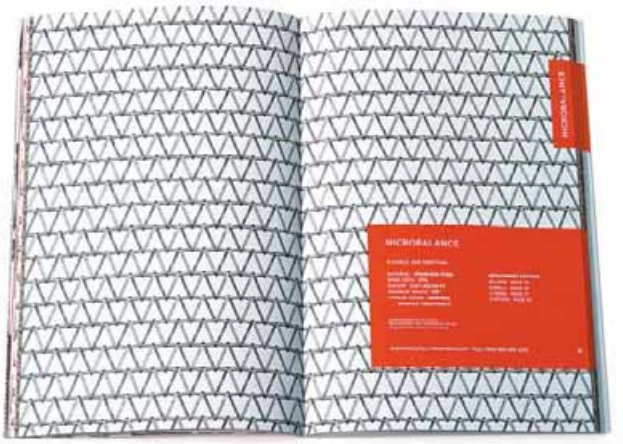

Bruce Willen, Post Typography/
Shaw-Jelveh Design
Latin name: Ucebray Illenway
Age: 24

PHOTO: SCOTT RUSSELL

It's refreshingly difficult to identify Bruce Willen's signature style; he's the kind of designer who embraces contradictions, thereby challenging the parameters of his craft. Paul Carlos, principal of New York's Pure+Applied, says his former student is "pushing—or better yet re-establishing—the idea of what a graphic designer is." The 24-year-old Maryland Institute College of Art (MICA) graduate divides his time between the offices of Baltimore's Shaw-Jelveh Design, where he recently played a key role in an innovative rebranding for Cambridge Architectural Mesh, and his own studio, Post Typography, which he runs with codesigner Nolen Strals. In the glints of spare time, Willen teaches at his alma mater.

Carlos characterizes the partnership behind Post Typography as "Wayne and Garth meets Chermayeff & Geismar. That's early Chermayeff & Geismar work—when you didn't know exactly what you were going to get but it was going to be fun and smart." If there is a unifying theme within the studio's body of work, it stems from the principals' antidesign manifesto. Neither entirely serious nor wholly flippant, it rails against a fascistic "Typocrisy" within the design community. "It's really about the fact that things with no design can be as good or better than things guided by the strong hand of design," Willen explains.

In addition to their advocacy for an "undesign" aesthetic, Willen and Strals want to give people something more interesting to do with their work than look at it. No better example exists than their poster for The Johns Hopkins University Film Fest, which—when folded according to instructions—creates a 3D model of an 8mm Bolex camera.

So how does Willen reconcile the corporate nature of his day job with the avant-garde manifesto of Post Typography? Rather breezily: "It's not something I feel conflicted about. Different projects require different approaches, and that's what I think is most intellectually satisfying about design." *Tiffany Meyers*

410.299.0028 | www.posttypography.com, www.shawjelveh.com

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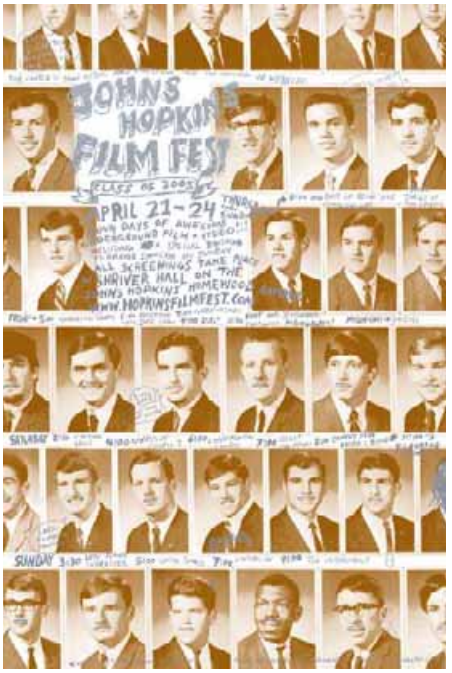

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POST TYPOGRAPHY'S POSTER SERIES, 2003–2005, FOR THE JOHNS HOPKINS FILM FEST, REACHING AN AUDIENCE OF "FILM NERDS, JOHNS HOPKINS UNIVERSITY STUDENTS AND FACULTY, AND THE GENERAL PUBLIC," SAYS WILLEN. **4. 2005 POSTERS** POST TYPOGRAPHY DEFACED 1960S YEARBOOK PHOTOS OF JOHNS HOPKINS STUDENTS WITH JOHN WATERS-STYLE MUSTACHES AND YEARBOOK-ESQUE DOODLES AND WITTICISMS. **5. 2004 POSTERS** WHEN DISASSEMBLED, THIS PERFORATED POSTER FORMS 32 FRAMES OF A FLIPBOOK. THE RESULTING ANIMATION DISPLAYS THE TITLE OF THE FESTIVAL WHILE ZOOMING IN TO MAPS OF THE U.S., BALTIMORE, AND THE JOHNS HOPKINS UNIVERSITY CAMPUS. **6. 2003 POSTER** THIS POSTER FEATURES A BOLEX 8MM FILM CAMERA THAT CAN BE CUT OUT AND ASSEMBLED TO CREATE A PAPER MODEL OF THE VINTAGE CAMERA. FOLLOWING THE INSTRUCTIONS ON THE POSTER AND PROGRAM COVER FROM POST TYPOGRAPHY, USERS CAN CONSTRUCT A MODEL CAMERA AND BRODAK FILM CARTRIDGE.

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7. PATTERN FONT, 2003, FROM POST TYPOGRAPHY. WILLEN SAYS THE INTENDED AUDIENCE FOR THIS FIXED-WIDTH POSTSCRIPT TYPEFACE—USED ON DOUBLE DAGGER'S WEBSITE, T-SHIRTS, AND POSTERS—IS MADE UP OF "TYPOGRAPHY NERDS AND MUSIC LOVERS/HATERS." HE DOESN'T EXCLUDE HIMSELF FROM EITHER SEGMENT.

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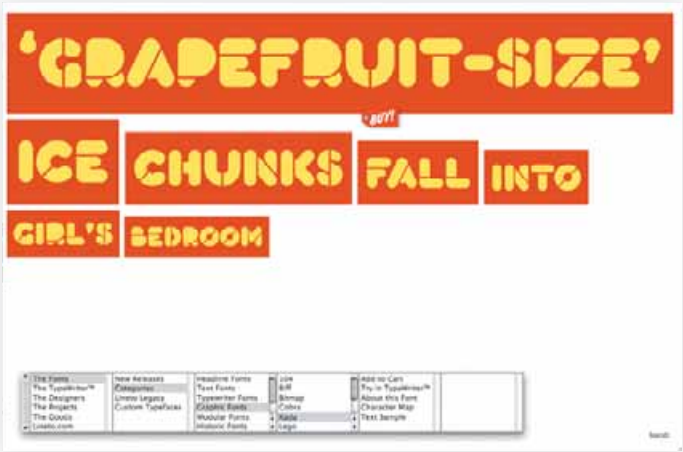

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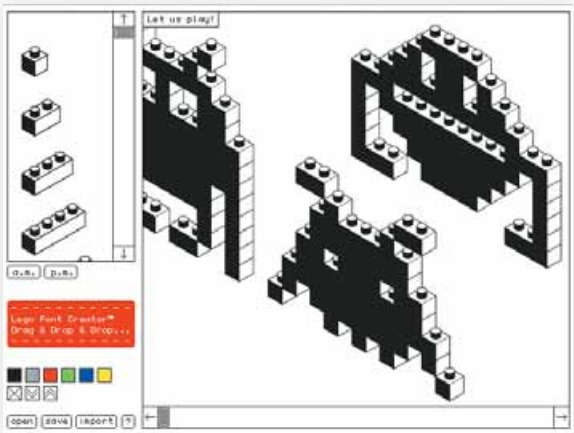

1–2. LINETO.COM WAS DESIGNED AND DEVELOPED BY JÜRG LEHNI WITH CORNEL WINDLIN. THE WEBSITE FEATURES A SOPHISTICATED FONT RENDERING ENGINE THAT IS FED WITH VARIOUS SOURCES OF TEXT AND COLOR. THESE SOURCES ARE EITHER WRITTEN SPECIFICALLY FOR ONSITE DISPLAY OR AUTOMATICALLY RETRIEVED FROM DAILY NEWSFEEDS. THE LINETO PROJECTS "LEGO FONT CREATOR" AND "RUBIK MAKER" WERE CREATED IN 2000 AS INTERACTIVE TYPE SPECIMENS; **3. ANALOG INFORMATION** IS AN INSTALLATION PIECE. THE ONLY CONNECTION BETWEEN THE TWO COMPUTERS IS THROUGH INTEGRATED SPEAKERS AND MICROPHONES. ONE COMPUTER READS A TEXT WITH ONE OF THE DEFAULT MAC OS SYNTHESIZED VOICES; THE OTHER LISTENS THROUGH A VOICE RECOGNITION SOFTWARE, WRITING THE TEXT. THEY GO BACK AND FORTH RESULTING IN A POETRY GENERATION SYSTEM THAT WORKS LIKE CHINESE WHISPERS.

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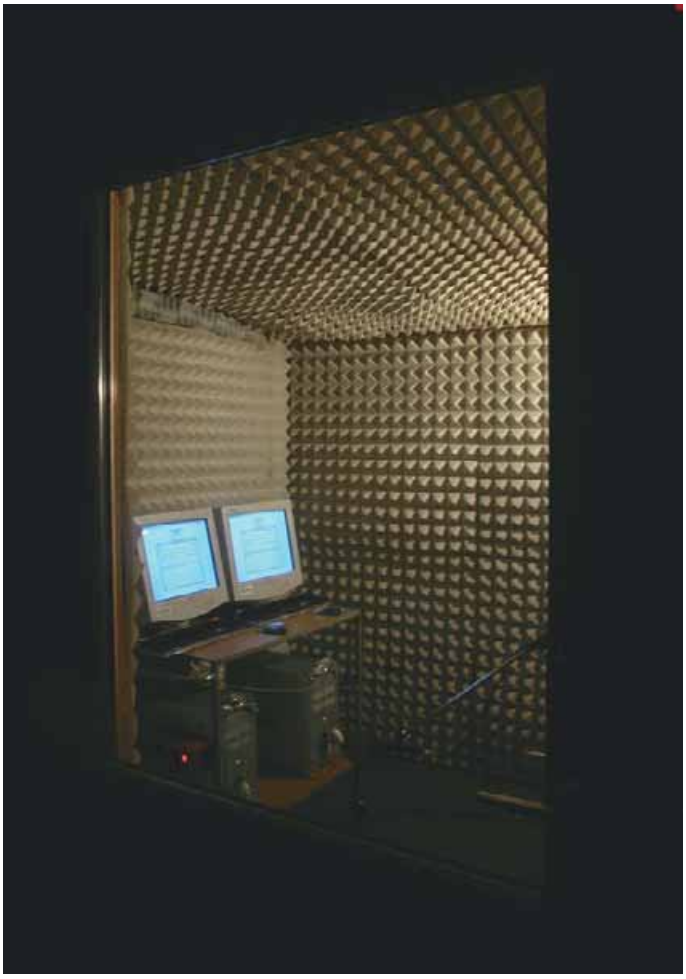

Jürg Lehni
Latin Name: Cralus Philipus
Age: 27

It's a new phase for Jürg Lehni: The Zurich, Switzerland-based designer just started a four-month stint working for Sony's design research lab in Tokyo. Up until now, he's spent a good chunk of his time on self-initiated projects—exploring the relationships among design, technology, and communication. "I like systems and their limitations," he says. "I like exploring possibilities, thinking about tools, and the way we use them."

Thus far, Lehni has garnered a good deal of attention for his inventions, which often recombine and misuse existing things to create something new. One of his most notable projects is a graffiti output device called Hektor. Picture a spray-paint can sitting in a harness that's connected to a motorized pulley system. A computer calls the shots through an attached circuit board, telling the system how to create a given design. Hektor's wall-sized creations have shown up everywhere from art installations to magazine covers.

Lehni controls Hektor using Scriptographer, a plug-in he created for Adobe Illustrator that expands the software's functions. "I was looking for a way of creating a dirty printer, one that unifies human imprecision with technology," he says. "I wanted to change the landscape of graphic design a little by replacing one element in the desktop publishing chain." In general, he looks for ways that technology can increase, rather than limit, aesthetic possibilities.

While he's been playing with computers since age 7, Lehni's formal training includes studying interactive design at Hyper-Werk in Basel, Switzerland, and completing both bachelor and master's degrees at Ecole Cantonale D'Art de Lausanne (ECAL). "Jürg is one of the pathfinders who will help us turn new technology into new media," says François Rappo, head of the Visual Communication Department at ECAL. "He has a perfect capacity to translate technology into visual design, as well as to understand technology as design and meaning." Now Lehni just has to decide what the future holds: a focus on client work, artistic pursuits, or a marriage of the two. *Michelle Taute*

www.scratchdisk.com, www.scriptographer.com, www.lineto.com, www.vectorama.org

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4–5. VECTORAMA.ORG IS A VISUAL MULTI-USER PLAYGROUND DEVELOPED IN COLLABORATION WITH DESIGNERS URS LEHNI AND RAFI KOCH. UP TO 10 USERS ARE ABLE TO DESIGN A PICTURE SIMULTANEOUSLY. THE DESIGN IS A CONSTANT PROCESS THAT TAKES PLACE WITHIN THE PLAYGROUND. THE PAST STATES OF THIS CONSTANTLY CHANGING COLLAGE CAN BE VIEWED IN THE SITE'S HISTORY, WHICH NOW STORES ALMOST 100,000 IMAGES.

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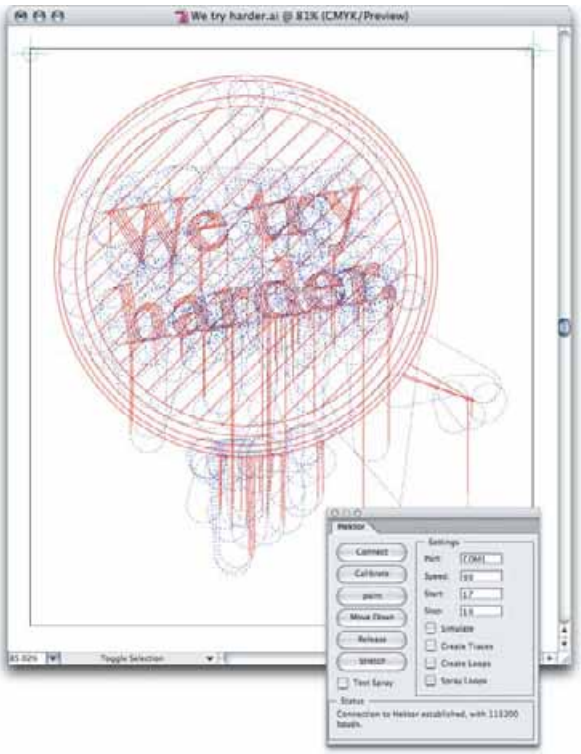

6–7. HEKTOR IS A GRAFFITI OUTPUT DEVICE, CONSISTING OF TWO ELECTRIC MOTORS THAT ARE MOUNTED ONTO A WALL AND AN AEROSOL CAN HOLDER THAT IS SUSPENDED AND MOVED BY THE MOTORS THROUGH TOOTHED BELTS. THROUGH THE USE OF SCRIPTOGRAPHER–A SCRIPTING PLUG-IN FOR ADOBE ILLUSTRATOR THAT LEHNI ALSO CREATED–HEKTOR IS CONTROLLED DIRECTLY FROM WITHIN ILLUSTRATOR. THE SPRAY-CAN FOLLOWS VECTOR GRAPHIC PATHS AND SPRAYS THEM ONTO THE WALL. THIS PROJECT, "WE TRY HARDER," WAS CREATED WITH WINDLIN IN KUNSTHAUS ZURICH.

Johnschen Kudos, Pentagram New York
Latin name: Kudos Hominis
Age: 26

Working at Pentagram New York under the guidance of Abbott Miller sounds like a dream job. It's reality for Johnschen Kudos who's been working with Miller for 4+ years since graduating from MICA. "Through Pentagram I have been able to produce wonderful works ranging from identity projects to publications such as *Print* magazine, to exhibitions for various clients including The Whitney Museum, Museum of the City of New York, Smithsonian Institution, Baltimore Museum of Art, and Steuben Glass, among others," Kudos says.

He came to the U.S. from Indonesia when he was 18 to pursue a life in art. "I didn't have a clue what design meant, but the undergraduate graphic design program at MICA, chaired by Ellen Lupton, inspired me and opened doors to many possibilities. The program allowed me to study with Paul Carlos, Philipe Apeloig, and Abbott Miller, and introduced me to the influences of Pablo Medina [Cubanica], House Industries, Paula Scher, Stephen Farrell, and Mike Mills through the lecture series and guest teacher programs," he notes.

A recent project that's consumed much of Kudos' spare time is *Splotch Visual Pulse*, an online publication he has created with five MICA alumni (Kien Nguyen, Marc Fanberg, Andrew Liang, Adeye Deresse, and Anastasia Wong) that represents a collective voice about popular themes in culture. They have since produced five issues, each composed of works done in various media by fine artists, illustrators, photographers, video makers, designers, writers, and poets from all over the world.

Kudos was a student in Carlos' Publication Design class at MICA where he tweaked his design sensibilities. "Clearly Johnschen has developed a compelling forum for collaboration and presentation. Of course there will be the immediate connection to the idea of 'designer-as-editor' since he works with Abbott Miller. However, his site has a different agenda and purpose. The collaborators are his peers and not well known. Despite working without a budget, there is no loss of richness of presentation of the artist's work," Carlos says. "The design of the publication takes advantage of the interactive medium. I get a true sense that the theme of each issue ['In-between,' 'East,' and 'Copycat'] are those he has grappled with and is willing to give his audience and contributors an open microphone to address."

"Splotch has become my way to be influenced by creative minds taking part in the process," says Kudos. "It's an ongoing learning experience." *Emily Potts*

917.862.5160 | www.splotches.org

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1. VIETNAM PAR AVION, AN ARTICLE ABOUT VIETNAM TOLD THROUGH POSTCARDS, CREATED IN COLLABORATION WITH KIEN NGUYEN. PART OF AN ISSUE OF **SPLOTCH VISUAL PULSE** DEVOTED TO THE EAST, JULY 2004.

