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VOLUME 21, NUMBER 5

86

BEST OF WEB DESIGN 2005

We interview designers of the 50 most innovative websites of the year.

BUSINESS » 87

ADVERTISING » 104

ENTERTAINMENT » 124

INFORMATION » 128

SELF-PROMOTION » 134

PERSONAL PORTFOLIOS » 146



158

154



52

TURNING BROADWAY INTO BRANDS

New York City's SpotCo breathed new life into Broadway advertising in 1996. Nearly a decade later, the agency still sets the standard for theater graphics.

BY TIFFANY MEYERS



78

72

OZ SPEAKS!

Blogging lures graphic designers out from behind the velvet curtain.

BY JUDE STEWART

78

DESIGNER SERIES

Hillman Curtis documents designers he admires in his *Designer Series* short film essays (web-exclusive short film available on www.stepinsidedesign.com).

60

A CLAY THAT FITS NO MOLD

Clay Weiner is a man in motion, painting, designing, writing articles and ads, art directing film—a man with interests as varied as his talents.

BY MATTHEW PORTER



52

66

Q&A WITH VOLUME

John Bielenberg interviews Volume principals Adam Brodsley and Eric Heiman, who then take things into their own hands.



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VOLUME 21, NUMBER 5

6

EDITOR'S DESK

10

CONTRIBUTORS

12

LETTERS FROM READERS

14

STEP OUT

Building a better taxi: the quest to improve those ubiquitous and iconic vehicles [but the yellow stays!]

BY INA SALTZ



34

34

NEXT

Design industry news that matters

BY MARY FICHTER

44

DESIGN SOLUTIONS

When paper makes the project



164

50

5w's

A website creator pokes fun at his industry and benefits from the joke.

BY EMILY POTTS

164

SOFT & HARD WARES

The latest and greatest gadgets and accessories

166

THE GOOD BOOK

From annuals to manuals

169

CONNECTIONS

172

TYPE

Super fonts: Take advantage of OpenType and reap benefits.

BY ALLAN HALEY

176

ROOM 650

The mostly true story of life at Number 17

20

INSIGHT

An exciting job with great benefits—if you live. The USMC's website hits its target but doesn't bolster its ranks.

BY NANCY BERNARD

26

IN REVIEW

ICON4 and Aspen Design Summit

BY ANNE TELFORD AND EMILY POTTS

30

PROFESSIONAL PRACTICE

Working with a sales rep (Part One)

BY SHEL PERKINS



34

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1

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2

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3

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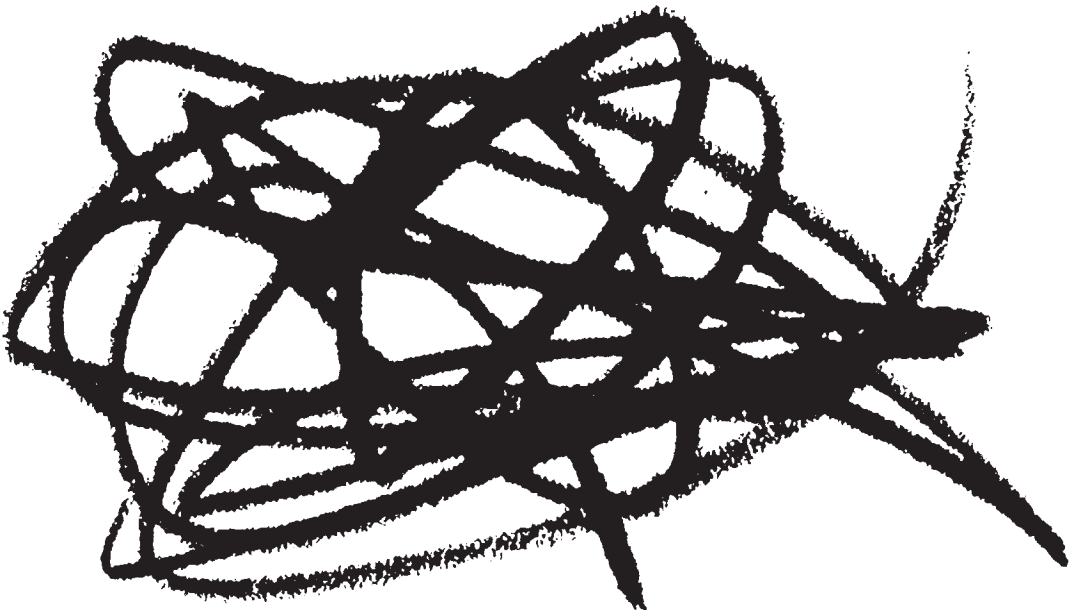
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Once you've taken the survey you may register for a drawing of *Paris Underground* from Mark Batty Publisher (see page 171 for the review in "The Good Book").

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letters

READERS RESPOND TO JULY/AUGUST ISSUE

MISSING TYPE

The column by Ilene Strizver begins with the statement “Typefaces are one of the mainstays of a graphic designer’s ‘diet.’” And yet this article about James Montalbano’s approach to type design doesn’t even show a full alphabet for either of the typefaces that were discussed. Instead, the space equivalent to two full pages was filled with colored areas and almost no type examples. The article itself contained probably less than a paragraph about Montalbano’s design approach, basically saying that he starts from a sketch and lets the typeface evolve like a sculpture.

This one sketchy article about typefaces in a magazine devoted to graphic design seems completely inadequate, given the importance of type to graphic designers. An annual Type Issue isn’t the answer either. New typefaces are being released constantly, and designers like to know what’s new. Why not have a New Type Releases feature in every issue? I would also like to see more substantive type designer profiles, as well as stories about type foundries. Please give type a place of prominence in the magazine, and show the typefaces, rather than splashes of blank color. The one way for a designer to really see a typeface is in print, not on a monitor.

Michael Yanega, Bowfin Printworks

Dear Michael,

Our apologies to you and James Montalbano. The images were on the last set of proofs we received from the printer, but for some reason the file didn’t print on press. Here are the images as they should have appeared:

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Giacomo®

Giacomo Light
Giacomo Regular
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Giacomo Heavy
Giacomo Black

Not geometric, not humanist,
certainly not a grotesque,
it lives in a world that is both
familiar and unique.

text **AND**
DISPLAY

OPENTYPE

12 Fonts 6 Weights

Light Light Italic Regular Regular Italic Medium Medium Italic
Bold Bold Italic Heavy Heavy Italic Black Black Italic

RIGHT VS. LEFT

You offended me with “Room 650” and [Emily Oberman and Bonnie Siegler’s] remarks, “We would never ever work for the Republican Party” and how they would [like to] revamp the Democratic Party and “take back the country.” Of course people are entitled to their opinion, but why must you go there? Do you think only liberals would be artists? Guess I’m one of the few ... or so you thought. Great job at offending your readers. Please cancel my subscription NOW!

Emily Kephart

WELL DONE!

The recent issue of STEP [July/August 2005] was a treat! What can I say about an issue that has Peleg Top’s big smile, a look at the intriguing Office Of Paul Sahre, Shel Perkin’s well-researched ethics info, a profile on BIG, Alissa Walker’s look at the guys who bring us Cat Butt Magnets and Total Bitch Soap (and other items that ended up in my Christmas stocking last year), and Stefan Bucher’s Stretch diary (along with portraits!)? There were so many good things to send you kudos about.

I also appreciate the intent of Gunnar Swanson’s article on copies and copying (“Generation Ex,” page 56). Increasingly I am struck by the simple need for a common language in graphic design, which he begins to address in this one area. I bought a copy of *AIGA’s Dictionary of Brand* and found it to be a good reference. Just all agreeing on the broad definition of *branding* or *copying* would be so helpful, let alone the trickier, more conceptual aspects of these subjects. If we designers can’t communicate with each other effectively on important topics related to our industry, how in the world can we hope to ever manage to speak to clients? Thanks for addressing this issue.

Terry Lee Stone

CORRECTION

An incorrect attribution was made in “Gifted Graphics” (page 84): Haley Johnson Design Company, not Charles S. Anderson Design, is solely responsible for creating the top-selling Blue Q brand Dirty Girl in 1998. STEP miscredited CSA with originating the brand. Blue Q was not one of CSA’s clients at that time and the creator of Dirty Girl, Haley Johnson, had not worked at CSA since 1992. Haley Johnson Design Company fostered the wildly successful relationship with Blue Q in 1996. CSA’s more limited involvement with Blue Q began in 2003. We deeply regret the error. www.hjd.com

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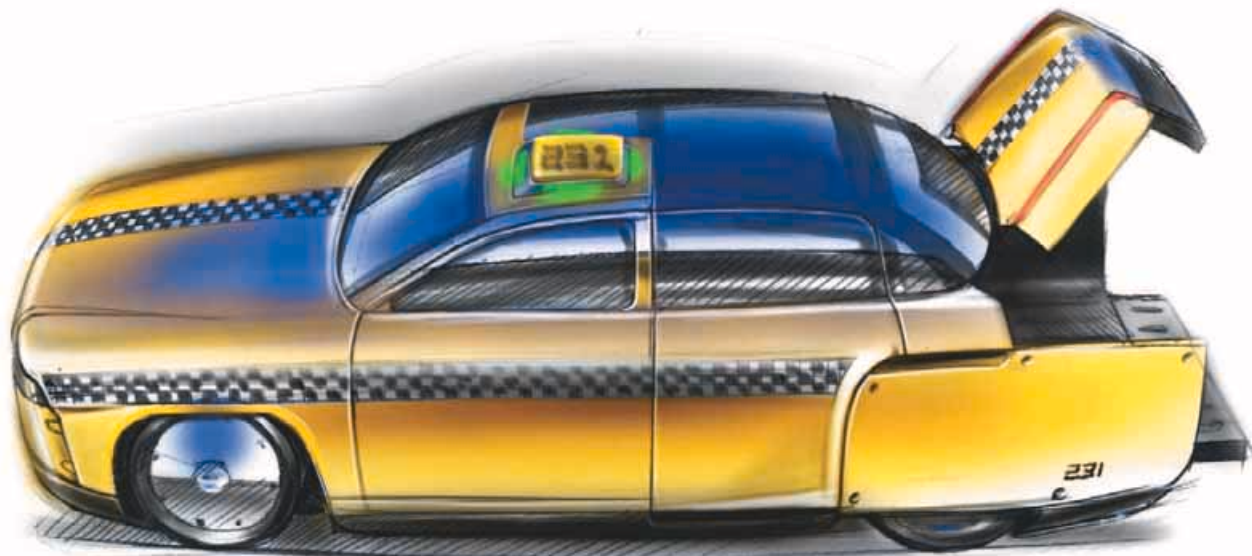
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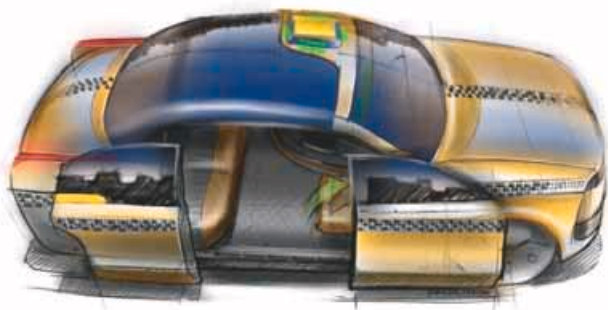
step out *building a better taxi*

BY INA SALTZ



THE QUEST TO IMPROVE THOSE UBIQUITOUS AND ICONIC VEHICLES [BUT THE YELLOW STAYS!]

Did you know that the word *taxi* is the same in most languages? But only the New York City taxi will have its 100th anniversary in 2007. No other taxi has been more celebrated and reviled; no other has been more visible in film and television; the NYC taxi is internationally known. Every type of human interaction you can possibly imagine has taken place in the back of a NYC taxi. Over 30,000 yellow taxicabs ply the streets of New York City, and more than 60,000 cab drivers are regulated by the Taxi and Limousine Commission.



Parsons and the Design Trust for Public Space, a nonprofit group, invited members of the taxi industry, New York City's taxi regulators, and some of the nation's finest designers to brainstorm about changing the taxi system and the vehicle itself.

At a recent forum titled "Designing the Taxi," T&LC Commissioner Matthew Daus pointed out that "a taxi is not just a car; it is as much a part of our public space as plazas and sidewalks" (he also declared that yellow is his favorite color). "Taxis may be ubiquitous and iconic, but they are not practical or beautiful," said architecture critic, Pulitzer-prize winning author, and the dean of Parsons School of Design, Paul Goldberger.



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PREVIOUS PAGE: PENTAGRAM'S ROBERT BRUNNER AND MICHAEL BIERUT PROPOSED UPDATING THE HISTORIC AND BELOVED CHECKER FOR THE 21ST CENTURY, "CREATING PRIDE AMONG PASSENGERS, DRIVERS, AND ALL NEW YORKERS." THE NEW CHECKER FEATURES FRONT WHEEL DRIVE, A TRANSVERSE MOUNTED ENGINE, A LARGE PASSENGER CABIN WITH FLAT FLOOR, LOW CURB HEIGHT, AND LARGE SLIDING DOORS FOR EASY ACCESS (WIDE ENOUGH FOR WHEELCHAIRS, WITH RETRACTABLE RAMP ON BOTH SIDES). PASSENGERS ARE PROVIDED INCREASED VISIBILITY THROUGH MORE OPEN GLASS AREA AND A LARGE SUN ROOF, AND THE LCD GLASS IN THE SUN ROOF CONTROLS THE HEAT; THE PASSENGER CONTROLS THE VENTILATION AND COOLING SYSTEM. FOR THE DRIVER, PENTAGRAM'S PROPOSAL INCLUDES AN ERGONOMICALLY DESIGNED "COCKPIT" FOR ENHANCED COMFORT, REDUCING STRESS AND FATIGUE. AN LED ROOF-MOUNTED DISPLAY INDICATES THE TAXI'S AVAILABILITY.

THIS PAGE: ANTENNA DESIGN SOLVES THE DIFFICULTY OF A SAFER BUT OFTEN UNWIDELY SLIDING DOOR WITH AN AUTOMATED TOUCH-TO-OPEN BEZEL. THE DIFFICULTY OF SEEING WHETHER A CAB IS AVAILABLE HAS BEEN INTELLIGENTLY ADDRESSED WITH A SUPER-BRIGHT LED DISPLAY ATOP THE CAB; INSTEAD OF HAVING THE MEDALLION NUMBER ILLUMINATED WHEN THE CAB IS FREE, TWO "VACANT" SIGNS ARE ILLUMINATED, EACH ANGLED TO ALLOW MAXIMUM VISIBILITY FROM A DISTANCE. WHEN OCCUPIED, THE LIGHT IS OFF, WHICH IS MORE INTUITIVE, INSTEAD OF READING "OFF DUTY," A PHRASE NOT WELL KNOWN TO NON-ENGLISH SPEAKERS. THE SCREEN PASSENGER'S CONTROL PANEL HAS MANY FUNCTIONS: IT CAN PROVIDE LOCAL INFORMATION, WEATHER, DINING SUGGESTIONS, REAL-TIME GPS, AND ALSO GUIDE THE PASSENGER THROUGH THE FARE-PAYING PROCESS, OFFERING PERCENTAGE TIP OPTIONS WHICH SAVE TIME, AND POINTING TO THE HARDWARE ELEMENTS SO THE CREDIT CARD SLOT AND RECEIPT DISPENSER CAN BE EASILY LOCATED.

Recognizing the difficulty of changing such an embedded yet problematic system, "Designing the Taxi" moderator and culture critic Kurt Anderson asked whether it was too blue-sky to think that the taxi world as we know it could be radically different. On the other hand, he said, if anyone had floated the notion in 1990 that there could be a 70-percent reduction in crime within 15 years in New York City, we'd have thought they were crazy ... so change is possible.

Suggestions from a wide range of panelists (urban, architectural and graphic designers, taxi fleet owners, drivers, and regulators) ranged from fantastic to feasible. Harris Silver from design firm CityStreets (a nonprofit focusing on urban transportation issues) envisioned the "Cabsule," a tall, narrow vehicle in which up to six passengers could sit or stand, with automatic doors for handicapped access, a dog compartment, room for strollers, and built-in baby seats. To ease traffic congestion, he proposed "dynamic ride-sharing," where the passenger could opt in or out (with financial incentives to increase the number of passengers). A drive-in taxi stand, with a carwash and a bathroom for drivers, would also allow hybrid-vehicle recharging, and a cashless system (pre-paid or credit card) would eliminate robbery as a motive (obviating the need for crime-stopping bulletproof partitions, which often cause serious injuries). Silver wants to see gender parity and health insurance for drivers; he also designed a series of drivers' hats to personalize the fleets.

The problem of traffic congestion was addressed by many panelists: Suggestions included congestion-relief zones similar to those in central London, where drivers are charged a toll to enter during rush hours (residents, emergency vehicles, and taxis would be exempt); zero-tolerance for double-parking; allowing taxis to use bus-only lanes; a centrally-controlled cell-phone taxi-hail system or text-messaging drivers to increase efficiency of passenger pickups.

Ayse Birsal from design firm Birsal + Seck proposed to "honor the driver" with ergonomic steering wheels, breathable mesh suspension on the driving chair, and a personal space for the driver that might include storage and a mini-fridge. Her vehicle design separates the driver's inviolable "personal space" from the passenger compartment with a curved partition ("more welcoming"), and features a flat floor and a more accessible opening for large persons, luggage, and handicapped passengers. Birsal advocates larger windows for better visibility, an integrated baby seat area, a credit card swiper, and a smiley-face system atop the taxi to signal availability.

Antenna Design (an environmental design firm) presented a concept for the partition as a "passenger control panel" which was handsomely high-tech, with a power and inter-

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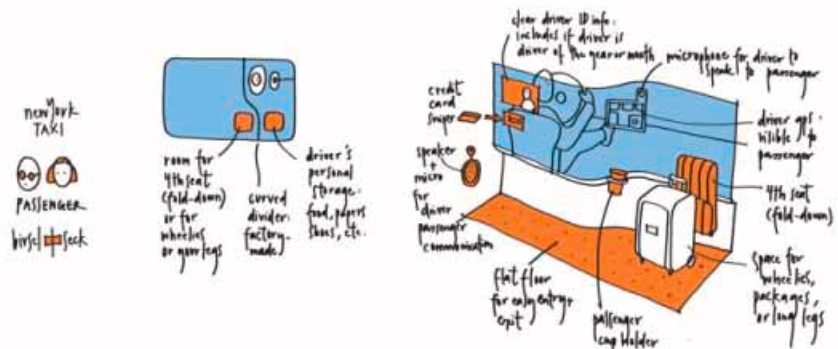
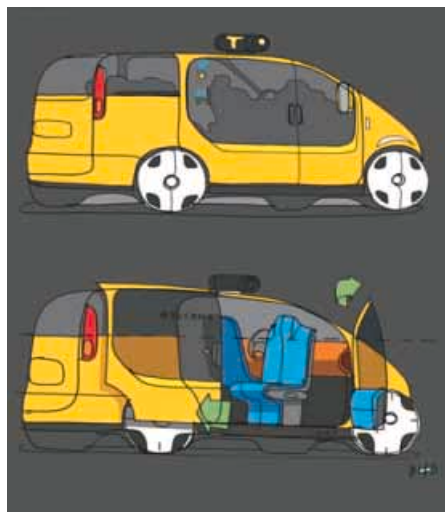
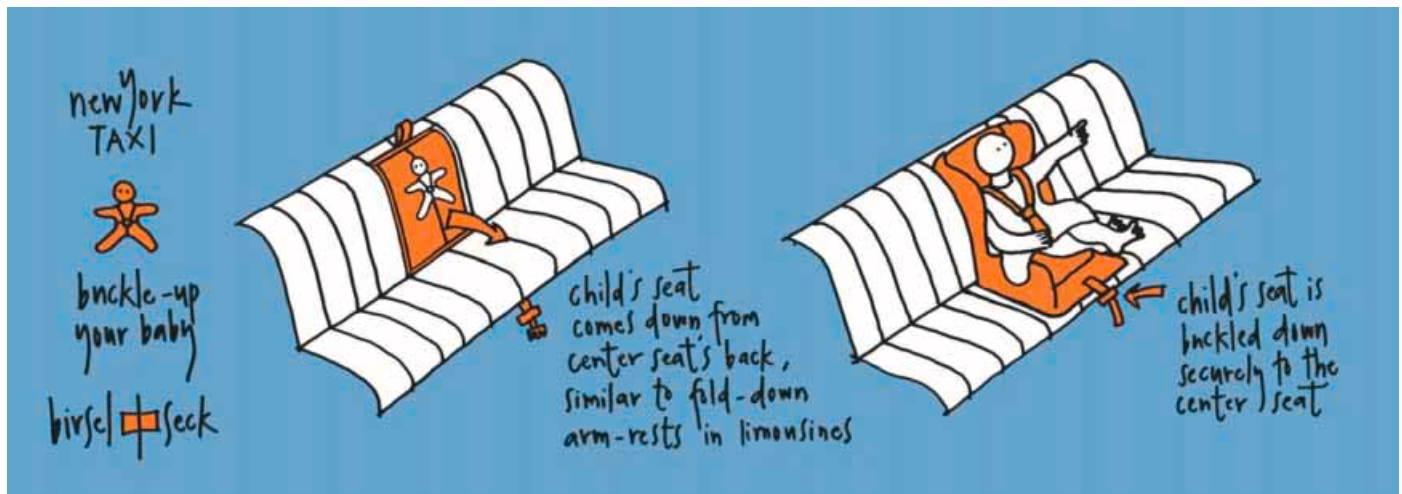
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net hookup, light and temperature controls, real-time GPS and projected fare amount, and a credit card swipe. Antenna's design concept of a light-up outside back panel signaling the disembarking of passengers was one of the most intelligent and practical suggestions of any panelist.

Energy and fuel efficiency was a major topic, with most designers recommending hybrid gas-electric vehicles. Since 90 percent of trips have one or two passengers and are of a short duration, with no highway mileage, a number of panelists recommended diverse vehicle types, with the majority of vehicles being two-passenger mini-cabs operating at 10–30 mph; larger vehicles would accommodate more passengers and those who are handicapped. Variations on this theme included methods of summoning the correct type of vehicle for a particular trip. (I could not help but be skeptical of efforts aimed at changing the way cabs are hailed—and fought over—on the streets of NYC. It's a jungle out there. And not everyone has a cell phone.)

My favorite concept (and one that seems eminently feasible) for re-envisioning the taxi came from Pentagram's Michael Bierut. Bring back the beloved Checker cab, only better! A sleek muscular profile, glass roof for better viewing of our vertical cityscape, easy-access sliding doors, a roomy interior with safer jump seats, hybrid technology, and of course, the iconic checkered pattern. Pentagram would brand the new Checker with all manner of merch, including a yearly compilation of music ("The 2005 World Music Collection") recommended by the vastly multi-ethnic NYC taxi driver population.

The Parsons/Design Trust "taxi think tank" will continue its work, with exhibitions, publications, and discussions for the implementation of ideas. What does this mean for those of us who are frequent taxi passengers? Dare we envision a day when our rides will be roomy, clean, comfortable, and aesthetically delightful? Might New York City taxicabs be leaders in a world taxi evolution? We throw down the gauntlet to the Taxi and Limousine Commission, without whose support nothing can change. Let's enrich the urban experience by turning good design intentions into reality! 

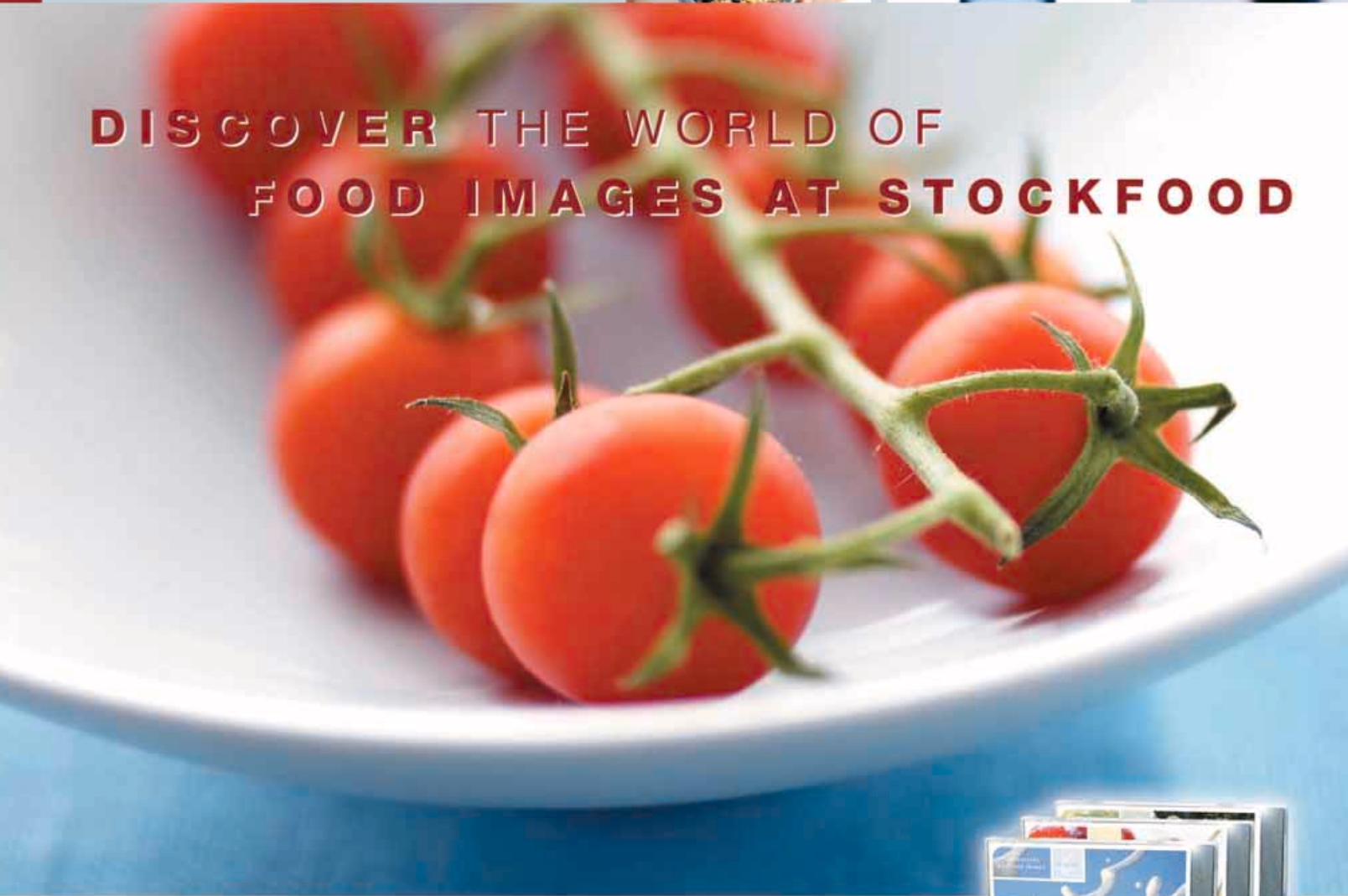
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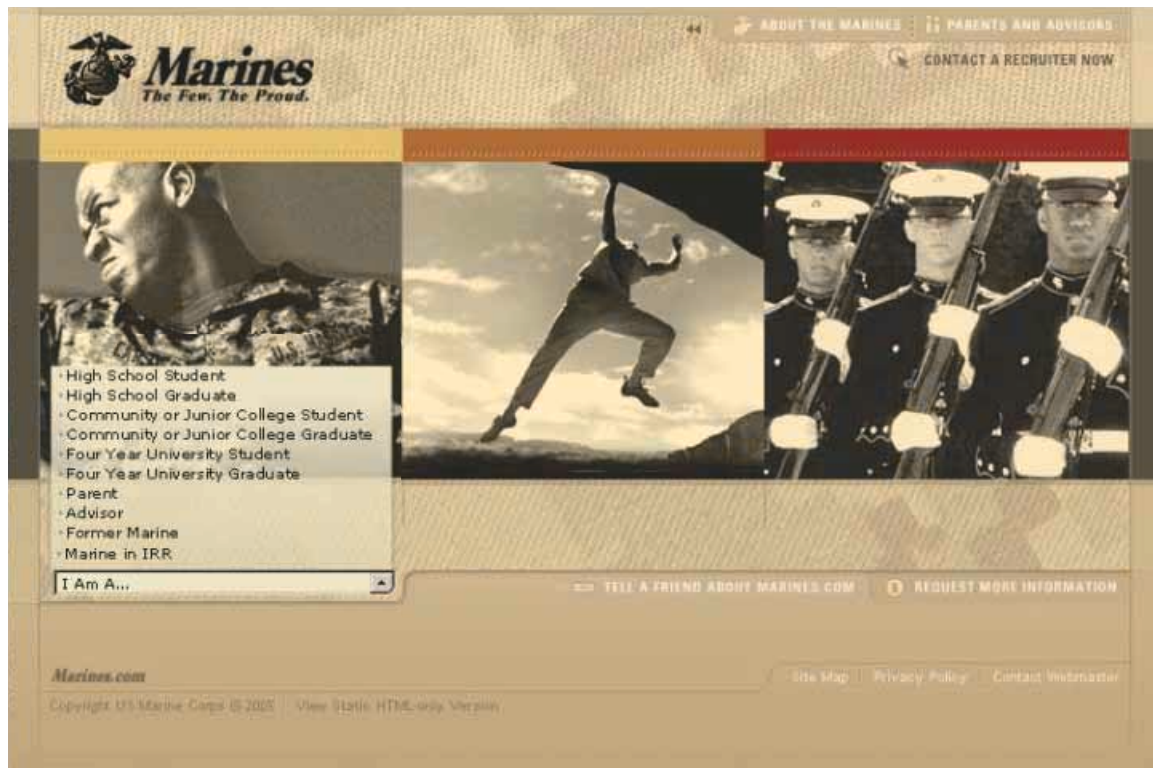
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BY NANCY BERNARD



LIKE ANY GOOD CUSTOMER-CENTRIC SITE, THE U.S. MARINES SITE BEGINS BY ASKING WHO YOU ARE, THEN TAILORS THE CONTENT TO YOUR NEEDS.

The Marine Corps' highly sophisticated recruiting site uses best practices in branding, communication, and design to make emotional connections with its intended audience. Add the brand's strong core values, its promises of secure employment, educational benefits, and professional opportunities, and you'd think hard-to-employ youth would be signing up in droves. They're not.

Log on to the recruiting site from the USMC home page (www.marines.com). A bulls-eye appears with a high hum like a warning beacon. In rapid-fire succession a series of USMC images fly in from behind, resolve, break up, fly back out, resolve, break up, and finally resolve again into three black-and-white pictures of heroic men, all accompanied by staccato fire and drum beats. It puts you right into the action, like a hot interactive game. The sequence lands on a home page with a frieze of black-and-white photos of impressive military men in action and on parade.

The Marines believes it knows its audience: young, idealistic kids conditioned to high-stim environments and the thrill of combat from years of playing violent computer games. Strongly identified with the heroes of their imagination, they'll love this stuff.

Besides, they're bored, and they don't want to spend the rest of their lives clerking at PetCo. They want a life of adventure. They want to be a member of an exclusive band of men and women dedicated to a worthy cause. The site promises all of this, and more.

In true customer-centric style, the first interaction is an "I am a ..." pop-up menu. I am a high school graduate (the younger and less experienced the better, right?). The instant I say so, a photo of a burly black man in the act of throwing a punch goes to brilliant color, briefly flashing "those who are warriors"—a nice, subliminal touch—before dropping me into "The Cutting Edge," with a close-up of a white-gloved cadet on parade. The image frieze has changed to a jungle scene, out of which a soldier aims right at me with taut eyes. Romantic stuff.



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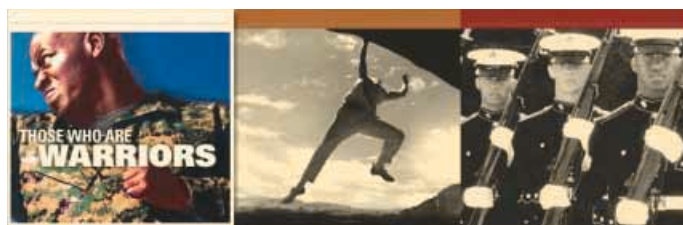
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THE FRIEZE OF IMAGES ON THE WWW.MARINES.COM HOME PAGE LINK TO SEGMENTS ON THREE THEMES: BEING A WARRIOR, BEING DRIVEN, AND BELONGING. WHEN CLICKED, THE IMAGES EXPAND, AND FLASH ANIMATIONS DELIVER WORDS AND PICTURES DESIGNED TO IMPRESS EAGER, YOUNG MINDS.



THE "DRIVEN" SEGMENT LEADS WITH GRAPHIC SILHOUETTES THAT RESOLVE INTO ACTION PHOTOGRAPHY, DELIVERING EXCITING TEXT MESSAGES ALONG THE WAY. ACROSS THE SITE, AS IMAGES CHANGE THEY BREAK UP AS IF EXPLODING, THEN REASSEMBLE BLOODLESSLY.

The messaging goes straight to the secret heart of a young gamer, with all the right power words: *challenge, destiny, courage, self-mastery, steadfast, warrior, greatness*. "Joining the United States Marine Corps will place you alongside more than 40,000 young men and women who will take control of their futures this year. Like them, you are probably seeking a challenge and the opportunity to ... travel a path toward your destiny." That covers the need to belong to an exclusive band of superior people. The last sentence, "And in this organization, you will be regarded as family," reinforces that need to belong. This is beautiful copywriting. Right on brand, right away, with the key messages young civilians want to hear. How inspiring! How transparent!

The left menu lists "Becoming a Marine," "Recruit Training," "In Our Own Words," "Professional Opportunities," "Benefits," and "Frequently Asked Questions." Let's click on Recruit Training and find out what we're in for.

Nice picture of a snarling sergeant on that page—just like in the movies! Can't you see yourself in the starring role? Speaking of movies, there are lots of cool videos. Let's look at the video clip of kids rappelling down a high tower. They're so exhilarated when they actually DO this—"Oh, gosh," a pretty, pink-cheeked blond girl says, "my heart was pounding!" Good-looking, sturdy boys of different races say, "A big adrenaline rush." "This is awesome!" "Ready to do it again." Gosh. Awesome.

Then there's a page of testimonials. "I was really nervous when I first got here. I was scared. Before I didn't have any confidence at all. It was the greatest experience I ever had in my life. I'm a lot more confident ..." —*Heather C.* Isn't this super? It's just what you want to hear from the young people you love.

The Marines don't shrink from telling you how hard boot camp will be. They tell you you're going to conquer your normal fears, that it's the hardest thing you'll ever do, that it's going to be way more than you expect. But if you can get through this, you can get through anything. God knows you'll need that confidence later to face the land mines and stuff.

For a youth with few expectations, the Corps offers exciting career opportunities that will help them develop skills and knowledge they can use when they return to civilian life. Aviation, computer technology, construction, transportation, public affairs, electronic surveillance, amphibious assault, machine gunner, anti-tank missile operator. These kids are definitely going to kill in civilian life.

As with any prospective employer, you'll want to examine the benefits package. The Marines offer a superlative plan. You'll get a competitive salary, full medical and dental for yourself and your family, 30 days paid vacation, housing, and generous retirement plans. All that for a high-school graduate? Where else can you do so well? Plus, when you decide to go to college, they'll pay for it. You'll have to stay in, and stay alive, for at least four years, though.

Let's go back to the frieze at the top of the page. There are little banners above it, titled "Those Who Are Warriors," "Those Who Are Driven," and "Those Who Belong." Again, they address the same three motivators of unformed youth, ready and eager to be formed. Roll over, and little typewriter-clicks chatter to announce interactivity. Those Who Are Warriors expands to fill the width of the page, and the punching man appears against a sky of radiant blue to the sound of a fast plane whooshing by. Then it breaks up, dissolves, and resolves into a simple image. Click,



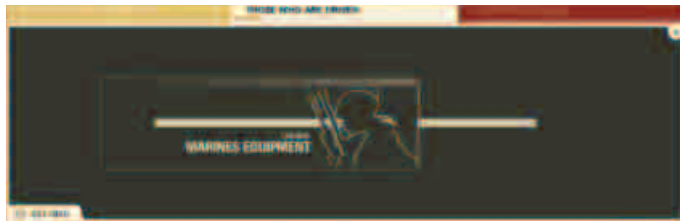
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TOP THREE SCREENS: "DRIVEN" GOES STRAIGHT TO YOUNG COMPUTER-GAMERS' HEARTS WITH THE MARINE EQUIPMENT SECTION. MOUSING OVER THE ICONS "TARGETS" THE TECHNOLOGY WITH ELECTRONIC BEEPS: CLICK THROUGH TO LEARN ABOUT CUTTING-EDGE FIGHTING VEHICLES.

BOTTOM: THE CONTENTS PAGES TARGET EACH USER'S NEEDS CLOSELY, USING PHOTOS OF RECRUITERS AND OFFICER CANDIDATES. EACH PAGE IS LOADED WITH VIDEO CLIPS OF REAL SOLDIERS EXPRESSING COURAGE AND CONFIDENCE.

and the image breaks up and resolves again—repeating the visual theme of the intro—then builds on brand messages such as “Those who are driven ... are bold beyond measure ... they thirst for adventure ... and accept the challenge others only contemplate.”

Those Who are Driven starts out similarly, but dissolves through an attractive blue-and-black graphic silhouette of charging soldiers that resolves into a photograph of the charge. The graphic-to-photo device, which is used across the site, suggests “from dream to reality.” Excellent implicit messaging.

Clickable bars at the top take you through such subjects as “The Best There Is,” “First In” and “Living the Life.” My personal favorite is the “Marines Equipment” item. More powerful graphics pan in and out, resolving to a photo of an armed soldier, crouching at the ready. The headline is “Tomorrow’s Technology Today”—cutting edge, just like they say. Equipment icons are at the left. Roll over them, and a little targeting frame settles over the icon with an electronic beep—just like when you’re shooting down enemy tanks in a computer game. You get to meet the Harrier jet—remember that great scene in *True Lies* when Arnold Schwarzenegger rescues his little girl from the terrorists? That’s the Harrier. And you could be flying one really soon. Or driving “aggressive ground transportation.” How cool is that? What red-blooded American kid wouldn’t thrill at the prospect of driving aggressive ground transportation?

Those Who Belong is more sober, more stately, focused on respect and tradition. Again, it has a different layout and interface—keeping up that sense of novelty and stimulation—with five content links in subtly shaded boxes arranged in a cross at the right. There’s Marine Lingo—they have their own language, like any club that’s worth anything; the Crucible—a smart reference to Arthur Miller’s historical novel about the formative effect of the Salem Witch trials on young men and women; Sea Stories—one day you’ll have tales like this to tell, too; and the Marines’ Motto, “Semper Fidelis.” Always loyal, the noblest sentiment of all. Loyal to what isn’t entirely clear, but it sounds good.

In every panel, every video clip, and every Flash animation, the designers of this site have followed the best practices of our profession. The visual design is subtle, organized, striking, and made to feel solid and warm through the many-tinted palette of browns and blues and the stable horizontal format. Design unifies the site across the content areas by repeating visual and animated themes. The interactivity is excellent, delivering a vast amount of content into a single, small window. The copy is perfect, establishing clear themes from the outset and paying off on them consistently, using the confident voice of controlled passion. Sound is used effectively both to provide affordances to interactive elements, and to put you in the action. The content is deep, interesting, and on target.

Only three things are missing. Blood. Horror. Death.

Presumably that’s understood, which may explain this quote from ArmyTimes.com: “Normally, each service releases its monthly statistics at the beginning of each month, but a spokesman for Marine Corps Recruiting Command said on Wednesday that he was no longer authorized to do so. In April, the Corps missed its contracting goal by 260 contracts falling 9 percent shy of its goal to enlist 2,971 recruits—marking the fourth month in a row that the Corps missed its contracting goal.”

Sometimes the best of professional practices fail. Maybe that’s because no matter how gorgeous the presentation, it’s the real product or service that counts. **S**

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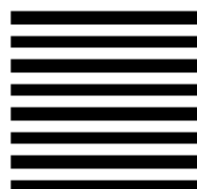
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in review *icon4 and aspen design summit*



MICHAEL MABRY CREATED ALL ICON4 MATERIALS, INCLUDING THIS POSTER.

ICON4: LOVE + MONEY, by Anne Telford

What began as a hopeful gathering of illustrators six years ago has matured into a conference of growing influence and reference. At San Francisco's Nikko Hotel, July 7–9, many of those who attended the first conference (or second or third) were present, but there were many new faces as well in the largest group yet convened. The conference has wisely been rebranded ICON (kudos to advisory board member and promotion chair Michael Mabry for his smart design), and its focus has been shaped by a dynamic board built on the creative directions taken at the 2003 conference in Philadelphia.

This is not to say that there weren't some missteps, most notably in the opening keynote by NPR commentator Elvis Mitchell whose densely wrought and rapidly read treatise on British filmmakers Ridley and Tony Scott and Alan Parker largely confused the audience with its lack of illustration reference—which apparently would have been forthcoming had not an unfortunate switching on of the ballroom lights prompted an early finish of his speech. The surprise Chinese dragon dance to herald the opening was also delayed but delighted the gathering with its color and drama.

ICON4 president Ann Field salvaged the moment with her measured and elegant approach. She spoke of illustration moving away from its traditional base and going in different avenues. "The entrepreneurial spirit will survive if we're willing to innovate. Drawing is direct access to your mind, conveying thought and idea," she said. After the DreamWorks presentation Field commented, "This is where the future is going." That certainly seemed accurate, given the focus on animation and drawing for film that the presentations from DreamWorks and Pixar emphasized.

"Love and Money was hit on as theme by the board because we wanted to be relevant, deal with the issues, which were at that time, getting work and love of what we do—which is a constant," Field explains. "We also wanted to theme the conference around the location [the West Coast], and its power and influence. San Francisco also has a great established painting, illustration, and design community as well as being the home of the digital revolution and the entertainment industry. So we wanted to maximize on that."

The conference got jump-started July 6 when the Roadshow, billed as "the illustration nation's portfolio salon" sold out with 100 participants who ponied up \$150 for access to a stellar group of art buyers in an informal setting. Excitement was high in the ballroom and undoubtedly many future collaborations will result from this innovative approach.

Conference highlights included Alex Murowski's video that presented a roundtable discussion between Roberto Parada, Tim O'Brien, Juliette Borda, and Steve Brodner at the Society of Illustrators. Christoph Neimann and Nicholas Blechman offered a hilarious reenactment of a conversation between an art director and an illustrator: when things go well, and when they go terribly wrong. Their primer on key players from superstar to copycat, from old school to specialist was inspired, and Neimann's chart describing talent vs. temper (on a scale of A-hole to sweetie) drew much knowing laughter.

Whitney Sherman proved a patient and capable moderator, fielding questions about the graphic novel, with a panel that James Kochalka unfortunately dominated.

Chris Sickels of Red Nose Studio, Molly Zakrajsek, and husband-and-wife illustrators Mark Todd and Esther Pearl Watson got to the heart of the love and money equation detailing innovative self-initiated projects. Gerard Dubois and Robert Neubecker discussed the high price of style in a provocative discussion moderated by Craig Frazier.

Frazier also presented a panel discussion with Chronicle Books' team: creative director Michael Carabetta, adult trade design director Sara Schneider, gift group design director Althea Morrison, and childrens' group senior designer Mary Beth Fiorentino, who conveyed their passion for illustration and the role Chronicle Books plays in contemporary publishing.

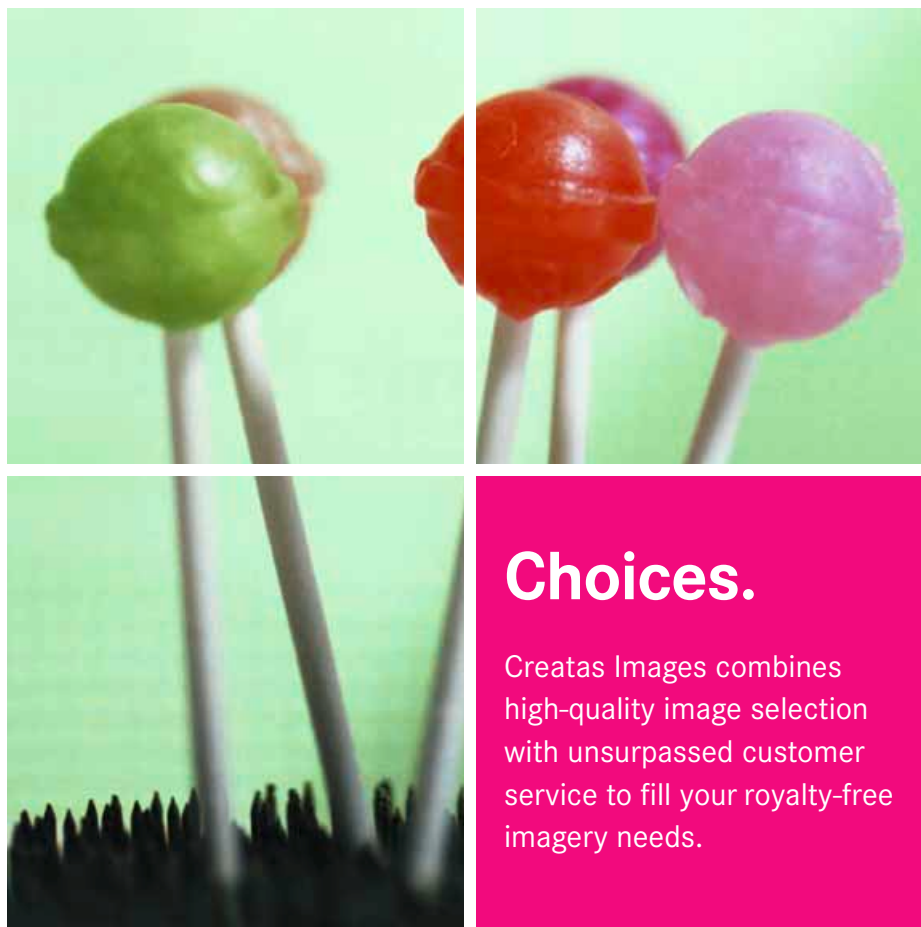
Sponsors ranged from partners Adobe and Xerox (who produced the wonderful sketchbook—conceived by Frazier—and printed 45,000 artists' stamps) to DreamWorks, Academy of Art University, Modern Postcard, Workbook, Directory of Illustration, Chronicle Books, and STEP *inside design, Communication Arts, Graphis*, and newbie *3 X 3*, among others. They deserve thanks for continuing to support industry events such as ICON.

Closing keynote Kit Hinrichs neatly tied together the conference threads; he was warm, generous, and funny, offering valuable business advice and observations, including "respect isn't legislated, it's earned," "if you can't make the deadline, don't take the job," and "never underestimate the power of your passion."

"We're not a union but we're a very strong body of friends," Field remarked at the conference opener Thursday night. That was evident by the many conversations occurring in hallways, elevators, and the hotel bar, and in the frenzied trading of illustrated stamps, which proved a wonderful conversational ice-breaker. "For illustration to remain relevant and modern the dialog has to open up to include its place in contemporary culture," Field concluded. ICON is an important key to that dialog.

