

# TOM HUGHES

BY ELIZABETH HOWARD

**D**ESIGNER TOM HUGHES HAS HELD corporate positions in companies on the leading edge of technology, founded by entrepreneurs with a vision. Companies where design has played an important role in product development and management. In a conversation with him, the ongoing debate about the role of design in corporate strategy; the inability of designers and senior management to communicate; and whether design should be included in the MBA curriculum are topics that are not included, because for Tom it all seems so obvious:

Design is a management tool.

Identity is important in providing an "innovative, animated environment and in assisting senior management with the challenge of keeping individuals motivated and directed to the overall benefit of the company."

Corporate literature, including the annual report and capability brochures, are "particularly important when the company is under scrutiny."

"Success brings change to a corporation and you have to learn to adapt. Everyone from the CEO to the manufacturing executives must be involved."

Queried about the future of corporate design, he comments: "What I see when I look at corporate design is that the solutions are rigid—everything has been systematized. It seems that a templet could be designed to do the work. In fact, why not automate the process and just push the button to format?" He feels we need to breathe inspiration into the system. "We don't have a standards manual at Lotus because it allows more latitude and flexibility for form."

These insights explain why Tom Hughes has been attracted to high technology companies. They represent a "frontier land where there are more possibilities than rules. The people engaged in these companies are younger, more enthusiastic and spirited."

Currently, Hughes is director of creative services for The Creative Development Group at Lotus Development Corporation in Cambridge, Massachusetts. With a staff of 25, his department has responsibility for the identity, packaging and graphics of the corporation, worldwide. Tom joined Lotus in 1985 to form the development group, an in-house, full-service creative agency.

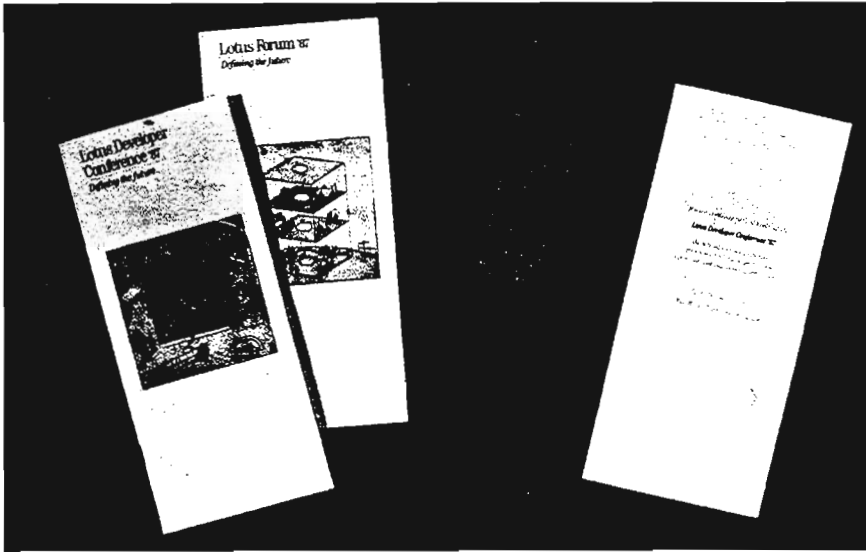
His corner office on the seventh floor has wrap-around windows that look out over an expansive view of the Charles River. The Boston skyline is visible in the distance; the Museum of Science and a marina with bobbing covered boats are clearly in focus in the foreground. The mid-day winter sun flirts playfully on the water with a chilling wind. With the office door closed, the only interruption is the occasional musical "Dum Da Dum Dum," signalling that an electronic message has been received. Tom has both IBM and Macintosh computers in his office.

Mitchell Kapor founded Lotus Development Corporation in 1982. The company was catapulted onto the front pages of the business press with the introduction of Lotus 1-2-3, a business analysis software program combining spreadsheet, graphics and database functions. "The initial business plan had called for the company to do \$5 million in sales the first year... the results were \$53 million." If software was lagging behind hardware in integrating computers into the business environment, Lotus began to close the technology gap. The cover of the 1987 Lotus Annual Report shows that "3.5 million customers in hundreds of thousands of companies in sixty-five countries around the world" are using Lotus products. It is estimated that there are now 7 million Lotus customers.

