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DESIGN IN CHICAGO

BY PAT AND GREG SAMATA

SOPHISTICATED, CULTURED, political, flashy, above ground, underground, a mixed bag, a true melting pot. The Windy City. The city that works.

Chicago has been called many things over the years, but few can deny the rich heritage and important part Chicago plays in the history and future of design locally, nationally and internationally.

From the early days of the Bauhaus settling in at IIT, Chicago has been a great place for designers to practice their profession. A thriving financial community and continual economic growth has helped make it a place where great design can flourish.

During the 1960's Chicago became the design center of the country. With California and Texas later developing their own new unique design style, Chicago took a back seat to other national communities in recent years. Well it's turning around! Chicago is a hot bed of new talent. Pockets of creative groups are breaking through the corporate barriers by taking greater chances and producing exciting work.

It is definitely a mixed bag. It's what we call "no style." Anything goes. Nowhere do we find one distinct trend or direction. Although we think this is true of the rest of the country as well, nowhere is it more

obvious than Chicago. And this goes beyond graphics to architecture, product design, fashion, every creative area of our society.

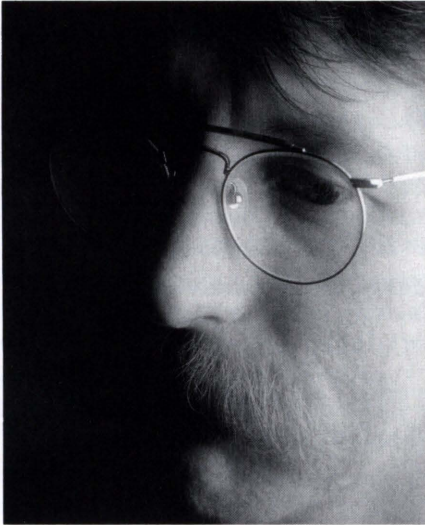
Designers in Chicago are enjoying a newfound status in the business community. They are playing a larger role in the marketing area.

Some have said that Chicago and its client base are conservative. It has always been our position that the corporations aren't necessarily conservative, but the ideas that they are presenting are often safe or low risk. This is changing also! Clients are looking for new exciting work, and the designers are responding.

Chicago is a great design town. Nowhere is there more opportunity for young designers to work and grow. Here as anywhere, it takes desire, passion and hard work by each individual to do great things. But the Midwest will play a larger role in the future of graphic design than it has in the past ten years. And many of the young, up-and-coming designers are going to make sure it happens.

Yes, there is a lot of energy here. And it is manifesting itself in great work and solidifying the design community.

JEFF BARNES



© 1989 Bill Tucker Studio

Jeff Barnes is principal and founder of Barnes Design Office. His experience is in editorial design, advertising, corporate communications, promotion design and identity programs. Most recently Jeff has become involved in product design and planning. Before opening his studio in 1981, he spent five and a half years at Container Corporation of America as a senior designer under John Massey. Jeff is a member of the 27 Chicago Designers. He has taught visual communication at The School of The Art Institute of Chicago. A number of his designs are in permanent collections including the Library of Congress, the New York Museum of Modern Art and the Smithsonian Institution, Cooper-Hewitt Museum of Design.

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

Jeff Barnes: Changes are similar here as elsewhere, but more deliberate. Looking at the big picture, Chicago's established businesses are large and mass consumer oriented. Changes progress slowly and are often more developmental rather than immediate. Since we work with smaller companies, this is not as serious a concern as it might be for others.

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

Barnes: I can't speak for designers in general, but the responsibilities we are asked to oversee are greater than I could have imagined ten years ago. Business used to look at design as an optional service. Today the outlook has changed. As with many formal endeavors there is a vague beginning, then an awareness, then a maturing. I think this is where design is today—the early stages of growing up, learning many interesting things, but not fully aware of its potential. In other words, the roll of the designer is still being formed. In the next ten years, I hope we will learn more than we forget and not do too many immature things that give us a bad reputation.

Does Chicago have a regional style?

Barnes: If Chicago does, it is probably based on the attitude of not being easily satisfied, that is, not jumping onto a new idea just because it is new. I'm not a native of Chicago, so this is not my personal feeling but rather an observation.

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

Barnes: On the whole, it is restrained and in the background; but with the best of it, it is handled with sensitivity and concern for details... maybe to a fault.

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

Barnes: There is an abundance of

work with a curious imbalance of mediocre concept produced with high-tech sophistication. Sounds like hype to me. I really cannot take much of it seriously. And that does not mean I am down on change or progressive thinking. I feel there is more being done for effect than for content. Sounds like entertainment to me.

That subject has to do with high style generic design. It is that type of design that looks contemporary and is used to create anything from posters to new products. It is interchangeable with any subject matter, yet always looks the same regardless of who did it. And it contains the symbols of creativity so we can recognize its uniqueness no matter if it is a sign for Chinese take-out or an invitation to a fashion show. Maybe it isn't even design in the best sense of the word, yet it is occasionally accepted in design shows. Is it the stamp of the '80s or a sign of a lack of imagination. By the way, why is everyone looking for the look of the '90s?

In a nation with so much freedom, it seems odd that so many seem to feel the need to be accepted as individuals by conforming. Many too many designers actually believe that Reeboks let U.B.U. I thought you could be you all by yourself. Maybe we don't recognize individuality or realize

Logo for a contemporary furnishings store. "The idea behind this was graffiti, the typography of the city. I used a can of black spray paint in my backyard until I achieved the right look." Jeff Barnes, designer/calligrapher.

Second in a series of invitations for City. Jeff Barnes, art director/designer.

Two ads for Johnson Industries' office furniture. Top: "The ad gives more prestige to the corporate lunchroom table where many important discussions take place." Bottom: "The problem with most folding tables is that, while they look nice, they are difficult to set up and fold. The parallel to an ironing board is a natural understatement to what really interests the potential buyer." Jeff Barnes, art director/designer/writer; Christopher Hawker, photographer.

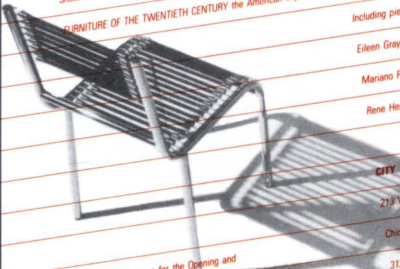
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its benefits. Maybe, as in so many other parts of society, hype is becoming more relevant or interesting than content. If so, the look of the '90s is here. If design phases coincide with decade changes, I'm looking forward to a time of slightly less confusion, equal energy and invention and the reemergence of the great idea.

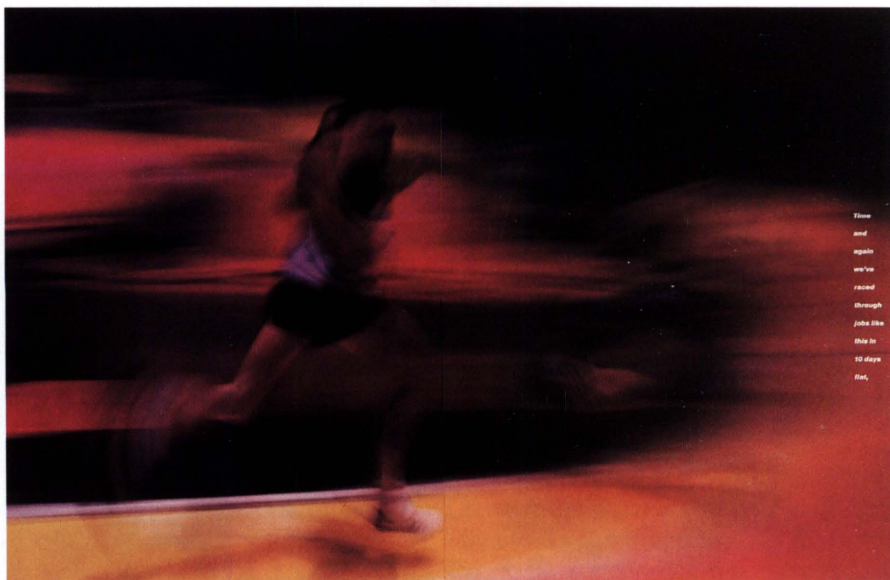
Are there any reasons why you'd turn down a client?

Barnes: Yes, but I give everyone a chance as I hope they do with me. I would say no to someone who had their mind made up before they came in the door. I can usually tell, but even then, I try to give them a little time. I would also say no to someone who did not appreciate the effort that is necessary to design something well. If I didn't say no to that person in the beginning, I would certainly say no if there was the opportunity to work with them again.

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

Barnes: It has helped greatly with the business side of design. Other technologies like the FAX have also simplified the production process. However, the computer is insignificant in generating meaningful ideas. And that's what I do most. Not production, not graphics, but meaningful ideas for my clients.

Three spreads from MultiPrint's direct mail brochure. "Getting the story across by mailer that a 'quick' printer can be a good printer seems to be a contradiction in terms, especially in the light of all the duplicator shops around that make no promise of quality. Also deep in the mind of the reader are parallels of quick food isn't quality food. So the question: What subject talks about something that is both fast and good? Answer: sports." Jeff Barnes, art director/designer; Jim Carey, writer; various photographers.



Time
and
again
we've
raced
through
jobs like
this in
10 days
flat.

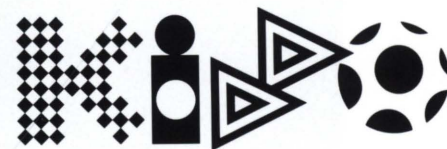
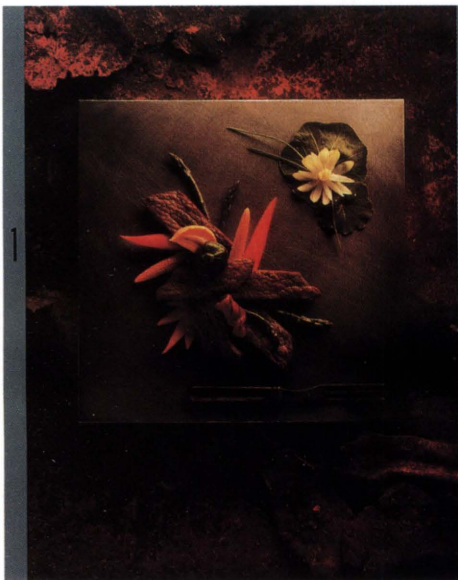


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(100 line for
publication sale).
extreme separations,
dot etching, Bokeh
electronic imaging,
retouching and assembly.
Also final film
assembly, Chromalins,

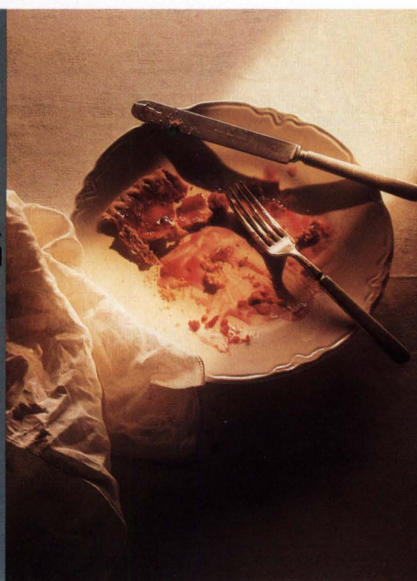
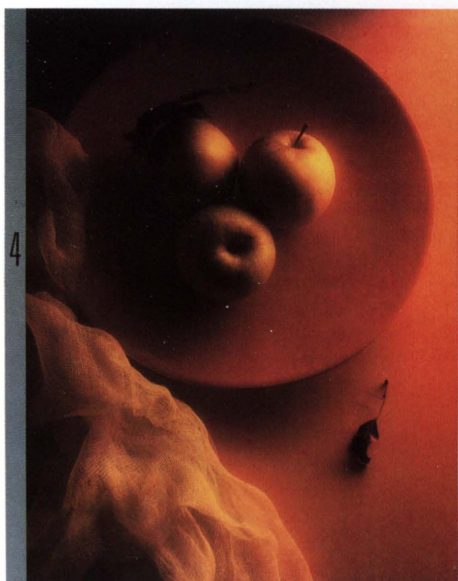
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A self-promotion brochure for studio photographer Christopher Hawker. "A pile of 8 x 10 transparencies was dropped on my desk with the hope of producing a sampling of work in a format that would make an interesting presentation. After some consideration, I noticed that there was a common element in several of the food shots. A plate." Jeff Barnes, art director/designer.

Logo for a children's clothing store was designed so that the entire word or individual letters could be printed on a special line of t-shirts, sweats, etc. Jeff Barnes, art director/designer.





FORMA THREE GALLERY 229 WEST ILLINOIS, CHICAGO, ILLINOIS 60610 PHOTOGRAPHY MAHARCHY, DESIGN JEFF BARNES



JEFF BARNES



Left: Promotional poster for Forma Three Gallery. Jeff Barnes, designer; Dennis Manarchy, photographer.

This page: Commemorative poster for the 150th anniversary celebration of Chicago. "There was no way to include all the great symbols of Chicago architecture, so the thought of what architecture would be without Chicago's contribution was a more interesting point of view." Jeff Barnes, art director/designer/illustrator.

Logo for Chiasso, a retail store featuring modern designs from around the world for office and home. The name translates in Italian "to make a sensation." Jeff Barnes, art director/designer.

