

# Ca

COMMUNICATION ARTS DESIGN ANNUAL 65

Daughter Cream Fresh Exhibit



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wearecream.com

**Daughter**  
daughtercreative.com

**Fresh**  
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dayjob.work

**Tate Drucker**  
tatedruckerphoto.com

**Katie Thomas**  
katielouisethomas.com

**Rozi Zhu**  
rozi.design

**Exhibit**  
**Digital Kitchen**  
thisisdsk.com

**Droga5**  
droga5.com

**Fontwerk**  
fontwerk.com

**Jung von Matt**  
jvm.com

**LOVE.**  
lovecreative.com

**Party Land**  
partyland.co

**Podpunkt**  
podpunkt.pl

**PORTO ROCHA**  
portorocha.com

**Smartyants**  
smartyants.nyc

**Zulu Alpha Kilo**  
zulualphakilo.com

## CONTRIBUTORS

### Features

**Wendy Helfenbaum** (wendyhelfenbaum.contently.com) is a Montréal-based journalist and TV producer whose work has appeared in *Ad Age*, *Applied Arts*, *Cartoon Brew*, *Metropolis*, the National Film Board of Canada and more.

**Stephanie Hunt** (stephaniehuntwrites.com) is a Charleston, South Carolina-based writer and editor whose features, profiles and travel stories appear in numerous publications.

### Columns

**Ernie Schenck** (ernieschenck.myportfolio.com) is a freelance writer and a creative director. He is an Emmy finalist, a three-time Kelly nominee, and an award winner at Cannes, the Clios, D&AD, the FWAs and the One Show.

### Book Reviews

**Nancy Goulet** is principal at studiowink (studiowink.com), a boutique, multidisciplinary graphic design firm. She also serves as professional design mentor of the Massachusetts College of Art and Design's graphic design certificate program.

**Ruth Hagopian** (ruth.hagopian@gmail.com) began writing about fine art at the San Francisco Art Institute, where she received her MFA. She was a cofounder of Visual Strategies, a design firm in San Francisco, and writes about art and design.

**Ben Olsen** (x.com/benaca) is a London-based design and lifestyle journalist writing and editing for publications such as *Elle*, *GQ* and *Monocle* on topics ranging from high-end design to hip-hop and from geometric prints to geography.

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## SUBMITTING WORK

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## ERRATA

In our July/August 2024 issue on page 121, Karen Kasmauski's photograph for the Pulitzer Center and the Virginia Center for Investigative Journalism was printed upside down. We apologize for the error.



## ADVERTISERS

- Creative Hotlist** 13
- Domtar** C4
- iSpot** 5, 7, C2, C3

## CALL FOR ENTRIES

Interactive 2025 11

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Jean Coyne (1928–2022)

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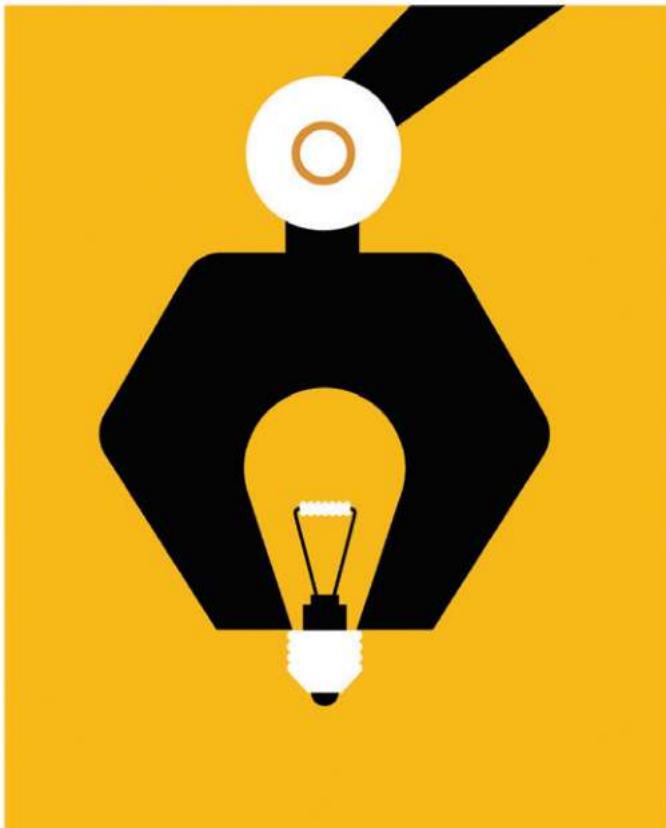




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# EDITOR'S COLUMN

Patrick Coyne



Of the 2,960 entries submitted for this year's design competition, only 143 were selected for inclusion in the 2024 Design Annual, a fact not lost on our jury.

"The overall quality of the work was high," says juror Nedjeljko Špoljar. "Many of the entries that didn't make it into the Annual wouldn't have been discarded if it wasn't for the magazine's tough criteria. And that's what makes the CA Annals so special, prestigious and valuable."

"Most of the work stood out not only for the quality of its design but also for its execution," juror Ana Mota says. "The investment in graphic processes and materials shows that there is a market in which clients understand the importance of investing in good design as well as the return this investment can have."

"Some of the most powerful work in this year's Design Annual focused on harnessing design to support a cause rather than sell a product," says juror David Sieren. "The marriage of exceptionally well-executed design with critical issues facing society and our planet was inspiring."

"A larger portion of the entries utilized motion graphics and videos, which reflects a growing trend toward dynamic and interactive design

experiences, bridging traditional design boundaries with technological advancements," juror Suzanne Redmond Schwartz says.

"It's exciting to see how motion design is becoming integral to brand identity," says juror Kelli Miller. "This is something I have been championing since my days in broadcast design, so it was really great to see how important it has become in the larger design conversation."

"The book design entries were a great example of innovative thinking and bending commonly accepted rules in terms of format, techniques, typography or composition," Špoljar says. "It's always one of the most interesting categories and didn't disappoint this year either."

"I was surprised and delighted to see a high number of submissions moving beyond minimalist aesthetics in favor of a push into more textural, gestural expression—and, in many cases, chaos," says Sieren. "Call it style, substance or something in between, but much of the work had a formal sense of depth and soul that has been lacking from many recent, more antiseptic minimalist trends."

Several jurors commented on the packaging innovations they saw this year.



**FEDERICA BELLO**

is design director at Milan-based design studio Lateral Creative Hub. The studio,

which she co-owns with

her husband and creative director Francesco Fallisi, specializes in advertising, branding and packaging design for clients in the food, cosmetic and nonprofit sectors. Bello brings her longtime experience in the fashion industry and knowledge in packaging, paper and editorial design to her innovative work. She has received national and international awards, including from A' Design Award, ADCI Awards, *Communication Arts*, European Design Awards and Pentawards. Bello has also been a judge for the ADCI Awards and the ADCI Young Lions Competition.



**SHA FENG** is founder

and creative director of SoFeng Design in Suzhou, China. He graduated from the Academy of

Fine Arts in Florence,

Italy, with a master's degree in 2017. His work has been recognized by the ADSTARS, Joseph Binder Award, *Communication Arts*, Core77 Design Awards, EKOPLAGÁT '17, German Design Award, Good Design Award Australia, HKDA Global Design Awards, iF Design Award, Pentawards, Red Dot Awards and Type Directors Club. He has served as an international judge for competitions including A' Design Award, ADSTARS, Ecuador Poster Biental and Posterheroes. He is also a visiting professor at Zaozhuang University in Zaozhuang, China.



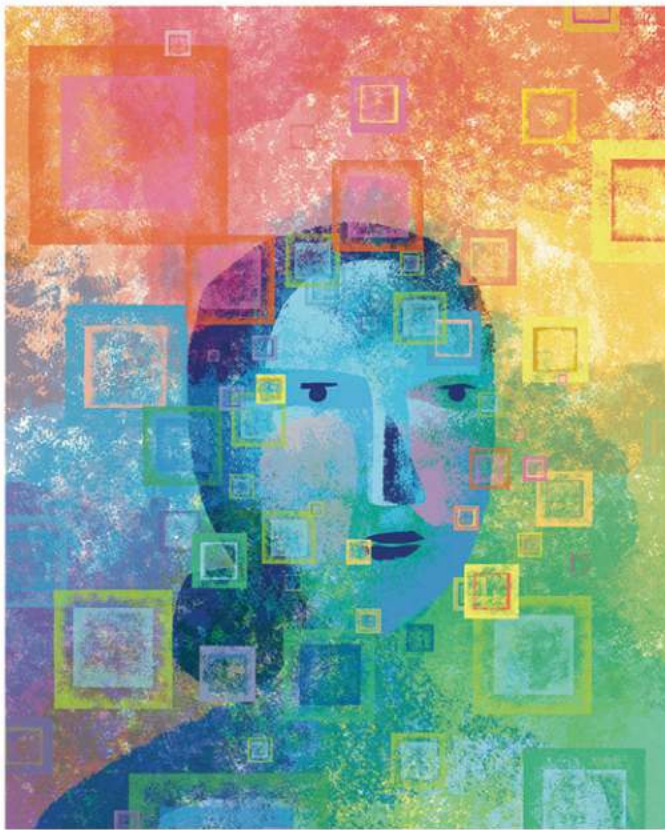
**KELLI MILLER** is

partner, director and executive creative director at And/Or Studio in New York.

Miller has worked in

motion design and branding for more than fifteen years with entertainment networks and brands like CBS, Google, HBO, MTV, National Geographic, Netflix and Spotify. She has directed show titles and live action packaging for FX's *CAKE*, HBO's *Last Week Tonight with John Oliver* and Netflix's *White Hot*, as well as film titles for Rhys Ernst's *ADAM*, Kelly Reichardt's *Certain Women* and Eliza Hittman's *Never, Rarely, Sometimes, Always*. Her commercial directing experience includes branded films, commercials and music videos.

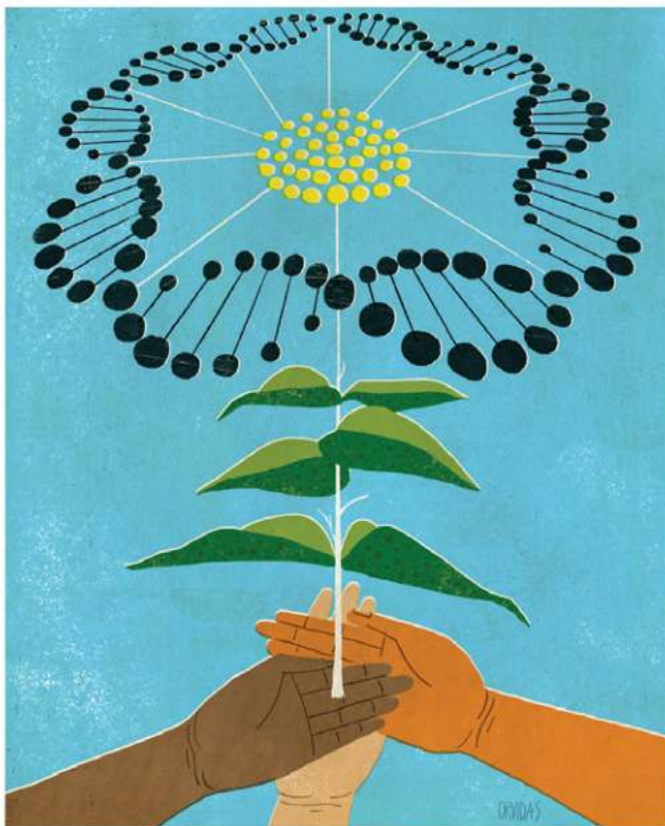




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the search for illustration begins with





"In the packaging category, the collision of minimalist design and illustration was eye-catching," juror Sha Feng says.

"The minimum order quantity and cost to manufacture your own bottle have plummeted in recent years, and it shows in the many businesses investing in proprietary bottles and containers to create distinctive brand assets," says juror Matt Remphrey.

"I was surprised by the amount of great entries in the packaging category," Špoljar says, "and not just those using expensive production techniques but also a great deal of cheaply produced entries that were ingeniously crafted and beautifully designed."

Other jurors commented on the strong showing by students.

"Among all the projects I found particularly interesting were the many surprisingly convincing student projects, where I found a growing interest for packaging design and motion graphics and a tendency to keep storytelling central in their designs," says juror Federica Bello.

"Particularly noteworthy was the student work, which showcases how educational innovation in design is shaping future generations of designers," Schwartz says.

"There really is a lot of good work coming out of the hands of the younger generations, while also highlighting the often-invisible work done by mentors, teachers and schools that contribute to and influence this new generation of designers," Mota says.

David Sieren expressed a contrarian viewpoint.

"I saw a lack of experimentation and risk taking in many of this year's student submissions," says Sieren. "It's not that the work wasn't well crafted or conceptually grounded; it's just that it felt less like that of students on a journey of discovery and experimentation

"The resurgence of vibrant color schemes, intricate patterns, varied textures and a whimsical approach to typography is a refreshing shift from the minimalist trends of recent years."

—Suzanne Schwartz

"I think it's the lack of risk taking," says Robitaille. "I often found projects conventional without any big surprises."

"Some of the works in the competition were obviously similar," says Feng. "The regional cultural attributes of the works themselves were not strong."

"I get disappointed seeing the same trends recur," says Miller. "It feels like studios and clients are afraid to do great work. There was certainly some risky work present—which I applaud and love—but the outstanding work was accessible, clever, unique

and more of students driven to land a job. Finding a job in this market is important, but I hope the sense of experimentation and the opportunity—or obligation—to take big risks while you're finding your way in art school aren't being lost. Those risks are where the seeds of bold, audacious ideas are first sown."

Other jurors expressed where they found their biggest disappointments.

"My biggest disappointment was a lack of explanation in many projects," Bello says. "Quite often, the rationales were superficial. It's not an easy job to be concise, but I think some designers should make a better effort at it."



**ANA MOTA**

cofounded ¼ studio, a Porto, Portugal-based design studio, with Jorge Araújo in 2019.

The studio focuses on

brand identity, editorial, exhibition graphics and web design. Her path in design started at the Instituto Politécnico do Porto and extended to her MFA at the Faculdade de Belas Artes da Universidade do Porto. She has aligned both her education in design and visual arts within the projects developed at ¼. Her work has been exhibited in several design biennales; published in prestigious magazines, such as *Slanted*; and recognized with several awards such as the CCP, *Communication Arts*, European Design Award and *Graphis*.



**MATTHEW REMPHREY**

is owner and executive creative director of Parallax Design, established

in 2001 in Adelaide,

Australia. In Adelaide, Remphrey is surrounded by some of the world's greatest wine regions including Barossa, Clare, Coonawarra and McLaren Vale, so it may have been inevitable for him to focus on wine and drinks as a designer. Parallax's team of strategy, brand, packaging and digital specialists help clients define and position their brands in the market. The design firm pairs curiosity with the client's vision of success to create transformative outcomes through strategic thinking, informed design and customized digital solutions.



**DANIEL ROBITAILLE**

is creative director at Montréal-based design firm Paprika. After graduating from the Université du Québec

à Montréal, Robitaille was recruited by ad agency Sid Lee, where he worked on several large-scale projects. In 2010, he joined Paprika as art director before becoming creative director in 2019. Throughout his career, Robitaille has won more than 300 national and international awards and prestigious contests, notably AIGA, *Applied Arts*, Art Directors Club, *Communication Arts*, Dieline, *Grafika*, *Graphis*, *IDEA*, One Show, Pentawards and Type Directors Club. Since 2020, Robitaille has been teaching at his alma mater's design school.

and stood out. I think that's what everyone wants at the end of the day."

When asked what developments are altering the design profession, the judges mentioned AI repeatedly.

"The evolution of technologies has brought efficiency and the automation of some project execution processes, freeing up space and time for the designer's true purpose: to think," Mota says.

"It is certain that advances in AI will be a game changer in the industry," says Robitaille. "It will be up to us to use it well and, above all, to prove with the quality of our work that our contribution is relevant."

"AI will undoubtedly continue to revolutionize the field of design, serving as a tool for ideation, visualization and efficiency," Schwartz says. "However, it's crucial to ensure that AI remains a supportive tool rather than a replacement for human creativity."

"Perhaps this will fuel a return to human-based endeavors and design outcomes," says Remphrey. "The world does feel like it's at a crossroad politically, socially and culturally, and designers are commenting and responding to that."

Jurors also described some of the challenges facing the profession in the future.

"The future development direction of design is an interdisciplinary subject that needs to be combined with all walks of life, and, more importantly, it needs to cooperate with the fields of science, technology and AI," Feng says.

"The direction of design in the near future? Being adaptive and capable of responding to a plurality of requests and needs in any business, social and cultural environment," says Bello.

"Agents of change in the world of design today are obviously AI, financial instability, and the birth of new and constantly changing types of identities."

—Federica Bello

facing their own instability), or you can hustle as a solo designer. But anything in between is extremely fraught and unstable. It's unsustainable, honestly."

"Sustainability will continue to drive design decisions to support a circular economy in recycling, reuse and less waste," Remphrey says. "And the blurring between digital and analog worlds will continue to occur at an exponential rate."

A minimum of six out of nine votes was required for inclusion in this year's Annual. Judges were not permitted to vote on projects with which they were directly involved; I voted in their stead. I would like to extend our grateful appreciation to our jurors for their conscientious efforts in selecting our 65th Design Annual. **ca**

"I think we will have to adapt more and more to technological developments," Robitaille says. "Despite these ever-more present and rapid advances, I hope that the emotion and sensitivity in the projects are not lost in favor of cold, watered-down projects that are all similar."

"It feels like an impossible time to be a small-ish boutique design studio," says Miller. "You can work for a giant tech company, maybe an ad agency (which are



**SUZANNE  
REDMOND  
SCHWARTZ**

is founding partner and president of RSM Design in San Clemente, California,

where she distills the essence of a brand and realizes it in a built environment. Her world-class experience has transformed projects from Saudi Arabia to Southern California, earning accolades and positioning RSM Design as a global leader in architectural graphic design. Schwartz holds a BFA in graphic design and packaging from ArtCenter College of Design in Pasadena as well as a BS in business from UC Santa Barbara. She is also actively involved with the Society of Experiential Graphic Designers and Women Business Enterprise.



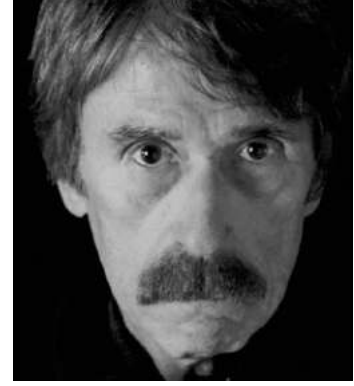
**DAVID SIEREN** is partner and director of design and strategy at One Design Company in Chicago, Illinois, focusing on creating

powerful experiences at the intersection of research, design, communication and technology. Sieren's work and the work of his teams have been recognized by AIGA, BBC, Brand New, Communication Arts, the Design Museum of Chicago, Gestalten, *How*, *Print*, Society of Typographic Arts and the *New York Times*. He also teaches visual communication, typography and design history at DePaul University. In 2007, Sieren cofounded The Post Family, a collaborative focused on creating experiences that engage communities through art and design.



**NEDJELJKO ŠPOLJAR** is founder and creative director of Zagreb, Croatia-based design agency Sensus Design Factory. The firm

has a diverse range of clients in both cultural and commercial sectors. His projects have been awarded by AIGA, *Communication Arts*, *Graphis*, *I.D.*, *Print*, STA Chicago and Type Directors Club. Špoljar's work is part of numerous museum collections worldwide, including the Bibliothèque Nationale de France in Paris, Columbia University Rare Books Collection in New York, Deutsches Buch- und Schriftmuseum in Leipzig, the Museum of Architecture and Design Ljubljana, and the Warsaw Poster Museum.



## Are We Thinking Too Fast?

In Tuscany, there's a little restaurant called Casetta Magli. If you show up there when their doors open, expect the owner to tell you that the antipasti isn't even close to being ready, but listen, why don't you sit out on the deck and enjoy the view of the valley while you have a nice bottle of wine? And when you finally do order dinner, well, don't expect it to come out in 20 minutes because at Casetta Magli, you'll be lucky if it comes out in less than an hour. And here's the cool part. Nobody seems to care. Nobody.

By its nature, fast thinking is not thorough thinking. Yes, we've all heard the stories of the creative team staring down the barrel of the impossible deadline, when suddenly, *kapow!* There it is. The monster concept. Seemingly handed to us on a silver platter. It happens. But can it always happen?

"We could show them what The Big Blur is doing to the work and what it's likely to do in the future. But this is unlikely to happen. We can't even summon the courage to quit giving our ideas away in new business pitches."

In his book, *In Praise of Slowness: Challenging The Cult Of Speed*, author Carl Honore argues that society has gotten so fast that nothing has much value anymore. We eat too fast. We drive too fast. We read too fast. We even have sex too fast. And we think too fast.

I once did a campaign for insurance company John Hancock. If there is another body of work in my portfolio that I'm prouder of, well, I can't think of what that might be. A lot of planets had to fall into alignment for that work to happen. That, of course, is true for any campaign. But what a lot of people are surprised to find is that we had a bit more time than normal to work on that project.

Six months, to be specific.

Think about that. Six months. It was such a remarkable experience. We actually got to think things through. We could nibble off little snippets of thoughts and let them ferment in the back of our minds. We could question things. Shoot bullet holes in concepts. Try this. Try that. It had never happened to me before then, and it has never happened since.

After a successful run at the Atlanta agency he cofounded, Joey Reiman launched Brighthouse, an idea consultancy that, if you were taken on as a client, took at least twelve weeks and charged a flat fee of as much as \$1 million—for an idea. Not a campaign. A simple idea. There was no rushing a \$1 million idea. It took time. Reiman insisted on it, and he got it.

*Slow* is a dirty word. *Slow* is a weak word. You want to think *slow*? Fine. Go check yourself into a monastery. If you're going to work in an agency, you are damn well going to put the pedal to the metal and to hell with the craft! You're either on the train, or you're not. And it is, as I'm sure I don't have to tell you, one obscenely fast train.

Let's get real. Things aren't going to slow down any time soon. In fact, they could get worse. So, what can we do?

Well, agencies could put their foot down with clients. We could show them what The Big Blur is doing to the work and what it's likely to do in the future. But this is unlikely to happen. We can't even summon the courage to quit giving our ideas away in new business pitches. And we're going to tell clients we need more time to think?

But here's what we *can* do.

We can spend more time working and less time commiserating over the NFL playoffs or what's up with Taylor Swift.

We can go work in a park, a library, a bookstore, a coffee shop—anywhere but the office, where time can die of a thousand cuts.

We can get off our social media addiction, even if it means checking into the Betty Ford Clinic.

We can turn off the computer and pick up a pencil. Keyboards are fast. Pencils are slow. Pencils are good.

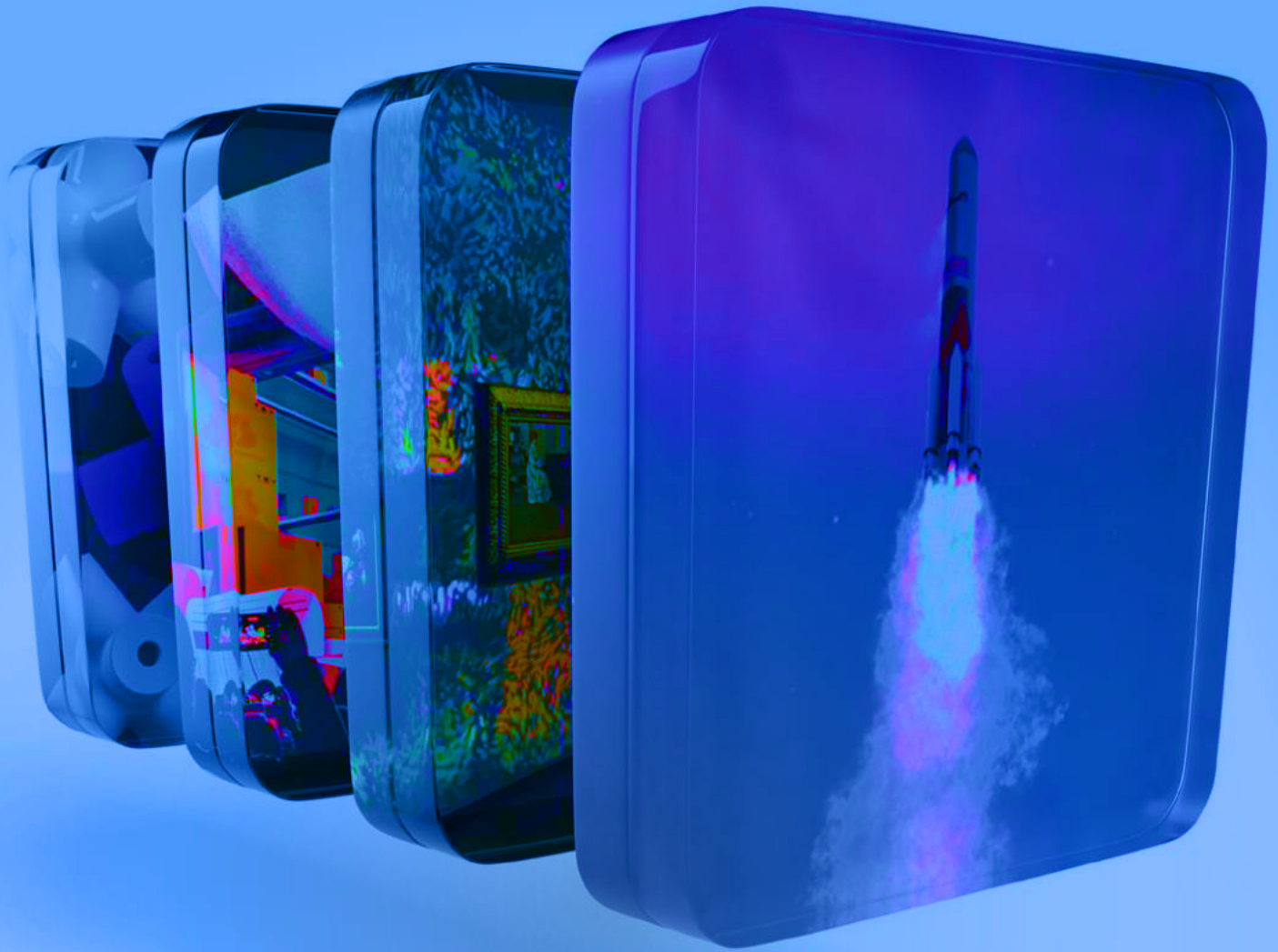
We can develop the ability to slow our mind, even though the world around us is spinning out of control. And no, I haven't seen *The Matrix* one too many times.

In short, we need to slow down as best we can.

In the movie *Speed*, a bus is wired to explode if it slows down. That's not going to happen to you. So, take the time to think deep.

To think slow. **ca**





# CA 2025 INTERACTIVE COMPETITION

**DEADLINE: OCTOBER 11, 2024**

Judged by the who's who in interactive media, the competition winners will be published in the 2025 Interactive Annual, both in print and digital editions, and on the *Communication Arts* website, assuring a prominent place on the industry's premier stage.

Each winning entrant will also receive a personalized Award of Excellence, milled from solid aluminum.

Projects shown above from *Communication Arts* 2024 Interactive Annual.

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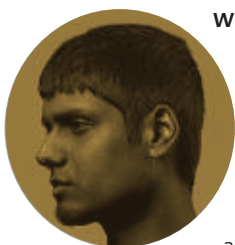


2025  
Award of  
Excellence

## Sanchit Sawaria

*A Curving Thing*

For multidisciplinary designer Sanchit Sawaria, the idea to explore all areas of design began when he collaborated with designers across departments at the National Institute of Design in Ahmedabad, India. Formerly at his own studio Struckby, then &Walsh in New York and now at Google Creative Lab, he has applied his interconnected design principles to everything from creating generative AI art to working in information and product design to designing a multiscript font that covers India's eleven writing systems. Through his diverse output, Sawaria has carved out a position for himself as a specialist in finding surprising intersections of design and technology for his clients. —Michael Coyne



**What have been some of your favorite projects to work on, and what did you learn from them?** One

project that comes to mind is Plenty, a rebranding project by &Walsh for a vertical farming company. I worked as design lead, and our brief was to communicate how Plenty's way of vertical farming makes organic produce more flavorful. We made a conscious decision to not dress the brand up in

a clinical, scientific way but instead to focus on the taste

of the produce and create a brand that speaks about flavor first. We took a lot of cues from junk food packaging and color psychology while creating the palette for Plenty. The final brand had a vivid visual language that used a custom nouveau typeface and saturated colors as a contrasting backdrop for the colors of the actual produce.

I also recently created an illustration for the *New York Times's* article "Both of the one of us," written by Geetanjal Shree and Daisy Rockwell, a writer and a translator respectively, reflecting on their win of the 2022 Booker International Prize for the book *Tomb of Sand*. It tries to capture the meaning of a quote in Hindi and Urdu that translates to: "Translation is a tricky business—Tedhi Kheer—trickier and twistier than our little jalebis can handle." I felt like this quote summed up the article and touched upon relevant cultural references.

The idiom "Tedhi Kheer," which refers to things that are difficult to understand or do, has an old tale behind it: There were two friends, best friends since childhood. One of them was born blind. The other used to help him with his sight by telling him how things looked. Time passed, and they became old. The sighted person invited his blind

friend to a dinner at his house. At dinner, there was the dish "kheer." The blind man liked it very much and asked him what the dish was.

His friend said, "This is kheer. It is made of milk, rice, sugar and other ingredients."

He asked, "What does it look like?"

His friend said, "It is white in color, like a *bagula* ('heron')."

He asked, "What is a bagula?"

His friend said, "A bagula is a bird."

And then he tried to tell him what a bagula looks like through hand gestures, telling his blind friend to touch his hands to give him an idea of how it looks. The blind man touched his friend's hands, which he'd made in the shape of a bagula's neck. He couldn't understand what his friend was trying to tell him, and he said, "Oh god, this kheer is such a curved thing."

My illustration intertwined the English and Hindi words for "translation" into the form of a heron to reference the expression.

**Tell us about your experiments with NVIDIA's procedural generation program GAUGAN. What are your thoughts on AI as a creative tool?**

GAUGAN was still in its beta stage when I discovered it. It really fascinated me in terms of how it creates images with the help of machine learning. GAUGAN works with two neural networks: one is a generator that creates outputs, and the second is a discriminator that compares the output with actual images from the dataset. The final image is created when the discriminator can't tell which one is real and which is generated.

GaGAN has datasets specifically of landscapes and buildings. I tried creating landscapes with it, and it was like magic: they looked very realistic. GaGAN requires you to draw or paint with colors, and then you can change that color block to be read as textures like grass, sea, sky, houses or rocks. After spending some time with it, I tried drawing shapes that don't exist in nature and then playing with the color coding. This led to some unexpectedly beautiful results. It was a way of breaking the discriminator neural network to a point where there was no point of comparison from a real image. Ultimately, I started drawing type with it and got images that resemble nature but with letters embedded in them.

The involvement between the artist and the machine is equally distributed in GaGAN. I chalk out parts in the image, making a composition or even hand lettering. In that way, it sits somewhere in between recent AI tools and a completely manual tool.

My relationship with AI art oscillates between extremes. Sometimes, I find myself really overwhelmed by the sheer speed and volume possible with generative imagery. Sometimes, I find myself integrating AI in my workflow seamlessly as if it had always existed. These are my thoughts. Opinions haven't formed in my mind yet where I can take a stance.

**What is the biggest challenge currently facing designers?** One challenge I faced after graduating design school was the stark difference between the classroom and how design is practiced in a professional environment. [In school,] I saw case studies and projects that were

truly transformative in how they aimed to benefit society through sustainability, communication, systems and products. In the industry, the opportunity to do those kinds of projects is rare. And I felt uncomfortable by this, a discomfort I'm sure all students feel, because we have to apply our knowledge in a real-world scenario that has consequences.

As I have spent most of my career in branding, it was exciting to work with brands and products that we know and use. But, I steadily realized that I needed to keep doing projects that were experimental or that I cared about. I also felt like design school focused on the work, but just being able to do great work didn't guarantee success in the industry. So many more skills had to be learned on the job. Managing group dynamics, client servicing, communication, and maintaining relationships with your peers and clients—there is no course that covers those, but they are important parts of working in the industry.

**Do you have any advice for designers starting out today?** I often think about what helped me be stable and grow in my career when students ask me for advice. Most questions fall into a broad category regarding professional opportunities and landing jobs. I find that question hard to answer because nobody answered it for me well enough when I was fresh out of school. So, my advice to students is to be true to your interests in a way that you give more importance to what you like rather than someone else defining what you should be doing. While doing so, you must also be objectively self-aware. I found that a lot of my questions were answered in analysis as I discovered areas that I was good at and areas I could improve upon. Being objective in this process is key to avoiding finding yourself in a rat race. [ca](#)

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## BOOK REVIEWS

### I love it. What is it?

*The power of instinct in design and branding*

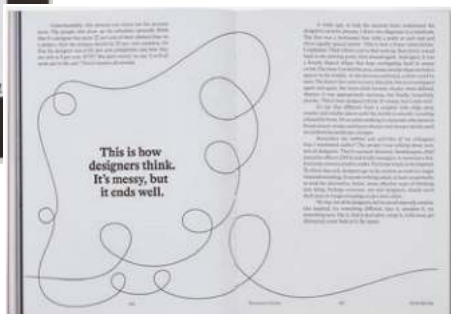
By Gyles Lingwood and Turner Duckworth  
272 pages, softcover, \$39.95  
Published by Phaidon  
phaidon.com

In time-honored attempts to quantify creative output, instinct is one of those elusive qualities that perennially frustrates bean-counters and bureaucrats. It also informs this delightful collection of stories, images and essays that comes courtesy of Turner Duckworth, the UK-headquartered creative agency that works with the world's most recognizable brands.

Billed as an antidote to ever-increasing data, analytics, algorithms and AI, this smartly packaged anthology stars contributions by industry big-hitters from inside and outside Turner Duckworth. Each shares a unique perspective on the power of instinct, outlining what co-author Gyles Lingwood, former adman and director of education at the University of Lincoln, describes as “what happens when you listen to your inner voice rather than following the MBA textbook.”

Accompanied by compelling campaign imagery for everything from breakfast cereals to toilet cleaner to tequila, *I love it. What is it?* explores logo creation for Amazon—which remains unchanged after 20 years—consensus building at Coca-Cola, tackling the daunting brief of modernizing an iconic brand and crafting album artwork for Metallica. Elsewhere, Minott Wessinger, chief executive officer of beverage marketing firm McKenzie River Corporation, questions whether instinct is best informed by insight, while a personal essay from creative director Chris Garvey shares how scribbling rough-and-ready Post-It cartoons to cheer up a colleague made him question the perfectionism that drove him and affected other areas of his life.

As Lingwood explains how instinct helps us tap into our unconscious mind to discover unexpected and unique solutions, so each contribution highlights the potential—at every level—of courage, passion, heart-over-head decision-making as well as doing what feels right. —Ben Olsen



## RECOMMENDED READING



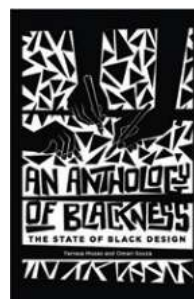
### Digital Design

*A History*

By Stephen J. Eskilson

Reaching back to the origins of digital design in the 19th century, author Stephen J. Eskilson

charts its rise in *Digital Design: A History* to its ubiquitous presence in our modern-day lives, complemented by interviews with pioneering artists and designers like April Greiman, Jony Ive and Nam June Paik. 296 pages, hardcover, \$49.95, Princeton University Press.



### An Anthology of Blackness

*The State of Black Design*

By Teresa Moses and Omari Souza

With a foreword by Dori Tunstall, *An Anthology of Blackness:*

*The State of Black Design* answers the question of how graphic design can become more inclusive through essays and case studies from luminary Black designers and advice on encouraging activism and radical self-care in the industry. 264 pages, hardcover, \$32.95, The MIT Press.



### Pentagram

*Living By Design*

By Adrian Shaughnessy

A hefty, two-volume retrospective, *Pentagram: Living By Design* by author

Adrian Shaughnessy dives deeply into the globally based design firm's 50 years of work. The first volume features case studies alongside discussions of Pentagram's design philosophy, and the second comprehensively profiles every partner that has ever worked for the firm. 1,392 pages, hardcover, \$175, Thames & Hudson.



## Overlap/Dissolve

By Nancy Skolos and Thomas Wedell  
288 pages, hardcover, \$50  
Published by Oro Editions  
oroeditions.com

They've built Plexiglas models, heated type into spirals and stuffed balloons with plaster to make rock formations. Designers Nancy Skolos and Thomas Wedell transformed their three-dimensional constructions into

two-dimensional posters through collaboration and innovative photography. Their compatible interests—Skolos in design and text and Wedell in photography—produced 40 years of work as partners at design practice Skolos-Wedell that has transitioned from predigital to high technology.

Primarily known for designs composed with geometric shapes, layered textures and intersecting planes, Skolos-Wedell groups its work in the book *Overlap/Dissolve* by decades from the 1980s to the 2020s. After meeting at Cranbrook Academy of Art, Skolos and Wedell married and opened a design firm in Boston that provided marketing materials for the booming tech industry. Testing materials and creating dimensional pieces by hand was so challenging that

Skolos says they “worked more than a hundred hours per week for the first twenty years...”

The book's design complements Skolos-Wedell's posters with a sense of unlimited variation and shifting energy. Viewers can ramp up their engagement with a complex design then visually rest in the white of a calming page. The central text of *Overlap/Dissolve* is an informal Q&A between Skolos and Wedell that becomes an illuminating discussion of their process and aesthetic choices. They're interested in creating work that generates questions and challenges structural conventions. When viewers see something in an unconventional way, “that's visual magic, and it's emotional,” Wedell says, adding that magic is “a critical component of every piece we create.”

—Ruth Hagopian



## Designing Brands

*A Collaborative Approach to Creating Meaningful Identities*

By Gestalten & Creative Voyage  
272 pages, hardcover, \$60  
Published by Gestalten  
gestalten.com

*Designing Brands: A Collaborative Approach to Creating Meaningful Identities* by Gestalten & Creative

Voyage offers a peek behind the curtain of the people and firms creating some of our time's most stunning visual identities.

The 272-page hardcover book maps to eight core concepts that mirror the creative process of brand development: discovery, direction, typography, illustration, photography, design, digital and physical. Mario Depicolzuane—Croatian art director, graphic designer, photographer, publisher, and founder of both Studio8585 and Creative Voyage—kicks off each section with a breezy introduction. The chapters follow with illuminating profiles, revealing case studies and probing essays about eight of the world's most influential and skilled brand shapers, including Sascha Lobe at Pentagram and Mouthwash Studio, as well as some of their collaborators.

The pages are lush with manicured photography framed by ample whitespace and tasteful design. Leafing through the book gives the experience of window shopping beautifully conceived brands.

The pieces unfold like magazine articles, offering quick reads and convenient consumption.

But if you are looking for a blueprint or deep dive into the process of developing brands, this book is not for you. In its introduction, *Designing Brands* explicitly states its mission as “not a detailed how-to guide but a testament to some of the most beautiful, exciting identities that we see today and the people behind them.” The pages offer many nuggets in the form of curated displays of stunning work and descriptive notes, providing the perfect resource for those seeking high-level, modern branding inspiration. —Nancy Goulet



# Cream of the Crop

By Stephanie Hunt

Before Steven Spielberg takes the stage in Richmond, Virginia, he, along with the full-house audience there to hear him, watches a two-minute opener—a lush, mind-bending animated introduction that sets the tone for the Richmond Forum, the United States’s largest nonprofit speaker series where he’s a featured speaker. The 3-D photo-real animation is expansive, richly layered, luminous and dynamic—basically a distillation via imagery and artistry of the prestigious Forum itself. Spielberg is in good company—the Richmond Forum’s roster of past speakers reads like a litany of world leaders and celebrities: Isaac Asimov, Benazir Bhutto, George W. Bush, Jane Goodall, Mikhail Gorbachev, Barack Obama, Margaret Thatcher, Archbishop Desmond Tutu, Oprah Winfrey, and more recently, Anthony Fauci and Liz Cheney.

“It’s pretty wild to have Spielberg there watching your work,” says creative director David Swain, a cofounder of Richmond-based Cream, the animation studio that has produced the Forum’s openers for the last fifteen years. “It’s one of our favorite projects,” says Swain, who created a few of the Forum spots solo before joining forces with creative directors Amanda Russell and Ruth Newberry Wilson to establish the studio.

“It’s a big deal, both locally and nationally. People are on the waiting list for years to get Forum tickets,” adds Russell. “It’s particularly meaningful to us because we live here. We put our all into it.”

In the most recent spot, that “all” looks like jewel-colored betta fish that swimmingly collide and morph into luxuriously flowing fabric, which then blossoms into flowers, the pollen of which fairy dusts into Chinese lanterns—and that’s just for starters. One image transforms into another, just as ideas open minds and bold conversation congeals community. “We learn and grow by igniting curiosity and opening our minds to new and challenging ideas,” says the voiceover, as the visuals gorgeously ignite wonder and awe. The piece is poetry in

motion, a dreamscape encapsulation of that intangible magic the Forum aims to achieve, “carving uncharted pathways in our understanding to discover universal connections that bond us together,” as the opener script describes it. And by carving similarly uncharted pathways via dazzling 3-D fluidity, Cream’s work for the Forum reflects a symbiotic pairing—each enhances the other, like cream in fresh-brewed coffee. Like strawberries and cream.

Which is exactly how the three cofounders and creative directors came up with the studio name. “Everything’s better with cream,” explains Swain. “It just makes things delicious. It might be the last thing you put on something or add in, but it levels up whatever it is, and that’s what we want our work to do.”

Plus, Russell adds, “Cream is rich and smooth, just like great animation.” Is your mouth watering yet?

In addition to the Richmond Forum, Cream has whipped up decadent smoothness and flavorful zip for brands including Anthem, Capital One, Disney, Eli Lilly, Paramount+, Target, Toyota and Walmart, which come to the studio for brand anthems, opening videos for large events (like the Richmond Forum), movie titles, and commercials for broadcast and web. “We’re lucky to have a strong national client base in addition to our local projects,” says Russell, who, like Swain, is a Virginia native. All three cofounders ended up staying in Richmond after each graduated from Virginia Commonwealth University, where they (in varied class years) studied graphic design. “In my day, it was called commercial art,” says Swain.

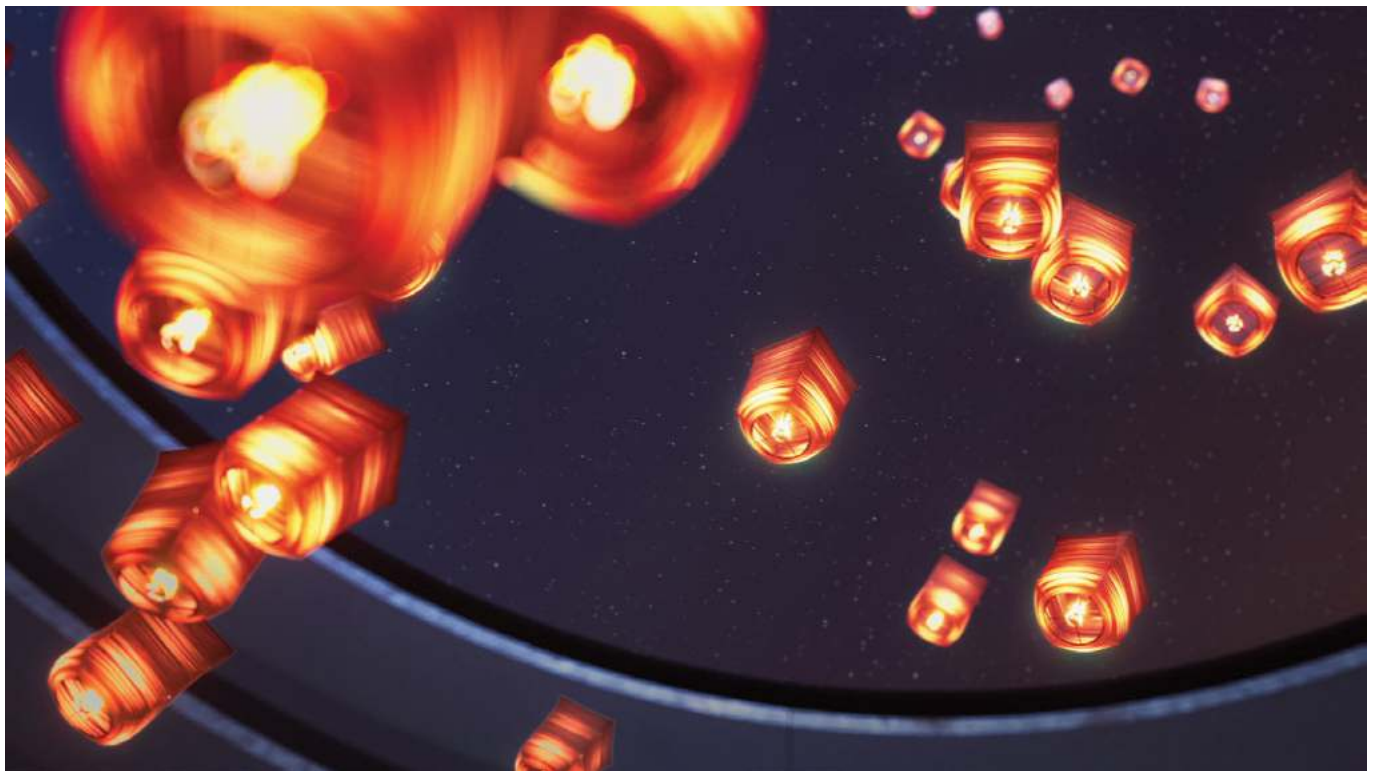
Newberry Wilson and Russell met after graduating while both were working at a graphics hub for television stations, and they met Swain virtually via Vimeo. “There were only a few animators working in Richmond a decade ago, and Dave’s name kept popping up,” recalls Russell. “We finally reached out and said, ‘Hey, we’re here, you’re here—let’s meet up.’” At around the

Captions provided by Cream.

Right: “The Richmond Forum” 1:38

“Held in Richmond, Virginia, **the Richmond Forum** is the largest and most enduring speaking series of its kind. Members of Cream have been creating the openers for this event for the past fifteen years. For this new season, our aim was to create a series of dreamlike, thought-provoking installations that metaphorically suggest open-mindedness, the spreading of new ideas and ultimately growth as a community.” Nahele Campbell/Grzegorz Flaga/Derek Kruk/Ruth Newberry Wilson/Pablo Pulgar, 3-D designers; Nahele Campbell/Grzegorz Flaga/Derek Kruk/Pablo Pulgar/Nicolas Toro, 3-D modeling; Nicolas Toro, lead designer/3-D animator; Ruth Newberry Wilson, creative director/animator; Rian/Hunter Production, sound design; Overcoast, music; Hannah Quinn, producer; Amanda Russell/Dave Swain, consultants; Richmond Forum, client.







same time, Swain was looking for backup assistance with his increasingly full freelance docket, and the three began collaborating. Initially, their communication was all through email, iChat or text, but even so, their simpatico sensibilities were quickly

evident. “It was so clear to me that we shared a commitment to the work and an ability to not take it or ourselves too seriously,” says Swain, who recalls their early emails and chat threads as “pretty ridiculous. We were all trying to be the funniest person in the room, so to speak. But that gave us a comfort with each other and allowed us to be ourselves, which in turn helped us push our creative boundaries.”

For Russell and Newberry Wilson, feeling respected and supported creatively was critical. “Dave is really good at what he does—his work ethic is amazing—but he also knows how to have fun,” says Russell. “He’s not one to talk over me or anyone else, and I respect that.”

The compatibility factor was so strong that the three began to discuss opening a studio together before they had even met in person. In 2013, the trio launched Cream in a beautiful space in the heart of Richmond’s Design District. For eight years before the pandemic hit, they collaborated in that shared space, bouncing concepts and ideas off each other, playing to each other’s strengths, and rounding out their team with a stable of freelancers. Russell, who studied fine art, tends to prefer projects heavy on illustration and 2-D. Newberry Wilson worked in theater design right after college, so she gravitates to all things 3-D. And Swain “is great at everything,” says Russell, but he often takes the lead on 2-D projects. He and Newberry Wilson both share a background in music while Russell was a dancer, so it’s no surprise that rhythm, pacing, meticulous choreography, and the seamless blending of sound and crisp visuals are signature ingredients in every Cream animation—part of what elicited Michelle Obama’s “Wow!” after she saw the Richmond Forum opener.

That sense of mutual respect, close collaboration and appreciating the creamy balance of each other’s talents continues

in a work-remote pivot after the creatives opted not to reopen their brick-and-mortar studio post pandemic. When Paramount+ came to the studio for a fifteen-second teaser promoting *Grease: Rise of the Pink Ladies*, a prequel rom-com musical series about the girl gang at *Grease*’s Rydell High, Cream honed in on a pink denim jacket as a symbolic anchor—fashion as rebellion. “We immediately saw this as a 3-D treatment,” says Swain of the intricate animation that details the jacket’s creation, from hand-drawn patterns to fabric cutting to attaching buttons and cuffs, then finally, the needle piercing the denim to embroider “Pink Ladies,” threading a feisty, feminist identity.

This complex, hands-on process of jacket-making mirrors Cream’s similarly complex creative process, which, for this project, began with the team immersing themselves in ’50s-era fabric patterns and teen room decor. To execute the concept, Cream’s internal team worked alongside their trusted roster of illustrators and a Houdini specialist to realize their vision for flowy cloth simulations, realistic dynamics and convincing textures. “We love the results of our orchestrated team effort,” says Swain. Cream’s specialty, he adds, is finding the right solution for the specific project. “I know that’s the expectation, but artists sometimes can try to shoehorn what they want into a project and ignore what it needs to be.” And ultimately, he, Russell and Newberry Wilson all believe that what it needs to be is something that evokes emotion. “We’re really good at making things look cool or beautiful, but in the end, you have to make somebody care about it,” he says. “We want them to feel joy or curiosity or empathy. It’s that feeling we’re chasing all the time.”

