

**MORE  
THAN ONE  
WAY TO  
SKIN A  
CAT.**

**HOW DAVID  
CARSON GOT TO  
BREAK ALL THE  
RULES AND DEFINE  
AN ERA.**



who is

David

Carson





The layout team, for example, creates 25 different typographic designs. Including Carson's and Ealing's '80s wonderland Neville Martinson's, seven more designs are found in the contributing photographs list. (That doesn't mean you're not missing out on something about Carson's position.) Every single typographic design is used for Carson's text. Overlapping blocks of text, text against dark backgrounds, dark text against light backgrounds, running text across pages, including fly across columns (Just hop over the newly running photos upside-down).

**RAYGUN**  
SPECIAL FILM & MUSIC ISSUE, NO. 4



VIN WENDERS & MICHAEL  
DAVE GROHL & JANEAN  
D. JOHN WATERS & RE  
DAVID BYRNE & HAL HAR  
Y BOB THORNTON. J MA  
LISON ANDERS. SLEATER-KE  
MYERS' MING TEA. WIL  
STEVE BUSCEMI. BONO. BIL  
ALL THE FAVORITE FILMS OF S  
ALVIN. SLIDE. A DEEN HITCHCOCK. HARLEY H  
EX. BEN.



**RAYGUN**, **GAY GUN**, **RAYGUN**  
and **ROLL** does.



So I don't believe the attitude,  
'learn the rules to know how to  
break them.' **Deconstruct the TYPE** 90448.

The magazine's name has been rendered as RAY GUN, RAY-  
GUN, ray gun, and other variations (Raygun seems to be the  
accidental spelling now). The April '95 issue featured a story  
on the musical group Farewell that began on the inside and  
finished on the front cover, which Carson thinks is a first. The  
affable (not really) designer once set a story I wrote for Ray  
Gun on the Kids in the Hall in a first without parentheses, em  
dashes, or accents, resulting in spaces where those characters  
would have been.

Why break so many rules, David?  
"I never learned all the rules, all the things you're not sup-  
posed to do," he said in an interview. (Carson's formal training  
in the graphic arts consists of a single brief course— one in-  
tended for high-school students like the ones he was teaching  
at the time.)

I feel, it is as important as what it's saying. When those work  
together, you've got really strong communication. You can-  
not be communicative. If I make this [page] totally unreadable,  
that's communicating something. And it might be about the  
magazine, it might be about this group. It's sending a message.  
So that's much more powerful than leaving it blank, which  
also sends a message.

**Graphic design**  
will save the world  
*right after*



And while it may seem as though each Ray  
Gun article is randomly chosen, in fact  
a typical story is carefully planned out,  
though Carson is open to serendipity.  
In each issue, he says, "there about  
always is one [article] that's more  
difficult to read than some of the  
others, but... the starting point is  
not

The starting point is to try to  
interpret the article, and doing  
that, some of them get harder to  
read. OK? I don't have a prob-  
lem with that, and I really think  
it makes it more interesting to  
the reader, especially our read-  
ers, where you're competing  
with all these other things [like  
music video and computer]."

I've never had a conversa-  
tion with anyone familiar with  
Ray Gun that did not include a  
discussion of the magazine as  
unreadable. For Carson, that's  
a mission. "If you think it's  
hard to read or too weird, you're  
probably not the audience, and  
that's fine.

"There were some writers with  
the first issue [of Ray Gun] and  
the first issue of Beach Culture...  
and their reaction was like, 'What  
did you do with my article?' I can  
barely read this thing!" And by  
the sixth issue, these same writ-  
ers— some of them— would call  
back and say, "What happened?"  
You didn't like my article? It was  
so plain. It was so readable. And a  
lot of times, yeah, that was the case—  
yeah, it was a dumb, boring article  
and we had a much better article that  
we spent a lot of time on.

What happened?  
It was so plain.  
It was so readable.  
And a lot of times, yeah, that was the case—  
yeah, it was a dumb, boring article  
and we had a much better article that  
we spent a lot of time on.





//



//

-Massimo Vignelli



What  
t Makes  
David  
Special?

