

## LITTLE REWARD

Baron de Coubertin's motto – it's the taking part that counts – is cold comfort to graphic designers and agencies when the enormous efforts put into competitions...

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## PROVINCIAL JAPAN

In Provincial Japan Italian photographer Guido Castagnoli focuses his attention on the Shizuoka Prefecture of Japan, as he examines culture through...

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## PALÉO 2009

For the last four years, a contest has been held at the HEAD (Geneva University of Art and Design) to designate who will take part in the poster competition for the Paléo festival in Nyon...

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La Ligne Verte, Joël Boucheteil  
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## FANZINE 137

Ladies & Gentlemen (vol. 1). The magazine reinvents itself one more time with this new issue. The content of the magazine is a tribute to "the high class magazines" and society of the '70s, '80s and '90s. The structure is marked by the interviews and the typographic presentation spreads, as well independent inserts of photography with Barbara Streisand can be seen.

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the consumers. Having said that, it is difficult to find a real justification for such a project, in spite of a vaguely seductive statement such as: "Yes, we will show you Amy Winehouse and Kate Moss again, but this time it will be different, for real!" Of course we think that domains such as fashion or "entertainment," in the same way as the creative areas, feed on love, a vital energy ahead of any commercial logic. But the idea of representing this spirit, this substance by hiring an editorial team made of people who have already an experience and basing a first edition on the presentation of characters who are all already well known seems somehow unsound. On the other hand, we will agree that of course, these people know what they are doing and that the result although conventional is rather pleasing, and that the cover with Beth Ditto is an agreeable contrast from the classic anorexic models (or celebrities). Graphically, we will acclaim a successful attempt to uncover (and not simply recycle) a truly 1980s style and, as mentioned before, the photographic work which holds the whole together. By contrast we will deplore Bruce Weber's experiments, of which we do not understand by that succession of misunderstandings, even deceptions, he finds himself being considered as someone who is wanted in the magazine.

sommateurs. Ceci dit, il est difficile de trouver une seule réelle justification à un projet pareil, malgré un «statement» vaguement séducteur genre: «Oui on va vous re-montrer Amy Winehouse et Kate Moss, mais vous allez voir, cette fois, différemment, pour de vrai!» Nous pensons, évidemment que des domaines comme la mode ou «l'entertainment», comme tous les domaines créatifs se nourrissent de l'amour, d'une énergie vitale bien avant toute logique commerciale. Mais l'idée de représenter cette âme, cette substance en recrutant une équipe éditoriale composée de gens ayant déjà fait leur preuves et de baser un numéro de lancement sur la présentation de personnages tous plus qu'établis semble tout-de-même bancale. On concèdera, par contre qu'évidemment, ces gens savent ce qu'ils font et le résultat bien que convenu est plutôt plaisant et que la couverture avec Beth Ditto contraste agréablement des classiques mannequins (ou célébrités) anorexiques. Graphiquement, on saluera une tentative réussie de mettre à jour (et pas de simplement recycler) un style résolument 1980 et, comme évoqué précédemment, une direction photographique qui tient bien le tout ensemble. On déplorera par contre les expérimentations de Bruce Weber dont on ne comprend pas par quelles successions de malentendus, voire d'impostures, il se retrouve à être considéré comme quelqu'un qu'on veut dans son magazine.

## LIVE IN YOUR HEAD (WHEN ATTITUDES BECOME FORM)

**CONTEXT:** Catalog of the exhibition of the same name held at the Bern Kunsthalle.

**PROJECT TYPE:** Exhibition catalog

**MATERIALS USED/PRINTING:** The catalog is presented as a folder in the purest tradition of Swiss office tools. The artists' index cards (in photocopy paper) are filed in alphabetical order, each section starting with a tab divider listing the corresponding letter. The binding is secured by means of a spring system familiar to anyone who will have ever set foot in a Swiss stationery shop. The "cover" is printed on the outside. One-color printing.

