

DIY

ROCKSHOX DESIGN-IT-YOURSELF STICKER CONTEST





STICK A FORK IN THE COMPETITION.

**DO YOU HAVE THE GUTS, THE GALL, OR JUST THE SHEER TALENT TO MAKE IT
IN THE ROCKSHOX DESIGN-IT-YOURSELF STICKER CONTEST?**

Not everyone does. Every year, we get stand-out artists to create the RockShox Totem line of sticker packs. But this time, we're letting everyone and their brother in the door to show us what they've got. And the designer that blows our socks off will get the chance to make a real RockShox Totem Sticker Pack that will show up on cars, bikes and helmets across the globe.



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THE COMPANY YOU' LL KEEP (IF YOU WIN)

CHECKOUT THE PAST FOUR YEARS OF ART & ARTISTS TO SEE WHAT INSPIRED THEM.





MICHAEL SALTER

TOTEM STICKER PACK NO. 1

As a sculptor, toy designer, animator and graphic artist, Michael Salter describes himself only as an "obsessive observer" of our dense media culture. Michael's attempts to deal with the veritable avalanche of content thrown at us from corporations and media outlets have resulted in an internationally recognized body of work shown in galleries from Brussels to New York, L.A. to London, Amsterdam to Chicago. His massive Styrobots, the largest being 22ft tall, loom over even the largest exhibit spaces. Michael is also an associate professor of digital art/new media at the University of Oregon where he encourages his students to "look closely at visual culture, dissect it, test it, soak it in, magnify it, dress it up and poke fun at it." @semantography

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ROCKSHOX: Let's just jump right into it, shall we? What was your first design gig? And how did you get in to it?

MICHAEL SALTER: Well, let's see. You know I had a pretty typical story — I was pretty excited about art in college and then saw my parents brows furrowed when I said I wanted to be an artist. So I quickly learned that design was the way I could be an artist and get paid for it. But beyond that I kind of, at a really basic level, just loved the media. I mean this is like pre-computer. I'm old. Like a ruling pen a drafting table old. But I was also lucky to be the first generation of college educated designers to use a computer to draw — I learned on a little Mac classic with a five inch black and white screen. It used to take like 40 minutes to print one page in black and white.

RS: Yeah, I remember that too.

MS: It was all very much out of a natural inclination — a kind of a obsessive love of media to be honest with you. But then — I think I was a senior in college — myself and this girlfriend of mine decided to start our own design company. So we'd literally go to the local bike shop and the local deli and walk in the front door and say "hey, you want us to do some design for you?" So, like, as soon as I could figure out how to do it I was excited about doing it for real. And I liked the process.

RS: Cool. And then what happened to the art side of it? Do you still do that? Obviously you do...

MS: Yeah, you know what I've done is I've been able to build this kind of unique place that sits between art and design. And the art world is always like "we'll welcome anybody and anything" but design is always a little suspicious of art because of the lines between. But I exist between, like I'll do commercial work, but I have a very substantial, legitimate kind of fine art practice where my work is seen in galleries and museums — it's collected, it's pretty cool. But if you look at how you would describe my artwork, it's definitely, well, it kind of looks like design. It's kind of strange. The language, the tools. And I basically make artwork, in a lot of ways, about design.

RS: So what are you most proud of? I mean what's the one or two things that you've done that you think you're the most proud of?

MS: You know, this is going to be the artist answering. Essentially, at the core, my work is about making people look at the world that they live in. Because I think the way things look matters. It matters so much that it affects the way we think and how we move through the world and how we relate to people. So if anyone can experience my work and go "Wow, the way things look does matter and I want to look at things more carefully," then that's kind of what I would be most proud of. To raise the consciousness or awareness of people of their visual culture — that would be outstanding. The other thing I'm proud of is the giant robot. That's the more fun answer.

RS: Do you think good art takes struggle and strife? Or does it just come to you?

MS: You know, I think art should be fun. If it's not fun for the person making it then it's not going to be fun for anybody else. Yeah, struggle and strife — if that's what somebody's paying to make their work, they should try another profession.

RS: What's some of the more interesting usages of your work?

