

typebox.com



typebox.com



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California Job Case, center box



Typebox, LLC | Oakland-San Francisco | California | USA | Earth

issue one



typebox.com

Typebox will market useable but interesting typefaces, to meet the expectations of today's design industry: Satisfying professional demand while easy to apply by occasional users.

The founders and contributors of Typebox come from a range of backgrounds – print and screen design, analog and digital methods of creation. Over the past two decades' progress, we've become bridges of experience spanning technologies, media and cultural aspects of type and design.

[buy inside the box]

philosophy collection



inspiration collaborative

Keep checking back with Typebox every quarter: Find our latest typefaces in Fontbox, and articles in Thinkbox. Preview upcoming font releases and thoughts in Outbox. Share your thoughts with us in Inbox, and check out our inspiring alliances. Join our mailing list for upcoming announcements, and don't miss our promotions.

[If the alphabet is the skeleton, then letterform is its soul]

TYPEBOX: mind, heart and hand. Like in life itself, the process of "thinking, feeling and doing" can also be applied to type culture – from concept and formgiving to the ongoing use, craft and art of typography and letterform design.

[type design is neither art nor science, but an obsessive obsession]

Typebox gains its inspiration through

travel, art, storytelling and music.

Souvenirs from these experiences are then collected – capturing those memories that make our hearts move, our minds work and our hands draw.

TYPEBOX: promoting type culture. Typebox is more than just fonts: We provide background to our ideas as well as forward thinking for both creation and use of typefaces: inspiration and application.

With your participation, we hope to establish a platform for constructive thought about and around type. We invite serious contributors to make their best musings public, and wish to become your bookmark as an everyday resource – for designers, students and teachers alike.

[Apathy is the enemy]

Typebox
The unusual but useful—
Typebox will market useable
but interesting typefaces,
in order to meet the
demands and expectations
of today's design industry,
while also being easy
to apply by the occasional
users.

thinkbox
Here is where you will find
our mini-magazine for opinion,
thinking, know-how and
plain fun with type. In each
release we promise a new
theory article, historical profile,
a type designer-related tip or
technique, and an inspirational
musing in funbox.

standardbox
Typebox ensures that your
shopping experience is easy
and efficient. Review the
customer service information
and visit our help desk
for technical, licensing and
format information.

about us	publishing
new releases	contact us

outbox
Typebox has officially
released its first fonts, which
are now for sale. Watch
for new design releases and
a free gift every season.
Here at Typebox, you can be on
the lookout for the latest
news and what lies ahead.

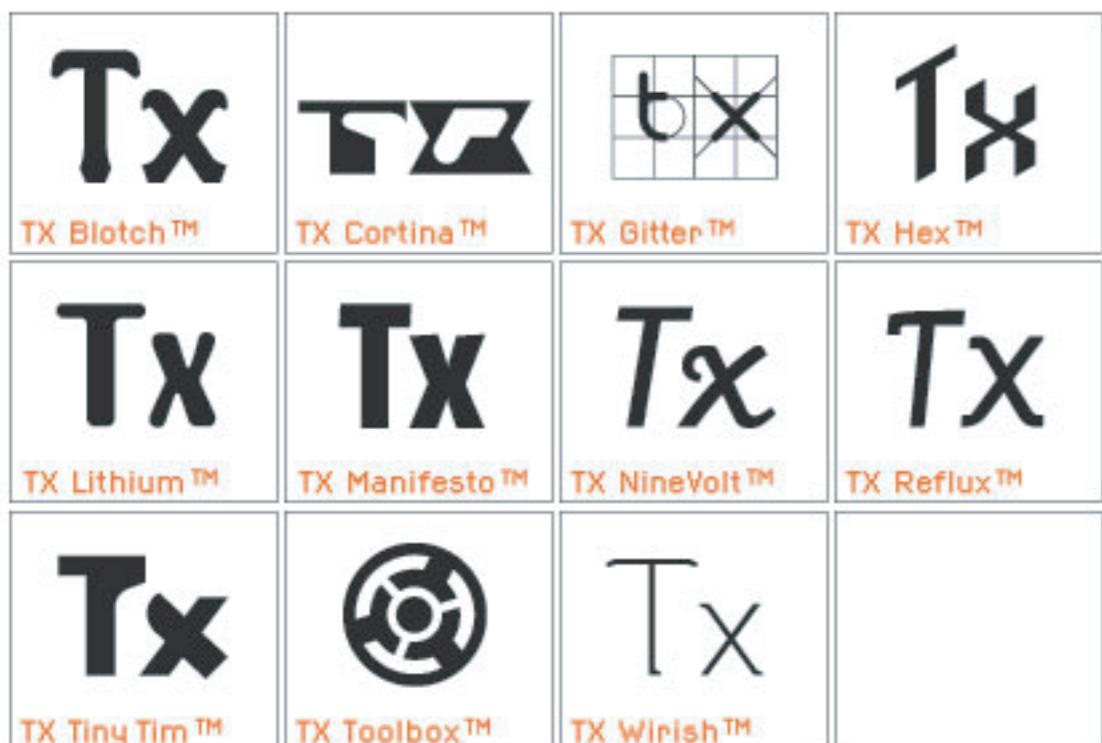
inbox
Our department where
Typebox answers your mail
and posts your comments
and insights. Partners
Joachim and Mike also invite
you to visit their respective
design ventures.