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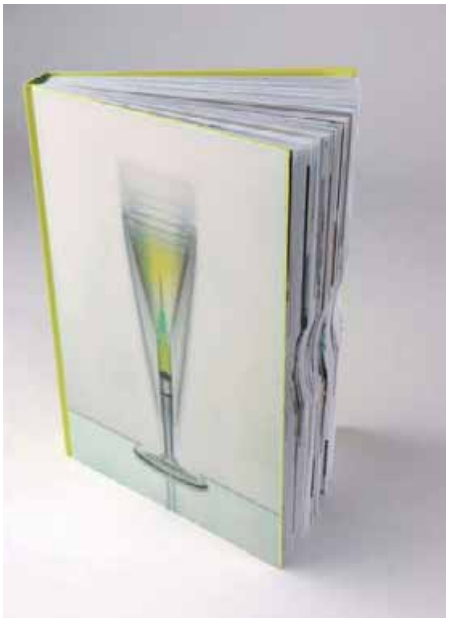

2. SCANNING: THE ABERRANT ARCHITECTURE OF DILLER + SCOFIDIO, CREATED FOR THE WHITNEY MUSEUM OF AMERICAN ART AND PUBLISHED BY HARRY N. ABRAMS, INC., MARCH 2003. DESIGNED IN COLLABORATION WITH ABBOTT MILLER, PENTAGRAM. FUN FACTS: THE COVER (LEFT) WAS INSPIRED BY A LENTICULAR **STAR TREK** IMAGE ON THE COVER OF A $2.95 **TV GUIDE** THE DESIGNERS FOUND IN THEIR LOCAL GROCERY STORE. THE EDGES OF THE FRENCH-FOLDED PAGES (BELOW) WERE PERFORATED SO THE READER WOULD TEAR THEM OPEN TO SEE THE CONTENT BUT, SAYS KUDOS, "NO ONE EVER DID BECAUSE THE BOOK IS SO PRECIOUS AS AN OBJECT."

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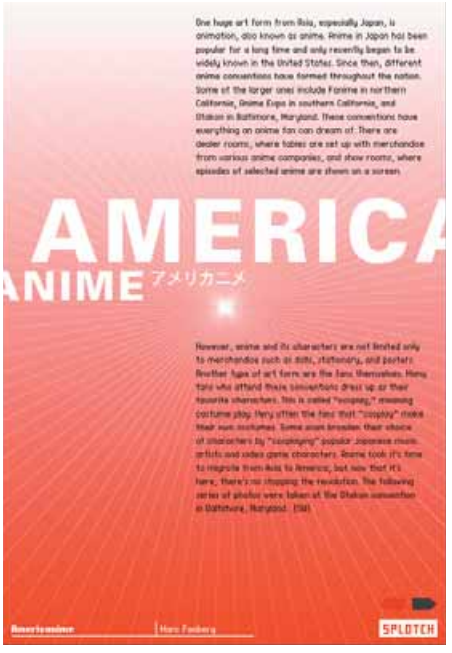

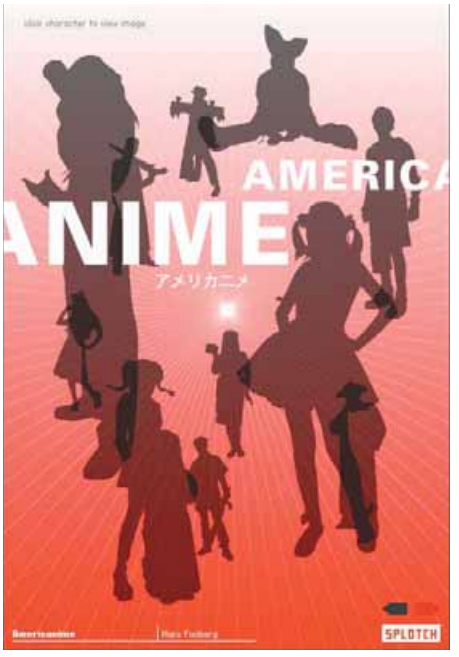

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3. AMERICANIME, AN ARTICLE FROM **SPLOTCH** ABOUT ANICON (AN ANIME CONVENTION) IN WHICH FANS DRESS AS THEIR FAVORITE CHARACTERS. THE PIECE WAS CREATED WITH MARC FANBERG, AND PUBLISHED IN JULY 2004.

4. A PIECE FROM THE "IN-BETWEEN" ISSUE OF **SPLOTCH**, FROM FEBRUARY 2004, CREATED WITH FANBERG, JEN LIAO, AND KIKI KATAHIRA. IT'S AN ATTEMPT TO MAP OUT A TIMELINE OF FAMOUS ARTISTS AND DESIGNERS WHO EXPERIENCED NEW YORK BETWEEN THE YEARS 1900 AND 2000.

5. PRINT MAGAZINE REDESIGN, JANUARY 2005. DESIGNED UNDER THE ART DIRECTION OF ABBOTT MILLER, PENTAGRAM. "I WORKED WITH ABBOTT TO TRANSFORM **PRINT** INTO A MORE APPROACHABLE PUBLICATION WITH A SYSTEM THAT IS TRANSPARENT TO MAKE THE CONTENT EASIER TO ABSORB."

6. PRINCETON UNIVERSITY ART MUSEUM IDENTITY, 2002–2003. DESIGNED WITH MILLER AT PENTAGRAM. "THE MUSEUM WANTED TO MOVE AWAY FROM ITS IMAGE OF BEING TOO TRADITIONAL," SAYS KUDOS. "MOST OF THE LOGO IS TYPESET IN A CLASSICAL FONT, BEMBO, WHILE THE WORD **ART** IS SET IN SACKERS SQUARE GOTHIC TO SUGGEST THE MUSEUM'S CONTEMPORARY APPROACH WITHOUT LOSING THEIR ACADEMIC AND CLASSICAL FEEL."

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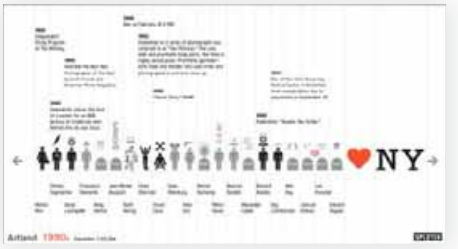

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1. MESS-UP MAN, 2004. THE 6-FOOT PLASTIC FIGURE PROMOTES THE MESS-UP SERVICE THAT PROVIDES "QUALITY MESS" FOR PEOPLE WHO LOVE TO CLEAN BUT HAVE NOTHING LEFT TO CLEAN. **2. LOST PIGEON FLYER**, 2004. THIS FLYER WAS DISTRIBUTED ALL OVER NEW YORK'S UPPER EAST SIDE. **3. POETRY FOR THE LOST PIGEON**, 2004. THIS IS KANG'S VISUAL TRANSLATION OF THE VOICE MESSAGES HE HAD RECEIVED IN RESPONSE TO HIS LOST PIGEON NOTICE; **4. DESIGN CAMP POSTER** (FRONT AND BACK), 2005. THE POSTER WAS AIMED TO ATTRACT HIGH SCHOOL STUDENTS TO ATTEND THE UNIVERSITY OF MINNESOTA DESIGN INSTITUTE AND TARGET CO. DESIGN CAMP. "EXTREME MOUSE LABOR BUT FUN," SAYS KANG OF THE EXPERIENCE.

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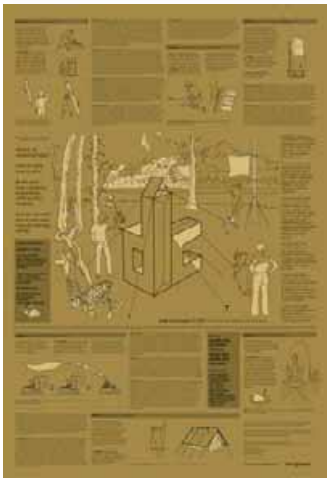

Joon Mo Kang, Office of Joon Mo Kang
Latin name: Seriosulys Hilaris
Age: 32

Joon Mo Kang sees graphic design as a synthesis of his equal but divergent interests in art and science. Before enrolling at SVA he studied fine art and illustration and also worked as a computer technician, with the intention of becoming a scientist. The dual threads of his early career can be traced back to his childhood in Seoul, Korea, where his mother is an artist, and his father has a background in mathematics. "I think it makes sense that I am a graphic designer," says Kang.

Today, Kang works for *The New York Times* as a freelance designer and for his SVA tutor Paul Sahre. "It's a pleasure to work with good people who have common interests and views," says Kang. "*The New York Times* is also very exciting—the work environment is constantly fast-paced, and the people are really talented."

Kang believes less in specialization and more in "basic design principles." He's done book covers, illustrations for the *Times*, and posters. He recently finished a promotional campaign for the Sundance Channel, and is currently working on the Society of Publication Designers' new book. He's also had a chance to co-curate a show called *Portfolio**, featuring students of the past three years from Sahre's portfolio class at SVA.

The project that has already attracted attention is Kang's portfolio/thesis work in which he explored the idea of "Nonsense." He designed a "Lost" flyer for a pigeon and posted 1,000 of the mini-posters all over the Upper East Side of Manhattan. The flyer included a phone number to call if someone had information about the pigeon. Callers heard a message regarding the pigeon and then left their own. Kang received thousands of messages.

He designed the flyer carefully in order to balance two impulses. He wanted it "to look like it was made by an average person," but he also wanted it to function communicatively. "I didn't know what would happen," reflects Kang, "but then people made sense of something that initially didn't make sense at all." This approach served him well throughout his thesis project. He also created a 2D chair sculpture, a mess-up service (as opposed to a clean-up service), and Punny Pop (a line of candy pops with flavors such as "sky").

Beyond school, he also designed a nonsensical poster for University of Minnesota Design Institute and Target Co.'s annual Design Camp. The program enables teenagers to explore their creativity through workshops taught by designers. "I actually participated in these workshops," says Kang. "It opened my eyes to the possibility of becoming a teacher some day." *Alice Twemlow*

917.763.9603 | www.joonswebsite.com

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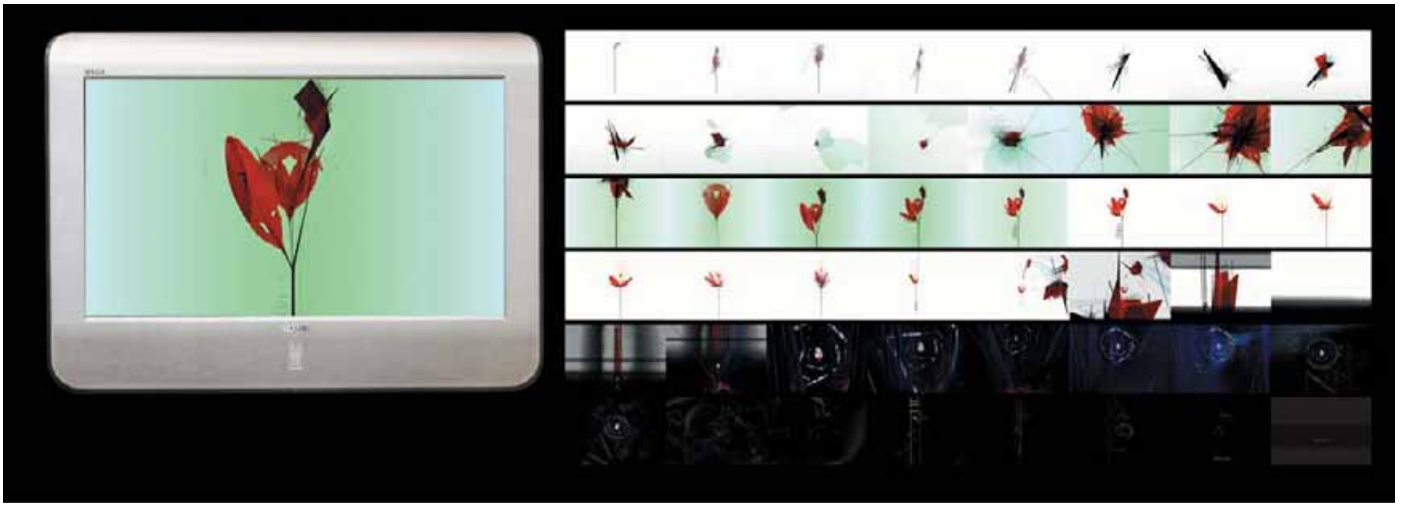

Dustin Edward Arnold
Latin name: Dee Ruminatorian
(of the divine) Assembli
Age: 22

A recent graduate from Art Center College of Design in Pasadena, Dustin Arnold takes great pleasure in creating art that revolves around life experiences. "A lot of my energies are directed in controlling my reality through my environment. I currently work out of my apartment in Glendale, surrounded by Armenian grandmas and rotting fabric textile experiments. The space is something like a 19th-century Helmut Lang lost in Nottingham's haunted forest."

"Usually, recent graduates emulate other designers. It takes them a while to develop their own voice once they get out into the world. Arnold's work, on the other hand, is inspired more by fashion icons like Vivienne Westwood and Alexander McQueen," says designer Stefan Bucher. "He translates their influence into incredibly intricate and ornate design worlds that feel completely unique to him. His work is beautiful and the best compliment I can pay him is that I don't quite understand how he does what he does."

Arnold says of his design drive, "I seem to be programmed with these sometimes-contradictory impulses. I desire otherworldly experiences, yet I want proof. By definition, having proof means that otherworldly experiences are brought into the concrete world of clarity and legibility. But when this happens they are in danger of losing their mystery and power to make us wonder. Everything I do seeks to touch both sides of this fence with maximum effectiveness. Finding design with these qualities is either exceedingly rare or has quickly become a stereotype within our industry—an industry which gives it just as much substance as it takes away. It is this absence that makes it so precious."

Arnold graduated with distinction from the graphic design program at Art Center in 2004 and he continues to stay in close contact with the school. "I have been extremely indebted to the school's faculty for giving me the opportunity both to work on projects for the school as well attend crits and lectures by visiting design talent. Recently, I worked with Nik Hafermaas and Steve Kim developing concepts for the Radical Craft Design Conference which will take place in March," Arnold says. "I was also commissioned for the calligraphic design of a plaque honoring the fundraising involvement of Alyce and Warren Williamson, two individuals whose activities have resulted in the donations of over $12 million to the school."

Hafermaas, who was appointed chair of the Graphic Design department at Art Center during Arnold's last year, says, "Dustin is quickly evolving into a leading figure on the cutting edge of graphic design. I'm dedicated to keep him involved with Art Center on many levels. His outstanding aesthetic talent has already won him commissions from clients such as Nike Japan, Bang & Olufsen, and Levi Strauss Premium, to name a few." *Emily Potts*

360.388.0851 | www.dustinarnold.com

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1. A STUDENT PROJECT COMPLETED AT ART CENTER, AUG. 2004. ARNOLD CREATED A BROADCAST SPOT FOR THE FALL 2005 LINE AS PART OF A SHISEIDO REBRANDING; **2.** DESIGN DIRECTION FOR A FALL 2005 CATALOG FOR SHIZO, PART OF AN ART CENTER STUDENT PROJECT TO REBRAND SHISEIDO; **3. ONTOGENY I,II,III**, A PERSONAL PROJECT, COMPLETED IN 2003, THAT DISPLAYS IMAGES OF 500+ DIFFERENT LIFE FORMS MADE WITH A COMBINATION OF PHOTOGRAPHY, PENCIL, AND CHARCOAL; **4. NIGHT OF ORPHEUS**, A SELF-PROMO MAILER CREATED USING HAND-DRAWN TYPOGRAPHY, ILLUSTRATION, AND ENGRAVING.

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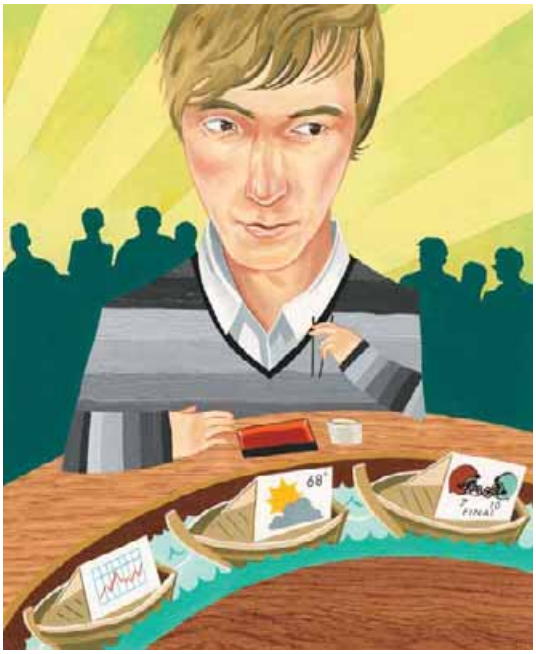

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1. RSS FEEDS GO MAINSTREAM, FOR **FAST COMPANY**, AUG. 2005. THE PIECE WAS CREATED USING ACRYLIC ON POPLAR WOOD PANEL. ART DIRECTOR: HENRY YUNG; **2. COLDPLAY** PORTRAIT, JUNE 2005, ACRYLIC ON POPLAR WOOD PANEL; **3.** "WILL YOUR DISASTER RECOVERY PLAN WORK?" FOR STORAGE MAGAZINE, OCT. 2005, ACRYLIC AND COLLAGE ON POPLAR WOOD PANEL. ART DIRECTOR: MARY BETH CADWELL; **4. IF YOU ASK ME, LIGHTS! CAMERA! SIT!** AN ACRYLIC ON POPLAR WOOD PANEL ILLUSTRATION FOR **PREMIERE MAGAZINE**, OCT. 2005. UNDER THE ART DIRECTION OF DIRK BARNETT, GORCHOV ILLUSTRATES A MONTHLY COLUMN FOR THE MAGAZINE; **5. CHARM SCHOOL #316, SURVIVING AN INSULT** AN ACRYLIC ILLUSTRATION FOR THE JULY 2005 ISSUE OF **MEN'S HEALTH**. ART DIRECTOR: TIMOTHY LEONG.

Joshua Gorchov, Joshua Gorchov Illustration
Latin name: Concepticus Illuminato
Age: 29

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Joshua Gorchov, whose illustrations appear regularly in *GQ*, *Fast Company*, *Rolling Stone*, *The New York Times*, *Men's Health*, and *Premier*, is best known as an illustrator. But Gorchov earned a BFA in graphic design from California College of the Arts (CCA), and views every illustration as an opportunity to apply the design intelligence he honed there.

As a student, Gorchov conveyed principles of graphic design though paint, raising eyebrows in the process. "I wasn't trying to be a contrarian," he says. "I just thought it was a way to look back at the history of graphic design." Pointing to the posters of Aubrey Beardsley, Jules Chéret, and Toulouse Lautrec, he adds: "Graphic design started with paint."

Gorchov says he's interested in symbolic, not pictorial, spaces—in which every element is intentional and visual concepts are delivered according to a hierarchy of importance. His illustrations, whose influences range from cubism to puppet theater, tend to capture subjects in a moment of sudden clarity. "Like something's been going on all the time around them," he says, "and they're noticing it for the first time."

