

60TH ANNIVERSARY

COMMUNICATION ARTS **TYPOGRAPHY ANNUAL 10**

Karen Kasmauski Eleanor Shakespeare Zambezi
Canales & Co. 60 Years of Typography Exhibit



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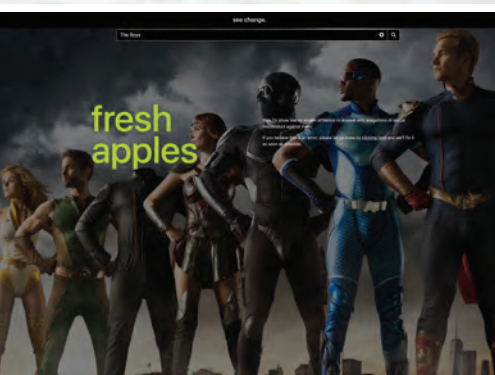
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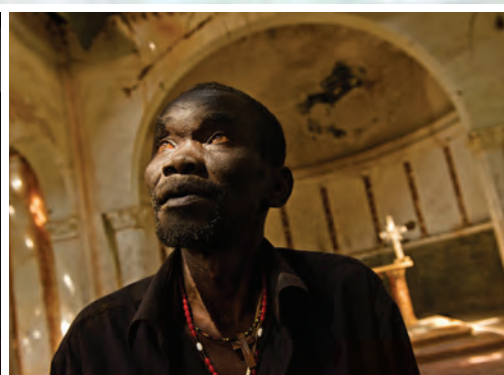


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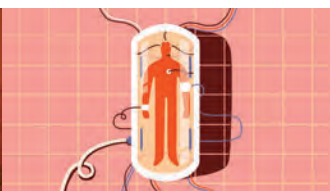
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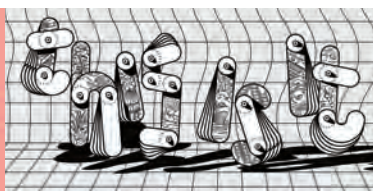
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Features

Gray Chapman (graywrites.com) is an Atlanta-based freelance journalist. Her writing has appeared in the *New York Times*, *Atlas Obscura*, *Vice* and *Atlanta* magazine. For this issue, she traveled to Falls Church, Virginia, to interview Karen Kasmauski, a photojournalist chronicling the human experience.

Julie Prendiville Roux is cofounder of Handmade (handmadeca.com), a full-service creative agency based in Los Angeles. Alongside her work in advertising, she is a screenwriter and author. In this issue, she profiles Zambezi, a Culver City, California-based ad agency whose collaborative process helps it metabolize bigger ideas.

Leslie Wolke (lesliewolke.com) is a writer and founder of MapWell Studio, a way-finding practice based in Austin, Texas. Wolke serves on the sxsw Advisory Board and founded the Society for Experiential Graphic Design's annual design and technology event Xlab. In this issue, she profiles Canales & Co., an Austin design firm helping brands honor their roots while also looking forward.

Yolanda Zappaterra (yolandazappaterra.wordpress.com) is a London, United Kingdom-based writer and blogger. She writes about architecture, design, fine art, photography, food and travel for a range of European publications including *Time Out* and *Blueprint*. In this issue, she uncovers how London-based illustrator Eleanor Shakespeare gives nuance and texture to modern-day issues.

Columns

Maya P. Lim (mayaplim.com) works at the intersection of design and writing to share ideas and spark curiosity. Her work has appeared in *Print*, *HOW*, *CreativePro*, *Design Observer* and *Adobe Create*, among others. In this issue's Creativity column, Lim traces the design flexibility of blobs. She also contributed to this issue's Book Reviews.

Dan Reynolds (typeoff.de/blog) is an American type designer and design historian living in Berlin, Germany. He works at LucasFonts GmbH and is currently researching the history of sans serif typefaces in central Europe during the nineteenth century. In this issue's Typography column, Reynolds writes about the history of technological changes in typesetting.

Wendy Richmond (wendyrichmond.com) is a visual artist, a writer and an educator whose work explores public privacy, personal technology and creativity. Her latest book is *Art Without Compromise** (Allworth Press). In her Design Culture column, she recalls how taking a sewing class has helped her learn so much more than a few new skills.

Ernie Schenck (ernieschenck.myportfolio.com) is a freelance writer and a creative director. He is an Emmy finalist, a three-time Kelly nominee, and an award winner at Cannes, the Clios, D&AD, the FWAs and the One Show. In his Advertising column, Schenck advises ad creatives that they should learn how to conserve their energy for their work.

Ellen Shapiro (visualanguage.net) is a graphic designer and writer based in Irvington, New York. She is the author of *The Graphic Designer's Guide to Clients* (Allworth Press) and more than 200 magazine articles and posts about design, illustration, photography and visual culture around the world. In this issue's Business column, Shapiro writes about design partnerships and the lessons that last when the partnerships don't.

Book Reviews

Allan Haley is a storyteller and a consultant with expertise in fonts. He was director of words and letters at Monotype for fifteen years and has six books and hundreds of articles to his credit. He is a past president of the Type Directors Club.

Sam McMillan (wordstrong.com) is a San Francisco Bay Area-based writer and brand strategist, and regular contributor to *Communication Arts*.

DIRECTORY

Featured in this issue

Canales & Co. canalesco.com

Karen Kasmauski kasmauski.com

Eleanor Shakespeare eleanorshakespeare.com

Zambezi zambezi-la.com

Exhibit

Backbone Branding backbonebranding.com

Cerebro vmlv&r vmlvr.com

Circus Maximus circusmaximus.com

Creuna creuna.com

Engine enginegroup.com/uk

Frost*collective frostcollective.com.au

Garbett Design garbett.com.au

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Space agencyospace.co.uk

Werner Design Werks wdw.com

Fresh

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Corrections

In the 2019 November/December issue, on page 135, we incorrectly listed Jon Ruby as Jonathan Ruby on the Burger King Pancake King project.

On page 174, the credits for the Nike project should have been listed as: Dann Van Dam, associate creative director; Gene Lu, creative director; Gabriel Cheung, group creative director; Tommy Korad, design director; Duncan Hodge/Robyn Lambert, user experience designers; Emma Herbolzheimer, animator; Robert Paynter, lead animator; Sean Kile, producer; Guy Helson, executive integrated producer; Claire Badhams, executive producer; Steven Hansen/Dale LaRue/Bryan Sebesta, RAIN, development partners; R/GA (Austin, TX), ad agency; Wes Collett/Max Kramer/Alex Lopez, Nike, clients.

EDITOR'S COLUMN

Patrick Coyne



This year's Typography Annual features a large and eclectic collection of typographic solutions from international entrants. In the Typeface Design category alone, two-thirds of the winning entries were created by designers from outside the United States. Other significant trends include a strong showing in the Books, Motion and Student Work categories.

"I was excited to see so many entries from Asia and the Middle East, and I did not expect to see so much big-brand work," says juror Alisa Wolfson. "But the biggest hit for me was the student work."

Juror Jeremy Mickel agrees. "The work that has stuck in my mind the most is the student submissions," he says. "There were quite a few fully realized identity and exhibition systems, with custom typography and sophisticated layouts. On top of that, they were also completely believable as client work. The future is bright for the next generation of designers!"

"Much of the work was very good," juror Nancy Campbell says. "As we judged, what became apparent was that the truly excellent work generally made some kind of visual statement and solved the design problem in a beautiful and unique way."

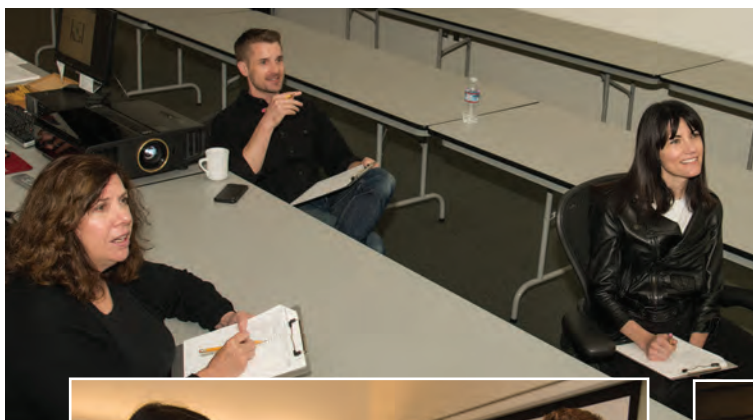
"I was shocked by some of the really expressive work—especially the incredible campaign by Carmichael Lynch for the Minnesota Twins," Mickel says. "It easily could have been obnoxious, but it's so well executed that it wins you over."

I asked the jurors which visual trends became most apparent during the judging.

"There was a lot of decorative, old-timey lettering, especially in packaging," says Mickel. "It was interesting that a lot of these were attractive at first glance, but didn't hold up when compared to the exemplary entries."

"I noticed a trend of white, silver or gold type on rich black backgrounds," Campbell says. "Those designs ranged from spare to heavily embellished. Stretching and distorting typographic forms to create visual drama was also used successfully in a number of pieces. And there were a number of pieces that were inspired by pop art. Those designs exploded with color and wild graphics."

"Animating variable fonts is becoming a little cliché, but when Studio Dumber is making those letters move, you can't help but swoon," says Mickel.



Photographs by Steve Castillo

Along with asking the jurors what they liked about the entries, I also asked about their biggest disappointments.

"I wish there were more books and book jackets entered," Wolfson says. "To me, that is a great way to show both expressive typography and how the system comes to life."

"It makes sense that people submit digitally now, but it was a little sad to not see more physical entries," says Mickel. "On the other hand, there was at least one campaign that looked much better in the online submission than in person! Digital entries do allow you to control the perception a bit more."

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

"Since designers are able to master and manipulate type on the computer, the possibility of future design breakthroughs is endless," Campbell says. "We have so much to learn and to experiment with typographically using the existing technology. I believe more designers will create custom type designs and perhaps even their own fonts as the technology improves and becomes even more user friendly."

"The technological advancements of variable fonts and color fonts have lots of possibilities, and we've only started to investigate what those are," says Mickel.

"It seems like variable typography is still emerging," Wolfson says. "It will be interesting to see if and how that changes how we use

typography online. That will certainly change how we think about type in all channels."

Finally, I asked what challenges the next generation of type designers will face.

"One of the biggest challenges is keeping up with current technology and being aware of design trends," Campbell says. "That's why doing online design research and reading magazines like *Communication Arts* is helpful in staying relevant."

"There's a growing need for multiscript typefaces, and that was reflected in this year's submissions," says Mickel.

"I saw some really cool work in this show that convinced me that there is a curiosity to continue to make and refine type," Wolfson says. "It might be difficult to continue to introduce new typefaces that are worth using, but I'm constantly surprised, and I bet I'm wrong."

While a minimum of two out of three votes was required for inclusion in this year's Typography Annual, more than 80 percent of the selected projects received a unanimous vote. Jurors were also not permitted to vote on projects in which they were directly involved. I would like to extend our appreciation to our jurors for their conscientious efforts and to Kamal Mansour, linguistic typographer at Monotype, and Dr. Nadine Chahine of ArabicType, who graciously assisted our jurors by providing insights on the legibility and appropriateness of non-Latin typeface entries. [ca](#)



NANCY CAMPBELL is part of McCandliss and Campbell, which acts as creative directors for

Earnshaw's and *Footwear Plus* magazines. A graduate of the School of Visual Arts with a BFA in graphic design, Campbell has worked at numerous magazines, including *Harper's Bazaar*, *Mademoiselle* and *YM*, and teaches editorial design and typography at Kean University in Union, New Jersey. McCandliss and Campbell has received more than 250 awards, from *Communication Arts*, *Creative Quarterly*, *Graphis*, *How*, *Print*, the Society of Publication Designers and the Type Directors Club, and has taught a master class in graphic design at the Danish School of Media and Journalism.



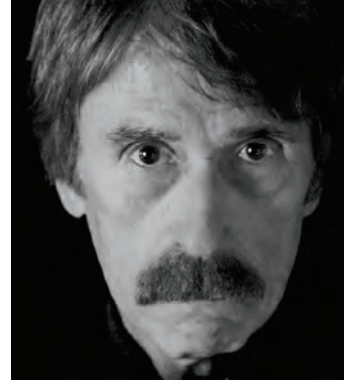
JEREMY MICKEL runs MCKL, a Los Angeles-based design studio that produces custom typeface and

logo solutions. Mickel studied at Indiana University. He continued his design education at the School of Visual Arts, where he took his first typeface design class with the legendary Ed Benguiat. His work has been honored by the Type Directors Club and AIGA, and his typeface Router was included in *Graphic Design: Now In Production* at the Cooper-Hewitt, National Design Museum and the Walker Art Center. He has taught at the Rhode Island School of Design and the Minneapolis College of Art and Design, and has given lectures and led design workshops around the country.



ALISA WOLFSON is executive vice president, head of design at Leo Burnett Chicago.

As a leader in the agency's US visual design practice, Wolfson oversees brand design for clients like Samsung, Kraft, Allstate, and many of the agency's cultural and socially conscious clients. Her career at Leo Burnett began in 2009, when she founded the agency's visual design practice, which is comprised of design thinkers and brand specialists. Her work has been continuously recognized by notable industry awards, and as president emeritus of AIGA Chicago, she is an active part of the Chicago cultural scene and an advocate for collaboration and creative excellence within the community.



The Pirate And The Banana

Did I ever tell you about the time I jumped off a bridge in Boston? Pull up a chair, young padawan, and I'll tell you a story.

To begin with, the bridge is metaphorical. There is no bridge. And there was no jump. That would have been too easy a punishment for the night I had just gone through. A lance through the heart, perhaps. An errant bolt of lightning. A public stoning in Copley Square.

It all seems so overblown now. So tragically egomaniacal in the face of, say, the sixth extinction. But you need to understand. The agony of defeat was unbearable. Always a possibility when you're dealing with awards shows. Walk out with a sack full of metal, and you're golden. Walk out with nothing, and you're dust. A cipher. A pathetic shadow of yourself. This was me. Oh, the horror. It took me weeks to get over it.

Things can get to you in this business. They can derail you. Send your freight cars plowing off in all directions. This, you cannot allow to happen.

But then, this is what this business can do to you when you've not yet learned how to let go.

If you are going to work in advertising—no, let me put that another way—if you're going to work in advertising longer than the life span of a mosquito, it's important that you understand that there will be many occasions when you are going to be vulnerable to freaking out. And the more you freak out, the more distracted you will be from the work. Whether you turn out to be Lee Clow or a mosquito has everything to do with how you navigate those moments.

There has never been a time when this hasn't been true. You know those people who have a resting heart rate of 47 and an air of serenity that makes the Mona Lisa look like a drooling lunatic? Those people do not work in advertising, where whatever can go wrong will go wrong.


You're on a shoot in Griffith Park in Los Angeles. It's a gorgeous day. The client is happy. You've just had your second breakfast burrito. Your next setup is a grandfather and a grandmother with their grandkids, riding a little train around and around. And then, hellfire. Someone nods toward the wardrobe trailer and says, "We've got

a problem." You do not want to hear this. It's a gorgeous day. The client is happy. You look over and see that a pirate and a banana are talking with the director. But wait. The pirate is your grandfather. The banana is your grandmother. This can't be right. But there they are, standing in the California sunshine, looking like they just got mugged by a deranged costume designer. The client is no longer happy. She is visibly quaking. It takes you all morning to convince the director that as brilliant and unexpected an idea as a pirate and a banana are, can we please for the love of God just shoot the scene as scripted. He does. Life goes on.

Not long after the United Nations went into Sarajevo to keep the Serbs from shelling the bejeezus out of the place, we show up to shoot a spot for the Olympics. "You see that ridge up there?" asks one of the guys from the local production company. "That's where the Serbs are. They're still up there. Probably got us lined up in

their sights right now." Uh-huh. Two hours later, we check in to our little hotel. My room is nice. But from my window, I can see the aforementioned ridge. This claws at me. What if I get shot in my bed? "That's where the Serbs are.

Probably got us lined up in their sights right now." That night and for several nights thereafter, I sleep in the bathtub. I do not feel rested. I do not feel on my game. Ever. When I should be thinking about the shoot, I am thinking instead about how my wife will explain to our friends how her husband came to be shot in a bathtub. Needless to say, the work suffered a bit.

Things can get to you in this business. They can derail you. Send your freight cars plowing off in all directions. This, you cannot allow to happen. Not if you want the work to take center stage. This is going to sound wrong, but there's a book by Mark Manson called *The Subtle Art of Not Giving a F*ck*. I highly recommend it. In a nutshell, it's about freeing oneself from perfection complexes, the blame game and other mental traps. Now, the work is different. The work is and always will be worth giving a f*ck about. A great many f*cks. But it's those years when you go metalless. Those pirate and banana moments. These, you cannot give even two f*cks about, or they will eat at you, they will eat at the work, they will devour every shred of creative energy you have. And if you don't intend to be that mosquito I talked about, you're going to need all the creative energy you can get. 





Sewing 101

When I signed up for Sewing 101 at the New York Sewing Center, my goals were practical and immediate. I had been working with plaster for four years, making sculptures that involved digging and scraping and carrying heavy blocks. I wanted to use lighter materials and make objects that had fluidity and movement. I decided to learn how to work with fabric.

But what was intended as a quick study for a few skills has instead seeped into daily thoughts and activities, sneaking up on me when I don't expect it. I find myself initiating conversations with strangers, asking, for example, "Did you sew the lacy cuffs on your jacket sleeves?" This leads to longer discussions that are thoughtful, whimsical and sometimes emotional. Sewing, a subject that had previously occupied no space in my consciousness, is giving me insights about the way we live.

Sewing is analog

On the first day of class, I learned the basics of using a sewing machine. I hadn't touched one since I was a teenager, and I was surprised to see how little has changed. Threading the bobbin, running the thread through the needle, lowering the presser foot—it was just like my mom's old Singer.

Later that day, back in my usual world of technology, I noticed that my computer was acting funny. While I was typing, random words would suddenly select and highlight themselves. Worse, I was halfway through composing an email, and it sent itself. I brought my laptop to the Apple store. The diagnosis: a faulty track pad. The salesperson ordered a new one, and three anxious days later, I retrieved my computer. Now I have a track pad that adheres to my demands instead of its own.

Normally, I would consider this a relief and a victory: problem solved. Instead, I'm annoyed. With the sewing machine, if something goes wrong, I understand why. When the thread gets tangled or material bunches up, the reasons are clear. The mechanics are blissfully obvious and analog. Yes, I'm comparing Apples to oranges, so to speak. But my track pad incident reminds me that the ways my most essential tools work (and break) are beyond my comprehension.

Sewing is control

When my brother was in the hospital for long periods of cancer treatment, he was almost always cold. He had a down parka, but it was awkward and inconvenient when the port in his chest

needed to be accessed. I looked online for clothing that would accommodate, but there was nothing that addressed all the aspects. So I bought a sweatshirt that was soft and warm, in his favorite color, and I devised a design. I cut the material to create new openings, and hand stitched a row of snaps. The final result was ok, but still impractical. He wore it only once.

Now, two and a half years later, instead of recalling a failed attempt, I remember the positive act of sewing itself. The calm monotony of stitching kept my hands busy during my visits. And I liked making the pieces of a 3-D puzzle come together.

Perhaps most important, sewing a sweatshirt was a task I could control. I could not cure my brother; I could not make the research go faster; I could not buy him more time. I could not control his disease, but I could control fabric and thread.

Sewing is sustainability

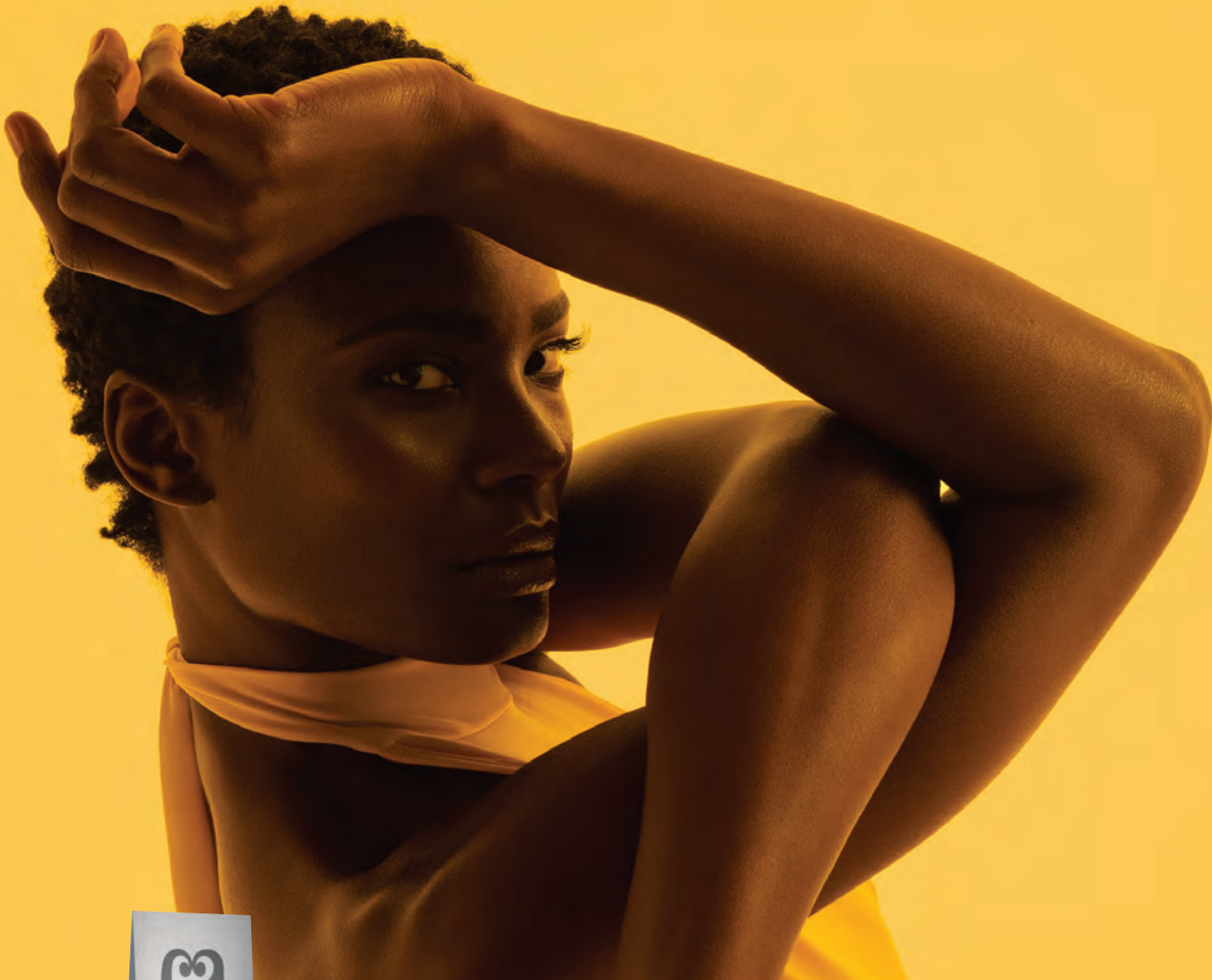
When I tell people I'm taking a sewing class, many respond with nostalgia. "I have six siblings, and my mom sewed a lot." "I remember my mother repairing hand-me-downs or making Halloween costumes." Then the discussion turns to our society's proclivity for consumption rather than conservation. "Clothes are cheap, and so is the fabric. When your shirt rips, you throw it away and buy a new one."

One of my favorite artists is Andrea Zittel. I first heard about her in 1991, when she began designing and sewing a single outfit for each season. These "Personal Uniforms" were a response to her frustration with our society's mandate that we wear a different outfit every day—evidence of our consumerist culture. I mentioned Zittel to a friend, and she suggested that instead of a single uniform, we consider a template: take a few basic, well-constructed garments, and sew utilitarian but playful variations, like a pocket for a phone, or loops for keys and glasses.

My sewing class meets in the Garment District, where storefronts display a glittery cacophony of materials and notions. I spent an hour in one store, where I must have touched (or, more accurately, fondled) two dozen different fabrics. My palette is typically black and white, but I plan to go back to the store and push my boundaries. I have an idea for a sculpture, and hopefully its story will come under the heading **Sewing is creativity.** 

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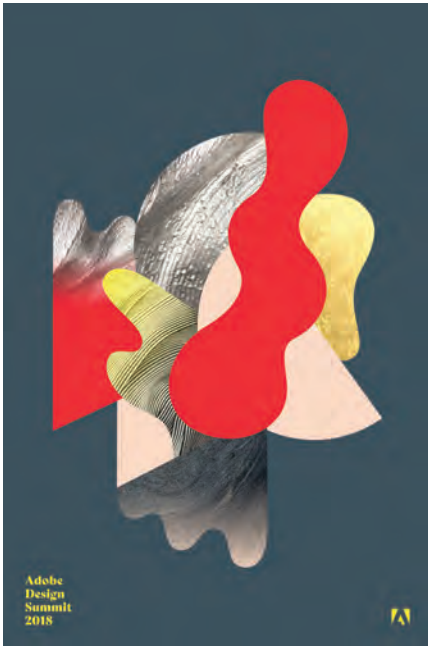
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Flexible Expressions

The complex dualities of blobs



Part of the branding for the 2018 Adobe Design Summit, these three posters are an expression of the conference theme, “Perspective.” They utilize textures; flat, two-dimensional forms; and juxtapositions of colors and shapes, like blobs, to create new planes of space. Each poster also has an animated AR experience that reveals a world within the poster.

If blobs had an astrological sign, it’d be Gemini. Communicative, mercurial and full of contradictions. Blobs are childlike and simple, yet sophisticated and mysterious. They are free, yet contained. They are fluid, yet crisp. They are fun and friendly, yet elusive. When shown static, they suggest motion. When animated, they are relaxing, yet energizing.

Blobs oscillate between looking organic, hip, retro and freshly innovative. It’s hard to pinpoint them in our cultural history. They appear in nature’s creation of amoebas and lakes. They appear in the works of Picasso, Miró, Dalí and Calder. They appear in alarming quantities in Dr. Seuss’s *Bartholomew and the Oobleck* and, later, in an anthropomorphized form in director Les Mayfield’s film *Flubber*. And now, they’re appearing everywhere, in flat colors, in gradients, as static images and in motion. Well, maybe not quite everywhere, but they’ve become noticeably popular.

Actually, it’s hard to say even that. Unlike most design trends, blobs have become increasingly in vogue without becoming rampant.

So, why are blobs flourishing in design now, whether we notice them or not?

Could it be that the blob is the antitrend of graphic design today, a signal of resistance against our age-old conventions of geometry in design and a reflection of our rapidly evolving modern design

culture? Or perhaps the answer lies in the complex dualities of the simple blob, which make it a conveniently flexible design tool, full of communicative power for those who know just how to shape it.

A fresh perspective

Blobs made a splash at the 2018 Adobe Design Summit, where they dominated the event’s visual branding with vibrant colors, distinct textures and intriguing animations. The event’s theme for the year was “Perspective” and had three main principles: diversity and inclusion; blurring the boundaries of 2-D, 3-D, augmented reality and virtual reality; and reimagining what is possible.

Sonja Hernandez, senior design manager at Adobe and leader of the project, says her team created supergraphics that appeared differently depending on where the viewer stood. Quickly distinguishable from across a room, large blobs on walls, banners and more made instant impact and invited interpretations from different angles, complementing the event’s theme and principles. The blobs also provided an easy way to apply aspects of Adobe Design’s branding and showcase Adobe Stock media.

The effect was powerful. Hernandez says, “People at the Design Summit really loved the space and felt like it was an incredibly exciting change to Adobe’s normal corporate branding.”



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The “living” shapes in SomeOne’s identity for Torrens University (left) look like they are gliding and morphing, reflecting the fluid teaching style of the university. When creating the identity for cannabis company Strange Lands, ALTR Studio drew inspiration from microbes, psychedelic posters and surrealism. A die-cut blob on packaging (right) shows the product in an unconventional way, and the company’s website is filled with mesmerizing blobby animations.

Standing out while fitting in

The unusualness of blobs can do just that—shake things up without going too far.

By using blobs as a “deliberate counter to the often stuffy, pretentious identities [of] universities,” Tom Dabner found a way to distinguish Torrens University, a young institution that recently morphed multiple separate colleges into one entity. Dabner is creative director and partner of SomeOne, a branding studio based in Sydney, Australia. Reflecting on the university’s history as well as the fluidity of the educational process, Dabner landed on blobs, which he calls “morph shapes,” to carry forth the visual identity.

“Building knowledge is an unpredictable and stimulating experience—it can go in so many directions and never sits still,” says Dabner.

Whenever possible, the “morph shapes” moved. But even in print applications, the shapes were intentionally designed and positioned to look like they were in motion, or as though they had been captured just as they were about to multiply or merge together.

The forms worked flexibly as content holders for brand colors and photos, which peeked out of the curved edges, prompting curiosity. Paired with clean, strong typography, they provide endless design possibilities, serving the university’s diverse communication needs while presenting the school as a unique space for creativity.

Nostalgic calm

While the Torrens University branding energizes and invigorates with its brightly morphing blobs, another team found blobs perfect for creating a sense of calm—like, stoner-level calm.

To Kim West, creative director and founder of ALTR Studio in San Francisco, looking at a blob feels instantly relaxing. “I zone out.

Similar to when I look at a big aquarium, there’s a sense of calm and unexpectedness at the same time,” she says.

But when West had the opportunity to design the branding for Strange Lands, a cannabis company focused on serving artists and musicians, blobs were not an immediate choice. West says that at first, she and her team only knew what they didn’t want: they didn’t want it to look typical or like a health product.

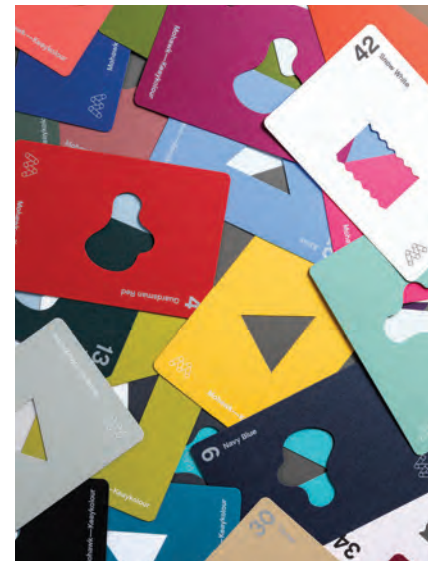
Thinking of the company’s target clientele, West’s team began looking at media from the 1960s and 1970s, from psychedelic art to liquid light shows. They increasingly noticed how blobs had a calming depth, a mesmerizing property and an ability to exist “somewhere between deep space and underwater.” The more they considered stoner culture of times past and played with blobby forms, they more they felt comfortable—very comfortable—with the emotional effect these shapes elicited.

“We often joked in the studio that if you were stoned while watching [our animated blobs], you might not even notice the movement at first, and then once you did, you’d want to stare at it for a while, much like a lava lamp,” West says.

Naturally built

Juxtaposing organic forms with constructed shapes can create a harmony of tensions even in print applications. Monica Brand and Francisco Lopez, creative directors and cofounders of Mogollon Studio in New York, found blobs to be an effective solution for their poster designs for Love Labo and Accidental Movement, two dance companies. These designs show photos overlaid with blobs—some soft and fluid-looking, others harder and even geometric.

For both projects, blobs were used as abstract illustrations. With the Love Labo event poster, the client wished to make a statement



“We’re interested in how the sea erodes man-made objects into basic, primal shapes,” says Mogollon Studio. “We traced hundreds of different shapes and created a graphic alphabet that resembles neolithic stones, monoliths and menhirs.” These shapes—some organic and blobby, others geometric—were used in posters for the dance companies Love Labo (left) and Accidental Movement (middle). To preview Mohawk’s newest line of colored papers, the audience can use the blobs and other shapes die cut in unbound cards (right) as viewfinders, mashing up color combinations. Hybrid Design, design firm.

about information saturation in the modern world, so blobs splashed upon a photo of a human concisely represented human-made clutter and debris.

With the Accidental Movement poster, blobs were drawn in rock-like formations, “megalithic shapes” that simultaneously suggested natural formations and human-made tools and sculptures. Brand describes Accidental Movement’s work as “very organic and innovative,” so contrasting photographed leaves with flat blobs set in whimsical colors created a design that matched. As abstract shapes, blobs actively engage the imagination and inspire ideas without a single word—similar to bodies dancing.

Cut out for the job

Blobs have a visual tactility that invites physical interaction. When brainstorming how to design a preview booklet for Mohawk’s new line of colored papers, Caleb Kozlowski, creative director at Hybrid Design in San Francisco, knew that he wanted to produce something that would prompt people to play with color combinations. After looking at paint chips with viewing windows, he and his team realized that the edge of a color block would be a critical asset to their goal. Soon, they landed upon blobs, cutting them out of colored papers while allowing other colored blobs to peek through. The resulting book, *Keaykolour*, immediately invites exploration.

“The beauty of the blob is that it leaves room for the viewer to bring themselves to its meaning,” says Kozlowski. “In a way, it is so abstract as to be meaningless—at least on its face. When you strip away the most overt communications of form, you’re left with more elemental traits.”

This makes blobs a particularly apt design choice for the *Keaykolour* book. Just like elements themselves, each of the 43 colors in the book can be used as part of a palette or individually. Overlapping papers help to show color combinations while still recognizing the individuality of each color. As users flip through the book, they alter

both the object and their emotional reaction to the resulting color combinations. “The viewer is the final ingredient that gives a blob direction,” says Kozlowski.

To say it with blobs—or not

As companies evolve with technologies and markets, and as they redefine their audiences and goals, designers must find new ways of representing change. Like a candid snapshot, a static blob can symbolize the capture of a fleeting moment. Like a lava lamp, an animated blob can magnify the minutia of transformation while gently comforting us with a hint of nostalgia.

It’s clear that blobs can speak powerfully—even viscerally—in design, evoking a range of emotions from curiosity to calm. But because of their flexibility, they require skillful artistic direction to be implemented effectively.

Sonja Hernandez of Adobe says, “Mentally, I think there’s a bit of a challenge in how to work with a blob and get it to feel confident and intentional in its space. Emotionally, I think blobs offer a lot of depth and possibility. Blobs can feel happy or sad, and usually it’s just some subtle changes in the form or color that impact these possibilities.”

But design skills aside, it’s still hard to imagine blobs swamping our visual landscape the way flat illustrations, Helvetica-esque fonts and gradients have. After all, many subjects just don’t seem suitable for, well, the blobbiness of blobs, like estate planning services, prison boot camps and tombstone manufacturers. Or anything that wishes to convey gravitas, reliability, tradition, discipline, strength and stability. Blobs are simply too irreverent, too playful, too squishy.

Today, the blob seems to be neither a trend nor an antitrend, but rather a highly plastic communication tool and a widely transferable design device. Perhaps it is best left uncategorized, in its vague, undefinable form, playing on the edges of our senses and spilling across the boundaries of our expectations. [ca](#)

Breaking Up Is Hard to Do

But it doesn't have to be



Two designers meet. They respect each other and admire each other's work. They believe they will be stronger as a partnership—two heads are better than one, especially when selling, right? They decide to work together. Typically, their agreement is 50/50: the workload, the profits, the glory. At the outset, everything is coming up roses. But then, a few years later, things start to wilt. One partner believes she or he is bringing in more profitable accounts and is entitled to take home more money. The other partner wants to serve a different kind of client or have a different kind of business. And there's a split. Often acrimonious.

The most public split in the design industry happened in 2014 at the Hoefler & Frere-Jones type foundry. When Tobias Frere-Jones, designer of Interstate, Gotham and other classic typefaces, realized he wasn't going to become a full and equal partner, he sued Jonathan Hoefler for damages of "not less than \$20 million," including the value of the fonts he'd previously developed and transferred to the foundry for \$10, as well as those he designed during his fifteen years there. Although neither party was willing to be interviewed for this article, it's clear that today, six years after the case settled out of court, each is equally celebrated. Hoefler stars in an episode of the Netflix documentary series *Abstract: The Art of Design*, and Frere-Jones won Cooper Hewitt's 2019 National Design Award for communication design.

Also in the news: the split of Sagmeister & Walsh, and Jessica Walsh's formation of &Walsh, in July 2019. That might have come as much of a surprise as their 2012 partnership announcement, which featured a full-frontal portrait of the two of them, nude, except for Sagmeister's black socks. At the time, it surely seemed that no one as outrageously gifted and famous as Stefan Sagmeister would need a partner. But he did. "The problem was that all these talented

young people would come to work for me, and after two or three years, they'd leave to start their own studios," he told me. "Jessica was one of the best. She had similar notions about design: emotional design made by human beings and not by computer. I didn't want her to leave and become the competition." He also wanted to see what teaming up with a woman a generation younger than himself could bring. "We never thought it would be a lifetime thing. It was, 'Let's try this out.' We didn't have a formal agreement, only a page and half about who does what. We did it for three years, another three years and then two years." During that time, Sagmeister & Walsh grew to 25 people. Walsh loved having a large firm. Sagmeister did not. "She loved to supervise and manage. We could have grown to 300," he says. "She was pushing for being larger. I was kicking and screaming, holding off for being smaller. I think any design job can be done best by three to five people."

Many people seek partners because they believe that at least two principals are needed in a client meeting; first, to sell the firm, then to effectively make a presentation that sells a concept. Not according to Sagmeister. "Jessica and I never went to the same meetings," he says. "It would be a waste of resources for both of us to be in the same place at the same time. I have no trouble selling stuff on my own." So now he's happily moving his operation back to his apartment on 14th Street, where he's planning a series of *Beauty* museum exhibition openings across Europe. And he says he'll continue to collaborate with Walsh on *Beauty* and on other projects, when the right ones come up.

"Most people, I think, look at breaking up as a bad thing," says Larry Miller, principal of Listen, Write, Design, in Charlotte, North Carolina. "I take the opposing view, that breaking up can be positive and energizing. Especially when there are creative differences or personal

habits that drive you crazy, things you didn't realize when you signed the partnership agreement. The other person is a night person, and you do your best work in the morning. You're Always Helvetica, and he's Never Helvetica. That kind of stuff can rankle and reduce creative energies. In my case, I wanted a fresh physical and emotional landscape, to leave New York and move to another part of the country. A breakup can restore creative energy, get you away from the problems and, perversely, bring back a renewed passion for design."

Richard Danne of DanneDesign in Napa, California, never lost his passion for design, through two partnerships and his current role as sole proprietor. "I spent five years in a partnership with [the late] Phil Gips and thirteen years in a partnership with Bruce Blackburn," he muses. "They were five productive years at Gips & Danne, where we created the iconic posters for *Rosemary's Baby* and *Downhill Racer*—plus everything from album covers to annual reports to promotions for airlines." He spent another thirteen years as the "nurturing" partner at Danne & Blackburn, where, among the notable projects he and Blackburn created, was the 1974 NASA Graphics Standards Manual, "a landmark piece," he says. "There has to be synergy in a partnership. And when that stops happening, the exit process can be horrific." In the case of Gips & Danne, it was Danne not being as starstruck by Hollywood as Gips; not willing to be a "comp machine" churning out idea after idea for impossible movie moguls. In the case of Danne & Blackburn, it was about two partners with different opinions about whether to seek greater financial return or more finely crafted design aesthetics.

And yet, as Danne says, "Two or more partners create way more synergy than a sole proprietor. If it's clicking, you have a bigger profile and get better assignments."

Kit Hinrichs, now of Studio Hinrichs, an independent design firm in San Francisco, calls himself a "serial partner." His partnership with Anthony Russell clicked for nearly seven years as Russell & Hinrichs. "Tony and I were young, and our needs were diverging," Hinrichs recalls. "We had no formal way to disengage, so we just separated, but not happily." After that, more happily, he was a Pentagram partner for 23 years. "The absolute best partnerships are the ones that clarify what it takes to become a partner and what it takes to leave the partnership," Hinrichs says. "Pentagram was the best. They select partners by unanimous vote. It's very clear what the responsibilities are to join, and the rules for leaving are agreed upon before you join." Hinrichs says he left Pentagram in 2009 because he'd reached typical retirement age and didn't want to push as hard as he used to. "I also wanted to do more individual projects that don't always generate the same fees," he says. "It was just time."

He recently moved to a larger office, shared with Su Mathews Hale, a former senior partner and creative director at Lippincott. "Su and I are office mates," he says. "We occasionally work on projects together, but it's more about professional companionship. Su and I have different strengths. We call on each other when either of us needs the skills of the other. It's always good to have a peer to bounce ideas off of."

Rather than dwelling on negative aspects of partnerships, Hinrichs is happy to share advice with those who are thinking about committing to one or starting one themselves. "Select partners who are talented, ethical and you genuinely enjoy working with," he advises. "You are probably going to spend more time with them than with your spouse. So choose carefully."

"Partnerships, like marriages, are easy to get into, but get messy when businesses face difficult times," agrees Sam Mollaei, a Los Angeles attorney who specializes in setting up new businesses. "I've seen too many disputes between close friends who didn't take the time to draft a written agreement and relied on an oral or 'handshake' agreement. Before starting the partnership, use a lawyer to draft an agreement in which all the terms are agreed to in writing," he advises. The agreement must lay out specifically what each partner's responsibilities are, how they will be paid and what will happen if the partnership splits up. "Especially for designers, it's important to specify who owns what aspect of all the intellectual property created," Mollaei says.

What if your partner *is* your spouse? Think Massimo and Lella Vignelli, Pat and Greg Samata, Michael Donovan and Nancye Green, Armin Vit and Bryony Gomez-Palacio. Are those partnerships always charmed? I can't think of one married-couple design partnership that went through a divorce. For example, Otherwise Incorporated, a midsize Chicago branding firm, was cofounded 30 years ago by a couple who met as freelancers. Writer and business strategist Nancy Lerner and designer David Frej met when they were both working on a project for an industrial design company. "Within a year, we decided to get married," Lerner says, "and to go into business together." Over the years, she says, a lot has changed, and nothing has changed. "The essential relationship hasn't." In addition to a significant portfolio of client work, much of which is for civic and arts organizations, they have two daughters, ages 25 and 28, both of whom work in creative fields. "They grew up at the kitchen/conference table, at the flat files," she says.

Lerner is also a keen observer of partnerships that have ended. "Some designers aren't good at running businesses," she says. "They might have problems with getting clients to pay and with making payroll. The partners might step on each other's toes creatively. That's why some designers find partners who are accountants, managers, writers, producers—who bring other experiences and skills to the table."

When I visited COLLINS, Brian Collins introduced me to the business leaders of his company: Emily Morris, who runs client management; Rik Ito, company operations; Yocasta Lachapelle, creative management; Vicki Lewis, finance; and Nick Feder, development. Not one of them a designer. Why was I surprised? We're so used to thinking design partners are the right ones—the only ones—to have. "I can't run this place by myself," said Collins, indicating a full floor of creatives in client meetings and working in groups in conference rooms. "A team of five leads our business so I can focus on clients' creative work."

Those are the kinds of partners to have. The ones who free you to design because they're great at doing the stuff you're not so good at. [ca](#)

Five Typographers Share Their Treasured Finds



PETRA DOČEKALOVÁ

Briefcase Type Foundry
Prague, Czech Republic

Trend sourcing: I usually attend conferences like ATypI, TypeCon, Typographics, the Letterheads and TYPO Labs, which is the place to get in touch with people, ideas, information and news. But for the ordinary, everyday updates of what's new and who did what, it's Instagram.

Inspiring reads: Gerrit Noordzij's book *The Stroke: Theory of Writing*; Mathieu Lommen's article "Wat is de O. Moeilijk!" and Neil Gaiman and Terry Pratchett's book *Good Omens*.

Fascinating shapes: I find a lot of inspiration in strangers' handwriting—there are so many unique, innovative shapes and weird ligatures and connections that I can transform into new characters. Most people hate their handwriting, yet I find it fascinating.



Mind-blowing work:

I'm always stunned by the work of James Edmondson of **OH no Type Co.**, Ondrej Jób of Setup, Irene Pereyra of **Anton & Irene** and Mika Melvas of Melvas Type Design.



FLAVIA ZIMBARDI

ZimbardiCalomino/Future Fonts
Brooklyn, NY

Cultural inspiration: I've been interested in incorporating more Brazilian cultural references in my work and digging through articles about graphic memory. These studies often point to amazing ephemeral printed materials that celebrate our diversity, history and way of life. I am especially fond of the '50s and '60s, with the emergence of the neo-concrete art movement and the tropicália music movement.

Crucial skill: Knowing how to write your own Python scripts is essential and can save hours of work on trivial tasks. It can be helpful as a part of the design process too. It takes time to get comfortable with code, and I will admit that it hasn't been natural for me, but it's so powerful that it's worth the trouble.

Promising platform: Future Fonts is doing astonishing curatorial work and bringing all my favorite designers into one place. This might sound biased since I am part of the family, but this was the main factor that inspired me to contact cofounder James Edmondson to "force my way in." I am also always on the edge of my seat for beautiful new versions of Inga Plönnigs's **Messer** and Philipp Neumeyer's **Theodor**.

MESSER
Condensed,
Regular,
Italic.





LAUREN HOM

Hom Sweet Hom
Detroit, MI

Ideal work environment: Our sunny, colorful, creative workspace. I filled it with quirky furniture and plants, painted a mural, and stocked it with every art supply I could think of.

Go-to planning tools: My team and I would fall apart without Google Calendar and Trello.

Valuable networks: I got my start on Tumblr in 2012, and now my main following is on Instagram. But honestly, getting my work featured on big design and lifestyle websites has been the number one thing that's generated new business, both directly and indirectly. It's a double win; my work gets wide exposure through the site's audience, and I get the credibility boost of saying I've been featured on that website.

Hidden gems: Jason Carne's Lettering Library and a Flickr account I stumbled across called **Art of the Luggage Label** by Tom Schifanella.

Guilty pleasure: Blasting emo music from high school while working on a frivolous creative project.



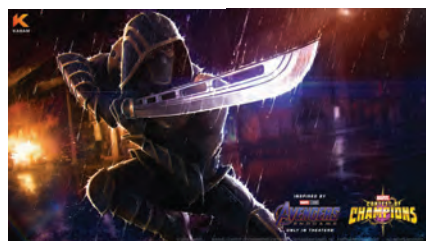
KEVIN CANTRELL

Kevin Cantrell Studio
Mantua, UT

Creative fuel: Old ephemera, as well as more modern type from studios like Non-Format, Hort, Studio Feixen and RoAndCo Studio. The bridge between modern and classic is what constantly moves me. I'm driven by what I do not yet know how to achieve, and I'm obsessed with the journey.

Dream collaborators: Bono. I've loved u2 since I was a kid. Brandon Sanderson. My biggest dream is to be a fantasy writer, and Sanderson is at the top of the fantasy world. I almost worked on a cover for him, but it has yet to pan out. And Craig Ward. Jessica Hische, Erik Marinovich and **Alex Trochut** were the biggest inspirations for me when I first got into lettering. Also, Disney and Marvel. I've always loved Disney, and now that they own the entire world, including Marvel, why not? Marvel comics got me into illustration and design, so working on movie logos or the opening or end credits would be a dream.

Guilty pleasures: Marvel movies. **Marvel Contest of Champions**. *The Legend of Zelda*.



AGYEI ARCHER

Trinidad and Tobago

Unexpected resource: JSTOR has been a great resource, especially with some of the non-Latin type work that I'm doing. I've found it helpful to look through research from people who are studying manuscripts and ancient forms, and read about things like social structure and cultural context, which are so well covered by anthropologists and sociolinguists. When it comes to non-Latin type work, we'll all be better with more collaboration between the fields.

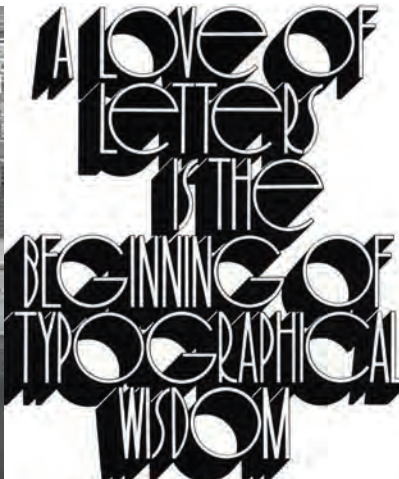
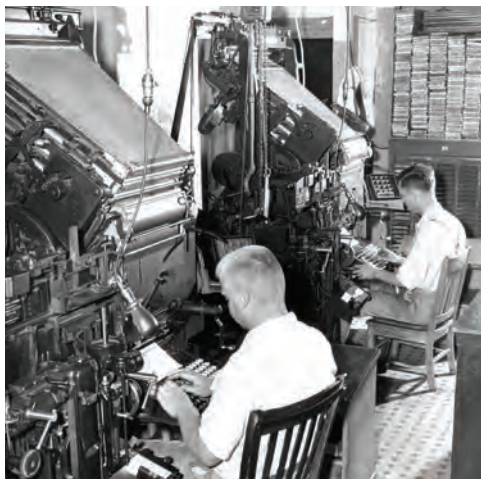
Eye-opening experience: I wrote an article on Typographica about the politics of type design, where I suggested that using a typeface by a Nazi was a bad thing. Some of the responses, especially from people in the field whom I looked up to, were really disappointing. It's pleasantly grounding to know that there aren't any utopias and that you have to pick a side no matter where you go.