fontbox	service
	submissions

fontbox

showbox
Typebox is looking to build itself as a type collaborative of designers with compatible vision and skill. If you feel that you have a good, workable font that might be at home with us, we will gladly review it to see whether it may become part of our growing library.

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you have a good, workable
font that might be at home with
us, we will gladly review it
to see whether it may become
part of our growing library.



Fontbox

Browse through a selection of typefaces from a growing community of designers. Examine character sets, available styles and special details. Learn about our designers and their background and discover their inspirations and ideas, while following their design process. Find out about possible uses in sample art and suggestions. Fill your Buybox on our secure server, and be sure to take our free promotion with you!

Mike Kohnke

Graduated with honors in Geography from Western Michigan University in Kalamazoo, specializing in Cartographic Techniques. Also holds a Bachelor of Fine Arts degree with honors in Graphic Design from the same institution. Worked at the design school's Design Center, including design for several University cultural events. These experiences came together at the National Geographic Society in Washington D.C. Information designer at The Understanding Business in San Francisco. In the years following, worked as a contract graphic designer where collaborations included projects with Cronan Design, Zimmerman Crowe Design and Mark Anderson Design, Senior designer and project manager at Ninja Design for 3 years. Work included annual reports, magazine design, identity and print collateral. Received the Civic Center Logo Prize from the City of San Francisco. Currently teaches type design and graphic design. Earned a Masters degree from California Institute of the Arts near Los Angeles, attended from 1998 to 2000. Since then, Principal of We Associated in Oakland. Current projects and commissions include web, identity and type design.

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mike@weassociated.com
mike@typebox.com

Joachim Müller-Lance

Graduated with honors from the Basel School of Design in Switzerland and studied Fine Arts at Cooper Union in New York. Senior designer at Access Press/The Understanding Business New York/San Francisco. Designed cultural exhibitions and publications related to the 1992 Olympics at his own studio in Barcelona; taught information design at Elisava School. Lead information designer for Barclays Global Investors in San Francisco for 3 years. Received the Gold Prize of the 1993 Morisawa Awards for his "Lance" typeface family, and two awards for his first Kanji and Latin typeface "Shirokuro" at the 1999 Morisawa Awards. Researched and lectured internationally on cultural and information design (specialty: vernacular public design in Japan), and typeface design. Published in the professional press in Hong Kong, Japan, USA, Germany, Belgium. Since 1997, Principal of Kame Design, San Francisco, for cultural and information design, typefaces, cartooning and animation. Co-founded Typebox with partner Mike Kohnke in July 2000, an online type foundry for 'unusual but useful' type design. Co-founded Spiral21, a media design collective, as Creative Director.

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issue one

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Designed and edited by Mike Kohnke and Joachim Müller-Lance
Copy editing by Diana Stoen
Typebox fonts: Joachim Müller-Lance, Mike Kohnke,
Cynthia Jacqueline, Akira Kobayashi, and Dennis Poon

Printed September 2001
Prepress and printing: Steffen and Karsten Richter
Buchdruckerei Emil & Dr. Edgar Richter, Stadtroda, Germany
e-mail: info@druck-richter.de

Special thanks to David Benitah, Rorian Fanachir, Jan P. Gassel,
Rita Kohnke, Anja D. Neupert, Holger Struppek and Neeld Tankley

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9volt

The quick ink-line typeface

TM
PARTS
R C

9bolt

option y
¥

It's machine shop ready

shift option c	option nn	option 4	@	1	option ue	option u	shift option s	shift option /	shift option k
shift option a	shift option .	option q	%	2	7	G	option S	option ?	9volt
shift option k	shift option c	option E	%	2	7	G	S	¶	
shift option s	shift option c	option E	option ue	shift option a	shift option .	shift option a	shift option .	shift option /	
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shift option 5	shift option r								
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Not inspired by a battery

There are a few ideas behind 9volt (and 9bolt). One idea being that the typeface is based on a sort of symbolic logic. The intent was to describe certain relationships among the proposition of making an alphabet based on a specific shape, and showing the implications, contradictions, contrariety and conversion of this process. That's the hyperscientific definition...

