How Outstanding Achievement Award Winner Profiles

Beyond Glory
The indelible mark Jackie Robinson and his brother, Mack, left on American history is evident on Beyond Glory, outstanding achievement winner in the How International Design Competition's student CD-ROM category. Produced by Art Center's College of Design in Pasadena, California, the Robinson brothers' home town, Beyond Glory was done as a pro bono community service project for the Jackie Robinson Foundation helping commemorate the 50th anniversary of Robinson breaking the color barrier in major league baseball.

Art Center dedicated an entire 14-week graphic design class of 10 students and three instructors to the project, made challenging by the fact that only one student had any multimedia experience. Students broke into teams and set out to gather information and interview people who knew Jackie and Mack. Amazingly, the CD-ROM itself wasn't put together until the last couple weeks of class.

Beyond Glory is presented as a timeline spanning most of the 20th century and highlighting milestones in the Robinson brothers' and American history. As viewers travel along the timeline, images such as newspaper headlines and pictures of Jackie and Mack appear. "Pride," "strength," "courage" and other words characterizing the brothers' plight flash on the screen next to the images. By clicking on a particular subject, such as "Jack's greatest accomplishment," video clips emerge taken from interviews with people such as Jackie's former teammate, Don Newcombe, and Mack's wife, Delano.

Gregory Thomas, acting chair of the college of design, calls the Beyond Glory class a "study in team dynamics," and added that "no other class we've ever had had as many educational benefits derived from it." What's more, Thomas feels students aren't the only ones who benefited from the experience. "The residual effects that we can benefit from as teachers will long outlast the CD."

Design: M/W
Design: M/W's J.P. Williams wanted to take GMUND Paper's image brochure to new heights, so he traveled to the company's Bavarian Alps headquarters for some perspective. In the view of the judges at How's Seventh Annual International Design Competition, Williams' alpine perspective warranted an Outstanding Achievement Award in the "Business Collateral" category.

GMUND, one of the oldest paper mills in Europe dating back to the early 19th century, wanted its image brochure to exude elegance with a thoughtful quality that embodies the company's proud tradition. Design: M/W's approach was to give the pamphlet a sense of
timelessness combined with a 1930's industrial "Bauhaus" feel, accenting the paper on which it's printed.

"We tried to stretch the envelope as much as possible without being too overt," said Williams.

Using an assortment of lines and geometrical shapes in conjunction with black and white photographs taken at GMUND's paper mill, the piece "quietly surprises you," in the words of Williams. Five different stocks of high-quality paper are used he characterizes as "paper Donald Trump would love."

The GMUND image captured in the brochure is represented more by visuals than text, but the limited amount of copy catches the eye because of its presentation in three languages: English, German and French, juxtaposed "like a puzzle," in Williams' view. The visuals feature images from the factory floor, different types of paper printed at the mill, and scenes from the quaint hamlet that GMUND calls home: Gmund, Germany.

Although the project required more globetrotting than many, Williams isn't complaining. "GMUND is quite a special company and we were thrilled to work with them."

**Wall to Wall Studios**

Wall-to-Wall Studios wanted to capture a moment in time when it designed the cover of Pittsburgh City Paper's "Time Capsule" issue. In the process, Wall-to-Wall captured an outstanding achievement award in the covers/jackets category of the seventh annual How International Design Competition.

The nine-person studio, which bills itself as an alternative to traditional design firms, embarked on an ambitious project to reinvent City Paper, Pittsburgh's leading "alternative" weekly publication, in 1997. This metamorphosis included designing the covers of all 52 weekly issues, changing its name from "City Paper" to "CP," and repositioning the paper's image to make it more hip, youth-oriented and progressive.

The "Time Capsule" cover, which appeared in December of 1997, features an Andy Warhol-esque cardboard box image with text that reads "TIME CAPSULE: 1997" on one side, and "ONE HUNDRED YEARS FROM NOW, SOMEONE OPENS A BOX THAT SAYS PITTSBURGH: 1997 - WHAT SHOULD BE IN IT?" on the front. The cover also invites readers to help build a time capsule at the Andy Warhol Museum in Pittsburgh.

Wall-to-Wall's approach to "Time Capsule" and the rest of City Paper's covers was to let the visuals drive the headlines and copy with stark, simple, bold images. Although it took some arm twisting to convince the paper's editors to agree to the concept, the visual-intensive approach has paid off. Since bringing Wall-to-Wall on board, CP's advertising sales have increased significantly and the number of pages in each issue has doubled.
Werner Design Works

"Less is more" is not always an approach ambitious designers undertake when tackling a new project, but for one Outstanding Achievement winner in this year's How International Design Competition the philosophy worked, or "werked" in this case. Werner Design Werks, a 2-person Minneapolis design shop, took home top honors in the "Covers/Jackets" category for its "Big Book of Big Little Books" cover done on behalf of Chronicle Books and author Bill Borden. "Big Book of Big Little Books" is a compilation of big little books - small, square books that fit in the palm of your hand and became popular in the 1930s and '40s - Borden collected around the U.S. after becoming infatuated with them a few years ago.

Borden submitted more than 1,000 images from these books to Werner, which then selected the most interesting visuals best representing the era from which they came. With so much material to work with, art director Sharon Werner found that pulling back on the reins and letting the images speak for themselves was a challenge.

"When doing a book like this letting the design sit back a little bit" is important, said Werner. "The hardest part was finding exactly the right things to pick out without overdesigning it."

She also went to great lengths to preserve the authenticity of the book's visuals by photographing and scanning original images without adding another design layer.

Although books aren't a big profit center for Werner, delving into the printed page is more a labor of love than a concern for her company's bottom line. "When you do books you don't do it for the money - you do it because you love books."