Emerging talents: I'm excited by the promise of fresh, non-White faces in the type industry. I actively follow people like Tré Seals, **Ayaka Ito** and Potch Auacherdkul, all of whom are doing exciting work. I'm also excited by the new wave of interest in type back home.



How Many Fonts Are in a Font?

Technological changes in typesetting since 1959



Collapsible top hats fall strangled onto boxes. Make Take buses and pleasure cars, bicycles, tandems veils blow, soft folds full, make cotton drip and water and their tires, and deform them. Take lights and gush. Hurl up air soft and white through a 22-thousand deform them as brutally as you can. Make locomotive candle power arc lamp. Then take wheels and axles, tines crash into one another, curtains and portiers hurl them up and make them sing. Roll axles dance make threads of spider webs dance with window midwheel roll globes barrel. Cogs flail teeth, you find a frames and break whimpering glass. Explode sewing machine that yawns. Turning upward bowed steam boilers to make railroad mist. Take petti down the sewing machine beholds itself, feet up, take coats and other kindred objects, shoes and false gigantic surfaces, conceived as infinite, cloak them in hair, also ice skates and throw them into place colors, shift them menacingly and vault their smooth where they belong, and always at the right time pudency. Shutter and embroil infinite parts and bend For all I care, take man-traps, automatic pistols the drilling parts of the void infinitely together. Paste infernal machines, the finfish and the funnel, all smoothing surfaces over one another. Wire lines mesh of course in an artistically deformed condition movement rises real tow-rope of a wire mesh. Flaming inner tubes are highly recommended. Take in short lines, creeping lines, two facing lines. Make lines fight everything from the hairnet of the high class lady ical saturation. You give the globe to the surface to the propeller of the S.S. Leviathan lead a man to gobble up and you cause a cracked angle as always bearing in mind the served). Angle to be destroyed by the beam of a 22-shoe dimensions required of a work Oh mercy thousand candle power arc lamp. You make a human walk. Even people can be used water pipe hat on his (her) hands and wear a hat on his (her) feet, like People can even be tied conductor like Anna Blume. (Cataracts.) A splashing of foam. And now to backdrops. People can one wing and begins the fire of musical saturation. Organs backstage even appear actively even whole. organs sing and say: 'Futt, futt.' The sewing machine rattles in their everyday position hand. whistles along in the lead. A man in the wings says: 'Bah.' they can speak on one leg Another suddenly enters and says: 'I take gigantic surfaces, conceived as infinite, even in sensible sentences am stupid.' Between power the clergy doak them in color, shift them menacingly Now begin to wed your hat man kneels upside down and cries out and vault their smooth pudency. Shutter and painted to one another. You and he prays in a loud voice: 'Oh mercy embroil finite parts and bend drilling parts marry the old doth table cover seeth and suddenly a disintegration of of the void infinitely together. Then take paste to the one home owner's loan

When the first issue of *Communication Arts* rolled off the presses, magazine article texts were typically composed on hot-metal typesetting machines. Those from Linotype and Intertype cast whole “lines of type” at once, while the Monotype cast whole texts letter by letter. The machines had keyboards—no one thought about going back to the days when each word in a magazine was set by hand, one letter at a time.

Let’s define the difference between typefaces and fonts. A typeface is a design—lead letters have “faces” that are printed from—while fonts are delivery mechanisms. A metal typeface might have a dozen fonts or more per style. Akzidenz-Grotesk Bold, for example, had fonts in 4pt, 5pt, 6pt, and even up to a 60pt size or larger. Akzidenz-Grotesk also had Light and Condensed versions, etc. Yet, hot-metal machines were on their way out by 1960. Letterpress printing was replaced by offset, for which new typesetting machines based on photography were developed.

For centuries, each font size had been produced on its own; compare approximately 10pt and 12pt texts printed by John Baskerville or Giambattista Bodoni, for instance, and you’ll find subtle differences between the letters—the larger ones weren’t just “scaled up.” While hot-metal typesetting machine manufacturers didn’t always design each typeface size their machines composed with from scratch, most of them had master drawings for at least three sizes, which they scaled up and down to manufacture the metal-font matrices for all intermediary sizes.

As printers and typesetting houses switched to phototype, they had to buy typesetting machines that created the photographic positives on transparent film used in offset printing. As in hot-metal, these phototypesetting machines often had a few sizes of each

typeface available, but they also allowed for fonts installed inside the machine to be resized. To save money, some businesses only bought one size per typeface, knowing they could always scale it to other sizes.

One type style, many fonts

Type design moved from making many fonts for a single typeface to creating one font per typeface. Like today’s digital design applications, phototypesetting machines could artificially slant type, condense or stretch it, and even make letters artificially bolder or lighter. Those alterations might be used more often than real italic, condensed, extended, bold or light fonts from the same family, which would have been drawn with those slopes, widths and weights in mind. This was the typographic downside to leaving letterpress, and some typographers see machine-made changes to fonts as being almost criminal.

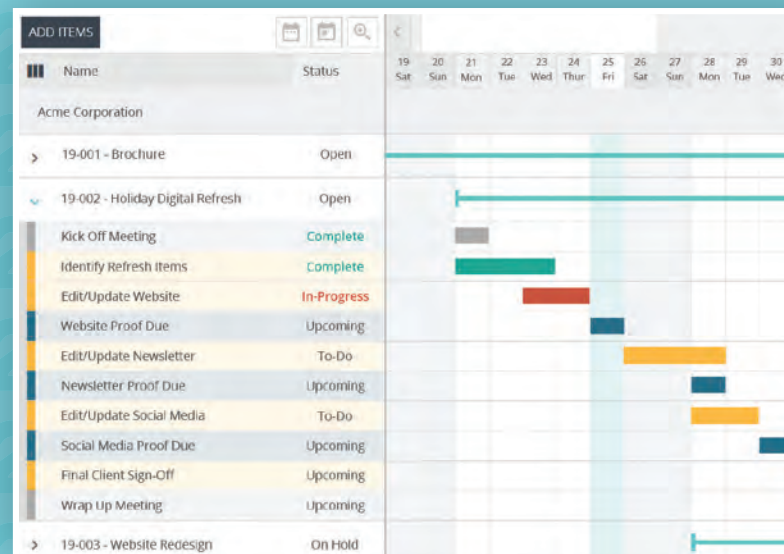
Phototypesetting technology had upsides too. According to Briar Levit, whose 2017 documentary *Graphic Means: A History of Graphic Design Production* documents the transition from analog paste-up work to digital desktop publishing, “good results depended on the design itself. Things could go wrong if the right darkroom techniques weren’t used while developing the film, or if the quality of the equipment wasn’t high, but many folks I spoke to who worked with phototype mentioned how beautifully sharp it was, and how tough it was getting used to digital output later.”

One type style, one font

The switch from multiple size-specific fonts to single fonts scalable to many sizes was significant. When phototypesetting machine manufacturers converted their font libraries to the PostScript Type 1 digital format—the font format developed by Adobe and used



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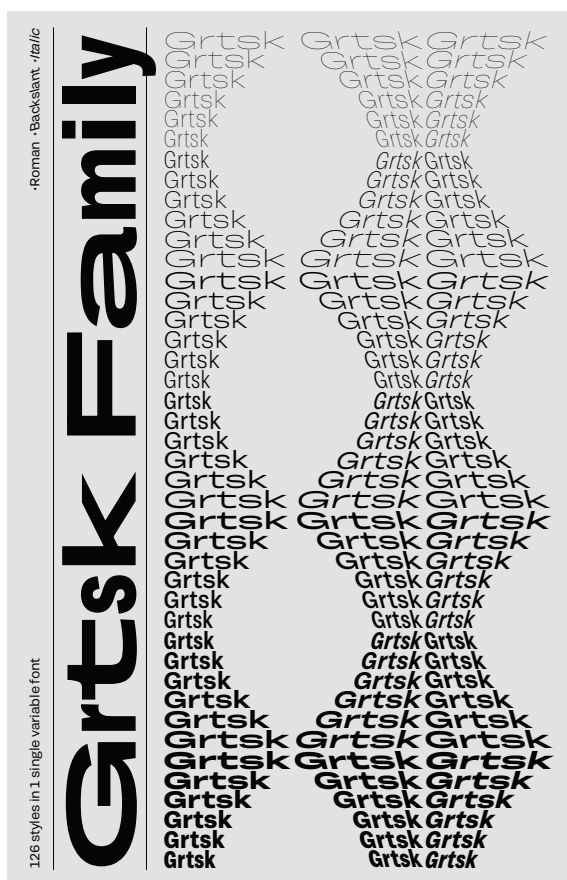
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Designed by Benjamin Blaess and Ilya Naumoff and published by Black[Foundry], Grtsk was inspired by the grotesques of the end of the nineteenth and the beginning of the twentieth centuries. The underlying creative direction was to stay neutral like the classic typefaces of the mid-twentieth century, but add a little warmth and personality, walking the thin line between mechanic and humanist forms. Grtsk has six widths, which are named Zetta, Exa, Peta, Tera, Giga and Mega, after metric prefixes; each width comes in upright, italic and back slant. The typeface natively covers extended Latin and Cyrillic scripts and embeds full sets of currencies, a large range of symbols, fractions and arrows. The complete family would have required a file size of 10 MB, but by combining the 126 fonts into one variable font, this single font file is only about 900 KB.

most often in desktop publishing—only one font per size usually made the transition. Helvetica, which, like Akzidenz-Grotesk, had many sizes per style in letterpress printing, was reduced to just one font per style in PostScript Type 1, an “error” only corrected in 2019 when Monotype released the OpenType Helvetica Now family. Adobe wasn’t satisfied with such a limitation, so in 1991, it expanded PostScript Type 1 to support “Multiple Masters.” In essence, this packaged several fonts in one file. The drawings for every letter inside each master were mathematically compatible, allowing users to interpolate any weight and width on the fly inside applications like Adobe Illustrator and Quarkxpress, giving them the ability to fine-tune their typesetting for the intended print size.

During the 1990s, type designer Luc(as) de Groot did corporate design work at BRS Premisela Vonk in Amsterdam and then at MetaDesign in Berlin. “Multiple Master fonts were awesome,” he recalls. “My colleagues and I experimented with them a lot, beginning with the very first ones—Adobe’s Minion and Myriad. Later, I created Multiple Master fonts for my teammates. They

loved using the fonts, but they didn’t work with every printer, or with all Linotype imagesetters.”

Desktop publishing applications’ Multiple Master user interfaces were not intuitive enough for a lot of designers either, and layout applications eventually dropped Multiple Master font support. Type designers continued to rely on them when making new font families. Multiple Masters never left font editing software. “When Multiple Masters didn’t work, I’d create individual font instances for designers, but I kept using Multiple Masters to develop all my typefaces,” de Groot recalls.

One font file with multiple typefaces

In 2016, Adobe, Apple, Google and Microsoft updated OpenType, the font format that superseded PostScript Type 1, which itself—long story!—was an extension of Apple and Microsoft’s TrueType format. Since then, OpenType version 1.8 has supported “variations,” which in principle are another attempt at implementing Multiple Master technology. OpenType Variations allow for the use of variable fonts, which package different typeface styles in a single file. As of this

Real Best Friends Sweet Kitchen L'Antonia

Best viewed in Print

Weight, Proportion, Contrast and Attitude

Editorial Heroes

H3 Different strokes for different folks

If there would be a must-have for designers, Fonts with optical sizes written on the very top. The perfect for complex typographic hierarchy giving you the opportunity to read of application. From supersize from fairly light to really heavy full advantage. Antonia comes styles for copy and three additional sizes. The bigger the letters get contrast, the narrower, arhythmic and more fancy details. Use all

Text

Caution W Keep in Mi

H1

Yes, there is a reason why Antonia comes with optical sizes. Learn about her range and the opportunities

H2

Designed by Michael Hochleitner and Franziska Weitgruber of Typejockeys, Antonia is an original serif type family of 46 fonts. It has a large range of optical size variations, for everything from small body text to extralarge headlines. The multivariant package includes text, display and italic styles and comes with proportional and tabular numbers, including superiors, inferiors and fractions. Two-axis variable fonts are included in the full release, the first from Typejockeys available in variable font format.

writing, variable fonts are still limited to use inside operating systems and websites; despite support in Adobe Illustrator, Photoshop and the latest beta build of InDesign, they play almost no role in print design since the “real” InDesign has no interface for them yet.

On the surface, variable fonts offer similar functionality to what large font families already provide. Indeed, they’re an alternative way of packaging existing font families, at least for the moment. I’ve selected two new typefaces to illustrate this: a serif design named Antonia and a sans named Grtsk. A seven-weight and six-width family, Grtsk was designed by Ilya Naumoff and Benjamin Blaess. Black[Foundry] in Paris, France, published it. Each weight and width has three styles—upright, italic and back slant. According to Naumoff, “the variable font format fits our approach well. It gives freedom to creatives and empowers them to experiment in new ways. Installing one font file instead of 126 is also easier, and it saves space, which is important online.”

Antonia comes from Typejockeys in Vienna, Austria. Its four optical sizes are cleverly named H1, H2, H3 and Text. Each is essentially a subfamily containing between eight and fourteen styles. Michael Hochleitner, who codesigned the fonts with Franziska Weitgruber, explains the naming system this way: “I’ve always been involved with web development a bit, and spent more time with CSS and web typography while building the new Typejockeys website. H1, H2 and H3 is the hierarchy you use to structure text online. It’s a logical system that makes sense for any kind of structure—even offline—because it’s easy to understand and language independent.”

Variable fonts for a responsive future

Naumoff echoes Hochleitner’s sentiment, stating, “We wanted to design a toolbox for designers. Grtsk’s design is relatively neutral and can work in many contexts. Our approach was to create a workhorse and let designers experiment with the options.” Jérémie

Hornus, Black[Foundry]’s director, adds, “Most designers will find what they need for a specific project in a couple of static fonts. Others seeking a more versatile tool for multiple projects might use Grtsk Variable instead.”

Variable fonts allow for dynamic and more responsive usage. Hochleitner reminded me that “while it’s nice to adjust weight and optical size even more finely than large font families made possible in the pre-variable font days, what’s even better is that you can control how the interpolation axes in variable fonts are used online with programming. Over the next decade, variable fonts will enable responsive web typography. A site’s CSS can send a specific optical size from a variable font to a particular device, so viewers on iPhones see the result of different variables than readers on laptops. You could also manipulate the variables so headlines and body copy could be set from the same file, but each kind of text would be tailored to work the best at its relative size. More weight would be given to smaller-sized texts, less to large headlines.”

In the future, variable fonts may be used for more than just web text on two-dimensional screens. Naumoff says, “Video, motion and animated content are more present in public spaces than ever before, and online experiences are becoming more immersive. Variable fonts will be able to truly shine when they are integrated into AR, VR and three-dimensional media.” Hornus agrees, adding that “in an era where networks and streaming are becoming ubiquitous, we see real usage cases for the new format. Graphic designers will have to move beyond the traditional vision of their craft and embrace those new media.” The technology will probably be used in media we can’t even visualize yet. While dynamic changes to font appearance might have been foreseeable when Multiple Master was pioneered 30 years ago, this all would have sounded like science fiction in 1959. Naumoff hit on something that I think makes a great closing point: “In ten years, responsive design utilizing variable fonts will be much more common than today. It’ll be fun to imagine new ways of implementing variability in fonts then too.” [ca](#)

CANALES & CO.

By Leslie Wolke

It was a perfect day for fishing—they were basically begging us to catch them.” Founder Jose Canales begins the Monday morning status meeting at his branding firm Canales & Co. by recounting his family’s Fourth of July holiday at his parents’ house on the Texas Gulf Coast. An avid angler, Canales loves being outdoors and has surrounded himself with collaborators and clients who share that passion for nature and for distinctive places, like his modernist treehouse studio in the aptly named Sunset Valley neighborhood of Austin, Texas.

Canales describes his company as a brand-building studio with expertise in identity and packaging for consumer goods as diverse as peanut butter, vodka and a taco joint. Clients have included “only-in-Austin” businesses, like SHED, a barber-shop that spins vinyl and serves craft beer, along with mature brands like YETI Coolers and Whole Foods. Canales & Co.’s engagements run the gamut, from full branding programs for new offerings to specialty touchpoints like branded apparel. Once known as “the beer guys” for their package designs for Texas craft beer brands Independence Brewing and Wild Acre Brewing, the studio has evolved to serve a broader array of clients and projects and recently added a budding interior design practice to the mix.

Jose founded Canales & Co. in 2014 after nearly ten years as a designer at two of Austin’s top creative agencies, McGarrah Jessee and GSD&M. While working on accounts like Texan heavyweights Shiner Beer and Whataburger, he learned the craft—and the business—of building a brand. A line from the capabilities presentation the studio gives to potential clients states this rare combination as haiku: “an artistic lens with a sensibility of entrepreneurs.” At Abilene Christian University, Canales majored in fine arts and took full advantage of the nascent graphic design program. Now, as a small business

owner himself, Canales relishes the opportunity to strategize with his clients about how smart branding can drive sales.

It’s a family business times two: Jose and his wife, Christina Canales, own the company, and brothers Zack and Gabe Guerra serve as designer and studio manager respectively, with designer Denver Gravitt rounding out the design team. In the past year, Christina has taken on a larger role in the studio—she has begun to apply her interior design talents to three-dimensional brand expression, starting with their own workplace.

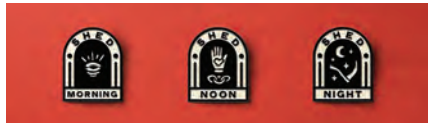
Christina and Jose designed and built the two-story, two-room studio in the backyard of the two-acre property they bought in 2015. The stacked rectilinear volumes of the studio hold an informal meeting area paneled in Douglas fir planks, and up the exterior spiral staircase is a bright, shared workspace where windows and glass doors rival pristine white walls in surface area. By the printer, you’ll find a dozen liquor bottles—not a bar, per se, but a resource library for the team’s work in package design for spirits like Mission Tequila, MerryGo Spirits, and their newest libation, High Desert Vodka.

Dragonflies buzz around the breezy oak trees outside while Jose Canales takes an X-Acto to a printout of a new label design for High Desert Vodka. He carves out a window in the center of the front label, glues it onto an apothecary-like 750-milliliter glass bottle, fills it with water and sets it on a bookshelf at eye level. Peer through that window, and an illustration of a cactus on the glue-side of the back label comes to life. As you move your head, the water’s refraction morphs and inflates the cactus, animating the secret to the vodka’s unique formulation: it’s made from prickly pear cactus puree.

Captions supplied by Canales & Co.

Jose Canales was the creative director on all projects shown.

Right: “Neighborhood barbershop **SHED** hired us for a rebrand to coincide with the opening of its second shop, located in an old but culturally and artistically rich East Austin neighborhood. We created a flexible identity system with many forms, enabling the brand to live and breathe in an organic way. We also collaborated on the interior of the new space, defining a creative direction for posters, point of sale and merchandise that was loose enough for the staff at SHED to own and to evolve over time, but defined enough to set a unique brand tone for these neighborhood tastemakers.” Josh Miranda, designer; SHED Barber and Supply, client.



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SHED BARBER AND SUPPLY



Ryan Springer, cofounder of Austin-based High Desert Vodka, remembers that prototype. “It was a surprise,” he says. “That’s

why I enjoy working with Jose—to see things we wouldn’t have otherwise.” Canales says that “it’s so hard to catch [the shopper’s] eye on a crowded shelf. To see someone look at something I made, consider it and put it in their shopping basket—that’s a thrill from a career standpoint. And, it’s addicting.” High Desert Vodka will be on liquor store shelves in the Austin area by early 2020.

While the designers of Canales & Co. don’t subscribe to a house style, their most memorable pieces are composed of a convivial assembly of type, illustration and pattern, all cinched into a compact frame and animated by an unexpected color palette. The striking result may belie the hardworking message hierarchy at work, conveying brand and product attributes succinctly. Perhaps the best way to describe this approach is the studio’s motto, “Sharp Minds. Steady Hands.”

When they were asked to rebrand the La Posta family of wines for US importer Vine Connections, Canales and his team weighed the client’s two potentially contradictory missions: to bolster the La Posta brand in a crowded market of Argentine imports and to celebrate the unique qualities of the individual wines, each crafted from grapes grown by

one of five families in Mendoza. The original labels were too uniform and confused buyers; they had trouble differentiating the wines on store shelves. Evoking Italian art deco posters of the 1930s, the new labels assert the growers’ family names, like Fazzio and Pizzella, while celebrating their European roots. La Posta’s hand-lettered new logo punctuates each label, and a filigree of gold-foil vines cradles the wine’s name.

Canales’s entrepreneurial thirst was quenched by the La Posta project. “Not only did we design a sharp, handsome label, but we were able to measure the success of the rebrand,” he says. Business goals are often defined in Canales & Co.’s proposals, and for La Posta, the target was to simply increase revenue. La Posta represented a rare opportunity to quantify the results since the company didn’t pursue any other changes, like new wine formulations or marketing efforts, when the new brand launched in 2015. Comparing sales 24 months prior to the rebrand launch and 24 months after, La Posta experienced a sustained revenue jump of 19 percent. Canales sums up, “This is one of my favorite case studies because it demonstrates that design is valuable.”

Cape May, the seaside Victorian town on the southern tip of New Jersey, probably shares little in common with the high plains of Mendoza, Argentina. However, the founders of Cape May Brewing Company craft their beers using the same passion and skill with which winegrowers tend to their vines. The upstart brewhouse was four years old when Cape May Brewing cofounder Ryan Krill and marketing director Alicia Grasso met Jose Canales. Local craft beer had gotten a late start in New Jersey, and Canales understood that his experience in Texas’s more mature and competitive market

This page: From left to right: Jose Canales, founder/chief executive officer/creative director; Christina Canales, cofounder/interior designer.

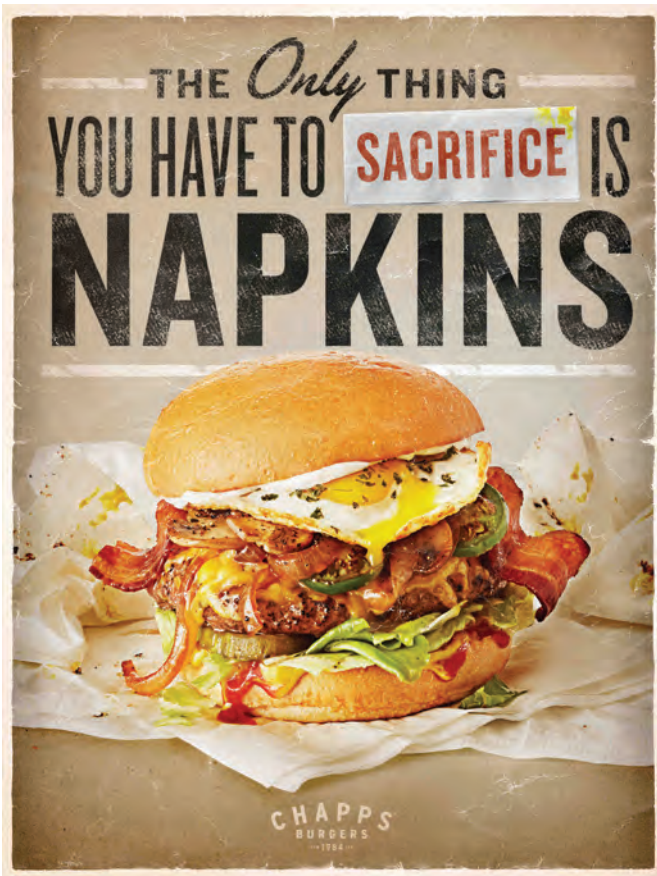
Right: “A vodka made from cactus is anything but ordinary, and **High Desert** goes to great lengths to make this unique, delicious spirit. The challenge? Communicating the story behind this product in a way that stands out in a crowded category. Our solution was to make the customer curious. So we did something unusual—we hid the logo. It’s effective on the shelf, as the scene on the inside back label shows through the window on the front only from a certain angle. The scene shifts from different vantage points, enticing the shopper to pick up the bottle and take a closer look.” Gabe Guerra, writer; Denver Gravitt/Zack Guerra, designers; High Desert Cactus Vodka, client.

“Hailing from Buenos Aires, the founders of **Cocina 54** wanted to bring a beloved Argentinian dish to Texas—via the frozen food aisle. To distinguish the brand’s point of origin, we used *fileteado porteño*, an art style seen on cars and storefronts all over Buenos Aires. The design process started with learning this unique aesthetic. Then, we painted the framework and logotype for an authentic feel and shot the food in a clean, natural-light setting to show off the recipes’ savory ingredients. When all these elements came together, this approach branded the product in a way that felt like home for Cocina 54’s founders.” Jose Canales/Zack Guerra, designers; Cocina 54 Empanadas, client.

“Baseball has always been the soul of **HomePlate Peanut Butter**, which was founded by a group of former Major League Baseball players. But now they wanted to appeal to a wider outdoor audience. The goal was to engage new consumers and stand out on the shelf without abandoning the brand’s baseball roots. The original package, with its neutral colors and black lid, was handsome in hand, but recessive on the shelf. So we utilized a more colorful illustrative label that could depict different outdoor scenes, with subtle nods to baseball. Simple pivots, like a white lid, created more pop on an otherwise dark shelf.” Jose Canales, writer/designer; Zack Guerra, illustrator; HomePlate Peanut Butter, client.

“**La Posta** is a wine brand comprising several family-owned, small-lot vineyards. The purpose of its rebrand was to boost sales by making its packaging more cohesive and memorable. Our design approach applied a premium aesthetic to the labels through the use of quality paper, gold foils, embossed vines and thermography-coated type. Because each winemaking family had its own label, unique die cuts and colors were used for each to increase recall between varietals. We doubled down on this tactic by featuring stories and illustrations exclusive to each family on back labels. This branding solution was successful: sales lifted by a sustained 19 percent within two years of the rebrand.” Brian Jordan, writer; Jose Canales, designer; La Posta Wines, client.





CANALES & CO.



could spark a dominant head start for Cape May Brewing. The nondescript logo didn't convey the vibrancy of beachy Cape May, nor the imagination and humor of Krill, his dad, Bob, and Chris Henke, the three founders who had given their beers names like Coastal Evacuation and Mop Water.

Canales designed a new wordmark, with a windswept script you might find on a fishing boat's hull, and three seagulls soaring overhead to represent the three founders. Grasso says, "Here at the brewery, we have a lot of strong tools at the ready: great beer, a fun location and a really wide road ahead of us. Jose brought a strong, consistent visual representation of our company and reflected the nuances that come with it—our geography, our cofounders and our community."

Packaging came next. With more than one hundred different brews pouring out of the beer works a year, Canales and the Cape May Brewing team knew they needed to establish a framework that could grow with the brewery's ambitions while making room for limited runs, special collections and collaborations—the concoctions that attract and delight craft-beer buffs.

The first task was to define a system for the flagship series, which includes Cape May IPA and Devil's Reach, a Belgian-style ale. The design team crafted a memorable color palette and wallpaper pattern for each brew. The only white space is reserved to highlight the Cape May Brewing brand and each beer's startling illustrated mascot—a burnt orange-tinged octopus for Devil's Reach, or an overloaded powder-blue station wagon for Coastal Evacuation. The inspiration for all these elements derived from Cape May itself. "There's tons of color in the houses, tons of patterns from porch railings to shingles," Canales says. "You've got to know it's a Cape May beer."



Left: "The rebrand opportunity with **Chapps** extended to a variety of touchpoints, including the logo, interiors, menus, packaging and ads. These family-owned restaurants take great pride in making huge, juicy burgers, and they've done it for more than 35 years. It's a great story, and we wanted it to come through in a clearer way. So we took cues from a nostalgic era of vintage craftsmen, adopting a classic look full of texture, grit and memorable messaging. The brand now conveys a quality feel that's in line with its history—and its food." Seth Perisho, writer; Jose Canales, designer; Launch, ad agency; Chapps Burgers, client.

This page: "This project for **Sarah O.** is a special one for us: it was one of the first opportunities Jose and Christina had to flex their design muscles together, attacking both branding and interior design. The space was small, so Christina implemented backlit alabaster walls for a wow factor, complemented with warm woods and clay tiles for a relaxing shopping experience. While elegant, the brand design identity remained simple to enable the whole ensemble to work together, giving the spotlight to the brand's hero: the jewelry." Zack Guerra, designer; Christina Canales, interior design; Sarah O. Jewelry, client.

“A lot of brands would stop there,” Canales continues, “which used to be enough. Now it’s not. A standard template doesn’t address some things that move the brand forward, like innovation.” Every year, the team at Canales & Co. designs a new template for Cape May Brewing’s “out-the-backdoor” series: small-batch beers, some sold exclusively at the brewery. Last year, the subbrand theme was “coastal kaleidoscope,” colorful, flat-colored geometric puzzles printed on partially translucent wraps that extended across the can’s face, squeezing the beer names, like Great Wit Shark, into a vertical stamp on the back. The labels were easy to design, produce and apply—and, just as importantly, Instagram-ready. Canales emphasizes the importance of these brand experiments. “They scratch the itch for the brewers to get something new out there,” he says. “From a social media perspective, it helps them product test. All their branding efforts are helping them grow into an iconic brand, dominating their backyard.”

And how does Jose Canales envision the future of his own company? Canales, Christina and the team relish the small size of their treehouse studio and its family-like atmosphere. “I would imagine we’ll always be committed to branding, packaging and interiors projects for our clients,” he says. “But what if we also trusted in ourselves, and created products for ourselves? What could that do for us?” Always attuned to both the creative and business sides of design, Canales is contemplating a new revenue stream for his firm: launching their own line of consumer products. Going beyond the fee-for-service model, their small team could grow their business without the staffing demands of a bigger agency. As Canales says, “Why not give that a try? It’s easy to move the ship when the boat’s really small.” **ca**

This page: “You wouldn’t expect to find hand-rolled tortillas and freshly chopped pico de gallo in a gas station, but that’s exactly what you get at **Laredo Taco Company**. The problem? Its brand didn’t convey that level of authenticity at all. We addressed this by redesigning the logo using linocuts, giving it a more handmade feel. We applied the same design direction to the typography and illustrations to tell authentic stories in a fun, relaxed way. We followed suit with our style for food photography, only using natural light for shoots. By the end of the process, Laredo Taco Company had a brand identity that was just as flavorful as its tacos.” Gabe Guerra/Doug Irving, writers; Jose Canales, illustrator; Ampersand, ad agency; Laredo Taco Company, client.

Right: “As a brewery that produces more than 100 beers a year, variety is important to **Cape May Brewing Company**. That variety was a problem, however, when it didn’t have a brand identity system to unite all these beers. So we created systems each beer could live within, better displaying the brand in the generous shelf space it occupied. We looked to the patterns, colors and beach vibe of the brewery’s hometown to inspire our designs, and used illustration to maintain individuality within the new brand template, key to the brand’s emphasis on variety. The results are strong: awareness is up, sales are up and Cape May Brewing Company is the leader in its region of craft.” Denver Gravitt/Zack Guerra/Josh Miranda, designers; Cape May Brewing Co., client.





KAREN

KASMAUSKI

BY GRAY CHAPMAN

Within Karen Kasmauski's home in Falls Church, Virginia, is a museum in miniature. There are handwoven baskets from Senegal and Burma, milk bowls from Uganda, a cowbell from Kenya. There is Inuit whalebone art and geodes from Zambia. Propped up on shelves and tucked inside glass cabinets, these treasures aren't simply souvenirs—they're homages to the countless people the photographer has encountered around the world.

Kasmauski has spent decades pursuing in-depth and complex stories about human health and environments, previously as a photojournalist for *National Geographic*, and, more recently, as an editorial shooter for humanitarian organizations. Along the way, Kasmauski has also published award-winning books of her photography, including the Pulitzer-nominated *Nurse: A World of Care*; led international photo expeditions for *National Geographic*; codirected a documentary short film on Japanese war brides, called *Fall Seven Times, Get Up Eight*; and taken up teaching at George Washington and George Mason universities. She's lost track of the number of countries she's shot in, but guesses it's in the range of 60 or 70. "I'm probably the only photographer who's been to Africa 40 times and has never been on a safari," she jokes.

Kasmauski is a chronicler of the human experience, capturing it in all its messy, gritty, gorgeous nuance, from the searing pain of a dying AIDS patient clutching a photograph of his estranged daughter to the measured focus and grit of a mid-

wife in Nairobi. Hers are the kind of images you can't look away from. "Everything that I do is about people: how they live and why they live and what motivates them," says Kasmauski. "It's all about trying to understand people's lives."

That curiosity has glimmered for Kasmauski for as long as she can remember. "I can't ever remember a time in my life when I wasn't always wondering what was going on over the next hill," she says. As a student at the University of Michigan, Kasmauski took "just about every course I could get my hands on" and ultimately majored in religion and anthropology. She also joined the student paper armed with a rangefinder camera, which, she points out, was "not a photojournalism camera." When the paper's director of photography threatened to fire her if she didn't upgrade her equipment, Kasmauski wrote a doleful letter to her father, who at the time was stationed in Vietnam with the Navy. Two weeks later, a Nikon arrived via air mail—her father had bought it at the base station in Saigon. "So suddenly," she remembers, "I'm now a photographer."

After graduation, Kasmauski took a volunteer gig with an organization doing outreach work in the Appalachian mountains, which unexpectedly evolved into her first real storytelling project. Kasmauski spent the following two years collecting the oral histories and photographs of long-time residents who were being displaced in the Big South Fork area. She spent her days trekking up twisting mountain

Right: "In Bauchi, Nigeria, I documented a nonprofit's program of engaging local barbers to help with immunization programs for newborn babies. In this culture, newborn babies are shaved seven days after birth by traditionally trained barbers. Health workers employ the barbers to give out yellow cards to the parents, which they are to turn in to the local health clinic. The barber then follows up with the family to make sure the child is taken in for their early childhood immunizations. Here, I was drawn to the **graphic shadows** of the parents on the wall, watching as the barber prepared to work with their newborn." Charlene Reynolds, United States Agency for International Development Bureau for Global Health, Maternal and Child Survival Program, client.

"In early 2018, I went to Abakaliki, Nigeria, to photograph health-care programs for a nonprofit funded by the United States Agency for International Development. In one hospital, I encountered an innovative care technique for premature babies called the **Kangarooing**. Supplies in the area are very limited, so immediately after birth, parents are encouraged to keep the newborn close to their own skin for warmth, like a kangaroo's pouch, until the child thrives. This man, the father, is in his late 60s. The mother of this child is his third wife. This is her seventh child. Though he has many other children, this was the first time he was able to hold his child right after birth, and he was quite happy about the experience. To emphasize the securely wrapped tiny newborn, I focused on just the father's torso." Charlene Reynolds, United States Agency for International Development Bureau for Global Health, Maternal and Child Survival Program, client.





roads and knocking on strangers' doors, and her weekends developing film in a borrowed darkroom in Knoxville. She ended up shooting 40 rolls of film, all with that Nikon.

When Kasmauski returned to her hometown of Norfolk, she applied to a lab tech position at the *Virginian-Pilot*, the largest daily in

the state. She spent the following nine months "sloshing film and taking all kinds of jobs that the other photographers didn't want," until earning a position as a staff photographer.

At the *Pilot*, Kasmauski says she learned "how to make a good situation out of nothing," coaxing emotional images from the likes of ribbon cuttings and meetings, and, along the way, began to sharpen her aesthetic eye. "Finding the drama in the mundane life is sort of my style," she says. "I don't do wars, I don't do big news events, I don't do splashy things. I do the aftermath: people trying to recover, trying to get on with their lives."

She also began honing her skills as a story developer. Bob Lynn, who oversaw the *Pilot's* photo department for nearly two decades and fielded Kasmauski's pitches for the years she worked at the paper, describes Kasmauski's story development skills as remarkable and rare. "She saw stories that were under the radar, stories that people in most media didn't see or didn't pay attention to," says Lynn. "She's the best I've ever known, in that regard."

While on assignment for the *Pilot* at Virginia's annual Chincoteague pony swim, Kasmauski met Bill Douthitt, the man who would become her husband. Inconveniently, Douthitt lived and worked in Washington, DC, and Kasmauski dreaded the idea of relocating and leaving the *Pilot* behind. At the time, the paper was transitioning from black-and-white to

color, so Kasmauski decided to stick around long enough to learn how to shoot on color slides, an opportunity she describes as a gift. "It's a very different way of shooting than color negatives. You cannot compensate in a darkroom with it," says Kasmauski. "Everything has to be technically perfect before you click that shutter."

For plenty of photographers, working at *National Geographic* is the dream. For Kasmauski, it wasn't even really on her radar. "Growing up, my family was poor, and you had to be a member to get the magazines," she says. That didn't stop her from walking into photo chief Bob Gilka's office with two story ideas. "He had this reputation of being someone who could intimidate you like crazy," says Kasmauski, "but I didn't know to be afraid." Impressed with her portfolio and her somewhat unconventional major, Gilka called her a month later and asked if she wanted the job. She still remembers her immediate response to his offer, which would ultimately launch a 20-year career with the magazine: "Is this a trick question?"

In her time as a *Geographic* photographer, Kasmauski shot 25 stories for the magazine, 18 of which were ideas she developed and pitched herself. A typical story, back then, might take anywhere from four to six months to shoot, not to mention the travel. Kasmauski's first international story, "Living with Radiation," took her to nine countries. That project illuminated another of Kasmauski's strengths: turning inherently nonvisual subject matter into a visually compelling story.

Kasmauski's observations are not only of people, but also the ways their environments shape their health—an interest that was first forged during those days traipsing through the Appalachians. At *Geographic*, that interest grew as Kasmauski explored topics like viruses, obesity and the ecology of disease. She shot a story about the AIDS virus while she was six months pregnant. She wept after photographing a toddler dying of dengue fever. She learned how to establish genuine trust and rapport with subjects, even when she only had hours—or sometimes minutes—to do so.

Ann LoLordo, director of communications at global health nonprofit Jhpiego, has hired Kasmauski to visually document

Right: "While working on my book *Nurse: A World of Care*, which is about the connections between nurses and global health issues, I visited the **Phu Trung Clinic** in Saigon, Vietnam. Nurses at the clinic, which is underwritten by the Catholic church, work with AIDS patients and administer tests for the condition. This picture shows the moment when one of the clients I photographed received the news that she was HIV positive. I usually ask permission before photographing, especially in sensitive situations. I am both grateful and amazed that people are willing to share their stories, even painful ones like this." Bill Douthitt/Marla Salmon, editors; Emory University, Nell Hodgson Woodruff School of Nursing, client.

"On January 17, 1995, an earthquake of magnitude 7.2 shattered the city of Kobe. It was the worst earthquake to hit Japan in the twentieth century. At least 6,000 people were killed, 30,000 were injured and more than 300,000 were left homeless. I was the only photographer sent by *National Geographic*, and I was assigned to photograph how a city copes with and recovers from such devastation. The challenge for a story like this, appearing months after the event, is to look beyond the immediate news situations and find moments that engage emotions. In the older communities, fires from broken gas lines swept through wooden houses with ferocity. In one such neighborhood, I photographed a woman clutching flowers, waiting anxiously as rescue workers combed through a demolished apartment house, searching for her husband. His body was never found." Bill Douthitt, photo editor; Tom Kennedy, photography director; *National Geographic*, client.







KAREN KASMAUSKI

Left: “Often, my best pictures come not from planning, but from serendipity. In 1998, *National Geographic* sent me to Bangladesh to look at microenterprises helping women gain financial independence. Returning from one shoot, I noticed beautiful, brightly colored cloths hanging inside a yard. I stopped and learned the cloth was produced by a woman who ran the company with her husband and sons. I photographed her as she walked through the **hanging fabric**, checking on the dyes while they dried. She explained her business had been started with the support of Grameen Bank, a pioneer in making microloans to women. At the time, she said, the bank only lent to women since they were more likely to pay back the loan.” Bill Douthitt, photo editor; Tom Kennedy, photography director; National Geographic, client.

“In the late 1990s, *National Geographic* published an ambitious series of stories on major issues for the twenty-first century. I photographed human population issues, including a story on migration and a story on roles of women in different societies. For the latter coverage, I went to Kenya to look at how women used microenterprises to support their children. In a Maasai community west of Nairobi, I covered a jewelry-making group managed by a Catholic sister with whom I stayed. The jewelry was sold in Europe through craft stores sponsored by Mennonites, bringing income to the Maasai women. During my coverage, I followed the women on their long daily walks to **get water** for their families. I was amazed by the weight of the barrels they carried on their backs, hung by a rope across their heads. Men in the community tend cattle, but the women did almost everything else, including cooking meals, tending children, getting firewood and carrying the water.” Bill Douthitt, photo editor; Tom Kennedy, photography director; National Geographic, client.



This page: “Most of my work for *National Geographic* came from ideas I pitched to the magazine. In 1994, as the twentieth anniversary of the United States leaving Vietnam approached, I pitched a story on Saigon as a way to mark this historic milestone. My father, career Navy enlisted, served twice in Vietnam; his last tour in 1973 was in Saigon as US forces started to close down their participation. Vietnam was beginning an economic transformation that would dramatically reshape the country, even as it retained a communist political system. Younger people wanted to emulate Western styles. My translator found Tran Kim Quy, a young woman working in the central market, who was about to get married and dressed in a Western-style gown. Following local tradition, she visited the house of her husband, where her new **grandmother-in-law** kept a sharp eye out for interlopers who might want to participate in this gathering.” David Arnold, photo editor; Tom Kennedy, photography director; National Geographic, client.

“My first big science story for *National Geographic* was on radiation—undertaken in part because of the Chernobyl accident. The story was successful, and a few years later, in 1992, the director of photography asked me to photograph a story on viruses. He wanted me to give viruses the same approach I had used on radiation, finding ways to humanize the science. However, at that point I was five months pregnant with my second child. I told him that was impossible. His response made it difficult to refuse, as he suggested that if I turned down the viruses assignment, it might be hard to assign me to future stories. He finally agreed that I could wait until my baby was born before visiting the most dangerous areas. In the end, I was glad to have this assignment as it started me on a journey of looking at issues about global health and the environment. The AIDS epidemic was becoming a major health crisis. With many global health stories I’ve photographed, I show not only the impact of the issues, but also what is being done to deal with them. In San Francisco, members of a gay men’s group conducted a workshop to explore **intimacy** without exchanging body fluids—a technique to cope with the possibility of sexually transmitted diseases like AIDS.” David Arnold, photo editor; Tom Kennedy, photography director; National Geographic, client.

the work the organization does in the field. For one project, she sent Kasmauski to Nigeria to photograph Jhpiego's efforts to reduce maternal mortality by training and educating nurses and midwives. The resulting photos

told a story of dignity, determination and heroism. "Karen's photographs captured the day-to-day reality, grit and challenge of working in a developing country's hospital," says LoLordo, "and she was able to show the skill, dedication and tenacity of midwives and nurses on the front lines in a live-or-die circumstance."

Though these shoots are typically planned down to the minute by the organization, Kasmauski isn't afraid to cajole her program liaisons—or, in her words, "cause a little bit of a ruckus"—for access to people and spaces that will enable her to capture images that actually move people. That level of determination is the difference between a static photo of a classroom full of nursing students, and a dynamic, stirring photo of those students gathering around a teenage girl preparing for an emergency delivery.

Philip Laubner, photo editor of Catholic Relief Services, who has one of Kasmauski's photos framed on his desk, once spent three weeks in the field with Kasmauski in Sierra Leone and was struck by her ceaseless effort in getting the most compelling shots possible. "Karen's able to pull complex and interesting angles into a composition, while at the same time capturing emotion," says Laubner. He adds that her images are consistently used by Catholic Relief Services more than any other photographer's, and that they raise the most donations for the organization.

Finding that decisive moment, and capturing it on the fly—that's where Kasmauski's newspaper reporting chops come in handy. "You have to recognize the situation quickly, you have to work the scene quickly and you have to know almost instinctively where the storytelling moment is," she says. "I have to catch what I feel is that human emotion or interaction that will tell a lot about that person... a facial expression, a turn of a head."

But even the sharpest reader of body language can't accommodate for an unwilling or uncomfortable subject, especially when there are mere minutes to capture an image. "You can't just sit there and say, 'I need to take pictures,'" says



Kasmauski. "There has to be an interaction with people." (She suspects women photographers in particular are well equipped for this—for establishing trust and mutual respect, and organically gaining access to a subject's most personal self and

space. "Women are used to feeling things out," she says.)

When it comes to gear, Kasmauski travels light—two mirrorless camera bodies, a couple of lenses, a hand strobe. But more than any one piece of equipment, it's humility, care and empathy that enable Kasmauski to do the work that she does, in the way she does it. She makes her art by opening up, and then stepping back, ready and waiting. **ca**

This page: "I visited northern Nigeria in 2014, a few months after Boko Haram kidnapped nearly 300 Chibok schoolgirls. The United States Agency for International Development sent me to Gusau in the Zamfara region of the country. Here, I documented the impact of midwives working at hospitals, including a maternity center where the midwives handled immunizations, family planning, pre- and postnatal care, and births. One day a week, women gathered to update their own **vaccinations**. Tension in the area was high after the kidnappings, and the program director was highly cautious about my visit. I was only allowed to leave my hotel to visit the hospital and clinic. Despite the stresses, I loved working with the midwives, who did remarkable work with few resources in advancing the health of mothers and their babies." Charlene Reynolds, United States Agency for International Development Bureau for Global Health, Maternal and Child Health Integrated Program, client.

Right: "In the early 1990s, I worked on a *National Geographic* story called 'Heart of Appalachia,' which looked at communities depending on **coal mining**. In eastern Kentucky, I connected with an extended family, where the father as well as one of his sons worked in the local mines deep underground. To show their close connection with coal, I photographed the miners arriving home, covered with coal dust, which often wiped off on the clothes of family members. Women in the family inhaled the dust while gathering the clothing to wash. Often, health issues caused by the dust appeared in families of the miners, as well as the miners themselves." Larry Nighswander, photo editor; Tom Kennedy, photography director; National Geographic, client.

"After the South Sudan conflict ended, I was assigned to show what **peace** looks like in that country. Showing peace can be challenging, but I found a bit of it in the face of Paustino Jada. He kept the Catholic church in the village of Palotaka running while the community waits for a full-time priest. During the war, Jada was captured by the Lord's Resistance Army and tortured. He escaped—one of the few who survived capture by that group. As we spoke, part of the church ceiling fell to the floor, and a light from the opening shone on his face." Jim Stipe, photo editor; Catholic Relief Services, client.



ZAMBEZI

By Julie Prendiville Roux

A Zambezi is a shark that goes by another name—the bull shark. It’s also a Culver City, California-based independent ad agency. In the case of the shark, a Zambezi is cunning and swift, equally at home swimming in the fresh water of a river as it is navigating a sea of salt water. Most fish can only survive in one environment, giving the Zambezi a great advantage that enables it to thrive. In the case of the ad agency, Zambezi is also all about adaptability, able to glide through the waters of myriad challenges, ready to pivot and evolve based on the scenario at hand. Also ideal for thriving.

Versatility is baked into the agency’s work process and identity. “Sometimes it’s in how we answer a brief,” says Jean Freeman, principal and chief executive officer. “Maybe the template we need to go with is not an ad or a spot. Maybe it’s a party. Or a coffee-table book. Other times, it’s in our hiring—we look for people who are T-shaped so they can adapt to different roles.” That idea is embodied by staffers like partner and chief creative officer Gavin Lester, who brings an impressive track record in the ad industry, having previously worked at Deutsch; Goodby, Silverstein & Partners; and Bartle Bogle Hegarty, among other agencies. He’s also a fine artist, working in paint and sculpture. He pulls his maker sensibility and passion for art into the crafting of ads.

The agency decided to reflect how deeply passion informs work in a spot produced for golf brand TaylorMade in 2016. Set to the plaintive song “Waiting Time” by Willie Nelson, snowy scenes give viewers rare glimpses of a golf course in the dead of winter—icicles hanging from clubhouse rafters; golf carts lined up, motionless and carpeted with powder; expansive fields of white where there once was green. Intercut with these scenes are ones of golfers pining for the day the golf course thaws out and they can play once again. One golfer practices with his young son in the living room,

hitting balls into a cup. Another stands at his front window, looking out at an icy view, wielding his club and seemingly willing the drifts to melt. The video, titled “The Wait is Almost Over,” plays out as a love letter to golfers. The effect is so moving that even if one doesn’t golf, the work feels relatable.

“Golf is a passion sport, and to capture it is a difficult task,” says Mark Buntz, vice president, global brand marketing at TaylorMade. “What Zambezi has done so well is they’ve challenged us to seek golfer truths that we as golfers at TaylorMade understand—we can’t wait for the season to begin. The spot so elegantly and simply portrays that sentiment. It’s not ‘go buy our product;’ it’s about relating to our audience emotionally.”

