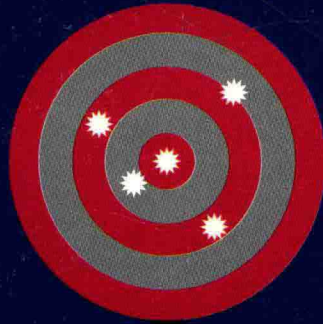


AMERICA'S GRAPHIC DESIGN MAGAZINE
PRINT L.V

Print

PRINT'S REGIONAL DESIGN ANNUAL 1996



Print

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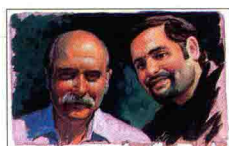


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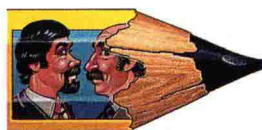
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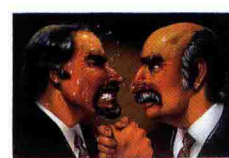
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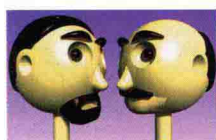
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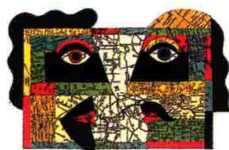
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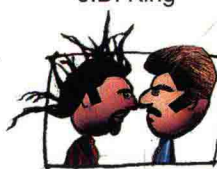
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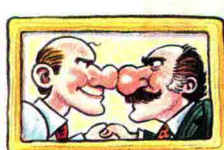
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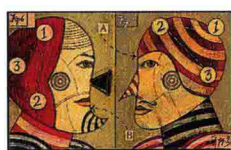
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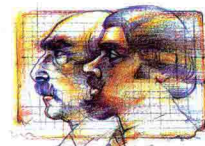
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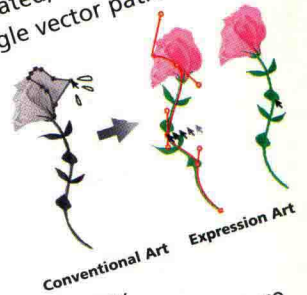
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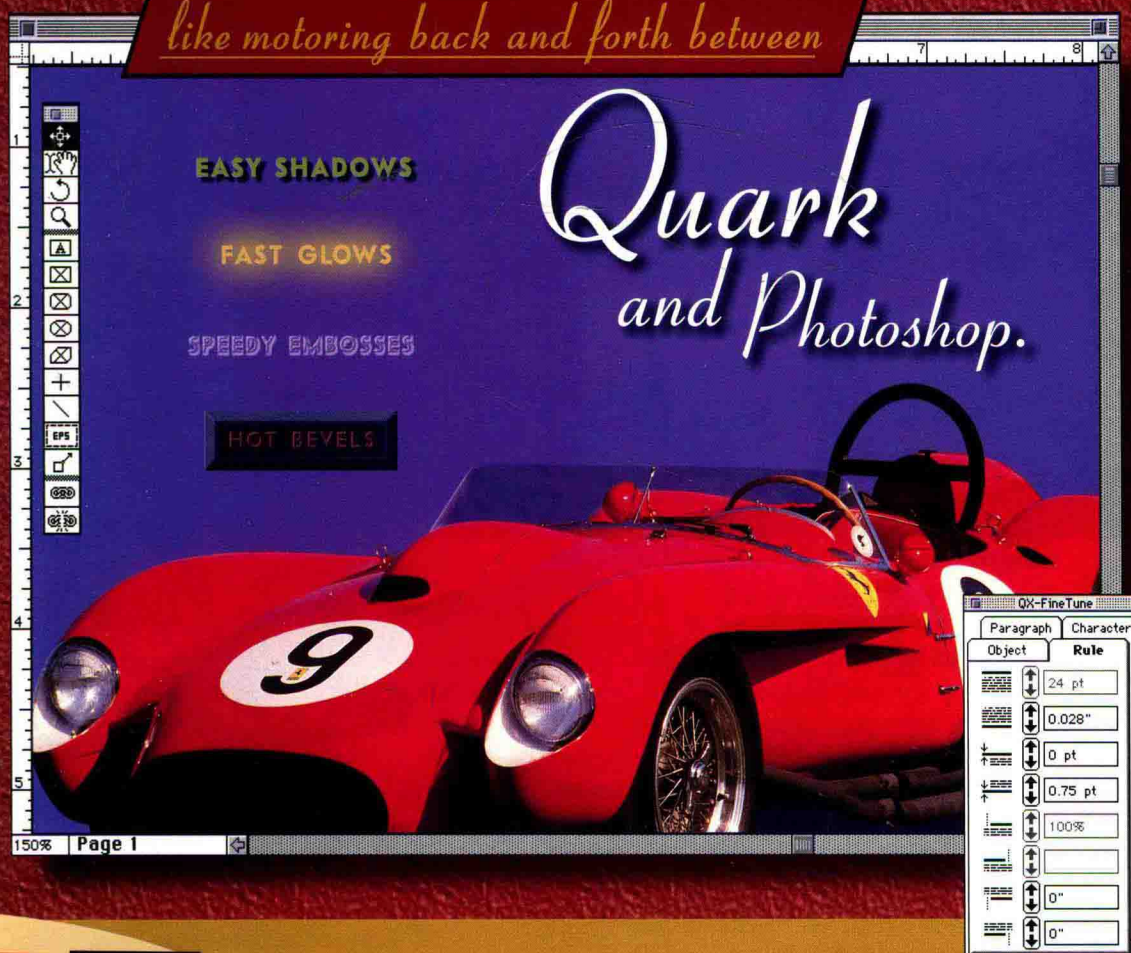
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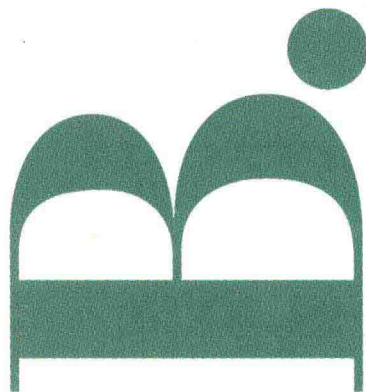


