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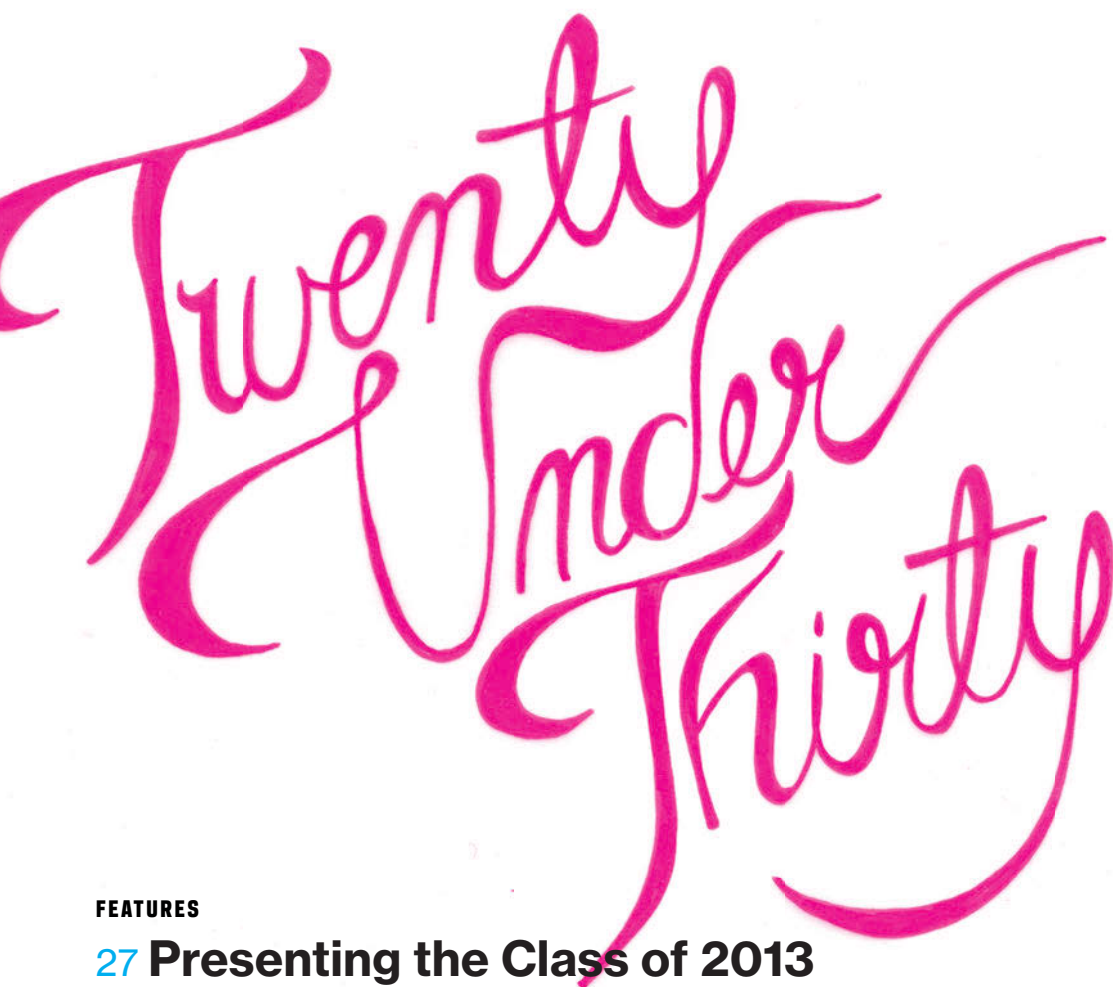
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what moves you

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FEATURES

27 Presenting the Class of 2013

28 Commencement Addresses

What to tell designers just beginning their careers: Two visual essays by Matt Dorfman and Astrid Stavro.

The New Visual Artists:

30 Team Thursday 32 Walter Green 34 Márcia Novais 36 Benjamin Critton 38 Larissa Kasper 40 Lisa Hanawalt 42 Kambiz Shafei 44 James T. Edmondson 46 Sabine Dowek 48 Elana Schlenker 50 Javier Jaén 52 Kenton Powell 54 Ana Domínguez 56 Eric Price 58 Rami Moghadam 60 Monica Kim 62 Jordy van den Nieuwendijk 64 Dokho Shin 66 Tim Lahan 68 Bianca Chang

70 Recessional

A visual essay by Scott Stowell

DEPARTMENTS

7 GRIDS+GUIDES

Aperture redesigned, a new magazine for urban thinkers, and roaring new scarves by Pinar&Viola

8 EVOLUTION

Steven Heller considers the long history (and uncertain future) of the university seal.

10 ASK JENNIFER

Print's new advice columnist, Jennifer Daniel, answers readers' most vexing questions.

12 INTERACTION

An elegy for the text box, by Paul Ford

14 STEREOTYPE

Paul Shaw and Stephen Coles pick seven recent typefaces worth embracing.

18 DIALOGUE

Steven Heller explores the next dimension with the digital-media pioneer Erik Adigard.

22 OBSERVER

Rick Poynor on the unwritten relationship between graphic design and photography

IN BACK

73 BACK ISSUE

Martin Fox rediscovers a remarkable magazine designed by high schoolers.

76 REVIEWS

Colin McSwiggen and Mariah Nielson's mimetic take on Michael Rock's *Multiple Signatures*; plus, Kokoro & Moi's new Nordic identity

80 THE LAST WORD

Seymour Chwast intercepts Amelia Earhart's final radio transmission.

Cover by Rumors

No. 02 LATIN 512 EXPANDED EXTRATHIN Give to charity.	No. 10 LATIN 512 EXPANDED BLACK ITALIC Dine in.	No. 18 LATIN 512 COMPRESSED EXTRATHIN VOLUNTEER.	No. 26 LATIN 512 COMPRESSED BLACK ITALIC Spending money is not saving money.
No. 03 LATIN 512 EXTRATHIN HARVEST SHOULD FIND YOU THIN. WINTER WILL GIVE YOU WEIGHT.	No. 11 LATIN 512 BLACK ITALIC Practice remembering.	No. 19 LATIN 512 CONDENSED EXTRATHIN Keep a clean nose.	No. 27 LATIN 512 CONDENSED BLACK ITALIC YOU GET ONE BODY.
No. 04 LATIN 512 EXPANDED THIN LAYER CLOTHING FOR ACTIVITY IN THE COLD.	No. 12 LATIN 512 EXPANDED HEAVY ITALIC NEVER LITTER.	No. 20 LATIN 512 COMPRESSED THIN Forgive and forget.	No. 28 LATIN 512 COMPRESSED HEAVY ITALIC EATING HEALTHY MAKES YOUR BODY RUN BETTER.
No. 05 LATIN 512 THIN This is your hour; your day, your year.	No. 13 LATIN 512 HEAVY ITALIC Invest in good tools.	No. 21 LATIN 512 CONDENSED THIN Explore! I implore! Explore!	No. 29 LATIN 512 CONDENSED HEAVY ITALIC Steer into a skid.
No. 06 LATIN 512 EXPANDED LIGHT Be in the moment.	No. 14 LATIN 512 EXPANDED EXTRABOLD ITALIC Be a builder; not a destroyer.	No. 22 LATIN 512 COMPRESSED LIGHT Being polite is never a fault.	No. 30 LATIN 512 COMPRESSED EXTRABOLD ITALIC REST. REST. REST.
No. 07 LATIN 512 LIGHT Look around.	No. 15 LATIN 512 EXTRABOLD ITALIC CALL YOUR MOTHER AT LEAST ONCE A WEEK.	No. 23 LATIN 512 CONDENSED LIGHT BEGIN TODAY.	No. 31 LATIN 512 CONDENSED EXTRABOLD ITALIC Less stuff is more life.
No. 08 LATIN 512 EXPANDED BOOK Recycle everything.	No. 16 LATIN 512 EXPANDED BOLD ITALIC Admitting wrong is an act of the strong.	No. 24 LATIN 512 COMPRESSED BOOK DO AS MUCH AS YOU CAN.	No. 32 LATIN 512 COMPRESSED BOLD ITALIC Relish the end of summer.
No. 09 LATIN 512 BOOK BE A FRIEND TO THE NEW KID AT SCHOOL.	No. 17 LATIN 512 BOLD ITALIC Judge for yourself.	No. 25 LATIN 512 CONDENSED BOOK Clean up after yourself.	No. 33 LATIN 512 CONDENSED BOLD ITALIC PUT WHAT YOU HAVE BEFORE WHAT YOU WANT.

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No. 35 LATIN 512 MEDIUM Friends worth having are worth keeping.	No. 47 LATIN 512 DEMIBOLD ITALIC Be interesting.	No. 59 LATIN 512 CONDENSED MEDIUM genius = idea + work"	No. 71 LATIN 512 CONDENSED DEMIBOLD ITALIC Give others credit.
No. 36 LATIN 512 EXPANDED DEMIBOLD Enter the new year with a clean house.	No. 48 LATIN 512 EXPANDED MEDIUM ITALIC <i>Bad news is best delivered as soon as possible.</i>	No. 60 LATIN 512 COMPRESSED DEMIBOLD Take a joke.	No. 72 LATIN 512 COMPRESSED MEDIUM ITALIC ACCIDENTS HAPPEN.
No. 37 LATIN 512 DEMIBOLD Help others.	No. 49 LATIN 512 MEDIUM ITALIC ALL YOU HAVE TO DO IS ASK.	No. 61 LATIN 512 CONDENSED DEMIBOLD HYDRATE.	No. 73 LATIN 512 CONDENSED MEDIUM ITALIC Smile. Please.
No. 38 LATIN 512 EXPANDED BOLD Avoid speeding tickets and hangovers.	No. 50 LATIN 512 EXPANDED BOOK ITALIC <i>Less is more (except for libraries).</i>	No. 62 LATIN 512 COMPRESSED BOLD NEVER USE YOUR TEETH TO OPEN ANYTHING.	No. 74 LATIN 512 COMPRESSED BOOK ITALIC <i>A dull knife is a dangerous thing.</i>
No. 39 LATIN 512 BOLD PRACTICE TOLERANCE. (IT TAKES SOME PRACTICE.)	No. 51 LATIN 512 BOOK ITALIC Laugh it up.	No. 63 LATIN 512 CONDENSED BOLD If you're out of your depth, hire a professional.	No. 75 LATIN 512 CONDENSED BOOK ITALIC COUNT YOUR WEALTH LEAST BY MONEY.
No. 40 LATIN 512 EXPANDED EXTRABOLD ALWAYS BE ON TIME (AND ALWAYS FORGIVE THE LATE.)	No. 52 LATIN 512 EXPANDED LIGHT ITALIC NEVER SKIP BREAKFAST.	No. 64 LATIN 512 COMPRESSED EXTRABOLD Start early.	No. 76 LATIN 512 COMPRESSED LIGHT ITALIC <i>You don't have to prove anything.</i>
No. 41 LATIN 512 EXTRABOLD Take it as it comes.	No. 53 LATIN 512 LIGHT ITALIC <i>Understand your needs.</i>	No. 65 LATIN 512 CONDENSED EXTRABOLD Travel broadens the mind. (Travelling farther broadens it more.)	No. 77 LATIN 512 CONDENSED LIGHT ITALIC <i>Take care of your own.</i>
No. 42 LATIN 512 EXPANDED HEAVY Nothing is nothing until it's something.	No. 54 LATIN 512 EXPANDED THIN ITALIC <i>Check tire pressure before driving any great distance.</i>	No. 66 LATIN 512 COMPRESSED HEAVY Begin something new.	No. 78 LATIN 512 COMPRESSED THIN ITALIC HAVE SOMEONE'S BACK.
No. 43 LATIN 512 HEAVY Feed hope.	No. 55 LATIN 512 THIN ITALIC IT'S ABOUT THEM.	No. 67 LATIN 512 CONDENSED HEAVY BE AN EXAMPLE.	No. 79 LATIN 512 CONDENSED THIN ITALIC <i>Don't drive buzzed.</i>
No. 44 LATIN 512 EXPANDED BLACK Don't mess with the wildlife in public parks.	No. 56 LATIN 512 EXPANDED EXTRATHIN ITALIC <i>Expect change.</i>	No. 68 LATIN 512 COMPRESSED BLACK RESPECT AGE AND EXPERIENCE.	No. 80 LATIN 512 COMPRESSED EXTRATHIN ITALIC <i>Pull your weight.</i>
No. 45 LATIN 512 BLACK KEEP YOUR MIND CLEAR.	No. 57 LATIN 512 EXTRATHIN ITALIC <i>"Working for yourself" is mostly work.</i>	No. 69 LATIN 512 CONDENSED BLACK Buy quality clothing and take good care of it.	No. 81 LATIN 512 CONDENSED EXTRATHIN ITALIC KEEP AT IT.



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EDITOR IN CHIEF **Michael Silverberg**
ART DIRECTOR **Ben King**
EXECUTIVE EDITOR **Mason Currey**
EDITORIAL INTERN **Michael Stasiak**

CONTRIBUTING EDITORS

**Stephen Coles, Jennifer Daniel, Paul Ford, Martin Fox, Steven Heller,
Bill Kartalopoulos, Jeremy Lehrer, Debbie Millman, Rick Poynor,
Todd Pruzan, Ellen Shapiro, Paul Shaw, Fritz Swanson, Tom Vanderbilt,
Alissa Walker, Douglas Wolk**

38 East 29th Street, 3rd Floor
New York, NY 10016
P: 212.447.1400
F: 212.377.0271
info@printmag.com

F+W MEDIA DESIGN COMMUNITY

GROUP PUBLISHER **Gary Lynch**
ONLINE PRODUCT DIRECTOR **Amanda Malek**
MANAGER, E-COMMERCE **Corinne Zielke**
CATEGORY MARKETING MANAGER **Christopher Loud**
ONLINE EDUCATION MANAGER, HOW UNIVERSITY
Erin Semple
CIRCULATION MANAGER **Catherine Lacey**
EVENTS MANAGER **Beth Dean**
COMPETITIONS MANAGER **Tara Johnson**
NEWSSTAND SALES **Scott T. Hill**

F+W MEDIA

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VP, HUMAN RESOURCES **Amy Meyer**
DIRECTOR, INFORMATION TECHNOLOGY **Jim Kuster**
VP, EVENTS **Cory Smith**

ADVERTISING

ADVERTISING SALES DIRECTOR

Elayne Brink Recupero
267-247-5874

elaynerecupero@gmail.com

SALES REPRESENTATIVE **Amanda Wild**

800-283-0963, ext. 13653
amanda.wild@fwmedia.com

AD PRODUCTION COORDINATOR **Mary Lutz**

715-445-4612, ext. 13313
mary.lutz@fwmedia.com

FOR NEWSSTAND SALES

CONTACT: **Scott T. Hill**
email: scott.hill@procirc.com

FOR INTERNATIONAL SUBSCRIPTIONS

SUBSCRIPTION AGENTS: Outside North America:
Bernard Bruil, Bruil & Van De Staaij
Postbus 75, 7940 AB Meppel, Holland;
phone: 31 522 261 303; fax: 31 522 257 827;
e-mail: bruilvds@wxs.nl

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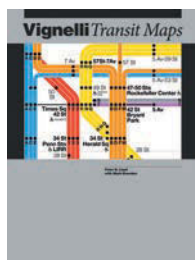


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Grids+Guides

Zak Kyes Working With...
 Can Altay
 Charles Arsène-Henry
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 Nikolaus Hirsch
 Maria Lind
 Markus Missen
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Zak Kyes is a Swiss-American designer based in London, and *Zak Kyes Working With...* (Sternberg Press) is a pocket-size companion to the Museum of Contemporary Art Leipzig's 2012 exhibition of the same name. Kyes's conversations with archivists, graphic artists, typographers, and architects—addressing ideas of space, form, community, and plenty more—make for a heady but comprehensible foray into critical issues in design.



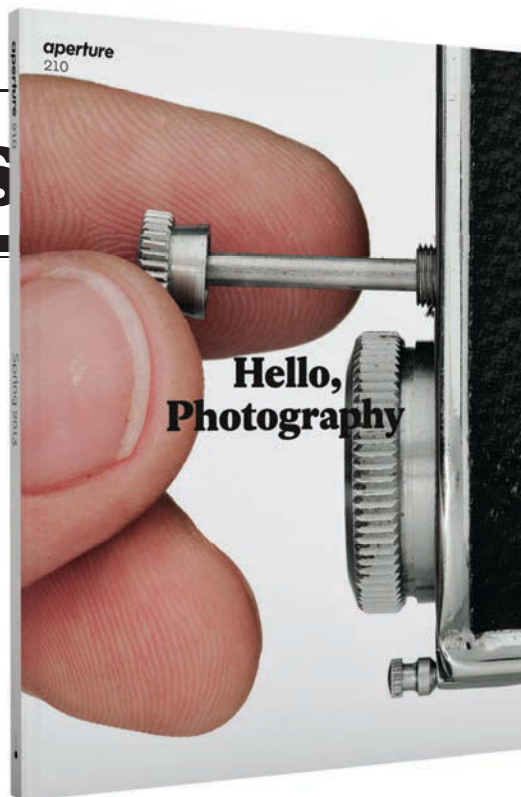
Between 1972 and 1979, Massimo Vignelli's diagrammatic New York City subway map made traveling from the Bronx to Brooklyn appear to be a perfectly straightforward and rational exercise in urban transit. Vignelli forced the city's tangled system into an orderly array of 45- and 90-degree angles; the result was geographically inaccurate but immensely pleasing to the eye, and it has become something of a cult object among lovers of rigorous modern design. *Vignelli Transit Maps* (RIT Cary Graphic Arts Press) tells the history of its creation, promotion, and eventual demise.



Stadtaspekte—"City Issues"—is a new German magazine devoted to urban stories from around the world. Its first issue, which came out last January and was art directed by Matthias Neumann, includes pieces on Detroit's rapid shrinkage, Mumbai's new women-only train cars, and one traveler's experience backpacking in Tbilisi, Georgia. The second issue promises a similarly diverse array. "Thematically," the editors write, "everything is permitted."



An Artful Life (Abrams) documents the artist Barbara Nessim's many gifts—among them, a seemingly effortless ability to adapt to 50 years of rapid technological change. Her illustrations reflect a fine-art sensibility, a deep engagement with personal and gender politics, and an eagerness to experiment with new production methods. But her career has been guided more by intuition than planning, she says: "I've come to realize that I tend to absorb influences rather than adopt them consciously."



WITH ITS SPRING 2013 issue, the 61-year-old photography magazine *Aperture* will get its first redesign in a decade, courtesy of the London firm A2/SW/HK. "*Aperture*, since the very beginning, has been about high-quality reproductions, and creating a home for photography that is about fidelity to the original," says its managing editor, Michael Famighetti. "So trying to create an exceptional print object—in terms of quality—has always been a part of our mandate." To improve the print experience, A2/SW/HK enlarged the trim size, designed a custom typeface for the magazine, and introduced a type system that, Famighetti says, "allows us to turn up and down the volume throughout an issue."

ANTI-FUR ACTIVISTS have often resorted to aggressive tactics to get their message across—the old paint-bucket-on-Anna-Wintour approach. The Dutch organization Bont Voor Dieren (Fur for Animals) favors more subtle and stylish methods. Its new Fur Free Scarf, designed by the Amsterdam studio Pinar&Viola, sports a gleefully maximalist collage of lion, tiger, jaguar, and leopard graphics splashed with rainbow colors and studded with patches of outlandishly fake, blue-tinged fur. It makes the real thing look positively dull.



EVOLUTION

Clubbing Seals

ON UNIVERSITY LOGOS AND SEALS, AND THE DIFFERENCE BETWEEN THE TWO

BY STEVEN HELLER



Last year, design critics of all stripes came together to find fault in the University of California's new logo, introduced by UC's in-house design team in late 2011.