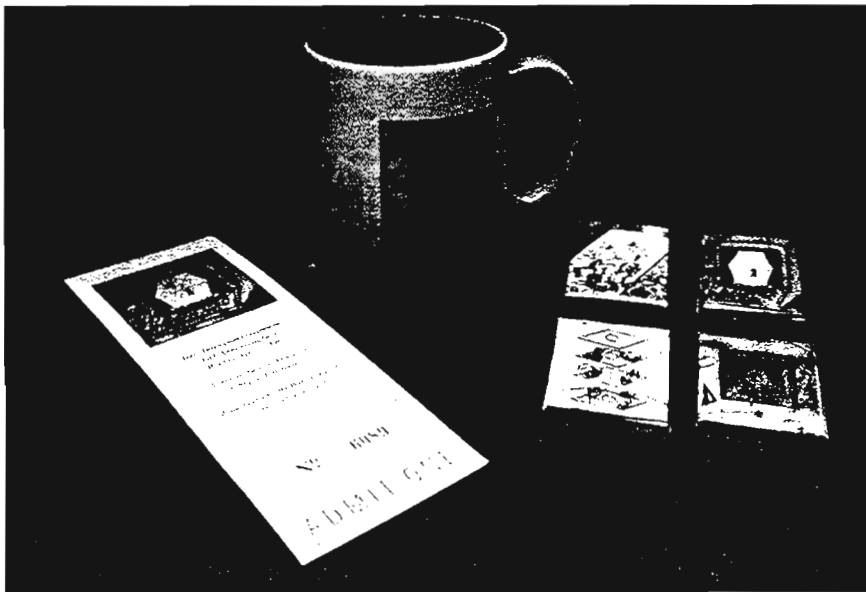
Initially, the best design talent and agencies were retained to handle identity, packaging, advertising and design projects. Standards were high and the results met expectations. Yet, as an "outside, uncoordinated effort, it was the antithesis of a modular system," Tom comments. Handled on a project basis, the individuals involved "had only a parochial view of what the organization should be. There wasn't an alliance with management and no one shared in the vision of the corporation."

Tom has changed that. The Creative Development Group is "an international creative resource." The department is divided into three areas: account management, creative and production. Projects follow a Strategic Consultant Phase and a Creative Manufacturing Phase, with a twenty-step cycle in between. The process begins with learning and ends with re-selling. There are three selling steps in the cycle as an importance is placed on knowing that the "client" understands and accepts the solution throughout the project.

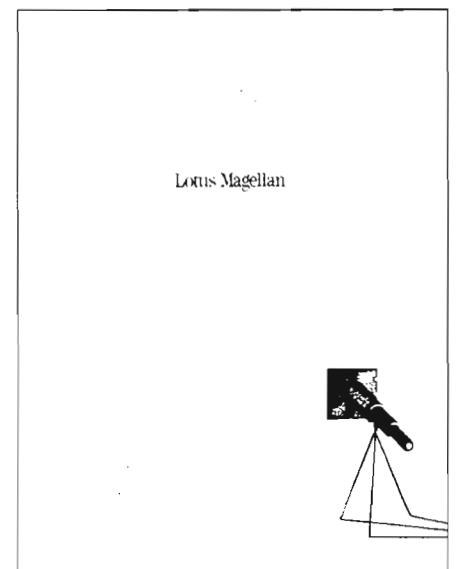
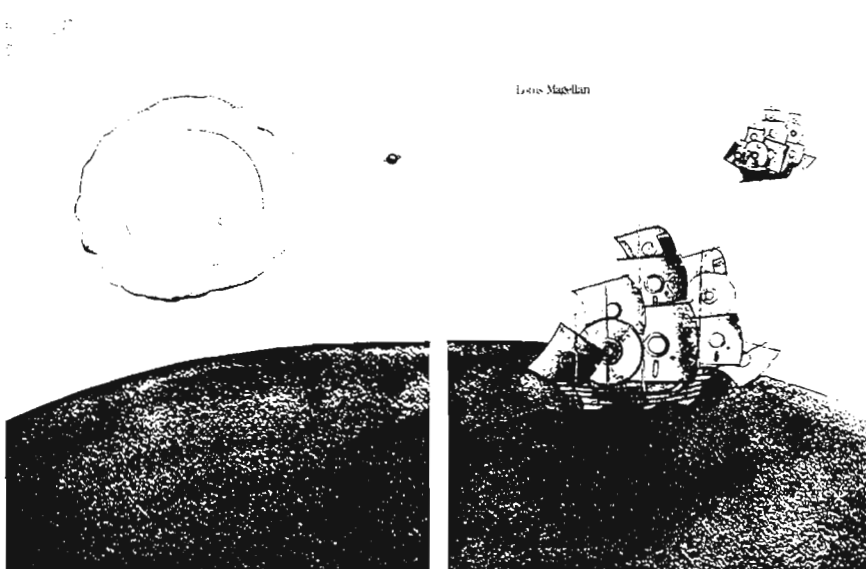
The Group's projects range from the annual report,



Materials developed for Lotus Week, which marked the fifth birthday of the company and combined the annual meeting, third party developer conference, corporate customer forum and a party for the employees. Tom Hughes, art director; Tom Hughes/Celia Miller, designers; Kathi Jaibur/Mark Kelly, writers; Lonni Sue Johnson, illustrator.