Carson



# POP 50 THE FIFTY MOST INFLUENTIAL PEOPLE IN POP CULTURE RAY GUN

KRAFTWERK

TRENT REZNOR  
BRIAN WILSON

GUS VANSANT

LIZ PHAIR

BEASTIE BOYS

BJÖRK

LARRY CLARK

PLANT & PAGE

BY DAVE GROHL

BECK

SONIC YOUTH

BURT BACHARACH

BEN STILLER

JAKE BURTON

the fifty most  
influential people in pop culture



# RAY GUN

Issue #3, featuring:  
**dinosaur jr.**

shamen, screaming  
trees, flaming lips,

michael stipe, shabba  
dunkanks, new logo, the  
corb, etc.


U.S.A.

\$3.50

CAN.

\$3.95





I never learned all the  
things I wasn't sup-  
posed to do.



# THESIS

Carson's work uniquely defines a decade of design **His work had a far reaching impact** and I want to discuss this.

Stephen  
Heller

COMB 3504





THE resemblance BETWEEN YOU AND ANDRE IS  
UNCANNY BECAUSE YOU BOTH are

WEARING THE NEW AIR CHALLENGE FUTURE TENNIS SHOE FROM NIKE WITH THE  
EXOSKELETAL STRAPPING AND THE HUARACHE-FIT™ INNERBOOT system WHICH MOLDS  
TO YOUR FEET AND YOU BOTH ENJOY THE BETTER LATERAL MOTION BECAUSE OF THE  
LONGITUDINAL FLEX LINES AND HERRINGBONE OUTSOLE AND YOU SHARE AN

INCREDIBLE AMOUNT OF CUSHIONING HATS OFF TO THE NIKE-AIR® CUSHIONING IN THE  
HEEL AND FOREFOOT AND THERE ARE



MYRIAD OTHER THINGS YOU HAVE IN COMMON LIKE  
THE FOOTFRAME™ DEVICE AND THE MIDEOTENSION STRAP WITH  
RUGGED HOOK-AND-LOOP CLOSURE FOR INSTANCE AND

Let's FACE IT IF IT WEREN'T FOR THE HAIR  
AND THE EARRING AND THE WIMBLEDON

CUP YOU GUYS COULD BE, LIKE,  
TWINS.  
TWINS.



I wanna  
TUNE IN  
I WANNA  
ZONE OUT  
WANNA  
MASSIVE



SUB-WOOFER  
I WANNA CURE  
I WANNA HIT  
MACH 5 I WANNA  
ENTER THE 4TH  
DIMENSION  
I WANNA  
**be young**  
I WANNA FULFILL ALL  
FOUR FOOD GROUPS  
I WANNA BLACK BELT  
I WANNA FAST-FORWARD  
I WANNA DRIP DRY  
I WANNA GO BACKSTAGE  
I WANNA HAVE 500 WATTS  
PER CHANNEL I WANNA



SUPPLY I WANNA DEMAND  
I WANNA **have fun**  
I WANNA KNOCK ON WOOD  
I WANNA PIZZA TO GO I WANNA  
PUT ON SIDE 8 I WANNA  
ROLL THE DICE I WANNA ROCK  
THE BOAT I WANNA BRIDGE  
THE GAP I WANNA ROLL WITH  
THE PUNCHES I WANNA  
**drink pepsi**

I WANNA

STEAL HOME I  
W A N N A  
BREAK THE  
BACKBOARD  
I WANNA  
DOWNSHIFT TO  
PASS I WANNA BE  
IN THE PAINT I WANNA  
PLAY TO WIN I WANNA FAT  
CONTRACT I WANNA SHOOT  
FROM THREE I WANNA REDLINE I  
WANNA **BE YOUNG** I WANNA  
STOP A SLAP SHOT I WANNA DANCE IN  
THE END ZONE I WANNA SINK ONE  
AT THE BUZZER I WANNA JOG THE BASES  
I WANNA RETIRE IN COOPERSTOWN  
I WANNA DROP IN AT WAIMEA I WANNA  
BE IN THE POLE POSITION I WANNA