But the widespread derision was fueled by a misunderstanding. Critics assumed that the logo was replacing UC's 1868 Victorian seal. In fact, the university had always planned to continue using the seal on diplomas and official correspondence. The logo was meant as a complement, something "more visually contemporary and versatile" that would, unlike the seal, reproduce well at small sizes on the Internet.

This is nothing new. A seal is a heraldic mark that, historically, has been used to validate documents and decrees issued by royals, nobles, or clerics. A modern logo, conversely, is a mark that represents—through imagery, letter, or word—an institution's quotidian identity. Although a seal can be part of an identity system, logos have a look quite distinct from seals, which are inherently more conservative.

Europe's first university—the Università degli Studi di Bologna, founded in 1088—presumably had the first university seal. It was round, like a coin or a medallion, and imprinted with ecclesiastic symbols. When the Università decided in 2002 to transform its seal into a logo, it retained many of these symbolic features; the history of such an august institution demanded that the logo designer stick close to the original.

History and tradition govern the look of many contemporary academic seals. Take the one that the University of Denver has

used for more than 65 years. It incorporates imagery emblematic of UD's heritage and, according to an online description, "speaks to the University's longevity." But the same statement cautions that "The seal is

not to be used on University-wide or department-specific marketing materials, collateral or letterhead. Because it does not speak to the University's current values, mission or aspirations, it does not convey identity effectively." For that purpose, there is a UD logo, an abstract *D* combined with type spelling out the school's name.

Some schools have dared to sideline their seals almost entirely in favor of contemporary marks. Carnegie Mellon University retains a seal that appears on its diplomas, but its primary identity element is a wordmark of the university's name. And most art schools do not have classic seals at all, which permits them more branding flexibility. The Ontario College of Art & Design (OCAD), for instance, employs an identity created in 2011 by Bruce Mau Design. Inspired by OCAD's trademark Will Alsop building, it uses a black-and-white frame to contain a movable display of actual student art and design work.

But this kind of thing is the exception. More often, when it comes to university identities, there are two parallel tracks: university seals, which evolve quite slowly; and contemporary logos or wordmarks, which must reflect a school's traditions while hinting at its future (and looking decent on the Internet).

As for whether the UC logo marks a fundamental transition in university seals, remember—it's not a seal, it's a logo. In any case, last December, a year after the logo's launch, the University of California decided to suspend its use. ■



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ASK JENNIFER

Soul to Squeeze

PRINT'S NEW ADVICE COLUMNIST SORTS OUT DESIGNERS' MORAL QUANDARIES.

BY JENNIFER DANIEL

Dear Jennifer,

I'm an independent designer. The kids say my success depends as much on self-promotion as on the quality of my work, but I can't take the idea of a "personal brand" seriously. Am I just a tired reactionary, unable to accept that any public output is brand management, whether I want it to be or not? Or is there a way to engage in the world without reducing myself to a product? —But Seriously, Follow Me on Twitter

Dear Seriously,

I think your problem is not about the struggle between letting your work speak for itself and self-promotion, but about how little you actually respect yourself as a product (which those around you have already fetishized, anyway). Embrace that and your work won't have to speak for itself—your +1s, faves, and likes will.

You see, our illustrations, designs, et cetera do not exist in a bubble—they exist in a narrative loaded with commodities and objectified viewers who are mostly dissatisfied with their own lives and portfolios and get so drunk at parties that they forget they don't like themselves. Embrace your personal brand, retweet compliments, and then help yourself to their beer. It's this very philosophy that pays my bills.

—Jennifer

Dear Jennifer,

Why didn't I study medicine?

—Andy Pressman, via Twitter

Dear Andy,

If you sift through enough of WebMD, you'll get the hang of it. Then you can level with me: Do other people make this smell?

—Jennifer



Dear Jennifer,
What's your take on the design-certification debate?

—JB

Dear JB,

This is the first I've heard about design certification, and now literally nothing in the universe makes me angrier than thinking about design certification. If you get "design certified," you'll join the ranks of . . . well, no one I know of, but I'm sure they are talented, well respected, rich, fertile, and happy. Mom and Dad will be very impressed by the additional piece of paper on top of the B.F.A. that they paid for.

Perhaps I can also interest you in my design webbing? Only the elite who have been design certified can join. It costs just three easy payments of \$19.99.

—Jennifer

Dear Jennifer,

I graduated in 2010 and have been struggling since then to be a graphic designer without losing my soul.

I've worked at a graphic design studio, an art direction-focused agency, a web start-up, and a wayfinding firm, with stints ranging from two weeks to four months. My discontent comes from differences in aesthetic taste, ineffective managers, the stress and anxiety of work that demands an endless cycle of self-validation, and ideological misgivings about our place in capitalism. My only satisfying experiences were in almost-unpaid internships, and I think I've reached a limit on them. My interest is in typographically driven, craftlike print projects, but I wonder if I should give up instead.

—Wei Huang

Dear Wei,

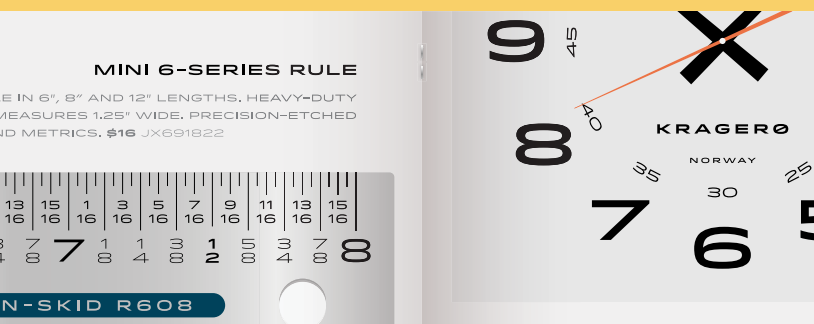
Is it really so terrible to make banner ads, have clients and coworkers question your taste, and fuel our consumer-obsessed society's bankrupt vanity and economic ruin? Design may have repercussions for your immortal soul, but I am just one woman—hardly a god.

But since you asked: Don't lose hope! Doing something you love sometimes requires doing something you hate. Like making the logo bigger or killing your neighbor's dog so you can sleep.

Always take the time to do something that makes you happy despite the world around you. See where it takes you. Hopefully, to Mexico. I've never been there, but I've always wanted to go.

—Jennifer ■

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INTERACTION

Elegy for the Text Box

IN THE NEW WORLD OF THE WEB, THINKING IS DOING.

BY PAUL FORD

We live in the last days of the text box. By which I mean the plain, four-cornered box that appears in your web browser and allows you to enter a line or two of text. Four corners and a single font: That's all a text box provides. And yet from these humble origins arose both Wikipedia and Twitter, and many, many blog posts.

Technically, text boxes are easy. A programmer can put one on a web page using a few lines of HTML code. For web designers, this was a simple world: The masses would enter text into boxes on pages, a computer program would store it on a server, and then it could be displayed as needed. Status updates, recent purchases, blog posts: All the result of text boxes.

And what a great world for web designers. That's because much of their work has been to make templates and define style sheets, all with the goal of consistency. Headlines might be in Verdana and body text in Georgia; line spacing was established, and images were flush right—and you were done for the day. There were always things to make sing and dance, drop shadows to add and banner ads to animate. But for a decade, when people discussed web design, they meant taking the output of a database and making it easy to read

and navigate.

But something strange is happening. The text box is dying and no one is weeping. Take Twitter—the box into which you type your tweets is a box only in theory. It's actually a highly dynamic container with all manner of code attached to it; it reacts to every press of a key, changing colors and highlighting text based on whether a tweet runs too long or contains a link. There is no “form” under the hood. You're actually editing the web page right in the browser.

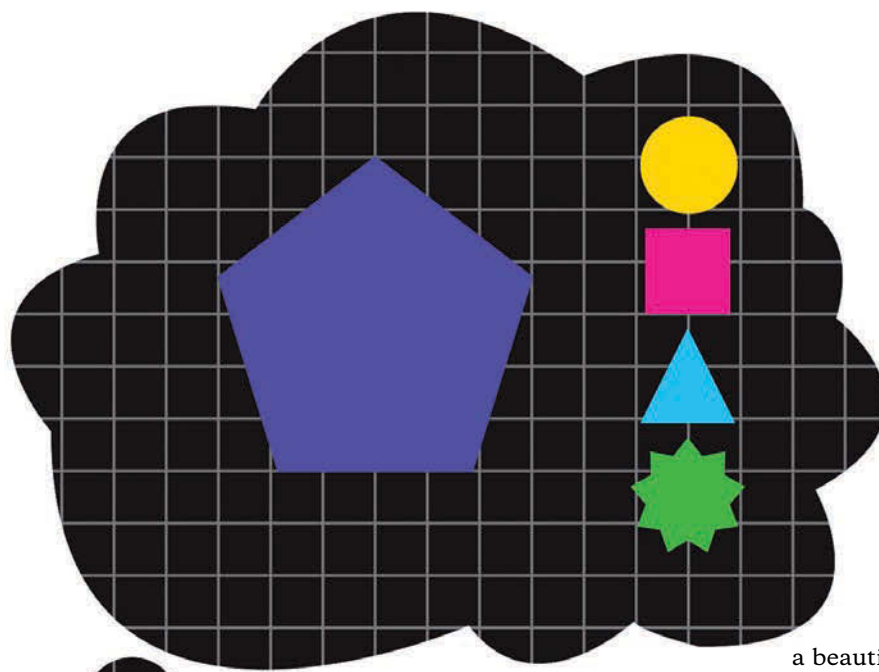
This is one of those tiny things that are actually a huge deal. For years the web worked in a very sensible way. The role of users was to put things into the box; the role of the web company was to make it look pretty. But now that dynamic has changed, radically. The role of the web company is to make it easy for users to make pretty (or at least sensibly structured, logically arranged) things on their own. No longer do users write, then preview, then publish. Now they just—edit. Which is the same as publishing. And just about everything you see on any website anywhere is, theoretically, editable.

Think about what that means for designers. Not only do web pages need to look good for readers, but since any bit of code is now a potential document, they need to work for writers and editors too. I was recently using a website built along these lines—a blogging platform where there's no difference between the composing view and the published view—and while it was

a beautiful experience, I missed the ability to switch from the homely text box to the official “published” view. The beauty was confusing; every paragraph felt permanent as I wrote it.

Changing something from “draft” to “published” is like climbing a hill and looking down. The change in perspective makes certain things obvious. It's why editors often still print things out in 12 point Courier and edit with a pen. Every time we simplify, we take a step out of the creative process. Sometimes that's a good step—it's easier to move boxes on a screen than to do manual paste-up with an X-Acto knife and hot wax. Still, we risk losing chances for analysis and reflection.

If the new world of the web is just one view, truly WYSIWYG, then we need to help users gain perspective. The future of web design may be less about making things look good and more about creating different views. Maybe there should be an “ugly switch” that changes how a page is displayed, turning everything into 18 point Courier in brown on yellow and desaturating the images to black-and-white. This way you could see if the work is strong enough to rise above its medium and surroundings. The key thing to remember is that as text boxes fade away and the whole web becomes editable, the job of designers isn't just to create a single great way to look at things. Their job is to keep users from getting locked into single ways of seeing the world—to give people who are doing more and more on the web a chance to see their ideas in new and useful ways. ■



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STEREOTYPE

Faces in the Crowd

SEVEN RECENT TYPEFACES WORTH A SECOND (OR FIRST) GLANCE

BY STEPHEN COLES AND PAUL SHAW

This edition of Stereotype marks two full years of the column. From that first installment, in April 2011, when we recommended our favorite contemporary alternatives to classic typefaces, typographic diversity has been one of our main causes. Type design has never been more rich and exciting, yet most designers still stubbornly stick with a few tried-and-true (but aging) standbys. Students have the most potential to take advantage of new type, but schools rarely supply (or teach) anything beyond what is bundled with Adobe software, and today's economic landscape doesn't leave us with much hope that the situation will soon change. So, with that weighty calling still pushing us onward, we bring you a selection of praiseworthy and use-worthy typefaces. These were all released within the last few years but hadn't yet made it into our column for one reason or another.

We try to focus on original designs, not revivals, but if ever a revival deserved attention, this is it. Helvetica is without a doubt the best-known and most prolific typeface in the world. Despite its popularity and omnipresence, Helvetica keeps a deep, dark secret from nearly everyone who sees or uses it: the version we have on our computers is not the original—and it's not very good. The digital incarnation of Helvetica (and Neue Helvetica) is the result of years of technical and

design compromises, beginning with the Linotype machine, then phototypesetting, and then the transition from analog to digital (which wasn't very smooth). **Neue Haas Grotesk** (Linotype/Font Bureau, 2011) is what its designer, Christian Schwartz, calls a historical restoration. It returns to the 1957 roots of the typeface, which makes it warmer and more harmonious than what we're used to. NHG is also more complete, bringing back features of the family that had gone missing,

such as the straight-legged R and tailless a alternates, as well as separate designs for text and for display use.

In late 2010, I wrote a column on *Typographica.org* titled "The Webfont Revolution Is Over, Let the Evolution Begin," warning web designers that the production of screen-specific fonts would be slow and deliberate. More than two years later, there are still only a small handful of brand-new typefaces designed and released specifi-

cally for web use. Most of them come from the office of David Berlow. Among the first batch of Font Bureau's "Reading Edge" series was **Benton Sans RE** (2010), a family that shares a name with the foundry's popular megafamily but was drawn from scratch to meet the coarse demands of the pixel grid, particularly as rendered by Windows. The result is a fairly squat face that's big on the body, akin to Verdana but with clear ties to its Gothic namesake. It is one of the few fonts outside Microsoft's Core group to render with crystal clarity on all systems, even below 12 pixels.

It isn't often that a new typeface challenges the basic principles of how letters are made. Jeremy Tankard attempted just that with **Fenland** (2012), a sans serif that imagines what the alphabet would look like if it had no roots in calligraphic form—if it had been constructed rather than written. The result is quite unusual: lines are thick where we are used to seeing them thin and vice versa. Fenland isn't necessarily beautiful, but it's still quite readable and usable, uniquely suitable attire for text that defies conventions. —S.C.

Neue Haas Grotesk

Benton Sans RE

Fenland sketches (left) and a sample (right)



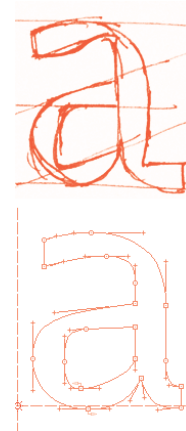
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Potatoes Friend 1

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Drink Blasé Cat Rig So

RECTANGLE SPARKLING RECORD?
Mid-Atlantic Courageous Brought
Description Elementary Filibuster

GUARD DESIGN SPRING CAVE FORE HAD EAR?
Spark Stone Grand Total Bond Light Fiery Dot
Yearly Gifted Motifs Hand Birds X-ray Lazy Kit

CAPE COD AFFLUENT SPECIMEN GARDEN EXHIBIT REQUEST & PRINT
Mischief Mention Lacquer Furlough Artistic Seance Déjà Vu Knight Go
Antiques Jalapeño Strange Distinct Review Pigeon Torque Which Rest



AaAa
AaAa

Modena (Newlyn, 2011) surprised me when I stumbled across it two years ago—not because of the quality of its design but because of the identity of its designer. I had remembered Miles Newlyn as one of the young cut-and-paste type designers of the early 1990s, known principally for *Democrática* (Emigre, 1991) and the wittily named *Sabbath Black* (Emigre, 1992). *Modena* is an entirely different kind of a typeface, a mature sans serif without a trace of jokiness or juvenile experimentation. To some it may be a disappointment, proof that Newlyn has sold out as he has aged, especially once one learns that it began life in 2002 as a custom typeface for Her Majesty's Revenue and Customs, the U.K. tax agency. How much more establishment can you get than that?

Modena is a narrow contemporary sans with a clarity that reminds me of the distinctive typefaces of Gerard Unger. Its junctures are abrupt in the Ungerian manner, but letters like *e*, *c*, and *s* have the horizontal openness of *Frutiger*, and *b*, *d*, *g*, *p*, and *q* pick up on the spurless look of *Dax*. Despite

It isn't often that a new typeface challenges the basic principles of how letters are made.

these varied aspects, the typeface holds together well. It has style that doesn't look forced.

Daphne (H. Berthold AG, 1970; TypeManufactur, 2012) is a revival of one of the earliest typefaces by Georg Salden (b. 1930), a prolific German type designer whose work has tended to go unnoticed. It is a design from the heady days of phototype, when lettering artists suddenly realized that they could make typefaces any way they wanted, no longer beholden to the arcane restrictions of foundry type, monotype, or linotype. (Hello, *Magnificat*!) *Daphne*, which crosses streamlined lettering with a chancery cursive (think Arrighi behind the wheel of a Chrysler Airflow), is not as elaborate as *Vivaldi*, *Friedrich Peter's* tour de force, but it still takes advantage of the freedom that phototype allowed, most noticeably in the

add-on swashes that predate those of Bram de Does's *Trinité* (1979) or the "snap-on" serifs of Matthew Carter's celebrated *Walker* (1995). Depending on your taste, you'll either find their artificiality awkward or oddly compelling. Fortunately for those in the first camp, they are optional.

As everyone knows by now, scripts are wildly popular. Most formal scripts are in the pointed-pen style, a genre that had been relatively sclerotic until Alejandro Paul opened it up by looking to American 19th-century models (e.g., Louis Madaras) for inspiration instead of 18th-century English writing masters. But **Tangier** (Font Bureau, 2010) and **Libelle** (Linotype, 2009), designed by master calligraphers (Richard Lipton and Jovica Veljovic, respectively), represent something else: brash attempts to create contemporary, original designs within the pointed-pen style. The four-weight *Tangier* goes against the grain in several ways. Its lowercase letters have pothooks, but the exit strokes don't join to them; instead they connect directly to the stems. The stems are not squared off

at the base as usual, but turn in to mimic the curvature of exit strokes. Like Lipton's earlier *Sloop*, the face has three sets of ascenders and descenders. The result is an undulating script that is at its best in the bold and black weights, where its rolling quality is kept in check by the heaviness of the letters. Surprisingly, *Tangier* has very few alternates or ligatures, proving that a simple script can thrive in this age of bloated OpenType fonts.

Whereas *Tangier* has a very strong, consistent rhythm, *Libelle* sways back and forth. This is due to the distinctive stems of just three letters—*m*, *n*, and *r*—which begin with a curving hairline instead of the familiar pothook or flat top. These letters join awkwardly to the letters preceding them and disrupt the flow typical of roundhand scripts. When they are around, *Libelle* is not very pleasing, but otherwise it is a gorgeous script, full of amazing vitality and exuberance. Veljovic has introduced flourishes and ligatures from chancery cursive—e.g., the looping, curled *d* and the *ff*—that bring new life to the roundhand style. —P.S.

Modena

Daphne

Tangier (top) and Libelle

Trollstigen

Day 7. One of the great things about lack of detailed planning on our part is that we found ourselves in the hands of our brother. It was a place to place. Today was probably

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*Some say the world will end in fire,
Some say in ice.*

*From what I've tasted of desire
I hold with those who favour fire.*

*But if it had to perish twice,
I think I know enough of hate.*

*To say that for destruction ice
Is also great—*

And would suffice.

