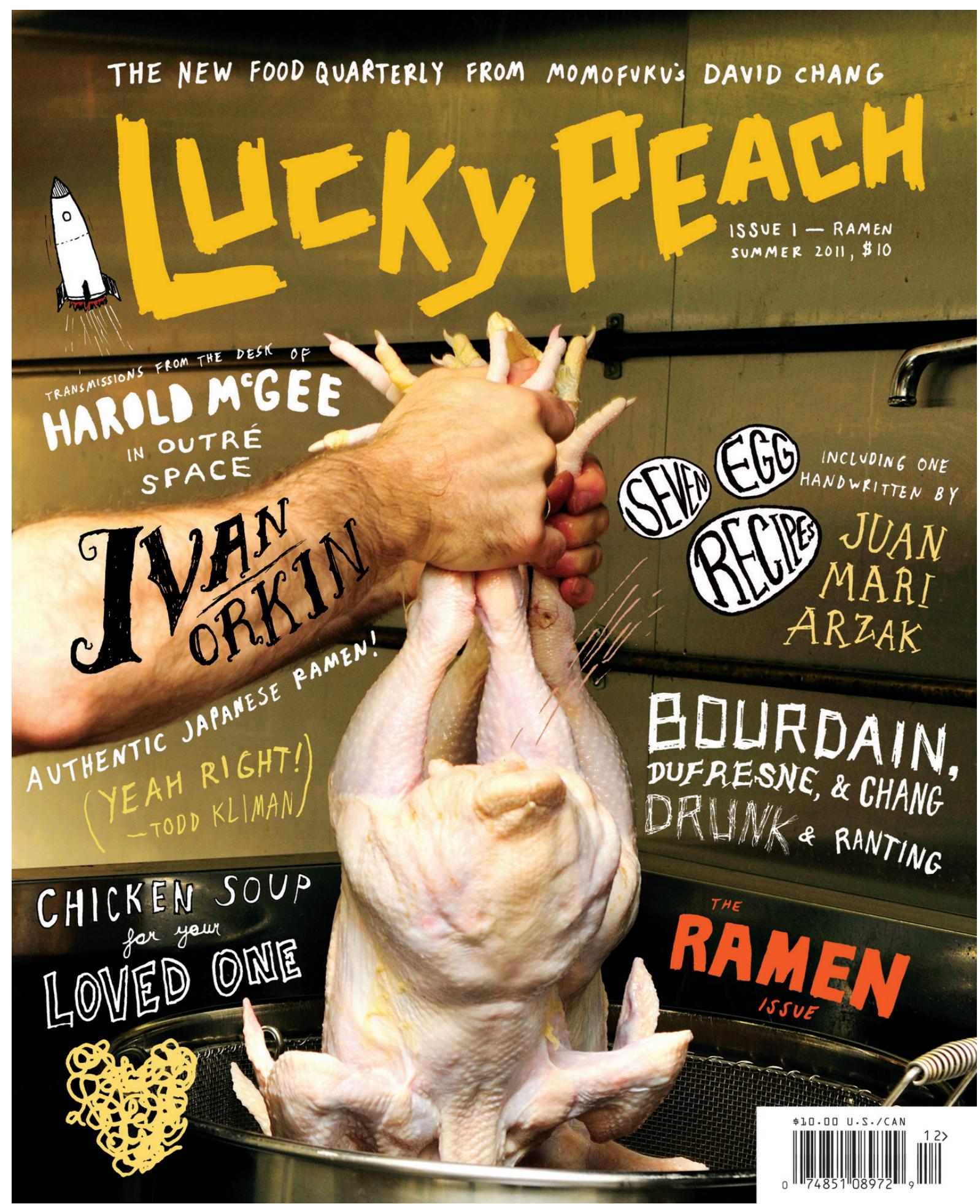
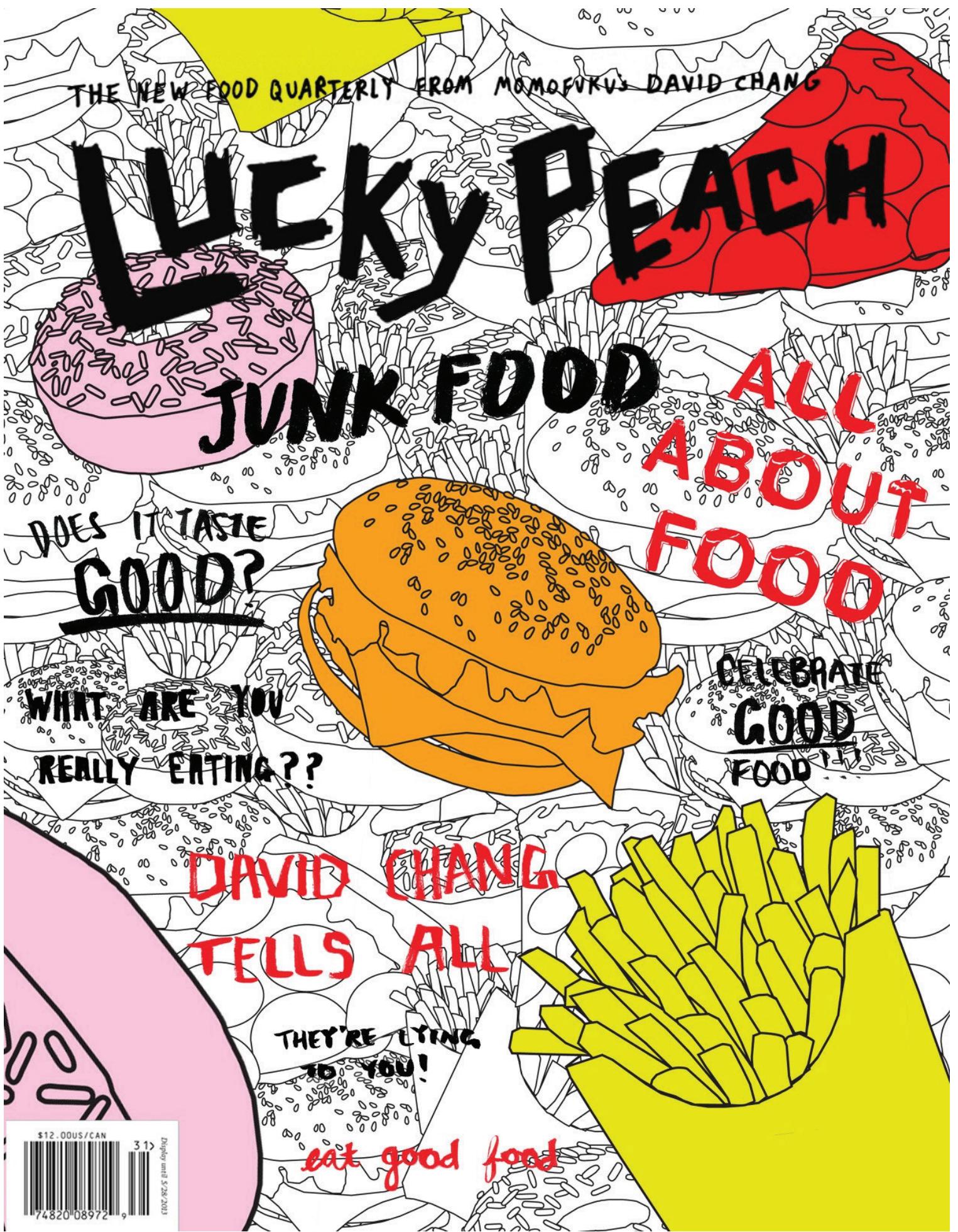
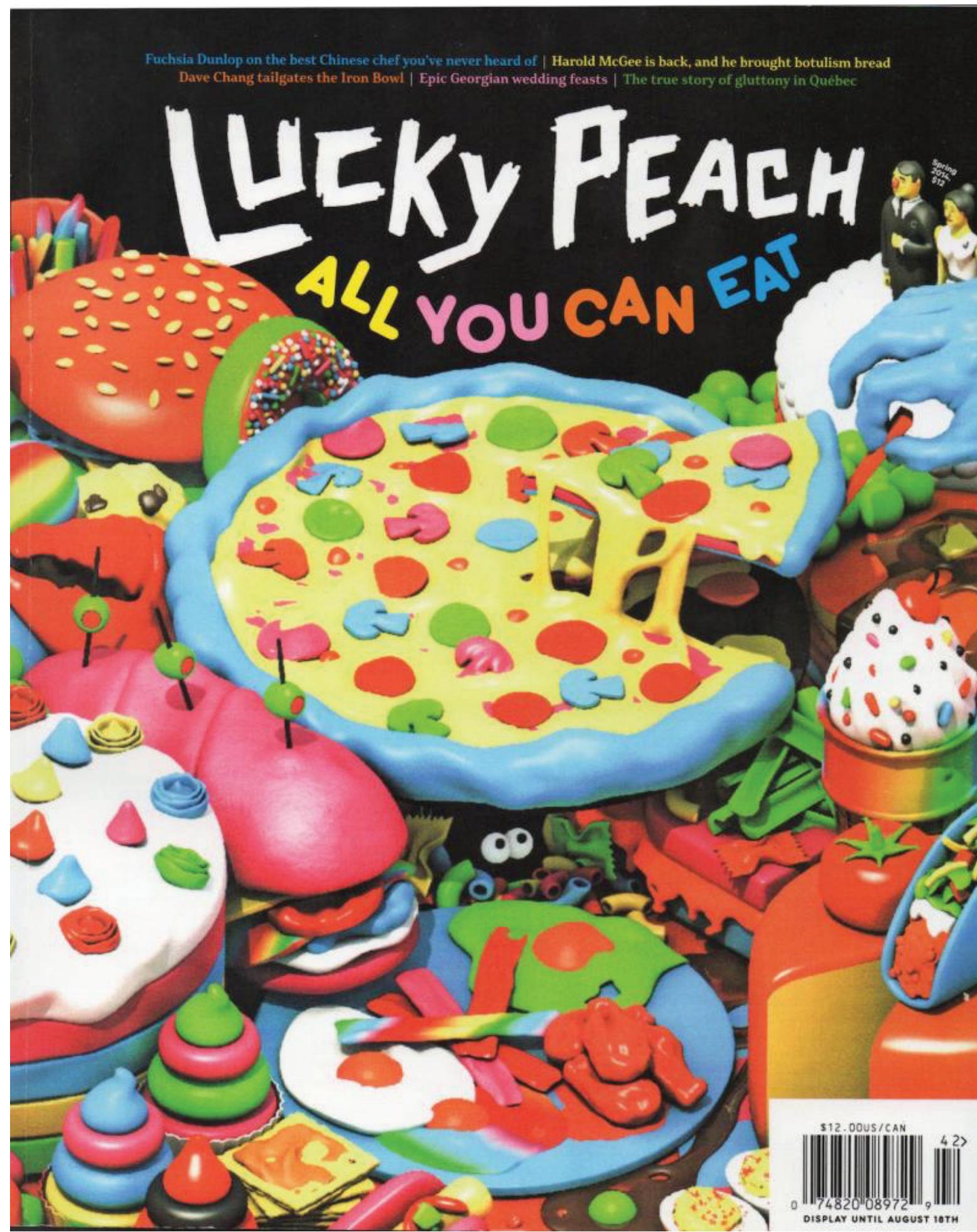


MAGAZINES



LUCKY PEACH (2011-2017)



LUCKY PEACH (2011-2017)



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I encountered my first cast iron pan twenty years ago, in the Mission, in San Francisco. I had run to the Bay Area when I ran out of options in NYC. It seemed I wasn't alone in that. There was a garage sale near my apartment. I picked up the pan off the sidewalk and looked it over. A woman ran up to me. She seemed to be transitioning out of squatter punk into a more age-appropriate Americana hip: nose ring, tat sleeves but real hair color, low-cut blue jeans, and sensible shoes. It was 1992. We were all trying to grow up. She watched me handle the pan.

I saw something familiar in her eyes. It was an excitement tinged with sadness. It was obsession bordering on fanaticism. I knew that feeling—for objects, people, almost

anything. We were kindred spirits. At the time, I was trying to get sober and do comedy in a new city. I spent a lot of time reading graphic novels, playing guitar, and watching morbid videos. I had chased down a woman who I'd broken up with and taken hostage emotionally. That wasn't working out so well. I needed something solid in my life, something metal.

"If you buy that you have to promise me that you will never let soap and water touch it. Ever. Can you promise me that?"

She charmed me immediately with her pathological passion by asking me to make this vow to her. I didn't know what to say. I had no idea what she was talking about.

"Why would you not wash a pan?"

"It's seasoned perfectly." She

Illustration: HAWK HAWK

HONG KONG TABLE BY TABLE



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From secret, backstairs dining rooms known only to locals—and the city's fanatical food bloggers—to the stiff-shirt-front, haute service in the grand hotels, Hong Kong is one of the world's great eating towns. It is a world crossroads in dining these days no less than in banking or technology. Jennifer Chung takes us on a tour of Hong Kong, stopping for a few bites along the way.

