

THE END OF THE WORLD AS WE KNOW IT

STRATEGY AND SPECIFICATIONS

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STRATEGY—

The Y2K bug was a real issue that had tangible consequences. It had the potential to collapse computer networks around the globe, impacting flights, banks and power grids. This could have been world ending. The media circus sensationalising this issue stoked the flames of panic and fear around the world. Although the Y2K bug was 25+ years ago, the topic of media-induced-panic is relevant right now. It needs to be spoken about.

The End of the World as We Know It is a response to the milestones ISTD brief. My aim was to convey the pressure cooker of panic, hype and hysteria leading up to the turn of the millennium. This apocalypse had a deadline, which plays heavily into how I realised my outcome.

I designed my work for an audience who didn't experience the Y2K panic. This includes me. My outcome glimpses into how the months leading to Y2K felt and narrating key elements at play. This is important for a modern audience, we witness media inciting panic and fear with every new headline. The overload of breaking news and global catastrophes numbs us.

Key points and headlines are kept legible throughout the outcome, but large sections of copy are difficult and even impossible to read. This communicates my theme of the media creating widespread panic. With information pouring in from so many sources, any viewer becomes overwhelmed and unreceptive to more news. A goal of my outcome is to create a sense of unease

and panic for the viewer. I achieve this by subverting or breaking design conventions within their context and using the fax machine to create organic print errors at poignant moments.

The frontlines of the Y2K bug were offices in the 90's. This was the main aesthetic inspiration for my outcome. To stay true to the era, I chose typefaces relevant at the time, and based layouts off real and relevant print ephemera from the 90's.

I produced my outcome using a fax machine. This has heavily informed its design. I chose to use a fax machine because of its prominence in office environments. It's also used to echo the theme of apocalypse. In the late 90's technology shifted to digital. Faxes were replaced with emails. Despite the fax's value at the time, it was going to be made obsolete. Much like how society saw Y2K as an 'end of times' on the horizon. The fax was headed to its own apocalypse as obsolescence was in its future.

My outcome is one long 'endless' fax. This represents the enormity of the task to fix the Y2K bug. As the viewer progresses through the piece, the text becomes more distorted. Either through manual manipulation or printing errors. This calls back to the 'countdown' to Y2K. The viewer can see and feel the millennium approach as the piece becomes increasingly difficult and frustrating to comprehend.

TYPOGRAPHY—

All my typefaces were chosen because of their period relevance. This was my top priority. Because of the office theme of my project, I've selected TrueType fonts: Courier and Arial. These were developed by Apple and licensed to Microsoft for Windows 3.1 in 1992. These would've been some of the most widely used fonts within offices at the time.

The only exception is my display font Apple Garamond. For its wide use in Apple's advertising in the 90's, this font has strong cultural associations with the brand, and in turn, office environments.

Courier is at the heart of this project. It's history of being widely used in typewriters, then developed as a TrueType font gives it a clear cultural association with the office environment. Courier is the near constant throughout. While mimicking certain layouts and ephemera throughout the project, I've altered Courier to suit my needs. For this project I use four main typesetting variants. Aside from the cover sheet, Courier is always seen in 10pt.

I use Arial as a secondary body copy. In my outcome I've used this typeface to convey a more 'technical' feeling than Courier. Being a San serif, it's lost its human qualities which make it a perfect fit for conveying impersonal sections of my outcome.

Courier

Courier—Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 ()!?,;:"

Courier—Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 ()!?,;:"

Courier—Oblique

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 ()!?,;:"

Courier—Bold Oblique

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 ()!?,;:"

Arial and Garamond

Arial

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 ()!?,-.,:;”

Arial—Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 ()!?,-.,:;”

Apple Garamond

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 ()!?,-.,:;”

TYPESETTING—

Through this project, I use four main alternate typesettings of 10pt Courier. I tailored each for its specific purpose in my project.

Intro section

The first instance of this (excluding the cover sheet), is the introductory section. This section isn't layout inspired by ephemera but designed with the purpose to present non-linear snippets of information in a modular fashion. Another key element of this section is how I exaggerate the natural text-block rivers to distort and disrupt the text. To achieve these functions, I justify it so the letter and word spacing could become uncomfortably and illegibly tight, but with the flexibility to stretch out too.

There are no news papers to read
or movies to go to
or welfare checks to cash.
Meantime, retirees are opening
letters saying that their
pensions have been cancelled
because they are 23 years old.

Example of typesetting above

	Minimum	Desired	Maximum
Word Spacing	30%	45%	90%
Letter Spacing	-6%	-4%	0%
Glyph Scaling	98%	100%	100%
Size	10pt		
Leading	12pt		
Alignment	Left	Justify	

Colin and Eric

In my correspondence section I introduce two characters. Colin and Eric. Here I use typesetting to convey their personality and differentiate them as characters. I chose to show two men, because an employee in a semi-important position in an American office in the 90's would stereotypically be a man.

Colin is by-the-book. He's not emotional and just wants to get his work done. He could be seen as quite mechanical. But to fit into an office environment, tries to alleviate this with his email niceties of "I hope this finds you well" and "Best, Colin". Which exaggerates his unemotional nature with how he uses it in every message.

I conveyed his personality by typesetting it to mimic the classic courier monospacing. The letter and word spacing is wide and even. I also typeset so every sentence is on a new line. This looks organised and systematic, like Colin.

Eric is the opposite of Colin. Eric is a fast-talker. He's emotional, rash, casual, and a bit cheeky. He's efficient at his job but easily goes onto tangents and gossip.

I characterized Eric by using expressive punctuation and a spectrum of sentence lengths to convey emotion. Eric's sign ons and offs also change depending on his mood. His letter and word spacing is quite tight, and I allow lines to become very tightly squished. This conveys his excitement and 'word vomit'. Eric's sections feel fast paced and emotive.

Colin Courier	Minimum	Desired	Maximum
Word Spacing	55%	65%	100%
Letter Spacing	-2%	0%	0%
Glyph Scaling	100%	100%	100%
Size	10pt		
Leading	12pt		
Alignment	Align Left		

Eric,

I hope this finds you well.

The documents you sent me on the 14th were elucidating.