MS: I actually think that the SRAM project is pretty cool. The whole idea that a product manufacturer, a hard goods manufacturer, would do an artists' collaboration where a piece comes along with the actual product that you buy — and then the person who buys it gets to put these stickers on the product or on their bike in some way — I just think that's a pretty exciting kind of multi-dimensional kind of experience, and I'm just wowed.

RS: It's awesome because we see those stickers used all over the place. And sometimes it never makes it on the product, and you see it on some kid's helmet. I've got them on my laptop. People go crazy for those things. They're like our number one sticker pack by far in the packs that we've done for Totem.

MS: That's awesome.

RS: They're hard to find in our office. I mean, if you want to get another pack it's always like "oh man we don't have any of those left!" They're gone. They go quick.

MS: I mean there's a perfect example of how I see it as art, I really do. I see it as art that uses a tool that's normally used for design or something that people consider to be strictly commercial, but in this case it's like it's a moment of like you know an opportunity for somebody to put this kind of interesting image in and around wherever they want. It's way more profound to me than like just a free sticker. It's much more interesting.



RS: What are some of your favorite tools for creating? Is it more hands-on, or drawing, or computer?

MS: I believe it all starts with drawing. Like, as we're doing this phone interview I'm doodling the hell out of a piece of paper. But, and as much as I believe it's about drawing, I believe that when it comes to making artwork, nothing is off-limits and it's all fair game. I'm also an art professor at the University of Oregon, and generally that spirit is the way I like to think it should be, which is like nobody's just a photographer or a painter or a digital person — you're everything. That's how it is now. Academia loves to pigeon-hole people into being a master of this or that. You know, I just don't believe that. I've been exposed to every kind of media available to make work about. Animation, audio, you know it's all fair game. So there's nothing I won't try or pay somebody to help me figure out. I just think it's everything all the time.

RS: I can't remember where I read it or saw it — it was this artist, and she was talking about how when you're working on something and you finally kind of see it, get some inkling of it, then you go to all ends of the earth to see that through. We find that out a lot here at SRAM. It's just like — that's what we need to do — and then we just put everything we have into getting there.

MS: Yeah, I think that part of the creative process for me is the most thrilling. When you've got this thing in your head that you can't sort of get out and then you realize okay this thing has to be in the real world. And then once you start you know there's an amazing process of how close is it to the thing in your head? Has it grown? Has it deviated? Has it evolved? But yeah, like, once it's out in the world it's better than drugs.

RS: So what happens when you're in a rut?

MS: You know, I've always thought of inspiration in the lowest, most common kind of commercial places. Like, I'm big into 99 cent stores and flea markets and garage sales, and I just like the lowest common denominator of consumer detritus. Yeah, I like the corner store. That's where I find my inspiration.

RS: Who do you see as a pioneer? Who are your influences?

MS: You know, I'm academically trained. It's kind of like — and I've called myself this before — I'm kind of an obsessive observer. And the fun part of that is even though I'm a totally school-trained artist and designer, I love the low as much as the high. So I love contemporary art history and I can reference all the power blue chip artists, but I also like the guy at the local dry cleaning place that does his own commercials. Like, there's no separation. It's all like fair and ripe stimulus.

RS: It's kind of like found art in a way.

MS: Yeah totally. Absolutely. I can be as inspired by the kinetic Mickey Mouse Christmas puppet that you push the button and it does a song and dance as much as I can by Jeff Koons.

RS: Do you have a favorite character from your submission to the Totem project?

MS: I loved seeing the robots realized in those little micro stickers like that. There's just something cool about working on a 20 foot piece and then having this little mini sticker. But I like them all, man. I thought it was, you know, I feel proud of the work. And I'm a constant monster drawer. It's just one of the things I love to do, and constantly do, so those were a blast.





