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COMMUNICATION ARTS **TYPOGRAPHY ANNUAL 14**

Four Boardgame Illustrators Studio Yukiko
Fresh Exhibit



January/February 2024
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Photography 2024 5

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ERRATA

On page 104 and 116 of our 2023 November/December issue, we were given incomplete credits on two Leo Burnett Toronto projects. Appanna Chetrandra should have been listed as associate creative director and writer, and Natee Likitsuwankool should have been listed as associate creative director and art director.

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EDITOR'S COLUMN

Patrick Coyne



Considering all the economic uncertainty in the news these days, we were surprised to see a 16 percent growth in submissions to this year's Typography Competition. When reviewing the winners, it is quite striking to see such a diverse range of typographic solutions applied to both commercial and cultural communication projects.

"When you're exposed to such a diverse range of work in such a short amount of time, the differences between styles and cultures, student and commercial work, and the trends of innovation become clearer to see," juror Bianca Dumitrașcu says.

"Overall, [the entries had] a high level of quality and a varied approach to the typographic image," says juror Ben Kiel. "There weren't any super prominent typographic trends, other than maybe a lot of sans serif, but one style didn't seem to dominate the entries."

"I think we are in a golden age of typography, and this year's group of entries reflected that," juror Trevett McCandliss says.

Several judges commented on the quality of the student work.

"I found that the student entries were much more modern, daring and innovative than the commercial ones," says Dumitrașcu. "It's

a reminder that we often lose our courage and playfulness over time, and all [our creativity] can just become a daily job."

"Many student designs capitalized on the great variety of eclectic new typefaces available today," McCandliss says. "Quite a few student projects embraced the trend toward a whimsical, fluid and multiculturally influenced neo-psychedelia we see in today's cutting edge graphic design."

I asked the jurors what, if any, visual trends became apparent during judging.

"Geometric typefaces, grunge, undefined handwritten titles or messages, and a lot of AI-generated letters," says Dumitrașcu.

"Bright poppy colors and sans serifs were common, but they didn't seem to dominate," Kiel says. "It was great to see a good bit of display serifs again. I feel like we are coming out of an 'only sans for all eternity' period—thankfully!"

"We continue to see a mixture of 19th- and 20th-century ideas combined with expressive idiosyncrasies in a wide range of contemporary grotesque and neo-slab typefaces," says McCandliss. "These typefaces seem to work particularly well in branding, where their solid chassis provide structure and functionality."



ANTHONY DE LEO

lives and breathes design exploration and inquisition. Hailing from

Adelaide, Australia, with a bachelor of visual

communication from the University of South Australia, this deep-diving creative director and cofounder of Voice Design has won more than 300 awards; been published in more than 70 titles; and judged, chaired or presented at top-tier design conferences such as the AGDA Awards and Ken Cato's AGIdeas Conference. De Leo abhors mediocrity and has remained steadfastly focused on micro-details and relentless excavation over a 25-year career designing books and creating brand identities and packaging.



BIANCA DUMITRAȘCU

is a designer and art director specializing in lettering and

typography. Based in

Bucharest, Romania, she received her formal training in graphic design from the National University of Arts in Bucharest and obtained a master's degree in advanced typography from EINA School of Art and Design in Barcelona, Spain. Dumitrașcu shares her expertise through workshops and courses while advocating for the importance of graphic design and a healthier visual environment alongside various design associations. Her projects have garnered honors from Art Directors Club Romania, *Communication Arts* and the Type Directors Club.



BEN KIEL is a St.

Louis, Missouri-based typeface designer, educator and partner in xyz

Type, which he cofounded with Jesse

Ragan in 2017. After receiving his MA in typeface design from the University of Reading in the United Kingdom, Kiel kicked off his career at House Industries, where he designed and developed custom and retail fonts. He then had a solo design practice for several years before joining forces with Ragan. When he's not making fonts or unraveling thorny issues at the intersection of design and technology, Kiel teaches at Washington University in St. Louis and Type@Cooper in New York. He loves 19th-century type and has the library to prove it.

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As contrast for all their positive remarks, I asked the jurors what their biggest disappointments were with the entries.

"I can't say it's a big disappointment, but it's rare to see something you've never seen before," Dumitraşcu says. "There are many styles, trends and executions that we can find repeated in many of the projects."

"There is a constant ode to the past," says juror Joana Monteiro. "We miss the times we didn't live in and want to go back there. That's what most of the graphic work presented in this contest says."

"In several instances, the work nailed a big, bold move well but didn't follow through with the same attention to micro-typographic details—ragging and justified text settings that did not demonstrate typographic control," Kiel says. "Maybe it's because I've taught Typography 1 for so many years, but seeing this lack of attention was disappointing."

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

"It's clear that we'll see more AI-generated content, a lot of animation and various experiments," says Dumitraşcu. "These innovations will be applied with a creative perspective."

"We are just at the cusp of seeing how variable fonts will change how we approach screen- and motion-based work," Kiel says. "I'm excited to see what designers do with typefaces that don't have one fixed style or a set of fixed styles."

"Even though they have been around since 2016, variable fonts still seem to be the big technology people are talking about," says McCandliss. "I believe we will see this technology come into its own

"It's exciting to see the continual proliferation of experimental and neo-psychedelic typefaces across the design landscape."

—Trevett McCandliss

as more high-quality typefaces for languages with massive character sets come online."

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

"There is a great need for more high-quality non-Latin typefaces that will be filled in the coming years," says McCandliss. "The good news is there are more people learning graphic and type design now who are fluent

in languages that use both Latin and non-Latin character sets.

These will be the people developing fonts that unify these sets in one graphically cohesive typeface."

"So much high-quality typeface design is being done now that the challenge is connecting with typeface users to get your work known and used," Kiel says. "It shouldn't be a secret to designers, but you'll find exciting work by looking for foundries, not distributors. And while talking to foundries can take longer, they will often give you a better deal. Support your living independent type designer!"

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 voted in their stead. I would like to extend our appreciation to our jurors for their conscientious efforts in selecting our 14th Typography Annual. [ca](#)



TREVETT MCCANDLISS

is a partner at McCandliss and Campbell, an art direction and design team that combines

innovative typography and conceptually driven fashion photography to create award-winning editorial design. McCandliss and Campbell's clients include *Earnshaw's*, *Footwear Plus*, *MR*, *Parents* and *Yankee*. McCandliss and cofounder Nancy Campbell have received more than 350 design and photography awards from *Communication Arts*, *Creative Quarterly*, *Graphis*, *How*, *Print*, the Society of Publication Designers and the Type Directors Club. McCandliss also teaches typography and editorial design at Kean University.



JOANA MONTEIRO,

a graphic designer and art director based in Coimbra, Portugal, works mainly with clients in

the cultural sector. She received her masters in graphic design at University of the Arts London and studied at the Royal College of Art, where she experimented with video and letterpress. Through her work, one can recognize a passion for typography. Monteiro is founder of Clube dos Tipos, a type club, and collaborates with a local letterpress, Tipografia Damasceno, where she builds most of her images. She also owns Editora dos Tipos, a small independent publishing company for letterpress-printed books.



MAN WAI WONG

is group creative director of design at Leo Burnett Toronto, where she launches brands, develops in-store

experiences, directs video and animations, and creates print and digital executions. Having trained at York-Sheridan Design in Toronto and Bauhaus University in Weimar, Germany, she has rooted her design sensibilities in combining strategy, experimentation and craft. Her work has been recognized in publications and awarded by the Advertising and Design Club of Canada, *Applied Arts*, the Art Directors Club, Cannes, Clios, *Communication Arts*, D&AD, London International Awards, *Marketing* and the One Show, among others.



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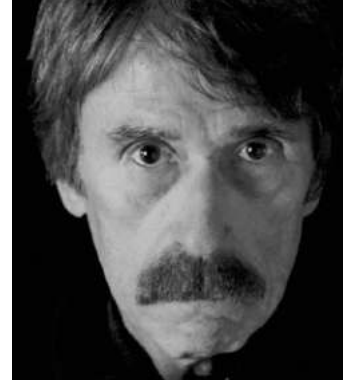
Mark Goldstein's site design for this Chicago-based performance venue shows off its true colors.

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"Imagination is a force that can actually manifest a reality." —James Cameron

Everyone is creative."

I have to admit. The first time I heard that phrase, I could almost feel my eyeballs rolling around in their sockets.

I know. Sounds bad. But here's the thing. I'm far from being a creative elitist. As far as I'm concerned, we are all born into this world a seething, red-hot cauldron of imagination.

Is everyone creative? Totally. Yes. Unequivocally. As true a truth as you'll ever find. It's just that the idea has been hijacked in ways that have sorely diminished that truth.

"Everyone is creative" has become code for everyone can sing and dance and paint and make movies that make us feel things and think things and believe in a galaxy far, far away. By golly, everyone is so talented. Isn't it just great that we're all so gifted?

Too many of us were taking too much time crying out for attention and too little focusing our inherent creative energies where they could outshine everything in their presence.

But then I came upon this:

"We are all artists."

This was not the same as "we are all creative." This was something else.

Liz Gumbinner is the creator of "I'm Walking Here," her newsletter published on Substack. In a recent post, she talked about a Friday morning in New York City and a recent epiphany she had while attending one of Creative Mornings's workshops. It changed her understanding of the difference between a creative and an artist.

"There are a lot of ways I've described what I do in terms of writing—writer, blogger, memoirist, essayist—but one thing I've never called myself is an artist," she writes. "Artists have vision. Artists see colors. Artists know which brand of fine-tipped markers to buy and don't lose all the caps. Artists can look at four 'identical' gray paint swatches and tell you that this one is more green and this one is more pink. Artists don't hesitate when asked whether their photos should be printed glossy or matte. Artists have great handwriting. Artists draw dogs that don't look like cats. Artists don't have to talk to be the most interesting people in the room. I have always struggled with the difference between art and creativity, between art and artistry and artists."

I'm not an artist either.

Do I think I'm a pretty good writer? Some people think so. I've written a lot of advertising—and I mean a lot. Did a book on creativity. A novel that never made it off the launchpad. Short stories up the wazoo. But will I ever win the Booker Prize? Will college kids one day slog through their weekends writing essays full of critical analysis about my poetry? My friends, there is about as much chance of that happening as me being the first human to set foot on Mars. Personally, I don't like the odds.

But as Liz says, there's a difference between art and artistry. And as much as I cherish a David Whyte poem, as much as I adore a David Hockney painting, the music of Philip Glass and, even all these years later, the songs of Paul Simon, it's the unique ways that artists have of getting me to see the world through their eyes that fascinates me.

Artists deal with contradiction and confusion better than most of us. They see not just what's in front of them, but the bigger picture behind all of it. Like all creative people, they can combine information in unique and sometimes startling ways.

They're curious. They're wildly open to new experiences. Where others see the unsolvable, they see opportunities the likes of which, for we mortals, are murky at best and invisible at worst.

Keith Yamashita is a designer and author dedicated to using creativity as a powerful catalyst for change in the world. "We are all artists," he says, "and what I mean by that is that we are all born with something innate and deep and profound. We're awake and alive to the world, and more than that, we're open to the hope of what can be."

I suppose it could be argued that if not a single new artist ever again enchants us with light and shadow, sound and motion, the rhythm in their words, well, perhaps we will never miss any of it. Although I don't believe that for a second.

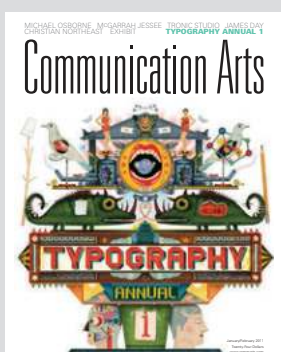
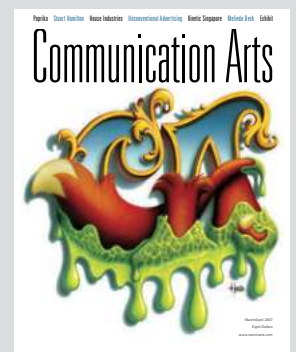
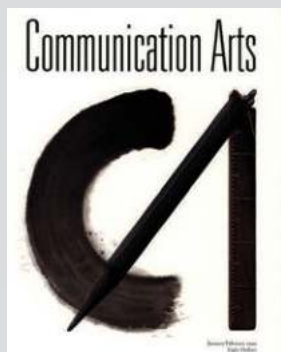
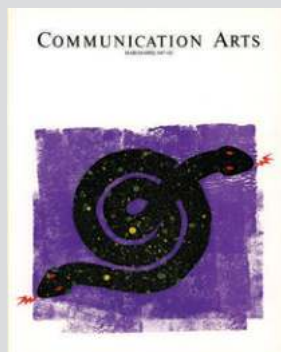
But if we are all artists, if we all share the ability to see what the world can be, if all 8 billion of us on this troubled planet possess the power to manifest reality—as James Cameron puts it—then we have more than just an opportunity to think like the artist within us all.

We have a responsibility. 

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Sovichet Tep

Charting the Future of Khmer

In 2009, when Khmer Unicode began to be accepted by Cambodian users, Sovichet Tep started to teach himself type design when he saw rampant misuse of font pairings and unappealing Khmer letterforms. Now a cofounder and type director of Phnom Penh-based Anagata Design, Tep helps elevate the Cambodian design scene and provides clients with custom typefaces that become integral parts of their identities. Having designed groundbreaking projects like the Khmer-Latin type family Niradei, Tep has also helped increase the visibility of Khmer script and Cambodian graphic design around the world as an ATypI delegate. He continues to write about and give workshops on Khmer type design and typography locally and abroad —**Michael Coyne**



What are some of the principles you consider when designing Khmer script, and where do you look for inspiration? There are not many resources available for Khmer typeface design, either online or offline. It's hard to find documents that specifically describe the process of drawing and making Khmer typefaces, so it was tough for me when I started out. I had to learn most things on my own through imitating existing typefaces, observing, trying out different ideas, researching and implementing approaches from other scripts.

The field of type design was introduced to Cambodia during the French Protectorate in the late 19th century, later than in our neighboring countries. Most printing was done then in Saigon or other countries like Hong Kong and Germany. Font developer Zachary Quinn Scheuren wrote a dissertation on this history called "Khmer Printing Types and the Introduction of Print in Cambodia: 1877–1977," which you can read on issuu.com.

While designing Khmer typefaces, I always keep in mind the fundamental principle of maintaining the Khmer identity. I primarily focus on text fonts, which must be legible and readable at the highest level. While being inspired by modern typeface design approaches, I may use some traditional forms and techniques. This means that some glyphs will have a different structure, modulation and direction while remaining harmonious with other letters and also maintaining familiarity for native readers.

Like other type enthusiasts, I always take photos of calligraphy and sign paintings and collect old documents and books for reference. These were essential to my journey of learning how Cambodians read and write Khmer and which parts could be interpreted in digital typeface design. My references are my primary sources of inspiration. I also look at other script designs to see if there's anything I could try in future projects.

On the website I Love Typography, Anagata Design states its purpose as wanting to improve the state of type design in Cambodia and giving local business owners access to good typography. What influenced you to take on this mission? Back in 2013 when I finished high school, I questioned whether I could improve the quality of Khmer typefaces and bring them to international typeface design communities. When I started out, Cambodian users didn't want to pay for new and better font designs. They always asked for free fonts or shared retail fonts privately with their friends.

It is essential to educate local users and business owners on the importance of typography and fonts. This is the first step in improving the state of type design in Cambodia. We also need to understand font usage behavior and perception of fonts among Cambodian users. Once we have a good understanding of these, we can find a solution to effectively communicate the importance of typography and fonts to them.

In 2017, I had the opportunity to teach Khmer typeface design with Ben Mitchell of type design company The Fontpad and other type designers in Bangkok. I also attended one of my first typeface design conferences in Hua Hin, Thailand. These experiences broadened my

perspective on the type design industry and helped me connect with and learn from other seniors and professionals in the field. With my three-month experience as a designer in residence at Cadson Demak in 2019, I learned another important lesson: how to differentiate myself in the market and explain my work through case studies.

Upon returning to Cambodia, I initiated my first strategy: “outside-in.” This strategy aims to raise awareness of the importance of good typography through working on projects with international brands, like Carlsberg Group and Grab Taxi. Thanks to the Anagata team, we have created mockups and use cases to connect typography and brand identity, particularly using Khmer script fonts. These have received plenty of acknowledgement and encouragement, and this gave us an opportunity to work with local property development company Peng Huoth Group to design its first custom Khmer-Latin typeface.

In 2022, we released the Niradei font family in response to the ongoing discussion and sharing about font licensing and good typeface design on our social media pages and networks. The design was not top notch, but we wanted to try some ideas and use them as reference to show people what it means to have a good font that better suits their design.

Although there is no way to quantify how much the understanding of good type design has improved, we hear people talking about font licensing and how to use better typography within our circles. This is a positive development.

You’ve previously been named a country delegate for the Association Typographique Internationale (ATypI) and have traveled around the world to educate people on Khmer script. What was this experience like for you? As I am self-taught, I learned to design type the hard way, using whatever means I could and tailoring them to my learning

style and approach. However, these methods may only be suitable for some. By participating in other typeface design workshops and conferences, I discovered many new teaching methods. This was one of the most surprising things for me.

When I teach Khmer script, I’m always amazed by the fresh ways that other designers from different parts of the world interpret it through their own styles and approaches. This has shown me new things and given me ideas about the possibilities in designing digital Khmer typefaces.

What’s something that people misunderstand about typeface design? In Cambodia, people did not believe that typeface design could be a source of income. They were confused when I told them that I designed Khmer fonts. People sometimes ask me, “Why are you profiting from your own script? Aren’t fonts supposed to be free?” Because of the many free fonts on the internet, people have come to see fonts as free. It took us at Anagata a few years to establish a conversation within the design community about the importance of connecting typography and brand identity design. We want to make it clear that typography is not trivial.

Where do you think the field of typography is going? With our fellow Cambodian designers, we have started discussions on typography at local and international events such as BITS10, TEDxPhnomPenh and Typographics 2021. We have seen new designers create unique, interesting letterforms and extend some of their designs into functional fonts for public use. They have also started to take typography more seriously and make it more structured. One group of young students published a book, *Pteah Akarak: Khmer Typography Tribute*, which focuses on the brief history of Khmer script and the fundamental Khmer typography in the digital era. We hope to see more initiatives and changes in the future. 🇰🇲

Roma Neue

a closer look at *Grots*



The **Italian** foundry's
new **ultracontemporary**
C·L·A·S·S·I·C·S

Bettoni

a fresh take
on Bodonian style

Quanto più un libro è classico tanto più sta bene che
LA BELLEZZA DE' CARATTERI
VI SI MOSTRI SOLA.

IN BOOKS THAT TEND TOWARDS THE CLASSICAL,
it is fitting that the beauty of the typefaces alone shines out.

GIAMBATTISTA BODONI, *Manuale Tipografico*, Parma (1818)

AS THE ARTIST HAS TO FORGE HIS CONCEPT
into unity, abstract conceptions assume
concrete and visible shape,
AND SO BECOME PERCEPTIBLE TO OUR EMOTIONS.

MAX BILL, *Die mathematische Denkweise in der Kunst unserer Zeit*
in “Werk”, 3 (1949)

In Germany in 1925,
far too many typefaces were used and
✱ ONLY BAD ONES. ✱
(I still remember the deep satisfaction of the moment
when I saw, by chance, at the tender age of seventeen,
ENGLISH MAGAZINE PAGES SET UP IN CASLON.)

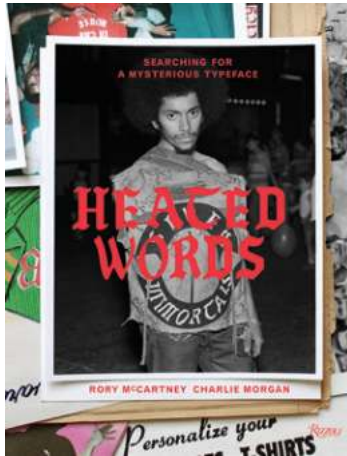
JAN TSCHICHOLD, *Quousque tandem...*
in “Print” (January/February 1964)

Heated Words

Searching for a Mysterious Typeface

By Rory McCartney and Charlie Morgan
288 pages, hardcover, \$65
Published by Rizzoli
rizzoliusa.com

Why did an enigmatic typeface permeate a variety of youth subcultures—from punk rock groups to student athletes to activist organizations—in New York City from the 1970s onwards? *Heated Words: Searching for a Mysterious Typeface* by Rory McCartney and Charlie Morgan attempts to answer this question by chronicling the history of a typeface that the authors refer to as “hw.” Its origins begin in 1140 CE, when monks used handwritten calligraphy in gothic capitals known as “blackletter” to pen French religious manuscripts. Since then, the sharp, stylized typeface has evolved: inventions like the Gutenberg press allowed for a more widespread use of blacklettering, which made it easier for sports teams and military organizations to personalize uniforms. But hw ultimately solidified its place in modern youth subculture when social organizations—including activist groups such as the Young Lords and hip hop artists like Biz Markie—used heat presses to affix letters onto garments during the ’70s and ’80s as “the desire for individualism drove an escalation in personalization.” hw particularly fit for heat press lettering because “its curved edges set it apart, giving it a more ‘pop’ appearance and also making it easier for ... application.” Even as heat pressing waned in popularity, the typeface maintained its place in the subcultural canon, and streetwear brands such as adidas and Nike have used iterations of hw. Though this exhaustive account is sometimes difficult to trace, *Heated Words* is an impressive 288-page compilation of images, captions and detailed descriptions that provide clarity to a ubiquitous—albeit mysterious—typeface. —Isis Davis-Marks



Women of Type

A Global Collection of Lettering and Typography Work From Women and Nonbinary Creatives

By Jess Goldsmith



A print publication

supporting the online community of the same name founded by creative director Jess Goldsmith, *Women of Type* features the typography and lettering of more than 130 women and nonbinary artists from around the world, celebrating and affirming their creativity and contributions to the discipline. 185 pages, hardcover, \$45, Rodney K Press.

Cyrillize it!

A Guide on Cyrillic typography for graphic designers

By Yana Vekshyna



For those interested in learning the fundamentals of Cyrillic type design,

designer Yana Vekshyna provides an overview full of examples and aesthetic principles in her book *Cyrillize it!*. The author also explores the visual cultures associated with Cyrillic and the script’s relevance to multiscriptural design. 160 pages, hardcover, €34, Niggli Verlag.

Blaze Type

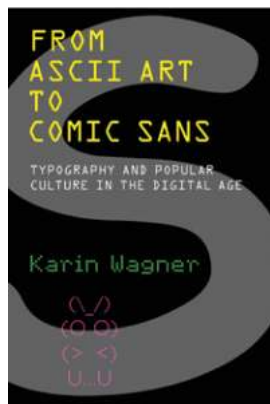
How to design fonts?

By Matthieu Salvaggio and Léon Hugues



With illustrations by designer Léon Hugues, *Blaze Type: How to design fonts?*

presents a comprehensive guide by Matthieu Salvaggio, founder of type foundry Blaze Type. Across seven chapters, Salvaggio introduces readers to concepts of type design that will appeal to beginners and inspire seasoned type designers. 166 pages, softcover, \$48, Lulu.



From ASCII Art to Comic Sans

Typography and Popular Culture in the Digital Age

By Karin Wagner
256 pages, softcover, \$40
Published by MIT Press
mitpress.mit.edu

In this impressive media archeological study, author Karin Wagner studies four phenomena: ASCII art, machine-readable fonts, the dot

matrix printer and the controversy around Comic Sans. While they overlap in the areas of typography, popular culture and computing, they have been overlooked or neglected in these disciplines. The book's through line is how they each stray from typographic traditions to unintended uses, and Wagner has captured people's feelings and memories toward these objects, as well as their political, social and cultural stakes.

One could not predict how the masses would have misused or misunderstood these practical technologies. ASCII, intended for computers to process numbers and print crude forms of text, became a medium for play and imagemaking. Machine-readable fonts, intended to support the banking industry, became an aesthetic signifier for

technology and futurity. The dot matrix printer, a flexible, affordable machine for information workers, became highly associated with its sound and an exploratory medium in musical performances. Comic Sans, intended as the friendly face of software for children, continues to be a controversial typeface that produces visceral reactions. A mere whiff of the font circulating on social media, and the internet is ready to pounce.

Wagner's contribution fills a major gap between the two worlds of use and misuse. The breadth of sources, from archival photography and film screencaps to font specimens and tweets, are expected of a study of pop culture in the digital age. Wagner provides the depth, weaving these fragments together with sharp analysis and engaging storytelling. —Florence Fu



Only on Saturday

The Wood Type Prints of Jack Stauffacher

By Chuck Byrne
239 pages, hardcover, \$80
Published by Letterform Archive
letterformarchive.org

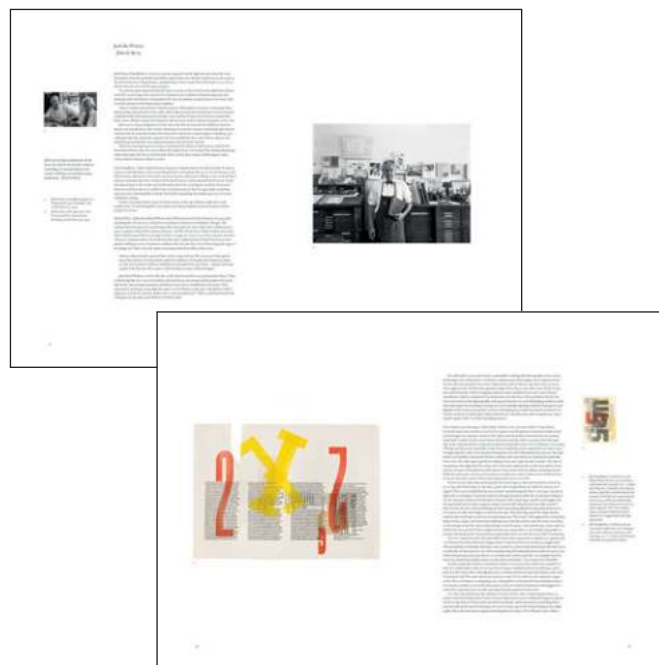
In 1936, sixteen-year-old Jack Stauffacher (1920–2017) started a printshop in his backyard with a small Kelsey hand-press printer and no formal training—just an enduring curiosity and passion for his craft. For 80 years, Greenwood

Press was noted for fine printing and book publishing with metal type. Stauffacher became a superb craftsman, recognized for his mastery of printing, typography and design. He received the AIGA Medal in 2004.

Only on Saturday is a showcase for Stauffacher's prints made from the 19th-century wooden type he collected since the 1960s. On Saturdays, he experimented with "typographic meditations" and considered them playful and secret. Combining and layering letters, he explored the positive and negative space they created and all aspects of their composition. In 1998, the completed images were published in *Emigre* magazine. "I don't like to call it art; I like to call it craft," Stauffacher said. Numerous collectors and museums, including the San Francisco Museum of Modern Art, have acquired and shown his work.

Editor and designer Chuck Byrne captures the energy of Stauffacher's prints within the book's spacious ten-by-fourteen-inch format. By

adding small studies and details on individual pieces, he further illuminates the complex printing process. *Only on Saturday* is also a biography, and a dozen contributors take readers inside their ambitious projects with the master printer. Their essays confirm his character: his love of literature, philosophy, art and conversation especially. While some repetition is inevitable, each adds an insight of Stauffacher as a gentleman and friend. —Ruth Hagopian



STUDIO

BY FRANCES
ARNOLD

YUKIKO

think it still exists, that freedom and hedonism,” says Johannes Conrad, cofounder and creative director of design firm Studio Yukiko’s Berlin birthplace and home. “But we’ve developed alongside the city; our priorities have shifted from grunginess to things like having a nice meeting room and a calm space.” Particularly known for its design direction of experimental print magazines, impactful identities for cultural institutions and playful campaigns for the likes of Nike, the agency may have evolved, diversified and gone international since its inception more than a decade ago, but it nevertheless continues to manifest that elusive Berlin spirit. “It used to be a lot more present; brands would come to us specifically to tap into the Berlin mindset,” says Conrad. “We do fewer of those projects than we used to, but when we speak, we speak loudly. I think this almost overly confident approach is somehow a bit Berlin—like a middle finger to the ideas of modernism, perhaps?” While this loudness doesn’t necessarily tally to a particular style or calling card, it’s an attitude that percolates Studio Yukiko’s diverse practice.

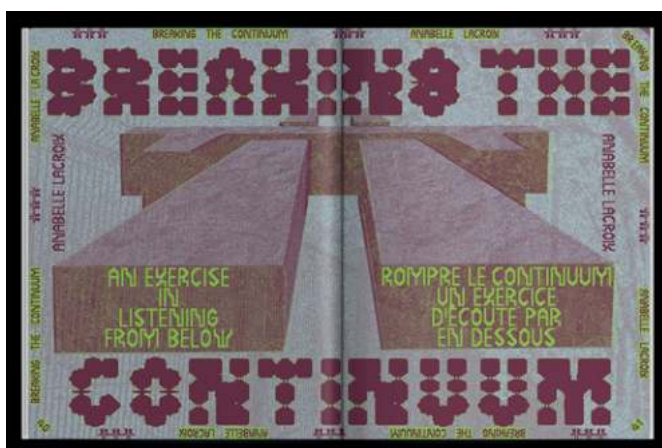
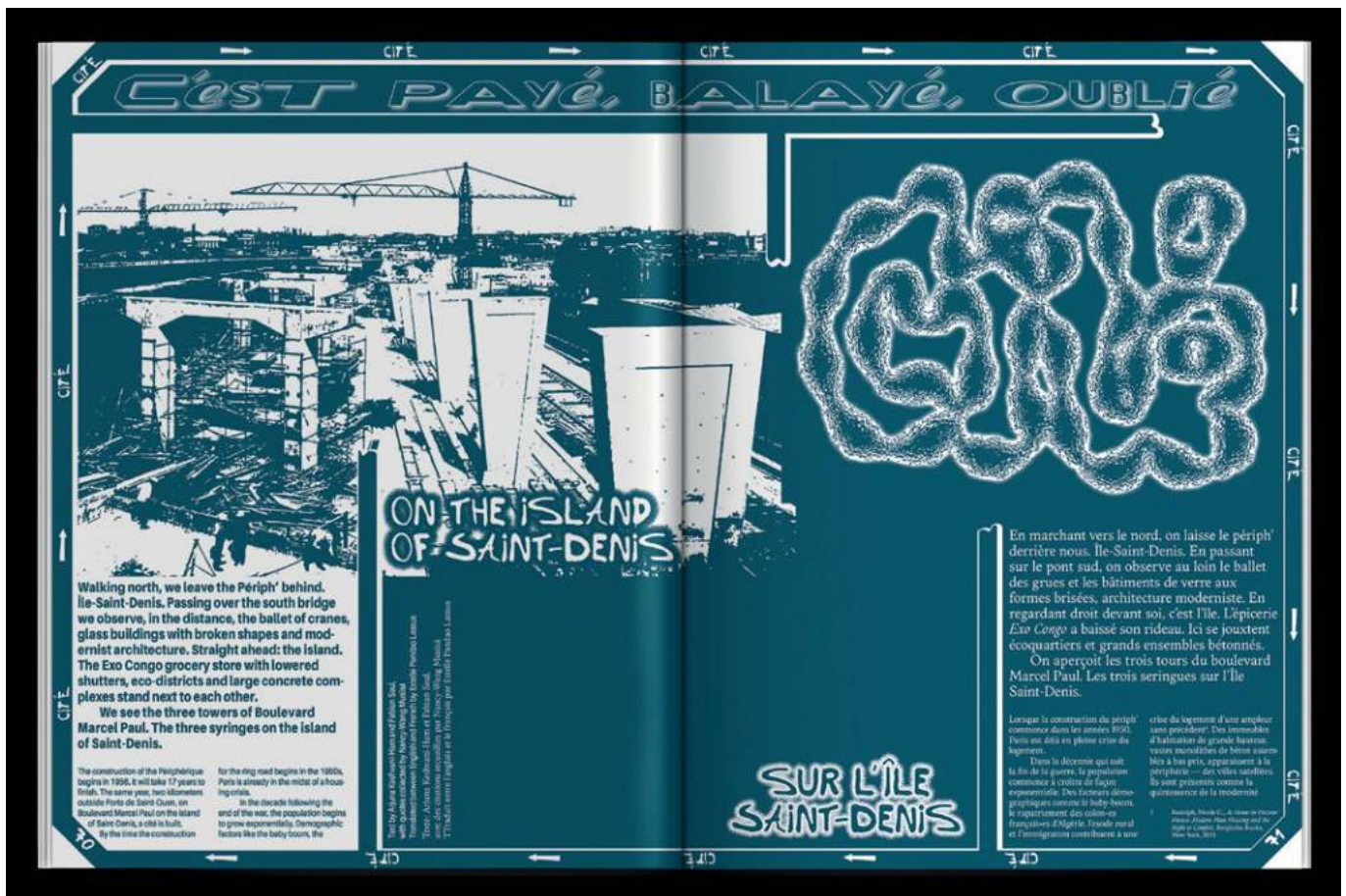
Conrad met his Studio Yukiko cofounder and fellow creative director Michelle Phillips when both were students at the University of Brighton in the United Kingdom. Conrad studied fine art with music, and Phillips was in the graphic design program. In 2012, the pair made the move to Berlin, “really to free ourselves from our day jobs at communication agencies,” as Conrad explains. On arriving in the German capital, they quickly found a studio in the iconic—and since demolished—Stadtbad Wedding: a complex of ateliers and workspaces inside a disused swimming pool in the city’s northwest. “We had some great parties there; it was a wild time,” recalls

Conrad. “We collaborated with friends who were set designers, photographers and filmmakers, and we were just able to create, away from the traditional client service mentality.”

At one such party, Conrad and Phillips met magazine editors Grashina Gabelmann and Fabian Saul, who were on the lookout for designers for a new project: a nomadic, biannual publication that would uncover the stories, characters and history of a single street as a microcosm of broader social trends. After launching in 2013 with an issue focused on Berlin’s Kantstraße, the award-winning *Flaneur* magazine has gone on to survey streets in Rome, Montréal, São Paulo, Taipei and, most recently, Paris, collaborating with local contributors on each issue. “*Flaneur* is more like a group show of artists and writers in the format of a magazine,” says Conrad. “It hasn’t got a traditional content structure of reappearing formats and so forth. I think that really hit a nerve in the editorial magazine circuit and coincided with a kind of second coming for print magazines,” he says of the project’s critical reception and the recognition it brought Studio Yukiko.

Catalyzed in part by the success of *Flaneur*, Studio Yukiko has grown up since its Stadtbad days: “We’re now ten people, predominantly women, and we come from all corners of the world—I think I’m the only German,” says Conrad. As they’re highly collaborative in approach, print publications remain an arena for experimentation for the studio. Take the magazine *SOFA*, for example, which launched in 2016 to decidedly mixed feedback: “People hated it,” says Conrad. “I remember being in a bar, and some designer came up to us and said it was the worst magazine ever and looked horrible! But that’s the thing: it wasn’t about looking nice.” Aimed at a younger Gen Z

Right: Editorial design for *Flaneur* magazine. “What could be more hostile to flaneuring (‘strolling’) than a highway? And yet, we have walked [on one]. We released this issue of *Flaneur* on the 50th anniversary of Paris’s Boulevard Périphérique highway. This street not only takes us to the border of the inner city of Paris and to the question of how its centralist power relates to its neighboring cities, but also to a hidden meaning of the word *boulevard* beyond its bourgeois glamour: a frontier, a device of control and fortification. Given the huge impact Parisian city planning and storytelling had on other cities, it’s a street that leads us to what is at stake locally while also highlighting urgencies transcending this road.” Michelle Phillips, art director; Sebastien Millot, design director; *Flaneur*, client.





© Christian Werner

contingent, the magazine's lowbrow, cyberspace aesthetic—printed on inexpensive newsprint—was an ahead-of-its-time playground for Studio Yukiko's palpable interest in youth, meme and internet culture. "It started as a fun project for us to flex our design muscles and creativity," explains

Conrad. "Of course, we can do clean; we can do modernism. But that's not what really interests us. *SOFA* was about questioning the status quo of design and trying things out. But remember that was seven years ago; I think we're much more used to [this design aesthetic] now."

In Studio Yukiko's printed publications, design mirrors content in bold, unexpected ways to elevate reader experience. Case in point: *Making Futures*, a 2022 book born from an action-based research project between architecture collective raumlabor and the Berlin University of the Arts, published by Spector Books and shortlisted for Germany's *Schönsten Deutschen Bücher* ("Most beautiful German books") award. Across essays and photography, contributors consider the role of architecture in the 21st century through the lens of diverse disciplines, collectively envisaging a more equitable, sustainable future. The book itself responds to this vision and approach by way of a printing and design process that uses minimal ink and maximizes space. For example, the front cover features an essay; inside, margins are used for horizontal annotations and footnotes. Reinforcing the nonhierarchical ideology of the collective behind the book, multiple texts run together on the same page, and they are presented in exclusively open-source fonts. "It was a very challenging [and] fun project to work on," says Conrad. "Reading the book becomes a very visceral experience."

This conceptual approach particularly lends itself well to cultural institutions. "Working in culture is interesting for us because you don't have a specific product that you're marketing or must create a campaign for," explains Conrad. "Commercial or cultural, we always try to think of the bigger narrative, and how we can translate a curator's or director's vision." Illustrative of this process is Shedhalle, a Zürich-based exhibition space and laboratory for process-based art, or art in which the process of its creation is a visible and

fundamental part of the work itself. Fittingly for a venue focused on production and experimentation, Studio Yukiko took inspiration from microbiology: in its 2022 overhaul of Shedhalle's identity, the institution's logo appears as a molecular chain, for example.

Back in Berlin, the design firm's 2023 rebrand of Haus der Kulture der Welt (HKW) casts the multidisciplinary cultural venue as a living, breathing entity as opposed to a static institution; a pluriversity with an openness of attitude and fluid approach to hierarchical structures. At the same time, the new logo nods to what is fixed: HKW's landmark architecture and location on the edge of Tiergarten, Berlin's sprawling inner-city park. Bulbous and organic, the animated design recalls the venue's iconic "winged" roof as well as the natural biodiversity of its neighboring park. Its very literal flexibility, meanwhile, speaks to the institution's multi-genre interdisciplinarity. "This was rooted in the idea of the pluriverse: that many different voices and visions can happen at the same time," explains Conrad. "A changing logo made sense to us. But within that flexibility, we had to build rules. It's fun to explore those boundaries between rules and flexibility, to allow enough room to play without losing recognizability. It's similar to how we approach *Flaneur*. Pushing ourselves to not get bored by our own systems keeps things exciting."

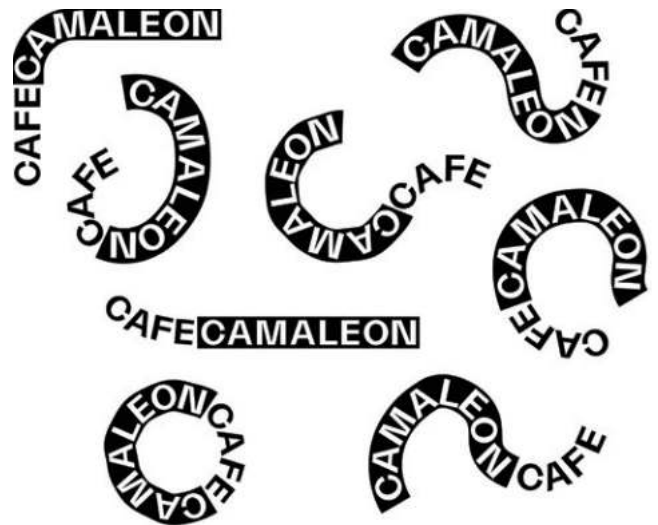
On the balance that Studio Yukiko strikes between cultural and commercial briefs, Conrad notes: "I think what's really interesting is what we can learn from each of these two worlds and what each can bring to the other. For example, the cultural side can be very experimental and open in terms of visual languages. That's something we try to bring to commercial projects."

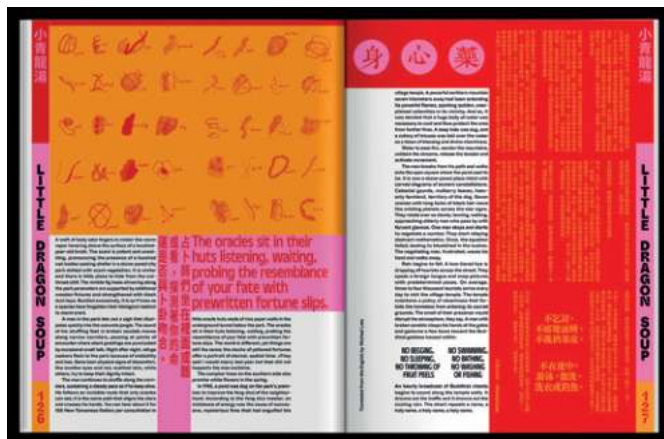
Illustrative of this dynamic is a longstanding partnership with Nike Berlin, which began with a commission from ad agency Wieden+Kennedy for the 2018 local campaign *Lauf Nicht. Renn.* ("Don't Run. Race.") Collaborations with a slew of Berlin creatives resulted in a series of ten posters incorporating graphics and fonts that, although not typically associated with the brand, felt very Berlin.

The partnership has continued with milestone projects such as an apparel range for Nike's sponsorship of the pandemic-canceled Berlin Marathon in 2020, complete with safety pins

Above: Co founders Michelle Phillips and Johannes Conrad.