BY JANE WHEATLEY

From secret, backstairs dining rooms known only to locals—and the city's fanatical food bloggers—to the stiff-shirt-front, haute service in the grand hotels, Hong Kong is one of the world's great eating towns. It is a world crossroads in dining these days no less than in banking or technology; it's a cosmopolitan scene ready to seduce an overachiever like Tony Cheng, a British-educated banker-turned-restaurant-mogul and scion of the city's elite, who agreed to take us on a tour of his Hong Kong, stopping for a few bites along the way.

For Cheng, it was always about the food. Even while he read for his economics degree at University College London, he was teaching himself how to cook, and dreaming. Even while working as an auditor for PricewaterhouseCoopers and as an investment banker in New

York for Macquarie Bank, his plan was always to learn the nuts and bolts of financing and running a successful restaurant business—and to build up his bankroll. "I already knew in college what I really wanted to do, but after I graduated, I took stock and realized it didn't make sense," he explains. "It wasn't a great chef myself, and I didn't have the resources."

He has them now. At age 30,

Tony Cheng runs a six-restaurant empire in Hong Kong—one

he started from scratch—with 230 employees and HK\$120 million in annual revenues.

Though he is a very visible face

of Hong Kong's hyper competitive, new-wave food scene—and stars in a cooking show—he is the polar opposite of the Gordon Ramsay/Anthony Bourdain style self-promoter. A product of British boarding schools since the age of 10—Horris Hill, then Charterhouse—Cheng is understated, a gentleman who

holds taxi doors for strangers, busses the table at his own restaurants and actually seems to care about his staff's kids and parents.

His look is low-key, too, the morning we meet for a tour around Cheng's Hong Kong: trim and boyish, with a shock of light-yellow hair; he is dressed in a white shirt, with white stitching along the collar and placket, soft gray blazer and smart jeans. "It's my work uniform," he says, almost apologetically, his English accent a mix of British upper crust and American (from that 2 1/2 year stint in New York). Perhaps his lack of Hong Kong-high-flier flash comes from growing up in an elite family that nevertheless still expected its children to work hard and stay modest. In a city where rich kids famously love to gun their Ferraris, Cheng takes the bus every day from his apartment to his office.

Not surprisingly, once you

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Classic Butter Taste

As many of you (I assume, no offense) I am a grown adult who lives with roommates. The epicenter of a household like ours is the kitchen. In our home, we generally share our food, especially if one of us gets a surplus of something.

When this magazine told me that for my next assignment I'd be receiving twenty-three packages of fancy butter, I couldn't help but feel like a capital-G, capital-R Good Roommate. More than a good roommate, actually. I felt like a rapper who had struggled for years, finally made it big, and then let all the people who had stood by him join in on his new lavish lifestyle. Since there are so many ways to use butter (on toast, in baking in a pan, on veggies, in sauces, as a terrible thing to put in your coffee,

Kerrygold Pure Irish Butter (Ireland)
This looks like a good starting butter. The shiny gold packaging communicates fanciness, a design trope I'll see again and again over the course of this tasting. After many of the other butters, Kerrygold makes the claim that their cows are kept in, specifically, by the Lake District. I wonder if they eat all the delicious Irish butter, or if it's romantic as butter from, say, France or Italy. It's still from Europe, so it's still turned on a little.) The color is not the deepest yellow but not the lightest, either. It tastes like extremely good butter tastes. It kind of creeps up on you and butters like a rich, creamy crescendo as it melts in your mouth. Someone arrest me for what I just typed.

Organic Spring Hill Jersey Butter (European Style Gated) (Ireland)
At first I'm like, Man, all-American Jersey butter! That's what I expect. But then I taste it and realize you eat when you're tasting some butter in your mouth on your way to work at the factory. But it turns out that Jersey is a breed of cow originally from England and France. Bruce would never caught dead in ballwick!

It tastes a lot like butter. It's more mild than the last one. But still buttery. I don't exactly know how to write this article.

Somerdale English Country Butter (Salted) (England)
More gold packaging, more language about cows grazing in lush pastures. One thing I note is a lot of reviews of this butter noted that it was "specifically" better than Kerrygold. To me, it's not. It has comparable richness (which is to say, very rich), but it's a bit sharper, almost like cheese. I make a note to myself: is cheese butter?

Les Prés Salés Butter (With coarse sea salt from Camargue) (Belgium)
The packaging is tasteful—a red-and-blue design printed on thin parchment paper. There's an illustration of a boy piling up salt from the sea. Is that the secret behind this butter? A small boy in an odd hat gathers all the salt? The butter itself is a bit sweaty. The color is spotty, with darker bits of yellow. The salt is large and visible and really makes its presence known. I'm hit by a quick rush of saltiness that lingers, followed by a wave of sweetness.

Waverton Hill Creamery Sheep Butter (With salt from the Maldives)
This butter is the color of lemon sorbet. The texture is markedly different from the butters thus far, not as smooth, less easily spreadable, and much more likely to break apart as you try to slice it. There's something slightly off about the flavor, almost a sour note. It might be that it's spoiled while en route to my house, but I'm not sure. I mean, it's just plain old souring butter. Some farming message boards note that sheep's milk is often higher in fat and that sheep are more difficult to get milk from. My solution? Let's stop milking sheep!!! Just kidding.

know him, the Hong Kong places he loves tend toward the classic. We meet that morning at Ammo Cafe, Cheng's stunning 56-seat, glass-enclosed jewel box inside the Asia Society building. Opened last spring with an Italian-centric fusion menu, it is his most ambitious venue to date in a roster that also includes The Drawing Room and Le Salon. The Amno space manages to be both ultra sleek and yet somehow inviting. Designer Joyce Wong's brassy metal detailing—like the name itself—refers to the space's forerunner as a British armory.

As we walk out, the manager hurries over—Cheng has forgotten his receipt. They chat for a minute; she calls him "Tony" with warm familiarity. Understandably so. He is a friendly guy, but his connections go right to the top: He is, for example, a school chum of Jason Kuok, a scion of the Malaysian Chinese family that owns the Shangri-La Hotels.

Regardless, Cheng came up through the ranks because of his own determination. Ronnie Chan, the co-chair of the Asia Society, might have been a family friend, but Cheng won the tender for Amno's prized slot by presenting a bold plan. "I was the only one gutsy enough—or stupid enough—to propose Michelin-quality dining, as well as banqueting upstairs and in the private rooms," says Cheng. Once he won the bid, he would spend about \$2 million to realize his vision.

Cheng, who had the suits for his wedding in the Maldives made here last year, looks totally at home, chatting to the tailors in Cantonese (though, unlike many Hong Kong Chinese, Cheng is also fluent in Mandarin). He swiftly picks out three swatches—white with jacquard dots, pink and pale blue—

"Cantonese cuisine is famously fresh. Simple techniques such as steaming and stir-frying allow the ingredients to retain their delicate and well-balanced flavours."

while explaining that despite its dusty appearance, the tailors forced him to rethink his priorities. "Do you want to be a millionaire, to have a million in the bank, or do you want the millionaire's lifestyle?" he asks. Sheepishly allowing himself to be measured, Cheng complains about packing on the pounds since getting married but then reveals that he recently completed a six-day cycling tour of Taiwan. That experience, he later tells me as we make our way toward the Grand Hyatt for lunch, opened his eyes to his true goals in life.

More than anything, he realized, he prefers spending time outdoors, hiking the trails that crisscross the mountains of Hong Kong's outer islands (see "Hiking Hong Kong," p64), swimming off the territory's beaches or testing his limits in cycling, a newfound hobby.

As we settle in for lunch at The Grill, the Grand Hyatt's poolside café where Cheng often brings his wife-to-be in

the days of their courtship, it is clear where his aspirations lie. "I recently thought of my 'to have' list, 'to do' list and 'to be' list," he confides as we wait for our sandwiches and soak in the oasis-like ambience. The "to be" list is still a work in progress, while a dream house—with a state-of-the-art kitchen, of course—tops the brief list of acquisitions. The "to do" list, however, is quickly swelling. Among his goals: bike around China, witness the Great Migration across the Serengeti in Africa, see the Northern Lights and explore the whole of Australia. "I want to go to Copenhagen, eat at Noma and then forge with [chef/owner] René Redzepi," he adds enthusiastically.

I also gain an insight into

the origin of his personal drive, which Cheng credits to his education abroad. Situated in Berkshire, Great Britain, Horris Hill operated on Spartan principles of discipline and self-reliance: lights out at 9 p.m., perfectly made beds and, to the dismay

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Well - Cover Story - Photography

The New York Times Magazine

Kathy Ryan, Photo Director



On the role of Photo Director... My job is to make the photography happen for the magazine. Most of what we publish is commissioned so I oversee the brainstorming of photographic concepts and ideas, and the assigning of the photographers. I work closely with the incredibly talented members of the photo department: Stacey Baker, Amy Kellner, Christine Walsh and Karen Hanley. And, of course, with Jake Silverstein, the Editor-in-Chief. He sets the pace for all of us and is the visionary at the top. He thinks big and was born to edit this magazine. I also work very closely with Gail Richer, the design director, and Matt Willey, the art director, who are responsible for the extraordinary design of the NYT Mag. We also now have a VR editor in the photo department, Jenna Pirog.

In the past year, Chris has done three big shoots for us – a cover story about an NYPD whistle blower, a profile of Chuck Close [right], and a portfolio of images [above] of people living and working in Manhattan at 800 feet or above.

On working with Chris... Our relationship started in 2000 when he shot the extraordinary story about the Haitian refugees in a tiny boat coming to the U.S. He was on the boat and it started to sink. They thought they were going to die. Thankfully, they were rescued. Chris made vivid, startling images. It was pure, fearless, documentary photojournalism. In the past year, Chris has done 3 big shoots for us – a cover story about an NYPD whistle blower,

a profile of Chuck Close, and a portfolio of images of people living and working in Manhattan at 800' or above.

Chris clearly has an artist's love of colour and form in his DNA. His portraiture lives and breathes and is intensely alive. He allows the light to sculpt the people. A perfect example is the way in which he doesn't shy away from Chuck Close's wrinkles, but instead calls attention to them by letting the light etch them with fierceness. Chris's pictures are often defined by a unique understanding of the power of reds and golds in a picture. He has a very sensual palette that is totally his.

On thinking big... Our Walking New York cover was an example of us creating something really big and weird. JR pasted a huge photograph of the ground of the Flatiron plaza of a recent immigrant to New York City, walking, and then shot it from a helicopter for our cover image. None of this would have become reality without Christine Walsh, who made it happen. She produced the entire shoot, if there is a hurdle, she is going to leap over it.

On the magazine's future with VR... I am excited about it. VR is a major priority for Jake Silverstein and us at the magazine. A new medium has arrived, opening up new possibilities and giving us a chance to stretch ourselves. These possibilities are bringing new readers to The NYTimes and we are gaining ground in narrative storytelling and setting the pace by producing VRs on important documentary subjects such as *The Displaced*, our VR about three refugee children last year, that was produced by Jenna Pirog. Web: nytimes.com/magazine

Opposite: Artist Chuck Close in his Manhattan home



Interview by Rebecca McClelland

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BoB - New Column - At Home With... Photography: Jaap Scheeren

Coverjunkie's crib is awesome!

The super ace Jaap Biemans (aka Coverjunkie) shows us around his oh-so-hot Amsterdam pad

Yellow 3D printed chairs / Bowie vinyl
01/02 "The chairs are designed by Dirk Vander Kooij, a new and promising designer out of the Netherlands. My turntable is in the cupboard. Just this year I rediscovered my Bowie record. That artwork... ace!"

03/04 **Lily Cole portrait** "I love this photograph. It's by photographer Robin de Puy. She won the Dutch National Portrait Prize in 2013."

05 **Noon** "U NO is the shortest poem ever written in the Netherlands. It's by Dutch poet Joost van den Vondel and was written in Amsterdam in 1620. It reminds me to enjoy life, now!"

06 **Covers** "What can I say? I'm addicted to magazine covers! So much so, I have them hanging on my wall. The covers on display change every other month. Included here is the classic 1981 ROLLING STONE cover with John and Yoko; the first ever issue of INTERVIEW; Andy Warhol in a can of Campbell's soup designed by George Lois; and my own COVERJUNKIE MAGAZINE. Publishing it gave me the aect feeling."

07/08 **Sofa** "It's nine metres long. Too bad it's one too long to fit in the room. I took the sare out of the garage and started messing it up. There was plenty of cursing 'cos I didn't measure up properly."

09 **Box** "That's my girlfriend in there, it was Jaap's idea. That's what he's all about... make it fun!"

10 **Light** "Mood Dear Ingó lamp designed by Ron Gilad. I want everything from Mood!"

11 **Coffee maker** "Ah, Jaap. Fenna President coffee maker. It's maybe the most classic espresso machine in the world. This beauty delivers. I drink two coffees a day... and they gotta be good!"

