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COMMUNICATION ARTS **TYPOGRAPHY ANNUAL 15**
Content Object Paul Blow Fresh Exhibit

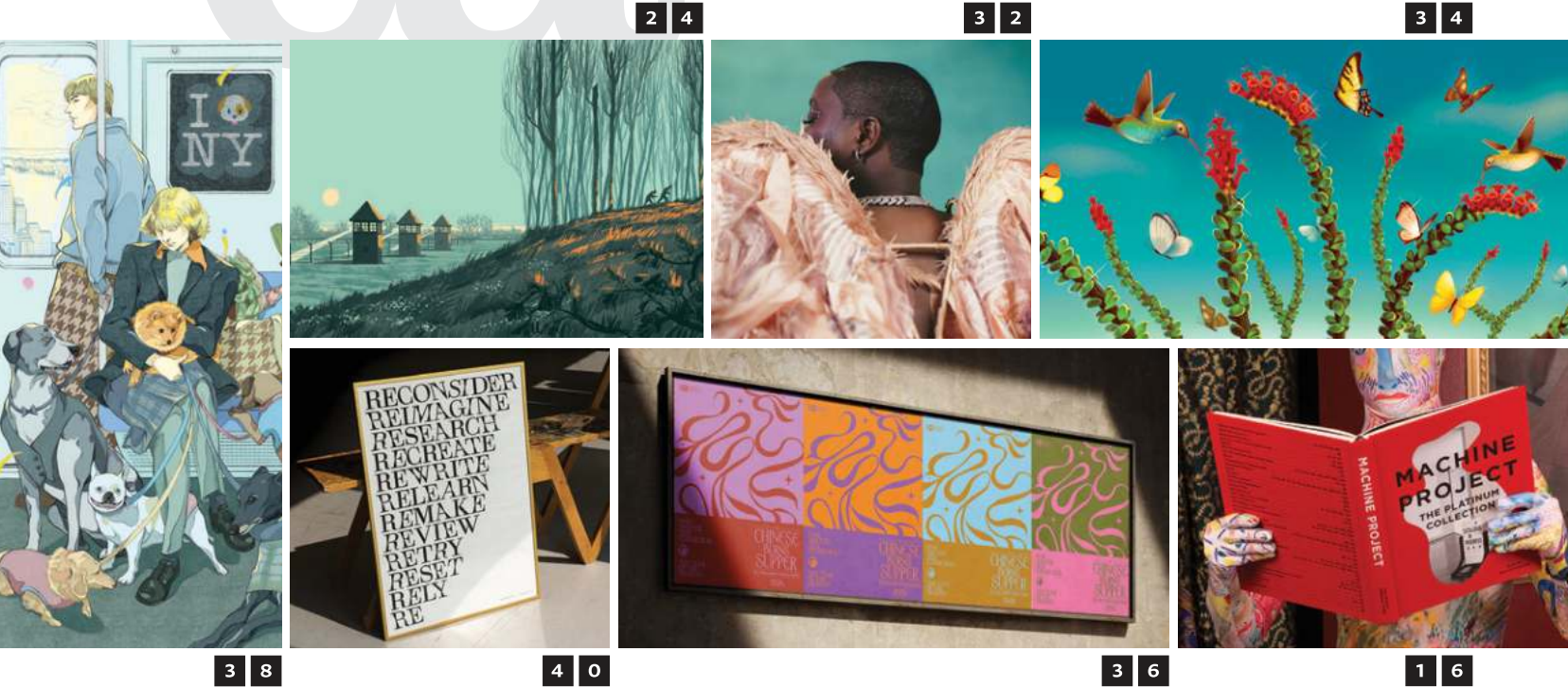
Typography

15

Annual

January/February 2025
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paulblow.com

Content Object
content-object.com

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Ana Miminoshvili
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Brianna Royce
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Standard Projects
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Time Machine + Folks
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Weston Wei
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EDITOR'S COLUMN

Patrick Coyne



While we did see a decline in submissions for this year's Typography competition, there was no decline in the diversity of typographic solutions applied to both commercial and cultural communication projects.

"The range was incredible, and I was pleased to see a good amount of international work," says juror Tony Hird.

"I saw projects with structured, rigid and well-designed styles using traditional typography but also projects with rough, free and unconventional lettering," juror Davide Pagliardini says. "It's great to see the diverse potential that letterforms can take on!"

"A lot of good work has been done in the past year that addresses various audiences and problems—commercial to cultural projects, professional to student projects, Western to Eastern projects and self-initiated to commissioned projects," says juror Anja Delbello. "Because of this great variety, it was sometimes hard to directly compare projects to each other."

"There was a lot of great work," juror Dyana Weissman says. "Going through the first round, I'd think, 'Ah, this one is good enough, I suppose.' And then I'd see one that would completely blow me away, and then I'd think, 'Why am I even voting for anything else?'"

I asked the jurors if anything surprised them about the entries.

"Some of the pieces inspired me to find out more about a subject," says Weissman. "What are Josef Czechowicz's poems about? Where is the Hayduke Trail? I didn't expect to learn so much from judging a competition."

"The large number of students submitting their typographic projects gave me hope for the future of graphic design and visual communication," juror Nadia Méndez says.

"This year, many student projects and unpublished creative works showcased a more experimental quality, leaving a remarkable impression," says juror Fa-Hsiang Hu.

I asked the jurors if any visual trends became apparent while judging.

"It's evident that sans serifs and vibrant colors still haven't gone out of style," Delbello says. "It was interesting to see blackletter typefaces pop up several times."

"Blackletter type definitely came up a few times," says Hird. "It was nice to see some fresh approaches to this style."

"I saw a lot of bold curves and saturated colors," Weissman says.

"Or maybe that's what I wanted to see—I look at black and white all day."

I also asked the jurors what disappointed them about the entries.



ANJA DELBELLO

is a designer, art director and partner with Aljaž Vesel at AA, a design studio in Ljubljana, Slovenia.

Delbello focuses on a content-based approach, which considers the end user, reader and viewer. Her work usually consists of publications, posters, visual identities and infographics for festivals, theaters, galleries, museums, publishers and media. Projects by AA have received awards both nationally from the Brumen Biennial of Slovenian Design, Plečnik Awards and the Slovenian Book Fair and also internationally from AIGA 50 Books | 50 Covers, *Communications Arts*, the Kantar Information is Beautiful Awards and the Type Directors Club.



TONY HIRD

is a creative director and cofounder of Here Be Monsters, an independent branding agency based in Vancouver,

Canada. Hird brings a wealth of experience to his work with an extensive background spanning national, regional and local brands across diverse categories. After studying at the Alberta University of the Arts in Calgary and the School of Visual Arts in New York, he worked at many influential groups including BBDO, lululemon, Rethink and TAXI. His work has garnered recognition from The Advertising & Design Club of Canada, *Applied Arts*, Art Directors Club, *Communications Arts*, Marketing Awards, the One Show and the RGD Branding Awards.



FA-HSIANG HU

is a creative director, art director and educator based in Taipei, Taiwan. He is an associate professor of the

department of applied arts at Fu Jen Catholic University, director of the Taiwan Graphic Design Association and also executive creative director of hufax arts. Hu's works have received numerous awards from leading design organizations and publications worldwide, including *Communications Arts*, D&AD, Golden Pin Design Award, *Graphis*, HKDA Global Design Awards, International Design Awards, London International Awards and the Red Dot Design Award, and his posters have been selected into multiple international poster biennales.

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"In the calligraphy/hand lettering category, I saw very few outstanding projects," says Pagliardini.

"I was surprised how many submitted works dealt with typography per se, with most of them being self-initiated experimental typographic books, student work or typographic promotional booklets," Delbello says. "Doing typographic design on typographic themes can quickly make projects too one-dimensional or narrow."

"I would have loved to see more motion-based typography," says Hird. "There's a huge opportunity there."

"I wish I had seen more non-English speaking projects as there is so much great work being produced globally," Méndez says.

"There were fewer dynamic font designs and environmental font designs than I expected and also a lack of font design that subverted expectations," says Hu.

I also asked the jurors what technological developments might change the way we use typography in the future.

"With AR, type could appear everywhere and be unique to each viewer," Hird says. "I see a lot of possibilities there."

"AI will undoubtedly change the way we use typography in the future," says Méndez. "We are already experiencing this shift, but we are still in the early stages."

"AI will likely help type designers with complex and technical aspects like engineering, but it could also lead to a uniformity in illustrated lettering," Pagliardini says.

"A lot of creatives, myself included, wish that AI would just go away already," says Weissman. "It can be used as a tool that can decrease production time, but it also takes a lot of the fun out of design."

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

"Technical developments are opening a lot of exciting possibilities but can also cause a lot of generic solutions."

—Anja Delbello

"So many!" Weissman says.

"Finding distributors who pay fairly. Publicizing their designs well. Competing in an oversaturated retail market. Finding good custom jobs when the economy is unstable. Learning what makes a high-quality typeface from a well-regarded source. Understanding the legal complexities. Finding good engineers. Providing technical support."

"There are so many great type designers and foundries these

days that I think the biggest challenge will be to become visible and get the attention of graphic designers," says Delbello.

"The next generation of type designers will face the challenge of delineating boundaries and establishing rules while working with AI," Méndez says.

"How to deal with the ever-evolving generative AI and new design and typesetting software, as well as the rapid mass production of professional-level font designs, is definitely something that the next generation of font designers must overcome," says Hu.

A minimum of four out of six votes was required for inclusion in this year's Typography Annual. Jurors were not permitted to vote on projects in which they were directly involved; I voted in their stead. I would like to extend our appreciation to our jurors for their conscientious efforts in selecting our 15th Typography Annual. [ca](#)



NADIA MÉNDEZ

is a multi-disciplinary art director, graphic designer and typographer from

Mexico City with

a background in graphic communication design and a master's in typographic design. Since 2013, she has been based in Dubai, United Arab Emirates, where she has previously worked for various publications such as *Bloomberg Businessweek* Middle East, *Grazia* Middle East, *Inc. Arabia* and *T Emirates*. Currently, she is the art director of *WIRED* Middle East. Her editorial and typographical work have been awarded and recognized by *Communications Arts*, the Society of Publication Designers and *Typos Latinos*.



DAVIDE

PAGLIARDINI

is a lettering and motion designer and cofounder of Uovo Lab in

Serravalle, San Marino.

Pagliardini studied graphic design and art direction in Milan. After gaining experience in production agencies and creative studios, he cofounded Trinocle and later Uovo Lab with Davide Farabegoli. As a freelancer, Pagliardini specializes in illustration and lettering and teaches graphic and motion design at several universities. He continues to create projects that stand out for their distinctive and impactful quality. His work has been recognized for its craftsmanship by *Communications Arts*, Type Directors Club and numerous publications.



DYANA

WEISSMAN is

the founder and typeface designer of Kerns & Cairns in Boston, Massachusetts. Prior, she was

the director of custom type at Type Network, where she managed and drew large multiscript families in traditional static and variable font formats. Before that, she was senior custom designer at The Font Bureau. Weissman has worked with clients across various industries such as Disney, Ford, Microsoft, the Museum of Modern Art, NBC and *The Washington Post*. She stretches her creative muscles by taking photographs and writing for *Alphabettes* and *Typographica*. She stretches her literal muscles by hiking as often as she can.

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Features

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Webpicks

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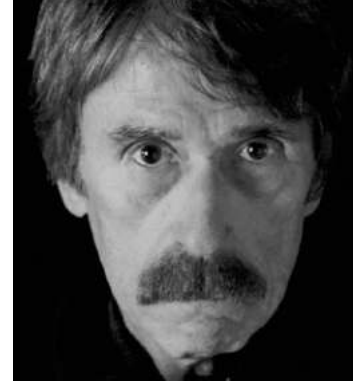
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Creative Burnout Is Knocking On Your Door. Don't Answer.



Jim Carrey was a comedic genius and as versatile an actor as there has ever been. For years, his talent for making people laugh was unassailable. What few of us knew was that Jim was carrying inside of him the overwhelming specter of creative burnout.

By any measure, Jim Carrey's career teetered on the edge of impossibly meteoric, beginning with stand-up comedy in Toronto before jumping to the small screen with roles in television shows like *In Living Color*. His breakout moment came in *Ace Ventura: Pet Detective*.

From that point on, Carrey could do no wrong, with iconic roles in *The Mask*, *Dumb and Dumber* and *Batman Forever*. His unmatched comedic timing and ability to transform into eccentric characters made him a force to be reckoned with in Hollywood.

But it came at a price.

As his star ascended, the demands of his career began to weigh heavily. The pressure to be funny, to be innovative, to continuously outdo his previous performances left Carrey emotionally spent. The expectations set the stage for creative burnout on a massive scale.

Jim was a big believer in method acting. He would immerse himself so fully in his characters, the boundaries between fiction and reality often blurred so much that it was hard to know where the line was between real and make believe. While the performances were remarkable, the toll took his mental health frighteningly close to the edge.

In the early 2000s, Jim started taking on more dramatic roles. *The Truman Show* and *Eternal Sunshine of the Spotless Mind* demonstrated his ability to transcend his comedic roots and delve into the depths of human emotion. But the weight of creative burnout was growing heavy.

The actor's quest for meaning and fulfillment led him to explore philosophical and spiritual avenues. He became an advocate for mindfulness, consciousness and exploring the nature of reality, all of which enriched his personal life.

In 2017, the documentary *Jim & Andy: The Great Beyond* provided a rare and intimate glimpse into Carrey's life during the filming of *Man on the Moon* in which he portrayed Andy Kaufman. Once again, his immersive approach blurred the lines between himself and Kaufman, a comedian with a tortured soul in his own right.

Carrey embodied Kaufman's eccentric persona to a fault, but it resulted in erratic behavior that perplexed and concerned those

around him. The Kaufman role did a number on his mental wellbeing, raising questions about the boundaries between artistic expression and personal sanity.

During the interviews in *Jim & Andy*, Carrey reflected on his career and the sacrifices he made for success. He talked about the isolation that fame brought, the struggle to find authentic connections, and the profound loneliness that often accompanies the glitz and glamour of Hollywood. It was a poignant picture of a man grappling with his identity in the relentless pursuit of creative excellence.

Carrey's struggle with creative burnout finally reached a critical point—what psychologists call the “dark night of the soul,” the metaphorical descent into the depths of a profound spiritual and existential crisis and a search for a deeper meaning and purpose. Carrey, once known for his exuberant and larger-than-life personality, found himself in a place of inner chaos.

Jim spoke frequently about his struggles with depression and the challenges of maintaining mental wellbeing in the face of intense scrutiny. He revealed that success and fame did not shield him from the internal battles he faced, emphasizing the importance of addressing one's inner life amid external achievements.

Carrey's passion for painting became an outlet for the complex emotions and thoughts swirling inside him. His paintings became a medium through which he could communicate and process the complexities of his journey, offering viewers a glimpse into the depths of his creative and emotional landscape.

Through his art, Carrey used his pain as a source of inspiration, turning the canvas into a mirror reflecting the wildly complex nature of the human experience. His art reflected a resilience born out of struggle, a testament to the transformative potential embedded within the creative process.

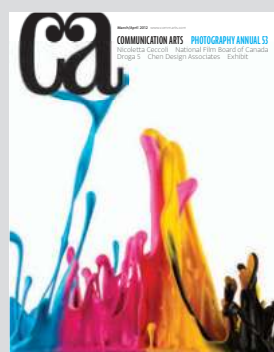
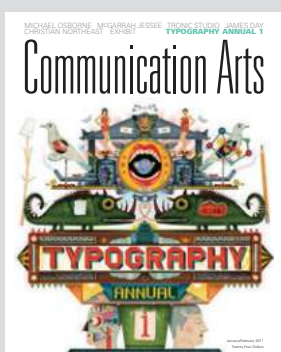
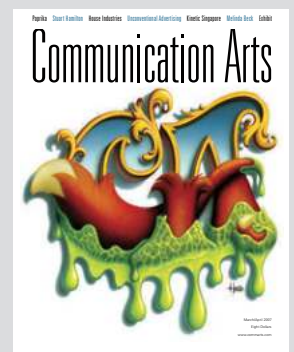
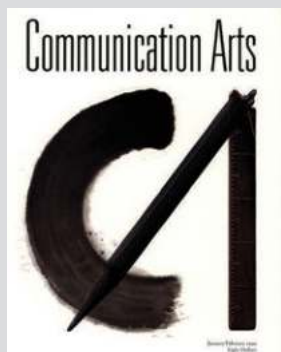
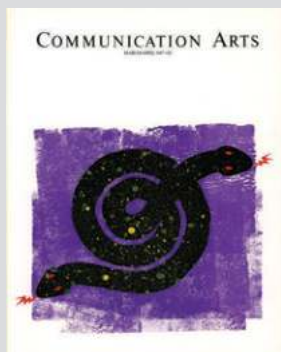
Gradually, Jim rediscovered the joy in the act of creation itself. In interviews and public appearances, he emphasized the importance of living authentically and embracing the present moment. His evolution as an artist and as a human being was a profound shift from external validation to internal fulfillment.

Through introspection, artistic expression and a commitment to authenticity, Carrey emerged from the shadows of full-metal burnout with a renewed sense of purpose and a deeper understanding of the human experience—and a roadmap for each of us confronting our own creative demons. The power of creativity, when driven by a pure and untainted authenticity, untethered from the ever-spiraling pressure of our peers and our society, is transformative. **ca**

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Matthew “RaseOne” Napolitano

From the Street to the Screen

Graffiti taught Matthew Napolitano, known as “RaseOne,” everything he needed to learn about graphic design. From his roots as part of the San Jose, California-based hip hop collective Full Time Artists to his foundry Graffiti Fonts, established in 1999, Napolitano has been at the vanguard of bringing graffiti into new arenas as technology and typography have evolved. Now, with the advent of generative typography, he’s preserving its essence as a metamorphosing form of human expression through fonts that never quite use the same character set twice. —Michael Coyne



What intrigued you about the possibilities of creating graffiti art in digital design?

I hated computers. I was unimpressed watching them crash and lag trying to process my artwork or looking at the nasty pixels attempting to approximate smooth flowing lines. In high school, my mother—a graphic designer in the pre-digital age—introduced me to Adobe Streamline and Illustrator, and I started to change my mind. Vector graphics could be even better than hand-inked artwork. By 1994, I was doing vector graffiti art. I was doing a lot of album covers and fliers, among other things, and people came to me for graffiti lettering. Not all fonts were vector based at that point, but I realized fairly quickly that one could create a vector-based, graffiti-style font. It hadn’t been done yet. The confluence of circumstances made it seem like it was my destiny to be the first to do that.

I see graffiti as the modern incarnation of calligraphy, and I see writing as humanity’s most profound talent. I don’t see type as a replacement for writing but an extension and amplification of writing. Type should carry forward more than just the content of the written word; it should also attempt to preserve its aesthetic beauty and cultural characteristics as best as it can. Graffiti is saturated in a culture of its own making and the surrounding culture of the moment. It’s connected intimately to all of the times, places and people that it inhabits. It’s a good thing to preserve that, so I just keep trying.

As Graffiti Fonts, you’ve had numerous high-profile clients in a broad range of industries, from fashion brands to entertainment to the National Security Agency (NSA). What have been some of your favorite projects you’ve worked on? One of my favorite jobs

wasn’t actually a design job and didn’t involve any fonts. I was hired by the video game company THQ to provide a large array of real graffiti art for a video game called *Homefront*. That gig enabled me to develop an entire fictitious world of writers, crews, gangs, slogans, content, techniques and motivations that would produce a blanket of graffiti to cover the environment in an apocalyptic, occupied America. I could paint pieces, tags and throws with all of the traditional tools of graffiti artists as well as those of random fictional people living in desperate times. I developed a huge array that included a mix of very crude and very sophisticated elements. I had tons of fun creating hundreds of elements for that project, painting nice pieces and then damaging them grievously.

Ironically, only a small amount of the graffiti appears in the final game because it was taxing for the processor to replace so many repeating textures with unique artwork. Choking computers with graffiti has been somewhat of a theme throughout my career. It’s forced me to learn a ton about optimization. Apparently, graffiti is pretty good at choking computers. It seems pretty good at choking AI too. Maybe that’s why the NSA wanted some.

Tell me about your generative graffiti font ManyStyles. What inspired you to create it, and what technology did you use? It’s not AI. The word *generative* is used in the context of AI a lot these days, so I’ve noticed that most people assume AI is involved, but it’s all human ingenuity, design and coding. The end product is a normal font that anyone can use in any application on any system. No special plug-ins or other accommodations are needed.


With that said, generative fonts can do things that other fonts can’t. I do consider it to be a new breed of font. I predict that as time goes

on, generative fonts might be a new category along the lines of variable fonts, color svg fonts, layered type systems or contextual fonts. We've had to work simultaneously for what is fully supported right now and what will definitely be supported as time goes on. So, in our first iterations, we've used the technology to deploy individually unique, one-of-a-kind fonts. No two users will have the same generative alphabets.

After about 25 years designing fonts, I've developed a number of systems for creating very broad arrays of characters for large font families, contextual alternates and stylistic sets, among other things. I was listening to the Monotype podcast and heard Craig Ward talking about the NFType project that he was launching, which would pair one-of-a-kind typefaces with blockchain NFT technology. His descriptions of what he wanted to do lined up very well with some of my own work. I reached out to him and ended up joining the team. It's a different use of the technology than I had originally intended, but it had the advantage of wider, immediate support. I like "firsts," and a one-of-one digital font is a first.

ManyStyles is an offshoot of one of my preexisting contextual typefaces called StyleWriter and was initially developed to be released as an NFT through the NFType foundry. I have several generative font families in various stages of development. Through those, I'm working to standardize the generative methodology and push the boundaries of what's currently supported by major design apps.

What challenges you the most about being a type developer? By far, the hyper dominance of a few particular tech companies and their promotion and sponsorship of piracy, aggregators and low-quality free content over original, authoritative and legitimate sources. From my perspective, organic search, social and the emerging ad networks from 1997 to 2012 were the best friends of every independent creator. In the years since, it has become a total nightmare and just gets worse all the time. They manipulate things so much that it disrupts the free market and makes things very difficult for small businesses. People who were not in the game before this sudden switch will never know what they've missed. I started before Google or Facebook were factors, so I learned how to operate without them as an asset or even with them as a problem.

Do you have any advice for creatives entering the field today? "The field" is getting harder to define. Everything is converging and mixing. I developed a wide skillset so that I could be a self-publisher and a one-stop shop for a business. Any gig you do for a client can lead to more gigs for that client. The wider your skillset, the more opportunities will open and the more complete your understanding will be of your work within the greater context of everything that client needs. You're more effective at your job when you understand the jobs around you and how they interact. With that said, you should decide what you're best at and be the best at it. Excel, innovate, have a specialty and be special. Be a total badass at one particular thing, capable of improving upon or building from anything that you see. That will be the thing that gets your foot in the door. 



Universal Principles of Typography

100 Key Concepts for Choosing and Using Type

By Elliot Jay Stocks
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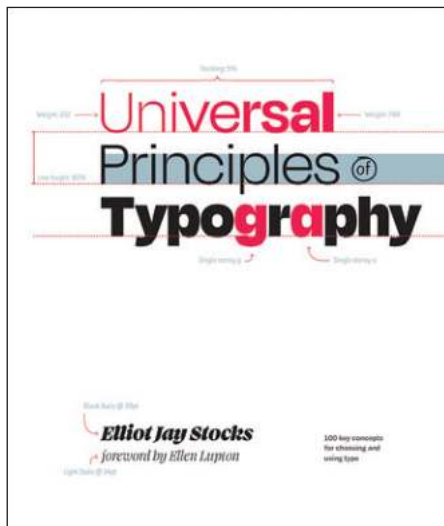
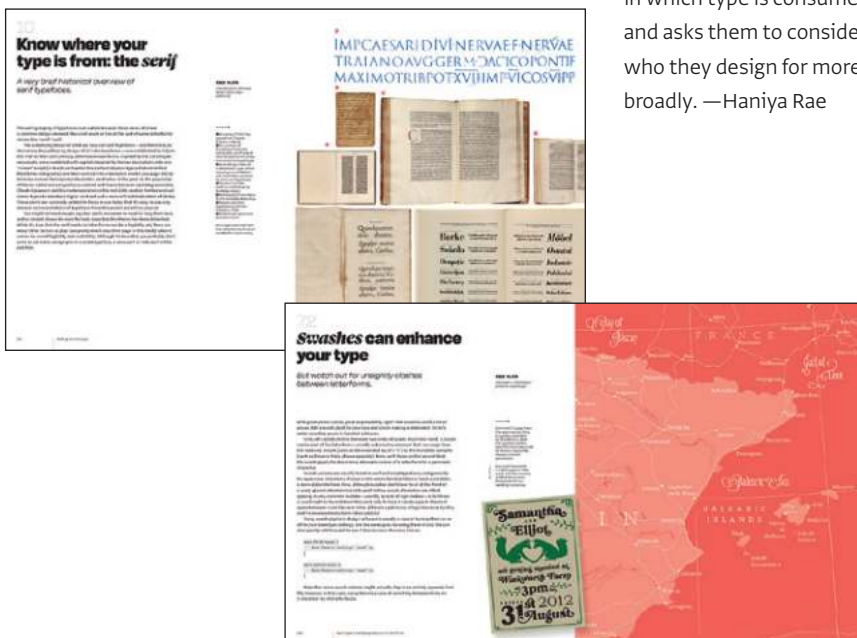
An accessible but serious reference book, *Universal Principles of Typography: 100 Key Concepts for Choosing and Using Type* by Elliot Jay Stocks can be appreciated by both students and professionals alike.

Stocks, a serial entrepreneur, former editor-in-chief of Google Fonts Knowledge and creative director of Adobe Fonts, writes with humor while doling out practical advice.

Each spread, which Stocks refers to as a “chapter,” explores a principle through explanatory text, visual examples and diagrams without feeling prescriptive. The reader will find helpful tips for all modern typographic problems, and Stocks makes sure each chapter has multiple answers. In one chapter titled “Break the rules with optical trickery,” Stocks provides five ways to adjust type for a better reading experience and encourages the reader to play around even if it would be considered a no-no by traditional typography standards. In an entire section dedicated to OpenType, web typography and variable fonts, Stocks gives applicable css settings and explains their importance for typographic choices on the web. It’s important to note, though, that this isn’t a step-by-step manual for css; he is providing blueprints for a system you’d have to build and test out yourself.

Beyond the traditional advice about type, Stocks addresses larger contemporary issues within the typographic world, such as the lack of support for non-Latin languages and the need for licensing. He encourages designers to have more holistic thinking about the context

in which type is consumed and asks them to consider who they design for more broadly. —Haniya Rae



Blackletter and Old English Lettering Reference Book

The Essential Guide to Blackletter Alphabets for Lettering Artists, Calligraphers and Designers
by Kale James

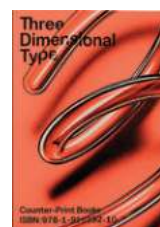
Blackletter fonts provide a timeless allure that appeals to everyone from calligraphers to old-timey businesses, streetwear brands, tattoo artists, metal bands and hip hop artists. Kale James’s compendium of typographic references provides an overview of blackletter fonts throughout history as well as high-res files of 126 alphabets featured within. 130 pages, softcover, \$19.99, Vault Editions Ltd.



Growing Up in Alphabet City

The Unexpected Letterform Art of Michael Doret
by Michael Doret

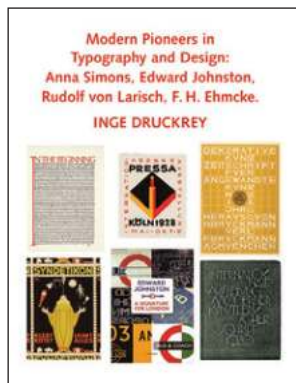
Los Angeles-based letterer Michael Doret has had a storied career, bringing his Americana-tinged sensibilities to high-profile clients like Disney, Kiss and the Knicks. But beyond being purely a monograph of Doret’s work, *Growing Up in Alphabet City* features in-process documentation and tutorials that teach readers the tricks of lettering. 328 pages, hardcover, \$60, Letterform Archive Books.



Three Dimensional Type

By Jon Dowling

Featuring work by global designers like HDU23 Lab, ITAL/C, Zuzanna Rogatty and StudioSpass, Counter-Print’s compilation *Three Dimensional Type* explores boundary-pushing typographic work. As letterforms are transformed into 3-D objects by creative software and AI, the book features case studies where type bursts off of pages, posters and surfaces. 200 pages, softcover, £20, Counter-Print.



Modern Pioneers in Typography and Design

Anna Simons, Edward Johnston, Rudolf von Larisch, F. H. Ehmcke

By Inge Druckrey
196 pages, softcover, \$48
Published by The Work of Edward Tufte and Graphics Press
edwardtufte.com

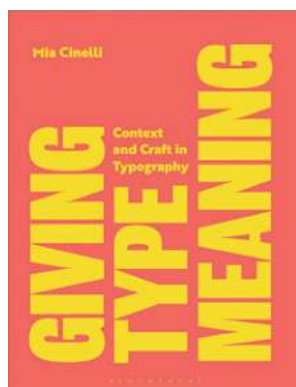
Modern Pioneers: Anna Simons, Edward Johnston, Rudolf von Larisch, F. H. Ehmcke showcases designers and educators active in the early 20th century, focusing not only on their contributions to design through practice and example but also their teaching methods and exercises—sometimes covered in enough detail that they could be the start of lesson plans. The entire book is in full color with US-letter-size pages, and beautifully reproduced work (representing the subjects and their students) takes up as much space as the text.

Title notwithstanding, Johnston is presented primarily as either a fountainhead for others (particularly Simons, who tended to overcredit him) or in terms of rebelling against his ideas (Larisch and Ehmcke), but his contributions have been covered at length elsewhere.

With the exception of Ehmcke, I might quibble as to whether the other designers covered are so much typographers as they are letterers. Of course, the two are intimately related, and many of the book's images show lettering used in places where type is today more common, such as covers and chapter initial drop caps.

An outstanding addition to any design library, *Modern Pioneers* is the product of two decades of original research, often with primary resources, yielding much that will be found nowhere else in print or not in English. Read it if you are interested in lettering and typography instruction, its history, and how the training of countless later typographers and type designers can be traced to this interconnected web of pioneering German educators and practitioners.

—Thomas Phinney



Giving Type Meaning

Context and Craft in Typography

By Mia Cinelli
224 pages, softcover, \$34.95
Published by Bloomsbury Visual Arts
bloomsbury.com

Context matters. It makes all the difference when making meaning of any cultural artifact. In *Giving Type Meaning*, author Mia Cinelli

illuminates how context is one of the most important aspects to understand type and typography. Without taking it into account, we might overlook a compelling story and fail to see typography as more than just letterforms.

Cinelli takes readers on an insightful journey, analyzing type in three main contexts: social, spatial and temporal. These pillars organize the book's chapters that are filled with work by artists and designers from all around the world that draw from a range of historic and contemporary examples. From type specimens and calligraphy on a prayer niche to performances, time-based art and meme culture, Cinelli includes works both with a sense of permanency and ephemerality. She writes in a clear, thoughtful and precise manner, which makes the book both an accessible and enjoyable read. Care is provided when addressing sociocultural issues in typography, such as existing power structures and the difference between cultural appropriation versus appreciation.

For educators and students, I imagine this to be an essential and reliable text. Educational and culturally nuanced, the book covers key concepts like gestalt and linguistics while also introducing the author's own terms like "visual inflection"—the idea that written text is influenced by its arrangement. Interviews serve as interludes to get into the brains of creators and see how they consider and navigate context in their projects. For seasoned professionals,

this book offers a refresher and opportunity to reflect on one's own practice.

—Florence Fu



RECTO/VERSO CONTENT OBJECT

BY ANNE TELFORD

Books are among the most important historical and cultural records that define the times in which we live. Content Object (C/O), a bicoastal studio founded by Kimberly Varella, produces content-driven, object-oriented work specializing in book design—books that tease, please, explain and inform on a wealth of art and cultural topics.

Born in Detroit, Varella gravitated to the Bay Area, where she attended Laney College in Oakland, California, from 1992 to '93 with a focus on printmaking and the San Francisco Art Institute from '93 to '96 with a focus on printmaking, book arts, filmmaking, and performance and installation art. Then, she relocated to Los Angeles, where she received an MFA in art from the California Institute of the Arts (CalArts) in 1999.

Varella founded C/O in 2012. “The timing could not have been better,” she says, detailing how art books were making a cultural comeback in the wake of a clearly false prophecy that “print was dead.” From 2005 to 2012, Varella was a part of Department of Graphic Sciences (DGS), a design collective between herself, Liz Anderson and Gretchen Larsen based in Los Angeles’s Chinatown at the heart of an erupting, vibrant art scene.

DGS concentrated on identity and branding for local nonprofits and art institutions. There, Varella designed some of her first books with arts organization Machine Project, the Pomona College Museum of Art and publishing company WhiteWalls. Coincidentally, her first major monograph was for the artist (and her former professor at CalArts) Charles Gaines titled *In the Shadows of Numbers: Charles Gaines Selected Works from 1975–2012* to accompany an exhibition of the same name.

“After I started C/O,” Varella says, “barely a month had passed before I got a call from Naima Keith at The Studio Museum in Harlem, now director of education at LACMA, asking to do another book for Charles Gaines. And then a few months after that, I got a call from Brooke Hodge at the Hammer (where the Gaines exhibition would travel) asking if I would design the *Made in LA 2014* book that would be co-curated by Michael Ned Holte, who had written for the first Charles Gaines catalog at Pomona.

“As I see it, the growth of C/O was based on part luck, part kismet, part talent, part chemistry,” she continues, “who knows, really, but the connections kept coming in unbelievable ways.”

Varella’s education in art, film and video, printmaking, book-making—handmade books, to be specific—and performance art translated flawlessly to book design. “All durational [practices],” she adds. Her first job out of grad school was working for a small design studio in Santa Clarita, where she found herself tasked with translating ads made on mechanical boards into Quark documents. Since she didn’t go to design school proper, she learned typography on the ground. “To help alleviate an intense feeling of imposter syndrome, I ferociously went to libraries, bookstores, art book fairs and design museums to try to exhume the magic and nuance of letterforms,” she reveals.

Book subjects range from *John Waters: Pope of Trash*, a definitive title on Waters’s filmography—he earned the sobriquet from no less a cultural luminary than William S. Burroughs—to by *Alison Knowles: A Retrospective (1960–2022)* on the work of a founding member of the Fluxus movement, an international network of artists who aspired to merge different artistic media and disciplines.

C/O recently received the prestigious Krasnza-Krausz Book Award for *Isaac Julien: Lessons of the Hour—Frederick Douglass*. The design studio has also garnered numerous AIGA 50 Books/50 Covers awards as well as citations from *Communication Arts*, Museum Publication Design Competition, the *New York Times* and the American Alliance of Museums, which awarded first place to two of her books: *Axis Mundo: Queer Networks in Chicano L.A.* in 2018 and *Nineteen Nineteen* in 2020.

In 2023, after 26 years in Los Angeles, Varella and her family made the cross-country move to Goldens Bridge, New York, a hamlet in the town of Lewisboro in Westchester County. With a population of less than 2,000, it’s a marked departure from sprawling Los Angeles but only 44 miles from Manhattan, easily accessible by train. Her new studio is an annex to the main house, which was built in 1860, and has lots of windows

Captions provided by Kimberly Varella.

Right: “An ode to Los Angeles-based space Machine Project (2003–2018), the book *Machine Project: The Platinum Collection (Live by Special Request)* takes on an encyclopedic vernacular to explore unconventional ways of seeing and thinking about the world. Each section captures Machine Project’s quirky essence, such as the introduction written in the form of a tour that gradually gets consumed by footnotes, swamping the page with anecdotes about each hole in the floor, the trap door and the vaudevillian miniature theater in the basement. Transitions from 1-color printing into a CMYK process impersonate the *Wizard of Oz*-like Machine Project experience, entering with one worldview and exiting with an entirely new perspective.” 316 pages, 9¾ × 12¾, casebound hardcover, foil stamp with tip-on, printed endpapers, Smyth sewn. Mark Allen/Joshua Beckman/Ian Berry/Charlotte Cotton/Zut Lorz/Sarah Miller/Simon Pinkas/Rachel Seligman, writers; Mark Allen/Rachel Seligman, editors; Joshua Beckman/Carmina Escobar/Asher Hartman/Cliff Hengst/Chris Kallmyer/Dawn Kasper/Krystal Krunch/Kamau Amu Patton/Haruko Tanaka/Hana van der Kolk, artists; Frances Young Tang Teaching Museum and Art Gallery at Skidmore College/Prestel Publishing, DelMonico Books, publishers.



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and radiators, making bookcase arrangement a bit tricky. However, the setting is green and lovely.

She lives with her husband Robby Herbst, whom she met at the CalArts art program. They eventually collaborated on the *Journal of Aesthetics*

& *Protest*, a magazine for which Varella designed the first four issues. Their daughter Juniper was born at home in Los Angeles—the same house they lived in for 24 years on Council Street in Historic Filipinotown. Despite relocating to the East Coast, she is reluctant to consider herself a New Yorker with her roots still strongly tied westward, so the sobriquet bicoastal is relevant to the perennial Angeleno.

In New York, Varella works collaboratively with designer Gabrielle Pulgar, who also relocated from the West Coast and travels from Queens to Goldens Bridge three days a week. Pulgar holds a degree from ArtCenter College of Design in graphic design and just wrapped up her first book with Varella: *Hildur Ásgeirsdóttir Jónsson: Infinite Space, Sublime Horizons*.

Much as Lao Tzu said, “A journey of a thousand miles begins with a single step,” book design begins with a definitive choice. “Books are half typography and half everything else,” Varella says. “Every project is like entering an entirely new universe, and the learning curves can be steep. I always lead with a deep dive into researching the content—from histories to people, aesthetics, philosophies and material. Everything gained in this stage slowly unfolds in the design process, which takes about nine months a book. And yes, the metaphor of the human gestation period is often commented upon.”

C/O’s client list is heavy on museums, art galleries and libraries—cultural institutions with a wealth of research material. The projects Varella undertakes frequently tell the stories of

foundations or individuals who’ve made their mark in art, photography, design or history.

She enjoys tackling large projects such as *Hollywood Bowl: The First 100 Years* or *Nineteen Nineteen* for the Huntington Library, which presents a capsule history of that formative year in world history, as well as *Past/Forward: The LA Phil at 100*, which she made in collaboration with fellow designer Jessica Fleischmann. No subject seems to be too big for the artist turned designer. “I invite the chaos—and then I tame it,” Varella states.

Collaboration, brainstorming and organizational skills are key to undertaking big topics. “Kimberly approaches making with others like the artist that she is,” explains Thomas Lax, curator of the department of media and performance at MOMA. “At once conceptual and pragmatic, she makes big ideas felt, not only easy to understand but also into objects you can’t help but touch. To put it simply, the *Just Above Midtown: Changing Spaces* exhibition I co-organized on filmmaker and artist Linda Goode Bryant’s historic gallery could not have been accomplished without the verve Varella brought to the catalog. A handbook for transformation and the creation of Black space, the publication she designed and created with us is a testament to an expansive vision for the continued desegregation of the art world in the United States.”

Rebecca McGrew, senior director of institutional relations at art gallery Vielmetter Los Angeles, remembers, “I started working with Kimberly in 2006 on a publication for the first museum exhibition of Machine Project at the Pomona College Museum of Art—now Benton Museum of Art at Pomona College—where I was senior curator until 2023. Over the years, we worked on many exhibition catalogs and design plans together. I loved working with Kimberly because of the creative collaboration,

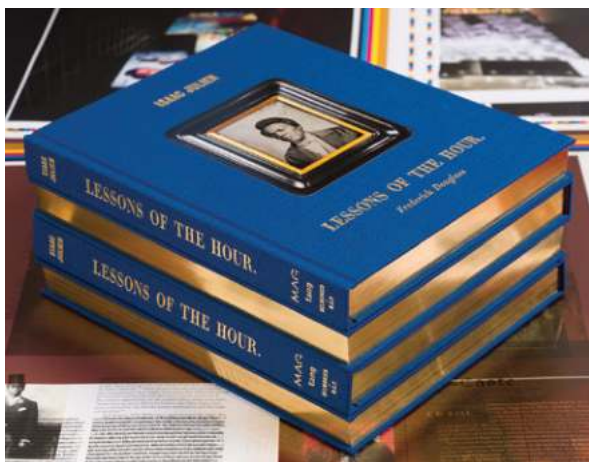
Above: Content Object founder and designer Kimberly Varella.

Right: “**Summer Wheat: Foragers**. The mesmerizing and electric palette of artist Summer Wheat is filled with rich jewel tones punctuated by neon bursts of pigment. During a visit to the artist’s studio with a PMS swatch book in hand, I was able to get exact matches to each of the colors in Wheat’s palette. Because of this, the cover—an 8-color silkscreen on black cloth—is nearly an exact replica of the artwork itself. The book features a full signature printed in 4c fluorescent that is dedicated to *Foragers*, Wheat’s three-story window installation at the Mint Museum. This neon color space emits the same kind of light as *Foragers* and bathes the reader as if they were in the atrium of the installation.” 232 pages, 8¾ × 12, 8-color silkscreen on black cloth, casebound hardcover, printed endpapers, Smyth sewn. Diedrick Brackens/Anne Ellegood/Jennifer Krasinski/Jennifer Sudul Edwards, writers; Jennifer Sudul Edwards/Isabel Venero, editors; Mint Museum/Rizzoli Electra, publishers.