Folder for Magellan, a quick-search program that locates key words and related ideas throughout the programs on a hard disk. The folder contains a notepad that has the ship illustration printed in a different location on each sheet. Tom Hughes, art director/designer; Lonni Sue Johnson, illustrator.



product literature and the *Lotus Quarterly* magazine, to packaging design, product introductions and employee projects. Tom is currently reviewing packaging, and a retrospective display of Lotus boxes is exhibited in his office, together with Polaroid photographs of in-store software packages and a sampling of printed advertisements for a number of software products.

At this time of the year most designers would be involved in preparing the final layout for the company's annual report; however, the 1988 Lotus book is being designed around an event. A forum is being planned which will include a customer, a financial analyst, an industry analyst, a shareholder, the chairman of Lotus and other senior executives. The panel will be moderated by an editor from the business or computer press. The book's design will be spontaneous, the text unedited, and the perspective and insight "unrehearsed and unchoreographed." It will answer those questions that an annual report is expected to address and rarely does: Where is the company today, where is it going and how is it perceived in the marketplace.

This concept is not unlike the 1985 annual report Tom designed for Apple Computer, Inc. The book showed a series of inter-office memo's circulated between senior managers. While they are not actual documents, they reflected the decisions that were being made within the company, tracking what management was thinking. It had been a "turbulent year" for Apple, the first one in which they had reported a loss and security analysts, shareholders and the business press wanted to know what was happening at Apple.

Tom's insights into the contemporary corporation reflect his corporate background and his education. He didn't always know he wanted to study design and entered the University of Massachusetts at Amherst as an English major, before transferring, two years later, into a fine arts program to study painting and illustration. He studied advertising at a Boston junior college, ("probably where I gained the most practical knowledge,") architecture at Boston Architectural Center and structural engineering at Northeastern University.

His career began in 1973 at a design studio in Boston. A few years later, when he was art director for the Sunday magazine at the *Boston Herald*, he met Roy Hughes. It was a serendipitous meeting because, although the two Hughes are not related, it was Roy who left for Polaroid Corporation and invited Tom to join him in the corporate design department.

Polaroid Corporation is recognized for being in the forefront of corporate design and for its visual identification program. The company was founded by Dr. Edwin Land, a spirited entrepreneur. Tom spent five years at Polaroid

and was senior art director for corporate projects which included responsibility for the annual report, product introduction and events and miscellaneous communications projects. While he gained an insight into corporate design, he also felt the pressure of working within a strict visual identity program. And as Dr. Land was in the process of retiring, he regrets "missing the ride and the magical time" at Polaroid.

He may have missed the early years at Polaroid, yet he certainly didn't miss the magical time at Apple. In 1982, Tom was hired by Steven Jobs, founder and chairman of Apple Computer, Inc., as art director for the Macintosh computer project. He had the primary responsibility for the introductory Macintosh identity. Tom attributes this position to *Communication Arts*. "Steven Jobs looked through the *CA Annual* and saw some of my Polaroid work. He has a great deal of respect for the Palatino typeface and that's what I was using. He invited me to California for an interview."

What was it like working at Apple? "The great thing about working with Steven Jobs is that you can break through the MBA barrier; he has a prerequisite for excellence." In creating the identity for Apple, the goal was to design a logo with "simple and pure" primary colors that would "look spontaneous." Tom worked on the logo with John Casado, whom he describes as a "high octane designer—the Jedi knight of design."

Tom admires Steven Jobs for his "wonderful intuition and aesthetic sense. He is an absolute sponge, soaking up something new all the time. If you can survive Steven, you yield the best work you can. Better than you would have done—that's an absolute. The pressure was intense, the demands exhausting."

When Steven Jobs resigned as chairman of Apple, Tom re-evaluated his position and decided to leave as well. Recognizing that Lotus was at a critical juncture in their growth, he wrote to Jim Manzi, CEO and president, and within three weeks had been offered a position to create the Development Group.

Lotus celebrated their fifth anniversary in 1987 with a week of activities called "Lotus Week." It was planned as a BIG event in Boston. To commemorate the anniversary, the temptation would have been to design, as well, a BIG book. The "Lotus Week" book Tom created is small and square (4" x 4"). The subtle scale, the spirited photographs, and a credit to Miho for the inspiration, are quintessential Hughes—a self-effacing designer who is pioneering in the frontier of corporate design.





Today, we're going to do something a little different for an annual meeting.

We're not going to review the results of 1986. The results speak for themselves.

And we're not going to recount the fairly remarkable progress that we've made over the past five years. Our past performance isn't something to dwell on. It's something to build on.

