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COMMUNICATION ARTS **TYPOGRAPHY ANNUAL 12**

Black Artist in Graphic Communication
Sonia Pulido O.OO Exhibit

TYPOGRAPHY

January/February 2022

Twenty-Four Dollars

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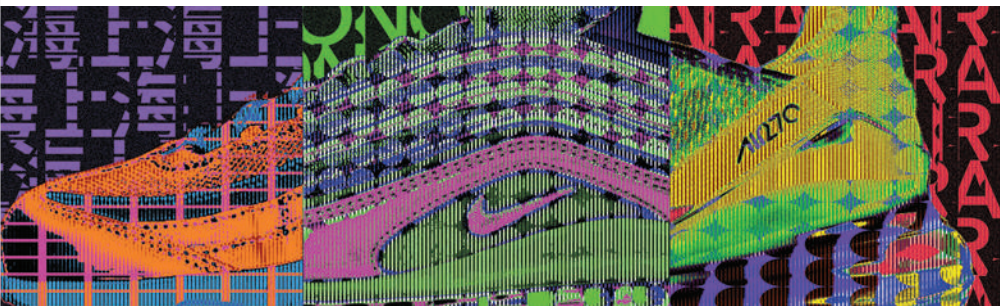
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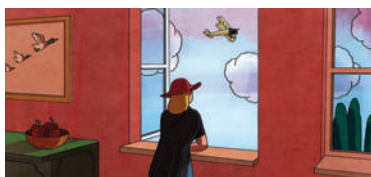
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Features

Currently living in Berlin via China, Croatia and her native United Kingdom, **Frances Arnold** (francesharnold.co.uk) is an independent writer and journalist with a particular focus on contemporary art, cities and the creative industries. In this issue, she uncovers how Taipei-based design firm O.OO applies the unpredictable beauty of Risograph printing to its work and educates others on how they can do so too.

Isis Davis-Marks (isisdavismarks.com) is a writer and artist based in New York City. Her work has been featured in publications and platforms including *Artsy*, the *Columbia Journal*, *Elephant*, *King Kong Garçon*, the *Rumpus* and *Smithsonian*. In this issue, Davis-Marks profiles Sonia Pulido, a Spanish illustrator who weaves the fantastic and the real together in her work.

Dr. Cheryl D. Miller (cdholmesmiller.com) is an eminent luminary designer, author, activist and theologian best known for her advocacy for Black graphic designers. An accomplished, award-winning designer and businesswoman, she established Cheryl D. Miller Design Inc. in 1984, one of the first Black women-owned design firms with which she designed for Fortune 500 companies. In this issue, Miller reintroduces a seminal piece of Black graphic design history with a reprint of “An Exhibition of Black Artists,” a 1970 *Communication Arts* article.

Columns

Ernie Schenck (ernieschenck.myportfolio.com) is a freelance writer and a creative director. He is an Emmy finalist, a three-time Kelly nominee, and an award winner at Cannes, the Clios, D&AD, the FWAs and the One Show. In his Advertising column, Schenck discusses trusting your own emotional compass to guide you to poignant creativity.

Book Reviews

Florence Fu (florencefu.info) is a writer and designer. She is a contributor to Letterform Archive and Sharp Type Co. Her research interests revolve around East Asian graphic design, typography and visual culture.

Angelynn Grant (angelynngrant.com) is a Boston-based graphic designer, writer and educator. She has taught at the Rhode Island School of Design, the Art Institute of Boston, Simmons College and the Massachusetts Institute of Technology.

Haniya Rae (haniyarae.com) is a Brooklyn-based freelance design and technology journalist who's written for the *Atlantic*, *Popular Science* and *Print*, among other publications.

DIRECTORY

Featured in this issue

O.OO odotoo.com

Sonia Pulido soniapulido.com

Exhibit

And Now This andnowthis.agency

Bito bito.tv

Cossette cossette.com

Empatía helloempatia.com

Fortnight Collective fortnightcollective.com

Gentlebrand gentlebrand.studio

HALAL halal.amsterdam

Pentagram pentagram.com

PG Branding pg-branding.pl

Publicis Singapore publicis.com

Fresh

Klaus Kremmerz klauskremmerz.com

Manifesto bymanifesto.mx

Antoine Mesnage espritsoutdoor.com

Maciek Miloch miloch.com

Tra Giang Nguyen gydient.com

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Submitting Work

commarts.com/submissions

Corrections

In the 2021 November/December issue, on page 89, Angelo Roldan should have been listed as art director and Aisling Penco should have been listed as writer on Leo Burnett's Milkbone campaign. One page 98, Angelo Roldan should have been listed as art director on the Metrolinx integrated campaign.

In the 2021 September/October issue, on page 98, the credits for the Chicago State University rebrand by Leo Burnett should have been as follows: Alex Fuller/Kyle Poff/Jen Serafini, designers; James Fletcher, Arc, writer; Chris Cancilla, Arc/Alisa Wolfson, Leo Burnett, creative directors; Liz Taylor, chief creative officer; Scott Fry, producer; E.T. Franklin, Spark/Lisa Ivy, Leo Burnett, strategists; Leo Burnett, ad agency; Sabrina Land, Chicago State University, client.

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EDITOR'S COLUMN

Patrick Coyne



We're continuing to refocus our editorial content, which began with our previous issue. The addition of Best-in-Show awards for our competitions will allow more in-depth insights from award-winning creators and more commentary from our judges as to why they chose their favorite projects. We're also expanding the annual number of our popular Fresh profiles from 18 to 26 to celebrate more emerging talent.

To make room, we're discontinuing some of our regular features, including Wendy Richmond's Design Culture column. I want to publicly thank Wendy for her substantial contributions over the years. We will continue to feature more than 100 Design Culture columns at commarts.com/columns/design-culture, and subscribers will continue to have online access to all her columns dating back to 1984.



During a June 2021 AIGA roundtable discussion on the lineage of "Where Are All the Black Designers," Dr. Cheryl D. Miller called our April 1970 issue a milestone in Black design history for its report on what is believed to be the first-ever exhibition of work by Black visual communicators. This prompted a conversation with Dr. Miller on how we could reprint an enhanced version of the article for today's audience. Miller agreed to write an introduction explaining the exhibition's origin and its historical significance. She also connected us to Regina Lee Roberts of the Stanford Libraries Special Collections and University Archives, who was able to locate and obtain permission to publish several photos of the event's organizers. This expanded reprint begins on page 32.



This year's Typography Competition saw a 6 percent increase in entries. While we were disappointed in the decline in the number of winners in the Identity and Poster categories, we were pleased to see a very strong showing in Packaging, Motion and Student Work.

"It was nice to see type used in so many different ways," says juror Tim McGrath.

"I was very impressed by the breadth of work from all around the world, even though we had a challenging year behind us," juror Liza Enebeis says.

"Overall, I noticed an impressively wide range of styles and approaches," says juror Nina Stössinger. "The typography is often very well made and successfully integrated into the overall design—even if that means making letters out of musical instruments or fluffy dogs. It is wonderful to see good type supporting good design and vice versa."

"In some instances, I felt my personal taste had to be pushed aside to make way for objective judging," juror Kia Tasbihgou says. "Therein lies the beauty of typography: no matter what you like on an aesthetic level, good typographic work—from the perspective of craft—is undeniable."

Several jurors described what surprised them most while judging.

"Although there were not a lot of entries for motion, one of the best projects was a motion piece," says Enebeis. "I hope this will encourage more designers to use motion as a way of expression for their work."

"I was very pleasantly surprised by the sheer quality of the student work," Tasbihgou says. "My work was nowhere near this level even some time after I'd graduated."

"I am surprised that there is more work from the Chinese region in recent years," says juror Ken-Tsai Lee. "The problem is that if the type design part of Chinese characters is not reviewed by designers who understand Chinese character design, they may not know how to judge the quality."

"I hope that we as a jury have been able to do these works justice," Stössinger says. "It's tricky to judge designs driven by typography if one can't read it."

I asked the jurors what they found most disappointing in the entries.

"Logotypes and posters are slowly disappearing from the craft," juror Petra Dočekalová says. "We have to be ready for typefaces in motion or on various materials rather than static form. We have to rethink type categories and the criteria for judging them too."

"One thing that always saddens me is to see projects that are exciting conceptually and design-wise overall but fall back to very safe, uninspired typeface choices," says Stössinger. "There's still too much Helvetica, Arial, Gotham and such where fresher, newer faces might lend a more current and more specific voice."

"As a designer, I'm so tired of looking at mockups," Tasbihgou says. "To see a piece loved so thoroughly by its creators or their clients that they pushed it out into the wild and photographed it in situ is a real joy."

I also asked the jurors to describe the technological developments that may change the way we use typography in the future.

"We are already in the midst of a lot of developments," says Enebeis. "Variable typography is changing our approach to how we design. The idea of variable can be interpreted in multiple ways. For example, using virtual reality means we have to [rethink] at how we interact [with] and use typography and, in turn, how we design it."



PETRA DOČEKALOVÁ is a letterer, type designer and sign painter. Since 2013, she has been a member of the Prague-based

Briefcase Type Foundry. She has coauthored two books: *Typo9010*, which won several global awards, and *Jaroslav Benda 1882–1970*, which won the Most Beautiful Czech Books of the Year award from the Museum of Czech Literature in 2019. Dočekalová completed her PhD studies on new script forms at the Type Design and Typography Studio at the Academy of Arts, Architecture and Design in Prague in 2020 and received the TDC Award of Excellence for her diploma project researching Czechoslovak calligraphy and new hand-lettering forms.



LIZA ENEBEIS is the creative director at Studio Dumber (part of Dept), an award-winning international agency headquartered in

Rotterdam, The Netherlands, and specializing in visual branding and motion. She is an MA Design graduate from the Royal College of Art in London and previously worked for Pentagram London. Enebeis also cofounded and hosts *Typeradio.org*, the first podcast to focus on type and design with more than 550 episodes giving a voice to both established and upcoming designers and coinitiated *DEMO*, a festival celebrating motion design. In 2018, she was elected to membership into the design association Alliance Graphique Internationale.



KEN-TSAI LEE is a designer, teacher and curator. He has operated his own studio ken-tsai lee design lab in Taipei, Taiwan, since

1996 and is an associate professor at the National Taiwan University of Science and Technology, visual director of the Taiwan Designers' Week, and the regional representative for the New York Art Directors Club and the New York Type Directors Club. His work has been recognized by *Communication Arts*, *D&AD*, Design for Asia Awards, *Graphis*, Hong Kong Designers Association, The One Show, Red Dot Design Award, Taiwan National Design Award, the Tokyo Type Directors Club and the New York Type Directors Club.



TIM MCGRATH is design director and cofounder of 3 Advertising in Albuquerque, New Mexico. Over the past 25 years, he has worked

on national, regional and local brands in virtually every category. His work has been recognized by the National Addys, *Communication Arts*, *HOW*, The One Show, *Print*, *Step* and Type Directors Club. As a passion project, he also runs overland outfitter company Sackwear. When he's not designing work for a client, he's often designing some of Sackwear's memorable apparel. When he's not doing either of those, you might find him on the back roads of Colorado or Iceland, or as far from a computer as a human can get.



NINA STÖSSINGER is a senior typeface designer at Frere-Jones Type in Brooklyn, New York, and a critic for typeface design at Yale

School of Art. Her published typefaces include Conductor (with Tobias Frere-Jones), *Empirica*, *Ernestine* and *Nordvest*. In her role at Frere-Jones Type, she has also codesigned custom type for Donors Choose, Essex Market, Microsoft and the National Gallery of Art. Stössinger holds degrees from Burg Giebichenstein University of Art Halle/Germany and the Royal Academy of Art in The Hague. She previously served on the board of directors of the Type Directors Club and chaired the 22nd TDC Typeface Design Competition.



KIA TASBIHGOU is principal of the London, United Kingdom-based design firm Design Practice of Kia Tasbihgou. Born, raised

and educated in London, Tasbihgou specializes in graphic design, web design, identity design, print and digital. His type foundry *Op. Cit. ibid.* concerns itself with making future-facing, interesting typefaces steeped in deep historical research but without compromising usability. He has worked for major brands and organizations ranging from Greenpeace, the Herb Lubalin Study Center, Nike, Frank Ocean, Salomon, *Vanity Fair* and *Varoom* magazine, as well as working alongside Google Fonts and Sharp Type on various projects.

"I'm very curious about new media, applications like virtual and augmented reality, and the unique demands that such spatial digital design will pose for typography," Stössinger says.

Finally, I asked what challenges future type designers will face.

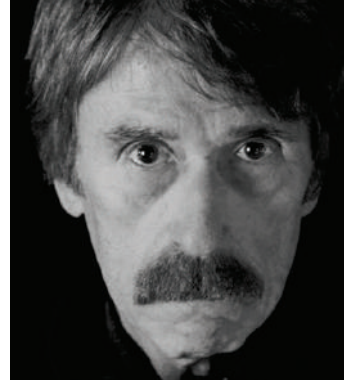
"A great task for type designers going forward is to work to decenter type design from its historical 'center' in Latin script and create a greater stylistic abundance of work in other scripts as well," says Stössinger.

"I think they have only great views full of endless possibilities and no technical limits from the creative perspective," Dočekalová says. "So the challenge for all future type designers will be what else can a typographer do besides designing new typefaces: how to move

them to another level of quality, creativity and possibility."

"It can be compelling to see work in the shape of tiny type specimens on toy cars, blind debossed in silicone labels or screen printed on shrink-wrapped plastic," says Tasbihgou. "We need to be more responsible with how we realize our projects and step away from using such materials if we want to be able to work with a clearer conscience moving forward."

A minimum of four out of six votes was required for inclusion in this year's Typography Annual. Jurors were not permitted to vote on projects in which they were directly involved. I would like to extend our appreciation to our jurors for their conscientious efforts in selecting our twelfth Typography Annual. **ca**



You'll Know It When The Hairs On The Back Of Your Neck Know It

"We simply did what gave us goosebumps."

—Quincy Jones, on the making of Michael Jackson's album *Thriller*

One minute you're sitting there, concepts bubbling up all over the place. Some good. Some more than good. Some so bad you cannot believe they fell from your brain.

And then, every once in a while, if the gods are with you, there it is. The chill. The tingle. All at once, it comes like a spark of electricity racing up and down your spine. And that's when you know you've stumbled onto something so right, so perfectly shaped, that it emits a creative radiation unlike anything you've ever known.

The French call this a *frisson*: a psychophysiological moment, triggered by a song, a movie, a poem, a painting or—if you ask the creators of some of the biggest ideas to ever come out of advertising—an idea. For many, when the moment of conception comes, it comes with a torrent of goosebumps.

Ideas are like that. They can be so amazing they scream at us. ... And when they do, those little hairs on the back of our necks start dancing like there's no tomorrow."

Dave O'Hare, now a freelancer in Seattle and formerly of Chiat/Day, Goodby Silverstein & Partners and executive creative director at Hal Riney & Partners, recalls a time when goosebumps came to him while at Chiat/Day. "Dave Woodside and I were down in Los Angeles on our way to the first day of shooting the California Cooler [ad campaign] we'd written together," he says. "I remember turning to him and saying, 'Doesn't it feel like we're about to do something cool?' He said he felt the same. I think it was because we'd both grown up surfing in California during the late '60s and early '70s; knew all the breaks, parties and people we were about to introduce to everyone else around the country. We knew just how cool that era really was. When you know, you know."

With all due apologies to everyone who still thinks focus groups do, in fact, have a clue, goosebumps might be the closest thing we have to a big-idea radar. I believe this. Myself, a lot of the best stuff I've ever done tends to be emotional. I know I'm on the

frequency when I've gotten someone to feel something. Sadness. Happiness. Fear. Pride. If a thought's enough to make me cry, then I flat out know it's going to have the same effect on other people. It's kind of a canary in the coal mine thing.

Ryan Peck, now creative director at Carmichael Lynch, has had his share of goosebump moments, none more dramatic than one early morning at Starbucks while working at Fallon. "It was for the identity theft work for Citibank," he says. "I wrote five scripts damn near effortlessly. I noticed I had sweaty palms and thought I drank too much coffee, only to realize I hadn't drank *any*. Dave Lubars held the client's hand all the way to the top, and the rest is history." Ryan's idea went on to win *Adweek's* Campaign of the Year; was recognized by Cannes, The One Show and D&AD; and won the Emmy Award for Best Commercial of the Year.

You might never have heard of gospel singer Merry Clayton. But I'm willing to bet you've heard her voice. As it turns out, in a research study, Merry's acapella backup vocal on the Rolling Stones' "Gimme Shelter" induced goosebumps in 90 percent of everyone who took part. If you haven't heard the song in a while, slap on your AirPods and see if her voice doesn't have the same effect on you. It's called the

startle reflex. It's what happens whenever we hear what sounds like screaming. Screams equal danger equal goosebumps. Until we realize there is no danger. Just a soaring, beyond-this-world, soul-shattering human voice.

But sometimes the screams can be dangerous beyond imagination. What must it have been like for Robert Oppenheimer when the idea of a weapon so terrible it could annihilate civilization first flashed into his consciousness? Oppenheimer might never have gotten over them. As he later quoted from the *Bhagavad Gita* after viewing his idea come to life, "Now I am become Death, the destroyer of worlds."

Ideas are like that. They can be so amazing they scream at us. They drop in out of nowhere. They startle the hell out of us. And when they do, those little hairs on the back of our necks start dancing like there's no tomorrow. And there might well not be. Like Merry Clayton's voice, ideas like that don't come along very often. **ca**



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Jessie McGuire

Platforms for the Planet

Where others may find banality in consumer packaged goods (CPGs), Jessie McGuire sees the potential to create shared experiences. Born in El Salvador and adopted by a US family, she often pondered on the concepts of identity and belonging, and her thinking has fueled her explorations on the impact of visual culture. The ubiquity of Colgate toothpaste or Kleenex tissues can act as platforms to reach people from all backgrounds, which led McGuire to take positions at Kimberly-Clark, Procter & Gamble and Colgate Palmolive. Now, as managing director at New York-based design firm ThoughtMatter, she focuses on purposeful design, creating bridges between her clients and their audiences through authentic, thoughtful representation. —Michael Coyne

How can design act as a vehicle for social change?

I have passionately shared my persistent belief that designers are Powerful with a capital P. We have the skill to use color, texture, imagery, photography, illustration, handwork and technology to construct meaning and culture. Simply put, designers create the world in which we live in real time.

In 2022, we're all asking ourselves how we can change systemic inequities, democracy, mental health, climate action and other pressing social issues. Everyone who has dedicated their lives to the arts should be applying a critical eye to all aspects of their work to act as a vehicle for social change. It takes courage, dedication and commitment to make people think bigger, but we have what it takes to inspire our audience and design the world to be a better place than we found it.

How was it working on *For the People*, and what inspired ThoughtMatter to undertake this multimedia project? We created *For the People*, now in its fifth year, to explore the tension between creativity and civic responsibility. It really started with us as designers asking ourselves how we could design our way to a new political future. For phase one in 2017, we redesigned the Constitution of the United States, and it opened our eyes to how choices in typography, color, paper and printing technique have the power to make something mundane more accessible. Thanks to fundraising efforts on Kickstarter, we were able to print and distribute 3,000 copies of our design to schools across America.

Since then, *For the People* has continued to evolve. As we'd given more people access to read the Constitution, it was time to help them interpret it. Utilizing the power of video, we created a nine-part docuseries where we talked with illustrators, chefs, dancers, musicians, fine artists and other creative individuals about the role of interpretation in their work. The nine episodes revealed that the next phase of *For the People* was less about the Constitution and more an intimate portrait of what it means to be a creative in 2020. Filmed during the pandemic, the episodes have become a time capsule of creativity during lockdown.

Currently, we're working to reformat the *For the People* docuseries to allow for easy distribution across the United States. We will be working with multiple library systems in different states to give the docuseries away for free so more people can see and experience the power and freedom of interpretation. We're eager to show people the importance of interpreting a text like the Constitution, which was not originally written for all Americans.

How did your experience working for Kleenex inform your understanding of the CPG industry? My essay to get into the masters of branding program at the School of Visual Arts explored the intersection of my many identities. I was a girl born in El Salvador, growing up in a White suburb of upstate New York and emerging as a creative in Brooklyn. The one thing that held all these identities together was a commitment to certain CPG brands, like Kleenex.

After graduating, I had the opportunity to work at Kimberly Clark. No surprise, but I was not given the design keys to the billion-dollar



brand I long admired—instead, I got toilet paper. After a few years of exploring the wondrous world of water closets, I was promoted to a global design role on the Kleenex brand. I learned from working on both that it's not the type of commodity or product that matters but the people behind the brand. Marketers, designers and agencies breathe life into the brand by creating guidelines, consistency and the experience consumers have with a product. These decisions are what make people believe in what a brand stands for.

When I think of Kleenex, I think of its enduring relevance—how, for generations, it's been a marker in a sea of sameness. This has fueled my curiosity in how you take these same branding principles for something as simple as a tissue and use it for organizations, brands and people tackling the issues of our time. cpgs can hold the key to helping consumers do good.

I loved your *Inc.* article on developing socially aware campaigns for cpgs after Bo Burnham's joke about cause marketing from his film *Inside.* Why do you think cpgs should adopt cause marketing? Not all brands are fit to tackle all problems, but with their big problems—and even bigger budgets—every brand should be asking themselves: “If we exist for x reason and are here to deliver y promise, how can we make our corner of the world better?” Fast food companies should be asking about their supply systems, farmers, agriculture and their impact on local communities. Brands that use single-use plastic should be asking about their role in climate change and how their behaviors directly affect our planet. Distributors of coffee or chocolate should be asking about their impact on sourcing, representation, the pipeline of talent in the industry, and how their decisions honor the origin and history of the regions their products come from.

Instead, regional economics, climate change and racial equity have become the responsibility and burden of the consumers. “Shop local. Don't use straws. Use cotton totes. Don't use cotton totes. Don't eat meat. Only eat meat. Turn the lights off.” The corporations—and the people behind the brands—need to think about these issues and their responsibility at scale. I am certain the challenges of our time will not be solved by my metal straw.

What's recently changed your view on the design industry?

I've been thinking a lot about a recent interview for *Art in America* magazine with writer Roxane Gay and fine artist Jenny Seville that has me questioning my design practice. I have gone back to it a few times to consider the preconceived notions of the female body, feminism, intersectionality, representation and the role of design. It also has me examining how power plays a role in what we see, who gets a show, who gets a book published, and, in turn, how it's marketed and branded.

Do you have any advice for anyone just entering the profession?

My advice is to realize you're starting out in this industry in 2022. We are enduring the psychological, personal and physical effects of a global pandemic. You can and should question systems that have been in place, question long-held beliefs, and explore new possibilities for creativity and the power of imagination. We're at a crossroads—a reckoning—where we're realizing this industry has some work to do. Interrogate the role of design. Question power dynamics. Create a brave place for those who have been historically excluded. I advise folks like me who don't look like mainstream graphic designers to keep going. Read, write and ask more questions of those doing similar work—work that moves, inspires or challenges you.

Find your people. Keep going. You belong here. [ca](#)

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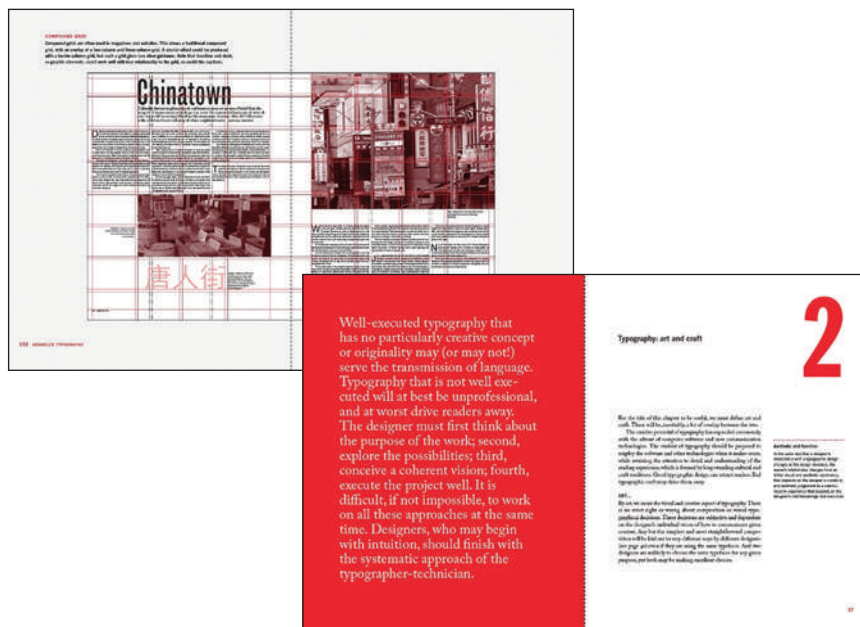
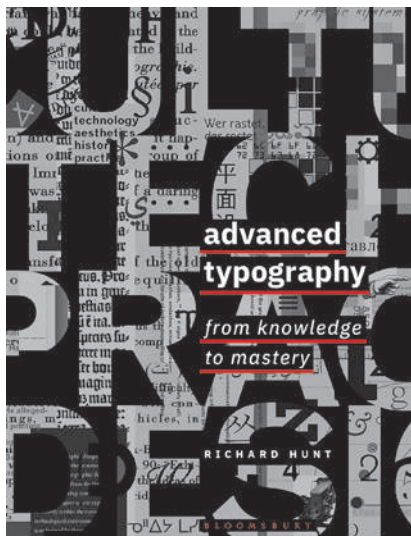
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Advanced Typography From Knowledge to Mastery

by Richard Hunt
256 pages, softcover, \$39.95
Published by Bloomsbury Visual Arts
bloomsbury.com

A practical, enjoyable guide for students and designers to dive deeper into their typographic journeys, *Advanced Typography* offers a depth of knowledge in history, culture and psychology, as well as concrete strategies to gain a greater command of the art and craft of typography. Experienced practitioner and professor Richard Hunt thoughtfully presents up-to-date insights and challenges in typography today. This includes how to pick and set type across media and cultures, for audiences with various needs, and how to actively customize and effectively work with software and technology. Hunt structures each section in a way where readers are encouraged to reflect on how the material connects to their current practices. Rich and didactic with content and imagery, the book pulls photographs from all types of historical ephemera and contemporary media. Annotations, quotes from industry designers, detailed definitions and reminders scattered throughout the margins add another layer of depth to each section.

The bulk of the book is geared towards typography as effective visual communication. However, there is a concluding section that encourages creative and experimental approaches to typography. This means that even those who can't help but enjoy breaking all the rules in type design will learn more advanced rules to break. Hunt's accumulated wisdom and experience shine in this book, and readers will certainly gain confidence and tangible skills to make clear, responsible, high-quality typographic decisions. I imagine this book will stay close at hand or on the bookshelf to be continually referenced. —Florence Fu



The Natural Enemies of Books

A Messy History of Women in Printing and Typography

Edited by Maryam Fanni, Matilda Flodmark and Sara Kaaman

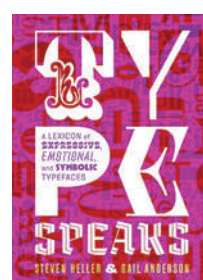
Created in response to *Bookmaking on the Distaff Side*—the groundbreaking 1937 publication produced by women printers, illustrators, authors, typographers and typesetters—*The Natural Enemies of Books*, edited by feminist graphic design collective mms, offers new essays and poems alongside reprints from the original book. 192 pages, softcover, £12.50, Occasional Papers.



The Typographic Medium

By Kate Bideau

Examining the neurological and psychological aspects of typography, author Kate Bideau argues that typography is not limited to the content it carries but transcends the act of reading by acting as a medium of communication itself, affecting the way we perceive information. 304 pages, hardcover, \$45.00, The MIT Press.

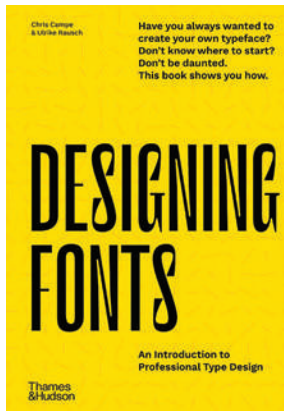


Type Speaks

A Lexicon of Expressive, Emotional, and Symbolic Typefaces

By Steven Heller and Gail Anderson

Type Speaks explores how typefaces and typographic design can amplify emotionally charged messages. The book serves as a guide to a broad selection of both recently designed esoteric faces along with well-known standbys and shows by example how they can communicate certain states, emotions and moods. 464 pages, hardcover, \$29.99, Abrams.



Designing Fonts

An Introduction to Professional Type Design

by Chris Campe and Ulrike Rausch
216 pages, hardcover, £30
Published by Thames & Hudson
thamesandhudson.com

Want to turn your doodles into dingbats? This practical and enjoyable how-to walks you through the process from sketching and refining all the way to publishing. Authors Ulrike Rausch, a type designer with

her own foundry LiebeFonts, and lettering artist and author Chris Campe have laid out the material in such a way that a reader at any level of typographic knowledge and/or lettering skill can jump right to their best starting point. Even for the casual browser, the book is an excellent exercise in close-looking and type fundamentals with chapters on letterform anatomy and type classification. The authors both tell and show at every step with extensive annotated diagrams and illustrations on every page. To help take your characters from page to digital, there's detailed guidance on the nuances of working with vectors and then making them work as a cohesive font by using the Glyphs app. (Instructions for using Glyphs are general enough to be

extrapolated to other font-making applications.) They even demystify the coding of OpenType features for your new font; for example, adding the fi ligature is as easy as “sub f i by f_i;”. You also learn how to enrich your work through MultipleMasters, layer fonts (drop shadows or decorative outline effects) or color fonts. You come away with an enhanced appreciation for all the imagination and hard work performed by type designers and letterers, as well as the itch to try it all—labor and fun alike—for yourself. —Angelynn Grant



Sign Painting

A Practical Guide to Tools, Materials, and Techniques

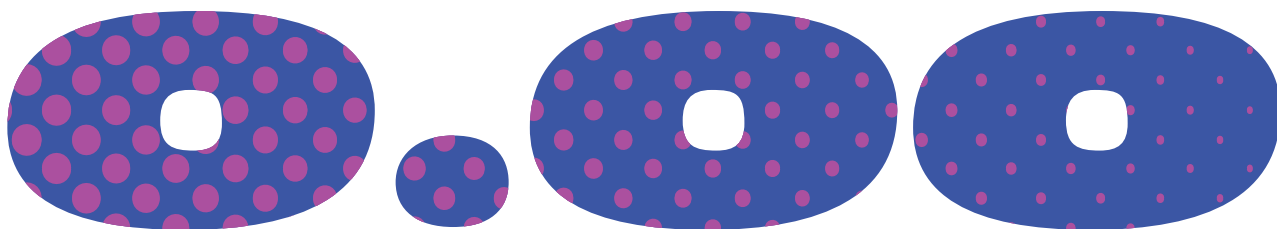
by Mike Meyer & Friends
192 pages, hardcover, \$35
Published by Laurence King
laurenceking.com

Sign Painting, created by Mike Meyer of signwriting company Better Letters, offers practical help and inspiration for both aspiring and seasoned letterers alike. With roughly 80 pages filled

with written instructions on common sign-painting techniques, the book begins with an introductory section that covers the painter's toolkit and brush care and explains helpful tools like rests and pounces. Meyer offers a solid beginner's toolkit list, encompassing everything a first-timer could need, but smaller lists—like beginner's brushes—pepper the pages in case a painter wants to buy as they go. Need to learn the basics of holding and manipulating a paintbrush? A section titled “Core Techniques” is filled with simple line drawings of hands holding a brush and arrows directing how to guide it across a surface. Small sidebars of “Mike's Tips” explain the finer points of the craft or show off Meyer's inventive ways of preserving his mediums and tools. One such example: Meyer suggests repurposing an old refrigerator

to store opened paint cans in the winter as a way to insulate them and preserve the paint. The final section of the book—and nearly half its pages—is a selection of alphabets by design professionals from all over the world. Some of the alphabets don't have a clear connection to classic sign painting but may be useful to some letterers nonetheless. Regardless of whether readers are sign painters, any creative can glean more efficient ways of working from Meyer's generous advice about the trade. —Haniya Rae





By Frances Arnold

I'd say I'm like the skeleton. He provides the flesh," says Pip Lu of the collaboration she shares with Yuxian "Forty" Liu. Better known as O.OO (pronounced oh-dot-oh-oh), the Taipei-based duo have fast forged an international reputation for their Risograph printing and graphic design practice. Established in 2014 out of a desire to explore alternative print solutions, the studio delivers everything from brand identity to marketing collateral for clients both local and international. Alongside their commercial work, the pair have also gained notoriety through a stream of side projects spanning yearly calendars and posters, workshops and speaking events, and above all, publications such as 2019's *No Magic in Riso*. Part ode to Risograph, part instructional manual, the bilingual work has cemented O.OO as an authority on the retro printing technology. "We just love to share the beauty of Riso," explains Lu.

As the designers explained from their studio in Taipei's central Da'an district, that beauty lies in Risograph's simplicity, imperfections and possibilities. The name of an almost 40-year old duplicator machine and its eponymous printing process, Risograph comes courtesy of the now multinational Riso Kagaku Corporation, established shortly after World War II. According to corporate legend, the name *Riso*—meaning "ideal" in Japanese—was not a claim to perfection achieved but rather its pursuit. As proponents of the technique's artfully imperfect results will attest, the sentiment is fitting.

Initially offering mimeograph printing and later proprietary emulsion ink, the Riso Kagaku Corporation evolved into a manufacturer of printing equipment by the 1970s. In 1984, the Japanese firm unveiled its first fully automatic machine: the RISOGRAPH 007. A printer-photocopier, it sent images to print via a flatbed scanner to create a master sheet: tiny perforations burned into what is effectively a stencil. This master sheet gets wrapped around a drum filled with a single

ink color. As the drum rotates, color is pressed through the stencil onto the paper. Minor modernizations aside—today's machines have gone digital and may incorporate two drums instead of one—the process remains largely unchanged.

Essentially an automated, less messy take on screen printing, Risograph machines proved an attractive alternative to offset printing for medium-range print runs. Easy to use and with low overhead, they won over producers of everything from fanzines and parish newsletters to flyers and political leaflets.

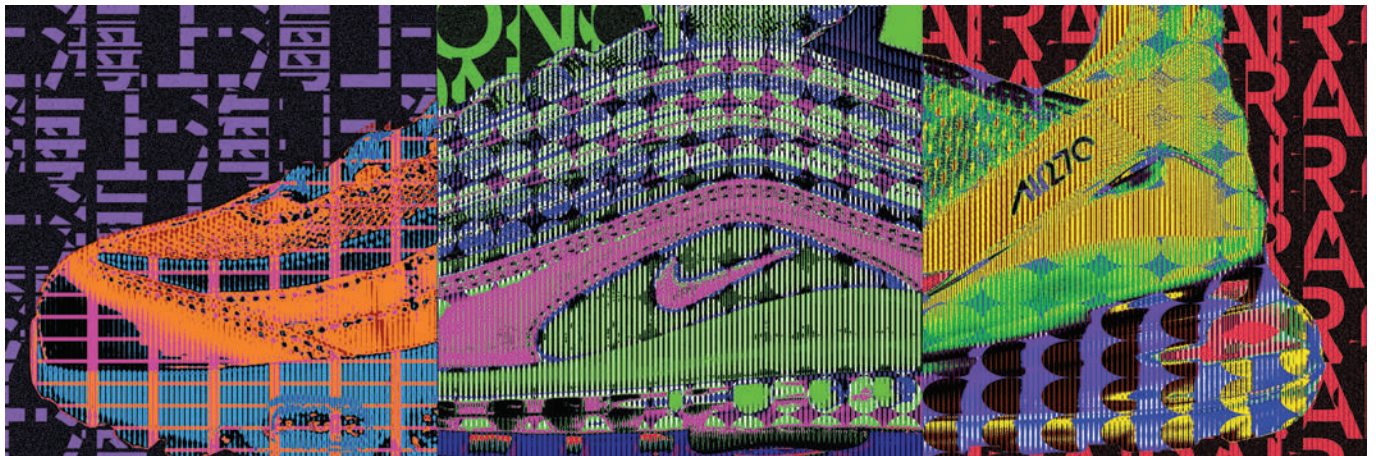
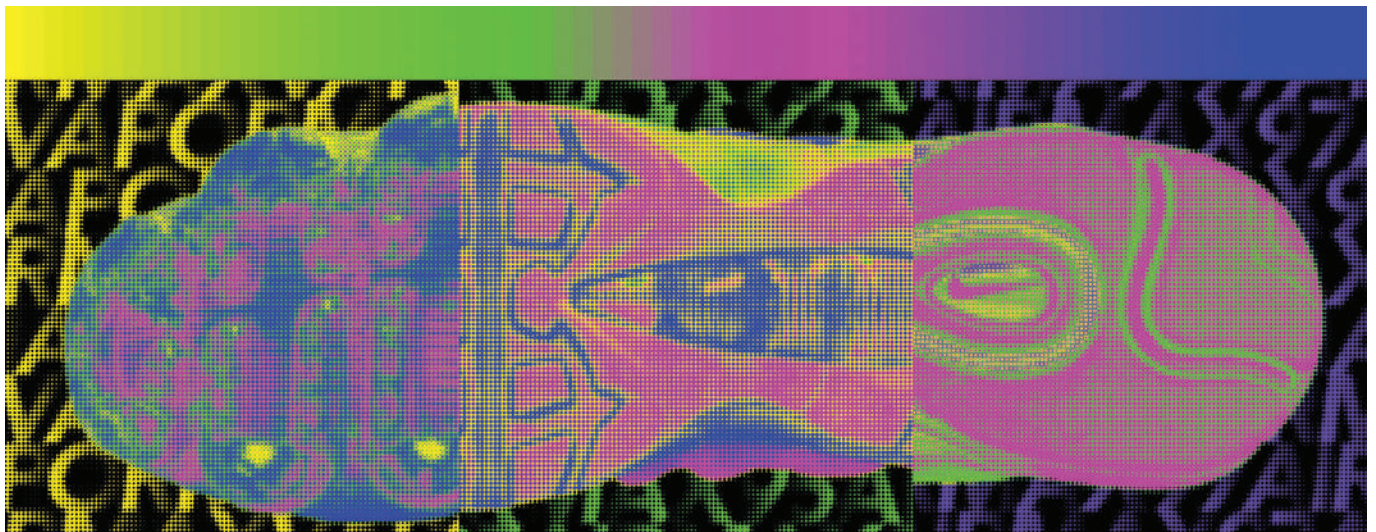
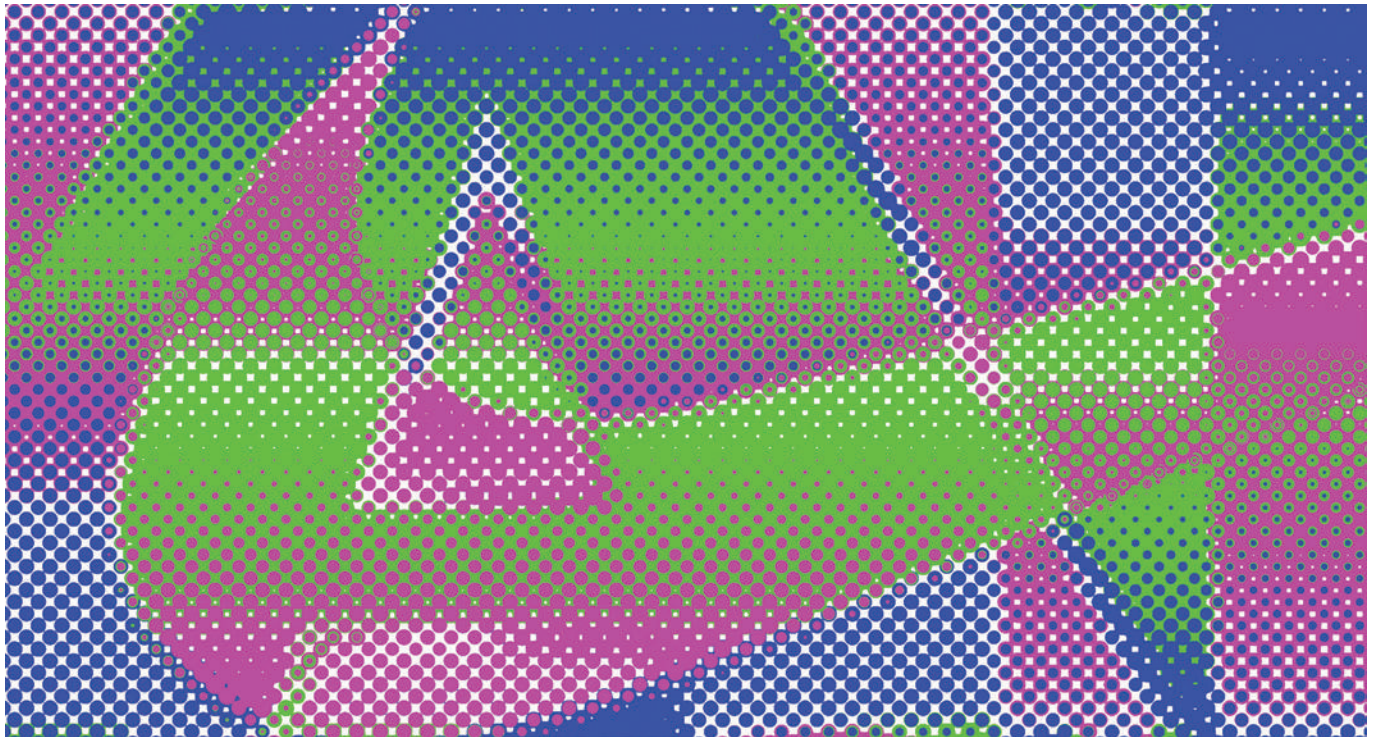
Fast-forward almost 40 years and Risograph is enjoying a renaissance, although this time in more creative circles. That includes O.OO; the name stands for "out of office" and alludes to Lu and Liu's commitment to noncommercial, experimental projects. When they were students—Lu in 3-D animation and Liu in installation art—a trip to Hong Kong inspired the pair's passion for Riso. "I was looking for a souvenir and found these postcards," explains Lu. "I was immediately intrigued: There was one design, and I bought three copies. You could see that each copy was slightly different due to the deviation of registration. That's how we first discovered Riso."