Calendar for Kieffer-Nolde, an advertising color separator. This piece shows the capabilities of their electronic digital imaging by levitating the apples in a very natural way characteristic of the photographer. Jeff Barnes, art director/designer; Gordon Meyer, photographer.



KYM ABRAMS



© 1989 Eric Hausman

Kym Abrams founded her design and marketing consulting firm, Kym Abrams Design, Inc., in 1984. The firm's philosophy focuses on applying the creative process toward the development of effective communications for business products and services. Their work includes advertising, corporate identity, annual reports, collateral material and environmental graphics. Prior to forming the studio, Kym followed a career path from designer to design manager in three different design firms. She holds a BFA from the University of Illinois, Champaign-Urbana. Kym currently serves on the board of the Chicago chapter of the American Institute of Graphic Arts and is a member of the Society of Typographic Arts.

Why did you decide to work in Chicago?

Kym Abrams: It has everything you need to do rewarding work—good clients, good suppliers, good resources—and it's more livable than many other major cities.

Are all your clients from the Chicago area?

Abrams: Most of our current client base is from the Chicago area. However, many are national in their scope.

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

Abrams: I don't think of design as "Chicago design." The changes I see are national and have more to do with the designer's role in business.

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

Abrams: I see a growing receptivity by business to involve designers earlier on in the process. We're not just designing communications; we're helping our clients think through all aspects of the product/service and how it is positioned in the marketplace. We try to make recommendations before the product or service is released or marketed. We've even had cases where one of our clients tested our ideas prior to implementation. The results showed us that this method can be successful. This approach requires an openness and confidence on the part of both the client and designer. Sensitive egos have to feel free to brainstorm and discuss wide ranging alternatives with a willingness to hear new ideas and let go of options that are less effective.

Does Chicago have a regional style?

Abrams: Chicago has a wonderful tradition of strong design professionals who I believe influence our work: designers such as John Massey, Carl Regehr, Jay Doblin and Robert Voegelé. I believe we are continuing their tradition of diverse and effective design.

Was your design education adequate training for what you're doing today?

Abrams: Yes! I think to become a successful designer it is really critical to have had great teachers. I was very fortunate in having two exceptional teachers. Their influence is still a part of my work today. Both Carl Regehr and Herb Jackson at the University of Illinois taught me how to think; that is, they taught me how to develop a point of view on every project. And it was the development of my mental skills, not my hand skills, that really prepared me for this profession.

I also believe that the best teachers are practitioners. In my experience the professors who were successful at practicing design and chose to teach on top of that had much more to offer than those who were professional academicians. Theory and practice are not the same thing, and in this profession you aren't prepared without both.

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

Abrams: I don't think enough truly conceptual work is being done anywhere. There is too little content and too much style. Let's face it, we're all bombarded with great amounts of information and it is confusing people. It is harder to be original and stand apart from the crowd. That's why I believe that simpler, clearer communications are more likely to be effective. Communications that rest on a singular, pure concept. When they're right they are like magic,

Home safety brochure for the National Safety Council. Kym Abrams, art director; Sandi Weindling, designer/illustrator; Rick DeSalvo, writer.

Spread from The Health Policy Agenda for the American People, a 324-page publication of the American Medical Association. Lisa Brenner, creative consultant; Kym Abrams, art director/designer; David Lesh, illustrator; Jill Hirt, writer.

HOME SAFETY



National Safety Council

AREA CHECK



Good lighting eliminates shadows that could hide tripping hazards.

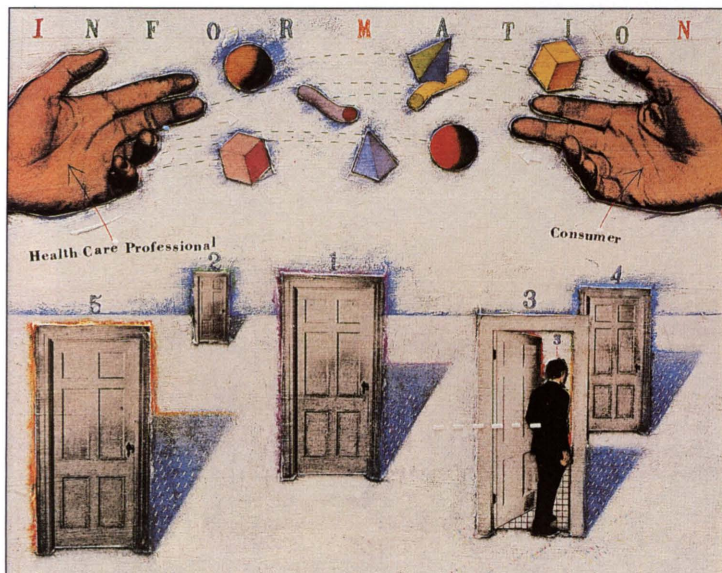
- ◇ Good lighting in hallways and passageways between rooms and other heavy traffic areas to get rid of shadows that could hide tripping hazards.
- ◇ A lamp or light switch within reach of each bed, so anyone getting up at night won't have to stumble around in the dark.
- ◇ Night lights in the bedrooms of young children and elderly persons.
- ◇ Exits and passageways in rooms are kept clear of furniture, boxes, or anything that could be an obstruction or a tripping hazard. People are less watchful on well-traveled paths.
- ◇ Toys, games, books, magazines, and all the other little things that get left on the floor are picked up.
- ◇ Non-skid backing on all your small rugs. Rubber matting that can be cut to size is available for hand-crafted or other kinds of rugs that don't have their own backing.
- ◇ Decals or decorations on glass doors to make them obvious, so somebody doesn't try to walk through what looks like an open door.

STAIRWAYS

Anything that makes stairs difficult to use is a hazard.



- ◇ Stairs are well lit, with switches at both top and bottom.
- ◇ Sturdy handrails for all steps and stairways.
- ◇ Nothing stored on stairways, no matter how temporary. Anything that makes stairs difficult to use is a hazard.
- ◇ Treads, risers, and carpeting are all in good shape. No torn covering or nails sticking out to snag a foot.



Open communication and shared decision-making between consumers and health professionals provide the foundation for optimal health care. Ultimately it is the individual who is responsible for his or her lifestyle and health care decisions.

Chapter IV: Communicating Health Information

Ultimately, it is the individual who has the responsibility for his or her lifestyle and health. The collection of individual decisions to adopt healthy lifestyles and to be prudent users of the health care system will have a significant impact on the overall health status of the country.

To facilitate individual decision-making, it is necessary for the public to have a sound knowledge base of health care information. Much of the information that the public receives concerning health care comes from the mass media, and it takes a well-educated consumer to sort and sift through all of this information. And, of course, while individuals share a large part of the responsibility for their health care, the health care sector and society as a whole have certain responsibilities to protect and promote the health of the nation. Health care providers, employers, and governmental agencies all have specific responsibilities to ensure that information and education on health promotion, disease and injury prevention, and utilization of health care services is available and widely disseminated.

Open communication and shared decision-making between patients and their practitioners provide the foundation for optimal health care treatment. The goal of health care decision-making is to protect and foster the autonomy of the patient, and decisions concerning care are a shared responsibility between the patient and his or her health care professional. Patients have a responsibility to tell their health care professionals about their health status, and health care professionals have concomitant responsibilities both to protect the confidentiality of that information and to provide their patients with sufficient information to make informed decisions about their care. Protecting the confidentiality of information and fully informing patients of diagnoses and treatment alternatives will help to ensure that the trust between patients and their practitioners is maintained.

Finally, just as information and education programs can be used by the public to promote healthy lifestyles and effective utilization of health care services, public health care needs should be considered in the design of health professions education programs. Faculty and administrators of programs should be responsive to changing health care needs.

and they work every time. It's more challenging to develop these ideas, but also more satisfying. Ultimately, both clients and designers benefit. I also believe that more design firms need to recognize the inherent necessity of integrating design and copy. One thing that has differentiated us from many other design offices has been our staunch commitment to bringing these two disciplines together. We've been extremely successful in adding depth to our concepts by paying attention to both design and copy.

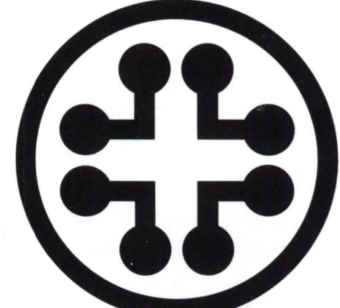
Are there any reasons why you'd turn down a client?

Abrams: Yes, a few. First, we may refuse a job if it represents a conflict of interest. Secondly, if we were ever asked to do work on an unethical basis, we'd turn the job away. Finally, if the chemistry isn't right with a client and we know it upfront, we'll probably turn the client away regardless of the financial benefits. After all, it's

important to us that we enjoy the work that we do. Fortunately, all these cases are rare.

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

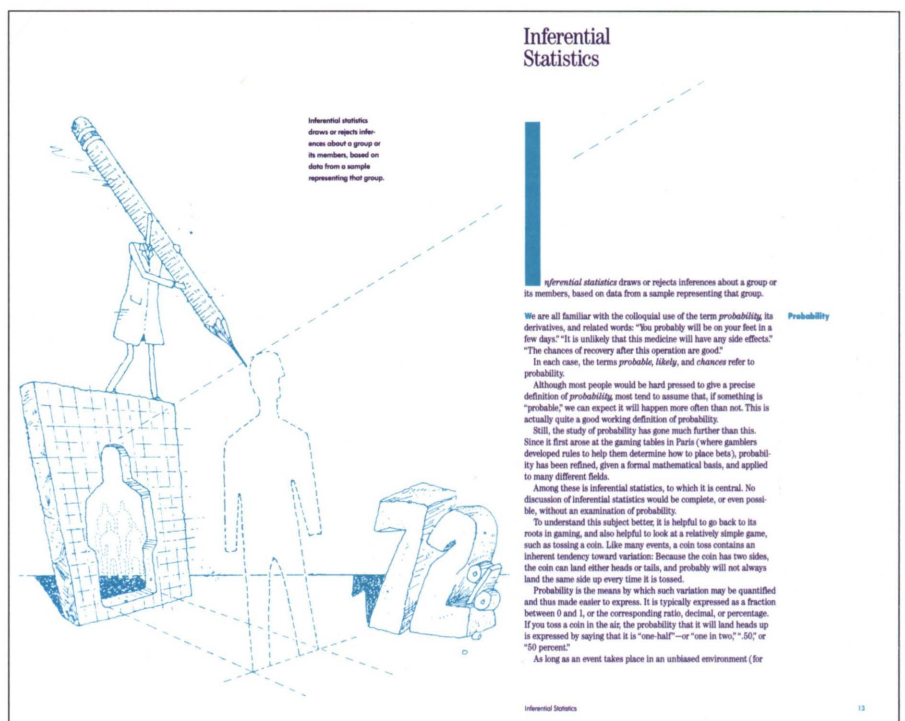
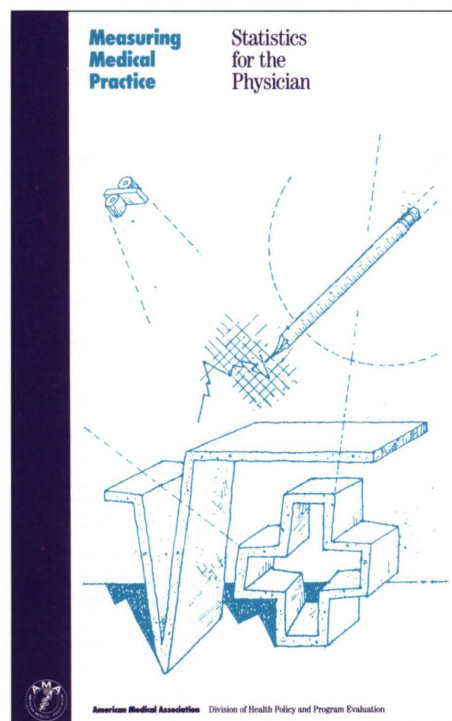
Abrams: In general, computer technology enables us to be more efficient in production so that we can spend more time being creative. Our clients have been asking us more about the capabilities of computers. I believe we need to keep a step ahead of our clients so that we can help them be more effective at integrating design with their computer capabilities. But even though computers have a definite impact, fundamentally they have not altered our work. There's still no substitute for a good idea.



Above: Symbol for Doctronics, an electronics and appliance repairs store developed by Montgomery Ward and Mobil Corporation. Abrams designed the symbol and was involved with all aspects of the store development from signage to uniforms.

Brochure for the American Medical Association. "The request was to make statistics 'user friendly' for physicians. Talk about a challenge!" Kym Abrams/Mark Oldach, art directors; Kym Abrams, designer; David Povilaitis, illustrator.

Right: Fundraising brochure for The School of the Art Institute of Chicago. "They had several stories to tell their readers, so we adopted a magazine format." Kym Abrams, art director; Sandi Weindling, designer; Eric Hausman, photographer; Howard Bimson, writer; Charles R. Feldstein & Company, consultant.



ALUMNI PORTRAITS

We are so proud of our alumni that we would like to print the name of every single one of them. But that is for another publication. We did take a trip through the files to compile the following list of 107 very special School alumni of the past and present.

