

Michael Reid



At some point during the last fifteen years of talking with people in our related fields, lately on assignment from CA, I came up with a few generalizations: Illustrators work alone, photographers may have a lab assistant or/and stylist, but art directors and designers are generally found within groups. So I was slightly disoriented upon entering the Michael Reid Inc. design office in Chicago to find — Michael Reid. Only the presence of an assistant kept the act from being a total single. He has worked that way and in that building for twelve years now, growing only in skills, income and reputation; a pattern no less sensible because it is unusual.

Large design studios are often talked about as offering more security than that afforded the freelancer, numbers and volume providing a cushion against hard times. Mike has found that for him, the opposite seems true; that it takes only four or five annual reports to keep him hopping from October to March, at which time he and his family head out on vacation. Upon his return he picks up some corporate literature to design and then finds another couple of excuses to vacate the office during the summer. Then it is annual report time again.

The other rationale for larger operations is the broader capability notion. However Mike isn't out to be all things to all clients. In fact, during the last three years he has specialized in corporate graphics, primarily annual reports. He does his own mechanicals in order to control the

job as much as possible, contracting for outside photographers and illustrators as needed.

Mike bounced around some during his education, first studying advertising design at the University of Illinois, then jumping to medical school to do medical illustration and teach anatomy for three years. When that became tiresome he took a thirty-five dollar a week job in one of Chicago's art factories, gluing and flapping. (He says he hasn't even been tempted to draw a thing since ending his medical illustration career, but that the training was important in building discipline.)

Flapping and running errands also became understandably boring, so Mike enrolled in the design department of the Illinois Institute of Technology, graduating in two years. This was followed by a short-lived job at *Playboy* doing graphics for the key

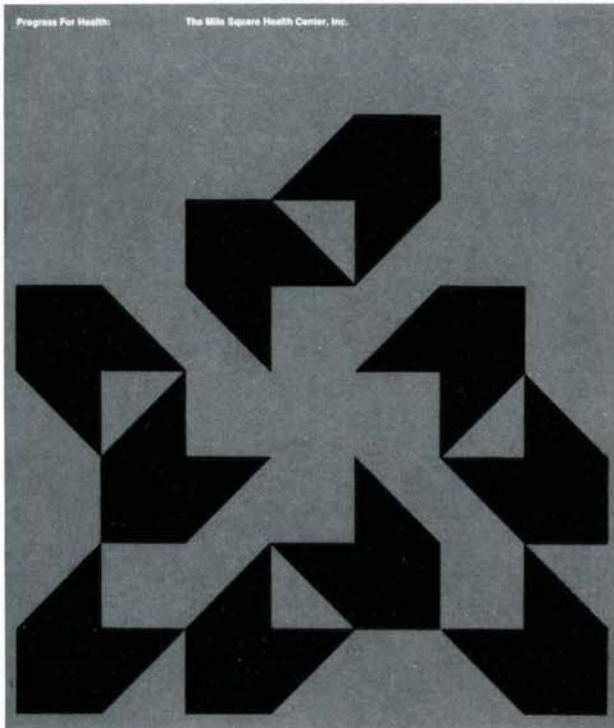


clubs. Then came marriage and a three-month trip to Europe (he seems to have a happy and abiding love for frequent vacations), followed by his decision that, since jobs were scarce and his wife had started working, he would take a shot at opening up his own shop. And there he remains.

Not that the last twelve years have been models of tapioca consistency. For a number of years his largest account was a textbook publisher who continually handed him assignments to produce flyers and brochures announcing their latest offering, until they decided, abruptly, that they would spend their advertising budget another way. That started Mike on his corporate graphics career, perhaps because that happened to be the next job that came along and because he turned out to be very good at doing the work. What is certain is that the specialization in corporate literature is the basis for his growing reputation; a reputation which he still looks at with some surprise. "For a long time I didn't think anybody knew who I was past Oak Park, Illinois. I suspect that's not true now."

While he asserts that he "certainly isn't at the end of that [corporate graphics] string and still enjoys the work and the people," he would like to get into a few identity programs as well as packaging and pavilion or exhibition design. Although he doesn't remember who first said it, he quotes, "There are only so many ways to cut up an 8½ x 11 piece of paper."