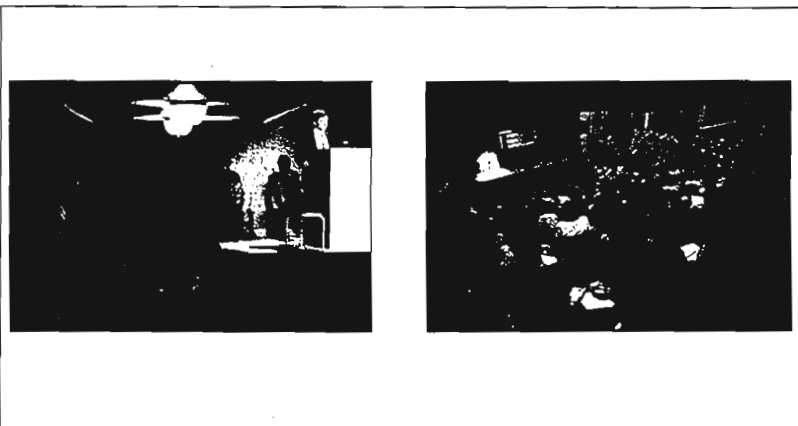
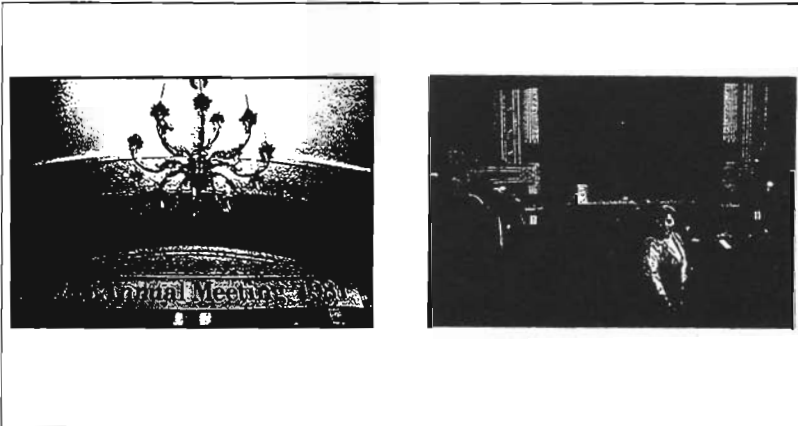
So, what are we going to do today? Well, as the theme of Lotus® Week suggests — we're going to begin *defining the future*.

The future of our company and — I believe — the future of our industry.

Now, I realize that defining the future is a pretty ambitious goal — even for a company with our track record.



