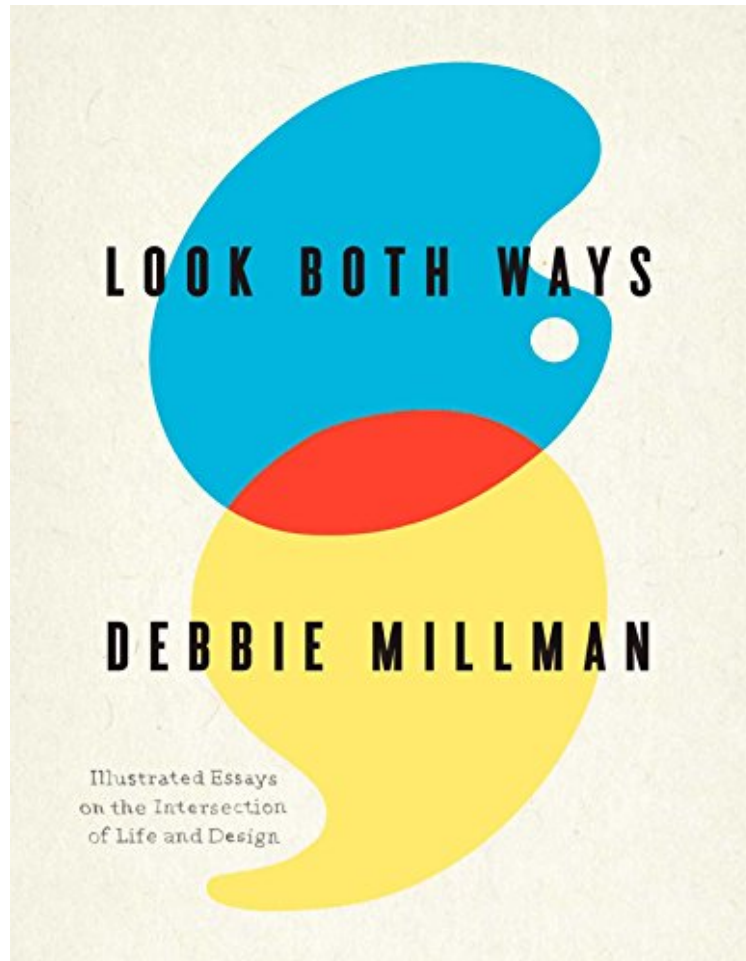


[FREE] Look Both Ways: Illustrated Essays on the Intersection of Life and Design

Look Both Ways: Illustrated Essays on the Intersection of Life and Design

Debbie Millman

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2 of 2 people found the following review helpful. Review:Look Both WaysBy Louise E.D. Herman...like the sculptor who looks at a stone and realizes what it could be, Debbie Millman has transformed the book form into her own creation. It has become, in addition to its message, an Object.While reading the book Look Both Ways, by Debbie Millman, an enriching experience takes place. The cover is conventional, yet the palette and overlapping comma symbol on its front take on greater significance as the 'story' unfolds. Opening the book, you first find a series of pages that resemble the chalkboards of childhood. As you begin to read, you are drawn, literally, into the text by the casual conversational way it is written. You might be reading someone's notes in their lined hard cover black and white composition book. Or perhaps, it could be a diary. But soon enough, easiness in reading starts to give way to weaving

eye movement as you are forced to follow the type's gradual uneven changes. Along the way, you encounter some cross-outs and smudges which speak of first drafts, or suggest the spontaneity of only one draft, or the innocence of a child's first efforts. Peripherally, you sense something more. The blackness of the chalkboard appears painted on. And toward the edges, color, quite pleasant, peeks through. This 'underpainting' or layering suggests the artist's hand, or brush as it were. And the white chalk-like script is immediate, and familiar, and common. So, there is a lot to see, and read, and think about on each of the pages. Sensitized now, you notice as you read, that the pages appear to take on an ever increasing sophistication as the 'child' grows up, moves to the city, begins a career. This build-up increases in a gradual curve, almost imperceptible until you realize what is happening. The style is changing along with the author, as she reveals the various foibles and traumas of school, personal relationships, and work-related choices. In the last two essays, a fully realized marriage of art, style, and content suggest the satisfaction of having realized a dream. In one essay, the direction lines, flow chart-like, pace the author and the reader in a choppy but purposeful stride. The final essay contains shadowy, ghost-like echoes of words, barely perceptible in strategic yet visually scattered places (read between the lines). Floating on a sophisticated evolved backdrop, this final piece displays a secure and fully realized artist's hand as well as a firm control of the medium. Millman has, despite her aha moment of choosing 'branding' as a practical career, achieved what she tells us she really wants to be: an artist and a writer. 1 of 1 people found the following review helpful. I am in love with the weight of the paper and the handwritten ...By dawn lopeman This book arrived this afternoon and I have finished it already. I plan to read it again tomorrow. And perhaps again the day after! I am in love with the weight of the paper and the handwritten and hand painted and cross stitched(??) words. I am inspired! 2 of 2 people found the following review helpful. Look Inside, look around you. By shivaslady I never allowed brands to be big in my life and now I understand why. This book is incredible. A must read to understand our society. I've never read or seen anything like it. A must for all of your creative friends and for you.

In *Look Both Ways*, respected branding consultant and design community leader Debbie Millman has constructed a series of essays that examine the close relationship between design and everyday life. You'll find inspiration on every page as you meander through illuminating observations that are both personal and universal. Each beautifully illustrated essay reveals the magic - and wonder - of the often unseen world around us. Excerpt from "Look Both Ways" It occurred to me, as I stood there, that I could simultaneously, vividly look both ways - backward and forward, in time - at once. I remembered longing to know what was coming, who I would become and how. And I suddenly saw it all over again in front of me. The light was exactly the same, and as the sun fell and the summer shadows slivered against the elegant, lean, concrete towers in the distance, I recognized the smell of the warm air, the precise pink and grey of the coming dusk and the mysterious melancholy and joy of both knowing and not-knowing, and the continuity that occurs when both collide. #151 Debbie Millman