The next conference will be held in 2007. Whatever the destination, I'll be there. 

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ASPEN DESIGN SUMMIT, by Emily Potts

I had the unique opportunity to attend the Aspen Design Summit June 27–30, held at Aspen Meadows Resort. The Summit was devised by Ric Grefé and Dorothy Dunn from AIGA, along with Agnes Bourne, president of the International Design Conference in Aspen (IDCA), David Kelley, founder of IDEO, and award-winning journalist John Hockenberry, who also moderated the event. The summit, comprised of “50 accomplished and influential individuals representing design, civic, business, educational, and cultural leadership,” according to Grefé, was formed as a think tank for the future of IDCA and its alliance with AIGA.

The summit kicked off with a presentation by Amory Lovins, a physicist and founder of the Rocky Mountain Institute (RMI). In his presentation, titled, “Integrative Design for Radical Efficiency,” he talked about RMI’s approach to problem solving through “Whole Systems Thinking.” This approach is applied to energy issues, new technologies development, healthcare, community development, and so on. Presentations throughout the summit, though varied, addressed issues similar to this—when design is done right it can improve people’s lives and conserve our natural resources.

We also ventured outside the summit base. We visited Lovins’ energy-efficient home, an extension of RMI—this is a man who practices what he preaches. Much of the heating and cooling systems operated flawlessly from natural energy systems. His clothes dryer was literally a solar-heated tunnel (picture a glass-encased closet with sunlight pouring in from overhead). We toured Anderson Ranch Arts Center, a lovely design community offering workshops in painting, woodworking, ceramics, and more. This family-friendly art retreat is the place to go if you’re looking to get away from the computer and get back to art basics by actually *making* things with your hands. (www.andersonranch.org)

On the opposite end of the spectrum, we visited a multimillion-dollar home designed by architect Bart Voorsanger, a Summit participant. The home, with its spectacular 360-degree views of the surrounding mountains, was certainly extravagant compared to Lovins’ digs, but not nearly as warm and inviting.

Back at Aspen Meadows, it was all business. Summit participants were assigned to “design charettes,” small groups, each assigned a design project to be completed in a specified time. The exercises forced the members of each group to come to some sort of consensus in about an hour and present their findings to the larger group. The goal of one exercise was to demonstrate the meaning of a word through design. My charette was given the word *money*. Sounds easy, doesn’t it?

Everyone’s idea of what money means was so varied that I wondered if we would ever get to the heart of the assignment and design something that represented the diversity of our group. We were given large notepads and markers to illustrate our point. Luckily, architect Billie Tsien suggested we cut a hole through the notepad to represent money going in and out—one side represented a *portal* for which money goes to good use; the other side represented a *pit*—money mishandled and misspent. We realized the topics/issues we raised (healthcare, weapons, beauty, sex, etc.) could be represented by both sides, so we fed our ideas (written on sheets of paper) through the hole as part of our presentation to the group. Now you’re probably wondering, “What does this have to do with planning a design conference?”

Well, the importance of the exercises became very clear. They helped us think differently about defining and developing systems for ideas and things that don’t require a single solution. As is inherent in a group comprised of individuals with varying backgrounds, the suggestions for the format of the next conference were all over the board, but everyone seemed to have a common goal: It should not be a conference, but something else—a gathering of talented and thoughtful designers and civic and business leaders, exploring the ways in which design can solve complex social problems, then proving it by implementing design solutions aimed at the quality of life for the other 80 percent of the world.

Grefé notes, “The recommendations included the idea that this would be a gathering that lasted several years, with ongoing activities aimed at real solutions to real problems, punctuated each year by a gathering in Aspen to develop plans, launch actions, and report results. And that each year, it would involve the very best thinkers and doers.” The 2006 Aspen Design Summit will take place June 20–23. 



TOP TO BOTTOM: SUMMIT PARTICIPANTS LISTEN TO A GUIDE AT AMORY LOVINS’ RESIDENCE, WHICH IS PART OF THE ROCKY MOUNTAIN INSTITUTE.

VISITORS SOAK UP THE VIEW IN ONE OF THE MANY CLASS-ROOMS AT ANDERSON RANCH ARTS CENTER.

THIS ASPEN-AREA HOME, DESIGNED BY ARCHITECT BART VOORSANGER, HAS 13 DISTINCTIVELY DESIGNED BEDROOMS AND BATHROOMS.

THIS SIDEWALK FROM THE HOME LEADS TO A “PATIO” AREA OVERLOOKING THE PEAKS AND VALLEYS.



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professional practice

BY SHEL PERKINS

WORKING WITH A SALES REP (PART ONE)

Most design firms are founded by someone who designs—that is to say, someone who is actively involved in producing the creative work being sold to clients. In addition, it's very common for that founder to be responsible for all marketing and sales during the early years of the business. The owner personally solicits new clients, then leads each project while the work is being done. This approach works very well as long as the company remains small. However, if the firm grows, the founder's personal workload will gradually increase to the point where this broad mix of responsibilities must be sorted out. Some things will have to be delegated or else the overall size of the company will be limited to the individual work capacity of the owner.



When the time comes to sort out the hats, the founder will have the luxury of deciding what to keep and what to delegate to other people. This involves making a choice between a role that is primarily internal (leading the creative process) and one that is primarily external (representing the firm to the business community). As designers, many founders choose to remain involved in the hands-on creative work. This means that someone else, often a new hire, will be charged with new business development. This is a fundamental change and it brings with it a number of important challenges.

If a new employee is going to be given the responsibility for marketing and sales, the transition must be planned very carefully. Advance preparation is necessary to set expectations and establish a structure that will meet the needs of the firm and enable the new person to succeed. Good planning will help prevent confusion, make it easier to gauge performance, and reduce the possibility of disputes and disagreements. Here's what you should do to prepare:

UPDATE YOUR OVERALL MARKETING STRATEGY

Start by taking a look at your current mix of clients and services. Is there anything that you would like to change? Young firms tend to take shape in a reactive way, accepting any project that comes along, but established firms become much more proactive—aggressively pursuing certain types of work that might not come in the door otherwise. To become more proactive, you must first articulate your strategy. Is growth an objective or do you want the size of your firm to remain the same? What are your plans for existing relationships? Usually these are referred to as “house accounts” and they have a certain amount of momentum carrying them forward. Requests for additional work on existing accounts usually come directly to the creative team. Chances are that your new marketing person will not be

As more and more leads are identified and pursued, a clear set of selection criteria is needed for filtering and prioritizing them.

involved in existing relationships, but be specifically charged with finding new clients in certain categories. What do you want those categories to be, and what credibility does your firm currently have in those new areas?

CLARIFY THE PROCESS THAT YOUR FIRM USES FOR IDENTIFYING AND PURSUING OPPORTUNITIES

Look at your current practices. How do you become aware of potential clients and convince them to consider you for new projects? In most design firms, this involves a great deal of personal networking, ongoing research in business journals, trade publications, and online, as well as maintaining visibility at client industry events. To keep tabs on all this activity, your firm needs a database for contact tracking and customer relationship management. If you don't already have one, now is the time to put one in place—it's an essential tool for new business development. In addition, the person hired to manage all these marketing activities will need an appropriate level of administrative support.

As more and more leads are identified and pursued, a clear set of selection criteria is needed for filtering and prioritizing them. The founder usually defines these criteria and they can vary quite a bit from firm to firm. Your criteria might include some or all of the following: Each new project must be a match to your services and technological capabilities, present a creative challenge, and be of interest to your design team; when completed, you may want the project to have a certain amount of visibility; the client organization should be within one of your target industries, be a reputable company, and offer some potential for the development of a long-term relationship; your primary contact there should be someone with sufficient authority; and finally, each project must have a realistic schedule and budget as well as the potential to produce a profit for your company. Some design firms give increased weight to certain items. Your criteria should be written out, preferably in a worksheet format so they can be applied to all opportunities in a consistent way.

SET SPECIFIC AND REALISTIC GOALS FOR NEW BUSINESS DEVELOPMENT

Think about what you will be asking the new hire to accomplish. If your strategy is to maintain the firm at its current size, what volume of work is required to do that? How much of your current volume is comprised of existing clients or services that you want to replace because they're not satisfying or profitable? Exactly what amount of new business is needed to take their place?

If your strategy is to grow, then by how much? Set the new target for annual billings, then break it down into client categories and project types. In each area, what amount is already in place and what must come from new business development? When mak-

ing these decisions, be realistic about how much growth is possible and how quickly your internal systems can expand. In most instances, an annual target for organic growth of 10 or 20 percent will represent a modest stretch, but a target above 50 percent could easily place too much strain on your staff and systems. Set goals that are high enough to motivate, but not so high that they can never be reached. Pressure to hit unattainable targets will quickly demoralize your team.

MAKE SURE YOUR SALES MATERIALS ARE CURRENT AND COMPLETE

When meeting with potential clients, your new business development person will need a supply of great promotional materials. Make sure that you have an initial set of materials in place that will last at least six months. It will take that long for a new hire to come up to speed. Later, he or she will be able to assist in the development of new items.

Most creative firms have a modular system in place that includes a company background, an overview of services and clients, a series of case studies, and reprints of recent press coverage. Any combination of these items can be slipped into a presentation folder or assembled using an in-house binding system.

Many firms also design promotional mailers on a regular basis, often in the form of postcards. When hiring a new business development person, it would be great to have a mailer either in process or recently completed.

WRITE A DETAILED, CLEARLY DEFINED JOB DESCRIPTION FOR THE NEW POSITION

Young design firms sometimes use outside sales people on an independent contractor basis, similar to the way photographers and illustrators work with agents. Established firms bring the responsibilities in-house, allowing business development to happen in a more integrated and sustained way. Don't hesitate to give the staff position a very impressive-sounding job title. It can help to open doors at an executive level within client organizations. Next, write out a detailed job description that explains required duties and personal responsibilities. In a design firm, a new business development person usually ...

Put your best efforts into the development of this job description and be as specific as possible. It's important to present a very clear set of initial responsibilities.

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- Gives capabilities presentations
- Maintains a contact tracking database and produces periodic reports on activities and opportunities
- Reviews requests for proposals and collaborates with other team members to develop project schedules, budgets, and pricing
- Drafts proposals that clearly define each project's scope of work
- Obtains internal approval before releasing proposal documents
- Negotiates signed acceptance by clients
- Transitions new projects to the creatives
- Represents the design firm in the business community through business and civic organizations
- Writes press releases and manages ongoing public relations efforts
- When necessary, acts as an internal client, working with the founder and creative team to develop new marketing materials for the firm

Put your best efforts into the development of this job description and be as specific as possible. It's important to present a very clear set of initial responsibilities. At the same time, you need to reserve the right to make future changes. Your firm is going to evolve, and you need to be able to redefine this position when necessary. **S**

(Next issue: Part 2—Decide on a sales compensation structure.)

A man in a grey pinstripe suit and a woman in a white dress holding hands. The man is on the left, wearing a grey pinstripe suit jacket and trousers. The woman is on the right, wearing a white sleeveless dress with a textured bodice and a plain skirt. They are holding hands in the center of the frame.

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next *design industry news that matters*

BY MARY FICHTER

DIAGNOSING DESIGNERS

Among other distinctions, Liza Lou of Los Angeles holds the Guinness World Record for Largest Bead Art: She used 40 million glass beads to create a spectacular 168-sq.-ft. kitchen exhibit in 1998. (If strung, the beads would stretch from L.A. to San Francisco.) Now, Lou's installation, "Kitchen," along with the work of 12 equally fastidious artists, will undergo pseudo psychoanalysis at the Katonah Museum of Art in upstate New York (Oct. 2–Jan. 1, 2006). *Over + Over: Passion for Process* is a provocative exhibit that pushes psychiatric theory to explain the extreme nature of "Process Art." As more new media artists incorporate traditional arts and crafts techniques into their fine art, it begs some questions, says co-curator Ginger Gregg Duggan. "Stitches have superceded pixels as the new brushstroke," she says. To give her theories heft, she's asked Dr. Judith Rapoport, chief of the Child Psychiatry Branch of the National Institute of Mental Health in Bethesda, Md., to write an interesting essay regarding artistic "Magnificent Obsessions." An art therapist rather than a child psychiatrist would have made more sense, but perhaps Duggan suspects something about the role of the artist's inner child. To create a buzz around the show, she's also coined a term to stigmatize artists who embrace technological and handmade processes simultaneously: HyperProcessed. www.katonahmuseum.org 



SILICONE STRIPS

Husband-and-wife innovators Kraigh and Anna Stewart of Atlanta have devoted the past three years of their lives to designing and delivering a new, practical product to the food retail market. Thefoodloop, the first heat-resistant silicone food-trussing tool that eliminates the frustration of using string and toothpicks to keep the turkey together or stuffed fish from floundering, is finally hitting the shelves of national chains like Bed Bath & Beyond this fall. A key ingredient to the product design is its unique color, fuchsia, making the serpentine apparatus easy to find in cluttered kitchen drawers. Not to mention on the store shelves. The Stewarts, under the corporate name fusionbrands, hired Hungry Man commercial director Dave Gray in New York to handle the forthcoming viral marketing campaign. (Ironically, he'll try to make it hot.) And they've found themselves in the capable hands of Lamson & Goodnow, a trustworthy manufacturer of cutlery since the Civil War. [A whole fish, likely a trout or salmon, lying on a white surface. It is secured with a bright pink silicone strip that loops around its body twice, demonstrating the product's use as a food-trussing tool.](http://www.thefood-</p></div><div data-bbox=)



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THE LOGIC AND UNPREDICTABILITY OF DESIGN

It began as an outreach program where designers taught inner-city Philadelphia kids the craft of printmaking on fabric; 28 years later, The Fabric Workshop has expanded from a 5,000-sq.-ft. studio to a 35,000-sq.-ft. museum. In December, designers Abbott Miller and Ellen Lupton will raid FWM as guest curators of *Swarm*: an exhibition exploring the “uncanny intelligence conveyed by masses of simple objects and organisms.” Artists and designers like John Maeda and the Bouroullec and Campana brothers will reveal their fascination with “swarm logic”—using small parts to create systems whose final effect cannot be wholly predicted. Yukinori Yanagia will install an ant farm, encouraging patrons to pay closer attention to complex, ordinary patterns of life. But however unpredictable the subject may appear, Mother Nature will dictate. The ants will inevitably die before the show closes in March. www.fabricworkshopandmuseum.org **S**



CONSUME@EVOLUTION

With McDonald's on the streets of China, Starbucks commandeering almost every New York street corner, and people spending more time with Microsoft than their families, it would seem the majority of Americans agree with *The New York Times* columnist Thomas Friedman's opinion of globalization as irreversible. But society's growing complacency with such monopolistic endeavors has provoked New York designer Scott Ballum to show its seamier side. In July, he published the premiere issue of *Consume@evolution*, a magazine that focuses on the infiltration of the bland in New York, a city that not long ago was free of big box retailer giants like Home Depot and Best Buy. But the magazine smartly also provides alternative choices for the resilient strain of Manhattan. A detailed map of independent bookshops, mom and pop hardware stores, and coffee shops around town is included. Ballum's vision makes many dramatic statements through image alone: A comprehensive photo essay on the Starbucks epidemic is striking (all 153 storefronts are accounted for). So is a homely homage to the staid ubiquitous fashion of Gap. In the hands of the right publishing conglomerate, *CR* could become the next Zagat guide for style-savvy, nonconforming consumers. www.consumerevolution.com **S**

A FRIENDLY GANG

When design duo Sam Borkson and Arturo Sandoval aren't creating animated TV commercials featuring pixelated robots and baby chicks for funky-friendly clients like MTV, Nike, and Sony, they're working like a rather tall pair of Santa's elves in their Miami toy shop. Their famous “Friends With You” line of unconventional plush toys—a variety of cuddly, amoeba-shaped creatures with x's for eyes and random placement of irregular limbs—has been charming America's urban youth market since 2002. To release their long-awaited modular wooden toy line, “The Good Wood Gang,” Friends With You chose the grand opening of the store Giant Robot New York to launch the limited edition. (GRNY is the fourth Giant Robot store in the U.S.: There are also two in Los Angeles and one in San Francisco). Brent Fierro, manager of the ambitious GRNY, is helping to build his own brand in



the Big Apple by getting exclusive rights to toy designs like The Good Wood Gang. It might all sound like fun and games but the plush toy sector of the \$150 billion toy industry is highly mature and continues to grow regardless of the proliferation of electronic toys. www.friendswithyou.com, www.grny.net **S**



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PLAYING IT SAFE

Safe: Design Takes on Risks is being promoted as the first major design exhibition since the Museum of Modern Art's celebrated reopening in November 2004. This October, MoMA's department of architecture and design, the mother ship of cluttered curation, will present more than 300 modern products and prototypes designed to "protect body and mind from dangerous or stressful circumstances, response to emergencies, ensure clarity of information, and provide a sense of comfort and security." Sounds like a mission statement from the Department of Homeland Security. In fact, Futurefarmers' "Homeland Security Blanket"—a generic-looking woolen blanket with a built-in wireless hub for internet connection—will be on display, as well as several disaster shelters including BBP Architects' "Life-Saving Station." That'll be the friendly-looking emergency hut with thick red and white stripes and a green flag on top to signal accessibility conveniently located in the MoMA lot, which will be visible from the street until Jan. 2. www.moma.org 



THE DUTCH TOUCH

For those denied access to the famous, fabulous, invitation-only New York Fashion Week (Sept. 9–16), the Dutch Fashion Foundation is accommodating wannabe fashionistas with a public showing of contemporary Dutch design at the

Art Directors Club, just 12 blocks from the iconic tents of Bryant Park. *Fashion Universe* is a group exhibition featuring the latest from Dutch powerhouses like Diesel, Miu Miu, and Bugaboo. Their clever collaborations with photographers, video artists, and designers like Bas Manders to create world-renowned ad campaigns and specialty products like Manders' pin-cushion dolls and baby strollers will also be on display. Fashion illustrator Tim Groen, an ex-pat from Amsterdam, is helping organize the show on behalf of DFF in an attempt "to strengthen the cultural, economical, and social role of Dutch fashion on a global basis." The Dutch Touch will be felt throughout New York: Although the Hella Jongerius show at the Cooper-Hewitt closes in September, it will be replaced by a collection of Viktor Horsting & Rolf Snoeren's costumes in December. www.dutchfashionfoundation.com 

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Brodrick Issues New Statement At War Office

LONDON, NOV. 15 — In the House of Commons yesterday, Mr. Brodrick, answering Mr. Caine, read the telegram from Lord Kitchener published above, and, in answer to a question from Sir C. Dilke, said he understood that it was the second Battalion of the Northumberland Fusiliers whose officers and men we

Pastry, 12–16. See also **Pastries**

Chocolate Crust, 14
Chocolate Dough, 501
Cookie Crust, 14–15
Cornmeal, 483
Cream, 17
Cream, Cognac, 18
Cream, Orange, 412
Cream Cheese Dough, 14
Crème Praise, 21
decorating techniques, 13
Dough, Herbed, 15
fillings for, 17–18
Pâte Brisée, 17
Pâte Sucrée, 13
tips for making, 12

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WHAT BECOMES A LEGEND MOST

AIGA is trying to outdo itself. Its inaugural Design Legends Gala last year in New York honored 20 designers while raising \$80,000 for the organization. This year, they hope to raise just as much money but with slightly less pomp and circumstance. It's still a pricey ticket at \$350 for cocktails and dinner, but on Sept. 14, only three designers will receive the Design Legend medals: Bart Crosby of Crosby Associates in Chicago; Meredith Davis, N.C. State professor of graphic design (and founder of the school's Ph.D. program, which she now directs); and Steff Geissbuhler of C&G Partners in New York. AIGA is reinstating its "Leadership Recognition Award" to pay homage to corporate giants Gillette and Hallmark for their design sensibilities. And to balance the scales, local AIGA chapter fellows will be honored, deemed "Local Heroes," at the black-tie event. www.aiga.org 



BUILDINGS AS ENDANGERED SPECIES

Every other year the World Monuments Fund (WMF), a nonprofit organization that preserves historic, artistic, and architectural heritage, releases a list of the 100 Most Endangered Sites in the world. This year, eight of them are in the U.S. A few are predictable picks, including the iconic marble "lollipop" facade of 2 Columbus Circle in midtown Manhattan which is the center of a long debate between Modernist design preservationists and the Museum of Arts and Design, which plans to renovate it (strip the facade) and move in by 2007. The others, however more historic in value, have not stirred as much controversy. One of America's last surviving cycloramas, a 360-degree circular oil-on-canvas painting, is in desperate need of removal and restoration at The Cyclorama Center in Gettysburg, Pa. The 359-foot-long painting, which depicts Pickett's Charge during the Battle of Gettysburg, was completed in 1884. WMF hopes to repair unstable sections of the three-ton canvas and restore original details removed by previous preservation attempts before the next list comes out. An amazing photo gallery of all 100 endangered sites, including every cultural heritage site in Iraq (approximately 10,000), can be viewed online. www.wmf.org 



Five Display Typefaces Designed by Jim Parkinson

Amador

A clean, condensed blackletter

CHUCK

Lettering from a bronze plaque on the Golden Gate Bridge

Avebury

Avebury Black and Avebury Open. Two no-frills ultra blackletters

Wigwag

Wigwag Bold and Wigwag Deluxe. A pair of whimsical Showcard styles

Cabazon

An informal blackletter named for Cabazon, California

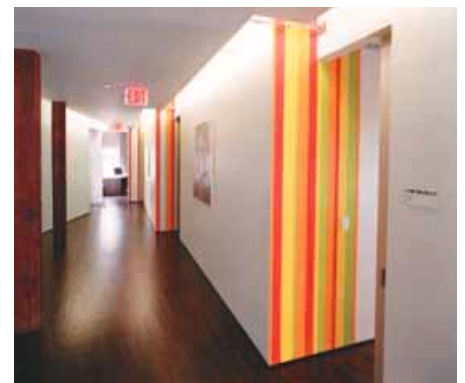
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THE BRITISH INVASION

When ad agency BBDO needed a pair of rotisserie chickens to leap onto their hind legs and sumo wrestle over a 2-liter bottle of Pepsi, they turned to Framestore NY for their commercial visual effects expertise. The New York office is the first U.S. outpost settled by Framestore CFC, the largest visual effects and computer animation studio in Europe (movie credits include *Harry Potter*, *Troy*, and *Cold Mountain*; 2 Oscars and 11 Emmys attest to their artistry). With a killer reel and an army of 10 digital artists enlisted from the London office, Framestore veteran Jon Collins is quietly dominating the commercial effects market on Madison Avenue. The heated rivalry with The Mill's successful U.S. satellite office notwithstanding, Framestore NY plans victory by running an efficient unit. "We work two jobs at once while preparing for a third; it's a steady flow of work which is ideal for us," says Collins. "Sure, there's a demand to do film work here, but we want to keep our focus on commercials." At least, that's what he says now. Framestore's been in New York less than a year and has already recruited U.S. clients like GMC, Miller, and Cingular. www.framestore.com 





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royalty-free simplicity

design solutions *when paper makes the project*



R. TWERK & CO. — GARY BURDEN ALBUM COVERS BOOK *Domtar, EarthChoice*

In this book of album covers by R. Twerk & Co., creative director Gary Burden demonstrates to brand-conscious corporate end-users the outstanding quality that can now be achieved with socially and environmentally responsible papers and printing processes.

"Paper has always been very important to me," says Burden. "Album covers were the medium musicians used to support their music before there was MTV and the internet. Throughout my career I have pushed record companies to invest in quality papers and designs that help artists communicate with their audiences. The environmentally and socially conscious spirit behind Domtar EarthChoice is similar to the spirit that prevailed during the times when most of the featured album covers were made—good people working together in the interests of something more important than themselves. Just as we punish companies for doing bad things to the environment, it's also important to recognize and celebrate companies that do good things to protect and preserve it. I'm happy my designs are being used to help others make the right choice."

The paper held up well in this complex print job involving a variety of paper textures and surfaces, finishing techniques, and soy-based inks. "Domtar delivered beautifully and withstood every challenge I could dream up," says Burden. He and R. Twerk & Co. art director Jenice Heo said the paper reflected the timeless quality of the album covers, and it improved on the already rock solid designs. "I have fond memories about these covers, and I loved having an opportunity to revisit and give them every kind of embellishment and enhancement they deserved," he says. "The affordability of Domtar EarthChoice papers and the people at Insync Media [printer, Inglewood, Calif.] have made it possible for me to make these old friends look their best. You can't leaf through without running your fingers over it, studying it up close. It's best to keep a close eye on your copy; it has a habit of wandering into the hands of curious colleagues!"

R. Twerk & Co., www.rtwerk.com; Domtar, www.domtar.com

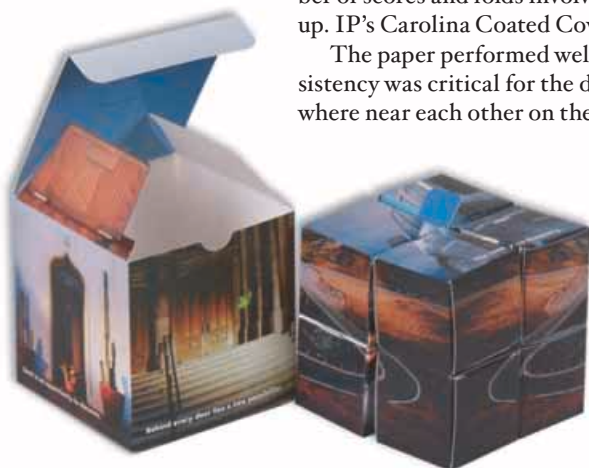
STRUCTURAL GRAPHICS/WUNDERMAN — MERCURY MARINER ROLLING CUBE *International Paper, Carolina*

"International Paper's Carolina Coated Cover, CtS 14 pt., was a perfect choice for this project," says Mike Maguire, president of Essex, Conn.-based firm Structural Graphics. Lincoln Mercury's design agency, Wunderman of Dearborn, Mich., hired Structural Graphics to create the Rolling Cube promotion for the 2005 Lincoln Mercury Mariner. "The Rolling Cube required a stock with good heft and strength due to the number of scores and folds involved. This piece is designed for repeat handling by the recipient, so it must hold up. IP's Carolina Coated Cover is the one stock we have found that can take this amount of handling."

The paper performed well on press; in addition to durability, its consistent surface holds ink well. "Consistency was critical for the design, because images that end up side by side on the finished piece are often no where near each other on the printed sheet," explains Maguire. "Carolina has a glossy finish that performs almost like enamel, giving the cube a shiny and substantial look. The diecutting on the cube is intricate; it has to cut clean and not tear for the piece to work properly. It ran through diecutting smoothly and our assembly team was able to strip the sheet cleanly and quickly."

The client was thrilled and received many positive comments from the field. "The production team and the client see hundreds of print jobs a year and know a quality print job when they see it," Maguire says.

Structural Graphics, www.structuralgraphics.com; Wunderman, www.wunderman.com; International Paper, www.internationalpaper.com



ADICC IMAGINATION STRATÉGIQUE — ESPACE ST-RÉGIS BROCHURE *CTI Paper, Aspire Petallics*

In this brochure for Espace St-Régis of Montreal, Quebec, Aspire Petallics (98 lb. cover, 80 lb. text) by CTI Paper USA brings an air of prestige to the brochure and the luxurious private apartments it features. In addition, the paper is manufactured by combining colored base paper with a specially formulated mica coating, so there's no white "edge."

The target audience is visiting dignitaries, politicians, and artists—the subtlety and richness of the paper gives the brochure and apartments a taste of prestige. Designer Gabriel-Thomas Leclerc and the rest of his team had one word to say of the project's outcome: "Superb!"

With its alluring palette of 10 "petal and metal" colors and extraordinary metallic surface, Aspire Petallics adds sophistication and elegance to any design. Printed by Integria of Quebec, using four-color process + 2 PMS on the cover, and four-color process + 1 PMS for the interior.

ADICC Imagination Stratégique, www.addicc.com; *CTI Paper USA*, www.thepapermill.com



CHARLES S. ANDERSON DESIGN — GO FRENCH CARD SETS

French Paper Company, French Pure White

For this set of playing cards called "Go French" (a spoof off Go Fish), designers at Charles S. Anderson Design chose French Pure White 140 lb. for brightness and strength. Pure White has brightness of 98, one of the highest in the industry. French offers the paper in 140 lb. weight (under their Muscletone brand)—ideal for packaging projects, or, in this case, playing cards and a card box, which can be easily assembled from the hand-out promotion.

"Williamson Printing of Dallas ran the piece four-color UV with an additional raised UV process," says art director/designer Erik Johnson of CSA. "The colors are razor sharp and almost 3D-looking, and due to the brightness of the paper, strikingly pure." These qualities heighten the toy-like design, and the strength of the sheet means that the Go French playing cards and box have the necessary durability to function as a game.

French Paper Company president Jerry French is enthusiastic about the cards, as his booth was mobbed at the design conference where the promotion debuted. He continues to get e-mails about the cards from thrilled designers.

Charles S. Anderson Design, www.csadesign.com; *French Paper Company*, www.frenchpaper.com



LEONARD RAGOUZEOS — GALLERY GUIDE

Yupo, Synthetic

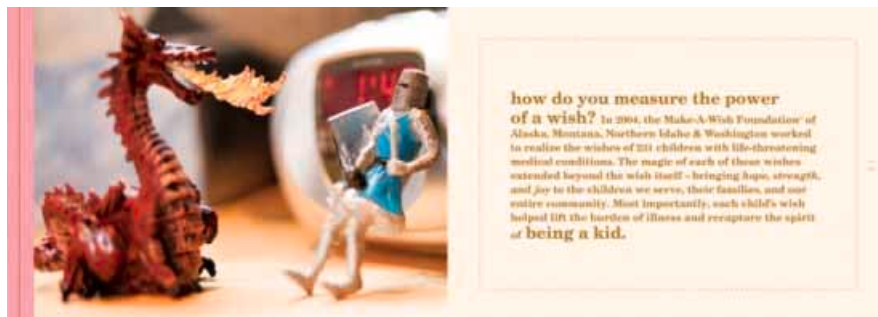
"The paper was chosen for this project for the same reasons I use it for my art," explains artist Leonard Ragouzeos. "It is exceptionally smooth, bright white, and very durable." Ragouzeos' work is displayed in numerous public and private collections across the country, and this project was for a gallery guide of his artwork. Ragouzeos specified Yupo's Translucent in 104 lb. (outside cover), FIG 350 in 100 lb. cover (inside cover), and FPG 200 in 58 lb. cover for the inside pages.

Ragouzeos' printer, Donald Blyler of Lebanon, Penn., had little experience working with synthetics before this project. "Fortunately, Yupo's technical service advised on the appropriate inks and dry times," says the artist. "In the end, it turned out to be a much simpler project than we expected."

And the paper complemented the project—Ragouzeos liked the idea of his gallery guide being printed on the same material as his artwork. "I think the tactile appeal of the guide conveys the same textured feeling of my work," he notes.

Leonard Ragouzeos, leonard.ragouzeos@millersville.edu; *Yupo*, www.yupo.com





FITCH SEATTLE — MAKE-A-WISH FOUNDATION ANNUAL REPORT
Weyerhaeuser, Cougar Natural Opaque

This printed piece is more than an annual report. Filling its pages are the realized dreams of children literally fighting for their lives, and the momentary exhilaration, happiness, and wonderment of having their dreams come true.

Printed on both 80 lb. Cougar Natural Opaque and 80 lb. Cougar Natural Cover, the 2004 annual report demonstrates good, smooth four-color printing with good ink holdout and opacity. Among the credits: design from Fitch Seattle, photos from Don Mason Photography, printing from Cenveo GAC, Wash., and Cenveo Anderson Lithograph, Calif., and paper from Weyerhaeuser.

Fitch Seattle's Jackie Wanaka knew an uncoated paper would best accommodate the design objectives. "We wanted it to be warm and inviting," she says. Notes Marcela Barrientos, also at Fitch Seattle, "After printing Weyerhaeuser's 2004 annual report on Cougar Natural Opaque, we were impressed with its performance. We were able to hold detail and rich color in all of the four-color photography and tints while sticking to conventional inks."

Fitch Seattle, www.fitchseattle.com; Weyerhaeuser, www.cougaropaque.com



KUHLMANN LEAVITT — STATION CASINOS ANNUAL REPORT
Smart Papers, Carnival, Benefit, Kromekote

Station Casinos, Inc., is the premier provider of gaming and entertainment for Las Vegas residents since 1977. Its success is possibly a result of legislation limiting where casinos can be built, which led to

a supply/demand imbalance—much like those we've all studied in Econ 101 classes. Thus Econ 101 was a fitting theme for Station Casinos' 2004 annual report, designed by Kuhlmann Leavitt, Inc. (KLI) of St. Louis. The cover uses a large supply/demand curve graphic, and the textbook interior features imagery by St. Louis-based Gregg Goldman Photography. Printed by the Hennegan Company of Covington, Ky.

"Paper variety was essential to succeeding," says designer Deanna Kuhlmann-Leavitt, who used a combination of paper color, texture, and finish. The eight-page, double gatefold cover is on Carnival Coco, and the interior pages are on Carnival Stellar White, Benefit Cream Puff, Kromekote Plus C2S, Carnival Black, and Carnival Water. "We ran 25,000 books on an eight-color Heidelberg with UV coating towers," Kuhlmann-Leavitt explains. "Even at the high ink densities the paper stood up to the challenge." The project went on to earn the prestigious AR100 Award, recognized for Best Use of Paper and Best Printed, among others.

Kuhlmann Leavitt, Inc., www.kuhlmannleavitt.com; Smart Papers, www.smartpapers.com

TOM POWELL DESIGN STUDIO — ARCTIC GLACIER ANNUAL REPORT
Neenah Paper, Eames Paper Collection, Classic Crest Paper

"We started using Neenah's Papers for the Arctic Glacier Annual Report four years ago," says designer Rob Vincent of Tom Powell Design Studio in Winnipeg, Manitoba. "The paper printed beautifully and we've had close ties with Neenah ever since. From our first annual report printed on Neenah in 2001, we have been part of the Neenah Paper Annual Report Samples kit and have had incredible results. When we found out that Neenah was launching a new line, we were eager to use it in the 2004 Arctic Glacier Annual Report."

"The paper performance was amazing. At one point during the press check, the printer stopped us and asked if it was a coated sheet, as they had never seen such an uncoated stock print so well. The cover—Eames Paper Collection, Painting Palette (Printing Finish), Graphite and Brown Umber, 80 lb. cover—performed extremely well with the printed metallic, foil, and embossing."

"Both the Painting Canvas Finish and the Furniture Palette (Weave Finish) had the perfect subtle textures and patterns to convey the professional, corporate image of Arctic Glacier Ice, while Classic Crest (in Avalanche White, 80 lb.) printed perfectly, giving us clean, crisp photography and graphics."

Tom Powell Design Studio, 204.786.4891; Neenah Paper, www.neenahpaper.com





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CANYON CREATIVE — EXOTIC CARS AT CAESARS PALACE

Fox River Paper, Gilbert

"In 2004, Richard Weisman asked for help with a logo and branding for a new company he was putting together," says Ann Sprague, co-founder of Las Vegas-based graphic design studio Canyon Creative. Weisman's new venture was Exotic Cars at Caesars Palace, located in the world-renowned Forum Shops in Las Vegas. The 34,000-square-foot luxury automobile dealership carries high-end vehicles with price tags ranging from \$50,000 to over \$1 million.

Canyon Creative's president Dale Sprague and creative designer Joslynn Anderson revamped the logo, then created a stationery package to build the emerging brand image. "We chose bronze and platinum and wanted a matte effect, so an uncoated paper choice was in order," notes Dale. "We needed a paper that would hold up to heavy ink saturation, have no watermark, diecut well, and hold a foil stamp. The client wanted something readily available and reasonably priced. Our choice was Gilbert Neutech PS 28 lb. in Pure White, and 120 lb. for the business card."

"The printing [by Superior Letterpress in Las Vegas] looked crisp, the colors weren't mottled, and the diecuts were smooth," enthuses Ann. "The solid application of ink printed beautifully on the back of the letterhead, a true testament to the opacity and surface of the Neutech PS. The matte metallic ink looked luxurious and rich, like the paint finishes on luxury automobiles."

Canyon Creative, www.canyoncreative.com; Fox River Paper Company, www.frpaper.com or www.gilbertpaper.com

VANDERBYL DESIGN — BEAUTY AND NUANCE FOR SUPERFINE *Mohawk, Superfine*

"When I was approached by Mohawk to design a piece for Superfine, it seemed a perfect opportunity to explore some of my ideas about beauty and nuance, and to gather examples of design that embody those qualities," says Michael Vanderbyl of Vanderbyl Design in San Francisco, regarding the Superfine promotion he and designer Ellen Gould created for Mohawk. "As an archival paper, Superfine supports the notion that design should be lasting and significant. I believe the most lasting and significant designs are those imbued with elegance, clarity, and beauty. These are ideals that always seem to have existed, and for good reason. Beauty enriches life, making it more pleasurable, and links us to the past. Despite recent trends that push it aside, I often encounter work that speaks to beauty's universal attraction. I think it's important to retain a sensitivity to refinement and purity, and to that end, Superfine became the vehicle for presenting nine fine examples." Printed by Cenveo and Digital Engraving of San Francisco.

Vanderbyl Design, www.vanderbyl.com; Mohawk, www.mohawk.com



PROPELLER BRANDING — INFINITY AT BRICKELL SALES KIT FOR THE BRANDING GROUP

Reich Paper, Shine

Between Miami and Fort Lauderdale, there are over 100 new high-rise condo developments under construction right now, so getting the attention of a buyer is difficult. This was the challenge that The Branding Group presented to Propeller Branding (both of Miami) for the Infinity at Brickell sales kit.

"Infinity's most impressive feature is the view—almost every unit is two stories with floor-to-ceiling windows," said Emily Carroll, design director for Propeller. "We wanted the sales kit to reinforce that, so we opted for a long, tall layout and beautiful skyscapes. Shine [Pearl cover and text] was perfect for this piece. With its luminous, pearlescent surface, Shine has the ability to be stunning and subtle at the same time."

After the printer, Rex Three of Sunrise, Fla., adjusted the curves and levels, Shine's performance on press was excellent. "The photos were just as bright and crisp as if we had printed on a coated sheet, but with a surface glow an ordinary paper would not have had," remarked Carroll. *Propeller, www.propellerbranding.com; Reich Paper, www.reichpaper.com*

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DJ Stout—Partner, Pentagram, Austin
John Bielenberg—Principal, C2, San Francisco
Dana Lytle—Principal, Planet Propaganda, Madison
Terry Marks—Principal, Terry Marks Design, Seattle
Jilly Simons—Principal, Concrete, Chicago

STEP
INSIDE DESIGN

5w's

A WEBSITE CREATOR POKES FUN AT HIS INDUSTRY
AND BENEFITS FROM THE JOKE.

BY EMILY POTTS

who

On a gorgeous Saturday afternoon, Greg Smith, creative director at Building Online in Dana Point, Calif., found himself working—again. Frustrated by the assignment and mad that he was spending his day off at the office, he blew off some steam by creating a parody of the promises many creative agencies make on their sites. His fictional company, huhcorp, was born (www.huhcorp.com).

Smith has worked as a copywriter, illustrator, and designer in agencies and as a freelancer for the past six years, so he's quite familiar with the topic he's making fun of. "Having worked in the industry during the internet gold rush days, one of the things that always struck me as both funny and ridiculous was the plethora of high-gloss, no-substance, e-something companies out there. They were full of show but didn't really have much in the way of substance. They looked good, but just didn't seem to *do* anything. So many times I'd look through these sites, professionally designed with all the bells and whistles, and simply be left saying 'huh?'"

"So huhcorp came out of my head as a parody of the idea that presentation is more important than substance—which has not disappeared from our industry by any means. It's just a mockery of that kind of narcissistic hubris in general," Smith explains.

what

"I've been a cartoonist since I was a little kid. It's my nature to make fun of things I consider stupid or arrogant. When I get stuck or frustrated, I make fun of stuff around me to blow off steam, and to regain some perspective. That's basically where this came from," he explains. "There was that spark of the idea, then I designed the site, programmed it, and wrote all the copy in about eight hours. And it really hasn't changed. I've updated the design slightly, but what you see is really what came out that Saturday afternoon." Huhcorp.com has been live since September 2002.

The biting commentary on the site is what makes it so compelling. For instance, on the "Solutions" page it states: "Our creative team will come up with design and marketing ideas you never even thought of. How could you? You don't have the talent we do. Don't take it personally. That's our job. That's what we do. We do stuff." In fact, "We do stuff," is the tagline for huhcorp.

"I looked for photos that portray that new-age, self-important, celebrity, no-brains, all-show kind of feeling, like that tendency in advertising to draw someone in by showing people who appear better or prettier or smarter. And the draw is that you're supposed to want to emulate them and be them. Sort of like a Gap commercial," Smith notes.

where

The response has been surprising. The only thing Smith did in the way of promotion, at the outset, was to submit it to coolhomepages.com. "I assumed that if it got listed I'd get a little response, and that a few people out in cyberspace would find it amusing," he says. He didn't bargain for the response he got. "Within a few months, I was getting more hits than I would have ever guessed. It can average anywhere from 40,000 to 80,000 hits per month. The coolest thing to me is not so much the number of hits, but the variety. My stats show that it's getting good traffic in just about every country in the world. I guess corporate bullshit is pretty universal."

when

The site even has ads. "I use Google's AdSense ads, so I don't have any real control over whose ads get listed. They spider your content and bring in ads dynamically based on your copy. So, in return



for a little click revenue, I'm giving tons of exposure to other design and marketing agencies."

Of course, all that exposure has also generated copycats. "I find it strange how many times the site gets ripped off. I'll get a heads-up from someone who has come across another site that has lifted my design and plagiarized my copy. I can't really think of anything funnier: A site that I'm making fun of that rips off my material to promote themselves. That's such a great paradox. I couldn't buy that kind of PR if I tried," he says.

why

"Believe it or not, my only intention with this site was to amuse myself—and perhaps the few friends I would e-mail it to once it was online. I think, as a humorist, that's usually the origin of any good idea. You just jump on something because it makes you laugh, with little regard to how anyone else will react to it. Some ideas catch on. Some don't. This one just happened to hit home with a lot of people out there in the 'working world' who deal with this kind of bullshit on a daily basis," he notes.

The biggest question Smith gets is, "Is this real?" He says, "It's a parody, but it's also a real company that works pretty hard for me. It now gets me more exposure than anything I have online. And for a designer, that translates into good leads. I've gotten some of my best freelance gigs from people who contacted me through that site. So, in the end, it's become my best marketing tool, and the best portfolio piece I could ever show someone. So now it gets me work doing ... um, the stuff I'm making fun of. You figure that one out." **S**



A collage of various photographs featuring actors from the movie Rent, including Matt Damon, Joaquin Phoenix, and others, arranged around the central title "RENT". The collage includes several black and white portraits, color photos of characters in different settings, and close-ups of faces. The word "RENT" is prominently displayed in the center in large, stylized letters. The overall aesthetic is gritty and artistic, reflecting the themes of the film.

RENT book, music
and lyrics by

JONATHAN
LARSON

directed by
MICHAEL GREIF

Spot Design/Photos: Amy Guip

TURNING BROADWAY INTO BRANDS

BY TIFFANY MEYERS

New York City's SpotCo breathed new life into Broadway advertising in 1996, with a raw, contemporary photomontage for the breakthrough musical *Rent*. Nearly a decade later, the agency continues to set the standard for theater graphics.

THE MAKEOVER

It's the week of the 2005 Tony nominations and SpotCo principal/creative director Drew Hodges is sitting in his office wracking his brain to remember what month the musical *Dirty Rotten Scoundrels* opened this season. "Are we, like, completely in a coma?" Hodges asks no one in particular, before he remembers the musical opened in March. Given that this year SpotCo created branding for more theater productions than ever—19 Broadway shows and 8 Off Broadway—which subsequently received 53 Tony nominations and 12 wins, no one would blame him for forgetting a date or two.

When in 1996, Geffen Records hired Hodges to market *Rent*, SpotCo was Spot Design, a five-person studio with clients in TV and music—including MTV, Nickelodeon, Sony Music, and Geffen Records—and no experience with Broadway theater. That outsider status does much to explain the aesthetic shakeup Hodges initiated with his work. Spot Design's clients in other sectors of the entertainment industry wouldn't countenance advertising that wasn't as exceptional as its product; there was no reason, according to Hodges, that theater shouldn't adopt the same position.

At the time, the dated aesthetic of most Broadway advertising—which tended to be short on concept and long on the use of bland icons—was overdue for a makeover. With his campaign for *Rent*, Hodges made the bold decision to feature the cast members, none of them famous at the time. "No one understood why we'd photograph the talent because they weren't stars," he says. "People understood photography to deliver a celebrity's face, but they didn't understand that photography could deliver the mood and tone of a show." That's what SpotCo's raw, contemporary photomontage, shot by Amy Guip, did for *Rent*; it gave consumers a taste of the theatrical experience.

That year, Spot Design became SpotCo, which is today a full-service advertising agency specializing in Broadway, with 42 staffers, media buying and planning capabilities, and a lion's share of the business to be had on Broadway. The agency's campaigns for productions like *Rent*, *Avenue Q*, *Chicago*, and *De La Guarda*, among scores of others, is credited with catapulting Broadway into an era of marketing modernity.

OPPOSITE: SPOTCO IS OFTEN CREDITED WITH BEING THE FIRST AGENCY TO FULLY TAP THE EMOTIONAL RANGE OF PHOTOGRAPHY IN THEATER GRAPHICS, WITH THIS GROUNDBREAKING 1996 CAMPAIGN FOR *RENT*, SHOT BY AMY GUIP. RIGHT: FOLLOWING ON ITS HEELS WAS SPOTCO'S POSTER FOR *CHICAGO* USING MAX VADUKUL'S PHOTOGRAPHY TO DISTINGUISH THE LIVE MUSICAL FROM THE MOVIE.

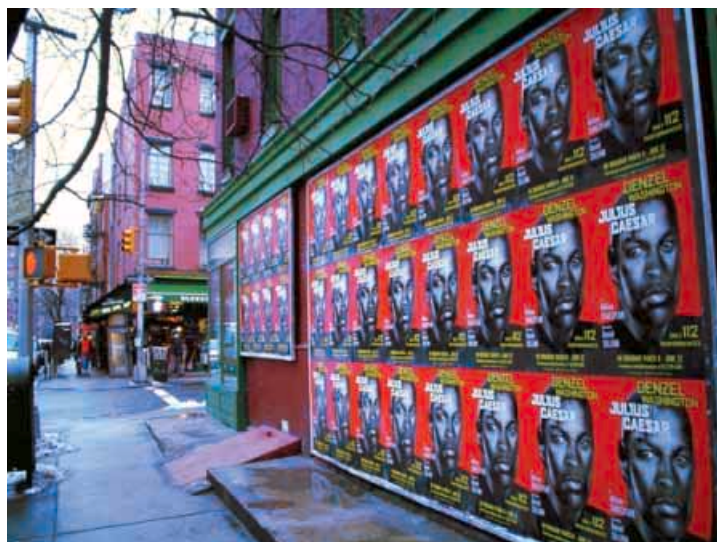


YOU LOVE THEM ALL EQUALLY

To understand what makes SpotCo work so well, it helps to understand that Hodges has a knack for viewing the challenges unique to marketing a Broadway show—and there are no shortages of these—as creative opportunities. In no other industry, for example, do agencies represent a cluster of clients who compete so directly with each other, each screaming for attention in *The New York Times*. This year, four of the plays SpotCo branded—*Democracy*, *Gem of the Ocean*, *The Pillowman*, and *Doubt*—filled all four Tony nomination slots for Best Play (*Doubt* won). And it's not as though Hodges can pick a favorite; as he sees it, that would be like asking a parent to pick a favorite child. "You love them all equally," he explains. As such, it can be tricky to represent so many competitors. "But the way it plays out is that you have to be very clear about what's unique about each brand. It challenges us to be really good at branding."