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13 **AUTUMN / WINTOUR 2016**

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Blade Runner assures us that we'll be leafing through paper until at least 2019 + p.80

Photography: Jaap Scheeren

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BoB - Music - Stupid Magazine

Illustration: Ellen Porteus

"I Wanted the MARK OWEN Doll"

Holly Knowlman, the founder of new pop music magazine **Stupid**, chats about pop formalism, chuggy Italo-disco-ness, and Selena Gomez

M y first pop crush was the super cute, non-threatening Mark Owen from *Take That*. I wish I could say something cool about how I discovered Prince at an early age and realised then and there that true sexiness comes from totally owning who you are as a person. But, I remember wanting the Mark doll. D'aww. I once called my local radio station to win a *Backstreet Boys* album. I was definitely into whatever they were putting down. The video for *Everybody* (*Backstreet's Back*) is still one of my top five favourite videos. I was, looking back, I realise that this was the genesis of my [producer] Max Martin pop banger habit. & My teenage bedroom, covered in stickers and other random music ephemera, I had a really dope Grateful Dead-esque 60s festival reprint that had metallic ink on top of a lush swirly coloured background. I'm explaining it badly, but it was a birthday present and totally beautiful. I also had a poster from one of the *NME* tours that was signed by some of the bands. **Always On My Mind** by Pet Shop Boys is my all-time fav pop track. Why? I've loved it forever. I'm a sucker for blatant, cheesy pop chords, the chuggy Italo-disco-ness, emphatic keyboards, and soaring fake guitar key-change; it's poppy as fuck, relatable but also tongue-in-cheek self-aware; and I love covers. (The song was also performed by Brenda Lee and Elvis Presley). I've always loved music magazines. I grew up reading *Q*, *NME*, *SMASH HITS*, and *TOP OF THE POPS*. I also obsessed over an anthology of 70s punk zine *SNIFIN' GLUE* I found at my local library. Right now I'm picking up cool magazines regardless of genre. I just bought two issues of *LUCKY PEACH* which is off-the-hook awesome. I also love Toronto-based magazine *LITTLE BROTHER*. And just discovered *TOM TOM MAGAZINE*; I'm not a drummer, but it's next

on my list. **I used to work at music festivals in my holidays.** I started as a volunteer, and after a year or two was able to turn that into paid contract working artist transportation. There's something magic about being involved in producing an event, even in a small way, and then getting a moment to be part of the crowd and loving that artist doing their thing. **I still listen to the UK Top 40 most weeks.**

I'm having a Selena Gomez moment. Specifically *Kill Em With Kindness* and that earworm of a whistle. I'm also all about the latest Tegan & Sara album. Pop formalism is a concept Lucas Fagen has written about on the Hyperallergic website about Carly Rae Jepsen; I think Tegan and Sara's *Love You to Death* is a killer example of that. Ends Web: stupidmagazine.com

GYM CLASS

Say You Do Sigala | Kill Em With Kindness Selena Gomez | Always On My Mind Pet Shop Boys | Just Like Jesse James Cher | Die Young Kesha | We Can't Stop Miley Cyrus | Let Me Entertain You Robbie Williams | Indestructible Robyn | Losing You Solange | Cheap Thrills Sia feat. Sean Paul | Ignition R. Kelly

BoB - New Column - Comic

Illustration: Sam Ailey

Diff'rent Strokes

Indie magazine readers are an open-minded bunch.
So don't try pigeonholing – they're having none of it.

S E A S O N

Stickers
Football
Fashion

When it comes to niche mags, nothing quite hits that Venn diagram sweet spot like **SEASON**. The zine for women who love football and fashion, **SEASON** features interviews, essays and photography from emerging creatives who share this joint passion. Oh, and did we mention the illustrated football stickers that come with each issue?

season-zine.com

AUTUMN / WINTOUR 2016

808 - Gossip

Illustrations: Pete Gamlen, Murray Somerville

* I obsessed over an anthology of 70s punk zine SNIFFIN' GLUE * p.72

lunching Power Lunching with New York's magazine ELITE

Power Lunching with New York's magazine ELITE

Rancid raccoons aside, the fabled tales of Condé Nast and New York's recently closed Four Seasons restaurant (one-time unofficial Condé canteen, darling)

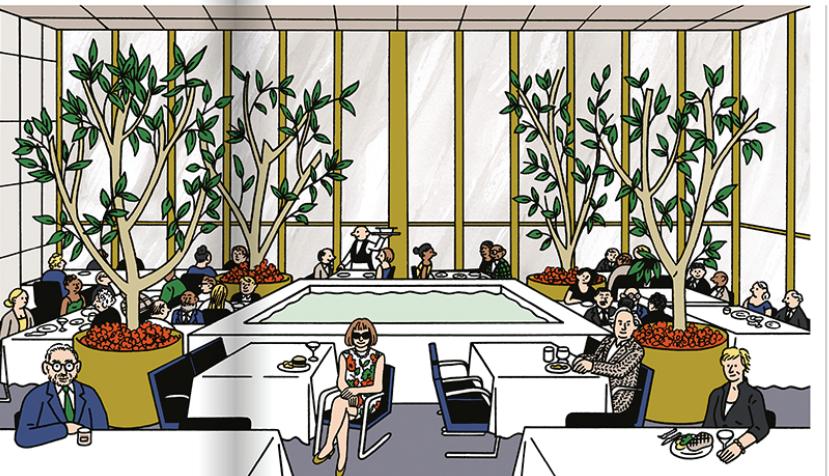
prove too tempting for Gym Class Editor Steven Gregor

A

nytime I mention short-lived 90s soap Central Park West to friends, I'm greeted with polite blank stares. Maybe I'm the only one who valued it — after all, only two seasons were ever made. Created by Darren Star (of Melrose Place and Sex and the City fame), the show focused on the lives, loves and travails of a group of glossy, social-climbing magazine staffers and two high-powered, combative, and psychopathic media moguls. ¶ One of the show's most memorable scenes played out in the Pool Room of the Four Seasons restaurant in Midtown Manhattan's landmark Seagram Building. The wives of the two moguls (played by Lauren Hutton and Raquel Welch) end up fighting in the 11-by-11-foot white Italian marble pool. Not a great moment for feminism, but my 20-year-old self, with a yearning for glamour, mischief and magazines, was well and truly satisfied. ¶ Tantalisingly, the restaurant's relationship with New York's media elite is not purely fictional. For 59 years, it hosted an array of real-world lunching NYC magazine A-listers — from legendary **ESQUIRE** cover guru George Lois to **VOUGE** Editor-in-Chief Anna Wintour. ¶ A recent feature in **WALLPAPER*** magazine referred to the Four Seasons as the 90s de facto Condé Nast canteen. Our infamous lunchtime in 1996, an anti-protestor slapped a dead raccoon onto Anna Wintour's table.

Remembering the incident, proprietor Julian Niccolini told **THE HOLLYWOOD REPORTER**, "We removed it and brought her a burger. She didn't even notice." Anna Wintour's former Condé colleague Art Cooper (one-time **VOUGE** Editor-in-Chief; responsible for transforming the magazine into a successful general interest title) was one of a select few with a daily lunch reservation. The restaurant would call Cooper's office each morning to confirm the booking. (I have a similar arrangement with the management at Nando's in Kings Cross, FYI.) ¶ Condé heavyweight and current **VANITY FAIR** Editor-in-Chief Graydon Carter was another regular, reminiscing recently, "My first visit to the Four Seasons was in late 1978... the dust from the Canadian provinces still fluttering from the hem of my thick tweed jacket." And his predecessor at **VANITY FAIR**, Tim Brown, famously said, "I've hatched every one of my deals in the booths over that swordfish and salad." ¶ In 2015 the owner of the Seagram Building announced that the restaurant's lease would not be extended, and in July this year the Four Seasons closed its doors. The space (originally designed by modernist masters Ludwig Mies van der Rohe and Philip Johnson) will be refurbished and a new restaurant will open, while the Four Seasons relocates to new premises on Park Avenue. It's the end of an era for the Four Seasons... and for New York magazines too. I'm glad I got to experience it, even if only via Darren Star. **Ends**

MEANWHILE IN LONDON... Tyler Brûlé's fave lunch spot



"The round 1950s teak Norwegian dining table in the corner of my outer-office. It works perfectly for a little Friday afternoon bento box from Dinings, a crisp Weißburgunder from South Tirol (and maybe a second bottle on the nearby sofas)." 

Did you know? **ESQUIRE** coined the term 'power lunch' to describe the wheeling and dealing of the restaurant's high-powered lunchtime patrons

A gossip columnist once described the balcony tables in the Grill Room as 'social Siberia'

London mag lovers can get a Four Seasons fix by visiting the Tate Modern. On display are the Seagram Murals that Rothko was commissioned to create for the restaurant. He pulled out of the commission mid-process saying, "Anyone who will eat that kind of food for those kind of prices will never look at a painting of mine."

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FoB - New Column - Dayjobbing With... | Photography: Nathan Perkins

It's a book composed of advice and insight from key magazine makers + p.19



Andrew on the roof terrace at Vogue House, central London.

"Getting excited about editorial design and photography is why I come to work. The art department is where the good stuff happens"

WIRED (in print) in the UK, newsstand is still a big, big deal. The model here isn't as heavily weighted to subscription sales as in the US and Europe. A good cover for us tells the story first, is high impact, preferably memorable, it's got to be clever, and recognizable as being **WIRED** and representing the brand. Our covers have to look good to the public eye, and to me, that said, I've tried to push back a little in what I call the 'Fluro Arms Race'. It's still a challenge convincing people that more words and bigger coverlines don't necessarily equate to more sales, and that running through a tick box of must-have (colourful, optimistic, eye contact, full colour, good-looking) may not be the best solution for every issue... and might not be right for **WIRED**.

Inside the magazine, what three key characteristics define a **WIRED** layout? It's got to help tell the story, and both the photography and illustration need to be world-class.

I hope our layouts credit the reader with intelligence and being visually literate. As we mature, we're letting the typography, photography and illustration do more of the heavy lifting. We're always working on how much information should be on each page.

Describe your immediate work space.
My desk is pretty regular, sparse. It features

ANDREW DIPROSE PHOTOGRAPHED FOR GYM CLASS IN LONDON, JULY 2016

"Launching a new magazine is easy. Sustaining it is more difficult"
— Cathy Omedillas, GC12

"Memorable magazines are interested in the extraordinary"
— Christoph Amend, GC14

"The cover has a unique value in marking moments" — Alex Breuer, GC14
Continues on p.19

hat makes a great cover?
This is my 87th cover for **WIRED** and I'm still working on it! For **WIRED** (in print) in the UK, newsstand is still a big, big deal. The model here isn't as heavily weighted to subscription sales as in the US and Europe. A good cover for us tells the story first, is high impact, preferably memorable, it's got to be clever, and recognizable as being **WIRED** and representing the brand. Our covers have to look good to the public eye, and to me, that said, I've tried to push back a little in what I call the 'Fluro Arms Race'. It's still a challenge convincing people that more words and bigger coverlines don't necessarily equate to more sales, and that running through a tick box of must-have (colourful, optimistic, eye contact, full colour, good-looking) may not be the best solution for every issue... and might not be right for **WIRED**.

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Working without clutter gives me the space to think and concentrate

not one but two lamps as the window onto the 'light well' is less 'light' and more 'frame for scruffy pigeons'. I've an empty desk next to me to run though layouts with the art team and a big bookcase behind me for inspiring magazines and books. At the moment, the most referenced things on the shelves are THE CALIFORNIA SUNDAY MAGAZINE, NEW YORK, OUTSIDE, BON APPÉTIT, AVANT!, and that freaking amazing skyscrapers issue of THE NEW YORK TIMES MAGAZINE.

At the end of the desk is the mini's board and my bike. It's really easy to keep an eye on what we're up to with the next couple of issues from my desk.

Opposite me are Deputy Creative Director Phil Fields, Art Editor Mary Lees, Director of Photography Steve Peck, Deputy Director of Photography Dalia Nassini, and digital designers Pip Pell and Ciaran Christopher. I think it's so important we're all close. Discussions on photography,

style decisions, and story ideas are all held between us in this area. We operate like a little design agency for **WIRED**: getting excited about editorial design and photography is why I come to work. The art department is where the good stuff happens, it's such a pleasure to get fired up about what we're working on as a team.

How important is it to you that your workspace is neat and ordered?
For me it's essential. Working without clutter gives me the space to think and a professional environment to concentrate in. Hmm, that sounds a little utopian, but without a little space and order I can't do my best work. The left of my desk features three items: a lamp, a phone, and a Wacom pen holder. On the right, there's a water carafe, glass and another lamp. My iMac desktop is a deep purple that matches the felt desk separator behind it; the colour isn't my choice, but at least it matches! The other end of my desk has a magazine rack and a Vitra toolbox (that I first spied in the studio of the lovely ex-**WIRED** US staffer Carl De Torres).