Freeman has contributed to the agency from its beginning, in 2006. Her husband, Chris Raih, whom she met at Fallon years prior, had recently cofounded the agency with private investors when she was recruited as a consultant to help out a couple of days a week. Having been client-side at Nike and Intel, she had skills the then fledgling agency needed—and soon, her role expanded. As her contribution grew, the business grew, and in 2015, Freeman took on majority ownership, with Raih continuing to hold a significant stake. Today, the agency is ensconced in a large, spacious warehouse-style space west of Los Angeles, with a cavernous lobby that serves as a lunch and meeting space. An expansive bar is accented by the jaws of a Zambezi shark hanging overhead. It’s fitting for two reasons: The Zambezi reportedly has the strongest bite of any of its counterparts. And the agency motto is “take bigger bites.” This applies to staff and clients alike. “The culture here is entrepreneurial,” Freeman says. “For people who thrive here, there’s a figure-it-out mentality, and respect at all levels.” Raih adds, “Clients read value in smaller spends. Everybody should think like a challenger—taking bigger bites.”

Captions supplied by Zambezi.

Right: “The Wait is Almost Over” :60

“A large portion of the golf world deals with the dreaded annual winter hiatus. To empathize, **TaylorMade** tapped us to help them remind people that warm days and good times on the course are coming, so they’d better get ready. ‘The Wait is Almost Over’ is an atypical brand commercial in a golf category that is often dominated by manufacturers who are relying on messages about the features and benefits of technical products. It was shot on film in and around Minneapolis and features Willie Nelson’s song ‘Waiting Time.’” Chris Stanford, director; Thumper, production company; TaylorMade Golf, client.





Freeman leads business and operations, while Raih, who now serves as president, heads select partnerships and business development. At first, the agency focused on entertainment and sports marketing. “After the recession recovery, we realized we needed to broaden,” Freeman says. In true Zambezi style, they embraced change and adapted, earning retainer clients including Autotrader, Venmo and Ultimate Software. “It’s less about the vertical and more the size of business we can service,” says Grace Teng, executive director, media and analytics. “Clients who need rejuvenation work well with us. We’re not afraid to learn from our clients—we treat them as experts.”

The agency, which currently numbers 80, not only creates the work, but also produces it through its production arm, FIN. With budgets shrinking across the industry and timelines getting more and more compressed, the division gives the agency needed flexibility. Alex Cohn, partner and head of content, says, “We’ve got full production capabilities, with producers, editors, motion graphics. We combine classic agency production with curating the right partnerships with production companies and directors. Sometimes the right answer is to bring everything in-house.”

In 2018, Zambezi also began building a media and analytics department. Led today by Teng, media and analytics works on projects from the inception. It’s an approach Zambezi employs across all departments, upping the level of collaboration among planning, creative, tech, media and accounts. The agency has named the process “cross-comms,” which is followed by “cross-craft.” First, cross-comms kicks off a project with brand strategy, communications strategy, and media and analytics. These combined teams perform a deep dive into the brand, immersing themselves in the

business, audience research and media insights. This becomes the basis of the creative brief. The agency believes the process makes for a much more insightful brief, one which sets up the creative work for success. Cross-craft then comes in. Creative, technology and production leverage the brief to generate concepts grounded in key media insights and strategies honed from the very beginning.

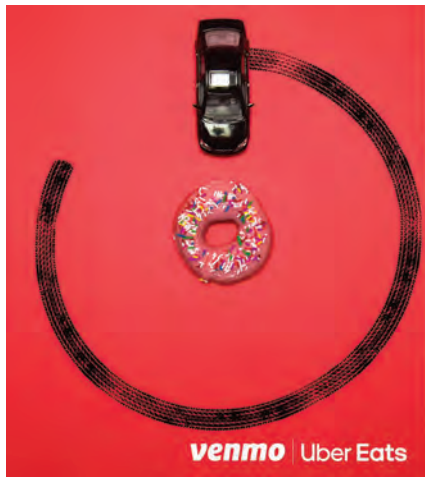
For Ultimate Software, the goal has been to raise awareness of the technology company, which earns accolades in the recruitment and enterprise software space but needs increased awareness in the business community at large. “One project that really stands out for me is the What I Was Told campaign we planned around International Women’s Day 2019,” says Darlene Marcroft, vice president of public relations and communications at Ultimate Software. “Last year, *Fortune* magazine ranked us number one on its annual Best Workplaces for Women list, and we wanted to commemorate this award in a meaningful, impactful way. With the help of Zambezi, we put together an incredible multiplatform campaign centered around a video featuring some of our women who are in leadership roles. From the early stages of concepting all the way to media placement and buying, Zambezi was a key partner in building this moving campaign.” The video shows these women leaders of Ultimate Software sharing stories of obstacles they’ve faced in workplaces. Freeman remembers, “It was incredible how empowering it was to watch these women speak their minds.”

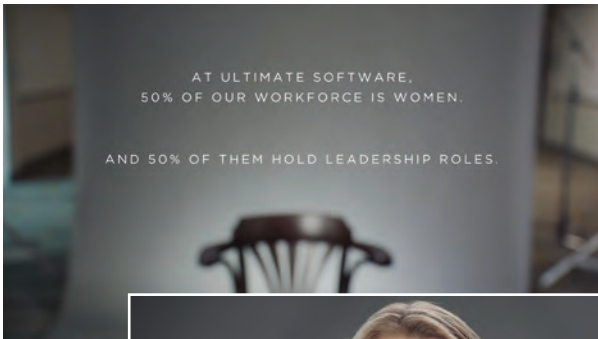
Teng says, “When we started looking at Ultimate, we saw how niche their audience is. We had to make sure we could reach them—how does one reach a niche audience? First, we did a ton of research. We discovered that this niche is really busy.” Teng collaborated closely with executive director, brand strategy Jill Burgeson. She came up with the idea of finding “stolen time.” “This audience might have five minutes, ten minutes—even in the way they read the *New York Times*,” Teng explains. “Maybe we should target news, not business. Maybe they’re checking sports and news. So we started placing messages around the way they’re consuming.” Rather than going down traditional, business-oriented paths, like trade magazines, they reached out to the audience through general-audience news and sports.

For the Venetian hotel, Zambezi’s 2016 Come As You Are campaign infused the 21-year-old Las Vegas Sands Corp. property with new energy. In film and print executions, visual

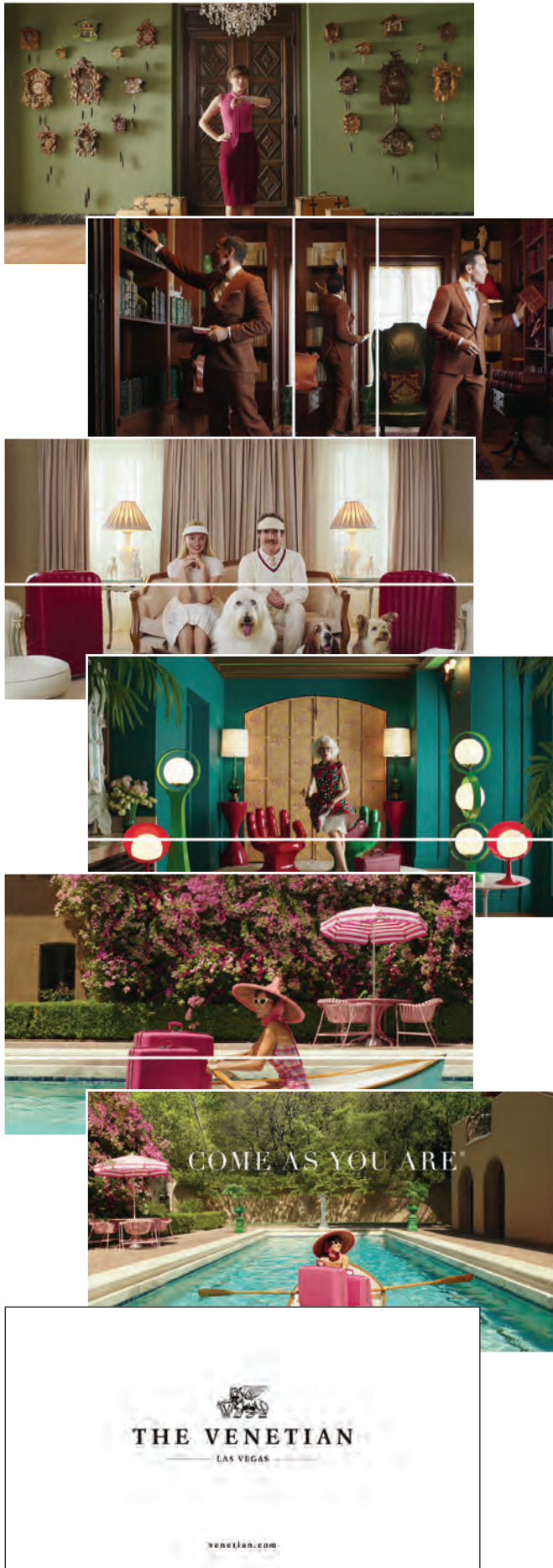
This page: From left to right: Erickson Ilog, chief financial officer/chief operating officer; Jill Burgeson, executive director of brand strategy; Chris Raih, founder/president; Jean Freeman, principal/chief executive officer; Alex Cohn, head of content; Grace Teng, executive director, media and analytics; Gavin Lester, partner/chief creative officer.

Right: “As the most popular peer-to-peer payment app, **Venmo** was looking for a partner who shared their commitment to making life easier and more enjoyable. Enter Pay with Venmo. Users can select Venmo as a payment method when checking out with merchants like Uber. By partnering with Uber, they were able to build connections between influencers and fans, between friends, and between strangers living in the same city. Because life is better when you experience it together. Digital, social and out-of-home creative introduced the partnership. With the combined power of Venmo and Uber, our strategic platform came to life.” FIN Studios, production company; Venmo, client.






ZAMBEZI



tableaux are deftly layered. Each scene is styled playfully, highlighting the uniqueness of the hotel's guests—namely, you. “Hotel advertising is so often about the property and amenities,” says Lester. “We shifted the lens a bit, onto the guests. That’s where things become fresh.”

Tapping into its extensive roots in sports marketing, Zambezi created an anthem to athletes last year with a spot for Powerbeats Pro by Beats by Dre. The wireless earphones free a gymnast, boxer, dancer, skater—any athlete—to fully realize her or his best performance “unleashed.” In striking out of home, social, in-store and online, viewers were given a window into elite athletes’ workout sessions. Within the first 48 hours of launching, the spot garnered 37.4 million views.

Buntz says, “They’re strategists, they’re planners, they’re creative. They’re kind of a unicorn.” That’s pretty adaptable for a shark. 

Left: “What I Was Told” 1:47

“**Ultimate Software** is the greatest company you may not have heard of. Consistently ranked among Companies that Care, and named the number one Workplace for Women by *Fortune*, it was time for a big statement. We saw the perfect moment to anchor on: International Women’s Day. We asked top company leaders to share their real experiences with prejudice and sexism, and shot on campus with Oscar-nominated documentarian Lucy Walker to craft a powerful, personal film. Then, we planned and bought media in targeted primetime broadcast and extended reach in digital with page takeovers on the *Wall Street Journal* and the *New York Times* leading up to International Women’s Day, and not only inspired Ultimate Software employees, but also new customers.” Lucy Walker, director; Merman, production company; Ultimate Software, client.

“**Stance**, an indie sock brand, wanted to launch limited edition Star Wars socks on an even more limited budget, at the height of the new movie’s marketing hype, all while big-box retailers were launching their own comarketing efforts. We created Shop With The Force, a first-of-its-kind e-commerce activation that enabled users to browse and buy movie-themed socks by just waving their hand like a true Jedi master. We also turned 20 tickets to an elite *Star Wars: The Force Awakens* launch party into a custom hologram invite inspired by Leia’s message to Obi-Wan. Lastly, we re-created iconic scenes from the original Star Wars trilogy using Stance socks and posted the best ‘Sock Wars’ scenes on Instagram. As a result, Stance launched this hypertargeted campaign to turn Star Wars fans into Stance shoppers. The campaign was an instant internet sensation, and Stance had its biggest sales day ever.” Active Theory/ FIN Studios/Screen Novelties, production companies; Stance, client.

This page: “Come As You Are” :30

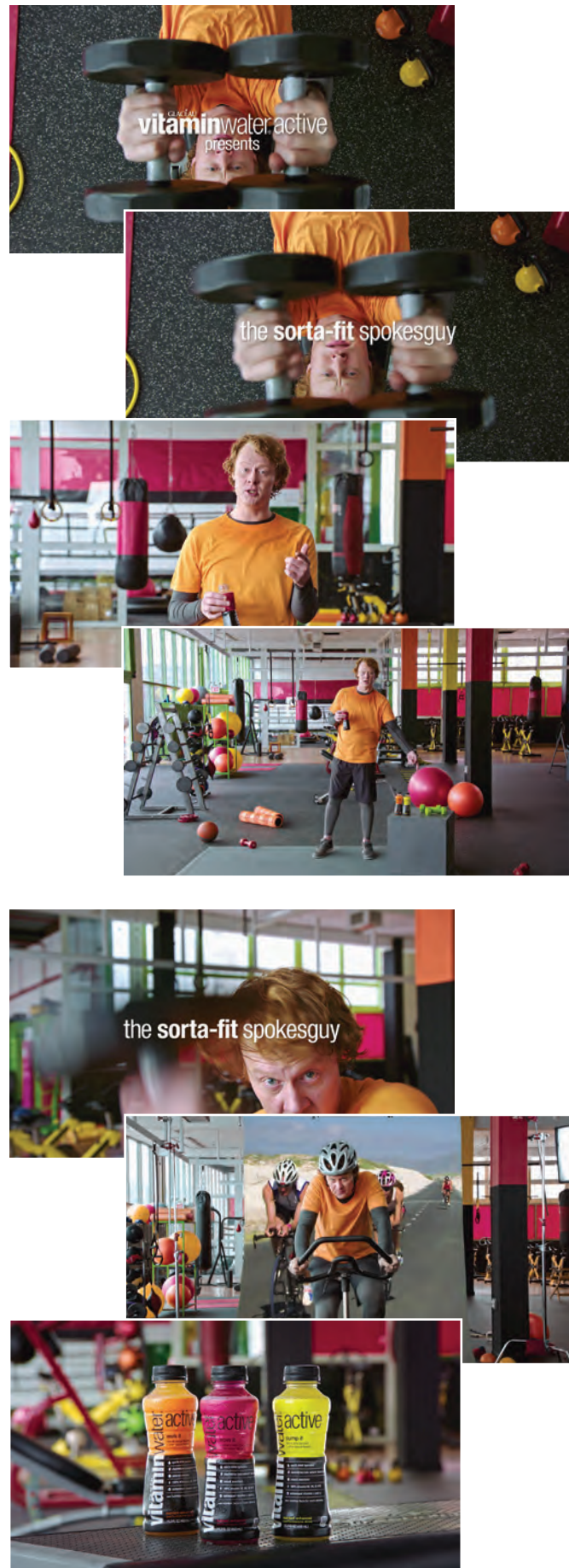
“To stand out in a saturated market, the **Venetian**, one of Las Vegas’s premier resorts, wanted to roll out a tv spot for the first time since its founding seventeen years ago. We felt an obvious focus on amenities, dining and shopping—the usual suspects when it comes to hotel advertising—did not feel disruptive or fresh. They decided to celebrate the most dynamic part of the hotel: its guests. To capture the spirit of travel with an ever-evolving cast of characters, our team feted individuality with a spot called ‘Come As You Are.’ The spot was part of a more extensive campaign that included social media and print elements, and ushered in a new way to think about hotel advertising.” Autumn de Wilde, photographer/director; Anonymous Content, production company; The Venetian, client.

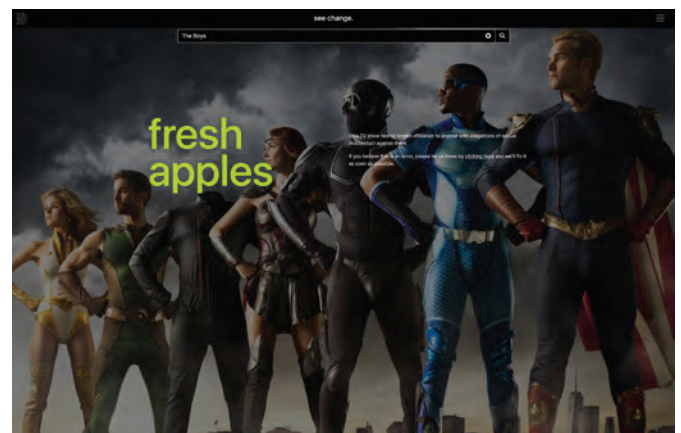
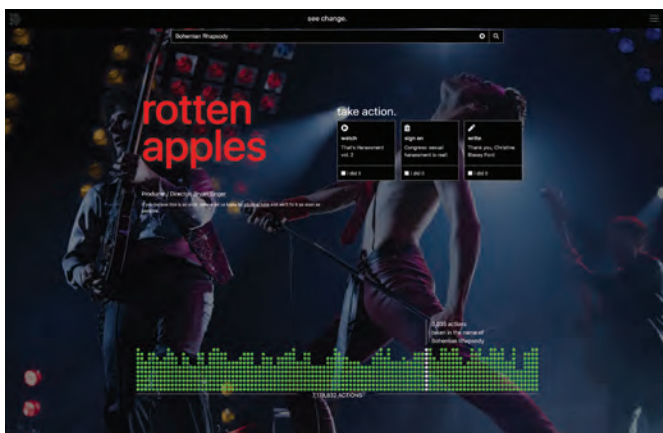
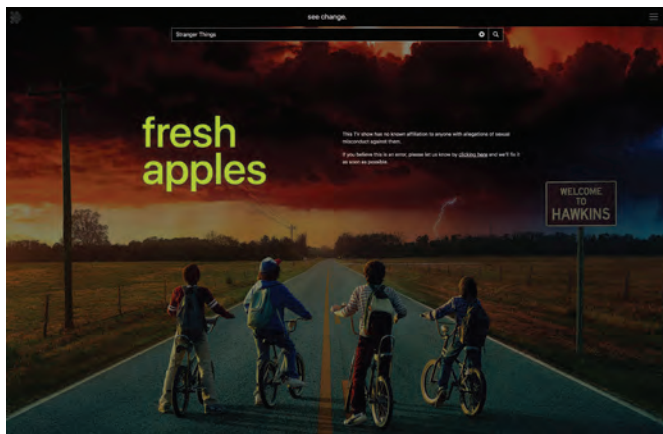
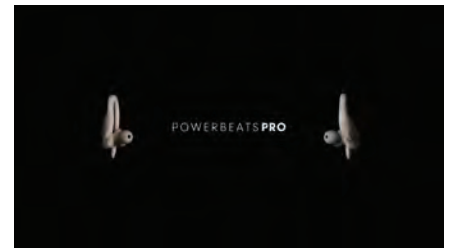
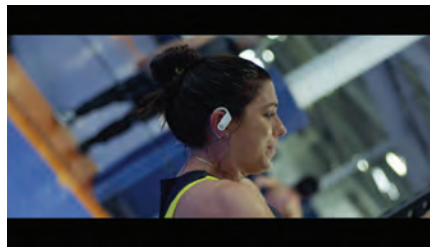
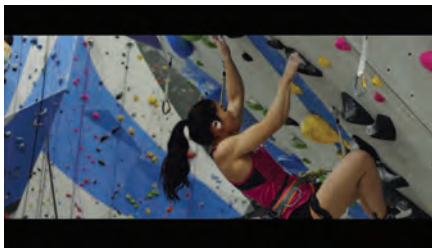
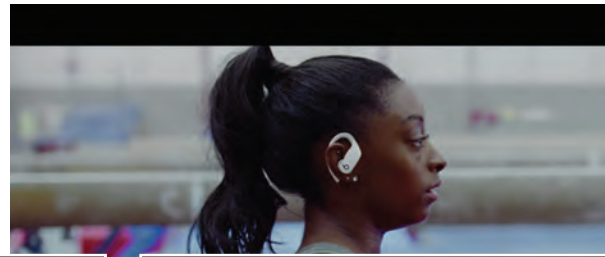
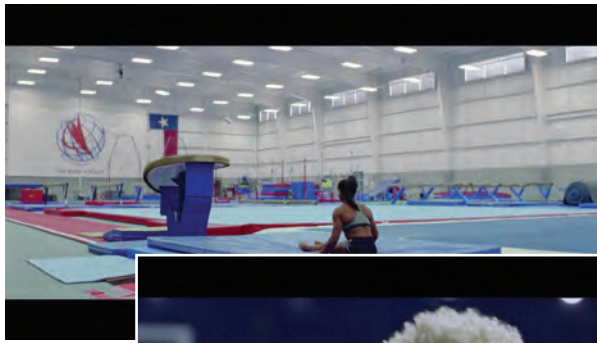
This page: “For the national launch of **vitaminwater active**, the brand created a sports drink not just for fitness fanatics, but for the ‘rest of us.’ A beverage for those who may not take working out as seriously as those typically portrayed in sports drink advertising. We personified the positioning with a campaign centered around several social shorts starring a ‘sorta-fit spokesguy’ ‘sorta’ working out at the gym. The intent was to show consumers you don’t have to take yourself or your workout too seriously. The campaign launched on social and also included point-of-sale elements; out-of-home ads around gyms, parks, and hiking and running paths; as well as experiential marketing targeting laid-back gymgoers in high-traffic fitness locations.” Hank Perlman, director; Hungry Man, production company; vitaminwater active, client.

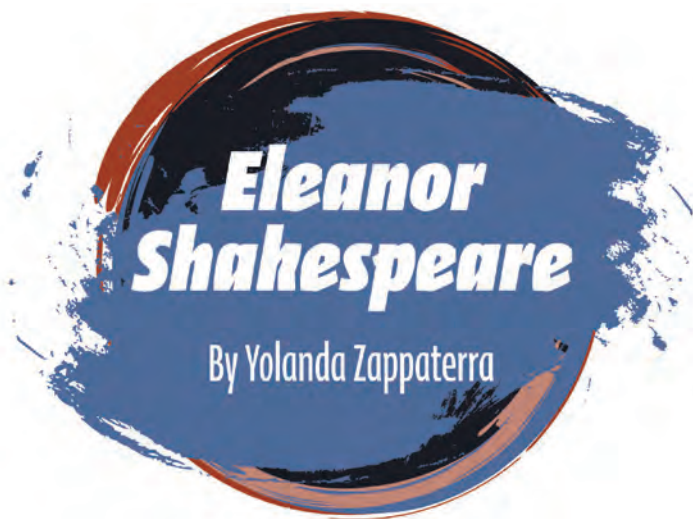
Right: “Unleashed” :60

“To launch the new **Powerbeats Pro**, we wanted to tell an emotional narrative while never losing focus on the product. We zeroed in on the influence music has on athletes when it comes to inspiring their fullest potential, and how distractions are the enemy when it comes to peak athletic performance. With a secure fit, no distracting wires and up to nine hours of listening time, Powerbeats Pro is the partner athletes need to thrive. The concept of ‘Unleashed’ became the creative touchstone for an entire global campaign featuring seventeen world-class athletes. Our agency worked closely with the Beats internal teams to craft an integrated story, along with their sister agencies for communications strategy and media planning. The anthemic spot made its debut on athletes’ social media and spread quickly from there. It also appeared on tv, digital takeovers, streaming platforms, out of home, dynamic retail displays and e-commerce messaging.” Hiro Murai, director; Doomsday Entertainment, production company; Beats by Dr. Dre, client.

“When the Harvey Weinstein story broke, it uncovered decades of sexual abuse in Hollywood. Our team was moved by the news and wanted to contribute to the conversation and build awareness. As a response, we created a simple tool designed to let consumers know whether a film or television show is tied to someone with allegations of sexual misconduct, holding Hollywood accountable. We connected credible third-party articles to an open-source database similar to **IMDb**; users can search via title on **therottenappl.es**, and the site responds ‘Rotten’ or ‘Fresh.’ *Vanity Fair* described it as ‘a Rotten Tomatoes with a post-Weinstein twist.’”







There are years that shape and frame our personal histories.

The ones where we go to college. Graduate. Get married. Have a child. Lose a loved one.

Then there are years that impact lives around the globe, like 2001, when the 9/11 attacks occurred, and, more recently, 2016, when Britain voted to leave the European Union and the United States voted for Donald Trump. For London-based illustrator Eleanor Shakespeare, 2016 was a momentous year in more ways than one.

think it was the worst year in recent human history,” she says. “But, in a situation like that, you can wince and cower and hide, or you can try to do something about it.” What the 27-year-old freelancer did was work on *Stormy Seas*, a book in which Canadian writer Mary Beth Leatherdale recounts the true stories of five young refugees who fled their homes to escape conflict and terrorism. It was, Shakespeare recalls, “an unbelievable opportunity to work on a topic I care deeply about,” and it offered her a way to deal with the madness of that year’s events.

The timely project brought together the things Shakespeare has always been interested in, in a life and career that have been deeply shaped by her belief systems, moral stance and compassionate, empathetic upbringing. She was raised in a colorful household in what, she says, “was a childhood filled with good chaos ... a culture of making and doing that was busy and loud.” This was due in no small part to the history of creativity in her family and her parents’ backgrounds in art, therapy, writing and teaching—often in unconventional places like prisons. It was a mix that has created “a lifelong link between creativity and therapy” for her, she says.

Her political and social engagement come from her family too, she says. “We’d have very intense discussions about moral and spiritual issues as well as political debates,” she recalls. And, at school, she remembers loving creative subjects. “The flow and rhythm of handwriting was something I particularly loved,” she says. Given this background, a creative path was almost inevitable, and she took to it with enthusiasm. In her second year of an illustration degree at the University of the West of England, she settled on photo-montage as a medium she wanted to work with. Six years on, it has become a clearly defined style for her in a career that has seen her produce illustrations for national newspapers, like the United Kingdom’s *Guardian* and Canada’s *Globe and Mail*, as well as such prestigious titles as *The Washington Post*, *TIME*, the *Atlantic* and *Vanity Fair*. There have been three books too, two of which, *Collage and Keep* and *Cut, Paste, Create*, are accessible creative exercise books that satisfy Shakespeare’s desire to facilitate and unlock creativity in others.

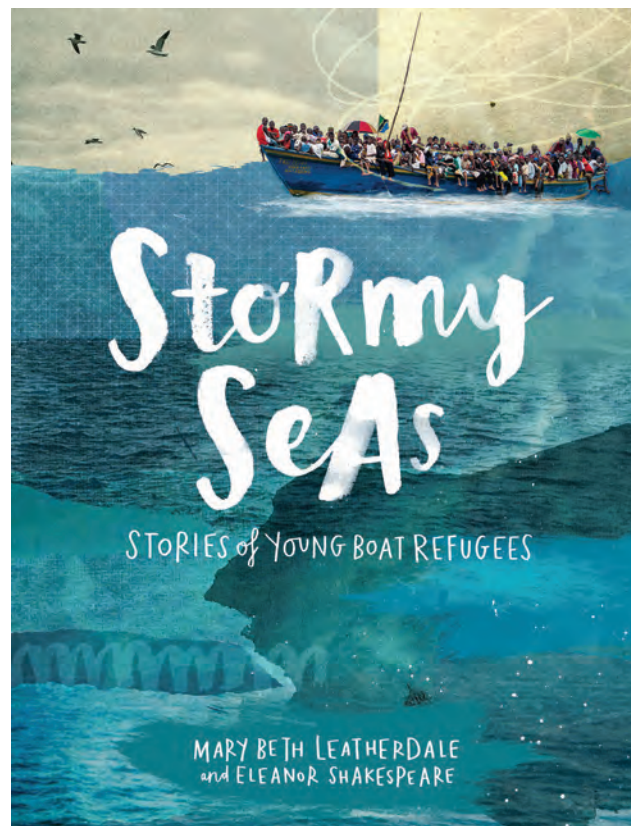
Right: “I was so privileged to be approached by Michael O’Mara Books to contribute to a beautiful inspiration notebook for Amnesty International. It provides space to consider how we express ourselves, given that we all have the right to freedom of expression and opinion. The book is full of unbelievable talent and incredible illustrators, as well as powerful quotes and poems. My illustration was in response to a wonderful quote by Malala Yousafzai: **‘One child, one teacher, one book and one pen can change the world.’**” Imogen Williams, creative director; Michael O’Mara Books, client.



Photomontage is an accessible medium that has been used by politically and socially engaged artists for almost a century, from the overtly antiwar art of John Heartfield and Peter Kennard to the left-field messages of Dadaists such as Hannah Höch and Kurt Schwitters. Like her forebears, Shakespeare has found that the

Whatever the project, Shakespeare's working process is the same. Increasingly, clients provide a range of archival photos specific to the subject, which she digitally layers and collages with her own material. "I have a huge archive, in different folders, of textures. I make some; others are found and scanned. I normally cut out the photography first, then start dragging, moving and layering. I love it when clients provide historical archive material, and ideally not too many images," she says. "Maybe that's the joy of working in this way—the restrictions. Time restrictions, archive restrictions, brief restrictions, client restrictions ... parameters contain what I'm doing in a positive way." Chris Clarke, deputy creative director at Guardian News & Media, says, "She really

This page bottom and right: ***“Stormy Seas: Stories of Young Boat Refugees*** has proved to be the most significant project of my illustration career. It has enabled me to creatively reflect upon an issue close to my heart and produce a body of work that has the potential to have real impact, particularly for children and young people. It was a privilege to work on the book, and has undoubtedly informed subsequent editorial projects. I will always feel proud to have illustrated the true stories of five refugee children, whose legacies will exist forever on the printed page.” Mary Beth Leatherdale, writer; Katie Hearn, creative director; Annick Press, client.



WHAT HAPPENED TO PHU?

After eight months in the Pulau Bidong refugee camp, 14-year-old Phu flew to San Francisco. Since he was a minor (a child under 18), and alone, he was quickly sent to live with his cousin in "Little Saigon" in Orange County, California. Two years later his mother, brothers, and sister escaped from Vietnam to Malaysia by boat and emigrated to California through a family sponsorship program. Phu worked to help support the family, getting a part-time job at McDonalds, cleaning toilets, working at theaters, and playing in a band. Phu hung out with other "minors" who had escaped from Vietnam. Since they had no family in America, Phu's mother invited them to come live with them. Phu shared his room with eight guys.

Phu and his friends faced a lot of prejudice. There were only 30 or 40 Asians in his high school of more than 4,000 students. People taunted him with racial slurs and Phu got into a lot of fights with the Caucasian students. Even the Vietnamese students who had come to America in 1975 and spoke better English berated the new Vietnamese students and called them FOB, "Fresh Off the Boat".

After high school, Phu enrolled in an aerospace program at Cal State University. He became very interested in reading about the Vietnam War and decided to join the US military. From there, he studied management and then went back to school to become a criminal defense lawyer. To pay his dues to the United States, he became a reserve officer in the military.

"MY army captain told me not to change my NAME. He said BE PROUD of your HERITAGE, because if you're not PROUD and you don't know WHO YOU ARE you will not be a GOOD AMERICAN."

AFTER THE VIETNAM WAR :

2 million

Vietnamese left Vietnam

500,000

died at sea

823,000

emigrated to the United States

137,000

emigrated to Canada

137,000

emigrated to Australia

96,000

emigrated to France

20,000

emigrated to Britain



"We're saved! A shrimp boat pulls up beside us and we pile onto it, leaving the few belongings we still have behind. The boat is already crowded with two hundred dirty, scruffy-looking men. We avoid their eyes and try to find a place to sit. When I turn around, I see the Dulce II sink into the sea.

A wall of water hits. Huge gusts of wind rip across the deck. We're in the tail of a storm. Waves taller than a house rock the boat. When one hits, the captain yells at us to slide to the other side to keep the boat from capsizing. Back and forth we go. One minute, it feels like we are on the top of a mountain and the next it's like we're crashing down the cliff. When night comes, it gets worse. It's impossible to sleep. Everyone is crammed together on the cold, wet, metal floor. People are so hungry and dehydrated it's like being surrounded by the dead. Everyone is just urinating and vomiting right there. The smell is overwhelming. Although I haven't gone to church in years, I begin to pray. Hour after hour after hour, I stare at the horizon looking for land. It feels like we are the only boat in the ocean.

"One minute it feels like we are on TOP of a MOUNTAIN and the next it's like we're CRASHING down a CLIFF."

THE MARIEL BOATLIFT 1980

APRIL 1

Cubans drive bus into Peruvian Embassy

APRIL 4

Castro withdraws guards from the Embassy

APRIL 6

10,000 Cubans crowded into the Embassy seeking asylum

APRIL 20

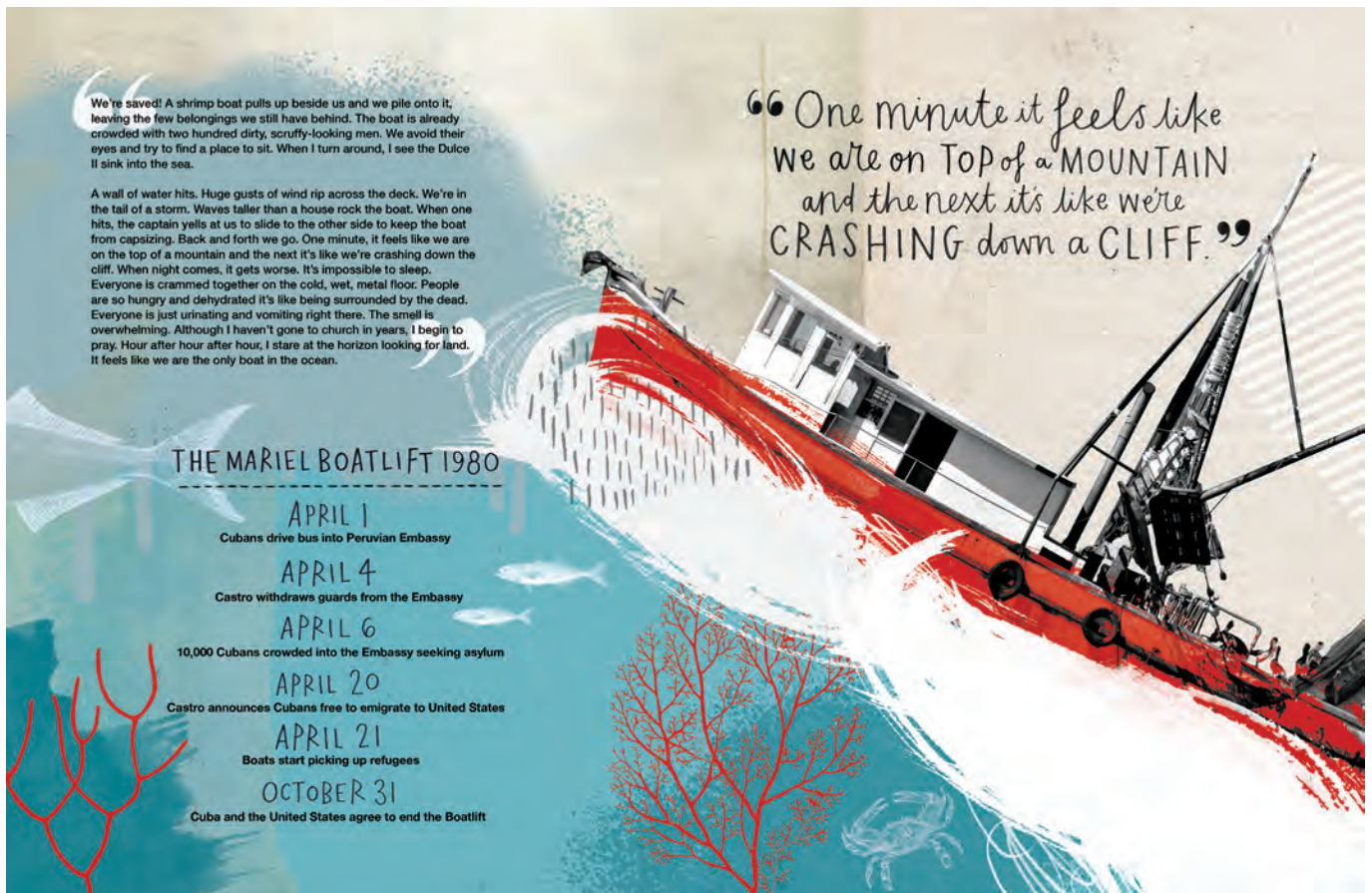
Castro announces Cubans free to emigrate to United States

APRIL 21

Boats start picking up refugees

OCTOBER 31

Cuba and the United States agree to end the Boatlift







ELEANOR SHAKESPEARE

interrogates a subject, and often challenges myself and the editor with an unexpected approach. She's also a very strong communicator. She's able to paint a vivid picture to editors with how she describes her roughs, which is remarkably helpful when dealing with people who may not have the same creative grasp as yourself, but do understand the nuance within language."

The bulk of Shakespeare's work is illustrating editorial stories she clearly cares about, and she has admirable integrity when deciding what to work on and who to work with. "I'm quite principled. I'll turn down work if the content is very far removed from what I believe is right, or walk away if there's something offensive or distasteful in the content. But I'll also turn down work if the fee's too low, which is about making people recognize the value of what [illustrators] do; both come with confidence born of years of study and experience," she says. That experience means she understands the need to go beyond creative skill. "You can be the most fantastic, imaginative image maker, but that's just 50 percent of this job. The other 50 percent is being reliable, delivering on time and



Left: "One of three illustrations for a *Mosaic* feature about **deep brain stimulation** (DBS). An early halt of a DBS trial for depression highlights the changing nature of clinical trials." Peta Bell, art director; David Dobbs, writer; Mosaic, client.

"AARP commissioned me to create a promotional illustration about an exhibit at the US National Archives that celebrates the **women's suffrage movement** and the 100th anniversary of the Constitutional amendment that allowed American women to vote. It needed to be bright, uplifting and celebratory in order to acknowledge the triumph of the movement. Naturally, I leapt at the brief—not only did it tap into my interest in feminism and women's rights, but also, it meant I was provided with the most wonderful archive imagery from the early twentieth century." Devan Feeney, art director; AARP, client.

This page: "Being part of RoomFifty—an online print store that provides affordable, quality prints—is wonderful, but creating personal work isn't something I do often due to the fast-paced nature of commercial work; therefore, making illustrations without a brief doesn't always come naturally to me. I want to use the opportunity to sell prints that are meaningful and say something about issues I'm concerned about while still being aesthetically pleasing. This piece, **Precious Earth**, considers the responsibility we have to protect our planet, particularly for future generations; to hold on to the beauty of it, and to make conscious choices about how best to preserve its resources." RoomFifty, client.

"An illustration for the *Washington Post Magazine*. **Cursive writing** is going out of fashion, and young people aren't able to read it. This poses a big problem for institutions like the US National Archives, which has approximately fifteen billion documents that are handwritten in cursive, including the Constitution. 'We're sacrificing generations of students who won't be able to read our records,' says David Ferriero, archivist of the United States. This was a great opportunity to dig around for some lovely old textures and ephemera to use in the image." Michael Johnson, art director; Debra Bruno, writer; The Washington Post Magazine, client.


being in tune with what's going on in the world around you," she says. Unsurprisingly, such a mature approach makes her highly regarded by her commissioning editors, including Clarke, who says, "There are many factors that make her work special, but for me personally, there's a real charm to how she treats the imagery she works with. Her combination of live news imagery with lateral conceptual ideas is what really helps cement her style. There is genuine passion in subjects she feels personally connected to, and you can really feel that empathy at every stage of the commission. But on top of that, she really understands the editorial pressures we're under, and is very responsive and accommodating as stories develop."

Though Shakespeare's work may seem like the stuff of dreams, she sounds a warning bell. "Obviously, there are times when projects are boring or rubbish, and often, it's really lonely. It's easy to paint a picture of massive happiness because illustration is the absolute perfect job for me, but it also goes strongly against my nature. I love to engage and be around people in a supportive, encouraging environment, and this job just does not allow for that." She has found coping mechanisms, which include being artist in residence at her old high school, where she helps students put together college portfolios. And working with Leatherdale on *Stormy Seas* was a highlight of her career, not only because of the subject matter but also because of the experience of working with someone else during a dark time. Leatherdale remembers that "during the development of the book, we weathered the Brexit vote and the 2016 US election. We were both reeling from the raging anti-immigrant rhetoric, heartbroken by the refugee crisis, alarmed by the growing nationalism around the world. For both of us, creating the book was a way to fight back, to take action in our own small way."

But one area that freelancers often find solace in—the personal project—leaves Shakespeare struggling. "I find the space intimidating," she says simply. "I need a stimulus to respond to. And really, what do I have to say that I'm not already saying? I feel really sustained and fulfilled in what I do, so I don't necessarily have that creative urge. Having said that, I do respond to big events where I want to add something to the conversation. I often create a piece of work for International Women's Day and Mental Health Awareness Week; I did something when David Bowie died, when the London Bridge attacks happened. I think I need that external prompt to come from somewhere," she says.

Though, she admits to feeling the need for change, with perhaps a shift into some advertising and design work. "I like the idea of the challenge. I love editorial work and it will always be my first port of call, but different contexts present different challenges. You approach things in a different way.

With *Stormy Seas*, for example, I learned a lot about text use and placement, and putting those elements together in ways that don't interrupt each other but sit on a page comfortably together. It taught me that when you're having to draw out a story and paint a picture of someone's life, it's quite hard to maintain the powerful, hard-hitting visual language I use in illustrating an article. I'm also currently creating some meeting-room murals for the *Times* newspaper offices in London, which are huge, literally huge, and that's exciting for me because the scale is so different," she says. "I'd love to work more for charities—that would be really great. I'd love to do design work that promotes events or campaigns that target specific areas of interest, and projects that tackle humanitarian issues."

"I have not by any means got all of this figured out," she says. "But I think with every job, there is an opportunity to do something for others and to use our skills for good. If there's one thing I hope about my career, it's that I can change the hearts of people who've been hardened about issues that really matter." Whatever Shakespeare turns her attention to, you can't help feeling that her empathy and optimism will continue to drive her. As Leatherdale says, "The depth, beauty and humanity of her work always leaves me feeling a little more hopeful." 

Right: "I was asked to produce my own response to a piece of writing in *Beneficial Shock!* on the **porn industry**, which I believe is deeply damaging and degrading, particularly for women. With very few creative parameters, I was free to explore this issue in a way that truly reflected my perception of pornography. This personal approach resulted in a more unrestricted outcome and, arguably, a more successful one. I certainly felt this to be the case here—the piece feels raw and honest, qualities which are sometimes compromised with fast-paced editorial work." Phil Wrigglesworth, art director; *Beneficial Shock!*, client.

"This illustration was for a fantastic article by Moira Donegan for the *Guardian*, highlighting the rift between **socialist and individualist feminism** in the light of the #MeToo movement. Lee and I specifically wanted to play with the space on the page for the print version, exploring various layouts. The image was built as two halves, and eventually, we settled on dividing the two sides with the header and standfirst to build the rift." Lee Martin, art director; Moira Donegan, writer; *The Guardian*, client.

"Regularly illustrating *Guardian* opinion pieces means I work on a broad range of topics, from social issues to political tensions to current affairs. One of my favorite parts of being an illustrator is feeling informed and challenged by emerging think pieces and articles written by brilliant minds. It means I keep learning and growing as a human being and as an artist. This piece was about our potential as a race to **inhabit the moon**, and I must confess, articles like this are a welcome rest from illustrating anything involving Brexit! I sometimes miss the space for more whimsical, narrative image making in an editorial context, and this brief really offered some breathing space from the hard-hitting political issues and enabled me to have a bit of fun." Chris Hadfield, writer; Chris Clarke, creative director; *The Guardian*, client.







EXHIBIT

1 City of Oslo identity

The city of Oslo had more than 250 different municipal logos in use, which not only cost more than \$5 million annually to maintain, but also confused residents. In order to simplify Oslo's identity, design agency Creuna's Norway office created a new logo based on the city's seal, which features the patron saint with his millstone and arrows, as well as a flexible design system that utilizes shapes referencing Oslo's streetscapes and architecture. To further unify the city's municipal organizations, Creuna developed the Oslo digital design assistant, enabling all 53,000 people employed by the city to easily create templated material within the brand guidelines. The identity's bespoke typeface, Oslo Sans, draws inspiration from the city's street signs. The dots on the lowercase *i* and *j* and those in the punctuation marks change to reflect the shapes within the design system.

Marc Ligeti/Thor Erik Ramleth, lead designers; Heidi Bakken/Balder Dysthe/Ole Marius Rygh, design; Stein Sørli, creative director; John Aurtande/Nina O'Gorman, strategy; Marius Watz, developer; Ellmer Stefan, typeface designer; Bjørn Endre Langeland, 3-D modeling; Beate Haugane, project manager; Creuna Norway (Oslo, Norway), design firm; Anne Aagaard/Hanne Rønning Jorud, Oslo kommune, clients.

2 adidas Originals spot

"An Homage to Our Classics That Transcended Sport" :30

For adidas's 70th anniversary, Portland, Oregon-based ad agency Opinionated explored the shoe brand's impact on popular culture through the "ultimate unboxing." "The idea came from the sneaker-head video unboxing, and the shoebox dioramas that we used to make in grade school," says Nick Larkin, management supervisor at Opinionated. "We created a miniworld inside the famous Originals shoebox that feels like an infinite space, with historic moments from the brand's last 70 years woven throughout." Brought to life with a series of diorama sets that were constructed with Portland animation studio HouseSpecial, the miniworld is a puzzle chock-full of pop-culture Easter eggs, making repeat viewings a necessity in order to catch every moment. "[We let] audiences connect the dots on references, whether it's Crazy Legs and the B-Boys, Stella McCartney designing with Stan Smith, or Run-DMC famously asking the concert crowd to hold their adidas Superstars high in the air," says Larkin. "We were incredibly vigilant to get the details right, no matter how small."

Andy Berry/Dominic Orlando, art directors; Scott Fish/Ryan Iverson, writers; Kirk Kelley, creative director; Mark Fitzloff/Rob Palmer, executive creative directors; Cam Williams, editor; Clay Connally/John Nolan, directors of photography; Gee Staughton, director; Reed Harvey, Digital One, sound designer; Karly Richter, producer; Corey Bartha/Lourri Hammack, executive producers; Stephen Bodin/Jenn Ely, production designers; Rex Carter, Flame artist; HouseSpecial, production company; Opinionated (Portland, OR), ad agency; adidas Originals, client.

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 Hendrick's Gin оон

Created by London-based ad agency Space, this оон activation at the King's Cross railway station invited commuters into the world of Hendrick's Gin by wrapping an entire 230-foot-long corridor in the brand's fanciful graphics. "Our job was to transport people from the mundane to the peculiar in a way that genuinely enhanced [their] morning commute," says Greg McAlinden, creative director at Space. "We didn't want to create an ad as such, but rather a beautiful immersion into the Hendrick's brand world." Inspired by the unconventionality of Hendrick's Gin, Space's never-been-done-before wrap of King's Cross turned a media buy into a destination.

Liam Nicholson, art director; James Newport, designer; Greg McAlinden, creative director; Global/Posterscope, production companies; Space (London, United Kingdom), ad agency; William Grant & Sons, The Hendrick's Gin Distillery Ltd, client.

2 Who Gives A Crap packaging

Who Gives A Crap (wgac) is an Australian company that produces environmentally friendly bathroom paper products and builds toilets for the underprivileged. For the Play Edition, a special edition of wgac's bamboo toilet paper range, Sydney-based Garbett Design designed a mix-and-match packaging set that encouraged customers to create their own combinations of characters from the various rolls. "We need more whimsy and joy in the world, and we're delighted that we were able to bring this idea to life," says Paul Garbett, creative director and cofounder of Garbett Design. The result sold out in the United States and United Kingdom within two weeks of launch.

Danielle de Andrade/Paul Garbett, design; Garbett Design (Sydney, Australia), design firm; Vanessa Morrish, Who Gives A Crap, client.

3 Born Free Foundation short film

"The Bitter Bond" 2:00

When lion cubs raised for the tourism industry outgrow their usefulness for pictures, they are sold to trophy hunters. This is the likely fate of the lions of South Africa, where this practice is legal and where 70 percent of the lion population is raised in captivity. It is this hard truth that makes ad agency Engine's short film for the Born Free Foundation so poignant. The cute aesthetic used throughout the film, which was expertly animated by Zombie Studio and Blinkink, heightens the heartwarming bond between the lion and his handler while belying its tragic ending.

Steve Hawthorne/James Hodson/Katy Hopkins/Jason Keet, creative directors; Paul Jordan, executive creative director; Laura Sammarco, strategic planner; Lucas Barreto, director of photography; Paulo Garcia/Daniel Salles, directors; Bruna Berford/Francisco Catão/Michel Denis da Silva/Rodrigo Dutra/Jonathan Edward/Marcos Elias/Leonardo Felix/Leônidas Maciel/Hannry Pschera/Bruno Santos/Conrado Testa/Christian Weckl, animators; Mauricio Sampaio, 3-D modeling; Ben Leeves, Jungle Studios, sound designer; Matt Monro/Alex Wilson-Thame, music; Stefanie Forbes, agency producer; Antonela Castro/Leticia Harumi/Marcio Lovato, producers; Gemma Glover, senior media producer; Natália Gouveia/Bart Yates, executive producers; Marcio Pasqualino, colorist; Blinkink/Zombie Studio, production companies; Zombie Studio, animation/visual effects company; Yohann da Geb/Bruno Monteiro, project design and development; Engine (London, United Kingdom), ad agency; Matt Smithers, Born Free Foundation, client.

