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National College of Art and
Design,
Faculty of Design,
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# The Calendar

## History and design
### with reference to Zanders

**by Robert O' Reilly**

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Thanks to Bill Bolger of Visual Communication, for his help in contacting Zanders, and relevant information.
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# Introduction

This thesis will examine the calendar, how it works, it's history and design. Instead of attempting to analyse a broad spectrum of calendars, I have chosen one series specifically, Zanders , to look at contemporary calendar design.

My interest in calendar design came about due to design work I carried out during the past summer, in which I designed a weekly calendar section for a student handbook. Designing the calendar involved many considerations such as clarity of dates progression, legibility and layout. I also became increasingly curious about the origins of the calendar, month names, lenght of months and so on. This interest in calendars has also resulted in recent design work in progress, for my degree show.

Chapter 1, will trace the origins of the calendar, which evolved into the calendar we use today, also a background of the technicalities.

Chapter 2, will focus on calendar design, and opinions on layout. Looking at some of the more significant Zanders calendars, with the following in mind; concept, function, composition and influence of technology on the design.

In Chapter 3, I will look at the 8vo design group, who designed the '92 Zanders calendar, anylising their design theories.

Chapter 4, will attempt a critical analysis of the 1992 Zanders calendar 'Time, Future, Machine'. This is chosen on the strength of its originality, concept and revolutionary new aproach to calendar design. It deals with the human understanding of timescales. In the chapter I will also be questioning computer influences on design, and compering the '92 calendar to previous Zanders calendars and other contemporary designs.

Gathering information on calendar design has been difficult as it is a much neglected subject, being rather a specialised area of design. Most of my research has been gathered from various design magazines such as Design, Creative Review and design annuals such as Graphis. I aquired the '92 Zanders calendar and relevant material from Helmut Langer of Zanders, to whom I am grateful. Historic information was found in Trinity library after days of sifting through cd-rom booklists. Despite the difficulties I have managed to gather enough information to complete my task.

# Chapter 1: **The History of the Calendar**

In this chapter I will deal with the history of the calendar, and how man has tried to measure time as accurately as possible, since the beginning of time.It is very important to have a knowledge of the history of calendar as it is directly linked to the theme of the 1992 Zanders calendar ' Time.. Future.. Machine.' The calendars theme is the measurement of time and human understanding of timescales. The calendar takes us on a chronological journey, through the history of mans efforts to measure time and create an accurate calendar. The month of January starts with the big bang theory, and the following months bring us up to the present day. This historic chapter will hopefully illuminate the concept of the calendar in general and particularly the '92 Zanders calendar which will be dealt with in more detail later.

People rely on clocks and calendars to keep track of time. Clocks measure small units of time - seconds, minutes, and hours. Calendars take up where clocks leave off. They help us keep track of days, weeks, months, and years.
Time as measured by clock is man made. There are 60 seconds in a minute, 60 minutes in an hour, 24 hours in a day because it is convenient to have it that way. But most units of time measured by a calendar are not just "made up". They all have to do with certain celestial events.

A day is the time it takes the earth to rotate on its axis. A month is approximately the time it takes the moon to complete its full cycle.It is the tilt of the earths axis of rotation with respect to its orbit, and the effect that this has on the angle at which the sun's rays strike

each latitude, that causes the changing of the seasons. On June the 22nd the sun shines down most directly on the northern hemisphere. For those north of the equator this is the summer solstice and is the longest day of the year. Six months later, on December the 21st, the situation is reversed with the summer solstice occurring south of the equator.

**Beginning of time**

> According to modern day thinking, the concept of time had no meaning before the beginning of the universe. It all began we believe, some 20 billion years ago with the big bang,a primeval fireball of unimaginable temperature and density. The milkyway contains around 100 billion stars, formed about 5 billion years ago. The sun is situated on the inside edge of a spiral arm approximately 300 million billion kilometres from the centre. In taking 225 million years to complete a revolution, equivalent to one cosmic year, the sun in its lifetime has circled the centre of the milkyway just 25 times. ( Marshall, 1992,Jan p.)

It took the earth 700 million years to cool to a temperature below boiling point. It was only then the rains began to provide a fertile environment in which life began. The first species, was a blue-green algae appeared. Some 465 million years later dinasaurs dominated the land. The earliest humanoids appeared a mere 3 million years ago.

Very early the suns seasonal progress was discovered, and man began to use the year as a larger unit of keeping track of time. A solar year is the time taken for the earth to orbit the sun. It does so at a speed of 30 kilometres per second, whilst rotating on its axis once every 24 hours.Travelling a distance of 150 million kilometres,

Fig.1 Aztec Calendar Stone (AD1479)

the light from the sun takes 8.5 minutes to reach us. Seasonal changes such as the melting and freezing of the polar ice caps affect the earths rotation. Consequently the duration of the day fluctuates in any one year by about a thousandth of a second. In addition, there is a progressive lengthening of the day through the gradual slowing down of the earth. Fossil remains suggest that 600 million years ago the day lasted less than 21 hours.(Marshall,1992, Jan p.)

**Ancient Astronomical Calendars**

The earliest astronomical records are from the great civilisations of China, Europe, Mesopotania and Egypt, as well as the Incas and Maya people. Many monuments to mans early achievements in understanding the heavens and time still stand today. Newgrange in Ireland, Stonehenge in Britain and at least one of the Egyptian pyramids are all astronomically aligned.

Throughout early history, astronomy and religion merged. In Aztec culture every year, day and hour had a divine identity, while time itself was the sun god. It was by studying the celestial movements that man kept a calendar of religious events and revealed omens for the future. An example of such a calendar is an Aztec calendar stone carved in AD1479 which is shown in figure 1.

Archeological remains suggest that man kept a primitive calendar about 35,000 years ago. In most cases the calendars were based on natural phenomenon, such as the motions of the stars and planets. At first the monthly cycle of the moon seemed to offer a convenient way of subdividing the year. The Islamics who where travelling nomad people used this method , as they could see the moon at night as well as day. Here the moon was used to measure time and aslo as a guide while travelling. With just 355 days in the 12 month lunar calendar, these ancient diaries soon sifted out of phase with the seasons.

## The Roman Calendar

The Mohammedans reckon dates from the *Hegira* or flight of Mohammed from Meccain A.D.622. Our modern day calendar date events from the birth of christ. The idea of our year and calendar, can be traced back to the Romans and Egyptians.

The Romans counted time from the founding of their city in 753 B.C. They had originally a year of ten months. Romulus's year had 304 days divided into 10 months of which March was the first. January and february were later added by Numa, who made each month alternately 29 and 30 days long, with one extra day making 355 in the year. This twelve month calendar was based on the lunar month (from new moon to new moon, similar to the Islamic calendar). But the lunar calendar is shorter than the solar year which is just under $365^{1/4}$ days long.The Romans made up for this by adding an extra few months every 8 years. This method was used until proven wrong by Julius Caesar, when it was replaced by the Julian calendar.

The Roman year began in March rather than January, in this calendar we can find the origins of the names of the months we use today. Unfortunately four of the Roman months were named numerically, which contradicts the positions of our months today. .

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| The 7th | month | in | latin | Septem ber | now our | 9th | month |
| " 8th | " | " | " | Octo ber | " " | 10th | " |
| " 9th | " | " | " | Novem ber | " " | 11th | " |
| " 10th | " | " | " | Decem ber | " " | 12th | " |

The months listed below were named after Roman Gods :

January - Januarius
February - Februarius
March - Martius ( Mars God of Fire )
April - Aprilius
May - Maivs
June - Junius

These two months below were named after two great rulers :

July - Julius Caesar
August - The Emporer Augustus

The last two months, July and August, were added when a calendar of 12 months was adopted under the direction of the Roman rulers.

## Origins of the Seven Day Week

Although the day, month and year are natural time divisions, the week and the hour are arbitrary periods, not met within nature but fixed by man. Different men at different times have set varying values to their lengths.

To the most primitive people there was no need for such a thing as a week, but with increasing growth of culture two reasons arose. One was the need for a regular day to be set aside for religious devotion. The other was commercial - there had to be a fixed and fairly frequent market day. Weeks of all lengths have been used somewhere at sometime, from four days (in West Africa) to ten days (by the Incas of Peru), H.G. Wells advocated a ten or eleven day week with a three or four day weekend.(Grant 1980 p.92-30)

In the division of the Roman month, the first day of each month was termed *Kalendae* , that is Kalends of Calends... this meant 'callings' and probably referred to an official calling out of the day. This is the origin of the word calendar.
The seven day week was only gradually introduced from the east and through its use by the Christians.(Finegan,1964,p.75)

The seven day week is of semitic origin. Traces of it are to be found among Egyptian and Greek records. But it was among the Jews that the seven day week was fully developed, and it is from them that its observance has spread over, and now so largely dominates the civlized world. According to Jewish tradition it was instituted at the creation, the successive stages of which it was believed to symbolise.
Among Jews the seventh day was named and observed as the sabbath, the other six were merely identified by their number as first, second, etc. (Philip, 1921, p.29-30)

In six days I, the Lord, made the earth, the sky, the sea, and everything in them, but on the seventh day I rested. That is why I, the Lord, blessed the Sabbath and made it holy.
(Exodus 20 VII)

The word and names of the week are based on the old Babylonian seven day planet week, as modified in the Hebrew week and later given the Latin names of planet gods.

In eight century England we find the denominations:

| Day | 8th Cent. Denomin. | Planet |
|---|---|---|
| Monday | Monandaeg | Moon |
| Tuesday | Tiwesdaeg | Mars |
| Wednesday | Wodnesdaeg | Mercury |
| Thursday | Punres | Jupiter |
| Friday | Fridaeg | Venus |
| Saturday | Saterndaeg | Saturn |
| Sunday | Sunnandaeg | Sun |

**The Julian Calendar**

When Julius Caesar ruled Rome, he found the old 12 month lunar calendar was wrong by 80 days, the calendar said it was spring but the season was really mid winter. Caesar asked the advice of a mathematician Sosigenes, who told him the real (solar) year was almost $365^{1/4}$ days long. so in 46 B.C. the old *Julian Calendar,* was prepared by astronomers under order of Julius Caesar, every fourth year was made a *Leap Year* and was given an extra day, making it 366 days long. But correction by a whole day every four years was too much. One of the difficulties of dealing with the calendar arises from the fact that the solar year cannot be divided evenly into months and days, because the time required for the earths journey around the sun is not $365^{1/4}$ days, but slightly less, 365 days, 5 hours, 48 minutes and 46 seconds.

After this calendar had been in use for over 1500 years, it was found that the calendar year was about 10 days behind the solar year. Consequently in 1582 the vernal equinox (when the sun crosses the equator in spring) fell on the 11th of March instead of the 21st of March, as it did at the time of the council of Nice in 325 A.D., as it should have been.

**The Gregorian Calendar**

Pope Gregory the 13th directed, after studies by the astronomer Christopher Clavious, who discovered that the only way to correct the calendar was that 10 days be dropped from the calendar that year, and that the day after October 4th, 1582, should be October 15th. To keep the calendar year and solar year together, it was further ordained that every hundredth year (1700, 1800, 1900 & etc) should not be counted a leap year, excepting every fourth hundredth year, beginning with 2000, by which time, the difference will be approximately one day.

The new calendar was called the *Gregorian* or *New Style* calendar, while the *Old Style* was used when time was counted by the old *Julian* calendar. The Gregorian calendar was adopted almost immediately by Roman Catholic countries, but Protestant and Greek Catholic nations were slow to accept it. It was not adopted by England and her American colonies until 1752. When told its introduction would mean the leaping of 11 days at this stage, the people took to the streets and rioted convinced they were losing an equal number of days from their lives. The foolish people cried "Give us back our eleven days!".
Russia did not accept the new style until the revolution in 1917, when there was a difference of 13 days between the two calendars.

Another reform which the Gregorian calendar made was the fixing of the beginning of the year as January. Different times for beginning of the year had been used, some countries beginning it with December 25th, others with March (for example the Roman calendar).
In the Julian calendar, Caesar gave to the months the number of days which they still have, which was adopted by the Gregorian calendar.The Gregorian calendar, devised in 1582, is the calendar we still use today, it is comprised of 12 months, 7 day weeks, amounting to 365 days in a year, with the exception of a leap year which has 366 days.

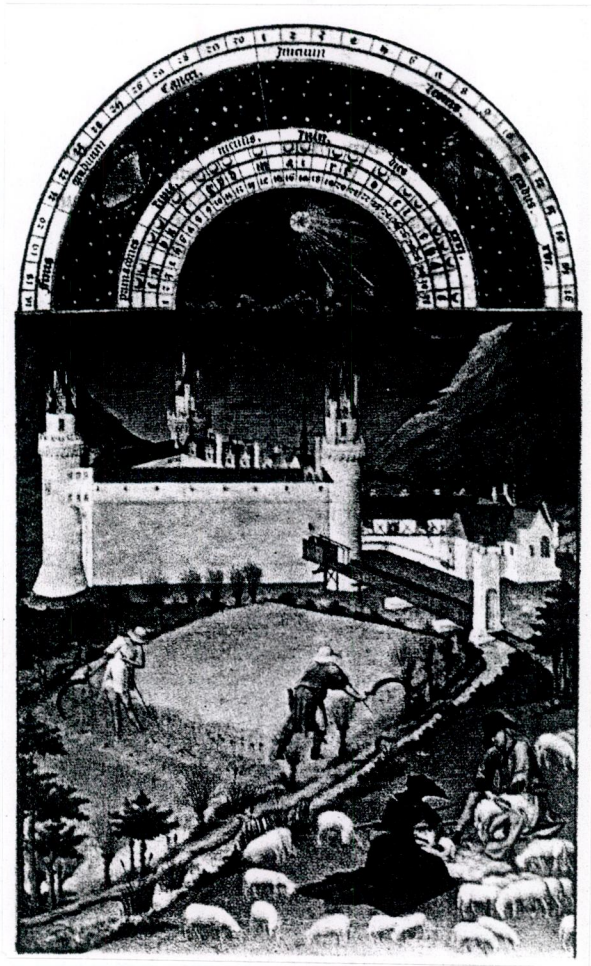


Fig.2 15th Century French Calendar ‘Duc de Berry’

## Calendars from the 13th to the 19th Century

In the 13th and 14th centuries, the single sheet annual calendar became popular as a wall decoration and Christmas present. in the 15th century the calendar became peoples favourite reading, once Gutenburg invented printing using movable type letters and lost no time in printing his famous astronomical calendar, the *Turkish calendar* in 1454.

This was followed by book calendars with inspirational and entertaining texts and prophecies. Checking the date became incidental alongside more important matters, like tips on housebuilding, or when to make the first move in love, cutting hair, travelling, trading and so on. The Clergy had their breviaries, with honoury prayers, while the lay version had pictures of months and towns. We can see an example of such a calendar in fig.2.

By the 16th century, circulations were already huge, and there was a regular printing industry. The famous *Limping Messenger* was one of the first newspapers. It later became a calendar and was, in fact, calendar and newspaper in one.

The 18th century brought an abundance of almanacs as yearbooks. For example, the popular *Musen* almanac included famous authors like Schiller, Goethe, and Schlegel up to the beginning of the 19th century.

Calendars of the 19th and 20th century became less concerned with gadgetry, superstitions and predictions which earlier calendars contained. They became much more practical and functional, treated more like a tool for measuring time simmiliar to a clock rather than a wall decoration or a piece of literature.

# Chapter 2: **Calendar Design, Looking at Zanders**

In the previous chapter we have seen how the calendar works technically, ie. the way the calendar year is sychronised with the solar year. Man uses the calendar as a large unit in measuring time, using the solar year as a guide. The calendar year is subdivided into seasons, months, weeks, days, hours, minutes and second, so we can pinpoint events and see them in perspective. The calendar is more than a well briefed escort through the year, as well as recording dates of past events it can also help us to plan future events. It gives us a sense of the value of time and helps us orientate through the future.

We have seen how the calendar works technically, so now we shall look at their design, looking at previous calendar formats to see how they have changed and evolved into calendar layouts today. After discussing calendar layout briefly, I will be examining the Zanders calendar of the past thirty years, as an example of recent contemporary calendar design.

## Opinions on calendar Layout

Some people insist that calendars are useless unless the dates can be read across a room, others prefer pictures with only discreet reference to the passage of time, others think both have equal roles. The number set[1] can basically be divided into two types. The pragmatists have a preference fo sans serif[2] letters and numbers without any feet (after all thats how they sign motorways). The literai tend to favour serif[3] faces, which they consider more tasteful. The picture set are equaly subjective. Sentimentalists are fond of cats, puppies and rural scenes; the traditonalists discreet reproductions of old masters. The trendy fashion faction, out-of-focus black and white photographs.

