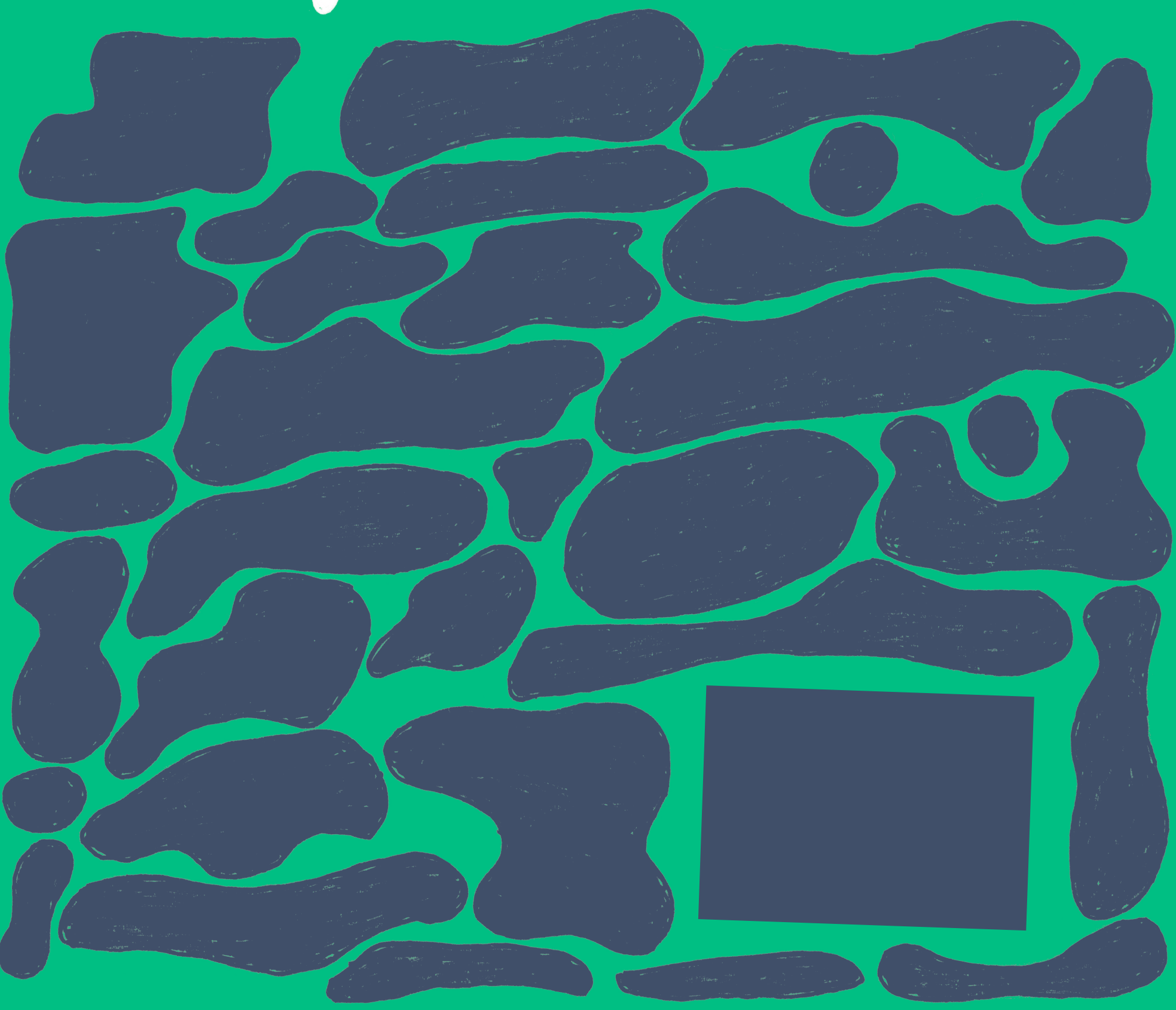
ARCADE

EXCEPTION

Dialogue on Design
Issue 40.1
Summer 2022 | Free



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A 501(c)(3) nonprofit organization, ARCADE fulfills its mission through its award-winning magazine and community events. ARCADE creates opportunities for writers and designers in print and on the web, and provides thoughtful professional development opportunities such as writer workshops. As the bridge between the wider community and the design field, ARCADE connects design ideas with the very people design influences.

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ARCADE wants to support emerging writers and designers through mentorship programming based on our long tradition of engaging unique feature editors and new designers for each issue.

ARCADE is restructuring this practice to offer more hands-on support in the publication process, editorial, issue conceptualization, and publication design, to provide space for more emerging writers and designers.

ARCADE values the work of arts, architecture, and design writers and creative makers and shows this by compensating participants and connecting each applicant with an established and experienced mentor.

If you love design and are interested in publication processes, please reach out to our design and editorial staff for information, editor@arcadenw.org and let us support you!

WITH

OUR MISSION

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ARCADE

Summer 2022

Volume 40

Issue 1

LETTER FROM THE BOARD

This issue of ARCADE represents a wonderful collaboration with Seattle Design Nerds in time for the Seattle Design Festival. As an all-volunteer non-profit organization dedicated to design in the public realm, their focus on making exciting things for the public that can be experienced in unexpected locations & ways – along with ARCADE's focus on writing and dialogue on design is a complementary pairing- bringing together the strengths of both groups.

This issue, Exception, focuses on people, experiences, and artifacts that were Exceptions in their time. By examining these talented designers and their experiences we are acknowledging the journey we are on in toward increasing diversity, equity and inclusion within our built environment. This issue also gives an intentional moment to recognize the ways in which our professions have in the past been exclusionary.

As we take part in the Seattle Design Festival, let's celebrate the opportunity to "Be the Exception" in ways that continue to make our built environment – and our design dialogue – a better place.

We hope you enjoy it.
Ruth Baleiko, on behalf of the ARCADE Board.

LETTER FROM THE EDITOR

When having some initial meetings about this latest issue of ARCADE, the theme of "Exception" came quickly to the fore. Lately, we have shifted our "focus to singular themes for the whole issue (as with "Refraction" for 39) rather than columns and a themed feature. We like the breadth this allows.

This issue's theme of "Exception" combines singularity and ambiguity in its layers of phonetic and conceptual interpretations. Exceptions to the rule exceptional things off the beaten path; that which has been left to the side – or looking sideways to find something new. Those whose work didn't get the attention it deserved in its time, the ways our normality is shifted by events where exception becomes a new norm, ways of doing things that don't conform to the "standard" approach but manage to find ways to express themselves transcendentally.

As ARCADE moves through its 40th year, we want to highlight gaps in design's established history and canon by bending, breaking, and challenging rules and narratives about what design is and can be. "Exception" brings forward excerpts from the unseen and amplifies intuitive solutions outside of the accepted norms of what design accomplishes.

We hope you enjoy it.
Sean Wolcott

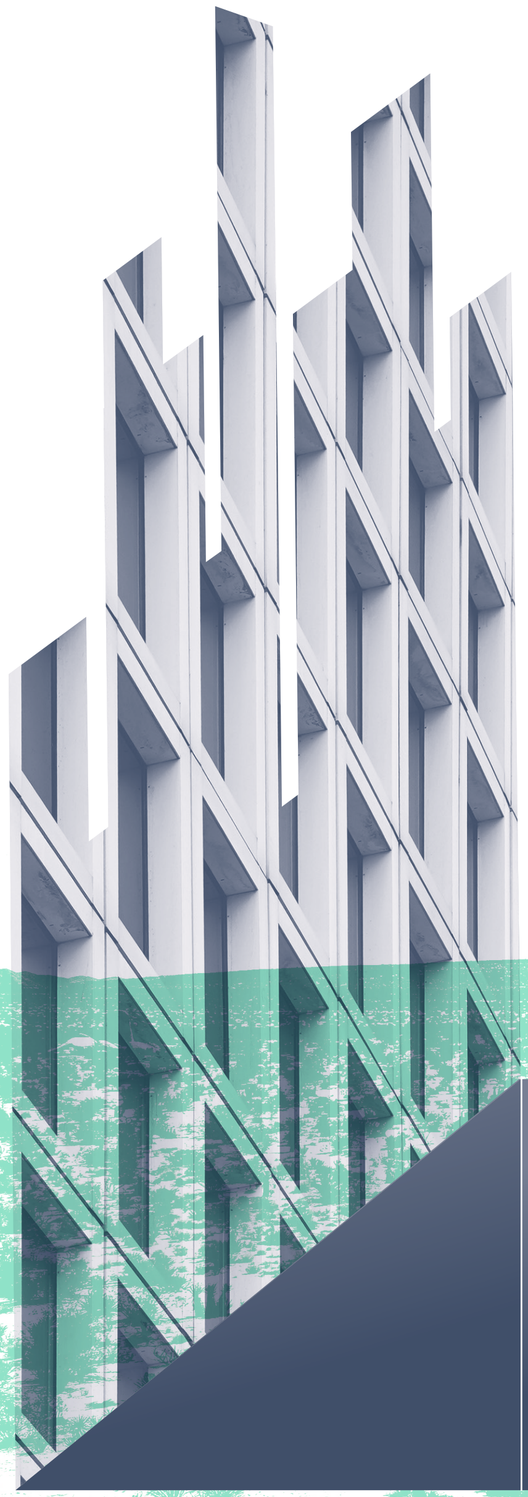
connecting people to the environment

36′ high 187′ in diameter 448′ in circumference 30,000 visitors in year 1

A new elevated treewalk at Leach Botanical Garden in Portland takes visitors through a second growth Pacific Northwest Forest.

Land Morphology, Prime Consultant
Subconsultants: Olson Kundig, Lund Opsahl LLC, Janet Turner Engineering LLC, Morgan Holen & Associates, LLC, Reyes Engineering, Knot, Mitali Associates

LM Land Morphology



GREATER EXPECTATIONS

By John Parman
John J. Parman is a visiting scholar/architecture at U.C. Berkeley's College of Environmental Design.

Early in the pandemic, we saw a brief, rapid clearing of the air. We also learned firsthand when and for whom face-to-face interaction mattered. Young schoolchildren struggled, but older kids and desk workers, including architects, quickly adjusted. Some employers are trying to reverse the tide. Wednesdays appear to be the one workday when many people go in to the office. Tuesday or Thursday is the popular choice for a second in-office workday. This is hybrid work, which predates the pandemic.

People want to interact with others, but on their own terms. Things that rode high in relative lockdown, like streaming and food delivery, are wobbling, eclipsed by a pent-up demand for real cinema, live performance, and indoor dining. Is the office workplace worth the commuting slog? Are the eyewatering costs of metropolitan life worth paying? Many, including architects, openly question the work and living options on offer. Their expectations are high and their post-pandemic patience is wearing thin.

The push to unionize architecture firms, still mostly a conversation, is alive among younger architects who resist the late-capitalist "normal" their firms are pitching. Firm leaders, who often did well from it, are loyal to the idea that the marketplace will deliver employee diversity and socio-economic equality. Their younger employees are doubtful. They see the marketplace delivering private goods, not the public goods like affordable childcare, higher education, and housing that they (and many others) need.

In the run-up to the 2020 elections, some of the Democratic Socialists put the Green New Deal forward as a manifesto for a different normal. When he came into office, Joe Biden tried to enact a considerable part of it, building on the pandemic aid the previous administration provided to keep people afloat.

Along with other much-needed public goods and services, the Green New Deal presciently called for renovating roughly one million existing public housing units. This addresses two big issues: the lack of below-market housing in the absence of adequate public funding; and the growing awareness that the teardown-and-replace nature of redevelopment, even if it achieves net-zero operationally, contributes directly to global warming. The implications for the building industry are clear – yet still resisted.

At the macro level, anyone who considers herself an environmental designer, to use Catherine Bauer's term, should be solidly behind this and other aspects of the Green New Deal, which aim for resilience.