Right: Identity for **Cafe Camaleon**. "Located in Berlin's vibrant Mitte neighborhood, Cafe Camaleon is a casual and somewhat existential dining experience situated on the ground floor of the elegant Casa Camper Hotel [owned by footwear company Camper]. The shoe brand's first restaurant takes its name from its first shoe design, the Camaleón, which was originally worn by farmers in the Mallorcan countryside. In homage to its history, Cafe Camaleon offers fresh, seasonal dishes prepared with homegrown ingredients in a playful setting. As the Camaleon says, we're nothing if not a cosy mediterranean canteen." Ira Ivanova/Michelle Phillips, design directors; Tina Cucu, project manager; Johannes Conrad, project director; Camper, client.







shaped like Nike's iconic swoosh as a nod to the city's punk past. Last year's output for the sports brand included a toolkit of science-inspired graphics and typographic titles for Talking Trash, a campaign featuring marine biologist Dr. Ayana Elizabeth Johnson and filmed in conversation with singer-songwriter Billie Eilish.

Experimental typefaces were similarly central to a wide-ranging commission from CARIAD, Volkswagen Group's automotive software company. Studio Yukiko's remit spanned brand and corporate identity design, brand strategy, and employer brand strategy. Uniting these various components was a system of 26 glyphs; comprising dynamic and directional lines, arrows, and curves, the code alludes to the act of computer programming itself, all the while injecting energy and movement into everything from billboards to conference architecture.

"We think about things like the current needs of the studio, as well as things like mental health and everyone's energy levels, when assessing whether we can take on a job or not," explains Conrad about how the team selects projects. "Ultimately, it comes down to whether the brief is interesting to us." Happily for both the team's current wellbeing and future engagement levels, there's much



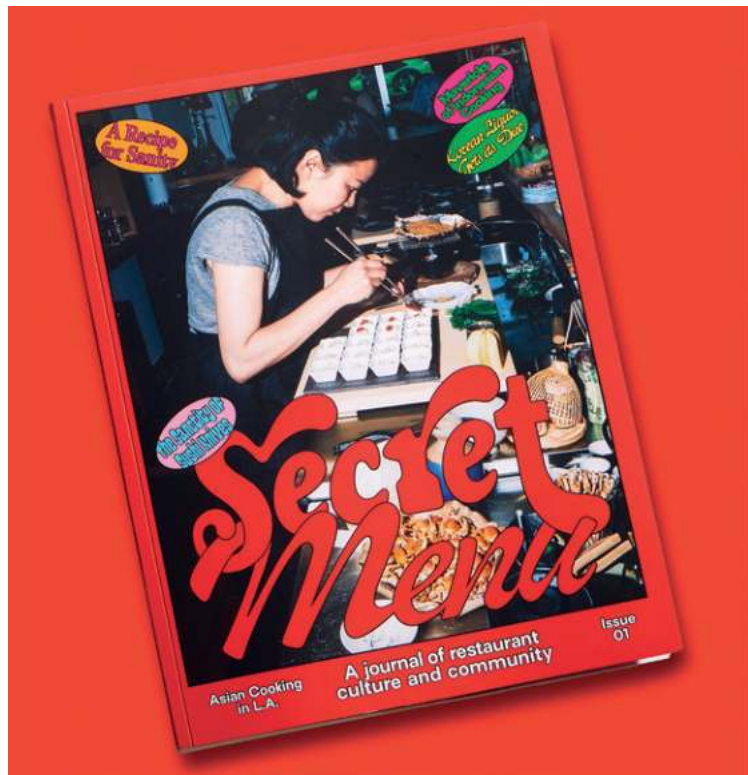
Left: Editorial design for *Flaneur* magazine. "In Taipei, no space is left wasted. Along Kangding Road and Wanda Road, signs jostle from building walls, bright colors flash from concrete apartments and information boxes crowd every surface. This issue of *Flaneur* magazine dives into the hidden stories taking place on these overlapping roads, introducing readers to the neighborhood through the eyes of local artists, writers, activists and residents." Sebastien Millot/Michelle Phillips, art directors; Hsieh Meng-Jin, designer; Michelle Phillips, design director; Johannes Conrad, creative director; Flaneur, client.

Identity for **Dazed Live**, a festival held by *Dazed* magazine. "To mark its momentous 30th anniversary, *Dazed* held a two day festival at its London headquarters at 180 The Strand. Our visual identity for the festival embraces the shifting spaces between what's defined and undefined, employing the lenticular effect as a device for digital and spatial applications." Danny Gray, designer; Ira Ivanova, design director; Michelle Phillips, creative director; Tina Cucu, project manager; Dazed, client.

This page: Posters for Zurich-based art exhibition space Shedhalle's exhibition series **ProtoZone**. "Overlooking Zurich from its lakeside site, Shedhalle has carved out a new space for celebrating process rather than product, becoming one of the most interesting exhibition spaces for contemporary art in Switzerland. Shedhalle's programming actively seeks to break down the borders between art and science, institution and audience, and research and practice, largely through its experimental exhibition series *ProtoZone*. In this setting, cross-genre collaboration and ideas of openness are given space. Taking inspiration from microbiology, where systems and structures rely on one another and grow from each other, as well as ecofeminism and science fiction, Shedhalle's identity understands that everything's connected." Klara Troost, designer; Tina Cucu, project manager; Shedhalle, client.

to look forward to on Studio Yukiko's horizon. This includes publications with Creamcake, Berlin's interdisciplinary art and music platform focused on club nights and events; and developing the brand identity for Polyton, a new German music award. Particularly intriguing is a video game for German telecommunications company Deutsche Telekom aimed at the yet uncharted Gen Alpha demographic.

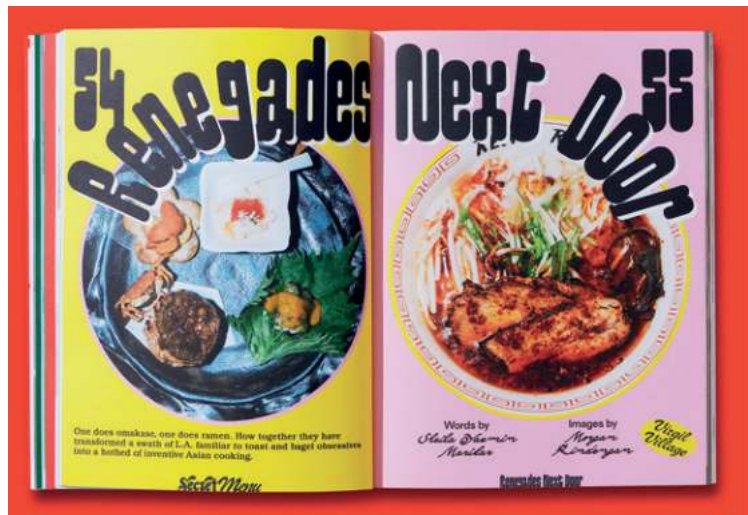
"There are some really fun and exciting things," says Conrad of the studio's upcoming schedule. "We want to continue merging lowbrow with highbrow." Loud, unashamedly bold and always playful, Studio Yukiko's visceral blend of internet culture, conceptual thinking and left-field solutions is set to keep on pushing boundaries both in Berlin and beyond. **ca**

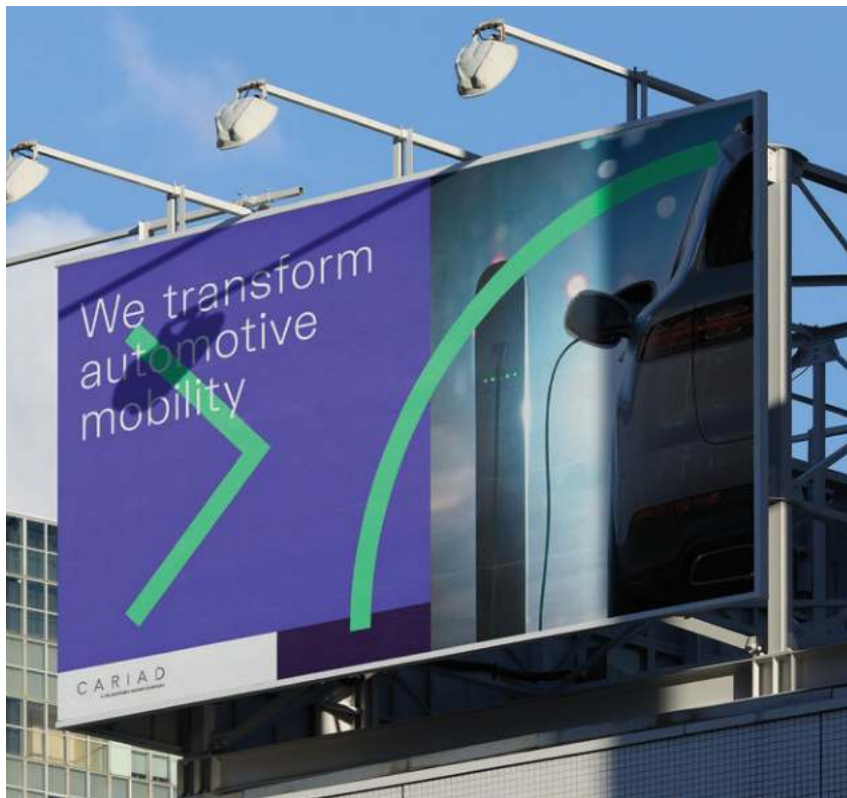


This page: "Secret Menu is a new print title from DoorDash that takes a behind-the-scenes look into local food culture, starting with Asian food in Los Angeles. The magazine is founded on the belief that there is more to restaurants than food and goes deep into the communities forged by chefs and owners, examining how their businesses connect to neighborhoods. We wanted the magazine to look as yummy and creative as cooking itself, with diverse design ingredients, mouthwatering typography and nutritious color palettes." Sebastien Millot, art director/design director; Tonia Kozlova, designer; Michelle Phillips, creative director; Tina Cucu, project manager; DoorDash, client.

Right: Identity for **CARIAD**, Volkswagen Group's automotive software company. "CARIAD unites software departments across the entire Volkswagen Group to imagine a new world of digital experiences. Our brand platform presents its endeavor in an engaging, focused way. A playful coded device visually encapsulates its core pursuit, making use of clean typographic elements to gesture toward the symbols of computer programming. The device can be used in two ways: playfully codifying messages and adding rhythm and energy to a range of applications. To bring code to the road—that's the mission." Florian Karsten, typeface designer; Volkswagen Group, client.

"What spatial dynamics emerge when we turn our practices away from the neoliberal era, with its obsessions with growth and profit? Shortlisted for the 2023 *Schönsten Deutschen Bücher* ('Most Beautiful German Books') Prize, the book **Making Futures** outline communal exchange practices that center around the roles of architecture in the 21st century. For this publication, we proposed a book layout that maximizes the use of space to reduce waste while printing. Simultaneously, its nonhierarchical, flexible modules enable content to shift across pages and permit multiple ways of reading, enhancing the plurality of featured voices. Only open-source typefaces were used." Sebastien Millot, designer; Berlin University of the Arts/raumlabor, clients.





Worlds Atop Your Table

Four Boardgame Illustrators

By Michael Coyne

For more than a decade now, boardgames have been experiencing a renaissance that has taken the genre to new heights. Think of the tactile pleasures of moving a piece around a board but combined with the imagination of complex tabletop role-playing games (RPGs) like *Dungeons & Dragons* or the strategies of card games like *Magic: The Gathering*. And to anchor these games in the minds of their players, illustrators have brought their penchants for worldbuilding and character design to create games that often feel like interactive works of art. I spoke to four illustrators—some who create specialized assets and some who design whole games on their own—about what attracts them to boardgames and about the community that has emerged from the industry.

Francesca Baerald

On her website, Reggio nell'Emilia, Italy-based illustrator Francesca Baerald describes herself as a “freelance artist and cartographer,” which makes sense given the numerous maps she’s designed and painted for tabletop games. Replete with details, her work transforms and distills the worlds players imagine into physical artifacts. “Behind each game, there’s an extraordinary amount of lore and game rules to consider,” she explains. “I’d like for players to be 100 percent involved in the setting, and to do so, I must know the game as best as I can. I always strive to give my work authenticity through detail and refinement that can come only from a deep knowledge of the project.”

Growing up, Baerald always knew she wanted to be involved in a creative career, and right out of a three-year program at the Scuola Internazionale di Comics (“International School of Comics”) in Rome, she took a position as a freelance artist at an Italian gaming company. A decade has passed since then, and Baerald has never looked back. “I can say that giving my passion for drawing a shot was the best choice of my life,” she notes.

Primarily working in ink, acrylic, oil and watercolor on stretched cotton paper, Baerald loves using physical media for its tactile feedback and fleeting materiality, which helps her connect the importance of creating her work. But above all, her inquisitive research processes and attention to detail contribute most to her success. Take, for example, her work for the card-based RPG *Legend of the Five Rings*, one that she lists as a favorite project. “I created a great amount of

maps and illustrations for it using a style inspired by sumi-e,” she says, referring to the Japanese ink painting technique. “I deeply enjoyed studying that art technique, and even today it is one of the styles I find most pleasant to use in my works.”

Damien Mammoliti

For Vancouver Island-based illustrator Damien Mammoliti, his entrance into boardgames began with a commission from Polish game developer CD Projekt Red for *The Witcher Adventure Game*, a tabletop game set in the world of fantasy franchise *The Witcher* and released in 2014. After completing that, he was contacted by Calgary-based company Roxley Games for *Brass: Lancashire*, a reboot of the 2007 simulator tabletop game of an Industrial Revolution-era economy. The rest just fell into place.

Mammoliti, who works completely digitally, says that the main consideration illustrators must take when creating work for boardgames is how the art will function. “Boardgames [are art that’s] meant to be interacted with in a tangible way on your table,” he says, “so when considering art [for them], you must consider bleed cuts and user interface. In the case of cards, there will often be a large amount of user interface printed on top of the illustration, so you need to work around that UI to make a decent composition.”

Among his favorite games he’s worked on are *Dungeons & Dragons* (D&D) and *Pathfinder*, an RPG based on the rules of D&D’s third edition that was used until 2007. Another he mentions is *Radlands*, a card-based boardgame where players battle against each other as well as a harsh post-apocalyptic setting. Its vibrant neon palette and cyberpunk inspiration provided a fun departure from Mammoliti’s typical work. “Being able to go wild with the colors and expressive nature of the illustrations was a breath of fresh air,” he says.

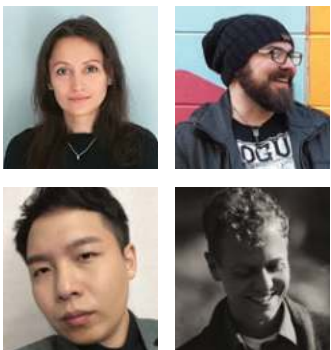
Russell Dongjun Lu

An illustrator based in Wellington, New Zealand, Russell Dongjun Lu initially wanted to draw for comic books, even while pursuing a university degree in engineering. Upon graduation, he found work as a concept artist for video games when Jamie Jolly, a boardgame designer and Lu’s friend, contacted him in 2017 to work as the art director for the game *Oathsworn*, a boardgame on which Baerald worked as well. Set in a dark medieval fantasy setting with interactive maps and detailed miniatures of player characters and monsters,

Right: “*Distant Shores* is the sequel to *Sleeping Gods*, a game that made a lot of waves in the industry,” says Ryan Laukat. “This boardgame had to live up to the art quality of its predecessor, which was crafted not only to be a satisfying game, but an artistic treasure chest filled with life and color. I carefully selected the painterly style of the maps and illustrations to reflect the depth of the world and the stories within it. This made *Distant Shores* stand out as a truly unique boardgame experience.” Ryan Laukat, designer/illustrator; Red Raven Games, publisher.



FOUR BOARDGAME ILLUSTRATORS



Oathsworn pits up to four players against a hostile world to fight for humanity's survival. The concept intrigued Lu—whose work often centers on characters that tell their stories through their appearance—and the project became his entry point into the world of tabletop games. “I’ve

found that there isn’t much

difference between working as an artist in the video game industry and the boardgame industry,” he observes. “Both have allowed me to use my creative skills and bring imaginative worlds to life, and I’ve purely enjoyed it.”

When asked about what design elements illustrators need to consider for boardgames, Lu points to three different facets. First is clarity and readability, as artwork might be printed on small pieces or cards with limited space. “Distinctive silhouettes and well-defined details can make a big difference,” Lu notes. Second is how the game’s interactivity impacts its artwork. “Think about how different components of the game interact visually,” he explains. “For example, characters may need to fit onto specific game cards or standees, so their poses and sizes should be compatible [with these pieces.]” Finally, production constraints dictate the amount of detail that illustrators can imbue in their work, especially regarding 3-D character design or map design. “Designs should account for factors like moldability, assembly and paintability to ensure a smooth production process,” Lu explains.

Ryan Laukat

Salt Lake City-based illustrator and designer Ryan Laukat began creating tabletop games in his youth, sketching and designing maps and decks of cards for his own creations either digitally or in watercolor. To get into the industry, he attended local events and game design conferences; eventually, he got hired as an illustrator on the boardgame series *Bridge Troll* by publishing company Z-Man. “I traveled to [the boardgame trade show] SPIEL in Essen, Germany, and just walked the booths giving out cards and showing my art,” he explains. “I got a couple more jobs and started taking any jobs I could find.”

But as he finished more games for other companies, he realized he was developing skills to publish his own, and soon he founded publishing company Red Raven Games. “As soon as [my] titles were selling and there was demand for more, I dropped all my freelance work and just illustrated my own boardgame designs,” he says.

Laukat chooses to work completely digitally as that helps him keep track of all the game components and how they interact with each other. He notes that illustrating for boardgames requires some design knowledge. “Especially in smaller projects, you’re not just illustrating; you’re doing graphic design and preparing print files with cut lines and bleeds and using programs you may not have needed if you were just illustrating,” he explains. “And, in this industry, you’re always thinking about table presence. When you set a game up on the table, you want its components to draw your players in. It’s like an advertisement to sit down and play when you [see the game] already looks fun.”

His favorite games tend to take place at sea, as Laukat has an affinity for the ocean and the drama of sailing. “*Islebound* was the first game I published with a seafaring theme, and I still love the deep blue-greens on the cover and the quirky details and vivid colors of the port towns,” he recalls. “*Sleeping Gods* also captured my love of the sea, maps and sweeping landscapes. I was able to paint an atlas full of maps across all different types of terrain and climates because it was basically an entire world in full-color illustration.”

A booming market for illustrators

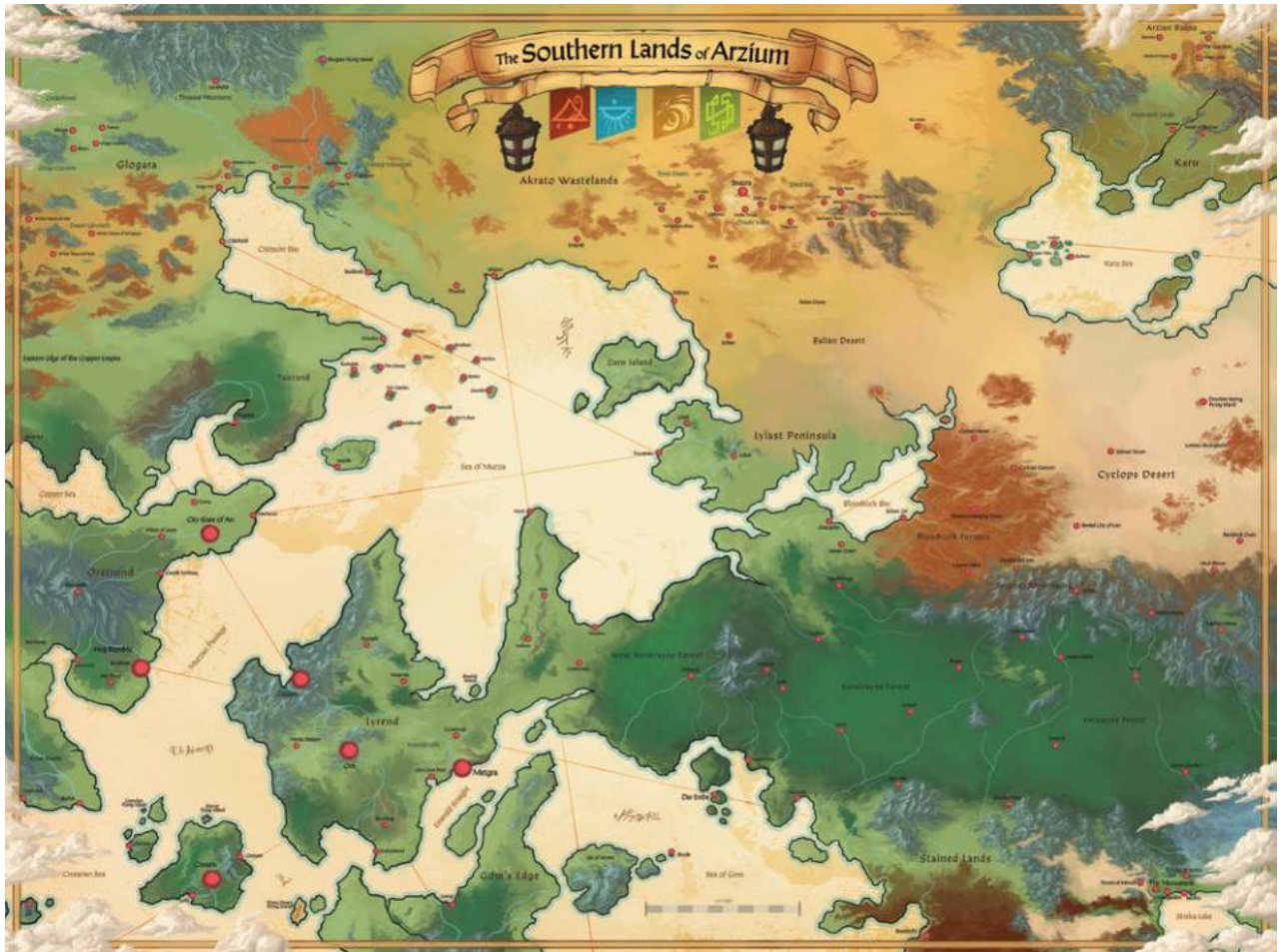
While it may seem daunting, there are less barriers to entry in the world of boardgames than might first appear, with the relative size of the industry, the number of independent publishers and the diversity of art styles in games. Mammoliti advises to create a portfolio that will grab the attention of art directors: “It’s not [always] who you know in this sort of industry—though it can be at times, since it’s small,” he says. “If you maintain a great and cohesive portfolio, inquiries will likely come your way!”

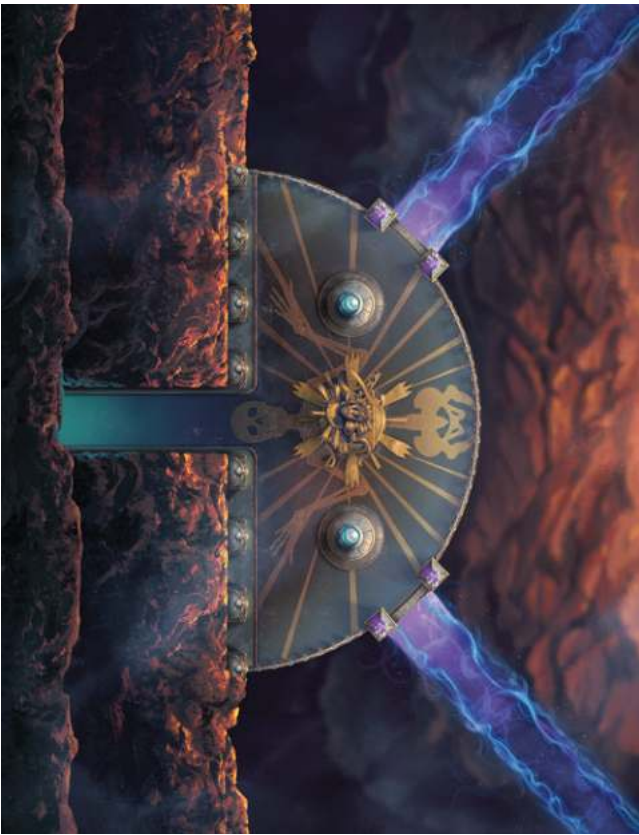
Laukat notes that now, when he attends tabletop gaming conventions and trade shows, the explosion of varied games has taken him by surprise. “You walk through a convention and see classic fantasy games; party games; sleek, modern

From top, left, Francesca Baerald, Damien Mammoliti, Russell Dongjun Lu and Ryan Laukat.

Right: “Each game in the *Arzium* series has a life of its own—a community, locale, creatures and characters,” says Ryan Laukat. “Eventually, we had so many games with locales in this curious place that we needed a way to show players how everything fit together. The *World of Arzium* map creates a gratifying picture of the work I’ve done over the past decade and more.” Ryan Laukat, designer/illustrator; Red Raven Games, publisher.

“An illustration for the game *Pathfinder’s Book of the Dead* supplement book for all things necromancy in its universe,” says Damien Mammoliti. “I was taken with portraying spirits that weren’t meant to be terrifying or grotesque, but rather like ancestors or near-forgotten souls. It was a fun challenge to include some personality within the subjects.” Damien Mammoliti, illustrator; Sarah Robinson, art director; Paizo, client.







FOUR BOARDGAME ILLUSTRATORS

graphic design; and lush, fantastical work,” he says. “You see horror and humor and romance and history. It’s all there, and it’s getting more imaginative.”

For Lu, the future of tabletop gaming looks exciting with new releases becoming increasingly innovative and diverse.

“New games with unique styles, mechanics and captivating narratives are being released every month,” he notes.

“This also opens opportunities for artists and creators to explore different themes and artistic directions.”

Baerald, however, suspects the market has become saturated with too many games and may start to change course, creating both broadly appealing titles for beginners and more complicated ones for veteran players. “I believe there will be more curated and special edition games that will attract appreciators, so there will probably be an increasing gap between easy-to-grab games and high-quality productions,” she says.

While many players enjoy boardgames because they require friends to be in the same room together, the increasing access to XR technology has also impacted the industry’s landscape.

“In past years, digital [technologies] have been creating a whole new way of playing tabletop games,” Baerald explains, and notably, game designers have increasingly turned to



Left: “This **battle map** in *Fables: Citadel of the Unseen Sun* features a section of a dungeon that led to a potential boss area,” says Damien Mammoliti. “When working with top-down maps like this, it’s fun to include ideas and imagery with the ground texture, such as emphasizing the undead nature of the area by including an ornate skeleton in the floor pattern.” Damien Mammoliti, illustrator; Zoe Robinson, art director; Ghostfire Gaming, client.

“This challenging task asked for a world map that featured mostly islands upon a starry sky-like sea, the main feature of the *Fables: Pirates of the Aetherial Expanse* setting,” says Damien Mammoliti. “I added style and magic to the map while offering some grounding to the scenery that made the scene more pirate-themed.” Damien Mammoliti, illustrator; Zoe Robinson, art director; Ghostfire Gaming, client.

“A warrior character design for *Oathsworn*,” says Russell Dongjun Lu. “Hailing from a land of fire and ice, the **Ursus** are born in hardship and forged by the elements. A nomadic people, they live for great hunts and the chance to carve fresh stories into their armor.” Russell Dongjun Lu, designer/illustrator; Shadowborne Games, publisher.


This page: “A character design for my personal project,” says Russell Dongjun Lu. “The woman wears the rare spirit-white **wolf skin**. Under the wolf, the girl’s eyes are cold like a beast’s.” Russell Dongjun Lu, designer/illustrator.

Sylvan Ranger. “A collaborative work for *Oathsworn* with Shadowborne Games cofounder Toby O’Hara, who provided me with a great 3-D sculpture to start the design,” says Russell Dongjun Lu. “The Sylvan, a humanoid race that evolved from plants, make weapons from tree sap and plant fiber that are stronger than steel when hardened.” Russell Dongjun Lu/Toby O’Hara, designers, Shadowborne Games, publisher.

FOUR BOARDGAME ILLUSTRATORS

phone apps and AR to enhance gameplay. “When smart glasses become a real thing, the boundaries between tabletop games and videogames will blur very quickly,” she continues, “[but] many players appreciate tabletop games because they want to disconnect from the digital world. Some of us will always love to throw dice, feel a worn playing card in our hands or fiddle with a game piece while choosing our next action.”

And, as AI existentially threatens the work of creatives everywhere, Lu believes that illustrators who develop the skills to create consistent worldbuilding have nothing to fear. “AI can streamline processes and offer new creative possibilities, but the artistic vision and storytelling skills of humans are things you can’t replace,” he notes. “Artists play an important role in creating game worlds, captivating illustrations and unique characters that are essential to the success of tabletop games.”

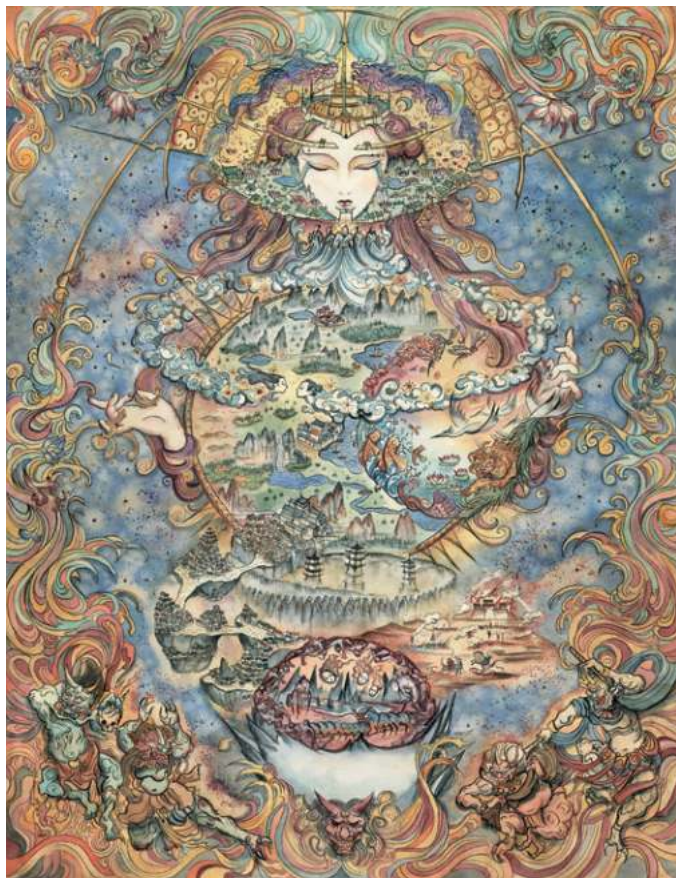
Most importantly, the tabletop gaming industry fosters an irreplaceable community among its artists and designers. “This is a community where people stay involved and invested,” Laukat says. “I think the boardgame industry is a place where people not only find entertainment but opportunities to pursue their creative passions. And that makes me proud to be a part of it.” 

This page: “I painted **Celestial Realms** for the game *Legend of the Five Rings*, a beautiful setting inspired by Japanese culture,” says Francesca Baerald. “This illustration depicts the afterlife in its setting, describing its places, mythology and gods, but I included my own view on life and death, their connection to each other and the balance in their existence.” Francesca Baerald, illustrator; Jeff Lee Johnson, art director; Fantasy Flight Games, client.

“I painted **The Sorcerer** in acrylics on paper for the card game *Sorcery: Contested Realm*,” says Francesca Baerald. “For this game, I had the honor of painting not only card illustrations, but also the images used for the card backs and for promoting the game. I’m still working on many paintings for *Sorcery* and really enjoying it!” Francesca Baerald, illustrator; Erik Olofsson, art director; Erik’s Curiosa, client.

Right: “A few years back, I had the pleasure of collaborating with Shadowborne Games and created many maps for *Oathsworn*,” says Francesca Baerald. “The city of Bastone represents the start of all adventures in the game. I drew the city’s numerous locations in a way that was both practical and aesthetically pleasing while decorating the border with iconic elements from the game’s setting.” Francesca Baerald, illustrator; Jamie Jolly, art director; Shadowborne Games, client.

“While planning the visual composition of the map of **Highsalt**, my intent was to include esoteric symbols suggesting occultism to reflect the setting of the RPG *Blackbirds*,” says Francesca Baerald. “A triangle shape seemed the perfect solution for this goal, so I built the city of Highsalt around a pyramidal focal point, giving the illustration a stern, dark, evocative look.” Francesca Baerald, illustrator; Mary Gumpert/Hannah Hahn/Rob Sather, art directors; Ryan Verniere, lead designer; Andrews McMeel Universal/Black Triangle, clients.







EINLADUNG ZUR VERLEIHUNG KULTURPREIS 2023 UND FÖRDERPREISE 2023

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Kulturpreis 2023
Choreograf:in, Performancekünstler:in

HEINZ HELLE
Förderpreis 2023
Schriftsteller

IKAN HYU
Förderpreis 2023
Band

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19 Uhr, anschliessend Apéro riche
Kaufleuten Festsaal
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Vorsteherin der Direktion
der Justiz und des Innern

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Simon Grab x MX Blouse
(Zürich/Johannesburg)



Kanton Zürich
Regierungsrat

Illustration: Aurelia Peter

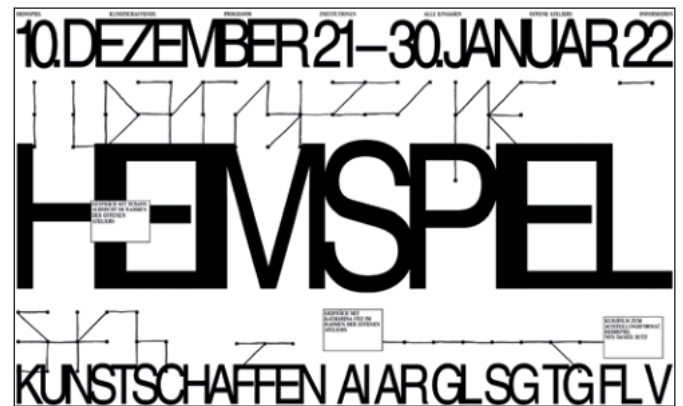
FRESH AURELIA PETER



© Louis Zaucher

Surrounded by the inspiring creative scene of Zurich, designer Aurelia Peter loves to invent visual solutions that continually take new approaches to design. “I want to break new ground in design, so I like to linger in my process and discover its boundaries,” she explains. “I like overcoming stagnation in my work and creating new things.” As Peter always knew she would enter a creative career, she apprenticed at several design studios around her hometown of St. Gallen, Switzerland, before studying typography and visual communications at the Zurich University of the Arts. Upon graduating, she founded her own design studio, where she combines traditional approaches to Swiss graphic design with deliberate rule-breaking for clients in the fields of architecture, education, fashion and culture. “Oftentimes, I try to find new visual and design approaches through experimental design, where I try out unconventional or analog techniques,” Peter says on her process. “Personally, I find it necessary to make a lot of sketches and manual designs before I start the first digital designs. This helps me find new concepts and offers a more exciting way of dealing with typography, forms and contrasts.”

aureliapeter.ch



1. "Invitation card for the award ceremony of the Zurich Culture Prize and the Zurich Promotion Prize, led by the Fachstelle Kultur Kanton Zürich ("Department of Culture of the Canton of Zurich;") Fachstelle Kultur Kanton Zürich, client. 2. "Identity, art direction and web design for *Heimspiel* 2021, an exhibition of regional art in eastern Switzerland; Vorarlberg, Austria; and Liechtenstein." Aurelia Peter/Laura Prim, art directors; Nina Keel/Anna Vetsch, project directors; MODERN, programmer; Heimspiel, client. 3. "*Horizonte* is a journal for architectural discourse by Bauhaus-Universität Weimar. Since the topic of this issue was 'listening,' the neon orange symbolizes 'stopping' to listen. Two different typefaces and sizes visualize the act of listening." Aurelia Peter/Silvan Possa, art directors; Lucia Verlag, publisher; Bauhaus-Universität Weimar, client. 4. "Poster for the solo exhibition *Gift* by Athens-based artist Iris Touliaoutou at Kunsthalle Basel in Switzerland." Kunsthalle Basel/Iris Touliaoutou, clients. 5. "*L'Atelier Magazine* is a student magazine of the architecture program at the École polytechnique fédérale de Lausanne ('Swiss Federal Institute of Technology Lausanne.') This poster announces the launch of its issue on 'identity.'" Aurelia Peter/Laura Prim, art directors; École polytechnique fédérale de Lausanne, client.

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2



FRESH DANI PENDERGAST

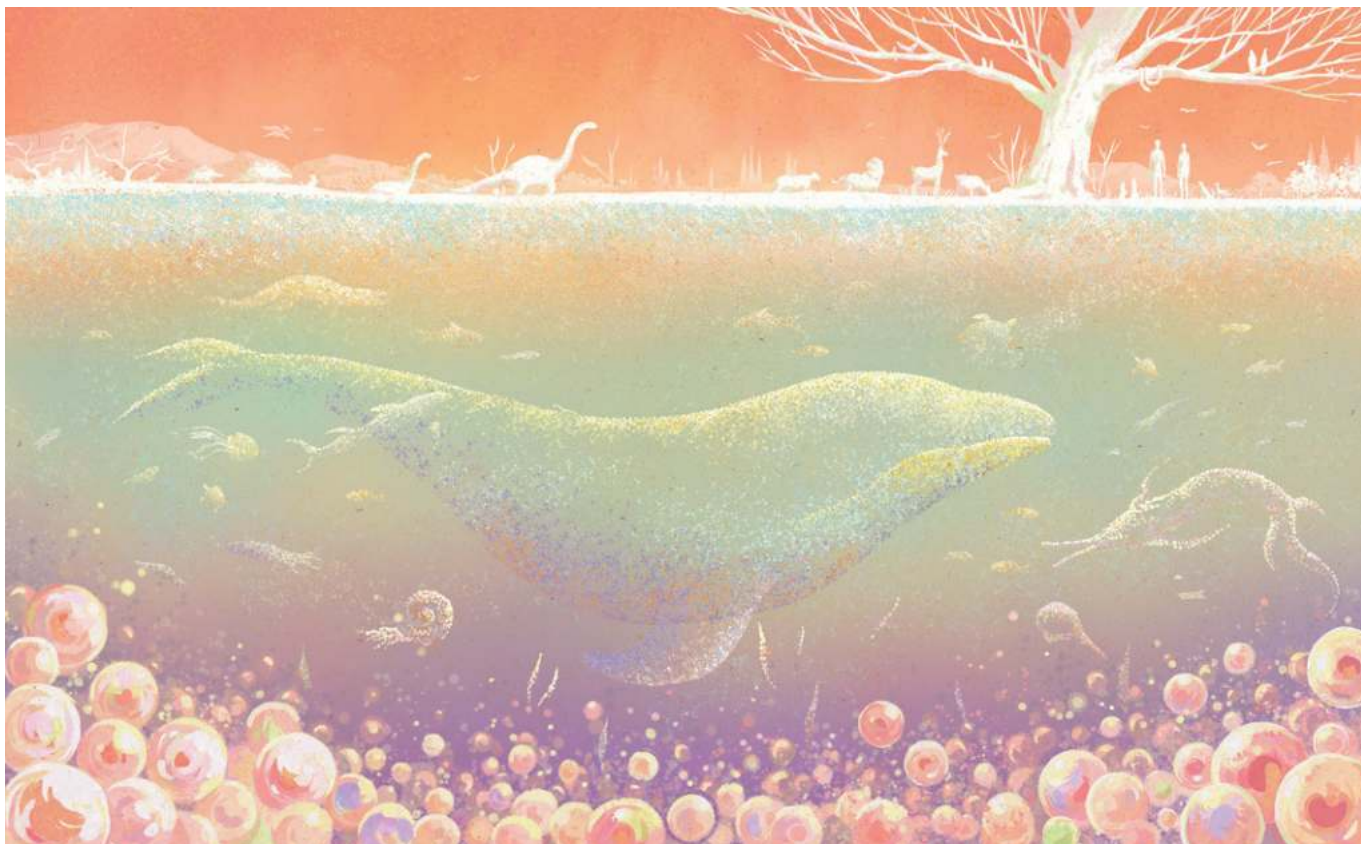


Boston-based illustrator Dani Pendergast views each piece of art she makes as an opportunity to push herself and expand her skills. “To grow as an artist, you need to be challenged in some way, whether that’s becoming a stronger draftsman, storyteller or designer,” she says. “Art education never ends. Improvement is limitless.” With the support of her parents, she discovered her affinity for drawing while growing up in Parkland, Florida, pursuing art seriously from high school and eventually graduating with an MFA in illustration from Syracuse University in New York. “Whenever I found something that fascinated me, I had the urge to draw it,” Pendergast recalls. “I got my masters to further develop my portfolio, and when I found the time, I took on editorial jobs to get my foot in the door of the industry before I finished my degree.” Having illustrated for clients from the *Boston Globe* to NPR to game publisher Wizards of the Coast, Pendergast has found her niche in drawing topics both surreal and bittersweet, noting that the theme of duality often emerges in her work. “It makes sense to me as a biracial woman,” she says. “Navigating what it means to be both Black and White and carrying those experiences inform my work I make today.”

danipendergast.com



1. "For a *Boston Globe* personal essay on inspiration." Omar Vega, art director; Boston Globe, client. 2. "Cover and interior illustrations for Leigh Bardugo's graphic novel *Demon in the Wood*." Kirk Benshoff, art director; Sunny Lee, designer; Roaring Brook Press, client. 3. "Cover for the short story 'Sisters of Saint Nicola.'" Irene Gallo, art director; Tor, client. 4. "*Shuri, Black Panther*. For Marvel." Adri Cowan, art director; Marvel, client. 5. Personal work. "Inspired by medieval tapestries and the Three of Swords tarot card." 6. "Cover illustration for *Full Pour* magazine." Lauren Buzzeo, art director; Full Pour, client. 7. "Album cover for *The Last of Us Part II: Covers and Rarities*." Mo Shafeek, art director; Mondo, client. 8. "Card illustration for card game *Magic: the Gathering*." Tom Jenkot, art director; Wizards of the Coast, client. 9. Personal work. "Part of a series reinterpreting the meaning behind tarot cards, this image is based on The Moon card." 10. "Cover for Allison Saft's novel *Down Comes the Night*." Kerri Resnik, art director; Wednesdays Book, client.

