

publishing production has been revolutionised from the scalpel, scotch-tape and sticky fingers, to what it is today – clean, quiet, anti-septic, controlled and quick. No delays or hitches caused by misinterpretation. But the fundamental problems of words on paper that existed ten short or long years ago have not

gone away, nor have they been solved.

They are still here.



**a**LL THIS SOPHISTICATION, advancement, DTP, PP, technology stuff has only made it easier to produce or churn out printed matter faster. Rarely better. It has also forced a lot of people who had never dreamed of getting involved with the nitty-gritty DIY process of becoming the editor, the designer and the client. They are, of course, awed by the apparent complexity of the task and their own lack of expertise in the publication-making process. "I don't know how it is supposed to be done... I haven't been trained... is it



We can only rely on our judgement – use the technique that exposes what we have to say vividly without confusion.

*i remember joh'burg city*



PHOTOGRAPHS BY GIDEON MENDEL



**TOP LEFT:** A hawker of the Beer Street food stall. Sweating and handling coffee makes it a tenuous business on the streets of the city, probably as old as Johannesburg itself.

**BOTTOM LEFT:** Two men waiting for a taxi. Many taxis brought from the border at night.

**OPPOSITE:** Passengers for 82 on the Beer Street train track. These hawkers often a partial government to power their system.

**PREVIOUS PAGE:** Part of the crowd at the City Hall that welcomed the South African cricket side home after a triumphant return to international cricket at the World Cup match in Australia in March. The team last appeared in England in the semi-finals.



*all could nod away toward their daily bread and the city began to re-invent itself on the pavements*

reader in a direction, teasing, pointing, highlighting, tantalising, drawing in, informing, and first and foremost, entertaining whatever the content of the material may be.

We must learn to think both verbally and visually, never mind conceptually. Design is an integral factor in structure, presentation and interpretation of the product that is the message or word.

It is most important that the word, the layout and the generators thereof, work as an integral unit or team.

So very often the writer is commissioned by the editor and only when commission is completed and the editor happy is the copy (blank, dead, word-processed) passed onto layout artist or designer for he or she has to do his or her thing. I believe in magazine publishing especially, that presentation is first and foremost: it shows. A package is being bought.

Copy, pics, info are working as one – like cogs in an engine to hum-copy and pics and concept therefore should be discussed from inception. It's an organic think-tank-thing.

The prime purpose of an art director's work is to apply his or her



knowledge of design technologies to catapult ideas off the page into the reader's mind. Thoughts should be clear, directed, unconfused and the flowing from the headline and intro, to the body of the story, with pulls pulling the "flip-through" in. This implies that an absolute understanding of both editorial purposes and graphic techniques are essential, to make sure that the graphic technologies chosen are the right ones for the job, for editorial reasons and not solely for graphic ones – for reasons that are significant and justified in terms of the content of the story.

Understanding the core of the story is imperative for the designer. That is why book and magazine designers have to add journalistic ambition to their artistic ambition and get their kick from achieving a well-communicated message rather than merely from devising a stunning layout. ●