With the current social unrest, the profile of our demographics is changing.

Please send me the revised files on our target demographics for Monday.

Best, Colin

Eric Courier	Minimum	Desired	Maximum
Word Spacing	35%	45%	75%
Letter Spacing	-7%	-4%	0%
Glyph Scaling	95%	100%	100%
Size	10pt		
Leading	12pt		
Alignment	Align Left		

Colin

So I've been reading up on John Trockman.

He founded MOM (Militia of Montana). I've included an excerpt from a paper about the Militias that are forming.

Its concerning right? Should we be concerned?

Hope this helps with demographic research...

Newspaper section

The typesetting I’ve tailored for the newspaper section was designed to bear resemblance to ‘The Village Voice’ article. But also taking inspiration from The New Yorker.

So, for this section, I implemented hyphenation, Drop cap and Indents rather than line breaks. I adjusted the hyphenation to avoid capitalised words and avoid last words.

I also noticed that both newspaper inspirations had incredibly tight gutters. So chose to use this to convey the theme of confusing media induced panic by removing the gutters completely, with all that’s left being the dividing lines. This further serves to create an aggressively confusing block of text. It subverts its origin as a newspaper to echo the underlying theme of media causing such confusion.

I chose ‘The Village Voice’ as my main inspiration because it was a New York based paper. But I also intended to subtly reference the modern relevance of media intentionally creating news burnout. The Voice supported gay rights, and in 2025 they’re being stripped away. Global catastrophes occur daily, distracting us from our own government ripping away decades of human rights progress. This is the apocalypse of our modern age.

	Minimum	Desired	Maximum
Word Spacing	45%	55%	90%
Letter Spacing	–6%	–4%	0%
Glyph Scaling	98%	100%	100%
Size	10pt		
Leading	12pt		
Alignment	Left	Justify	
First Line	Indent 10mm		
Hyphenation	Avoid capitals, last words		
Gutters	None		

Image of references in appendix. Fig 1.

TYPE CATALOGUE—

Arial

Checklist	10pt 12pt Leading		SUBHEADING
Throughout Smallest size	10pt 12pt Leading	Paragraph	
Throughout Largest size	51pt 11pt Leading	Paragraph	

Courier

Throughout	10pt 12pt Leading	Paragraph	
Cover Sheet	18pt 12pt Leading		HEADING
	13pt 12pt Leading	SUBHEADING	
	11pt 12pt Leading		<i>Bold Italics</i>
	9pt 9pt Leading		LEGAL JARGON

Garamond

Closing	90pt 46pt Leading
Newspaper	75pt 60pt Leading
Intro section	42pt 36pt Leading
Manual section	24pt 24pt Leading
	18pt 12pt Leading

HEADING

HEADING

HEADING

Heading

Subheading

PAPER SIZE—

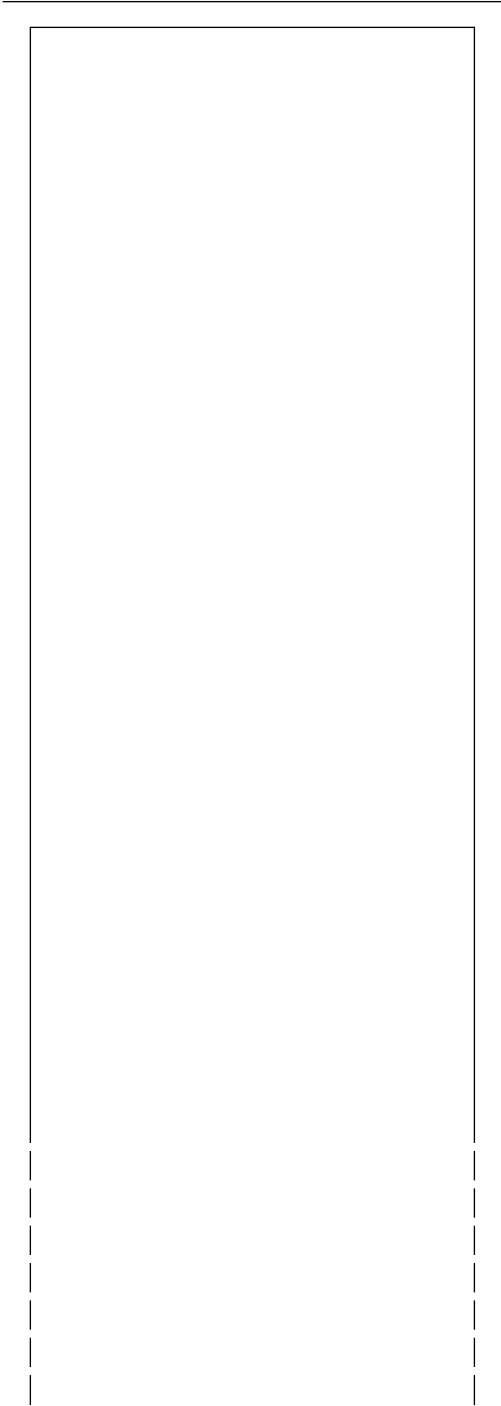
Because I chose to use a fax machine to produce my outcome, this informed and constrained my paper choice. My fax takes A4 width thermal paper rolls. The paper rolls I used are 55gsm.

I wanted to make use of the fax printing on a roll to convey a key point within the story of the Y2K bug. Fixing the bug itself was an endless task. I chose to convey this to the reader with a seemingly endless piece of paper.

I also conveyed the sense of Y2K being a countdown by increasing the occurrence/intensity both manual distortion and physical print defects as the reader progresses down the page.

The choice of using a fax also restricted my colour options to black and white.