1. Number set ; the arrangement of numerals on a calendar, see figure

| | | | | | | |
|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 8 | 9 | 10 | 11 | 12 | 13 | 14 |
| 15 | 16 | 17 | 18 | 19 | 20 | 21 |
| 22 | 23 | 24 | 25 | 26 | 27 | 28 |
| 29 | 30 | 31 | | | | |

2. San Serif letter > Abc

3. Serif letter > Abc

To some people its more a matter of taste than numerical information. A calendar on the wall says something about the person who looks at it. Soft porn distinguishes the fashionable from the fusty.

There are other issues. Should the week start on Sunday or Monday; should the dates follow a vertical or horizontal reading; what are the advantages of having one or three months to view? Then there is format. Some prefer spiral bound, others the perforated tear off page, some a stapled block of numbers. There is also presentation. There is no end to the possibilities in informing people time is running out. For some people, if they want to know the date they'll look at the newspaper or ask their secretary.

Today there are very few purely functional or design concious calendars, as they are almost all designed for companys and products being advertised. Contemporary calendars are on a fine line between aesthetic pieces of art or design on the wall, and a legible guide which is easily read, and shows you exactly what day of the month it is.

## The Zanders Calendar

I have chosen to examine the Zanders calendar as it is renowned as a showcase for state-of-the-art graphic design. Every year since 1961, Zanders, a manufacturer of fine papers based near Cologne, in Germany, has run a calendar competition open to both designers and artists, worldwide.

> The commission to design the calendar is a godsend for the designer or design company that wins the competition. the Zanders package includes complete artistic freedom, unrivalled production facilities and technical help, and distribution worldwide to the people who matter. (Evamy, 1991, p.34)

The Zanders calendar is a case of communicated corporate identity; it has become possible to combine product image and corporate image advertising. To some the Zanders calendar may seem to be merely just another advertising calendar; but this is not entirely the case. As well as being of great benefit to Zanders corporate identity, it is of equal benefit to the designer and innovative progressive design. After designing the 1989 Zanders calendar *Momentum* , Takenobu Igarashi Stated:

> The Zanders calendar is one of those rare projects that designers dream about. A project that offers an abundance of wonderful possibilities. The oppurtunity to implement ideas and, in doing so, to use the worlds noblest paper qualities and printing technologies, and have a client that supports and encourages the designer in major creative efforts. This is one of the first projects that was performed by our studio using an Apple Macintosh computer. (Rieger, 1990, p.22)

So, by looking at the Zanders calendars of the past thirty years, we are not looking at a house style, even though it may seem so in the first few calendars. Each year has a different concept, a different designer. Each calendar gives us an example of where calendar design had evolved to in that specific year.

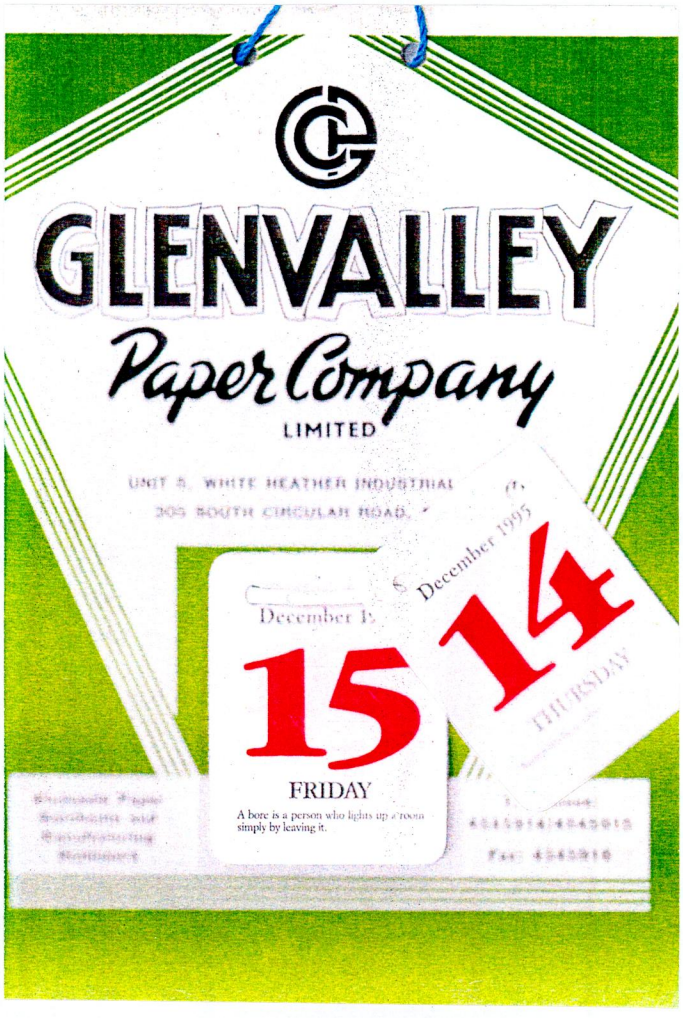



Fig.3 Tear-off Block Day by Day Calendar

The following calendars will be examined with these criteria in mind; layout, clarity and legibility of the numerical progression, concept of overall design, influence of technology on design, balance between type and image and success in achieving progression from the month of January to the last month. All calendars are more-or-less in a twelve leave format, a seperate sheet for every month.

This will give a background knowledge of what has been done so far in the world of calendar design, before I look at 8vo's, 1992 Zanders calendar, 'Time, Future, Machine' , which I will discuss and examine in detail in chapter 4. But first I shall take up where I left off in Chapter 1, calendar design of the early 20th century.

Calendar formats of this time were in the shape of day by day tear-off sheet blocks, as well as month to month tear-off blocks, which were mounted on a board, with an advertisement or picture adorning it. A modern day example of such a calendar can be seen in fig.3. This was an interesting concept in a way, as you tore off the month or the day when it was past. But this leaft you with no record of past events.

By the fifties calendar formats and design began to change more increasingly, and with more variety. The first Zanders calendar, "Shining Brilliance" was produced in 1961. It was one of the first large-format calendars, with a new calendar section designed by Walter Breker, and intergrated for the first time in printing technology into the calendar sheet (previously, the calendar sections had been tear off blocks).The reason for this was new printing technology itroduced in the early sixties. Before this, most advertisements were handset by trade typesetters from metal type, with the limitations this implies. This made it inconvenient to print numerals alongside a photographic print on the same page. But with the advance of film-setting type and image, it was made possible.

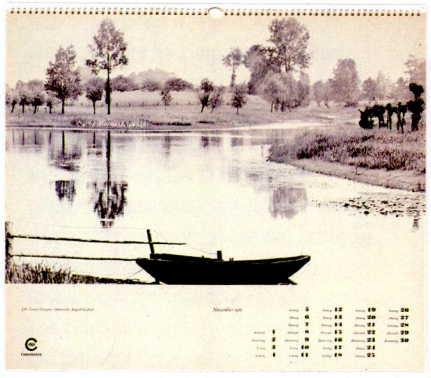


Fig.4 '61 Zanders Calendar 'Shinning Brilliance'

Alphabets were photographed onto reels of 51mm wide film. These reels were exposed in a machine called a typositor. This machine could vary the size of the letters, and could distort, expand or condense them. Letterspacing is visually controlled by the operater. The photoprints from this machine are then imposed on a low tack paper from which they can be lifted with ease. This artwork is then ready for camera. (Lewis,1978,p.121)
After all this, printing plates coated in emulsion, can be made using the photographic separations of both type and image.

Previous to this the numerical caledar block had to be printed on a seperate sheet to the large photographic print, and so you had your large card sheet with an image printed on it, and a small block of paper with numerals, glued onto it. As the month of January ended you tore off that sheet to reveal February, and for the duration of the year the same in the background remained.(see fig.3)

With the arrival of the large format 12 leave calendar, came a whole new dimension to the way we visually perceive the calendar. There was much more interaction between the calendar and the reader, because when you turned the page the next month had a different visual appearance, a different photograph, illustration, or motif symbolizing the aspect of another month. The calendars appearance changes as the year progresses. This made the calendar visually and pyshically more exciting to the viewer. Designers were given great scope by this, and endless possibilities opened up in the field of calendar design.

**Zanders Calendars '61 - '64**

The 1961 Zanders calendar was entitled "Shining Brilliance" and appeared as a Chromolux calendar (see fig.4.). The ocassion was the launching of Chromolux in 1958, which was a new card-like, glossy paper suitable for photographic printing, developed by Zanders, and a large -format calendar was indeed an ideal showcase for such a paper.

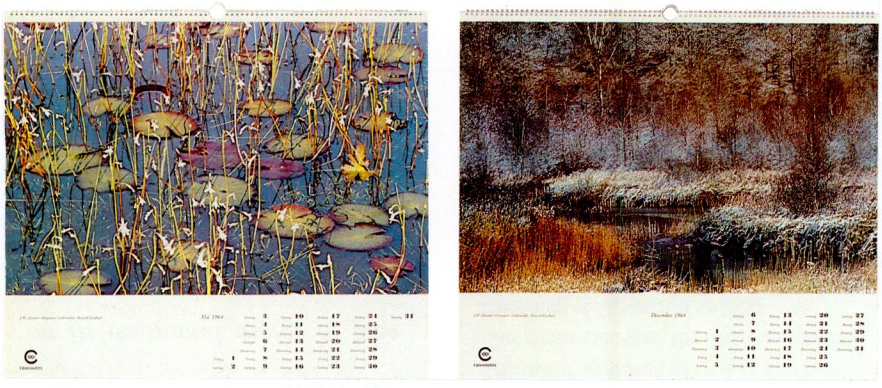


Fig.5 ‘Colourfull Brilliance‘ ‘64

It contained black and white photographs dy Dutchman Wim Noordhoek, and a new numeral block designed by Walter Breker. The calendar was divided into a 3/4 and 1/4 sction, the photograph taking up 1/4 of the page surface, leaving 1/4 of the page at the bottom for the calendar section in the bottom right hand corner. The numerals in the calendar block run from top to bottom in rows of weeks, this layout of the numerals was based on an invisible grid[4] system. The name of each day is printed beside every date, which is perhaps informative but makes the overall block look clustered. The typeface used is *Thorowgood*, which is a particularily heavy serif type, and is slightly illegible in numerical form. But having said that, the typeface does complement the photography.

The same page layout was used in the 1964 Zanders calendar "Colourful Brilliance" where colour photography discovered the calendar (see fig.5). The photographer ivestigates the four seasons in a sensitive awareness of colour.
"This calendar is a new way of looking at landscapes; not an all - embracing panorama, but graphically conceived subjects, with partially photographed structures point to a new way." (Rieger,1990,p.2)

The concepts of the '61 and '64 calendars are rather basic, changing or colour changing of landscape as the year goes on. They are more or less aesthetic pictures to hang on ones wall, rather than cleverly designed calendars. Of course, we must consider the aesthetic appearance of the calendar, as it will be hanging on a wall for an entire year, but clarity of numerals, interaction between type and image, concept and movement must not be ignored. However there are many contemporary calendars still being produced today, with the same basic layout and concept.(for example, fig.6.)

**1967 Zanders "Timeless Brilliance"**

The 1967 calendar, using the alphabet as a visual movement through the year, had a much stronger concept. The calendars title was "Timeless Brilliance". The alphabet, which is timeless, will always be used as long as we read, speak and write.

4.Grid; a systemfor arranging type on page:

| | | | |
|---|---|---|---|
| | Type | | |
| | | | |

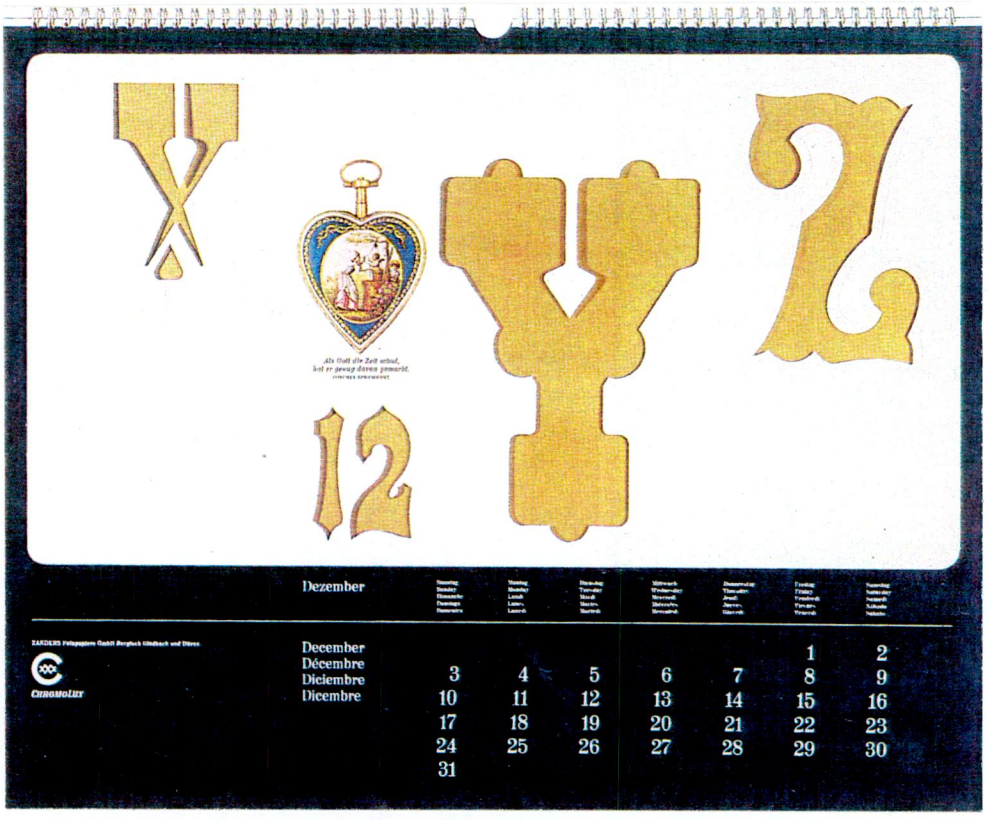



Fig.7 'Timeless Brilliance' '67

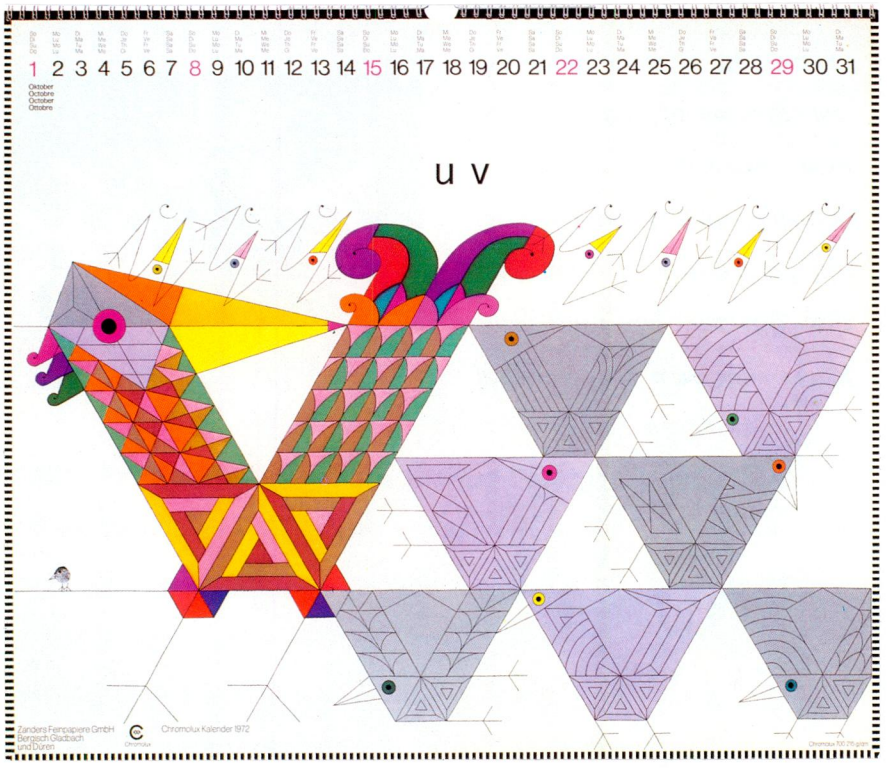



Fig.8 'ABC Bird of Paradise' '73

The idea of change through the calendar year is dealt with by using letters of the alphabet; for example, on the January page you see the letters A,B and C, and by the time you get to December you see the letters X,Y and Z. The name of the month is indicated by a number included in the typographical arrangement display, for example 1= January, 12 = December. (fig.7.)

