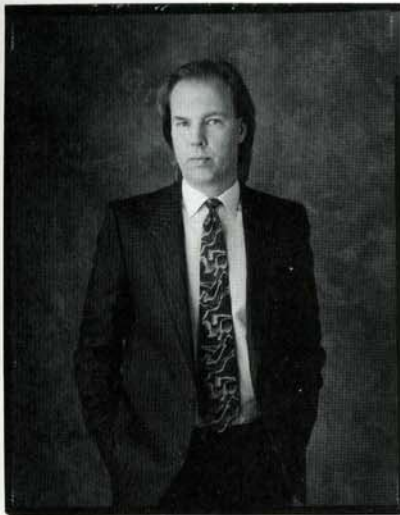


STEVEN LISKA



© 1989 Marc Hauser

Steven Liska is principal and founder of Liska and Associates, Inc. He graduated with a BFA from the Chicago Academy of Fine Arts. His college and art school course of study included classes in architecture, math, interior design, painting and design. After graduation, he worked as a free-lance production artist and a technical illustrator before starting Liska and Associates in 1979. His clients include financial companies, consulting firms, medical associations and contract furniture companies. He has taught a senior design course at The School of The Art Institute of Chicago and is currently on the board of the Chicago chapter of the American Institute of Graphic Arts.

Why did you decide to work in Chicago?

Steven Liska: I was born here, went to school here, got my first free-lance job here, which overlapped with my second free-lance job, which overlapped with my third. Then I got a copy machine, office space, an account at Flax and suddenly it's ten years later and I'm still here. No complaints. It's a great city with great resources and great clients. We have great suppliers, talent and a design community that, through STA and AIGA/Chicago, is working very hard to bring designers closer together. The other great thing about Chicago is the kind of design talent it attracts. I have one of the best groups of people working with me that I've ever had. I'm very proud to be working with these people.

Are all your clients from the Chicago area?

Liska: Although a lot of our clients are from Chicago, since most of our work comes from word-of-mouth, we're now doing work for many out-of-state companies. Federal Express and FAX machines have changed geographic limitations.

What changes have you seen in Chicago design in the last ten years?

Liska: When I started in this business ten years ago, I had a lot of heroes, was pretty naive, and thought everyone did great work. My tastes and perspective have changed quite a bit, and a few of my heroes have gone to pasture; but, in general, I think this is a creative, hard-working community.

How has the role of the designer changed and what changes do you foresee in the next ten years?

Liska: The changes in the technology available to us will be very exciting. More exciting will be the emergence of design as a profession. We will become a much more integral part of all business. And my new ten-year lease will be up.

Does Chicago have a regional style?

Liska: It bothers me when a city or part of the country is viewed as having

a regional style. We don't have Apple, Esprit, Donald Trump or Vogue headquartered here. We're in the land of Quaker Oats and Cheez Whiz. The Midwest. You mainly see work that relates to the industry that exists here. Happily, some people don't feel restricted by that.

What do you think of the design work being done in Chicago?

Liska: As everywhere, Chicago has a lot of bad work, some good work and a little bit of great work. There are over 500 design firms in this city, yet the most visible work comes from a handful. Yet there is a healthy competitive spirit here that keeps us all working hard. As with all design work, much of it is derivative of other work. There is a disturbing amount of design "styling" emerging here, but there is also a number of consistently smart designers who produce work I'm very envious of.

What do you think of the design work being done nationally?

Liska: My exposure to national design is strictly through magazines, award

Quarterly newsletter for The Wyatt Company, a benefits consulting firm, directed to communication and human resource professionals. Steven Liska, art director; Anne Schedler, designer; Steven Guarnaccia, illustrator; Eric Hausman, photographer; Robert Ellis/Frank DiLeonardi, writers.

The Chicago Mercantile Exchange 1985 annual report focused on their involvement in the global financial marketplace. Steven Liska, art director; various photographers; Chicago Mercantile Exchange, writer.

Direct mail piece to demonstrate Bradley Printing's tri-tone capabilities by showing where creative inspiration comes from. "Common sense told me it was from everyone's pets. It was a tough project. A gerbil passed away, an ant farm collapsed and the frog was a stand-in since the real frog was this weird, clear tiny thing that looked like gelatin with eyes. To continue the animal theme, we used Zanders Elephant Hide for a fly leaf and found handmade paper that looked like matted poodle fur and reproduced it on the cover. Then we printed the inside of the mailing envelope to look like a newspaper, something common to all pets." Steven Liska, art director/designer; Charles Shotwell, photographer.