Assimilated from the characteristics of handwriting, 9volt and 9bolt were engineered to emphasize the bottom connections. The result is a strong baseline with a left-to-right movement. Another intention was to design a typeface that had 3 degrees more slant than the common 6 degrees found in many script faces. One could say that the 9 degree backbone gives 9volt and 9bolt extra verve and vigor.

9\$ΣΠΔΩ\$¢Ef¥€††

xyz 1234567890

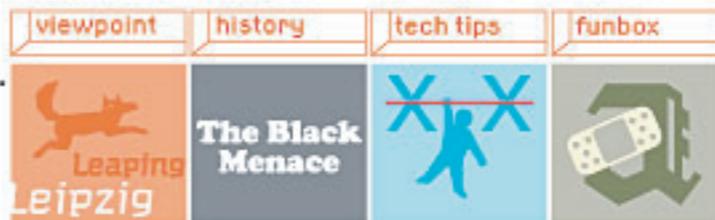
9volt

9volt

9volt 9volt

the 9volt task

Welcome to thinkbox...



...our mini-magazine for opinion, thinking, know-how and plain fun with type.



VIEWPOINT:
Typebox offers viewpoints and editorial about type culture, meant to stimulate graphic designers, teachers, students and type aficionados alike. Text and pictures highlight the happenings that keep our profession ever-changing.



HISTORY:
Encounter a different type designer in every Typebox release. Get the scoop on revealing facts and why their typefaces became significant: how did their work impact our design culture? Each type designer profile offers historical details, inspirations and always includes a comprehensive list of typefaces.



TECH TIPS:
Read up on our trade secrets and discover a new trick. Typebox offers helpful hints and techniques that may help you in your own type design endeavors. Avoid the headaches of trial and error as we share a few technically oriented tips that may make our design and production process run smoother.



FUNBOX:
Key into a lighter side of type design by bookmarking the features that keep us smiling and inspired. Expect the absurd, the iconic and the unusual, a relative circus of funny quotes, fantasy and fun juxtapositions. Typebox promises that our earnest fun with type will fuel your own creative juices.



Tiptoe through the tulips with TX Tiny Tim™

with LUV
from Typebox™Start here
↓

Eek! You scared the birds and they dropped something on you. Skip 1 turn to wipe.



Ouch! Tore the seat of your pants scrabbling down the willow tree. Go get first aid.



Cool, you found the ladder! Go all the way down.



Wake up! On your marks: Tiptoe out of your window...



It's the tulip pair! Time to switch positions with your sweetheart.



First Aid: Good to be prepared! Advance 3 fields.



Is your sweetheart still asleep? Climb up the ladder to check.



Slimy the milkman sez Yo! Good you had your milk, advance 3 more fields.



Ah! Rover doesn't like tiptoeing. Run to the mailman, he'll distract the dog.



A valentine in the mailbox! Skip 1 turn and tell the others what it said.



Squish! Tiptoe on Mr. Snail on his way to get the nail. Go get first aid.



Let's try the slide all the way down.



Eww! Tiptoe'd into Rover's poo. Go back to your room to get fresh socks.



Gee, the tulip pair. Yup, switch positions with your sweetheart.



The slide was so much fun! Go back up again.



Tiptoe'd over the milk bottles. "No milk today" is the wrong song. Go to the milkman to buy more.



Ugh, the tulip pair again! Time to switch positions with that...



Splish! Tiptoe'd on the garden hose. Skip 1 turn to get dry pants.



Mr. Wong the mailman brought a valentine! Go to the mailbox!



Myaah! Tiptoe'd on Ms. Cat's tail. She only wanted the spilled milk. Go get first aid.



Not again! Billy the paperboy tossed the paper at you. Skip a round to rub your head.



No tiptoeing without love songs... Skip 1 turn and sing something romantic for the others.



Oops! All that singing woke Mon up. Skip 1 turn to make breakfast.



Finish
Saved! It's Mon's tulip patch.

Play the game!

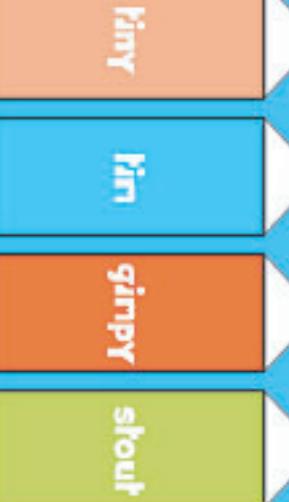
It's b.a.n. on Valentine's Day. You have your sweetheart sleeping over. But you forgot the flowers! Now you have to tiptoe through the window, through the garden under the willow tree, to snatch some tulips from Mon's patch.

Rules of the game:

It's most fun with an even number of players. Choose your sweetheart: if one of you lands on a "tulip pair", you will have to switch positions. With an uneven number of players, choose a switching order.

Get cozy and take off your shoes. You cannot tiptoe in them. Cut out the dice and "Tulip vase" game figures and assemble them. Follow only the instructions of the field that the dice brings you to.