It would also be difficult to find too many industries that charge their agencies with advertising a product that, essentially, doesn't exist. But SpotCo's creative directors, Gail Anderson and Vinny Sainato, work months in advance of a production's Broadway debut, guided only by a script whose moods are yet to be realized on stage, often by actors yet to be cast. The result is that these creative directors—relying on the producers who live and breathe whatever raw material does exist—are uncommonly close to their clients, and as emotionally invested in each production's chance to take home a Tony as the producers themselves.

It takes a big man to admit, as Hodges did, that he's found himself secretly wishing for producers to thank SpotCo during a Tony acceptance speech. "We're here to support from the sidelines," he says, "but the more emotionally involved we get, the better the work seems to be, so it is inevitable that you would love to think you helped."



LEFT AND OPPOSITE, BOTTOM LEFT: WILD POSTINGS FOR THIS SEASON'S MODERN ADAPTATION OF *JULIUS CAESAR*, STARRING DENZEL WASHINGTON AS BRUTUS. PHOTO ILLUSTRATION BY EDDIE GUY. "THE SIMPLICITY OF [GUY'S] COLLAGES FELT RIGHT FOR WHAT WAS GOING TO BE A VERY MODERN INTERPRETATION OF *JULIUS CAESAR*," SAYS GAIL ANDERSON. "AND ULTIMATELY, WHO WOULDN'T WANT TO LOOK AT A BIG PORTRAIT OF DENZEL?"

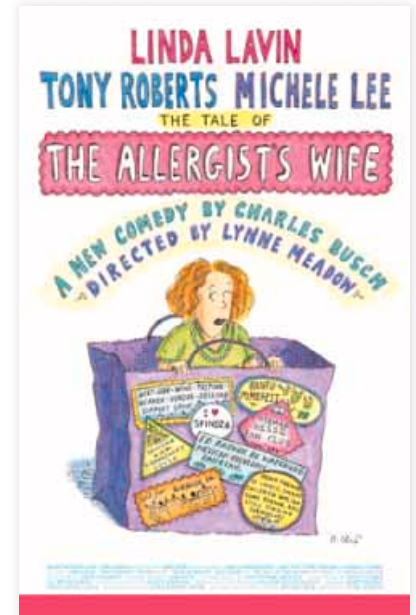
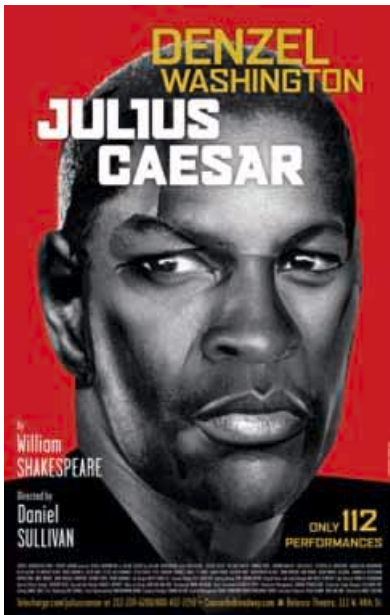
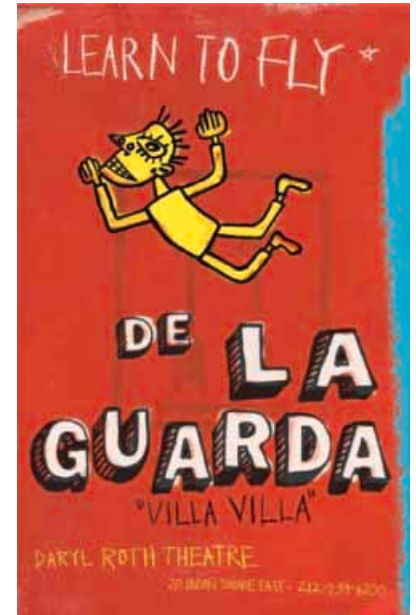
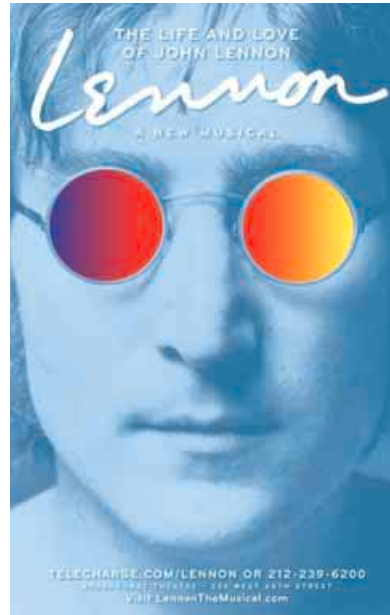
OPPOSITE (CLOCKWISE FROM THE TOP): POSTER FOR *LA BOHÈME*. SPOTCO WAS CHARGED WITH A DIFFICULT TASK—TO CREATE EXCITEMENT FOR AN OPERA, IN ITALIAN, ON BROADWAY. PHOTOGRAPHY BY DOUGLAS KIRKLAND; TITLE TREATMENT BY BAZMARK/CATHERINE MARTIN; DIGITAL IMAGING BY MARY LITTEL

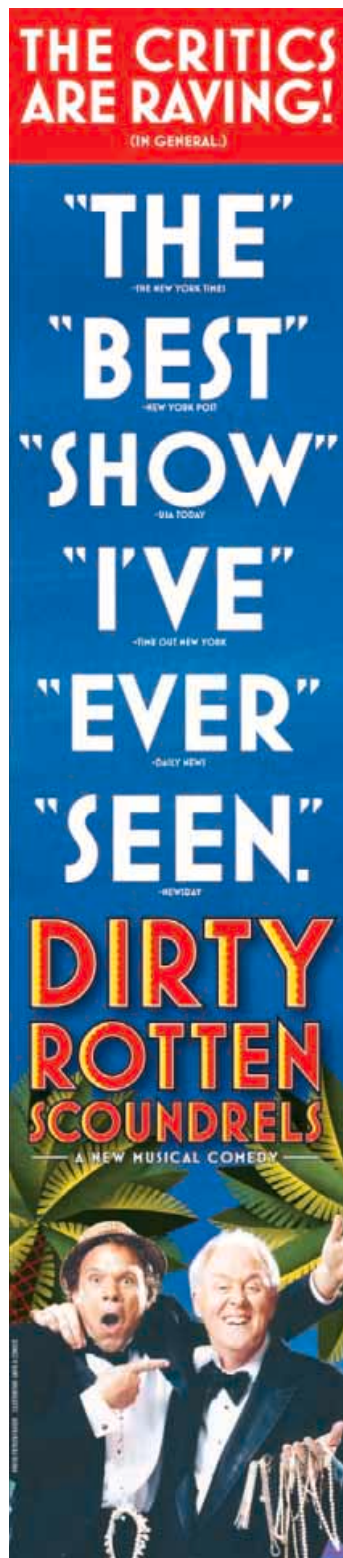
FOR THE SAN FRANCISCO TRYOUTS OF THE MUSICAL *LENNON*, ANDERSON BUILT THE KEY ART AROUND A SUBTLE VISUAL METAPHOR, USING GUITAR STRINGS TO FORM JOHN LENNON'S EMBLEMATIC PROFILE. BUT THEATERGOERS ASSOCIATED THE FORM WITH ANOTHER RADICAL OF HIGH, THOUGH LESS PEACEFUL, IDEALS. "THEY WERE THINKING THE OTHER LENIN," SAYS ANDERSON. "THAT WOULD BE SOME MUSICAL, HUH?" THE NEW ART FOR THE SHOW'S BROADWAY LAUNCH IN AUGUST, SHOWN HERE, USES PHOTOGRAPHY FOR CLARITY.

POSTER FOR *DE LA GUARDA*. SPOTCO DESIGNER/ILLUSTRATOR KEVIN BRAINARD PAINTED THIS AIRBORNE THEATRICAL GROUP'S SYMBOL OF THE FLYING MAN ON A REFRIGERATOR CARTON, USING SOLVENT TRANSFER TO GIVE IT ORGANIC GRIT. "THE GOAL HERE," SAYS HODGES, "WAS TO GIVE A SENSE OF ALTERNATIVE STREET ART—GUERRILLA MARKETING AND WHIMSY ALL IN ONE."

CHARLES BUSCH'S *THE TALE OF THE ALLERGIST'S WIFE* IS ILLUSTRATED BY ROZ CHAST, WHOSE STYLE COMPLETELY COMMUNICATED THE WORLD OF THE PLAY'S PROTAGONIST, A NEUROTIC MANHATTAN WOMAN.

POSTER FOR MARTIN MCDONAGH'S *THE PILLOWMAN*. "THE PRODUCERS TALKED ABOUT THE CLAUSTROPHOBIC CONFINEMENT OF THE SET," SAYS ANDERSON, "THE FORCED PERSPECTIVE AND SORT OF CRAZED STORYBOOK FEEL." IN RESPONSE, SPOTCO CONSTRUCTED A SMALL, TWO-STORY CARDBOARD HOUSE AND, WITH PHOTOSHOP'S HELP, STUFFED ACTORS BILLY CRUDUP AND JEFF GOLDBLUM—WHOSE BODIES ARE ACTUALLY DIGITAL PHOTOGRAPHS OF SPOTCO STAFFERS—INTO THE APPROPRIATELY DINGY ROOMS.





IT'S REALLY SO SIMPLE (THEORETICALLY)

Hodges' conviction is that a campaign shouldn't merely visually translate a plot, but make an emotional promise, giving consumers a sense of what it will feel like to see it. "You should be able to look at my ad and feel something that matches the experience of an evening at the theater," he says. "And the more closely that emotion matches the show, the more successful the campaign."

It's no small feat to achieve that emotional parity between the aesthetic of a poster and the experience of a production. The first *New York Times* ad for *Dirty Rotten Scoundrels*, a comedy about two con artists, was ultimately what the clients wanted—a lush, deco illustration by David Cowles, based on a 1940s travel poster the producers saw and fell in love with. But the ad didn't stand out. While the concept successfully evinced all the outrageousness of *Dirty Rotten Scoundrels'* French Riviera setting, it lacked humor, breaking Hodges' almost suspiciously intuitive law of branding Broadway. "If you're selling a comedy," he says, rubbing his forehead a little, "have the ads be funny. It's really so simple."

Very quickly, SpotCo steered the campaign in the direction of an earlier concept—one proposed by producer Marty Bell, and which had gotten lost in the conceiving shuffle—rolling out a series of ads shot by Andrew Eccles that are every bit as much a con game as *Dirty Rotten Scoundrels* itself. While SpotCo couldn't really swindle consumers—"There's laws against that," jokes Sainato—the ads wink with enough bonhomie to stay clearly on their side. In one ad, Sainato turns one of Broadway's more aesthetically stifling requisites—whereby every millimeter of ad space is stuffed with critics' quotations—into an ingenious display of the musical's humor. Taking a good-natured crack at producers' tendency to selectively pull one qualifying phrase from otherwise unenthusiastic reviews, the ad features one word from each of six newspapers (see the ad, at left).

THE BULL'S EYE

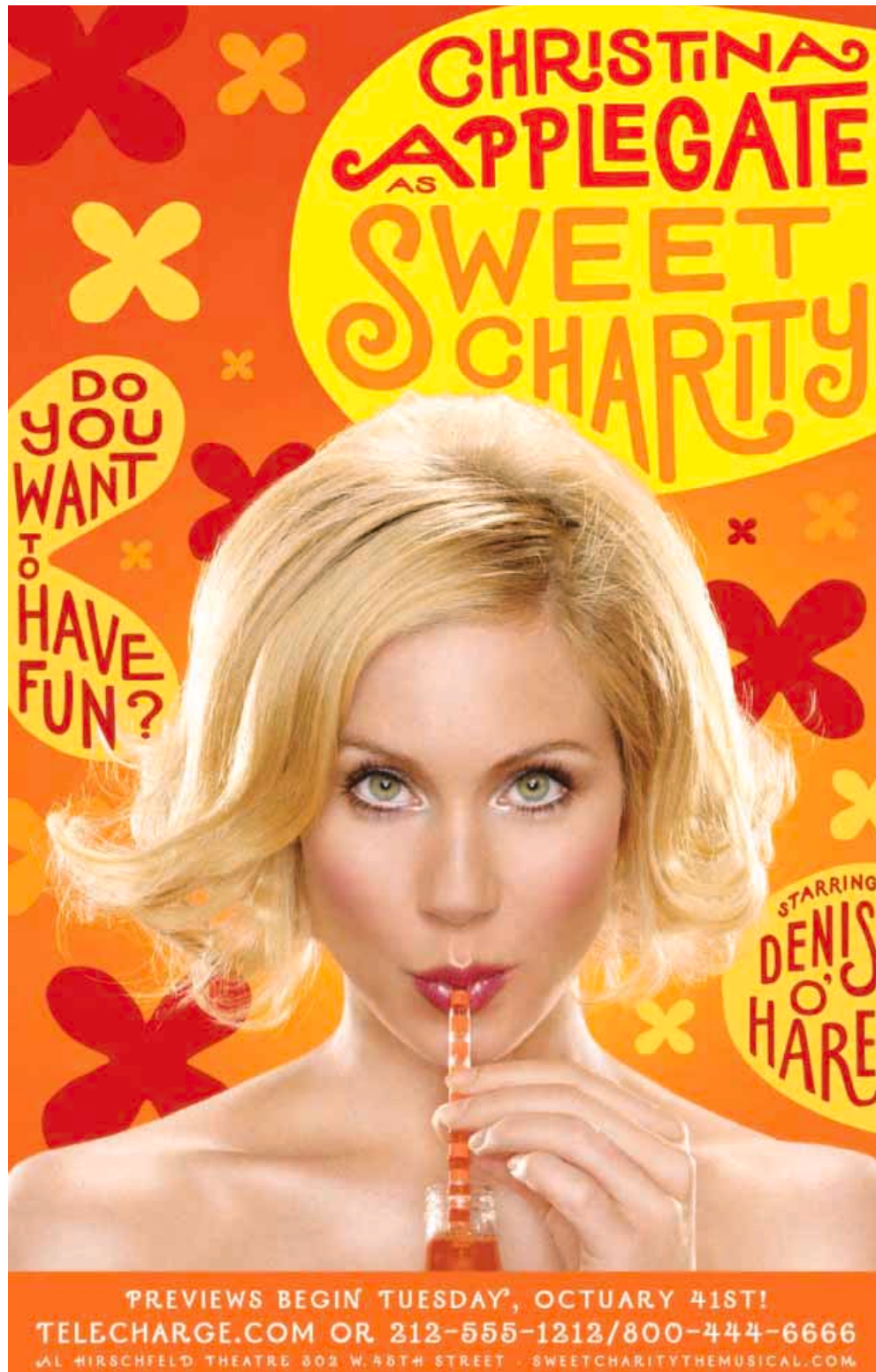
People are wont to judge theater advertising against movie marketing, but that's an inherently unfair comparison. While Hollywood packs its formidable advertising budgets into a window of three months, a successful Broadway show must consistently funnel fewer media dollars into advertising throughout its run, driving people to buy tickets every night, sometimes for years. Given that the world around a Broadway show can change during its long shelf life, even if the production doesn't, SpotCo constantly revisits and revises its campaigns, responding in real time to a host of sometimes-unpredictable external factors.

According to Hodges, marketing theater is a matter of following the concentric rings of a target. A campaign begins by appealing to the bull's eye, where avid Manhattanite theatergoers sit. Once those tastemakers have solidified a production's success, the campaign shifts attention to suburbanites and American tourists following on their sophisticated neighbors' heels, and finally international tourists. "You're constantly having to open up your campaign," he says, pantomiming the circles of his target. "That's what a successful campaign does. It goes from this, to this, to this."

In addition, there is nothing static about live theater. Scripts get tweaked. Actors get replaced. Bones, on rare occasions, get broken, as Christina Applegate's right foot did this season during *Sweet Charity's* Chicago tryout. And in the business of Broadway, the outside force with the biggest impact is critical response. "In *The Post* today," says Hodges, "there's a column handicapping the Tony race, talking about who's going to win or lose." Gesturing toward the corner of the room, he adds: "It's in the trash can out there if you want to read it."



WHEN CHRISTINA APPEGATE, STARRING IN THIS YEAR'S PRODUCTION OF **SWEET CHARITY**, BROKE HER RIGHT FOOT DURING THE SHOW'S CHICAGO TRYOUT, CHARLOTTE D'AMBOISE WAS TAPPED TO ASSUME THE TITLE ROLE. SAINATO SWOOPED IN TO DEVISE A NEW CAMPAIGN FEATURING D'AMBOISE IN DRAMATIC SILHOUETTE, BUT APPEGATE MADE GOOD ON HER PROMISE TO HEAL IN TIME FOR THE BROADWAY DEBUT, AND PRODUCERS REVERTED TO THE ORIGINAL CAMPAIGN, SHOWN ABOVE, SHOT BY JILL GREENBERG.



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WICKED WITCH
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BOY
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THE
CLOZET**

Avenue Q
The Musical

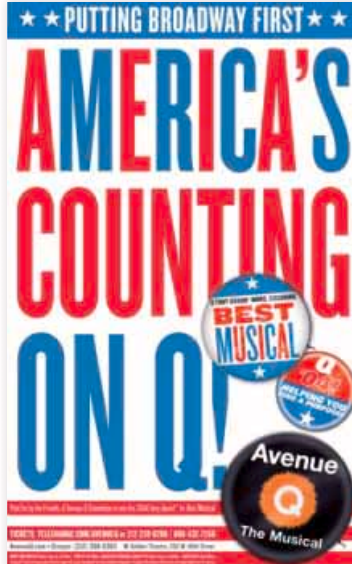
**AVENUE Q WELCOMES
THE BOY FROM OZ
TO BROADWAY.**

TONIGHT & TOMORROW AT 8
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GROUPS: (212) 360-6000 / (800) 223-7960 • AvenueQ.com
Golden Theatre 252 W. 45th Street

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Avenue Q
The Musical

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Golden Theatre 252 W. 45th Street

ORIGINAL BROADWAY CAST RECORDING AVAILABLE ON VICTOR CDs

**WARNING:
Full Puppet Nudity**



Avenue Q
The Musical

Telecharge.com 212-239-6200 • AvenueQ.com

AVENUE Q • MUSIC AND LYRICS BY ALBERT LOPEZ & JEFF MARX. BOOK BY JEFF MARX.
WRITTEN FOR THE SCREENPLAY BY ALBERT LOPEZ & JEFF MARX. DIRECTED BY JEFF MARX.
Golden Theatre 252 W. 45th Street

PUPPET BIAS

But the media surrounding *Avenue Q* last season swirled with particular vehemence, to which SpotCo responded in kind. At its August 2003 Broadway debut, critics complained that the quirky little import from Union Square's Vineyard Theater had no business on Broadway. With its GenX humor and songs like "It Sucks to Be Me," the musical had all the trappings of a downtown play that belonged downtown. Add puppets to the mix and you get Michael Riedel of *The Post* betting it would close by January.

SpotCo came out of the starting gate strong, battling the skepticism *Avenue Q* faced—which came to be known at the agency as “puppet bias”—with a campaign that audaciously features extreme puppet close-ups. Set against impolite headlines, the ads drive home the message that *Avenue Q* is nowhere near *Sesame Street* on the sensibilities map. That the musical should see success was unlikely, according to the old guard. That it should win a Tony for Best Musical bordered on blasphemy. Daniel Okrent promised in *The New York Times* that if the favorite, *Wicked*, with its \$14 million budget to *Avenue Q*'s \$5 million, “loses the Tony, I'll eat my black satin jacket from the road company of *Jekyll and Hyde*.”

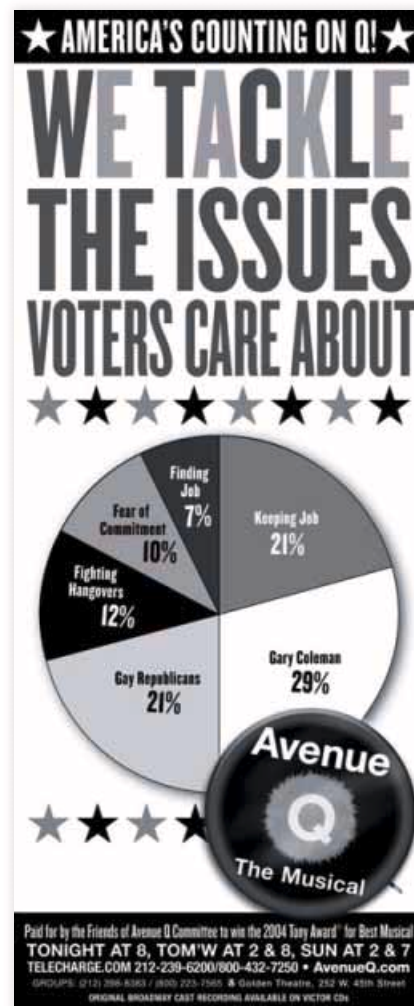
Soon, however, glowing reviews outnumbered the slams. Not a few critics were rooting for the underdog, and SpotCo played to win. Spoofing the concurrent presidential election race, SpotCo launched a series of red, white, and blue print ads that appealed to Tony voters directly. The ads were “Paid for by the Friends of *Avenue Q* Committee to win the 2004 Tony Award.” They reported such statistics as: “99% believe show is good for America,” and bragged that “Q-mentum builds as election nears.”

THE UPSET

There is no way to precisely quantify art's impact on a show's success. It would be easier to analyze the extent to which reviews in *The Times* make or break a show than the messaging in its ad pages. What is clear, however, is that SpotCo conquered puppet bias by continually reminding the public of the show's strength: its wildly intelligent, wildly irreverent humor that held up a mirror to the absurdity of modern life at every turn. *Avenue Q*, beloved and belittled in equal measure, won Best Musical that year in an upset of astronomical proportions. And there's no word on how Okrent seasoned his satin.

For Hodges, results like these confirm the power of design. He'll tell you that branding a Broadway show is harder than any work he's done before. In the same breath, he'll say it's also the most satisfying. On no occasion is this more apparent than on the night of the Tony's. “When we used to design collateral for, say, MTV, yes, it was exciting,” he says, “but I always felt that it was like the end of *Indiana Jones*, when a workman takes the priceless artifact and sticks it into a huge warehouse where it will sit in obscurity for all time. With this work, we truly become a part of it—and so does the public.”

SPOTCO | 212.262.3355 | www.spotnyc.com



SINCE ITS 2003 BROADWAY DEBUT, *AVENUE Q* FACED PUBLIC SKEPTICISM THAT CAME TO BE KNOWN AT SPOTCO AS “PUPPET BIAS.” CONNOISSEURS OF THEATER, IN OTHER WORDS, FOUND IT HARD TO ACCEPT THAT A PRODUCTION FEATURING FUZZY CREATURES COULD POSSIBLY APPEAL TO THEIR SOPHISTICATED SENSIBILITIES. SPOTCO'S CAMPAIGN SET OUT TO PROVE THAT THE MUSICAL—AND ITS PUPPETS—WAS WELL WORTH THE \$100 TICKET, NOT TO MENTION THE TONY IT EARNED.



BY MATTHEW PORTER



MTV CHOOSE OR LOSE 2004: THIS WAS PART OF A LARGER EMMY AWARD-WINNING EFFORT OF MTV'S CHOOSE OR LOSE CAMPAIGN TO ENCOURAGE YOUNG PEOPLE TO GET OUT AND VOTE DURING THE 2004 PRESIDENTIAL ELECTION. "FOR THIS SPOT I WAS ASKED TO FOCUS ON THE ISSUE OF GAY MARRIAGE, AS THE ESSENCE OF THIS ISSUE IS ONE OF HUMAN RIGHTS, AND HAS LITTLE TO DO WITH HOMOSEXUALITY, I WANTED TO AVOID CONFRONTATION AND RELATE INSTEAD ON AN EMOTIONAL LEVEL," WEINER SAYS.

In the close quarters of the apartment Clay Weiner shares with his girlfriend, fashion designer Rachel Comey, on the eastern edge of Little Italy, an acquaintance is made. I am here at the suggestion of STEP editor Emily Potts, who observed and was impressed by Weiner's creative range when he spoke at the STEP Stretch conference last fall.

My goal was to meet Weiner and learn more about his history and motivations. As with almost any assignment over the years that has involved a "wunderkind," I started the interview somewhat dubious, not of the man's starry talent—already well documented—but of his capacity to articulate motivations and humanity, things that spark imagination and fire commitment, things often buried under the avalanche of "success." So, whether one regards it as cynical or informed, I believe the only aurora borealis I've ever seen was more ephemeral than bright.



I realized in watching Weiner “walk” Mona, I had met a young man of

DOG IS LOVE

During the course of our first conversation, Weiner (pronounced like “whiner,” a fact that no doubt has invited snickers from childish observers since the toddler Clay Weiner first spoke it to a stranger) excused himself to take his beloved, 12-year-old paraplegic black Lab mix named Mona for a “walk.” This was accomplished by gently lifting Mona’s stricken hindquarters, enabling her to convey herself to the apartment’s bathroom under the ebbing power of her operable front legs. Once there, he helped the dog conclude her business by gently applying pressure in the area of her paralyzed bladder or colon, thus releasing her urine or excrement. This has been routine for Weiner for three years; for Comey, the act has been routine since a car struck Mona in 2000.

The scene fascinated me. And made me uncomfortable, even a little sad. It was the essence of a man in a moment. In a business of selfishness, in a megalopolis of narcissists, in a nation of materialists, in a world of egoists, I realized in watching Weiner “walk” Mona, I had met a young man of compassion and depth. If you want to know a man’s soul, ask his dog.

MAN IN MOTION

“Boredom,” Weiner once told *Creativity* magazine, “has never been something I understood.” Or experienced. He is a man in motion, painting, designing, writing articles and ads, art directing film, or designing the prints for Comey’s collection. For better or for worse, he fits no mold. He’s a man with interests as varied as his talents, with varying degrees of success in each.

Fortunate to look years younger than his age, 29, Weiner has been moving in the streets of New York for a dozen years. In fact, he was not born here; he just arrived early, a feat he keeps repeat-



STOLICHNAYA CAMPAIGN: ALL TRUE CONNOISSEURS OF VODKA KNOW THAT IT IS BEST SERVED CHILLED. THIS CAMPAIGN FOR STOLICHNAYA TOOK THAT SIMPLE INSIGHT AND DEPICTED JUST HOW DEVOTED STOLI DRINKERS ARE TO THEIR VODKA—EVEN IF IT MEANS FREEZING THEIR BUTTS OFF TO ENJOY IT.

compassion and depth. If you want to know a man's soul, ask his dog.

ing. A precocious child of caring, supportive (but ultimately divorced) parents, Weiner spent his youth in Shaker Heights, a leafy Cleveland suburb renowned for its tile-roofed homes, prosperous contentment, homogeneous peacefulness, Teutonic cleanliness, bourgeois gracefulness, and, evidenced by the city's website, numbingly chirpy Midwestern-ness.

For those reasons and others, young Clay wanted out of Shaker Heights. With his parent's tacit permission, he decided not to spend his high school junior-year summer tossing the morning paper on neighborhood stoops or languidly drinking malts with Sally on sunny Chagrin Boulevard. Instead, Weiner elected to do something *waaaaay* different.

With a singer-songwriter roommate who looked like Jesus but was addicted to heroin, he subleased an apartment from a close friend's older sister in the East Village. That summer, while most New Yorkers with time to kill consider more relaxed pursuits and cooler climes, "Local Clay" of Shaker Heights chose to earn his living as a bike messenger. Imagine

the tales he told classmates upon his return to Shaker Heights High School in September.

Upon high school graduation, Weiner left to study film at USC in Los Angeles, but New York's appeal lured him back. He returned, entering Columbia University to study philosophy. These first years in New York were never easy but always interesting. He lived in a cheap apartment in Williamsburg, Brooklyn, hanging out at local dives such as The Bar and Enid's Bar, where, he recalls, "you basically knew everyone, could explore everything, and had plenty of time to fuck around—too much time, actually." Intelligent and tireless, Weiner was also easily distracted by the city's numerous less savory temptations, including drugs. "Williamsburg seemed a great place to never grow up," he said, so he left and moved back to the more responsible community of the Lower East Side.

In 1994, while still at Columbia, Weiner answered a university posting for a part-time job in the set design department of *Late Night With Conan O'Brien* at NBC. There, Weiner found himself drawn to the writer class, especially their world view and discontent. After that, he decided to take time off from college and pursue writing full time, taking a job as a comedy writer with the



MEAN POPULAR GIRL, MTV2: "WE DISCOVERED THROUGH DEMOGRAPHIC RESEARCH THAT 90 PERCENT OF THE MTV2 AUDIENCE ARE ADOLESCENT BOYS. SO I THOUGHT IT WISE TO PEPPER THE CHANNEL WITH A REALLY OBNOXIOUS MEAN POPULAR GIRL—THE KIND OF GIRL WHO CAN MAKE YOU FEEL LIKE A TOTAL LOSER AT THE DROP OF HER CELL PHONE," WEINER EXPLAINS.

"My pop always encouraged me to find something that makes

Dana Carvey Show where he met and worked with writer Robert Smigel, creator of Triumph the Insult Comic Dog of *Late Night With Conan O'Brien* and the longest-serving writer still at SNL. After *Dana Carvey*, Weiner returned his focus to design and personal artwork. A few talented acquaintances in advertising encouraged him to try their business.

"I was trying to find a creative role in which you could have both control of the words and their delivery. In comedy writing, I'd tear my hair out coming up with a good insight only to later see it botched or tossed away. With advertising, I was finally able to massage and shape ideas long enough so that their true worth was revealed," Weiner says.

His breakthrough in advertising came when he wrote, directed, and appeared in his first major campaign for MTV. The odd-ball spots were an immediate popular success, garnering Weiner a teenage fan club and top honors at the One Show. The spots show Weiner at his deadpan, dancing-fool best—a sort of hipster-weirdo similar to Napoleon Dynamite, which begs the question: Which came first, Napoleon's chicken egg-gathering job or Weiner's droll chicken dance?

Eventually, Weiner joined the agency world full time, first and briefly with Cliff Freeman and Partners, and now with Publicis/N.Y. His appearance inside Publicis' big, pastel, eerily quiet offices seemed incongruous after our earlier encounter in the apartment with Mona. But his relationship with the agency affords him new opportunities to spread his wings and apply bigger, bolder ideas through collaborations with art director/creative partner Alan Vladusic (first from Bosnia, and lately of Germany). *Boards Magazine* named the duo "Best International Creative Team Under 30."

Currently, Weiner is hard at work holding down his day job and directing a series of animated commercials that will break during this year's MTV Video Music Awards and are the genesis of a forthcoming MTV show about puberty.



INTRO GUY CAMPAIGN FOR MTV: "THIS IS A CHARACTER I CREATED WITH MY FRIEND LENA BEUG," WEINER SAYS. "HE'S A REALLY SPECIAL BOY WITH SPECIAL TALENTS. HE HAS A ZEST AND EXUBERANCE FOR MUSIC AND A PURE IMAGINATION. WE WANTED TO GET AT THE CORE OF WHAT MTV STOOD FOR. I DON'T KNOW IF WE DID THAT, BUT I CAN SAY I HAVE A FAN CLUB OF MILLIONS OF TEENAGERS."

me happy, then find a way to make a living doing it," says Weiner.

"Having my own show has been a goal of mine since I was little. I grew up loving Chuck Berris, who was doing reality TV before reality TV. I love the tube, but it is sad what passes for TV these days. I'd love to resurrect the unique set of values that Berris pioneered, but which reality programming today totally butchers."

It is at this stage in his career, as a Big Agency Man, that I met Clay Weiner, man in motion, mold breaker. But where does he go from here? In a sense, this is a story without an ending. Even the middle chapters are incomplete. Will Weiner become one of New York's leading advertising writers and creative directors? Will he focus solely on fashion design and marketing to propel the Rachel

Comey brand? Be an award-winning comedy writer? A journalist? Filmmaker? Forty-year-old has-been?

If you ask Weiner, he has no sure answers to these questions. Who can blame him? His career trajectory looks more like Coney Island's Cyclone and is probably just as fun. "Career? I haven't stuck around long enough to have a career," he says, without irony or regret. "Anyhow, the thought of having a career sounds inherently lifeless. My pop always encouraged me to find something that makes me happy, then find a way to make a living doing it. The only problem is I enjoy doing too many things."

The supreme advantage: youth. The priceless treasure: limber bodies and agile minds. Why choose a career when you can have a life? Why put all your talents in one discipline when you have the potential to be excellent in many?

Adult decisions can be postponed until the time comes to grow up. But until then you can dance, you can act, you can paint, you can write, direct, design, live, love, and "walk" your devoted dog until they call you in from play.

Or not—if you're really lucky or really good. Like Clay. **S**

JOHN BIELENBERG **INTERVIEWS** ADAM BRODSLEY AND ERIC HEIMAN ... SORT OF.



CREATIVE DIRECTORS FOR ALL PROJECTS SHOWN ARE ADAM BRODSLEY AND ERIC HEIMAN.

MISTAKES WE'VE MADE

We've never done a magazine interview before. We're usually funny, entertaining, concise, smart, and even damn erudite at times. But after we read the transcript, we were aghast to realize that we didn't sound like us at all. We were stiff, nervous, and said "um," "you know," and "like" more than any person should be allowed in one sitting. Basically, it was a disaster. We thought about blaming John Bielenberg, who interviewed us, but we knew in our hearts that he had nothing to do with the interview's shortcomings. (He also threatened legal action for character defamation if we said he was even partially at fault.)

We tested this theory on John's current Project M students. We asked them to read the original interview and they

confirmed our thoughts with amazingly blunt language like. "It's a bit boring," "Seemed a bit uninspired and formulaic," "It's not very insightful," and "Will anyone really want to read this?" These kids didn't hold back. God bless 'em. They are our future after all.

*We pride ourselves on embracing the many mistakes we've made since we started Volume. After all, what do you learn by being perfect? We've even delivered entire lectures about these screw-ups. So whether working on a design project or being interviewed by a magazine, potential client, or employer, learn from our mistakes. Do as we say, not as we do. (Well, in this case, don't even do what we say.)**

MISTAKE 1. IF YOUR DESIGN FIRM'S BACK STORY IS LACKING IN EXCITEMENT, MAKE SURE YOU EMBELLISH IT OR MAKE SOMETHING UP.

Before:

JB: *Where did you guys come from, how did you meet, and how did you decide to form Volume?*

AB: Eric and I met through a mutual friend almost 10 years ago, and then 3 years later taught together at CCAC [now CCA, The California College of the Arts]. Through this teaching experience we discovered we had similar ideas about design.

EH: The day I was let go from my last freelance gig before the economy crashed, I bumped into Adam at a bar. He had also just left his job at Mauk Design.

AB: I'd been there for six years.

EH: We just started talking about what we might do next and met up later to discuss the possibility of working together.

AB: Our approaches complemented each other, and this is what really made the partnership take off.

After:

AB: Eric was teaching design to displaced kids in Turkmenistan, I had been assisting the team of Doctors Without Borders [DWB] in the same country, designing medicine labels on the spot as they were needed. We met when Eric had the group of the DWB doctors come to his class. It was there we realized we had similar ideas about design.

EH: The day my class graduated from their studies, I bumped into Adam at a local opium den. His DWB circuit had finished after the smallpox vaccination program ended.

AB: I'd been over there for six years.

EH: After smoking a few pipes and having hallucinations of purple elephants and cubist-like typography for over three hours, we just started talking about what we might do next and met up later back in the States (after we had both been debriefed by the government) to discuss the possibility of working together.

AB: Our approaches complemented each other, and this is what really made the partnership take off.

Much better. Truth is relative.

MISTAKE 2. COHERENCE IS GOOD. BLABBING ALONG FILLING ALL THE SILENCES UNTIL YOU CAN SORT OUT WHAT YOU ARE TALKING ABOUT SHOULD BE AVOIDED.

JB: *A name like Volume I think is fine, but there was a period of time—I don't know if it was because of the dot-com thing—when there was just a vibe in the air and there were a lot of naming conventions going on.*

EH: I liked the multiple possibilities of what the word *volume* could mean—volume and sound, volume and amount, volume in terms of, you know, your physical volume. We also took to it because our work really doesn't adhere to a certain kind of style. We collaborate with clients and get into their "volume" level, and I think that the ability to kind of change volume is something that we offer our potential collaborators and also, it's like the idea of design being more than just 2D, you know, the idea of 3D not only in physical states or exhibits, but sort of a full-bodied experience, you know, the conceptual story telling focuses that we like to put into our work.

*Note to current and potential clients and collaborators: The mistakes we make rarely have anything to do with misbanding your budgets or time, nor have they ever jeopardized the quality of product we deliver.

Note how this response could have easily been summed up in one sentence, instead of ballooning to almost soliloquy length, and hardly of Shakespearean quality.

Instead:

EH: I liked the multiple possibilities of what the word *volume* could imply—sound, amount, dimensionality. Our work doesn't really adhere to a certain visual style—we collaborate with clients and determine their “volume” level.

AB: It's also about the idea of cross-media design—we do 2D, 3D, and 4D work, and incorporate strong conceptual and story-telling elements.

MISTAKE 3. DON'T USE A CHEAP RECORDING DEVICE, OR THE TRANSCRIBER WILL HATE YOU, MAKE CHOPPED LIVER OF YOUR TEXT, AND YOU WON'T KNOW WHAT THE HELL YOU SAID IN THE FIRST PLACE WHEN THEY SEND THE TRANSCRIPT BACK TO YOU.

For instance:

AB: I have to say there is something about saying I'm a graphic designer. I just can't do it. I'm not sure what the claudications [?] are without this. But there is a funny association without that.

EH: That's why I left our ____ [?] because there is such a wide to walk of you know ____ [?] that feed into it and you know that's the reason that me and fast company and it was just so great like the two sort of graphic designers that were represented there was like Bruce Mau on one end and Brian Collins over at the other end.

Does this make any sense to you? It doesn't to us either. Still.

MISTAKE 4. NEVER, EVER MENTION NAMES WHEN SPEAKING CRITICALLY TO THE PRESS—THOSE PEOPLE WILL NEVER SPEAK TO YOU AGAIN.

EH: We're not hardcore formalists in the spirit of [name omitted for legal and friendship reasons] and [name omitted for legal and friendship reasons]. They do wonderful work and I love it, but that's not what we're in graphic design for completely. We want to make things that have graphic appeal, but we are not doing it in the service of that form alone.

That probably also includes referring negatively to the branding people.

EH: Well, we don't use *brand strategy* in our pitch. Or at least call it that. Try to find the word *brand* on our website. I'll bet you can't.

AB: The *B* word.

EH: We're not against the concept of branding—haven't we been doing some form of this since graphic design came about?—just the word and how it has been co-opted by everyone from corporate marketing departments to the guy selling stuff on the street. The thrust of what we do has always gone back to telling stories that speak to people, through whatever combination of words, images, sounds we feel works best. But why not just call it that, since that's what it is?

AB: It's the core of this trying to define the heart of the subject matter. I don't think it's anything new or unique. We just try to do it well.

MISTAKE 5. DON'T FORGET TO PLUG YOUR LATEST PROJECTS. WE WERE BOTH A LITTLE FOOD-WOOZY FROM THE BIG BOWL OF VIETNAMESE PHO WE EACH ATE BEFORE THE INTERVIEW AND THIS COMPLETELY SLIPPED OUR MINDS. SECOND LESSON: HOLD THE INTERVIEW BEFORE LUNCH.

That said, here's what we're doing right now:

- We just finished designing a book for *ReadyMade* magazine being published in December.
- We're art directing the next issue of *CHOW* magazine.
- We're creating a new catalog for Heath Ceramics.
- We're just about to start a website for The Bridge Fund.
- We're making a film for Adobe.
- We're doing a bunch of “look and feel” studies for a variety of conferences.
- We're designing a book cover for Chronicle Books.

MISTAKE 6. ACTUALLY HAVE AN “ELEVATOR PITCH”—BUSINESS PEOPLE LIKE THIS TERM.

Instead of:

AB: There is something about saying “I'm a graphic designer.” I avoid it. I have issues with titles. I find that people outside of graphic design have certain ideas about what this title means. We're thinkers, storytellers, collaborators ... I have a different elevator pitch for every day of the week.

What we really say in the elevator is:

“Everyday life is complex and often overwhelming. Empty space, mental and physical, is at a premium. Design can be reductive as well as additive, quiet as well as loud, prohibitive as well as promotional. Design can create “white space” in our lives as well as on the page. Design can foster precision, clarity, and commerce, but it can also enable imagination, philanthropy, and the chance to take a deep breath. There are different volume levels for everyone, and however quiet or loud, our work is always intelligent, memorable, and appropriate.”

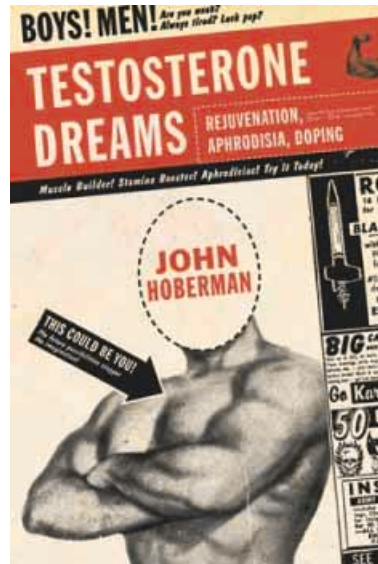


(TOP LEFT) IN 2003, HEATH CERAMICS' NEW OWNERS WANTED TO UPGRADE THE HEATH IMAGE BY WIDENING ITS APPEAL TO A MORE DESIGN-SAVVY AUDIENCE, BUT WITHOUT COMPLETELY ABANDONING THE LONG HISTORY OF CUSTOM DESIGNS AND HANDMADE CRAFT. DESIGNERS: HEIMAN, CHRISTINE LEVENTIS; PHOTOGRAPHER: RENÉE GETSEY

(TOP RIGHT) THE PACKAGING FOR THIS CD VISUALIZES THE SUNNY EXTERIORS OF THE MUSIC THAT ARE COUNTERED BY THE DARK INTERIORS OF THE LYRICS. DESIGNERS, PHOTOGRAPHERS: HEIMAN, MARCELO VIANA; BAND PHOTOS: DAVID KNUPP, INGER HOGSTROM

(BELOW) THE BRIDGE FUND ANNUAL REPORT INITIALLY APPEARS TO BE A SIMPLE TWO-COLOR NARRATIVE, BUT ONCE ONE TEARS THE PERFORATED SIGNATURES IT REVEALS BEAUTIFUL FOUR-COLOR IMAGERY OF THE PEOPLE, PLACES, AND RESULTS OF THE BRIDGE FUND'S WORK. THE COVER IS HANDMADE TIBETAN PAPER WITH A WOODBLOCK PRINT. DESIGNER: BRODSLEY; COPYWRITER: CAROL MILLER





READYMADE BOOK: WRITTEN BY THE COFOUNDERS OF READYMADE MAGAZINE, THIS IS A BOOK OF ALL ORIGINAL MATERIAL THAT REVOLVES AROUND THE RE-USE OF SIX BUILDING MATERIALS—PAPER, PLASTIC, WOOD, METAL, GLASS, AND FABRIC. THIS HYBRID OF HOW-TO, EDITORIAL, AND HISTORICAL CONTENT APPEALING TO THE HIP, GREEN-CONSCIOUS SET YIELDED A DESIGN THAT IS SIMULTANEOUSLY STRUCTURED YET CHAOTIC, SOPHISTICATED YET ACCESSIBLE. THE BOOK ITSELF IS A REUSABLE OBJECT BY UTILIZING THE SPINE AS A RULER (BOTH INCHES AND METRIC). DESIGNERS: HEIMAN, ELIZABETH FITZGIBBONS, AKIKO ITO; ILLUSTRATOR: KATE FRANCIS; PHOTOGRAPHER: JEFFERY CROSS

TESTOSTERONE DREAMS: THIS BOOK IS A PROVOCATIVE INVESTIGATION OF THE COMPLEX, BIZARRE, AND SOMETIMES OUTRAGEOUS HISTORY OF SYNTHETIC TESTOSTERONE AND OTHER MALE HORMONE THERAPIES. "WE WANTED THE COVER TO HAVE A SIMILAR OUTRAGEOUSNESS AND DARKLY HUMOROUS QUALITY. FREUDIAN ASSOCIATIONS ABOUND," BRODSLEY EXPLAINS.

DOING GOOD POSTER: THIS CONFERENCE'S THEME FOCUSED ON THE CYCLICAL RELATIONSHIP BETWEEN PERSONAL GROWTH IN ONE'S DESIGN PRACTICE AND CREATING A BETTER BUILT WORLD FOR OTHERS. THE POSTER REFERENCES THE TWO SIDES OF "DOING GOOD" BY HAVING NO TRUE TOP OR BOTTOM—IT CAN BE HUNG IN EITHER THE "GIVE" OR "GROW" ORIENTATION. DESIGNERS: HEIMAN, ELIZABETH FITZGIBBONS; PHOTOGRAPHER: MARKO LAVRISHA

SQUARE ENIX: A 100 FT X 100 FT EXHIBIT-AS-ALTAR WAS CREATED FOR A LEADING VIDEO GAME DEVELOPER. THE ENTIRE SPACE IS BUILT AS A RAMP WITH A CENTRAL BACKLIT WALKWAY LEADING TO THE SQUARE ENIX TEMPLE, WHERE THE VISITOR PAYS HOMAGE TO THE COMPANY'S YEARLY OFFERINGS. ART DIRECTOR, DESIGNER: BRODSLEY

MISTAKE 7. EVERYONE LOVES FUNNY, INTERESTING STORIES THAT BRING YOU AND YOUR FIRM DOWN TO A MORE ACCESSIBLE LEVEL. IF YOU'RE GOING TO PONTIFICATE ABOUT THE FUTURE OF DESIGN AND HIGH-FALUTIN' STUFF LIKE THAT, MAKE SURE YOU COUNTERBALANCE IT WITH SOME FUN, EMBARRASSING ANECDOTES.