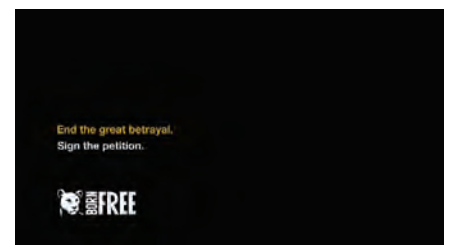
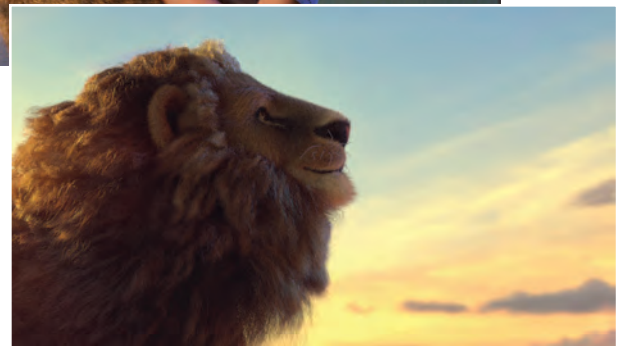
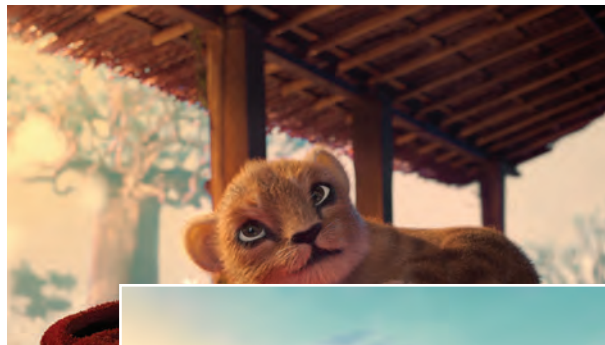
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2



3



1



© Ken Friberg/Josh Grubbs

2





EXHIBIT

1 HiBAR packaging

Haircare brands often use packaging to extend the brand experience from the shelf to the shower, but the industry is still heavily reliant on single-use plastics. That's why Werner Design Werks, in order to help shampoo and conditioner brand HiBAR get closer to the future of sustainable packaging it envisions, needed to think outside the box—or in this case, outside the bottle. The Saint Paul-based design firm's solution? Make the shape of the shampoo and conditioner bars part of the brand, reflecting its mission. "The droplet is easy to hold and speaks to the essence of the brand goals: water," says Sharon Werner, founder and creative director of Werner Design Werks. "The exterior packaging follows the taper of the droplet, keeping it secure in shipping and having shelf presence at retail. Minimum waste with high impact."

Sarah Forss/Sharon Werner, designers/art directors; Dion Hughes, Persuasion Arts & Sciences, writer/strategist; Werner Design Werks (Saint Paul, MN), design firm; Dion Hughes/Ward Johnson/Jay Schaper/Nora Schaper, HiBAR, clients.

2 Panama Canal ooh ad

Panama City-based ad agency Cerebro vMLY&R was tasked with creating an ooh series that introduces the people of Santiago, Panama, to a new interactive experience center that brings the Panama Canal to them. Inspired by music videos and surreal photo manipulations, the agency decided to show people interacting with ships at the actual canal. However, the on-site photography was a challenge. "We were in the middle of the rainy season, so we had to deal with heavy thunderstorms every day of production," says Francisco González-Ruiz M., creative director at the agency. "[And since] we wanted to use specific types of ships, we had to work around their transit schedules, which were not always favorable." Through photo manipulations and playing with scale, the campaign presents an eye-catching demonstration of what the experience in the interactive center is like.

Alberto Weand Ortiz, art director; Eduardo Aguilar, graphic designer; Francisco González-Ruiz M., creative director; Tito Herrera, photographer; Isaac Frías, agency producer; Mario Monteza, retoucher; Cerebro vMLY&R (Panama City, Panama), ad agency; Irma Vergara, Panama Canal, client.

3 Sydney Airport identity

"What is the role of an airport in people's lives?" This is the question the team at Sydney-based Frost*collective asked themselves when approaching this redesign of Sydney Airport's identity. Since an airport has many functions—acting as a destination, as well as a space for layovers, restaurants and shopping—Sydney Airport needed a simple identity that could take on many applications while reflecting the idea of the airport as an international gateway. "Sydney is not one thing; it's an international city, a cultural melting pot and an unmistakable landscape," say Ant Donovan, group creative director, and Chris Griffiths, associate design director at Frost*collective. "As an extension of Sydney, the airport is a first impression. We repositioned the brand from Sydney Airport to Sydney's Airport to embrace what it enables—humanity, warmth, energy and optimism."

Chris Griffiths, senior designer; Ant Donovan, group creative director; Frost*collective (Sydney, Australia), design firm; Yael Bradbury, Sydney Airport, client.

1 Mack Weldon ooh ads

Fashion brand Mack Weldon is reinvigorating men's basics with smarter designs and high-quality fabrics. It was the brand's humbleness that New York-based ad agency Circus Maximus sought to encapsulate for its first ooh campaign. "Humility feels like it is in decline, but we wanted to remind the world of the power of being the strong, silent and capable type," says Ryan Kutscher, founder and chief creative officer of Circus Maximus. "The goal was to juxtapose the Mack Weldon attitude with our current hot take on the look-at-me culture." The campaign balances Mack Weldon's character with the boastful claims typical of ad copy by keeping taglines as suggestions and signing off each ad with "humbly yours."

Amy Schultz, art director; Erik Poh, writer; Ryan Kutscher, chief creative officer; Rael Kenny, integrated producer; Paul Sutton, integrated production director; Circus Maximus (New York, NY), ad agency; Mack Weldon, client.

1



2 Beak Pick! packaging

Yerevan, Armenia-based design firm Backbone Branding created a brand identity for Beak Pick!, a line of fruit snacks, jams and drinks that is built on the idea that sugary treats can still be enjoyed as part of a healthy lifestyle. "The brand is all about being natural and modern. We focused on the main ingredient of the products, the fruits! Carrying on with our nature-inspired theme, we noticed that birds perfectly represent the idea that consumption in small quantities is the solution to enjoying our favorite treats without overeating," says Grace Jerejian, communication manager at Backbone Branding. By hybridizing colorful illustrations of fruits and birds, the firm developed a packaging system that communicates the natural qualities of Beak Pick!'s offerings. "We replaced the beak part with the fruit," says Jerejian, "which is how the brand's name, Beak Pick!, was born."

Stepan Azaryan/Eliza Malkhasyan, designers; Stepan Azaryan, creative director; Stepan Avanesyan, senior brand strategist; Elina Barseghyan, illustrator; Meri Sargsyan, project manager; Backbone Branding (Yerevan, Armenia), design firm; Beak Pick!, client.



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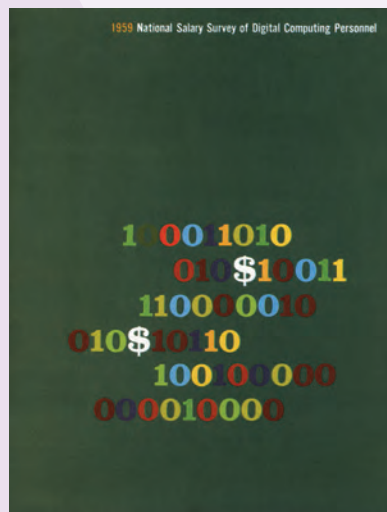


60 Years of Typography

Typography is an integral part of every visual communicator's toolbox. From hot metal to photo to desktop, the process of typesetting has undergone multiple revolutions, but the need to make written language legible, readable and appealing hasn't changed. On the following pages is a sampling of work and commentary from a few of the type aficionados we have featured in the last 60 years.

"Typography is an art requiring imagination, intuition, common sense and an understanding of certain basic rules and letterforms."

—Richard Coyne, *The Journal of Commercial Art*, 1961



System Development Corporation salary survey cover, 1959. James Cross, designer



The original CA logo, 1959, designed by Freeman Craw of Tri-Arts Press, is closely related to his Craw Clarendon Condensed. His conviction that counter design is a fundamental of good type design is well demonstrated here.

"I do not think that typography is an end in itself, but that it is a component part of the whole message. Therefore, for me, idea, copy, art and typography are inseparable." —Otto Storch, *McCall's*, 1962

Poster for International Type Face Design Competition, sponsored by Visual Graphics Corporation, 1966. Herb Lubalin, designer; Tom Carnase, letterer



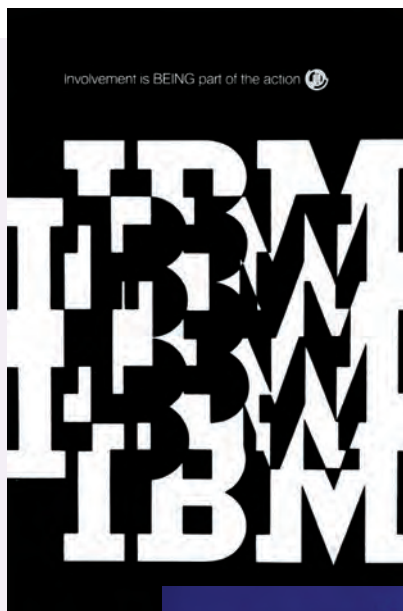
Kaiser Steel print ad, 1960. Nick Sidjakov/Dick Snider, designers; Dick Snider, art director; Young & Rubicam, San Francisco, ad agency



1968 Summer Olympics logo, 1968. Lance Wyman, designer

1959

1968



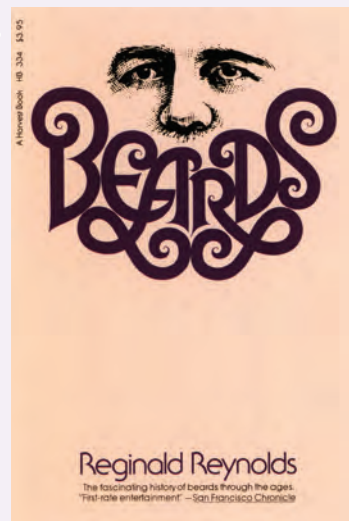
IBM Rochester Design Center poster, 1969. Walter Lund/Gary Springer, designers; Thomas Coleman, art director

“When I do a book jacket or a package or whatever it may be, it is art to me. The fact that it sells a product or that it enhances the beauty of a product, fine.”

—Alan Peckolick, Alan Peckolick Graphic Design, Inc., 1971



Hanes Hosiery's L'eggs brand logotype, 1970. Roger Ferriter, art director/designer; Tom Carnase, letterer; Herb Lubalin Associates, design firm



Harcourt Brace Jovanovich book cover, 1976. Alan Peckolick, designer; Harris Lewine, art director; Lsc&P Design Group, design firm



Walker Art Center exhibition poster, 1978. James Johnson, designer



CBS Television Network program promotion, 1978. Alan Brooks, designer; Herman Aronson/Bill Snyder, art directors

“Dada influenced graphic designers in two important areas: it helped to free typography from its rectilinear restrictions, and it reinforced the cubist idea of letterforms as a visual experience.”

—Allen Hurlburt, 1977

“Because typography is so central to design, to communication, it affects all of us when people abandon higher-quality types because of the obvious efficiencies of other systems.”

—Nathan Felde, Implement, Ltd., 1978

1969

1978

“If you cover up the type and your job looks better without it, it’s either the wrong type or it’s in the wrong place.” —Robert Overby, 1979



The Wall Street Journal trade ad, 1983. Bo Zaunders, art director; Jim Johnston, writer/creative director; Jim Johnston Advertising Inc., ad agency

“For me, Bembo is the all-time classic roman; if I were stuck on a desert island with only one typeface, that would be it.”

—Roger Black, *The New York Times Magazine*, 1983

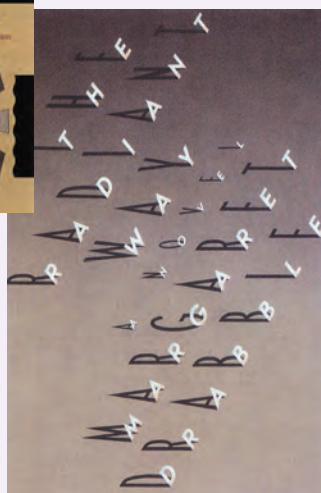


Diário do Paraná newspaper spread, 1980. Oswaldo Miranda, art director/designer/illustrator



Bloomingdale's poster, 1988. Robert Valentine, art director/designer; John C. Jay, creative director; Neville Brody, illustrator

Entertainment Technologies capabilities brochure, 1987. Mitchell Mauk, art director/designer; Mauk Design, design firm

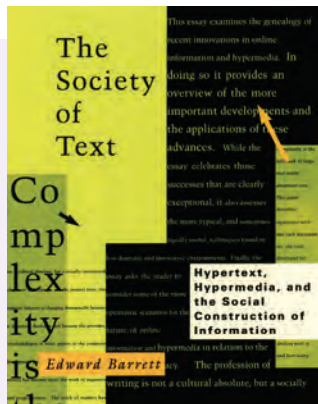


Alfred A. Knopf, Inc. book jacket, 1988. Fred Marcellino, designer/illustrator/calligrapher; Sara Eisenman, art director

“Laser typesetting for your Macintosh. It’s real type, but it’s not real typesetting. Not yet, anyway.” —Wendy Richmond, 1987

1979

1988



MIT Press book jacket, 1989. Yasuyo Iguchi, designer; Diane Jaroch, art director

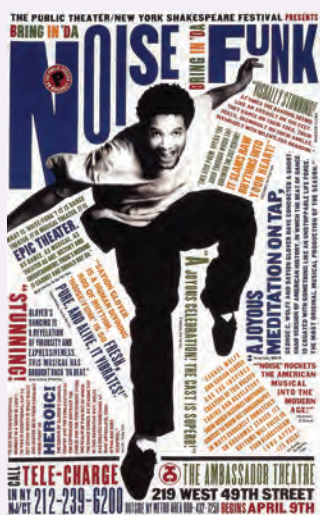
“Where novelty in type design is concerned, it’s a short step from the center to the lunatic fringe. Any fool can make a type design that didn’t exist before.” —Matthew Carter, Bitstream Inc., 1989



Beach Culture cover, 1990. David Carson, art director/designer; Geof Kern, photographer; Carson Design, design firm



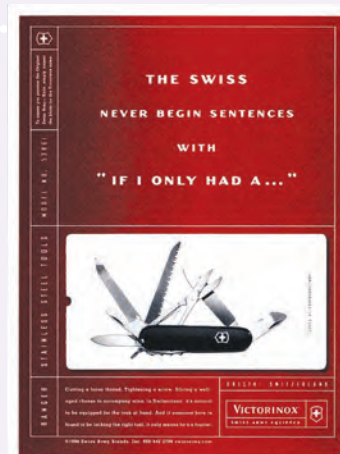
Jim Beam Brands Co. packaging, 1992. Sharon Werner, art director/designer; Duffy Design Group, design firm



The Public Theater poster, 1996. Lisa Mazur/Paula Scher, designers; Paula Scher, art director; Richard Avedon, photographer; Pentagram Design, design firm

“Helvetica was misused by those who had no sense of typography, no sense of structure. The connotation, for example, of a classical typeface is centered type, that of Helvetica is flush left. So when you center Helvetica, you have a massacre.” —Massimo Vignelli, Vignelli Associates, 1990

“Our work comes out of craft more than anything else. When people talk about our not coming out of the tradition, they’re talking about their tradition and not realizing that something new is going on here that requires its own set of standards.” —Zuzana Licko, Emigre Fonts, 1992



Swiss Army Brands print ad, 1998. Monica Taylor, art director; Dylan Lee, writer; Greg Bokor/Jim Garaventi, creative directors; Geoff Stein, photographer; Mullen Advertising, ad agency

“The vertical emphasis of a sans serif face impedes legibility. Things set in Caslon get read; things set in Helvetica get looked at.”

—David Lance Goines, *Saint Hieronymus Press*, 1999

“Cookbooks always begin with an admonition to choose the best possible ingredients, and typefaces should be selected the same way.”

—Jonathan Hoefler, *Hoefler & Frere-Jones*, 2004



The Architectural League of New York poster, 1999. Michael Bierut/Nicole Trice, designers; Michael Bierut, art director; Pentagram Design, design firm



Malteser Ambulance Service tv commercial, 2007. Christian Mommertz, art director/creative director/director; Stephan Vogel, writer/executive creative director; Delle Krause, chief creative officer; Ogilvy & Mather Frankfurt, ad agency



GQ opening-spread design, 2005. Ken DeLago, designer; Fred Woodward, design director; Noli Novak, illustrator



Stanford University book discussion poster, 2006. Bryan Bindloss, designer; Jennifer Morla, art director; Morla Design, design firm



Cooper Spirits International packaging, 2007. Steve Sandstrom, designer/creative director; Antar Dayal, illustrator; Sandstrom Design, design firm

“Proper scaling is a sacred cow of typography. Like pooping on the floor or French kissing your mom, this is one rule that few designers are willing to break.”

—Ellen Lupton, *Maryland Institute College of Art*, 2008

1999

2008



Human Rights Campaign brochure, 2011. Sucha Becky, designer; Jake Lefebure/Pum Lefebure, art directors; Design Army, design firm

“No one gets rich designing typefaces. In fact, until recently, designing typefaces was a pretty good way to lose money.”

—Allan Haley, Monotype, 2009



Chronicle Books Drop Caps postcard set, 2016. Jessica Hische, letterer/designer; Kristen Hewitt, art director

“Comic Sans is the Frank Lloyd Wright, Picasso, Hemingway and Mozart of graphic design. It means ‘graphic design’ to people who don’t know what graphic design means.”

—Mitch Goldstein, Rochester Institute of Technology, 2015



AIGA Los Angeles lettering piece, 2017. Ana Gómez Bernaus, designer; Jessica Arana, art director



826LA entrance signage, 2014. Stefan G. Bucher, designer/art director; Mac Barnett/Jon Korn, 826LA/J. Ryan Stradal, writers; 344 Design, LLC, design firm

“Like fashion, type surrounds us, and it is inextricable from everyday life. Society couldn’t function for one day without letters, and we probably shouldn’t leave the house unclothed.”

—Elizabeth Carey Smith, 2018

Graton Spirits Company LLC packaging, 2018. Stranger & Stranger, designer/design firm



2018

2009



I was inspired to see such a great variety of interesting typographic designs! Inventive use of typography can be seen everywhere.” —Nancy Campbell

TYPOGRAPHY ANNUAL 2020



We saw more than 1,000 entries. Some made me jealous, some didn’t, but I loved the range.”

—Alisa Wolfson



POSTERS

1 Michael Braley, designer

Braley Design (Lexington, KY), design firm

The University of Kansas, client

"Poster promoting Michael Braley's presentation to design students at the University of Kansas." 26 × 36, digital printing.

2 Claire Dawson, designer

Claire Dawson/Fidel Peña, art directors

Underline Studio (Toronto, Canada), design firm

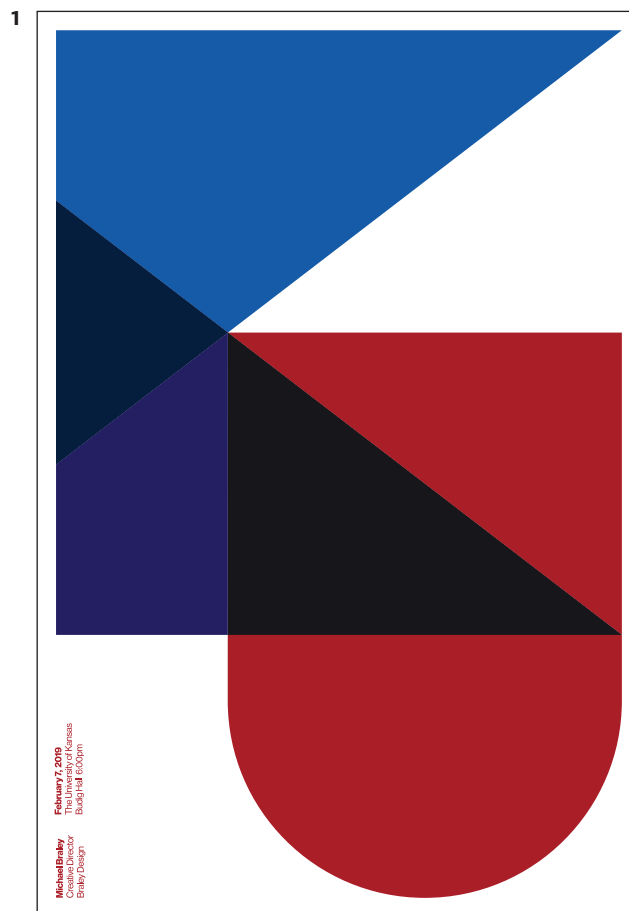
The Advertising & Design Club of Canada, client

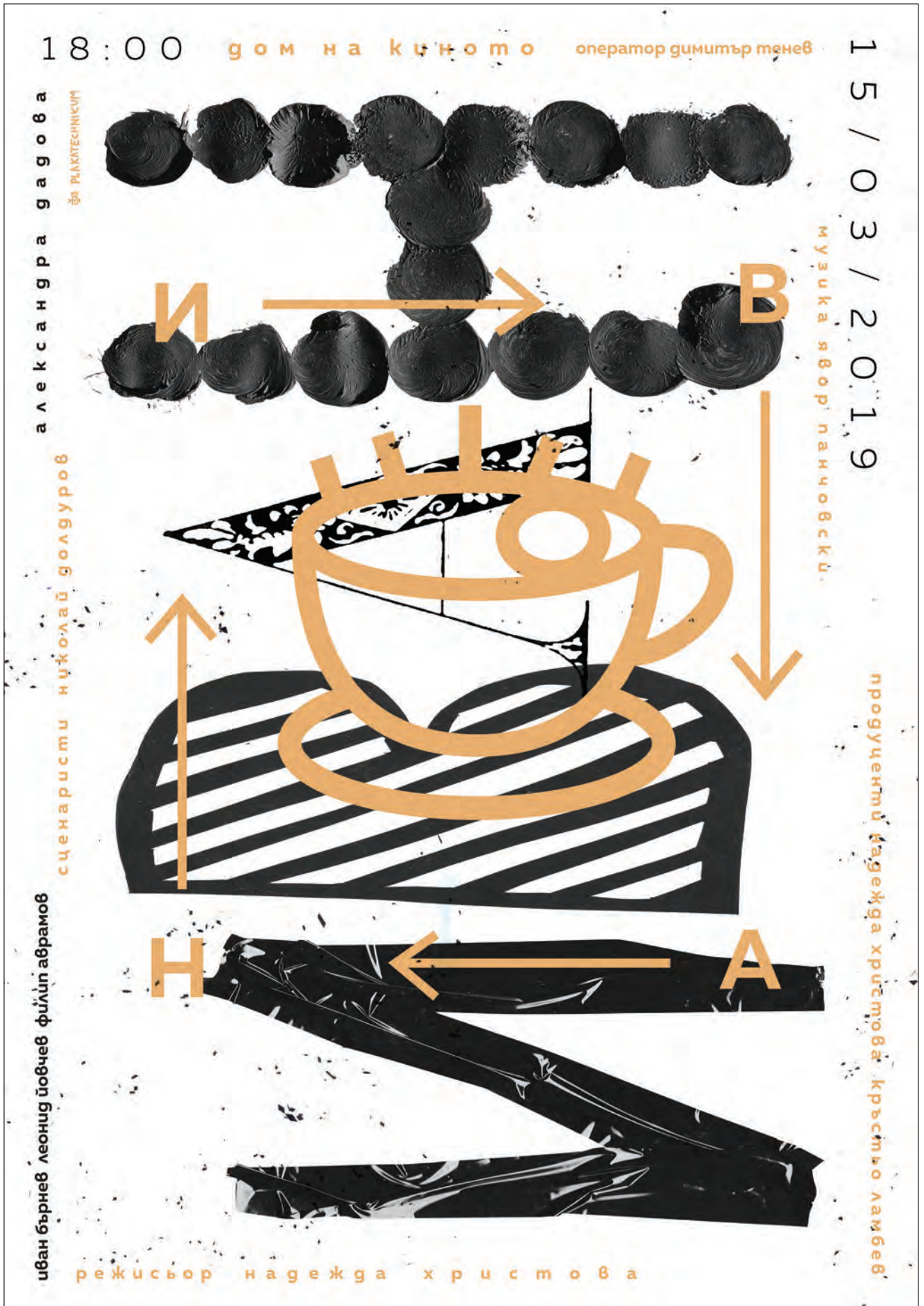
"A call-for-entries promotional poster for the 2019 Advertising & Design Club of Canada awards." 23 × 34, 4-color + 1 gold PMS, offset printing. Typeface: Steinbeck Regular.

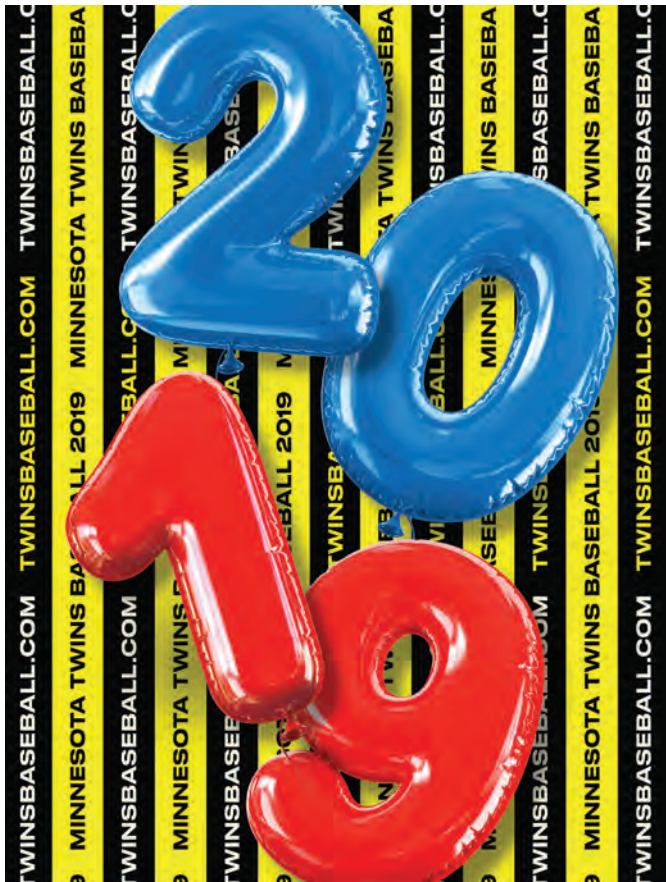
3 Atanas Giew (Sofia, Bulgaria), designer

Concept Studio/Nadezhda Hristova, clients

"The typography of the movie's title, *IVAN*, depicts the different personalities the protagonist embodies to escape from his lonely life after divorce. Each letter is made by hand and scanned to enforce the diversity of the characters." 24 × 40, 4-color, offset paper.









POSTERS

1 (series)

Matt Rector, designer
Milton Un, design director
Marty Senn, chief creative officer
Carmichael Lynch (Minneapolis, MN), ad agency
Minnesota Twins, client

"In 2019, everything changed about the Minnesota Twins. The baseball team's wholesome, aging captain retired, and in turn, they hired the youngest manager in the history of the game. We needed to not only reflect the new spirit of the team but also help establish it—not with nostalgia or jokes or the usual baseball tropes, but with newfound swagger, speed, strength, explosions, nachos, colors, large speakers and fun." 48 × 72, 4-color, digital printing.
Typefaces: Druk Wide Medium, Ramsey Medium.

2 Michael Braley, designer

Braley Design (Lexington, KY), design firm/client

"Poster celebrating 100 years of the Bauhaus." 24 × 36, digital printing.

2



WORTH

Our Life Blood. Our Currency

1: Turn Heads

Create exceptional work that is recognized by the Design community in various channels including awards, publications, social media, and referrals.

2: Raise Bars

Deliver top drawer creative in every concept, project, RFP, or pitch that wows and secures new opportunities with clients.

3: Go Beyond

Think further than the brief to deliver strategy, creative, writing and perspective that inspires ThoughtMatter colleagues, design peers, and clients.

4: Collaborate

Discover and work seamlessly with external creative experts to elevate our work and reputation.

WORTH

Take Every Chance. Aim High

5: Dream Big

Create an environment where all staff contribute ideas and inspiration and engage in our 4 key focus areas: sustainability, community, cultural institutions, and innovation.

6: Act Big

Embrace a proactive mindset of the future potential and amplification of our work.

7: Engage

Perform at our best – accountability and trust are table stakes – collective action is expected.

8: Walk with Pride

Succinctly articulate and celebrate our value and uniqueness, always, all ways (humble, but hot shit).

9: Know our Worth

Achieve appropriate compensation for our great work, both in terms of recognition and in fee.

WORTH

Own Responsibility. Deliver Magic

10: Choose your Weapon

Select the right tools and use them the right way.

11: Do it Right

Create and adhere to an efficient and collaborative process.

12: Work Smart

Imagine, create and contribute to the streamlined studio of the future.

13: Future Focus

Create an employee review and support system that activates individual growth and potential.

TM

2



POSTERS

- 1 Dan Forster, typographer
Ben Greengrass, art director
ThoughtMatter (New York, NY), design firm/client

"Displayed in the New York City studio, this poster serves as an artful reminder of ThoughtMatter's goals and purpose." 42 × 72, 3-color on foil substrate, digital printing.

- 2 Oliver Siegenthaler, designer
S&Co. (Bogotá, Colombia), design firm/client

"Oliver Siegenthaler, art director at S&Co., did a short art residency in Onomichi, Japan. Part of the work he did was a series of posters representing his experience there. Starting in Onomichi, the Setouchi Shimanami Kaidō is an 80-kilometer bicycle route linking the Honshu and Shikoku islands through bridges and small islands in the Setouchi region of Japan." 10½ × 15¼, 3-color, Risograph printing.

- 3 Pangram Pangram, typographer
Justin Kowalczyk, designer/art director
Dennis Lenarduzzi (Edmonton, Canada), creative director
makespace., design firm
The Public, client

"Featuring a custom typeface with three variations—regular, outline and food dingbats—a collection of letterforms mix and mingle, much like The Public, a gathering place for a community of creative food makers and lovers, growers, chefs, entrepreneurs, and social organizations." 25 × 36, 4-color, digital printing.

3



POSTERS

1 Stéphane Monnet, designer

Monnet Design (Toronto, Canada), design firm
The Advertising & Design Club of Canada, client

“A poster promoting the Advertising & Design Club of Canada’s Design Netherlands event in Toronto. The large red *N* and blue *L*—the country’s abbreviation—along with the white space between the letters create the horizontal red, white and blue stripes of the flag of the Netherlands.” 18 × 25, 2 PMS + black, offset paper. Typefaces: Druk, Neue Haas Grotesk.

2 Fidel Peña, designer

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

“A self-initiated poster to raise awareness of Trump’s policy to imprison migrant families and children in cages.” 20 × 28, 4-color, digital printing. Typefaces: Gellix Black, Neue Haas Grotesk Display Light.

3 Oliver Siegenthaler, designer

S&Co. (Bogotá, Colombia), design firm
Matatabi Ramen, client

“As part of S&Co. art director Oliver Siegenthaler’s art residency in Onomichi, Japan, he created this poster for Matatabi Ramen—a small ramen shop in Onomichi—in a larger series inspired by his experiences. Matatabi Ramen is visited by many tourists, so for this English menu, Siegenthaler developed a poster based on the shapes of the noodles.” 10% × 15%, 2-color, Risograph printing.

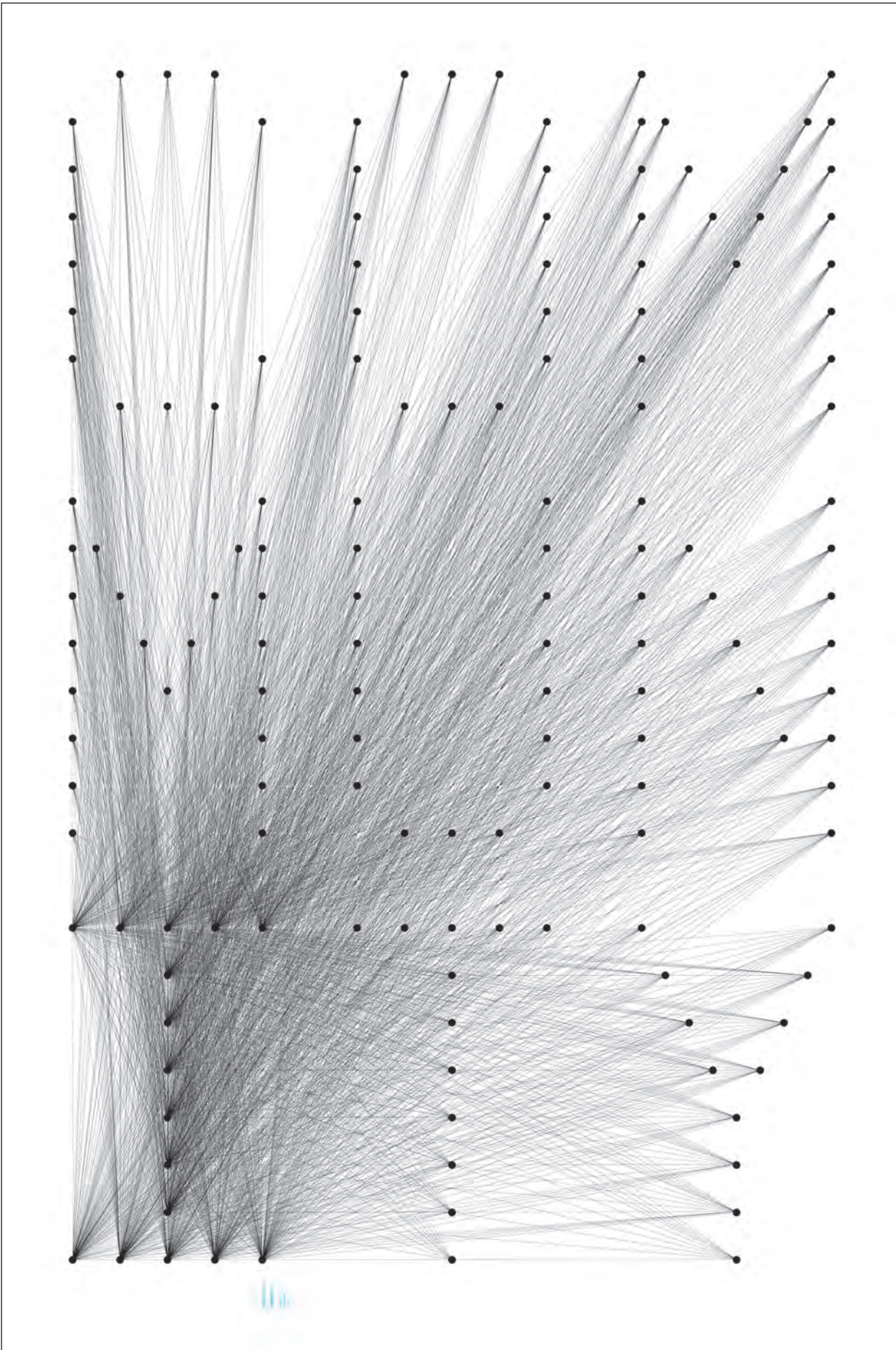
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POSTERS

- 1 Eric Heiman, lead designer
 Giorgia Sage, designer
 Adam Brodsley/Eric Heiman, creative directors
 Volume Inc. (San Francisco, CA), design firm
 San Francisco Design Week, client

"There has been an almost nonstop parroting of how technology—and, by extension, design—has better connected us all and built stronger, communal bonds. Yet, when we walk on the streets with our faces buried in our phones to check Instagram likes, when we eschew public transportation or biking for the insulation and convenience of ride-sharing, when we protest the building of new, affordable housing or homeless shelters in NIMBY fits of rage... well, it feels a lot more like 'I' than 'we.'" 24 × 36, inkjet, Hahnemühle Photo Rag 308gsm.

- 2 (series)
 Pangram Pangram, typographer
 Justin Kowalczyk, designer/art director
 Dennis Lenarduzzi (Edmonton, Canada), creative director
 makespace., design firm
 The Public, client

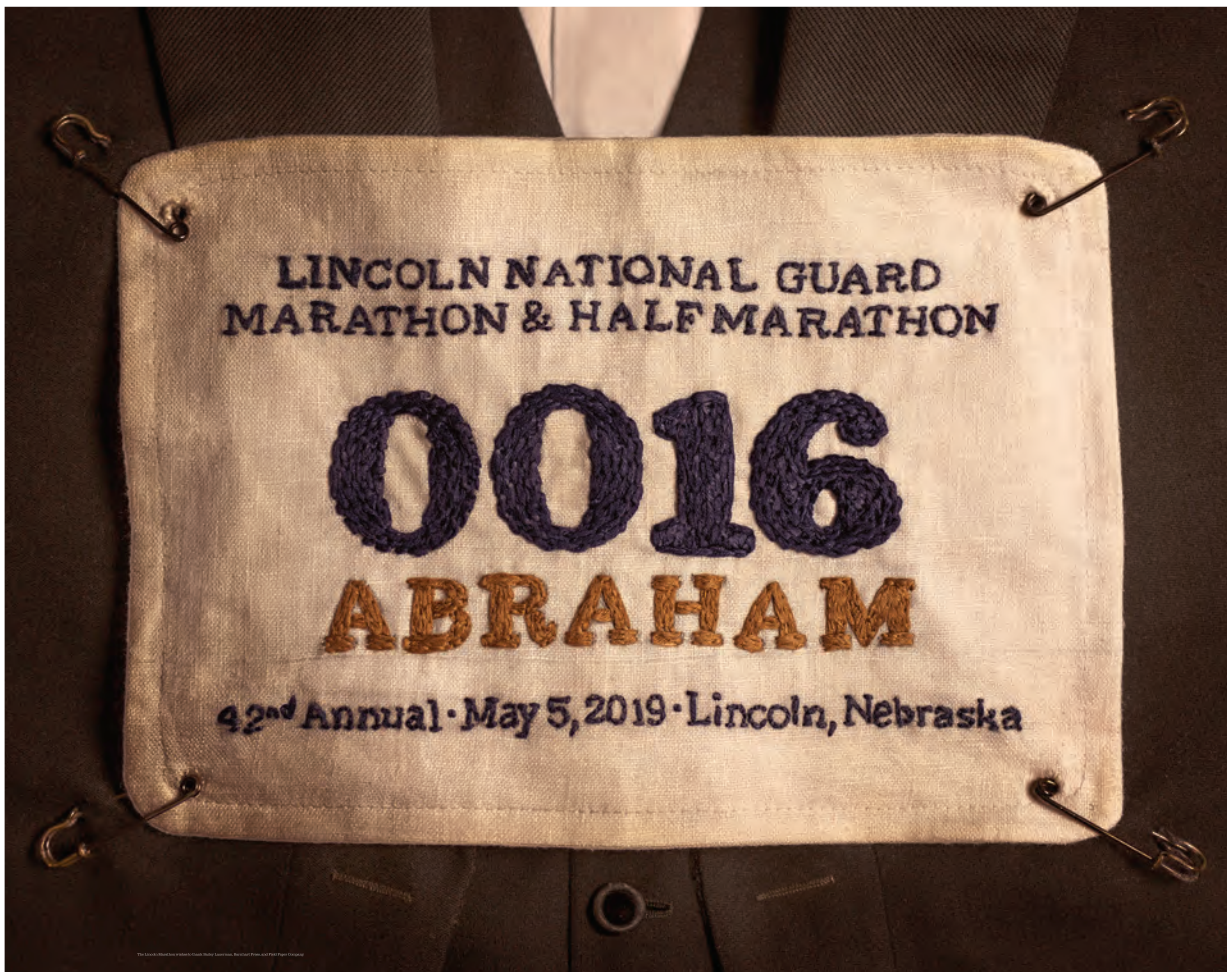
"Featuring a custom typeface with three variations—regular, outline and food dingbats—a collection of letterforms mix and mingle, much like The Public, a gathering place for a community of creative food makers and lovers, growers, chefs, entrepreneurs, and social organizations." 25 × 36, 4-color, digital printing.



1



2





POSTERS

- 1 Nathan Weaver, designer/writer/illustrator
Jess Zimmer, design director
Jim Zimmer, creative director
Josh Minogue, photographer
Zimmer-Design (Louisville, KY), design firm
AIGA Louisville, client

"For the Louisville chapter of AIGA's 2019 Design Week, we explored the theme of always open, which references the desire to pursue design that is inclusive, inquisitive and experimental. Drawing from this idea, we designed a multipanel, bodega-style 'grocery' circular that unfolds into a large-format, two-sided poster. Printed in black ink on four pastel-colored paper stocks—featuring original photos, illustrations and typography—the circular made an appearance as a giveaway for all attendees. Injecting humor into the piece was an approachable way to encourage dialogue and curiosity on being open, a topic that is often overlooked in the design community." 18 × 24, 4-color, cross folded, large-format digital press printing. Typefaces: Egyptian-Painters, Quiapo.

- 2 Mariah Adams, designer/art director
Casey Stokes, creative director
Carter Weitz, chief creative officer
Thomas Irvin, production manager
Morgan Thompson, project manager
Thane Zrongo, fabricator
Bailey Lauerman (Omaha, NE), ad agency
Lincoln Marathon, client

"For every poster created to promote the Lincoln Marathon—a long-standing tradition in the city of Lincoln, Nebraska—the concept must tie in to the city's namesake, Abraham Lincoln. The 2019 rendition is a crafted representation of a race bib, as if the man himself participated in the marathon. Period accurate, this linen bib is hand embroidered on a tea-stained slub weave and affixed to a vintage suit with aged safety pins." 28½ × 22½, 4-color, Fuji J Press. Typeface: Clarendon.

BROCHURES

- 3 Haylee Hedge, designer
Morgan Stephens, art director
Ingrid Sidie/Michelle Sonderegger, creative directors
Design Ranch (Kansas City, MO), design firm
Women's Foundation, client

"Inspired by the theme for the Women's Foundation's 26th annual gala, 'Truth Tellers: Stories that Change the World,' we layered famous quotes from notable female truth tellers and change agents throughout the materials, communicating where women have been and where they're going. A bold black-and-white color scheme paired with strong typography resulted in a brand look and feel that was as impactful as the speech delivered by journalist and keynote speaker Ann Curry." 30 pages, 6 × 8½ with a 11 × 17 poster, 2-color, saddle stitched with a poster booklet on the outside, tearable poster with infographics on the backside. Typefaces: Akzidenz-Grotesk, Domane Display, Trade Gothic.

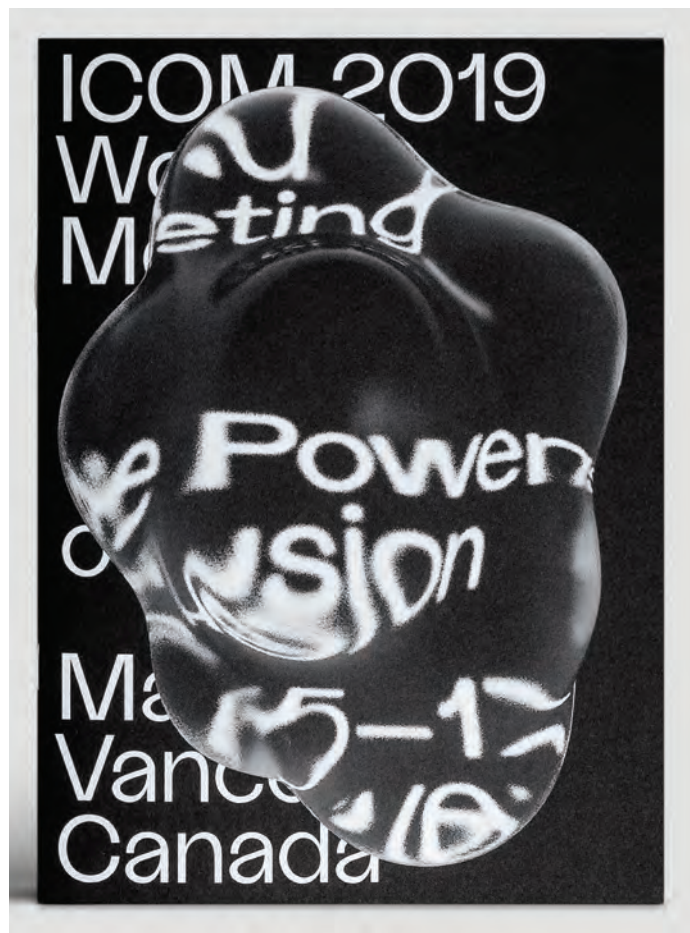
BROCHURES

- 1 Alex Bakker, designer/art director/writer
 Ian Grais/Chris Staples/Hans Thiessen, creative directors
 Thomas McKeen, 3-D artist
 Jan Day, contributing artist
 Kerry Bhangu, producer
 Total Graphics, production company
 Rethink (Toronto/Montréal/Vancouver, Canada), ad agency
 ICOM, client

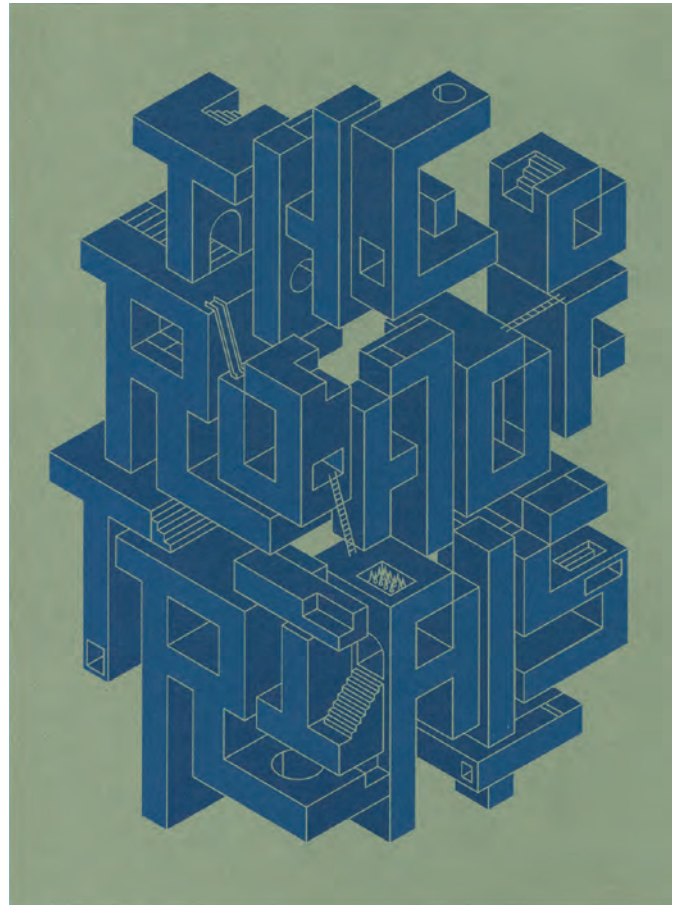
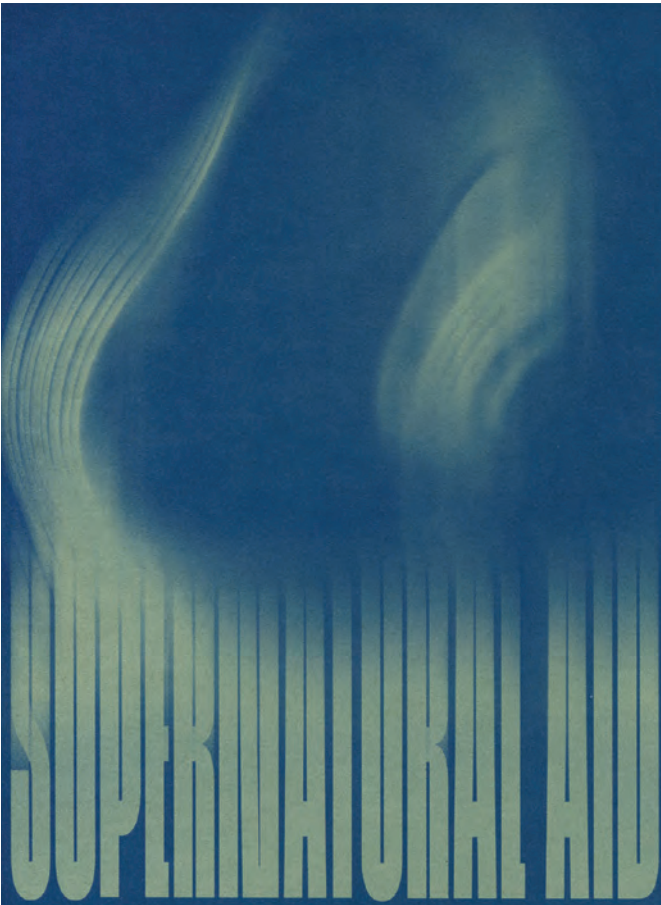
"In 2019, ICOM, the global network of independent creative agencies, gathered for its annual conference, which focused on the power of fusion as its theme. We created a conference identity centered around fusing dynamic forms inspired by the ICOM logo. The fusions represent the power of blending ideas, where unexpected results challenge conventional thinking and unlock new points of view." 24 pages, 6½ × 9¼, spot white ink outside, spot black ink inside, Neenah Eclipse Black Smooth, Mohawk Via Smooth Bright White Fiber 70 lb. Text and Astrobrights Cosmic Orange 60 lb., saddle stitched. Typeface: La Nord.