Vulnerability, compassion and hope were the feelings they were chasing for a TV spot aimed at raising awareness for interstitial lung disease (ILD), a terminal disease that is tricky to diagnose. The animated spot promoted Lungs&You, a support resource for those with ILD. Cream centered its concept around a relatable character who initially appears despairing and confused, but as he walks along a path, a gentle breeze becomes his guiding companion, leading him toward strength and hope. The piece moves with swift ease as the bleak color palette turns more vivid and the landscape

Above: from left to right, cofounders and creative directors Amanda Russell, David Swain and Ruth Newberry Wilson.

Right: “What Do You Call Them? Breast Cancer Awareness” :50

“In honor of **Breast Cancer Awareness Month**, we wanted to create a catchy yet meaningful awareness ad that stood out from the rest. We knew that adding levity to an early detection PSA would get some attention, so we leaned in and explored the funniest (and weirdest) pseudonyms for breasts. This was a self-funded passion project and the first stop-motion project ever shot in our studio.” Amanda Russell, creative director; Ruth Newberry Wilson/ Amanda Russell/Dave Swain, animation/production designers; Rian/Hunter Production, sound design.

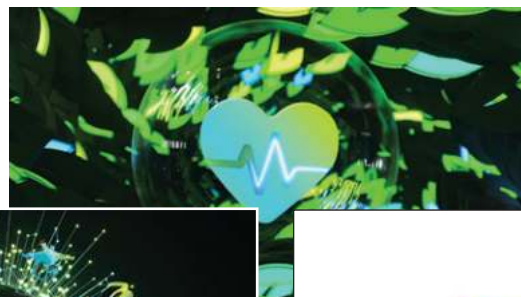
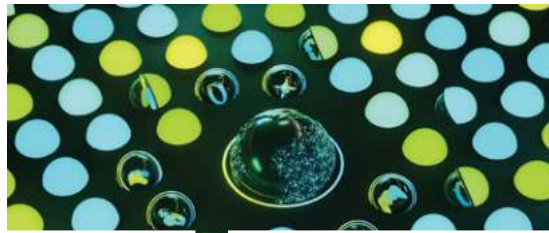
“Belle Isle Honey Habanero” :32

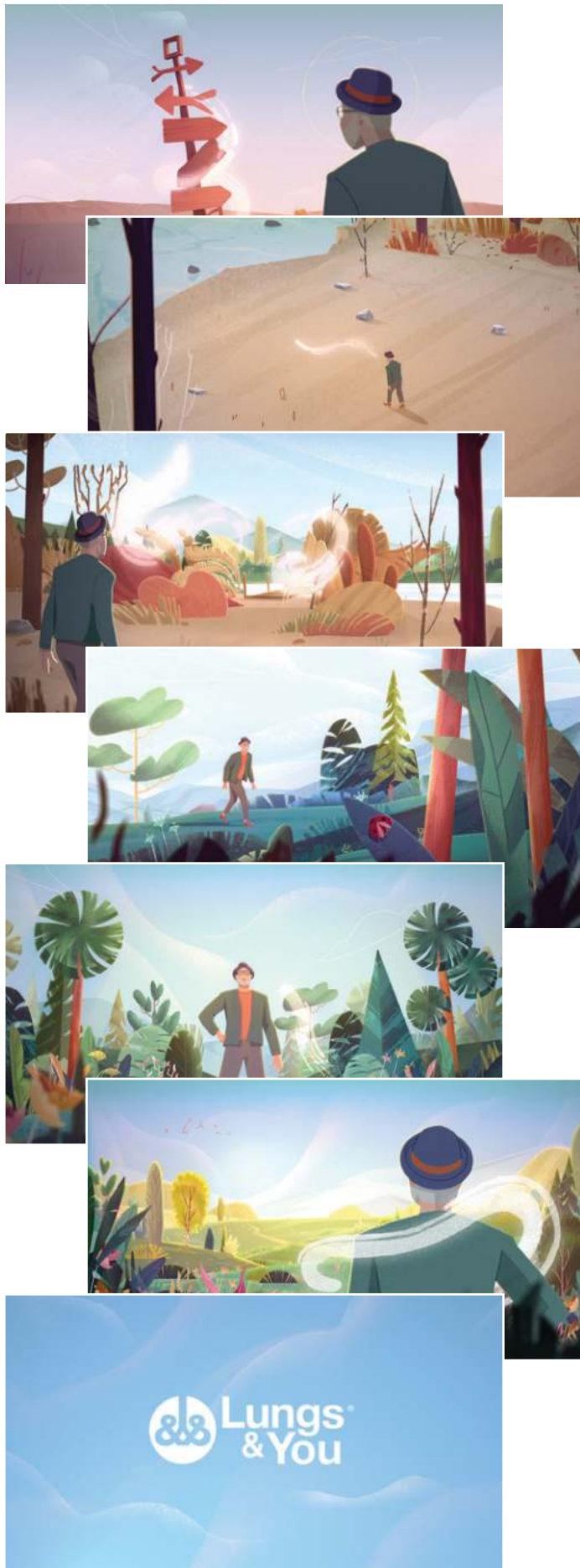
“**Belle Isle Moonshine** is a notoriously good spirit created right in our hometown of Richmond. For its most popular flavor—Honey Habanero—we set out to visually and auditorily evoke the explosion of flavor and brightness that you experience in every bottle.” Nicolas Toro, 3-D designer/3-D animator; Ruth Newberry Wilson, creative director; Rian/Hunter Production, sound design; Hannah Quinn, producer; Belle Isle Moonshine, client.











## CREAM

transforms. “In this one, as with every project, we have the same goal—to make it great, make it beautiful and make it authentic,” says Russell.

Cream’s recipe for doing that—its secret cream sauce, if you will—comes down to loving what it does and having fun. Newberry Wilson often makes a playlist for a project, using music as an entrée into that immersive creative zone. “We each value creativity and self-discovery as we all evolve as artists,” says Russell. “The three of us have influenced each other creatively, but we’re all still trying to figure out that thing we think we’re best at, and you can only do that through play.”

Much of the fun comes from working in the diverse range of styles that Cream is known for. “We try to keep things fresh and not do the same thing over and over again,” says Swain, who loves a good challenge. “Even if it’s something we’ve never done before, we’ll dig in and figure it out.”

Clients like the Richmond Forum keep coming back for extra Cream because they know this trio and their versatile team thrives on that imaginative, innovative pursuit. Their detailed storyboarding and review process ensures clients are on board as they develop the concept and animation. “It’s part of the trust we build with our clients,” says Newberry Wilson. “In turn, our favorite clients and most successful projects are when they give us creative freedom and trust our instincts,” Russell adds.

Left: “CES” 1:28

“**Consumer Electronics Show**, known as CES, is the most prestigious tech event in the world. We were tasked with pushing its existing branding further and embodying the spirit of excitement and playfulness that surrounds the event. The brand package included an open and a close, a short open, transitions, introductions, and custom promotional material for the event’s social media.” Nicolas Toro, 3-D designer/3-D animator; Ruth Newberry Wilson, creative director; Rian/Hunter Production, sound design; Hannah Quinn, producer; Consumer Technology Association, client.

This page: “The Journey” :30

“We were approached by ad agency Wunderman Thompson DC to create an animated TV spot showing the desolate experience of someone suffering from interstitial lung disease, a terminal illness. Our challenge was to create a metaphorical patient journey as they search for answers to this rare, difficult diagnosis. As the patient treks through the tiring desert wasteland, he eventually finds a lush, hopeful landscape of clarity. Patient resource guide **Lungs&You** offers people support and guidance while greatly improving their outlook for the precious years they have left.” Nicolas Toro, 3-D modeling; Amanda Russell, creative director/lighting design; Thiago Baggins/Daniel Chastinet/Cinthia Saty, illustration; Denise Bargas/Ulisses Jucá/Taiza Nogueira/Carolina Senra, contributing artists; Bruno Brasil, director; Bruno Curcino/Thiago Geremias/Roberto Reis/Amanda Russell, animation; Andrew Garber, 3-D animator; Overcoast, music; Hannah Quinn, producer; Joanna Recinos, executive producer; Wunderman Thompson DC, ad agency; Lungs&You, client.



## CREAM

*Cream* is one of those multitasking words, shapeshifting as either a noun, verb or adjective, and Cream likewise excels at working in varying styles with a diverse range of clients. In a world where generative art is increasingly prevalent, you won't see the studio reaching for non-dairy substitutes. "All bets are off with AI—there are just so many screens and so much content out there right now that being original and standing out is what it's all about," says Swain. "Our work will always have a tactile feel to it, a human touch." [ca](#)



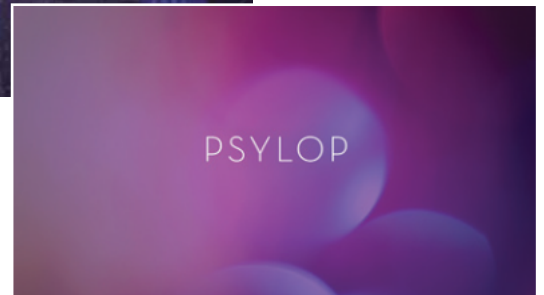
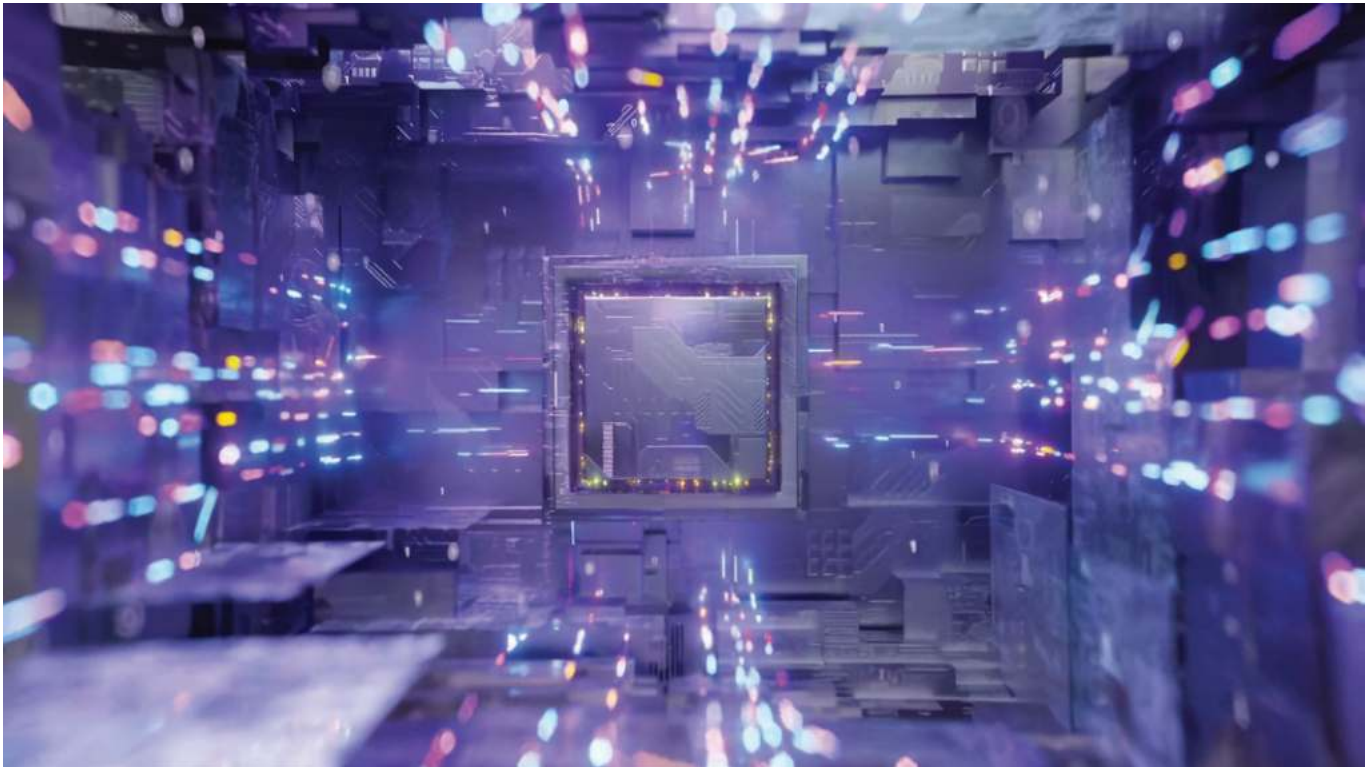
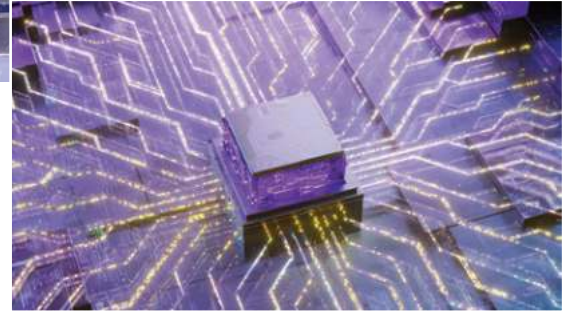
This page: "Grease: Rise of the Pink Ladies promo" :15

"For the TV series **Grease: Rise of the Pink Ladies**, Paramount+ asked us to create a dynamic world where the iconic pink jacket from *Grease* gets a contemporary refresh. We dove head first into this challenge and, after a whirl of fabric and thread, we made a playful little promo that we truly enjoyed creating." Izik Roitman, 3-D designer; Dave Swain, creative director; Charmaine Yu, illustration; Izik Roitman/Nicolas Toro, 3-D animators; Emily Eha, producer; Paramount, client.

Right: "Psylop" 1:02

"**Psylop** is a made-up name for a super-secret project with a super-secret client. Names, voiceover and text-on screen have been removed on request. This is a tech piece where we strove to find a balance between the beautiful and the practical while still being technically accurate." Ruth Newberry Wilson, creative director; Nicolas Toro, animation; Rian/Hunter Production, sound design; Emily Eha, producer.





# THE DAWN OF DAUGHTER

BY WENDY HELFENBAUM

Calgary, Alberta, is famous for many things, including its mammoth oil and gas industries, the annual Calgary Stampede—the world’s largest outdoor rodeo—and its proximity to the spectacular Rocky Mountains. Know what it’s not known for? Creatives. With few educational programs churning out art directors, copywriters and designers, most large clients don’t seek out agencies here. Any local talent is swiftly scooped up by agencies in other Canadian cities like Montréal, Toronto and Vancouver.

But Daughter, an award-winning design and creative agency, is changing that perception. Small, scrappy and determined to establish Calgary as a creative stronghold, this tight-knit team is standing out with heartfelt, original work that isn’t afraid to break traditional models and show emotion.

“We get stuff done fast, and we’re very close to production,” says Daughter’s founder and chief executive officer Stephanie Kochorek. “It’s not like some of the larger agencies where you have a full-time producer, and the creatives come up with the idea and it’s sort of out their hands. We hold everything from the very beginning to the very end. We’re really nimble and agile, which I think makes [us] stronger creatives in the end.”

Executive creative director Keli Pollock notes that being a smaller firm—the team numbers about 20—enables Daughter to present innovative solutions and take risks.

“We don’t get big budgets or generous timelines, so sometimes you have to create your own opportunities, and it’s just sheer will that gets the good work out,” explains Pollock. “We just have to roll up our sleeves and say, ‘This is going to happen because we want it to.’ With smaller budgets, there’s a little bit more freedom with our clients. There aren’t six vps from the client side at every tv shoot. Sometimes, there isn’t even one client (on set), and we just go for it—and it’s really fun.”

## A culture of support and excellence

Before founding Daughter in 2016, Kochorek endured what many creatives experience at some point in their careers: workplace cultures that felt more like pressure cookers.

“Keli and I both grew up in high-stress agency environments, where there wasn’t a ton of empathy,” recalls Kochorek. “I cried at work—I think Keli probably cried at work—and there was a lot of fear when presenting ideas. We got stuff done, but that energy of being afraid doesn’t run clean. You can do it for a certain amount of time, but at every job I held, I was burnt out within two years.”

When starting her own company in 2016, Kochorek realized there was a better way to do things while still being effective.

“We’ve put a lot of emphasis on creating an environment where there’s a lot of safety and trust between the team members,” she explains. “Creating is always scary. You have to approach the blank page, pull something from your soul and say something if the work’s going to be good. That’s a vulnerable act. So, we’ve worked hard to create team dynamics where people feel comfortable doing that.”

Making sure everyone feels challenged yet supported means striking a fine balance, because not every idea is up to snuff.

Kochorek notes that Pollock leads the charge with strength and compassion.

“Keli’s very straightforward about the fact that we have very high standards, and she’ll pull the team to those high standards—but in a kind way,” says Kochorek. “That’s a precarious tightrope to walk, but she does a great job.”

Pollock, who joined the agency in 2020, finds it refreshing to work with women leaders and appreciates having a team of compassionate, generous people.

“Often at agencies, there’s a rift between the account side and the creative side,” says Pollock. “We don’t have that here. We’re a hardworking team that’s respectful of each other, and if people aren’t pulling their weight, it gets noticed quickly.

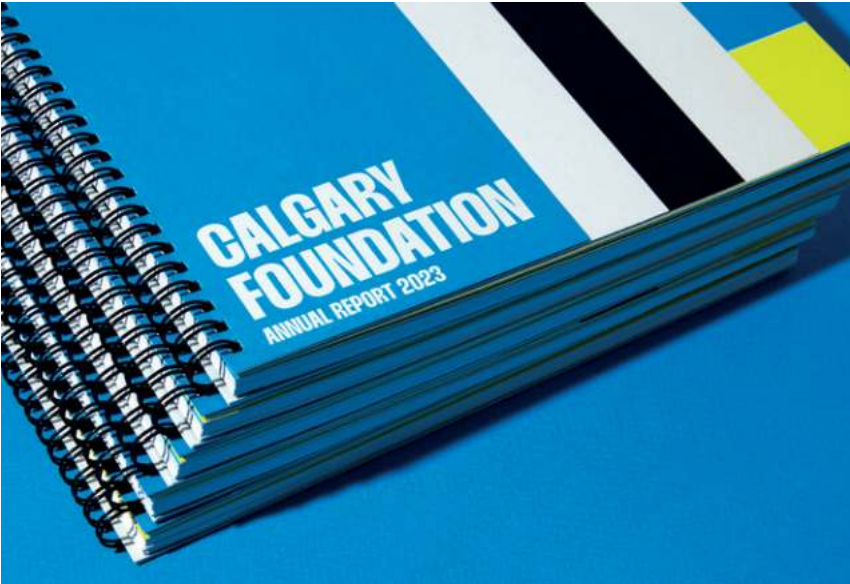
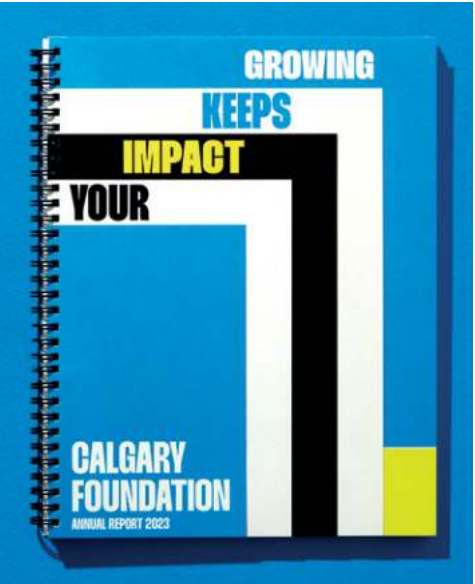
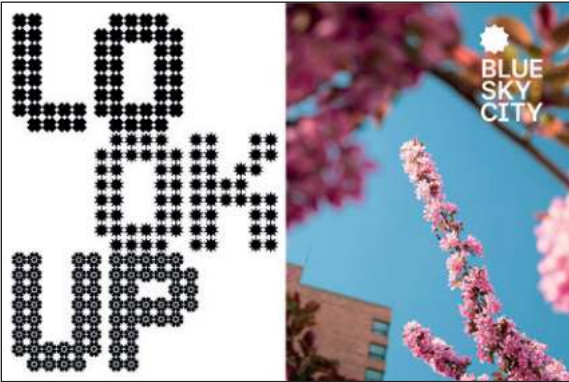
“We spend a lot of time talking about what motivates this person or why that person is struggling, and we have work coaches and therapists to help us through it,” she continues. “Although the work matters most, how we get there and how we treat people is very important.”

Captions provided by Daughter.

Right: “**Calgary** is so much more than cowboys and oil; it’s a young, vibrant city brimming with optimism and potential. Our new brand identity sheds the outdated image and reflects the true essence of Calgary in 2024—a place of limitless possibilities. It’s a diverse community united under the same sky, boasting the title of sunniest Canadian city with 333 days of sunshine a year. The visual language draws inspiration from indigenous beadwork, creating a simple yet dynamic mark. This new identity encapsulates the spirit of Calgary, embracing its rich heritage while looking boldly toward the future.” Scott Wilson, associate creative director; Stephanie Kochorek, executive creative director; Keli Pollock, chief creative officer; Wendy Chiu, project director; Calgary Economic Development, client.

“**Calgary Foundation** donors lacked a long-term perspective, causing a waning interest for endowment funds. We responded by creating an annual report that shows the power of long term investment, reminding donors how much their impact keeps growing over time.” Jarrod Banadyga, writer; Garrett Poon, designer; Keli Pollock, chief creative officer; Tina Song, production designer; Miranda Thorne, project director; Calgary Foundation, client.









## If you build it, they will come

Kochorek owns Daughter with Jill Dewes, who became a partner in 2020. They believe in creating campaigns for the people that keep clients in business. Early on,

Daughter handled mostly branding and packaging work, most notably for local breweries like Annex Ale, Big Rock, Cabin Brewing and The Establishment—campaigns that garnered national and international attention along with several advertising awards.

“Being able to brand three different beers taught us a lot as an agency,” recalls Kochorek. “We got a ton of work we probably had no business winning because of that—[including] phone calls from TransAlta, a billion-dollar business. They were like, ‘Can you redo our logo? We love what you did on those beer cans.’ It was always surprising what a gateway those clients were to other work. We were able to perform and deliver at that elite level.”

While those early clients helped Daughter hone its design chops, the advertising portion of its business has taken off in recent years. The firm did rebrands for clients like Bow Valley College in Calgary; Tenaris, a Luxembourg-based manufacturer and supplier of steel pipe; and connectFirst Credit Union, which featured copy that aligns perfectly with Daughter’s overall human-centric philosophy: “Banks see numbers. We see Albertans.”

Then, the agency found its true niche: making nonprofits shine. Daughter won bronze in *Strategy* magazine’s 2022 Design Agency of the Year category and was included in the Institute of Canadian Agencies Creative Power List in 2023. The agency also won Best-in-Show in *Communication Arts*’s 2023 Design Annual, recognizing an annual report for the Calgary Foundation covering inflation in Alberta.

“It’s not lost on us how difficult it is to compete with Rethink, Zulu and some of those big national shops for Design Agency of the Year, so that was a big turning point for us,” says Pollock.

“We were really proud for Calgary as well. That evening, we talked a lot about how there’s a creative hub happening here and some buzz in an industry that should be looked at.”

## Turning points

Daughter’s work for the Alberta Cancer Foundation’s fundraiser benefiting the Calgary Cancer Centre was an especially memorable experience, says Pollock.

“It’s funny: you start to notice a trend of clients that you attract, and for us, there’s always that emotional connection,” she explains. “When the Alberta Cancer Foundation wanted us to do a capital campaign, Own Cancer, it started with many conversations. You can’t meet anyone who hasn’t been affected by cancer, so [how was] this Cancer Centre going to be different? It was about tapping into who these donors are and allowing ourselves to be vulnerable. Some creatives who are super talented have great ideas, but they just don’t allow themselves to do emotional work, and we notice that now.”

Daughter’s differentiator: listening, observing and considering the best approach, adds Pollock.

“We don’t just take work away, come back and go, ‘Ta-da! Here’s your campaign,’” she says. “With Alberta Cancer Foundation, we met with patients, their families, doctors and supporters. You learn a lot, and they guide you.

“We’re always excavating from our clients,” Pollock continues. “They hold all the answers, and we just have to keep asking the right questions until we find those little nuggets to latch onto—their truth that we’ll need to lean into.”

Being in tune with people and their emotions enables the firm to then figure out what will move them, drive them and, ultimately, get them to engage with or purchase something.

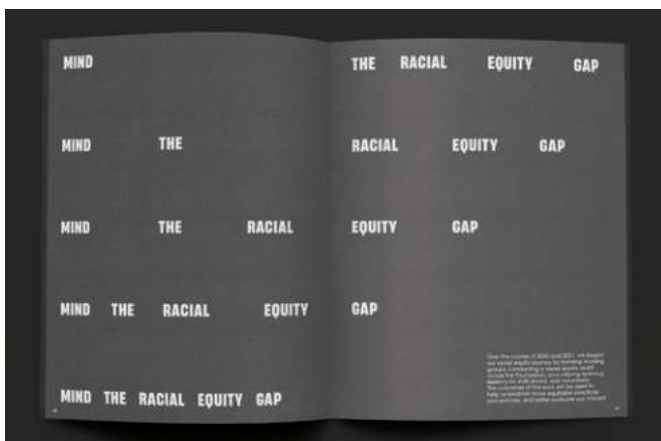
## Building community

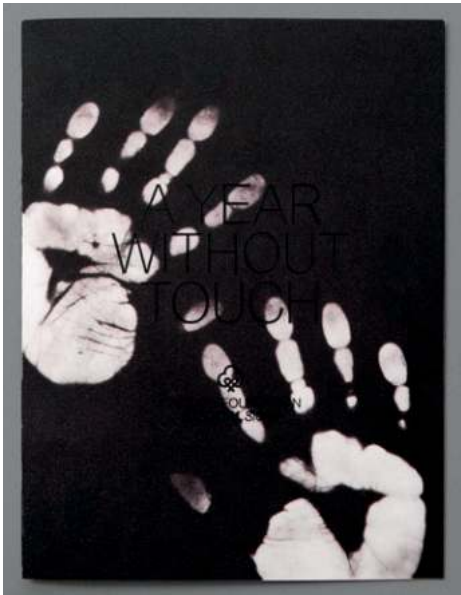
With shrinking ad budgets and soaring expectations, agencies often must do more with less. Whether it’s everyone pitching in or calling in a lot of favors, the Daughter team isn’t daunted when facing budget constraints. Pollock notes that important work will attract other creative people who want to be part of

Above, from left to right: Keli Pollock, chief creative officer; Stephanie Kochorek, chief executive officer; Jill Dewes, chief growth officer; and Miranda Thorne, chief operating officer.

Right: “Bakery café company **Cinnzeo**, famous for its cinnamon rolls, had gained tremendous relevancy in the ’80s with an aging audience, but it wasn’t attracting new customers to the brand. We went all in on excitement with a series of playful but wholesome headlines; a dialed-up, doughy yellow; a warm cinnamon hue; and a custom typeface. The warm tones cue hunger and signal sweetness, the rounded lettering signals a soft mouthfeel, and the pattern has just a little bit of edge to cue the spiciness of cinnamon.” Diana Prymack, writer; Ben Gough, designer; Stephanie Kochorek, executive creative director; Keli Pollock, chief creative officer; Jill Dewes/Miranda Thorne, project directors; Cinnzeo, client.

“In the lead up to September 30, 2021, the first National Day for Truth and Reconciliation in Canada, the **Calgary Foundation** released its annual report on the public to undertake a perspective shift. Colonizers and those who benefit from the dominant culture often hold prejudices that can only be dislodged through a concerted effort to see how others see. Shifting point-of-views is at the heart of Calgary Foundation’s annual report, and the type-driven executions in the forms of reading upside down, right to left, in a spiral or filling in gaps help make that goal a tangible reality.” Jordan Finlayson, writer; Holly Gallagher/Ben Gough, designers; Stephanie Kochorek, executive creative director; Keli Pollock, chief creative officer; Roth & Ramberg, photographer; Tina Song, production designer; Jill Dewes/Miranda Thorne, project directors; Calgary Foundation, client.









## DAUGHTER

it, as she found out while working on a campaign for the Safe Haven Foundation of Canada, a nonprofit that helps homeless and at-risk teenage girls.

“When people see good work for a good cause, they step up,” she says. “Our team had a great idea, and director Carmen Salerno said, ‘Oh, I’ll direct that for free.’ His producer, Amanda Cronin, found the talent and produced it for free. We also got help from many partners in Calgary, like Six Degrees—a sound house that always has our back. If we believe in the work, it’s all worth it.”

Daughter’s powerful 60-second TV spot, “Bedtime Routine,” lampooned influencer videos with stark tips from a homeless teenage girl for sleeping on the street. The viral ad raised Safe Haven’s profile, along with tons of cash.

“We help our clients make meaning—that’s what advertising and design is—and when you spend the time upfront to understand the meaning, a good idea doesn’t need anything else,” explains Kochorek. “So, we focus our energy on [the question]: ‘What does the world need to hear right now?’ When the thing we’re trying to say is worth saying, everyone says, ‘I want to be part of that.’ That’s how we got to where we are.”

### Future forward

Daughter brings swagger, confidence and authenticity to its work, all of which will propel the agency’s growth. The team

Left: “Calgary Foundation’s **Vital Signs** is an annual report measuring our city’s quality of life, providing a yearly snapshot of where our heads are at. For many of us during the COVID-19 pandemic, 2021 wasn’t defined by what we had but by what we missed—each other. Our shifting feelings about the physical touch of others, how we both yearned for and were afraid of it, became the fundamental visual language. We leveraged the new meanings and associations we have with touch and contact to frame the unusual context of this year’s report.” Jordan Finlayson/Stephanie Kochorek, writers; Scott Wilson, designer; Stephanie Kochorek, executive creative director; Keli Pollock, chief creative officer; Jill Dewes, strategist; Levi Holwell, editor; Tieran Green, photographer; Miranda Thorne, project director; Calgary Foundation, client.

“**The Establishment**, a Calgary-based brewery, built its business on a vision for beers that paid reverence to old-school methods but were crafted in new-school ways. We saw a strong connection between its philosophy and that of the Bauhaus. The branding consists of a single mark with a multitude of imagery, and the surrounding design system is utilitarian to its core.” Ben Gough, designer; The Establishment Brewing Company, client.

This page: “Bedtime Routine” :60

“Every night, more than 250 Calgary youth will find themselves without a place to call home. Nonprofit Safe Haven offers safe housing for young women. We captured the realities of youth homelessness and shared them in an unavoidable way—through the lens of social media. A 60-second TV spot titled ‘**Bedtime Routine**’ parodies a YouTube influencer video but from the point of view of a homeless teen girl, providing tips for sleeping on the street.” Justin Tabakian, art director; Jordan Finlayson, writer; Stephanie Kochorek, executive creative director; Keli Pollock, chief creative officer; Carmen Salerno, director; Amanda Cronin, producer; Shaw Communications, production company; Safe Haven Foundation, client.

## DAUGHTER

just completed a large project to rebrand Calgary Economic, the City of Calgary and Tourism Calgary. Pollock says the team feels privileged to honor their city while making their mark in the creative landscape.

“We get to control the narrative and our story and tell people what we’re really about,” she says. “We don’t know of another city in Canada that has branded themselves, and we want every Calgarian to own it, feel it, live it and feel like they’re part of it.”

Kochorek says these larger campaigns feel like the right direction for the agency.

“We’re still waiting for the lucrative part to happen,” she says with a laugh. “While there are people making tons of money, that’s not what we’re motivated by. We’re storytellers. We’re artists. But if any big clients are reading this and have lots of money, talk to us.” [ca](#)

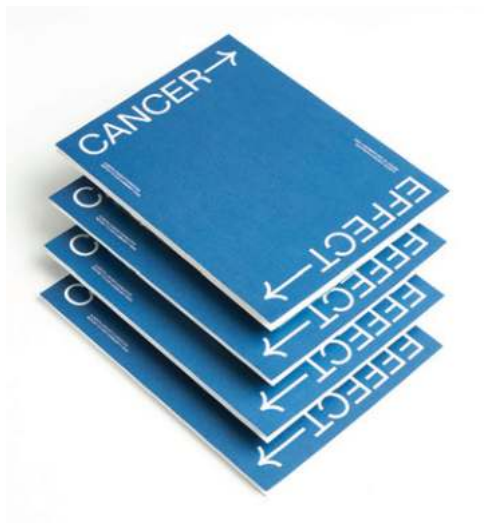
This page: “Identity for clean energy company **TransAlta**.” Stephanie Kochorek, writer/executive creative director; Keli Pollock, designer/chief creative officer; Ben Gough, 3-D designer; META Productions, video director; Six Degrees, sound designer; Jill Dewes, project director; TransAlta, client.

Right: “For the **Alberta Cancer Foundation**, this printed piece can be opened one of two ways, revealing an accordion of pages that parallels a universal cancer journey alongside a business case for how donations feed into care, treatment and research in the province.” Justin Tabakian/Scott Wilson, art directors; Jordan Finlayson, writer; Garrett Poon, designer; Scott Wilson, design director; Stephanie Kochorek, executive creative director; Keli Pollock, chief creative officer; Bryce Baker/Jean Perron, photographers; Myrrha Boné/Ben Gough, animators; Tina Song, production designer; Jill Dewes/Miranda Thorne/Olivia Yeneka, project directors; Lori Burwash, researcher; Alberta Cancer Foundation, client.

“**Calgary Foundation’s** 2022 Quality of Life report sought to explore higher financial stress in the city. We developed a design language built by the visual fabric of everyday transactions—bills, receipts, tickets, pricing and groceries—anywhere money is spent.” Stephanie Kochorek, writer/executive creative director; Scott Wilson, designer; Keli Pollock, chief creative officer; Caitlin Boyle/Jean Perron/Jason Stang, photographers; Konanz & Co., artist; Myrrha Boné/Megan McGhee/Garrett Poon/Tina Song, production designers; Miranda Thorne, project director; Calgary Foundation, client.











## FRESH DAY JOB

Day Job

In Los Angeles-based creative agency Day Job's mission statement, activated when you click on a README.txt button on its Windows 95-inspired website, it boldly states: "We hate [branding, e-commerce, advertising, etc.] which is why we're good at it." And when looking at its highly diverse portfolio, full of neon-soaked environmental design, affable typography and punchy copy, it's clear that the agency's creative team takes the right approach to create branding that sticks in the mind. For each of its clients, Day Job prefers to deep dive into aesthetics that make sense for the character of the brand, eschewing industry trends for more bespoke visual strategies. "Each project and brand we work on requires finding new—or old—inspiration for what might make that particular project interesting," says creative director and cofounder Rion Harmon. "We always need a confluence of ideas, contrasting and juxtaposing each other, from different eras and disciplines—not just graphic design or advertising—to make something cool." It's a core tenet that, as Harmon explains it, cements that a working relationship with Day Job ties the client's success together with the success of the agency. "We're not artists; we're an investment you make in a business's short- and long-term success," he says. "There needs to be substance, body language, tonality, a way of looking at the world. Design comes from that."

**dayjob.work**

2



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4



5



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1. "We were tasked with naming and branding SciFi Foods, a company that creates real beef without the cows. Our strategy was not to obfuscate from how weird that may seem but to lean in." SciFi Foods, client. 2. "A holistic rebrand for restaurant Blaze Pizza and its more than 500 locations, from logo redesign to art direction, copy, strategy, packaging, apparel and more." Blaze Pizza, client. 3. "For CBD-infused drink Recess, an antidote to modern times. We developed the brand world, from prelaunch branding to new product lines like Mood. With Recess called 'the most millennial beverage ever' by the *New York Times*, we're the agency behind its look and feel, copy, social media and website." Recess, client. 4. "A rebrand for Bizzy, the longest-brewed cold brew coffee on the market, fastidiously and methodically produced by people who go to sleep thinking about microsifting grounds at decimally different sizes. Our work included an all-new identity, from a custom wordmark to a custom bottle shape, as well as strategy, copy, tone of voice, art direction, packaging and illustration." Bizzy, client. 5. "Rebrand for hot sauce brand Fly By Jing, with a new identity, new jars, new site, new merch and new copy that lets the vulnerability of founder Jing Gao's story speak as loud as her flavors." Fly By Jing, client. 6. "A complete brand scope for organic and vegan energy bar Dirtbag. Inspired by '90s skate and snow magazine aesthetics, the system is an invitation to start now: by staring at a tree or thinking near a horse—simply getting outside and introspecting." Dirtbag, client.





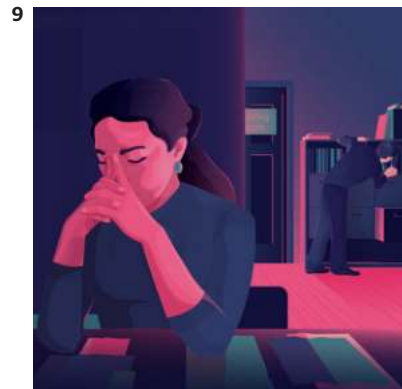
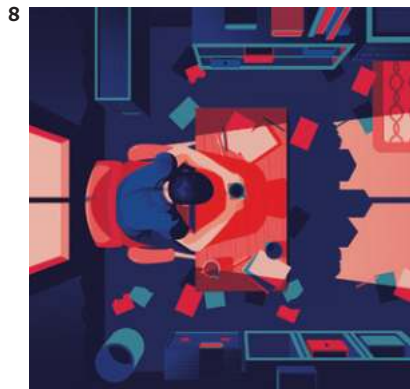
## FRESH KATIE THOMAS



For Penryn, UK-based illustrator Katie Louise Thomas, the world around her—and her father, a graphic designer—inspired her to explore a creative career. “I always expressed an interest in learning as much as I could, leading to [me] taking as many creative subjects as I could in school,” she recalls. “I was always focused on the next step because creative students are often told about how hard the career is instead of how fulfilling it can be.” Now, after studying illustration at Falmouth University and working as an intern for Brighton-based design firm Crush Creative, Thomas creates vivid tableaux that impart a depth of both emotion and perspective to their audiences. Bright colors are a hallmark of her work, and, as she notes, selecting her palettes is her favorite part of every illustration. However, another common trait in her work is the use of isometric perspective to “explore 3-D projections,” as Thomas says. “This started as a way to understand the replication of everyday objects onto my sketchpad. It evolved into a useful technique for constructing more complex images and became a recognizable aspect of my illustrations. My friends even joke that I see the world in an isometric perspective.”

[katielouisethomas.com](http://katielouisethomas.com)





1. Personal work. "A self-exploration into illustrative packaging design. This piece exemplifies summer warmth and vibrancy." 2. "To accompany a *Scientific American* article exploring a transition in how we view autism diagnoses." Michael Mrak, creative director; Scientific American, client. 3. "For a *Breathe* magazine feature linking time and food consumption. This piece showcases the importance of self-learning and circadian eating." Jonathan Grogan, art director; Breathe, client. 4. Personal work. "A self-initiated exploration into book cover design utilizing travel as a theme and starting point. I examined the symbols to create a bright, bold piece." 5. "A *Breathe* magazine exploration into a selection of famous literary feasts, showcasing how authors use food as a device to describe both opulence and poverty." Jonathan Grogan, creative director; Breathe, client. 6. "For *Noema* magazine's article 'America First The Second Time Around: Biden Treads Where Trump Only Tweeted,' exploring geopolitical and geo-economic changes that Biden has led." Amara Higuera, art director; Noema, client. 7. "For a *Breathe* magazine exploration into the history of the Rubik's cube." Jonathan Grogan, art director; Breathe, client. 8. "As part of a book review in the *Financial Times*, this piece delves into the paradigm-shifting intricacies of John Banville's novel *The Singularities*." Graham Tuckwell, art director; Financial Times, client. 9. "For the front cover of *Therapy Today* magazine, this piece depicts the business difficulties of small psychiatric offices." George Walker, art director; Think Publishing, client. 10. "To accompany a *Scientific American* article on chronic pain, this piece depicts how the condition can be psychological as well as biochemical." Michael Mrak, creative director; Scientific American, client.



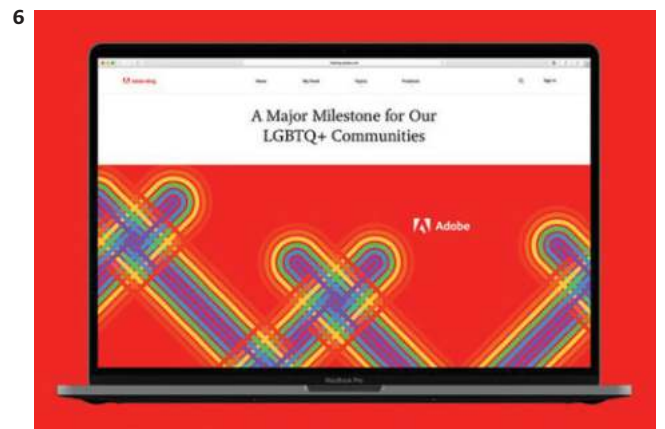
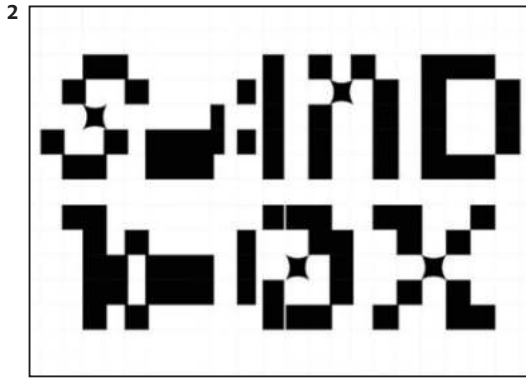
## FRESH ROZI ZHU



Colorful and versatile, the work of New York-based multidisciplinary designer Rozi Zhu reflects her insatiable curiosity to explore and experience all kinds of new media. “I think the main characteristic of my work is flexibility because I have a diverse skill set—graphic design, creative coding and physical computation, among others,” she says. “My guiding philosophy is to always embrace fun and experimentation by trying out new innovative approaches.” Having graduated from the Parsons School of Design in New York in 2021, Zhu has worked at creative agencies like Buck, Dazzle Studio and TheGreenEyl and for clients such as Adobe, Dior, Google and Meta, but she specifically credits her internship at Dazzle Studio with designer Zipeng Zhu as helping her understand how and why designers develop their own style. “The essence of design is just like choice making, and the core of choice making is rooted in yourself: your personality, cultural background and life experience,” she explains. “As there are no two identical individuals in the world, there can never be two identical designers. To find your own style, you must discover yourself first.”

rozi.design





1. "The Lunar New Year campaign for restaurant service technology Chowbus. We created digital content and a series of wild posters that could be found all over New York City." Zipeng Zhu, art director/creative director; Henry Hargreaves, photographer; Dazzle Studio, design firm; Chowbus, client. 2. "For Buck's R&D-focused Instagram channel, we created an identity that evoked the raw, experimental spirit of the initiative." Guillermo Zapiola, art director; Jules Kris/Rozi Zhu, creative technologists; Ayla Mortada, design; Buck, design firm/client. 3. "The Love Spectrum, a collaboration between Zipeng Zhu and beverage label service Eliqs, celebrates love, diversity and living life in full color. It reminds the world that every month is Pride Month." Zipeng Zhu, art director/creative director; Dazzle Studio/Eliqs, design firms. 4. "To celebrate the 2020 MTV VMAs, MTV hosted an art exhibition featuring works by eight New York-based BIPOC and LGBTQ+ artists at the Atlantic Terminal Subway Station in Brooklyn." Zipeng Zhu, art director/lead designer/creative director; Suki Su, 3-D designer; Dazzle Studio, design firm; MTV, client. 5. Personal work. "Crystal Type is an experimental project to see if typography could grow itself from thin to bold weights through the process of simulation and testing." 6. "For Adobe's 2020 Pride campaign." Kashka Pregowska, art director; Zipeng Zhu, lead designer/design director; Stephen Schmidt/Valerie Zaroli/Rozi Zhu, design; Dazzle Studio, design firm; Adobe, client.





## FRESH TATE DRUCKER



For Tofo, Mozambique-based photographer Tate Drucker, her dual passions for traveling the world and documenting life have combined to fuel an astonishing career in photojournalism. “My environment can range from crouching in a thorny bush while watching a herd of African buffalo to standing in an Arctic forest in -32°F temperatures, searching for the northern lights, to sitting in on a groundbreaking surgery taking place in a Mozambican hospital to bumping shoulders with shop vendors while wandering through a Moroccan city’s crowded medinas,” she explains. “My work sends me all over the globe, so while one month I may be doing a story on elephant populations in South Africa, the next I could be in Italy, Nepal or Peru.” Having grown up in the United States and traveled around the world, Drucker feels most at home in both Sub-Saharan Africa and the Arctic, shooting travel photography and conservation issues for clients such as BBC Travel, South African National Parks and *Wild* magazine and keeping her work as natural as possible. “That’s something I love about photojournalism,” she says. “You can trust that what you’re looking at is exactly what happened, whether the photographer had been there or not.”

**tatedruckerphoto.com**



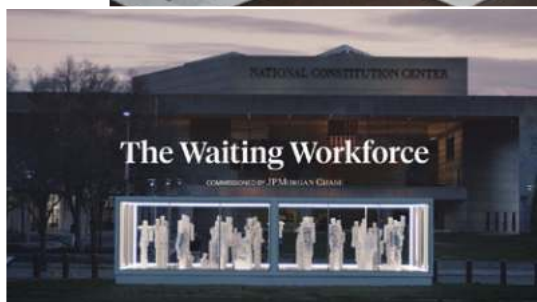
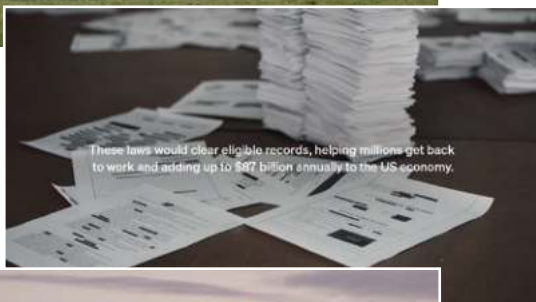


1. "A woman tends to her field of bamboo outside of Nairobi. Bamboo has been used as an alternative to charcoal due to Kenya's ban on its production and as a way to preserve the country's diminishing forests." Bill Marr, photo editor; The Nature Conservancy, client. 2. Personal work. "A giraffe takes a drink of water at sunrise in Botswana's Chobe National Park." 3. "A fisherman drives his boat in the Seychelles. In 2018, the Seychelles government created two new marine protected areas, but while this announcement benefits marine life, it also means local fisherman will have to adapt." Bill Marr, photo editor; The Nature Conservancy, client. 4. "For Ethiopian Airlines's magazine *Selamta*. In Vilanculos, Mozambique, a farmhand takes a rescued horse smuggled out of Zimbabwe during the country's violent land seizures out for a swim into the Indian Ocean." Amanuel Mengistu, art director; Selamta, client. 5. Personal work. "A gemsbok stands in Namibia's Namib Desert." 6. "In 2023, 25 women were selected to become Mozambique's next squad of anti-poaching rangers for the Akashinga Rangers—but not before being put through some of the most grueling physical and mental challenges imaginable." Steven Deano, Akashinga Rangers, client.









## EXHIBIT

### 1 PAC NYC identity

For PAC NYC, a performing arts space built on the site of the historic World Trade Center, New York-based design firm PORTO ROCHA created a versatile identity system that would speak to audiences typically alienated by the performing arts and pay homage to its iconic square architecture. "In creating the logo, we meticulously designed each letter in a square ratio to mirror the shape of the building," says the design firm. "Taking that same square, we imbued it with vibrancy through a motion system that [houses] a range of content: the energy of artists and audiences, food, and entertainment."

Joseph Lebus/Marek Nedelka/Natalia Oledzka, designers; Leo Porto/Felipe Rocha, creative directors; Marek Nedelka, typographer; AllCaps Studio, type director; Thales Muniz, motion graphic designer; Niclas Resch/Marcos Rodrigues, interactive designers; Natalee Ranii-Dropcho/Claren Walker, strategy; PORTO ROCHA (New York, NY), design firm; Megan Bond/Miranda Palumbo/Bob Pilon/Jayme Rothman, PAC NYC, clients.

### 2 JPMorgan Chase installation

In the United States, people with criminal records face huge barriers to gaining meaningful employment while they wade through the unwieldy legal expungement process. To tackle this issue, ad agency Droga5's New York branch created The Waiting Workforce, an installation for finance company JPMorgan Chase. "We sought to create a striking visual representation of the barriers faced by people with past criminal records," says Haywood Watkins III, group creative director at Droga5. "Therefore, we crafted statues out of 1.8 million pieces of actual expungement paperwork." An accompanying film shares the stories of real people impacted by these barriers to employment.

Mollie Bond/Eve Nova/Ross Weaver, art directors; Aaron Araya/Juan Garza/Kevin Kearse/Jacques Wortsman, writers; Tom Coleman/Ben Kay/Derek Lui, creative directors; Haywood Watkins III, group creative director; Kevin Brady/Juliana Cobb, executive creative directors; Scott Bell, chief creative officer; Andrew Diemer/Catarina Sterlacci, designers; Carly Gussert, motion graphic designer/visual effects artist; Mark Yoon, design director; BB Blanchard/Zoë Newman, editors; Wave Studios, sound design; Beresford Cookman, Wave Studios/Marty Keating, Wax Editorial, sound engineers; Ornela Peka, sound production; Sean Henderson, colorist; Cooper Stallings, associate producer; Dakota Brockman, Droga5 New York/Kong Yang, Wax Editorial/Samar Zaman, Droga5 New York, producers; Mike Ladman/Mara Techam, music producers; Scott Kemper, Droga5 New York/Toni Lipari, Wax Editorial, executive producers; Amanda Cohen/Simon Jolly/Joe Watana, project managers; Malini Kartha, Wax Editorial/Jenn Mann, Droga5 New York/Evan Meeker, Wax Editorial/Ruben Mercadal, Droga5 New York, heads of production; Biscuit Filmworks/The Glue Society, production companies; Wax Editorial, post-production company; Droga5 (New York, NY), ad agency; Meredith Aronson/Leanne Fremar/Shannon Goad/Charlene Haines/Carla Hassan/Nicholas Hogan/Julian Langford/Carlene Lule/Dara Marshall/Celina Mohovich/Steve O'Halloran/Alexa Ragozzino/Laura Rossi/Salvatore Russomanno/Amee Shah, JPMorgan Chase, 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](http://commarts.com/submissions).