—Dugald Stermer

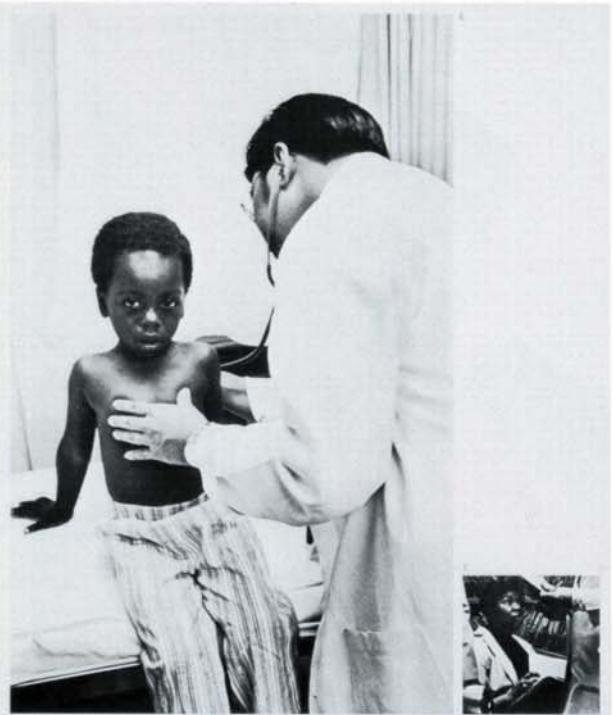


Trademarks for Volunteer Blood Donor Service
and Allendale School for Boys.
Cover and spread for Mile Square Health Center.

most positive features. The Center became one of the 1348 eight neighborhood health centers funded by the Office of Economic Opportunity, which delegated responsibility for opening it to the hospital. An Advisory Board made up of community residents was also established. The Board is now being expanded and, as of September 1 it has become a community organization with authority to administer all funds for the Center (which now come from the Department of Health, Education and Welfare). This total responsibility for the Center is now in the hands of the community.

In 1967, Mile Square's first year of operation, only 2,463 patients were registered. Most regard around the neighborhood and join the red team trucks which transport patients, and the two neighborhood public health nurses and community health aides who make up the home visiting team. Income earning and assistance rights throughout the area by the end of the first quarter of 1972, some 20,000 patients had been registered, of half of the entire white population. Programs and services are being offered in five different locations in the neighborhood, and a new, \$2.5 million building to carry these services is being built next to the hospital where the Center was started. It is expected to open in January, 1973. The staff has grown to 285 of which 84 are physicians and 156 are members of the staff.

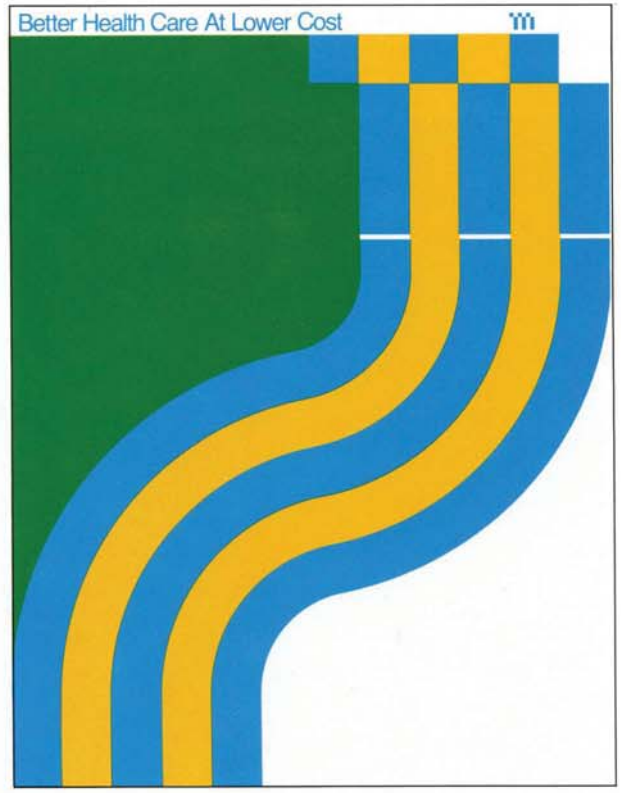
6. Customizing health services to the needs of the community.
7. Making a home visit.
8. Street health.
9. Much of the work is done in a family health team area.