© 1989 Bill Gallery



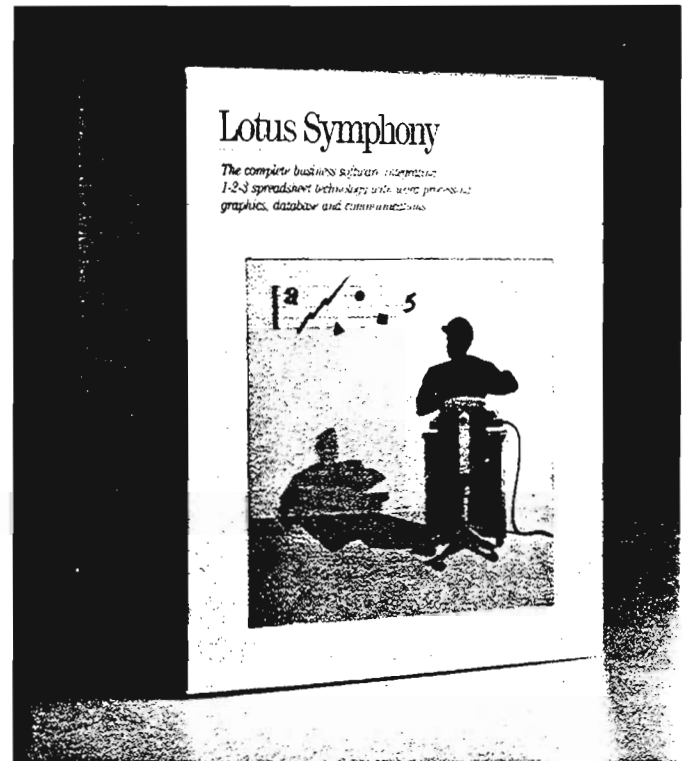
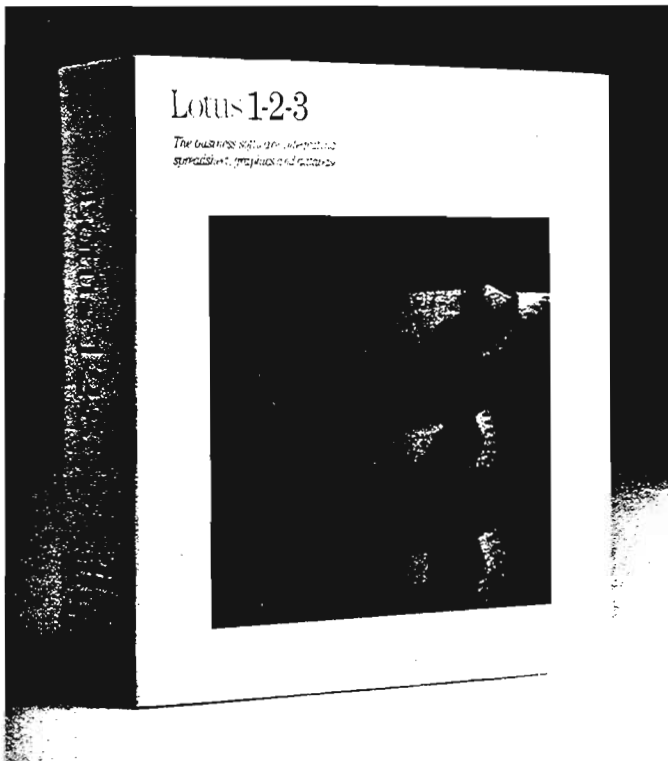
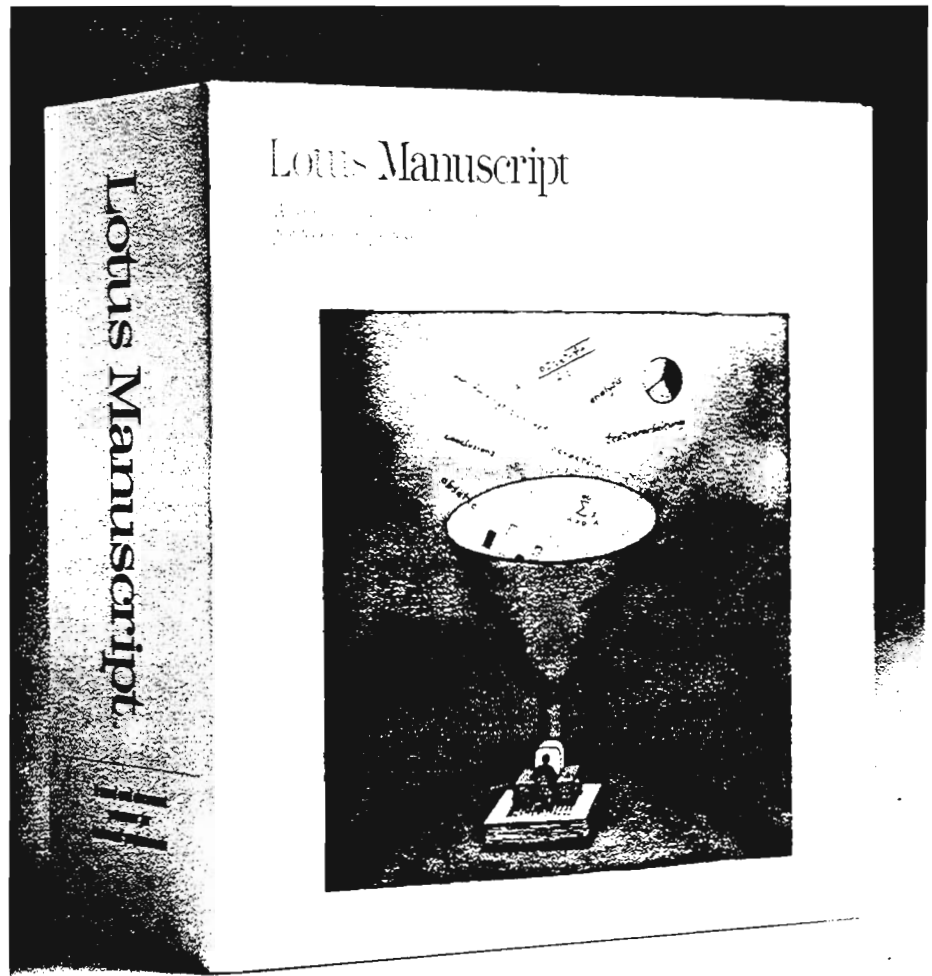
Four spreads from the Lotus Week booklet. Tom Hughes, art director/designer; Jim Manzi, writer; Bill Gallery, photographer; Lonni Sue Johnson, illustrator.