Shortly after, the pair felt frustrated at the lack of printing options available in Taipei for an end-of-semester presentation. "Because our volume was low, offset printing wasn't viable, meaning the only choice was digital printing," recalls Lu. "So, we decided to invest in Risograph tools to expand the choices available to us." Despite neither Lu nor Liu having a background in graphic design, their experiments in Riso led to them getting projects with clients spanning museums and musicians, food brands and sports.

Part of Riso's charm lies in its susceptibility to imperfection. In projects calling for multiple and overlapping layers, changes in registration between paper and ink cylinder can lead to misalignment and uneven textures. Combined with endless color choices, halftones and a signature "dot" finish, the

Captions by O.OO.

Right: "Environmental graphics for **Nike's Shanghai headquarters**. Shanghai is a city that never rests, propelled by a passion to create. Nike Air is an innovative shoe that continually evolves to meet the needs of athletes while becoming a powerful vehicle of individual expression. One feeds the other, inspires and challenges." Ihwa Lu, art director; Nike, client.





result is literally unique: no two prints will be identical. While these qualities are frequently used in communication design to convey grassroots authenticity, nostalgia and even scrappiness, what sets O.OO apart is its application of these characteristics to projects that are far from retro.

“We always make sure to collect failures of Riso printing—client projects that didn’t quite work,” Lu explains. “These are useful for inspiration, especially in considering the relationship between printing and graphic design.” Where Lu tends to take the lead on the brainstorming front, Liu oversees the realization of their ideas in print and digital. “Usually, production work must be very precise and colors should be exact,” he says. “But since Riso makes deviation inevitable, it’s interesting to start from this perspective.”

Take O.OO’s 2018 project for the Li Na conference room in sports brand Nike’s Shanghai headquarters. The large-scale uv-printed triptych of a sneaker incorporates Riso’s telltale “interference” in color overlaps, neon brights and saturation oscillating from dense to faint. “This project is a good example of how we apply the principles of Riso to our graphic design work,” explains Liu. “It’s a very basic, easy printing technique, and therefore a useful tool for experimenting.”

This appetite for experimentation also extends to how and where O.OO uses Riso. Whether due to its unique position at the crossroads of handcrafted and digital or more prosaic reasons such as volume requirements, Risograph has found a spiritual home in museums and galleries in recent years. Case in point: O.OO’s materials for 2018’s *Project X-Site* at the Taipei Fine Arts Museum, which took inspiration from the texture and shape of a temporary architectural installation. But although fans of the symbiotic potential between Riso and art spaces, O.OO is also driven to explore beyond its cultural mainstay. This was the starting point for the creation of a series of vibrant plastic wallets in 2018 that, although fraught with challenges, encapsulates the studio’s commitment to broadening Riso’s reach.

“One of the main reasons I wanted to try this project was because it was removed from the art space and incorporated different materials that people don’t associate with Riso,” explains Lu. “Creating something practical for daily life was

a way to reach people outside of design fields.” The wallets comprised Risograph-printed paper sandwiched between translucent plastic wraps. But while the endeavor yielded around 20 final products, the wallets proved to be not just cost inefficient but also extremely difficult to sew together. “It was a useful lesson in understanding materials,” Lu says with a laugh.

O.OO’s design forays beyond exclusively paper materials continued, and in May 2021, its work appeared on limited-edition cans of Taiwan Beer, the country’s favorite brew. Says Liu, “It’s not Risograph, but it incorporates several of its elements such as the dotted texture and halftones.” At the time of writing, O.OO is exploring an entirely different design avenue slated for launch at the end of this year as part of a collaboration with Taiwanese shoe brand Chenjing-kai Office. “It’s my new hobby,” says Lu with a smile, holding a small, brightly colored mat in an abstract geometric shape. For the designer, rug tufting—or creating intricate fiber patterns using a handheld tufting gun—has proven a useful experiment in textile design for this particular project.

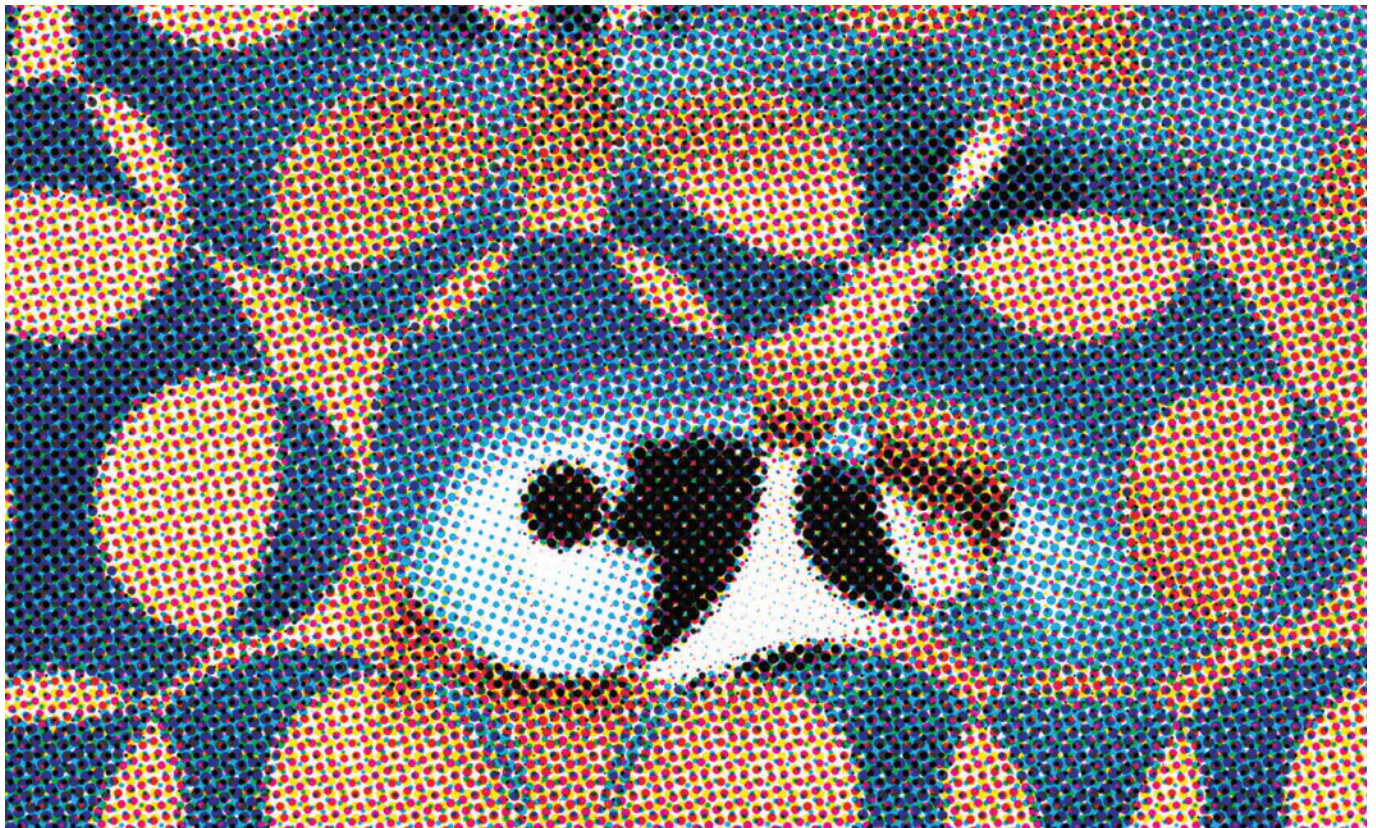
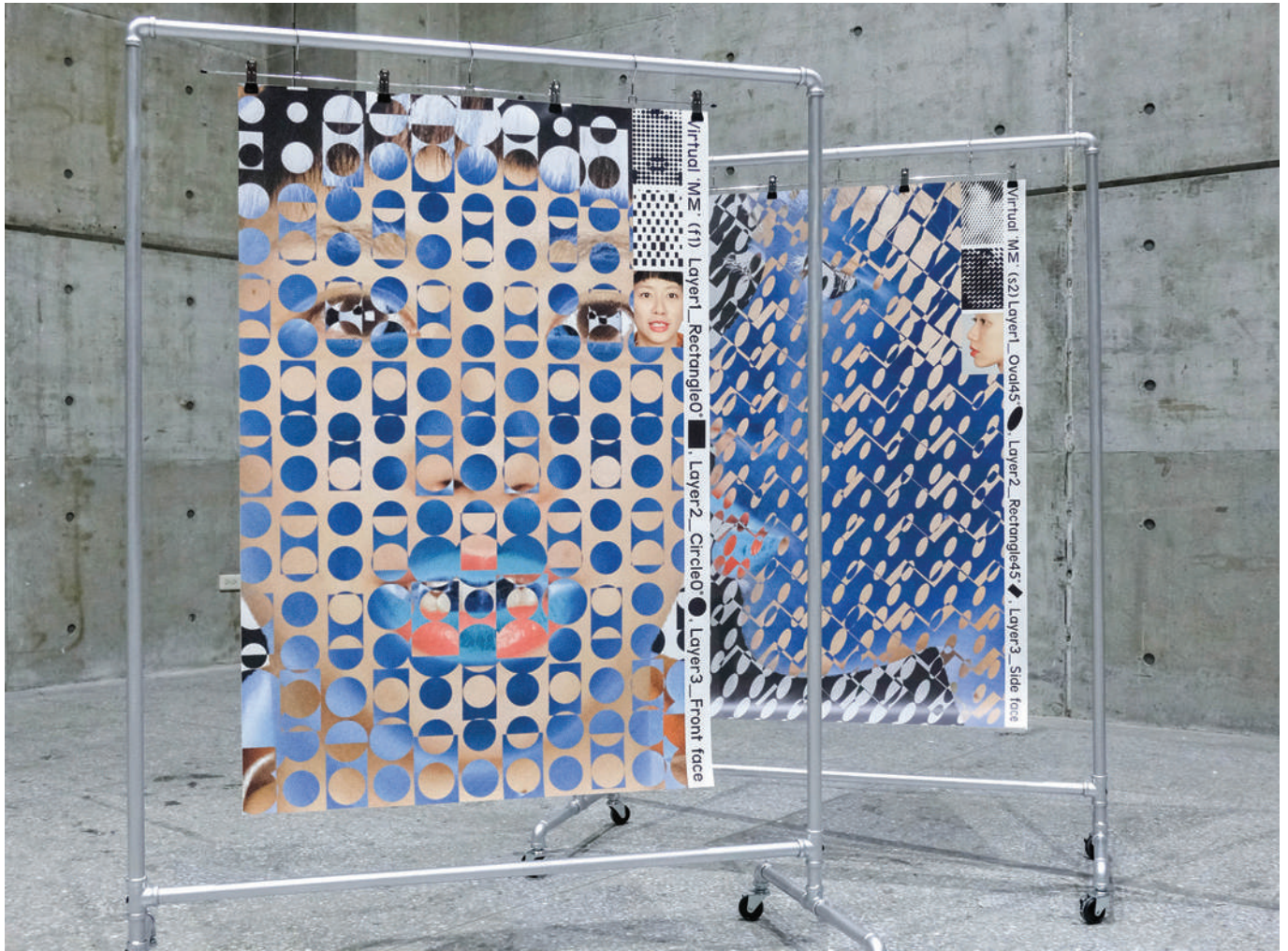
When it comes to reach, O.OO’s commercial and creative projects tell only half the story; arguably, its biggest impact is as a sharer of Risograph know-how. Liu and Lu’s seminal book *No Magic in Riso* has been lauded as much for its design aesthetic as its wealth of clearly delivered, practical information. Its no-nonsense title and tone were inspired by Magical Riso, a biennale event held in the Netherlands where the pair were invited to present the previous year. “It was a fantastic experience: we met lots of people who love Riso and learned a lot from them. It was more about sharing rather than educating, which is also our approach and the approach of this book,” says Lu.

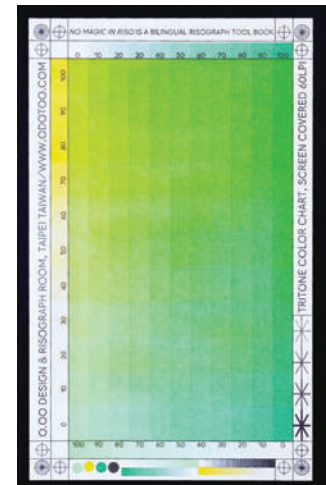
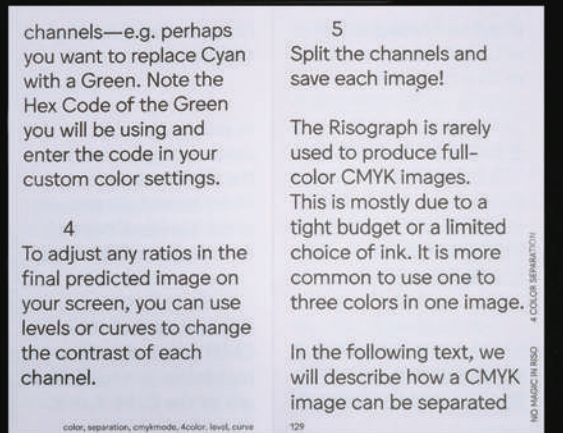
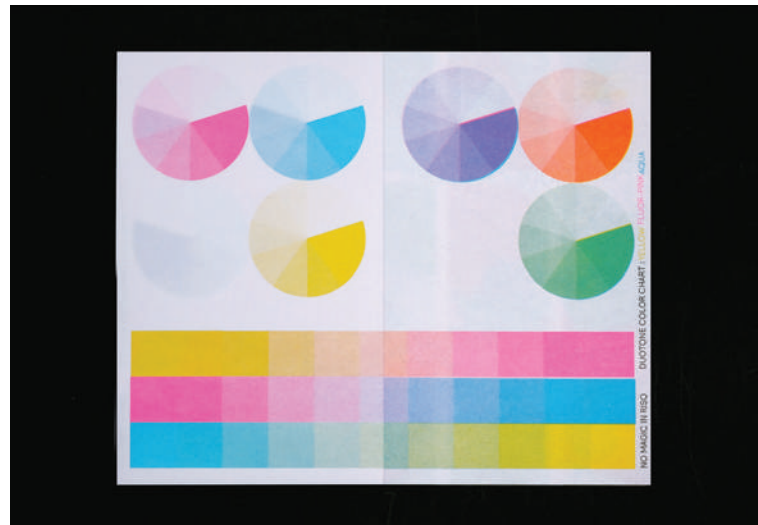
“We kept things simple for the readers. We don’t want to label Risograph as this kind of high art form. It’s not. There really is no magic in Riso,” says Liu of the book’s practical slant. “It’s just a technique, and once you know how to do it, you can apply it to just about anything. Most of all, we just wanted to show our methods and how we do [them].”

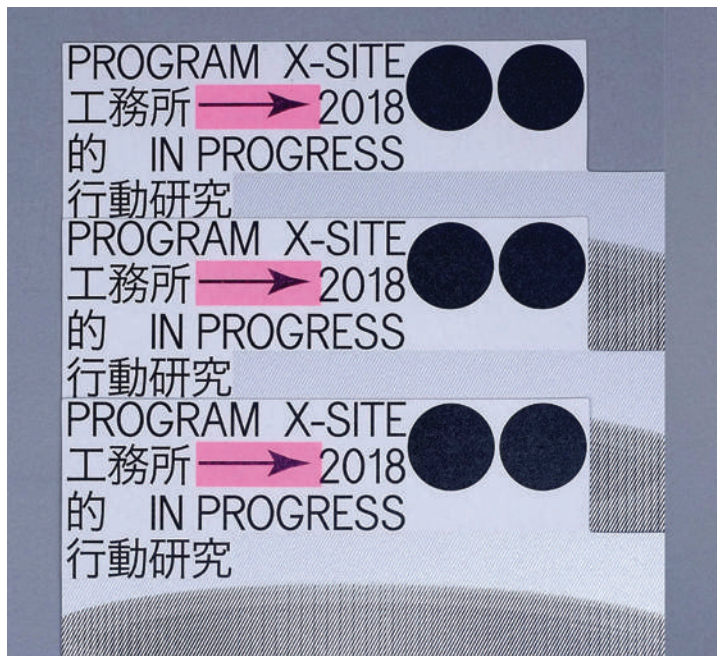
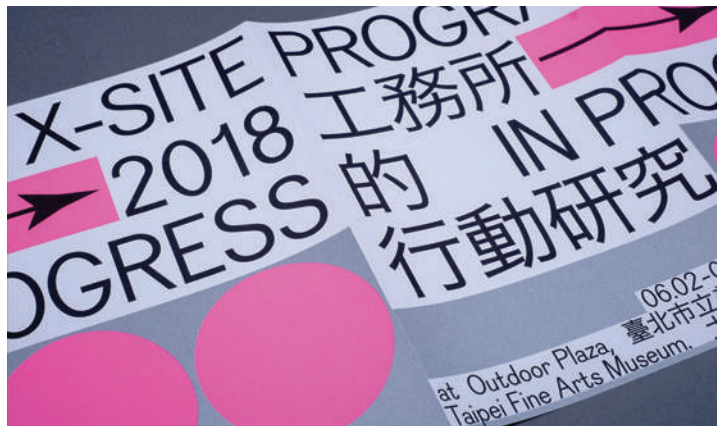
From conception to publication, the book took a total of 850 days to complete, including two years of data collection and some three-and-a-half months of printing—using Risograph, naturally. Making the book bilingual was of particular importance. “When we started back in 2014, there really wasn’t much information in Chinese about Risograph, everything was in English,” recalls Lu. By the time the pair were pondering *No Magic in Riso*, Chinese language resources still fell short:

Above: Cofounders Pip Lu and Yuxian Liu.

Right: “A team portrait printed as part of our project **Virtual M3**, a series of posters and installations about how people play many roles in virtual communities simultaneously. The accompanying interactive installation received feedback from people around the world to change the art direction of the piece in real time.” Ihwa Lu, art director; Yuxian Liu, photographer; O.OO, client.







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"There was more, but it was disjointed," recalls Lu. "A two-page PDF about color separation here, a web-site that talked briefly about color palettes there ... There was no integrated, complete reference of everything about Risograph in Chinese, so we decided to make one."

Despite the retro medium, Lu and Liu's innovation and curiosity has seen them further Riso's horizons and expand its possibilities. From applying its unique characteristics—its imperfections, inconsistencies and palette—to unexpected reaches in their graphic design practice, or by sharing their know-how internationally as the new custodians of a process older than them, the pair are driving Riso boldly, brightly forward. [ca](#)

With thanks to Desiree Niu for translation.

Left: "Taiwan Beer, a brand by the Taiwan Tobacco and Liquor Corporation, launched a limited edition packaging with the theme of 'Taiwan READY GOLD!' The two can designs are equipped with a combination of 'weightlifting and archery' and 'badminton and billiards.' When the cans are placed together at a clever angle, you can see the athletes on the labels in full, showing a dynamic beauty." Ihwa Lu, art director; Yuxian Liu, designer; Taiwan Tobacco and Liquor Corporation, client.

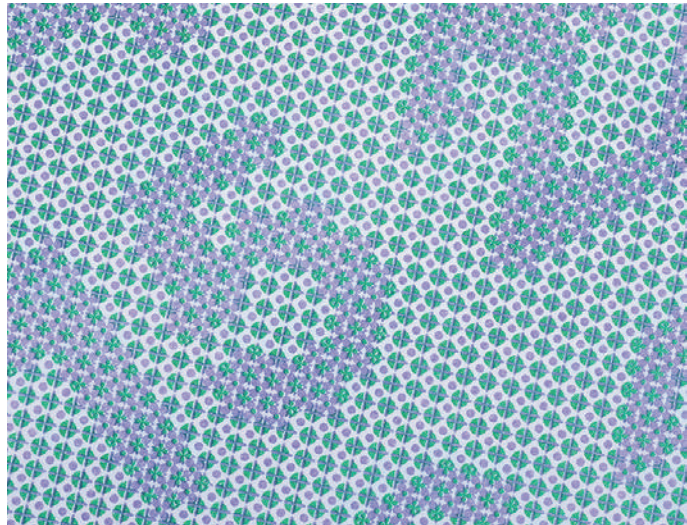
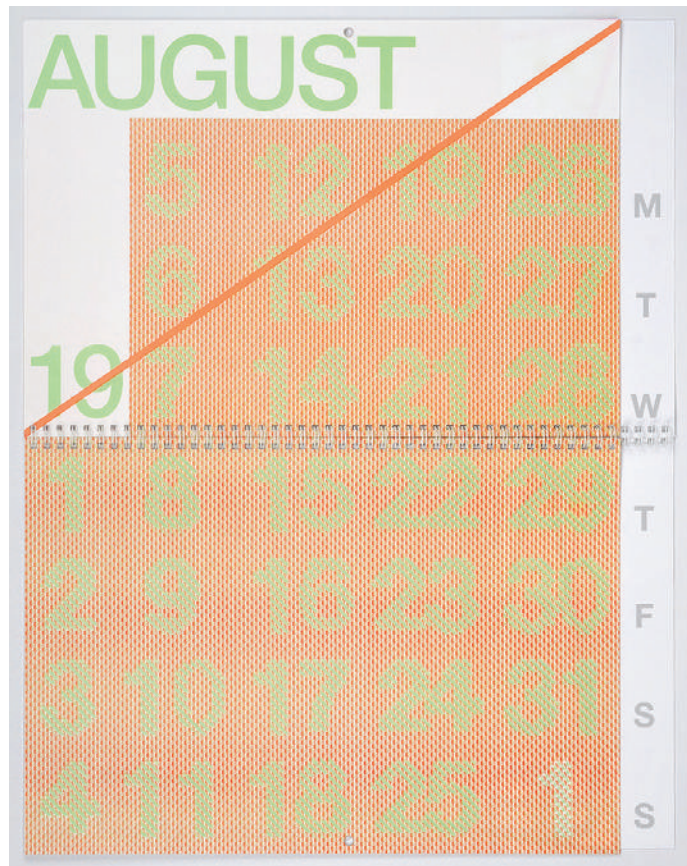
"It took 850 days, 74 tubes of soy ink, 15 colors, 660 masters, 690,000 sheets of paper, 3 fans, 2 Riso printers and 4 people to complete a book—a 360-page book that only talks about one thing: 'process.' The processes and experiences that did not have the chance to appear in the pages of this book can only be quantified, converted and recorded into works. **No Magic in Riso**, the second book published by O.OO, is the result of two years of image-separation studies and experiments. Instead of using wordy descriptions, we hope that readers can feel the wonders of Risograph printing through the details of the design in the book. The technology is plain and void of charm, thus the title." Ihwa Lu, art director; Yuxian Liu/Vivian Wang, writers; Yuxian Liu, designer; O.OO, client.

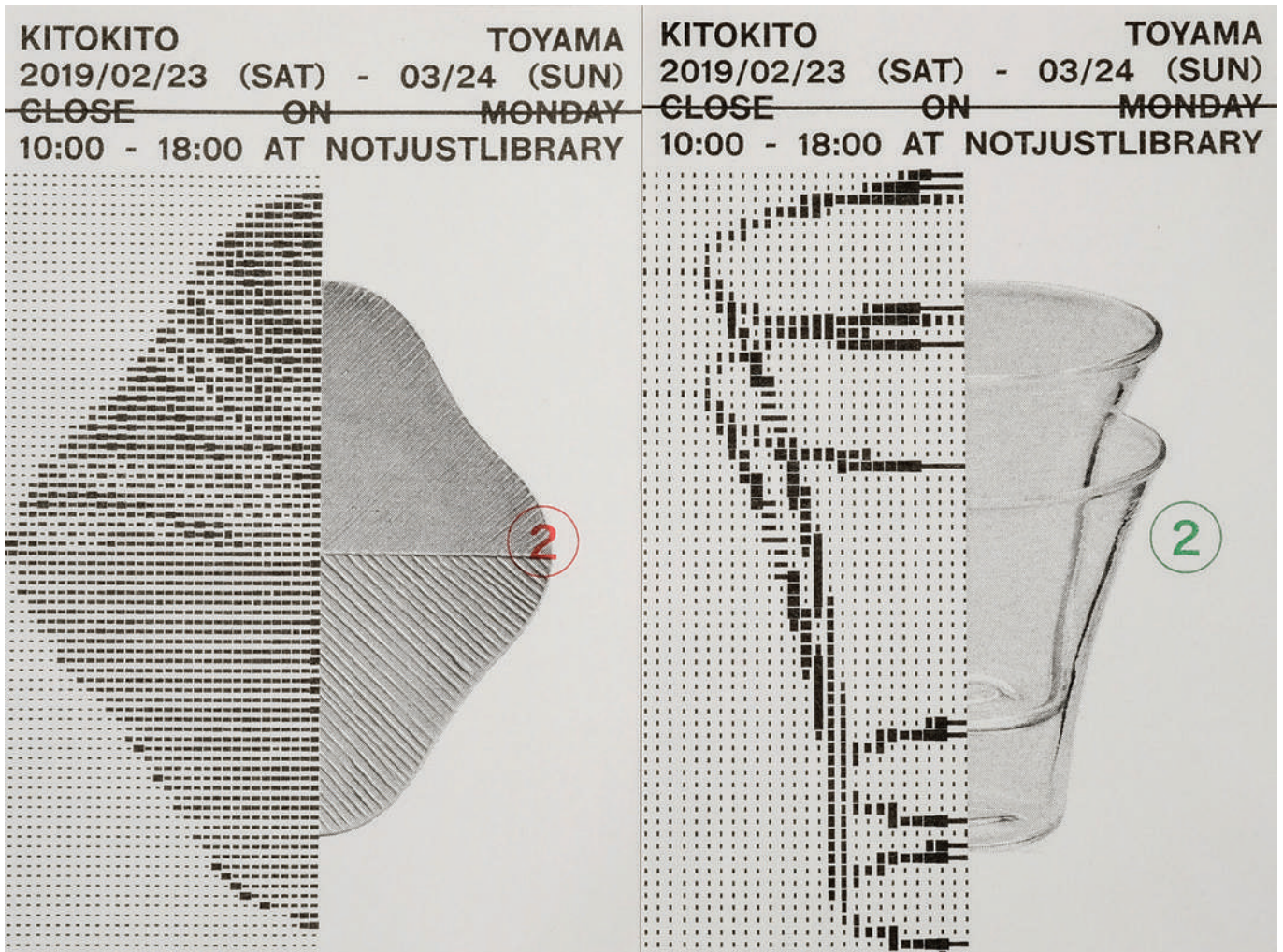
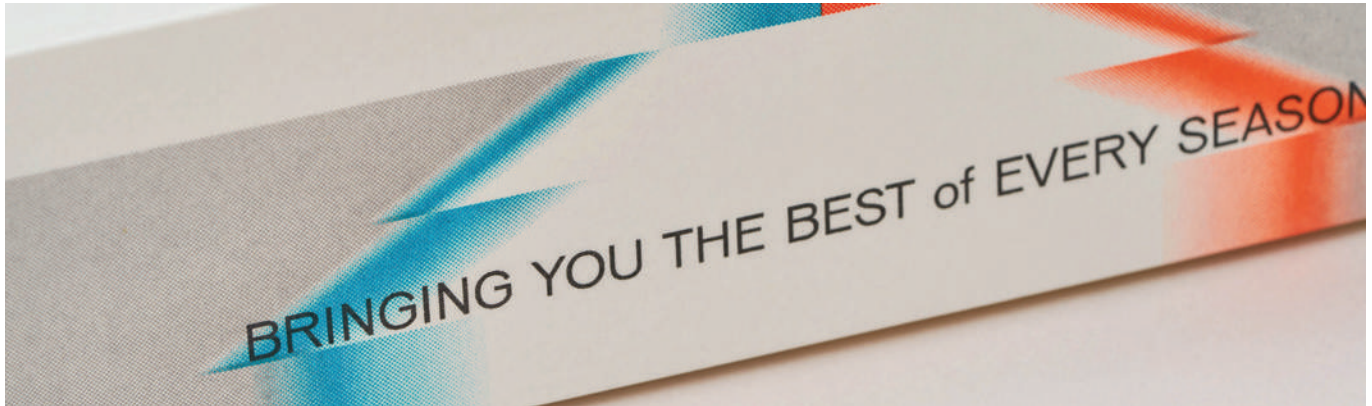
This page: "An annual exhibition held at the Taipei Fine Arts Museum's outdoor plaza, **Program X-Site** blends art and architecture to encourage new perceptions of spatial relations. Work for this limited-engagement, experiential event is acquired through a public call for entries. We constructed our dynamic installation **OO** primarily from scaffolding and fiber-reinforced corrugated plastic board. It also includes three bubble machines that are anthropomorphized with human names. We elevated a construction site to the level of art, giving invisible air currents visible form. **OO** encourages us to reconsider past bodily experiences and inject some rebellion or doubt into what is assumed to be public. The installation also is an accurate response to the theme of 'in progress' or the renovations at the museum." Ihwa Lu, art director; Yuxian Liu, designer; Taipei Fine Arts Museum, client.

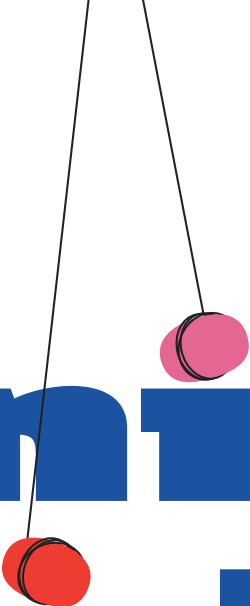
This page: “For 2020, we broke the initial way people typically read calendars with one that requires more patience to read. Although our **calendar 2020** looks like a complicated graphic code, we changed nothing from a general calendar—other than emphasizing the number in the digit in the tens place, changing the reading order and turning the calendar into a simple logic game. Since our 2014 calendar 2014, calendars for us have never been just a paper used to count days. We use this calendar as a metaphor to question our approach to every day, and we hope people also build their own perspective on every detail they take for granted.” Ihwa Lu, art director; Yuxian Liu, designer; O.OO, client.

Right: “To many, **BUDDHA TEA HOUSE** is like the living room of a warm home where people gather together to eat a filling meal and share a moment for afternoon tea. The gentle fragrance of tea and emotional wellbeing intertwine with our everyday surroundings, a soft aroma in the air as you cook an especially delicious meal for your friends and family. With this packaging, **BUDDHA TEA HOUSE** can accompany you on your daily routine.” Ihwa Lu, art director; Yuxian Liu, designer; **BUDDHA TEA HOUSE**, client.

“For an exhibition titled **Kitokito Toyama** at Not Just Library in Taipei. Led by the Toyama Prefecture Comprehensive Design Center, the handicraft brand Kitokito Toyama represents the Japanese concept of *osusowake*, which roughly translates to ‘sharing gifts given to you among family and friends’ in English. Osusowake has been popular in Toyama since ancient times and now materializes as craft gifts made in the prefecture. This exhibition highlights the deep local craftsmanship presented as small Japanese props and souvenirs and translates the impression of handicraft into something encountered in the daily lives of modern people.” Ihwa Lu, art director; Yuxian Liu, designer; Not Just Library/Taiwan Design Center, clients.







Sonia Pulido

By Isis Davis-Marks

In the West, breakfast is often bland: many of us reach for an uninspired apple, an unseasoned egg or a depressing dish of oatmeal that was boiled in water—not milk. But the award-winning Spanish artist Sonia Pulido would make you think otherwise. In her illustration for Bee Wilson’s *Wall Street Journal* article “It’s Time to Revive the Interesting Breakfast,” Pulido makes the meal sumptuous, a sensory experience replete with shakshuka bathed in blood red tomatoes and platters brimming with speckled dragon fruit and palm-green avocados, which are anything but insipid.

Linda Rubes, the *Wall Street Journal*’s art director who has hired Pulido for many nonfiction assignments like this one, says that she “just [uses these] really bright colors [that are] really graphic and [have an] interesting use of space. They are fun, energetic and positive.”

In this piece (and many of her others), Pulido uses vibrant hues and fluid lines to turn the mundane into the marvelous. The 48-year-old illustrator from Barcelona—who won a 2020 National Illustration Award from Spain’s Ministry of Culture and Sports, and whose work regularly appears in publications like *The New Yorker*, the *New York Times* and the *Wall Street Journal*—has been drawing for as long as she can remember, always gravitating towards picture books and comics as a child. However, the young artist didn’t realize that her passion could become a vocation until she randomly watched a television program one weekend.

“I remember watching a movie on TV one Sunday afternoon when I was ten or eleven years old,” Pulido says. “In the film, one of the characters was an illustrator, and you could see him in his studio. I was excited to see all the material: pencils, papers [and] drawing tables... It’s funny, but that was the moment when I realized that illustrating was a profession.”

After her epiphany, Pulido continued to make art through secondary school, sketching anything and everything around her. When she had to choose what to study in college, it became clear that she yearned to do something creative. So, the fledgling illustrator decided to pursue fine arts at the behest of one of her teachers, later enrolling in a degree program at the University of Barcelona. It was there that Pulido was truly able to hone her craft.

Though illustration didn’t have a strong presence in the university’s curriculum, she still developed skills in techniques such as engraving and silkscreen printing, which would prove essential to her current practice. During this time, Pulido also became fixated on the relationship between text and images, one she continues to explore in her work today. “I came across a style and method different to what I had ever produced before,” Pulido explained in a 2020 interview with Silvia Laboreo in the online publication *Domestika*.

During her coursework, Pulido discovered illustrators like Ana Juan—another esteemed Spanish draftsman who creates surreal images of strange, fanged creatures and women with

Right: “The internationally known furniture brand Sancal commissioned this for its yearly calendar. The basic idea was a reflection on the environments we inhabit and the objects that surround us. The 2021 calendar’s theme is ‘**think creatively**.’” Elena Castaño, art director; Sancal, client.



SONIA PULIDO



© Lena Prieto

butterflies for hair—who deeply resonated with Pulido. “Hers were—and still are—illustrations for adults: elegant, complex, intense,” Pulido says. “And then, once [I was] ‘out in the world,’ everything happened in a way that illustrating ended up being my own profession.”

After practicing illustration for years, Pulido began to develop her own style, a colorful medley that blends figuration with everyday objects and vivid colors. Marlena Torzecka, Pulido’s representative and president of Marlena Agency, says that Pulido’s hand has become more refined over the years. “It’s more confident,” Torzecka says. “You can see [this] in the way she uses colors, lines and pattern in her illustrations. She also started adding more patterns to her illustrations. I think [it feels more mature]. It’s stronger.”

Though the themes of these drawings vary from assignment to assignment, Pulido’s oeuvre is unified by a strong sense of storytelling. “[Her work is] narrative [with] some more graphic elements,” says Rubes. “[They cut] up the spaces [with] different bits and sometimes [with] words. She’ll just go from all different directions.”

One such drawing was included in the *Wall Street Journal* for an article about meat consumption called “The Keto Way: What If Meat Is Our Healthiest Diet?” The illustration is a complex schematic with a blue-and-green globe at its center. Multicolored concentric circles filled with chickens, pigs and cows encircle the central sphere. These shapes are splashed in primary yellows, reds and blues that stand in sharp contrast to the figures, which gives the piece a kaleidoscopic effect, like the elements of the work are undulating around one another.

“It’s a very complicated story,” says Rubes. “I wasn’t sure how she was going to pull it off in a way that would reflect the complexity of the piece and still be ... fresh, engaging and interesting. [What she did] was really awesome.”

Pulido’s environment has always had a profound influence on her work. Growing up, Pulido would attend local events like Barcelona’s “Festa Major de la Mercè”: a five-day-long celebration at the end of the summer that pays tribute to the city’s

patron saint. In 2018, she created 20 posters showing women playing instruments, dancing and acting for a campaign encouraging people to go to the festivities.


“She portrays women,” Torzecka says, “[many of whom have a] really great fashion sense. And very powerful, confident women. I think this is what a lot of clients may also find attractive about her work.”

Now, Pulido’s surroundings affect her in a different way. Instead of drawing from the hustle and bustle of Barcelona’s city center or energetic celebrations, she finds solitude in the current place she calls home, a small seaside village called El Masnou. “Having the horizon of the sea always in sight gives me the feeling that I have a lot of air to breathe,” Pulido says about her village. “It’s an open, clear horizon where everything is possible.” The tranquil town—filled with verdant carnations, and long, meandering streets—gives Pulido the space to engage in quiet activities like reading, visiting the cinema, seeing exhibitions, walking by the sea and taking care of the plants in her backyard.

Despite her passion for illustration, in an artist statement for the Barcelona-based art gallery Ana Yael, Pulido says, “Sometimes, ... I [wish to] turn my back on it all and set up a small avant-garde flower shop.” Pulido hasn’t traded in her drawing tablet for a small store yet, but she has found some peace of mind in El Masnou. The serene environment gives the artist pause and helps Pulido to focus on many of her creative projects. In addition to drawing, she also enjoys making ceramics because the medium allows her to make functional and tactile objects.

“I really love ceramics. At the moment, [I’ve] had to suspend this activity for lack of time, and I miss it,” Pulido says. “I started investigating this field out of a need to relate differently to the person [looking at] my images. I wanted those images to have a more evident presence in [a person’s] day-to-day life. The curiosity to illustrate objects in three dimensions also led me to ceramics.”

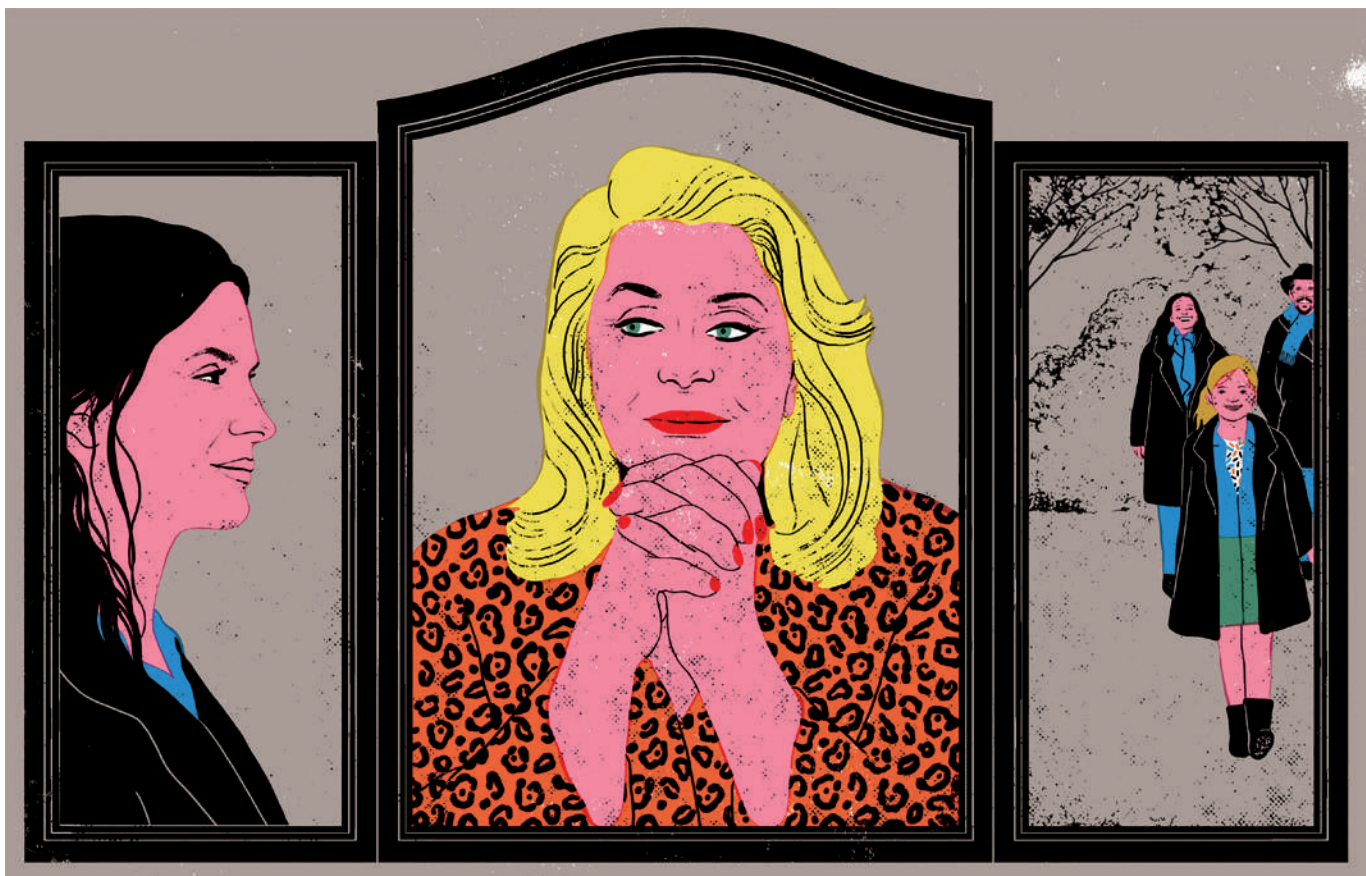
Though she loves making ceramics and other objects, illustration is still her first love and will always remain a key part of her art practice.

“I think I continue illustrating because, first, it’s what I like to do the most,” she says. “And second, because I feel that I learn about the world, about myself and my way of thinking.” 

Right: “The nongovernmental organization Oxfam Intermón sent me to Colombia in order to witness its **human rights initiatives**. Including myself, a total of ten illustrators traveled to different countries, and the resulting work was published in a joint publication in 2013.” Pablo Rebaque, art director; Sonia Pulido, writer; Oxfam Intermón, client.