**CONCEPT:** The catalog represents the spirit of the time and the revolutions in progress in the world of art. In particular the question of the role of the curator, the question around documenting the works of art and the events. The very Swiss idea of pure form, which would end up being the perfect formalization of the concept (the attitude...).

**TYPOGRAPHY:** The basis in Univers seems to have been used as the basis for the documentation, in the manner of a form or police report, subsequently filled in with a typewriter and annotated by hand.

**CONTEXTE:** Catalogue de l'exposition éponyme à la Kunsthalle Bern.

**TYPE DE PROJET:** Catalogue d'exposition

**MATÉRIAUX/IMPRESSION:** Le catalogue se présente comme un dossier dans la plus pure tradition de la bureautique suisse. Les fiches des artistes sont rangées par ordre alphabétique, chaque section débutant par une séparation à onglet signifiant la lettre correspondante. La reliure est assurée par un système à ressort familier à toute personne qui soit une fois entrée dans une papeterie suisse. La «couverture» est imprimée sur son extérieur. Impression en une couleur.

**CONCEPT:** Le catalogue représente l'esprit de l'époque et les révolutions en cours dans le monde de l'art. En particulier la question du rôle du curateur, la question de la documentation des œuvres et des événements. L'idée très helvétique de l'épuration de la forme qui ne finirait par être la parfaite formalisation du concept (de l'attitude...).

**TYPOGRAPHIE:** La base en Univers semble être utilisée comme base de documentation, à la manière d'un formulaire ou d'un rapport de police, ensuite rempli à la machine à écrire et annoté à la main.



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Designers/authors/publishers:  
Harald Szeemann (publishing director)  
Kunsthalle Bern (publisher)  
Size: A4

**OTHER GRAPHIC/VISUAL ELEMENTS:** Each section includes photographs showing the artists and their works. The whole is set up using a rather simple grid, highlighted by the presence of numerous lists.

**OUR OPINION:** "Live in Your Head (When Attitudes Become Form)" by itself seems to entirely represent the history of Swiss graphic art. Between the modernists and contemporary graphic art, it contains all the elements which usually make up the Swiss "signature:" the grid, the grotesques mixed with manual or analog characters, the reference to institutions and industry, the crude-quality images. The cover is especially interesting as entirely handwritten, but using the grid hierarchy and principle of the rest of the work. We are faced with a publishing and conceptual *mise en abyme* in which the mention of the forms and principles of the "Swiss style" documentation and filing is as much an analysis of their functions as a formal research as such.

## SHAHRZAD

**CONTEXT:** Shahrzad is a "self-initiated project" which unfolds like an extension of Krebs' graphic work, Shabazi's photographic work and Zolghadr's writing effort.

**PROJECT TYPE:** Fanzine

**MATERIALS USED/PRINTING:** Miscellaneous. One of Shahrzad's specialities has been to use some material subject to constraints connected to the countries where the productions took place. Thus, the first in the series – about Iran – was actually printed there, with the result that the printer intervened and censored some pictures. The authors then deliberately included the censored parts in the final product.

**CONCEPT:** Shahrzad takes as starting point the authors' native Iran (except for Manuel Krebs) and as the journeys progress, develops like a kind of sociologico-artistic essay, sometimes rather factual, sometimes more formal.

**TYPOGRAPHY:** Shahrzad is based mainly on a "wood cut" type typography – bold and rather rough – built and digitalized for the purpose, which reinforces the vernacular atmosphere. The texts – often short – are sometimes entirely set in upper case. Occasionally, Clarendon Bold type characters are used for the more difficult texts.

**OTHER GRAPHIC/VISUAL ELEMENTS:** Many decorative elements (e.g. floral ornaments) are used and sometimes overlaid onto or placed by the side of the photographs. The compositions sometimes seem to be authentic, good old collages. Here and there we notice the introduction of digital elements belonging more to the NORM universe.

**AUTRES ÉLÉMENTS GRAPHIQUES/VISUELS:** Chaque section comporte des photographies représentant les artistes et les œuvres. Le tout est mis en page sur une grille assez simple, mais mise en évidence par la présence de nombreuses listes.