210mm

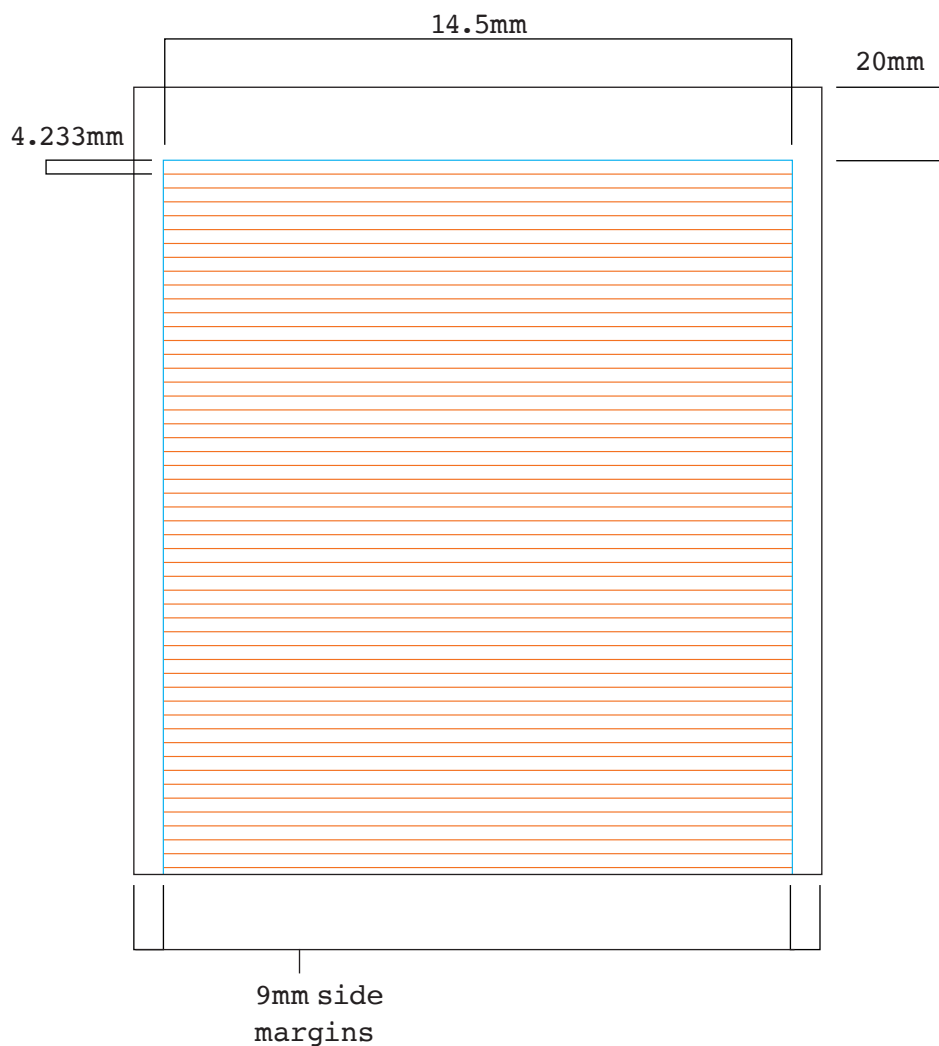


GRIDS AND LAYOUTS—

Because my paper has never had a set height, every grid layout I've used has had no rows. The outcome uses a consistent baseline grid of 12pt which I've used instead of rows.

Each section will be detailed individually since they change. Below is the standard margin layout. Unless otherwise specified.

I vary the layout throughout the outcome, as a few sections are intended to replicate period accurate ephemera and layouts.



Cover Sheet

Telephone
(202) 414-4632

FAX
(202) 462-4391

Telex - 192000

Senders' Direct Fax
(202) 432-4612

TEOTWAWKI

Professional Corporation
1200 18th St NW
Washington, DC 20036

TELECOPY COVER SHEET

ORIGINAL:

Will Not Follow

Follows Via Mail

☒ Follows Via Courier

TO: Eric Marlowe

ON: July 13, 1999

at 10:43 AM

FIRM: TEO

CLIENT NO: 54371

CITY/STATE: Washington, DC

CLIENT NAME: TEO

HOME#: (202) 446 1633

WSGR OPERATOR:

TELECOPY #: (202) 858 4311

ATTENTION: NOTIFY RECIPIENT BEFORE SENDING

USE THIS FAX NO.

ATTENTION: ONLY

FROM: Colin Moore

EXT: 5921

LOCATION: WV1-4

TOTAL NUMBER OF PAGES INCLUDING THIS COVER SHEET: 7

IF YOU DO NOT RECIEVE THE ENTIRE DOCUMENT

PLEASE CONTACT THE T&H OPERATOR AT (202) 858 4311, EXT. 2174

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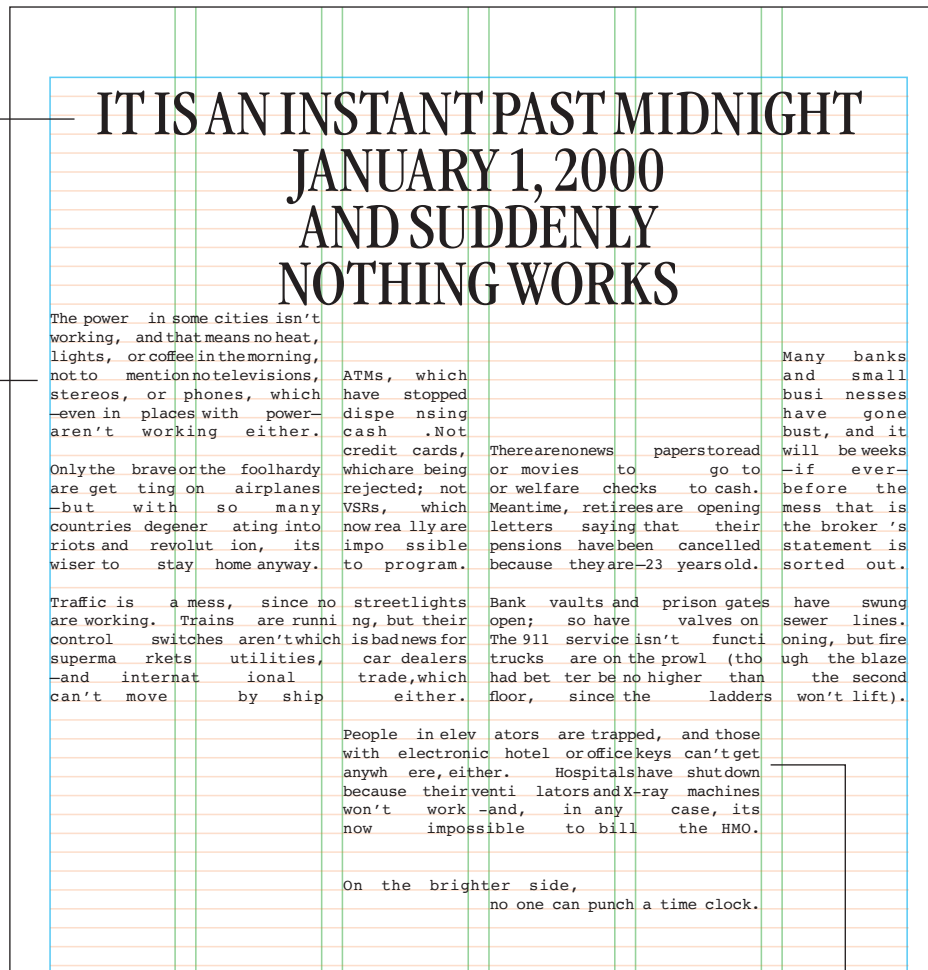
1999 TEOTWAWKI (ALL RIGHTS RESERVED)