WIRED is published by a mainstream publisher. But you regularly break the conventions of mainstream magazine design. How does **WIRED** function within the wider Condé Nast environment?

Opposite me are Deputy Creative Director Phil Fields, Art Editor Mary Lees, Director of Photography Steve Peck, Deputy Director of Photography Dalia Nassini, and digital designers Pip Pell and Ciaran Christopher. I think it's so important we're all close. Discussions on photography,

"I hope our layouts credit the reader with intelligence"

When I walk into Vogue House I see all the Condé Nast offices and I'm proud we look like the renegade, like an awkward stepchild! I've always found there's an understanding in the company about what **WIRED** stands for, and that creativity, surprise and innovation is in its DNA. I think there's an acceptance of that. If we weren't innovating and pushing the boundaries in the art direction, I'd feel like we weren't representing the brand.

Outside of **WIRED, you've been working on a book. What's it about?**
It's a 'little' project — that took the best part of a year! — with the photographer Michael Blann. The book stemmed from the Mountain Project he'd been working on, documenting Europe's famous cycling climbs. We had the pleasure of showing off some of Michael's work in a previous edition of **THE RIDE JOURNAL**, and I jumped at the chance to help him show off his work in a book. It was a pleasure to put these images on the page, I'm such a fan. Detailed landscape photography plus bike inspiration equals win. I've been flicking through an early copy with a mix of nerves and pride. It's published by Thames & Hudson and available in September. **Ends**
Instagram: @andrewdiprose



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G Y M C L A S S

I'M NOT ONE to recklessly quote
Steve Jobs to make a point. Honest. But this one (from a 2003 THE NEW YORK TIMES article by Rob Walker titled 'The Guts of A New Machine') resonates: "Design is now what it looks and feels like. Design is how it works."

The sentiment is as true for indie publishing as it is for computers. Make no mistake, the independent newsstand is fast becoming as crowded as the mainstream one. Now titles are fending every week. Without established, recognizable brands behind them, indie publishers missing a trick when it comes to the tried-and-tested rules of magazine cover design? Are they paying too much attention to the look and physicality of their magazines and not enough to standing out and quickly communicating their intent?

With this in mind, I emailed writer, editor, editorial consultant and MANZINE co-founder Kevin Braddock. I wanted Kevin to write an article on the lost art of coverlines. Here's what he said...

To: KEVIN BRADDOCK
Cc:
Subject: Gym Class contribution
From: STEVEN GREGOR

Hey Kevin, Hope you're well. Mate, I've started work on the next issue of **GYM CLASS**. Wondering if you'd be up for contributing again? When we saw each other in the magCulture shop, you mentioned the lack of coverlines on indie magazines. It stuck with me. Are coverlines a lost art? Are indie magazines shooting themselves in the foot by not following some of the recognised rules of magazine cover design?

Also... **RIPOSTE** magazine is running with a portrait option on its next split-run front cover. Speaking on the magCulture podcast, editor Danielle Pender mentioned how competitive the indie magazine market has become and how **RIPOSTE** needs to work harder to be noticed. Interesting because **RIPOSTE** is one of the indie stars and has won awards for its design.

I think there's a story there. Wanna write it?

To: KEVIN BRADDOCK
Cc:
Subject: Riposte cover I was banging on about
From: STEVEN GREGOR
Message Size: 598 KB Image Size: Actual Size

RE: Riposte cover I was banging on about

To: KEVIN BRADDOCK
Cc:
Subject: magCulture podcast
From: STEVEN GREGOR

Hi Steve, I think the fact that **RIPOSTE** has realised a list of names isn't enough to attract new readers is probably the story in itself. In my mind, this is one of the fallacies of indie magazine methodology, which is often motivated by enthusiasm (a great, and perhaps the only true reason to make a magazine rather than a printed form of communication), which seems in magazine factories like Condé Nast, Ensign et al., where the ethos is that a cover needs a human face for the prospective reader to identify with — a person-to-person relationship — rather than a list of abstract signs communicated in text.

With many indie magazine covers, the implicit idea seems to be that the names of these people are in themselves attractive enough to warrant perusal, but it fails immediately if you've never heard of them. However I can imagine it working a bit better with a women's magazine, since women are genuinely more interested in each other than men are (I reckon)... but still.

This is no diss on **RIPOSTE** magazine; it seems to be a generational thing, it's widespread and commonplace. It also touches on something else: the ascendancy of design, and magazines being made first and foremost with a design/creative direction mentality rather than an editorial one (editorial meaning understanding an audience and crafting a rhetorical address towards them). In other words, when magazines win design awards, it's great, and it means that it has impressed other graphic designers, but isn't design there to communicate content — or more precisely, story — rather than design for its own sake? If the design is there for its own sake, then it is aspiring to the condition of art, in which case most of it fails. I realise that opinion won't win me any friends among the graphic design community... I also say this as someone who is visually illiterate and reads the words first.

The experience of enjoying magazines demands a very particular way of reading • p. 48

I'm not saying a lot of indie magazines don't have any content, only that design increasingly eclipses content, and in my opinion content should come first — that's the point of publications, they are something to read, made by people with something to say. That's why a cover with a list of the names of cool people in a cool font is more like a piece of cool graphic design than a functional piece of attractive communication — something that says, 'pick me up and take me home and read me in the bath/in bed/ on the bog, and then put me on a shelf and admire me from afar.' The names/font/layout construction literally doesn't have any content. (By the way, I've no doubt that the people to whom these names refer are all wonderful, successful, creative, and coverage-worthy individuals. But that's beside the point.)

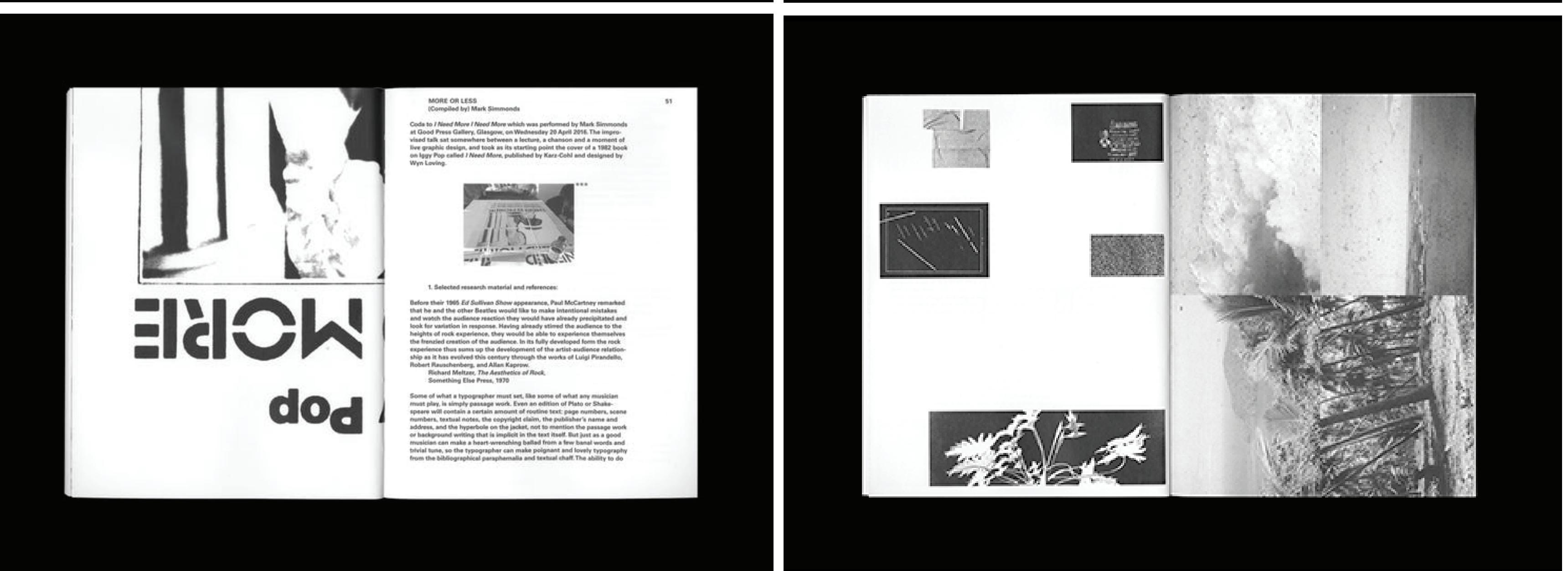
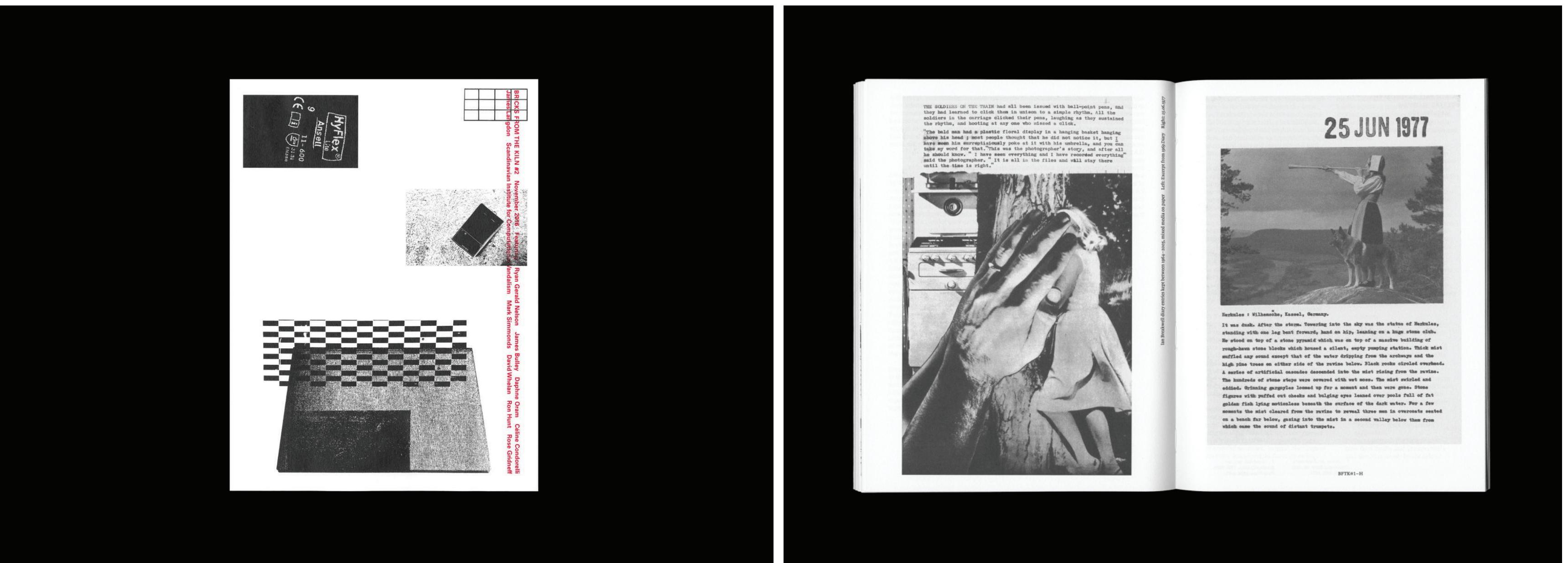
I don't know if I'm wrong, but I suspect that the introduction of coverlines started and when more names overtak actual coverlines, but even mega-indie magazines such as **PURPLE** do it, though the saving grace there is that half of the names on the cover are big enough for a fashion-and-art dance like me to have heard of (e.g. the 20th anniversary cover: naming Raf Simons, Daf Punk, Julia Kristeva and so on). When we were making **MANZINE**, Peter Lyle was absolutely Stalinist in the belief that we shouldn't flag any writer names on the cover, and we had some quite 'big' ones, and as usual, he was right; also we didn't have to deal with the issue of celebrity — or people-you-should-have-heard-of — names on the cover because we weren't interested in them and didn't feature any. I recall also Richard Benson (ex **THE FACE**, RIP) telling me that the cover is what a magazine 'believes in', and I agree with that. So, when a magazine runs a list of names, the implication seems to be that it believes in other people (which is fine), rather than its own opinion, perspective or position — the latter being what gives a magazine a clear identity, something that can make readers go, 'Yeah I agree with this attitude/feeling/mission/point of view, here's my tennin.'