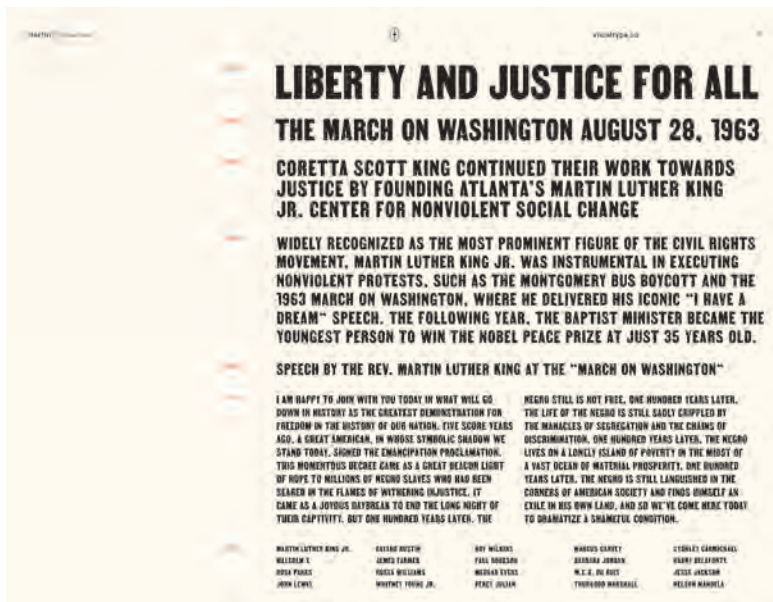
- 2 Carli Malec/Linnea Taylor/Sabrina Ming-Yu Tseng, designers
 Ryan Durinick, senior designer
 Brian E. Smith, senior art director
 Gail Anderson, creative director
 Anthony P. Rhodes, executive creative director
 Pablo Delcan/David Leutert/Zak Tebbal/Zipeng Zhu, illustrators
 Jeremy Cohen/Diana Egnatz/Tyler Kufs/Sam Morgan/Marc Nicer, photographers
 Sheilah Ledwidge, editor
 Jennifer Liang, production manager
 Visual Arts Press (New York, NY), design firm
 School of Visual Arts, client

"The School of Visual Arts viewbook serves to market the college to potential students. The 2020–2021 catalog is comprised of two booklets bound together. The first offers an overview of the undergraduate programs and other essential information, highlighted with student art work. The second booklet is mostly visual, comprised of students' personal snapshots and their own words as well as quotes from faculty, commissioned illustrations and more examples of student work." 288 pages with 8-page insert, 8½ × 11, perfect bound, dos-à-dos binding, edge painting, inside cover folder, folder insert, soft-touch AQ cover. Typefaces: Filosofia OT, GT Haptik, Neue Plak, Scotch Modern.









BROCHURES

1 (series)

Brett Newman, design director
Caleb Kozlowski, creative director
Dora Drimalas, executive creative director
Olivia Ward, illustrator
Frederique Gravier/Sarah Jean Recht/Carl-Hampus Vallin/
Olivia Ward/David Weber, design
Hybrid Design (San Francisco, CA), design firm
Mohawk Paper, client

"There is harmonic tension in the balance between service and leadership—bravely charging into the unknown while leaving a trail for others to follow. The fourteenth issue of the *Mohawk Maker Quarterly* explores the tension between the concepts of service and leadership and the ideas that arise in the space created between them. The classic structure of the hero's journey provided a great opportunity to explore these themes through typography." 6½ × 8½, 4-color match, offset printing. Typeface: Druk (modified). Custom typeface used for "The Road of Trials."

2 Tré Seals, typographer

Chase Body (New York, NY), designer
Vocal Type Co., design firm/client

"Martin is a nonviolent typeface inspired by the Memphis sanitation strike of 1968, in which workers—the majority of them Black—demanded recognition for their union, better wages and safer working conditions. The specimen details the historic relevance of the typeface and references Black cultural ephemera of the decade." 12 pages, 8½ × 11, 4-color, perfect bound. Typefaces: Martin, William.

ADVERTISING

1 (series)

Dan Shearin, art director
 Scott King, writer
 Bryan Judkins, group creative director
 Carolyn Hadlock, executive creative director
 Nils Ericson, photographer
 Jeff Durham, retoucher
 Lynn Kendall, production manager
 Derek Hulsey, design
 Young & Laramore (Indianapolis, IN), ad agency
 Hotel Tango, client

"Hotel Tango is the nation's first combat disabled veteran-owned distillery. In this rebranding effort, we wanted to create something that respected the company's military roots while remaining appealing to a broad audience of discerning drinkers. We found our solution by emphasizing the discipline and high standards that Hotel Tango's founder, Travis Barnes, learned while serving in the Marines. Then we channeled that message through an aesthetic and tone inspired by military meals ready to eat." Typeface: SAA Series.

2 Brian Gartside, design director

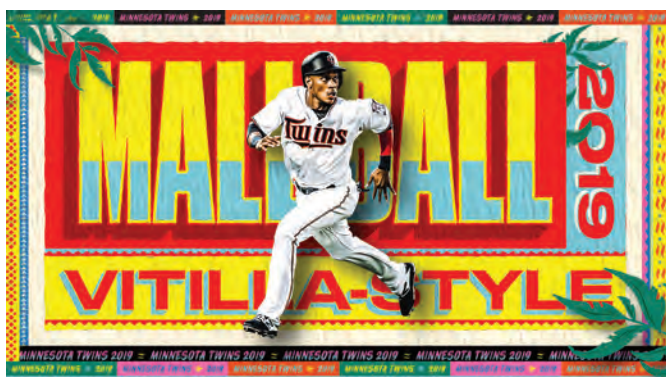
Sarah Arrington, art director
 Victor Rivera, writer
 Andrew Hunter/Doug Murray, creative directors
 Frank Cartagena/Sam Shepherd, executive creative directors
 Menno Kluin, chief creative officer
 Nicholas Alan Cope, photographer
 Adrienne Darnell/Kristina Kane/Carissa Ranellycke Berlin, producers
 Precision Neon, fabricator
 360i (New York, NY), ad agency
 HBO, client

"For the Create For The Throne campaign, artists were sent authentic *Game of Thrones* props to reimagine as pieces of artwork. We partnered with Precision Neon to create a typographic neon sign representing the sword of Beric Dondarrion, a character who famously wields a flaming sword in battle. Within the flames is the first half of the famous call and repeat prayer to the Westeros god Lord of Light, 'The night is dark,' executed in custom-drawn blackletter."

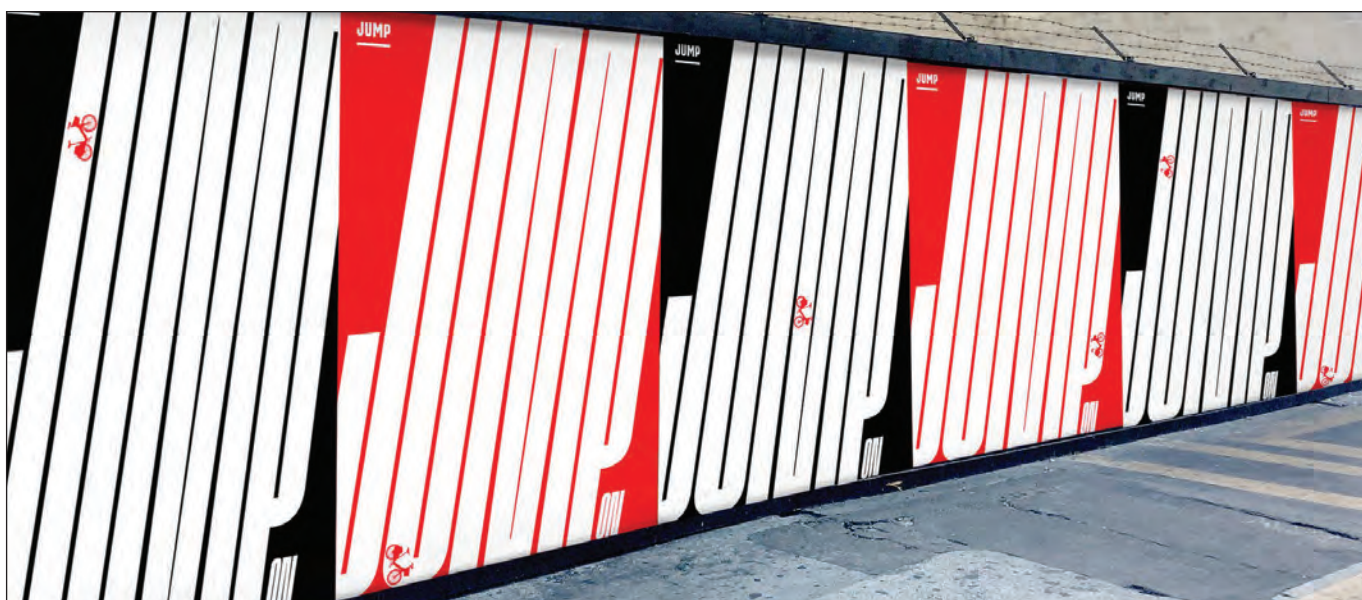
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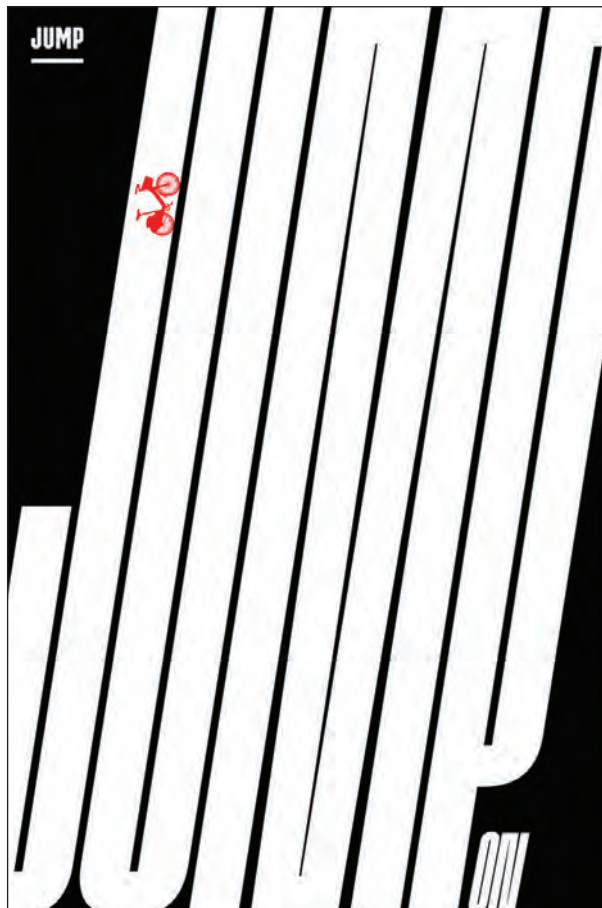


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ADVERTISING

1 (series)

Matt Rector, designer

Milton Un, design director

Marty Senn, chief creative officer

Carmichael Lynch (Minneapolis, MN), ad agency

Minnesota Twins, client

"After successfully pulling off the inaugural Mall Ball in 2018, Carmichael Lynch and the Minnesota Twins set out to engage fans in a fresh way in the midst of an exciting 2019 season. The twist? Vitilla-style ball, the Dominican Republic's version of stickball that helped many professional players, like host Nelson Cruz and 2019 All-Star Jorge Polanco, hone their baseball skills. We drew inspiration from the bold and colorful sign paintings, street art and hand-drawn typography found in Dominican cities." Typefaces: Druk Condensed Bold, Druk Wide Medium, Sideshow Display, Sign Painter.

2 (series)

Juan Carlos Pagan, typographer

Jens Marklund/Juan Carlos Pagan, designers

Sunday Afternoon (New York, NY), design firm

Uber, JUMP, client

"Jump On, an oOH campaign for Uber's JUMP electric-bike share. We designed typography to resemble road signs on blacktop."







ADVERTISING

1 (series)

Craig Ward (New York, NY), designer
Squarespace, client

“Two hand-painted murals were created in East London as part of Squarespace’s Make It campaign. Squarespace’s new custom typeface was used as a base.”

PACKAGING

2 Sérgio Correia/Elias Marques, art directors

D—VINE (Maia, Portugal), design firm
Quinta Chão de Fora, client

“Galegas Velhas do Dão, a premium olive oil, is the first of its kind produced in Portugal’s Dão Denominação de Origem Controlada to be released to the market as an independent brand. For that reason, we designed packaging that celebrates the tradition in a contemporary context, perpetuating the family heritage of olive oil. The calligraphic approach evokes the elegance and finesse of a perfume, which fills the entire bottle as if it were handwritten. The bottle is 360-degree silkscreen printed so it can be reused with a clean and smooth appearance, keeping the bottle alive.”

3 Julie Wildman, calligrapher

Michael Hester, designer/creative director
Pavement (Oakland, CA), design firm
Novaolo, client

“Novaolo’s name pays homage to the matriarchs of the winemaker’s Polish and Sicilian families. Through marriage, both matriarchs gave up their maiden surnames; Novaolo is quite literally a combination of these two names. The label visualizes this through abstract calligraphy for an unexpected execution.”

4 Andrew McGranahan (San Diego, CA), typographer/designer

Andrew McGranahan/Dylan Sizemore, art directors
Josh Menashe/Dylan Sizemore, clients

“Frankie and the Witch Fingers asked for a simple, stark cover, with fully custom typography to spell out the album title, *zAM*. After a period of experimentation, we decided upon the general look, followed by detailing and finishing touches, such as adding the Morse code-esque elements, roughening the edges and using subtle texturing to give it a bit of a vintage look. The minimalist cover also provides an extreme contrast to a very busy, colorful digital collage that fills the entirety of the inside of the LP’s gatefold.”



PACKAGING

1 (series)

Jon Schubert, illustrator
Chad Michael Studio (Dallas, TX), design firm
Colts Neck StillHouse, client

"MuckleyEye is a wide range of libations out of New Jersey-based distillery Colts Neck StillHouse. Every batch is distilled with enthusiasm and exuberant pride. These are the spirits of proclamation!"

2 (series)

Einar Gylfason, typographer/designer
Leynivopnið (Reykjavik, Iceland), design firm
Jömm, client

"Product line for Jömm, a vegan street food restaurant, with custom type that echoes the joy and spirit of the company."

3 Tom Crosby/Kieran Wallis, designers Scott Carslake/Anthony De Leo, creative directors Voice (Adelaide, Australia), design firm Vok Beverages, client

"Press + Bloom is an experimental wine and spirits brand that blends traditional categories through a series of collaborations between winemakers and other craft-beverage disciplines. *Press* represents the ever-constant presence of wine, and *Bloom*, the always changing collaborator. The label features a typographic system that demonstrates the relationship between the constant and the variable: *Press* remains locked in all executions, reflecting that wine is constant and in every product, whereas *Bloom* is repeated with eclectic and experimental letterforms, representing the ever-changing collaborator. For each new release, the *Bloom* lettering will be expressed uniquely."

4 (series)

Chris Walker (Milwaukee, WI), designer/creative director
David Mark Zimmerman, art director
Ryan Day, writer
Enlightened Brewing Co., client

"Fresh off the momentum of a recent growth spurt, Enlightened Brewing Co. needed a can to match the claim of its brand intellect: simple, smart and sophisticated. The result? A design set featuring eye-catching colors, a subtle layout and an elegant matte finish. It's a visual lineup that can adapt to every new brew, each fronting its own color and custom lettering to reflect the individual beer brand and flavor profile." Typefaces: Akzidenz-Grotesk Bold, Akzidenz-Grotesk Regular, Trade Gothic Bold Extended.

5 (series)

Miles Barretto (Brooklyn, NY), designer
Smalls, client

"Dry cat food packaging. The bags were designed to create a balance between playfulness and clarity in information, inspired by cats' behavior." Typeface: Adieu Smalls.

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© Rusty Hill

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© David Mark Zimmerman

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PACKAGING

1 Stranger & Stranger (San Francisco, CA), design firm/client

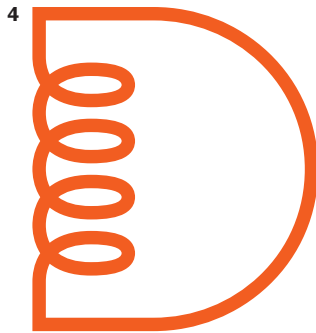
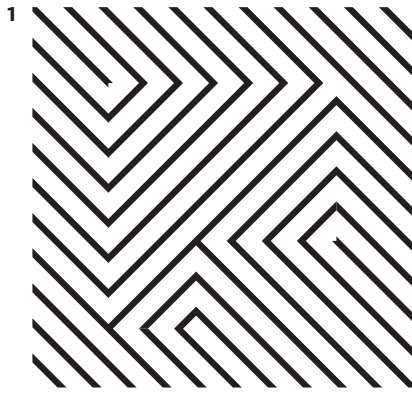
"2018–2019's holiday pack, Bitter & Twisted, features handmade bitters distilled from exotic and esoteric ingredients, along with a cute mixing spoon. Perfect for winter cocktails." Typefaces: Baldur Regular, Eckmannpsych Variable Small, French Ionic Normal, Jabin Bold, Mollydooker Bold, Parcel.

2 (series)

Alana Louise/Zach Wieland, designers
Christian Helms, art director
Helms Workshop (Austin, TX), design firm
Austin Beerworks, client

"Crawlers are sold only inside the brewery and don't face the challenge of competing on a shelf with other brands. That offered an opportunity to craft a playful packaging system, exploring various ways to communicate. Small, medium, large and gigantic—sizing ranges from 8 to 32 ounces, and customers often order one of each to go."





IDENTITY

- 1** Katie Sutton, designer
George Giavasis/Elma Giavasis, art directors
Highline Design Co. (Kalispell, MT), design firm
Powerhouse Electric Inc., client

"Brand identity developed for Powerhouse Electric Inc., which provides high-end, custom electrical design and installation services in northwest Montana."

- 2** Tom Galmarini, DIG Creative, art director
DIG Creative (Lake Charles, LA), design firm/client

"Needing simplification, DIG Creative embarked on a quest to update its brand and logo. The bold color and customized type echo the design style DIG Creative uses throughout its branding applications. No matter the position, much like a cat, the logo always lands on its feet."

- 3** Michael Graziolo, art director
Drive Communications (New York, NY), design firm
Tor Books, client

"Tor Books needed a logo for its new publishing imprint, Nightfire, a catchall for all things horror. In order to create a logo that would be legible even on small book spines, we hand drew a simple and clean N letterform, taking care to maintain typographic legibility while pushing the symbol toward an illustrative flame. This 'N flame' is the perfect visual embodiment of both the imprint name and the subject matter."

- 4** Einar Gylfason/Unnur Valdís, designers
Einar Gylfason, art director
Leynivopnið (Reykjavik, Iceland), design firm
Ding and Dong, client

"Logo for Ding and Dong, an electrical installation service. The D is buzzing with energy and good vibrations."

- 5** Johann A. Gómez/Brandon Korvas/
Jeremiah McDaniel/Kelly Quesnel, designers

Johann A. Gómez, art director
Ryan Burlinson/Mike Ottmar, creative directors
Jesse Gregory, web developer
Jessica Yaxley, project manager
Ten Gun Design (Edmonds, WA), design firm
AiMi.fm, client

"Artificial intelligence music platform AiMi.fm uses patented technology to create a dynamic electronic music experience that adapts to you and your surroundings. Each aspect of the identity has intent that drives the vision of AiMi forward: color that spans a spectrum of human emotion when immersed in sound, patterns that rhythmically pulse to the cadence of music and a logo that captures a snapshot moment where the beat follows you."



- 6 David Allen Lanford, designer
Lanfordesign (Silver Spring, MD), design firm
socoBA, client

"socoBA is a nonprofit organization that helps the victims of HIV and AIDS in Mabule, Botswana. The letters are custom drawn."

- 7 Kevin Cantrell, designer/art director
Erik Attkisson, strategic planner
Kevin Cantrell Studio (Mantua, UT), design firm
Palmer Canning, client

"Palmer Canning, a manufacturer of state-of-the-art equipment for canning beverages, sought an iconic new look that communicates its product emphasis while also matching the level of service it provides. The PC can-top logo creates a mark that is synonymous with the industry while also setting the company apart from its competition."

- 8 Yani Arabena/Guille Vizzari, Yani&Guille
(Buenos Aires, Argentina), letterers
David Ángel Maruchniak, art director
Papamusic, client

"Papamusic is a music production company from Buenos Aires. For its rebranding, David Ángel Maruchniak reached out to us to develop a logotype system that includes all of Papa's branches and activities. With that in mind, we first sketched and brushed one main logo, from which a total of four logos—for Papa, Papamusic, Paparecords and Papapost—were hand lettered in the end."

- 9 Laura Dillema, Northern Projects
(Hoogeveen, The Netherlands), calligrapher
Soldier Unlimited, design firm
Airaid, client

"The brief was to create a custom, handcrafted logo inspired by the custom car world to return Airaid's brand to its authentic, hood-hacking roots. The vibe of the handcrafted lettering is balanced between a custom motorcycle shop and a modern company."

IDENTITY

1 (series)

Artem Sologub, senior designer
Lotte Peters, creative director
Georgios Athanassiadis, director of creative innovation
Michael Hoang, strategic planner
Anna Benson, producer
Your Majesty (Amsterdam, The Netherlands), design firm
Vincent Beekman/Sander Eijlenberg, Cabiner, clients

"Cabiner is a Dutch startup that offers off-the-grid trekking experiences with sustainably designed cabins. After completing a successful crowdfunding campaign, the Cabiner team asked Your Majesty to give the brand a redesign. The goal was ambitious yet straightforward: create a brand that stands out from the crowd while remaining subdued and noncommercial—and get it all done in three weeks. The delivery package contains a new logotype, stationery, content direction and a digital style guide." Typeface: CT Zirkon.



2 (series)

Kevin Teh (Sydney, Australia), typographer/designer
Sydney Saké Society, client

"The Sydney Saké Society curates events showcasing the very best Japanese sake. The logo, a seal stamp commonly seen on sake bottle labels, is comprised of three S's. I developed a custom display typeface based on the logo's S, echoing the modular Kanji stroke styles in seal stamps. The typeface is used across the organization's collateral branding in a playful and flexible manner, and red and porcelain blue are paired with complementary pastel colors."



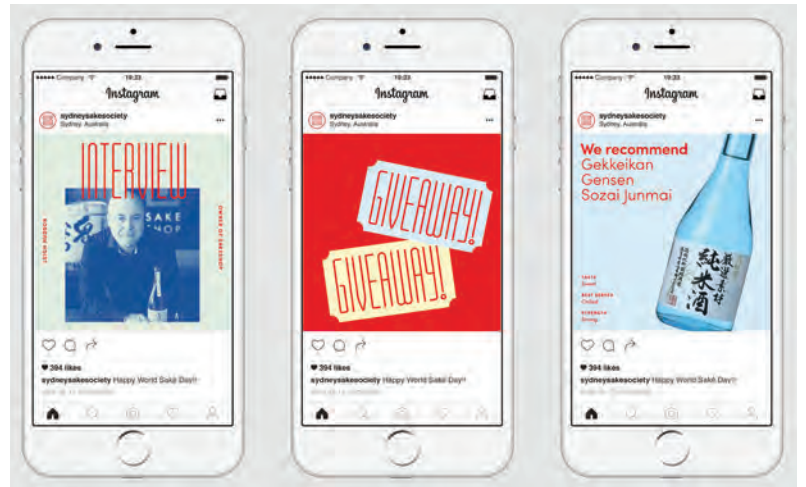
3 (series)

Patchara Charoensiri, art director
Caleb Kozlowski/Brett Newman, creative directors
Dora Drimalas, executive creative director
Carl-Hampus Vallin, design
Hybrid Design (San Francisco, CA), design firm
Project 96, client

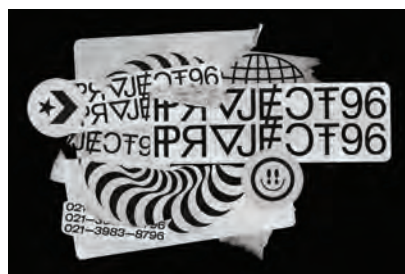
"Project 96 is a platform to release 96 pairs of limited edition Converse shoes. By nature, the program is underground and mysterious; only those who put in the work will reap the benefits of this secret society. We designed a combination of occult aesthetics, typography and layout to create an unexpected program for Converse to test its limited-run product. Extensions like packaging, animations and even a WhatsApp chatbot reveal the challenge to consumers. Are you fast enough to be one of the chosen few?"



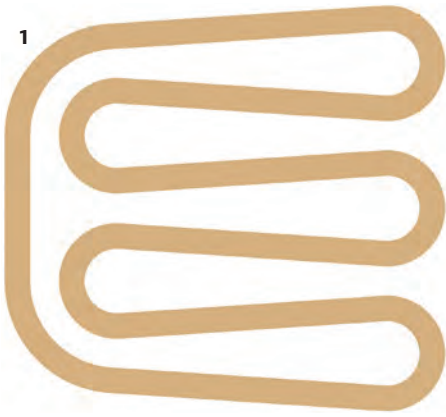
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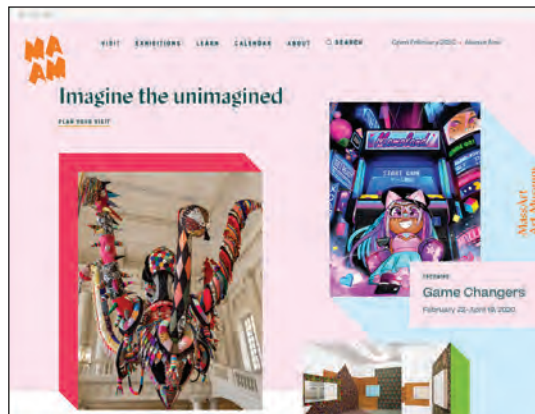
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IDENTITY

1 (series)

Tony Hird/Jocelyn Wong, art directors
Matt Bielby, writer
Matt Bielby/Tony Hird, creative directors
Chris Raedcher, strategic planner
Here Be Monsters (Vancouver, Canada), ad agency
Elastic Studios, client

"Elastic Studios is a fun, flexible and responsive rental space for photographers. The brand identity needed to reflect how they operate with a refined logo and design system." Typeface: Avenir Next.

2 (series)

Nick Sherman, HEX, typeface designer
Stephanie Bogle/Leah Fenton/Alexandra Walker, designers
Tammy Dayton/Erin Zwaska, art directors
Dave Demerjian/Shawneric Hachey, 43,000 Feet, writers
Robert Baines/Ghost of a Dream/Momo Pixel/Natasha
Moustache/Joana Vasconcelos, contributing artists
Alexandra Shlimovich, project manager
Moth Design (Boston, MA), design firm
MassArt Art Museum, client

"The MassArt Art Museum (MAAM) is a place to imagine the unimagined, to see what you haven't seen before. This required a brand identity that reflects the elements of surprise and unexpectedness. Early on, we recognized a genuine desire for something bespoke. The logo is inspired by core brand themes—open, evolving, involving, illuminating and visionary. The letterforms are dimensional and appear as if they're moving forward. We crafted a custom logo and commissioned a typeface, MAAM Sans, from HEX."

3 (series)

Ken-Tsai Lee, typographer/designer
Ken-Tsai Lee Design Lab (Taipei, Taiwan)/Taiwan Tech, design firms
Type Directors Club, client

"For this visual identity, designed for the Type Directors Club's annual exhibition in Taiwan, I combined Chinese type with modern forms to communicate a typography design exhibition coming from the West to the East."

IDENTITY

1 (series)

Emanuel Cohen, creative director
Mireille St-Pierre, illustrator
Mariane Vaillancourt, director of photography
JULY (Montréal, Canada), design firm
Wild Grace, client

“Wild Grace is a skincare product line inspired by Ayurveda. The identity finds its roots in ancient and mystical practices—a balanced typographic play on sophisticated imperfection, modern and gestural properties, unusual organic rhythm, and an old-world personality.”
Typefaces: Mabry, Nicolas Cochín, Schnyder.

2 (series)

Fábio Duarte Martins, typographer
Tonje W. A. Fiskvik/Vivi-Ann Slaatsveen, designers
Simen Schikulski, art director
Kjetil Wold, creative director
Jens Haugen, photographer
Magnus Vanem, director of photography/editor
Tor Hernan Floor, strategic planner
Ellen Østmoen, project manager
Anti (Hamar, Norway), design firm
Optiker-κ, client

“Optician Sans is a free typeface based on the ten historical optotype letters seen on millions of eye charts around the world, finalizing the work that was started decades ago.”

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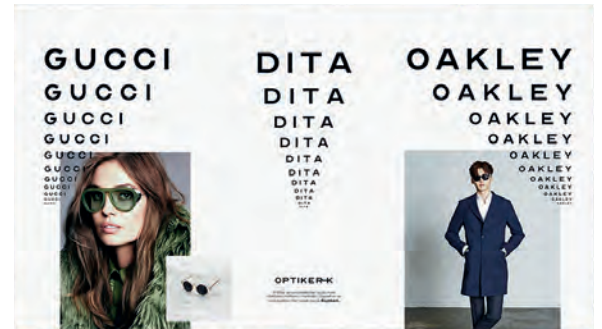
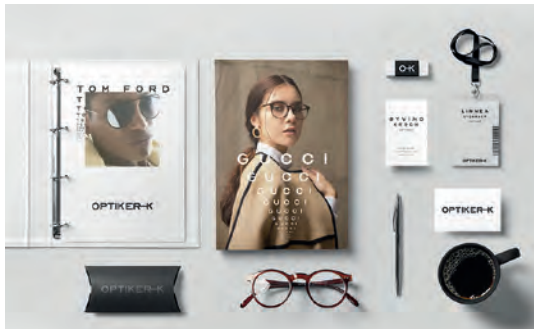




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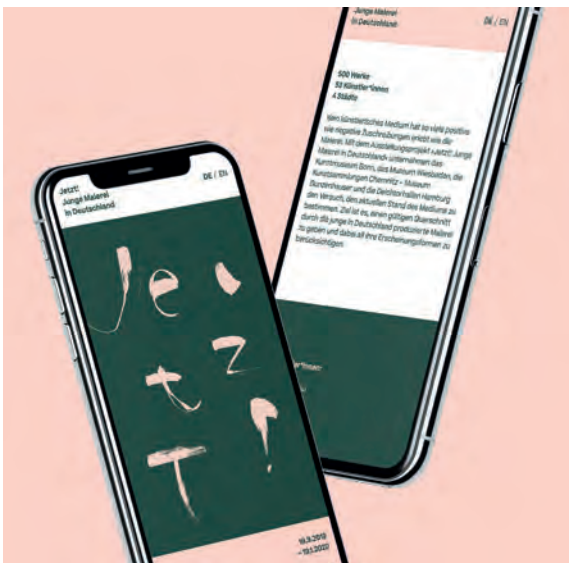
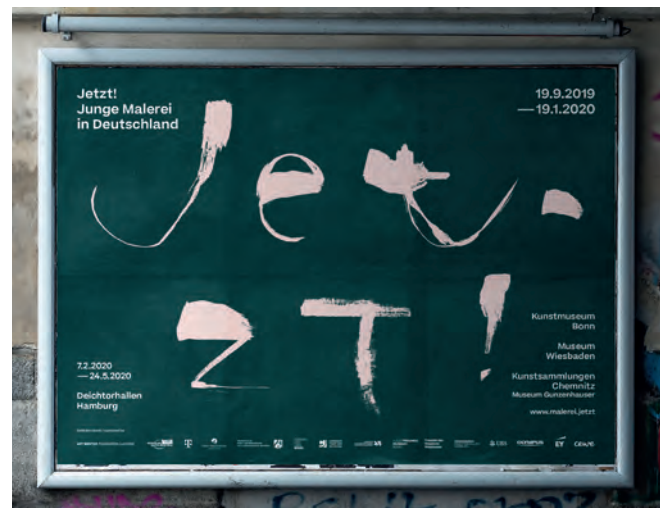
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IDENTITY

1 (series)

Tim Praetzel/Daniel Seong, designers

Matt Klugman, writer

Abby Dreier, The Guild, creative director

Rob Baird, chief creative officer

Krystle Loyland, chief executive officer

Seth Gaffney/Michael Ghossainy, strategy

Krystle Loyland/Meegan Moore, project managers

Preacher (Austin, TX), ad agency

Chris Herndon/Samuel Hollin, The Guild, clients

"The Guild saw opportunity in reimagining hospitality. Tasked with an identity overhaul, we found visual inspiration at the intersection of travel's midcentury allure and systems theory. These contrasting elements worked to revive excitement around travel while creating seamlessness for guests' peace of mind. From the core mark to the site design, we went beyond the 'home meets hotel' concept to bring a warm, whimsical voice that helps people look forward to travel."

2 (series)

Q (Wiesbaden, Germany), design firm

Kunstmuseum Bonn/Kunstsammlungen Chemnitz/Museum Wiesbaden, clients

"Three museums join to present the bandwidth of contemporary painting in Germany. The exhibition displays more than 400 paintings by 53 young artists. Its title, *Jetzt!* (Now!), underscores its immediacy. No specific painting could be emphasized in the concept because no artist should be set apart. Q came up with a typographic approach and staged the title itself as the hero. Through a unique flow, letters became pictorial symbols to convey alertness and retention. The swinging, spontaneous characters of *Jetzt!* communicate the art of painting as well as the present moment in time."

EPHEMERA

3 Andy Busc (Los Angeles, CA), designer/art director/illustrator/client

"I designed and illustrated this artwork for my self-promo postcard for *ICON10* in Detroit. I have a strong love for character design and hand-drawn typography, so I wanted to merge the two in a way that speaks to the playful style of my illustrations." 5 × 7, 1-color.

4 (series)

Tsvetislava Koleva/Ivaylo Nedkov, lettering/calligraphers

Venelina Miteva/Vera Schwartz, writers

Ivaylo Nedkov, FourPlus, creative director

Inkpression Print and Design, print producer

FourPlus (Sofia, Bulgaria), design firm/client

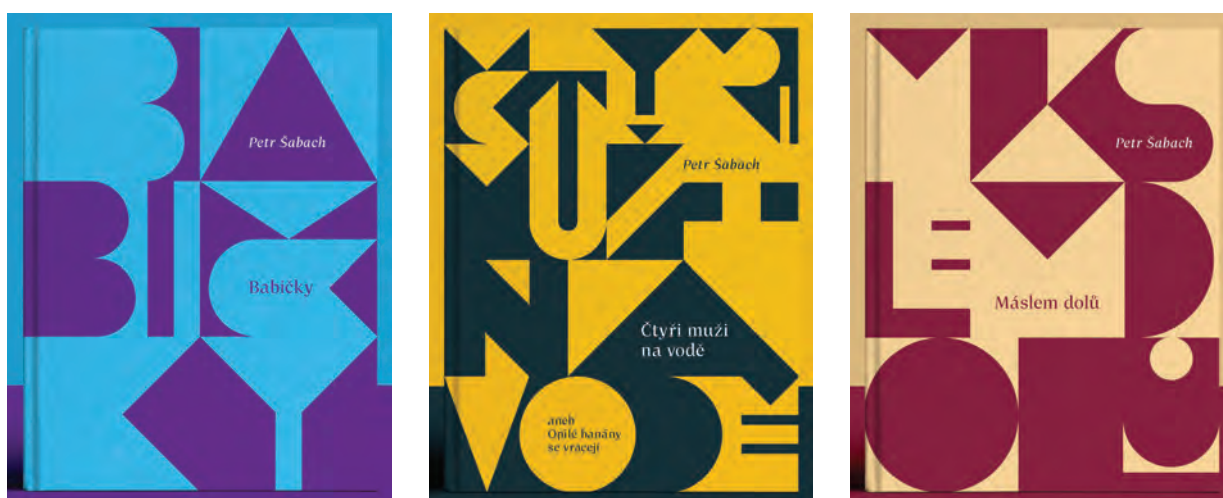
"Created for FourPlus's self-promotion, this card series represents the company's main pillars and work principles. 'Honesty Rules' stands for honest and fair communication, 'People First' represents the team spirit and value of the individual, 'Quality is King' reveals the striving-for-excellence nature of the studio, and 'Never Settle' captures its unrelenting desire for growth and self-betterment. All cards were printed on four different papers with different printing techniques." 5 × 7, Risograph, silkscreen, hot stamping and letterpress printing.

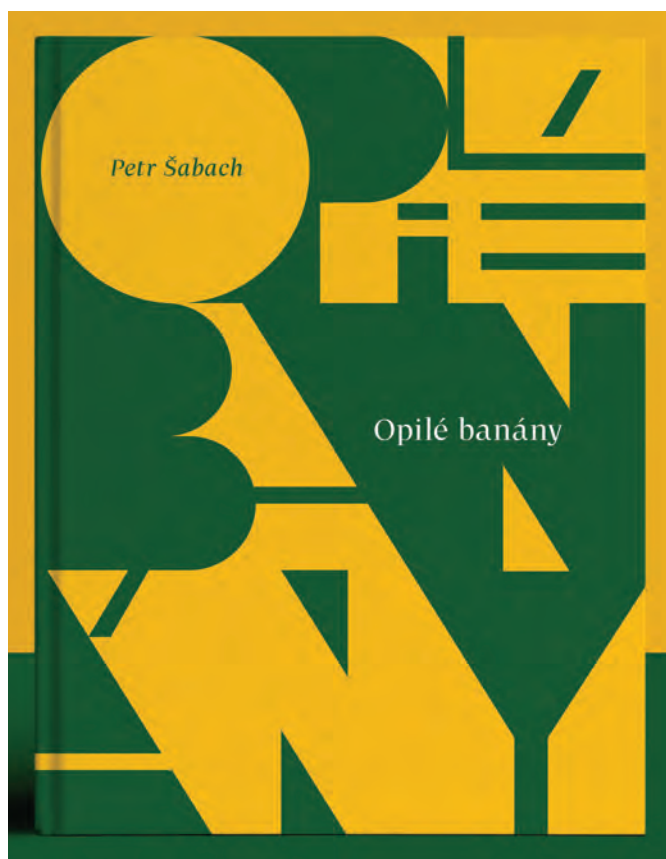


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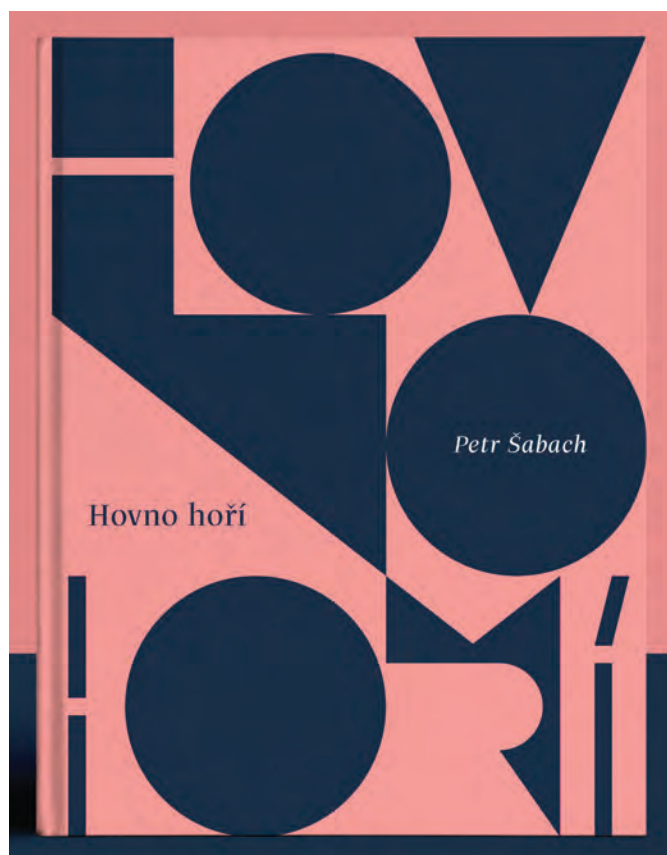
BOOKS

- 1 Raphael Geroni, designer/illustrator
Patrice Kaplan, Sterling Publishing, art director
Jo Obarowski, Sterling Publishing, creative director
Raphael Geroni Design (Brooklyn, NY), design firm
Barnes & Noble/Sterling Publishing, clients

"Classic Fantasy Stories, one of Barnes & Noble's Collectible Editions, is a 3-color, foil-stamped, leather-bound anthology of the best short fantasy fiction, from the likes of Edgar Allan Poe, Lord Dunsany and H. P. Lovecraft. Its covers depict both the modern and fantasy worlds. The elaborate key along the spine symbolizes the stories' power to unlock a door that magically transports readers into fantastic realms." Typefaces: Monastic, Seminary, Valjean.

- 2 (series)
Jan Šabach, designer/art director
Code Switch (Northampton, MA), design firm
Paseka, publisher/client

"My father, Peter Šabach, was a storyteller and a writer who masterfully integrated small, sometimes mundane, but often funny moments from his life and the lives of others into a larger story. For the new edition of his novels, I was inspired by this semblance of simplicity and created a visual language of typographic construction, where each element depends on another and its surroundings. While each book uses only a limited amount of colors, the resulting series is colorful, optimistic and dynamic."



- 1 Eliza Chen, lettering
Stephanie Winarto (New York, NY), designer
Jeremy Qin/Zoé Schneider, photographers
Meridian Printing, print producer
AJ Hansen, production manager
Julian Kelly, project manager
riso Design Guild, design firm
Rhode Island School of Design, client

"The theme for the Rhode Island School of Design 2019 yearbook was toolkit. Each student was asked to design their own name and page with a set of alphabet stencils and answer the question, what's in your toolkit? Students used any combination of letters or forms from the set of four alphabet stencils—created and fabricated by the Design Guild—to draw their preferred name. The stencils created more than 400 unique names in the book." Typeface: Standard Book.

- 2 M. Wright, designer
Jill Shimabukuro, art director
Index, design firm
The University of Chicago Press (Chicago, IL), client

"*Art in Chicago*, edited by Maggie Taft and Robert Cozzolino, presents a history of art and artists in the city of Chicago, from the Great Chicago Fire in 1871 to the present day. In this book, the editors have assembled a range of voices, featuring sidebars and artist interviews alongside chapters by multiple authors. The typographic design reflects the plurality of eras and artistic movements, featuring a boisterous roster of display and text faces to recount the many narratives of artistic heritage in the City of Big Shoulders." Typefaces: Adb Cubist Stencil, Bulldog, Bureau Grot, Diversa, Musee, Trade Gothic.

1





INTRODUCTION MAGGIE TAFF AND ROBERT COZZOLINO 3	CHAPTER 2 THE MEANING OF PLACE 1933–1994 MAGGIE TAFF 95	CHAPTER 3 MAKING SPACE 1961–1976 REBECCA ZORACH 167	CHAPTER 7 CHICAGO SPEAKS 1990–PRESENT 261
CHAPTER 1 CHICAGO RISING 1855–1912 WENDY GREENHOUSE 7	CHAPTER 4 RAW NERVES 1944–1973 ROBERT COZZOLINO 135	CHAPTER 6 ALTERITY ROCKS 1973–1993 JENNI BORNIN 233	



BOOKS

- 1 Derek Moxon/Kristine Planche/Hélio Teles, designers
Nic Bradford/Sarah Rafter/Taylor Toth, art directors
Carey George/Sue McCluskey, creative directors
Mike Barber/Michael Kanert/Erinn Steringa, editors
Jess Arnold, project manager
Goods & Services (Toronto, Canada), design firm
uxb Press, client

Tomorrow Is Too Late by Derek Emerson and Shawn Chirrey. “‘Louder, faster, rougher.’ *Tomorrow Is Too Late* keeps the DIV spirit alive in a fast-paced oral history of Toronto’s 1980s hardcore punk scene. The book features a hand-drawn *TOHC* logo on each cover, and its typography and black-and-white printing nod to the zines and posters of the movement’s heyday within a sophisticated design and a professional format.” Typeface: Founders Grotesk Regular.

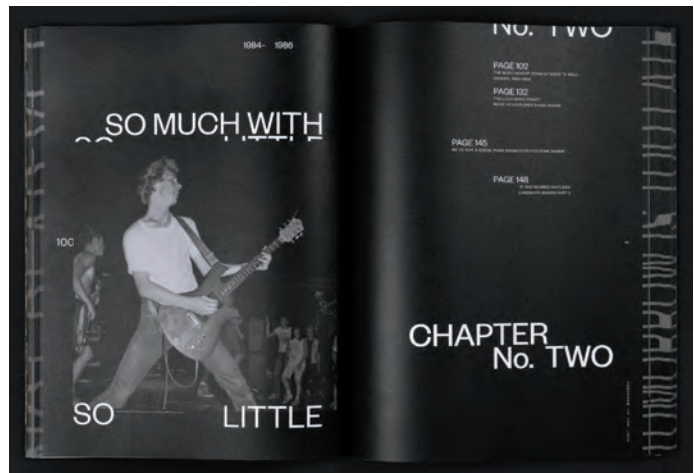
- 2 Isaac Tobin, designer
Jill Shimabukuro, art director
The University of Chicago Press (Chicago, IL), design firm/client

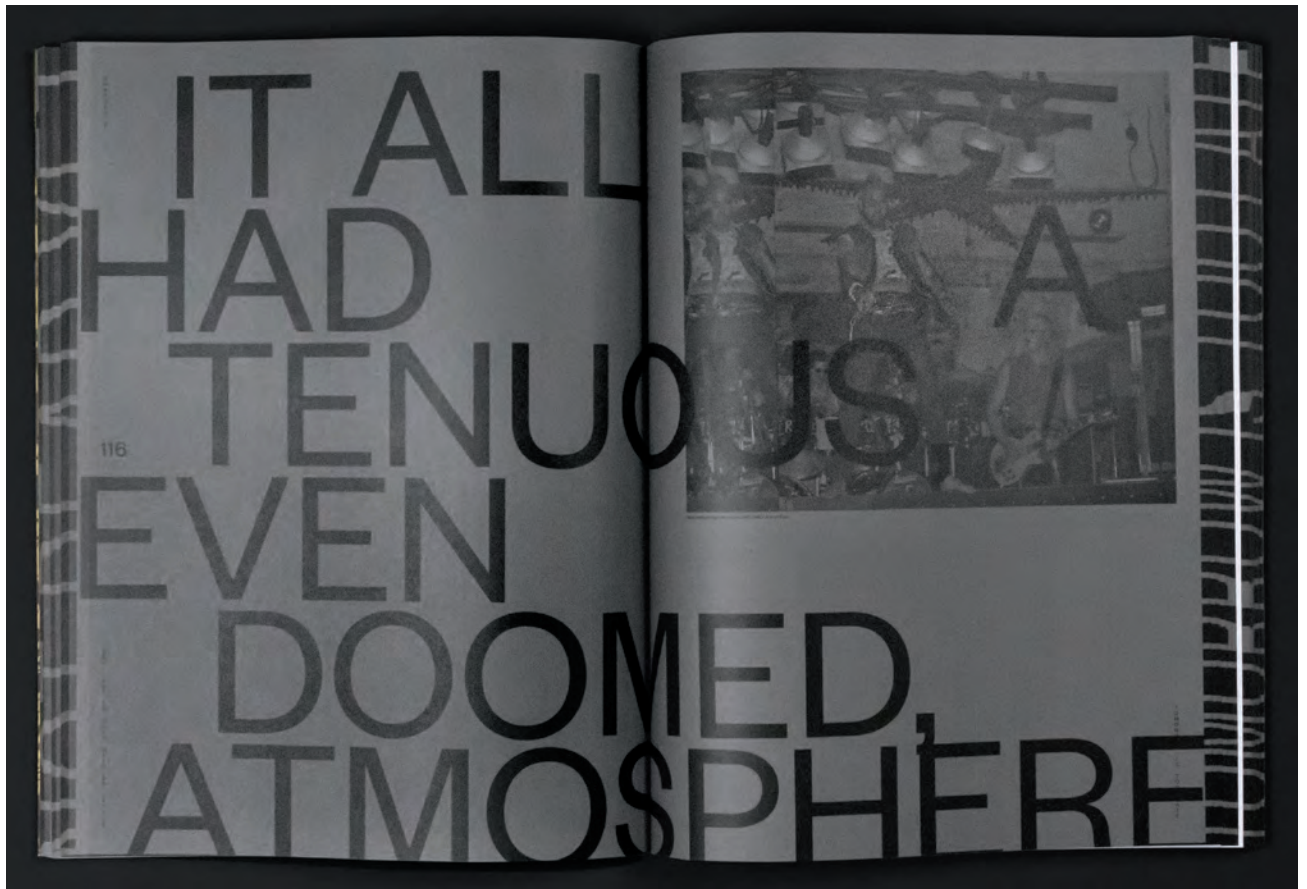
“By art historian Emanuele Lugli, *The Making of Measure and the Promise of Sameness* details the varied measurement standards of late medieval Italy that laid the foundation for now-centuries-old practices of making. The cover needed to convey the subject matter—nonstandard, premodern measurement systems—and suggest the time period and place being studied while presenting the book as an exciting piece of contemporary analysis. Instead of using period artwork, I used a period typeface in a modern way, interweaving the text with various measurement scales.” Typeface: Bembo Book.