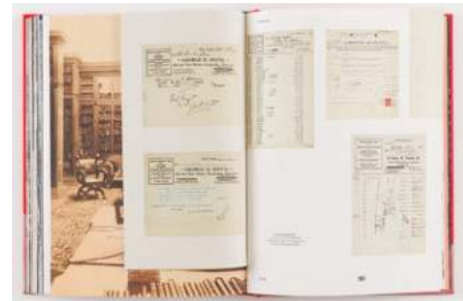
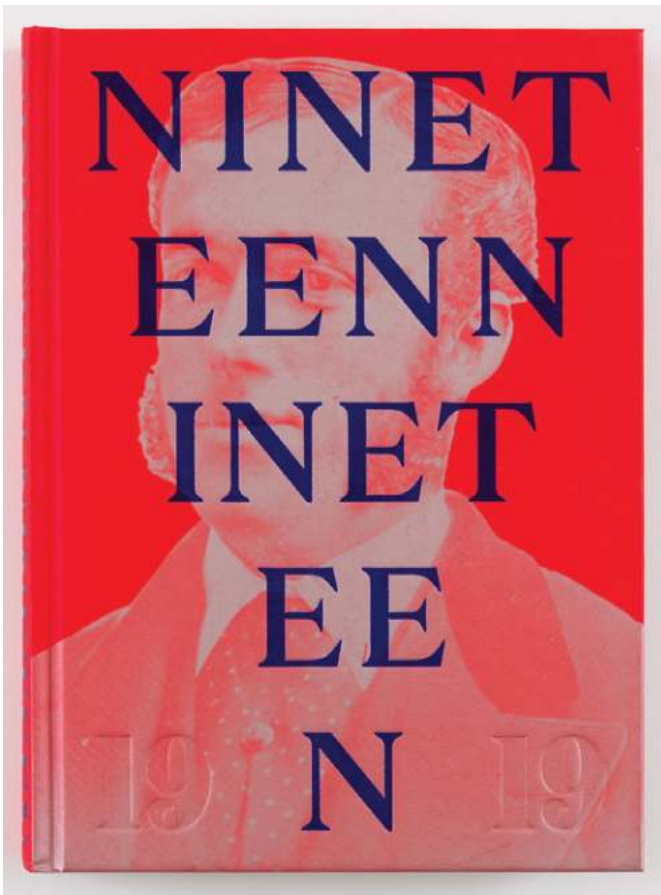
Isaac Julien: Lessons of the Hour—Frederick Douglass. “As a ten-screen film installation, *Lessons of the Hour* proposes a contemplative journey into Frederick Douglass’s zeitgeist and its relationship to contemporaneity. This lush, ambitious 272-page volume pays homage to Douglass’s lessons interpreted by Isaac Julien. Tipped-in portraits of Douglass and Ray Fearon, the actor that plays him in the installation, are centered between the title, set in a classic treatment of Didot borrowed from the masthead of the *North Star*, Douglass’s antislavery newspaper.” 272 pages, 9½ × 11¾, casebound hardcover with slipcase, printed endpapers, Smyth-sewn. Kass Banning/Celeste-Marie Bernie/Jonathan P. Binstock/Warren Crichlow/Henry Louis Gates, Jr./Paul Gilroy/Cora Gilroy-Ware/Jennifer A. González/John G. Hanhardt/Isaac Julien/Kenneth B. Morris, Jr./Vladimir Seput/Susan Solt/Vron Ware/Deborah Willis, writers; Cora Gilroy-Ware/Isaac Julien/Vladimir Seput, editors; Frances Young Tang Teaching Museum and Art Gallery/Isaac Julien Studio/Memorial Art Gallery of the University of Rochester, publishers.



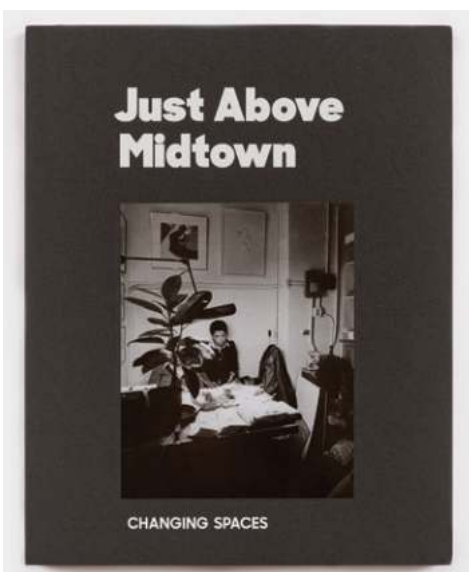
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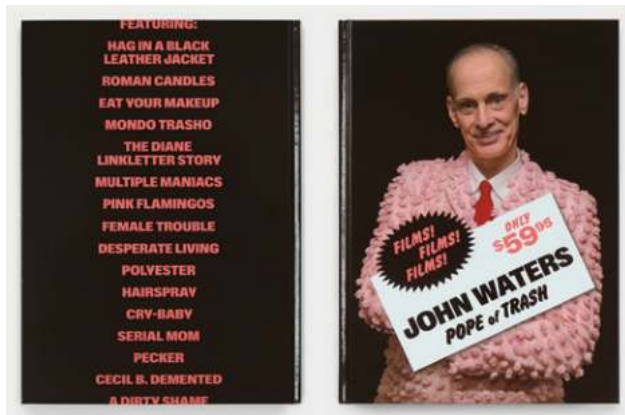


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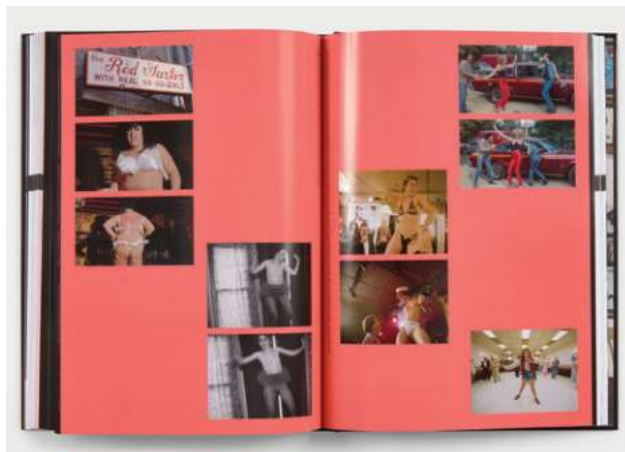


and I truly consider her a brilliant artist and graphic designer. I loved the thoughtful process of visioning and brainstorming unique ideas for each book. I loved how Kimberly willingly engaged with and nurtured the vision of all the artists we worked with.

“As a curator, it was important to me to advocate for the artist’s vision, and Kimberly supported this philosophy in her design practice,” she continues. “We worked closely together at every stage of the process, and I appreciated her guidance and ethos during every step as innovative ideas emerged organically, allowing the projects to expand and maximize both the artist’s and Kimberly’s vision. The early generative stage of creative collaboration and our mutual understanding of creative visioning went on to influence my curatorial



Left: “A book on The Huntington Library, Art Museum, and Botanical Gardens in San Marino, California, *Nineteen Nineteen* is framed by five sections: Fight, Return, Map, Move and Build. These keywords introduce each section and its context, accompanied by reproductions of the nearly 275 objects in the museum. Additionally, the five sections include inserts that look into the personal lives of founders Henry and Arabella Huntington. The type is drawn from early 20th-century publications garnered from multiple visits to the Library during our research phase.” 260 pages, 7½ × 10, casebound hardcover with foil and deboss, printed with metallic ink on Gmund’s “Electric Blood,” deckled edges, printed endpapers, Smyth sewn. James Glisson/Jennifer A. Watts, writers/editors; The Huntington Library, Art Museum, and Botanical Gardens, publisher.



“Made for an exhibition at the Museum of Modern Art of the same name, *Just Above Midtown: Changing Spaces* features a silkscreened limp-bound cover with a dust jacket, housing tipped-on images that mimic the original gelatin prints shot by Camille Billops. Throughout the book are extensive oral histories by community members that thread the story of art gallery Just Above Midtown (JAM) together. As an organizational device, the three spaces JAM operated from 1974 to ’86 are color coded with three different tints—the cacophonous yet meticulous organization blurred the distinctions between artwork, archive and ephemera.” 184 pages, 9½ × 12, softcover with silkscreened jacket and tip-ons, Smyth sewn. Thelma Golden/Linda Goode Bryant/Kellie Jones/Thomas (T.) Jean Lax/Glenn D. Lowry/Maria Marchenkova, writers; Maria Marchenkova, editor; Thomas (T.) Jean Lax/Lilia Rocio Taboada, curators; Museum of Modern Art/Studio Museum in Harlem, publishers.



This page: “Catapulted by the publication’s title, *John Waters: Pope of Trash*, the book’s design worked its way from the outside in. A crucifix runs up the book’s fore edge, its horizontal axis created by ticker marks printed on each page. These marks become anchor points for the folios, which, in turn, dictate the universal axis point for the layout’s grid. The cover is inspired by a scene in *Serial Mom* in which Kathleen Turner’s character holds up a trashy magazine in her defense—with a blatant label that runs across the cover reading “Bonus Pack—\$5—Adults Only”—and, if you know the movie, then you know this comes back to bite her later. Throughout the book and cover is a bonus pms color, which could be coined “flamingo pink.” 256 pages, 8¼ × 12, casebound hardcover, printed endpapers, Smyth sewn. Sean Baker/Jeanine Basinger/Debbie Harry/Barry Jenkins/Johnny Knoxville/Bruce LaBruce/Ricki Lake/Orville Peck/Iggy Pop/B. Ruby Rich/Cindy Sherman/David Simon/Jacqueline Stewart/Kathleen Turner/Christine Vachon/John Waters/Edgar Wright, writers; Stacey Allen, project director; Jenny He/Dara Jaffe, curators; Academy Museum of Motion Pictures/DelMonico Books, publishers.

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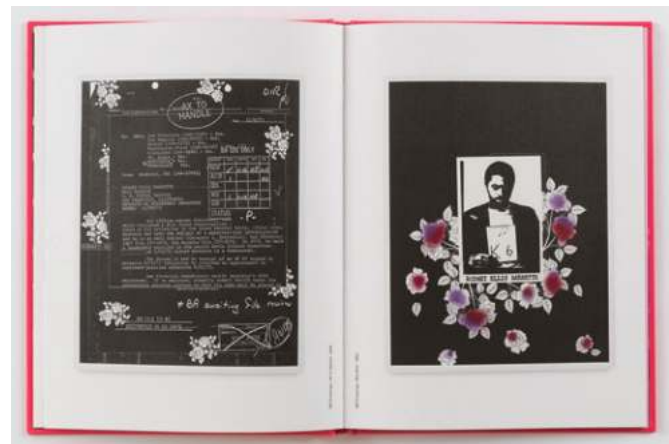
practice in considering how to engage with and work with an artist, always nurturing and highlighting creative collaboration.”

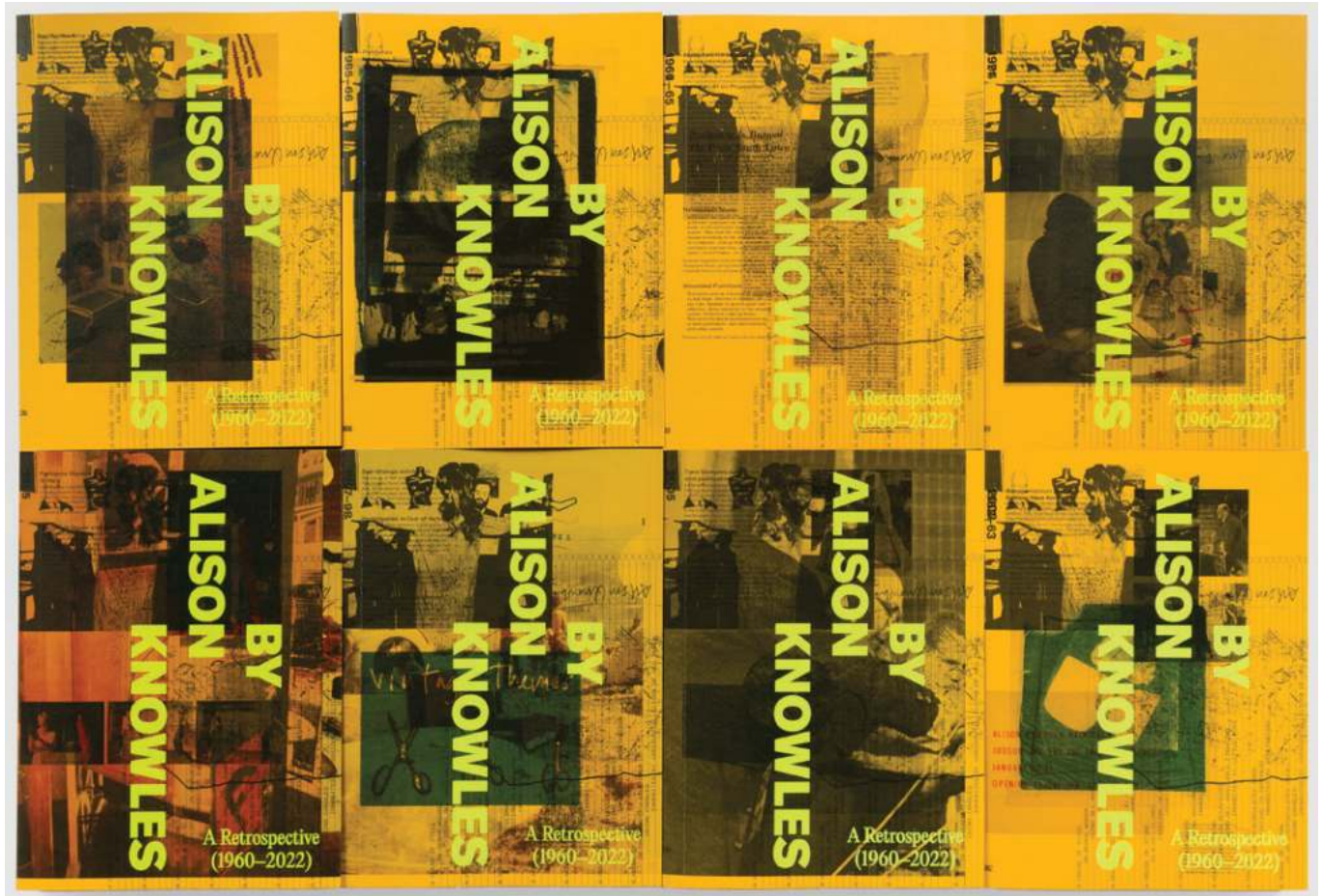
Isabel Venero, acquisitions editor for publishing company Rizzoli Electa, concurs. “I have been working in publishing for more than two decades, and I have yet to work with a designer who has Varella’s intuitive insight, intellectual rigor and care for the materiality of a book,” she says. “The confidence in her vision is matched by her collaborative approach to every project. She is often the first person I think of when I start to conceptualize a book, both editorially and materially, because she adds so much to each of those essential considerations.”

When book design mirrors the content it is in service to, it creates a perfect symbiosis of subject and form. Over the last dozen years, Varella has designed an impressive catalog of 60 books and counting—a cornucopia of art movements, artistic oeuvres and historical timelines. It’s anyone’s guess what she will turn her artistic eye to next as her studio kicks into high gear. [ca](#)

This page: “Benton Museum and Pitzer Galleries partnered in 2021 to host a dual exhibition of artist Sadie Barnette’s new work and showcase a range of pieces, from a life-size re-creation of a living room resurfaced in glittering pink to a series of large-scale drawings—hyper-enlarged recreations from a recently discovered 500-page FBI dossier on her father Rodney Barnette, a lifelong activist and founder of the Compton chapter of the Black Panther Party. The book *Sadie Barnette: Legacy & Legend* places these historical methodologies at the forefront, using paper changes to separate institutional essays, exhibition documentation and personal essays written by Barnette herself—accompanied by family photography, printed ephemera and screenshots from the artist’s Instagram feed.” 88 pages, 7¼ × 9½, casebound hardcover with silkscreen and holofoil, printed endpapers, Smyth sewn. Sadie Barnette/Ciara Ennis/Rujeko Hockley/Rebecca McGrew, writers; Ciara Ennis/Rebecca McGrew, editors; Benton Museum of Art at Pomona College/Pitzer College Art Galleries, publishers.

Right: “by *Alison Knowles: A Retrospective (1960–2022)* looks at the 50-year-long practice of Knowles, a core member of Fluxus, the avant-garde art collective founded in 1962. The approach for the book was a dissection of Knowles’s methods of production and the role bookmaking plays in her practice. Each unique cover is created from makeready press sheets produced during the printing process, taking inspiration from the readymade vernacular of Knowles’s work.” 272 pages, 8¼ × 12, OTA bound, softcover made with makeready sheets and full flaps, Smyth sewn. Benjamin H. D. Buchloh/Lucia Fabio/Lauren Fulton/Hannah B. Higgins/Maud Jacquin/Alison Knowles/Karen Moss/Sébastien Pluot/George Quasha/Julie Robinson/Kristine Stiles/Nicole L. Woods, writers; Lucia Fabio/Karen Moss/Deirdre O’Dwyer, editors; University of California, Berkeley Art Museum and Pacific Film Archive, publisher.





By Garrick Webster

PAUL BLOW

The weather is coming in off the sea with rain gently splattering the skylight windows over Paul Blow's loft studio in Bridport, a historic market town in Dorset on England's south coast. On one table, paints and brushes are neatly arranged, but they're not Paul's—they belong to his wife, Suzanna Hubbard, who's also an illustrator and shares his studio space. On the desk opposite sits a beast of an iMac and the Wacom pad Blow uses to digitally paint illustrations for some of the world's best-known newspapers, magazines, publishing houses and corporations. In a career going back to 1996, he has become one of Britain's most awarded illustrators.

It's a Thursday morning—not a Wednesday, because that's "the *Economist* day" when Blow paints his weekly piece for the magazine's Bartleby column, written by Andrew Palmer, a regular he's had for the last six years. Named after Herman Melville's 1853 short story "Bartleby, The Scrivener: A Story of Wall Street", the column deals with issues in corporate life, business and management, often tying in world events.

"For a freelancer to do a regular job for that amount of time with the same column is a rarity in my experience," says Blow. "It's in print and appears on the web and on social media, so it does have quite high exposure. But the illustration is not much bigger than a postage stamp, so the *Economist* wants something that has a visual hook every time. I think I've brought in a comic, kind of tongue-in-cheek angle to it that makes it more consumable. Now, I've discovered that it is one of the most popular columns in the magazine and online, so I'm just like, 'Wow! Amazing!'"

The long tenure means that Blow can approach each week's article intuitively. As the copy arrives, he can discuss it with the editor and writer freely and openly and usually responds with one idea rather than four or five, because they trust his judgement. To keep on track, he intuitively creates each concept himself.

"When you're a creator, you think: 'This is my idea. I'm really impassioned by it. This is how I see it, and this is how I want it to work,'" he explains. "But you've really got to think, 'Are the editor, the writer and the reader going to see my idea?' As an illustrator, you have to step outside yourself and look back at it."

According to his agent Dario Fisher at London-based agency Handsome Frank, Blow's clients appreciate his ability to find the deeper meaning or twist in a project. "His work has a strong storytelling quality and emotional depth that adds a lot of narrative power, which is really valuable in publishing and editorial where it's all about visual storytelling," Fisher says. "It's full of personality, too—sometimes dark but often humorous—which gives it a very human sense of authenticity."

On a bank of tables in the middle of the studio, some of Blow's printed work is on display: book jackets, magazine covers, broadsheet newspapers and album covers—illuminated in natural light, which streams in through the Velux windows despite the clouds above. A stripped hardwood floor, clean white walls and some tasteful mid-century seating give the space a neat and tidy feel.

Soon, these tables will be rented by other creatives—a writer and a photographer, perhaps—who will hopefully bring fresh ideas, perspectives and conversation to the space. "It's great to have other people around just to talk to because being an illustrator can be an isolating, very solitary existence, and I don't think as humans we can survive like that," Blow says. "Perhaps some people can, but I think we need communication and social interaction with others."

However, the studio's neat new finish conceals a harrowing secret. In July 2018, the entire Edwards Tower Building—a converted 1915 workshop that once made sails and nets for fishing vessels—was engulfed in flames. Blow and Hubbard had recently moved to their unit from another part of the

Captions provided by Paul Blow.

Right: "For Stefan Zweig's book *The Royal Game*, published by Editorial Alma. With a limited budget, the interior illustration would be printed using only two colors, a process called duotone. I went for red and black but had to quickly learn how to create the work in Photoshop using spot colors. The red and black worked well with the psychological thriller aspect of the book and helped convey the tense drama." Ilse Font, art director; Editorial Alma, publisher.





building and had just completed the studio décor. They were out one hot Saturday when they received the call and rushed back to Bridport.

“It was traumatic,” Blow explains. “Even now the smell of smoke triggers me.

They said the heat got up to 600 or 700 degrees Celsius in the hottest part of the fire. I’ve got a keyboard, which [was] on my desk, that I’m going to get framed and preserved for posterity.”

Throughout the studio complex, painters, sculptors, designers, printers, ceramicists and many others lost all their work. Though Blow’s keyboard survived—albeit melted—his printed works, paints and reference materials were destroyed. Anything that didn’t burn was ruined by smoke and water damage. And the one day he didn’t take his external hard drive home after work was the day before the fire struck.

After five years working first in his son’s bedroom, then in a woodworking workshop, then a rundown office near the police station, Blow and Hubbard finally returned to their studio in 2023 to try and put the trauma behind them. “It’s changed, it’s new, it’s ours, it’s going to be bigger and better,” he says.

Having seen fire and thousands of gallons of water destroy his studio, Blow isn’t particularly phased by the changing landscape in the world of illustration. AI puzzles him, but he believes human idiosyncrasy and a sense of feeling will always fuel original work. Social media saturation is a bigger issue. He recognizes how difficult it is for new illustrators to stand out from the crowd, which brings an additional need to create videos, animations, newsletters and blogs to promote their work. The problem is: Does the work itself then suffer?

And when commissions are scarce, there is always the temptation to do something else so that when new jobs do come in, they are turned away. It’s a vicious circle Blow has battled with in the past. When he first arrived in Bridport in 2004, his briefs suddenly dried up, so he and Hubbard shared a part-time teaching role at the Arts University Bournemouth. For five years, Blow split his time between teaching and client work.

“I know there are people who can do that, but I’ve often found that lecturers would end up focusing on the teaching and would be unable to illustrate,” he says. “Their work would fall off, and I would think, ‘I didn’t study illustration and do all this work to become a lecturer.’ So, I made the

conscious decision to just end teaching and focus on my work because I could see it—the thin end of the wedge.”

Adversity feeds creativity, and it was during this lean spell that Blow created one of his career-defining works. After a year in the wilderness, he received a brief from the *Guardian* to illustrate a piece about a woman whose relationship with her mother had become so toxic that it couldn’t go on. “It was a really powerful piece, really emotive to me as a creative—one of those jobs where it was just like, ‘I’ve got to put everything into this job because this is my make or break. I just have to do something good,’” he says.

A portrait of a woman who looks sad and worn out with montage elements to give the feel of an old photo album, Blow’s piece hit the mark not just with his art director at the newspaper but with the industry at large. In 2005, his artwork won gold in editorial at the Association of Illustrators’s annual awards in London and was printed in the *Images* annual.

“That was definitely a pivotal piece and made my stake in the world of illustration and editorial,” Blow says. “It marked for me a turning point that I could be a voice to rely on for editorial work and really turned my career around.”

Though he works for a wide variety of clients, editorial and publishing projects are where Blow is at his happiest, and his process seems to suit work where tone, nuance and narrative come to the fore. He builds the composition of an image in black and white—all tonal, no colors—to set the atmosphere. After the client tweaks the rough, he introduces a palette, which is the area he struggles with most. Even though clients say his color sense is spot on, it’s something he labors over, testing different colorways with the tonal values in the image and sometimes conferring with Suzanna until the palette clicks into place.

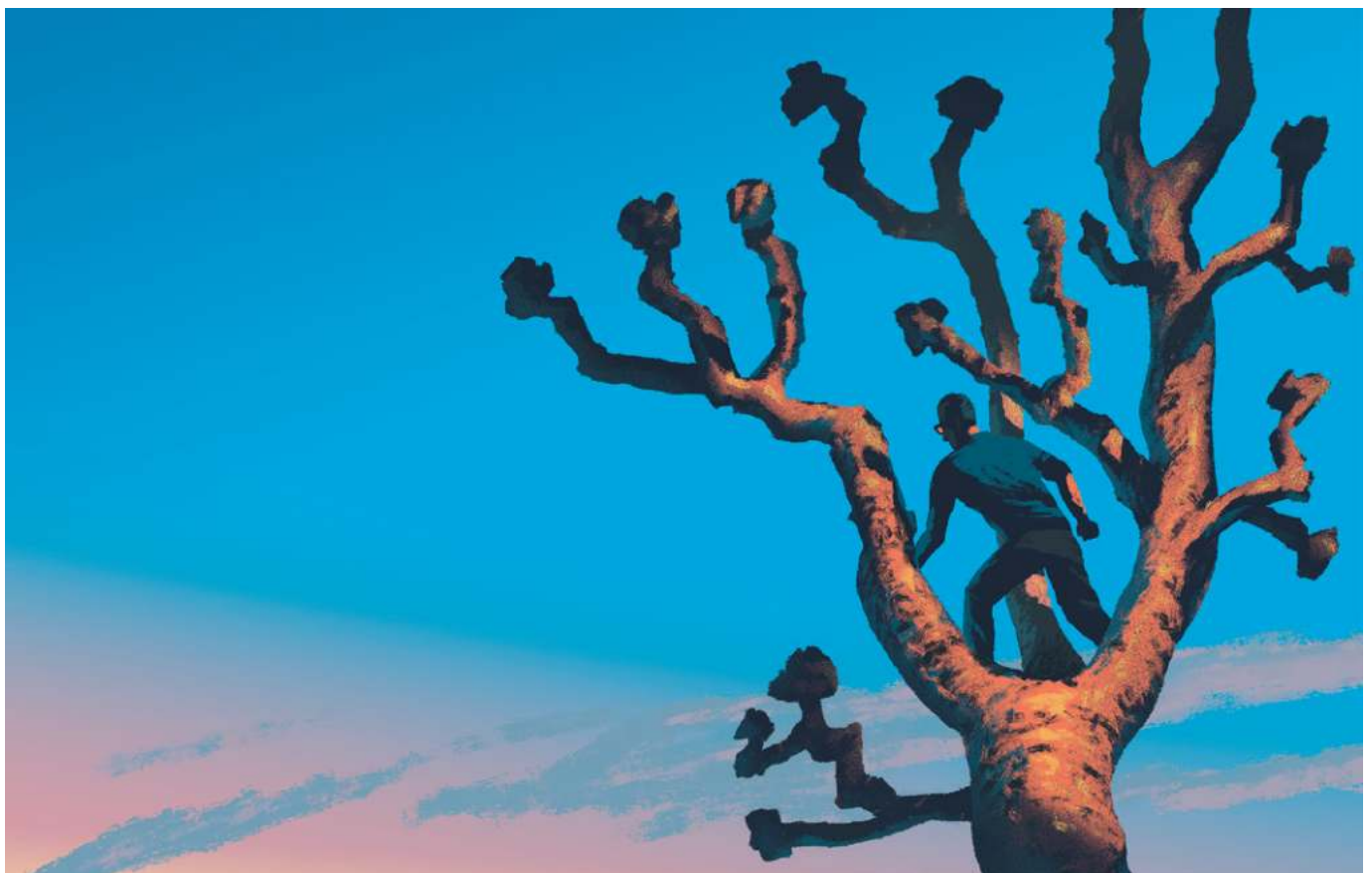
“Editorial presents me with subjects that I wouldn’t necessarily go and pursue myself,” says Blow. “Each week, it’s a healthy mix: How can I interpret string theory or the narratives of Edgar Allen Poe or the challenges of anti-Semitism on campuses? I love the high turnover, that high energy, that excitement challenging me each week, and that’s why I’m an illustrator. That’s the essence.”

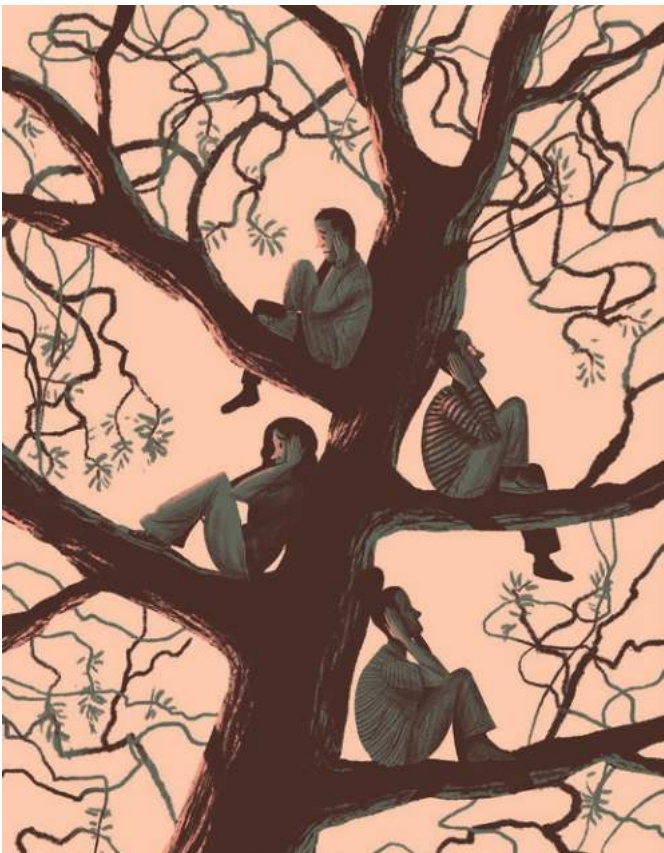
Doing very little self-initiated work, Blow introduces personal elements to his commercial projects, and his clients allow him the flexibility to do so. Browse his portfolio and one motif

Above: illustrator Paul Blow.

Right: “For the *New York Times for Kids*’s article on **hauntings and how to explain them**. Using a specified limited color palette of purples and grays, I had fun with the subject matter and imagined an old house engulfed by ghosts causing mayhem.” Debra Bishop, art director; New York Times, client.

“**Far From the Family Tree**. A double-page spread illustration with a turn page for the *Guardian*’s Saturday issue, dealing with writer and broadcaster David Sedaris’s relationship with his father and his subsequent death.” Maggie Murphy, art director; Guardian, client.







PAUL BLOW

you'll notice is houses and architecture. They appear almost like characters in his images, but the reason for this is quite prosaic.

"We did a self-build house ten years ago, so I'm intrinsically involved," he says. "I know how everything's constructed—windowsills, reveals, and the fundamentals of roofs and pitches. It's as simple as that. I'm really drawn to buildings and architecture, old and new."

He loves being in nature, going hiking with his family, and discovering the hidden places of Dorset and Devon. In his work, he loves to paint trees, using dry, scratchy brush strokes to evoke the textures of the bark and leaves. "Trees are so much more forgiving than buildings, faces and hands," Blow says. "What I love doing is inventing trees—structuring and growing the tree myself. I love getting into that zone where your brain switches to a different way of thinking and you become one with the paintbrush, effectively. I can go for hours painting rocks, trees, flowers, grass and landscapes."

One day, says Blow, perhaps when he retires, he'll take things further by learning to paint with oils. However, with his studio revamped and all his enthusiasm focused on the rich variety of work in front of him, that day seems a long way off. [ca](#)



Left: "A double-page spread for the *Guardian's* Saturday issue. 'Two Men, Three Nights in Hiding, One Impossible Mission,' written by Jonathan Freedland, tells the story of **two Jewish prisoners' extraordinary escape from Auschwitz.**" Maggie Murphy, art director; Guardian, client.

"Front cover and inside illustrations for the American Association of Colleges and Universities's magazine *Liberal Education*. 'Together and Alone' examines the rise of **anti-Semitism on US college campuses.**" Todd Albertson, art director; Liberal Education, client.

This page: "Inside illustration for *The Guardian Magazine* dealing with the subject of **a daughter finally cutting all ties with her mother** after receiving a hate-filled letter from her." Bruno Haward, art director; The Guardian Magazine, client.

"Poster for The National Archive advertising the exhibition ***The Great Escapes: Remarkable Second World War Captives.***" Cosmo Jameson, art director; The National Archive, client.

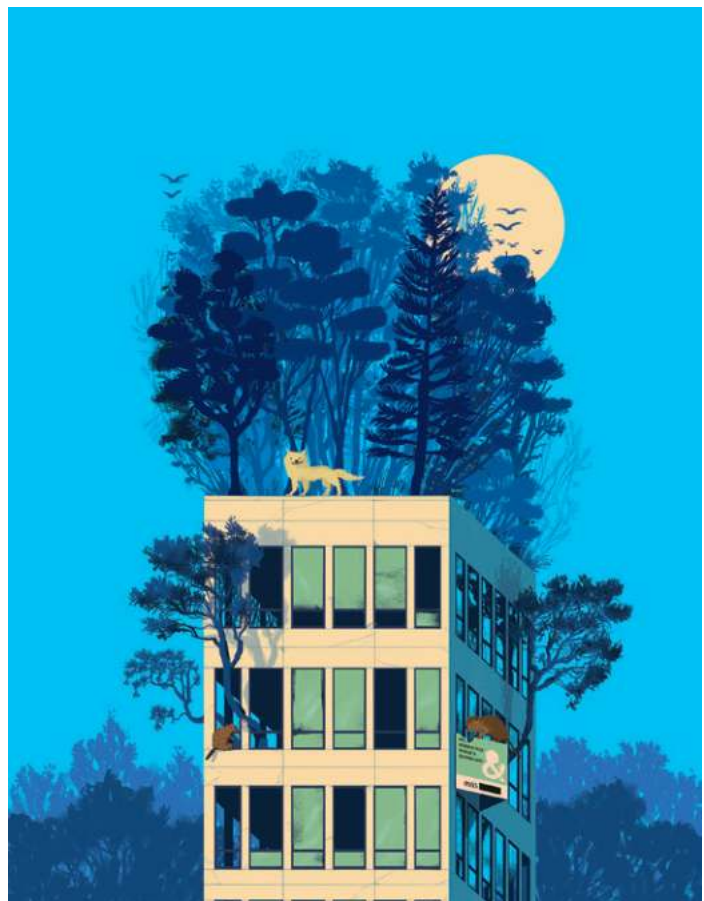
PAUL BLOW

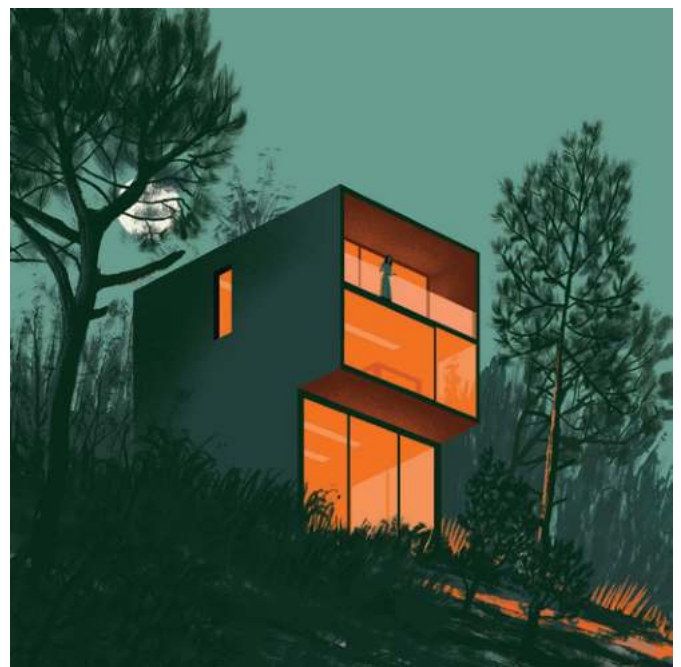
This page: “For the *Guardian*’s Saturday issue’s article ‘**Modern Dating in a Housing Crisis.**’ In Britain today, the housing crisis often influences those looking for love and can be a distraction when it comes to finding true love.” Maggie Murphy, art director; Guardian, client.

“Front cover for newspaper magazine *What’s Going On?* by children’s writing workshop The Bank of Dreams and Nightmares. The illustration looks at **rewilding in urban areas** and pushes the ideas that no structure is off limits and that wolves and beavers can proliferate.” Spike Golding, art director; The Bank of Dreams and Nightmares, client.

Right: “For the *Wall Street Journal*’s regular monthly column by Stephen and Karen Kreider Yoder on **life in retirement.** Rather than ticking off life events from a bucket list, the couple decides to simply plan for an exciting future, whatever that may be.” Sheryl Dermawan, art director; Wall Street Journal, client.

“Album cover and inside sleeve design for the band The Chesterfields’s album **New Modern Homes.** The rare brief was to simply come up with whatever I felt. Listening to the album, I was struck by the line ‘feeling ten feet tall,’ so I riffed on the idea and combined it with a modern home. The end result is a narrative piece that can be interpreted in any number of ways.” Simon Barber, art director; The Chesterfields, client.







FRESH BRIANNA ROYE



© Joe Bulawan

The warmth that emanates from Toronto-based photographer Brianna Roye's portraits comes from her resolve to make every shoot an intimate experience for the people she photographs. "Genuinely connecting with people, being respectful of boundaries and allowing people to come as they are all help in cultivating an environment to produce that warmth," Roye notes. "Putting myself in their shoes and understanding that to be photographed is to be vulnerable also makes things feel less transactional and organic." A natural storyteller from childhood, Roye initially attended the University of Guelph-Humber for a media studies degree but discovered a passion for photography and videography during her image arts classes. "I realized that storytelling and using my voice could come in many forms," she says. "I dropped out of school and decided to pursue photography as a practice, eventually going back to school at Humber College for its creative photography program." Now represented by Undivided Creative, Roye focuses on doing work that resonates with her, prioritizing working with models who are Black, LGBT or POC. "I've gone on to work on personal projects and editorial assignments and had my first solo exhibition that debuted my series *Out of Many, One People*," she says. "It's an ongoing portrait series capturing LGBTQ2S+ people who are of Caribbean descent. As a queer Jamaican, this is a project that I hold close to my heart because of the importance of representation, documentation and not feeling alone in your identity. I'd say that my Caribbean heritage and my queerness equally influence my practice, ground it and propel it forward."

briannaroye.com

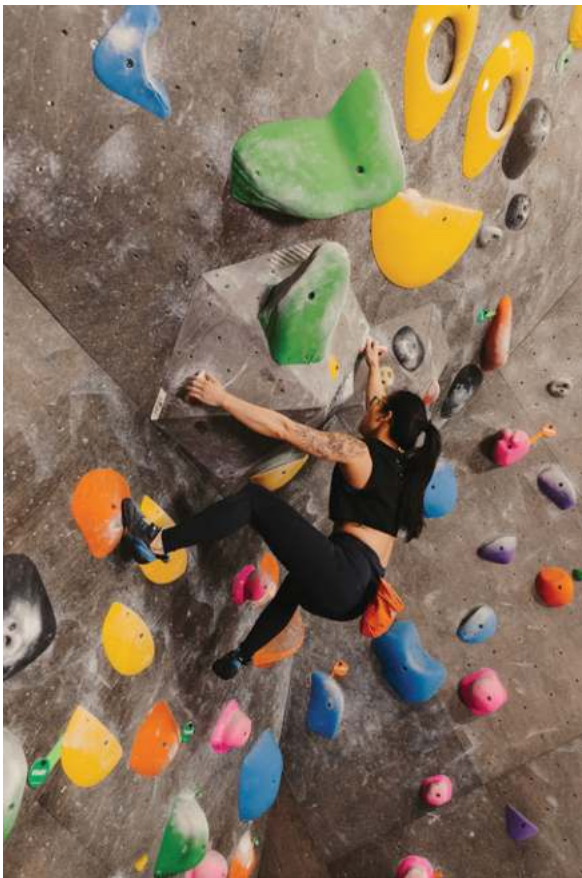
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1. Personal work. “*Portraits of Mas: ‘For she/for he/for them’* shines a spotlight on queer individuals of Caribbean descent, highlighting their resistance, vulnerability and unshakeable spirits as well as the euphoric liberation that mas provides.” Wanna Thompson, creative director/producer; Darynel Beckford, model. 2. “The campaign *Always in Awe* for pregnancy care brand Natalist showcases a brief glimpse into the powerful nature of women and delicate beauty of motherhood.” Aisha Hakim, art director; Brianna Royce, photographer/director; Kristin Fieldhouse, director of photography; Scott Houghton, executive producer; Undivided Creative, production company; Preacher, ad agency; Natalist, client. 3. “An outtake from Beverly Glenn-Copeland’s album cover shoot.” Beverly Glenn-Copeland, model; Look Out Kid, client. 4. “From Arc’teryx’s series of Women’s History Month portraits that highlight women climbers.” Andrew Won, Arc’teryx, client. 5. “A photo campaign to raise awareness and funds for the Scarborough Healthcare Network.” Christa Lindsay, producer; Undivided Creative, production company; Scarborough Health Network Foundation, client.



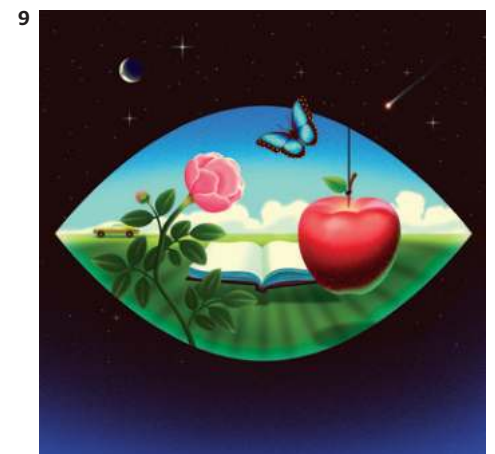
FRESH ANA MIMINOSHVILI



© Nika Khundadze

Hailing from Tbilisi, Georgia, illustrator Ana Miminoshvili infuses her work with the culture surrounding her, carefully considered textures and forms, and a delight for the weird. “[One] defining characteristic of my work so far has been its kind of surrealistic nature,” she explains. “I enjoy bringing something eerie into my art and commissions, which is always a lot of fun.” Having an innate love of creativity from her childhood, Miminoshvili thought she would have to pursue fine arts until she discovered the worlds of graphic design and illustration. “Growing up in Tbilisi, I didn’t have access to that world before the internet, which opened a whole new path for me,” she says. “I started scanning my sketches and experimenting with Photoshop, which led me to get hired at a local creative agency when I was 20.” After a few years of working there as a multidisciplinary designer, Miminoshvili decided to become a freelance illustrator, citing a desire to inspire other Georgian women to become illustrators as well. “My main thing is not to limit myself,” she says. “I love creating idea-driven, conceptual artwork, but I also utterly enjoy drawing a cup that just sits on a desk in front of me without any intention other than to just have fun drawing. I never want to lose this joy.”

anamiminoshvili.com



1. "For a *Texas Monthly* article on the ocotillo plant's rising popularity and resilience." Victoria Lina, art director; Texas Monthly, client.
2. "Poster for music and arts festival Bonnaroo in Tennessee, 2024." Kaitlyn Anderson, art director; Bonnaroo, client.
3. "For the *New York Times*'s book review of *Land of Milk and Honey*." Matt Dorfman, art director; New York Times, client.
4. "For a *New York Times* article on the risks of MDMA." Sarah Williamson, art director; New York Times, client.
5. "Cover for the May/June 2024 issue of *ZEIT Wissen* on how to find sources of power in your daily life." Sebi Berens, art director; ZEIT Wissen, client.
6. "Cover for *The New York Times Book Review* to accompany Jennifer Szalai's review of *The Heat Will Kill You First* by Jeff Goddell." Catherine Gilmore-Barnes, art director; The New York Times Book Review, client.
7. "Cover for *Eat The Ones You Love* by Sarah Maria Griffin, a story about workplace love affairs and plants with a taste for human flesh." Katie Klimowicz, art director; Tor Books, client.
8. "For *The New Yorker*'s special digital issue about the app Too Good To Go that lets you take leftover food from restaurants or stores." Nicholas Konrad, art director; The New Yorker, client.
9. "For the *New York Times*'s interactive quiz about dreams." Deanna Donegan, art director; New York Times, client.