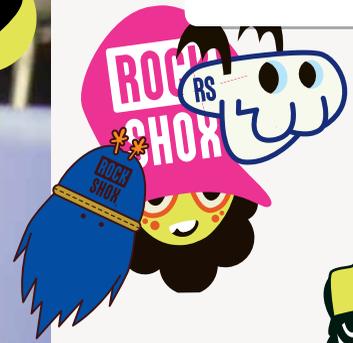
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PETER FOWLER



TOTEM STICKER PACK NO. 2

Welsh artist, Pete Fowler, and his ever-expanding "Kingdom of Monsterism" represent an incredible variety of work, from drawings and paintings to animations, sculpture and music. Pete has been influenced by everything from Japanese art, folklore and myths to psychedelia and "super nature" on his way to creating a world where "banjos are played by horned owls and synths tweaked by mutant horses." While best known for his work for the band Super Furry Animals, spanning a decade of album covers from 1997-2007, Pete never seems to tire of art-making and experimenting. You can follow Pete and his constantly shifting obsessions @themonsterist.



ROCKSHOX: What was your first design gig? How did you get into design?

PETER FOWLER: Ooooh, wow. That's a good question. (Laugh) If I can cast my mind back...well I guess it depends on what you'd consider a gig — a paid job, or would you say a first client?

RS: Or maybe just, you know, what got you into design more generally.

PF: Well, I guess a big part of me getting into design was always from being a TV kid and reading comics. I mean, that was certainly in the first part of it. But I think when I probably started to think about design a little bit more it was probably going back to my BMX days and then later skateboarding. It was something I was doing during the sports, the fun part. But I was also attracted to gear, obviously, and so it's things for design put together, graphics, and I think makes it sort of like skateboarding for me because I see the whole canvas of the skateboard and the design and illustration, all sorts of things as the technology advanced. That was definitely an aesthetic that really inspired me, you know? Outside of my fine art training, which is what I studied for three years.

RS: Awesome. Very cool. Is there anything that you're really proud of as a shining star for you?

PF: Yeah, I think what springs to mind at first is a big touchstone for my work, and what also got my work out there: my album design cover work for the Welsh band, Super Furry Animals.

RS: Do you think good art takes struggle and strife or does it just come to you?

PF: Most, yeah. It's weird sometimes. You kind of staring at a blank sheet of paper, and other times you're on the bus. My classic one is kind of when you phone up your phone company or your Internet company and you're on a call tree, press five, press six, and you're waiting there and you kind of finish the phone conversation and look down at the piece of paper and think "wow, I really like that." What you've done there completely unconsciously, and a lot of sketches are like that. I draw all the time. I keep looking for sketch books. I don't really brush up anything. Anything I draw can be applied to certain things. But yeah, I mean, sometimes it's a real struggle, you know? You go through a couple of pencil erasers and start building a pile of scrunched up paper in a bin. So it really depends. I mean, I don't necessarily have a muse, so to speak. But I like to think that I'm kind of switched on all the time to do that, and if I'm not, I kind of kick myself at the back side.

RS: What are some of the more interesting usages of your work that you've seen or that you've contributed to?

PF: Let me think. Well, sorry to go back to the furry animals again, but when I did the first LP they bought a tank, a kind of military tank. You know, cannons all big on the front and they repainted the whole thing and stripped it out and put in a sound system. So I kind of figured out I was working with a pretty unusual band. So when it came round to store this tank when they were done with it, we didn't have anywhere to store it. So they advertised in Tank World and sold it to Don Henley from the Eagles.

RS: Oh, really?

PF: I digress. For the second album, yes. I mean, Tank World — if you want to sell a tank — Tank World.

RS: I'm going to look that up actually.

PF: I've never actually seen the magazine, but it's a good thing to have in your bathroom. (Laughter) So when it came time to do the second album I did all the artwork for the sleeves and we wanted to do some pretty cool promotion with this. We got an idea of making these two characters, these good and evil characters that I illustrated for the cover. We wanted to get those made into 50 feet tall, inflatable structures so that was pretty cool. The band did one gig right in the middle of North Wales in the mountains, and I mean, I came into the festival and I saw this big head bobbing behind the trees. I mean, to work with you guys, to Super Furry Animals, to making toy figures, to designing shop windows, to skateboard graphics to t-shirts...it's kind of a fun thing to be challenged every time with a completely different medium or completely different sort of product or project.

RS: Yeah, so you said your work for the Super Furry Animals has had a big influence in your career. But is there any other music? Or does music in general influence your work?