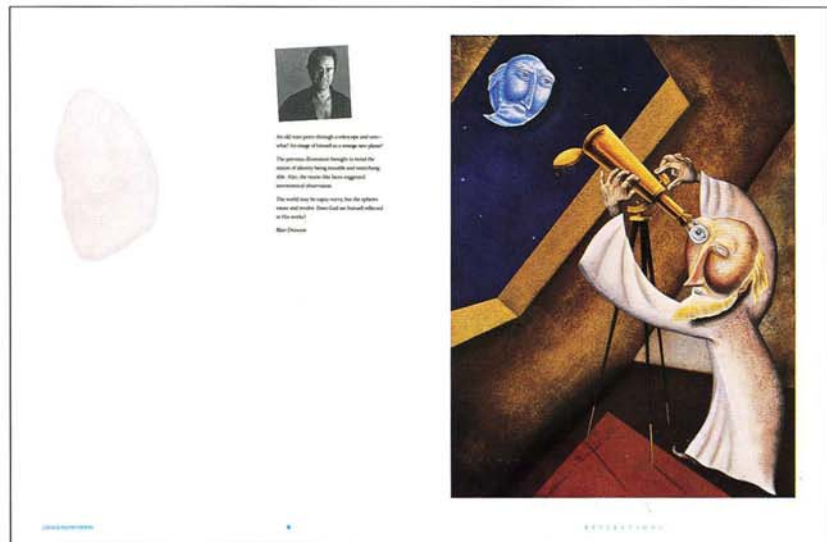
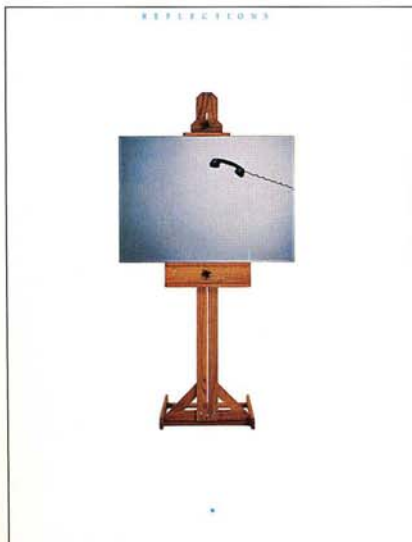
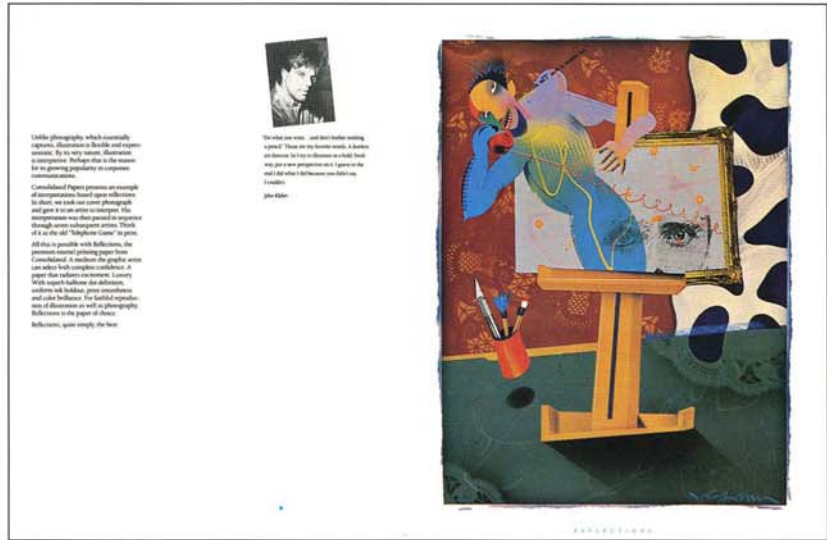
books and being a consumer. With design becoming such a large part of our everyday lives, you tend to overlook a lot. Many people are getting very good at producing high quality work. What stands out? The work with thought, creativity and personality.

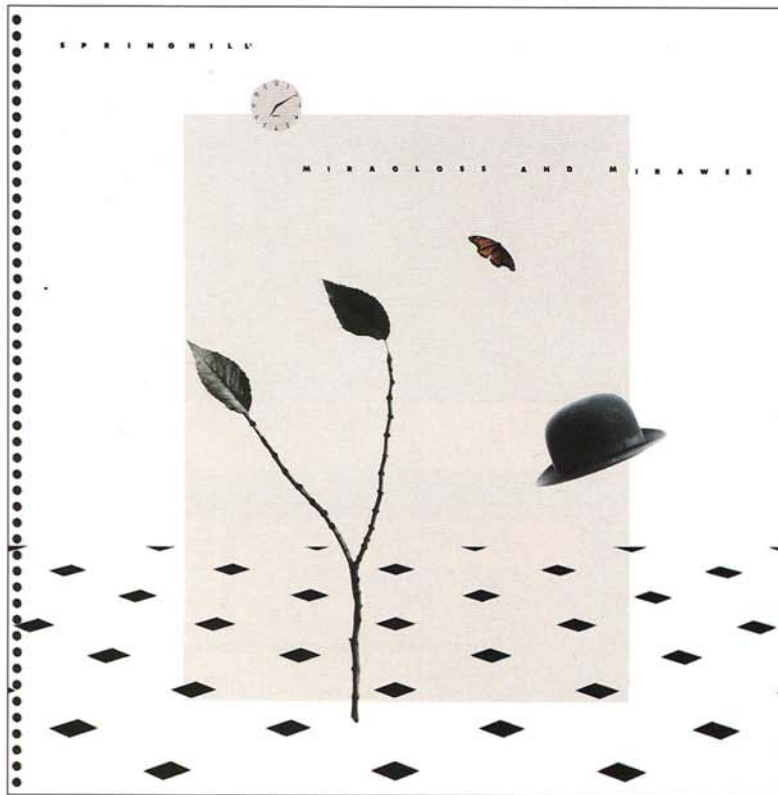
Are there any reasons why you'd turn down a client?