This page uses the same margin layout as on the previous page. But It's individual layout is mimicked from a time accurate reference.

Image of reference in appendix. Fig 2.

Heading
Garamond
42pt
36 Leading
Centre align

Body
Courier
10pt
12pt Leading
Full Justify



5mm gutter

Paragraphs are non-linear. So arranged modularly to mimic a computer. Natural rivers emphasized to create confusion and echo the computer errors.

	15mm left margin	6.4mm gutter	22.6mm right margin
Heading Garamond 24pt 24pt Leading Left align	<p>1. How did we get here?</p> <p>1-1. Background</p> <p>In the early days of computers, data storage was limited and very expensive. As you may know, the first computers used punch cards.</p> <p>It took a handful of these cards to store the amount of information that we can store today in a space smaller than a speck of dust.</p> <p>Computer storage cost about 10,000 times—that's a million percent—as much as it does today.</p> <p>With the advent of magnetic tape, costs decreased slightly. Regardless, programmers embraced any method that could save storage space or memory.</p> <p>1-2. Saving Money</p> <p>One of the methods they adopted was to reduce four-digit years to two digits. For example, 1967 became "67" 1984 became "84"—much as we do today when we hand-write a personal check. The century portion of the date was shaved off, cutting the storage requirements in half.</p> <p>1967 → "67" 1984 → "84"</p> <p>1-3. Back in Time</p> <p>This simple device posed no problem so long as the dates being used pertained to the current century. However when you get to the year 2000, you have a problem—a big problem. With only two digits available, the computer stores the year 2000 as "00" but interprets it as the year 1900! Why?</p> <p>Because the programmers built into the software the assumption that every two-digit year was preceded by the number "19."</p> <p>2000 → "00" = 1900</p> <p>1-4. What Were They Thinking?</p> <p>Based on the rate at which technology was changing, these programmers did not think that the programs they were writing then would still be in use today.</p> <p>But they were wrong. Many of these programs are still in use today, and have become the information processing backbone of modern society. Worse, even when programmers have written entirely new programs, they have often blindly followed this two-digit convention.</p>	<p>1-5. Bugs In The System</p> <p>The Millenium Bug creates enormous problems in all kids of date-based calculations.</p> <p>Consider, for a moment, a corporate pension program that uses a simple date-based calculation to determine eligibility for benefits. It follows this rule: <i>Every employee who is 65 or older gets a check; everyone who is younger than 65 does not.</i></p> <p>Consider a person born in 1933. Subtract this year from 1999 = 66. This person is eligible to receive a pension check.</p> <p>This calculation yields the same result, whether you use two digits or four. But in the year 2000, the SSA's computers, unless they are repaired, will attempt to subtract 33 from 00, and incorrectly calculate that the person is -33 years old.</p> <p>This, from the computer's perspective, this person hasn't even been born yet—and certainly isn't old enough to receive a benefit check.</p> <p>1-6. The Bigger Picture</p> <p>On some systems, these kinds of errors simply crash the computer/ frankly this is the better result; at least then you know something is wrong.</p> <p>The bigger problem is when these sorts of errors create corrupt data and pass it on from one computer to another. Before long, even compliant systems (that is, those that can correctly handle dates after January 1, 2000) can crash or miscalculate data.</p> <p>1-7. Chaos Unleashed</p> <p>But we don't have to wait until January 1, 2000, to begin seeing problems with the Y2K issue. Already it is affecting us.</p> <p>According to Cap Gemini, an international computer consulting and research firm, 55 percent of all corporations have already experienced at least one Y2K-related computer failure. These include:</p> <p>Electric utilities at risk : In the summer of 1998 a midwestern electrical utility ran a test for Y2K compliance. According to U.S news & world report:</p> <p><i>"When the test clock turned over to 2000, a safety system mistakenly detected dangerous operating conditions, and the power generators completely shut down. Programmers worked on the problem for three days, then re-ran the test. A different sector of the system failed, shutting down the system again. Technicians have yet to fix the problem."</i></p> <p><i>This underscored one of the most unsettling aspects of the Y2K bug: Fixing the program that runs one piece of equipment can have disruptive effects on other parts of the system."</i></p> <p>Y2K upgrade causes chaos in U.S Senate offices : A new Y2K-compliant financial management computer system was installed in the Office of the Secretary of the U.S Senate in October 1998.</p>	

Subheading
Garamond
18pt
12pt Leading
Left align

Body
Arial
10pt
12pt Leading
Left align

Layout for this section is based off my own fax's manual. I chose this inspiration because this is an explanatory section. I chose Garamond for subheadings to tie this section in visually with the rest of the outcome, and Arial because it's a technical section.

Image of reference in appendix. Fig 3.

Layout for this section is based off my own fax's manual. I chose this inspiration because this is an explanatory section. I chose Garamond for subheadings to tie this section in visually with the rest of the outcome, and Arial because it's a technical section.

Image of reference in appendix. Fig 3.