“Every year, **Rockdelux** magazine publishes its lists of the best national and international songs, comic books, novels, TV series, and others. My task was to show the process of elaborating these lists for the magazine’s editorial.” Santi Carrillo, art director; Rockdelux, client.





SONIA PULIDO



Left: “For the **Parenting** section of the *New York Times*. I was impressed by the dilemma of a mother with a serious health condition during the pandemic: Should she protect herself or let her children see their friends and other family members—thus risking infection? Reminiscent of fairytales, the paper cut technique adds drama to the scene. The separation of the house from the outside emphasizes the contrast between the trick-or-treaters and the mother and her children inside. Little red balls on the ground symbolize the virus.” Sarah Williamson, art director; The New York Times, client.

“*The New Yorker* commissioned me to illustrate a review of Hirokazu Kore-eda’s film ***The Truth***, which examines the complicated relationship between a famous actress and her daughter. The large triptych mirror in the illustration appears in the movie; it transports a certain grandeur and, at the same time, complacency and division. The mirror’s own structure creates a narrative: the mother occupies the big central space and leaves little room for her daughter on the left and her daughter’s family on the right.” Chris Curry, art director; Anthony Lane, writer; The New Yorker, client.

This page: “Held in Bentonville, Arkansas, the **Bentonville Film Festival** is a yearlong initiative that champions inclusion in all aspects of entertainment media. I was commissioned to create the poster of its 2019 iteration. Film directors use the hand gesture seen in the illustration to frame what they see. If somebody else’s hand helps us frame a narrative, the perspective will be more diverse. The illustration shows collaboration and plurality in a graphic way.” Wendy Guerrero/Billi Rakov, creative directors; BFFoundation, client.

“This assignment combined many topics: **the keto diet**, the harms and benefits of diets, and the impact of meat farms on the environment. To unify these themes, I decided to use the silhouette technique, which I particularly like. The art director and I intensely worked on the illustration’s colors and different elements to make it more attractive. It was challenging to translate all these themes into one image, but I am very satisfied with the result—and so is the client. It is one of my favorite illustrations.” Linda Rubes, art director; The Wall Street Journal, client.



This page: “This is the first in a series of illustrations for food articles I have done for the *Wall Street Journal*. The illustration had to show a family preparing **exotic, delicious dishes** as opposed to the simple, boring breakfasts we might eat quickly before going to school or work. The dishes had to look appetizing, and the scene had to provoke the desire to prepare and eat more elaborate dishes. With this illustration, I discovered that I love drawing food!” Linda Rubes, art director; Bee Wilson, writer; The Wall Street Journal, client.

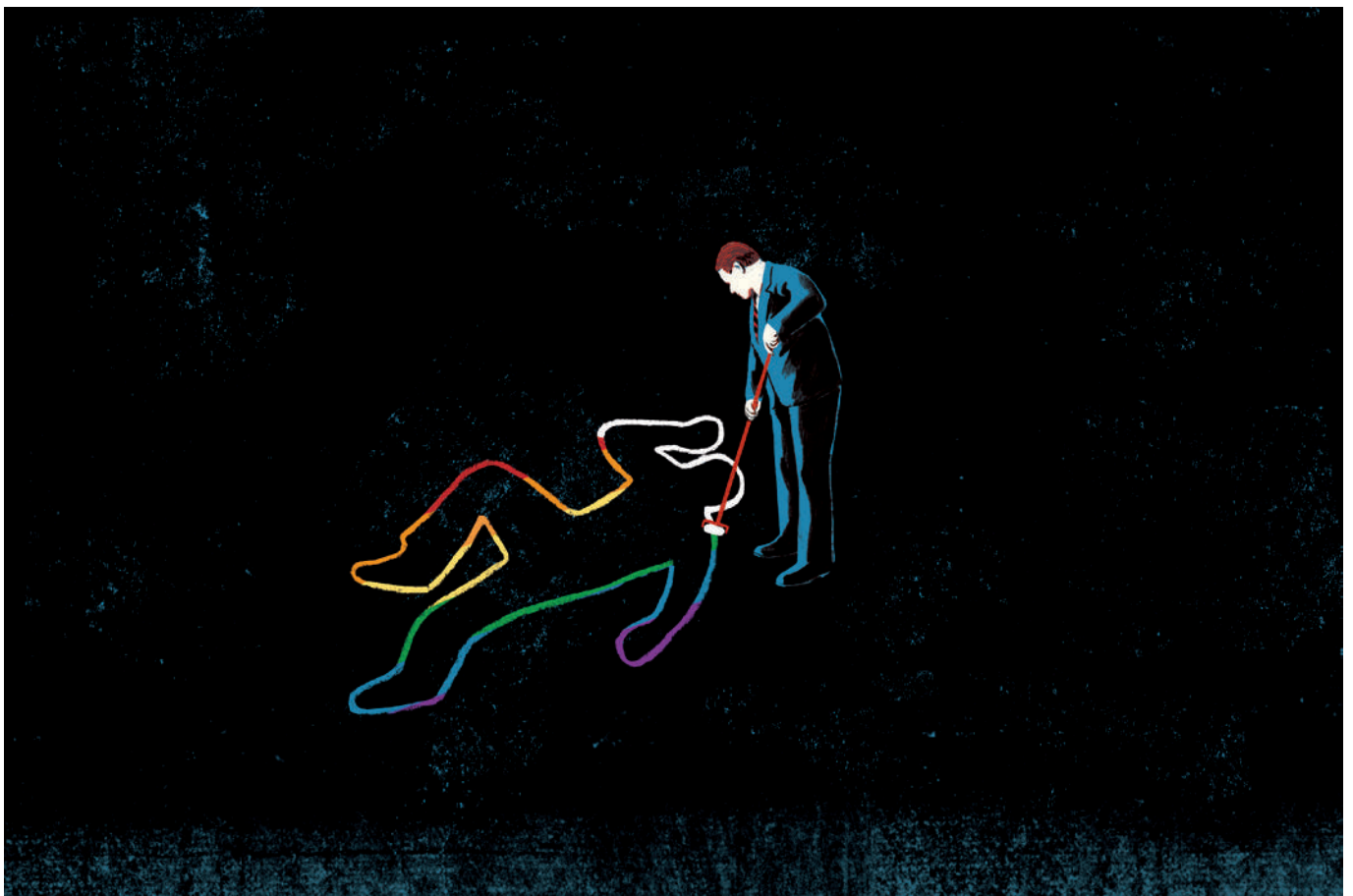
“For Judith Thurman’s review in *The New Yorker* of Elena Ferrante’s novel *The Lying Life of Adults*. The review refers extensively to the whole of Ferrante’s bibliography, so I could not resist working on a sketch that shows the author’s general universe: the mother/daughter relationship; the violence within that relationship—the mother’s embrace is also a gesture of control; daughters becoming their mothers, which you can see through the daughter adopting her mother’s gesture; and the threatening presence of men ‘... into corners, from which they lash out, often viciously.’” Chris Curry, art director; Judith Thurman, writer; The New Yorker, client.

Right: “For the 2018 iteration of **Major de La Mercè**, a citywide festival in Barcelona celebrating the feast day of Our Lady of Mercy (the city’s patron saint), the Barcelona City Council commissioned me to create visuals for a promotional campaign, including the main poster and nineteen complimentary posters for the festival’s different locations and themes. The campaign had to convey a popular celebration, feminine empowerment, diversity, optimism, openness and solidarity—all values important to Barcelona. I asked myself: ‘Who is Mercè?’ There wasn’t just one Mercè; there were many. Mercè wears a mantle with colored stripes, reminding us of a circus tent—a metaphor for joy. Under her mantle, she shelters more Mercès. They are as diverse as the people of Barcelona. Barcelona is my city, so it was a huge honor to do this campaign.” Sonia Pulido/Workship, art direction; Júlia Solans, creative director; Workship, design firm; City Council of Barcelona, client.

“For an article in the Psychology section of *La Vanguardia* newspaper. ‘**Do You Miss the Past?**’ by Antonio Ortí talks about why nostalgia can also be good. The pandemic has pushed us to think that any time in the recent past was better than the present, and we do not value nostalgia as an antidote for adverse situations. I wanted to show moments that we have not been able to experience normally during the pandemic. I thought it would be interesting to portray it in ‘scenes,’ and that made me think of winter sweaters with fringes and the warmth they provide us. These moments with friends—walking with a pet or celebrating—also give us emotional warmth. The memory of them comforts us, like a thick sweater in winter.” Rosa Mundet, art director; La Vanguardia, client.

“For *ProPublica*’s article titled ‘**Why America Fails at Gathering Hate Crime Statistics.**’ Hate crime has been one of the most difficult subjects I have worked on. It was difficult to find an idea that dealt with the theme in the right way without being lurid. It is a particularly sensitive subject, and I spent a whole day thinking about it without being convinced by anything I’d come up with. The next day at breakfast, this idea appeared at last. The concept seems very simple, and I like that. It communicates the message very directly.” David Sleight, art director/design director; ProPublica, client.





Black Artist in Graphic Communication

An introduction to a historic moment in Black design history

By Dr. Cheryl D. Miller



Martin Luther King, Jr.'s assassination on April 4, 1968 was a pivotal marker for the closing of the 1954–1968 civil rights movement, organized by African Americans and their allies to eradicate legalized racial discrimination, disenfranchisement and racial segregation in America. King's murder finally moved the needle to change.

Even in the visual communication industry, people started asking the question: “Where are the Black designers?”

Prior to this, both *Communication Arts* and *PRINT* magazine had told the stories of renowned White male designers and a sprinkling of women designers, but courageously in 1968, they began to tackle the plight of the Black designer's missing presence in the industry. *CA*'s April 1968 cover asked, “How many Black Americans will graduate from art school this year?” “[We] have a very exclusive fraternity. The racial imbalance in advertising is second only to segregated social clubs,” *CA* cofounder Richard Coyne contended unapologetically in his editorial.

In its November/December 1968 issue, *PRINT* published “The Black Experience in Graphic Design,” which queried five Black designers on their experiences in a field where “flesh colored means pink.” Dorothy E. Hayes, Alex Walker, Bill Howell, William Wacasey and Dorothy Akubuiro offered bittersweet replies of persistence and defiance against the odds. Their words offered a glimpse of the Black designer's dilemma.

On January 2, 1969, designer Joyce Hopkins called Hayes to stop by for a visit, encouraged by Hayes as she had just received several copies of *PRINT*'s November/December 1968 issue and wanted to give Hopkins a copy. Reading the article together, they agreed: “Something needs to be done to let people know that we are doing our thing!”

For twelve years, Hayes had been thinking about how to inform “The Establishment” that Black design professionals indeed existed. Hopkins knew Sid Minson, president of The Composing Room, a New York City-based typesetting firm cofounded by Sol M. Cantor. By the end of February 1969, Minson introduced them to Sol's son Eli Cantor, board chairman of The Composing Room and director of Gallery 303, the firm's showcase gallery for young graphic designers seeking exposure to the industry.

After meeting Hayes formally on March 13, 1969, and empathetic to the challenges Black designers encountered, Cantor agreed to put on a show with Hayes. Together, they began to define the show's purpose and created an exhaustive PR campaign to build awareness. As countless press releases quote Hayes: “One purpose of the exhibition is to show the advertising and publishing industries ... the vast reservoir of

BLACK ARTIST IN GRAPHIC COMMUNICATION



talent, which is being unused, misused or under used.” She and Cantor assembled the team that worked for over a year to bring forth the exhibit. Illustrator Mahler Ryder headed the exhibition committee. Illustrator Reynold Ruffins, inspired during an early morning walk, conceived the exhibition's “black birds” theme, which was used on all the event materials.

A Call for Entries was originally mailed to 125 names, requesting five samples from each artist. The judging took place at Ruffins's 61st Street studio from September 29th through October 1st, 1969. Ultimately, the work of 49 distinguished New York Black artists was selected for inclusion.

The *Black Artist In Graphic Communication* gala launched on January 8, 1970, at Gallery 303. In April 1970, the show began traveling around the United States and Canada universities, colleges, art museums and galleries, and completed its tour in April 1971.

In its January 1971 issue, Japanese magazine *IDEA* published the exhibit's story and major features in a 47-page article including 12 pages in full color, capturing a more complete mid-century-era visual history of Black graphic design with photos and biographies of the participants. But Cantor, who wrote the article's commentary, asserts he birthed the idea for the exhibit. Hayes's reporting of the event in *CA*'s “An Exhibition by Black Artists” is most accurate: “The exhibit was the joint idea of co-chairmen Dorothy Hayes and Joyce Hopkins.”

In the wake of George Floyd's and Breonna Taylor's murders, we find our industry in another season of reparation, once again asking: “Where are the Black designers?” But there is a rich history of Black graphic design. The answer is to acknowledge the cause, effect and affect of this history upon our industry. *CA*'s original article is our primary history book, exhibiting 49 Black creatives who successfully overcame racially imbalanced odds.

In a recent reflection, Andrea Marquez remembers her participation as a selected artist: “*Black Artist in Graphic Communication* was years before its time and an important contribution to our American history. I was fortunate enough to have been a part of the exhibit. *CA* magazine, in recognizing this historical contribution by reprinting this article, is reinforcing our achievements to today's audience.” *ca*

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An Exhibition of Black Artists

By Dorothy Hayes



A wide-ranging exhibition of graphic communication—including design, illustration, advertising, television commercials and film—is currently on a two-year tour of art schools and colleges. Originated, planned, selected and produced by Black artists, it presents the work of 49 Black men and women from the New York

metropolitan area. Except for collections of fine arts assembled under museum auspices, it is believed to be the first exhibition in this country to present a representative showing of graphics by Black professional artists.

The exhibition was the joint idea of co-chairmen Dorothy Hayes and Joyce Hopkins. Miss Hayes teaches advertising concept at the New York City Community College as well as operating her own design studio in New York. Joyce Hopkins is a designer with Harper & Row, book publishers.

The selection committee was made up of Black artists and designers. In addition to Miss Hayes and Miss Hopkins, it included Seldon Dix, Jr., graphic designer; Alex Oliver, Carl Overr and Roy LaGrone, art directors; Reynold Ruffins, illustrator; and Mahler Ryder, illustrator and instructor in drawing at the Rhode Island School of Design.



The selection committee (from left): Seldon Dix, Carl Overr, Reynold Ruffins, Mahler Ryder, Roy LaGrone, Dorothy E. Hayes, Alex Oliver, Joyce Hopkins.

Georg Olden served as a consultant to the committee, as did Leo Fassler, vice-president and associate creative director at Benton & Bowles.

Lubalin, Smith, Carnase & Ferriter volunteered their resources to design and mount the exhibition which appeared first, early this year, at the Composing Room's Gallery 303 in New York.



At the gala opening (from left): Herb Lubalin, principal, Lubalin, Smith, Carnase & Ferriter; Dorothy E. Hayes, committee cochairman; George Olden, vice president, McCann Erickson; Eli Cantor, board chairman, the Composing Room/director of Gallery 303.

Several films were shown as part of the exhibition. Poet, composer, painter, photographer and filmmaker Gordon Parks was represented with a 25-minute autobiographical film. Seventeen television commercials by Georg Olden were shown, as were commercials by producers Ted Shearer, Bill Mason, Alex Oliver, Dorothy Hayes and Tee Collins. An IBM sales recruiting film designed for use in recruiting sessions in Black schools was also presented. It was produced, directed and shot by Roy Inman.

A special music score to accompany the exhibition was written by Gene Casey.

The 49 artists represented in the *Black Artist in Graphic Communication* exhibition are:

Dorothy Akubuiro, Roosevelt Allison, Romare Bearden, Charles Boyd, Cecil Elombe Brath, Ronnie Brathwaite, Oraston Brooks-El, Wallace E. Caldwell, Elmore Theodore Collins, Donald Crews, Leo and Diane Dillon, Seldon Dix, Philip Draggan, Loring Eutemey, Tom Feelings, George Ford, Veronal Grant, Robert A. Gumbs, Donald Harper, Dorothy E. Hayes, Joyce Hopkins, Bill Howell, Roy Inman, Louise E. Jefferson, Jo Jones, Roy E. LaGrone, Vincent Lewis, Alexander Mapp, Andrea Marquez, Bill Mason, Don Miller, John Morning, Georg Olden, Alex Oliver, Carl Overr, Gordon Parks, Jerry Pinkney, George Robert Pruden, Samuel Reed, Reynold Ruffins, Mahler B. Ryder, Ahmand Sadig, Ted Shearer, John Steptoe, Otis D. Sullivan, Mozelle Wilmont Thompson, Jr., Alex Walker, Bernadine Watson and Verona Witcher.

AN EXHIBITION BY BLACK ARTISTS

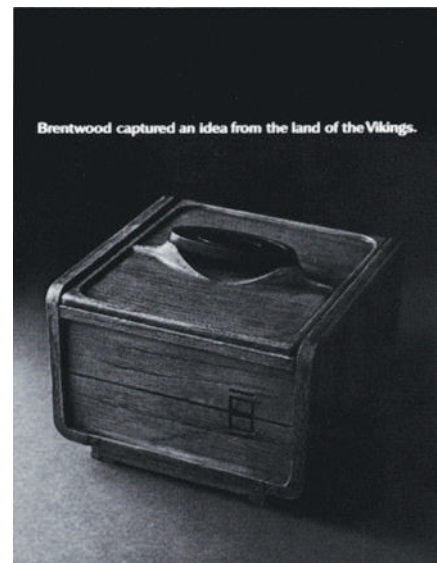
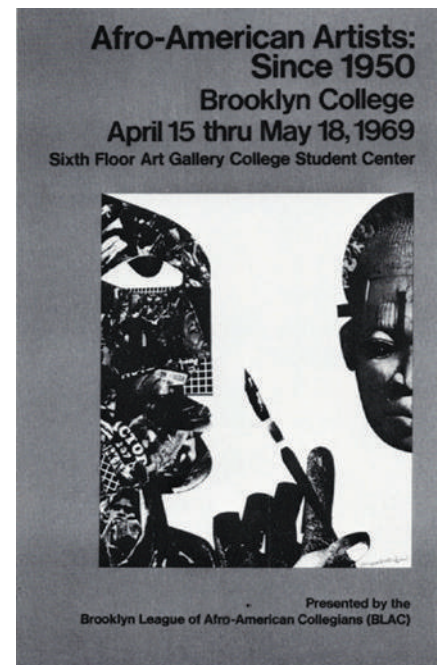
This page: Two illustrations by Tom Feelings.

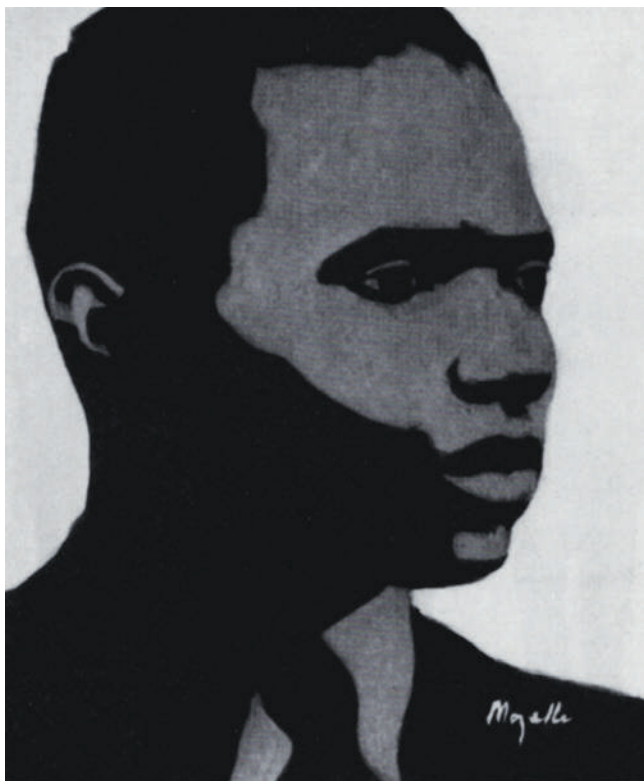
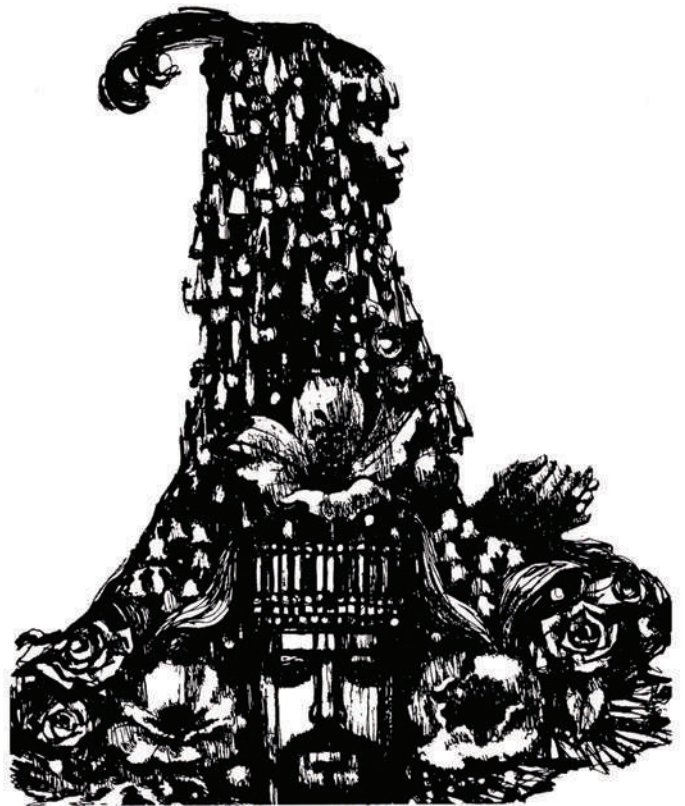
The poster for the Brooklyn League of Afro-American Collegians was designed by Andrea Marquez, with the illustration by Romare Bearden.

Alex Oliver art directed the two Gulf ads for Young & Rubicam, New York.

The art director for the Brentwood ad was Wallace Caldwell.

Right: One section of the exhibition is devoted to a retrospective showing of the work of Mozelle Thompson, whose career was halted by his death a month before the opening of the exhibition. The illustration (left) appears in the *New York Times*. The other illustrations are from *Tuesday*, the syndicated Sunday newspaper supplement.





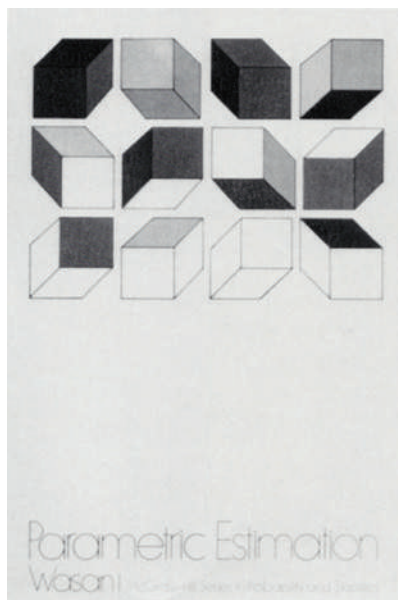
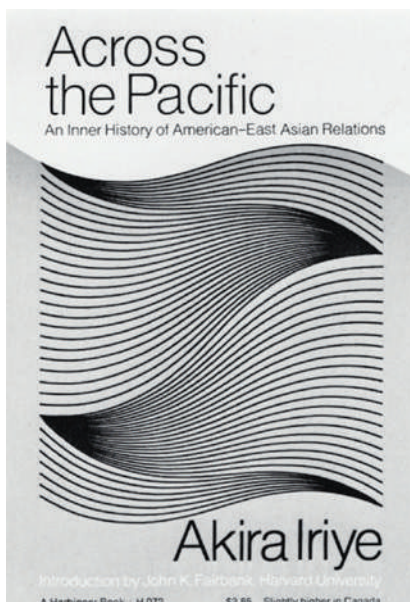
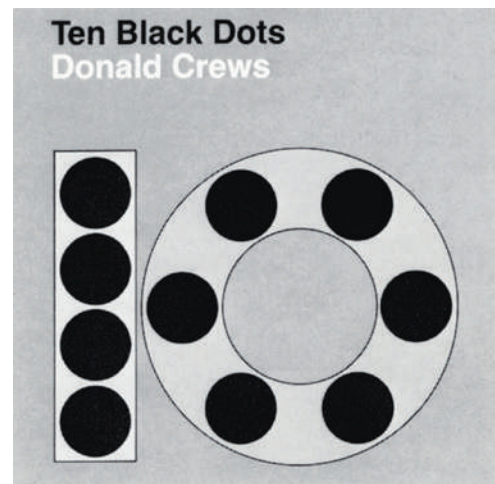
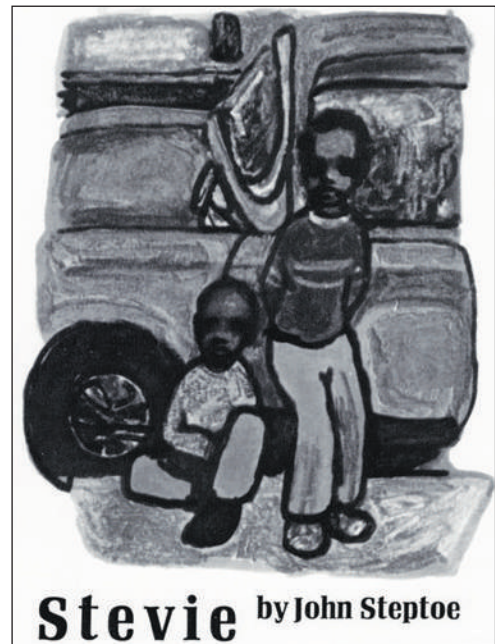
AN EXHIBITION BY BLACK ARTISTS

This page: *Stevie* was written and illustrated by John Steptoe. His illustrations for this book earned him a Gold Medal from the Society of Illustrators.

Illustration by Tom Feelings for his forthcoming book, *A Black Artists Pilgrimage*.

Donald Crews wrote and illustrated *Ten Black Dots*. He also designed the cover for *Across the Pacific* (below).

Josephine Jones was the designer for the *Parametric Estimation* and *Integrals and Operators* book covers.



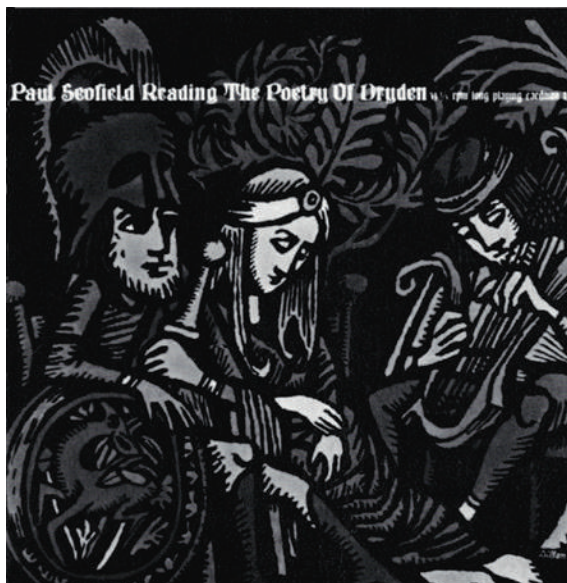


This page: *Super Hits Vol.3* and *Rune at the Top* record album covers (top and middle) were designed by Loring P. Eutemey.

Paul Scofield Reading the Poetry of Dryden record album cover was designed by Leo and Diane Dillon.

The illustration below is part of *The Great American Subway Rider*, a series by Mahler B. Ryder.

Antigone record album cover was illustrated by Oraston Brooks-El and designed by Frederick Hubicki.



AN EXHIBITION BY BLACK ARTISTS

This page: Romare Bearden was the illustrator for the *Fortune* cover.

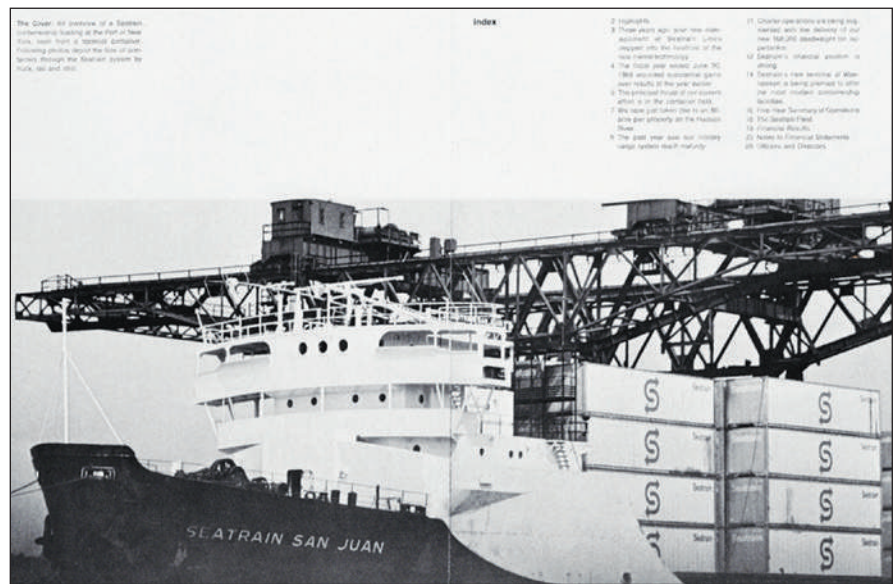
Philip Draggan was an associate designer for the Seatrains Lines, Inc. annual report.

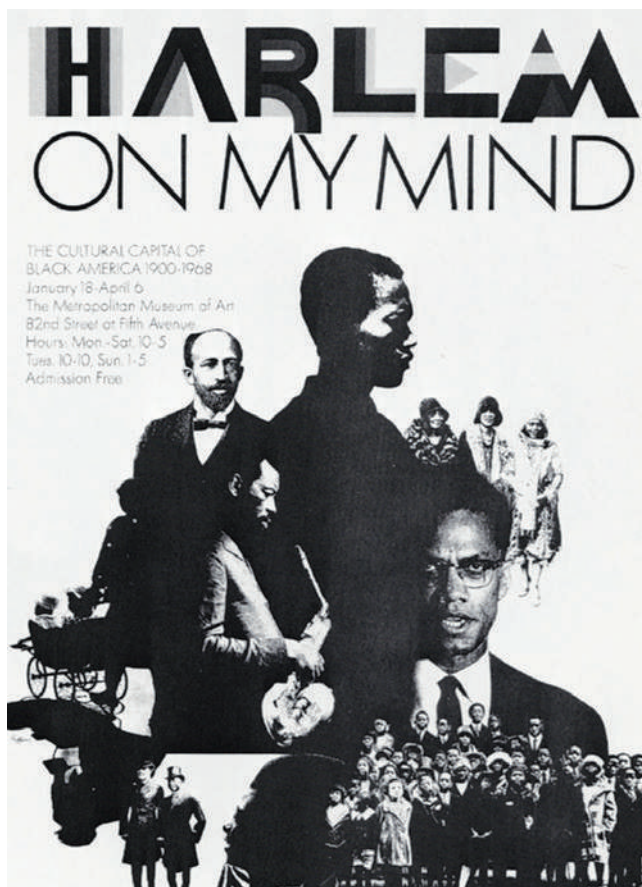
Oraston Brooks-El designed the booklet for the film *No Exit*.

Right: Seldon Dix, jr. created an unfamiliar Statue of Liberty by combining a Bourke-White photo of the statue with a photo of a Black woman's face by Gordon Parks. Dix was also the designer for the doll's face cover and the photographer for the other cover.

Three children, an illustration by Mahler B. Ryder.

Reynold Ruffins illustrated the *Harlem On My Mind* and *The Antkeeper* posters.







USA
TIME, NEWS TOUR OF THE USA



Your wife's office is probably better equipped than yours.

It used to be, the American housewife had as hard a time doing her job as the American businessman has doing his.

She took so long getting each thing done, she rarely had time to get everything done.

But then she got smart. She discovered that machines could do a lot of the routine work she was doing. And give her time to do a lot more than just routine work.

So she simply put them in her office.

And by comparison, put her husband's office twenty to thirty years out of date. At IBM, we have a family of machines that can help the businessman catch up.

Just most of them, for example, can help make ideas from a businessman's mind through his secretary's typewriter 50% faster.

With IBM dictation equipment, a businessman can dictate an idea four times faster than he can write it in longhand. And nearly twice as fast as his secretary can write it in shorthand.

What's more, that his mind can contribute four ideas in the time it now takes for one or two.

As for his secretary, she can use the remarkable new IBM Mag Card Selectric Typewriter.

With the Mag Card Selectric, she never has to stop to erase or completely retype a page. If she makes a mistake, she types right over it. If her boss makes a revision, she types just the revision.

So she has time for a lot more typing, or a lot of other more interesting work. And these aren't the only ways we can help. We also make other office equipment, such as the IBM Selectric Composer.


By simply typing on the Composer, a secretary actually sets type, making your typewritten reports look like printed reports. And cutting your reproduction time and cost by as much as 35%.

Tonight, before you do the work you couldn't finish in your office, take a good look at your wife's office.

Maybe you'll get the idea to call an IBM Office Products Division Representative.


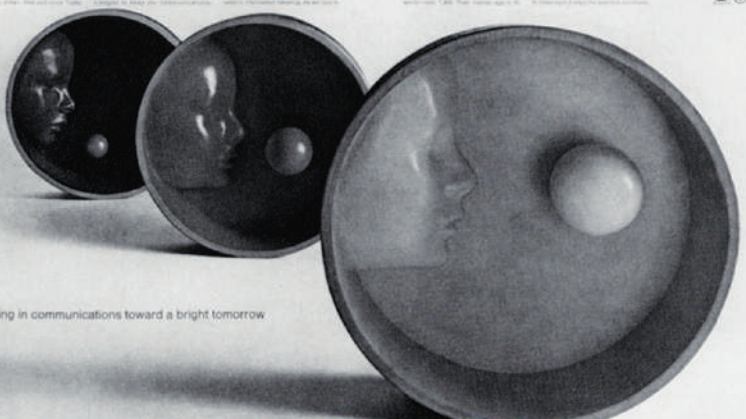
Machines should work. People should think.

IBM

¿Cuántas veces se pregunta usted
qué hay más allá del horizonte?
O aún más lejos. Allá. Al otro lado del
último horizonte.
No es un secreto.
Allá vibra el mundo. El mundo entero.
Esperándolo.
No hay límite adonde usted pueda ir en
este mundo. Y no hay límite adonde
Pan Am pueda llevarle.
Llame a su Agente de Viajes Pan Am[®]
o a la línea aérea de mayor experiencia
en el mundo. Y mañana, usted podrá estar
volando más allá del horizonte.
En el otro lado del mundo.

Lo grande es ir con Pan Am

Leading in communications toward a bright tomorrow

AT&T



AN EXHIBITION BY BLACK ARTISTS

Left: Seldon Dix, Jr. designed the logo for Teletape Productions as well as the USA logo for the Time News Tour of the USA.

The logotype for film producer Charles J. Dorkins was designed by Dorothy Hayes.

Using a motif from Ugandan pottery, the African American Institute logo is by Louise Jefferson.

Symbol designed by George Ford, Jr. for the New Lafayette Theater. Originally designed for a poster, it was adapted for letterheads and envelopes, and then cast as a medallion to be worn by the performers.

Bill Mason was the art director for the IBM ad.

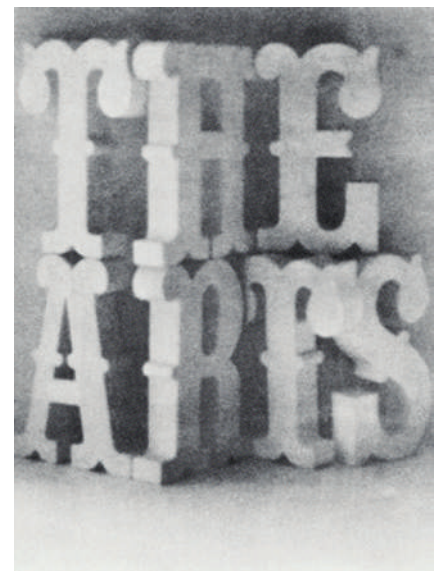
The Pan Am ad was art directed by Ahmad Sadiq while he was with J. Walter Thompson's Pan American Division.

Sam Reed was the art director for the unpublished AT&T ad.

This page: *The Children of Rio Bueno, Jamaica*, is by Don Miller.

Leo and Diane Dillon designed and illustrated the Ground Zero poster.

The Arts cover was designed by Dorothy Hayes.





1

FRESH ANTOINE MESNAGE



The spark for Antoine Mesnage of Annecy, France-based photography studio Esprits Outdoor to pursue photography ignited when he decided to start taking photos and videos of himself as a slackline athlete. “I found the sport so beautiful that I got frustrated by not having cool shots of the lines I was walking on,” he says. “Then, I discovered the pleasure of [shooting] intense sporting moments and inspiring people doing crazy things in the mountains. I understood that I could [combine] my passions for all outdoor sports by working as an outdoor photographer.” Inspired by fellow outdoor photographers such as Jimmy Chin, Mathis Dumas and Seb Montaz—and fellow athletes, such as climber Alex Honnold, slackliner Tancrede Melet and climber Dean Potter—Mesnage seems to favor wide shots of his subjects, inviting viewers to marvel at both the athletes’ persistence and become enveloped in the breathtaking vistas surrounding them. Embedded in his work is a strong sense of metaphor. “I like the parallel we can [draw] between sport and life,” he says. “Specifically in highlining, [there’s a] similarity between trying to balance on a line over the void and trying to find your balance in life. I want to make images that make sense from [multiple] perspectives.”

espritsoutdoor.com

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1. "For performance footwear brand SCARPA. I was asked to follow a team of four trail runners through more than 60 miles into the Fiz massif in France." Rosalyn Okmen, creative director; Scarpa, client. 2. "From an assignment for apparel brand The North Face to shoot some shoe prototypes in the Mont Blanc massif." Francois Moncorgé, creative director; Hervé Barmasse/David Göttler, models; The North Face, client. 3. "For Looking For Wild, a pants and leggings brand." Sophie Villard, art director; Estelle Peretto, model; Looking For Wild, client. 4. "For tent brand Samaya Equipment in the Chamonix valley of the French Alps." Nolan Miton, creative director; Lise Billon, model; Samaya Equipment, client. 5. "For this assignment for tent brand Samaya Equipment, we went to the south of France to shoot photos and videos for a summer campaign." Nolan Miton, creative director; Samaya Equipment, client. 6. Personal work.



FRESH MACIEK MILOCH



© Maciej Landsberg

Berlin, Germany- and Warsaw, Poland-based photographer Maciek Miloch began his career as a graphic designer and art director at ad agencies, familiarizing himself with the world of commercial production. After he decided to take a two-year weekend course at the Akademia Fotografii in Warsaw, things began falling into place. “I started a position at DDB Warsaw, where I had the chance to oversee and art direct plenty of photoshoots,” he recalls. “I realized that photography was my true passion, so I left my full-time job and started freelancing—first doing both graphic design and photography and then moving to photography full time after two years.” Throughout Miloch’s work, simple, Renaissance-like perspectives give his still lifes and product shots a symbolist quality, even when they brim with abstract shapes and otherworldly pastels. It’s perhaps no surprise that he draws inspiration from a wide variety of sources across art history. “I love Bauhaus and brutalism for their purity of form, while at the same time, I admire David Hockney and Henri Matisse’s color palettes,” Miloch says. “I also find inspiration from the works of classic painters like Hieronymus Bosch and Albrecht Dürer. Mixing such a variety of references enables me to create work that’s unique.”

miloch.com

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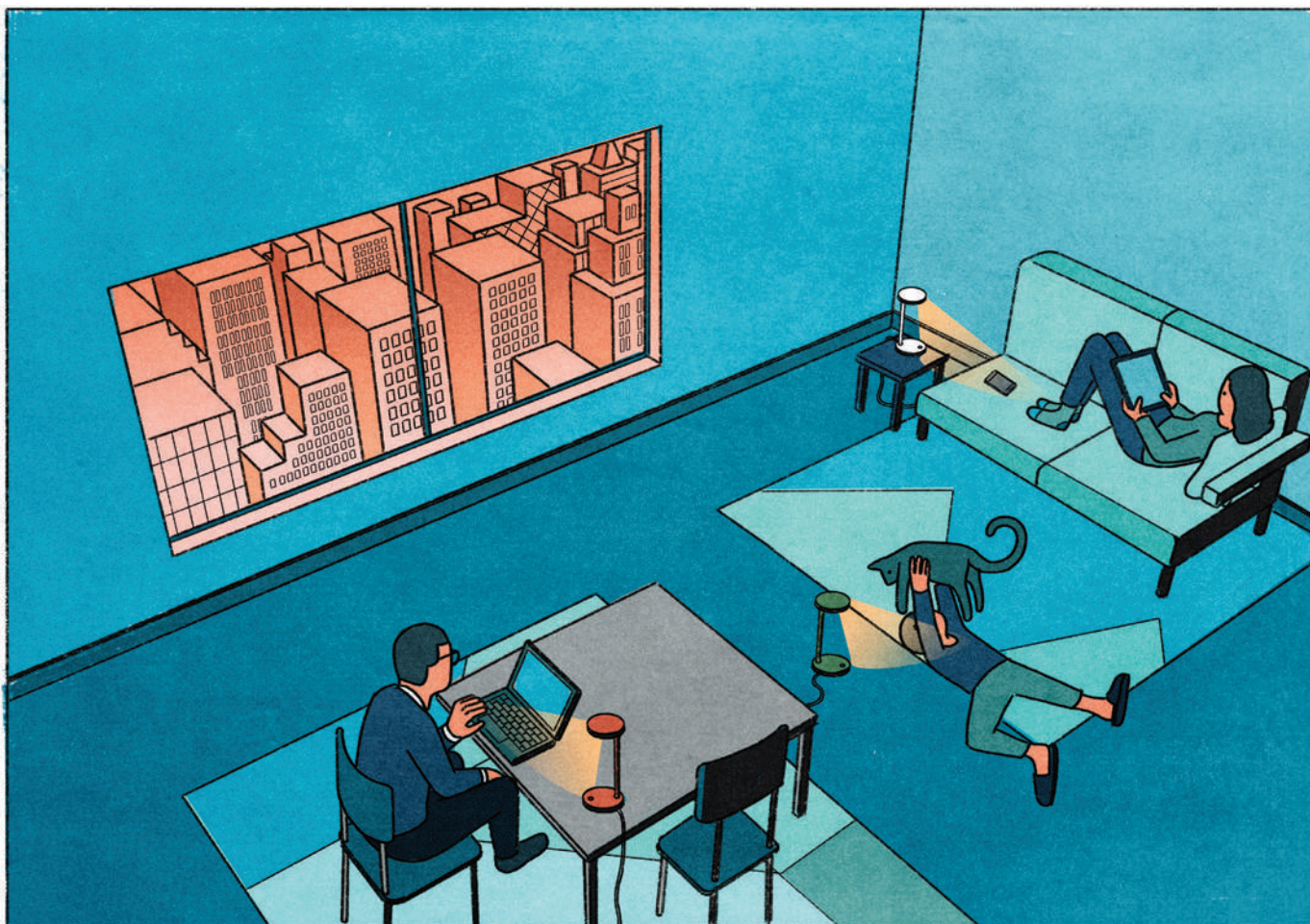
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1. "Campaign for skincare brand Oio Lab." Maria Milenko/Tomasz Pawluk, creative directors; Justyna Bugajczyk, set designer; Hugmun, ad agency; Oio Lab, client. 2. "From the series *Feast*, made in collaboration with floral designer CosmosPlantea. Images were used for promotional materials and social media content." CosmosPlantea, stylist/client. 3. "For *USTA* magazine. The theme of the issue was 'power,' so we created pictures that play with dreamy compositions and magical moods." Monika Brzywczy, art director; Zuza Słomińska, set designer; *USTA*, client. 4. "For an editorial titled 'Beauty Alchemist' in *Schön!* magazine. We visually interpreted evergreen beauty products within the images." Raoul Keil, art director; Zuza Słomińska, set designer; *Schön!*, client. 5. "From a campaign for TRN Lamps by designer Pani Jurek. The designer created miniature models of the lamps that we photographed in dioramas inspired by abstract architecture." Natalia Mleczak, set designer; Tomasz Pasiek, photoby, art buyer; This is Contents, production company; Pani Jurek, creative director/client.