FRESH TIME MACHINE + FOLKS



© Manny Masson

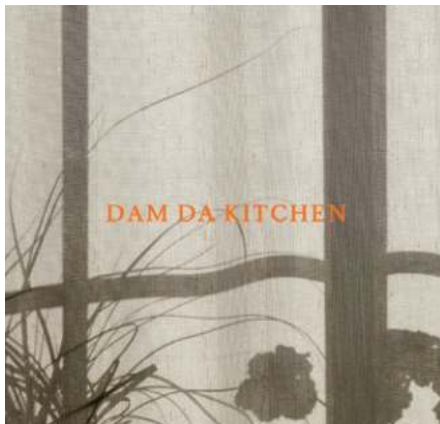
Edinburgh-based design firm Time Machine + Folks provides the vehicle for founder and creative director Thorranze Cheung to bring cross-cultural, life-changing design into the world. “We are the disruptive challengers with a loving heart,” he says, describing the studio. “We bring design to things that will integrate into people’s everyday lives, inviting everyone on a journey of making things better around us.” Having grown up in Guangzhou, China, Cheung witnessed and protested against the dissolving of Cantonese culture through government mandates that enforced speaking Mandarin, which instilled in him an interest in design activism. He went on to study advertising at Jinan University in Guangzhou, interning at Dentsu and then McCann before moving to Edinburgh to pursue his master’s degree in graphic design at the Edinburgh College of Art. Upon graduating in 2017, Cheung founded RED UNIT, his design consultancy that would lay the groundwork for Time Machine + Folks. “From day one, I’ve defined my practice as an intercultural design consultancy,” he explains. “During the RED UNIT period, clients saw [us] as focusing on a niche regional market, but in reality, creating cultural harmony was the ultimate goal I was striving for. Time Machine + Folks brings the focus back to creativity and design from marketing, something I truly believe in.”

tmfolks.co

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1. "Jamaica's vibrant energy, Okinawa's sunshine and Japan's elegance all converge in one with beverage brand The Matcha Yaad. Experience the fusion with bold colors and twisty designs, a fun, playful exploration of flavors and ingredients." Thorranze Cheung, art director/designer/creative director; The Matcha Yaad, client. 2. "Unlock her future now.' A bold statement for The Bicester Collection shops in Bicester, United Kingdom, blending strength and elegance through rich colors and gradients. Organic, intuitive graphics amplify a voice of authenticity and impact." Thorranze Cheung/Rebecca Westwood, designers; Thorranze Cheung, creative director; 22x43 Creative, ad agency; The Bicester Collection, client. 3. "Inspired by Dam Da Kitchen's founder Mila, the rich hues of kimchi and sunsets infuse this identity for the restaurant, capturing the emotion of the day's end when dinner awaits and nothing beats home cooking." Thorranze Cheung, art director/creative director; Sara Zanigni, designer; Dam Da Kitchen, client. 4. "Moonlight: Products of Mind is a collaboration between us and HOLOS Kombucha. A new world is only a new mind. An expression to evoke inner power for a drink rooted in the East and loved in the West. Let's break the wall." Thorranze Cheung, art director/creative director; Thorranze Cheung/Matisse Toni, designers; HOLOS Kombucha, client. 5. "Dragon or botanicals? Chinese mythology or Scottish poetry? In these posters for the China-Britain Business Council's annual Chinese Burns Supper, we presented a legendary fusion of Chinese folklore and Scottish tradition in the magical Art Nouveau world, where the impossible becomes reality." Thorranze Cheung, art director/creative director/illustrator; Sara Zanigni, designer; China-Britain Business Council, client.



FRESH WESTON WEI



Combining his background in graphic design with a penchant for creating visual narratives, New York-based illustrator Weston Wei conjures a whole graphic novel in every image. “My artistic approach is centered around storytelling and emotion,” he says, “and my style is an organic combination of human figures and surreal elements.” Growing up in Shenzhen, China, Wei found inspiration in post-2000 pop culture. He received a BFA in communication design from Tongji University in Shanghai and then joined the MFA program in illustration as visual essay at the School of Visual Arts in New York from which he graduated in 2023. Taught by the late illustrator Marshall Arisman, Wei took his motto to heart—“draw the things you like and the things you know”—to convey his observations of the world through the lens of surrealism. “Storytelling is always at the core of my work,” he says. “I hope to create relatable art pieces and communicate stories in an unforgettable way.”

westonwei.com

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1. "For Linknvc's open call for its street screen display in New York City." Jake Adler, Linknvc, client. 2. "Cover for *Politico Europe* magazine featuring Frans Timmermans, the Dutch prime minister candidate and former EU climate czar, and what might happen if he gets the job." Tim Ball, art director; Politico Europe, client. 3. "For The InQueery's discussion on the joys and inherent queerness of analog media and devices versus the cloud." Greg Kotazek, art director; The InQueery, client. 4. "For the *New York Times*'s 'Travel 101: Our Favorite Hacks, Hints and How-Tos' column." Minh Uong, art director; New York Times, client. 5. Personal work. "For my MFA thesis at the School of Visual Arts." 6. "Summer night drawing for *Deseret* magazine's July issue." Eric Gillet, art director; Deseret News, client.



FRESH STANDARD PROJECTS



For cofounders Dan Flynn and Adam Vella, the name of their Sydney-based design firm Standard Projects could relate to their mission to elevate the global standard and standing of design. “We’re frustrated with the quality of design that has passed for good over the last decade; it’s doing our industry a disservice, and it’s time it came to an end,” Flynn says. “For us, good design is good business. We care about outcomes as much as output and see our clients’ success as our success.” Standard Projects operates on principles Flynn and Vella realized after working at larger agencies and going freelance, namely cultivating a flexible, media-agnostic team; achieving stellar outcomes from design-led planning and execution; and eschewing trends for a timeless aesthetic inspired by modernism. “‘Intelligent, aesthetic systems’ is often how we describe our work,” says Flynn, “We create design with the intent for it to stand the test of time, meaning many, many hands will work with it over the years. If we can create a philosophical understanding of the work and deliver it with consideration, other designers can pick up the work easily. Systems should empower good design—never hamper it.”

standard-projects.com

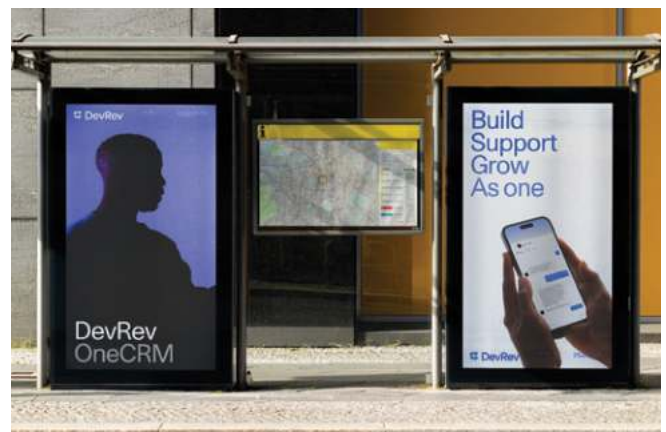
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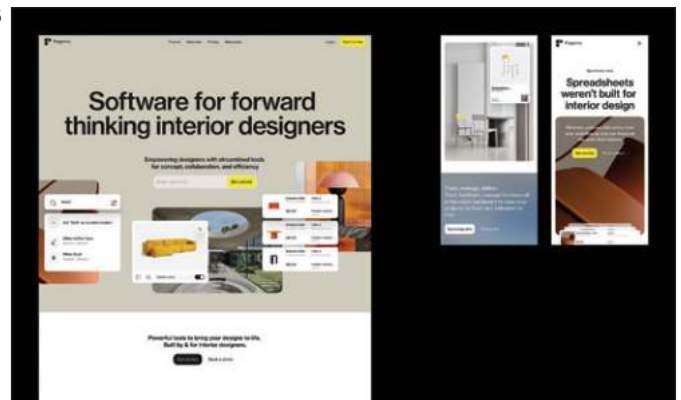
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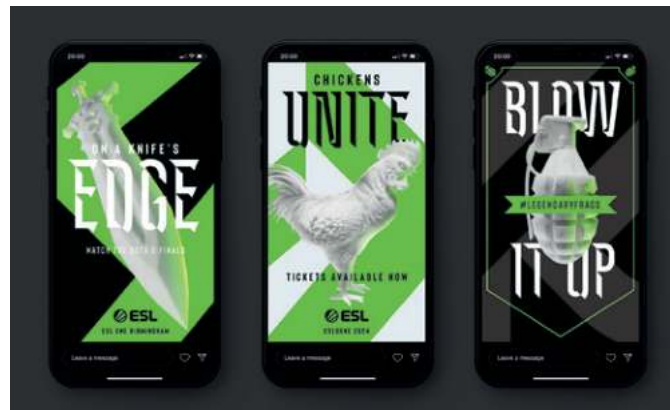
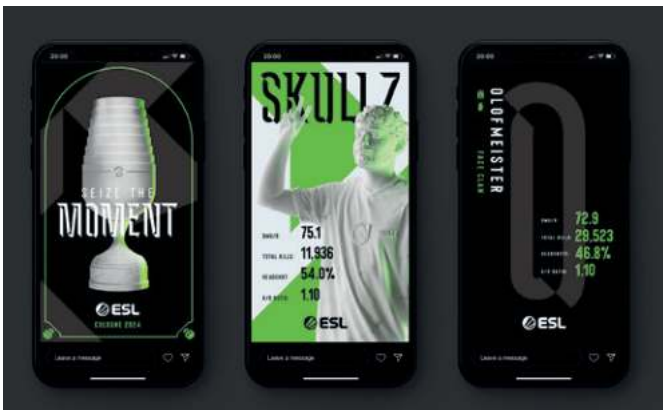
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1. "Brand strategy, identity, digital experience and creative development for Microdot, a London post-production studio specializing in rendering imagination." Dan Flynn/Adam Vella, creative directors; Simon Blankenese/Joseph Fraquelli/Ting He/Denny Louis/Aden Ure, designers; Adam Clarke/Mikey Smith/Zdravko Stoitchkov, Microdot, clients. 2. "Brand strategy, identity, digital experience and creative development for re, a zero-waste cocktail bar in Sydney." Dan Flynn/Adam Vella, creative directors; Stuart Couzens, Alfred, consultant; Matt Whiley, re, client. 3. "For Writing for Design, a Sydney-based writing agency." Dan Flynn/Adam Vella, creative directors; Camilla Belton, Writing for Design, client. 4. "Brand strategy, identity and digital experience for DevRev. Founded by Dheeraj Pandey and Manoj Agarwal, DevRev pushes the boundaries of innovation in the landscape of AI-driven technology." Simon Blankenese/Joseph Fraquelli/Ting He/Denny Louis/Elliot Stansfield/Andy Webb, designers; Dan Flynn/Adam Vella, creative directors; Manoj Agarwal/Ken Chen/Arth Gajjar/Rhea Jain/Madhukar Kumar/Michael Machado/Dheeraj Pandey/Bhavana Thudi, DevRev, clients. 5. "Brand strategy, identity, digital experience and development for Mécène, a platform that offers exclusive access to the world's rarest wines." Dan Flynn/Adam Vella, creative directors; Jake Bonin, creative technologist; Mécène, client. 6. "Brand strategy, identity and digital experience for Programa, a creative management platform for architects and interior designers." Simon Blankenese/Joe Fraquelli/Denny Louis, designers; Dan Flynn/Adam Vella, creative directors; Will Pringle, CodeDrips, creative technologist; Zoe Lowres/Traviss Orr/Joshua Oxlee/Claudio Oyarce/Nicholas Winter, Programa, clients.





EXHIBIT

1 ESL identity

Producing video game competitions around the world, German esports organizer ESL connects with fans of players to cement bonds and establish legacies. Tasked with rebranding the event production company, the London branch of global agency Design Bridge & Partners conveyed the idea of legacy through the tagline “Live Legendary” and a brand system that elevates esports athletes to modern-day heroes. “The identity features a playful tension between old and new, historic elements with a futuristic twist,” explains Marta Swannie, creative partner at Design Bridge & Partners. “We created 3-D scans of real ESL community members and rendered them as marble statues. The illustration style evokes a sense of history by applying an engraving technique to the photography contrasted with a neon green color palette. Building on the ESL master-brand typeface ‘Legend,’ we developed a complementary bespoke typeface called ‘Legendary’ inspired by stone-carved engravings.”

Dan Cramer/Adam Tickle, senior designers; Erik Brattested/Piers Komlosy, design directors; Marta Swannie, chief creative officer; Lewis Son, motion graphic designer; Mike Woolston, strategy; Design Bridge & Partners (London, United Kingdom), design firm; ESL, client.

2 MADE51 short film

“Thread of Hope” 3:40

An initiative by the United Nations High Commissioner for Refugees, MADE51 connects artisans who have been displaced by war with a global marketplace to help them rebuild their lives. Wanting to show the humanity behind the craftsmanship, London-based ad agency BrandOpus created this mixed media animated film to tell a story that feels as handcrafted as the goods. “MADE51 is all about creating a sense of humanity and positivity around the refugee experience, providing dignified work and helping refugees participate in the world economy,” says Daniel Wegrzyn, business director at BrandOpus. “Our narrative for the short film set out to change the way refugees and social enterprise collectively are viewed. The animation style we’ve used attempts to replicate that sense of humanity, adding a level of dimensionality and emotion. We feel it so much more this way, helping us to understand, empathize and ultimately value the work MADE51 does.”

Catherine Caines/John Matthews, writers; Troy Browne/Theresa Hilsden/Tom McCarten, designers; Ian Ritch, creative director; Road2Films, photography; Troy Browne, director; Troy Browne/Justin Lowings/Tom McCarten/Rob Millington, animators; Pitch & Sync, sound design/audio mixer; Gugu Mbatha-Raw, voice talent; Natasha Khan, music; James Baines, BrandOpus/James Murphy/Miles Paulley, Hocus Pocus, producers; Anneliese Guy, post-production producer; Hocus Pocus, production company; BrandOpus (London, United Kingdom), ad agency; Heidi Christ/Piedra Lightfoot, United Nations High Commissioner for Refugees, MADE51, clients.

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

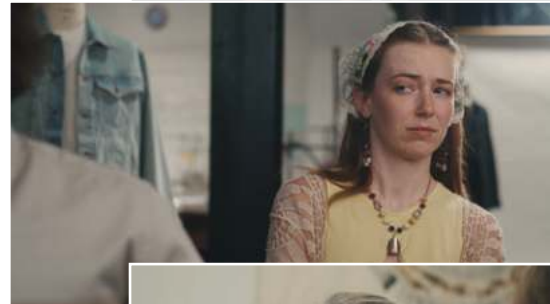
1 American Denim tv spot

"The One Thing" :40

For apparel brand Raleigh Denim Workshop, which produces denim jeans made completely in the United States, Alpharetta-based ad agency Guesthouse got Americans across the political divide to agree on one thing: American blue jeans should be made in America. "With a campaign launching before the 4th of July, we wanted to show in a very simple way that there's one thing we can all agree on—American denim, made in America for a reasonable price," the ad agency says.

Mitch Bennett, writer; Mitch Bennett/Wes Whitener, creative directors; Alex Craig, director of photography; Matt Wade, editor; 11 Dollar Bill, editorial company; Aaron Bittikofer, sound designer; Acoustech, audio mixer; Wes Whitener, director; Jonnie Sirotek, colorist; Guesthouse (Alpharetta, GA), ad agency; Raleigh Denim Workshop, client.

1



2 Office of (Un)certainity Research exhibition graphics

At the Office of (Un)certainity Research, also known as O(U)R, architectural designers seek to update the discipline to respond to contemporary needs. The University of Washington in Seattle invited O(U)R to present its findings in an exhibition called *The O(U)R Experience*, so the practice commissioned its frequent collaborators at Lincoln, Massachusetts-based design firm Paul Montie Design to work on the exhibition graphics. "When O(U)R was presented with a concrete brutalist exhibition space to showcase its work, the team decided to counter it with a curvilinear wall featuring one project flowing seamlessly into the next," says Paul Montie, founder and designer at Paul Montie Design. "The presentation was meant to be cinematic in feel, a free flow of ideas and concepts."

Mark Jarzombek, Office of (Un)certainity Research/Paul Montie, Paul Montie Design/Vikram Prakash, Office of (Un)certainity Research, designers; Paul Montie, graphic designer; Paul Montie Design (Lincoln, MA), design firm; Office of (Un)certainity Research, client.

3 Holland Festival ooh campaign

Having run for 77 years, Holland Festival, an Amsterdam-based festival for international performing arts, had established itself among a dedicated fanbase but sought to attract new audience members with a refreshed image. Amsterdam-based ad agency KesselsKramer did so with a campaign that joyfully broke the rules of graphic design. "[Artists] are the ones that show us different perspectives, break rules and shatter conventions," says Tristan Roques, art director at KesselsKramer. "Everything in the campaign was designed to show this: artists were depicted in different, sometimes confusing perspectives; typographic rules were abandoned; and everything was shown on unconventional media, from flags to cargo bikes to enormous window stickers."

Tristan Roques, art director; Matthijs van Rump, writer; Maartje Slijpen, creative director; Olaf Kampman, strategy; Anuschka Blommers/Niels Schumm, Blommers/Schumm, photographers; Erik Post, animator; Sounds by Thomas, sound designer; Jaap Hermans, producer; KesselsKramer (Amsterdam, The Netherlands), ad agency; Emily Ansenk/Erna Theys/Martine Willekens, Holland Festival, clients.

2



3



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EXHIBIT

1 Hess Academy identity

Singapore-based tutoring school Hess Academy aims to do more than just educate students; it instills in them a love of learning that lasts a lifetime. To express the academy's mission and dynamic presence, Toronto-based design firm blok design created a modular design system with a multitude of forms that celebrates students, parents and instructors. "This project needed to express a palpable energy—rich, vibrant and always in motion," says the design firm. "From the bright colors to the expansive and evolving visual language, the identity mirrors the brand's passion for lively discovery and exploration through education."

blok design (Toronto, Canada), design firm; Hess Academy, client.

2 Iconic: Icons and Pictograms in Design Today book design

Written by London-based publishing company Counter-Print's cofounder Jon Dowling, *Iconic: Icons and Pictograms in Design Today* presents his forays into understanding how designers have integrated these tools into their work and the way they transcend language barriers. The book features four sections—pictograms in branding, pictograms as logos, pictograms in wayfinding and icon systems—that explore case studies from firms such as Meat Studio and Ragged Edge. "Initially, we focused on wayfinding but struggled to make the concept engaging," says Dowling. "The breakthrough came when we observed how modern designers use pictograms as a visual shorthand to create a graphic language. [The book uses] two primary colors, black and signal green; this fluorescent color nods to the digital age and its impact on icon design."

Counter-Print (London, United Kingdom), design/publisher.

3 Sharp Earth typeface

A hugely ambitious multiscript font from Woodacre, California-based foundry Sharp Type, Sharp Earth combines the work of in-house and globally based type designers into a novel font family that supports characters in Cyrillic, Devanagari, Greek, Japanese, Latin and Thai. "Sharp Earth is a new kind of global typeface: a type system crafted with boutique sensibilities for a global audience," says Lucas Sharp, founder of Sharp Type. "When designing Earth, it was important to us that each language script lean into its essential nature and not contour itself to suit an 'international' style." To ensure this, Sharp Type's team worked with type designers who natively read non-Latin scripts to design or consult on how to preserve their languages' essential natures in Sharp Earth. "To [create a multiscript font] thoughtfully, you end up thinking a lot about the issues of globalization and learning everything you can about writing systems," Sharp explains. "Sharp Earth is all about this subtle intercultural dialogue and an attempt to triangulate a practical relationship between the global and the local."

Sharp Type (Woodacre, CA), foundry.

1 Rizni.Rivni installation

Titled *One-Wall Shelter*, this installation by Kyiv-based ad agency isD Group for human rights organization Rizni.Rivni called out the need to advocate for protective legislation aiding Ukraine's LGBTQ+ community. "The topic of LGBTQ+ issues, unfortunately, remains quite triggering for Ukrainian society," say Oksana Gonchar, creative group head, and Serhii Prońkin, project team lead at isD Group. "Therefore, we needed a metaphor that would be clear to Ukrainians and effectively convey the importance of the law for all vulnerable groups in society. This metaphor became the *One-Wall Shelter*, which, instead of providing protection, demonstrates the vulnerability of these individuals."

Ira Lipavska, art director; Oleksandra Dyvnych/Ulyana Koinichenko, writers; Viktor Shkurba, creative director; Oksana Gonchar, group creative director; Arina Khmelnytska/Karyna Kutsenko/Alika Samoladas, designers; Oksana Chumak, strategist; Bohdan Ponomarenko, video director; Serhii Prońkin, isD Group/Yurii Stetsiuk, How Production, project directors; Dmytro Paziura, project manager; Yevhen Kuzmenko, head of production; How Production, production company; isD Group (Kyiv, Ukraine), ad agency; Kostiantyn Andriiv, Gender Zed/Khrystyna Bila/Svitlana Iukhymovych, National Democratic Institute/Alina Korinieva, Rizni.Rivni/Yuliia Kostiuhenko, Gender Zed/Yakiv Lavrynets, Sphere/Philip Levin/Yuriy Yevlanov, National Democratic Institute, clients.



2 NUFS packaging

After their father was diagnosed with diabetes, the founders of snack brand nufs decided to rebrand for an aesthetic that would communicate fun with healthy snacking. New York-based design firm The Working Assembly created an identity and packaging system that combines bold typography and imagery with playful copy and a cracker mascot named E-nuf to elevate the brand and stand out on shelves. "It's so easy to overcomplicate and over-design," the design firm says. "Keeping a minimal base let us incorporate playful details in a way that felt thoughtful and didn't clutter the rest of the packaging expression."

Site Ma, senior designer/illustrator; Reilly Mcgee/Morgan Stephens, design directors; Erik Poh, writer; Jolene Delisle/Lawrence O'Toole, chief creative officers; Wendy Merz, strategist; The Working Assembly (New York, NY), design firm; Jessica Tran/Kristine Tran, nufs, clients.





“It is always exciting to see a variety of typographic projects from around the world and witness genuine enthusiasm for typography.” —Nadia Méndez

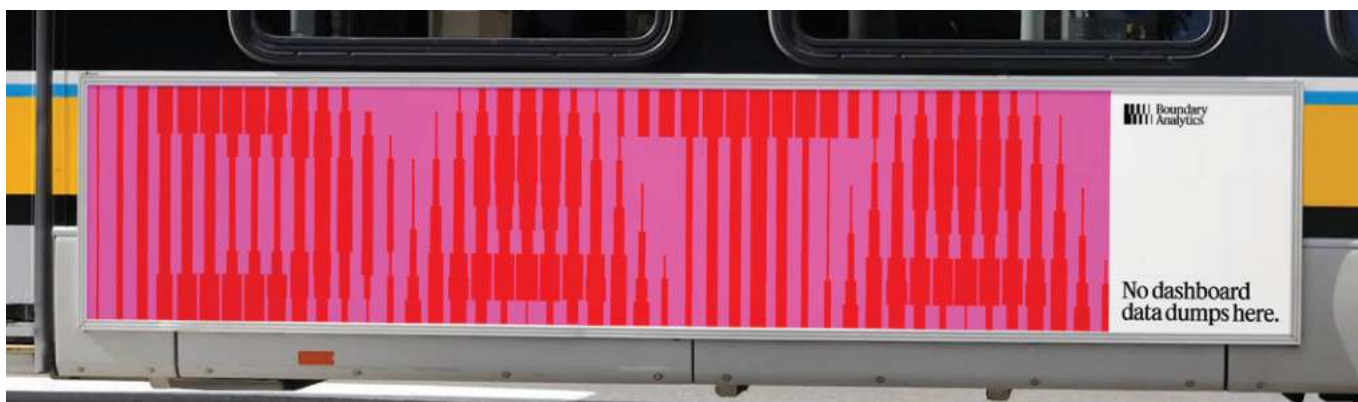
TYPOGRAPHY ANNUAL 2025

“The level of craft in some of the student work was outstanding. I’m excited for the next generation of typographers.” —Tony Hird

GENERALUNTERNEHMER

Boundary Analytics identity

“This brand identity serves as a comprehensive communication piece that effectively captures the company’s essence. The tedious, repetitive task of data analysis was turned into cohesive, dynamic design pieces with bold typography, patterns and imagery. This approach brought the data to life in an engaging and easily digestible format.” —**Nadia Méndez**

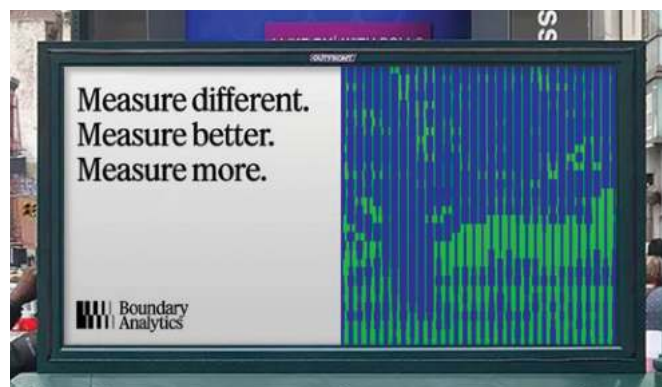


For Boundary Analytics, a B2B SaaS marketing and data platform, Cotton Design created a data-driven brand identity, custom code-based typeface and graphics generator that help the platform stand apart from the noise and define it as more than just another software company.

Comments by Talia Cotton, creative director, Cotton Design:

Tell us about yourself and your practice at the crossroads of design and technology. What are your specialties, and what clients do you typically work with? We specialize in using code as a limitless design medium with a strict level of control. We are hyper aware that many people perceive “creative coding” today as confusing or abstract. In our work, we anchor it with full control and harness it as a limitless tool for traditional communication design. With code, design can be interactive, generative, automated, data-driven, adaptable, computational and more—but we’re particularly interested in what these qualities signify. In our practice, we’ve found that this approach enables design to represent diverse perspectives—often without bias—be genuinely community-driven and evolve over time, among other things.

We don’t have a specific type of client; we’ve worked with large corporations and small startups in fashion, culture, tech, non-profits and beyond. However, we’ve recently found that many clients seek us out because they want to stand out. With coding as a limitless creative tool, we’re finding that the outputs we produce are unique.



Chris Kim, typographer
Chris Kim/Noah Schwadron, designers
Talia Cotton, art director
Cotton Design (New York, NY), design firm
Boundary Analytics, client



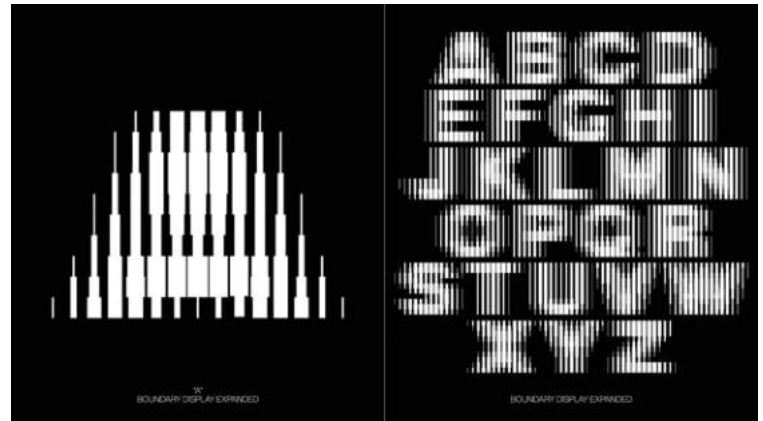
What was your process in developing the identity for Boundary Analytics? Our process began by examining the types of data outputs produced by Boundary Analytics. Central to its work is the concept of time lag—the company tracks multiple datasets over time to uncover patterns that might otherwise seem confusing or dense. We wanted to visualize how these numbers are interconnected, showing that data points don't fluctuate randomly but have relationships from one month to the next. We developed a simple pattern: a series of columns where the width of each column corresponds to a specific data point. This visual concept thus became the foundation for the entire identity, from the logo to patterns, images and even the typeface.

How did you develop the code-based typeface you created for Boundary Analytics? By the time we got to the typeface, we had already created an image generator that enabled the client to upload any image, select levels of abstraction and output it in their unique patterned brand style. One day, I had the idea of creating a custom typeface for the brand as well. I suggested to Chris, one of our designers, that we take the client's primary typeface, apply a motion blur to introduce tonal variations and feed it to the image generator. The result was almost exactly what we envisioned—it was incredible. We spent a lot of time fine-tuning the parameters, but the core concept was solid from the start. We then exported the generated typography and spent several weeks retracing it to create a pixel-perfect vector version. But the visual work—the hard part—was essentially done by the code.

What inspired the graphics generator you created? Our graphics generator was inspired by the data-derived patterns we developed. We discovered that increasing the level of abstraction made the outputs more versatile as patterns. In terms of its use, the client needed something adaptable that could be applied to various assets, from blog posts to corresponding imagery, among other things.

Did any surprising challenges emerge during the creation of this identity system? Not particularly. The good thing about what we do is our process is *highly* controlled and meticulously planned. Code has the potential to look super experimental and confusing to most audiences, so we're very careful to make sure it always has reason and looks good. The result is that we rarely encounter any surprising challenges. The process tends to go smoothly.

"I love the way the custom code-based display typeface is used to create captivating visuals, and the graphics generator is a great idea for effortlessly creating cohesive graphics. Altogether, it's a brilliant identity." —Tony Hird



What emerging technologies do you think will have a huge impact on type design, and why? I think if anything, we will continue to see a rise in interactivity and typography that *does something* instead of just existing statically. When the user is involved in the behavior and appearance of the typeface, there's an opportunity for a relatable narrative that you don't get simply from static typefaces.

Conversely, we're also seeing a trend (that I personally loathe) where creative coders apply filters or effects to existing typefaces, often resulting in a brutal aesthetic that undermines the original design. I think in our circumstance, we had transformed the base typeface so dramatically that it effectively became a new creation, but we're cautious not to rely on coding gimmicks alone—that's partially why we were careful to control the right parameters and trace over the letterforms manually once the visual concept had been produced.

In our creative practice, as mentioned, leveraging computation and code grants us complete creative control beyond the limitations of standard tools like Glyphs or Figma. This freedom allows us to do anything, but our focus always returns to creating meaningful design.



Stanford d.school Yearbook 2022-2023



© Patrick Beaudouin

The *Stanford d.school Yearbook* is an annual publication that celebrates the school year's activities and events. Featuring bold typography, custom lettering and a vibrant color palette, the publication captures the school's innovative methods with overlapping joyful colors that represent the intersections of educators, students and community.

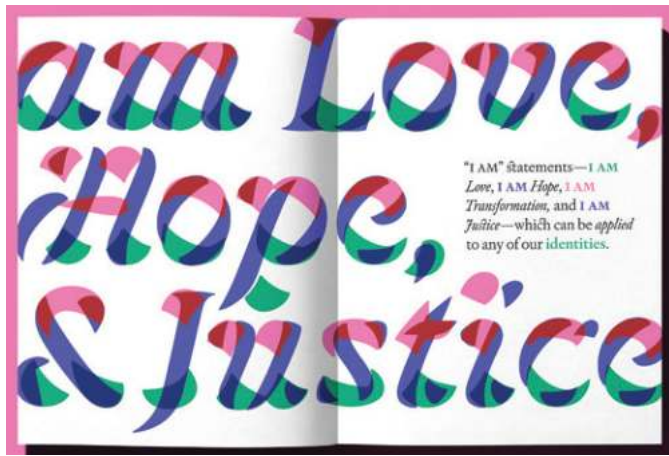
Comments by Daniel Frumhoff, creative director, designer and typographer:

Tell us about yourself and your design practice. What are your specialties, and what clients do you typically work with? I am a passionate art director, motion designer and design educator specializing in branding, typography, publication design and motion design. In my practice, I partner with educational institutions, nonprofits and tech companies, crafting bespoke brand and editorial materials that resonate with and amplify their unique missions. My approach to design is always about seeking excellence, innovation and collaboration, focusing on projects that indulge in play, fusing creativity with community engagement and telling human stories.

You've had a longstanding relationship with the d.school at Stanford University, creating yearbooks and other materials over the years. What has it been like to cultivate that relationship?

"Exultant joy. The letterforms resound with delight. The headlines and subheads dazzle, while the comparatively quiet composition of the text is just as thoughtfully considered. The designers must have had a blast putting it together, and it shows." —**Dyana Weissman**

Ivo Brouwer/Daniel Frumhoff, typographers
Ivo Brouwer/Erik Marinovich, letterers
Ivo Brouwer, typeface designer
Daniel Frumhoff, designer/art director/creative director/photo editor
Nan Cao, contributing artist
Jennifer Brown/Charlotte Burgess-Auburn/Laurie Moore, editors in chief
Daniel Frumhoff Design (Long Island City, NY), design firm
Stanford University d.school, client



It's been both enriching and inspiring. Over the years, I've had the privilege of collaborating closely with the d.school community on many projects ranging from books to events to workshops to visual identities and much more. Everyone has been incredibly amazing to collaborate with. This has let me develop a deep understanding of the d.school's innovative spirit and values and also create work that is truly enjoyable, impactful and very fulfilling to make. Each annual yearbook presents an opportunity to dive into the unique stories and experiences of the community and translate them into cohesive designs that reflect the school's ethos of collaboration and creativity.

How did you convey the theme of the 2023 Stanford d.school Yearbook through its design? The 2023 Stanford d.school Yearbook celebrates the school year's activities and events under the theme "intersections of joy." We used overlapping joyful colors to represent the intersections of educators, students and the community coming together to share ideas—parts that make a whole, both inclusive and collaborative. We further evolved the color palette and created a distinct color set for each section to celebrate the d.school's interdisciplinary approach to design. The publication features bold, chromatic typography and custom lettering that embodies the school's innovative practice.

Were there any unexpected challenges during the yearbook's creation? One early challenge was ensuring a cohesive visual language for the yearbook. Early on, it was a process of discovery to meet both the client's goals while also injecting a truly innovative approach to visual design and typography. To address this, we embraced an iterative process to designing, frequently exchanging ideas on layouts, color explorations and lettering styles. Early stages were very loose and explorative. Once we discovered the right ingredients and visual recipe, we leaned into refinement and execution.

What typefaces did you use in the project? We chose the display typeface Surround for its innovative, calligraphic and optimistic spirit. It was the perfect display typeface to complement the quieter Signifier and The Future. This chromatic typeface was also designed for editorial use with print typesetting in mind, allowing us to layer styles and create dynamic visual compositions intuitively. We treated these typefaces like ingredients to create the right flavor and delight for the book, joyful and full of verve.

Additionally, we used hand lettering to evoke the d.school's four pillars—Make, Care, Spark and Adapt—while juxtaposing the crispness of Surround with a crafted, textured human touch. The lettering draws foundational inspiration from jazz, exploring how drawing letters

"This work stands out from most typography designs with its lively, bold and vibrant colors and font arrangement, making it more visually engaging and easier to read and remember. It effectively achieves its intended purpose of communication." —Fa-Hsiang Hu



can be approached like composing music. Each instrument and typographic style plays a specific role, either supporting or taking the lead. Each style was also named by instrument—saxophone, trumpet, clarinet, violin, percussion and bass—just like an audio mix. By overlaying and alternating these styles within words and letters, we formed a rhythmic, musical sensibility to the typesetting.

What was the response to the book like? Overwhelmingly positive. Students and faculty expressed appreciation for the vibrant design and how it celebrated their experiences at the d.school. The bold typography and dynamic layouts resonated with the community, reinforcing their connections to each other and the d.school's mission of collaborative learning and innovation.

8 × 10½, 4-color, perfect bound.

Unifonic book design

“The Story of U is a great example of how a publication about corporate culture can, when designed properly, be very bold, playful and engaging. The typography has a role as both information as well as editorial illustration—the way words are set together playfully visualizes concepts from the telecommunications world and Unifonic’s company culture.” —Anja Delbello

Vancouver, British Columbia-based design firm Pendo encapsulated the culture of Unifonic, a telecommunications company providing service across the Middle East, into a book. Entitled *The Story of U*, the fabric-bound hardcover book with a matching box ties together the company’s story, values, vision, people and how employees form an integral part of it all.

Comments by Peter Ladd, creative director and cofounder, Pendo:

Tell us about your design firm Pendo. What do you specialize in, and what kinds of clients do you typically work with?

We formed in 2015 and have been working with businesses globally, bridging strategy and creative and pushing the limits of what brands can be in today’s landscape. Driven by our innate sense of curiosity, we stay informed by culture, attitudes and emerging trends. By exploring these intersections, we are able to tap into what’s happening now and gain insight into what’s next. For our clients, this approach results in highly relevant creative that connects with minds and markets. Our clients range from consumer packaged goods, retail, food and beverage, technology, and corporate and B2B.

Was this your first project with Unifonic, or had you worked with the telecommunications company before?

Unifonic, which started as a direct mobile messaging company, was expanding into a global market with its multifaceted communication platform. Having previous experience working with tech companies across North America, we were brought in to look at the overall brand and provide a new perspective on where it could go. A big part of it was understanding the history, people and culture of the company.

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



“I like when a brand tells its story through a book that reflects its values in an engaging way. This project is a great example: it translates Unifonic’s visual identity into the book, using the pictogram creatively throughout the pages. The brand’s colors, geometries and even web buttons are incorporated to create dynamic, rhythmic layouts.” —**Davide Pagliardini**



The new visual direction for the brand referenced early telecom and communication imagery and the classic waveform that represents speech and communication. We took those to today, reflecting where the business is going—where everyone is part of the conversation.

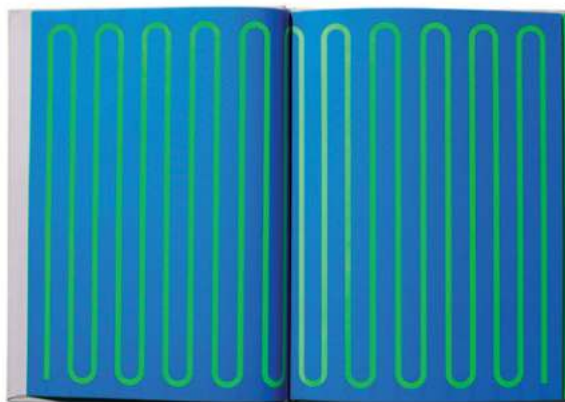
What is the background behind

The Story of U? Unifonic was experiencing a time of rapid growth with several new office locations and many new employees. The company was challenged with how to hold onto the culture it had worked so hard to establish. Among a number of team-building events and gatherings, there was an opportunity to develop a keepsake piece that would capture life at Unifonic and its culture. We pitched doing a “culture book” that would weave the stories, voices, people and company together as one.

Were there any unexpected challenges during the book’s

creation? To really understand the culture at Unifonic, we surveyed and interviewed the team of more than 150 employees to include everyone in the process. The challenges were organization and logistics—setting up online questionnaires, interviews and calls, requiring the client to set up a small internal team to manage and deploy all of this—and capturing all the responses.

The end result was first-hand responses of how employees contribute to the culture, what culture means to the team and how they are an integral part of it all. Focusing the narrative on both the individual and the collective provided the thread to weave the story together from cover to cover.



How did you find inspiration in the symbol of the waveform?

The waveform was inspired by early telecom and communications imagery going back as far as the 1930s—a system of wires that connected to allow communication between people. Taking it to today, it became a great device we could manipulate and experiment with throughout the book, weaving through the content and creating some really interesting visuals when mixed

with color, type and imagery. There were so many opportunities, and the team was having a lot of fun with it, which showed in the creative.

What were the typefaces you used in the project, and why?

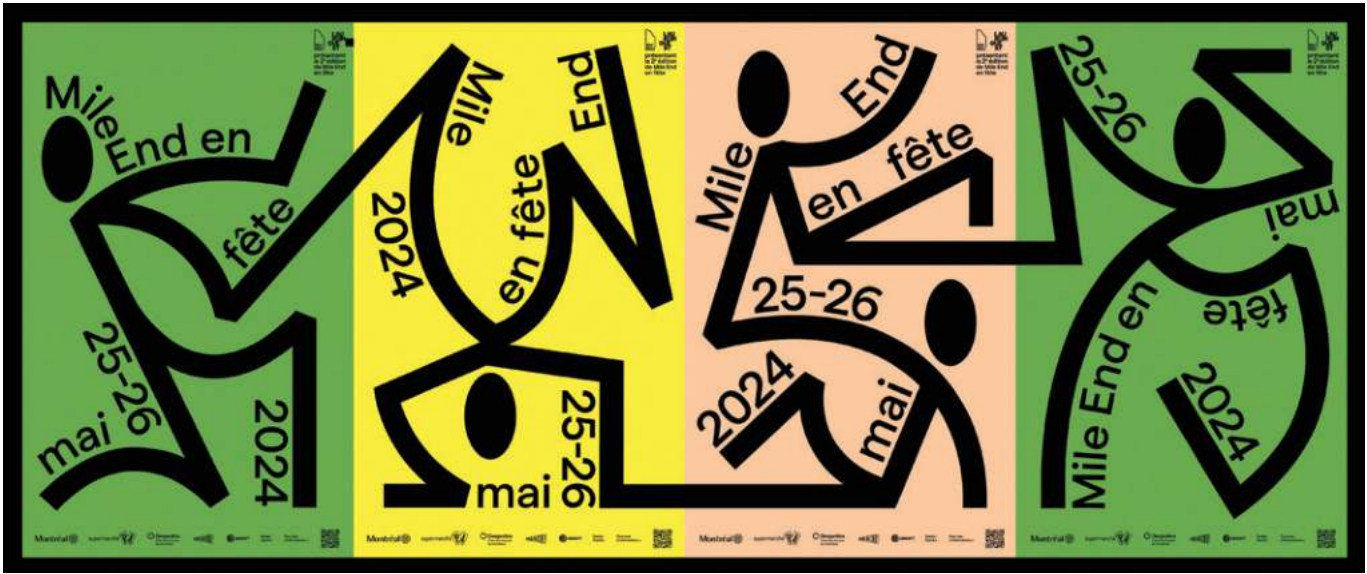
Aeonik Pro was chosen as the main typeface for the brand, a modern take on classic grotesque typefaces. We chose this as a contrast to the waveform so the brand didn’t lean too heavily into the tech or futuristic realms, permitting the waveform to feel even more special.