Mark Fox, CCA's chair of Graphic Design, is so awed by his former student's productivity that he suspects Gorchov had himself cloned. "When I consider the sheer volume of work he has produced since graduating, the consistently high quality of this work, and range of clients he has made this work for, it makes me want to cry. Joshua is a superstar."

Gorchov's take on this superstardom is the pinch-me, incredulous kind. His goal for the future is simple and sincere: "I want to continue with what I'm doing now. I like every part of it—the deadlines, working with art directors, seeing my work in print." What about deadlines turns him on? "It keeps things moving forward. There's not much time to look back or forward, so it's all about making the work here and now." *Tiffany Meyers*

415.246.8390 | www.gorchov.com

1. FUTURE//NOSTALGIA PROJECT, WINTER 2004. A PERSONAL SEMESTER-LONG PROJECT, UNDERTAKEN WHILE EMILY ANDERSON WAS A STUDENT AT MINNEAPOLIS COLLEGE OF ART AND DESIGN (MCAD) IN WHICH SHE USED ALL THE PHOTOS SHE HAD TAKEN WITH A DIGITAL CAMERA IN ONE YEAR (NOSTALGIA) TO FRAME HER IDEAS FOR THE FUTURE. THE RESULTING BOOK USES TRANSPARENCY AND THE CONTRAST BETWEEN BLACK-AND-WHITE IMAGERY ON A GRID AND DREAM-LIKE COLOR IMAGERY TO ILLUSTRATE THE CURRENT STATE OF HER MIND.

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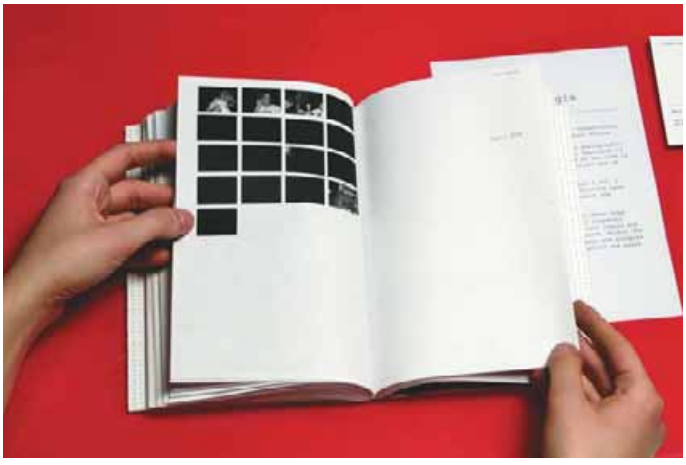

2. GUIDE TO GET LOST, SPRING 2004, IS A BOOK ANDERSON MADE WHILE STUDYING IN THE NETHERLANDS. IT USES THE CONCEPT OF LOSS TO GENERATE NEW PATHS AND DISCOVERY. THE BOOK WAS DESIGNED AND PRODUCED DEMOCRATICALLY WITH FOUR OTHER STUDENTS (CASPER GLORIOUS, WILLEM VAN DE VEN, EIKE DINGLER, STEPHANIE RUDOLF) USING CUT-AND-PASTE AND SCREEN-PRINTING METHODS. THE BOOK IS AN A1 POSTER SHEET FOLDED TO CREATE A 16-PAGE BOOKLET.

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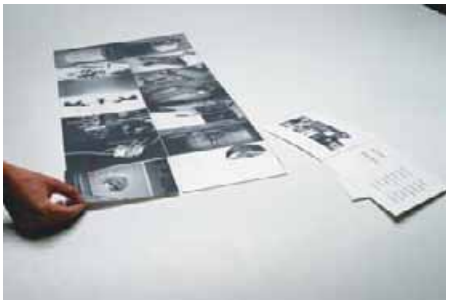

4. THIS **CHARIOTS** RECORD RELEASE POSTER AND T-SHIRT WAS CREATED IN SPRING 2005 USING HAND-DRAWN TYPE AND ILLUSTRATION. A RANDOM ELEMENT WAS ADDED BY USING REAL OBJECTS TO CREATE PATTERNS AND SHAPES DURING THE SILKSCREEN PROCESS. **5.** THE **2003 ANNUAL REPORT FOR DUTCH BROADCASTING COMPANY, VPRO**, WAS DESIGNED WHILE ANDERSON WAS IN THE NETHERLANDS. SHE COLLABORATED WITH ANOTHER STUDENT, JOOST VAN DER STEEN, AND THE BOOK RECENTLY WAS AWARDED DE BESTVERZORGDE JAARVERSLAGEN 2004 (BEST ANNUAL REPORT 2004) BY GRAFISCHE CULTUUR, ROTTERDAMN. **6.** THIS CATALOG FOR THE 2005 EXHIBITION **FROM>TO** WAS DESIGNED FOR THE MCAD GALLERY. THE BOOKLET OF POSTCARDS IS BOUND WITH RED GUM-PAD BINDING, SO POSTCARDS CAN BE TORN OUT FOR MAILING OR ASSEMBLING INTO A POSTER.

3. COVER AND SPREAD FROM **VIM MAGAZINE**, WINTER 2003. THE MAGAZINE HAS A DIFFERENT EDITOR EACH MONTH THAT CURATES CONTENT FROM THEIR SURROUNDINGS, RELATIONSHIPS, AND PERSONAL CONNECTIONS.

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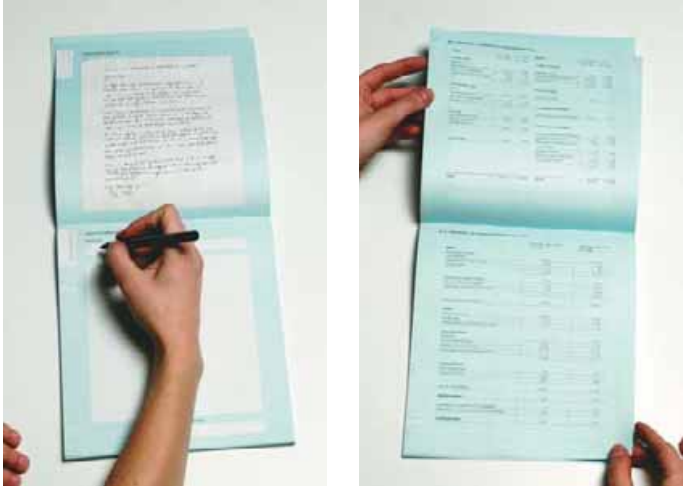

Emily C.M. Anderson
Latin name: Heartus Cmykticus
Age: 26

"Graphic design, for me, is a way of thinking, processing the world, and giving it back with a little Pantone 806 or 871," says Emily Anderson, a recent graduate of the Minneapolis College of Art and Design (MCAD). "I feel as though design's job is sometimes believed to make things consumable. But I am driven to make work that is functional and hopefully unique to a typical experience. I love colored papers, overprinting, binding, the tactility of the design materials."

Anderson was able to bring these ideas to her position as the first design intern for MCAD's DesignWorks, the college's in-house design studio. She was the only full-time employee and for one year she was responsible for designing communication materials for the college, including exhibition catalogs and systems for the gallery and admissions, such as the new MCAD Viewbook and MFA Catalog. "A large part of my job was to implement the new identity system, designed by Jan Jancourt and Matt Rezac, into MCAD's vernacular. My clients were faculty or staff," she adds.

Eric Olson, who was Anderson's type instructor at MCAD, says, "Design is almost never a one-size-fits-all situation, and Emily seems acutely aware of and entirely comfortable with this. I don't think she has a style and she doesn't seem worried about it because she understands how to work with ideas first. The one element that's always present is her compassionate typography. I feel like she's rooting for the reader. She truly wants the work to be used and enjoyed."

Anderson, who was recently hired by *Dwell* magazine in San Francisco, will have her chance to bring "compassionate typography" to a wider reading public. "I like design that challenges an audience to consider their place or relationship to the content. If someone notices an honesty in structure or has a meaningful experience, then I am happy. I hope to make work that contributes to the larger community, and perhaps connects ideas as well as a viewer to content in a new, genuine way." *Emily Potts*

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Lindsay Daniels, Digital Kitchen
Latin name: Sententia Clarare
Age: 26

1. ALL THAT I PERCEIVE IS A SHORT BIO-DOCUMENTARY ABOUT DANIELS' ALTERED PERCEPTIONS OF THE WORLD FOLLOWING AN UNSUCCESSFUL EYE SURGERY. THE FILM WAS HER STUDENT THESIS PROJECT AT CCA AND WAS AWARDED THE STUDENT GOLD MEDAL IN GRAPHIC DESIGN BY THE ART DIRECTORS CLUB NEW YORK, AND A FINALIST POSITION IN THE STUDENT ACADEMY AWARDS. **2. CRIMINAL MINDS** 60-SECOND OPENING TITLE SEQUENCE CONCEPT FOR MARK GORDON/CBS/TOUCHSTONE PICTURES. IN THE SEQUENCE AN INVESTIGATOR COMPILES A SERIES OF UNRELATED IMAGES AND CLUES THAT COME TOGETHER TO FORM THE FACE OF A CRIMINAL.

Lindsay Daniels' bio-doc, *All That I Perceive*, is literally an interpretation of her vision; it documents an eye surgery that nearly cost Daniels her sight. For her CCA professor, Mark Fox, the process was just as fascinating to watch. "Lindsay was remarkable because she made her film while she was suffering from an eye condition which seriously impaired her vision," he says. "Her ability to function was challenged, and yet she never complained in class. Her poise and courage were inspiring." The film is beautiful and powerful, and Daniels' haunting voiceover adds an extra dimension to her already strong storytelling skills. The film, produced while she was at CCA, garnered Daniels a place in the finals of the Student Academy Awards and an Art Directors Club gold medal.

Fascinated by the *Six Feet Under* titles, Daniels discovered that they were produced by Digital Kitchen in Seattle—a firm she wanted to work for, partly because of its proximity to her hometown of Redmond, Wash. She was hired by Digital Kitchen to do her dream job: "I get to do exactly what I want to do in a place that's comfortable for me to live."

She works in development at Digital Kitchen, meaning clients come to her during preproduction to set the look and feel of their projects. "The motion design industry is exciting because we work with everyone from advertising agencies to film directors to print designers," says Daniels, who especially savors the challenge of commercial work: "You're given a problem that seems so dry and boring, and it's fun to come up with psychotically cool solutions."

Her work on the title sequence for the TNT drama *The Grid* has already been nominated for an "Outstanding Title Sequence" Emmy award. Gracefully committed to her passion, mature, and well spoken beyond her years, it seems quite certain that Daniels is destined to walk the red carpet at the Emmys. S *Alissa Walker*

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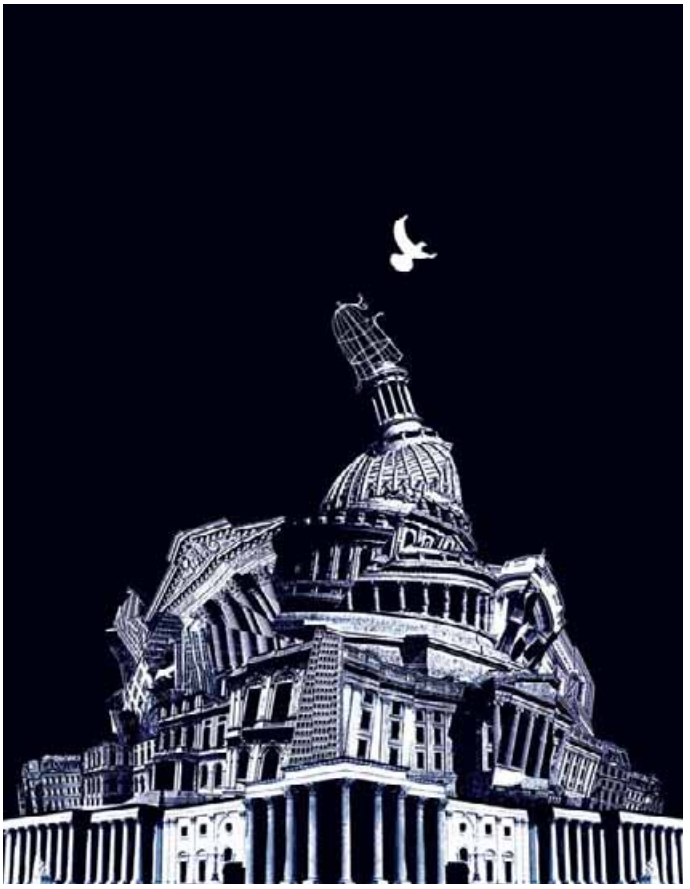

1. PEACE POSTER, DESIGNED IN DECEMBER 2004 FOR A PEACE RALLY HELD IN PENNSYLVANIA. LINDSAY BALLANT AND BRIAN LIGHTBODY CONCEIVED, EXECUTED, AND DISTRIBUTED THE POSTER IN THE SPACE OF THREE DAYS. "WE ARE BOTH QUITE HAPPY WITH THE RESULTS," SAYS BALLANT. "ESPECIALLY AFTER THE EVENTS OF THIS PAST YEAR–AS IT SEEMS THE POWERS THAT BE ARE LITERALLY 'CRUMBLING FROM THE INSIDE' BEFORE OUR EYES." **2.** BALLANT WORKS WITH PETER BUCHANAN SMITH ON THE ART DIRECTION OF THE MONTHLY STYLE MAGAZINE, **PAPER**. THE INTENDED AUDIENCE? "THE OLD GUARD, THE NEW GUARD, THE AVANT GARDE, THE OFF-GUARD," SAYS BALLANT. **3. FREEDOM OF THE PRESS** NEWSPAPER, CREATED IN MARCH 2004. "WE CREATED A BLUEPRINT FROM THE IDEA OF USING CITED FACTS TO EXPLAIN THE SITUATION OF THE NEWS MEDIA, WHILE COMMENTING ON THE STATE OF NEWSPAPERS–I.E., THE LACK OF VIABLE CONTENT," BALLANT SAYS.

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Lindsay Ballant
Latin name: Combibo, comburo!
Age: 23

When she graduated from SVA, Lindsay Ballant's portfolio was a well-designed argument on why portfolios don't have to show student work. "It should show students going above and beyond the call of duty," she says. "So I explained the thoughts behind my ideas, because it's the ideas that count." Ballant's determination to question the establishment surfaces in the stacks of intelligent projects that surround her computer. She also happens to have some really beautiful ideas.

Peter Buchanan-Smith met Ballant when he subbed one of her classes and she soon turned up on his doorstep with an offer to intern. "The best designer is a real student," says Buchanan-Smith. "She has a thirst to grow and learn, which is so important." He quickly brought Ballant in on book and music projects, including the critically acclaimed rock companion *The Wilco Book: Picturebox*. When Buchanan-Smith was hired as the creative director of *Paper Magazine*, Ballant took the desk next to his.

Putting in days at the gorgeously unapologetic style rag of record makes for a self-described "double life" when it comes to design, namely because Ballant is also immersed in an ongoing series of guerilla political projects. Issues of *Freedom of the Press* appear in various commandeered newsstands around New York, aiming to set the facts straight about how America gets its news—and resulting in plenty of media exposure for Ballant and her partner, Brian Ponto. So what's the future for Ballant—social commentator, book-smart designer, or creative force behind glitterati bibles? Yes. "I like things that are undefined," says Ballant. "But it makes it hard to tell people what I do." *Alissa Walker*

443.604.4099 | www.lindsayballant.com, www.passthison.org

1. "THIS IMAGE IS THE FIRE CURTAIN THAT HAS BEEN A PART OF LYRIC SINCE ITS OPENING. THE POSTER WAS PRINTED ON A SILVER MYLAR SHEET GIVING THE INKS A GOLDEN CAST–IT'S QUITE IMPRESSIVE IN PERSON," DESIGNER GINA VIECELI SAYS. **2.** THE IMAGE USED IN **THE RING** POSTER FOR THE LYRIC OPERA OF CHICAGO WAS ORIGINALLY HORIZONTAL, BUT IT WAS RETOUCHED TO WORK VERTICALLY. "WE HAD TO CUT THE IMAGE INTO PIECES AND REASSEMBLE IT SEAMLESSLY. THE TREATMENT OF THE TITLE IS REMINISCENT OF THE NEON LIGHTS USED IN THE SHOW," VIECELI NOTES. BOTH LYRIC OPERA POSTERS HAVE BEEN INDUCTED INTO THE PERMANENT COLLECTION OF THE CHICAGO DESIGN ARCHIVE. **3.** "I WAS A BIT OF EVERYTHING ON THIS PROJECT–PHOTOGRAPHER, ART DIRECTOR, AND DESIGNER," SAYS VIECELI, ADDING, "BUT A LOT OF PEOPLE WERE INVOLVED IN THE COLLABORATION. IT'S DESIGNED TO SHOW OFF THE NEW COLOR PALETTE BY BEATRICE SANTICCIOLI FOR GILBERT PAPER, AS WELL AS TAKE VIEWERS ON A VISUAL JOURNEY." **4.** FOR THE AIGA MILWAUKEE POSTER, THE DOODLES CAME FROM RICK VALICENTI AND THE FONT WAS DEVELOPED FROM A TYPEFACE VIECELI DESIGNED IN COLLEGE. "WE HAD THE POSTER SILKSCREENED. SOME OF THE COLORS OVERLAP AND SHAPES DON'T ALIGN, BUT IT'S AN INCREDIBLE PIECE. I ALWAYS RUN INTO PEOPLE WHO TELL ME IT'S A PRIZED PIECE IN THEIR COLLECTION," SHE SAYS. IT WON AN AWARD FROM THE 2003 TYPE DIRECTORS CLUB EXHIBITION.

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Gina Vieceli, Thirst (3st)
Latin name: Banksia Normalis
Age: 26

Gina Vieceli is on a high: She's a newlywed and a senior designer at the Chicago-based design firm Thirst. But her life wasn't always so picturesque. When she neared graduation at Northern Illinois University, she launched a full-scale job-hunting assault, sending out more than a hundred resumés. Eventually, she landed a freelance design job, but the experience quickly turned into a nightmare. "The person I worked for made me second-guess myself and fall out of love with design," she says. "I called an old boss from an internship, and she said, 'Get out of there.'" Vieceli took her advice, walking away from the position and moving back home.

The career search went on hiatus, and Vieceli got a job at Toys 'R' Us. It took some time and coaxing, but ultimately, she started mailing out resumés again. Thirst was literally the last firm she tried, but now she's worked there more than three years. "The really unique thing about Thirst is that all our clients have a creative background," she says. "They understand design and creativity." Her projects have ranged from posters for the Lyric Opera to a promotion for Gilbert papers.