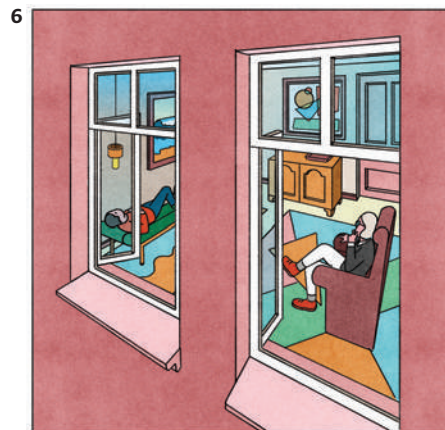
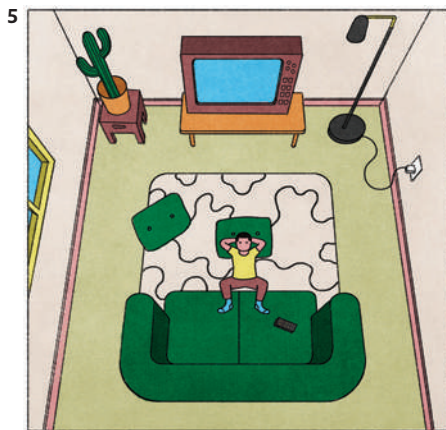
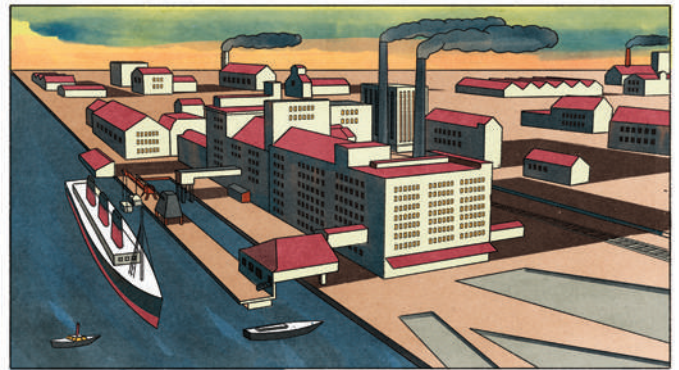


FRESH KLAUS KREMMERZ



Having studied fine art with the support of his mother, a self-taught artist herself, illustrator Klaus Kremmerz happened upon his profession by chance. “I wanted to develop a visual language that belonged to me and, at the same time, would interest people so that I could make money from it,” he recalls. And it’s through intrigue that Kremmerz draws in his viewers with tightly composed, almost cinematic scenes and visual commentaries on the irony in contemporary life. He counts a number of comic, outsider and punk artists among his visual influences—such as Robert Crumb, Raymond Pettibon and Wesley Willis—but the compass that truly defines Kremmerz’s direction is originality. “Perhaps the real difference between me and my colleagues is that I don’t identify with my stylistic language,” he says. “For me, the message is always more important—what you say through your style and not your style itself. I would [change] my style every five years if it, at some point, prevented me from saying what I want or if [it] had exhausted its strength.”

klauskremmerz.com



1. "For the brochure of Oblique, a new lamp by famous Italian lamp design brand Flos, included with its 2021 catalog." Rosa Bertoli, designer; Omar Sosa, creative director; Apartemento Studios, ad agency; Flos, client.
2. "For Raymond Chandler's novel *The Long Goodbye*." Fiona Zhao, art director; Yilin Press, client.
3. "For *Kiblink* magazine on the theme of 'sweet.'" Jérémie Martinez, art director; Kiblink, client.
4. "An illustrated series of animations made for digital storytelling platform Alexander, which brings to life the short nonfiction story 'London By Land, Sea and Air' by Virginia Woolf." Dutch Uncle, agency; Lane & Associates, design firm; Alexander, client.
5. "A series for *1843* magazine on children experiencing boredom during quarantine." Gary Cochran, art director; 1843, client.
6. "On memory loss and how to recover from it." Gary Cochran, art director; 1843, client.
7. "For the *New York Times*'s review of the novel *Under the Wave at Waimea* by Paul Theroux." Matt Dorfman, art director; The New York Times, client.



FRESH TRA GIANG NGUYEN



Born in Hanoi, Vietnam, and now living in Hamburg, Germany, designer Tra Giang Nguyen is all about synthesizing contrasting elements into a cohesive whole, with vibrant typography and colors exploding on her substantial compositional frameworks. In Hanoi, Nguyen cofounded Fustic.Studio where she worked with illustrious clients like Adobe, Adult Swim and Uniqlo before she moved to Hamburg to study at the Hochschule für Angewandte Wissenschaften (HAW Hamburg). “My love of Bauhaus—and how it associates beauty with function and personal artistic vision—is why I chose to continue my education in Germany,” she says. “[But unlike] Bauhaus, Vietnam constantly mixes old and new aesthetics in something I like to call ‘the beauty of clutter.’ With so many colors, sounds [and] activities ... on the bustling streets of Hanoi, my hometown has influenced my creative process to become more diverse and messy.” While at HAW Hamburg, Nguyen fell deeply in love with designing letters and kinetic typography, which she folded into her already diverse skill set in 2-D and 3-D design. She wears her label of multidisciplinary designer proudly because it “gives me more freedom to explore,” as Nguyen says. “By having skills across a wide variety of media, I can bring out different methods in my design practice.”

gydient.com

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1. "Hieu Vu at Fustic.Studio and I were honored to join the Adobe CoCreate campaign in 2020. We were commissioned by Adobe MAX to design assets surrounding its official logo." Tra Giang Nguyen/Hieu Vu, designers; Adobe, client. 2. "This poster contributed to the Stay Sane, Stay Safe public health campaign by design firm Lennarts & De Bruijn and creative studio overdeschreef." Lennarts & De Bruijn/overdeschreef, clients. 3. "For the relaunch of community engagement platform Icebreaker as Gatheround. Along with a bespoke typeface, the new visual identity fosters connection." Duy Dao, art director; Lam Bao/Tra Giang Nguyen, designers; Gatheround, client. 4. "For a collaboration between fashion label Pull&Bear and paint marker brand posca, which lets customers directly add unique touches to their items." Trung Bao Nguyen, art director; Hai Doan/Tra Giang Nguyen, designers; Oscar de Castro Pedouzo, creative director; Nam Le/Viet Nam, 3-D designers; Hai Doan, animator; Pull&Bear, client. 5. Personal work. "Hako Hangul works as a 'spicy' display typeface. Korean is not my mother tongue, so designing the components and vowels proved a challenging task."



FRESH MANIFIESTO



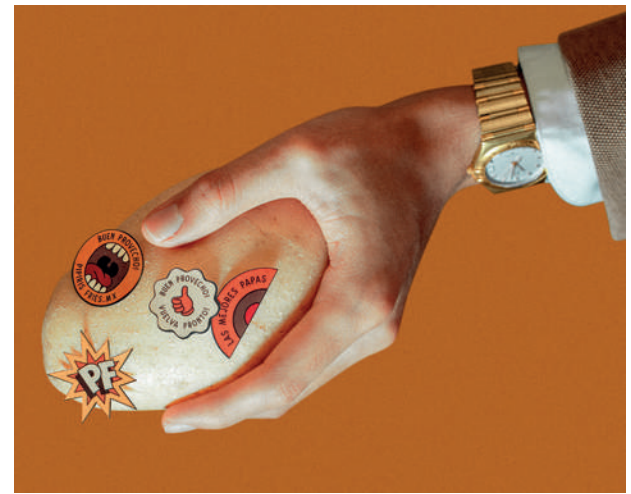
For Bernabé Romero, founder and creative director of Mexico City-based design firm Manifiesto, design presents an opportunity to explore every facet of the world. “[In college,] I discovered that to develop a good brand, you need a deep understanding of each project,” he recalls. “And to get that understanding, you need to learn things that you would not normally be interested in. I’ve always liked exploring all areas of knowledge, and if you look at the world as though you were learning things for the first time, you can find everything fascinating.” With his team at Manifiesto, Romero probes myriad arenas of expression, like the Mesoamerican-inspired visual language for restaurant Chilaritos to explain the quintessentially Mexican character of chilaquiles or the classic cartoon-inspired design of restaurant Pipiris Fries’s identity. It’s the character of the client that informs the direction by which Manifiesto’s protean design sense travels. “Our deep understanding of each project makes us stand out,” says Romero. “We don’t like to repeat ourselves: even if we have three different restaurant projects, all of them will look unique in their own way. We achieve this by getting to the heart of each project and find a way to make it visible. That’s where our slogan comes from: we shape the invisible.”

bymanifiesto.mx

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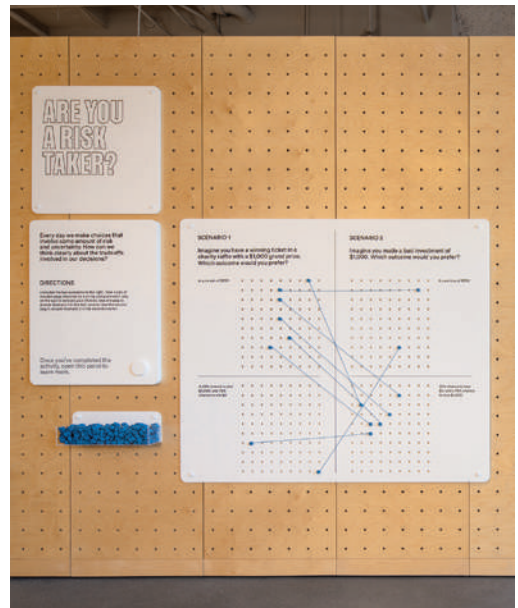
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1. "Brochure design for Pasaporte Cultural, a collaborative network of independent cultural spaces in Mexico City that serves as laboratories for artistic innovation." Pasaporte Cultural, client. 2. "For Mexico City-based restaurant Chilaritos, which serves variations on the snack dish chilaquiles. We took inspiration from Mesoamerican elements and Mexican pop culture to create a contemporary, lighthearted brand." Chilaritos, client. 3. "We created a brand that captures the eccentric essence of restaurant Pipiris Fries's loaded fries. Fun illustrations and characters immediately connect with its customers." Pipiris Fries, client. 4. "Organized by animation studio Casiopea, music festival Fonima seeks to dissolve the line between visuals and sound through improvisation. We depicted this with a series of visual experiments that transformed into a fresh identity." Casiopea, client.





EXHIBIT

1 Mindworks behavioral science experience

Presented by the Center for Decision Research at the University of Chicago Booth School of Business, Mindworks: The Science of Thinking has a dual purpose: introduce and explain behavioral science to museumgoers while collecting research data based on their responses. Pentagram's New York-based team helmed by Giorgia Lupi dove into the world of behavioral science to help create immersive, meaningful exhibits that translate abstract concepts into physical data visualizations. "We developed an infrastructure for asking questions that would result in valuable research data," Lupi says. "The exhibits employ the principles of 'data humanism,' using data to uncover the human stories behind the numbers and statistics, and to challenge the idea of data as something impersonal and intimidating. Built around the system of pegboard panels, the modular design can be easily updated with new exhibits and information."

Shigeto Akiyama/Ting Fang Cheng/Phillip Cox/Kirsty Gundy/Janny Ji/Sarah Kay Miller, design team; Luke Hayman/Giorgia Lupi/Abbott Miller, design directors; Michelle Brown/Katie Lovins, project managers; Pentagram (New York, NY), design firm; University of Chicago, Center for Decision Research, client.

2 Vicks Touch of Care film

"Care Lives On" 3:53

By ad agency Publicis Singapore, the latest installment of Vicks's Touch of Care campaign—which raises awareness on disability and health issues—introduces viewers to the story of Dr. Dnyaneshwar Bhosale, a pediatrician practicing in a remote Indian village who lost his life to covid-19. "The Touch of Care campaign has always been about shining a spotlight on our most vulnerable communities and telling stories of extraordinary care," says Ajay Thriwikraman, chief creative officer of global clients at Publicis Singapore. "The story of Dr. Bhosale came from a news article on several doctors who had lost their lives to covid in India, but we found the story of his dream to be particularly inspiring. He was a man [on] a mission ... to help children in underserved parts of his country. In a small way, we wanted to help keep his 'touch of care' alive."

Satya Dalal/Mihir Dhairyawan, creative directors; Ajay Thriwikraman, chief creative officer; Anand Gandhi, director; Shreya Dudheria, producer; Shirlye Alexis Tay, agency producer; Zain Memon, executive producer; Memesys Culture Lab, production company; Publicis (Singapore), ad agency; Aalok Agarwal/Chrys Fernandez/Tushar Gupta/Maithreyi Jagannathan/Vijay Kumar Pampana/Himanshu Tewary, Procter & Gamble India, clients.

We're looking for new, outstanding collateral, packaging, print ads, television commercials, direct mail, books and exhibits. For submission details, visit commarts.com/submissions.

1 Bambuyu packaging

With a colorful, eye-popping packaging line, Warsaw-based design firm **pg Branding** positions sustainable toilet paper brand **Bambuyu** as a must-have good for a contemporary, environmentally conscious consumer base. “This is not the first toilet paper in the world to be made from bamboo. Other players in the market already ... use first-order associations that work in design: images of pandas, bamboo bushes, leaves, and ecological and natural icons,” say Alina Hatlas, client director, and Witalij Jackiewicz, creative director at **pg Branding**. “We used different shapes in the pattern: soft and sharp figures as well as thin and thick lines. Thanks to this, the packaging turned out to be bright, contrasting and unique.”

Daria Zhadinets, designer; Witalij Jackiewicz, creative director; Alina Hatlas, strategist; **pg Branding** (Warsaw, Poland), design firm; **Bambuyu**, client.

2 VanMoof tv spot

“The Future Is Forwards” :60

Once the COVID-19 pandemic subsides, should we return to the pollution-filled transportation systems we used before? That’s the question posed by Amsterdam-based production company **HALAL** and electric bicycle brand **VanMoof**’s “The Future Is Forwards” commercial, which uses both reverse and true video to showcase how **VanMoof** is part of the solution. “Part of the brief was about humans wanting to go ‘back’ after the pandemic—back into iron boxes or back into planes,” says Pascal Duval, chief creative officer at **VanMoof**. “That thinking led to the idea of reversing. ... The spot shows a negative world moving backward while positive energy cuts through and moves forward.”

Pascal Duval, **VanMoof**, creative director; Brian Ent, editor; Sizzer, music company; Sauvage Sound Studios, sound design; Paul Geusebroek, director; Menno Mans, director of photography; Laurens Orij, colorist; Sara Iselin, production coordinator; Josefine Bothe/Job Sanders, producers; Gijs Determeijer, executive producer; Samara van der Valk, **VanMoof**, project manager; Joeri Breebaart, **VanMoof**, head of production; **HALAL** (Amsterdam, The Netherlands), production company; Glassworks, post-production company/visual effects company; Shelter, production service company; **VanMoof**, client.

3 Taipei Golden Horse Film Festival posters

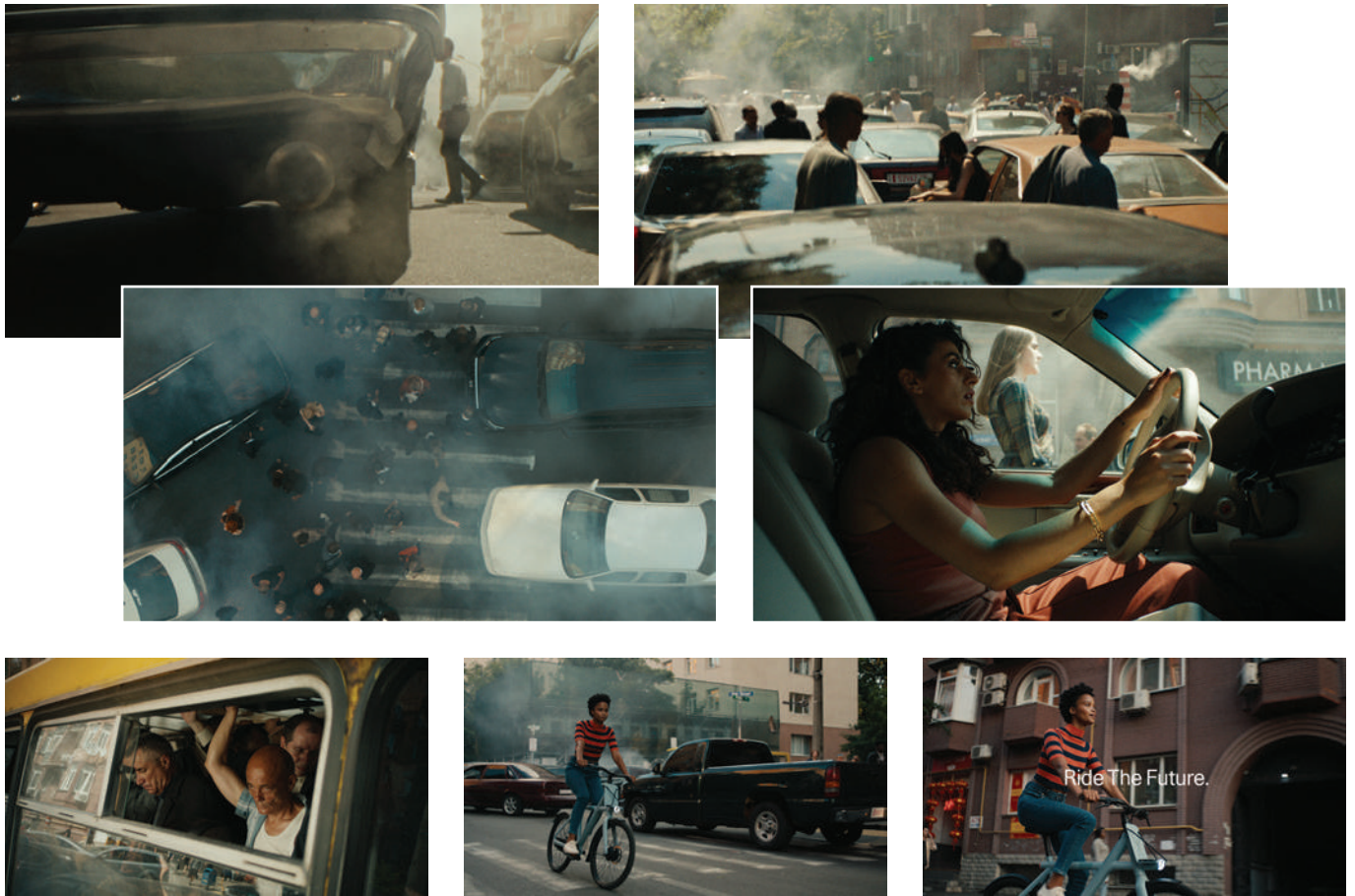
Now in its 58th year, the Taipei Golden Horse Film Festival (**TGHFF**) has always been positioned at the vanguard of both Asian cinema and graphic design. For its 2021 iteration, Taipei City-based design firm **Bito** created the first-ever motion poster for **TGHFF** with vibrant colors and swirling 3-D Chinese typography spelling out the words *kim ma* (“golden horse” in English.) “We turned the **TGHFF** poster into a contemporary art sculpture,” says Keng-Ming Liu, creative director at **Bito**. “Just like an NFT, it exists in the world of the internet with life and value. It echoes the digital age but preserves the prestige and authority of traditional awards.”

Chen-Lin Hsieh/Wei-Hao Shao, designers; Wei-Hao Shao, art director; Vicki Huang, writer; Keng-Ming Liu, creative director; Wen-Hui Chen/Hsiang Hsieh, project managers; **Bito** (Taipei City, Taiwan), design firm; Taipei Golden Horse Film Festival, client.

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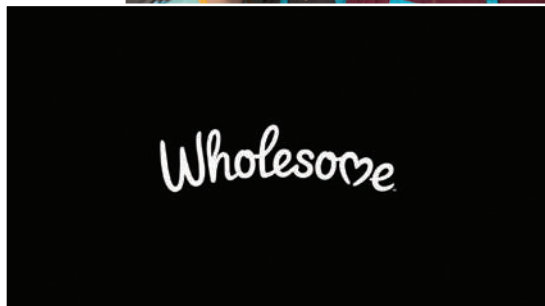
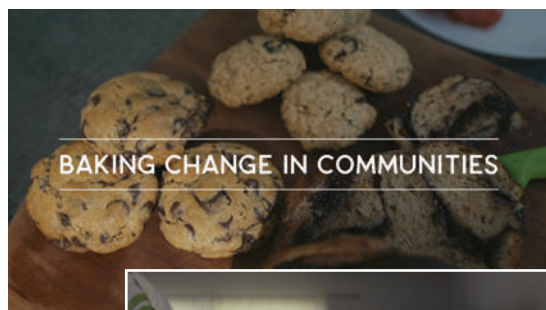


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EXHIBIT

1 BLÊR posters

Our brains release dopamine and endorphins when we sing or scream, and this fact drives the design language of Amsterdam-based design firm And Now This's positioning and ad campaign for BLÊR, a karaoke bar in The Hague. "We named the karaoke bar *BLÊR*, which is colloquial Dutch for yelling, roaring or blaring," the design firm says. "We created a logo that resembles a megaphone and other brand elements that focus on the fact that it's okay to belt it all out. [For the poster campaign,] we started fooling around with random portraits we found of people singing and screaming by stretching their mouths. We loved the odd effect this had, ... which makes the final portraits both disarming and funny."

Paul Bakker/Jeroen de Korte, creative directors; Marc Haers, photographer; Tamara Wezeman, agency producer; And Now This (Amsterdam, The Netherlands), ad agency; Raoul Farla/Torsten Heeres, BLÊR, clients.

2 Maldonado 888 identity

For Buenos Aires-based design firm Empatía, creating the identity for Maldonado 888, a contemporary, high-end real estate development based in Uruguay, put forward intriguing geometric possibilities. "Having three eights in Maldonado 888 was something that needed to be turned into visuals," says the design firm. "From the layouts to the typographic treatment, geometry was our inspiration and our guide." With the understanding that this identity would appear on billboards and signage, Empatía created a scalable, minimalistic system that reflected both the building and its address. "We put special care into the typography layouts to achieve equal visual weight between form and color," Empatía notes. "The typography is always applied in black or white to avoid legibility problems."

Empatía (Buenos Aires, Argentina), design firm; Maldonado 888, client.

3 Wholesome Sweeteners video

"Baking Change in Communities" 2:11

Part of a film campaign by Boulder, Colorado-based ad agency Fortnight Collective for organic sweetener brand Wholesome Sweeteners, "Baking Change in Communities" focuses on Rising Above Bakery in Chestnut Ridge, New York, which trains people with disabilities as bakers. "We wanted to share these bakers' stories of positive impact with the world as honest, documentary-style content," says Vivienne Wan, collective creative director at Fortnight Collective. "[These bakers] go out of their way and do things the hard way just because they believe in improving the lives of others. By changing what they do a little bit—tweaking their life recipe—they're producing something that positively impacts the world. We can all learn from that."

Vivienne Wan, collective creative director; Adam Chasnow, chief creative officer; RJ Buckley, editor; Alex Gorosh, director; Sherra Fermino, producer; Caleb Dewart/Dan Duffy, executive producers; Maresa Wickham, executive agency producer; Franchesca McDowell, post-production producer; Hungry Man, production company; Fortnight Collective (Boulder, CO), ad agency; Mitchell Kruesi/Jen McCurdy/Adrianne Pilcher, Wholesome Sweeteners, clients.

1 Arax packaging

Infused with Armenian natural mineral water and tarragon, which locally grows in abundance, Arax vodka distinctively recalls its home country while appealing to a refined palate through its versatility. For the bottle, San Vendemiano, Italy-based design firm Gentlebrand knew it had to design something that would puncture saturated liquor shelves and win over customers. “We wanted to enhance the product’s high quality and purity represented by tarragon, which naturally grows in Armenia,” says the design firm. “To this end, we suggested that F54 [the company that owns and distributes Arax] use frosted glass to make the bottle look as though it had been crafted from ice, conveying the feeling of a fresh, ready-to-serve spirit. The minimal yet refined shape is enriched by tarragon leaves, the only decorative element on the entire bottle. The color choice of white—in contrast to the satin finish of the glass for the logo—gives the packaging a sophisticated look and feel. Arax is the result of a strict collaboration with the customer that was involved in all steps of the development.”

Gentlebrand (San Vendemiano, Italy), design firm; F54, client.



2 McDonald's Canada ad

Released to coincide with one of Quebec's busiest travel seasons, McDonald's Canada's campaign by Montréal-based ad agency Cossette reminds Quebecers that wherever they may be traveling to, McDonald's has the key ingredients to making a trip memorable. An Adirondack chair painted to resemble one of McDonald's most recognizable offerings—fries—sits in front of a gorgeous Canadian vista, inviting viewers to take a seat. “McDonald's is such a big brand with a rich advertising history that we had to make sure this hadn't been done before,” says Cédric Audet, creative director at Cossette. “We want to keep the brand's visual language moving forward in its simplicity. The fries are so iconic [that] we wanted to pay tribute without forcing the visual. Most importantly, the shot had to capture that zen moment, that I-want-to-be-there-and-sit-in-that-chair feeling.”

Cédric Audet/Anne-Claude Chénier/Alexandre Gadoua/Alexandre Jutras/Jean-François Perreault/Louis-Philippe Tremblay, creative directors; Olivier Staub, photographer; Simon Provencher-Girard/Jean-Xavier Wilhelmy, strategic planners; Daniel Cartier/Mario Lévesque/Éric Verrier, producers; Septième, production company; Cossette (Montréal, Canada), ad agency; Andréanne Gilbert/Suzanne Grondin/Melissa Hains, McDonald's Canada, clients.



Love Letters *No Justice No Peace* *Black Lives Matter* poster

“The letterforms of the *No Justice No Peace BLM* poster, along with the composition, colors and illustration, make a united, coherent, bold piece that uses simplicity to communicate openly and calmly, but with a solid graphic voice and strong hand-lettered visuality. Overall timeless, original graphic design.” —**Petra Dočekalová**

A response to the murder of George Floyd made and printed by the designer for her to post in protest around her city of Provo, Utah.

Responses by E. Linda Sullivan, typographer, designer and art director, Love Letters:

Tell us about the background of your poster. This was a personal response to George Floyd’s murder and made as a statement of protest. I wanted to register my opposition to the abhorrent brutality that was laid bare to the world. Any person with a soul was horrified by those appalling images, and making art was a way to vent and to process other profound injustices that are all too common. There are many recurring examples of artists and designers trying to come to terms with events through their art and then putting it in public spaces—and I likewise felt the same. By comparison, the demonstrations in my city [of Provo, Utah,] over the death of George Floyd were smaller in scale; nonetheless, hundreds joined much of the country in protest. Some gathered in front of the police department while others drove, honking their horns and holding signs out their windows. I taped up posters while walking throughout my community.

What was the response like? My distinct purpose was to affect others in a creative or thought-provoking way. I only know for certain of my own response, which is to say that even though I was by myself, it had a way of helping me feel like I was part of an experience with others who were similarly joined in purpose.

How long have you been designing posters, and what draws you to the medium? I love the way in which you can push composition in the larger format of the poster. I have been designing them for a long time, but earlier in my career there were more opportunities for commissions. On the commercial side of graphic design, most of my clients don’t include posters as a deliverable for branding—although in advertising, good posters still exist when aesthetics merge with functionality.



E. Linda Sullivan, typographer/designer/art director
Love Letters (Provo, UT), design firm/client

“I thought the poster was outstanding. It communicated its message effectively in [an] interesting and captivating way. A lot of emotion in the execution. I think it’s a piece of art.” —Tim McGrath



Posters are still collected as art objects but might have somewhat of a diminished aura because of cheaper digital printing. To my mind, the street as a “museum of the people” has always been important to the allure of the poster.

What visual influences fueled your design? I am influenced by modernism and designers from this period: Saul Bass, Herbert Bayer, Lester Beal, Mary Blair, Virginia Lee Burton, Alvin Lustig, Paul Rand, Bradbury Thompson and other great storytellers through type, symbols and abstraction. I am also influenced by their brilliant use of analog media. I find a lot of meaning in making work with very limited use of a computer.

What did you use to make the letterforms, and how did you discover this solution? Everything is black paper and cut with scissors or an X-Acto knife. I used the nifty Adobe Capture app on my phone to vectorize each letter and image. In the app, you can adjust the exposure to pick up the shadows of shapes or distress the drawn line work. Yes, you can also use Image Trace in Adobe Illustrator, but it doesn’t look as interesting, in my opinion.

What details are you most proud and why? Did you learn anything new from this project? The process of creating the poster actually exposed the details of what I am least proud of. To my mind, I was a strong supporter of civil rights and the advancement of Black and marginalized individuals. A quote from Martin Luther King, Jr.—“In the end, we will remember not the words of our enemies, but the silence of our friends”—also laid bare that I wasn’t doing enough. The experience compelled me to confront my complicity in my own silence and pushed me beyond it and toward more intentional action.



Cassandra opening title

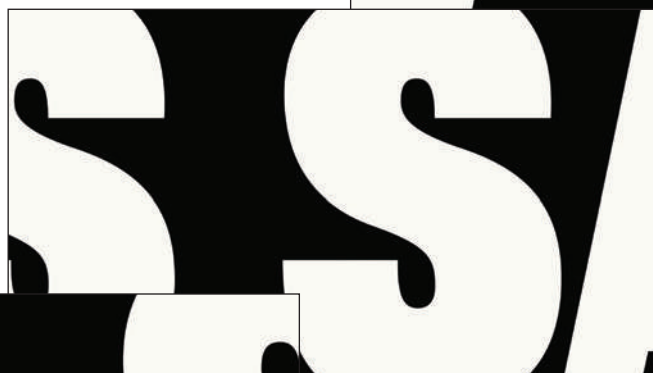
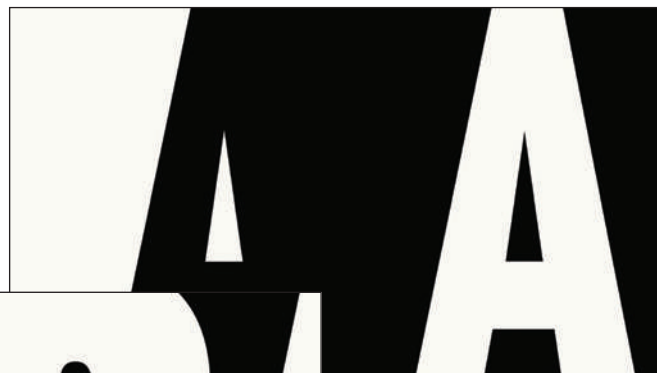
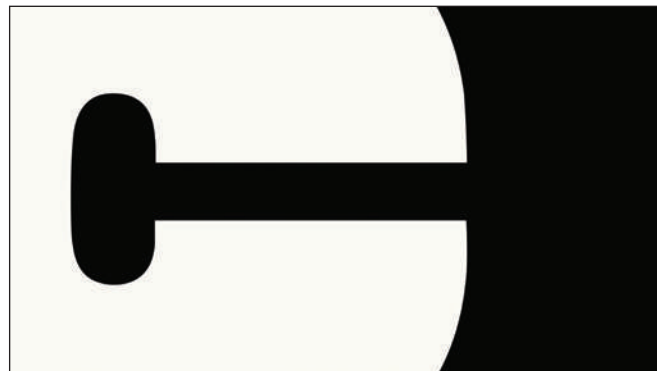
“*Cassandra* is the perfect example of sound, motion and typography coming together in perfect harmony. The more you look at it, you really discover the subtleties of movement and how sound enhances the whole experience.”

—Liza Enebeis

Titles for a Portuguese TV show, which, through monologues, relates the current national financial crisis to Cassandra, the Greek mythological figure whose prophecies of doom went ignored.

Responses by Nuno Leites, freelance motion designer; and Sérgio Alves, art director and designer, Atelier d'Alves:

How long have you been working with Take It Easy Films, Cimbalino Filmes and Rádio e Televisão de Portugal? This was actually our first time working with these three companies, but we both worked with author Nuno M. Cardoso, who first created the book *Cassandra* back in 2014 in which he compiled theatrical monologues from seven Portuguese authors.



Tell us about the background and concept of *Cassandra*. How did you translate this into its opening titles? This project began a few years ago in a completely different format, a theater play later turned into a book. At that time, we came up with a design concept based on the fact that we had seven plays from seven Portuguese authors. We

convinced Nuno that we shouldn't have *one* design solution but *seven*. So we created seven different layouts based on a strong typographical language. The typography played a major role because each play had a completely different literary nature. Seven years later, Nuno came to us with the exact opposite challenge: create a TV show opening title using typography but with only a single approach.

Since the project was based on something we created seven years ago, the design itself was not the main topic of discussion; rather, it was how we would adapt it from paper to screen. On paper, we had one design for each play, but now we needed to have just one design that would fit for every TV show episode. We had a static, printed solution and multiple pages—now, we needed animation throughout all 35 seconds. The discussion centered more on the animation, on how the elements would interact and how the music would impact them. The music also played a major factor here: In the book, the rhythm was created by the text and how it was placed in the

Sérgio Alves, art director/graphic designer
Nuno Leites (Póvoa de Varzim, Portugal), motion graphic designer/
animator
Luís Fernandes/Joana Gama, music composers
Cimbalino Filmes/Take It Easy, production companies
Atelier d'Alves, design firm
Rádio e Televisão de Portugal, client

“The *Cassandra* title sequence is simple and clever, working exclusively with typography in black and white. The individual letters of the title act as graphic elements that frame the opening credits, gradually coming together to form the title. Playing with figure and ground, positive and negative shapes, this short motion piece creates a compelling effect with very minimal means.” —Nina Stössinger



composition. In the opening title, we had music setting a specific rhythm and atmosphere that we needed to comprehend so that all the elements would behave in harmony.

What typeface did you base the animated text on, and what about its character attracted you to it? The

typeface we used was Rhode. Because the Rhode family has multiple styles from condensed to wide, it was the perfect range to fit in the rhythm we wanted to give to these words. Rhode has the capability for us to generate big characters that would fill the entire screen without losing legibility. It also has enough flexibility throughout the entire family that we could manipulate the typography into a motion piece without losing its essence.

Throughout the animation, you often play with morphing between positive and negative space to get from one letter in the name *Cassandra* to the next. Do you explore these kinds of concepts often in your work? On the animation side, the project is all about transitions. We travel from one scene to the other, and the magic happens exactly during that transition. Keeping this in mind, it was important to spend more time thinking about those transitions and how we could travel from letter to letter in an interesting way that would then lead us to the tv show's title. Alongside this mindset, we also stressed the importance of music and how these animation and sound elements would blend to create a singular piece.

Did you learn anything new from creating these titles? This was our first animation project where the entire piece was only inhabited by typography. There aren't any other elements besides words, so it was a great learning exercise to discover how we could manipulate these letters to create different compositions that don't always remind us of text.

Were there any specific demands that made the project easier or harder? One of the challenges was revisiting an old project because this has been such a specific project with such a specific medium: a book. Looking back, we always felt we were lucky to have the opportunity to create such an experimental project. After seven years, our first thought was: How can we do it again? Another challenge was to find the sweet spot that would make both music and animation the main characters of this piece without one overshadowing the other while, at the same time, playing with motion type and negative space—all while keeping the informative part readable and interesting.

Altesse

“The Altesse typeface deserved to win not only because of the flawless curves but also because of its extensive glyph set and brilliant alternating combinations and ligatures—a technicality that should be present in most of today’s typefaces.” —Petra Dočekalová

*“Leonardo Da Vinci combined
art and science and aesthetics and engineering,
that kind of unity
is needed once again.” Ben Shneiderman*

0123456789
A B C D
W X Y Z

Responses by Jean François Porchez, typeface designer, Typofonderie:

Tell us about the concept behind Altesse. What typefaces inspired you to undergo this project, and how does Altesse respond to those? The idea was to identify a style based on daily practices and not search for the work of a writing master from a given period. Since the beginning of the 19th century, the use of formal script became the standard for copperplate announcements by the French aristocracy. French copperplate engravings in use over the centuries directly influence Altesse’s calligraphic drawings.

Foundries have tried to typographically adapt copperplate scripts, in which each letter must be engraved separately but link to the next. A complex operation—the formal script is naturally slanted while the punches and metal type shot are perpendicular, which leaves no room to draw the shapes and their connections as well as the flourished endings. It was necessary to wait for photocomposition—which foreshadows

“While script type might not be to everybody’s taste, there is a lot to be said for the exactitude, technical achievement and consistency it takes to draw a script face well. Compound this with the variety of alternates drawn to make for natural typesetting, the decorations, exhaustive ligated forms and the sheer labor involved in drawing for multiple optical sizes, and Altesse is an exercise in a subjective genre made objectively well.”

—Kia Tasbihgou

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the transition to digital typography—to be completely freed from metal type. Photocomposition does not yet provide the many necessary variants and the technology for contextualizing letters. This is where we put our efforts: we wanted to make the use of Altesse’s variations as smooth as was feasible by automating as much as possible.

What kind of character do you see the font having, and in what applications do you think it will be most effective?

Typically, the usual applications for calligraphic script: cards, wedding invitations, restaurant and hotel menus, wine labels, business cards, and stationery. But also wherever a designer would like to use a classic italic like Baskerville or Garamond in contrast with a massive sans serif—because, as you know, good design is all about contrast!

How many different sizes did you design for Altesse, and what was your thinking behind creating this array? The Altesse offers optical sizes with different x-heights. The 96 pt version is drawn with a small x-height featuring a high contrast; on the other end of the spectrum, the 16 pt version offers a large x-height in low contrast. Of course, the proposed sizes are compatible—i.e., the thinner part is unified over the different sizes. This is a principle of proportionality: it’s up to you to set the 96 pt version in 120 pt or the 46 pt version in 64 pt, depending on your art direction and your constraints related to analog or digital media.

What was the most challenging aspect of this project?

First, you should keep in mind that each of the six series of Altesse represent 1,957 glyphs, 47,101 points built in Beziers and 363,673 kerning pairs in full, in addition to seven scripts built in Python for a total of 745 lines. An export from one of the fonts in TTX represents more than 6 million lines of code. The OpenType tables represent 1,066 lines of code divided into 38 OpenType features, 70 lookups and 233 classes. The variations and combinations in Altesse are infinite (or almost) with five or six variations of lowercase per glyph and two to three variations of capitals, all adapted to different contexts. Every day was a challenge!

What do you see on the horizon of type design? The challenges are not so much technical anymore. Almost everything seems possible, and the quality of screens is

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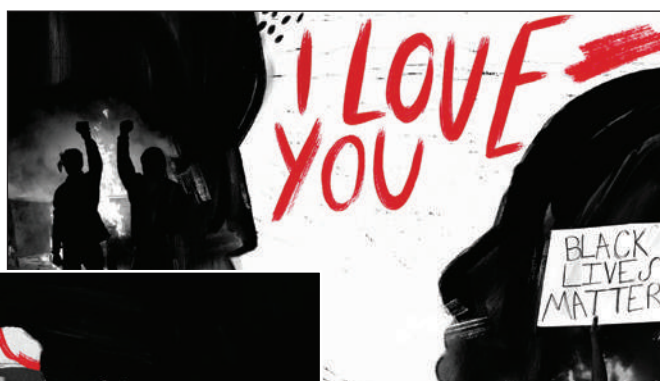
now superior to any printing technique! The subject is, now more than ever, the design and the inventiveness of designers but also their rigor—this requirement emerges before all the rest. Never give in to the easy way out, to the desire to surf on a trend already in place by creating your own version of what’s fashionable. Obviously, in the short term, this requirement has a price: it is a learning process of the frustration of not following the fads of the moment. But designing a typeface is necessarily a very long-term vision, even beyond your life as a designer.