The page proportions are similar to previous calendars, 3/4 to image and 1/4 to the calendar section, but there is a subtle change in the numerical arrangement. The numerals read horizontally rather than vertically as it was in '64 calendar (fig.5.). Reading from left to right which is the natural way we read, the dates of the week are more legible and compact as week units, opposed to those in the '64 calendar . With just one row of day names printed above the dates it is less clustered than the '64 calendar, where there is a day name printed beside every date. Although the numerals are still not an integral part of the design, the image and type are very much separated, the image inside a white box mounted on a black background of which the type(numerals) are at the base.

**'72 Zanders Calendar**

A calendar with a very similar concept was designed in 1972 entitled "ABC Bird of Paradise" (fig.8.).
" It is a calendar designed using typography and calligraphy to turn letters into exotic birds of paradise and create a new magical environment from typographical elements for an unseen calendar landscape."(Rieger,1990,p.4) The concept of the flow of time is executed in the same way as in '67, by manipulating the alphabet.

The calendar was designed by Walter Breker who also designed the

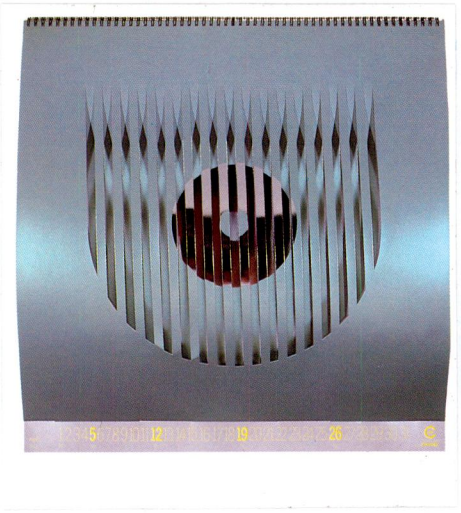


Fig.9 '73Design'

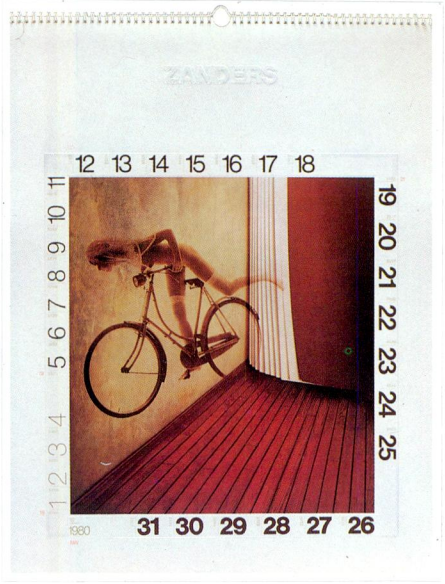



Fig.10 ' Aspects of the Photographer Sam Heskin' 1980

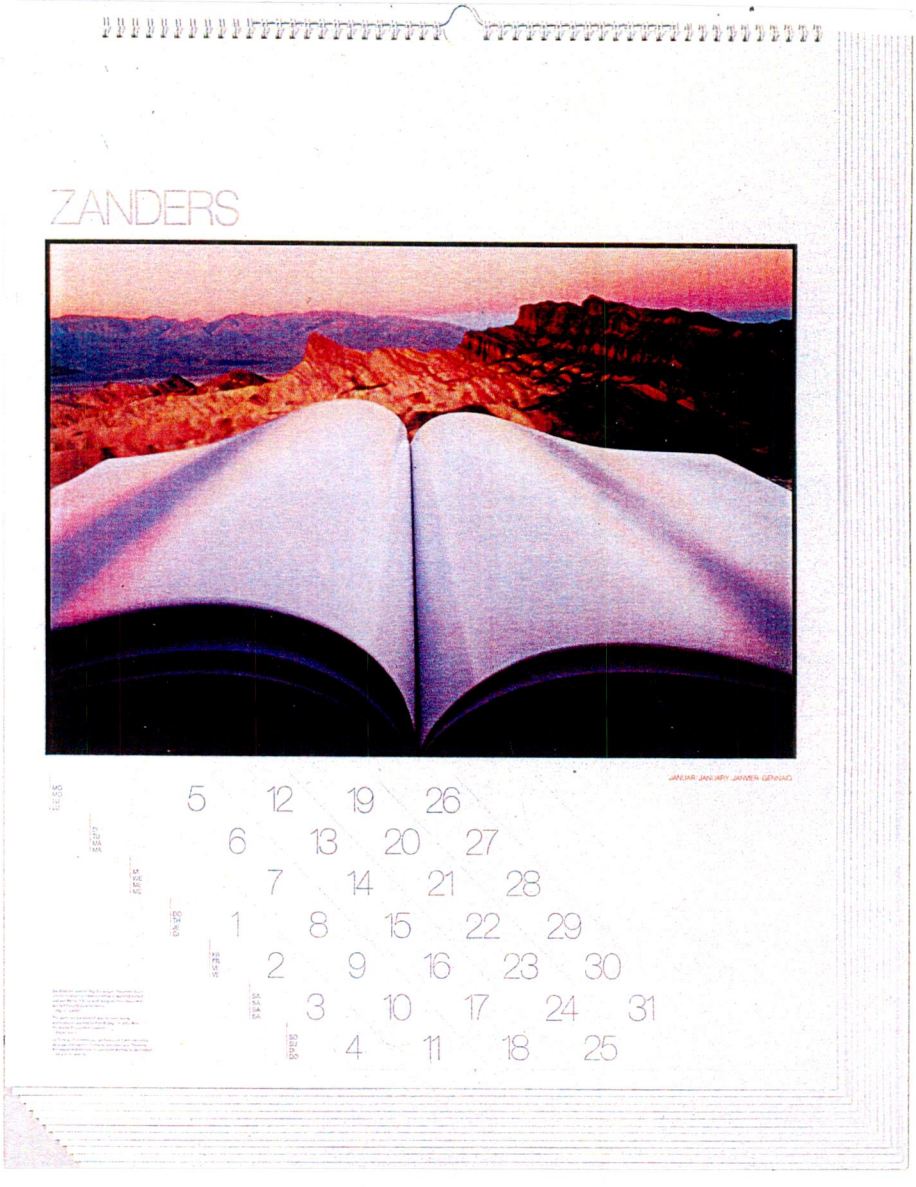



Fig.11 'Roads of the Spirit - Ways of the Paper' 1981

numerical calendar block in the '61 and '64 calendars (fig.s 4 & 5). In the '72 calendar we can see a major change as regards the numeral arrangement . Instead of having the dates printed in a neat rectangular box at the bottom of the page, as it was in previous calendars, the numbers run in a straight line from left to right at the top of the page. This was a completely different treatment of numerals and was quite typical of '70's calendar design, as we can see in the next calendar in fig.9. To show the division into weeks, every Sunday is indicated by a red numeral rather than black. The typeface, Helvetica, is a very legible san serif typeface.

The next Zanders calendar, the "73 Design" object calendar looks at a topical art movement of the time, "Op Art", (see fig.9.) Every page had an individual three dimensional pop up, having the effect of optical illusion. Each page was constructed with two or three sheets of Chromolux cardboard with die cuts, designed to pop up,and curve into position to create the desired effect. It was a novelty really, causing great interaction between reader and calendar, but it was not essentially a great concept for a calendar. The dates were treated in a similar fashion to the '72 calendar, except that there are no name dates printed at all, in this case you relied on the Sunday dates which were printed in bold, to figure out which day of the week it was.

**The 80's Calendar, More Experimenral due to New Technology**

By the 1980's calendar design became much more experimental, particularily in the way the format of the numerals were arranged, which were due to new advances in computer technology which opened up a whole new range of possibilities.In the Zanders calendar of 1980 (fig.10) the type is used as a framing device for the photograph as well as a tool to show the dates of the month. The weeks of the month are separated by placing the 1st, 2nd, 3rd, and 4th full weeks on the left, top, right, and bottom sides of the frame

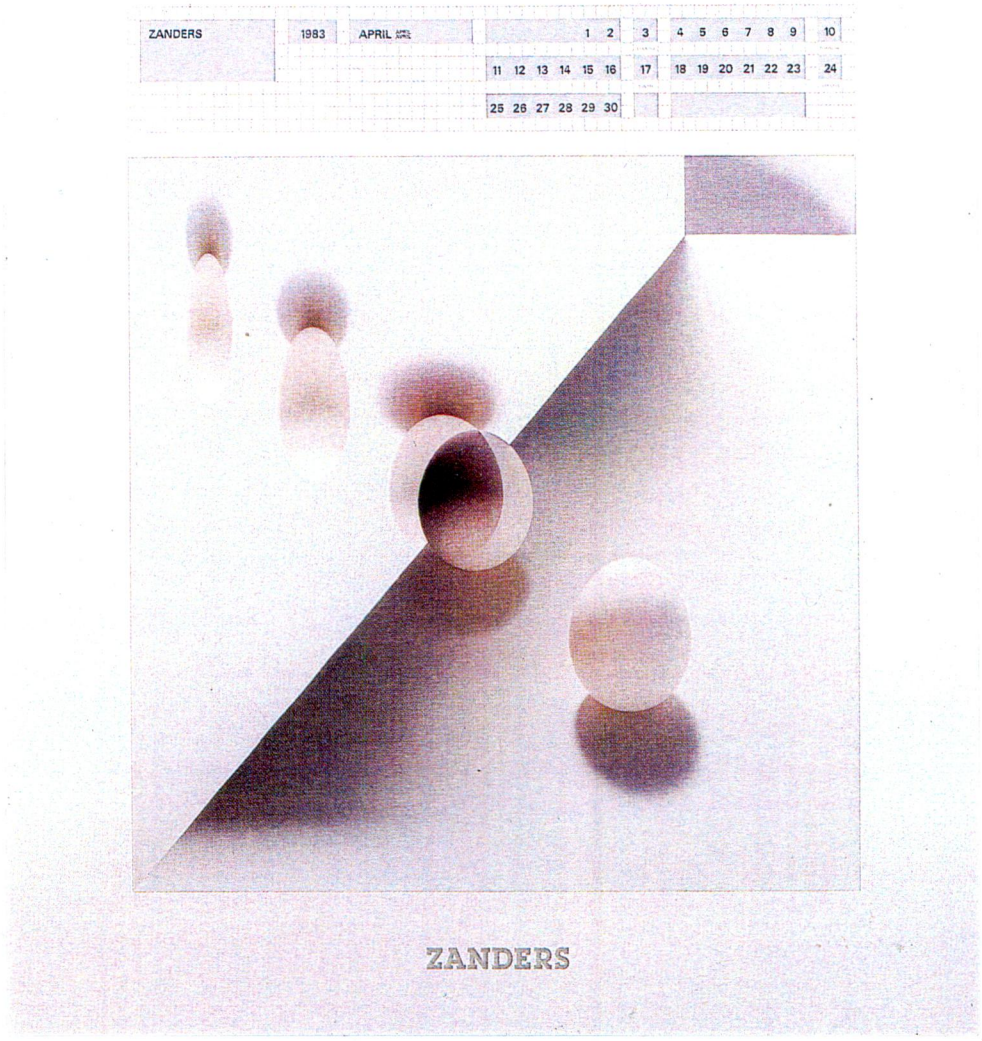



Fig.12 'Still Life 1983 -New Aesthstics from Technology'

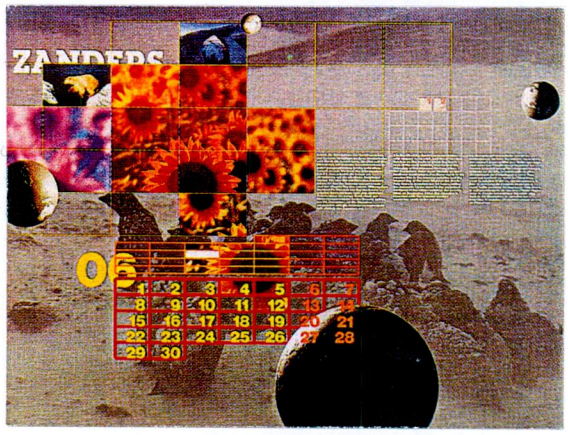



Fig.13 '92 Zanders Calendar 'Time, Future, Machine'

respectively. The numerals run in a clockwise order, the numerals becoming progressively thicker as the dates go on, resulting in the last week appearing to read backwards, which causes slight confusion. However this is a relatively sucessful experiment in the way the type is used and is most certainly a worthwhile one.

In the 1981 calendar (fig.11) the numerals are arranged diagonally, reading from top left to right bottom, which is a very clever trick, as we allways read text from left to right, top to bottom. The typographical arrangement is basically a grid system tilted at a $45^{0}$ angle, so when we look across horizontally all the Tuesdays are on the same level, and so is the day name Tuesday. The rows of weeks are emphasised and kept in order, by embossed lines on the paper.

**Computer Influences**

The 1983 Zanders calendar "Still Life 1983 - New Aesthetics from New Technology" by Susomo Endo from Toykio, is a technical innovation (fig.12). The calendar consisted of new picture elements previously stored on magnetic discs in computers, to create an aesthetic novelty that was made possible in the first place by the latest developments in the computer controlled production of printers copies (electronic page assembly). " Modern technology doesn't only make life easier; it also gives us time that we can use for more creativity, quality" (Dicher,p.13,1990).The typography in the calendar is placed in a computer generated grid, on the top of the page above the image. The words and numerals are printed in black on grey blocks. The weeks of the month read across from left to right in two week sections, with Sunday in an individual square block to seperate them.

In many way the '83 calendar's production is similar to 8vo's 1992 calendar "Time.. Future.. Machine"(fig.13), as regards to the treatment of the numerals and image. In both cases the images were manipulated by computer ie; the aesthetic effects of the images


Fig.14 'Momentum' 1989


Fig.15 1985 calendar, Modern Museum of Modern Art, New York

were created by the computer, by scanning them in and using visual filters in Adobe Photoshop. In both calendars the numeral sections are based on visible grid system. The '83 calendar is conceptually very weak as opposed to the '92 calendar in which the calendar text, numerals, images and grids all interact and relate to each other as an overall very strong visual. 8vo believed that type has been neglected for years, being left out of the design and remains there just as a secondary functional reading tool, as we can see in Susumo Endo's calendar. Hoever, 8vo and Susumo would agree on taking advantage of modern technology and computers to help us to stretch design possibilities to the limit.

Takenobu Igarashi also believes that the computer will characterize the shape of design to come, but doesn't agree that the computer will determine design completely. He says;

> The Macintosh has not contributed to any changes in our design approach. For a long time, we were practising methods and ways of thinking that are characterized by a computer, before using a computer itself... working on a computer enables us to do what is impossible by hand. Also we can let the computer perform difficult or troublesome chores. (Labuz,1993,p.78)

**1989 'Momentum'**

Igarashi designed the 1989 Zanders calendar "Momentum" (fig.14). Here there is a graphic play with number as sign and symbol, celebrated in a fascinating three dimensionality that is only feasible when the computer assists the designer. Number is a rotating shape as date, and a symbol of passing time, but also on a higher level as movement and change. In this way we experience a visualized space-time.