JB: *So where do you guys think design is going? What is a design office going to look like in the future?*

AB: I'm hoping we can be even more proactive instead of reactive in client situations. In most instances the design task at hand trickles down through the organization until basically you're dealing with people who are afraid for their jobs and very risk averse. It would be nice to see design take a much more proactive role in helping organizations define and realize their goals. **How about that time we were in front of 3,000 people and introduced with, "The Volume partners include their measurements on their cards. Let me tell you, these guys are in the WRONG business!"**

EH: I think that a lot more designers are going to move into this self-generated project realm. Designers are getting more ambitious, and the harder it gets for us to fulfill these ambitions in client-based work, the more we are going to pursue other avenues of exploration, creating our own opportunities. **And there's nothing like your entire office flooding after the toilet overflows from a freakish torrential rainstorm. And it happened on the day *The Passion of the Christ* opened. What does THAT mean?**

MISTAKE 8. IN AN INTERVIEW, CONFLICT BETWEEN PARTIES IS ALWAYS MORE INTERESTING THAN AGREEMENT.

JB: *I think part of why Volume is being noticed now is that there has been published work in the last year in various magazines, but it's not necessarily stuff that you have made a lot of money on. What about this idea of being famous in the graphic design arena? Do you care about that? What value is that to you guys?*

EH: When I got out of school I was pretty anti-everything and decided that I wasn't going to submit my stuff to competitions. After starting Volume, Adam convinced me that entering competitions would be good for business in the long run and so I came around to it. When we started actually getting work in the annu-als, I admit that it was a good feeling. To design something well is very hard, it often doesn't yield financial returns, and the work frequently goes unappreciated. Having peers honor your work is one of the few external forces that can reinforce the belief that what you're doing is good and worthwhile. But a larger aspiration is to complete a project that affects and is appreciated by a larger audience. That has a cultural impact beyond the design world.

AB: I agree.

It would've been more compelling if Adam had responded:

AB: **What the \$%#& are you talking about? That is totally off-base. YOU were the one who convinced ME to enter those competitions! This is so typical—you taking the credit for something I said. Friggin' spotlight hogger!**

MISTAKE 9. TALK ABOUT SOMETHING THAT HAS A POSITIVE IMPACT ON THE WORLD, NOT JUST YOUR OWN SELF-REALIZED GOALS.

JB: *Will you talk about the project that you guys are doing with The Bridge Fund, I guess particularly about using design as the way to communicate things that need to be communicated?*

AB: The Bridge Fund is a nonprofit organization that was created to help the Tibetan people in education, business development, cultural heritage preservation, and healthcare. One look at what this group is doing and you can't help but want to be involved. It's such a good cause, so pure and noncapitalistic. It's not about selling more junk that's going to end up in the landfill in a year. It's about really helping people and it's along the same lines of what we have been talking about. It's not often that graphic design has the opportunity to have such an impact.

EH: This is the kind of project that shifts the major discussion from surface, form, or even communication to what does this project facilitate instead? It's very important to me that my work goes toward good causes as much as it reasonably can. Everybody has to eat and do the standard money jobs to stay afloat, but I feel like graphic design has further potential that we haven't tapped yet. Those possibilities are exciting. Sometimes the work that does the most good isn't very sexy—this is the eternal designer dilemma, I think, and that Design for Democracy initiative is the first thing that comes to mind. We want to do something that is exceptional both in what it does *and* what it is. We're humbled by the cause, but cocky about wanting to push the design envelope, too.

AB: Supposedly we are going on a photo trip to Tibet sometime. Imagine trying to lug camera equipment over a 14,000-foot pass.

EH: Time to start the exercise regimen.

MISTAKE 10. TRYING TO SALVAGE AN INTERVIEW BY EXPLORING THE DO'S AND DON'TS OF THE PROCESS CAN MAKE WHAT SEEMED LIKE A QUICK PROCESS TURN INTO A CONVOLUTED AND RATHER ARDUOUS ONE. **S

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 To read about Volume's process behind this issue's cover, and to see the original concept, go to www.stepsinside.design.com.

****Note:** Volume Inc. does not guarantee the effectiveness of the above interview suggestions. We cannot be held liable for any damages resulting from their application. Follow at your own risk.

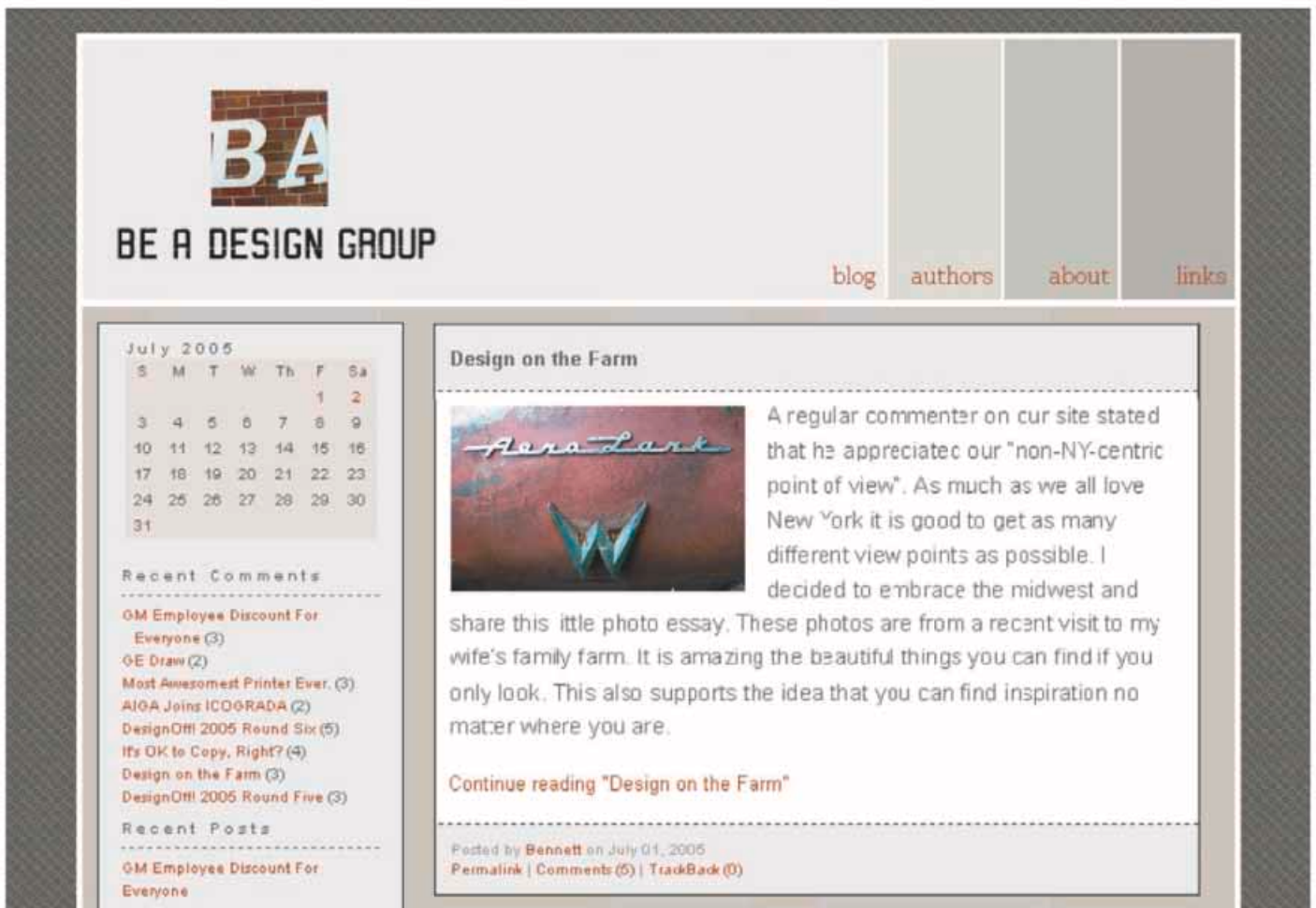
BY JUDE STEWART

Blogging is a funny, tenuous thing. Borrowing equally from message boards, diaries, note-passing in class, and vanity presses, blogging as a form is bounded only by the size of thoughts. Imagine a blog as a tactile thing, and you'd have only a ribbon of words, fringed with comments, that slips across its own site while simultaneously, almost transgressively, broadcasting through RSS (Really Simple Syndication) feeds to many readers at once. As a reader, you pick up that thread in a million possible ways: by visiting the blog itself, through quick links on other blog sites, as a subscriber to that blog through an RSS aggregation tool, or via a Google search. Quicksilver and insubstantial, blogging exists outside of time in the way all sure-fire time sucks do. It's a marvelous, addicting, occasionally junk-strewn thing to do.

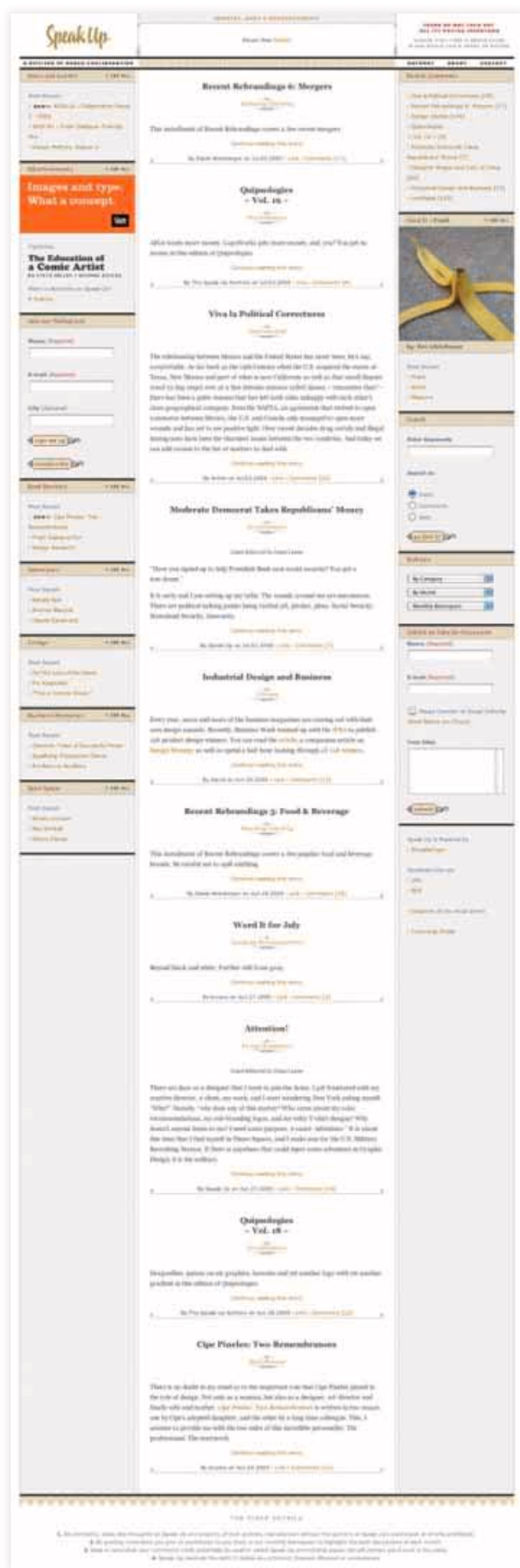
From politicians to bored stay-at-home moms, now to graphic designers, the blog-bug has bitten deeply. As a communication tool, blogs embody that ambiguous urgency of a voice hollering in a parking lot. Is the sky really falling? Is that the shock of full-throated truth? Or has someone just smashed a toe with a grocery cart and gotten bloody loud about it? And what happens when all of us open up with our own yodels? I spoke with the creators of the leading graphic design blogs to get a taste of unbounded freedom, the future of the form, and the surprising revelations of thinking out loud.

Among the design professions, graphic design is an embarrassingly low-risk enterprise. Our colleagues in architecture, industrial design, and fashion design are tormented by nightmares of smoldering rubble, brutally hacked-oΩ fingers, and embarrassing wardrobe malfunctions. We graphic designers flirt with ... paper cuts. Thus liberated from serious threats, we invent our own: skating on the edge of illegibility, daring readers to navigate indecipherable layouts ... Our daredevil ambitions are never so roused as when we're our own audience.

— from a *Design Observer* thread



BE A DESIGN GROUP IS AN INVITATION TO ALL PEOPLE TO PARTICIPATE IN DESIGN. IT IS A PLACE WHERE DESIGNERS CAN TEST NEW IDEAS, SHARE OBSERVATIONS, AND COMMENT ON CULTURAL TRENDS. THEIR DEFINITION OF DESIGN IS INTENTIONALLY BROAD SO THAT THE SUBJECT MATTER OF ALL POSTS CAN BE DIVERSE AND UNLIMITED.



1 COME HEAVY, OR DON'T COME AT ALL

It's a fusty, hot summer afternoon, and Armin Vit is pouring glass after glass of cool water, which I accept as fast as they come. We're sitting in a semidark conference room in Pentagram's New York offices, the site of Vit's full-time job and, I suspect, some under-the-radar blogging for his sites UnderConsideration and its graphic design blog Speak Up (www.underconsideration.com). In swing since 2002, Speak Up dishes out strong opinions as well as interactive content like "Open Space"—an actual paper-and-glue notebook that floats amid participants, each bedecking a few pages in turn—and "Word It," a game in which Bryony Gomez-Palacio (Speak Up author and Vit's wife) tosses out a keyword, like *prank* or *box*, and designers flood her inbox with graphic interpretations of same. Vit's tousled air suggests the apparently spicy Mexican underneath: This is a man who believes a pinch of machismo, for boys *and* girls, makes a good blog great. Two cases in point: a spirited knockabout of the new UPS logo, minutes after it launched publicly, and an extended deconstruction of *Emigre's* Rant issue, which eventually pulled *Emigre* authors into its orbit.

"Sometimes we're guilty of chest thumping, but our editorial stance is fluid. As a blog you have to stay open to what [participants] want," notes Vit. Strong opinions inject energy and provoke responses, according to Vit; at the same time, participants won't return to a blog where un-nuanced bashing is allowed. A blog's success also hinges on constantly refreshed content; Vit's co-authors must start a new discussion once monthly, plus comment on any discussion once a week.

For a supposedly idle pursuit, Vit counts some substantial benefits from blogging: He met his future boss Michael Bierut, all his New York friends, and learned his idiomatically cheeky English, all as a result of running Speak Up. After moving from Mexico to Atlanta in 1999, then to Chicago, the blog became "the No. 1 reason to move to New York," Vit continues. "Bryony and I actually knew more people there, through the blog, than we did in Chicago."

At the same time, Vit's attitude toward Speak Up is remarkably unsentimental: He'll keep blogging so long as the talk is fast and meaty. "In five years, Speak Up will be either gone or changed dramatically, maybe into something more concise," he shrugs. "After all, this is not what designers do. We make stuff; we don't just talk about it."

2 A THOUSAND, MILLION, BILLION WORDS

How does all this writing sit with designers, in many ways picture-people to the core? "Good designers are good communicators," offers Adrian Hanft of Be A Design Group (www.beadesigngroup.com). "When you make a post on a blog, you have to care about what you are writing and filter through the complexities to get to the core of an issue. That part of blogging is very similar to the design process." For Bennett Holzworth, Be A Design Group cofounder, blogging sharpens his powers of observation, improving both his writing and design skills: "[Now] I see things that would be interesting to blog about and I take notice, or photograph it. Writing about different design topics [also makes] me really solidify my thoughts about design." Ultimately, it's the quality of the writing that wins arguments and calls forth more nuanced thinking, both from the author and commentators.

What's amazing to me about blogs ... is that it's all text. People have to have some verbal ability to operate in this medium and there's been a lot of creativity—the invention of emoticons, for instance—in the way people express themselves in writing. How do you graphic designers and visual specialists feel using the keyboard and not the brush tool? Fish out of water?

— Sam Potts, from a *Speak Up* thread



OPPOSITE: HOME PAGE OF WWW.UNDERCONSIDERATION.COM. TOPICS ARE POSTED WEEKLY BY **SPEAK UP** REGULARS, GENERATING MUCH DISCUSSION FROM READERS.

THIS PAGE: **WORD IT** IS AN INTERACTIVE COMPONENT ON THE **SPEAK UP** SITE IN WHICH **SPEAK UP** AUTHOR BRYONY GOMEZ-PALACIO PUTS OUT A KEYWORD FOR READERS TO TRANSLATE GRAPHICALLY. RYAN HURRY'S (TOP RIGHT) AND CARMEN GARCIA'S (ABOVE LEFT) TAKES ON THE WORD **NAME**; TIFFANY WARDLE'S (ABOVE RIGHT) AND DAVE CATHERALL'S (LEFT) INTERPRETATIONS OF THE WORD **PRANK**.

There are seasoned yet inept idiots out there for whom decades in the business have granted them no special wisdom or mastery. Just as there are plenty of fresh unspoiled young guns out there who couldn't break a rule or think outside of the box if their life depended on it.

— from a *Speak Up* thread

RIGHT: SINCE MOST DESIGNERS HAVE A CAMERA CLOSE AT HAND, PHOTO BLOGS ARE CATCHING ON AS AN ALTERNATIVE TO MORE WORD-HEAVY BLOGS. **BE A DESIGN GROUP** SUPPLEMENTS ITS DESIGN TALK WITH A PHOTO BLOG, AS WELL AS A SECTION FEATURING REVIEWS OF MUSIC THAT GRAPHIC DESIGNERS MIGHT LIKE.

BELOW: THE INTERACTION POSSIBLE BETWEEN AUTHOR AND AUDIENCE IS WHAT MAKES BLOGS UNIQUE. HERE, TWO BE A DESIGN GROUP AUTHORS DESIGN A POSTER WITH THE HELP OF CRITICISM AND COMMENTS BY READERS.



Like other journalists, design writers have had to raise their collective game with the advent of blogging. Rick Poyner, former editor-in-chief of the U.K. design magazine *Eye*, co-created Design Observer (www.designobserver.com) in October 2003 with Bierut and Winterhouse's William Drenttel and Jessica Helfand. Poyner is unequivocal about what makes a blog great: "It has to be the quality of writing. That means good ideas, relevant subjects, timely observations, sharp thinking, and a prose style that's a pleasure to read. If a blog can't provide most of these basics, why waste your time with it?"

Bierut agrees, explaining how blogging attracts published writers as well as amateurs: "I have always liked writing about design, but I have always disliked (a) deadlines imposed by editors; (b) the lag time between the submission of an article and its publication; and (c) the lack of immediate, or even eventual, response. Blogging neatly solves all of these problems."

Whether blogs will destroy, or somehow co-exist with print publications is a matter of some ferocious debate—for journalists, at least. So far, blogging seems to work best for fleeting or even one-note story ideas, like a burning kaffeeklatsch topic that begs for discussion. Arguably, print publications will continue to excel at more researched, voice-driven pieces—although a serious-minded blog could impose this editorial rigor online, with still more immediacy than a print venue. Holzworth offers a clear-eyed vision of how things might evolve: "I would like to say that eventually there will be a critical mass of design blogs, and then they will taper off to a few good ones. I can't. That is the beauty of blogs; their independence is one of their greatest aspects." In the rising babble of voices, then, both the loudest and the best will get heard—no guarantees, however, as to which is which.

3 WHITHER BLOGS?

Blogs offer designers a fresh outlet and previously unimaginable communal reach, but in creative hands it's only a matter of time before the form morphs. What's next?

Movable Type and other blog softwares offer considerable flexibility already—Vit speaks for the group when he says, "Maybe on the sixth day God rested, but on the seventh He created Movable Type." Bloggers improve upon Movable Type's templates by trading open-source plug-ins: for example, plug-ins to correct curly quotes or structure an archive of posts for different kinds of searching. With the growing prevalence of Flash and rich media, blog templates might very well introduce these elements, too.

Perhaps the smartest future app for blogs is low-tech: a more intuitive, fluid means of communicating what your firm is all about. Chicago-based Coudal Partners redesigned its corporate site in 1999 as a blog-heavy community portal (www.coudal.com). Coudal explains the shift in an interview with British magazine *Computer Arts*: "Our experience is that assignments are given based on the dynamic between the people involved first, and the actual work you've done for other people second. So we've built our site as a way for a potential client to see what we're all about as people." Put more bluntly, Coudal remarks, "If you're chatting up a girl in a bar, you don't talk about the other girls you've dated. That's how we feel about the portfolio." With interactive projects like Photoshop Tennis—a single image bounces from designer to designer, each adding a new layer—Coudal Partners' public site is porous, distinctive, and oddly enough, more credible as a result. After all, how better to speak your mind clearly than in your own voice? **S**

FOR MORE DESIGN-ORIENTED BLOGS, VISIT: www.kottke.org, <http://journal.aiga.org>, www.newsdesigner.com, and www.typographi.com.



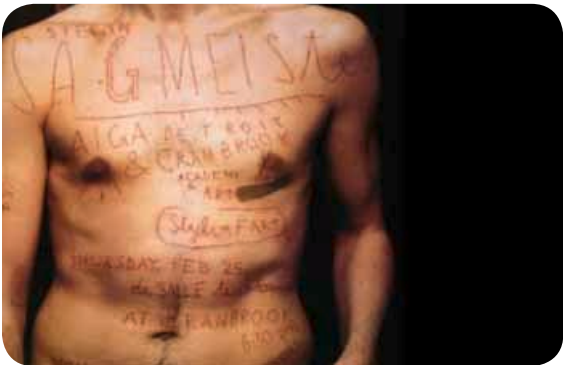
ONE OF THE FOUNDING MEMBERS OF DESIGNOBSERVER.COM USUALLY STARTS A DISCUSSION BY WRITING AN ARTICLE ON RECENT EVENTS/NEWS, WHICH LEADS TO LIVELY—SOMETIMES HEATED—POSTS FROM READERS.

HILLMAN CURTIS DOCUMENTS
DESIGNERS HE ADMIRES
IN HIS *DESIGNER SERIES*
SHORT FILM ESSAYS

DESIGN
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1

FIRST SHOOT—STEFAN SAGMEISTER



2

SECOND SHOOT—JAMES VICTORE



Last year my buddy Stef Sagmeister and I were set to give a couple of talks together: first in Dallas and then at the Creative Summit at Texas State University in San Marcos, near Austin. A few days before we left, I called Stefan and asked him if he'd mind if I filmed him with my video camera while we were down there. I had just bought the camera—an improvement over my last—and had been playing around with an idea for a documentary series based on my favorite designers. I imagined an ongoing series of short-form docs made specifically for the web.

So I started a list of all the designers who had somehow directly influenced me. Stefan was near the top of the list, right below Neville Brody, Paula Scher, Pablo Ferro, and Tibor Kalman. I also had Milton Glaser, Bruce Mau, Bill Cahan, and Kyle Cooper, among others. I decided the series would be a personal rather than commercial project, and therefore should not stray from my original concept, best summed up by the series title, *My Favorite Designers*.

Stefan agreed to be my first subject and I started preplanning for the shoot, which entailed little more than charging the camera's batteries, buying three blank DV tapes, and for those hot Texas nights, a cowboy hat and a see-through mesh tank top.

The afternoon before we were to leave for Texas, I got a call from my friend and client Karen Tennenbaum, at Adobe. She was interested in having me help out with some page design for Adobe.com. The job wasn't right for my studio but we started talking and I told her about the documentary series. I mentioned the shoot with Stefan in Texas and shared my list of designers with her. A few hours later she called back to tell me Adobe would be interested in sponsoring the series.

FIRST SHOOT: ON THE ROAD

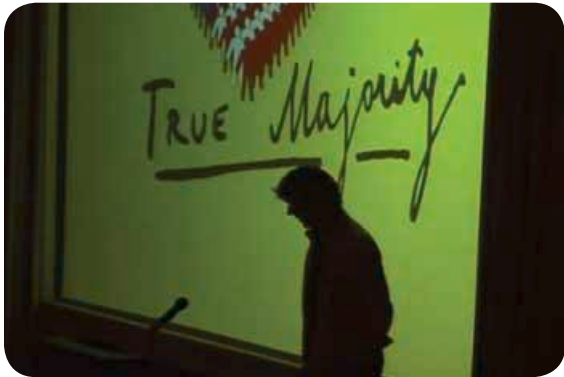
Stefan and I flew down to Texas, gave the talks in Dallas, and then rented a red Mustang convertible and headed to the Creative Summit. While he drove, I started shooting and asked him to tell his "story," how he'd become a designer, what school he'd gone to, his early break into the field, and so on. The shots were great with Stefan at the wheel while the flat Texas landscape sped by. But as I began the editing process back in New York, I realized that as cool as the shots were, his past wasn't what interested me. I wanted to know what he is doing now, what his creative philosophy is, what makes him tick. Luckily, Stefan's a friend and lives eight blocks from me, so I called him and told him I needed more footage. I showed up at his studio one evening at dusk, sat across from him and asked more relevant design questions. Those are the shots where he's sitting and talking to the camera. I learned to ask what it was I myself most wanted to know about, which wasn't the past, but the present and future.

Through that first shoot I began to develop a process. I enjoyed the intimacy we shared at his studio ... it was just him and me. No crew, no producer, no assistants. So I decided this would be my process. I would show up alone at the featured designer's studio about an hour before the shoot, quickly survey the physical space to find a good place to shoot a portrait, and conduct the main body of the interview. I'd bring my one camera, a good tripod, and a microphone. I knew I'd sacrifice some degree of certainty on the technical end since I wouldn't have a cameraperson making sure the shot remained in focus or that the sound levels were balanced, but it was a chance I was willing to take.

SECOND SHOOT: MAKING MISTAKES AND LEARNING FROM THEM

My next subject was designer James Victore. Adobe had bowed out of any involvement with this one because of the no-holds-barred political content in Victore's work, which is part of what had drawn me to him in the first place. What I love about James' work is the energy and bold simplicity. His pieces tell quick, cutting stories. Often angry, they're never truly cynical, never cold or ironic. In the interview James said, "I know my work is going to piss people off." It was a nervy little moment, one that summed up his style and intent as a designer, but I had let the tape run out as he said it and when I went back to edit, it wasn't there.

And then there were the visuals: James is Italian American, so his skin is an olive tone. The background I chose consisted of beige posters. Here I've got this dynamic guy whose design work is decidedly edgy, and when it came time to review the footage, everything looked kind of, well, brown. Here's the long and short of it: I walked into Victore's studio and basically blew the shoot. The look of the footage was less than dazzling and some of the best quotes were off tape. How could I salvage this interview? Basically, I made a music video out of his work. I created



THIRD SHOOT—PAULA SCHER



montage sequences built on the steady reveal of posters through close-up shots. I intercut these sequences with shots of James at his drawing table telling stories. I learned that what I'm doing is different from a straight-up documentary. It's an interesting conundrum in these pieces: how I must walk a line between two worlds.

In documentary, you're not supposed to tell people what to wear, for example. It's pure reportage. Images aren't manipulated during the shoot. The editing process, by nature, involves choice—which is in a sense manipulative—but the shoot itself involves the practice of recording what's actually there. (To their credit, the people at Adobe, besides trying to remove some overtly political content—which I refused—didn't demand anything. They realized that they'd benefit tremendously by brand association, that their tools and their brand would be—and in fact, for the most part are—tied to the creativity of these individuals.)

But I'm also trained as a graphic designer, and graphic designers often go to photo shoots with a truckload of wardrobe and props to make the shoot look perfect. And there's a part of my brain that wants to control the process. I am fashioning a look to some extent. With just a few minutes to capture the essence of this creative individual, I want every shot to look great. So I try to pay more attention to the overall look and, oh yeah, make sure I remember to change the tape. Still, I'm pretty happy with the method I have. It helps me to develop an intimacy with my subjects. I show up to these interviews on my bicycle, with my few pieces of gear. No matter what happens, there's no one I have to check with before I make a move: I don't have a crew following the subject and me around, dragging mikes, lights, etc. The subject and I get to establish our own space, and a deeper conversation.

THIRD SHOOT: GETTING BETTER

Next up: Paula Scher, a partner at Pentagram and one of my all-time favorite designers. Paula was a gas to hang out with and her shoot went extremely well, despite the fact that we taped in a room that overlooked Fifth Avenue and was extremely noisy. If you listen carefully you'll hear the roar of New York City throughout the spot. I got everything and more in one fascinating hour of conversation with her. She clearly loves what she does and generates energy as she speaks. With Paula, I went in thinking I knew much of her work and walked out realizing I'd barely scraped the surface. I'm amazed and inspired by all that she's created in her 34 years as a designer. In terms of visuals, I lucked out with Paula because she was wearing black, has blond hair, and I set her against a black backdrop. The look was high-contrast, foxy, and dramatic. This shoot was great for two reasons: I got deep insight into the mind of one of my design heroes and I was getting better as a filmmaker.

FOURTH SHOOT: INTERVIEWING A LEGEND

Finally, Milton Glaser. This was a difficult edit and a somewhat difficult shoot. Milton's staff is among the most loyal I've ever encountered—they're very protective of him. Initially, when I showed up to do the Milton piece, the reception was a little guarded. It's fair to say they were dubious, and probably for good reason; I imagine they get countless requests for Milton's time. I was also intimidated because Milton is so revered, and he's older, highly intelligent, articulate ... believe me, it was easy to feel stupid asking questions like "What's your process?" And when I asked, he tended not to answer but instead replied with "big picture," existential answers—i.e., how to create meaningful work, what's important in the craft, and so on. Despite his depth and thoughtfulness, in the initial stages of the interview he seemed a bit disengaged. Having spoken to one of his suitmates later, I don't think he took it that seriously because I had so little gear. I think he expected me to show up with a camera crew.

We sat across from each other, me next to my tripod and Milton up against a wall, with a black backdrop behind him. Midway through the interview I could sense both of us growing uncomfortable. Doing these things on my own, I have to think on my feet ... there's no one else to prop me up. Not getting the answers I thought I would along with the physical stillness of the interview forced me to improvise. I suggested Milton show me his building. I quickly unlocked the camera from the tripod and kept the tape running as we explored the four floors



FOURTH SHOOT—MILTON GLASER

Milton Glaser Art Is Work



of his brownstone. This is when the interview really began to happen; it's very clear that his work is what he's all about. And he keeps everything!

The basement was full of thousands of posters, and the top floor of the brownstone full of his acetates, books, sketchbooks, and paintings. It was a wonderful experience listening to Milton as he leafed through those sketchbooks—some over 30 years old—his posters, book jackets, and paintings. As soon as he got near his work, he loosened up, and then, so did I.

From the start, mostly because I feel my best work emerges from the limitations I set for myself, I established a time limit for these spots: no more than seven minutes, and preferably even shorter. With Milton, though, the hard part of the edit was just choosing between what to leave in and what I'd be forced to take out. Our conversation contained so many revelatory moments ... it became hard to let them go. In the end, though, I tried to build four strong sections, united in what I hope is a perceptible theme: his life and work in retrospect.

A NEW KIND OF FILMMAKING

I feel like I'm involved in a new documentary form; it's short-form, five to seven minutes or less, and it pulls heavily from my background as a designer. It reflects my past as a motion graphic artist. I use a lot of what I learned doing Flash animations in these pieces—establishing a rhythm and trying to highlight a theme—to tell a story in a very short period of time. Flash taught me a lot about visual narrative; I learned it from doing those little 10- to 20-second Flash pieces. I also learned restraint, since in the early days low bandwidth necessitated using only those visual components that were absolutely necessary.

In terms of these designer pieces, one notable thing is that I'm not using film. It's digital video. I tend to use a lot of still images that I freeze from the video footage of the designers at work in their studios, and that's coming directly from my experience as a web motion designer, where I had no choice but to use still images. There's a technical benefit as well: A single still image will compress better than full-frame rate video, and thus demand less bandwidth.

I employ a lot of motion graphics in these pieces, as well, to display the artists' work. Since I'm making these films for the web, I know my frame size is going to be small and some of the artists' work, say the text in a poster, won't be legible. So I use motion graphics to zoom in on text, illustration, and imagery, then pull back to reveal the work in its full composition. My goal is also to—hopefully—get to the essence of the work itself, to make art the bedrock of these pieces.

With the Victore piece I was looking for the energy, the splatter. In the beginning, you'll see extreme close-ups from a pretty powerful poster, with the energy and immediacy in his brush strokes. For Milton's piece I tried to show the lyricism, the curve, the sensuality of his work, the brushstroke. In Paula's piece I wanted to capture the energy of her type work, its color and vibrancy. And with Stefan, I wanted to show the deep conceptual nature of his work and the humor he uses.

What I'm often doing in these films is using motion to freeze time, to reveal the work. Hopefully, in that frozen moment another layer of the work is revealed, one that isn't present on first viewing. If I just threw the pieces up there, they'd still be great but I wouldn't be using time to my advantage. I'm always aware of trying to establish an editing rhythm, and that's partly intuitive, guided by unspoken signals in my own head, and partly guided by both the subject and the work. My goal has always been to, simply, celebrate the work of my favorite designers—work that has made it easier for me to be a designer. It's an honor and it's a lot of fun. Next on deck: David Carson and Pablo Ferro. 

HILLMAN CURTIS | www.hillmancurtis.com

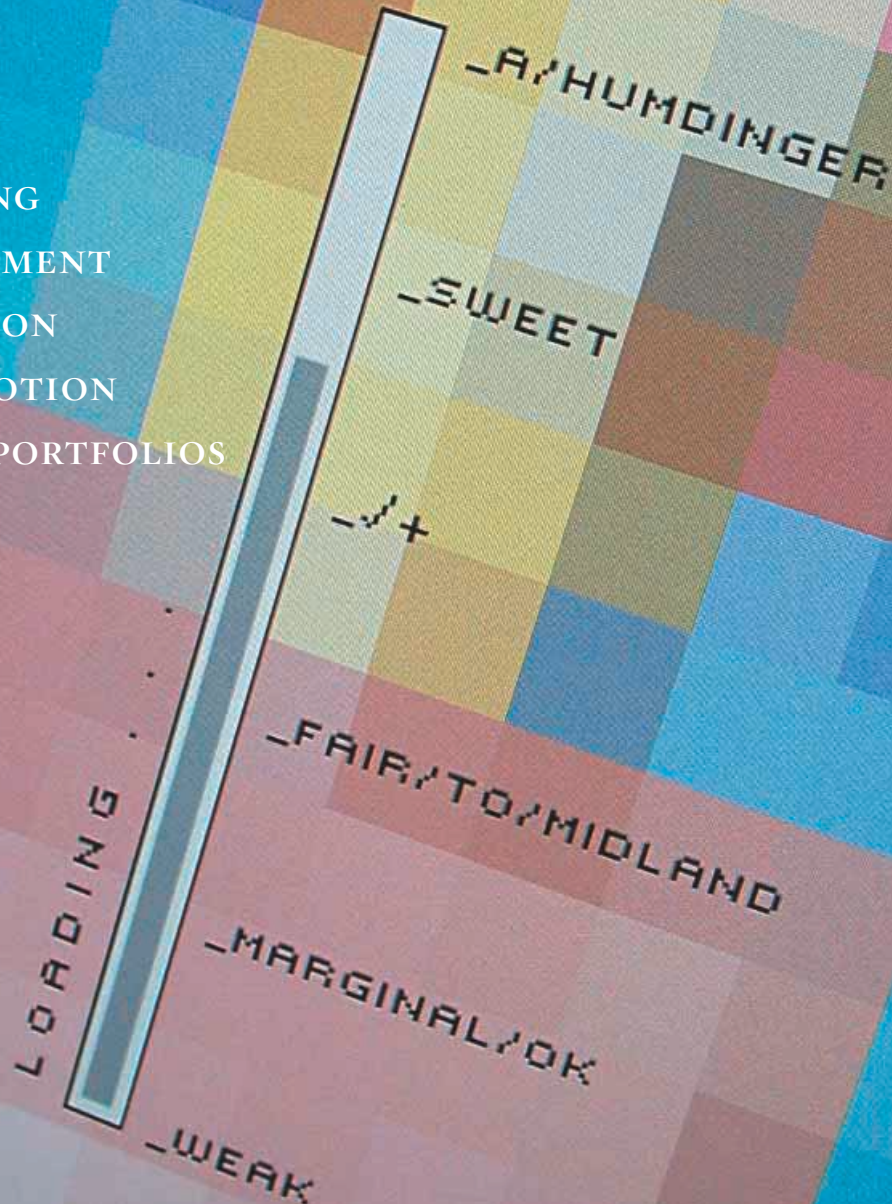


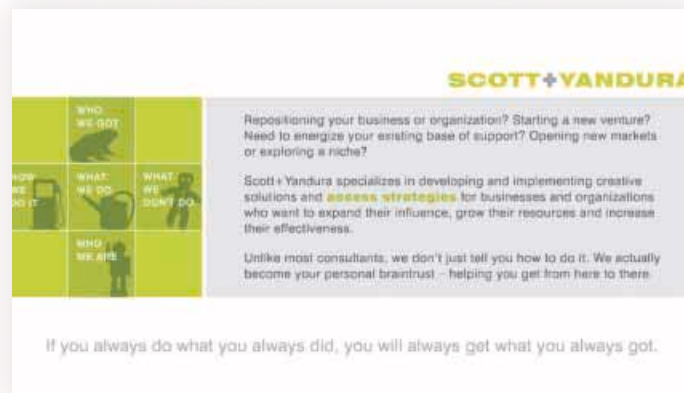
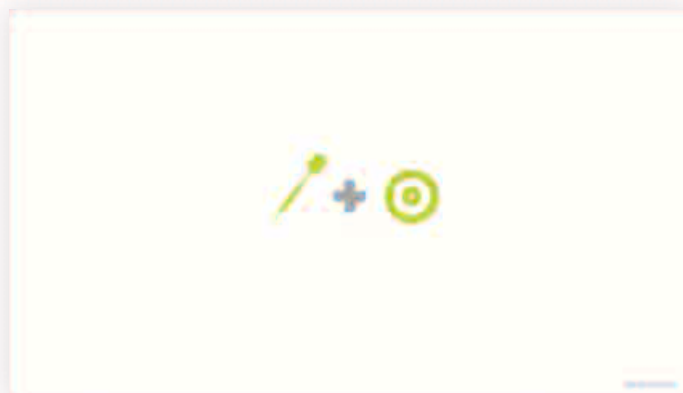
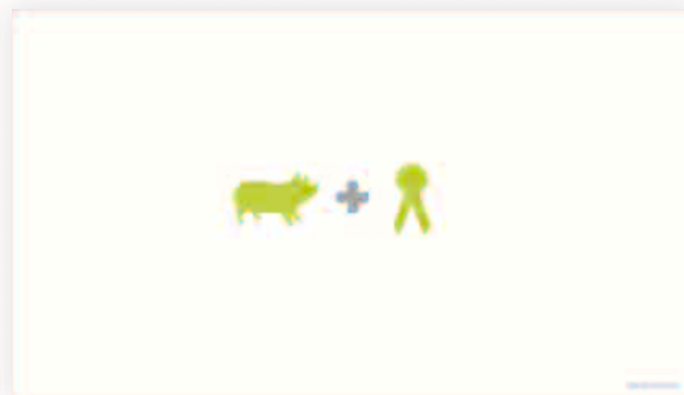
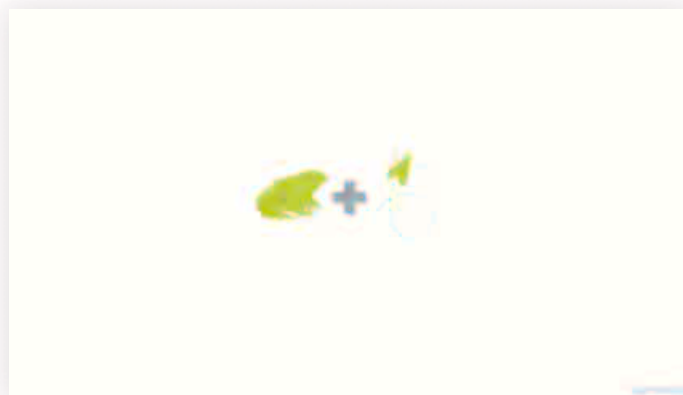
i After filming Paula Scher, the two of us became friends. We've met several times over the last year and I looked forward to every meeting. So when she called one day and asked if I wanted to film the Pentagram Partners meeting in Italy, I didn't hesitate to say yes. Many of the Pentagram partners are personal heroes of mine, and the shoot represented a wonderful opportunity to investigate this unique collective. I brought my camera, tripod, shotgun mic, and a simple light set. But given the beautiful light of southern Italy, the light kit was unnecessary. I set up the shoot in an unused room in the villa we stayed at, and throughout the four-day stay, I interviewed all 19 partners plus one retired partner, John McConnell. All in all it was an amazing experience ... take a look at the short film at www.stepinsidedesign.com.

BEST OF WEB DESIGN 2005

- ✓ Fresh
- ✓ Provocative
- ✓ Compelling

87	BUSINESS
104	ADVERTISING
124	ENTERTAINMENT
128	INFORMATION
134	SELF PROMOTION
146	PERSONAL PORTFOLIOS





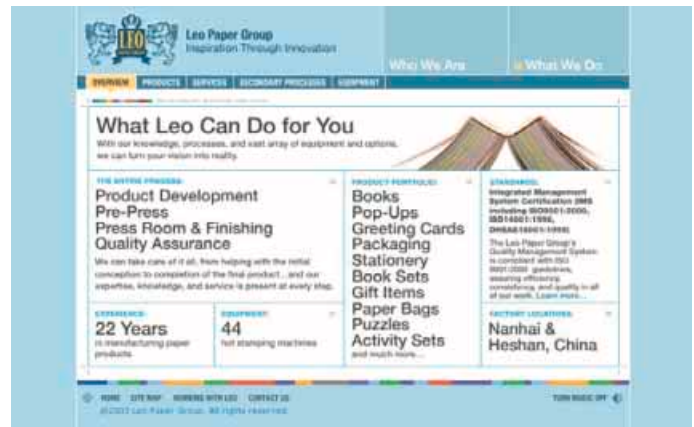
Design Army met clients Martha Scott and Paul Yandura in a most unconventional way—at a yard sale. “They had spotted our yard sale flier and liked the design,” says Jake Lefebure. Yandura hired the design studio on the spot to create the identity for his progressive, fledgling firm.

Scott+Yandura specializes in access strategies, advising its clients on how to reach the people, resources, and ideas needed to accomplish their goals. But they’re not the typical stuffy D.C. consultants. Design Army’s inventive lime-green icons demonstrated Scott+Yandura’s matchmaking power and instantly distanced them from their conservative competition.

The pairings that populate the website are also used throughout the company’s identity. Employees’ business cards are person-

alized; Yandura’s is a disco ball plus a guy wearing a leisure suit. “When I hand people my card they are usually struck by the size and color intensity before being assaulted by the icons,” he says. “Once the icons have been noticed, the reaction ranges from cool jealousy to nervous laughter. Almost everyone asks, ‘What does it mean?’ Our standard reply is, ‘That’s for you to figure out.’ Most people are intrigued enough to then check out our website.” *Alissa Walker*

Design Army | CREATIVE DIRECTOR, ILLUSTRATOR: Jake Lefebure | ART DIRECTOR, DESIGNER: Pum Lefebure | PROGRAMMER: Todd Lyda
CLIENT: Scott+Yandura | CONTACT: www.designarmy.com



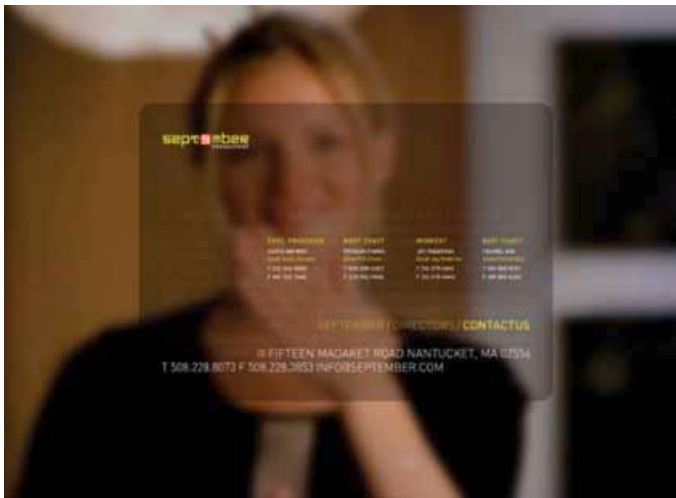
Leo Paper Group is a huge manufacturer of paper products, with its customers making up 50 percent of the world's top publishers and gift companies. "Leo Paper wanted a site that would improve its ability to communicate with customers about the services and equipment its company offered," says elephants & ants creative director Ann Donovan.

"We decided to go with a look that referenced Swiss design," she says, "with Helvetica, a strong grid, and lots of white space. We were inspired by the actions of the printing press, which is reflected in part in the site music. We worked with Flash and HTML to build a site that was simple, yet rich with sounds, textures, and interaction."

Visitors are presented with every detail of company products, services, secondary processes, and equipment, as well as its history

and management system. Organizing the sheer volume of information while keeping the site clean and spare was the biggest challenge of all.

"The navigation of the processes is fairly unique, and there is a tremendous amount of information contained in a very small space," says Donovan. "The site has been well received by their customers and others in the design field, and both of our teams are pleased with the result." *Dana Rouse*



Stoltze Design has worked with the TV commercial production company September Productions long enough to understand every nuance of the business. When the opportunity arose to redesign the website, they gladly accepted the assignment.

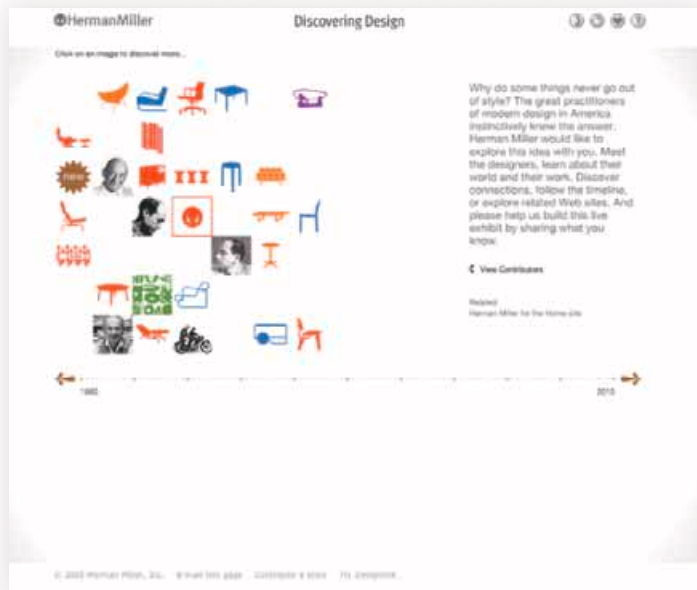
“The main purpose,” says art director Clifford Stoltze, “is to have an online portfolio of the directors’ work along with contact information.” The objective was to make it clear, easy to use, and appealing to the agencies that hire the directors. The finished web design is sophisticated, innovative, and thoroughly engaging.

“The large, soft-focus backgrounds provide a dramatic setting for the detailed layouts and typography,” says Stoltze. “A great deal of time was spent on creating interesting, subtle transitions as you navigate through the site.”

The simple interface and aesthetic of the design was based on the content and objective. “We really wanted to allow the work to take a front seat,” says Stoltze. A custom movie player was developed to display September clips.