PF: Massively! Yeah, always has. I mean since I was a kid, I always loved music. My folks are really into music. My dad used to surf so listening to Beach Boys on 8 track, and country and western on the way to the beach, and then later as a kid being into two-tone and more Indian music and then the punk. Yes, music's always been there, and I think there is a whole lot of stuff that influenced what I do. But music is kind of the thing that everybody's always influenced by. If you're a music lover, it's kind of always there for you, isn't it? As a friend or inspiration — but yeah, music's a massive influence. Music is way up there on my list of inferences and inspirations really.



RS: Is there anything you would never want to design?

PF: Um, maybe weapons of mass destruction would probably be a good one to not to get involved in. (Laughter)

RS: That doesn't really call for an illustrator...

PF: Yeah, mind you. Yeah, I think I've called Twitter a weapon of mass destruction.

RS: (Laughter)

PF: So yeah, I'm kind of open to a lot of things as long as it doesn't hurt anyone or the environment. But I don't know. You kind of follow things back and there's a certain environment when it's only tricky once you try and rule it out.

RS: Who do you see as a pioneer in your eyes?

PF: I can certainly name people like some peers of mine. James Jarvis, because he was certainly a pioneer with toys. You know, I've been interested in toy figures for years and still collect Star Wars figures. I used to work quite a bit in Japan and made many visits there, and started seeing toys. I did a little bit of sculpture before then, and so it's always a big thing for me, and the first two people that sort of kicked off the designer toy scene were James Jarvis and Michael Lau — Hong Kong eyes.

RS: What food or drink best represents your work?

PF: (Laughter) um...drink? I think it would probably have to be some microbrewery, real ale I think. (Laughter) Either that or the soft drink version of that perhaps. (laugh) Some exotic juice maybe (Laughter) Mango.

RS: It's a weird question, I know.

PF: That was good, no I like weird questions. Food...I think bangers and mash. (Laughter) With like about three types of mustard on the side. And a really rich, really rich, red wine and gravy. (Laughter)

RS: Do you have any shapes or colors that you find that keep coming back to or using?

PF: Yeah, I think if you ask a lot of designers and illustrators, I think a lot of people have that vocabulary or a library of motifs even if they're not even really aware of it sometimes. They'll use them and they keep on reoccurring in their work. I mean, I used to say I used blue and orange all the time, and I love blue and orange and symmetry. But then in the last year or so it's like I'm crazy on pink and purple and trying to make things asymmetrical. But yeah, I think it's strange. I think other people are more qualified to make comments on that. I guess horns and antlers are probably a pretty big give away with me, as are owls, synthesizers, banjos and more recently galleons.

RS: Galleons?

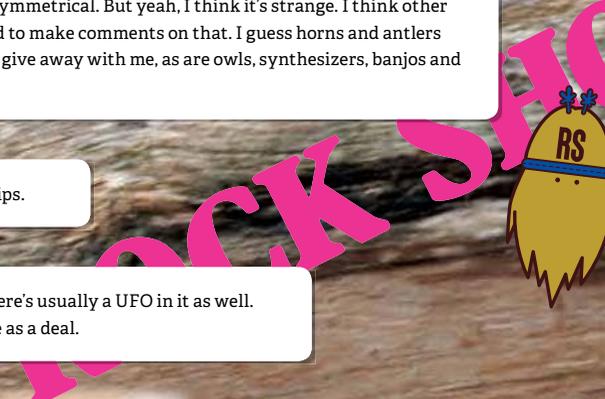
PF: Galleons, as in tall ships.

RS: Spanish galleons?

PF: If there's a galleon there's usually a UFO in it as well. (Laughter) The two come as a deal.

RS: Is there anything from your childhood that stands out as your favorite whatever? You know, that influenced you some how?

PF: I was absolutely crazy about dinosaurs when I was a kid. And I've got to thank my local library for this. You know, we're having a lot of threats and a lot of funding cuts and all sorts of things over here at the moment, and the libraries have sort of taken it pretty hard. But you know, I think I loaned out every single dinosaur book in my local library like a dozen times. I knew all the names to them and it flipped me out thinking all those many, many, many years ago these things, these crazy kind of monsters — you know it seemed like monsters to me when I was a kid — roamed the earth. So I think that kind of captured my imagination.