Rick's Deli Américain

Of all the lunch counters in all the towns in all the world

She waltzes into mine

Queso Blanco

A pound of cheese, Sam — You know the one

We'll always have Provolone

Boulangerie

Libelle

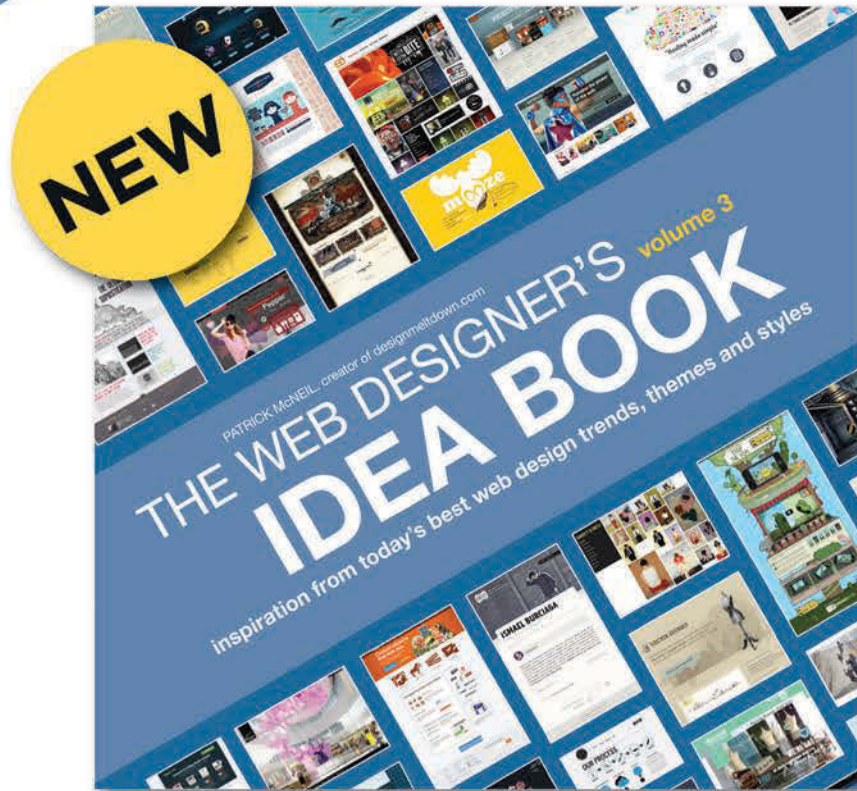
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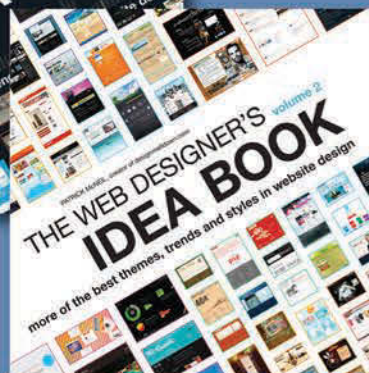
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DIALOGUE

The Fifth Dimension

ERIK ADIGARD EXPLORES THE SPATIAL POSSIBILITIES OF GRAPHIC DESIGN.

BY STEVEN HELLER

Erik Adigard is a trailblazing digital-media designer who first made a splash back in the early 1990s with a series of visual essays for *Wired*. In more recent years, his work has taken a turn away from the web to focus on installations on the border of art and design. He runs the design studio M-A-D with Patricia McShane and is currently a fellow at the American Academy in Rome, where he can spend a year exercising his compulsive need to experiment, giving him the chance to rediscover craft while pondering a future for graphic design. During my own short stay at the center late last year, I had many intense conversations with him; this interview is a condensed version.

I know *Wired* is old news for you now, but how did your work there come about? I was a collage artist, graphic designer, and early adopter of digital technology when I launched M-A-D, in 1987. Much of my early work was in fashion and architecture. I had been developing an iconic design language for brochures, magazines, and books that combined photography, vector drawing, 3-D ren-

dering, and typography. With its first issue, *Wired* started to give me visual essays—a huge opportunity that advanced my work integrating design, content, technology, and offset techniques. As the magazine became a success, my work gained immense visibility, but I never shared my *Wired* techniques with other clients.

The objective of these essays was to create a relevant visual culture for the new ideas in the magazine. The two spreads were positioned prior to, and often included, the table of contents, which at the time was groundbreaking placement for editorial—a space that was formerly reserved for advertising only. I thought of this work as “design journalism,” the aim of which was to cover technology, human concerns, craft, knowledge, energy, critical thinking, risk taking, time, space, post-humanism, noise, and other current concerns.

How did you think your digital work—alongside that of April Greiman and P. Scott Makela—would influence the course of graphic design? From studying semiotics, I knew how to influence the perception

of a design, but I never imagined that my digital work would have any impact on the future of graphic design, since it seemed so native to our times. I was simply lucky to be in the right place at the right time with the right people. With *Wired*, I was fortunate to have an audience primed for this kind of bold graphic expression. To my surprise, the advertisers in the magazine rapidly acknowledged the potential impact of our approach, and soon a more adventurous style of print ad became ubiquitous.

In recent years, your studio work has turned toward interventions and installations. Do these still fit into the conventional definition of graphic design?

During the '90s, the discipline of traditional exhibition design was moving toward multimedia, and graphic design was being rethought through the eyes and hands of software. Typesetting shops were disappearing.

Regardless, my partner, Patricia McShane, and I have been committed to the deep values of graphic design, and because of our affinity with technology companies such as Apple, Adobe, and *Wired*, we have also journeyed through a long progression that is rooted in and informed and inspired by digital media. Since browsers and other interactive environments echo physical-space concerns, they naturally led us toward the design of digitally mediated physical spaces.

In my two years as design director at *Wired* Digital, I worked closely with architects. They came to us believing we understood the future of spatiality. Ironically, we went to them thinking that interactive environments had more to do with architecture than graphic design. In the end, I think we were wrong; environments are less about spatial navigation and more about content navigation, which is the essence of graphic design.

Do you still call yourself a graphic designer, or have you found another term that's a better fit? Admittedly, I practice on the less charted periphery of graphic design: in media design, interaction design,

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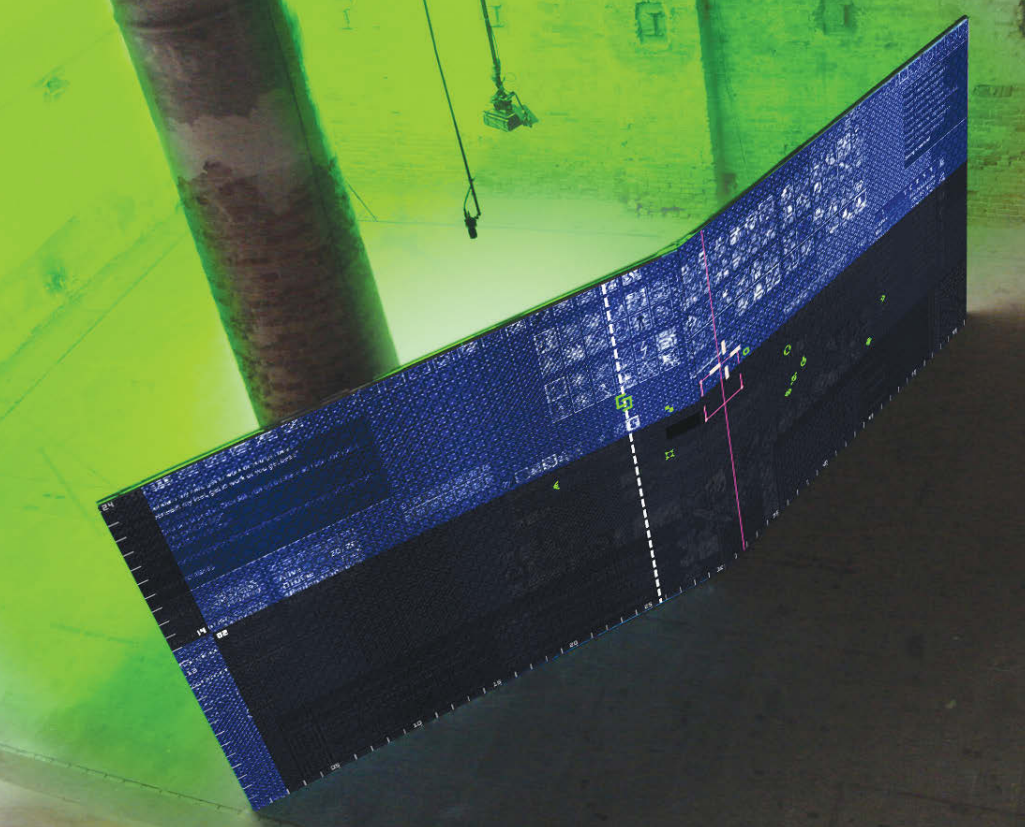
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Projects from the Venice Architecture Biennale: *AirXY: From Immaterial to Rematerial*, a 2008 immersive media installation (left); and “Spontaneous Interventions,” a 2012 exhibition in the U.S. Pavilion

branding, video, art installations, and design strategy. At its most complex, our work involves interactive, immersive, mixed-media networked projects, which I also call 5-D design (there are varying definitions). But even when it’s non-typographic, our work always relies on graphic design principles. In that sense I am not a graphic designer who contributes much to print design; today I work mostly from graphic design outward. I use it as tool, language, and methodology and from an ontological point of view.

For your data-heavy digital installations, like *AirXY: From Immaterial to Rematerial*, which you showed at the 2008 Venice Architecture Biennale, how do you find the balance between just enough and too much information? Moderating information depends on contexts and subjects. Sometimes there cannot be too much stimulation—stimulation can be information. Ideally, it is like *The New York Times* website: there is too much for a normal person to process, but each reader gets what he or she needs. If we tend to do saturated installations it is in part because of client and curator demands but also because it does reflect the world we live in. Ultimately, they are rather restrained compared to any laptop screen or Times Square.

Let’s talk about graphic statements. Your optimism is contagious. You’ve done politi-

“Environments are less about spatial navigation and more about content navigation, which is the essence of graphic design.”

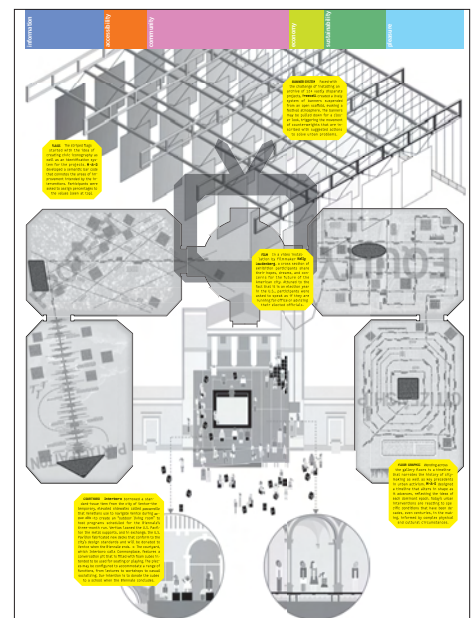
cal work. You’ve contributed to the exhibition “The Art of Politics.” What good can designers hope to do with paper and ink or screen and pixels? Or bad! One of the historic phenomena that most pushed me toward graphic design was the success of Nazi propaganda, and the tragedy of it. At the same time, I grew up with the graphic explosion of consumerist culture and counterculture, so I was primed to work with images. Soon after graduation, I realized that graphic design is in fact a very ambiguous discipline—somewhere between word and image, aesthetics and necessity. And yet, because we live in a time of information overload, where most of it is vain, irrelevant, misleading, or false, I am convinced that graphic design is perfectly positioned to reframe the information that matters most. Our challenge is to run a balancing act that includes

sensuality and semantic rigor. We need something like a Bauhaus for the post-information revolution, and I think it is emerging in many places—including design schools.

You told me that graphic designers deserve more respect. Why? This is the most important concern today and deserves our full attention—and much more time than I can commit here.

Our profession is uniquely prepared for complex, short-term demands and ideas. That pushes us to be more adaptive than any other design discipline. However, there is a well-publicized myth that design is at the fingertips of any computer user (thank you, Apple and Adobe), and that in turn fuels an endless supply of outsourcing and crowd sourcing. Architects used to be sheltered from this phenomenon by higher professional standards, but even they are being seriously challenged by DIY design apps.

We are in a “creation economy,” as Paul Saffo puts it—which means everyone is a designer. But perhaps we need to consider if this economy is not devouring itself and then having the world of design for dessert. ■





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OBSERVER

Picture This

THE UNWRITTEN HISTORY OF GRAPHIC DESIGNERS AND PHOTOGRAPHY

BY RICK POYNOR

The relationship between photography and graphic design receives much less attention than we might expect. After all, photography is fundamental to graphic design, as it has been since the latter was formulated as a professional practice. The 1920s modernist concept of the “typophoto,” which underpins graphic communication, enthusiastically embraced the possibilities of photographic imagery and meaning. Yet I can’t think of a single book-length study that has addressed this relationship over the ensuing decades, in historical or theoretical terms. When I proposed such a survey to a design-book publisher a few

years ago, I received the publishing equivalent of a blank stare. The editors really didn’t get it.

As a consequence, an equally fascinating subset of the design/photography relationship also goes unexamined: the use that graphic designers have made of the camera. Photography historians and critics have barely noticed that this genre exists; that’s perhaps not unreasonable, since design isn’t their subject. On the other side, design historians and critics have tended to note only in passing when particular graphic designers took photographs, without attempting a unified investigation of designers as photographers.

In 2009, a collection of graphic designers’ photographs was published—Stefan G. Bucher’s *The Graphic Eye* (Chronicle Books)—but, disappointingly, it was a missed opportunity. After three perfunctory pages of introductory text, the volume becomes a structureless portfolio of pictures submitted by contemporary graphic designers, mostly American, with a few from other countries. (It’s hard to be precise because the book doesn’t give their nationalities.) The underlying idea, as presented by Bucher, is no more illuminating than that a bunch of design colleagues have taken some photos. But of course! Almost everyone takes photos. On this basis, we



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might collect pictures taken by chiropractors, librarians, or traffic cops. There is nothing to distinguish designers' snaps of cute puppies, people relaxing on a beach, or a woman posing in her underwear from anyone else's snaps.

Looking at the book again—I reviewed it dismissively in a magazine when it was published—I can see that, with much tighter picture editing, there's an interesting collection struggling to get out. More than half of the photos could go, reducing the impression of clutter and leaving only the stronger, more distinctive, and truly personal contributions. These should be bigger, with fewer to a page, like the magnificent spread composed of four distorted TV close-ups (ranting right-wingers, if I'm not mistaken) shot by Rick Valicenti. Even then, we would be left with the question of what characteristics, if any, set good photos by graphic designers apart from other competently shot pictures. Are there particular concerns, or subjects, or ways of seeing?

It's useful here to recall the kinds of photographs taken by the modernist pioneers of graphic design and the uses they made of them. The central importance of photography for the Dutch architect turned graphic designer Piet Zwart can be seen from his letterhead, which listed his concerns as "advertising / typography / photography / photomontage." Zwart's pictures, often for application in his own designs, showed beautifully composed details of soapsuds, wood shavings, aerial masts, telex punch tape, woven fabrics, porcelain insulators, factory chimneys, and machine parts. His subject matter was human activity and manufacturing rather than people themselves, and this inclined him, later, to underestimate pictures taken for a practical purpose. "We were not primarily reportage photographers," he said in 1948. "We did not give a picture of the times, which obviously devalued our achievements." It probably wasn't possible then to see that these pictures, too, would one day become revealing documents, or that their formal qualities as object studies or still lifes gave them value. The pictures' concern with structure, pattern, repeated elements, and graphic effect clearly betray the eye of the architect-designer when we look at them now.

It would be overstating the case to suggest that only designers could have taken photographs of this kind. Yet the fascination with things, shapes, surfaces, and textures rather than with people has always seemed a recurrent characteristic of de-

Graphic designers' pictures tend to move in nearer to their alphabetic quarry, suppressing the surrounding scene in order to concentrate attention on the intricacies and relationships of the letterforms.

signers' photographs, which are often a meditation on objects. This can be seen most decisively in designers' shots of lettering and typography they found in the street; there can be few in the field who have never taken this kind of photo when confronted by a spectacularly memorable old sign or a peculiar specimen of gnarled vernacular handiwork. By the 1960s, committed designer-photographers such as Robert Brownjohn and Herbert Spencer—Spencer had a darkroom at home—were regularly documenting lettering in the street in their black-and-white photos. In 2000, Edward Fella published *Letters on America*, a book of Polaroids of letterforms on signs, storefronts, and windows, all taken on his road trips. These cacophonous conflations might look random at a glance, but everything in each shot is just where Fella wanted it to be: "The pictures are deliberately, precisely, composed."

Where graphic designers' pictures differ from those of other street photographers, whose panoramic street scenes naturally also show signs, is that they tend to move in nearer to their alphabetic quarry, suppressing the surrounding scene in order to concentrate attention on the intricacies and relationships of the letterforms. Only a designer, or at least someone who took an unusually close interest in the expressive properties of type, would be motivated enough to single out this kind of subject repeatedly as an object worthy of consideration. There are some routine examples in *The Graphic Eye*; there ought to be a lot more. This kind of picture—designers' archives must contain many thousands of them—is a product of both a full-time graphic awareness and sensibility, and a purposefully attuned typographic eye.

The other point to make about such

scenes is that they fall naturally into series. One lettering photograph on its own, particularly when it's a close-up, isn't necessarily enough. There need to be other, similar pictures to make meaningful comparisons of stylistic and spatial nuance. Fella's project can be read as one gigantic taxonomical undertaking, finally given coherent shape in his book (though many pictures had to be left out). Many photographers prefer to work in series these days, and designers are no exception, with the visual rhythms of individual shots unrolling across sequences of thematically linked pictures. With Bucher, it's airplane wings seen from the pressurized cabin; with Marian Bantjes, bland hotel rooms; Paul Sahre, chewing-gum splats on the Manhattan sidewalk.

The number of contemporary graphic designers who pursue photography with dedication remains small, though that doesn't make ambitious work any less significant. Rudy VanderLans made his name as the editor, publisher, and designer of *Emigre* magazine and as the co-owner of the Emigre type foundry. As a self-publisher, he produced books featuring his own photographs, and in 2001, with Gingko Press, he published *Supermarket*, a collection not of grocery-store portraits but of locations he visited while driving out to the Mojave Desert. Within the series, he organizes pictures into clusters: palms, gas stations, mailboxes, roadside signs, the open road, and abandoned single-story buildings, each shot from the same angle. VanderLans's photobook has a cinematic momentum, and the scorched, emptied-out, evenly lit pictures evoke an atmospheric sense of place—a place where, once again, people are an unseen presence, perceived only indirectly, by their interventions in the landscape.

VanderLans's pictures raise anew the question of where the designer's photograph sits in relation to the broader currents of photographic practice. Should it be considered as part of that history? The photography world often revisits and admits into the growing canon of historically significant photography vernacular forms of practice previously seen as marginal to the medium as an art form: the jobbing portrait, the industrial photograph, the food photograph, the medical photograph, and so on—all taken by anonymous professionals. The graphic designer's photograph, found anywhere on the spectrum between functional application and intensely personal authorship, presents a pressing case for inclusion in this canon. ■



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of brilliant
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Team
Thursday

Page 30

Walter
Green

Page 32

Marcia
Novaes

Page 34

Benjamin
Critton

Page 36

Larissa
Kasper

Page 38

Lisa
Hanawalt

Page 40

Kambiz
Shafiei

Page 42

James T.
Edmondson

Page 44

Sabine
Bouck

Page 46

Twenty
Under
Thirty

Elena
Schlenker

Page 48

Javier
Jaén

Page 50

Kenton
Powell

Page 52

Ana
Dominguez

Page 54

Eric
Brice

Page 56

The New Visual Artists are *Print's* annual picks of the best 20 young designers in the world, as nominated by a small and discerning group of judges. This year's crop—technically 21, since Team Thursday is a duo—hail from Brooklyn, Iran, South Korea, Portugal, Palo Alto, Rotterdam, and Minneapolis. They make illustrations and graphics, websites and jokes. Behold, the class of 2013!

Rami
Moghadam

Page 58

Monica
Lim

Page 60

Jordy vanden
Nieuwendijk

Page 62

Dokho
Shin

Page 64

Tim
Lohan

Page 66

Bianca
Chang

Page 68

OPPORTUNITY

DOES NOT

ARRIVE AT

MOMENTS OF

CONVENIENCE.