GRIDS AND LAYOUTS—Correspondence

Body
Courier
10pt
12 pt
Leading
Left align

Body
Arial
10pt
12pt Leading
Left align

Increases
size with
each
sentence.
At end, size
increases
with each
word.

Ragged right
edge becomes
increasingly
ragged and
uncontrolled
to convey the
malicious
and
aggressive
nature of the
militias.

Final words
largest on
page. In bold
and given
space from
the previous
line so it
stands out.
Intended
to make the
user feel
scared and
uncomfortable.

Eric,
I hope this finds you well.
The documents you sent me on the 14th
were elucidating.
With the current social unrest, the profile of
our demographics is changing.
Please send me the revised files on our target
demographics for Monday.
Best, Colin

Hi Colin
I'll get the files to you ASAP. You've gotta check
out CBS from last night! The Trockman guy has been
rounding up his trigger happy madmen.
"Preparing for Y2K plunging the US into the dark
ages" Its insane! Hate to break it to you but
they're one of our new demographics. Do you think
Tucker would approve the budget for guns in the
next ad? Too dangerous?
Later, Eric

Eric,
I hope this finds you well.
Thanks for sending through the documents.
No, Tucker won't approve the budget for guns
in the next ad, we can't broadcast that.
I did watch that program, I want you to
continue researching the militias.
Tucker wants to target the demographics who
are most concerned for Y2K.
Best, Colin

Colin
So I've been reading up on John Trockman.
He founded MOM (Militia of Montana). I've included
an excerpt from a paper about the Militias that
are forming.
Its concerning right? Should we be concerned?
Hope this helps with demographic research...

1. "Unorganized"
Militias are
Legal: This
belief is
essential for
the existence
of the Militia
movement
and not
surprisingly is the most vehemently
asserted. Militia members base
their claim on the Second
Amendment to the Constitution.
"A well-regulated Militia, being
necessary to the security of a
free State, the right of the people
to keep and bear Arms, shall
not be infringed." and similar
language in state constitutions.
Although federal courts have consistently
ruled that the Second Amendment only
addresses government-sponsored militias,
the Unorganized Militia argues that this right
belongs to individual citizens.

2. Fear of Globalization and the New World
Order. Examples of this belief are the ideas that the
United Nations is engaged in a plot to take over the United
States or that hidden agents, cast in the guise
of the Federal Reserve, Trilateral Commission, or
Zionists, are controlling the world. Militia members point
to the existence of foreign troops and weapons on
U.S. soil, the current U.S. presence in the former Yugoslavia
under U.N. auspices, and the prosecution of U.S. soldiers who refuse to
wear U.N. insignias as proof of this conspiracy. This belief
also includes concerns such
as corporate control of the media and job loss from
companies which downsize and move offshore.

3. Resentment Towards the Current Federal
Government. The government is viewed as out of
control and illegitimate for its attempt to regulate
firearms, collect taxes and administer land. This belief is
largely represented by gun-rights advocates
who oppose any restrictions on gun-ownership. Also
included are the militant members of the County's
Rights movement and the Wise-Use movement who are
opposed to the control of land at any level higher than the county.

4. Reaffirmation of Traditional Values. This belief
encompasses fundamentalism, both in regards to
the constitution and the Bible. (Maxwell and Tapia
1995) Militia groups often assert that their purpose is to
defend the original meaning of constitution and
return to a highly selective interpretation of the
ideas expressed by the Founding Fathers, most notably
Thomas Jefferson and Patrick Henry. They assert that
current practices by the federal government, such as
income tax, are illegal because they were not included
in the Constitution. Also fundamentalist interpretations
of the Bible are also used in support
of these cases to support
white supremacy

Eric,
I hope this finds you well.
I read through the excerpt you sent, I would've
preferred you send the entire paper.
Please send a copy over ASAP. I do find the
development of these militias concerning
also, but don't let your personal opinions
affect your work.
Best, Colin

Hi Colin
I left the paper in your inbox tray, hope you found
it. I also left a copy of a 'Y2K survival guide' I
was given by Tammy. You hear she's planning to sell
her house and move to Appalachia. Can you believe
it? She says that her husband works in fixing 'The
Bug' and has insisted on moving out there. I'm
thinking that might be most sensible thing to do.
Check out the book!
Later, Eric

5mm gutter

9mm margins

This line
is the first
mention of
Militias
which is why
the Militia
article
starts here.
It grows and
looms over
the messages
as a violent
and ominous
presence.

The way I
designed
this page
is to make
the Militias
feel violent,
scary and
malicious

GRIDS AND LAYOUTS—Checklists

Heading
Arial Bold
10pt
12pt Leading
Left align

Body
Arial
10pt
12pt Leading
Left align

LEVEL 5 THE 1-YEAR CHECKLIST			
✓	Action Step	Qty	Unit Price
	Purchase <i>The Encyclopedia of Country Living</i> .	1	\$28
	Purchase <i>Square Foot Gardening</i> .	1	\$17

11.05mm

11.05mm

54.417mm

13.917mm

Checklists were made following basic conventions of the original source book copy. Printed on tracing paper. Annotated, then copied overlaying each other.

Image of reference in appendix. Fig 4.

LEVEL 3 THE 30-DAY CHECKLIST			
✓	Action Step	Qty	Unit Price
	Purchase <i>Emergency Survival Communications</i> .	1	Varies
	Purchase <i>How to Live Without Electricity</i> .	1	Varies
	Consider getting an amateur radio license.	1	N/A
	Consider buying a ham radio for long-range, two-way communication.	1	N/A
	Purchase long-term food-storage program (per person price).	1 year	Varies
	Purchase food-grade storage buckets (amount assumes no packaged long-term foods).	12/ year	Varies
	Purchase desiccants—One Unit Clay, Unit Pak.	1	Varies
	Purchase oxygen absorbers—FT-750.	1	Varies
	Purchase cast iron skillets.	1	Varies
	Purchase cast iron Dutch oven.	1	Varies
	Purchase colander.	1	Varies
	Purchase food scale.	1	Varies
	Consider...	1	Varies