The very real shortages in below-market housing can only be solved if the public sector steps up its funding, with a tax regime to match. Without it, we're left with the market's off-the-shelf "products" reflecting inflated land prices, glacial entitlements, and local governments friendly to big developers. Cities that want an urbane and resilient future need to rethink, top to bottom, how they might get there. It's time for the life that Christopher Alexander called their (and our) overriding necessity.

The pandemic revived the demotic nature of people and their cities, a creative symbiosis that led to parklets in front of cafés and restaurants, streets reclaimed for pedestrians and bikes, hotels taken over for the homeless. We gained a renewed appreciation for the urbanity that results from myriad small, place-specific acts. To quote Bucky Fuller, we relearned how to "think globally and act locally." Things like beauty and resilience come along when a city-dweller's connection to it starts at her front door.

We're all citizens of a cosmos whose warning lights are flashing. We're all local and ideally activists for the kinds of basic socio-political changes the Green New Deal suggests, a new context to which we can add the vernacular richness – the demotic layer that's been missing in too much recent city-making – a city needs to add urbanity and resilience along with density, for example, and avoid the generic, the fake net-zero, the lowest common denominator and yet still unaffordable blight that's too long afflicted us.

The pandemic woke us from our slumber. Global warming's 1.5 degrees centigrade marker is five years out if we don't lose our gas-and-oil-burning habits. That's the state of the cosmos. The public realm is still frayed. That top-down macro is one urban context. Yet we're much more aware of the difference bottom-up micro makes to life in Alexander's sense. Once again, Bucky's maxim is proving true.

So, which is it: back to sleep or, fully awake, ready to work for the cities we and the cosmos need? That's the choice 2022 midterms pose. Elections have to be fought and won, as Tony Blair, ex-Prime Minister of the UK, observed. If a revived Green New Deal can galvanize a renewed coalition to give Biden and Harris a working majority to break through Republican passive-aggression, we should get behind it. Our expectations for the future are far greater and infinitely more responsible than the status quo ante.

Left: Photo by Svershinsky / Dreamstime
Bottom: Photo by Jeremy Bezanger / Unsplash

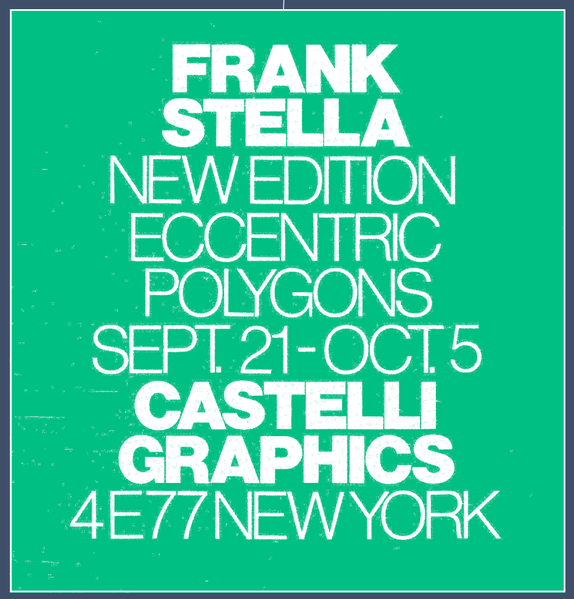
ART FOR ART'S SAKE

Midcentury Black & White Gallery Ads: A Selection
By Erik Heywood

In early 1966, the New York gallerist Leo Castelli was preparing a show of new work by the not-yet-world-famous minimalist sculptor Donald Judd. A small ad for the show ran in Art Forum magazine's February issue. There were no illustrations or photography to give a sense of Judd's style or entice potential buyers. Instead, in small black letters, the name of the artist & bare details of the show were arranged into a strict square shape tucked into the lower-left corner of a larger white square shape. The strength and plainness of the san serif lettering were meant to communicate everything you were supposed to understand about Judd and his work: expect the uncompromising, it seemed to say, expect the unadorned and the new. Also, more to the point, expect square shapes. It is a perfect communication of Judd's ethos, and yet it's just a black & white typographic ad.

This kind of art advertising wasn't a revolutionary choice on Castelli's part. Flipping through mid-century issues of important art magazines like Artforum, Art News, or Art International reveals that it was an entirely standard practice for galleries to announce new shows with very simple ads in nothing but black & white lettering. Surely it was a money-saving option, but still, it took a great deal of graphic skill to take these limitations & create such an astounding range of typographic ingenuity. Some of the ads effectively use familiar, traditional fonts to announce sometimes bafflingly avant-garde artists, the clean open layouts lending the gravitas of a black marble gravestone to a simple ad, while imparting instant authority to the artist. Other examples are full of frisson & energy, and, with incredible economy, announce a spirit of contemporary relevance that still looks exciting today. Still, others exude the quiet dignity of a perfect corporate letterhead, itself a fascinating contrast that told you at once "We're blue-chip". This kind of range is a lot to ask from a few words of black & white text, sitting alongside so many competing ads. But the challenge was answered for hundreds of shows, month after month, year after year, for decades.

And what decades! My favorite of these ads range from the 1950s to the 1970s. These were the years of fresh new work from the AbEx to the Pop, the Minimalist to the Conceptualists, and the pre-big-money art factories of the 1980s when galleries were small, daring, nimble, and highly personal. The risks taken by contemporary art gallerists of this era came more from idealism than Wall Street-style speculation. And as for the ads themselves, it's nice to recall that this was also the age of Letraset and hand-drawn lettering. Even the strictest minimalism in these ads have the personality of a thoughtful designer in them. Computers were still room-filling machines owned solely by IBM or the Defense Department. But production of these ads were purely analog, and it's nice to picture them being made by hand, carefully, on tilted drafting desks under the warmth of spring-loaded Luxo lamps, to the sounds of gently static-y music coming through a transistor radio. At least that's what they evoke for me. If nothing else, I hope they inspire new graphic designers to find their own ways of making simple type communicate whole visual worlds, to see how beautifully more can be done with less. The possibilities are still endless.



IT

AT
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LOS ANGELES JUNE

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Bernard Chaet
Philip Grausman
Robert Hamilton
James Hennessey
* Michael Mazur

Peter Milton
Marianna Pineda
Barbara Swan
Harold Tovish
Elbert Weinberg
** Richard Ziemann

* November exhibition

** December exhibition

The Alpha Gallery

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MILAN - VIA GESÙ 17

1965-66 SEASON

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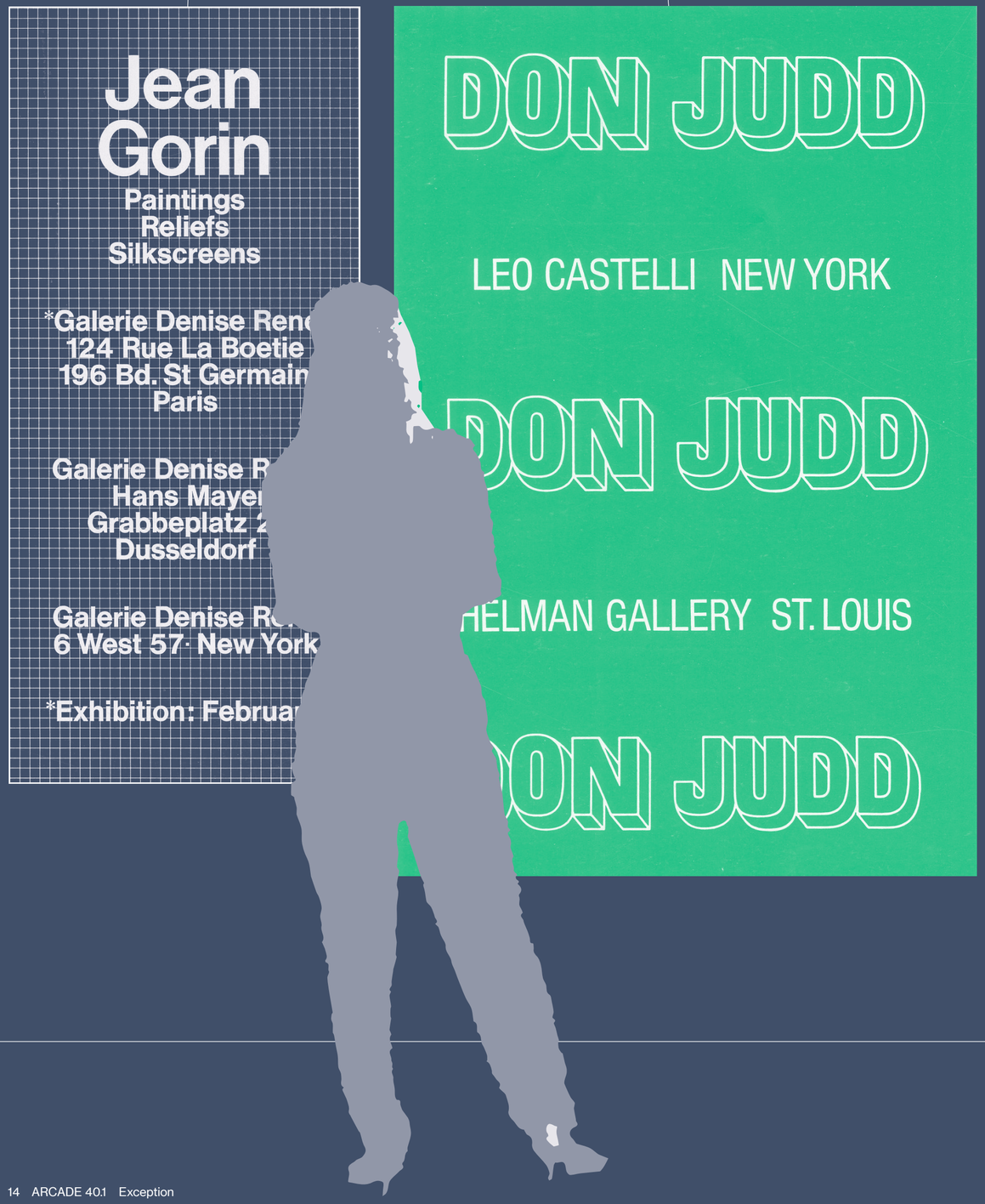


A SIN OF OMISSION

The immoral unbalance in the history of Graphic Design
By Pierre Bowins

My research has put me on the path of exploring the missing Black American diaspora in the field of graphic design. My purpose is to bring to the forefront those persons having origins in any of the Black racial groups of Africa who contributed to design, with little to no recognition, in the classroom and history books. It is not meant to discredit those designers having origins in any of the original peoples of Europe who have significantly impacted the design profession.

Throughout my research, I have found some design work of Black American designers reminiscent of some well-known Euro-American designers. These designers' works are from three decades: 1920s, 1960s, and 1990s. When comparing the work of two designers (one Black American designer and one Euro-American designer) from each of the three decades, the similarities are glaring. My research begs the questions, "Why are the works of these Black American designers not represented, showcased, or highlighted in design history books or classrooms? Why, instead, have only the works of the Euro-American designers with similar styles been described, showcased, or highlighted in said books and classes?"

I first considered two early poster designs from the 1920s by French designer Paul Colin. Colin started his career in 1925 and was one of the foremost graphic artists of the period. He was best known for his poster designs featuring Josephine Baker from the French jazz revue, "La Revue Negre." Colin designed about 2000 posters during his career. I compared his posters with two cover designs from the same era, one from the magazine *Opportunity*, and a cover design by Aaron Douglas from a novel titled *Nigger Heaven*. Both designers' works juxtaposed overlapping geometric objects and showed elements of Cubist and Art Deco influences.