Vieceli's also passionate about sharing her experiences with student designers. She's given presentations at her alma mater, spoken at the school's design conference, and led a workshop at the Hamilton Wood Type Museum. "It's really an amazing thing to share what you know with other people," she says.

Thirst's founder, Rick Valicenti, predicts that Vieceli's future in the design world will include time in the classroom, inspiring the next generation. "Gina really, really cares," he says. "Not only is she a young designer practicing design in the broadest sense of the word, she's also ideal in terms of professional practice. She's really good in the studio, and she's really good at the client level."
Michelle Taute

847.842.0222 | www.3st.com

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5. WHEN HOLLY HUNT LAUNCHED HER NEW LINE OF FURNITURE SHE NEEDED A BROCHURE HIGHLIGHTING THE SHAPE AND SEXINESS OF HER PIECES. "WE SHOWCASED THE PIECES WITH LARGE, FULL-COLOR, TIGHTLY CROPPED IMAGES. EACH PIECE IS ACCENTED WITH LARGE COPY OF EITHER THE NAME OF THE PIECE OR THE PLACE THAT INSPIRED IT," VIECELI EXPLAINS. **6.** THE MAIN FOCUS OF THIS **WOODTYPE SERIES** PROJECT WAS COLOR AND SHAPE RELATIONSHIPS. "IT'S ABOUT GETTING BACK TO THE FORM OF THE LETTER RATHER THAN THE LETTER AS A BLOCK OF TYPE. THE OTHER GREAT THING ABOUT THESE PIECES ARE THE IMPERFECTIONS. SOME PIECES OF TYPE ARE WARPED AND WOULDN'T PRINT AS WELL AS THE OTHERS BUT THAT'S WHAT MAKES THEM BEAUTIFUL," VIECELI SAYS.

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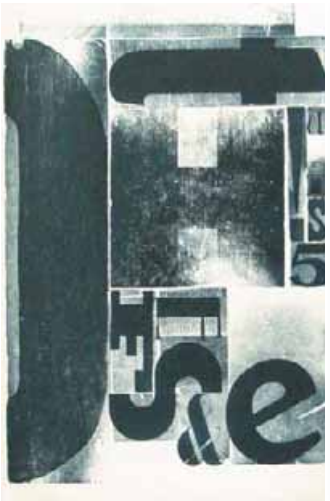

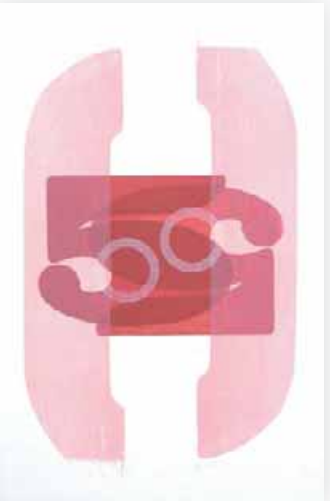

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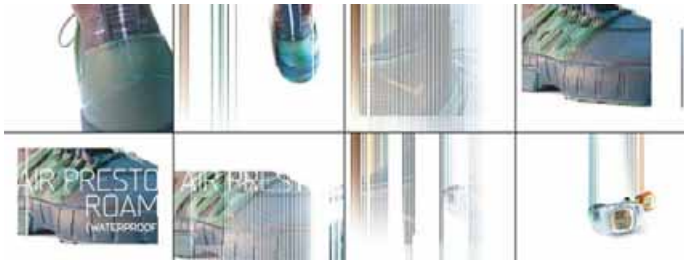

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1. THE ALIBI, A FEATURE FILM DIRECTED BY MATT CHECKOWSKI AND KURT MATTILA, FOR SUMMIT ENTERTAINMENT/ENDGAME ENTERTAINMENT, TO BE RELEASED SPRING 2006. **2.** THIS SHORT FILM, CREATED FOR NIKETOWN, INTRODUCES THE NEW NIKE TUNED V PRODUCT LINE. CHECKOWSKI AND MATTILA DESIGNED AND DIRECTED THIS SPOT USING ONLY DESKTOP TECHNOLOGY ON A SHOESTRING BUDGET. **3.** CHECKOWSKI AND MATTILA WERE HIRED TO CONCEPTUALIZE, DESIGN, AND SHOOT THE **MINORITY REPORT** DREAM SEQUENCES THAT SPAN MORE THAN 30 MINUTES OF THE FILM. **4. THE USA NETWORK** "CHARACTERS WELCOME" (JULY 2005) PROVIDES A UNIQUE GLIMPSE AT THE PERSONALITIES OF USA'S ORIGINAL PROGRAMMING. REPRESENTING A DISTINCT SHIFT AWAY FROM A GRAPHIC-BASED NETWORK IDENTITY, THE NEW LOOK CAPTURES A VIBRANT PALETTE THROUGH UNUSUAL FRAMINGS AND CLEAN PHOTOGRAPHY. CHECKOWSKI AND MATTILA WERE HIRED BY IMAGINARY FORCES TO BRING TOGETHER STORYTELLING WITH A GRAPHIC SENSIBILITY.

Matt Checkowski was a student of Meredith Davis at North Carolina State University. Davis recounts how, at a student design conference, the speaker was delayed, so Checkowski took the stage for a one-hour impromptu presentation on working in the film industry—this only nine months after graduation. "It was clear that he knew his stuff, even in those early days of his first job," says Davis. "He is outgoing, poised, and very smart—he can sell a concept, which in a collaborative project like film is very important."

It was his selling skills along with his design prowess that netted him his latest gig. Checkowski and his frequent collaborator Kurt Mattila are codirecting the feature film *The Alibi*, which will be released in spring of 2006. The script's original ending had problems, so the first-time directors lent it some much-needed vision. "We restoryboarded the entire end of the movie and designed a pocket-sized flipbook of it," Checkowski says. "If you flipped it fast enough, you could see the movie."

PHOTO: MARK FELLMAN

Matt Checkowski
Latin name: Designo Non Designus
Age: 29

Checkowski spent five years at L.A.'s Imaginary Forces racking up a phenomenal list of work, including a revolutionary environmental design for IBM, dozens of broadcast and film titles, and the memorable precrime interfaces in *Minority Report*. He's currently working on a complete rebranding of Monday Night Football for ESPN. And, since he's getting paid to make movies, he can still afford to take on the little identity projects that he loves. "I'm trying to think if I've ever done the same thing twice." He seriously ponders this for a moment. "I don't think I have."

He returns to North Carolina State often, most recently for a three-day charette with juniors and seniors, which he says is the most fun: "They think they're going to be making films or something and I show up and make them do type exercises, black on white paper." He may have gone Hollywood, but Checkowski still calls himself a designer. *Alissa Walker*

323.401.5500 | www.mattcheckowski.com

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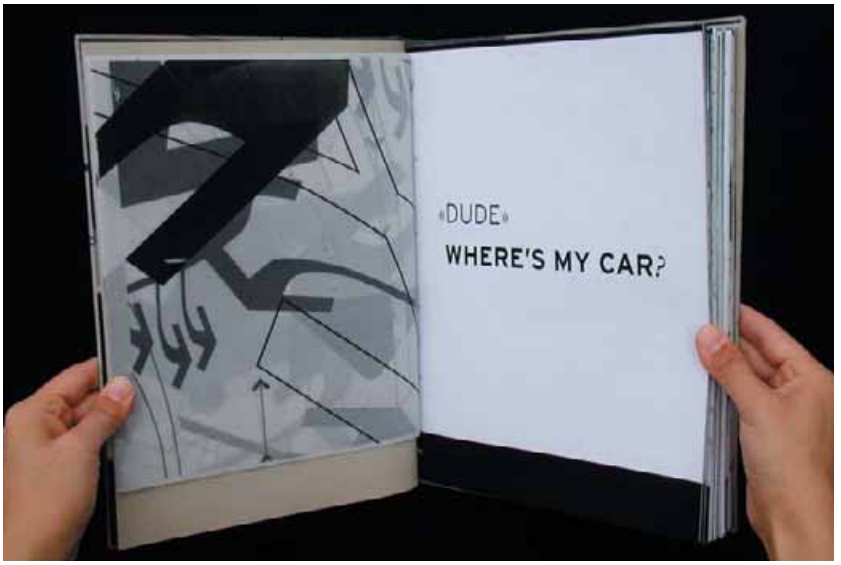

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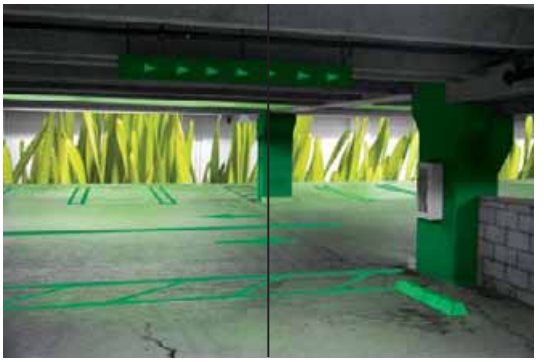

1. SPREAD FROM **DUDE, WHERE'S MY CAR?**, A 170-PAGE BOOK EXPLORING THE SUBJECT OF PARKING STRUCTURES AND HOW TO TRANSFORM THEM FROM BARE, MONOTONOUS, AND OFTEN DISORIENTING SPACES INTO PLACES THAT ARE MORE FUNCTIONAL AND MEMORABLE; **2–3** THESE SPREADS FEATURE A STUDY OF MEMORY DEVICES AND WHAT MAKES CERTAIN INFORMATION RESONATE IN PEOPLE'S MINDS; **4–5** THESE SPREADS APPLY THE IDEA INTO AN ACTUAL ENVIRONMENT OF A PARKING LEVEL. OVERALL, THIS PROJECT WAS AN ATTEMPT TO INTERVENE IN THE CYCLICAL, REPETITIVE NATURE ASSOCIATED WITH AN EVERYDAY SITE.

Victoria Lam, Green Dragon Office
Latin name: Proprius Ursus
Age: 30

Victoria Lam was formally introduced to design at L.A. talent agency ICM, where her boss managed Mike Mills and some of the other designer/directors at then-powerhouse production company Propaganda. Soon after, she slipped into CalArts' MFA program, where two of her instructors took a shine to her: Sean Adams of AdamsMorioka hired her for an internship and to work on their *Color Design Workbook*; Lorraine Wild then hired her full-time at her Green Dragon Office.

At the same time, Lam's thesis was finding its way into design annuals. *Dude, Where's My Car?*, an exploration of parking garages and the memory devices that often fail within them, serves as a beautiful survey of such spaces, but also as a legitimate study on retaining knowledge. Such an approach sums up her fascination with design. "I'm interested in people who take things in the everyday that you overlook and make them useful," she says. Designing books with Wild indeed serves the useful purpose of continuing education; Lam has worked on the recent bestseller *Looking at Los Angeles* and a variety of exhibition catalogs for Los Angeles museums.

A summer in Holland opened Lam's eyes to her cultural responsibility as a designer. "I'd love it if designers here had that kind of regard for design, then they'd be seen as more valuable," she says. "If that perception were heightened, it would filter down to designers getting paid more." Her dedication to realizing such possibilities, paired with a sharp business sense and an articulate, collegial attitude, makes Lam an asset to the practice. "Doing good work is a point of entry," says Adams. "Victoria has this amazing personality that allows her to work well with anyone." *Alissa Walker*

323.359.3345 | www.particularbear.com

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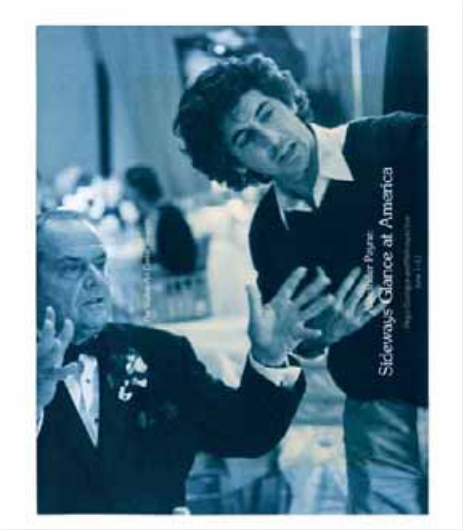

1. ALEXANDER PAYNE: SIDEWAYS GLANCE AT AMERICA, MAY 2005. MATTHEW REZAC DESIGNED THIS BROCHURE FOR THE WALKER ART CENTER FILM/VIDEO DEPARTMENT AND, SPECIFICALLY, FOR THE ATTENDEES OF WALKER'S FILM/VIDEO REGIS DIALOGUE WITH ALEXANDER PAYNE. PAYNE WAS SO PLEASED WITH THE EVENT AND THE DESIGN OF THE BROCHURE, HE SAID HE WAS GOING TO GIVE THE PIECE TO HIS FATHER FOR FATHER'S DAY, AS PROOF THAT HE HAD FINALLY "MADE IT."

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2. EXPANDING THE CENTER: WALKER ART CENTER AND HERZOG & DE MEURON, SEPTEMBER 2005. A LAVISH 256-PAGE BOOK WITH A FOIL-STAMPED, DIECUT, AND FRENCH-FOLDED JACKET, DESIGNED WITH ANDREW BLAUVELT, THE WALKER'S DESIGN DIRECTOR AND CURATOR.

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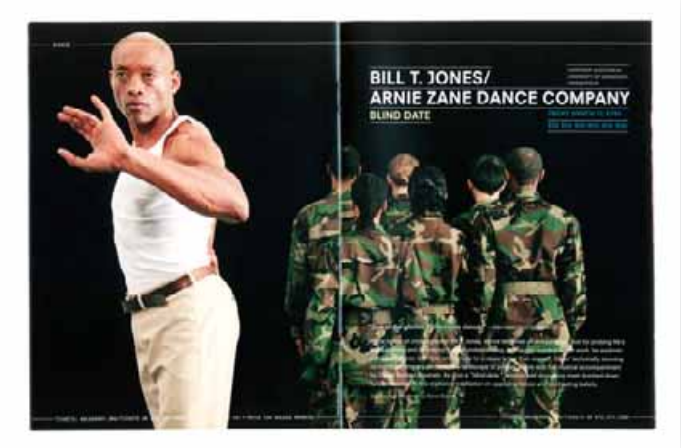

3. NEW TACTICS IN HUMAN RIGHTS: A RESOURCE FOR PRACTITIONERS, SEPTEMBER 2004. A 192-PAGE BOOK FOR NATIONAL AND INTERNATIONAL HUMAN RIGHTS WORKERS AND ACTIVISTS PUBLISHED BY THE CENTER FOR VICTIMS OF TORTURE AND THE NEW TACTICS IN HUMAN RIGHTS PROJECT. **4. PERFORMING ARTS SEASON BROCHURE 2005-2006**, JULY 2005. DESIGNED FOR AN AUDIENCE OF WALKER ART CENTER MEMBERS AND VISITORS, AS WELL AS THE LOCAL AND NATIONAL PERFORMING ARTS COMMUNITY, THIS 36-PAGE BROCHURE WAS PRINTED IN 5 COLORS AND SADDLESTITCHED. **5. WALKER ART CENTER VISITOR MAP**, MARCH 2005. THE MAP WAS OFFSET PRINTED IN 4 COLORS.

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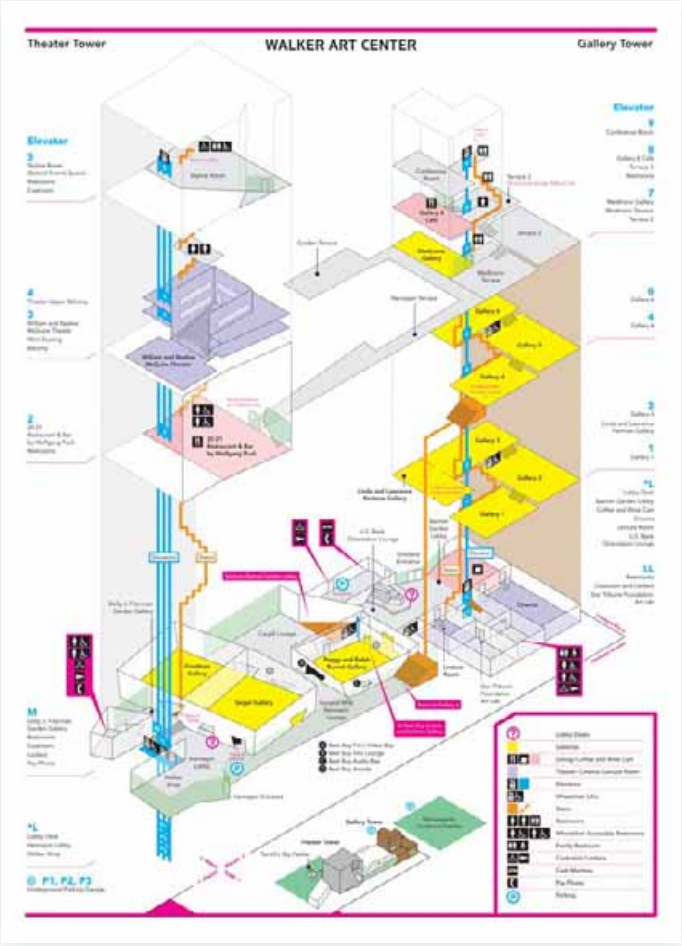

Matthew Rezac
Age: 29
Latin name: Ars Sine Scienta Nihil Est
or Cattus Reus ut Lepus

Matthew Rezac took a slightly circuitous path to graphic design. Despite some urging from the chair of the Design Department to change his major, he graduated from MCAD with a photography degree. The commercial photo world, however, didn't prove to be a good fit for Rezac. He missed the research and concept development aspect of design, which he'd been introduced to in elective courses at MCAD, and eventually he returned to the school for a two-year, pre-MFA design program.

Today he's working as a graphic design fellow at the Walker Art Center in Minneapolis. Since the institution is known for the quality of its in-house design department, the one-year fellowships are highly coveted. Rezac and the other current fellow, however, were asked to stay on for a second term in the midst of an ambitious building expansion. "It's been great," he says of the experience. "I think I've learned more in the last year than I did my entire college career. It's kind of trial by fire."

One of the things Rezac enjoys most about design is the process of discovery—the conceptual exploration as he tries to find the perfect solution within given time constraints. He's put his problem-solving skills to work on everything from a visitor guide map for the new Walker to a full-length book called *Expanding the Center: Walker Art Center and Herzog & de Meuron*.