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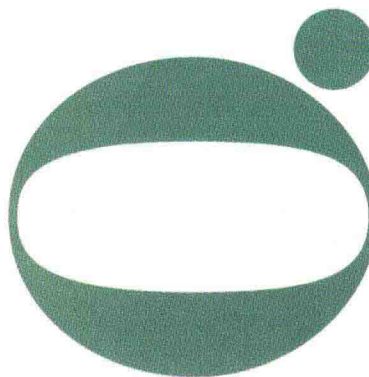
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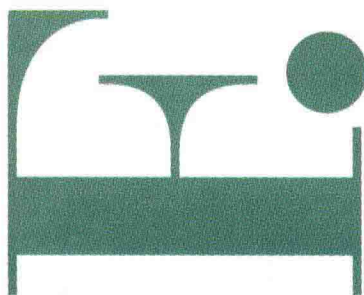
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Some of the highlights and lowlights of our visual and media environment that may have escaped your notice.



Edited by
Pamela A. Ivinski



UNREAL LIFE IN SARAJEVO

"Looking at life, looking at the world, bearing witness to important events, observing the faces of the poor, watching peculiar things, machines, armies, masses of people..." With these words, Henry Luce launched *Life* magazine in 1936, bringing global politics and culture home to generations of pre-CNN Americans. Last year, Suada Kapić, a publisher in Sarajevo and no stranger to machines or armies, reprinted Luce's statement for her own version of the magazine. Conceived as a homage to the *Life* of an earlier decade, Kapić's publication featured artists from Sarajevo who stayed in the besieged city after many of their colleagues had left. Kapić hoped their stories would inspire the world, and she believed *Life* would feel warmly about the project and help to promote it. Instead, *Life* threatened to sue her.

