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PLUS! 51 AWARD-WINNING IN-HOUSE DESIGNS OF THE YEAR

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IN-

HOWSE

DESIGN

AWARDS

## AWARD WINNERS

PHOTOGRAPHY BY HAL BARKAN

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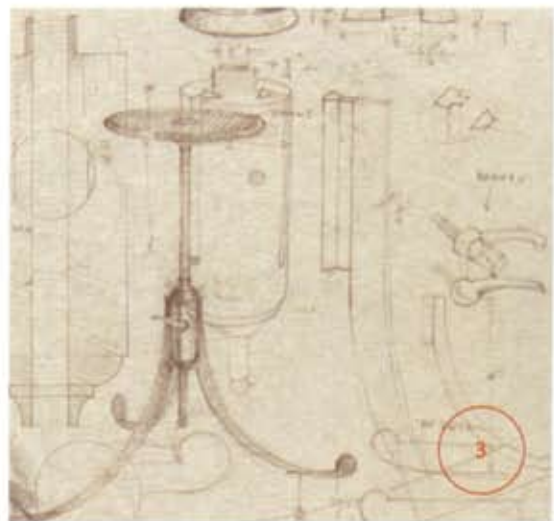
Too often, design generated by in-house departments is hamstrung by corporate constraints: big-company politics, scant options for tools and materials, clients who are clueless about design. Every designer faces limitations, to be sure, but the ordinary factors—too little time and money—are somehow exacerbated in a corporate environment. It takes perseverance and creativity to produce great work under those circumstances.

And so this inaugural In-HOWse Design Awards issue celebrates those triumphs. Our two judges, Dave Caron and Jeff Norgord (both in-house designers at HOW's parent company, F+W Publications) chose a Best of Show and 50 Merit winners, which are published on the following pages.

What's more, 50 Honorable Mention winners are on display in a special online exhibit at [HOWdesign.com/inhowsegallery](http://HOWdesign.com/inhowsegallery).

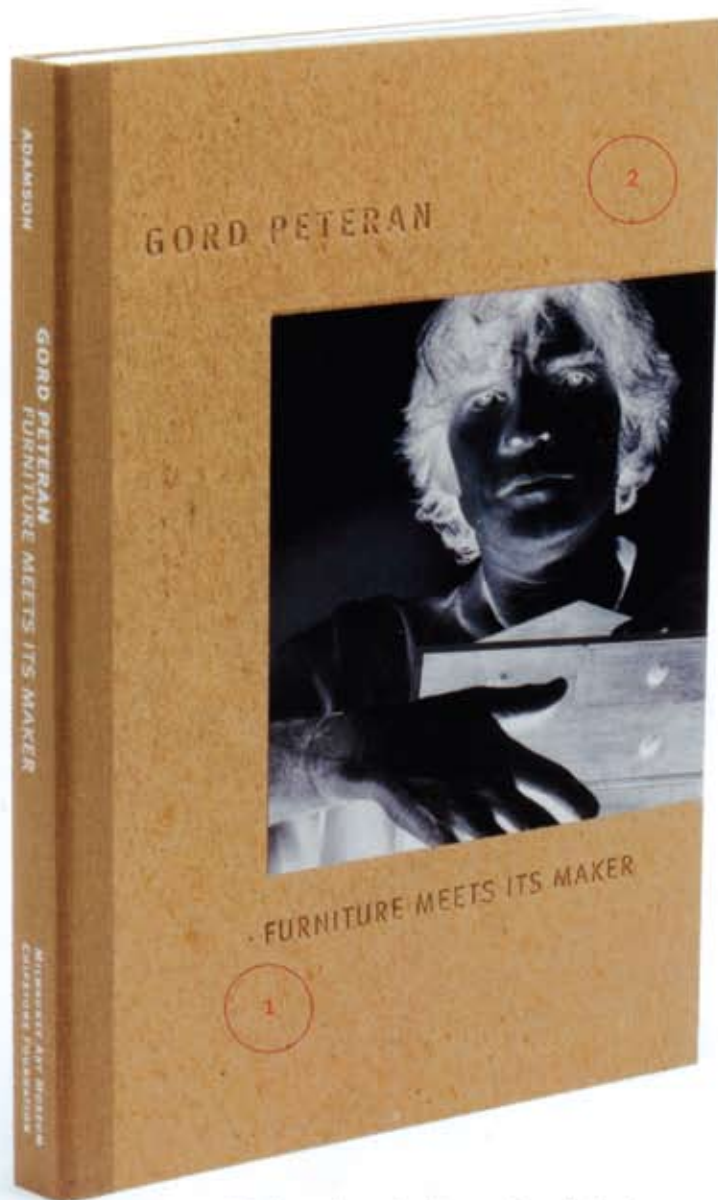
Finally, these inside jobs get their due.