- 3 Owen Gildersleeve (London, United Kingdom), designer
Theresa Evangelista, art director
Penguin Random House, client

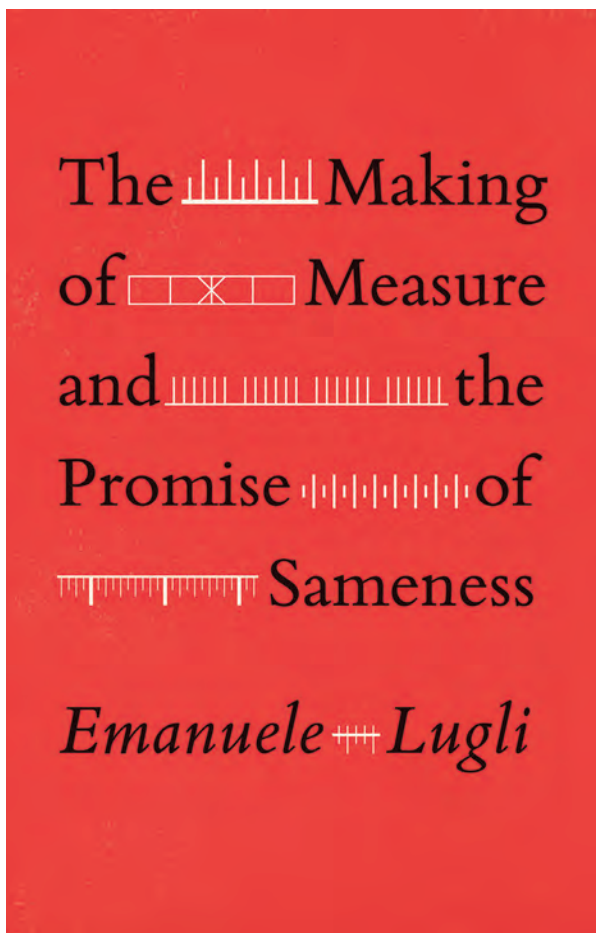
“Owen was approached by Penguin Random House to design the cover for David Yoon’s debut novel, *Frankly in Love*. The brief asked him to reflect the book’s themes through the use of typography in his signature bright and bold style. Owen developed a design consisting of layers of paper-cut typography, referencing the novel’s layers of complexity built around love and culture. The final cover is eye-catching, with hidden depths, reflecting the vibrancy and originality of Yoon’s novel as well as the youthful world he creates.”

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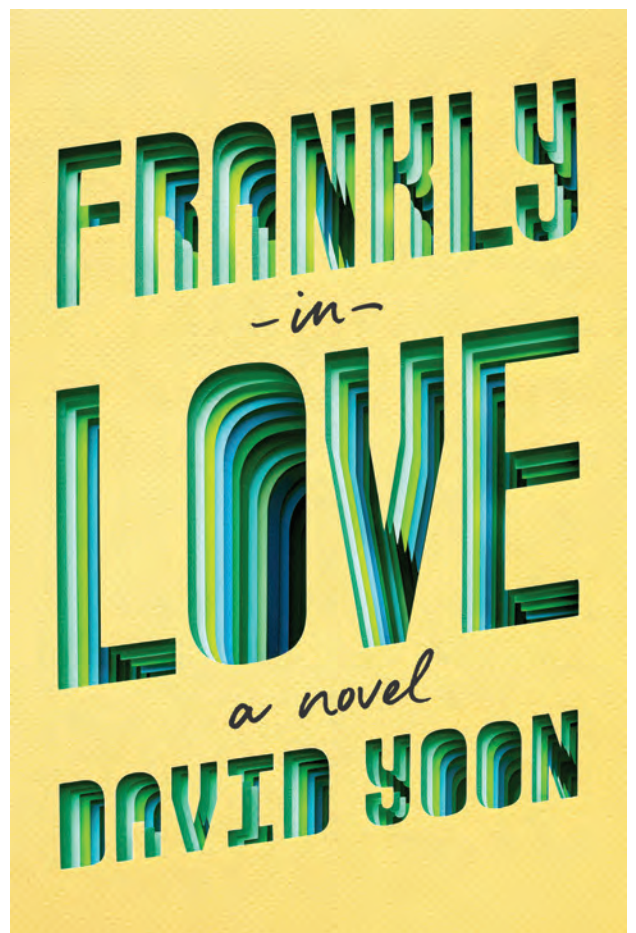




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BOOKS

- 1 Anja Delbello/Aljaž Vesel, designers/art directors
David Molina Gadea, photographer
AA (Ljubljana, Slovenia), design firm
The Angry Bat, client

"Go to Become, a photo book by David Molina Gadea, is a lycanthropy-inspired fictional record about becoming something else for the night in Barcelona's nightclubs. The clubbers seek a way to escape reality and achieve a basic state of being where they can be led by their innermost instincts; they find it in psychoactive substances, alcohol and the blasting beats of techno. Instead of an outer sleeve, the book comes in a translucent black-and-silver bag, which features the title and other information and leaves the actual photo book as pure as possible." Typefaces: Space Grotesk, Space Mono.

- 2 Molly Sherman (San Antonio, tx), designer
Mark Menjivar, client

"Migration Stories, an oral history project by artist Mark Menjivar, focuses on the personal narratives of how people arrived where they currently are. The limited edition, pocket-sized book series collects more than 100 contributions from US cities and encourages readers to contemplate their own familial migration stories. A flexible, flowing typographic system unifies the Risograph-printed book covers while highlighting a selection of countries, cities and essential questions represented within each individual volume." Typeface: Aperçu.



PERIODICALS

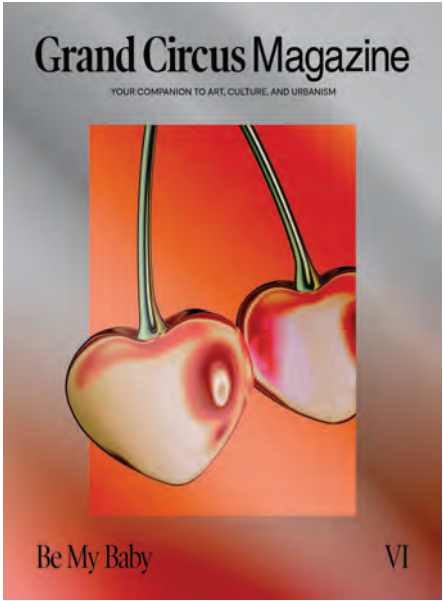
- 3 Nancy Campbell/Trevett McCandliss, designers
Lori Pedrick, art director
Jon Marcus, writer
Steph Larsen, photographer
McCandliss and Campbell (New York, NY), design firm
Yankee, client

"This is the opening spread of a feature on etiquette expert Lizzie Post, great-great-granddaughter of Emily Post. We used a customized version of Clarette for the word Lizzie, and Salvaje Display for the word Post." Typefaces: Adobe Caslon Pro, Big Caslon, Clarette (modified), Salvaje Display.





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PERIODICALS

- 1 Kate Doyle/Lauren Gallagher, designers
Eileen Tjan, creative director
Victor Uhal, Radar Studios, 3-D artist
OTHER Studio (Chicago, IL), design firm
Alex Trajkovski, Grand Circus Magazine, client

"Grand Circus Magazine celebrated four years of independent publishing by refreshing its identity with design firm OTHER Studio. Issue six marked a milestone for the publication and for those who have followed, supported and contributed to it. This issue was a love song to Detroit, curated by editor in chief Alex Trajkovski." Typefaces: Media Sans, Moderat, Mommie (modified), Poynter.

- 2 Nancy Campbell/Trevett McCandliss, designers/art directors
McCandliss and Campbell (New York, NY), design firm
Earnshaw's, client

"For this spring fashion feature, we created a unique typographic design, with a customized version of Racer for the word *age*." Typefaces: Antique Condensed, Bureau Grot, Chronicle, Racer (modified), Tilda.

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

"Cover art for the 50 Years of Pride issue of the *New York Times* special section. Half a century ago, the police and patrons clashed during a raid on the Stonewall Inn, a gay bar in Greenwich Village. That clash helped spark a movement that continues to this day. Designed to commemorate that historic moment, the cover draws inspiration from the pride colors, turning them into a 50."

- 4 Nancy Campbell/Trevett McCandliss, designers/art directors
Zoe Adlersberg, photographer
McCandliss and Campbell (New York, NY), design firm
Footwear Plus, client

"We created a custom typographic design to open a story featuring children's European fashion, shot by Zoe Adlersberg."



PERIODICALS

- 1 Elyssa Lee/Rob Turner, editors in chief
FOREAL, design firm
Sactown Magazine (Sacramento, CA), client

“For our 2019 Best of the City cover story, which featured a new aquatic center as one of our picks, we commissioned the team at FOREAL to create a whimsical typographic treatment of a waterslide that feeds into a pool where the rest of the words float in the shimmering water.”

- 2 Sean Freeman, typographer/designer
Tiffany Forrester, art director
Eve Steben, producer
Metaleap Creative, ad agency
THERE IS STUDIO (London, United Kingdom), design firm
Tabletalk, client

“We created a series of images featuring sculptural, oxidized-metal lettering and macro peeling-paint textures, with our ‘honor’ piece as the hero visual for the cover, and various views of the typography and material close-ups for inside art. The creative approach was to illustrate, through typography and texture, a story about the idea that our present-day notion of honor has somehow been lost through time and needs to be brought back to light.”

- 3 Nancy Campbell/Trevett McCandliss, designers/art directors
Jamie Isaia, photographer
McCandliss and Campbell (New York, NY), design firm
Footwear Plus, client

“To open this fashion feature, shot by Jamie Isaia, we incorporated found metal objects into our flat typographic forms. We used Annie Extra Bold for the word *goth*.” Typefaces: Annie Extra Bold, Blackoak, Blaktur, Citadel Solid, Gotham Narrow, Miller.

- 4 Sean Freeman, typographer
Rob Timm, art director
Eve Steben, producer
THERE IS STUDIO (London, United Kingdom), design firm
Stylist, client

“For United Kingdom-based fashion and beauty magazine *Stylist*, we created this photorealistic, tactile type treatment, digitally made from leopard fur. Issue 440 was all about this huge trend of animal patterns used as a neutral wardrobe must, hence this illustration, where the most glamorous of big cats meets typography.”

- 5 Mark Caneso, typographer/designer
ppwrk studio (Austin, TX), design firm
San Antonio Magazine, client

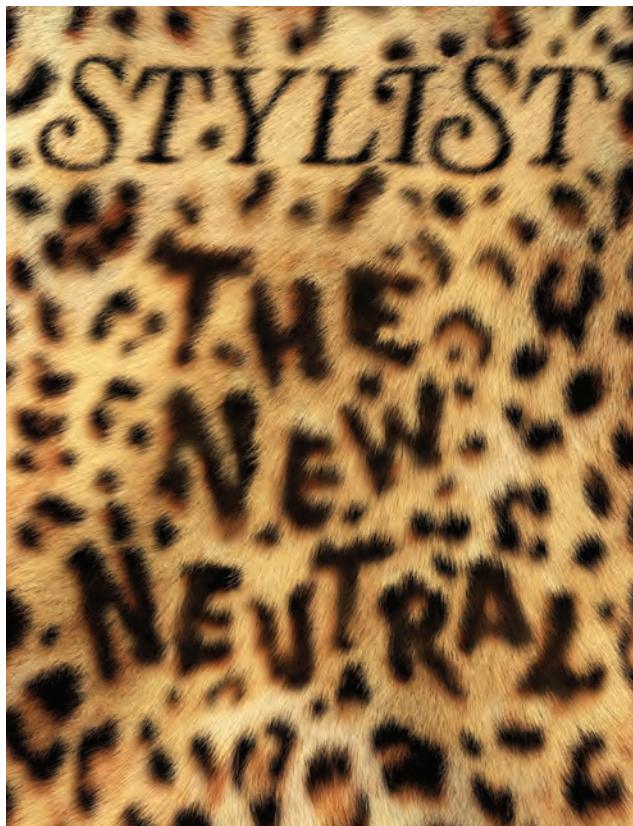
“Cover of the March 2019 issue of *San Antonio Magazine*. The cover was designed to highlight a selection of the ‘best of the city’ and various points of interest in a whirlwind of custom typography and lettering.”



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4



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DIGITAL MEDIA

- 1 Nermin Moufti, designer
Firebelly Design (Chicago, IL), design firm
Type Directors Club, client

"After 70 years, the Type Directors Club (TDC) needed to rein-vigorate membership and tell its story with renewed clarity. The new tdc.org prominently features an unlikely type pairing that generates an eccentric, expressive voice. Heldane Text reflects the organization's long legacy while open-source Space Grotesk captures its commitment to continued growth. Rounding out the design are tiled mosaics, sleek carousels, interactive text boxes and generous white space that work seamlessly together to elevate the TDC's history and community." Typefaces: Heldane Text, Space Grotesk.

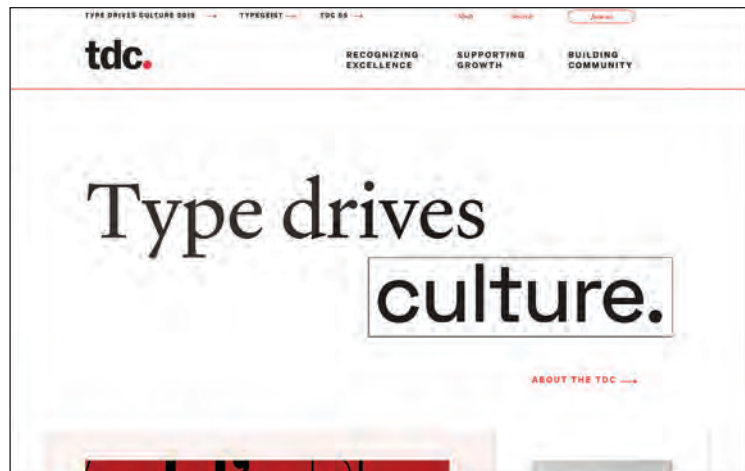
- 2 Selman Design (New York, NY), design firm
Google, client

"For this year's National Doughnut Day, we helped our friends at Google construct the G in the Google logo with an assortment of tasty doughnuts! Our team purchased dozens of doughnuts, which we carefully 'frosted' with our own colorful recipes before arranging them in the custom typeface logo. The final result was posted on June 7 to the client's social media outlets, receiving more than 91,300 likes and counting."

- 3 Angie Asemota/Tristan Dubin/Joe Haddad, designers
GrandArmy (New York, NY), design firm
Supercluster, client

"Supercluster tells the human side of space stories, and its website functions as a hub for the editorial and research arms of the company. Articles, documentary videos, podcast episodes and interviews live alongside space widgets like the launch tracker, an interface tracking space missions around the world. The type scheme of the Supercluster site uses dynamic scale shifts and industrial readout-inspired compositions to guide users through fields of data with ease." Typefaces: Akkurat Mono, Bau Pro Medium, Bau Pro Regular, Druk Condensed x Super.

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1
 CARRY IS CREATED BY
 YOUR CONGRESSIONAL DISTRICTS

THE BLOCK ABOVE
 FOR STAYS OVER
 THE LAZY BOG





DIGITAL MEDIA

- 1 Alisa Wolfson, design director
James Lee, art director
Ben Doessel, writer
Mikal Pittman, executive creative director
Jordan Doucette, chief creative officer
Wendy Robles, retoucher
Kevin McGlone, web developer
Leo Burnett Chicago (Chicago, IL), ad agency
RepresentUs, client

"Every ten years, America redraws its congressional districts, but instead of redrawing them to be fair, politicians cheat the lines to steal votes and sway elections. Now the problem has gotten so ugly, it's created an eyesore of an alphabet. Gerry is a font created to keep this problem visible. Every character was made from real congressional districts. Users went to uglygerry.com and used the typeface to tweet messages to Congress demanding change."

- 2 (series)
Ann Chen, Annlettering (Salt Lake City, UT), illustrator
Vanessa Wardy, Big Cartel, project manager
Big Cartel, client

"Big Cartel is an e-commerce subscription platform for independent artists, small brands and makers. Aside from providing a service, it highlights the triumphs and struggles of being a creative through online interviews and social media content. I was commissioned to share my thoughts on creativity through digital hand-lettered illustrations. The series was published on Big Cartel's Instagram account along with captions explaining my thoughts behind each lettered phrase."

ENVIRONMENTAL

- 1 Joshua Lowe (Bloomington, IL), designer
130 Agency, client

"Film and entertainment public relations firm 130 Agency shifted its ownership and its vision, inspiring a name change. The client requested a new identity and voice for the organization. I created this wall graphic to inspire company culture and conversation. It serves as a visual cue for talking points with new clients, enabling the agency to highlight its action-oriented approach that drives reactions." Typeface: Superclarendon.

- 2 Ben Johnston (Toronto, Canada), typographer
Bright Walls, client

"This mural was designed and painted for the city of Jackson, Michigan, during the mural festival Bright Walls as a reminder to passersby not to take life too seriously and just relax."

- 3 Daniel Robitaille, art director
Louis Gagnon, creative director
2 Letteurs, production company
Paprika (Montréal, Canada), design firm
Maison Corbeil, client

"Hand-painted lettering for Must Société, a concept store that brings together furniture, design, food and lifestyle products. Finding inspiration in the building's layout, we created a typographic design for the words Must Société that is adapted to the store's uniquely shaped wall."

- 4 (series)
Pedro Arilla/Phil Garnham/Jason Smith, typographers
Fontsmith, typeface designer
Craig Berry/Martin Cadwallader/Maarten van Disseldorp/Joe Faulding/
Harry Hobbs, designers
Graham Sturt, creative director
vBAT (Amsterdam, The Netherlands), design firm
wpp Netherlands, client

"wpp turned to vBAT to develop the name and brand identity of its new Amsterdam campus. The identity needed to capture the creative DNA of all fifteen of wpp's Dutch agencies and establish the campus as an important new landmark in the city. The end result is a dynamic and authentically Dutch brand identity, immersed in every aspect of the campus." Typeface: Amsteldok Display.

1



2



3



4



1



2



© Joshua White, jwpictures



ENVIRONMENTAL

1 (series)

Gabriel Ribes/David Weber, designers
Brett Newman, design director
Patchara Charoensiri, art director
Caleb Kozlowski, creative director
Dora Drimalas, executive creative director
Hybrid Design (San Francisco, CA), design firm
Pinterest, client

"Knit Con, Pinterest's annual employee conference, is designed to celebrate creativity, hands-on learning, and the exploration of new skills and experiences. By focusing on the elements that tie Pinterest's values and employees together, we created a fresh new take on the Pinterest thread. Typographic expressions, illustrations, art direction and photography literally tie ideas together and take over the beautiful physical space that Pinners call home."

2 (series)

Simon Johnston/Lavinia Lascaris, lead designers/curators
Sidney Rhee/Zeke Wattles, associate designers
Hoffmitz Milken Center for Typography (Pasadena, CA), design firm/client

"Following the tradition of Bodoni's expansive landscape of type design, the exhibition *MIKE/SIERRA/TANGO* highlights the role of typography in preserving diverse writing systems in a globally connected world.

"Scripts are living cultural artifacts, each with its own technical, formal and historical conventions. The exhibition features a collection of contemporary multiscript typefaces produced by foundries around the world. The projects on display illustrate how type families can maintain their characteristics across multiple scripts while addressing the growing need for multilingual type design." Typefaces: IBM Plex Mono, IBM Plex Sans.



¹“**Design is a *fundamental***
HUMAN ACTIVITY,
relevant and useful to EVERYONE.
Anything humans create—be it product,
COMMUNICATION
or system—is a result of the process
of making *inspiration real.*”

Maggie Macnab

abcdefg abcdefg abcdefg abcdefg abcdefg

XYZ XYZ XYZ XYZ XYZ

0123456789 123456789

123

[{@#\$\$%!¿£½€©+}]

[{@#\$\$%!¿£½€©+}]

[{@#\$\$%!¿£½€©+}]

² “**CREATIVITY**
IS *allowing*
yourself
to MAKE
mistakes.
Art
is knowing
which ones
to KEEP.”
Scott Adams

1 2 3 4 5
H # Z G
\$ % © + ? ! @ =
\$ % © + ? ! @ =
W V Z *x z z*

TYPEFACE DESIGN

1 (series)

Tobias Frere-Jones/Nina Stössinger, typeface designers

Frere-Jones Type (Brooklyn, NY), foundry

“Empirica revisits the grand style of ancient Rome and adds a touch of French influence to build a modern family, projecting grace and authority. Building on an earlier design commissioned for magazine headlines, its close spacing and delicate serifs are ideal for large sizes. Through months of research and invention, designers Tobias Frere-Jones and Nina Stössinger created a family of six weights with italics. Ranging from graceful to gutsy, Empirica offers a full palette for editorial, branding and identity projects. For the largest headlines, alternate short descenders provide tighter line spacing.”

2 (series)

Lucas Descroix (Poleymieux-au-Mont-d’Or, France), typeface designer

“An extrawide monospaced type family, Nostra plays with a feeling of satisfaction—how a few thin strokes can create the shape of a letter, either cut in a solid mass or traced in the air. It presents an atypical couple of roman and italic, only brought together by extreme proportions. Its fixed width makes it a perfect fit for pattern-like layouts, aiming for that border between legible and abstract. Nostra was first released as a work in progress on Future Fonts and updated monthly until completion.”

TYPEFACE DESIGN

¹ **"The perfect state of
CREATIVE**

bliss

**is having power (you are 50)
and knowing
nothing**

**(you are 9). This assures an
interesting AND
successful outcome."**

Tibor Kalman

1234567890 <@!?\$&*>

1234567890 <@!?\$&*>

1234567890 <@!?\$&*>

1 (series)

Jackson Showalter-Cavanaugh (Chicago, IL),
typeface designer

"What if Gill Kayo didn't look so dumb?' Okay began as an attempt to reconsider the stupidity of Kayo, but it turns out Kayo's goofy design is what makes it so great. Ironically, trying to normalize it was a dumb idea itself, like a design lobotomy. But here we are... Okay is an extrabold humanist display sans. Instead of the over-the-top slapstick of Kayo, Okay is dry and sarcastic. Though it only comes in one weight, bold af, Okay has multiple widths and alternate extenders to make it a versatile little family for setting punchy headlines."

2 (series)

Hugues Gentile, Production Type/Hélène Marian/
Marion Sendral, Production Type, typeface
designers

Katie Sadow, Sylvain Labs, designer

Jean-Baptiste Levée, Production Type, type
director

Cole Nielsen, Sylvain Labs, creative director

Sylvain Labs, design firm

Production Type (Paris, France), foundry

Women's National Basketball Association, client

"The Women's National Basketball Association (WNBA) fonts nail the league's new expressions of dynamism and inclusivity. In this WNBA rebrand, the new logo and typefaces capture the eye of the next generation of fans. This complete type solution is a system that echoes the league's new ambitions."

²“Creativity is the brain’s
invisible muscle
that when used and exercised
routinely becomes
BETTER AND STRONGER.”

Ashley Ormon

0123456789

«(¼!/?&+-- ,0123456789)» abcdef ABCDEFG

«(¼!/?&+-- ,0123456789)» **abcdef ABCDEFG**

«(¼!/?&+-- ,0123456789)» abcdef ABCDEFG

«(¼!/?&+-- ,0123456789)» **abcdef ABCDEFG**

¹MARY SHIELLEY

“Invention, it **MUST**
be *humbly*

ADMITTED, **does not**
consist in *creating*
out of VOID but out of *chaos*.”

1 2 3 4 5 **6 7 8 9 0**

&

@#\$%!?€¼¢

@#\$%!?€¼¢

A B C a b c

Regular *Italic*
Medium *Medium Italic*
Bold *Bold Italic*
Heavy *Heavy Italic*
Black *Black Italic*

Text Regular
Text Italic
Text Medium
Text Medium Italic
Text Bold
Text Bold Italic
Text Heavy
Text Heavy Italic
Text Black
Text Black Italic

INLINE REGULAR
INLINE BLACK

No 123

TYPEFACE DESIGN

1 (series)

Krista Radoeva, typeface designer
Phil Garnham/Jason Smith, creative directors
Fontsmith (London, United Kingdom), foundry

“fs Kim is a dramatic, versatile serif typeface with display, text and inline versions in 22 styles. It shines brightest as a display font, perfect for applications across fashion, theater, cultural projects and pretty much any brand that wants to make a statement. This font makes you look and makes you curious—perfect for brands and publishers that relish unconventional beauty.”

TYPEFACE DESIGN

1 (series)

Connor Davenport/Roxane Gataud/Wei Huang/Calvin Kwok/Marc Rouault/Lucas Sharp/Kia Tasbihgou/My-Lan Thuong, typeface designers
Lucas Sharp, type director
Sharp Type (New York, NY), foundry

"Doyle is a period piece, a loving synthesis of two iconic styles that became the visual backdrop of a generation. The darkest master is Lucas Sharp's ode to Cooper Black drawn from memory, and on the light end of the spectrum, the chubby, organic forms suck it in and take on a style reminiscent of ITC American Typewriter. While these two sources provide many cues for Doyle, their reinterpretation and amalgamation form something new entirely: a coherent family that is both structured and loose, with an inky wetness that brims with life."

1
& &

1 2 3 4 5

Light *Light Italic*

Regular *Regular Italic*

Medium *Medium Italic*

Bold *Bold Italic*

Black *Black Italic*

0 1 2 3 4 5 6 7 8 9

«Nº ¼ ½ ¾ £® »

{[(@#\$\$%?!;:)]}

Q Q R R S S

**“CREATIVITY is just
*connecting things.***

When you ask creative people
how they did something,
they feel a little guilty
because they didn't really do it,
they just saw something.
It seemed obvious
to them after a while.” Steve Jobs

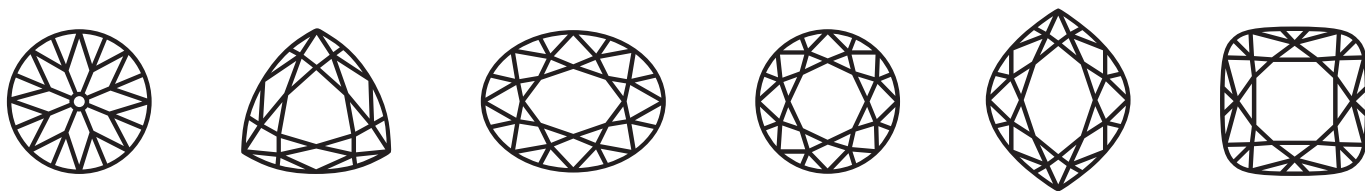
0123456789

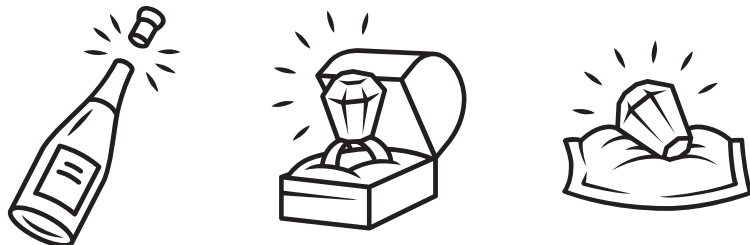
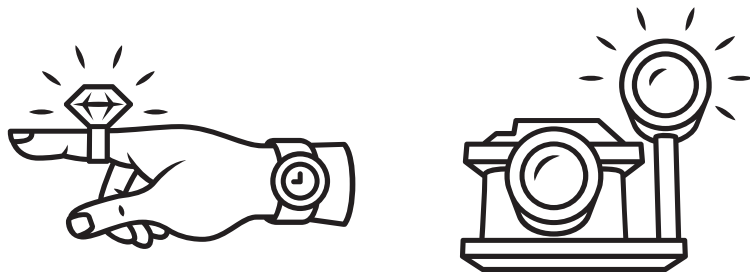
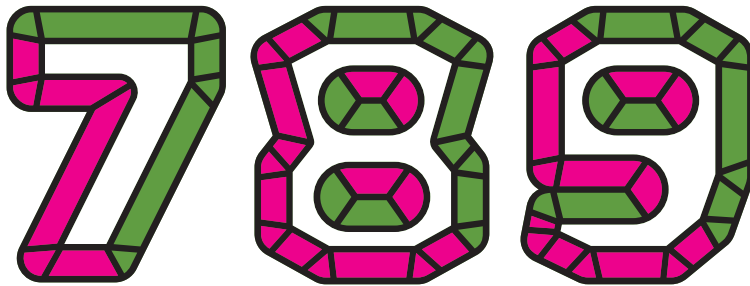
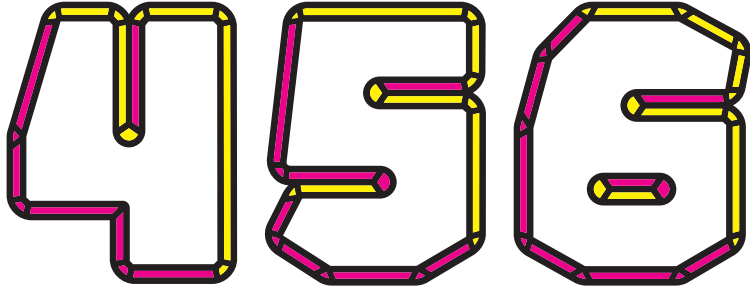
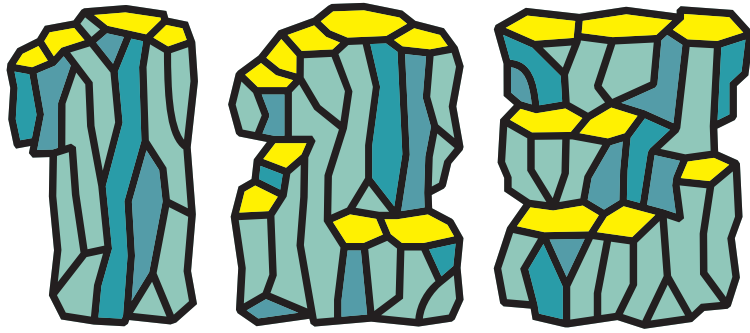
ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Pearl S. Buck

"The truly creative
mind in any field is
no more than this:
a human creature
born abnormally,
inhumanly sensitive."





TYPEFACE DESIGN

1 (series)

Arthur Reinders Folmer, Typearture (Haarlem, The Netherlands), typeface designer

“Schijn encompasses the entire process of a faceted gemstone, from being mined to being cut and finally sold to a buyer. The letterforms and dingbats reveal the chasm between exertion and extravagance, creating a layer of storytelling that makes Schijn more than just a shiny bauble. Alternate characters, small capitals, old-style numerals and wide language support push Schijn beyond being just a display typeface, while the variable and color-font versions make use of all the possibilities that modern font technology has to offer.”

TYPEFACE DESIGN

1 (series)

Tré Seals (Accokeek, MD), typeface designer
Vocal Type Co., foundry
Umber, client

"Umber is an Oakland, California-based print publication that focuses on creative culture and visual arts from the perspective of Black and Brown people. For issue three, the Sound Issue, Vocal Type crafted a typeface based on remnants from the first Black-owned record label, Broome Special Phonograph Records, plus a family of six weights based on sound waves."

1
A B C D E F G

A B C D E F G

A B C D E F G

A B C D E F G

A B C D E F G

A B C D E F G

A B C D E F G

0 1 2 3 4 5 6 7 8 9

! @ # \$ % ^ & *

{ [¢ £ € ? ; : "] }

“CREATIVITY

CAN SOLVE

ALMOST ANY PROBLEM.

THE CREATIVITY,

THE DEFEAT

OF FAULT

BY ORIGINALITY,

OVERCOMES EVERYTHING.”

CONCEALS

¹***“In the end,*** there is no ideal condition for **CREATIVITY.**

What works for one person IS USELESS FOR ANOTHER.

The only criterion is this:

MAKE IT EASY on yourself.” Twyla Tharp

@#\$%?!?+©

0123456789

&

@

&#\$%?!?+©

0123456789

12345@#\$%^&*?!

Thin *Thin Italic*

Light *Light Italic*

Book *Book Italic*

Regular *Italic*

Bold *Bold Italic*

Extrabold *Extrabold Italic*

Sans Thin *Sans Thin Italic*

Sans Light *Sans Light Italic*

Sans Book *Sans Book Italic*

Sans Regular *Sans Italic*

Sans Bold *Sans Bold Italic*

Sans Extrabold *Sans Extrabold Italic*

Sans Heavy *Sans Heavy Italic*

Serif Thin *Serif Thin Italic*

Serif Light *Serif Light Italic*

Serif Book *Serif Book Italic*

Serif Regular *Serif Italic*

Serif Bold *Serif Bold Italic*

Serif Extrabold *Serif Extrabold Italic*

Text Thin *Text Thin Italic*

Text Light *Text Light Italic*

Text Book *Text Book Italic*

Text Regular *Text Italic*

Text Bold *Text Bold Italic*

Text Extrabold *Text Extrabold Italic*

TYPEFACE DESIGN

1 (series)

Francesco Canovaro/Maria Chiara Fantini/Andrea Tartarelli, typeface designers

Debora Manetti, designer

Cosimo Lorenzo Pancini, type director

Falcinelli & Co., design firm

Zetafonts (Florence, Italy), foundry

Comune di Monterchi, client

“This typeface family was created for the rebranding of an Italian Renaissance masterpiece, the *Madonna del Parto* fresco by Piero della Francesca. His hand-painted autograph inscriptions inspired the elegant letterforms and quirky ligature forms included in the four variants of this 50-weight ode to the beauty of classical roman letterforms. With its elegant, historical aesthetic, Monterchi embodies the spirit of the early Renaissance and the humanist obsession with geometric beauty while providing designers with a versatile extended glyph set covering more than 200 languages using the Latin alphabet, Greek and Russian Cyrillic.”

TYPEFACE DESIGN

1 (series)

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

“Based on Sproviero’s own calligraphy, the aim of Pantera is to rescue the expressivity of gestural writing with a brush, achieving a polyrhythm of typography. The font was OpenType coded, so thicks and thins are combined with grace: letters change depending on their placement in a word and its length.”

¹
Pantera

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

Aa Bb

0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ

 *ROAR! YES! NO!*

Rock & Roll

Create something amazing
"Creativity
Comes from trust.
Trust your
instincts. And never hope
More than Work."

-RITA MAE BROWN- Born: November 1944

לילה נוסטלגיה בפוזיאון
1 A Perfect Night at the Museum

14/8/19

Thurs.

חמישי.

אוטופיה Utopia

שיחה עם

אוהד נהרין
Ohad Naharin

הלל קוגן
Hillel Kogan

במסגרת המחול "אוהבים ערבים"
Dance performance We Love Arabs

להקת המחול של

ענבל פינטו
ואבשלום פולק
Inbal Pinto &
Avshalom Pollak

קטעים מתוך פרחקיר
Scenes from Wallflower

tix
wise.
co.il

LIVVVVE
A_V SHOW

feat. Konx-om-Pax

LONE
| 00:00 |
Lone
LONE
lone

R&S/uk

הרצאות,
מופעים, תקליטים
Lectures, Performances, DJs

ריו נס + עדי נס Adi Nes
אוחנה בראס בנד Ohana Brass Band
הרבנית הדסה פרומן
Rabbi Hadassah Fruman
אלון עדר + עוזי נבון Alon Eder
ארמון Karma She Shangri-La
נועם ענבר וטקהלת
Cohenbeats
גהנה הגדולה
Noam Inbar and the
Great Ghana choir

Live רד אקס
Red Axes

מארחים את:

המסך הלבן The White Screen
המפסעות Hamifsaot
ריסקינדר Risekinder
קסן / הילה רוח Hila Ruah / Xen

פרוטונה גאים להציג:

סדנת הג'אז
JAZZZZ
Workshop

מפגש איחוד

Garden City
Movement
גארדן-סיטי מובמנט

הקרנת חצות
Midnight screening

הלובסטר
The Lobster

סרטו של יורגוס לנתימוס
A film by Yorgos Lanthimos

“People WHO do a job that
claims to be creative have
to be alone to recharge their
batteries. You CAN'T live 24
HOURS a day in the spotlight
and remain creative.”

— **Karl Lagerfeld**

”אנשים העושים עבודה הטוענת
להיות יצירתית, זקוקים להיות
לבד על מנת להטעין את הסוללות
 שלהם. אתה לא באפת יכול להיות
24 שעות ביממה באור הזרקורים
 ולהישאר יצירתי.”

— קארל לאגרפלד

TYPEFACE DESIGN

1 (series)

Michal Sahar (Tel Aviv, Israel), typeface
designer

“Sunday, a Hebrew/Latin humanist sans serif
for text and display, is designed for print
and electronic magazines. It creates a vibrant
‘typographic color’ by combining straightfor-
ward upright forms with eccentric cursive
forms. In the past two years, I’ve explored
and developed cursive Hebrew styles in order
to differentiate types of content: the notion
of italic doesn’t exist in Hebrew, and the
use of cursive styles was never adopted into
formal Hebrew typography. Following informal
cursive forms, my purpose was to develop
a complete system that gives Hebrew typog-
raphers the same range of possibilities as
Western typographers.”

בלאק
Black
בלאק קורסיב
Black Italic

קל
Light
קל קורסיב
Light Italic

אקסטרה בולד
Extra Bold
אקסטרה בולד קורסיב
Extra Bold Italic

קל
Light
קל קורסיב
Light Italic

רגיל
Regular
רגיל קורסיב
Regular Italic

בלאק
Black
בלאק קורסיב
Black Italic

בוק
Book
בוק קורסיב
Book Italic

מדיום
Medium
מדיום קורסיב
Medium Italic

אולטרה
Ultra
אולטרה קורסיב
Ultra Italic

מדיום
Medium
מדיום קורסיב
Medium Italic

בולד
Bold
בולד קורסיב
Bold Italic

בולד
Bold
בולד קורסיב
Bold Italic

TYPEFACE DESIGN

1 (series)

Puyuan Liu/Chang Zhou, typeface designers
Wuyou Cultural Communication Co. (Tianjin,
China), design firm

"Based on the font Shou Jin, Bamboo Xin Kai highlights the 'bamboo and orchid' stroke aesthetic, emphasizes the relationship between strokes and combines these with a cursive-like script. The purpose of making Bamboo Xin Kai was to strike a balance between a calligraphic style and type design, and to pass on the spirit and attitude of calligraphy so that it can be more widely used, thus disseminating an inheritance of culture."

明界無

明界即耳聲死

不想即不受行識所礙乃
不受心相所界即行亦上

觀自在菩薩行深般若波羅蜜多時照見五蘊皆空度一切苦厄舍利
子色不異空空不異色色即是空空即是色受想行識亦復如是舍利
子是諸法空相不生不滅不垢不淨不增不減是故空中無色無受想
行識無眼耳鼻舌身意無色聲香味觸法無眼界乃至無意識界無無
明亦無無明盡乃至無老死亦無老死盡無苦集滅道無智亦無得以
無所得故菩提薩埵依般若波羅蜜多故心無罣礙無罣礙故無有恐

不想即不受行識所礙乃不受心
相所界即行亦上不想即不受行
般若波羅蜜多心經

觀自在菩薩行深般若波羅
蜜多時照見五蘊皆空度一
切苦厄舍利子色不異空空
不異色色即是空空即是色
受想行識亦復如是舍利子
是諸法空相不生不滅不垢
不淨不增不減是故空中無
色無受想行識無眼耳鼻舌
身意無色聲香味觸法無眼
界乃至無意識界無無明亦
無無明盡乃至無老死亦無
老死盡無苦集滅道無智亦
無得以無所得故菩提薩埵
依般若波羅蜜多故心無罣

般若波羅蜜多心經 玄奘奉 詔譯

觀自在菩薩 行深般若波羅蜜多時 照見五蘊皆空 度一切苦厄

舍利子 色不異空 空不異色 色即是空 空即是色 受想行識 亦復如是

舍利子 是諸法空相 不生不滅 不垢不淨 不增不減 是故空中無色

多受想行識 無眼耳鼻舌身意 無色聲香味觸法 無眼界乃至多意識界 無多明亦無多明盡

乃至無老死亦多老死盡 無苦集滅道 多智亦無得

以無所得故 菩提薩埵 依般若波羅蜜多故 心無罣礙 無罣礙故 多有忍怖 遠離顛倒夢想 究竟涅槃

三世諸佛 依般若波羅蜜多故 得阿耨多羅三藐三菩提

故知般若波羅蜜多 是大神咒 是大明咒 是無上咒 是多等等咒 能除一切苦 真實不虛

故說般若波羅蜜多咒 即說咒曰 揭諦揭諦 波羅揭諦 波羅僧揭諦 菩提薩婆訶

不想

不想，即不受行識所礙，乃不受心相所界，
即行，亦上。

觀自在菩薩行深般若波羅蜜多時照見五蘊皆空度一切苦厄舍利子色不異空空
不異色色即是空空即是色受想行識亦復如是舍利子是諸法空相不生不滅不垢
不淨不增不減是故空中無色無受想行識無眼耳鼻舌身意無色聲香味觸法無眼
界乃至無意識界無無明亦無無明盡乃至無老死亦無老死盡無苦集滅道無智亦
無得以無所得故菩提薩埵依般若波羅蜜多故心無罣礙無罣礙故無有忍怖遠離
顛倒夢想究竟涅槃三世諸佛依般若波羅蜜多故得阿耨多羅三藐三菩提故知般

MOTION

- 1** Matt Rice, creative director
 Matt Willey, typographer
 Christoph Lorenzi, technology director
 Tom Saunders, Moving Studio, animation
 Jonathan Lindgren, 3-D artist
 Sam Britton/Will Worsley, Coda to Coda, music composers
 Sofia Carobbio, project manager
 Sennep (London, United Kingdom), digital agency/client

"Alphaputt" :45

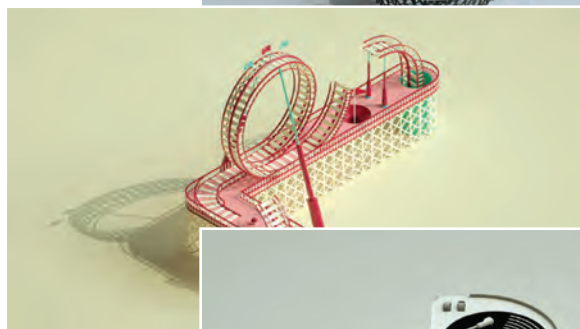
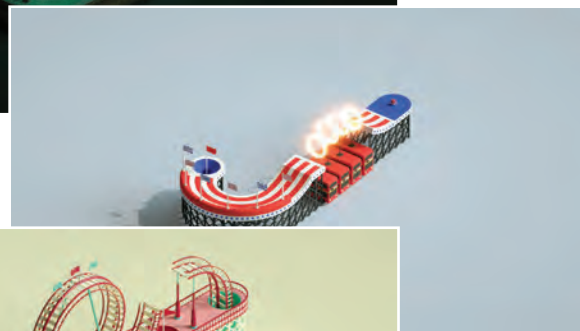
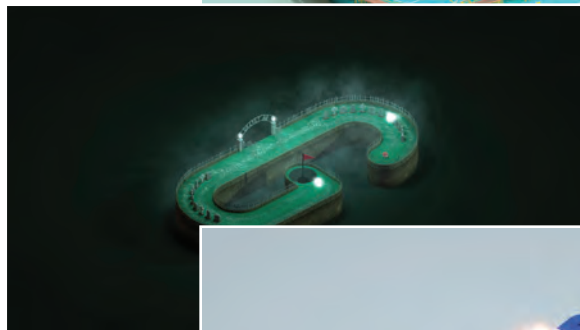
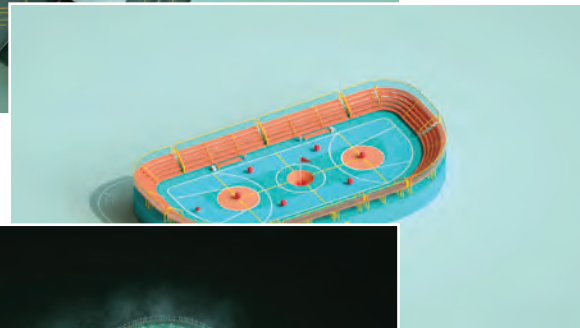
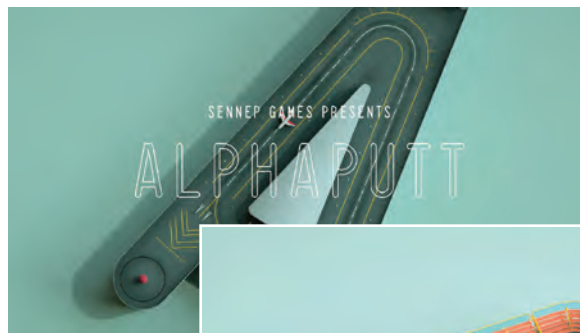
"Our intention with *Alphaputt* was to create a stunning, whimsical game that combines two loves: typography and minigolf. Inspired by the idea of 'games as art,' we set out to design visually rich artworks that would look as good in print as they do in the game. The result is as much a typographic celebration as it is a game. From A for Airport to Z for Zen, players can lose themselves in an endless wordy world. With these designs and the catchy theme tune, the teaser video pretty much storyboarded itself!"
 Typeface: sword.

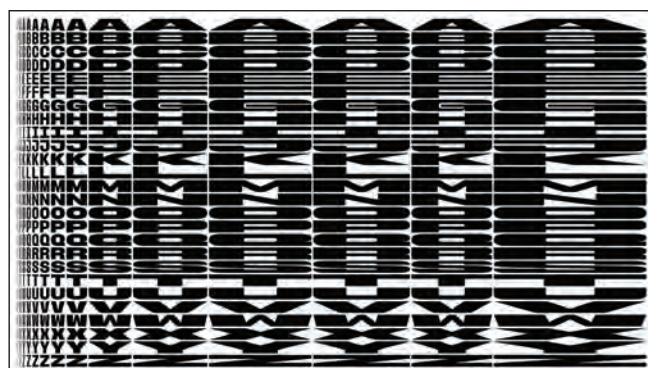
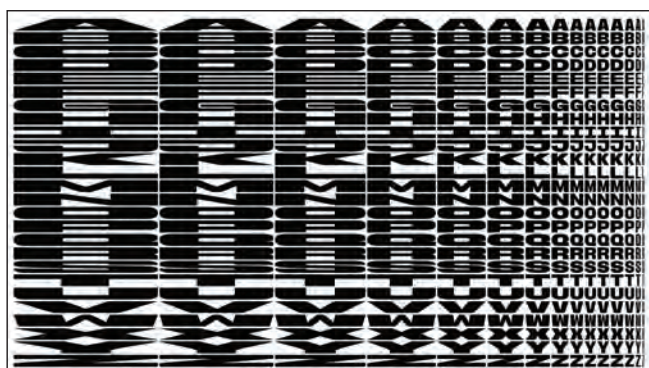
- 2** (series)
 Sander Sturing/Bart Vollebregt, art directors
 Studio Dumbar – Part of Dept (Rotterdam, The Netherlands), design firm
 Exterion Media Netherlands, client

"Exterion Media Netherlands" :06, :10, :20

"Exterion Media Netherlands commissioned Studio Dumbar to design motion screens that appear in all major train stations in the Netherlands. The simple idea of portraying the name of the city of the corresponding station makes arriving a fun, welcoming experience. A custom-made, variable typeface changes according to a self-developed script written in Python using DrawBot. The script animates every word you enter and gives it a dynamic character."

1









MOTION

1 (series)

Joe Cornelia, art director
James Adamé, creative director
Nikita Iziev, illustrator
Samantha Ankeny/Steve Lyons, producers
Commonwealth/McCann (Royal Oak, MI), ad agency
MRM/McCann, client

“Future Fast’ was the theme for MRM’s yearly leadership meeting. We worked closely with animator Nikita Iziev to create type experiments that fulfilled the theme through dynamic typographic visuals. These images were then screen printed with white ink on blackboard, and the video animations sprung to life when triggered via an augmented reality app. The dynamic type design was found throughout the show, and the posters were later given away as a series.”

2

Yuto Sato, art director
Kenji Enomoto, senior writer
Yusuke Ohta, creative director
Erick Rosa, chief creative officer
TAKAHIRO, contributing artist
Hiroshi Kizu, director
Gota Nishidera, music
Taiki Nishimura, production manager
Ryo Ikeda/Takahiko Kajima, producers
P.I.C.S., production company
Beacon Communications k.k. (Tokyo, Japan), ad agency
Fuji Television Network, Inc., client

“Fuji TV” :15

“Let’s start the future of TV’ is Fuji Television Network’s new slogan that celebrates its 60th anniversary. Japanese letters were transformed into creatures watching Fuji TV programs. These letters express all the emotions that come from watching these programs: curiosity, joy, surprise, crying. We wrote headlines with a combination of them to advertise the anniversary and Fuji TV’s programming.”