The treatmant of the type is amazingly fresh and exciting, using the type both as a functional tool, as well as an image which tells a story. Each number moving slightly everytime is like a sentence


Fig.16 'Art and Light' 1987

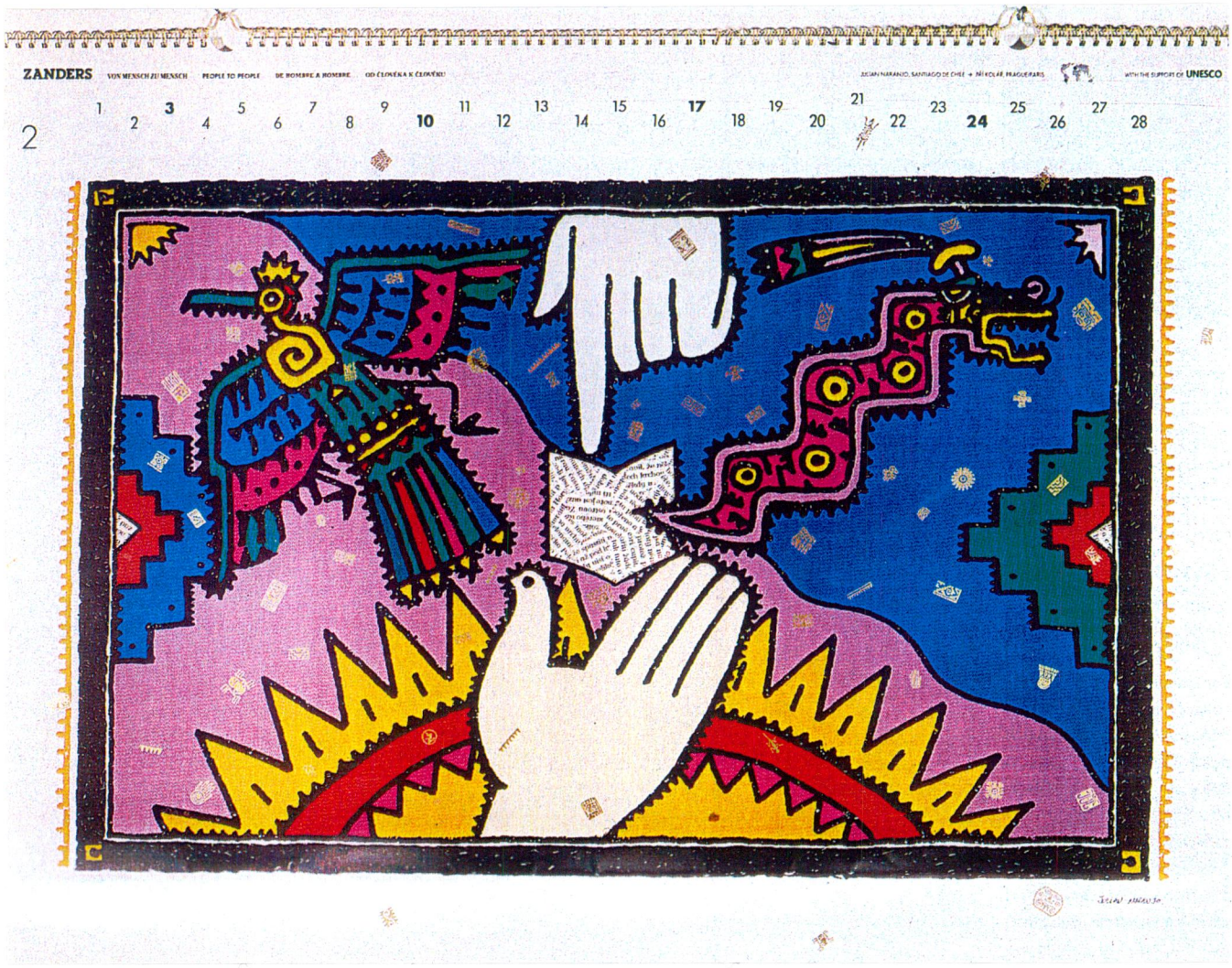



Fig.17 'People to People' 1991

telling the story of the month. There is a different typeface for every month, with a different texture and colour, and even a different pattern of movement to distinguish one month from another. The type is also an aesthetic feature in the way it's modelled and textured. Igarashi had actually started a similar calendar project in 1985 for tne Museum of Modern Art in New York. The concept of the "Momentum" calendar had already been conceived and executed by hand in 1985 (see fig.15), which proves to us that it was not the computer that determined the concept or design.

The 1989 "Momentum" calendar was certainly one of the most successful conceptually of the Zanders calendars. "No other Zanders calendar has captured the flow of time quite so unequivocally in its concept." (Malik,1990,p.22)

Some of the other Zanders calendars have been sidetracked by themes which do not relate, to the progression of the year and flow of time, the 1987 and 1991 calendars are prime examples of this.

The 1987 calendar 'Art and Light' was compiled by Harold Schutler (fig.16). This involved an art display by twelve international artists including David Hockney, Roy Lichenstein and Antoni Tápies, where the artists painted or wrote spontaneous pictures using artificial light. It was basically a 12 month art exhibition rather than a calendar. The calendar dates were cut into strips of weeks and arranged at the bottom of the page, to echoe the composition of the photograph. This was rather a lazy attitude towards designing a calendar, relying on the big names of art to pull it off.

The 1991 Zanders calendar was similar in approach (fig.17).
Its theme 'People to People' was communication, and the designer Helmut Langer involved 16 artists from far flung corners of the world in its creation. There is different artwork on every page by a different artist. Each page has a diecut revealing a small irelivant section of the next page, which often confuses the image. The numerals again were sacrificed to compliment the image.

> But it not only fails to communicate the date clearly but in general seems too clever for its own good. The cutouts are

> not always revealing and occasionally get in the of the designs, and there is little sense of cohesion.
> (Phillips,1991,p.46)

Previous Zanders calendars have ignored to a certain extent the unity of type,image and concept; some have experimented like those in the '80's, but none have combined all three elements as well as the 1992 Zanders calendar 'Time.. Future.. Machine' , designed by a London based design group called 8vo. (see fig.13)

The 'Time.. Future.. Machine' calendar not only combines concept, type and image as one in a calendar, but also serves as an informational journey through time, explaining how our forefathers have measured time since the beginning of the time. The composition of the pages is revolutionary in the way they are proportioned, and the treatment of type with a very strong grid element on every page to guide us through the impact of the kaotic image and subject content. Its central theme is the measurement of time and the developement of human understanding of timescales. The calendar design was a remarkable achievement, by approaching such a vast and broad concept as the developement of measuring time, and condensing it into twelve months of a calendar format.

For a design to work, the designer must have a complete knowledge of its content, how it works, and how the designer will make it work, before anyone can hope to understand it. 8vo certainly believe, that they understand everything about what they are doing.

Before looking at the 1992calendar design itself, the next chapter will examine 8Vo's background, previous work, design theories so as we can understand their motives and ideas when discussing the calendar.

# Chapter 3 : **8vo, Their Work and Background**

8vo was started in 1985 by Hamish Muir, Mark Holt and Simon Johnson. They set up in London in opposition to the typographic mediocraty which exsisted at the time. Hamish Muir, who had been the motivater in the design group, said at the time that he had a loathing of everything that was current in British design. Muir remembers typography as the grey stuff at the bottom of the poster; it was an afterthought. We can see this cearly in calendar designs of the sixties, where the type is just a block at the bottom of the page.

Hamish Muir and Simon Johnson both studied at Basle under the direction of Wolfgang Weingart, who used Swiss design as model in teaching design. Swiss design had values such as the importance of production in design and the value of the unprinted area of the page.

> Only through intelligent open-minded investigation based on formal yypographic understanding can a designer develop, become independent and learn to challenge accepted design standards. (Weingart, 1987,p.2)

**Starting Up in 1985**

Muir andJohnson came in contact with Mark Holt two years later. Holt had been in San Francisco, where his work had been a reaction to that around him. After numerous meetings, they formed 8vo in1985.
Their name 8vo was chosen to give a degree of anonymity, as an antidote to the pretentious concoctions at present of other design groups, and as a signal to clients, printers and fellow designers who took a serious interest in design for production. 8vo is the conventional abbreviationfor octavo, which is the page size you get from folding a standard sheet of paper three times, to form eight leaves or sixteen pages (a technical term used by printers).


Fig. 18 Octavo 88.5, by 8vo

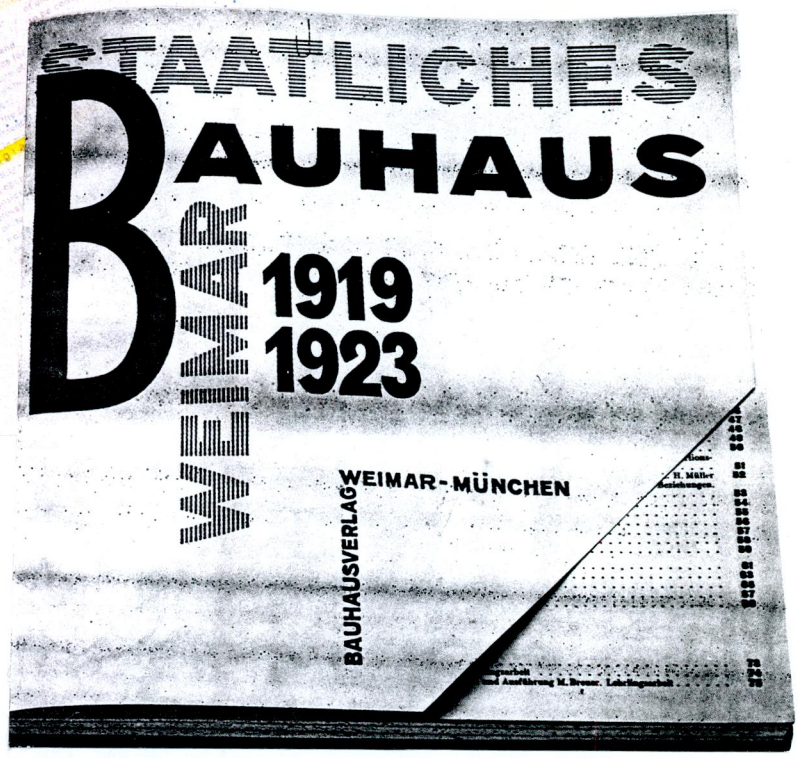



Fig.19 Bauhaus Weimarcover, by Herbert Bayer

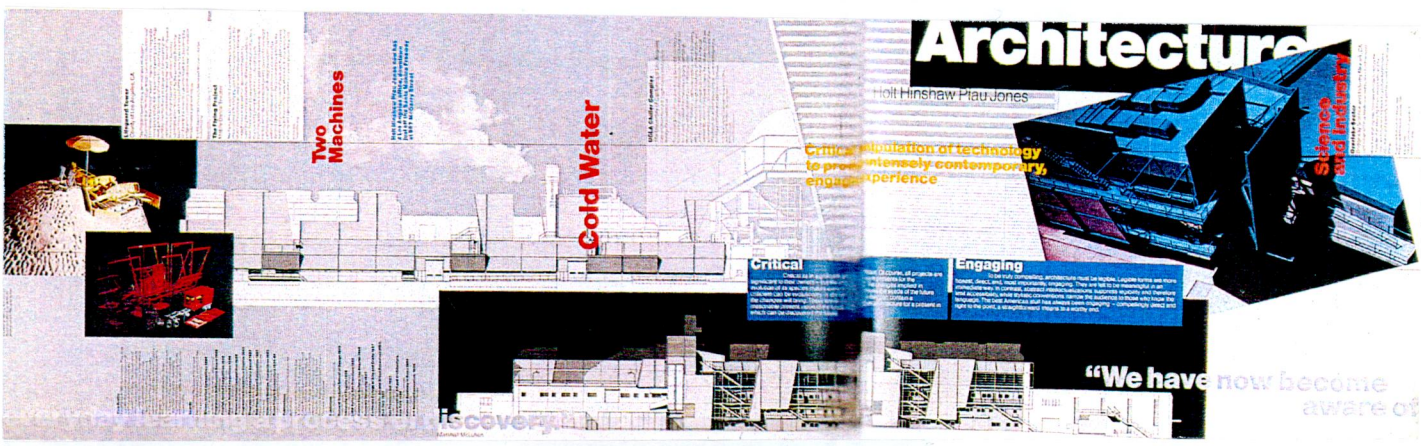



Fig.20 Brochure for the architects Holt Hindshaw Pfau Jones, by 8vo

**Similarity to Bahaus Typographers**

8vo's objectives were remarkably similar to those of Modernist typographers of the 1920's, for example Herbert Bayer and Moholy Nagy of the Bahaus. These modernists of the '20's had particular relevance to 8vo as both, they shared the lonely task of pursuing modernist experimentation. We can see the similarities in fig.s 18 & 19, where both designs emphasis type as the main visual and communicative componant.

8vo sought relationships of mutual trust with its clients. Equally, they insisted on total commitment to achieving a good product on the part of their printers. Everything 8vo prduce shows a great interest in the use of words and type, a commitment to photogrphy and an appreciation of abstract and dynamic texture, colour and form.

They put a firm emphasis on photography, like the photomodernists of the Bauhaus in the '20's (for example Moholy Nagy). Also, in the spirit of modernism they rejected ornate serif typefaces, preferring the sans serif. Muir defending this by saying;

> To me, when you look at any page or poster, you can imagine all the millions of millimetres like an imaginary grid. Somehow for me sans serif type works perfectly on the grid. It doesn't get in the way. We allways say that it is not the typeface, but its what you do with it thats important.
> (Emigre,1992,p.20)

They show a contempt for designers inclination for nostalgia, instead concentrating on developing a design language of today that looks to the future. Their seriousness about design, their attention to both typographic and technical details has led them to term their work as visual engineering. 8vo's brochure for the architects Holt Hindshaw, Pfau Jones, USA (fig.20) demonstrates their skills in handling photographs and type dynamically.


Fig.21 Octavo 90.7, by 8vo

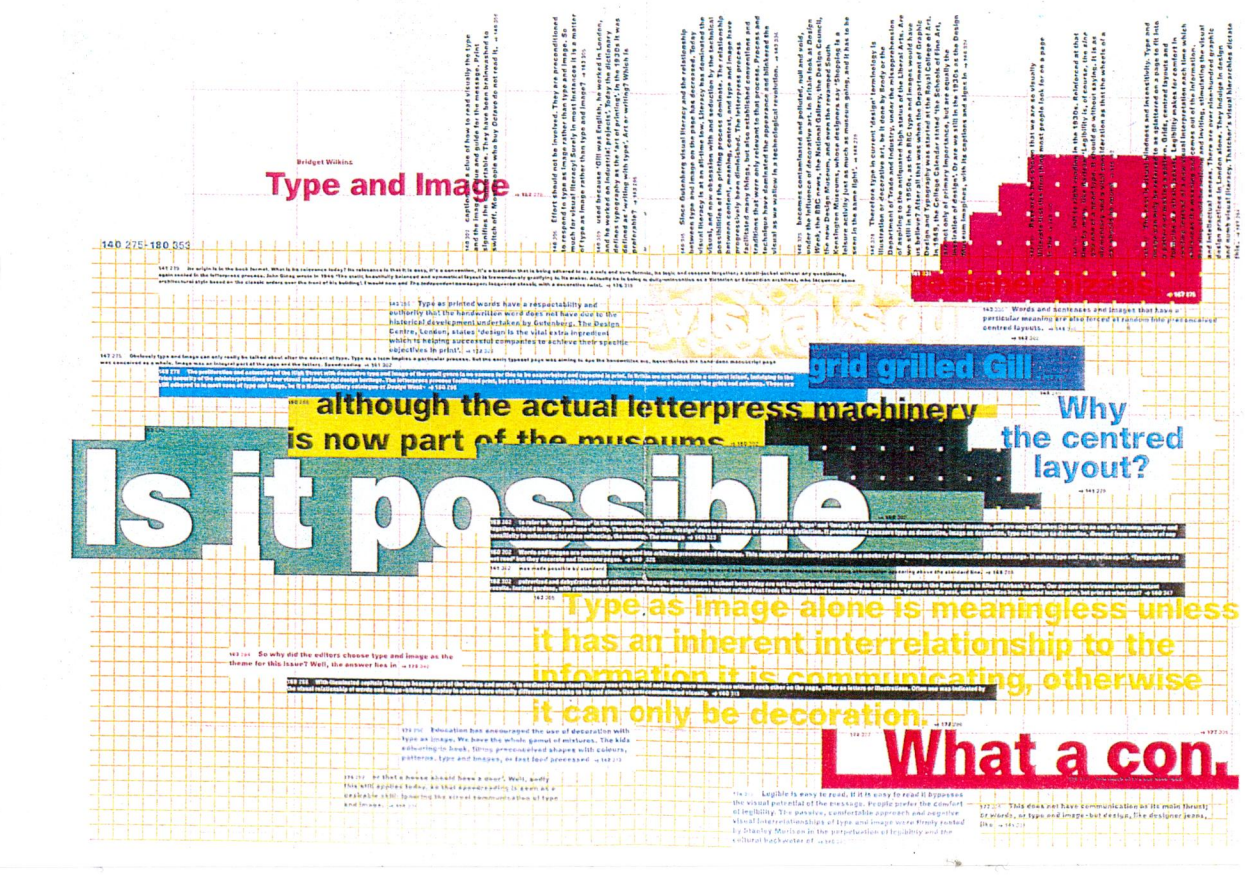



Fig.22 'Type and Image' spread in the 90.7 issue of Octavo

## Octavo

8vo started a design magazine *Octavo* in 1986, mainly because nobody was bothering to develop a design language at the time in Britain. The journal would focus on typography within design, which was been seriously neglected as a dynamic factor in design. The journal would expire after eight issues, with sixteen pages in each (fig.21). In each journal there were typographical experiments, for example (fig.22) the 'type and image' spread in issue 7 of *Octavo* 1990. Captions like 'why the centred layout' and 'what a con' communicate the message in powerful way. The page was also a celebration of the Macintosh computer, which 8vo see as a liberating technology. This spread, with its multicoloured layers, would have been impossible to handset. They are teeling fellow designers to embrace the comuter and to realize a modern form of communication. However this was misunderstood by some designers and was critized by Ken Garland; "Whatever respect therehad been for text had now all but disappeared, innovation had become a gimmick" ( Garland, 1992, p.11).
Garland had missed the point entirely, the essay was repeated on the back page in standard linear format. The spread was not meant to be read coherently, but was intended to provoke other designers and make them think seriously about type.