Kapić was a television producer when the Bosnian war broke out in April 1992. She lost her home to mortar attacks and became a refugee in her own country, where her main occupation became collecting food and staying warm. Since such activities required only a few hours each day, she began to work on collaborative art projects and to curate exhibitions.

In 1994, Kapić published *The Sarajevo Survival Guide* with funds from UNESCO. A bleakly humorous manual on how to cope in a city surrounded by people trying to kill you, the *Survival Guide* was printed in English and distributed internationally. Kapić went on a publicity tour



to America. In New York, she stopped at *Life*'s offices to talk about her next project.

Her idea was to interview members of Sarajevo's cultural community about how they saw themselves and the world after three years of

war. She asked the same questions of painters, writers, designers, film directors—questions like: "What are your lost illusions?" and "How would you like to die?"

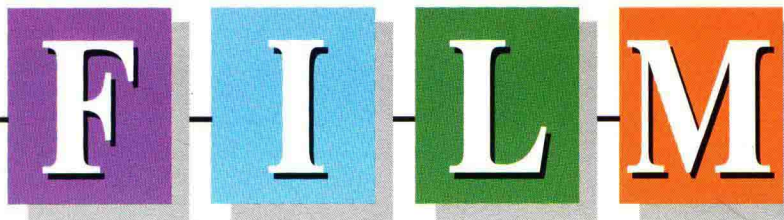
The cover was to be a redesign of a *Life* cover from 1956 with Elizabeth

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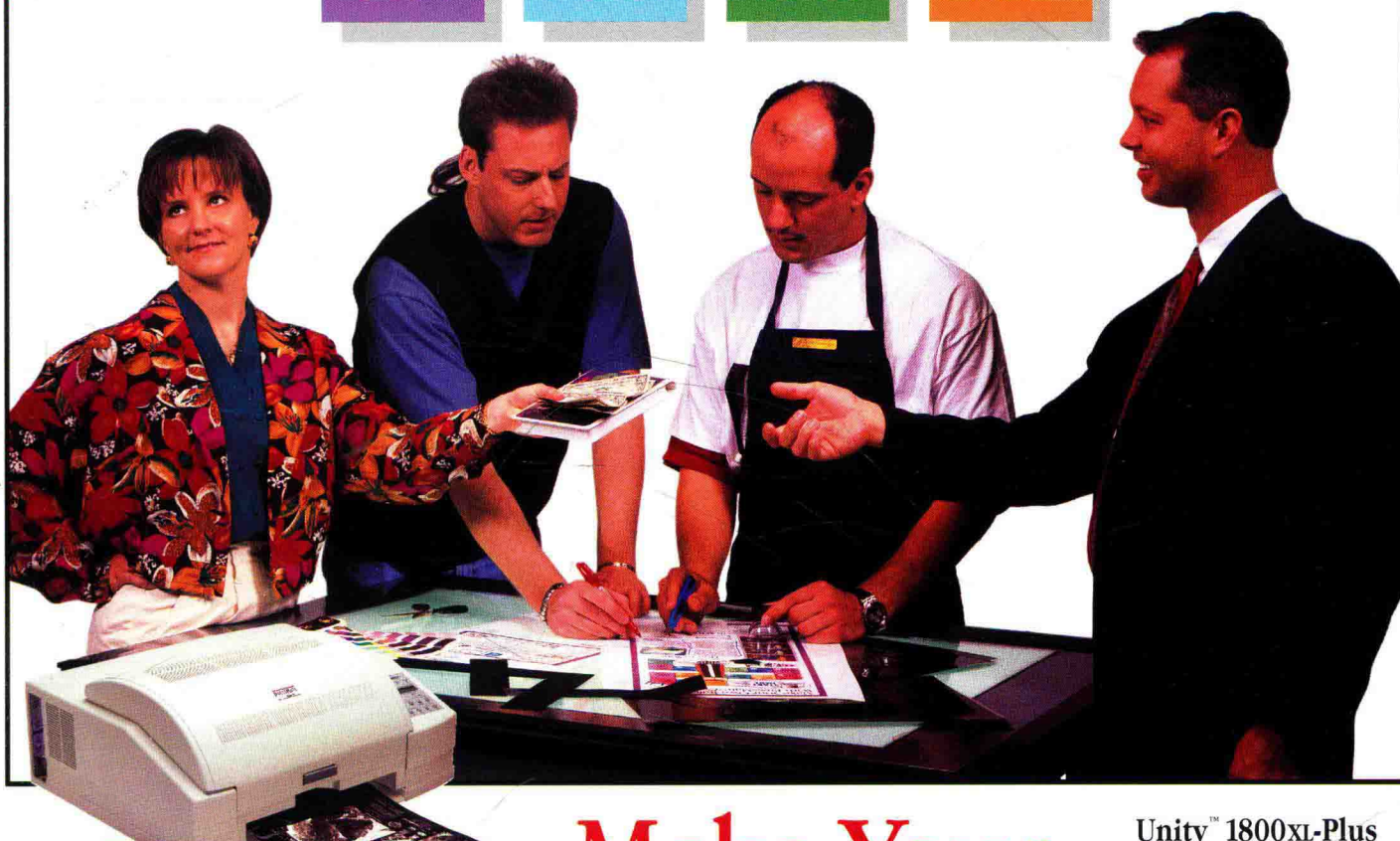
Today's young designers, often accused of an inability to draw, may be relieved to hear that the celebrated architect and Bauhaus founder Walter Gropius also couldn't draw. As a student, he hired a draughtsman to render his architectural plans, and in 1907 he wrote to his mother: "My absolute inability to bring even the simplest design to paper is casting a shadow on many otherwise beautiful things and often makes me worry about my future