Jumping forward 40 years to the 1960s, I compared four popular logo designs. Each logo was very simplified in style and form, allowing the design to get the point across without much thought. The UPS logo portrayed a package wrapped up neatly with a bow, and the stylized "W" of Westinghouse represented a simple interpretation of an electrical circuit board. Both logos were designed by Paul Rand, one of the most famous and recognized American designers of the 20th Century who is best known for his simple logo style with a focus on need and function. His design philosophies are still taught in design classrooms. I compared his logo designs to the Motorola "Batwing logo," a double peak arching into an abstracted "M" symbolizing progressive sound waves and the Peace Corps logo with its simplified hand holding an olive branch. Both logos were designed by Thomas Miller, one of the least recognized designers of the 20th Century, which shows, in my opinion, a clear emphasis on discrimination as a catalyst that led to the omission of his work and others' in design history books.

Modernist wayfinding and logos both used sans-serif fonts that lent an air of efficiency to their typographic messages with clean, no-nonsense shapes. Anyone who has taken a design History course would know Massimo and Lella Vignelli, who designed housewares and memorable logos. Their New York City Subway System map's end goal was to help people navigate without difficulty – drawing on modernist fonts and the use of geometric forms.

If you've been to the Central Park Zoo in New York or the campus of Columbia University, then you've benefited from the design systems of Sylvia Harris. Throughout her vibrant career, she dedicated herself to removing barriers with her public information systems based on modernism and geometric form. She considered herself a Citizen Designer and upheld the belief that everyday people need good design.

Of these six designers, three are of European or Euro-American descent, while the other three are of Black American descent. The first three are all mentioned in the three leading design history books used in today's classrooms, while the latter three are not. In those three books, only one Black American is mentioned. Meggs' *History of Graphic Design* cites Georg Olden, who Meggs refers to as "the first prominent African American designer." Although he began his career in the 1940s, Olden wasn't mentioned until Meggs' book's third edition (1998).

I challenge the idea that Olden was the "first." There were clearly other prominent designers before him, like Aaron Douglas. Although he wasn't the "first," Olden was definitely a prominent designer and the pioneer of broadcast graphics.

My research opened my eyes to the impact of some exceptional Black American designers who are far less well known than they should be. It gave me a sense of belonging within my field and profession as a graphic designer. My goal is to draw attention to these Black American designers, who have been the victims of the sin of omission in design history, and give them their rightful place in graphic design's history as conveyed in books and taught in classrooms.

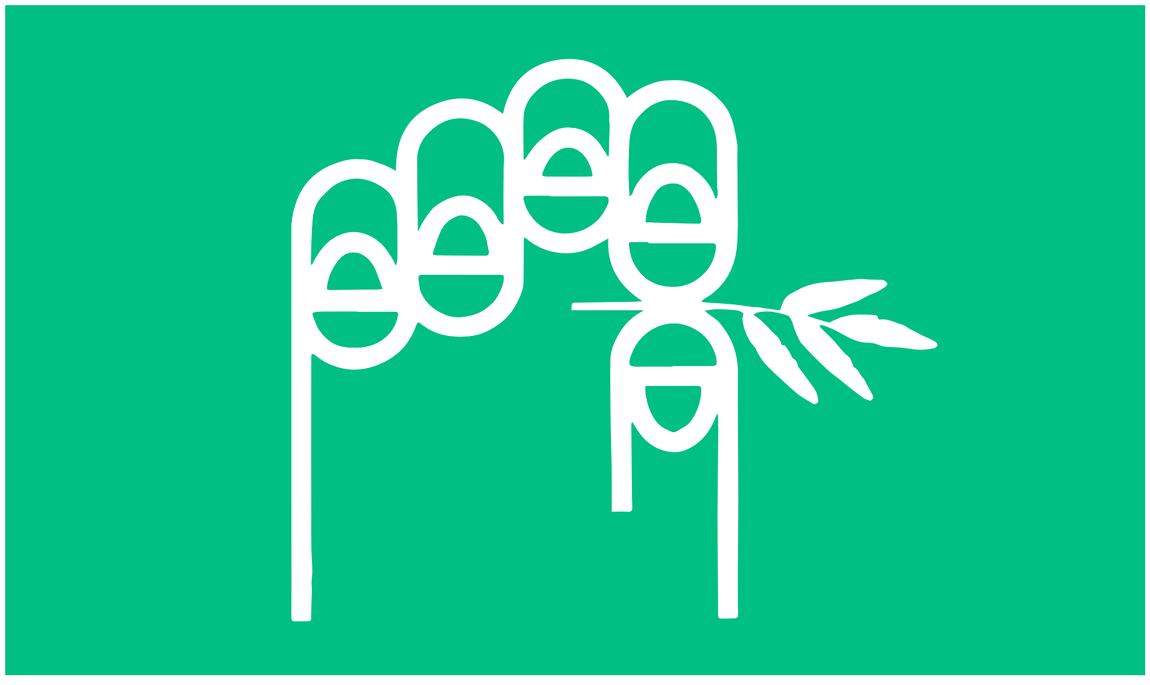
Among the deserving but unheralded designers my research uncovered are the following.

Gail Anderson
Designer Gail Anderson is, in my words, a "type choreographer" because she makes the type move on a page. She is best known for her ability to design and create typefaces using a variety of unique mediums in her work. Her passion and eye for design began when she crafted little magazines on the Partridge Family and Jackson 5 by collaging together images from other magazines. While studying at the School of Visual Arts in New York, Anderson began to develop her methods and open-ended approach to design. After college in 1984, Anderson worked briefly at Vintage Books before landing a job at *The Boston Globe*. She worked on *The Boston Globe Sunday Magazine* under art director Ronn Campisi, a proponent of eclectic typography who pioneered the new newspaper design of the late 1980s.

Moving on to *Rolling Stone* in 1987, Anderson worked with Fred Woodward. Together, they explored new and exciting materials to create that magazine's eclectic designs. Everything from hot metal to bits of twigs to bottle caps were used to create their vision. After working her way up from Associate to Senior Art Director, Anderson left Rolling Stone in 2002 to join SpotCo as Creative Director of Design. Because of her ability to create typefaces suited perfectly to their subjects, her work for SpotCo included poster designs for Broadway and off-Broadway productions such as *Avenue Q* and Eve Ensler's *The Good Body*. Anderson went on to author *Outside the Box*, as well as collaborating and co-authoring books with Steven Heller on design, typography, and popular culture.

Georg Olden
Georg Olden attended Washington D.C.'s all-black Dunbar High School where he was first exposed to cartooning and art. In 1937, he enrolled at Virginia State College but dropped out after a short time to work as a graphic designer for what is now the CIA. From there, through his connections, he landed a position at CBS, in 1945, as Head of Network Division of On-Air Promotions. At age 24, Olden became the head art director for the new television division. There he worked on programs such as *I Love Lucy* and *Gunsmoke*. He then went on to help create the vote-tallying scoreboard for the first televised Presidential Election in 1952.

In 1960, Olden took a job as the television group art director at the advertising agency Batten, Barton, Durstine & Osborn. In 1963, he joined an elite department within the ad agency of McCann-Erickson. He was the first Black American to design a postage stamp to celebrate the centennial anniversary of the Emancipation Proclamation. This celebratory stamp featured a design that showcased chains breaking. By 1970, he had won seven Clio Awards and even designed the Clio statuette in 1962. Olden clearly deserves to be among the prestigious graphic designers represented in Meggs' third edition, but he is only briefly highlighted.



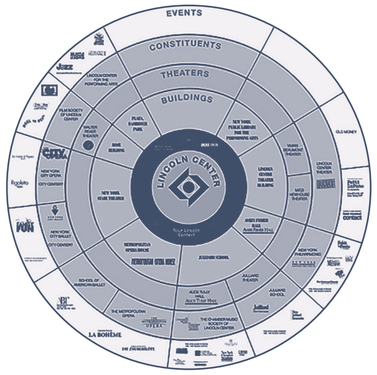
"Not everything that is faced can be changed, but nothing can be changed until it is faced."
James Baldwin

Opposite Page: Peace Corps, Logo Design by Thomas Miller, 1961

Man of La Mancha, Poster Design, 2002

Emancipation Proclamation, 100th anniversary stamp, 1963

Sylvia Harris
Designer Sylvia Harris was noted for her unwavering desire to use her research and skills to help others. Growing up in the 1960s, her experience of desegregation provided the foundation for her interest in social systems and their effects. After receiving her Bachelor of Fine Arts from Virginia Commonwealth University, she moved to Boston. Through her work with WGBH, Boston's public television station, and Chris Pullman, she realized the depth of the design field and was encouraged to enroll in Yale's Master in Graphic Design program. After graduating from Yale in 1980, Harris and two classmates co-founded Two Twelve Associates. It was then that she began to explore how to design public information systems. In 1994, Harris left Two Twelve Associates to found Sylvia Harris, LLC, focusing more on design planning and strategies. In her role as creative director for the U.S. Census Bureau's Census 2000, her rebranding efforts helped to encourage the participation of the under-represented. She also generously gave back by mentoring students as a faculty member of Yale, the School of Visual Arts, Cooper Union, and Purchase College.



Lincoln Center Environmental Branding Study, 2000

Charles Dawson
Charles Dawson was a prominent Chicago designer and artist in the 1920s and 1930s, best known for his illustrative advertisements. He attended the Tuskegee Institute for two years before leaving for New York and becoming the first Black American admitted to the Art Students League. Sadly, he felt compelled to leave because of the blatant racism he experienced. Later, Dawson achieved his dream of being accepted into the Art Institute of Chicago. Heavily involved in student organizations there, he became a founding member of The Arts & Letters Collective, the first Black American artists' collective in Chicago.

After graduation, Dawson served in the segregated forces of WW I. He returned to a Chicago that was racially charged owing to its slowed economy. From 1919 to 1922, he worked as a salesman and account manager for Chicago Engravers. He then began freelancing for companies such as Valmor, which produced Black American beauty products, and other Black American entrepreneurs. Later, he played a significant role in creating *The Negro In Art Week*, the first exhibition of Black American art. He also designed a layout for the American Negro Exposition, a 20-piece diorama showcasing Black American history, and a children's book, *ABCs of Great Negroes*. He then returned to the Tuskegee Institute as a curator of its museum.

Top: Murray's Superior Hair Dressing, 1926
Bottom: O, Sing a New Song, 1934

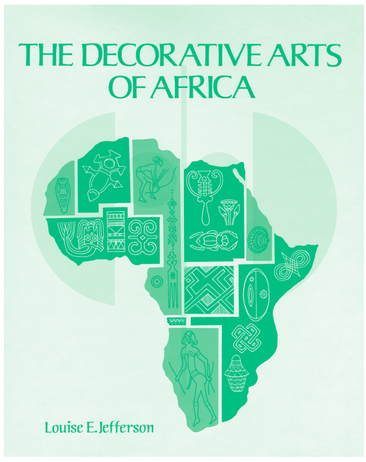
Aaron Douglas
Designer Aaron Douglas was one of the most influential artists of the Harlem Renaissance. He played a key role in developing a unique African style of art by blending Art Deco and Art Nouveau with connections to African masks and dance. Douglas' illustrations created for Alain Locke's anthology, *The New Negro Movement*, showcased his style and communicated the evolution of African heritage through European modern art, "Afro-Cubism."

In 1922, Douglas received his Bachelor of Fine Arts from the University of Nebraska. He taught art in high school before moving to New York to study under German artist Winold Reiss. Douglas' striking cover illustrations for the magazines *Opportunity and The Crisis*, created a demand for his illustrations for books by or about Black American artists and writers. He composed noteworthy designs for Carl Van Vechten's novel, *Nigger Heaven*, and James Weldon Johnson's epic poem, *God's Trombones*. Douglas solidified his role as a major artist of the Harlem Renaissance through his murals that enhanced the walls of various institutions. He spent many nights on the streets of Harlem gaining inspiration and is best known for a series of murals, *Aspects of Negro Life*, for the 135th Street branch of the New York Public Library. After leaving New York, Douglas became the art department chair at Fisk University in Nashville.