"He is someone who intuitively understands the importance of challenging traditional notions of how a designer sees or how they should work," says Kali Nikitas, the former MCAD faculty member who was at first unsuccessful in encouraging Rezac to change majors and was later instrumental in his re-enrollment at the school. Now the chair of the department of Visual Arts at Northeastern University in Boston, Nikitas says Rezac distinguished himself by being enthusiastic, modest, and committed to his work. S *Michelle Taute*

612.251.3982 | www.soonafter.com, design.walkerart.org

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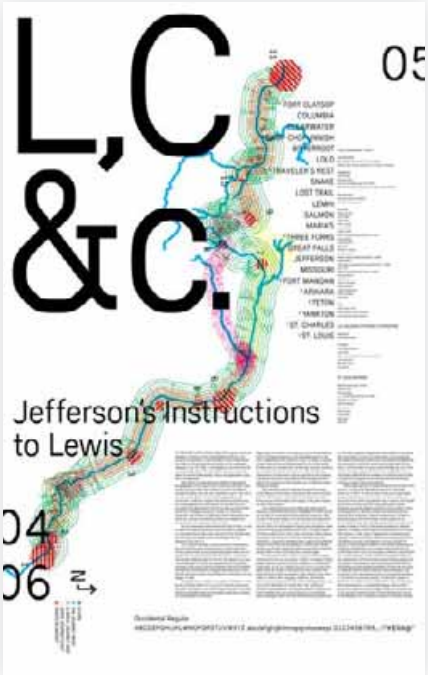

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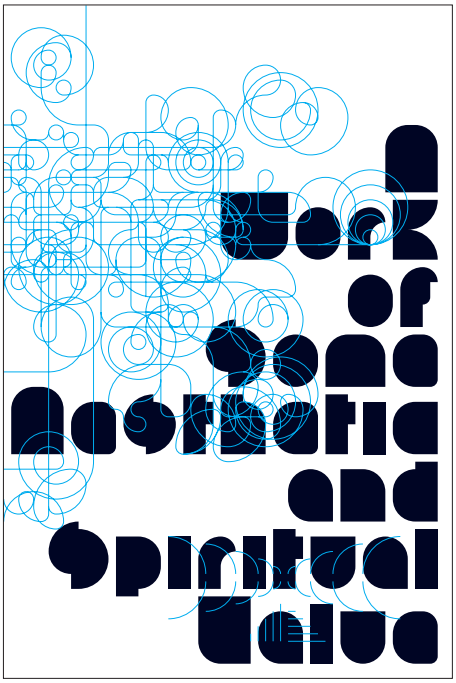

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1. OCCIDENTAL REGULAR IS A TEXT-FACE IN PROGRESS, SHOWN HERE IN A SPECIMEN POSTER AND AS A CHARACTER SET. THIS FACE WAS DEVELOPED AS SOMETHING THAT COULD BE FUNCTIONAL RATHER THAN DECORATIVE WITH APPLICATIONS IN A WIDE RANGE OF FIELDS. COREY WANTS THIS TYPEFACE TO MAKE A CONTRIBUTION TO THE FIELD OF DESIGN/TYPOGRAPHY RATHER THAN ADDING ORNAMENTAL DETRITUS.

2. SUCCESS WILL RUIN EVERYTHING, A SCREENPRINTED POSTER FOR THE CALARTS GRAPHIC DESIGN DEPARTMENT 2005 EXHIBITION. COREY DESCRIBES IT AS "AN HONEST LOOK AT OUR PROFESSION AND OUR PLACES WITHIN IT, EXPRESSING OUR FEAR OF UNREALIZED POTENTIAL AND THE COMPROMISE THAT COMMERCIALISM BRINGS." A COLLABORATION WITH LQ. **3. A WORK OF SOME AESTHETIC AND SPIRITUAL VALUE**, POSTER. "THIS GREW OUT OF A DISCUSSION IN WHICH THE NOTION OF 'AESTHETIC AND SPIRITUAL VALUE' WAS RAISED," SAYS COREY. "I REALIZED THAT THIS WAS ALL I HAVE STRIVED TO ACHIEVE." HE HAS SINCE EXPANDED THIS ALPHABET TO INCLUDE THE FULL CHARACTER SET, NUMERALS, AND PUNCTUATION IN A FONT CALLED FORTRESS. **4.** THIS FORMAL EXERCISE, IN WHICH EACH TINY ELEMENT WAS PAINSTAKINGLY COMPOSED, EVENTUALLY FORMED THE BASIS OF THE 2005 CALIFORNIA INSTITUTE OF THE ARTS JAZZ CD.

4

Ryan Corey
Latin name: Youcanthippydancewithclotheson,,,,,man
Age: 30

Ryan Corey keeps his old design work in a secret room formerly used for bootlegging liquor. When he climbs through the false mirror in his living room to reach it, an odd procession of pieces tumbles out: posters, original typefaces, books, and an oscillator (an electronic amplifier that emits a wavering wail). An affinity for sound is made obvious by the towers of CDs (some of which he designed) that line Corey's walls, as is an obsession with the way things work (a poster he made explains a record player's mechanics), but an oscillator? Corey shrugs. "I just made it." Such experimental fabrication was nurtured at CalArts, where Corey says he was encouraged to solve problems in a way that might not have always nodded toward his graphic design curriculum. "He's a designer-as-producer," says his former professor Michael Worthington. "His self-initiated projects are heading toward a more contemporary practice."

Many of Corey's projects are production intensive. When he created posters to promote a three-day concert at CalArts, for example, he took them down each night and rescreened them to promote the next evening's event. In most of his work, Corey meticulously develops a "vocabulary of forms," designing original type that, to him, serves the grandest purpose in design: "I like to make typefaces because I like to make things that are useful."

He currently collaborates with The Society of Imagemakers, a group of CalArts grads working on a book based on the journals of Lewis and Clark. He talks about continuing his studies at the Werkplaats Typografie in the Netherlands and bemoans the state of design in the U.S. "Design in America is not useful. It's just style to make money, and that annoys me," says Corey. An all-type black-and-white poster on top of his stack is a fitting caption: "I just wasn't made for these times." *Alissa Walker*

213.484.2172 | www.calarts.edu/~rcorey

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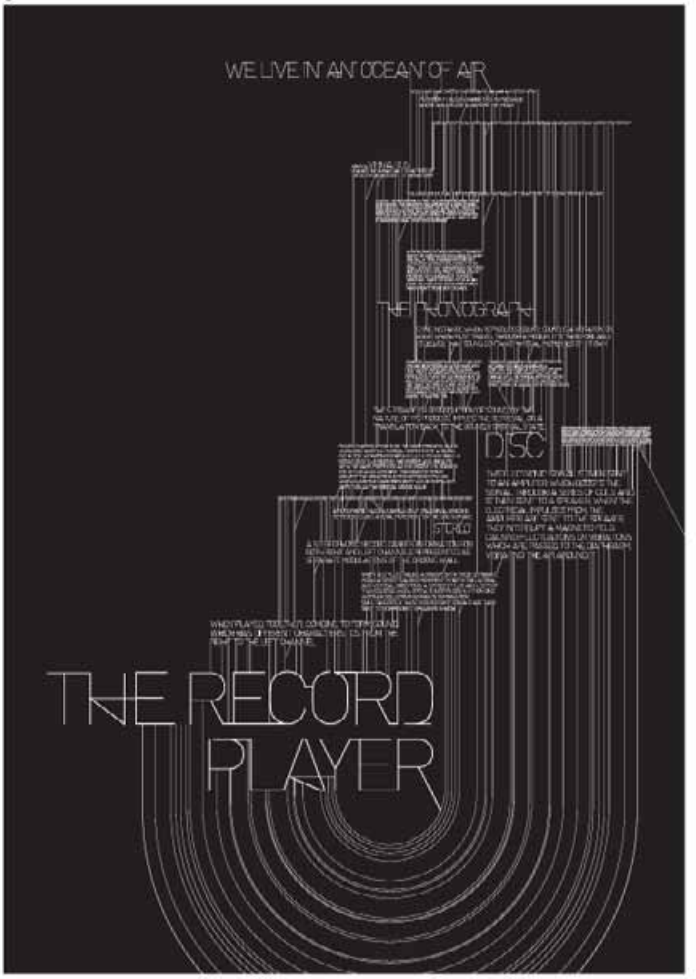

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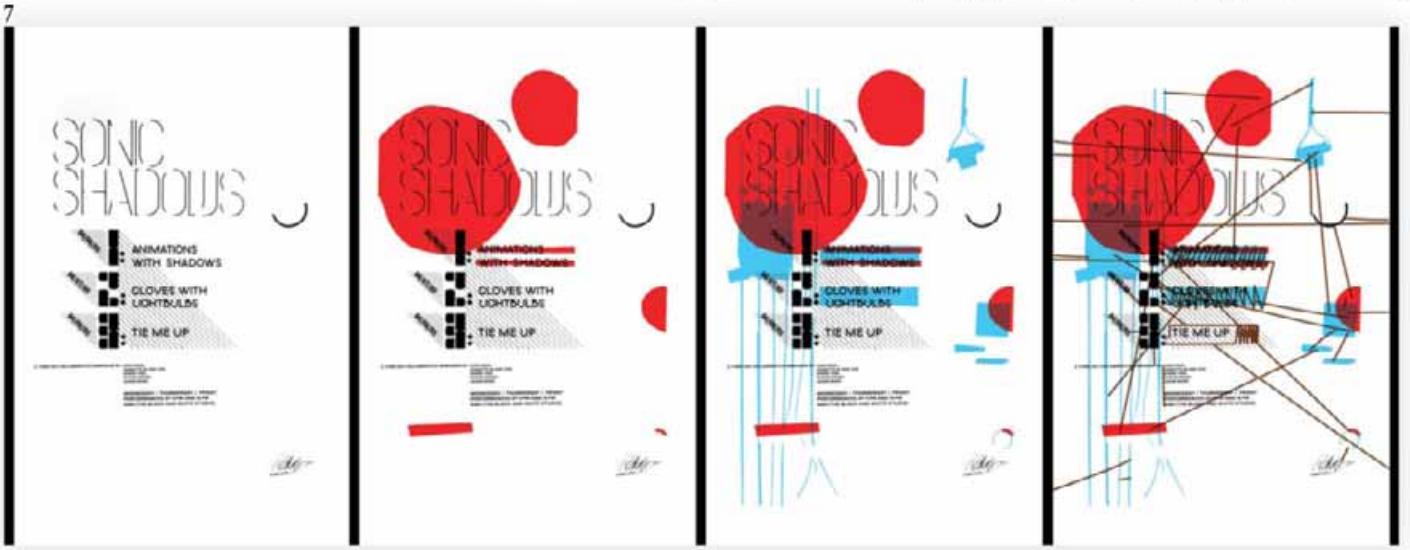

5. THE HOUSE MAGIC FORT, AN 8 X 8 X 8-FOOT SPACE MADE OF EARTH, WOOD, AND METAL. THE SPACE WAS DESIGNED AND CONSTRUCTED TO FULFILL THE BASIC NEEDS OF THE DESIGNER THAT ARE, IN COREY'S VIEW, TO SIT, READ, EAT, SLEEP, THINK, AND DISCUSS. MADE IN COLLABORATION WITH LQ. **6. THE RECORD PLAYER**, A POSTER THAT DESCRIBES AND ILLUSTRATES THE SCIENTIFIC PRINCIPLES UPON WHICH RECORD PLAYERS OPERATE USING PURELY TYPOGRAPHIC FORM. **7. SONIC SHADOWS**, A SERIES OF POSTERS ANNOUNCING A THREE-DAY-LONG EXPERIMENTAL PERFORMANCE/INSTALLATION. INITIALLY, A POSTER CONTAINING ONLY THE RAW INFORMATION WAS POSTED THREE DAYS PRIOR TO THE SHOW. THIS WAS THEN REMOVED AND PRINTED OVER WITH IMAGERY THAT WAS SPECIFIC TO THE FIRST NIGHT'S PERFORMANCE AND RE-POSTED THE DAY OF THE SHOW. DURING THE SECOND NIGHT'S PERFORMANCE, THE POSTERS WERE REMOVED AGAIN, PRINTED UPON AGAIN AND RE-POSTED BEFORE THE SHOW WAS OVER. THIS WAS DONE AGAIN FOR THE FINAL NIGHT'S PERFORMANCE. THIS WAY, THE POSTER EVOLVED WITH THE PERFORMANCES. NOT ONLY WAS THE IMAGERY SPECIFIC TO EACH NIGHT'S PERFORMANCE, BUT ALSO THE TECHNIQUE USED TO GENERATE IT WAS DIRECTLY RELATED TO WHAT WAS HAPPENING IN THE PERFORMANCE, WHICH DEALT VERY HEAVILY WITH LIGHT, SHADOW, AND SOUND.

1. BRATTLE THEATER POSTER, FALL 2003. **2.** AN INVITATION TO THE SEASON PREMIERE OF THE RALPH LOWELL SOCIETY, A DONOR'S SOCIETY OF WGBH, FALL 2005. "I HAD ONLY THREE DAYS TO DESIGN THIS," SAYS YOKOYAMA, "INCLUDING THE TIME IT TOOK TO ORGANIZE THE PROJECT, MEET WITH CLIENTS, AND DELIVER FILES. REALITY!" **3. COMMEMORATIVE STAMPS** FOR 150TH ANNIVERSARY OF U.S./JAPAN RELATIONS, FALL 2003. **4.** DVDS FOR **TROIS COULEURS**, FALL 2003. "BECAUSE EACH MOVIE HAS A BEAUTIFUL SCENE IN BLUE, WHITE, AND RED, I CREATED PHOTO COLLAGES THAT COME WITH A POSTCARD. WHEN THE DVD CASE IS CLOSED, ONLY PART OF THE IMAGE IS VISIBLE," SHE SAYS. **5. BILINGUAL RASHOMON POSTER**, IN ENGLISH AND JAPANESE, SPRING 2004. "THE CHALLENGE," SAYS YOKOYAMA, "WAS TO VISUALLY MATCH THE TYPES OF THESE TWO LANGUAGES. BASED ON THE TIMELINE ON THE LEFT, THE PLOT WAS VISUALLY STRUCTURED BY ORGANIZING THE INFORMATION VERTICALLY AND HORIZONTALLY."

Tomoko Yokoyama, Associate Designer, WGBH Educational Foundation
Latin name: Designer Non-Nativus
Age: 26

Tomoko Yokoyama, associate designer at Boston's WGBH Educational Foundation, says, "Design is the one thing I can do all day without getting bored." Which is a stroke of good fortune, as Yokoyama is daily charged with producing a vast range of visual communications, both internal and external.

She has played a part in everything from logo design to building signage, but Yokoyama finds her work on WGBH's educational materials to be resonant in a personal sense. She took her own education seriously enough to pursue a winding trajectory that begins in Japan and spans two states in the U.S. During her BA coursework in literature at Tokyo's Rikkyo University, she spent a year at Kent State University in Ohio. Four years later, she earned a BS in design from Boston's Northeastern University.

Northeastern University's Kali Nikitas says that Yokoyama was well known for her "work ethic, commitment to design, and collegiality with her classmates." This—not to mention the ease with which she slipped into the workforce—makes Yokoyama "a role model for our students."

Yokoyama says her childhood in Japan informs her aesthetic sensibilities. She credits the decade she spent studying calligraphy, for example, with cultivating her passion for typography. As a non-native English speaker, however, her skill with type in the U.S. was hard-won. Yokoyama typically pores over text before fully appreciating the complexity of its message. By virtue of her having worked hard to achieve it, however, typographical clarity is a hallmark of her designs.

In the short term, Yokoyama strives to infuse her work—every day—with beauty and clarity. But when she takes the long view, her goals reach over the same ocean she's crossed more than once. "I hope to bring back what I learned here in the U.S. to Japan," she says, "and teach students there a different way of seeing things."
Tiffany Meyers

617.300.2616 | tototototomoko.main.jp

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1. REEBOK WRAPSHEAR, 2005. MOTION THEORY'S DIRECTORS AND DESIGNERS COMBINED FORCES IN ORDER TO CREATE THE BURGEONING CITY, WHICH SEAMLESSLY INTEGRATES L.A. LOCATIONS AND A FULL CG CITY. **2. MUSIC VIDEO FOR BECK'S "GIRL,"** 2005. WHEN CONSIDERING HOW TO VISUALLY REPRESENT BECK'S LIGHTHEARTED TONE AND DARK LYRICS FOR "GIRL," MOTION THEORY FOUND INSPIRATION IN AL JAFFEE'S CLASSIC FOLD-INS FOR **MAD MAGAZINE**—CREATING REAL-LIFE SCENES WHERE REALITY SEEMS TO FOLD IN ON ITSELF. **3. HP "IT CONSOLIDATES," 2004.** MOTION THEORY DIRECTED AND DESIGNED "IT CONSOLIDATES" TO REPRESENT THE CONSOLIDATING POWER OF HP'S NEWEST ENTERPRISE SERVER. **4. RESFEST 2004 OPENING.** TEAMING WITH ILLUSTRATORS KOZYNDAN, MOTION THEORY DIRECTED AND ANIMATED THE 90-SECOND OPENER FOR RESFEST, WHICH COMBINES MOTION-CONTROL FILMING WITH 3D ANIMATION IN A SERIES OF INVENTIVE SCENES CONNECTED INTO A SINGLE CAMERA MOVE. **5. NO PLACE, USA, SENIOR THESIS PROJECT AT CCAC.** "I HAVE LONG BEEN INTERESTED IN JUST WHAT CONSTITUTES A SENSE OF PLACE. I FOUND THE SUBURBS OF SAN FRANCISCO TO BE LIKE SO MANY OTHERS, AND AT NIGHT QUITE EERY AND STARK. I BEGAN DRIVING AROUND THE PERIPHERIES IN THE WEE HOURS WITH ONE HAND ON THE WHEEL AND ONE HAND GRIPPING MY CAMCORDER OUT THE WINDOW OF MY CAR," SLANE EXPLAINS.

Mike Slane, Motion Theory
Latin name: Visionis Grandis
Age: 35

Motion Theory is one of those basketball-in-the-back kind of studios where there's so much going on, the designers can't really go much further than that court for a break. But today, it's a little too quiet for Mike Slane, who looks genuinely upset there's not more to do. "We just wrapped a Cadillac job on Monday," he says. "All the freelancers went home and it's kind of depressing."

Thoughtful, soft-spoken, and 100-percent workaholic, Slane has applied himself at this top pop factory since 2002, when he stumbled into a position at the Venice, Calif., firm after graduating from CCA just months before. Slane considers himself extremely lucky to work at the intersection of cultural and commercial triumphs, where projects for Nike and HP regularly sweep award shows and imbed themselves into consumer lobes. "We bring as much art and playfulness as we can to the work," Slane explains. "But the ultimate goal is still to sell the product."