Pat Adams
Distinguished Bennington College teacher and painter

Cabin Albert
Renowned sculptor of both abstract and representational works

Ivan Albright
Painter of various, quietest explorations of the message of time and space

Harold Allen
Former faculty member and master architect/photographer

Benny Andrews
Painter, lecturer, and critic who founded the Black Emergency Cultural Coalition

Vincent Arcilesi
Painter of monumental landscapes of focused yet varied nature

Ralph Arnold
Versatile artist and educator who produces collages, oils, constructions, and prints

John Asencio
Sculptor and publisher of the Spanish and English Hispanic Image magazine

Robert Barnes
Great modern artist of paintings and drawings in the lines of literary figures

Don Baum
Educator, curator, and sculptor of exquisite small house constructions

Jack Beal
Came to great realizations of life as painting through his realist paintings

Thomas Hart Benton
Chief among Modernists in America

"THE MOST IMPORTANT THING I WAS TAUGHT AT THE SCHOOL WAS TO LOOK AND SEE ART AND THE WORLD WITHOUT PREJUDICE AND APATHY—TO SEE INNOCENTLY AND TO APPRECIATE INTELLIGENTLY," SAYS PAINTER/ALUMNA SONDRA FRECKELTON. WHAT BETTER TESTIMONIAL COULD BE ASKED FROM ANY GRADUATE? □ FOR MORE THAN A CENTURY, SERIOUS ARTISTS HAVE COME TO THE SCHOOL OF THE ART INSTITUTE TO DEVELOP THEIR TALENTS AND PREPARE FOR LONG, PRODUCTIVE CAREERS. IN EVERY STUDENT GENERATION THERE HAVE BEEN ILLUSTRIOUS ALUMNI WHO HAVE REACHED PINNACLES OF PERSONAL ACCOMPLISHMENT AS FINE ARTISTS. THERE HAVE BEEN EQUALLY ILLUSTRIOUS ALUMNI WHO HAVE CHOSEN TO APPLY THEIR CREATIVE TALENTS ALONG DIVERSE CAREER PATHS, MANY OF THEM NOT IMMEDIATELY ASSOCIATED WITH FINE OR THE DESIGN ARTS. STILL OTHER GRADUATES HAVE BENEFITED FROM THE LIFE-LONG SATISFACTION OF HAVING LEARNED TO THINK CREATIVELY AT THE SCHOOL. □ MORE THAN 10,000 LIVING ALUMNI (AND ADDITIONAL THOUSANDS PRECEDING THEM) HAVE BEEN ASSOCIATED WITH THE SCHOOL DURING ITS HISTORY. ABOUT 45 PERCENT OF ALL RECENT GRADUATES REMAIN IN THE CHICAGO AREA, CONTRIBUTING TO THE CITY'S STATURE AS A WORLD-CLASS CENTER OF ART. MANY ALSO LIVE AND WORK IN THE MAJOR ART MARKETS OF NEW YORK, LOS ANGELES, AND SAN FRANCISCO. THERE ARE SCHOOL ALUMNI THROUGHOUT THE UNITED STATES, HOWEVER, AND IN MANY FOREIGN COUNTRIES. □ A SPECIAL WORD OR TWO SHOULD BE SAID ABOUT THE



Georgia O'Keeffe
(1887-1986)
Her "magical realism" transformed city buildings, flowers, and desert landscapes into extraordinary paintings that will surely fascinate us for centuries to come.



* In a detail from *Erratic Exhibition* by Ray Yoshida, the Frank Harold Sellers Professor of Painting and Drawing, a student studies sculpture.

The Fine Art of Teaching

Educating a young scientist is one thing. There is a critical mass of knowledge to be learned before a student is expected to pursue his or her own innovative work. The biologist needs to know what is inside the frog. The physicist should understand Newton's laws of motion. Teaching a young artist is a different thing entirely. Students at the School of the Art Institute do indeed learn the principles and techniques of creating fine art and design. The necessity of stretching, bending, and even rejecting all apparent knowledge, however, is fundamental to the making of great art. This makes

the process of "teaching" artists a demanding art in its own right. Nowhere is this specialty practiced better than at the School.

"Students must learn to isolate their viewpoints," says Christina Ramberg, Chair of the Painting Department. "Faculty members must facilitate their reaching this key creative turning point."

There are 260 full- and part-time faculty of the School. Approximately 70 percent of these men and women teach in the studio art disciplines, which is why the School of the Art Institute is known first and best as a preeminent

Health
Center Visits
Total (thousands)

1982 149

1983 194

1984 234

1985 316

1986 362

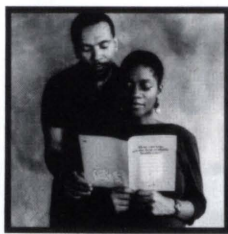
services, the Beverly center houses specialties ranging from allergy to psychiatry to urology, as well as expanded diagnostic and laboratory facilities, a complete cardio-pulmonary laboratory, and a physical therapy unit.

The same building also houses the Magna Surgical Center, a unique joint venture between an independent physician, Dr. Nader Borzorgi, and the Michael Reese Health Plan. Dr. Borzorgi leases the facility from the Health Plan, and is making it available to our physicians and to others in the community for a wide range of same-day surgical procedures. The center's three fully-equipped operating rooms will be able to handle up to 40 percent of the surgery now done in hospitals. This is the first time in Illinois that an HMO and a surgery center have come together in such a venture, and we have great expectations for its future.

The Riverside Plaza Health Center in October became the first staff model HMO facility to open in the West Loop. The center is located across from Union Station, convenient to members who prefer to receive their health care close to where they work. In addition to primary health care, the Riverside center offers health education classes. The center will also provide pre-employment physical exams for businesses.

The new River Oaks Health Center is our response to the many groups that had asked us to open a health center in the south suburbs. Located in the professional building of the River Oaks Shopping Center, the center enrolled more than 2,000 members in its first six months.

In early 1986 the Health Plan officially merged with a group practice in Hyde Park to form the Hyde Park-Kennwood Health Center. The group was originally established as a community health center to provide comprehensive, quality services at an affordable



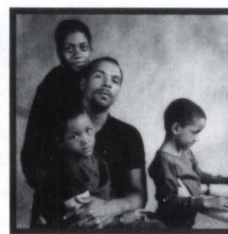
Keith: "When the Board of Education let us choose the Michael Reese Health Plan, I thought it was a good idea. We're a pretty health-conscious family. I'm a lawyer and a writer. Carmen jogs and loves a little tea. And we're all careful about our diet."

Carmen: "The kids most of all. They're the ones who really helped keep us on a vegetarian diet a while back. And now if you ask them what their favorite food is..."
Marlene: "Veggieburgers!"
Steven: "Apples! Cereal!"
Steven: "I like orange juice and raisins and... potato chips!"



Carmen: "Well, we try. And I think the Health Plan helps us stay healthy. The Lincoln Park center is right down the street, which is great when you're there as often as we are. I'm going every month for prenatal visits. Steven gets check-ups for school, the twins always need something... And everyone there—the nurses, the doctors, the receptionists—knows us by name. We laugh and hid around a lot. It's like our second home!"

Keith: "We go to the same place, but we all have our own doctors there. And we all like them. Mine's easy to talk to—he understands me, he'll check out anything I'm worried about, and we can talk about things—problems or living or life."



Carmen: "I like being able to call and talk to a nurse after hours, which is usually when the kids get sick. Half the time we don't even have to go in—but if it's important, they'll give me an appointment right away. And our pediatrician is wonderful—he's never in a rush, he answers all my questions..."
Marlene: "And she gives us a lot of meat stickers!"
Marlene: "Bears! Crows! Frogs!"
Steven: "Aw, they just love 'em anyway."

THE JOHNSON FAMILY

Members, Lincoln Park North Health Center

SERVICE MEANS BEING WHERE YOU NEED US, WHEN YOU NEED US



Here you can take a creative idea and run with it.



Service means roll up your sleeves and get to work!



A good environment can make a world of difference.



You better believe I'll get it there on time.



Health Plan Membership
Total (thousands)

1983 57.4

1984 75.2

1985 98.0

1986 128.3

1987 141.3

This year, the Health Plan took major steps to make its services available to members in every part of the city, where they work and where they live, at the hours they need.

New Health Care Facilities

One of the basic ways in which the Health Plan serves its current members and expands its member base is by offering facilities that are convenient to where members live and work. In 1987 we added nine new health centers, bringing the total to twenty and enabling us to serve employers and members throughout Chicago and the suburbs.

In May we opened the West Rogers Park Health Center, serving members on the far north side of Chicago and the near north suburbs. In the fall we added the Yorktown Health Center, in the western suburb of Downers Grove, and the Orland Square Health Center, serving the southwest suburbs. And at the end of 1987, with the NorthCare transaction described below, we added six new health centers to our network, in Evanston, Glenview, Deerfield, Schaumburg, Naperville, and Oak Park.

We also added eight respected hospitals to our affiliated group in 1987. They are: The University of Chicago Hospitals, Pulos Community Hospital, Elmhurst Memorial Hospital, Edward Hospital, Humana Hoffman Estates Hospital, Evanston Hospital, Glenbrook Hospital, and Columbus Hospital.

Major Expansions

Three health centers—Ford City, Evergreen, and Southeast—were renovated and expanded this year. Yet by far the most significant expansion was the opening of Lakeshore II, a new building that nearly doubled the size of our flagship Lakeshore Health Center.

The Lakeshore addition gives us the capability of serving up to 75,000 members for primary care and 100,000 for specialty care. It has enabled us to offer major new services, including an optical shop, physical therapy, and an intensive psychiatric day facility. And it has expanded the space available for our patient care treatment, pediatric and adolescent medicine, obstetrics/gynecology, internal medicine, health education, and our corporate offices.

The NorthCare Transaction

We initiated an even greater expansion in 1987 by completing a transaction with PruCare for the trans-

fer of its NorthCare facilities—along with physicians, staff, and the responsibility for members' care—to Michael Reese Health Plan. The addition holds many advantages for current Health Plan members, including access to health centers in new geographical areas, the consolidation of some centers into larger facilities, and an expanded panel of physicians from which to choose.

The addition also offers benefits for the Plan itself. It allows us to enter several new areas quickly and smoothly. It enables us to add specialty services in our northern region and to develop Evanston as a Regional Health Center. And it completes the circle of our geographic service area, making the Plan more attractive to new and current employer groups.

Making Convenience a Goal

Nearly 140 of our employer groups have offices within walking distance of our Riverside Health Center, located above Union Station. This year we focused new attention on the needs of these employers and their employees. Riverside now offers appointments for primary health care at convenient hours before and after work, as well as nighttime and after-work health education programs. The center is also available to businesses for employee physicals.

Convenience is also the goal of our same-day and after-hours services. In response to the needs of members who are seeking prompt care for an episodic illness—a need that most of us encounter at some time—we have been offering these services at several of our large and mid-size health centers. We remain the only Chicago-area HMO offering services of this kind.

VISIONS OF THE GOODMAN THEATRE



A THEATRE FOR CHICAGO

In its downtown, lakefront home, the Goodman is a landmark among Chicago's theaters, a part of the city's community of major cultural institutions. That position, we believe, carries with it an obligation: not merely to produce plays, but to make Chicago a better place to live and work.

We work in many ways to improve the quality of life in Chicago:
We join with many other cultural institutions, like the Chicago Public Library, the Art Institute, and the Chicago Historical Society, to offer special programs throughout the year.

We offer a range of special activities and ticket prices, to make quality theater attractive and accessible to the majority of Chicago residents.

We make use of Chicago's incredible pool of theatrical talent and skilled technicians, helping the city attract and keep the skills and talent that keep Chicago theater alive.

The Goodman has long been an active participant in the Chicago theater community. A founding partner of the 300-member League of Chicago Theaters,

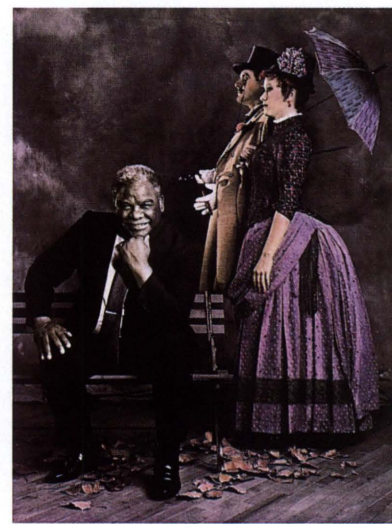
we lend our resources and our expertise, our staff, our equipment, and our stage, to theaters throughout the area.

Our directors continue their involvement with other off-Loop theaters, as do many other members of our staff. In these ways and countless others, we unite and strengthen Chicago's artistic community.

While it serves as a neighborhood theater for residents of the Loop, the Goodman is truly a theater for all Chicago. It has helped revitalize the city's downtown area and has been a leader in the Chicago theater renaissance. It enhances the city's image and helps attract businesses and business people to the area.

The Goodman is inextricably tied to Chicago—in the arts and culture, in business and education. It cuts across the boundaries of geography and politics, age and opportunity. It is a timeless institution, a perennial maverick—a theater made by and for Chicago.

"Chicago—a city of so many voices. The Goodman captures them all, in all their rich diversity. If theater is the mirror of our lives, the Goodman is the mirror of our Chicago."
Harold Washington
Mayor
City of Chicago
1983-1987



THE LAST MAJOR HAROLD WASHINGTON, DALE MURKIN, JAMES HENNING, STANDING IN THE PARK WITH GEORGE

Critical Issues

A Trauma Story from The Lutheran General Hospital

Trauma Care: A Bold Response to a Matter of Life and Death



KYM ABRAMS

Left: Spreads from the 1986 and 1987 Michael Reese Health Plan annual reports. "We work directly with the president, who has been very supportive of our work. That support makes all the difference when we had eight weeks from our first meeting to delivery of the 1987 annual report." Kym Abrams, art director; Kym Abrams/Mike Stees, designers; Eric Hausman, photographer; Giudi Weiss, writer.