Anything else? I started Altesse ten years ago, and my typeface project would not have come about without a solid team bringing essential skills to the development of the project. I salute Mathieu Réguer and Joachim Vu for their countless contributions, as well as Élodie Tourbier and Léo Guibert for the finalization of some optical sizes. Such a project required a strong team that knows how to work closely together!

Jean François Porchez, typeface designer
Typofonderie (Clamart, France), foundry

Between the World and Me trailer

“The relationship between the tone of the film and the casual handwritten type, images and illustrations are much more integrated compared with the other entries.” —Ken-Tsai Lee



Both a celebration of Black people and a heart-wrenching acknowledgment of the injustices inflicted upon them, the *Between the World and Me* trailer includes the human touch in every frame.

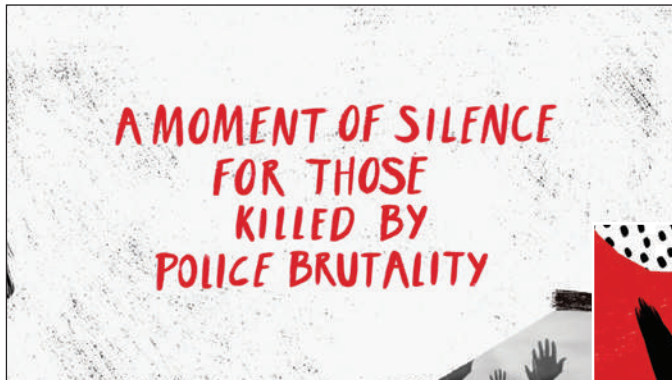
Responses by Kenesha Sneed, creative director; and Esteban Esquivio, lead animator, BUCK:

Tell us about the background and concept of *Between the World and Me*. How did its content inform your design for its trailer?

“*Between the World and Me* is [a film adaptation of] the bestselling book of the same name by Ta-Nehisi Coates, which was later adapted into a screenplay at the Apollo Theater by the same title. The book is essentially a letter written to Ta-Nehisi’s teenage son, articulating the nuances of systemic racism in America and how we choose to unpack those important conversations,” says Kenesha Sneed. “It’s an incredibly impactful storyline, and the idea was to create motion visually inspired by the key-art for this special.”

How did the client respond to your solution? “The team at HBO were great collaborators who created an ease in communication, which allowed space to bounce ideas off each other and come up with creative solutions where needed—always a refreshing part of working with other creative minds,” Sneed says.

What visual influences led you to choose hand lettering, painterly illustrations and photo collages for the trailer? “A lot of the thinking behind the lettering was inspired by signage and posters from the civil rights movement,” says Sneed. “This



also allowed the opportunity to translate that same visual narrative through imperfect textures and materiality, bringing in a handcrafted-shape language to the overall style and approach. Photography was a key part of communicating the immediacy of the moment, which also gave context to the narrator's story."

My favorite part is the undulating text—"The way that we living is not getting better you gotta survive"—that forms the waves on which a slave ship travels. What was the process like to achieve that effect?

"The waves were created with traditional frame-by-frame animation, and we used a unique process within the type," says Esteban Esquivio. "Early on, we hadn't landed on the specific words that would be needed for that shot, so we were able to make the lettering editable. The type has a looping brush animation but is being moved and deformed with After Effects tools, which allowed us to change the text and still have the same results; this also helped us a lot, since initially we used a quote from the book but ended up switching it with a line from the song lyrics."

Did you encounter anything unexpected during the trailer's creation? "The most complicated element of the project was the need to bring to life a meaningful and impactful story without weighing the team down with visuals that spark any trauma," says Sneed. "I deeply feel that honoring and encouraging Black joy is powerful, so working with the HBO team to strike a balance between truth and a beautiful finished piece was important in telling an authentic story."

"The trailer weaves a rich and immediately personable tapestry in red, white and black. Rendered in varied styles of hand-lettering and handwriting that resonate beautifully with the illustration style, the personal narration connects immediately with the viewer, and draws them into the narrative with gripping urgency and touching humanity."

—Nina Stössinger



Kenesha Sneed, associate creative director
 Joe Mullen, group creative director
 Sam Bass/Marcus Collins/Lauren Gaballo/Jasper Hilgers/
 Sung Hyun Kim/Mark Kulakoff/Jamie Law/Julia Mattos/Ayla
 Murtada, designers
 Sam Bass/Preston Brown/Louise Clark/Griffin Giersch/Patrick
 Knip/Josh Parker/Pablo Robleto/Laury Santoso/Lennon
 Valinhas, animators
 Esteban Esquivio, lead animator
 Daniel Vettorazi, technology strategist
 Jazeel Gayle, producer
 Nicholas Carmen, executive producer
 BUCK (Los Angeles, CA), design firm
 HBO, client



暨糊紙工藝特展

授證藝師

LEE, CHING-RONG
李清榮
CHANG, CHIOU-SHAN
張秋山

藝以人揚

授證儀式暨特展開幕
九月二十五日早上十點三十
工作坊暨・九月二十七日——工作坊貳・十月四日

地點
剝皮寮
BOPILIAO
HISTORIC
BLOCK

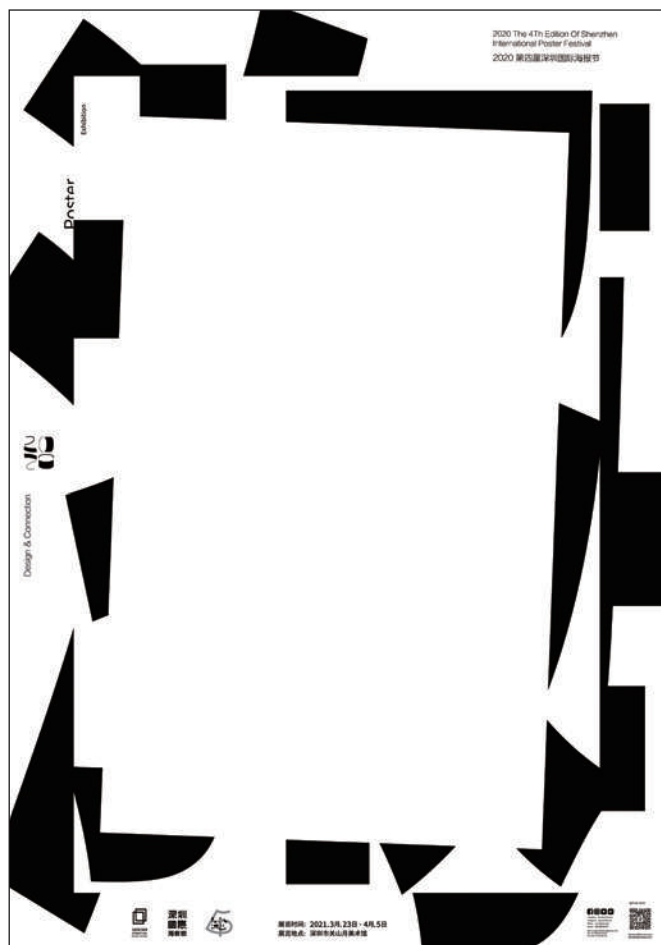
展期
九月二十四日至十月十三日

2020年臺北市
傳統藝術藝師
授證儀式

TAIPEI MASTER OF TRADITIONAL ARTS AWARDS
CEREMONY AND PAPIER-MÂCHÉ EXHIBITION

主辦單位 | ORGANIZER
台北市文化局
協辦單位 | IMPLEMENTER
國立臺北藝術大學

2



POSTERS

- 1 Ming-Wei Liu (New Taipei City, Taiwan), designer
Taipei City Government Department of Cultural Affairs, client

"For the 2021 Taipei Master of Traditional Arts Awards Ceremony and accompanying papier-mâché exhibition, I extracted elements from Taiwanese folk paper art. Visuals like strong colors and repetitive paper cutting patterns help the Chinese characters stand out on a straight layout." 23% × 33%, 4-color, Planographic printing.

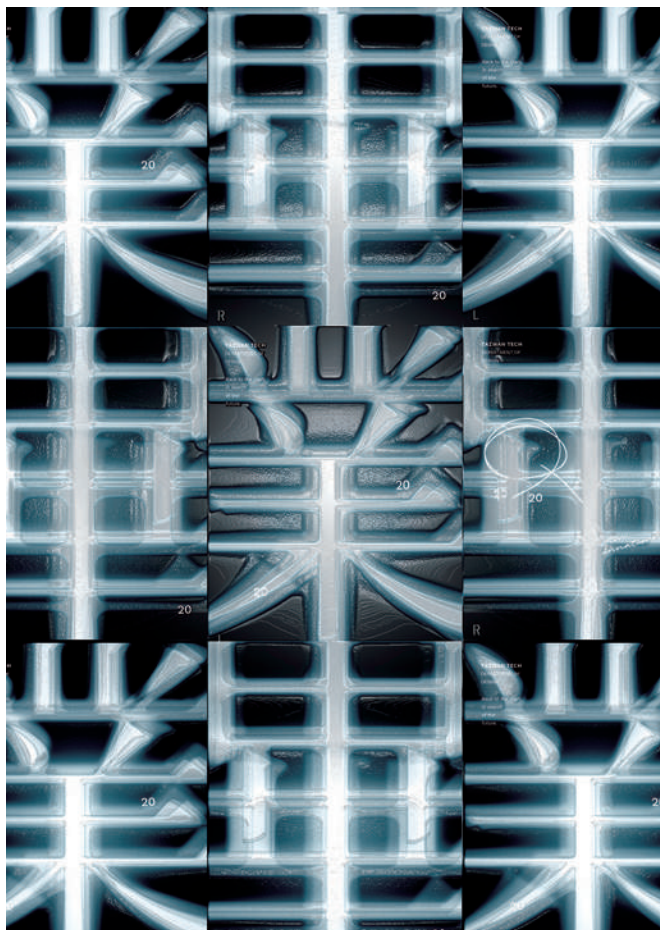
- 2 Zhongjun Yin, designer/art director
RVCX Design (Dalian, China), design firm
Shenzhen International Poster Festival, client

"I designed themed posters for the fourth Shenzhen International Poster Festival held in 2020. The concept of poster originates from the dramatic deconstruction of the Chinese character for poster." 27% × 39%, 1-color, digital printing.

- 3 Hao Wei Tu, design director
Szu Wei Cheng, director of creative innovation
Ruo Jieh Chen/Hsin Ju Chuang, editors in chief
National Taiwan University of Science and Technology (Taipei, Taiwan), client

"How to preserve the moment of graduation? For the graduation exhibition of the National Taiwan University of Science and Technology's design department, I used seven different fonts to create the Chinese characters for graduation as though they were x-rays, preserving the moment's naked bones. We tried many kinds of printing effects similar to x-rays with a plastic sheet and uv printing but finally settled on offset printing." 33% × 46%, 4-color, offset printing.

3



POSTERS

1 (series)

Woody Hu, typographer
Jonathan Hsieh, associate designer
Phoebe Hu, designer
Fat-Tseung Wu, senior design director
Alain Hu, senior art director
Yun Liu, creative director
Fa-Hsiang Hu, executive creative director
hufax arts / FJCU (New Taipei City, Taiwan), design firm
Dianne Ni, ADLINK Education Foundation, client

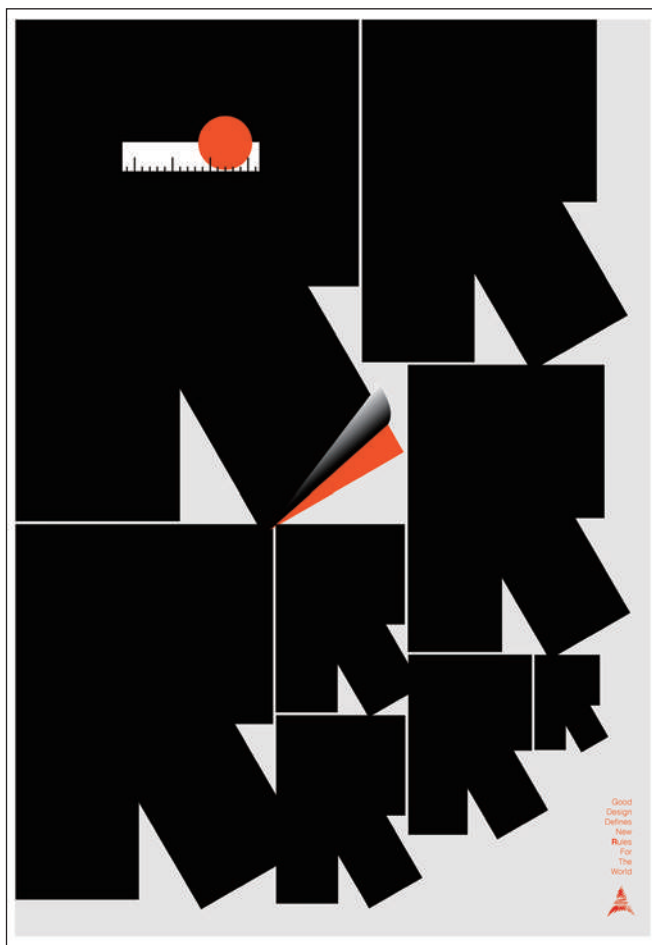
"Good design means finding new rules for the world. The regular Latin letter *R* coincides with the Chinese character for ruler, and the common point also looks like an arrow. Such visual connections in text provide the best interpretation for 'good design.'" 27½ × 39½, 4-color plus 1 PMS, offset printing.

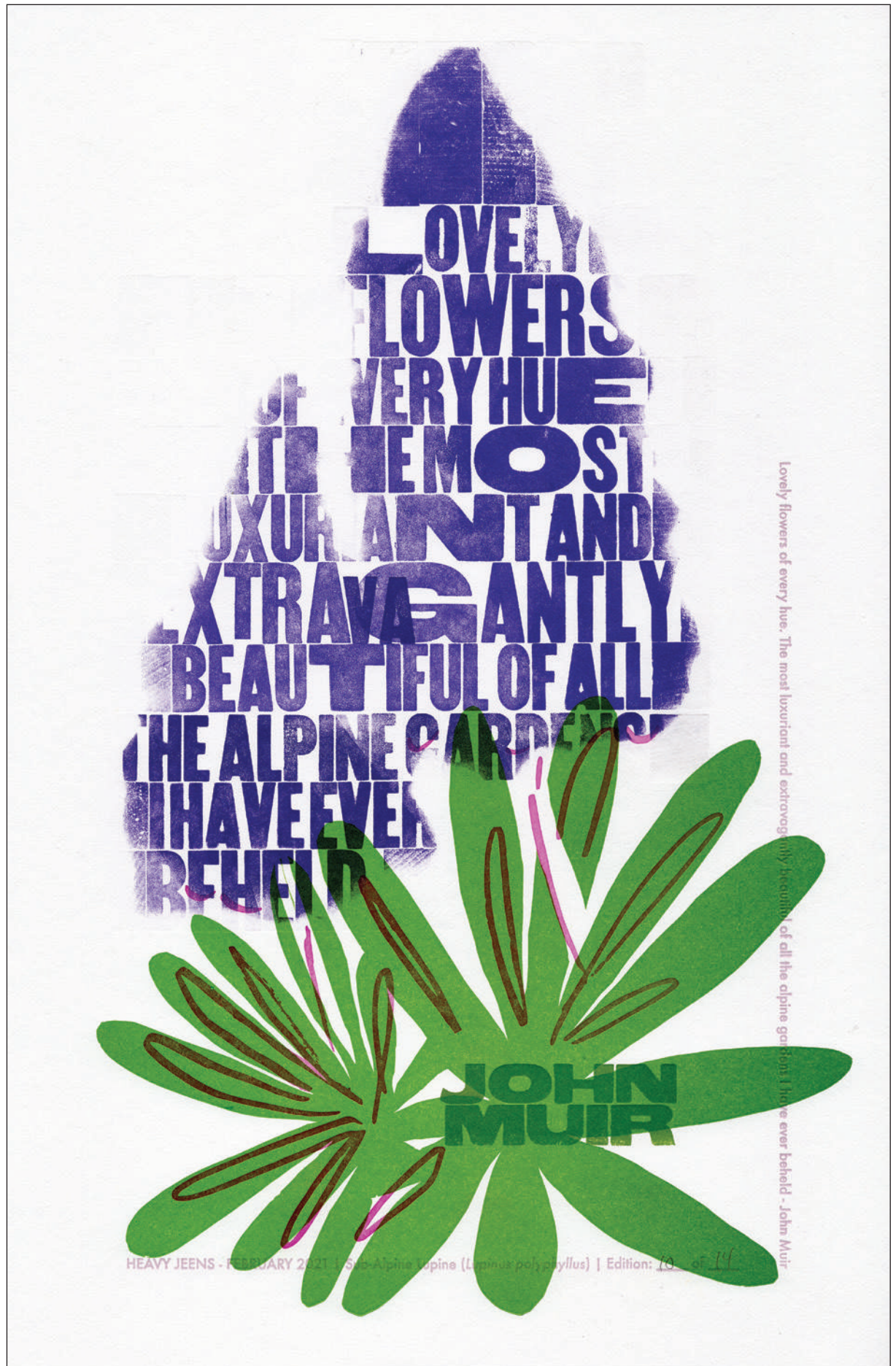
2 Karen Sawyer, designer

Pier Six Press (Bremerton, WA), design firm
Heavy Jeens, client

"Public poster project Heavy Jeens promotes art and community in Bremerton, Washington. Once a month, we letterpress print a limited edition of posters for Art Walk, a scavenger hunt-style event where patrons find posters distributed at local businesses and take them home. This design celebrates a local flower, the subalpine lupine. The poster showcases a quote by naturalist John Muir describing Mt. Rainier and his vision of its wildflower meadows." 11 × 17, 5-color, antique wood type and linocut, letterpress printing.

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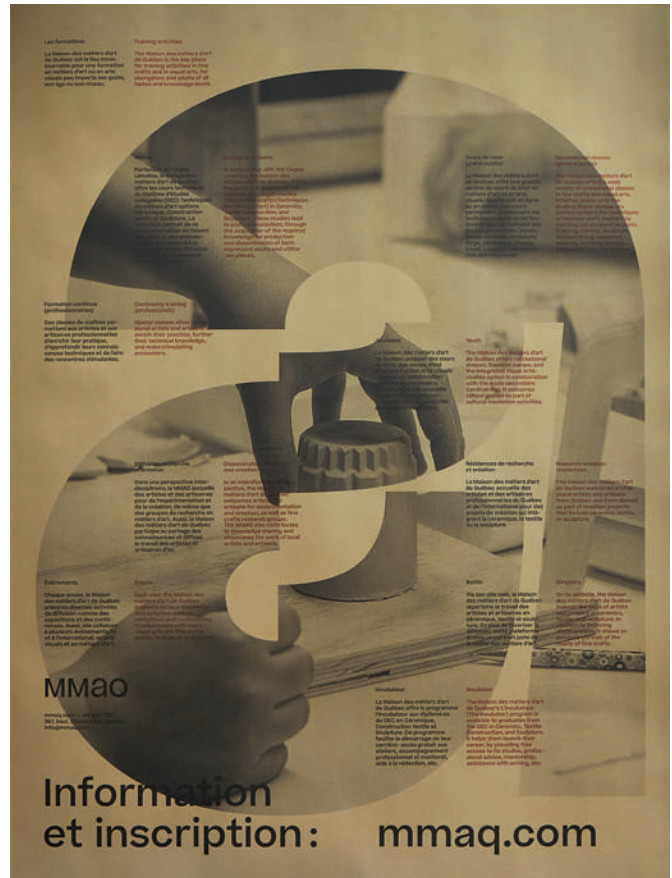
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POSTERS

1 (series)

Guillaume Lavallée/Maude Turgeon, designers
Demande Spéciale (Montréal, Canada), design firm
MAPP_MTL, client

"For projection mapping festival MAPP_MTL's 2020 edition, the theme of the unknown reflects this uncertain year. We played with color, the absence of color and variations in between, bringing the ever-changing unknown to the fore." 48 × 72, 4-color, digitally printed.

2 Fidel Pena, designer

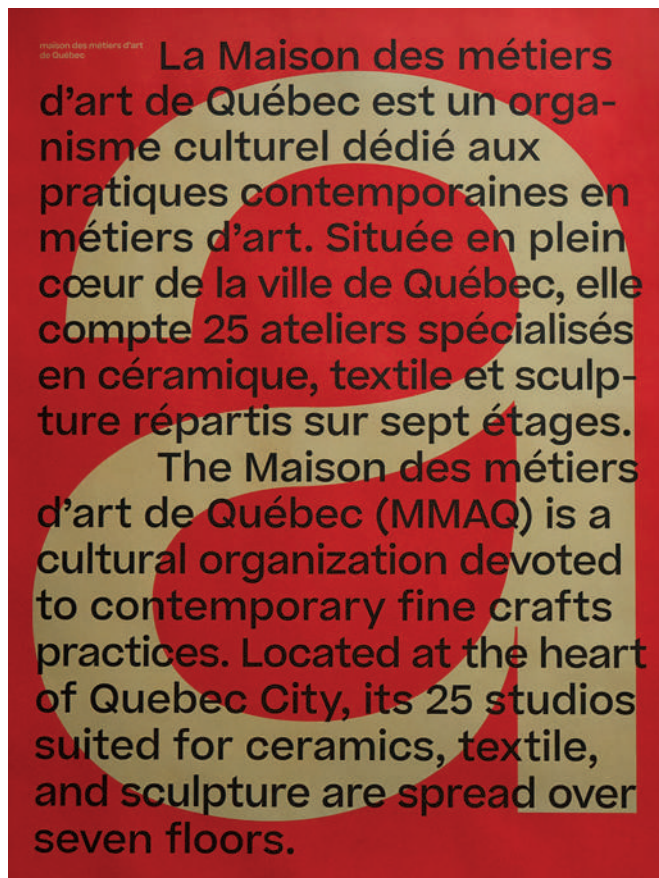
Claire Dawson/Fidel Pena, art directors
Underline Studio (Toronto, Canada), design firm/client

"A poster supporting a social media campaign started by Salvadoran social organizations after President Nayib Bukele claimed that the Salvadoran Civil War was a farce. The campaign asked people to share their personal memories from the war via Twitter. We collected the most touching tweets on this poster overprinted with the phrase 'Prohibido Olvidar sv' ('Never Forget El Salvador' in English.)" 20 × 28, 4-color, offset printing.

3 (series)

Chany Lagueux/Maxime Rheault, designers
Chany Lagueux, art director
Maxime Rheault, creative director
Marion Desjardins/Daphnée Rouleau, photographers
Criterium (Quebec City, Canada), design firm
Maison des métiers d'art de Québec, client

"For Quebec City-based art school Maison des métiers d'art de Québec. These posters represent the diversity and flexibility of its programs. Folded, some serve as promotional brochures." 18 × 24, 4-color, offset printing.

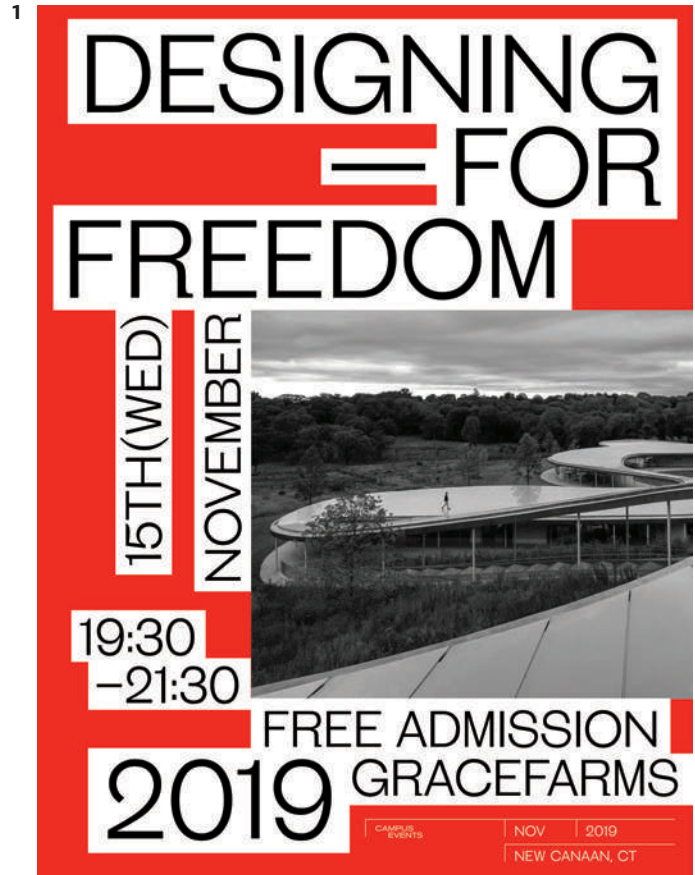


POSTERS

1 (series)

Chaoqun Wang (New York, NY), designer
Grace Farms, client

"*Designing for Freedom* is a poster series created for an onsite event held at Grace Farms in New Canaan, Connecticut. This poster addresses and celebrates the openness of design in problem-solving through the combination of typography, photography, found materials and graphic elements inspired by Grace Farms's organic architectural form. The set is finished off with a vivid color palette that further illustrates the lively, imaginative nature of the event." 23½ × 33½, 4-color, digital printing.



CAMPUS
EVENTS

NOV

2019

NEW CANAAN, CT



DESIGNING FOR FREEDOM

GRACE FARMS
MAIN HALL

7:30-9:30PM NOV 15TH

POSTERS

- 1 Martha Rich, typographer/illustrator
Patrick Hanlon (Minneapolis, MN), chief creative officer
Primal Branding, client

"This poster was created to help promote a new cover for the book *Primal Branding*, the seminal book for building brand communities (and required reading at YouTube) published by Simon & Schuster. All quotes except for Dan Pink's were skimmed from social media. Philadelphia-based artist Martha Rich drew each character by hand." 19 × 26, 4-color, digitally printed on linen.

BROCHURES

- 2 Nedjeljko Špoljar, typographer/art director
Nedjeljko Špoljar/Kristina Špoljar/Dario Vlahović, designers
Dario Franić, writer
Nela Kušanić, editor
Kerschhoffset/Kvik Print, production companies
Sensus Design Factory (Zagreb, Croatia), design firm
Državni arhiv u Sisku, client

"Državni arhiv u Sisku ('The State Archives in Sisak,' BASK) is a regional state archive institution located in Sisak, Croatia. In addition to preserving archival materials related to the city of Sisak and the surrounding area, BASK regularly organizes thematic exhibitions dedicated to the region's historical, economic and industrial heritage. The catalog accompanying the exhibition *Sisak Ironworks* tells the story of a Sisak-based former industrial giant." 8¼ × 11, 4-color, perfect-bound, offset printing. Typefaces: Lulo (modified), Minion.

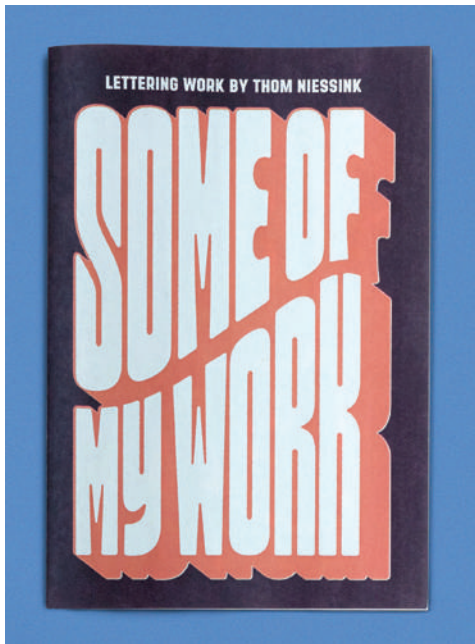
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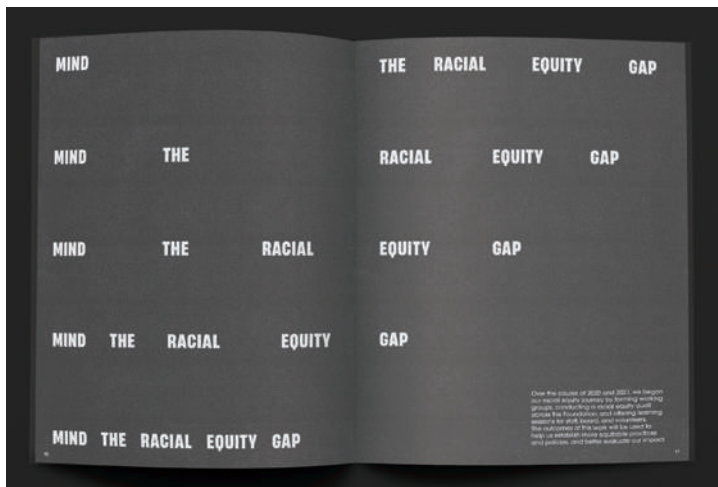
BROCHURES

- 1 Thom Niessink (Mijdrecht, The Netherlands), typographer/client
Mankin Chan, photographer

"A small magazine that serves as a typographic portfolio. It showcases some results of my experimentation with different lettering styles from the past year and a half." 16 pages, 6% × 9¾, digitally printed.

- 2 Ben Gough/Tina Song, designers
Holly Gallacher, design director
Jordan Finlayson, writer
Stephanie Kochorek/Keli Pollock, creative directors
Miranda Thorne, strategic planner
Style-Craft Printing, print producer
Daughter Creative (Calgary, Canada), design firm
Taylor Barrie/Emily Nachtigall, Calgary Foundation, clients

"Calgary Foundation, a nonprofit that seeks to make its city more inclusive, challenged readers of its annual report to undertake a perspective shift. It did so by experimenting with type scale, orientation and texture." 8½ × 11, 4-color, offset printing.
Typeface: Heading Now.



ADVERTISING

- 1 Andrew Hunter/Doug Murray, creative directors
Devon Hong/Michael Schachtner, executive creative directors
Menno Kluin, chief creative officer
Stephen Perry, New Orleans & Company, chief executive officer
There Is Studio, production company
360i (New York, NY), ad agency
New Orleans & Company, client

"New Orleans is a cultural tourism mecca. While leisure tourism has slowly returned to this humble town during COVID-19, business meetings and conventions—which make up the bulk of the annual tourism spend—have not. Most meeting planner ads look the same with stock shots of people enjoying dinner or a convention center at sunset. We wanted to remind our audience of the hospitality New Orleans has to offer and the attention to detail they can expect. We altered photographs of the city's iconic hospitality elements—like instruments, architecture and food—to spread our message: New Orleans is built to host." Typeface: New Forest.



- 2 Doug Pedersen, designer
Dan O'Donnell, group creative director
Rob Kottkamp, chief creative officer
Lauren Cole/Melissa Smith, project managers
Partners + Napier, ad agency
Doug Pedersen Art Direction & Design (Excelsior, MN), design firm
The Strong National Museum of Play, client

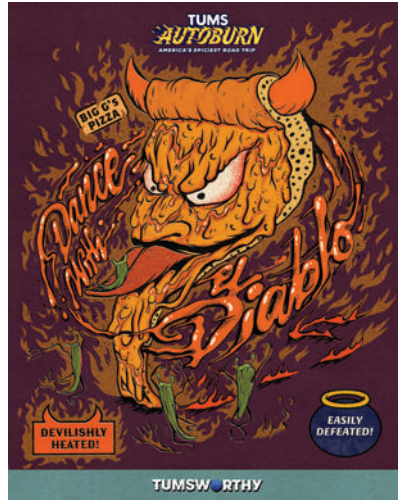
"Every year, the Strong National Museum of Play in Rochester, New York, inducts five new toys into the National Toy Hall of Fame. For 2021's induction, we made posters that tap into the nostalgia of toy commercial jingles with typographic illustrations." Typeface: Korolev Rounded (modified).

- 3 (series)
José Contreras Rodriguez, senior art director
Samantha Geloso, writer
Jessica Decter/Rebekah Johnson, associate creative directors
Eric Dennis/Ilana Wolstein, creative directors
Michael Schachtner, executive creative director
Menno Kluin, chief creative officer
Alex Trochut, illustrator
360i (New York, NY), ad agency
GlaxoSmithKline, Tums, client


"Tums brought America back together this summer through Autoburn, a cross-country road trip to the most diverse restaurants with the spiciest dishes. Our copilot was the hottest foodie we know: Sean Evans from YouTube's show *Hot Ones*. We highlighted seven local restaurants on Tums's social channels and invited users to follow along. We also partnered with Alex Trochut—an award-winning Spanish artist, graphic designer, illustrator and photographer—to create seven spicy illustrations for each of the Tums-worthy restaurant dishes on the Autoburn road trip. These illustrations ran as paid and organic social, in PR kits, and at all live events."



3



1



Love Mondays again. Find a job you adore at [Reed.co.uk](https://www.reed.co.uk)

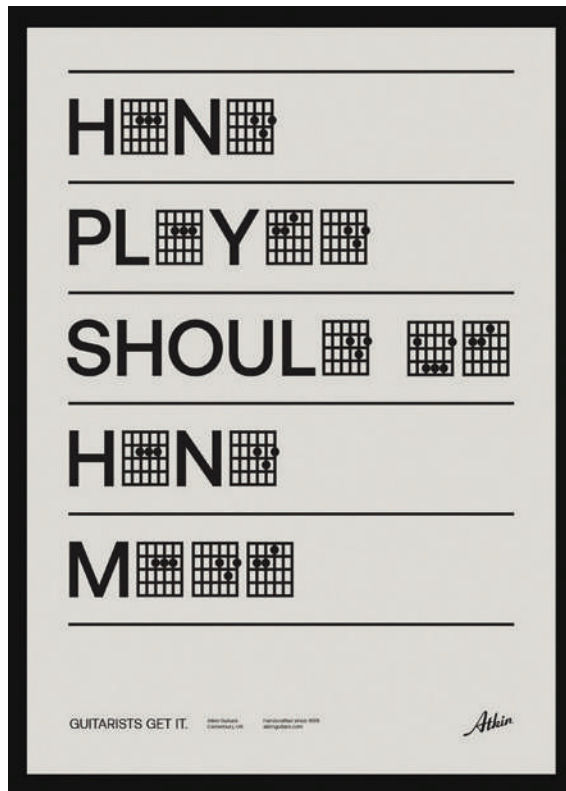
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GUITARISTS GET IT. Atkin Guitars
Cambridge, UK
Handcrafted since 1988
atkinguitars.com *Atkin*

Y O U N ' T
 M S S -
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GUITARISTS GET IT. Atkin Guitars
Cambridge, UK
Handcrafted since 1988
atkinguitars.com *Atkin*



ADVERTISING

- 1 Sean Freeman, typographer
Tom Dyson/Dylan Hartigan, art directors
Lance Boreham/Tom Snell, writers
Simon Findlater/Ben Stump, creative directors
Rob Fletcher, executive creative director
Eve Steben, producer
isobel, ad agency
There Is Studio (London, United Kingdom), design firm
Reed.co.uk, client

"We were commissioned to create this photorealistic headline with a cute, fluffy Pomeranian treatment as part of the 'Love Mondays' campaign for Reed.co.uk, a UK-based job-seeking platform matching people with a job they truly adore."

- 2 (series)
Ryan Crouchman/Chris Hirsch/Nellie Kim, executive creative directors
lg2 (Toronto, Canada), ad agency
Atkin Guitars, client

"A series of posters for Atkin Guitars founded 25 years ago in Canterbury, United Kingdom. Letters formed from guitar tabs speak directly to guitar players in their own language." Typeface: Aeonik.

PACKAGING

- 3 (series)
Brent Schoepf, senior designer
Dan Olson, creative director
Studio MPLS (Minneapolis, MN), design firm
Little Sesame, client

"Ready to introduce its signature climate-friendly hummus to the world, Little Sesame needed a packaging solution that would convey its unique offering in a crowded category. We first refreshed the Little Sesame brand with a new custom logotype and then created type-driven packaging that pops with personality." Typeface: Brice.

3



PACKAGING

1 (series)

Octavio Pardo, typeface designer/art director
Elena Ramírez, designer
Pablo Alonso Santos, photographer
Ashler Design (Pamplona, Spain), design firm
Panes L'Atelier, client

"L'Atelier's Blonde and Bitter are two craft beers made with an old medieval recipe based on dry bread. L'Atelier is a traditional bakery committed to quality and artisan processes. The label's design represents this taste for craftsmanship, deliberately facing it against industrial results and perfect finishes. The label appears to be casually hand-printed on old paper with a written recipe. The main typeface Drunken Master is a custom-made design for L'Atelier."

2 (series)

Stranger & Stranger (Brooklyn, NY), design firm
Hotel Vanden Meersche, client

"Branding and spirits packaging for Hotel Vanden Meersche, a Belgian distillery like no other. Everything is Dada. Nothing is Dada. In odd we trust."

3 Michael Hester/Dave Stevenson, typographers

Michael Hester, creative director
Pavement (Oakland, CA), design firm
Latitude Beverage Company, client

"Hunt & Gather is a collection of small-lot spirits from Latitude Beverage Company with a mission to seek out rare barrels and lost batches of matured spirits from acclaimed distilleries. Featuring custom, hand-drawn lettering and typography set in gold foil, the label design distinguishes these rare spirits with a modern interpretation of whiskey bottles of the past." Typefaces: Berthold Script, LHF Billhead 1900, DIN Condensed, Numbers: Delancey, Stratum 2.

4 (series)

Ellen Titman, designer
Ingred Sidie/Michelle Sonderegger, art directors
Design Ranch (Kansas City, MO), design firm
Eleven Twenty-Two Candle Company, client

"Eleven Twenty-Two Candle Company represents the work of two friends linked by numerology and a cancer battle. Recurring angel numbers 11 and 22 stand for turning dreams into reality. Design Ranch helped craft the company's vision by reinventing the brand, copywriting and packaging. Pulled from custom letterforms, the Eleven Twenty-Two monogram becomes a signature mark used boldly on the packaging. A black-and-white palette provides simple elegance and relies on the typography and design to carry the composition."

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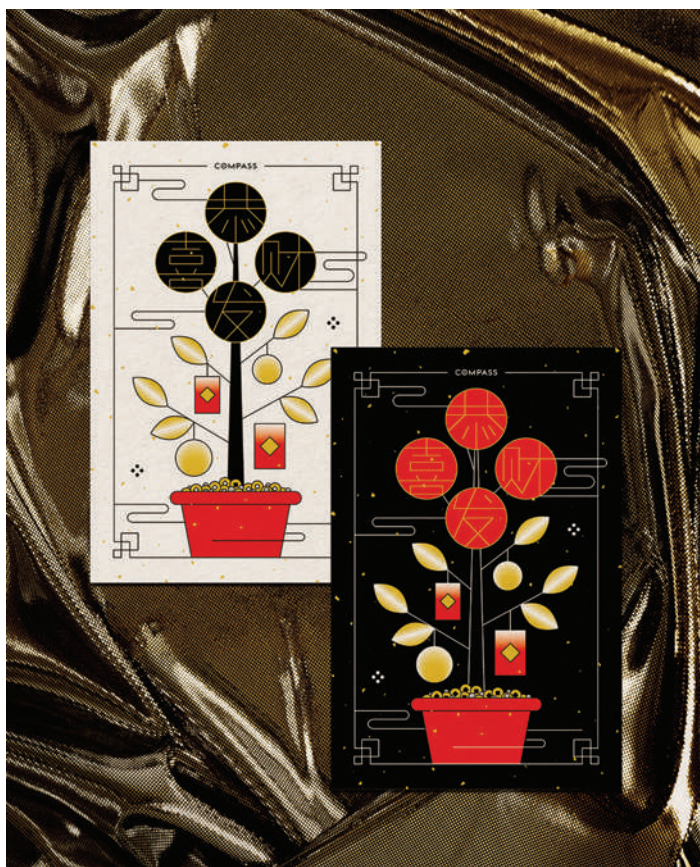


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5





PACKAGING

1 (series)

Dejan Djuric, design director
Morgan Kurchak, group creative director
Man Wai Wong, creative director
Lisa Greenberg, chief creative officer
Tahir Ahmad/Ally Dwyer-Joyce, strategic planners
Sheana Bow, producer
Kevin Stephen, print producer
Leo Burnett (Toronto, Canada), design firm
Woah Dough, client

"The Woah Dough logo embraces the feeling of 'Woah!' with an exclamation mark hidden within the wordmark. Custom letterforms are rounded on the outside and straight on the inside, nodding to the notion of slicing through cookie dough. The juxtaposition of straight and rounded edges also gives our identity a mix of contemporary and traditional elements."

2 (series)

Nicolás Galeano Urrutia, designer
Felipe Osorio/Oliver Siegenthaler, art directors
S&Co. (Bogotá, Colombia), design firm
Masa, client

"Because Bogotá-based bakery and café Masa had to temporarily close its restaurants due to COVID-19, it created a series of products ready to be prepared at home. Within its offerings are the Batidos Masa—blends of frozen fruits and vegetables ready to mix—and our job was to create the packaging. We decided to move away from the common language of photographs found in supermarkets and created a colorful packaging with striking typography, simulating the movement of fruits and vegetables in a blender." Typefaces: Cactus, Feixen Sans.

3 Michael Hester/Anna Ropalo, designers

Michael Hester, creative director
Pavement (Oakland, CA), design firm
Floro Cannabis, client

"Floro Cannabis is a new brand created to represent the 'gold standard' of ultrapremium cannabis in California. Targeted towards connoisseurs, the brand brings the best products to the recreational cannabis market in California." Typefaces: Brothers, Golden Plains, Knockout.

4 Red Productions Inc., photographer

mcc Label, print producer
Chad Michael Studio (Dallas, TX), design firm
The Cooper Spirits Co., client

"Designed for R.J. Cooper and Son, the only US-made 20-year-old rye whiskey currently available on the market. The package design features a beautiful union of more than a dozen different Wild West-inspired typefaces of the 19th century." Typefaces: Carplate, Diablo, Gill Sans, Hideout, Kiner, Science Fair, Western Railway.