MOTION

- 1 Ben Gallegos/Tim Mele/Michael Stone, art directors
Martin Babitz, producer
GrandArmy (New York, NY), design firm
Supercluster, client

"Supercluster" 2:15

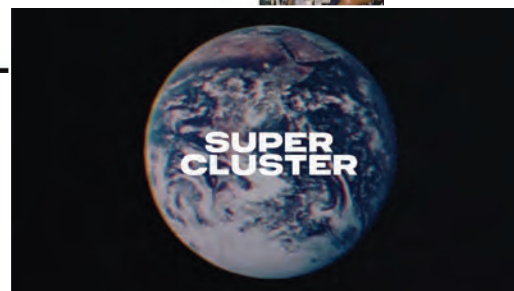
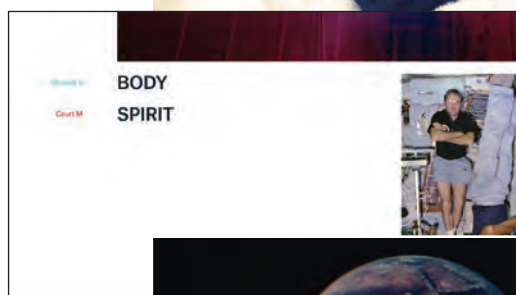
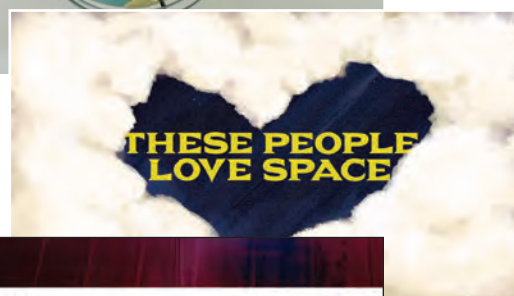
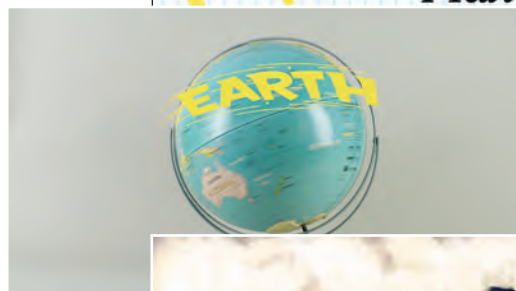
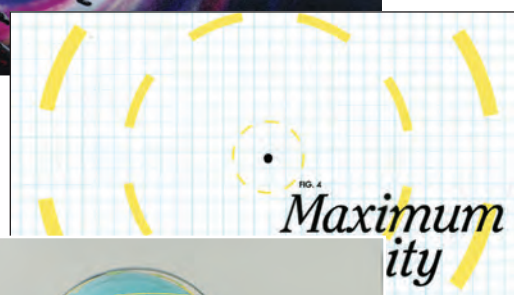
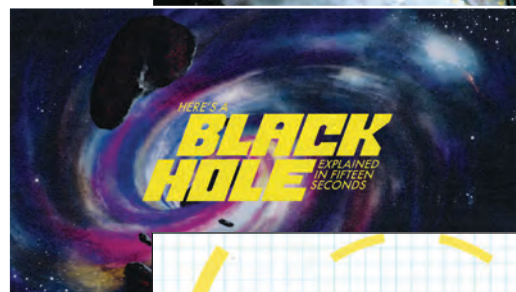
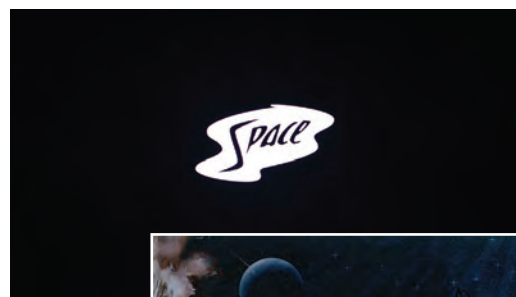
"Supercluster is focused on stories of spacecraft, astronauts and space exploration. Our video explores the historical progression of astronauts and space agencies as they transition from titans of a new frontier to an entity considered undeserving of attention or funding. We're here to tell the greatest stories about outer space in a way they've never been told before." Typefaces: ITC Clearface, Futura Medium.

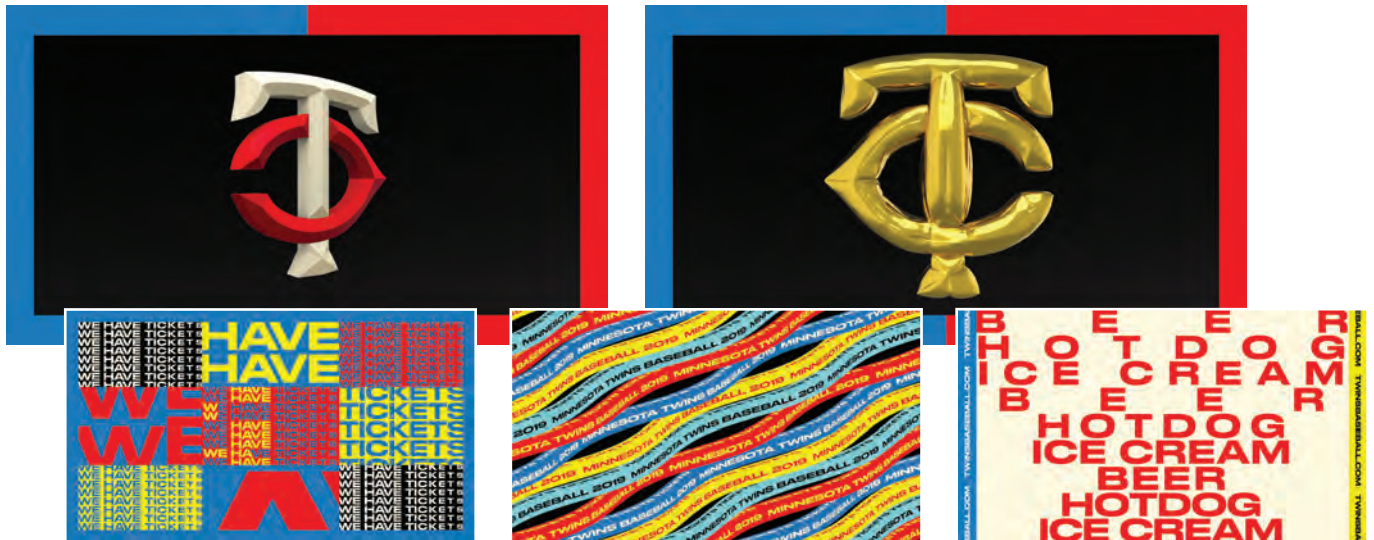
- 2 (series)
Marty Senn, chief creative officer
Matt Rector, designer
Milton Un, design director
Pixel Farm, animation company
Carmichael Lynch (Minneapolis, MN), ad agency
Minnesota Twins, client

"Minnesota Twins" :30, :30, :30

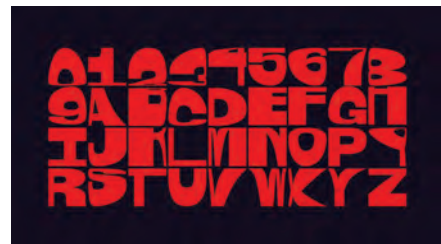
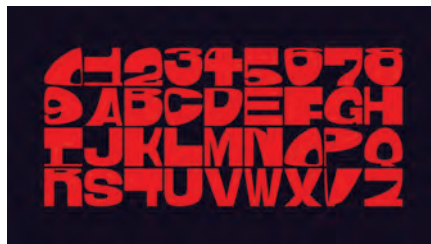
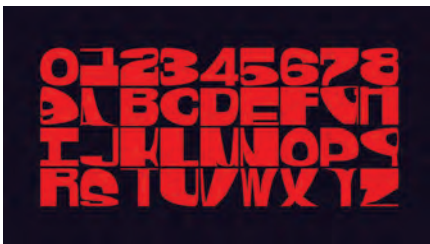
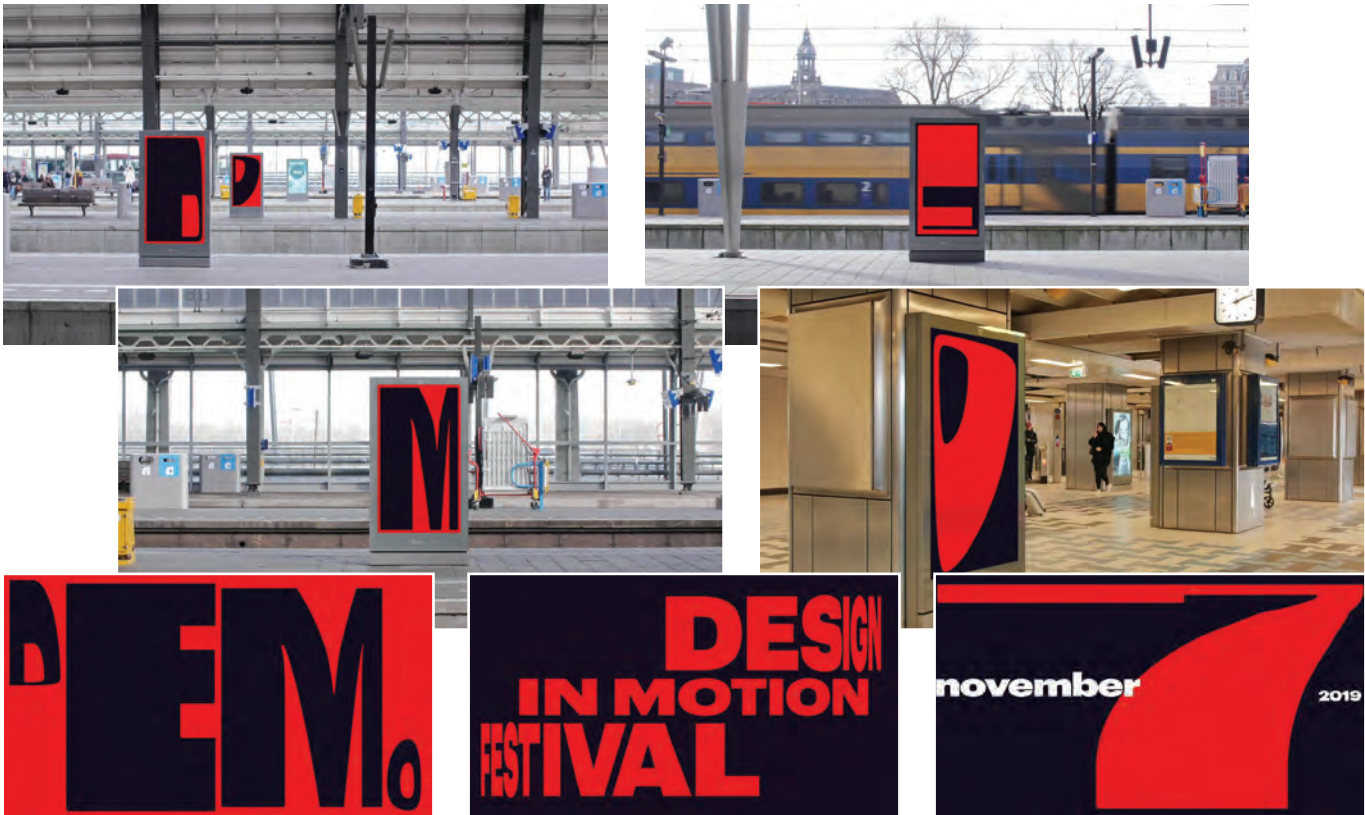
"In 2019, everything changed about the Minnesota Twins. The team's wholesome, aging captain retired, and in turn, they hired the youngest manager in the history of the game. We needed to not only reflect the new spirit of the team but also help establish it—not with nostalgia or jokes or the usual baseball tropes, but with newfound swagger, speed, strength, explosions, nachos, colors, large speakers and fun." Typefaces: Druk Wide Medium, Ramsey Medium.

1





1





MOTION

1 (series)

Stan Haanappel/Sander Sturing/Elvin van Dalen, art directors
Liza Enebeis, creative director

Josephine van Kranendonk, producer

Studio Dumbar - Part of Dept (Rotterdam, The Netherlands),
design firm

Exterior Media Netherlands/Studio Dumbar - Part of Dept, clients

"DEMO - Design in Motion Festival" :75

"DEMO is a festival showcasing motion work for 24 hours on all 80 digital screens located in the Amsterdam Centraal train station. The identity reflects the festival's spirit of continuous motion with a custom typeface created around the idea of infinite movement."

CALLIGRAPHY/HAND LETTERING

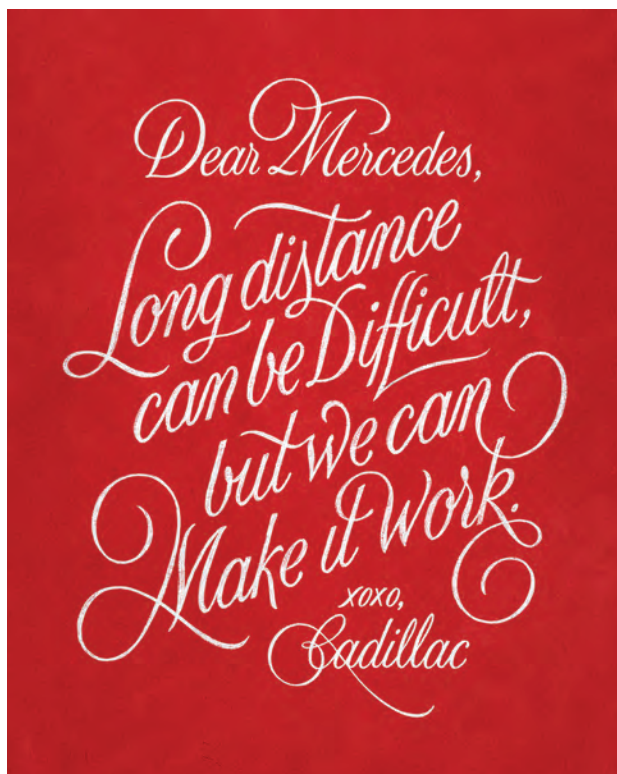
2 (series)

Mark van Leeuwen (Berlin, Germany), designer

Rokkan, ad agency

Cadillac, client

"In celebration of Valentine's Day, Cadillac launched a rather cheeky social media campaign. Lettering artist Mark van Leeuwen created a series of hand-lettered love letters to send to Cadillac's biggest competitors."





2

Happy Hemp





CALLIGRAPHY/HAND LETTERING

- 1 Armando Veve (Philadelphia, PA), designer
Fred Sasaki, art director
Poetry Foundation, client

"The word *poetry* is reimagined through illustrated typography for the cover of *Poetry* magazine. Armando Veve's illustration continues *Poetry*'s new cover program, designed by Michael Bierut of Pentagram."

- 2 Doug Best (Villa Hills, KY), designer
Tracy Lee Jones, Happy Hemp, client

"The client was opening a cannabis dispensary in Oklahoma. They chose the name Happy Hemp, and I helped them develop a brand that was fun and friendly, but still adult and appropriate for retail. This lettering began as a combination of sketched elements and glyphs from several fonts for inspiration, stylistically merged and given some added flair."



MISCELLANEOUS

- 3 (series)
Christian Arteaga (Chatsworth, CA), designer
SeeArteaga, client

"I saw Jon Contino's *USA* monogram in a book and thought, 'The right side of the *U* fits perfectly into the top of the *S*.' For my Etsy shop, SeeArteaga, I took that part, then flipped it, and did the same with the left side of the *A* and bottom of the *S*. I added the spine to the *S*, and after around 100 variations, this one line-weight version is what I made."

- 4 (series)
Davide Pagliardini (San Marino, San Marino), designer
Ufficio Filatelico e Numismatico, client

"I designed this series of four stamps for the Ufficio Filatelico e Numismatico collectible store of the Republic of San Marino. The name of the series is *Parole Educate*, meaning 'polite words': *permesso* (permit), *grazie* (thank you), *scusa* (sorry) and *per favore* (please)."

5



- 5 David Einwallner, designer
David Einwallner/Daniel McQueen, art directors
The Designers Foundry (Christchurch, New Zealand), client

"To celebrate seven years of The Designers Foundry, we designed an experimental take on the traditional contractor staff T-shirt to represent our growth. The shirts were given to the design team and also sold to our supporters." Typefaces: Fragen, Mood Ionic, Norwalk, Segma, SideKick, Strato.



3



MISCELLANEOUS

- 1 Antonio Alcalá, typographer/designer/art director
Studio A, design firm
United States Postal Service (Washington, DC), client

"The task was to create a stamp commemorating the 50th anniversary of Woodstock without using the names or likenesses of the performers or the audience. The design evokes the festival by using the iconic dove from the original poster and a lettering style suggestive of concert posters from the era. Hand-drawn letters adapt themselves to the format while a gradation of color helps reinforce the psychedelic aesthetic of the time. The stamp also reflects the green, gently rolling landscape of the farmland where Woodstock took place."

- 2 Kevin Cantrell, lettering/typeface designer/designer/art director/illustrator
Kevin Cantrell Studio (Mantua, UT), design firm
Art of Play, client

"Standards Premium Playing Cards tells the story of the British gold standard through a satirical expression of the British monarchy between 1819 and 1971. The kings and jokers are committing suicide, expressing the standard's destined failure, and the joker is David Ricardo, who influenced the British return to the gold standard. Each card was crafted with meticulous attention to detail to ensure opulence and unsurpassed elegance."

UNPUBLISHED

- 3 (series)
Mia Cinelli (Lexington, KY), designer

"How do we admit fault or seek forgiveness? What are the internal territories we seek to establish or defend? Intended to be simultaneously humorous and poignant, these soft sculptures investigate the identity of apology and which groups or institutions should issue or receive them. This custom, hand-sewn type is informed and inspired by historical collegiate and athletic pennants."

UNPUBLISHED

1 (series)

Olga Kovalenko (Moscow, Russian Federation), calligrapher

"The main idea behind this project was to connect two arts—the fast of expressive calligraphy and the slow of hand embroidery—reflecting the deceitfulness of time. Time is like a car with an unreliable motor—one moment, it stalls; the next moment, it accelerates. Moments of joy slip through the fingers. Things which you want to leave behind stretch into eternity. Slow embroidery along the contour of expressive calligraphy is an attempt to make time last—and reveal the inability to accelerate it."

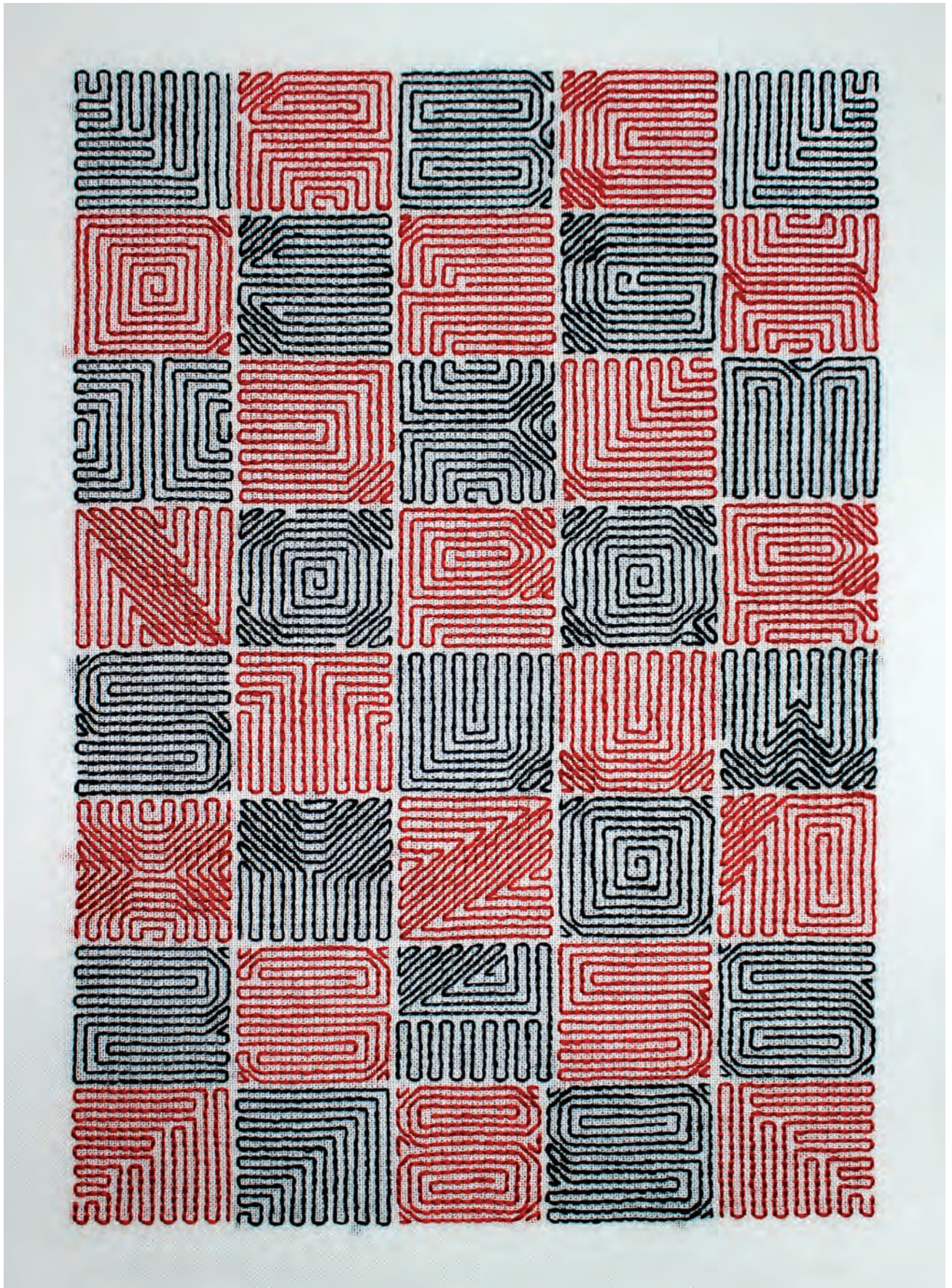
2 (series)

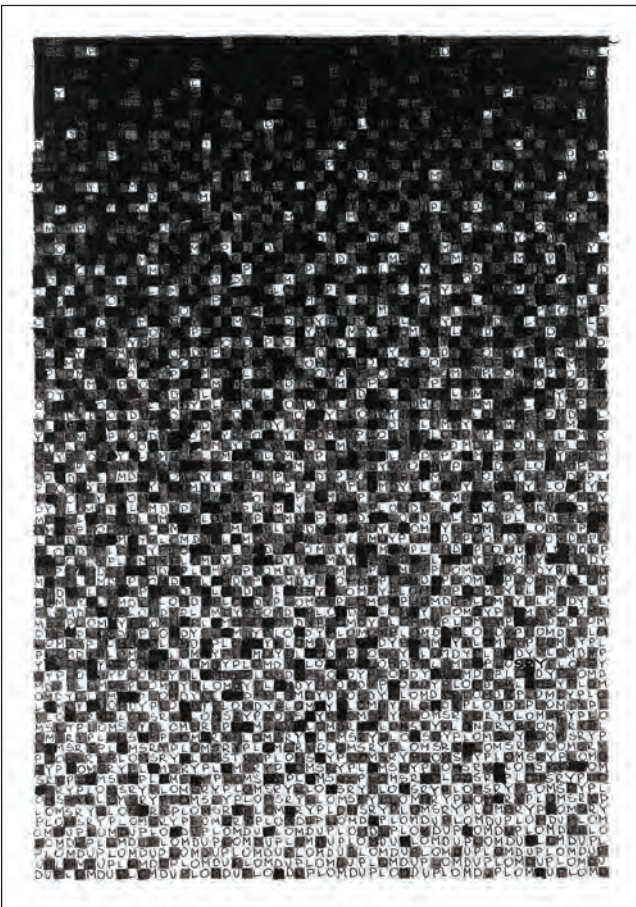
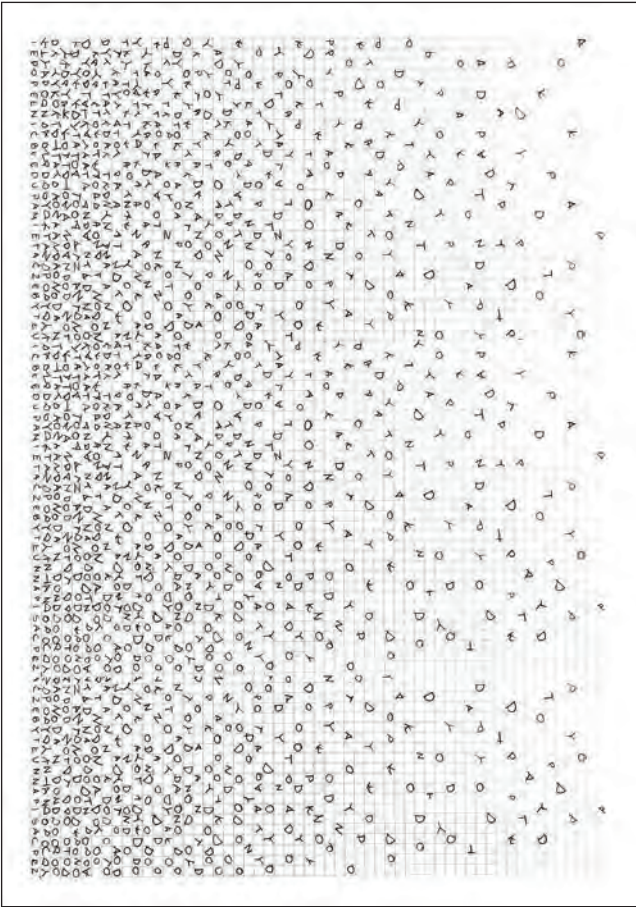
Lygia Pires, Lygia Pires Studio (São Paulo, Brazil), letterer

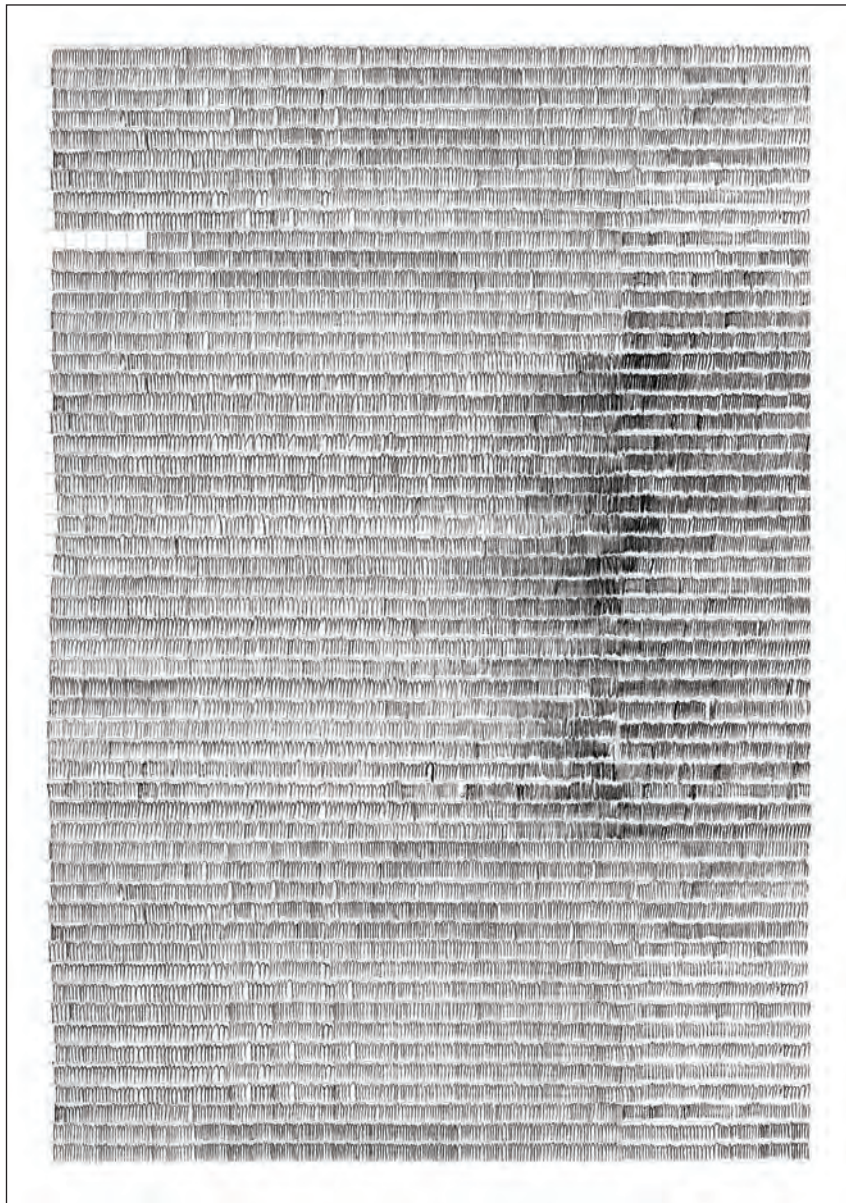
"A personal project made after research into Brazilian Indian tribes. I created an embroidered alphabet inspired by their body paintings, basketry and crafts, which have intricate, geometric patterns. I used a rustic fabric to signify their art of basketry and the colors red and black to represent their mostly natural pigments. The final result was similar to a tapestry, with a pattern made from letters and numbers."

1









UNPUBLISHED

1 (series)

Paulina Grondal (Krakow, Poland), typographer

“The creation process is endless, unconscious and self-reflecting. It’s difficult to define its beginning or establish its end. This typographic installation, *Notes*, deconstructs and describes the creation process. It’s a selection of mostly handwritten notes taken during work on the actual artwork. Sketches and notes usually stay hidden behind the artwork as elements of the preparation process. In this case, they become the final artwork. Here, they gain their own expression and become universal, autonomous parts of the art world.”

STUDENT WORK

2 Rosemary Middlebrook/Audrey Moss/Collin Shull, typographers

Meta Newhouse, instructor

Montana State University (Bozeman, MT), school

“The Italian word *allora*, which has no direct translation in English, indicates a moment of pause between thoughts, a kind of transitory contemplation. In setting the tone for a reflective magazine sharing our collective experience studying abroad in Italy, the *Allora* masthead uses a variety of elements borrowed from modern Italian design, including Fortunato Depero’s futurism, the architecture of Carlo Scarpa and observed vernacular typography throughout Italy.”

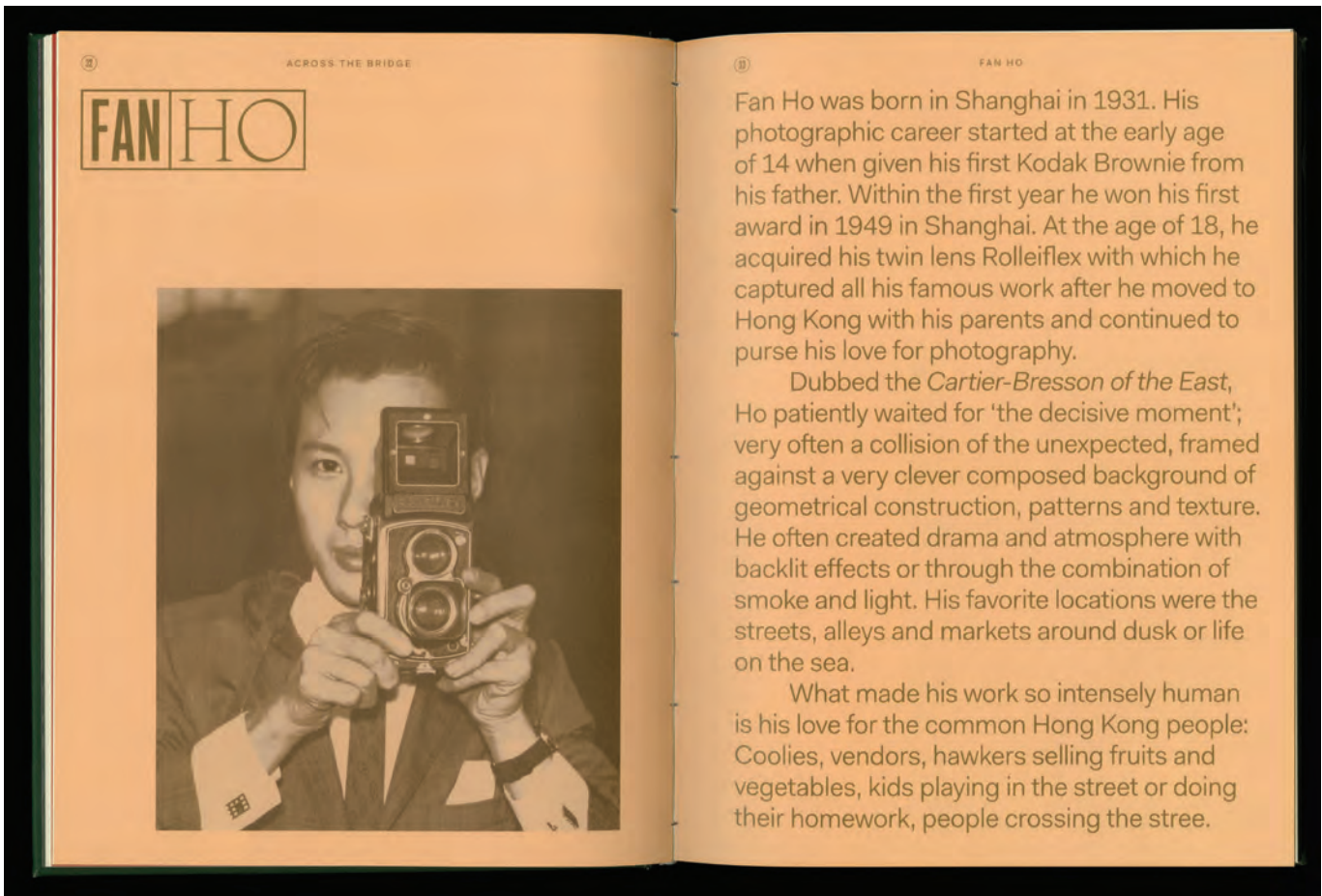
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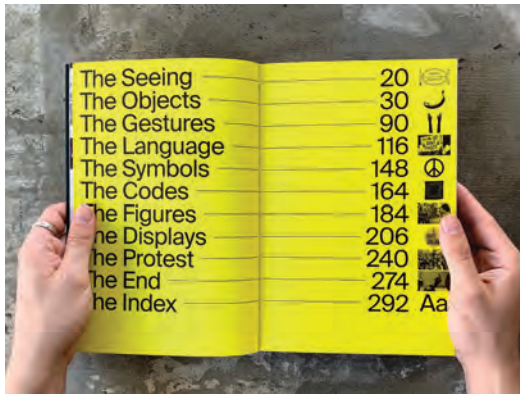
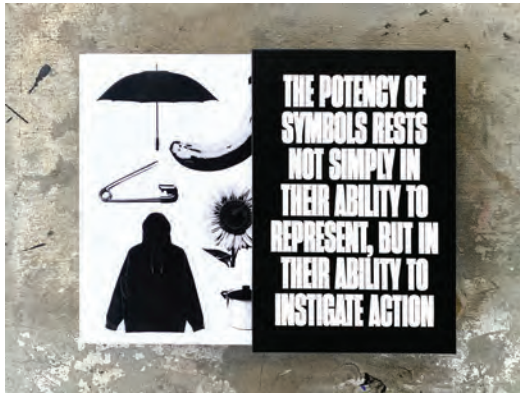


1



2





STUDENT WORK

- 1 Mohammed Nasseem, designer
Thomas Wedell, instructor
Rhode Island School of Design (Providence, RI), school

"Bilingual poster for an exhibit in Échirolles, France, celebrating Polish circus posters. My inspiration was the bold cyrk typography of circus posters, in addition to Polish adaptations of Hollywood posters that utilized Polish language and vernacular. The cyrk lettering was made using folded paper and connected as an homage to the connectivity of the Arabic script." Typefaces: Aref Ruqaa, Lydian.

- 2 (series)
Quinta Yu, designer
Stephen Serrato, instructor
ArtCenter College of Design (Pasadena, CA), school

"Across The Bridge is a hypothetical exhibition that showcases six contemporary Hong Kong artists who displayed their individuality and concerns for cultural, social and political issues in their works. Hong Kong is the most vertical city on Earth, which inspired me to design page numbers and the table of contents to look like elevator levels." Typefaces: Apoc, Fakt Pro, Plaak.

- 3 Blossom Liu, designer
Brad Bartlett, instructor
ArtCenter College of Design (Pasadena, CA), school

"Designed as a research-driven thesis presented through a book, *Objects of Dissent* takes a deep dive into breaking down the individual units of protest. The underlying theme is the necessity of each element to make up the greater whole, telling more of the story." Typefaces: Sharp Grotesk Black, Space Mono, Suisse Int'l, Superclarendon.

STUDENT WORK

1 (series)

Heena Chung, designer

Brad Bartlett, instructor

ArtCenter College of Design (Pasadena, CA), school

"The biggest challenge was creating a custom typeface and visual language that vividly represented the organization's concept. Leveraging the basic foundation of algorithms, the custom logo typefaces mirror the binary system: thick horizontal forms contrast with the thin vertical forms of each letter. To maximize on this concept, every House of Electronic Arts graphic language is based on its own unique grid system and/or a modular system."

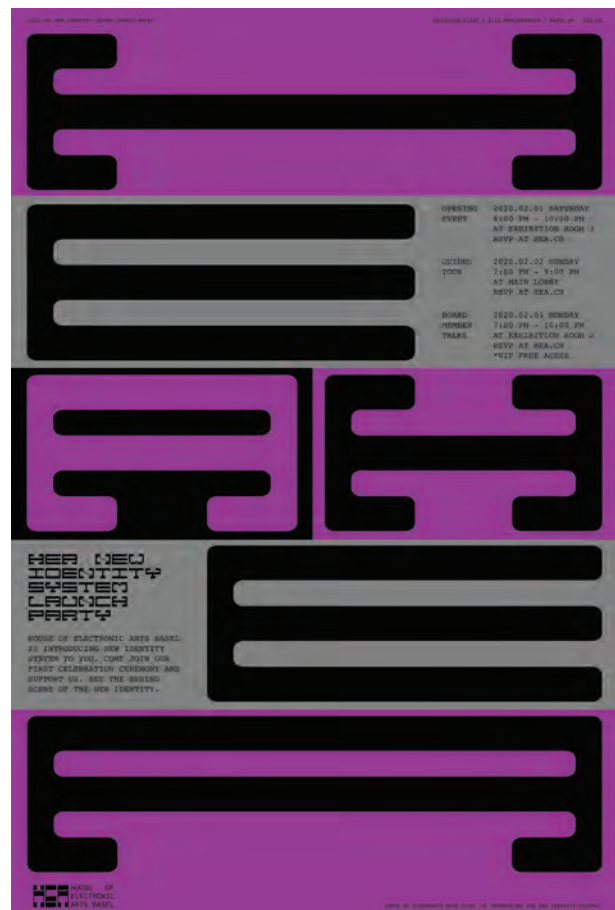
2 Jisu Kim, designer

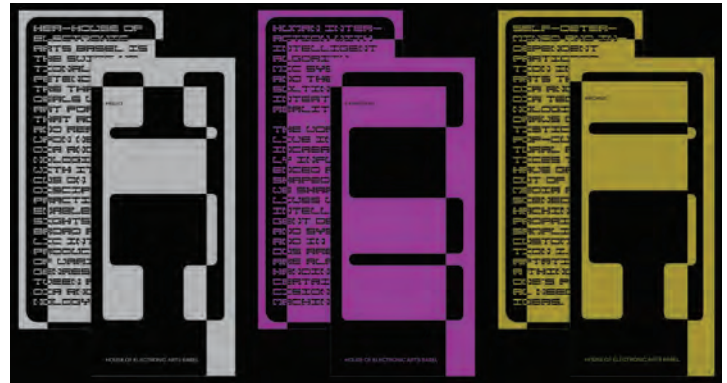
Tracey Shiffman, instructor

ArtCenter College of Design (Pasadena, CA), school

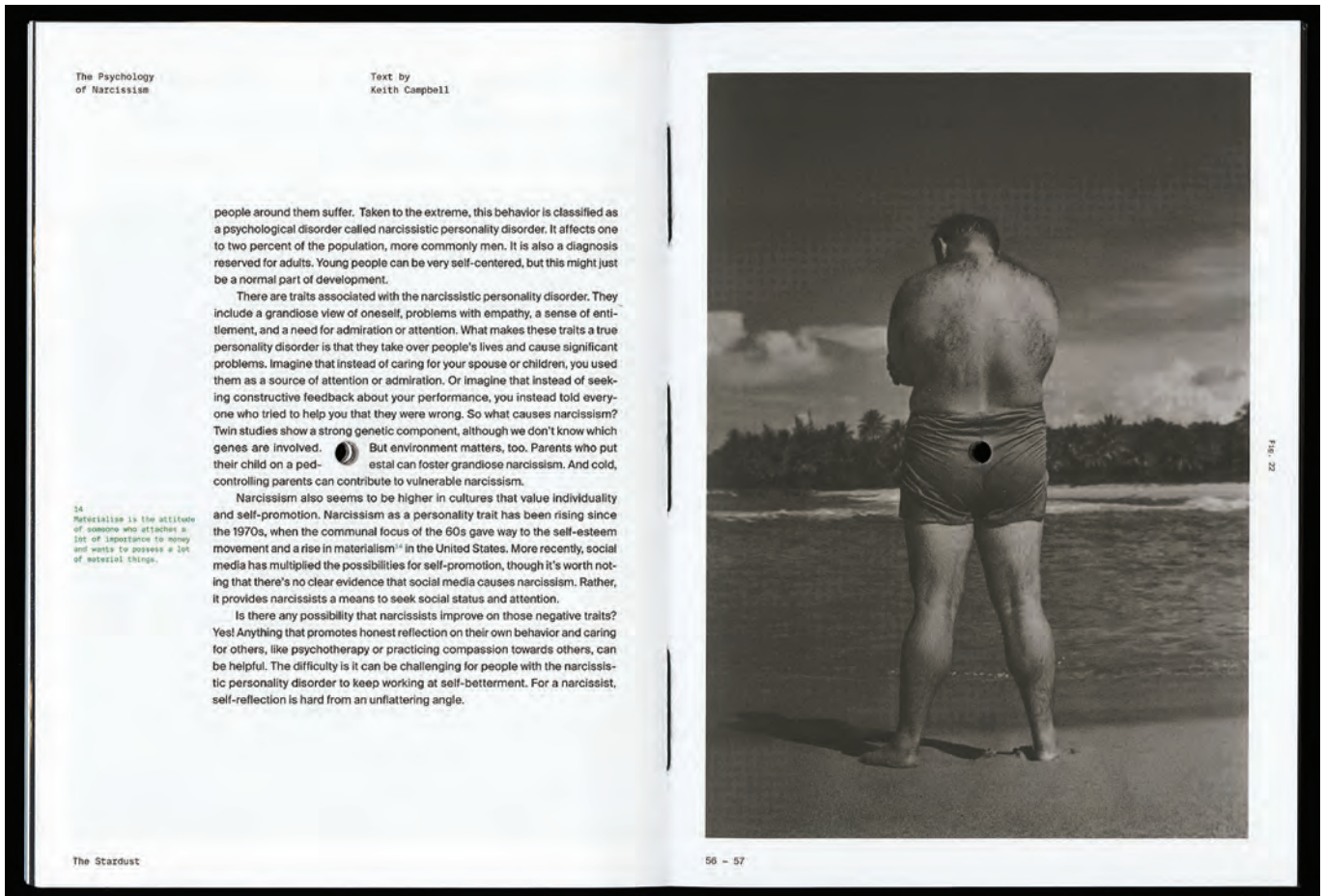
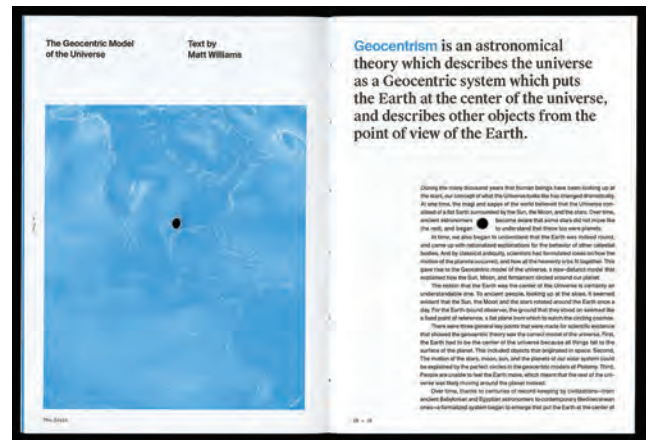
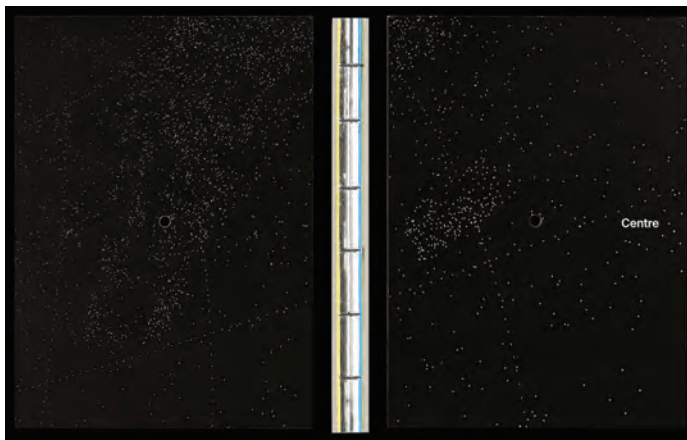
"In the early century, people believed that the Earth was the center of the universe, and the sun and the other planets traveled around Earth. This geocentric model was replaced by the heliocentric model, in which the Earth and planets revolved around the sun. Where is the center of the universe? Where do you think it is? Are you the center of the universe? *Centre: The Center of the Universe* examines the history of geocentrism and heliocentrism along with narcissism, from the idea of people believing they are the center of the universe." Typefaces: Suisse Int'l, Suisse Works.

1





2



STUDENT WORK

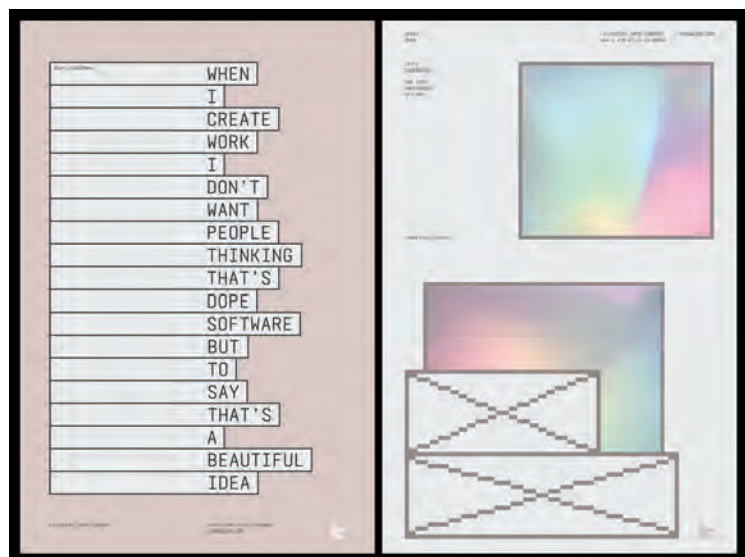
1 (series)

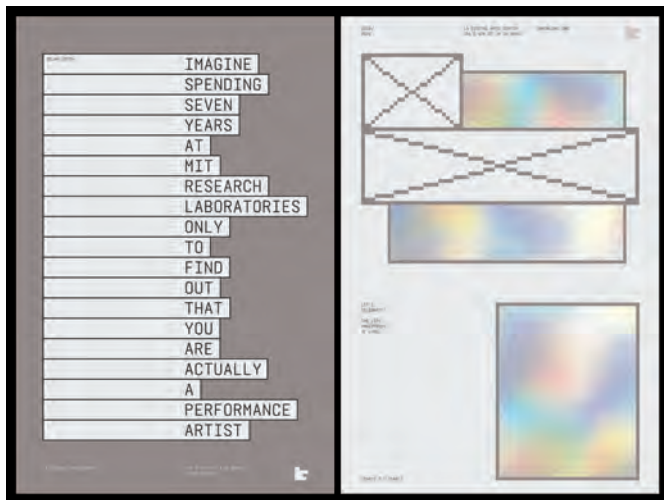
Heena Chung, designer

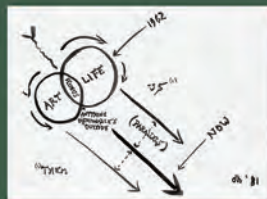
Brad Bartlett, instructor

ArtCenter College of Design (Pasadena, CA), school

"The LA Digital Arts Center is a gallery space in downtown Los Angeles with the goal of exhibiting all forms of digital art. The framing of the name mimics the framing of art, and the use of monospaced font represents the digital aspect. The modular typeface used for the exhibition was inspired by image placeholder frames used in software; the image placeholders are digital yet still frame the art. The soft color palette and the humanistic sans serif convey digital art in a sophisticated manner." Typefaces: Chap, Neue Haas Grotesk, Realtime.