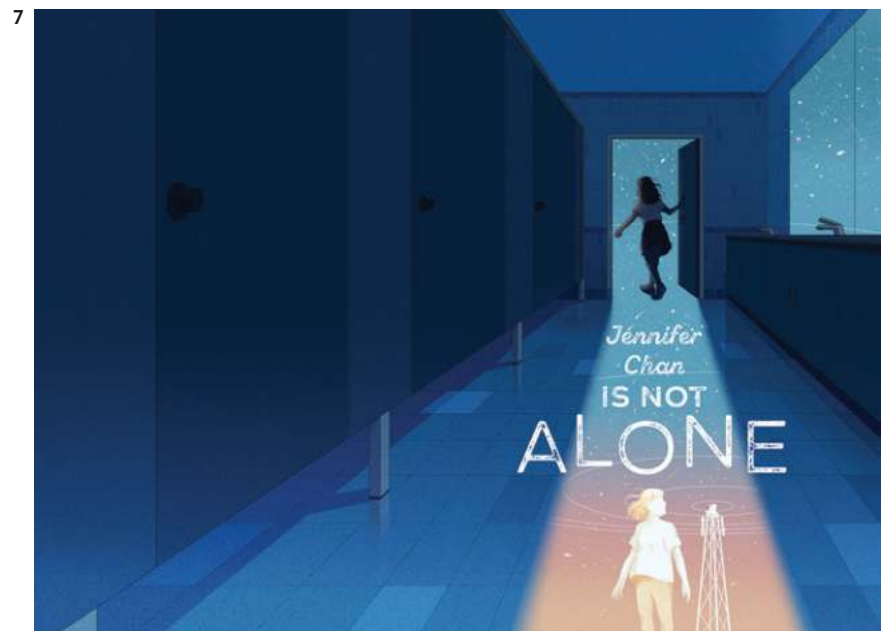


FRESH DION MBD



The transportive illustrations of Dion MBD reflect a life full of vivid experiences. Raised in Indonesia, going to high school in Singapore, and then attending the Ringling College of Art and Design in Sarasota, Florida, Dion MBD had always been drawing from a young age to bring his daydreams to life and then to contextualize the adventures he has had. “In between the [many countries in which I’ve lived], I traveled to other Asian and European countries,” says the illustrator, who now splits his time between Bandung, Indonesia, and Brooklyn, New York. “I’d try hard to live with the locals—literally live. There are so many details in life that we forget to appreciate.” He credits these experiences as being formative to his visual style, alongside photographer Ansel Adams, visual artists Mark Bradford and Cy Twombly, and musician John Mayer. Now, Dion MBD teaches classes in Bandung, hoping to show illustrators in the developing world what’s possible for them and promote independence in the industry. “Artists shouldn’t limit themselves to art—especially seeing how many of us are damaged by hustle culture,” he says. “I hope that, by getting to know me personally, people can see and feel that.”

dionmbd.com



1. "The book *Where We Come From* celebrates our origins through stories from the authors' diverse backgrounds." Danielle Carnito, art director; John Coy/Shannon Gibney/Sun Yung Shin/Diane Wilson, writers; Carolrhoda Books, publisher.
2. "The picture book *Tenacious: Fifteen Adventures Alongside Disabled Athletics* tells the story of brave athletes who use adaptive equipment." Christy Hale, art director; Patty Cisneros Prevo, writer; Lee & Low Books, publisher.
3. "*When We Were Them* is a bittersweet book about friendship and growing up." Karyn Lee, designer; Laura Taylor Namey, writer; Atheneum Books for Young Readers, publisher.
4. "*The Half-Orphan Handbook* tells a story about grief and healing through an atmospheric writing style." Carolyn Bull, designer; Joan F. Smith, writer; Imprint, publisher.
5. "For *Science* magazine's cover and article about the benefits of sleep." Chrystal Smith, designer; Science, client.
6. "*Every Day* tells the story of A, a person who wakes up in a different body every day." Regina Flath, art director; David Levithan, writer; Ember, publisher.
7. "The novel *Jennifer Chan Is Not Alone* tells the story of lost friendship, school bullying and outer space." Katrina Damkoehler, art director; Tae Keller, writer; Penguin Random House, publisher.



FRESH ERIC HART JR.



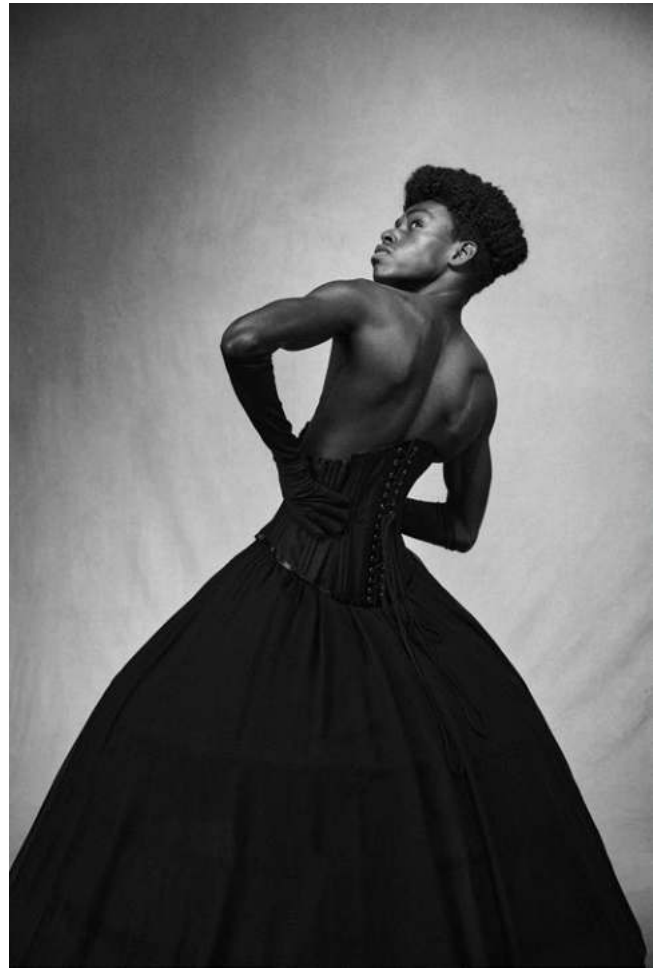
For New York-based photographer Eric Hart Jr., photography presents an opportunity to portray what liberated Black and queer lives look like and show that to others. “The photos I create aim to foster consciousness and amplify the beauty that lives within folks who look and love like me,” he says. Growing up in Macon, Georgia, Hart often took pictures of his friends or his grandmother’s yard with his iPod; eventually, he was gifted a DSLR camera and taught himself the foundations of photography by mimicking what he saw on Tumblr and other social media sites. From there, he went on to study at New York University (NYU) and then worked at publications such as *i-D*, the *New York Times* and *Rolling Stone*. Exploring power dynamics, liberation and strength in his work, Hart has a few signature techniques that he uses to enhance these themes. “I intentionally frame at lower angles when I want to display power and have subjects feel mighty,” he explains. “I intentionally edit with an intense contrast and the deepest of blacks because I want my work to be as Black as it can be. I want you to look beyond the Blackness: Dig deeper. Think. Explore the subtleties. That’s where you’ll find the truth.”

erichartjr.com

2



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5



1. Personal work. “*Nobody’s Supposed To Be Here.*” Nicholas Blake/Caleb/Billy Short/Randy Watson, models. 2. “For fashion house noid’s New York Fashion Week 2023 lookbook.” Nasri Ashkir, model; Denzel Dion, noid, client. 3. “For *i-D* magazine. A Dior-inspired shot reimagining classic glamour through a Black queer lens.” Natasha Booth, editor; Antoine Manning, model; i-D, client. 4. Personal work. “‘Resistance,’ from the series *Mister, Mister*. Taking on the role of a marionette, the Black male figure showcases a direct confrontation with a source of control directly above him.” Cemiyon Barber, model. 5. Personal work. “From my 2021 book *When I Think About Power.*” Damiani Books, publisher.



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FRESH VVORKROOM



© Juhi Baig

Established in 2019, Barcelona- and Mexico City-based design firm vvorkroom, led by founder and creative director Vicky González, believes in amplifying the humanity behind its clients' brands. "I see every client as a human being," González says. "I don't care if it's small or huge, if it's fun to do, or if it will look great in our portfolio. I always imagine the efforts and sacrifices made to pay our services, and I respect every minute and penny they invest in their dreams." Having studied at the Universidad de Monterrey in Monterrey, Mexico, González jumped into the graphic design program without knowing quite what graphic design was. "I just knew that I was a creative person," she says. "When I was a child, before we had computers at home, I used to make all my party invitations by hand." Upon graduating, she cofounded the design firm Futura with Iván García in 2008; after eleven years, she decided to move on and start anew. "I wanted to go back to the basics and become that little girl who used to spend hours creating things instead of sitting in meetings all day," González explains. "I decided to create another studio, and that's how vvorkroom was born."

vvorkroom.com

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© The Raws/Mónica Rodríguez



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1. "Identity system for Lula es Café, a specialty coffee shop in Monterrey that is pet and human friendly." Carlos González, Lula es Café, client. 2. "For Cactus Collective, an online gallery of emerging photographers that offers museum-quality framed photos for sale." Cactus Collective, client. 3. "Identity system for bespoke furniture store Evoca." Alejandra Garza, Evoca, client. 4. "Identity and packaging design for luxury tea brand Persian Apothecary." Sheyda Monshizadeh-Azar, Persian Apothecary, client. 5. "A 360-degree project for Monterrey-based restaurant Bodegón de Rosas." Valentín Treviño, Bodegón de Rosas, client. 6. "For Lalo Lalita, a sports bar in Mexico City specializing in chicken wings." Abraham Ocampo, Lalo Lalita, client.





EXHIBIT

1 Centre for Canadians of African Descent identity

A reorganized community center for Black Canadians in Montréal, the Centre for Canadians of African Descent (CCAD) serves this diverse population with an inclusive, inviting space. Inspired by traditional African prints and patterns, Montréal-based creative agency Six Cinquième's identity design incorporates subtle elements throughout that fuse heritage with modernity. "The driving force behind our solution was to go beyond a mere logo design for the CCAD; our goal was to encapsulate its essence while paying homage to its historic roots," says Ash Phillips, creative director at Six Cinquième. "To infuse the brand with meaning, we carefully selected outlined patterns for the C and A elements of the logo. These patterns beautifully acknowledged the rich, diverse experiences of having dual Canadian and African heritage, signifying both unity and individuality within the community."

Joshua Wright/Rachel Zhang, designers; Ashley Phillips, creative director; Ramatoulaye Sow, consultant; Miro LaFlaga, strategy; Six Cinquième (Montréal, Canada), design firm; Centre for Canadians of African Descent, client.

2 Translated tv spot

"Human Touch" 1:40

By Milan-based ad agency AUGE, this spot for professional translation service Translated celebrates people's ability to interpret and translate body language and nonverbal communication in our everyday interactions. A coordinated effort by Translated's local teams of linguists and diversity and inclusion specialists from twelve different cultures ensured that each of the gestures expressed in the spot carried universal impact while also retaining the uniqueness of how people in each culture would translate these gestures. "A strong insight is worth a great crafting," says Federica Ariagno, executive creative director at AUGE. "We could count on a great team thanks to production company Mercurio Cinematografica, from internationally awarded director Martin Werner to visionary director of photography Tommaso Terigi, and a multicultural international casting."

Alessandro Borrelli, art director; Riccardo Stazione, writer/creative director; Federica Ariagno/Giorgio Natale, executive creative directors; Eleonora Cao, editor; Tommaso Terigi, director of photography; Martin Werner, director; Michele Braga, music; Veronica Tremolada, associate producer; Jessica Ferguson, producer; Martina Perversi, production company producer; Roberta Caimi, post-production producer; Luca Fanfani, executive producer; Daniele Pau, production manager; Daniel Pallucca, colorist; Stella Lombardo/Valentina Mezzani, stylists; Iggy Post/The Log, post-production companies; Mercurio Cinematografica, production company; AUGE (Milan, Italy), ad agency; Isabelle Andrieu/Patrizia Boglione/Marco Trombetti, Translated, 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 Macan and Macan Stencil

Designed by Murrhardt, Germany-based foundry TIGHTYPE, Macan and Macan Stencil comprise a neo-grotesque family with multiscript support, including Cyrillic, Greek and Latin. Inspired by designer Jeffrey Keedy and his typeface for posters promoting raves in the '90s, the font feels equally contemporary and timelessly industrial. "Macan and Macan Stencil were developed in harmony, influencing each other's character shapes, rhythm and proportions," says the foundry. "The Stencil companion is a mashup of functionality and ornament, partially translating the functional aspects of stencils—the connectors that prevent counters from being removed from the final motif—into aesthetic features. In the upcoming months, we will be releasing additional scripts, including Arabic, Hebrew and Thai."

TIGHTYPE (Murrhardt, Germany), foundry.

2 "Lifecycles" music video

When musical artist Simon Pyke and singer James Buttery came to Sheffield, UK-based design firm Universal Everything for a music video, the firm saw an opportunity to combine Buttery's lyrics with generated visuals driven by his words. "We created a custom system that let us manually control the basic structure of how lyrics appeared and animated, with a generative AI layer that brought everything to life," says Chris Mullany, creative technologist at Universal Everything. "The idea was to feed lyrics in and get video frames out. Lyrics would drift in and out of legibility in time with the music as though they were living, breathing entities and not just static written words."

Matt Pyke, creative director; Chris Mullany, creative technologist; Simon Thompson, project manager; Universal Everything (Sheffield, United Kingdom), design firm; James Buttery/Simon Pyke, music/clients.

3 Bang & Olufsen and Ferrari campaign

Using stroboscopic flash, London-based design firm FutureDeluxe created an abstract campaign film that celebrates the collaboration between consumer audio electronics brand Bang & Olufsen and automobile brand Ferrari by showing the elegance of their respective products. "[Stroboscopic flash is] essentially a long exposure photograph with a strobe flash, which creates these beautiful, sequential motion studies," says Tom Crate, creative director at FutureDeluxe. "This became one of the key motifs of the film to accentuate the products' beautiful forms while implying speed and gracefulness. We also spent some time studying the visceral, fast-cut editing style often seen in cinematic car chases or high-end performance car commercials."

Signe Stjärnqvist, Bang & Olufsen, designer; Husni bin Abdul Wahab, FutureDeluxe/Daniel Emilsson, Bang & Olufsen/Kristian Glenn/Jesper Lindborg/Yas N Vicente, FutureDeluxe, art directors; Tom Crate/Ollie Harris, creative directors; Will Mercer, executive creative director; Francisco Cabezas Gonzales, Bang & Olufsen/Sylvie Minois, FutureDeluxe, artists; Karmo Järv/Sachi Patil/Nick Zieroff, 3-D modeling; Matt Dippenar, computer generated imagery; Chris Banks, sound designer; Elena Herrero Linaza, producer; Natalie Greenwood, senior broadcast producer; Svet Lapcheva, executive producer; Claudia Fanelli, Bang & Olufsen/Caleigh Illerbrun, FutureDeluxe, heads of production; FutureDeluxe (London, United Kingdom), design firm; Bang & Olufsen/Ferrari, clients.

1

Macan

Thin *Italic*
Extralight *Italic*
Light *Italic*
Regular *Italic*
Book *Italic*
Medium *Italic*
Semibold *Italic*
Bold *Italic*
Extrabold *Italic*

Macan Stencil

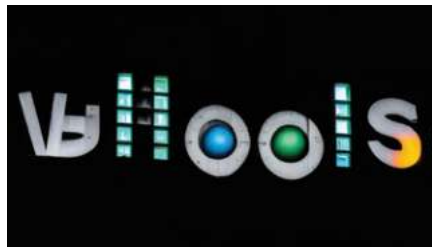
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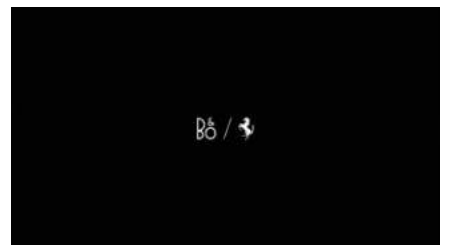
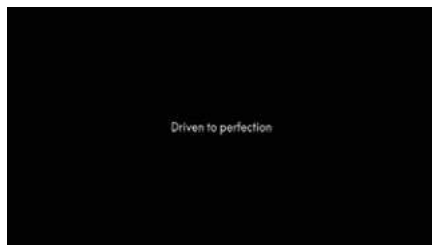
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Вечір П'ятниці
Безкоштовні Напої
Схід Сонця
Σάββατο Πρωί
Νέο & Βελτιωμένο
Μεταμόρφωση

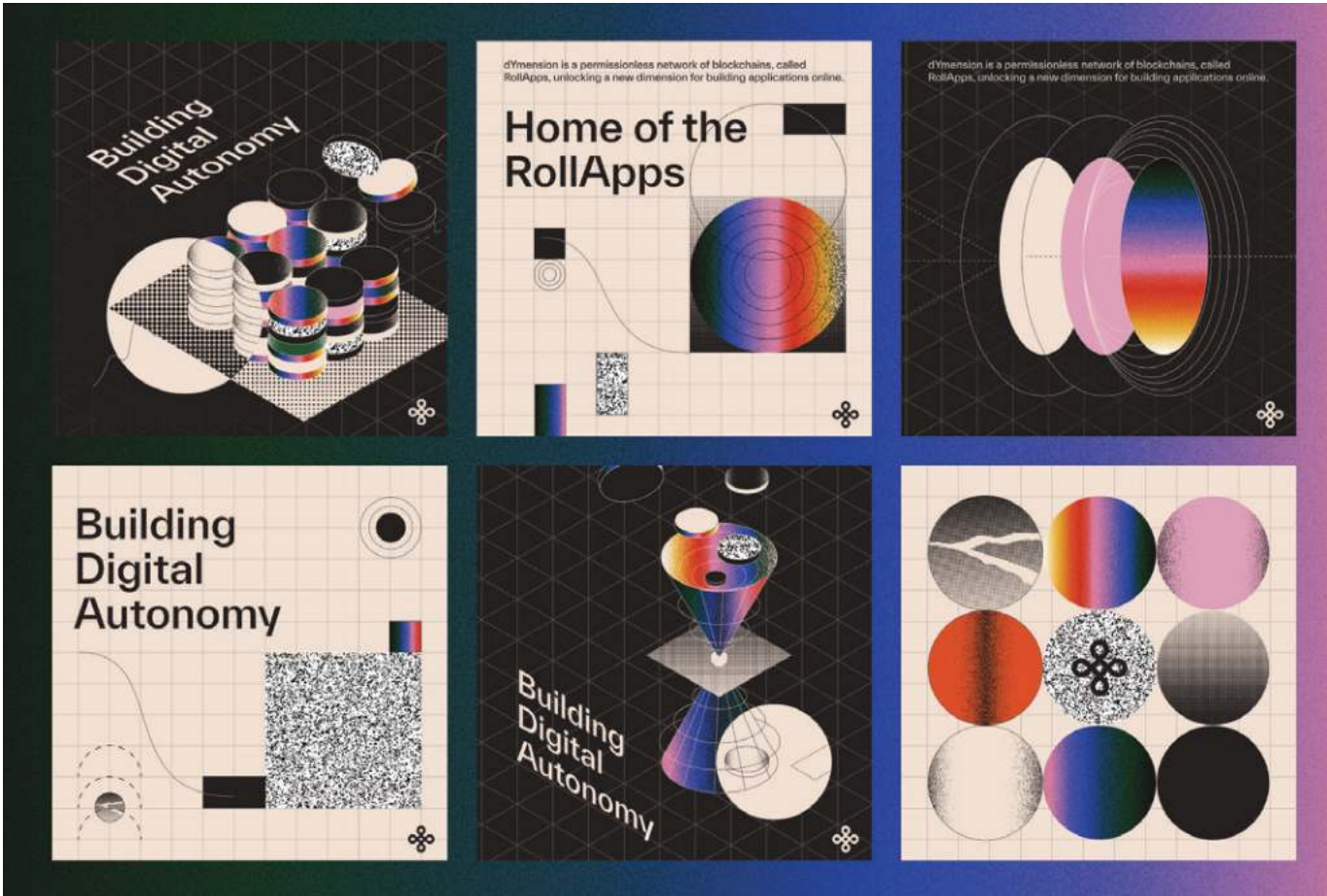
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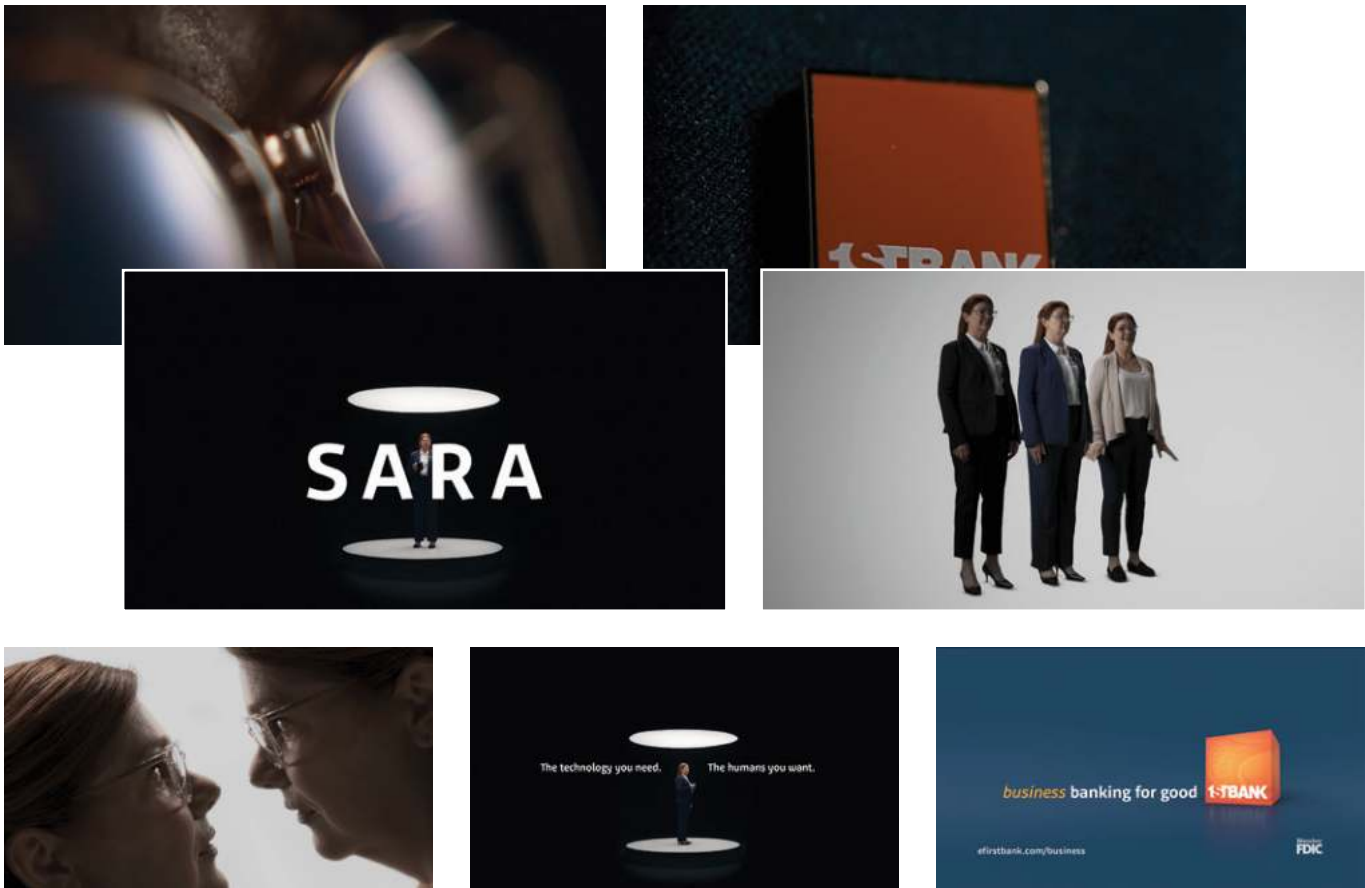
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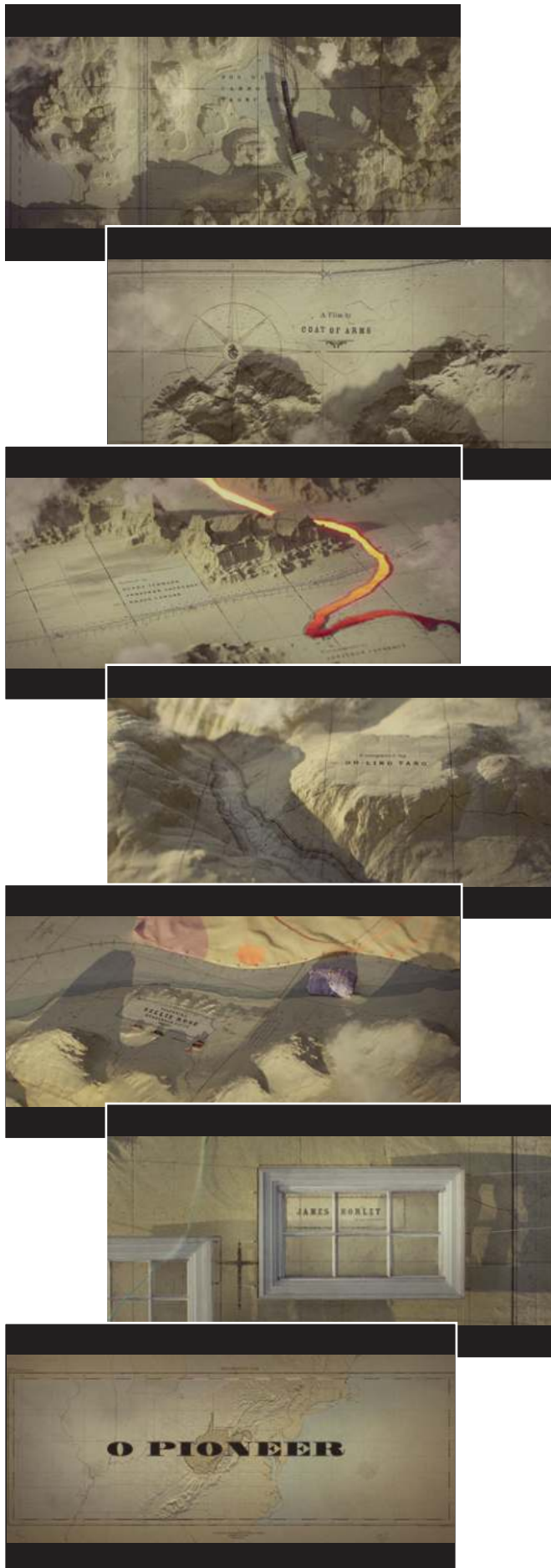


1



2





EXHIBIT

1 Dymension identity

To convey the mission of Dymension, a toolset for blockchain developers to assemble a unified, decentralized framework, Haifa, Israel-based design firm Under created an identity program that blends Dymension's technical nature with the visual metaphor of dimensions. "Our concept is based on the core of Dymension: its solution enables the blockchain system to scale better and better, empowering the creation of a multidimensional blockchain system," says Eden Vidal, creative director at Under. "This transition felt like shifting from a 2-D world to a 3-D reality, forming the foundation of our solution."

Kate Holub, designer; Anastasia Vlasenko, art director; Eden Vidal, creative director; Talia Hamburg, animator; Under (Haifa, Israel), design firm; Dymension, client.

2 First Bank TV spot

Hoping to target small- to mid-sized business owners, private banking company FirstBank puts forward its best asset of all—human interaction—in this spot by ad agency TDA_Boulder that parodies big tech commercials. "We drew inspiration from goliath tech brands that annually drop the 'next big thing': How could we mock the technology genre in a visually stunning but charming way?" say art director Matt Cavallo and creative director and partner Jeremy Seibold. "By objectifying our bankers as the newest technology to hit the banking realm, we were able to achieve the look and feel of a new smartphone drop."

Matt Cavallo, art director; Kyle Rathod, senior writer; Maru Bernal/Jeremy Seibold, creative directors; Jonathan Schoenberg, executive creative director; Nick O'Neill, assistant editor; Brian Gannon, editor; Rusty Ippolito, Makevfx, visual effects artist; Ryan Ebner, director; Paul Hurtubise, Margarita Mix, audio mixer; Brian Bennihoff, ArtClass Content/Lucia Villalta, Whitehouse Post, producers; Dennis Di Salvo, TDA_Boulder/Rebecca Niles, ArtClass Content, executive producers; Whitehouse Post, editorial company; ArtClass Content, production company; Cordovan Music, music company; TDA_Boulder (Boulder, CO), ad agency; Chandra Brin/Karami Chapa/Dave Fisher/Jordan Pinelli/Tara Winward, FirstBank, clients.

3 O Pioneer main titles

Filmed by Helvetia, West Virginia-based production company Coat of Arms, the documentary *O Pioneer* follows three Appalachian people as they embark upon important journeys after heartbreak and loss. Since the documentary also weaves in archival footage of historical pioneers and dreamlike animations, the production company created an animated opening title sequence inspired by old maps. "Finding ways to include regional features in the 3-D terrain was an early challenge," says Coat of Arms's cofounders and co-creative directors Clara Lehmann and Johnathan Lacoque. "There were limited prebuilt assets, so we began building the terrain based on references and map data."

Christopher Ray Moberg, motion graphic designer/art director; Peiqing Liu, designer/animator; Ryan Butterworth, design director; Jonathan Lacoque/Clara Lehmann, creative directors/producers; Pedro Fleming, contributing artist; Polo & Pan, music; Matt Sauro, BAM Studios, sound designer; Grace Lawson, associate producer; Coat of Arms (Helvetia, WV), production company.

1 Cy Biopharma packaging

Pharmaceutical brand Cy Biopharma undergoes research and development on psilocybin-derived drug therapies for treating chronic pain. Wanting a brand identity that would galvanize potential investors, the company entrusted San Francisco-based design firm Play to strike a tonal balance between rational and emotional while conveying the positivity of psychedelic research. “We were inspired by the idea of auras—that became the basis for the gradient color system, which provided the hook for the whole identity,” says Play. “The aura gradients feel transformative, fluid and healing, much like the journey toward treating chronic pain. Cy’s pharmaceuticals come from the natural world, so we derived the Cy color palette from sea, sky and land. But we made it even more dynamic as a nod to the heightened lens of the psychedelic experience.”

Chandler Reed/Dylan Wells, designers; Simon Blanckensee/Rosie Manning/Claire Whitman, senior designers; Marcio Flausino, 3-D designer; Owen Cramp/Ellis Latham-Brown/Kelly Scheurich, design directors; David Schermer, writer; Kyle Beck/Mathew Foster, creative directors; Casey Martin, executive creative director; Play (San Francisco, CA), design firm; Cy Biopharma, client.

1



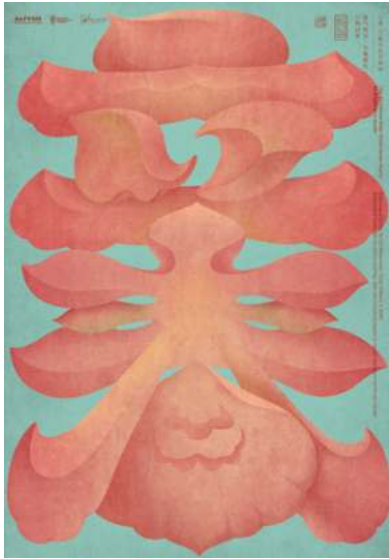
2 PFLAG Canada Team Pride campaign

In response to the National Hockey League (NHL)’s decision to ban the wearing of rainbow-colored Pride jerseys during Pride Month, ad agency Zulu Alpha Kilo took matters into its own hands and stitched together a Pride jersey from uniforms across the league. Then, the jersey was displayed in front of the Toronto-based Hockey Hall of Fame to spark a conversation around equity in hockey. “After the news of the NHL ban, we raced to produce the jersey as quickly as possible to stay topical,” Zulu Alpha Kilo says. “It was a sprint, but we felt it was necessary. At a time when the League felt like an intolerant place, we wanted to show all hockey players that they have allies ready to support them.”

Ivan Mallqui/Tanios Nims/Michael Romaniuk, art directors; Marco Buchar/Jonathan Smith, writers; Marco Buchar/Ivan Mallqui/Michael Romaniuk, associate creative directors; Jonathan Smith, group creative director; Brian Murray, chief creative officer; Tanios Nims, photographer; Brian Noon, editor; Colleen Allan/Tim Lynch, producers; Zulubot, production company; The Neighbourhood Agency, media agency; Zulu Alpha Kilo (Toronto, Canada), ad agency; Ross Wicks, Pflag Canada, client.

2





“

This year's entries had a little bit of everything, a clear mirror of how the world of design and typography looks right now.” —Bianca Dumitrașcu

TYPOGRAPHY ANNUAL 2024

“

I was pleasantly surprised to see so much great student work. The raw creativity and lack of formulaic restraint were refreshing to see.” —Trevett McCandliss



“At What Cost?” Calgary Foundation brochure

“Powerful and engaging. What could have been a dry, formulaic report communicating key issues that impact people’s well being was instead built as a vibrant visual fabric of everyday transactions—creating a language that demanded you to engage.” —Anthony De Leo

Designed by Calgary-based Daughter Creative, this report for nonprofit organization Calgary Foundation uses typography built by the fabric of everyday transactions: bills, receipts, tickets and even hand-painted signage.

Comments by Scott Wilson:

Tell us a bit about Daughter Creative. What are your creative specialties and typical clients like? Daughter Creative is a women-owned and -led branding and ad agency in Calgary and a bronze winner in *Strategy* magazine's Small Agency of the Year and Design Agency of the Year categories in 2022. We help purpose-driven organizations get the attention they deserve, and we firmly believe that focusing on feelings helps forge connections between people and brands. We create to delight, intrigue, inform and entertain, and *daughter* is a word that reminds us that everything we do should be done with empathy.

What is Calgary Foundation's mission, and how long has it been a client of yours? Calgary Foundation connects donors to community organizations and, through funds generated by long-term endowments every year, it flows millions of dollars to every corner of Calgary, supporting causes as myriad as our population. Calgary Foundation publishes a quality-of-life report and an annual report that often confront difficult topics. We've conceptualized and designed each report since 2018. Creating a compelling narrative and bringing these reports to life with highly engaging design gives context to complex statistics and helps achieve wider attention within our community.

Konanz & Co., lettering
Scott Wilson, lead designer
Megan McGhee/Garrett Poon/Tina Song/Myrrha
Tekya Boné, designers
Stephanie Kochorek, writer
Stephanie Kochorek/Keli Pollock, creative
directors
Caitlin Boyle/Jean Perron/Jason Stang,
photographers
Miranda Thorne, strategic planner
Daughter Creative (Calgary, Canada), design firm
Calgary Foundation, client



“‘At What Cost?’ takes the grocery store’s typographic landscape and mixes digital type, photographed type and lettering in a way that strongly supports the visual metaphor and message of the piece. Combined with good pacing, the brochure stood out in its category, directing engaged attention to the message.” —Ben Kiel



What was the focus of the “At What Cost” brochure, and how did it influence your print design? 2022 had offered Calgary a very cautious sigh of relief. With the city slowly beginning to open back up after the pandemic, our social and work lives have been returning to what they once were. Meanwhile, the cost of living has not seen that same return, and we’re left with sky-high prices and inflation pushing up every transaction—along with our stress and anxiety levels. This year’s report sought to explore that new sense of tension, highlighting statistics pointing to the effects of higher financial stress in the city.

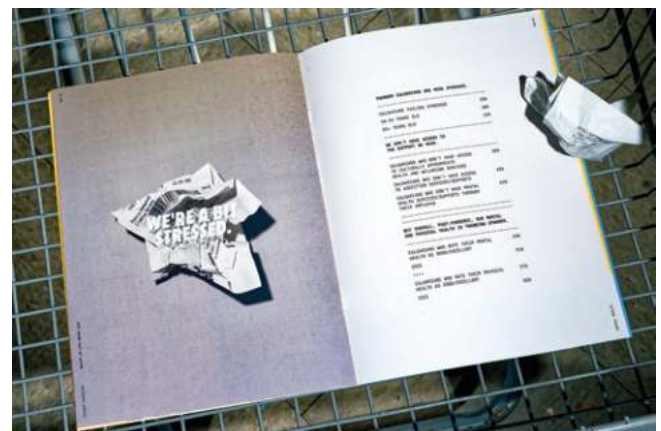
We dove into the report with an aesthetic pulled from the heart of retail. The report begins with a cover designed to truly evoke the chaos and unrelenting feeling of compiling costs. We see layers of stickers upon stickers, initially appearing as discounts and reductions. However, on closer inspection, we see prices are increasing instead.

Inside the report, we developed a design language built by the visual fabric of anywhere money is spent. Loud and chaotic on every page, this language symbolizes the compounding stress of the rising cost of living. Photography was also a key consideration: hard lit for a raw, immediate and uncomfortable feeling to suggest the tension of financial stress. All of this is supported by a blazing, bright retail color palette of primary reds, blues, yellows and oranges.

What typefaces did you use for your design? The book utilizes a contrasting two-part typographic system: number one being a hefty, shouty, all-caps Futura Extra Bold Oblique—a stalwart of the classic BUY! BUY! BUY! value-based advertising and consumerism. This loud, obnoxious typeface represents the hard-sell point of sale with its unignorable presence and force, tightly tracked and leaded to really get that bursting-at-the-seams feeling and giving readers no space to think.

On the other end, representing the completed sale, is GT Pressura Mono, typeset to mimic the layouts of printed thermal paper receipts utilizing a single-point size, with a string of hyphens as strokers or rules and right-aligned statistics as balance figures. The mechanical, technical feeling of the typeface and layout references the nickel-and-dime people feel they need to do with their regular spending, keeping track of every expense.

How did the client react to the brochure design? From the first presentation, the client was totally on board with the concept. The greatest tension we had to navigate, one also true for previous years’ reports, was keeping a positive outlook while discussing often-confrontational statistics and themes. This year, we maintained this balance through the bright, vibrant color palette; more playful imagery; and fine details such as the choice of GT Pressura over other monospace faces for its softened edges and terminals.



1366 Books identity

“This logo for 1366 Books shows the power of logo design in conveying an entire narrative within a single mark. The quotation marks could have only worked with its name, with the opening quotation naturally representing 66. This wordmark is masterfully executed while conveying the company’s ethos in its simplicity and cleverness.” —Man Wai Wong

1366Books

1366 Books, a new imprint by Canadian publisher Guernica Editions, explores the boundaries of fiction, the short story and the novel. The logo similarly explores the boundaries of readability to reflect the nature of experimental fiction.

Comments by Fidel Peña:

Congratulations on winning Best-in-Show in our Typography competition for the second year in a row! What has changed for Underline Studio since you last won? Thank you! It’s quite an honor. Regarding changes over the last year, we are doing more digital and motion work than ever before. We’ve also noticed that clients are being more cautious with budgets than in previous years. We’re hoping this is a temporary reaction to the economy, but we’ll have to wait and see.

How long has publishing company Guernica Editions been a client of Underline Studio? Have you worked with it before? Guernica Editions is a new client for us, but Stuart Ross, the editor for the imprint 1366 Books, is an old friend, collaborator and client of ours. Stuart is a Canadian fiction writer, poet and editor, and we have been fortunate to have designed two of his previous book covers. He has also written poems for some of our self-initiated projects. We share with him a passion for poetry, literature and design.