“We hoped that we could create a unique site for September that would reflect the personality of the firm and its work,” he continues, “and be noticed and enjoyed by creative types. The fact that it was included here makes us feel we achieved our goals.” **S**
Dana Rouse

Stoltze Design, Mode | ART DIRECTOR: Clifford Stoltze | DESIGNER: John Pietrafesa | DEVELOPER: Tyler Hawes | DESIGN ASSISTANT: Justin Hattingh
COPYWRITER: Sonta Giamber | CLIENT: September Productions | CONTACT: Stoltze Design, www.stoltze.com; Mode, www.modevisual.com



Intended for furniture enthusiasts and consumers, *Discovering Design* provides in-depth information about all the great classics of furniture design from the mid-20th century, featuring work from the 1940s through the 1960s in a museum-quality exhibit. Treasures from the Herman Miller archive include a whole inspiring universe of ads, photos, and prototype designs.

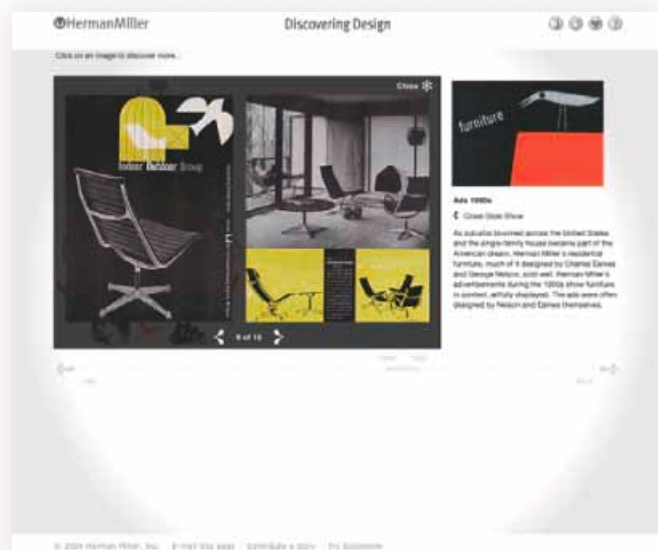
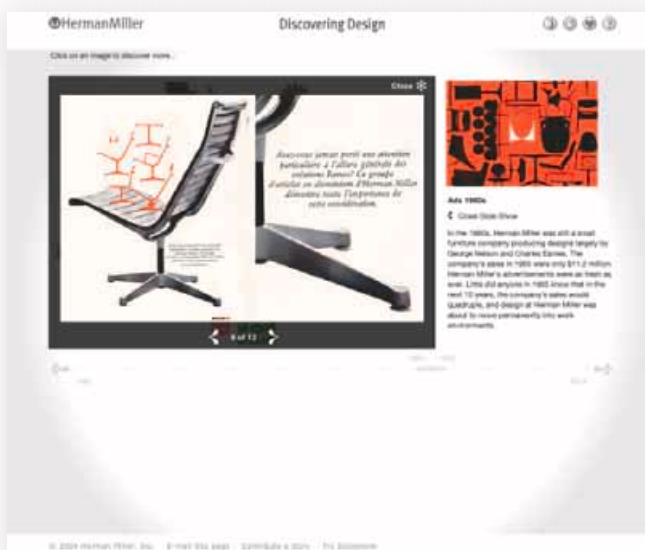
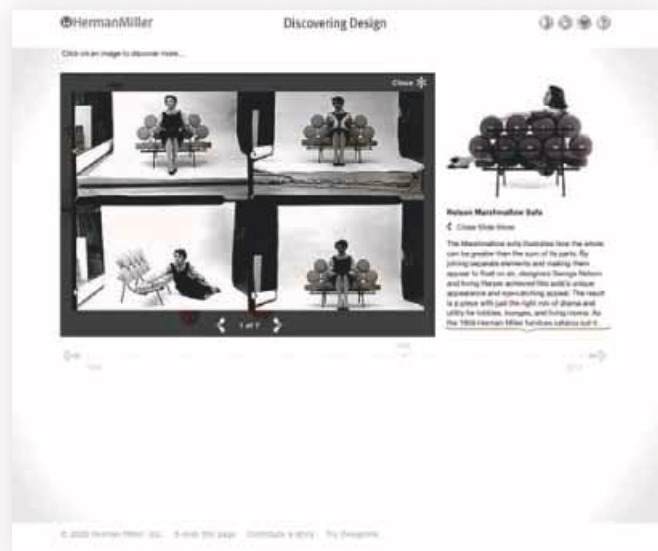
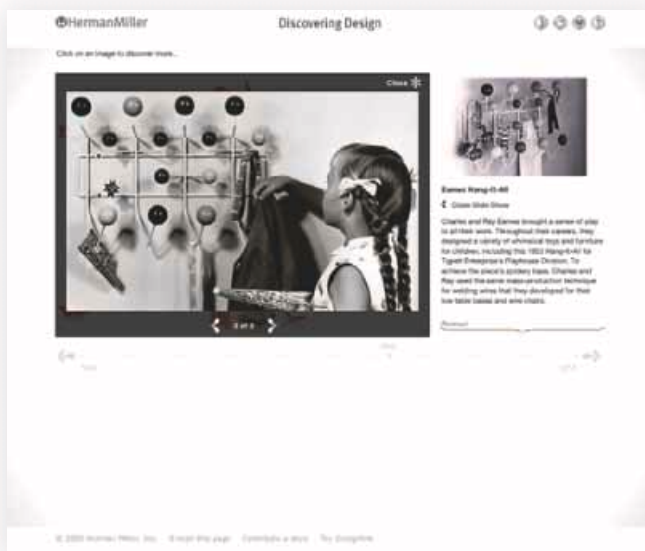
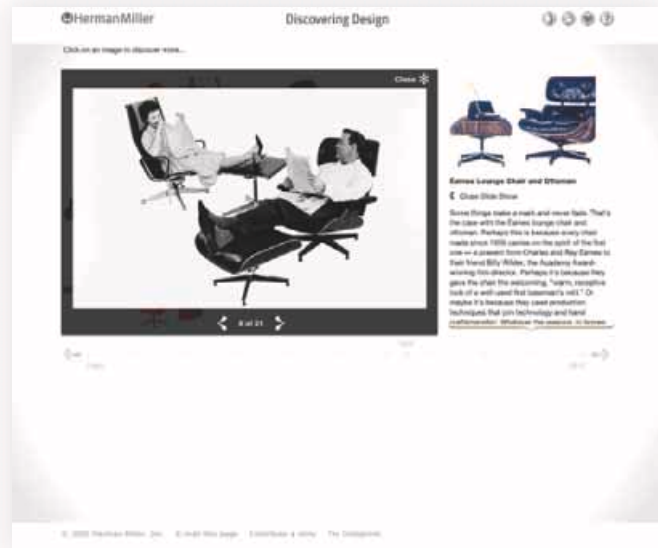
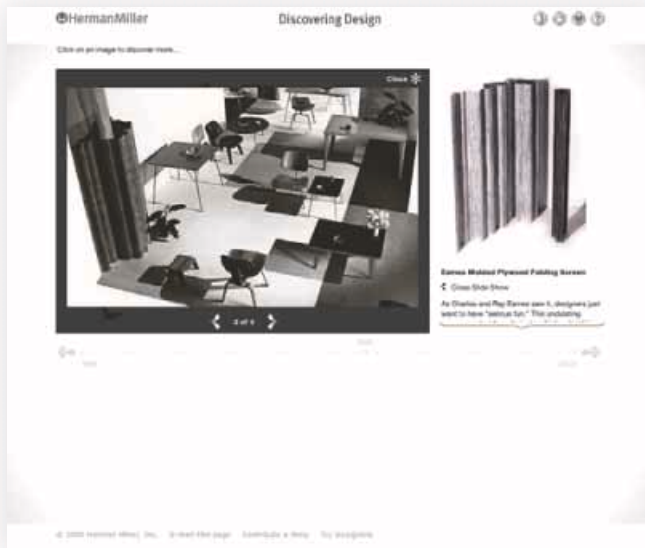
“We wanted the site to focus on the connections between people, products, and ideas,” says creative director Kevin Budelmann of BBK Studio. “A nonlinear navigation scheme encourages users to browse and discover new aspects of modern design in America.”

The site design was influenced by a balance of mid-century modern aesthetics and contemporary immersive web experiences, and it’s fun to watch little icons of famously shaped pieces of fur-

niture pour like butterflies from a box floating in the site. Click on one of them and it blooms into a field of information and images.

“This site features imagery that is rarely seen from the Herman Miller archives and other places,” says designer Alison Popp. “It tells stories and anecdotes new to many people. The organic navigation encourages playful exploration. This site will become more rich with content and media over time.” *—Romy Ashby*

BBK Studio | CREATIVE DIRECTOR: Kevin Budelmann | DESIGNERS: Alison Popp, Kevin Budelmann, Marie-Claire Camp | DEVELOPERS: John Winkelmann, Scott Krieger
COPYWRITERS: Clark Malcolm, Herman Miller | PROJECT MANAGERS: Dianne Garone, Herman Miller | CLIENT: Herman Miller | CONTACT: www.bbkstudio.com



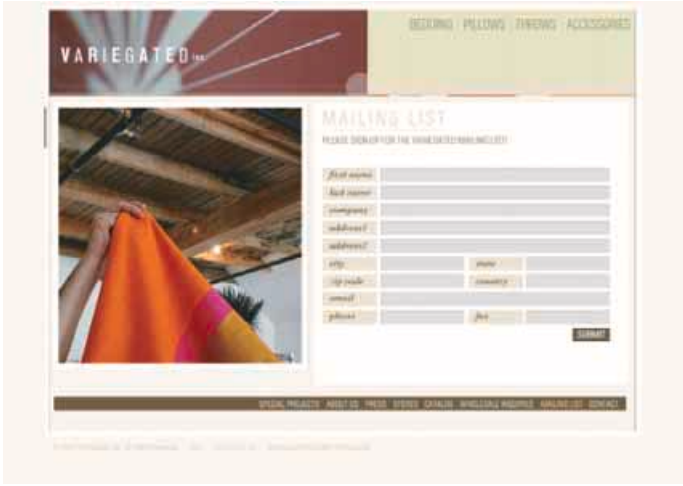
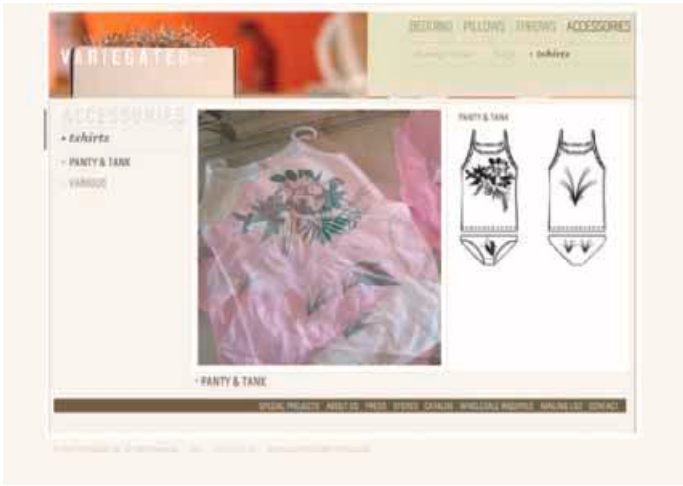
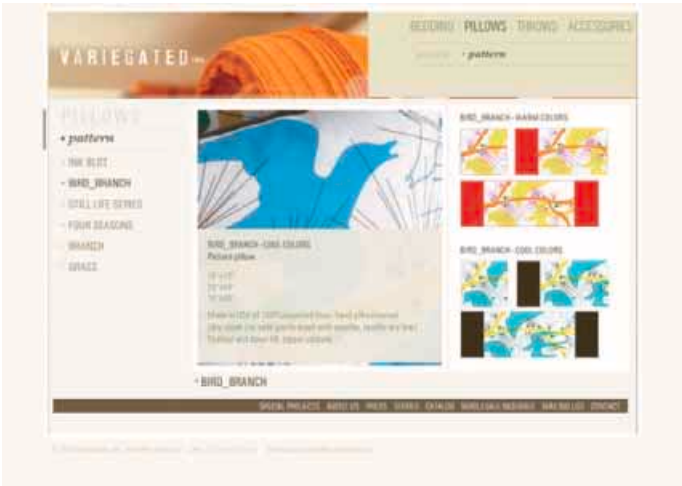


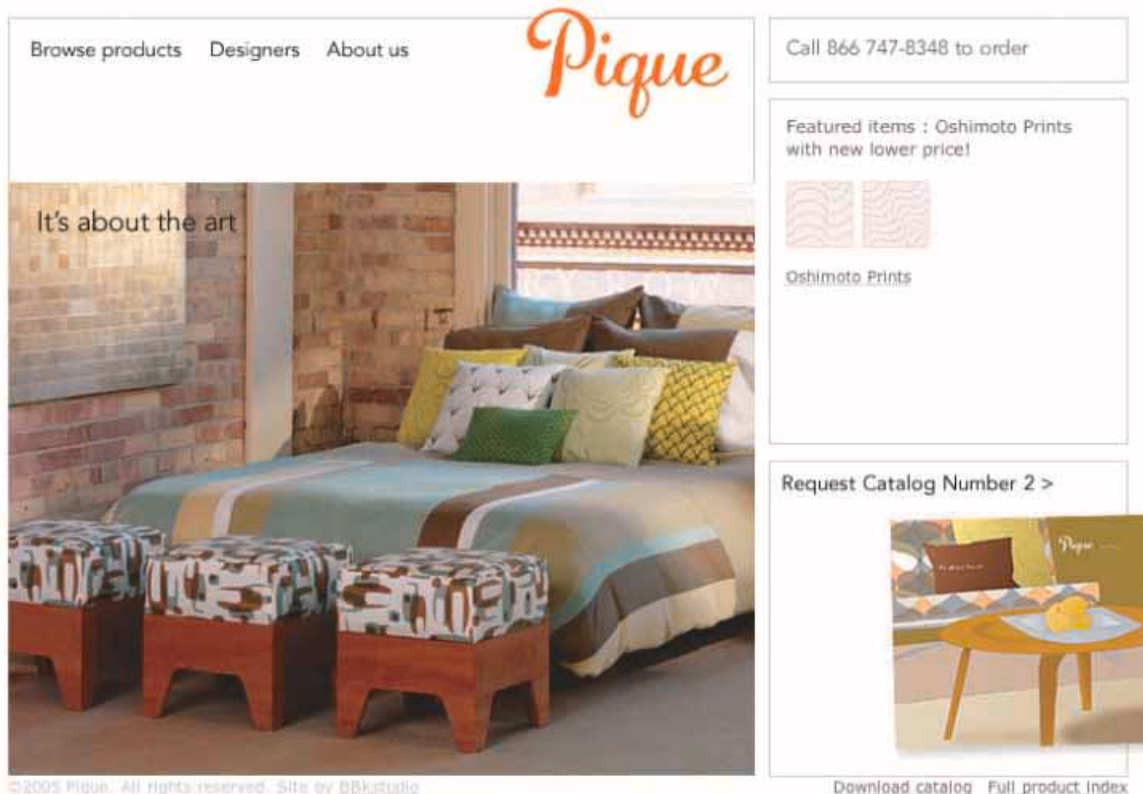
The online showcase for upscale bedding company Variegated, Inc. was designed with two kinds of web users in mind: the directed user and the browser. Retailers or serious-minded consumers can click right to the information they want through text menus at the top and bottom of the home page. The window shopper, on the other hand, can explore the company's rich textiles just like they would at a specialty boutique, browsing the collection through an eye-catching grid.

While it's not built for e-commerce, the Variegated site does give a strong face to the brand, and a major way designers at one9ine created that presence was through original photography. "The one thing I can never hammer home enough for clients is the need for quality imagery," says Warren Corbitt, studio principal.

"There's a lack of it online." Here the imagery conveys the company's personality, as well as the luxurious nature of the bedding, accessories, and loungewear. All that style and easy maintenance to boot: The Flash site was designed so the client can handle basic updates themselves. *S. Michelle Taute*

one9ine | ART DIRECTOR, DESIGNER: Warren Corbitt | PHOTOGRAPHER: Cary Ray, Giovanni | CLIENT: Variegated, Inc. | CONTACT: www.one9ine.com





Pique products have fine design and graceful lines in common, whether the product is a pillow, vase, or tabletop. The company needed an online version of a print catalog, but with the site doing what a catalog can't—constantly updating itself and relating products in ways more compelling to the customers. The result is a clean, modern design with a playful edge, just like Pique's products.

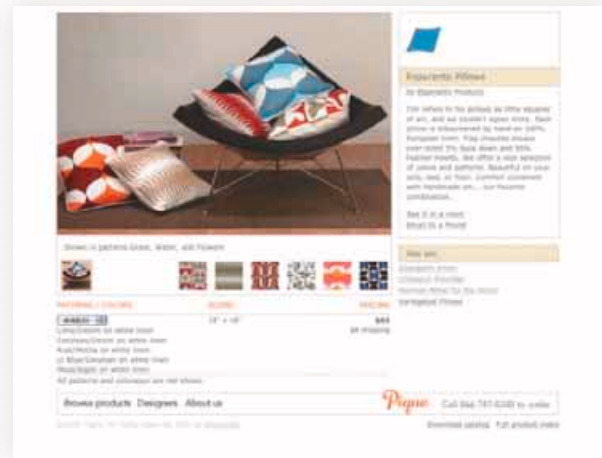
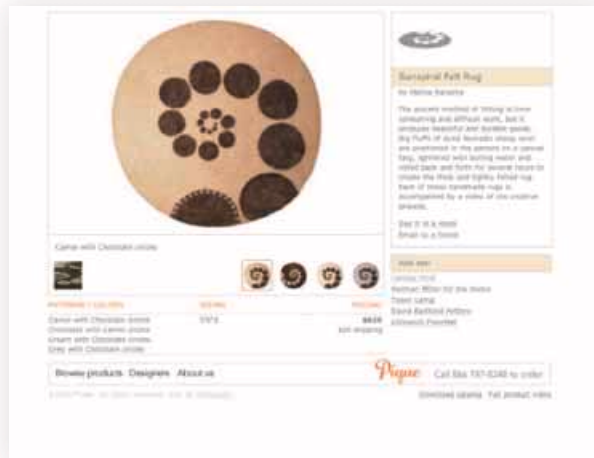
"The site allows users to browse by selecting items in photographs," says BBK Studio creative director Yang Kim. "The images show the products in context. We hoped to mimic the experience of walking through a showroom, or perusing a catalog."

One challenge that arose came from the existing broad classification of products not lending well to the inflexible nature of a database-driven site. "We help the situation for the user by creat-

ing a better browsing experience while standardizing the product specifications," says designer Alison Popp. "Dynamic Flash movies are tightly integrated with the HTML browsing experience. And a custom-built content management system allows the client to make site updates on their own."

This is a fun site, easy to navigate and a feast for the eyes, making each item a temptation. **S Dana Rouse**

BBK Studio | CREATIVE DIRECTOR: Yang Kim | ART DIRECTORS: Alison Popp, Michele Chartier | DESIGNERS: Alison Popp, Marie-Claire Camp | ILLUSTRATORS: Jason Murray, Marie-Claire Camp | DEVELOPERS: Scott Krieger, John Winkelmann | COPYWRITERS: Julie Ridl, Kelli Gierz | CLIENT: Pique | CONTACT: www.bbkstudio.com



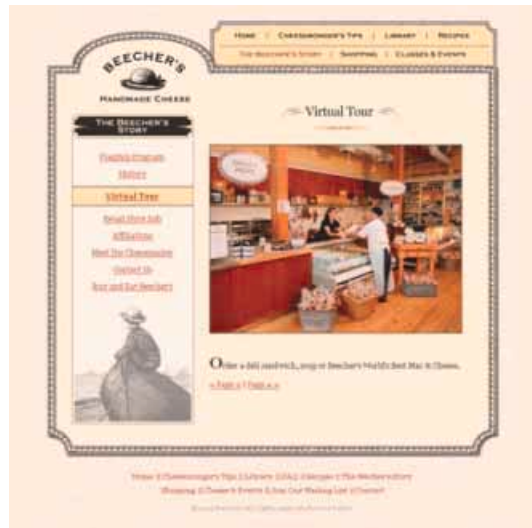
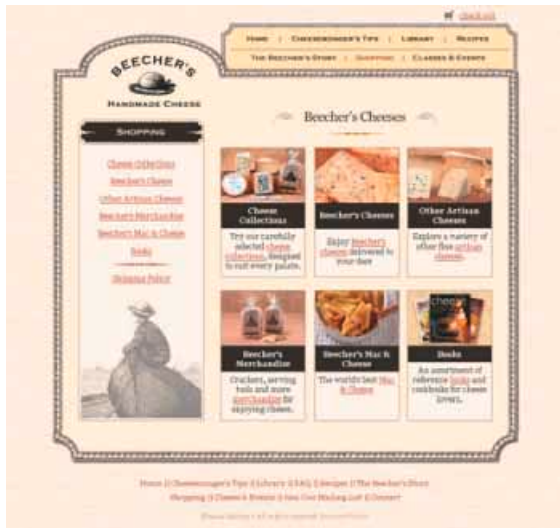


Kurt Beecher Dammeier is a life-long connoisseur of cheese, driven to learn its every nuance, and he is the only artisanal cheese producer in Seattle. His shop, Beecher's Cheese, located in the historic Pike Place Market perched above Puget Sound, is a must for food lovers. His website reflects the great specialty of his business.

"Old-fashioned dairy with a maritime flair," is how Ann Donovan, creative director of elephants & ants, describes the look of the site. "Beecher's Cheese was a new producer and retailer of handmade cheese," she says. "Building an online store and providing a content-rich site would help them build customer understanding of their products and quality cheeses. We leveraged some of their existing branding and then took it to a new level. We were also influenced by the decor and setup of their retail store."

The amount of knowledge shared here is phenomenal. "Beecher's Library," for example, offers a tremendous collection of articles, discussions, and links about American artisan cheese. Visitors will find recipes and wonderful lessons in pairing and serving cheese, as well as in making their own and storing it.

"The amount of information about cheese is really spectacular," says Donovan, "and you won't find it elsewhere online." **S**
Romy Ashby



Bumble and bumble.

WHAT'S NEW PRODUCTS GALLERY SALON STORE LOCATOR SALON PROFESSIONAL

TALK TO US HEAR FROM US

BE
CURL
CONSCIOUS
NOT
SELF
CONSCIOUS

Bumble and bumble is defining
a new curl consciousness that
embraces the unstraight.

→ Go

SIGN UP FOR A
FREE HAIRCUT

Ooh la la! → Go

HEAR FROM US

curious about what's
happening at Bb?

→ Go

STORE LOCATOR

for the nearest salon
with Bb. products.

→ Go

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It was practicality rather than aesthetics that drove the redesign of the Bumble and Bumble website. With a host of new products and product lines, the navigation on the existing site was simply getting out of control. So Domani Studios, which has been working with the high-end beauty company for nearly five years, set about creating a site as pleasurable to navigate as it is to look at. Now when fashionistas open www.bumbleandbumble.com, they can quickly jump to their favorite shampoo or styling product in seconds.

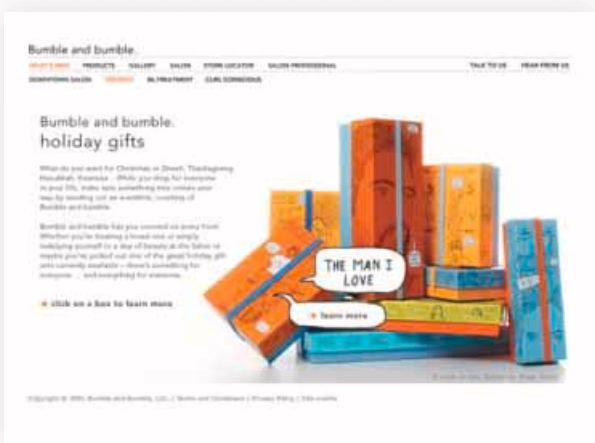
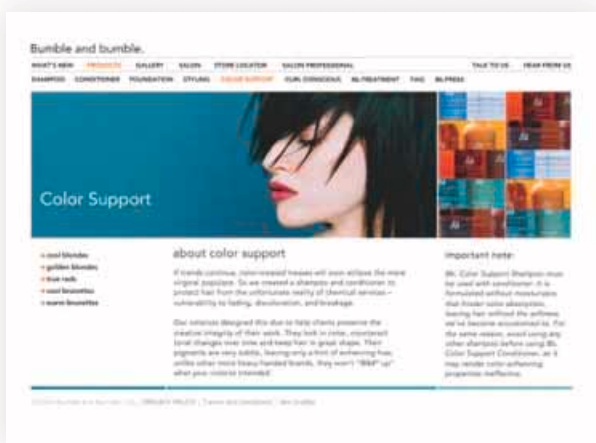
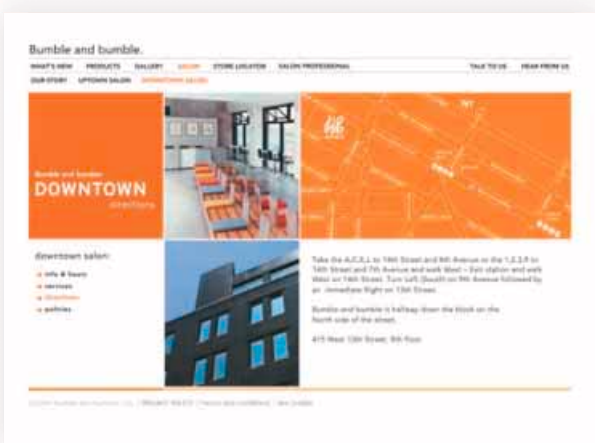
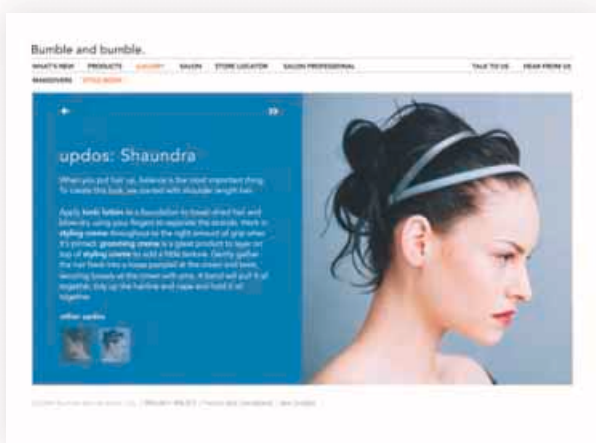
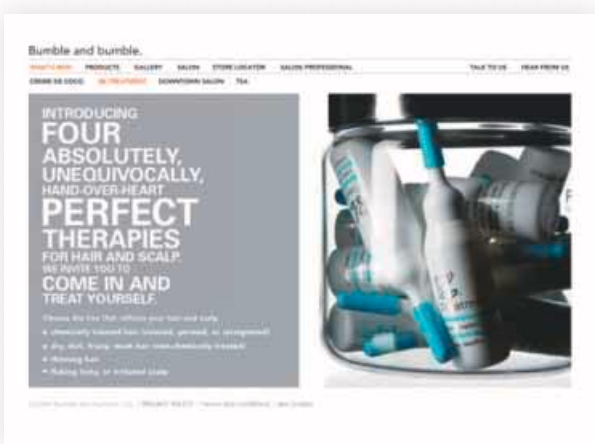
This impressive utility is driven by a seamless Flash presentation with a set of logical rollover menus. It's easy to drill down to just the information you need without ever realizing the overwhelming number of choices at hand.

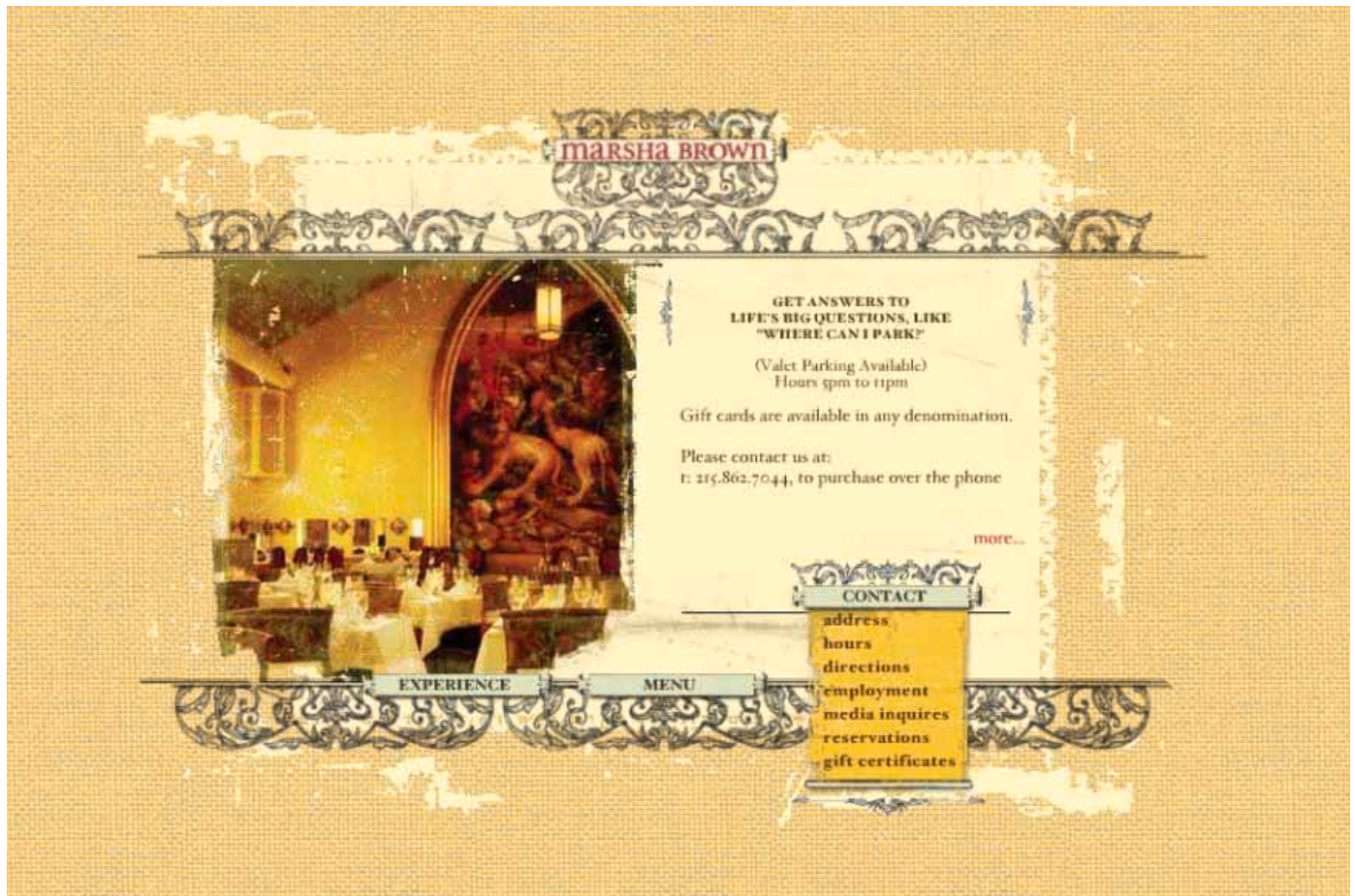
Individual pages take style cues from the product lines they represent, flexing within a tight grid that leaves the attention-grabbing to the company's colorful and sexy photography. "Everything is very clean," explains Domani's creative director and

partner, Jonathan Hills. "They have really stunning photo assets for us to work with."

And then there's the purely tech-savvy accomplishments. The site was designed to allow deep linking to specific product pages from HTML e-mail promotions. Plus, traffic stats can be tracked by individual page, just like any HTML site. Now those are tools any marketing department would be foolish not to celebrate. *S*
Michelle Taute

Domani Studios | PROJECT MANAGER: Bill Fletcher | CREATIVE DIRECTOR: Jonathan Hills | TECHNICAL DIRECTOR: Corey Szopinski
FLASH DIRECTOR: Brian Douglas | DESIGNERS: Karen Gwyer, Ian Searchy | PROGRAMMER: Mims Wright | PRODUCER: Jacques Dupoux
CLIENT: Bumble and Bumble | CONTACT: www.domanistudios.com





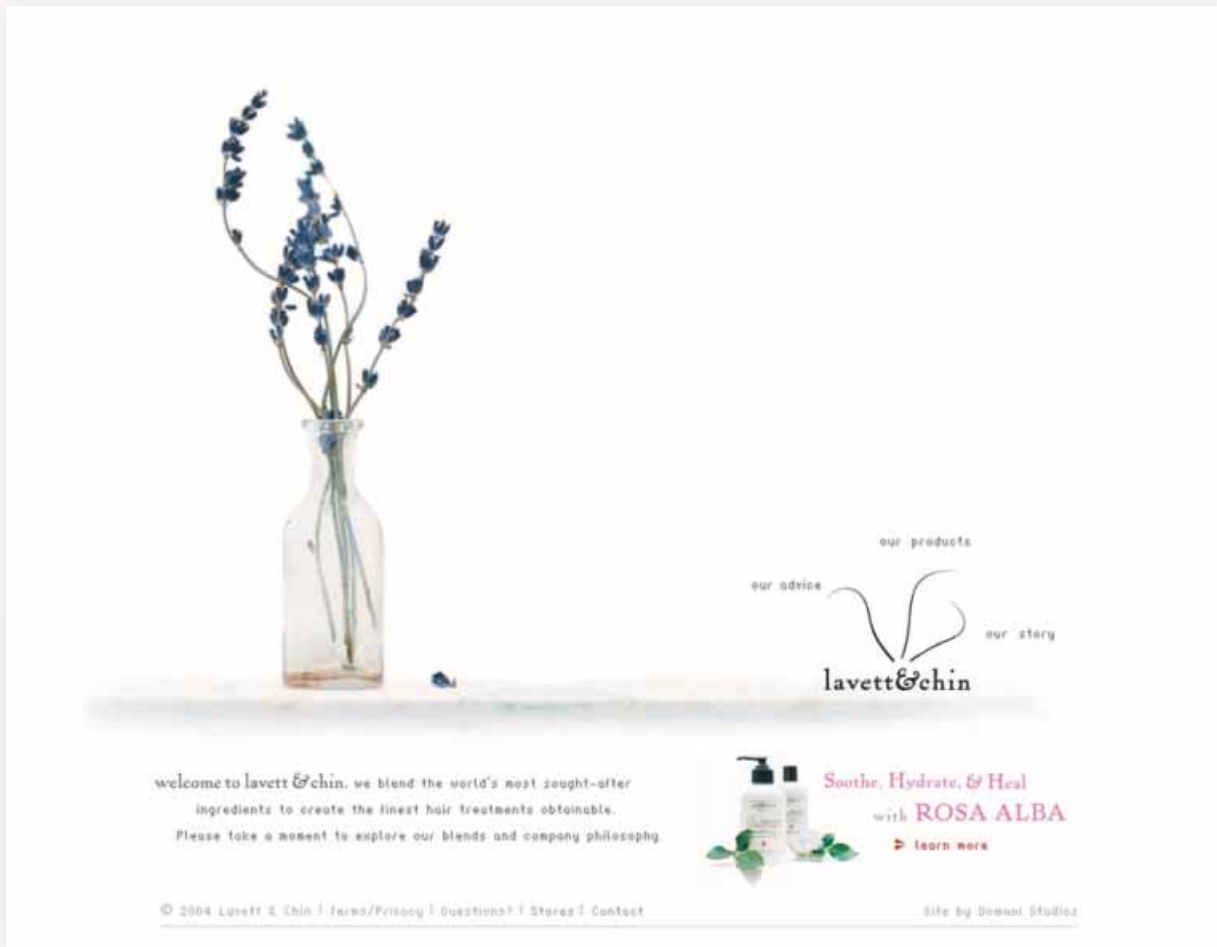
Culinary queen Marsha Brown tapped 1600over90 to help bring her native New Orleans cuisine to New Hope, Penn. “Marsha’s a sophisticated restaurateur who wanted to make her own mark,” says creative director Darryl Cilli. “When we started working with her, she had obtained this beautiful old stone church, which now serves as her restaurant.” 1600over90 focused on the South’s signature themes of decadent hospitality and deep religious tradition.

The ornate iron work of the French Quarter weaves throughout the site, bordering the windows and navigation. An original typeface is based on Bible text and serves up liturgical lines: “Just looking at the dessert menu breaks three commandments.” 1600over90 carefully carried the identity through every aspect of the restaurant, even making menus out of 150 modified hymnals.

“The project has been really successful,” says Cilli. “She’s now thinking of taking this concept and opening another one in San Francisco. The design concept might have to withhold several cities.” Expecting such a positive reaction, 1600over90 purposely saved plenty of room for expansion on the Marsha Brown site. *S*
Alissa Walker

1600over90 | ART DIRECTOR: Darryl Cilli | DESIGNER: Giac Ciminello | COPYWRITER: Brendan Quinn | PHOTOGRAPHER: Steve Legato
CLIENT: Marsha Brown | CONTACT: www.1600over90.com



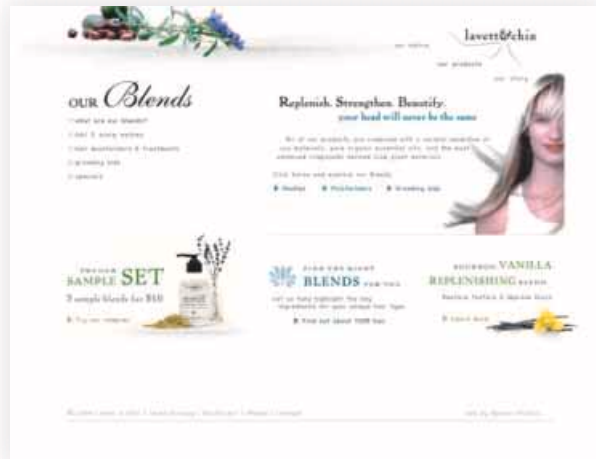


If beauty is in the details, you'll never want to log off the Lavett & Chin website. Domani Studios created a first-generation site for this brand that's organic, fluid, and surprising. "We had a ton of flexibility," says Jonathan Hills, Domani Studios' creative director and partner. "They'd seen some of the work we'd done and liked it, so they just let us go wild."

And that's exactly what the design team did—letting the natural ingredients behind these beauty products influence many of their design choices. The site's simple navigation gets an earthy feel with three gentle wisps that appear to be blowing in the breeze. Pay close attention on the home page, and you'll see a

small flower fall from its stem, accompanied by a reflection in the vase as it makes its way down. These small touches continue throughout the site to reiterate the care that goes into the products themselves and the natural philosophy behind them. **S**
Michelle Taute

Domani Studios | CREATIVE DIRECTORS: Bill Fletcher, Jonathan Hills | TECHNICAL DIRECTOR: Corey Szopinski
FLASH DIRECTOR/VIDEO INTEGRATOR: Brian Douglas | PRODUCER: Jacques Dupoux | PHOTOGRAPHER: Lori Lovejoy
FILM/VIDEO DIRECTOR: Anne Menke | CLIENT: Lavett & Chin | CONTACT: www.domanistudios.com





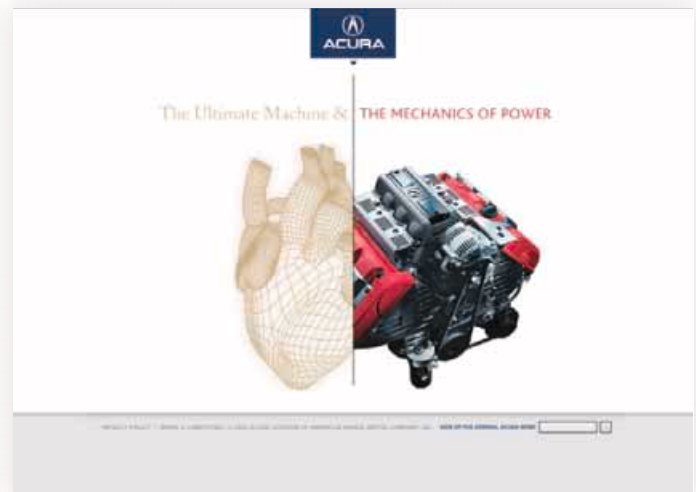
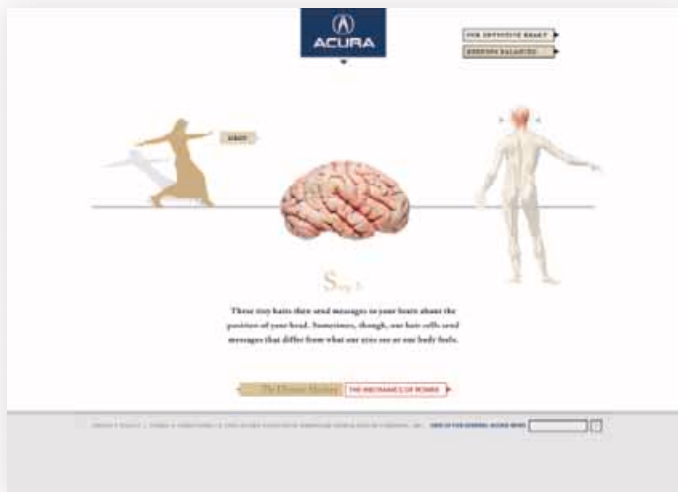
Full of nutritional and vitamin-oriented advice, the Vitaminwater site offers help for all the deficiencies brought to bear by modern, urban living. Click “Focus” and up comes a nighttime view from one office tower straight into another. “Keep it Keen!” the web text exults in pink, letting us know that “vitamin A and ginkgo help tired peepers. So you can focus on work ... or other business affairs.” Choose “Energy” and you’ll be led to vitamin C and ginseng in a tropical citrus flavor, and encouraged to wake up, brave the “oh-so-bright light of the refrigerator,” and grab a bottle.

“Vitaminwater is becoming increasingly popular around the world as consumers become more health-conscious,” offers AKQA’s Molly Parsley. “The site educates consumers on how Vitaminwater is relevant throughout their day.”

From the home page a particular flavor of Vitaminwater will be served up based upon the time of day and that flavor’s functional-

ity. At 8:00 a.m., “Essential” (orange-orange) will appear touting its benefits and how it favorably compares to OJ (less acidity, half the calories, and more nutrients). Major components to the site include: a store locator, ingredient glossary, hydration barometer, and product line-up accompanied by amusing images and clever copywriting. *Romy Ashby*

AKQA | SENIOR ART DIRECTOR: Brendan Dibona | TECHNICAL DIRECTOR: Nick Velloff | DESIGNER: Michael Powell
CONTENT DIRECTOR: Suellen Schlievert | CLIENT: Glacéau | CONTACT: www.akqa.com



Repeatedly positioned as a luxury line, Acura's image had long been overshadowed by that of Honda. "We were tasked with elevating its brand image," says art director Dylan Schwartz, "leveraging its legacy of high-performance engines, design aesthetics, and standard luxury amenities."

The idea, titled "Our Inspiration," was to highlight great historical accomplishments that inspired Acura, such as DaVinci's foresight and the perseverance of Crick and Watson as they discovered DNA, by telling the story of Acura's own coming-of-age and how it aligned with those great feats.

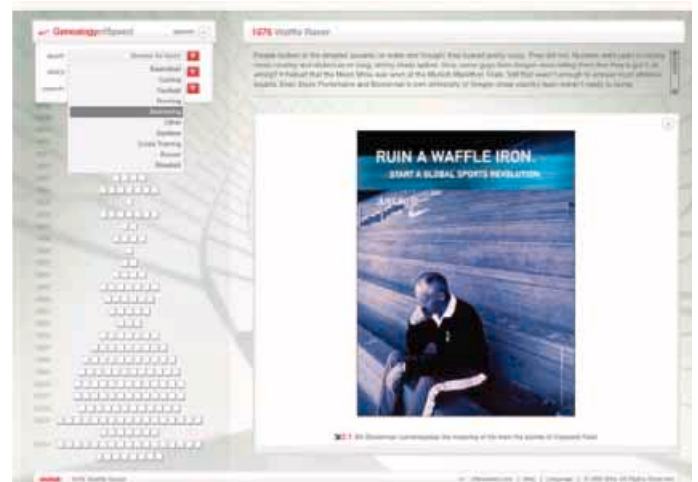
"We tried to make the site as clean and simple as possible, in a way that was still in line with the Acura brand," says Schwartz. Of the challenges, securing rights to names and images was the

toughest. "We initially tried to use Chuck Close, but he declined," he says. "Mies van der Rohe was too expensive. The estates of Crick and Watson wouldn't let us use their names. But after all was said and done I think we got some compelling content."

With a goal of elevating the Acura brand, Schwartz feels they are off to a great start. "Being able to go so in-depth into non-automotive content on an automotive site is pretty unique," he says.

S Dana Rouse

Genex | CREATIVE DIRECTOR: David Glaze | ART DIRECTOR: Dylan Schwartz | WRITER: Amanda Vernor | FLASH DESIGNERS: Patrick Mullady, Brian Drake
PRODUCTION ARTIST: Peter Boerboom | 3D ARTIST: Daniel Alegria | PRODUCER: Julie Notaro | CLIENT: Acura | CONTACT: www.genex.com



Streamlined, vibrant, and in motion, the Nike Genealogy website is an interactive study of product development at Nike from 1966 to the present; sleek and thoroughly engaging for the visitor. Employing video, rotational photography, and abundant Nike memorabilia such as the actual waffle iron Bill Bowerman used to develop the first treaded sole in running shoes, the evolution of much industry-changing technology is so well illustrated that it appears possible to reach into the site and pull out a shoe.

Of particular interest is the inclusion of the actual designer's notebook from the Mercurial Vapor soccer cleat. Users can navigate through more than 200 products by sport, storyline, genealogy, and text searches, while simultaneously experiencing rich assets for individual products. In creating the site, 1,500 individual assets had to be processed and tracked, including copy, captions,

and photographs. Using Macromedia Flash MX 2004, coupled with an AKQA internal Flash content management system, all site content is energetically displayed dependent on the user's locale.

A core group of eight developers spent three months working to complete the job. The modularity of the site provides easy localization for delivery to 27 countries in 10 languages.  Dana Rouse

AKQA | DESIGN DIRECTOR: Neil Robinson | TECHNICAL DIRECTOR: Peter Cole | DESIGNERS: Tom Rohrer, Nicolas Will, Steve Mason, Roman Staroushnik
PRODUCERS: Charlie Taylor, Jamie Goodyear | PRODUCTION ART/FLASH: Sarah Grant, Lydia White | CONTACT: www.akqa.com



Reuters wanted an online advertising campaign to effectively feature the newly launched reuters.com, highlighting its unique position as both a news organization and a tool for investors. “The campaign uses contrasting Reuters photography and copy to show the connection between world news and financial trends,” explains Flat designer Petter Ringbom. The photography and identity of Reuters drive the visual aspect of the project, employing Adobe Photoshop, Illustrator, and Macromedia Flash in its creation. “The pictures have been slightly worked over to highlight specific areas,” he says, “like bringing a cow to the foreground when we talk about mad cow disease.”