What was the response to the book like?

The client and leadership teams were really proud of the final result. They organized an event to reveal the book company wide, with the founders signing copies of each book handed out. Since the launch, the culture book has become a valuable asset for both employees and new hires, bringing the team closer together with everyone working toward a common goal.

9 × 12½, 4-color plus 2 PMS, offset, box (9½ × 13), one single-gate fold, one double-gate fold, gray fabric and green foil for type and graphic on the box and book.

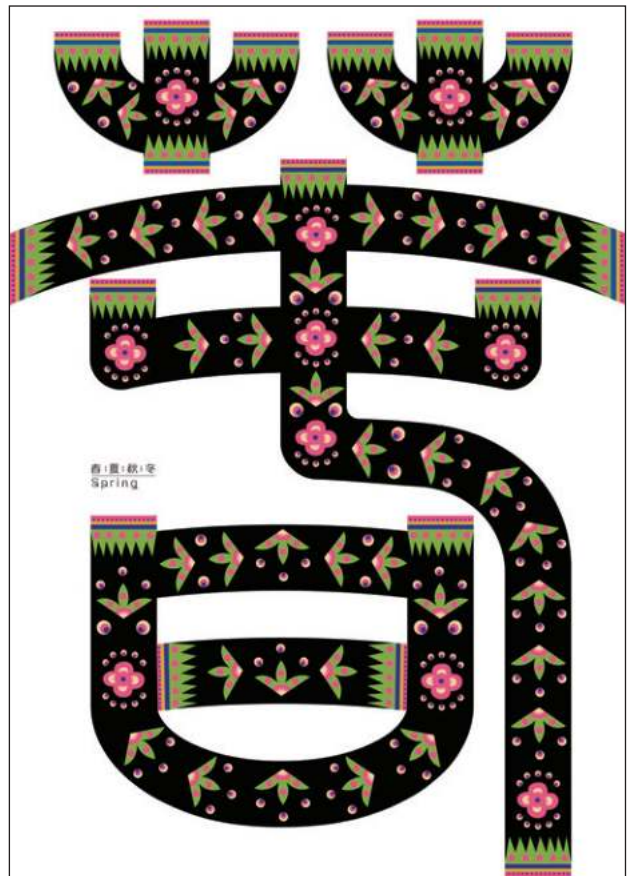
1



2



3



POSTERS

1 (series)

Daniel Robitaille, art director
Louis Gagnon, creative director
Paprika (Montréal, Canada), design firm
sdc Laurier Ouest, client

"For the second annual festival in Montréal's neighborhood Mile End. Our lively approach is underpinned by characters in festive poses, evoking the sense of community that animates the neighborhood."
Typeface: Matter.

2 Sajad Amini, lead designer

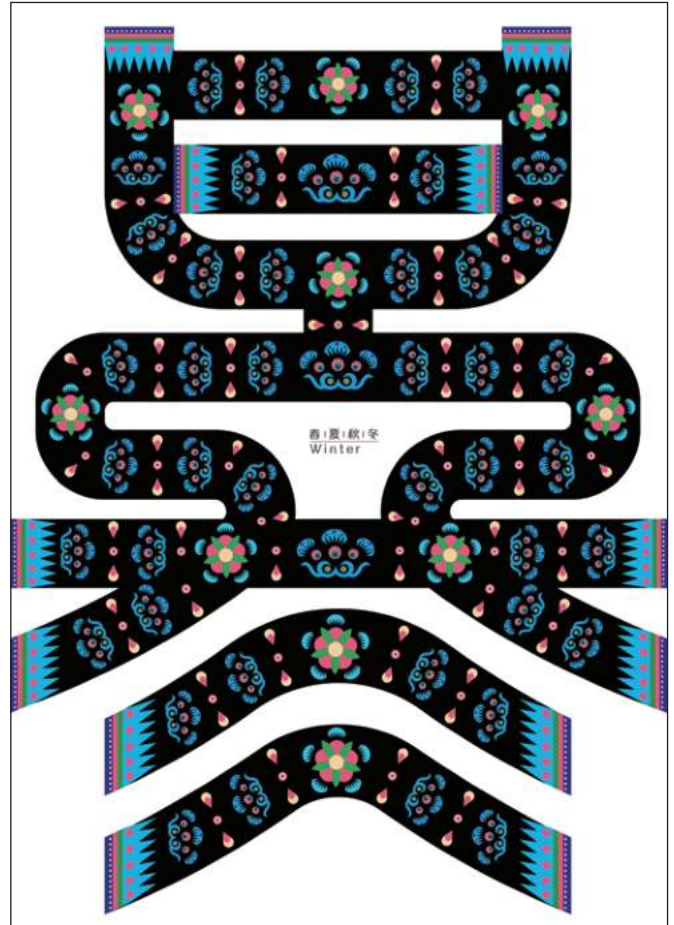
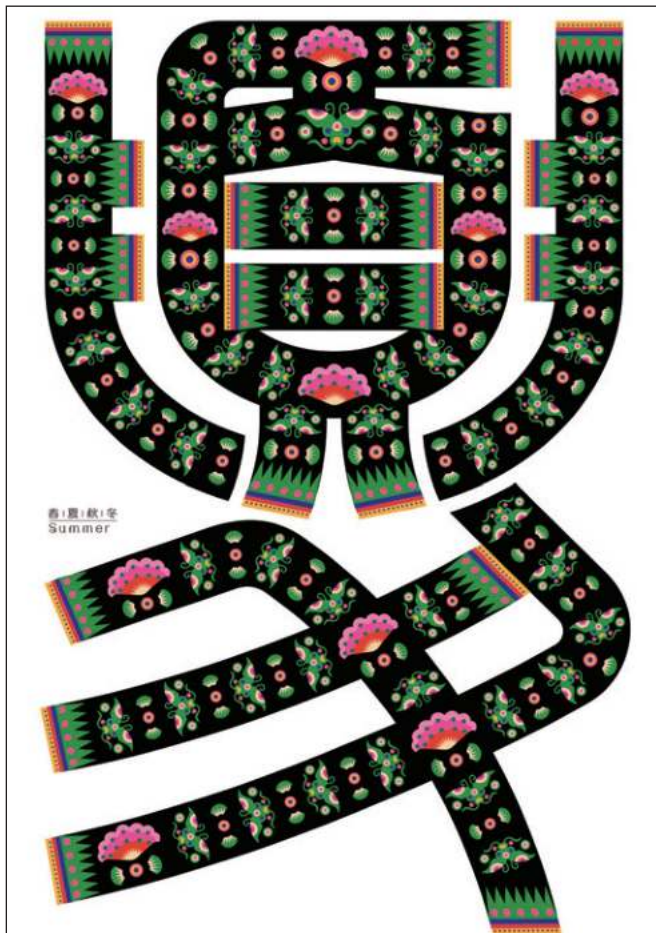
Skyler Baker/Izzy Lima/Magda Wilhelm, designers
Sajad Amini Studio (Chicago, IL), design firm
DePaul University School of Design, client

"The *opus* exhibition poster showcases the final projects of students from DePaul University's School of Design in Chicago. The poster features the words *sdc opus Showcase* as the main typographic element, emphasizing the diverse student community involved." 30 × 40, 2-color, inkjet and screenprint.

3 (series)

Shunping Jiang, typographer
Dalin Li, art director
Tianjin University of Technology (Tianjin, China), design firm/client

"A series of posters designed for Chinese Campus Folk Culture Activities at the Tianjin University of Technology. The work combines the four seal script characters of spring, summer, autumn and winter, with patterns representing different solar terms in Chinese culture."



POSTERS

1 (series)

Jeannette Kaczorowski, Cocktail Kingdom Hospitality Group
(New York, NY), creative director
Superbueno, client

"This poster series celebrates the first anniversary party of award-winning Mexican-American cocktail bar Superbueno. We wanted to show that bartenders were working in tandem for two-hour shifts that night, so we drew inspiration from vintage Lucha Libre posters. The early flyers for these backyard-wrestling events had a DIV charm we loved, so we created versions in our own style that embodied the vibrant energy of the bar. All typefaces in the posters were hand-drawn in Procreate." 16 × 20, 4-color, digital.



¡SUPER!
BUENO!

PRIMER
ANIVERSARIO

MON. 4/29 2024

13 FIRST AVE NYC

FIRST COME FIRST SERVED



LALOVSKY NACHO
10P-11P -VS- LIBRE



PISTOLERO -VS- PISTOLERO
FLORES 11P-12A CORTES



12A-1A
ARCOIRIS AREDES
-VS- KIPILICIOUS



SHA- 1A-2A PANCHO
MAMY -VS- PANTERA



SUPERBUENONYC.COM / @SUPERBUENONYC

DWIE HISTORIE

GRAFIKI I MAŁE FORMY GRAFICZNE
NAUCZYCIELI ŁÓDZKIEJ ASP

WYSTAWA: 24.11.2023 — 22.12.2023
WERNISAŻ: 24.11.2023, GODZ. 18:00
GALERIA KOBRO
AKADEMIA SZTUK PIĘKNYCH
IM. W. STRZEMIŃSKIEGO W ŁÓDZI
UL. WOJSKA POLSKIEGO 121

ORGANIZATOR:
ASP Łódź

PARTNER:
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tel. 42 634 10 10
www.mck.lodz.pl

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18. MIĘDZYNARODOWE
TRIENNALE MAŁE FORMY GRAFIKI,
POLSKA — ŁÓDŹ 2023

projekt graficzny: Katarzyna Szulc, 2023

2



POSTERS

- 1 Krzysztof Guzek (Łódź, Poland), designer
Strzeminski Academy of Fine Arts, Łódź, client

"A poster designed for a collective exhibition presenting graphics from the Strzeminski Academy of Fine Arts, Łódź. The poster's purely typographic composition with alternating halves of lowercase and uppercase letters forms the exhibition's title *Dwie Historie* ('Two Stories'), thus reflecting the exhibition's concept to juxtapose both a miniature and large graphic form of each participant." 27½ × 39¼, 1-color, digital. Typefaces: Modified Eiko Thin, Roboto Condensed Black.

- 2 (series)
Maxime Rheault, designer
Criterium (Quebec City, Canada), design firm
Sevia Pellissier, client

"For *Reveiller l'archive*, an exhibition at nonprofit Manif d'art with the theme of 'waking up' the archives. As the exhibition consists of a modern take on artifacts and historical documents, the poster features a direct representation of this, juxtaposing typefaces from different eras with hand-drawn characters in white." 24 × 36, 4-color, offset. Typefaces: Chomsky, Suisse Int'l.



POSTERS

1 (series)

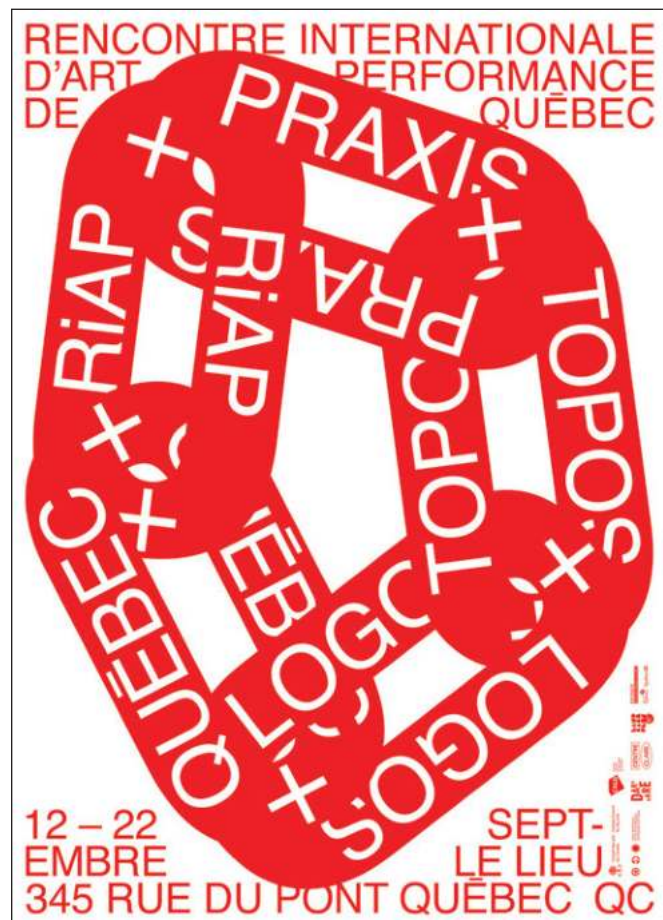
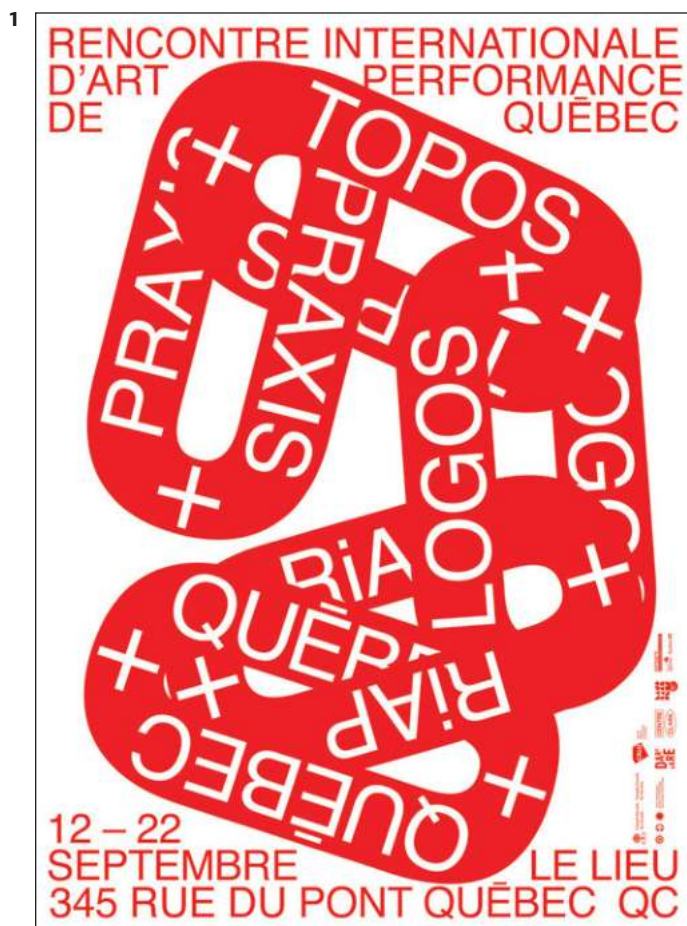
Marie-Joëlle Lemire/Émilie Lévesque/Maxime Rheault, designers
Maxime Rheault, creative director
Criterium (Quebec City, Canada), design firm
stvn girard, client

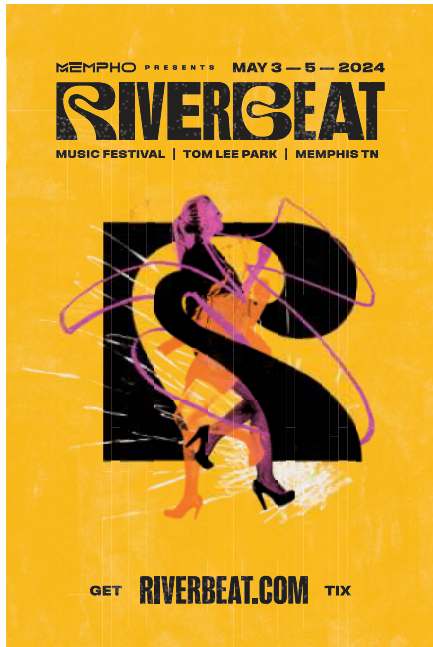
"riAP is a performance art international festival that takes place each year in Quebec City. The theme of this year's edition was praxis, logos, topos or the indivisible relation between theory and practice in art." 20 × 26, 1-color, newsprint.

2 (series)

Josh Breeden, St Francis Elevator Ride (Memphis, TN), creative director
10K Advertising/Grand Palace Silkscreen, print producers
Archer, ad agency
Mempho Presents, client

"This poster series was created to promote the inaugural RIVERBEAT Music Festival. Featuring national, regional and local musical acts, the festival drew thousands of attendees to Tom Lee Park on the Memphis riverfront in 2024." Typefaces: Burra, Right Grotesk, Zawya Pro.





THE ZIPPO HOT ROD COLLECTION FIND YOUR FAVORITE FLAME

FEEL THAT RELIABLE SPARK

GLOWING PERFORMANCE

E-Z Ignition

BURN SOME RUBBER

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NO ONE EVER PAID ONE CENT TO REPAIR A ZIPPO

BLAZE DA STREETS

IT ALWAYS WORKS

FIRES IN ANY DIRECTION

WODDORLESS FLAME

LASTS A LIFETIME

YELLOW FLAME BUTANE

THE ORIGINAL AMERICAN MADE

LOOK AT ALL THE COOL RODS!

BRING 'EM HEAT

FLATHEADS + EVER

Blazingly Hot 50!

SURE-FIRE EVERY TIME

FOR SALE LET'S GOOO!!!

TRUST 'EM

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MADE IN AMERICA SINCE 1932

Limited Edition of 250

ZIPPO

THE WORLD'S BEST LOVED LIGHTER

ZIPPO MFG. CO., DEPT. L, BRADFORD PA



POSTERS

1 (series)

Luis Valencia, lettering/senior designer

Brian Gartside, design director

Haeun Kim, art director

Will Montgomery/Martha West, creative directors

John Wagner, executive creative director

Menno Kluin, chief creative officer

Nathan Kim/Luis Valencia (Calexico, CA), illustrators

Ogilvy, ad agency

Zippo, client

"Inspired by the work of Ed 'Big Daddy' Roth and Dave Bell, this series of custom posters celebrates the design language of the hot rod community and promotes custom-designed, hot rod-inspired lighters. One challenge we faced was incorporating as much information as possible without feeling unbalanced; our solution was to map everything out, select specific text and organize it carefully to ensure it all fit within the required space." 18 x 24, 2-color, silkscreen.



POSTERS

1 (series)

Sajad Amini, designer
Sajad Amini Studio (Chicago, IL), design firm

“The term ‘non-resident alien’ refers to individuals without US residency or citizenship. This project explores language’s ambiguity and its sociopolitical impact. Bilingual posters in English and Farsi of ‘non-resident alien’ versus ‘resident non-alien.’” 32 × 46, 2-color, inkjet.

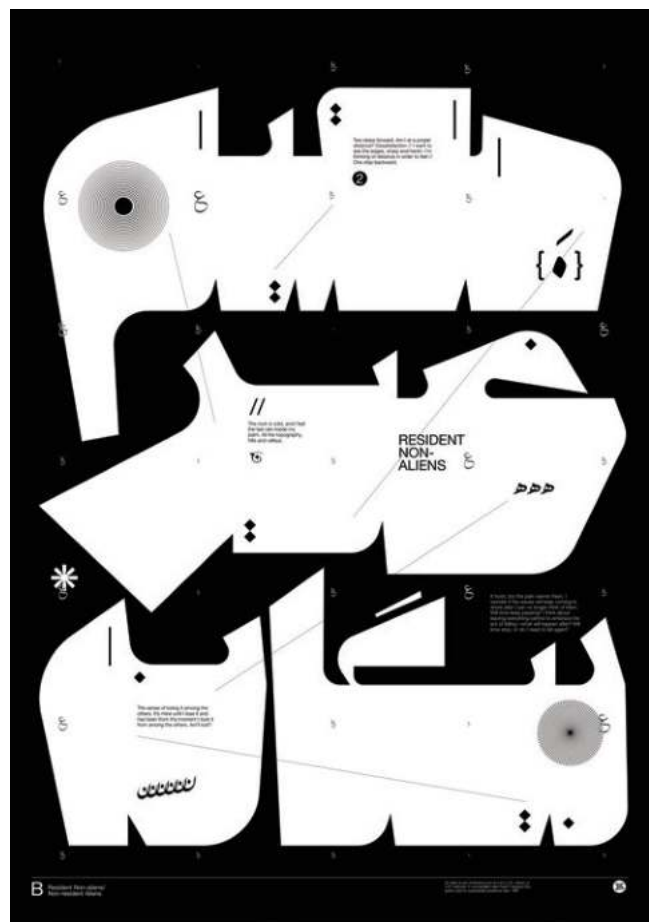
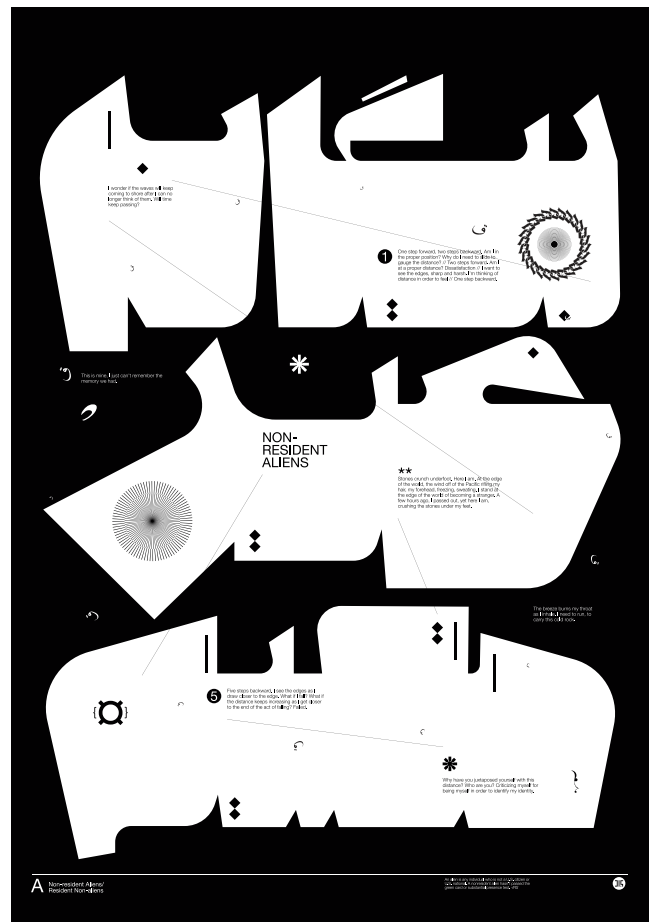
ADVERTISING

2 (series)

Marissa Servantez, senior designer
Everett Biron, art director
Eric Remme, writer
Tyler Booker/Mel Lin, creative directors
Rob Baird, chief creative officer
Krystle Loyland, chief executive officer
Seth Gaffney, chief strategy officer
Seth Jones/Geoff Peveto, production managers
Retha Austin/Dom Shipp, project managers
Preacher (Austin, TX), ad agency
ESPN, client

“Excitement for US women’s soccer hit an all-time high after our team won the Olympic gold medal. So, as the National Women’s Soccer League athletes returned from France, ESPN was proud to announce We’re So Back. Bold fonts evoke all the action unfolding on the pitch, while playful, flexible choices—like a stretched *O*—showcase the unique spirit of the league’s heavy hitters in all their glory.” Typefaces: Frick, Roc Grotesk.

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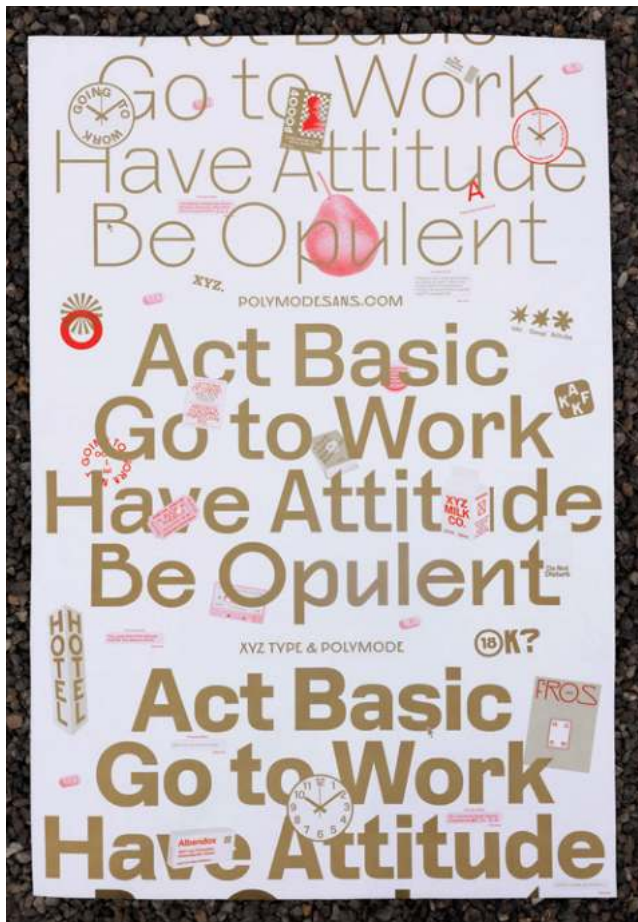


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ADVERTISING

1 (series)

Sean Freeman/Eve Steben, typographers
 Alicia Cliffe/Laurens Grainger, designers
 Mario Kerkstra, art director
 Nicholas Hulley/Nadja Lossgott, chief creative officers
 Eve Steben, stylist/print producer
 Sean Freeman, 3-D artist
 Rebecca Brett/Bea Farmelo, strategic planners
 Maggie Scriven, producer
 AMV BBDO, ad agency
 THERE IS STUDIO (Yeovil, United Kingdom), design firm
 Humphrey Milles, Central Office of Public Interest, client

"Water companies and dirty members of parliament are dumping sewage in the United Kingdom's wild waterways. So, we created this type-driven campaign to draw attention to public health and the environmental impacts of sewage dumping in an unmissable way: using hyperrealistic mixed media headlines made of raw sewage and feces to 'smear' those responsible. The custom font turns live sewage-dumping data into ads that point fingers at the people in government supporting this disaster."

BROCHURES

2 (series)

Cem Eskinazi (Barcelona, Spain), designer
 xyz Type, client

"Specimen for the variable typeface Polymode. The specimen demonstrates the versatility of the font through the visual language of the magazine *Whole Earth Catalogue* and the book *Graphic Design: Now in Production*, with many satirical nods to design history and culture." 23 x 34 folded to 5 1/4 x 8 1/2, PMS 871 and PMS 032, offset. Typeface: Polymode.



BROCHURES

1 (series)

Scott Wilson, designer
Jarrod Banadyga/Stephanie Kochorek,
writers
Keli Pollock, chief creative officer
Wendy Chiu, project manager
Daughter (Calgary, Canada), ad agency
Alberta Cancer Foundation, client

"Alberta isn't known for groundbreaking research. For the Alberta Cancer Foundation's brochure, we invited readers to discover the extraordinary. Untitled Serif and Sans, with their 'deliberate aesthetic of not being designed,' reflect the beauty found in the everyday and unassuming." 11½ × 15, 4-color, traditional rough-edge newsprint, offset printing. Typefaces: Untitled Sans, Untitled Serif.

2 (series)

Adrian Pulfer/Rick Rabe, art directors
Winky Lewis, photographer
Michael Kosowicz, project manager
Kevin Cantrell/Canace Pulfer, design
Catapult Collective/Kevin Cantrell Studio
(Mantua, UT), design firms
Dana-Farber Cancer Institute, client

"The Dana-Farber Cancer Institute hired Catapult Collective to create a company booklet detailing its incredible research advances to combat cancer, interspersing impactful stats and data with personal quotes from patients." 8 × 10, 4-color plus 1 PMS, clear foil stamp, ¼ pages 5 × 6¼, 3 × 5 and 4 × 10, perfect bound. Typefaces: Benton Sans, Sabon.

3 (series)

Thom Niessink (Amsterdam,
The Netherlands), designer

Thom's Lettering Guide. "This compact lettering guide equips you with the essential tools to dive straight into hand lettering. It begins with the basics of typography and provides tips on how to sketch letters from scratch. These techniques are then demonstrated through a variety of lettering styles and compositions."



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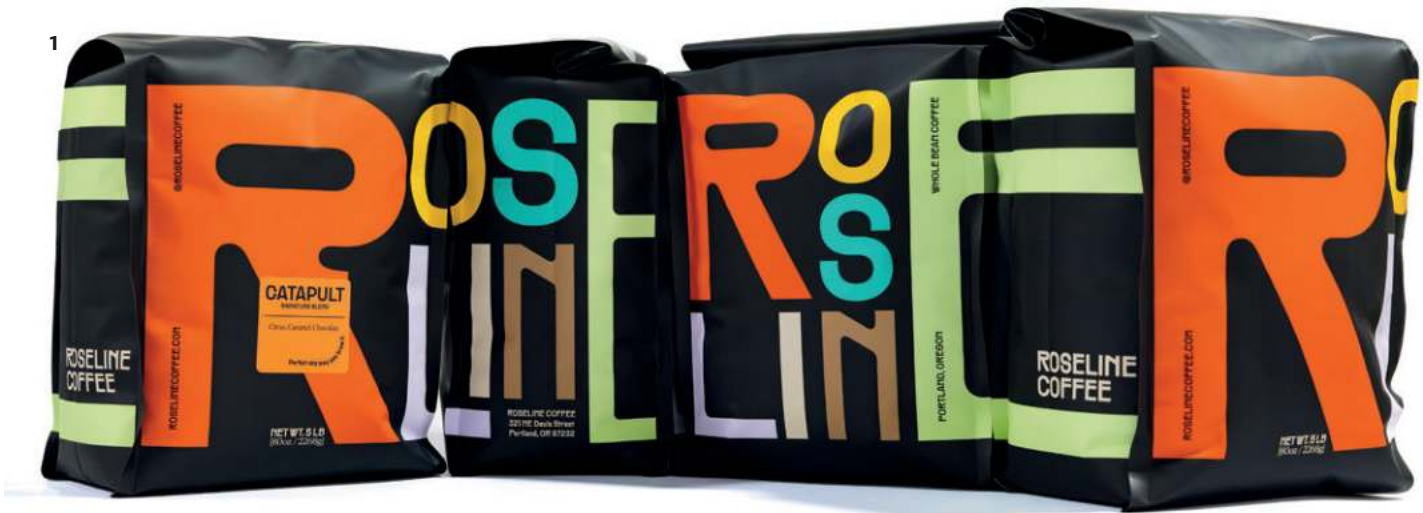
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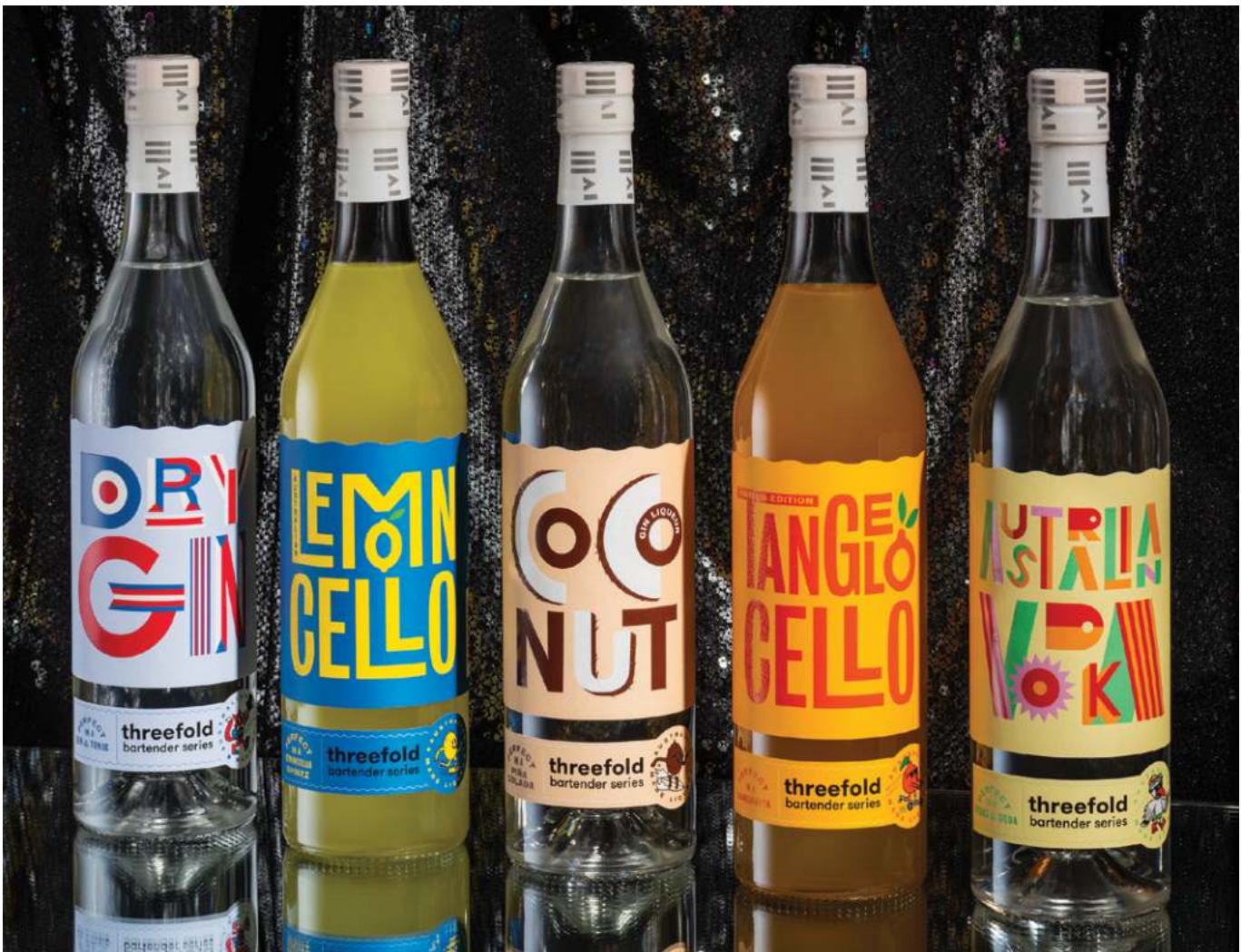
© The Book Photographer



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PACKAGING

- 1 Camilo Villegas, designer
Daniel Salamanca/Camilo Villegas, art directors
Latitud Estudio (Bogotá, Colombia), design firm
Keith Schuman, Roseline Coffee, client

“Roseline Coffee’s focus is to bring love and joy through exceptional coffee. For its B2B line, the coffee company needed a five-pound bag that would stand out on shelves and help position the brand. We designed a playful typographic layout using the Räder font from Pangram Pangram.”

- 2 (series)
Candice Papagiannis/Kieran Wallis, designers
Kieran Wallis, art director
Voice® (Adelaide, Australia), design firm
Threefold Distilling, client

“Behold the Bartender Series, from three exceptional Australian mixologists at Threefold Distilling. Designed to stand tall on the back bar, this range is the perfect in-house pour to bring a whole lot of cocktails to life.”

- 3 (series)
Kevin Cantrell, lettering/design
Tricycle Studio, 3-D artist
Erik Attkisson, strategy
Kevin Cantrell Studio (Mantua, UT), design firm
Club Kokomo Spirits, client

“Club Kokomo Spirits blends tradition with innovation to create harmony and flavor. The brand identity system evokes the iconic song ‘Kokomo’ by Mike Love through postage stamps and poster illustrations with dramatic type for a brand as iconic as the product and music that inspired it. With custom lettering and the custom typeface Kokomo Script, every experience feels bespoke.” Typefaces: Kokomo Script, Staten Sans, Tiempos.

- 4 Doug Pedersen, art director
Doug Pedersen Art Direction & Design (Excelsior, MN), design firm/client

“A 7-inch record sleeve design created for the 2024 Secret 7 show. This design for ‘Skipping Like a Stone’ by the Chemical Brothers with Beck features disassembled lyrics rearranged to match the energetic, positive vibe of the song. All profits from the sale of this artwork and others in the show went to nongovernmental organization War Child to help provide aid to children affected by conflict.” 7 × 7, 4-color, multiple customized typefaces.



PACKAGING

1 (series)

James Sobol, typographer
Nick Corey, designer
Rest Stop (Freeport, ME), design firm
ooso, client

“Sparkling tea brand ooso modernizes beverage consumption and transforms social norms around nonalcoholic products. The playful design system enables consumers to ‘see clearly’ with a custom wordmark featuring embedded eyes, grounded with a strong weighted base that leans forward to stand out among the crowd. The geometric shape language is paired with DM Sans. The brand features two skus in both eight-ounce slim cans and 750 ml bottles printed on high-quality matte labels.”

2 (series)

Aleš Brce (Trieste, Italy), designer/art director
Pipan Winery, client

“The front-side graphic motif of the Pipan wine labels is inspired by the structure and architectural form of the typical stone-built courtyard gateways of the Karst region, where the Pipan wine estate is located. When rotating and flipping the bottle, the motif on the label shows a wider view of the whole design: the extended bottom line of the stylized gateway becomes the vertical stem of the custom capital letter P, the initial letter of Pipan’s name.” Typeface: Kunst Grotesk.

3 Scott Sugiuchi (Santa Fe, NM), designer Big Neck Records, client

“Teen Cobra is a garage punk duo who melds their lo-fi aesthetic with a desire to rampage through cultural history. The album art references everything from Duchamp to Schwitters to Malcolm Garrett with a sense of humor. The final design was the result of countless hours collaging photocopies of old advertising images to spell the words *Buzz Kill*—thankfully just eight letters!” 12 × 12, 4-color, offset. Typeface: Tide Sans 900.

EPHEMERA

4 (series)

Daniel Frumhoff/June Shin, typographers
June Shin, letterer
Daniel Frumhoff, designer/creative director
Daniel Frumhoff Design (Long Island City, NY), design firm
Stanford University d.school, client

“A collection of vibrant greeting cards for the Stanford d.school’s design diploma ceremony for the class of 2024. Overlapping joyful colors represent the dynamic intersections of educators, students and the broader community, all coming together to exchange ideas and inspire each other.”

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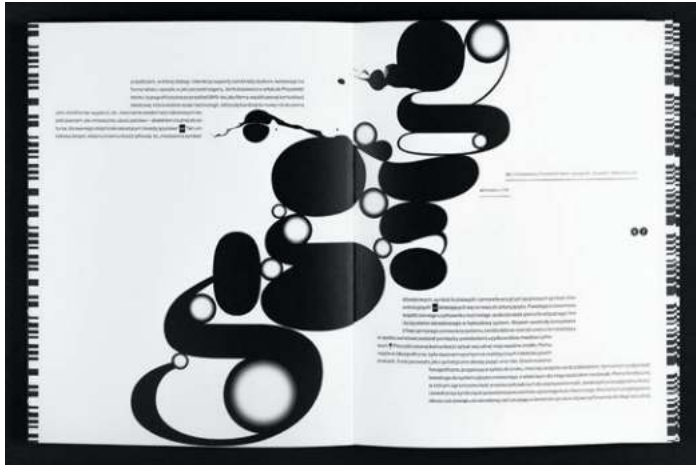
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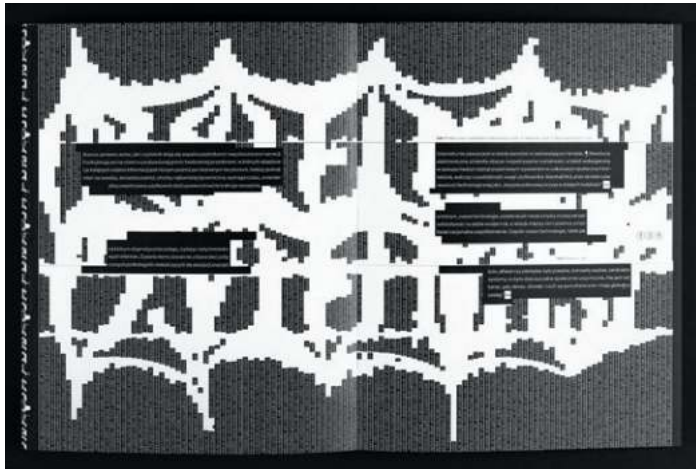


EPHEMERA

1 (series)

Brett Arrington/Marta Bernstein/Jessica Cooper/Nicole Fischetti/
Meg Graham/Josef Lang/Kristine Matthews/Daniel Robinson/
Samantha Segar/Peyton Todd, design
Studio Matthews (Seattle, WA), design firm

“Celebrating the New Year, these inked and hand-printed cards feature each letter of the alphabet composed of repurposed LEGO bricks. Recipients received their first name initial. To reduce waste, the cards came from a reclaimed exhibition graphic that we cut down into pieces.”



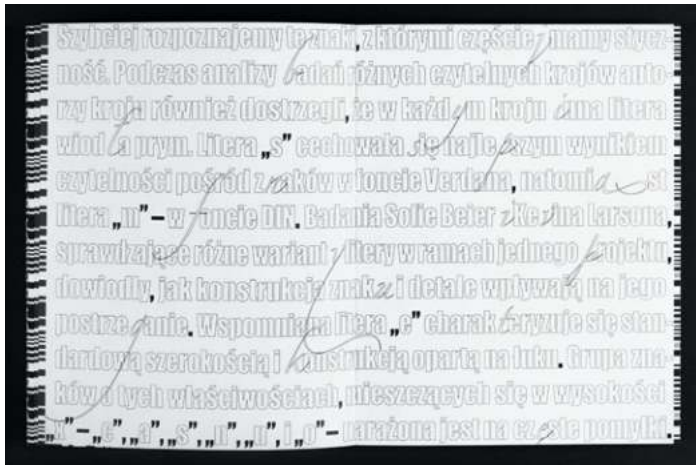
BOOKS

2 Chany Lagueux/Marie-Joëlle Lemire/Maxime Rheault, designers Maxime Rheault, creative director Criterium (Quebec City, Canada), design firm Martin Michaud, Collectif pour un Québec sans pauvreté, client

Dites-le dans votre journal, qu'on a pas le droit de faire ça à des humains (“Say In Your Newspaper That We Don’t Have the Right To Do That As Humans.”) “For Collectif pour un Québec sans pauvreté (‘Collective For a Quebec Without Poverty’), this book compiles articles relating to how poverty has been treated throughout the last 50 years of traditional media. The texts were reformatted to echo newspaper styles of the time.” Typefaces: Alternate Gothic, Swiss Works.