Fidel Peña, designer

Claire Dawson/Fidel Peña, art directors

Stuart Ross, editor

Underline Studio (Toronto, Canada), design firm

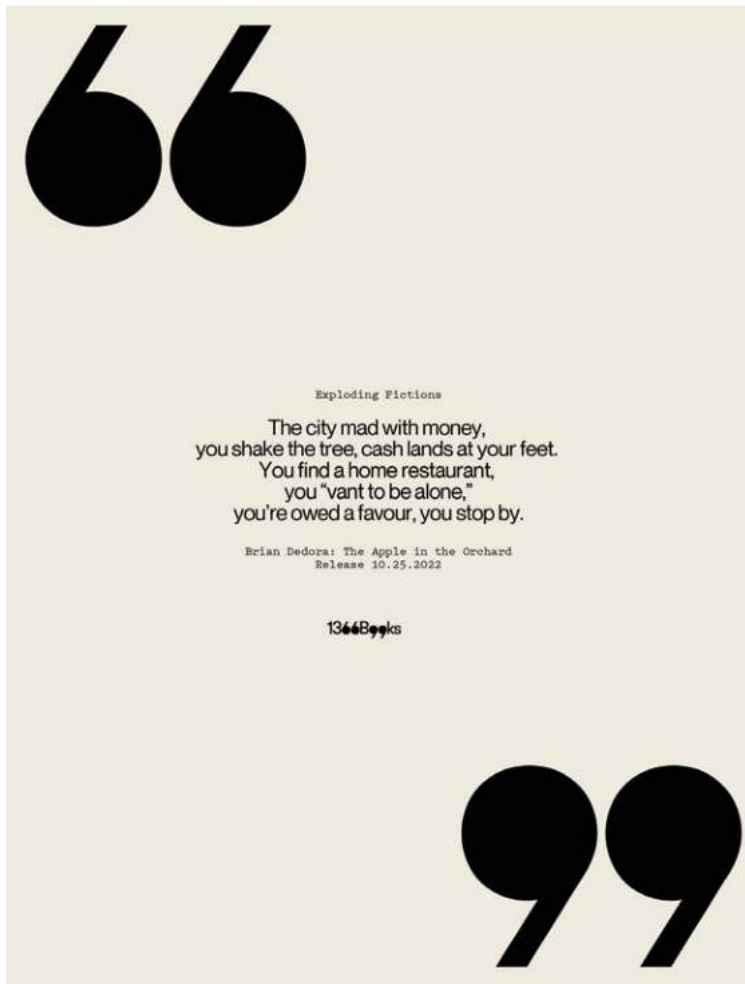
Guernica Editions, client



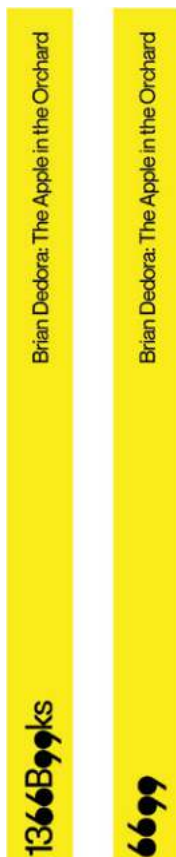
1366Books



Tell us about 1366 Books, an imprint of Guernica. What does the imprint focus on, and how did it inspire the identity design? The imprint calls itself a home for “works of accessible yet innovative and experimental fiction.” 1366 Books looks to stretch and expand what is thought of as fiction—to get delightfully and unapologetically weird. Its tagline is “exploding fiction.” As we were sketching and thinking of the many angles the identity could take—the Tree of Guernica or weird typography, for example—we realized that the words in the logo included four circles that could become quotation marks. Including the four quotation marks in the logo could then



“This was one of the simplest conceptual logos I’ve seen in a while. The quotation marks integrate perfectly. It’s an elegant and clever choice of letter shapes.” —Bianca Dumitraşcu



nicely play out the idea of exploding fiction when we set the marks apart, while also making a direct reference to language and fiction.

What typeface did you use in the design, and

what interested you about it? GT Walsheim. It has the circles for the pull quotes that we needed to replace the 6s and create the os, but it also has some nice quirkiness that was needed to reflect the personality of the imprint.

On its minisite for GT Walsheim, foundry Grilli Type explains that the typeface drew inspiration from the poster lettering of Otto Baumberger, a Swiss painter, stage designer, lithographer and poster artist. Baumberger’s geometric sans serif typefaces had a lot of unorthodox and idiosyncratic aspects that Noël Leu, the typeface’s designer, brought into his creation of GT Walsheim. It is a beautifully constructed geometric typeface that suited this project perfectly because of those quirks.

Did you consider any other typefaces in the design for this identity? At least 20, and we had two front runners until the last minute. We’re glad we presented GT Walsheim and that the client approved it.

Are there any unique applications of the logo that you had to consider in the design process? Book spines. We really had to make sure the logo would work well in thin or thick book spines.

How did Guernica Editions respond to the solution? We presented first to Stuart. We had three concepts, and he immediately preferred this one. He then presented two of the concepts to Michael Mirolla, Guernica Editions’s editor-in-chief. Luckily, Michael agreed with Stuart and approved what we believe is the right logo for 1366 Books.

Did you learn anything new during the design of the project? As we researched for 1366 Books’s identity, we read the manuscript of *The Apple in the Orchard* by Brian Dedora, the first upcoming book of the imprint. We did not know that fiction could push the boundaries of language and meaning so much, and we then knew that the identity we would create had to really live up to this type of fiction.

Laiterie urbaine de Québec packaging

“What a great piece of graphic design. Everything is in the right place. The designer picked up the restrictions of the past, what was possible to do technically and, with a graphic exercise of containment, created a strong yet smooth visual output.” —Joana Monteiro



A reusable milk bottle for the Laiterie urbaine de Québec ("Urban Creamery of Quebec"). The typographic layout pays homage to the creameries of the past, and the four dots reference a cow's udder.

Comments by Maxime Rheault:

For the uninitiated, tell us about Criterium. What are your design specialties and typical clients like? Criterium is a small design studio based in Québec City. We specialize in branding and book design but also do a lot of packaging. Our typical clients range from artists and chefs to cultural institutions. In addition to the studio, we manage a gallery space where we showcase the work of emerging artists, designers and architects.

"Using only one color, typeface, font weight and font size, Criterium captured a nostalgic yet modern spirit without being overly designed. The restraint in this packaging design while still exuding feeling—perfect for glass-bottled milk—makes this bottle special."

—Man Wai Wong

How long has Laiterie urbaine de Québec been a client of yours? Was this your first time working with the dairy? While Laiterie urbaine was launching last year, we started to work with the founders Louis Bouchard Trudeau and Thania Goyette maybe ten years back for their restaurants Le Pied Bleu and Le Renard et La Chouette. Long-standing relationships like ours really lead to trust, which, in my opinion, is the key to good design.

Tell us about the typography research you engaged in to develop the type in the logo. Did you use any preexisting typefaces, or did you make your own? How

does it reflect typography used by creameries in the past? Our main research involved an online repository of milk tokens and bottles of the Québec province, a colossal effort made by Pierre Brouillette, Robert Benoit and Jean-Guy Comtois. Classified by each city, the repository was a real treasure trove for any lover of typography. We spent hours diving through it, parsing thousands of images by style and type. The archive obviously had a huge influence on our typographic choices but also the color we selected in the end, as this particular shade of green was nearly as common as the blue or red used at the time.

What were the principles behind the Laiterie urbaine de Québec's logo design? How did the client react? The idea was to celebrate the typographic heritage of creameries and, at the same time,

avoid creating another faux-vintage brand by assuming a contemporary posture with it. It took some minutes for Louis and Thania to take it in, but they still quickly got and loved the homage to creameries of the past. They were huge fans of the four dots that represented the cow's udder.

Were there any production constraints that had to be considered in the design process? To keep production costs as low as possible and assure sustainability for the project, we quickly decided to go the one-color route.

What other creative directions did you explore, and why did you reject them? From the start, the direction was going to be type-based, but I toyed around with a lot of layouts in the process. Finding the right balance between maximizing the impact on the bottle face while keeping vintage references was key. It was also important to keep in mind the different filling states of the bottle that directly influence the perception of the design—opaque when full, and fully transparent when empty.

Did you learn anything new during the project? We should take greater care of our graphic design history not only to preserve it, but also to inspire and nourish the projects of tomorrow.



Maxime Rheault, designer
Criterium (Québec City, Canada), design firm
Laiterie urbaine de Québec, client

24 Hour Sunset documentary film poster

“I believe [the poster] successfully conveys a warm feeling. I truly appreciate when a poster accomplishes this, rather than merely communicating a date and a location. The script title blends seamlessly with the warm gradient composition, and the overall typographic design is impeccable.”

—Bianca Dumitraşcu

Directed by Charles Derenne and Edouard De Luze, the documentary film 24 Hour Sunset takes a deep dive into the beautifully vibrant, ever-evolving art scene of Los Angeles. GrandArmy partnered with the 24 Hour Sunset crew to create a title sequence and interstitial graphics used throughout the film, as well as a pair of sunset-inspired film posters.

elements both digital and manual in their nature seemed to express the spirit of the film and the class of the Los Angeles art scene, equal parts gritty and romantic, bold and handcrafted.

What was the inspiration behind using a calligraphic font for the poster header? We heavily modified the font Altesse as a nod to an artist’s signature. Its varying heights and baseline shifts lent

themselves well to creating a display title, and we wanted to capture the sense of personality in every artist’s work. The documentary features an assortment of Los Angeles artists, so the title weaves through their names to visually intertwine the film with its subjects.

How did the client react to the poster design? Did you create any other iterations for this project before

landing on this solution? We looked at many different concepts to nail the Los Angeles spirit, from neon signs and illustrations to the typography of old Pacific Coast Highway gas stations. Our clients were so thrilled that they actually chose two posters, so they opted to pair this ornate direction with the film’s European release.

Did you learn anything new during this project? Throughout this process, we relearned one of the most important lessons of working in commercial design: we do our best work when we’re having fun. This was also an exercise in abstraction: we found that we could create a poster that summed up a film without showing any of the film’s imagery itself. *24 Hour Sunset* inspired us to push beyond literal interpretation and find new visual metaphors, and we’re really proud of the result.

Tristan Hanks, designer
Paul Abood, creative director
Joey Ellis, executive creative director
Jack Nesbitt, photographer
Hannah Cantrell/Sterling Diaz, project managers
GrandArmy (New York, NY), design firm
Takt, client

“Very good usage of space. The visual references are clear. A very simple visual translation of the concept. An idea made visual in a harmonized layout. Very good usage of a script typeface. In sum: it’s a very beautiful poster!” —Joana Monteiro

Comments by Paul Abood and Tristan Hanks:

Tell us a bit about GrandArmy. What are your specialties and typical clients like? GrandArmy is an independent multidisciplinary studio with offices in New York and Los Angeles. We’re a team of designers, illustrators, writers, strategists, animators, producers and account managers who pride ourselves on not having one specialization or “style.” We also work with all types of clients to avoid a focus on any one category, from independent film companies and tech startups to global consumer brands.

Tell us about 24 Hour Sunset. What is the focus of the documentary?

24 Hour Sunset is a love letter to the Los Angeles art scene. The film puts an ear to the ground across the city, interviewing up-and-comers and local legends and sharing their perspectives on Los Angeles and how it influences their artistic practice. That’s what the 24-hour sunset is meant to symbolize: a city constantly in transition, forever on the cusp of tomorrow and always colorful.

How did you translate 24 Hour Sunset’s subject matter into the poster design? The design really leans into juxtaposition. A vibrant gradient evokes the technicolor sunset over Santa Monica, radiating underneath delicate calligraphic typography. That combination of

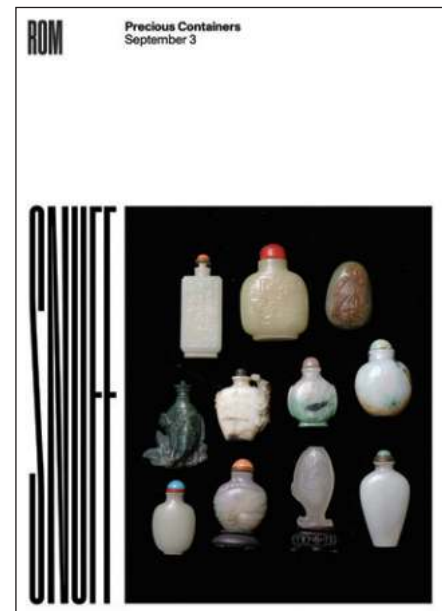
PRESENTED BY TAKT
DIRECTED BY CHARLES DERENNE & EDOUARD DE LUZE
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24 Hour Sunset

JOACHIM CASTANEDA · COLIN SNAPP · KENNETH ANGER · BRIAN BUTLER · JEFFREY DETICH · ARIANA PAPADEMETROPOULOS
PAUL SCHIMMEL · HENRY TAYLOR · JILL MULLEADY · PETER SHIRE · JOHNNY LE · SARAH WATSON · LOUISE BONNET · PATRICK PAINTER
PAUL MCCARTHY · RICHARD NEWTON · JOE DALLESSANDRO · KIM DALLESSANDRO · PAZ LENCHANTIN · UMAR RASHID · RAYMOND PETTIBON
CHARLES DERENNE · M. WASH · MAX RIDGON · EDOUARD NG · ANA CALDERON · CELESTINE HODGE · STEVE OLSON · JOSH LANDAU
MATTEA PERROTTA · SCARLETT ROUGE · CARLOS VELA PRADO · HANNAH BHUIYA · ANNA FROST · HAN LO · ALAN SLOANE · SIGNE PIERCE · ARI SALKA
JAMES CARUSO · TYLER CHRISTOPHER BROWN

TAKT PRESENTS "24 HOUR SUNSET" PRODUCERS PAUL SAMAZEUILH,
ÉDOUARD DE LUZE CO-PRODUCER CHARLES DERENNE ASSOCIATE PRODUCERS DOUGLAS GORDON,
JEAN MOUEIX, ARTHUR DE KERSAUSON LINE PRODUCER HUGO BEDIN NARRATED BY JOE DALLESSANDRO
ORIGINAL SCORE BY CHARLES DERENNE DOP MIKE M VALENTINE EDITED BY BRAD ALLGOOD

TAKT





POSTERS

1 (series)

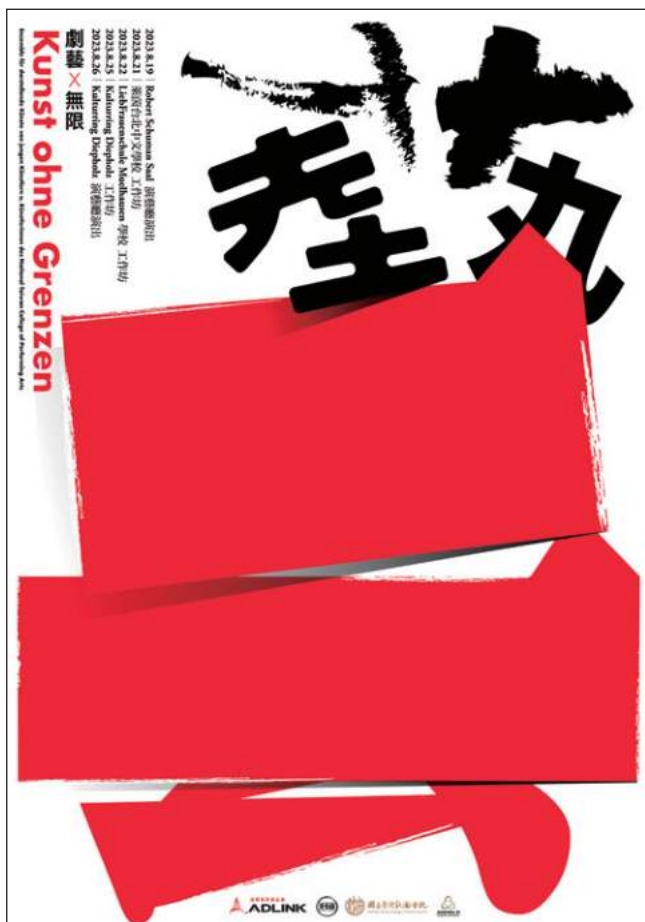
Man Wai Wong, group creative director
Lisa Greenberg/Steve Persico, co-chief creative officers
Saty + Pratha/Mike Tjioe, photographers
Gord Cathmoir/Kevin Stephen, print producers
Bill Ing, production manager
Colophon Foundry, type foundry
Leo Burnett Toronto (Toronto, Canada), ad agency
Royal Ontario Museum, client

"Inside the Royal Ontario Museum (ROM) in Toronto live 13 million moments in time: bones, butterflies, portraits, sculptures and textiles, among others. Inspired by the enormous scale of ROM's collections, we've taken each object and plotted it on an immortal timeline. Each object is a stitch in time, a portal to powerful stories that live on." 47¼ × 68¾, 4-color, digital. Typefaces: ABC Monument Grotesk, ROM Coign.

2 (series)

Alain Hu, typographer
Di Hu, assistant typographer
Fei Hu, designer
Fa-Hsiang Hu, senior art director/creative director
Yun Liu, editor in chief
Fu Jen Catholic University, strategy
Olivia Lee, print producer
Yun Shan, project manager
hufax arts (New Taipei City, Taiwan), design firm
ADLINK Education Foundation, client

"Using contemporary design techniques, we deconstructed layers of Chinese character strokes to create a three-dimensional space, reflecting the relationship between performers and the stage and presenting the artistic momentum of the new generation of Taiwanese." 23 × 33, 4-color plus 1 PMS, offset.



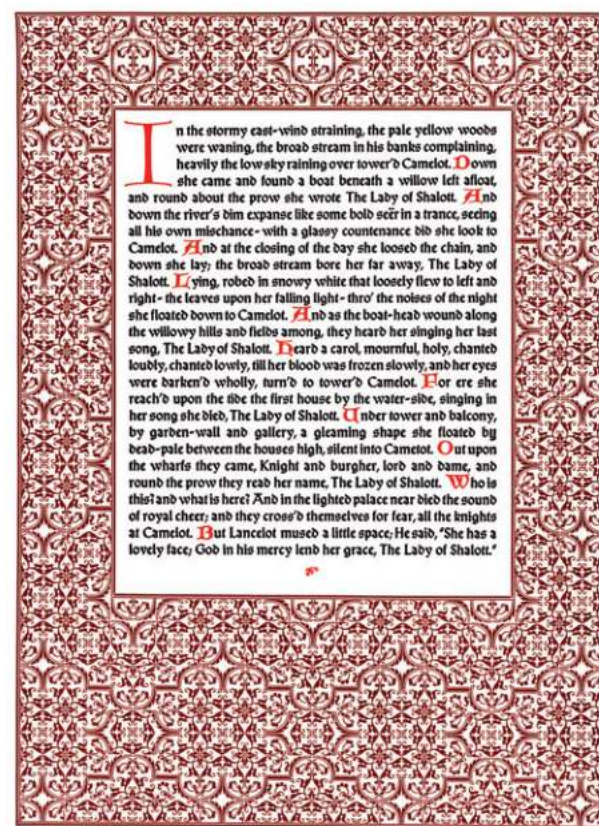
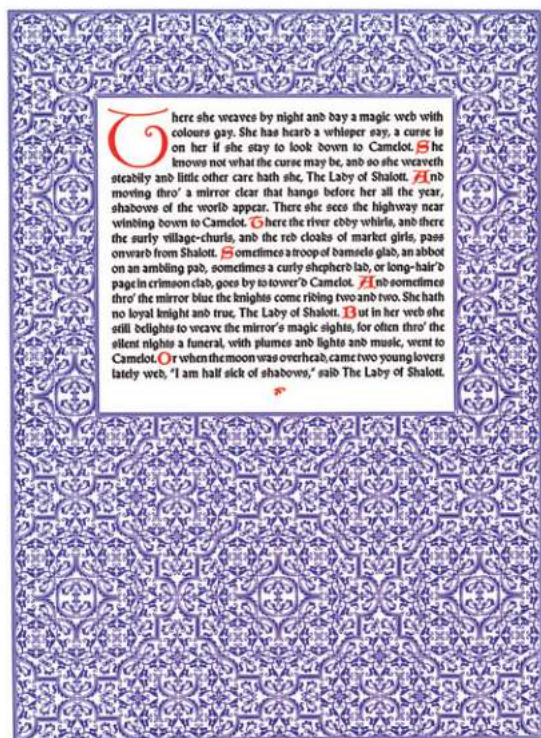
POSTERS

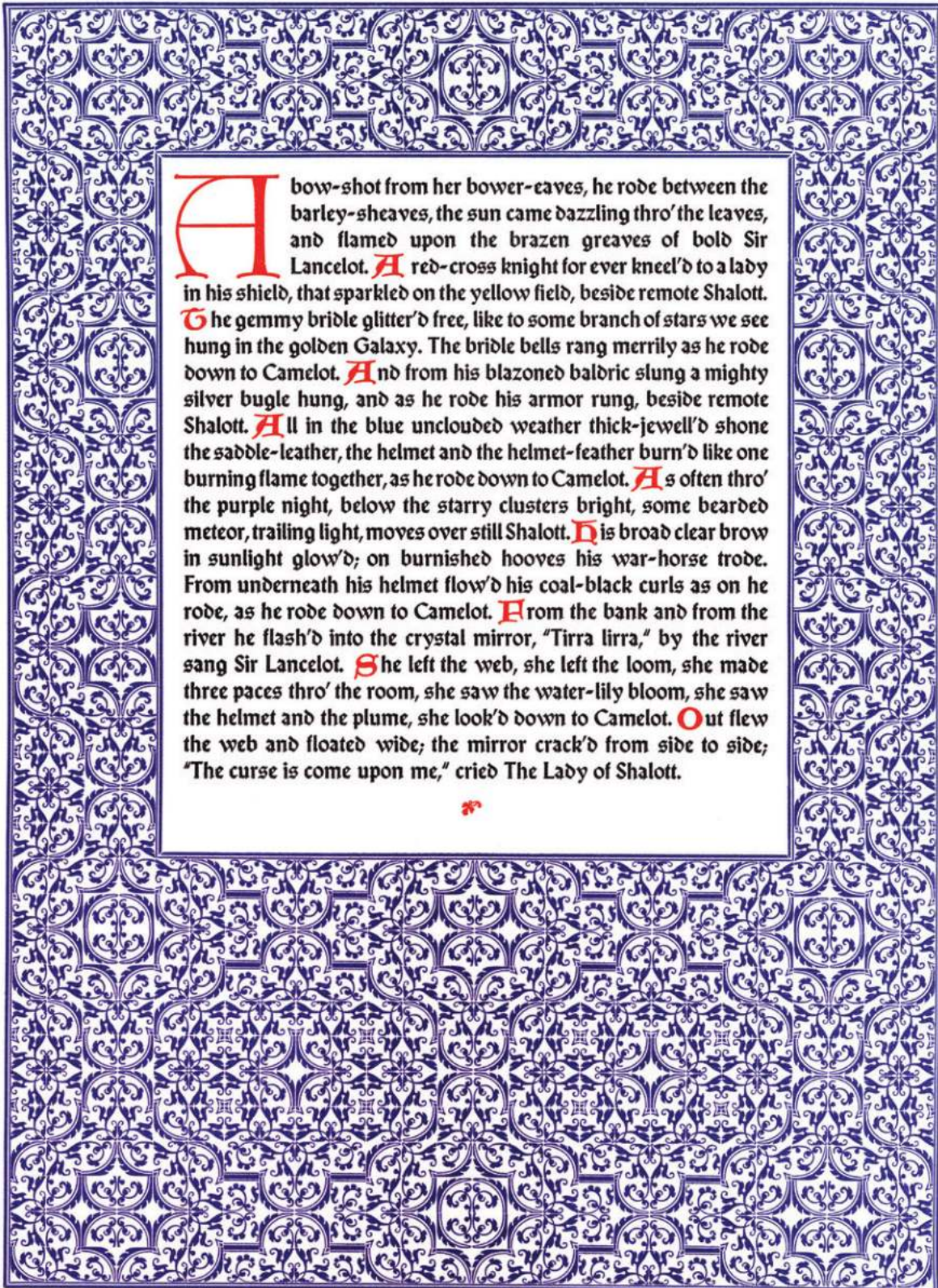
1 (series)

William Whitley, Pandemonium.Press (Fort Collins, co),
typographer/client

"A Tennyson *Tetrptych*. Initially, I set out to produce a broadside of Lord Alfred Tennyson's poem 'The Lady of Shalott,' but ultimately, it became a series of four prints. I framed each part of the poem with a unique background pattern utilizing the 16th-century Granjon Arabesques, a set of six combinable fleurons that have remained a staple of typographic and academic interest for several hundred years." 12 x 18, 1-color plus 2 pms, handset metal type, handprinted on dampened 320gsm Stonehenge paper on a Vandercook 317 press.

1





A bow-shot from her bower-eaves, he rode between the
barley-sheaves, the sun came dazzling thro' the leaves,
and flamed upon the brazen greaves of bold Sir
Lancelot. **A** red-cross knight for ever kneel'd to a lady
in his shield, that sparkled on the yellow field, beside remote Shalott.
The gemmy bridle glitter'd free, like to some branch of stars we see
hung in the golden Galaxy. The bridle bells rang merrily as he rode
down to Camelot. **A**nd from his blazoned baldric slung a mighty
silver bugle hung, and as he rode his armor rung, beside remote
Shalott. **A**ll in the blue unclouded weather thick-jewell'd shone
the saddle-leather, the helmet and the helmet-feather burn'd like one
burning flame together, as he rode down to Camelot. **A**s often thro'
the purple night, below the starry clusters bright, some bearded
meteor, trailing light, moves over still Shalott. **H**is broad clear brow
in sunlight glow'd; on burnished hooves his war-horse trode.
From underneath his helmet flow'd his coal-black curls as on he
rode, as he rode down to Camelot. **F**rom the bank and from the
river he flash'd into the crystal mirror, "Tirra lirra," by the river
sang Sir Lancelot. **S**he left the web, she left the loom, she made
three paces thro' the room, she saw the water-lily bloom, she saw
the helmet and the plume, she look'd down to Camelot. **O**ut flew
the web and floated wide; the mirror crack'd from side to side;
"The curse is come upon me," cried The Lady of Shalott.



POSTERS

1 Michael Braley, designer

Braley Design (Lexington, KY), design firm

"Poster designed for the Golden Bee Global Biennale of Graphic Design's *Special Exhibition: Rachmaninoff 150*, celebrating 150 years since the birth of Sergei Rachmaninoff, composer, conductor and virtuoso pianist."
27½ × 39½, 4-color, digital.

2 Alexander Wright, art director

In-House International (Austin, TX), design firm
Andrea García, client

"*Fin.* Promotional poster for an independent audiovisual installation by artist Andrea García that took place in Geneva, Switzerland, in September 2023."
11 × 17, 4-color, digital.

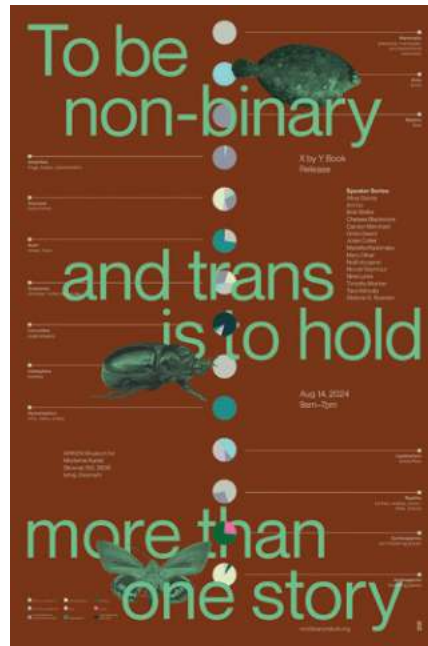
3 Kuki Iwanski, designer/art director

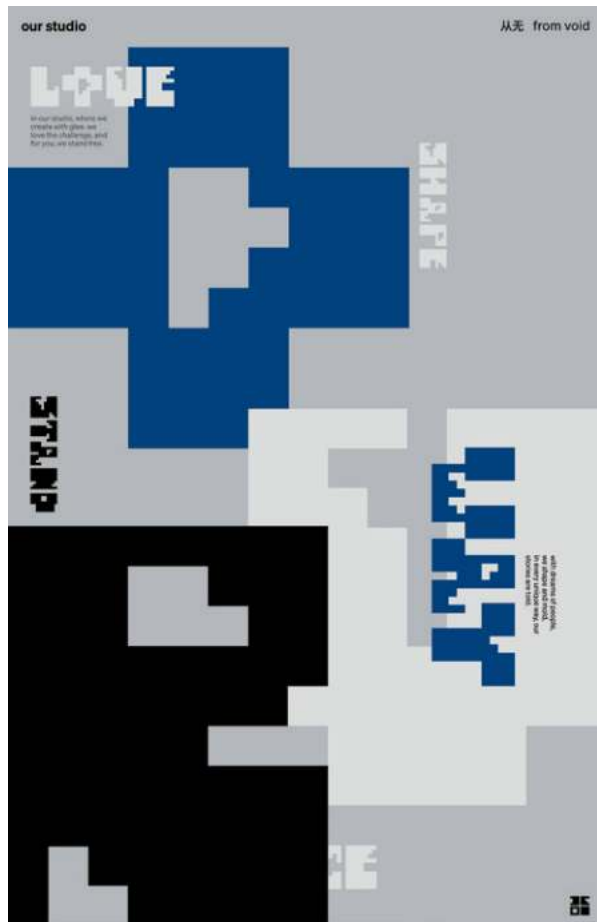
KUKI (Lodz, Poland), design firm
Mińsk Mazowiecki, client

"For this festival's poster, my main goal was to reference actor and festival patron Jan Himilsbach while resonating with the audience. Thoughtful element choices ensured seamless integration with promotional materials, ensuring Himilsbach's image remained recognizable and consistent. This approach maximized impact, fortifying the festival's brand and leaving a lasting impression on visitors through accessibility and consistency."
39½ × 55¼, 2-color, offset and digital.









POSTERS

1 (series)

Xinyi Shao (Daly City, CA), designer

*"Non-Binary Nature. The term *queer ecology* refers to a loose, interdisciplinary constellation of practices that aims to disrupt prevailing heterosexist notions and institutional articulations of sexuality and nature. This poster series was designed to promote the key ideas of queer ecology."* 24 × 36, 12-color, inkjet.

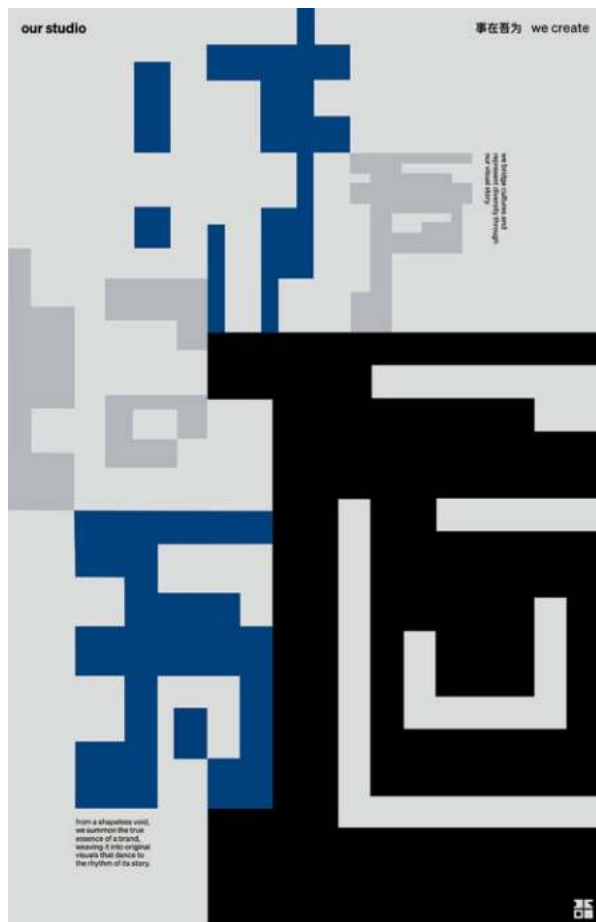
2 (series)

Shuang Wu/Xinran Zhou, lead designers/art directors

Yanjie Chen, associate designer

Our Studio (Brooklyn, NY), design firm/client

*"This poster series embodies the essence of Our Studio: 'From void to being, we create.' We forge connections between cultures and celebrate diversity. Inspired by the square structure of Chinese characters, these posters transform the logo into Latin typefaces, showcasing distinctive glyphs that illustrate modern Taoism-inspired words containing the character for *wu* ('our' in Chinese)."* 22 × 34, 4-color plus 1 PMS, silkscreen.



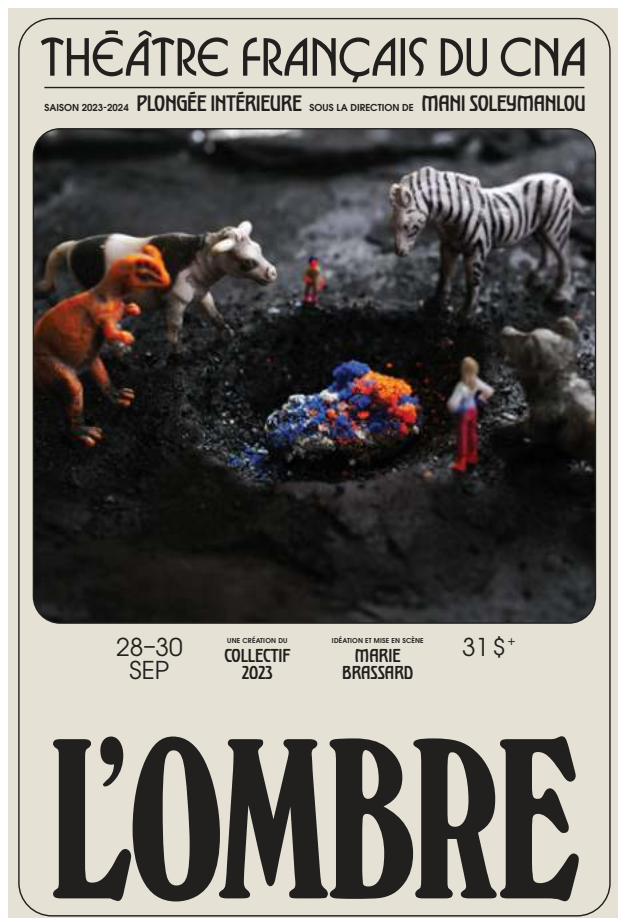
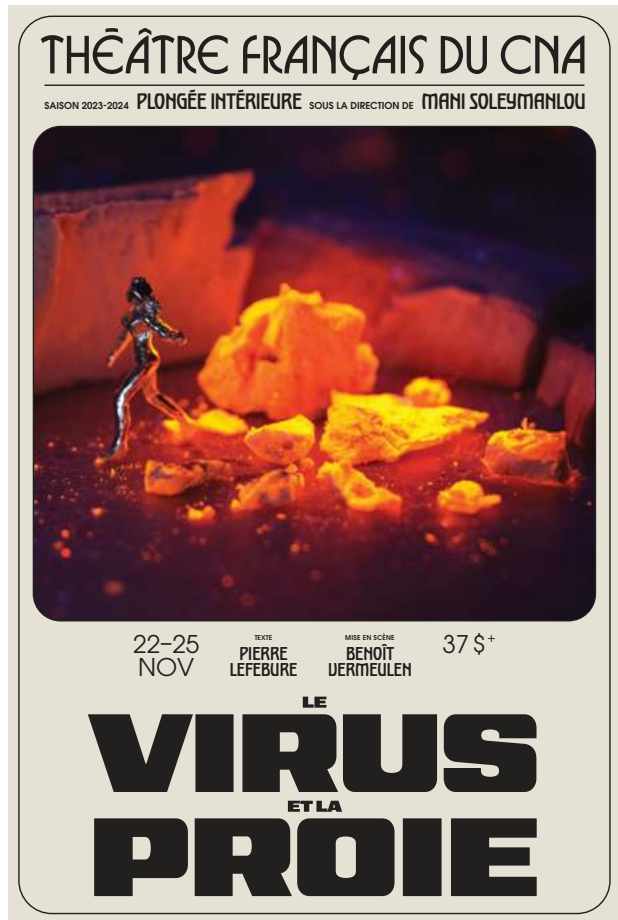
POSTERS

1 (series)

Charlie Proulx, art director
Louis Gagnon/Daniel Robitaille, co-creative directors
Studio AAT0AA, photographer
Paprika (Montréal, Canada), design firm
Théâtre français du Centre national des Arts, client

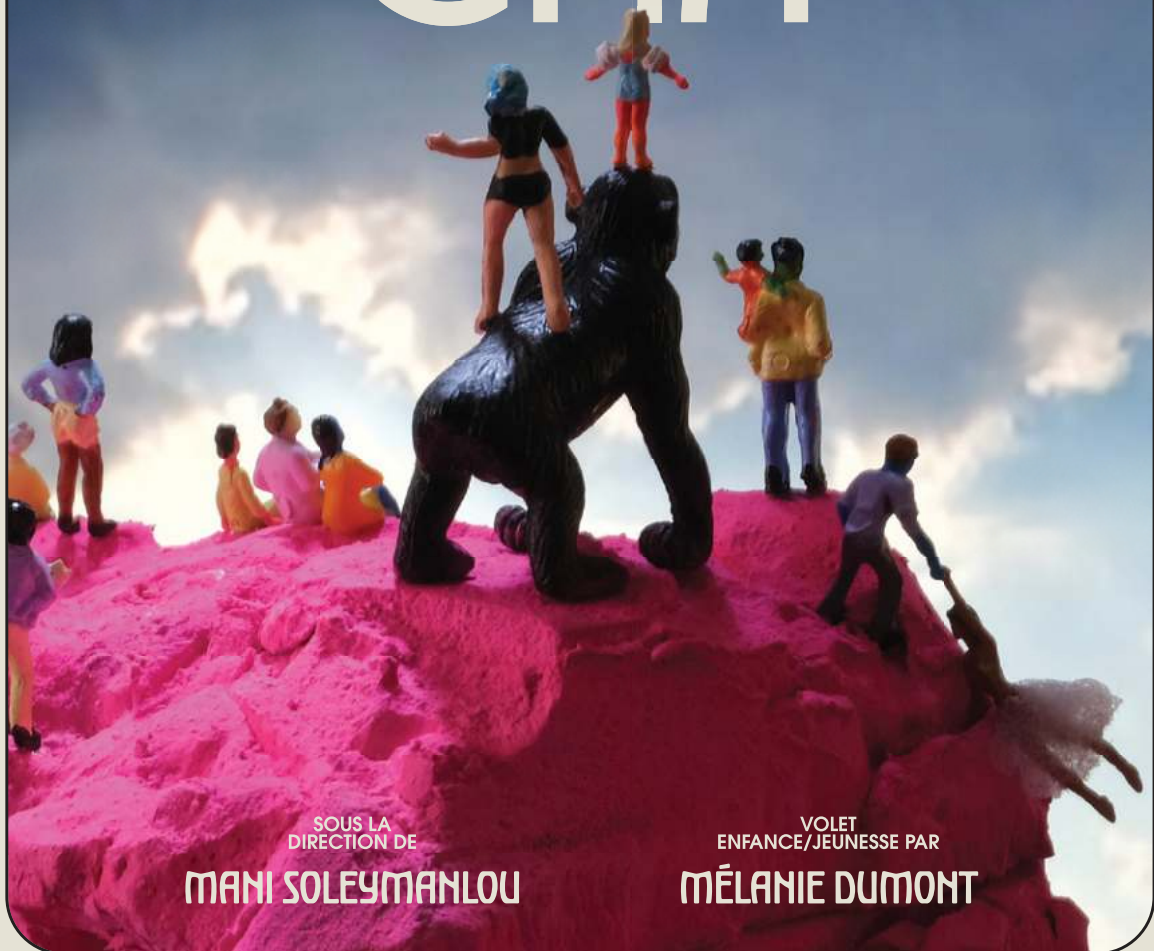
"We gave each show at the Théâtre français du Centre national des Arts a different typography and visual to showcase its uniqueness. Our graphic approach borrows from the style of posters from the Belle Époque—with a subtle Art Deco influence—and adds a hint of contemporary sauce." 24 × 36, 4-color, digital.

1



SAISON 2023-2024
PLONGÉE INTÉRIEURE

THÉÂTRE FRANÇAIS DU CNA



SOUS LA
DIRECTION DE
MANI SOLEYMANLOU

VOLET
ENFANCE/JEUNESSE PAR
MÉLANIE DUMONT

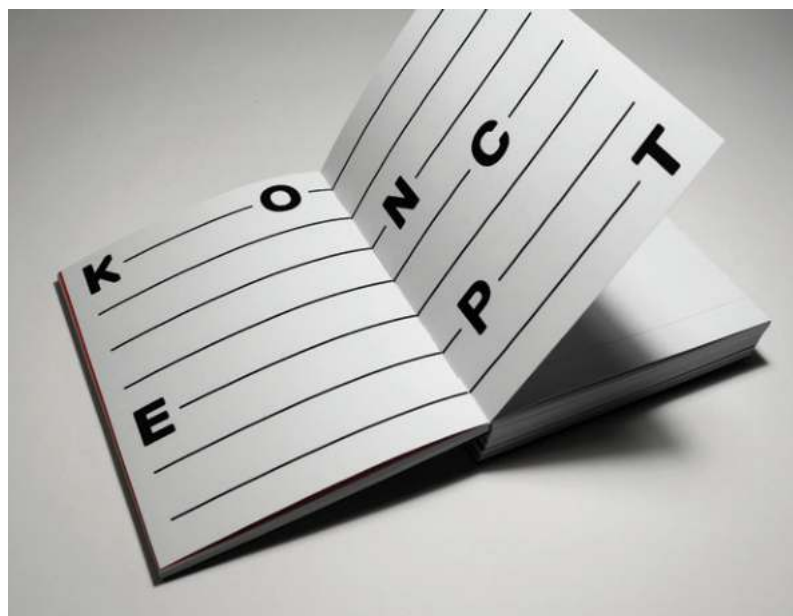
BROCHURES

- 1 Nedjeljko Špoljar/Kristina Špoljar, designers
 Nedjeljko Špoljar, art director
 Alen Žunić, writer/editor
 ITG Zagreb, production company
 Sensus Design Factory (Zagreb, Croatia), design firm
 Albatross Architecture + Research Office/University of Zagreb, Faculty of Architecture, clients

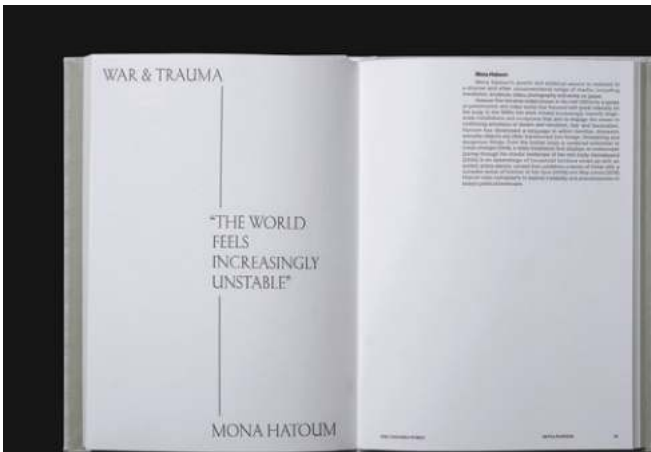
"Publication for the architectural project of a technology and innovation incubator building in Krsan, Croatia. For the main titles, we created custom lettering inspired by the shapes of Polaris and Akzidenz and incorporating some details like cut-off or rounded edges and modified proportions." 7¼ × 9¾, 4-color, exposed Smyth sewn, hardcover, offset. Typeface: Roboto.