As an advertising campaign, the functionality differs from a website, the objective being to trigger the viewer’s curiosity. “We wanted to do a smart and thoughtful online ad campaign,” Ringbom says, “not something you see every day. Finding the right photography to support our concepts was pretty time consuming,” he

adds. “Even though Reuters has an enormous visual database, the picture has to have the right tone and this proved difficult.”

The goal was to create an interest in reuters.com among financial investors. Is it a success? “I’ll ask the next time I meet one,” quips Ringbom. **S Romy Ashby**

Flat | ART DIRECTOR: Petter Ringbom | DESIGNERS: Holly Gressley, Ryan Dunn | PROJECT MANAGER: Doug Lloyd | COPYWRITERS: Doug Lloyd, Francesca Hayslett
PROGRAMMER: Bart Szyszka | PHOTOGRAPHY: Reuters Pictures | CLIENT: Reuters | CONTACT: www.flat.com





Coke's "Make it Real" campaign by Juxt Interactive urges kids to do something creative. "Stop watching TV and go bike jousting or something," paraphrases Juxt creative director Todd Purgason. "You're not gonna change the world, but you can have a little fun." Juxt assembled a web presence to match the tone of the documentary style TV spots.

An unassuming banner expands into a small web application allowing users to design a custom poster. Dozens of hip graphic elements and stencils can be resized, rotated, or reflected, and scribbled with markers and spray paint. Users can even make their propaganda reality: The poster can be formatted in three different sizes for printing.

"It's a pretty sophisticated application for a banner ad," says Purgason. Interaction rates have been exceptionally high due to the irresistible urge to personalize the blank red canvas. Even those who use Photoshop for a living can't help playing along, says Purgason. "Our whole office is covered in the freaking things." *Alissa Walker*

Juxt Interactive | PROJECT MANAGER: Michael Polivka | CREATIVE DIRECTOR: Todd Purgason | ART DIRECTOR: Todd Purgason, Joe Stewart | PROGRAMMERS: Erik Bianchi
DESIGNERS/DEVELOPERS: Seth Weisfeld, Fabian Williams, Joel Szymanski | CLIENT: Coca-Cola | CLIENT PRODUCER: Carol Kruse | CONTACT: www.juxtinteractive.com



With more Spam eaten in Hawaii than anywhere else on Earth, it's no wonder that eating Spam Singles is likened to a portal into paradise. "Hormel Spam developed Spam Singles, an easy one-slice of Spam, as a new way to introduce it to a younger, hipper audience," explains designer Clint! Runge of Archrival. To go along with its new advertising campaign, Spam Singles needed its own site to talk about all the great aspects of single-slice life.

Like the product itself, Runge describes the Spam Singles site as "quirky with a touch of kitsch" at a point in its history when Spam is aware of its unique distinction as the only meat for sale rivaling beehive hairdos and Cadillac fins on the kitsch-o-meter.

"We decided since this is all about singularity, then the site concept wanted to follow that notion. There's only one page,"

explains Runge. "One really long page, but most importantly, only one. A scrolling mechanism gently glides you about the site, taking you from section to section. Some parts are informational, some are just plain Spam fun."

The one-page concept is as unusual as the Spam Singles sound effects, all designed for Spam fans. *S. Romy Ashby*



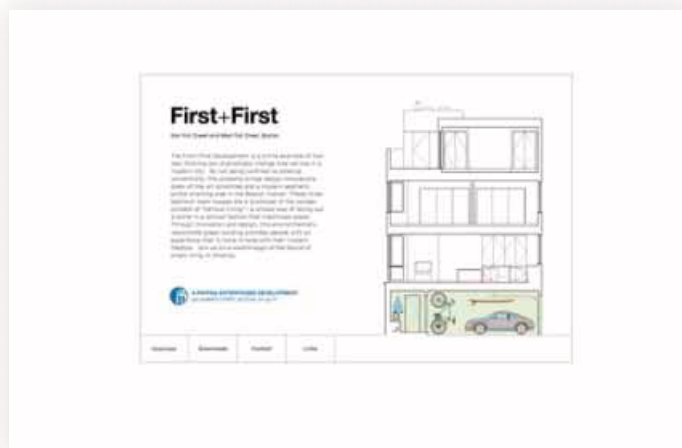
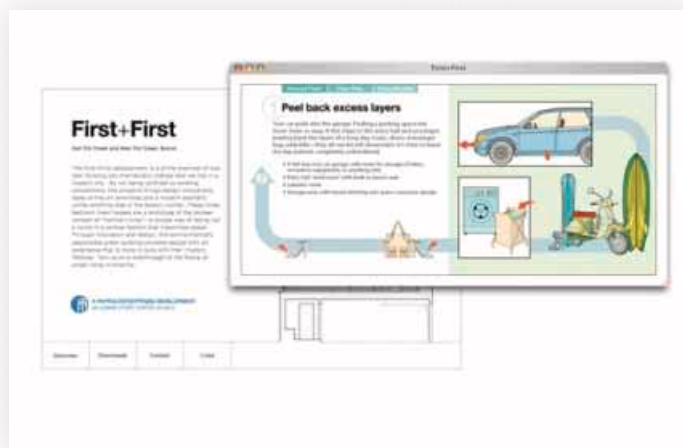
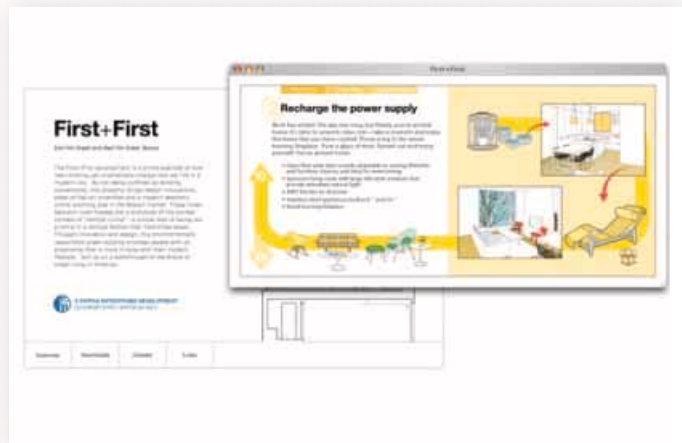
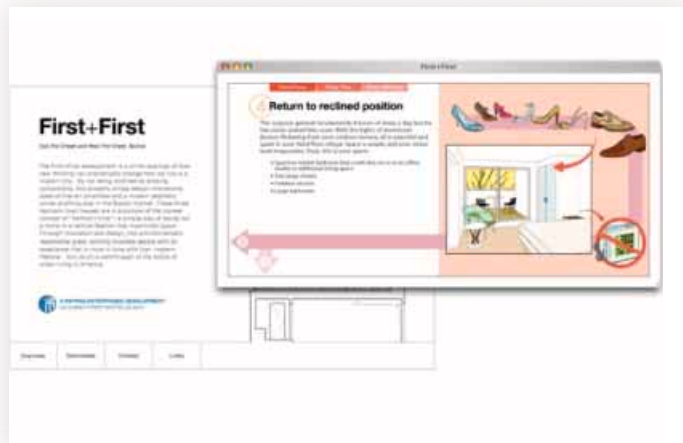
“The client wanted the site to capture the playful irreverence of the Beanman character,” says BBH USA interactive creative director Matt Campbell, who used hand-drawn type and Comic Sans to give it the right look before littering the whole thing with noisy audio rollovers.

The question many ask—“Who is Beanman?”—scribbled above a kooky-looking superhero is answered in a little bio on the site. He fell from space in a giant can of Wattie’s Baked Beans and crashed in New Zealand, and now, as the caped crusader of “Nature’s Superfood,” he stands boldly unshaven before the legend, “Some men are born out of power. Others out of riches. And one ... holding a can opener and wearing yellow undies ... on the outside. That’s me, Beanman.”

Campbell designed the site simply, using Flash, Photoshop, and InDesign, with everything accessible from the home page and revolving around a large letter *B*. His original design was even simpler, with nothing but the big *B* leading to every crazy feature of the site, and only because the client insisted did he add the sub-navs along the top of the page. “I just wanted the site to be lively, noisy, and fun like Beanman is himself,” says Campbell. “And I think we achieved it.” **S** *Romy Ashby*

BBH USA | CREATIVE DIRECTOR: Matt Campbell | CLIENT: Wattie’s Baked Beans | CONTACT: www.bbh-usa.com





“Vertical living” provides single-family independence in urban neighborhoods while lessening the environmental impact of development. In Boston, the modern rowhouses of First+First represent a radical concept for a city that hasn’t seen this kind of dwelling since brownstones from the mid-19th century.

Developer Pappas Enterprises and architectural firm Utile are known for their innovative residences and recruited 1600ver90 to lure prospective residents. “We asked them who their consumer was and they had a really good description,” says Darryl Cilli. “You could see them as these architects and graphic designers who would appreciate the design and green aspects, and make the space theirs.” They created iconic elements that represent this psychographic group—Eames’ rockers, a PowerMac, a shiny green

Vespa—and furnished the floor plans with them. A virtual tour begins in the mud room/garage (“Peel Back Excess Layers”) moving up through the four levels to the master bedroom (“Return to Reclined Position”).

“We wanted to sell it like a car or like Blu Dot furniture,” says Cilli of the modular, directional style. The look makes the site transcend its marketing aspirations; this is truly an instruction manual for the creative class. *Alissa Walker*

1600ver90 | ART DIRECTOR: Dan Shepelav | DESIGNERS: Greg Klein, Ryan Blaiin | COPYWRITER: Brendan Quinn
CLIENT: Pappas Enterprises, Utile | CONTACT: www.1600ver90.com



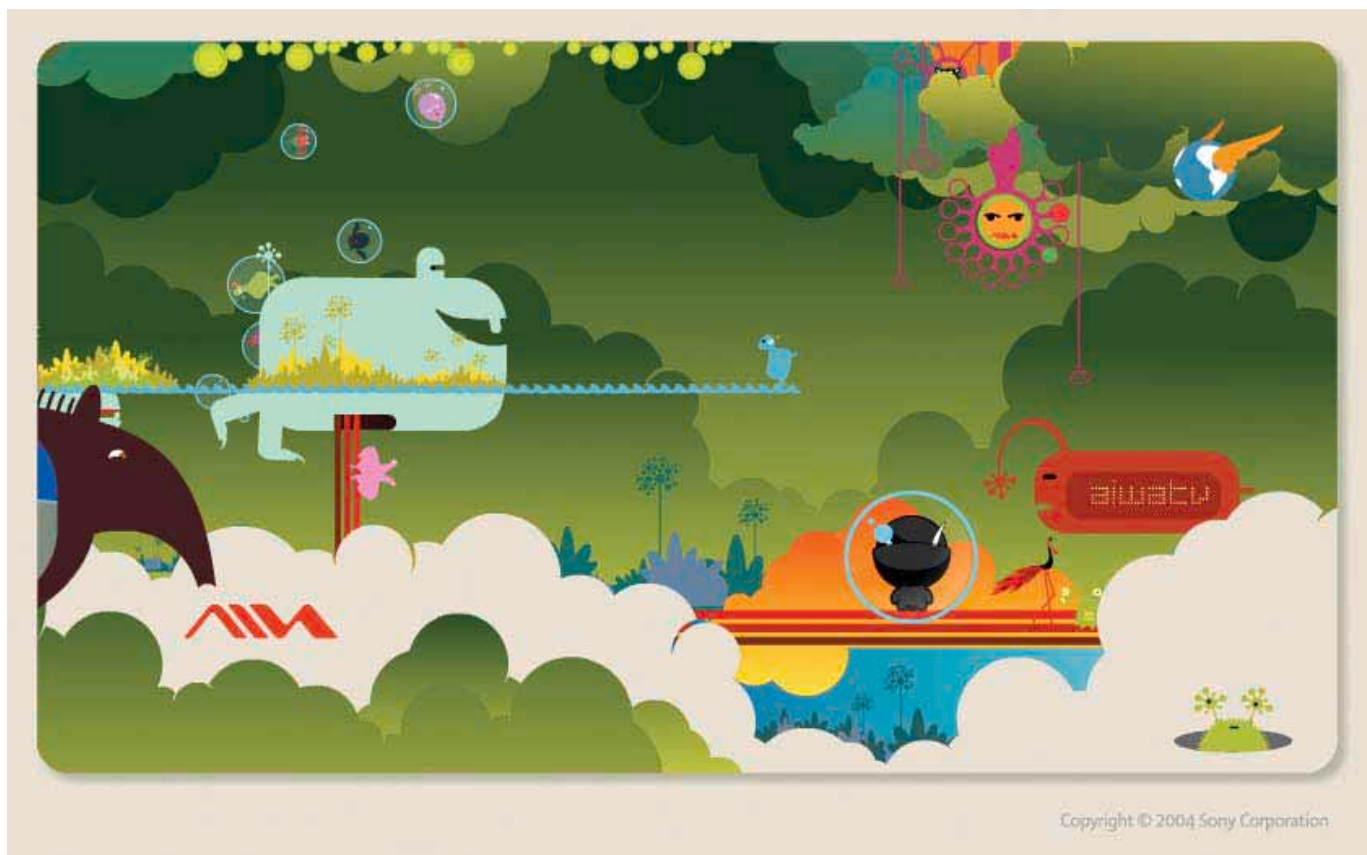
Firing French Toast Sticks over cubicle walls is employee-of-the-month behavior in this game by Crispin Porter + Bogusky. Players serve greedy coworkers with items from Burger King's breakfast menu to avoid getting pink-slipped. "It was an idea that was perfect for their breakfast campaign," says interactive creative director Jeff Benjamin. "It brought their breakfast products and the "Have It Your Way" messaging together in a fun and unexpected way."

Players can issue memos challenging friends and upload their real coworkers' faces, a feature that has garnered great feedback, says Benjamin. "People seem thrilled with the idea that they can put their buddies into a computer game and then send it around."

Demonstrating just how well they know their audience, the creatives at CP+B included a "Click Here to Look Busy" button that

papers the screen with an Excel document. "How many times have you been checking out some funny site at work when you should have been doing something else?" says Benjamin. "Now you won't have to worry about getting caught. Just click the button and your desktop looks like you're crunching spectacular sales numbers." *S Alissa Walker*

Crispin Porter + Bogusky | CREATIVE DIRECTORS: Alex Bogusky, Andrew Keller, Rob Reilly | INTERACTIVE CREATIVE DIRECTOR: Jeff Benjamin
COPYWRITER: Maureen Bongiovanni | DESIGNER: Rahul Panchal | PRODUCER: Paul Sutton | AGENCY MUSIC PRODUCER: Bill Meadows | DEVELOPMENT PARTNER: WDDG, NY
PHOTOGRAPHER: Jan Francis | CLIENT: Burger King | CONTACT: www.cpbgroup.com



Copyright © 2004 Sony Corporation

As Sony's youth-oriented brand, AIWA needed some quality face time with its target audience, so the company put a rebranding effort in motion that included everything from a new logo to the topsy-turvy Aiaworld website. This offbeat creation hinges on the theme "hybrid music." Users get to pick a colorful tour guide, known as an Aiwamal, to help them navigate the nonlinear site. There's no hard-selling here—just an imaginative world that lets young people mix and match different types of music. It's all about the experience rather than the products themselves.

The site was born through the efforts of several agencies along with contributions from a handful of cutting-edge artists. Hello Design primarily worked on the AiwaTV section, which features original, interactive programming. You might find yourself navigating the rooms of an animated house as you interact with

the residents and objects to make your own musical experience. "This is a really interesting project because it was a true collaboration," says David Lai, Hello's CEO and creative director. "People brought different skills and ideas to the table. It's something we really enjoyed." *S Michelle Taute*

Wieden+Kennedy (London and Tokyo), The Groop, Oceanmonsters, Hello Design | CREATIVE DIRECTORS: Tony Davidson, Kim Papworth, John C. Jay, Sumiko Sato
ART DIRECTOR: +cruz | DIRECTORS: Jose Caballer, Jack Peng, David Lai | DESIGN DIRECTORS: Yiing Fan, Hiro Niwa | CONTENT CREATORS: Mumbleboy, Tokyoplastic
COPYWRITER: Sean Thompson | PRODUCERS: Kenji Tanaka, Charlie Tinson | CLIENT: Aiwa, Inc. | CONTACT: www.hellodesign.com



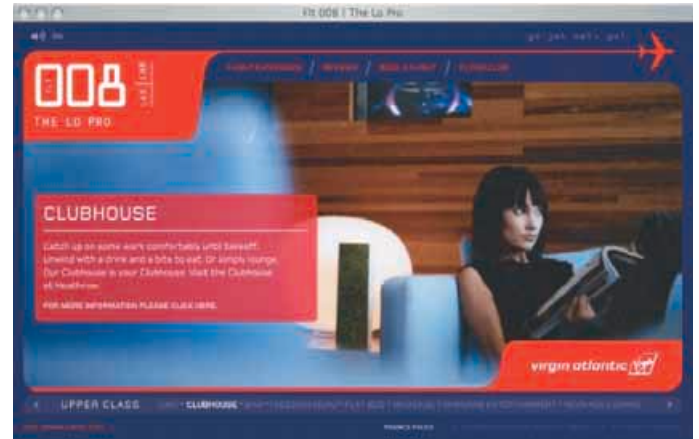


The Nestea Snowman isn't the ideal interactive mascot; his character doesn't speak or move. "He's too cool for that," says creative director Todd Purgason. So Juxt introduced two bikini-clad snow bunnies to play off him and one very cool concept: making a music video.

Using camera moves that evoke MTV editing, aspiring directors drag lounging bunnies and Escalades with spinning rims over silhouetted cityscapes to the beat of three original tracks. A finished video can then be e-mailed, spreading the campaign virally throughout the community of active urbanites who relish Nestea Cool for its "chuggability" on the basketball court.

Even though Cool is targeted towards a mature audience, Nestea is still a family brand. "We created a tool that would allow the user to take it where they wanted to take it," says Purgason. The custom-made video application allowed Juxt to add racy elements without being responsible for the outcome. So Cool creators can be as nasty or Nestea as they wanna be. **S** *Alissa Walker*

Juxt Interactive | EXECUTIVE PRODUCER: Steve Wages | PROJECT MANAGER: Michael Polivka | CREATIVE DIRECTOR: Todd Purgason
ART DIRECTOR: Seth Weisfeld | PROGRAMMERS: Victor Allen, Brian Kupetz, Chris Picheca, Adrian Lefond | DESIGNERS/DEVELOPERS: Sean Klassen, Joel Szymanski, Joe Stewart
COPYWRITER: Joe Shepter | ILLUSTRATORS/ANIMATORS: Shane L. Johnson, Jason "Stuntkid", Fabian Williams | AUDIO: Michael Polivka | CLIENT: Coca-Cola
CLIENT PRODUCERS: Mel Clements, Desiree Gilbert | CONTACT: www.juxtinteractive.com



When you're paying the price of a small car for a plane ticket, you need to feel like you're buying access to an exclusive club—not just transportation. So Virgin Atlantic Upper Class put together an innovative print and online campaign that lets potential customers experience the luxury for themselves. Ads in upscale magazines featured actual plane tickets with web addresses for 15 different microsites, each corresponding to flights from a reader's home city. A Miami resident, for example, would be sent straight to a customized experience called "The Trance Atlantic."

It's a Flash presentation put together by interactive agency The_Groop that captures the particular vibe of the city's movers and shakers. A cool British flight attendant walks you through the services—everything from fine cuisine to an in-flight massage—in a voiceover while music plays in the background and black-and-white lifestyle photography makes it all come alive.

The edge of each site looks like the tickets from the magazine, and users can choose to buy tickets or experience other flights. "There's a very particular Virgin vibe," says Jose Caballer, CEO and creative director at The_Groop. "It reflects Richard Branson to some degree. I read his biography a year ago—it reflects his lifestyle." *S Michelle Taute*

Crispin Porter + Bogusky, The_Groop | AGENCY TEAM: Jeff Benjamin, Cheryl Garber, Darren Himebrook | CREATIVE DIRECTOR: Jose Caballer
PROJECT MANAGER: Sharon Tani | ART DIRECTOR: Sun An | DESIGNER: Aldo Puicon | FLASH DESIGNERS/ANIMATORS: Aureliano Gimón, Brandon Savoy, Tri Nguyen
CLIENT: Virgin Atlantic | CONTACT: www.cpbgroup.com, www.thegroop.net



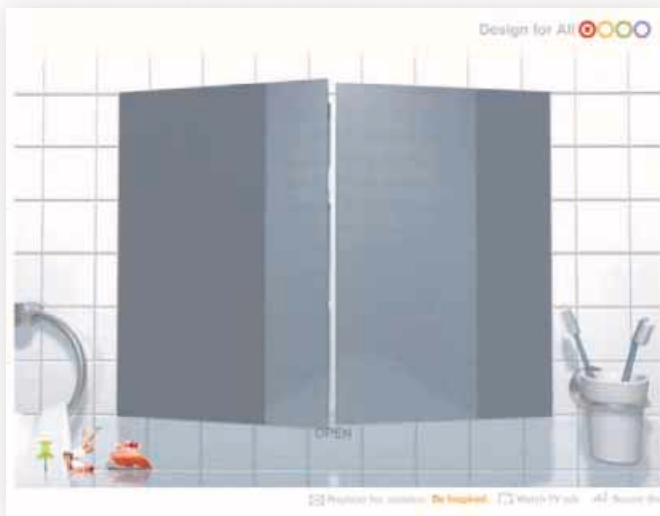
Target wanted a website that would provide an experiential extension of its “Design for All” print and TV advertising campaign, one that celebrated accessible design. Emphasizing Target’s continual commitment to well-designed everyday products and its outstanding designers, the “Design for All” site invites guests to connect with the design community and play with some of their excellent products.

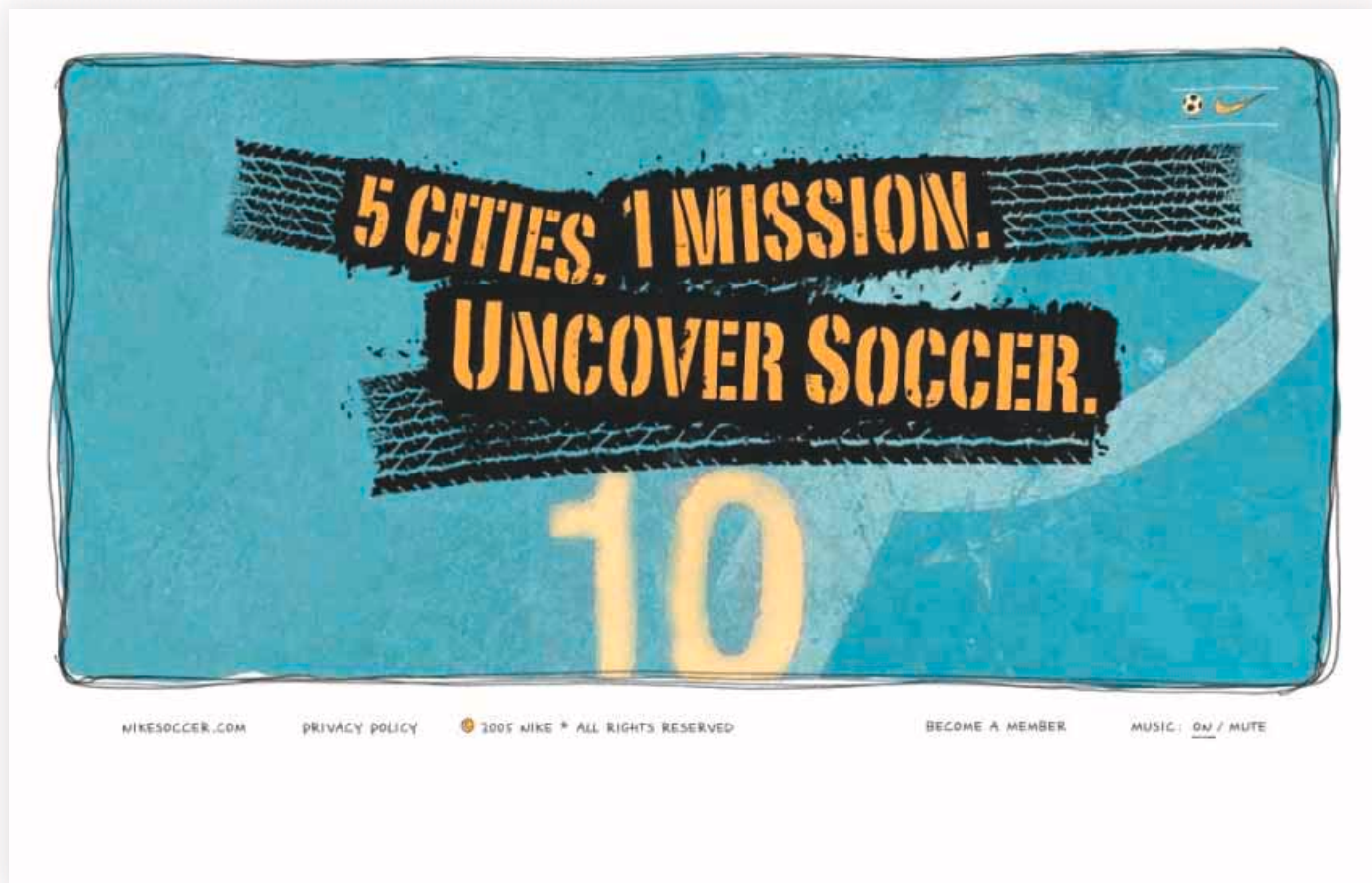
“Guests are greeted with stunning visuals that cue navigation encouraging them to explore different themes of good design, such as the many ways that design inspires,” says R/GA’s creative team. This theme presents uniquely interactive stories of inspiration, such as how Deborah Adler was inspired by her grandmother to create ClearRx—a revolutionary redesign of prescription systems. “In and of itself the story is simply inspirational,” the team says,

“but the experience delves into a deeper understanding of inspiration by including glimpses of her creative process and seamlessly presenting interviews with her mentor, Milton Glaser.”

For the “Home,” “Fashion,” and “Everyday” design categories, the site offers humorous and playful activities to inspire visitors to discover well-designed products that are affordable, surprising, and fun. *Romy Ashby*

FIRM: R/GA | CLIENT: Target | CONTACT: www.rga.com





Citing the near-religious worship of soccer in South American cities like Rio De Janeiro, Nike Soccer tapped creative directors Tim Barber and Jacquie Moss at Odopod to expose the sport's grassroots in the U.S. "We looked at how club teams play—or how kids just get a ball and play after school—and how it differs from city to city," says Moss.

By shooting minidocumentaries in the soccer-savvy cities of Dallas, Los Angeles, Miami, New York, and Rio, Odopod discovered a solid relationship between soccer and street culture, with a distinct international flavor. "A theme through each city was that soccer was a place where all these nationalities came together," says Barber. "The diversity was surprising and really cool. Soccer is a melting pot of activity."

Odopod corralled these concepts into a hand-drawn map collage echoing the homegrown spirit of pick-up games. Moving through the site, everything animates: Skyscrapers sprout, a truck backfires, soccer balls bounce, arrows hover. Tiny details like Miami's neon-light lettering are perfect for each city, yet the entire site is cohesive enough to make players look like they're part of one big team. *S Alissa Walker*

Odopod | CREATIVE DIRECTORS: Jacquie Moss, Tim Barber | CLIENT: Nike | CONTACT: www.odopod.com





“We were hired to reveal the dramatic transformation of the Powerpuff Girls, who suddenly ‘grow up’ overnight,” says Going Interactive principal/creative director Jason Davenport. “They change from kindergarten superheroes into teenage, fun-loving divas.”

It was important to the client to connect with the audience: girls between the ages of 6 and 18 who watch the *Powerpuff Girls* show on Cartoon Network, and to that end, Davenport plumbed the depths of “fun animation and cool rollovers, a quick frame-rate keeping the site fast-loading.

“We actually spent time looking at magazines like *Teen People*, *Glamour*, and *Cosmo*,” he admits. “We wanted to give the site a real ‘girl’ feel, but keep it fun and about the style of each character. We did this by using different patterns and colors that matched each

of the Powerpuff Girls’ characteristics [pink for Blossom, blue for Bubbles, and green for Buttercup].”

A muted palette was used to turn the previously bright-toned kindergarten PPGs into the new sophisticated teenagers. “The new illustrations done by the talented Cartoon Network artists were obviously a great starting point for us,” says Davenport.

Cartoon Network received more than 1.6 million page views on the site in a very short time. “The numbers just speak for themselves,” says Davenport. **S. Dana Rouse**

Going Interactive | CREATIVE DIRECTOR, DESIGNER: Jason Davenport | ART DIRECTOR: Christine Fasbinder
FLASH DEVELOPER: Zach Graham | COPYWRITER: Christine Bielinski | PRODUCER: Luca Magnanini
PROJECT MANAGER: Heather Hazen | CLIENT: Cartoon Network | CONTACT: www.goinginteractive.com

powerpuff girls™

Dream in Style






Paris ♥ Milan ♥ Townsville ♥ New York



mini-episode
Check out Blossom's latest video now

bon voyage
See Bubbles' world tour scrapbook!

power quiz
Which girl's superhero style do you have?

fitness tips
Five kick-butt ways to stay in shape!

just ur girls
Download the newest PPG wallpaper, icons, & music

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Dream in Style






Powerpuff Girl Model Search

It's time to cast YOUR vote in the PPG Model Search!

Read the finalists' essays and decide who YOU think deserves to become a **Real-life Powerpuff Girl!**

Click below to see the finalists for:

bubbles blossom buttercup



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See Bubbles' world tour scrapbook!

power quiz
Which girl's superhero style do you have?

fitness tips
Five kick-butt ways to stay in shape!

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Download the newest PPG wallpaper, icons, & music

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Dream in Style






buttercup's fashion fever

When I'm going out, clothes, candy, & pizza are my fave!

Whether I'm going to the movies or grabbing a slice of pizza with my sisters, I love styles that have as much attitude as I do.



mini-episode
Check out Blossom's latest video now

fitness tip
Kick-butt ways to stay in shape!

my fashion fever
Read the finalists' essays and decide who YOU think deserves to become a Real-life Powerpuff Girl!

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Wallpaper - Click a Wallpaper to Download

mp3 - Click here to Download the mp3 of "I Got My Own Thing" by Steez

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fitness tips
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Dream in Style






bon voyage with bubbles!

My sisters and I have been all over the world. Every city has its own unique flavor - just ask the monster that ate townsville!

Seriously, though, check out some of the photos in my scrapbook.



mini-episode
Check out Blossom's latest video now

bon voyage
See Bubbles' world tour scrapbook!

my fashion fever
Read the finalists' essays and decide who YOU think deserves to become a Real-life Powerpuff Girl!

new mini-episode
Check it out now!

just ur girls
Download the newest PPG wallpaper, icons, & music



The visual and motion design of this site mixes modern with classic, as *Alfie*, starring Jude Law, is a remake of the 1966 release by Lewis Gilbert. “We wanted to bring in some 1960s influences,” says Big Spaceship art director Jens Karlsson, “yet the visuals had to stay up to par with today’s rich Hollywood marketing.” A strong influence on the animation was the work of Saul Bass from the 1950s and ’60s, incorporating his “primitive yet powerful, humoristic animation style” into the design.

“For the visual design we analyzed other ongoing motion picture campaigns and looked into a concept that would stand aside from the masses,” says Karlsson. “What we came up with was a minimalist direction with simple shapes and ample white space, focusing on site functionality and exciting animation.”

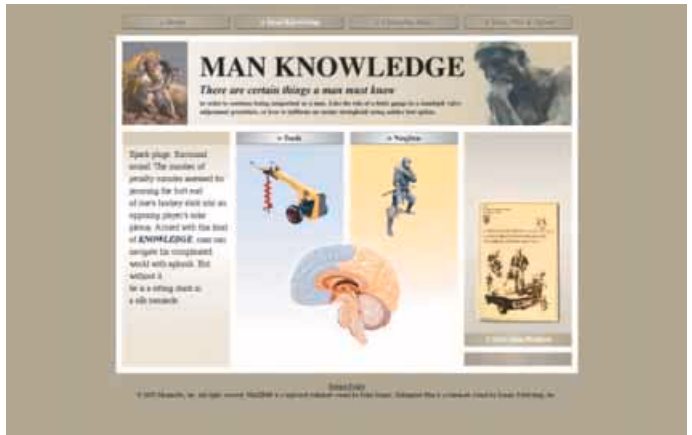
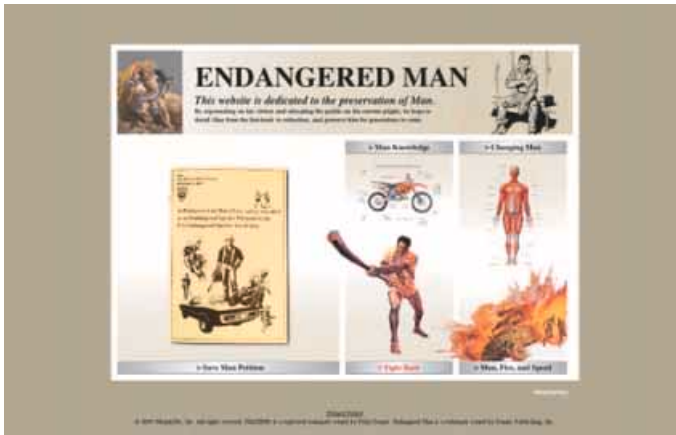
With *Alfie* being a stylish character, fashion-favored typefaces were studied. “We ended up using a type family recognizable for

its distinct female characteristics,” says Karlsson. It also looked good on a computer screen.

The site is unique in many ways, not least for the customizable wallpaper application, horoscopes, relationship quizzes, and the “Ask *Alfie*” chatbot.

“Working with Hollywood is a challenge in itself,” says Karlsson, “but we love it.” *S Romy Ashby*

Big Spaceship | CREATIVE DIRECTOR: Daniel Federman | ART DIRECTOR: Jens Karlsson | DESIGNERS: David Chau, Andrew Payne, Lisa Weatherbee, Ron Thompson | COPYWRITER: Karen Dahlstrom | PRODUCER: Ed Loofam | PROGRAMMERS: Tai U, Christian Stadler | SOUND DESIGNER: Daniel Federman
CLIENT: Paramount Pictures | CONTACT: www.bigs spaceship.com



“Man is in dire straits. If you doubt this, just take a look at the guy next to you. Odds are he’s wearing Puma Peter Pan booties and sipping seductively on a *venti* chai tea,” worries David Schiff, associate creative director at Crispin Porter + Bogusky. Maxim recruited the concerned creatives to engineer a website dedicated to man’s preservation.

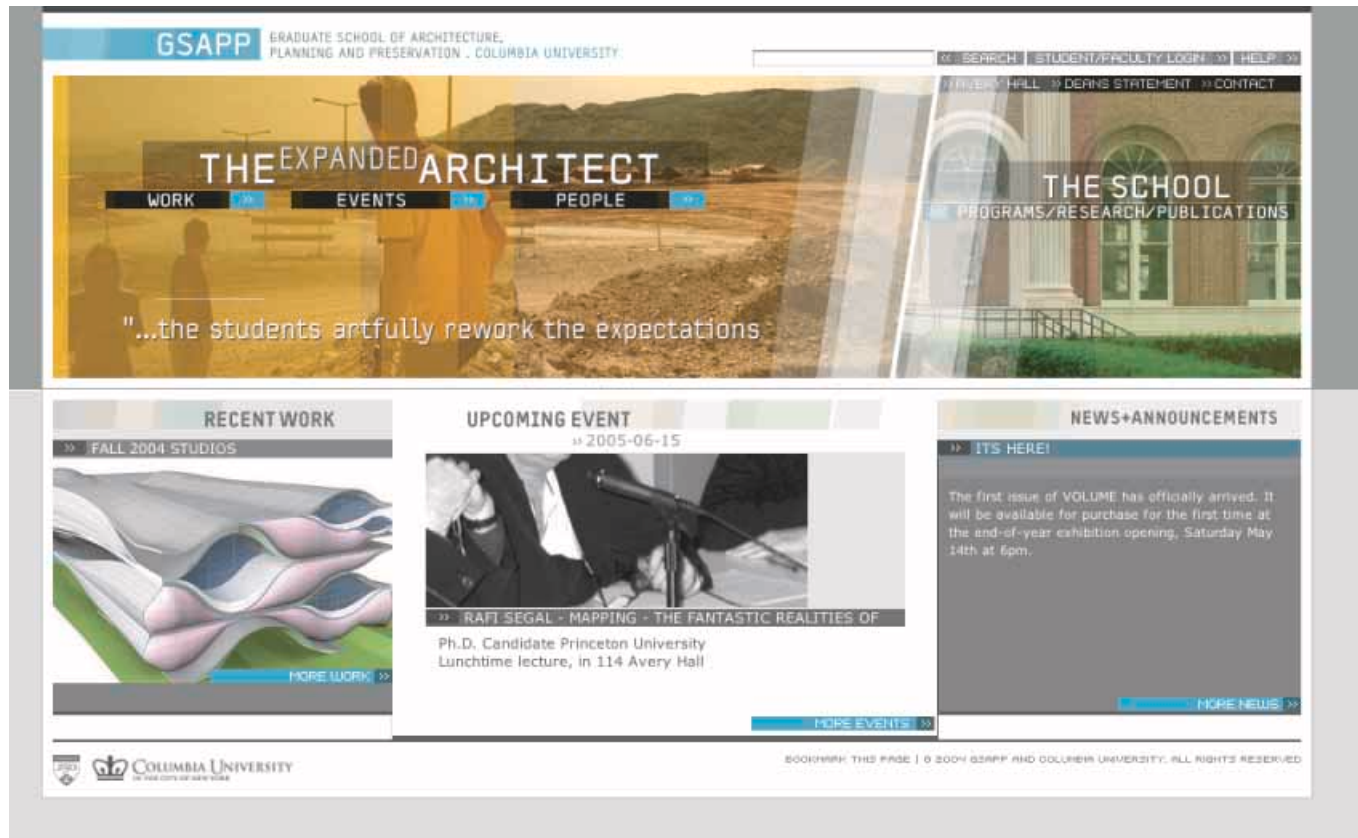
This public service announcement from Mantropy Control pairs junior-high science book graphics with the wisdom of a Boy Scout manual. The site explores the relationships between man, fire and speed (explosions), man’s pansy-leaning tendencies (nail polish), and crucial masculine knowledge (ninjas).

The petition to list man as an endangered species was actually filed at the Department of the Interior where secretary Gale

Norton is legally obligated to give it full consideration. But it’s not looking good for man.

“A few years ago, an environmental group tried to get a Northwest Indian tribe classified as endangered,” says Schiff. “They lost a big court battle, with the court ruling that man could not be endangered because he is domesticated, not a wild animal. The lawyer who won that case? Gale Norton.” **S** *Alissa Walker*

Crispin Porter + Bogusky | CREATIVE DIRECTORS: Alex Bogusky, David Schiff, Alex Burnard | INTERACTIVE CREATIVE DIRECTOR: Jeff Benjamin
ART DIRECTOR: Alex Burnard, Geordie Stephens, Mike del Mármol | DESIGNERS: Alex Burnard, Rahul Panchal, Oscar Rivas | COPYWRITER: David Schiff
PROGRAMMERS: Maxim, Paul Sutton, Jan Riggert | PRODUCER: Paul Sutton | CLIENT: Maxim | CONTACT: www.cpbgroup.com

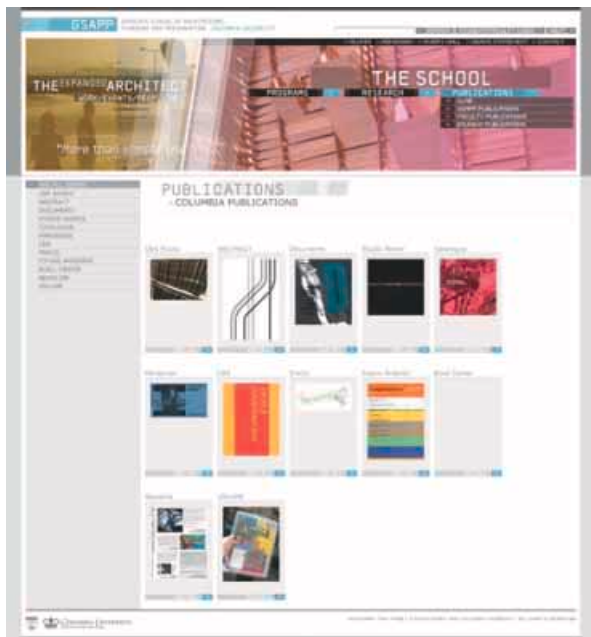
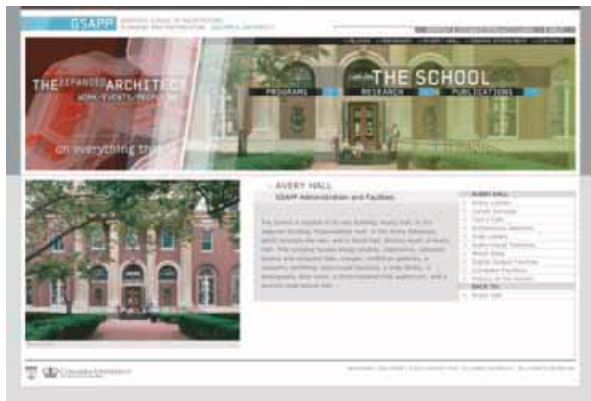


Designers at onegine faced both conceptual and technical challenges as they redesigned the website for Columbia University's Graduate School of Architecture, Planning, and Preservation. With a mandate to work within an existing content management system, designers spent a lot of time early on figuring out what would be feasible to change and what wouldn't. From there, the onegine team created new wireframes for the site and put on their creative problem-solving hats. A custom-built Flash movie, for example, works as an auto cropper to make sure new and existing photos appear at uniform sizes.

On the flip side, the school's dean wanted the site to break down barriers between the school's three disciplines. People knew about the architecture program but not much about the planning and preservation courses—or how the three disciplines intersect. The solution was to shift the focus from job titles to the work itself, something that was accomplished with a visual navigation sys-

tem called the matrix. It features a grid with a variety of thumbnail project images that are perfect for browsing. "Ultimately, it does what they want," says Warren Corbitt, studio principal. "It takes the words and labels off." But for those with a literal bent, there's also a more traditional navigation system on the site. **S**
Michelle Taute

onegine | ART DIRECTOR: Warren Corbitt | DESIGNERS: Warren Corbitt, Lee Misenheimer
CLIENT: Columbia University Graduate School of Architecture, Planning, and Preservation | CONTACT: www.onegine.com





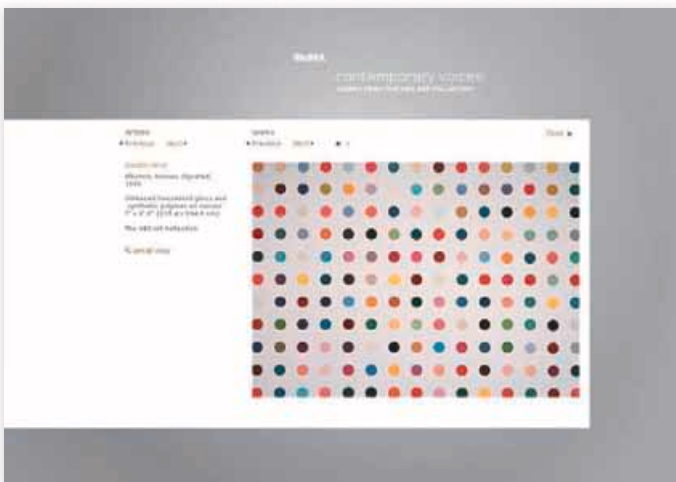
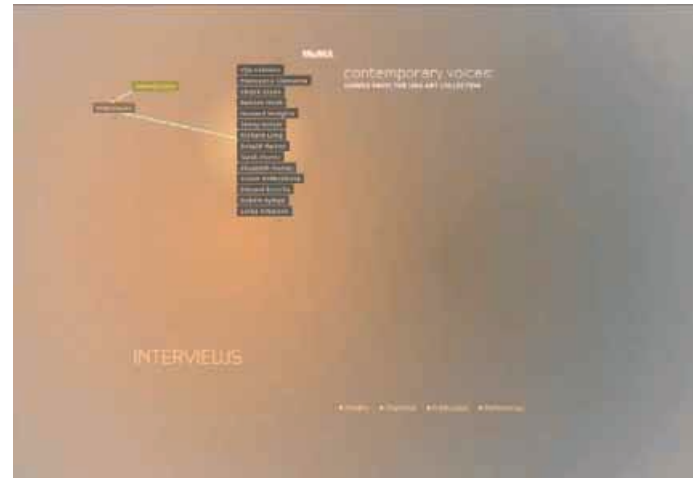
The respected organization, Creative Time, has been giving artists unparalleled career opportunities for more than 30 years, making New York a more magical place through adventurous, temporary public artworks throughout the city. They wanted a new website to go along with a whole rebranding effort. Flat created the new site, giving it a simple, subtle, and elegant design.

"At this point, Creative Time is such an established entity in New York's cultural landscape that they don't need to convince, wow, or overwhelm to make their presence known," designer Petter Ringbom says. "We wanted the site to reflect that. The large logo is defining the grid of the page. The only color you see is provided by photography." Ringbom used Adobe Photoshop, Macromedia Dreamweaver, and Flash to create the site, the meat of

which, he says, "is the 'Programs' section showing upcoming, current, and past programs. The home page randomly displays one of many past projects."