In 1975, Henry Louis Vivanti France, "the most radical and experimental art movement of the sixties": "In those days, how beloved him. Three decades later, most people might find this to be so, but few could say they might answer that question just by noting that experiments are ultimately judged by whether they emerge in a laboratory, scientific or otherwise. In this way, I will assume France to be an internationalist, a defender of a French meaning and workability for artists, composers, musicians, and architects, as well as for writers, dancers, musicians, built structures, crafts, and even a would-be theologian, who came from three continents: Asia, Europe, and North America. At first, many critics and artists looked on him as a Frenchman, the general public on him as an American. He himself, however, identified as, later he called his artists, finally they saw him as promoters of one thing or another. This conceptual challenge of this essay by a Frenchman invites them, like in trying to identify just what kind of questions are there."

In the world, George had an ambitious plan for various interlocking editorial boards and publishing committees, but it never came to fruition. (He was better at planning than he was at fundraising or leadership.) By 1962, George was in Germany developing a series of lectures for the public presentation of work that he planned to publish in the magazine he still had on the back burner. The magazine was to have been called *Fiasco*, so the festival was called *Fleatut*.

the past century, as well as economic, social and political changes, and a growing middle-class population. The city is a melting pot of cultures, with a mix of people from all over the world. The city is also a hub for the arts and culture, with many museums, galleries, and theaters. The city is also a hub for the business and industry, with many large companies and a growing startup scene. The city is also a hub for the education, with many universities and colleges. The city is also a hub for the sports, with many professional sports teams and a growing amateur scene. The city is also a hub for the entertainment, with many theaters, clubs, and restaurants. The city is also a hub for the technology, with many startups and a growing tech industry. The city is also a hub for the healthcare, with many hospitals and a growing medical industry. The city is also a hub for the finance, with many banks and a growing financial industry. The city is also a hub for the real estate, with many real estate companies and a growing housing market. The city is also a hub for the transportation, with many airlines and a growing infrastructure. The city is also a hub for the communication, with many media companies and a growing digital industry. The city is also a hub for the energy, with many oil and gas companies and a growing renewable energy industry. The city is also a hub for the environment, with many environmental organizations and a growing green economy. The city is also a hub for the social services, with many non-profit organizations and a growing social sector. The city is also a hub for the culture, with many cultural organizations and a growing arts and culture scene. The city is also a hub for the education, with many universities and colleges. The city is also a hub for the sports, with many professional sports teams and a growing amateur scene. The city is also a hub for the entertainment, with many theaters, clubs, and restaurants. The city is also a hub for the technology, with many startups and a growing tech industry. The city is also a hub for the healthcare, with many hospitals and a growing medical industry. The city is also a hub for the finance, with many banks and a growing financial industry. The city is also a hub for the real estate, with many real estate companies and a growing housing market. The city is also a hub for the transportation, with many airlines and a growing infrastructure. The city is also a hub for the communication, with many media companies and a growing digital industry. The city is also a hub for the energy, with many oil and gas companies and a growing renewable energy industry. The city is also a hub for the environment, with many environmental organizations and a growing green economy. The city is also a hub for the social services, with many non-profit organizations and a growing social sector. The city is also a hub for the culture, with many cultural organizations and a growing arts and culture scene.

FLUXUS: A Laboratory of Ideas



"Experience," Emerson writes, "I ask not for the great, the remote, the romantic... I embrace the common, I explore and sit at the feet of the familiar, the low. Give me insight into today, and you may have the antique and future worlds."

Puritan Calvinist tradition through Congregationalism and Transcendentalism,²⁴ these men ultimately developed a concrete philosophy for the New World. Mead's contribution to social thought through symbolic interactionism provides a rich framework for understanding Fluxus:

The idea behind what George Maciunas labeled "functionalist" art was not functionalism as we understand it today but a complex paradigm of symbolic functions.²⁴

The transcendentalist concern for the significance of everyday life manifested itself in the form of utopian communities such as Brook Farm, but this was not the first such effort, nor would it be the last. The so-called "Eightfold Path" of Buddhism—right view, right intention, right speech, right discipline, right livelihood, right effort, right mindfulness, right concentration—embodies similar concepts of common work.²⁶ George MacLusnas' great, unrealized vision of Fluxus was to establish such a community idea he pursued in the Fluxushouses and several other ventures. MacLusnas was never able to realize this fully, but his ideas did give rise to a number of workable projects.²⁷

George's last attempt at building a utopian community took place in New Marlborough, Massachusetts, where he moved in order to be close to Jean Brown's Fluxus collection and archive in an old Shaker seed house in Tyringham, Massachusetts. This part of the United States

had a tradition of utopian communities, from the revolutionary period, to the American renaissance sparked by Emerson.



Fig. 9. Without title, 1970s–80s, 25 stickers with print, each 10.2 x 5.1 cm, by BEN VANTER

experimenters seek to answer clearly identified questions; artistic experiments usually seeks informal, playful results that are cast in doubt, and are of little, if any, use in retrospect. Finally, beginning with the earliest journals—the *Journal des Sçavans* (1665–1702) and *Philosophical Transactions* (1665–present)—natural philosophers and scientists used articles, monographs, . . . and other media, along with public debates and programs of experiments, as platforms for exchanging ideas and debating results, producing in the process a robust, progressive discourse. Fluxus never developed such robust mechanisms.⁸

What does make the comparison with the invisible college appropriate is that hardly anyone in Fluxus part of a formal institution. What we shared were common interests and reasonably

... while the artists and composers in Fluxus experimented informally and hardly agreed on anything.

regular meetings, both personal and virtual. Members of the Fluxus community created a rich internal information system of newsletters, multiples, publications, and personal correspondence that enabled continual communication among colleagues who might not meet in person for years at a time. There were only one or two large scale events that gathered the entire community in one place. Nevertheless, subsets and constellations among Fluxus participants have been meeting in a rich cycle of concerts and festivals that began in 1962 and have continued sporadically for much of the half century since then. All of this created a community that fits the description of an invisible college in many respects.

The idea of Fluxus as a laboratory, on the other hand, goes back to American pragmatism and its predecessors, Unitarianism and American transcendentalism, as well as to the Shakers.¹⁰ The Unitarians descended from the Congregational churches of New England. These were Puritan Calvinist churches, but Puritanism took a radical turn in the theology of William Ellery Channing. In

the early 1800s, Channing turned away from the doctrine of sin and punishment, as well as the doctrine of the Trinity, to establish what became Unitarian Christianity.²⁵ Channing influenced Ralph Waldo Emerson, Henry David Thoreau, and the other transcendentalists, several of whom sought ways to build a world of action in daily life through communities that embraced new concepts of work.²⁶ Among European thinkers of interest to the transcendentalists were Samuel Taylor Coleridge, whose term "intermedia" would reappear in Flaxus (though with a different meaning), and Friedrich Schleiermacher, whose work on Biblical criticism and hermeneutics (the art of interpretation) paved the way for a new concept of interpretation theory.

Emerson reshaped both Cage and Fluxus by introducing the concept of the ordinary into American philosophy and art. He was one of the first Americans to write about Asian religion and philosophy as well—another link to Cage and to Fluxus artists, many of whom shared an interest in Asian philosophy, especially Zen Buddhism. In contrast to the European concept of the sublime, which was a transcendent, idealized, and often idealized the present moment and the commonplace. In his essay titled "Experience," Emerson writes, "I ask not for the great, the remote, the romantic. I embrace the common; I explore and sit at the feet of the familiar, the low. Give me insight into today, and you may have the antique and future worlds." His embrace of the quotidian even turns rhetorical: "What would we really know the meaning of? The meal in the kitchen; the milk in the pail; the ball in the street; the bird in the bush; the leaf on the tree; the yarm and gird of the body." Like Emerson and his close friend Henry David Thoreau, Fluxus artists' Dick Higgins would also celebrate the near, the down-to-earth, the familiar, in his "Something Else Manifested" and "A Child's History of Fluxus."

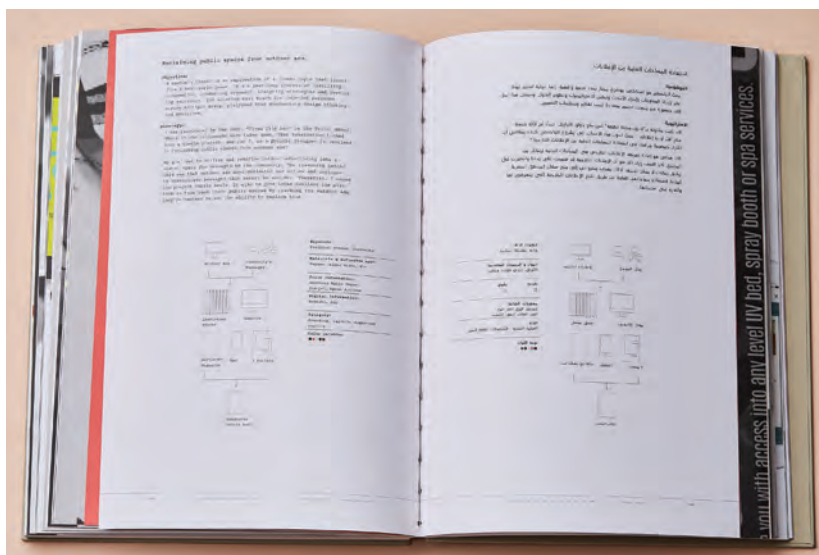
Transcendentalism's emphasis on experience as the basis for philosophy evolved into pragmatism toward the end of the 1800s in New England. John Dewey, George Herbert Mead, and Charles Sanders Peirce were born in New England, and William James spent much of his life there. Related to the



STUDENT WORK

- 1 Ke Wang, designer
Simon Johnston, instructor
ArtCenter College of Design (Pasadena, CA), school
- "In Flux: Fluxus 1960s-80s is an exhibition catalog based on a fictional exhibition focused on fluxus artworks from the '60s to the '80s. The catalog consists of four chapters: 'Essays,' 'Interviews,' 'Texts' and 'Catalog' (artwork). The whole catalog retains a straightforward, dynamic tone that echoes the spirit of fluxus." Typefaces: Adieu, Edita Small Text, Suisse Int'l.

- 2 Hamda Al Naimi, designer
Mary Scott, instructor
Academy of Art University (San Francisco, CA), school
- "Design has a very powerful influence on our lives. As designers, we contribute to how the world thinks and feels in many different ways. Therefore, the first question I always ask myself when a project is handed to me is, As a graphic designer, what could I do to change the world? My portfolio represents my role as a graphic designer and embraces two languages: English and Arabic, my mother tongue. The book is designed to be read from both sides: left to right for English and right to left for Arabic."



STUDENT WORK

1 (series)

Audrey Hancock, designer
Linda Reynolds/Douglas Thomas, instructors
Brigham Young University (Provo, UT), school

“Using my contact information, I created a hand-drawn typographic pattern for a variety of uses, including business cards and takeaways.”

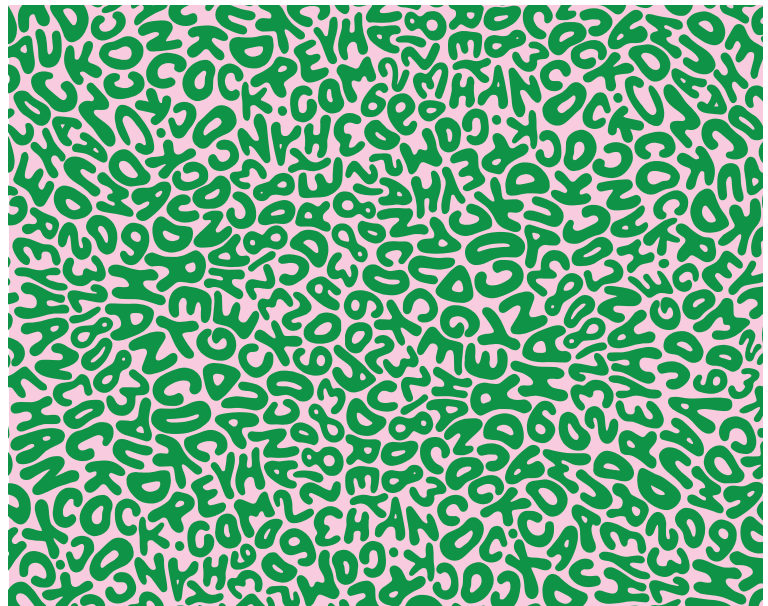
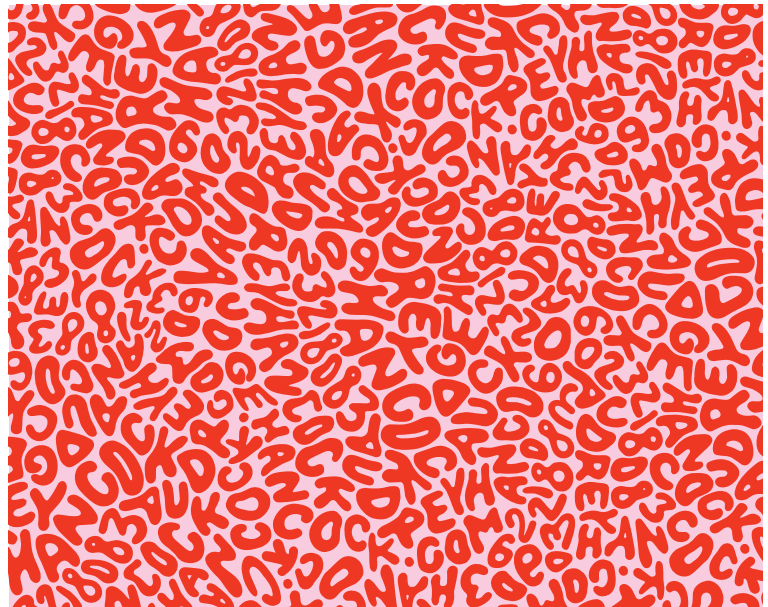
2 (series)

Angad Singh, designer
Tyrone Drake, instructor
ArtCenter College of Design (Pasadena, CA), school

“The Implication of Time” :45

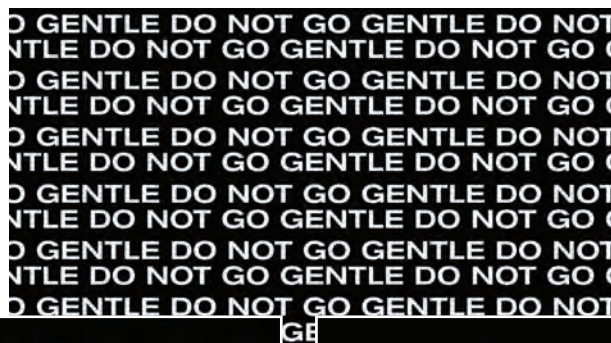
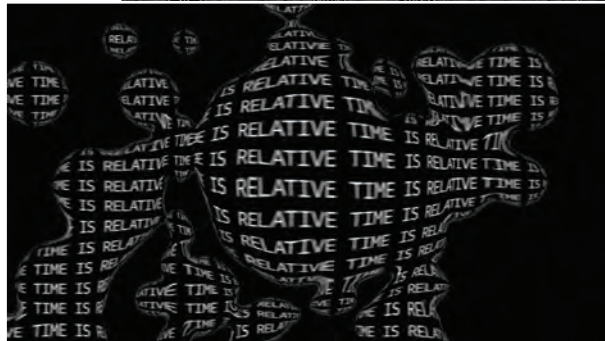
“For this project, I used typography to articulate the ideology of two artists of my choosing: director Christopher Nolan and composer Hans Zimmer. The piece represents the concept of time as Nolan and Zimmer have—in a fragmented, non-linear and disorienting manner, while emphasizing its role in the shaping of memories and human nature.” Typefaces: Akzidenz-Grotesk Extended, Aperçu Mono, Design System.

1





...is relative, so time can be stretched for me relative to you. So, the...
...of which it flows depending on the state of motion they are in...
...the with... flexibility...
...You... can... your own... under those... you... not...
...the future... I have... time... If it... a prison... That's... the past...
...that I don't... if you... And I... or that...
...you have access to your... dimension than our... entirely...
...you can... in... that... our three-spatial dimensions...
...are... coordinates at any...
...the present forever... from... our future...
...front or you... not... entire timeline would be...
...so that you can occupy... later...
...can be stretched, for any point...
...one... So, time... as while...
...the... time...
...are in... around in your timeline with...
...own timeline... that's the case...
...ways between...
...of the...
...the...







STUDENT WORK

1 (series)

Pragun Agarwal, designer/art director/typographer/calligrapher

Ellen Lupton, instructor

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

“This project investigates the experience of today’s world as a potential tool to consider while approaching a design problem. Taking upon the role of a curator, planner and designer, I looked at the format of a festival/conference event to provide a platform for the Asian and Middle Eastern design communities working in the United States. This provided these designers with an opportunity to share their unique insights and connections between their culture and their work. The event, titled Toast—International Design Festival, took place on February 15, 2019, at the Maryland Institute College of Art.”



STUDENT WORK

- 1 Heena Chung, designer
Brad Bartlett, instructor
ArtCenter College of Design (Pasadena, CA), school

"One of the initial challenges was organizing and editing the gathered research materials into an engaging, compelling narrative. The biggest accomplishment—and also a challenge—was creating a visual system that truly portrays the dystopian and surreal concepts of digital mass surveillance. The typeface is inspired by the idea of evasion, to hide from the technology. Hence, the typeface is more legible in certain angles so it can only be recognized by the eye."

- 2 Claire Rosas, designer
Ian Koenig/Heather Quinn, instructors
DePaul University (Chicago, IL), school

"*The Online Egg Community* is an experimental typographic zine exploring a growing culture of egg jokes in the digital age. The zine examines the Facebook group Claire Club, a meme organization born out of misuse of digital academic learning platforms. Readers discover a community of strangers forming absurd online relationships, which transform into much bigger, real-life friendships."

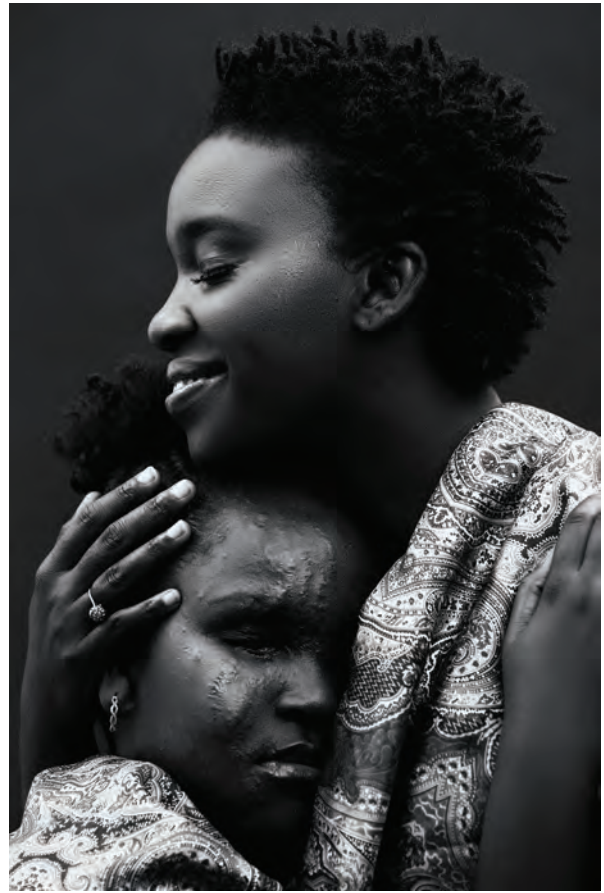




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2



FRESH DONTÉ MAURICE



© Ahmad Barber

It's tough to create tender images, but it's work for which Donté Maurice is well suited. "I love interacting with people, especially when it's through the camera," says the Atlanta-based photographer. "That's why I chose portraiture; it ultimately lets me connect with people." By fostering atmospheres that are "always at peace and free-flowing," Maurice nurtures rapport with the people he photographs. "I make sure every photograph I create has intention and heart," he says. Often, the subjects of his images appear to be contemplating the viewer in a moment of peaceful relaxation, conveyed through a mix of subtle body language and the toning Maurice applies. Within a media landscape clogged by too many forms of "othering," Maurice provides images of "us," of "we," for clients including *Billboard* magazine and Spotify. The connections he forges extend beyond his photographs. He's focusing on the future, wanting to nourish the entire industry. "The ultimate goal is to inspire and teach the children coming after me who are in love with photography as well," Maurice says. "I want to earn respect."

dontemaurice.com

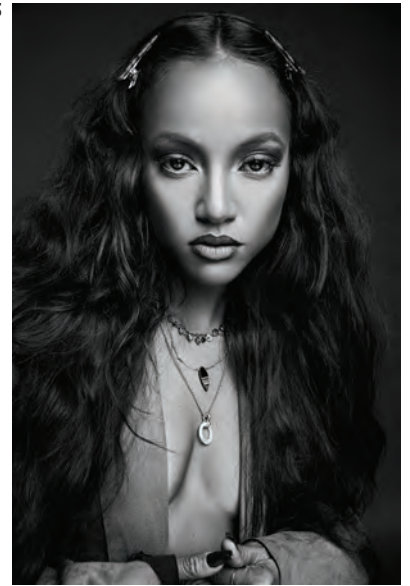
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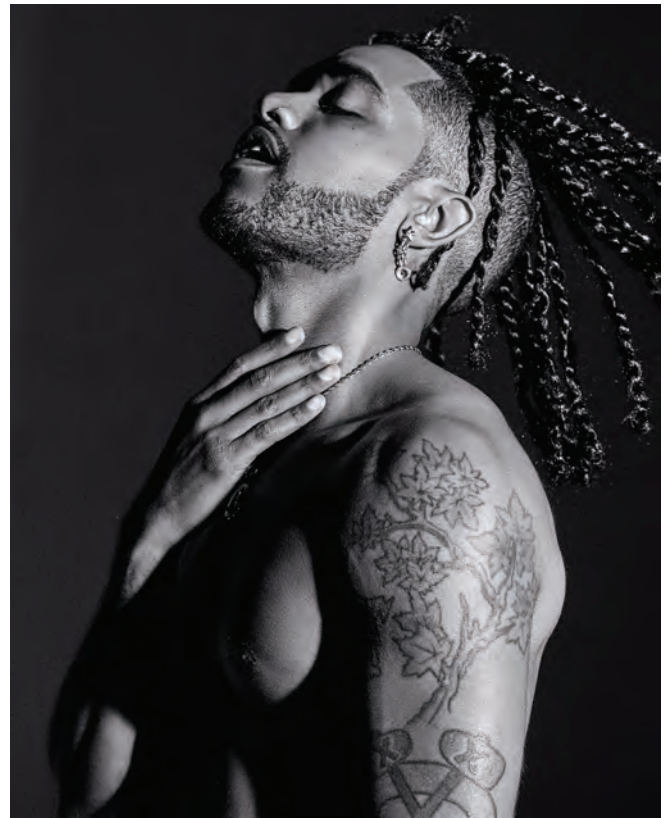
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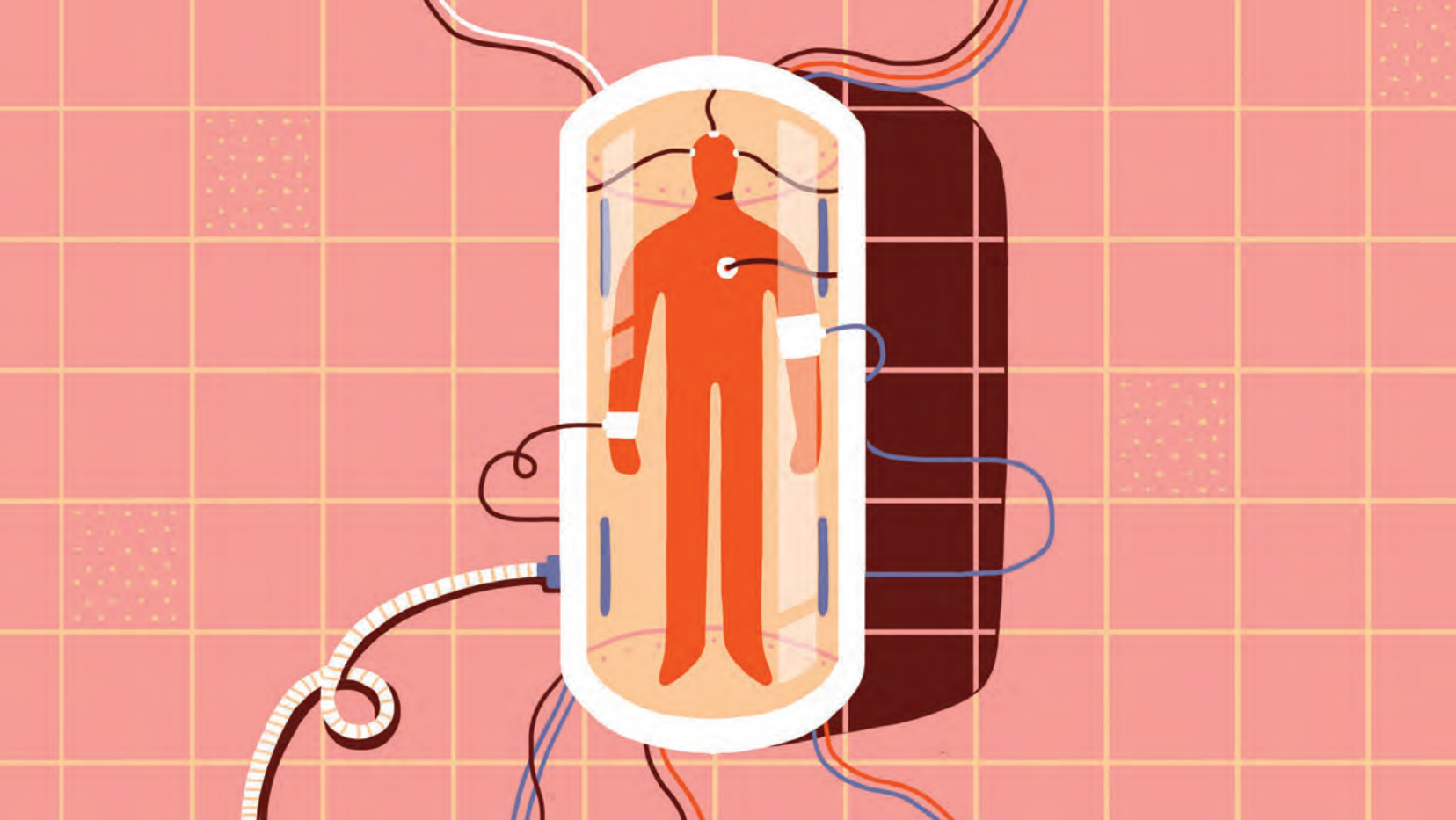
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7



1. Personal work. "About reconnecting with the son in an act of devotion." Jaycina Almond, model. 2. "Radiant Health Magazine reached out to me to create a portrait series on motherhood." Ahmad Barber, art director; Niemah Breda/Sherilyn Marilyn, models; Radiant Health Magazine, client. 3. Personal work. "This series was meant to challenge Black masculinity." Niyo Santos, model. 4. "Portrait taken of *Stranger Things* star Caleb McLaughlin for the Sneakerheads feature of the *Hollywood Reporter*." Michelle Stark, photo editor; Darryl Glover, stylist; Caleb McLaughlin, model; The Hollywood Reporter, client. 5. Personal work. "A spontaneous portrait session with actress Karrueche Tran and her team." Jah Quinones/Yana Renee, stylists; Karrueche Tran, model. 6. Personal work. "I wanted to create a movement series based on worship and adoration." Bryan Justin, model. 7. "Photographed music artist Ye Ali for his new album." Ye Ali, model/client.



1

FRESH LOBSTER



An astronaut saunters across a twinkling galaxy. A balloon bounces off a prickly cactus. Every shape and motion crafted by this animation studio helps tell a delightful story. “We aim to find the perfect balance between ideas, illustration, dynamism and innovation,” say cofounders Fausto Montanari and Nikolay Ivanov, who work in Genoa, Italy, and Sofia, Bulgaria, respectively. Having met over Behance, Montanari and Ivanov first collaborated on the short animation “Under the Sea.” The pair then began working together on client projects, founding Lobster in 2016. “Our vision is a mix of elegance and fun, created around the concept of simplicity,” say Montanari and Ivanov. It’s this blend of minimalist design, flat illustrations, bright colors and lively motion that has drawn attention from clients like IKEA and Nike. By continuing to create experimental short films, Montanari and Ivanov have not given their skills a chance to stagnate. “We are also really happy with the GIFs we manage to produce between client projects. They help us try new approaches and techniques without sacrificing too much time,” the pair says. These bite-sized stories help the studio “to never stop advancing and innovating,” and leave a buoyant stream of smiles in their wake.

lobsterstudio.tv

2



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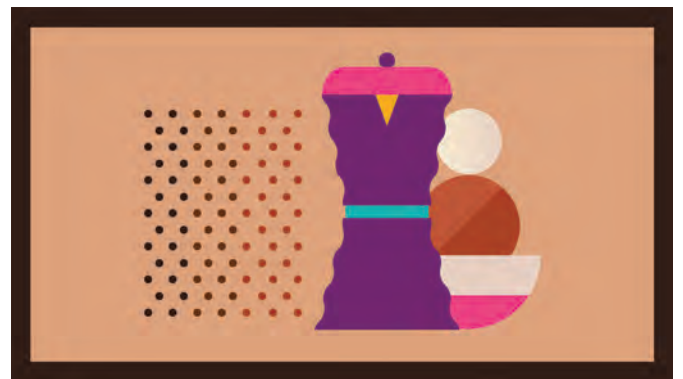
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6



1. "Educational video created for TED-Ed in collaboration over the lecture of neuroscientist Michael S. A. Graziano." TED-Ed, client. 2. "Experimental short film titled 'Hunters or Gatherers.' The story of the conflictual relation between human beings and nature, from dawn to dusk." 3. "Limited edition print created for design company NinexNine." NinexNine, client. 4. "From a series of illustrations and animations created for a project proposal celebrating the 50th anniversary of the Big Mac." McDonald's, client. 5. "Social and in-store campaign created for the new Raley's shelf guide. Series of 27 posters and 9 animated commercials." Funworks, ad agency; Raley's, client. 6. "'The Art of Coffee,' an experimental short film, follows a path made of discoveries and engineering, of how each culture approaches its consumption in its own elegant ritual."



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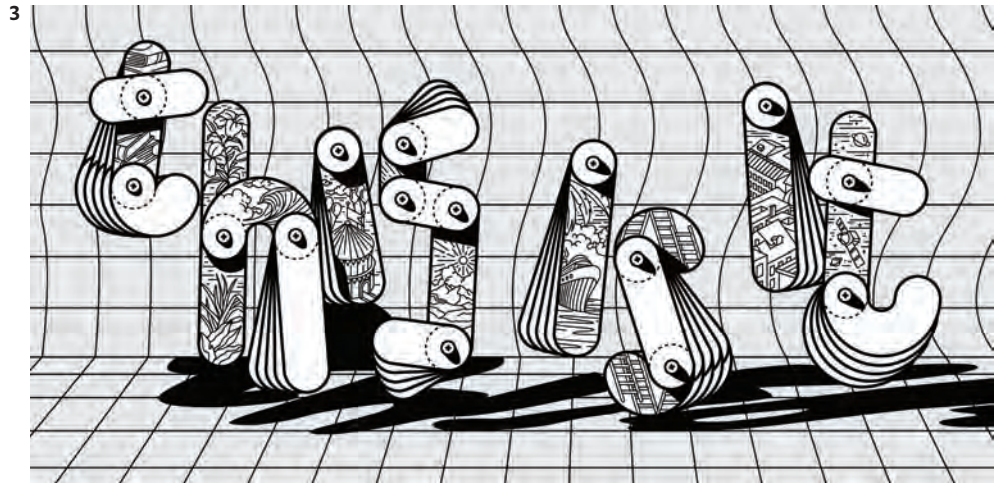
FRESH KHYATI TREHAN



© Andrea Rabinelli

Designer Khyati Trehan discovered at a young age that “ideas come from training the brain’s muscles to prevent falling into a familiar groove.” While studying at a school called Mirambika in her hometown of New Delhi, India, she says they would “make bridges over ponds to learn about architecture, go to France to learn French, and do pottery and carpentry between math and science. Because I was exposed to creative disciplines while I was learning my ABCs, I realized early on how much I loved working with my hands.” She continued exploring creative disciplines in her career, charting a path from the Indian Type Foundry to design firm Struckby to fashion e-commerce company Zalando to IDEO Munich, where she now works as a communication designer. She has honed myriad skills across type design, branding and publication design, and user interface design and 3-D animation. “Lately, I’ve been drawn to 3-D graphics because you’re essentially whipping up surreal spaces and objects out of thin air. Sometimes it makes me feel like a wizard,” Trehan says. “The last tool I’ve dabbled in or the last project I’ve finished always influences the next one in some way.”

khyatitrehan.com



1. "3-D illustration accompanying a series called Best of the Month, featured on the Apple App Store's Today tab in Japan." Kento Tanaka, art director; Apple, client. 2. Personal work. "The Beauty of Scientific Diagrams is a poster series that integrates a scientist's initial with a diagram of their discovery or invention, taking form integration to complex territories." 3. "This is it was an illustration for a screen-print exhibit at the NH7 Weekender music festival." Sameer Kulavoor, creative director; Only Much Louder, client. 4. "Samsung India commissioned me to illustrate wallpapers and packaging graphics for the launch of its new phone." Medha Malhotra, creative director; Samsung, client. 5. "Password Protected illustrates the interconnectivity that relies on passwords to protect our information." Corriere Innovazione, client. 6. Personal work. "3-D character design exploration." 7. "From an alphabet series for 36 Days of Type that uses photo manipulation to illustrate common objects in uncommon forms." 36 Days of Type, publisher.

Marianne Seregi

Designing like a reporter

Marianne Seregi illuminates the world with design, using it to reflect and support the heart of the story. After graduating from the Medill School of Journalism at Northwestern University, Seregi started her career at *The Washington Post*, where, during her time there, she designed almost every section of the paper, including the Sunday magazine. She then signed on as the design director of *National Geographic Traveler*, where she created and art directed a series of fully illustrated travelogues called *Artists on Expedition*. Now, as the design director of *National Geographic*, Seregi continues to use her journalism background and design expertise to illustrate stories, crafting an experience for readers that goes beyond the yellow border. —Michelle Yee



How did you get started in design? I was always fascinated with newspapers, and in elementary school, I created my own neighborhood newspaper. I would write the stories on three-by-five-inch notecards, arrange and glue them to a larger sheet of paper, photocopy the page, and then deliver the newspaper to my neighbors. In high school, I joined the student paper, where I really learned what design is.

I also love to read, but I'm not the best reader. I often have a hard time focusing and remembering what I've read. To combat this, I've become an active reader, someone who scribbles in books and diagrams essays. Now, I have a whole process for annotating the pieces I design. I group sections with curly brackets and a summary, put a box around proper nouns, leave a hash sign next to numbers, and put quotation marks next to key quotes. This helps me take the story in and commit it to memory. Making stories visual helps me understand them, and as a designer, I get to do that for other people.

How has your journalism studies influenced the way you design publications? Before I do anything else, I want to know what the story is and why we're running it now. When I was in college, I did an internship at the *Kansas City Star*. One of my main tasks was writing local obituaries. To this day, it's one of my favorite jobs that I've ever had. It was really hard to call someone up and ask them questions at the height of their grief. But soon enough, I found that most people

wanted to talk about the person they had lost, to share their memories. Studying journalism taught me to have empathy for the people and places we cover. To value their trust and do right by them in the stories we tell and the designs we make.

What specific lessons did you take away from working at *The Washington Post*? The *Post* was my first real job after college, and I worked there for eight years. While I was at the *Post*, I learned to version—to set aside a limited amount of time to play with the design freely and then edit it later. I'd try to come up with at least three to five ideas, each with multiple iterations. I still do tons of versioning at *National Geographic*—I create up to 50 versions of a story opener, trying out all kinds of approaches.

I also learned a lot about hiring illustrators from my mentor, Janet Michaud. When you hire illustrators, you should hire them for how they think, first and foremost. Style is important, but not nearly as much as the idea.

What's a recent *National Geographic* issue you're especially proud of? Our August 2019 issue on migration. Humanity has always been on the move, but the scale of the diaspora is especially striking today. According to the United Nations, more than a billion people are leaving their homes, in search of a better life. That's one in seven people.

Every story in this issue was about transient, disrupted lives. Thus, our design solution was transient and disrupted. Our headlines ignored the traditional borders, flowing in and out of the page, and were always cut off midway. They lived partially outside the world of the page, as

if they had one foot out the door. Migration is a story about movement, the forces that push women and men from their homes and the promises that pull them forward. We designed the issue to reflect that push and pull.

What is unique about designing for *National Geographic*? The care and attention that goes into selecting the photography. After shooting an assignment, a photographer will submit thousands of frames to the photo editor. The two of them will then narrow that selection down to 50 to 100 images. This “final tray” is then passed on to the designer, who prints “minis,” three-inch copies of every frame. The designer, photo editor and sometimes the photographer will sit in a room and push the minis around, working through the narrative arc. Once they have an order and flow they feel good about, the designer puts the images in real layouts and brings in the director of photography, creative director and design director for feedback. Following their edits, the final layout is presented to the editor in chief. It’s a thorough process, with many voices and perspectives, that enables the highest-quality edits.

You created and art directed the Artists on Expedition series at *National Geographic Traveler*. What is the relationship between creativity and travel, and why is it important to you? Editorial artists are often hired to illustrate other people’s stories. And they’re often required to do so in one frame—to encapsulate an entire 1,500-word text in a single image. But these same artists have their own journeys, their own tales. I created Artists on Expedition to

give them a place to share those adventures and to let them do so in a long-form way. To let the illustrator be the author. So far, we’ve sent Christoph Niemann to Svalbard and the Mekong River, Jean Jullien to Big Sur, and Grandpa Chan to the Galápagos Islands.

Also, when I’m working a lot, I can get really keyed in on a project. There’s a thin line between a flow state and overfocused obsession. Travel literally takes you out of that. It gives you a fresh perspective and gets you out of your comfort zone.

You’ve said that “good editorial design is not just aesthetically pleasing; it should also convey the mood and meaning of the content.” How do you gain a deep understanding of the content you design for? Read as much as you can and ask questions. A lot of our 3,000- to 5,000-word essays are based on or stem from 50,000-word books, so I read those books and I do my own research. I want to know as much as I can about a subject when I’m designing a story about it. A sense of mastery of the topic gives me the confidence to take creative risks. It also gives me credibility with the editor. If they know I fully understand and care about the piece, they often give me more freedom with the design.

What advice do you have for a designer who’s just starting out? Have a reason for doing what you do. Design is hard. Design is subjective. What’s cool and what’s trendy is always changing. But if you have a north star, it makes it a lot easier. For me, that has always been journalism, which is about being true to the story and prioritizing the reader. 



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On the Road to Variable *The Flexible Future of Typography*

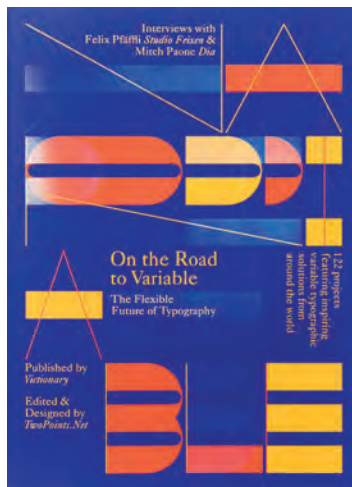
Edited and designed by TwoPoints.Net
264 pages, softcover, \$39.95
Published by Victionary
victionary.com

On the Road to Variable is a striking, dynamic and thought-provoking book. It does, however, have a couple of issues.

First, the good news. *On the Road to Variable* begins with thoughtful and insightful interviews with two well-spoken designers: Felix Pfäffli of Lucerne, Switzerland-based Studio Feixen and Mitch Paone of Brooklyn-based design studio DIA. Both make experimentation an important aspect of their design ethic. “We want to learn something new with every project,” says Pfäffli. A large part of this experimentation is with typographic arrangement and variable fonts.

The interviews are followed by several hundred examples of typographic design from scores of graphic designers from around the world. The problem is, while the examples often push typographic composition to its limits, they are not precursors to future typographic expression. With designs that are reminiscent of the work of Siegfried Odermatt, Rosmarie Tissi, Wolfgang Weingart, Willy Fleckhaus, and other 1960s and 1970s European designers, the illustrations in *On the Road to Variable* do not so much pave new inroads as they continue the work of past masters.

The other issue with the book is its assertion that the future of typographic communication will be based on variable design. While variable design may be engaging, the transfer of information through it can be problematic. Variable typographic design may be desirable for posters, book covers and brochures, but more than 90 percent of typographic communication is still about presenting information in a concise, easy-to-read format. It’s about the message, not the messenger. —Allan Haley

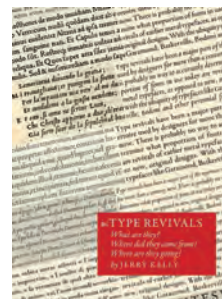


Type Revivals

*What are they?
Where did they
come from?
Where are they
going?*

By Jerry Kelly

Type Revivals is
a beautiful and

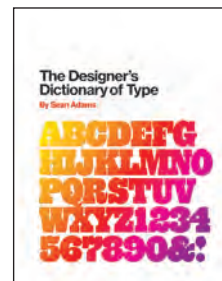


scholarly exploration of the history and process of reinventing typeface designs. Pages are lavishly illustrated with typeface specimen showings, examples of typefaces in use and detailed design comparisons. The book begins with several discussions about what makes a revival typeface, the ethics of revivals and a peek into the future of revival typeface projects. The next 130 pages dissect a myriad of revival designs that are based on the original work of nine influential type designers, from Nicholas Jenson to Giambattista Bodoni. Along the way, scores of other designers and type foundries are blended into the chronicles. 189 pages, hardcover, \$40, David R. Godine. —A.H.

The Designer's Dictionary of Type

By Sean Adams

Don't be fooled by the title. *The Designer's Dictionary of Type* is



not a stodgy volume of definitions likely to gather dust next to yellowing thesauruses and reference manuals. Elegantly designed and bursting with colorful photographs, this expertly curated book is a bright, concise, visual encyclopedia of classic typefaces—a timeless resource for designers of all skill levels. From Baskerville to Helvetica, Clarendon and beyond, typefaces are presented with brief histories, lists of look-alikes, example applications and typesetting suggestions. Author Sean Adams writes with wisdom and wit, from practical tips on avoiding “anemic” appearances (apply manual kerning) to comparisons of swashes and French pastries (apply extreme restraint). 256 pages, hardcover, \$24.99, Abrams. —Maya P. Lim





Alphabeatz

Graffiti Alphabets from A to Z

By Woshe
252 pages, hardcover, \$39.95
Published by Promopress
promopresseditions.com

Abundant on the walls of subway stations and bridges, graffiti is often seen as white noise that helps trap teenagers in the

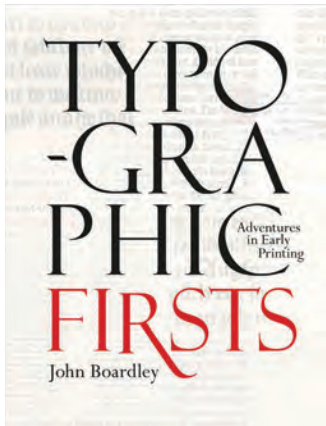
ghetto. But, according to French graffiti artist Woshe, graffiti is actually “a path to personal liberation.” Translated from French, Woshe’s book *Alphabeatz: Graffiti Alphabets from A to Z* traces the history of modern graffiti, from its origins in the 1960s to its maturation as a full-fledged urban art in the 1970s and its connection to the burgeoning hip-hop culture.

The first graffiti letters were “jelly-like” and “slouching,” reflecting the kids who were drawing them on the streets of Philadelphia and New York. But what started as an outlet for boredom became a way for neighborhood kids to *be* someone, to sing their names in a creative way that cut through the dissonance of unemployment and crime. Though the tone of *Alphabeatz* can be heavy, Woshe

balances it with photographs and illustrations, and harmoniously pairs each letter in the alphabet with designs of that letter by both himself and influential graffiti artists. Throughout the book, the story of graffiti is woven in, both trumpeting its visual and cultural impact and recalling its humble roots.

In the final section of the book, Woshe incorporates interviews with pioneering graffiti artists from around the world, like Darco and Jurne, all of whom share their own stories of what the art form means to them. Once readers finish *Alphabeatz*, they’ll understand the complex symphony that is graffiti and hear the unique music for themselves.

—Michelle Yee



Typographic Firsts

Adventures in Early Printing

By John Boardley
208 pages, hardcover, \$40
Published by Bodleian Library Publishing
bodleianshop.co.uk

Type changed history. Gutenberg’s innovations in printing in the fifteenth century made possible the

mass production of books. But what has happened to type since then? Quite a lot, as *Typographic Firsts* by John Boardley reveals.

After Gutenberg’s big bang, typographic invention came fast and furious. Within a scant 50 years, typographers and printers brought forth the first printer’s mark, the first roman typeface, the first printed map, the first decorative title pages and the first book typeset entirely in italic.

Profusely, gloriously illustrated, *Typographic Firsts* is a scholarly dive deep into the history of type. Readers will learn the precise recipe Gutenberg used to cast his metal type, how long it took for a punch cutter to make a complete set of punches, and the difference between rustic capitals and square capitals produced in ancient Rome.

Boardley showcases block books, the first books printed using woodcuts for illustrations, which came out of southern Germany

and the Low Countries around the 1460s; highlights intaglio illustrations in an astronomy textbook from 1476; digs into contributions from the nuns of San Jacopo di Ripoli in Florence, who, in 1481, became the first female typesetters and printers; and covers the first use of italic type, meant to emulate cursive handwriting, in 1500.

Jenson. Bembo. Aldus. Caxton. Caslon. Today, we know their names, immortalized as typefaces. Their contributions would define and codify the conventions of the book for the next 500 years. In *Typographic Firsts*, Boardley brings their contributions to life.

—Sam McMillan



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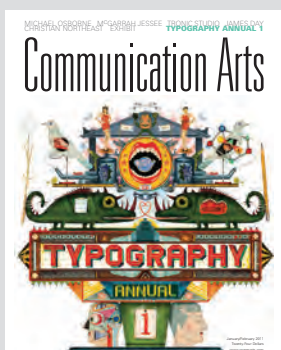
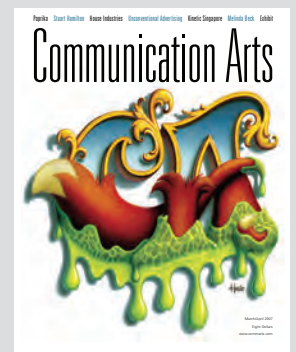
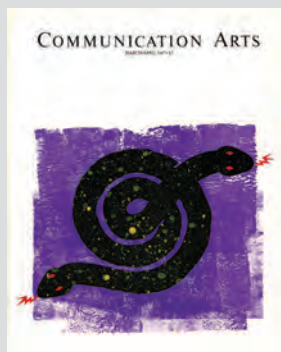
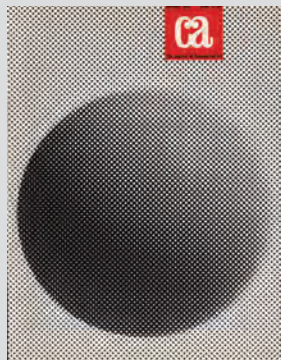
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Lucida Fonts, via Twitter

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Elizabeth Carey Smith, via Twitter

“WHY ARE THE FONTS SO BIG? I DON’T EVEN KNOW HOW I FOUND THIS BUTTON.”

Chrissy Teigen, via Twitter

“You know you’ve made it when you see your typeface in a copy of *SkyMall*.”

RILEY CRAN, VIA TYPOGRAPHICS 2016

“Words have power, and typography is their voice.”

Jason Pamental, via Medium

“I’d love to be commissioned the logotype redesign of a big brand so I can make sure that it’s not inevitably turned into a sans serif. Anyone?”

Martina Flor, via Twitter

House

travaganz

i & Mizrahi

ee & Icon

Balenci

Re

& G

Kap

* L'A

brief history Chanel S.A. is a French
privately held company owned by
Alain Wertheimer and Gérard
Wertheimer, grandsons of Pierre
Wertheimer, who was an early
partner of the couturière

¶ In the 1920s, the simple-line design
made popular the “flat-chested” fashion
opposite of the hourglass-figure fashion
of the late 19th century — the fashion
1890–1914), and the British Empire
colors traditionally associated with
Europe, such as grey and black.
boldness of character. The
Chanel featured quilted construction
and the finish, produced
and function.

Sharp

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