The Weary Blues by Langston Hughes,
Cover design, 1926

Louise E. Jefferson
Designer Louise E. Jefferson learned her craft from her father, a calligrapher for the U.S. Treasury. During the Harlem Renaissance, she attended the School of Fine Arts at Hunter College in New York where she became an active member of the artist community. In 1935, she joined Augusta Savage, Aaron Douglas, Selma Burke, Gwendolyn Bennett, and Jacob Lawrence as a founding member of the Harlem Artists Guild.

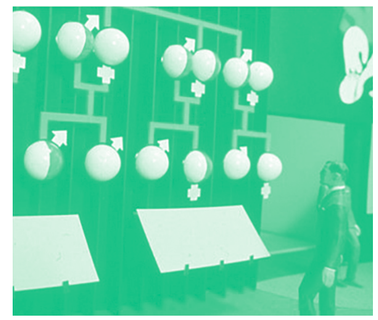
Early on, Jefferson did freelance work for the YWCA in New York. In 1936, she illustrated a song book, We Sing America, that contained images of Black and White children together. It was subsequently banned and burned in Georgia by the governor. Her freelance work with the National Council of Churches resulted in a full-time position at Friendship Press in 1942. She worked her way up to Artistic Director, possibly the first Black American woman to hold such a position. Jefferson continued to freelance throughout her career, designing pieces for *Opportunity*, *The Crisis*, and the National Urban League Guild's Beaux-Arts Ball. In 1960, she retired from the Friendship Press but continued designing book jackets and maps. Jefferson's most ambitious project, *The Decorative Arts of Africa*, was published in 1973. After retiring, she settled in Litchfield, Connecticut, where she could be found taking pictures around town.



The Decorative Arts of Africa, Cover Design
& Illustration, 1973

LeRoy Winbush
Designer LeRoy Winbush left Detroit for Chicago in 1936, following his high school graduation, to become a graphic designer. Inspired by the South Side's sign designers, he worked as an apprentice for the Regal Theater's sign shop, which hired him in 1938. Soon after, his design talent landed him a job as the only Black American to be hired by Goldblatt Department Store's sign department in the 1940s. There, he revolutionized window displays and gained a reputation as one of the country's top airbrush artists. Later, he worked with the Johnson Publishing Company for 10 years, helping create the first issue of *Ebony*. In 1945, he started his own firm, Winbush Associates, landing accounts with various publishing houses while designing layouts for *Ebony* and *Jet*. He also designed bank window displays on Chicago's Michigan Avenue.

Later in life, Winbush taught visual communications and typography at various Chicago universities. At age 48, to challenge himself, he learned to swim. He enjoyed it so much he decided to take up scuba diving. Winbush combined his love for diving and design to create oceanic exhibits for Disney's Epcot Center and Hong Kong's Ocean Park Museum. He also designed exhibitions on the Underground Railroad. Winbush ended his career as an assistant professor and design consultant at Chicago's DuSable Museum.



Top: Country Meets the Blues, Album Design, 1962
Bottom: Sickle Cell, Exhibit Design, 1950s

Emory Douglas
Designer Emory Douglas had an uneventful childhood, but his life changed after moving to San Francisco in 1951, where he had run-ins with the law. His first exposure to design was while working in a print shop while serving time in a youth training school. With the encouragement of a school counselor, Douglas enrolled in commercial art classes at the City College of San Francisco, where he produced material for student groups. Introduced to Huey P. Newton and Bobby Seale, he soon became active in the Black Panther Party. Watching Seale work on the first issue of *The Black Panther* newspaper, Douglas offered his design skills. In time, he became the Black Panther Party's Minister of Culture, which centered his commercial art career around civil and equal rights propagation.

Much of Douglas's art for *The Black Panther* initially focused on Black American rights, but it soon expanded to include women, children, and community figures. Douglas' full-page images, paired with bold headlines, communicated the message on its own for those who were unable to read. After the Black Panther Party disbanded in the 1980s, suppressed by law enforcement, Douglas continued to work as an independent designer. His *Views and Intentions: A Political Artist Manifesto*, issued in 2011, caps his long career as a designer-activist.

The Black Panther Newspaper, 1969

Opposite Page: 7UP Ad/Identity by Thomas Miller, 1975

Above: Design for Print Magazine's July/August issue
"Black and White: A Portfolio of 40 Statements"
by Dorothy E. Hayes, 1969

Thomas Miller
Designer Thomas Miller broke color barriers in the design field. He designed logos in a pared-down style. His interest in art began when he was very young. He used his talent and ambition to become one of the first Black American designers to enter the graphic design field. After graduating from Douglas High School in Bristol, Virginia in 1937, Miller attended Virginia State College, where he earned a Bachelor of Education with a focus on the arts in 1941. He then enlisted in the Army and served in WW II.

After the war, determined to learn about commercial design, Miller studied at The Ray Vogue School of Art in Chicago, where he received a design degree in 1950. During his job search, Miller turned down an offer from a New York company because of its overt racism. The company offered him the job on the condition that he literally be unseen and work "behind a screen." He worked briefly as a commercial artist at Gerstel/Loeff before landing a full-time job with the Chicago Studio of Morton Goldsholl Associates. As chief designer, Miller is best known for his work on the 1975 rebranding campaign for 7-Up, the Motorola rebranding, and the Peace Corps logo. While working for Goldsholl, Miller continued his freelance work creating mosaics for the memorial to the DuSable Museum's founders. Miller has received numerous industry awards and much recognition for his achievements in the field of graphic design.

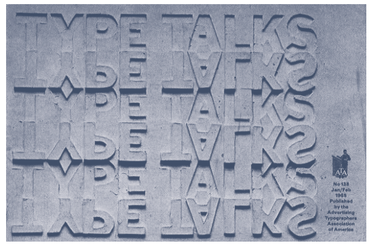
Motorola Logo, Brand Identity 1955

Dorothy E. Hayes
Dorothy E. Hayes is a creative thinker and educator. Committed to being a graphic designer while attending high school in Alabama, she went on to study at Alabama State College. Her determination and conviction to study Graphic Design took her to New York City, where she attended Pratt Institute, New York Institute of Advertising and Cooper Union School of Art receiving a design degree in 1967.

Wanting respect as a Graphic Designer, the odds were stacked against her as a woman and even more so as a Black woman. While attending school in New York City, she quickly became disheartened by the lack of encouragement from fellow Black artists. Hayes is quoted in the November/December 1968 issue of PRINT Magazine Article, Black Experience in Graphic Design, as saying "I don't think that I have ever experienced more discouragement and suppression of Black artists in art. Instructors treat the Black students as though we were some out-and-out freak and a tremendous threat to the instructor, when all the student is trying to do is develop talent." Although she attempted to make connections professionally, at a glance there seemed to be no Blacks in the design field. Even more discouraging, after landing her first job, she finally came across black professionals and asked for guidance, but no one was willing to provide input.

While working for a well-known broadcasting company, in what she thought was a creative position, she was never given creative work. Later "she was told her employment was simply a form of tokenism." Not hindered by the experience, Hayes went on to work for various firms as a layout and mechanical artist, an art and production supervisor, and an art director. Subsequently, Hayes opened her own firm, Dorothy's Door, a commercial art and design company in New York City, providing work for clients such as CBS Radio and AT&T. She also taught at the New York City College of Technology ,becoming the first full-time Black professor in their design program.

Always motivated to set an example and be a mentor to the future of Black design, as well as bring attention to Black accomplishments in a white-male-dominated industry, she is revered for assembling the exhibition, Black Artists in Graphic Communication, together with co-chair Joyce Hopkins, a Black designer with Harper & Row. This was the first-ever exhibition to feature Black American visual communicators. The exhibition featured forty-nine Black designers consisting of both men and women, including the likes of Dorothy Akubuiro, Seldon Dix Jr., Josephine Jones, Reynold Ruffins, and Diane Dillon. The exhibition opened on January 8, 1970 at Gallery 303 in New York City, and in April of the same year, it began touring to universities, art museums, and galleries around the United States and Canada. In January 1971, the Japanese magazine, IDEA, chronicled the exhibit and artists creating a history of Black graphic design which had never been done before including visuals and biographies of the designers.



Type Talks, Cover Design, 1965

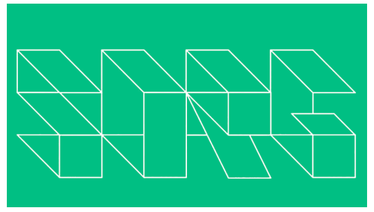
Art Sims
Designer Art Sims' career started with the "Draw Me" test featured in magazines and in TV Guides in the 1950s. He attended Detroit's Cass Technical High School, known for its dedication to the arts. From there, he went to the University of Michigan. In the summer between his junior and senior years, he landed a job with Columbia Records in New York to design a series of album covers. Wanting to do something different after graduating, Sims moved to Los Angeles, where he scored a job with EMI. He was ultimately let go by EMI for doing freelance work. He then worked for CBS Television where he was upfront about his freelance work, but CBS kept him so busy he didn't have time for outside work. In time, he left CBS to set up his own firm, 11:24 Advertising Design.

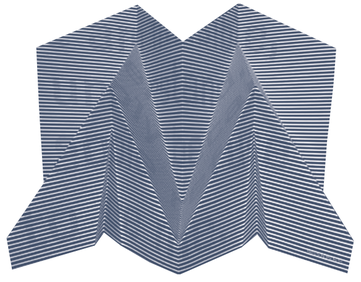
After seeing one of Spike Lee's films, Sims felt compelled to work with the director. He designed posters for Lee's *New Jack City*, *Do the Right Thing*, *Malcolm X*, and, most controversially, *Bamboozled*, ridiculed for its depiction of racial stereotypes. Sims is now exploring the social-media arena with a new networking site for Black Americans. Always an entrepreneur, he has also developed a greeting card line and writes screenplays while teaching graphic design at a predominantly Black middle school.

Spike Lee's "Do The Right Thing", Poster Design, 1989

Eddie Opara
Designer Eddie Opara, an English-born American, received his education from the London College of Printing where he majored in graphic design. Later, he earned his Master of Fine Arts degree in 1997 from Yale University. Opara felt England provided him with a strong belief in craftsmanship but America helped him understand the concept of eclecticism. He began his professional career working for several firms, then moved to New York to join Imaginary Forces and then become an art director at 2×4. In 2005, as a partner, he helped found The Map Office.

Opara's projects at Map included interactive installations, websites, user interfaces and software, brand identity, and publications. He also developed an interactive, web-based content management system called MiG. In 2010, he joined Pentagram's New York office. A visiting critic at Yale School of Art, he teaches at the University of the Arts in Philadelphia, Rhode Island School of Design, and Columbia University School of Architecture and Planning.





Top: SORG Architects, Brand Identity, 2009
Bottom: Stealth, Poster Design, 2007

Fashion

Ann Lowe
A noted fashion designer, Ann Lowe was taught to sew by her mother and grandmother, who sewed for the leading families of that era in Montgomery, Alabama. As a child, her favorite activity was to sew fabric flowers. Her mother passed away when Lowe was 16, leaving her with four unfinished ballroom dresses. Through this work, she found her zest for dress-making. Her talent gained her a position as an in-house seamstress in Tampa, Florida. While there, she was accepted into New York City's S.T. Taylor Design School, a unique opportunity since she had not graduated from high school. Although she was segregated from her classmates while attending S.T. Taylor, her projects were used as examples because of their stitch quality and attention to detail. After graduating in 1919, she returned to Tampa and opened the Ann Cohen Dress Salon at age 21. There she designed dresses for rich upper-class white women.