## 1 *MANHUNT* opening titles

"*MANHUNT* opening titles" 1:10

For *MANHUNT*, Apple TV+'s series on the pursuit of John Wilkes Booth, Seattle-based production company Digital Kitchen created opening titles that reflect the tension of post-Civil War America. "We wanted the sequence to immerse viewers in a journey through one of the most pivotal moments in American history," says Andrew Julien, creative director at Digital Kitchen. "To do so, we ensured it felt rooted in authenticity by using archival photographs, which we brought to life with modern techniques."

Shamus Johnson, designer; Mike Cahill/Gary Hebert, animators; Rachel Brickel, art director; Andrew Julien, creative director; Mason Nicoll, executive creative director; Mads Madsen, contributing artist/colorist; Camille Durand, editor; Danielle Ponder, music; Jason Rosen, senior producer; Digital Kitchen (Seattle, WA), design firm; Apple Studios/Apple TV+, clients.

## 2 Hyundai ooh poster

While Hyundai's safety features protect drivers from many threats, the automobile manufacturer's environmental initiative campaign by ad agency Jung von Matt shows how nothing will protect them from climate change. "We are proud of Hyundai's appropriately urgent approach to addressing this issue," says Matteo Maggiore, creative director at Jung von Matt. "It's rare to see a client openly acknowledge that their product, while significant, pales in comparison to the severity of issues like climate change."

Luis Paulo Gatti/Hamza Hatim/Mia Petersen, art directors; Matteo Maggiore/Mike Petersen, writers; Luis Paulo Gatti/Matteo Maggiore/Valerio Mangiafico, creative directors; Szymon Rose/Daniel Schaefer, chief creative officers; Andrea Brunsch, managing director, creative; Christian Appich, strategic planner; Moreira Studio, post-production company; Jung von Matt AG (Hamburg, Germany), ad agency; Songmin Baik/Yeongin Cho/Dahoon Chung/Yoojin Jang/Sungwon Jee/Jumi Kim/Saemi Shin, Hyundai Motor Company, clients.

## 3 Every Man Jack tv spot

"Still Smell Good" :30

Banishing skeptical attitudes that natural deodorants don't work, Los Angeles-based ad agency Party Land developed this spot for Every Man Jack deodorant to grab the attention of young men. "Certain commercial jingles not only live in our minds for decades but are also so effective in building strong brand perception," says Andy Silva, managing partner at Party Land. "We understood music's power in communicating messages and how repeating 'still smell good' would positively affect our audience's recall."

Eli White, art director; Rob Teague, Party Land/Jamee Viola, Every Man Jack, creative directors; Matt Heath, chief creative officer; Greg Schmitt, director of photography; Emily Grisworld, lighting designer; Andrew Boccio, animator; Michael Sarabia, Flame artist; Joe Carugati/Nick O'Neil, assistant editors; Heidi Black, editor; Whitehouse Post, editorial company; Walker, music company/sound design; Meg Ochs, sound designer; Michael Illick, director; Gregory Ecker, visual effects artist; Frank Grecco, visual effects supervisor; Bree Brackett/Zoe Rain Lambert, colorists; Lis Bothwell, stylist; David Storm, production designer; Sue McNamara, Carbon/Nick Phillips/Danielle Soury, Walker/Kim Vorse, Party Land, senior producers; Brad Goldthwaite, Food Chain Films/Joanna Manning, Whitehouse Post/George Meeker, Interrogate/Danielle Soury, Walker/Natalie Westerfield, Carbon, executive producers; Food Chain Films/Interrogate, production companies; Carbon, post-production company; Party Land (Los Angeles, CA), ad agency; Ashley Hall/Nick Hasselberg/Brad Larabell/Ellie Off/Lindsey Scholtz, Every Man Jack, clients.

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That's why we're going carbon neutral.

[Hyundai.com/the-last-safety-feature](https://www.hyundai.com/the-last-safety-feature)

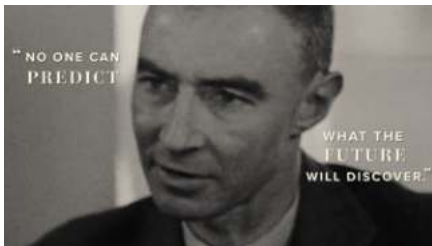
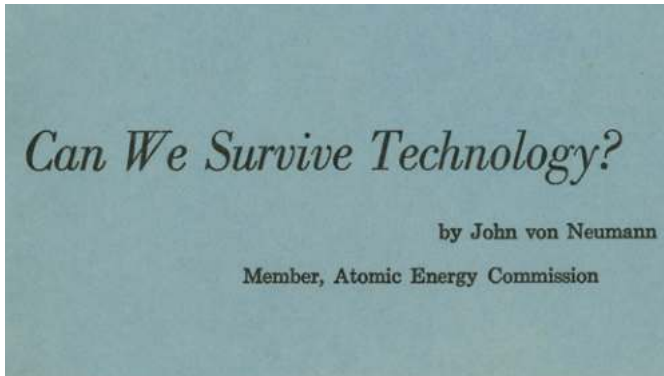
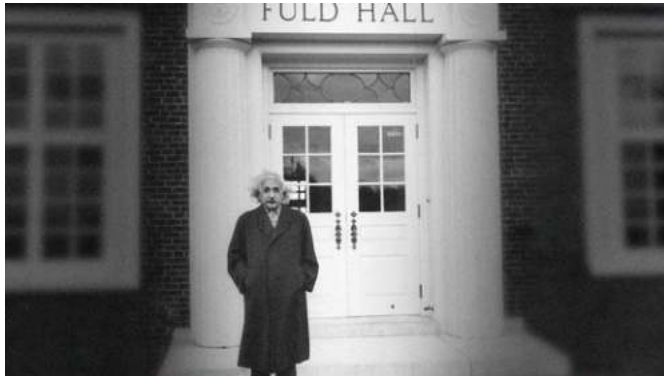


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## EXHIBIT

### 1 Institute for Advanced Study film

"Discovery Knows No Borders" 1:30

Even though the Institute for Advanced Study (IAS) in Princeton, New Jersey, has an exceptional legacy of promoting advances in science and research, much of US mainstream culture would only encounter it for the first time in the film *Oppenheimer*, in which it was featured. Commissioning New York-based production company Smartypants, the IAS took advantage of its portal into pop culture with an anthemic film released alongside the Oscars. "Our task was to ... seamlessly blend archival footage with modern-day scenes to showcase IAS's rich history and vision for the future," says director Merete Mueller. "Juxtaposing the past and present underscored IAS's enduring commitment to interdisciplinary research."

Lilian Mehrel, writer; Christiana Mecca, associate creative director; Drew Levin, director of photography; Collin Friesen, assistant editor; Charlotte Savage, editor; Bobb Barito, sound design; Merete Mueller, director; Alexia Salingaros, colorist; Amy Shand, senior broadcast producer; Anna Bick Rowe/Eric Nichols, executive producers; Lindsey Mazur, post-production producer; Kristin Thompson, post-production supervisor; Smartypants (New York, NY), production company; Forager, post-production company; Institute for Advanced Study, client.

### 2 Karbowane Ziarno packaging

Having previously sold only to friends of the brand, Warsaw-based coffee roaster Karbowane Ziarno wanted to expand its reach to new customers with a packaging system that would help build recognition. Drawing inspiration from the roaster's South American sources, Warsaw-based design firm Podpunkt created a brand narrative around venturing into the jungle and discovering the fascinating world within. "We feel that we found the perfect motif: a jungle adventure with a mysterious aura and an invitation to explore it together," the design firm says. "Venturing in the jungle is an exciting challenge and a pleasure for the senses. We are proud of the illustration we created and the brand narrative."

Zuzanna Charkiewicz/Aneta Lewandowska/Diana Makulska, designers; Zuzanna Charkiewicz, illustrator; Podpunkt (Warsaw, Poland), design firm; Łukasz Karbowski, Karbowane Ziarno, client.

### 3 Push variable type family

A sans serif type family of eight weights at seven widths with an accompanying variable version, Push presents the culmination of Zurich-based type designer Christine Gertsch's experimentation in creating a family that features subtle differences built on a shared common design core. "I like the bold, graphic style of early 20th-century grotesques and looked at various specimens of that period," Gertsch says. "However, Push is not a revival or reinterpretation of an existing typeface. My goal was to incorporate some elements that lend a contemporary look to the typeface, such as thin joins or the vertical ear of the g."

Christine Gertsch (Zürich, Switzerland), typeface designer; Fontwerk, foundry.



## 1 Campbell's paintings campaign

Campbell's iconic soup can was once elevated to fine art by Andy Warhol, so Toronto-based ad agency Zulu Alpha Kilo sought to do it again for an Instagram campaign by generating AI images of Campbell's in the style of previous masters. "By exploring prompt engineering, we eventually arrived at the final pieces for our campaign," says Brian Murray, chief creative officer at Zulu Alpha Kilo. "Our AI tools generated some unexpected visuals we've come to really appreciate—for example, [the melting golden clouds] in the surrealist painting."

Michael Romaniuk, art director; Marco Buchar, writer; Ana-Marija Matic, senior designer; Marco Buchar/Michael Romaniuk, associate creative directors; Jenny Glover/Brian Murray, chief creative officers; Kiana Ohori/Elyssa Seidman/Aurora Stewart de Peña, strategists; Oren Michaels, editor/sound editor; Zulubot, online editor/audio mixer/postproduction company; Steven Czikk/Ola Stodulska, agency producers; Sarah Dayus/Lena Hamady, post-production producers; Aron Harris/Mila Lukezich, production artists; Zulu Alpha Kilo (Toronto, Canada), ad agency; Leah Anderson/Mackenzie Davison/Nadia Giannantonio/Kristen Knox/Anabela Lanes/Alan Shaw, Campbell Company of Canada, clients.

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## 2 Wildmoor packaging

Scottish distillery William Grant & Sons approached Manchester, United Kingdom-based design firm LOVE. to create a packaging system for its stock of high-aged scotch whiskies, a veritable flavor map of Scotland. "We had insight on a significant cultural shift where, in a post-pandemic world, people wanted to escape the city and reconnect with nature," says Chris Jeffreys, creative director at LOVE. "[We delivered] a new-to-world whisky brand that celebrated the wilds of Scotland in a way that would appeal to modern consumers wanting to take an adventure."

Reyna Maningding, designer; Luke Wadsworth, senior designer; Alex Hindle, 3-D designer; Nick Johnson, design director; Owain Thomas, writer; Russell Ashdown/Chris Jeffreys, creative directors; Dave Palmer, executive creative director; Julia Moller, 3-D artist; Simon Bradley/Sophie Knott, production artists; Helen Davies, production manager; LOVE. (Manchester, United Kingdom), design firm; Will Peacock, William Grant & Sons, client.



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The quality of the work in this competition is very high, and it combines art and commerce very well.” —Sha Feng

# DESIGN ANNUAL 2024



I was impressed by the diversity and quality of the projects presented, particularly the student projects. These were often more surprising and as well executed as professional projects.” —Daniel Robitaille

2024 SXSW 2024

# Face/Deface

*"Face/Deface confronts grim realities with a novel approach, using humor to invite readers to actively confront corruption and evil. In a world where we passively consume information, this graphic form serves as a poignant antidote, mirroring the absurdity it critiques."* —David Sieren



The fifth edition of Underline Studio's newspaper design pieces, *Face/Deface* encourages rebellion against tyranny by letting viewers deface a portrait of a dictator. Colorful stickers can be added to the faces of Nayib Bukele, Daniel Ortega, Augusto Pinochet or Jorge Videla to remove them from their cults of personality. Underline Studio donated all proceeds from the paper's sale to the El Salvador-based multidisciplinary communications studio Kolectivo San Jacinto.

*Comments by Fidel Peña, creative director and cofounder, Underline Studio:*

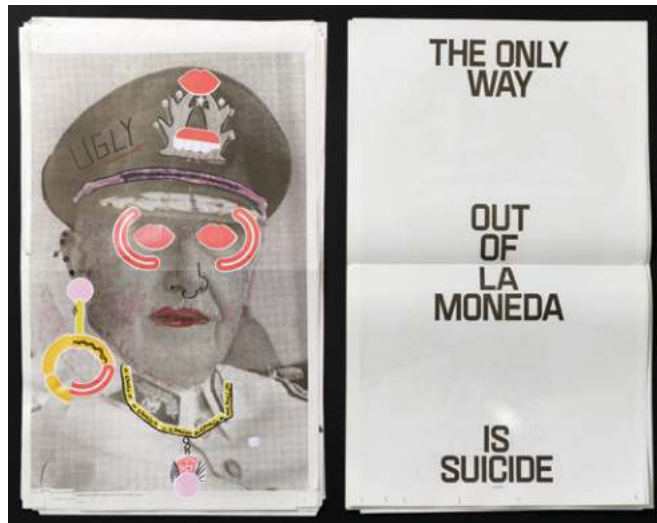
**Congratulations on winning Best-in-Show in Design for the third year in a row! What has changed for Underline Studio since last year?** This is incredible. It's already an honor to have a piece awarded by *Communication Arts*, let alone a Best-in-Show. Thank you.

As a studio, we strive to learn from every project. Our designers are always bringing amazing new perspectives and ideas. With this year's changes in technology, it has felt like their

Fidel Peña, designer  
 Claire Dawson/Fidel Peña, creative directors  
 Elizabeth Brandt/Roberto Lovato, writers  
 Wali Mahmud, project manager  
 Webnews Printing, production company  
 Underline Studio (Toronto, Canada),  
 design firm/client



“A conceptually strong and well-executed project for a ‘non-immediate’ purpose. A way of thinking that respects the target audience, advertising the creators themselves in a tacit, nonliteral and unusual way. This is a way to broaden the field of what design can be at its best.” —Ana Mota



influence is more innovative than ever. We hope that we can channel the collective energy of our studio into creating even more exciting work in the future.

**Tell us about *Face/Deface*. What were the previous iterations like, and what sparked the idea for this project?** This is our fifth publication in the series, which we started in 2015 when we published a newspaper to honor the martyrs of the Salvadoran Civil War. We then followed with newspapers that dealt with the victims of massacres of the war, the Central American migrant crisis and the persecution of environmentalists in Latin America. For each publication, we partnered with a nonprofit organization working in that sector and raised funds for it. Through *Face/Deface*, we tackle current issues that are important to us. In this case, it's the rise of populism and a new “type” of dictator in Latin America. We hope that these pieces will resonate with designers and other creatives and will encourage our community to begin conversations about important issues that go beyond commercial ones.

**What does the act of defacing a dictator's portrait represent in *Face/Deface*?** Dictators love portraits of themselves, and they also like to take themselves very seriously. Defacing these portraits is about demonstrating that these dictators and their governments (past and present) are all brutal but also ephemeral, and that we need to have the courage to confront them and reveal them for what they truly are. Modern dictators are very good at creating fake personas of themselves through propaganda and the use of their portraits. Through the action of defacing, we're attempting to turn their portraits and propaganda against themselves. Finally, creating stickers gives the public the power to deface these dictators and be creative at the same time while adding an element of humor.

**How many stickers did you create for the project, and what inspired their designs?** The sticker sheet includes 24 stickers, an average of six per portrait. We wanted the stickers to give the public the ability to make clowns or clownish figures from these portraits. We launched the newspaper at an event at Issues Magazine Shop in Toronto, and the public—mainly designers and illustrators—created our favorite versions of these portraits. They added drawings and handwritten messages, creating wonderful pieces of art with them.

**What do you do in your role at Underline Studio, and what do you like most about it?** I'm the cofounder and creative director at Underline, and I love being a part of this studio. We are very intentional in trying to improve ourselves and our work. We work with clients from many sectors and sizes, and their commonality is that they all value design and understand it to be a key component of their business or organization.

**What would you say is the most valuable thing about engaging in self-initiated work?** These projects are valuable to us for many reasons. They allow us to experiment with new ideas and forms, to express feelings and issues we may be struggling with, and, most importantly, they connect us to like-minded people. Some of our closest friends, collaborators and clients we've met are because of these projects. Sometimes, it's hard to find the time to do these projects, and hence they happen irregularly, but we try to make sure we do engage in these as often as possible.

**What trends in design catch your eye at the moment?** It's exciting for us to see design opening itself more to different cultures and points of view. We feel this is reflected in the evolution of typography, specifically with custom and variable fonts. Technology is also pushing us to see design in less static ways, and this can also be exciting, especially in how we interpret almost every new project at the studio.

# Cotec annual report covers

“Blending minimalist and elegant design with innovative crafting, Eduardo de Fraile Studio’s Cotec annual report covers perfectly embody the relationship between technology, industrialization and craftsmanship, enhancing branding and storytelling to a physical and interactive level.” —**Federica Bello**

**For socioeconomic development organization Cotec’s annual report on the themes of innovation and territory, Alicante, Spain-based designer Eduardo del Fraile and his team created six topographical covers that map out the cities and surrounding areas where Cotec has created innovative projects. Made from sustainable plant material, the covers introduce readers to a vivid annual report full of photographs, graphics and renders that present data on the optimal development of Spanish society.**

*Comments by Alejandro Alfaro, junior designer, Eduardo del Fraile Studio:*

**Tell us about the practice of Alicante, Spain-based designer Eduardo del Fraile.** Eduardo is an internationally recognized multidisciplinary designer with more than 50 international design awards. Specializing in branding, packaging, product and editorial design, he approaches every project like a restaurant with a few tables and a carefully crafted menu offering bespoke, unique experiences for global clients. With a strong interest in sustainability, Eduardo has a longstanding consultant relationship with Spain’s Ministry of Environment, focusing on recycling, material production and their impacts on the environment.

**What was the topic of this annual report for the Cotec Foundation. Have you worked with Cotec before?** Cotec is the most important foundation dedicated to innovation in Spain. Every year, it shows this innovation through an annual report. For this edition, Cotec wanted to emphasize the

Cristina Alonso/Eugenio Fructuoso, Eduardo del Fraile Studio/Marta Leal, Eduardo del Fraile Studio/Nahuel Marín, Eduardo del Fraile Studio/María Pradera/Raúl Vicent, designers

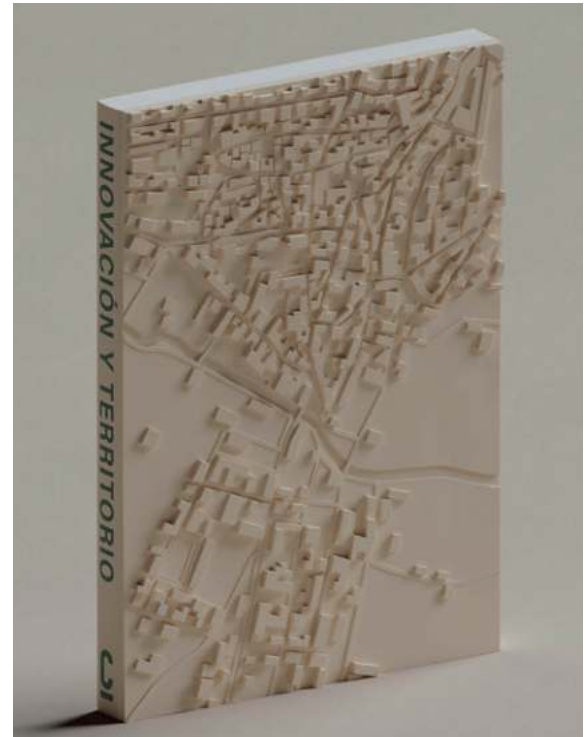
Eduardo del Fraile, art director/creative director

Asís G. Ayerbe, photographer

Eduardo del Fraile Studio (Alicante, Spain), design firm  
Cotec, client







“A surprising and effective 3-D treatment of an otherwise very clean, sophisticated, minimal cover. It makes me wish I had done it myself. And when it comes in a series of six different versions, the effect is just striking.” —Nedjeljko Špoljar

cities where it has been developing novel projects over the last year. The result of this first collaboration between Eduardo del Fraile and Cotec was a success, leaving people surprised by the organic part of the report on its covers and the dynamics of its interior.

**How did you decide on putting topographic maps of cities on the covers of the report?** We wanted the covers to be reminiscent of old relief maps we used in our childhood to study geography at school. The aim was to try and reconstruct that feeling through the six covers.

**Did you encounter any unexpected challenges during production, and if so, how did you overcome them?** The project was a continuous learning process in which countless difficulties arose. Some of these came from the measurements, which led to a large number of cover tests. In fact, almost until the last moment, the covers did not completely close.

**Were there any other iterations of the cover designs before you landed on this one?** From the beginning, we knew how the covers were going to look and what parts of the topography we were going to use. However, we had doubts about the color of the covers, whether to go with white, beige, gray or something else.

**Tell us a little bit about the creative scene in Alicante. Do you have any local design-related events you like to attend?** Alicante is part of the autonomous community of Valencia, Spain. In it, there is currently a vivacious design paradigm with its own characteristics. It is a region of Spain that has always had a small history in the field of design.

**What excites you most about the world of design right now?** One of the most exciting things in the field of design is the infinite possibilities that 3-D offers in the creation of content. We find ourselves in a moment of technological effervescence in which fields are opening to various differential possibilities.

# Fabric Museum identity

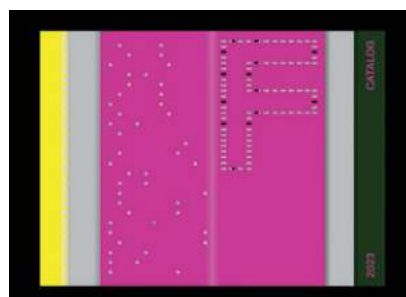
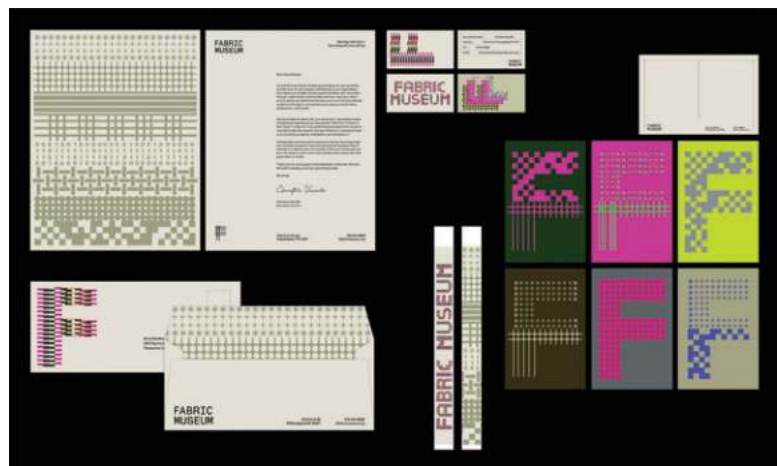
“The design applied in all its forms communicates well with what the museum offers as a mission: connecting traditional weaving techniques with programming. Although the variations are well executed, it is above all the emotion and sensitivity emerging from this project that make it stand out.” —**Daniel Robitaille**

A self-promotional project, Jocelyn Ziyang Zhao's identity for the Fabric Museum draws inspiration from the Jacquard loom, which revolutionized the manufacturing of complex textiles in 1804. By infusing her identity design with creative coding, Zhao explores the connection between weaving techniques and computer programming with a variable logo system.

*Comments by Jocelyn Ziyang Zhao:*

**Tell us about how you decided to study graphic design. When did you decide that this was the industry you wanted to participate in?** Growing up, I spent more than ten years learning painting, which helped shape my artistic aesthetics, craftsmanship and spatial imagination. However, I yearned for something beyond traditional methods of expressing creativity. After two years of studying visual communication design at a university in China, I discovered my passion for graphic design—a field that merges artistic skill with digital technology. This realization led me to ArtCenter College of Design, where I honed my expertise in both physical formmaking and digital generative design across various media types. This shaped my design philosophy: to emphasize the seamless integration of the tangible and digital realms.

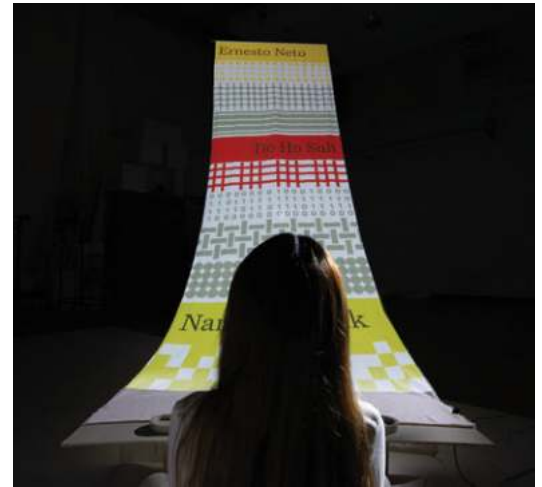
**What was the brief for this project?** The Fabric Museum stands at the intersection of contemporary art and innovative material exploration, specializing in collaborations with artists who employ textiles and unconventional materials. By blending creative coding with a logo generator tool and an interactive installation, the museum showcases its commitment to innovation. Creative coding serves as a beacon of this innovation, capturing the attention of both the tech and art sectors and enhancing the museum's recognition. This identity refresh includes a variable



Jocelyn Ziyang Zhao, designer/client



“This project felt like it was done by a full-blown branding studio. Professional, interesting and thoughtful. Really impressive work.” —Kelli Miller



logo system, custom typeface, website, museum catalog and other brand touchpoints, all designed to reflect the museum’s dynamic and forward-thinking ethos.

**What led you to pick the elements that you chose?** I was inspired by the revolutionary Jacquard loom, which connects traditional weaving techniques with coded punch cards. The museum’s journey mirrors this integration. I crafted a refreshed identity, incorporating punch-card language and weaving effects into the custom typeface and brand applications. The color palette combined subdued hues of natural fibers with vivid, digitally inspired colors to reflect the museum’s dynamic range of media.

My favorite detail of this project is the TextLoom, an interactive installation that lets users generate text through the process of weaving. By embodying the evolution of programming from the Jacquard loom to contemporary computing, this experience connects time-honored craft with cutting-edge technology.

**How has your experience been working in the graphic design industry?** I have been working for a considerable time, establishing my own identity and reputation through my work with a startup and a design consultancy. I love the experience of working with clients across various industries. One of the most rewarding aspects of being in the design industry is the opportunity to learn from fields like technology, fashion, film and even finance. As

I broaden my skills, my understanding of the world expands, enriching both my work and personal growth.

One thing that surprised me is how much I learned about design strategy, something that isn’t fully taught in school. I gained invaluable experience in strategizing presentations and design structures for clients, demonstrating the design-thinking process, and selling ideas.

Before I entered the professional industry, I was always passionate about incorporating technology with graphic design. I’ve worked with generative design, AR and VR, and I have always wanted to create a project with AI but have never had the chance. This year, I’ve been invited to join Google Creative Lab as a designer. This opportunity will allow me to work with advanced technology—primarily AI—and collaborate with technologists, filmmakers and designers on innovative projects.

**What trends in design catch your eye at the moment?** Definitely AI! As an inevitable part of our future, AI is thriving across various fields and companies. I’m excited to see people using it in diverse and creative ways. We need to learn how to live with AI and use it as an extension of our minds and bodies. I am always eager to learn about emerging technologies and am never afraid to embrace them. I look forward to the future innovations and creative possibilities that AI will bring.

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© Antoine Laroche





© Maude Chauvin/Hans Laurendeau

## PACKAGING

- 1 Steve Sandstrom, designer/typographer  
Steven Noble, illustration  
Kelly Bohls, project manager  
Sandstrom Partners (Portland, OR), design firm  
Call Family Distillers, client

"The Reverend Sour Mash Whiskey is produced by descendants of Daniel Call, a Tennessee preacher and distiller in the mid-1800s who introduced a young orphan named Jack Daniel to the distiller Nathan Green and the business of making whiskey. The Call Family created this fine whiskey using original methods as a tribute to American whiskey heritage. The label features the Reverend's story written in the style of the King James Bible."

- 2 Xiongbo Deng, art director  
Lingyun Creative (Shenzhen, China), design firm  
Luzhou Laojiao, client

"For distillery Luzhou Laojiao's high-end fruit wine Guoxian-Yuezhi, we showcased its excellence using the Chinese character for 'one' as the shape of the bottle cap, giving the product a very strong Chinese flavor while also implying that its quality is first class."

- 3 (series)  
Antoine Laroche/Gabrielle Martin-Daigle/Amélie Roy, designers  
Elizabeth Beaudoin/David Tremblay, creative directors  
Studio Miles (Sherbrooke, Canada), design firm  
Canton Brasse, client

"Orford, Québec-based microbrewery Canton Brasse revamped its packaging to become a top destination in Québec. Inspired by the nostalgic universe of West Coast National Parks and the outdoors, this new graphic line is based on a strong, memorable typographic system. The overall project is characterized by a color palette inspired by nature, and additional vibrant and authentic color combinations feel reminiscent of the kitsch side of the '70s."

- 4 (series)  
Caroline Reumont, creative director  
Mélanie Franz, writer  
Steve Desmarais, production  
Julie Charlebois, producer  
Cohésion Stratégies, strategy  
Marie-Ève Caron, project director, design  
Caroline Reumont Design (Montréal, Canada), design firm  
Valérie Terrault, Gen V, client

"Hydroponic vegetable farm Gen V's brand identity reflects a vision for a vibrant, verdant and vital future. It emphasizes generation and the many meanings of V, bringing human presence to the forefront. The tagline 'True to your values' encourages consumers to choose local ecofriendly products. Category-distinguishing packaging reinforces these values with bold color codes that make a strong impact on stores shelves."

## PACKAGING

### 1 (series)

Frankie Dineen/Matti Vandersee, art directors  
Raphael Farasat, creative director  
Audrey Ma, photographer  
Think Packaging, packaging engineer  
Truffl (Los Angeles, CA), design firm  
Cheese Me, client

“On-demand charcuterie kit service Cheese Me puts the *cute* in *charcuterie* while making enjoying perfect bites of cheese, meat and crackers effortless and fun. The client sought a solution to scale its made-to-order charcuterie boards while maintaining an interactive experience. The plastic-free packaging is custom engineered into a signature octagonal shape, and the lids serve as a visual menu of delicious ‘perfect bites’ that combine curated ingredients into unique taste combinations.”



### 2 David Hughes/Joleen Hughes, creative directors

Level (Calistoga, CA), design firm  
Neotempo Wines, client

“For Neotempo Wines’s luxury wine label Kiatra Estate. Featuring consciously selected materials in both bottle and packaging, the elegant, understated Kiatra Estate label draws inspiration from the proprietors’ heritage oak trees; their love of nature, science and art; and a self-developed custom hexagon bottle made of fully recycled glass. For the label, we used ecofriendly engraving and sculptural embossing on 100 percent cotton paper.”

### 3 (series)

Matt Erickson, designer/creative director  
Erickson Design Co (Minneapolis, MN), design firm  
Acre, client

“Acre is a brand of sparkling THC botanicals, crafted to foster connection with nature and to discover one’s place outside. The system is built around an expressive custom logotype and supporting botanical embellishment. We designed the packaging to be edited and elevated, disrupting the quick-to-market THC beverage landscape.”



### 4 (series)

cf Napa Brand Design (Napa, CA), design firm  
Vinoce Vineyards, client

“Due to high demand, Vinoce Vineyards was inspired to bring back its zinfandel The Grappler. We developed six characters inspired by the traditional masks of lucha libre wrestling and placed them askew on the label to give the product a rough-and-tumble vibe.”





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© Zach Beckman/Collin Clyne

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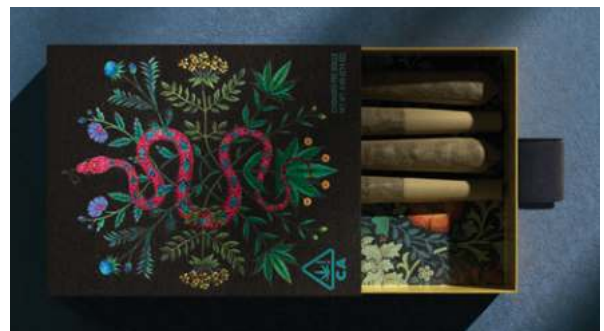
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© Casey Chapman-Ross

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## PACKAGING

### 1 (series)

Andrea Flemma (Pulsano, Italy), art director  
Paolo Vendramini, creative director  
La Viarte, client

"Winery La Viarte asked us to curate the visual identity and packaging design of its Liende Collection line of red wines. Our design emphasizes the craftsmanship behind these wines with a two-layered label, the base featuring a monogram and logo in shiny foil and matte braille varnish for numbering. The arch shape, a recurring element, symbolizes a door, and a white strip on the surface denotes the wine type. Each capsule matches the bottle's predominant color."

### 2 (series)

Aruliden, design firm  
Cécéd (New York, NY), client

"Haircare brand Cécéd unveiled its Foundation Collection with packaging that testifies to both creative storytelling and product innovation. Our primary objectives were multifaceted, blending functionality with artistic elements and ensuring ease of use and inclusivity through simple yet elegant design while disrupting the traditional in-shower aesthetic. The brand aims to redefine the beauty industry's approach to packaging."

### 3 Stranger & Stranger (London, United Kingdom/Brooklyn, NY/San Francisco, CA), design firm

Nemiroff, client

"For Nemyriv, Ukraine-based distillery Nemiroff's Lex vodka, we reimagined its expression with a brand refresh; a proud, bespoke bottle; and branding that reflects Nemiroff's indomitable Ukrainian spirit and positioning in the luxury premium vodka market."

### 4 (series)

Michael Hester, designer/creative director  
Kathleen Lolley, illustrator  
Pavement (Oakland, CA), design firm  
Fantom Flower, client

"Located in West Hollywood, California, Fantom Flower is a premier lounge that offers curated cannabis products, fine dining and live entertainment. The identity and packaging for this branding system uses stylized botanical illustration as the main ingredient to create a mysterious atmosphere of artistry and spectacle. Both inviting and beautiful and delving into the dark and foreboding, the packaging features a duality that drives everything Fantom Flower."

### 5 Megan Lane, designer

Sarah Presson, creative director  
Way Creative (Austin, TX), design firm  
White Mountain, client

"Since the late 1960s, White Mountain has been making organic yogurt with only milk and live cultures. Probiotic rich and highly versatile, its yogurt is perfect as a simple snack or a key ingredient in cooking. We wrapped its glass jars with transparent floral labels to reflect its natural yogurt recipe."

### 6 Baker Wright, designer

Allison Tylek, senior designer  
Derek Hulsey, art director  
Scott King, creative director  
Bryan Judkins, executive creative director  
Jun Ionedá, illustrator  
Young & Laramore (Indianapolis, IN), agency  
Hotel Tango Distillery, client

"Every year, Hotel Tango celebrates Pride Month by releasing a limited edition bottle design for its craft vodka. This year, we collaborated with Brazilian artist Jun Ionedá to create a design that captures the idea of 'ferve é luta,' an idiom in Brazil among the LGBTQIA+ community that loosely translates to 'to party is to resist'—a reminder to be strong and serious about the struggle but also to enjoy life at its best."

## PACKAGING

- 1 Mark Rowe (Calgary, Canada), designer/art director  
Angela Franco, illustrator  
Calgary Heritage Roasting Company, client

“Calgary Heritage Roasting Company is an adventure-inspired coffee company that uses a vintage aesthetic to complement its roots. For its newest instant coffee offering—Flash Fuel, an organic medium roast—we modeled the packaging after matchboxes with a retro color palette.”

- 2 Kevin Cantrell, designer  
Kevin Cantrell (Mantua, UT) Studio, design firm  
Academy of Motion Pictures Arts & Sciences/theory11, clients

“The official Oscars playing cards, produced by high-quality playing card manufacturer theory11, capture the glamor and prestige of the Academy of Motion Pictures Arts & Sciences, drawing inspiration from the historic edifices that have hosted the Oscars throughout the years as well as the iconic award itself.”



© Brendan Stephens

## ANNUAL REPORTS

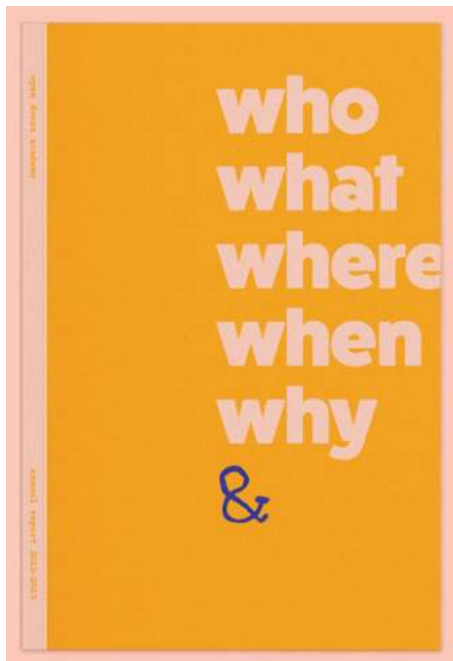
- 3 Allison Beer/Abby Coe, designers  
Roger Frank, creative director  
Paul Sobota, TRG Multimedia, photographer  
Little Jacket (Cleveland, OH), design firm  
Open Doors Academy, client

“Because the kids tell the story best, we spent a week with scholars at the Cleveland-based after-school program Open Doors Academy developing the organization’s annual report. In 2023, we explored the six essential story-telling questions—who, what, where, when, why and how—to develop the report.” 74 pages, 6 × 9, 4-color, perfect bound.



© Lettstudio









2



## ANNUAL REPORTS

- 1 Scott Wilson, designer  
Keli Pollock, chief creative officer  
Jarrod Banadyga/Stephanie Kochorek, writers  
Kaitlin Moerman, photographer  
Wendy Chiu, project director  
Daughter (Calgary, Canada), agency  
Alberta Cancer Foundation, client

"Alberta is well known for oil, gas and wheat fields. Few realize it's also home to groundbreaking cancer research and medical breakthroughs. Alberta Cancer Foundation sought to unveil this story. Titled 'Brilliance in Our Backyard,' the annual report deviates from the expected route of picturing high-tech brilliance; instead, it portrays the 'backyard,' capturing the essence of everyday life in Alberta through evocative photographs that invite readers to uncover the extraordinary within the unassuming." 40 pages, 11½ × 15, 4-color, traditional broadsheet newspaper.

## POSTERS

- 2 Célie Cadieux (Paris, France), designer/creative director/design firm  
Meredith Chin, Wishing Well Productions, client

"A Thousand Cuts,' a short film produced by Wishing Well Productions and directed by Meredith Chin, centers on a young fencer battling team pressure and unspoken emotions as she travels to a championship. The poster had to be distinctive and show intentionality while reflecting the narrative's underlying tension. My design captures the subtle balance of isolation, violence, determination and elegance depicted in the film." 27 × 40, 4-color, digital.

3



- 3 Andrew Sobol (Elmhurst, IL), designer/creative director  
Theatre at the Mill, client

"Poster and digital campaign for the play *God of Carnage* by Yasmina Reza. The challenge was to not echo any previous solutions for the popular theater production or its film adaptation. *God of Carnage* follows two couples that meet to discuss a playground incident where one child hit another with a stick, breaking a tooth. Throughout the evening, they drink, and their civility unravels." 24 × 36, 4-color, digital.

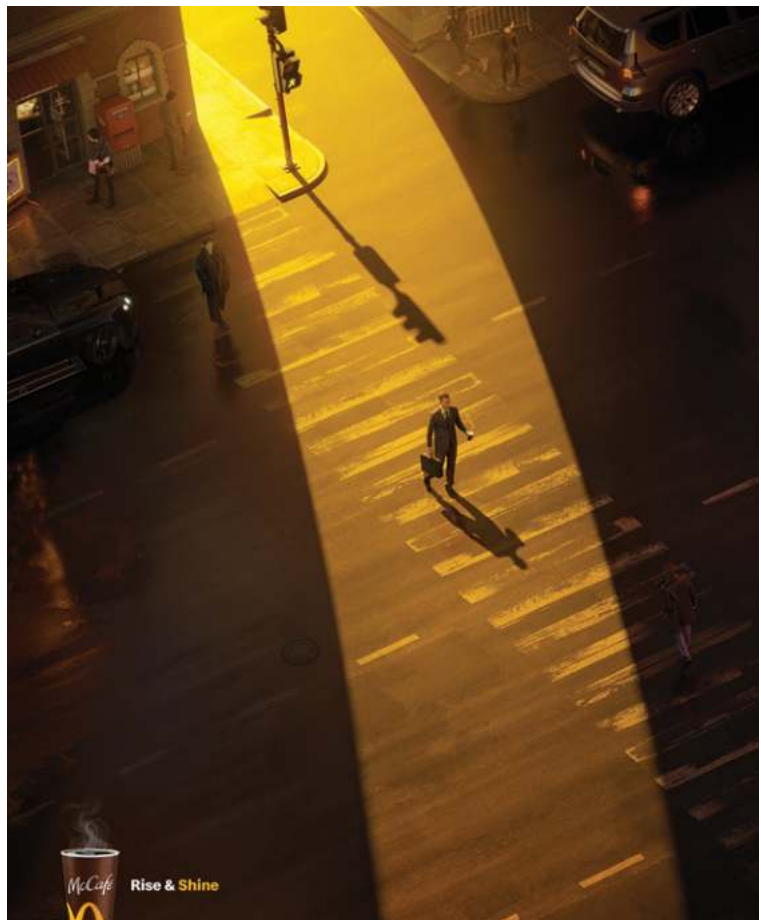
## POSTERS

### 1 (series)

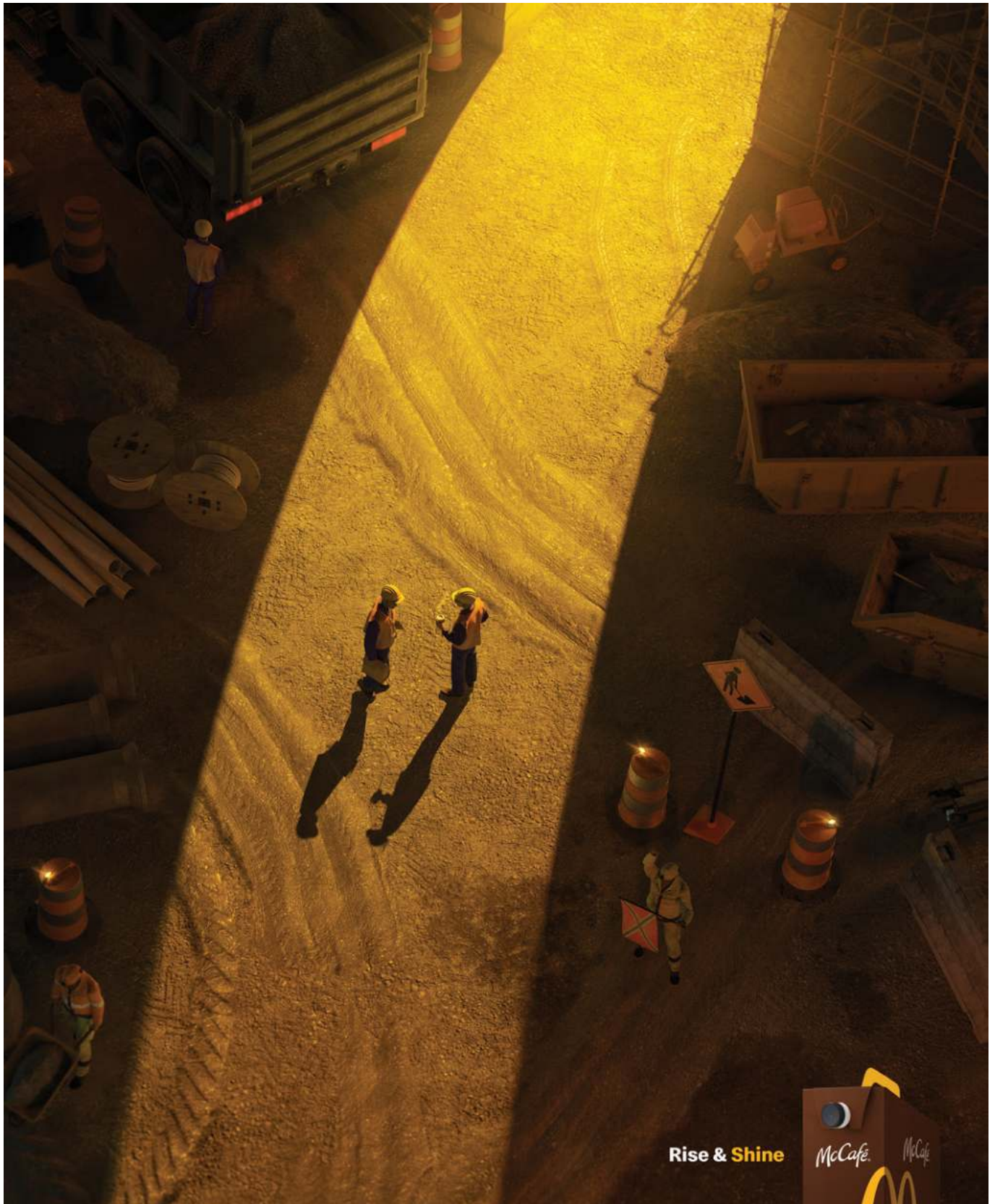
Natalie Azoulay/Philippe Leblanc, art directors  
Cédric Audet/Alexandre Jutras, creative directors  
François-Julien Rainville, writer  
Cossette (Toronto, Canada), design firm  
Andréanne Gilbert/Suzanne Grondin/Mélissa Hains,  
McDonald's, clients

"McDonald's recently rebranded its coffee cups and was looking for an original way to spread the word. So, we took the opportunity to remind people that McDonald's is the destination of choice for starting the day off right."

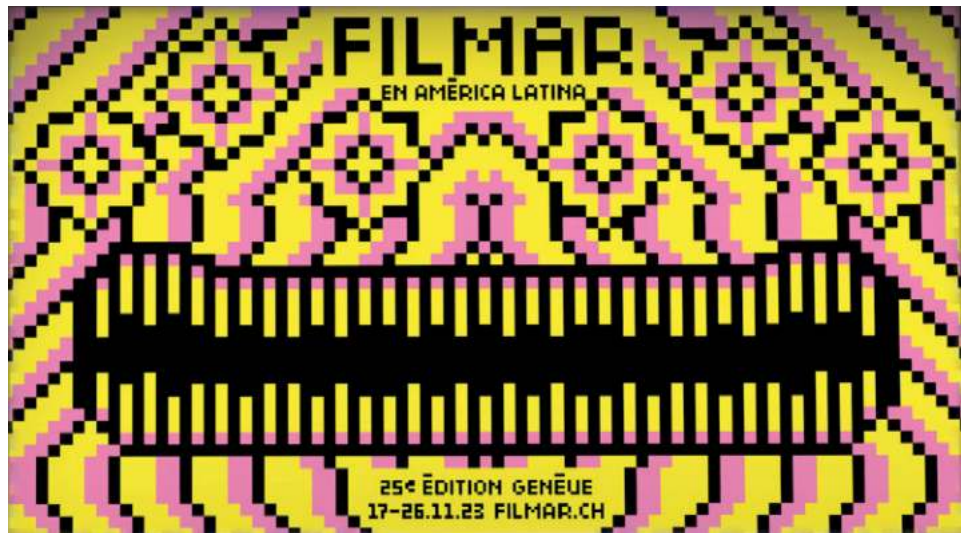
1







1







## POSTERS

### 1 (series)

Cédric Rossel/Sophie Rubin, art directors  
WePlayDesign (Grandvaux, Switzerland), design firm  
Filmar en América Latina, client

"FILMAR is the main Latin American film festival in Switzerland. The identity reinterprets pre-Columbian art weaving, a communication system that enables cultural transmission through storytelling. The pattern, a common thread between digital and woven imagery, celebrates the encounter between past and present. Blending digital and handicraft preserves tradition while embracing endless possibilities." Various sizes, 4-color, digital.

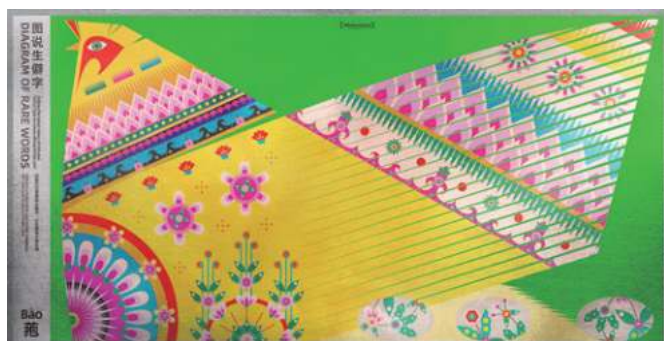
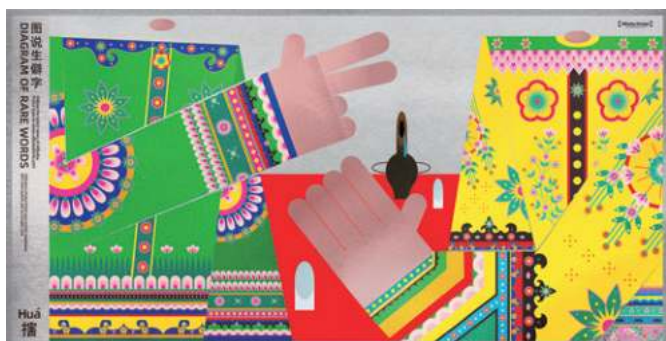
### 2 (series)

Margo Ledermann, lead designer/art director  
Daniel Robitaille, creative director  
Chaimae Khouldi, illustrator  
Paprika (Montréal, Canada), design firm  
Association des Gens d'Affaires du Mile End/sdc Laurier Ouest, clients

"After a pandemic isolated the population of Montréal neighborhood Mile End and severely affected small businesses, the neighborhood came to life with the first edition of Mile End en Fête, a live art and music festival. Through a program of cultural and sustainable events, the festival celebrates the richness of the neighborhood's businesses, talents and citizens. The posters feature colorful characters that reflect the diversity and dynamism of the community with a spring-themed palette." Various sizes, 4-color, digital.