3 Joanna Tyborowska (Cracow, Poland), designer/client

“Illegibility — the Dichotomy of Function and Form in Graphic Design on the Basis of Typography and Lettering Design” examines the issue of text legibility in graphic design, which has significantly influenced contemporary social communication. Due to the letter’s functional character, legibility is a basic requirement for the realization of text’s superior function: to convey content. For centuries, the letter has been entangled in a relationship between the message it carries (its function) and its visual representation (its form).” Typefaces: Adobe Garamond Pro, CombiNumerals Pro, Miratrix, Sculpin.



BOOKS

- 1 Joyce Shi (Brooklyn, NY), designer
G Axis Press, design firm/client

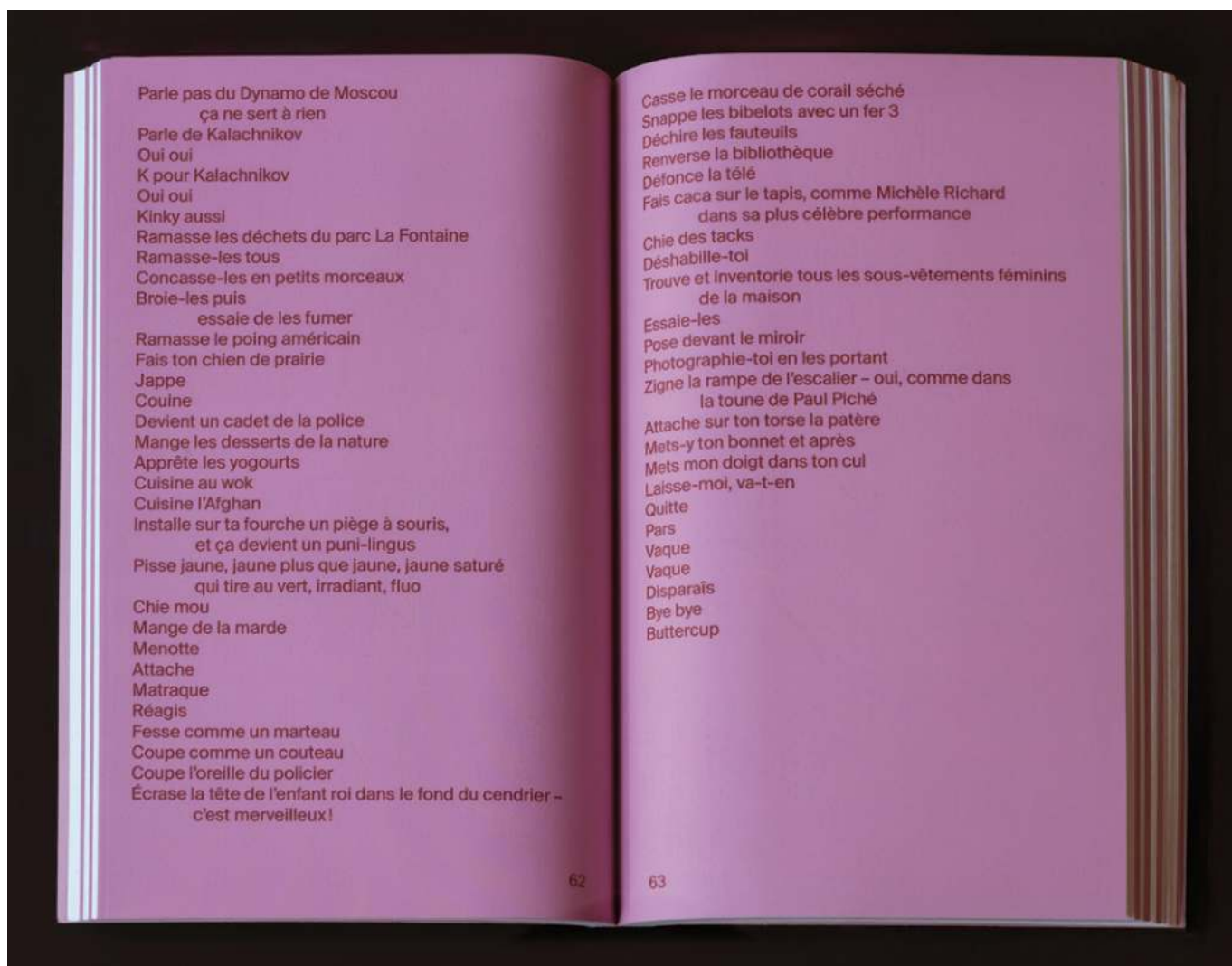
"*Type Something For Me*, the capstone of a year-long exploration into what type can be, serves as a starting point for further investigation. It depicts an interest in typography through three distinct perspectives: type as enigma, type as a way of seeing and type as reflection." Typefaces: DM Sans, PT Serif, Source Han Sans.

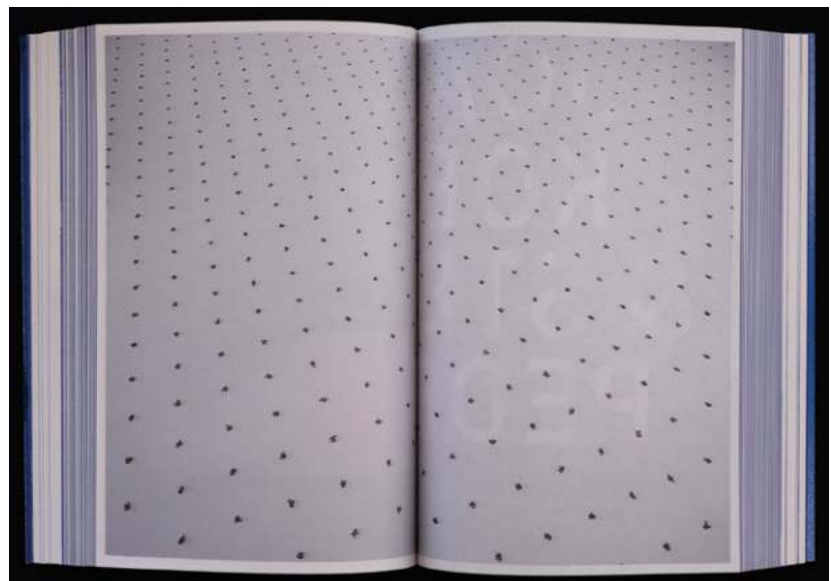
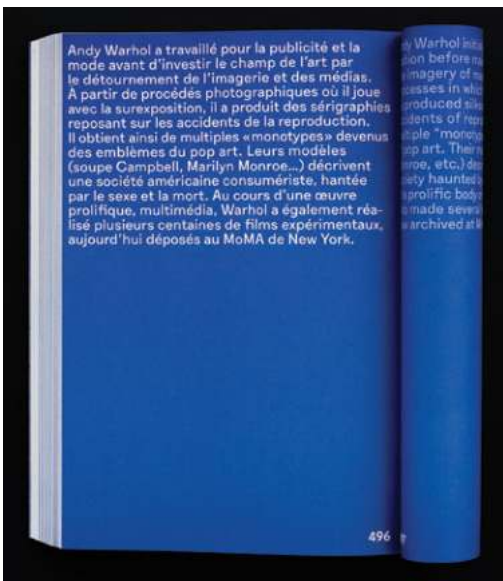
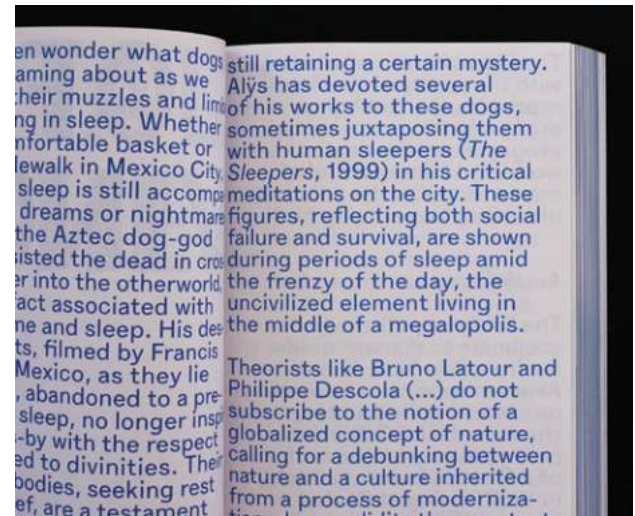
- 2 Marie-Joëlle Lemire/Maxime Rheault, designers
Maxime Rheault, creative director
Criterium (Quebec City, Canada), design firm
Rhizome, client

"*Chœur(s), Machine à présences poétiques* ('Heart(s), Machines of poetic presents') is a compilation of collaborative poems between writers and artists. The ASCII illustrated plants and flowers nod to vintage computer illustrations." Typeface: Suisse Int'l.

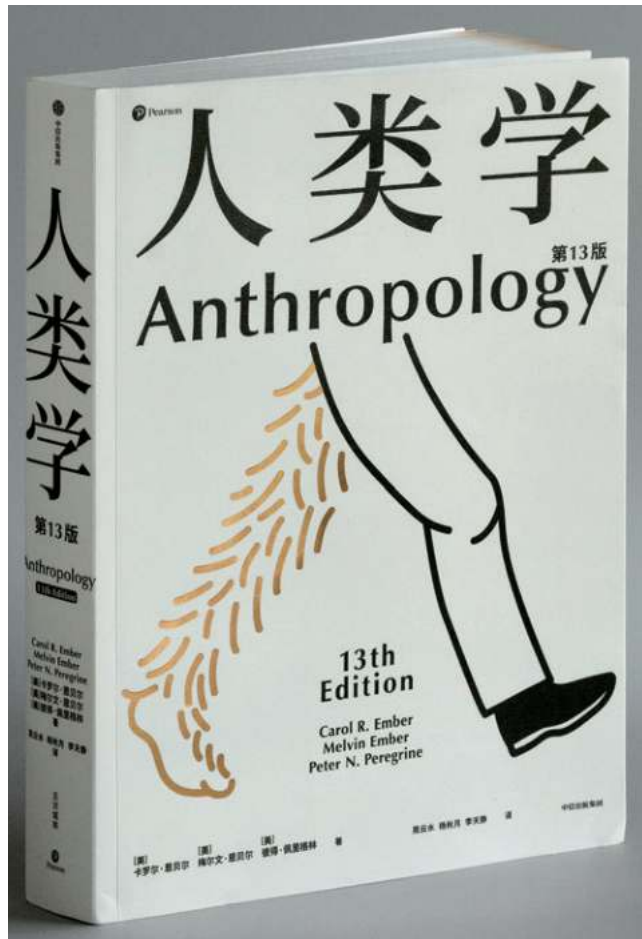
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BOOKS

- 1 Chany Lagueux/Marie-Joëlle Lemire/Maxime Rheault, designers
Maxime Rheault, creative director
Criterium (Quebec City, Canada), design firm
Manif d'art, client

Manif d'art 11: Le forces du sommeil ('Manif d'art 11: The Strength of Sleep.')
"Manif d'art is a winter art biennale that takes place in Quebec City. As this year's theme was the strength of sleep, our response was to make the biggest exhibition book possible that still weighed the same as a pillow."
Typefaces: E/8888, Hochelaga.

- 2 Xu Tang, designer
Biejing Lab (Chongqing, China), design firm
CITIC Press Group, client

"For CITIC Press Group's publication of the textbook *Anthropology* by Carol R. Ember, Melvin Ember and Peter N. Peregrine, I drew inspiration from a photograph of an ape in the book—specifically its furry leg. For the front cover, I redrew and combined the ape leg with a human leg for a pictogram representing the first letter of the word *anthropology* as well as the first character for the Chinese word for *anthropology*."

PERIODICALS

- 3 Lisa Sheehan (London, United Kingdom), 3-D artist
Maysa Moroni, photo editor
Internazionale, client

"For the cover of *Internazionale*, my brief was to create a typographic sign with the words *Se le macchine ci leggono nel pensiero* ('if machines read our minds') for a feature about advances in neurotechnology to decipher the activity of the brain. I designed several typefaces that gave weight to key words and integrated areas together with icons to visually aid the meaning—for example, plugging the word *read* into *mind* pictorially to visually accentuate the statement. All fonts were custom designed, sketched and custom built in Cinema 4D."

3



PERIODICALS

- 1 Cosimo Lorenzo Pancini/Andrea Tartarelli,
type directors
Mario De Libero, typeface designer
Enrico Solfrini, writer/creative director
Debora Manetti/Jonathan Pierini, associate
creative directors
Zetafonts (Florence, Italy), client

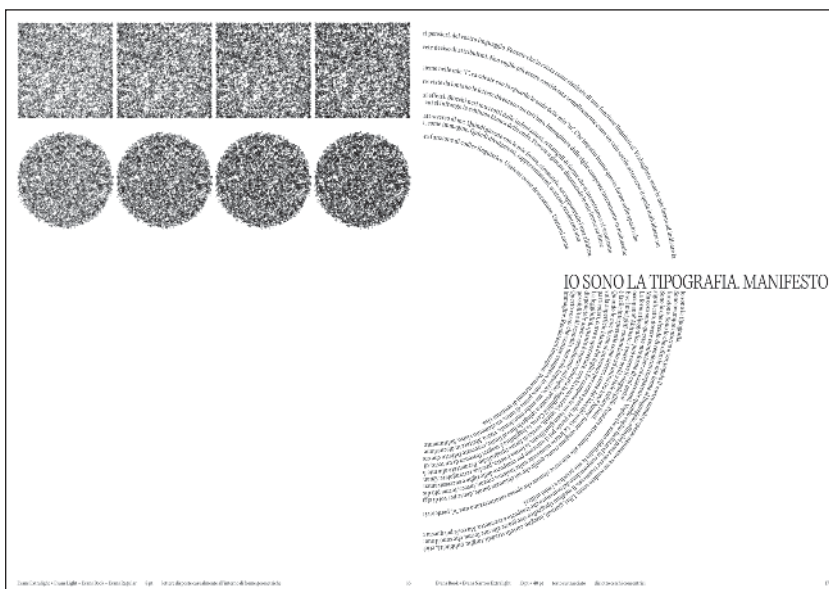
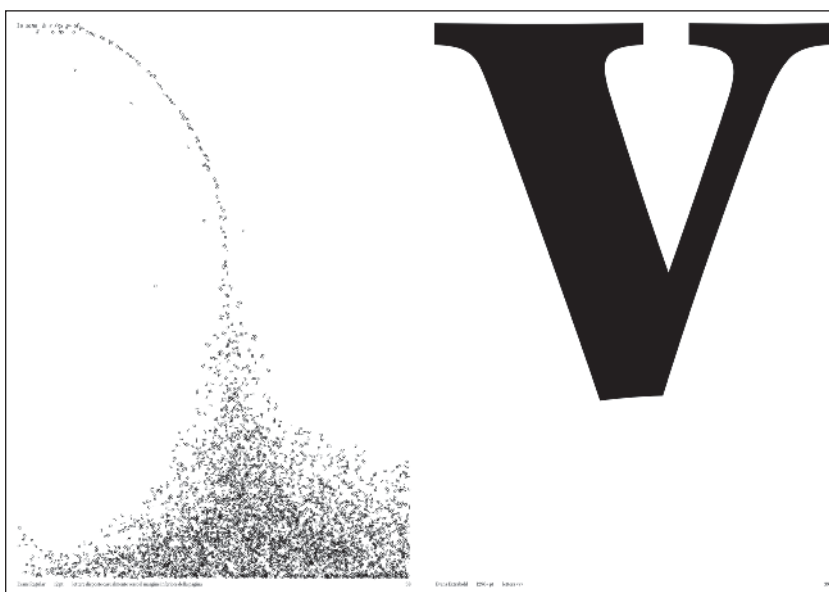
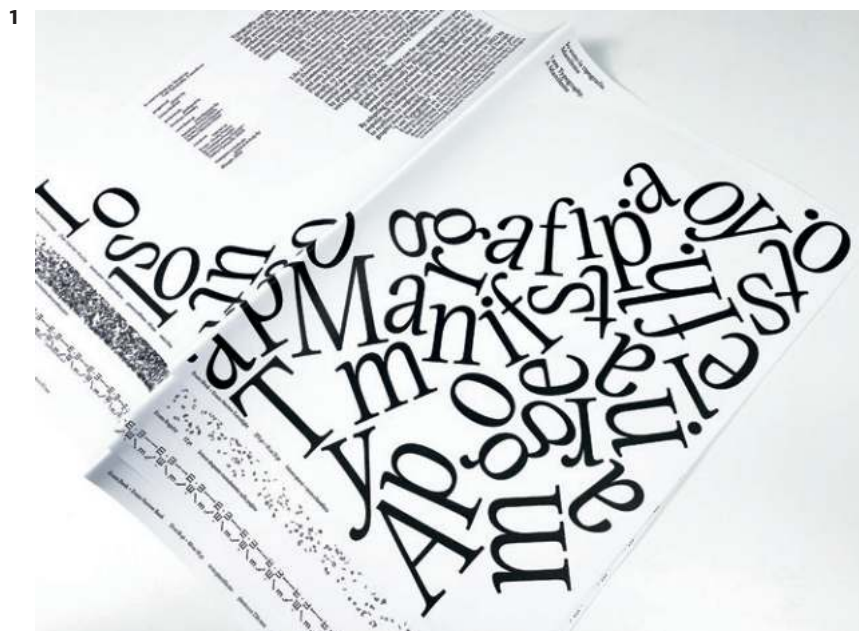
“‘Io sono la Tipografia. Manifesto’ by Enrico Solfrini explores the expressive potential of typography, treating letters as independent visual shapes beyond their meaning. Initially developed as a thesis, it was republished by Zetafonts in the form of a tabloid-sized specimen for the typeface Evans. In it, Solfrini deconstructs typographic shapes through various layouts, making each spread part of an alternate poster-like format. The manifesto emphasizes typography’s power as a communication tool, accessible even to nonspecialized audiences.”
Typeface: Evans.

- 2 Matthew Ryan, senior art director
Jamie Prokell, creative director
Lisa Sheehan (London, United Kingdom), 3-D artist
Men’s Health, client

“My brief was to illustrate ‘The revolution in how we gain and lose weight’ for *Men’s Health* magazine. For my typographical solution, choosing balloons as a theme enabled me to inflate and deflate the type to suggest weight gain and loss. I wanted to highlight the different ways of losing weight such as exercise, diet, gastric bands and drugs like Ozempic through typography that filled the entire page, each letter affecting the other in its inflation or deflation. All fonts were custom designed, sketched and 3-D models created in Cinema 4D.”

- 3 Nancy Campbell/Trevett McCandliss, creative
directors
Krista Schlueter, photographer
Michael Macko, stylist
John Jones, editor
Karen Alberg Grossman, editor in chief
McCandliss and Campbell (Brightwaters, NY),
design firm
MR, client

“Using variations of Druk and customizing it, we created a funky, customized type design to open a men’s fashion story about Instagram fashion influencer Zach Weiss. Zach travels around the world to glamorous destinations with an incredibly cool personal style.”



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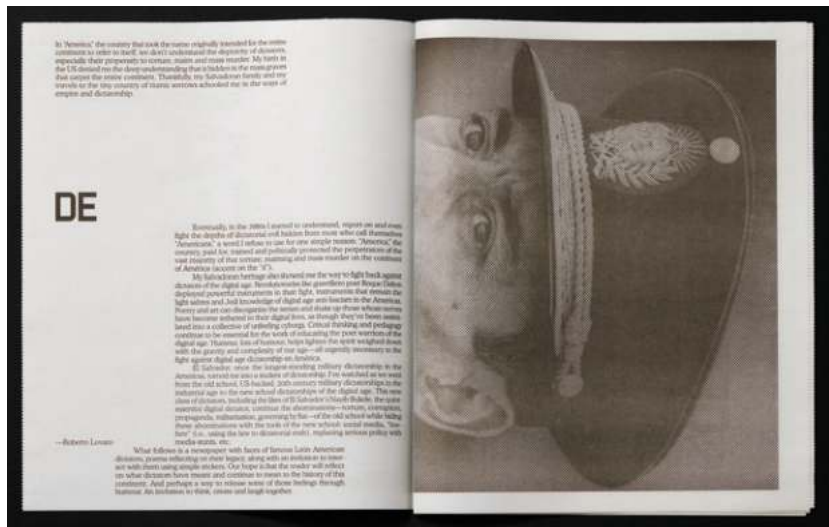
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PERIODICALS

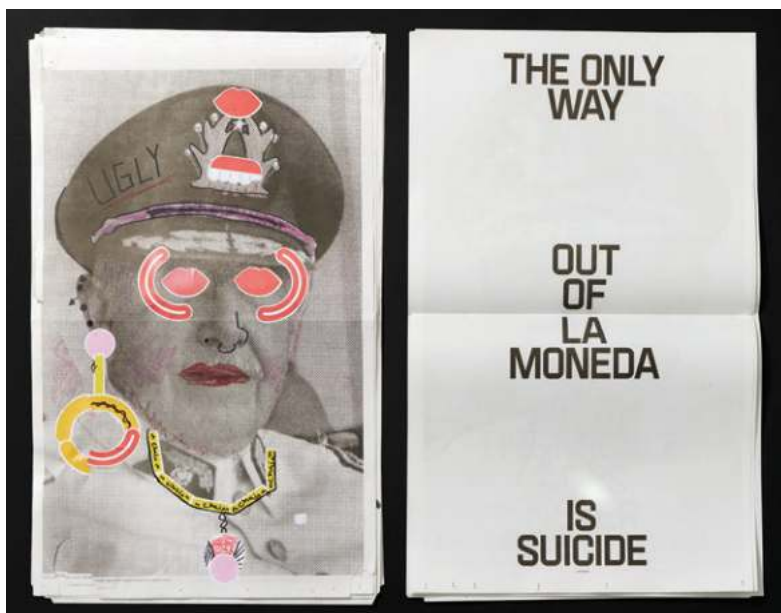
- 1 Cyla Costa, lettering
Nathalie Bates, art director
Cyla Costa Studio (Curitiba, Brazil), design firm
Women's Health, client

"We were invited by *Women's Health* magazine to illustrate the article 'How to have sex in 2023.' Our challenge was to approach the topic in a visually attractive way and bring a relatable aspect to contemporary women's sexual issues, so we used explicit illustrations that interact with the letters in a fun way. Our goal was to draw attention and bring lightness to a subject that is often and unnecessarily considered taboo."



- 2 Fidel Peña, designer
Claire Dawson/Fidel Peña, art directors
Elizabeth Brandt/Roberto Lovato, writers
Wali Mahmud, production manager
Underline Studio (Toronto, Canada), design firm/client

"The fifth in our series of newspapers, *Face/Deface* focuses on dictators of the Americas. This edition lets you make your own versions of a dictator by adding stickers to faces marked by death and evil—or keep as is if you're into celebrating thousands of deaths and injustice. Proceeds from the sale of this paper support the work of El Salvador-based independent multimedia collective Kolectivo San Jacinto." Typefaces: Bitstream Cooper Light, Plaak 5 Foch 45 Bold B.



IDENTITY

- 1 Albio Sánchez, designer
Honestá (Panama City, Panama), ad agency
Panamá, client

"In recent times, Panama has shown a growing interest in promoting tourism. This motivated us to design a skyline that would represent Panama City worldwide. The image is automatically formed using only the letter A as the typographic base."

- 2 Yani Arabena/Agus Pizarro Maire/Guille Vizzari, lettering
Alfonso Fernández, creative director
After Brand Consultants, ad agency
YaniGuille&Co. (Buenos Aires, Argentina), design firm
Rosatel, client

"With 30 years in the Latin American market, Peru-based flower and gift delivery company Rosatel felt it was time for a complete rebrand. After Brand Consultants, the agency in charge of the rebrand, wanted us to work specifically on the logotype. We captured the essence of the original brand logo—a handmade script with personality but low legibility—and gave it a complete overhaul, ensuring its drawing quality, legibility and longevity."

- 3 Islam Hassan (Cairo, Egypt), designer/creative director
Better Folks, Odoriko, client

"Odoriko, a contemporary Japanese fusion restaurant, draws its name from the Japanese word for 'dancer.' The brand identity needed to balance tradition and modernity. The logo achieves this through an elegant transformation of the letter K into the face of a traditional dancer with their distinct hairstyle. This typographic subtlety embodies the grace of Japanese aesthetics while maintaining a modern minimalism. Clean lines and simplicity evoke the sophistication of Japanese design, while the modern font reflects the restaurant's contemporary culinary approach, capturing cultural richness and inviting audiences to explore this fusion of old and new." Typeface: Goudy Sans.

- 4 Anthony Verge, art director/creative director
Béatrice Lachance, writer
Sylvain Grégoire, retoucher
François Giroux, strategic planner
Julie Pichette, production manager
Marilyne Beaudoin, project manager
LG2 (Quebec City, Canada), ad agency
Fédération québécoise des municipalités, client

"As a municipal partner, Ma Municipalité Verte ('My Green Municipality') accompanies, supports and empowers Quebec cities in their energy and climate transition efforts one step at a time. The letters mmv are represented by simple shapes, symbolizing a growing movement that is finally taking off with help from the program."

1 **PANAMÁ**

2 *Rosatel*

3 **ODORIKO** 踊り子

4 **mmv**®

5 **PALOMA**

6 **amar**



- 5 Yani Arabena/Agus Pizarro Maire/Guille Vizzari, creative directors
YaniGuille&Co. (Buenos Aires, Argentina),
design firm
Estudio Paloma, client

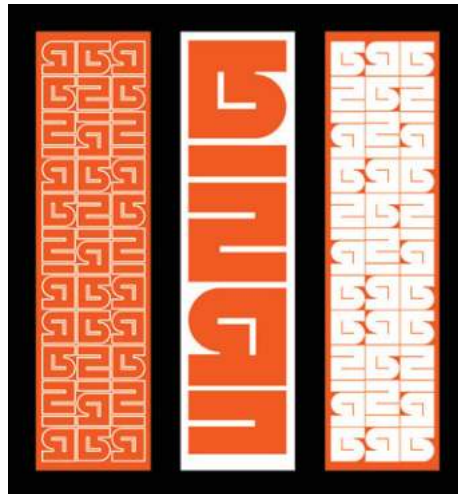
“For Estudio Paloma, a design studio based in Peru specializing in gastronomic branding and packaging. The new logo can be described as legible with surprising shapes, loaded with symbolism, both expressive and active. The word evokes an image immediately (*paloma* means ‘pigeon’ in Spanish) and, in its visual construction, tries to do the same as typographic abstraction.”

- 6 Alice Zeng, designer
Niko Potton, art director
Liberty Craig, writer
Toolbox Design (Vancouver, Canada), design
firm
Raffles Boston, client

“New England seafaring tradition meets modern Portuguese with an immersive dining experience in hotel Raffles Boston’s new restaurant. *Amar*, which means ‘love’ in Portuguese, required a visual stance that celebrated the passion of people, place and cuisine authentically. Inspired by hand-painted Portuguese tiles, the custom typeface evokes a primary simplicity by echoing the rolling ocean nature so deeply connected to the cuisine.”

- 7 (series)
Michel Sabbagh, typeface designer
Rachel Monnier, designer
Simon Guibord/Daniel Leblanc, creative
directors
bureau60a (Gatineau, Canada), design firm
École des Arts et Cultures, client
- “The visual identity for École des Arts et Cultures merges typographic forms through the creation of novel characters and motifs. This system transcends the boundaries of multidisciplinary, evoking unique connections between programs and members of the school community. The signature and symbol are accompanied by a series of typographic patterns as well as a customized version of the typeface Nimbus Sans with alternate glyphs.”

1





IDENTITY

1 (series)

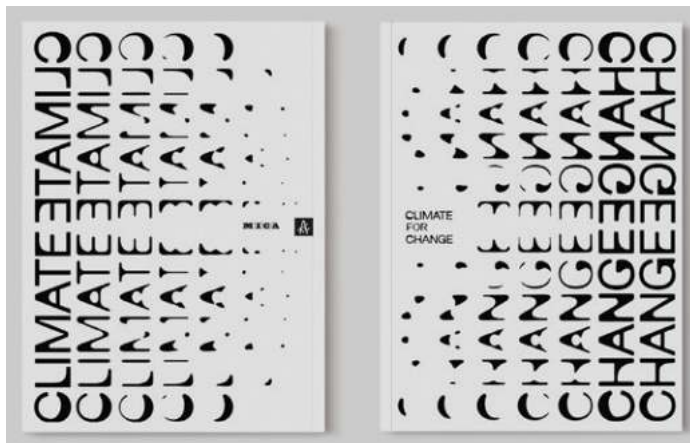
Kinda Ghannoum (Auderghem, Belgium), designer
Monther Alsayed, Bina, client

"Bina, from the Arabic word *binaa*, is a leading contracting firm based in Cologne, Germany, specializing in general contracting and renovations for both old and new buildings. Its architect-led team brings expertise in construction and project management. Bina's graphic identity features bold elements, symbolizing strength, precision and modernity. Blocky typography reflects the company's construction work while maintaining a modern feel." Typeface: Monument Extended.

2 (series)

Megan Irwin (St. Louis, mo), designer
Atlantika, client

"*Climate for Change*, an exhibition by art collective Atlantika, illustrates the current environmental emergency by exposing complex symptoms of climate change. To translate the curatorial narrative of environmental degradation, depletion of resources and change over time, the experimental typography erodes and dissolves, then responds and rebuilds. The exhibition and catalog design highlight our connection to the natural world and the need to respond with urgency and action." Typefaces: Degular, Editorial New, Neue Haas Grotesk, Trade Gothic.



IDENTITY

1 (series)

Giorgi Kalmakhelidze/Buba Radiani, designers
Buba Radiani, art director
Kollektiv (Tbilisi, Georgia), design firm
Zear Architecture, client

"The visual identity for Zear Architecture, a Tbilisi-based architectural firm, reflects the precision and innovation at the core of the firm's architectural designs. The geometric typographic logo is the centerpiece of the identity, symbolizing the structured yet creative approach the firm takes in its projects. This minimalist aesthetic ensures versatility across various media, creating a cohesive and impactful brand presence." Typefaces: Avant Garde Gothic Pro, Neue Haas Grotesk Display Pro.

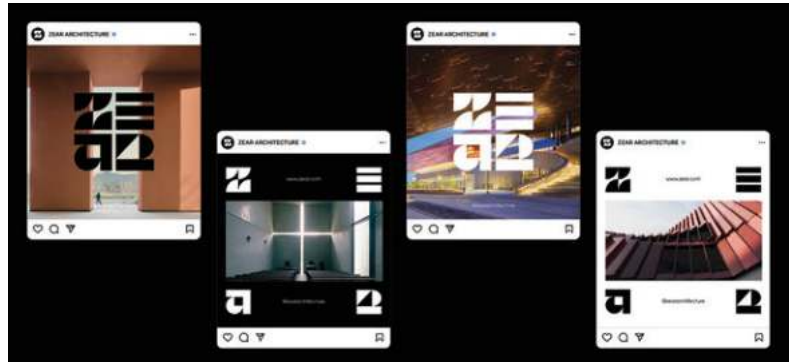
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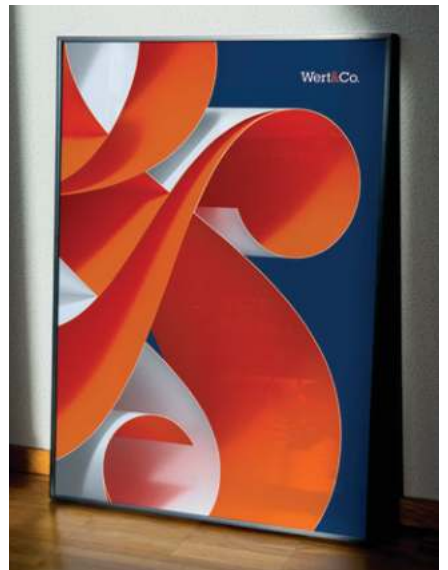
2 (series)

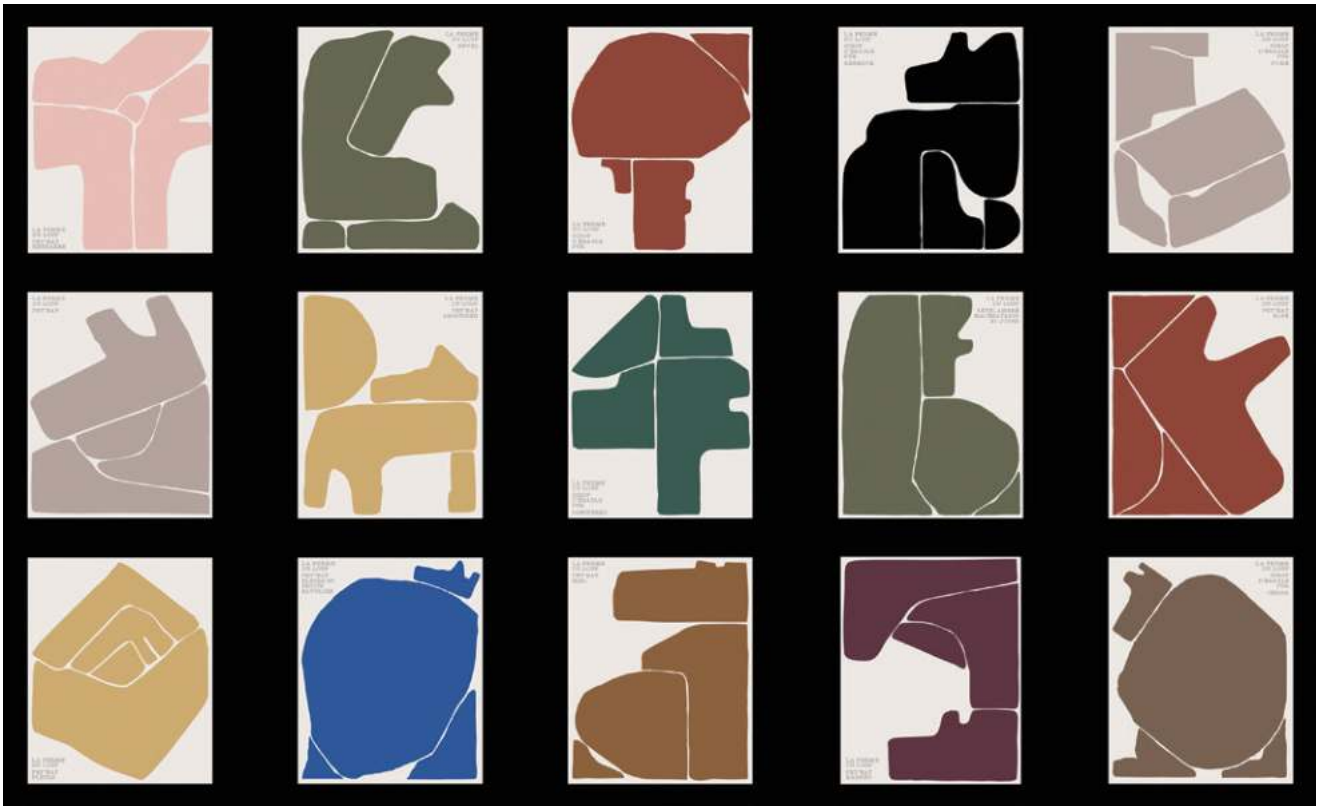
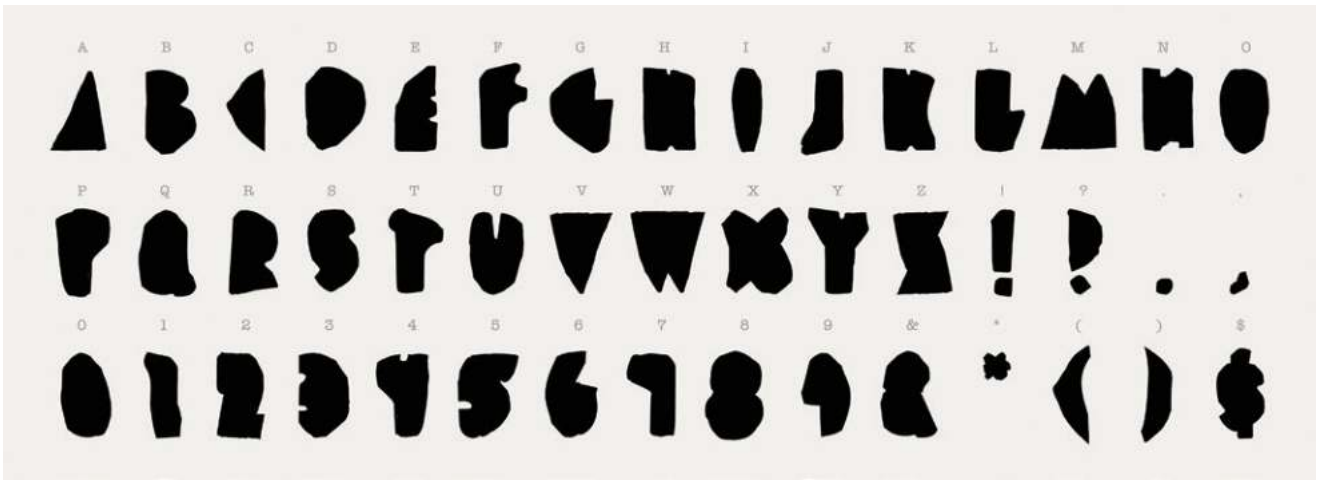
Joe Stitzlein (San Mateo, CA), typographer
Wert&Co., client

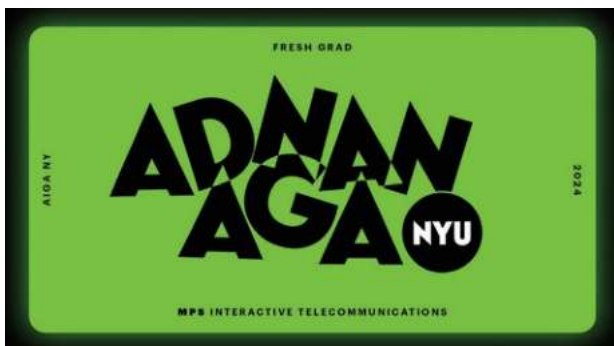
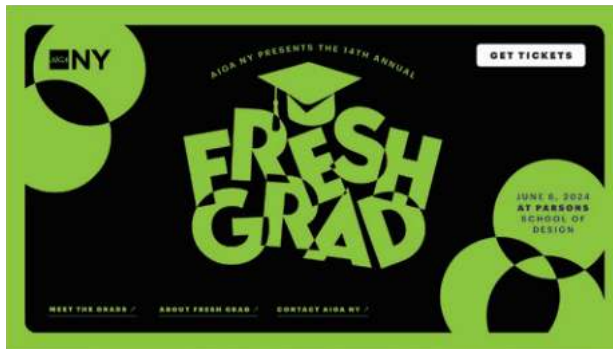
"Wert&Co. is the design industry's most trusted search partner. The concept: Every designer's journey is unique. To express this, we created a family of beautiful ampersands that are built with a continuous ribbon of white and orange."



2







IDENTITY

1 (series)

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

"The artisans at Le ferme du loup ('Wolf Farm') are pioneers in the production of maple wine. Conservation of the land and the promotion of boreal flavors inspire the creation of these products—sparkling wines, sévels and maple syrups—all enhanced with wildflowers and fruits. The wolf's crudely sketched head is used in the logo and shaped like the letter *F* for the word *farm*.

Each letter of the brand's name—LFDL—is drawn in a playful manner on the labels, showing a wolf that changes shapes, poses and even attitudes."

Typeface: American Typewriter.

2 (series)

Justin Wong, designer
Justin Wong Design (New York, NY), design firm
AIGA NY, client

"Identity design for AIGA NY's 14th Annual Fresh Grad, a graduate thesis showcase celebrating exceptional emerging design talent from local MFA, MA and certificate programs in New York. The event aims to inspire and empower generations of designers to embrace fresh perspectives. The theme of this year's identity was convergence. The branding centers around dynamic overlapping typography and fluorescent circular geometry, as in a Venn diagram, symbolizing the interconnectivity of various design fields and celebrating the illuminating beauty of collaboration." Typefaces: Battling, Graphik.

IDENTITY

1 (series)

Brittany Waldner, designer
 Claire Dawson/Fidel Peña, art directors
 Underline Studio (Toronto, Canada), design firm
 Jason Hennessy, client

"Jason Hennessy is a commercial photographer who produces vivid, sensory-rich images. Inspired by his approach and affinity for '70s nostalgia, we developed a bold, playful brand identity, implementing multiple display typefaces and a vibrant color palette." Typefaces: Asphalt Bold, Gooper, Lucky Regular, Varietta Condensed, Varietta Extended.

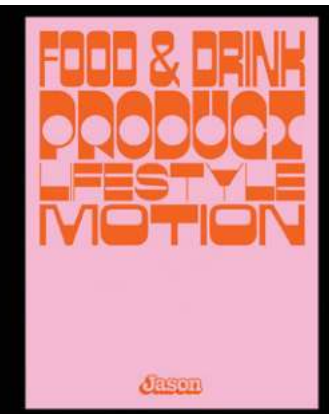
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2 (series)

Simon Walker, letterer
 Emily Lamontagne/Greg Thomas, senior designers
 Christian Helms, creative director
 McCray & Co., stylist
 Manning Signs, contributing artist
 Kayla Dockery/Crystal Glover, production managers
 Ryan Kitchens, project manager
 Helms Workshop (Austin, TX), design firm
 Travis Tober, client

"Murray's Tavern—a classic New York City-style tavern inspired by the founder's hard-living, no-nonsense grandmother—draws inspiration from the brand's namesake for an eclectic juxtaposition of the old and the new, functional and whimsical. Lush foil leafing and custom fligree frame quirky custom wallpaper. Jewel-tone colors stand alongside masculine mahogany textures, offset by the playful frill of doily coasters. An intricate copper tile inlay welcomes you in as you push open the heavy weathered doors and gaze down the longest bar in town. If it would have made Grandma Murray smile, then it found a home in the charmingly warm and worn neighborhood tavern." Typefaces: Benguiat, Carnaby Street Clean, Republic Gothic, Sentinel.