8vo installed their first Macintosh computer in 1989, and by 1990 their connection to computer design was clearly visible; however, it did not change their work dramatically as they had been aware and ready for the computers impact on the future, as early as 1986. Their work had become progressively layered and complex; the Macintosh brought it a stage further.

## Change in Direction

Hamish said they have allways survived by working against the rules they started out with. In 1986 8vo rejected any distortion of type faces, emphasising purity of form. This had changed by 1990. .

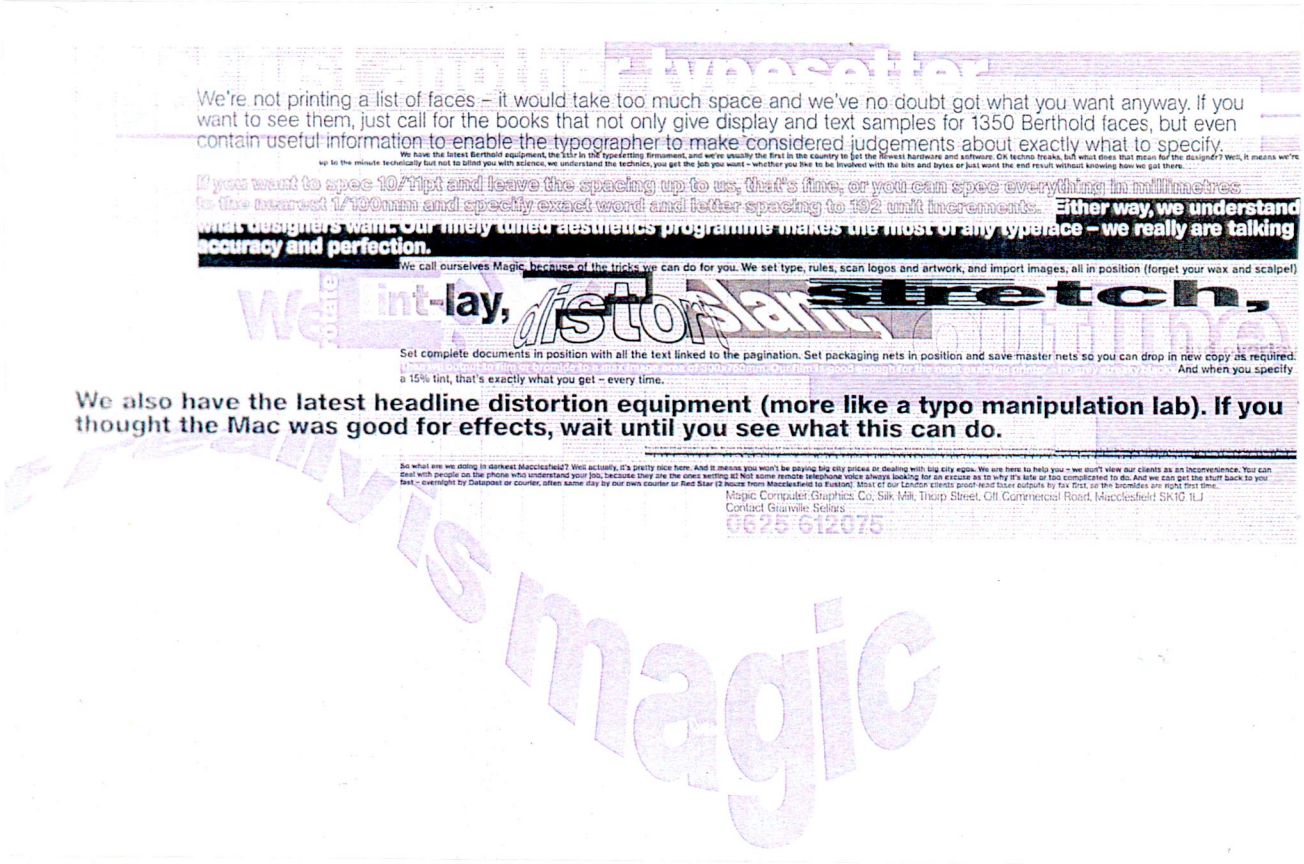



Fig.23 'It is really Magic' poster for a printer

In the poster 'is this really magic'(fig.23) which was for a printers called Magic, the immense distorted typography forms the image, and this exemplifies printing capabilities of the client's new Berthold system. The overall look is similar to the legibility spread (fig.22); the text communicates through its visual impact.

By 1991, they re-evaluated their direction and theories somewhat and these materialised in their calendar for Zanders.
After working on the calendar, Mark Holt said it put a distance between them and their imitators, and believed they were only beginning to produce 8vo work after six years.

# Chapter 4 : ' Time, Future, Machine' 1992 Zanders Calendar, A Critical Analysis.

The 1992 Zanders calendar designed by 8vo, was most certainly the strongest conceptually, of all previous Zanders calendars. Between them 8vo and Zanders have concocted a breathtaking trip to the conjunction of modern print technology and design. The title of the calendar is 'Time, Future, Machine.' Its central theme is the measurement of time, and the development of the human understanding of time scales.

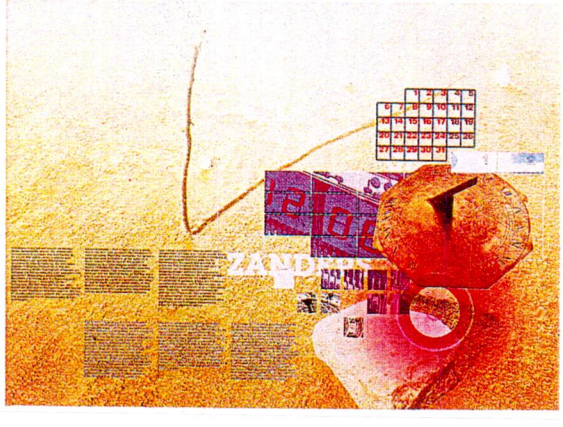
Zanders elected 8vo's theme of time out of all other entries to the competition, for the good reason that they were planning to bring into operation an elaborate new "just in time" paper making technology. The new PM3 machine enables Zanders to switch between paper types on the same machine at short notice, in order to respond more rapidly to customer demands. " This is truly high technology at the service of man. It benefits Zanders because we can produce the base papers for three different product ranges on one single machine." (Zanders,1992,July page)

**Brief Description**

The calendar takes us on a chronolgical journey from the beginning of time to the present. The year starts with the Big Bang theory, on the January page. In February dinasours appear, and February the 29th has a page to itself, where the origin of the leap year is dealt with. As the calendar progresses, we travel a journey through the world's history in ever decreasing intervals so that by November the shortest timespan man can grasp; a single beat of a hummingbird's wing is being cotrasted with the shortest measured period; the lifetime of the subatomic $Z^0$ particle, which is created and destroyed 125 thousand billion billion times in one beat of a hummingbirds wings. In between there are megaliths, pyramids, sundials, a medievil book of hours and Albert Einstein's theory of relativity.


Fig. 25 Architects Brochure

Fig.24 June and July pages of 'Time, Future, Machine'



**Initial Ideas**

Designers of 8vo Hamish Muir and Mark Holt were already aquanted with Zanders, having worked on several trade magazines with the company's advertising manager Wolfgang Heuweikel, in the past. In spite of this they had a tough time getting the calendar job, and had to beat off a lot of competition. " It was a hell of a coup for us to get it," says Holt, " but we knew we had to make it work. We knew we'd be working on it for a year, but the dialogue (with Heuweinkel, and production manager Wolfgang Witte) kept it alive." (Evamy,1991,p.39)
The production of the calendar was a turning point for 8vo, Their obsession with type as in previous was now gone. Instead they used library photographs, Macintosh computer visualisation, and the Quantel paintbox computer application. Throughout the calendar there is just one typeface (Helvetica bold, a san serif), in one weight (see fig.24).
"Its not typography. We conciously tried to down play that," says Muir. " I think 8vo is a bit less predictable now."(Williams,1992,p.17)

The calendar project ran very smoothly throughout, as both Zanders and 8vo agreed and saw eye to eye on many technical and conceptual points. Zanders wanted to combine text with the monthly images which 8vo immediately agreed on, as at the time they had just started and wished to work further at combining text and photography. The architects' brochure for Holt Hindshaw, Pfau Jones, USA,(fig.25) was evidence of this where there is much experimentation with text and photography.

It was 8vo's idea to hire a science fiction writer (Deborah Marshall) to write the text for the calendar, to make sense of their story which begins years aons ago with the Big Bang and ends with the tiny existance of the shortest lived, a subatomic particle. 8vo also spent several days with the curator, at the Old Royal Observatory at Greenwich to gain a general knowledge of the concept, before they attempted to execute it in design.


Fig.26 Close up section of july spread, showing the blank unprinted rectangle with the papers name on it.

Hamish Muir confesses to an ambitious wish to make people think differently about the man-made concept of time by the years end.

**Function and Composition**

As regards the functional and compositional aspects of the design, 8vo made it an important part of their brief to re-establish the calendar as a functioning object. The designers had been dissapointed by past neglect of the numeral progression of the calendar, all to often run as a strip along the top or bottom of the page. 8vo developed individual grids for each of the months.(Evamy,1991,p.40)

This was of no great concern to Wolfgang Heuweinkel, Zanders head of advertising, who has had responsibility for recent calendars. " Of course, it is important for a calendar to functon well. But we have to decide which is more important - the function with the dates or the image conception. We all have diaries and clocks too." (Phillips,1991,p.45) But this distressed 8vo, who took the seven day-box grid of the the days of the week as the framework for this years design (see fig.24).

The designers also wished to renew another function of the Zanders calendar - to show off some of the Zanders paper range ( the first Zanders calendars of the 60's were produced specifically to advertise the new Chromolux paper). This was a very logical idea as the calendars would be distributed to clients repro-houses as well as designers. Different papers were used for every month page of the calendar, 8vo indicated this by leaving an unprinted virgin rectangle of paper in the grid of every month, showing the name and weight of the paper used (see fig.26).There was different paper stock used throughout the calendar, opposed to the 1991 calendar which was printed on the same stock throughout. The 1991 calendar, in which Helmut Langer co-ordinated the contributions of more than a dozen artists to the worn out theme of 'People to people', was an example of one of the weaker recent Zanders calendars.

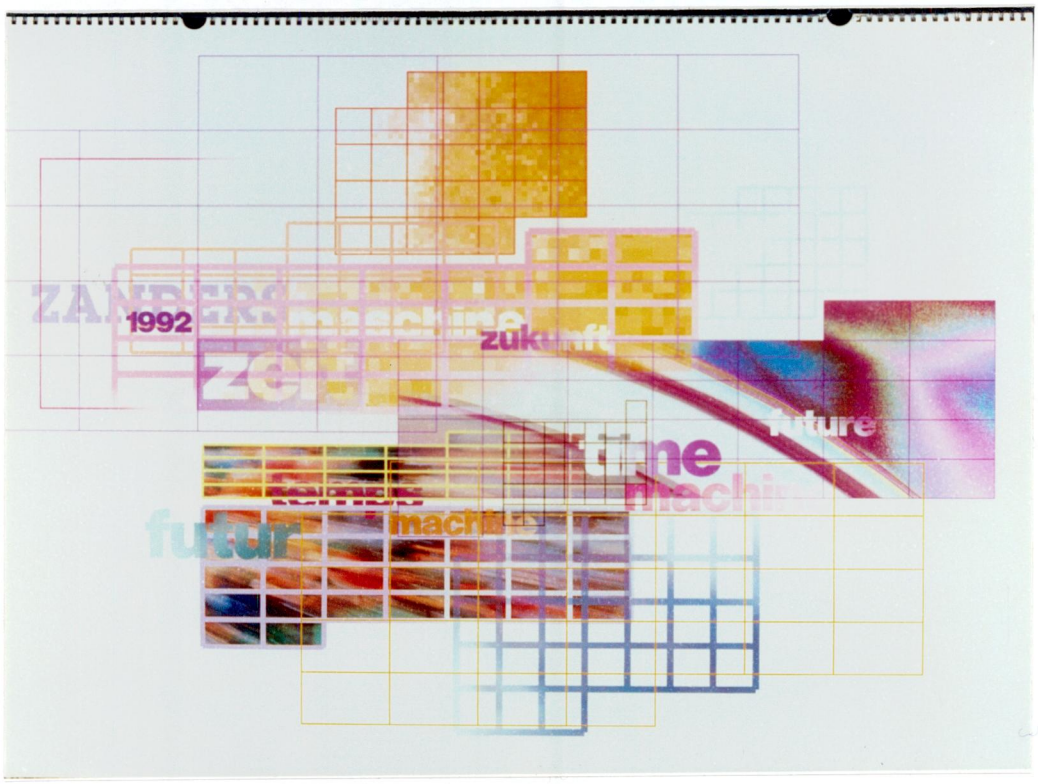



Fig.27 Cover of the calendar

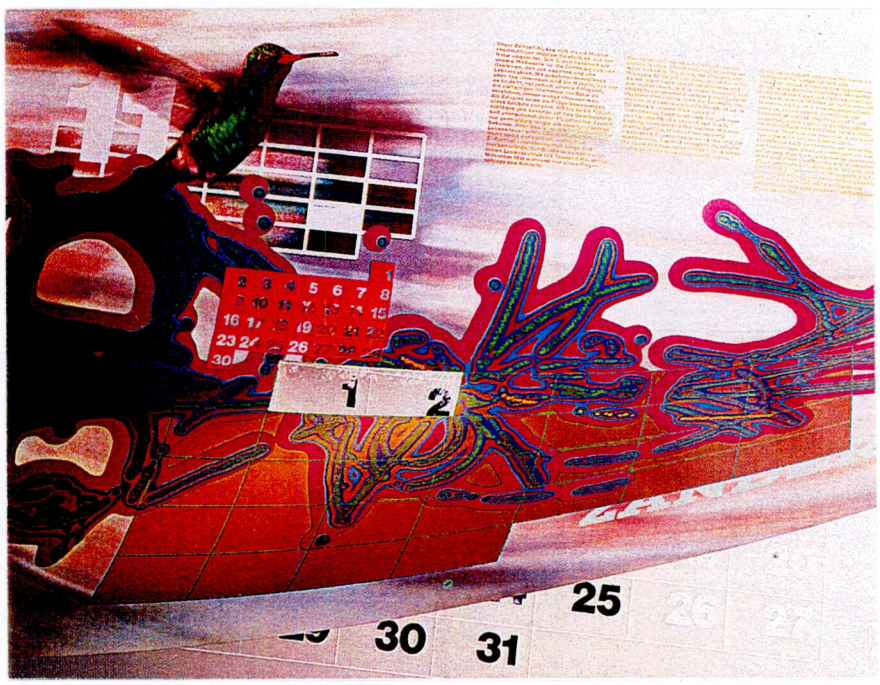



Fig.28 November page demonstrating the use of the grids.

8vo followed in the footsteps of the 1989 calendar designer Igarashi, as a sole creator of a full years work.

8vo somehow found space in the densely assembled pages for Zanders logo. "We felt there had been a lack of commitment to the logo in the past," says Holt, "there was a kind of 'its not creation so we'll stick it in the corner' attitude. We've used it the same size on every, but just hidden it with one of the layers." (Evamy,1991,p.40) (see fig.26)

**Structure**

The cover of the calendar (fig.27) shows all 12 grids of the months, each with its own proportions. The cover in a way gives us a brief glimpse visually of whats inside, it also shows all12 month grids together as a unit or as a year.

Inside, each month is shown with its own grid of dates in more bright colour and varnish than the cover. More subtle on each page is a faint grid of the previous month hovering above the main grid, and theres a hint of the month to come in a third grid below and to the right. Here you can view the structure of the month before and after as well as the present.(see fig.28)

Helmut Langers calendar 'People to People', used cut outs to show a sneak preview of the following months image. 8vo use the same device but gives it purpose. In every month, the days the days of the final week that run into the following month are shown in cutout rectangles, that mesh with the grid of that following month, enabling people to know the first few days and dates of the next month without having to pause and think.