Lowe returned to New York in 1929 to work on commission for stores such as Neiman Marcus and Saks Fifth Avenue. Although not credited for her work, she designed Olivia de Havilland's dress for the 1946 Academy Awards. Lowe attended Paris Fashion Week in 1947 where she was introduced to Christian Dior. On her return, she got a job with Saks Fifth Avenue and was one of its most sought-after designers. Later, she opened The American House of Ann Lowe, making her the first Black American designer to open a store on Madison Avenue. In 1953, she designed her most famous dress, Jacqueline Bouvier's wedding gown for her marriage to Senator John F. Kennedy. Lowe retired with her sister, living on Manhattan Avenue in Harlem.

Jacqueline Kennedy wearing her Wedding gown, 1953

Industrial Design

Charles Harrison
Industrial designer Charles Harrison, whose father was a teacher of industrial arts, was inspired by his mother to observe the beauty of nature and its natural forms. After graduating from high school, he moved to California with his older brother to attend City College of San Francisco. In 1949, he received a scholarship to the Art Institute of Chicago, receiving his Bachelor of Fine Arts in 1954. Harrison was drafted into the Army and deployed to West Germany, where he was the only Black American draftsman in the cartographer unit. He returned home early after being accepted into a new masters-level industrial design program at the Art Institute of Chicago. Designer Henry Glass, a Holocaust survivor who understood discrimination, mentored Harrison and employed him at Henry P. Glass Associates.

In 1958, Harrison joined Robert Podall Designs, where his redesign of the View-Master® became a worldwide success. In 1961, Sears abandoned its unwritten policy of not hiring Black Americans and gave Harrison a full-time position in its design department. During his 32 years at Sears, Harrison became the first Black American executive and led a design team which designed more than 750 products before retiring. Harrison's favorite design was the first ever polypropylene garbage can with a snap-lock lid, designed in 1963. Since retiring, Harrison has taught industrial design and served as a senior advisor for the Organization of Black Designers.

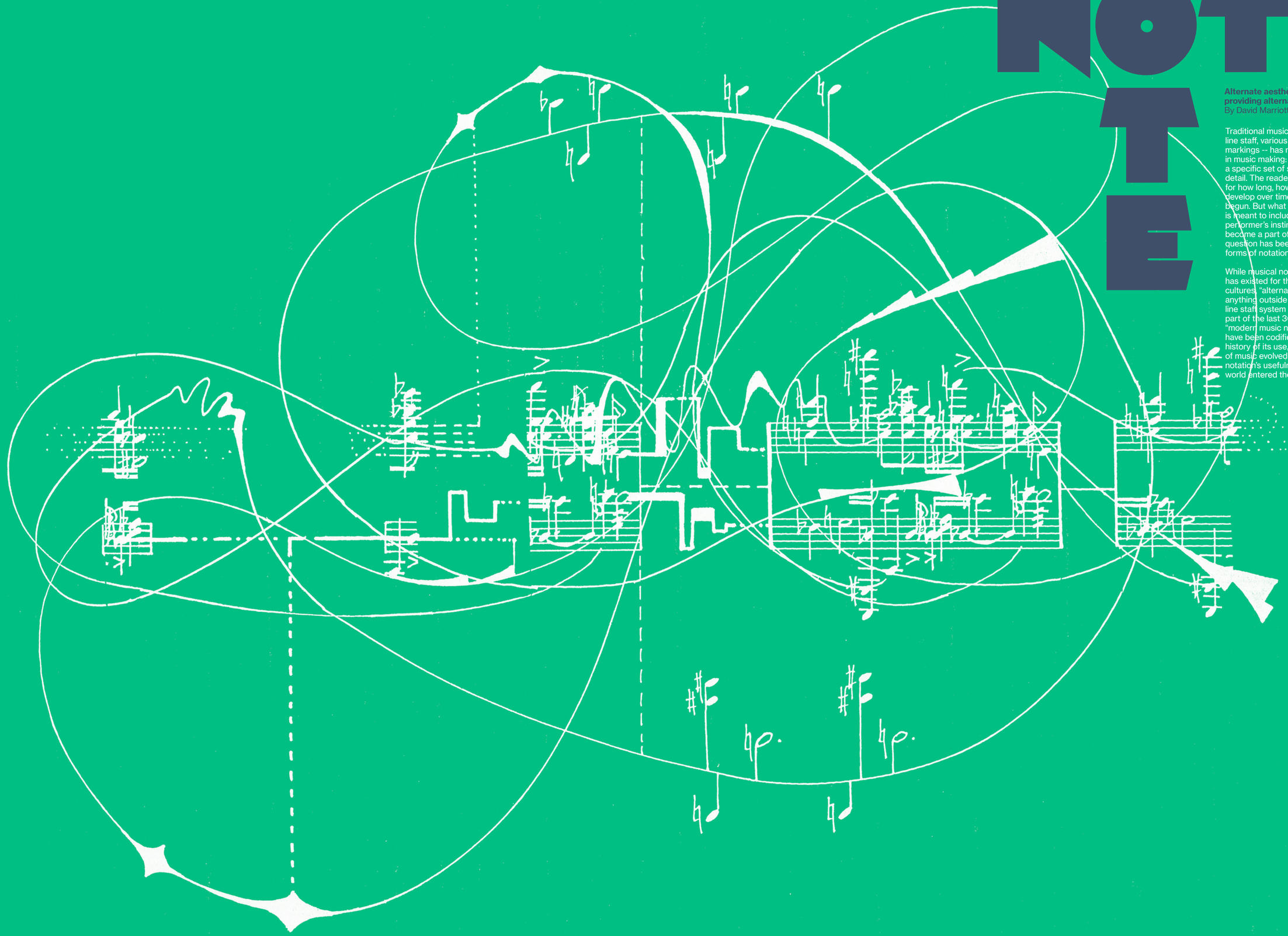
Top: View-Master, Redesign, 1958
Bottom: Polypropylene Garbage Can, 1963

TAKE NOTE

Alternate aesthetics of music notation providing alternate expressions
By David Marriott, Jr.

Traditional musical notation – with its ubiquitous five-line staff, various clefs, note shapes and expressive markings -- has nearly always had a singular goal in music making: to allow the reader to replicate a specific set of sounds with great precision and detail. The reader can be told what pitch to play, for how long, how loud or soft, how the note should develop over time, and how the note should be begun. But what if the desired outcome of the music is meant to include more variables? What if the performer's instincts and creativity are meant to become a part of the process? The answer to that question has been often found through alternate forms of notation.

While musical notation, in some form or another, has existed for thousands of years across many cultures, "alternate notation" merely refers to anything outside the Western framework of the five-line staff system that has been used for the better part of the last 300 years – generally referred to as "modern music notation". Its symbols and shapes have been codified and well-documented over the history of its use, and yet as the sounds and styles of music evolved over time, the limits of traditional notation's usefulness first became apparent as the world entered the 20th century.



Previous: Book by Will Redman, 2006

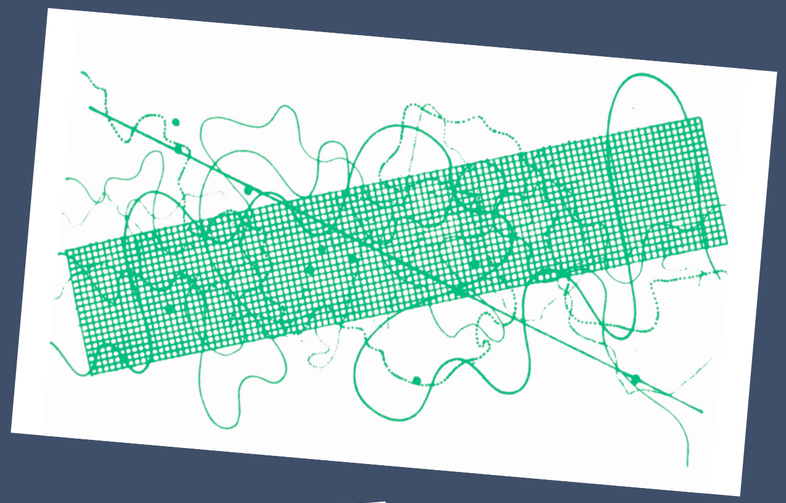
Top: Fontana's mix by John Cage, 1958

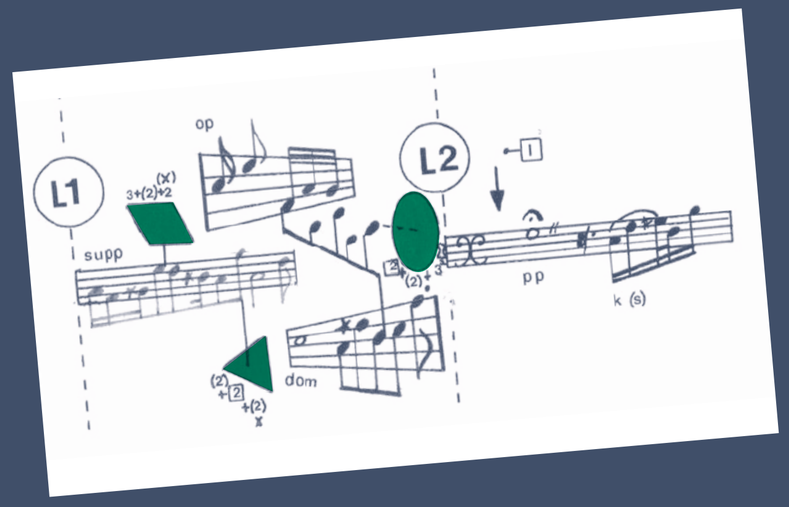
Center: Score excerpts from the cover of For Trio. Composition 76, by Anthony Braxton

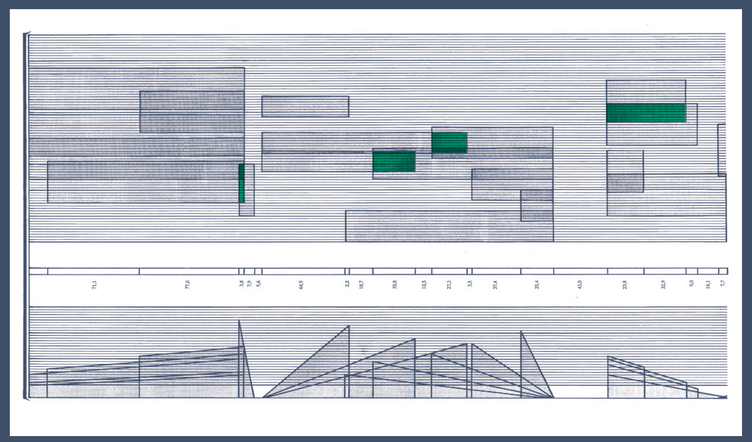
Bottom: Elektronische Studie II by Karlheinz Stockhausen, 1954