DIG IN MY CLEATS I WANNA BEND THE  
RIM I WANNA INTERCEPT THE BOMB I  
WANNA **HAVE FUN** I WANNA POP  
THE CLUTCH I WANNA GO THE DISTANCE  
I WANNA TRUCK FULL OF TROPHIES  
I WANNA WEAR THE RING I WANNA  
BE THE MVP I WANNA TKO I  
WANNA CRACK AN ALUMINUM BAT I  
WANNA BE A SHOWSTOPPER I WANNA  
BE A CROWD PLEASER I WANNA  
**DRINK PEPSI**

**i wanna** CLIMB EVEREST I  
WANNA TIE THE KNOT I WANNA  
SHARPEN MY SENSES I WANNA BE  
NOBODY'S FOOL I WANNA HIT THE  
SNOOZE BUTTON I WANNA MANSION  
AND A YACHT I WANNA GET TO  
THE BOTTOM OF IT ALL  
I WANNA HAVE MY CAKE  
I WANNA EAT IT TOO I  
WANNA GO TO A LASER  
LIGHT SHOW I WANNA  
**be young**  
I WANNA WEAR A  
WETSUIT TO WORK I  
WANNA SEVEN DAY  
WEEKEND I WANNA  
TICKER TAPE PARADE  
I WANNA BE CLEAR  
FOR TAKEOFF I WANNA  
PAIR OF BLUE SUEDE  
SHOES I WANNA  
**have fun**  
I WANNA ANSWER THE  
QUESTIONS I WANNA  
QUESTION THE ANSWERS  
I WANNA GO STRAIGHT  
TO THE TOP I WANNA  
KISS THE BRIDE I  
WANNA WATER MY  
PLANTS I WANNA ACT  
FOOLISH I WANNA HAVE  
NO RESERVATIONS I  
WANNA WEAR SHADES  
INDOORS I WANNA 6  
DISC CHANGER I WANNA  
BUTLER, A MAID AND A COOK I WANNA  
**drink pepsi**





SEEMS  
UNFAIR



SANDWICH  
THE MONTH

31  
id th  
8

SANDWICH  
THE MONTH  
9900



Hard Rock tv commercial, 1994.  
Director: DC



TV Guide tv commercial, 1999.  
Director: DC



# BAGGY

creative director stephan wilke, producer mike jorkowicz  
openly TBS at: 8/20/04, satish k. kulkarni, kansas, 1999

# IMPACT







PAL




# SILENT HILL

PlayStation®

KHM00223580019

You like Kirby?  
Have S'MORE.



Get ready for a new kind of Kirby action.  
Kirby Super Star™ puts tasty games to work and this  
time the battle has no equal. Now he not only eats  
his enemies, he can take their powers (23 to be exact).  
In this world, **you are who you eat**. Chow down on a ninja  
and Kirby goes kung-fu fighting!  He can even **rock up** the bad guys  
and use them as helpers. Be prepared yourself. 'Cause this time,  
the marshmallow's doing the cooking.



Play it  
Loud.

**SUPER NINTENDO**





# GATEWAY

There are 4.9 million consumers\* in America  
who can find two roads in every word.

# GETAWAY



Our readers are the most intelligent,  
affluent and influential in the country.  
No wonder 50% of our advertisers  
are already national.

Call Dan Cohen, Senior V.P., Advertising,  
at 212-556-1493.

expect  
the World™

# HOSE

There are 4.9 million consumers\* in America  
who can see one thing inside another.

# SHOE

Our readers are the most intelligent,  
affluent and influential in the country.

No wonder 50% of our advertisers  
are already national.

Call Dan Cohen, Senior V.P., Advertising,  
at 212-556-1493.

expect  
the World™

The New York Times  
[www.nytimes.com](http://www.nytimes.com)


[https://www.youtube.com/watch?v=F6M\\_GAXy5UQ](https://www.youtube.com/watch?v=F6M_GAXy5UQ)







SEVEN



<https://www.youtube.com/watch?v=FD7w2l88dl8&t=17s>