No persons, animals, plants nor garments were harmed during the development of this merely fictitious game.

Pictures, letters, symbols and sounds: A look at shape and meaning
Joachim Müller-Lancé

"Form follows function"? This time-worn and often misunderstood approach found a recent alternative in "Form calls for content". It seems to make better sense today—yet, the internet quickly deteriorated the term 'content' into evasive new speak for any agenda. So, I think form makes us ask for meaning. We are intrigued by new shapes and we yearn to figure out everything we encounter. All life carries this desire in its genes, to be in control of our surroundings. This is my paradigm for being an information designer, type designer, and cartoonist at the same time. If I focus on form and meaning, I can see how all design fields are connected:

Concept and origins:

Ancient ways of recording meaning began to connect us to each other, sharing information, emotions and spirituality, passing our culture on to future generations. Images were the first carriers of meaning: from cave painting, it was a quick step to the first standardized symbols, and then to written language. The hieroglyphs of Egypt, the Chinese Kanji system, and Mediterranean culture all provide well-documented trails from content-filled glyphs to phonetic marks. This transition seems largely a global phenomenon.

Expression and essence:

We still call all the shapes in a font "characters"—do we want them to have personality? Meanwhile, the pictorial approach transformed into our international pictograms—since writing is confined to language. Pictograms take an interesting position between typographic characters and cartoons. As for form, icons are closer to letters; like a typeface, a system of icons needs to be all in the same style, in order to be identified as a coherent system. As for meaning, icons may be closer to cartoons: Both are simplified depictions bearing messages for quick recognition.

Time and abstraction:

The next larger space for expression is the aspect of time, its purest form may be the pictorial sequence, like in emergency instructions. As a rule goes to writing where all elements mix: From cave painting to modern comics, storytelling has relied upon imagery for support. Actor "characters" are joined by typographic "characters" for speech or drama: boor, shazam, qatán, burum. Simplified for efficiency, but not always more primitive: Concise immediacy may stir thought, while leaving space for interpretation and identification with a good tale. Increasingly life-like communication in modern media is not to the benefit of sharing meaningful essence, intensifying literal "experience" on a physical or emotional level is merely superficial stimulus, and distracts from desires to take home deeper ideas for life.

Together:

Abstraction, essence, meaning: Between my disciplines of information, type, and image-creation, I see what this diversity has in common. Cross-pollination not only creates interesting hybrid work, but also helps define a deeper sense of consistency. "A picture is worth a thousand words"—but a single word can evoke as many images. There is no separation between image, word and letter—nor between spiritual and pragmatic, or fun and serious. All elements are companions for meaning. Let's respect and enjoy that, and keep going.



shirokuro ("black & white")
judge's prize & honorable mention
norisawa awards 1999

nichiyou-daku
("sunday carpenter")



Interface icons
for corporate intranet website
with M.A.D.



Interface icons
for management software
with M.A.D.



Katrina's cool birthday
interactive game



The dating game
convention presentation for RGI

リチウム・カタゴト
Lithium Light

Lithium Light Italic

Lithium Regular

Lithium Italic

Lithium Bold

Lithium Bold Italic

Lithium Ray Bright

Lithium Ray Bright Italic

Lithium Ray Dark

Lithium Ray Dark Italic



"*Tokyo wa yoru no shichiji*"... it's 7 p.m. and you got off work early: Hooray, the after-hours meeting was cancelled. Yatta... your friends were lucky too, you just called them on your *keitai-denwa* from the *Yamanote* train: Let's meet at *Hachiko*. But where do we want to go? The electronics shops in *Akihabara* are closed; forget that mp3-player for tonight and have fun.

Stay in *Shibuya*, browse J-pop at the CD store? Find that yakitori place behind *Shinjuku* station, then club dancing? The art opening in *Aoyama*, or the interactive show at the media center? Ume-shu at the izakaya in *Naka-meguro*, cocktails and wacky music in that hidden bar? Check out summer fashions in *Harajuku*? (^o) (^A) (^@)

Tanoshikatta, just past midnight: you made it to the last subway. No seat, but you won't fall asleep like last weekend when you missed your stop, *shou ga nai*... (- -) Your turtle wants to be fed, and there will be many emails waiting on your orange laptop.

All along the way, *Lithium* could be with you: on your palm's LCD display, in the music video at the restaurant, in the advertising on the building front, on the karaoke TV screen, or the club flyer.