Fundraising brochure for The Goodman Theatre. "Taking a picture of the mayor was quite an experience. We expected to have a few minutes with him, but he and all his bodyguards were in the studio for almost an hour. The picture was taken just a few weeks before he died." Kym Abrams, art director/designer; Eric Hausman, photographer; Julia Ryan, handcoloring; Giudi Weiss, writer; Donald A. Campbell & Co., consultant.

This page: *Critical Issues*, a publication for the Lutheran General Hospital. "Once we designed this piece, we made the recommendation to go one-color when we had originally budgeted for two. We wanted a more editorial look and saved the client money at the same time." Kym Abrams, art director; Barry Deck, designer; Mary Flock, illustrator; Giudi Weiss, writer.

TRAUMA.

If you or someone you care about were in a serious accident tomorrow, would you get immediate, appropriate care? This report explains why a comprehensive trauma system may be your best, best hope.

The human toll of an ambulance emergency room is a 22-year-old man, the victim of a motorcycle accident, is brought into a hospital emergency room. Most of the injuries are perfectly obvious, a fractured arm, facial lacerations, multiple rib fractures. But so subtle is the injured system that it quickly drains his body of blood. This internal injury is discovered and repaired in time, the young man can be back at work in a few weeks. It is not as if all trauma centers are like this. Whether this accident victim lives or dies may well depend upon whether the ambulance has brought him to the nearest hospital emergency room... or to a designated trauma center.

The Three Leading Causes of Death

Age	1-4	5-14	15-24	25-34
Trauma	3,297	8,305	28,619	14,363
Cancer	831	1,723	2,672	4,797
Heart Disease	234	911	1,035	2,495

Source: Deaths at different ages, 1977-1980

What is Trauma?

Trauma is the medical world's term for any physical injury or wound. It is a large category. Trauma may be caused by an automobile crash or a violent assault, a violent fall, a violent blow or a violent injury. In the most general sense, trauma can be minor or extremely serious. In the context of this report, however, we will be speaking primarily of severe trauma - injuries that often require immediate surgery, expert care.

Trauma is the number one cause of death between the ages of one and forty-four. Each year about 150,000 Americans - the majority of them young, productive citizens - die of trauma, another 350,000 or more are permanently disabled. Trauma accounts for more hospital days each year than heart disease and four times as many as cancer. And it costs our society \$80 billion a year in medical care, insurance expenses, and lost productivity. Trauma is a major and growing problem in the United States. But something can be done. Effective trauma care requires no "technical breakthrough" - only the efficient application of what we already know, and a serious commitment of energy and resources.

"We know what has to be done," says Roger Hunt, president of Lutheran General Hospital. "It's time now for institutions and communities to put an effective trauma system in place."

The Trauma Center

More than an Emergency Room in most parts of the country, trauma victims are taken by ambulance to the nearest hospital emergency room. There, depending on the hospital's resources, the time of day, and the staff available, the patient may or may not receive optimal treatment. Emergency medicine specialists and surgeons may or may not be on hand. Diagnostic equipment may or may not be available. If the patient needs to be transferred to a more sophisticated facility, that need may or may not be recognized in time. Despite what many people think, every hospital emergency room cannot handle every emergency. Only about 10% of the nation's 1,000 hospitals are true trauma centers -

hospitals specifically designed to respond immediately and comprehensively, at any time of day or night, to the needs of victims of severe trauma. In a trauma center, nothing is left to chance. From the moment the patient is brought through the emergency room door, the trauma center is ready to respond. Specially trained, experienced personnel - emergency medicine specialists, trauma surgeons, nurses, anesthesiologists, and others - are immediately available to saving life action. Sophisticated diagnostic and therapeutic resources - and the technicians to operate them - are on hand 24 hours a day. Physicians in a wide range of specialties - neurosurgery, cardiology, orthopedics, and many more - are available within minutes for whatever needs may arise. "Timeliness of intervention is the key to trauma care," says Dr. Fraser Gels, director of the Trauma Service and associate chief of Surgery at Lutheran General Hospital. "What we do for patients in that first critical hour after injury - the 'golden hour' as it's called - will have an impact not only on whether they live or die, but on the extent of their complications and their ability to be rehabilitated. We're talking about life and death and about long-term social and economic costs."

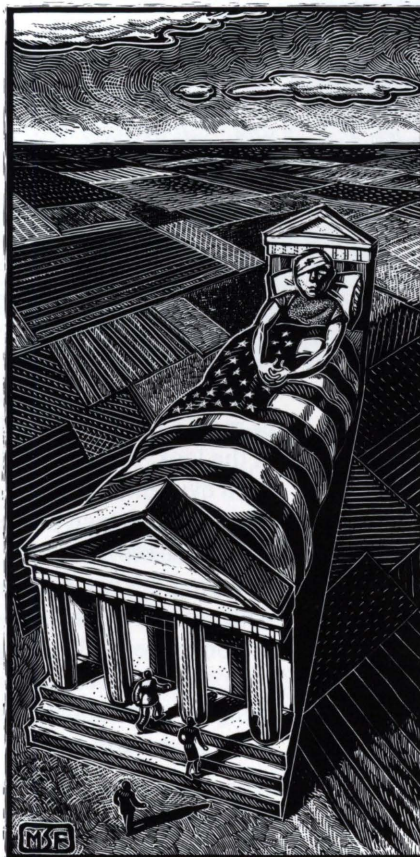
Much of what we know about the importance of timely, expert intervention comes from the experience of the country's first trauma unit, established at Cook County Hospital in 1966. That unit was itself based on the military model developed in World War II, Korea, and Vietnam. In those conflicts, helicopters carrying severely wounded soldiers often bypassed local aid stations for better equipped trauma centers or MASH units. Those early military and civilian experiences showed an impressive reduction in deaths from trauma when victims were taken directly to a specialized trauma facility.

In 1971, Illinois became the first state to establish a coordinated, statewide system of emergency medical care, including state medical training, regional radio communications, and a network of state-designated trauma centers. Unfortunately, that system was never fully implemented. "It was a good start, an important step that the state took in 1971," says Roger Hunt. "But at that time, as a community, we weren't willing to face the tough decisions. We weren't willing to set the standards for a real system of trauma care."

The case of a trauma system, however, did not die. It had been carefully carried through in several areas of the country, and it had recently been reborn - stronger than ever - in the Chicago metropolitan area. But before we look at those experiences and at where we stand now, we should explain in greater detail exactly what a trauma system is.

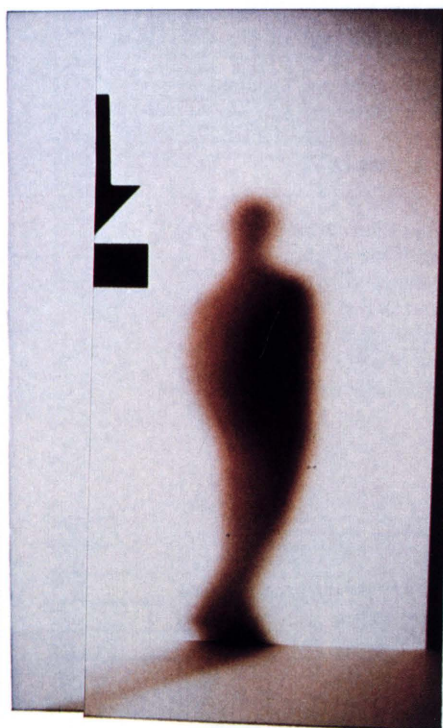
The Integrated Trauma System: All Parts in Harmony
A trauma center, no matter how good it is, can do very little in isolation. It can be effective only as part of a comprehensive system that ensures, first, that severe trauma victims will be quickly identified, stabilized, and transported to the center, and later, that a wide range of appropriate support systems will be brought into play.

The first phase of a trauma system is known as Emergency Medical Services, or EMS. EMS includes fire and police departments, paramedics and emergency medical technicians, and the people and institutions responsible for training, dispatching, and coordinating them. It entails a sophisticated communications network, assessment and treatment of victims at the scene of the accident, and transportation by ground and air.



Trauma care is both a political and a medical issue. The continuing debate over the establishment of effective trauma systems has challenged the medical community, as well as local and state governments. It was imperative to express the quality of care in trauma.

RICK VALICENTI



© 1989 Michael Giammanco

Rick Valicenti, founded Thirst, a design and photographic collaborative, with photographers Tom Vack and Corrine Pfister on April Fool's Day 1981. Rick received his BFA from Bowling Green State University, and he has both a MA and a MFA in photography from the University of Iowa. Thirst's clients include contract and residential design, restaurant, retail and cultural. Rick has served on the American Institute of Graphic Arts/Chicago board of directors and as president of the Society of Typographic Arts. He is also a member of the 27 Chicago Designers.

Why did you decide to work in Chicago?

Rick Valicenti: Twelve years ago I came to Chicago when its design community was enjoying the attention that Container Corporation of America was receiving. The residual effects—stylistically and conceptually—made Chicago the last bastion of the international style along with Toronto and Zurich. Bill Bonnell's "Post Modern Exhibition" of 1980 and the 1981 April Greiman and Jayme Odgers exhibition and presentation announced, at least for me, the freedom to express. This freedom along with the passion for earlier Chicago typographic traditions—Cooper, Goudy, Middleton and DeBall—convinced me that design could be an "artistic process" and not just an extension of business.

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

Valicenti: In the future, we're going to find the designer's portfolio being preferred much like Ralph Lauren's clothes. They will each make an individual statement. Clients won't just go to the designer to get the job done, do strategic planning, meet a deadline or meet a budget. They'll go because of the look. That's what I think has *not* been existent here in Chicago because most of the design offices have sold themselves as marketing firms. But it's changing. It's just starting to happen. And even with a strong vision, it's important to be flexible. That's what is so exciting because now we can see designer as personality and designer as spokesperson.

Was your design education adequate training for what you're doing today?

Valicenti: I came to Chicago having

completed graduate work in photography at the University of Iowa. In an effort to preserve my "prima donna" approach to photo art, I found employment as a keyliner. The 1978 ICOGRADA Congress at Northwestern University changed my awareness of design which I then began to pursue seriously. I once visited Mort Goldsholl. At the close of the conversation, I asked if he had a few words for a young designer to practice by. He said, "Yes, three words: Take a risk."

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

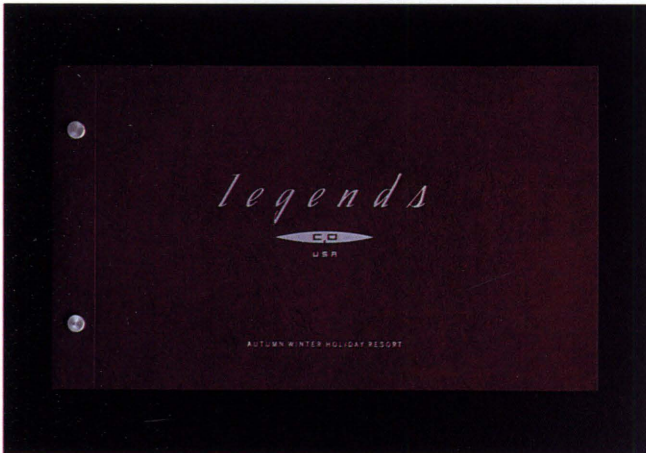
Valicenti: The Chicago design community, with few exceptions, will find risk to be too hot a bed of coals. Risk is unsettling for some because failure is as visible during the process as success. The safe route shrouds failure. It also shows up in the final product. The experience with the final design is more narrow, less engaging and challenging.

Logo for Scarboro Fair, a women's clothing store located on the North Shore of Chicago, featuring high-end, American and European designer lines with an Italian emphasis. Rick Valicenti, art director; Rick Valicenti/Michael Giammanco, designers; Vita Juchnevicius, artist.

"Punk-Heraldic" symbol for Bloomingdale's. Tuan Dao, art director; Rick Valicenti/Michael Giammanco, designers; David Harrison, illustrator.

Logo for Quadrant, a high-style housewares store. Rick Valicenti, art director/designer; Charles Moore Associates, client.

Cover, page and spreads for Legends Company's autumn/winter color book. The book had to express the essence of Terry Siegel's words and fashion designs. Rick Valicenti, art director; Rick Valicenti/Michael Giammanco, designers; Rob Latour, photographer.



The Random House Dictionary defines **CHANCE** as «the unpredictable element in an occurrence»
and the word **RISK** as «exposure to the chance of injury or loss.»