LEVEL 3 THE 30-DAY CHECKLIST			
✓	Action Step	Qty	Unit Price
	Purchase <i>Portable Wealth</i> .	1	\$12
	Purchase basic grains, beans, corn (popcorn), rice, etc. (amount assumes no long-term foods).	40lbs/ month	Varies
	Purchase a grain mill (Whisper Mill, Family Mill, or Country Living Mill).	1	\$229-\$366
	Locate self-sufficient water source (well, spring, stream, etc.).	N/A	N/A
	Decide how much more you want to stockpile and begin making incremental withdrawals.	N/A	N/A
	Revisit where you are hiding your money. Make sure it is as secure as you can make it.	N/A	N/A
	If you are going to withdraw more than \$10,000 send a letter to your banker.	N/A	N/A
	Determine whether you can manufacture barter items during a crisis. If so, obtain needed supplies/tools.	N/A	N/A
	Discuss investment strategy with your spouse. You don't want to do anything that would cause rift in your marriage. You need to be in agreement.	N/A	N/A
	Determine what it's going to cost you if you "cash out" of your conventional investments.	N/A	N/A
	Do a "gut check." Are you willing to pay the price of getting out to make the balance of your funds more secure?	N/A	N/A
	Make sure you have taken care of "first things first" (i.e., invest in basic preparedness, items you can shake an emergency cash reserve, and barter items before investing in silver and gold).	N/A	N/A
	Set up a precious metals acquisition plan and begin converting your cash to silver and gold on a systematic basis.	N/A	N/A
	Make a list of permanent waste disposal solution.	N/A	N/A
	Identify your alternative energy source in order to determine electric demand.	N/A	N/A

In this section, the newspaper design conventions allowed me to make the grid visible. I play with the dividing column lines, replacing the gutter with them and making them rip across the page.

Subheading
Courier Bold
9pt

9pt Leading
Centred

Heading
Garamond
75pt

60pt Leading
Centred

Body
Courier
10pt

12pt Leading
Full Justify
Drop Cap

NEW YORK, MONDAY, DECEMBER 27, 1999

AS YEAR 2000
NEARS,
U.S. IS CONFIDENT,
YET CAUTIOUS

BY DAVID E. SANGER

WASHINGTON, Dec. 26—The government's automated teller machines coordinator for the year 2000 conversion said today that his concerns about the readiness of hospitals, prisons and emergency service organizations had been allayed, and Pentagon officials struck a carefully calibrated tone of confidence that they could deal with any terrorist attacks around the New Year's holiday.

They spoke as the government entered the last week of preparations for possible computer malfunctions and terrorist threats. Government officials have started to show off the White House command systems six months ago, center for dealing with threats, which keeps tabs on things like the amount of cash withdrawn from automated teller machines along the borders of the United States. Officials repeat today that they know of no specific threats. "People are pretty geared up," one administration official said, "but not one that would affect the quality of care."

Appearing on the ABC News program "This Week," John A. Koskinen, the chairman of the President's Council on the Year 2000 Conversion, said that although half of the country's 911 emergency systems had not been reprogrammed their computer systems three months ago, over 95 percent of the 911 systems now report that all their work is done.

Hospitals are also ready, Mr. Koskinen said, though most of the recent concern when James K. Kallstrom, former head of the F.B.I.'s New York office, said he would not go to Times Square because "if there is a strike, it will be in a large gathering."

The White House has been trying in the last few days to strike a balance between calling for vigilance and dissuading Americans from showing up at Times Square, the celebrations here on the Mall and at other large events. Mr. Kallstrom's message set exactly the tone they did not want — even as the police get ready to control access to Times Square and former intelligence officials have predicted two as a nuclear and biological response teams gather around the world. And in Washington and other cities.

7.5mm Margin

49mm Column

Subheading
Courier Bold
9pt
9pt Leading
Centred

Heading
Garamond
90pt
46pt Leading
Centred

End Quote
Courier
13pt
12pt Leading

Though the experts may disagree about the nature and severity of the disruptions that will occur as a result of the Year 2000 Computer problem,

ALL ARE
AGREED
THAT SOME
LEVEL OF
DISRUPTION
IS NOW
INEVITABLE.

TRUST GOD AND KEEP YOUR POWDER DRY

Crushed leading intended
to show visual disruption
that feels aggressive and
uncomfortable

9mm

Section was originally going to be longer. But "Trust god and keep your powder dry" was a very strong quote to end on. The section contrasted nicely against the much longer sections above. Keeping the closer brief made the end more impactful.

This was one of the most purposeful manual print errors I created. It took many trials and errors to get it correct. I created this stretch effect by holding the ingoing copy in place, and letting the fax repeatedly print the same section.

I highlighted the word "inevitable", stretching it out dramatically to create emphasis. Within this fax, this moment is the last ten seconds of the clock to midnight counting down. "Trust god and keep your powder dry" Is the clock striking 12.

I intentionally don't address the aftermath of Y2K, because the focus of this project is the build-up. Keeping it ambiguous retains the sense of unease and panic I've been working to build in the viewer throughout the fax. If I acknowledged that everything worked out well in the end, I would be invalidating all the work I've done so far.

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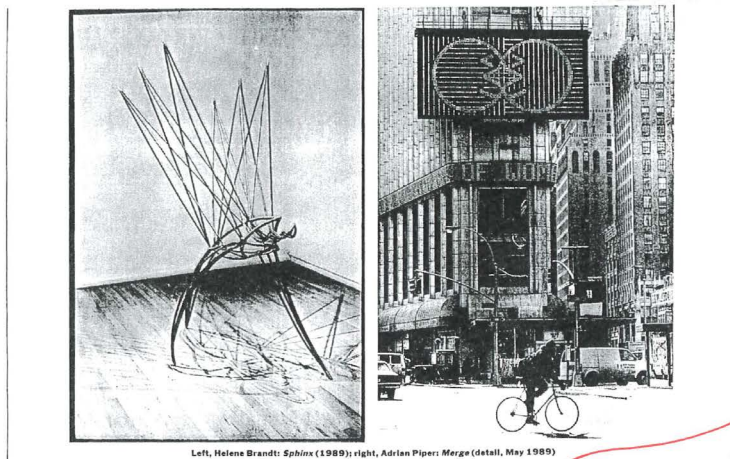
APPENDIX—

Village Voice and annotations

Fig. 1a.