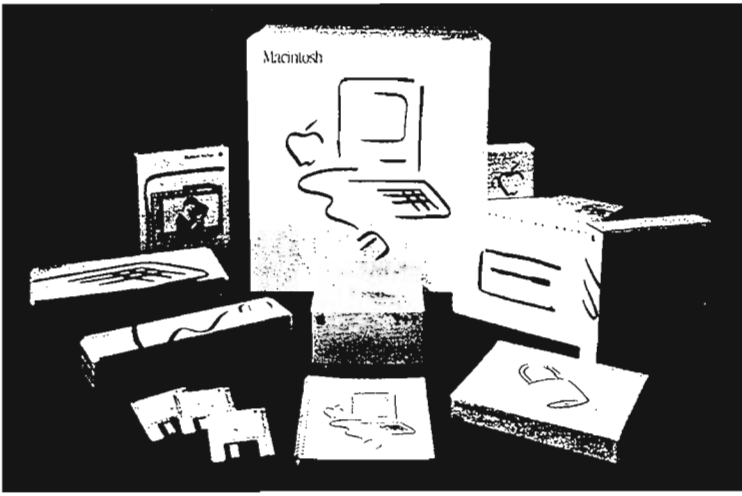
Above: Tom Hughes.

Detail from Lotus tradeshow booth showing placement of the symbol. Tom Hughes/Tom Carnase, designers; Jack Wilkinson/Innovations, booth designer.

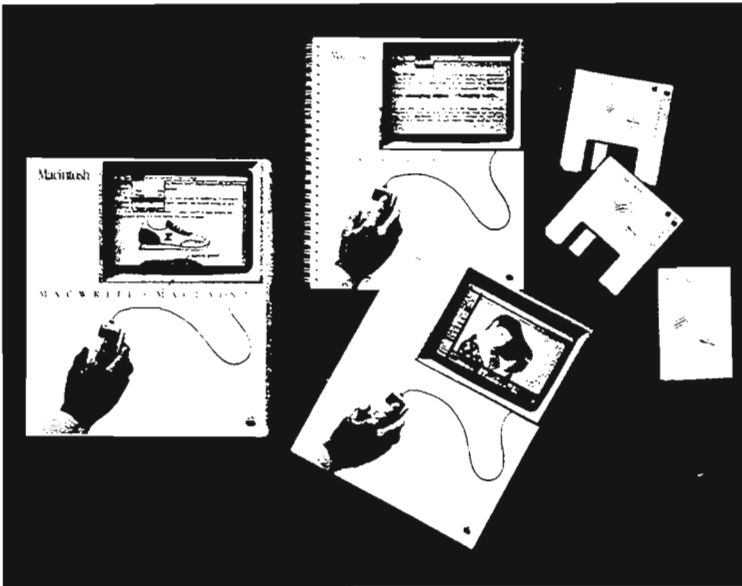


Sampling of Lotus packaging. Hughes, "The designs were unchanged from the original recommendation. Artwork, which was commissioned for those comps, was ultimately used for the actual product." Tom Hughes, art director; Tom Hughes/Nancy Noel, designers; Kathi Jaibur/Andrew Hollinger, writers; Lonni Sue Johnson/Katherine Mahoney, illustrators.





Identity, packaging and collateral for Apple Macintosh computer, while Hughes was part of Apple's creative team. The typeface used for the identity is ITC Garamond, optically condensed to 80%. Hughes, "John Casado's poster for the Oakland Ballet inspired the Macintosh identity. I wanted to create a humanized icon. I saw that John had the skill to render it. I hired John as the illustrator for the series and learned much from him through the process."

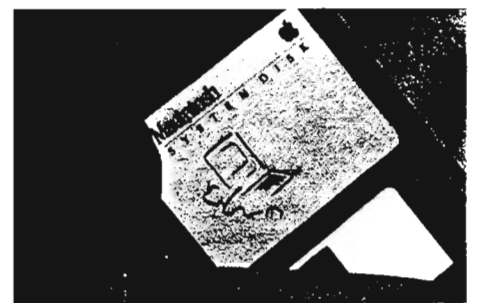


In the CA May/June 1985 article on Apple Computer, Hughes made this observation about Apple's co-founder, "The nice thing about working at Apple is that if you have an idea or opinion on a piece of collateral, and you don't particularly align with the product manager, you can always bring your reasons right to the chairman of the board—it's a great way to break through the MBA barrier. It's almost scary the way Steve can criticize a piece and be very much on the money. I'm sure he's the highest paid art director in America."

Hardware packaging; Tom Hughes, art director; Clement Mok/Ellen Romano, designers; John Casado, illustrator.

Software packaging; Tom Hughes, art director; Tom Hughes/Clement Mok/Ellen Romano, designers; Chris Espinosa/Carol Kaehler/Lynnea Johnson, writers; Clint Clemens/Jim Sadlon, photographers; Susan Kare, illustrator.

Identity; Tom Hughes, art director; Tom Hughes/John Casado, designers; John Casado, illustrator; Lynda Heideman, writer; Tom Carnase, type designer.