Although Slane is happy to do commercial work, his film *No Place* is about corporate sprawl—the box stores' relationship with rural America. Slane has a degree in geography, a fascination with the organization of space and places, and a photographer's eye that combine for an informed and intelligent commentary. Jim Kenney, assistant professor at CCA, puts it best: "Mike understands what it takes to produce short films within a design structure—to communicate with an aesthetic integrity. He is the rare mix of creativity and maturity—driven but managed."

Slane loves mixing traditional techniques with the "mechanics of technology": lining up all the bits throughout the process to make projects perfect. He marvels at the collaborative nature of motion and he embraces the challenges of the medium. "Film and TV are so vast, there are so many aspects that I could be better at," he says. And with that, it's back to work—and a big smile—for Slane. *Alissa Walker*

323.243.3801 | www.typeshift.com

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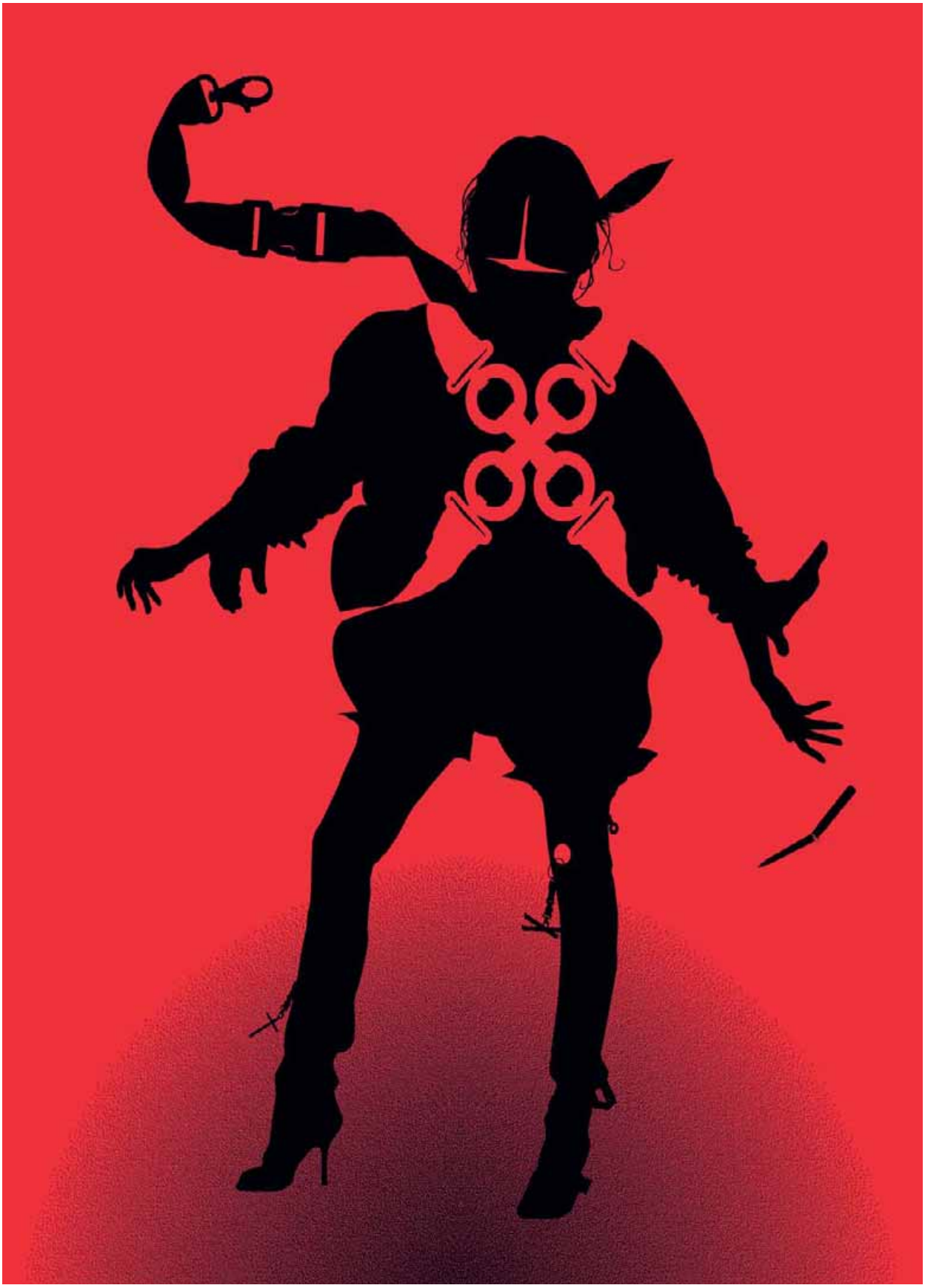

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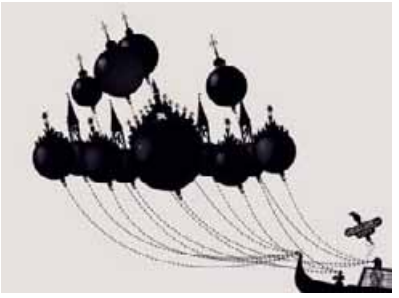

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1. IN ANOTHER SKIN, 2004, IS AN ILLUSTRATION FROM VLADIMIR DUBKO'S "CLIPS & HEELS," A PERSONAL PROJECT INSPIRED BY THE FASHION WORLD. IT WAS CREATED WITH HAND-DRAWN GRAPHICS AND ADOBE ILLUSTRATOR; **2. VENEZIA CITY** IS ONE OF A SERIES OF 40 ILLUSTRATIONS FROM "CLIPS & HEELS"; **3. HEAVEN**, IS A COVER ILLUSTRATION FOR **FASHION COLLECTION**; **4.** THIS COVER ILLUSTRATION, CALLED **O-FIX,** IS FOR ORAL FIXATION MINTS. IT WAS COMPLETED IN 2005 WITH ILLUSTRATOR, PHOTOSHOP, PROCESSING, AND HAND-DRAWN GRAPHICS. PROCESSING IS AN OPEN-SOURCE PROGRAMMING LANGUAGE AND ENVIRONMENT FOR PEOPLE WHO WANT TO PROGRAM IMAGES, ANIMATION, AND SOUND (WWW.PROCESSING.ORG); **5. BLACK-AND-WHITE**, WAS CREATED IN 2005 WITH HAND-DRAWN GRAPHICS AND ADOBE ILLUSTRATOR FOR **FASHION COLLECTION**.

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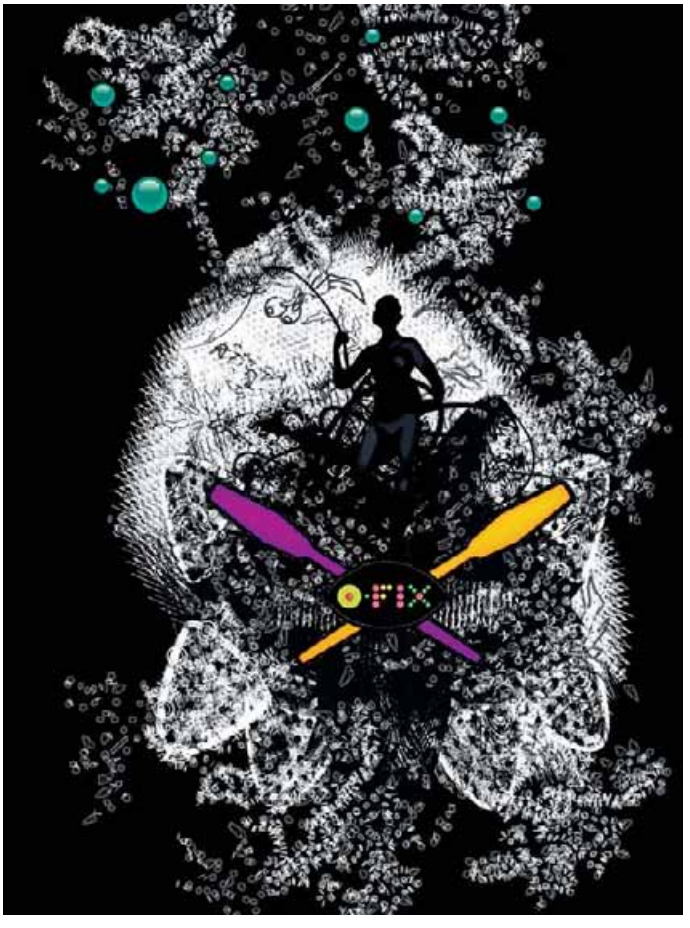

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Vladimir Dubko
Latin name: Sortius Vertex Randomus
Age: 26

Vladimir Dubko just spent three years in Italy doing what most designers can only dream about: He worked on his own projects, experimenting with different disciplines, and discovered his personal style in the process. As a grant holder at Fabrica—the Benetton research center on communications—he was surrounded by young artists from around the world. In this nurturing environment, he embarked upon everything from interactive design to print graphics and illustration.

One especially notable project is "Clips & Heels," a set of 40 illustrations that use fashion accessories as a means to connect and represent a wide range of cultural objects. Individual images might be described as whimsical, haunting, or surreal—and sometimes all three at once. The illustrations reflect Dubko's interest in fashion, a field in which he wants to continue to work. He already designs covers for a Moscow-based magazine called *Fashion Collection*.

Dubko is originally from Belarus, where he studied communication design at Vitebsk State University. Before being awarded a spot at Fabrica, he spent two years in Moscow working in advertising for Young & Rubicam. His post-Fabrica plans weren't concrete at press time, but seem likely to include a return to his native country for a few months and some time spent working for himself. Dubko says curiosity drives him as a designer, and he considers design "a great field to explore the world through."

It's an exploration that Omar Vulpinari, Fabrica's head of Visual Communication, describes as sexy, provocative, disturbing, and delicately bizarre. He predicts Dubko's unconventional illustrations will continue to sit on the border between art and design. "He will encourage others to take inspiration from their innerselves and their local cultures," he says. "It's something we need today in a world where too much work is homogenous." *Michelle Taute*

+39.339.101.1012 | www.vladimirdubko.com

1. SANDRINE PELLETIER CREATED **FINGERBOY** FOR A GROUP EXHIBITION CALLED "UNPAINTED," FOR THE VILLA GRISEBACH GALLERY IN BERLIN, IN DECEMBER 2004; **2. MADAME PARIS**, 2005. PELLETIER DESIGNED THIS CATALOG WITH ALEXANDRA RUIZ FOR THE SWISS FEDERAL OFFICE OF CULTURE; **3.** THIS MIXED-MEDIA TRIBUTE TO SINGER KATE BUSH WAS ART DIRECTED BY FRENCH DESIGN FIRM M/M (PARIS) FOR **ID MAGAZINE** (U.K.); **4. WILD BOYS**, 2002. TO ILLUSTRATE A REPORT ON A TRIBE OF YOUNG ENGLISH TEENS, FOLLOWERS OF BACKYARD WRESTLING, PELLETIER USED A RANGE OF MEDIA INCLUDING LIMITED-EDITION BOOKS, CATALOGS, FURNITURE, AND ILLUSTRATIONS. **5. RONALD'S CHILDREN**, 2004, THIS PATCHWORK OF DIFFERENT FABRICS IS EMBELLISHED WITH EMBROIDERY AND WAS PRODUCED FOR **YUMMY**, A FRENCH MAGAZINE ABOUT JUNK FOOD. **6. GLOBAL RENAULT**, 2005. THIS PORTRAIT MADE FROM LETRASET ON PAPER AND WATERCOLOR IS ONE OF A SERIES PELLETIER CREATED FOR THE FRENCH CAR COMPANY'S ANNUAL REPORT.

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Sandrine Pelletier, Maskara/Madame Paris
Latin name: Catus Sugus
Age: 29

Sandrine Pelletier feels privileged that her hobbies have turned into a job. While she once considered becoming a puppet maker and master, she eventually brought her love for 3D objects to the "more reasonable" world of design. Pelletier studied visual merchandising in Vevey, Switzerland, and then graphic design at Ecole Cantonale D'Art de Lausanne (ECAL). In fact, it was while studying in Lausanne that she met the two colleagues with whom she collaborates today.

Pelletier, now based in Paris, splits her time between two distinct enterprises. Maskara is an art-driven venture in which Pelletier works with photographer Erwan Frotin. Madame Paris is a partnership with designer Alexandra Ruiz focusing on commissions of a more corporate complexion. Currently, her projects include drawing patterns and illustrations for a French stylist and creating a corporate identity for a Swiss client.

No matter what kind of project she's working on, Pelletier's creative output is always provocative. Recently, she did an installation for Japanese fashion designer Tsumori Chisato's Paris store. It featured 60 sculpted, flying cats—all dressed up like models and arriving on a carpeted landing strip. "For me, puppets are one of the ancestors of 3D computer software," Pelletier says. "They can be funny, ridiculous, or frightening." Her influences stem from childhood, including Jim Henson's Muppets and *The Dark Crystal*.

François Rappo, head of the Visual Communication Department at ECAL, describes Pelletier's work as intuitive and precise. "She knows, as a designer, that she can use different visual languages," he says. "But she knows most of all that each of these skilled codes needs, in one way or another, to be turned into language." In the future, he believes Pelletier will continue to push her talents for art direction and styling. *Michelle Taute*

+33.6.7556.7391 | www.maskara.ch, www.madameparis.com

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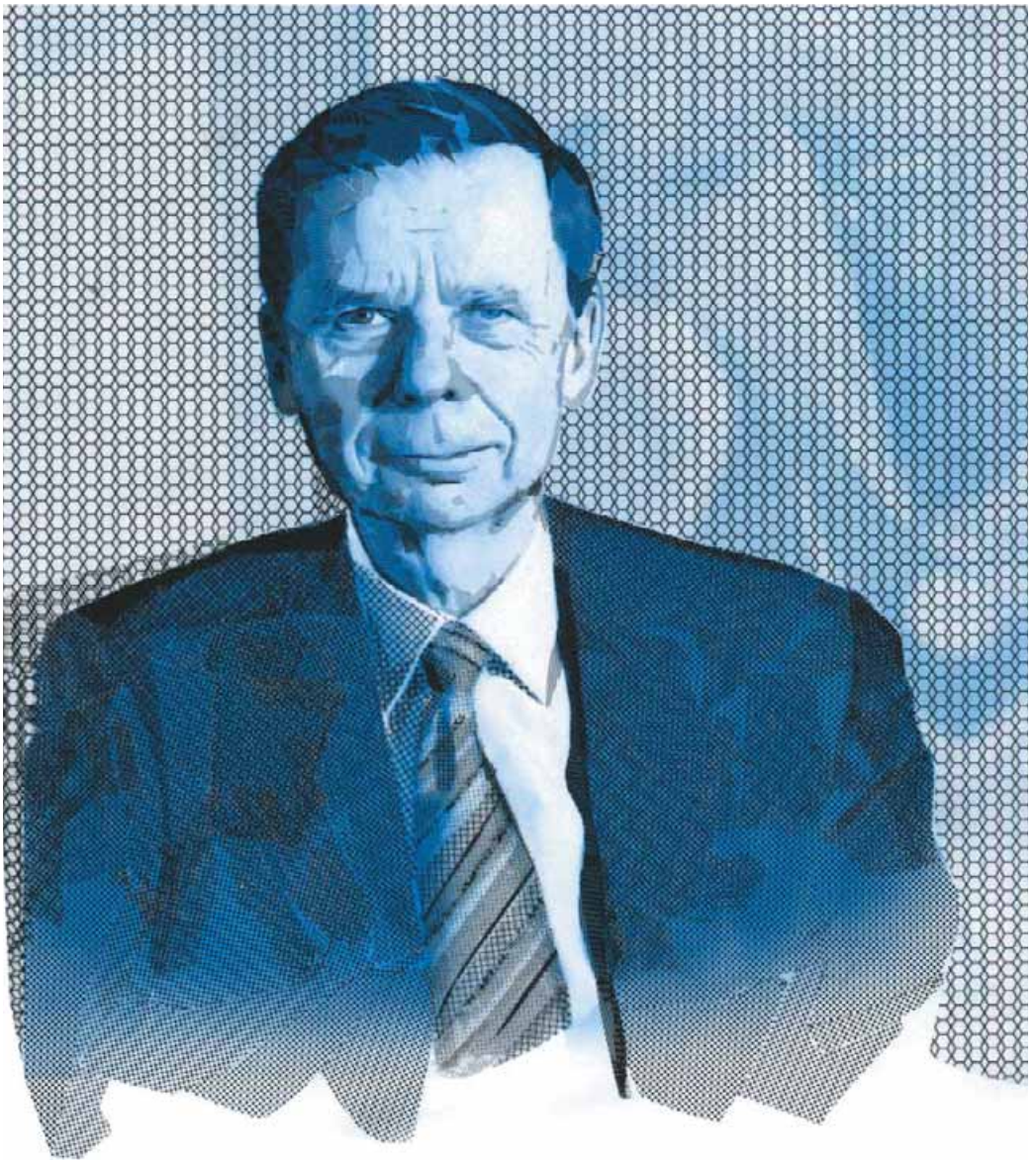
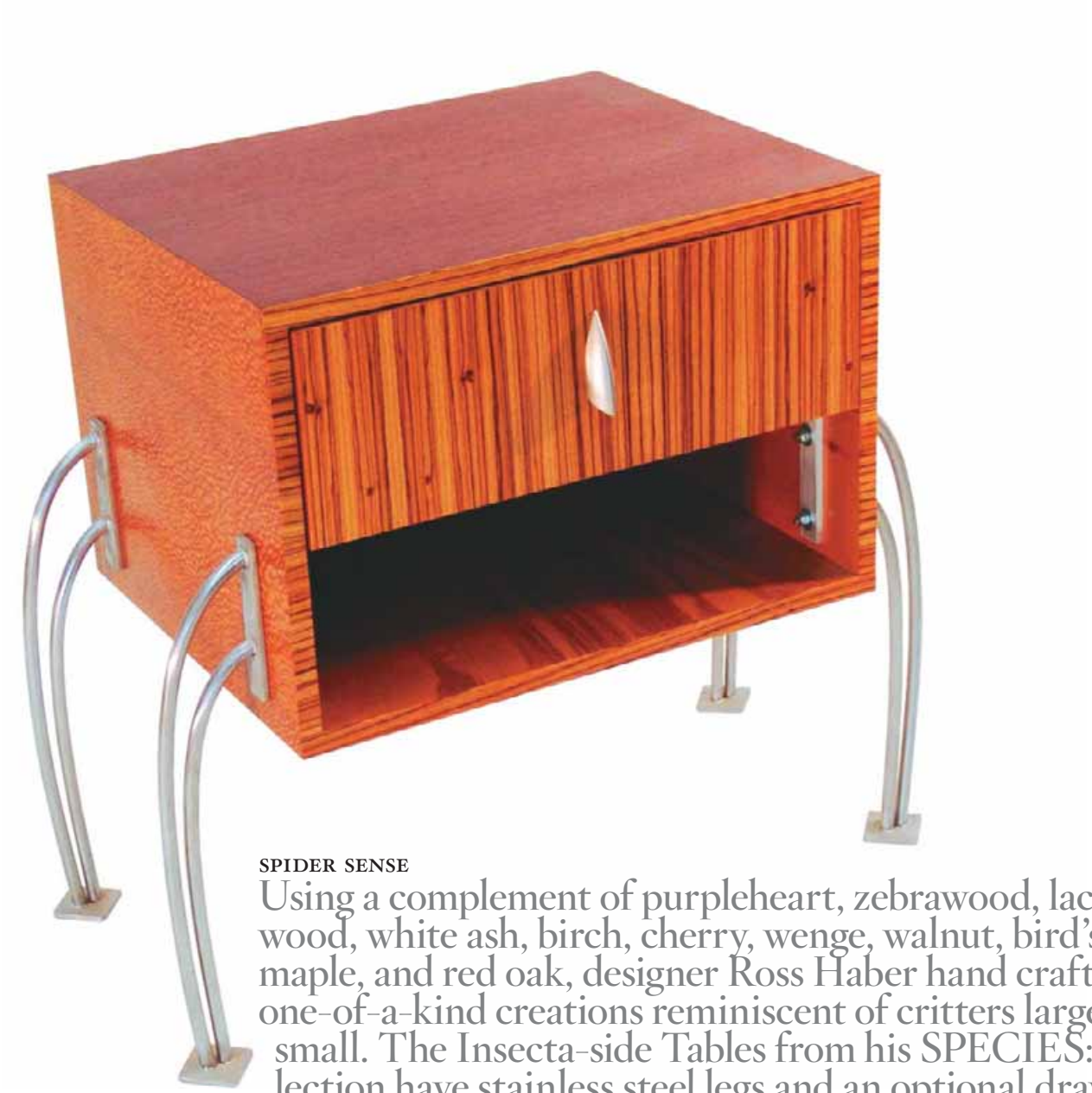


soft & hard wares

THE LATEST AND GREATEST GADGETS AND ACCESSORIES

GIVE LIGHT TO FLIGHT
A charming addition to any home, the Early Bird Pendant Light by Perch is handmade in white glazed ceramic (5 x 12 inches), with a soft light coming out of the breast, wings, and tail. Uses a 60-watt candelabra bulb. *Velocity Art and Design Early Bird Pendant Light, $180, 866.781.9494, www.velocityartanddesign.com*