The challenge was to achieve a pure simplicity without oversimplifying, all the while remaining uncommon. "The way the large logo stays in place as you scroll the rest of the page is pretty neat," Ringbom says. "I haven't seen that before."  Dana Rouse

Flat | ART DIRECTOR: Petter Ringbom | DESIGNER: Holly Gressley | INTERACTIVE DESIGNER: Doug Lloyd
PHOTOGRAPHY: Various, Creative Time | CLIENT: Creative Time | CONTACT: www.flat.com

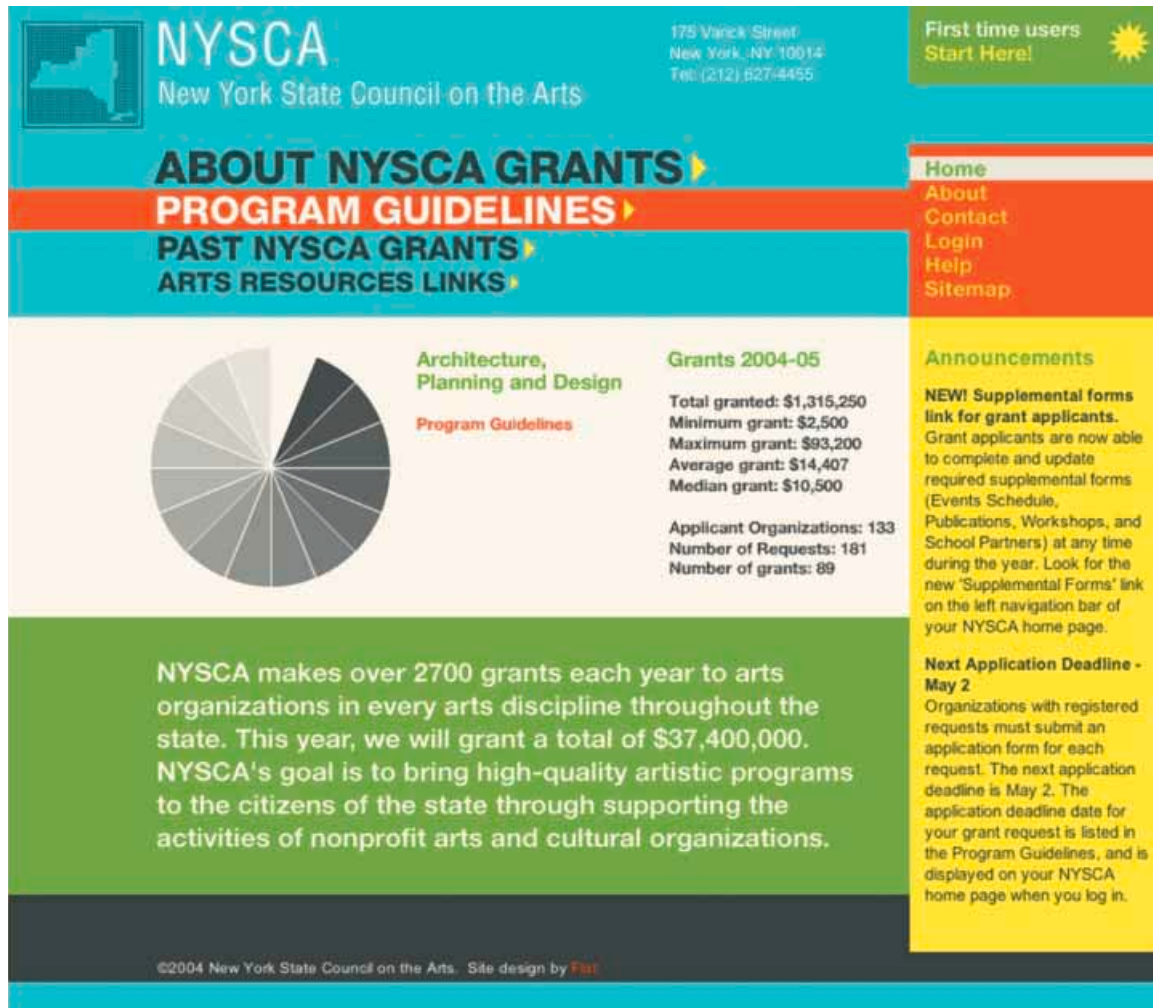


Contemporary Voices: Works from The UBS Art Collection is comprised of more than 40 works of art promised as a gift to the Museum of Modern Art. Presenting paintings, sculptures, drawings, and photographs by contemporary artists, the site stands as an archive of the exhibition since *Contemporary Voices* was only on view at MoMA for a limited time. The background gradient elements move dynamically throughout the pages to create a lifelike experience of walking around in the actual museum.

“The design of the *Contemporary Voices* website had to be kept very minimal and nontextural in order to not interfere with the presentation of the art itself,” explains art director Jens Karlsson.

The visitor is able to browse the artwork in the exhibition by time period, medium, or artist. The artwork viewer allows the user to quickly look through the entire collection of work with the

option of zooming in on each piece of art at its natural physical size. “We’re particularly proud of the interview section that has corresponding sound bites followed by text and reference images depending on where in the text the user is reading,” says Karlsson. Another favorite aspect is the sense of spatial transition throughout. **S Romy Ashby**



New York State Council on the Arts was looking for a friendlier, more structurally sound website, which Flat's Petter Ringbom designed with the look of "metrocard vending machine meets smaller type and brighter colors." Purely an informational tool without a single photo to be found, it's hardly boring to the creative types there to sniff out grant money.

"We wanted the site to feel welcoming and transparent to the user," Ringbom says. From a circular graph in the center of the home page, one can select any of the programs receiving grants and learn how much money was awarded the previous year. The graph also provides an alternate entry point to the site.

The biggest challenge was to make large amounts of text accessible and legible. "A smaller challenge was implementing a pretty

hideous and intrusive top bar that New York State insists on having on all of their subsites," Ringbom says. "We ended up redrawing their top bar and using it only on a timed splash page."

"The site is cheerful and friendly," Ringbom says, "the way a cultural state agency should be." If only getting big bucks from the NYSCA were as simple as navigating their pleasant website. *Romy Ashby*

Flat | ART DIRECTOR: Petter Ringbom | DESIGNER: Holly Gressley | INTERACTIVE DESIGNER: Doug Lloyd
CLIENT: New York State Council on the Arts | CONTACT: www.flat.com

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New York State Council on the Arts

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ARTS RESOURCES LINKS

Architecture, Planning & Design

The purpose of the Architecture, Planning and Design Program is to stimulate and promote excellence in design and planning in the public realm for the benefit of all New Yorkers. The Program aims to increase awareness and appreciation of the designed environment of New York State and to advance innovation in the design and planning fields.

The Program's objectives are to:

- Support the operations of those institutions that provide ongoing services and/or public programs in the design and planning fields through institutional funding.
- Encourage the development of design literacy among the people of the state through support of public education projects.
- Create better communities, public spaces and cultural facilities by offering funding to nonprofit organizations and municipalities for design and planning professionals.
- Stimulate and support the evolution of the design arts through funding to individuals in these fields.

The Program supports work in the fields of contemporary and restoration architecture, landscape architecture, urban and rural planning, urban design, historic preservation, graphic and industrial design, and architectural theory and history. The program also administers funding for the:

- Architecture, Planning & Design
- Visual Arts
- Performing Arts
- Arts in Education
- Electronic Media & Film
- Public Arts
- Individual Artists
- Literature
- Museum
- Visual Arts
- Special Arts Services
- State & Local Partnerships
- Documentation
- Visual Arts

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PROGRAM GUIDELINES
PAST NYSCA GRANTS
ARTS RESOURCES LINKS

Home
About
Contact
Login
Help
Sitemap

Grants 2004-05

Total granted: \$1,010,710
Maximum grant: \$1,500
Maximum grant: \$112,000
Average grant: \$7,318
Median grant: \$4,650

Applicant Organizations: 128
Number of Requests: 165
Number of grants: 128

Next Application Deadline - May 2

Organizations with registered requests must submit an application form for each request. The next application deadline is May 2. The application deadline date for your grant request is listed in the Program Guidelines, and is displayed on your NYSCA home page when you log in.

NYSCA makes over 2700 grants each year to arts organizations in every arts discipline throughout the state. This year, we will grant a total of \$37,400,000. NYSCA's goal is to bring high-quality artistic programs to the citizens of the state through supporting the activities of nonprofit arts and cultural organizations.

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NYSCA
ABOUT NYSCA GRANTS
PROGRAM GUIDELINES
PAST NYSCA GRANTS
ARTS RESOURCES LINKS

Who is eligible?
Funding criteria
NYSCA does not fund...
Basic eligibility
Deadlines

How to apply
New process
When you get a grant
Policies

Please frequently view
Program Guidelines
Frequently Asked Questions

About NYSCA Grants

NYSCA accepts grant proposals each March 1 from nonprofit organizations incorporated in New York State. NYSCA is organized into discipline programs, each of which receives funding requests in a specific arts discipline or field.

1. Before you start, please click the links on the left. The information contained here is organized into two sections. The first group contains basic eligibility requirements and other information you need to know before you begin the grant application process. The second group of links highlights key elements of the NYSCA grants process - from registration of grant requests through final reporting.

2. When you are ready to proceed, please explore the Program Guidelines link above to find the program and category that best matches your proposed arts activity. We encourage applicants to contact our program staff well before the March 1 registration deadline.

In addition, you can use the **Past NYSCA Grants** link above to read about grants we have made in recent years and learn more about what we fund.

3. Once you have read the information in the left-hand area, you are invited to log in to your existing electronic file. Or, if you are a new NYSCA applicant, click the **First time users? Start here** link on the lower right hand corner and

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Home
About
Contact
Login
Help
Sitemap

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ABOUT NYSCA GRANTS
PROGRAM GUIDELINES
PAST NYSCA GRANTS
ARTS RESOURCES LINKS

Organization Search

Information about NYSCA grants from the year 2000 to the present is available by using this search engine.

Organization Name:

City:

County:

Zip:

NYSCA Program:

Grant Year:

NYS Senate District:

NYS Assembly District:

Search Here

Enter just the first few letters of an organization's name. Then pick the correct organization from the displayed list. (Example: In the "Organization Name" field, enter "New York State Council on the Arts" and you can select the applicable organization.)

To request more refined search results, enter the first few letters or characters for all or part of the fields provided. All organizations meeting the selection criteria will be displayed for your selection.

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No, they don't design for the Army, as many ask the D.C.-based firm. But Design Army chose its name to have a similar effect. "We wanted it to sound big, organized, well-trained, and catchy," says founder Pum Lefebure. "We wanted *design* in the name because that's what we do, but our studio is also about the people—the *army*." They bought the url first and built their company around it, creating a no-nonsense identity that resonates with their local political clients.

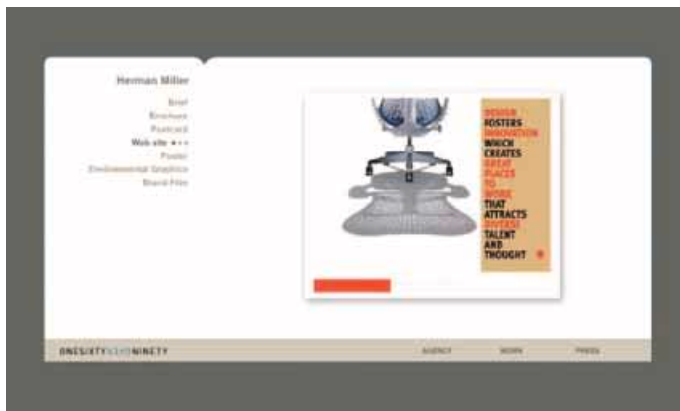
Information on the site is divided into two categories: "Design" and "Army." Design carries the work, with a specific section for the many invitation projects expected in this fundraiser-filled town. Army talks shop, including extensive personalized bios. Slow fades and soft animation load pages with smooth purpose. Copy is succinct like a sergeant's wisdom—"It's better to be sorry

than safe." The red-starred icons on the home page change for every visit, making the site appear fresh.

The integral red star eventually became Design Army's logo as well, which has had an odd effect on their neighbors, says Lefebure. "We stuck a flag out there and now people think we're a Communist think tank." **S** *Alissa Walker*

Design Army | CREATIVE DIRECTOR: Jake Lefebure | ART DIRECTOR: Pum Lefebure | DESIGNERS: Dan Adler, Tim Madle
COPYWRITERS: Stephen Smith, Jake Lefebure, Dan Adler | PHOTOGRAPHER: John Consoli | CONTACT: www.designarmy.com



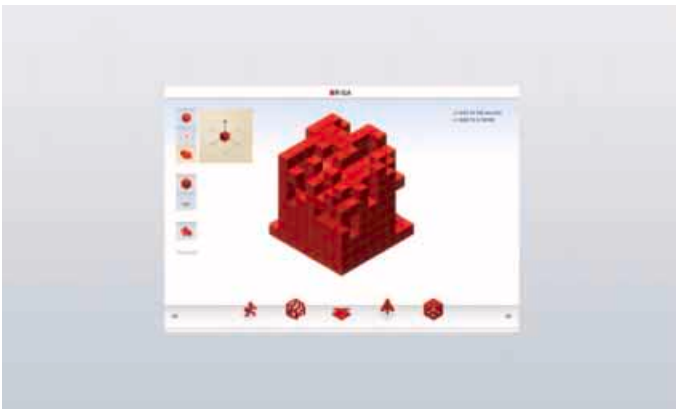


The name 160over90 comes from the measurement of blood pressure when elevated by a stimulus. The site's opening animation piques pulses as human forms push and direct sections of the logo into place. This indelible image enforces 160over90's role as emotional engineers. "The whole reason we're in business isn't to design cool ads and build funky websites, it's to get a human reaction," says creative director Darryl Cilli. "Our clients pay us to get people to buy a pair of shoes, apply to a college, to feel a certain way about a brand."

A minimalist, neutral environment invites exploration without eclipsing the importance of the work. Case studies outline each project, but within the portfolio each image stands alone for a powerful effect. Tiny bullet icons allow viewers to see more, and

the window gently resizes for each piece. Cilli says the look of the site alone has netted them new work. "We're getting a certain type of client because of it," he says. "They can see themselves there." *Alissa Walker*

160over90 | ART DIRECTOR: Darryl Cilli | DESIGNER: Giac Ciminello | COPYWRITER: Brendan Quinn | CONTACT: www.160over90.com



Wholly original, this interactive holiday e-card, complete with ambient music, is at once meditative and fun—in a molecular sort of way.

In developing the annual holiday card for clients and partners, the main objective for R/GA's design team was to create a playful holiday experience while communicating one of the core strengths of the company: creative excellence.

The challenge was to create an innovative and engaging holiday card, something every recipient would be lured in by and enjoy. The intuitive building process included a set of interactive tools that allows for 3D designs.

Users were given the option to post their work of art online at a microsite off rga.com, where a gallery of sculptures was displayed in a rotating scrollbar at the bottom of the site. "They could e-mail

the card to friends," R/GA's team says, "adding a viral component to the holiday cheer, which resulted in a large number of site visits."

In keeping with the yuletide feeling of community and sharing, the theme invited guests to create and share their own holiday expressions. The result: an interactive e-card in which users could design sculptures based on the red square of the R/GA logo. 

Dana Rouse

R/GA | CREATIVE DIRECTOR: Kris Kiger | PRODUCER: Emma Johns | DESIGNERS: Gui Borchert, Piper Darley, Ernest Rowe, John James, Justin Van Slembrouck, Matt Walsh | COPYWRITER: Todd Brown | FLASH PROGRAMMER: Ted Warner | SENIOR ENGINEER: Michael Black | CONTACT: www.rga.com



Ann Donovan founded elephants & ants in 1997 to provide high-quality web and graphic design services to a distinguished clientele. “We wanted a site that showcased our interactive abilities and reflected our company spirit,” she says.

The design of the site reflects a culmination of the team’s creative experiences, tastes, and influences. Bright with rich and saturated colors, its clean architecture invites visitors to explore.

“We wanted it to be interactive, fluid, and exciting but still be search-engine friendly and usable,” says Donovan. “Thus we combined Flash, XML, and HTML to leverage the best points of each. It was challenging to get the different Flash movies to talk to each other since the site was done so modularly.”

Some of the Flash features, such as the portfolio navigation and the team area, were unique to this site and process. “It’s interesting in that all the data is driven by XML, so changes can be made fairly quickly in text files without having to go back into Flash,” explains Donovan.

“We had hoped that the site would be engaging and show our more creative side, and based on the feedback we have received, it has worked.” **S Dana Rouse**

elephants & ants | ART DIRECTOR: Ann Donovan | DESIGNER, DEVELOPER: Brian Elliott | CONTACT: www.elephantsandants.com







cass bird

portraits fashion music poli book contact

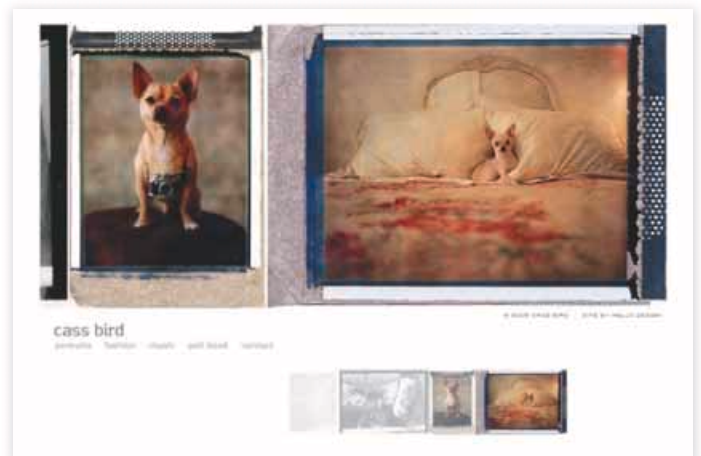
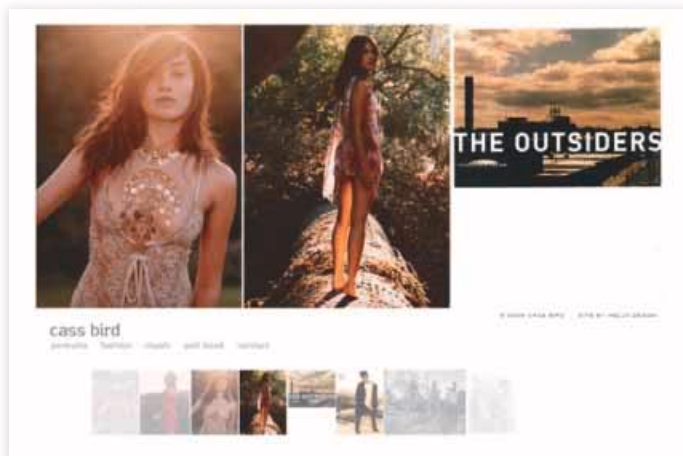
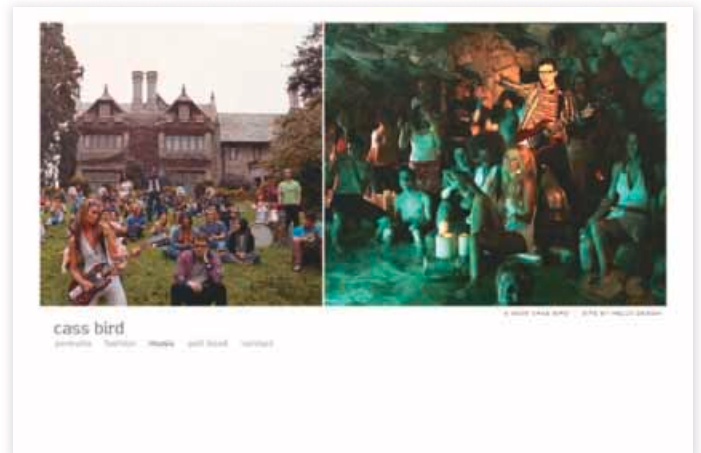
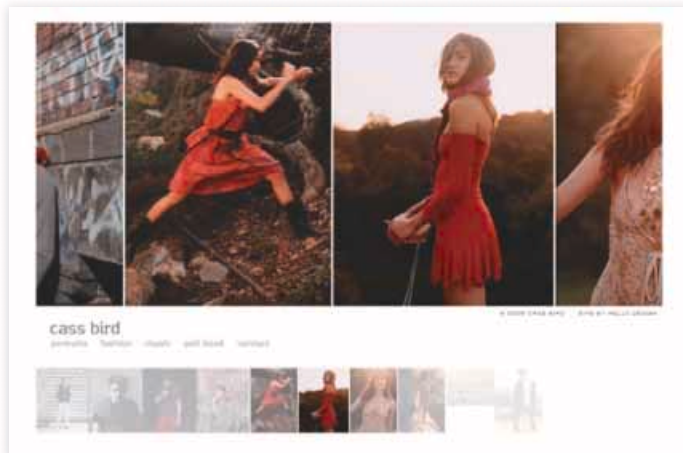
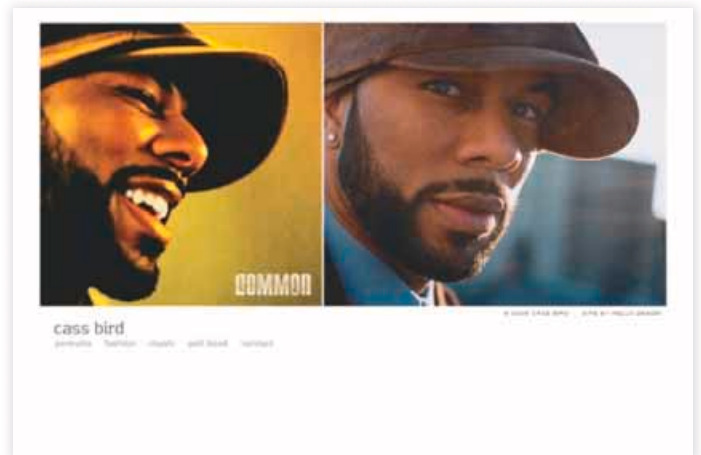
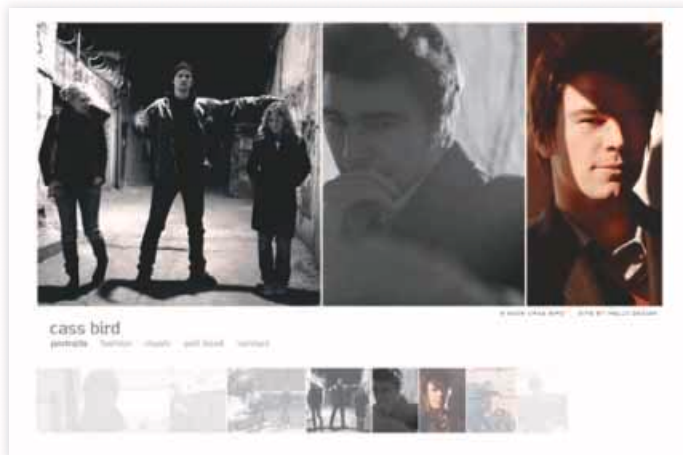
© 2005 CASS BIRD SITE BY HELLO DESIGN

With freelance photographer Cass Bird's relaunched website, it only takes a few seconds for busy art directors to get a feel for her work. Hello Design created a fluid Flash site with two ways to view the photography. Simply choose a category—like music or fashion—and move your mouse to the right and left to scroll through a variety of images. If you're looking for something specific, small thumbnails at the bottom of the screen let you scan six or seven photos at once.

The rest of the site is simply in service to the imagery, with a basic white background and elegant, gray type for navigation. "Your eye should go straight to the photography," says David Lai, Hello Design's CEO and creative director. "That's the most important thing."

Bird's previous site, which was also designed by Hello, presented the work in a more narrative fashion. This time a straightforward approach makes it easier for the visitor to view multiple images at once, and a content-management tool means Bird can update the photos herself. **S** *Michelle Taute*

Hello Design | CREATIVE DIRECTOR: David Lai | DESIGN DIRECTOR: Hiro Niwa | TECHNICAL LEAD: Hugo Zhu
PHOTOGRAPHER: Cass Bird | CLIENT: Cass Bird Photography | CONTACT: www.hellodesign.com





It's hard for a promotion to stand out during the typical Christmas rush. But by the time February rolls around, all those calendars and greeting cards have lost their luster. And that's just when Domani Studios Valentine's Day effort started making its way into e-mail inboxes. Kid Cupid is a viral promotion that's part interactive card, part video game.

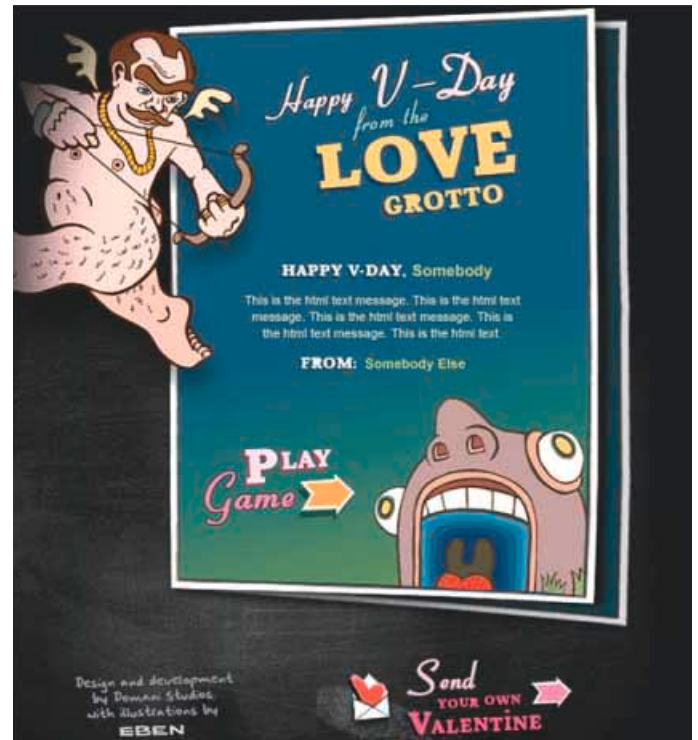
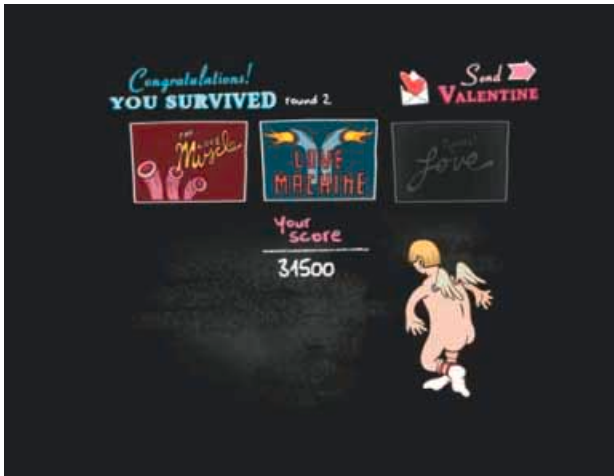
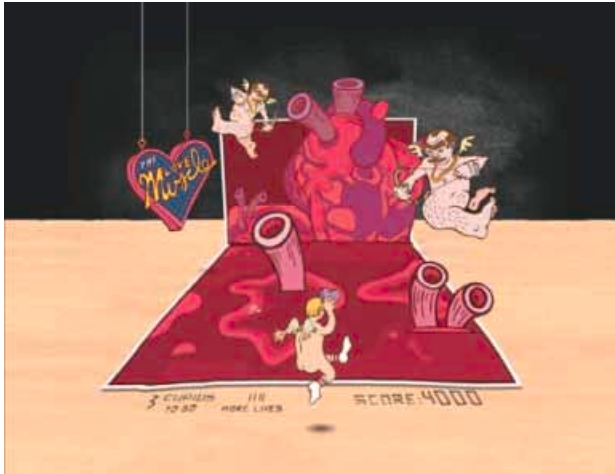
Domani staff kicked things off by sending the cards out to a handful of contacts. Some of those folks clicked through to play the game, in which you become a cupid that must fend off arrow-wielding imposters by tossing hearts at them. Every time you pass a level, you can send a card to a few friends, and the circle grows.

"It was a very successful promotion," says Jonathan Hills, creative director and partner. "We got more than 100,000 unique

players in a week." Those numbers were helped along by postings in a few blogs and web portals.

The game's popularity was also bolstered by its humor and creativity. Flat illustrations take on extra appeal in the game's 3D environment. And for the competitors among us, for each level you pass you get to send out a different card to some lucky recipients. **S**
Michelle Taute

Domani Studios | CREATIVE DIRECTOR: Jonathan Hills | TECHNICAL DIRECTOR: Corey Szopinski | FLASH DIRECTOR: Brian Douglas
DESIGN DIRECTOR: Karen Gwyer | PROGRAMMING PRODUCER: Mims Wright | ILLUSTRATOR: Alex Eben
CONTACT: www.domanistudios.com





When it comes to personal portfolio sites, New York designer Anisa Suthayalai values simplicity and flexibility. And these two concepts were taken to heart for her own site. In fact, it's hard to imagine a more straightforward way to display her work. There's an alphabetical text list of her projects on the left, and it simply pulls up corresponding images on the right. This approach is paired with a color-coding system that differentiates types of projects—print pieces are highlighted in blue, for example, and packaging in green. When you scan the A to Z list, the colors pop out to help you find the most relevant samples.

Suthayalai works full time at New York graphic design firm 2x4. She launched her personal site in March 2004 to help her land projects on the side. "The whole concept came together when I saw a long list of my work in the past five years," she says. "I was getting bigger projects that included more than one design piece.

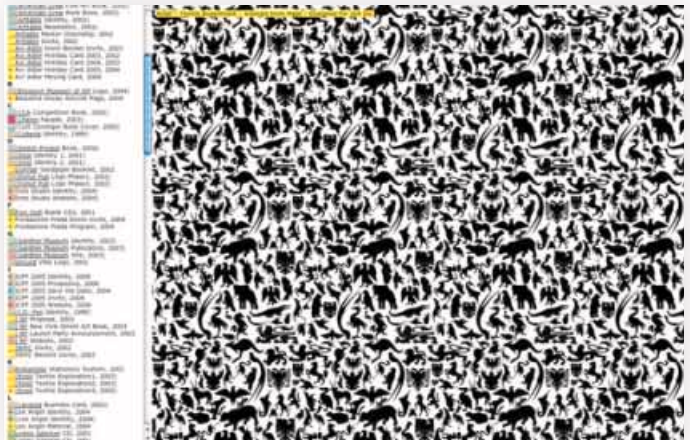
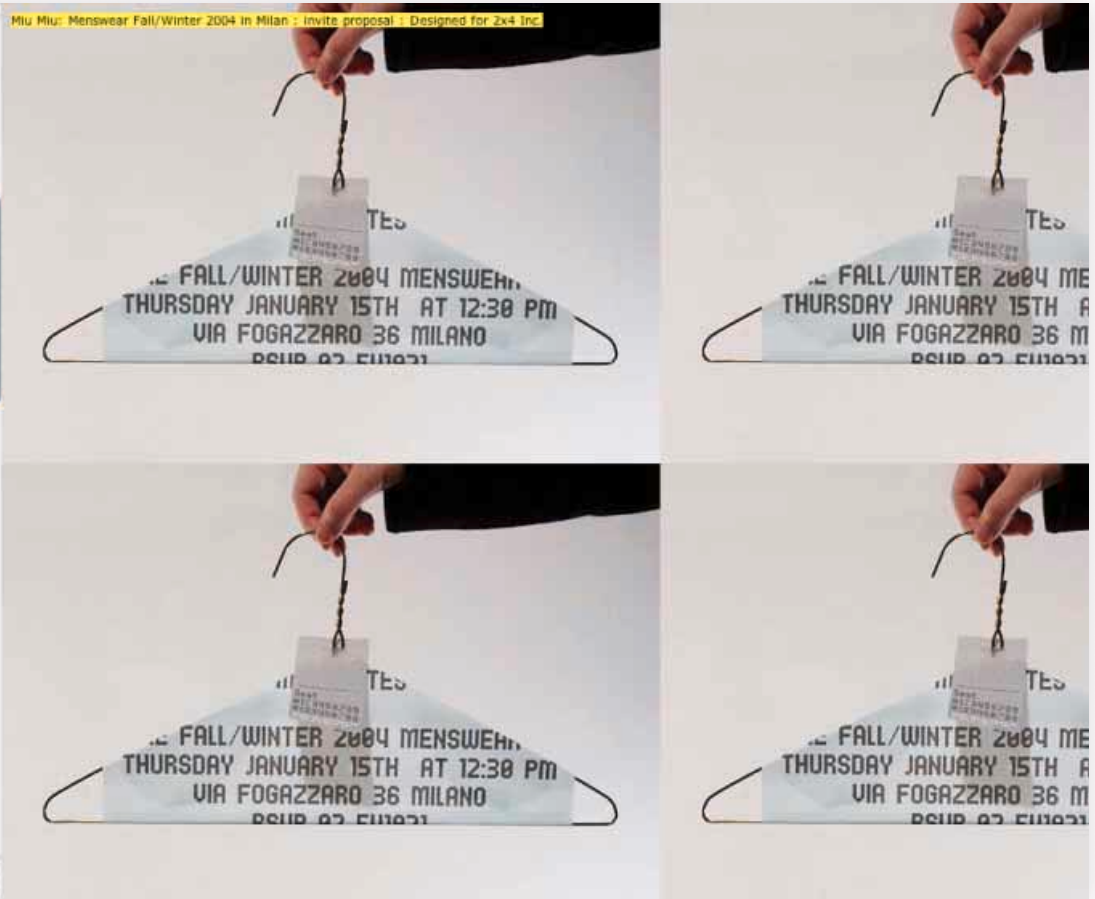
Some projects were also ongoing series of work. I think it's better to show a whole project together instead of scattering the little pieces around into nine categories."

It's a tact that lends context to her work and, ultimately, helps attract clients. **S Michelle Taute**

ART DIRECTOR, DESIGNER, PROGRAMMER: Anisa Suthayalai | CONTACT: www.bydefault.org

- Dots Studio Website, 2004)
- F**
- Five Inch Blank CDs, 2001
- Fondazione Prada Event Invite, 2004
- Fondazione Prada Program, 2004
- G**
- (Gardner Museum Identity, 2003)
- (Gardner Museum Publication, 2003)
- (Gardner Museum Site, 2003)
- Gmund Vibe Logo, 2002
- I**
- ICFF 2005 Identity, 2004
- ICFF 2005 Prospectus, 2004
- ICFF 2005 Save the Date, 2004
- ICFF 2005 Invite, 2004
- ICFF 2005 Website, 2004
- (I.D. Pen Identity, 1998)
- I NY Proposal, 2002
- I NY New York Street Art Book, 2003
- I NY Launch Party Announcement, 2003
- I NY Website, 2003
- IWHC Invite, 2002
- IWHC Benefit Invite, 2003
- K**
- Kicksology Stationery System, 2001
- (Knoll Textile Exploration1, 2003)
- (Knoll Textile Exploration2, 2003)
- (Knoll Textile Exploration3, 2003)
- L**
- (Lavazza Business Card, 2002)
- Lee Angel Identity, 2004
- (Lee Angel Identity, 2004)
- Lee Angel Material, 2004
- Lesley Spencer CD, 2001
- Lesley Spencer CD, 2001
- (Lesley Spencer CD Sketches, 2002)
- Links, 2004
- M**
- Mallin+Goetz Ads, 2003
- Mallin+Goetz Bag, 2003
- Mallin+Goetz Booklet, 2003
- Mallin+Goetz Packaging, 2003
- Mallin+Goetz Identity, 2004
- Mallin+Goetz Website, 2004
- Mallin+Goetz Movable Wall, 2004
- Mallin+Goetz Holiday Card 2005, 2004
- Miu Miu IFP Invite, 2002
- (Miu Miu IFP Invite, 2002)
- Miu Miu M Invite, 2004
- (Miu Miu M Winter Invite A, 2004)
- (Miu Miu M Winter Invite B, 2004)
- Miu Miu M Winter Wallpaper, 2004
- Miu Miu W Winter Invite, 2004
- Miu Miu W Winter Wallpaper, 2004
- Miu Miu Spring Invite, 2004
- (Miu Miu Spring Invite A, 2004)
- (MTU Campus Invasion Logo, 2000)
- Mongoose Catalog, 2001
- (Mongoose Catalog Concept, 2001)
- MPM Calendar, 2003
- P**

Miu Miu: Menswear Fall/Winter 2004 in Milan : Invite proposal : Designed for 2x4 inc.



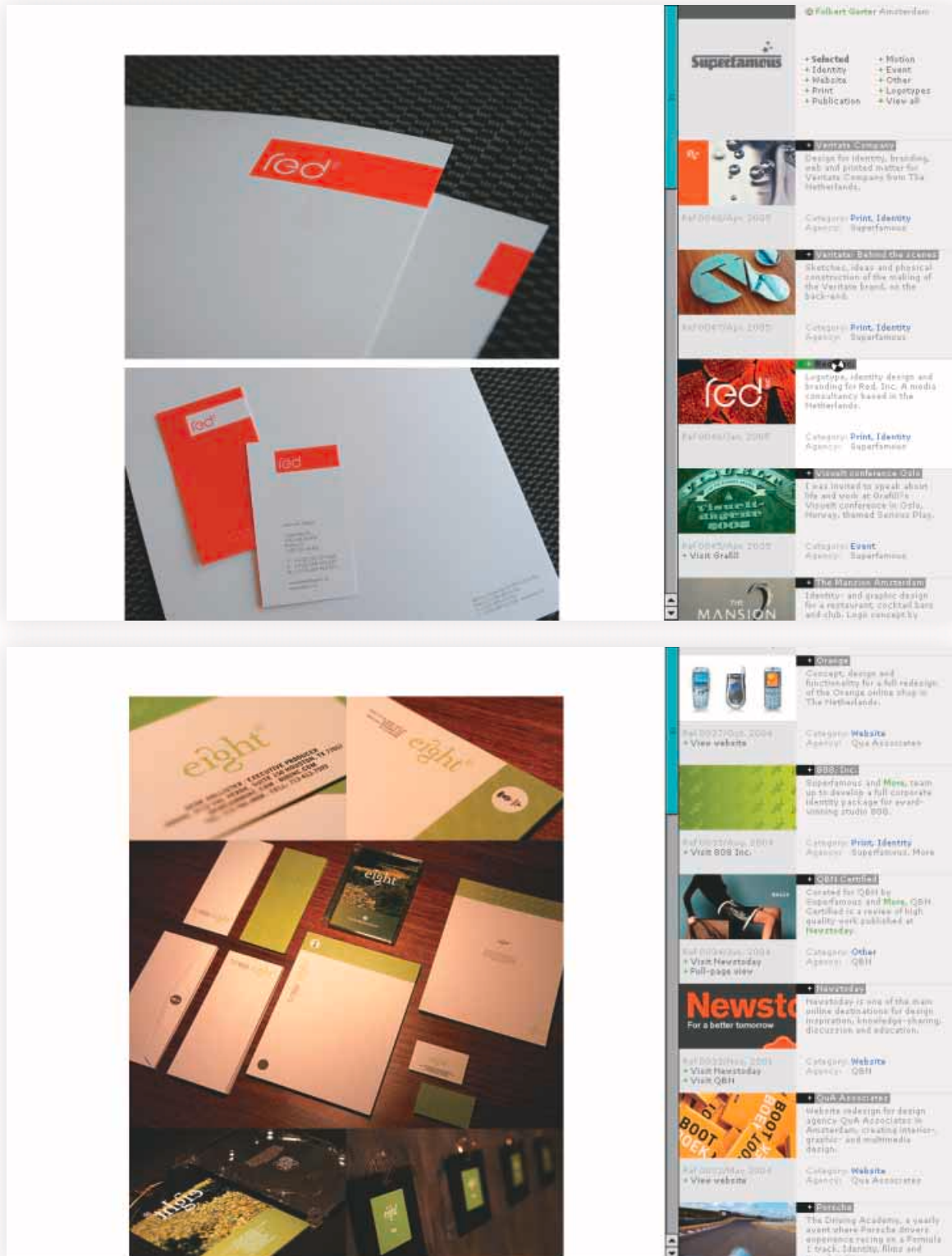


After a three-year stint in the New York design world, Folkert Gorter returned to Amsterdam and eventually opened his studio, Superfamous. The designer's wide body of work is displayed on a site that's meant to be a highly accessible portfolio rather than a venue for showing off programming tricks, gadgets, or loading sequences. A simple split-screen site displays the work on one side, and navigation on the other. It's easy to browse thumbnails on the right and pull up a more detailed look at something that piques your interest on the left.

The site has helped Gorter tap into opportunities for everything from networking and inspiration to travel and speaking opportunities. "By simply putting your work out there you open yourself, your personal development, and your life in general up to new possibilities and challenges," he says. "I know many design-

ers that are much more talented than myself, but who've received minimum recognition because of the simple fact that no one knows about their work. When you put your work out there, you'll be amazed by the amount of response and interest it generates." *Michelle Taute*

DESIGNER: Folkert Gorter | CONTACT: www.superfamous.com



KAREN S. INGRAM

POSTAL LOCATION:

255 13th Street
#4
Brooklyn, NY
USA



WELCOME! REVISED FOR 2005...more soon

ELECTRONIC LOCATIONS:

survey of work—PRESENT LOCATION
animation—WWW.KRENING.COM
electronic mail— KAREN at KRENING dot COM

00_NEWS & STUFF:

Lots of stuff going on but the most exciting thing is:

NEW PRODUCTS!

An airline bag, coin purse, and chain wallet featuring the "Blue Ginni" pattern. Also available is a mirror with my drawing, "MONK PARAKEETS 1". Get a bag or coin purse now at the cute vintage clothing shop LEGACY, in Manhattan or Brooklyn. Also Available in shops in Australia, Europe, and Asia and on this website soon.

Please note 2 new postcards added →

00_POSTCARDS:

06—"RED TULIPS (and Mummy)" POSTCARD NEW

05—"PROTEA" POSTCARD NEW

04—"BOUQUET II" POSTCARD no longer available

03—"HAND" POSTCARD

02—"BOUQUET" POSTCARD no longer available

01—"CAT" POSTCARD no longer available

01_ILLUSTRATIONS:

01—"EVE" for "K" magazine

02—"OCTOBER" image created for LOUNGE 72's 2004 PDF CALENDAR

03—"HUNGRY BIRDS", published in EMPTY magazine

04—DRAWINGS printed in FAESTHETIC MAGAZINE

+++VIEW MORE ILLUSTRATIONS +++>

04_SPECIAL BOOKS AND PUBLICATIONS:

01—"MONK PARAKEETS II" for THE NEW MASTERS OF PHOTOSHOP, Volume 2 pub. by Friends of ED, 2004

02—"THE CLIVE BARKER PROJECT" for RETHINK, REDESIGN, RECONSTRUCT, pub. by HOW Design, 2004

03—"TIME AND STASIS: P'SHOP & FLASH 4x4"

04—"FLOWERS" created for "PERMANENT"

+++VIEW MORE BOOKS AND PUBLICATIONS +++>

02_MOTION ART & WEBSITES:

01—"CANDYBAR" animation for GLUEBALIZE, an online magazine affiliated with LA BIENNALE DI VENEZIA blog

02—ABSOLUT VODKA: Art direction, design, illustration, and animation for a 5 week ABSOLUT VANILLIA campaign

03—Graphics for the band SOUTH, in conjunction with the nice people at MONKEYCLAN

04—PIO PLAYGROUND: Art direction, brand development, illustration, and photography

+++VIEW MORE MOTION & WEB +++>

05_EXHIBITS AND PRESENTATIONS:

01—Participating in traveling sneaker-art show, "SNEAKER PIMPS". More info and images soon!

02—I had a piece in the Brooklyn Art Walk. Curated by COLAB PROJECTS.

03—Showed work and discussed the topic "PIXELS AND PENCILS" at FLASH IN THE CAN, 2004

04—"MONK PARAKEETS 1" selected to participate in a lady-centric exhibition curated by YEN MAGAZINE.

+++VIEW MORE EXHIBITS AND PRESENTATIONS +++>

03_DESIGNS, LOGOS, GRAPHICS:

01—TUSSLE online "album cover" for "EYE CONTACT" single at AUDIKT

02—PIO logo for jewelry designer Rachel Lavin

03—HONEY magazine graphics created for article about racism on college campuses

04—CNBC COASTERS Illustrations for coaster set

+++ VIEW MORE DESIGN, LOGOS, ETC +++>

06_INFO (articles, recognition, sports, etc):

01—Profiled on FLASH GODDESS

02—Happy contributor to the NEW RELEASES column of RESERVOCATION

03—Contributor and writer for the (super neat-o) Sydney, Australia based design & art magazine, EMPTY

04—Judge for SXSW INTERACTIVE 2002, 2003, & 2004

+++++VIEW MORE INFO, ETC +++>

All work © Karen S. Ingram. No republishing without permission.



"Kaleidoscope" products and "Kaleidoscope" T-shirts. Available at stores in Australia, Europe, and here and on the website.



Art direction, design, illustration, and animation for a 5 week ABSOLUT VODKA campaign on Flavorpill.com for New York, San Francisco, and Los Angeles. Each week focused on a different theme, based in mind the cultural and recreational content of the website the campaign ran on. Certain characters and elements re-appear throughout the campaign to serve as unifying elements. Absolut Vodka bottles show up in interesting places...



Illustrations for poster set for CHBC. VIEW illustration details: [link](#) [link](#) [link](#) [link](#)



This poster is an original 're-creation' of a poster that was created by another design firm. I submitted a piece I had created for a design challenge called 'RE-DESIGN YOUR POSTER' to be made by other designers.



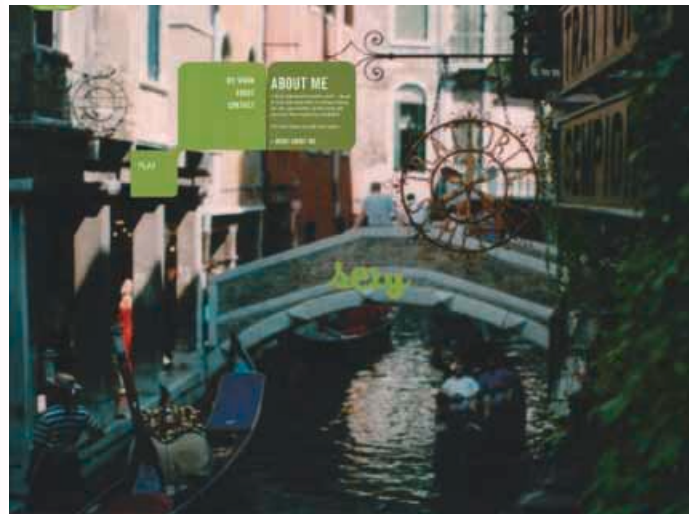
"PROTEA": 500 Limited edition numbered postcards. Please [email](#) me with your postal address if you'd like one. Preliminary apologies—sometimes it takes some time for me to drop them in the mail!

There's a decidedly lo-fi feel to Karen Ingram's online portfolio. Simple brown boxes offer text links to her illustration and design work with accents in teal blue. "I felt like it should be simple because a lot of my work is kooky and colorful and dreamy," she says. Ingram's organic-style illustrations are rich and unexpected—you might find realistic birds perched on bones and set against a patterned background.

A full-time freelancer for the past several years, Ingram previously held positions in both web and textile design. Her formal background is in fine art, a foundation that shows through in her work and philosophy. "I look at it from an art point of view rather than a sales point of view," she says about her online portfolio. "I think I'm showcasing my work rather than selling it."