profession. I am not capable of drawing a straight line. I could draw much better as a twelve-year-old. It seems to be almost a physical inability for me, because I immediately get a cramp in my hand and continually break the points of my pencils, so that I have to rest after five minutes." Cited in Eva Forgacs, *The Bauhaus Idea and Bauhaus Politics* (Budapest, Hungary: Central European University Press, 1995), p. 33.—Roy R. Behrens

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Taylor. Kapić liked the oversized, Helvetica-laced *Life* magazines of the 1950s, which came before television robbed photographs of their thunder. She asked for one-time permission to use *Life*'s logo for a print run of 1000. The project was not-for-profit; it would be funded by grants and the issues given away. Representatives of the magazine said no. According to Daniel Okrent, *Life*'s managing editor, the decision was a matter of policy to protect *Life*'s trademark from diminution. "We make absolutely no exceptions to the rule, no matter how noble the cause," he said.

Kapić returned home—not an easy thing to do when the primary access route to your city is a tunnel dug under the airport—and worked on the *Life* project anyway. Her designer suggested that if she reversed the "E" in *Life*'s logo and printed a registered trademark symbol, she would be indemnified. Upon publication, in September 1995, she sent *Life* a copy, believing they would promote the issue, if only to reap the do-gooder publicity.

Kapić received a letter from the magazine asking her to stop using the logo and to destroy all extant copies of her publication under threat of legal action. "Conceivably it would have been taken," Okrent says, "not because of what she was doing but because of the next guy who comes down the pike whose work we don't believe in at all." Kapić has since produced a map of Sarajevo which highlights bombing sites and gives the history of buildings destroyed by shells.—Julie Lasky

NAKED AMBITION

Olympic commemorative stamps have been issued since the first modern games took place in 1896, and a special Olympic and sports stamp show was held at this summer's games in Atlanta. While over 1400 exhibits were on view, you can bet that Steve Smith's "Naked Games"