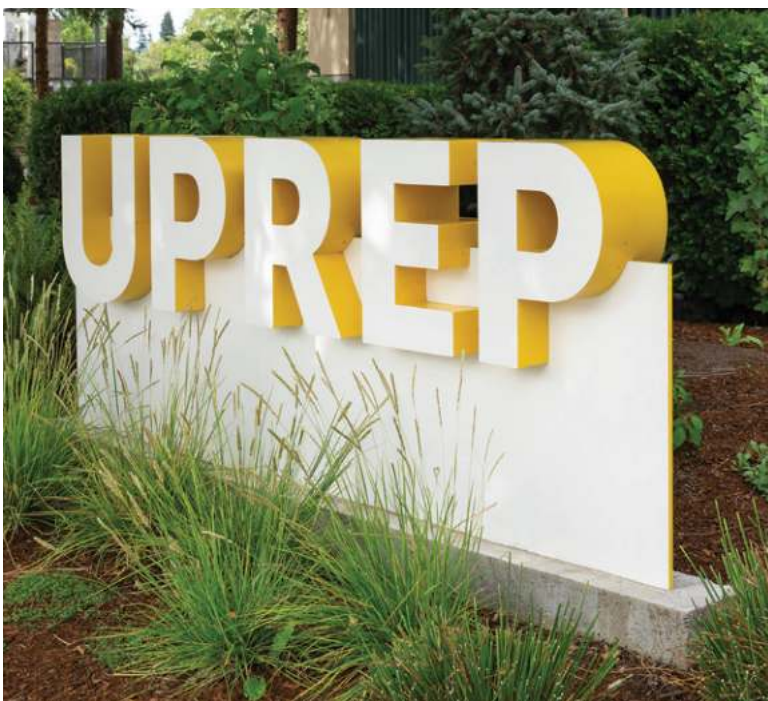
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IDENTITY

1 (series)

Jack Muldowney, designer
Studio Malt (Chicago, IL), design firm
The Open Bottle, client

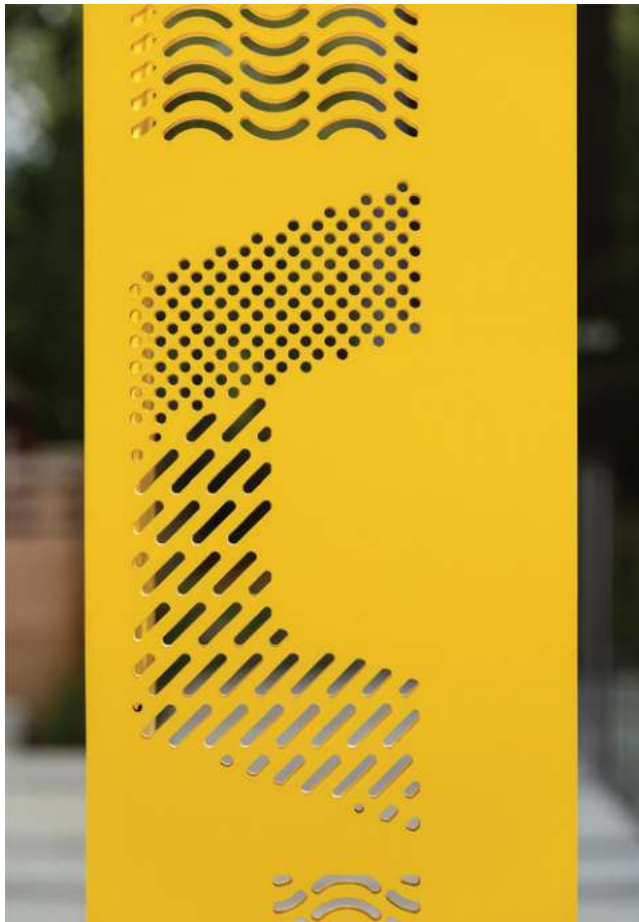
"This Illinois beer shop and taproom needed a visual refresh that better exhibited its knowledgeable, playful and approachable reputation. We leaned into The Open Bottle's name to drive this type-centric rebrand. Circular text treatments helped bring home the welcoming, 'open' aesthetic." Typeface: Acumin.

ENVIRONMENTAL

2 (series)

Daniel Robinson, designer
Kristine Matthews, design director
Nicole Fischetti, creative director
Mithun, architect
Samantha Segar, project manager
nw Signs, fabricator
Studio Matthews (Seattle, WA), design firm
University Prep, client

"A friendly, engaging signage system for uLab at University Prep in Seattle, Washington, an expanded middle and high school campus designed to symbolize the guiding principles for the school community: include, invent and inspire." Typeface: Museo Sans.



ENVIRONMENTAL

1 (series)

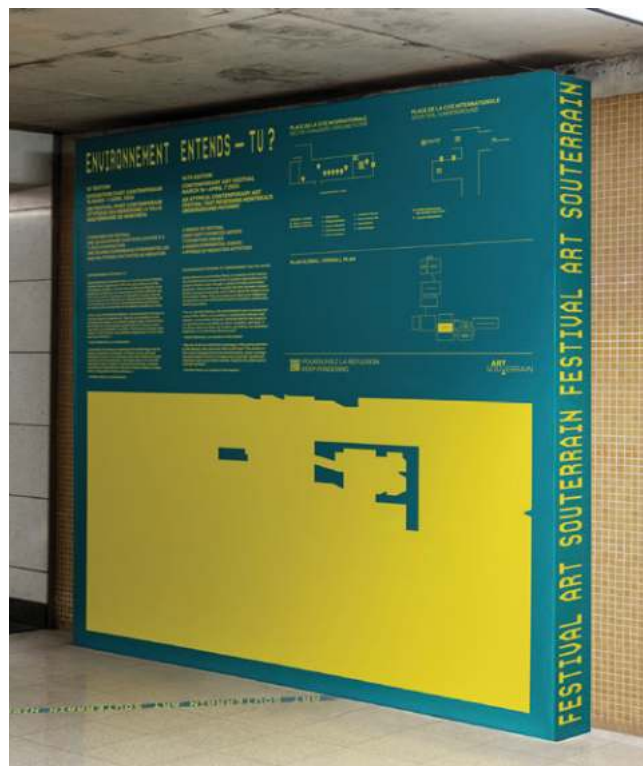
Charlie Proulx, art director
Louis Gagnon/Daniel Robitaille, creative directors
Paprika (Montréal, Canada), design firm
Art Souterrain, client

“Art festival Art Souterrain seeks to take art out of traditional exhibition venues. With the festival’s 2024 edition taking on the theme of ‘the environment,’ we understood it as both a reference to the Earth’s eco-systems and also, in a more social dimension, the immediate space in which we all live. The typeface swells and merges to fill its environment, becoming masses of vibrant, dichotomous colors of appreciable breadth—as if the occupation of space had reached full saturation.” Typeface: Therma.

2 Zach Burson/Max McIlwee, designers

Harry Mark, art director
Cyril Kongo, contributing artist
CRÊO, fabricator
RSM Design (San Clemente, CA), design firm
American Communities, client

“In Sherman, Texas, we created a striking entrance landmark to the community of Bel Air Village, featuring monumental identity letters with vertical accent totems that mirror the vibrant sunrise and sunset of north Texas. In a dynamic collaboration, French graffiti artist Cyril Kongo layered his unique street art onto the twelve-foot-tall letterforms to transform them into captivating sculptural expressions.” Typeface: DIN 2014 Bold.







² "It is not enough to know your craft—you have to have feeling. Science is all very well, but for us imagination is worth far more." *Edouard Manet*

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ENVIRONMENTAL

1 (series)

Ian Campbell, lead designer
Cassie Klingler/Daniel Robinson, designers
Kristine Matthews, design director
LMN Architects, architect
Meg Graham/Jami Halse/Amy McHorse, project managers
Walton, fabricator
Studio Matthews (Seattle, WA), design firm
Seattle Convention Center, client

"Floor numbers filled with real objects—even locally donated '90s cassette tapes—describe a chronology of Pacific Northwest innovation in Seattle's new convention center. Starting at the first floor is Timber, followed by Maritime, Aviation, Music and Technology." Typeface: Pressura.

TYPEFACE DESIGN

2 Maximiliano R. Sproviero (Buenos Aires, Argentina), typeface designer

"Gratia, a mesmerizing blend of peace and intensity, takes its cues from the timeless elegance of Cancilleresca calligraphy. With its angular curves, the font infuses a sense of energy and movement. The variable font transitions between regular and black styles, embodying speed, sophistication and versatility; its extensive range of alternates per glyph provides ample opportunities for creative exploration."

¹ Fraise

TYPEFACE DESIGN

1 (series)

Pablo Bosch, typeface designer

Dalton Maag (London, United Kingdom), foundry

"Inspired by the work of Roger Excoffon, the humanist sans typeface Fraise features a tall x-height and distinctive round shapes. Its extensive weight axis makes it suitable for a huge range of design and branding applications, from body text to display."

Hair *Hair Italic*

Thin *Thin Italic*

Light *Light Italic*

Regular *Italic*

Medium *Medium Italic*

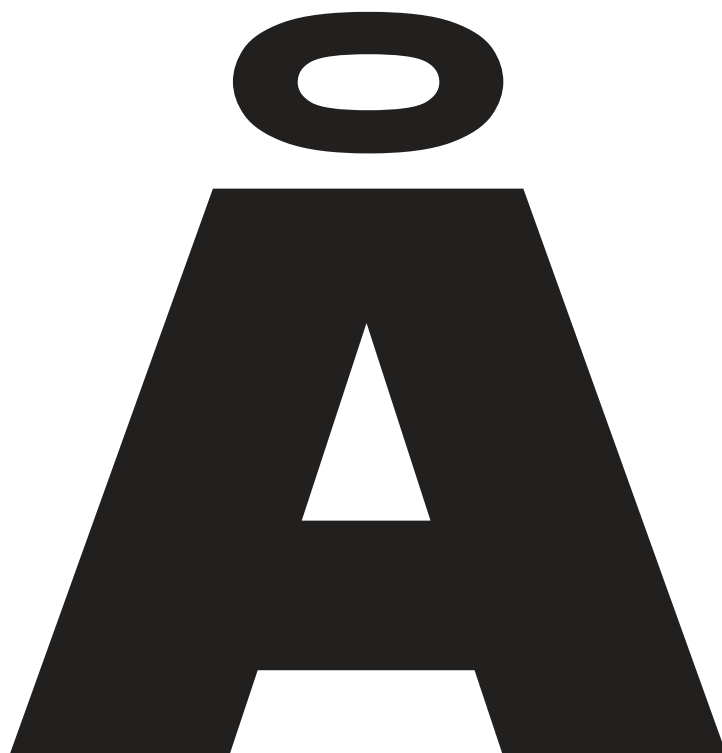
SemiBold *SemiBold Italic*

Bold *Bold Italic*

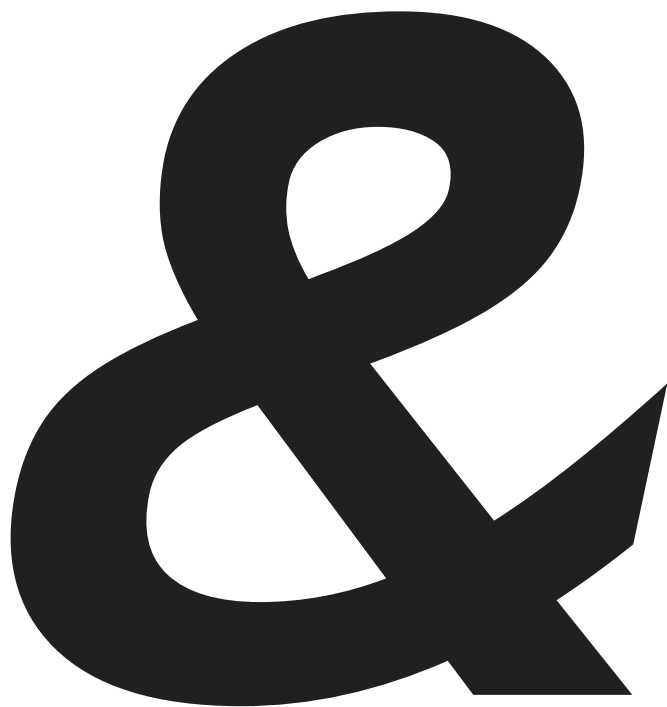
XBold *XBold Italic*

Black *Black Italic*

Ultra *Ultra Italic*



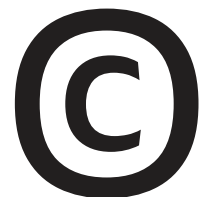
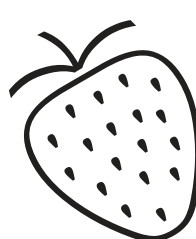
“If you ask most **smart** or **successful people** where *they learned their craft*, they will not talk to you about their time in school. It’s always a mentor, **a particularly transformative** job, or a period of experimentation **or trial and error.**”



Ryan Holiday

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¹ “**Accolades are there to**
congratulate you
but also to make you understand that
IT’S NOT OVER. YOU NOW HAVE
to continue trying to improve
the craft
and keep going. It’s not something
TO REST ON.” JOE MORTON

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Narrow Thin *Narrow Thin Italic*

Narrow Light *Narrow Light Italic*

Narrow Regular *Narrow Italic*

Narrow Medium *Narrow Medium Italic*

Narrow SemiBold *Narrow SemiBold Italic*

Narrow Bold *Narrow Bold Italic*

Narrow Black *Narrow Black Italic*

Narrow Super *Narrow Super Italic*

Thin *Thin Italic*

Light *Light Italic*

Regular *Italic*

Medium *Medium Italic*

SemiBold *SemiBold Italic*

Bold *Bold Italic*

Black *Black Italic*

Super *Super Italic*

TYPEFACE DESIGN

1 (series)

Neil Summerour, typeface designer
Positype (Jefferson, GA), foundry

“Boom Sans doesn’t just make an impression—it makes a thundering statement! With five widths, eight weights and matching italics, it ensures your message stands out with balanced curves, smooth transitions and a stance that commands attention. It’s not very subtle—you get the gist.”

Wide Thin *Wide Thin Italic*

Wide Light *Wide Light Italic*

Wide Regular *Wide Italic*

Wide Medium *Wide Medium Italic*

Wide SemiBold *Wide SemiBold Italic*

Wide Bold *Wide Bold Italic*

Wide Black *Wide Black Italic*

Wide Super *Wide Super Italic*

UltraWide Thin *UltraWide Thin Italic*

UltraWide Light *UltraWide Light Italic*

UltraWide Regular *UltraWide Italic*

UltraWide Medium *UltraWide Medium Italic*

UltraWide SemiBold *UltraWide SemiBold Italic*

UltraWide Bold *UltraWide Bold Italic*

UltraWide Black *UltraWide Black Italic*

UltraWide Super *UltraWide Super Italic*

Extended Thin *Extended Thin Italic*

Extended Light *Extended Light Italic*

Extended Regular *Extended Italic*

Extended Medium *Extended Medium Italic*

Extended SemiBold *Extended SemiBold Italic*

Extended Bold *Extended Bold Italic*

Extended Black *Extended Black Italic*

Extended Super *Extended Super Italic*

'CodecPro

TYPEFACE DESIGN

1 (series)

Omaima Dajani/Oded Ezer/Andrea Tartarelli, typeface designers

Rania Azmi/Sofia Bandini, designers

Francesco Canovaro/Cosimo Lorenzo Pancini, type directors

Zetafonts (Florence, Italy), foundry

"An extended version of Codec Pro, the typeface Codec Pro ME offers language support for Middle Eastern scripts. Designed to integrate Arabic, Hebrew and Latin glyphs in a single harmonious language, inspired by modernist principles and created in collaboration with Omaima Dajani for Arabic and Oded Ezer for Hebrew, the typeface promotes cross-cultural communication through typography, bridging cultural gaps and fostering connection through Middle Eastern script integration."

Thin *Italic*

Extralight *Italic*

Light *Italic*

News *Italic*

Regular *Italic*

Bold *Italic*

Extrabold *Italic*

Heavy *Italic*

Ultra *Italic*

Ultrablack *Italic*

Fat *Italic*

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THE QUICK
BROWN FOX
JUMPS
OVER THE
LAZY DOG

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"The biggest challenge
for any craft person
or artist is to
ACCEPT THE
constraints of their
medium **AND** make
SOMETHING
beautiful despite them.
That's kind
of fun, actually."

AYELET WALDMAN

وقدمك على الأرض

הלך לך הצד החיובי

Ελληνικό и Кириллица

**¹“The more you are BLESSED
with experience,
the fuller and the more enriched
YOU ARE IN YOUR CRAFT.”**

Aishwarya Rai Bachchan

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² “You want to be a bit compulsive

in your art or craft

OR WHATEVER YOU DO.

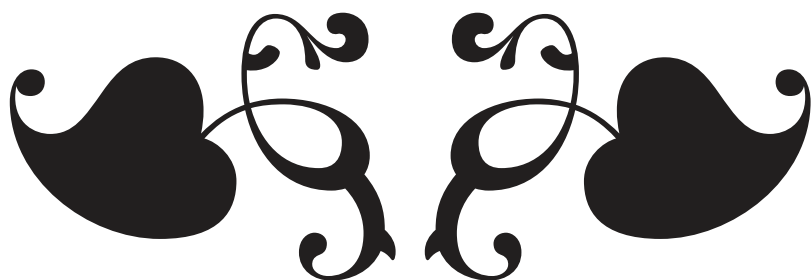
**You want to be focused
on it.” Steve Martin**

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TYPEFACE DESIGN

1 Carl Shura, typeface designer
Department of Letters (Toronto, Canada), foundry

“Influenced by early grotesques as well as 20th-century commercial art and sign painters’ style guides, Mullion has a dominant vertical presence directed into the counter spaces and strokes of its forms. Hence, its name comes from the word for the vertical structures between windowpanes. With more than 440 glyphs—including responsive diacritics, symbols and multiple forms of numeral figures for lining, tabular and proportional fitting—Mullion is well suited for impactful editorial, environmental and identities.”

2 (series)
Dmitry Goloub/Alexander Lubovenko/Krista Radoeva,
typeface designers
Alexandra Korolkova, type director
Paratype (Moscow, Russian Federation), foundry

“A revival of typefaces by Simon de Colines, a French publisher and punchcutter of the first half of the 16th century and an almost-unknown predecessor of Claude Garamond, Simon is a contemporary, soft and relaxed galarde, very well suited for cultural projects. The upright styles vary by optical size and weight and include small caps. The italic styles vary by optical size and include swashes and lots of ligatures.”

TYPEFACE DESIGN

1 (series)

Kevin Cantrell, Cantrell Type/Adrian Kimball, Workhorse Type Foundry (Danville, PA), typeface designers

"Calligraphic blackletter is among the most gorgeous on Earth, hand drawn by devout masters in the age of mystical folklore. Saboneta aims at a new renaissance of blacklettering that combines classicism with technology for an innovative approach to blackletters. A full range of weights brings out a spectrum of character and utility rarely found in blackletter typefaces. The elaborate and excessive illuminated letters found in historical manuscripts are re-envisioned with three capital styles and small caps."

¹ Saboneta

Thin Extra Tight

Tight Book

Medium Semibold

Bold Black

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“Knowledge-based apprenticeships
kickstart careers. Just look
 at British fashion designer Karen Millen,
for example, who learned her craft through an
 apprenticeship scheme.” Peter Jones

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¹“**THERE HAS TO BE THAT
ZEAL TO DO SOMETHING NEW AND
SURPRISE YOURSELF AND AUDIENCES.
YOU HAVE TO STAY
TRUE TO YOUR CRAFT, AND THAT SHOULD NEVER
BE SIDELINED.” YAMI GAUTAM**



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SUPERMASSIVE I

ÀẸİŎŮ ŖŠťŸŽ

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SUPERMASSIVE II

ÀẸİŎŮ ŖŠťŸŽ

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SUPERMASSIVE III

ÀẸİŎŮ ŖŠťŸŽ

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TYPEFACE DESIGN

1 (series)

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

“Hefty and idiosyncratic, Supermassive delivers maximal weight and density. Responding to themes from 1960s handlettering styles, it presents long superelliptical curves and a teetering balance of vertical and horizontal weights.”

TYPEFACE DESIGN

1 (series)

Pablo Gámez/Elena Peralta, typeface designers

Dalton Maag (London, United Kingdom), foundry

“Highgate, a contemporary incised typeface with a flexible, friendly and sophisticated expression, draws inspiration from forms seen in British stone carving. The variable font offers extensive weight and italic axes, plus a new chisel axis for extra expression.”

'Highgate

Hair *Hair Italic*

Thin *Thin Italic*

Light *Light Italic*

Regular *Regular Italic*

Medium *Medium Italic*

SemiBold *SemiBold Italic*

Bold *Bold Italic*

XBold *XBold Italic*

Black *Black Italic*

Highgate Chisel

Hair *Hair Italic*

Thin *Thin Italic*

Light *Light Italic*

Regular *Regular Italic*

Medium *Medium Italic*

SemiBold *SemiBold Italic*

Bold *Bold Italic*

XBold *XBold Italic*

Black *Black Italic*

*“I think it is important to surround myself **WITH ARTISTS WHO SHARE THE** same goals and ***aspirations.*** THIS WAY, I AM **constantly encouraged to *sharpen my craft and*** challenge myself.” **Ravyn Lenae***

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¹⁶⁶“*You cannot limit yourself
to one area of specialized craft.
Instead, regardless
of craft, you have to charge
all forms of expression
that lead to the community, to other people,
with meaning.*” Alexander Kluge

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Superscript

Thin Light

Regular

Medium Bold

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TYPEFACE DESIGN

- 1 Neil Summerour, typeface designer
Potch Auacherdkul, designer
Positype (Jefferson, GA), foundry

“Superscript began as a personal challenge as I doodled with a sumi brush to create compressed, high-contrast script letterforms. Initially just a warm-up exercise, Superscript evolved into a rough typeface before sitting untouched for two years. After the hiatus, the project gained momentum with designer Potch Auacherdkul suggesting the addition of a thin weight. Though reluctant at first, I began drawing, and together we completed the thin weight and the interpolations. Potch was right—it was worth it. The typeface now features multiple weights, maintaining its tightly compressed, highly resolved design.”

'Euchre

TYPEFACE DESIGN

1 (series)

Jackson Showalter-Cavanaugh, typeface designer
Okay Type (Chicago, IL), foundry

"Euchre is a sans serif typeface designed for readability. It features balanced proportions; a warm, humanist structure; and just the right contrast to make the text clear and engaging without overwhelming the reader. Its versatile family includes a wide range of weights, italics, OpenType features and condensed styles, offering flexibility for creating comfortable, easy-to-read text. There's even a variable version with a grade axis that enables precise adjustments to text color."

ExThin *ExThin Italic*

Thin *Thin Italic*

Light *Light Italic*

Regular *Italic*

Medium *Medium Italic*

Bold *Bold Italic*

Black *Black Italic*

Euchre Condensed

ExThin *ExThin Italic*

Thin *Thin Italic*

Light *Light Italic*

Regular *Italic*

Medium *Medium Italic*

Bold *Bold Italic*

Black *Black Italic*

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**“Passion for what you do
IS ESSENTIAL
to success in any profession.
That passion naturally
keeps you interested and aware
of everything that
IS GOING ON AROUND YOU, ANYTHING
affecting your craft.” *Daniel Humm***



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अनयूता

"सीक दूग धयाग ह सीग त्रिच त्रक्ष डकिं
सीसं बुकिद्यात वनीतीयूता व झाळयुक्त तय्
माक्ष। मद्युसा बुकिं वक्षग ता कय्दयळमद्यु।"

- अकालिन यनाडिड

यवंमयाकृतम्।यकस्मिन्नमद्यतगवानाङ्गुलवित्तनतिस्मगूधकूयवतमह
तारिक्कुसंश्चनसाधमधतयादन्नरित्तक्कुन्नतेश्मवैवहृद्विश्कीलासवैनिश्कल्लैवः
त्रीनूतेश्मुविमुक्तविलेश्मुविमुक्त यक्केनाक्केनाङ्गनद्येमलानागोश्कू
तकूत्तेश्कूतकवलीद्येवदूतता वेवनुयासस्वकवैश्चयनिश्कीलातवः
संयाङ्गनेश्मश्मगाङ्गुमुविमुक्तविलेश्मववतावन्नियवमयानमियाक्षेवकंयुञ्जलं
स्वाययित्वायदुतयायुष्मत्तमानद्वम्॥तत्तत्तलुतगवानाद्युष्मत्तंमुनूतिंस्वविनमाः

ॐॐॐॐ कक्षलाह्व यक्षमि

2 THE MOST IMPORTANT

THIS IS

LOVING WHAT YOU DO

THIS IS THE

LEFT

OF THE HEART

PEDRO CAPO

BOUNDARY REGULAR

A B C D E F G H

I J K L M N O P Q

R S T U V W X Y Z

BOUNDARY EXPANDED

A B C D E F G H

I J K L M N O P Q

R S T U V W X Y Z

TYPEFACE DESIGN

- 1 Tathagata Biswas/Noopur Datye, Ek Type
(Mumbai, India)/Ananda Maharjan, Callijatra,
typeface designers
Murali Prahalad, client

“Nithya Ranjana is a typeface based on the calligraphic style of Ranjana script from Nepal. The typeface supports many unique features of Ranjana, such as character-specific matra forms, more than 750 stacked conjuncts, stylistic alternates and Kutakshar forms written from top to bottom. Apart from vowels, consonants, conjuncts, numerals and punctuation marks, the font has more than 600 additional forms to correctly and elegantly represent its many unique combinations. Nithya Ranjana strikes a balance between Ranjana’s rich heritage and its contemporary requirements, and it can be used to write Nepal Bhasa, Pali and Sanskrit.”

- 2 (series)
Chris Kim, designer
Talia Cotton, creative director
Cotton Design (New York, NY), foundry
Boundary Analytics, client

“Boundary Display is a custom typeface in two weights, created using code and inspired by the rhythmic patterns of data behind the Boundary Analytics brand identity. Designed to bring clarity from chaos, it reflects the brand’s mission of turning complex data into insights. Combining aesthetic beauty with functional precision, the typeface sets Boundary apart from typical SaaS and B2B identities, enhancing the brand’s unique approach to analytics.”

TYPEFACE DESIGN

1 (series)

Oscar Guerrero Cañizares, type director
TXT Agencia Transmedia, design firm
Sumotype Foundry (Bogotá, Colombia), foundry
Banco Davivienda, client

“Davivienda is a comprehensive typeface family designed to fulfill various functions across multiple content levels and communication platforms for Colombian bank Banco Davivienda. It incorporates a sophisticated system of variables in both normal and condensed widths, meeting all the brand’s needs from immersive text to editorial headlines and advertising purposes. I based its design on principles derived from humanist typographic styles, and it incorporates characteristics of neo-grotesque typefaces to create a classic look with contemporary features.”

Davivienda

Light *Light Italic*

Regular *Italic*

SemiBold *SemiBold Italic*

Bold *Bold Italic*

ExtraBold *ExtraBold Italic*

Davivienda Condensed

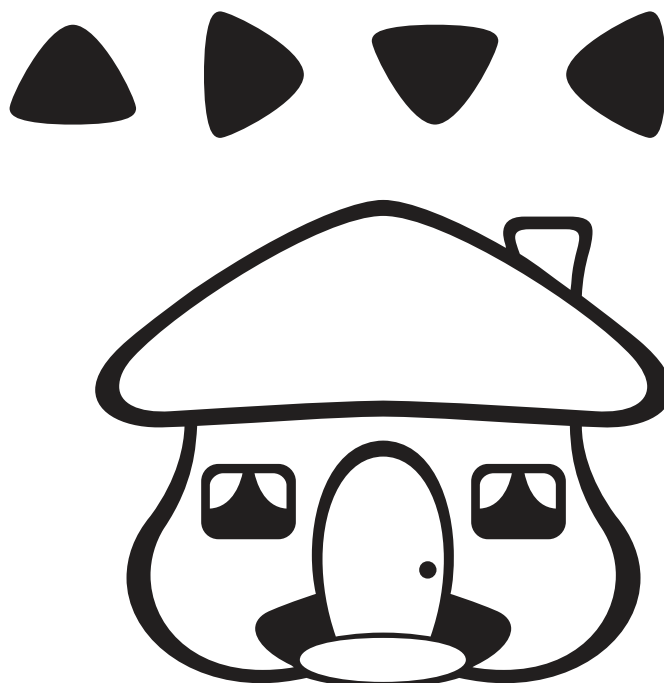
Light *Light Italic*

Regular *Italic*

SemiBold *SemiBold Italic*

Bold *Bold Italic*

ExtraBold *ExtraBold Italic*



“Don’t worry about being famous or making *money; the most important* thing is being the best.

YOU HAVE TO BECOME A MASTER of your craft, and everything else will come.” Anastasia Soare

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¹"The advice that I can give
anyone wanting
to be in the biz: do all the work,
LEARN YOUR CRAFT.
There are no shortcuts.
If you stay with it, you will
get an opportunity." Christopher Judge

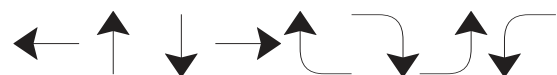
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N R W W Y



South East Condensed

Thin *Thin Italic* ExtraLight *ExtraLight Italic*

Light *Light Italic* Regular *Italic*

Medium *Medium Italic*

DemiBold *DemiBold Italic* Bold *Bold Italic*

ExtraBold *ExtraBold Italic* Black *Black Italic*

South East

Thin *Thin Italic* ExtraLight *ExtraLight Italic*

Light *Light Italic* Regular *Italic*

Medium *Medium Italic*

DemiBold *DemiBold Italic* Bold *Bold Italic*

ExtraBold *ExtraBold Italic* Black *Black Italic*

South East Expanded

Thin *Thin Italic* ExtraLight *ExtraLight Italic*

Light *Light Italic* Regular *Italic*

Medium *Medium Italic*

DemiBold *DemiBold Italic* Bold *Bold Italic*

ExtraBold *ExtraBold Italic* Black *Black Italic*

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TYPEFACE DESIGN

- 1 (series)
Jonas Hecksher, type director
Playtype (Copenhagen, Denmark), foundry
- “South East is a type family based on the shapes and compositions of Hangul, the Korean alphabet. With three different center heights and a good number of alternate letter shapes, the font has many faces and many different expressions. South East works both as a display typeface and in a text scenario, making it a versatile type family.”

TYPEFACE DESIGN

1 (series)

Kostas Bartsokas, designer

Foundry5 (Cambridge, United Kingdom), foundry

“A typeface that blends classic grotesque roots with modern experimentation, Evert draws inspiration from Evert Bloemsma’s FF Balance, Roger Excoffon’s Antique Olive and Miller & Richard’s Grotesque No. 1 to offer a mix of rigidity and humanistic elegance. Evert currently supports Latin and Greek with plans for further script expansion. It also features OpenType extras like localized forms, old-style and tabular numerals, and discretionary ligatures, combining tradition and innovation in a unique typographic design.”

'Evert

Thin *Thin Italic*

Light *Light Italic*

Regular *Italic*

Medium *Medium Italic*

SemiBold *SemiBold Italic*

Bold *Bold Italic*

ExtraBold *ExtraBold Italic*

Black *Black Italic*

Evert Display

Thin *Thin Italic*

Light *Light Italic*

Regular *Italic*

Medium *Medium Italic*

SemiBold *SemiBold Italic*

Bold *Bold Italic*

ExtraBold *ExtraBold Italic*

Black *Black Italic*

Evert Text

Thin *Thin Italic*

Light *Light Italic*

Regular *Italic*

Medium *Medium Italic*

SemiBold *SemiBold Italic*

Bold *Bold Italic*

ExtraBold *ExtraBold Italic*

Black *Black Italic*

“You know, at the end
of the day, all you can do is work at it,
perfect your craft,
come in with a great attitude
AND JUST RESPECT
everybody in the building.” **Tyler Herro**

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“Sometimes you want
things so bad you
will kind of lower your standards,
AND I’VE LEARNED
that once you do that, it’s
really hard to go back,
to get people to respect you and respect
your craft.” Tamar Braxton

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Renatus

AaBbCcDdEe

FfGgHhIiJjKk

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PpQqRrSsTtUu

VvWwXxYyZz

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TYPEFACE DESIGN

1 (series)

Sergio Ramírez Llamas (Melbourne, Australia), typeface designer

“Renatus fuses past and present, giving the humanist style a sleek twist. By drawing on Renaissance features such as classical proportions, the inclined axis and open apertures, it evokes a sense of historical elegance. At the same time, its geometric curves and angular cuts impart precision and order to its contours, bringing a contemporary edge to the formula. This interplay of opposites makes Renatus a typeface that speaks with a firm yet graceful voice.”

TYPEFACE DESIGN

1 Ben Jones, typeface designer
Dalton Maag (London, United Kingdom), foundry

“Census is an evocative broad-nibbed script typeface that exudes elegance. Intended for display and era-specific text use, it offers a single variable font weight with an unusual cap height axis, swash caps and stylish uncial lowercase alternates.”

'Census

Italic 1 Small

Italic 2 Semi Small

Italic 3 Standard

Italic 4 Semi Tall

Italic 5 Tall

Aa Aa Aa Aa Aa

Xx Xx Xx Xx Xx

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*“You should put time
into learning your craft. It seems
like people want success
SO QUICKLY, WAY BEFORE
they’re ready.” Lucinda Williams*

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A B C D E F G H I J K L M N

O P Q R S T U V W X Y Z

"Being productive
at your craft is important.
Being productive in your devotion
TO GROW AS
a human is essential."

Robin S. Sharma

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Groot

Thin *Thin Italic*

Light *Light Italic*

Regular *Regular Italic*

Bold *Bold Italic*

Heavy *Heavy Italic*

Groot Bau

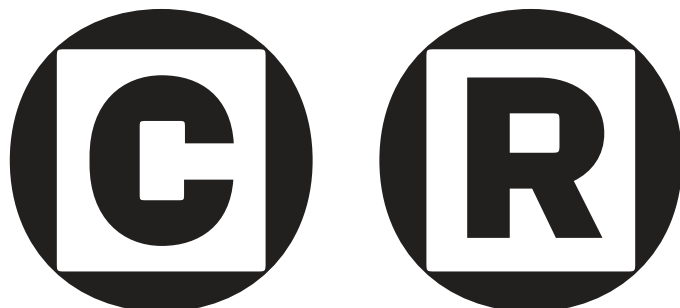
Thin *Thin Italic*

Light *Light Italic*

Regular *Regular Italic*

Bold *Bold Italic*

Heavy *Heavy Italic*



TYPEFACE DESIGN

1 (series)

Mario De Libero/Nicolas Sendre Billout, typeface designers

Sofia Bandini/Beatrice Murphy, designers

Cosimo Lorenzo Pancini, type director

Zetafonts (Florence, Italy), foundry

“Groot reinvents the industrial grotesque sans serif with a dynamic approach to inner curve superness. The typeface maintains traditional DIN-like lowercase proportions while introducing brutalist variations in uppercase letters. The Bau subfamily pushes superness to the extreme, creating overlapping counters in thin weights and square counters in heavy ones. This versatile superfamily, fully tunable in its variable font version, adapts seamlessly from utilitarian body text to bold display use.”

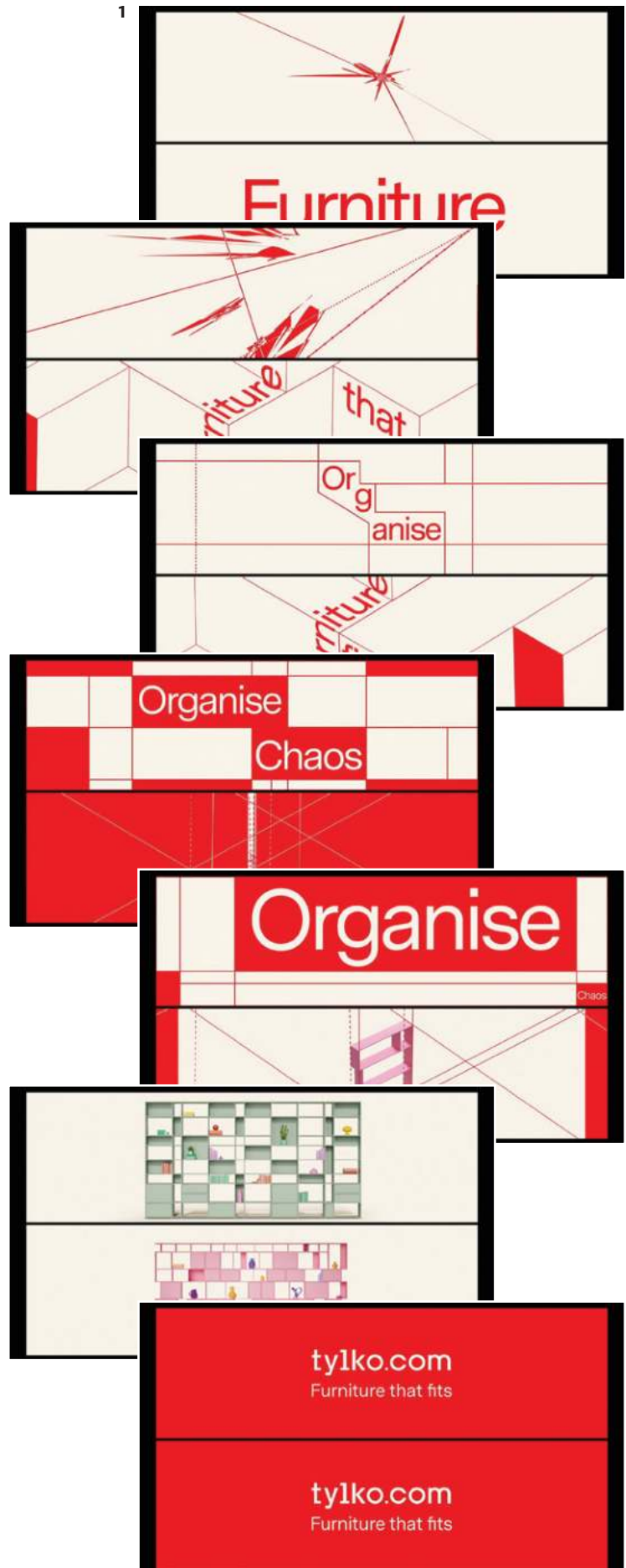
MOTION

- 1 Studio Dumbar/DEPT® (Rotterdam, The Netherlands), design firm
Grey, ad agency
Tylko, client

“Tylko — Furniture That Fits. For People That Don’t” :29
“Furniture brand Tylko had a big ambition and a loyal yet small following. With only 2 percent brand recognition across Europe, it needed a shake up in order to start its revolution. We established a completely new design world for the brand: a bold system inspired by its digital product, ‘The Configurator’; a people-stopping motion system; and a rallying cry—‘Furniture That Fits. For People That Don’t.’ Using dynamic typography, the design embodies the essence of Tylko and its products through a visually captivating approach.” Typeface: Messina Sans.

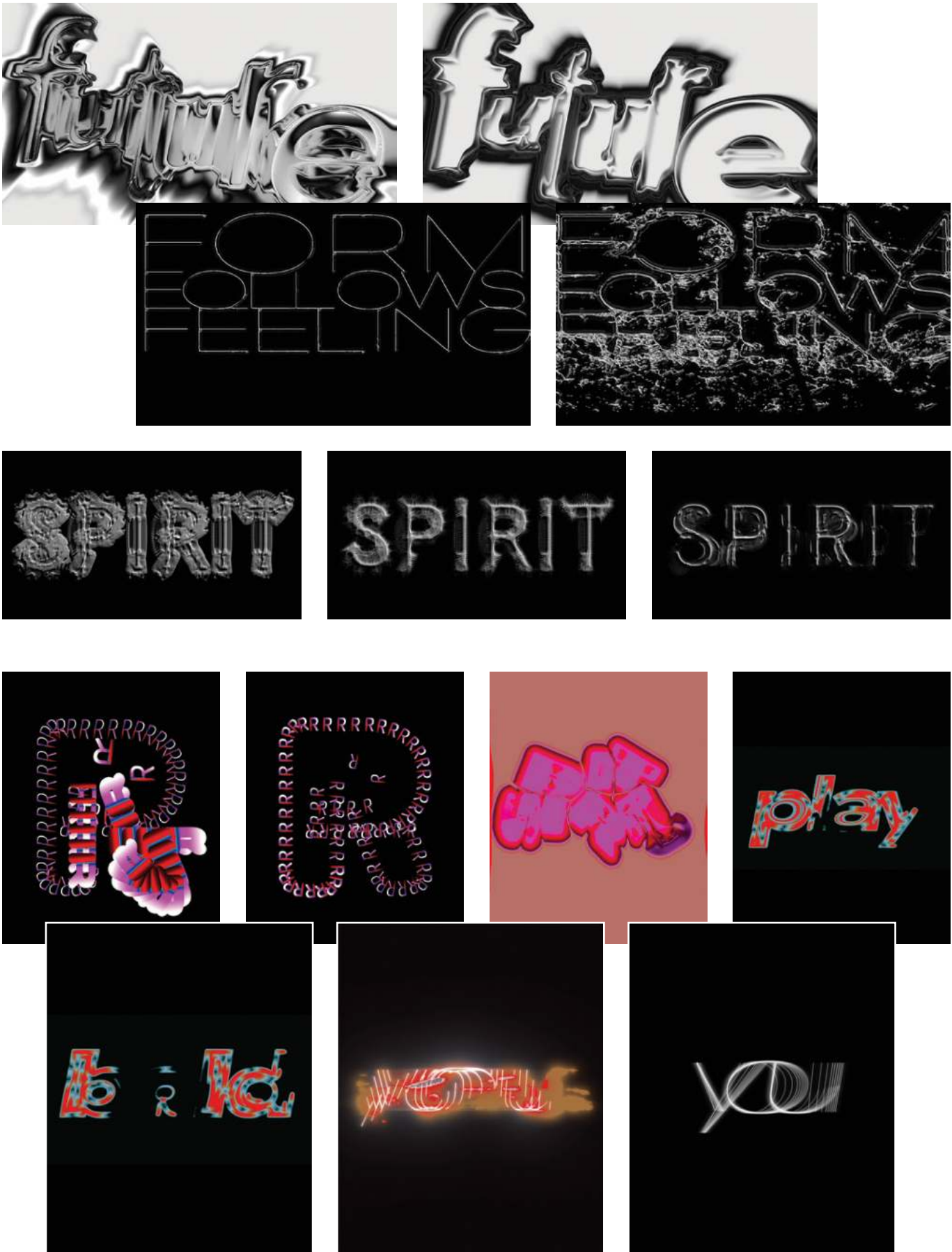
- 2 (series)
Analilia Morales, art director
Christia Madacsi, writer
Adam Dudd, creative director
Luis Roca, motion graphic designer
Elizabeth Dannheim, production manager
Chelsea Eppler, strategist
Christina Lublin, producer
Randall Smith, post-production supervisor
Keller Williams (Austin, TX), ad agency/client

“The 2024 edition of Mega Agent Camp, real estate company Keller Williams’s premier educational conference for agents, coincided with an especially challenging time in the industry. Bold and reassuring, direct and defiant, the videos that promoted the event and opened daily main stage sessions featured dynamic typography that reinforced core brand messaging and set the tone for the event and the year to come.” Typeface: DIN Next LT Pro Bold Condensed.



