

O Street specialises in branding and cultural experiments, balancing process with play to get things right. Clients include Spotify, RBS and Google. [www.ostreet.co.uk](http://www.ostreet.co.uk)

MY DESIGN SPACE IS...

## GLASGOW INDUSTRIAL

O Street's studio manager, Josh Peter, shares how beer and music keep the team inspired

**A**pproaching its flagship space like a design project in its own right, O Street renovated its studio seven years ago, restoring the original architectural features of a former laundromat, and earning a Friends of Glasgow West Award to boot.

"The look of our studio is decidedly 'Glasgow industrial,'" reflects studio manager and designer, Josh Peter. "It's functional, it's beautiful, it works." But despite this, Peter still points to the studio's

close proximity to some of Glasgow's best food and coffee as one of its main advantages.

In keeping with the studio's sociable spirit, O Street regularly puts on gatherings called Beertimes (1). The team invite creatives doing interesting things into their studio, and pair them up with a one-off beer. "It's a chance for us to explore packaging design and curate an interesting experience, not to mention the good company and booze," explains Peter.

More booze-related memorabilia comes in the form of the Cubs pennant flag (2). "We've got a Cubs fan in the house, and we keep him calm by hanging this 1984 pennant flag," says Peter. "It smells like hotdogs and beer. We're opening a studio in Colorado late this year, so expect to see the addition of some Rockies kit."

Although O Street is "adapting to and having a lot of fun in the digital world," the team still find immense value in old-school

techniques and tools, such as this magnifier (3). They also enjoy using graphic design in varied ways. "Sometimes we team up with other makers to do something special, like this typography-heavy longboard," (4) says Peter. "We spend many a lunch hour endangering Glasgow pedestrians with this bad boy."

The team have a running joke that they're "just a bunch of failed musicians," hence the guitar in their studio (5). "Like any good joke," says Peter, "it's funny because it's true." □



1



2



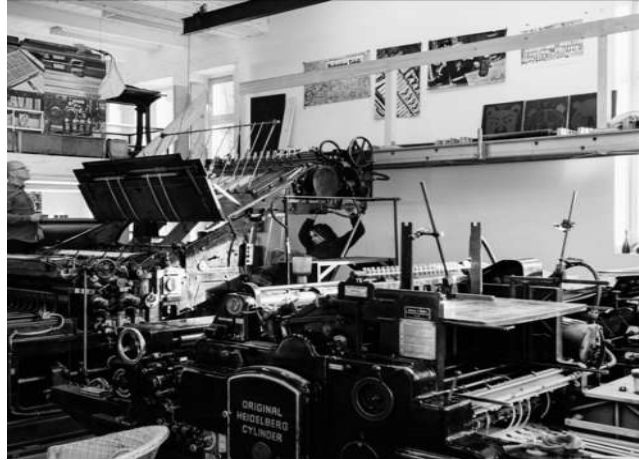
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4



5



Erik Spiekermann's experimental letterpress workshop, 98a, is the birthplace of post-digital printing.

NEW VENTURES

# FIRST IMPRESSIONS

Louis Rossetto, co-founder of Wired, and typography legend Erik Spiekermann discuss how they're revolutionising printing

**C**hange Is Good is a new fiction book by Louis Rossetto about the birth of the dot-com age. And fittingly for a book about a revolution, it's the first book to be designed and printed by Erik Spiekermann's new printing process, which he calls 'post-digital printing'. This method will use a combination of new laser plate cutting technology and letterpress to print 1,000 copies of the book, which is available on Kickstarter. We caught up with Rossetto and Spiekermann to find out more.

**What are the benefits of letterpress printing compared to offset?**

**Louis Rossetto:** Offset printing handles colour really well. But at the same time, when you're reading a book that's only text, offset doesn't deliver on a quality level like letterpress used to. On the other hand, letterpress has the limitation of not being able to do typography well. What Erik's able to do in developing this new technology is marry the advances that have occurred in typography over the last 30 years to the clear benefits of letterpress, in terms of its black type and sharp forms impressed into the paper. The whole package ends up being startlingly better than what we're used to.

**What's the process for this new method?**

**Erik Spiekermann:** We bought an image setter machine that cuts into polymer plastic with a laser, and then we can print from those plates. We put these plates with metal backs in our machine, which has a magnetic base. It goes into the printing press, and stays

there. And then we get the impression, the raised surface, of the letters.

**Tell us about Change Is Good...**

**LR:** Change Is Good is a story about a moment that changed the world. In the nineties, there were young people with fire in their eyes, with big ideas and a passion to make change happen. Change is Good is about those people and their challenges. It's utterly appropriate that the story of this era of revolutionary change is brought out on new technology which will revolutionise printing.

**Are there any types of books that you think wouldn't print well using this method?**

**ES:** Text is where letterpress shines, but we can imagine printing books using a mix of processes, for example, full colour offset and black type, or other combinations. We are no Luddites, and we like all types of printing on paper – including using our Risograph.

**What's the future of post-digital printing?**

**ES:** Bringing together the best of each technology: digital type and typesetting offer more choices and better precision. Letterpress printing makes type look better than watery offset. We've already printed two books for a major German publisher, and will print another five titles this year.

**What advice do you have for someone wanting to get more from letterpress, who doesn't have your resources?**

**ES:** Come and buy plates from us. We need to get our money back on our investment. ■