But the site has generated a word-of-mouth buzz that helps Ingram land work—with such name-brand clients as Absolut and MTV—and stay connected with the larger design community. Perhaps her best calling card is a rotating selection of limited-edition postcards on her site. They feature Ingram's work, and she'll send one to anyone who emails. [S](#) *Michelle Taute*

DESIGNER, COPYWRITER, ILLUSTRATOR: Karen S. Ingram | CONTACT: www.kareningram.com

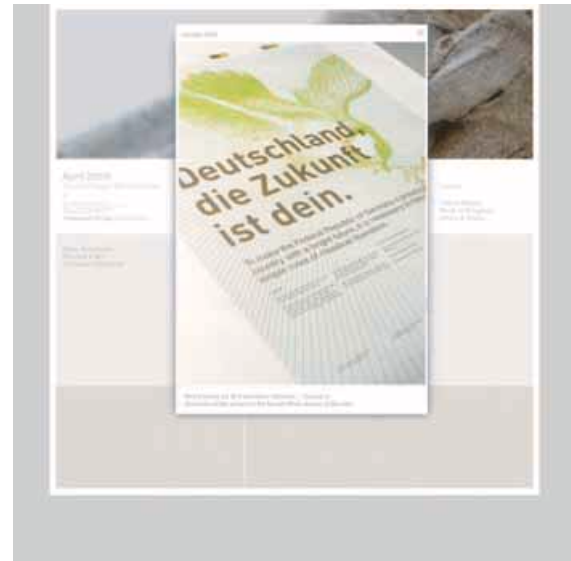
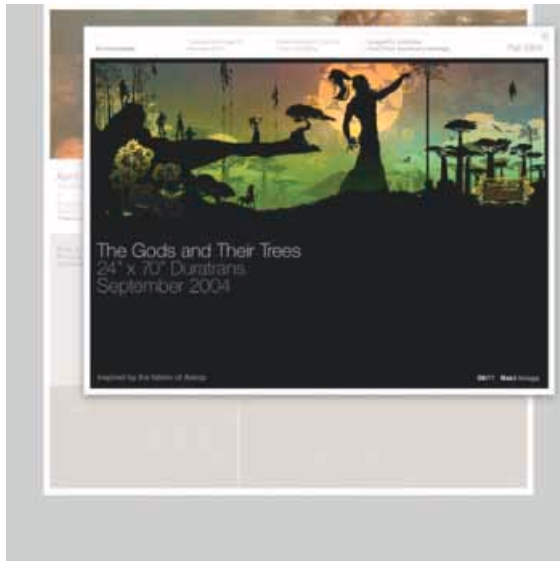
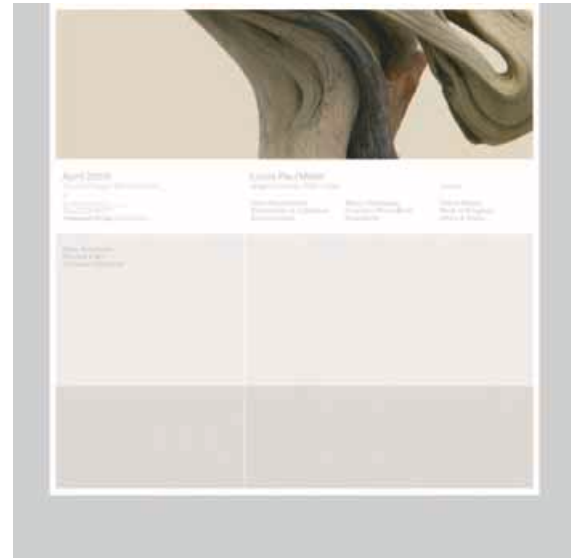


Log on to www.hello-sexy.com, and you'll be presented with two simple options: "Work" or "Play." Both are offered up in fluid green boxes that grow and shrink in tandem when you select one. As you explore designer Ian Coyle's work, additional boxes pop out to display projects and then close sequentially when you move your way back through the site. It's an experiment in organic motion online, and a site that was meant to push Coyle's technical and design skills.

Coyle is a founder of interactive firm FL2, so his personal portfolio wasn't necessarily meant to land work. "I wanted to share who I am and what I can do," he says. "I already have a business. I'm already doing what I like to do." And that passion carries over to Hello Sexy.

If you enlarge an image in the photography section to full size, for example, you can use the space bar and arrow keys to make the menu boxes disappear. It's a trick that gives you an unobstructed view of the image—and proof positive that Coyle's always pushing his work. **S** *Michelle Taute*

ART DIRECTOR, DESIGNER, CODER: Ian Coyle | CONTACT: www.hello-sexy.com



When Louis Paul Miller left his job as an interactive art director, the last thing he wanted to do was put up a site for himself. He was burned out on interactive work and wanted to turn his attention back to print. But in the midst of making the move to freelance, he knew a personal portfolio was an essential tool to promote himself and get work.

The clean, elegant site features a rotating selection of Miller's own photography. He gave the cold shoulder to bells and whistles in favor of a format that gets users to the work quickly. While he doesn't believe the web is the best environment to view print samples, he made every effort to show multiple photos of his projects, so they would appear in the context of real environments.

Today Miller works full time for a studio in San Francisco, but his site is still an essential tool for cataloging his independent projects. "It actually helps me get a better understanding of my work as a whole. It organizes my work, and I can look at it myself. It reminds me that I constantly need to move forward," the designer notes. *S. Michelle Taute*

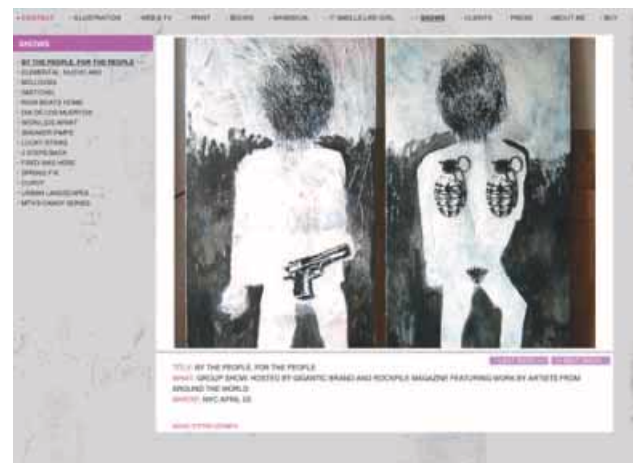
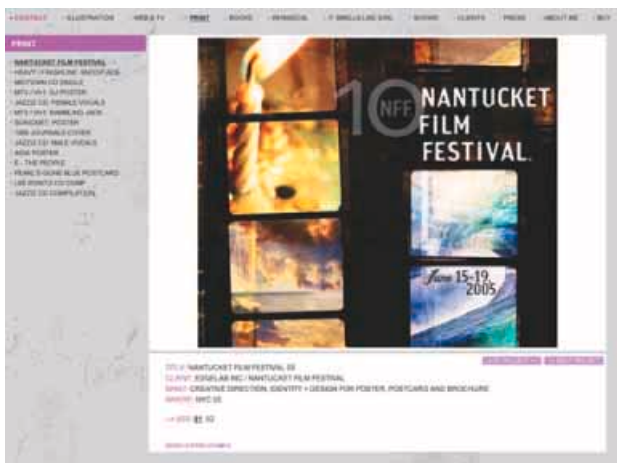
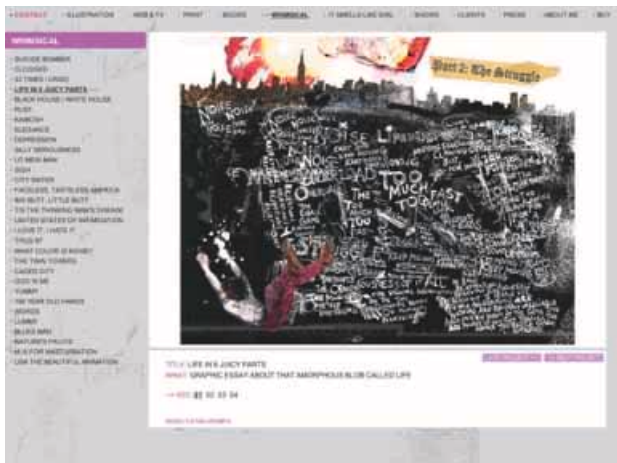


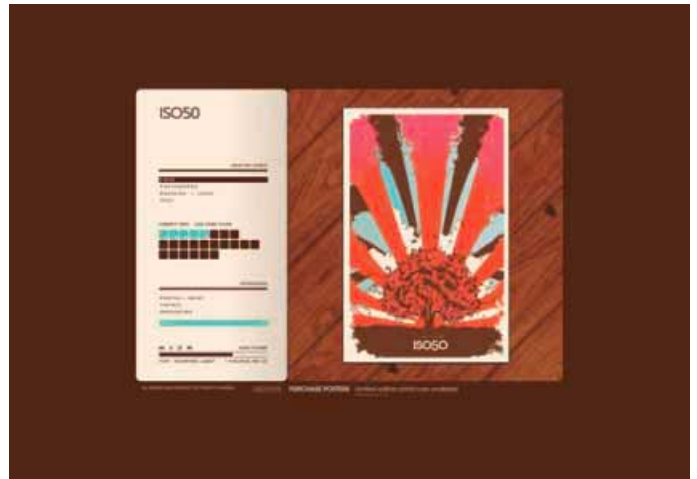
While there's a strong feminine thread that weaves through her website and much of her personal artwork, Linda Zacks says her primary focus is "getting juicy and exciting work that's challenging." It's a goal that's made significantly easier by her eye-catching online portfolio. The site's opening page invites visitors in with a bikini-clad woman who grabs attention with blinking stars over her nipples. Step inside and you'll be wowed by a shocking pink palette paired with her provocative and edgy creations.

A former design director at VH1.com, Zacks originally put the site up to showcase her fine art and illustration. Now it's evolved to serve as a vital marketing tool for her full-time freelance business. "I'm all about getting work that fits me," Zacks says. "This site definitely reflects the kind of work I want. It's honest, and it's me."

So far, it's an approach that's served her well. She's gotten interest from such far-flung locales as Bulgaria, India, and Iceland. The website has also garnered invitations to participate in shows all over the world, including an Australian female art show called *Curvy*. **S** *Michelle Taute*

DESIGNER, ILLUSTRATOR: Linda Zacks | PROGRAMMER: Kevin Shay | CONTACT: www.extra-oomph.com





At www.iso50.com, it's all Scott Hansen, all the time. The low-key site, which has a bit of a '70s vibe, features Hansen's electronic music, photography, graphic design, and artwork. "The site was always intended as an art exhibit," he says. "I try to keep it free of marketing and hype." And this laid-back approach has helped him land work that's a good fit for his personal style and capabilities. As a full-time freelancer, he's done everything from posters and album covers to magazine illustrations.

Hansen's online portfolio is one piece of a puzzle that gives him plenty of time to pursue his own art and music. You can easily navigate through a collection of his posters and photography—all displayed against wood-grain paneling—while his music plays in the background.

Small touches, including the sound of a record skipping as you roll over menu choices, show off Hansen's attention to detail. The site name is a reference to the kind of film he uses. Hansen likes the idea of the rich, saturated color you get from slow-speed film. *S. Michelle Taute*

DESIGNER: Scott Hansen | CONTACT: www.iso50.com



When Swedish designer Robert Lindström started working on his personal portfolio site, he struggled to come up with a concept that would be new and fresh. Eventually he hit upon the idea of a Design Chapel, where edgy, illustrated nuns take you on a tour of his work. In essence, design is their religion, and the site is their chapel. A muted color palette—with lots of gray, black, and red—creates a somewhat somber tone while background music adds intrigue.

Lindström is cofounder of North Kingdom, and he looks at his personal site as a way to make connections with both clients and colleagues. In the first two years of business, nearly every international job the studio retained came through Design Chapel.

“It is incredible to see how easily you can get connections from all over the world,” Lindström says. “You can sit in your home and make a portfolio one day and the next you can have a project with an agency from the other side of the Earth.” *S Michelle Taute*

DESIGNER, ILLUSTRATOR: Robert Lindström | CONTACT: www.designchapel.com



While Jorge Calleja often meets people who try to hide their heritage, his personal portfolio site shows off his Mexican pride. The designer, who currently works as an art director at Exopolis in Los Angeles, put the site up as a job hunting tool. He'd relocated to the United States from Mexico roughly a year before and was looking to move on to another firm. His experimental site proved to be an indispensable calling card during that career move and another one since.

It doesn't take long to see why the site continues to be such a powerful resource. Spend a few minutes exploring, and you'll uncover an enchanting mix of magical realism, humor, and Mexican culture.

The home page is dominated by a picture of Calleja with a box over his head (an image he took while in film school). Look-

ing around the site is like getting a chance to see what's going on inside that box. "There's a high concept behind simple things sometimes," he says. "But I always try to hide them. I don't like people taking me too seriously. I do it with a light touch of sarcasm." Just roll your mouse over the can between Calleja's legs to see for yourself. *S. Michelle Taut*

DESIGNER: Jorge Calleja | CONTACT: www.h4che.com



Designer and illustrator Matthew Curry named his personal portfolio site Imagefed after what he does: “All my life I’ve been obsessed with visual stuff.” It’s a statement that’s easily backed up by the diverse body of work on his site. A few clicks reveal everything from editorial illustrations and identity pieces to personal artwork. Curry has a full-time position as an interactive designer and takes on freelance projects that pique his interest, mostly illustrations and pieces for art shows.

While his work is very bold, Curry’s site design is intentionally toned down. The samples speak for themselves against neutral backgrounds coupled with simple text navigation. There’s no extraneous Flash, and Curry created templates that make the site easy to update. He originally put up Imagefed as a way to differ-

entiate himself from other designers and create a portfolio that’s easy to share. Today the site is still a great self-promotional tool, and the rotating home page even gives a glimpse into Curry’s personal life, featuring everything from his turntables to his dog. *S Michelle Taute*

DESIGNER, ANIMATOR, PHOTOGRAPHER: Matthew Curry | CONTACT: www.imagefed.com



When it comes to 22-year-old Nigel Evan Dennis, it's hard to resort to easy labels. He's an artist, designer, illustrator, and musician—and the work showcased on his website is colorful and eclectic. Dennis, who's largely a self-taught designer, put the site up in February 2004 as a tool for finding freelance work. "The whole plan was to develop myself as an artist," he says. "I like to think I have my own, original style."

The barebones HTML site consists of a single page where users scroll down to see work samples. There's no clicking, and Dennis makes a point to showcase only his best pieces. A simple tagline, "skills to pay the bills," infuses some humor into the mix.

There's no question, however, that the site has served this young designer well. He's been tapped to do illustrations for Microsoft and CD art for Sony. Both credits designers twice his age would covet on their resumé's. **S Michelle Taute**

DESIGNER: Nigel Evan Dennis | CONTACT: www.electriceat.org



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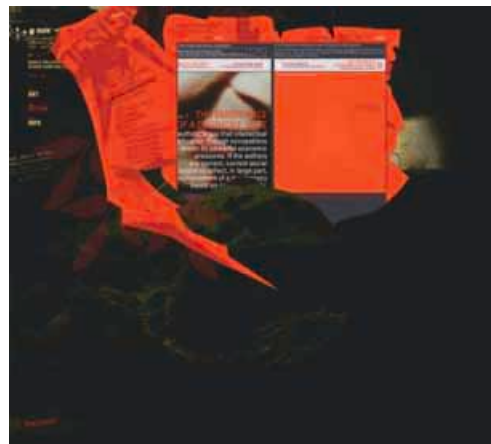
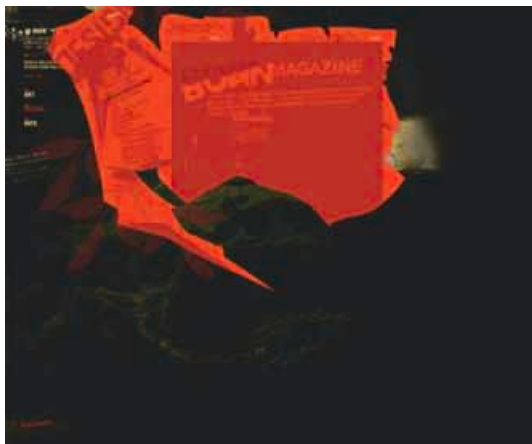
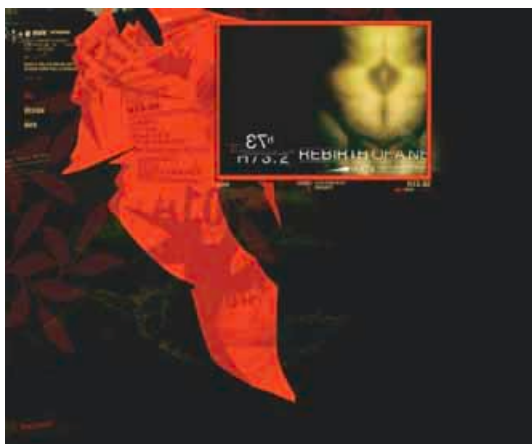
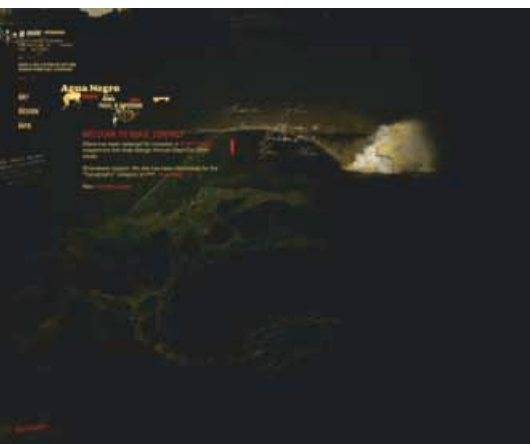


Exploring www.d5ive.com is like taking a tour of artist and designer Paul Drohan's creative life—one layer at a time. A senior art director at San Diego's interactive agency Digitaria, he put the site up about five years ago after admiring a fellow designer's personal site. "I just wanted it to be a mixture of a portfolio site and doing whatever I wanted," he says. "I needed a place to express myself online."

And that's exactly what he did. The experimental site draws users in with original artwork and music, as well as strong typography and an organic presentation. Work samples are revealed one at a time through an easy-to-navigate Flash presentation, and the site seems to stimulate nearly all the senses with rich textures, layers, and sounds.

Drohan, who has an extensive background in print and branding work, says D5ive helped him break into the interactive industry. "It's one of the main reasons I am where I am," he says. "I consider it an identity for myself." And judging by the constant stream of e-mails he receives through D5ive, it's an identity that's right on target. **S** *Michelle Taute*

DESIGNER, ILLUSTRATOR: Paul Drohan | PHOTOGRAPHER: Anthony Furlong | ACTIONSRIPT: Chris Andrade
AUDIO: Marcelo Balbin Petriaggi | CONTACT: www.d5ive.com



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Created by Forsythe + Macallen, the Paper Softwall is a lightweight, freestanding partition made from 400 layers of honey-combed, translucent white, fire-retardant paper with natural wool felt ends. It can be easily arranged to absorb sound or light, or to transmit soft light. The Softwall can extend as you like or be compressed into a compact sheaf and stored away—the thick ends act as handles when it's open, or as a casing when it's stored. Velcro fasteners on the felt ends link multiple walls together.

Available in two heights: 78 inches tall (17 lbs.), or 46 inches tall (10 lbs.). Twelve inches thick, and can be compressed to only 1½ inches and expand to 25 feet. **S**

Unica Home Paper Softwall, \$590–\$890, 888.898.6422, www.unicahome.com



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Want an alternative to the boring china patterns in stock at your local department store? Whether it's for your kitchen or a friend's, now you can customize dinnerware to your own tune. From mugs to plates to serving pieces, pfz's website lets you find your individual flavor. With choices in colors, graphics, typography, and more, the creative combinations are endless. Gift registry available, and

pfz is enhancing its site with a lifestyle component that provides entertaining tips, downloadable dinner party music, menu ideas, recipes, party theme ideas, and more. New design options reflecting current trends and styles will regularly be added to give you new ideas and possibilities. **S**

Pfz Dinnerware, \$12–\$80, 800.999.2811, www.pfz.com



MINI EXPERIENCE

Commissioned by MINI to create a collection that fuses design and functionality to experiences both in and out of the iconic automobile, industrial designer Yves Béhar came up with the MINI Motion Watch. Its soft, gray, silicone-covered open wristband has a spring steel core that keeps it on you without a traditional fastener. The LCD display on the stainless-steel face can be changed from a vertical to a horizontal view, good for driving. It also comes with a timer, alarm, day/date and 12/24-hour display, dual time zone, backlight, and water resistance. **S**

MoMA Design Store MINI Motion Watch, \$165, 800.447.6662, www.momastore.org





HELPING HAND

If you're a die-hard coffee lover, you may not be aware of the detrimental side effects possible from your daily, repetitive mug-to-mouth hand movement. Flax Art & Design comes to your hand's and wrist's rescue with its new ergonomic mug by innovative industrial designers Nicolas Denhaz, Bruno Constans, and Philippe Vahe. This high-quality, dishwasher-safe ceramic mug can be held in the traditional way clutching the handle, but it's also designed to ease the strain on your hand by allowing you to completely wrap your hand around the mug's contours. Comes in two styles, Melange and Solar. **S**

Flax Art & Design Ergonomic Mug, \$19, 800.343.3529, www.flaxart.com

DEVELOPERS BEWARE

Now that just about everyone's got a digital camera, you'd think it would be easier to show off the photos you love than by e-mail or as screensavers. Here's a simple way to collect and share those images that would otherwise be stuck in digital purgatory in your camera's memory cartridge: The Digital Photo Album by UncommonGoods includes 20 acid-free pages (refills available) that can be removed easily to be run through any inkjet printer.

Available in Pear and Daisy print. **S**
UncommonGoods Digital Photo Album, \$45, 888.365.0056, www.uncommongoods.com



KITSCHY KETTLE REVISITED

Celebrating the 20th anniversary of the Michael Graves Kettle, Alessi has developed a limited edition of the celebrated kettle with the little bird-shaped whistle. This numbered edition features a stamp of the 1985–2005 anniversary, along with a color redesign replacing the blue original with a new, dark red accent. The kettle (\$119) comes with two whistles—one transparent and one dark red. Other items in this special-edition collection include a creamer and sugar set, a salt and pepper set, and a tray. **S**

Alessi Anniversary Michael Graves Kettle and Accessories, \$105–\$175, 877.724.0093, www.retromodern.com



the good book

FROM ANNUALS TO MANUALS

AMERICAN STREAMLINED DESIGN: THE WORLD OF TOMORROW by David A. Hanks and Anne Hoy

From the late 1920s to the 1950s, American designers and the public were enamored with the aerodynamic styling and metallic bodies that fast cars, trains, and planes introduced. Modern streamlining became popular for everything from toy scooters to typewriters, power tools to teakettles, Coca-Cola bottles to Lucky Strike packaging, and Studebaker cars to Greyhound buses.



American Streamlined Design celebrates aerodynamic design through gorgeous photography of the classic work of Raymond Loewy, Donald Deskey, Henri Dreyfuss, Russel Wright, Norman Bel Geddes, as well as modern industrial designers who have exhibited a resurgence in streamlining. Patent drawings and period photographs reveal the uses and genesis of hundreds of dynamic designs. Nearly 200 pieces are showcased from photographs of the Eric Brill Collection (recently donated to the American Friends of Canada), supplemented by the Stewart Collection of 20th Century Design at the Montreal Museum of Fine Arts. A bibliography, biographies of the designers, and index round out this study.

Although the book stands well on its own as a major contribution to popular culture and the history of design, it also serves as a catalog for the traveling exhibition of the same name, which opened in France in May and will travel to several venues, ending up in North America in 2009. **S**

\$75, hardcover, 280 pages, Editions Flammarion, distributed by Rizzoli through Random House (www.rizzoliusa.com)



STUDIOALEX

MORE PAPERWORK by Nancy Williams

Following on the successful heels of the first *Paperwork*, Nancy Williams' second installation, *More Paperwork*, explores the myriad qualities of paper in all design disciplines, including product, furniture, fashion, and architecture. Williams discusses the many improvements paper has undergone since its first use as a writing tool in China to its now indispensable qualities in design of all sorts. Interactive chapter openers create a range of special effects to be achieved by the reader, complete with instructions. Chapters include topics such as Surface Qualities and Effects, Cutting and Folding, Binding, Interactive, Mixed Media, Exhibition and Sculpture, and Packaging, to name a few. Leading designers from around the world demonstrate the diverse qualities of paper, and how paper can be used to create functional pieces as well as innovative inspirations. **S**

\$49.95, hardcover, 176 pages, Phaidon Press (www.phaidon.com)



DOT DOT DOT 9 by Stuart Bailey and Peter Bilak (eds.)

An interesting compilation of essays, musings, poetry, art, illustration, and design, this ninth issue of *Dot Dot Dot* holds something for everyone. From an introduction written in 1973 by B.S. Johnson regarding the business of writing to an essay by Rick Poyner on the importance of uncomfortable design, this book itself is an uncomfortable but insightful foray into the world of language, art, society, and just about every other topic one can imagine.

One unique observation from Rick Poyner (London, 1999) deserves mention: "Designers who allow space for the peculiar, the wayward, the imperfect—and, sometimes, the just plain 'wrong'—set in motion a process and create the conditions for the viewer to have truly unexpected encounters with design that are one of its keenest, most human pleasures and a large part of its point." This seems to sum up *Dot Dot Dot 9*, a unique and beautiful collection of rantings, emotional poetry, intelligent commentary, superb illustration, and random design pieces that is sure to hold readers' interest whether they follow or not. **S**

\$16.95, softcover, 104 pages, Princeton Architectural Press (www.papress.com)



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ADVERTISER	PAGE
ADOBE	INSIDE FRONT COVER, I
ACADEMY OF ART	35
AIGA	41
BRAND X	33
COMSTOCK	23
CREATAS IMAGES.	27, 168
EX'PRESSION CENTER	5
FOLIO PLANET	29
FOX RIVER PAPER	3
GRAPHICSBOOKS.ORG DAVID E. CARTER	168
IMAGE SOURCE	13
JAM PAPER.	168
MASTERFILE	BACK COVER
MOHAWK.	15
PANTONE.	17
PARKINSON TYPE DESIGN.	42
PHIL'S FONTS	38
PHOTO DISTRICT NEWS	9
PHOTOS.COM.	37
PICTURE HOUSE	25
PICTUREQUEST	7, 168
PORTFOLIO CENTER	II
PRINTING FOR LESS	39
RON AND JOE, INC.	32
STEP DESIGN IOO CALL FOR ENTRIES.	49
STOCKFOODS.	19
STOCKLAYOUTS.	21
THINKSTOCK	43
XTIVITY	INSIDE BACK COVER
YUPO.	8A&B, 47

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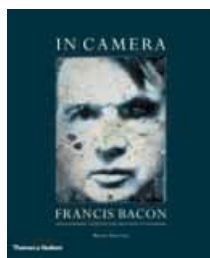
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IN CAMERA—FRANCIS BACON:

FILM, PHOTOGRAPHY, AND THE PRACTICE OF PAINTING by *Martin Harrison*

With unprecedented access to unpublished material from Francis Bacon's archives, Martin Harrison provides a new, comprehensive look into the life and work of this renowned artist. Finding inspiration in photographs, film stills, and mass-media imagery, Bacon developed an unparalleled style in his paintings that often reflected his complex, tortured, and astounding creative genius.

After making his debut in the art world with the well-known and often misunderstood "Three Studies for Figures at the Base of a Crucifixion" (1944), Bacon "went on to appropriate masterpieces of art history and to co-opt photographs as agents for dismantling them into modern high tragedy," writes Harrison. He continues, hitting the nail on the head in a description of Bacon's overall body of work: "In half-tone reproduction a seminal Baroque painting by Velázquez was no more or less potent, or open to manipulation, than an image torn from a medical reference book or a close-up film still. Bacon explored the tensions between intelligence and sensation, abstraction and illustration, stasis and motion, order and chaos, to generate some of the most compellingly raw paintings of the century."

Bacon's style absolutely hinged upon his use of finding and fragmenting (some may even say misappropriating) existing photographs and historic paintings, and he did so with a vengeance. "His paintings—among the most distinctive and idiosyncratic of the 20th century—were the response to the complex cultural contexts of a kind of Nietzschean superman, who on the one hand was indifferent to his reputation, but on the other was determined to impose his highly individual vision of the world," summarizes Harrison. "While the main focus of this book is on Bacon's use of mechanical reproductions of paintings, photographs, and films in a shifting dialectic between art and photography, it also aims to elucidate the evolution of his modern figural style by incorporating elements of biography and by analyzing paintings made at pivotal moments in his career." **S**

\$60, hardcover, 256 pages, Thames & Hudson (www.thamesandhudsonusa.com)



ROGUE WAVE '05/ROGUE WAVE '01 by *L.A. Louver Gallery*

No exhibition catalog can go wrong when designed by the talented Stefan Bucher. *Rogue Wave '05/Rogue Wave '01*, printed by Typecraft Wood and Jones in Pasadena, offers a look into the work of 19 artists who capture the spirit and vitality of emerging art in Los Angeles. Celebrating its 30th anniversary, Venice, Calif.-based L.A. Louver Gallery revisits artists from the Rogue Wave '01 exhibition and uncovers fresh faces in the art world for its '05 installation. This exhibition covers a wide range of media, from video to paint, laser print, dye, paper, and found objects, to name just a few. With an introduction by curator Peter Goulds and information about all participating artists, *Rogue Wave* is a testament to up-and-comers as well as veteran artists of L.A. **S**

\$30, softcover, 80 pages, L.A. Louver Gallery (www.lalouer.com)



HILLMAN CURTIS ON CREATING SHORT FILMS FOR THE WEB by Hillman Curtis

Legendary web designer and author Hillman Curtis has always been fascinated by motion and movement. In 2001, inspired in part by the affordability and accessibility of digital video, he began to experiment with short

digital films in an effort to reinvigorate his creative spirit and express himself both personally and professionally. The projects Curtis describes in this book, each between 30 seconds and 10 minutes long, draw from a variety of creative sources and take various forms—documentaries, music videos, a fictional short film, and a series of video portraits. Each is unique, yet his goal is always the same: to capture in video the essence of his subject.

Equal parts inspiration, instruction, and personal essay, *Hillman Curtis on Creating Short Films for the Web* offers an intimate look into the author's personal filmmaking process: from the ideas and influences that drive the concept and theme of the piece, through the setup, shoot, and assembly of a rough cut, to the final edit. Curtis explains how his flexible, often spontaneous filmmaking style is guided by certain principles—the value of leaving room for serendipity, the freedom found within self-imposed limitations, the importance of collaborating with others, and the possibilities for discovery and revision when reacting to unforeseen accidents.

Throughout the book, Curtis offers advice on numerous elements of filmmaking, such as direction, sound, editing, and interviewing. Also included is a primer to help you get up and running with your own digital video projects—explaining the equipment you'll need and providing an overview of the filmmaking process—and an appendix that guides you through building your own Flash video player. **\$** \$34.99, softcover, 224 pages, New Riders Publishing, an imprint of Peachpit (www.peachpit.com)

PARIS UNDERGROUND by Caroline Archer with Alexandre Parré

Built with the stone mined from quarries beneath, Paris stands atop a giant subterranean network of passages—more than 177 miles of them. For a dozen generations, people have been moved to leave a part of themselves behind in the dank, dark limestone and gypsum quarries carved beneath Paris. Quarry laborers, criminals, French Revolution soldiers, Nazis in World War II, the French Resistance, the striking students and workers of the late 1960s, and members of civilian and secret societies old and new have all left their marks on the hidden walls.

From sculptures, engineering inscriptions, pornographic stencils, personal notes, and mysterious encryptions, these graphic depictions, marks, and messages snake through the passageways and reveal nearly 400 years of Parisian history, from the time in 1777 that the caverns underwent major overhauls due to a collapsed Parisian street, to the present time when patrons both legal and illegal are inspired to carve, paint, write, or mold something from the underground chambers. **\$** \$45, hardcover, 192 pages, Mark Batty Publisher (www.markbattypublisher.com)



WARNING by Nicole Recchia

This is a fun book exploring the often strange but highly informative warning signs illustrating the do's and don'ts of everything from operating a crane to using a toilet. Nicole Recchia guides us through graphic interpretations of Murphy's Law—i.e., what exactly can go wrong if I do, in fact, stick my hand into the wood chipper? Divided into the aptly named chapters Death and Disaster by: Electrocutation, Falling Objects, Blades, Fire, Crushing, Falling, and of course, The Truly Bizarre, *Warning* illustrates what can happen if we're not careful or we ignore the signs meant to save us. "What follows is a collection of graphic warning labels," Recchia explains in her introduction. "It is full—dangerously full—of depictions of the most gruesome and horrible ways to be removed from the gene pool with a simple lawn mower or a friendly household excavator."

\$ \$19.95, hardcover, 128 pages, Mark Batty Publisher (www.markbattypublisher.com)





Unlike BetaMax and 8-track tapes, OpenType is a technology that is here to stay. In fact, in time, every font you use will probably be of the OpenType variety. The good news is that you don't need to get all new fonts right now. If you are happy with the way your current fonts perform, you can continue to use and purchase the older flavors of PostScript and TrueType. If, however, you want more typographic capability or the ability to customize your headlines, you may want to consider adding a few OpenType fonts to your typographic palette.

While Adobe Systems has converted its complete type offering to OpenType, until recently relatively few fonts have pushed the envelope of this technology (Adobe, along with Microsoft, are codevelopers of the technology). Now more and more typeface designers are taking full advantage of OpenType's features—and graphic designers are reaping the benefit. Following is a sampling of just some of these “super” OpenType fonts.



OLD MADE NEW

AVANT GARDE GOTHIC

Avant Garde Gothic has been around since the late 1960s. It was first used as the logo for a new magazine by the publisher and poet Ralph Ginzburg. Herb Lubalin, the art director for the publication, showed several sketches for the logo to Ginzburg but none captured the concept of the magazine—to be called *AVANT GARDE*. Finally, for his historic solution, Lubalin adapted gothic caps and changed the angles of the *A* and *V* so they fit together like a wedge of pie. He angularized the second *A* so that its right stem was parallel with the left of the *N* and halved the *T* so that half of it was part of the *N*. The perfectly round *G* carved into the angular *A* in *GARDE* and the *D/E* combination was made into a ligature. Both words were tightly letterspaced to be perfectly stacked, and thus could fit as a block anywhere on the cover.

Lubalin turned his rough sketch over to type designer Tom Carnese, his partner at Lubalin Smith Carnese, who rendered the final form. Since Lubalin wanted all department heads for the magazine to be consistent with the logo, Carnese designed additional characters and created more ligatures. After making a handful of these headlines, he realized there were almost enough characters to complete an entire alphabet—and Avant Garde Gothic was born.

ITC Avant Garde Gothic is not a particularly distinctive face—something between Futura and Helvetica—but its ligatures and alternate characters captured the imagination of art directors and graphic designers, who used them with glee. Fonts sold like donuts at a police convention and Avant Garde was used to set everything from diner menus to annual reports.

Originally, there were two designs of ITC Avant Garde Gothic: one for setting headlines and one for text copy. The difference between the two was subtle—except that the display design contained the ligatures and alternate characters, and the text design did not. When it came time to make digital fonts, however, only the text design was chosen—so long ligatures, *arrivederci* alternates.

OpenType has allowed ITC to, once again, release an all-singing, all-dancing version of Avant Garde Gothic—and graphic designers can once again take advantage of the full breadth of Lubalin and Carnese's design. All the original alternate characters and ligatures have been made available, plus more than a few extras have been added to the mix. A gaggle of additional cap and

Therapeutic Tuft Thrifty Taskmaster Tantalizing Troposphere Tongue-In-Cheek Toucan
GARAMOND PREMIER PRO CAPTION

Gabardine Gazelle Generic Gherkin Gluttonous Ghoul
GARAMOND PREMIER PRO REGULAR

Pagan Pabulum Pedantic Percussionist
GARAMOND PREMIER PRO SUBHEAD

Effusive Efficacious Efflorescence
GARAMOND PREMIER PRO DISPLAY

lowercase alternates, and more ligatures were drawn along with a suite of biform characters (lowercase letters with cap proportions). And the OpenType technology is smart enough to put them in the right place when you instruct it to do so. Like the original, this is not a design for lengthy text copy. But, if a striking headline is your goal, this just may be the OpenType font to use.

GARAMOND PREMIER PRO

Robert Slimbach drew Adobe Garamond in the late 1980s. The design is a somewhat modern interpretation of Claude Garamond's original type but, like many of the early designs from Adobe, it is a little "homogenized" and lacks some of the personality of the original. Fortunately, Slimbach saved his sketches and has used them as the basis for another Garamond interpretation—one that better captures the original's unique personality and range of point sizes.

In metal type, virtually each point size of a given typestyle had subtly different proportions. In serif typefaces, for example, the thin parts of a character were proportionally heavier as the point size decreases. The lowercase x-height is also generally larger in text sizes than in display designs, and serifs are more pronounced. In addition, intercharacter spacing is more open in text faces. All of this is to optimize the type at the size it will be used.

When font foundries began making phototype versions of metal typefaces, the overwhelming trend was to produce just one design that would be used at all point sizes. This made the production of fonts easier and dramatically reduced the price of owning a reasonably large typeface library. Most traditional text designs—for example, Garamond—were based on original text drawings or typeset samples of one size. This meant that they performed well at the size they were originally intended, but not so well at other sizes. The first digital fonts took this same design shortcut.

By modeling Garamond Premier Pro on Claude Garamond's hand-cut type sizes, Slimbach was able to retain the varied optical size characteristics and much of the freshness of the original designs. This new Garamond is offered in five weights ranging from light to bold. The family also contains four "optical" design sizes: Caption, Regular, Subhead, and Display. Although they can be used at any size, the intended point sizes for the optical designs of the family are:

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BICKHAM SCRIPT PRO REGULAR

Caption: 5–8.9 point
 Regular: 9.0–14.9 point
 Subhead: 15.0–22.9 point
 Display: 23 point and above

Garamond Premier Pro fonts are big. In addition to the basic character suite and optical size for each version, there are also small caps, old style figures, ligatures, alternate letters, swash designs, and enough characters to set the central European, Cyrillic, and Greek languages.

SUPER SCRIPTS

BICKHAM SCRIPT

Richard Lipton's Bickham Script is a flowing, formal, script typeface based on the lettering of 18th-century writing master George Bickham. Bickham's book, *Universal Penman*, is generally considered to provide some of the best examples of formal scripts.

As a starting point, for Bickham, Lipton scanned letters that provided him with the essence of the design. Although Lipton's design is not a replication of any specific script, he is clearly faithful to the spirit of the Bickham model. He has further explored the design possibilities of this classical Baroque writing style in the OpenType version, Bickham Script Pro. The cornerstone of this new release is a large set of "contextual" characters—an abundance of stylized letter and ligature variations that can be inserted in copy automatically. Certain same-letter pairs, often those with ascenders and descenders, are replaced by alternates and ligatures, eliminating visual repetition with subtle shape variations. Not only do varied ligatures appear, but also subtle changes to "exit" and "entry" strokes, both between letters and at word beginnings and endings. Try setting the following and you will see how OpenType automatically makes character substitutions.

s su suf suff suffi suffic suffici sufficie sufficien sufficient

This is another font the size of a Sealy Posturepedic. The family also includes a set of swash capitals, flourished numerals, and an expanded set of accented characters for central European language coverage.

CÉZANNE PRO

P22's Cézanne is one of the more intriguing script fonts released in recent years. While there are many "handwriting" fonts available, this one has especially captured the imagination of graphic designers. The elongated crossbar of the *t* and the waving baseline are just two of the features that make it such a distinctive face. Cézanne has appeared on everything from CD covers to coffee shop facades.

One of the drawbacks of its popularity, however, is that Cézanne is becoming too recognizable and possibly not as irregular as one would wish for in a handwriting font. For example, when duplicate letters appear next to each other in a word written in Cézanne, they look identical in all instances. Longtime P22 collaborator James Grieshaber took these concerns to heart and resolved both issues through the use of the OpenType format.

The result of Grieshaber's efforts is Cézanne Pro, an expansive suite of options that provides for as many as six versions of each letter. There are hundreds of automatic substitutions programmed into the font but designers can also hand-select individual letters for more customized typography.

So, why buy OpenType? While there are several technical aspects that differentiate OpenType fonts from previous formats, basically, graphic designers can enjoy three benefits from this newest kind of font: multiplatform support, large character sets, and glyph substitution.

MULTIPLATFORM SUPPORT

The benefits of multiplatform support are simpler font management and the removal of text corruptions that occur when the character encoding of one platform does not match another. OpenType fonts are simpler to manage because they will run on both Mac and Windows operating systems.

More important, however, is the consistent character encoding of OpenType fonts. Before OpenType, if you sent a Windows file to a Mac, characters in the original file would, as if by magic, change to new characters. The problem with this magic is that it is of the “black”

variety; sometimes causing jobs to be printed with typos—or at the very least making more work for you. Because all OpenType fonts use the same character-encoding system (Unicode), characters have a better chance of remaining what they are intended to be.

LARGE CHARACTER SETS

OpenType also allows type designers and font foundries to create larger fonts. In the past, fonts were generally limited to 256 characters. If a typeface designer wanted to create an extended ligature set, small caps, swash and alternate characters, or characters to support multiple languages, it usually meant that these extra characters had to be put into another font.

A single OpenType font, however, can contain over 65,000 characters. While most of us in the Western World can get by just fine on a few hundred, the huge character-set capability

of OpenType will allow hundreds of additional characters and just about any written language to be represented in a single font.

GLYPH SUBSTITUTION

Many exotic languages employ different versions of the same character depending upon how they are used. OpenType was designed to address the issue of putting the correct “contextual” character within a word in one of these languages. Back home, the automatic insertion of ligatures, alternate, and swash letters are the benefit of this kind of character substitution.

If you set the word *chaff* in an OpenType font, an OpenType-savvy application will automatically replace the two separate *fs* with an *ff* ligature. If you change the word to *chafing*, an *fi* ligature will be dropped in. In each case your spell checker will know that even though the design of the letters changed, the alphabetical characters did not.

French Post-Impressionism
P22 CÉZANNE PRO

Calligraphic Flourish
LINOTYPE ZAPFINO EXTRA

Is there anybody in there?
P22 MYSTIC



P22 Cézanne Pro includes full western and central European, and Cyrillic character sets. It also features several styles of numerals (lining, oldstyle proportional, tabular, superscript, subscript, and fractions), ligatures, snap-on swashes, and word glyphs such as *the*, *of*, *and*, and *etc*.

ZAPFINO EXTRA

Linotype's Zapfino Extra is an expansion of the first Zapfino family released in 1998. The basic Roman alphabet with three additional script variations is also now complemented with small caps, additional ligatures, more alternate characters, and something Linotype calls “hyper-flourishes”—extremely large swashes that extend over two or three lines of copy. Also part of the font is a suite of abbreviations for name titles, swashes, beginning and ending characters, and over 100 ornament designs.

Based on an example of calligraphy Hermann Zapf drew in the mid-1940s, Zapfino takes full advantage of OpenType's capability for very large character sets and contextual characters that change depending upon the letters that surround them. (Like Bickham Pro, it's great fun to set Zapfino Extra large and watch the characters change as you type copy.)

Zapfino Extra is clearly a display-only design and the Linotype literature that accompanies the font warns, “Avoid overloading

design with unnecessary elements.” This and the other OpenType script fonts are not meant to be used by simply typing on a keyboard. They are sophisticated tools that require skill and taste to perform best. While you don't have to be a calligrapher to use Zapfino Extra, Bickham Pro, or Cézanne Pro, sensitivity toward typographic design helps.

MORE THAN WHAT MEETS THE EYE MYSTIC

Finally, not all OpenType fonts are scholarly undertakings. Some are just for fun. Mystic, from P22, may look like a faux eastern script, but install it on your computer and you will find there is more to the design—much more.

This font peers into the world of the spirits for guidance and enlightenment. Sure, it has small caps and ligatures as OpenType features, but it also has a special “oracle” feature that will answer your most mystifying questions.

The design, based on the familiar Ouija-board lettering, somehow became embedded with the board's spirits. Now, when a question is typed, an answer is revealed. It is not known how the otherworldly harbinger was able to integrate into OpenType scripting, but who are we mere mortals to question this power? Ask and ye shall be amazed! 

**BASED
ON REAL
EVENTS**

with fake details
(we don't want to hurt
anybody's feelings)

A client of ours had a “**SLIGHT**” breakdown during a meeting. It manifested itself like this: he rubbed the mustache-less skin under his nose in one particular spot while scrawling angry doodles like this:  furiously with a child's grip on his pen for the entire hour of the meeting. When we called the next day he was on “**VACATION**”.

We had a meeting with two people (a 55-year-old woman and a 27-year-old man) about creating the brand identity for a start up company. He seemed like the idea guy and she seemed like the money person. The job seemed cool, but then the guy accidentally addressed the woman in a way that revealed their relationship and what the whole job would be like. He called her **MOMMY.**

A company that was interested in hiring us requested our portfolio. Every time we call to ask for it back they want to keep it because they are **"JUST ABOUT TO MAKE A DECISION THAT VERY WEEK."** It's been two years. We even have a whole new portfolio. What do you think they are doing with it?



A long-standing client
constantly refers to us as
"TYPE JOCKEYS".
What exactly are those?

176 SEPTEMBER | OCTOBER 2005

ALL OF THE COOL. NONE OF THE CODE.™

Xtivity™ is a new, professional Macromedia® Flash® (SWF) Authoring Software program

that allows you to visually design interactive Flash web projects in a layout program style workflow. There is no coding involved. Everything is visually managed and developed using actions. You don't have to write or debug any code. This makes Xtivity VERY FAST to develop projects in.



Xtivity provides a workflow that enables you to rapidly develop amazing Flash web designs and make updates to projects in minutes, not hours or days. It is also very easy to use. If you have ever tried to learn Flash and couldn't master it, Xtivity is a program you should try out. Xtivity creates engaging, interactive projects faster and easier than Macromedia Flash.

Xtivity sells for \$399 and has a **very low learning curve**. You draw boxes, add content to the boxes, assign actions to the boxes and then tell the actions when to start. It's that easy!

Xtivity exports the final project to the Macromedia Flash (SWF) file format which plays in the Flash Player on 98.3% of the world's internet browsers, just like Macromedia Flash. Find out what everyone is raving about. Download a fully functional 30 Day Trial Version of Xtivity and see for yourself.



macromedia
FLASH
ENABLED

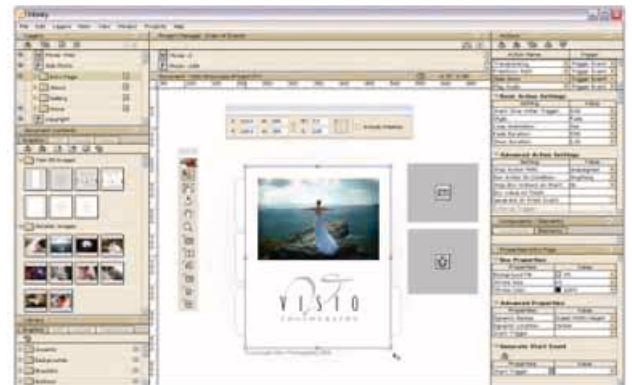
There are hundreds of cutting-edge features in Xtivity to improve your workflow and design.

Directly import Adobe® Photoshop® PSD files and add interactivity to each individual layer. If you edit your Photoshop file you can automatically flow these changes into Xtivity and each layer in your project is updated for you.

No timeline or content tweening. This makes updating content and interactive actions fast and easy, saving you time and money. Simply change the content in the box or change the action applied to the box. This gives Xtivity a true dynamic authoring workflow.

Add streaming audio and video to your web project in seconds. Xtivity directly imports and converts MP3, WAV, MOV and AVI files ready for the web.

Drag-and-drop masks, transitions, sounds, music loops, elements, components and other pre-created graphics. Create clipping groups, apply actions to nested groups, automatically externalize graphics and stream them in ... there are just too many features to explain in this ad. Visit our site to learn more: www.tivity.com.



Xtivity has a professional workspace that is easy to customize and master. Content and interactivity are easily changed, allowing the project design and development to flow smoothly and rapidly. When you're done creating your project, use the integrated FTP system to upload your SWF directly to the web.

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