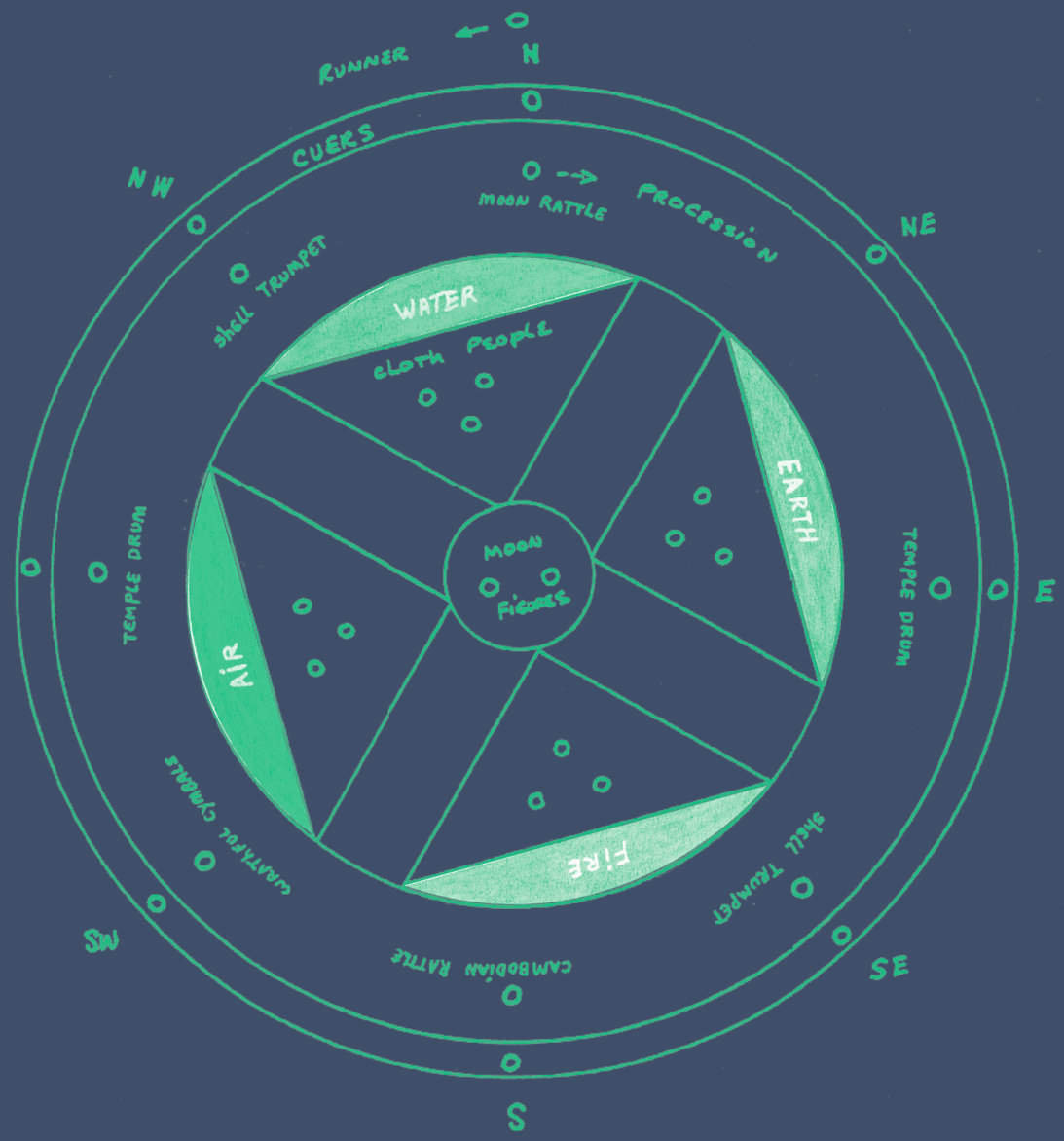
Opposite: Rose Moon, drawing by Pauline Oliveros, 1977

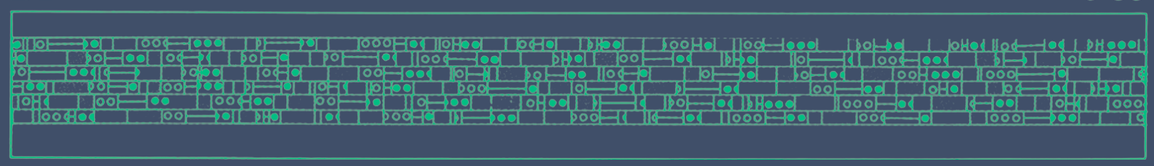
Opposite Bottom: Alternate notation visualizations for Brian Eno's "Music for Airports", 1978











How does one notate the subtle spin of Louis Armstrong's trumpet sound on a long note during West End Blues? How does one notate the feeling of swing, which doesn't fit into the finely-tuned mathematical machine of modern music notation? Certainly, something else would be needed to notate these new musical sounds, and with all that jazz and blues would bring (and the many styles of music to follow), a whole new "extended" series of notational devices were invented – the shake, the fall, the doit, plunger mute markings, and more.

Meanwhile, the classical world was leaning towards new sounds with terms like "polytonal" and "atonal" and "pantonal" at the forefront of music criticism and analysis in the early 20th century. But as these sounds were explored experimentally, with varying degrees of success, another path began to emerge – one where the notation was deliberately abstract in some way, whether that left the outcome to chance, or the performer, or the audience, or some other agent whose input was different for each composer using these techniques.

The terms "alternate notation" and "experimental music" have always seemed to go hand-in-hand, whether one is discussing composer and music theorist John Cage or saxophonist and professor Anthony Braxton, two pillars in the worlds of both these terms. Their scores immediately come to mind if I close my eyes and think about these terms. Be it the detailed scribblings and shapes of John Cage or the simple shape and color designs of Braxton, they both share and exemplify a move towards greater freedom, more improvisation, less specificity, and ultimately, a gateway to new sounds and approaches to music making.

As a young music student, I was truly thankful to be exposed to a genuine wealth of experimental music by some of its most significant modern practitioners. Stuart Dempster, Pauline Oliveros, William O. Smith, Richard Karpen – all of them are well-acknowledged titans in the field of experimental music. When I was at the University of Washington in the early 1990s, their music and presence were the air. They influenced many of us who had the pleasure to take a class, study with, or be around them. It was through them that I first encountered alternate forms of music notation, how to interpret it, and how it was conceived.

Stuart Dempster commissioned, performed, and premiered some of the most significant works for trombone of the last 100 years, most of which used alternate musical notation. John Cage's "Solo for Sliding Trombone," Luciano Berio's "Sequenza V," and Robert Erickson's "General Speech" – which features the trombonist in military dress performing a speech by General MacArthur through the trombone to didgeridoo-like effect – are just a few of the pieces long associated with Dempster. Each of them direct the performer towards extended techniques that can create sounds that are less traditional: in one case, the trombone's bell is played alone, and in another, a plunger mute is used with great specificity.

But it is Dempster's work with composer Pauline Oliveros that represents what most people think of when they hear the term "alternate notation." That is, the concept of the graphical or visual score – where the music is dictated more often than not without the use of anything similar to modern music notation. Sometimes this takes the form of shapes or diagrams, as in Oliveros's composition "Rose Moon," the score for which might seem most at home in an astronomy textbook, with its central circle split into four slices and orbiting compass points. But with little specific musical direction on the page itself, much is left up to the performers.

Richard Karpen at the University of Washington's Digital Music Lab once presented an experiment for public viewing where a simplified musical staff was used and all the notes and their varying qualities were expressed in rectangles of different colors, where color equaled pitch, brightness equaled volume, and shape and size equaled duration. But the most fascinating part was a line that scrolled through the music, much as one's eye would while reading music, that could both speed up or slow down at the composer's discretion – and also go backwards! I'd never seen anyone read music backwards, and definitely not using an alternative form of music notation, but with Richard Karpen controlling the speed of the "performance pointer", and the performer following along, the piece could be performed dozens of times with different results, each seeming to be exactly what was intended.

One such experimental notation reading I participated in contained no musical notation of any kind, or anything prepared for that matter. The rehearsal was in a big open dance studio, and perched in the middle was a pile of magazines. Legendary composer and improviser William O. Smith directed each of us to find one page with a single picture. Once we had, we taped the pages on the walls, about 20 feet apart – and then we were directed to improvise using the pictures as our score, crowding around each image in a small group and then moving on to the next one for another improvisation. The 1,000 questions that ran through my 19-year-old brain as I looked at the first picture of a bird in a tree were new, exciting, and stimulating to no end. Do I play bird sounds? Do I play the way the picture makes me feel? What does a nice sunny day sound like? Or should I play the tree? And then we started playing.

I recall a conversation with William O. Smith where we discussed the unique compositional and notational approaches of some of the more experimental jazz composers like George Russell and Anthony Braxton. I had commented to him that I was having trouble replicating their methods – or rather, replicating their results using their methods. I felt that I understood the "how to do it" part, but my results didn't sound like them. His reply sums up everything I know about alternative musical notation: "It always works better for the person who came up with it."

Alternative musical notation always works best when the meaning and intent can be directly communicated to the performers. The most successful performances of music with alternative music notation, in my experience, have always been those in which the composer and performers worked together – and in many cases, were one and the same. Experimental music, by its very nature, tends to have wider degrees of success and failure, and so it also goes with alternative notation. As the gateway to new sounds, new approaches, and new concepts, its value to music and musicians far exceeds any amount of so-called failure.

Top: Photo by Jack Lucas Smith / Unsplash

Bottom: Anthony Braxton, Sound Classifications listed in the Composition Notes

LELLA VIGNELLI

An exceptional designer

By Roger Remington
Vignelli Distinguished Professor of Design Emeritus
Rochester Institute of Technology

Lella Vignelli was an exceptional designer in every way and a leading creative force in the postwar Modernist era of design in the world. As the longtime collaborator of her partner and husband, Massimo Vignelli, Lella was either seen as paired with him or in his shadow. She needs her own prominent place, separate from him, in the history of design. To see why, it is worth considering how she got there and what one can learn from her very special example.

She was born in Udine, Italy, on August 13, 1934 into a family that would produce three generations of architects. Her education was primarily at the University of Venice's School of Architecture. In 1957, soon after marrying Massimo Vignelli, another architect/designer, the couple first came to the United States, where Lella had received a tuition fellowship as a special student at The School of Architecture at The Massachusetts Institute of Technology (MIT). The following year the young couple moved to Chicago, where Lella joined the architecture firm of Skidmore, Owings & Merrill as an architect in the interiors department. In 1960, the Vignellis returned to Italy and founded The Vignelli Office of Design and Architecture, where Lella concentrated on interior and product design. Late in 1965, they returned to the U.S. and settled in New York permanently, initially to set up an office of Unimark International, of which they were founding partners, in that city. Lella headed the interior design department of what became one of the largest international design firms of its era. In 1971, the Vignellis left Unimark and started Vignelli Associates, a multidisciplinary design firm, where Lella was president. In 1978, she founded and was the CEO of Vignelli Designs Inc. which concentrated on royalty-producing products and furniture. She became a naturalized U.S. citizen in 1979, emerging as a leading woman designer in an executive position, likely the first in the nation.

“Lella’s work, and her life, was a fantastic blend of logic and playfulness, spirit and pragmatism, down-to-earth logic and idealistic vision”
Massimo Vignelli

Lella Vignelli’s design work is consistently outstanding in its breadth. She worked seamlessly between many facets of the design business: interior design and furniture, corporate showrooms and exhibits, product design such as glassware, china, and silver, clothing, and environmental design such as the St. Peter’s Church at Manhattan’s CitiGroup Center. Working with Massimo, she designed pew pillows, liturgical silver objects, and the massive wood altar.

Lella Vignelli saw design as a profession with the potential to make the world a better place. Her mission of “better design for a better world” was consistent across her half-century career: fighting ignorance and ugliness, creating understanding, adding beauty, meaning, and elegance to the artifacts of everyday living. She railed against those who would use design frivolously or carelessly because, true to the tenets of the Modernist movement, she viewed social and cultural responsibility as an underlying basis for all design. As a woman working in largely a male environment, Lella’s design solutions contributed significantly to the success of such major organizations as American Airlines, the U.S. Park Service, the MTA in New York, Bloomingdales, Xerox, IBM, Lancia cars, Knoll, and many others. She put her views into broader view through advisory roles for the National Endowment for the Arts Presidential Awards and for many professional organizations and academic institutions.

Her working relationship at Vignelli Associates and Vignelli Designs Inc. was a close and near-constant collaboration with her husband Massimo, and their shared ethos was “Design is One.” This important characteristic of the “Vignelli culture” meant that Lella and Massimo viewed design not as separate disciplines but as one unified creative endeavor. Their accomplishments evidence this approach in terms of breadth and variety.

