

STEP

INSIDE DESIGN

LOVE LETTERS

THE TYPE ISSUE

TYPE LEGIBILITY

GETTING BEYOND FONT FADS

RIGHT TYPE

FROM THE LEFT COAST

ED BENGUIAT

ON MUSIC AND TYPE



INDUSTRIAL RESOLUTION:

UK DESIGNERS Hi-ReS!

THE NEW SCHOOL:

ADVERTISING EDUCATION REDEFINED

denial

creative high

optimism

downward slope

self-deception

stubborn nature

erogenous zone

emotional low point

THE EMOTIONAL PARTS OF A LETTER





TO UNIFY THE BRANDING OF HERMAN MILLER DEALERSHIPS, MITCHELL MAUK DESIGNED THE OFFICE PAVILION IDENTITY UNDER MARK ANDERSON'S GUIDANCE IN THE '80S. THIS SIGNAGE WAS THE FIRST 3D INTERPRETATION OF THE NEW BRAND.



manufacturing, and wanted a firm that knew technology to promote it. On the strength of Mitchell's solution, they hired us to rebrand their dealer program from launch through collateral and exposition spaces. Mitchell did that; then Earl Gee designed an internal showroom for them. Over the next five years, we did advertising and branding, showrooms, exhibit spaces, and even some videos.

GROWING THE TALENT

I mention these projects not to brag, but because I always wanted my people to be exposed to the full range of design. I believe that creative people need stimulation, and I never put them in a niche. I wanted them to take part in every aspect of the business, from artwork to presentations and press runs. I believe their later success comes at least in part from having had that broad experience.

We deliberately varied the work for them. One way was to start an assignment by having the whole staff work on it. When the client chose a solution, whoever did it would be the lead designer, whether or not they'd done that kind of work before. Another

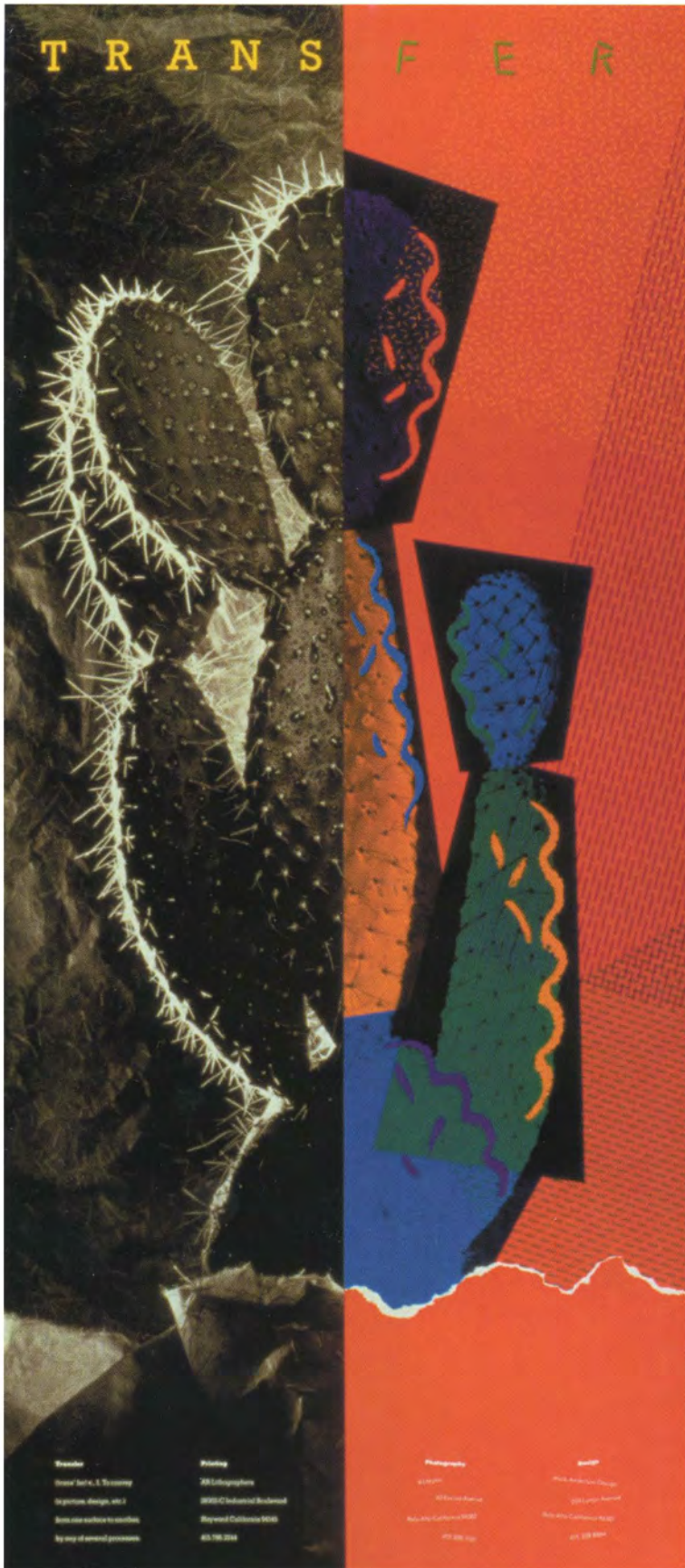
approach was to find areas people hadn't had the opportunity to work in, and give them that kind of project. If they said, "I can't do that, I've never done an annual report/exhibition space/ad campaign," I would say, "You can do it." I didn't just challenge them and go away. I was always there, chatting about what they were doing and adding fuel to the fire, pushing it.

SELLING THE WORK

People saw our firm as the one to go to for unique work, so I always chose the most extreme solutions to present. What I valued was the level of art in the work, not what I thought would be easy to sell. If there were three, I showed them equally, because I knew all three had value.

LETTING GO

Steve, Mitchell, and Earl all left to start their own businesses. They may have struggled a bit in the beginning, but we all do. All three have done international-class work since. I'm proud of the fact that I may have had some small influence on that.



OPPOSITE PAGE : CLOCKWISE, FROM TOP LEFT: MARK ANDERSON, EARL GEE, MITCHELL MAUK, AND STEVE TOLLESON BACK IN THE DAY, PHOTOGRAPHED BY R.J. MUNA.

LEFT: ONE OF A SERIES OF POSTERS DESIGNED FOR AN LITHO ON THE THEME OF TRANS-TRANSFER, TRANSFORM, ETC.—DESIGNED BY EARL GEE WHILE HE WAS WITH MARK ANDERSON DESIGN.

ABOVE: LIMITED-EDITION SILKSREEN POSTER TO PROMOTE ANDERSON'S STUDIO, DESIGNED BY STEVE TOLLESON.