## POSTERS

### 1 (series)

Yidong Cai, art director/illustrator

RIFLING (Changsha, China), design firm

Alibaba, client

"For the launch of Alibaba's Puhui font, we created diagrams to teach people about rare words. Using pioneering and modern shapes to express the words' meanings, we then combined these with traditional Chinese folk colors and patterns to speak of our traditional culture that is gradually being forgotten." Various sizes, 4-color, giclée printing on 360 GSM metal texture pattern paper.

### 2 Marie-Joëlle Lemire/Maxime Rheault, designers

Maxime Rheault, creative director

Criterium (Quebec City, Canada), design firm

La Rotonde, client

"Poster for La Rotonde, a cultural association that presents and specializes in contemporary dance. Dancers were asked to cover their feet in paint and dance on a paper sheet to create this year's visuals." 24 × 36, 3 PMS (1 silver), offset printing.



## POSTERS

1 (series)

Fidel Peña, designer

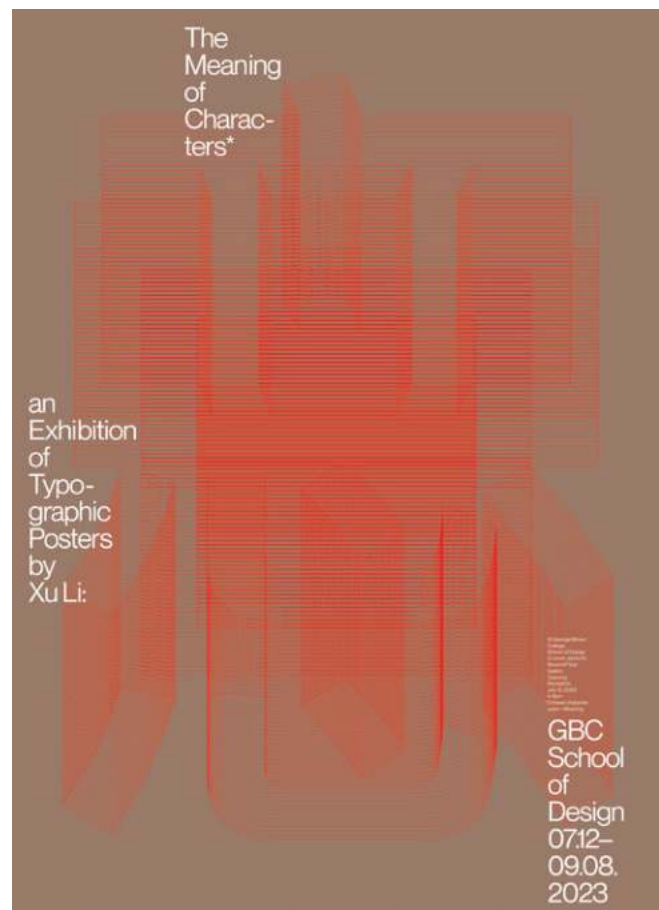
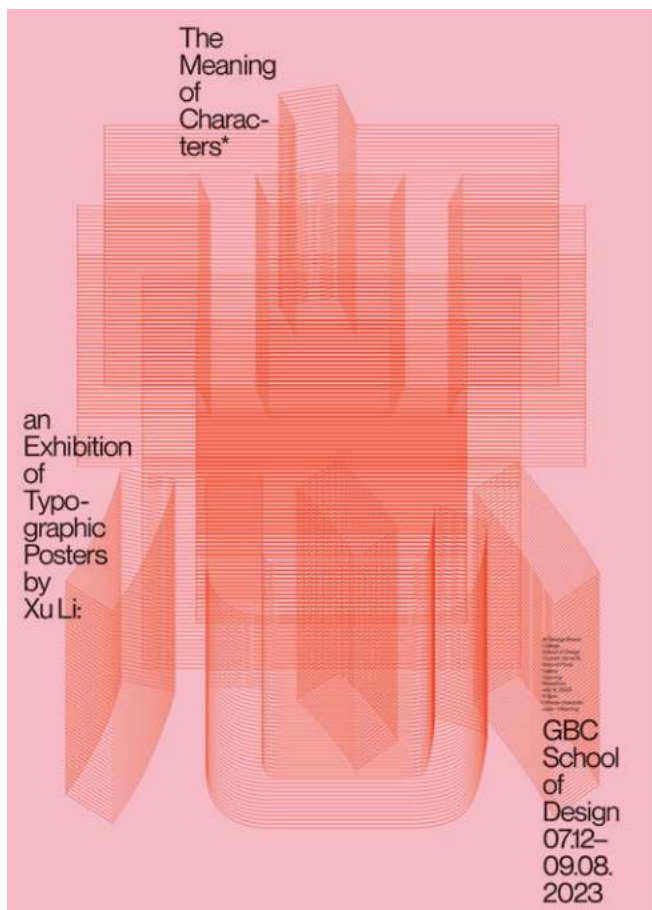
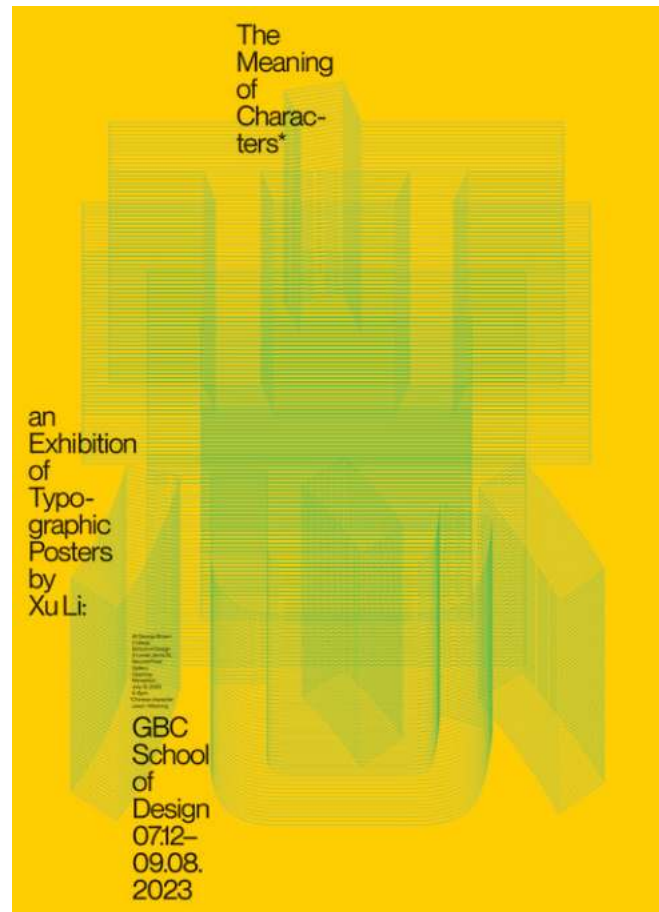
Claire Dawson/Fidel Peña, creative directors

Underline Studio (Toronto, Canada), design firm

George Brown College, client

"A series of posters for *Xu Li: The Meaning of Characters*, an exhibition of designer Xu Li's typographic works hosted at George Brown College and curated by Ana Rita Morais. Many of the posters carry meanings hidden within Chinese characters; our posters reflect this hidden meaning by using the Chinese character for 'meaning' as a pattern behind the English words on the posters." 20 × 28, 4-color, offset.

1



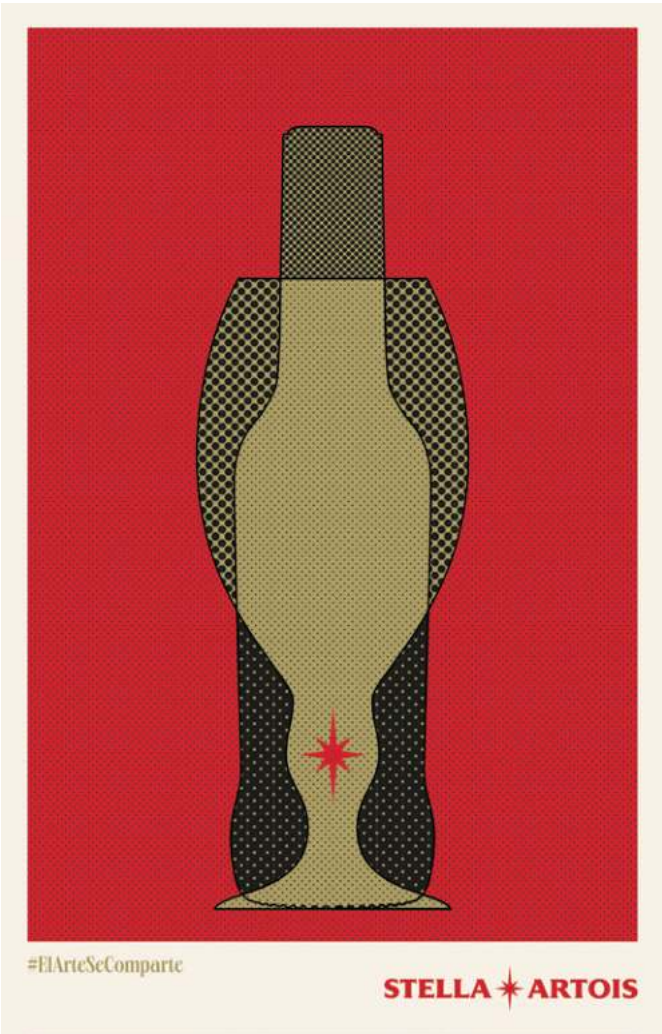
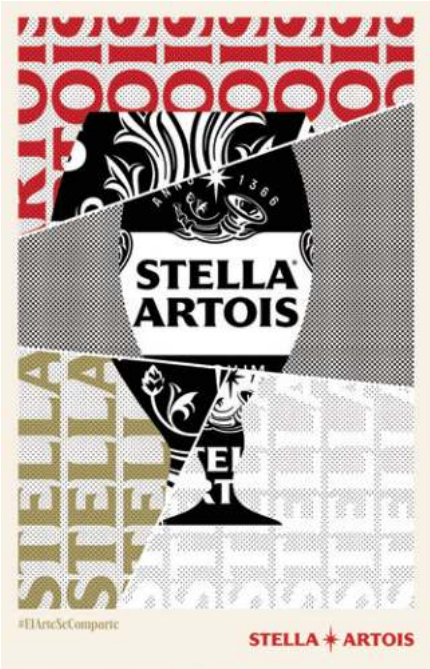


# The Meaning of Charac- ters\*

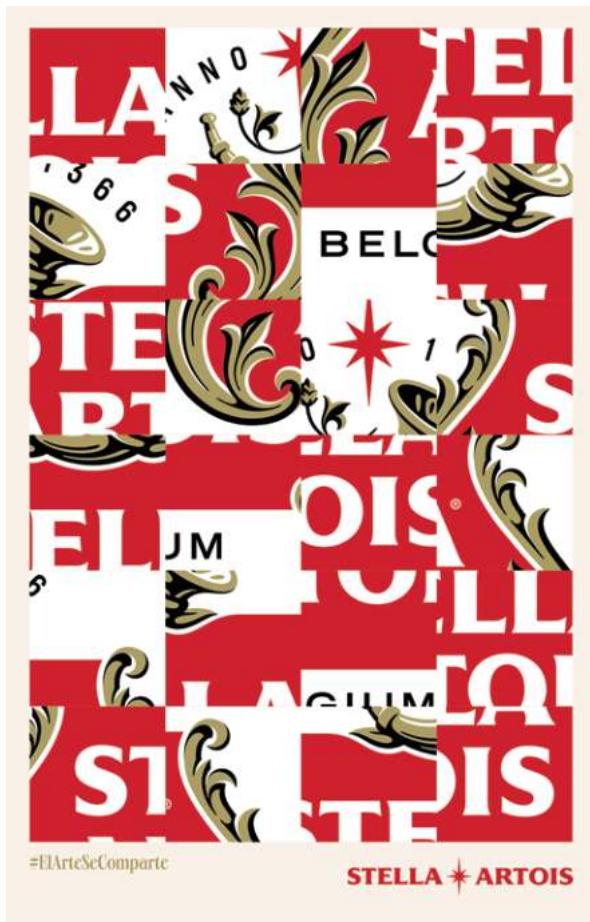
an  
Exhibition  
of  
Typo-  
graphic  
Posters  
by  
Xu Li:

At George Brown  
College,  
School of Design  
3 Lower Jarvis St,  
Second Floor  
Gallery  
Opening  
Receptions  
July 12, 2023  
6-8pm  
\*Chinese character  
used = Meaning

GBC  
School  
of  
Design  
07.12-  
09.08.  
2023







## POSTERS

### 1 (series)

Christian Avendaño/Fabio Lozano, art directors  
 Camilo Gomez/Daniel Rincon, creative directors  
 Diego Henao, writer  
 draftLine (Bogotá, Colombia), design firm  
 AB InBev, Stella Artois, client

"With 600 years of history behind its brand, Stella Artois sought to exhibit the renewal of its visual universe. As a sponsor of the Barcú Art Festival, the brand had the opportunity to show what 600 years at the forefront of craft, exclusivity and art look like with a series of posters featuring its renewed visual elements."  
 16½ × 25¾, 4-color, matte paper.



## BROCHURES

### 1 (institutional brochure)

Margo Ledermann, designer  
 Rachel Huard, lead designer/art director/illustration  
 Daniel Robitaille, creative director  
 Paprika (Montréal, Canada), design firm  
 Institut national de la santé publique du Québec,  
 client

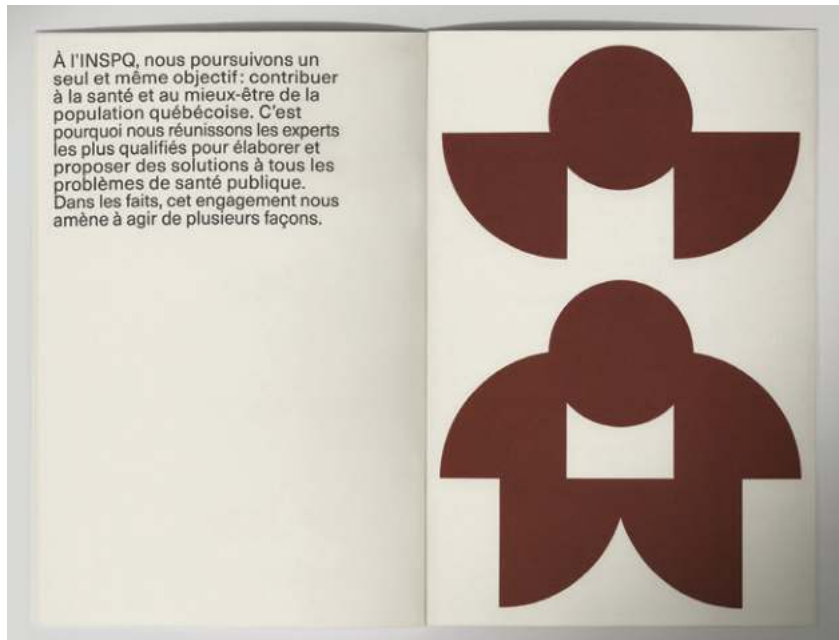
"L'Institut national de santé publique du Québec ('Quebec National Institute of Public Health') aims to popularize its role among residents of Québec and the world. It summarizes the professional activities and achievements of the institute and its employees, who work in all industries related to public health. The graphic design and illustrations help summarize this vast expertise through a warm, human color palette." 24 pages, 5¼ × 8½, plus 8 pages, 5¼ × 4¾, 4-color, digital printing, saddle stitching.

### 2 (product/service brochure)

Junna Gui/Huiqin Guo/Huihua Guo, designers  
 Jiangying Guo, creative director  
 Mud Silk Studios (Brooklyn, NY), design firm/client

"Mud Silk Studios presents a modern fashion collection using Xiangyun Silk fabrics, addressing sustainability and heritage preservation. Each brochure focuses on one of seven categories: dresses, jackets, coats, vests, blouses, pants and skirts. The collection merges traditional Chinese craftsmanship with contemporary design." 36 pages, 4½ × 10¾, 4-color, saddle stitched, matte finish, bilingual text in English and Chinese.

1





# 泥娟

MUD SILK STUDIOS

SPRING 2024 COLLECTION

We Craft Elegance with Nature's Touch.  
Timeless Fashion, Consciously Made.

我们以自然之手打造优雅。  
永恒的风格，有意识地打造。

# MUD SILK STUDIOS

## ABOUT US

### 关于我们

Nestled in the dynamic cultural landscape of Brooklyn, NY, and amidst the tranquil beauty of Hainan Island, China, Mud Silk Studios emerges as a beacon of artistic elegance.

Our studio, rooted in women's leadership and family values, is an emblem of the harmonious blend of traditional Oriental craftsmanship and contemporary design sensibilities.

HAINAN ISLAND 海南岛

Production begins 工作开始

GUANGZHOU 广州

Our Shop 实体店

Communication 客户沟通

BROOKLYN 纽约布鲁克林

# The FUSION of HERIAGE and MODERN grace.

## 2024 SPRING

### 春季

01  
02  
05  
04  
05  
06  
07

DRESSES  
JACKETS  
COATS  
VESTS  
BLOUSES  
PANTS  
SKIRTS

(01)连衣裙 (02)上衣 (03)背心 (04)衬衫 (05)连衣裙 (06)上衣 (07)裤子

## PRODUCT CATALOG

### 产品目录

DRESS  
连衣裙

## ABOUT US

### 关于我们

泥娟位于纽约布鲁克林和中国广州和海南岛。我们的工作室以女性领导和家庭价值观为标志，是东方传统工艺与当代设计感性的完美融合。

#### 01 传统与现代的优雅——尼丝的故事

融入我们的世界，尼丝传统工艺为生活增添了一丝优雅。这融入生活。尼丝工作室致力于设计优雅而实用的服装。每一件作品都是对传统工艺的致敬。我们的设计灵感源自东方传统工艺，结合现代设计感。每一件作品都是对传统工艺的致敬。我们的设计灵感源自东方传统工艺，结合现代设计感。

#### 02 永恒的时间传统——讲述故事的故事

在这个快节奏的现代社会，我们工作室致力于讲述永恒的故事。每一件作品都是对传统工艺的致敬。我们的设计灵感源自东方传统工艺，结合现代设计感。每一件作品都是对传统工艺的致敬。我们的设计灵感源自东方传统工艺，结合现代设计感。

#### 05 本地诚信与全球连接的桥梁

从我们广州的总部到世界各地的客户，我们致力于建立一座桥梁。每一件作品都是对传统工艺的致敬。我们的设计灵感源自东方传统工艺，结合现代设计感。

#### 04 温柔呵护，持久舒适

我们的设计注重舒适性和持久性。每一件作品都是对传统工艺的致敬。我们的设计灵感源自东方传统工艺，结合现代设计感。

#### 05 赋权女性，塑造未来

我们的设计旨在赋权女性，塑造未来。每一件作品都是对传统工艺的致敬。我们的设计灵感源自东方传统工艺，结合现代设计感。

中文/English

## SPRING 2024

# REVERSIBLE EFFORTLESS DRESS

### 可反穿无压力的连衣裙

100% Reversible  
100% Reversible / 100% CRACKLE MUD SILK

100% Reversible  
100% Reversible / 100% CRACKLE MUD SILK

This is a mid-length dress crafted from 100% natural & high quality mud silk. Featuring a classic crew neck, casual silhouette, button-up closure and pleated detail for a smooth look and lightweight feel. Fully lined below the knee, it offers the option of reversible wear in red or black. Wear it casually with sneakers or with heeled sandals for an elevated look.

100% Reversible  
100% Reversible / 100% CRACKLE MUD SILK

Reversible wear (Wear in red or black)  
Minimalist design  
Loose fit  
Casual style  
Lightweight  
Classic color

Size	S	M	L	XL
Length	115	120	125	130
Bust	85	90	95	100
Waist	65	70	75	80
Hip	85	90	95	100

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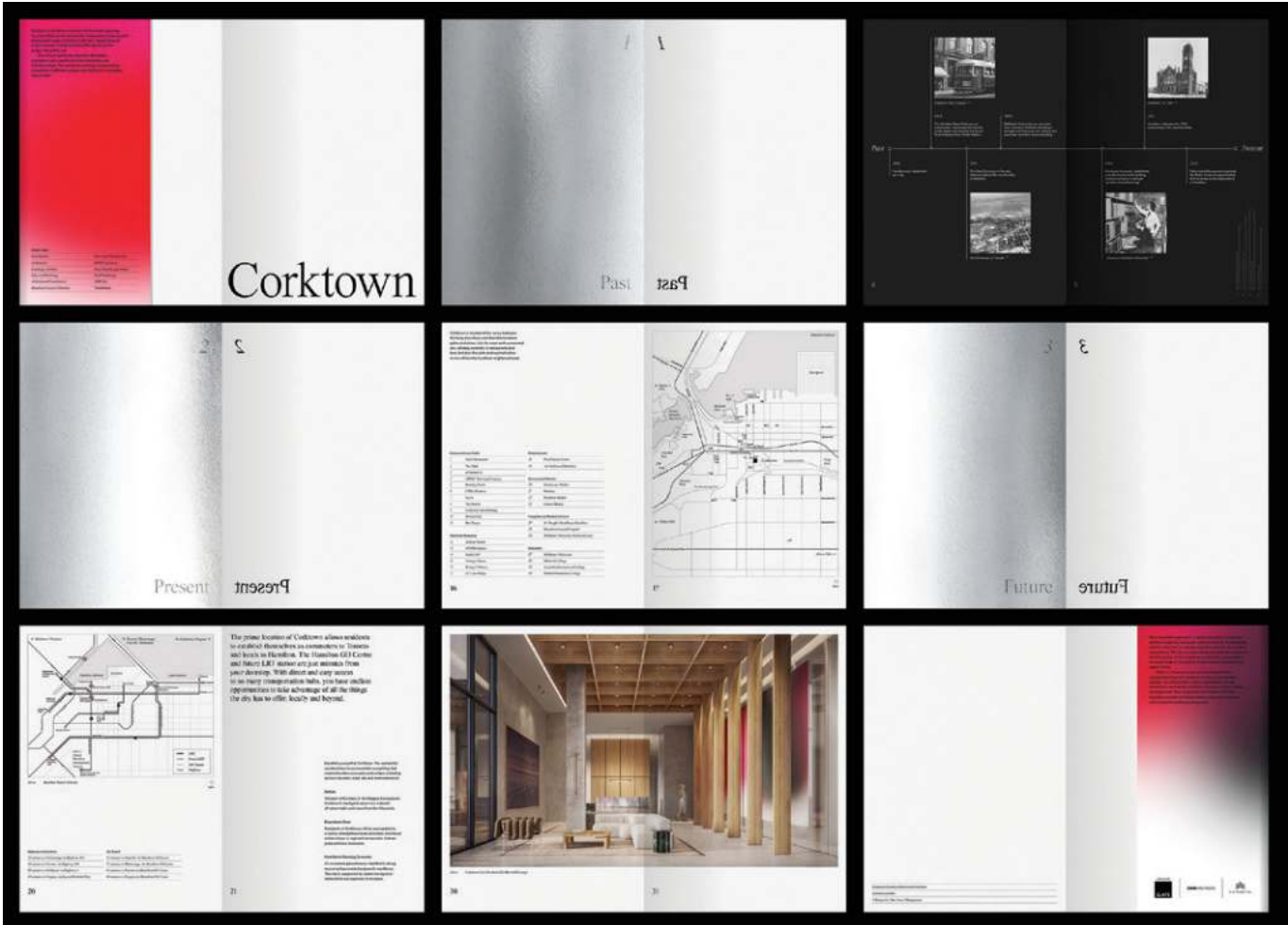
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Classic color

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Bust	85	90	95	100
Waist	65	70	75	80
Hip	85	90	95	100







## BROCHURES

- 1 (product service brochure)  
Olivia Rohner, designer  
Anna Vander Herberg/Julie Vander Herberg,  
creative directors  
Vanderbrand (Toronto, Canada), design firm  
Slate Asset Management, client

"Corktown is a two-phase residential project spanning an entire city block in a historic Hamilton, Ontario, neighborhood. Mirroring Hamilton's past, present and future, Corktown forges a connection between the residence and the energy of the city. Select chrome applications nod to Hamilton's industrial past while gradients represent its ongoing transformation. Dust jackets identify different project phases." 62 pages, 9 × 12½, 4-color, laminated metallic case-bound hardcover, laminated metallic tip-in pages, two dust jackets, black foil.

## CATALOGS

- 2 Claire Dawson/Yasaman Fakhr, designers  
Claire Dawson/Fidel Peña, creative directors  
Lubor Keliar, writer  
Luis Mora/Paul Weeks, photographers  
Wali Mahmud, production manager  
Underline Studio (Toronto, Canada), design firm  
Perfumehead, client

"A newspaper for Los Angeles-based luxury fragrance brand Perfumehead for the launch of LA LA Love, its latest extrait de parfum. The LA LA Love campaign is its love letter to 'perfumeheads' who live and love in Los Angeles. These individuals—writers, musicians, nail artists, founders and door openers—are the city's creative lifeblood and embody the spirit of perfumeheads." 32 pages, 13½ × 19½, 4-color, loose binding.



## CATALOGS

- 1 Fengkun Bai/Huang Li/He Sun/Chao Zhu, designers  
Mint Design (Beijing, China), design firm  
Beijing Institute of Fashion Technology, client

*"Poiesis - BIFT Graduation Works BA, Class of 2023. 'New' things often arise from unexpected mistakes. We deliberately magnified the occasional irregularities that turn up during book production, including unexpected paper folding and larger pages. By considering the bleed margin, we created irregular-folded pages and corners on the front cover and chapter pages, presenting a reading experience that went 'beyond the ordinary.'" 900 pages, 7¼ × 10¼, 4-color plus 8 PMS, sewn binding, corner and cutting.*

- 2 Brad Bartlett, designer/creative director  
Donald J. Hagerty/Ann Keniston/Ann M. Wolfe/John Ott, writers  
Brad Bartlett Design (Pasadena, CA), design firm  
Nevada Museum of Art, client

*"Sagebrush and Solitude: Maynard Dixon in Nevada accompanies an exhibition spanning the iconic painter and poet's journey through the American West. The type is inspired by 19th-century American woodcuts, while the book's purple edging captures the spirit of the landscape, often referred to as the 'land of purple shadows.' A visual table of contents and typographic journey map open the narrative, providing context for the reader." 288 pages, 12 × 11¼, 4-color, three-piece binding.*

1

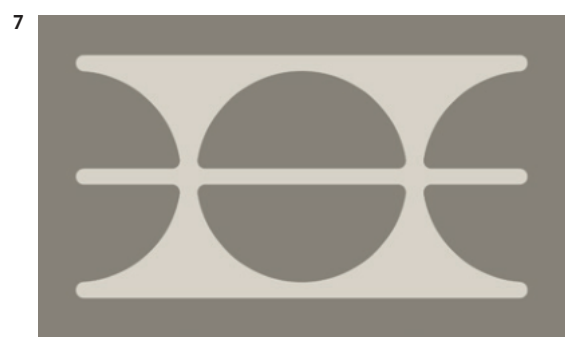
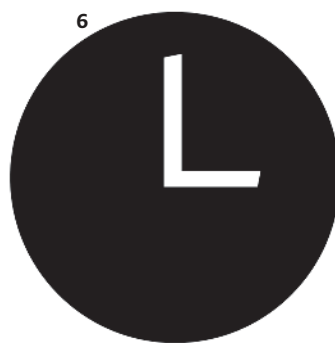
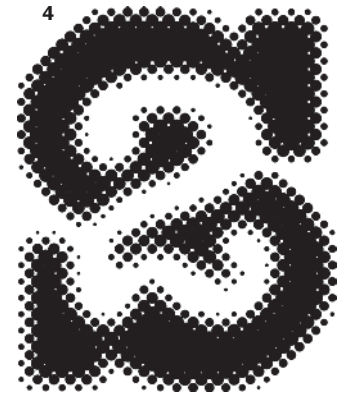






# 1 **imperfectionist**

## Handmade Pottery



### TRADEMARKS

- 1** Michael Donovan, designer/art director/creative director/writer  
Bradley Woroschuk, production artist  
PrimaDonovan (Roberts Creek, Canada), design firm  
Imperfectionist Pottery, client

"Terry Jane Cruz turns lumps of clay into unique works of art with her bare hands. Her willingness to embrace flaws set her plates, bowls, cups and vases apart from mass-produced tableware. It also inspired her brand name, her wordmark and our 23-year marriage."

- 2** Stéphane Monnet, designer/creative director  
Monnet Design (Toronto, Canada), design firm  
DIRT, client

"Logo for DIRT (Dutch Institute for Royal Taste), a design store and gallery in Rotterdam, the Netherlands. The two words in the logo intersect, sharing a letterform that reads both as an H and an I, and create a plus sign, symbolizing the collaboration between the curators and artists."

- 3** Katharina Wöllner (Erfurt, Germany), designer/creative director  
Katharina Brix, client

"Katharina Brix is a family doctor with a holistic approach and a special focus on naturopathy."

- 4** Drew Davies, designer/creative director  
Oxide (Omaha, NE), design firm  
Blackstone District, client

"2nd Saturday is an ongoing monthly event featuring live music and events throughout Omaha's historic Blackstone District."

- 5** Greg Welsh, designer/creative director  
Welsh&Co. (Seattle, WA), design firm  
SYTECH, client

"Our rebranding for SYTECH, a precision metal fabricator, focused on positioning it not just as a manufacturer but also an innovative engineering problem solver. The mark evokes the idea of looking at a problem from different perspectives."

- 6** Jefferson Rall, designer  
Ed Busey/Jefferson Rall, creative directors  
Steve Williams, writer  
Hi (Jacksonville, FL), design firm  
Late Arrival, client

"Late Arrival, a regional art fair based in Jacksonville, Florida, needed a modern, clean mark to communicate across a wide audience and media spectrum. The fair's timeliness in representing multicultural and multidisciplinary art forms was the inspiration for our iconic, easy-to-replicate symbol that would serve as a reminder: when it comes to art, it's better late than never."





10 Sobær

11 BLACK  
RABBIT



- 7 Public Eye (Calgary, Canada), design firm  
Husted Ceramics, client

"A monogram inspired by both ceramicist Kate Husted's name and their signature sphere jar."

- 8 Samuela Vaccari, designer  
Cromia sas di Vaccari Samuela & C. (Sarzana, Italy), design firm  
La Venere Suites, client

"Crafted for a seaside boutique hotel named La Venere Suites, the logo draws inspiration from Botticelli's painting *The Birth of Venus*. The fusion of Venus and the shell symbolizes her emergence and mirrors the artwork."

- 9 Máximo Escobedo, designer/art director  
AIGA San Diego Tijuana, project director  
Máximo Creative Communications (San Diego, CA), design firm  
World Design Capital San Diego Tijuana 2024, client

"The World Design Organization designated San Diego, California, and Tijuana, Mexico, as World Design Capital for 2024, recognizing the two cities for their commitment to cross-border collaboration and human-centered design. The logotype reflects the belief in shared commonalities over differences, expressing themes of intersection, convergence and interconnectedness through typography."

- 10 Matti Tuominen, Prakt (Helsinki, Finland), designer  
Timo Wright, Sobar, client

"The first Finnish bar to concentrate on nonalcoholic beverages, Sobar wanted a logo that would communicate this idea to customers. Set in a fitting, robust grotesque-style typeface, the logo plays with the concept of being sober but spending time in a bar and enjoying life with every sip."

- 11 Scott Thares, designer/creative director  
Wink (Minneapolis, MN), design firm  
The Creative Company, client

"Black Rabbit Books help struggling young readers by using humorous illustrations, mischievous stories and hidden tales."

- 12 Berch Kotogian, art director  
Juan Manuel Barbé, creative director  
Another Monday (Montevideo, Uruguay), design firm  
Armo, client

"Furniture is, by nature, a set of elements that can be assembled and disassembled to create various configurations. All the letters of the logo can be put together and taken apart, symbolizing the versatility and adaptability of furniture brand Armo's products."

## IDENTITY PROGRAMS

### 1 (series)

Christina Kim, designer  
Joshua Duchesne, associate creative director  
Erik Mohr, creative director  
Pangram Pangram, typography  
Made by Emblem (Toronto, Canada), design firm  
National Media Awards Foundation, client

"The National Magazine Awards (NMA) represents one of Canada's most prestigious awards in the fields of journalism and editorial design. The National Media Awards Foundation was interested in elevating the look and feel of the NMAs to encourage more engagement by potential entrants, judges and participants. Together with a typeface from Pangram Pangram, the identity for the 2024 NMAs centers around the asterisk—a mark that, like the awards, denotes special significance."

1

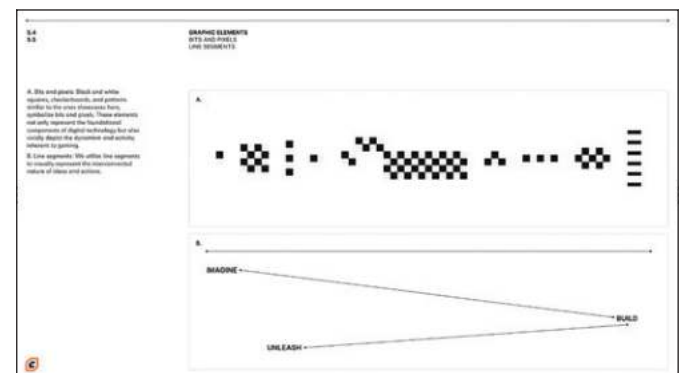
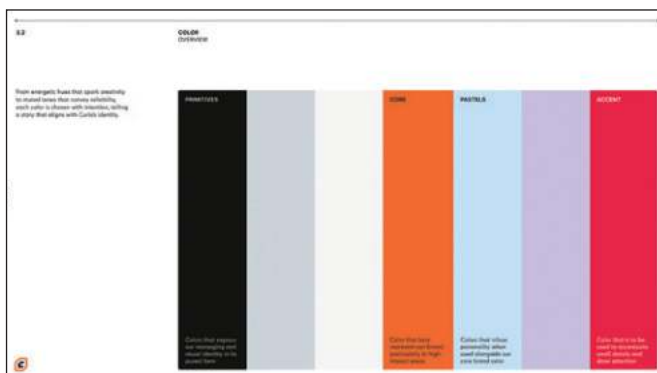


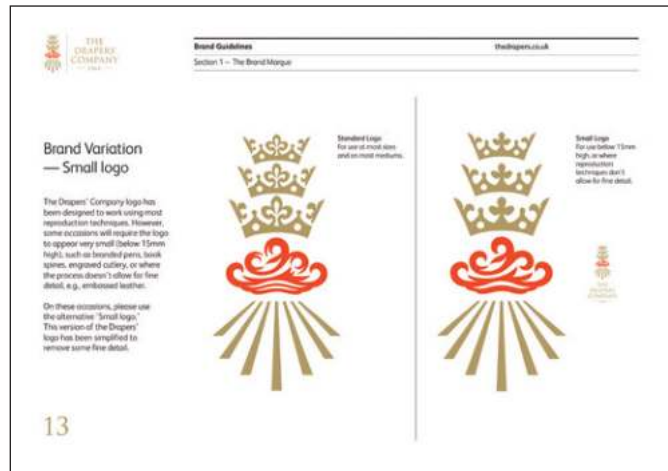
### 2 Sneha Sankar (Bangalore, India), designer WE3, design firm Curio Research, client

"Curio is a gaming and infrastructure company pioneering on-chain games with strong user-generated content. Curio's vision of 'Gaming Beyond Limits' is reflected in the modular, mechanical identity, symbolizing the limitless and dynamic spirit of gamers and builders. The visual system balances creativity and pragmatism across color, typography and graphical elements, embodying the company's experimental and cutting-edge ethos."



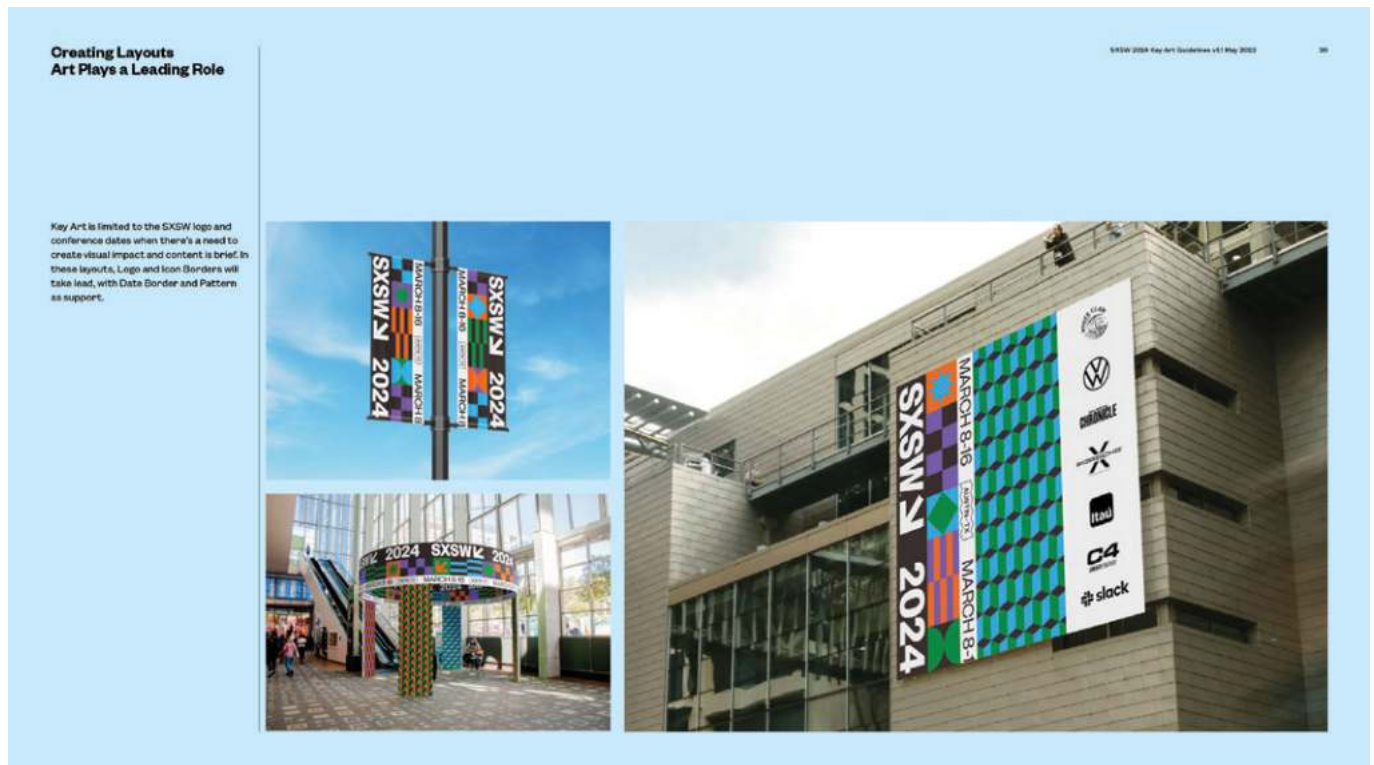








2



## IDENTITY PROGRAMS

- 1 Marianne Westergaard, designer  
Jonathan Hawkes, creative director  
Evolve Design (London, United Kingdom), design firm  
Gillian Croxford/Richard Winstanley, The Drapers' Company, clients

"For the first time in 650 years, the Drapers' Company, a medieval wool guild turned major grantmaking organization, has undergone a brand refresh. Our design draws inspiration from the 'heraldic blazon' written into its original 1364 Grant of Arms. The new emblem is a unique identifier adaptable for all media—fabric, stone, silver, print and web. It honors the Drapers' rich heritage while establishing a fresh, relatable visual identity that resonates with modern audiences."

- 2 Reece Ousey, graphic designer  
Luigi Maldonado, creative director  
Julie Warenoff, executive producer  
Hannah Young, project director  
Guerilla Suit (Austin, TX), design firm  
sxsw, client

"Since 1987, sxsw has been a renowned event celebrating the interaction of interactive, film and music industries. The annual festival offers diverse sessions, showcases, screenings and networking opportunities. We have partnered with sxsw since 2021, developing themes and refreshing design systems. For 2024, we chose 'global reframing' as the theme, reflecting our interconnected world post-pandemic. We provided art direction, campaign, social media, content, guidelines, graphic design, merchandise, motion graphics, signage and wayfinding."

## INTEGRATED BRANDING PROGRAMS

### 1 (series)

Margo Ledermann, designer  
Daniel Robitaille, lead designer/art director  
Luc Verreault, motion graphic designer  
Louis Gagnon, creative director  
Paprika (Montréal, Canada), design firm  
La ferme du loup, client

"Pioneers in the production of maple wines, La ferme du loup ('Wolf Farm') crafts its sparkling wines and maple syrups with care, enhancing them with wild flowers and fruits. The logo represents a wolf's head in the shape of an F. The initials LFDL are arranged on labels in the shape of a posing wolf. With a palette of fresh colors accompanied by naïve typography, the system comes to life on La ferme du loup's products."



### 2 (series)

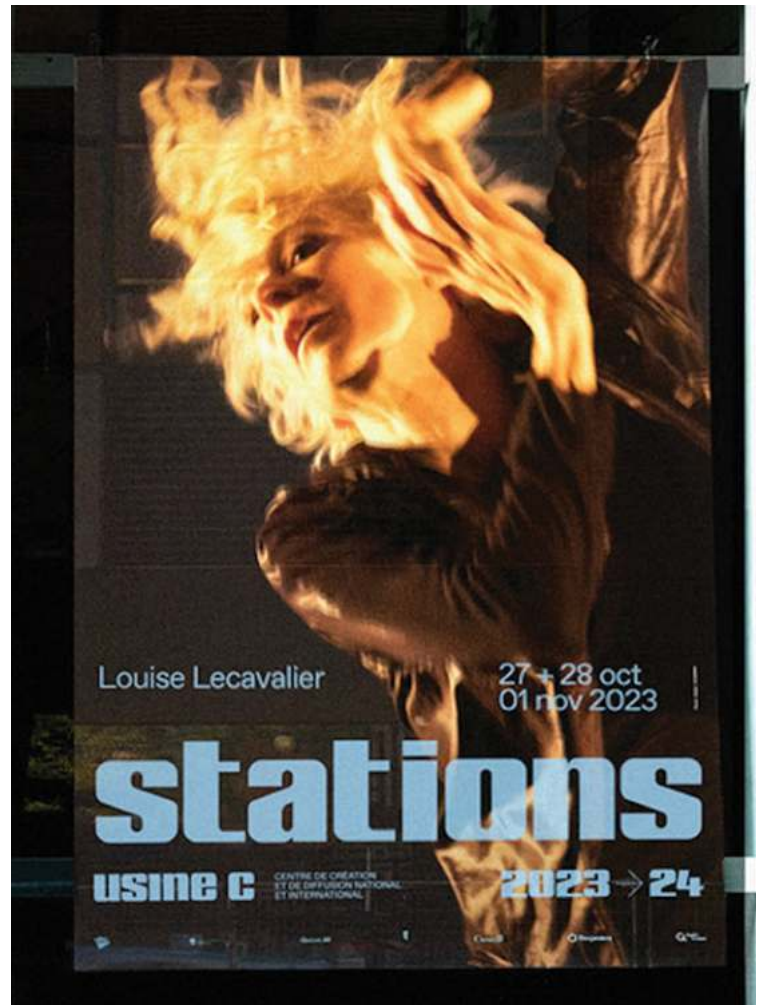
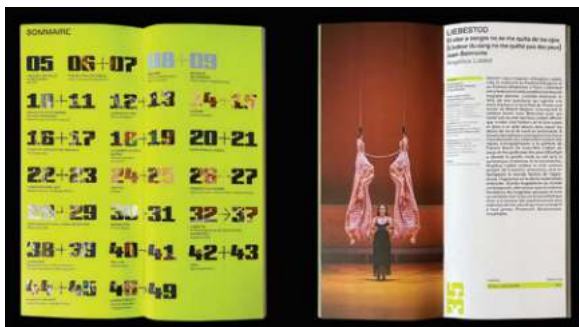
Diego Aguilar Villalobos/Nathalie Dubé/  
Simon Lemarié, graphic designers  
Francis Desrosiers, creative director  
Léo Paillette, typographer  
Studio Écru, photographer  
Amélie Madrid, project manager  
Harrison Fun (Montréal, Canada), design firm  
Usine C, client

"The old branding of performance center Usine C did not represent its avant-garde aspect. Wanting to make our rebrand edgy but also accessible, we drew inspiration from a brutalist language that echoes its industrial building. The letter C in the logo mirrors the shape of the footbridge linking two parts of the building, and custom typography enables immediate brand recognition."





2

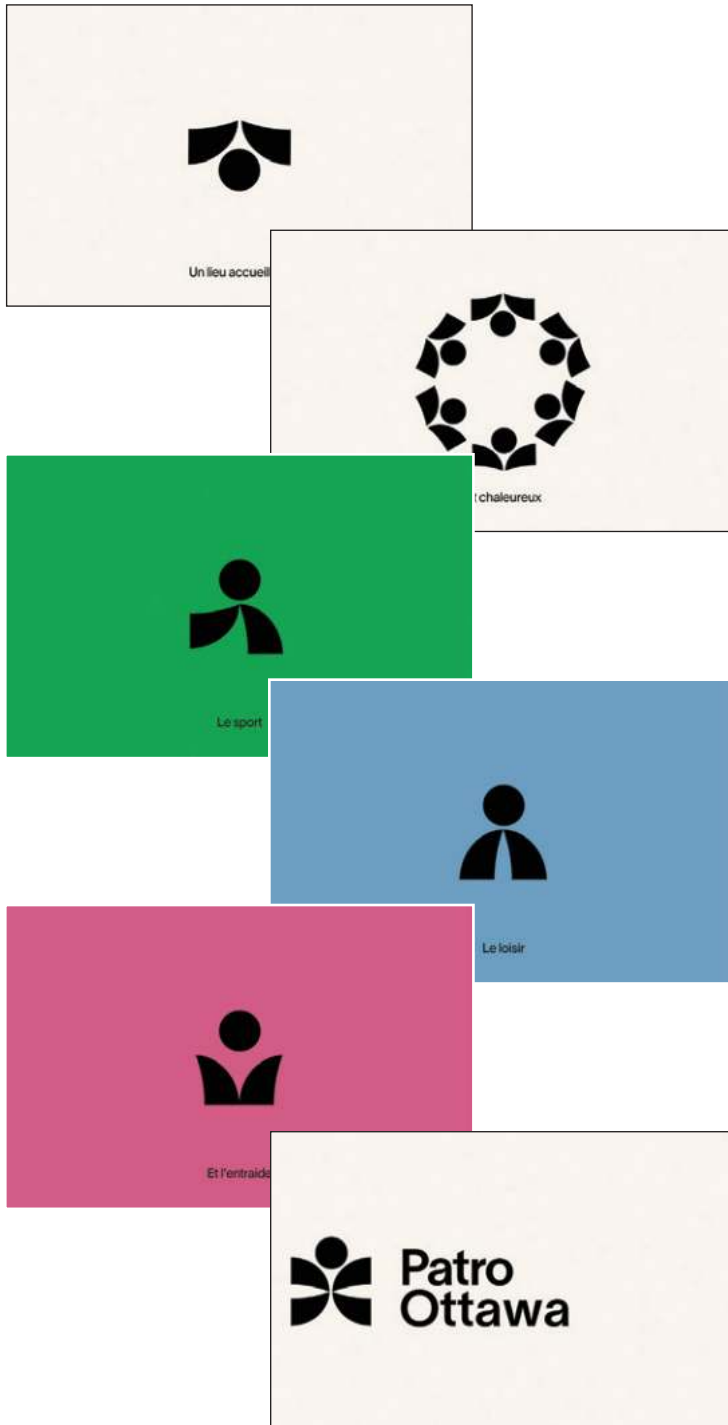
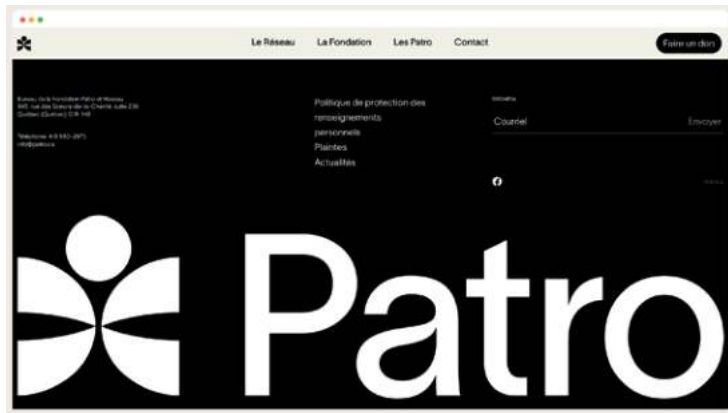




© Sam Billington







## INTEGRATED BRANDING PROGRAMS

- 1 (series)  
 Claudie Déry, design/art director/illustrator  
 Marie-Joëlle Lemire, creative director  
 Rosemarie Ouellet-Larochelle/Pierre-Olivier Pelletier, motion graphic designers  
 Didier Archambault, music composer  
 Katherine Roberge, production  
 Cléa Goffoz, production manager  
 Jennifer Audy, production director  
 Océane Périer, strategist  
 Imédia (Québec, Canada), design firm  
 Le Réseau des Patro, client

“Developing the brand identity for the nonprofit network Le Réseau des Patro (‘Patro Network’) and its subentities in Québec and Ontario proved challenging due to the distinct identity and management of each Patro. The objective was to consolidate the constituents under a united brand to foster group cohesion. The symbol embodies values of leisure, mutual aid and sports, representing kindness and openness. The typography pays homage to mid-20th-century Patros, blending nostalgia with timeless appeal.”