**NOTRE OPINION:** «Live In Your Head (When Attitudes Become Form)» semble à lui-même représenter entièrement l'histoire du graphisme suisse. A la fois entre les modernistes, et le graphisme contemporain, il contient tous les éléments qui sont habituellement la «signature» suisse: la grille, les grotesques mélangées à des caractères manuels ou analogiques, la référence à l'institutionnel et l'industriel, les images de qualité brute. La couverture est particulièrement intéressante car entièrement écrite à la main, mais reprenant la hiérarchie et le principe de la grille du reste. On est en présence d'une mise en abîme éditoriale et conceptuelle dans laquelle la citation des formes et des principes de la documentation et du rangement «à la suisse» est autant une analyse de leurs fonctions qu'une recherche formelle en tant que telle.

**CONTEXTE:** Shahrzad est un «self initiated projet» qui se développe comme une extension du travail graphique de Krebs, photographique de Shabazi et d'écriture de Zolghadr.

**TYPE DE PROJET:** Fanzine

**MATÉRIAUX/IMPRESSION:** Divers. Une des particularités de Shahrzad étant d'utiliser certaines contraintes matérielles liées aux pays de production. Ainsi, le premier de la série – sur l'Iran – avait été imprimé sur place, avec pour résultat l'intervention de l'imprimeur, censurant certaines images. Les auteurs avaient ensuite délibérément intégré la censure au produit final.

**CONCEPT:** Shahrzad prend comme point de départ l'Iran natal de ses auteurs (à l'exception de Manuel Krebs) et se développe au fil des voyages comme une sorte d'essai sociologico-artistique, tantôt plutôt factuel, tantôt plus formel.

**TYPOGRAPHIE:** Shahrzad se base largement sur une typographie de type «wood cut» grasse et assez brute, construite et digitalisée pour l'occasion, renforçant l'ambiance vernaculaire. Les textes – souvent courts – sont parfois composés entièrement en majuscule. Parfois des caractères type Clarendon Bold sont utilisés pour les textes plus ardu.

**AUTRES ÉLÉMENTS GRAPHIQUES/VISUELS:** Beaucoup d'éléments de décorations (ornements floraux, etc.) sont utilisés et parfois superposés ou juxtaposés aux photographies. Les compositions semblent parfois être de vrais bons vieux collages. De ci et de là, on remarquera l'intervention d'éléments digitaux beaucoup plus familiers à l'univers de NORM.

# JOËL BOUCHETEIL LA LIGNE VERTE

www.boucheteil.ch



Boxed set with two volumes: the first volume is dedicated to a narrative text and graphic elements, the second tells the story again in a photographic way. This work is a travel log showing his vision of Jerusalem and its region, a progression on the "Green Line," the border separating the state of Israel from the territories on the West Bank of Jordan.

It is a cross between a report and a book of tales. Apart from the typographic games, pop-ups and other gimmicks invite us to encounters, or confront us with the obstacles of the story. In this way, he provokes an awakening on the part of the readers, in a different manner on a very sensitive topic, and wishes, in this way, to make them become part of his story. The gap between the informative discourse and the dreamlike discourse is also a satire of the over mediatization of the Near East.

Project conducted at the HEAD (Geneva University of Art and Design) for the diploma of Designer in Visual Communication.

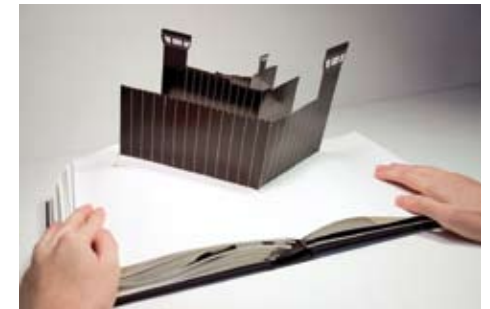
Ce coffret regroupe deux volumes; le premier se consacre au texte narratif et aux éléments graphiques, le second reprend de manière photographique le récit. Ce travail est un carnet de voyage représentant sa vision de Jérusalem et de sa région, un cheminement sur la «Ligne Verte», la frontière séparant l'Etat d'Israël des territoires cisjordanais.