- 2 Lingou Li (Pasadena, CA), typographer/designer

"Träge Grotesk is an extended grotesque typeface with low contrast available in three different weights. It blends the structural elegance of Akzidenz Grotesk with the bold, even-stroked aesthetic of early wood types. The typeface specimen accentuates its beauty and maximizes legibility, presenting it on a sixteen-page tabloid newspaper." 11¾ × 14¾, 4-color, unbound, digital.









BROCHURES

- 1 Lingou Li (Pasadena, CA), designer
ArtCenter College of Design, client

"*Materializing Memory* is a group exhibition featuring the works of eight prominent artists that explore the themes of historical and personal memories through large-scale installations, sculptures and paintings. The catalog uses the typeface Kessler for its title." 7¼ × 10, 4-color, embossed cover, digital.

- 2 Angel Fano/Luis López/Christian Vargas/Ambar Yuen, designers
Iván Alemán/Male Martínez, art directors
Alfonso Fernández, chief creative officer
After (Miraflores, Peru), design firm/client

"To celebrate our eighth anniversary, we collected our most emblematic projects in a brochure that represents our approach to the design world. In this special edition, we tell the story of the challenges we have faced, the processes we've created, and, of course, the before and after we have achieved. This is how we chose to celebrate these amazing years and give thanks to the clients that we collaborated with in designing their brand identities." 8¼ × 11¾, 4-color, offset. Typefaces: Cinderblock 150, PP Editorial New Ultralight.



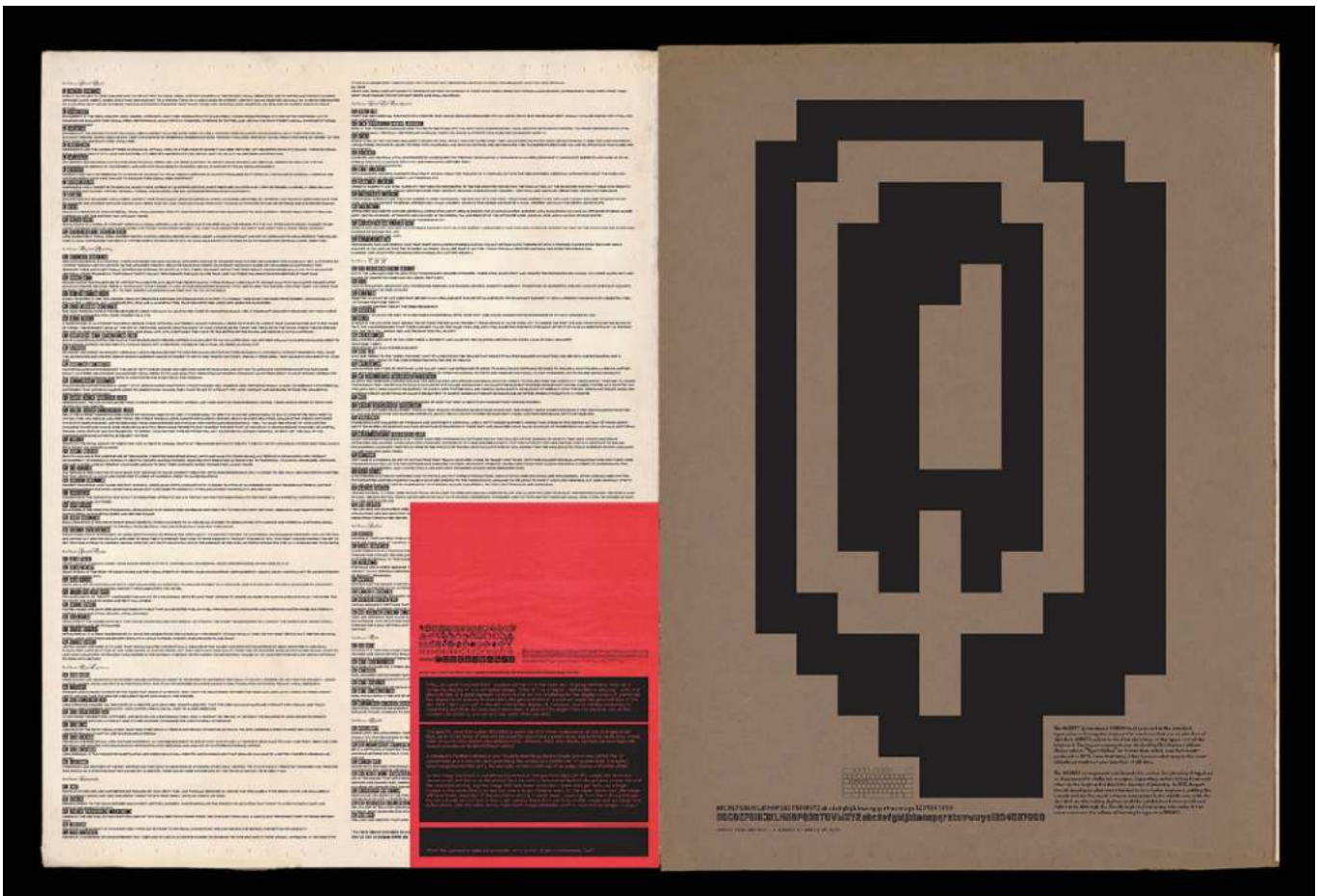
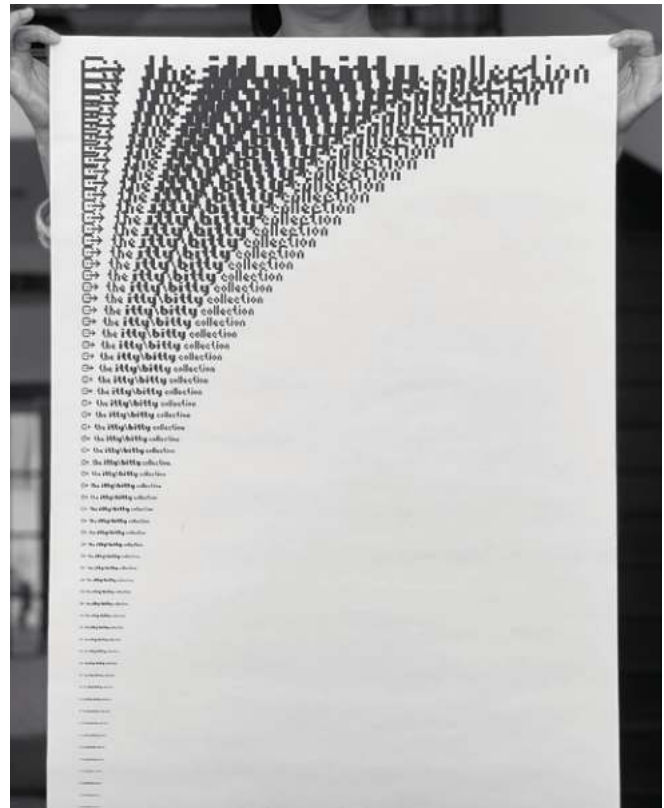
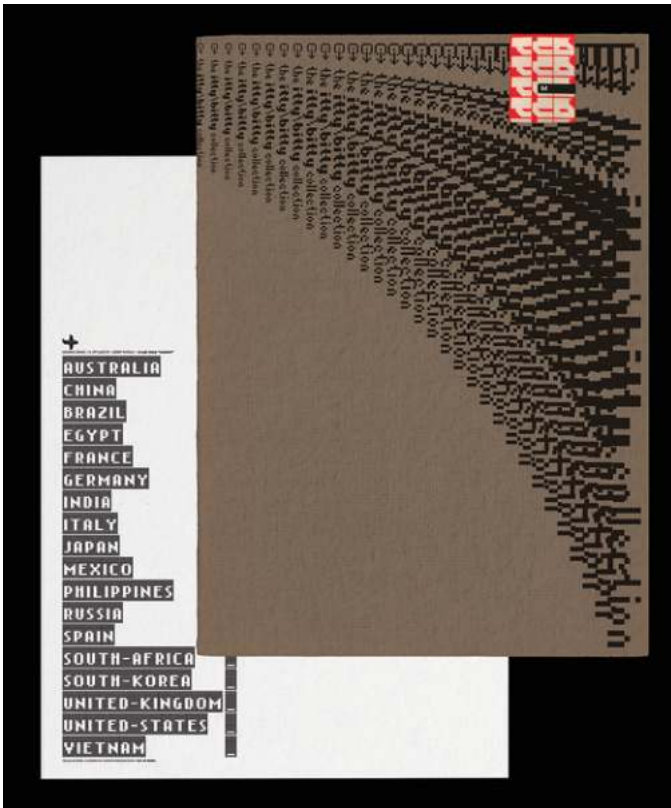
BROCHURES

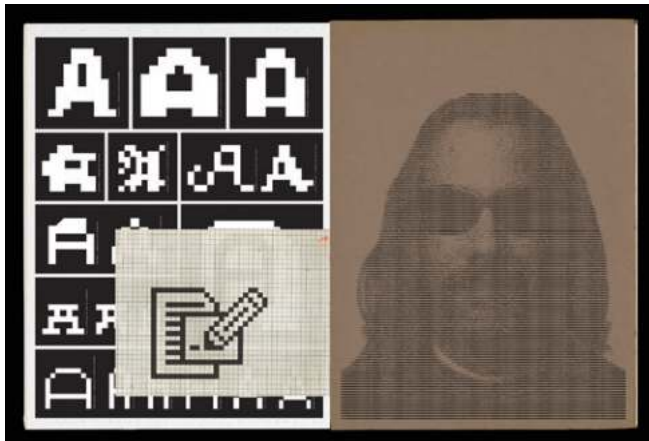
- 1 Nedjeljko Špoljar/Kristina Špoljar, designers
 Nedjeljko Špoljar, art director
 Nela Kusanic, editor/curator
 Kerschoffset/Kvik Print, production companies
 Sensus Design Factory (Zagreb, Croatia), design firm
 Državni arhiv u Sisku, publisher/client

"Catalog of the exhibition marking the 60th anniversary of the institution Državni arhiv u Sisku ('State Archives in Sisku'), made in the form of a cutout slip cover containing twelve loose perforated sheets suitable for insertion into an archival folder." 8¼ × 11, 4-color, unbound, perforated sheets, die-cut slipcase, offset. Typeface: Helvetica.





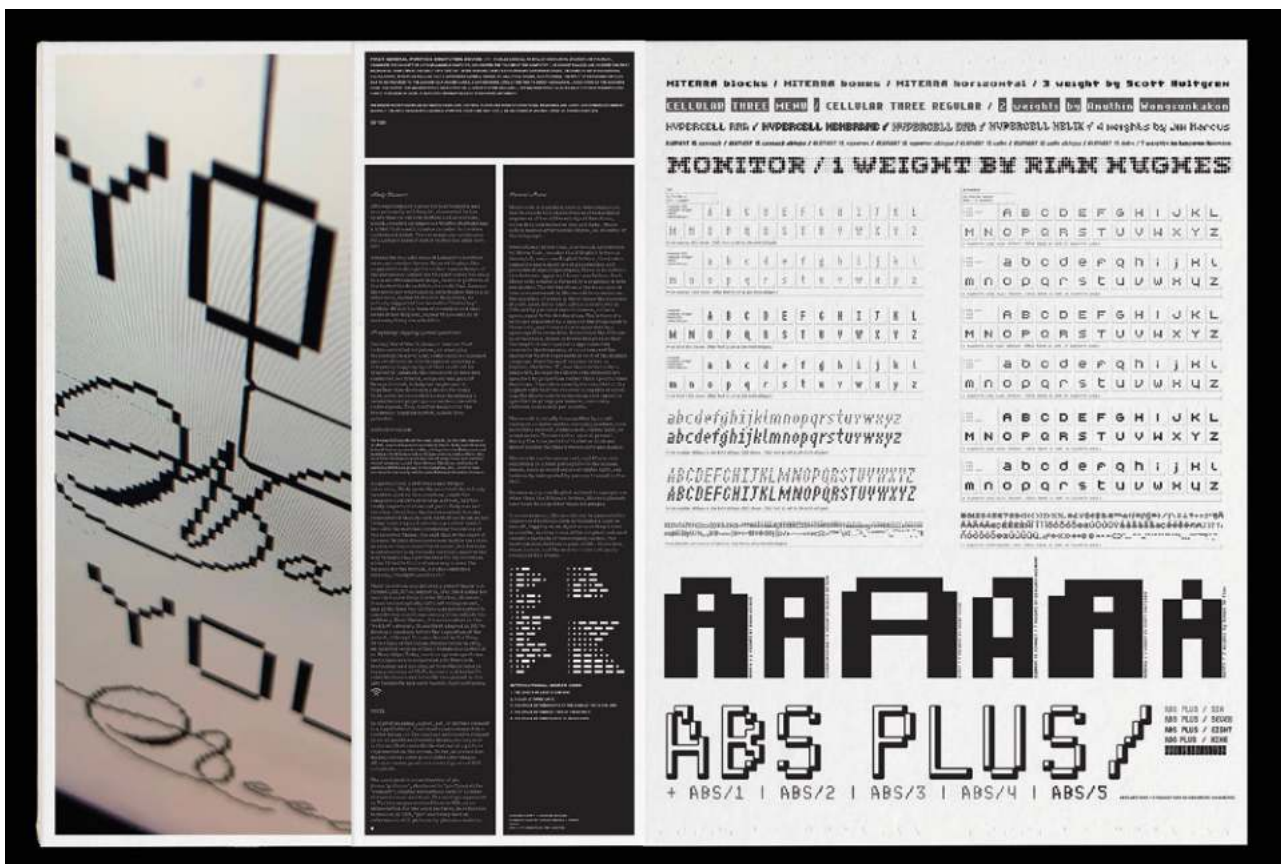




BROCHURES

- 1 Carlos Segura (Chicago, IL), typographer/designer/art director
Segura Inc, design firm
T26, client

"The T26 IttyBitty collection. This large format poster-size catalog showcases a packaged bundle of 47 pixel, bitmap and LCD fonts for sale from T26." 18 x 24, 1-color, digital.







ADVERTISING

1 (series)

Wu Liang, art director

Bright Woo Studio (Beijing, China), ad agency

Oatysis, client

"To guide agriculture, the ancient Chinese divided the sun's annual motion into 24 segments and gave each segment its own solar term. Away from nature, modern Chinese people may not appreciate how changes in solar terms impact farming and crop growth. As an enterprise deeply engaged in grain food, Oatysis presented a poster series with Bright Woo to promote the traditional solar terms and encourage people to pay attention to agriculture. Each poster used illustrated typefaces to represent the climate and phenological characteristics of solar terms."



PACKAGING

1 (series)

Jordan Cullen/Michael Hester, designers
Michael Hester, creative director
John Worthen, illustrator
Pavement (Oakland, CA), design firm
Williams-Sonoma, client

"For Williams-Sonoma and its customers, the arrival of the holiday season means the return of the kitchenware brand's holiday confections. Packaged in collectible tins, the Williams-Sonoma holiday confections often list as top sellers at the year's end. These tins' designs draw inspiration from the typography and colors of vintage mid-century candy packaging. Our intent was to make this line feel special, collectible and giftable." Typefaces: LHF Bulry, LHF Desire Pro, LHF Emporium.

2 Chad Michael Studio (Dallas, TX), design firm Itinerant Spirits, client

"Tailored for the intrepid traveler at heart, Gallivanter Gin celebrates the adventurous spirit in us all, blending wild botanicals with volcanic spring waters and crafting an unforgettable journey for both the palate and the soul." Typefaces: Korolev, Qoutiens.

3 (series)

Davide Pagliardini (Montelicciano-Poggio, Italy), typographer
Lorenzo Guareschi, designer
Giorgio Mininno, art director
Gummy Industries, design firm
Bella Sprizz, client

"The world of cocktails and liqueurs is soaked in typical Italian visual references: seals, custom lettering, frills and decorations. For Bella Sprizz, an American brand that does Italian things, we decided to study the vintage Italian beverage market to bring to life a product that's ready to become a classic. Repetitive typography matches the old-style way of labeling for marketing, and the label features a variety of custom lettering in different styles and approaches with the main mark's tridimensionality accentuated by golden printing finishes."

4 cf Napa Brand Design (Napa, CA), design firm Clos du Val, client

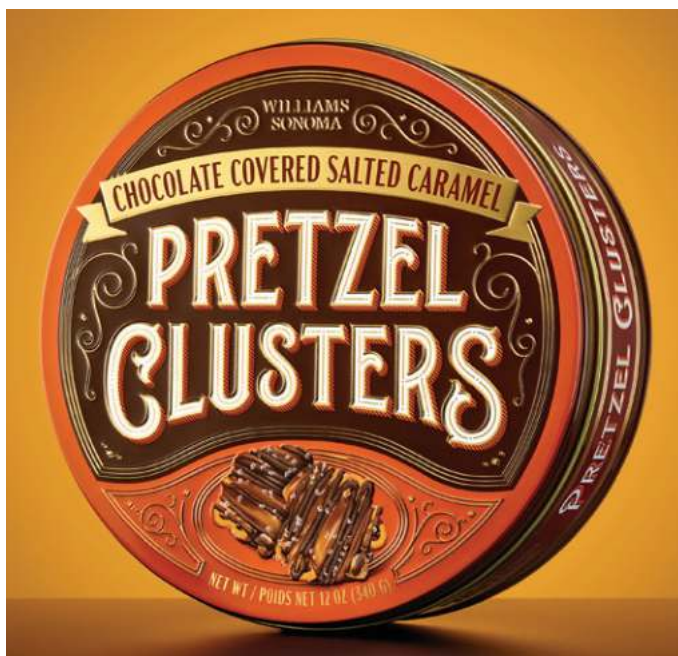
"Winery Clos du Val came to us to develop a wine club exclusive offering—Bernard's Cuvée—to celebrate its 50th anniversary and honor its first winemaker Bernard Portet. Our scrapbook-like solution utilizes three separate labels hand-applied over one another to create a collage of historical documents and photographs. The package captures Portet's unique spirit and the early days of Clos du Val's legacy in Napa Valley." Typeface: Aw Conqueror Std Didot.

5 Fidel Peña, designer

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

"Artist Alvarez's found sound album *La Línea Imaginaria* explores the tension between the Latinx artist's American and European identities. A photograph of San Salvador from the '70s is combined with bold, abstract typography to portray the tension of these competing identities." 12¾ × 12¾, 4-color, offset. Typefaces: Neue Helvetica, Lettera.

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© Kreed Productions Inc.

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PACKAGING

1 (series)

cf Napa Brand Design (Napa, CA), design firm
Palm Bay International, Giulio Straccali, client

"Now approaching its 100-year anniversary, winery Giulio Straccali wanted to put a more contemporary spin on its packaging and attract a younger consumer. We designed a sleek label with a sans serif font, lending a more modern, fashionable feel to the packaging while still maintaining a classic Italian sensibility. To honor the brand's legacy, its historical crest was brought back into the packaging—the monoweight style melded perfectly with the clean, bold type." Typeface: Series A Signage.

2 (series)

Shaobin Lin, designer
Linshaobin Design (Shantou, China), design firm
Johnson Shen, client

"For coffee shop Buddyrich, we duplicated and overlapped Chinese and English fonts—both custom-made and PingFang sc—in the branding, packaging, address fonts and illustrations, among other elements. The dislocated typesetting implies the complex personality of the brand."

3 Jin Zhang, designer/art director

Sanbu Brand Design (Wuhan, China), design firm
Yellow Crane Tower Park Management Office, client

"Yellow Crane Tower Drinking Natural Spring Water. Using illustrations to combine the most representative elements of Wuhan, China's 3,500-year history into the three Chinese characters meaning 'Yellow Crane Tower,' the packaging highlights both the brand and characteristics of the city's culture."

4



4 (series)

m - n Associates (Ho Chi Minh City, Viet Nam), design firm
HiRaw!, client

"HiRaw!'s rebrand system builds on strong typography, illustration and color. Our custom font mn Raw is playful and energetic, while the illustrations are whimsical and engaging. The green color unites disparate objects from freezers to delivery vans, and this cohesiveness makes HiRaw! a highly recognizable asset, imparting a strong, lasting impression on customers as a leading pet food brand."



PACKAGING

1 (series)

Joshua Noom, typographer
Baker Wright, designer
Allison Tylek, senior designer
Derek Hulsey, senior art director
Scott King, creative director
Bryan Judkins, executive creative director
Curtis Jenkins, illustrator
Sam Hanes/Dave Theibert, project managers
Young & Laramore (Indianapolis, IN), ad agency
Hotel Tango Distillery, client

"Inspired by the informal aspects of military culture like bomber art and tattoos, Indianapolis-based Hotel Tango Distillery's new line of spirits The Unofficial Series uses illustrations by Curtis Jenkins and the Lockdown typeface by Joshua Noom to showcase the distillery's more playful side."

2 Kevin Cantrell, designer

Kevin Cantrell Studio (Mantua, UT), design firm
Cantrell A Priori, client

"The Goldsmith Playing Cards tells the lesser-known stories of Gutenberg and his journey to create arguably the world's most important invention. Featuring custom lettering alongside Cottonhouse Slab and a modified Misfits, the Goldsmith is the inaugural playing cards set for the Cantrell A Priori luxury playing cards brand."

EPHEMERA

3 (series)

Rachel Poulin, illustrator
Let Me Repeat Myself (Los Angeles, CA), design firm/client

"The SAYIT Mini Collections are patterns made for connection. Over the years, creating cards became a meaningful way for me to connect with friends and family, regardless of distance, and inspired me to create this hand-drawn pattern set. Aside from greeting cards, each SAYIT Mini Collection includes a hero letter pattern that extends beyond the card crop to fill wrapping paper and three graphic doodle patterns."

4 (series)

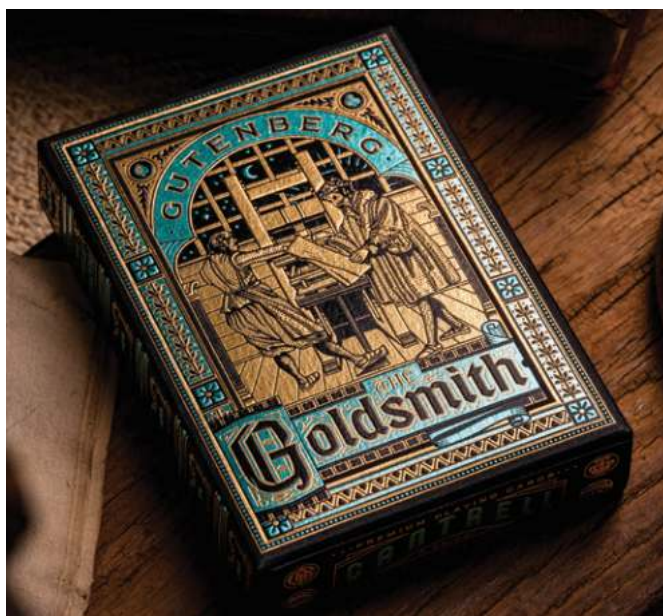
Kristmar Muldrow (North Charleston, SC), designer
Thad Moore/Kristmar Muldrow, clients

"As a graphic designer and newspaper journalist respectively, me and my partner Thad Moore have both typed $\pi\kappa\pi\kappa\pi\kappa$ as placeholder copy. $\pi\kappa$ originally means 'to come,' intentionally misspelled to make it easier to find. We used it in our wedding invitations as a nod to the future. It's also conveniently our first two initials (Thad and Kristmar). Since the letters are typically repeated to fill space, the repetition of words and phrases formed a primary element throughout our wedding materials, including a $\pi\kappa$ monogram made up of tiny Ts and Ks." Typefaces: LL Bradford, Quadrant, Romie.

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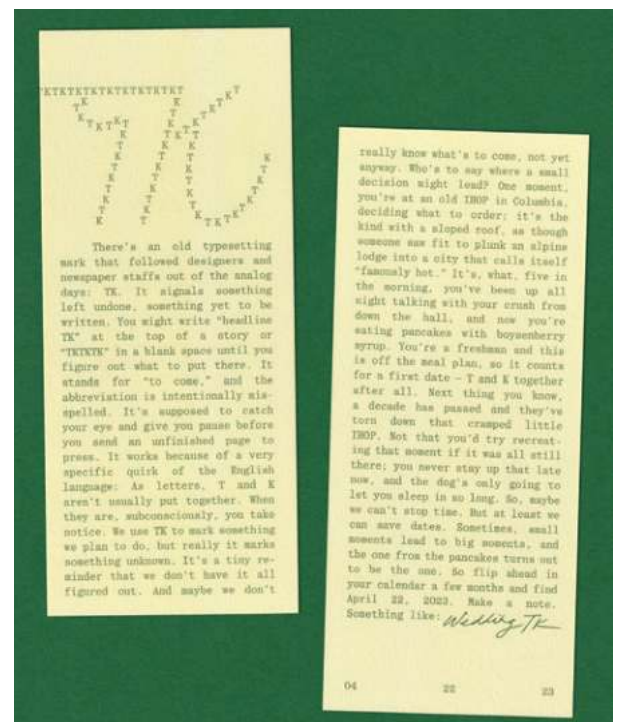
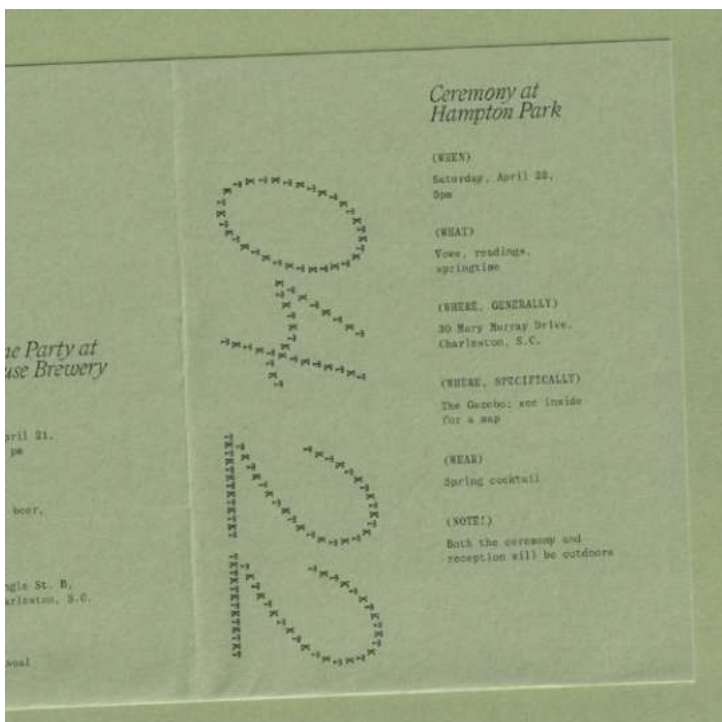
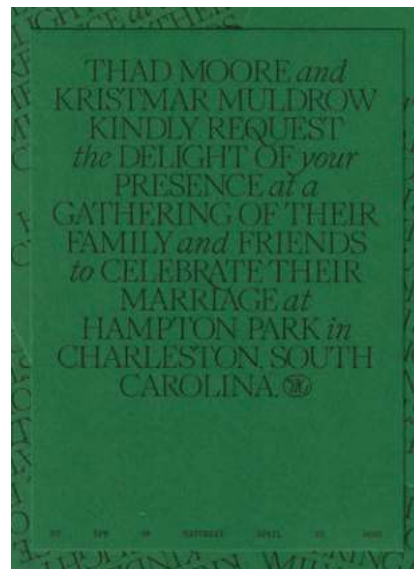


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3



4







BOOKS

- 1 Sérgio Correia (Porto, Portugal), designer/creative director
Jeremy Hugh Aston/Marta Miaskowska/Marta Varzim, editors
esad—idea, publisher

"*Collective for Design* brings together a set of outcomes and reflections on an innovative teaching and learning methodology, contributing to design students' preparation for international job markets. The book explores a high level of visual expression and functionality in the articulation of the complex structure that guides the narrative. Chapters are organized into two sections and are visually translated into distinct yet dialoguing registers, characterized by typographic scalars and compositional and rhythmic alternations. A typographic compromise is sought between ergonomic composition models and a contemporary, disruptive character." Typefaces: Brioni, Quarz.

- 2 Ritu Kanak/Fidel Peña, designers
Claire Dawson/Fidel Peña, art directors
Sara Angel, editor
Wali Mahmud, production manager
Underline Studio (Toronto, Canada), design firm
Art Canada Institute, client

"The book *Kent Monkman: Being Legendary at the Royal Ontario Museum* features new work by the internationally renowned Cree artist Kent Monkman, who is guided by an Indigenous worldview, historical narratives and his playful imagination. Written by Monkman and Gisèle Gordon, the book follows typographic conventions set in unconventional manners." Typefaces: Aeonik, Clifford, Scotch Roman.



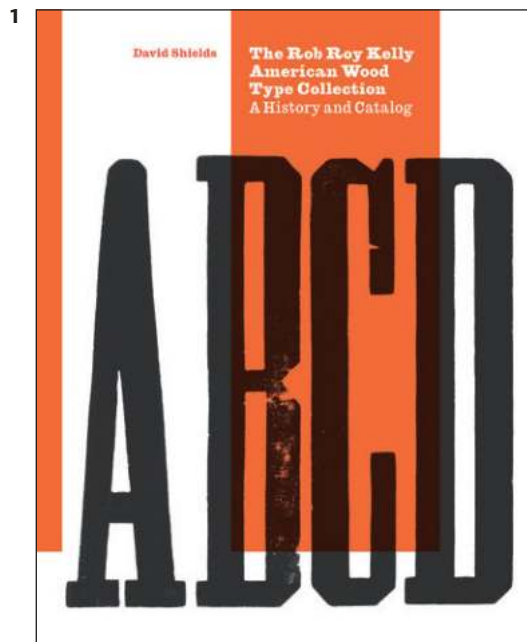
BOOKS

- David Shields (Marfa, TX), designer/art director/writer
Romy Suskin, photographer
Asia Pacific Offset, print producer
Dan Pederson/Linda Ronan, The University of Texas Press, production managers
Robert Kimzey, project manager
The University of Texas Press, publisher

"The Rob Roy Kelly American Wood Type Collection: A History and Catalog by David Shields functions as a close reading and expansion of what constitutes the Kelly collection. During the design process, I consciously diverged from Kelly's American Modernist-driven choices for his design of the book *American Wood Type: 1828-1900*. I adopted a 19th-century maximalist approach using sixteen typefaces selected to provide robust visual impact without sacrificing nuanced micro-typography." Typefaces: Antique No 6, Covik Sans, Juliette Collin, Lexicon No 2, Salmanazar, Triptych.

- Ze Feng, designer
Noah Cousineau/Daniel (Chiayou) Liu, photographers
ArtCenter College of Design (Pasadena, CA), client

"AI is like a modern-day Prometheus, unlocking innovation alongside risk. *Stealing Fire From the Gods* by authors James Bridle and Margaret A. Boden explores AI's potential through critical discussions by eight artists. What's next for humanity?" Typeface: Default Sans Book.



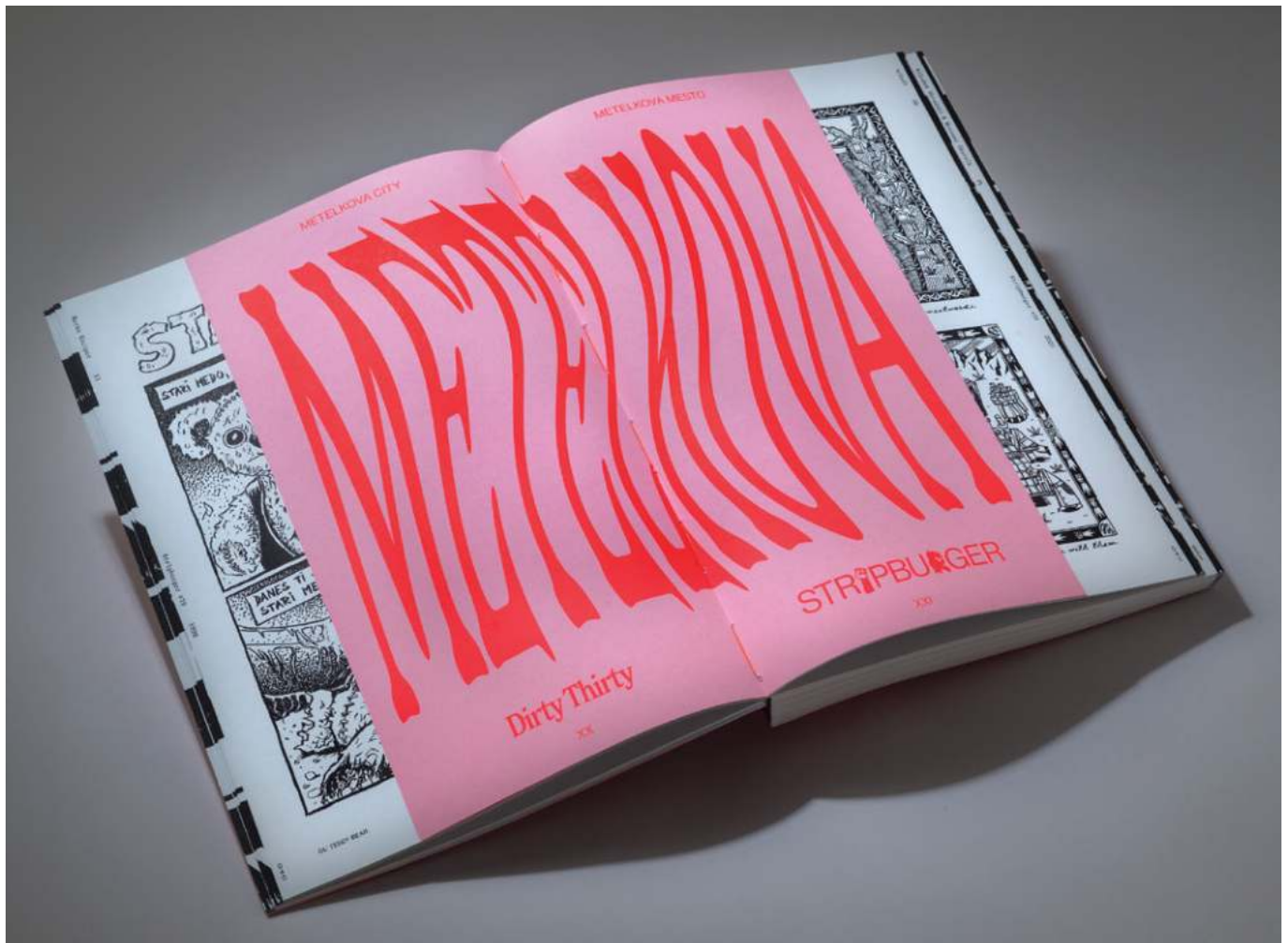


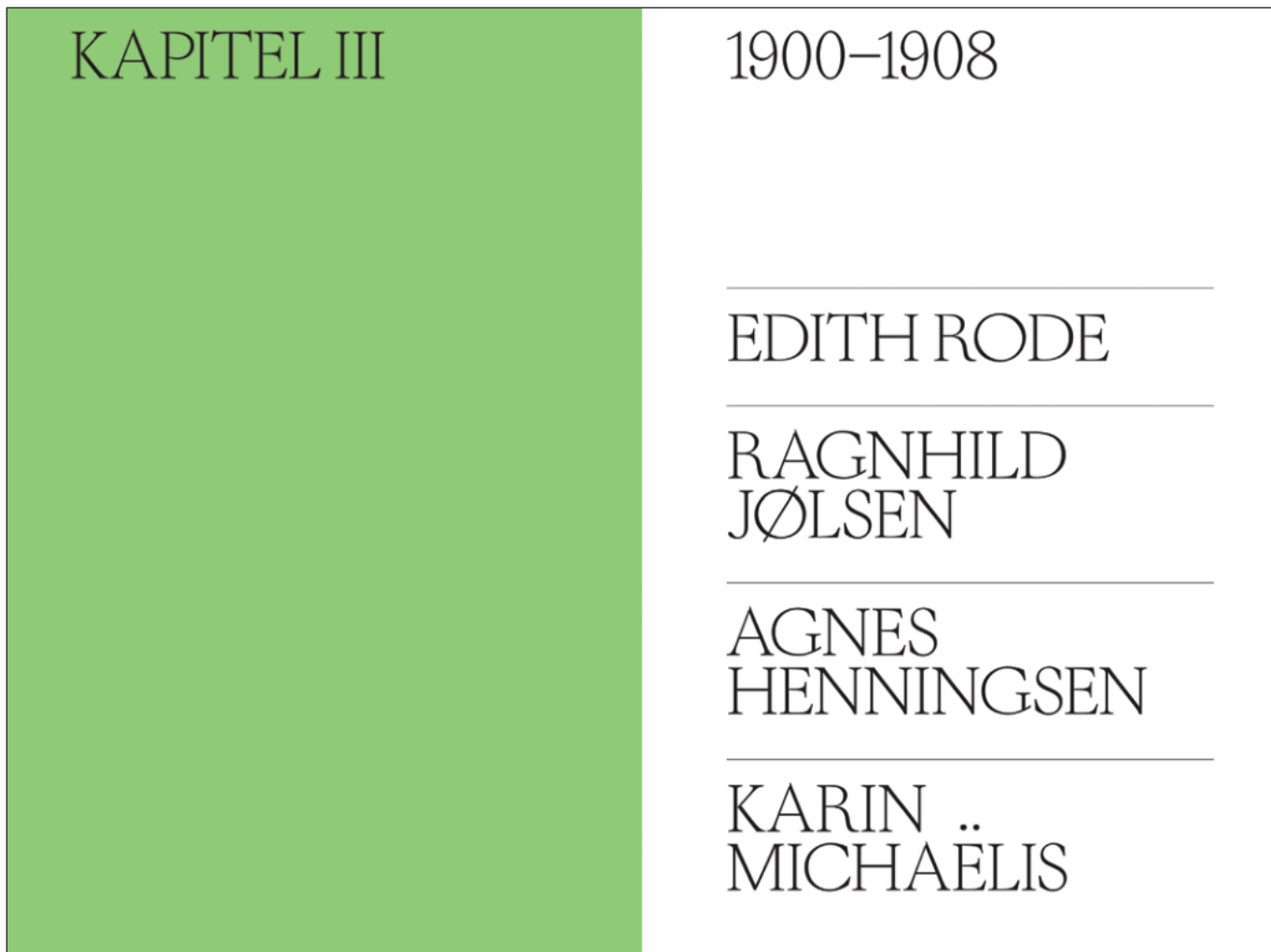
BOOKS

- 1 Anja Delbello/Aljaž Vesel, designers/art directors
Matej Stupica, illustrator
Katja Štesl/Bojan Albahari/Ana Bogataj/Domen Finžgar/
David Krančan/Katerina Mirovic/Tanja Skale, editors
AA (Ljubljana, Slovenia), design firm
Forum Ljubljana, publisher

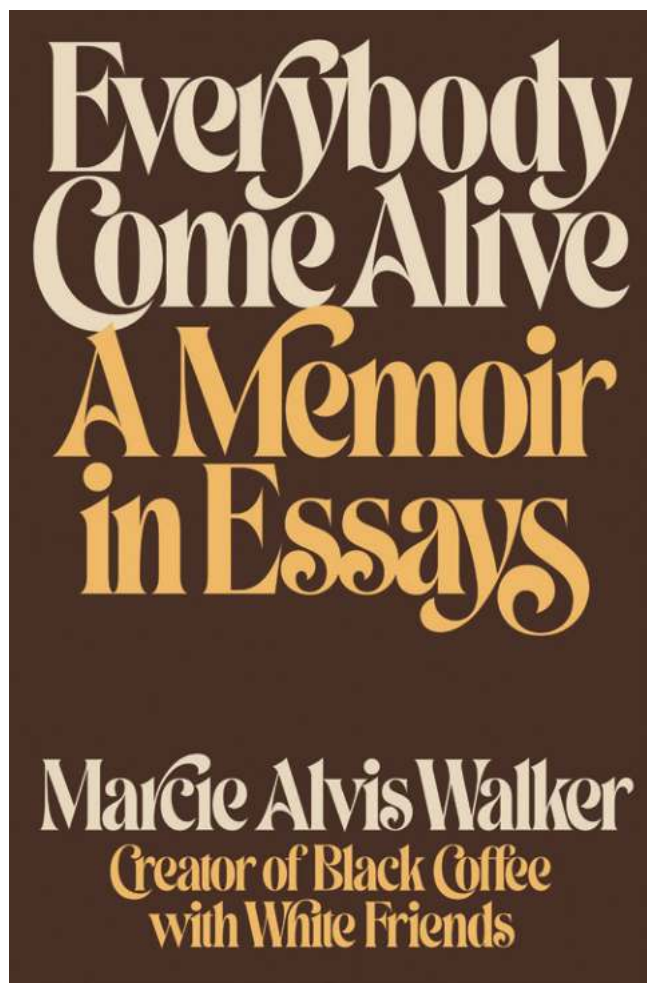
"*Stripburger* is a biannual periodical about comics. Bilingual and international, each issue features fresh work from comic artists all around the world. On the occasion of its 30th anniversary, the magazine published a special anthology edition featuring a selection of comics and behind-the-scenes texts about magazine production." Typefaces: Agipo, LL Bradford Mono, Neue Haas Grotesk, New Spirit, CoFo Peshka.