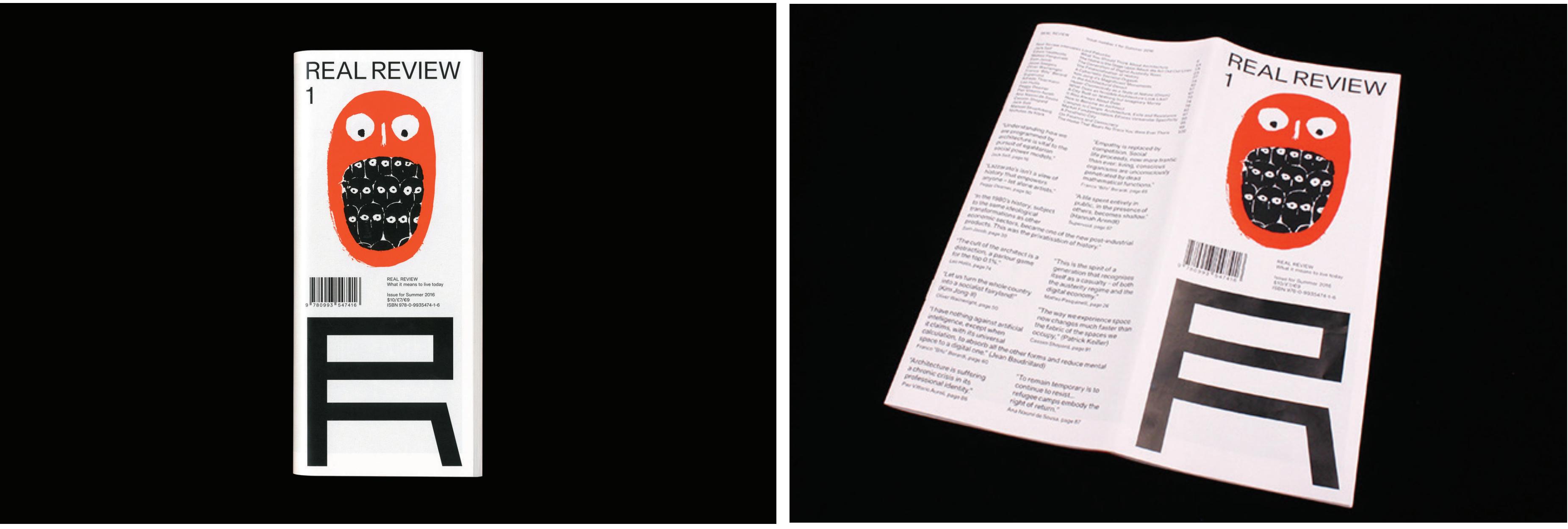
Think that's about 500 words — hope that helps.

45

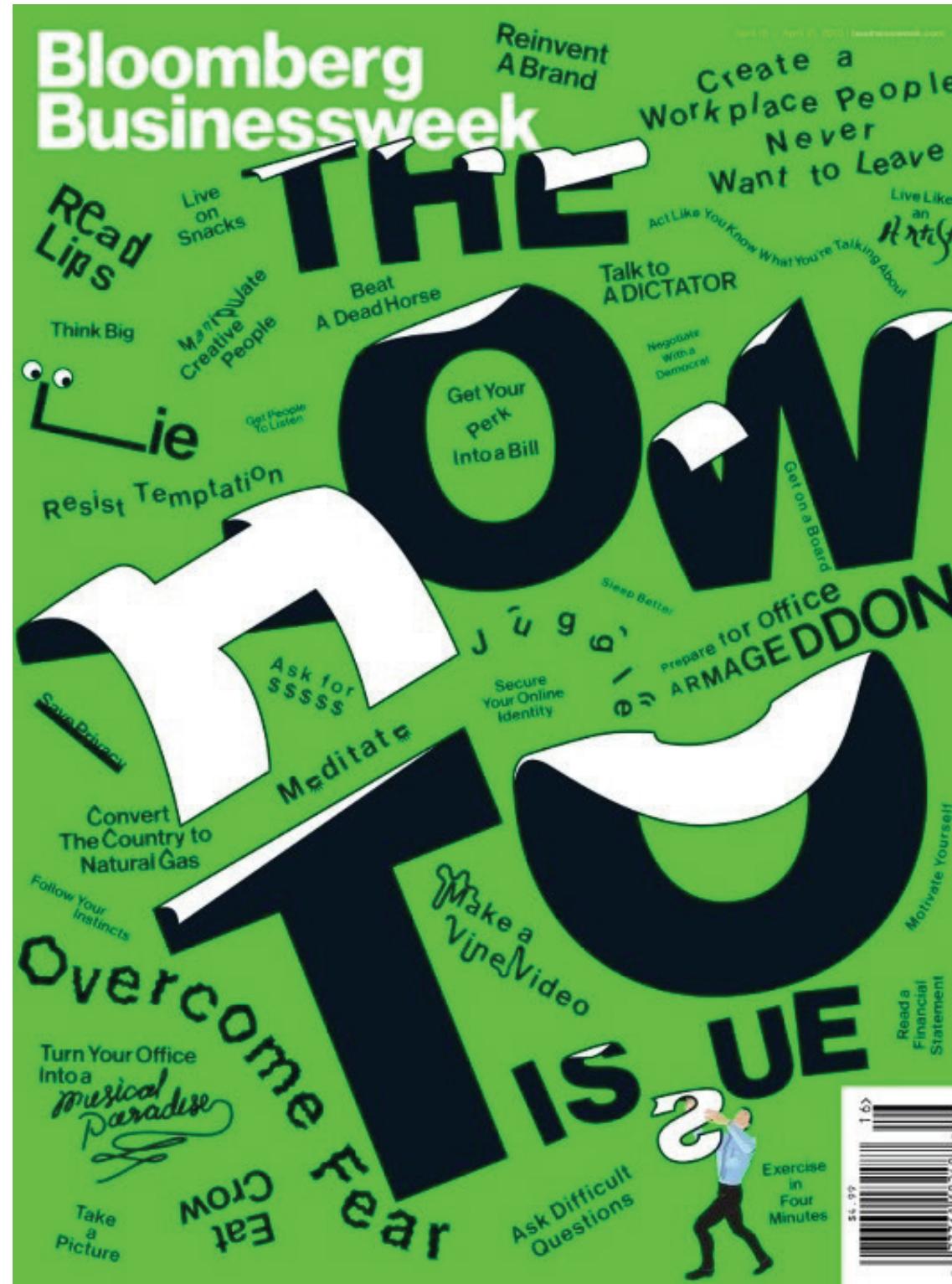


BRICKS FROM THE KILN / ANDREW LISTER & MATTHEW STUART





REAL REVIEW / OK-RM



BLOOMBERG BUSINESSWEKK / RICHARD TURLEY AND TRACY MA

64

IKE WILLIAMS MAKES

INSIDE THE
MONEYMAKING
MIND OF
THE MAN
WITH THE
HOTTEST HAND
IN HIP-HOP

BY
DEVIN
LEONARD

PHOTOGRAPH BY
NATHANAEL TURNER

The Future Of

Robotics

Your Relay robot makes room service deliveries but doesn't have a mouth. Why's that?

At my previous job, we had this guy from Pixar, an animator, who said all you need is eyes. Give me eyes, and I can make this thing expressive.

Do you plan to move beyond service robots?

Minimum viable product is our mantra. We are all keeping each other's feet to the fire, saying, "No, we're not adding that feature." We have a lot of opportunities on the software side of extending the use cases.

Savioke Cousins, Steve

How much pure design went into the robot?

Most of the crucial design decisions were in the things the team at Savioke chose not to do. Relay doesn't have arms, for instance. And it was built mostly with off-the-shelf parts. And picking a hotel as the right spot to test the robot. Those were all what I would call design decisions, and they were made perfectly, I think.

Learning

What's changing?

The devices in our pockets are getting smarter and smarter, and they're collecting an immense amount of knowledge about our cognitive abilities, so we're starting to know about each user better than a teacher or tutor might and can personalize lessons.

Your games are quick, too.

Yes. We find that people use our app during in-between times—when they're waiting for a bus or on line at the grocery store. The average session is three minutes, but over time there's still a progression. So shorter, more frequent practice is valuable, too.

Tim Brown, IDEO

Advertising

Name a successful recent design in advertising.

The Diet Coke can. It uses our prior knowledge of the product in the most beautiful way. It gives the audience so much credit.

What about the ad campaign?

Last summer I took pictures of some of the ads that were plastered all over the Times Square subway station. One read: "You moved to New York with the clothes on your back, the cash in your pocket, and your eyes on the prize. You're on Coke." Really? I like snarky humor but honestly, how could they get the packaging so right and the message so wrong?

Who would you redesign if you could?

The service change posters you see taped on subway platform girders. The information is so compartmentalized you don't get it right away. I found that a simple sentence—with a beginning, middle, and end—is going to be easier to figure out. And it doesn't cost any more money.

Music Videos

What's after Vine?

Vine and Instagram videos are like the early days of cinema, where you got one shot, no effects. Next we are all going to witness what happens when editing effects become the next social media phenomenon.

Scott Snibbe, Eyegroove

Internet of Things

What excites you about this technology?

That it's going into the background. Technology enables; it's design that puts it in people's lives, makes it accessible, and makes it interesting and desirable. Most savvy companies will have to invest in design as much as they do in their technology program.

Robert Brunner, Ammunition

Design

Who's most in need of design thinking?

The areas we sort of take for granted: the way our cities work, the way that people get jobs, the way our stock markets work. We dedicate a very large percentage of the service area in cities—more than 30 percent—to cars. What if you could take maybe half of that away, partly by using autonomous vehicle technology.

Alfred A. Knopf, Chip Kidd



The Cult Of Evernote

A photograph of a woman from the waist up, wearing a bright red hoodie and matching red shorts. She is standing in a doorway, looking towards the camera with a slight smile. Her hair is blonde and curly. The background is a plain white wall.

**The personal organization app
has created a class
of foaming zealots.
Can they convert
the rest of us?**

By Rob Walker

Politics & Policy

The Young And the Wageless

Once in love with Obama, young voters are now thinking twice

These people are stuck. Their life is on hold"

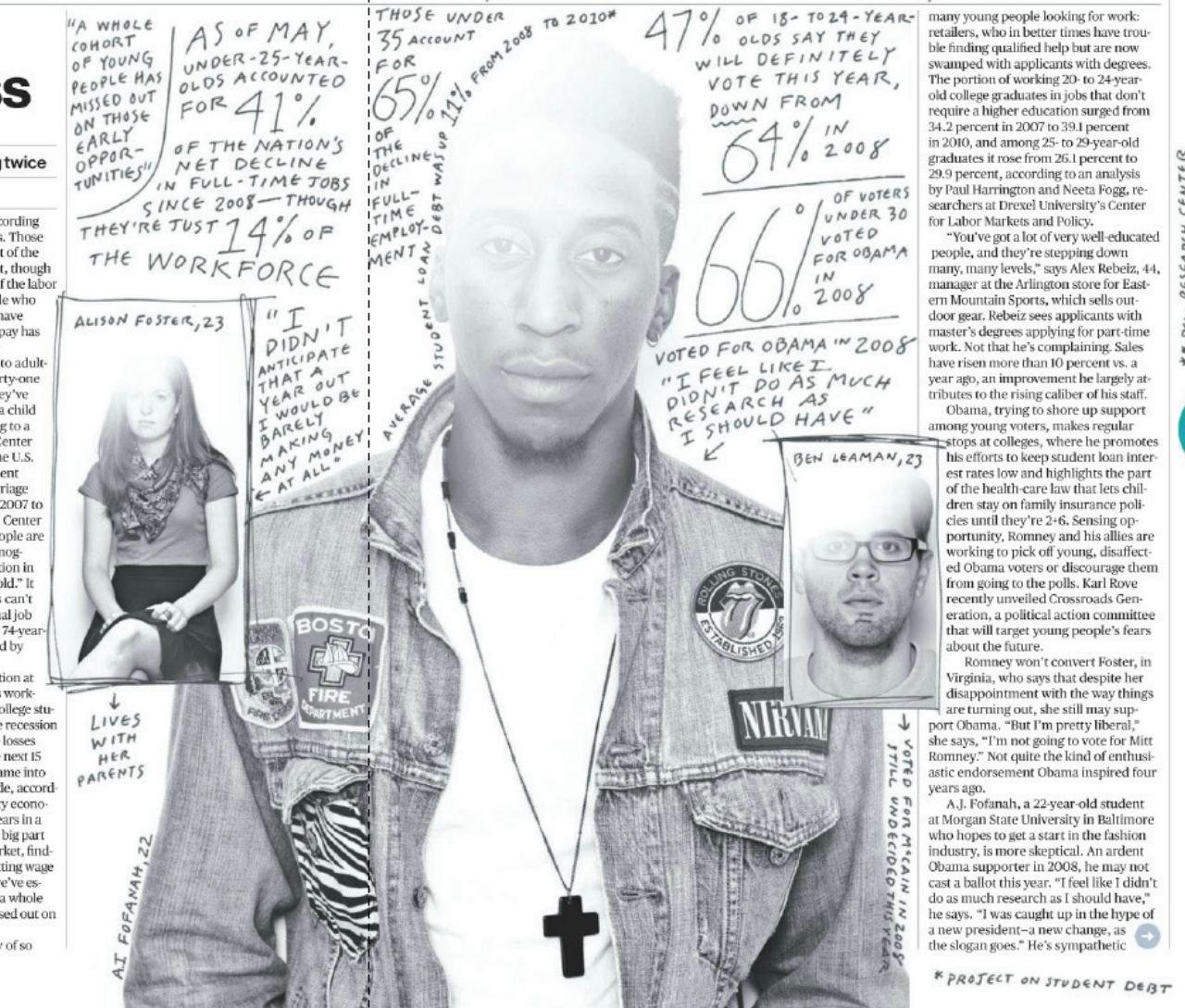
A year after graduating from college, 22-year-old Alison Foster is living with her parents in Arlington, Va., and working by a part-time, temporary job. Alison works in environmental science from the University of Vermont; her resume includes prestigious internships with a member of Congress and the National Park Service, and yet now she's uncertain if she can afford to anticipate that a year out it would be barely making any money at all," she says.