This page: Windows brochure published the results of the fifth annual competition of Polaroid photography by Polaroid employees. Hughes, "I like this piece most of any work I've done. It reminds me of the great skills and talent of Polaroid employees and how art is an active part of that corporate culture. It was also the piece, which, I think, convinced Steve Jobs to hire me." Tom Hughes, art director/designer; Maureen Condon, writer; various photographers.

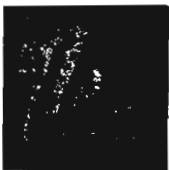
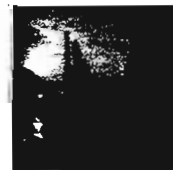
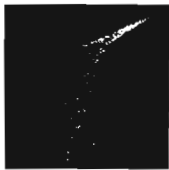


Right: Dr. Land's last annual report. Tom Hughes art director/designer; Jim Thomas, photographer; Edwin Land/Don Dery, writers.

Second row and lower left: Polaroid exhibit at the 1980 PMA convention in Las Vegas. Hughes, "There were restrictions as to the materials and overall height. We had to use 4' x 8' panels supplied by the show manager to make up the greater percentage of material used to build the booth. My daughters do more interesting work with Fome-Cor and glue." Tom Hughes, designer.

Lower right: The 1980 sales conference presented information on a series of rear projection screens. Tom Hughes, designer.

*The Fifth annual exhibition of Polaroid photography by Polaroid employees*



*From a span of steel, to a spray of salt, to sunset's tint on a writing sail,*

*Polaroid employees open Windows to the vibrant world around them.*



The Polaroid SA-70 Professional is a color instant camera that brings the speed and simplicity of Polaroid SA-70 instant color photography to the world of microscopes. The system is fully automatic, giving the operator freedom from the complexities of exposure calculations through the microscope.

Polaroid SA-70 is an easy-to-use camera that provides the same instant color images as the SA-70. It is a 35mm SLR camera with a 50mm lens, a 1/125 shutter speed, and a built-in flash. It is a compact, lightweight camera that is easy to use and provides the same instant color images as the SA-70.

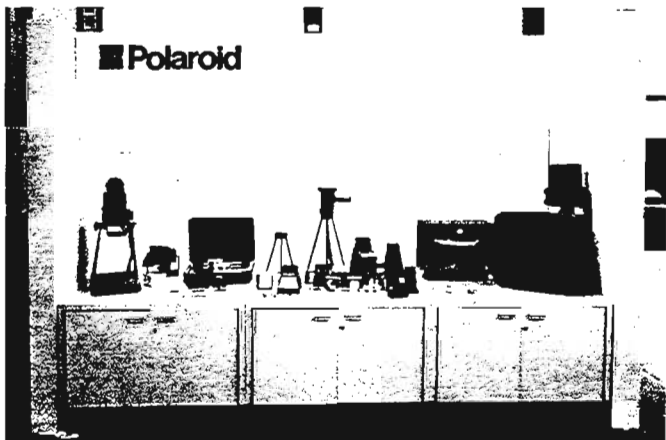
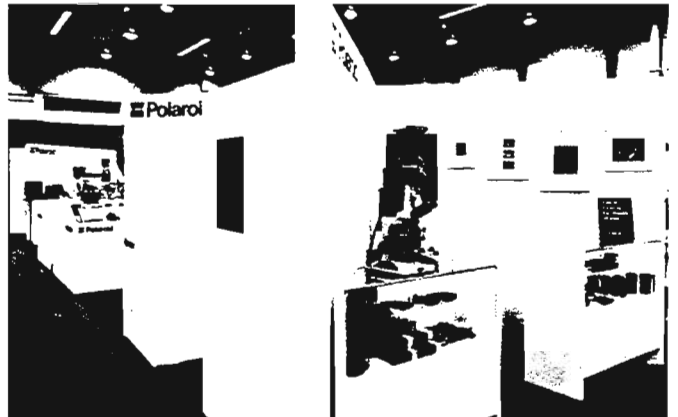
As the speed of color photography increases, the need for a camera that can keep up with the pace of scientific research is becoming more and more apparent. The Polaroid SA-70 is a camera that is designed to meet this need.



Microscopic images are used extensively in biological and medical research. The Polaroid SA-70 is a camera that is designed to meet this need.

The Polaroid SA-70 is a camera that is designed to meet this need. It is a compact, lightweight camera that is easy to use and provides the same instant color images as the SA-70.

As the speed of color photography increases, the need for a camera that can keep up with the pace of scientific research is becoming more and more apparent. The Polaroid SA-70 is a camera that is designed to meet this need.



