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Every time a new issue of *Print* comes into the office, I greet it with something akin to holy reverence. And once a card is laid, it is played. There is no going back. There is no quick update function to fix a blurred image or an errant word. A printed product is what it is, warts and all. It is *real*. And that's the way I like it.

When I try to articulate why I love print so much, I generally fail. I lapse into one cliché or another, and seek to put new words to an old feeling that so many of us have had for centuries.

It is an inexplicable thing, a ghost lingering in the moonlight. But those of us who have it, have it. And there is, in the end, no need to explain it.

This year, *Print* turns 75. The weight of that is also difficult to articulate—and

honor. You will likely notice that this issue is heftier than most volumes of *Print* over the last decade. Our publisher decided to consolidate the six issues we were producing annually into four thicker issues—which has ultimately resulted in more pages for 2015 than were produced in 2014. Upon notifying our core contributors, one asked if this move was, at heart, a survival tactic. Indeed, creating fewer issues results in lower postal and production costs. We could justify the change in any number of ways, all of which I believe—it will allow for a more comprehensive look at our subject matter every issue. It will allow for a collectible volume that does not feel like a simple, disposable magazine but, hopefully, something more. It will harken back to *Print*'s roots as a quarterly publication.

But in the end, to me, it's all about creating something that is, indeed, fit to print. If I had my insane way, every issue would be hardbound, in excess of 200 pages, featuring a cavalcade of ephemera that would fall into your lap and bombard you with design upon opening it. But we all know that we must work within the constraints of budgets, rising costs and all the other elements that define the scope of a project. If you think about it, it's the same game that we've been playing since the medium's inception. And that, perhaps, is the essence of print today: It's the ultimate design challenge, the design challenge of our times.

Is print dead? Will *Print* make it to 80? All I know is that right now, in your hands, in mine, *Print* is alive.

—Zachary Petit



In *Stereotype* (page 44), Paul Shaw charts the bold (and at times, bizarre) evolution of typography within *Print*.

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