IN-HOUSE DESIGN AWARDS  
**BEST OF SHOW**



**2** The print cost for the run of 2,500 copies came to \$37,000, including an in-kind donation from Fox Co. The catalog sells for \$29.95 at MAM.org/store and at each venue for the exhibition, which is traveling through September 2008.

**3** Saal spec'd Neenah Eames Architecture text for the flysheets bearing Peteran's intricate sketches. He notes that the Eameses were, among other things, furniture makers. Photos of Peteran's work were printed on Sappi HannoArt Silk.



**1** "Gord signs his work with a metal punch that leaves an indentation in the wood," says design director Dan Saal. "The embossed chipboard was a given." For contrast, the tipped-on photo was printed on a slick white paper. The creative team substituted a fabric spine when they couldn't make the cover from a single, wraparound piece of cardboard; it was a surprisingly effective solution.

## Material World

An exhibition catalog created by a museum's in-house team draws raves from the artist and from our judges.

BY BRYN MOOTH

Let's get this on the table first: Most in-house creatives would kill to design with the raw materials that their peers who work in museums get to play with.

But they'd be hard-pressed to create a piece with all the richness, complexity, depth and craftsmanship of this exhibition catalog—even if they started with a bunch of beautiful artwork. And those qualities merited "Gord Peteran: Furniture Meets its Maker" Best of Show honors in HOW's inaugural competition for in-house design.

Dan Saal, director of design and publications, notes that the catalog was a bit unusual in his work for the Milwaukee Art Museum—because the artist is living. "It's one thing to design a catalog about an artist who's deceased or with whom you have no interaction," Saal says. This project, however, allowed him to collaborate with Peteran, a furniture artist of uncommon vision. Saal says, "When you have close interaction with the artist, as I did with Gord, it changes everything."

Peteran's work and philosophy were hugely influential on Saal's design approach. "Gord's work has many contradictions to it," Saal says. "It can be fragmentary and unified at the same time. It has many complexities and layers in material and concept. It was important for me to reflect all of that in the catalog and, most definitely, in the materials."



**4** For a series of drawings called "Five Sounds," Saal felt it necessary that readers see the works all together. This five-pager was one of several gatefold spreads throughout the "Works" section of the book; Saal had to map out the section "dozens" of times to get it to work technically and conceptually.

**5** "His work is very conceptual, yet he doesn't take himself too seriously," says Saal of the artist. This list of shop rules shows Peteran's cheeky side.

Saal mixed heavy chipboard, a textured vellum-like stock and a slick white paper in the same way that Peteran mixes wood and found objects. He used gatefold pages to instill a sense of discovery and surprise. For the artist, sketching is as important as making furniture, so Saal interspersed flysheets with Peteran's pencil drawings. Building a book with so many elements and materials required Saal to create dozens of storyboards showing how it would all come together, and he cites Mike Fox of West Allis, WI-based printer Fox Co. as a real asset to the job.

Still, it was the collaboration between designer and artist that elevated the project. "There's a fine line to walk when you're working on an artist's catalog," Saal says. "It can be tricky when you try to create what they would create. In this case, designing the catalog like Gord might design a piece of furniture allowed the

reader to experience Gord's creative process and get a more involved glimpse into his personality and conceptual artistic approach."

"Once you open it, you can't stop wanting to look at it more," says judge Jeff Norgord. But the judges weren't the only ones impressed by the project. "At a lecture at Cranbrook," Saal says, "Gord referred to the catalog as not just a book *about* his works of art, but a book *like* one of his works of art. I took that as the highest compliment I could have received."

**TITLE** Gord Peteran: Furniture Meets Its Maker | **COMPANY/ORGANIZATION** Milwaukee Art Museum, Milwaukee, WI; [www.mam.org](http://www.mam.org) | **CREATIVE TEAM** Glenn Adamson, Gord Peteran, Dan Saal, Elaine Brodie, Gary Michael Dault, David Dorenbaum | **PRINTER** Fox Co.