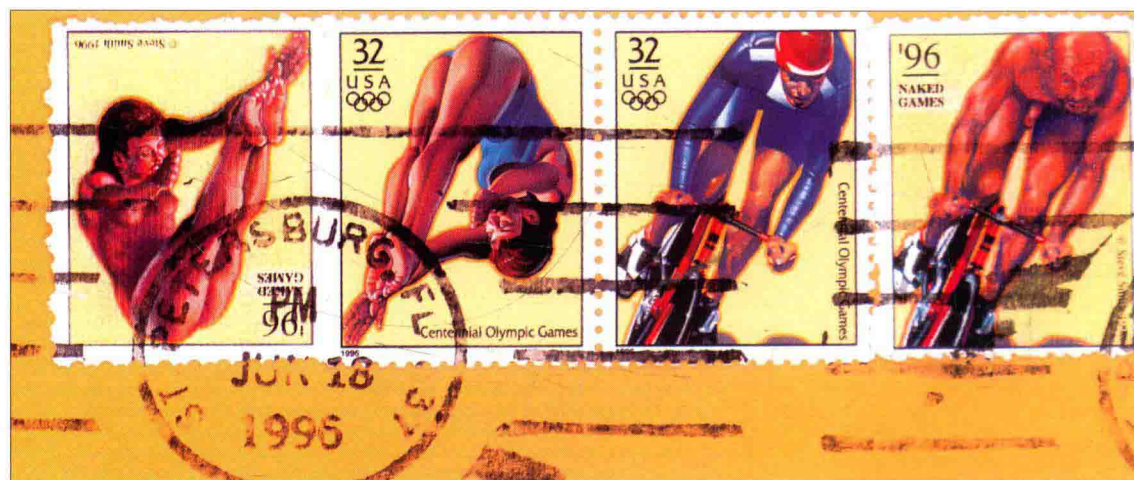


SEPARATED AT BIRTH

Ever since Lewis Carroll ordered his *Alice in Wonderland* compositor to set the type describing the mouse's tale in the shape of a mouse's tail, scores of designers, typographers, and artists have used letterforms to approximate the shapes of quotidian objects. When David Carson designed an ad for BBDO in the early '90s in which he fashioned a Pepsi bottle out of hip phrases set in

grunge type, he was celebrated for giving the soft drink a bubbly new look. Well, it may have been bubbly, but it wasn't new. In 1959, art director Regina Spirito, designer Paul Bacon, and artist Ken Braren formed the signature Coke bottle silhouette out of lettering for the jacket of E.J. Kahn Jr.'s *The Big Drink: The Story of Coca-Cola* (Random House). This might have been the first soda bottle composed of letters. But

in case Carson missed it when this book jacket was reprinted in *PRINT* (May/June 1979), there's Howard Finster, the "outsider" artist, who probably never laid eyes on a design annual. He also created a Coca-Cola bottle composed of words and pictures, as shown in his book *Stranger from Another World* (Abbeville, 1989). It seems to be harder these days to achieve the real thing—an original idea.—Steven Heller