CODY HUDSON

TOTEM STICKER PACK NO. 3

Graphic designer and installation artist, Cody Hudson, has translated his unique graphic style into any number of ventures. His artwork has been exhibited throughout the US, Europe and Japan including the MCA (Chicago), New Image Art (LA), Rock Gallery (Tokyo), and The Lazy Dog (Paris). His design firm, Struggle Inc. has seen anything but — working for clients like Nike SB, Burton, VW and Virgin — all resulting in Cody's uniquely clean and iconic approach. Recently, Cody has even ventured into the world of rustic American cuisine with his new Michelin-starred restaurant, Longman and Eagle, in Chicago's burgeoning Logan Square neighborhood, described by Cody as "The sort of place where a man can get a shot with breakfast." @Struggle_Inc



ROCKSHOX: If you could tell us about your first design gig...How did you begin as a designer? What got you started?

CODY HUDSON: Oh let's see, first job, well I was working at an animation house doing painting cells. And then from there, one of the ladies I was working with said that I should go to school for graphic design. At the time I wasn't too clear what that really was. She was like, "go to this technical School in Milwaukee, they'll teach you how to do layouts for pages" — because I was making zines at the time, like skate zines, but didn't know technically how to make them other than by hand. It's kind of like that stuff you do but a little more high tech with actual real type and stuff. So I went to a two year technical college and learned type setting by hand, and using a stack camera and all that kind of stuff. And then from there, my first job was working in Kenosha, Wisconsin at a place called Happenings Magazine, which is a coupon magazine that they put in all the supermarkets.

RS: Oh god... (Laughter)

CH: So I decided to make all the coupons. It would come out once a week, so it was due, and we would wax, and we would paste it, and we would do it by hand. It was pre-computer so each week we would put 72 blank pages on the wall and then take each page down and cut out type, wax it down and level it, and lay it up and then put it back up on the wall, and then give a night to take all 72 pages, drive to Waukegan, and then in the morning we'd come back with magazines. It was a one day process, and we'd come back with crappy newsprint magazines with coupons and TV listings.

RS: Changed days...

CH: That was the first year. I didn't stay there too long. It wasn't the goal.

RS: It wasn't your calling.

CH: I learned a lot though. It was pretty amazing to actually see stuff done by hand because I think now it's not done at all anymore, but just a full magazines go to print every week.

RS: So what were your favorite tools for creating?

CH: Ahhh, I mean I guess probably the pencil. I mean it's a pencil in your head, it's where everything has to come out of. I mean technically everything ends up back on the computer but I don't know if that's necessarily the most exciting place for it. Without it happening in your head and on pen and paper, it almost doesn't matter where it ends up.

RS: Do you usually start a project by just sketching?

CH: Yeah sketch, scan a bunch in, and start moving it around and kind of go from there.

RS: Does music play any influence on your work?

CH: I mean, it does. I used to play it a lot more when I was working on a lot of paintings and whatever music I had on in the studio at the time would kind of work its way into the paintings somehow. So I was doing a lot of paintings that had a lot more type and hand-drawn text in them. And now I think the paintings that I do are a little more abstract so it doesn't necessarily come in a direct one-to-one setting, but definitely whatever I'm listening to at the time is going to effect the mood and the just the sense of what I'm working on. I think more on the painting and drawing side than on the design side. Because with the design stuff, a lot of it is more a commercial project and you can't really make it all depressing and sad because that's what you were listening to that day. On the art side I feel like it's more of a one-to-one, so you can actually translate some of that.

RS: What do you do when you get in a design rut? Are there any tricks that you use?

CH: Go to the bar? Nah. Just leave. Try to get out of there. Some good things, certain times, you can't really force it. Sometimes you have to, if it's a deadline and you're like "Well I have to. Something has to be done in the next six hours whether it's good or not." It's kind of tricky. It's like, if I could just get another day I could just leave. I could go on a bike ride. I could do anything to try to clear my head and come back. But you can't always just force yourself. You can always force yourself to make something. You can't always force yourself to make something great, though.

RS: So with art it's different, then, you would say, right?