“Massimo is the dreamer. I am the realist. Sometimes he flies high and I have to pull him down”
Lella Vignelli

Beyond her design contributions, she was the business arm of Vignelli Associates and she played a key role in the firm’s success. Lella managed most of their projects and directed the day-to-day operations of the company. Throughout her stellar career Lella’s design accomplishments brought a number of awards including two Compasso d’Oro awards, the Presidential Medal from Rochester Institute of Technology, and two honorary doctoral degrees.

“Lella Vignelli was an inspiration to all women designers who forcefully stand on the power of their merits.”
Massimo Vignelli

Previous: Lella Vignelli with her Ara line of furniture, Designed for Driade, 1973

Opposite-Top: Kroin Offices, Interior Design, 1981

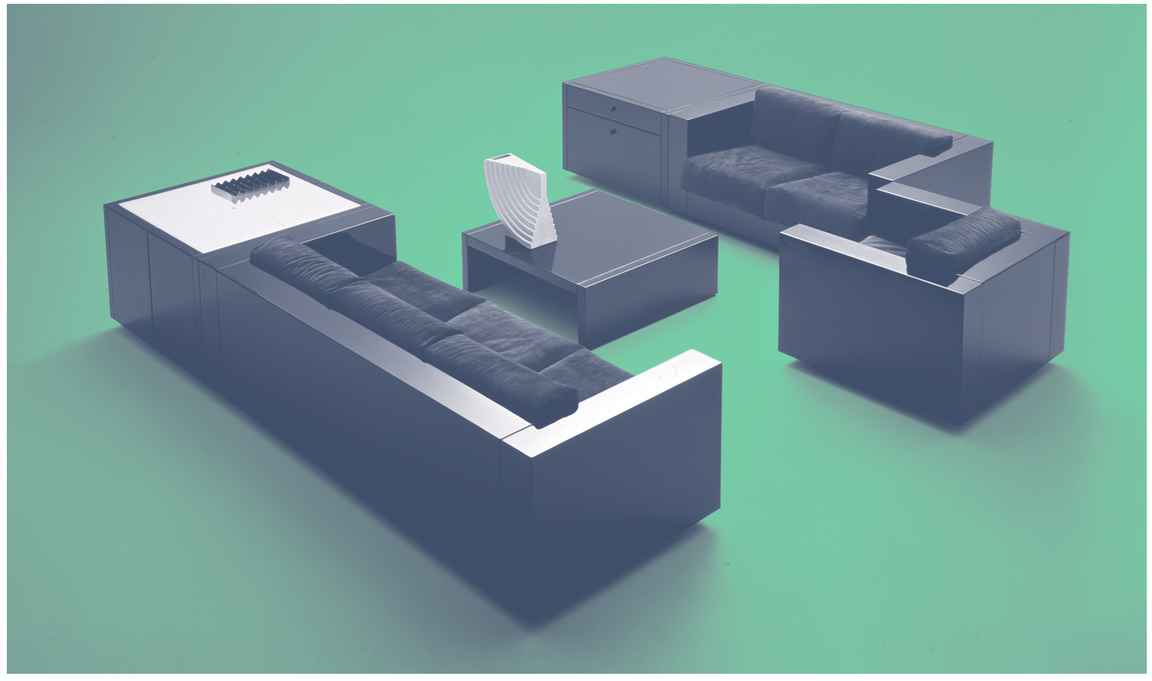
Opposite-Bottom: My Islands Cologne Stacking Bottles, Industrial Design, 1966

Opposite-Right: Silver rings & bracelet for San Lorenzo Silver, Jewelery Design, 1970s

Top: Saratoga line for Poltronova, Furniture Design, 1964

Bottom-Left: Rank Xerox Showroom, Interior Design, 1964

Bottom-Right: GNER, Brand Identity & Interior Design, 1996



“When asked about the altar at St. Peter’s, she said, “it had to be exceptionally large because, after all, it is God’s table.”
Lella Vignelli

“Lella’s role was significant. Our borders within design Were often blurred, and we liked to keep it that way.”
Massimo Vignelli

Massimo held her in the highest esteem. She was “an inspiration to all women designers who forcefully stand on the power of their merit,” he said, adding that while her role “was significant, our borders within design were often blurred and we liked to keep it that way.” As we’ve learned from other women collaborators of this era, like Denise Scott Brown, the focus was on the man.

Designer Michael Bierut, now of Pentagram, worked for the Vignellis. He remembers that Lella, “ served as the critic, editing the ideas and shaping the best ones to fit the solution. Massimo was the dreamer, focusing on the impossible. Lella was ruthlessly practical, never losing sight of the budgets, the deadlines, the politics, the real world. I learned from Lella that talent and passion were crucial, but that alone they were not enough. If a designer really wanted to make a difference in the world, she needed to also have brains, cunning, confidence, and relentless drive. These traits turned abstractions into reality, converted doubtful clients into passionate advocates, and transformed trivial notions into ideas of consequence.” (Design Observer)

Massimo was an extrovert, “out in front” in their partnership. Over the years Lella received much less recognition for her accomplishments. It’s past time to celebrate them and frame her story as one of the outstanding woman designers of her generation. “Most often people don’t remember the name of the designer of a logo or object– they remember the design and how it affected their life.“ (Noupe) This is the ultimate lesson from Lella Vignelli’s design.

Readers interested in more information are urged to visit:
Designed by: Lella Vignelli
https://www.rit.edu/vignellicenter/sites/rit.edu.vignellicenter/files/documents/Designed%20by%20Lella.pdf

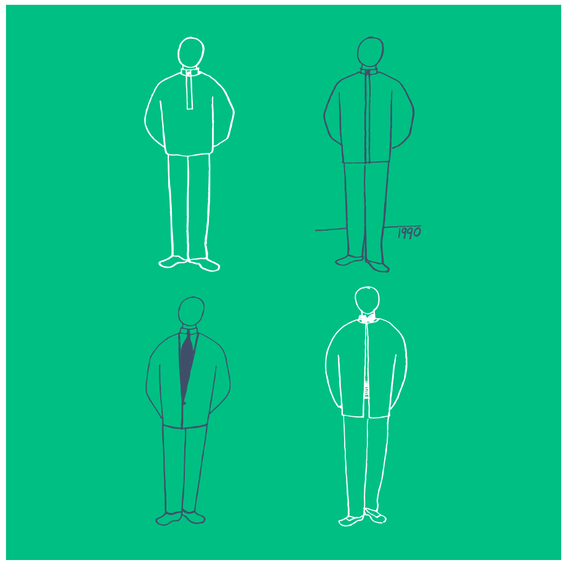
Top-Left: Knoll Handkerchief Chair, Furniture Design, 1982

Top-Right: Design Vignelli clothing sketches, Fashion Design, 1992

Bottom-Left: Heller Glass Bakeware, Industrial Design, 1970

Bottom-Right: Ciga Hotels silverware, Industrial Design, 1979

Opposite: Saint Peter’s Church, Interior Design, 1977



exceptions2oneself

Assessing ARCADE's own exceptions over 40 years

By Sean Wolcott

As we thought about the concept of "Exception," we couldn't help but think of how ARCADE magazine has embraced exceptions-to-the-rule in its 40-year run. We have been finishing digitizing every issue of ARCADE ever. This prompted many discoveries over the decades, highlighting many exciting and interesting discussions outside of the typical architectural design space.

This has included such things as "Self-Propelled Future" (Vol 6, No. 4, Page 11, 1986), written and illustrated by Stephen J. Walker. The article proposes multiple mobile furniture designs and analyzes their hypothetical purpose, function, strengths, and weakness, all in the name of fun.

Three issues later, with "Call for Macs: ARCADE tries desktop" (Vol 9, No. 2, Page 5, 1989), ARCADE transitioned from analog to digital for the first time. Near the end of ARCADE's "Column of Many Orders" section, sandwiched in between "Seattle Votes Cap" and "Design News," one of the staff members writes about their first experience using a Macintosh II. The short blurb thanks an advertiser, Binary Graphics, for providing support and training with the hope of streamlining the design process. However, the lack of access to Macs at the time meant getting more external help. Fortunately, three-plus decades later, making issues in such a manner continues to be effective and collaborative in ways we could only have dreamt of.

Three years earlier, in 1986, ARCADE published "Landscape as Sculpture: Notes from an artist's sketchbook" (Vol 6, No. 3, Pages 4 & 5, 1986). The issue focused on fusion, and this feature is both a visual and ideological fusion of different styles. It was also an exception design-wise, as it took a rough, sketched look rather than a precisely designed approach to reflect the ideas within the article. This mimics the organic nature of the natural landscape itself.

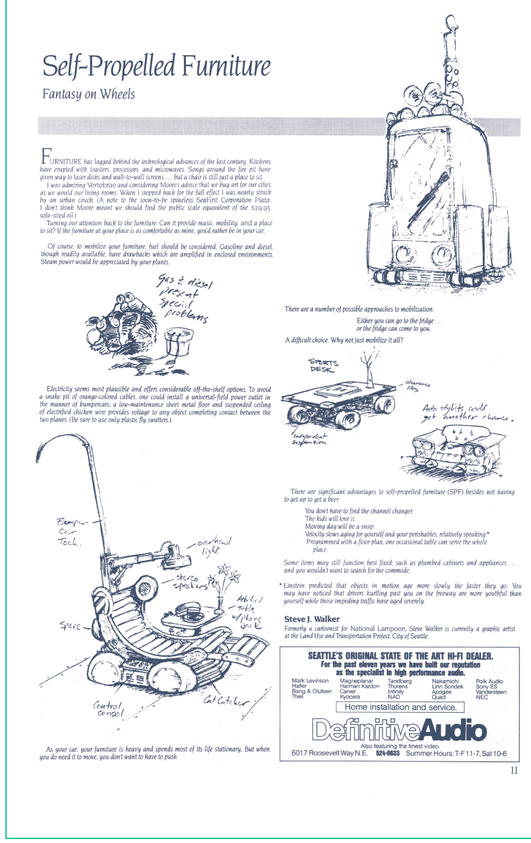
At ARCADE, we love to find and embrace these "Exceptions" and look forward to many other new discoveries in the years to come. In the meantime, discover exceptions from ARCADE's past at our online archive at https://arcadenw.org/magazine, which we are adding to regularly to include every issue in ARCADE's long history.

Scans Left-to-Right:

Vol 6, No. 4, Page 11, 1986

Vol 9, No. 2, Page 5, 1989

Vol 6, No. 3, Pages 4 & 5, 1986



Self-Propelled Furniture

Fantasy on Wheels

FURNITURE has lagged behind the technological advances of the last century. Kitchens have erupted with toasters, processors, and microwaves. Songs around the fire pit have given way to laser disks and wall-to-wall screens . . . but a chair is still just a place to sit.

I was admiring Vertebrae and considering Moore's advice that we hug art for our cities as we would our living rooms. When I stepped back for the full effect I was nearly struck by an urban couch. (A note to the snow-to-be spineless SeatFirst Corporation: Please. I don't think Moore meant we should find the public scale equivalent of the 629-95 sofa-sized oil.)

Turning our attention back to the furniture: Can it provide music, mobility, and a place to sit? If the furniture at your place is as comfortable as mine, you'd rather be in your car.

Of course, to mobilize your furniture, fuel should be considered. Gasoline and diesel, though readily available, have drawbacks which are amplified in enclosed environments. Steam power would be appreciated by your planet.

Electricity seems most plausible and offers considerable off-the-shelf options. To avoid a snake pit of orange-colored cables, one could install a universal-field power outlet in the manner of fluorescent, a low-maintenance steel metal floor and suspended ceiling of electrified chicken wire provides voltage to any object completing contact between the two planes. (Be sure to use only plastic fly swatters.)

As your car, your furniture is heavy and spends most of its life stationary. But when you do need it to move, you don't want to have to push.

There are a number of possible approaches to mobilization.

Either you can go to the fridge . . .
or the fridge can come to you.

A difficult choice. Why not just mobilize it all?