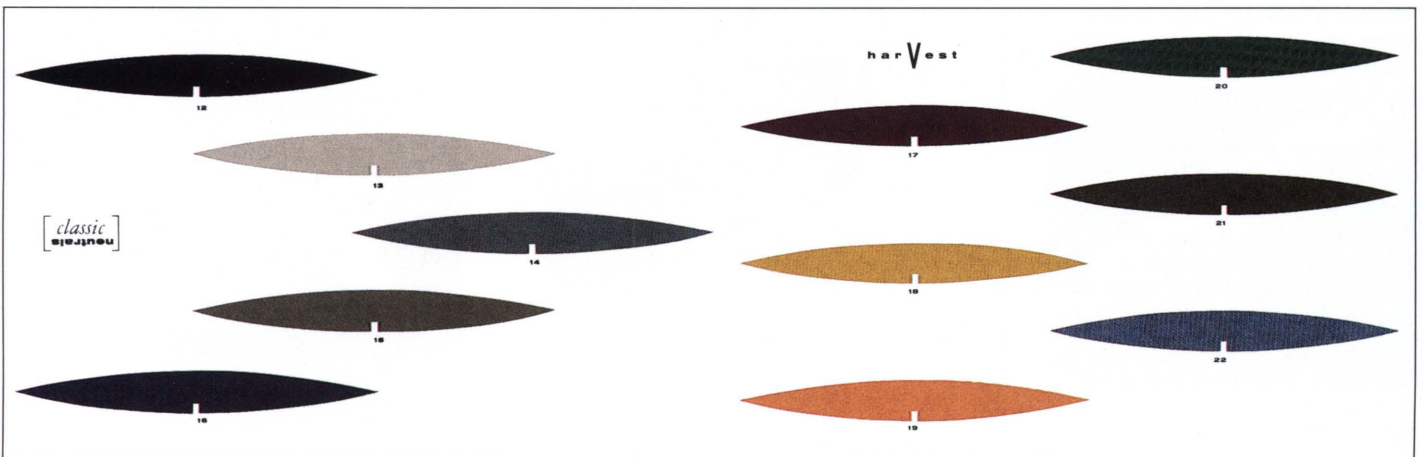
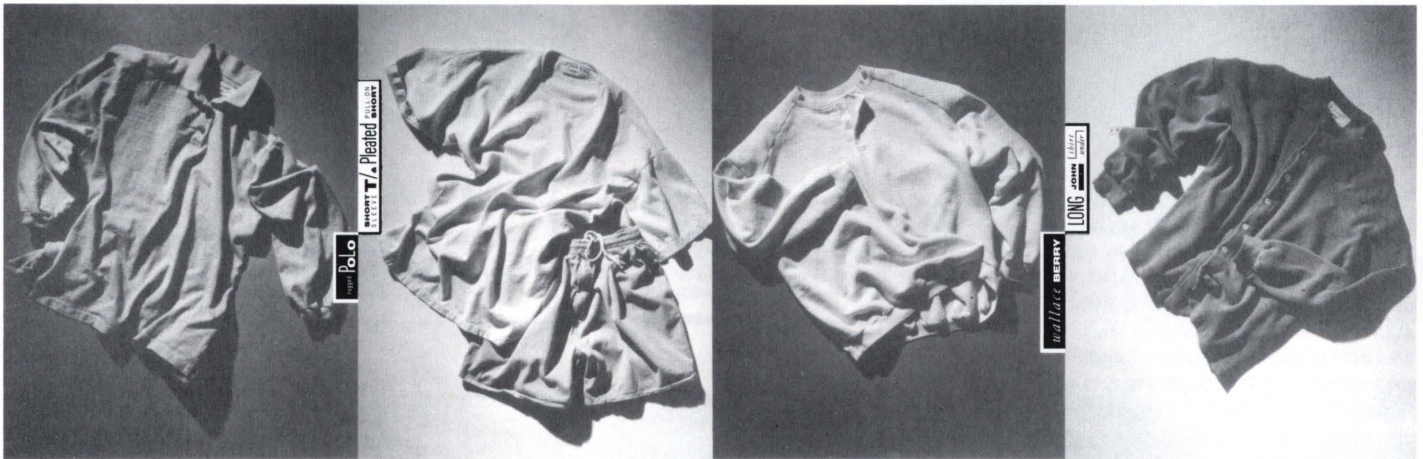
[MOST PEOPLE WOULD LOOK AT CHANCE AS A RISK]
PART ②
OFTEN THE DICTIONARY'S DEFINITION OF **CHANCE** SEES IT AS AN OPPORTUNITY

LET'S TURN IT LOOSER

b-cause u were **WILLING TO LEAVE** *yourself* **at risk**
BY GIVING LEGENDS A CHANCE.
WE NOW SHARE THE OPPORTUNITIES THAT LIE AHEAD OF US.

BY (b-y) PARTNERING YOUR RETAIL & OUR MANUFACTURING SKILLS, WE CAN DO BUSINESS MORE EFFICIENTLY & PROFITABLY THAN EVER BEFORE. **BY** (b-y) MESHING EACH OTHERS ENTREPRENEURIAL SPIRIT & CREATIVE INSTINCTS, WE WILL BREAK NEW GROUND & SET NEW STANDARDS FOR THE APPAREL INDUSTRY. * **WE'VE ALL TAKEN A CHANCE,** THE **RISK IS EXCITING** & THE **POSSIBILITIES ARE ENDLESS. ONCE AGAIN,** thanks for having the guts to be the first.

IT WOULD FOLLOW, therefore, that a **RISK TAKER** IS SOMEONE WHO'S WILLING TO TAKE A **CHANCE** TO SEIZE AN OPPORTUNITY TO BE SUCCESSFUL



But a very small handful of individuals are not playing the design game by the same rules. They're being more honest about who they are and what they can contribute to their clients and then to the whole portfolio of Chicago design. They're being council rather than vendor. Vendor asks the questions "When do you need it?" and "How much?" But clients now are going to the designer, and the designer is saying, "Here's what I think would be best."

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

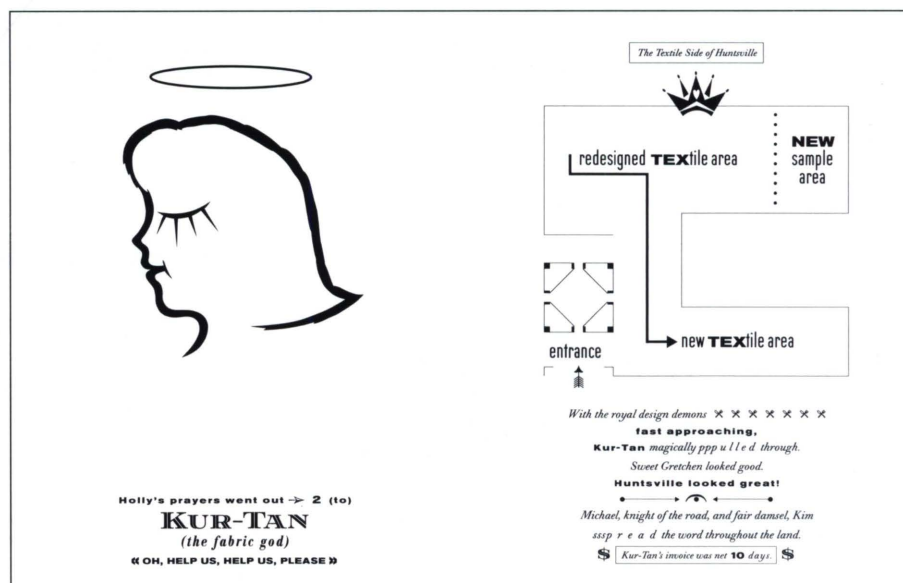
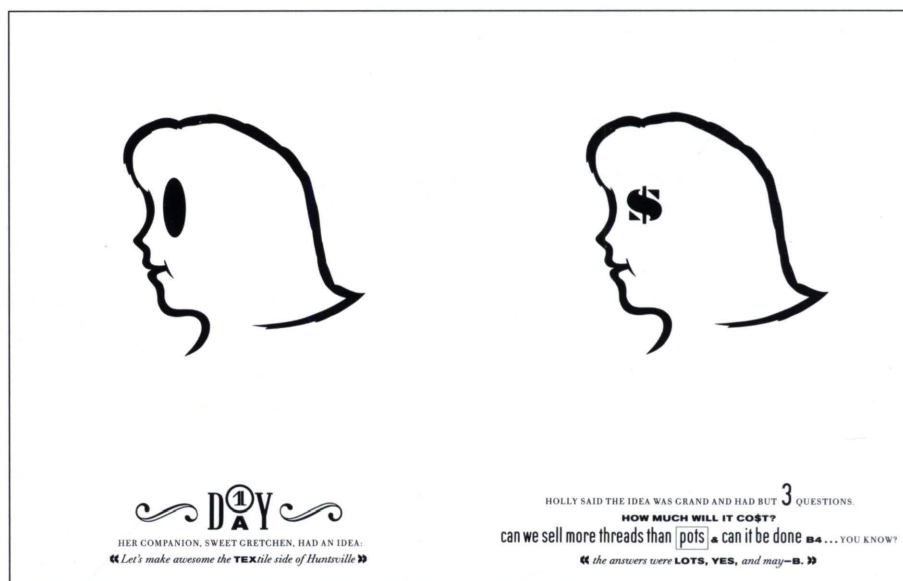
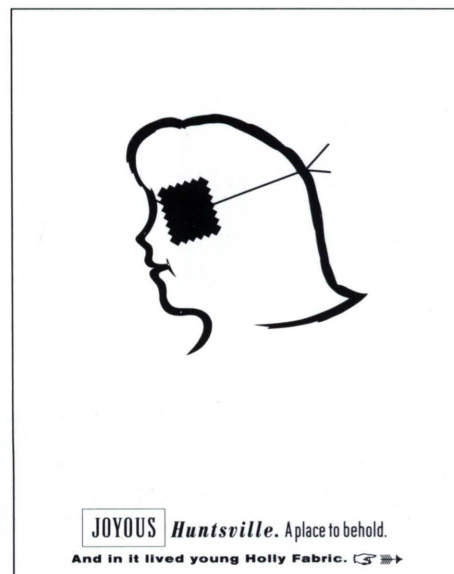
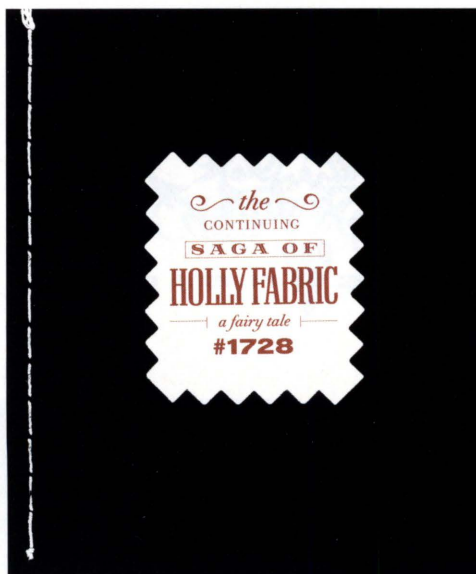
Valicenti: Chicago designers are one of the last groups to evolve this way. It's visible in every major city. We've seen it in Minneapolis with The Duffy Group. We've seen it in Dallas with The Richards Group, Summerford and Pirtle. We've seen it in Seattle. But we haven't seen it in Chicago since Container Corporation.

This page: "The Continuing Saga of Holly Fabric," booklet. "For three months prior to Neocon '88, Holly Hunt Ltd.'s fabric department was under construction. The largest residential showroom in the Merchandise Mart was able to make its clientele forget the inconvenience through a fairy tale." Rick Valicenti/Michael Giammanco, art directors/designers/writers.

Right: Poster for the Museum of Contemporary Art in Chicago. "The idea came from Man Ray's solarized prints. I think of this piece as a friendly tribute to him. I never dreamed that two colors and no money can go such a long way. Neither did the museum." Rick Valicenti, art director/designer; Ken Reid, photographer.

Poster for the Lyric Opera of Chicago. Rick Valicenti/Peter Sellars, art directors; Rick Valicenti/Michael Giammanco, designers/photographers.

Cover and spread from promotional brochure for Midwest Litho Arts, Inc. Rick Valicenti, art director; Rick Valicenti/Michael Giammanco, designers; Ken Reid, photographer.



APPLY YOUR ART The Museum of Contemporary Art Store announces its fourth annual artists' **SALES** exhibition sale to be held this June 7-19-88. Each year it has grown more successful featuring the work of over 50 cartoonists, illustrators, painters and sculptors, famous and not yet discovered. With the newly expanded 17-C-8 store this sale promises to be even bigger... attracting extensive electronic and print media coverage. You are invited to submit 8-1/2 sheets for approval to be made available for purchase on a consignment basis (60% of the retail price to the artist).

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TANNHÄUSER

by Richard Wagner (directed by Peter Sellars)

LIVING OPERA OF CHICAGO

sci-kick

MIDWEST LITHO ARTS

sci-bedelic

4 sci-ght

Consolidated Papers, Inc. promotional brochure for Productolith paper. Rick Valicenti/Gib Marquardt, product concept; Rick Valicenti, art director/designer; Tom Vack/Corrine Pfister, photographers; Wardrop Murtaugh Temple, agency.

Right: Brochure for Harter Contract. Rick Valicenti, art director/designer; Tom Vack/Corrine Pfister, photographers; Todd Lief, writer.

What's in a name?

Everything. Just ask the Wisconsin man who invented **MIZZENPRATZ**. Or the New York woman who came up with **GNORKL**. No matter how great the product, how inventive the idea, it helps to have a good hook to hang it on.

Consolidated realized that fact in 1952 when it developed a new kind of enamel offset printing paper. The company thought long and hard and named it **PRODUCTOLITH**. A one **(1)** of a kind name for a one **(1)** of a kind product. A quality coated printing paper that no competitive No. 2 has managed to duplicate.

And while we don't expect that to change in the future, other products may not be so lucky. Many familiar brand names have already become *household words*, free to be copied by all.

In this book we'll look at several brand names that have become generic and imagine products that may be using these names in the future.