CH: Yeah you can just leave. I mean there's not really a deadline so I mean the last show I had I knew I had to have 15 paintings due by a certain time to get shipped out in time. So there's still deadlines but you can usually walk away from it. It's not like a client saying this has to be done by 4:00pm today or else we're in hot water. We can just walk away and come back and hours never really matter. If it's not working, you know, if it's not working I can go do something for the day and come back and work all night. Or get up really early and work. And schedules don't really effect it as they do with commercial projects.



RS: Yeah. What's some of the more interesting usage your work has seen?

CH: I mean, the fork was a pretty good place to see it. I grew up doing so many snowboard graphics that at one time was a really cool thing, and then after doing a couple hundred of them it just kind of just became standard. So I think the stranger places to me are more like the commercial applications, you know, on the billboard. It's been strange since I grew up kind of seeing it on skateboards and snowboards and t-shirts and hats and CD's and albums. And that kind of became a norm. Well then to actually see it in a real sense on like a bus stop or a billboard, you know, as common a place as that is for me it was more different because it had a different scale. And seeing it not where you used to see a kid walking around the street with like a Stussy shirt on.

RS: Do you still do a lot of work in skate and snowboards?

CH: Yeah, still a lot of snow stuff. I'm working on some skateboards for Stacks right now, but not as much skate stuff. The skate industry seems to be kind of on its own. I've done some stuff selectively for them, but snowboarding has been where I've been like the bulk of work.

RS: You've done some stuff for VW, too, right?

CH: Yeah, I've done stuff for VW and for Mini Cooper. I just did a campaign from Nestea. So the stuff is spreading out. I think the core of the work I used to do was kind of related to Burton. You know, I had a lot of really good connections there.

RS: What are you most proud of these days?

CH: I mean, at this point probably having a daughter. I think that's probably like a cooler project than an album cover.

RS: Yeah, it's ongoing, too.

CH: At least it's the one that takes the most effort and time but yeah, I mean, I think I just come up with more things like that throughout my career. I mean, I don't think there's anything really that stands out. You know, there's certain album covers that I've enjoyed doing because I really liked the band or just other projects in general. Nothing really stands out. My former art side when I had a show at the MCA in 2007 — I think that was kind of a highlight just living here for so long and having the MCA become such an institution — to be able to do something with them.

RS: Is there anything you would never want to design?

CH: I've definitely turned a lot of jobs down. I mean, some of it's for companies that I had a really hard time with what they believe in or how they operate. I mean, I'd turn down the U.S. Government. (Laughter) I've turned McDonalds work — I don't eat this stuff and would never want to tell anyone to eat it. I'd kind of feel like a jerk taking their money. I might turn down a lot of work if it feels like something I'm going to at some point turn around and feel bad about.

RS: Do you think good art takes struggle and strife? Or does it just kind of come to you?

CH: Yeah, I don't think so man. I tend to be a little more on the depressed side of things. Like most of the time when I'm painting, but I don't know if that necessarily is making it a better painting. I think it's just, I mean, I love most of the paintings I do. I kind of translate into motion a kind of abstract form, so for me that's kind of just part of the process, but I don't think it's necessary. I mean I've definitely been in a good mood and made a good painting before. Most of the time that I'm working I kind of try to keep my spirits somewhat high to sit there in front of the computer and work on a design project all day. So definitely some inspiration can come from that but it's not necessary.

RS: Is there anything that you've ever wanted but you've never gotten?

CH: There's probably tons of things. Ha, every time I've lost an auction on eBay. (laughter) I was like two seconds behind getting a giant bull head and I fell asleep instead.

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GEOFF MCFETRIDGE

TOTEM STICKER PACK NO. 4

LA-based, Canadian-born Geoff McFetridge tends to ignore the line between his commercial and personal work. He's created award winning graphics since he was a student, garnering praise from the likes of I.D. Magazine and Art Directors Club, and continues to work with companies like Nike, Burton, Pepsi and Patagonia. His graphics are "Full of hands and teeth, objects and animals, hands and heads," resulting in an aesthetic that's both well-resolved and abstract. His work has been exhibited in Los Angeles, Berlin, Paris, London, the Netherlands and Japan. He's started numerous companies, including Solitary Arts (a skateboard company), Pottok (where he prints wallpaper and fabrics) and Champion Studio, which recently created the entire graphic and typography package for Spike Jonze's film, *Where the Wild Things Are*.