AMERICAN ART NOW

An 8 session series at The Art Institute of Chicago during February and March. Thursday evenings at six or Friday mornings at eleven beginning February 3rd and 4th.

15.00 for members 25.00 for non-members
Send check and self addressed stamped envelope to:
Dept. of Museum Education
The Art Institute of Chicago
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Poster for a Museum exhibit of American Art.

Posters for health care insurance.

Trademark for Computer Management Consultants, Inc.

Painting by Reid for the recent AIGA Color exhibition. This was selected as one of the twelve to be reproduced as a poster by the AIGA.





Saint-Joseph Hospital 1972 Annual Report



Thresholds

During the year, as many as 250 lives may be touched through Thresholds programs which mirror normal daily activity: meal preparation and serving, learning new skills, or working at a trade. The part-time work load is leavened with social and recreational experience. The member is offered realistic situations in an environment he can tolerate. Time invested at Thresholds produces a gradual return to responsibility.

The first time I was released, I lived in a "psychiatric hotel," a special place for people after they get out of the hospital. There were strange people there, and I didn't like it. I scored high on civil service exams and got a good job. But my boss made me really uptight and I got a terrible skin rash and couldn't work. I was sick again. This time it is different. Thresholds helped me find my own place to live, and I work five mornings with the clerical group. Time goes fast, and I'm scheduled for a part-time job placement in an office. I know I'm working hard, it's one of my goals. The future? Both my sister and brother are married with three kids each. I think I'd like that someday.




Annual report cover for St. Joseph's Hospital.

Cover and spread for a brochure for The Thresholds, a halfway house for ex-mental patients. Richard Tomlinson, photographer.

Poster advertising an exhibition.

feldman small invasions/recent thefts
a collection of prints
by stephen l. feldman
3 october through 17 november 72

bergman gallery
5511 south ellis avenue 60637
university of chicago
312-753-4137 **bergman**

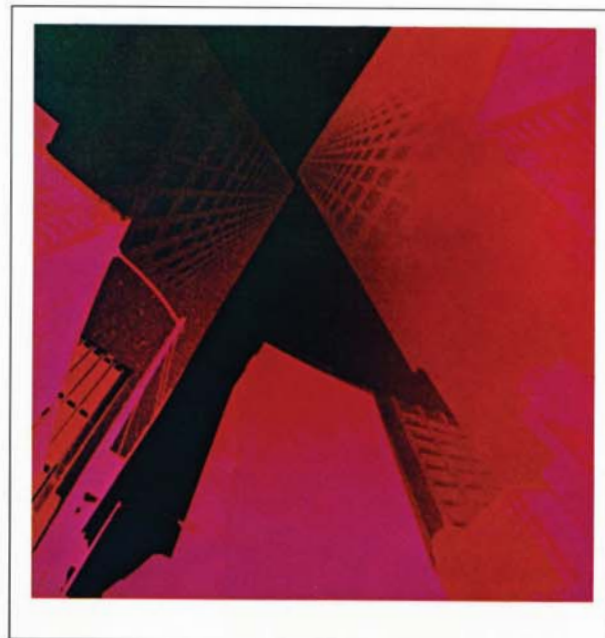
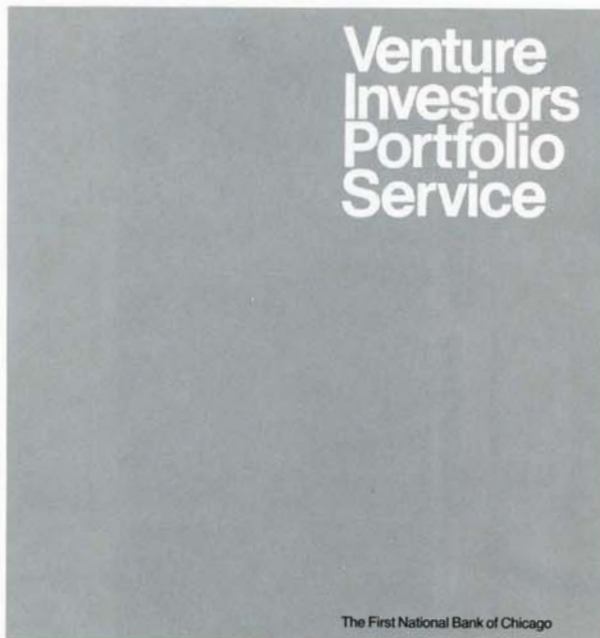