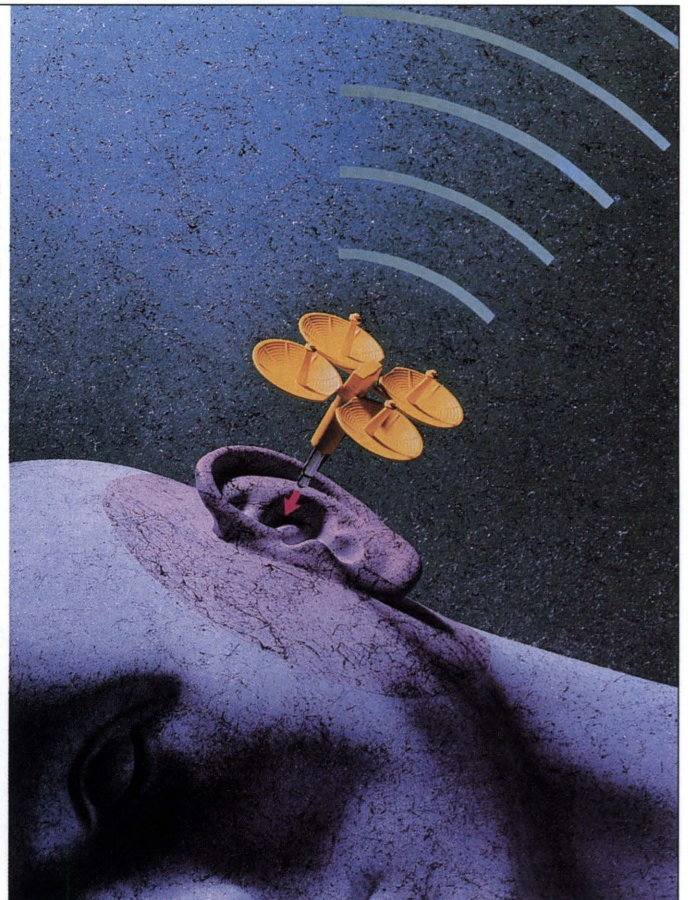
It's all a bit of a put on of course. And what's even better, it's all been put on **PRODUCTOLITH**. So enjoy this slightly **(1)** wacky look into the future. And remember, no matter how *great* the product, it always helps to have a good hook to hang it on.

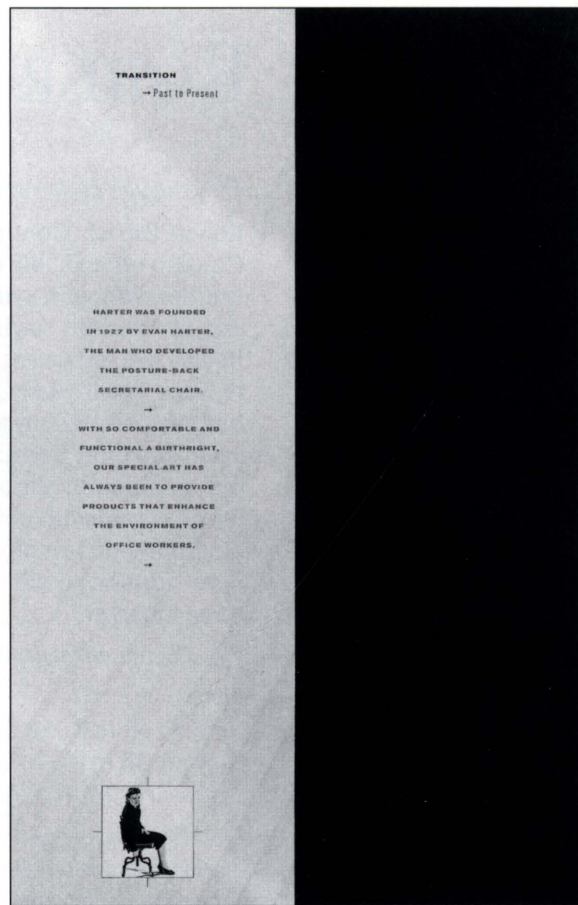
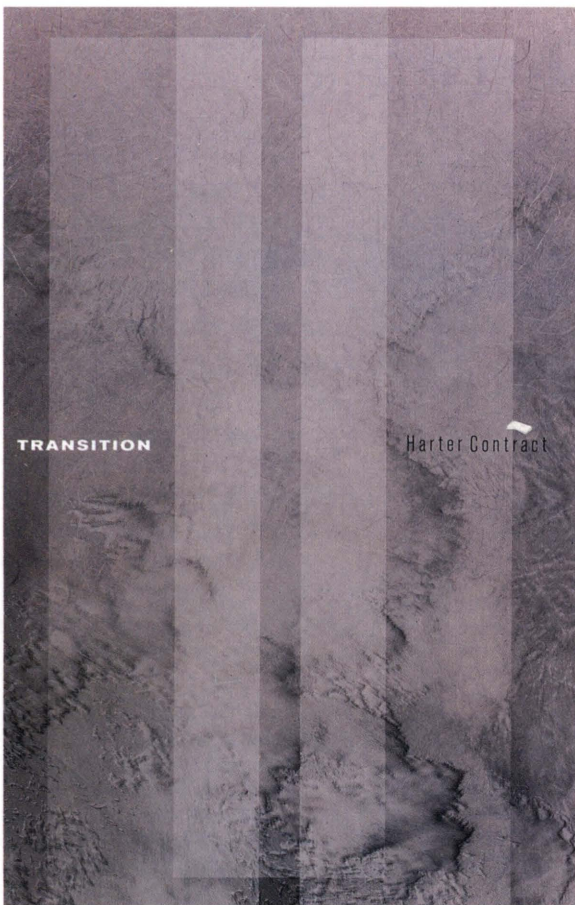
CELLOPHANE

IN THE NOT TOO DISTANT FUTURE, EVERYONE WILL BE DOING THE **CELLOPHANE** RAP • RAPPING WITH FRIENDS AND NEIGHBORS NOT ON A CELLULAR PHONE, BUT ON **CELLOPHANE** • THE NEW **CELLOPHANE** IS AN IMPLANT FOR THE EAR COMPLETE WITH COMPUTER MICRODISHES • THE MANUFACTURER PROMISES GREAT RECEPTION. OF COURSE, PEOPLE WILL LOOK PRETTY ODD TALKING TO THEMSELVES IN PUBLIC • AND MOST TEENAGERS WILL EXPERIENCE CONSTANT #, *, @, ^, & IN THEIR EARS • BUT THIS NEW **CELLOPHANE** WILL HAVE REAL *sticking* POWER • WE PREDICT IT'LL HAVE THE WHOLE MARKET WRAPPED UP IN NO TIME

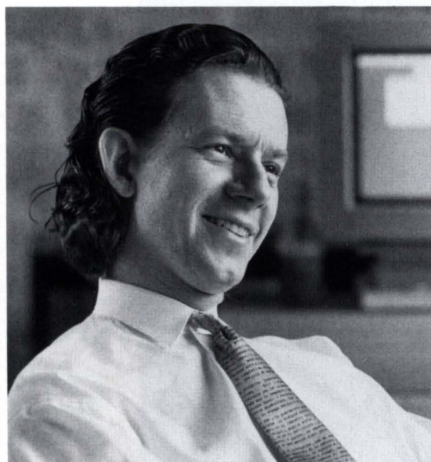


Art directed by Rick Valicenti & Gib Marquardt. Photographed by Tom Vack & Corrine Pfister. © 1989 Consolidated Papers, Inc.





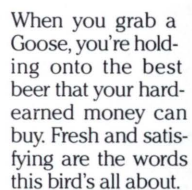
©1989 Charlie Westerman



Investors invitation: Robert Petrick, art director/writer; Robert Petrick/Janice Clark, designers.



"I do not believe so much in art as in mankind. Every man reveals himself. Much of it is art. . . . If you really give your best, the results will be extraordinary. I have found the best in every man to be pretty good. . . . I believe in the creative supremacy of the human mind."



That's because the beers of Goose Island Brewing Co. are brewed fresh every day, using only the finest natural ingredients and traditional brewing methods.

Created right on premises at 1800 North Clybourn, our standard beers include a robust amber lager, a rich golden pilsner made with imported

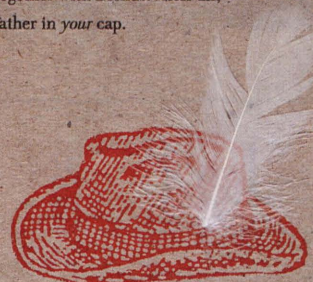
Czechoslovakian hops, a classic English ale and a daily special that'll keep you coming back for something new. No matter what you order, what you'll get is a beer with a fresh, clean taste unencumbered by the effects of mass production. No harsh preservatives. No over-processing. And no freshness lost through long distance shipping.

So free yourself from the canned and the bland, and lay hands on a fresh, cold Goose. It's worth its wait in gold.

A BIRD IN THE HAND IS WORTH MORE THAN TWO BUSCHES.



Hats off to everyone responsible for getting Goose Island Brewing Co. off the ground. To show our appreciation and show off our pride, we'd like you to preview our brew & food in a special celebration strictly for those who are close to the nest. Saturday, May 14, 1988, 7-9 pm
1800 North Clybourn Ave.
(Parking available on Willow)
RSVP 915.0071 by May 11
Flock together with friends. After all, it's a feather in *your* cap.



HOWARD BJORNSEN, INC. PHOTOGRAPHY
300 N. ASHLAND CHICAGO, IL 60607 312.243.8200
CONTACT BILL RABIN & ASSOCIATES 312.844.6600

the functions of the artist in society is to put layer upon layer, stone upon stone, in the organization of emotions, to record feelings with his particular means, to give structure and refinement as well as direction to the inner life of his contemporaries." —Meholy Nagy 1946

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

Petrick: The design work being done in Chicago today is generally competent, well-produced, pragmatic and undefinable with respect to style. It is a reflection of the Midwestern clientele: high levels of quality, pride and values; low levels of risk, experimentation and uniqueness. What we see far too infrequently, however, is inspirational breakthrough design.

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

Petrick: On a national level, I think design and art direction (advertising) are getting better all the time. The absence of a singular national trend has allowed the energy of regional trends and personal styles to surface, which has been very exciting.

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

Petrick: There are plenty of good reasons why I'd turn down a client or work. The things I look for most in a client are: compatibility and trust; their own belief in their product or service and their commitment to presenting it in the most effective way possible; adequate financial commitment or, if that's not possible, then a commensurate level of creative freedom; a product or service that I believe in.

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

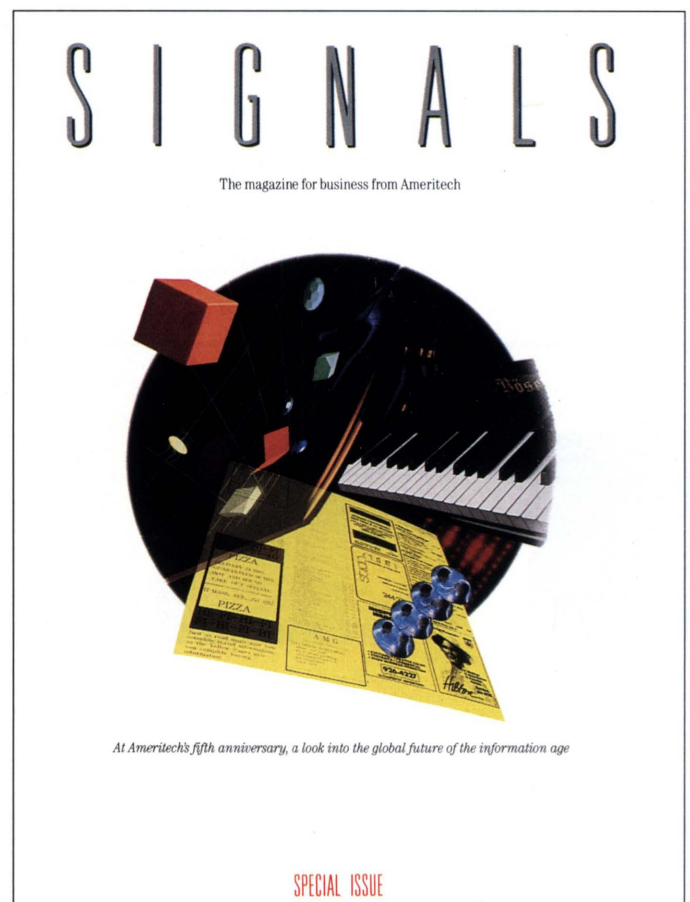
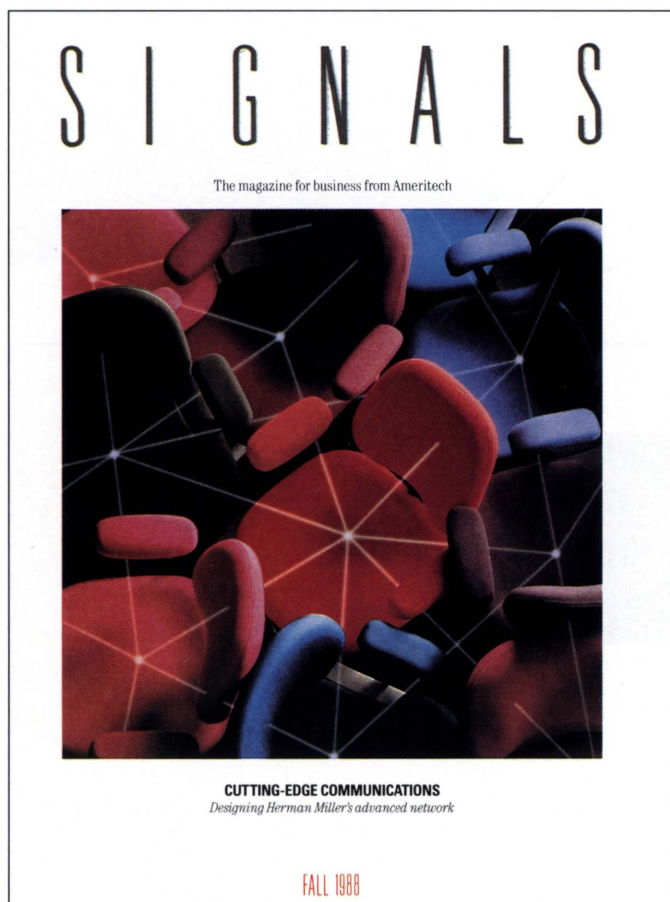
Petrick: Computer technology, both inside our office and in the hands of our suppliers, has quickened the process, expanded business and design opportunities and continues to provide capabilities for visual imagery so new and unusual they cannot be

illustrated by traditional means. Aside from significantly affecting the visual appearance of what we do, it is accelerating the speed with which we work, fueling the trend toward smaller offices by enhancing their capacity, and opening entirely new areas for designers to exercise their talent and expertise.