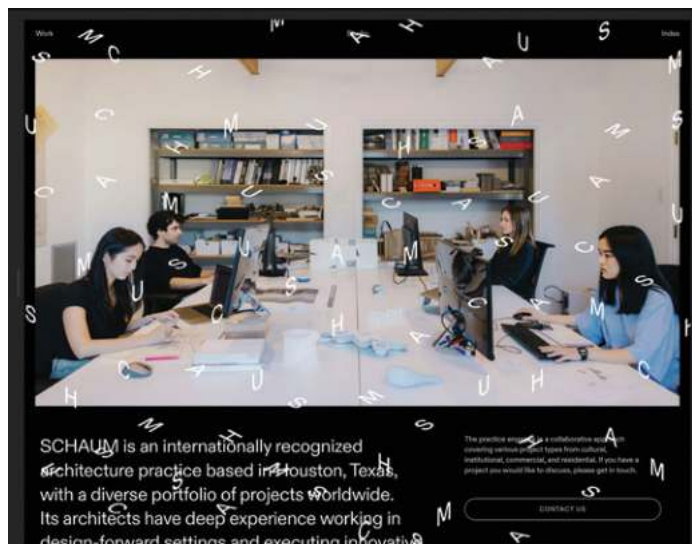
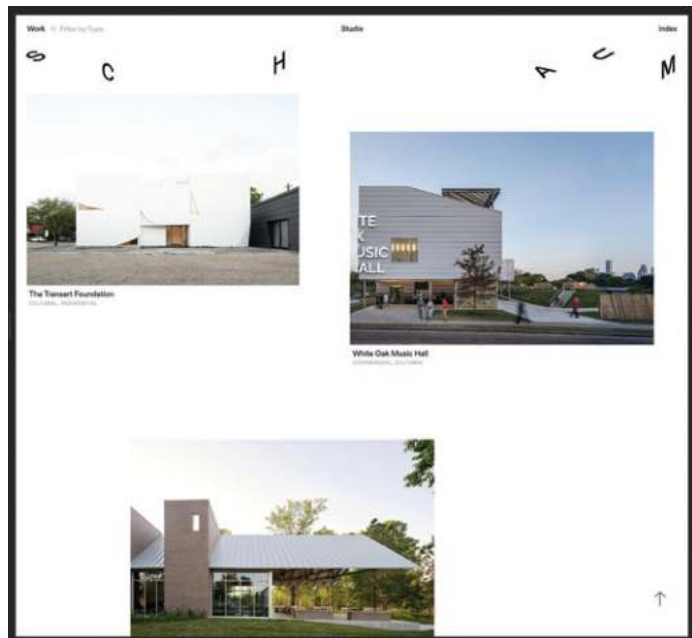
## INTEGRATED BRANDING PROGRAMS

1 (series)

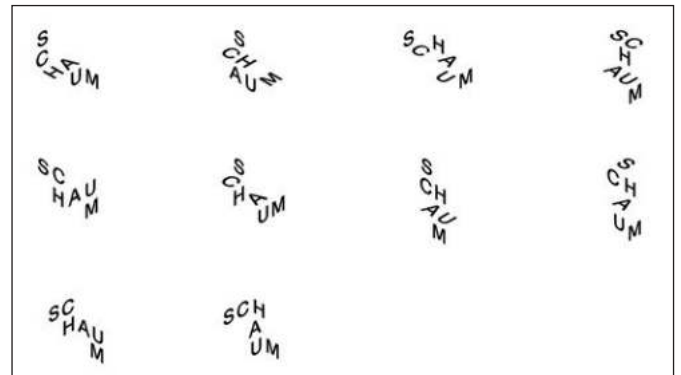
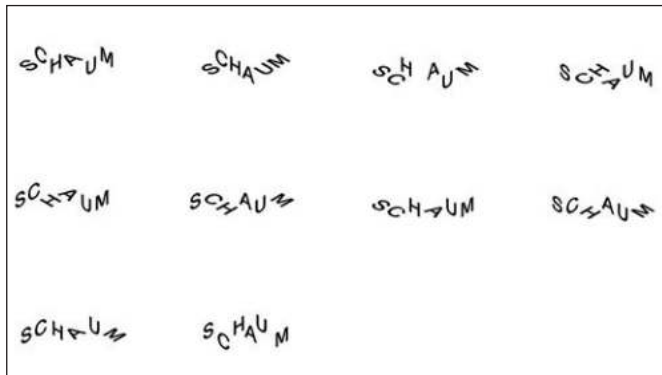
Ian Searcy, ICDB/Ryan Thompson, Thompson.Studio (Austin, TX),  
creative directors  
SCHAUM Architects, client

“Formerly known as SCHAUM/SHIEH, SCHAUM Architects is an internationally recognized Houston-based architecture practice. Our assignment was a strategic rebrand to coincide with the name change. Drawing from the concept of ‘possible futures,’ the rebrand embodies principles of adaptability and responsiveness with an endlessly dynamic logotype. Alternating isometric angles create an active, dynamic relationship between letters. When spaced wide, they suggest a landscape of individual structures. When stacked, they form a singular structure balanced on an invisible grid.”

1



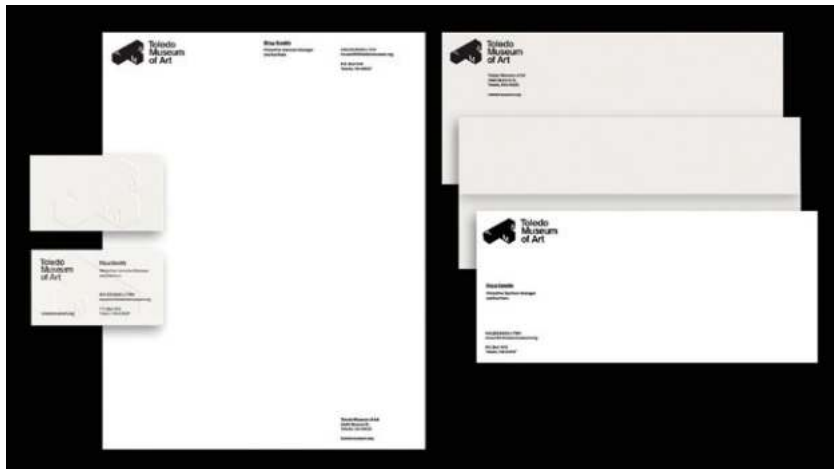




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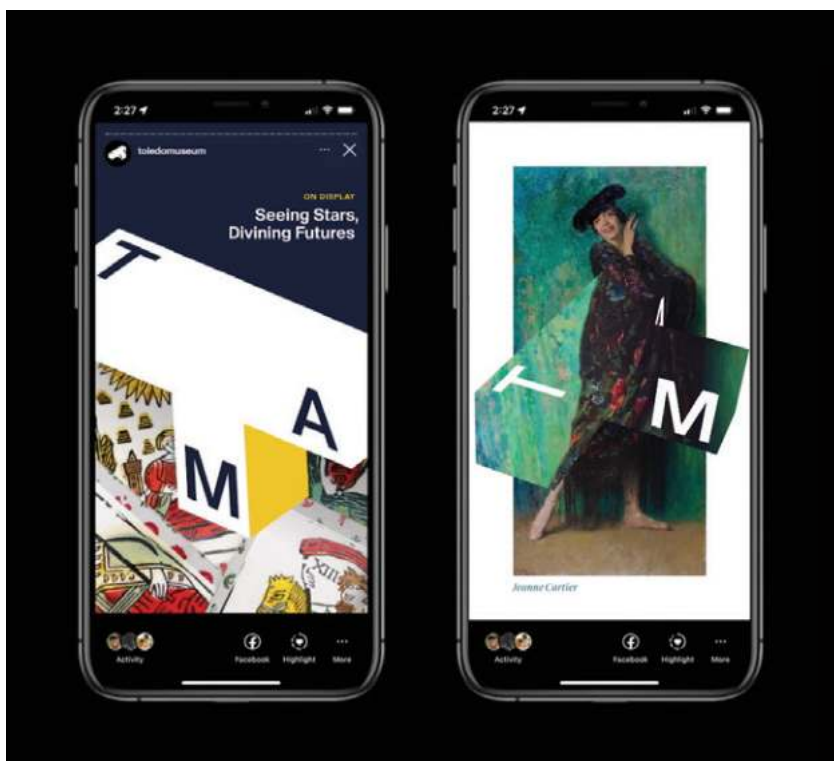


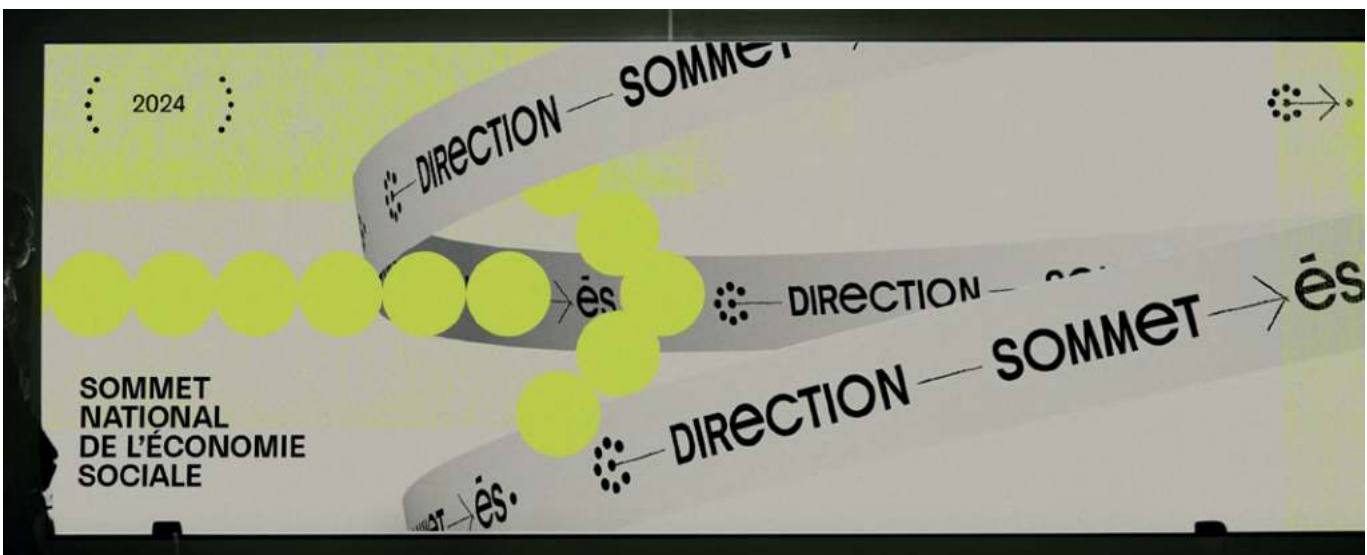
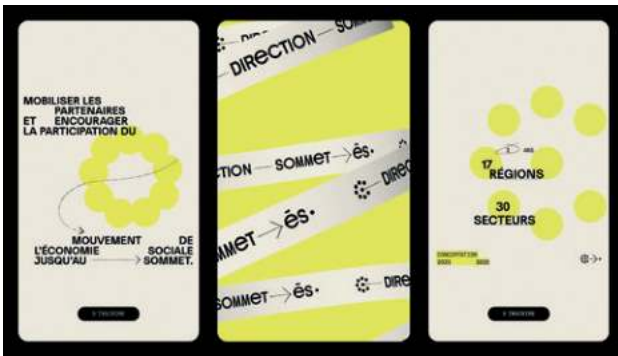
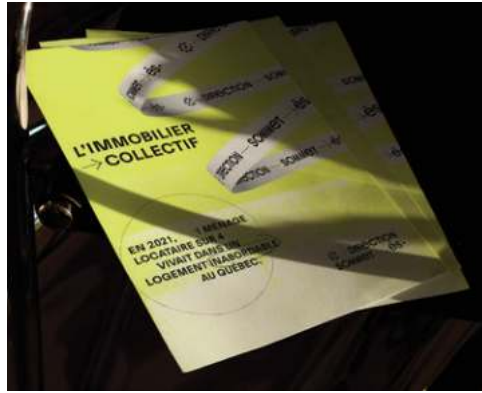
## INTEGRATED BRANDING PROGRAMS

### 1 (series)

Asha Cook/Cecilia Hong, designers  
 Paolo Catalla, Semi:Formal/Jon Wolfer, Lafayette  
 American, senior designers  
 Meg Jannott, design director  
 Aidan McKiernan, associate creative director  
 Toby Barlow, chief creative officer  
 Madhouse, developer  
 Ben Bator, technology director  
 Doug James/Priya Tirtha, strategists  
 Beth Rea, strategy director  
 Vu Nguyen, project manager  
 Justin Morley, project director  
 Lafayette American (Detroit, MI), agency  
 Gary Gonya/Aly Krajewski/Adam Levine/Crystal  
 Phelps/Mark Yappueying, Toledo Museum of Art,  
 clients

"More than 123 years old, the Toledo Museum of Art (TMA) is a beloved cultural institution. But its visual identity hadn't been touched for decades. TMA sought to ambitiously transform itself while honoring its legacy. We embraced the transformative power of art and created a dynamic logo, adaptive color palette and strategic design that reflect Toledo's unique history. The rebrand underscores TMA's bold confidence and commitment to becoming the model museum of the 21st century."









## INTEGRATED BRANDING PROGRAMS

### 1 (series)

Nancy Boivin, designer

Tommy Hachez, art director

Guillaume Beaulieu/Zorani Sanabria,  
creative directors

MamboMambo (Québec, Canada), design firm  
Chantier de l'économie sociale, client

"Direction Sommet ÉS is an initiative shaping Québec's social economy. Culminating with the 2025 Social Economy Summit, the initiative transforms collective ideas into actions and alliances. Our dynamic visual identity features a graphic language symbolizing energy and collaboration. The modular design ensures flexibility and adapts to various communication needs while maintaining a consistent visual presence that propels the movement to new heights."

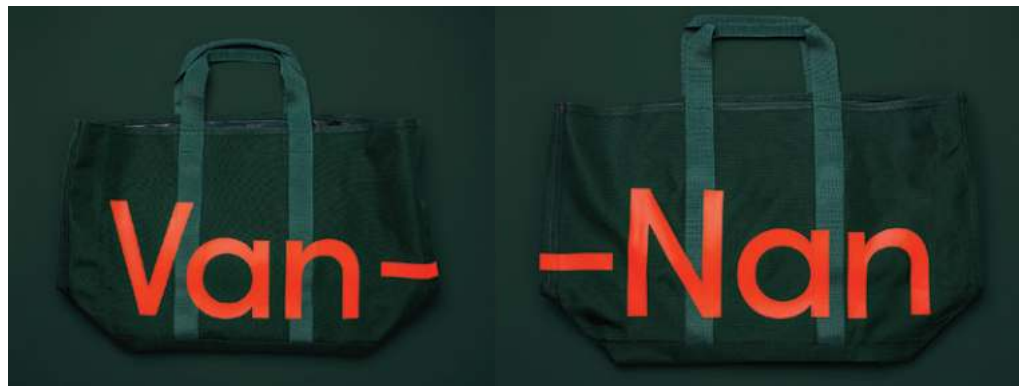


## INTEGRATED BRANDING PROGRAMS

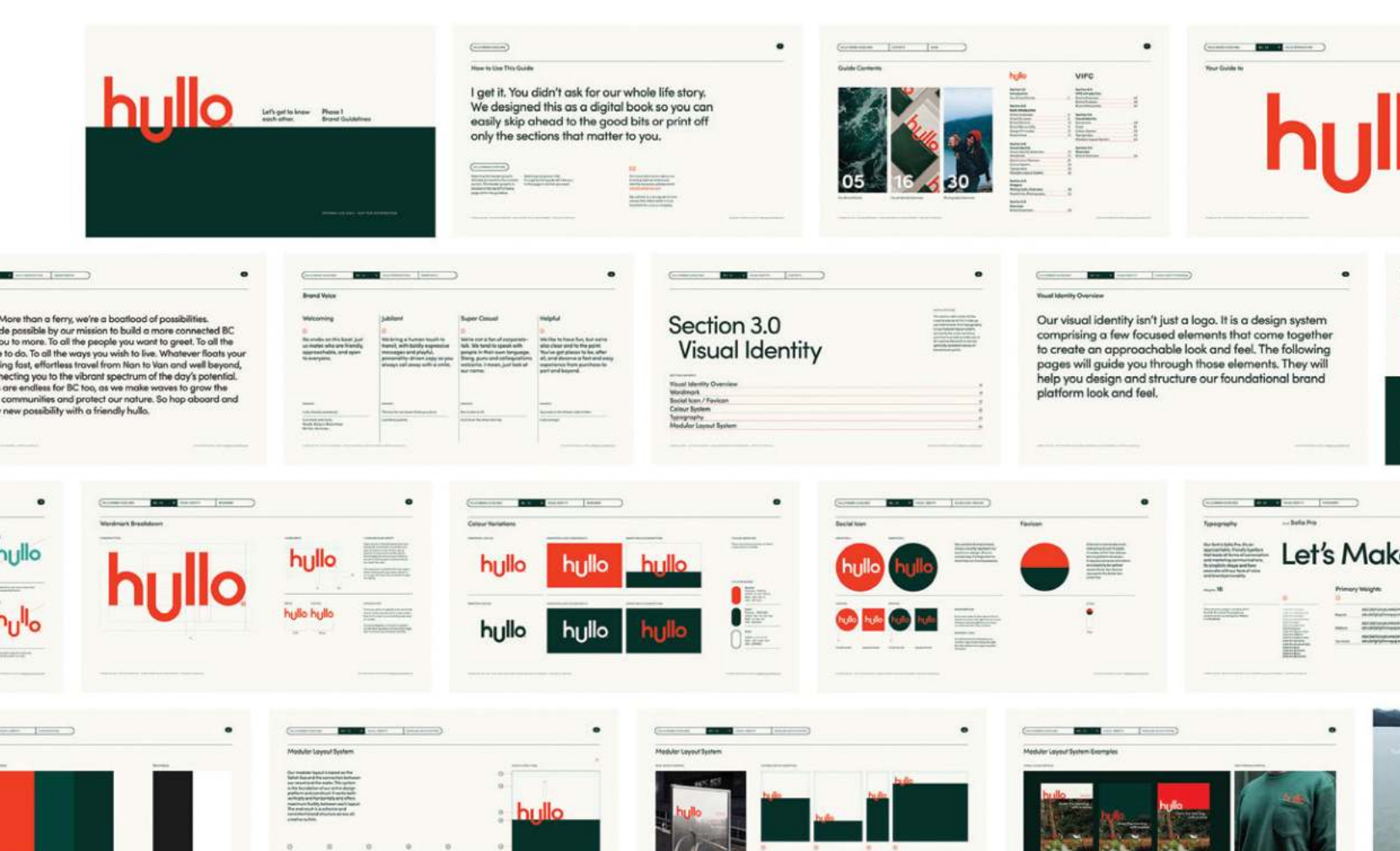
### 1 (series)

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

"In the one-boat region of  
Vancouver, British Columbia,  
ferries are synonymous with  
slow, inconvenient travel. So,  
the Vancouver Island Ferry  
Company introduced Hullo, the  
fast and friendly ferry. Passengers  
are greeted at every touchpoint  
by an approachable wordmark  
inspired by the hull of a vessel  
with a U dipping below the  
waterline. We built an equally  
inviting visual identity from  
stern-to-bow communications,  
apparel to the booking experience  
and the vessel itself."







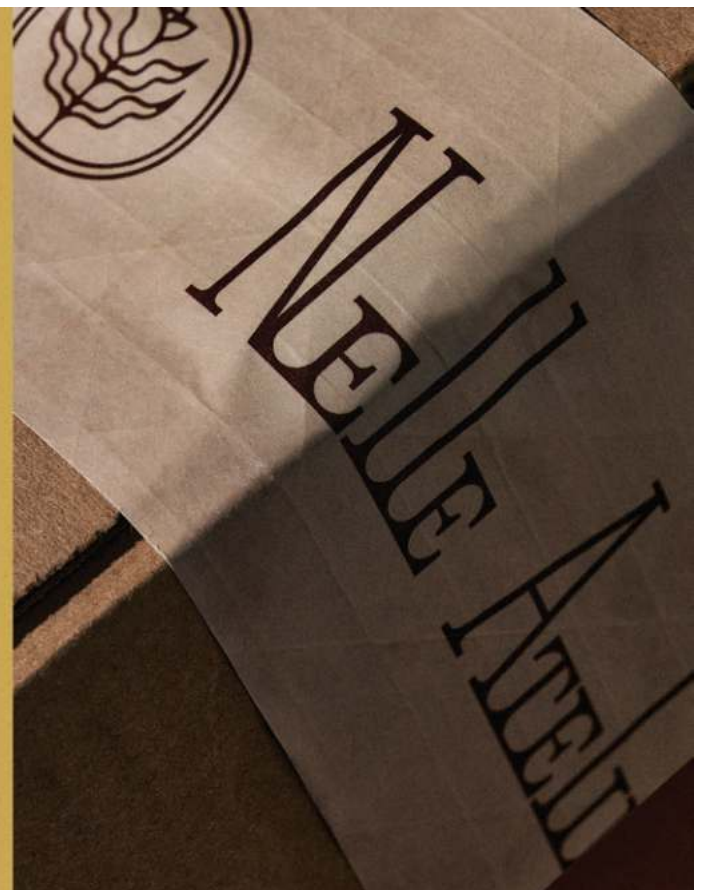
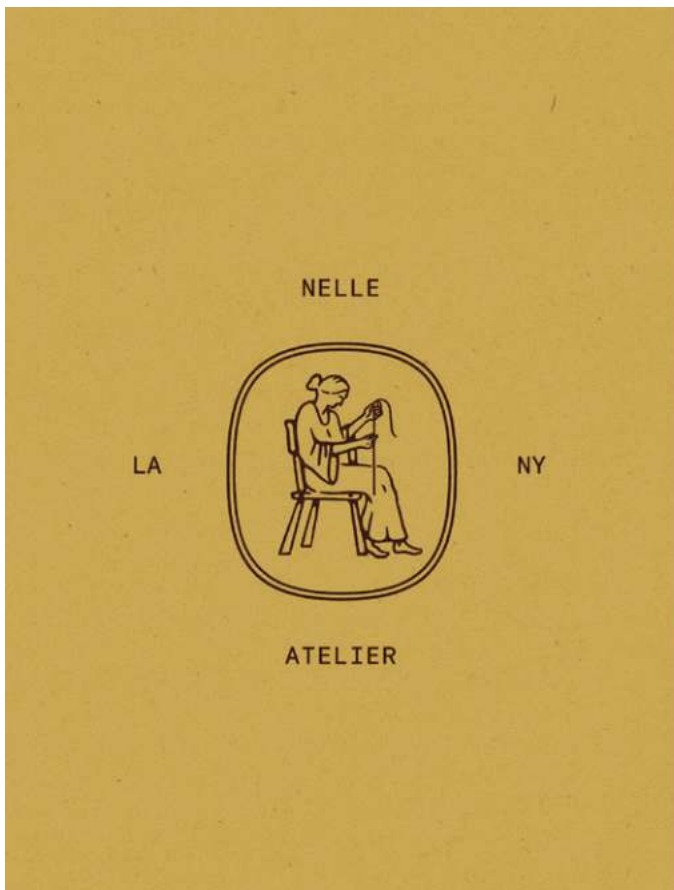




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## INTEGRATED BRANDING PROGRAMS

### 1 (series)

Will Ecke, designer

Jill Robertson/Jason Schulte, creative directors

Lisa Pemrick/Jill Robertson, writers

Ed Anderson, photographer

Olivia Donnelly/Dominique Mao, production artists

Ali Nimmo/Reva Parness, project managers

Left Coast Design/Office Jason Schulte Design (San

Francisco, CA)/S. B. Brady Design, design firms

Bacchus Management Group, client

"For Louie's Original, a San Francisco-based burger restaurant. Inspired by the quirkiness of traditional burger joints, we established a distinctive, playful personality that comes through in the 'Buns Have Never Had It Better' tagline, slightly wonky typography and the mascot known as 'Burger Guy.' His flag changes during Giants and Warriors seasons, for Pride Month, and other occasions. The vivid yellow palette makes a statement in the packaging and on the restaurant's cozy wood-paneled interiors."

### 2 (series)

Anna McCaleb/Tim Praetzel, designers

Chloé Horseman/Nick Simonite, photographers

Colin Harman, developer

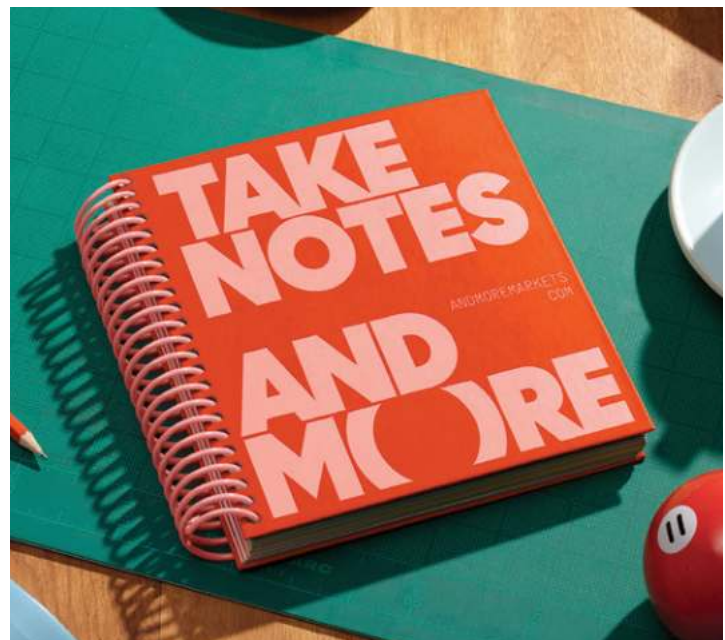
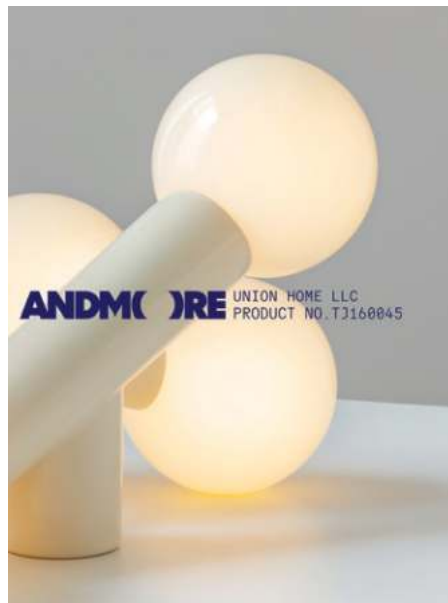
Stephanie Smith, project manager

Trackmeet (Austin, TX), design firm

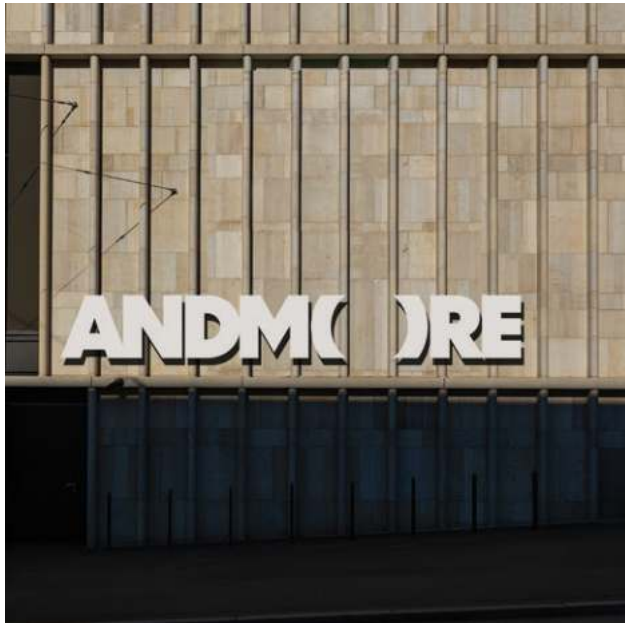
Madeleine Cohen, Nelle Atelier, client

"Nelle Atelier creates luxury denim for bodies under 5'4". The wordmark's baseline ligatures uniquely retain form in single-stitch embroidery and hand-woven labels. A stackable, truncated version of the mark elevates the product via details such as the signature leather patch and delicate pocket rivets, resulting in a visual system that feels as if it came straight out of an atelier."









## INTEGRATED BRANDING PROGRAMS

### 1 (series)

Nicole Cousins/Oliver Dell, designers  
 Kristina Bartošová/Dev Valladares, senior designers  
 Jade Kuzak, motion graphic designer  
 Farbod Kokabi, design director  
 Tom Elia/Leland Maschmeyer/Astrid Stavro, creative directors  
 Alex Athanasiou, production director  
 Bidnam Lee, strategist  
 Stalyn Almanzar, strategy director  
 Maggie Beckham/Oilang Maui, project directors  
 COLLINS (Brooklyn, NY), design firm  
 Andmore, client

“International Market Centers (IMC) is a wholesale home goods market network. To spearhead its transformation into a market leader for the future, we re-engineered its business model to evolve IMC into a true omnichannel retailer. Signaling the transformation to the market, we crowned IMC with a new name: Andmore. Then, we developed a visual identity and typographic approach.”



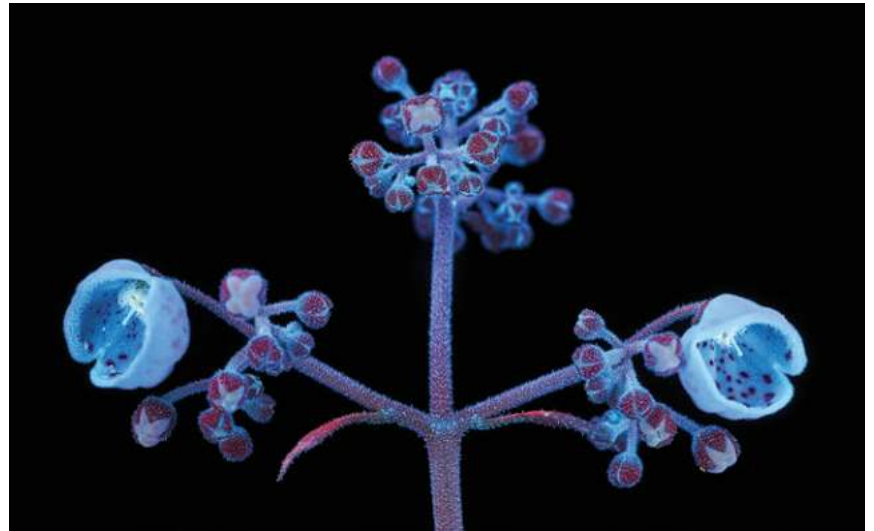
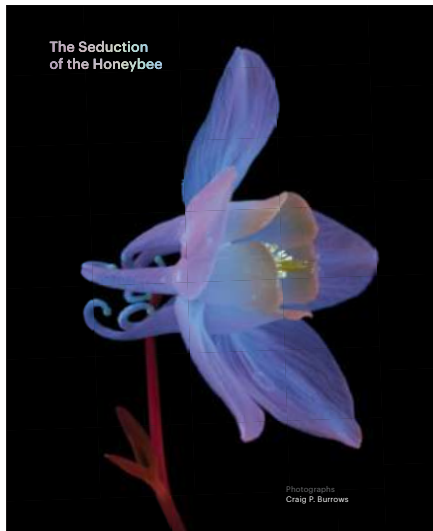
1 Carol de Luca/Jim Zimmer/Jessica Zimmer, designers  
Jessica Zimmer, creative director  
Minda Honey/Daniel van Dijk/Jessica Zimmer, writers  
Bunkhouse Hotels, editor  
James Lindsey, content coordinator  
Mitch Wiesen, illustrator  
Elsa Oldham, artist  
Zimmer-Design (Rockland, ME), design firm  
Bunkhouse Hotels/Mountain Shore Properties, clients

[illegible]

2 Cameron Gibb, design director  
Nick Worthington, creative director  
Ruth Hobday, editor in chief  
Craig P. Burrows, photographer  
Blackwell & Ruth (Auckland, New Zealand), design firm  
Manuka Health, client

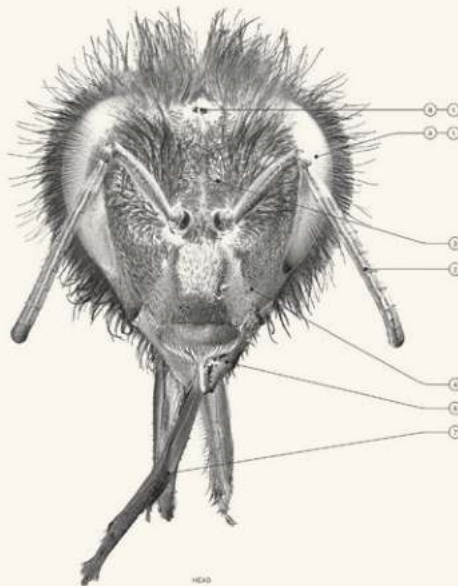
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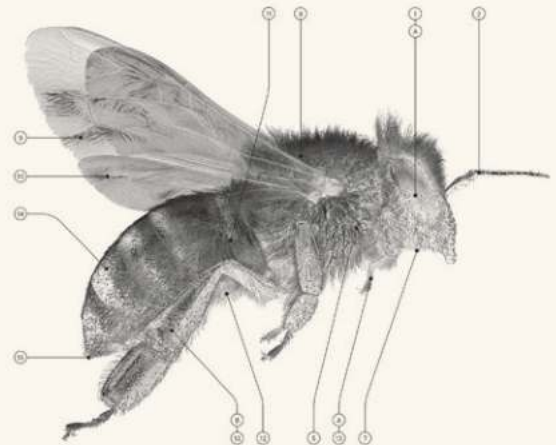
### The Anatomy of a Honeybee

Bees come in a variety of shapes, sizes and colours, but their anatomy consists of the same foundation of a hard outer shell called an exoskeleton, and three main body parts: a thorax, where the legs and wings are attached; an abdomen, where the stinger is found (although not all bees have a stinger); and a head, where the proboscis, eyes and antennae are attached. When it comes to the honeybee, there are certain body parts with unique functions which enable the creation of the bee products we know and love.

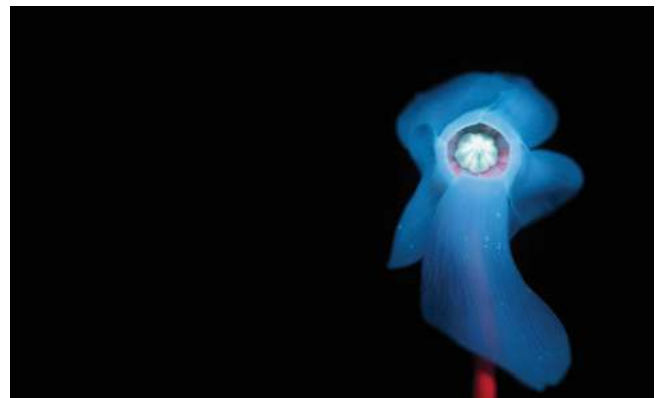
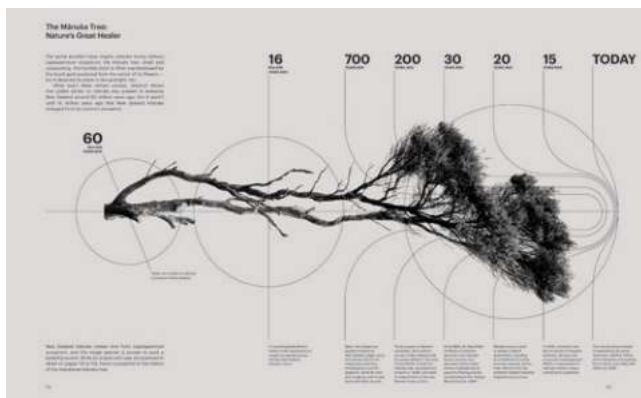


92

1. **Eyes:** Honeybees have five eyes: two compound eyes (1) used for seeing shapes, and three small eyes – called ocelli (2) – at the top of the head used for seeing light.
2. **Antennae:** The main functions of bee antennae include sensory perception, communication, navigation, and detection of chemical signals which help bees recognise friends and enemies for collection which will later be converted into honey. Antennae consist of a scape, a pedicel and flagellum. The flagellum is divided into segments of ten shorter segments, which in turn, is divided into three.
3. **Hypopharyngeal glands:** Hypopharygeal glands (3) are located in the head, just behind the mouthparts.
4. **Mandible gland:** Worker bees mandible glands produce a white substance called wax which is used for the construction of the honeycomb.
5. **Salivary gland:** Saliva produced by the salivary gland is mixed with wax to form the royal jelly.
6. **Mandibles:** Two movable jaws used for chewing pollen and wax for comb building. Once back at the hive, bees regurgitate nectar and pass it mouth-to-mouth to reduce its moisture content so it can be converted into honey. They also chew wax, and leaf and bark tissue together with saliva to produce propolis, a sticky substance that can be used to seal the hive and protect it from intruders.
7. **Proboscis:** A retractable mouthpart used for drinking nectar and honey.
8. **Thorax:** The thorax muscles power the bee's wings for flying and movement and help the bee to beat its wings up to 200 times per second.
9. **Forewings:** Honeybees would be too heavy to fly if their wings were folded back and forth. Instead, their wings fold out and move in a figure-eight pattern which is more powerful.
10. **Midwings:** Honeybees use all of their wings to fly. Honeybees have a hairy body which helps them to collect pollen from flowers. It reaches the dorsal midwings, which, when folded, will trap pollen on the body.
11. **Honey stomach:** As well as their regular stomach, honeybees have a second stomach called the crop, which is used to store nectar and honey. It is located in the middle of the thorax and is used to store nectar and honey for later use.
12. **Wax glands:** Worker bees have eight glands that secrete wax, which is used to build honeycomb cells and caps, or cappings. Worker bees use wax to seal the cells of the honeycomb after they have been filled with nectar.
13. **Legs:** Honeybees' legs are very powerful, with claws which allow them to grip onto rough surfaces such as tree trunks. But they also have a soft and padded foot which allows them to walk on smooth surfaces such as floors.
14. **Stinger:** The stinger is located at the end of the abdomen and is used to sting intruders. It is a sharp, barbed structure that can only be used once and is the only bee species to do other stinging. The queen stings, however, is smooth which means she can sting multiple times.
15. **Ovipositor (stinger):** The stinging apparatus of the honeybee is a modified ovipositor (stinger) which is used to lay eggs. It is located at the end of the abdomen and is used to lay eggs in the honeycomb cells.



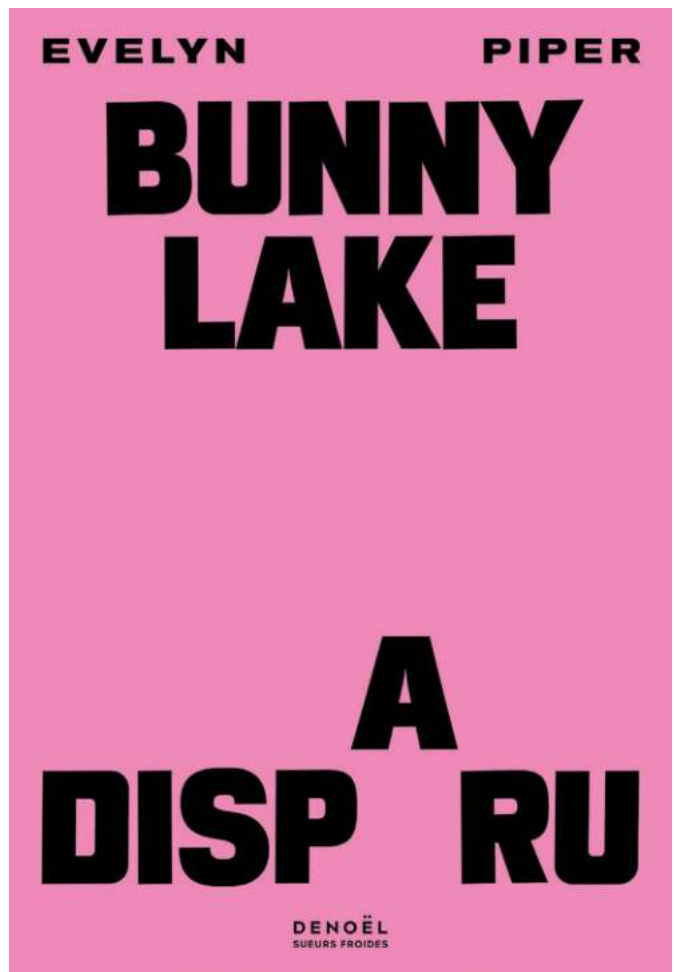
93



1



2







## BOOKS

### 1 (series)

Catherine Bouillon/Margot Brejon de Lavergnée/Benjamin L'Écuyer, designers  
David Roger, creative director  
Xavier Blais/Nicolas Quintal, executive creative directors  
Aaron Starkman, chief creative officer  
Margot Brejon de Lavergnée, illustrator  
Anita Abbasi, producer  
Pascal Routhier, strategist  
Friesen's, production service company  
Rethink (Toronto, Canada), ad agency  
Éditions du Boréal, client

"To celebrate publishing company Éditions du Boréal's 60th anniversary, we redesigned twelve of its essential titles. We went back to the authors' own writings to reveal the essence of each novel as they described it and created a common design language for the covers."

### 2 (series)

Raymond Lanctot, designer/art director  
Louis Gagnon/Daniel Robitaille, creative directors  
Paprika (Montréal, Canada), design firm  
Éditions DENOËL, client

"Publishing company Éditions DENOËL offers creative, dark literature to readers. For the *Sueurs Froides* book series covers, the challenge lay in the ability to use a single typeface throughout the series. We associated a color with each title to create surprising new typographic games evocative of the title and content of each book."



## BOOKS

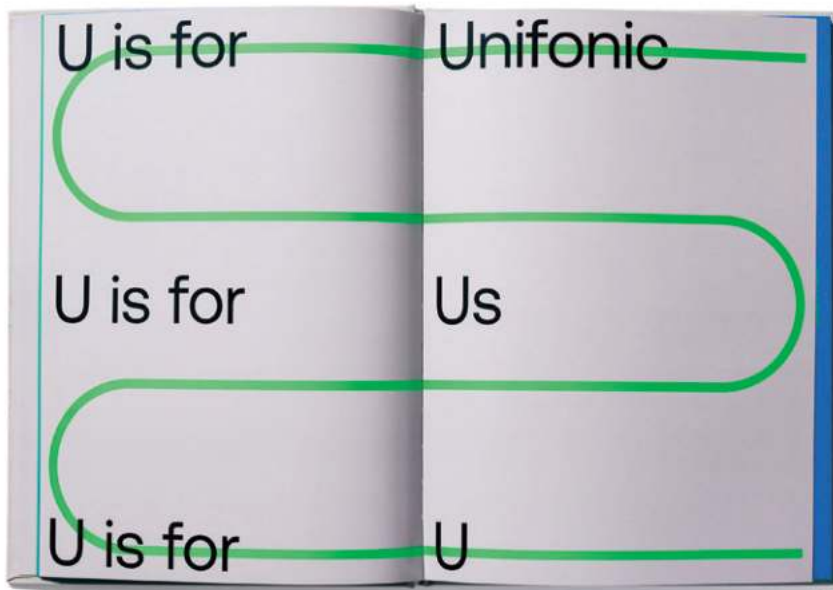
- 1 Timothy King/Peter Ladd, designers  
Don Cleland/Peter Ladd, creative directors  
Samantha Kohn/Ryan Leeson, writers  
Pendo (Vancouver, Canada), design firm  
Unifonic, client

*"The Story of u.* A fabric-bound hardcover book that tells the story of Middle East-based omnichannel communication platform Unifonic; celebrates its history, values and people; and reinforces the message that *you* are an integral part of the company." 68 pages, 9 × 12¼, 4-color plus 2 PMS, perfect bound, fabric covered box and book with green foil stamping, single and double open gatefolds throughout the book.



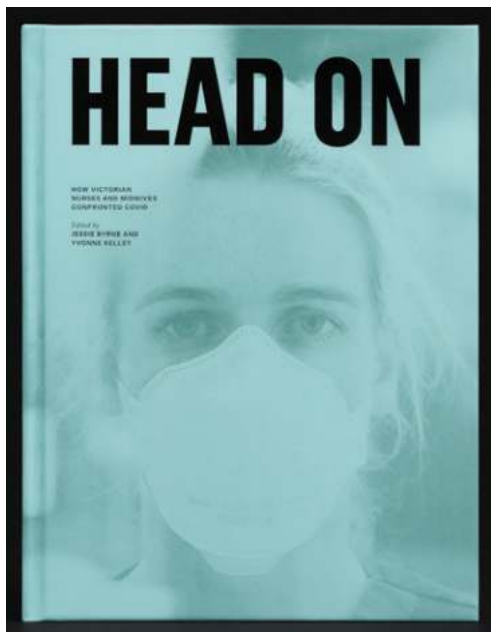
- 2 Fengkun Bai (Beijing, China), designer  
Shanghai Bund Art Center, client

*"Spanish artist Antoni Tàpies has pioneered the use of mixed media to create works. This book, written by Professor Zikang Zhang, divides Tàpies's work into three volumes in white, yellow and black tones."* 184 pages, 9½ × 9½, 4-color plus 1 PMS, silkscreen, loose pages in box, debossing, die cutting, hot stamping.













## BOOKS

- 1 Andie Frouztis, creative director  
Jessie Byrne/Yvonne Kelley, editors  
David Caird/Earl Carter/various, photographers  
Kerrie Smyk, production manager  
Multiple Studio (Cremorne, Australia), design firm  
Australian Nursing and Midwifery Federation  
(Victorian Branch), client

*"Head On: How Victorian Nurses and Midwives Confronted COVID"* features 76 stories of nurses' personal and professional fears, challenges, and triumphs. The design mirrors the narrative, which is both haunting and inspirational. It reflects real struggles, pain, loss and grief, revealing deep commitment to care and dedication in the face of overwhelming and devastating circumstances." 336 pages, 7½ × 10, casebound.

- 2 (series)  
Xu Tang, designer/creative director  
Chongqing Biejing Cultural Communication Co.  
(Chongqing, China), design firm  
Beijing Mugui Culture & Media Co., client

*"China's Four Great Classical Novels"*. This set preserves the ancient master writers' comments, so the design reexamines these classics from a bystander's perspective. Separable from left to right, the dual book boxes resemble a gate slightly ajar, revealing traditional paintings on the inner flap that present a rich, mysterious literary world. We crafted the boxes from colored paper, employing Pantone color printing and gold stamping techniques, while the inner flaps feature Pantone color and black printing."



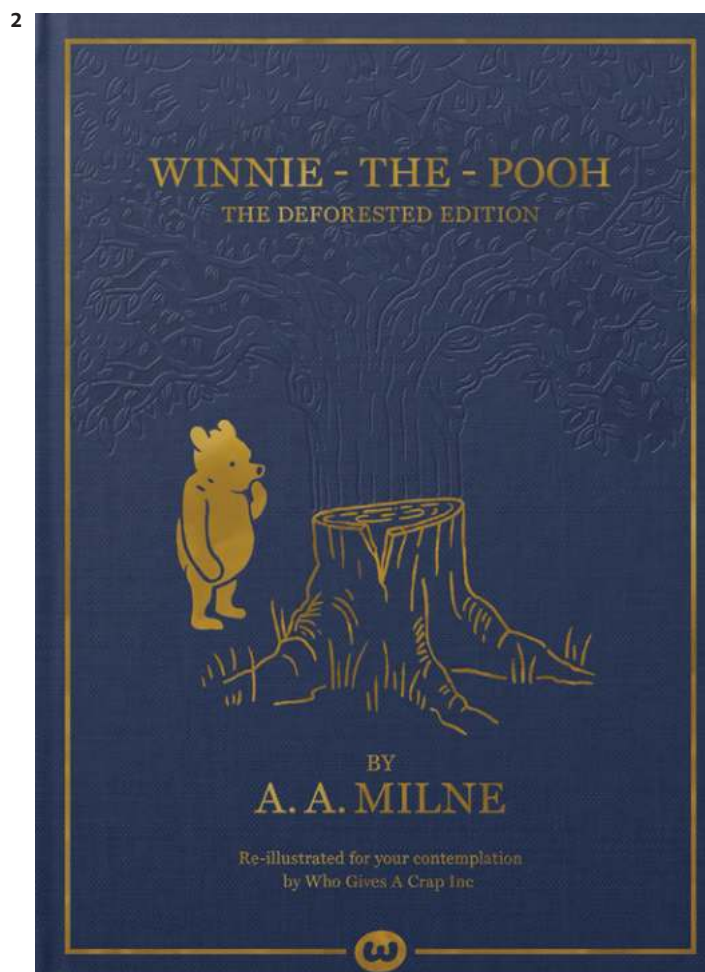
## BOOKS

- 1 Robert Williams, designer  
Andy Baron/Sarah Moffat, creative directors  
Turner Duckworth (London, United Kingdom), design firm  
Phaidon, client

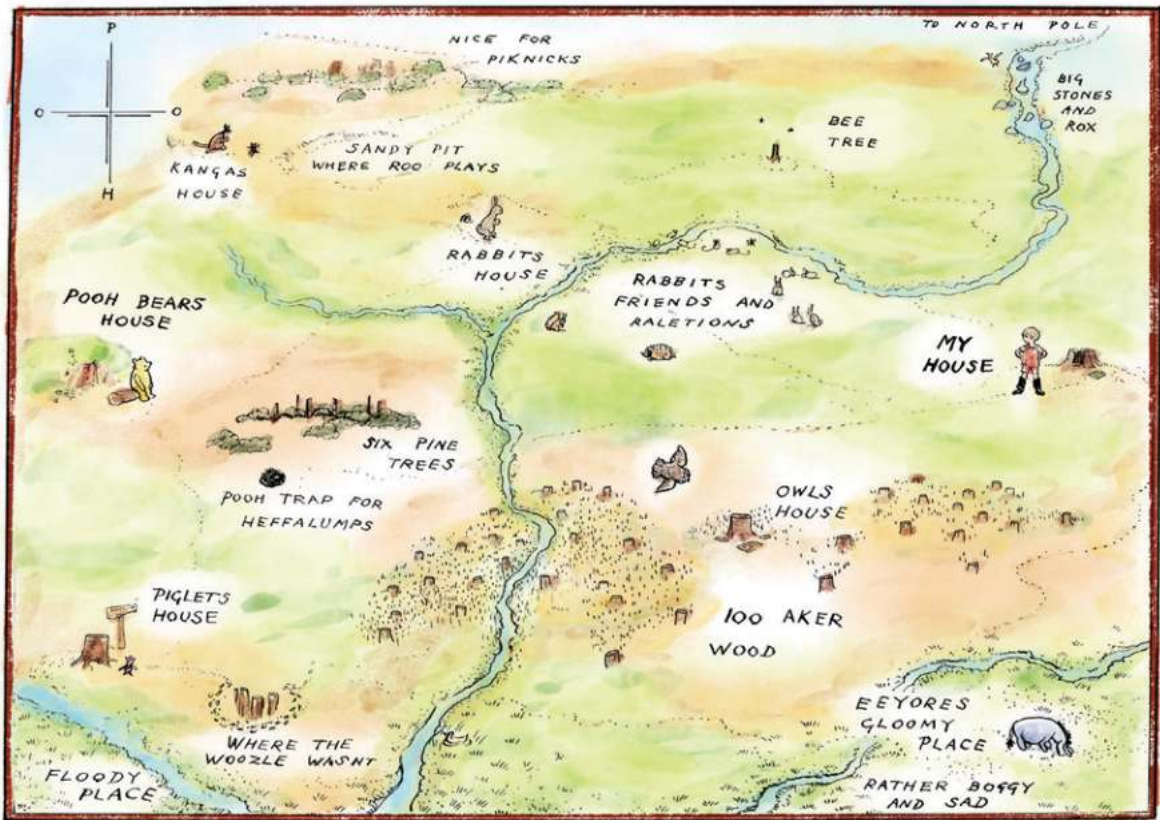
"Instinct plays an essential role in the world of brand design, enabling individuals and organizations to cultivate ideas and take risks that may not have been considered through logic alone. *I love it. What is it?* by Gyles Lingwood and design firm Turner Duckworth presents an anthology of messages, thinkpieces and visuals from successful people around the globe, investing themes of courage, passion, conviction and heart-over-head decisions when creating and leading some of the best-known brands."