2







MOTION

1 (series)

Studio Dumbar/DEPT® (Rotterdam, The Netherlands), design firm
Google Design, client

"Google Sans Flex — Pushing the Boundaries" :82, :50

"We were invited by Google Design to explore the creative potential of its newly designed variable font Google Sans Flex. Through the collaboration, we experimented with the font to craft a curated selection of notable highlights to push the boundaries of its design. Guided by the theme of 'action and reaction,' our exploration led to a multitude of discoveries. Each interaction with the font triggered a unique action—from message to weight to color to sound—that truly tests the versatility and adaptability of the font."

2 Aarushi Jain (Mumbai, India), designer D2R Films/Netflix India, clients

"Guns and Gulaabs Credit Titles" 2:34

"Set in a small, sleepy town in the early '90s, the end credit titles for the show *Guns and Gulaabs* are rooted in the lives and delightful visual landscape of an old, analog India. The typography is largely hand-lettered, an ode to imperfection. Each actor's name features on a warm, nostalgic memory and also hides Easter eggs for their characters. As one watches the show, the connections unravel as sweet surprises." Typefaces: Broadsheet, Brothers, 8, Espiritu, League Gothic, Shrikhand.

MISCELLANEOUS

1 (series)

Karl Hebert, designer
Gold Lunchbox (Austin, TX), design firm
Goodsurf, client

"Goodsurf is a experiential restaurant built around an infinite surfable river wave in Dallas, Texas. I custom designed each board in a way that both reflects the personality of the brand and serves as an easy way to identify board length."

CALLIGRAPHY/HAND LETTERING

2 Marianna Rezk/Arutza Rico Onzaga, calligraphers

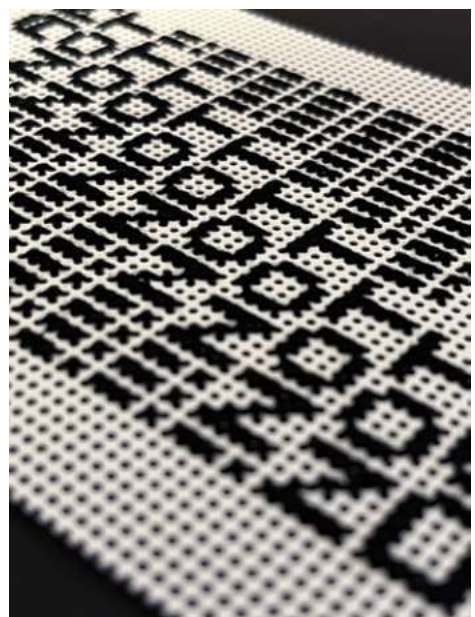
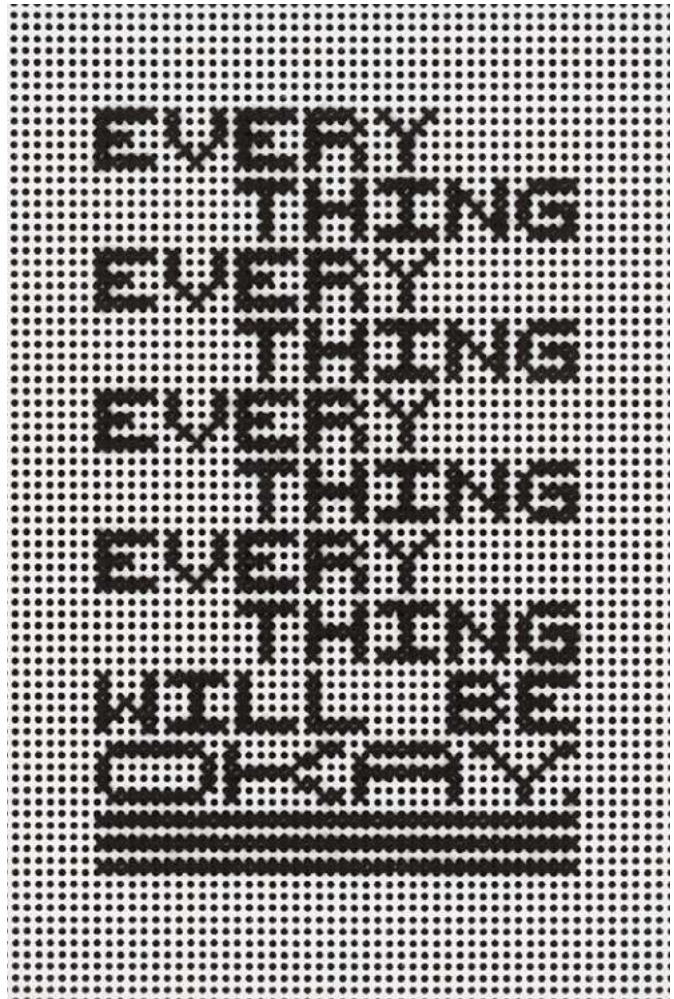
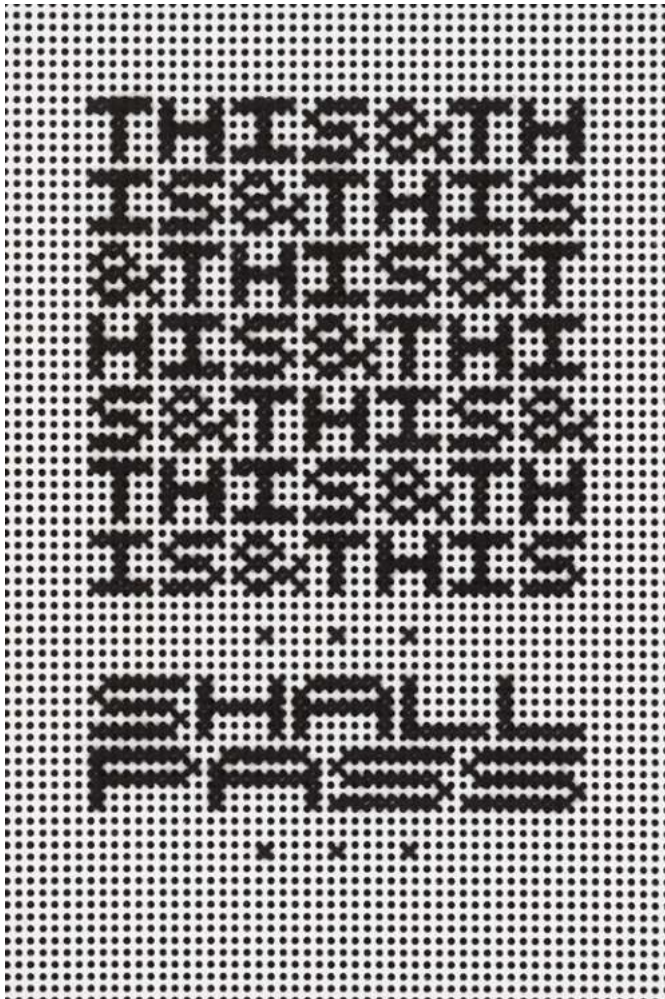
Arutza Rico Onzaga, designer
Andrés Duplat, producer
Arutza Studio (Bogotá, Colombia), design firm
Scotia CBS, client

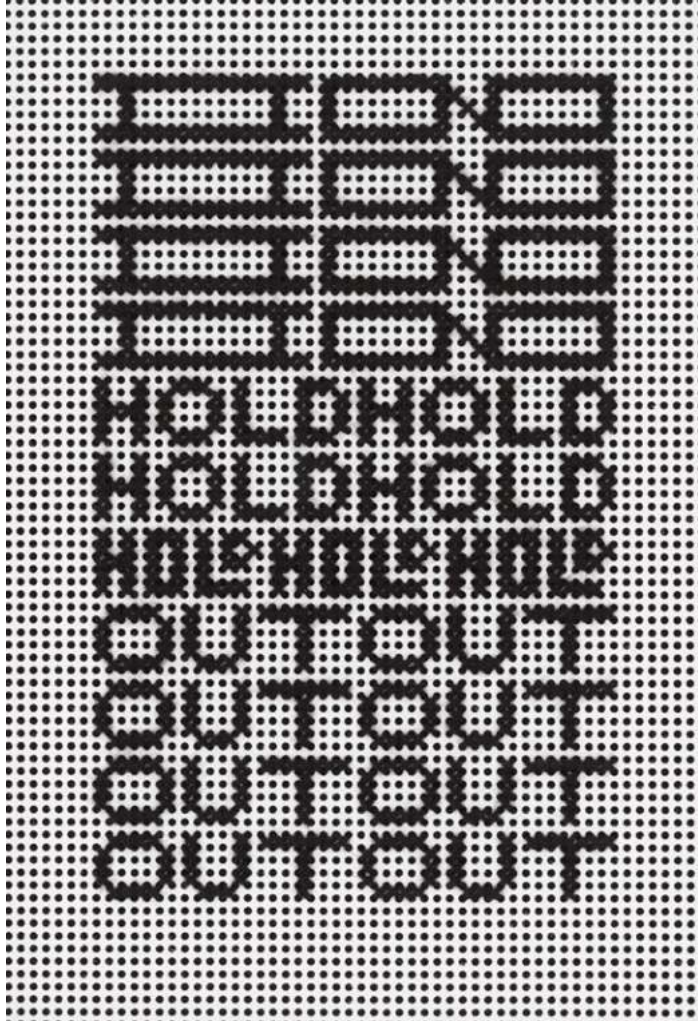
"For banking company Scotia CBS's tenth anniversary, the client asked us to create a mural representing its Huellas ('Fingerprints') program, which focuses on cycling. I designed a mural that features a bike integrated into a fingerprint. The mural was painted at the Scotia headquarters."

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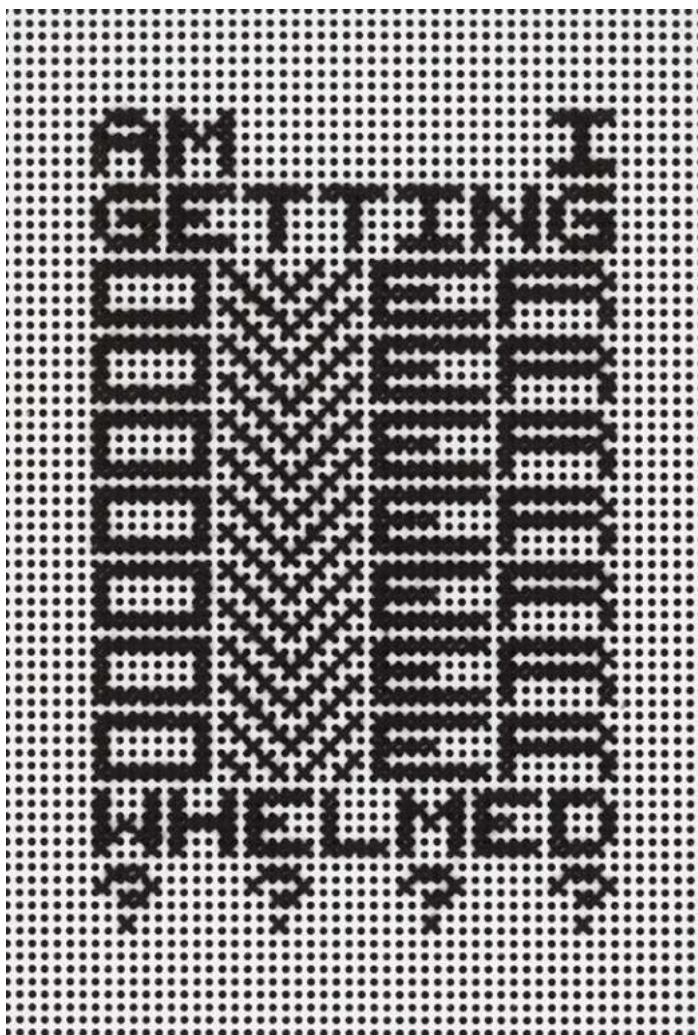
UNPUBLISHED

1 (series)

Jenny Kowalski (Bethlehem, PA), designer

Repetitions. "This series of repeated phrases related to mental health came from a desire to examine my thoughts and work through anxiety. Repetitions within each phrase are emphasized by the repetitive process of hand-stitching on perforated paper."

© Jenny Kowalski



1 Jenny Kowalski (Bethlehem, PA), designer

Slow. "It only takes an instant for an AI model to generate an image. Cross-stitch is created by hand, half a pixel at a time. This piece is a meditation on slowness and tactile typography, text and texture you can feel beneath your fingers."

© Jenny Kowalski

2 Giacomo Chiari (Parma, Italy), letterer/art director/writer/photographer/prop stylist

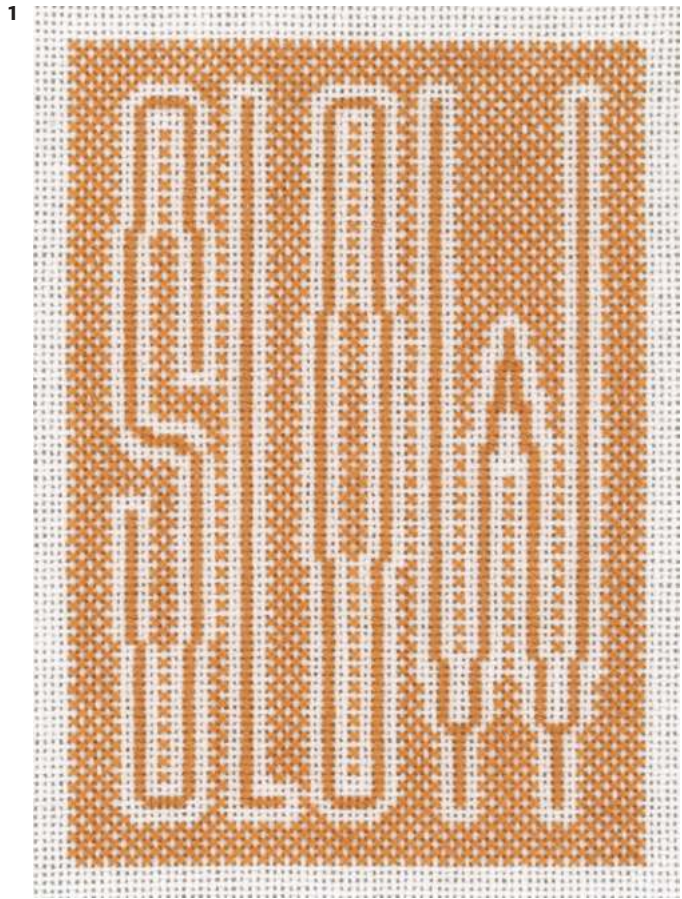
"Amid overcrowding and reduced freedoms in Italian prisons, the prison inmate suicide rate has risen to alarming levels, with 100 suicides in fifteen months. In the first three months of 2024, there were 30 suicides in Italian prisons compared to a total of 70 for the whole of last year. This poster shines a light on the situation by using an unexpected headline handcrafted with shoelaces and plasticine."

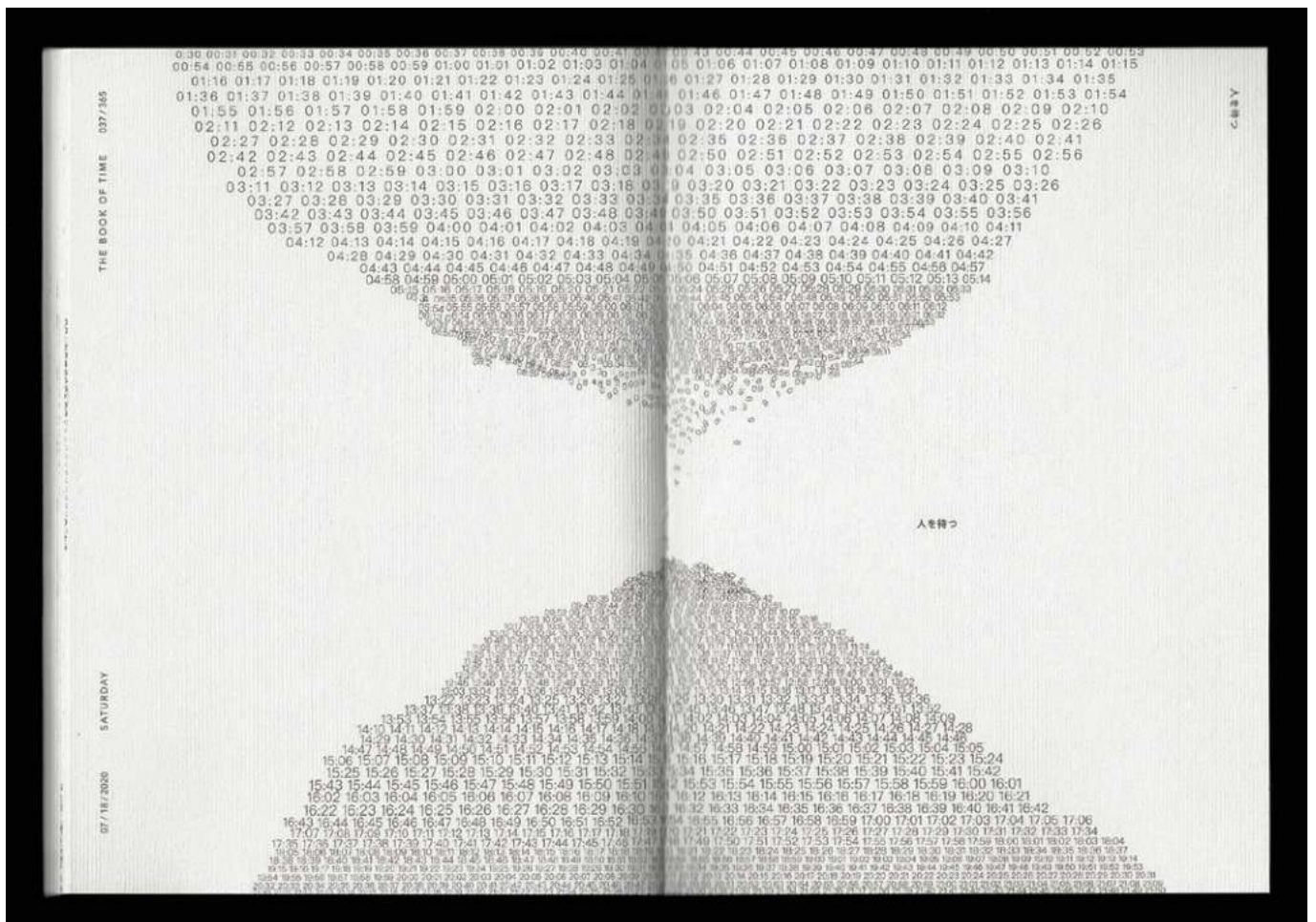
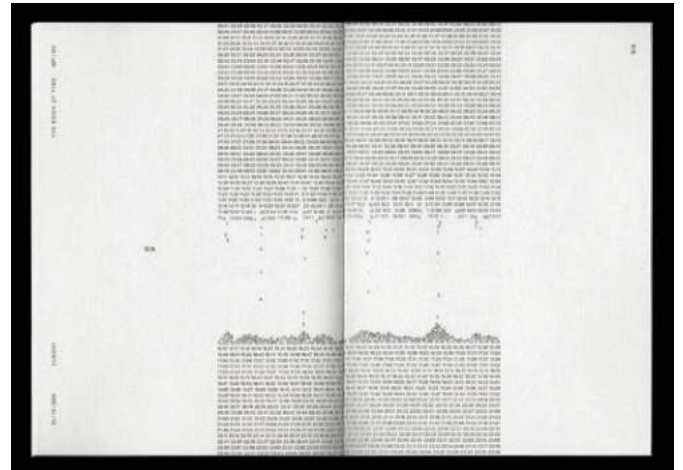
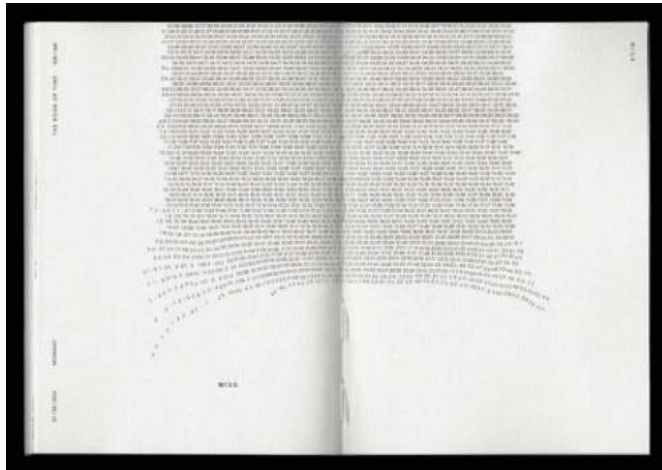
© Giacomo Chiari

3 Xinyi Qiao (London, United Kingdom), designer

"*The Book of Time* is a visual diary composed entirely of numerals, where each minute of the 24-hour day is represented. It explores the interaction between people, time and the environment, reflecting how time, while objective, is deeply shaped by human emotions and behaviors. The book presents temporality as a poetic sentiment, documenting occurrences of time over the past 40 days. It also illustrates the materiality of text, creating a space where the text comes alive and offers an immersive reading experience." 5½ × 7½, 4-color, exposed spine binding, digital. Typeface: PingFang.

© Xinyi Qiao





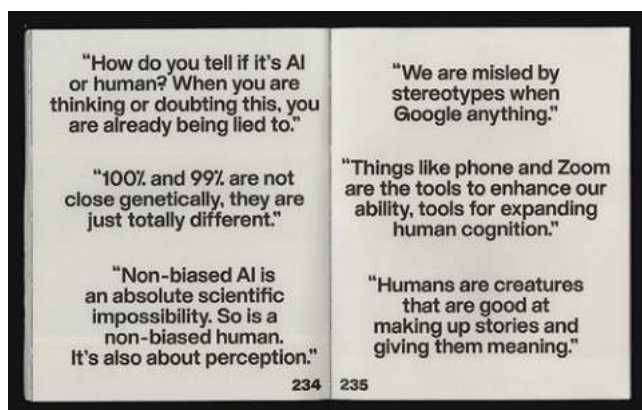
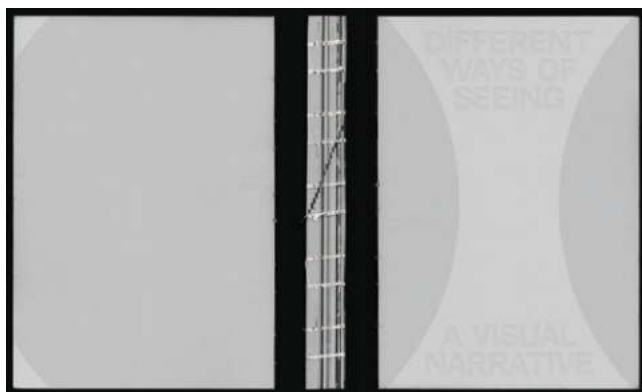
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The revival of Koning is based on some Dutch hand lettering from a banner in the Rijksmuseum

Big Red Lamborghini
Geometric Quadrangle
Jodhpur Pomegranate

MICROSCOPE





STUDENT WORK

1 (series)

Xinyuan Qu, designer

Ryan Bugden, instructor

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

"Koning is a display serif typeface revived from old Dutch hand lettering on a banner for Louis Napoleon, King of Holland from 1806 to 1811, displayed in the collection of the Rijksmuseum. I was intrigued by its sturdy yet subtly grotesque characteristics."

© Xinyuan Qu

2 Yaheng Li, designer

Monica Schlaug, instructor

ArtCenter College of Design (Pasadena, CA), school

"Design shapes human perception and biases through visual storytelling, acting as a form of visual poetry that can convey complex ideas and evoke emotional responses, thus influencing cognitive and cultural shifts. The book *Different Ways of Seeing* demonstrates how the storytelling in graphic design subtly alters the observer's consciousness, steering emotions, beliefs and actions. It aims to create immersive experiences that provoke discussion on the relationship between design and perception." Typefaces: Diatype, Neutral Face.

© Yaheng Li

STUDENT WORK

- 1 Caitlin Yackley, designer
Christie Shin/C. J. Yeh, instructors
Fashion Institute of Technology (New York, NY),
school

"Valiance is a display typeface inspired by my experience as a female powerlifter. The thick, downward strokes and sharp edges represent the boldness and rigidity associated with strength. These are juxtaposed with flowing curves to symbolize the fluidity and elegance associated with femininity. This combination serves as a metaphor for the societal dichotomy between the two. Valiance states that these traits are complementary and, together, create something truly unique and powerful. Ligatures with optimized stroke design provide enhanced readability, but a version without strokes expands Valiance's versatility for various applications."

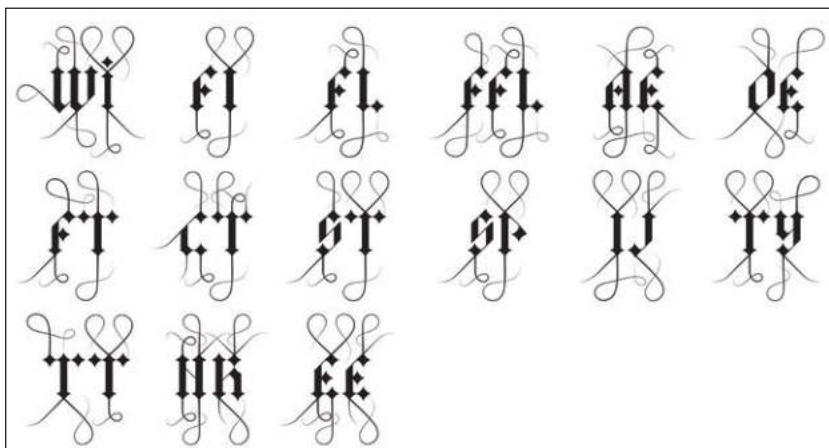
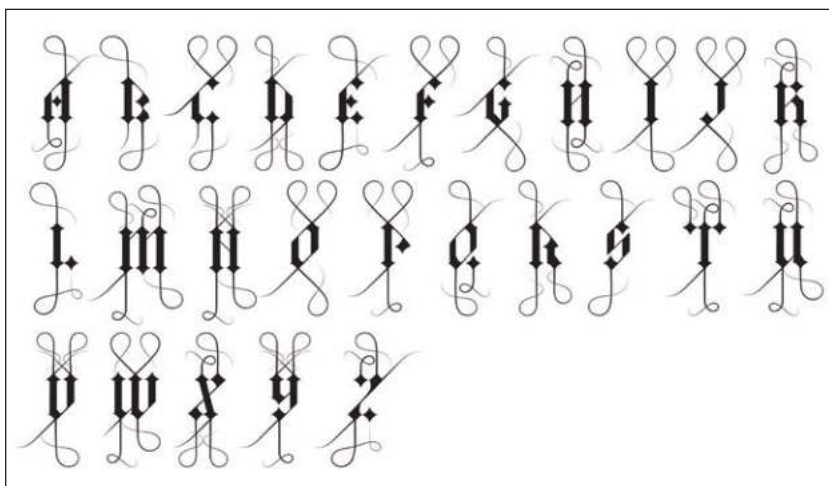
© Caitlin Yackley

- 2 (series)
Yuyang (Camille) Zhang, designer
Geoff Brewerton, instructor
ArtCenter College of Design (Pasadena, CA), school

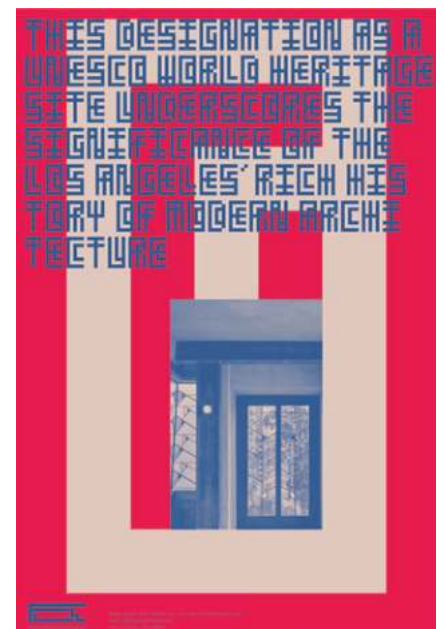
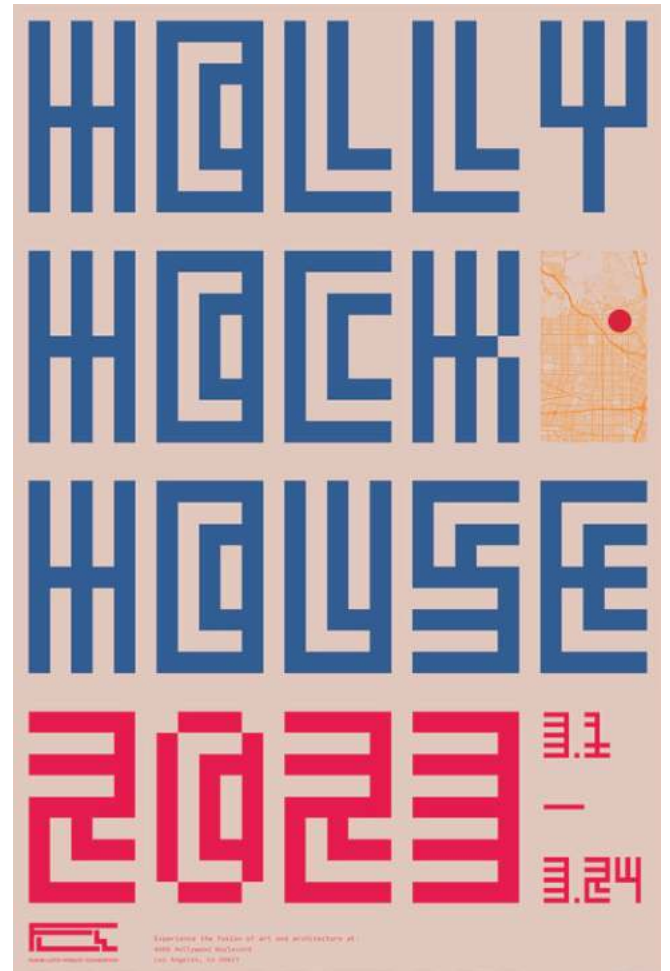
"To draw younger audiences to Frank Lloyd Wright's Hollyhock House in Los Angeles's Barnsdall Art Park, this project blends Wright's iconic style with modern design elements. Modular typography and a natural color palette reflect Wright's architectural principles, effectively elevating brand visibility and engaging a new generation of visitors."

© Yuyang (Camille) Zhang

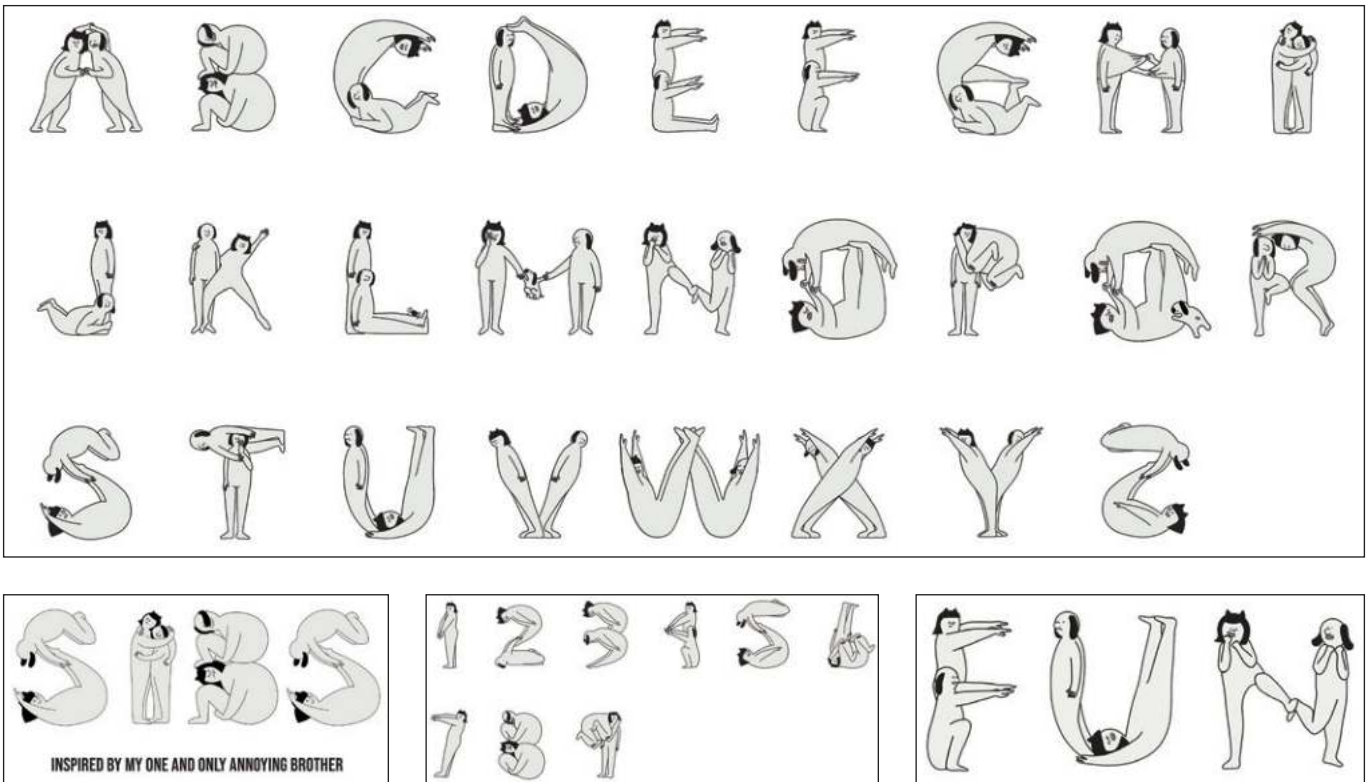
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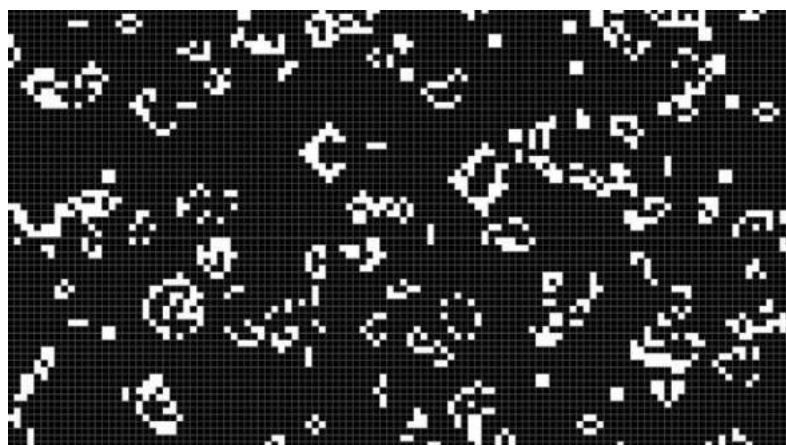
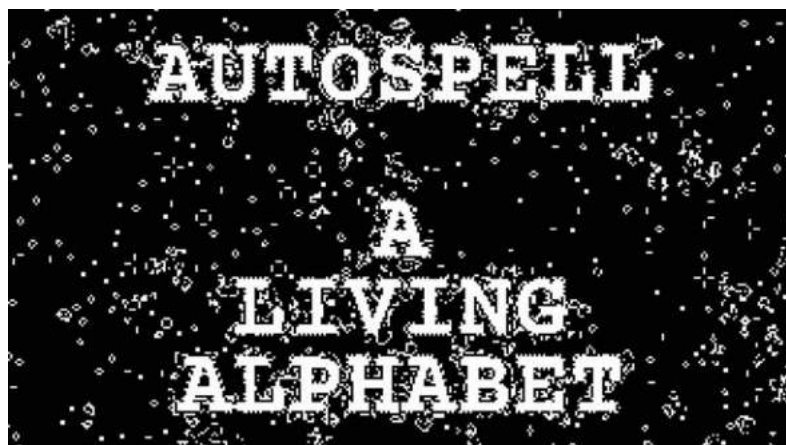


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2





STUDENT WORK

- 1 Lois Choi, designer
C. J. Yeh, instructor
Fashion Institute of Technology (New York, NY), school
“Sibs is a playful custom typeface inspired by my bond with my brother, who can be both annoying and endearing. Drawing from cute animations, I wanted the typography to reflect the ups and downs of sibling dynamics—fun, expressive and sometimes chaotic. The design process embraced that energy, using soft shapes and quirky details to capture the essence of our relationship while adding a personal touch to each character.”

© Lois Choi

- 2 (series)
Bhavani Sitaraman, designer
Judy Salzinger, instructor
Savannah College of Art and Design (Savannah, GA), school
“The challenge of this project was to brand a beer based on a theme of my choosing and create labels, print-ready packaging and collateral keeping in mind the theme and brand audience. I created Sola, a fictional brand of beer based on the MBTI quiz, which sorts you into one of sixteen personality types. As a personal goal, I decided to *only* use the typeface Kurdis to define both the brand and its collateral. With a combination of color and type, Sola has a palette for every MBTI palate, crafting brews for every type of you.”

© Bhavani Sitaraman

- 3 Aldon Chen, designer
Roy Tatum, instructor
ArtCenter College of Design (Pasadena, CA), school
“AutoSpell is a program written in Processing that synthesizes typography with cellular automata, allowing the shape of letterforms to interact with programming from the sample code ‘A Processing implementation of Game of Life’ by Joan Soler-Adillon.” Typefaces: AC-1 by Aldon Chen, Courier Prime.

© Aldon Chen

STUDENT WORK

- 1 Yubin Won, designer
Zipeng Zhu, instructor
School of Visual Arts (New York, NY), school

"I created a custom typeface named Build inspired by architecture, incorporating elements like stairs, walls and roofs. Since I created the entire typography through hand sketches, it was difficult to go back and fix any errors that arose along the way, but I believe this enabled a more human texture that comes from the hand. My inspiration came from architecture, but seeing M. C. Escher's *Ascending and Descending* helped me generate ideas as well."

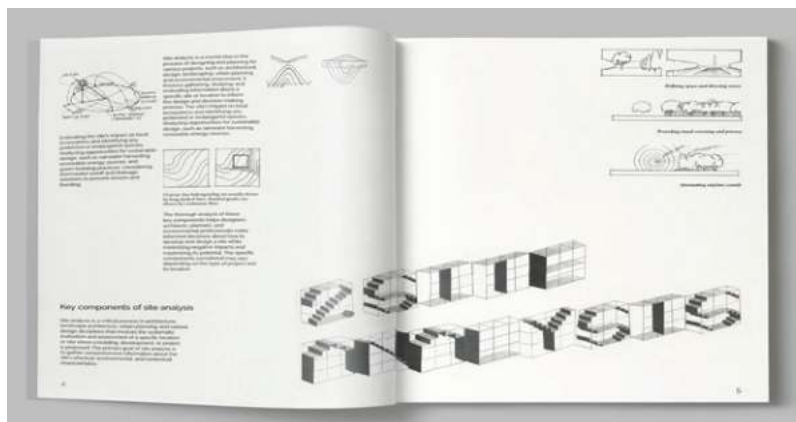
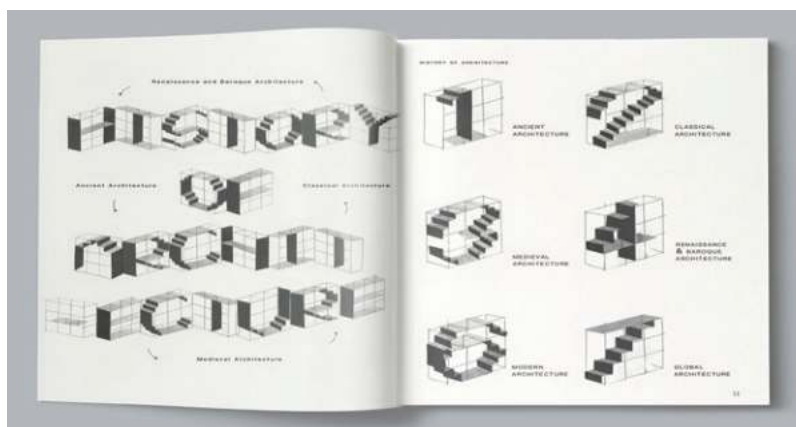
© Yubin Won

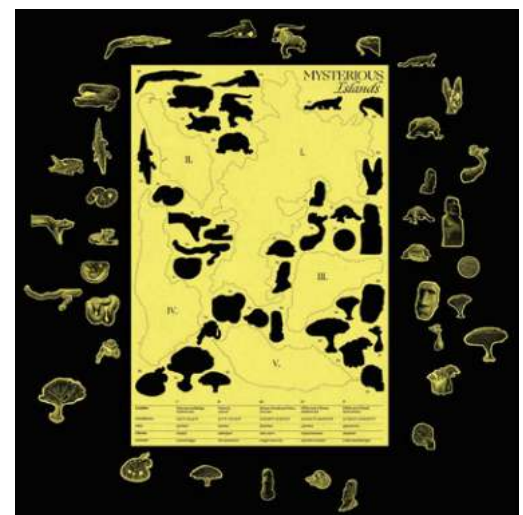
- 2 (series)
Shengxuan Hu, designer
Ellen Lupton, instructor
Maryland Institute College of Art (Baltimore, MD), school

"*Mysterious Islands* is a series of remote islands isolated from human civilization. Each island is home to either dangerous creatures or enigmatic historical sites shrouded in mystery. To capture the allure of these islands, I created a travel brochure for each one, letting people explore both the island's history and secrets. Additionally, an interactive poster makes the learning experience more engaging, with images that can be torn off and transformed into cards of various shapes to help people memorize each island's symbols." Typefaces: Ogg, Ogg Text.