EPHEMERA

5 (series)

Yangyifan Dong, designer
Jess DePaul, senior designer
Liz Oh, creative director
Compass (San Francisco, CA), design firm/client

"We highlighted the Lunar New Year of 2021—the year of the Ox—by creating postcards, notecards and other gifts to celebrate the beginning of spring, fortune, happiness and health. Compass real-estate agents gave these to their clients." Postcards: 8½ × 5½, foldable notecards: 5½ × 4¼, 4-color, digitally printed. Typefaces: Compass Display, Compass Sans.

EPHEMERA

- 1 Blair Thomson, designer/art director
Believe in (Mono, Canada), design firm
WithPrint, client

"As a sustainable print company, WithPrint was looking to reinforce and communicate its values through production and material choices. For its calendar, it wanted both a self-promotional piece and a standalone product. This project comprises eighteen individual calendar and sample cards digitally printed onto sustainable card stocks with an HP Indigo press (4-color plus white) and die-cut and foiled on Heidelberg Platen. The wrap is letterpress printed in black on a meadow flower-seeded paper, which can be planted. The base is produced from recycled yogurt containers." $5\frac{1}{2} \times 4\frac{1}{4}$. Typeface: Ambit.

1



- 2 Jo De Baerdemaeker, typographer/type director/typeface designer/designer
studio type (Antwerpen, Belgium), design firm/client

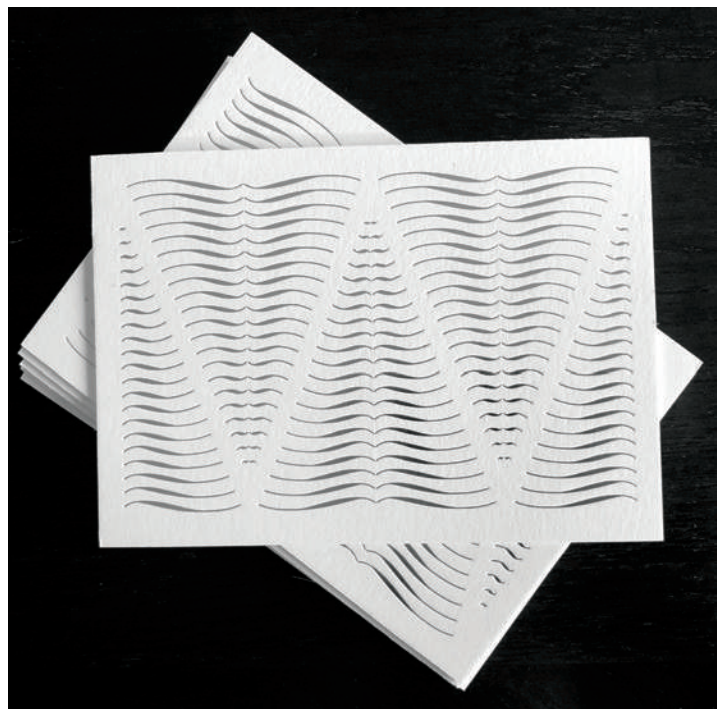
"*Accolades no 1* is the first in a series of postcard designs inspired by the brass rules found in 19th century type specimens. Printed by Antwerp-based production company Superdruk." $5\frac{3}{4} \times 4\frac{1}{8}$, 2-color, embossed with silver hot foil touch on recto and reflex blue on verso. Typeface: Sonam.

- 3 (series)
Chien-Fu Jeff Lai, art director
BenQ Lifestyle Design Center (Suzhou City, China), design firm/client

"2009 was the year of the Ox, my birth sign in the Chinese zodiac, so I created Chinese character greeting cards with the theme of the twelve zodiac signs. After twelve years in 2021, I reinterpreted this idea by combining traditional Chinese calligraphy with Latin fonts, integrating artistic conception and making breakthroughs in form. I strive to gift my friends with an interesting homemade New Year's card that makes them smile at the beginning of spring." Typefaces: Arial Rounded, Helvetica Neue Condensed, Myriad Pro.



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EPHEMERA

1 (series)

Thomas Sullivan, design director
Rob Baird, chief creative officer
Krystle Loyland, chief executive officer
Seth Gaffney, strategy
Taylor Jansen, project manager
Preacher (Austin, TX), ad agency
Transparent Clinch Gallery, client

"Founded by legendary photographer Danny Clinch, immersive art space Transparent Clinch Gallery sits at the heart of Asbury Park, New Jersey, connecting art and music with the community. The new brand identity features customized type and iconography inspired by speed-shop car culture, mid-century design, boardwalk signage and a rock 'n' roll spirit all in one that breathes new soul into this special space." 4-color plus 1 fluorescent spot color, diecuts, vinyl application, ink stamp, decal, sublimation, screenprinting. Typeface: mvs Magnesium.

BOOKS

2 (series)

Roberto de Vicq de Cumplich, designer/art director
de Vicq design (Corte Madera, CA), design firm
Jorge Oakim/Lucas Telles, Intrínseca Editora, clients

"To commemorate novelist Patricia Highsmith's 100th birthday and the release of her private diaries and letters, Brazilian publisher Intrínseca Editora decided to repackage all her work. We created an all-type brand that mimics the tension in her writing. For the Tom Ripley series, an image of a face overlaps the type, echoing the mystery, moral ambiguity and fluidity of the character." Typeface: Gothic Tuscan Round.



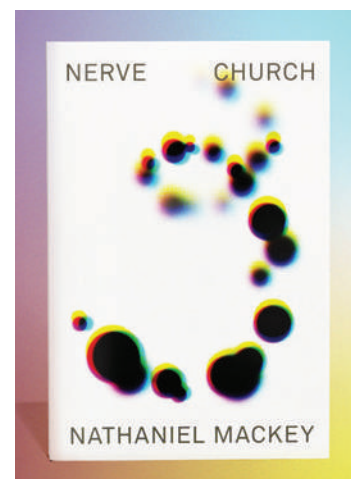
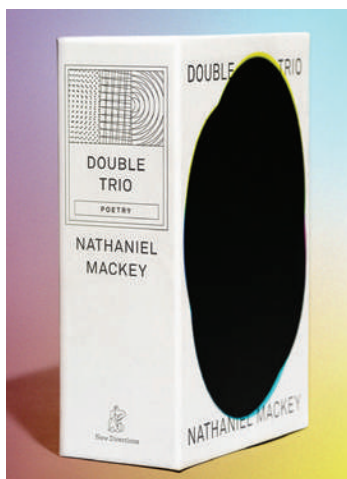
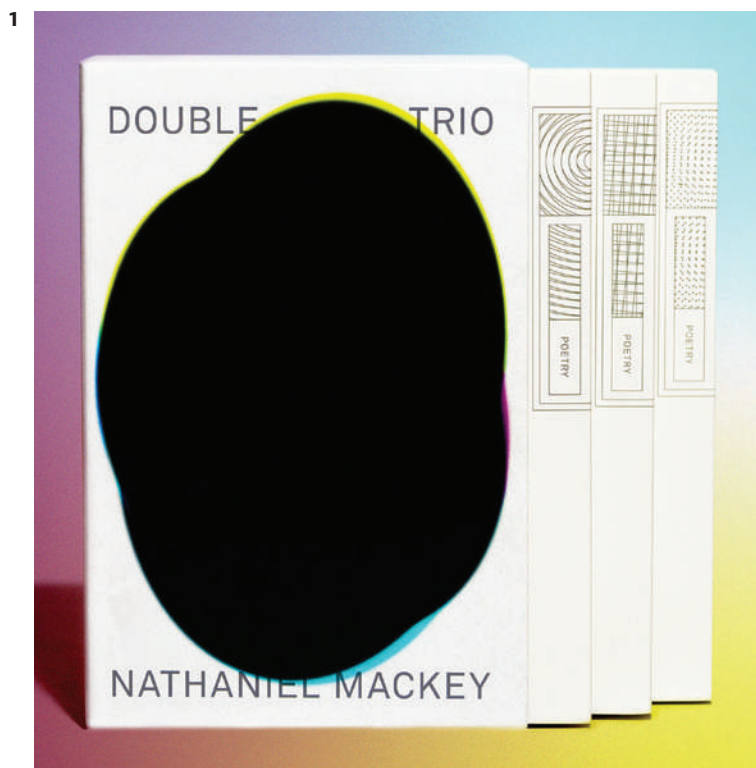
BOOKS

- 1 Boyang Xia (New York, NY), designer
Rodrigo Corral, art director
New Directions Publishing, publisher

"The pulse and plot of poet Nathaniel Mackey's collection *Double Trio* were inspired by the free form of jazz music. To bring to life the agile qualities of jazz, I designed these kinetically and emotionally charged visuals by giving each figure depth and rhythm. I set the titles in Dinamo's Favorit and placed them in the periphery to anchor the whole series, enabling more room for the dynamic visuals to build up."

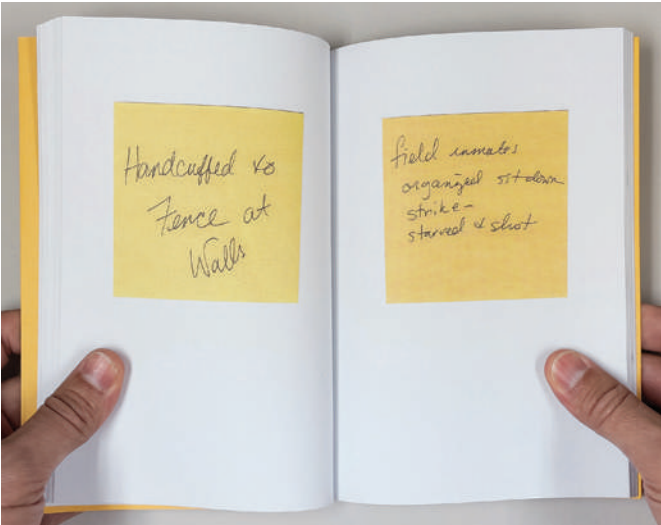
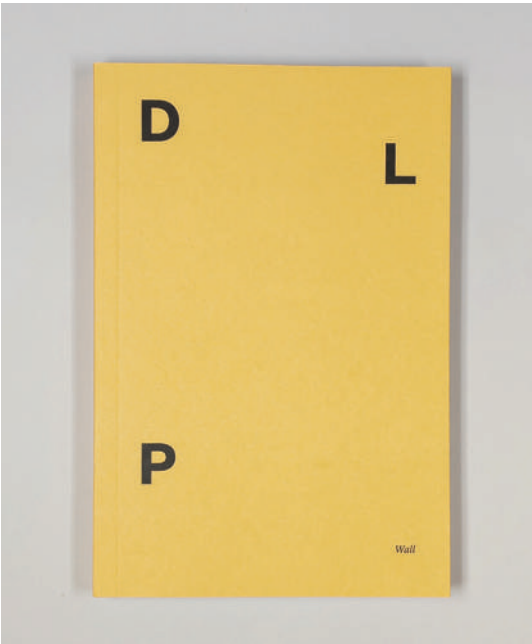
- 2 Konstantin Eremenko (Moscow, Russian Federation), designer
Olga Dubitskaya/Antonina Trubitsina, writers
Garage Museum of Contemporary Art, publisher

"By authors Antonina Trubitsina and Olga Dubitskaya, *Open Systems* presents research on more than 100 self-organized art initiatives in Russia. In this handbook edition, each organization only has one spread with general information, description and images. To unify all this visual material and build a unique narrative, cyan, magenta and yellow were substituted with fluorescent Pantone colors. A wordplay exists between the title *Open Systems* and the open-book spine binding." Typefaces: CoFo Robert, CoFo Sans.

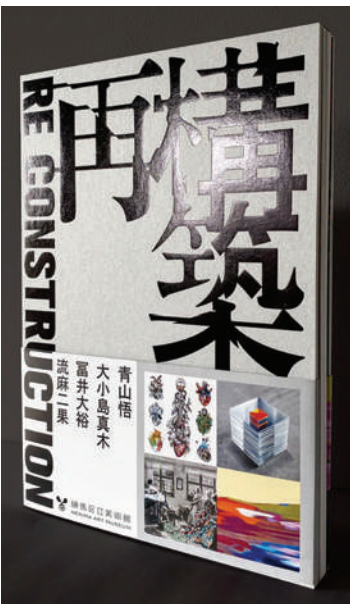


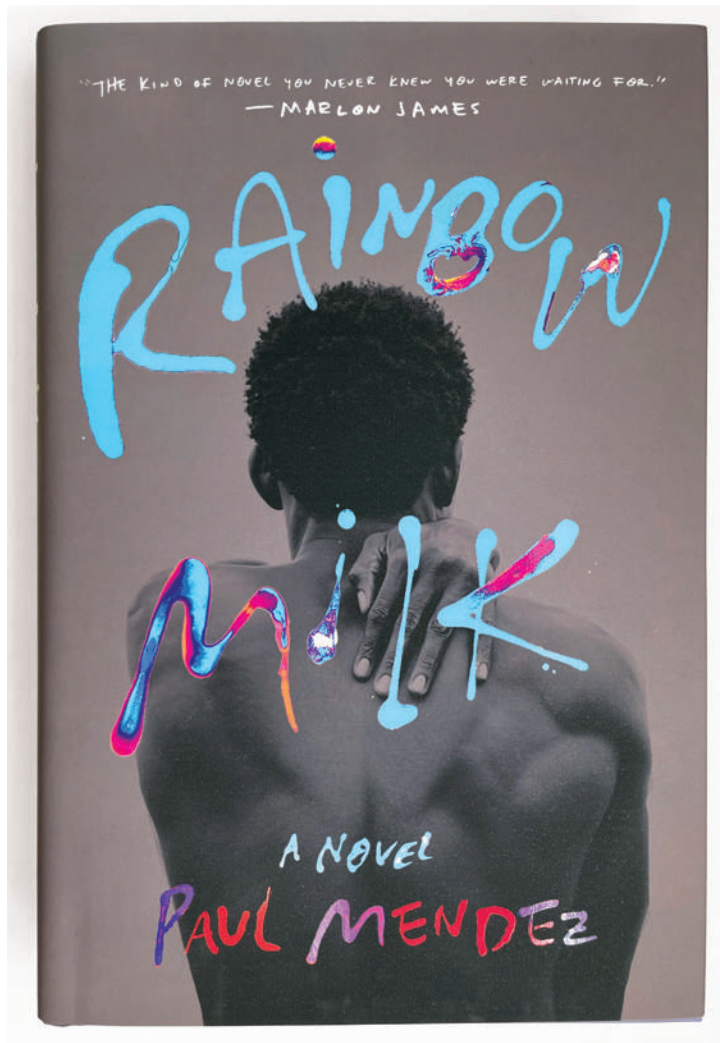


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BOOKS

- 1 Molly Sherman (San Antonio, TX), designer
Mark Menjivar, client

"Artist Mark Menjivar's book *DLP Wall* presents images and notes from convicted killer David Lee Powell's cell at the time of his execution in 2010 after spending 32 years on Texas Death Row. Featuring an essay by the artist and more than 100 full-color images, the book shares a personal archive Powell intended would one day be made public. The book's format is in proportion to Powell's cell, and each image in the book is reproduced at full scale, inviting readers to contemplate the complexities of capital punishment." Typefaces: Founders Grotesk, Lyon.

- 2 Chikako Oguma (Meguro, Japan), designer/art director
Miho Manako, Nerima Art Museum, client

"The exhibition *Re Construction* features the work of four artists within the context of the COVID-19 pandemic. To create its logo, we divided and collaged multiple fonts and then 'reconstructed' them to form the exhibition title." Typefaces: Akzidenz-Grotesk BQ Extra, Ryumin Pro, DNP Shuei Kaku Gothic Bold Std, Tsukushi A Old Mincho Pr6.

- 3 Samantha Hahn (Montclair, NJ), letterer
Emily Mahon, designer
Paul Mendez, writer
Penguin Random House, Doubleday, client

"Publishing house Doubleday and designer Emily Mahon reached out to me to create cover lettering for the novel *Rainbow Milk* by Paul Mendez. Emily enlisted me to work with painterly bright lettering, overlaying thick drippy paint onto a photo for an impactful presentation."



- 4 Kevin Cantrell, lettering
John Carlisle/Addasyn Everill, art directors
Kevin Cantrell Studio (Mantua, UT), design firm
Granger High School, client

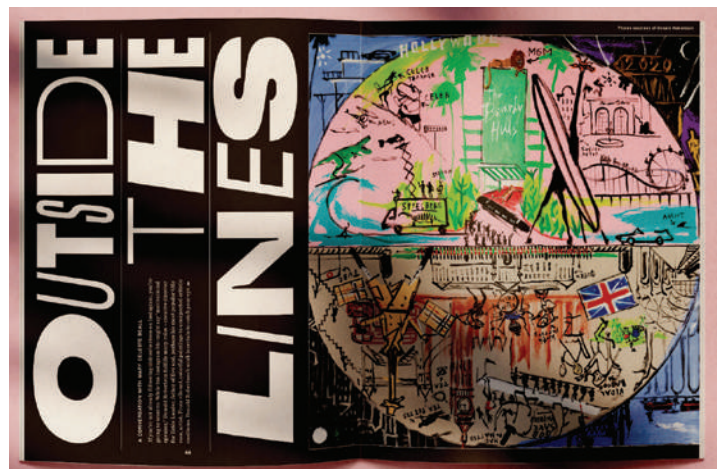
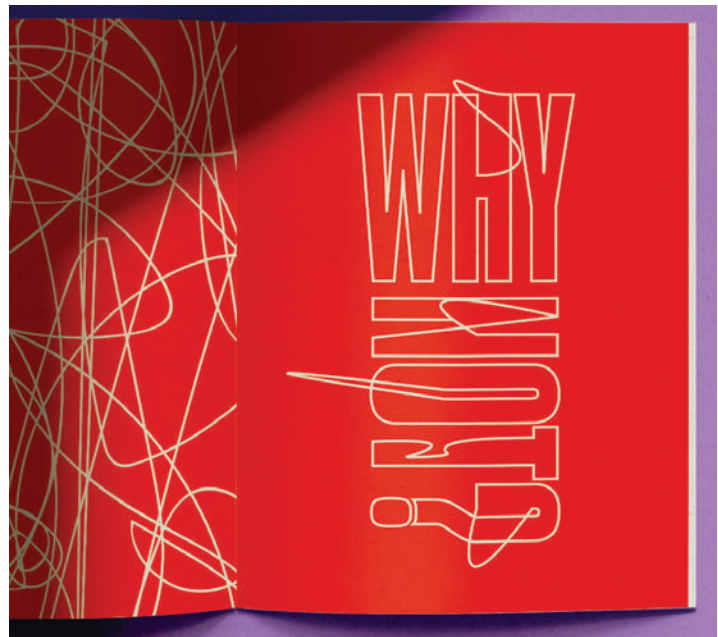
"This cover for West Valley City, Utah-based Granger High School's 2020 yearbook takes inspiration from 1920s art deco and reimagines it for the new '20s. A seven-letter monogram for Granger is incorporated in an ornate deco pattern."

PERIODICALS

- 1 Emily Lamontagne/Nicole Oesterreicher, designers
 Alex Roka, associate creative director
 Christian Helms, creative director
 Crystal Glover, production manager
 Ryan Kitchens, project manager
 Blackberry Design/FerebeeLane/Helms Workshop (Austin, tx),
 design firms
 Blackberry Farm, client

"Blackberry Magazine goes beyond life at Walland, Tennessee-based luxury resort Blackberry Farm to look outward across our family of friends and collaborators. Through these pages, Blackberry offers positive content that may inspire you to learn, grow and embrace a Blackberry state of mind no matter where you roam. Our agency collaborates to imagine each issue's theme, story ideas, contributors, writing and design." Typefaces: Anthology, GT Flexa, Outward, Sharp Grotesk Bold 10.

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PERIODICALS

- 1 Gerhard Kirchschräger (Wels, Austria), art director/creative director/design firm
Karin Stöttinger, photographer/editor/client

"*Well Done*, a magazine published in November 2021 by chef and author Karin Stöttinger, brings the recipes from her food blog *Geschmacksmomente* to print as a formal counter to the design of her website. The artful, creative handling of food is developed further through the typography and photography." Typeface: Ogg.

- 2 Juan Carlos Pagan, typographer/designer
Corinne Myller, art director
Sunday Afternoon (New York, NY), design firm
The New York Times, client

"This cover for the *New York Times*'s Learning section highlights an article titled 'Educating Gen Z.' To communicate the idea of education, I created a giant Z by using the tips of two graphite pencils, which make the counterforms of the letter. The yellow references the No. 2 pencil, a symbol of classroom education."

- 3 Nancy Campbell/Trevett McCandliss, designers/creative directors
Trevett McCandliss, photographer
Nancy Campbell/Ann Loynd Burton, stylists
Greg Dutter, editor in chief
Wainscot Media (Park Ridge, NJ), design firm
Footwear Plus, client

"We created a custom type design for the opening spread of a fashion feature about chunky-heeled footwear in the February 2021 issue of *Footwear Plus* magazine."

IDENTITY

- 4 Jack Muldowney, designer
Kasia Patel, art director
Studio Malt (Chicago, IL), design firm
Boyce Possley Communications, client

"A women-owned and operated communications firm, Boyce Possley Communications works with many organizations similarly led by women in Illinois. We were commissioned to design a mark that would proudly denote fellow women-owned businesses. What we created was a striking star icon composed of a series of connected Ws, representing the diversity of female entrepreneurs in the state." Typeface: Arquitecta.

- 5 Tony Hird, designer/art director
Matt Bielby, writer
Matt Bielby/Tony Hird, creative directors
Chris Raedcher, strategic planner
Here Be Monsters (Vancouver, Canada), ad agency
Brewing August, client

"Brewing August wanted its craft beer brand to be about community. Good people, good places and good times led to the sun-drenched name, coupled with a fun gathering place as its logo that doubles as a typographic A for August."

- 6 Egor Golovyrin/Nikita Sapozhkov, designers
Susanna Agababyan, writer
Maria Doreuli, Contrast Foundry/Keaton Ventura, Apt Buildings, creative directors
Danilo Kuchum, 3-D artist
Contrast Foundry (Sunnyvale, CA), design firm
Apt Buildings, client

"Los Angeles-based real-estate development startup Apt Buildings strives to create houses that aren't constraining boxes isolating people from the outside world. Instead, it wants to design places that organically integrate into the landscape with a lot of light, greenery, open spaces and materials that age beautifully. For the custom wordmark, we explored letters in a three-dimensional space that look quite simple and clean in a small size. It is legible and easy to reproduce, and the drawing leaves room for further experiments with the material. There's also a wow effect when one sees it under light with all its shades and angles."

IDENTITY

1 (series)

Vedran Vaskovic, typeface designer
Arthur Grivel/Charlie Proulx, art directors
Louis Gagnon, creative director
Paprika (Montréal, Canada), design firm
Home Société, client

"We created a typographic family to propel furniture store Home Société's brand identity. A stencil of particular elegance and finesse contrasts with the industrial look of the chain's huge warehouses and echoes the refinement of the furniture."

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IDENTITY

1 (series)

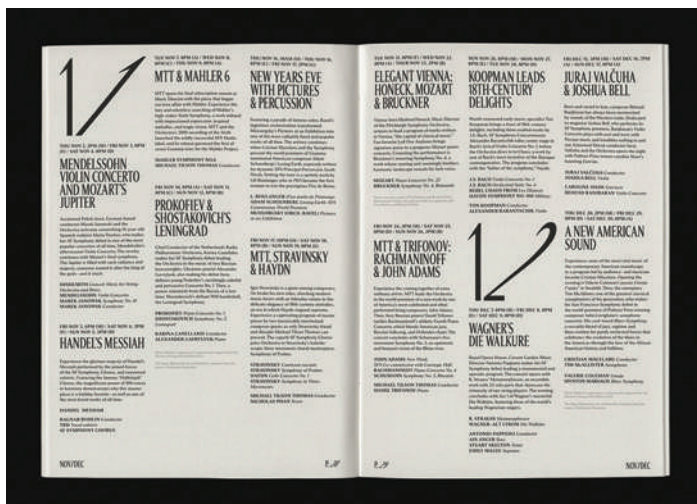
Karl Hébert, designer
Nicole Corley, writer
Gold Lunchbox (Austin, TX), design firm
Real Ale Brewing Company, client

"The aim of Real Ale Brewing Company's REAL Seltzer was to enter the hard seltzer category looking like no other brand—no fruit illustrations, no representation of bubbles and limited use of white. The brand leans into color and typography in ways that lets each individual flavor stand on its own while maintaining the same structure and proportions. REAL Seltzer will grow to have seasonal releases and new flavors: as this happens, the colorways will evolve, and the typographic styles will continue to stretch. This will create a living, breathing brand that can endlessly expand." Typeface: Titling Gothic.

2 (series)

Erik Berger Vaage/Yeun Kim/Sidney Lim/Mackenzie Pringle, designers
Karin Fyhrie, art director
Ben Crick, creative director
Tomas Markevicius/Eric Park, 3-D artists
Louis Mikolay, design and editorial director
Christine Takaichi, strategy
Ivan Cruz/Neil Jackson, design
COLLINS (Brooklyn, NY), design firm
San Francisco Symphony, client

"We were invited to help clarify, define and express this new vision for the San Francisco Symphony and help it reassert classical music as a crucial, global contemporary art form—all while staying rooted in our community and strengthening the bonds that have made it so successful for more than a century. A custom typeface titled ABC Symphony was developed in partnership with type foundry Dinamo."



IDENTITY

1 (series)

Loaded For Bear (Memphis, TN), ad agency
JuneWren Flowers, client

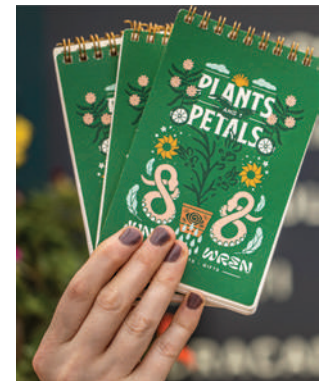
“JuneWren Flowers is a mobile greenhouse and flower farm. Our mission was to deck out its greenhouse van with an eye-catching identity that could grow across environmental, collateral and merchandise. This identity was arranged with a floral type plucked from stray stems and sprigs in the design garden.”
Typeface: Pilowlava.

2 (series)

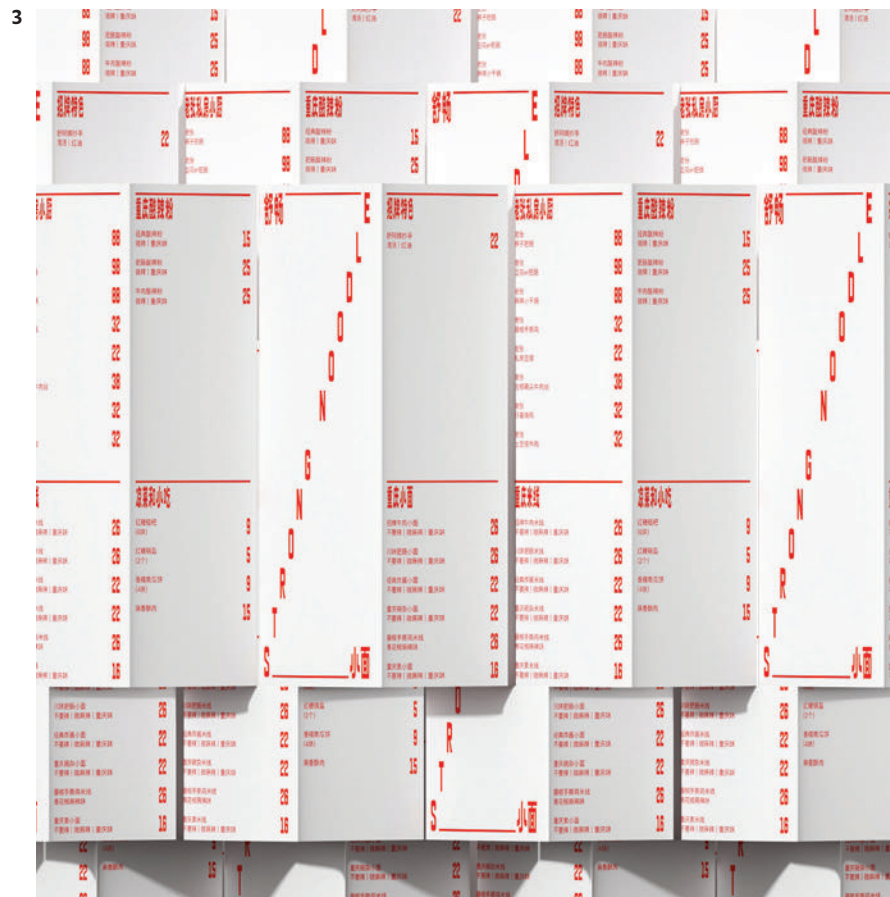
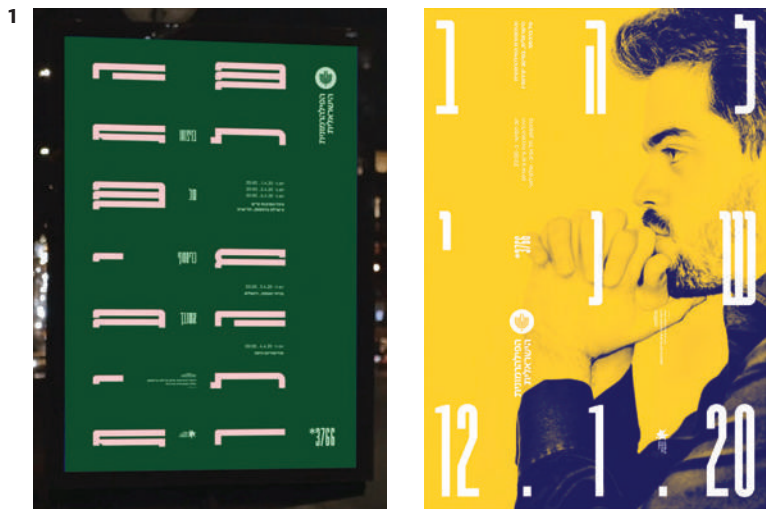
Studio Dumbar (Rotterdam, The Netherlands), design firm
AVROTROS, client

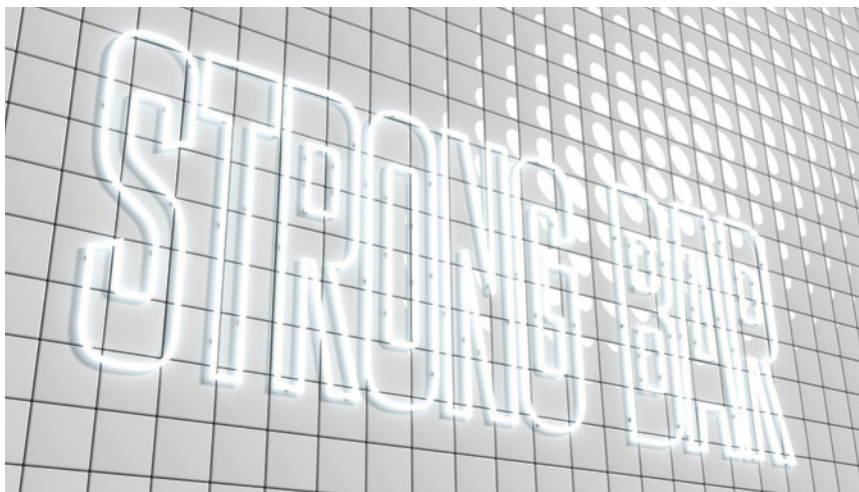
“Radio and TV broadcaster AVROTROS produces top shows that connect creative talent with its audience—and vice versa. The themes of connection, sharing content and bringing people closer became our guiding principle for the rebrand.”
Typeface: Midnight.

1









IDENTITY

1 (series)

Ifat Grinbaum, designer

Saar Friedman, chief executive officer

Pinna Diamant, strategy

OPEN (Tel Aviv, Israel), design firm

Yael Yardeni Sela, Israel Philharmonic Orchestra, client

"In 2019, legendary maestro Zubin Mehta took his final bow, bidding farewell to 50 glorious years with the Israel Philharmonic Orchestra. Lahav Shani, 29 years old, now holds the prestigious title of music director and infuses the conservative institution with a fresh spirit. To reflect this change, OPEN created a brand identity that depicts music in every design aspect—built with the first-ever music-based color palette generator. The primary typeface used, Mandatory, is a modern adaptation of the font used in old materials."

2 (series)

John Fairley, typographer/designer/art director

Curious Productions (London, United Kingdom), design firm

Elevate Estates, client

"This logo design provides a two-for-the-price-of-one solution. The initial custom *E* from the word *Estates* is turned 90 degrees and, in doing so, becomes the visual base of a Thai property. The addition of an arrowhead becomes its roof and reinforces the word *Elevate*."

3 (series)

Xingman Cheng/Shunhong Hu/Anni Wang, designers

Kekfeng Lee, design director

Zifei Li, art director

KAUKAU (Shanghai, China), design firm

Queenie Zhang, Strong Noodle, client

"A spicy street food from China's region of the same name, Chongqing noodles can be found in every city. Most Chongqing noodle restaurants have a stereotypical look and feel. Our task was to create a different, metropolitan look for this restaurant without losing its spicy principles. We renamed it Strong Noodle, and our custom typeface helps it stand out from other similar brands."

IDENTITY

1 (series)

Gregory Hergott, designer
Jack Liang, writer
Ryan Crouchman, executive creative director
Amanda Katz/Antoine Levasseur, project managers
lg2 (Toronto, Canada), design firm
Gallery Cannabis, flir, client

"Visual identity design and custom typeface for flir, a flavor-forward cannabis edibles brand."

ENVIRONMENTAL

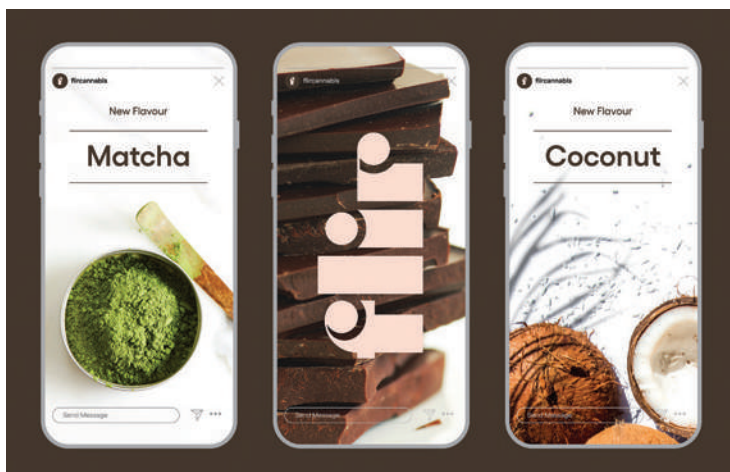
2 David Fennema, senior designer Steve Potter, senior art director Francisco Peñaloza, 3-D artist HMC Architects (Ontario, CA), design firm Kern High School District, client

Quilted Landscape. "This dimensional installation was inspired by aerial views of California's Central Valley. Crop circles, dirt roads, irrigation canals and square plots of farmland become a system of custom geometric letterforms. An abstract pattern greets students and staff as they enter the campus and leads them through the space, but a closer look reveals that the shapes spell out the name of the school: Del Oro."

3 Carly Groves/Janice Law/Mindy Lee, designers Dan Agostino, design director Dean Hunt, executive creative director Katrina Clayton, production manager The Brand Agency (Perth, Australia), design firm

"The *Chase Greatness* type installation uses more than 6,500 colored pencils to show greatness in all its color and form. It highlights how successful brands aren't built on a 'quick fix' or 'that'll do' approach but rather with effort, time and craftsmanship. The word *Chase* is set in Anton, all caps and hand painted in acrylic on plasterboard. And the word *Greatness* is custom lettered using colored wooden pencils, hand applied to 5mm-lasercut acrylic panels coated in clear resin."

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ENVIRONMENTAL

- 1 Alex Rhodes, letterer/senior art director
Madeleine Godwin, art director
Tony Hart, creative director
Ward Duft, executive creative director
Signs2u, print producer
Jill Watterson/Hanna Wenter, project managers
Duft Watterson (Boise, ID), ad agency
Brown Shuga Soul Food, client

"For Boise-based food truck Brown Shuga Soul Food, we wanted to freshen up the brand and embody the bubbly personality of the owner Yvonne while helping her truck stand out from the crowd. The lettering is scratch-made just like her food, and the plump letterforms add vintage funk to the design. We laid out the design to use the truck's existing white base, keeping production costs down."

- 2 Melissa So (Croydon Park, Australia), typographer
Maitland Regional Art Gallery, client

"Monday welcomes us to the start of the week at the Cult of Work. We recite motivational mantras while sending out emails with empty words. Will our devotion to workism allow us to achieve transcendence? This artwork comprises gold lettering and a laser-cut halo. Through mundane repetition of the word *work*, I built a piece of art that was greater than the sum of its parts, skewering our fealty to workism."



- 3 Camille Blais/Maude Lescarbeau, maubau (Montreal, Canada), senior designers
Jean-François St-Onge, ADHOC Architectes, creative director
Umake, print producer
Le Madrier, fabricator
Marc-André Carignan, Partenariat du Quartier des spectacles, client

"During the pandemic, we have had to find other solutions to get everyone together in the same place, being safe with social distancing and without being moralizing. This urban table unfurls and undulates to reveal a succession of scenes and typographic ambiances while fostering intuitive social distancing, united through a 'security' yellow. This project was created with LuziType's Cadiz Black typeface. For the graphic identity, the R has been redesigned to create the signature. The secondary typeface is designer Ryoichi Tsunekawa's Dharma Gothic C ExBold."



¹“I’ve been absolutely
terrified every
moment of my life—and I’ve
never let it keep me
from doing a single thing
I wanted to do.”

GEORGIA O’KEEFFE

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ABC XYZ

ABC XYZ

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ABC XYZ

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TYPEFACE DESIGN

1 (series)

Benjamin Tuttle (Brooklyn, NY), typeface designer
Order Type Foundry, foundry

“Plebeian began as a formal experiment exploring the modularity of Latin letterforms based on the research of type designer Frank E. Blokland and the ‘lettermodel.’ I adapted the model from the construction of classical forms to a simplistic contemporary sans serif text face, attempting to show the skeletal forms or building blocks of each letter by breaking them into individual pen strokes. Plebeian grew into its current iteration by leveraging readability against modularity.”

TYPEFACE DESIGN

1 (series)

Connor Davenport, typeface designer
Sharp Type (New York, NY), foundry

"Greenstone interprets calligrapher Oscar Ogg's vernacular lettering style through the lens of American and British stone carving, such as the work of carvers John Howard Benson and David Kindersley. The connection between these sources is similar to the transatlantic dialogue between American and British foundries of the 19th to 20th centuries. Greenstone is a typographic expression of an ancient tradition of lettering where localized styles have developed over time thanks to the craft of use-specific composition."

AaBbCcDd
EeFfGgHhIi
JjKkLlMm
NnOoPpQq
RrSsTtUuVv
WwXxYyZz
0123456789
Æ N I J R G
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♠ ♣ ♥ ♦ ★ ☀

“Our culture’s obsession
with vintage objects
has rendered us unable to separate
history from *nostalgia*.
PEOPLE WANT HEART.
They want a chaser of emotion
with their aesthetics.”
Sloane Crosley

¹“WHEN YOU GET INTO
a tight place and everything
goes against you
till it seems as though you could
NOT HANG ON A *minute* LONGER,
never give up then,
for that is just the place and time
THAT THE TIDE WILL TURN.”

Harriet Beecher Stowe

1234567890

TYPEFACE DESIGN

1 (series)
Mateusz Machalski (Warsaw, Poland), designer
Capitalics.wtf, foundry

“The serif type family Change is part of my PhD at the fine arts academy Akademia Sztuk Pięknych w Warszawie in Warsaw. My main goal was to create a typeface for setting complex texts containing many historical letterforms and to prepare for all the unicode of Latin, Cyrillic and Greek characters.”

АБВГДЕЁЖЗИЙКЛМНОПРСТУФХЦШЩЪЫЭЮЯ
АБВГДЕЁЖЗИЙКЛМНОПРСТУФХЦШЩЪЫЭЮЯ
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TYPEFACE DESIGN

- 1 Noriyuki Kasai (Chiba, Japan), typeface designer/designer/
creative director

"Potori is dripping and the sound of rain in English. This
typeface's concept is to visualize the onomatopoeia 'potori.'"

- 2 Cyla Costa (Curitiba, Brazil), typeface designer
Naípe, foundry

"Juma began as an exercise in search of my current visual
language. In these glyphs, I recognize the complex mix of
cultures I have as a Latina woman. My friends at type foundry
Naípe invited me to evolve this into a color font, and so
Juma was born. Each glyph is almost an illustration that can
be used individually, composed experimentally as headings
or work wonderfully as drop caps."