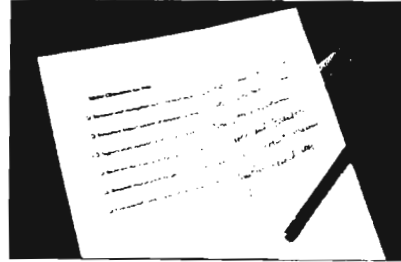


This page: 1986 was Mitchell Kapor's last annual report as chairman. Cover and spread. Every other right hand page is a translucent sheet with type and photos. The duotone photograph on the following page shows through the vellum. Tom Hughes, art director; Tom Hughes/Nancy Noel, designers; Bill Gallery, photographer; Jim Manzi, Michael Kolowich, writers.

Right: "The Lotus Game concept started as a corporate headquarters Christmas gift. I pushed it to involve more of the domestic company as well as international. It was a lot of work and literally, hundreds of people contributed." Players move around the board with playing pieces named: "Cee Dee Rom," "Doc Mode," "Chip Hardcard," "Floppy Disk." The purpose is to shop and sell product around the world by obtaining approval from the four encompassing departments of manufacturing, finance, research and development, and marketing/sales. Along the way, players encounter everything from Lotus celebrations to Lotus mishaps. Game cards, shown at the bottom, are inspired by and written by employees. George Martin, art director; Leslie Kaplan/Steve Guarnaccia, designers; Walter Bibikow, photographer; Steve Guarnaccia, illustrator.

Lotus

1986 Annual Report to Shareholders



**International Division** The year 1986 continued the strong growth of Lotus' International Division. Revenues in the international marketplace were 70 percent higher than in 1985 and represented more than 24 percent of Lotus' revenues worldwide up from 17 percent in 1985. Lotus' growth in international markets reflects the company's increased investment in localized products and geographical expansion of operations to cover new markets. There are now more than 200 Lotus employees outside of North America—covering more than 60 markets worldwide. Lotus has direct presence in the United Kingdom, France, Germany, Italy, Sweden, and Japan. Further expansion in Europe, Japan, Australia, and Latin America is planned for 1987.

Our plant in Ireland now manufactures all products for the international marketplace. Active product-development organizations in Japan, the United Kingdom, and Ireland are producing localized versions of Lotus products, designing and developing original applications, and providing third-party support of existing products.

In September, Lotus introduced a version of 1-2-3 that was developed for the Japanese marketplace—1-2-3-J. After only two months on the market, this product climbed to and has remained at number one on the Japanese software charts.

**Information Services Division** The Information Services Division finds innovative and useful ways of feeding large volumes of data into 1-2-3 and Symphony spreadsheets. The division was created in mid-1985 when Lotus acquired Dataquest, Inc. When the first fruit of that acquisition, *Signal*, was launched late that year Lotus entered the real-time financial services market. *Signal* uses satellite and FM communications to transmit up-to-the-minute stock and commodities quotes across the United States and directly into personal computers, allowing subscribers to manipulate the information in 1-2-3 and Symphony. Wholesale shipments of *Signal* did not meet plan; sales reports have more than tripled.

Early in 1986 we acquired ISI's Corporation, with the intent of entering the historical and financial database market. Under Lotus' direction, *One Source* was developed, high value-added database delivered on compact-disk read-only (CD-ROM) technology combined with proprietary software extensions to 1-2-3. Users can access financial data from within 1-2-3, allowing them to get complete information at their desks rather than through a mainframe computer. We are looking for *One Source* business at an accelerating rate.

The Information Services Division will continue to assist Lotus customers in the acquisition and analysis of information, delivering high-value information to selected market segments and building a recurring revenue base for Lotus through software sales, royalties, and subscription fees.

**Electronic Mail Products Group** The Electronic Mail Products Group was formed in April 1986 to establish Lotus in the burgeoning electronic-mail industry. The group announced its first communications product, *Lotus Express* for MCI Mail, in December. This product is the result of an innovative joint marketing and development agreement with MCI Communications. The two companies will market the product jointly, with Lotus sharing in MCI's transaction revenues and MCI sharing in Lotus' software revenues.

With *Express*, users can easily send and receive messages, full-text documents, and complete, readable binary files worldwide through MCI Mail. The product automatically polls the network at specified intervals and takes full advantage of all domestic and international delivery options, including electronic letter, postal and courier delivery, and telex.

There are in fact more than 200 Lotus employees outside of North America—covering more than 60 markets worldwide. Lotus has direct presence in the United Kingdom, France, Germany, Italy, Sweden, and Japan. Further expansion in Europe, Japan, Australia, and Latin America is planned for 1987.

Lotus International



Lotus Express for MCI Mail is the result of an innovative joint marketing and development agreement with MCI Communications. The two companies will market the product jointly, with Lotus sharing in MCI's transaction revenues and MCI sharing in Lotus' software revenues.