- 2 Paper Chase Press/ТБWA\Eleven/ТБWA\Melbourne, design firms  
Who Gives A Crap (Los Angeles, CA), client

"*Winnie-the-Pooh: The Deforested Edition* features the original story by A. A. Milne unchanged but with reimagined illustrations that represent the consequences of traditional toilet paper production on forests." 103 pages; 5 $\frac{1}{8}$  × 8 $\frac{1}{4}$ ; NKS Indigo 4-color process; PUR and case bind on left 8 $\frac{1}{4}$ " side with Arlington linen 64260 Navy Blue cover, head and tail bands; blind deboss on front cover; gold foil stamp on front cover, spine and back cover.







DRAWN BY ME AND MR SHEPARD HELP

### CHAPTER THREE

IN WHICH POOH AND  
PIGLET GO HUNTING AND NEARLY  
CATCH A WOZZLE

The Piglet lived in a very grand house in the middle of a bush tree, and the house was in the middle of the forest, and the Piglet lived in the middle of the forest. Near to his house was a piece of broken board which had "TRESPASSERS W" on it. When Christopher Robin asked the Piglet what it meant, he said it was his grandfather's name, and had been in the family for a long time.

Christopher Robin said you couldn't be called Tresspassers W, and Piglet said yes, you could, because his grandfather was, and it was there for Tresspassers W, which was short of Tresspassers Williams. And his grandfather had had two names in case he lost one — Tresspassers after an uncle, and Williams after Tresspassers.

"I've got two names," said Christopher Robin carefully.

"Well, then you are, that person is," said Piglet.

One fine winter's day when Piglet was breaking away the snow in front of his house, he happened to look up, and there was Winnie-the-Pooh. Pooh was walking round and round in a circle, thinking of something else, and when Piglet called to him, he just went on walking.

"Hallo!" said Piglet, "what are you doing?"

"Hunting," said Pooh.

"Hunting what?"

"Hunting something," said Winnie-the-Pooh very mysteriously.

"Hunting what?" said Piglet, coming closer.

"That's just what I ask myself. I ask myself, 'What?'"



and we all know what it was, and it's his party, because of what he did, and I've got a present for him and here it is." Then he left about a little and whispered, "Where is it?"

While he was looking, Eeyore coughed in an impressive way and began to speak.

"Friends," he said, "including ourselves, it is a great pleasure, or perhaps I had better say it has been a pleasure so far, to see you at my party. What I did was nothing. Any of you — except Rabbit and Owl and Kangaroo — would have done the same. Oh, and Pooh. My remarks do not, of course, apply to Piglet and Eeyore, because they are too small. Any of you would have done the same. But it just happened to be like this. It was very, I need hardly say, with an idea

of getting what Christopher Robin is looking for now" — and he put his finger to his mouth and said in a loud whisper "Try under the table!" — "What I did when I did — yes — yes — because I feel that we should all do what we can to help. I feel that we should all —"

"H — he!" said Eeyore accidentally. "Too, dear!" said Kangaroo reproachfully.

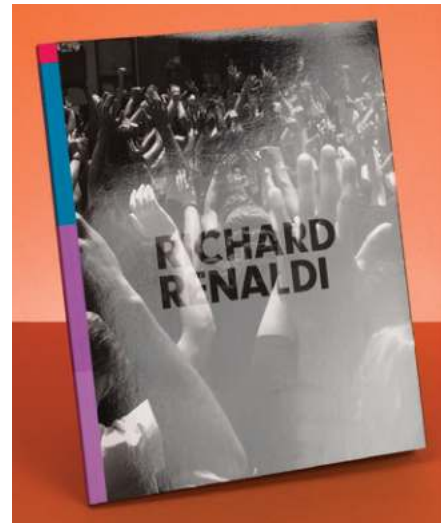
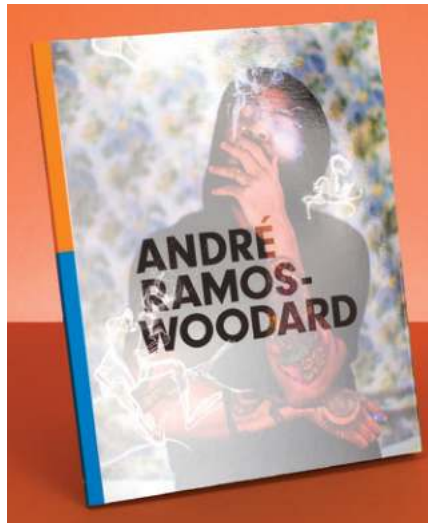
"Was it me?" asked Pooh, a little surprised.

"What's Eeyore talking about?" Piglet whispered to Pooh.

"I don't know," said Pooh rather dubiously.

"I thought this was your party."









## BOOKS

### 1 (series)

Caleb Cain Marcus, creative director

Melissa Allen/Peter Baker/Tracy Dong/Tom Griggs/Oji Haynes/Yoav

Horesh/Melody Melamed/André Ramos-Woodward/Richard Renaldi/

Marshall Scheuttle, photographers

Luminosity Lab (Brooklyn, NY), design firm

Kris Graves Projects, publisher

"The *Lost IV* box set comprises ten books showcasing the works of photographic artists exploring themes like gender, class, racism and contemporary culture. Each project delves into the evolving American terrain and the concept of individual empowerment. We designed color blocks for the back covers that, when combined in the correct order, spell the word *lost*. The front cover titles become more or less readable based on lighting conditions."

### 2 Marie-Joëlle Lemire/Maxime Rheault, designers

Maxime Rheault, creative director

Criterion (Québec City, Canada), design firm

Odette Théberge, client

"*Les rendez-vous manqués* ('The Missed Appointments') presents a compilation of rejected projects from more than 40 years in artist Odette Théberge's career." 334 pages, 4 × 6, 1-color, perfect bound.



## BOOKS

- 1 Anna Jordan (Pittsford, NY), designer  
Kaija Straumanis, art director  
Open Letter Books, client

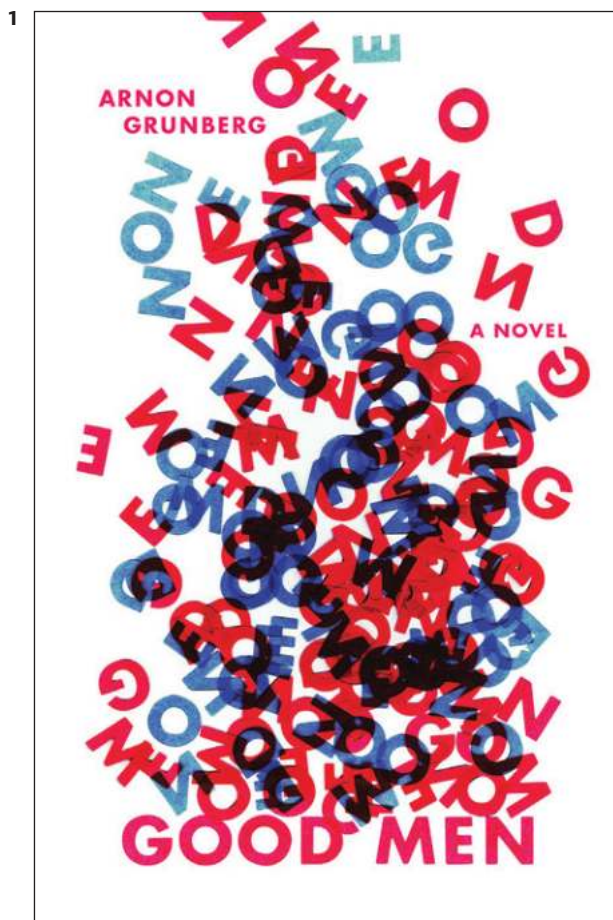
"This tragic novel, *Good Men* by Arnon Grunberg, charts the downfall of a firefighter doing his best to be a good father, husband, lover and colleague—only to fail on all fronts. I arranged cut paper letters in a way reminiscent of a fire, as if the title *Good Men* is going up in flames, to represent the narrative blazing into entropic chaos."

- 2 David Drummond, designer  
Michele Wetherbee, art director  
Salamander Hill Design (Elgin, Canada), design firm  
Stanford University Press, client

"*Styles of Seriousness*. Being a human means having to take one's style of being seriously. The author and Stanford University Press suggested a military image for the cover that was playfully serious. The book references George Orwell's remark that the kind of military display typified in the goose step 'is only possible in countries where the common people dare not laugh at the army.'"

- 3 Cheryln Quan Read, art director  
Xavier Gallego, creative director  
Marian Halls/Chanthul Fadul Otto, writers  
Mattie Naythons, producer  
Hey Studio, design firm  
MycoWorks (Emeryville, CA), creative direction/client

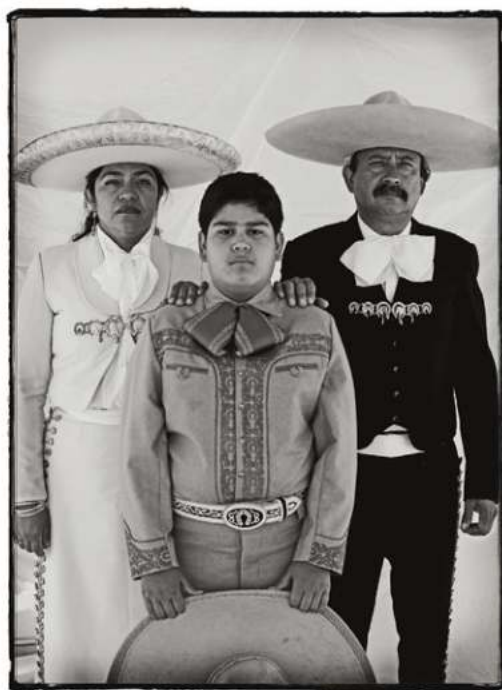
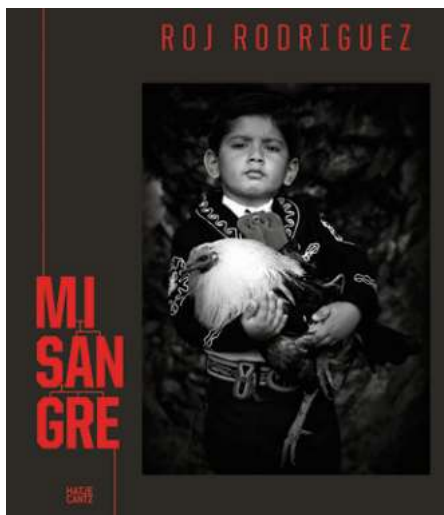
"*The REISHI Book*, a four-pound work of mesmerizing 3-D design that offers a rare view into our biotechnology company MycoWorks. We paired it with samples of REISHI—our premium biomaterial grown from mycelium. Hand sewn by expert artisans with a debossed cover, the book celebrates readers' first encounter with REISHI." 86 pages, 8 × 15¼, 4-color on pages, 1-color silkscreen on chapter covers and envelopes, main cover letterpressed in one color, hand-stitched binding.





3





“THERE  
IS  
STILL  
BEAUTY,  
STRENGTH,  
AND  
PASSION  
IN THE  
WORLD”

BY DELIA ROSA HUERTA

The images in the “Mi Sangre” series, taken by Rosendo Hernández Rodríguez, have a timeless quality and an enduring sense of humanity.

These images remind me of the people I met during my life. I’m reminded of my family and the single farmworker men that were fed and housed at my mother’s table, for them their own families. I’m reminded of my students’ responses to learn, in spite of their hunger and poverty. I’m reminded of the courageous and passionate workers, supporters, and everyday people fighting for better living and working conditions for themselves and their families.

When I started organizing in the 1980s, fighting to get representation and protections for farmworkers and women seemed like an insurmountable challenge but each small victory has led to great change over time. Many small wins over the years have advanced La Causa for workers, for immigrants, for women, for the poor. Yet, we have more work to do to create a just society for all.

These images give me hope that although life may sometimes seem full of division and lack of empathy, there is still beauty, strength, and passion in the world. I have always believed that we are all responsible for working every day to make the world a better place. Together, we can achieve the true promise of this country: a democracy for the people by the people.

Whether you recognize your own family, heritage, and people in the images in this collection or whether you view them with the curiosity of an outsider, I invite you to imagine the stories behind the pictures. The stories that humanity are the stories that unite and help us find the common ground that movements are built from. Common ground is what we desperately need today.

I invite you to find inspiration in living a life of service, to show us the power of collaboration and community, and to work together side by side in support of the movement for social justice, respect, and equity.





## BOOKS

- 1 Mimi Boneta, art director  
 Alex Garcia/Fernando Osuna, creative directors  
 Gabriel Flores, writer  
 Roj Rodriguez, photographer  
 Lopez Negrete (Houston, TX), design firm  
 Hatje Cantz, client

"Driven by evocative images, *Mi Sangre* ('My Blood') by photographer Roj Rodriguez explores Mexican culture and iconography through a sensory experience that includes words, imagery and music." 192 pages, 10½ × 11¼, 2-color, hardcover case-bound binding, 170 GSM Condat matt Péricord.



SANGRE  
 DEL  
 POLVO  
 AL  
 POLVO,  
 DE  
 TIERRA  
 SE  
 VUELVE  
 MAR

## ENVIRONMENTAL GRAPHICS

### 1 (series)

ITAL/C (Los Angeles, CA), design firm  
Warby Parker, client

"Founded in 2010, eyeglass brand Warby Parker began with a very simple idea: to bring stylish, affordable glasses and sunglasses to everyone in an accessible manner. It has also done a beautiful job of bringing an artful approach to all its retail locations. Our cofounder Rob Thompson was commissioned to create illustrations that were applied to 21 panels, a column mural and a tote bag for Warby Parker's latest opening in Florida."

### 2 (series)

Nancy Hu/Sarah Jane Souther, designers  
Casey Walter, lead designer  
Peter Zweifel, design director  
Michael Femia, creative director  
TED Brand Creative, design team  
Elizabeth Zeeuw, director of photography  
Allecia Verheire, production  
Haydex Li, production designer  
Casie Jensen, production manager  
Multigraphics/Signboom, production service companies  
Diana Pietrzak, project manager  
TED (New York, NY), client

"TED's flagship conference is an inspiring and immersive week-long experience. 2024's theme was 'the brave and the brilliant,' and TED's Brand Creative team created an identity and environmental design to bring it to life. We combined custom lettering and illustration done in-house with typography and a thoughtful use of color to propel attendees on their journey. Big moments matched the scale of the impressive venue, and small details rewarded exploration and curiosity."





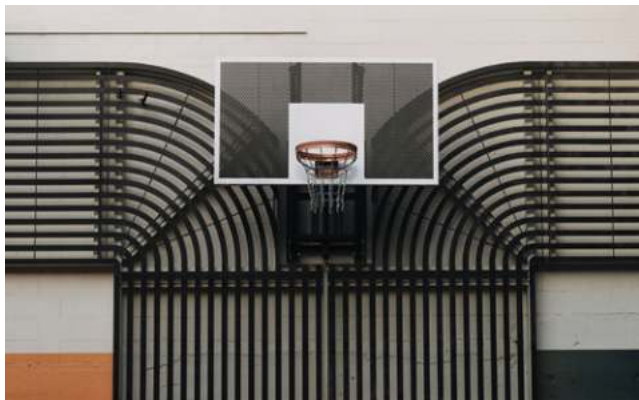








2



## ENVIRONMENTAL GRAPHICS

### 1 (series)

Kenny Garrett/Neve Harrison/Kiaya Jones/Taylor Li/Catie Procyk/Jennifer Santana, design

Clinton Carlson, creative director

Greg Bond/Katie Walden, researchers

Thomas "Detour" Evans, artist

Mike Hebbeler/Matthew Insley/Sean Kennedy, producers

Kevin Buccellato, architect

Clinton Carlson Design (South Bend, IN)/University of Notre Dame, design firms

South Bend Venues Parks & Arts, client

"Based in South Bend, Indiana, Foundry Field Public Murals and Workshops is a testament to the power of collaboration, bringing together an adult recreational baseball league, a local neighborhood association, students from the Boys & Girls Club and from Riley High School, the Civil Rights Heritage Center, the parks department, and the University of Notre Dame. United by a common goal, this diverse group works together to honor underrepresented teams and narratives through public art, community-based design workshops and baseball programming."

### 2 (series)

Zane Kaiser, designer

Bryce Harrison/Shayne Hart/Judson Lee, creative directors

Ecological Design Group, architect

Elizabeth Stripling, project manager

Love and Rockets (Fayetteville, AR), design firm

Tyson Family Foundation, client

"ArtCourt was commissioned to reimagine and adapt a blighted property in Fayetteville, Arkansas's cultural corridor for reuse as an immersive, highly experiential community space that would enliven the streetscape and invite play of all kinds. The design intent was forthrightly expressive, adorned and unabashedly decorative. It was never an exercise in minimalism or too much restraint. Our aim was to intervene with something playful, beautiful and surprising."

## MOTION GRAPHICS

- 1 Stephen Gifford/Christopher Lee, art directors  
Joe Buchwald, Adobe, executive creative director  
Christopher Lee/Jon Mayes/Rory McLean, designers  
Rick Sebeck, technology director  
Michael Batista/Alan Kichl/Christopher Lee/Jon Mayes/Rory McLean/  
Alex Trimpe, animators  
Adam Elder, online editor  
Stephen Gifford, director/editor  
Tetiana Kalina/Rory McLean/Damir Morpurgo, 3-D artists  
Nicole Williams, Adobe, executive producer  
PIX Productions, production company  
Pretty Damn Sweet (Philadelphia, PA), animation company/design firm  
Adobe, client

“Beyond the Bounding Box” 1:40

“We had the honor of creating an animated opening film for Adobe MAX, an event run by the world’s leading creative software company Adobe. With the digital process taking the spotlight as its core visual language, this film is a love letter to the craft—made by artists for artists—that showcases a variety of disciplines from hand-drawn illustrations to rich 3-D environments to whimsical 2-D animation and some fun character designs, all paying homage to the creative power of Adobe’s tools in our central design story. The motion of the film feels like you’re watching the work’s creation live on screen.”

- 2 Julie Pereira, art director/illustrator/ animator  
Emmanuelle Michel/Jonathan Walter, writers  
Jonathan Walter, voice talent  
Agence France-Presse (Paris, France), client

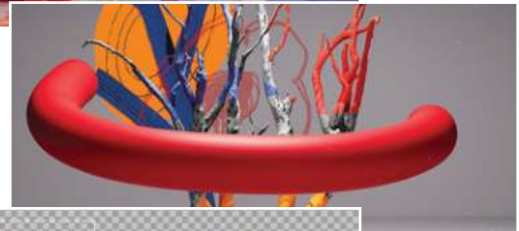
“Indian Elections” :92

“The legislative elections in India are a monumental event involving 970 million eligible voters, or one Indian citizen in eight. To explain the elections’ process, we opted for a minimalistic approach, referencing the ink of the printed ballots and the dark mark on voters’ fingers. Delicate graphic frames provide a discreet reminder of the complex engineering necessary for these elections of exceptional scale, while the characters’ movement embodies abstract and political concepts.”

- 3 Cristóbal Bilbao/Sergio López/Pedro Prado/Ulisses Razaboni/Chucky Rivero, creative directors  
Brent Anderson, global chief creative officer  
Christian Balzano/Lucas Lourenço, motion graphic designers  
James Taylor, design director  
TBWA\Media Arts Lab (Los Angeles, CA), ad agency  
Apple, client

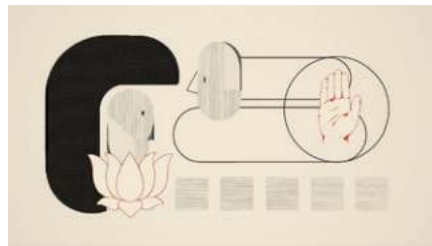
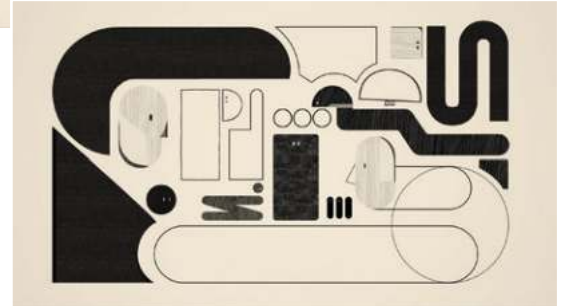
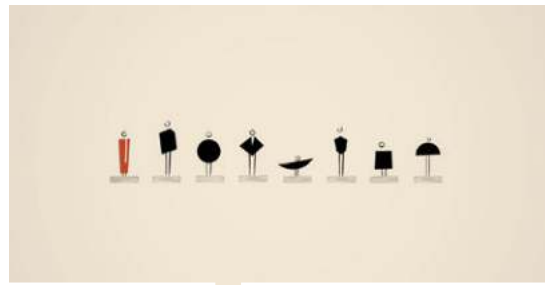
“Huracán Ramírez vs. La Piñata Enchilada” :93

“Apple’s short film ‘Huracán Ramírez vs. La Piñata Enchilada’ injects fresh vitality into the unique Mexican luchador film genre, skillfully captured through the lens of the iPhone 14 Pro and heralding the return of legendary superhero Huracán Ramírez. Tailored for this grand cinematic venture, the film embraces a bespoke typography that reverently nods to the lively Mexican tradition of spice. The intricately hand-animated typography springs to life through a meticulous process, choreographing a distinctive dance that fervently encapsulates the uniqueness of each word.”

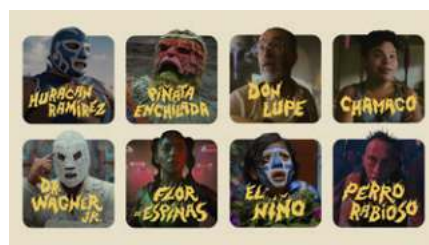




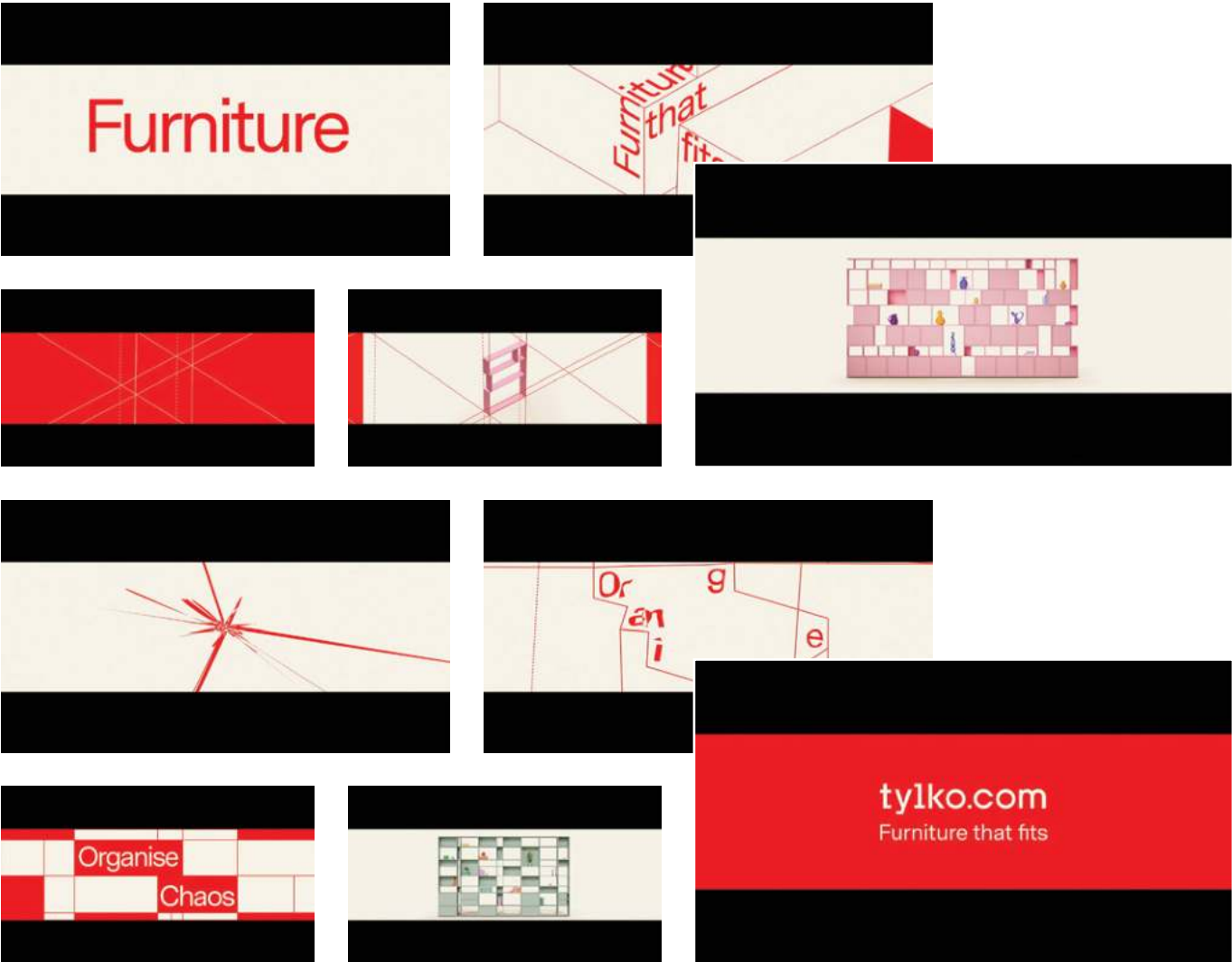
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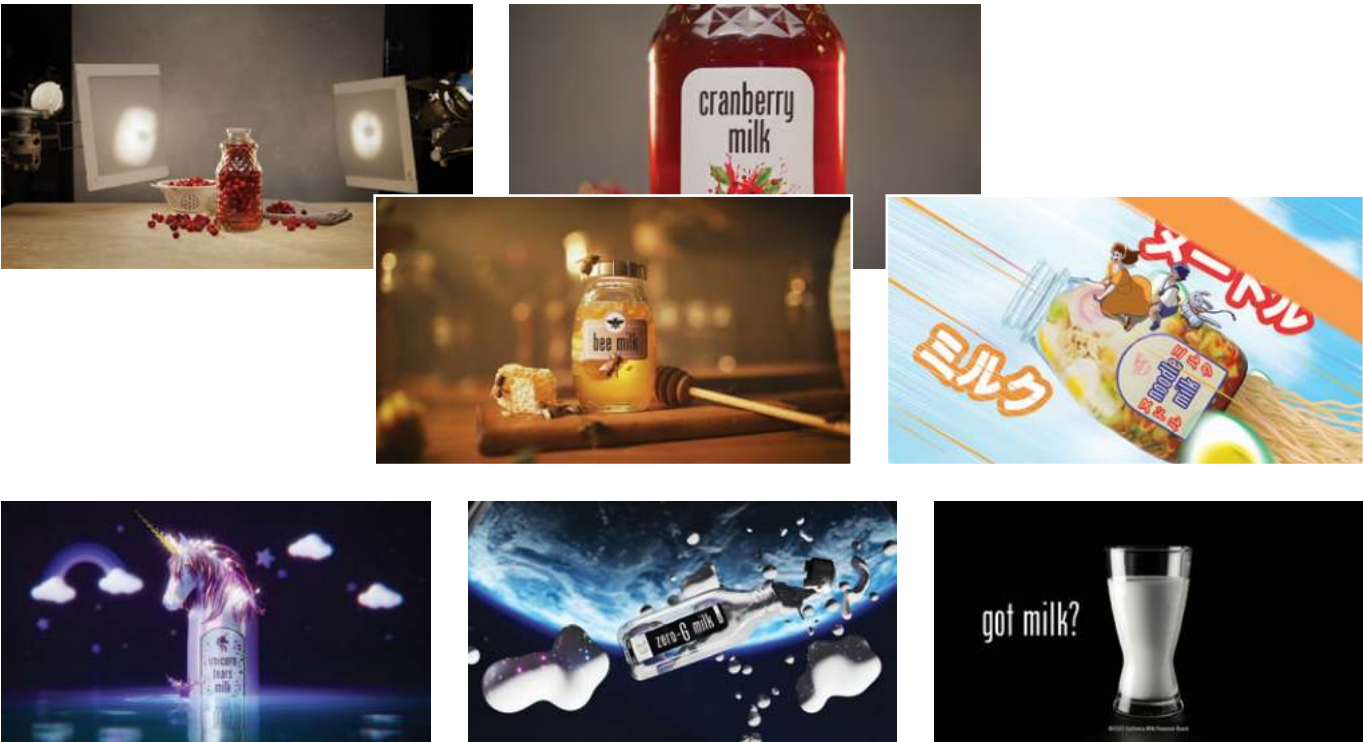
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1



2







## MOTION GRAPHICS

### 1 (series)

Studio Dumbar/DEPT® (Rotterdam, The Netherlands), art direction  
Grey, ad agency  
Tylko, client

"Tylko: Furniture That Fits. For People That Don't." :10, :10

"Ambitious and revolutionary furniture design company Tylko offers quality, sustainable, customizable products that can be configured to the millimeter—a perfect fit for a creative audience that doesn't want to conform. Grey and Studio Dumbar/DEPT® established a completely new design world that embodies the essence of the Tylko brand. The design comes to life through dynamic typography, effectively displaying the adaptable and user-friendly building system defined by the furniture company."

### 2 Chris Armstrong, art director

Cristián Costa, GALLEGOS United/David Fisher, Laundry, creative directors

Pepe Aguilar, GALLEGOS United/PJ Richardson, Laundry, executive creative directors

Cody Courmier/Chris Murray, design

Shuyun Xiao, illustrator

Harshitha Suresh, storyboard artist

Micah Fitzgerald/Shuyun Xiao, animators

Jon Lorenz, compositor

Tony Liu, director

Wei Chung/Sam Cividanis/Jon Lorenz, 3-D artists

Marc Van Osdale, colorist

Justin Freedman, editor

K. S. Rhoads, music composer

Daniel Willy, sound engineer

Jon Rothstein/Nick Scandura, production coordinators

Mihta Garan, associate producer

Susie Kim, producer

Anthony Baldino/Ryan Lacen, line producers

Dean Marchand, senior producer

Ryan Fitch, music producer

Ilene Kramer, Oak Leaf Productions/Matthew Primm/James

Swiebert, Laundry, executive producers

Dave Garcia, post-production supervisor

Rob Romero, post-production producer

Pip Malone, head of production

Laundry (Los Angeles, CA), production company

Songs for Film & T.V., music company

Oak Leaf Productions, agency

GALLEGOS United, ad agency

California Milk Processor Board, client

"Got Milk? Everyone Wants To Be Milk." :45

"How do you take an iconic, decades-long campaign like Got Milk? and show the audience something fun and new? We partnered with GALLEGOS United to help answer this very question with an amazing design and animation team for a truly every-trick-in-the-book project."

### 3 Nick Ciffone/Colin Snow/Rhodney Viray, creative directors

Brent Anderson, global chief creative officer

Jackie Rodriguez/Aiqi Zhang, designers

Aaron Skipper/James Taylor, design directors

Pedro Silveira, motion graphics

TBWA\Media Arts Lab (Los Angeles, CA), ad agency

Apple, client

"Fuzzy Feeling" :81

"Designed for Apple's holiday short film 'Fuzzy Feelings,' the Fuzzy Alphabets represent a unique typographic voice, drawing inspiration from Apple's established typefaces but reimagined to embody an intentionally imperfect, whimsical character. To bring a tangible layer of authenticity to the film, each letter was handcrafted from real felt. The typography mirrors the film's narrative, which intertwines two distinct worlds into a single story."

## MISCELLANEOUS

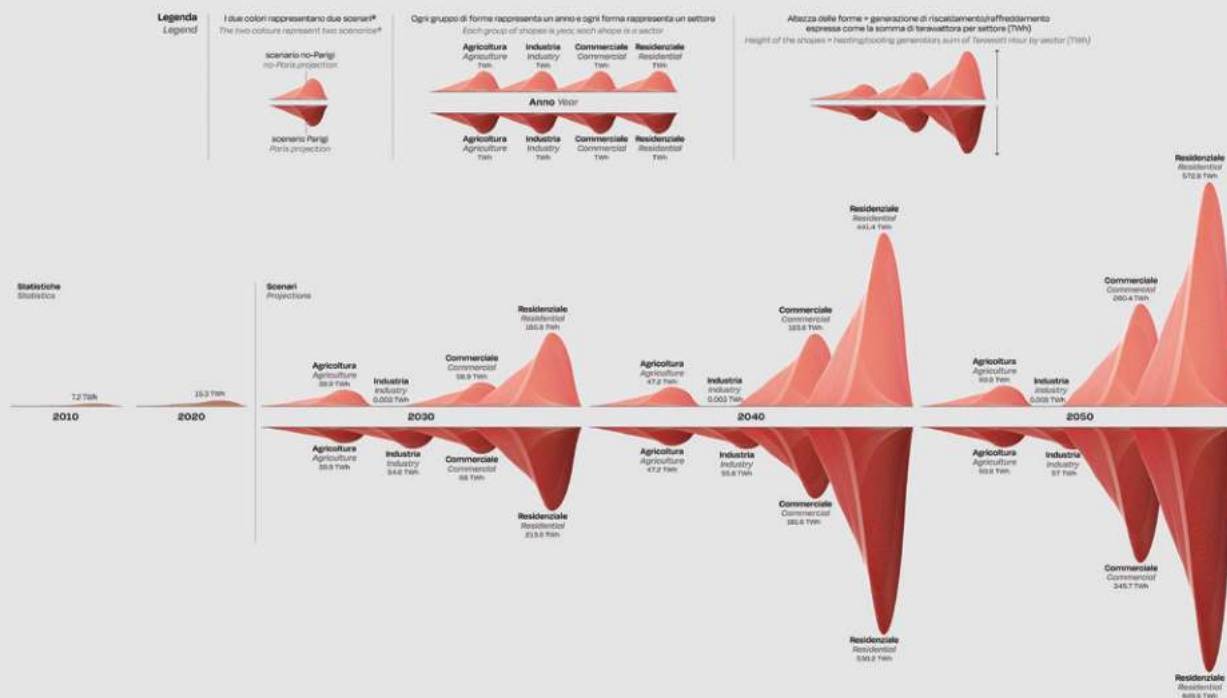
1 (series)

Federica Fragapane (Vercelli, Italy), designer  
Luca Locatelli/Elisa Medde, Gallerie d'Italia, clients

“Data visualizations for the exhibition *Luca Locatelli: The Circle* curated by Elisa Medde. Five printed visualizations and an interactive screen developed by Paolo Corti convey the multidimensionality of the data presented, covering the topics of climate change and sustainability while also incorporating the aesthetic component of an integral part of the communication process—an invitation to explore information within an art museum’s context.”



## Proiezioni relative alla produzione di calore geotermico in Europa *Projections for geothermal heat production in Europe*



\* Il grafico mostra le proiezioni a lungo termine del potenziale dell'energia geotermica come fonte di servizi di riscaldamento in diversi settori economici, in base a due scenari distinti: lo scenario no-Paris ipotizza un mondo in cui si presta poca attenzione agli obiettivi dell'Accordo di Parigi, mentre nello scenario Paris tutti i Paesi mettono in atto riprose politiche di controllo del clima per mantenere l'aumento della temperatura globale al di sotto dei 2°C, il che comporta un sistema energetico a zero emissioni nella nazione europea.

I dati presentati sono stati prodotti utilizzando il modello TSM-ECN, sviluppato e gestito presso il TNO, l'Istituto olandese per la ricerca scientifica applicata. TSM-ECN è uno strumento che può simulare possibili sviluppi futuri del sistema energetico in varie regioni del mondo, considerando tutti i settori di offerta e domanda energetica in scenari specifici. I risultati devono essere interpretati come possibili realizzazioni, piuttosto che previsioni, del futuro sistema energetico sulla base di un insieme di presupposti politici.

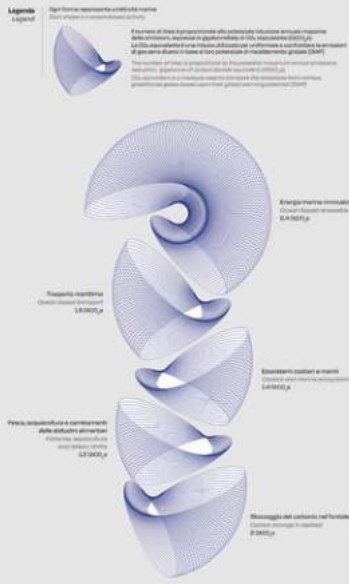
\* The figure shows long-term projections of the potential for supplying geothermal energy as a source of heating services in various economic sectors, under two distinct scenarios: the no-Paris scenario assumes a world in which little attention is given to the objectives of the Paris Agreement, while in the Paris scenario all countries put in place strict climate control policy to keep global warming under 2°C, which entails a net zero-emissions energy system in the European Union.

The presented data have been produced using the TSM-ECN model, developed and operated at TNO, the Dutch institute for applied scientific research. TSM-ECN is a tool that can simulate possible future developments of the energy system in various world regions, considering all energy supply and demand sectors, in specific scenarios. The results of this model should be interpreted as potential realizations, rather than predictions, of the future energy system under a set of policy assumptions.

Fonte: source: F. Dale Langa, L. Rospalai, J. Limberger, J.-G. van Wees and S. van der Zwaan, "Scenarios for geothermal energy deployment in Europe", Energy 206 (2020), with permission from the authors. Consultato a luglio 2023 consulted July 2023

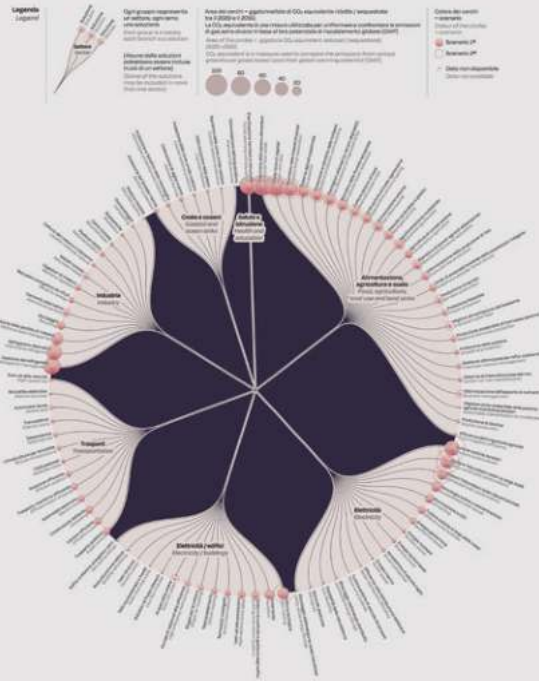


Il potenziale di mitigazione derivante dalle attività marine:  
riduzioni potenziali annuali delle emissioni di gas serra entro il 2050



<p>La <b>responsabilità morale</b> è risultata del resto sempre <b>discreta</b> secondo la <b>dimensione culturale</b> (come per esempio, la <b>responsabilità morale</b> è più alta in <b>paesi a cultura collettivista</b> rispetto a paesi a cultura individualista), <b>religiosa</b> (come per esempio, la <b>responsabilità morale</b> è più alta in paesi a cultura cattolica rispetto a paesi a cultura protestante), <b>politica</b> (come per esempio, la <b>responsabilità morale</b> è più alta in paesi a cultura democratica rispetto a paesi a cultura autoritaria).</p> <p>La <b>responsabilità morale</b> include l'<b>impegno morale</b> e il <b>giudizio morale</b>.</p> <p>La <b>responsabilità morale</b> è influenzata da <b>fattori individuali</b> (come per esempio, <b>la personalità</b>, <b>l'età</b>, <b>l'educazione</b>, <b>l'esperienza</b>), <b>organizzativi</b> (come per esempio, <b>la cultura organizzativa</b>, <b>la struttura organizzativa</b>), <b>sociali</b> (come per esempio, <b>la cultura nazionale</b>, <b>la cultura regionale</b>, <b>la cultura locale</b>), <b>economici</b> (come per esempio, <b>la situazione economica</b>, <b>la situazione finanziaria</b>).</p> <p>La <b>responsabilità morale</b> è influenzata da <b>fattori individuali</b> (come per esempio, <b>la personalità</b>, <b>l'età</b>, <b>l'educazione</b>, <b>l'esperienza</b>), <b>organizzativi</b> (come per esempio, <b>la cultura organizzativa</b>, <b>la struttura organizzativa</b>), <b>sociali</b> (come per esempio, <b>la cultura nazionale</b>, <b>la cultura regionale</b>, <b>la cultura locale</b>), <b>economici</b> (come per esempio, <b>la situazione economica</b>, <b>la situazione finanziaria</b>).</p>	<p>La <b>responsabilità morale</b> è risultata del resto sempre <b>discreta</b> secondo la <b>dimensione culturale</b> (come per esempio, la <b>responsabilità morale</b> è più alta in <b>paesi a cultura collettivista</b> rispetto a paesi a cultura individualista), <b>religiosa</b> (come per esempio, la <b>responsabilità morale</b> è più alta in paesi a cultura cattolica rispetto a paesi a cultura protestante), <b>politica</b> (come per esempio, la <b>responsabilità morale</b> è più alta in paesi a cultura democratica rispetto a paesi a cultura autoritaria).</p> <p>La <b>responsabilità morale</b> include l'<b>impegno morale</b> e il <b>giudizio morale</b>.</p> <p>La <b>responsabilità morale</b> è influenzata da <b>fattori individuali</b> (come per esempio, <b>la personalità</b>, <b>l'età</b>, <b>l'educazione</b>, <b>l'esperienza</b>), <b>organizzativi</b> (come per esempio, <b>la cultura organizzativa</b>, <b>la struttura organizzativa</b>), <b>sociali</b> (come per esempio, <b>la cultura nazionale</b>, <b>la cultura regionale</b>, <b>la cultura locale</b>), <b>economici</b> (come per esempio, <b>la situazione economica</b>, <b>la situazione finanziaria</b>).</p> <p>La <b>responsabilità morale</b> è influenzata da <b>fattori individuali</b> (come per esempio, <b>la personalità</b>, <b>l'età</b>, <b>l'educazione</b>, <b>l'esperienza</b>), <b>organizzativi</b> (come per esempio, <b>la cultura organizzativa</b>, <b>la struttura organizzativa</b>), <b>sociali</b> (come per esempio, <b>la cultura nazionale</b>, <b>la cultura regionale</b>, <b>la cultura locale</b>), <b>economici</b> (come per esempio, <b>la situazione economica</b>, <b>la situazione finanziaria</b>).</p>
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**Progetto Drawdown: soluzioni per la riduzione dei gas serra**  
*Drawdown project: solutions to reducing greenhouse gases*

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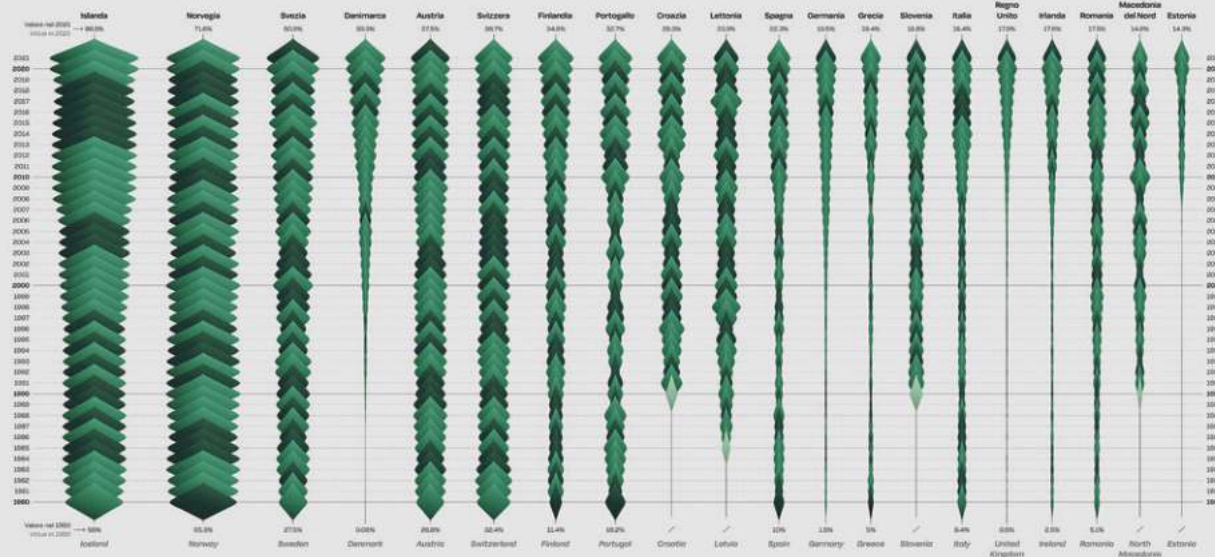
in one cell. L<sup>+</sup> cells produced up to 100% of the virus. The results shown here are based on a smaller number of replicates globally. The overall importance of a good infection site differs significantly depending on which and how many biological resources, animals, or plants are infected.

## Energia primaria da fonti rinnovabili in Europa dal 1980 al 2021



Il grafico mostra la percentuale di consumo di energia primaria proveniente da tecnologie rinnovabili in Europa dal 1980 al 2021. I paesi selezionati sono i primi 20 per percentuale di energia primaria da fonti rinnovabili in Europa nel 2021. Le fonti di energia rinnovabile includono: idroelettricità, l'eolico, l'idroico, il geotermico, la biomassa, le onde e le maree. Non comprendono, invece, i bioenergetici tradizionali che possono rappresentare una fonte energetica importante, specialmente in contesti a basso reddito.

The graphic shows share of primary energy consumption that come from renewable technologies in Europe from 2000 to 2022. The selected countries are the top 20 ones for share of primary energy from renewable sources in Europe in 2022. Renewable energy sources include hydropower, solar, wind, geothermal, bioenergy, wave, and tidal. They don't include traditional biomass, which can be a key energy source, especially in lower income settings.



Fonte: our World in Data based on BP Statistical Review of World Energy (2022). Consultato a luglio 2023 (convertito July 2023).

1



2



3







## MISCELLANEOUS

- 1 Kevin Cantrell/Canace Pulfer, designers  
Adrian Pulfer/Rick Rabe, art directors  
Kevin Cantrell, typography  
Winky Lewis, photographer  
Michael Kosowicz, project manager  
Iconic Collective, agency  
Kevin Cantrell Studio (Mantua, UT), design firm  
Dana-Farber Cancer Institute, client

"The Dana-Farber Cancer Research Institute hired Iconic Collective to create a company booklet detailing its incredible research advances to combat cancer through personal quotes from patients interspersed with impactful stats and data that have drastically progressed cancer research." 62 pages, 8 × 10, 4-color plus 1 PMS, perfect bound, clear foil stamp, ¼ pages (5 × 6¾, 3 × 5, 4 × 10).

- 2 (series)  
Alice Zeng, designer  
Niko Potton, creative director/photographer  
Liberty Craig, writer  
Toolbox Design (Vancouver, Canada), design firm  
Raffles Boston, client

"Toolbox was entrusted with creating and developing the brand identity for Amar, hotel Raffles Boston's restaurant, including the conceptual approach, naming, logo, fonts, color palette, photography style, storytelling, menu system design and production of all collateral. The result pairs with custom modern visuals that cue a history of oceanic travel and fishing culture. The fire of contemporary food, travel and life are reflected in every brand touchpoint."

- 3 (series)  
Marianne St-Pierre, designer  
Charlie Proulx, lead designer/art director  
Louis Gagnon/Daniel Robitaille, creative directors  
Paprika (Montréal, Canada), design firm  
Canada Post, client

"This stamp series for Canada Post honors Simonne Monet-Chartrand, Madeleine Parent and Léa Roback, three major Québec feminists. Pictured during key moments of their social engagement, the three are accompanied on the stamps by typography that recalls newspaper headlines and protest posters, enabling a certain freedom in typeface-character variation."