From *Akira Kobayashi*, a Tokyoite who knows the diversity of his home turf, comes a type family definitely on the cutting edge, but useful and flexible for endless applications. And *Lithium's* four "Ray" versions include hand-edited 24pt-bitmaps handy for use in .gif graphics on the internet. *Hai douzo!*

Lithium Family	リチウム・ファミリー
Lithium Katakoto	リチウム・カタゴト
Lithium Light	リチウム・ライト
Lithium Light Italic	リチウム・ライト・イタリック
Lithium Regular	リチウム・レギュラ-
Lithium Italic	リチウム・イタリック
Lithium Bold	リチウム・ボルト
Lithium Bold Italic	リチウム・ボルト・イタリック
Lithium Ray Bright	リチウム・レイ・ライト
Lithium Ray Bright Italic	リチウム・レイ・ライト・イタリック
Lithium Ray Dark	リチウム・レイ・ダ-ク
Lithium Ray Dark Italic	リチウム・レイ・ダ-ク・イタリック

Letterforms evolved from methods of writing

Mike Kohnke



Blotch

GRAPHOLOGY : TYPE DESIGN

1

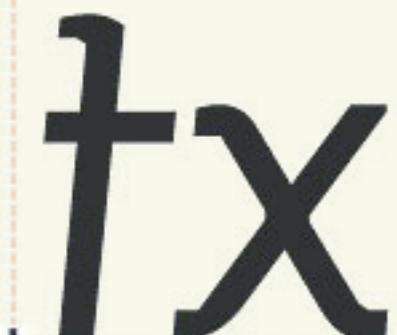
The project started with an overview of calligraphy. This served as a basis for understanding how letterforms are constructed through the art and craft of formal penmanship.

2

The next step was to pursue the rhetorical question, what kind of type design methodology could be developed in order to create typefaces that place physical, voice and personality characteristics in the place of determining the design of a typeface?

3

Graphology, the art & science of deducing character, disposition or aptitudes from handwriting, was the topic of inspiration chosen to serve as the methodology and design framework.



Reflux

Dear Hamburger,
I was wondering if you could explain to me why the quick brown fox jumped over the lazy dog. Is it because that is all the fox can do? The other day I noticed a quick red dog running around a lazy fox. Never have I seen such an unusual sight. Strange indeed, like a large fawn jumping quickly over white zinc boxes. Zinc boxes like these are much too large for any good, quick brown fox. White zinc boxes come from the wooden docks of Victoria. The same docks where my friend Fred Portjohn makes very quaint wax toys. Between the toy making and working for Xerox, trips to San Luis Obispo with his fast dog occupy all of his time. His dog Yoyo was first found sleeping on a Canadian ship called the Endeavor. Rear Admiral Jack Goodby gave the leaping dog to his partner Wendell Quincy. Back in Utah, Mr. Quincy kept the quirky dog with his farm of fawns. Late one night Yoyo jumped the fence and ran off to Fred's house at 9 North Fox Street, near 8th Avenue. There, Fred, his wife Kitty and the quick red dog live happily ever after, not exactly knowing why the quick brown fox jumps over the lazy dog.
Sincerely yours,
Mike Kohnke
May 8, 2002

Mike Kohnke

Dear Hamburger,
I was wondering if you could explain to me why the quick brown fox jumped over the lazy dog. Is it because that is all the fox can do? The other day I noticed a quick red dog running around a lazy fox. Never have I seen such an unusual sight. Strange indeed, like a large fawn jumping quickly over white zinc boxes. Zinc boxes like these are much too large for any good, quick brown fox. White zinc boxes come from the wooden docks of Victoria. The same docks where my friend Fred Portjohn makes very quaint wax toys. Between the toy making and working for Xerox, trips to San Luis Obispo with his fast dog occupy all of his time. His dog Yoyo was first found sleeping on a Canadian ship called the Endeavor. Rear Admiral Jack Goodby gave the leaping dog to his partner Wendell Quincy. Back in Utah, Mr. Quincy kept the quirky dog with his farm of fawns. Late one night Yoyo jumped the fence and ran off to Fred's house at 9 North Fox Street, near 8th Avenue. There, Fred, his wife Kitty and the quick red dog live happily ever after, not exactly knowing why the quick brown fox jumps over the lazy dog.
Sincerely yours,
John Kieselhorst

John Kieselhorst

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Sincerely yours,
Daniel Holmes



Readability

Semantics of type design

No. 1 of 6

TX Reflux™

No. 2 of 6
TX Blotch™

Loops : Degree of Script

■ is an "avenue of emotion"

Writing Size : X-height

■ reveals whether a person has a general view on life or is concerned with minute details

Connecting Strokes: Special Characters

■ creativity and consistency

TX Switch™

Character Type Analysis

<6 case studies>

Writing Slant : Italic or Roman

■ degree to which a person is more extroverted, ambiverted or introverted

TX Contraire™

Pen Pressure: Font Weight

■ measures the vitality of the individual

Initials and Terminals : Serif or Sans-Serif

■ characteristics of curiosity, aggressiveness, reticence, inspiration, etc...