The Village Voice.
I printed this off studied
and annotated it to get a
better understanding of
its construction.

VILLAGE VOICE
May 30, 1989
Page 89



Left, Helene Brandt: *Sphinx* (1989); right, Adrian Piper: *Merge* (detail, May 1989)

In Tongues

BY ARLENE RAVEN

When Nancy Chunn was painting Cambodia as strips of bacon and El Salvador as liver, she'd buy models at the butcher. But she never met. Chunn struggles against a primary dread of flesh by "incarnating" the bodies of lands and waters she has been painting since 1981. Chunn is hardly alone in the dilemma that occupies the center of her art practice. Aware of the wide-ranging, constantly shifting social implications of the personal, material body is acute right now, because poses of U.S. citizens war for control of American creatures (fetuses, children, soldiers, animals) while questioning wholesale slaughter in the Third World hot spots Chunn paints, one is tempted to leave one's body, if just for a moment's relief from carnal complicity in the madness. But discourse among parts of the body politic is first of all physical in nature. No one can enter the struggle as dead meat or a brain in a jar, hoping to become a living, speaking subject. It is precisely for this living, speaking subject that Chunn labors.

Ronald Feldman's north gallery is devoted to a look into Chunn's complicated creative process, including notes about studies of one painting. In the front room, where six exquisite large paintings (maps of Ethiopia, Korea, the Philippines, Iran/Iraq, Kurdistan, and Haiti/Dominican Republic) hang, this struggle to embody can be sensed in an extraordinary formal tension. Closely modulated, elaborately mixed colors are laid on in many thin skins, remaining close to the bone. Darkly radiant, these paintings are never sumptuous. Chunn's strict restraint of means and tight structuring wrap the conflicts that are inherent in her subject

demonstrated her earlier sculptures' perfect fits by scrambling onto a high chair, lying flat on the bed of a wheeled cart, and climbing into wings she could "wear" like armor or a stiff body stocking. The individualistic shapes and tautly rendered construction of these works promised sanctuary and healing. As personalized enclosures they were equally restricting, self-imprisoning environments for one. Navigating between facility and desire, Brandt sought out autonomy alone and in depth among her own handmade "adornments," such as Samuel Beckett described in *Endgame*: "Making them and getting in and out of them give me courage," she said. Gradually the number of hard decreased until, by 1988, she was no longer making enclosures around her own body.

The six recent sculptures just shown at Thalia MacKee Gallery are freestanding soaring steel lines, each supported by three light feet. Although similar in size to earlier sculptures, their scale has ex-

panded because they are no longer made to the artist's actual measurements. Yet she hasn't given up a physical place for herself at the center. The conceptual core of each of the new works is a "seat of power" made to fit a 12-inch wooden mannequin, a scale-model stand-in for the artist.

In a charcoal drawing, *Shadow Sphinx*, a primal scene unfolds. Two versions of Sphinx (the sculpture that stood in a corner beside the drawing) occupy a spotlighted stage. Serpentine, volutant tongues animate the power/center of the figures. These tongues thrust in a dual dual with—or at least engage in a tongue-lashing of—a funky primordial beast whose weapon is also lingual. The active tongue, instrument for the earliest struggle for identity, has been drawn here as an emblem of this artist's rite of passage.

Tongues stick out from wide-open mouths and penis-planes spit bombs at random targets in two forceful series included in "Nancy Spender: Works Since 1980" at the New Museum. Spender's "War Series" (1986 through 1990) addressed the devastation of Vietnam and explored the archaic impulses that create war. Images of angry criticism and ceremonial savagery were in her, as well. Spender's embryonic emanations on personal and common freedom—depictions of violent tugs-of-war with the environment for control of her subjects' bodies and souls.

Antoinette Artaud complained of losing his tongue. At the end of 1984, when Spender returned to the United States from France and settled in New York, she purchased an anthology of Artaud's works. Artaud exemplified an artist's suffering, both mental and physical, in the world at large and in a bourgeois society in partic-

ular. Artaud's political and artistic alienation brought Spender's outsider status into focus for her. And she used protruding tongues in her "Codes Artaud" paintings of 1971 and '72 to break her silence. Spender's tongues issue from her own wish to speak: a first, original approach to life, and her depiction of finding one's own voice. "I had a tongue and at least a part of the language of the world," she has said. Figures and parts of figures open their mouths as physical entrances to and from the self, their tongues, the bridge that allows reciprocity between self and the world, sensation and the intellect, sexuality and politics. A mouth extends from one scordike tongue, a snake converses with another, presenting in literal terms the equation that the power to direct discourse is the power to create culture. As gestures of social subversion, Spender's tongues are not only instruments of vituperation and irony, but, rejecting passivity, of speech and (as Adrienne Rich put it) the dream of a common language.

Adrian Piper's *Merge*, the most effective Spectacular lightbulb I've seen in the Public Art Fund's "Messages to the Public" program, tackles the scary proposition of humans coming together. In public yet. But there is real animation interest, and fun too, in Piper's playful approach. Two identical yet differently colored Tac-Man-type faces move toward, through, and away from each other. The "merging" takes place most noticeably in the eyes, noses, and mouths, these making a kind of composite centralized face for a moment. And each time the two faces intermingle, their color patterns change. Piper thinks, become physically more like one another from being together. She considers the visible alterations in the players as they merge—evidence of their encounter—to represent the repetitive, cyclical generation of racial intermixture. Transcending the boundaries of one's self to unfold another, losing the self only to be forced to recover one's personal edges and move on, are facts of human interactions. And as that process moves, civilization is shaped.

Prints (s.d.) At: <https://archive.newmuseum.org/print-ephemera/9563>
(Accessed 06/04/2025).

The New York Times and annotations



Fig. 1b.

The New York Times. I also printed this off to study and annotate. It didn't have as large an impact on the design though.

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DEC 14 '94 14:29 P.1

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Fig. 2.

This was used as visual reference for the fax cover sheet. I worked to recreate it digitally using InDesign while still being as accurate to the original as possible. At this point in time, I was considering making this project prop-making focused.