Liska: Aside from the obvious ethical and moral conflicts, we wouldn't work with clients for whom we couldn't do a good job. Either they want something we can't produce or they don't understand the value of what we do. We want our design to work for the client, not awards.

Has the advent of computers changed the way you do business and the way you design?

Liska: We have all felt the frustration of seeing clients become desktop designers. For now, the computer is a faster pencil, a quicker way from A to B. As technology adapts to the needs of the design profession, as opposed to designers adapting to existing technology, computers will become a great tool. I hope they will come up with software that includes creativity, aesthetics, marketing sense and a sense of humor to help on those multi-aspirin days.





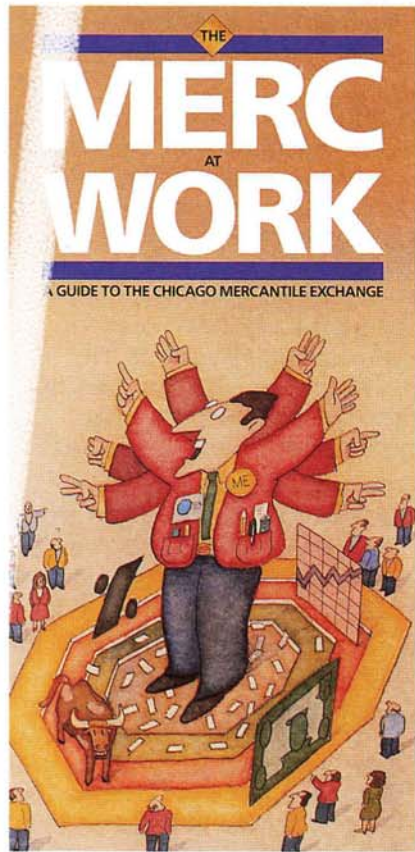
Left: Promotional brochure for Reflections, Consolidated's premium grade of paper. "Our concept was to have eight illustrators 'reflect' on the previous illustrator's work and incorporate that into their own illustration. It began with the cover photo. This was sent to the first artist. His artwork was sent to the second artist, and so on." Steven Liska, art director; Robert Cosgrove, designer; Charles Shotwell, photographer; John Kleber/Lane Smith/Blair Dawson, illustrators; Wardrop Murtaugh Temple, agency.

This page: Identity for Martin Rogers, Inc., a textile designer and manufacturer of elegant geometric designs. Steven Liska, designer.

Symbol proposed for a photographer who uses energy and special effects in his work. Steven Liska, designer; Kazu Photography, client.

Paper promotion for International Paper's two groundwood-free web papers, Miragloss and Miraweb. "Our assignment was: create a promotion geared toward magazine and catalog specifiers, show three different basis weights, four different web printing techniques on two grades of paper, lots of production notes and make it interesting. What made it interesting was the work of photographers Laurie Rubin and Geof Kern." Steven Liska, art director; Susan Bennett, designer; Jeanette LoCurto, writer.





4

What is a futures exchange?
It's a place where buyers and sellers meet to trade futures. If there were no exchanges like the CME, the traders would have to trudge from farm to farm to get the best price on pork bellies. A farmer would have to contend with several hundred Chicagoans wanting to use his washroom... Exchanges can be very useful.

Of course, a futures exchange like the CME is much more than just a building. There's a staff of people on the trading floor and others in the offices of the Exchange in Chicago, New York, Washington, London and Tokyo, and at the CME's Far East trading partner, the Singapore International Monetary Exchange. The CME works through these individuals to promote the use of futures and options by investors, supply information about the markets and contracts, research and develop new contracts for trading, and handle all the other countless operational details that are part of the world of futures trading.

The CME is a world headquarters.

5

An exchange is also a corporation. It has to obey rules and guidelines, and it's regulated by an agency of the federal government—the Futures Trading Commission. Futures exchanges also have rules that members and other investors must follow. These rules and procedures are enforced by the exchanges.

What exactly is trading, and where does it happen?
Trading at the Exchange is nothing more than the buying and selling of futures or options contracts. And it's the pits—or should we say, it's in the pits. Those are the arenas, bullpens, rings (whatever you choose to call them) where the actual trading takes place on the Exchange's floor.

The trading is done using a system known as "open outcry." This is a type of free-form auction that combines elements of primal scream, aerobic dancing, and the Battle of Hastings. (We'll talk more about open outcry on page 14.)

Now, what is the secret to trading? If you buy something at one price and sell it at a higher price, you make money. If you sell it at a lower price than what you paid for it, you lose money. You now know as much as most MBAs.

There's one more wrinkle to trading—you can buy and sell in whatever order you want. You can buy, then sell—or sell, then buy. Whichever way you choose, the idea is that the selling price should be better than the buying price.

The secret to trading is to never Buy Low, Sell High.