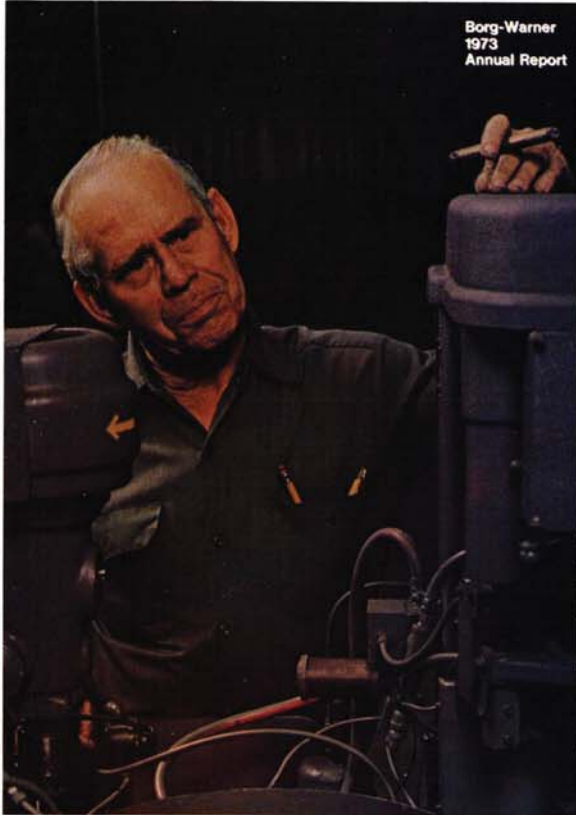
Trademark for the Office of Economic Opportunity.

Cover, page and spread from a brochure for an investment house.

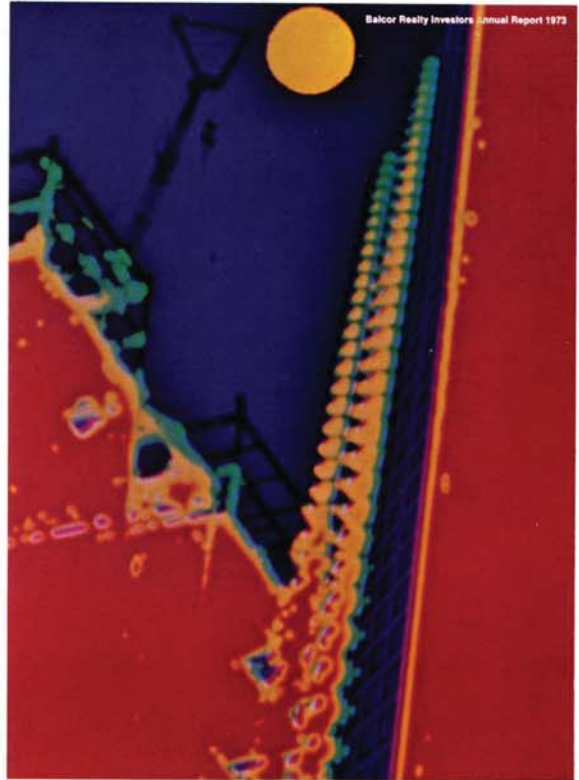
Cover and spread from the 1973 Borg-Warner annual report.
Michael Mauney, photographer.