ROCKSHOX: What was your first design gig, your first design job?

GEOFF MCFETRIDGE: My first design job, well, I should probably know that. (Laughter) I mean, I guess the first would probably be a poster for the snowboard shop, which was a shop I grew up near in Calgary, Alberta Canada. The shop was called The Snowboard Shop and was run by Ken Achenbach, who runs the Whistler Camp of Champions now. I ended up doing stickers for him when he started a clothing line. I did all the graphics for that and then I ended up doing snowboards for one of my friends, John Lawyer. I used to draw on his grip tape and then he went pro as a snowboarder, and so then I did his graphics for his real snowboard. And my start there was a definite pattern — it was drawing stuff, making stuff and then it became real gig. After I did John's snowboard the company who sponsored him said "oh would you do like our next whole line?" So...

RS: No way!

GM: At that point I was in my second year of college so it kind of started in high school in the early days. I went straight from high school into college and was working as a graphic designer. I was basically doing what I'm doing now then, you know?

RS: What are your favorite tools for creation?

GM: Well everything I do always starts with drawing, so I sit down, and if I'm thinking it I'm drawing it, or I'm writing it. So basically everything is kind of penciled at some point. Pencil and paper — like super basic and really fast you know? I can draw faster than I can write and I can pretty much draw as fast as I can think. It's kind of idea-based design.

RS: Is there anything that you would never want to design?

GM: Never to want to design?

RS: Yeah.

GM: Maybe like cigarette packaging or something. They're totally evil. I never want to design a website either... I would actually design a cigarette package before a website.

RS: What aspect of the website turns you off? Designing that? Or is it just the overly technical part of it?

GM: Yeah, I mean, I think it's funny. A big part of what I do is I work to my strength. So I do a lot of different stuff, but I do those things very specifically. Like, I do a specific type of animation and I do a specific type of graphics, and I think with web design — to me good web design is all about its programming, it's not about graphics. I think the best website is Craigslist. I would go to meetings and I'd be like "well it shouldn't look like anything. It should work like something. So what am I doing here?"

RS: Does music play a big influence in your work?

GM: I guess a little, yeah. I mean, not specifically, I guess. I think there's kind of these parallels of what I do with music. There's a mood or a feeling and I think a kind of deliberateness to the type of work I do. It's very complete. It's part of a body of work that kind of moves around and changes, and I may do different mediums and things line up here in different places, but it all kind of connects and is continuous. And there is something about that that I share with friends of mine who are musicians. Musicians have this project base that I think is similar to the way I work.

RS: Do you think there has been a specific reason for art buyers to start looking at skate and surf art for influence on major campaigns for companies like Pepsi, Nike and the like?

GM: I think there are number of reasons for that. Skateboarding is really good for that. Skateboarding is like the best marketing. I mean, I think if you look back over the past ten years, if you go into the skateboard magazines, it will be some of the most interesting, weird, challenging marketing that's ever happened. And I think that's unique. You know, I turned 40 a few weeks ago and it's people like me that are running companies and ad agencies, and people younger than me running corporations, and so these are all, I mean, I think about it all the time. Like whether I hear some Navy Seal on the radio, or the head of a corporation getting interviewed — there's a good chance that they were a skateboarder. The language of culture and marketing has a type of sophistication that comes out of those awesome subcultures that I think my generation growing up in the '80s was pretty lucky to be exposed to early. Hard core and skateboarding and the beginnings of snowboarding and, you know, we were all pretty lucky to have grown up in all that stuff.

GO-OR

BOING OFF

ROCK SHOX

ROCK SHOX



RS: if you could distill your work down to a food or drink, which one would it be?

GM: Maybe like a banana that has an apple inside it. Yeah, this is truly bioengineered. I'm a bioengineered banana that tastes like an apple and it's grown in China, super toxic and it's wrapped in plastic. It comes in a plastic container and it's got a cartoon character to market it to kids.