■

Covers and spreads from *Signals*, Ameritech's company publication. The left cover illustrates the hi-tech telecommunications system for Herman Miller. Robert Petrick, art director/designer; Charlie Westerman, photographer; Scott Powers, editor.

The right cover and the two spreads on the right page are from a special issue on the various areas of telecommunication research being done at the MIT Media Lab. "Multiple imagery enabled us to illustrate the complex activity of MIT's Media Lab and still use photography to emphasize that this futuristic activity is real and very current." Robert Petrick, art director/designer; Scott Morgan, photographer.



Reaching into the future

At the Media Lab, the merging of computers and communications provides a peek into the world of 2009.

barriers will create a marketplace of 323 million people, the largest in the free world. The Europeans are strengthening and integrating telecommunications capabilities. In 1987, the Commission of the European Communities stated its position clearly: "Information, exchanges of knowledge, and communications are of vital importance in economic activity and in the balance of power in the world today."

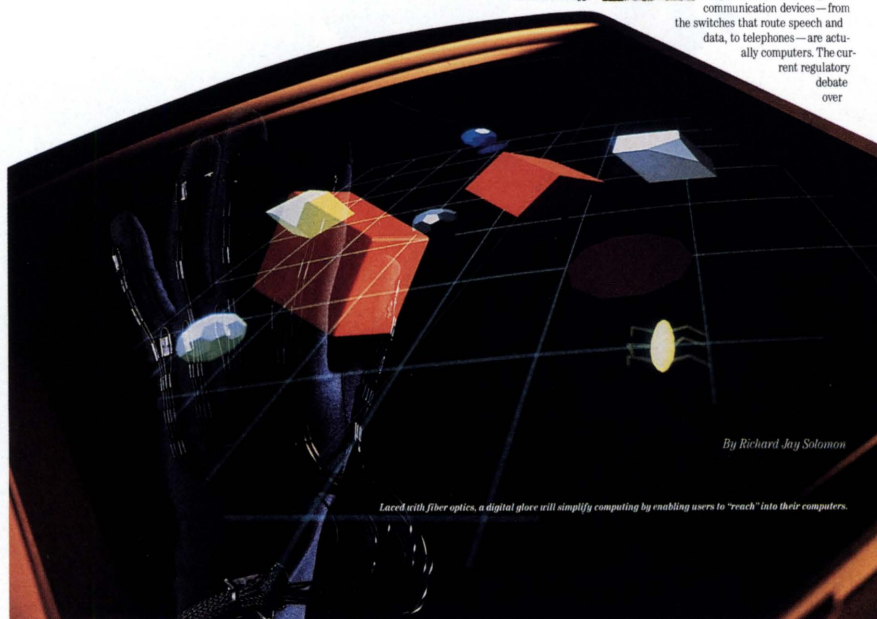
Businesses and consumers in Europe already are benefiting from this drive to improve the information infrastructure. In France, there are 8,000 videotex services available through the public network and as of last May, more than 3.6 million terminals in use to access these services. In the United Kingdom, the entire trunk network will be digital by the end of 1989. Denmark is developing a national broadband network. Spain will have full integrated services digital network capability within four years.

"The American executive," says Weiss, "is going to realize that Europe—and the Asian countries that also are developing advanced systems—have many advantages that we do not. The only way innovations occur in this country is by trial and error: experience, growth and development."

"In the 37 years I've been in this industry, we've gone from the manual switching office, where all connections were done individually, to today when an operator is needed only rarely. Given the right environment, that's exactly what will happen in videotex and audiotex as well as information services. In 20 years, these innovations will be vital, providing a new level of information by which the world lives and works."

Looking back from a future vantage point of 2009, it will be difficult to imagine that only 20 years earlier, people considered computers and telecommunications to be separate. Computers communicate as a part of their natural processes, and all digital communication devices—from the switches that route speech and data, to telephones—are actually computers. The current regulatory debate over

Computer-generated images (small photo at right and throughout story) will be a cornerstone of communications technology.



By Richard Jay Solomon

Laced with fiber optics, a digital glove will simplify computing by enabling users to "reach" into their computers.

customer's end, enabling interactive conversations to take place between computers.

One of the bugaboos government fears about removing communications regulation is that the communications providers will discriminate against competitors. Again, the power of the computer to ensure equitable access—as well as to discriminate—is not appreciated today. Hopefully, the ability of technology to offer choices will come in the continued development of open network architecture that is being designed to encourage new networks in the next decade to utilize the incredible capacity of optical fiber in different ways.

These new ways are being explored today under the name "asynchronous transfer mode," which implies a way of switching fragments of information at extremely high speeds—between 500 million bits per second to 12 billion bits per second on fiber—so the fragments could be reassembled in the correct order at their destination. Such data fragments could represent anything from two-way voice or video to super-high-definition television. This mode could permit a network design in which the fragments determine their own



routing, so that both equitable access and privacy are preserved. The network would know little more about users' content than where each fragment is to go, and when the fragment must arrive. Where information comes from would be erased at the source, except for call setup and billing data.

The task will be to extend the penetration of a fiber system so that

it becomes universal. By 2009, most business and educational locations should be connected. Virtually all the residential suburbs of major

With a digital, fiber-optic network, vast musical libraries will be accessible from homes.

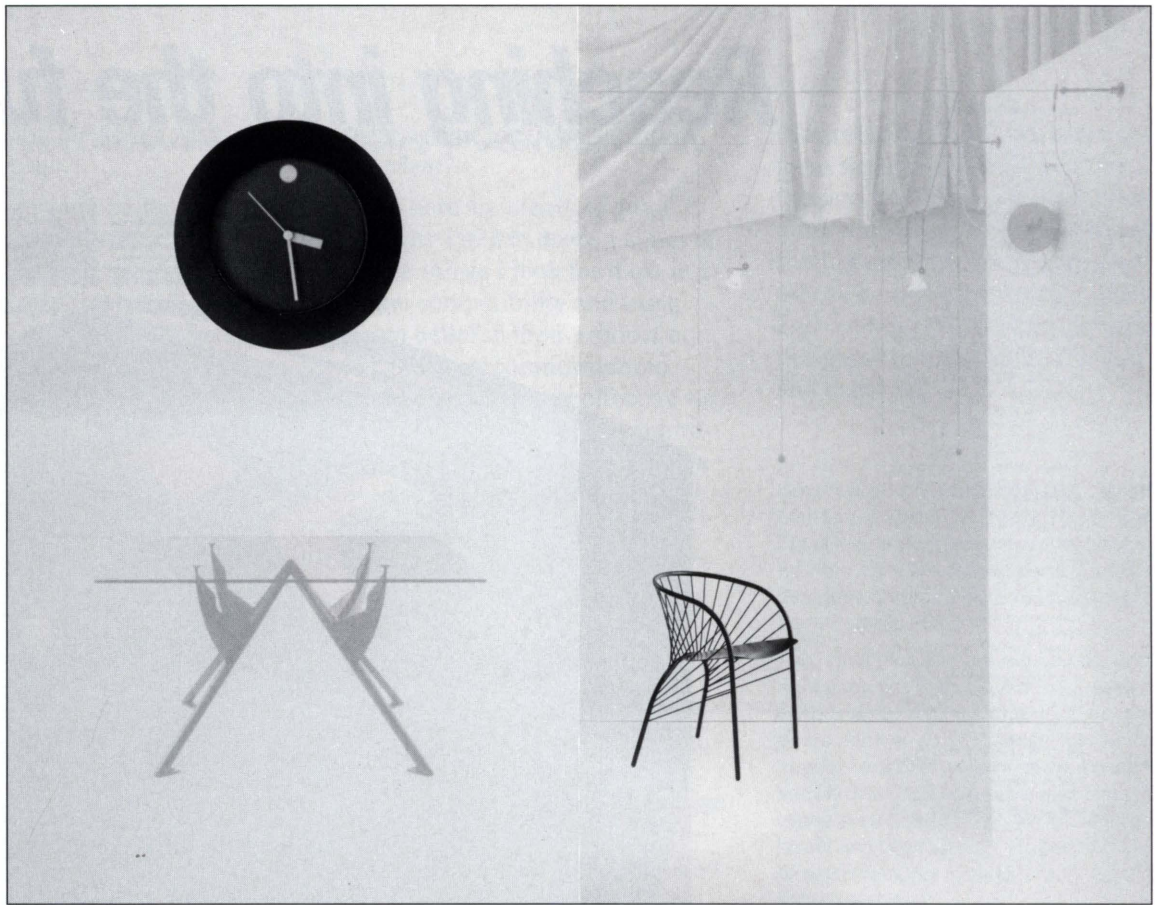


cities built in the next two decades will have fiber into the home. But getting fiber into rural areas and digging up older streets could mean massive public works projects.

Looking back from 2009, it will seem obvious that the alternative—doing nothing during the '90s—will only help us get clobbered by coun-

tries that looked more to the future.

In any case, we will take the utility of a universal fiber system as a matter of course—whether to answer a pressing problem using a complex expert system program; to access data files complete with full-motion video describing the business project at hand, or to display a "map" with a video insert of the actual landscape to help people find their way in unfamiliar territory. We will wonder how we could have worked and lived without this network.





RONALDUS SHAMASK • AVAILABLE AT CITY 361 WEST CHESTNUT (AT ORLEANS) CHICAGO, IL 60610 312.664.9581

city



Left: Two spreads from City's catalog of contemporary furnishings. The catalog is printed on translucent synthetic stock. Robert Petrick, art director/designer; Tom Vack/Corrine Pfister, photographers.

This page: Ad to promote the Shamask line of clothing sold at City. Robert Petrick, art director/designer; Bob Frame, photographer.

Logo for Ron Wu, photographer. Robert Petrick, art director/designer/calligrapher.

Spread from Grant Hospital's 1987 annual report. "While most hospitals are using clean, antiseptic design, we felt that the warmth and friendliness of a family photo album best represented the atmosphere of this community hospital." Robert Petrick, art director; Robert Petrick/Greg Montezon, designers; Eric Hausman, photographer; Todd Lief, writer.

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*Appointed January 1988

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Grant's maternity programs go beyond Mom. They're family-centered. They begin with prenatal care and childbirth education classes to prepare both parents and siblings for new arrivals. This family-centered emphasis continues through birth, newborn care and pediatrics.

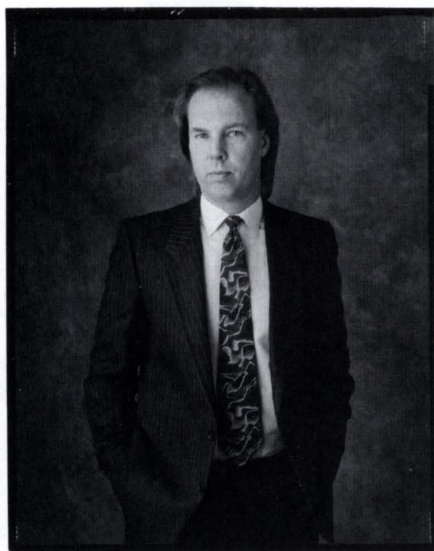
For couples experiencing difficulty getting a family started, new hope of having a child is available through Grant's Reproductive Resource Center.



Mariyam Hernandez, with her mom and dad, is one of the newest members of the Grant family. Last year more than a thousand newborns made their first stop at Grant.



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.

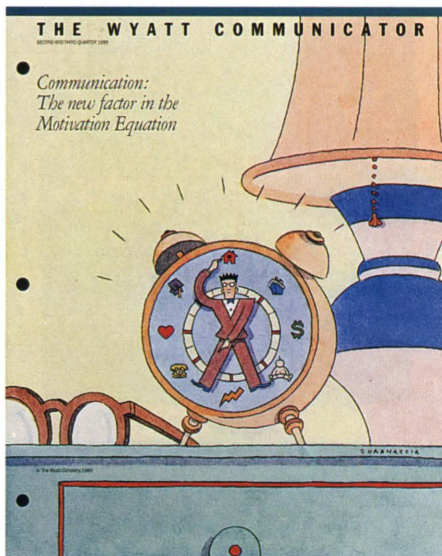
What do you think of the design work being done nationally?

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.