Caps : Relationship to x-height

■ taste, pride and authority

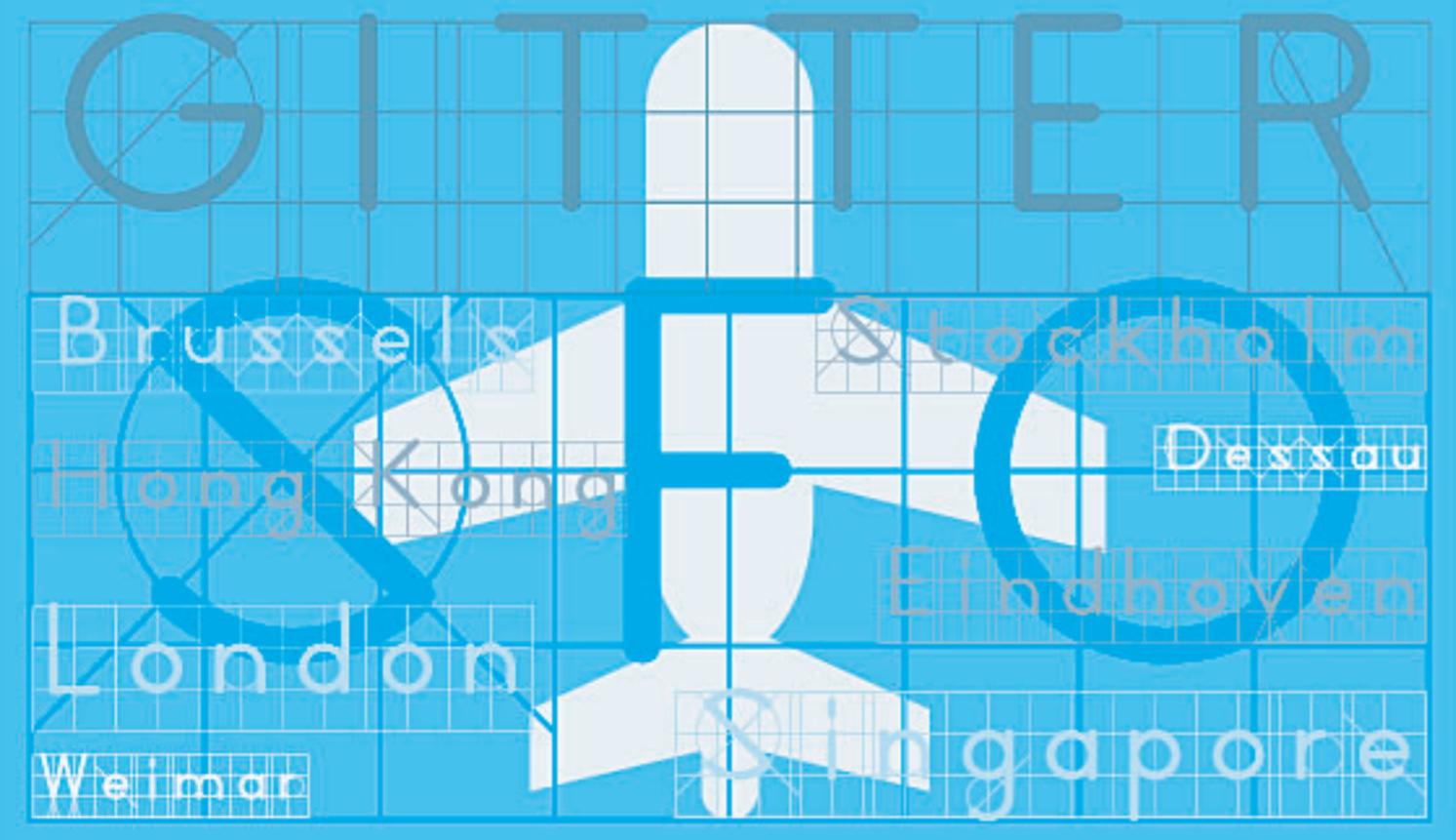
Spacing : Character Width

■ caution vs. generosity

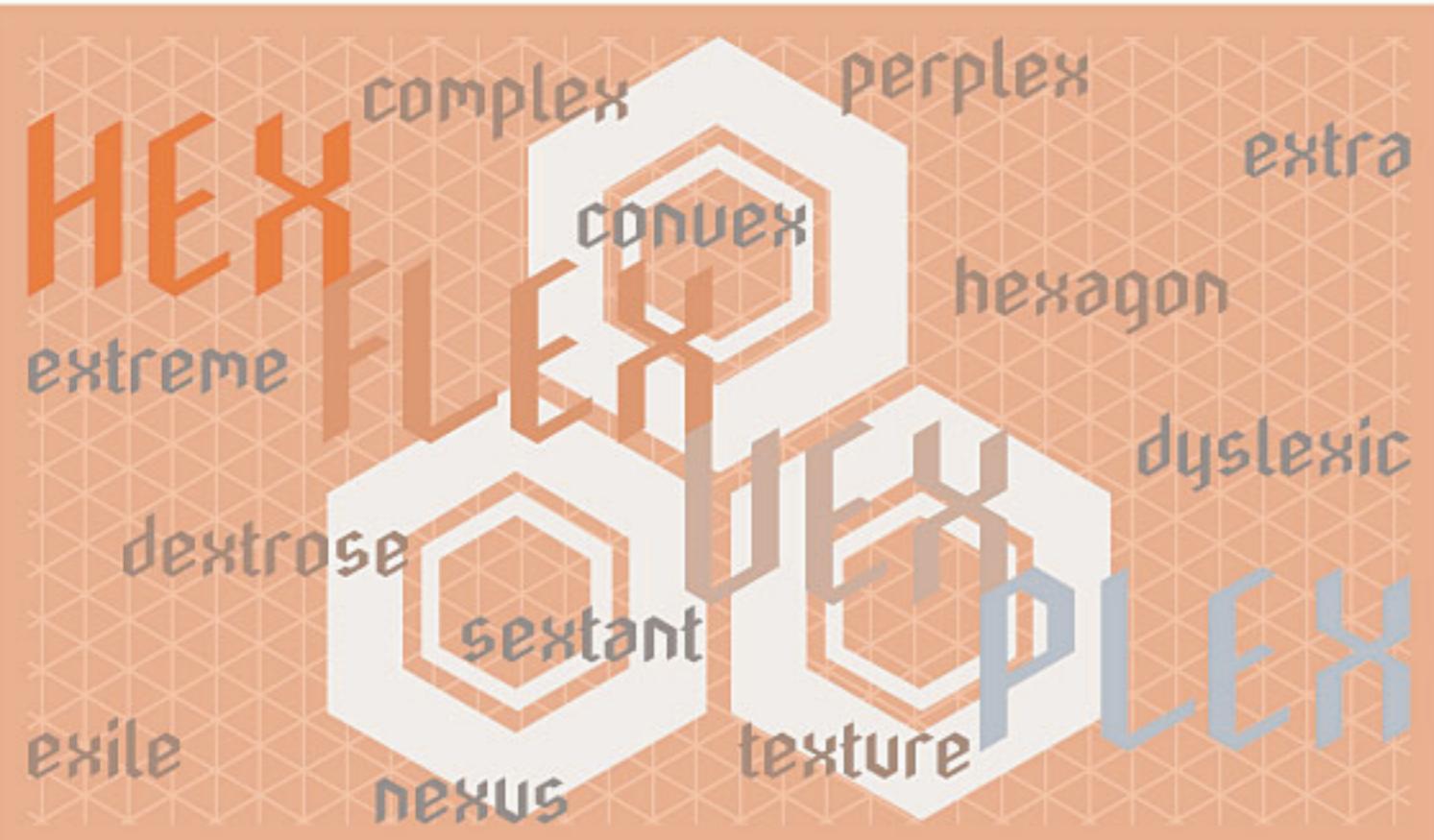
Reshetics

■ Spacing : Character Width

■ Sp



[Gitter](#) | [Hex](#) | Dennis Poon



[Wirish Family](#) | Cynthia Jacquette



Typebox is looking to build itself as a type collaborative of designers with compatible vision, common sense and skill. We define type collaborative as being a group of type designers who share similar visions in contemporary type design. Together, we wish to create a rich texture out of the diverse minds and backgrounds of our designers, and always enjoy sharing the ideas, inspirations and stories behind each of our typeface offerings.

Submit your design:
If you feel you have a good workable font that might be at home with us, we will gladly examine your work to see whether it may become part of our growing library. In order to better prepare your font for final production, review our font prep tips on the Typebox website: www.typebox.com/7showbox/7prep.html

Here you will find a step-by-step process for quality checking your design in font creation softwares.



WHICH HATCH?

"PLATE" NEXT.

HMMMM...

WHAT'S UP MIRAI-CHAN?