C'est une synthèse entre le reportage et le livre de contes. Hormis les jeux typographiques, des «pop-up» ainsi que d'autres astuces nous invitent aux rencontres ou nous confrontent aux obstacles du récit. Il suscite ainsi l'éveil des lecteurs, d'une manière différente sur un sujet très sensible, et souhaite, par ce biais, les faire entrer dans son histoire. Le décalage entre le discours informatif et le discours onirique est aussi une satire de la médiatisation abusive du Proche-Orient.

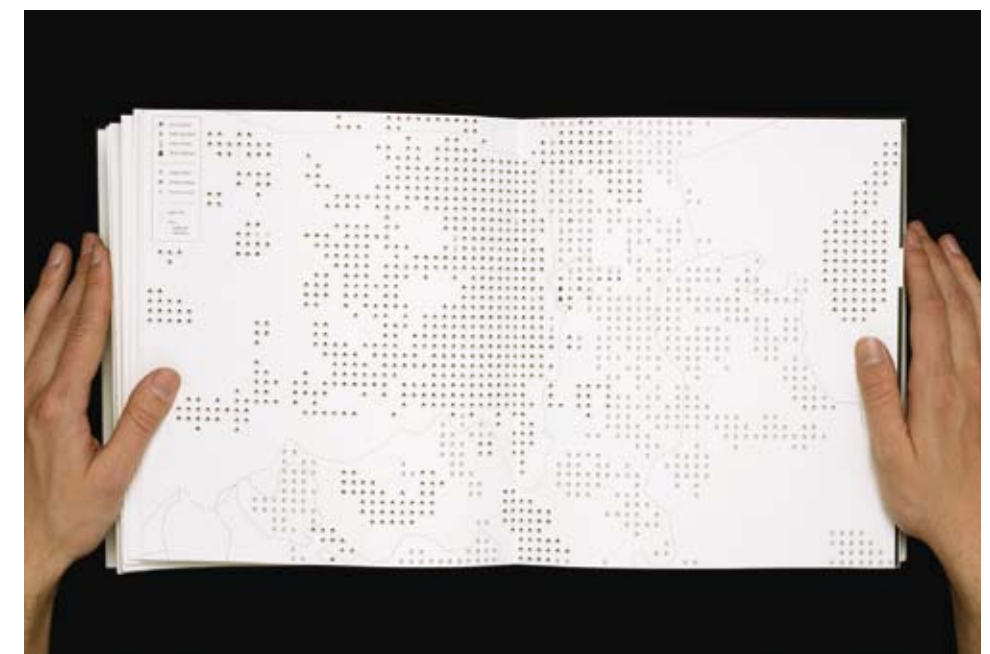
Travail réalisé pour le diplôme de designer en communication visuelle à la HEAD (Haute École d'Art et de Design Genève).



The inner end papers reveal the various names of the city.



The "pop-ups" represent the journey's encounters or obstacles.



As usual with magazines dealing with the topic, a geopolitical map is included to provide us with the overview of the situation.

# FOLCH STUDIO

Graphic designers, Spain, 2005, [www.folchstudio.com](http://www.folchstudio.com)

Don't save us from the flames



# B&P TYPEFOUNDRY

By IDPURE magazine

There has been a lot of talk recently about B&P Typefoundry, the well-known Lausanne-based typographic foundry, following a series of commissions such as the title font for "Esquire" magazine (UK) or the Harvard Museum in New York. As part of launching the new IDPURE presentation, we managed to get a preview of a series of fonts that is currently under development at B&P, which we have been allowed to use. We also took some time to talk to the two co-founders about the foundry itself: its past, present and future.

