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**Jessica Helfand:**

I have 2 minutes to thank 3 judges and give 3 awards, and they told me to speak slowly—yeah, like that's gonna happen.

This year, the third year of the Winterhouse Writing awards we had 3 wonderful judges, Kevin Lippert, the publisher from Princeton Architectural Press, Judith Thurman, fashion Writer and contributing editor at The New Yorker, and someone, I don't know if any of you have heard of before, is a graphic designer called Michael Bierut from Pentagram, and my partner at Design Observer.

I have to say that in the 3 years since we've started the awards we've had consistently more applicants in the general award and consistently more attrition in the student award, so for those of you who teach, shame on you because you really need to get the word out that students should apply for this great award.

That said, we had so many wonderful applicants this year that we couldn't only give one student award so we gave two. What I'm going to do is give our student awards one after the other and then our final award and ask you to hold your applause to the end as they each three come on stage, and then I'm going to say just a few more words and get off before my 2 minutes.

Annie Simpson, if you could come on the stage please, Annie Simpson did her graduate degree in Columbian Comparative Literature and just finished up a one-year program at the Architectural Association in London.

[Applause]

And wrote a beautiful essay that very much impressed the judges with its wisdom and insight, she's a wonderful writer.

Joshua Yaffa just finished his one-year degree at Columbia Journalism School, spent the summer in Moscow, and many of you may remember a wonderful cover story he did in last year's New York Times Magazine on the type case for the American signage system on the highways. Joshua shared with me over dinner that in his next life he'd like to come back as a reincarnated graphic designer, so we now have even more reason to love him.

Finally, David Barringer was the unanimous pick of the judges, like a magnet we all flew to his writing, a wonderful writer, he's written before for Emigre and several other design publications. A very fresh, new, young voice and he's very funny, which we welcome in design writing.

[Applause]

Let me just say this, before I leave the stage. Many of you in this room who represent institutions and magazines and publishers have contributed to this award and made it what it is and what I hope it will continue to be. We initially started with the hope that we would shake the tree and look for new, young, design voices and it's certainly what we found this year. But what I'm more and more impressed by and more sure of is that this world is about a

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lot more than graphic design. And the people that won this award this year and the people that are entering every year are showing us in deed and in intention their capacity to use language as a tool, as a reference point to reach people beyond our world in this room tonight, and the world is changing and it's a powerful tool if they can use it in consistent ways with all the things we do every day in our studios to really bring messages around the world and share information in ways that we can't do just as designers. So, it's a really important award, I thank you all for your support and thank our winners tonight.

[Applause]