Foster's discontent is a problem for Barack Obama. A third of young voters are 18 to 24, and in his election for Obama in 2008, they were among young people who was the highest in 16 years. Their support assured his victory in Indiana and North Carolina, states that had voted Republican for decades. That enthusiasm has faded. The portion of 18-to-24-year-olds who say they'll definitely vote has fallen to 47 percent this year from 54 percent in 2008, according to a poll conducted by Harvard University's Institute of Politics. In this age group, Obama leads Mitt Romney 41 percent to 29 percent, compared with 53 percent to 32 percent against John McCain in 2008.

There's no mystery about why idealism has turned to apathy. The downturn has been disproportionately rough on those who have graduated since 2001, and 40 percent of 18-to-24-year-olds are either working or attending school, according to an analysis by Harvard economist Lawrence Katz. Among 20- to 24-year-olds, meeting someone in five was 45 percent. As of May, 41 percent of those in full-time work four days from four years earlier was under 25 years old, an age group that represents just

one unexpected beneficiary of so

PHOTOGRAPH BY ERIC LARSEN FOR BLOOMBERG BUSINESSWEEK



■ DEBRIEF

Tim Cook
CEO, Apple

"I am so excited about it, I just want to yell out and scream"

The head of the most valuable company in the world talks to Bloomberg Businessweek Editor Megan Murphy about augmented reality, the new HomePod, Donald Trump, and the legacy of Steve Jobs

Photograph by Ike Edeani

MEGAN MURPHY: You've talked about Steve Jobs and how you revered him. How much time do you spend thinking about what people will say about him?

TIM COOK: None. To be totally honest with you, I don't think in those terms. I think more about doing stuff. I hope people remember me as a good and decent man. And if they do, then that's great.

Steve's DNA will always be the base for Apple's case now. I want to make sure that we're still the best company in the world. In case in 100 years, whosever's CEO. Because that is what the company is about. His ethos should drive that—the attention to detail, the care, the simplicity, the focus on the user and the user experience, the focus on building the best, the focus that good isn't good enough, that it has to be great. That's what we're trying to do.

I was a little surprised the HomePod was pitched primarily as a music device when the competitive talk is of Amazon Echo's Alexa and the immersive experience of Google Home. How did you decide to better integrate Apple into people's lives?

We're actually already in the home through the iPhone you take with you everywhere. It's in your pocket or laying on a stand. Today, pre-HomePod, I can control my lighting. Siri is there. I can turn it off. I can get up in the morning. iPhone is my alarm clock. I say "Good morning," and all of a sudden my lights come on. The temperature adjusts and a series of things occur. We're also in the home.

In essence, these principles that Steve learned over many years are

the basis for Apple. It doesn't mean the company hasn't changed. The company's going to change. It's going to grow. It's going to learn. It's going to learn and adjust. Many things have changed in the company, even in the last six to seven years. But our "Constitution" shouldn't change. It should remain the same. I think of it as a fifth Star. It's always important to stick to the original principles of the company. It actually makes decision-making much simpler.

It's funny, I don't convert Foster, in Virginia, who says that despite her disappointment with the way things are turning out, she still may support Romney. "But I'm pretty liberal," she says. "I'm not going to vote for Mitt Romney." Not quite the kind of enthusiastic endorsement Obama inspired four years ago.

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Global Economics

Graduates of The Revolution

James W. Johnson

Cuba's surplus of high-skilled labor makes it a standout in Latin America

► They are much more prepared than the average Brazilian worker

PHOTOGRAPH BY JONATHAN HILL FOR BLOOMBERG BUSINESSWEEK

Allison Shire spent nine years studying applied mechanics and civil engineering. That training has come in handy in his job driving a truck in Havana. Shire spends his days ferrying tourists around a 30-year-old, dilapidated building. Last summer, he spent time repairing the damage done to it by the city's cobbled streets. He hopes President Obama's recent decision to re-establish diplomatic relations with Cuba will mean opportunities on the horizon, abroad, and, with Cuba's millennial labor force, in low-skill jobs. "As soon as I graduate, my opportunities will come home looking for employees," says Shire, 33. "Once the new currency goes into place, you need to be an employee to run a business."

The Caribbean nation of Cuba has the best-educated workforce in Latin America, according to a recent report from the Cuban Revolution's most lasting legacy. In the early 1980s, Fidel Castro and his revolutionaries sent thousands of Cuban students to the countryside with orders to educate illiteracy, which at the time exceeded 30 percent of the population. The country's education system established educational exchanges with Soviet republics. About 100,000 Cubans have attended Russian and Ukrainian universities. Eighty percent of college-age Cubans have completed secondary education in 2010, compared with 75 percent in Argentina, 71 percent in Chile, and 23 percent in Mexico, according to the United Nations. In the U.S., it was 50 percent.

Cubans born residents of the U.S. earn 20 percent more on average than their country's Hispanic population overall, but they're much less literate than their peers, according to a recent study by the Pew Research Center. About 3 million Hispanics of Cuban descent live in the U.S. An army of Cuban health workers made the country weather the end of Soviet subsidies in the '90s. Havana has sent 53,000 doctors to Venezuela under a program called "Doctors Without Borders." American country supply Cuba with about 100,000 barrels of oil a day.

► Cuba's surplus of high-skilled labor makes it a standout in Latin America

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Global Economics

The Fight to Export U.S. Oil

Debate heats up over the wisdom of banning sales abroad

► A "sluggish" between industrial consumers and producers

That two Venezuelan oil companies will be allowed to sell crude oil in the U.S. is the latest in a series of decisions that could complicate the U.S.'s oil export ban. At the heart of the debate is a 1976 law that禁止了从美国出口石油。The law was passed during the Carter administration to prevent oil companies from exporting oil to countries that supported terrorism. It was designed to ensure that oil companies would not profit from conflicts like the Iran-Iraq war.

The industry, the Cuban government, and other countries are pushing to overturn the ban. They argue that it's time to allow oil exports to help meet global demand. They also say that it's time to allow oil exports to help meet global demand. They also say that it's time to allow oil exports to help meet global demand.

A recent development has put a spotlight on the dispute. In late June, the Commerce Department determined

that two Venezuelan oil companies will be allowed to sell crude oil in the U.S.

The oil companies, Petróleos de Venezuela and Cúcuta Petróleo, are challenging the ban in court. They argue that it's time to allow oil exports to help meet global demand. They also say that it's time to allow oil exports to help meet global demand.

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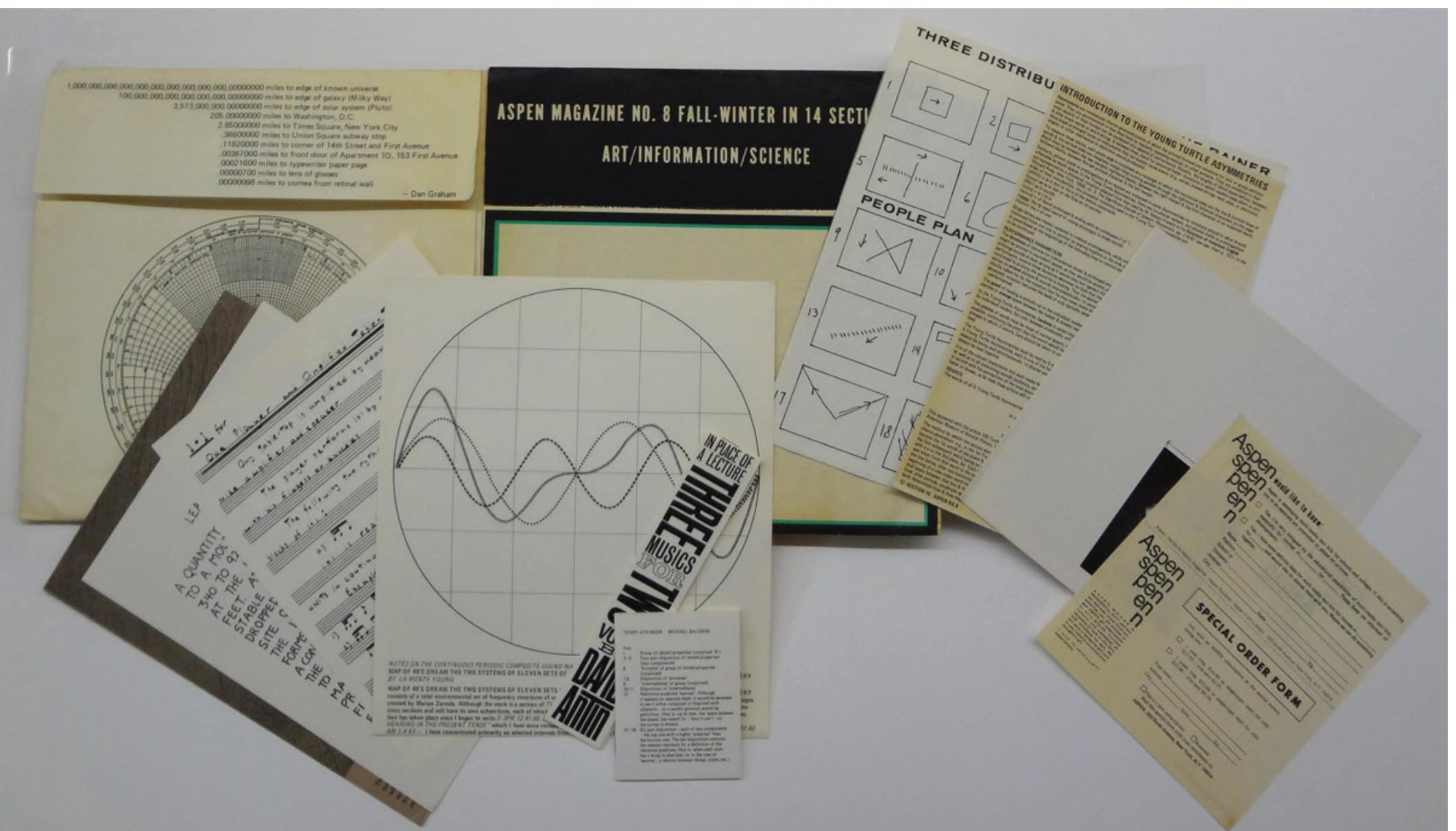
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McSWEENEY'S QUARTERLY CONCERN



ASPEN MAGAZINE



ASPEN MAGAZINE

DYNAMIC LAYOUTS AND GRIDS

(*a review*)

There are many matters of detail typography which one can, in good conscience, resolve differently. The author would certainly not want this book to be regarded as an infallible catechism; rather, he counts on intelligent designers, who, in the spirit of this book, find appropriate solutions to the problems that arise in a given context, even though not all potential problems are dealt with in this text.

And there are texts in which all the details have been attended to – and yet they look so soporifically dull ...

— Jost Hochuli
Detail in Typography

What goes on a page?

Images: photographs, illustrations

Typography: headlines, subheads, pullquotes, body copy

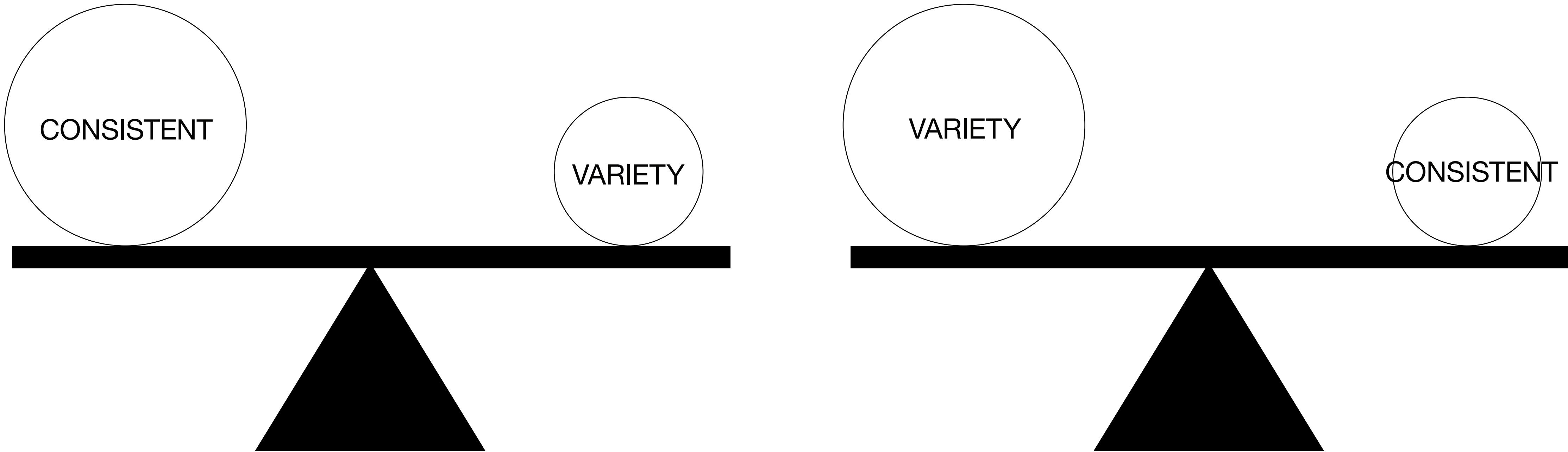
Design elements: rules, shapes, arrows, etc. (Anything part of the layout but not image or type.)