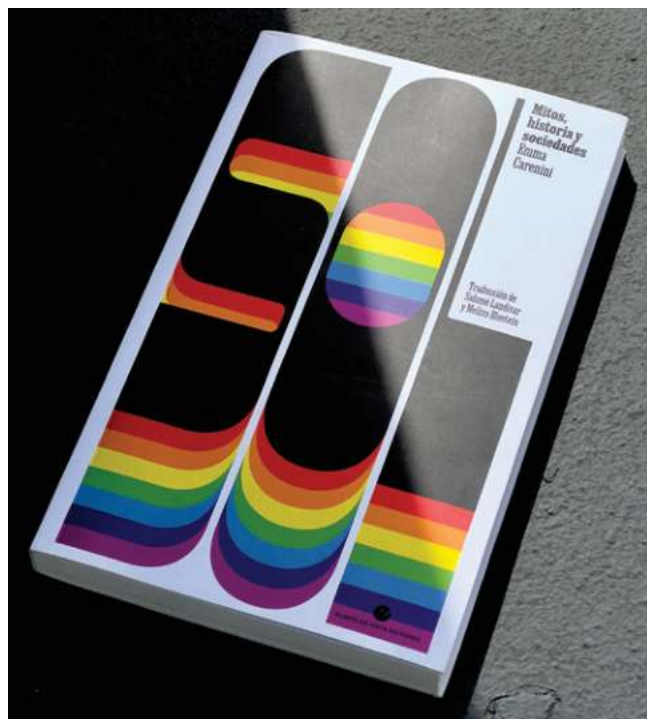




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BOOKS

- 1 Playtype (Copenhagen, Denmark), typographer
e-Types, design firm

"e-Types designed the book *Damer der var for meget* ('Women Who Were Too Much'), a collaboration between publishing company Gads Forlag and the Golden Days Festival 2022. The book celebrates the wild, fantastic and brilliant Scandinavian women who made their mark between 1884 and 1919 and tells their stories in a bold, vibrant way to capture people's attention. The design emphasizes the book's over-the-top character through a vivid green and elegant typefaces, creating a loud, proud and feminine voice." Typefaces: Five Serif Display, Five Serif Text, Studio 6.

- 2 Simon Walker (Chicago, IL), designer
Marcie Alvis Walker, client

"*Everybody Come Alive*, a dazzling memoir by Marcie Alvis Walker, explores what it means to become fully alive and holy when we embrace the silenced stories we've inherited. Using custom lettering and a mellow, restrained color palette, I designed the book to feel as if it had been plucked directly from a bestseller table at The Strand bookstore in the late '60s or '70s."

- 3 Ezequiel Cafaro, designer
Emma Carenini, writer
Ezequiel Cafaro Studio (Ciudad Autónoma de Buenos Aires, Argentina),
design firm
Punto de Vista Editores, client

"*Sol. Mitos, historia y sociedades* ('Sun: Myths, History and Societies') by Emma Carenini explains how the sun has never been something trivial to civilizations and how its conquest has been pursued by humanity for centuries. The design references the sun in the least obvious way possible: no circular shapes or colors linked to the sun, with black used as the main color. The word *sun* is so recognizable that just reading it connotes images and sensations." Typeface: Megabase.

BOOKS

- 1 Anja Delbello/Aljaž Vesel, designers/art directors
Katja Goljat/Matjaž Rušt/Ströndin Studio, editors
AA (Ljubljana, Slovenia), design firm
Ströndin Studio, publisher

“Combining photographs, artworks and texts, *Skriðusögur* is a book that tells the story of the Seyðisfjörður landslides of December 2020. Compiled by Ströndin Studio, this 160-page book is co-authored by photographers Katja Goljat and Matjaž Rušt, as well as 27 contributors from the local community. *Skriðusögur* presents intimate stories about the impact of a natural catastrophe on a small Icelandic community and the inhabitants’ resilience in the face of global climate change.” Typefaces: Marfa, Marfa Mono.

- 2 Josh Finklea, typeface designer
Brad Bartlett, designer/creative director
Erica Clark/Joseph Giovannini/Richard Koshalek/Alma Ruiz/Louise Steinman, writers
Giuseppina Leone, production manager
Brad Bartlett Design (Pasadena, CA), design firm
Sam Francis Foundation, client

“*A History for the Future: The Museum of Contemporary Art, Los Angeles, 1979-2000*. This large-format, 240-page book surveys the museum’s first two decades, examining its impact on art, culture and architecture. The exposed stitching and metallic fabric reflect the industrial warehouse of its Little Tokyo location. Bold, type-driven layouts reference an iconic mural stretching 190 feet across the warehouse facade.” Typeface: Centra No. 1.

1



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PERIODICALS

- 1** Nadia Méndez (Dubai, United Arab Emirates), typographer/art director
WIRED Middle East, Nervora, client

“How can we represent a *WIRED* story about milk? The answer is easy: milky-effect lettering. However, I didn’t want a digital solution; instead, I explored and experimented with materials such as white acrylic paint and glue to simulate the look of milk. I began by sketching the letters on paper. Then, I molded them by hand from soft clay and delicately coated them with a smooth layer of white acrylic paint.”

- 2** Nancy Campbell/Trevett McCandliss, designers/creative directors
Zoe Adlersberg, photographer
Mariah Walker, stylist/prop stylist
Michele Silver, editor in chief
Wainscot Media (Park Ridge, NJ), publisher
Earnshaw’s, client

“‘Squish’. To open an infants’ fashion editorial, we created a 3-D type design using squishy foam pieces. The idea was to play off the soft, squishy quality that many babies have. Sets were built for the baby models to sit on with large pieces of foam.”

- 3** Bei-En Wang, designer
Jessie Chiu-hui Chen, art director
way2creative (New Taipei, Taiwan), design firm/publisher

“Inspired by the Polish Association of Book Publishers’s The Most Beautiful Polish Books competition, the 15th issue of our design zine *Circle* closely examines the fundamentals, principles and values of book design in a unique context. To communicate the theme in different languages simultaneously and portray the concept of books, we combined two key components with linguistic characteristics to create an exploratory yet functional reading experience with custom typography. Through this unusual visual presentation, the design stimulates readers’ interest in the subject and reveals the aesthetics and authenticity of the ‘most beautiful’ book art.”

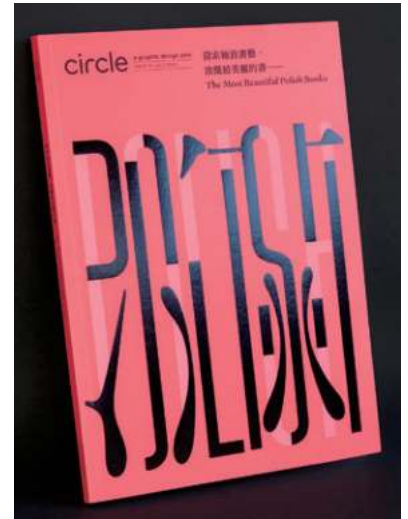
- 4** Alex Rhodes (Boise, ID), letterer
Ben Rowen, writer
Emily Kimbro, creative director
Jeff Wilson, photographer
Kayla Miracle, photo editor
Texas Monthly, client

“A custom lettering treatment for a feature spread in the August 2023 issue of *Texas Monthly*. The story centered around the unlikely, surprisingly great pairing of surfing and Waco, Texas.”

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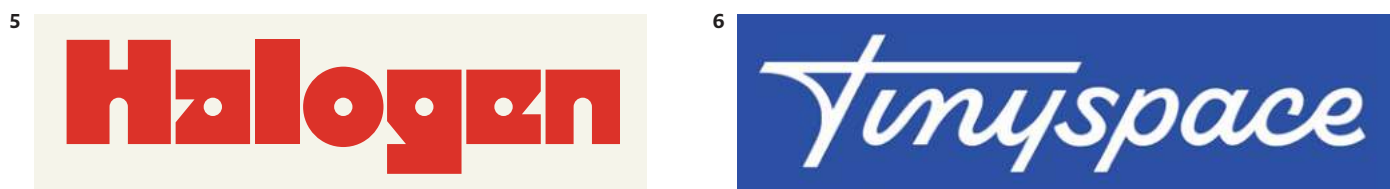
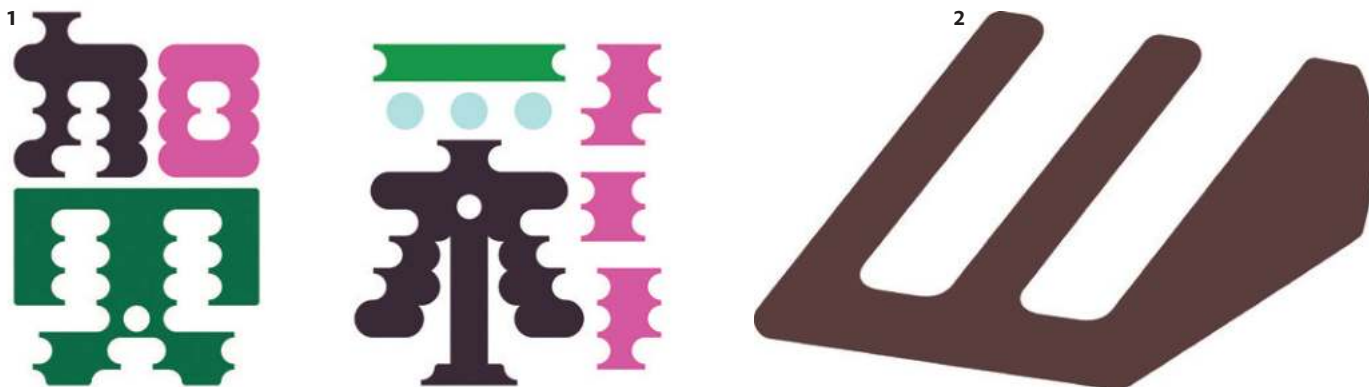


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IDENTITY

- 1 XiaoTong Li/Ping Wu, designers
OneSip Studio (Chongqing, China), design firm
He Cai, client

"He Cai, which means 'celebrate' and 'cheer' in Chinese, is a lighthearted Hong Kong-style tea restaurant where every bite is a celebration of life. We created a typeface for the Chinese in the logo."

- 2 Buck Smith, designer/art director
Buck Smith Design (Kirkwood, mo), design firm
Willona's Bakehouse, client

"Baker Willona Jackson needed an identity for her small bakery Willona's Bakehouse. The W is created by a piece of cake."

- 3 Henk van het Nederend, designer
Moker Ontwerp (Amsterdam, The Netherlands), design firm
A. W. Bruna Uitgevers, Heartbeat, client

"For Heartbeat, a digital-only imprint by Dutch publisher A. W. Bruna Uitgevers for romantic fiction and crime, we designed an H lettermark entirely constructed from the heart symbol."

- 4 Wells Collins, designer
Wells Collins Design (Denver, co), design firm
Jean Jacques, inooko, client

"For the French pet and lifestyle brand inooko. The name *inooko* combines the Japanese words *inu* and *neko*, which translate to 'dog' and 'cat' respectively. We explored a wide range of custom hand-lettered styles and aimed to incorporate a subtle nod to the pets we love. The faithful companion embedded in the wordmark can be extracted and used as a standalone icon for the brand."

- 5 Grey Larson (Salt Lake City, ut), designer
Tyler Eide, art director
Parker Studio, design firm
The Wolff Company, client

"For Halogen, a mixed-use hospitality and residential space in Arizona, real estate developer The Wolff Company wished to preserve the legacy of the demolished theater it's built upon. So, we used several salvaged interior decorations as reference for the wordmark. The letters are constructed with simple circles and squares and angled cuts to complete the form. The *o* is perfectly aligned to the center of the wordmark and constructed from a circle, referencing the lens of a camera."



- 6 Wells Collins, designer
Wells Collins Design (Denver, co), design firm
Tristan Hewat, Tinyspace, client

“A hand-drawn wordmark for Tinyspace, a portfolio, resume and job application-builder service that helps designers land their next gig. Our primary aim was to design a typographic mark that would instill confidence in designers as they showcase their craft online. Our solution is a custom monoline script with a dynamic flow, ensuring legibility even when scaled down to smaller sizes.”



- 7 (series)
Daniel Martinez-Mendoza/Nicolas Poulin/Marie-Ève Roussy, designers
Jacques de Varennes, art director
Béatrice Lachance, writer
Marc Rivest, retoucher
Sylvain Grégoire, assistant photo editor
Marie-Jeanne Bouchard/Gabrielle Jacques/Christine Larouche/Alexandre Normand, strategy
Julie Pichette, production manager
Marilyne Beaudoin/Charlotte Fabre, project managers
LG2 (Québec, Canada), ad agency
Toundra, client

“The appealing curves of produce farm Toundra’s identity refer to the shape of the cucumbers growing in its greenhouses. The organically styled yet structured typography is part of a defined grid and framework, which picks up on certain elements of the physical space in which Toundra grows its friendly Nordic veggies.” Typeface: Manrope.



IDENTITY

1 (series)

Lindsay Masten, lettering/creative director
Bec Asmar/Lindsay Masten, designers
Bec Asmar, art director/3-D artist
Kimberly Webster, writer/strategy
Mariana Morris, project manager
Web & Wolf (Phoenix, AZ), design firm
Cairjn Wine Cellars, client

“Vintners Andy Neja and Robert Pierce contacted us about their winery venture before they had a name for their project. We worked with them to design a brand identity—name included—befitting their winemaking ethos that’s rooted in place, partnership and a natural minimalism. Cairjn stands out in a crowded field without losing its sense of luxury. To accomplish this, we balanced big moves—like using a die-cut label to create negative space, forming an arresting image—with fine details, like individual symbols for every wine in the collection.” Typeface: Gopher Bold.

2 (series)

Olga Rodina, designer
Vlad Ermolaev, creative director
Ermolaev Bureau (Tbilisi, Georgia), design firm
PZSP, client

“BAUM is an innovative technology for panel houses by the building construction company PZSP. We took the rectangle module from PZSP’s old logo and evolved it for use as the basis for the new BAUM logo. The resulting 3:4 matrix gave us a multiplicity of different letterforms that resemble building structures. The entire new identity shows the variety of house construction through the modular typeface.”

3 (series)

Jeff Watkins, design director
Dane Boaz/David Ross, writers
Dane Boaz, associate creative director
Zak Mroueh/Brian Murray/Stephanie Yung, chief creative officers
Sean Bell/Spencer MacEachern/Maxine Thomas, strategy
Robyn Morrissey, project manager
Zulubot, production company
Zulu Alpha Kilo (Toronto, Canada), ad agency
Rupesh Amin/Sekhar Angepat/Alastair Caddick/Xander France, Vancouver
Island Ferry Company, clients

“Vancouver Island Ferry Company needed a brand for its new, fast and friendly ferry service. So, we christened it ‘hullo’—a playful combination of the word *hello* and the hull of a boat—and built an approachable, colorful wordmark that greets passengers at every touchpoint. This visually unique design draws inspiration from a vessel’s hull with a *U* that dips below the waterline.” Typefaces: Futwora Pro, Sofia Pro.

1



2



3



IDENTITY

1 (series)

Shannon Levin, designer
Katy Fischer, creative director
Andy Millner, illustrator
TOKY (St. Louis, MO), design firm
Take Root Hospitality, client

“Clayton, Missouri-based restaurant Bistro La Floraison needed a brand that captured the spirit of its sumptuous menu and romantic dining experience. Using typography from VJ-Type Foundry intertwined with floral drawings by local artist Andy Millner, the brand invites patrons on a whimsical escapade that may just make you blush.”
Typeface: Dahlia.

2 (series)

Jingqi Fan/Eric Park, designers
Sanuk Kim, senior designer
Janet Ginsburg, writer
Tom Elia/Joseph Han, creative directors
Mari Juliano, photographer
Celso Assunção, assistant photographer
Raphaël Améaume/Self Aware, web developers
Chelsea Carson/Gena Cuba/Elizabeth Talerman, strategic planners
Nucleus, strategy
Alex Athanasiou/Alex Blumfelder, project managers
COLLINS (Brooklyn, NY), design firm
Institute of Design at Illinois Tech, client

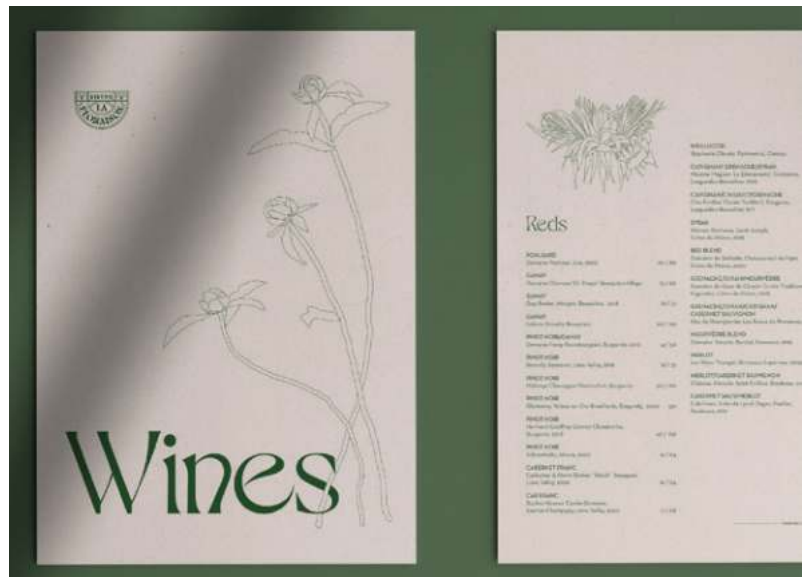
“In 1937, the Institute of Design (ID) opened its doors. Founded by Bauhaus instructor László Moholy-Nagy, ID mixed many of the world’s most progressive creative leaders to cultivate the ‘designer of the future.’ After 85 years, the school needed to reestablish its worldview. ID had always seen design as a dynamic process: identifying possibilities, focusing on the most promising and refining the best. So, we worked together to build a new voice and brand—one that constantly evolved.”

3 (series)

Clara Early/Cassie Popeski/Noah Watson, designers
Garrett Mireles, writer
Paul Abood, creative director
Joey Ellis, executive creative director
Jacob LaMendola/Gus Sacks, directors of photography
James Stuart, editor
Jinhee Kim, production manager
Sterling Diaz/Corey Phifer, project managers
Human Worldwide, music company
GrandArmy (New York, NY), design firm
NPR, client

“NPR, the leader in independent news and media, is uniting its journalists, stations and programs nationwide under one initiative known as the NPR Network. We worked closely with the NPR Network brand to create a refined new logo and visual identity, robust brand messaging, the brand’s first-ever mnemonic audio logo, campaign film, and a social media rollout.” Typefaces: NN Nouvelle Grotesk, CG Times.

1

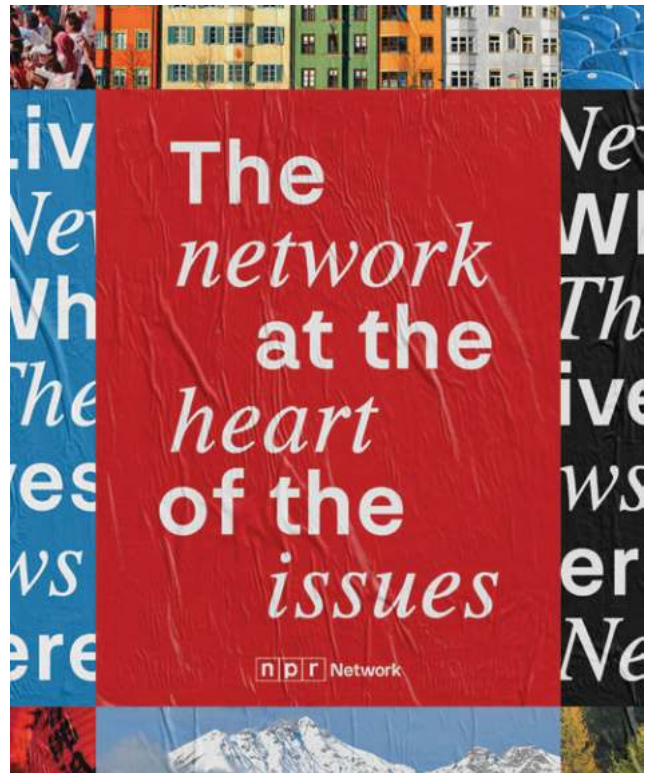
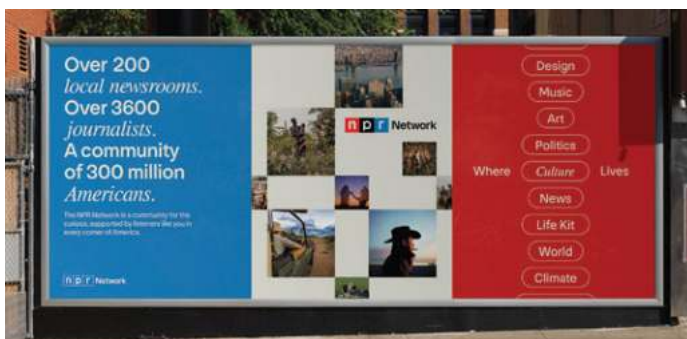
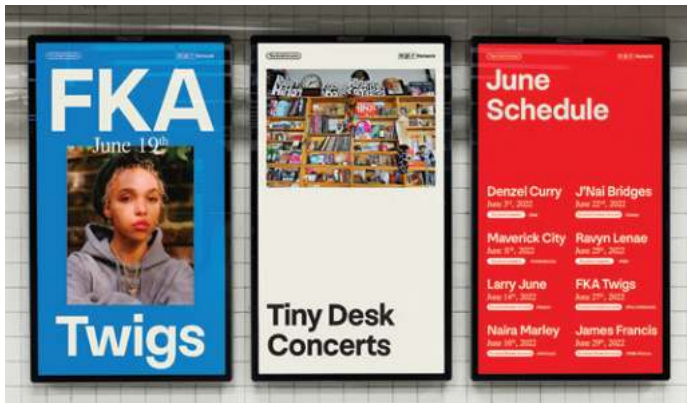


2

INSTITUTE OF DESIGN



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2





IDENTITY

1 (series)

Charlie Proulx, art director
Louis Gagnon/Daniel Robitaille, co-creative directors
Paprika (Montréal, Canada), design firm
Art Souterrain, client

"Les Coulisses de l'art is a podcast aimed at making contemporary art accessible. Evoking the idea of the backstage, this identity program cuts out the spaces and creates an effect of depth through the interplay of colored layers arranged in staggered rows."

2 (series)

Julie Sharpe, senior designer
Ricky Tse, art director
Jack Whitman, executive creative director
Christina Del Rocco/Kenny Ferguson, strategy
Mollie Santanello, project manager
IfThen (Atlanta, GA), design firm
Lu Begum/Eleanor Cardwell/Katie Pattison/Jennifer Ploszaj, Wimberly, Allison, Tong & Goo, clients

"For more than 70 years, architectural firm Wimberly, Allison, Tong & Goo (WATG) has practiced, mastered and advanced the art of hospitality design, creating some of the world's most iconic luxury destinations. During a significant period of transformation across the organization, WATG turned to us seeking help with a brand evolution that would confidently signal the company's value and unique approach to design, continuing to set new quality standards for the hospitality industry on a global scale. We then created an expansive visual identity system and elevated website that reinvigorated the brand attitude, clarified its voice and demonstrated dynamic possibilities for expression." Typefaces: Canela, Söhne.

3 (series)

Anthony Verge, art director/writer
Jacques de Varennes, creative director
Luc Du Sault/Marc Fortin, chief creative officers
Nicolas Poulin/Anthony Verge, illustrators
Sylvain Grégoire, assistant photo editor
Gabrielle Jacques, strategy
Julie Pichette, production manager
Marilyne Beaudoin/Charlotte Fabre, project managers
LG2 (Québec, Canada), ad agency
Éliane Deschesnes-Plourde/Martin Rioux-Beaulieu, Microbrasserie Madawaska, clients

"Located in Dégelis, a city deep in the heart of Québec, the Madawaska Microbrewery draws inspiration from the river of the same name that cuts through the city. Inspired by the full Madawaska wordmark, the icon portrays the letter M and its reflection in its namesake's winding waters."

IDENTITY

1 (series)

Christian Meissner, design
 Marcio Doti/João Paz, design directors
 Ricard Valero, executive creative director
 Dan Howell, photographer
 Sérgio Paulo, 3-D artist
 Lu Borges, curator
 Katie Frank, producer
 Lisa Setten, production manager
 Paige Arrington, project manager
 MullenLowe U.S. (El Segundo, CA), ad agency/design firm
 MullenLowe Global, client

“We launched our new global brand identity with an evolved octopus. With no corners or endpoints, it changes, moves and reinvents itself infinitely. With their endless twists and turns, the octopus’s tentacles morph to create a bespoke typography with an alphabet (A–Z) and numbers (0–9) that defy logic.”

2 (series)

Marcelo Hong, design director
 Man Wai Wong, group creative director
 Lisa Greenberg/Steve Persico, co-chief creative officers
 Saty + Pratha/Mike Tjioe, photographers
 Gord Cathmoir/Kevin Stephen, print producers
 Colophon Foundry, type foundry
 Leo Burnett Toronto (Toronto, Canada), ad agency
 Royal Ontario Museum, client

“The Toronto-based Royal Ontario Museum (ROM)’s new visual identity captures the history of our planet through 13 million moments in time: bones, butterflies, portraits, sculptures and textiles, among others. The rebrand includes a new wordmark, signage, wayfinding, photography, collateral, uniforms, a custom typeface in collaboration with Colophon and a brand launch with partners from ad agency Broken Heart Love Affair.” Typefaces: ABC Monument Grotesk, ROM Coign.

3 (series)

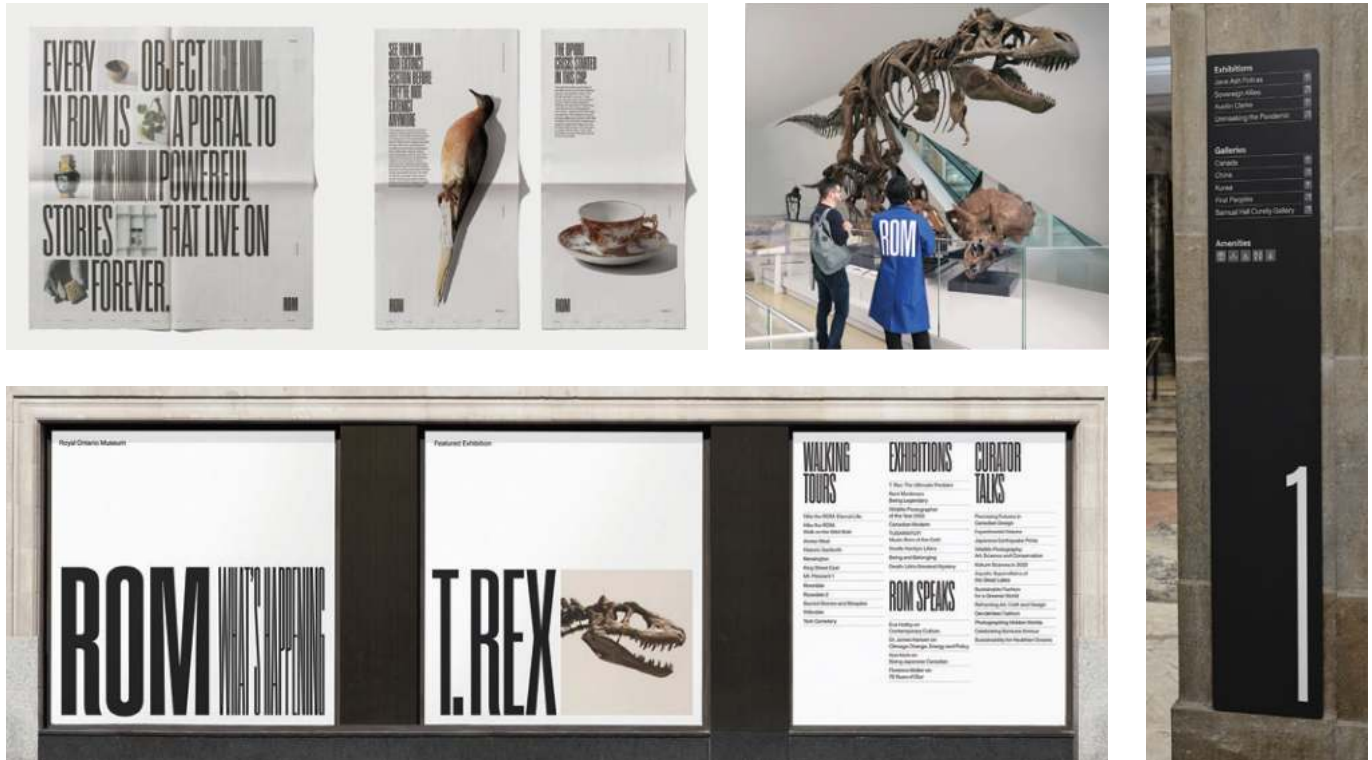
Yeun Kim/Eric Park/Darius Wang, designers
 Emily Sneddon, senior designer
 Dante Carlos/Frank Lionetti/Tomas Markevicius, senior design directors
 Madeleine Carrucan, writer
 Louis Mikolay, creative director
 Monotype, typeface designer
 Mari Juliano, photographer
 Dashiell Alison/Taamrat Amaize/Meg Farmer, strategic planners
 Alex Athanasiou/Michael Di Leo/Kelly Kraft, project managers
 COLLINS (Brooklyn, NY), design firm
 Freeform, client

“The TV channel Freeform, a division of Disney, makes its name on incredible storytelling for teens and young adults. But, it needed a new identity to support its evolved offerings. We worked with Monotype to transform Helvetica into a new voice for Freeform that twists and turns, just like any good story.”

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ENVIRONMENTAL

- 1** Jeff Rogers (Dallas, TX), designer
 *TraceElement, design firm
 Coca-Cola Southwest Beverages, client

"Designed to honor San Antonio, this mural creatively utilized its horizontal canvas. Drawing inspiration from 19th-century wood type, the artwork blends these classic letter shapes with San Antonio's iconic imagery. This fusion resulted in a stunning mural, capturing the city's rich history and distinctive charm, a testament to its unique character and heritage."

- 2** (series)
 Jeff Hertzler, designer
 Suzanne Schwartz, art director
 RSM Design (San Clemente, CA), design firm
 Brookfield Properties, client

"The Hatch Show Print Shop is a historic staple in downtown Nashville. Here, countless letterpress posters have been produced to market upcoming concerts and events. Paying homage to the letterpress heritage and Nashville's music culture, we created experiential murals for Fifth + Broadway, a mixed-use development across the street from the Ryman Auditorium." Typefaces: Alternate Gothic, Balboa Plus, Clarendon, Colt, Gin, HWT Brylski, Industry, Prohibition, Pulpo Rust, Trade Gothic, Wood Block Slab.

- 3** Siena Scarff, designer
 Siena Scarff Design (New York, NY), design firm
 Center for Architecture New York, client

"The *New Practices New York* exhibition presents the winners of the American Institute of Architects, New York's New Practices New York competition. I devised a novel typographic treatment to distill the energy of these innovative architecture and design firms. A custom typeface is used throughout the exhibition for each individual practice as well as the juried exhibition overall."



ENVIRONMENTAL

- 1 Gabriele Carrera, Nuova Accademia di Belle Arti/Laura Dal Masso/Mauro De Toffol, Cabaret Typographie/Valeria Fiorello/Sofia Gasparoli/Alice Giannini/Nancy Priscilla Luciana Pinto, Nuova Accademia di Belle Arti/Tommaso Pucci, Cabaret Typographie/Mario Uliassi, Nuova Accademia di Belle Arti, designers

Il Prisma, architect

Helga Marsala, Artribune Produzioni, curator

Artribune, project manager

bewall, fabricator

Cabaret Typographie (Milano, Italy), design firm

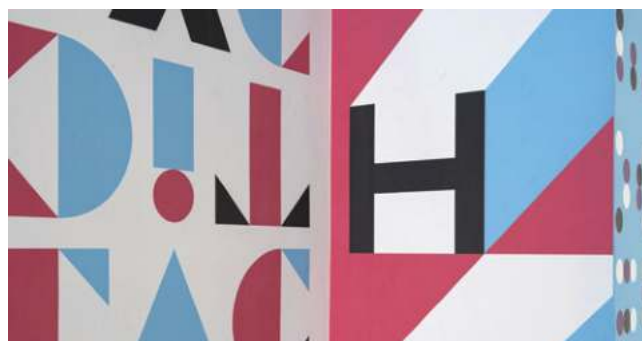
AXA Im Alts/Vetra Building, clients

“With a group of design students involved in a workshop at the Nuova Accademia di Belle Arti, we created *Vetra Passage*, a project that combines public art, architecture and graphic design to reflect on the city of Milan. The white walls of this tunnel become pages for graphic-conceptual writing: in this case, the result is a wallpaper that tries to restore concepts of the city through keys such as transit, relationship, movement, transformation and personal memories. Lines from a poem by Umberto Saba dedicated to Milan form the mural’s text: ‘Invece di stelle ogni sera si accendono parole’ (‘Instead of stars, words light up every evening.’)”

TYPEFACE DESIGN

- 2 Potch Auacherdkul, typeface designer
Positype (Jefferson, GA), foundry

“Glazier’s typographic research delves into the origins of the Latin script, emphasizing the evolution of lowercase letters and the significance of serifs. Through exploration of the Caroline minuscule and the refinement of serifs, the hand-drawn serif typeface captures a semiformal essence, striking a balance between crispness and warmth.”



²“Beautiful type

comes from attention to myriad tiny details.

It’s built up a fraction

of an em at a time, through hundreds of decisions whose

geometry belies their gravity.”

James Felici, *The Complete Manual of Typography*

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&

Thin *Thin Italic*

Light *Light Italic*

Regular *Italic*

Bold *Bold Italic*

Black *Black Italic*

ao AGOO

going on in today's typography, and it is

needs to make **conscious** choices,

and that requires know-how

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DS 737

Thin *Thin Italic*

Extralight *Extralight Italic*

Light *Light Italic*

Regular *Italic*

Medium *Medium Italic*

Demibold *Demibold Italic*

Bold *Bold Italic*

Extrabold *Extrabold Italic*

Black *Black Italic*

TYPEFACE DESIGN

1 (series)

Jonas Hecksher, type director

Playtype (Copenhagen, Denmark), foundry

“The font family DS737 is based on the official Danish signage typeface originally released in 1954. Back then, there was only one cut and a very limited character set. We have digitized the original cut and expanded it into eighteen individual styles, including corresponding italics, across three widths: normal, condensed and expanded. That’s 54 styles total, resulting in a highly adaptable versatile system of fonts.”

DS 737 Condensed

Thin *Thin Italic*

Extralight *Extralight Italic*

Light *Light Italic*

Regular *Italic*

Medium *Medium Italic*

Demibold *Demibold Italic*

Bold *Bold Italic*

Extrabold *Extrabold Italic*

Black *Black Italic*

DS 737 Expanded

Thin *Thin Italic*

Extralight *Extralight Italic*

Light *Light Italic*

Regular *Italic*

Medium *Medium Italic*

Demibold *Demibold Italic*

Bold *Bold Italic*

Extrabold *Extrabold Italic*

Black *Black Italic*

TYPEFACE DESIGN

1 Maithili Shingre, typeface designer
Ek Type (Mumbai, India), foundry

“Mangosteen Malayalam. This feel-good, lyrical display typeface with a unique flavor perfectly fits in titles and short sentences. The intersecting lines of Mangosteen are reminiscent of ripples in water; twisted mango leaves; and the patterns of kolam, a traditional Tamil art. While its rounded curves evoke a sense of comfort, the twist in its contours adds a lively bounce and an unconventional contrast. Its open loops, curved vertical strokes and drop-like terminals give Mangosteen a soothing and captivating quality.”

1

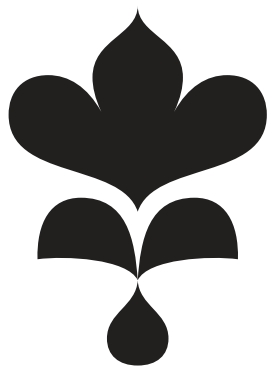


അനിച്ഛവർഷം
ജീവിഷംനവർഷം
പുഷം, ഇലം, ഓലം



“ടെട് ഡിസെസനിയിൽ സമർത്ഥരായ
 ഗ്രാഫിക് ഡിസൈനർമാർ
 അതിനനുയോജ്യമായ
 ഉപകരണങ്ങൾ തിരഞ്ഞെടുക്കാനും
 ആ തിരഞ്ഞെടുപ്പുകൾ
 ചർച്ചചെയ്യാനും കൂടുതൽ പ്രാപ്തമാണ്.”
 ഗ്ലേസ് സ്റ്റീഫൻ ടോൾസ്
 റി അനാട്ടോളി ഓഫ് ടെട്

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¹“The designer’s goal of optimizing
communications via legibility, connotation and form
are as fundamental as the alphabet.
Does this mean we can’t use technology to enhance
OUR WORDS? CERTAINLY NOT.
Typography is an art and can be
treated as such—but only after the basics
are thoroughly understood and ingrained in the mind of
the designer.” DENISE BOSLER, *MASTERING TYPE*

0123456789 !?@&

Angusta

Light *Light Oblique*

DemiLight *DemiLight Oblique*

Regular *Oblique*

Medium *Medium Oblique*

DemiBold *DemiBold Oblique*

Bold *Bold Oblique*

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TYPEFACE DESIGN

1 (series)

Tasos Varipatis, typeface designer

The Northern Block (Knaresborough, United Kingdom), foundry

“Angusta is a highly versatile, elegant display serif type family that draws inspiration from American wood type of the 19th century. The font features an extra-condensed design with tightly spaced letterforms. High contrast between thick and thin strokes gives Angusta a bold, striking appearance that is perfect for headlines, titles and other large-scale typography. Angusta’s sharp elongated serifs give it a refined, sophisticated look. The font has six weights with obliques and more than 400 characters per style. OpenType features include inferiors, superiors, fractions, and tabular and lining figures, as well as support for Western, Southern and Central European languages.”

TYPEFACE DESIGN

1 (series)
Cadson Demak/Connor Davenport/Maria Doreuli/Greg Gazdowicz/Minjoo Ham/Wei Huang/Jovana Jocić/Calvin Kwok/Chantra Malee/Octavio Pardo/Kostas Riginos, typeface designers
Lucas Sharp, type director
Sharp Type (Woodacre, CA), foundry

“Sharp Grotesk Global is our largest typeface family to date. The original release of Sharp Grotesk Latin is a monument to Frutiger that has evolved from its roots in Swiss styling and the vernacular of 20th-century American wood type. Known for its massive weight and width system—plus variable font technology—the font now has Cyrillic, Greek, Hangul and Thai localizations made with native type designers to ensure cultural accuracy. What began as a hand-drawn lettering poster in 2011 has arguably become our most versatile typeface, endlessly adaptable and scalable.”

1	Thin	Light	Book	Medium	Semibold	Bold	Black
05	E	E	E	E	E	E	E
06	E	E	E	E	E	E	E
07	E	E	E	E	E	E	E
08	E	E	E	E	E	E	E
09	E	E	E	E	E	E	E
10	E	E	E	E	E	E	E
11	E	E	E	E	E	E	E
12	E	E	E	E	E	E	E
13	E	E	E	E	E	E	E
14	E	E	E	E	E	E	E
15	E	E	E	E	E	E	E
16	E	E	E	E	E	E	E
17	E	E	E	E	E	E	E
18	E	E	E	E	E	E	E
19	E	E	E	E	E	E	E
20	E	E	E	E	E	E	E
21	E	E	E	E	E	E	E
22	E	E	E	E	E	E	E
23	E	E	E	E	E	E	E
24	E	E	E	E	E	E	E
25	E	E	E	E	E	E	E

Thin Italic Light Italic

Book Italic Medium Italic

Semibold Italic

Bold Italic Black Italic

“Visual typographic styles change

much more quickly than typography basics.

Although essential typographic

forms are constant, their appearance

AND HOW THEY ARE USED ARE STRONGLY

influenced by contemporary culture.”

Richard Hunt, ***Advanced Typography***

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{ (! ? \$ &) }

¹“*Contemporary typography*
is not based primarily on the flash of inspiration
and the striking idea.

It is based on a grasp of the essential underlying laws of form,
on thinking in connected wholes,
so that it avoids on the one hand turgid rigidity and monotony and on the other
unmotivated and arbitrary interpretations.”

Emil Ruder, Typographie



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$\frac{1}{2}$ $\frac{3}{4}$ $\frac{7}{8}$

Light Regular
Semibold Bold
Extrabold Black

Aa Aa Aa

Qq Qq Qq

Zz Zz Zz

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TYPEFACE DESIGN

1 Mark Simonson (Saint Paul, MN), designer
The Type Founders, foundry

“The development of Dreamboat began as a pitch from type designer Mark Simonson to foundry House Industries for a ‘baseball-style’ script. After some initial work on the lowercase under the guidance of Ken Barber at House, Simonson set the project aside indefinitely. Around 2012, he started working on it again on his own. In 2017, House granted him all rights to the design; he then finished the typeface, expanding it to six weights from the original single weight.”

TYPEFACE DESIGN

- 1 Jeppe Pendrup, type director
Playtype (Copenhagen, Denmark), foundry

“Und is our homage to the psychedelia scene that emerged in San Francisco in the mid ’60s. Originally designed as a quick, uppercase-only display typeface for Danish fashion brand Baum und Pherdgarten, the typeface was just so fun to work on that we decided to develop it further. As soon as we started doing the lowercase, Und’s personality further materialized, and this led us to rework most of the uppercase. We added round corners and refined and reevaluated shapes overall, ultimately making this creature more playful, colorful and psychedelic.”

- 2 Gaëtan Baehr/Yuxin Li, designers
Black Foundry (Paris, France), foundry

“Introducing Fat, the boldest display font that commands attention. Seamlessly blending Latin and Japanese scripts, it captivates with extreme thickness and 3-D effects. Expressive extras like arrows and emojis expand creativity.”