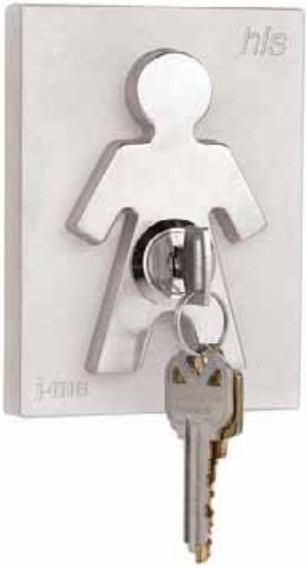
SPIDER SENSE
Using a complement of purpleheart, zebrawood, lacewood, white ash, birch, cherry, wenge, walnut, bird's eye maple, and red oak, designer Ross Haber hand crafts one-of-a-kind creations reminiscent of critters large and small. The Insecta-side Tables from his SPECIES: collection have stainless steel legs and an optional drawer. *RAH Studios Insecta-side Tables, $850–$950 (with drawer), 818.592.0532, www.geocities.com/rhwoodworks*

TUCK IT IN THE BUCKET

Designed in the shape of a translucent bucket, the compact MultiPot Personal Electric Charger solves the problem of messy recharging devices by socking away electric cords in one easy-to-find, attractive spot. A five-way socket is hidden in the lid where you store your gear, while the deeper base holds the tangle of unsightly cords. Constructed in plastic and available in amber, black, silver, or white. *Design Within Reach MultiPot Personal Electric Charger, $278, 800.944.2233, www.dwr.com*

POWER LUNCH MEETS POWER ALLEY

Remember when G.I. Joe and Barbie on your lunchbox made you the coolest kid at lunch? Now you can pull out all the stops with a bowling bag design from Elle. Available in black or red with a soft, durable, and easy-to-clean PVC exterior, this insulated bag is sure to cause lunchroom envy. Thermal interior is water and stain resistant. *Flax Art and Design Elle Lunch Bag, $29.95, 888.352.9278, www.flaxart.com*



TURN ON TO THESE KEY CATCHERS

A clever turn on key holders, whimsical "his and hers" offer convenience and fun. Just be sure to hang these away from restrooms to avoid confusion. Mounting hardware and key included; 4½ x 3 x 1 inches. *UncommonGoods His and Hers Key Holders, $25 each, 888.365.0056, www.uncommongoods.com*

IN THE NICK OF TIME

Featuring floating luminous hour, minute, and second markers, the Nooka ZAN-35 is 35mm square for men or women who like a larger timepiece for their wrists, while the ZAN-30 is 30mm square for those who prefer something a bit smaller. Both timepieces are a mere 5mm thick. And according to Nooka's marketing pieces, the watches also function outside the realm of time-telling: "The mirror-polished face is perfect for checking lipstick on the fly, or for the men, plucking an errant nose hair." All Nooka watches are waterproof up to 50 ATMs (150 feet in salt water). *Nooka Watch Designs Nooka ZAN-35 and ZAN-30, $250 Leather/$275 Mesh, 212.967.4260, www.nookawatch.com*

SEAWORTHY STYLE

You'll want to ride the wave of original bags from VivaTerra. These fashionable, functional, and indestructible bags are made from recycled boat sails. An inside sewn panel authenticates the sail and vessel of your bag. With room for stowaways (14 x 17½ inches), each bag is a one of a kind. *VivaTerra Recycled Sailcloth Bag, $129, 800.233.6011, www.vivaterra.com*

A MAGNETIC PERSONALITY

MagScapes, a new innovation by Pepper-mint, is magnet-receptive wallpaper accompanied by decorative magnetic motifs that truly adhere to the wall. The decorative range is produced by Cole & Son Wallpaper, traditional wallpaper makers; a plain line is available for architects and interior designers. Hangs with paste just like ordinary wallpaper. It's suitable for any wall, safe for children and pets, and indefinitely magnet-receptive. Works with most fridge magnets. Easily create your own individualized, personal space. *Pepper-mint MagScapes Magnet Sets and Wallpaper, about $90 (Magnet Sets of 12) and $115 (5 meters of Wallpaper), 44.800.019.7029, www.magscapes.com*

BOW WOW MEOW

A father of three, renowned designer Javier Mariscal of Spain invented Julian—a half-canine, half-cat creation that functions as a chair, side table, and pull toy. Julian's utilitarian design provides children with lots of fun options at playtime. Made of rotational molded polyethylene, available in green, red, or yellow. *Design Within Reach DWRjax: Julian, $90, 800.944.2233, www.dwr.com*

the good book

FROM ANNUALS TO MANUALS

40TH PUBLICATION DESIGN ANNUAL by The Society of Publication Designers

A glimpse into what the best and brightest publication designers are up to, the *40th Publication Design Annual* showcases leading work (overall, cover, entire issue, story, spread, single page) in design, photography, illustration, photo illustration, and information graphics. A valuable reference tool for creatives and a beautiful collection of the most stunning work of 2004; work is divided into categories based on merit.

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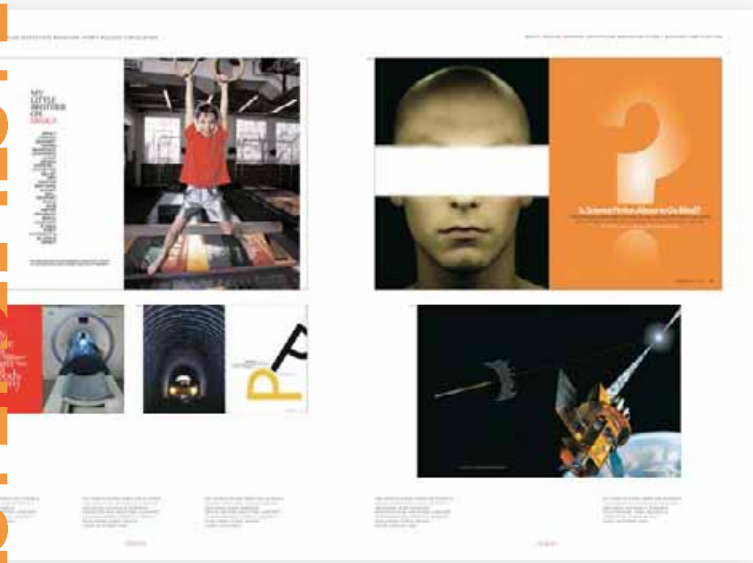


BRAND APART: INSIGHTS ON THE ART OF CREATING A DISTINCTIVE BRAND VOICE by Joe Duffy

"Let's all admit that the number of impressions we make is far less important than the quality of impression we make," begins Joe Duffy of Duffy & Partners in his introduction of *Brand Apart*, scattered across several vellum endpapers, beautifully transitioning from one point to the next. "Simple repetition of a brand message does not break through the clutter, it only joins it. So how do we penetrate today's visual mélange and engage our audiences? I believe we must be repetitive instead in our daily pursuit of excellence and consistency. This book is a celebration of marketing communications that work together to achieve greatness."

Each section highlights the challenge, solution, and result of a particular branding effort, and includes a Q&A with members of each team and Duffy himself, with colorful imagery of the end results. Duffy concludes with an explanation of the humility and inspiration he was left with after "studying the best of the best, and talking to the people behind the scenes." He poses the questions, "So what are the insights learned from this undeniably brilliant work? What advice can we take from the people on the front lines responsible for creating it?" His answer revolves around the word *respect*—for the brand, the customer, the value of collaboration, and the power of the craft overall. "Lessons learned from the frontlines of greatness—where great work and great results have come from seamless marketing communications," Duffy sums up. "Making each one truly a *Brand Apart*."

$49.95, hardcover, 194 pages, One Club Publishing (www.oneclub.org)

DESIGNING MODERN AMERICA: BROADWAY TO MAIN STREET by Christopher Innes

This book tells the story of how two designers were responsible for the modernization of the United States from the 1920s to the '50s. Joseph Urban and Norman Bel Geddes—huge forces in 20th century stage design and directing—extended their talents to other projects in industrial and commercial design, fashion, architecture, and more. During this period, Urban and Bel Geddes were responsible for the look and feel of everything from nightclubs and department stores to cars, furniture, appliances, and magazines. Their backgrounds lent a dramatic flair to projects and paved their way as modern designers.

Explains Innes in his opening chapter, "Joseph Urban and Norman Bel Geddes ... touched every aspect of people's existence ... It was Urban, followed by Bel Geddes, who largely defined what that dream, 'the American way of life,' looked like." Together, these designers solidified what was to become the "Golden Age" of American culture. S

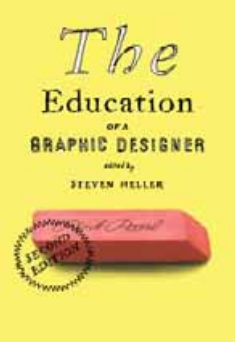
$40, hardcover, 336 pages, Yale University Press (www.yalebooks.com)

THE EDUCATION OF A GRAPHIC DESIGNER by Steven Heller (ed.)

In this second edition of *The Education of a Graphic Designer*, Steven Heller addresses the changes that have occurred since 1998. Graphic design is now a definite career path that takes courage to proclaim and undertake, and it is important to give heed to the state of design education. This book provides the discussion needed in this area and serves as a guide for both students and teachers on viable methods and progressive ideas.

"Gone are the days when someone (like me, for instance) stumbled into the field, learned totally by doing, and got a great job almost by accident," explains Heller. "... at times graphic design education still seems like a crapshoot." Without a solid education in graphic design and support from recognized designers, today's rising stars would lack the opportunities necessary to kick-start their careers. As Jeffrey Keedy notes, the main lesson is that we continue to involve ourselves in the discussion and evolution of the state of design and design education: "Graphic design is bigger than any one of us, so let's start acting like we believe it." S

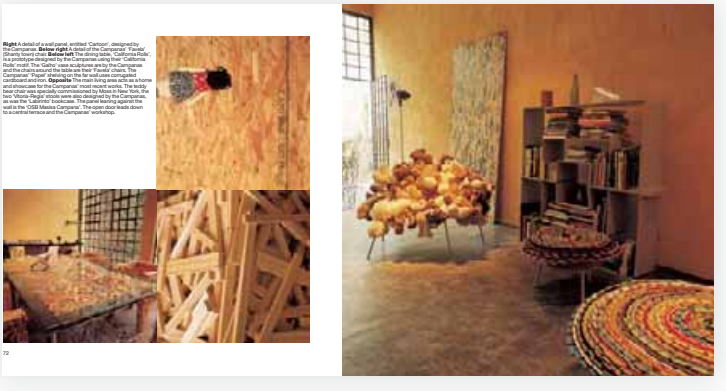
$24.95, softcover, 356 pages, Allworth Press (www.allworth.com)

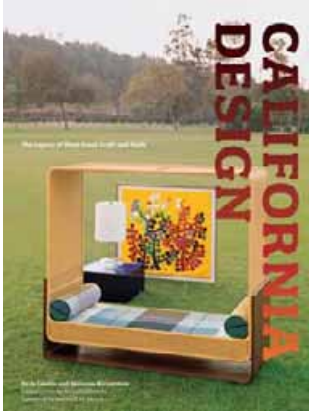


AT HOME WITH THE MAKERS OF STYLE by Grant Scott and Samantha Scott-Jeffries

Ever wonder how well-known designers decorate their homes? *At Home With the Makers of Style* takes us inside the living spaces of designers like Alberto Alessi, the Bouroullec brothers, Karim Rashid, and Yves Behar. In cities, suburbs, and out-of-the-way locations, from Harry Allen's converted mortuary to Alessi's dilapidated winery (renovation to come) with fantastic views of Lake Orta near Milan, to Sam Hecht's white box of a house which once was a London car repair shop, these forays into designers' living rooms, bedrooms, kitchens, and bathrooms are an inspiring look into the effects possible to achieve with a little bit of taste, a scavenger's eye, and not necessarily a ton of money. The candid photography, product explanation, bios, and quotes from the designers in this coffeetable-worthy book just may provide the inspiration you've been looking for. S

$45, hardcover, 256 pages, Thames & Hudson (www.thamesandhudsonusa.com)





CALIFORNIA DESIGN: THE LEGACY OF WEST COAST CRAFT AND STYLE

by Jo Lauria and Suzanne Baizerman

This book is a collection of the design highlights included in an exhibition series of the same name at the Pasadena Art Museum (now the Norton Simon Museum), the premier venue of West Coast design from 1954 to 1976. As Donald Albrecht writes in the introduction, "Combining both handcrafted and mass-produced goods, the series sought to highlight and encourage new talent throughout California. New forms, materials, and technologies were showcased as the state's designers and artisans exploited revolutionary innovations in lightweight materials, molded plywood, reinforced concrete, and plastics. Prototypes of innovative furniture and accessories, persuasive harbingers of things to come, were featured in virtually every show. Ultimately, *California Design* put the Golden State on the national design map."

Gathered together in this beautifully created book are the best designs in furniture, jewelry, textiles, and home decor from the hotbed of creativity in design, California of the '50s through the '70s. Reflecting the funky, outdoorsy, quirky lifestyle of the West Coast, *California Design* showcases work from Charles and Ray Eames, Donald T. Chadwick, Jun Kaneko, Sam Maloof, Claire Falkenstein, and more trendsetters from this iconic period. S

$29.95, softcover, 228 pages, Chronicle Books (www.chronicklebooks.com)

DESIGNS OF THE TIMES: USING KEY MOVEMENTS AND STYLES FOR CONTEMPORARY DESIGN

by Lakshmi Bhaskaran

"In response to the ever-changing demands of the 21st century consumer, designers today increasingly find themselves looking to historicism for a helping hand," begins the author, Lakshmi Bhaskaran, on history's role in design. "... While imitative historicism dominated much of 19th-century art and design, this approach was the very antithesis of everything modernism stood for in the 20th century ... It was not until the 1960s and the advent of post-modernism that this view was effectively challenged and designers began to freely explore the past once more. Having come full circle ... historicism is not only a legitimate area of creativity, it is an integral part of contemporary visual culture."

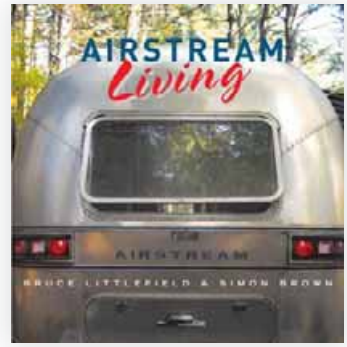
Designs of the Times offers a combination of historical and contemporary examples spanning many fields of design. Each chapter illustrates the background of a particular style, how it's evolved over the years, and how it can be applied in design today, with unique examples from past design icons and those from present time. Each style's key figures and characteristics are presented in quickly referenced form, and timelines of styles, design, designer, and events offer further comprehension of the history of design and its key movements. A valuable reference book for anyone looking for design inspiration and historical understanding. S

$35, hardcover, 256 pages, RotoVision (www.quaysidepublishinggroup.com)

REAL PHOTO POSTCARDS by Laetitia Wolff (ed.)

Along with the invention of the first affordable, portable camera came Kodak's introduction of Real Photo Postcards, which allowed anybody to make a postcard out of any photograph and send it for only a penny. Throughout the early 1900s, this photo postcard craze took off, leaving many memorable pieces in its wake. *Real Photo Postcards* is a sampling of the vast assembly of photo postcards by avid collector Harvey Tulcensky. Sometimes beautiful, at times outlandish or bizarre, these postcards portray the optimism, sincerity, and stark reality of their time. Some depict natural phenomena or well-traveled landscapes, some offer a glimpse into Main Street, U.S.A., and others are strangely manipulated. Many include inscriptions, while some leave no clue as to their origination. Either way, the book is an interesting and quite personal look at a time long gone.