You⁽¹⁾

Where⁽⁸⁾

You're⁽⁶⁾

get⁽³⁾

going⁽¹⁰⁾

lost⁽⁴⁾

if⁽⁵⁾

can't⁽²⁾

you⁽⁶⁾

Know⁽⁷⁾

Team
Thursday



Simone Trum, 26



Loes van Esch, 29
Graphic designers,
Team Thursday

FROM:
Rosmalen (Trum), and
Tilburg (van Esch), the
Netherlands

LIVE IN:
Rotterdam, the
Netherlands



In the Netherlands, state funding has supported design for decades, offering a lifeline to students and giving young practitioners the financial independence to create groundbreaking work. But after a right-wing government took office in 2010 and started slashing those funds, a whole era of Dutch art and design came to an end.

Simone Trum and Loes van Esch founded Team Thursday three years ago, on the edge of that era. After meeting at college in Arnhem and later studying together at a Werkplaats Typografie summer school in Urbino, they worked freelance and in studios in Rotterdam, New York City, and Utrecht before they began collaborating one day a week. (On—

Left: Team Thursday's identity for the international biennial Great Indoors Award included wall hangings and programs. Below: A silk-screened poster for the 2012 Graphic Design Festival Breda, in the Netherlands. Right: An

invitation for the exhibition "To All Tomorrows Parties," at Tent, in Rotterdam, does triple duty as a poster and a manifesto.



you guessed it—Thursdays.) To buy their new studio some time, they applied for an €18,000 yearly starter stipend and got it, twice. With the money, they opened an office in Rotterdam. And since they didn't need to spend as much energy worrying about paying the rent, they could concentrate more on exploring new approaches and techniques.

One such project was the identity for the 2011 exhibition "To All Tomorrows Parties," at Tent, a Rotterdam art gallery, which was a reaction to the financial crisis and the cultural-spending cuts. With pasted-up posters and signs that evoked a political rally, Team Thursday created both a sense of motion (the show was mostly performances) and a



physical immediacy. Much of their other work—like a print-on-demand stand for the Facing Pages festival and a poster with a 3-D look for a lecture series on online video—shares the same low-cost aesthetics and a tactical, make-do, festive attitude.

Trum and van Esch—who introduce themselves to potential clients and editors alike with friendly FaceTime video messages—admit that "clients are becoming more cautious." Still, the two are able to be both realistic and optimistic about what's to come. In this new era, "not everyone will start their own company," they say, but the "people who really want it will do it."—*Frederico Duarte*

Walter Green



AGE: 23

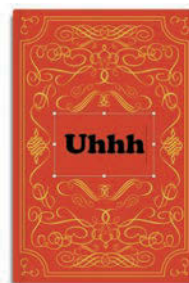
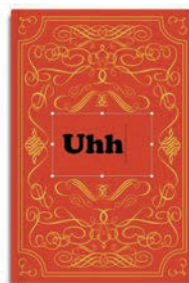
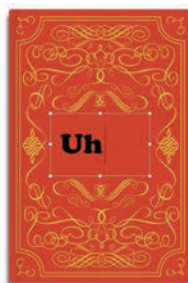
Art director, *Lucky Peach*; illustratorFROM:
San Francisco
LIVES IN:
Brooklyn

"Walter is a master of the French exit," says Chelsea Hogue, the associate editor of the *McSweeney's Quarterly Concern*. "He will be present, and then he will vanish. No good-byes."

Walter Green practically grew up at *McSweeney's*, the sprawling indie-publishing empire founded by Dave Eggers. As a high school student, Green participated in *McSweeney's* 826 after-school writing program in San Francisco's Mission District. In 2008, he chose an internship at the quarterly in lieu of going to college. Even though he didn't do any design work at first, he was immersed in one of the most innovative design environments in American publishing. Eventually, he started to design some small projects for *McSweeney's* and others: postcards, back covers of books.



Above: Cover designs for the *McSweeney's* food magazine, *Lucky Peach*, which Green art directs. Brian McMullen was co-art director for the first three issues. Right: A GIF illustration Green made for a *New York Times* opinion piece on book titles.

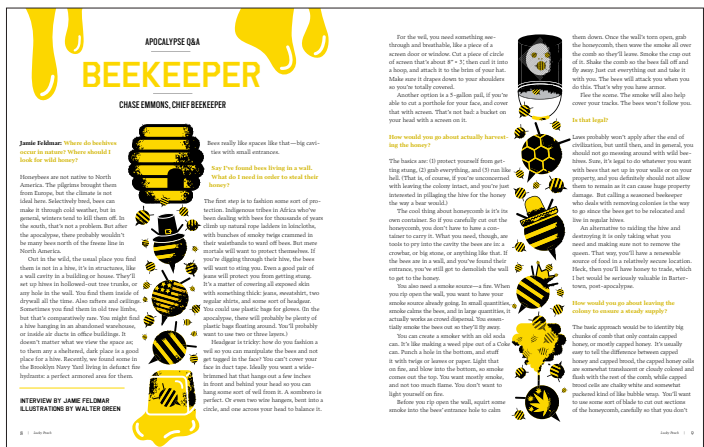
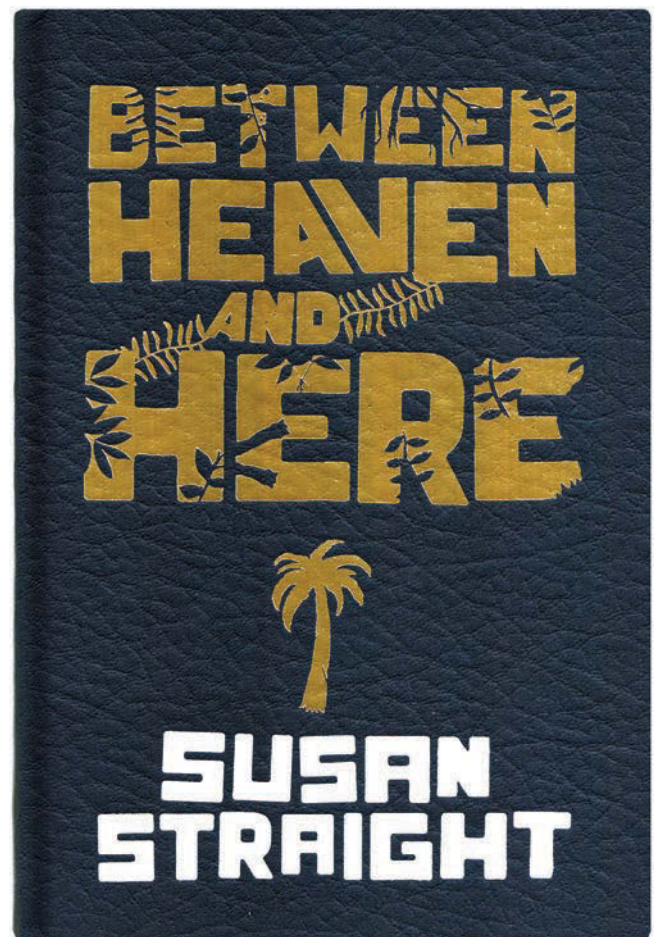
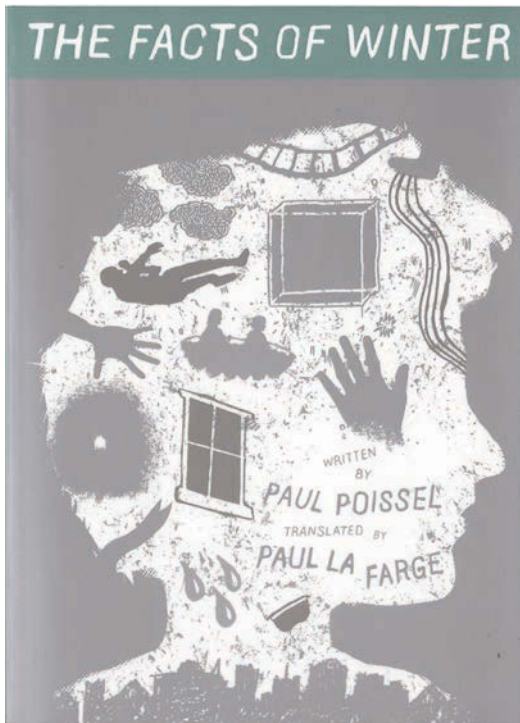


And then the internship was over. Green moved to New York. He ended up interning with Paul Sahre. “That was kind of a crash course in graphic design,” Green says, “since I didn’t really know anything about anything—type, color, history, whatever.” Once, Green helped Sahre with a photo illustration for *Newsweek* that involved smashing an abacus. Sahre and some of the other designers who worked in the same building took turns kicking it or hitting it with things. “That was a fun and weird thing,” Green says. Looking down at the broken abacus, he said to himself: *This can be a job?!*

In 2010, Brian McMullen, the McSweeney’s art director, called Green back to San Francisco to work on books, magazines, and a variety of other projects. Green ultimately became the co-art director, with McMullen, of the McSweeney’s food magazine, *Lucky Peach*. By 2012, he was the sole art director of the title, but he slid away from regular duties in San Francisco and moved back to New York. He still art directs *Lucky Peach*, but he has taken on more freelance work for, among others, *The New York Times*, *Bloomberg Businessweek*, Vintage, and Farrar, Straus & Giroux. He’s only 23.

Hogue remembers Green’s final exit: “Walter’s desk was covered in potted plants. He created a small jungle of his space. Of course, he never watered them, so by the time he left, most were dead or dying. When he cleaned out his desk over the weekend, he placed a dead plant on everyone’s desk before he left. Most are still there.” —Fritz Swanson

Below: Book-cover designs for three McSweeney’s titles. Bottom left: An illustration by Green in the latest issue of *Lucky Peach*.



Márcia Novais

In 2010, for her graduation project, Márcia Novais organized the first degree show at the University of Porto's Faculty of Fine Arts in five years. She calls such shows "the epilogue of a student's cycle of life," but in her case that wasn't really so: a year later, on a whim, she applied for a position as the college's resident graphic designer—and got the job.

With it came nine-to-five hours (sometimes), clients (former professors and colleagues), interns (including exchange students), budgets (ever tighter), and a salary (tiny). But the job also gave her a certain freedom as well as access to resources such as a photo studio and a



AGE: 25

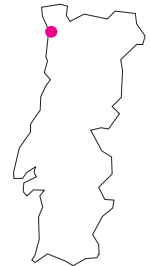
Graphic designer at
University of Porto,
Faculty of Fine Arts

FROM:

Porto, Portugal

LIVES IN:

Porto, Portugal



Above left: Novais's identity for the exhibition "Futuro Não Futuro" uses changing punctuation to comment on young designers' diminished opportunities. Far left: A 2011 silk-screen poster for a show of video screenings. Near left: A 2012 poster for a drawing event at the University of Porto.

silk-screen workshop, where her posters are printed in editions of ten. Put up in halls where generations of artists, architects, and designers have walked for over a century, they announce talks, exhibitions, and other events at one of Portugal's most prestigious art schools. Enigmatic and open, they seem to be designed as if no one were looking, yet beg for closer inspection.

When the posters started spreading beyond the college's walls to screens (and to pages, should you be reading this on paper) around the world, their audience changed dramatically, and so did hers. But Novais

doesn't want to be pigeonholed as a poster designer. Instead, she's interested in making work that deals with the experience of being on the threshold of school and "outside, in the real world." Her identity for the 2012 degree show, "Futuro Não Futuro" (Future No Future), addresses this in a typically oblique style. Pink is the dominant color, but the roving punctuation suggests something darker. With Portugal crippled by austerity-led recession and her friends struggling to find work (most have already left the country), Novais's designs hint at a less than rosy epilogue for the current generation of designers. —Frederico Duarte



Above: Silk-screen posters for the University of Porto. The poster for the exhibition "Seen From Outside" (near left) was woodcut and silk-screened, while the call for entries to the 2012 end-of-year show (far left) is a Xerox print.

Benjamin
Critton

"I try to give form to otherwise formless or semiformless ideas; some of the ideas are mine, and some belong to others (commissioners, collaborators, precedents, et cetera). The ideas and their formal counterparts are then actualized in things like Publications, Typefaces, Prints, Objects, Furnitures, Small Structures, Writings, Websites, Instructions, Exhibitions, Marks, Identities, Syllabi, Photographs. Maybe we can even just call all this, like, Paraphernalia or Ephemera. Or Goods, even."

This answer, an e-mailed reply to the question "What do you do?", comes from a guy who seems to know where he's going, regardless of which road he takes. For Benjamin Critton, the plain generation

"Lydian Bold Condensed"

Aa Bb Cc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt
Uu Vv Ww Xx Yy Zz ...
1-2-3-4-5-6-7-8-9



AGE: 29
Designer and art
director



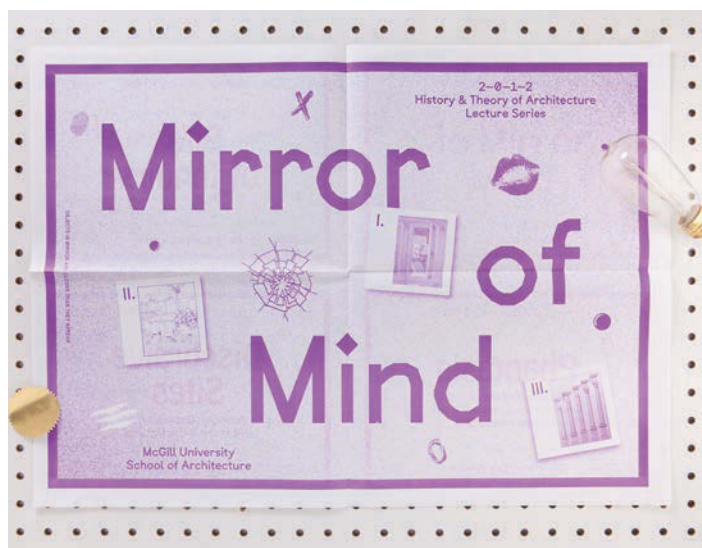
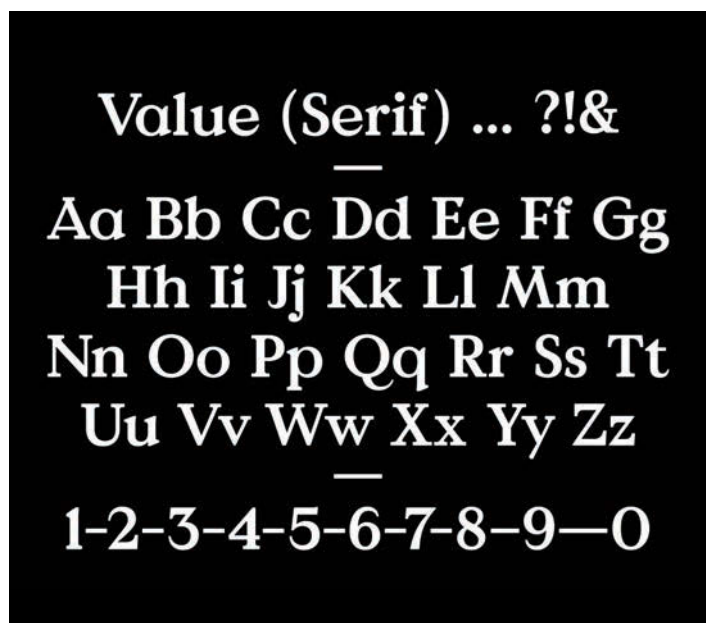
FROM:
Hartford, CT
LIVES IN:
Brooklyn



Top: A condensed calligraphic sans-serif version of Warren Chappell's 1946 typeface Lydian. Left: A pamphlet (Here—There, There—Here) and poster, both for the Minneapolis furniture-design studio Rolu.

of form is not enough. Like Sergey Diaghilev and George Nelson (or even Bruno Munari and Björk), he goes about his work with an interdisciplinary and collaborative fervor, connecting people to things and ideas with unexpected results. And while Critton doesn't quite accept the comparison, he sees a certain resemblance to how Diaghilev and Nelson worked. "They wanted to do Lots," he writes. "Maybe even, like, Everything. And they likely could have, if they'd had the means, or at least extra units of time."

Here's how Critton spends his time: "So, let's say there are ten units of time in a waking day. In my day, maybe three of those are spent making form"—books, typefaces, a film series, a "value-appreciating" book bank. Three of the remaining seven units "are devoted to the brass tacks of studio operation," while another is spent on "pedagogy and instruction and the planning thereof." (He currently teaches at Rutgers University and the School of Visual Arts' new Products of Design M.F.A. program.) His final three non-form-making time-units are "put toward general idea-fostering and the search for other notions and prospects and nodes of connection among disciplines." This means no less than "looking and writing and reading and copying and talking and listening and playing and performing and courting and watching and showing and moving and eating and drinking." So, like, Everything. —Frederico Duarte



Above left: Value Serif, a typeface "drawn in response to conversations centered on notions of cultural and fiscal exchange." It and a sans-serif version by the Entente are available from Colophon Foundry. Left: Bullett

Gothic Romance, a custom version of Critton's own Raisonné typeface (Colophon, 2010), designed for *Bullett* magazine last summer. Above: Assorted zines and posters.

Larissa Kasper



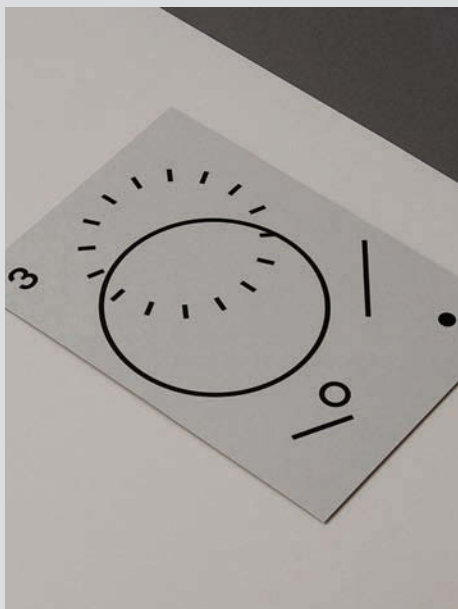
AGE: 27
Graphic designer,
Kasper-Florio

FROM:
Rorschach, Switzerland
LIVES IN:
St. Gallen, Switzerland



Above: A flyer for a club in Zurich bears the Kasper-Florio-designed typeface Kasperov.

Right: An invitation for a friend's birthday party uses an abstract clock motif.



Looking through the austere work on Kasper-Florio's website—exquisite grids and knife-edge-clean type, all awash in muted grays, whites, and blacks—you wouldn't be shocked to learn that the two young designers behind the firm hail from Switzerland. As it happens, they're carrying on a local tradition: St. Gallen, the small city where the 27-year-old Larissa Kasper and her creative partner, Rosario Florio, 32, live and work, has strong roots in graphic design, reaching back to Rudolf Hostettler, Jost Hochuli, and Max Koller.

But behind the firm's Spartan face is a body of work rich in ideas, perspectives, and play. Consider the announcements they made for an event called *Nachtschicht*—"night shift"—at the Kunstmuseum St. Gallen. (Many of Kasper-Florio's clients come from the worlds of art, culture, and fashion.) Although the designers were given creative latitude, they had a limited printing budget and so had to be selective in their use of color. On one side, a grid of dots gradually becomes heavier, creating the image of a darkening sky. On the back, the same idea subtly repeats in the type, which collects weight as it trips geometrically down the page.

It was Kasper-Florio's typography that caught the attention of Jon Forss, of the studio Non-Format, who first encountered their work in a flyer for techno organ concerts at an old St. Gallen church. "I was immediately struck by the subtle mixture of typefaces, which seemed to perfectly represent the nature of the event," he says.

It's that kind of hybrid that sets Kasper-Florio's work apart from that of their contemporaries. "The past few years have seen a wonderful shift away from a reliance on pure modernist grid structures and toward some exciting forays into postmodernist revivalism," Forss says.

