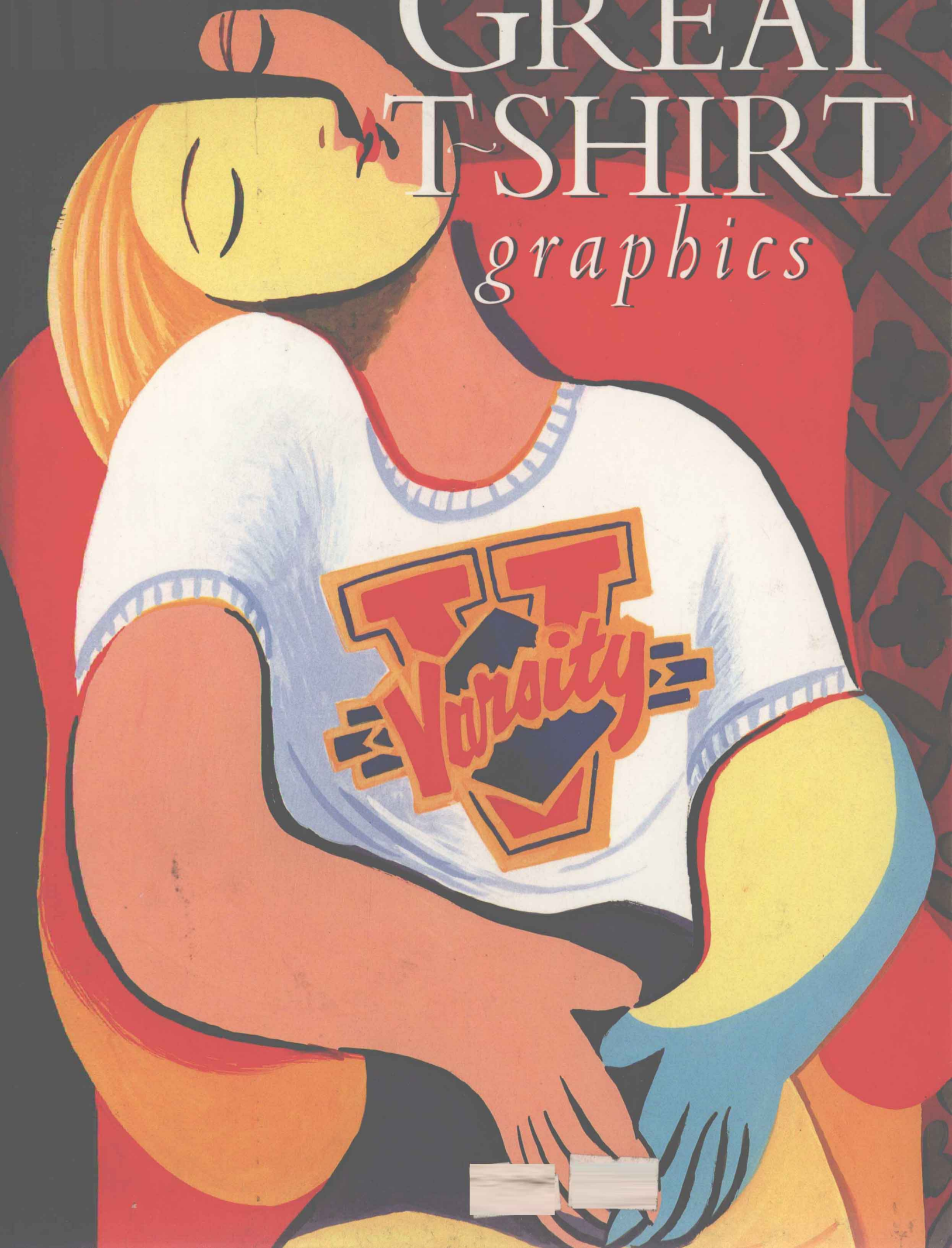


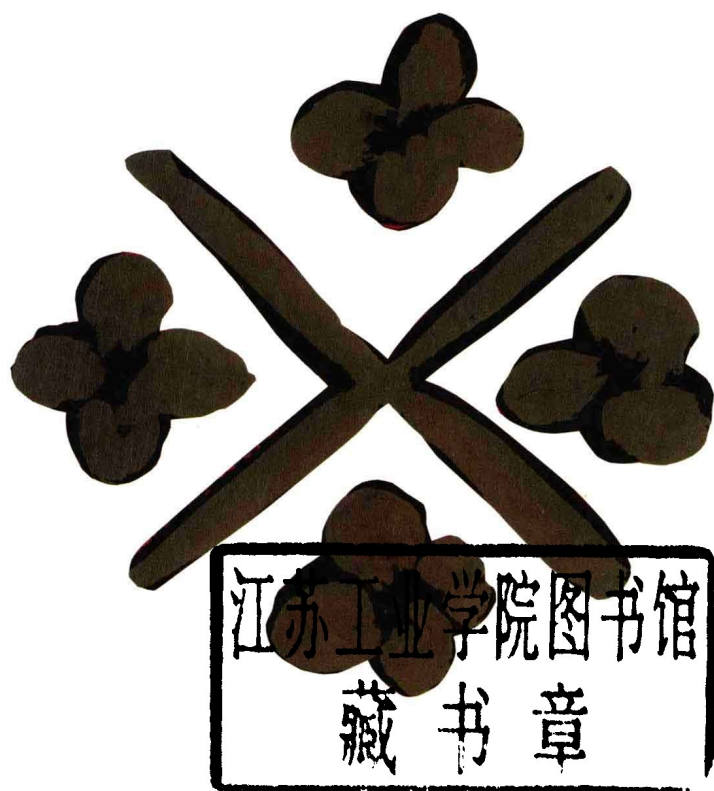
GREAT TSHIRT

graphics



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GREAT TSHIRT *graphics*



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PWANNGG!!

It pops into their head like a favorite cartoon sound. “I’m With Stupid” with a finger pointing to

the left, ironed on to a white polyester/cotton blend T-shirt. This is what my mom’s friends think of when she tells them what her weird son Mike does for a living. Yup! That’s me, the “textile screen printer,” or in other words, a nice name for “T-shirt printer.” It’s an occupation of which I’ve always been embarrassed. Mainly because of the horrendous and idiotic designs that have plagued this industry. • But T-shirt design has come a long way baby. From dime store and comic book novelty, the T-shirt has mutated into advertising

billboard, political propaganda, fashion statement and finally, an icon of popular American culture. Yikes! • The printed T-shirt first began proliferating modern American culture in the late 60’s, and let’s face it, design on T-shirts was lacking (to say the least). Undoubtedly designers of the time looked down on the lowly T-shirt, sneering at the juvenile and many times moronic sayings and images people proudly wore on their chests. The past 20 years has changed this attitude. As the T-shirt became more popular and entrenched itself into our culture, design improved and matured. • Designers of a generation ago never had a chance or even thought to design a T-shirt—mainly because no one ever thought to print on one. But today’s designers grew up wearing the T-shirt as fashion, never remembering a time without it and therefore accepting

100% cotton as a semi-legitimate medium for design. It's a good bet every graphic design major today has tried their hand at designing a T-shirt before graduation. • Now, in the 90's, classic works of art from Dali, Van Gogh and Remington have been reproduced as traveling wearable art galleries. Famous artists and graphic designers are contracted to design lines of T-shirts. Ad agencies and design firms are asked to produce T-shirts on a regular basis for their corporate clients. Even today's most heralded and talented designers see the T-shirt as a legitimate challenge to their abilities. • I've spent nights awake wondering why a book like this hasn't been published sooner. I spent equal amounts of time kicking myself for not doing this myself. But now, I realize why this book hasn't been done before. I can't lie and tell you inane, poorly designed T-shirts still don't dominate the market because you know they do. But times have changed, (especially over the past five years), and only today has the T-shirt gained and deserved respect as a legitimate medium for design and communication. That's why you're reading this book today. • This book showcases some of the best designed T-shirts that today's most talented designers have to offer. I hope these pieces inspire more designers to design for the T-shirt, realizing its full potential and not consider it an ugly stepchild. I'm already trying to convince the publishers to make this an annual project (hint, hint). • But the best thing about this book is now I can stop lying every time I'm asked that perennial favorite cocktail party question "So, what do you do for a living?"