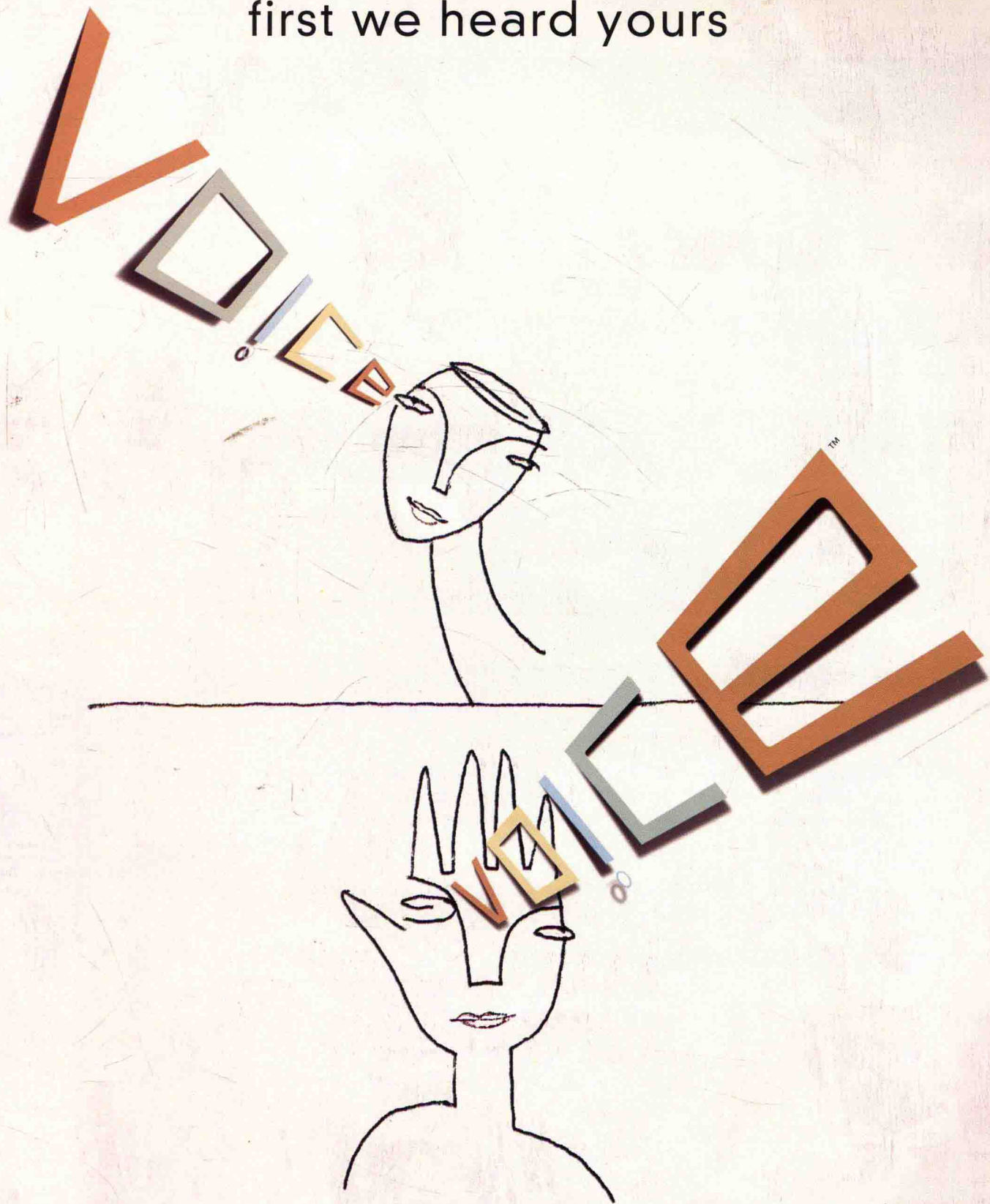


stamp set, one of his "Daze of Issue" parodies, was not one of them. The Gulfport, Florida, resident's designs are virtually indistinguishable from the U.S. Postal Service originals (illustrated by Richard Waldrep), except that Smith's athletes are represented in accordance with a truly

ancient Olympic tradition: competing *au naturel*. Each sheet comes with the instructions to "Use glue-stick & always with real postage," and the warning, "don't even THINK about trying to use these mail art stamps to defraud the feds. These are little political cartoons after all,

not real postage stamps and the feds aren't known for their sense of humor." But if you'd like to get in on the joke, these and other sheets are available through the artist at P.O. Box 5172, Gulfport, FL 33737 and <http://www.imas.com/stevesart>. —Pamela A. Ivinski