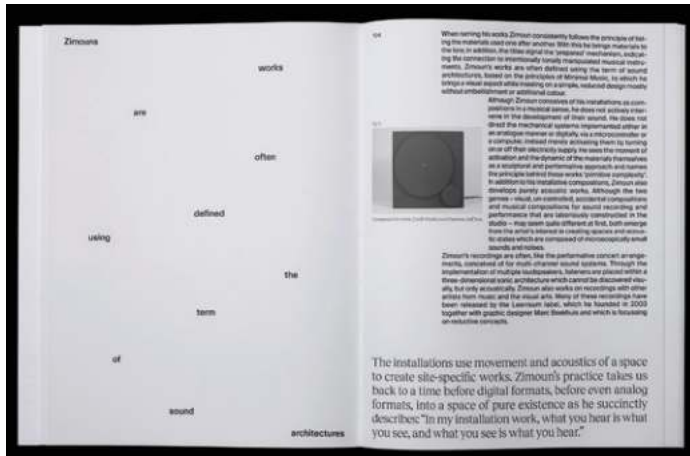
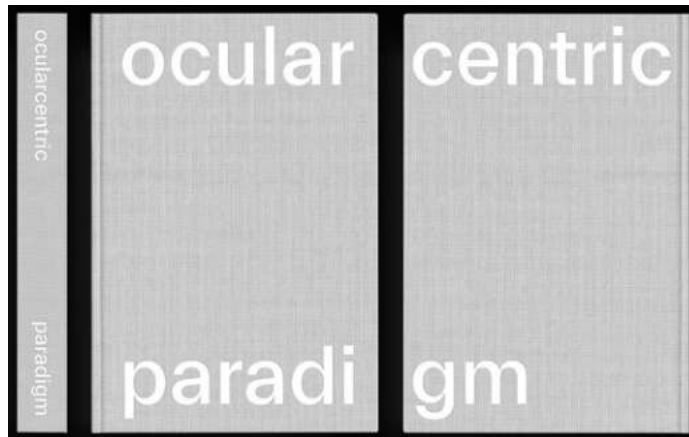
© Shengxuan Hu

1









STUDENT WORK

1 Zeta Cruz, designer

C. J. Yeh, instructor

Fashion Institute of Technology (New York, NY), school

"For an assignment to design a typeface reflecting myself, I drew inspiration from the adaptive behavior of *Physarum polycephalum* to visualize my experience of self-reinvention and constant adaptation. After six months of design research, implementation and reiteration, Morphology grew into a living, responding, adaptive typeface that forms letters, words and meaning through responsive machine pattern recognition."

© Zeta Cruz

2 Madison Dawn, designer

Brad Bartlett, instructor

ArtCenter College of Design (Pasadena, CA), school

"This book, titled *Ocularcentric Paradigm*, explores the interplay of sound and architecture. I used no colors in order to strip away favoritism toward vision and enable the reader to be engaged in the material. The title is split between the back and front cover to immerse the reader in the book's architecture. Divided into seven chapters, the book borrows essays from multiple authors."

Typefaces: Everett, Reckless, Suisse.

© Madison Dawn

STUDENT WORK

- 1 Ingrid Yu-Ju Tai, designer
Michael Worthington, instructor
California Institute of the Arts (Santa Clarita, CA), school

"A contemporary specimen for the typeface Eiko designed by Caio Kondo at Inaratype in collaboration with Pangram Pangram. The typeface is elegant with an edge, and the content's theme of 'sad girl song lyrics' reflects that. Everything in the specimen is a glyph from the typeface—including the cloud illustrations—to show how versatile Eiko is. The book consists of five folded sheets that can open into posters, and the binding allows the reader to rip the pages out." Typeface: Eiko.

© Ingrid Yu-Ju Tai

- 2 Nicole Rauen, designer
Ewan Clayton/Cara Di Edwardo/Hannes Famira/Troy
Leinster/Tamara Segura/Alexander Tochilovsky,
instructors
Cooper Union (New York, NY), school

"Boldchie is a friendly, welcoming font inspired by a French Bulldog named Bold. I chose a slab serif style for readability and a robust appearance, using moderate contrast and open counter forms for visual balance. Smooth joins and endings evoke Bold's smile, adding a unique visual rhythm. The result is a versatile typeface that captures Bold's essence—strong, friendly and full of personality—ideal for making readers smile without them even realizing it."

© Nicole Rauen



²“Whether you make the most
OF AN OPPORTUNITY
depends on if you are prepared. Learn your craft,
every aspect of it. Eat it, drink it,
sleep it, then when
YOU ARE THE MOST PREPARED,
you can make the most of it.” Christopher Judge

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STUDENT WORK

- 1 Gautami Upadhyay, designer
Jennifer Cole Philips, instructor
Maryland Institute College of Art (Baltimore, MD), school

"The *Bam* album cover for reggae duo Chaka Demus and Pliers features a bold, hand-drawn, black-and-white typographic design, reflecting the offbeat rhythm of the song with condensed, irregular lettering and negative space in between that differentiates and highlights individual letters. Gritty shading on the edges enhances the raw, organic feel of the production, mirroring the music's energy and classic reggae roots."

© Gautami Upadhyay

- 2 (series)
Jocelyn Ziying Zhao, designer
Brad Bartlett/Siyun Oh, instructors
ArtCenter College of Design (Pasadena, CA), school

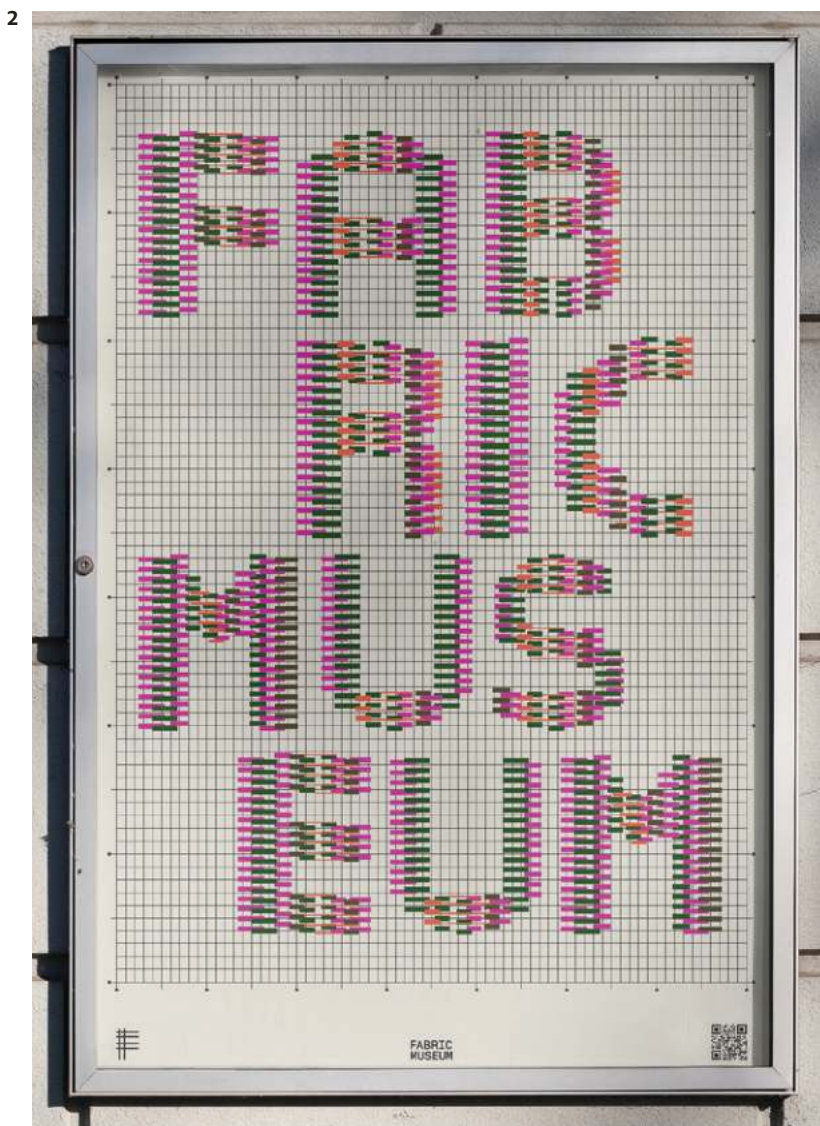
"The Fabric Museum stands at the intersection of contemporary art and innovative material exploration, specializing in collaborating with artists who employ textiles and unconventional materials. Drawing inspiration from the revolutionary Jacquard loom, which connects traditional weaving techniques with computer code, the museum's journey mirrors this integration. From a foundation in fabric to an expansion into diverse media types, the refreshed identity with a custom font 'stitch grid' bridges the tangible with the digital." Typeface: Monument Grotesk.

© Jocelyn Ziying Zhao

- 3 Doyeon Kim, designer
Pedro Mendes, instructor
School of Visual Arts (New York, NY), school

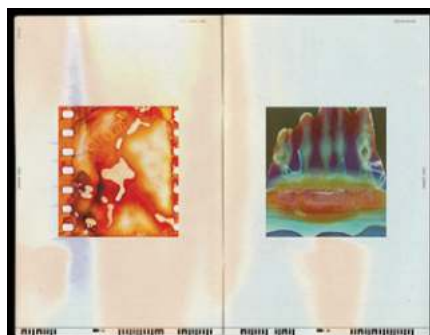
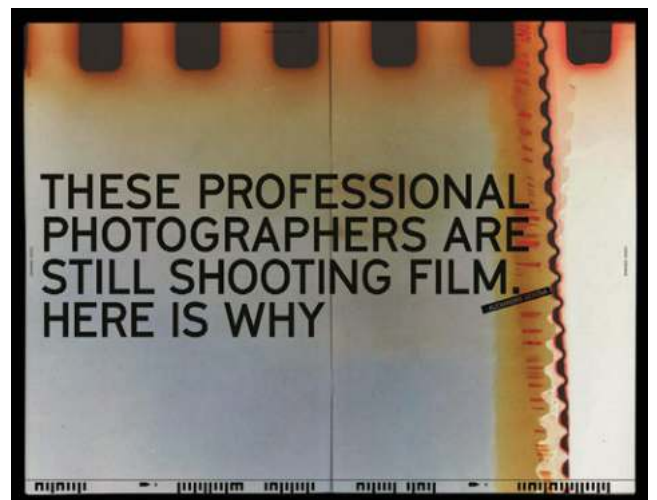
"*Damaged Goods* is a contemporary newspaper about film photography. The phrase 'damaged goods' means products that are broken, cracked, scratched and no longer desirable, but in this newspaper, it's quite the opposite. This editorial shows how ruined film and its unexpected moments are an aesthetic as they are. I used GT Cinetype and IBM Plex Mono in *Damaged Goods* to convey the feelings of old film."

© Doyeon Kim

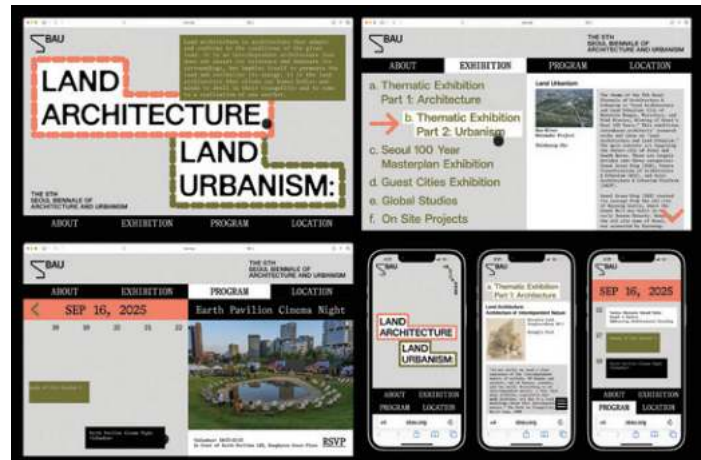




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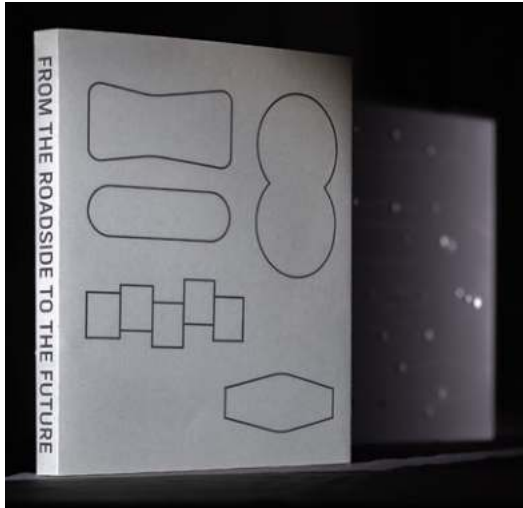


1



1 (series)
Ruby Kim, designer
Brad Bartlett, instructor
ArtCenter College of Design (Pasadena, CA), school

© Ruby Kim



- 2** Poppy Shubing Pu, designer
Ana Llorente/Tanya Rubbak, instructors
Otis College of Art and Design (Los Angeles, CA), school

© Poppy Shubing Pu



STUDENT WORK

- 1 Sarah Wang, designer
Audra Hubbell, instructor
Washington University in St. Louis (St. Louis, MO),
school

"Eventually Everything Connects is a broadsheet discussing the importance and necessity of queer community. It intertwines two articles: In the first one, 'Queer Growth: Peace and Refuge in the Garden' by Joe Crowdy, Crowdy talks about how flora and fauna are inherently queer. The second, 'Where We Are: The Park' written by Pierre-Antoine Louis and photographed by Daniel Jack Lyons, depicts queer community in Los Angeles's Vista Hermosa Natural Park as a safe space for gathering and refuge." Typefaces: Ogg, Work Sans.

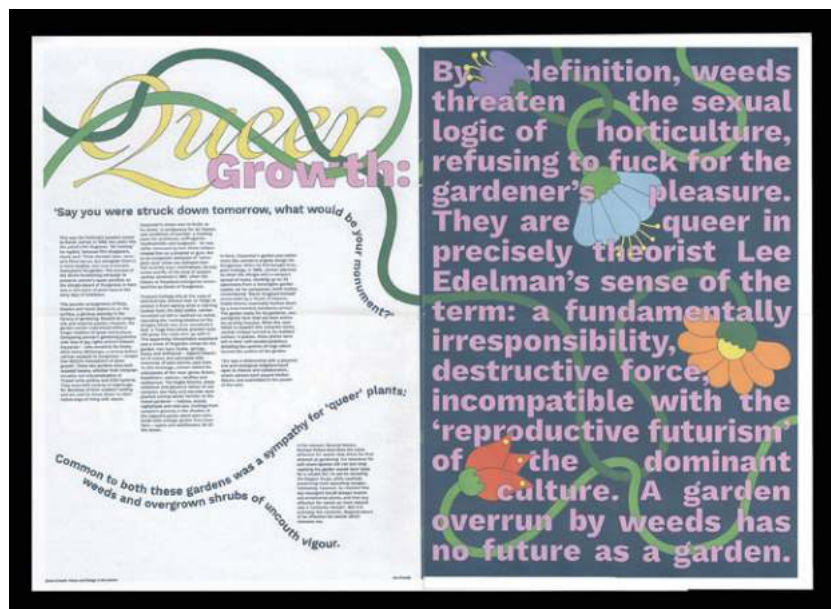
© Sarah Wang

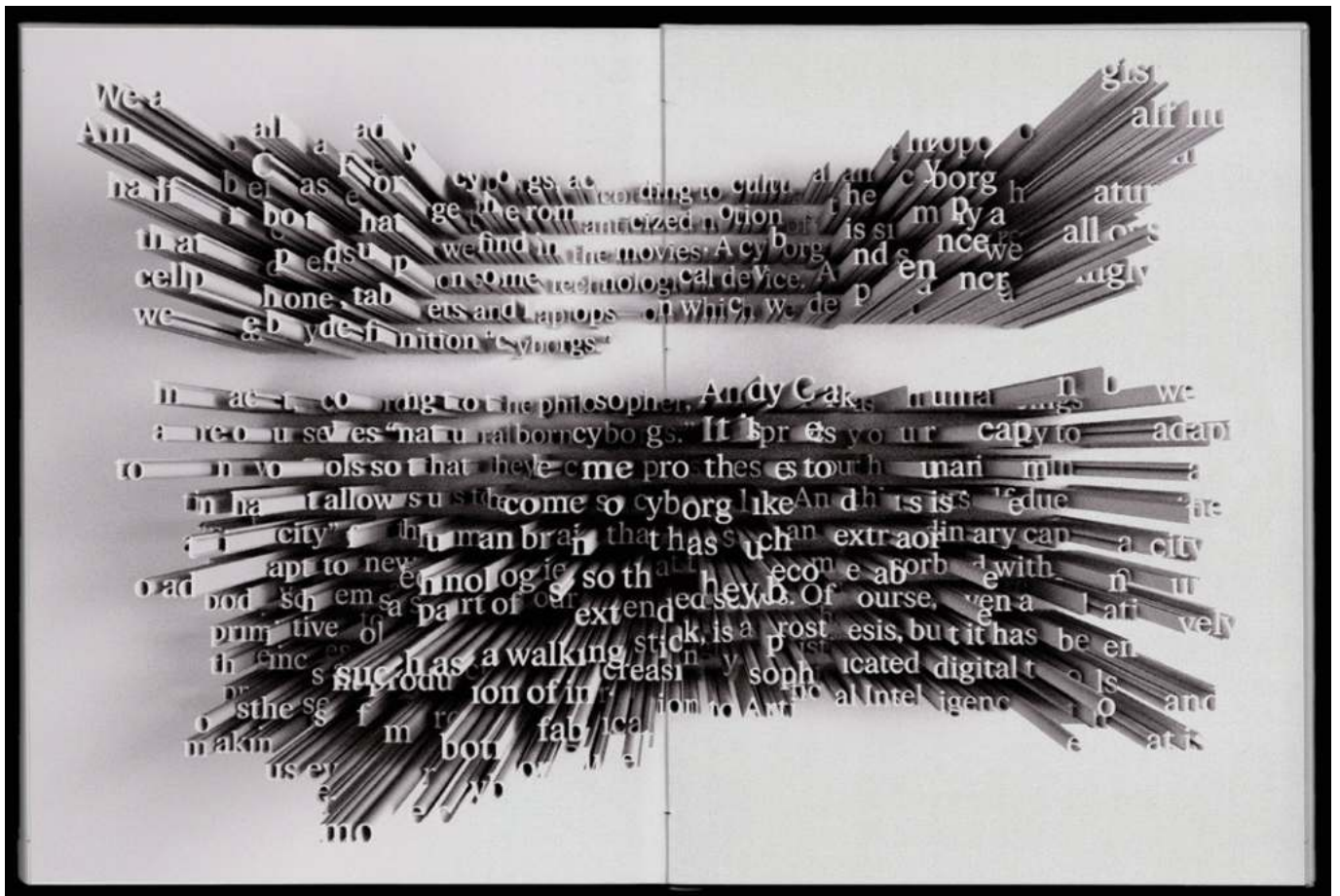
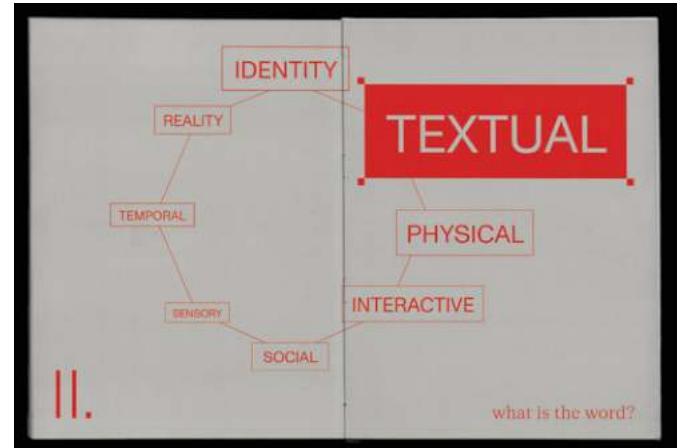
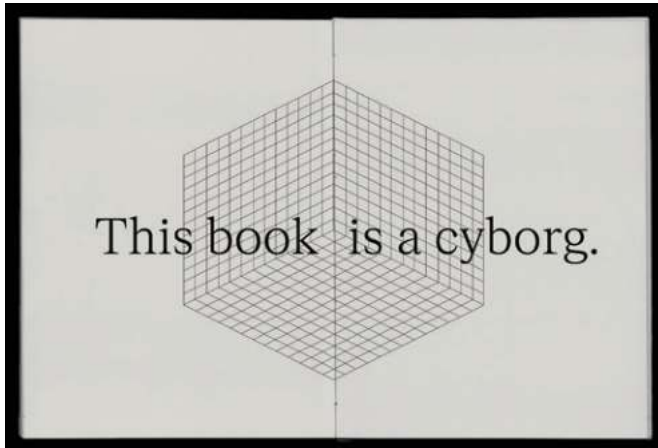
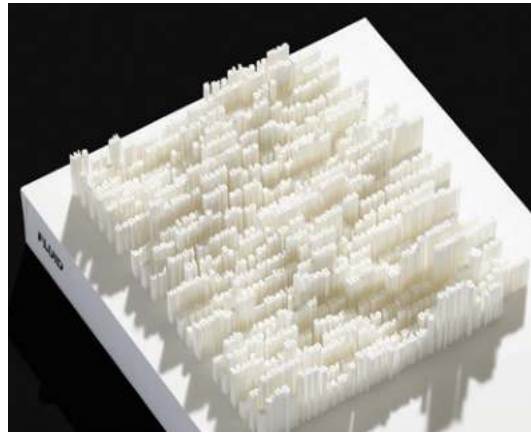


- 2 Jocelyn Ziying Zhao, designer
Brad Bartlett, instructor
ArtCenter College of Design (Pasadena, CA), school

"The book *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 Ziying Zhao





STUDENT WORK

1 (series)

Yong-Han Ciou/Sheng-Yu Lee/Wei-Chen Li, designers
Hsun-Yi Tseng, instructor
Kun Shan University (Tainan, Taiwan), school

Motion poster and identity for the 2024 Asakura Naomi Awards held by Kun Shan University. "Ai is seen as a flexible brushstroke, scripting the chapters of the technological era. It takes up the guiding 'pen' that leads perspectives, in the strokes of writing, to unveil the complete essence of the inner world." Typefaces: Konatu, TASA Orbiter.

© Yong-Han Ciou/Sheng-Yu Lee/Wei-Chen Li

2 Charlie Anderson, designer/art director/typographer

Camille Kulakowski, instructor
Savannah College of Art and Design (Savannah, GA), school

"Dare to be Brutal was born from my passion for an underappreciated and poorly perceived architectural style. I aimed to enlighten people about brutalism's origins and significance and to change the negative perceptions surrounding the style. I also explored its integration into other realms of design, such as graphic, interior and product design." Typefaces: Inge Variable, Neue Haas Grotesk, Orpheus.

© Charlie Anderson



DARE TO BE BRUTAL

(ist)

The rise, fall and resurgence of Brutalism

A book by
Charlie Anderson

THE NEW BRUTALISM

In 1955, a British architectural critic named Rayner Banham drafted an essay for the Architectural Review called **The New Brutalism**. "He attempted to classify and define a new design style he called Brutalism, following the work of Le Corbusier, Alison Smithson, and Peter Smithson. Banham would also go on to write a book in 1969 titled **New Brutalism: Ethic or Aesthetic**." Because of this, the term **Brutalism** was now the word that **embodied the movement**. It also reinforced the ideas surrounding Brutalism and **connected it with the aesthetic of raw concrete**.



RECAP

BRUTALISM

ARCHITECTURE

At its core, Brutalism rose from the immense amount of destruction brought on by WWII. In the Soviet Union, the government was trying to provide for their citizens displaced and impoverished by the war's devastation. Their solution was preplanned cookie-cutter structures called Khrushchyovka, these were low-budget structures that followed the same floor plan. They were constructed from and cheap materials such as concrete to keep the costs down. These buildings started popping up everywhere as they were an efficient way to build mass public housing. The Khrushchyovka also fit in with the ideals of the Soviet Union, as they believed that buildings should reflect social equality. Because of Brutalism's strong roots in the Soviet Union, the Western world hated the design style. Westerners saw this architectural style as oppressive, untidy and equated poverty rather than a way to provide for the citizens of the Soviet Union.

The style did, however, gain popularity in the UK in the 1950s following the war. Some architects and designers emerged to convert the style to include more striking features and give individuality and grandeur to brutalist buildings. The designs challenged the Western ideas of Brutalism and caused the style to gain mass popularity. Buildings started popping up all over the UK and spreading to various parts of the world. Unfortunately, the most popular use of Brutalism was for institutional buildings.

Despite its popularity, Brutalism could never seem to escape the negative association with the communist regime. Additionally, using the style for institutional buildings added another layer of disgust as these buildings felt closed off, impenetrable, and imposing.

The Cité Radieuse, designed by Le Corbusier, is credited as the catalyst of the style. It was a self-contained concrete structure eighteen stories tall, primarily used for working-class housing. This building also sparked the inspiration for Brutalist philosophy. In 1955, a British architectural critic named Rayner Banham drafted an essay for the Architectural Review called "The New Brutalism." He attempted to classify and define a new design style he called Brutalism, following

the work of Le Corbusier, Alison Smithson, and Peter Smithson. Banham would also go on to write a book in 1969 titled "New Brutalism: Ethic or Aesthetic." Because of this, the term Brutalism was now the word that embodied the movement. It also reinforced the ideas surrounding Brutalism and connected it with the aesthetic of raw concrete.

BRUTALIST PHILOSOPHIES

Many different philosophies and events overlapped with the creation of what we know to be Brutalism. Most notable was the modernist movement of the time; architects were limited in the resources they had at their disposal. So, rather than following modernism, which was strictly for aesthetics, young architects created structures rooted in functionality and monumental expression. Brutalism is rooted in the belief that architectural design should prioritize functionality, honesty, and social purpose. The style seeks to highlight the raw beauty of materials while simultaneously emphasizing structural elements. The darkness and coldness many feel from brutalist designs is often the result of the honest expression of materials and a deliberate rejection of any decorative elements. Furthering the design focuses on functionality.

The Fall of Brutalism

At the beginning of the 1980s, Brutalism started falling out of favor due to the cold and austere nature of the architecture. The raw concrete didn't age well physically or from the public's perception; it started showing signs of water damage and decay, which brought down the overall aesthetic and added to its association with totalitarianism.

Author Anthony Daniels describes Brutalism as "monstrous," highlighting that the structures do not age gracefully but instead crumble, stain, and decay. He openly berated Le Corbusier for architects' love of the style. Daniels further his argument by saying, "A single one of his buildings, or one inspired by him, could ruin the entire harmony of an entire townscape." Besides the aging and deteriorating concrete, Brutalism was especially hated because cities struggled to meet the need for quick and efficient housing. Since housing problems were so complex, tensions rose as

many housing projects struggled with maintenance. To many, this made Brutalism symbolize shoddy design and economic hardship open for the world to see. Not to mention, the raw concrete served as the perfect canvas for graffiti artists, furthering the decline of the structures.

Courtesy, Brutalist structures have been torn down to make way for high-tech and Post-modern architecture. Some see this as a blessing, but others see this as losing a piece of architectural history.

New Appreciation for Brutalism

Within the last decade, a new appreciation for Brutalism has emerged. Many books have highlighted and celebrated the artistry of the architectural style. Virginia McLeod, the editor of "Atlas of Brutalist Architecture" by Phaidon, notes an interest in the style on Instagram. "I noticed more and more interest in Brutalist architecture, people were excited about it and love the graphic quality of it," — McLeod.

There seems to be an emerging new wave of Brutalism called "Neo Brutalism," defined by its distinct monumental concrete volumes. No one fully knows why Brutalism is returning, but Brad Dunning from IQD has an enlightening thought process. "Brutalism is the technical music of architecture, stark and menacing. Brutalist buildings are expensive to maintain and difficult to destroy. They can't be easily remodeled or changed, so they tend to say the way the architect intended. Maybe the movement has come roaring back into style because permanence is particularly attractive in our chaotic and crumbling world."

INTERIOR DESIGN

The same elements that characterize Brutalist Architecture are the same for Brutalist Interiors. The use of raw materials is highly present in Brutalist interiors, highlighting the construction and the honesty of the figures rather than decorating interior walls with adornments such as trim, paneling, and wall coverings. Brutalist designers allow the construction and material to speak for themselves. Peter Smithson, mentioned previously, states that "Brutalism isn't concerned with the material as much, but rather the quality of materials and seeing them for what they are."

Geometric Shapes

Brutalist interior design breaks a space down to its most basic and organic geometric forms to reflect architectural honesty and create visual interest. To some, this design style can seem stark and cold, as the forms create vast positive and negative space. Due to the forms within Brutalist interiors, the design can be seen as a modern sculpture.

Textured Surfaces

Since Brutalism breaks a space down to its most basic and raw form, the interior relies heavily on texture to achieve an exciting and layered look. Rough concrete, reflective glass, and even exposed beams and pipes create the intricate design within the spaces. These elements create an impactful, artistic, and powerful interior space.

Unadorned Minimalism

Less is more. Brutalism removes any excess finishes and furnishings to provide a stark appearance. Therefore, only what was needed had to be included in the overall design of a space.

PRODUCT

Know it when I see it!

This is the mindset of most people when they see Brutalist furniture and product design. The forms take great inspiration from the architectural style before being transformed into more decorative pieces. The furniture is now designed to complement the Brutalist interior rather than be its own entity. Brutalist furniture stands for simplicity and functionality. Within the realm of design, many different product categories have flourished: sturdy furniture, angular lighting fixtures, utilitarian home decor, and powerful pieces of art to echo the spirit of the movement.

Appreciably mentioned, Brutalism has caught on to other design disciplines. The desire for simplicity and display of raw materials is easily adaptable to the other areas of design. The marriage of Brutalism and these different disciplines are all thanks to the Bauhaus. The Bauhaus started as an avant-garde design studio founded by Walter Gropius in 1919. The Bauhaus strived to combine art and design so that many disciplines could work together under one creative approach. Gropius soon realized that his initial ideas for the Bauhaus needed to be revised and shifted the school's focus to the importance of design for mass production. The school then moved in 1925 to a building designed by Gropius, which would inspire aspects of the Modernist and Brutalist movements.

The first breakthrough into Brutalist furniture happened in a cabinetmaking workshop at the Bauhaus. Led by Marcel Breuer, the class redefined the very essence of furniture, seeking to deconstruct conventional forms. Breuer believed that in the future, chairs would become obsolete and would be replaced by columns of air. This thought process led him to start working with metal frames to create a stool that could support a lot of weight with little material. Yet another milestone of groundbreaking design came from the metalworking workshop at the Bauhaus. The workshop has been described as the most successful in developing designs for mass production. Designers in this workshop would create beautiful tableware and fixtures that the Bauhaus used to furnish hallways and classrooms before the designs broke into the production world.

Many chairs have taken inspiration from the features and elements of Brutalist design, but most never made it to production. One of the chairs that did make it through is now one of the most famous chairs ever, and it takes a lot of inspiration from Brutalism. The DeLorean DMC-12, designed by George Buehler of Roadster, The car is based on a honest expression of its material and built, consisting of an angular body made of a big slab of stainless steel. The DeLorean was an instant hit, appearing in the movie Back to the Future movie. The public was worried that its design would fall out of style rather quickly, but the fact that it is still one of the most sought-after cars today is a testament to the permanence of Brutalism.

GRAPHIC DESIGN

Keeping in line with the rest of the chapters, Brutalist graphic design follows all the same ideals as the original architectural style. Also, similarly to architecture, Brutalist graphics sparked controversy, being referred to as cold and monotonous. At first, the comparison between Brutalist graphic design and Brutalist architecture seems thin. Both strive for simplicity and emphasis on raw materials, but in the case of graphic design, raw materials mean something a little different. Recently, there has been a resurgence of Brutalism in modern graphic design, one of the most unexpected areas to see it in. Brutalism has been able to transition between two widely unique design disciplines because Brutalism describes a mindset rather than being strictly defined by visual elements. Although Brutalist graphic design is related to minimalism in a general sense, there are a few key differences. Both are rooted in a less-is-more approach, but where minimalism reduces design to its essential elements, Brutalism strips it down to complete barrenness.

Brutalism Revival

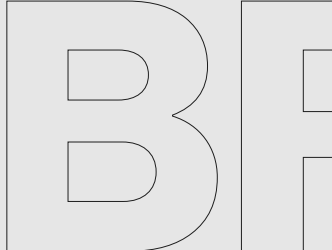
Brutalism's debut in the digital space was strictly functional, but over time, it has evolved to be of an adoption of the term Brutalism and what it stands for. Pascal Deville started an online web forum documenting this new wave of design he witnessed. Pascal described the movement as a "yearning rebellion against soft, corporate, crowd-pleasing styles." He also noted a shift from flat, material design that had become ubiquitous on modern websites. In contrast to traditional Brutalism, the appeal now stems from its ruggedness and lack of concern for look-effortless and comfortable.

With the Brutalist invasion into the digital space, visual characteristics are now more distinct, and designers are emphasizing typography and color choice more. Much like architecture, where you could see individual concrete slabs, digital Brutalism allows you to see the blank screen that other designers would try to hide with color or textures. Similar to the rough edges of the buildings, Brutalist graphics often highlight high-contrast and default typography with untreated photos. Designers will also take inspiration from the imposing nature of the giant concrete buildings and translate that into oversized typography within their work. With the freedom brought by digital design, designers will take full advantage of experimental type combinations and excessive textures.

This style is to be implemented sparingly in the design world, and designers need to consider their audience and the tone of the work they are trying to convey, as Brutalist graphics can often be jarring and polarizing. Brutalism has a lot of power among younger, artistic audiences because it has a youthful and rebellious tone, as stated by Deville. Brands and fields that benefit from Brutalist graphics are streetwear brands, the music industry, and entertainment, to name a few.

Brut vs Anti

Another style often compared to Brutalism is Anti design. However, when practicing anti-design, you purposefully make the design as ugly as possible, using clashing colors and having no discernible hierarchy. In comparison, Brutalism has designs rooted in efficiency and functionality.



I KNOW IT WHEN I SEE IT!

This is the mindset of most people when they see Brutalist furniture and product design. The forms take great inspiration from the architectural style before being transformed into more decorative pieces. The furniture is now designed to complement the Brutalist interior rather than be its own entity. Brutalist furniture stands for **simplicity and functionality**.

Within this realm of design, many different product categories have flourished: sturdy furniture, angular lighting fixtures, utilitarian home decor, and powerful pieces of art to echo the spirit of the movement.



BRUTALIST REVIVAL

Brutalism's debut in the digital space was strictly functional, but over time, it has evolved to be of an **adoption** of the term Brutalism and what it stands for. Pascal Deville started an online web forum documenting this new wave of design he witnessed. Pascal described the movement as a "**yearning rebellion against soft, corporate, crowd-pleasing styles**." He also noted a shift from flat, material design that had become ubiquitous on modern websites. In contrast to traditional Brutalism, the appeal now stems from its **ruggedness** and **lack of concern to look effortless and comfortable**.

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STUDENT WORK

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

"Created in Ming Tai's Type 5: Motion course, this project focuses on rebranding creative firm ENCO GROUP STUDIO into ENCO INTERNATIONAL LIMITED through a 60-second motion montage. The rebranding introduces a dynamic, engaging identity system, featuring a versatile color palette, cohesive typography and striking motion elements. This approach creates a bold, timeless identity that can adapt to evolving design trends while maintaining a consistent, recognizable presence." Typefaces: Basier Mono Square, Lateral.

© Alan Xu

STUDENT WORK

1 (series)

Isha Chennuru, designer

Andrew Walters, instructor

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

"Free Ink is a publisher that promotes the freedom to read. To create a cohesive and flexible visual language only through typography, I played with different orientations of text to create a system that distinguishes fiction book covers from nonfiction. This established categorization within the brand while maintaining its authentic voice and visual language." Typefaces: Nitti, Screamer.

© Isha Chennuru

2 Shiyao Wu, designer

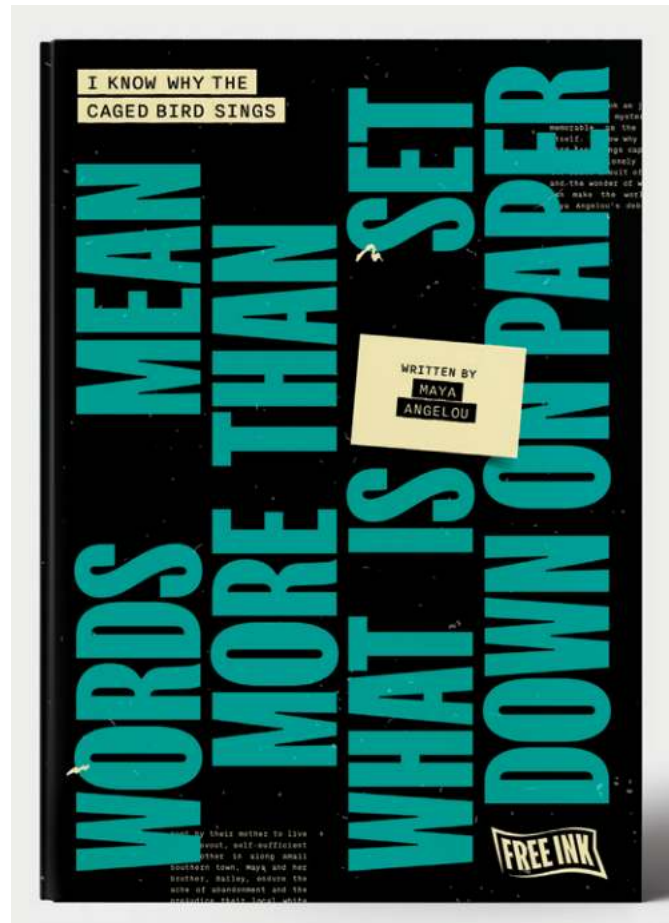
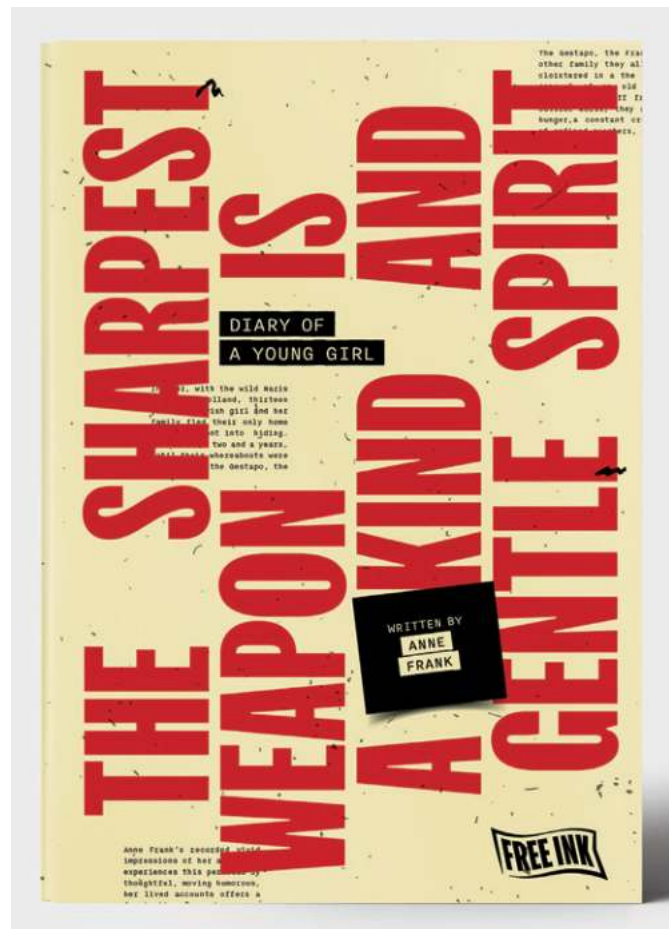
Tobias Holzmann, instructor

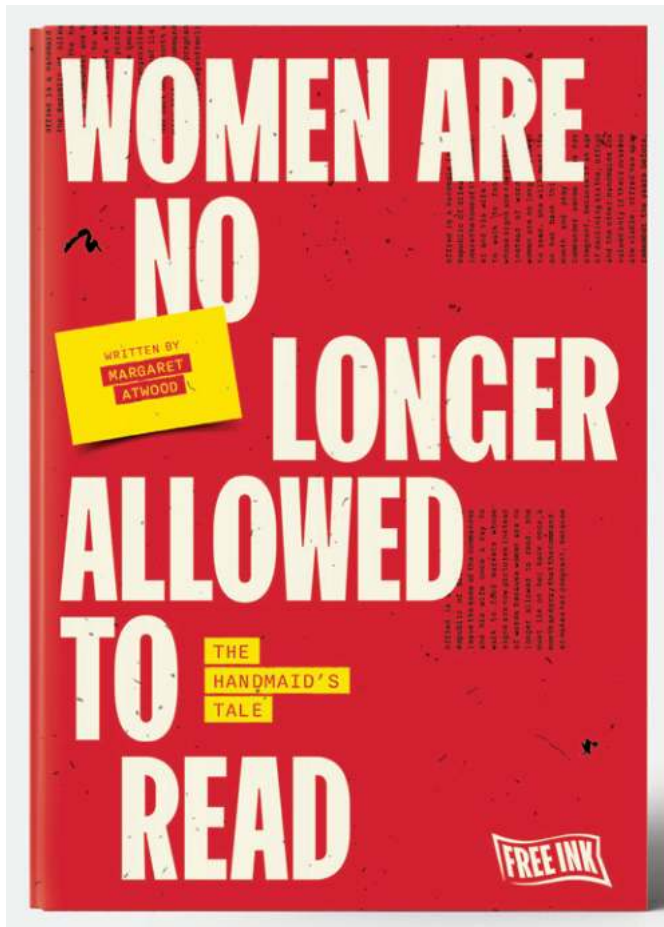
Parsons School of Design (New York, NY), school

"Cargos is a typeface meticulously crafted with the robustness of airline cargo containers in mind. Each glyph carries the distinct cut-out edges reminiscent of these containers, marrying industrial precision with typographic elegance." 8½ × 11, 1-color, inkjet.

© Shiyao Wu

1





2



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Editor's Note

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