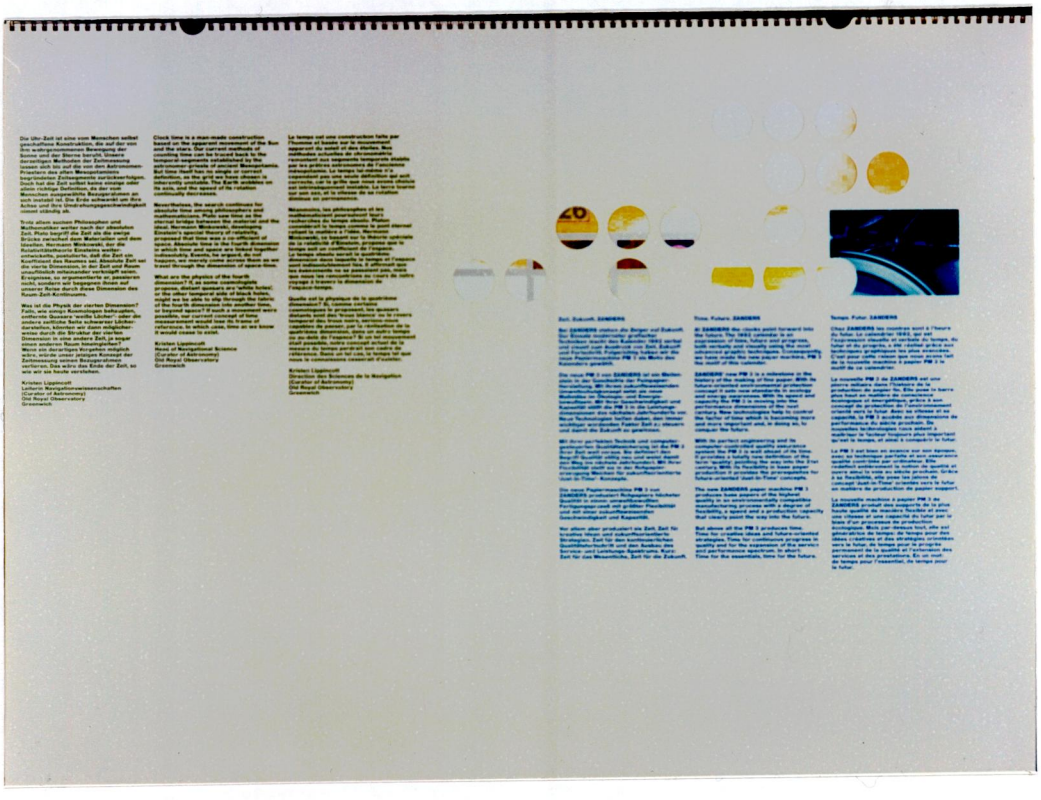


Fig.29 Introduction page

**Contents of the Calendar**

On the first page of the calendar is an introduction to the contents (fig.29).It is a blank ivory coloured page with two main bodies of text in green and blue. The green text on the left is an introduction written by Kristen Lippincott (curator of astronomy) of the Old Royal Observatory, Greenwich, it questions our modern day conception of time. He explains;

> Clocktime is a man made construction based on the apparent movement of the sun and the stars. But time itself has no single or correct definition, as the grid we have chosen is inherently unstable. The earth wobbles on its axis, and the speed of its rotation continually decreases.
> (Lippincott,1992,intro.p.)

The blue body of text on the right, boasts of the new Zanders PM3 papermaking machine, it also explains another aspect of the title of the calendar;

> Time. Future.Zanders, at Zanders the clock points foward into the future. The 1992 calendar is an expression of time, future and progress, both verbally and visually using the most advanced graphic techniques. Consequently, we have made the new paper machine, PM3 the motif of this calendar.
> (Marshall,1992,intro.p.)

The arrangement of the circular die cut holes just above this text echoe the shape of the rollers in the PM3 machine, shown in the blue photograph of the page. The holes also give us a glimpse of the first month January.

**January**

The background image in the January page was originally a photograph of an explosion but was later scanned into the computer, treated and coloured using the Freehand computer applicetion programme, to create this orange and white glaring effect. The image represents the Big Bang, and the concept of the beginning of time, which is thought to be the beginning of the universe. This is narrated by Deborah Marshall in the text printed among the image. The text is bilingual and divided into three seperate columns, German, English and French.(see fig.30, overleaf)

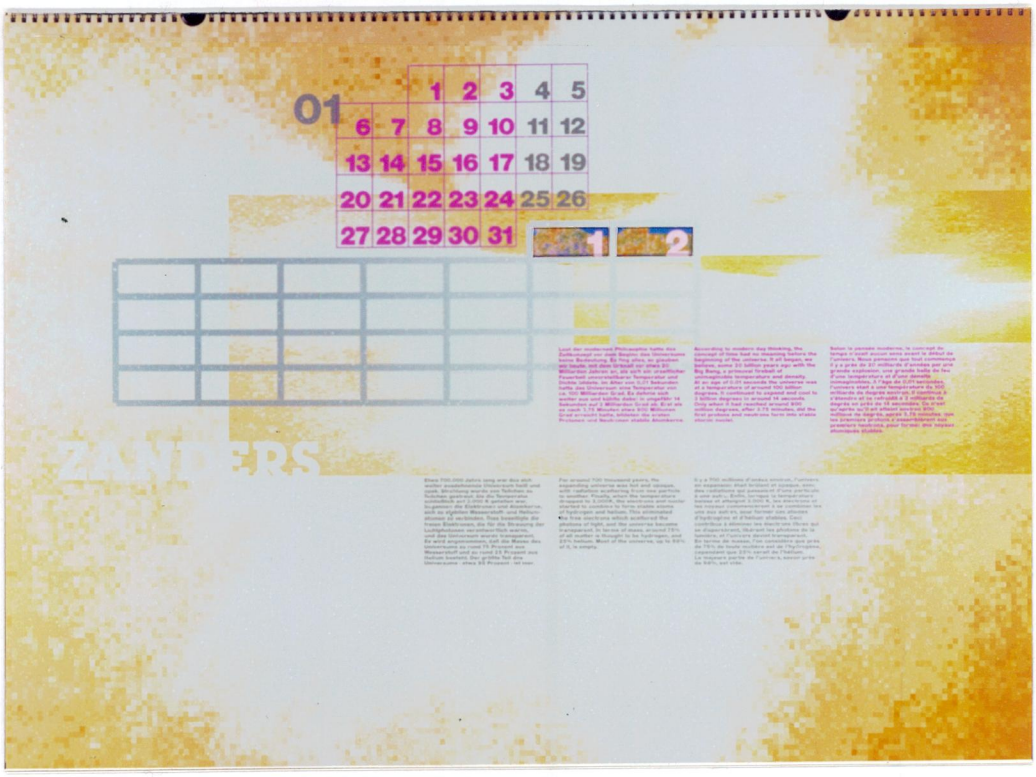



Fig.30 January page, demonstrating the Diecut.

Lift January page to reveal (fig.31) February

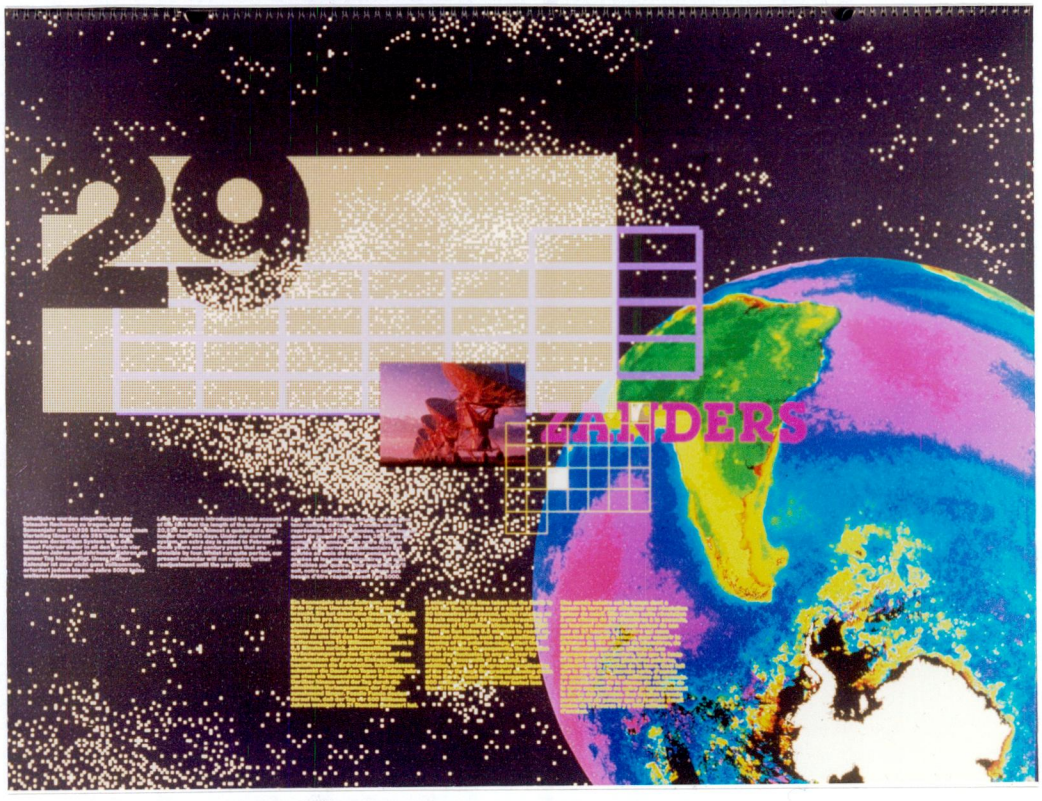



Fig.32 February 29th page

The grid at the top of the page contains the dates of the months, there are no day names printed, but this problem is solved by using different colours. The first five days of the week (Mon-Fri) are in a red-magenta colour, while the last two Saturday and Sunday are printed in silver. Each date has a day box of its own in the grid, and the lines of the grid in between the dates make it very simple for the viewer to distinguish days and weeks. After the last date in January there is a diecut revealing the last two dates of that week, and also the first two dates of February (fig.31).This diecut is placed in the first two boxes of the second grid under the main January grid. This second empty grid corresponds with the February grid on the next page.

The name of the month of January is represented by the number 01. This is a more mechanical approach to naming the months, its purpose to show the months position in the year, giving the viewer a better perspective. The Zanders logo is moderately displayed, camoflauged by the image on the left of the spread. The january page is quite bare in appearance symbolising a fresh new start in the year, and also the beginning of the universe which began as nothing.

**February**

Dinosaurs arrive in February in a photograph, in the middle of an astronomical image enhanced with colour by the computer. Above the main grid we can see a faint orange outline of the previous January grid. Below, beside the dinosaurs the next (March) grid can be seen. This time the diecut does not contain the first date of the next month, instead it reveals a section of the block containing the 29 of February on the next page. As 1992 is a leap year, February 29 gets a page all of its own where the origin of the leap year is explained in the text.(see fig.32)The image on this page emphasises the Antartic polar ice cap which is reffered to in the text, which talks about the slowing down of the earth due to the melting and freezing of the polar ice caps. This information is diversion from the main story of the calendar but is still valid enough.


Fig.33 March

Fig.34 PM3 seethrough advertisement page

**March**

The backdrop for March (fig.33) is one of the Lascaux cave paintings, dating from 20,000 years ago. The text; mans fear of extinction at the time, also the concepts of cyclic and linear time. Cyclic time meaning evolution and reincarnation. Linear time meant the ultimate destruction of the world according to the Aztecs who performed primitave rituals to ward off natural disasters.

The photographs on the page show a polar bear in the middle of a defrost, and a blooming tree with buds, these illustrate the changing of seasons from winter to spring. We also notice a changing in the arrangement of grids. The diecut is not where it should be (at the end of the main grids last date) but up in the top left hand corner. The ghost grid of the next month is not below the main grid either instead above it. The reason being that if 8vo were consistant in placing the next months grid below the main grid on the bottom right, they would run out of space. This would result in the latter months grids being crammed smaller and smaller into the corner, also upsetting the layout of the pages.

The designers resolved this problem by using the advent of a new season as an excuse to start the grid top left again. So we can see in (fig.33) the first date of April is in the diecut in the top left corner.

Inserted between the pages of March and April is one of the three seethrough pages dispersed throughout the calendar, that describe the PM3 paper making machine (fig.34). This corporate advertising text disrupts the flow of the calendar quite rudely, but couldn't be helped as it is one of the conditions when designing an advertising calendar like Zanders. However the month of April can be seen vaguely through this.


Fig.35 April

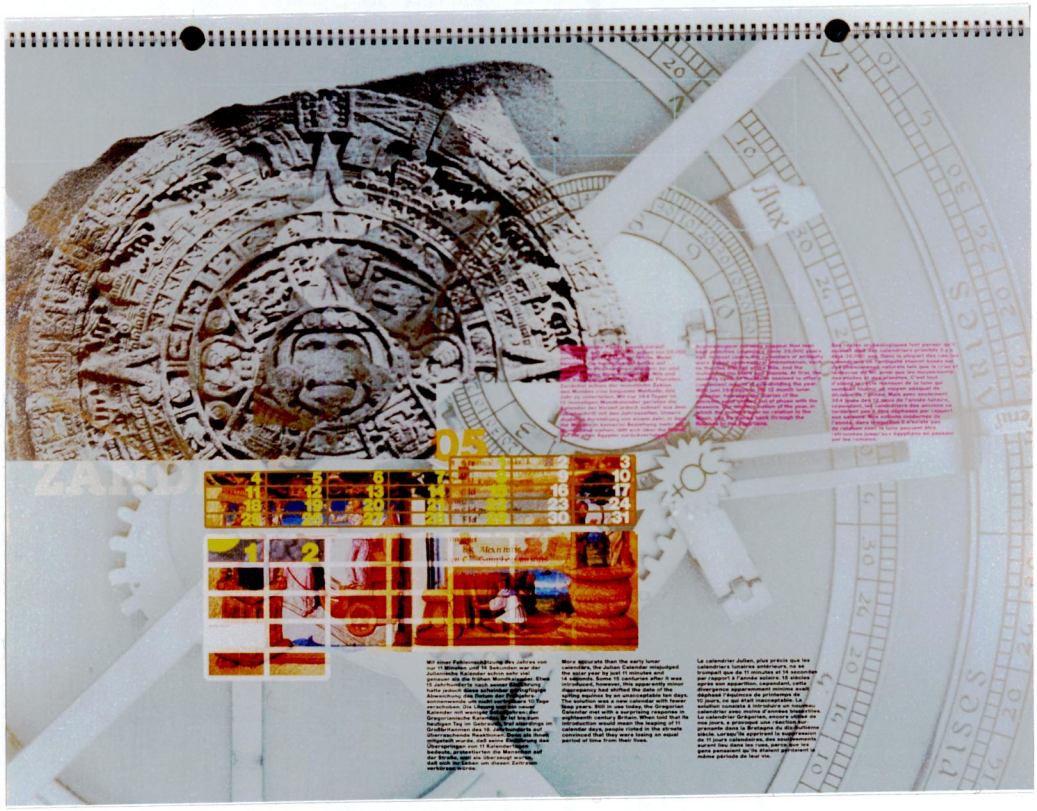



Fig.36 May

**April**

The month of April reveals an impressive panoramic view of Stonhenge, one of the earliest monuments to mans understanding of the solar system and time (fig.35). The use of the numerals and grid are quite sensitive to the image, but still legible. The grid is much larger using fine lines to define it, and the dates are dispersed sparcely so as not to obstruct the image, the text likewise. The April spread is a fine example of 8vo's newly aquired skill in manipulating image,grid and type to becoming interlinking elements working together as a unit.

**May**

May (fig.36) becomes more specific, closer to home, and displays many of the earliest relatively accurate tools for measuring time. An Aztec calendar dating from AD1479, an astrolobe, and a medievil book of hours. The text explains all. You will notice the grids are used to slot in the smaller images without upsetting the overall spread. The grids also function as focus points for these smaller images, which would be otherwise lost in the layered background images. This technique is used again in the June page to focus on the polar bear and sunflowers.