- 4 Laurie DeMartino, designer/art director  
Jennifer Hansen Rolli, illustrator  
Franklin Press, production  
Laurie DeMartino Design (Minneapolis, MN), design firm  
Greta Rolli/Sebastian Tomé, clients

"Hundreds of hardcover vintage books were sourced and repurposed to create this 'storybook' wedding invitation. Using their initials, I built the bride and groom, Rolli and Tomé, into the title PO(R+T)UGAL. Hand-assembled covers open to tipped-in end sheets and glassine envelopes holding library-style cards detailing the four-day event, each featuring illustrations that capture the charm of Portugal." 6¼ × 8¾, 4-color, debossed, foil stamped, letterpressed.



## PUBLIC SERVICE

1

### 1 (series)

Chris Brodt/Bridgette Crabbe/Shannon Glassford/  
Michael Parillas, designers  
Dennis Lenarduzzi, creative director  
Berlin Communications (Edmonton, Canada), design firm  
Downtown Edmonton Community League, client

“Edmonton needed a boost of vibrancy to reinvigorate its downtown after the pandemic. Confetti Fridays was a free summer event series hosted by the Downtown Edmonton Community League and Michael Phair, Alberta’s first openly gay elected politician. Launched during Pride Month, the series brought the community together weekly for live music, DJ sets and drag shows in Michael Phair Park, surrounded by a ‘confetti’ mural that spilled rainbow dots on walls and sidewalks.”



### 2 (series)

Donna Liu, designer  
Katherine Ross, senior designer  
Graham Bowman, graphic designer  
Yar Kukhtin, motion graphic designer  
Louis Duarte/Jason Green/Marcelo Hong, design directors  
Jason Sweeney, associate creative director  
Man Wai Wong, group creative director  
Lisa Greenberg/Steve Persico, chief creative officers  
London Choi/Steven Seltzer, writers  
Lineto Type Foundry, typography  
Robin Osmond, retoucher  
Dan Purdy, developer  
Bill Ing, production manager  
Lu Zhang, producer  
Leo Burnett Toronto (Toronto, Canada), ad agency  
Daily Bread Food Bank, client

“Daily Bread Food Bank advocates for solutions to end poverty and food insecurity. The brand’s new identity and logo carry layers of meaning: the fork feeding those in need, the hands coming together in unity and the X marking a ballot to enact policy change.”



### 3 Brittany Hall, designer

Alexandra McGuirk-Penedo, art director  
Kate Thorneloe, creative director  
Glen D’Souza, chief creative officer  
Darby Clarke, writer  
David Quach, Forsman & Bodenfors Canada/Bryan Reuben, Nimiopere, editors  
Jesse Louttit, director of photography  
Dee Flores/Amya Jiwani, production artists  
Jason Pearson, Forsman & Bodenfors Canada/Kyle Welton, Folktale Films, producers  
Julie Axell, Nimiopere/Hubert Davis, Folktale Films/Tom Evelyn, Folktale Films/Paula Hicks, Nimiopere/Christine Leslie, TA2, executive producers  
Andrew Carty, strategy director  
Alter Ego/Cactus Sewing Studio/Nimiopere, production service companies  
MMI/twenty6two/Veritas Communications, agencies  
Forsman & Bodenfors Canada (Toronto, Canada), ad agency  
Aura Freedom International, client

“The Body Bag For Her flips gender tropes used by marketers—such as ‘pink razors,’ nongendered products that use stereotypes to market to women—on their head. Our campaign reimagines the traditional black body bag in vivid pink, symbolizing the grim reality of femicide for many Canadian women.”





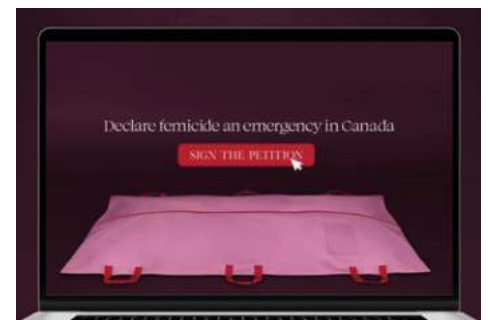
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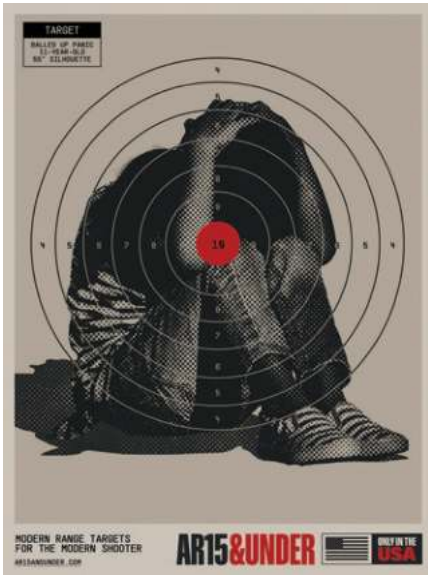
© Saty Namvar/Pratha Samyrajah/Mike Tjioe



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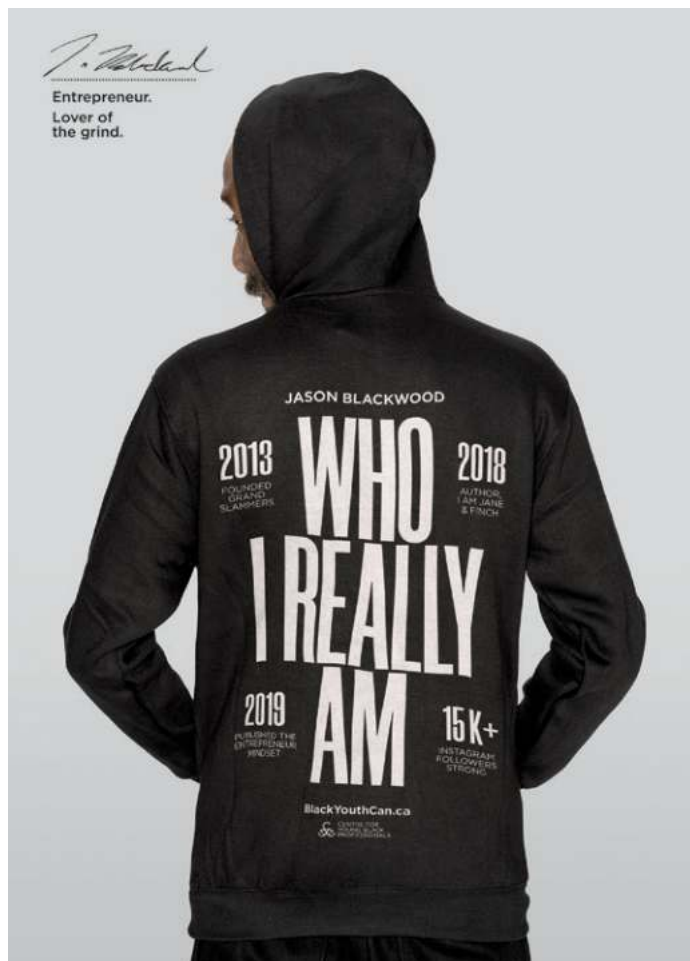
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2







## PUBLIC SERVICE

### 1 (series)

Beau Hanson, art director  
Robert Calabro, writer  
Michael Villa Sison, design director  
Robert Calabro/Michael Villa Sison, KUYA, creative directors  
Jasmin Guinn, motion graphic designer  
Jeremy Kaller, editor  
Joaby Deal, sound design  
Wynny Lim, developer  
Janine Villa Sison, general manager  
KUYA (Redondo Beach, CA), agency  
Change the Ref, client

“Nonprofit organization Change the Ref uses creativity as its weapon in the ongoing fight for a federal ban on assault weapons in the United States. Answering the call, we created AR15&UNDER: eleven provocatively designed range target posters built to the physical specs of school children between the ages of five and fifteen. Site visitors could ‘gift’ targets to bad-acting lawmakers standing in the way of common sense gun laws, with all proceeds going to Change the Ref.”

### 2 (series)

Matty Rivera, motion graphic designer  
Natee Likitsuwankool, art director  
Appanna Chetrandra/Natee Likitsuwankool, associate creative directors  
Lisa Greenberg/Steve Persico/Scott Pinkney, chief creative officers  
Appanna Chetrandra, writer  
Chris Benson, editor  
Darrell Martin, retoucher  
Kobi Ntiri, director  
Mike Regis, contributing video artist  
Kevin Chinbuah, developer  
Tara Handley, production  
Gord Cathmoir/Lisa Reid, production managers  
Emma Bayfield/Aleeza Yermus, strategists  
Chris Whyte, strategy director  
Melanie Jarraig, project manager  
Nicole Grant/Stephanie McRae, project directors  
Leo Burnett Toronto (Toronto, Canada)/Publicis Groupe Canada, ad agencies  
CEE Centre for Young Black Professionals, client

“Who I Really Am hoodies, designed for the CEE Centre for Young Black Professionals, flip the stereotypes projected on Black youth and fight the negative perception they face. The hoodies showcase their achievements and show Toronto’s employers what they’re capable of.”

## SELF-PROMOTION

- 1 Jorge Lamora, creative director  
Ryan Johnson, writer  
Method & Madness, production  
Lamora Design (Centennial, co), design firm/client

"This is Fuego Lento, a premixed rum Old Fashioned cocktail that is a little sweet, a little spicy and a lot like life in 2024. We wanted Fuego Lento, the third in our boozy series, to feel like the bottle had been lost long ago on a sunken Spanish galleon. Fully handcrafted from the cocktail recipe to the 3-D printed coins, the bottle even has its edges burned by hand (and fire)."

- 2 Sean Shang (Glendale, CA), designer/client

"For The Netherlands Bach Society, an orchestra that focuses on the music of J. S. Bach, this design project merges baroque music's beauty with modern visual aesthetics, emphasizing shared characteristics of structure and discipline. Both baroque music and modern design follow precise rules, creating a serious, organized atmosphere for their audiences. Based on these similarities, I developed a visual design that reflects the masterpieces of J. S. Bach and the essence of the Netherlands Bach Society."

- 3 Fatimah Emad, designer  
Alaa Tameem, creative director  
Haya Al Jamal, writer  
Hajer Al Amoudi, illustrator  
Milk Network (Jeddah, Saudi Arabia), design firm

"*The White Book*, thoughtfully named, draws inspiration from Milk Network's core values. Just as Milk represents purity, nourishment and growth, the name reflects our commitment to fostering a culture of growth, continuously nurturing our people. With a minimalist design philosophy at its core, the book merges form and function while introducing new team members to (and reminding current team members of) Milk's values, processes and approach."

- 4 Shannon Martens, designer  
Nathaniel Cooper/Ingred Sidie, creative directors  
Dinah Vaught, writer  
Design Ranch (Kansas City, MO), design firm  
Domtar, client

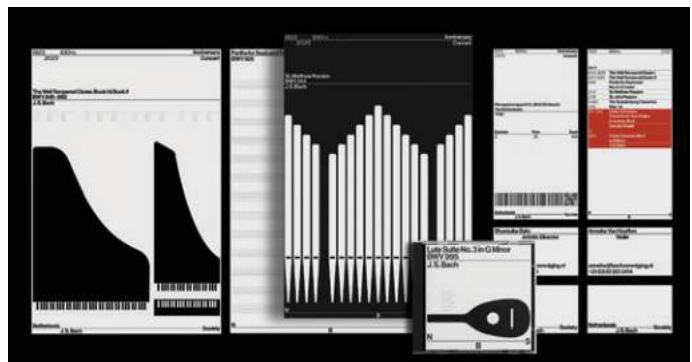
"*Paper Trails: Get the Feeling Right* showcases paper company Domtar's Cougar® paper finishes using a surfing theme. This volume educates on smooth, super-smooth and vellum finishes through vibrant beach photography and innovative effects, making paper education engaging and visually captivating." 32 pages, 6½ × 8¾, 4-color plus 3 neon PMS, offset printing, perfect bound, embossed short sheet, French folds, spot textured register uv, spot gloss uv, accordion fold-out tip in.

1



© Jessica Grenier

2



© Netherlands Bach Society



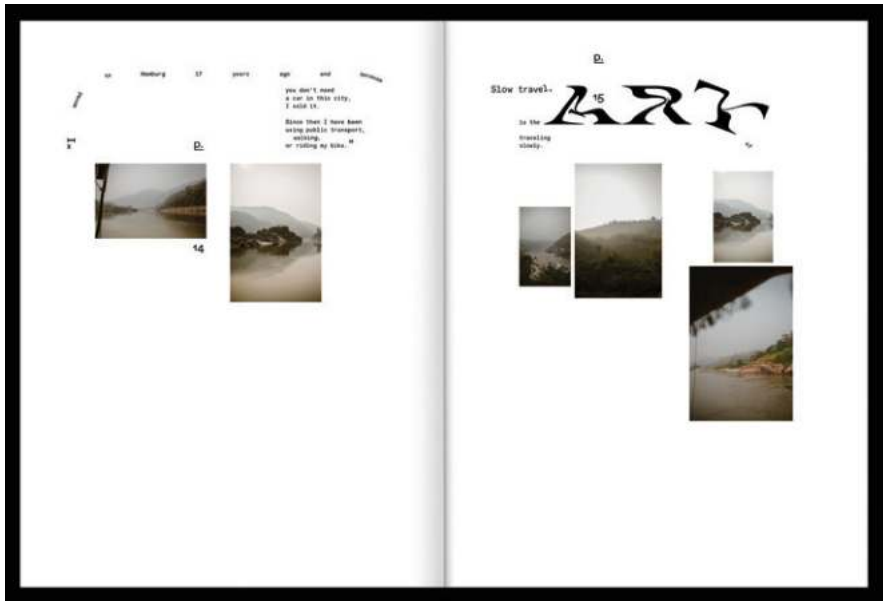
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© Ahmad Abdulkhalig

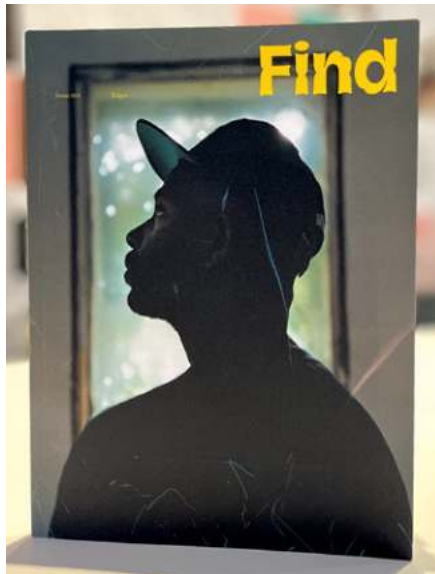


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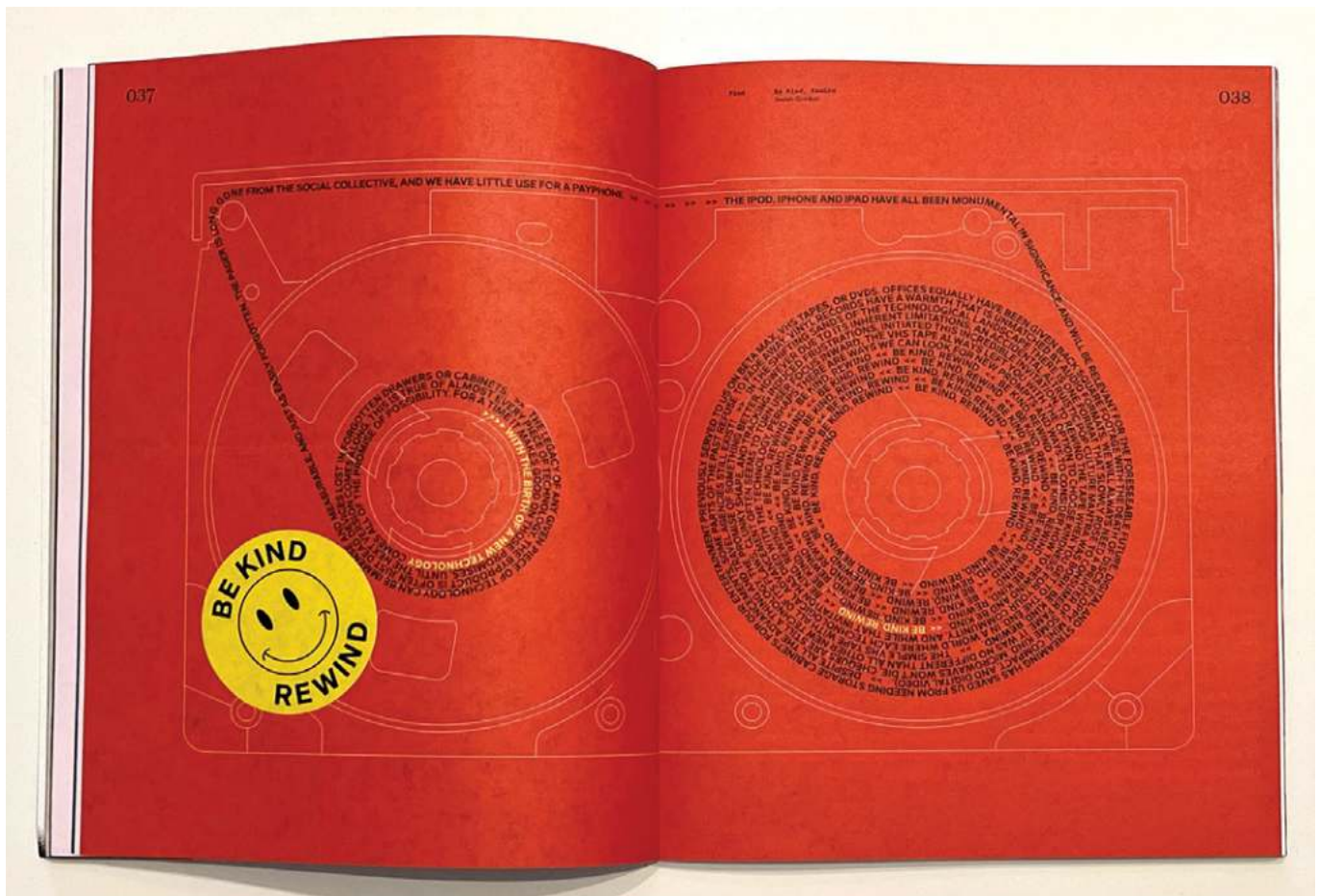
## SELF-PROMOTION

- 1 Gerhard Kirchschräger (Wels, Austria), designer/art director  
Uta Gleiser, writer/photographer/client

“‘Slow travel’ is the art of traveling slowly. After photographer Uta Gleiser took a job in Malaysia in early 2023, she didn’t want to increase her carbon footprint any further and decided to go on a slow travel-themed trip. As a kind of personal travel diary, this book reflects the spontaneity and imperfection of this type of travel.” 84 pages, 8½ × 11, 4-color, thread sewn binding.

- 2 SiAn Choi/Josiah Gordon/Hesh Jayawardena/Gord Woolley, designers  
Frances Chen, design director  
Dominic Ayre, creative director  
Doug Dolan/Adam Hilborn/Simon Lewson/Liisa Salonen/Kelley Toombs, writers  
Hesh Jayawardena, typographer  
Sandrine Bijoux/Leon Chew/Ruth Clark/Maxwell Schiano, photographers  
Darren Booth, illustrator  
Hambly & Woolley (Toronto, Canada), design firm/client

“*Find* is a journal for the curious. *Find* looks at the boundless possibilities of the world. *Find* highlights all that inspires us. *Find* asks us to take a breath, find a moment and immerse ourselves in stories about identity, model-making, nature, loss, museums, ravioli and parking.”



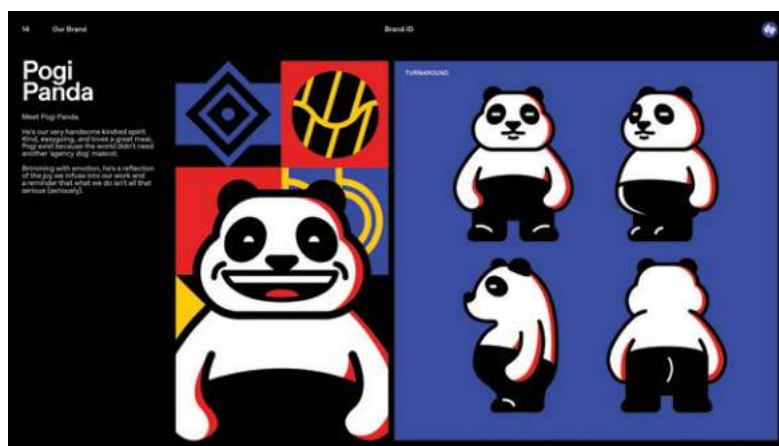
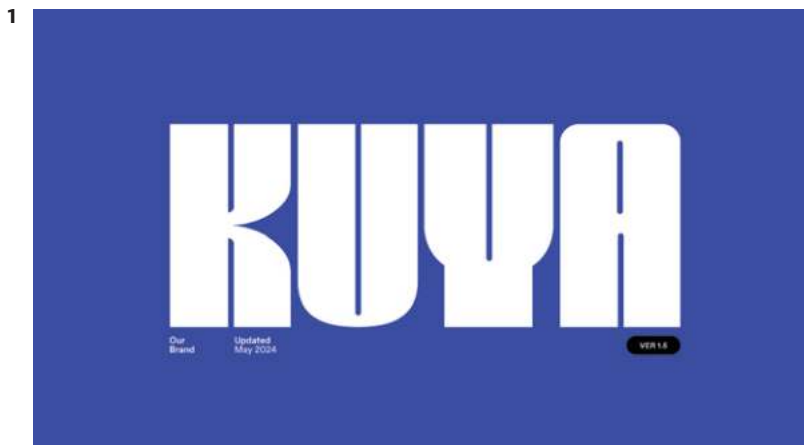
## SELF-PROMOTION

- 1 Kevin Luong, designer  
Michael Villa Sison, creative director  
Robert Calabro, writer  
Janine Villa Sison, general manager  
KUVA (Redondo Beach, CA), agency/client

"The KUVA brand is uniquely autobiographical: a visual exploration of founder Michael Villa Sison's immigrant story, growing up in the United States while growing distant from the Filipino culture that birthed him. Our studio uses creativity to reconcile these influences and draw meaningful connections between them. KUVA is a celebration of our roots that's as honest as it is unique—a beacon of our heart-forward approach, not just for ourselves but also for our clients."

- 2 Shannon Martens/Trevor Seyl, designers  
Nathaniel Cooper/Ingred Sidie, creative directors  
Dinah Vaught, writer  
Design Ranch (Kansas City, MO), design firm  
Domtar, client

"We created an image book titled *Paper Trails: Finding the Perfect Line* to give designers a deeper understanding of paper company Domtar's Cougar® offerings. Engaging mountain-biking themes and vivid imagery educate readers on the uses of basis weights, and the design shows how the paper and printing can stretch the boundaries of design." 30 pages, 6½ × 8¾, 4-color plus 3 neon PMS, offset printing, perfect bound, embossed short sheet, French folds, spot register UV, short sheet waterfall, black foil stamp, blind emboss.



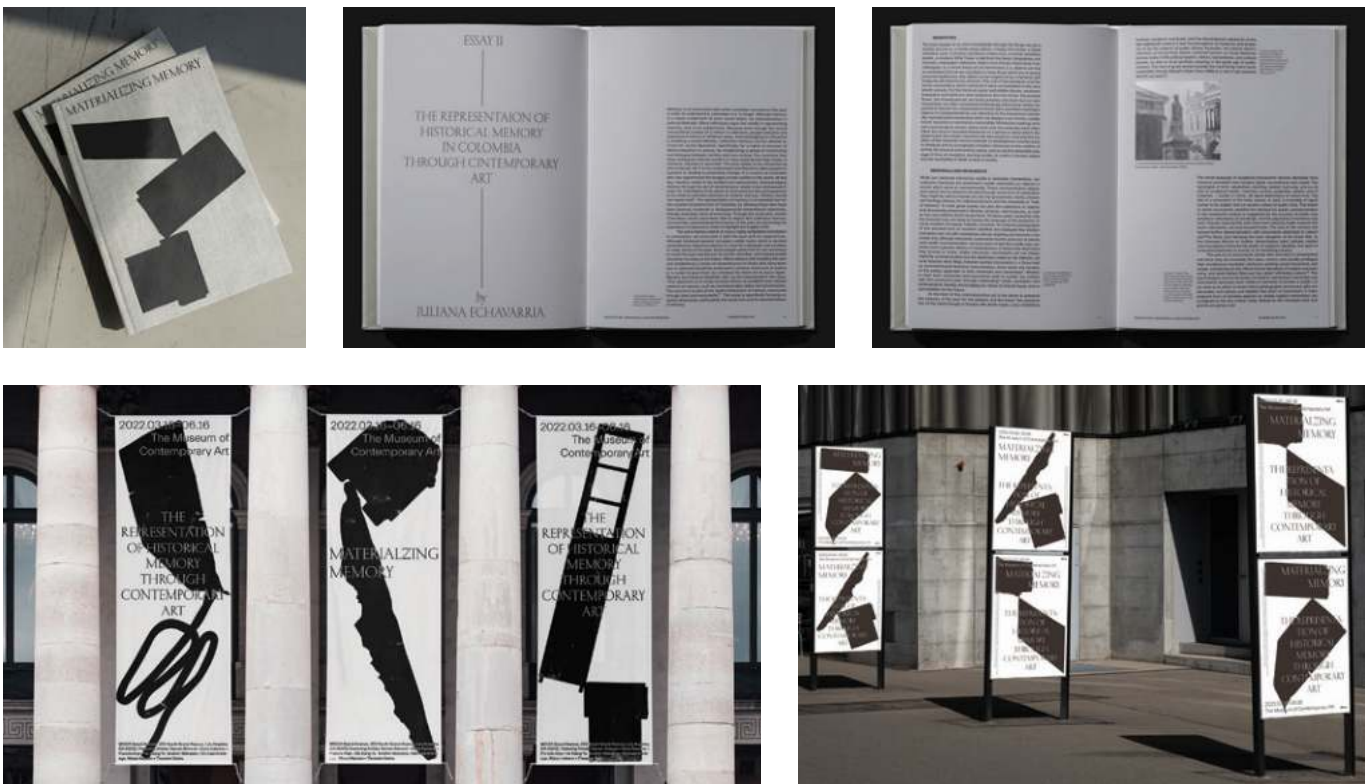




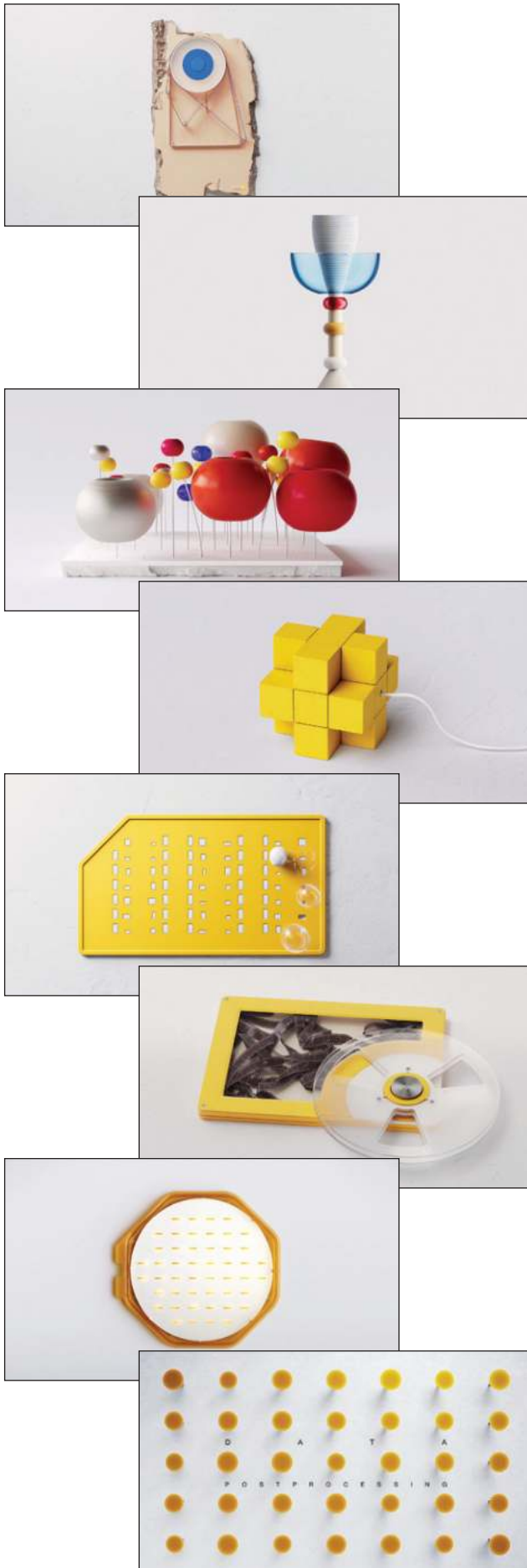
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## SELF-PROMOTION

### 1 (series)

YiFei Hu, designer/art director/client

DesignOut Lab. (Chengdu, China), design firm

"This 30th birthday gift to myself combines two passions in my life: designing and drinking! I selected 30 design projects that represent my growth over the past five years, from which I extracted 30 in different visual languages to form packaging for 30 beers. It is a record and summary of my work, study and growth."

### 2 Lingou Li (Pasadena, CA), designer/client

"*Materializing Memory* is a hypothetical 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." 215 pages, 7¼ × 10, 4-color, embossed cover, digital.

### 3 Roman Eltsov/Artur Gadzhiev/Aleksei Komarov/Daniil Makhin/Kirill

Makhin/Dmitry Ponomarev/Denis Semenov/Sergey Shurupov/Alexandra

Voboreva/Vasily Zinchuk, designers/animators

Dmitry Ponomarev, art director

Igor Sordokhonov, creative director

Alexandra Kotova, writer

Artem Markaryan, sound designer

Alexandra Kotova/Andrey Sukhoruchkin, producers

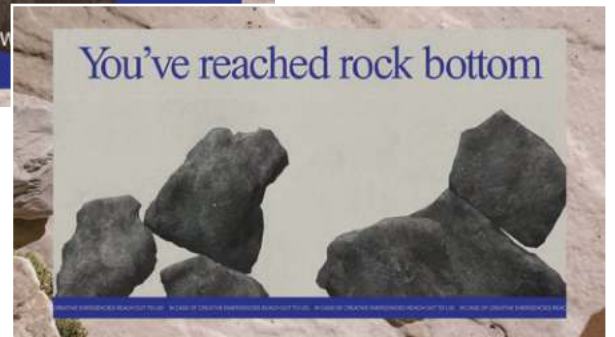
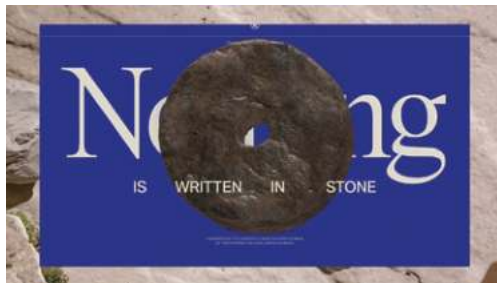
Media.Work (Los Angeles, CA), design firm/client

"Data PostProcessing" :68

"Departing from familiar visual traditions, our project 'Data PostProcessing' combines a revised perspective on a bygone era supported by organic materials and bold forms and colors. Bringing together natural materials, vibrant light and impeccable computational flair, we unfold a new space that embraces technology and embodies an essence close to nature. We combine the recognizable forms of mechanical devices with repetitive movement patterns, weaving together a philosophy of eclectic minimalism."

## 1





## SELF-PROMOTION

### 1 (series)

Sydney Saneun Hwang (Brooklyn, NY), designer/art director/client

"This is a passion project for a fictional hotel in Havana, Cuba, introducing the converging worlds of Havana's preserved charm and contemporary design. I chose to use Risograph printing for its limited colors and imperfect process. Riso inks are translucent and can be layered to create new colors and depth; the inconsistency produces beautiful visual accidents. These align with the compounding stories that Verge seeks to create."

1



## STUDENT WORK

### 2 (series)

Aparna Mohan Badgandi, designer

Holly Quarzo, instructor

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

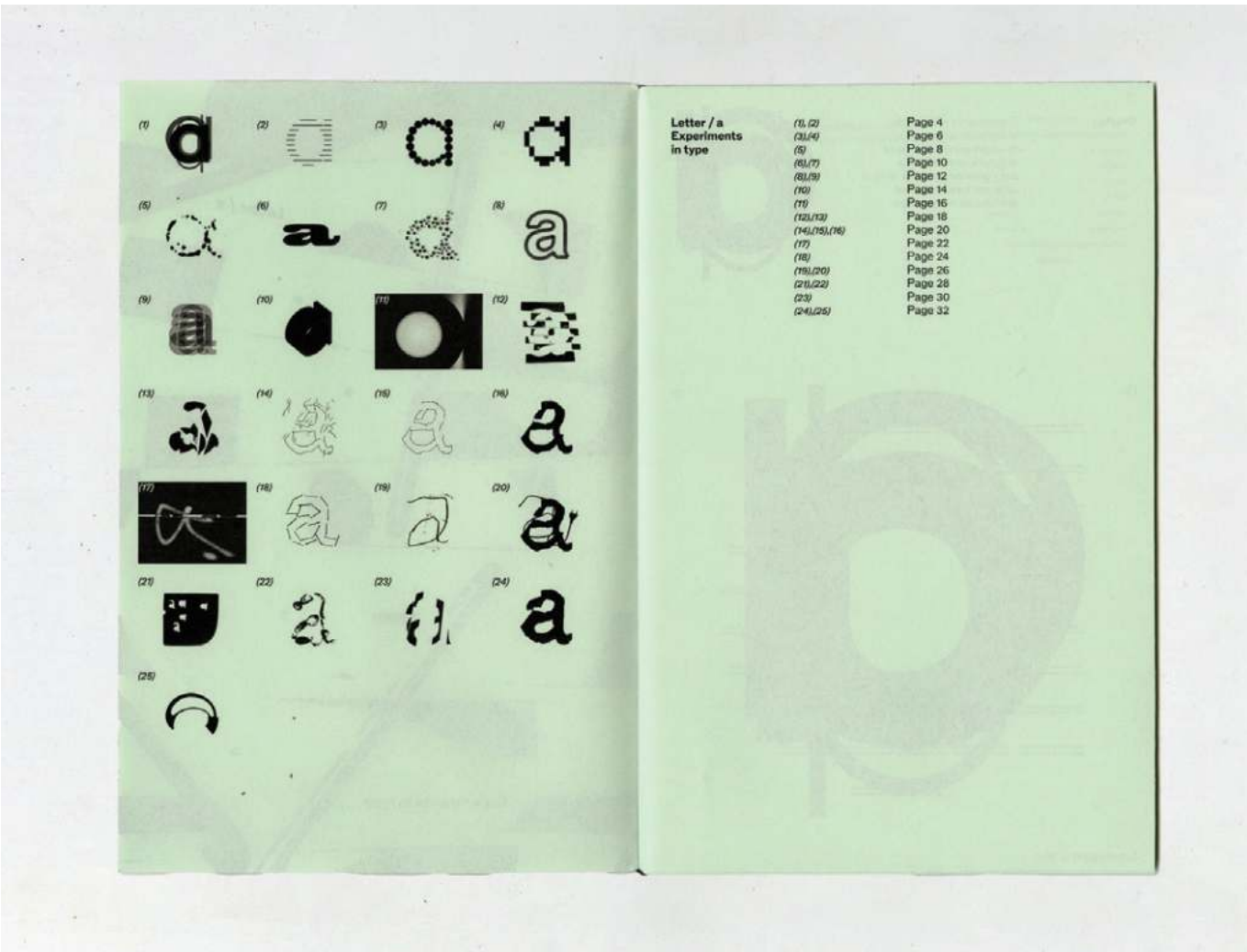
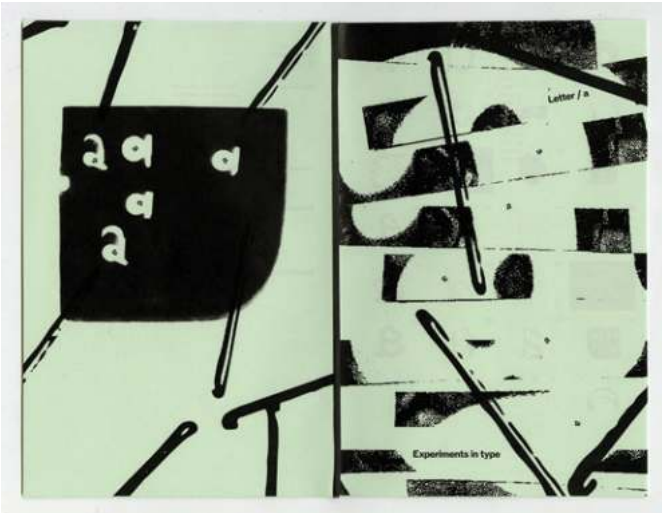
"Meso is an upscale airport restaurant serving Mediterranean cuisine. With a primary audience of solo travelers, the brand aims to beat boredom with an enhanced dining experience. The identity fuses elegance and playfulness, featuring food customs and sayings with quirky illustrations."

© Aparna Mohan Badgandi













## STUDENT WORK

### 1 (series)

Yerin Lee, designer  
 Brankica Harvey, instructor  
 School of Visual Arts (New York, NY), school

"The *Experiments in Type* zine explores and experiments with the lowercase letter *a* using various materials and methods and documenting the results. All the letter *as* included in this zine were made and printed by myself on tinted green paper."

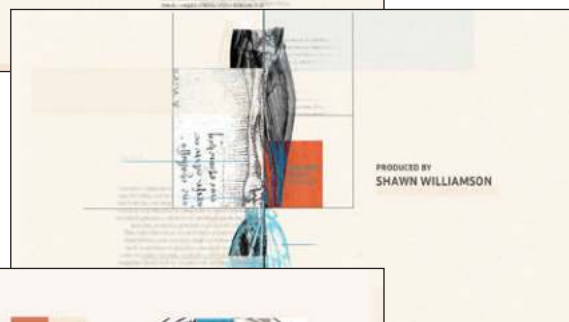
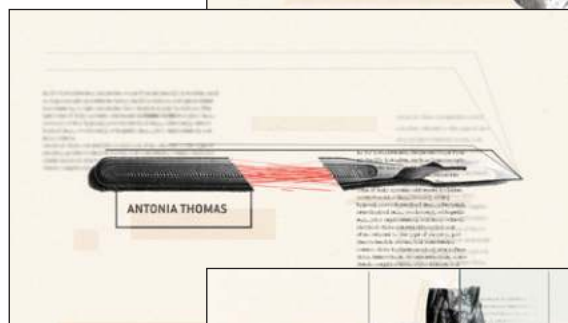
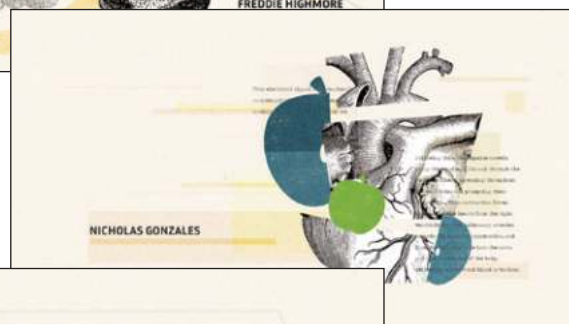
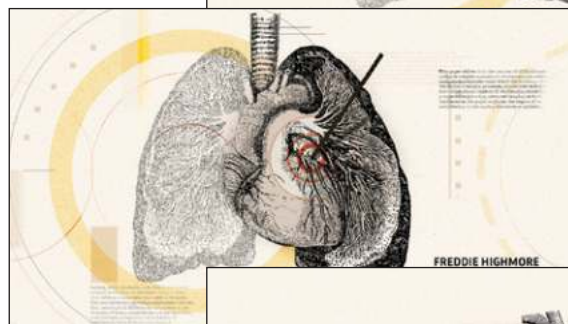
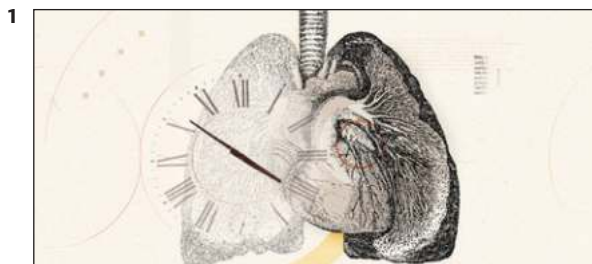
© Yerin Lee

### 2 Orlando Li, designer

Ming Tai/Zeke Wattles, instructors  
 ArtCenter College of Design (Pasadena, CA), school

"I have a passion for fashion and aspire to integrate my abilities and taste in the design field into the realm of fashion. With this goal in mind, I set my sights on fashion brand H.Lorenzo. Through this rebranding project, I inject boldness into the brand's style and explore new possibilities within the avant-garde movement. I define a unique attitude distinct from H.Lorenzo's competitors and propel it into an experimental future."

© Orlando Li



## STUDENT WORK

- 1 Chunan Chien/Yuzhou Pang, designers  
Dominique Elliott, instructor  
Savannah College of Art and Design (Savannah, GA), school  
“*The Good Doctor* title sequence” :60  
“In this title sequence for the TV show *The Good Doctor*, our goal was to portray how Shawn, a surgeon with autism, analyzes cases using anatomical images and deconstruction. We took inspiration and motifs from the show to incorporate similar themes into the sequence.”  
© Chunan Chien/Yuzhou Pang

- 2 Sean Shang, designer  
Hiroshi Sugimoto, photographer  
Stephen Serrato, instructor  
ArtCenter College of Design (Pasadena, CA), school  
“Photographer Hiroshi Sugimoto’s *Seascape* series encapsulates a horizon of serenity. Sean Adams, my mentor at ArtCenter, emphasized that designers should be able to read photos and develop typography that interacts with the visual elements and narratives. The typography in my project echoes the tranquil atmosphere of the seascapes, exuding subtle elegance and mindful placement. By harmonizing with Sugimoto’s masterpieces, typography becomes a silent yet powerful narrator, guiding viewers through the serene depths of his work.”  
© Sean Shang

- 3 Vasavi Bubna, designer  
Justin Colt, instructor  
School of Visual Arts (New York, NY), school  
“Just as a car’s engine would seize up without motor oil, many people cannot make it through the day without their caffeine fix. Inspired by vintage motor oil cans, Horsepower Cold Brew Coffee depicts coffee as a fuel for humans, since coffee, for many, feels like ‘pouring fuel into the engine.’”  
© Vasavi Bubna



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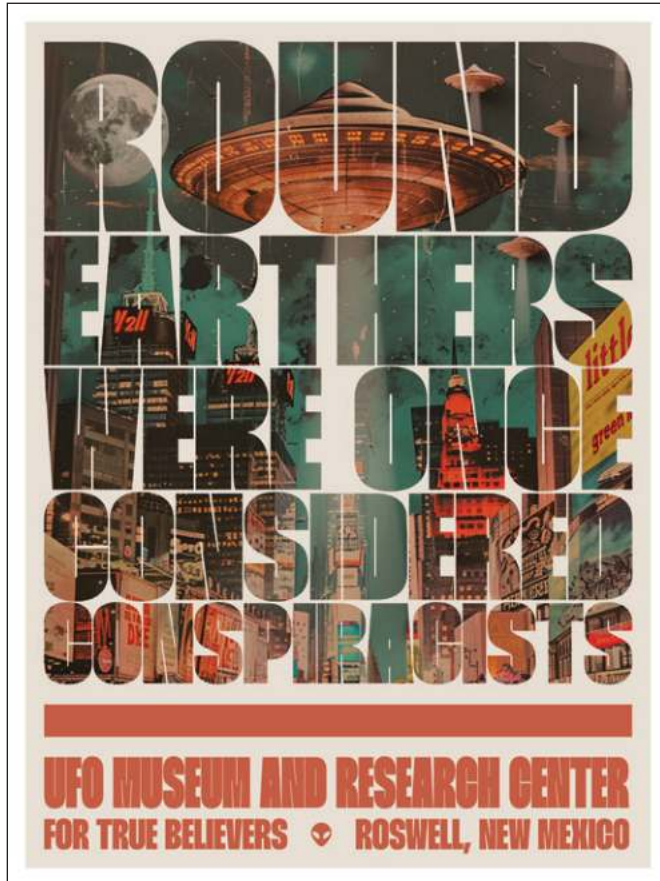


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## STUDENT WORK

- 1 Ming-Hua Hsu/Che-Chen Hsu/Si-Qi Huang/Ci-Wei Huang/Yu-Ru Wang, designers  
Sheng-Chuan Chang/Hsiao-Chin Wang, instructors  
China University of Technology (Taipei, Taiwan), school

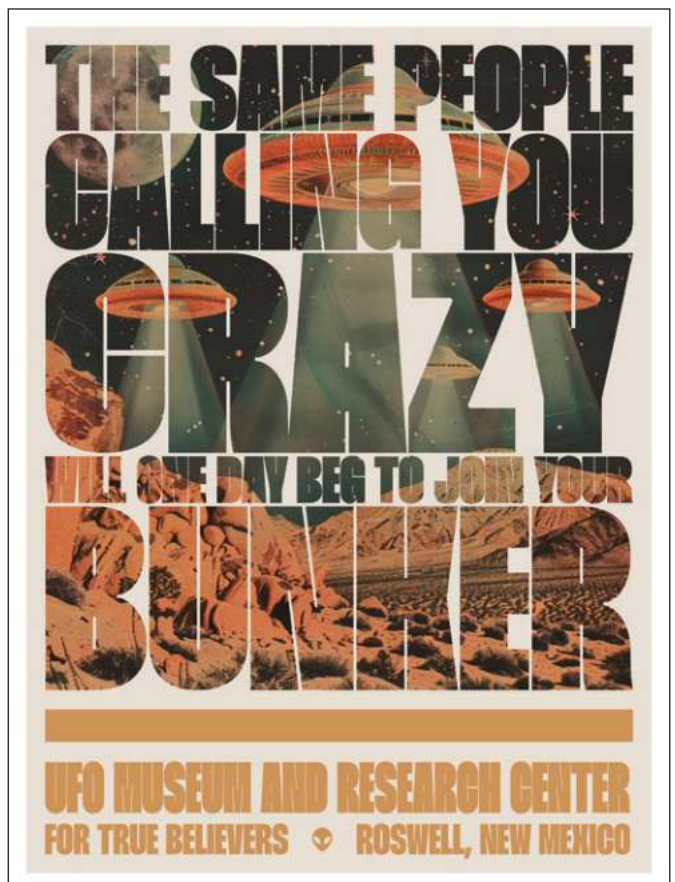
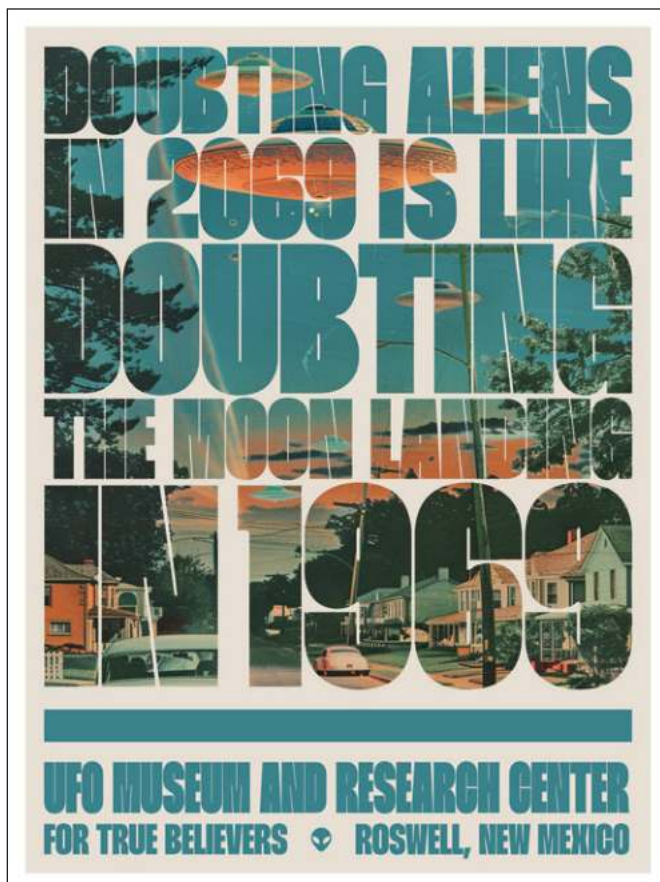
"Although we are now in the so-called 'digital age,' paper still has a tangible presence, carries civilization and retains warmth. Therefore, through the concept of 'The Lost Paper,' our project conveys the importance of paper to people."

© Ming-Hua Hsu/Che-Chen Hsu/Si-Qi Huang/Ci-Wei Huang/Yu-Ru Wang

- 2 (series)  
Stephen Dvorak, art director  
Hannah Kakish, writer  
Tom Scharpf, instructor  
vcu Brandcenter (Richmond, VA), school

"The International UFO Museum and Research Center knows that all major discoveries were once considered conspiracies. The campaign For True Believers urges nonbelievers to get on the right side of history before it's too late."

© Stephen Dvorak/Hannah Kakish



## STUDENT WORK

### 1 (series)

Alan Xu, designer

Ming Tai, instructor

ArtCenter College of Design (Pasadena, CA), school

“Featuring a versatile, adaptable color palette; a robust, uniform typographic approach; and crisp, attention-grabbing motion elements, the identity for ENCO INTERNATIONAL LIMITED, a rebrand of graphic design firm ENCO Group Studio, embraces a dynamic approach that is crafted to harness contrast, hierarchy and flexibility. This ensures not only a timeless presence but also the ability to evolve alongside changing trends.”

