

The Ernie Washington Poster - 1990

Grass Root Resources:

Ernie's personal request for support on June 14th, 1990 - No additional focus groups
DOC Counselors - **CCfH** co-founders Wendy Decker and Ruthe Bubar

(\$) Discounted Community Resources:

- Printing for 10,000 Posters donated by William J. Mack Company
- 10, 000 sheets of premium paper donated by REPAP Paper Company

Creative Resources:

Designers; Printers; Photographer; Paper Company Representative

Community Support Network:

Creative Professionals; HIV AIDS Community; Vietnam Vet Centers

Dissemination Network: (60,000 posters out., est. impressions = 500,000-1mill.+)

- Community Activists

Major Funding Sources: NONE (In-kind - est. \$20,000)

Note: The foundation of creative connections built during the 20 year professional design career of **CCfH** co-founder, current executive director, and information designer Darrell Decker can't be overlooked in the successful 1990 launch of the grass root intervention process titled 'the power to visualize change'. However, several additional key points need to be made when considering the origin and later successful implementation of this process.

The first of these was that the seminal work featured a powerful portrait with simple copy that was built around the compelling need expressed by the posters model. This large-format, black & white image was of a real person with HIV/AIDS, Ernie Washington. It established the 'truth' precedent and set the tone for all succeeding **CCfH** creative projects.

The second was the intentional design style of the first poster. It's stark look harkened back over 60 years to the great period of powerful black & white images produced by photographers and mural artists in the WPA funded art programs of the great depression.

Linking a visual treatment of the controversial issue of HIV/AIDS to this historic period was critical in establishing a strong mental imprint, social context, and artistic respect within the design and printing community. **CCfH** co-founders Darrell Decker and photographer Jack McConnell were both serious students of this memorable WPA period as was our friend and printing representative Ken Crerar. It was these early creative connections built not only around professional friendships and the **CCfH** core values (shown on your chart), but a love of large format B&W photography that launched **CCfH** into the world of social issue information design and which gave it an historical design footing to leverage when later NEA design arts grants became available. In a grass root organization like **CCfH** serendipity will always plays a critical role, but it will not be nearly as effective as when the core creative style and strong social values are shared and understood by all.