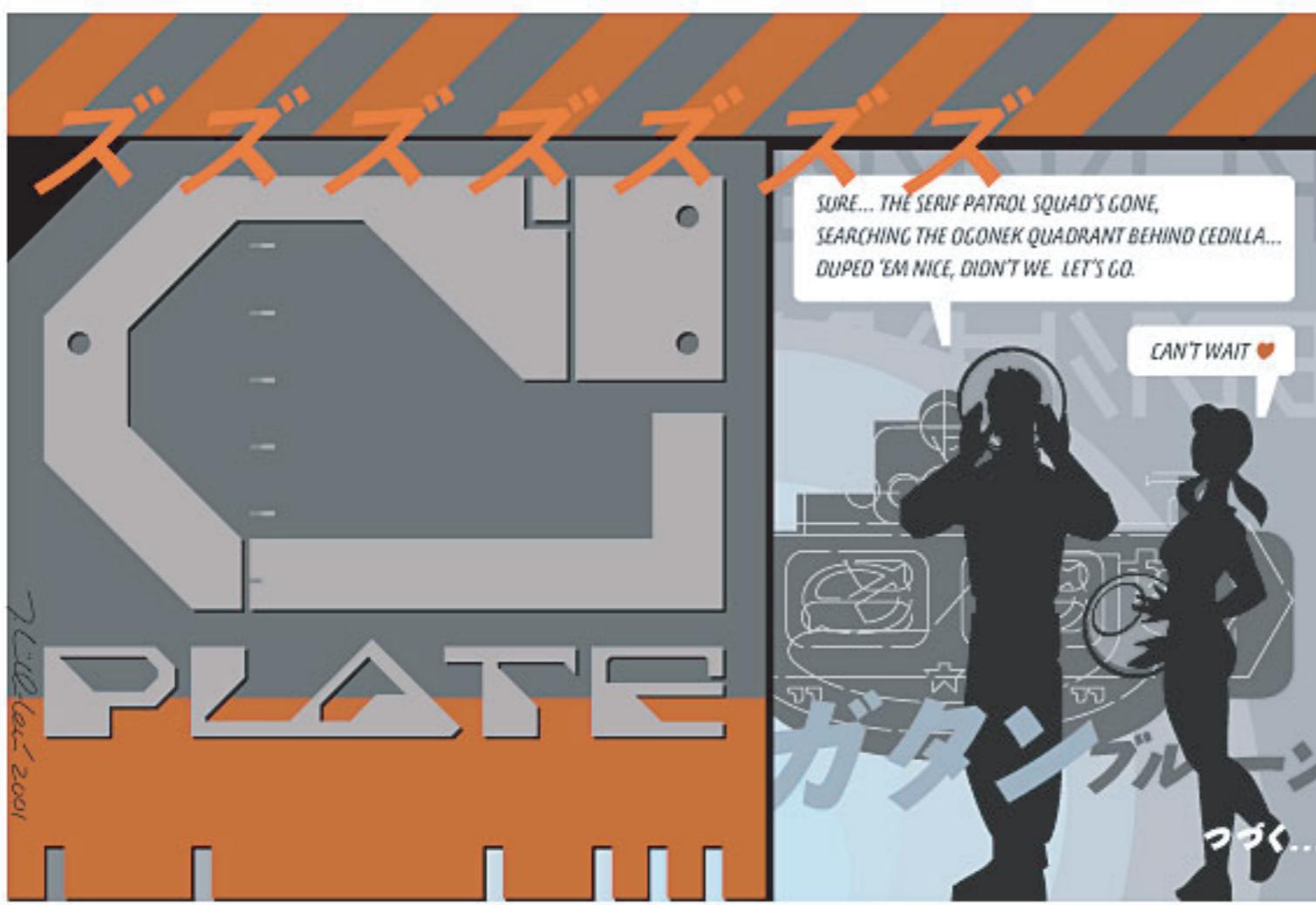
EUROGALACTIC FEDERATION

JML-2000 "CORTINA"
LIGHTWEIGHT STARCROISER

...THINK IT'S SAFE TO LAUNCH THE STARCROISER NOW?

...LAUNCHING
DESTRUCTIVE
DESTRUCTIVE
DESTRUCTIVE

• THE APPROXIMATE EDITION
• DESIGN TO 1000 050 000
• DESIGNER: NARIA LACHTA
• PRINTED VINYL FINISH



APATHY is the ENEMY

COMBAT APATHY IN GRAPHIC DESIGN:

When a friend or family member asks me what graphic design is, I tell them that it's a profession based on the combination of words & images in order to communicate specific ideas. When I offer examples like logos, posters or the bag of chips they're eating from, I usually get a nod of comprehension. Their polite & PASSING curiosity is satisfied & the DISCUSSION ends there. I never considered elaborating on the juicer subtopics, such as graphic design as a profession that reappropriates, reiterates, reforms, reflects, refracts, recycles, repeats, replaces & reinvents combinations of words and images. For those of you in-the-know design COMMUNITY: theories, meanings & parameters are constantly re-woven into the flux of surface & style. Where the debate seems to fester is on whether a graphic designer should operate with visceral abandon or intellectual purpose. The heart of this debate seems to stem from the age-old argument that our profession's LEGITIMACY comes from something more meaningful than the racket of earning dollars. Our profession's legitimacy must come from the graphic designer's HEART.

Are you
feeling
inspired?
Do you say
whatever
or I don't
care often?
An opinion?
What do you
believe in?
What inspires
you? Having
another
cellular spam
conversation?
Now look
around you—
what do you
see?—nothing
important?
Do you see the
street garbage,
the pollution,
all the homeless,
endless concrete,
run-down homes,
shopping centers,