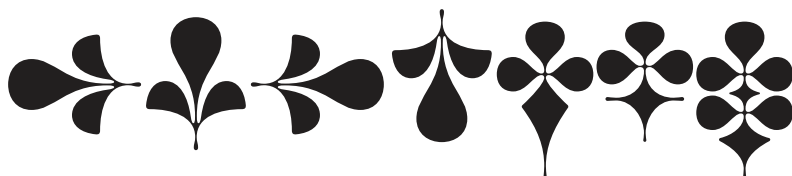
¹ “There is no such thing
as a neutral
typeface;

a neutral typeface transmits neutrality and

that is a message in itself.”

Enric Jard,

Twenty Two Tips on Typography



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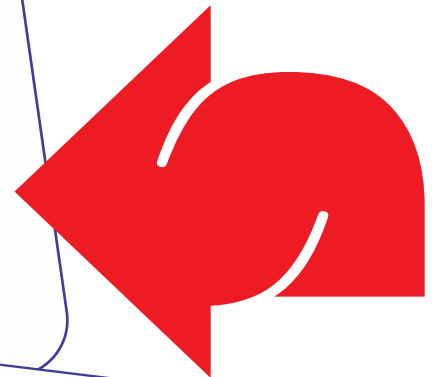
タイポ
グラフィ

Typography

is a tool
for doing
things with:

Shaping
content.

giving language
a physical
body.



enabling
the social
FLOW OF
messages."

Ellen Lupton.
Thinking with Type

“The choice of typeface
communicates
a subtle message to the viewer.
The typeface choice, like a moving and
powerful photograph,
is the difference between a good idea
EXPRESSED ADEQUATELY
and a good idea expressed persuasively.”

Sean Adams, *The Designer's Directory of Type*

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Regular *Regular Italic*
 Medium *Medium Italic*
 Semibold *Semibold Italic*
 Bold *Bold Italic*

TYPEFACE DESIGN

1 (series)
 Nina Faulhaber, typeface designer
 Veronika Burian/José Scaglione, type directors
 TypeTogether (Prague, Czech Republic), foundry

“As type foundry TypeTogether’s Gerard Unger Scholarship winner in 2021, designer Nina Faulhaber’s Aeroplan typeface proves that vision and skill go hand in hand with testing and patience. What began as wonky text inspiration from a book more than 100 years old has been modernized with sturdy shapes, sharp turns and digital precision worthy of book covers, long narratives and edgy content. Into our current world filled with screens and bland sans serifs, Aeroplan brings the best characteristics of metal type with a healthy dose of personality and an added presence and singular voice in its italic.”

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1/4 1/2 3/4 1/3 7/8



TYPEFACE DESIGN

SOLID 0 STENCIL 20

STENCIL 38 STENCIL 56

0123456789



CYRILLIC

АБВГДЕЖЗИЙ

КЛМНОПРСТУ

ФХЦЧШЩЪЭЮЯ

GREEK

ΑΒΓΔΕΖΗΘΙΚΛΜ

ΝΞΟΠΡΣΤΥΦΧΨΩ

{(!?@&\$%)} €

1 (series)
Egor Golovyryn, typeface designer
Contrast Foundry (Sunnyvale, CA), foundry

“CoFo Kabeltouw is a modular typeface unafraid of serious challenges. Its industrial look is based on modern maritime transportation: containers, cargo cranes, curved metal pipes, signal colors, stencil typography and pictograms. With a limited number of modules, this typeface combines strict mechanical logic with the warmth of manually painted letters. CoFo Kabeltouw brings the material feel of tactile typography into the digital realm as a dashing frontman in branding and advertising, as well as high-quality building blocks for complex typographic systems.”

**“DETAIL TYPOGRAPHY
IS CONCERNED WITH THE INDIVIDUAL
COMPONENTS—LETTERS, LETTER SPACING. WORDS,
WORDSPACING,
LINES AND LINESPACING, COLUMNS OF TEXT.
THESE ARE THE COMPONENTS
THAT GRAPHIC OR TYPOGRAPHIC DESIGNERS
LIKE TO NEGLECT,
AS THEY FALL OUTSIDE THE AREA THAT IS NORMALLY
REGARDED AS ‘CREATIVE’.”
JOST HOCHULI, DETAIL IN TYPOGRAPHY**

¹ “The study and practice of **type** and **typography** is both **art** and **science** combined with a rich social and technological **evolution** over the last five and a half centuries, poised for an **INTERESTING** and **INNOVATIVE FUTURE**.”

—Kate Clair/Cynthia Busic-Snyder, *A Typographic Workbook*

①

וייט סטאר ליין

(מאנגליט: קו הכוכב הלבן) הייתה

חברת ספנות בריטית ידועה

ובולטת מאוד, המפורסמת כיום

בעיקר בגלל כלי השיט

שלה — הטיטניק שטבעה,

ואובדן הספינה האחות

בריטאניק בזמן מלחמת העולם

הראשונה.

عَرِ الأَثْحَادُ

NO 48 הארץ

Libération

Trybuna Śląska

עב זמן תל-אביב NO 65

Delta צ'ארלי תשארלי Charlie בראבו בראפו Bravo אלפא ألفا Alfa

גולף גולף Golf פוקסטרוט פוקסטרוט Foxtrot אקו اکو Eco דלתא دلتا

Kilo ג'ולייט جولייט Juliett אינדיה إندية India הוטל הוטל Hotel

נובמבר نوفمبر November מייק مايك Mike לימה ليما Lima קילו קילו

Romeo קוויבק كيبيك Quebec פאפא بابا Papa אוסקר أوسكار Oscar

יוניפורם Uniform טנגו تانغو Tango סיירה سييرا Sierra רומיאו روميو

אקסריי Xray ויסקי ويسكي Whiskey ויקטור فيكتور Victor יוניפורם

Zulu זולו زولو Yankee יאנקי أكرسي

אנושי אנושי	
Redish Redish	
חמציץ חמציץ	
Egypt Egypt	
פסטיבל פסטיבל	
100%	Festival Festival
Mono	תזמורת תזמורת
space	Quit Quit
מונו	פקסימיליה פקסימיליה
ΔΣΠ	Facsimile Facsimile
☒☒☒	חורף חורף
⬅No②	Winter Winter
¶	קולנוע קולנוע
	Movie Movie
	
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& I II III IV V VI VII VIII IX X	

TYPEFACE DESIGN

1 Ori Ben-Dor/Michal Sahar (Tel Aviv, Israel), typeface designers

“Acting in Israel, a multicultural arena, requires bi- or trilingual typographic solutions. This motivated us to engage in developing Alfa/Bravo, a Hebrew-Arabic-Latin serif type family for text and display, with Michal Salar designing the Hebrew and Arabic scripts and Ori Ben-Dor designing the Latin. All scripts introduce local interpretations of design ideas, preserving each script’s cultural authenticity and keeping the typeface’s visual quality. The design synthesizes rigid, humanistic forms into a harmonic whole. The cursive Hebrew style adopts calligraphic strokes inspired by informal Hebrew writing.”

המצאת האלף-בית לפני כ־4,000 שנה שינתה כליל את התרבות האנושית. שיטות הכתיבה שקדמו לה הורכבו מאלפי סימנים ורק מעטים ידעו לפענחם. השיטה האלף-ביתית שאלה את דימוייה מכתב ההירוגליפים המצרי אך במקום לראות בכל דימוי מילה שלמה, הסימן האלף-ביתי מסמל רק את הצליל הראשון של המילה שהוא מתאר: צורת דג מסמלת את ההגה ד', צורת עין את ההגה ע' וכו'. שיטה פשוטה זאת, שצמצמה מאוד את מספר הסימנים, הפכה את הקריאה והכתיבה, לנחלת הכלל.

יبدو أن قصة الأبجدية قد بدأت في مصر. هناك، في أماكن مثل سراييط الخادم ووادي الهول، تم العثور على نقوش تستند إلى تحويل الصور الهيروغليفية المصرية إلى علامات نطق الحروف. بدلاً من التعامل مع كل علامة ككلمة كاملة، فقد استخدم الحرف الأول منها فقط. هكذا، على سبيل المثال، أصبحت كلمة “ألف” (ثور) حرفاً واحداً — الحرف ألف. إنَّ قدرة هؤلاء الكتاب على التجريد قد اختزلت عدد الإشارات اللازمة لكتابة رسائل معقدة، وأحدثت ثورة ما زلنا نتمتع بثمارها حتى اليوم.

The invention of the alphabet 4,000 years ago completely changed human culture. Previous writing methods comprised thousands of signs and only a select few could decipher them. The alphabetical method adopted pictographic images from the Egyptian hieroglyphic script, but instead of treating each image as a complete word, the alphabetical character only stands for the first sound of the name of the object pictured, as if we were to use a picture of a fish for the sound “F.”

TYPEFACE DESIGN

1 Isabella Chaeva/Nick Nedashkovskiy, typeface designers
Alexandra Korolkova, type director
Paratype (Moscow, Russian Federation), foundry

"Inspired by the text typeface designed by Nikolay Kudryashev from 1960 to 1974, the Kudry type family consists of the modern serif Kudry Classic, the contrasting sans serif Kudry Sans, Kudry Stencil and the odd serif Kudry Weird. All styles have three options for different point sizes: display for extra large, headline for large and text for medium sizes. Kudry also contains a variety of alternate characters, swashes and ligatures, arrows, and linear- and old-style figures."

Classic Display Classic Text
Classic Headline

Sans Display Sans Text
Sans Headline

Stencil Display Stencil Text
Stencil Headline

Weird Display

†† †† †† †† †† †† †† †† †† ††

ÀÊÏÕÙ ãëîòú

f f l

“Graphic designers
who can scrutinize and describe type’s nuances
are better ~~E~~~~Q~~~~U~~~~I~~~~P~~~~P~~~~E~~~~D~~
to pick the right tool for the job
and discuss those choices
with colleagues and clients.” Stephen Coles,
The Anatomy of Type

0123456789 0123456789

&

Aa Gg Rr Zz

{(< ! ? @ # * ; >) }

← « ↑ » → ↓ ↖ ↗

¹ “Although the techniques are now

DIFFERENT,

the purpose of typographic design has not changed

It is to communicate words:

without words in the first place,

typography

does not exist.” Ruari McLean,

The Thames and Hudson Manual of Typography

0123456789 **0123456789**

{(!?@&*)} ÅÈËÖÚ

Compressed

Thin *Thin Italic*

ExtraLight

ExtraLight Italic

Light *Light Italic*

Regular *Italic*

Medium

Medium Italic

SemiBold

SemiBold Italic

Bold *Bold Italic*

ExtraBold

ExtraBold Italic

Black

Black Italic

Heavy

Heavy Italic

Condensed

Thin *Thin Italic*

ExtraLight

ExtraLight Italic

Light *Light Italic*

Regular *Italic*

Medium

Medium Italic

SemiBold

SemiBold Italic

Bold *Bold Italic*

ExtraBold

ExtraBold Italic

Black

Black Italic

Heavy

Heavy Italic

TYPEFACE DESIGN

1 (series)

Kostas Bartsokas/Pria Ravichandran, typeface designers
Foundrys (Cambridge, United Kingdom), foundry

“Peridot exudes character from its understated geometric look. With a range of stylistic variants that transform its typographic tone and a diverse array of widths and styles, the typeface becomes a captivating canvas. Its three scripts are seamlessly integrated, harmoniously elevating its creative possibilities.”

Cyrillic

АБВГДЕЖЗИЙ

КЛМНОПРСТУ

ФХЦЧШЩЪЭЮЯ

Greek

ΑΒΓΔΕΖΗΘΙΚΛΜ

ΝΞΟΠΡΣΤΥΦΧΨΩ

Narrow

Thin *Thin Italic*

ExtraLight

ExtraLight Italic

Light *Light Italic*

Regular *Italic*

Medium

Medium Italic

SemiBold

SemiBold Italic

Bold *Bold Italic*

ExtraBold

ExtraBold Italic

Black

Black Italic

Heavy

Heavy Italic

Normal

Thin *Thin Italic*

ExtraLight

ExtraLight Italic

Light *Light Italic*

Regular *Italic*

Medium

Medium Italic

SemiBold

SemiBold Italic

Bold *Bold Italic*

ExtraBold

ExtraBold Italic

Black

Black Italic

Heavy

Heavy Italic

Wide

Thin *Thin Italic*

ExtraLight

ExtraLight Italic

Light *Light Italic*

Regular *Italic*

Medium

Medium Italic

SemiBold

SemiBold Italic

Bold *Bold Italic*

ExtraBold

ExtraBold Italic

Black

Black Italic

Heavy

Heavy Italic

Extended

Thin *Thin Italic*

ExtraLight

ExtraLight Italic

Light *Light Italic*

Regular *Italic*

Medium

Medium Italic

SemiBold

SemiBold Italic

Bold *Bold Italic*

ExtraBold

ExtraBold Italic

Black

Black Italic

Heavy

Heavy Italic

1 Clear Pro[®]

TYPEFACE DESIGN

- 1 Potch Auacherdkul/Neil Summerour, typeface designers
Neil Summerour, type director
Positype (Jefferson, GA), foundry

“Clear Pro is a many-years-long expansion to Clear Sans. The focus was to improve upon the original letterforms and then move to systematically support as many scripts as possible; currently, the font has expanded to include Arabic, Cyrillic, Greek, Japanese, Korean and Thai scripts. Focusing on clarity and distribution of the typeface’s unique elements across all scripts was paramount and represented the largest challenge—but a rewarding one.”



	ARABIC	CYRILLIC	GREEK	KOREAN	LATIN	THAI
XTH		Ббж Ббж	βΔδ βΔδ	꺄꺄꺄	Aab Aab	ขตย
TH	عربي	Ббж Ббж	βΔδ βΔδ	꺄꺄꺄	Aab Aab	ขตย
LT	عربي	Ббж Ббж	βΔδ βΔδ	꺄꺄꺄	Aab Aab	ขตย
BK	عربي	Ббж Ббж	βΔδ βΔδ	꺄꺄꺄	Aab Aab	ขตย
RG	عربي	Ббж Ббж	βΔδ βΔδ	꺄꺄꺄	Aab Aab	ขตย
MD	عربي	Ббж Ббж	βΔδ βΔδ	꺄꺄꺄	Aab Aab	ขตย
SM	عربي	Ббж Ббж	βΔδ βΔδ	꺄꺄꺄	Aab Aab	ขตย
BD	عربي	Ббж Ббж	βΔδ βΔδ	꺄꺄꺄	Aab Aab	ขตย
XBD	عربي	Ббж Ббж	βΔδ βΔδ	꺄꺄꺄	Aab Aab	ขตย
BL	عربي	Ббж Ббж	βΔδ βΔδ	꺄꺄꺄	Aab Aab	ขตย
UL		Ббж Ббж	βΔδ βΔδ		Aab Aab	ขตย

"Typography is what comes
between the author AND
the reader. This is as true
on the web as it is in
any other medium.
If a TEXT has anything at all
significant to say, it needs
a typographer's care, which
will in turn be repaid by the
reader's attention."

✿ RICHARD RUTTER, *WEB TYPOGRAPHY*

¹ **“Typographic skills are eminently**
TRANSFERABLE
across all media, but few designers
have a true grounding
in typographic essentials.
THOSE WHO DO, IMMEDIATELY STAND OUT.”

Ina Saltz, Typography Essentials

0123456789 {(!?@*)}

Community
Gothic

Light

Regular

Medium

Bold

Black

Community Gothic
Condensed

Light

Regular

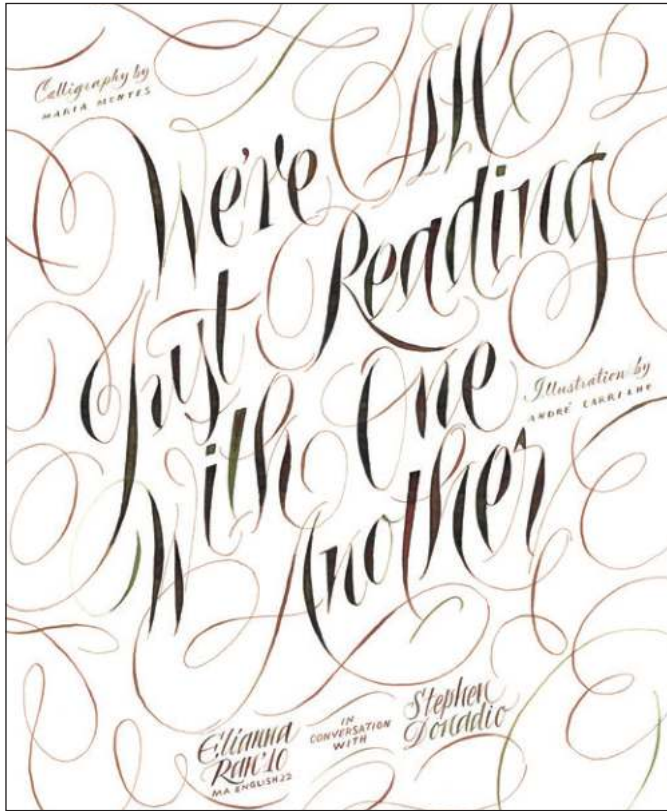
Medium

Bold

Black

&

2



TYPEFACE DESIGN

1 (series)

Fred Shallcrass/Nina Stössinger, designers
Tobias Frere-Jones, design director
Frere-Jones Type LLC (Brooklyn, NY), foundry

"Community Gothic recalls the texture and grit of 19th-century sans serifs with rough-hewn shapes and a patchwork family. Buckled lines and asymmetric curves create an inviting warmth in small sizes and a compelling impression at large sizes. Community Gothic also challenges the conventional idea of a type family: Styles follow an even progression of weight and width but differ in flavor and details. Rather than sharing a universal theme, each style asserts its own personality."

CALLIGRAPHY/HAND LETTERING

2 Maria Montes (Dunbogan, Australia), calligrapher

Stu Taylor, design director/art director
DJ Stout, creative director
Matt Jennings, editor
Pentagram, design firm
Middlebury Magazine, client

"A calligraphic editorial commissioned by design firm Pentagram as part of its full redesign for *Middlebury Magazine*, including renaming the magazine to *Midd*. The feature showcases a highly ornamented, fully customized pointed-pen calligraphy piece, displaying high contrast, angular attributes and a discontinuous ductus to match the energy and personality of the partner illustration by André Carrilho."

3



3 (series)

YiFei Hu, calligrapher/designer
DesignOut Lab. (Chengdu City, China), design firm
Gracemoon, client

"The promotional packaging for tea brand Gracemoon's series of scented tea boxes conveys the healthy, natural, pure and sweet feeling of drinking scented tea through using simple, unsophisticated and vigorous handwritten words. Unusual typography makes this product stand out from the homogenous tea boxes on supermarket shelves and e-commerce sites."



CALLIGRAPHY/HAND LETTERING

1 (series)

Haika Hinze/Malin Schulz, art directors
Miriam Martincic (Ames, IA), illustrator
Die Zeit, client

"A series of illustrated letters for travel stories in German weekly newspaper *Die Zeit*. Each letter depicts a location-based narrative: yellow *E* for Barcelona, red *D* for London and a green *O* for the Balkans. The blue *D* combines multiple stories and was used as the section opener. Each illustration was the initial cap for its respective story."

MOTION

2 (series)

Jonathan Howells, creative director/graphic designer/motion graphic designer
Joshua Veselka, director
Daniel Strutyński, 3-D artist
Dinnick & Howells (London, United Kingdom), design firm
VICE Media, client

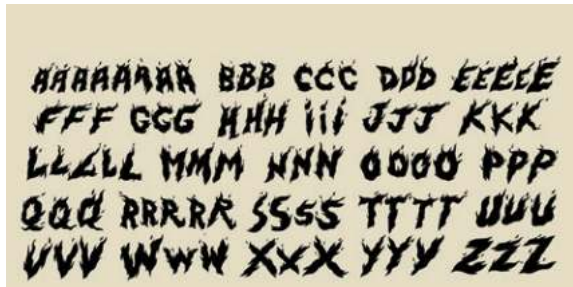
"Cowboy Kings of Crypto titles" :38, :38

"VICE Media brought us in to create a main title sequence for *Cowboy Kings of Crypto*, its documentary series on the intersection of crime, culture and cryptocurrency. These titles set the stage for the exposé of the *Cowboy Kings of Crypto*'s characters featured in each episode. Comprising real media images, soundbites and graphics we created—including 3-D wanted posters that float in the wind—the titles cover a lot of ground in 40 seconds." Typefaces: Courier, TT Norms, Resolve Sans, Sawton, Sentinel.

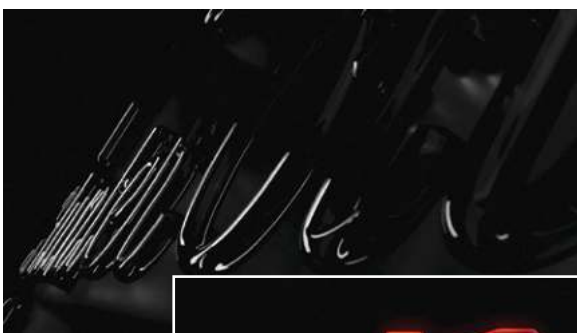


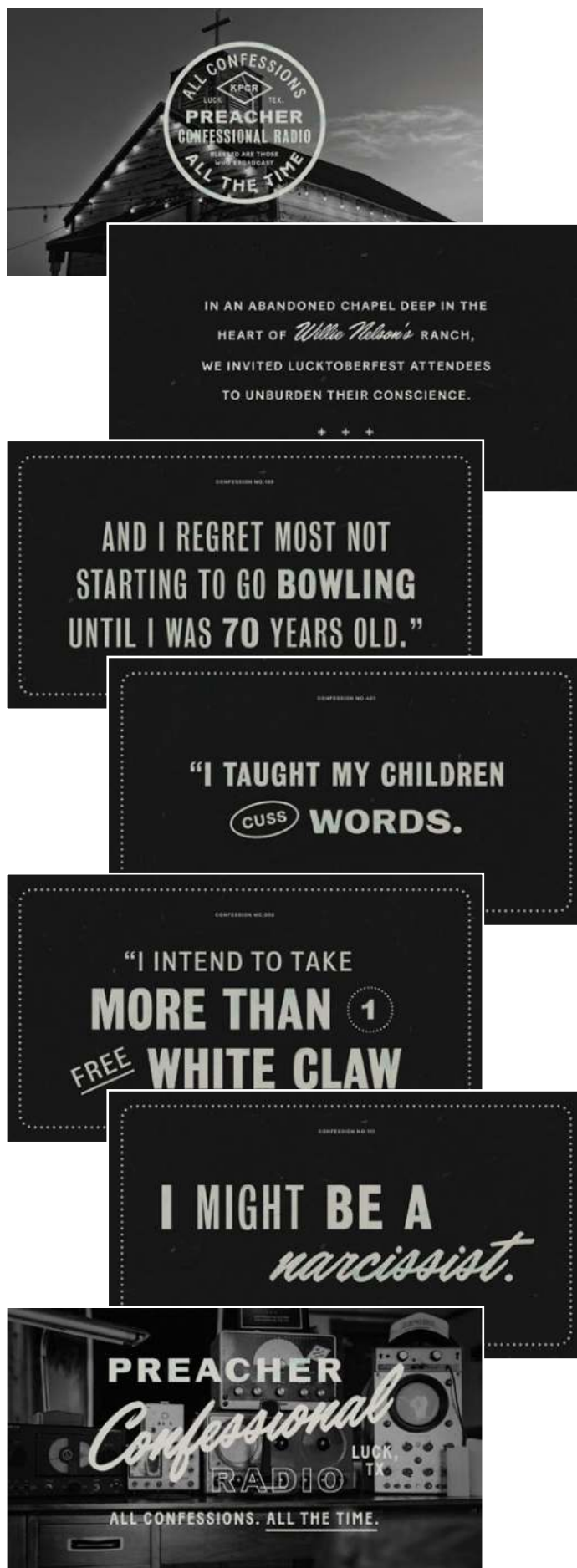


1



2





MOTION

- 1 TBWA\Media Arts Lab (Los Angeles, CA), ad agency
Apple, client

"For 'Huracán Ramírez vs. La Piñata Enchilada,' Mexico's first short film shot on iPhone, we revived Luchador films with humor, action and grandeur by creating an antagonist-inspired typeface and a piñata monster. The film stars luchadores Huracán Ramírez and Doctor Wagner battling the evil Piñata Enchilada. Filming across Mexico in authentic locations that celebrate the country's essence, we integrated Lucha Libre culture with captivating visuals to create a cinematic piece worthy of fanfiction."

- 2 Jim Ma, designer
Sophia Messineo, writer
Sean Faden, creative director
Casey Stokes, 3-D artist
Jessica Jarosh/Liz Urbaniak, project directors
Bailey Lauerma (Omaha, NE), ad agency
Phillips 66 Lubricants, client

"Promises In Lights" :30

"In Nashville, the neon signs of Lower Broadway keep good on their promises of live and exciting music. This video provided the centerpiece of Hunter Oil's sales campaign promoting Phillips 66 lubricants in Nashville. The neon represented the intersection of Music City venue lights and the traditional signage of the repair shops of our truck fleet clients. Other campaign elements included digital display ads, email, a landing page and a private concert featuring country music singer Drake White." Typeface: HT Neon.

- 3 Will McLeod, art director
Sydney Solis, writer
Jimmie Blount/Justin Ralph, creative directors
Rob Baird, chief creative officer
Jenna Krackenberger, designer
Alex Zakon, animator
Erick Sanger, audio engineer
Aggie Ryan, producer
Blake Mirzayan/Leah Strahan, project managers
Stacey Higgins, head of production
Preacher (Austin, TX), ad agency
Luck Ranch, client

"In an abandoned chapel deep in the heart of Willie Nelson's Luck Ranch in Spicewood, Texas, we invited people at the first Lucktoberfest to unburden their consciences live on Preacher Confessional Radio. To capture the vulnerability of transmitting your transgressions to an entire festival, we animated each confession with a natural human cadence. The mix of fonts and weights served to give each voice a unique spirit while paying tribute to the glory days of small-town Texas radio." Typefaces: Baton, Baton Turbo, Bureau Grot, Filmotype Leader, vtc Marsha.

MISCELLANEOUS

1 (series)

Greg Thomas, senior designer
Christian Helms, creative director
Kate Liddy, photographer
Crystal Glover, production manager
Ryan Kitchens, project manager
Helms Workshop (Austin, TX), design firm
Hayworth Athletic, client

“Hayworth Athletic preserves the art of handmade soccer balls through tradition and innovation hand-stitched together in one beautiful ball. The typography is inspired by vintage soccer balls covered in markings and badges rather than flashy, clichéd sports graphics.” Typeface: Ruston.



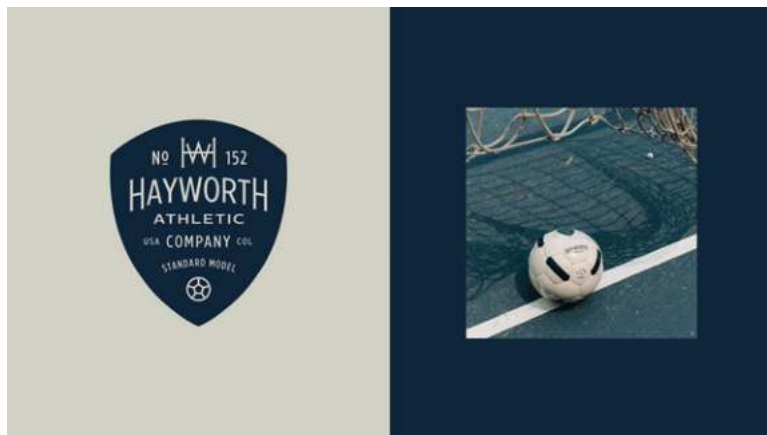
UNPUBLISHED

2 (series)

Brigitte Nataï (Nancy, France), designer

“*Abstract Alphabet*. For this personal project, I wanted to combine different types of colored and textured paper to create simple geometric shapes, which, when combined in a certain way, formed characters while retaining an abstract style.”

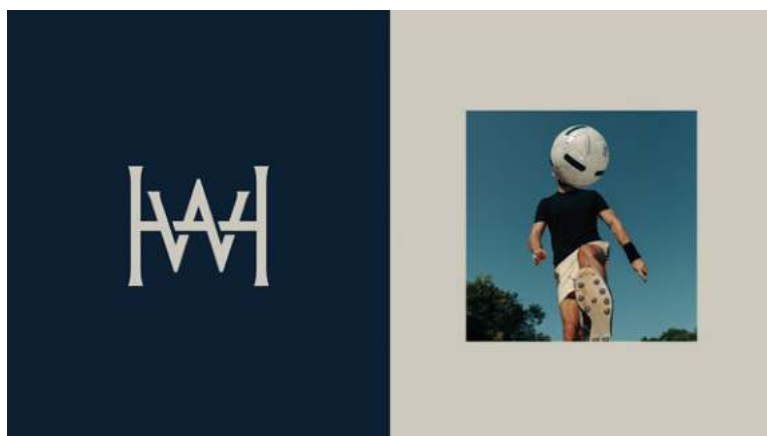
© Brigitte Nataï



3 Bruno do Nascimento (Lisbon, Portugal), designer

“Some time ago, I moved to my new house and decided to open my home office with a lettering piece. I chose the word *hustle* and used a color palette in which the colors of the three lighter letters reflect ‘good days’ and the colors of the remaining three darker letters represent the ‘not-so-good days.’ The bumpy layout reinforces the rush of the work week.”

© Bruno do Nascimento



2



3



1



2





UNPUBLISHED

1 (series)

Ayesha Rana (San Francisco, CA), art director

"A series for 36 Days of Type, *Tiling in Wormiverse* intricately weaves patterned tiles into a tapestry of alphabets and numbers, unveiling a chaotic yet mesmerizing fusion of typography and illustration. It pays tribute to the whimsical realm inhabited by worms and celebrates it with a ceaseless explosion of colors."

© Ayesha Rana

2 (series)

Sara Austin (Bel Air, MD), designer

"A conceptual visual identity for the Museum of Time, a fictional museum dedicated to the history of timekeeping from clocks to philosophers who ponder and study the meaning of time. Subverting the usual round shape we envision when we think of clocks, the visual identity takes the form of an hourglass, and the fading formation represents the sands of time as they slide through." Typeface: Nocturno Stencil.

© Sara Austin



STUDENT WORK

- 1 Jihwan Jeon, designer
Tracey Shiffman, instructor
ArtCenter College of Design (Pasadena, CA),
school

"The YouthQuake: The Rise of Britain's Underground is an editorial endeavor that delves into the rich tapestry of British subcultures, from punk and rude boys to mods and teddy boys. The project serves as both a visual and textual anthology, designed to enlighten and engage its readership. The primary objectives were twofold: to underscore the significance of financial and societal support for these subcultures and to cultivate a deeper understanding and appreciation for them." Typefaces: P22 Allyson Pro, Brown Pro, Futura, Ivy Ora Display, Ivy Pro, Jabin, Nostra, Shatter.

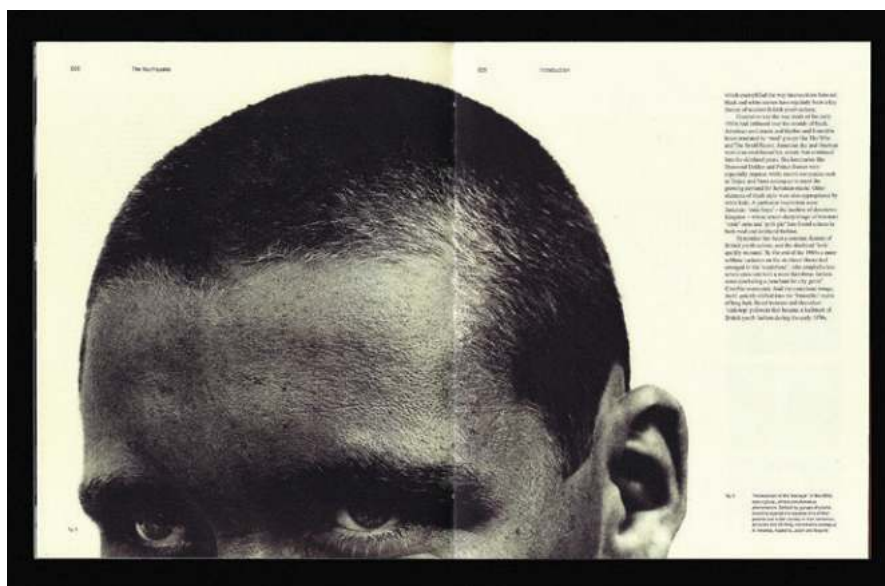
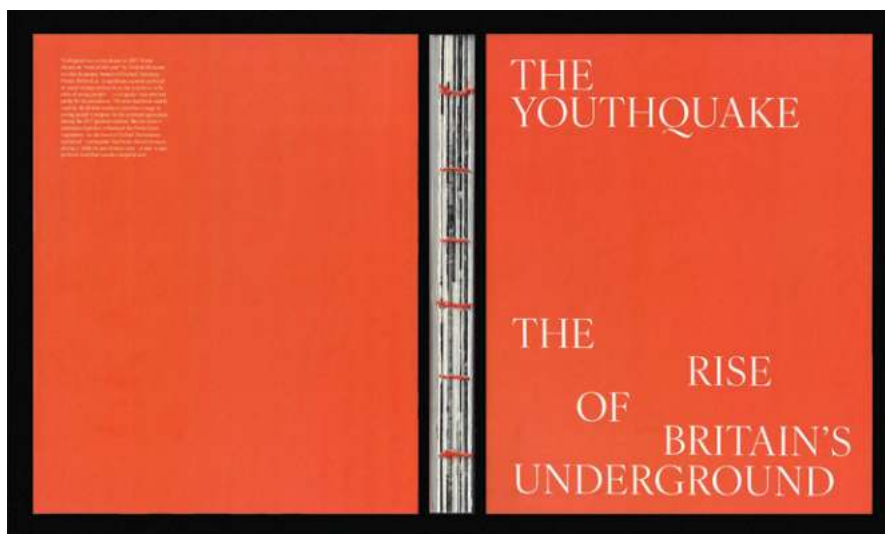
© Jihwan Jeon

- 2 Lihao Zhu, designer
Scott Vander Zee, instructor
Pratt Institute (Brooklyn, NY), school

"Punctuation is often overlooked, as is Chinese-English bilingual typesetting. Set in Noto Sans, this newspaper emphasizes the importance of punctuation and bilingual typography by discussing their fundamentals in English and simplified Chinese. From the diverse language options Noto Sans makes available, this newspaper uses Noto Sans and Noto Sans sc. It also includes an article by Monotype: 'More than 800 languages in a single typeface: creating Noto for Google,' published in October 2016."

© Lihao Zhu

1



Communication Arts | commarts.com 145

1



2





STUDENT WORK

1 (series)

Devyani Pare, designer/art director
Christina Chahyadi/Khushi Moradia/Aumika Shetty, photographers
Jennifer Cole Phillips, instructor
Maryland Institute College of Art (Baltimore, MD), school

"The main goal of rebranding popular South Asian snack and pickle brand Mother's Recipe is to showcase the products' natural qualities while enhancing their appearance through typography and negative space. The photographs transport us to the geographical origins of each main ingredient, establishing a visual narrative. A thoughtful color scheme conveys mild notes through a use of green and spicy flavors depicted by red. The overall product shows elegance with a serif typeface." Typeface: Teodor Light.

© Devyani Pare

2 (series)

Doah Kwon, designer
Joseph Han, instructor
School of Visual Arts (New York, NY), school

"Film production company A24 produces trailers for its films that provide a sneak peek into their stories without revealing too much or intentionally misleading viewers about the plot. I created a custom typography that starts from narrow lines and gradually widens, representing the moment when the audience discovers the movie's story. The rebranding has managed to capture the essence of this approach to movies by employing typography that symbolizes the transition from the unknown to the revealed."

© Doah Kwon

3 (series)

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

"The exhibition *ANTI-FASHION* highlights fashion designer Helmut Lang's impact on trends of the 1990s. The identity's approach reflects how Lang designed his clothes—minimal, but with a twist." Typeface: BB Modern.

© Lilian Pham

STUDENT WORK

- 1 Devyani Pare, designer
Shiva Nallaperumal/Jennifer Cole Phillips, instructors
Maryland Institute College of Art (Baltimore, MD), school

"The Brooklyn Academy of Music's Next Wave Festival celebrates breakout music, theater, dance and opera by promising young artists. I created this website as part of a student project emphasizing the event's dynamic nature through motion and typography. Through the use of typographic hierarchy and a grid system, the site describes each performance in detail, giving visitors insight into every event." Typefaces: Abril Text, Acumin Pro.

© Devyani Pare

- 2 Dustin Mattaio Mara, typeface designer
Jean François Porchez, instructor
TypeParis (Paris, France), school

"Fare (meaning 'home' in Tahitian) is a variable humanist typeface completed for Le Musée de Tahiti et des Îles | Te Fare Iamanaha ('Museum of Tahiti and the Islands'). I designed this multifaceted typeface for the museum's exhibitions, wayfinding and marketing materials. Its characteristics represent the museum's artifacts and architecture, blending the spirit of Polynesian culture with the complexity of French colonialism. It is variable from sans to serif and thin to heavy, with a matching italic that is variable from thin to heavy."

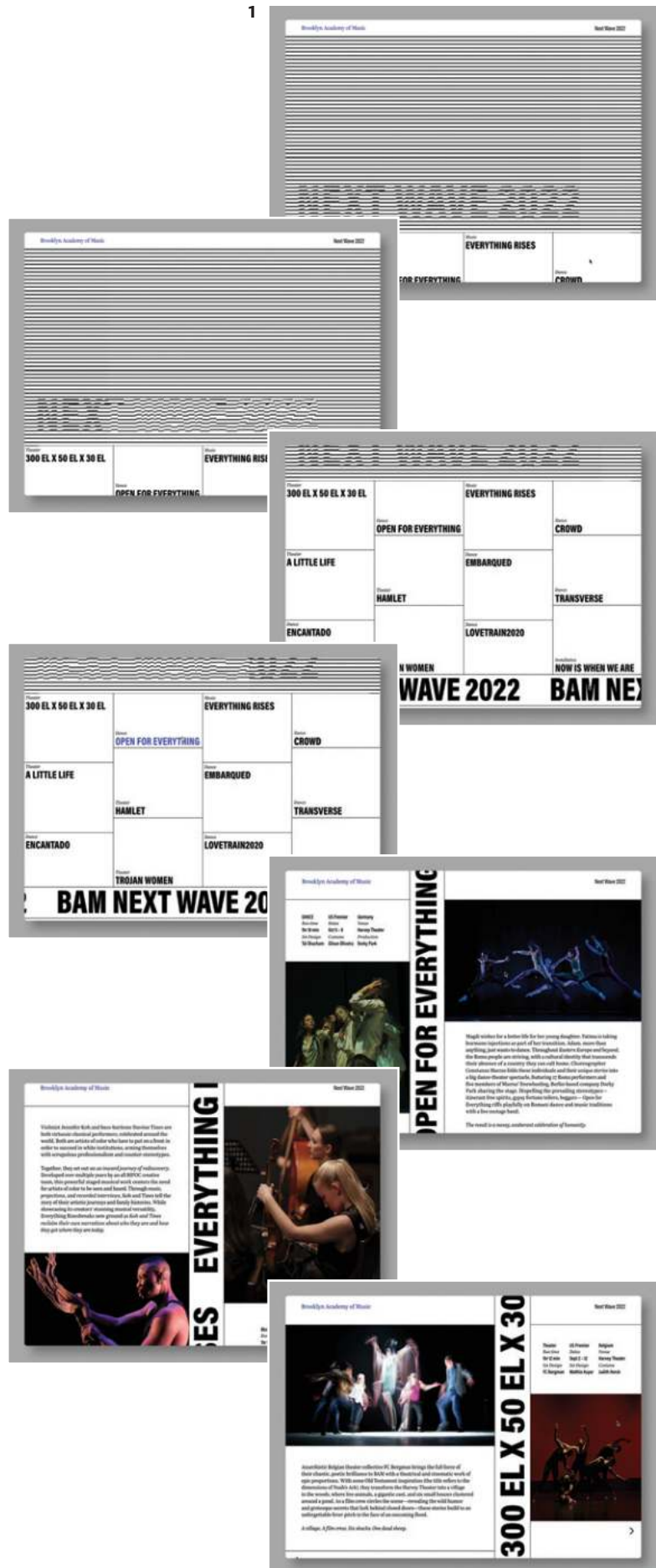
© Dustin Mattaio Mara

- 3 (series)
Ze Feng/Irene Ye, designers
Dan Hoy, instructor
ArtCenter College of Design (Pasadena, CA), school

"SelfSense offers tailored, science-based personal care products with transparent ingredients. The packaging's unique 'consumer profile' label design provides a personalized brand experience that reflects a rational, sensible approach."