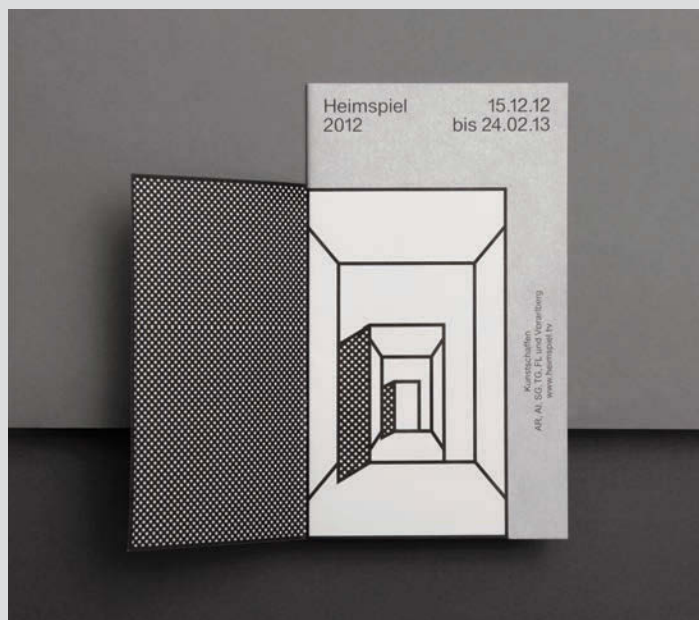
Below: An announcement for *Nachtschicht* ("night shift"), an event at the Kunstmuseum St. Gallen; and a business card for Hopper & Lace, part of a corporate identity for the London menswear fashion label. Right: Visual identity and

collateral for the 2012 Heimspiel, a triennial promoting artists from eastern Switzerland. The open cubes are meant to suggest the festival's three venues.

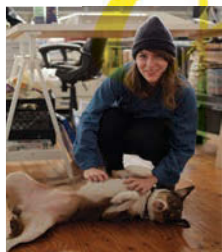


"Some take this to extremes that, although expressive and invigorating, might be a little too unsettling for your average client. Kasper-Florio, however, seem to have found a way to straddle the two worlds of purity and playfulness, creating designs that are soundly rooted in the client-compassionate realm of modernist simplicity but injected with an almost steroidal dose of postmodernist passion and exuberance."

Kasper sees their approach more simply: as reducing the design to its basic elements. "The viewer is able to focus on the essential without getting distracted by redundant information or decoration," she says. "Nothing further can be removed to improve the design." —Charlotte West



Lisa Hanawalt



AGE: 29
Illustrator



FROM:
Palo Alto, CA
LIVES IN:
Brooklyn

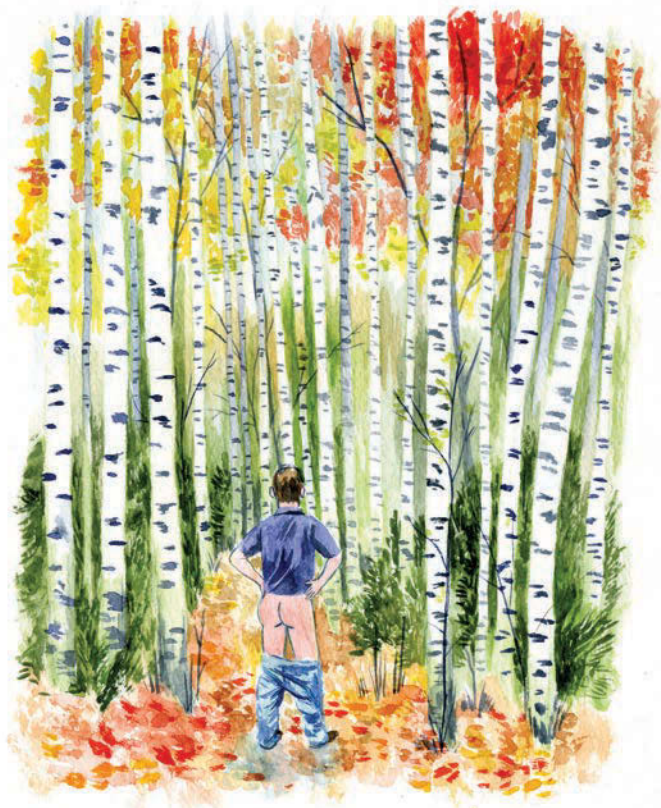


"I do everything from children's-book illustrations to weird comics to illustrated movie reviews," says Lisa Hanawalt. More than anything, though, the Brooklyn-based artist is a gifted comedian. "I've always surrounded myself with comedians and class clowns," she says. "My favorite artists and cartoonists are the funniest and dirtiest ones." Art directors at magazines like *Saveur*, *Glamour*, and *Bloomberg Businessweek* know that she can make even the most mundane topic interesting and amusing. (It's a rare recipe for vegetable soup that depicts the artist skating around on discarded onion skins.) At the same time, she is beloved in the underground comic-book scene, with several self-published titles and a big-deal collection coming out this year from Drawn & Quarterly, *My Dirty Dumb Eyes*.

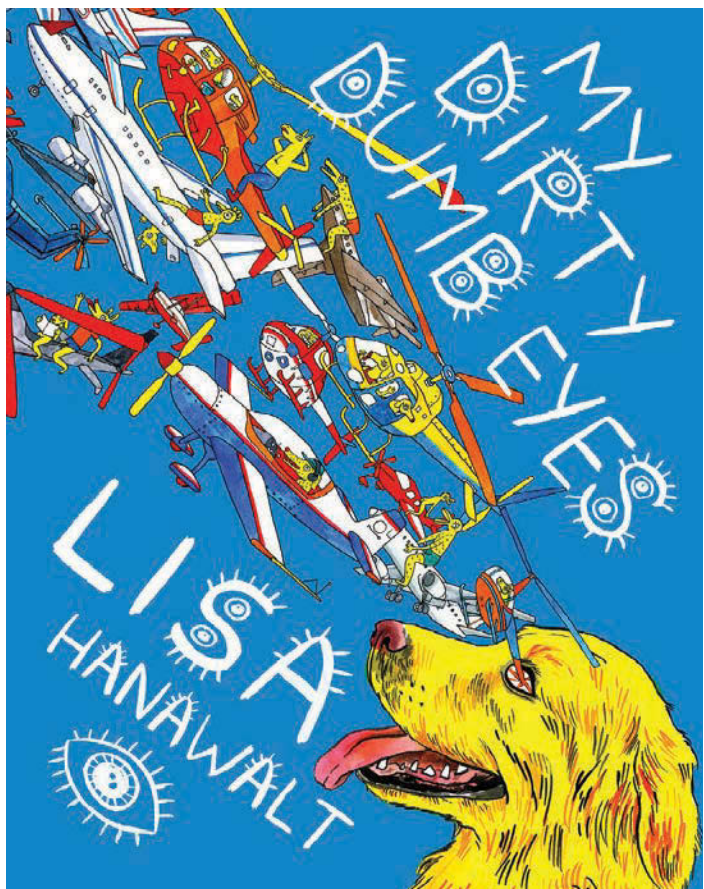
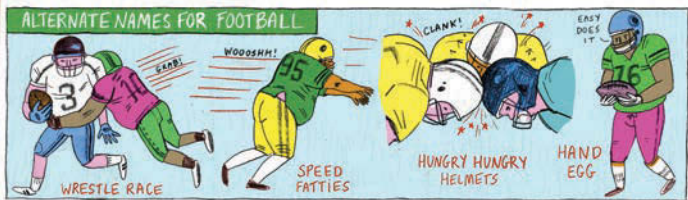
Hanawalt's drawings are profane and often confounding—one comic is called *Sell Your Boobs*, and many of her characters are gawky mammal-human hybrids—yet they remain exceedingly appealing and richly realized. As Christopher Silas Neal, her studio mate at Brooklyn's Pencil Factory, says, "I've had the pleasure of glancing over her shoulder as she inks portrayals of animal sex, helicopter genitalia, and Paul Ryan homoerotic. But she's more than a mere shock-jock comic."

Visually, it's as if R. Crumb took a trip to Busytown, brought along some bawdy old *Playboy* cartoons and a few episodes of *Tim and Eric*, and added a good dose of self-reflection. "I'm horrified by how gross bodies are," Hanawalt says. "Coming back to that subject matter again and again in my work has just been my way of coping with that horror—there's real pathos there."

Like a stand-up performer, she mines her own life and pop culture for material, keeping lists of ideas and jokes on her computer, iPhone, and in sketchbooks. "I'm interested in comedy writing," she says—a hint that the next stage of her career might go completely off the page. —Jane Lerner



Clockwise from above: *Monkey Garden* and *Birch Tree Forest*, both personal works from 2012; and two Op-Ed illustrations for *The New York Times* from the same year ("Tattoos for the Terrified" and "The GOP's Feminine Mystique")



Top: Comic strips from *The Believer*, 2011–2012.
Above: *My Dirty Dumb Eyes*, a collection of Hanawalt's work, which will be published by Drawn & Quarterly in May. Right: "The Secret Lives of Chefs," a 2012 comic for *Lucky Peach*.

THE SECRET LIVES OF CHEFS



ANTHONY BOURDAIN, DAVID CHANG, AND APRIL BLOOMFIELD ARE IN A BIKER GANG AND THEIR MOTORCYCLES RUN ON PICKLE JUICE, PORK BROTH, AND WHISKEY.



MARK BITTMAN IS A VEGAN BEFORE 6PM AND A CANNIBAL AFTER 11PM.

MARIO BATALI CARRIES A BRIEFCASE FULL OF PIZZA FIXINGS EVERYWHERE HE GOES.

ALSO, BATALI'S CROCS™ DOUBLE AS PASTA MAKERS.



"How should artists and designers interpret design developments without homogenizing traditions?" This is the question at the heart of Studio Shafei, a Basel, Switzerland-based graphic design practice founded three years ago by the Iranian-born Kambiz Shafei. Shafei was reared in post-revolution Tehran but educated at the Basel School of Design, graduating with an M.F.A. in 2010. Marrying the deep-seated visual culture of Iran with the dynamic aesthetics of current design poses "a great challenge for contemporary designers and artists in Iran," Shafei says. "On the other hand, this enables surprising results that are both contemporary and rooted in traditions."

Shafei attempts to bridge past and present with projects like *Bilingua*, a bilingual typeface meant to diminish the differences between Persian and Latin scripts. By playing with the x-height, the baseline ligatures, and the stroke weights, among other qualities, Shafei managed to harmonize the overall look and feel of the typeface in both alphabets.

Shafei's penchant for type was no doubt gleaned, in part, from his father, Firouz Shafei, the cofounder, with Majid Abbasi, of the Tehran-based Didgraphics, known for translating and "Iran-izing" text for foreign advertising clients. The younger Shafei interned at Didgraphics under the direction of Abbasi, who encouraged him to study in Europe. Shafei



The wall pictured above contains two posters designed by Shafei, for a pair of Zurich art and fashion exhibitions called "O Fortuna" (bottom row) and "Paradis" (top right). Near left: A poster for an exhibition of Majid Abbasi's book-cover designs. Far left: A poster for a 2011 architecture lecture, part of a larger series of books and events about contemporary Iranian architecture.

is now a regular contributor to *Neshan*, a magazine edited by Abbasi with the goal of connecting graphic designers from Iran with the rest of the world. "His designs are very clear and logical, and this is new for an Iranian designer," Abbasi says. "His work is simple and powerful, and he knows that design is the result of process. His strength is reaching a beautiful solution through a systematic process."

That process begins, most often, with the hand. "I sketch, sketch, sketch," Shafei says. "The ideal process is both rational and intuitive, and this is why producing a lot of sketches is necessary. It is crucial to know when to stop, though." Shafei then employs simple tools—letterforms, a copy machine, scissors, paint, brushes—and the computer. The human hand may reappear at the end of a project, as it did in his designs for a 2011 art and fashion exhibition in Zurich called "Paradis." For the show's posters, flyers, and catalog, Shafei painted strokes of gold over offset type so that each piece was unique. The blend of clean, black type and gauzy gold—of machine and the human hand—creates a visual echo of Shafei's two worlds. —Elizabeth Evitts Dickinson

Hamburge طرح آسمان

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Kombing
Shafei



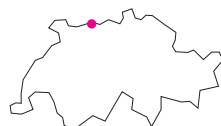
AGE: 28

Graphic designer,
Studio Shafei



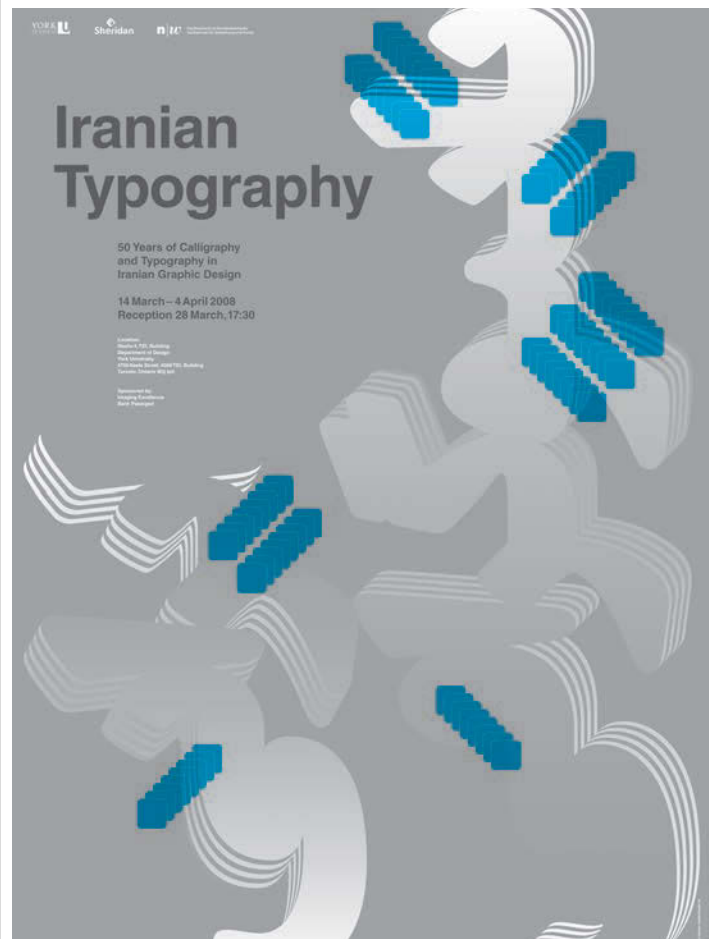
FROM:

Tehran, Iran



LIVES IN:

Basel, Switzerland



MISSION GOTHIC and *Mission Script*

Mission Style

SATISFY YOUR TACO TOOTH

Taqueria Cancun

Carne Asada

Wednesday night? Burrito times!

McCovey Cove

Meet Panda @ The 500 Club

James T. Edmondson



AGE: 25
Typographer

FROM:
San Luis Obispo, CA
LIVES IN:
San Francisco



"The thing I want out of a font is honesty," says James T. Edmondson. The 25-year-old type designer is fond of an old printers' adage: "You cannot tell a lie in Caslon." "I think that's such a cool idea," he says, "that a typeface can be permanently linked to the truth."

Edmondson has created a handful of understated fonts that are evocative of early- to mid-20th-century design. He draws inspiration from the letters he sees around him, especially in signage. One of his early successes, *Mission Script*, was influenced by his Mission District neighborhood in San Francisco. Another, *Lavanderia*, came from observing the script lettering on the window of a Mission laundromat. Edmondson was careful to keep the x-heights tall, to capture what he calls "the casual feeling of sign-painter lettering."

Edmondson's approach to type design matches his taste in music, especially his love for Woody Guthrie, Bob Dylan, and Jack White. Like Edmondson, they are known for preserving, but also reimagining, strains of Americana. He also appreciates their simplicity. "At the end of the day, my job is really simple—I'm all about the relationships of positive and negative spaces to create words. Everything else is just a bullshit effect."

Paradoxically, the honest quality of Edmondson's type has made

Luchador
Sr. Olivarría
Nunca me recuerde
Estoy lavando mis manos
Voy a comer 826,632 tortas & 51,079 tacos

Top left: Edmondson designed *Mission Gothic* and *Mission Script* as part of a collaborative series of typefaces stylistically indebted to San Francisco's Mission District. *Lavanderia* (left) was inspired by lettering on a laundromat window in the same neighborhood.

PERSON

EMOTIONALLY STABLE • AT EASE • HARDWORKING

WELL ORGANIZED

RELIABLE, WARM & FAIR

#15 PRACTICAL

PERCEPTIVE / CURIOUS



it a mark for the less ethically inclined. Last September, his Wisdom Script appeared without permission on a line of T-shirts produced by the Romney campaign. It's clear why they liked it so much. Giving the appearance of authenticity in a newly designed face is difficult. Edmondson is sanguine about the theft, however. "People steal fonts all the time," he says. "The person responsible was just some junior designer who was either really rushed or who just hated their job. If I got really upset about that stuff, I would have way too many shitty days. I would much rather spend my time working on new, better typefaces than go after these people." —Fritz Swanson

Your 1957 Giants
24 Willie Mays,
21 Bobby Thomson,
22 Don Mueller, 26 Dusty Rhodes,
7 Red Schoendienst, 17 Ozzie Virgil
2 Danny O'Connell, 15 Andre Rodgers,
6 Hank Sauer, 15 Eddie Bressoud, 12 Foster Castleman,
14 Gail Harris, 10 Ray Jablonski, 25 Whitey Lockman



Top left: Person, a display face based on titles of plates from a Courier & Ives book.

Top right: Hattery Script, a custom typeface Edmondson designed for the eponymous San Francisco-based company. He also created

its logotype. Above: Two custom lettering projects.

To hear Sabine Dowek describe it, her job at the in-house design studio of New York City's Museum of Modern Art is an almost impossibly perfect fit. "You know when people ask you, What's your dream job? I never knew the answer," she says. "But this is like the dream I didn't know I had."

It's a dream both because her colleagues there are friendly and inspiring and because the position involves a diversity of projects: exhibition design, advertisements, invitations, and promotional videos. This is a balance that Dowek is keen to strike as a designer. After graduating from New York City's School of Visual Arts in 2009, Dowek worked for

Rodrigo Corral, designing book covers. But she quickly realized that she didn't want to be "a book-cover designer"—just as now, at MoMA, she doesn't want to be "an exhibition designer." "I really want to be able to be as free as I can and take whatever projects interest me," she says. "And not put myself in a box."

Dowek's range is among her major strengths. "Every assignment is important to her, whether it's really small or really big," says Julia Hoffmann, the creative director of MoMA's design studio. "She doesn't repeat herself." Hoffmann points to Dowek's invitation design for a benefit honoring Quentin Tarantino, as well as her work on a 16-by-



Sabine Dowek

For the title wall of the Surrealist-art exhibition "Exquisite Corpses" (above), Dowek created composite letterforms from two distinct typefaces, MoMA Gothic and Chronicle. Below: illustrations for *New York Times* Op-Ed articles

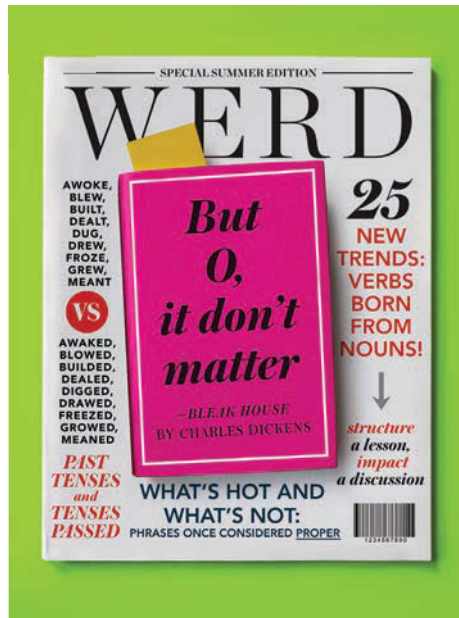
on (from left) narrative nonfiction, fashions in grammar, and simplicity versus excess.