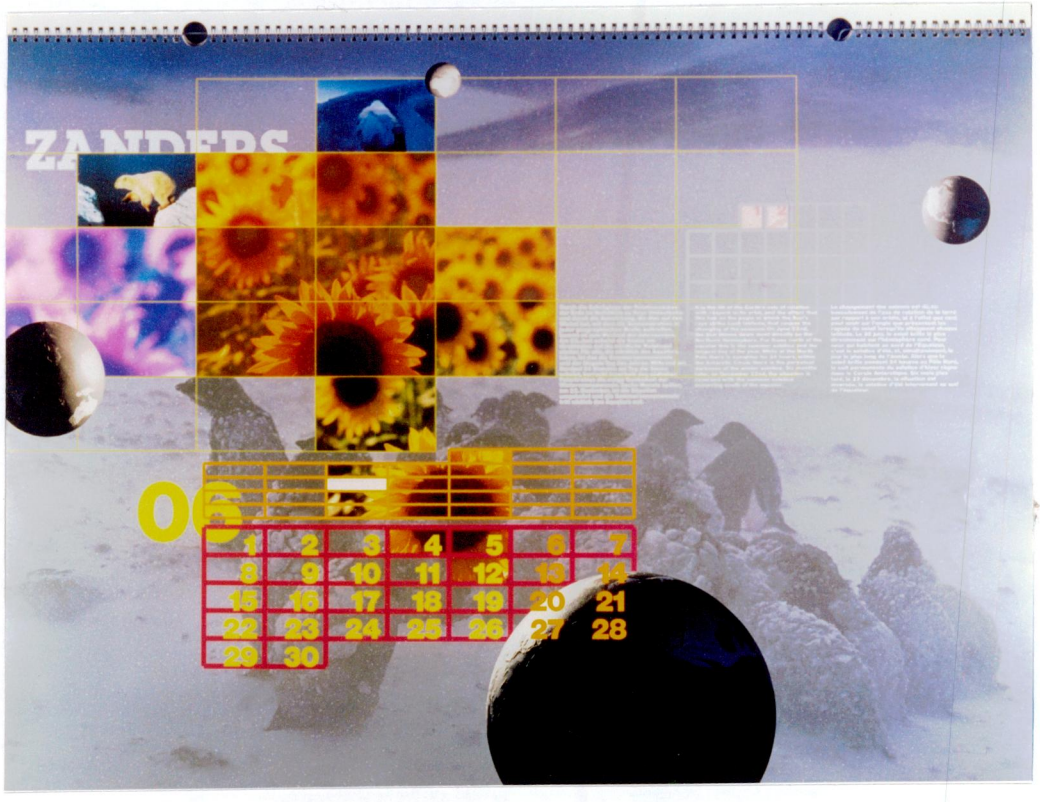



Fig.37 June

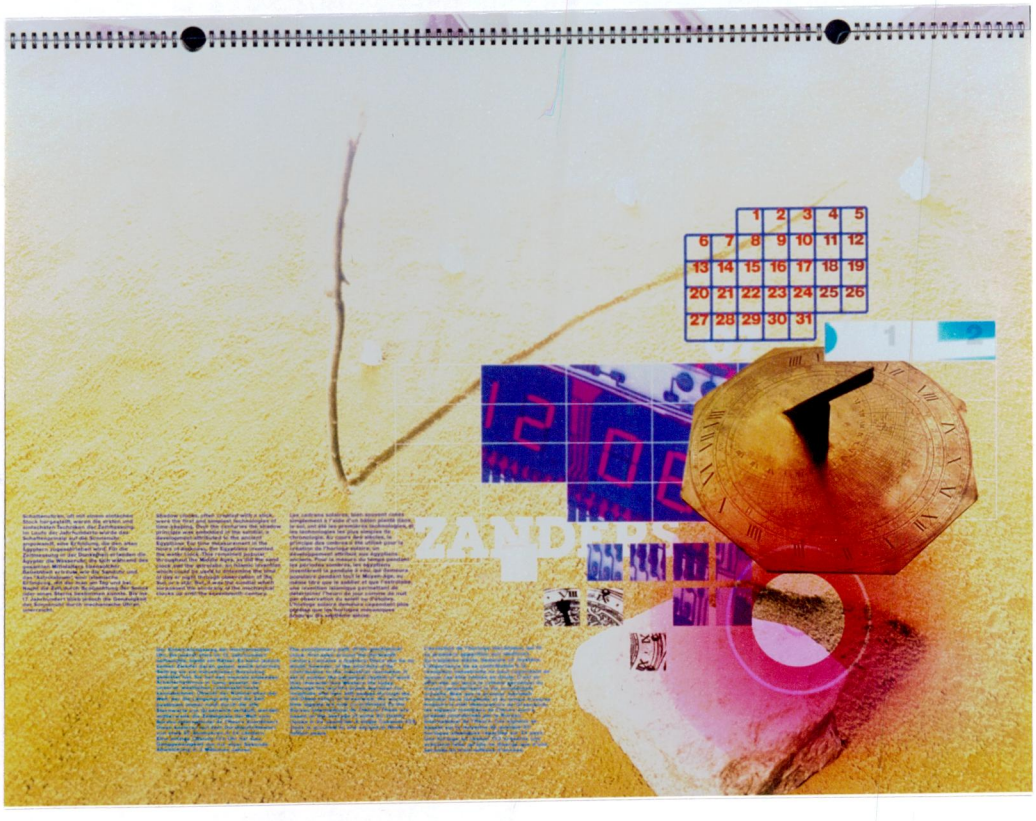



Fig.38 July

**June**

By the summer months, the timescale is within human comprehension. June is the summer soltice juxtaposing red hot sunflowers from the north with freezing penguins from the antartic winter (fig.37). There are also four globes over the penguins, with an explanattion in the text for the tilt of the earth axis that causes the seasons. The bright reds and yellows are echoed in the grid and dates signifying the warmth of summer. The nearest globe at the bottom of the page is placed on top of the grid but underneath the numerals, giving the effect of the numerals lifting off the page being closer to us, this puts emphasises on the importance of the dates.

**July**

July (fig.38) is a montage of various clock mechanisms ranging from a stick in sand, to a sundial, to a led digital display. Being a central month of the year, this marks the conjunction between past, present and future methods in measuring time, before things become more complicated in August.

A pleasing side-affect of the month by month focus on ever shorter intervals of time is that, the images gradually transform from abstract on a galactic scale to the figurative of human and earthly existance by June and July, and by August back to the abstract with the pyshics of Einstein.

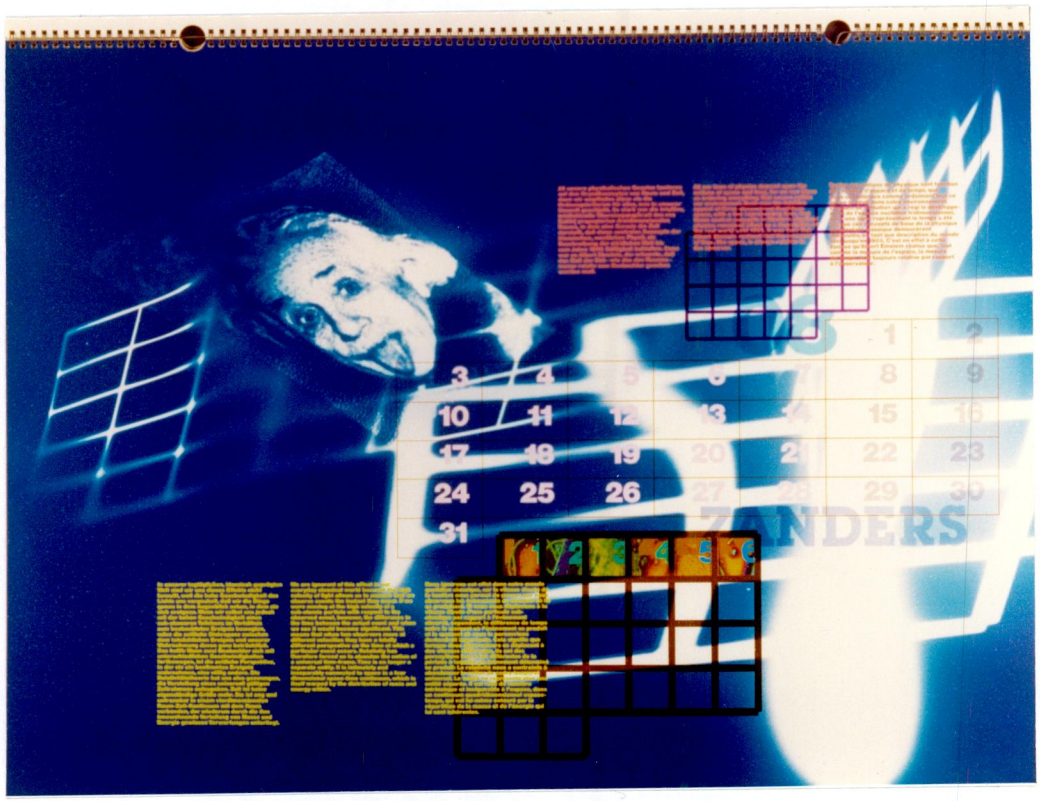



Fig.39 August


Fig.40 September

**August**

As the year progresses, the notions of time are put foward with increasing complexity. August represents Einsteins relativity theory, showing that space-time is 'bent' by using photographed distorted light projections of the months grids (fig.39). Through the diecut the first six dates of the lavish September spread can be seen.

**September**

September takes a sideways step to reflect on the merits of Eastern cultures ideas of time (fig.40). Using the Quantel computer application, 8vo have overlaid images of Buddha, decorated with circular motifs and a bubble-chamber photograph of particle paths which have similar curves.Unfortuneatly the designers seem to have got overexcited with the detail and colours of the images in the spread, and have neglected the numeral grid which is rendered illegible. Through the die cuts our vision is once again obstructed by one of the interleaved pages advertising the PM3 machine (fig.41). The printing on this page boasts an over-the-top pyschadelic type colour printing on silver card, displaying the marvellous effects that can be achieved when you use a fine quality paper like Zanders and an expert printer.

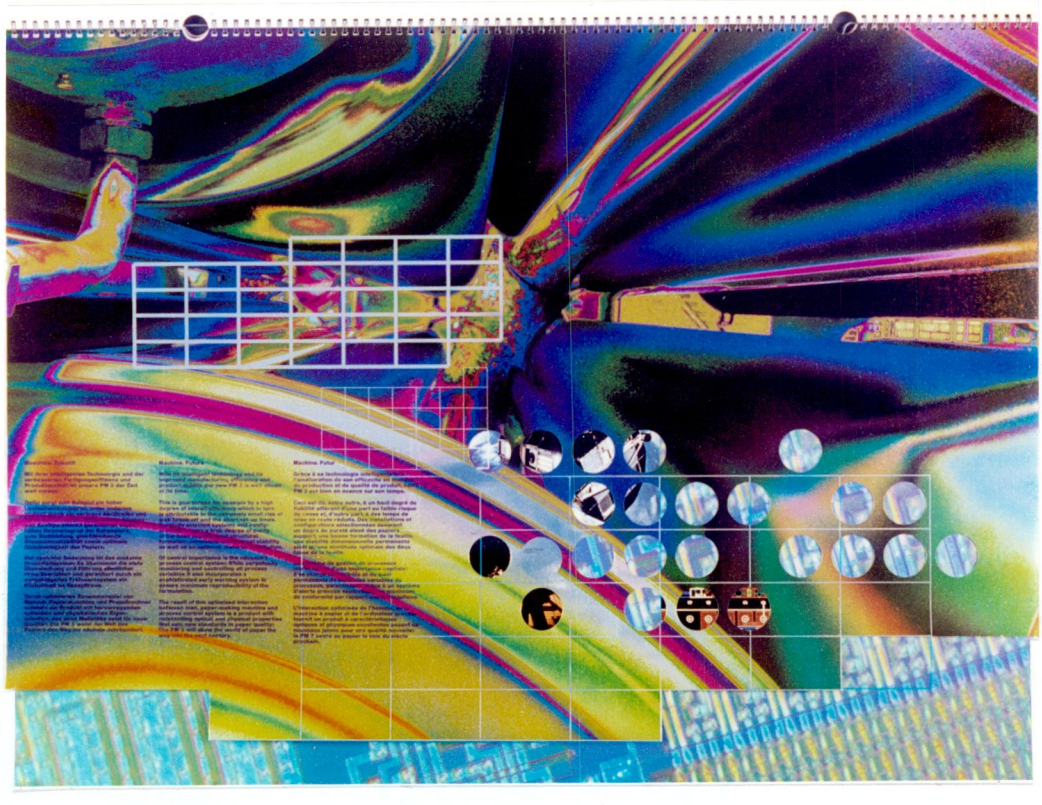


Fig.41 PM3 Display page

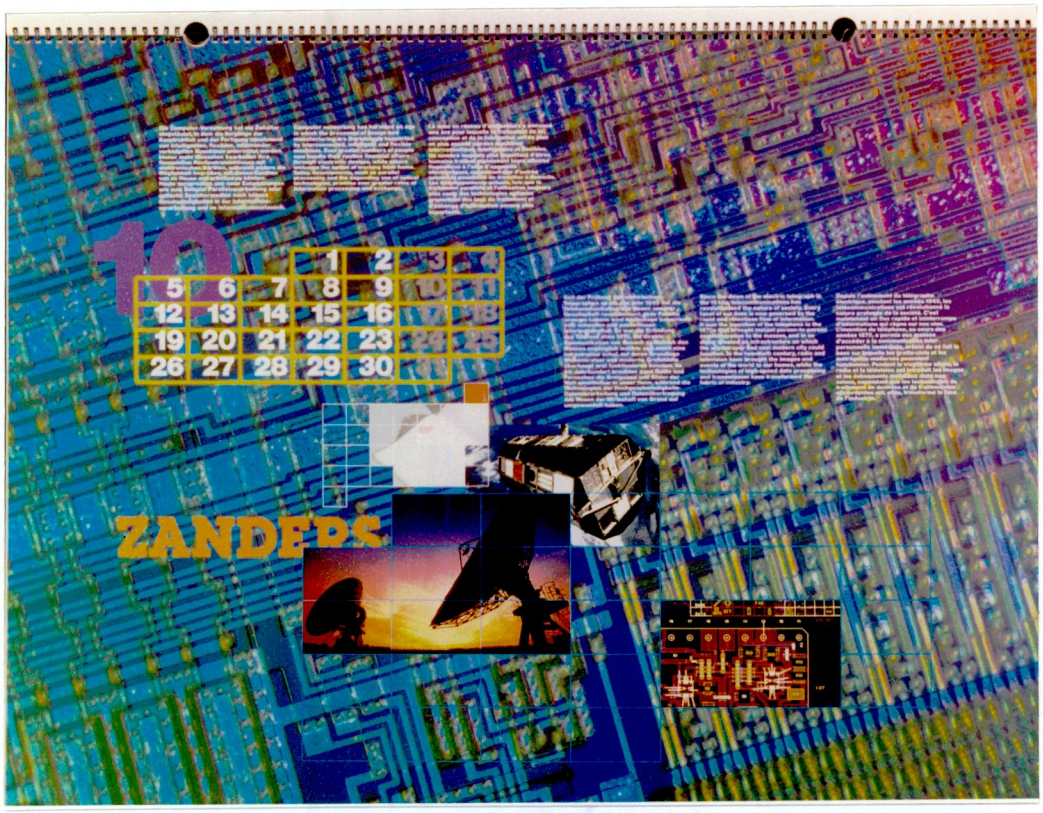



Fig.42 October


Fig.43 November

**October**

The next month number 10, October (fig.42), discusses the develoopement of communication from the first telegraph in 1840 to the present day computer networks. The background image consists of a closeup photograph of a microchip circuit board, in which there are smaller images of a space satelite, radio athennai, and the pages of a book.These smaller images are again slotted into the grid, which provides a link between the type and image. 8vo help us discover that the photograph of the circuit board has an aesthetic quality in the same way as the Laseaux cave paintings, used as a background texture on the page.Through the orange die-cut window in the centre of the page, the first date of November can be seen.

**November**

The November spread (fig.43) is one of the superior pages of the calendar, as regards to composition and communication of content. Here we reach the smallest unit of time man can grasp, the life of a subatomic $Z^0$ particle which is created and destroyed 125 thousand billion billion times in one beat of a hummingbirds wing. The hummingbirds wings beat at a rate of 80 times per second.The colourful image of the subatomic particle, links very sucessfully all three grids, the hummingbird image, and the number 11. The text on the top right hand corner is connected with the bottom grid by being printed in the same gold ink. The Zanders logo is half hidden by the gold grid but is still recognisable.

The year is drawn to a close, and December (fig.44,overleaf) concludes with a humanistic theme, about our brief stay on earth.