THE WYATT COMMUNICATOR

Communication:
The new factor in the
Motivation Equation

ended up working around the evaluation system more than working through it. So, when managers had issues that were salary related, they were resolved through job evaluations. That's common; many employees do that. We give you a new grade instead of looking at how you're paying a person, his or her career path, and other issues.

There was that but we were doing a new job evaluation system, but the concern was the employees. I know what I have now and how I have in the past to get what I need. The question becomes, "What will the new system mean to me?" We had a lot of support and backing from senior management on down, the process as the managers. We set up a task force, and all groups were represented. We investigated what we wanted to pay for and what employees should be doing. We developed a questionnaire, collected responses from both employees and supervisors for jobs,

and re-evaluated all the jobs within the bank in a fairly short time frame. We had about 1,200 job descriptions, and at that time we had about 1,500 employees. So that was a priority for us.

Why? Can you expand on the reasons for changing your evaluation system? How did employees feel about it? How did you do it?

When we started to do it, we had a lot of support from senior management on down, the process as the managers. We set up a task force, and all groups were represented. We investigated what we wanted to pay for and what employees should be doing. We developed a questionnaire, collected responses from both employees and supervisors for jobs,

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CHICAGO MERCANTILE EXCHANGE

A GLOBAL PERSPECTIVE

ANNUAL REPORT 1985

LC: Chicago
FC: Chicago
LH: Chicago
CF: Chicago
PJ: Chicago
CJ: Chicago

Fr: Chicago
CK: Chicago
PH: Chicago
CH: Chicago
CD: Chicago
DM: Chicago
JY: Chicago
FR: Chicago
SF: Chicago
EC: Chicago
PP: Chicago
CP: Chicago

ED: Chicago
DC: Chicago
TB: Chicago
SP: Chicago
PE: Chicago
PD: Chicago
CG: Chicago
ST: Chicago
SK: Chicago
PS: Chicago

BUNDESBANK

FUTURES & OPTIONS

A EUROPEAN PERSPECTIVE

THE MARKETS ARE GLOBAL

London: Globalization of futures and options markets, and the resulting integration of the world's financial markets, is a fact for over 100 years. Chicago led the way in the trading of futures in the United States. The Chicago Mercantile Exchange began trading futures in 1875. The Chicago Mercantile Exchange is the world's largest futures market. It is the only futures market in the world that has a continuous trading system. It is the only futures market in the world that has a continuous trading system. It is the only futures market in the world that has a continuous trading system.

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PEE WEE PERON

INSPIRATION TO VINCENT KAMIN
VINCENT KAMIN & ASSOCIATES

DITTO

INSPIRATION TO GUY GANGE
SOURCE: ETC

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.

Little photography which eventually captures, discards in flexible and expressive. It is very ironic. Illustration is interpretive. Perhaps that is the reason for its growing popularity in corporate communications.

Consolidated Paper presents an example of interpretation based upon reflections. In short, we took our cover photograph and gave it to an artist to interpret. This interpretation was then passed in sequence through seven subsequent artists. Think of it as the old "Telephone Game" in print.

All this is possible with Reflections, the premium coated printing paper from Consolidated. A medium the graphic artist can select both complex confidence. A paper that reflects excitement. Luxury. With superb brilliant color definition, uniform ink balance, print smoothness and color brilliance. For faithful reproduction of illustration as well as photography. Reflections is the paper of choice. Reflections, quite simply the best.



"To what are you... and don't bother asking a pencil?" These are my favorite words. A business art director, let me try to illustrate in a bold, fresh way, give you perspective as it appears in the end I did what I did because you didn't say I couldn't.

John Elder



REFLECTIONS



I found the movement of the branches in John's illustration and immediately knew that was what I was going to interpret.

I suggested that "Creation of Adam" had probably inspired the illustration in some form, and I didn't want to go back to that direction. Instead I concentrated the figure into under the tree, more intense in landscape like an I. I think played a hand in how they ended up.

As for the scene, they wanted like an abstract, plus they look real nice.

John Smith



REFLECTIONS



An old man peers through a telescope and sees... what? The image of himself as a strange, new planet? The personification through to find the notion of identity being movable and rearranging itself. Also, the man like faces suggest a moment of observation.

The world may be upside down, but the sphere remains and revolves. Does God see himself reflected in the world?

Blair Drennon



REFLECTIONS

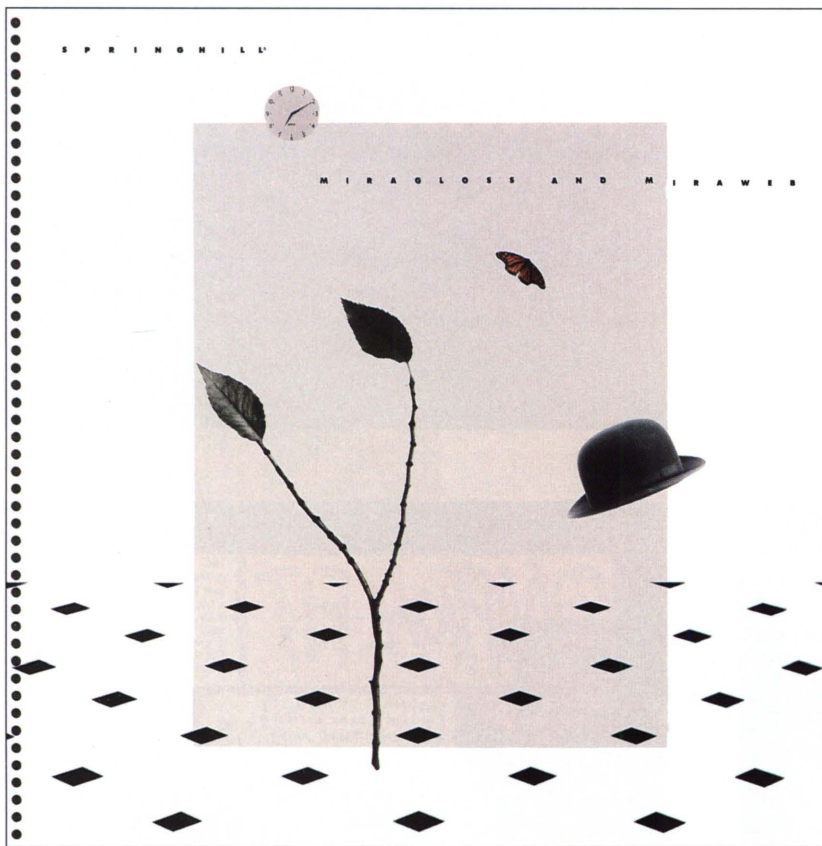
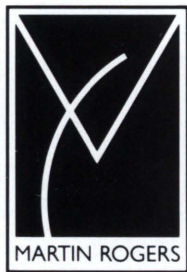
REFLECTIONS



•

CORVUS DATED PAPER

CORVUS DATED PAPER



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 Drawson, 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.

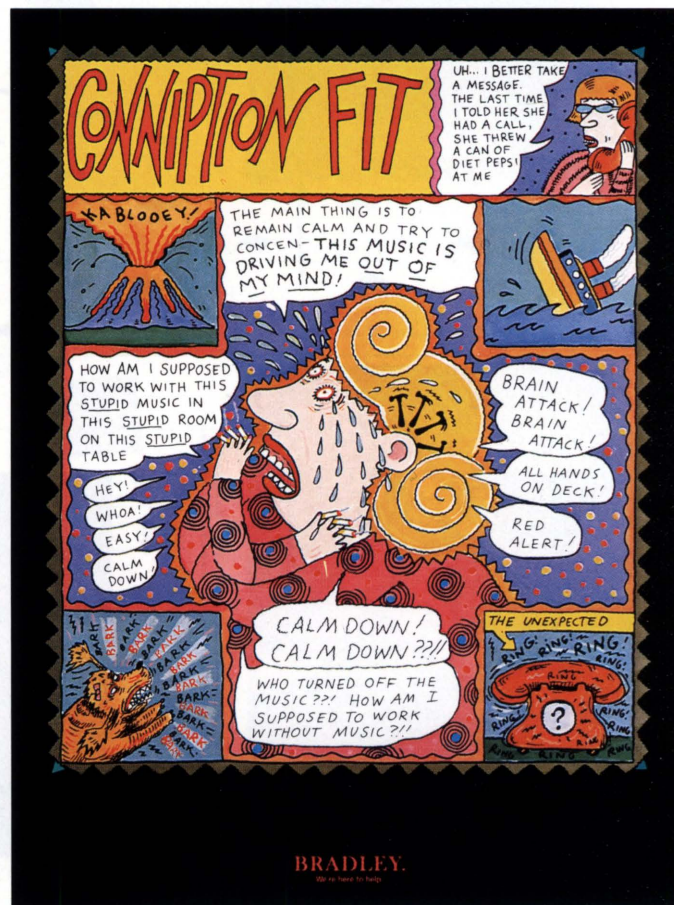
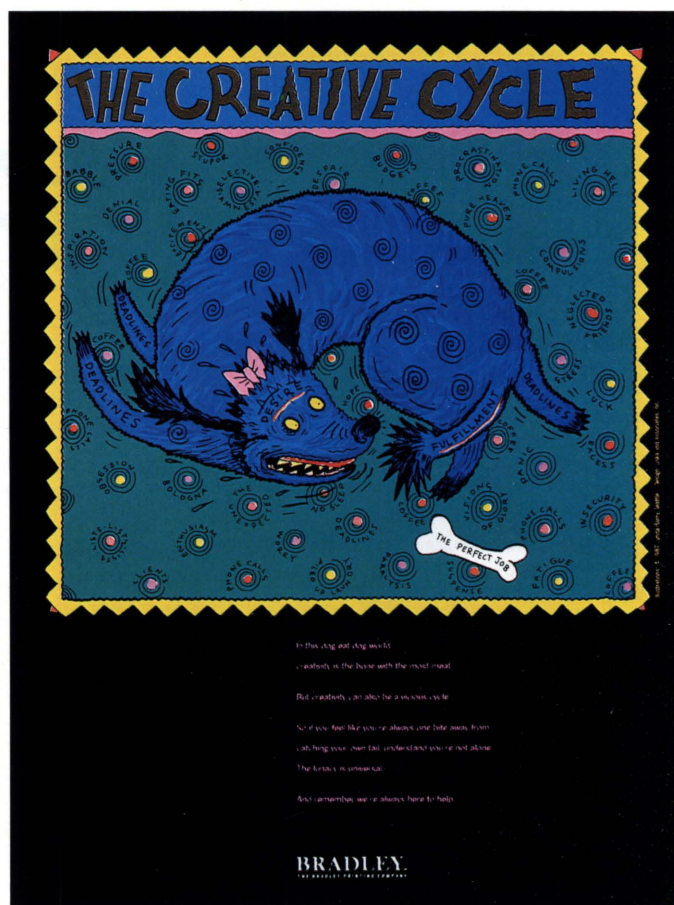
Paper promotion for International Paper's two groundwood-free web papers, Miragloss and Miraweb. "Our assignment was: create a promotion geared toward magazine and catalog specifiers, show three different basis weights, four different web printing techniques on two grades of paper, lots of production 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.

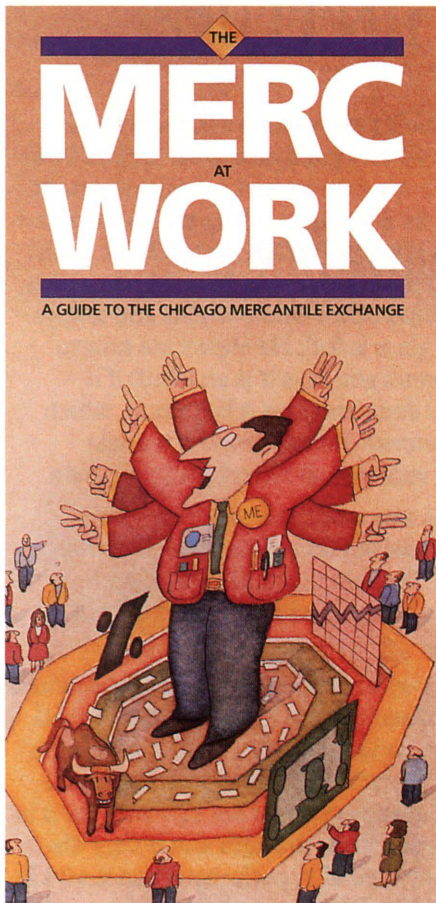


Promotion to demonstrate Bradley Printing's fluorescent ink capability. "Producing this project became just like the project itself. We hit every phase, every neurotic step. Finally we had enough 'happy accidents' to get finished. It's a good piece to reread every so often. It's comforting to know you're not alone out there." Steven Liska, art director; Steven Liska/Debbie Greiff, designers; Lynda Barry, illustrator.

Right: "The Merc at Work is a guide to what the Chicago Mercantile Exchange is and does. It's distributed to schools and in the Mercantile's visitor gallery. The lighthearted copy, along with great illustrations, do an exemplary job explaining the complexities of futures and options trading." Steven Liska, art director; Kathy Horton, designer; Richard Goldberg, illustrator; Chicago Mercantile Exchange, writer.

"This is the fifth year we have collaborated on this calendar for Burch Printing and Tim Bieber Photography. It's a hard project to screw up. Great printing, great photography. The main thing is to not over-design." Steven Liska, art director; Steven Liska/Lisa Ouchi-Yamamoto, designers.





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 who work for the CME, some 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 marketplace.

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 trade. Buy Low, Sell High.