There are significant advantages to self-propelled furniture (SPF) besides not having to get up to get a beer.

You don't have to find the channel changer.
The kids will love it.
Moving day will be a gas.
Velocity slows aging for yourself and your portables, relatively speaking.*
Programmed with a floor plan, one occasional table can serve the whole place.

Some items may still function best fixed, such as plumbed cabinets and appliances . . . and you wouldn't want to search for the commode.

* Einstein predicted that objects in motion age more slowly the faster they go. You may have noticed that drivers hurtling past you on the freeway are more youthful than yourself while those impeding traffic have aged severely.

Steve J. Walker

Formerly a cartoonist for National Lampoon, *Steve Walker is currently a graphic artist at the Land Use and Transportation Project, City of Seattle.*

CALL FOR MACS: ARCADE TRIES DESKTOP

The good eye may notice some design changes in this issue of ARCADE resulting from our trial run with electronic publishing. The issue was produced on aMacintosh II with Aldus Pagemaker software. We would like to thank John Knapp at Binary Graphics for providing training, technical advice and moral support to the just learning ARCADE electronic design staff. The process looks hopeful as a means of reducing the pre-press costs of producing ARCADE and the hours required of our design/production volunteers.

Only one small problem ahead, a lack of Macintoshs. Being that ARCADE could only occasionally supply sharp Exacto blades to its old crew, it is not in the position to supply a Macintosh laboratory. We are looking for firms which might consider making their Macintosh(s) available to two or three ARCADE staff persons during off-work hours. This would involve a weekend or several evenings per issue. Call Kathleen Randall at 324-5120 if you would like to help the electronic cause.

Landscape as Sculpture

notes from an artist's sketchbook

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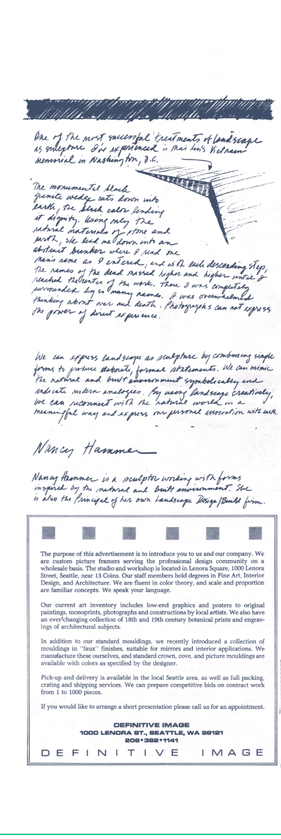


Not Otherwise Provided

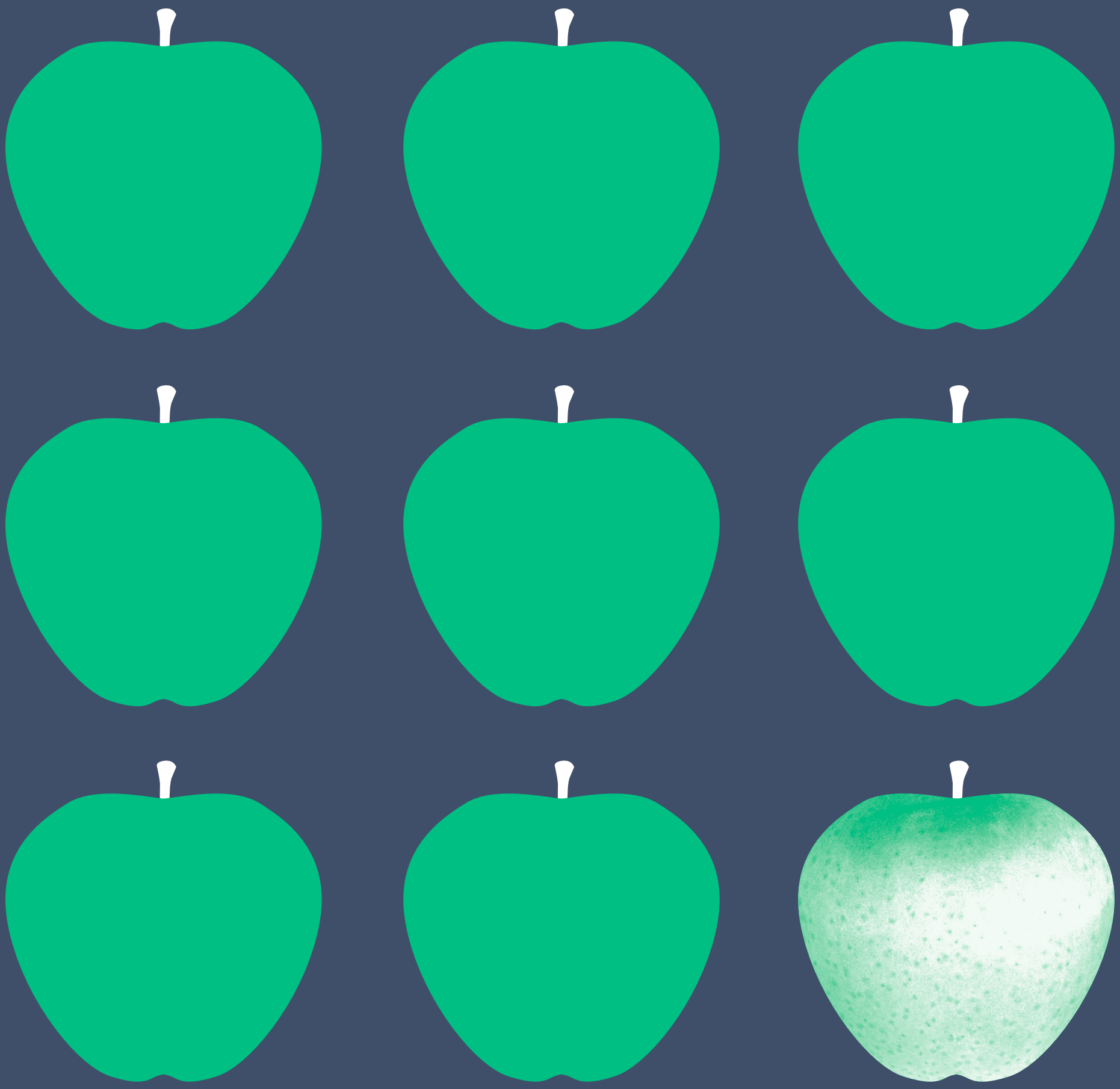
Naming Colors

Nancy Hammer

Sign Language

5

ARCADE



DESIGN.
EVERY.
DAY.

by the Seattle Design Nerds
seattledesignnerds.org

This is our intro brief TGeoerge's note about challengeing yourself. work hobby entertainment. brief This is our intro brief This is our intro brief This is our intro brief This is our intro brief This is our intro brief This is our intro brief This is our intro brief This is our intro brief This is our intro brief

ARRANGEMENT

WRITE YOUR NAME USING FOUND OBJECTS

What else could you write with these objects? How would things change if they were different?

STORYTELLING

TELL ME A STORY ABOUT THIS IMAGE.

SPATIAL PROBLEM SOLVING

CONNECT TWO POINTS BY DRAWING A SELF PORTRAIT.

Share your drawing on social media
with #ConnectedFace

ITERATION

SELECT ANY WORD FROM THIS ISSUE & MAKE 13 DRAWINGS OF IT.

ABSTRACT CONNECTIONS

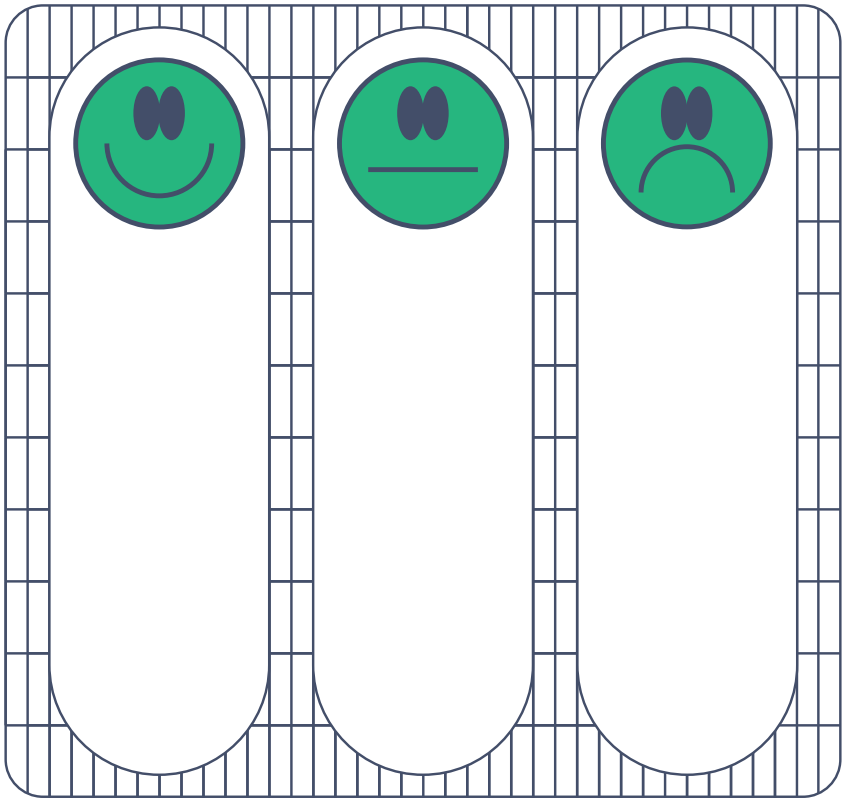
SEND YOUR PAST SELF A MESSAGE WITHOUT USING WORDS.

What sounds or shapes might convey feelings or importance?

REVISE

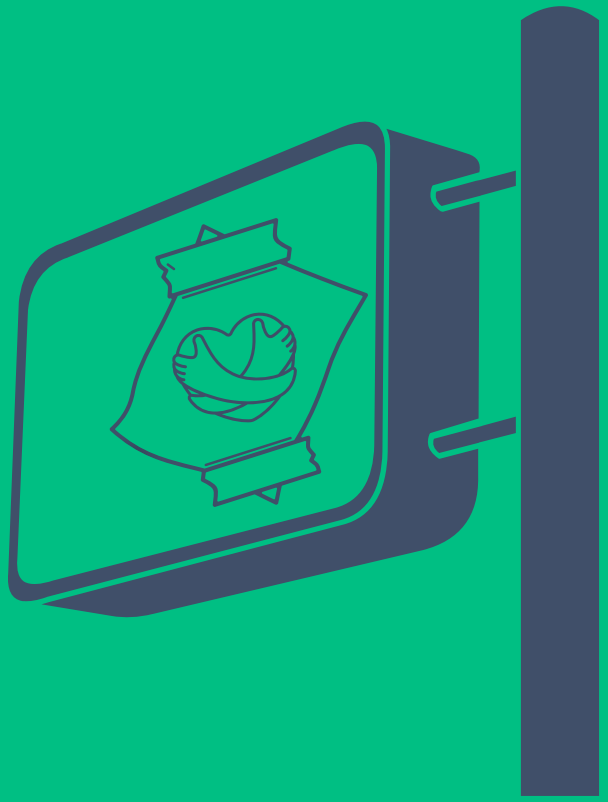
NAME AN OBJECT YOU USE MORE THAN 8 TIMES A DAY.

Describe a situation with this object that elicited the following emotions?



INTERACTION

TAKE A PAD OF STICKY NOTES FOR A WALK.



What new signs might be helpful on your way?
What messages might you share?

OBSERVE

SCAN A QR CODE & DESCRIBE THE SIMILARITIES & DIFFERENCES OF THE IMAGES YOU RECEIVE.

What might be the reasons for the differences in these objects?
If you were to add another object to this collection what would it be?
What features might it have and why?

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EDUCATE

SHARE YOUR SKILLS WITH OTHERS.

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