AGE: 28
Senior designer, the Museum of Modern Art



FROM:
Rio de Janeiro, Brazil
LIVES IN:
Manhattan



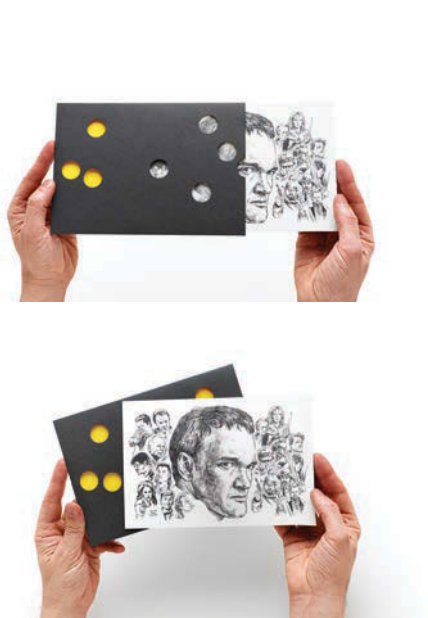
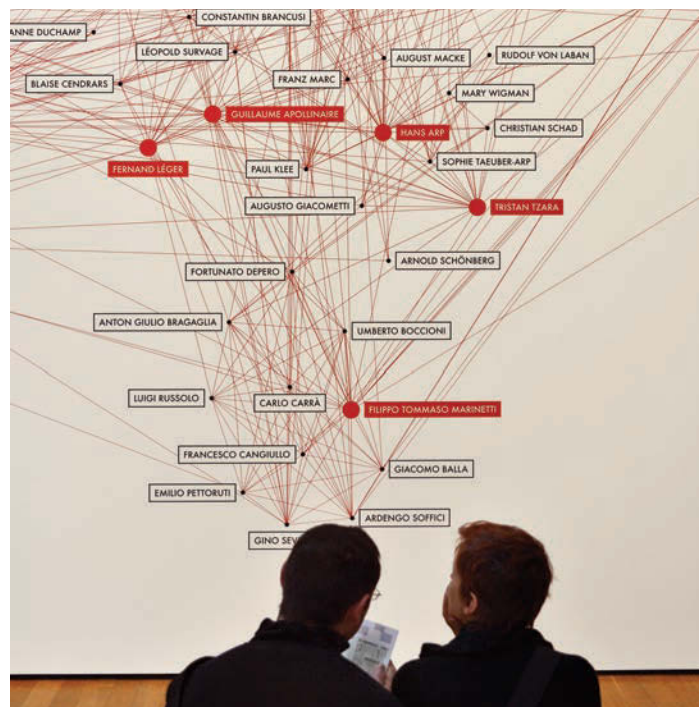
For the exhibition “Inventing Abstraction” (below), Dowek and Ingrid Chou worked with MoMA curators and the Columbia Business School to visualize the dense web of relationships behind the abstract-art movement.

Bottom right: an invitation for a MoMA Film benefit honoring Quentin Tarantino, and a book cover for the Brazilian publisher Companhia Das Letras

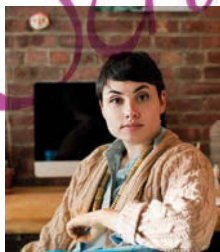
20-foot graphic for the exhibition “Inventing Abstraction.” The wall graphic, realized with the art director Ingrid Chou, applies the idea of social networks to art history and also pays homage to an influential chart created by MoMA’s first director in 1936.

Dowek’s job at MoMA leaves her enough time to pursue freelance projects, including book covers for publishers in her native Brazil and illustrations for *The New York Times*’ Op-Ed section. “Sabine has an innate ability to realize language conceptually, and I don’t mean with general typographic wordplay,” says Matt Dorfman, who has art directed her work for the *Times*. “She does excel at that, but she goes after something more difficult, which is tone and pacing and timing. She’s able to wrap these elements all up at once in single-image visuals in a way that’s consistently memorable.”

Dowek hopes to continue expanding her reach. At the top of her wish list is branding and identity work, especially for restaurants. “I feel like there’s something—when you see a menu and the typography and it’s so nicely placed,” she says. “Just looking at it, it gives you such a nice feeling. And I think a successful design does that.” —Mason Currey

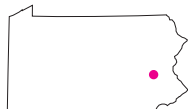


Elana Schlenker



AGE: 29

Designer, Princeton Architectural Press



FROM:

Kutztown, PA

LIVES IN:

Brooklyn



Elana Schlenker is a serial entrepreneur and an autodidact. As a student at the University of Pittsburgh, she launched an arts and culture magazine. She didn't know a thing about printing at first but figured it out while publishing the magazine. She wasn't proficient in InDesign when she interviewed for an internship that required it, so she learned the program on her own, designed a showcase project with it, and, several weeks later, got the job. More recently, she launched the magazine *Gratuitous Type*, a celebration of typographic magnificence that she singlehandedly writes, designs, and edits.

Schlenker got a B.A. in art and a B.S. in marketing, but her heart



Clockwise from top: Schlenker's business cards, featuring a rainbow metallic foil; a gala invitation and program design for Talea Ensemble, a New York City-based music collective; and a part of her identity for Dépanneur, an upscale Brooklyn grocer. (The logotype is by Shaun Gough.)



was in design, so naturally, she did an independent study in the area. Arriving in New York City after graduation, she took a job as an art director at the Condé Nast division that creates ads for big brands like Procter & Gamble and Samsung.

Her freelance design projects are approachable but fully considered, including exhibition catalogs and an identity and design system for Dépanneur, a grocery and sandwich shop in Brooklyn. Schlenker created a chalkboard menu with typically charming typographic flourishes. “What I like about that project is a narrative through a lot of my work,” she says. “The final work involves templates that the staff at

Dépanneur can use very inexpensively, very flexibly, and self-sufficiently.”

Schlenker’s love of typography runs throughout her work, particularly in the two issues of *Gratuitous Type* (a third is on the way). The magazine revels in the pleasures of the printed page, with varying paper stocks and inserts that lend a heightened sense of physicality to the contents. “I try to always ask myself, What am I doing that you couldn’t do on a screen?” she says. “Part of that is the tactility and part of it is the content, the way you present it.”

Schlenker is now a designer at Princeton Architectural Press, working on books such as *Brooklyn Makers*, an anthology of work from the borough’s artisans. “The book has a lot of nuance in terms of material and typeface choices that provide a nice edge to it,” says Paul Wagner, PAP’s design director. “There’s also an editorial and content-development sensibility she’s bringing that’s really valued in a lot of the projects here.” In that vein, Schlenker has been the lead on Princeton’s recent gift line of note cards and journals, which she’s shepherded from idea to form. “I like doing the really big-picture stuff, the overall design, and then I like sitting down at the end and ragging every line,” Schlenker says of book design. “It’s really satisfying to feel like you did everything.” —Jeremy Lehrer



Above: Flyers in the shape of paper airplanes announced the launch of *The Original*, the magazine Schlenker put out while in college. Right: The first two issues of *Gratuitous Type*, Schlenker’s current “pamphlet of typograph-

ic smut,” which she edits, designs, and publishes.

Javier Jaén



AGE: 29

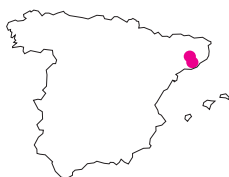
Illustrator and graphic designer

FROM:

Barberà del Vallès,
Spain

LIVES IN:

Barcelona



Javier Jaén's mother tongues are Spanish and Catalan, but his work transcends language. His illustrations and editorial graphics are as clear and clever to speakers of English—or Hungarian or Cantonese—as they are to those who share a language with Jaén. The designer is a champion of double meanings, multilayered metaphors, and upended clichés. "I have always felt very close to the word, and I'm interested in language and identity as cultural and communicative phenomena," he says.

Seven years ago, Jaén left his small town outside the Catalan capital to study fine arts at the University of Barcelona (with sidelines



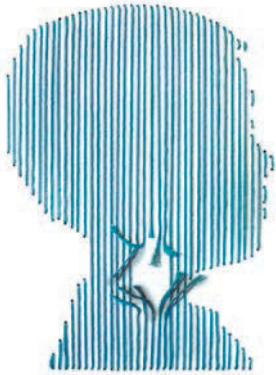
Clockwise from top left: A 2012 illustration for *The New York Times Book Review*; an icon for the No Soul for Sale arts festival; and posters for the 2010–2012 editions of the Barcelona Creative Commons Film Festival

in cake baking, journalism, and radio). Further study at Moholy-Nagy University of Art and Design in Budapest, Hungary, and the Cooper Union in New York City, reinforced his dedication to a career in design.

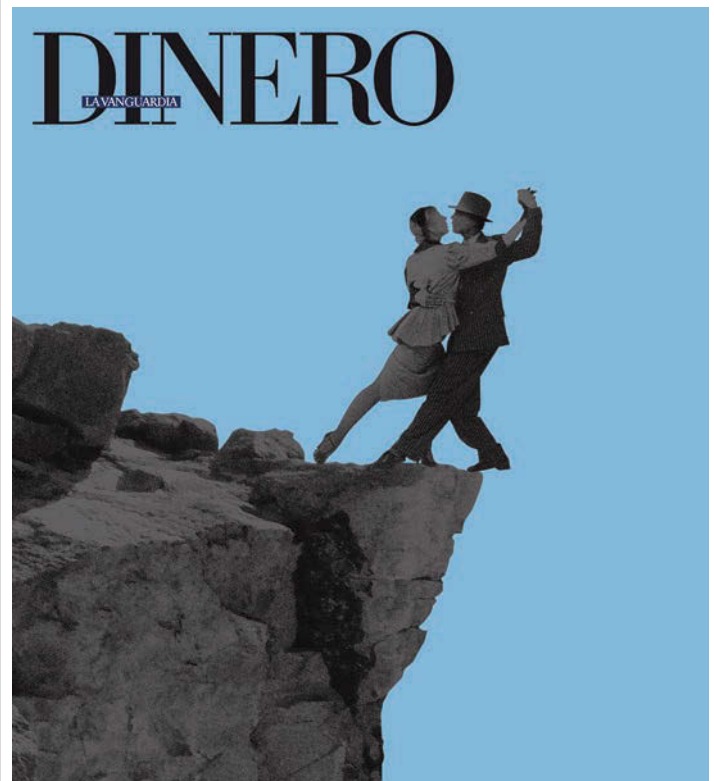
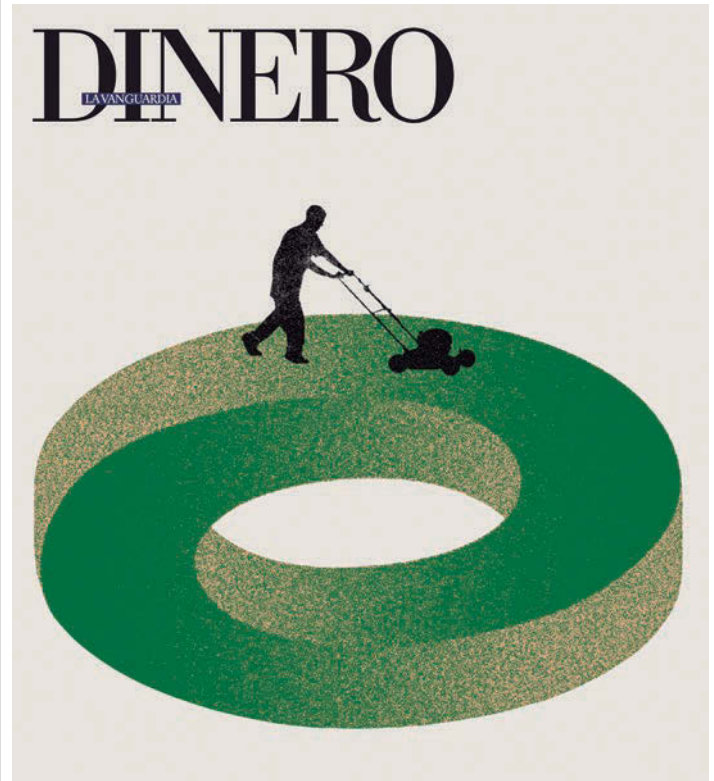
In his smart and sly editorial illustrations for a number of international publications, Jaén often tackles serious subjects with novel constructions. Matt Dorfman, who has art directed Jaén at *The New York Times*, says that he himself “raged with the kind of envy that illustrators sometimes have when they come across a whole well of ideas that they wish they had thought of on their own. Javier creates these stark, wordless little masterpieces that always find a way to comment on the text

they’re accompanying rather than simply regurgitate the talking points.”

Jaén is currently teaching illustration at a Barcelona university and is enthusiastic about the responsibility. “School should be a place to take risks, where you can take things to a point of tension,” he says. “I like to think of classes as a laboratory experiment.” When asked to elaborate on his plans for the coming year, Jaén, much like in his work, produces an illuminating answer that twists and transcends the topic at hand: “I’m about to turn 30 years old,” he says, “and still I have not written a child, planted a book, or given birth to a tree. Everything is waiting to be done.” —Jane Lerner

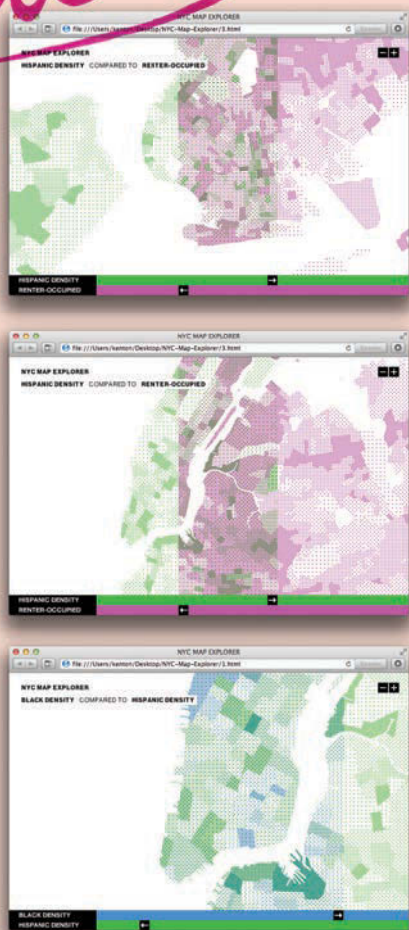
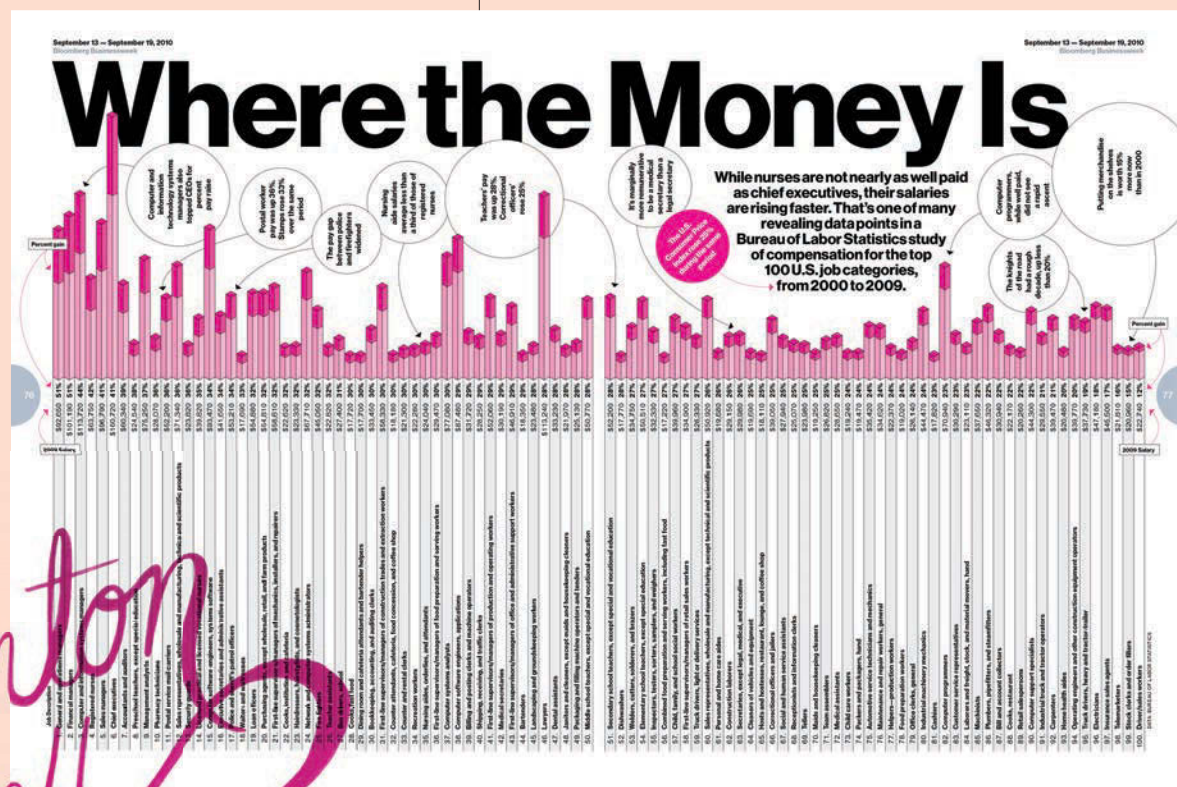


Left: Illustrations for (from top) *The Washington Post*, *The New York Times*, Bloomberg View, and *The New York Times*. Right: Covers for *Dinero* magazine.



Kenton Powell

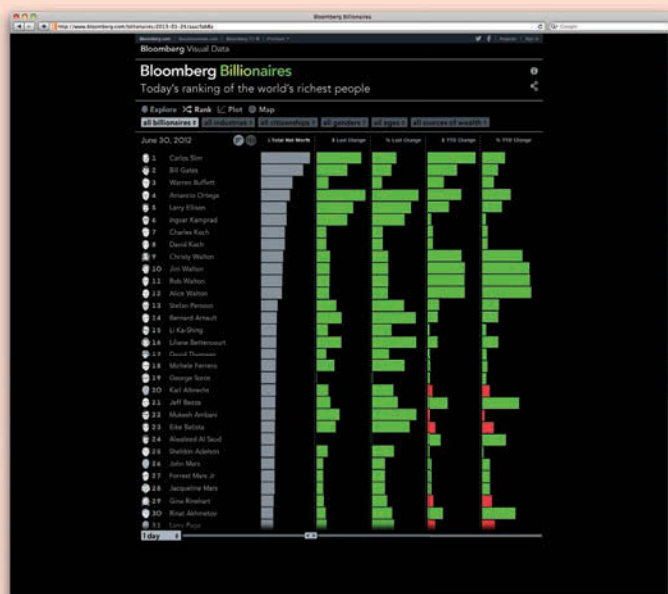
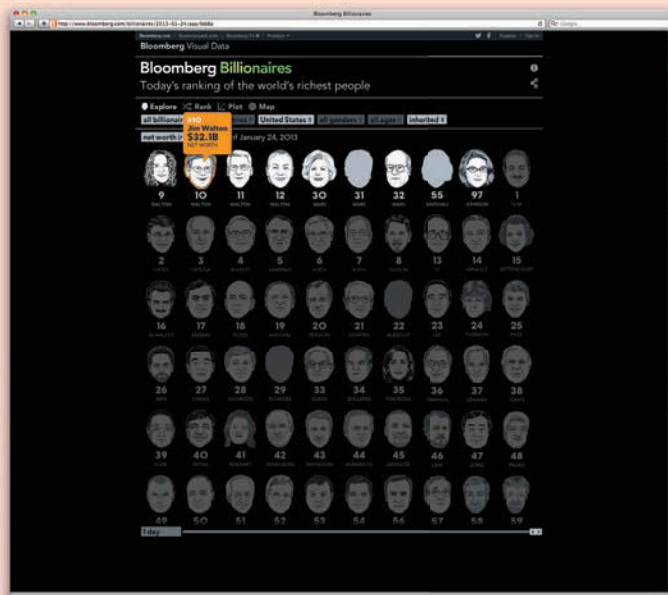
Top: A chart designed for *Bloomberg Businessweek* showing the rising compensation for the top U.S. job categories. Right: Powell's NYC Map Explorer is a prototype mapping application that allows for side-by-side comparisons of data sets from city, state, and federal departments and organizations.