Balcor Realty's 1973 annual report cover.





**Borg-Warner
1973
Annual Report**



Balcor Realty Investors Annual Report 1973

branches were opened in Belgium, England, and Holland.

Leasing and commercial financing earnings increased by more than 50 percent during the year.

Borg-Warner Equities made its first meaningful profits in financing of real estate projects in partnership with others.

A second factor has been continuing cost control programs that have held general administrative expenses to the lowest percentage of volume ever, and well below the industry average.

Each branch operates as a profit center with well established and detailed guidelines for performance. Thorough field reports pinpoint deviations and potential problems quickly.

Problems and concerns

The year has not been free of difficulties. Interest costs were up more than 60 percent during the year and now amount to over 40 percent of gross earned income.

The small loan segment of the business has not lived up to expectations. In an effort to improve performance, the small loan operation was reorganized in 1973, two branches were closed and a number of new managers were hired. Basically, this is still a development area representing less than 1 percent of total group volume.

The big unknown faced by the Financial Services group is the level of consumer confidence that can be expected in light of current world and national problems.

Bad debt experience is often a good barometer of swings in consumer confidence; collections on retail installment contracts and personal loans have begun to deteriorate slightly. Although for BWAC these losses have increased, they are still considered to be well within acceptable ratios.

Many of BWAC's wholesale financing customers are expecting less business in 1974. If inventories rise, as often happens when sales lag, it could mean more inventory finance volume for BWAC. At the same time, the group is placing increased emphasis on obtaining new business accounts which will be necessary if BWAC is to maintain its growth rate of the last several years.

The advantage of diversity is evident by the offsetting impact of the energy shortage on BWAC's business. Financing for snowmobile, marine, camper, and mobile home manufacturers and their

Financial Services			
In millions	1973	1968	Seven Compound Growth Rate
Net Earnings	\$6.8	\$1.5	33%
% of Borg-Warner Earnings '73			
Earnings			9.5

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British stamp act

Friends and partners for 36 years, England's Jim Stock, left, and George Warland have developed a die-stamping process that improves the automatic transmission manufacturing technology of Borg-Warner Limited. At their small company, Toolworks Limited in Chessington, Surrey, the two conceived the necessary tooling to mass produce transmission parts by cold forming—a faster, cleaner process than casting or forging, the methods previously used. Toolworks became part of Borg-Warner Limited in 1969.

"The big automakers told us these parts were too complex to be stamped," Warland says, "but Borg-Warner asked us to have a go—and we knew it could be done." The smaller, lighter transmissions made possible by this breakthrough—a three-speed and a four-speed—are now available in cars produced by Toyota and Chrysler U.K.





Trademark, cover and three posters from a fund-raising brochure for the Women's Hospital and Maternity Center of Chicago. The package was the primary public relations and educational tool of the project, and was distributed before the building was begun.





Kitchen becomes delivery room 20 minutes after a phone-call to the Chicago Maternity Center.

Working with quiet deliberation, the team of physicians, medical students and nurses prepare: water is boiled, newspapers, one of the most sterile items found in any household, are spread; the warming board becomes instrument tray; a special light is clamped to a cabinet door.

But the CMC team brings more to the home: the atmosphere of calm and confidence reflects a 75-year record of dignity and concern.

Last year, more than 1300 babies were safely helped into the world. CMC fulfills an economic need and there are those

mothers who cannot leave their family unit for confinement.

There are additional benefits: the father physically supports a leg and psychologically supports his wife with his presence. Pride shines out of his eyes. "It's our first, and I want a son..."

This vital home delivery program, the only service in Chicago, will be continued when the Chicago Maternity Center relocates within the new Woman's Hospital and Maternity Center.