RS: Perfect, perfect, you answered correctly. That's exactly what we wrote down, yeah. Except for the cartoon character.

RS: What inspires you when you're in a rut?

GM: I guess I definitely need to shake off a rut with something like a bike ride or a run. Or I think I need to. It's just kind of a way to change out the blood you know? That definitely is the biggest, easiest way to change my mindset.

RS: Awesome Geoff. Thanks so much for calling in we really appreciate it.

GM: Oh no problem. Talk to you soon.



RockShox



Rock
Shox

ROCKSHOX DIY STICKER CONTEST — CALL FOR ENTERIES

WE HAVE INCLUDED A TON OF CONTEST DETAILS THAT
WILL HELP YOUR CREATIONS ALONG THE WAY.





THE MATERIALS

TOTEM STICKER PACK NO. 5

Every contestant starts on a level playing field. You can add additional artwork to crush the competition, but each entry must use the stickers from the Totem Sticker Pack No. 5. See the rules and regs to find out where to get your materials, and how to get started.

THE DETAILS

DEADLINE

Application deadline is September 1st, 2011.

The top 10 finalists will be announced September 8th. The winner will be announced September 15 during Interbike International Bicycle Expo.

Ideas must be fully implemented within six months of receiving the award. In other words, to get in with RockShox, you've gotta know how to finish!

ENTRY FORM

Entry forms can be filled out or downloaded at: pinkbike.com/contest/totem-diy

APPLICATION NEEDS

Your entry must include:

- A completed DIY Sticker Pack Entry form. Don't leave us hanging for info.
- Artwork for side and front views of Totem forks.
- A digital version of artwork uploaded to pinkbike.com/contest/totem-diy
- Artwork from the RockShox Totem Sticker pack No. 5, shown on the previous page. A digital version of these can be downloaded from the pinkbike.com website.
- Entries can be created using mixed media (digital or analog), however, all entries must be submitted electronically as JPGs or PDFs. This is the 21st century — just ask your mom to scan it for you.

The sticker pack, fork templates and entry form are available for download at: pinkbike.com/contest/totem-diy

WHERE TO SEND

All entries must be submitted electronically as JPG or PDF to pinkbike.com/contest/totem-diy

SELECTION PROCESS

The 10 people's choice finalists will be voted on by the general public through the Pink Bike website (www.pinkbike.com) and announced on September 8th. These 10 artists will get a Totem fork as a consolation prize and move on to the final round of voting. The final winner will be selected by guru's, mainly us and the Totem artists of the past five years and announced during Interbike 2011. Wanna make some new besties? Some of the guys in this book will be your judges.

RULES & REGS

- The subject matter can be based on anything within the bounds of good taste and humor.
- No profanity, obscene imagery, or other designs that may be deemed not fit for the general public.
- You may submit as many entries as you like, but they should all be awesome. Knock some shox off.

PUBLICATION RIGHTS

SRAM Corporation reserves the right to reproduce any design submissions and pertinent content in future RockShox promotions. In other words, we reserve the right to make your name ring out as often as possible.

FOR MORE INFORMATION

Visit SRAM online at pinkbike.com/contest/totem-diy

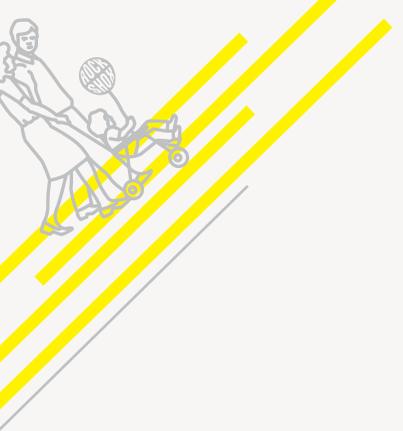
AND THE WINNER GETS...

So what do you get for all of your blood, sweat and creative frustration? The winner of the RockShox DIY Sticker Contest will receive \$2,500 to design their very own sticker pack vision for Totem. That's right, your artwork will be printed as stickers and shipped with all our new 2013 RockShox Totem forks. Which means, your artwork will be plastered on cars, bikes and helmets across the globe. Deal?

ROCK



PINKBIKE.COM/CONTEST/TOTEM-DIY



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