When the big story coming out of the presidential election is how statistical geeks won the day, it's clear we're entering a new era of data mining. The staggering amount of material that our technology collects far outpaces our ability to digest it, making the analysis of raw data an increasingly invaluable resource. At the center of this effort are information designers like Kenton Powell who straddle the lines between graphic designer, software developer, and researcher. Powell corrals complex data into thought-provoking graphics, such as the Blueprint for War organizational chart he created in 2007, while still a student at New York City's School of Visual Arts (SVA). It connects the facts, organizations, people, and places contributing to the 2003 U.S.-led invasion of Iraq. "It feels like I have a level of authorship because it's not strictly a design task," Powell says of becoming an information designer. "It's research and thinking and contextualizing."

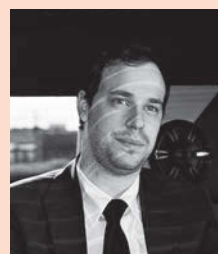
Powell graduated from SVA in 2008 and cut his teeth as a designer for *Bloomberg Businessweek*, where, starting in 2010, he created graphics in support of editorial content. His design process is front loaded, with the bulk of time spent researching and understanding the topic at hand, parsing the appropriate data, and then sketching various scenarios. "Kenton is one of those people who can both recite historical meteorological data and unironically dramatize the merits of Bud Light Platinum—he takes all his topics seriously," says Jennifer Daniel, the magazine's graphics director. "He is drawn to do things he doesn't know how to do, and that curiosity leads him to meeting new people and learning new ways to gather data."

Powell's latest curiosity is interactive design. He has been independently creating an interactive screen-based map that plumbs U.S. Census data and allows users to plot layers of information against one another for comparison. It would turn the disorganized quagmire of census numbers into a rich, easy-to-use resource. Last June, Powell left the magazine to join a new division within the larger Bloomberg media company dedicated to data visualization on the screen. One of



his recently launched projects was an interactive ranking of billionaires that can be cross-referenced by industry, gender, age, citizenship, and source of wealth. "Data visualization and information graphics are related, but they have been separate disciplines," says Lisa Strausfeld, a former Pentagon partner who is now Bloomberg's global head of data visualization. "One is a graphic design discipline and the other is software design, and we are merging the two. Kenton is the bridge on the team between the two sides."

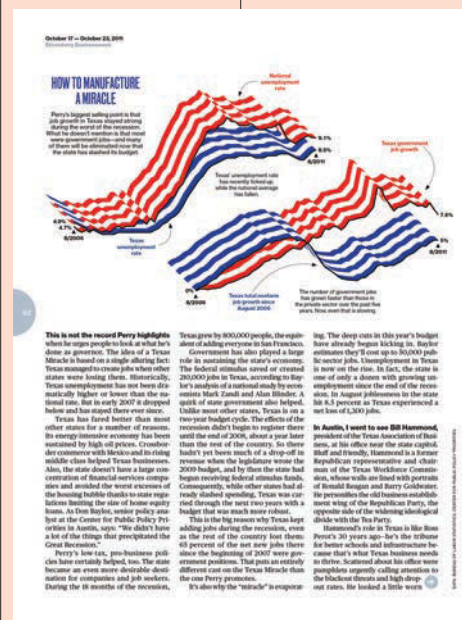
Whether working in print or on-screen, Powell truly believes the oft-repeated cliché that content is king. "There are some people who think design is putting a coat of paint on something," Powell says. "I would broaden the definition to include the organization of content, the conceptualizing, the presentation. It's not so much that we're stepping out of our wheelhouse as designers, but that design was always intended to be this broader-based discipline." —Elizabeth Evitts Dickinson



AGE: 27
Information designer,
Bloomberg



FROM:
Atlanta
LIVES IN:
Brooklyn



Above: Information graphics for *Bloomberg Businessweek* stories on baseball-fielding probabilities (top) and Texas Governor Rick Perry's economic assertions during the Republican

presidential primary. Above left: The Bloomberg Billionaires Index, a daily ranking of the world's richest people that can be sorted by several variables.

Ana Domínguez

Click through the online portfolio of Barcelona's Ana Domínguez and you will see projects born of three related disciplines: graphic design, illustration, and art direction. There is, however, a common thread weaving through her work. Whether producing a book or a poster, a type treatment or a watercolor, an editorial spread or a website, Domínguez exhibits a refined, understated elegance. In the Bread Still Life photography series she has produced for *Apartamento* magazine (where she regularly serves as an art director), Domínguez and designer Omar Sosa transformed humble loaves into gravity-defying sculptures. Her watercolors of flowers, fruit, and furniture are both sensual and sen-



Above: Works from Domínguez's Watercolour Fruits, part of an ongoing series. Right: Still lifes that she art directed for *Apartamento* (far right) and a Mercedes-Benz magazine.



AGE: 29

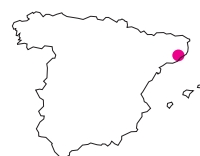
Graphic designer and
illustrator

FROM:

Barcelona

LIVES IN:

Barcelona



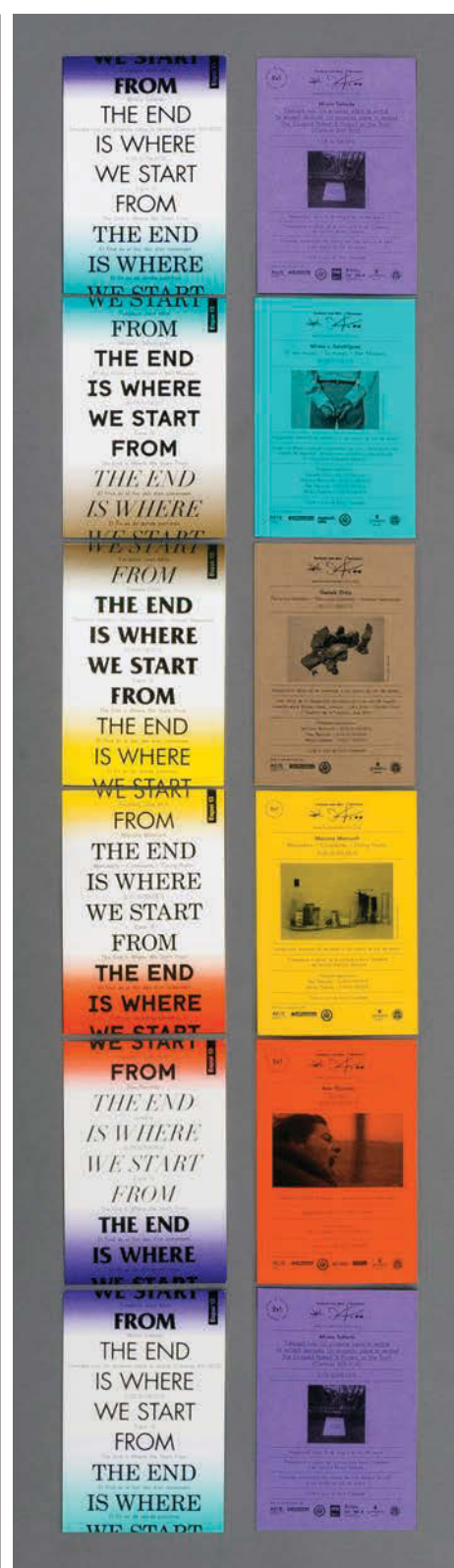
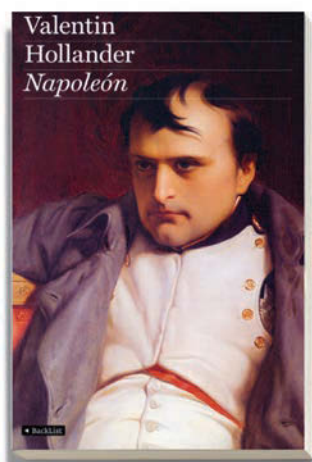
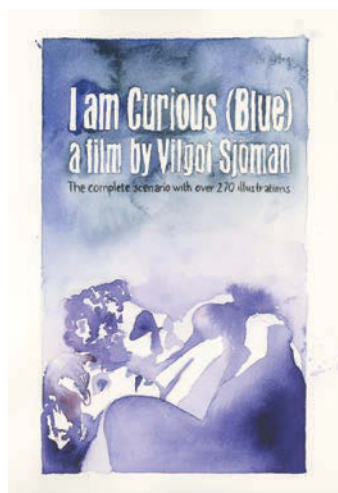
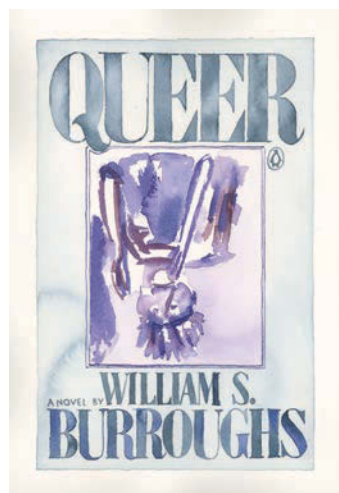
sible. It was this diversity and composure as a designer that led Astrid Stavro to hire Domínguez in 2007. “She walked in one day and showed me her portfolio, and I hired her on the spot,” Stavro says.

Bread sculptures and Watercolour Fruits—a recent project featuring actual pieces of fruit that have been peeled and painted with watercolors—risk being precious, but in Domínguez’s hands the results are surprisingly sophisticated. “She has exquisite taste,” Stavro says. “Her work is clean and formally solid. I like that it’s kind of diluted, going straight to the point.”

This is an effect that Domínguez works hard to achieve. “I like to provide my projects with an austere aesthetic, but at the same time I like to add a lot of presence,” she says. Typography plays an important role. “If you treat typography very delicately, it will end up giving off a special aroma in the project.”

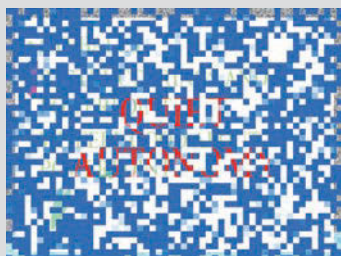
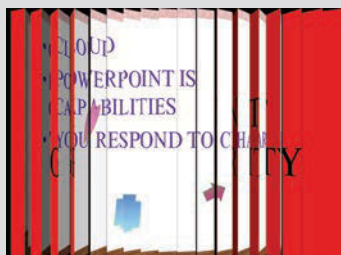
While attending high school in the town of Figueres, Domínguez assumed that she would become a photographer. But an encounter with a graphic designer specializing in typography and illustration intrigued her. “Seeing those projects opened a window into something that I didn’t know about, but by intuition I could tell that I would like it a lot.”

She attended EINA, the Barcelona School of Design and Art, before going to work in some of Spain’s top graphic design studios. It was with Stavro, with whom she worked for nearly two years, that Domínguez learned to add a rigorous, research-based process to her intuitions. Now this combination of research, intuition, and content directs Domínguez’s approach in her own studio, which she founded in 2009. “All decisions in graphic design are arbitrary if they’re not rooted in concepts,” she says. “I try not to be pretentious. The idea will lead you to the aesthetic.” —Elizabeth Evitts Dickinson



Left: Watercolor illustrations for *Apartamento* (top) and book covers that Domínguez designed while working at Astrid Stavro Studio.

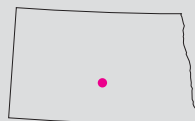
Above: Posters for a Barcelona food festival (left) and a graphic identity series for an exhibition series at the Fundació Joan Miró.



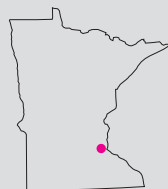
DULL GENERATION X



AGE: 27
Designer, Walker Art
Center



FROM:
Bismarck, ND
LIVES IN:
Minneapolis



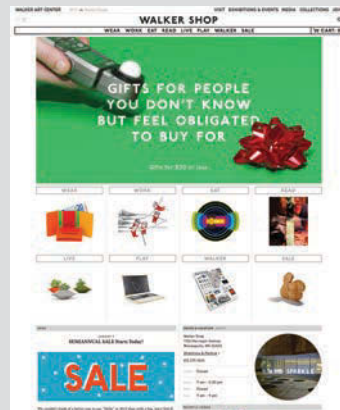
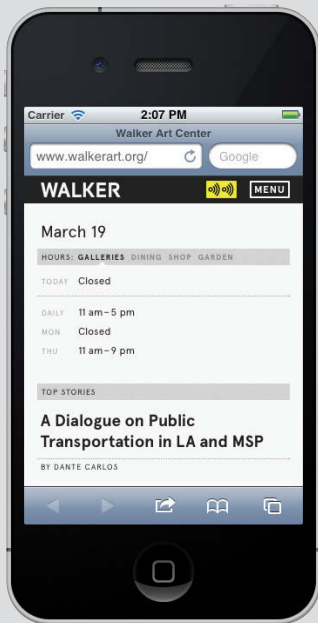
Left: Slides for Autonomous.ppt, a work that turns Microsoft PowerPoint on its head by making it "take on characteristics of a sort of false entity, babbling and reacting to its inputs with some degree of weird autonomy." Right: Price was the new-media designer on the nine-person team that redesigned the Walker Art Center's website, changing it from a promotional vehicle for the museum into something more akin to an online publisher.

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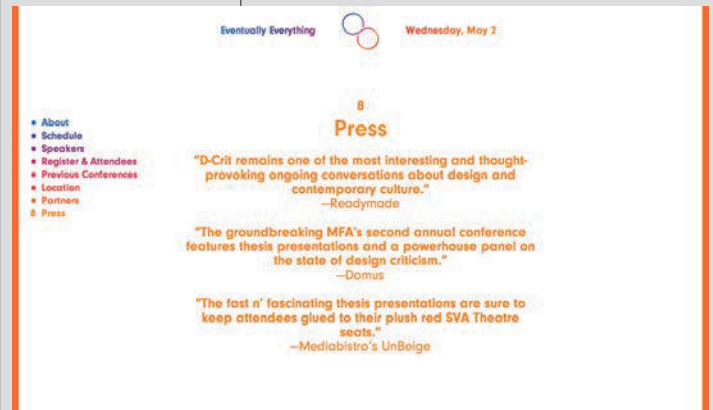
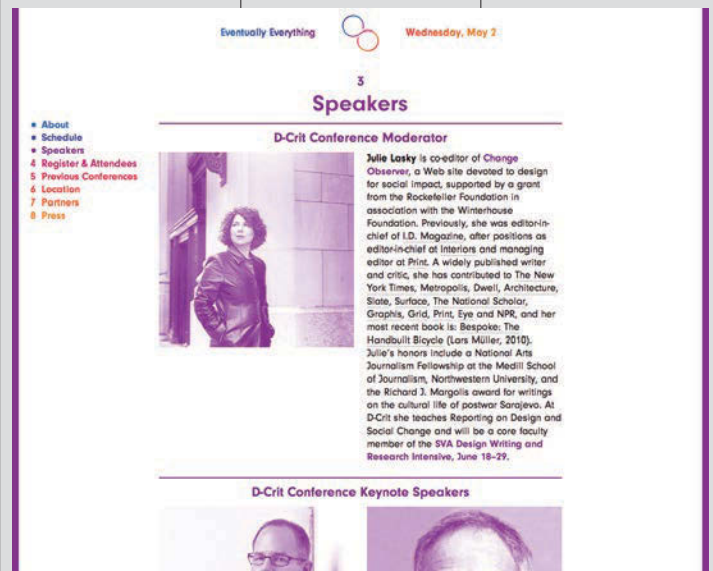
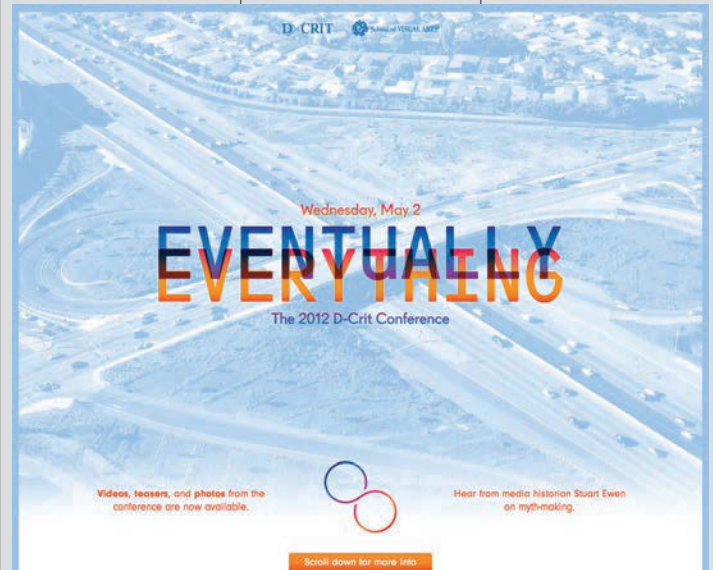
In 2011, when the Minneapolis-based Walker Art Center turned its website from a mostly marketing-based interface into an editorially driven content provider and aggregator, it was immediately called a game changer. Eric Price was part of the nine-person team of designers, developers, software engineers, editors, and curators who did it. As the team's new-media designer, he was in charge of developing "a flexible framework for content," which he says meant designing "around this void where yet-unwritten text is supposed to go," alongside the images, video, and sound that make up the museum's ambitious publishing platform.

That void is increasingly part of his work, Price says—"and others' too, I'm sure, given the way Internet publishing is taking off." To him, programming "feels like a really natural extension of the traditional design skill set. I find myself spending way more time in Ruby and JavaScript than, say, InDesign, lately." Though desktop publishing has made small-run printing more accessible for designers, Price says that "some of the most interesting work being made in that realm isn't just at the intersection of designer and writer, but also designer and programmer, designer and critic, et cetera."

Standing at the latter of those intersections is the School of Visual Arts' M.F.A. program in design criticism, or D-Crit, based in New York City. With Matthew Rezac, Price built three websites for the program—"elegant, effective, and sustainable structures," says Alice Twemlow, D-Crit's chair and cofounder. "He gets the premise of what we're trying to do, refines it, gives it interactive dimensionality, delivers on time and within our baby budgets, and always with a kind of laid-back graciousness that I find incredibly soothing, and offsets my New York- and caffeine-induced jitters." —Frederico Duarte



Below left: The Walker's redesigned app and blogs, each of which got a new flag identity, and its online shop. Below: The website for Eventually Everything, the 2012 conference of the School of Visual Arts' D-Crit program.



Rami Moghadam



AGE: 29
Graphic designer



FROM:
Pforzheim, Germany
LIVES IN:
Tel Aviv, Israel



All big breaks should be this effortless: In May 2007, Rami Moghadam submitted his résumé and portfolio to Luke Hayman at Pentagram's New York City office. Hayman was immediately struck, he says, by Moghadam's eye for typography and attention to detail. "We met, and he started off working as a freelancer," Hayman says. "Within a couple of months, he joined as a full-time member of the team." Over the course of four and a half years at Pentagram, Moghadam worked together with Hayman on 12 magazine redesigns, from the aging giant *Tennis* to the iconic hip-hop monthly *Vibe*.