Michael V. Timble, Marketing & Sales Manager, Propaganda Screenprinting/Chicago

Screenprinting garment

There is a particular uniqueness to it -- it's a medium that exists in a precarious gray zone between bumper stickers, black velvet painting, and greeting cards. Almost everyone has at least met someone who has seen a T-shirt. It's success is based on the lack of pretension, because t-shirts are considered a casual garment, and they don't cost any more than that hideous set of salt and pepper shakers shaped like the gates of Graceland. We project a vast array of messages with these mobile billboards, running the gamut from rock propaganda and athletic support, to tourism and art advocacy. The messages become uncommonly personal in their proximity to the wearer's being, as well as their ability to change with one's moods. Because the image on a shirt exists as a 3 dimensional object and exists in a borderless space, it becomes almost iconic. • There are tricks and techniques that make this graphic process a craft in its own right. Unlike offset printing there are very few rules or industry guidelines. Most of these screen artisans started in a garage or basement somewhere and found their own ways to make it work. Struggling with fast-drying waterbased inks and homemade screens and presses, they started with simple emblems and logos. The development of durable plastic-

s a grass roots art form.

based ink formulations saw these underground craftsmen expanding their vocabulary of techniques day by day. Multicolor work began to grow in popularity and the expertise required to print complex images on T-shirts has become a science in its own right. • The personal computer has recently revolutionized the range of possibilities for this once homespun art form. Darkroom moles and rubylith butchers now can visualize and manipulate so much more completely the final product that they are striving for. Once sacred methods such as 4-color process separating and other high-end photographic techniques are becoming commonplace. • As of this writing there are a wealth of applications and supporting platforms that can be used for very sophisticated reproduction. • Yet, there is little or no software designed specifically to implement the vast array of artistic devices screen printers use to achieve their interpretation of a quality print. The craftsmanship is still a vital element. Designing for this peculiar medium takes a certain familiarity with its limits, and an intuitive and creative sense of compositional and technical engineering to ignore and break these limits. • If this "Tao of the T" has been too much for you, then just turn the page and dig in for yourself.

Colin Cheer, Art Director, Mirror Image, Inc



1

1

Design Firm: Zedwear
Art Director: John Klaja/George Mimnaugh
Designer: John Klaja/George Mimnaugh
Photographer: Stuart Diekmeyer
Client: Zedwear
Purpose or Occasion: Holiday Retail
Number of Colors: 2
Title: "Spotlight"

2

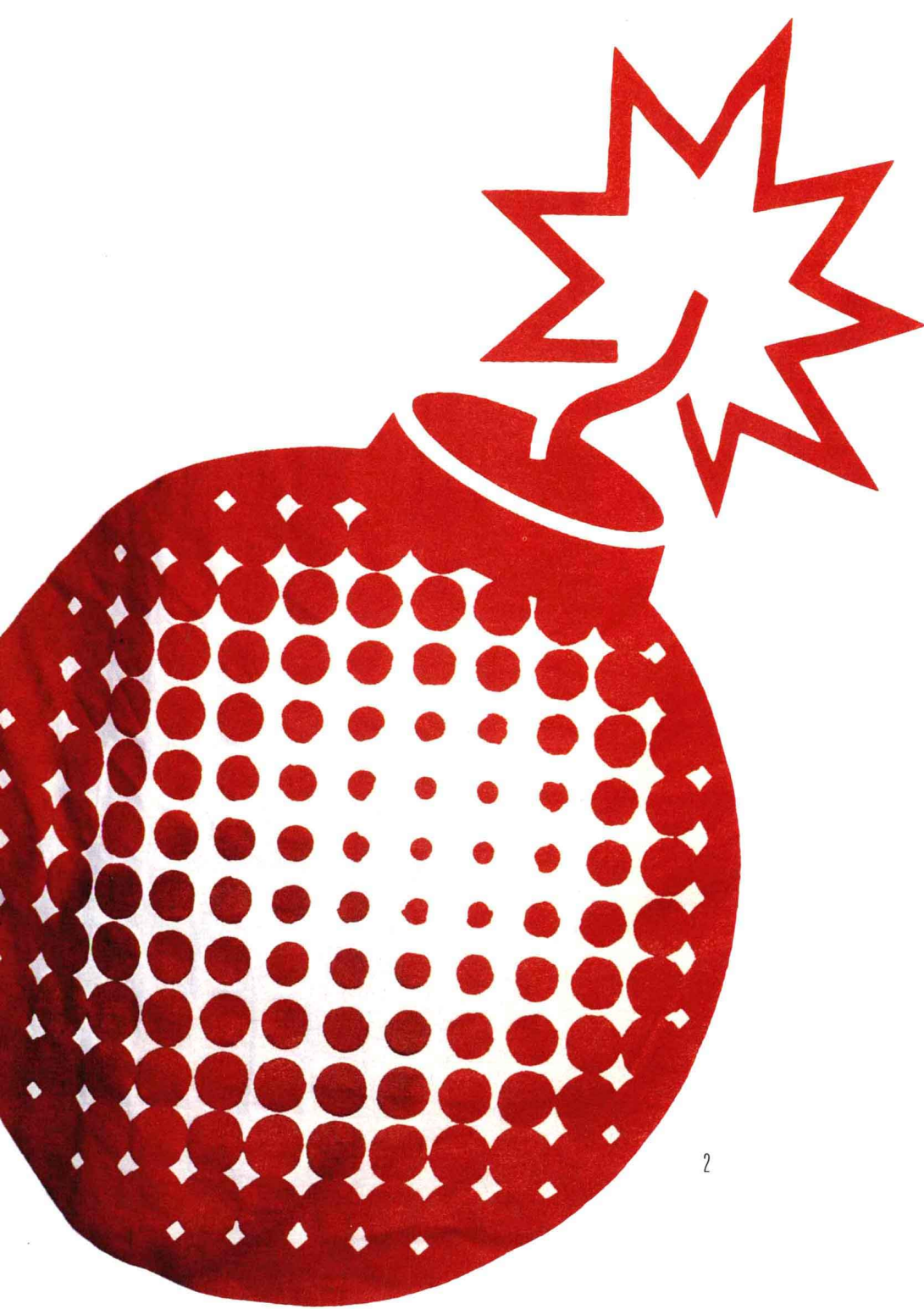
Design Firm: Zedwear
Art Director: John Klaja/George Mimnaugh
Designer: John Klaja/George Mimnaugh
Illustrator: John Klaja/George Mimnaugh
Client: Zedwear
Purpose or Occasion: Retail
Number of Colors: 5 front/4 back
Title: "Zillion Zeds"