I changed my plans and chose to keep the cover sheet because to effectively convey the theme that this is coming out of an office fax machine, it needed to have one. Details were changed though to better reflect my topic.

The location listed on my version of the cover sheet is a rentable office block in Washington DC. All the phone codes are also accurate for this location in Washington. I chose this because the Y2K bug wasn't fixed in just one place, but the US government played a large part.

Fax Manual

Fig. 3.

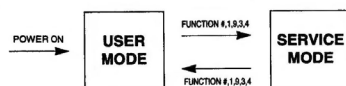
5. Operation Instruction

5-1. Service Mode

The service mode (tech mode) of the machine provides additional option setting, tests, reports, and memory clear.

The service mode is entered by pressing **FUNCTION**, #, 1, 9, 3, 4 in sequence. Then the LED indicators of **POWER**, **RECEIVE**, **FINE** light on and 2 short tone sound then 3-LED lights turn off and indicates the machine is entered in service mode. The machine will still perform all normal operation and blink the **POWER** LED while in this mode.

You must turn the power switch off and on, or press the key **FUNCTION**, #, 1, 9, 3, 4, in sequence again to return from service mode to user mode. At this time, this operation does not change any option that are changed in service mode, unless doing operation for memory clear tests.



You can communicate with direct connection between both units by pressing the **"MONITOR"** followed by **"START /COPY"** key of the both units.

5-1-1. User Mode Options

Confirmation Report : Default setting → On Error

Whether the machine will print or not the transmission result after every transmission.

On Error = The machine will only print out the transmission result after on error transmission.

Yes = The machine will print out the transmission result after every transmit session.

No = The machine will not print out the transmission result.

Answer On Ring : Default setting → 2 times

The machine can be set from 1 to 7 rings before the fax machine answer a call automatically.

Ext. Phone Transfer to FAX : Default setting → * 9 *

To receive a fax using the extension telephone, fax machine detects the code which is consisted of [*] and one-digit number [9] and [*]. The first and last digit [*] are fixed. You can change the middle-digit number (0 to 9).

Dial type : Default setting → MF Dial

You can select the **TONE** or **PULSE** dial mode for dialing in power on.

0 : MF
1 : DP

Silence Detection Time : Default setting → Unlimited mode

When the fax unit operate with answering machine in **TAD** mode, after a call is picked-up by the answering machine, fax machine monitors line. If a set time treated as a fax message and your fax machine begins reception.

This silence detection time is settable either limited (about 12 seconds) or unlimited time.

5-1-2. Service Mode Options

Silence Drop Out Time : Default setting → 1.7 Seconds

If any signal (tone, voice, fax tone etc.) is detected during silence detection time for the duration of the silence drop out time, the silence time detected previously will be ignored, then restart silence detection.

You can change 0.0 second to 9.9 second (00 to 99).

Modem Speed : Default setting → 9600 bps

Baud rate can be set 9600, 7200, 4800, and 2400 bps. T30 protocol has an affixed speed of 300bps in the protocol mode.

When the Tx. speed is set to 9600 or 7200 bps, the Rx. speed can be any V.29 or V.27ter speed.

When the Tx. speed is set to 4800 or 2400 bps, the Rx. speed can be any V.27ter speed.

Transmission Level : Default Setting → -9 dBm

The FCC says the transmit level should be under -9dBm. -9dBm to -15dBm is acceptable. The machine can be set between 0 and -15dBm with the control panel keypad. The accuracy is +/- 1 dBm of the setting.

Monitor Line : Default setting → No

You can hear line signals through a tone speaker. Volume is adjustable with an adjusting lever.

Yes = Monitor the line signal.

No = Speaker active only for dialing, the starting part of the phase B of CCITT, any key tones.

Receive Level : Default setting → -43dBm

Receive level may be lowered due to cable loss.

The machine can be set between -43 ~ -48dBm with the control panel key pad.

Ex1) -43 dBm = Receive sensitivity is between 0 to -43 dBm.

Ex2) -48 dBm = Receive sensitivity is between -5 to -48 dBm.

Cable Equalizer : Default Setting → Long

In copper wire, lower frequencies are attenuated less than higher frequencies.

In the longer the cable, the more pronounced the effect.

To compensate for this effect, the machine should be set to adjust the cable length approximately.

Long = The machine will compensate in the longer the cable.

Short = The machine will compensate in the shorter the cable.

Noise Compensation : Default Setting → No

Setting the modem receiver gain thresholds for noise immunity in high speed data reception.

Yes = Ensuring that the high-speed receiver turns off cleanly if noise is above the nominal turnoff threshold.

No = Normal setting the modem receiver gain thresholds.

Y2K Survival Checklist

294 Appendix B

LEVEL 1: THE 72-HOUR CHECKLIST (Continued)					
✓	Action Step	Qty	Unit Price	Total Qty	Total Price
	Talk to your doctor about prescription medications.	N/A	N/A		
	Order Dr. Chari's free cassette tape by calling toll-free (800) 580-9666.	N/A	N/A		
	Determine your self-defense philosophy.	N/A	N/A		

LEVEL 2: THE 1-WEEK CHECKLIST					
✓	Action Step	Qty	Unit Price	Total Qty	Total Price
	Purchase safe, fire-box, and/or file cabinet to store your important documents. Recommend choice: Sentry Fire-Safe Model 1175 Security File.	1	\$84.96		
	Purchase The Home Water Supply.	1	\$19		
	Purchase The Toilet Papers.	1	\$11		
	Consider two-way communication. Discuss options with your family, friends, and neighbors.	N/A	N/A		
	Buy one or more two-way radios, either CB or FRS.	Varies	Varies		
	Purchase dried foods (pasta, macaroni, beans, etc.).	Varies	Varies		

Fig. 4.
This book has been the basis of most of the body copy throughout my outcome.

Hyatt, M. S. (1999) *The Y2K personal survival guide : everything you need to know to get from this side of the crisis to the other.* Washington, DC : Regnery Pub. ; Lanham, MD : Distributed to the trade by National Book Network. At: <http://archive.org/details/y2kpersonalsurvi0000hyat> (Accessed 15/03/2025).