1 わ ら や あ い は た と か あ
り み ひ ち し ち い
る ゆ む ふ ぬ つ す く う
れ め へ ぬ と せ け え
ん ろ ゑ も ぬ の し ぞ こ ぬ
ワ ラ ヤ マ ハ ナ ヲ サ カ ア
リ ミ ヒ ニ チ シ キ イ
ヲ ル ス ム フ ヌ ツ ス ワ ウ
シ メ ヘ ネ テ セ ケ メ
ン ロ ヨ モ ホ ノ ト ソ ツ オ

人 麗 自 響 学 精 果 雨
独 導 小 警 樂 妖 体 道
書 耳 会 抱 聞 鈴 心 歩
新 愛 妹 緒 我 女 青 長
水 音 上 語 案 奏 占 足
国 癸 限 明 拳 演 台 成
千 本 考 遠 灯 傘 木 田
日 永 母 情 私 約 白 目

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s
t u v w x y z 1 2 3 4 5 6 7 8 9 0

ぽりぽり、雨がふる。
ぺたぺたと長でつで道を歩くと
ぴしゃり、ぴしゃり、はながえる。
ぽり、ぴしゃり、ぺたぺた、
ぴしゃり、ぺたぺた、ぴしゃり、
ぺたぺた、ぴしゃり、ぽりぽり。
足し、耳をすませ、
私たちが、雨の日の演奏会。



¹“Your work is going
to fill a large part of your life,
AND THE *ONLY* WAY TO BE
truly satisfied
IS TO DO WHAT YOU
believe is
great work and the only way
to do great work is to *LOVE*
what you do.” STEVE JOBS
0123456789

ExtraLight

ExtraLight Italic

Light

Light Italic

Regular

Regular Italic

Medium

Medium Italic

SemiBold

SemiBold Italic

Bold

Bold Italic

ExtraBold

ExtraBold Italic

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TYPEFACE DESIGN

1 (series)

Hugues Gentile, typeface designer
Jean-Baptiste Levée, creative director
Production Type (Paris, France), foundry
Google Fonts, client

“Commissioned by Google Fonts, Newsreader is an open-source serif typeface designed for on-screen, longer form reading. Imagining the wants and needs of readers of news streams and publishing platforms, we created a text family that could be elegant, sturdy, contemporary and bookish—all without diminishing personality. Its shapes are open and familiar to foster engaged reading, with features like optical sizes and large display cuts that maximize the type’s ability to be expressive. The result is a family of 42 styles, including three optical sizes and seven weights—for all the hierarchy that long-form reading requires—while feeling fresh and vibrant.”

TYPEFACE DESIGN

1 (series)
Joana Correia/Abel Martins, typeface
designers
Nova Type (Porto, Portugal), foundry
“An elegant contemporary serif typeface
for body text, Loretta has roots in
expressive calligraphic motions compelled
into stable typographic shapes. This
font is perfect for use in books and on the
web with its low contrast and open
shapes that give it ideal legibility. The
italic is vibrant and complements the
regular with style.”

¹ Light *Light Italic*

Regular *Regular Italic*

Medium *Medium Italic*

SemiBold *SemiBold Italic*

Bold *Bold Italic*

ExtraBold *ExtraBold Italic*

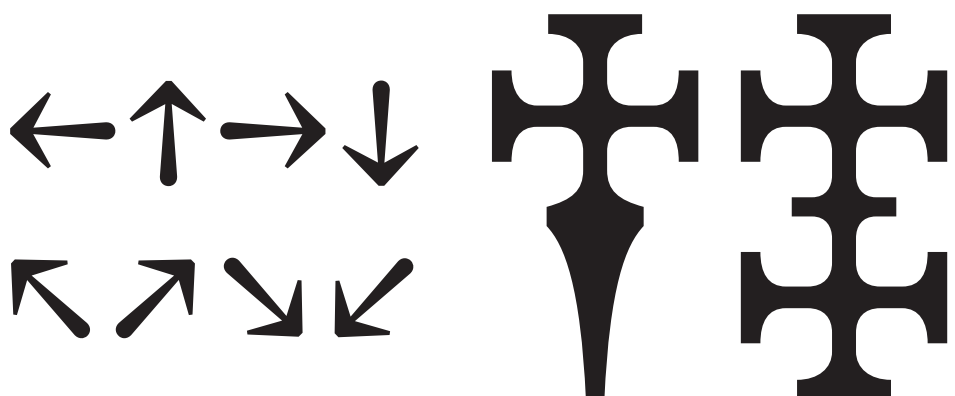
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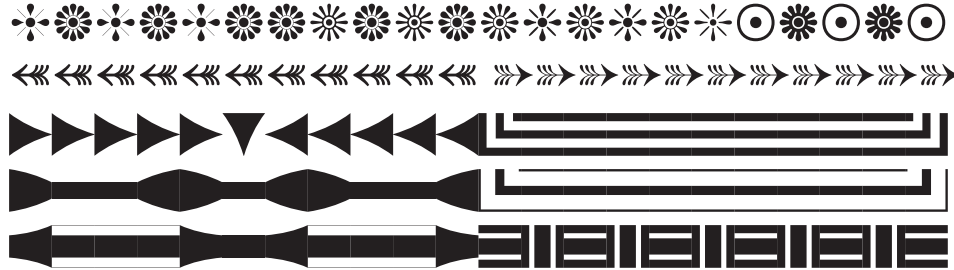


**“If you are living a life that
FEELS RIGHT TO YOU,
if you’re willing to take *creative chances*
or a creative path
THAT FEELS LIKE IT’S MOSTLY IN KEEPING WITH
your sensibilities, you know,
aesthetic and *artistic*,
THEN THAT’S WHAT MATTERS.”**

Tracy Chapman
0123456789

¹“My inspiration
is always love &
history,

& MY PASSION
to a fault is craftsmanship & RESPONSIBILITY.
Those are the simplest things.
It's EVERY PART
  
of my life.
   
» Waris Ahluwalia

"Austerlitz resembles a Didot but does not follow its principles: counterforms are rounded without rigorous effects, the stress is not completely vertical and there are traces of written letterforms. The serifs are attached by a curve, and the serified italics are innovative for their time. The Petit and Labeur variants can be described as common, natural and harmonious. Type designer Jan Tschichold in his book *Die Neue Typographie* recommended its source as a suitable serif typeface. In its Gros and Affiche versions, it tells a different story. Its shapes, contrasts and elegance reference a late Didot in its most beautiful ceremonial dress."

[illegible]

TYPEFACE DESIGN

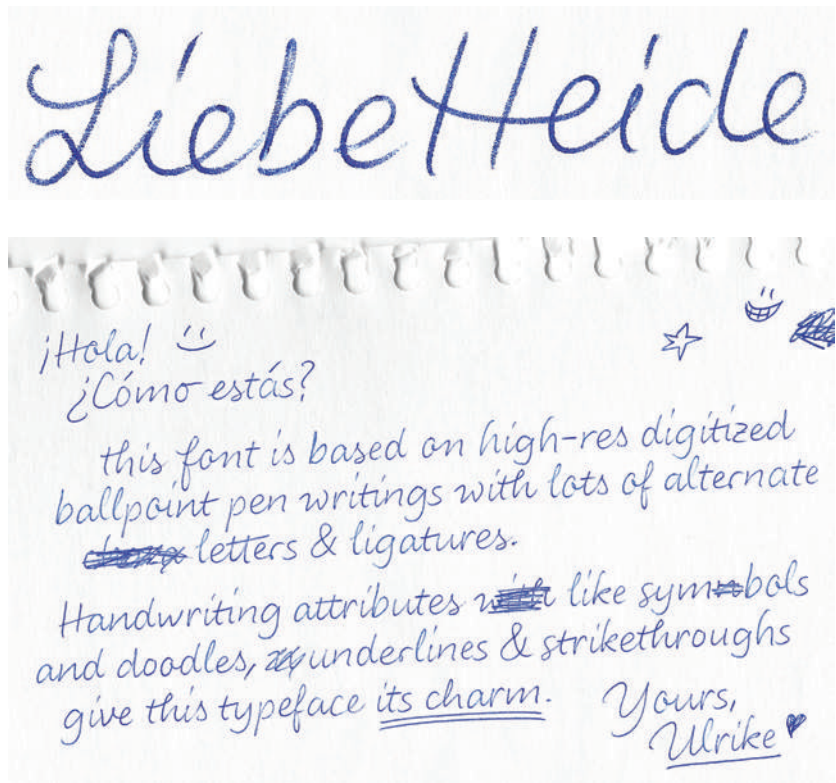
- 1 Ulrike Rausch, typeface designer
LiebeFonts (Berlin, Germany), foundry

"Digital script font LiebeHeide authentically reproduces ballpoint-pen writing through a combination of OpenType features and color font technology. The bitmap color font is based on high-res, digitized ballpoint-pen writing with lots of ligatures and alternate letters."

- 2 Oscar Guerrero, typeface designer
Daniela Castiblanco, creative director
Pablo Méndez, design director
Gracias Company, design firm
Sumotype (Bogotá, Colombia), foundry
The Pub S.A.S., client

"Inspired by Gaelic and Celtic calligraphic letterforms, this custom typeface was designed for Bogotá-based restaurant brand El Irish Pub and Pola del Pub. It has a unique black weight style and an extensive character set that supports a variety of languages, including ligatures and symbols that increase its possibilities for use."

1



²**“Just don’t give up
TRYING TO DO WHAT YOU REALLY
want to do. Where there
is LOVE and
INSPIRATION, I DON’T THINK YOU CAN
go wrong.” Ella Fitzgerald**



¹“Without the aesthetic,
the computer is but a mindless
speed machine, producing
effects without substance,
form without relevant content,
or content without
meaningful form.” Paul Rand

1234567890 1234567890

Workhorse Script

Extra Fine Fine

Display Text

Caption Micro

Workhorse Stencil

Extra Fine Fine

Display Text

Caption Micro

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TYPEFACE DESIGN

1 (series)

Adrian Kimball, typeface designer
Workhorse Type Foundry
(Saratoga Springs, UT), foundry

“Most script typefaces are poor substitutes for their carefully hand-lettered sources, losing most or all of the finesse of the letter shapes connecting and dancing around each other. In Workhorse Script, almost every lowercase letter required variants to connect to other letters; for instance, there are four different lowercase *ns*. The stencil version is a contemporary take on the classic script influenced by industrial American stencils, resulting in an unusual combination of sophistication and grit.”

TYPEFACE DESIGN

1 (series)

Jean François Porchez, typeface designer
Typofonderie (Clamart, France), foundry

“On one hand, Arteria evokes the way in which capitals are used in Italian public spaces: most often heavily spaced and featuring vernacular letterforms. On the other hand, Arteria evokes the wood-type style used in posters or seen on advertising billboards. These two influences are not so far apart because they are both simplified designs, easy to execute by hand and are based on a geometrical construction—although not strictly mathematical. In addition, the recurring alignments of certain shapes and endings are common to both references.”

Thin ExtraLight
Light Regular
Demi Bold
ExtraBold
Heavy Black

! ? @ # \$ % & *] }

! ? @ # \$ % & *] }

! ? @ # \$ % & *] }

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“Don’t limit yourself.

Many people limit themselves to what

they think they can do.

YOU CAN GO AS FAR AS YOUR MIND LETS YOU.

What you believe, remember,

you can achieve.” MARY KAY ASH

1234567890 ①②③④⑤⑥⑦⑧⑨⑩

**“Design must be functional,
and functionality must be translated
into visual aesthetics
WITHOUT ANY RELIANCE ON
gimmicks
that have to be explained.”**

FERDINAND PORSCHE

1234567890

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TYPEFACE DESIGN

- 1 Vera Evstafieva (Cambridge, United Kingdom), typeface designer
Eben Sorkin, creative director
Darden Studio, foundry

"Birra Lambic is one of foundry Darden Studio's Birra flight of fonts. Inspired by the tasting menus offered by North American craft breweries, Darden Studio invites guest designers to create a style in a 'flight' using a specific type of beer as inspiration. Vera chose a Lambic style for her design. The invitation to design this typeface presented a happy chance to review a pile of calligraphic sketches and develop them into a form of display type: slightly slanted black letters of pan-European character with traces of medieval European writing styles."

CALLIGRAPHY/HAND LETTERING

- 2 (series)
Snehal Patil (Thane, India), letterer/client

Wonday Motivation Series. "Social media can boost you and pull you down at the same time. It's so hard to hook onto something that is your own, but this is my take to overcome it all and motivate myself to create more things to resonate with me."



CALLIGRAPHY/ HAND LETTERING

1 (series)

Whitney Anderson (Glendale, WI), designer
Open Road Vintage Co., client

"A series of hand-lettered and illustrated logos, marks, and graphics for the promotional use of Open Road Vintage Co., a vintage clothing seller with a Midwestern flair."

2 Mark van Leeuwen (Berlin, Germany), designer Apple Inc./Platoon Ltd, clients

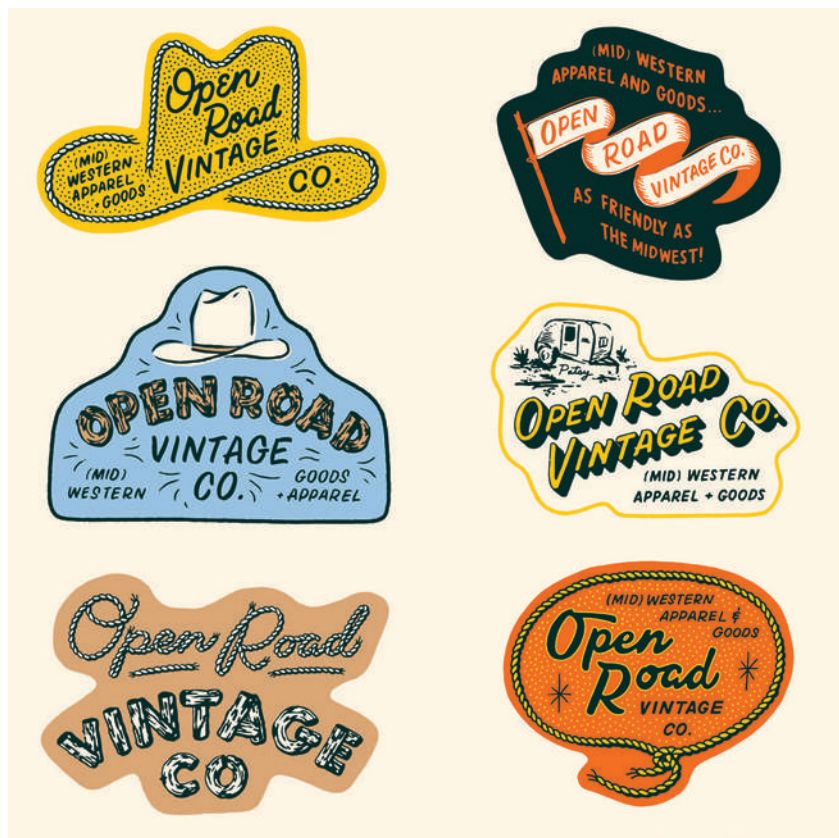
"Actor Leslie Jordan's album *Company's Comin'* features modern takes on classic country gospel hymns. It includes duets with the likes of Dolly Parton and Eddie Vedder. The lettering for the cover art captures the sense of warmth and nostalgia from the '70s, as well as the comfort Leslie found in these old hymns while growing up as a gay man in the US South."

3 (series)

Leandro Senna (San Francisco, CA), letterer
Isabel Castillo Guijarro/Jill De Haan/Carlos Oliveras
Colom, contributing artists

VOTE Because I Can't. "A lettering series created on Procreate and shared on social media to stimulate participation during the 2020 US elections. Living in America as a noncitizen, I needed to find a different way to be part of the democratic process. Three of the pieces were designed in collaboration with other artists."

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CALLIGRAPHY/ HAND LETTERING

- 1 (series)
Leandro Senna (San Francisco, CA)/Julio
Zukerman, lettering
- "Exploring shape, style, legibility and the power of collaboration, *Multigramas* is an experimental alphabet project by Leandro Senna and Julio Zukerman. Each 'multigrama' is the same letter drawn four times, two by each artist."



MOTION

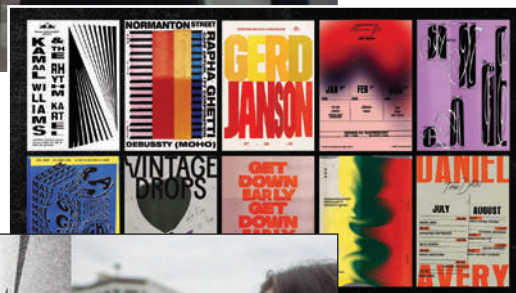
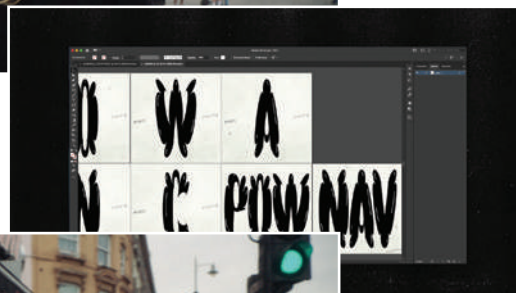
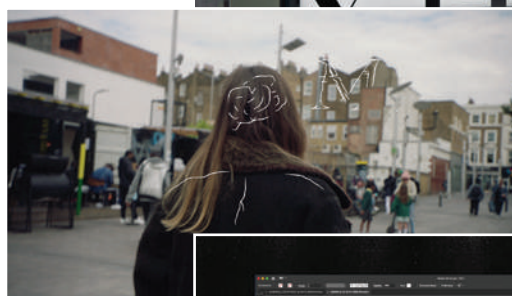
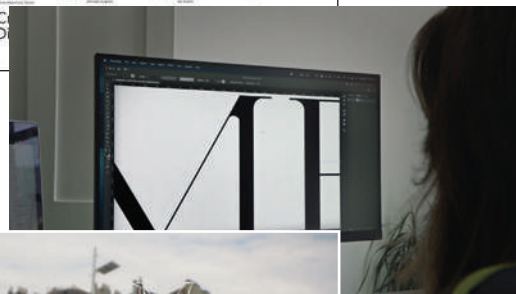
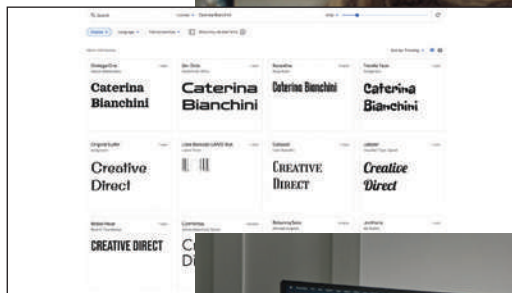
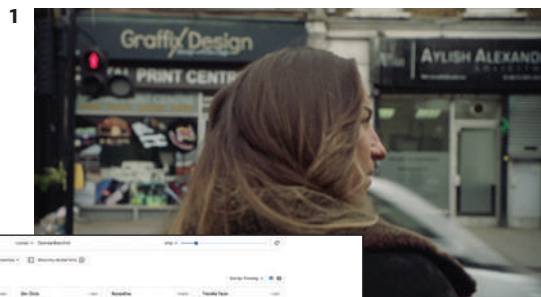
- 1 Karen van der Kraats, art director
Michael Buckley, senior art director
Julie Halloran/Tristan Le Breton, creative directors
Cliff Skeete, global creative director
Lumir Spanihel, designer
Ben Eager, animation
Marisa Harary/Leo Leigh/Cathy Marchant/Shayne Tilley, directors
Ian Forbes, director of photography
Natalia Jaeger, colorist
Dan Canyon/Holly Fraser, editors
Silv-O, music composer
Peter Duffy, sound designer
Don Nelson, sound design
Rebecca Preuss, project director
Caitlin Collins/Tamia Diaz/James Graley/Aline Mecke/Phil van der Krog, producers
Scott O'Donnell, executive producer
WePresent/WeTransfer (Amsterdam, The Netherlands),
production companies
Vistaprint, client

"The Power of Type" 3:40

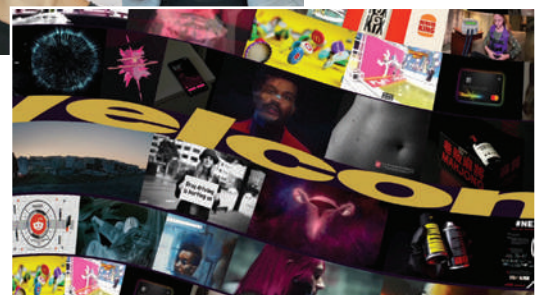
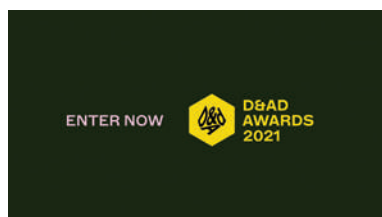
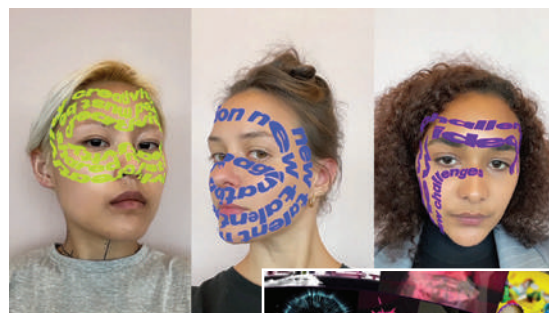
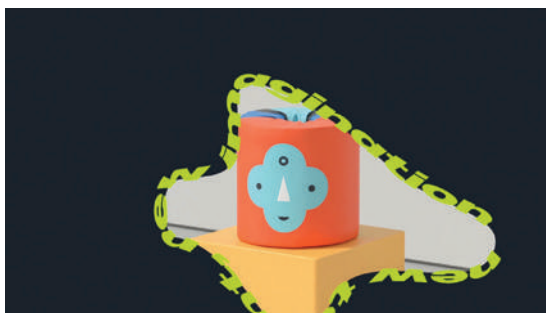
"Part of WeTransfer, editorial and digital arts platform WePresent partnered with 99Designs by Vistaprint to create a three-part series that inspired, educated and enabled our audience to understand the power of good design in branding. Told through the eyes of three talented designers, this series was not just a simple profile piece but a broader look at how type, color and form can elevate any design for a successful business." Typeface: FaktPro.

- 2 (series)
Studio Dumbar (Rotterdam, The Netherlands), design firm
D&AD, client

"Advertising and design association D&AD invited us to create the identity for its 2021 virtual festival and awards ceremony. This year's theme celebrated continuity and the resilience of the design community, accentuated by typography." Typeface: Marfa (modified).



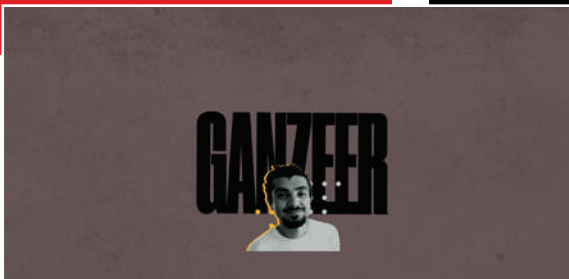
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MOTION

- 1 Ryan Chiasson, writer
Harrison Santos, creative director
Danilo Silveira, design director
Andrew Penchuk, animator
Noah Lalonde, sound design
Tania Overholt, producer
Michelle Philpott, project manager
Gimmick Studio, animation company
King Ursa (Toronto, Canada), ad agency
Moosehead Breweries, client

“Twisted Tea Slightly Sweet” :15
“In an overcrowded category where almost every brand had a ready-to-drink product in market, Twisted Tea was set to release its Slightly Sweet offering but wanted to do so without losing sight of its brand personality. Through the use of our visual identity system, typography, 3-D and motion graphics, we developed a bold, playful aesthetic, tapping into everything from the intrinsic liquid properties of its product to the lively, fun-loving nature of the brand.” Typeface: Roc Grotesk.
- 2 Alexei Tylevich, executive creative director/executive producer
Marcelo Garcia/Josh Lee/Daniel Ma/Alexei Tylevich/Chloe Woo, design
Caleb Coppola, photographer
Ganzeer, artist
Jim Chen/Daisuke Goto/Aaron Kim/Daniel Ma/Masa Otani/Giancarlo Rondani/Alex Silver/Scott Ulrich, animation
Chi Hong/Yu Okuizumi, 3-D artists
James Connelly/Davidson Corona/Elon Katz, editors
Davis Burns, producer
LOGAN (Los Angeles, CA), production company/animation company/
ad agency
Getty, client

“Getty Assyria” 2:17
“In order to promote its exhibit on Assyrian artifacts, the Getty Museum commissioned us to create an animated video that evolved a creative interpretation of the work of Egyptian street artist Ganzeer, who also provided the voiceover.” Typeface: Helvetica.
- 3 Anja Delbello/Aljaž Vesel, art directors/designers
Žan Marolt, developer
AA (Ljubljana, Slovenia), design firm
Igor Zabel Association for Culture and Theory, client

“Visual identity for the ceremony and accompanying events of the 2020 Igor Zabel Award for Culture and Theory, an award biennially given to artists at the vanguard of visual art and culture in Central, Eastern and Southeastern Europe. The typography-only identity emphasizes the connection between visual art and theory, treating words as images. As the 2020 iteration was online only because of the pandemic, our design embraced the glitchiness and the harsh primary RGB colors of the digital world. The state of constant flux of the art-theory world was emphasized by distortion, motion and interactivity.” Typeface: Muster Grotesk.

MISCELLANEOUS

1 (series)

Davide Pagliardini (San Marino), designer
Republic of San Marino, Philatelic and
Numismatic Office, client

"This series of stamps that I created for the Philatelic and Numismatic Office of San Marino celebrates the 700th anniversary of the death of poet Dante Alighieri with quotes from his best known work, the *Divina Commedia* ('Divine Comedy' in English.) I interpreted these graphically through the composition of a calligraphic *cancellaresca* ('chancery hand' in English) and a stylized blackletter script, the 'rotunda' close to the poet's historical period. The final look evokes illuminated-script capitals and sign painting, mixing antiquity and contemporaneity."



2 Abesalom Kavelashvili (Philadelphia, PA), typographer/designer/client

"*Darchi sakhlshi* is Georgian for 'stay at home.' This personal project was made amid the chaos and mass resistance to social distancing that followed the outbreak of COVID-19. Most residents were not taking the virus seriously and, with limited initiative on the local government's part, I had the urge to convey this crucial message to people around me. I wanted it to be laconic, simple and aesthetically pleasing, which is precisely why my medium of choice ended up being typography. The texture of letters is actually taken from common flooring—a way to emphasize the comfort of home."



3 Valentina Casali (Jesi, Italy), typographer/client Sunday Büro, design firm

Roller Skater. "Custom lettering with sharp stencil shapes drawn in Procreate and printed on T-shirts. I've never had good balance, so at the beginning of learning to roller skate, I was more roller *scaring*. But I eventually started enjoying it and getting better at it."



2



3



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MISCELLANEOUS

- 1 Jimmy Allen/Danny Holmoe/Jason Johnson/Todd McAllister/
Alissa Mitchell/Stephanie Ottehenning/Shawn Steele/
Garrett Wessman/Stewart West, designers
Stewart West, creative director
Qualtrics (Provo, UT), design firm/client

"A skatepark is an office for kids. With their skateboards in hand, they show up ready to master new tricks and discover new lines, no matter how many failures it takes. The Qualtrics Krakow office features a collaboration space inspired by skateparks where employees can feel safe to fail, master and discover new things. Our nine designers were each assigned a letter from the word *Qualtrics*. Agrippa, DIN Condensed Bold and Space Mono were used on three of the decks—the rest use custom fonts."

UNPUBLISHED

- 2 (series)
Yeonji Choi (Jersey City, NJ), designer

"My book *Textile Alphabet* draws inspiration from fat face letterforms, serif typefaces with a bold design. Fat face typefaces were widely used in the 19th century with ornamentation. The prevailing sans serif typefaces of today convey simplicity and modernity. For my book, I stitched each alphabet with multiple fabrics to reignite the creativity and imagination of the 19th century."

© Yeonji Choi

- 3 Sydney Prusso (Morristown, NJ), typographer

Electric. "This piece was an experiment in modernizing my usual '70s-style lettering while experimenting with vibrating colors. My work is almost always inspired by the '70s, but here I wanted to refresh the retro look with a nod to modern brush lettering. To do that, I combined fat bottomed-style lettering with modern expressive drips and brushstrokes. After I fit my lettering together like puzzle pieces and experimented with about 30 rounds of different vibrating colors, I landed here with this funky, electric color combination."

© Sydney Prusso

3



UNPUBLISHED

1 Yuka Uchida (Setagaya, Japan), designer

"Zodiac culture has an important place in Japanese society. 2022 will be the year of the Tiger, an animal that has been admired by the Japanese since ancient times. It formed the motif of this design."

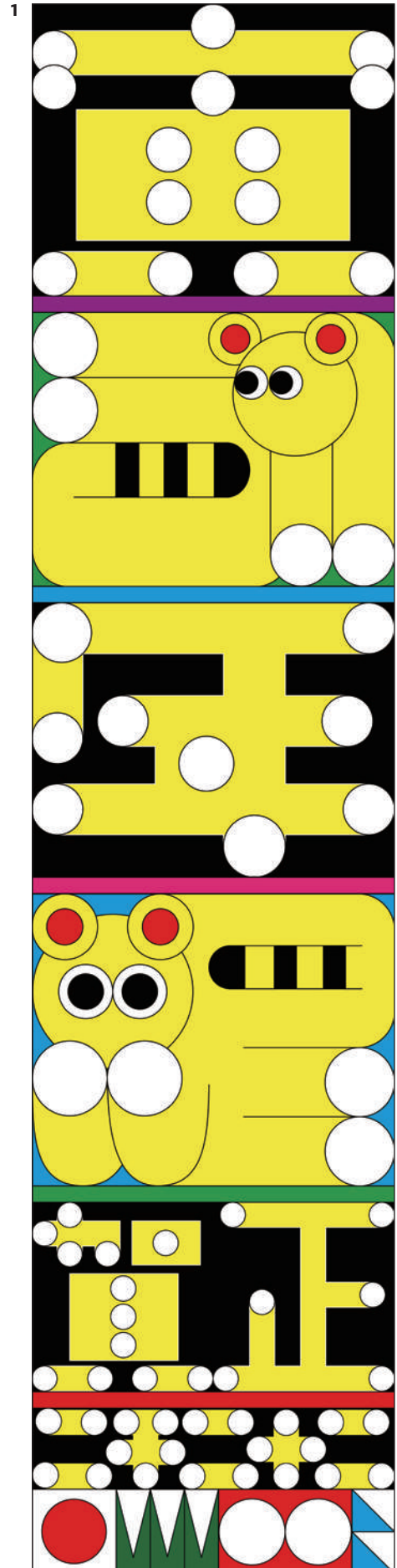
© Yuka Uchida

2 (series)

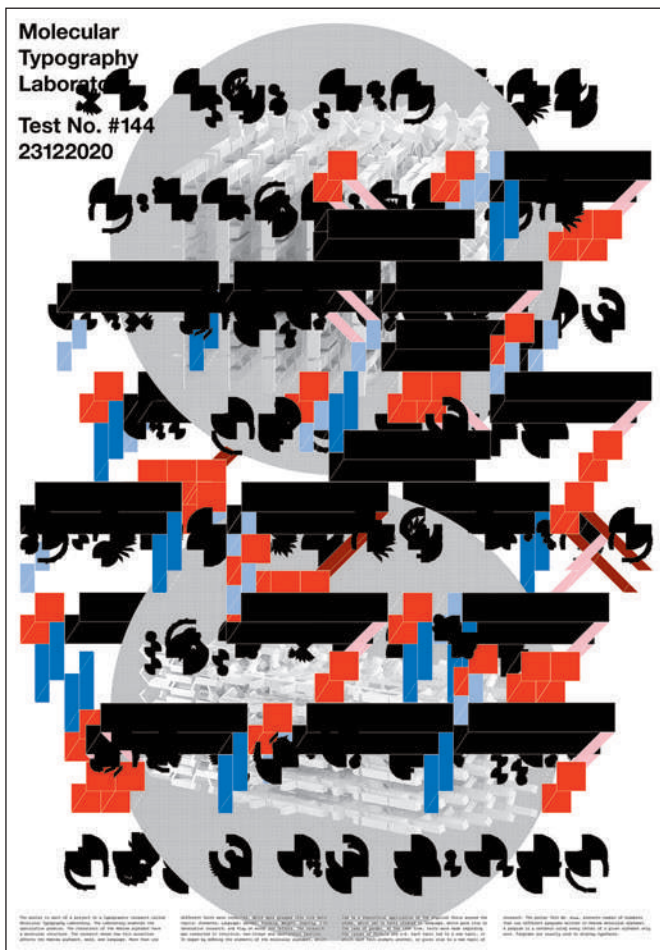
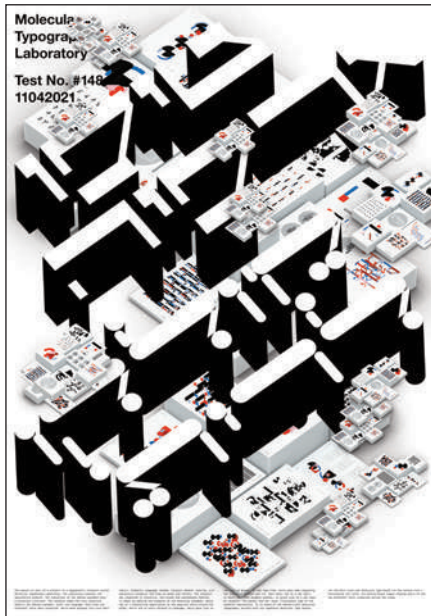
Kobi Franco (Tel Aviv, Israel), designer

"The Molecular Typography Laboratory is a speculative research project that surmises the characters of the Hebrew alphabet have molecular structure, showing how this assertion affects Hebrew letters, words and language. Each poster examines different disciplines through the parameters of function versus aesthetics and content versus form. The typefaces Molecular Square and Molecular Round were specifically designed for this project."

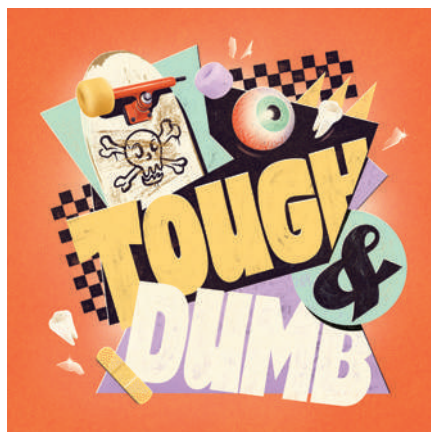
© Kobi Franco

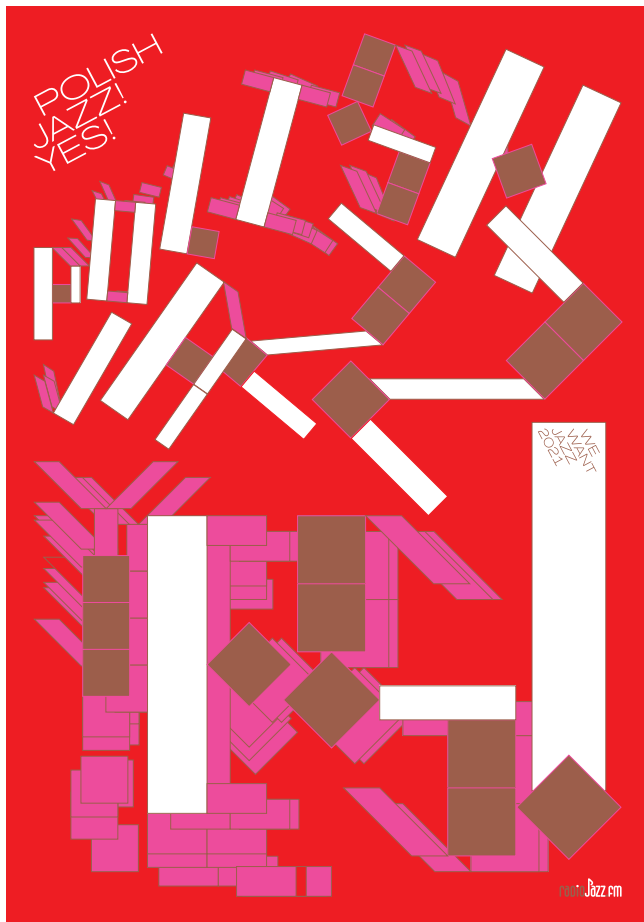


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1 Teatr Wybrzeże





UNPUBLISHED

1 (series)

Grzegorz Dobrzycki, designer
SUBMARINE (Gdańsk, Poland), design firm
Teatr Wybrzeże, client

"Identity system for Gdańsk's performing arts theater Teatr Wybrzeże. We wanted to convey the theater's character of combining classical and contemporary plays in original arrangements." Typefaces: NT Ciceron, Bw Nista Geometric, Syne Extra.

© Grzegorz Dobrzycki

2 (series)

Danielle Davis (Lawton, OK), typographer

"After I had brain surgery, I used lettering and illustration with Procreate as part of my recovery therapy. With the chance to create for myself, I developed a layered style of playful compositions that still allowed lettering and humor to be the stars."

© Danielle Davis

3 (series)

Kobi Franco (Tel Aviv, Israel), designer

"A series of experimental posters for jazz events. The typeface Molecular Square was specifically designed for the project."

© Kobi Franco



STUDENT WORK

1 (series)

Doah Kwon, designer
Justin Colt, instructor
School of Visual Arts (New York, NY), school

"Jet Setter is a modern beer brand inspired by cities around the world, offering traveling experiences with the cultural influence of the '80s. Each can has an icon that represents a city. I chose diverse fonts depending on the cities featured on each can. Low-saturated colors give comfort and strengthen the identity, even though each color is different."
Typefaces: Baskerville, Copperplate, Eckhart, Nib, Pherome.

© Doah Kwon

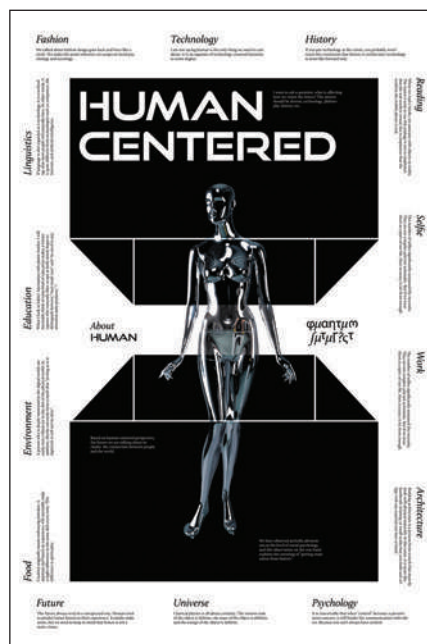
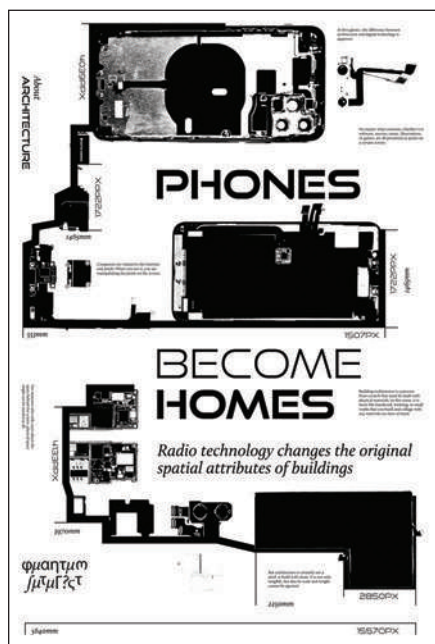
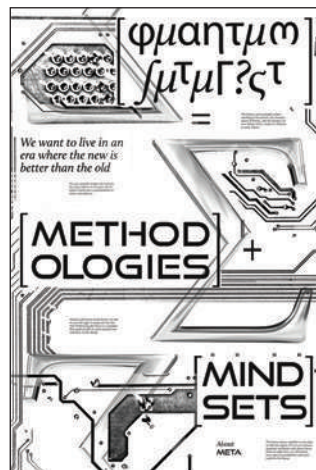
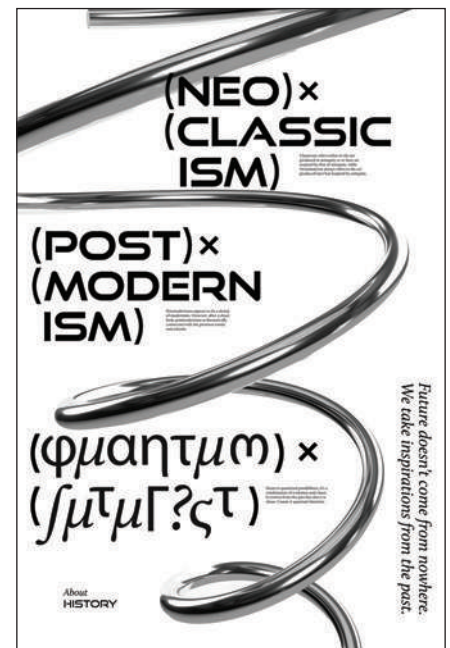
2 (series)

Ruiqi Zhou, designer
Tyrone Drake, instructor
ArtCenter College of Design (Pasadena, CA), school

"Humans are powerless when predicting the future on a micro scale. But if we can jump beyond our individual scope and attempt to view the macroscopic of evolution with honesty and modesty, we may be able to make some valuable predictions."
Typefaces: Calluna, Good Times.

© Ruiqi Zhou









STUDENT WORK

- 1 (series)
Tong Li, designer
Gerardo Herrera/Monica Schlaug, instructors
ArtCenter College of Design
(Pasadena, CA), school

"For E3, the world's largest video game trade fair, I created a variable logo that changes based on the viewer's interaction. The new logo streamlines the identity into a strong, flexible monogram that can adapt to exhibition, print and screen."

© Tong Li

- 2 Leigh Hertzberger, designer
Ilse Muller, instructor
Stellenbosch Academy of Design and Photography (Stellenbosch, South Africa), school

"Stephen McGown is a South African who was Al Qaeda's longest-held hostage. The only thing he was able to read during his imprisonment was a Toyota manual. Using the manual as inspiration, I created a coffee table book with nine chapters, each on a different type of migration. Alongside custom typography, I used black and white as my main color palette and coupled it with yellow, the main color in the Toyota manual." Typefaces: Athelas, Saudagar.

© Leigh Hertzberger



STUDENT WORK

- 1 Yu-Jin Chen/Ting-An Chou/Yu-Ping Jiang/Wei-Zhi Tseng, designers
Chan-Cheng Cho/Yung-Ping Wang, instructors
Ming Chuan University (Taipei, Taiwan), school

"*Penglai Book* introduces culinary tools used in traditional Taiwanese food culture. We used genryu-font on its cover except for its title, which is set in a custom typeface. In order to deliver a traditional sense at first glance, the cover's font design is presented in bold strokes to match with the typography printed on a transparent layer with white ink."