$19.95, hardcover, 208 pages, Princeton Architectural Press (www.papress.com)



AIRSTREAM LIVING by Bruce Littlefield and Simon Brown

The sleek metallic outdoor living spaces offered by Airstream and other manufacturers have been an inspiration for a new generation. From Paris Hilton to Ralph Lauren, many Airstream lovers have put these silver gems in the public eye. *Airstream Living* offers a look into the lives of Airstream owners and how they've put their trailers to use, from the obvious vacation travel route to a fun shelter/playhouse to businesses—even a popular bar. Profiles of real-life owners reveal the lifestyles of various Airstreamers, and the book offers guidance on how to live in style, and comfortably, in one of these iconic vehicles. *Airstream Living*'s practical advice covers everything from buying a "land yacht" to care and cleaning tips, to solutions for storage, and tips on decorating (selecting fabrics, furniture, lighting, even hardware). A directory provides a listing of Airstream suppliers and other helpful websites.

$29.95, hardcover, 160 pages, Collins Design, an imprint of HarperCollins Publishers (www.harpercollins.com)

EMIGRE NO. 69: THE END by Rudy VanderLans and David Barringer (eds.)

In this very last issue of the design world's favorite lofty little publication, *Emigre*, Rudy VanderLans shares 69 anecdotes about starting and maintaining his magazine. Reading like journal entries, VanderLans' intimate essays hit harder than one might expect. In learning of the gradual development of *Emigre*, you begin to get to know everyone involved in the publication, almost personally. And as you realize you're getting to the end, the 69th essay, you feel a sad emptiness, like a child whose best friend is moving away. But all good things must come to an end sometimes, and this issue does so, splendidly.

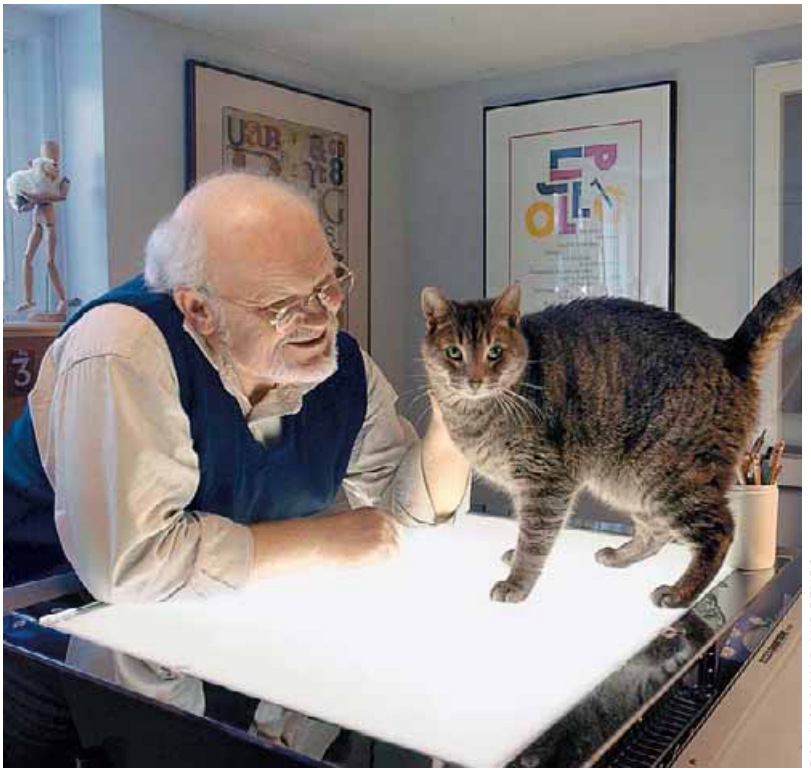
Throughout the magazine, VanderLans' self-deprecating humor is endearing. "Over time, the magazine came to define me," he explains in what he names the Outro, the introduction to *Emigre*'s last stand. "I was often introduced as 'the guy who publishes *Emigre*.' This always sounded strange to me, as if I knew what I was doing." In the 19th short story, VanderLans discusses an appearance he made at Cranbrook that didn't go so well: "My lecture that night comes off stiff and rehearsed. So much for being an inspired bad boy ... At the end, when I invite questions, the only sound from the audience comes from Laurie and Scott Makela's baby. The night ends not with a bang, but with funny gurgling."

Besides the candor and historical perspective VanderLans offers in his essays, readers also get to delve into the minds of design personalities like Jeffery Keedy, Lorraine Wild, William Drenttel, and others as they say goodbye to *Emigre* in their individual ways.

$12, softcover, 144 pages, Emigre (www.emigre.com), copublished by Princeton Architectural Press (www.papress.com)

type *rod mcdonald: canada's typographer laureate*

BY ALLAN HALEY



ROD MCDONALD AND BEMBO

If Canada had a Typographer Laureate, Rod McDonald would be a candidate. Since his career began in the mid-1970s, McDonald's work as a graphic designer, lettering artist, educator, historian, and prolific writer has encompassed virtually every aspect of the typographic arts. Despite his success as a lettering artist, however, it was 20 years before McDonald tackled his first typeface design.

NEW FOUNDLAND & LABRADOR
CARTIER BOOK SMALL CAPS REGULAR

Prince Edward Island
CARTIER BOOK MEDIUM

Saskatchewan
CARTIER BOOK ITALIC

Nunavut
CARTIER BOOK BOLD

Quebec
CARTIER BOOK REGULAR

CARTIER BOOK REGULAR, 6 PT
O CANADA! Our home and native land! True patriot love in all thy sons command; With glowing hearts we see thee rise; The True North strong and free! From far and wide, O Canada, we stand on guard for thee; God keep our land glorious and free! O Canada, we stand on guard for thee; O Canada, we stand on guard for thee.

CARTIER BOOK REGULAR, 8 PT
O CANADA! Our fathers' land of old; Thy brow is crown'd with leaves of red and gold. Beneath the shade of the Holy Cross; Thy children own their birth. No stains thy glorious annals gloss; Since valour shield thy hearth. Almighty God! On thee we call. Defend our rights, forfend this nation's thrall, Defend our rights, forfend this nation's thrall.

CARTIER BOOK REGULAR, 9 PT
O CANADA! in praise of thee we sing; From echoing hills our anthems proudly ring. With fertile plains and mountains grand; With lakes and rivers clear, Eternal beauty, thos dost stand; Throughout the changing year. Lord God of Hosts! We now implore; Bless our dear land this day and evermore, Bless our dear land this day and evermore.

CARTIER BOOK REGULAR, 11 PT
O CANADA, our heritage, our love; Thy worth we praise all other lands above. From sea to see throughout their length; From Pole to borderland, At Britain's side, whate'er betide; Unflinchingly we'll stand; With hearts we sing, "God save the King", Guide then one Empire wide, do we implore, And prosper Canada from shore to shore.

East Gwillimbury
SMART SANS LIGHT

Yellowknife
SMART SANS MEDIUM

Saanich
SMART SANS BOLD

"I felt that my career had plateaued," he recalls. "I was doing a lot of wordmarks and corporate alphabets, but yearned to do more. I wanted to produce a true typeface design." McDonald's first undertaking was a detailed and sensitive revival of Carl Dair's Cartier. Originally released in 1967 to celebrate Canada's centennial, Cartier was the first text typeface designed in Canada. McDonald's digital revival, Cartier Book, refined Dair's sometimes problematic design and expanded it into a fully functional type family that is both distinctive and remarkably legible.

The downfall of Cartier is that it is lettering and not a typeface. Lettering and calligraphy allow for individuality in character shapes. In a text typeface, however, each letter must carry the information necessary to easily identify it as belonging to that font. The most difficult task in typeface design is producing an anonymous letter that still possesses verve. The individuality Dair gave Cartier precluded it from being a successful text typeface.

The story of how Dair's design idea became a typeface design begins when McDonald moved to Toronto. "I went to work for Mono Lino, the company who had exclusive Canadian rights to Cartier. I was, of course, seduced by the design and tried to use it often—but just couldn't make it work as a proper text face."

From time to time, McDonald would experiment with Cartier, trying to transform it from lettering to a typeface, never reaching a successful conclusion. The project, however, soon became McDonald's passion. "I was intimately familiar with the design, and, thanks to Massey College of the University of Toronto, was able to spend lots of time with Dair's original sketches and more finished renderings. I began to understand what he was trying to accomplish. My goal was to become the drawing office that Dair never had and distill his idea into a typeface design."

When asked what is the most significant difference between his design and the original Cartier, McDonald's answer is simple, direct, and telling of what it takes to make a successful text typeface family. "Dair's accomplishment was the design. I tried to make it a working typeface. I spent the first year doing that: cleaning up the inconsistencies, removing the quirks—basically regularizing the design. The next year was spent putting energy back into the typeface; giving it back the life Dair gave it. That second year was the hardest."

SMART SANS

McDonald's next typeface is a personal tribute to Leslie (Sam) Smart, the first type director to be hired by a major typesetting house in Canada. Smart was a design pioneer who was instrumental in raising the standards of Canadian typography in the middle of the last century.

Shortly after Smart's death in 1998, McDonald decided that something should be done to commemorate his life and achieve-

ments. A typeface family turned out to be the perfect answer. According to McDonald, "I had first thought of establishing a scholarship in Sam's name, but a typeface design soon replaced this idea. Once I decided to design a typeface, however, it became a forgone conclusion that it would be a sans serif—for no other reason than it could carry the name Smart Sans."

Two typefaces became the inspiration for McDonald's work. "Like thousands of designers, I'm keen on Matthew Carter's Helvetica Compressed series. And, when I was younger, I also loved Fred Lambert's Compacta. I thought there might be a place for a small range that could take over from these old workhorses and in the process bring a fresher look to the genre."

LAURENTIAN

McDonald began his third typeface family in 2001 when a Canadian magazine, *Maclean's*, invited him to join the design team to "renovate" the 96-year-old publication. McDonald would be responsible for designing a new masthead and for the overall typography of the magazine, including the design of a new text typeface family for the magazine's pages. This was the first time that a Canadian magazine had commissioned a custom typeface.

In asking McDonald to design the typeface, *Maclean's* charged him with creating a family that was lively and yet would not interfere with the other elements on the page—or with the content it expressed. Two historic models served as the basis for the design: Garamond and Caslon—although Garamond is clearly the stronger influence. "In the end," says McDonald, "I created what I like to think is the quintessential Canadian face. It's inclusive of many points of view and cultural backgrounds."

A few more pragmatic details also influenced the design. McDonald drew the face with the narrow text columns and small type sizes of magazine composition in mind. "Because of the relatively narrow columns we were limited to a type size of 9.5 points. The narrow columns meant that the face would have to be somewhat condensed, although I didn't want it to have a pinched appearance." This prompted McDonald to draw characters somewhat narrow while still maintaining a robust lowercase x-height. Printing and paper were also issues McDonald had to deal with. "The magazine is printed on an inexpensive stock on high-speed web presses. It was almost impossible to get any kind of good contrast between type and paper." To overcome these less than ideal printing conditions, McDonald gave the letters sturdy serifs and a modest contrast in stroke thickness.

The face, named Laurentian, was launched in *Maclean's* July 1, 2002, Canada Day issue. In January of 2003, Laurentian was entered in the New York Type Directors Club annual competition and was one of 13 designs chosen by the international jury.

SLATE

McDonald's newest design, Slate, also grew out of a custom design project—in fact, two projects. In developing Slate, he melded two typefaces—with very different design objectives—into a single cohesive design. "Both were relatively large families," he recalls. "The first is a softer, somewhat friendly sans that had to work equally well at display sizes and at very small text sizes. The second family was also a sans serif but this one had to be highly legible because the typeface was going to get a lot of website exposure." This latter design benefited from a Canadian National Institute for the Blind research project. As part of the project, the institute commissioned McDonald as a typographic expert on typeface legibility.

After finishing both projects McDonald compared the two faces and, although he was pleased with the results, when viewed together he felt that each was somehow incomplete. "I liked the soft, quiet look of the magazine face but was also delighted by my success in drawing a good-legibility design in the second." Slate is a blending of these two different designs. The result is a humanistic sans with exceptional levels of legibility. Still in the final stages of production, McDonald plans to make the completed family of six weights of Roman and complementary italics available in the first part of 2006.

Although Slate is not quite completed, McDonald is already contemplating his next project. "I think I'd like to push the legibility envelope a little further," he says. "It's been a while since a new suite of legibility designs have been made commercially available." More of the stuff that makes for a Typographer Laureate.

Réservoir Outardes Quatre

LAURENTIAN BOLD

Gulf of Saint Lawrence

LAURENTIAN ITALIC

GREAT BEAR LAKE

LAURENTIAN SMALL CAPS

Hudson Bay

LAURENTIAN SEMIBOLD ITALIC

Lake Erie

LAURENTIAN REGULAR

LAURENTIAN REGULAR, 6 PT

CANADA'S WATERWAYS are wide, placid, glass smooth lakes connected by a lace of narrow channels that wander through sugar maple, pine and spruce covered hills. This wilderness—alive with wildlife—is home to moose, bear and countless waterfowl. As your canoe quietly passes the distant shore layers of mist dance above the water around you. You look up and see a moose grazing hip-deep in the crystal clear lake. Massive granite rocks rise out of the water like the fingers of God, while a lone

LAURENTIAN REGULAR, 8 PT

CANADA'S WATERWAYS are wide, placid, glass smooth lakes connected by a lace of narrow channels that wander through sugar maple, pine and spruce covered hills. This wilderness—alive with wildlife—is home to moose, bear and countless waterfowl. As your canoe quietly passes the distant shore layers of mist dance above the water around you. You look up and see a moose grazing

LAURENTIAN REGULAR, 10 PT

CANADA'S WATERWAYS are wide, placid, glass smooth lakes connected by a lace of narrow channels that wander through sugar maple, pine and spruce covered hills. This wilderness—alive with wildlife—is home to moose, bear and countless waterfowl. As your canoe quietly passes the distant shore layers of

LAURENTIAN REGULAR, 12 PT

CANADA'S WATERWAYS are wide, placid, glass smooth lakes connected by a lace of narrow channels that wander through sugar maple, pine and spruce covered hills. This wilderness—alive with wildlife—is home to moose, bear and countless waterfowl. As your canoe

John Sparrow David Thompson

SLATE LIGHT

Jean Joseph Jacques Chrétien

SLATE LIGHT ITALIC

Pierre Elliott Trudeau

SLATE BOOK

Kim Campbell

SLATE MEDIUM

Mackenzie

SLATE SEMIBOLD

Laurier

SLATE SEMIBOLD ITALIC

King

SLATE BOLD

SLATE BOOK, 6 PT

CANADA'S first PM was John Alexander MacDonald, 1867–1873, 1878–1891. The longest serving PM was William Lyon Mackenzie King from 1921-1926, 1926–1930 and again 1935–1948 for a total of 22 years. William Lyon Mackenzie King may have the most years as PM, but he doesn't have the most letters in his name [24], that would be Jean Joseph Jacques Chrétien [1993–2003] with 25. At 12 letters A. Kim Campbell [1993–1993] has the fewest, but only because she changed her name from Avril Phaedra at the age of 12. A. Kim Campbell has the distinction of having fewest letters in her name [and being the first woman PM], but she doesn't have the dictinction of being the the shortest serving PM

SLATE BOOK, 8 PT

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SLATE BOOK, 10 PT

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SLATE BOOK, 12 PT

CANADA'S first PM was John Alexander MacDonald, 1867–1873, 1878–1891. The longest serving PM was William Lyon Mackenzie King from 1921-1926, 1926–1930 and again 1935–1948 for a total of 22 years. William Lyon Mackenzie King may have the most years as PM, but he doesn't have the most letters in his name [24], that would be Jean Joseph Jacques Chré

SLATE BOOK, 14 PT

CANADA'S first PM was John Alexander MacDonald, 1867–1873, 1878–1891. The longest serving PM was William Lyon Mackenzie King from 1921-1926, 1926–1930 and again 1935–1948 for a total of 22 years. William Lyon Mackenzie King may have the most years as PM, but he doesn't have the most letters in his name

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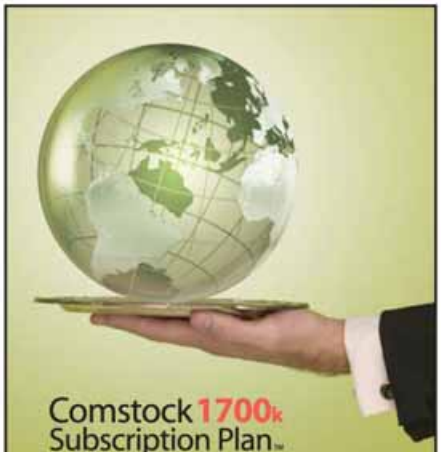

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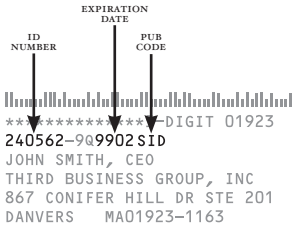

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Talk at the same time as your boss, saying what you think they are going to say, as opposed to actually listening.

Go on press. Make the printer pull the job for glitches that can only be seen with a very powerful loupe. Cause the printer to call the boss and say that the next job will be cheaper if said employee never goes on press again.

Tell the client (at a presentation) that the paper you spec'd was cheap because it buckles if it gets wet and has therefore been discontinued.

"Accidentally" kick your boss under the table every day at lunch.

Present something to your boss and respond to all their critiques with, "I KNOW!" like you totally agree with them while leaving the question of why you did it in the first place just hanging there in the air, like a big giant balloon.

Send a bill for expenses directly to the client. Do not tell anyone you are doing it or ask anyone if you should. Create your own invoice form for the company and don't mention it until the client calls and asks your boss about the unusual bill.

Use air "quotes" all the time without understanding "how to" use "them".

Go into your boss's office to ask a question every few minutes.

Go into your boss's office to ask a question and start asking it while they are going over something with someone else.

Go into your boss's office to ask a question and when they ask for five minutes to finish something up, take one step back and wait there looking at your shoes.

Have one idea but draw it three different ways and put those in three folders but actually bring seven folders when showing sketches. Say the other four are to represent sketches you are planning on doing, but haven't actually done yet.

While quitting, excitedly tell boss about fabulous design studio where you are going to work next.

AND OUR ALL TIME FAVORITE: Run an entire design studio of your own out of their office. Fool everyone by leaving at 6:30, wait until everyone has left and then come back and start up your operation. Work until 5:30am. Go home. Come in at 9:30 sleepy and forgetful. Get lots of calls on your cell phone and have messengers coming and going all day long. (Impress your boss momentarily when you know exactly why you are being fired.)

How to make your boss happy? Work hard. Be smart. Play backgammon well—but not too well. Bake cookies. Be very funny. And think big.

COMING SOON: no idea what typeface or topic yet

FORTUNE: YOU WILL DESIGN A MAGAZINE COVER WITH AN MISCHIEVOUS TAKE ON A SERIOUS ISSUE AND WATCH THE FUR FLY.

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