© Ze Feng/Irene Ye

1

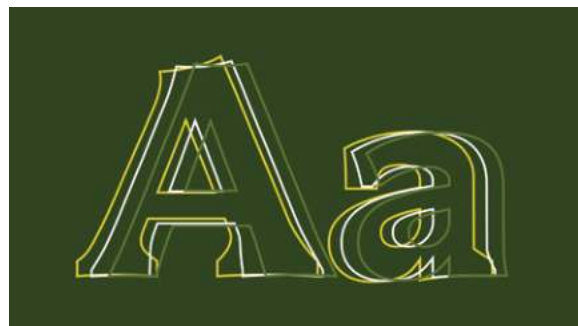
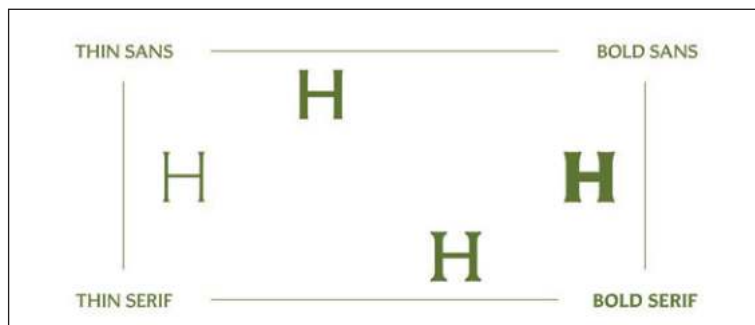


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A collection of SelfSense skincare products arranged on a light surface. From left to right: a tall rectangular box for 'Jasmine Lavender Lily Body Cleanser'; a large white pump bottle of 'Jasmine Lavender Lily Body Cream'; a medium white pump bottle of 'Jasmine Lavender Lily Body Lotion'; a white tube of 'Jasmine Lavender Lily Body Butter'; a white box for 'Cedarwood Sandalwood Aromatherapy Body Cream'; a white jar of 'Cedarwood Sandalwood Aromatherapy Body Cream'; a white box for 'Jasmine Lavender Lily Facial Oil'; a white bottle with a dropper of 'Jasmine Lavender Lily Facial Oil'; and a small white jar of 'Jasmine Lavender Lily Body Cream'. Each product features the SelfSense logo and the brand name 'Jasmine Lavender Lily' or 'Cedarwood Sandalwood' in a script font.







STUDENT WORK

1 (series)

Jiani Hong, designer

Ming Tai, instructor

ArtCenter College of Design (Pasadena, CA), school

"Amoeba Music is an independent music record store chain located in California. The goal of this rebranding project is to explore potential characteristics based on its legendary history, making the brand image stronger in the public's perception. The rebranding of Amoeba Music demonstrates its uniqueness from the attributes of an inclusive market, diverse music, a classic collection and an iconic Californian image. This led to my brand tagline: 'Old, But Gold.'" Typefaces: Termina Medium, Tusker Grotesk 4600 Semi Bold.

© Jiani Hong

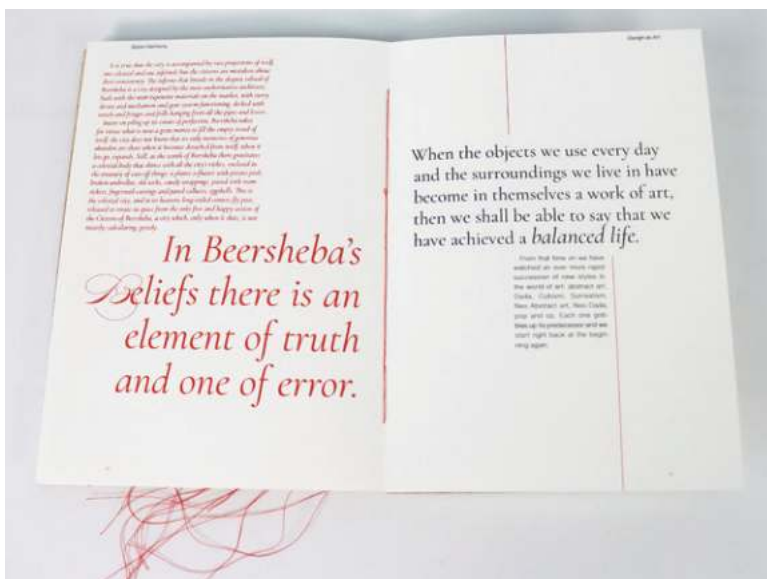
2 Isabella Sottile, designer

Thomas Hull, instructor

Savannah College of Art and Design (Savannah, GA), school

"My book *Sober Harmony* tells two stories simultaneously: Bruno Munari's design principles from his essay 'Design as Art,' and Italo Calvino's descriptions of Venice from his book *Invisible Cities*. The wood covers and hanging thread invite you to interact with the form. Each layout explores the conversation between these two narratives and the connection between the design and form of the book." Typefaces: Ballet, Cormorant Garamond, Neue Helvetica, P22 Zaner.

© Isabella Sottile



STUDENT WORK

- 1 XingMei Wu, designer
Chun-Liang Lin, instructor
National Taiwan Normal University (Taipei City, Taiwan), school

"This Chinese character-based poster is designed for Wong Kar-Wai's film *As Tears Go By*. The design's main focus revolves around typography and layout, incorporating classic lines from the movie as visual elements. It skillfully and seamlessly integrates the imagery of the heroine's teary and unfocused eyes along with her inner restlessness into the representative typography." 27% × 39%, 4-color, digital.

© XingMei Wu

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

"Based on the Ford Foundation's broad range of business areas, this new branding focuses on showing the inclusive, participatory nature of the Ford Foundation. I designed a unique system to convey its character and build new ideas with old elements. The rebrand also focuses on revealing social problems and highlighting the unique point of view that the Ford Foundation provides to advance human welfare." Typefaces: American Typewriter, Swiss 721.

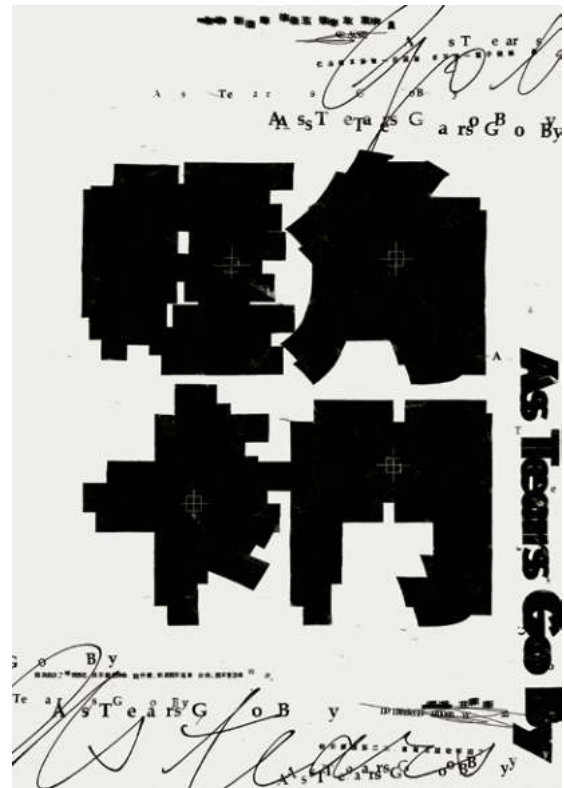
© Zedan Peng

- 3 Yumi Tsang, designer
Scott Vander Zee, instructor
Pratt Institute (Brooklyn, NY), school

"Manual is a sans serif typeface for small sizes. With a particular consideration given to tapering, the font seeks to optimize the legibility and readability of text-heavy printed instructions, manuals and guidebooks."

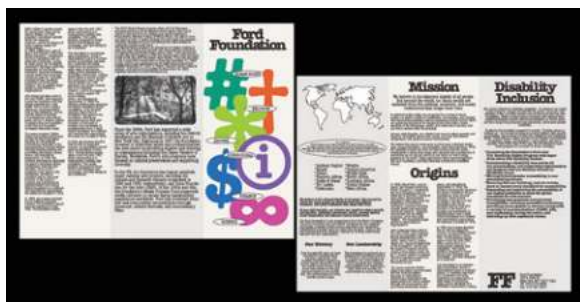
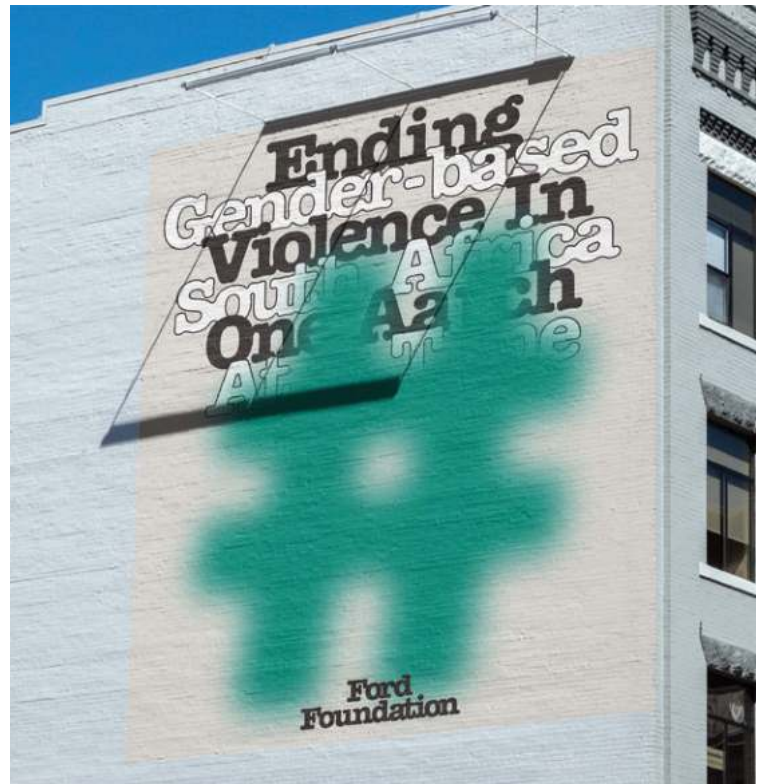
© Yumi Tsang

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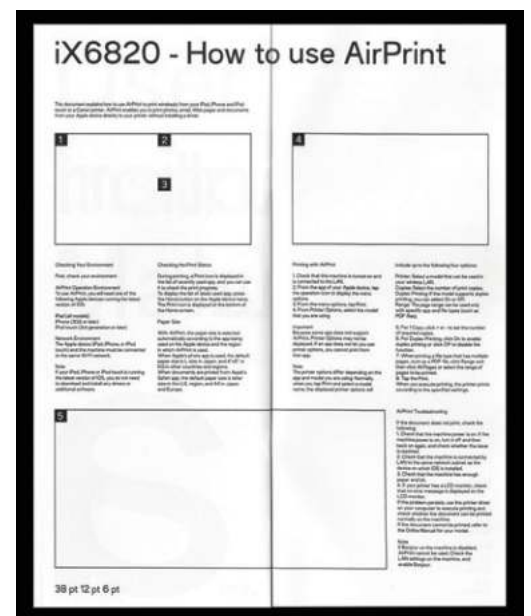
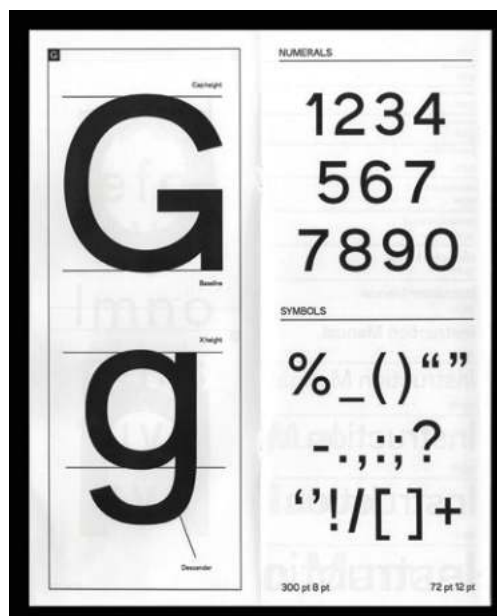


2





3



“TYPOGRAPHY IS

a living art, with each generation of designers

contributing something new

and innovative. It is an art

that continues to grow and change,

DRAWING BOTH PRAISE AND CRITICISM.”

James Craig and Irene Korol Scala,

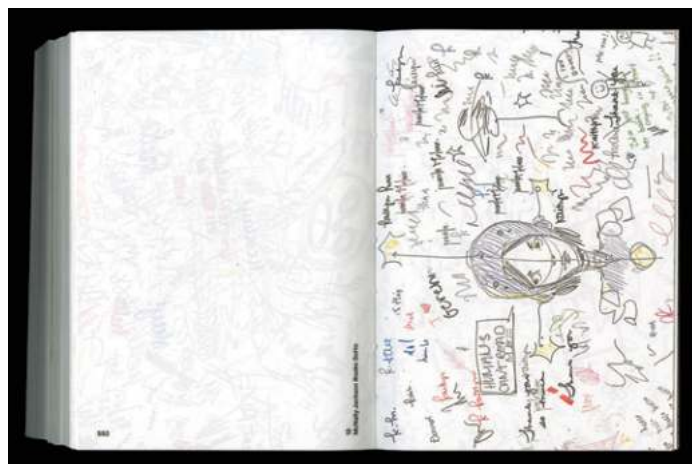
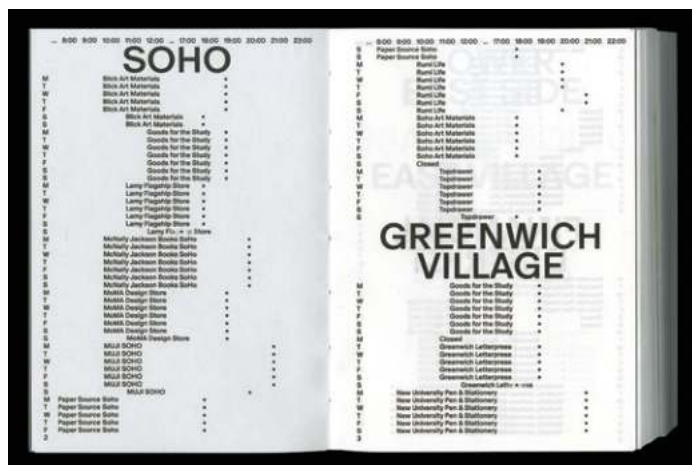
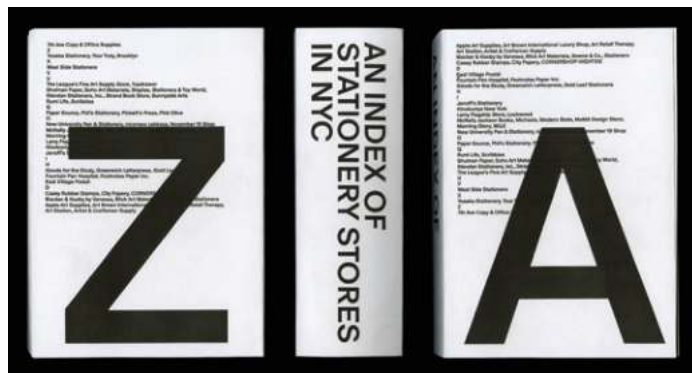
Designing with Type

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வ ஸ ஷ ட்ரா கை ச் ச ஸ் ண் த் ன்
ப் ப ட் ய் யு ர் ரு ல் ள் ஷ் ர் *

அ ஆ இ ஈ உ ஊ எ ஏ ஐ ஒ ஓ ஔ கங ச ஐ ரு ட ண த ந
ன ப ம ய ர ற ல ள ழ வ ஸ ஷ ஸ ஹ கு கூ ங நூ ச் ச
சூ ஜி னு னூ டி டி டு ணு ணூ தி து தூ நு நூ னு னூ
பி பீ பூ பூ மு மூ யி யீ யு யூ ரு ரு று றூ லி லீ லு லூ ளு
ளு ழு ழு வி வு வு ஷி ஷி ஸீ ர் ரீ ரே ரோ ரோ ரே



STUDENT WORK

1 (series)

Anagha Narayanan, designer
Frederik Berlaen/Patrick Doan/Hugues Gentile/Hélène Marian/
Sébastien Morlighem, instructors
ÉsAD Amiens (Amiens, France), school

"Garnish Display is a flared sans serif mix with delicate joineries, narrow proportions and squarish-round curves. Its short ascenders and descenders are ideal for setting tight headlines and accommodating the lengthy words of Tamil. The first complementing text style is Garnish, the basis of two text subfamilies that does not tone down the display but starts at a different point. It's a sturdy serif with wide proportions, generous curves and a fusion of varied references. Garnish Sans is a grotesque that retains some of the peculiarities of the text style. This text duo nods to the antique-grotesque pairs of the 19th century."

© Anagha Narayanan

2 Yu Gao, designer

Scott Vander Zee, instructor
Pratt Institute (Brooklyn, NY), school

"The book *An Index of Stationery Stores in NYC* includes research, introductions and photos of stores in New York City that sell office and school supplies, art supplies, and greeting cards, among other items. The book comprises five sections that explore the possible forms of an index." Typeface: Oracle.

© Yu Gao

STUDENT WORK

- 1** Mònica Losada, designer
David Ortiz Juan, instructor
BAU, College of Arts & Design of Barcelona (Barcelona, Spain),
school

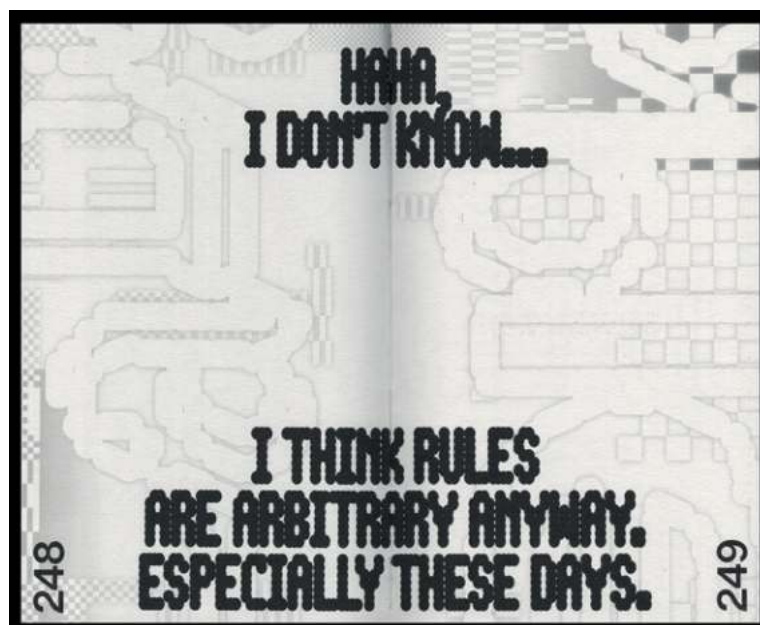
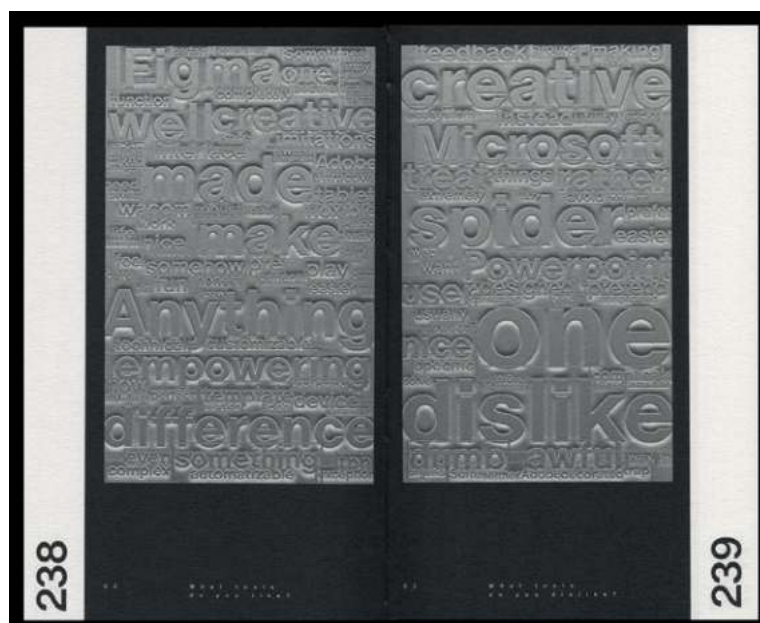
“Desde el estándar (‘From the Standard’) is an editorial design that explores the role of tools in shaping formal languages. I designed custom letterforms and graphic elements using online generators, digital tools and alternative software that are not typically used for type and book design. The project’s value lies in the interplay between possibilities and limitations and in bridging the gap between what is digital and physical.” Typeface: Oracle.

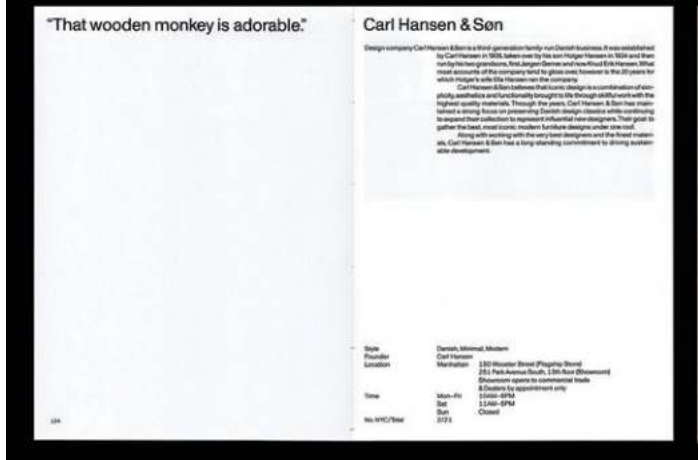
© Mònica Losada

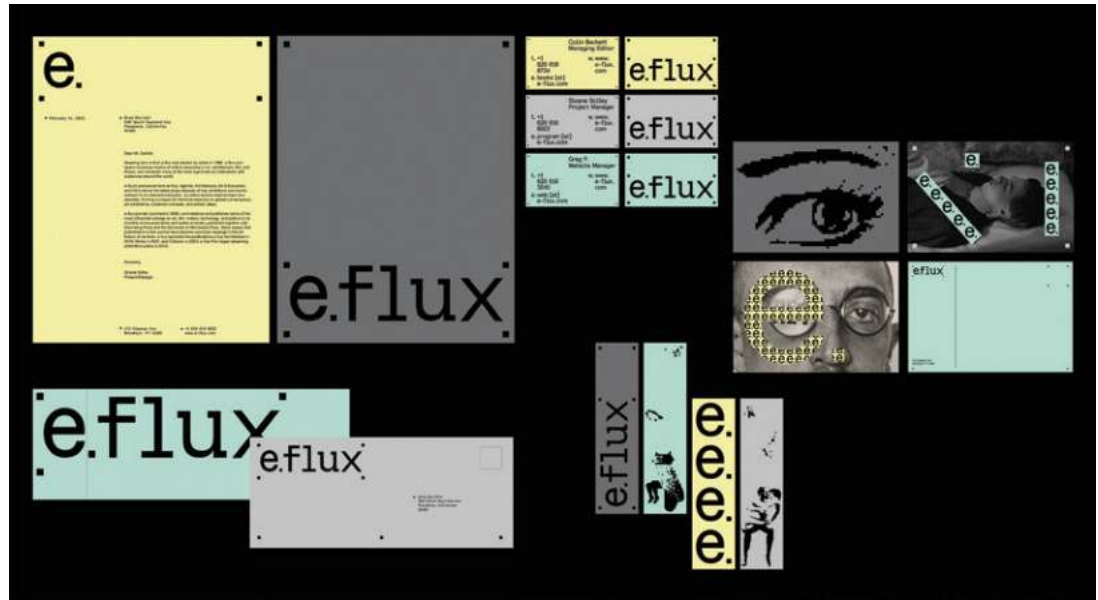
- 2** Weiran Zhang, designer
Scott Vander Zee, instructor
Pratt Institute (Brooklyn, NY), school

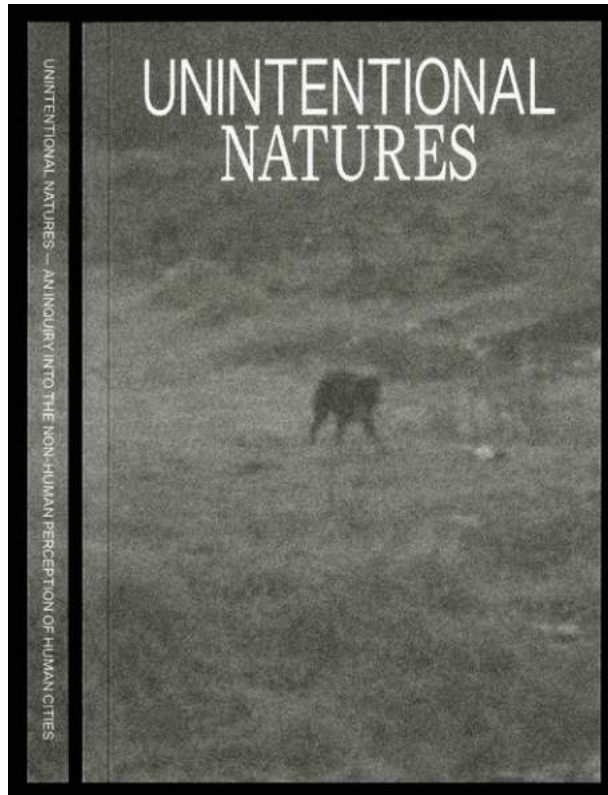
“This publication *Unspoken Stories: An Index of Furniture Stores in New York City* presents the research, exploration and discovery of the furniture stores in New York, indexing and documenting the background stories and conversations behind each store. Each introduction of the stores is collected from their official websites.” Typeface: ABC Monument Grotesk.

© Weiran Zhang









STUDENT WORK

1 (series)

Kenny Zhang, designer

Brad Bartlett, instructor

ArtCenter College of Design (Pasadena, CA), school

“The new identity for publishing platform e-flux embraces its nature with new interpretations to create a digital archival visual system through typography, imagemaking and creative coding.”

© Kenny Zhang

2 Alexander Lavertue, designer

Klim Type Foundry, typeface designer

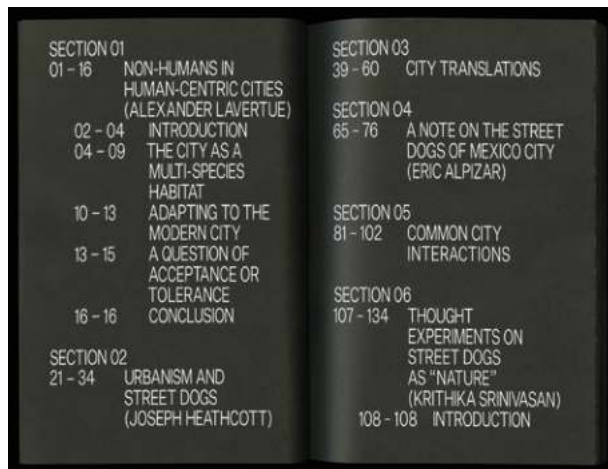
Eric Alpizar/Joseph Heathcott/Alexander Lavertue/Krithika Srinivasan, writers

Andrew LeClair, instructor

Parsons School of Design (New York, NY), school

“Designed, edited and partially written by Alexander Lavertue, the book *Unintentional Natures* inquires into how nonhuman entities comprehend human urban settings. Stray dogs have found their home in most cities; cultural norms dictate how they will be interpreted, but they nevertheless remain integral to the urban landscape. The book’s typographic system assigns the rigid, unnatural Untitled Sans to humans and the natural, free-roaming Untitled Serif to dogs, speaking to the duality of the issue.”

© Alexander Lavertue



STUDENT WORK

- 1 Yuqin Ni, designer
Cheri Gray, instructor
ArtCenter College of Design (Pasadena, CA), school

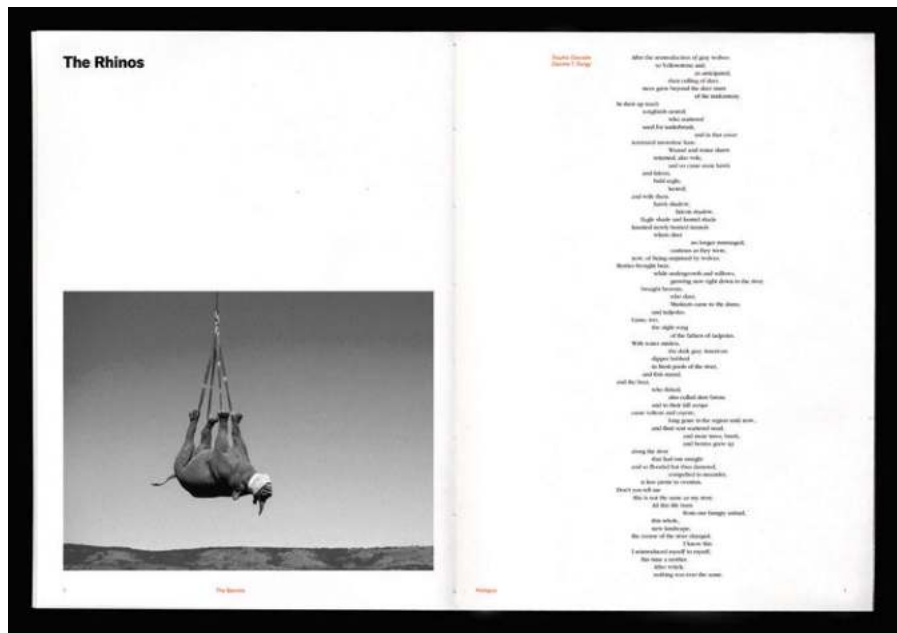
"*The Exiled* is a book about exiled individuals and groups created during a hard time for all human beings: the pandemic was still ruining people's lives, and the Russian invasion of Ukraine had just started. The book gives some comfort and tries to find an answer for those suffering from political depression, including myself." Typefaces: GT America, Garamond.

© Yuqin Ni

- 2 (series)
Ashten Alexander/Vera Drapers/Edith Freeman/Dustin Mattaio Mara/Elyssa Yim, designers
Kristine Matthews, instructor
University of Washington (Seattle, WA), school

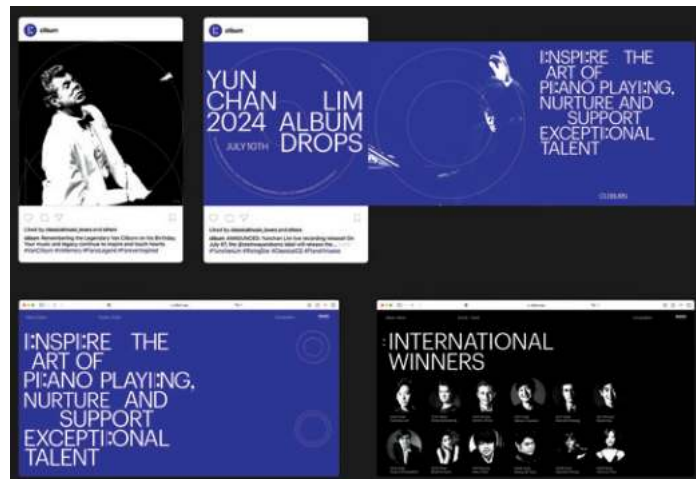
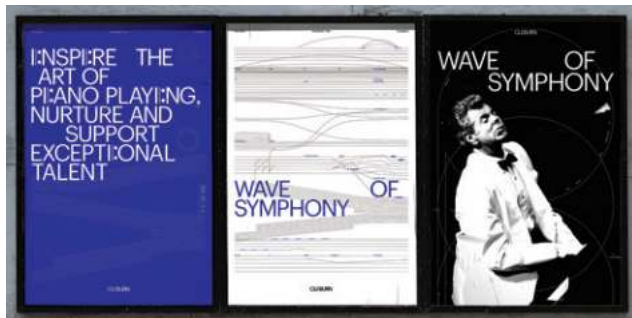
"University of Washington (UW)'s 2022 Design Show embodies the fundamental ties between order and chaos with its theme: 'Design as Disruption.' The identity is based on the collective embrace of an unorthodox, disrupted college experience. The concept emerged from experimentations with cutting earlier versions of the show's poster and rearranging them into distorted compositions. Additionally, this identity was informed by the opportunity to demolish parts of UW's Jacob Lawrence Gallery, as it was the gallery's final show before being remodeled." Typeface: Acid Grotesk.

© Ashten Alexander/Vera Drapers/Edith Freeman/Dustin Mattaio Mara/Elyssa Yim





1 CLIBURN





STUDENT WORK

1 (series)

Esther Yeseul Lee, designer
Elaine Alderette, instructor
ArtCenter College of Design (Pasadena, CA), school

"This rebrand for classical music competition The Cliburn uses a logo with music notation of a repeat sign that represents recurring patterns found in musical composition. The brand's tagline 'Wave of Symphony' embodies the expressive energy of live piano performances. The black-and-white scheme, reminiscent of a piano, is enriched with a piercing blue for a modern touch. Website updates prioritize accessible livestreamed events for a broader, younger audience, and Instagram spotlights competition winners, elevating pianists to celebrity status." Typefaces: ABC Arizona Plus Variable Serif, Graphik Regular.

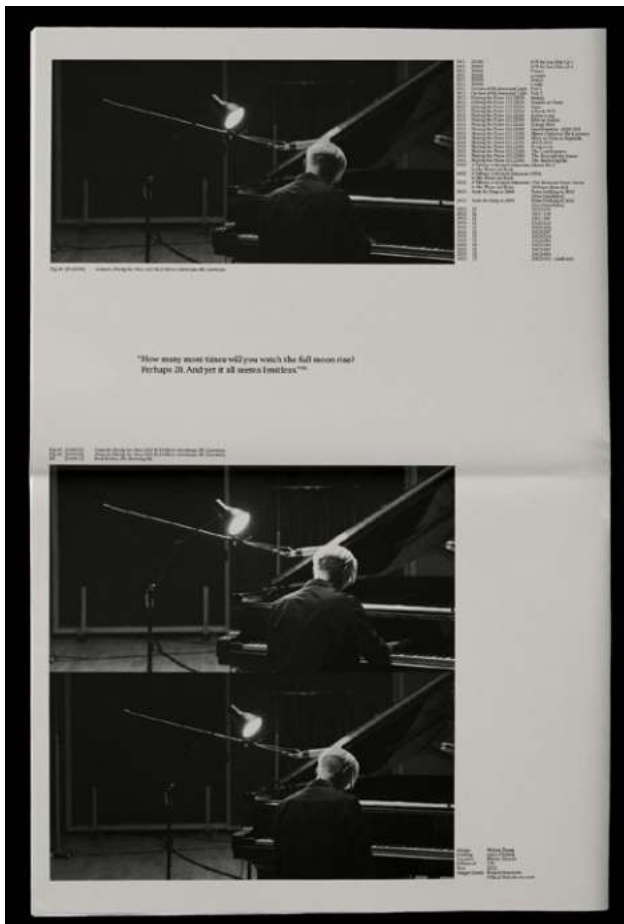
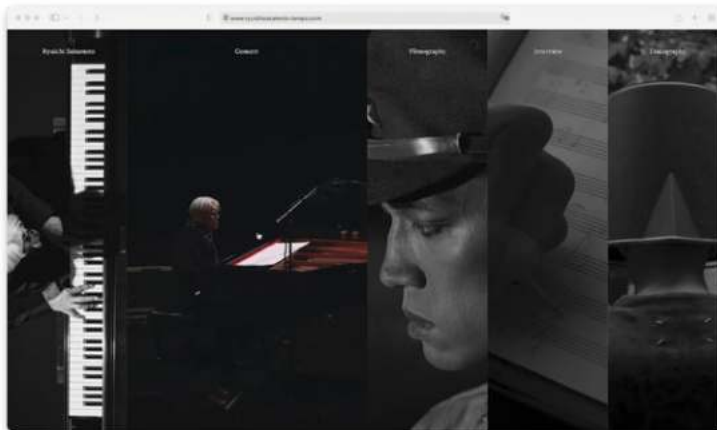
© Esther Yeseul Lee

2 (series)

Weiran Zhang, designer
Scott Vander Zee, instructor
Pratt Institute (Brooklyn, NY), school

"This project embodies musical artist Ryuichi Sakamoto's philosophy of music through experimentation and exploration in design. Taking inspiration from the artist's evolution in musical style—from his early experimental approach to electronic music to his later minimalist styles—the project aims to capture the essence of Sakamoto's approach to music through visual representation." Typeface: Marist.

© Weiran Zhang



STUDENT WORK

- 1 Ingrid Yu-Ju Tai, designer/art director
Nora Krug, instructor
Parsons School of Design (New York, NY), school

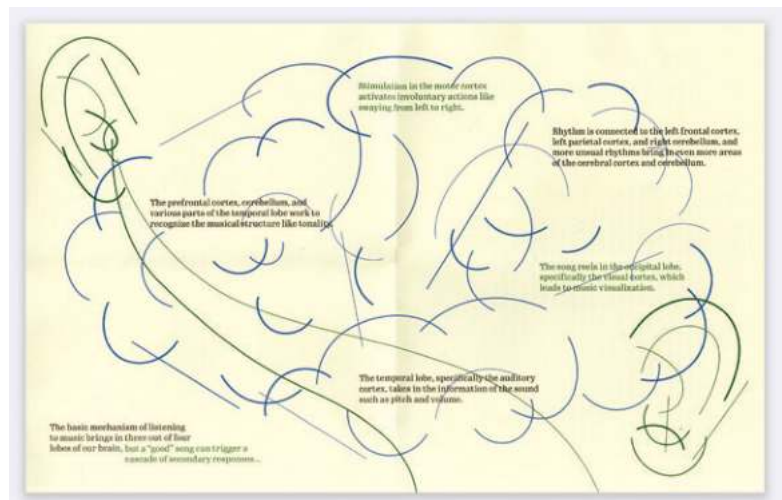
"My book *Lines and Notes and Everything in Between* consists of five elements that explore different aspects of music association: music visualization, music and memories, music with physical space, how our brain reacts to sound and why we still hold onto physical objects of music in a digital age. Through interviews with strangers and self-reflection, I inspect how we unknowingly connect through music, utilizing book forms to reflect conceptual ideas." Typefaces: Elza, Gimlet Text Condensed.

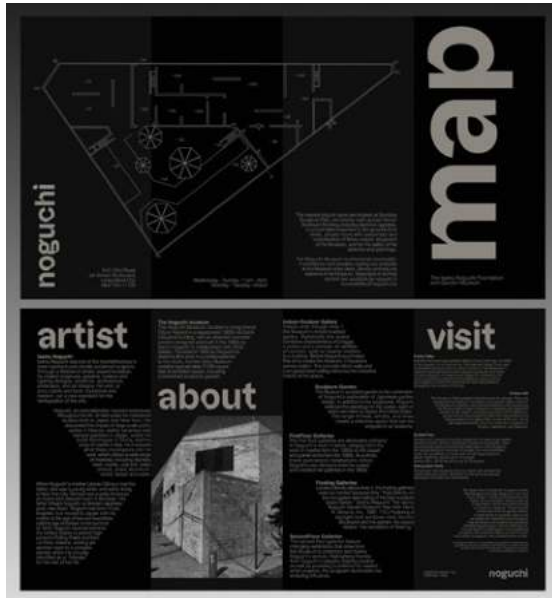
© Ingrid Yu-Ju Tai

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

"Designed by the Japanese-American sculptor Isamu Noguchi, the Noguchi Museum is a museum and sculpture garden in the Long Island City section of Queens. From an aerial view, the entire museum is missing its upper-left corner. I designed a set of typefaces lacking one corner to symbolize Noguchi's sculptures." Typefaces: Dazzed, Swiss 721.

© Zedan Peng

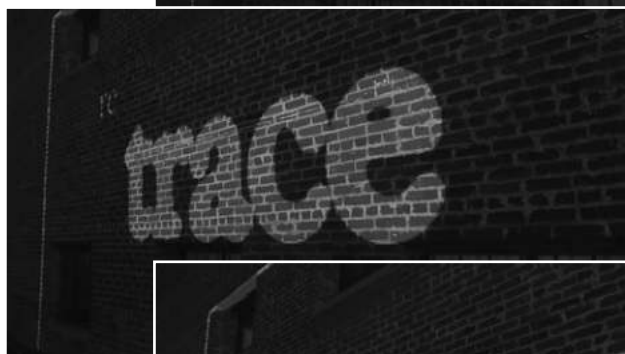
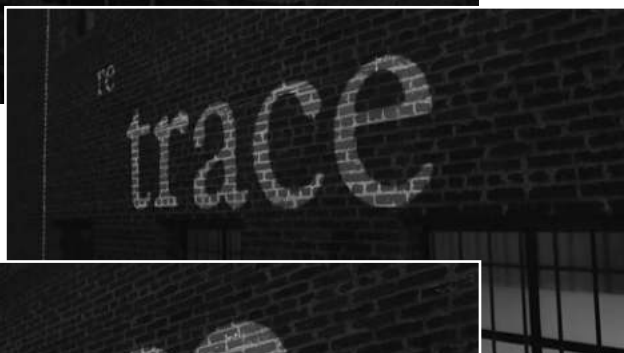




¹“Analyzing the canonical typefaces that
have endured—in some cases,
FOR CENTURIES—
helps designers better understand the
craft and logic
that makes for effective type design.”
Karen Cheng, *Designing Type*



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STUDENT WORK

- 1 Erin Anderson, designer/typographer
Hannes Famira/Alexander Tochilovsky, instructors
Type@Cooper (New York, NY), school

"Hawklane is a typeface for film credits. Inspired by filmmaker Yorgos Lanthimos's upcoming adaptation of Richard Brautigan's novel *The Hawklane Monster*, Hawklane seeks to evoke the Western Gothic genre through a balance of the familiar and the uncomfortable. It includes both a regular and an italic style plus a small selection of ornaments. All styles are optimized for white text on a black screen, with particular attention paid to readability at scale, in motion and against pictures."

© Erin Anderson

- 2 Veronica Tsai, designer
Brad Bartlett/Miles Mazzie, instructors
ArtCenter College of Design (Pasadena, CA), school

"My master's thesis *Phantom Limbs* explores the power of site-specific, projection-mapped environmental graphics to activate underused places and bring hidden or forgotten history to light." Typeface: Exposure.

© Veronica Tsai

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