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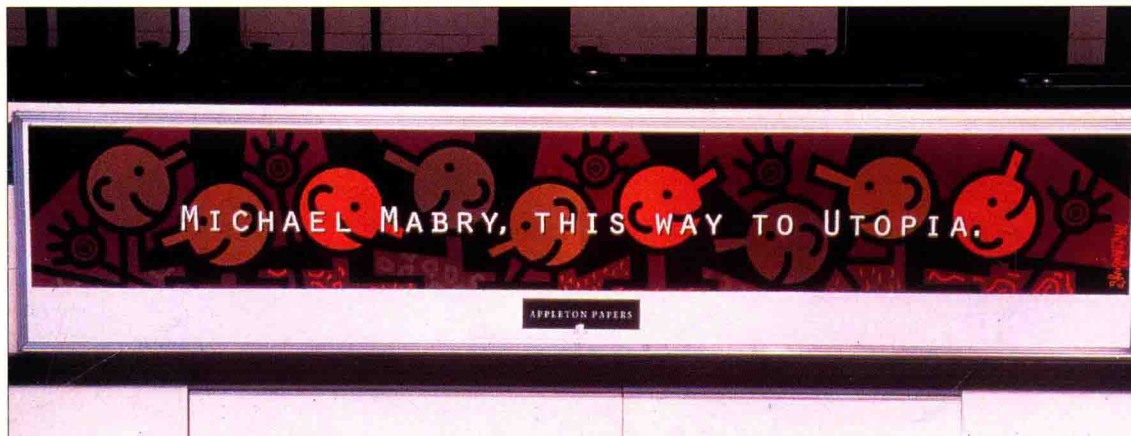


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The M-3 bus lurches up Madison Avenue. The large color poster on its side proclaims, "MICHAEL MABRY HAS A VISION OF UTOPIA."

This must be a dream. Graphic designer testimonials for the whole

world to see? Michael Mabry famous enough to influence the general public (or at least people who work in midtown Manhattan)?

Not quite. The bus poster is but one facet of Appleton Papers' nationwide launch of its Utopia line of

coated printing papers—a product introduction that, according to Appleton's director of marketing for coated paper, Stephen Sakai, may be the most extensive campaign ever conducted to launch a sheet of paper.

Appleton Papers, headquartered in Appleton, Wisconsin, was previously best known for carbonless paper and thermal fax paper. "Markets in decline," states Sakai. When the company decided to get into the coated paper business, market research revealed "the importance and influence that certain key designers have on other designers." The company then sought to find out which designers are most influential in nine markets: Atlanta, Chicago, Cincinnati, Cleveland, Dallas, New York City, St. Louis, San Francisco, and Seattle. In addition to Michael Mabry, designers Jennifer

Morla, Robert Valentine, Diti Kationa, John Bielenberg, Art Chantry, Chip Kidd, Mark Geer, Haley Johnson, Greg Samata, Hal Wolverton, Kent Hunter, Rick Valicenti, Carlos Segura, and Alicia Johnson were identified and commissioned to develop pieces around the concept of utopia. None were paid.

Media buys were based on designer demographics. "In order to get our name in front of buildings with the greatest concentration of design firms and ad agencies, we plotted a database by zip code on detailed street maps," explains Hercules Mousiades, Appleton's vice president of marketing, who was responsible for developing the strategy. The company purchased space on phone kiosks, buses, and billboards. Mousiades notes that Michael Mabry and Jennifer Morla were found to have the greatest name recognition in the most cities. "Their endorsement takes our name and brand awareness the farthest," he says. The campaign also makes extensive use of trade magazine advertising and direct mail promotion.

—Ellen Shapiro

HISTORICAL NOTE

How do designers come up with new ideas? When American typographer, graphic designer, and puppeteer William Addison Dwiggins was asked that question, his tongue-in-cheek suggestion was the following method: "You take the cork out of the top of your head, and you drop in a word like La Paz, or Congo, or Sindbad. One word at a time. If it's the name of a place it need not be a place you know. If it's not the name of a place, but just

a word, you need not know it so fine as to split hairs. Just put the word in. Then put in a couple of cocktails and some black coffee, and put the cork back in tight, and jump up and down for two or three days and then the word will come out of your finger onto the paper." Cited by Paul Hollister in "Note, To Be Filed in a Corner-Stone" in Paul A. Bennett, editor, *Postscripts on Dwiggins*. Volume 1. (New York: Typophiles, 1960), p. 3.—RRB

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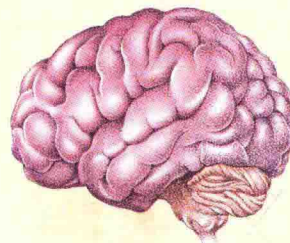
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