Good layout is about balancing variety and consistency.

Too much variety and each page or spread has nothing to do with the previous pages.

Too much consistency and things get really boring.

Every project has its own sweet spot between consistency & variety.



Instructional and informational materials
should be more consistent.

Magazines can have more variety

**Everything needs a bit
of layout variety.**

Ways to add consistency

- Each page uses the same grid.
- Limited typographic palette
- Standardized graphic elements, such as rules, icons, image dimensions, etc.

Ways to add variety

- Varied placements
- Color changes
- Contrast in all varieties: color, size, shape, pace, etc.

TIP!

It is easier to push something too far, be wrong, then scale it back than to be conservative and have to invent things later on.



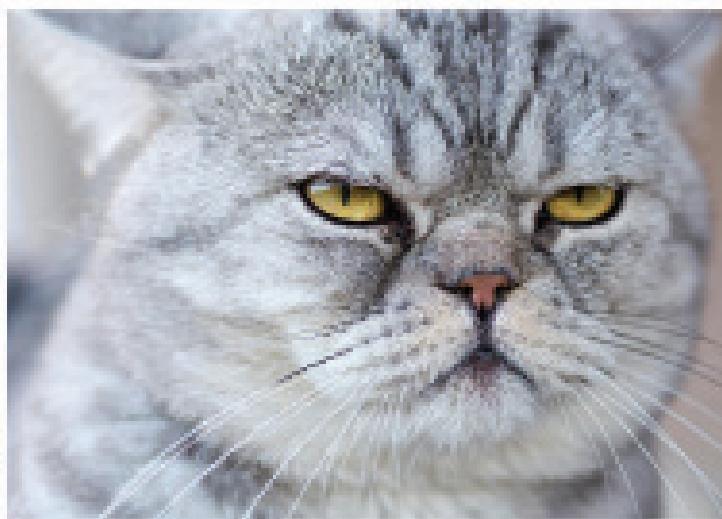
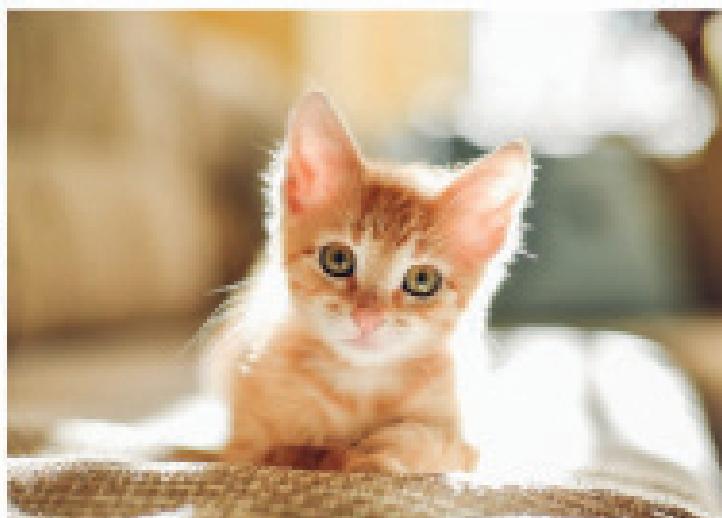
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**Your job is to help move
the eye around the page.**

Objects in the layout have an implied movement.



PHOTOGRAPH
horizontal movement



PHOTOGRAPH
vertical movement

“Lorem ipsum dolor sit amet,
consectetur adipiscing elit.”

PULL QUOTE
horizontal movement

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Cras at facilisis nisi, finibus ultrices turpis. Vivamus ut enim in neque consequat rutrum. Etiam leo eros, mollis non gravida at, tincidunt ut quam. Vivamus sem est, pharetra ut velit convallis, aliquam dictum arcu. Nunc viverra ante at ipsum ultricies, id dapibus arcu gravida. Pellentesque pulvinar justo vitae porttitor convallis. Morbi viverra auctor ex, quis auctor urna condimentum sed. In tempor tortor at efficitur congue.

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BODY COPY
vertical movement

BODY COPY
horizontal movement

Horizontal movement can also be controlled based on the image or justification of the text.



PHOTOGRAPH
Horizontal Movement, Right to Left, Right Bias



“Lorem ipsum dolor sit amet,
consectetur adipiscing.”

PULL QUOTE
Horizontal Movement, Left to Right, Right Bias.



Good things happen through relating items and their movements.



“Lorem ipsum dolor sit amet,
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KITTENS



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Most students do not use size contrast effectively.

Learn this and instantly make your work better than most of your peers.

**DYNAMISM IS
CONTRAST.**

Small, medium, large



A large black letter A is centered on the slide. It has a thick, solid black outline. A horizontal bar consisting of two green rectangles is positioned across the middle of the letter A, covering approximately one-third of its height. The background of the slide is white.



A small circular image of a white cat sitting in green grass. The cat is facing towards the right. The background of the slide is white, and there is a decorative border consisting of a series of small green dots at the top and bottom edges.

*If you learn one thing from
this presentation, learn this.
It will change the way you
think about layout.*

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Small, medium, large

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If you learn one thing from this presentation, learn this. It will change the way you think about layout.

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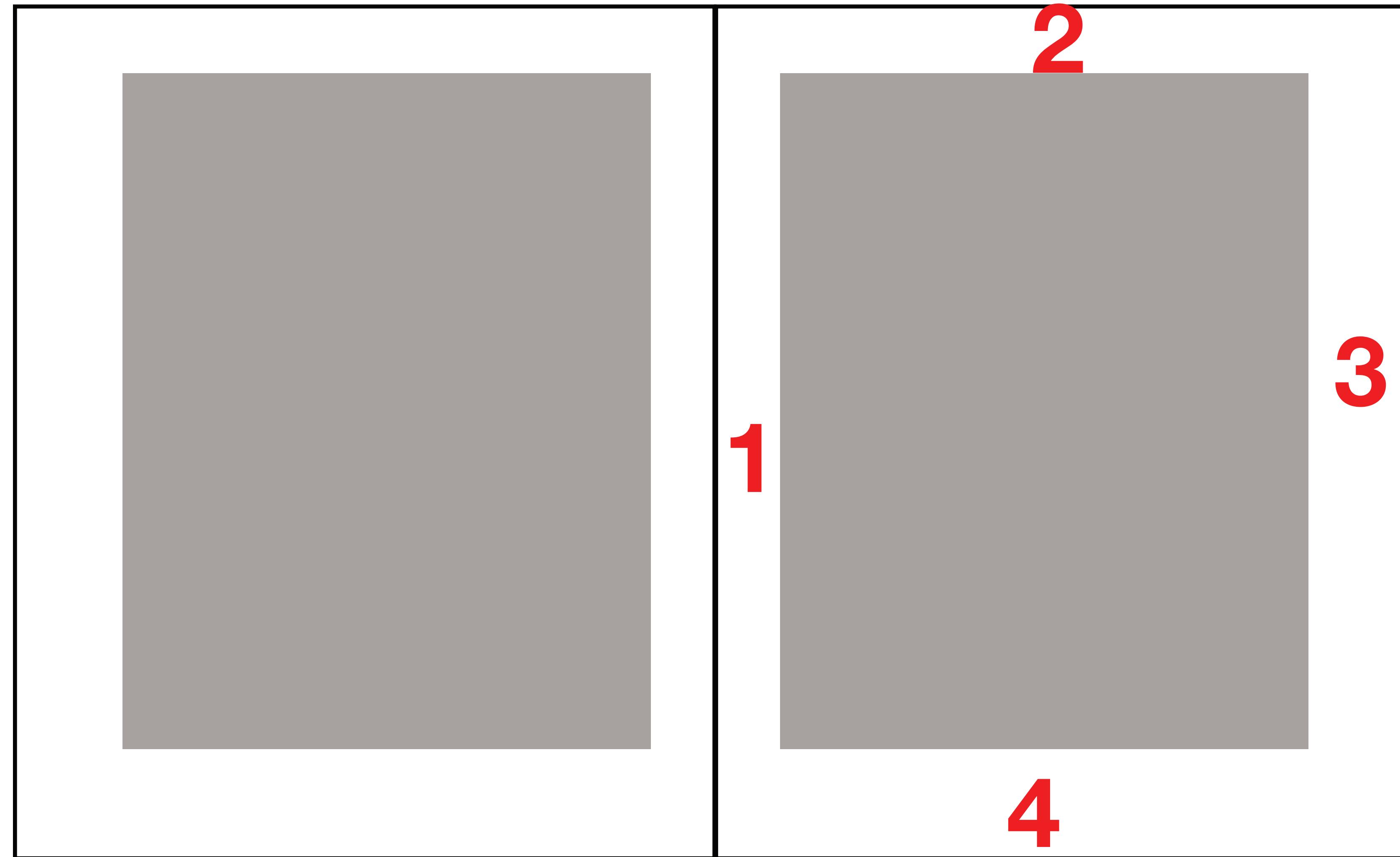
Try to have a few things of each size in your layouts.

Be sure to not crowd.

If you're going for minimalism, have one very large element and one very small.

GRIDS AND MARGINS

Margins typically increase in size going around the page clockwise, starting with the inside margin.



Larger margins are seen as more elegant/formal.

Portrait 01: Andy Devane

Shane O'Toole and Peter Carroll
Technological University of Ireland, Athlone, Ireland
22 December 2011

Live Density

Portrait 01: Andy Devane was the first in the *January* *Portraits series of events*, spotlighting a number of the *Technological* graduates. The two lectures by Shane O'Toole and Peter Carroll focused on *infotainment* drawings by second-year students at *University College Cork*, that examined the structures, materials and environmental control in *Cork's* earliest major work site, *Mary's Seminary School*, *Kingswood, Limerick*. *Technometrics* supported by *Techno*, *Ireland*.

Shane O'Toole presented an overview of *Andy Devane's* life and work, drawing particularly on *Devane's* correspondence and interviews. Beginning with *Devane's* own home, *of course* *Devane* describes it as the only building left from *Hughes'* *Residence*.