Women's Hospital and Maternity Center of Chicago

MICHAEL REID

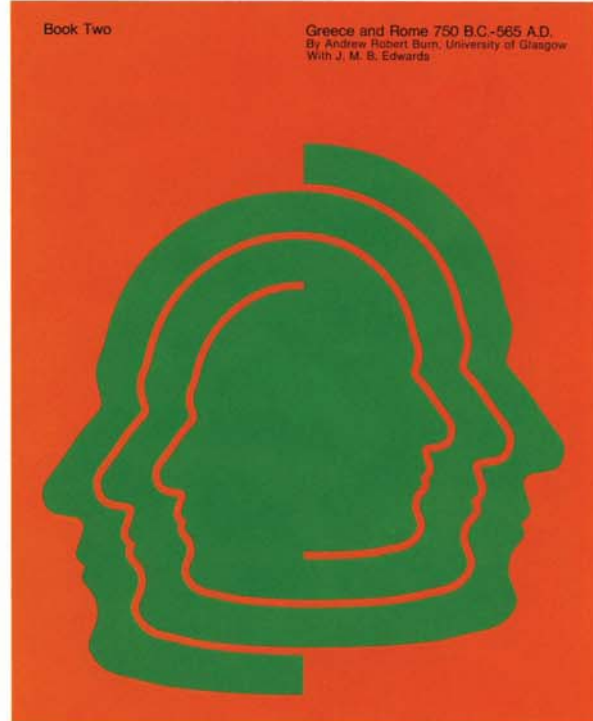
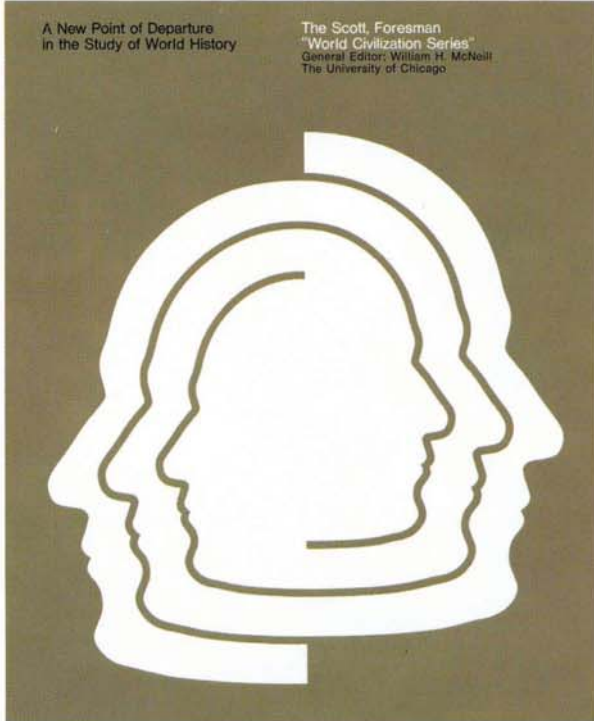
Trademark for Columbus-Cuneo Cabrini Medical Center.

Cover, page and spread from Scott, Foresman catalog.

Opposite: Book cover for Scott, Foresman.

Cover for Carlton Industries house organ.

1971 and 1972 annual report covers for Abbott Laboratories.



The Non-European World 1500-1850

The *Non-European World* is a history of the non-Western civilizations on the eve of the Western impact, examining the important historical experiences of the non-Western world from 1500-1850. Unlike other works which view this age largely through the eyes of an expanding West, the authors have tried to see the different non-Western civilizations from the inside, in terms of their traditional institutions and ideas.

The first three chapters are devoted to the major institutions of the Islamic, Indian, and East Asian (China and Japan) worlds, and to the significant developments that influenced each civilization. These chapters provide an insight into the diversity of the non-Western civilizations along with a contrast between all three cultures and the surging West of early modern times.

The fourth chapter deals with the more simple societies of the non-Western world, both in sub-Saharan Africa and in the New World. A final chapter gives a systematic overview of the West's slow encroachment on the non-Western world, beginning with the Age of Discovery and accelerating from the eighteenth century on.

Supplementing the text chapters are the biographies characteristic of almost all the Series volumes. Integrated with the biographies are pictorial essays that depict the cultural milieu in which each of the figures lived and the civilization that each represents. *The Non-European World*, then, provides the essential background to the story of European expansion and to the ever closer interaction between the expanding West and the various non-Western civilizations.

© 1971, 192 pages, softbound

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