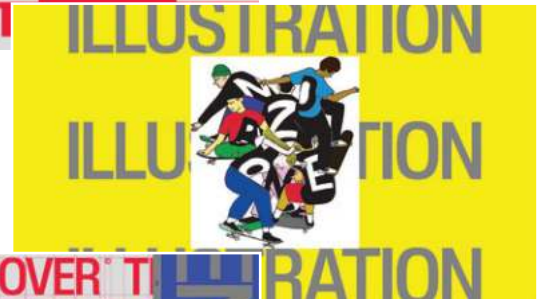
© Alan Xu





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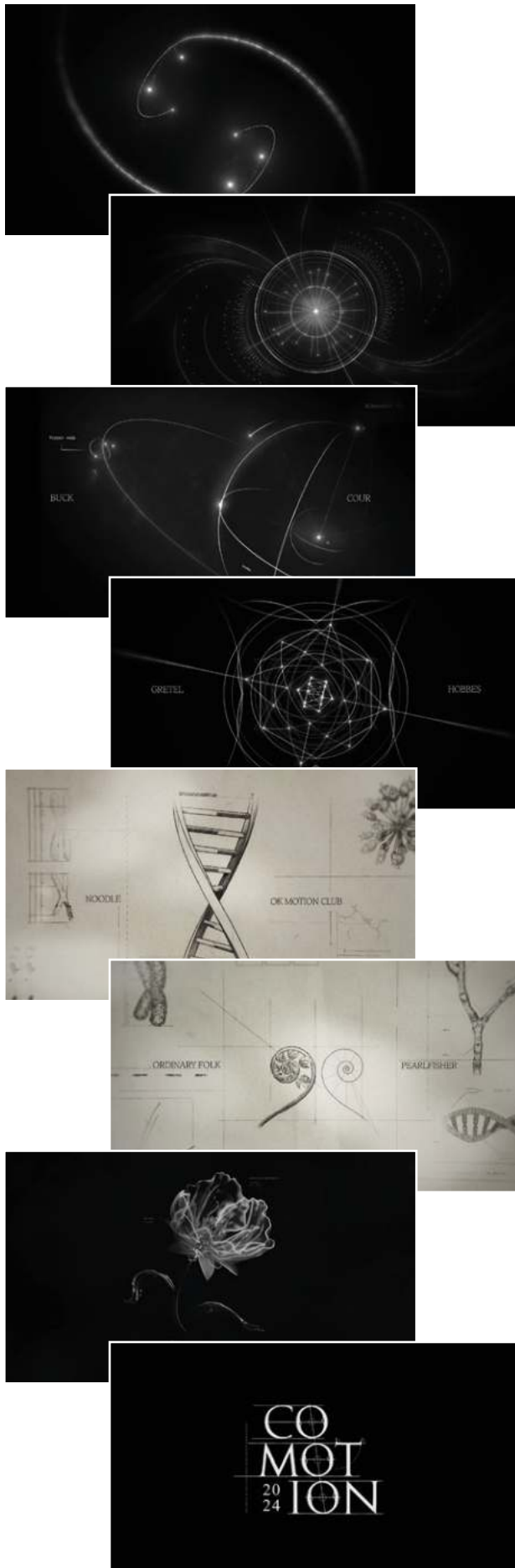
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2







## STUDENT WORK

### 1 (series)

Siyu Shen, designer  
Jimmy Rau, instructor  
Pratt Institute (New York, NY), school

"We often see standardized light bulb packaging, but it can still be modern and appealing while protecting the product. This new packaging for Philips Hue light bulbs is designed to transmit the concepts of light and color. Made of recycled plastic waste from the base to the lid, the packaging offers a more durable, sustainable solution with a simplified and clean graphic layout that lets customers easily recognize the product's key features at a glance."

© Siyu Shen

### 2 Alicia Liu, designer

Peter Ahlberg, instructor  
School of Visual Arts (New York, NY), school

"YiCong is a series of installations designed for nearby beaches and oceans as a way to utilize these spaces for climate-resilient infrastructure, which is designed to deteriorate naturally. The poster concept mirrors this dematerialization and the decaying aspect of life."

© Alicia Liu

### 3 Xinxun Liao/Lauren Neu/Haze Nguyen/Sean Shelton/Jiaru Yang, designers Reem Hinedi/Muskaan Sethi/Kyle Switzer/Tiffany Tedy/Isabelle Winarto, art directors

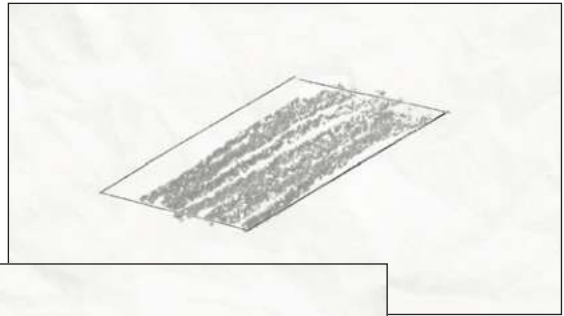
Kelly Carlton, instructor  
Savannah College of Art and Design (Savannah, GA), school

"CoMotion 2024 title sequence: The Nature System" 4:29

"When looking at nature, we often reduce beauty to its exterior, fixating on colorful landscapes and scenery. However, beneath this world of color lies an equally beautiful design system. For CoMotion, the largest student-led motion design conference in the world, the 2024 title sequence embodies the influence of nature on artistic expression, delving into a design language crafted from its raw elements."

© Reem Hinedi/Xinxun Liao/Lauren Neu/Haze Nguyen/Muskaan Sethi/Sean Shelton/Kyle Switzer/Tiffany Tedy/Isabelle Winarto/Jiaru Yang

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## STUDENT WORK

### 1 Yubin Won, designer

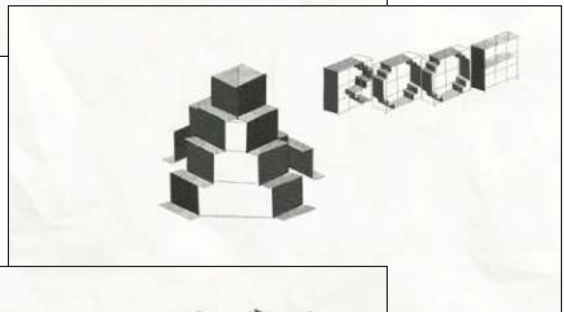
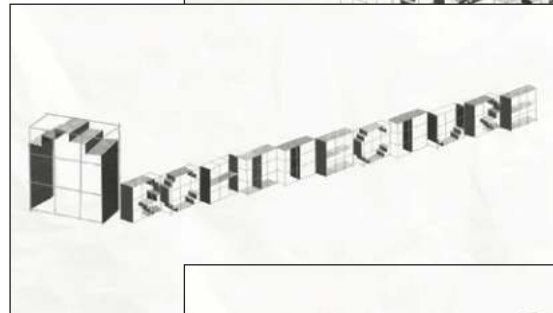
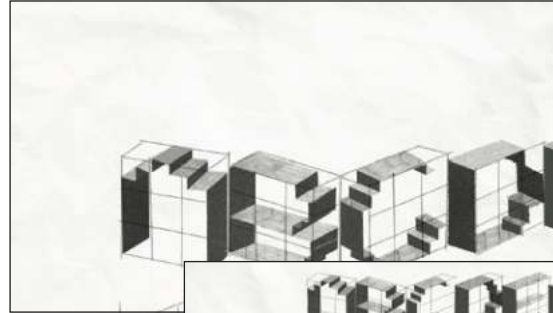
Zipeng Zhu, instructor

School of Visual Arts (New York, NY), school

"Build" :78

"Build is a custom typeface that I created, drawing inspiration from various architectural elements like stairs, walls and roofs. I wanted to emphasize the handmade-craft vibe in my type, so I drew all the letters using pencil and pen. Doing so, I was able to build a consistent typeface and infuse it with my personality."

© Yubin Won



### 2 Kanika Anand, designer

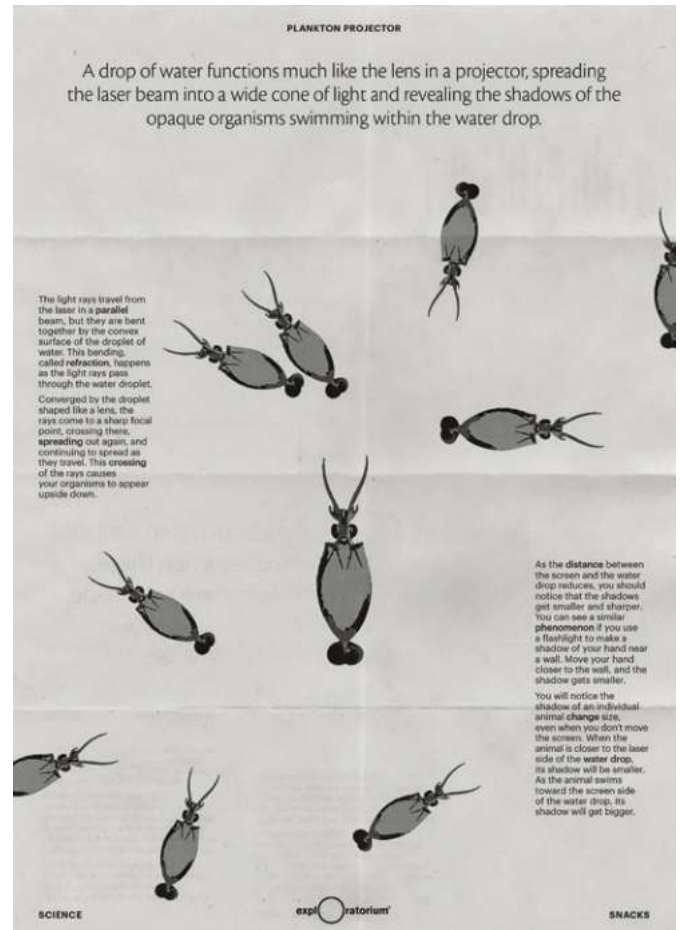
Jennifer Cole Phillips, instructor

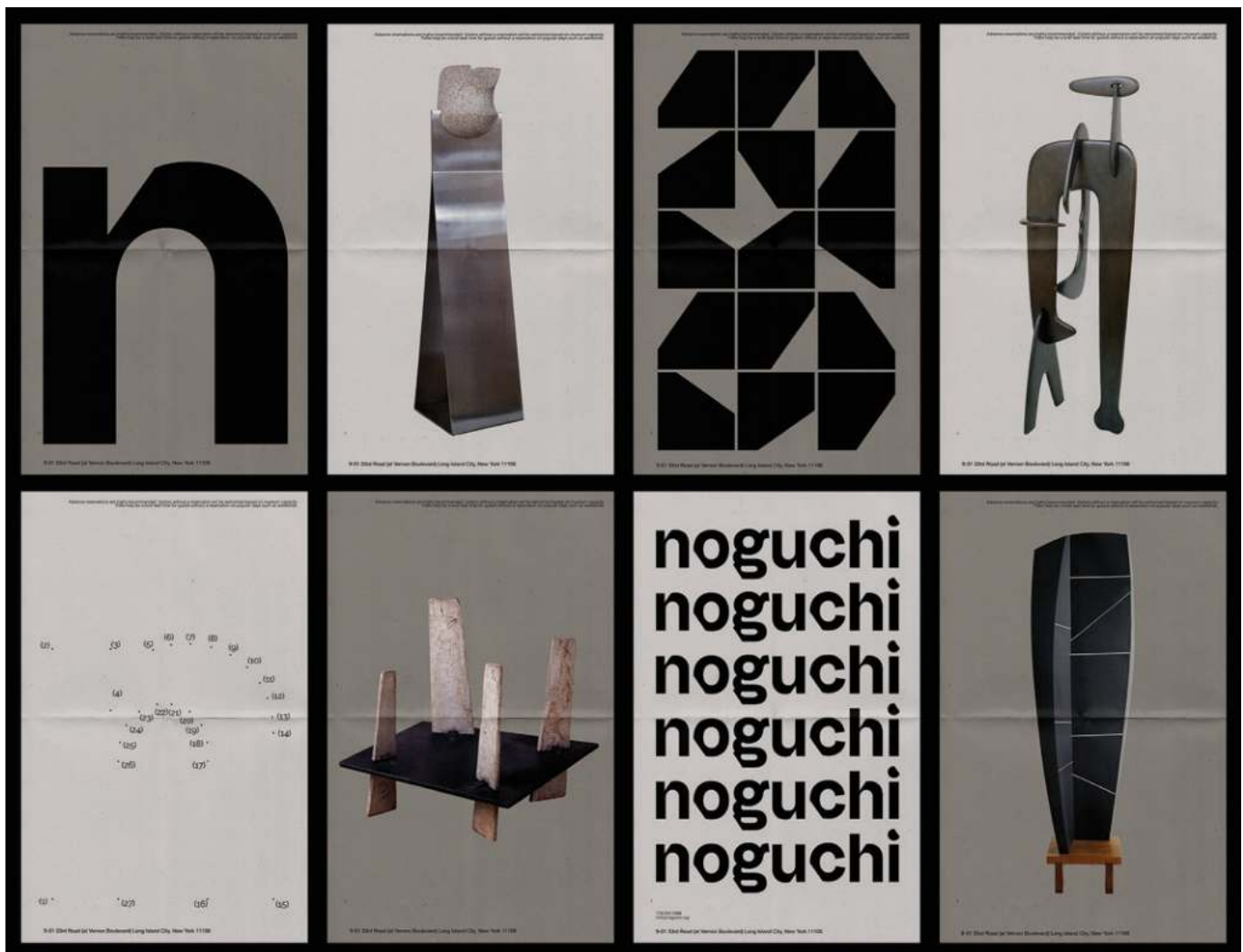
Maryland Institute College of Art (Baltimore, MD), school

"EcoBites is a collection of ten ecology-themed div experiments called Science Snacks from The Exploratorium, a public learning laboratory in San Francisco. This project aimed to package these hands-on experiments into pamphlets that are easy to carry. Printed on newsprint, they unfold into miniposters that can be savored as collectables."

© Kanika Anand

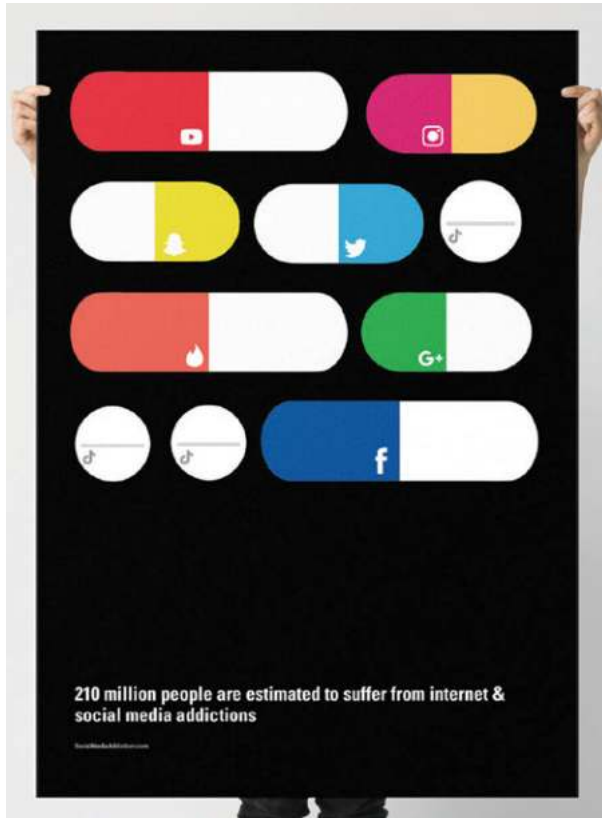








2



## STUDENT WORK

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

"The Noguchi Museum is a museum and sculpture garden in the Long Island City neighborhood of Queens, New York, designed and created by the Japanese American sculptor Isamu Noguchi. As the museum's building is missing its upper-left corner from an aerial view, I designed a set of typefaces that lack one corner based on the carving edges to reflect Noguchi's sculptures."

© Zedan Peng

- 2 Peiyao (Heather) Tang, designer  
Troy Alders/Ryan Medeiros, instructors  
Academy of Art University (San Francisco, CA), school

"This project's objective is to raise awareness about social media addiction in contemporary society through the use of visual language and to address the issue through innovative design solutions."

© Peiyao (Heather) Tang

- 3 Kathryn S Javadi, designer  
Linda Reynolds, instructor  
Brigham Young University (Provo, UT), school

"For a Donastia, Spain-based company, this packaging design draws inspiration from the signage and signature colors of the region. By doing extensive research into local traditions and visual style, I reflected the brand's rich history and culture with a new packaging that achieves a distinctive, authentic look and aligns with the company's origins."

© Kathryn S Javadi

3



## STUDENT WORK

- 1 Marie-Espérance Cerdà Flouriot, designer  
Daniel Robitaille, instructor  
Université du Québec à Montréal (Montréal, Canada), school

"This Risograph leaflet was created for *Design Textile Actuel*, an exhibition celebrating the creations of 22 women in textile art. The design places a deliberate focus on the women's names, boldly displayed and transcending the page to challenge the historical oversight of women in textile design. My choice of Riso printing was deliberate, intertwining the women's names with their biographies and achievements and weaving together a narrative that honors their contributions to the field."

© Marie-Espérance Cerdà Flouriot

- 2 (series)  
Jocelyn Ziyang Zhao, designer  
Kevin Martin, photographer  
Brad Bartlett, instructor  
ArtCenter College of Design (Pasadena, CA), school

"*Fluid Dimensions* delves into eight dimensions of cyberspace: identity, textual, physical, interactive, social, sensory, temporal and reality. This book employs three methods to visualize dimensions: 3-D typography, a multidimensional hypercube and generative design for data visualization. By employing these methods, *Fluid Dimensions* offers audiences a fresh perspective on the interplay between humans and machines in both physical and virtual realms." 304 pages, 7½ × 10, 4-color, Swiss binding with hard cover, 3-D printed bookcase.

© Jocelyn Ziyang Zhao



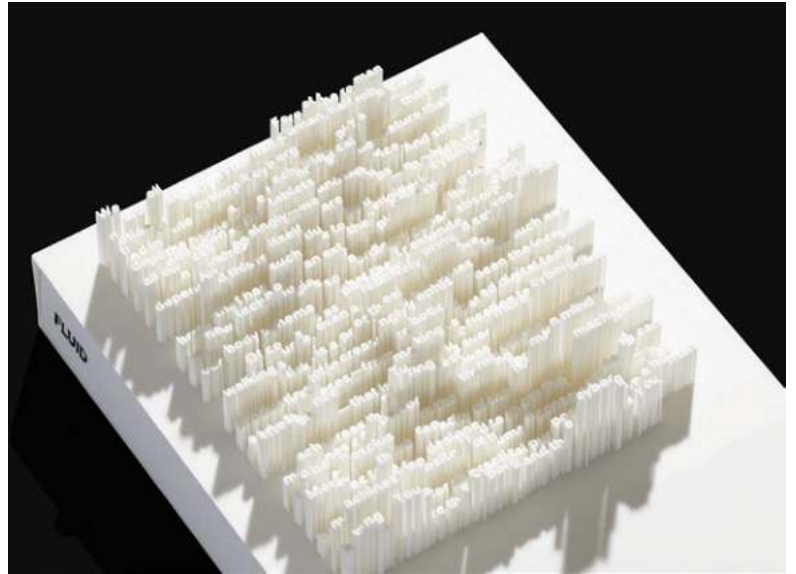


front of the cyborg—half human, half robot—the roots of the cyborg—half human, half robot—then find in the mirror. A cyborg is simply a creature that depends upon some technological device, and so are all our cellphones, tablets and laptops—on which we depend increasingly—we are by definition cyborgs.

And this is itself due to the "plasticity" of the brain that has such an extraordinary capacity to adapt to new technologies so that they become absorbed into our body schemas as part of our extended selves.

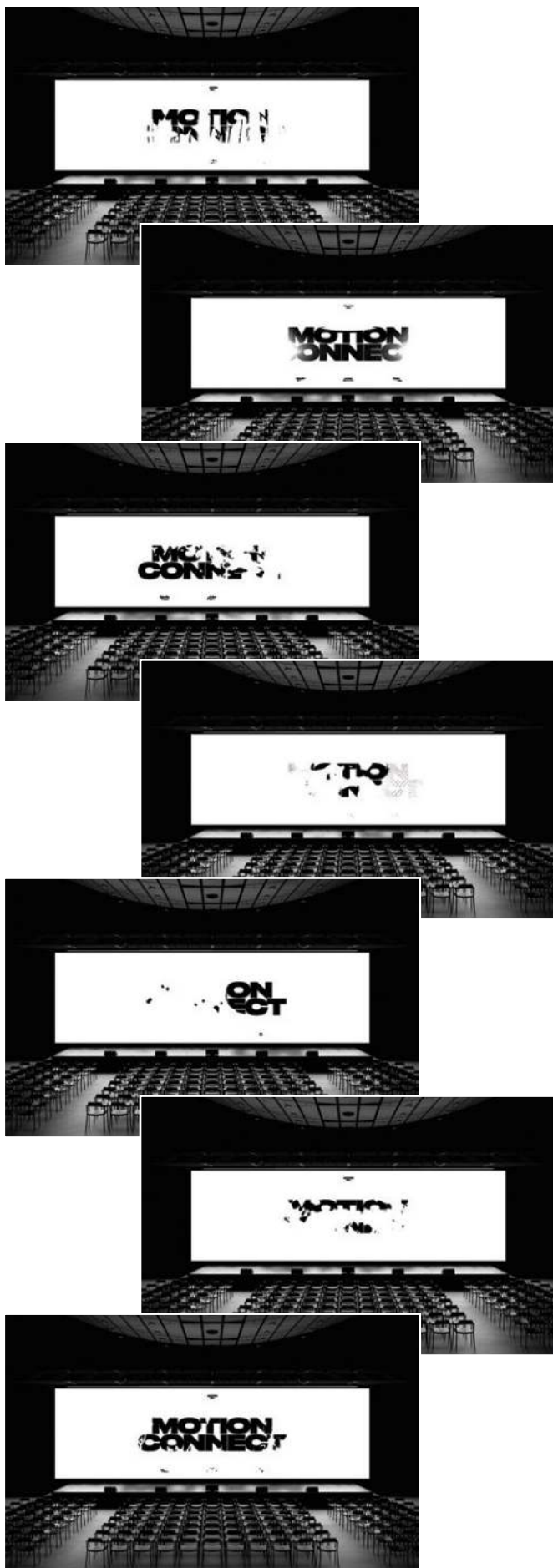
Of course, even a relatively primitive tool, such as a walking stick, is a prosthesis, but it has been the incessant production of increasingly sophisticated digital tools and prostheses—from robotic fabrication to Artificial Intelligence—that is making us ever more cyborg.

Whereas the Turing test was designed to show the machines can perform the thinking previously considered to be an exclusive capability of the human mind, the *Memorex* test was designed to show that machines can become the repository of human consciousness—*that* machines can do all practical things, become human beings. You are the cyborg, and the cyborg is you.









## STUDENT WORK

- 1 (series)  
 Alan Xu, designer  
 Ming Tai, instructor  
 ArtCenter College of Design (Pasadena, CA), school

“By pushing fundamental design components—color, composition, typography and imagery—to their extremes, this approach creates a visually striking, complex identity for ArtCenter’s Spring 2024 Motion Connect event, capturing attention and redefining the capabilities of simplicity.”

© Alan Xu

# STUDENT WORK

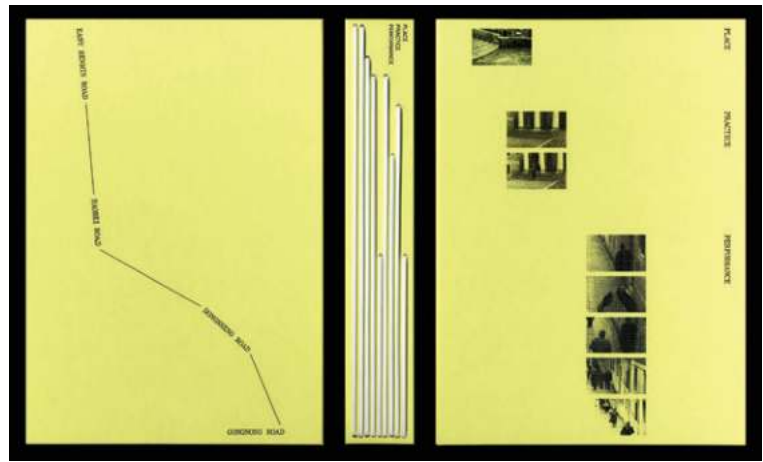
## 1 (series)

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

"Place, Practice, Performance is a narrative project rooted in situationist psychogeography, examining the waning human-social-place connection and how vibrant places are turning into isolated spaces. This notebook-style work documents both collective and personal psychogeographical practices, offering a tool to understand and reshape urban life. It leads readers from solitary experiences to societal engagement, bridging the physical and the virtual." 290 pages, 7¼ × 10¾, 4-color, rubber band bound.

© Gwen Geng

1

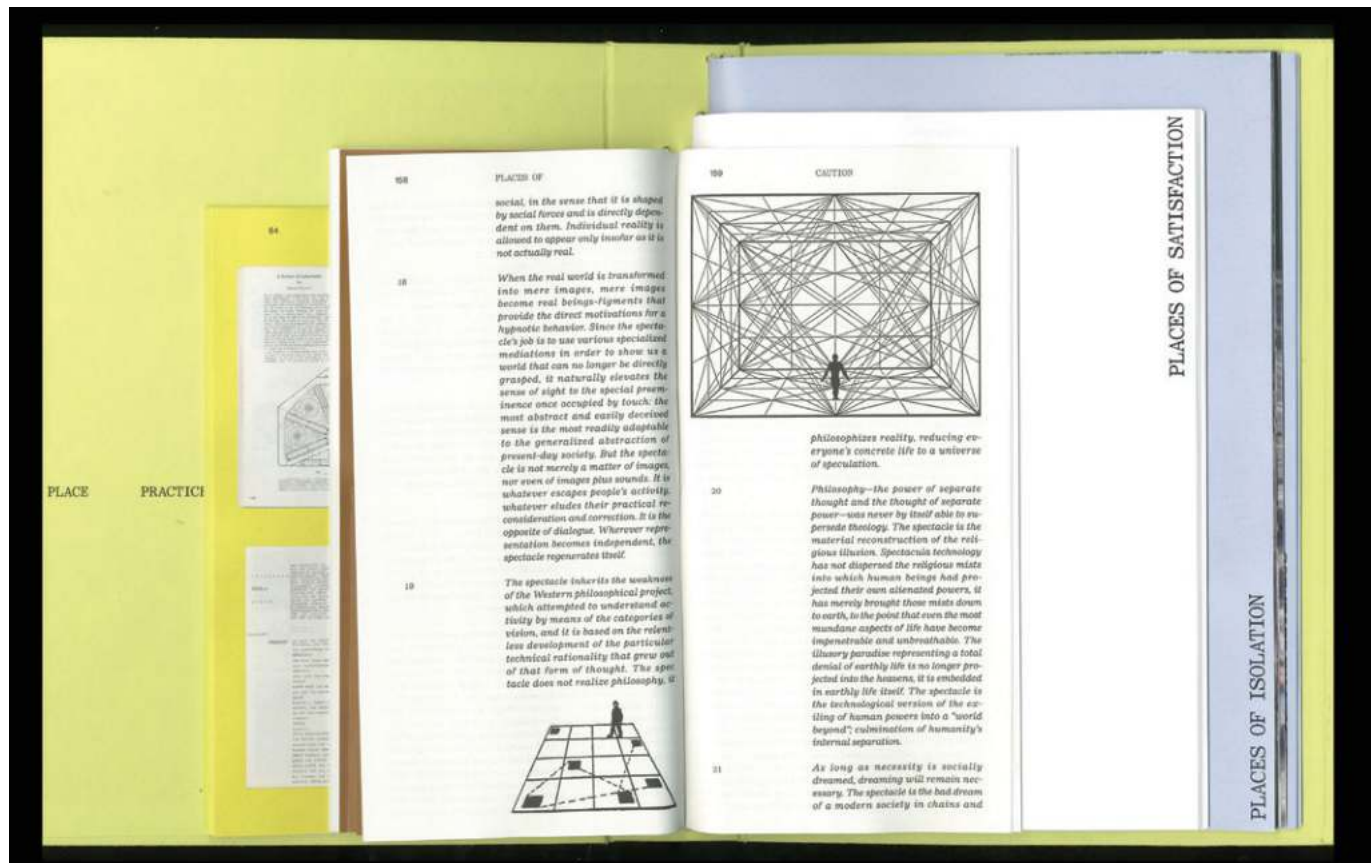


## 2 (series)

Shu-Chin Huang/Szu-Yu Lin/Yi-Hua Wu, designers  
Xin-Yi Wu, illustrator  
Chien-Hsun Chen/Cheng-Ta Lee, instructors  
China University of Technology (Taipei, Taiwan), school

"This design emphasizes agricultural sustainability and eco-friendly farming, highlighting Taiwan's natural farming practices. Through graphic design and book publishing, it showcases farmers' journeys and combines three types of natural farming into creative books and tool sets. It raises awareness of land degradation and encourages home gardeners to protect the environment. The design fosters a connection with the land, promoting sustainability and valuing Taiwan's local culture and natural cycles."

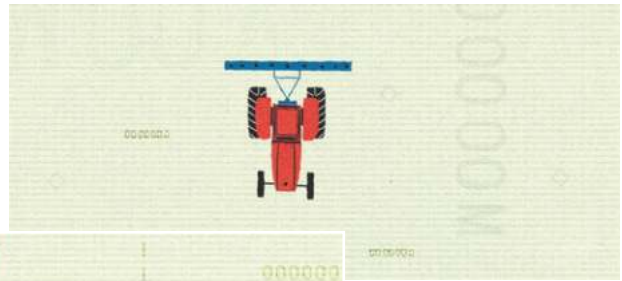
© Shu-Chin Huang/Szu-Yu Lin/Xin-Yi Wu/Yi-Hua Wu







1

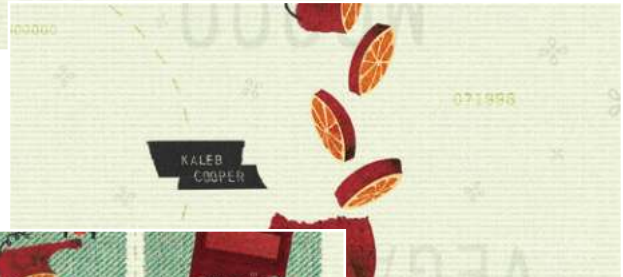


## STUDENT WORK

- 1 Xiyuan Wang, designer  
Brandon Sugiyama, instructor  
Savannah College of Art and Design  
(Savannah, GA), school

"For my rebranding of tv show *Clarkson's Farm*'s second season, I developed a cohesive and impactful branding package that enhances the show's appeal while introducing new visual elements that reflect its humorous and energetic tone. The rebrand focuses on five main visual elements: the title sequence, the ending sequence, the episode cards, the lower thirds and the supers."

© Xiyuan Wang



- 2 Mary Kim, designer  
Len Small, instructor  
School of Visual Arts (New York, NY), school

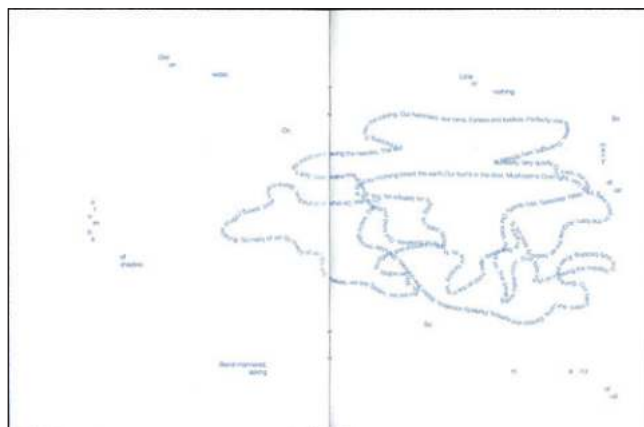
"*Me, Mushroom, and the World*. This magazine explores the new relationship between an individual and the world through the unusual yet extraordinary organism of mushrooms."



© Mary Kim





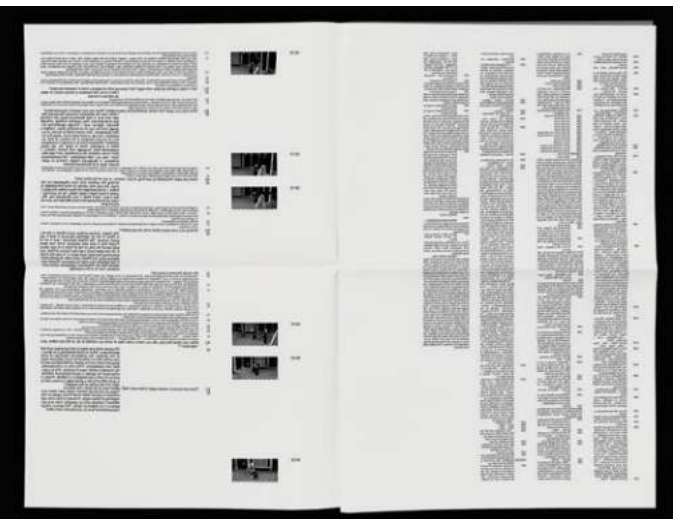
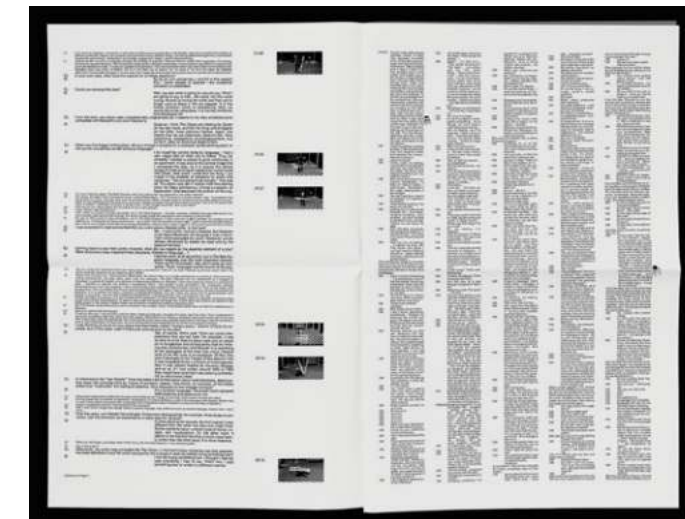
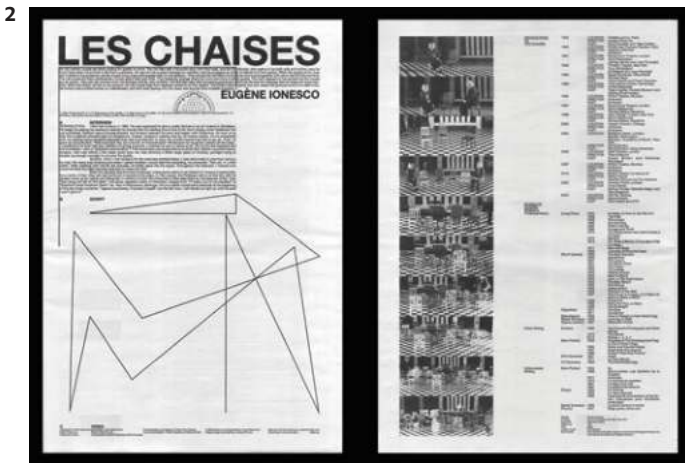
2



WHAT IF THE *WORLD* NEITHER  
EVOLVES LINEARLY NOR THROUGH  
*GRAND* IDEAS LIKE IDEOLOGIES  
BUT THROUGH MORE *SPORADIC*  
THOUGHTS AND EMOTIONS THAT  
APPEAR  HERE AND THERE IN  
THE DAILY LIVES OF INDIVIDUALS,  
SEEMINGLY AT RANDOM,  
SERENDIPITOUSLY?   
ALMOST LIKE *MUSHROOMS*  
SPRINGING UP IN A WOOD....



© Julianne Gayda







## STUDENT WORK

### 1 (series)

Conner Gayda, designer

Christian Dunn, instructor

Jacksonville State University (Jacksonville, AL), school

"*Design Citizen* is a collection of screen-printed zines that deconstruct traditional ideas of 'good' design. Featuring original interviews from thinkers like Steven Heller and Tré Seals, *Design Citizen* encourages students to see design as more than a compelling composition or color palette. Good design seeks to do no harm; it seeks the flourishing of one's neighbor. As Milton Glaser once said, 'Being a good designer is no different from being a good citizen.'"

© Conner Gayda

### 2 Xinyao Huang, designer

Scott Vander Zee, instructor

Pratt Institute (Brooklyn, NY), school

"*The Chairs* is a one-act absurdist play by Eugène Ionesco. This newspaper creates a unique, extreme typographic representation of *The Chairs* by integrating various media sources. It condenses the beginning, climax and end into eight pages, blending two conversations in two different space-times. Elements include Ionesco's script, an interview with the author by Emmanuel Jacquart and film stills from dance company PPS Danse."

© Xinyao Huang

### 3 (series)

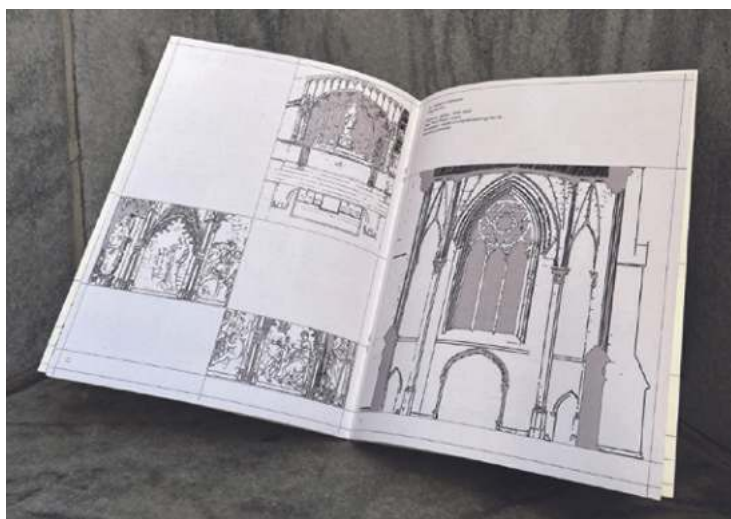
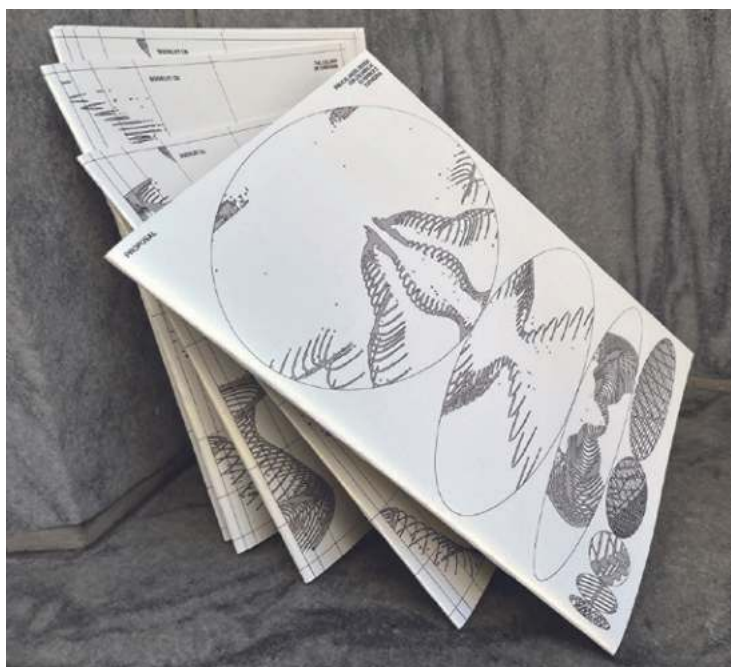
Xinyi Yao, designer

Peter Ahlberg, instructor

School of Visual Arts (New York, NY), school

"A conceptual exhibition of architectural sculpture for St. Patrick's Cathedral in New York. Inspired by the nine choirs of angels in the Bible, I created their forms using wire structures that can be applied directly onto the columns without damaging the original architecture."

© Xinyi Yao



## STUDENT WORK

- 1 Yu Gao, designer  
Xiongchuan Tu, photographer  
Natasha Chandani, instructor  
Pratt Institute (Brooklyn, NY), school

"This is a thesis book containing four projects exploring the possibilities of paths. *Possibility of Paths* can be viewed as two separate books and one book simultaneously, exploring the relationship between content and page numbers during the reading process." 102 pages, 16 × 9, 4-color, Swiss binding.

© Yu Gao

- 2 (series)  
Shuwen Ding, graphic designer  
Cheri Gray, instructor  
ArtCenter College of Design (Pasadena, CA), school

"The design of the book archives and showcases the unconventional style of dance group TAO Dance, setting it apart from other contemporary dance groups that seek interdisciplinarity. By playing with a diverse blend of typefaces, manipulating typographic scale and experimenting with image treatment, I enabled people to perceive movement in a typographic manner through my approach." 88 pages, 9½ × 13¾, 4-color, loose pages with an elastic loop, hand-stitching tipped-ins, metallic paper, vellum paper.

© Shuwen Ding

1

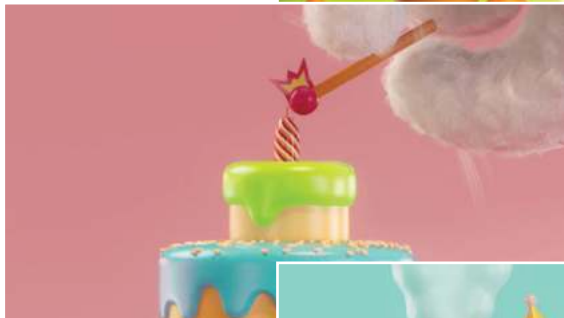












## STUDENT WORK

- 1 Sunny Li, designer  
Matthew Lenning, instructor  
School of Visual Arts (New York, NY), school  
“*CUT!* magazine introduces three of the greatest film directors of the 21st century. There are stories about their personal lives, experiences, interviews, and perspectives on life and filmmaking.”  
© Sunny Li
- 2 Juni (Junhee) Kweon, art director  
Miguel Lee, instructor  
ArtCenter College of Design (Pasadena, CA), school  
“Happy Little Birthday” :55  
“This story is about a childhood fear of spending a birthday alone. I used magical realism and whimsical elements to convey this fear, introducing a surreal contrast in sizes and a mysterious narrative featuring a hand and a small party scene. This approach transformed personal feelings into a charming and relatable 3-D animation.”  
© Juni (Junhee) Kweon

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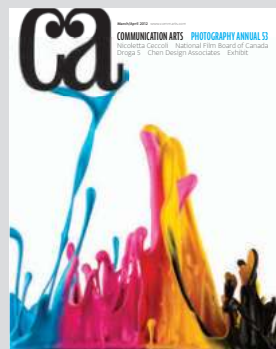
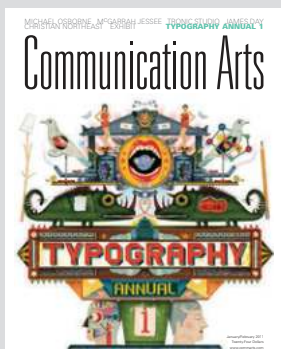
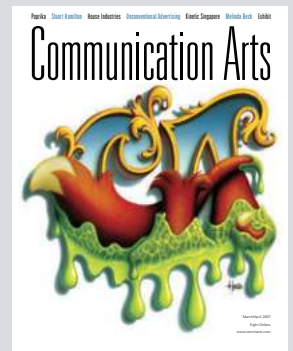
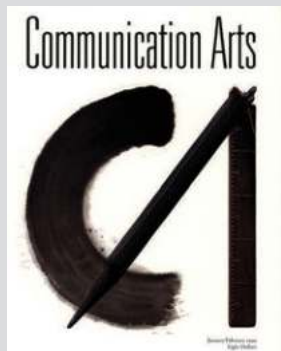
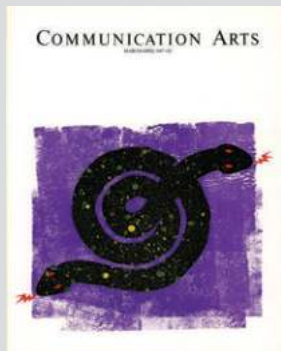
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**“INTERN: I DON’T  
KNOW WHAT I’M  
DOING. SENIOR  
DESIGNER: SAME”**

Designers Humor, via X

**“Need your quick  
help, is it ‘Ugh’  
or ‘UGHHHHHH’?  
It’s for a client  
email and want  
to make sure  
I get it right.”**

Tad Carpenter, via X

**“Corporate clients who lack the language to  
describe what they want and say shit like  
‘I’ll know it when I see it’ make me want to  
peel my skin off.”**

@katzenkraftdsn, via X

**“The future of  
design is verbal.  
Expressing an  
idea will become  
a matter of  
describing it.  
Your words  
will become  
your [greatest]  
assets.”**

Craig Ward, via X

**“taking a break from my  
mental health to focus  
on graphic design”**

@Travisuals, via X

**“everybody always [thinks]  
they know more about  
graphic design than  
the person who studied  
graphic design lol”**

@vampbaee, via X

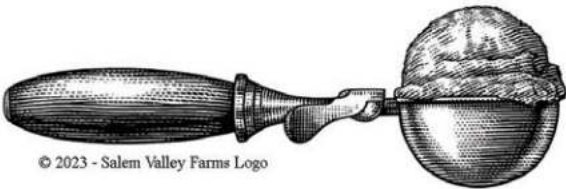
**“I lied to my first employer and  
told them I knew Photoshop.  
Ended up making a slew [of]  
major movie posters for them  
including *Star Wars*. Now they  
tell that story to new recruits.”**

Henry Erdman, via X





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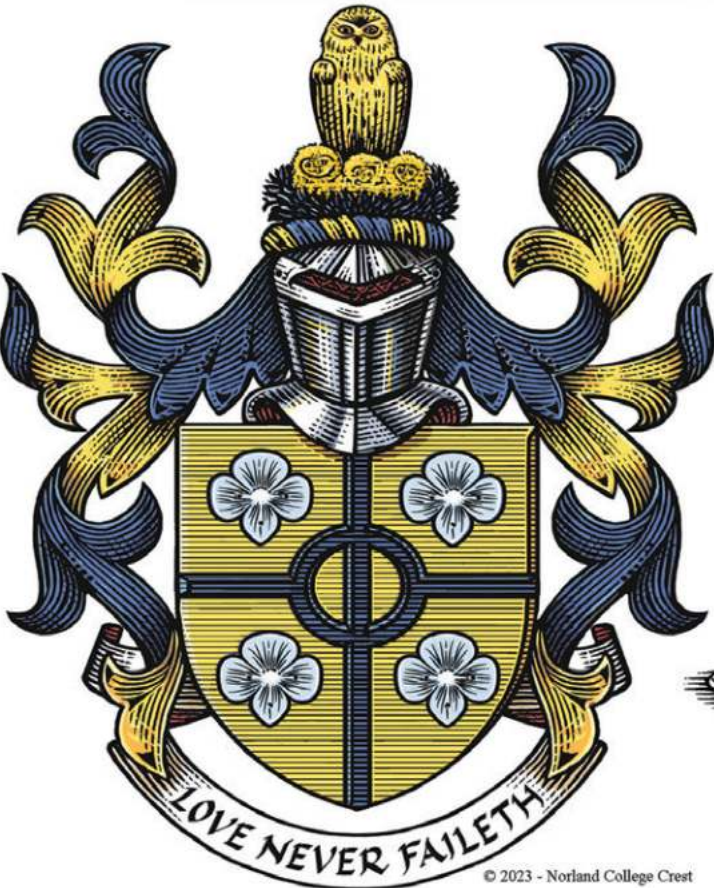
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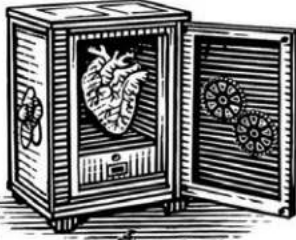
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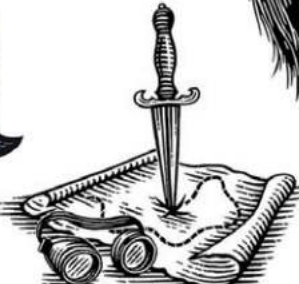
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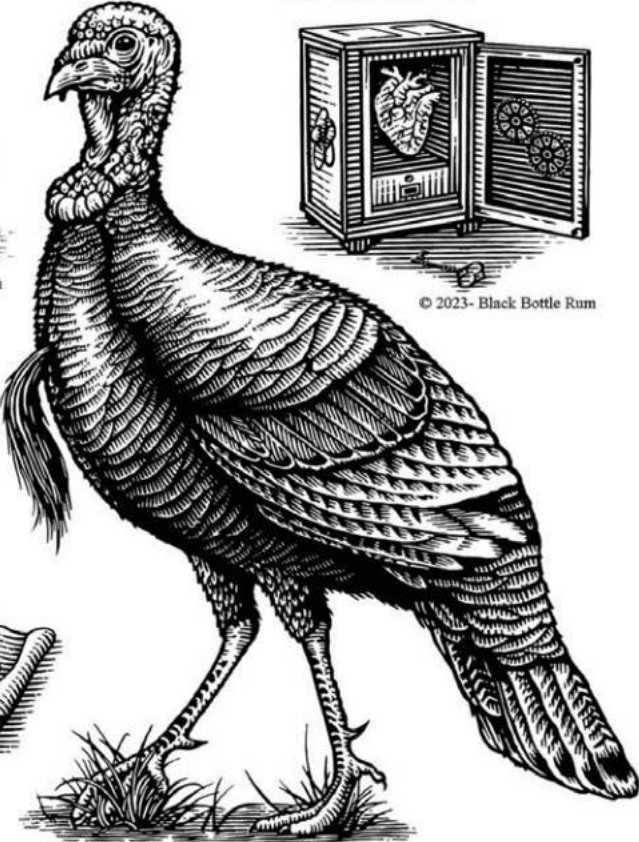
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