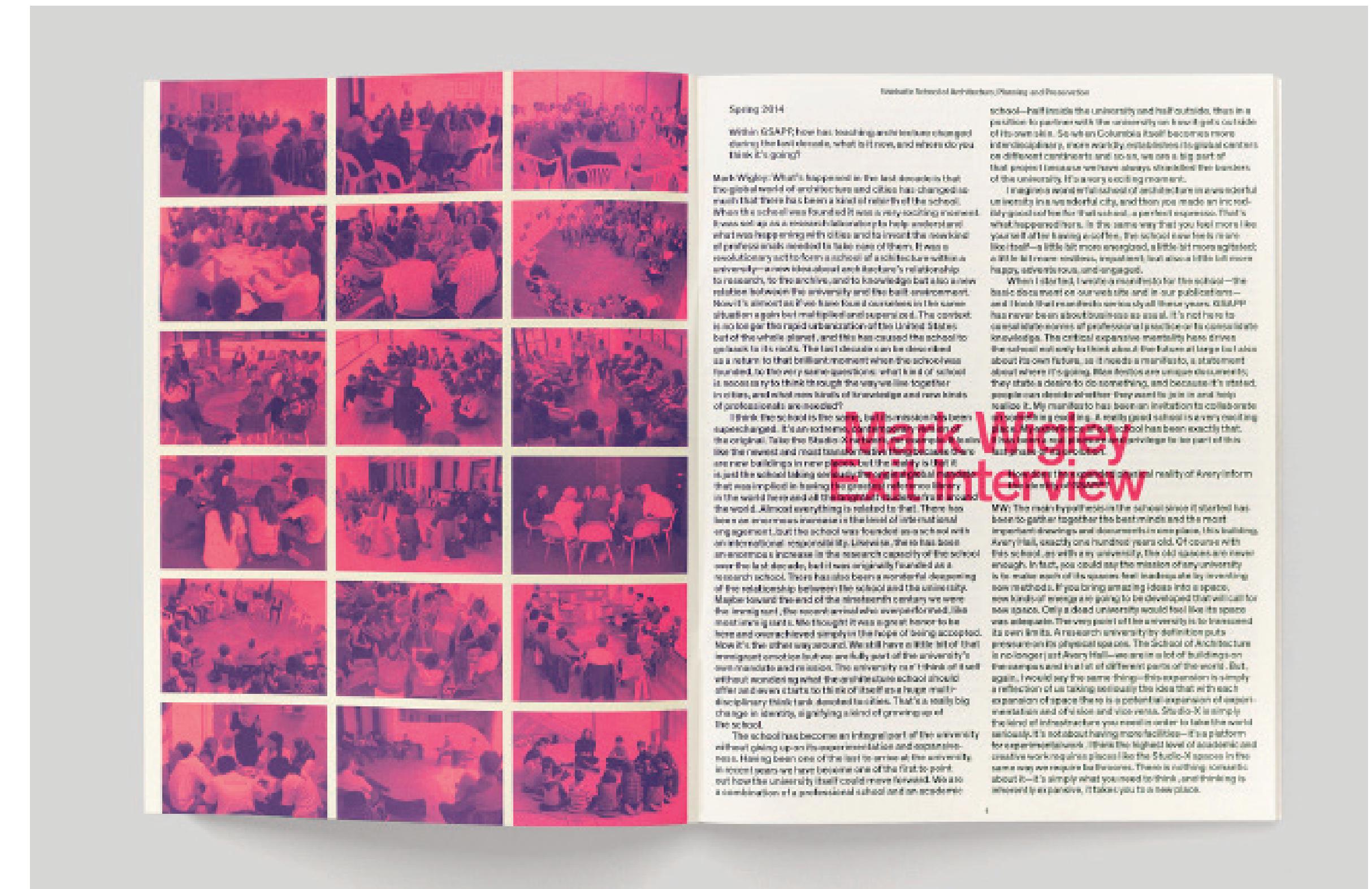
Letters of *John's* *Architect* *Devane* and *American* *Architects* give a picture of the character and environment. In *Front* *Legal* *Wright*, there was a *passage*, *saying* *that* *was* *the* *beginning* *in* *an* *age* *when* *architectural* *many* *media* *men*, *Walter* *Drake*, *Early* *Devane* and *Robert* *McGee* *the* *two* *most* *famous* *figures* *from* *Devane's* – *interesting* *notes* *for* *Architect* *John* *Wright* *who* *had* *happened* *differently* *from* *Devane* *in* *what* *the* *Balloon* *Festival* *in* *Devane's* *time* *occurred* *in*.

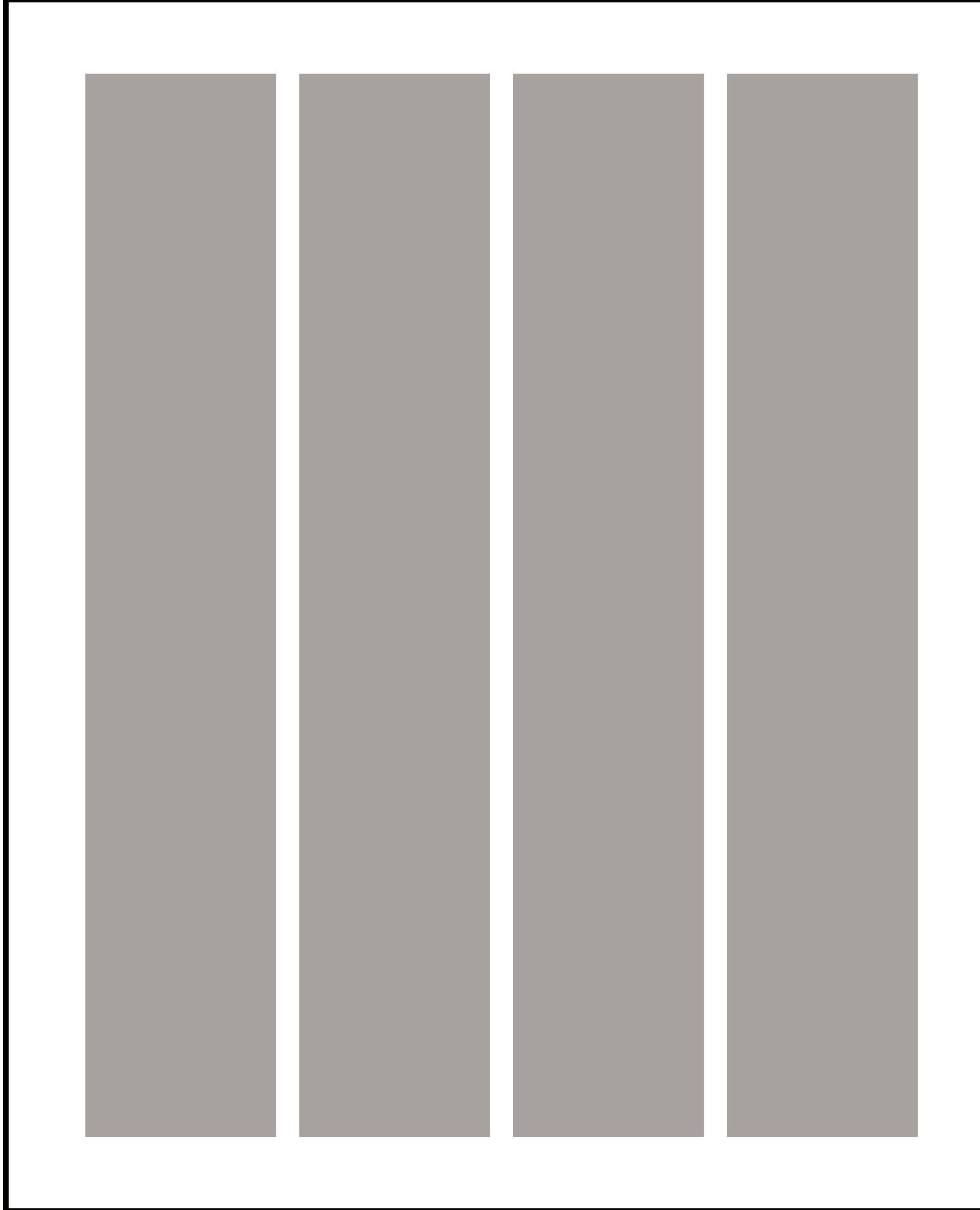
After *working* *in* *London* *with* *some* *money*, *surprised* *that* *nobody* *had* *ever* *seen* *what* *Wright* *had* *done* *in* *Cork*, *Devane* *came* *to* *Ireland* *and* *taught* *students* *about* *fabulous* *materials* *and*

concentration *stuffed* *by* *minerals* *and* *rocks*. *There's* *always* *a* *paper* *thick* *and* *thick* *as* *such* *things* – *as* *space* *time*. *Nobody* *wants* *to* *listen* *to* *what* *else* *or* *to* *what* *is* *not* *there* *describing* *the* *place*!

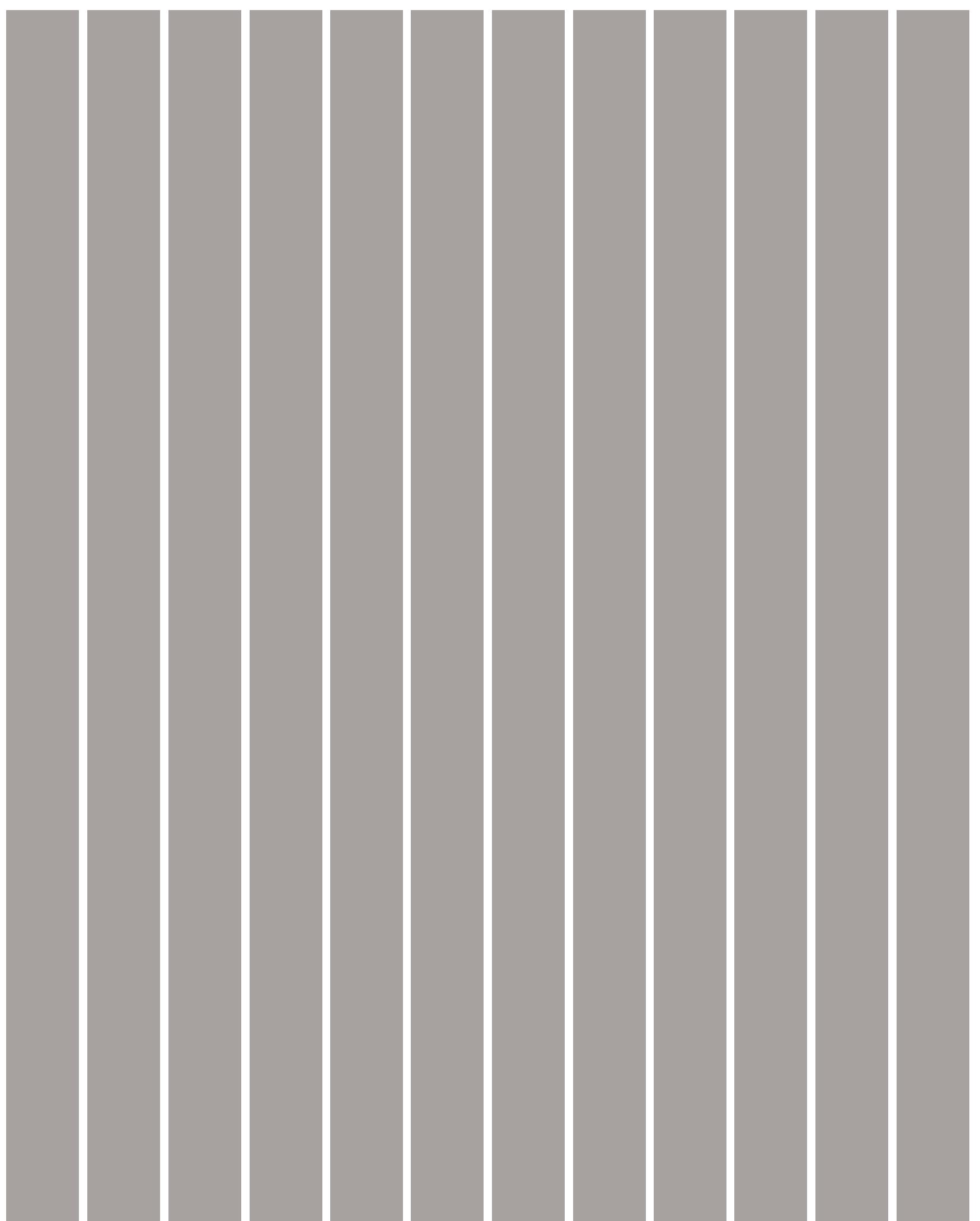
O'Donnell *Devane's* *research* *in* *Ireland*, *his* *relationship* *with* *Paddy* *McMahon* *and* *his* *student*, *the* *joint* *exhibition* *of* *Techno* *Kettle*, *where* *Characteristics* *of* *periods* *in* *architecture*, *including* *influences* *from* *Ireland* *and*, *particularly* *in* *church* *plans*, *Athenaeum* *Architects*. *The* *lecture* *ended* *with* *a* *short* *film* *of* *Devane's* *work* *in* *Cork*, *some* *shots* *of* *the* *old* *of* *the* *old* *house* *he* *had* *built* *by* *his* *grandfather*. *Devane's* *soft*-*reflective* *material* *from* *interviews* *with* *Devane* *on* *expressing* *the* *main* *over* *spelling*, *size*, *Shane* *O'Toole's* *lectures* *continued* *offered* *and* *the* *pursuit* *of* *the* *more* *graduates*.

Peter Carroll *introduced* *St. Mary's* *Saint* *Primary* *school*, *in* *the* *heart* *of* *the* *metropolis*, *as* *a* *project* *which* *had* *a* *function* *for* *the* *local* *children*, *primary* *education* *University* *that* *was* *evidence* *of* *the* *structural* *encouraging* *students* *selected* *at* *the* *City* *in* *West* *Kilkenny* *as* *producing* *an* *entry* *place* *that* *the* *City* *in* *West* *Kilkenny* *had* *been* *looking* *for*. *This* *programme* *was* *underpinned* *as* *a* *structured* *modular* *arts* *course*. *David* *and* *Graham* *Pellicci*, *of* *which* *the* *students* *investigate* *the* *surrounding* *Kilkenny* *structures*, *construction* *and* *environment*. *The* *accompanying* *series* *of* *drawings* *communicate* *their* *thoughtful* *and* *careful* *work*.





**More columns provide
more options for the
layout.**



Twelve columns is nice too.

Seems excessive?

You probably won't use all 12, but 12 columns can be simplified to 2, 3, 4 and 6 columns easily, so it makes sense for a grid system that will hold lots of different kinds of content.

Certain type sizes work better for certain applications.