One hundred "Zed" heads on front of the shirt and one on the back of the shirt.



2





2

1
 Design Firm: Sayles Graphic Design
 Art Director: John Sayles
 Designer: John Sayles
 Illustrator: John Sayles
 Client: Buena Vista College
 Number of Colors: 3/ 1

2
 Design Firm: Michael Carr Design
 Art Director: Michael Timble/ Propaganda
 Designer: Michael Carr
 Illustrator: Michael Carr
 Client: Ka-Boom!
 Purpose or Occasion: Nightclub shirt
 Number of Colors: 1

3
 Design Firm: Studio MD
 Art Director: Glenn Mitsui/Jesse Doquilo/Randy Lim
 Illustrator: Glenn Mitsui, Gigi Luk
 Client: Colaizzo Opticians
 Purpose or Occasion: Retail
 Number of Colors: 2



3



Beautyware!



2

1

Design Firm: Tilka Design
Art Director: Jane Tilka
Designer: Ann Artz Hadland/Bruce Macindoe
Client: Tilka Design
Purpose or Occasion: Holiday greeting
Number of Colors: 2

2

Design Firm: Marc English: Design
Art Director: Marc English
Client: Theresa Mulvey
Purpose or Occasion: Family Birthday/Anniversary
Number of Colors: 1

Parents are a mathematician and a chemist.

3

Design Firm: Dogfish Design
Art Director: Korey Peterson
Designer: Korey Peterson
Illustrator: Korey Peterson
Purpose or Occasion: Wholesale and retail sale to coffee lovers
Number of Colors: 4

3

T-shirt & sweats come gift wrapped as coffee beans in Italian, French, English, Spanish, Russian, Japanese, German & Greek.



1



2





1
Design Firm: Epstein, Gutzwiller, Schultz & Partners
Art Director: Sylvie Hanna
Designer: Sylvie Hanna
Illustrator: Sylvie Hanna
Client: The Cleveland Orchestra
Purpose or Occasion: Fundraising & Promotion
Number of Colors: 6

2
Design Firm: Sayles Graphic Design
Art Director: John Sayles
Designer: John Sayles
Illustrator: John Sayles
Client: Logo-Motive
Purpose or Occasion: Promotional
Number of Colors: 2

3
Design Firm: Mike Salisbury Communications
Art Director: Mike Salisbury
Designer: Mike Salisbury
Illustrator: Greg Huber
Client: Software Ventures
Purpose or Occasion: Introduce new software
Number of Colors: 6

1



2