**IDPURE:** First of all, I'd like you to tell us a little bit about yourselves, your individual careers and the development of the foundry.

**MAXIME:** I finished school with a leaving certificate specializing in sciences. I studied psychology at the University of Lausanne and Visual Communication studies at ECAL (Lausanne University of Art and Design). I have known Ian since 1994-95. We were fairly involved in graffiti at the time. We had joint crews and then we were rivals, before finally ending up together in the lecture halls at ECAL, sharing an interest in letters of every size. It's funny to think that probably 50% of our class was made up of graffiti artists (reformed or not!).

**IAN:** I did a general diploma (sciences), followed by a foundation course at Vevey CEPV, then a certificate in sign-writing at Gland, followed by ECAL and finishing off with a master's degree in font design in Holland.

**IDPURE:** So, in your foundry there is only one person actually involved in designing the fonts. That might seem a bit unusual. How do you operate? Is this a restriction on you or more of an advantage?

**B&P:** It's an advantage because these circumstances are the result of a slow process which clearly revealed where our interests and skills lie. Obviously, we both designed lots of fonts when we were students because that was a large part of our interest in visual arts, whether applied or not, and it was also an area of teaching that ECAL specialized in. We very quickly developed a working relationship based on the fact that our skills complemented each other rather than offering more of the same. As a result, and especially when we want to achieve the best results for the commissions we are working on, we very quickly end up abandoning certain things in favor of others. On the other hand, you shouldn't think that not using Fontlab (a font design program) does not mean that we're not getting directly involved in the design process. At every stage in the process, the designs are discussed, modified and defined together. My input from a graphic design perspective enables us to realize the esthetic result we want to achieve, while my skills as a typographer enable us to understand how typographical forms influence the graphic impression. Then Ian's expertise allows us to create a font which projects an image beyond its simple graphical function, while still conforming to traditional typography, and which obviously satisfies a huge number of technical constraints making sure that it is easy to read.

**IDPURE:** You have taken the name for your foundry simply from your surnames, which is rather unusual among new foundries. If anything, it is a reminder of the more traditional, even historical foundries. What's the idea behind this?

**B&P:** The idea is simple. We have never been interested in producing what we call "graphic design fonts" and we are never identified with the foundries which have names that are cryptic and/or based on concepts. From the

outset, we have been interested in traditional, "serious" fonts. The kind of graphic design that interests us, which is mainly editorial design, even if it can be experimental, seldom uses, if at all, "fantasy" fonts or fonts that are heavily based on graphics. The purpose of the typography that we are interested in is for reading and not for displaying on signs. Our name isn't a name at all because it's so obvious, but we don't feel that we need to make a statement with our name.

**IDPURE:** Does this actually represent your vision of contemporary typographic design?

**B&P:** At any rate, it's a vision of what we are interested in. But in actual fact, we think that a certain type of typography that was particularly fashionable in the 90s and seems particularly enduring, no longer has any purpose...

**IDPURE:** And is the connection with British Petroleum deliberate?

**B&P:** No, but it doesn't bother us. There aren't any two-letter abbreviations that haven't already been trademarked, but if that makes people stop and think, all the better.

**IDPURE:** Your approach and, from that, your products give therefore the impression that they are very strongly rooted in the world of graphic design and, at a more general, level, contemporary esthetics. Can you give us some examples where you felt that the application of your fonts was particularly successful?

**B&P:** We've had the pleasure of working regularly with British graphic designers and artistic directors such as David McKendrick or Rory McGrath on projects like "Esquire" magazine (UK) or the Harvard Art Museum. In the case of these two projects, we developed special fonts or customized existing fonts, which is obviously ideal. But we could also mention the Dutch Cultural Centre, which we discovered one day was using our Romain BP font. We also work regularly with Ludovic Balland, who also happens to be one of our favorite graphic designers. We especially liked his

LA PUDEUR

PUNITION

favorite et soubrette

CRUELLE

la comédie

viciuse

M A N P U L E R

libertine