Fig.44 December

**December**

The December page is very tame, with subtle colour and less complicated structure compared to the other months. It is similar to the January spread in its simplicity. The simplicity of both layouts marking the beginning and the end of the calendar.

There is a large Aborigine face in the background of the December spread ( Aborigine meaning, an original or native inhabitant of a country). The smaller photographs consist of the various races; European, Asian, American, African and Eskimo, representing the origins of where we came from.
The text goes on to explain;

> Across the boundaries of culture we continue to share the common knowledge of our individual temporality, while greater unity emerges on the concept of a holistic universe. Standing alone among creatures with our sense of future, it is we who must be guardians of the planet earth.
> (Marshall,'92,p.Dec.)

**The Calendars Aftereffects on 8vo**

It took the best part of a year to produce the calendar. 8vo who were previously renowned for putting down the things computers do to graphic design and typography, have used newly aquired Macintosh computers to visualise each months artwork.

> At that time, we didn't know how these tools could be used to our advantage, says Holt. But as our ideas have got more advanced, the potential for them has become apparent.
> (Williams,'92,p.18)

It was a liberating experience for Holt and Muir, who admit they are now out to have more fun in their work. They look back on their aerly days, marked by early issues of *Octavo* magazine, with mixed feelings. But Holt says; "Its all a building process. Without going through that stage, we wouldn't have done such a good job here."
(Williams,'92,p.18)

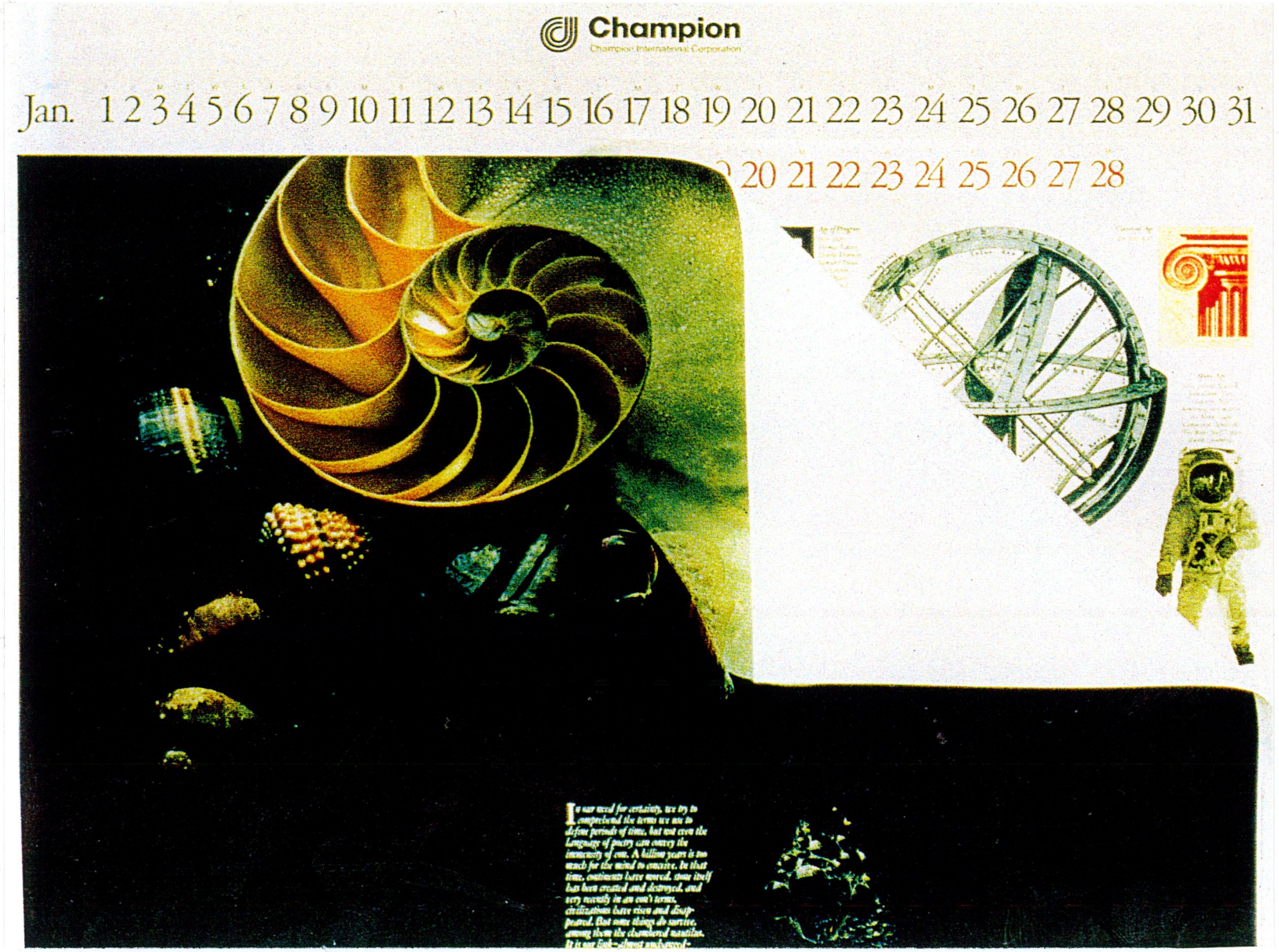


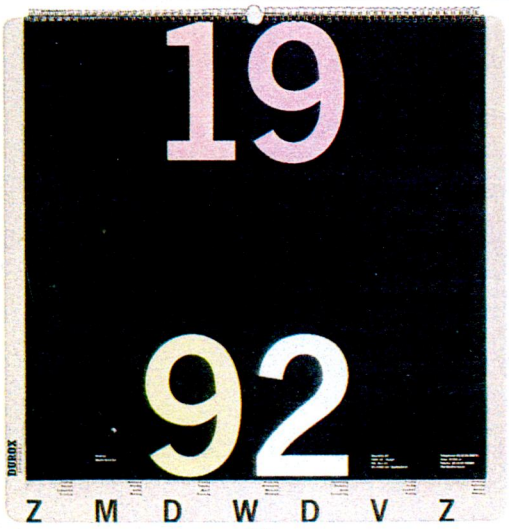

Fig.45 'Twelve Levels of Time' by Kit Hindrick

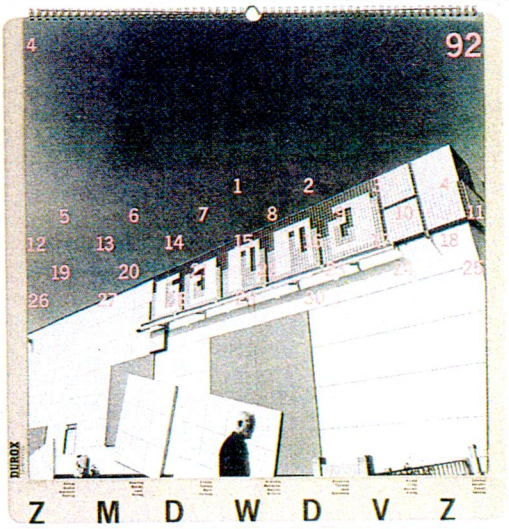
## Comparisons

The concept 8vo thought up for the calendar was quite unique and rare among calendar designers, others prefering not to tackle such a broad and global idea, however there have been a few who attemped to.

Kit Hindricks calendar 'Twelve Levels of Time' of 1989 (fig.45), attemps to convey a similar notion to 8vo's calendar. 'Twelve Levels of Time,' from eon to to the second, were interpreted in a calendar for Champion papers. In a remarkable way it was similar to 8vo's, as the calendar also acted as a swatch demonstrating different papers, and process on every month.The calendar pages were stepped, with the depth of each reducing in size to show successively shorter periods of time and also display the twelve different papers together at the end.

Although in concept, the production and structure of 'Twelve Levels of Time' were completely different. The dates (in a serif typeface) run along the top of the page, and remain there after the months image is flipped over, so by the end of the year all 365 dates are visible. The format is quite cumbersome as the leaves are bound at the bottom. The images are all photographs and illustrations untouched by the computer. Some may prefer this more traditional layout with photographs and serif typeface. The design has a weakness compared to 8vo's 'Time, Future, Machine' calendar, because the type and image are very much seperated and don't really work together as one unit.




860

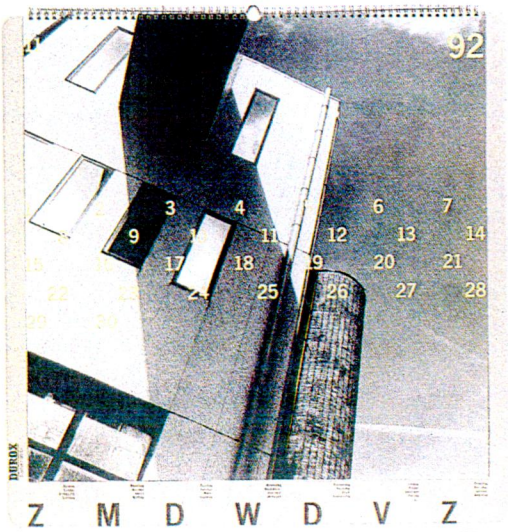



Fig.46 Calendar by Hans Ketie

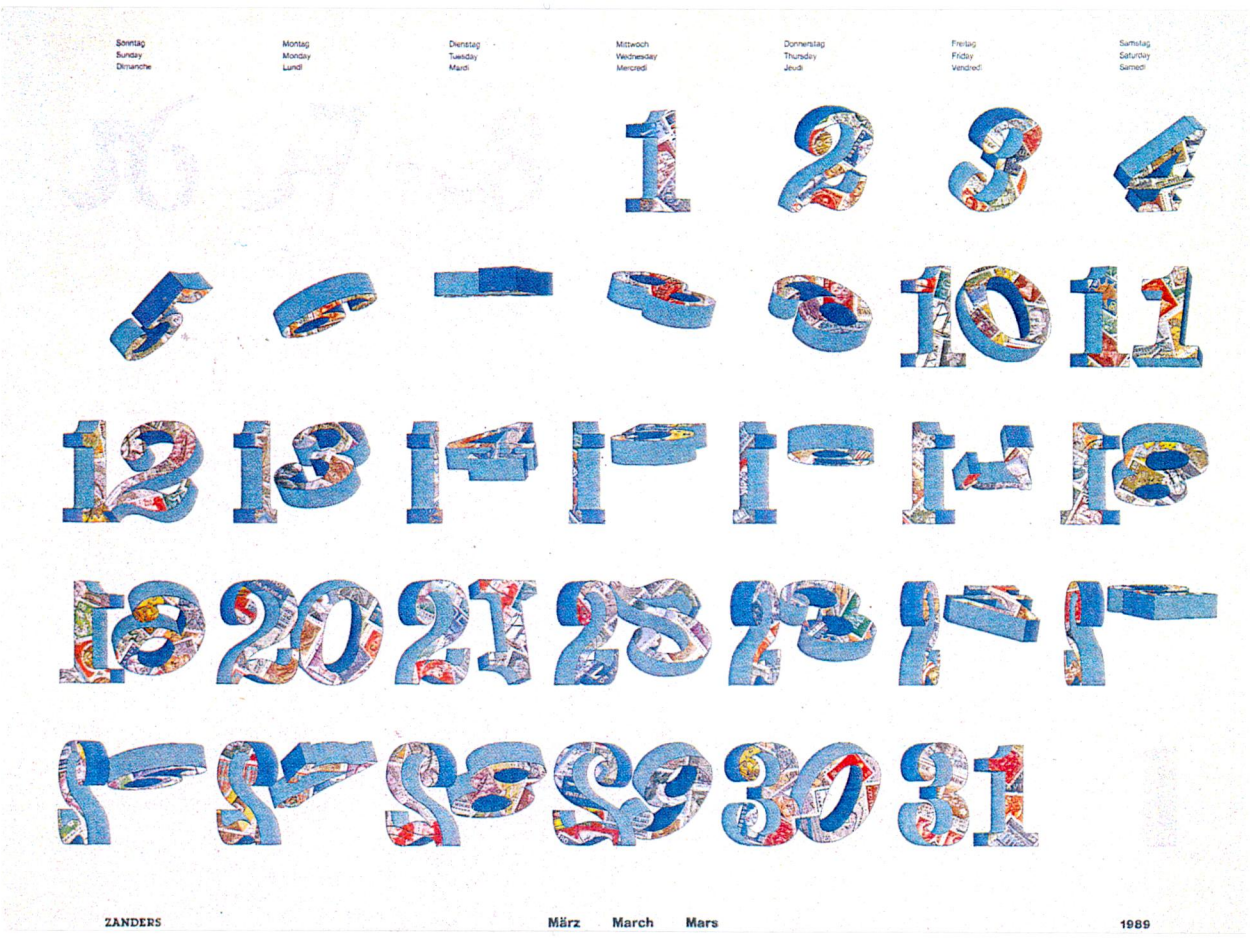



Fig.47 Igarashi's 1989 calendar 'Momentum'

A calendar with similar type layout and technique to 8vo,s is the 1992 calendar designed by Hans Ketie, for the manufacturer of building materials (fig.46).

In the same way as 8vo's calendar the dates are imposed on the photographs, but there is a difference. The typography is arranged only to suggest the rythm of the buildings, rather than being a legible guide. The names of the days are at the bottom of the page. The name of the month represented by a number similar to 8vo's technique. This calendar doesn't contain any strong concept or flow of time, its merely an advertisement for the builder.

Probably, the only other Zanders calendar that comes within reaching distance 8vo's calendar, Igarashi Takenobu's '89 calendar 'Momentum' which contains a strong element of the flowing of time.(see fig.47). Here type and image are combined in a different way to 8vo's method, the image is contained within the type, rather than in 8vo's case, where the type is contained within the image.

Some calendars have used a grid system to display the dates, like Susumo Endo's calendar (fig.48), but don't function as well as 8vo's, Endo's date blocks are very disjointed.

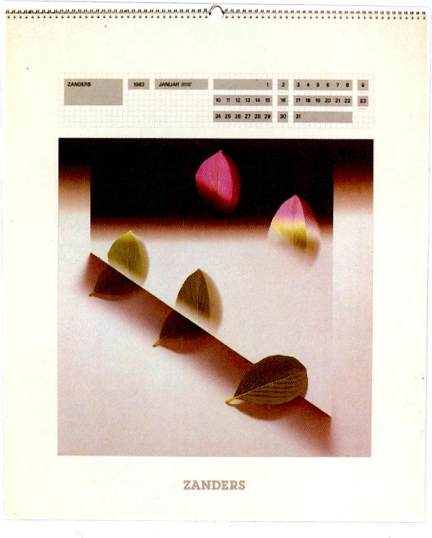



Fig.48 Susumo endo's calendar of 1983

## Conclusion

To some the 1992 'Time, Future, Machine' calendar may seem to be overcrowded and over computerised in appearance. But you must remember the calendar will be hanging on the wall for a period of a year, which gives you ample time to absorb the story. The calendar is both a functional and informative piece of design. Some may think the text on every page is too much, and is there only to reinforce a weak visual. This is untrue, the text and images are equally dependant on each other. Afterall the essense of visual communication is the skill to manipulate type and image to convey a message.

> Time wasted or time well spent, it brings 8vo to new ground. It has shown that it can engineer images and colour with the same finesse as type and white space. As for that aspiration to change our perceptions of the nature of time... well, give it a year. (Williams,'92,p.18)

## Summary

The first calendar makers 30,000 years ago were faced with the problem of corelating the periods of earth and sun, moon and stars, so as to create an order of full days. Having a knowledge of these ancient calendars methods, we can appreciate and understand our present day calendar, it also gives us some understanding of the value of time.

Our calendar originally began as the Roman calendar which evolved progressively through the Julian, and Gregorian calendars to our calendar today. With the advent of printing the calendar became more accessible, and was given more scope as regards design. Calendar systems and designs have continually changed throughout the centuries, due to everprogression of new technology. We can see how the computer has changed the face of calendar design in 8vo's 'Time, Future, Machine', in the same way as new printing technology changed the format in the 1961 Zanders calendar.

Unlike some designers who fear change, 8vo use todays technology to design for today, so as their efforts might contribute to the progression of design in the future. " Technology and means of production should determine the form and use of type and image. We must find a vocabulary of expression that has meaning today. Statements about where we are and where we want to be." (Holt, Muir,1990,p.41)

The calendar be it functional or a novelty guides us through the future, and helps us record and remember our past.

> An old wag once said ' Time is a means of measuring some thing that doesn't exsist. That may be so, but we would find it exceedingly difficult to live our lives without it.'
> (Graham,1990,p.7)

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