© Yu-Jin Chen/Ting-An Chou/Yu-Ping Jiang/Wei-Zhi Tseng

- 2 Ann Tang, designer
Peter Ahlberg, instructor
School of Visual Arts (New York, NY), school

"Poster for the 2020 Coney Island Mermaid Parade."

© Ann Tang

- 3 Shiang-Jye Yang, designer
Brad Bartlett, instructor
ArtCenter College of Design (Pasadena, CA), school

"*Threshold* examines the relationship between design and liminal spaces, the latter being transitional places between two locations. In these spaces, past structures do not apply and the new is not yet established; amid the ambiguity and disorientation, genuine creation occurs. The moiré pattern symbolizes the transition from past to future. A moiré sheet that comes with the book creates animation with the typography on spreads." Typefaces: Atlas Grotesk, Druk.

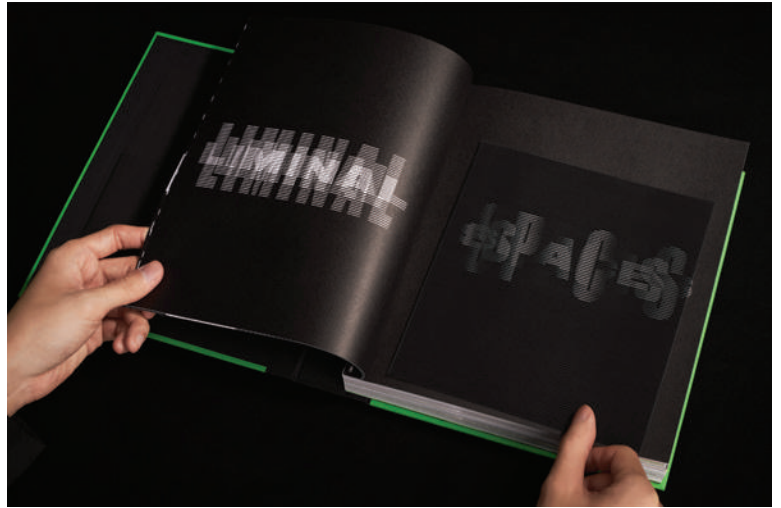
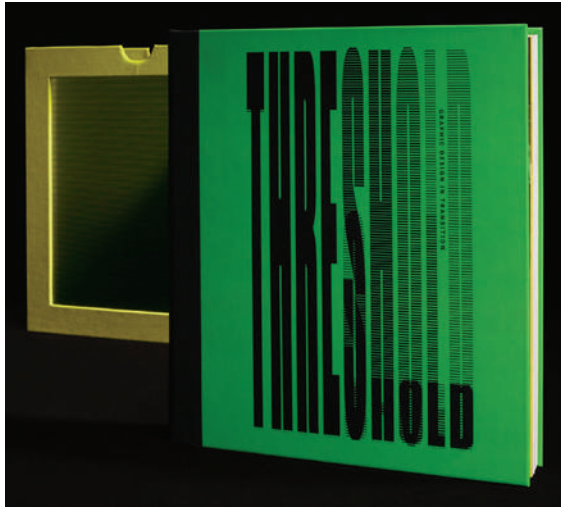
© Shiang-Jye Yang

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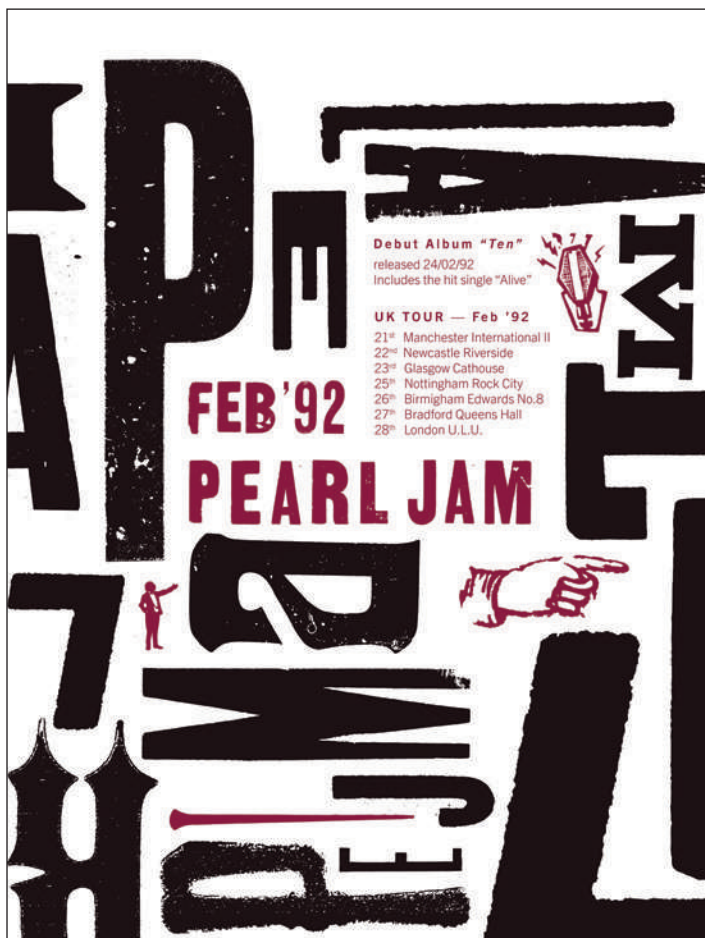


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The July sun caused a fragment of black pine wax to ooze on the velvet quilt. King alexander was just partly overcome after quizzing diogenes in his tub. The jukebox music puzzled a gentle visitor from a quaint valley.





STUDENT WORK

- 1 Carl Shura, designer
Zrinka Buljubašić/Hannes Famira/Gen Ramírez, instructors
The Cooper Union (New York, NY), school

"Circulation is a new translation-contrast serif text typeface completed for the 2021 Type@Cooper Condensed Program. The 'Latin-plus' character set contains 446 glyphs and supports 220 languages."

© Carl Shura

- 2 (series)
Xizhong Zhang, designer
Ellen Lupton/Jennifer Cole Phillips, instructors
Maryland Institute College of Art (Baltimore, MD), school

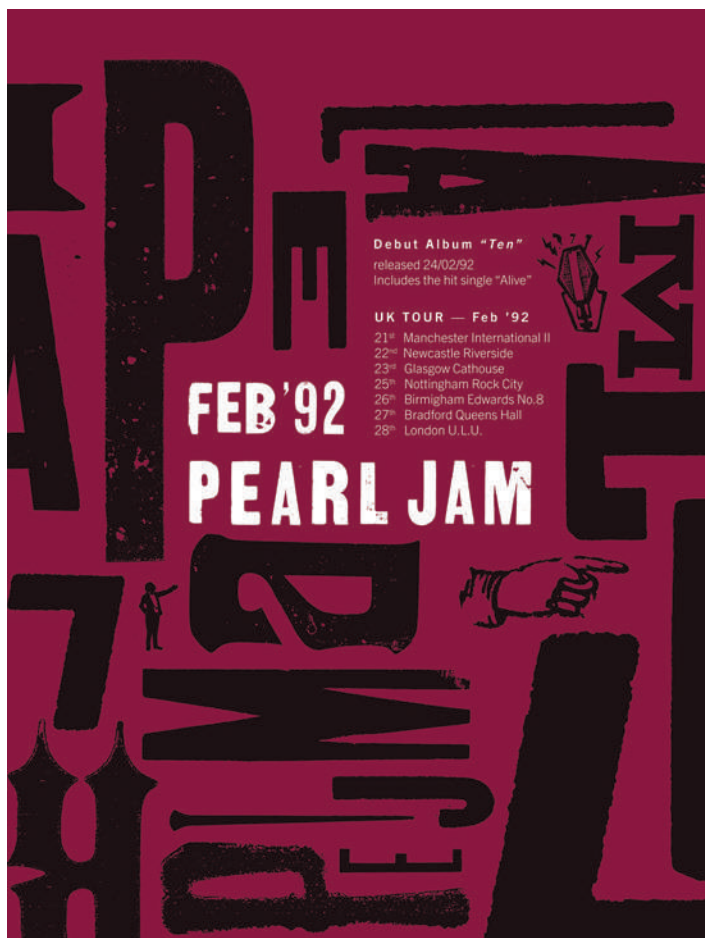
"The Complex Truths about Copying is an open-discussion space about knockoffs, design appropriation and plagiarism. Copying is bad for many reasons, but it can make products more accessible to shoppers who cannot afford luxury goods, as well as provide a means for creative people to appropriate dominant corporate languages and transform their meaning." Typefaces: Manuka, New York, GT Pressura.

© Xizhong Zhang

- 3 (series)
Sanchita Singh, designer
Sam Eckersley, instructor
Savannah College of Art and Design (Savannah, GA), school

"On attending a lecture by one of my professors on the history of gig poster design, I was inspired to design a poster of my own. Since we were in a pandemic at the time and didn't have access to a printmaking studio, our professor gave us some scanned wood type. The band Pearl Jam's grunge/alternative rock music seemed perfect to design a poster for with wood type's look. I took inspiration from my favorite album *Ten*. The goal was to create a tour poster for its UK tour of '92." 18 × 24, 3-color.

© Sanchita Singh

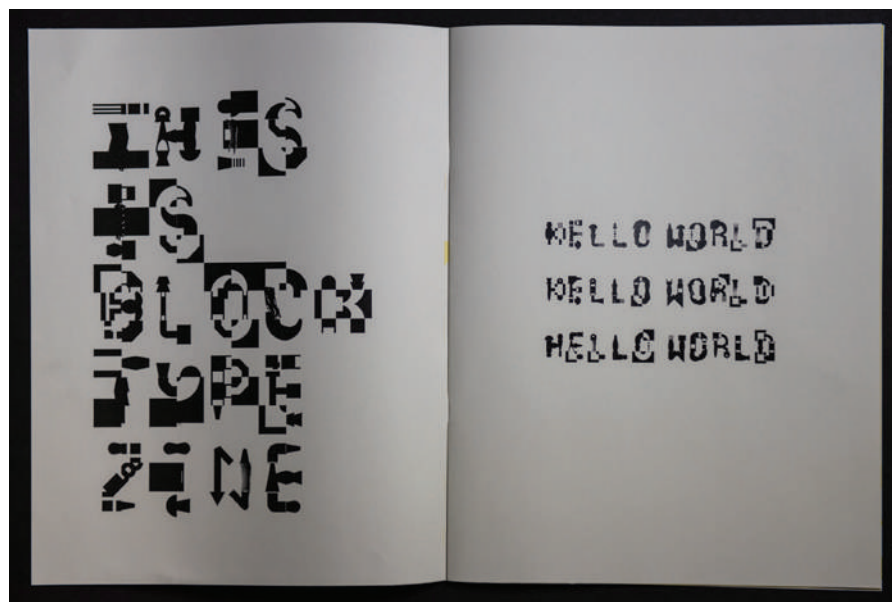


STUDENT WORK

- 1 Yuchen Xie, designer
Roy Tatum, instructor
ArtCenter College of Design (Pasadena, CA),
school

"My project *Block Type Zine* focuses on the deconstruction of letterforms and how we recognize letters as forms and shapes. I deconstructed each uppercase letter into six parts with different elements set into each module. The processing program would randomly choose from those modules to assemble a letter. The final execution of the display type is rather intriguing: every sentence becomes a pattern of shapes that transition to readable patterns." Typeface: Helvetica Neue.

© Yuchen Xie



- 2 (series)
Tsu-Min Hsiang, designer
Chun-Liang Lin, instructor
National Taiwan Normal University
(Taipei, Taiwan), school

"Dew Font combines features of Mincho and Yuanti fonts with the spherical shape and tender character of dew. Each glyph's center of gravity is slightly raised, and the body of the font is slender."

© Tsu-Min Hsiang



- 3 Aisha Lopez, designer
Kenneth Deegan/Brankica Harvey, instructors
School of Visual Arts (New York, NY), school

"Album cover for musical artist Kendrick Lamar's *Damn*." Typeface: Garamond.

© Aisha Lopez



永東國愛南去經來朝露體 Dew Font
鬱靈鷹今三袋力酬

朝氣凝霧結露成字

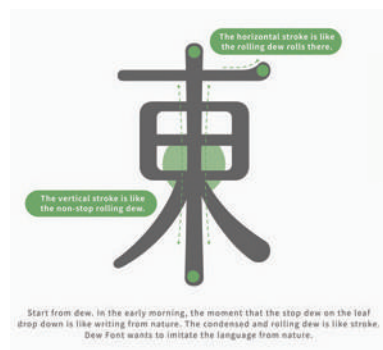
一七三上中丸之九乳拿摩撫擬收
乾事二五人今低作使來日星春時曲
供保修個光克全八六冬朵東松林果
冰冷凍凝分創力加包化植極樹比民
北十南卡厚原去取口司沖沙油治泉
吉吐向吟吸味和咖品唇文斑料新方
啡啤善四國土地型培夏晨月朝木本
多大小展奇奶妝子字宇安柏根格梅森
密底康心愛態成手抗抹法泡洋洗流

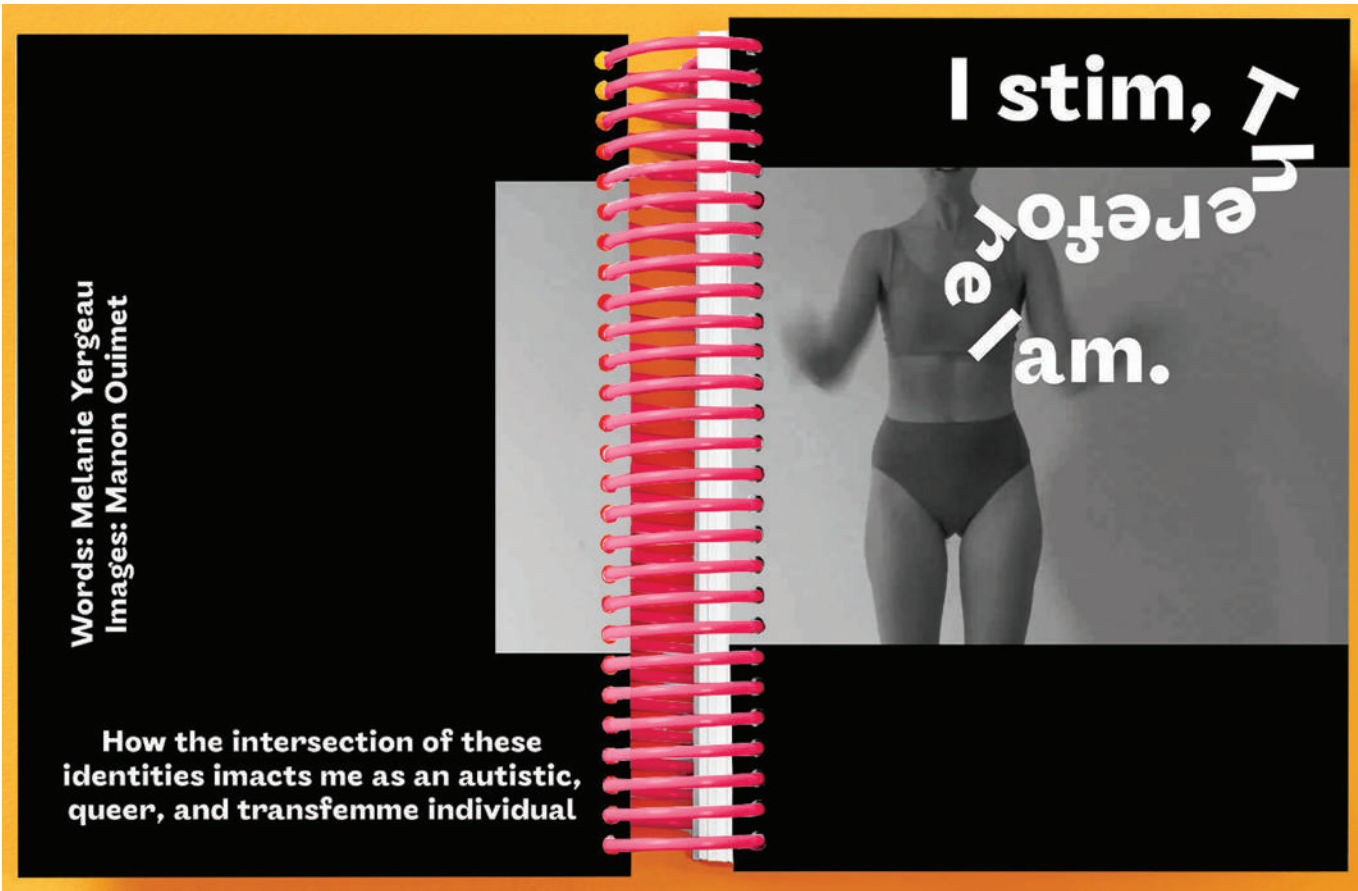
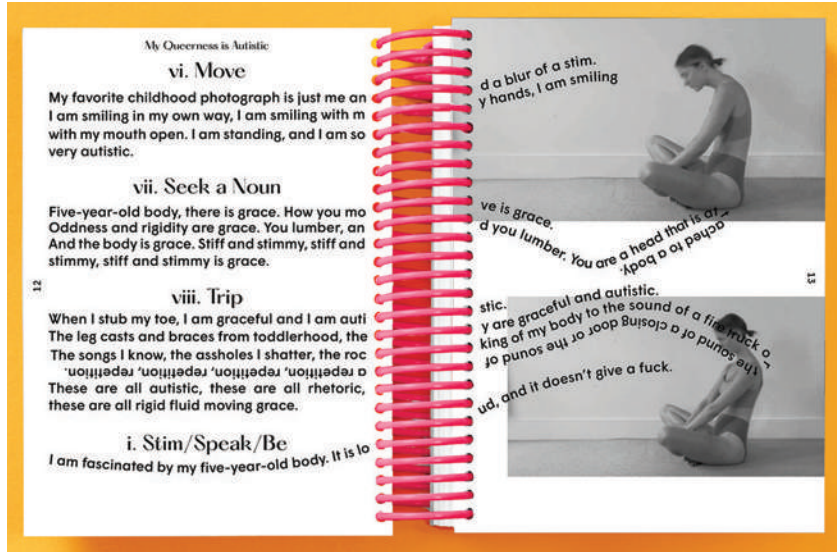
特庖種紅物秋糖

海滅烘計道金露體護酬雪韻鳥
浴溫烏西過里霧香諾酒雨面鮮
肌茄葉製迷釀霜養調配長青鬱
肉芳萄補迪醬電餅設選鐵靈高
老花萃湯炭牛田祖糕綿膜荷袋
美芬華湖火燒用石精綠膚草蛋
黃色菌清溫熱產短粹經膏茶藥
縮白莊添濃煮生真粉結脂茗葡

漿

淡潤然甘百米細
淋漿焦瓶白筋素
淇漢無瑪痘竹純
液滋焙珠痕空紋





2



STUDENT WORK

- 1 Nat Thomas, designer
Amy Auman, instructor
Washington University in St. Louis, Sam Fox School of Design & Visual Arts
(St. Louis, MO), school

"My *Queerness is Autistic* explores queerness and autism: two intersecting marginalized identities. My design and typographic decisions embody the dichotomous relationship between living in a constrictive, hostile society versus the inherent out-of-the-box nature of queerness paired with the unrestrained, overstimulating, obsessive joy of autism." Typefaces: TG Glifko, Hatton, Wigrum.

© Nat Thomas

- 2 Wen-Chi Hsueh, designer
Ming-Chun Tsai, instructor
Kun Shan University (Tainan City, Taiwan), school

"Too often, we overlook the fact that many kids suffer from domestic violence. This artwork represents their most urgent desire to tell their abuser: 'Please stop hurting me!'"

© Wen-Chi Hsueh

- 3 (series)
Tanya Dunaeva, designer
Leonid Slavin, instructor
HSE Art & Design School Moscow (Moscow, Russian Federation), school

"An award-winning identity system and concept for the School of Ambassadors of Moscow. I realized the city's diversity through type based on the principle of eclecticism inspired by Old Russian script and recognizable fonts of the avant-garde artist Sergei Chekhonya."

© Tanya Dunaeva

3



STUDENT WORK

- 1 Tommy Truong, designer
Renee Alleyn, instructor
Sheridan College/York University (Toronto, Canada), schools

"I created Ogle, a display serif typeface, for art-related promotional contexts. It attempts to bridge the gap between the formality associated with the art world and a general air of whimsy, echoing the awe one feels when 'ogling' an object of beauty. Available in several weights, Ogle is designed to have a distinctive voice while working harmoniously with varied imagery."

© Tommy Truong

- 2 Yue Hu, designer
Kira Salter, instructor
Central Saint Martins (London, United Kingdom), school

"sio2 is a three-dimensional typeface inspired by the manufacturing process in glass factories. It comes with 26 uppercase letters and 10 numerical figures. This avant-garde typeface brings the properties of physical glass into a digital space, giving viewers a surreal, futuristic vision. sio2 is an antidote to the repetitive image of glass production, a discovery of beauty within boredom and a reflection of the nobility of routine."

© Yue Hu

1

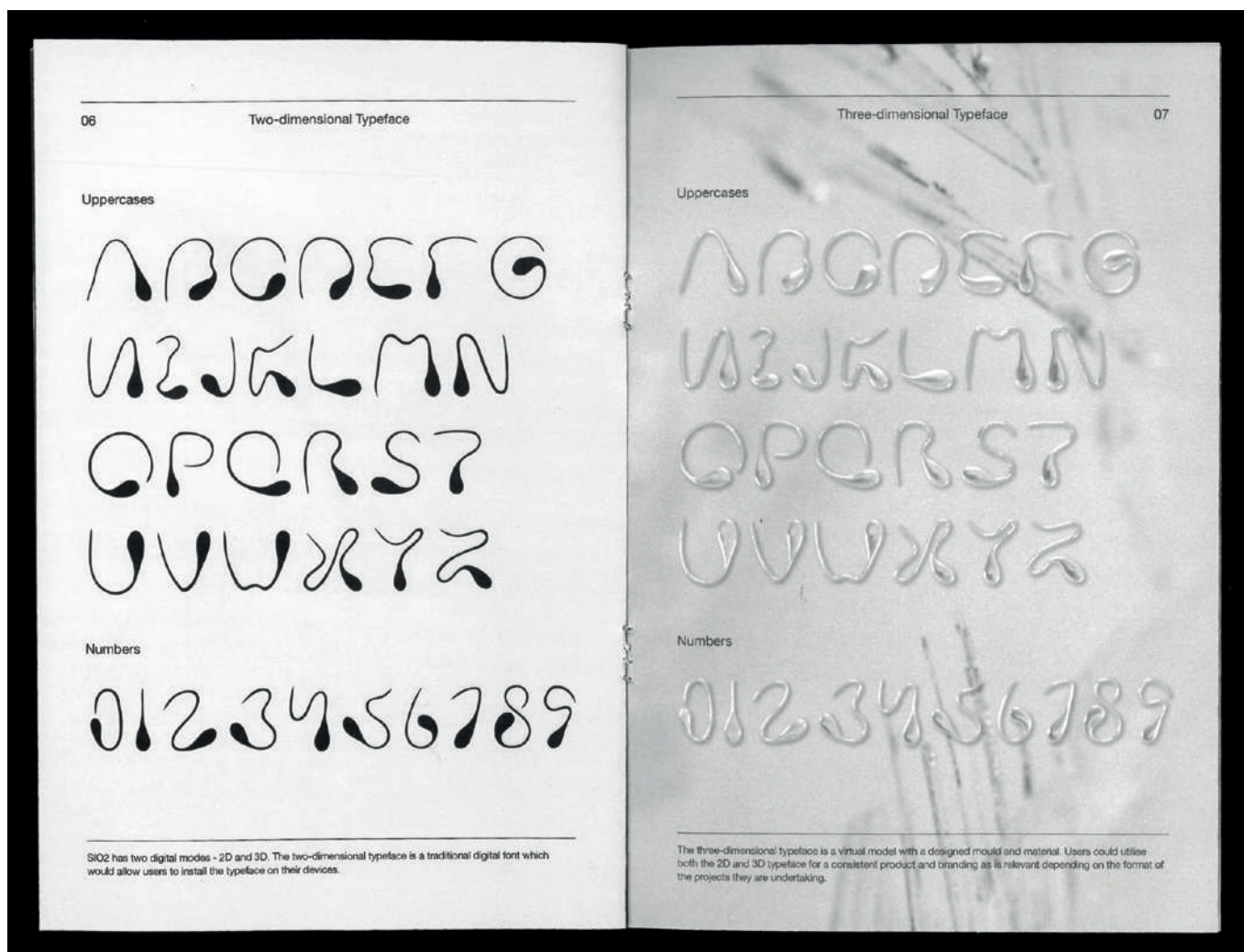
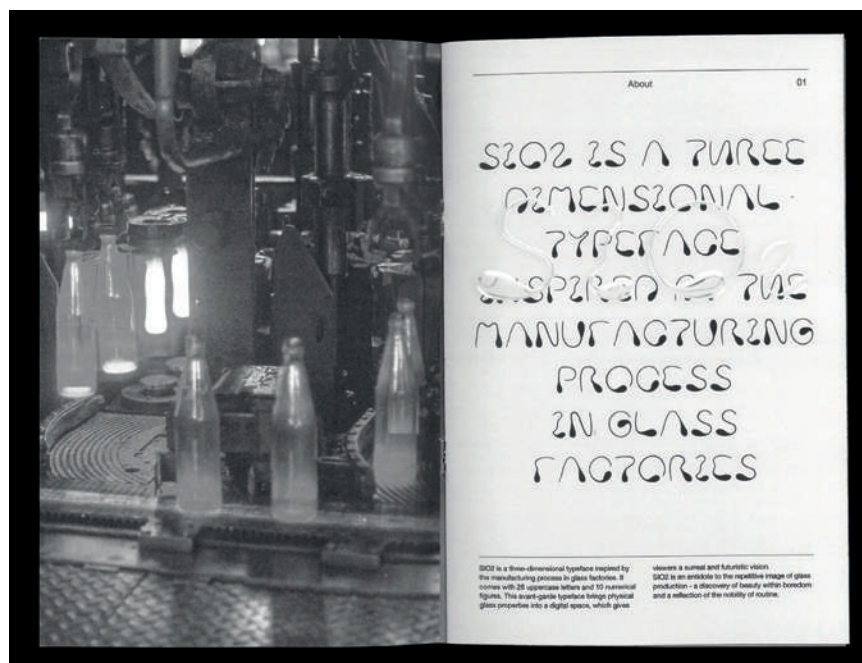
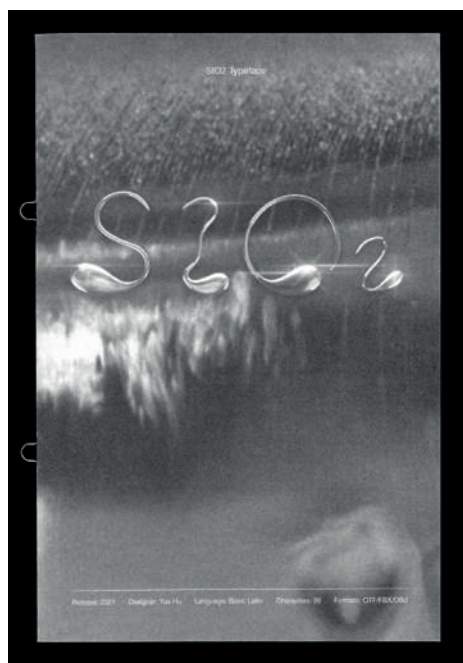


ABCDEFGHI
JKLMNOPQRS
TUVWXYZ

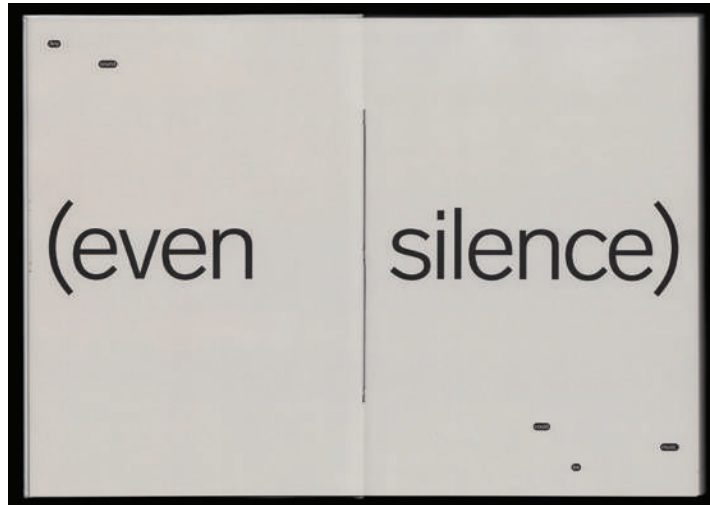
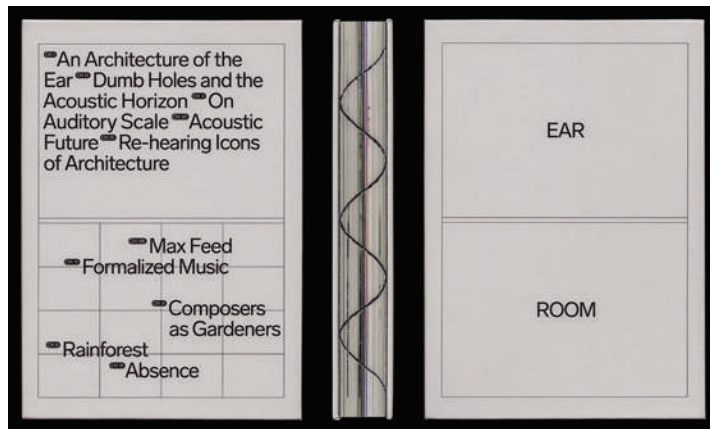
abcdefghi
jklmnopqrs
tuvwxyz

**ABCDEFGHI
JKLMNOPQRS
TUVWXYZ**

**abcdefghi
jklmnopqrs
tuvwxyz**







STUDENT WORK

1 (series)

Doah Kwon, designer
Justin Colt, instructor
School of Visual Arts (New York, NY), school

"Located in Brooklyn, Burning Grill is a customizable spicy burger restaurant that specializes in grilling. The illustrated logo of burgers and a tongue on fire clearly shows the restaurant's spiciness, and a burgerman on a skateboard adds a unique vibe to the restaurant. Anyone can customize the spiciness and have a burning experience!"
Typefaces: Tuscan Concave, Tuscan Double.

© Doah Kwon

2 Aiqi Zhang, designer

Brad Bartlett, instructor
ArtCenter College of Design (Pasadena, CA), school

"Architects are accustomed to only designing visually. *Ear Room* explores the interactions between sound, hearing, space and architecture. The book's structure explores an order of magnitude from the intimate scale of the ear to the architectural scale of the environment. At the same time, it provides the reader with a framework of understanding how sound and space are deeply intertwined." Typefaces: Lab Grotesque, Reckless Neue.

© Aiqi Zhang

STUDENT WORK

- 1 Doah Kwon, designer
Justin Colt, instructor
School of Visual Arts (New York, NY), school

"A poster for Brooklyn Flea, a flea market held in New York City every week. The typography and lines are used to give the audience the image of the Dumbo neighborhood." 8½ × 11, 2-color.

© Doah Kwon

- 2 (series)
Woojin Nam, designer
Joseph Han, instructor
School of Visual Arts (New York, NY), school

"This campaign showcases Apple Music's new design system. Each playlist is a 'letter' from Apple to its listeners." Typeface: sf Pro.

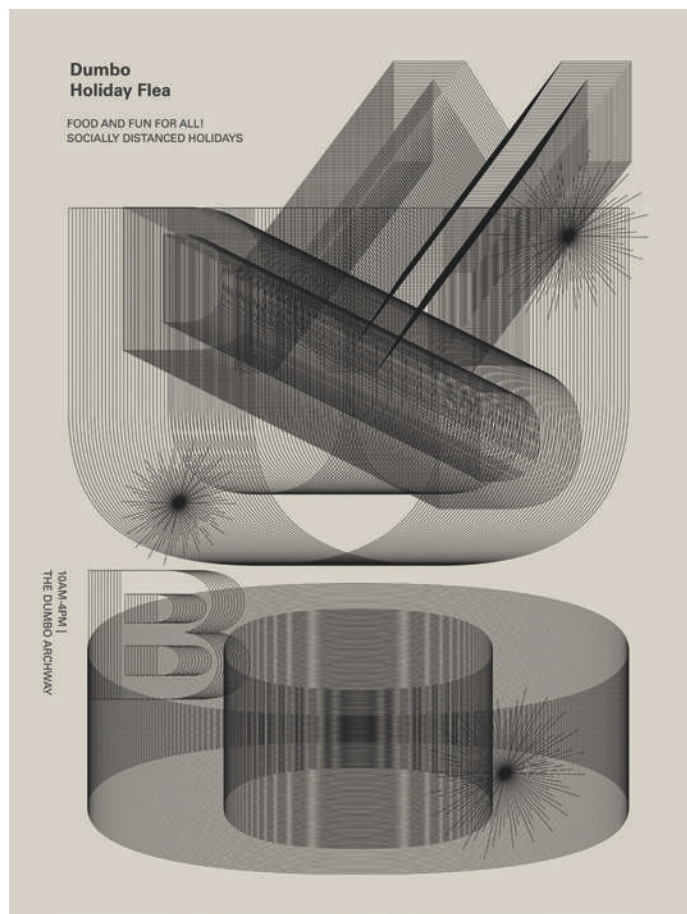
© Woojin Nam

- 3 (series)
Megan Irwin, designer/typographer
Jennifer Cole Phillips/Tina Smith, instructors
Maryland Institute College of Art (Baltimore, MD), school

"I developed this series from a two-week daily practice that examined man-made and natural structures around the world as inspiration for custom letterforms and typographic constructs. The weight, contrast, movement, shape and style of characters emulate these global landmarks."

© Megan Irwin

1



2



cloud



LARABANGA



STUDENT WORK

1 (series)

You-Lin Wei, designer

Ming-Long You, instructor

Fu Jen Catholic University (New Taipei, Taiwan), school

"This poster series declares that all love is equal and has no gender. Many religions and countries regard LGBTQ people as criminals, but we should have empathy, show our respect and tolerance, and even reject discrimination. The three topics shown by the posters feature the Chinese characters for homosexual, heterosexual and bisexual. Through embracing each other, we can learn to accept our differences."

27½ × 39¾, 3-color, offset printing.

© You-Lin Wei

2 (series)

Akshita Chandra, designer

Ellen Lupton/Jennifer Cole Phillips/Bobby Joe Smith III, instructors

Maryland Institute College of Art (Baltimore, MD), school

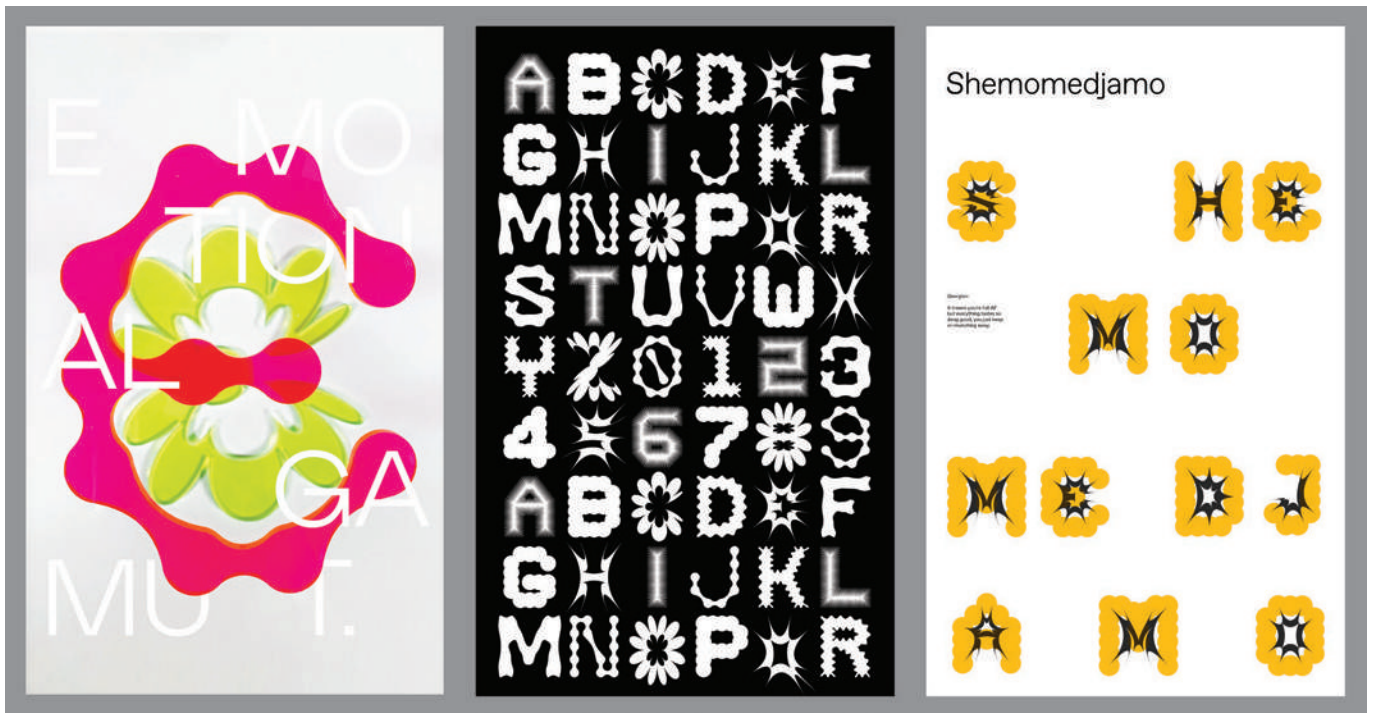
"The covid-19 pandemic reminded us that turmoil doesn't just affect our physical bodies but our emotional states as well. *Emotional Gamut* recognizes the complex interconnections of our experiences: they are not formed of binaries but are much more nuanced. It presents visual analogies for the seven primary emotions using custom typography, colors and unique shapes. The project comes together as a visual system that helps express how different emotions overlap and make our experiences rich and layered. Using the tools of graphic design to convey emotion, I turned intangible feelings into a tangible sign system."

Typeface: Favorit.

© Akshita Chandra

1





STUDENT WORK

- 1 Mia Beukes, typographer
Cashandra Willemse, instructor
Stellenbosch Academy of Design and Photography
(Stellenbosch, South Africa), school

"Rules of Engagement" 4:29

"Cape Town, South Africa, has between 90 and 130 gangs, with the police estimating a total membership of 100,000. This project expresses the rules of engagement between different groups from the 1950s to the present day. The phrase 'blood in and blood out' refers to being initiated through killing someone but being set free through being killed. This cel animation tells a story through a gang member's point of view, how home has always felt like prison but now prison is home. To create the typography, I drew influences from apartheid-era official government signs, gang tattoos and visuals related to prisons."

© Mia Beukes

- 2 (series)
Yicen Liu, designer
Brad Bartlett, instructor
ArtCenter College of Design (Pasadena, CA), school

"A digital library located in San Francisco, California, the Internet Archive's mission is to provide 'universal access to all knowledge,' offering free public access to collections of digitized materials. This new identity takes inspiration from the PetaBox, the organization's tool with which it sorts, stores and distributes information to the public. Along with the concept, typography, colors and other visual elements, this rebrand seeks to share information and extend knowledge beyond limitations." Typefaces: Internet Display, Media77, Px Grotesk.

© Yicen Liu

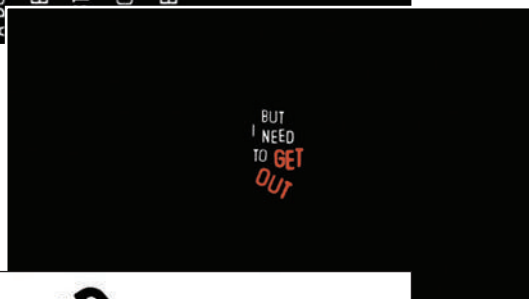
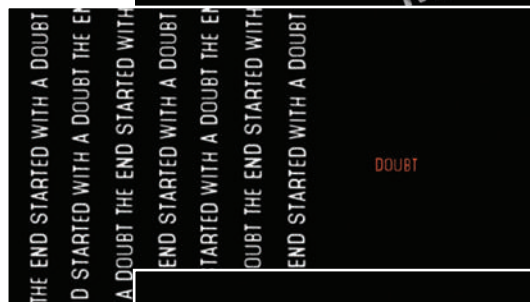
- 3 Changran Du, designer
Christina Maloney, instructor
Savannah College of Art and Design (Savannah, GA), school

"New House" :56

"The concept of this video uses motion to interpret the content of the lyrics of musical artist Toro y Moi's song 'New House.' The overall style creates an emotional, bizarre atmosphere." Typeface: Helvetica Bold.

© Changran Du

1



2



3



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Editor's Note

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OVERHEARD

**“Everyone thinks
their children and
their ampersands
are beautiful.”**

Max Phillips, Signal Type, via Twitter

**“When the *NYT* top
headline font is
double the size it
usually is **AND**
it’s in italics, my
heart skips a beat.”**

Clara Lieu, via Twitter

“I hate ragging text under a deadline. Look at me
out here begging this paragraph to stop looking
like the shape of Alabama. Disgusting.”

Eric Hu, via Twitter

**“It is really petty to
say that I download
an app super excited
to try it out, and the
typography just makes
me uninstall it. That’s
petty, right?”**

Tiffany Wardle, via Twitter

**“DESIGNER MAKETH
FONT OR FONT
MAKETH DESIGNER?”**

Namrata Goyal, via Twitter

“It’s a cruel joke that the
words *type* and *TYPE* are
kind of impossible to kern
really perfectly.”

Stephen Nixon, Arrow Type, via Twitter

**“Monotype has become the Wal-Mart
of typography—with MyFonts as the
industry’s equivalent of the dollar
store.’ Yes I said that :P”**

Dr. Nadine Chahine, via Twitter

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