"A magazine is a system of fonts, grids, graphics, and art direction for photography and illustration," Hayman says. "Rami naturally thinks systematically." Moghadam—who now lives in Tel Aviv, freelancing for American and Israeli clients—calls his design approach methodical, and emphasizes the extensive research and streamlining that go into each project. "I look to create order in the designs I work on," he says. "My



From 2011–2012, Moghadam was a freelance art director for *The New York Times Magazine*. Right: A spread from the 2012 Money Issue, for a story on a McDonald's public-relations fiasco, showcases Moghadam's typographic flair.

love for systems is especially helpful in rethinking the front of the book, which sometimes gets convoluted when magazines sporadically add new page ideas into the mix.” For *Tennis*, Moghadam combed through the magazine’s archives and pinpointed the heyday of the sport: the late 1970s and early ’80s, an era of “short shorts and long hair.” The final redesign sported a cover with a tweaked version of the Omnes typeface and, throughout the book, punchier colors that were consistent with the sport’s—and the magazine’s—golden era.

Moghadam’s love of systems springs from his childhood in Pforzheim, a small town in southwest Germany, where he lived until he was 14. Renowned for its jewelry and watch production, the town was bombed heavily during World War II by Allied forces, who feared that pieces of precision equipment were being manufactured there. The new city that sprang up from the rubble, Moghadam says, “followed modernist principles of cleanliness, legibility, and order.” He points to Bauhaus and Swiss-style designers, such as Armin Hofmann and Josef Müller-Brockmann, as direct influences on his work. “I think my German upbringing has a lot to do with my tendency to go for minimalist but bold design solutions,” he says.

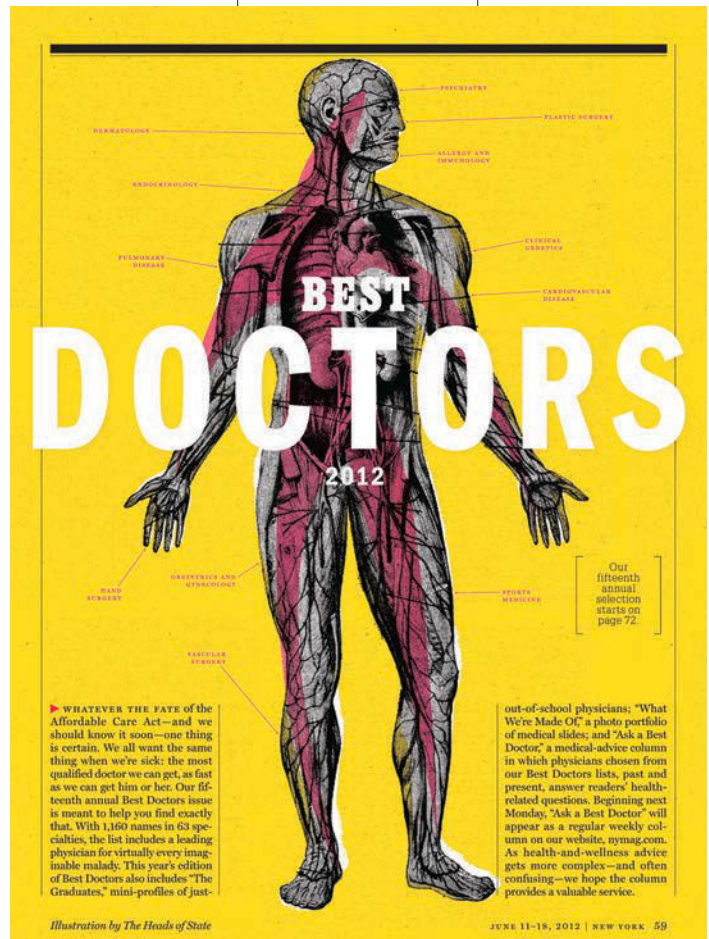
Boldness is a defining characteristic of Moghadam’s style. In addition to his continuing redesign work at Pentagram (now on a freelance basis), he has art directed striking layouts for *The New York Times Magazine*. For an article about a McDonald’s public-relations blunder, Moghadam underscored Stephen Lewis’s juicy photographs of fast-food items with an appropriately splashy Big Gulp-style typeface. “There are certain pieces,” says Gail Bichler, the magazine’s art director, “that we want to have a sense of urgency or immediacy. This is a great example of a piece that worked better with a more in-your-face design approach, which Rami employs to great effect.” To conceive these visuals, Moghadam often simply imagines himself in the reader’s position: “I want to be surprised by the magazine’s visual solutions and get excited to read the stories.” —Michael Stasiak



By changing type-faces and type size, Moghadam brings urgency to pages while maintaining order, as in his freelance work for *New York* magazine’s Best of New York issue (below). He also designed the identity for

the inaugural Archtober Festival (bottom), a month-long string of architecture-related activities in New York City. Below left: Moghadam used punchy colors and a retro feel in his work at Pentagram redesigning *Tennis* magazine, recall-

ing the sport’s 1970s heyday.



Monica Kim



AGE: 24
Motion-graphics
designer, Google
Creative Lab



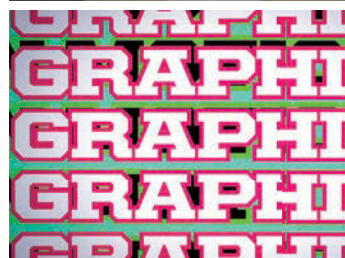
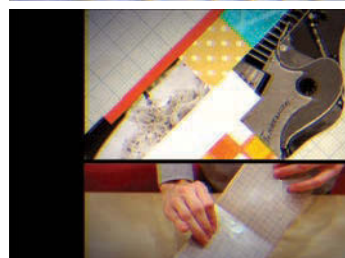
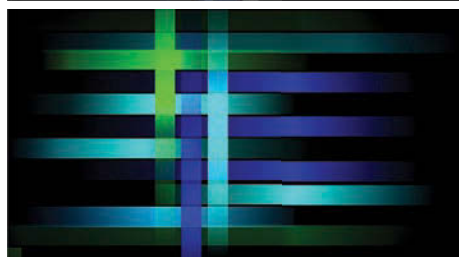
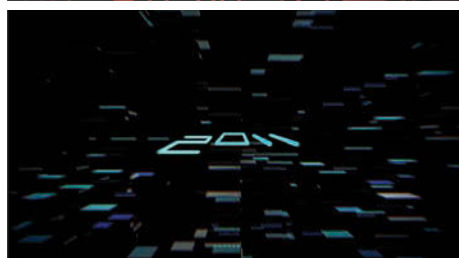
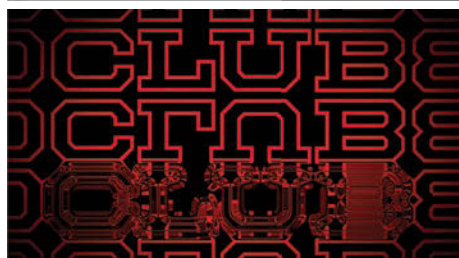
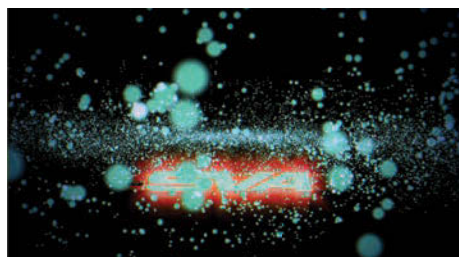
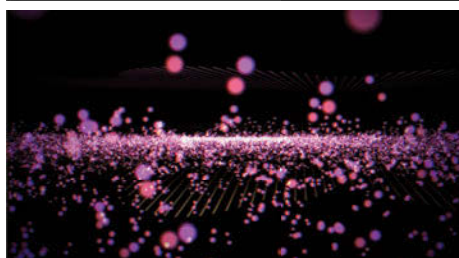
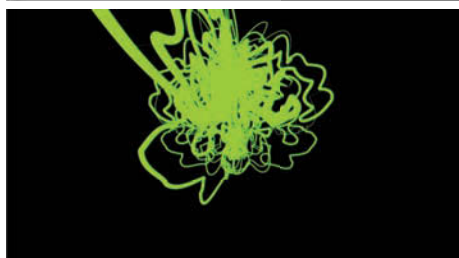
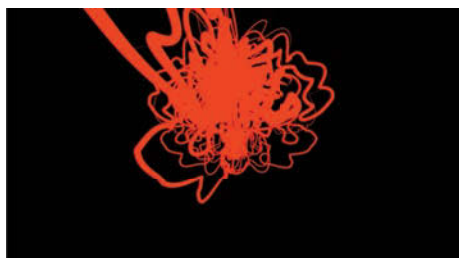
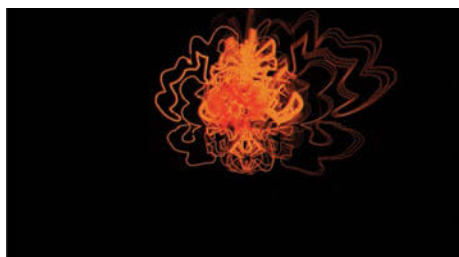
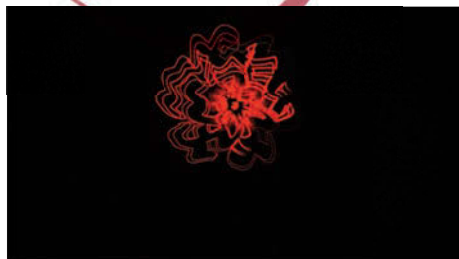
FROM:
Gwangju, Korea
LIVES IN:
Brooklyn



Stills from the video Kim made for the School of Visual Arts' 2011 motion-graphics show

If you've seen the promotional video for Google's Project Glass—a user interface built into wearable glasses—you've seen Monica Kim's work. Kim designed the sequence in collaboration with a team at Google and animated it on her own, bringing to life the maps, IMs, weather forecasts, and other elements that would appear in the interface. "I don't want it to look like this crazy augmented reality," she says. "I would rather have something that's more simple, that's more fun, that's more light."

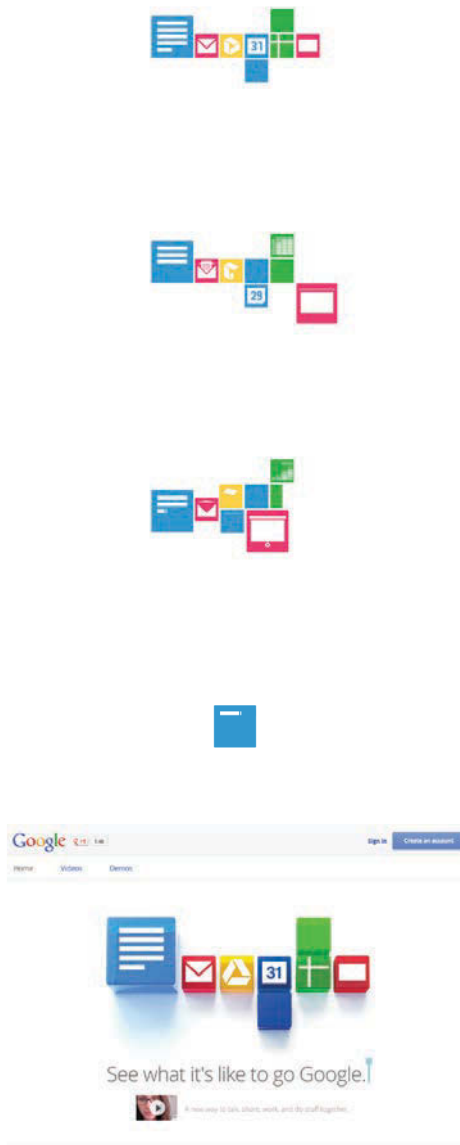
As a motion-graphics designer at Google Creative Lab, Kim spends half her time working on the company's Future Vision project, an initiative to conceive new technology and tools. Robert Wong, chief creative



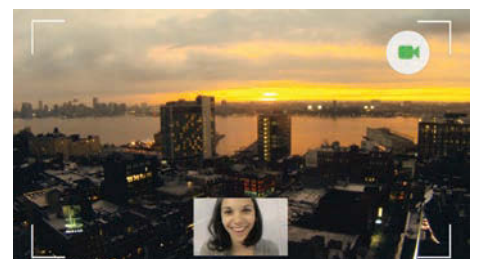
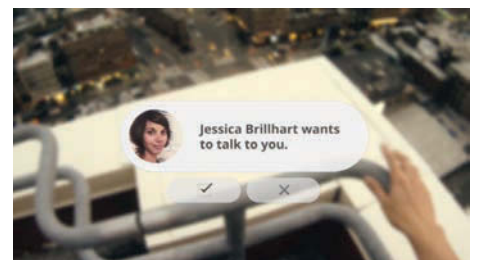
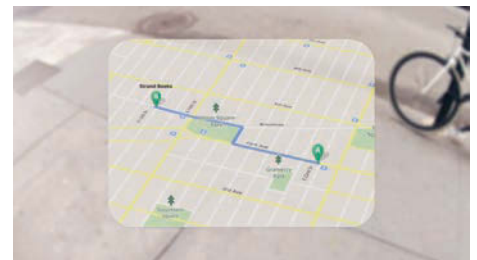
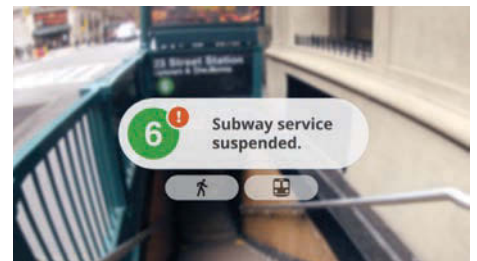
officer of Google Labs, says, "She's inventing the future that potentially billions of people will experience."

That's a tall order for a 24-year-old, but Kim, who was born in South Korea, has been precocious her whole life. At the age of 14, she moved out of her parents' house and lived on her own, working at clothing stores and hair salons to pay her living expenses. She supported herself through high school and then began studying industrial design at Kookmin University, in Seoul. But six months in, drawn to New York City and to editorial, print, and web design, she transferred to the School of Visual Arts, graduating in 2011 with a B.F.A. in graphic design and a concentration in motion graphics.

Kim was hired the same year as part of Google Five, a group of recent graduates from different design disciplines who are selected for their promise; she became full-time last summer. At Google, she's done branding and motion graphics—including the Google Drive logo and promo video—in addition to developing user interfaces for Future Vision. (Much of that work she can't talk about, as the initiative is under close wraps.) Yet, whatever the technology is, Kim's designs share a certain sensibility. "User-interface animation has to be invisible," she says. "I don't want people to notice it, and I don't want people to focus on it. It has to be subtle, but they should get a delightful feeling from it." —Jeremy Lehrer



Left: A promotional web spot for Google's apps. Kim designed the logo animation. Right: Shots from a video previewing Google Glasses, a wearable user interface. Kim designed the sequence and interface collaboratively with her colleagues at Google Creative Lab.



Jordy van den
Nieuwendijk



AGE: 27
Illustrator

FROM:
Zoetermeer, the
Netherlands
LIVES IN:
The Hague, the
Netherlands



Right: *Pipe in Figure*, a paint-marker drawing on paper made for the 2012 Joy of Graphic Design festival in Germany. Top: A logo and drawing, both designed on the computer, for a Dutch outdoors shop.

There is a dead clown laid out on an ornate bier. His eyeballs, tipped powder blue, bulge out, erect. His hands clasp the base of his giant pink penis, also erect. The mourners gather, the dignitaries speak, the pallbearers lower the clown into his grave in a lot off a narrow street in The Hague, the Netherlands. Once the bricks are carefully returned to their chevron pattern, the only disturbance is a slight bulge in the pavement, and the eruption of the penis between the bricks, which now presides over the tomb, as its marker.

That was the scene on the day in 2011 when the illustrator Jordy van den Nieuwendijk was both born and buried. His first birth, though, was in September 1985, in the small town of Zoetermeer, outside The Hague. He started drawing in elementary school. "I could hide, get lost, speak, and use all my imagination in my drawings," he says. "Later on, I discovered that I could even impress girls." In high school, though, the girls decided that cartoons were cute, but vandalism was cool. That pushed van den Nieuwendijk toward the streets. He developed the alter ego Superoboturbo, a clown made out of graffiti colors, and candy-colored insanity poured from his pen. The lesson he took from graffiti was: Pick a style and spam it. He got noticed, got clients, got paid.

But in the end he got sick of it. Superoboturbo was dead. Van den Nieuwendijk stepped up out of the grave a man, ready to do work in any style that was needed.

Phil Lubliner, a partner at Other Means, the firm that acts as an art director for Bloomberg View, says, "His work is graphic, poppy, aggressive. He's very playful, and he has a very youthful sensibility." Van den Nieuwendijk can always surprise him with something totally new.

His work is still influenced by the bright colors and direct style of his graffiti years, but instead of walls, now he spreads his illustrations across the pages of the Dutch newspaper *NRC Handelsblad*, or Bloomberg View, or the corporate website of Jägermeister. He has graduated from a simple spray-can to sculpture, watercolor, gouache, digital illustration, and pen and ink, trading his old graphic certainty for something else. "I enjoy this feeling of insecurity while mailing the final work to clients," van den Nieuwendijk says, "having doubts all the time." —Fritz Swanson



Above (from left): *Composition with Apple*, *Paprika* and *Plant 03* (2011), a gouache on canvas; one of a series of stencil prints made for Pick Me Up, a graphic design festival held last year in London; a riso-graph print for the same

festival. Right (from top): A mural on the side of an apartment building in Tilburg, the Netherlands; and two illustrations for Bloomberg View, both art directed by Other Means.

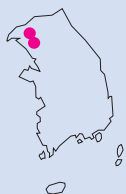


Dokho Shin



AGE: 27
Graphic designer

FROM:
Suwon, South Korea
LIVES IN:
Seoul, South Korea



Near right: Shin designed the identity, as well as posters and other collateral, for "Lines of Flight," a retrospective of Yiso Bahc at the Artsonje Center, in Seoul. Far right: Identity and posters for the Grand Green Conference.

"Dokho Shin belongs to a new breed of Korean designers," says Min Choi, of the Seoul-based studio Sulki & Min. Born in Suwon, South Korea, Shin was part of a student-organized group at Dankuk University called the Typography Workshop. "They were disillusioned students," Choi says. "They sought an alternative education, a self-education based on the workshop model." TW students worked collectively, mostly on small cultural projects. As Choi describes it, the students "wanted to explore what they perceived as new and more interesting design possibilities. Dankuk University is not a bad school, but it's quite conservative—and probably too commercially oriented to allow enough experiments." The



For last summer's Seoul Fringe Festival, an arts festival held at Hongik University, Shin played on the liminal definition of *fringe*. "I tried to show artists who were driven into a corner," he says. "I only used images and typefaces that were placed at corners." In his posters, figures crouch or are drawn into corners, but rather than appearing threatened or hemmed in, they sleep, meditate on objects, or look out onto the wider world. One young woman seems to relax in a dance pose. Though the space they occupy is small, they seem content to use their scale to their advantage, a quality that connects them to their creator. —Fritz Swanson

다시! 쓰기

DOOSAN Curator Workshop Exhibition

Curating *Michelle Dayeoung Choi, Michelle Soyoung Kim, MinHwa Yun* 기호! 김소영, 윤민화, 최다영

Artists *Hong Goo Kang, Young Gle Kim, Young Eun Keem* 홍구강, 장홍구, 김영은

Sasa Shun, Sanghee Song, Miyeon Lee, Ji Hyun Jung, Kichang Choi 사사쑤, 송상희, 이미연, 정지현, 최기창

Jul. 25, 2013 – Aug. 24, 2013 화! 금! 11시! 20시

Tue. – Sat. 10 am – 6 pm 토! 일! 11시! 19시

DOOSAN Gallery New York 두산갤러리 뉴욕

Opening Jul. 25, 2013 18:00 – 20:00 오픈닝 2013. 1. 17 18시! 20시

Organized by **DOOSAN Gallery, New York** 주관 두산갤러리 뉴욕

sponsored by **Theresa Hak Kyung Cha Memorial Foundation** 후원 차학경 기념재단

Translate into Mother Tongue 다시! 쓰기

DOOSAN Curator Workshop Exhibition

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fiyeon Lee, Ji Hyun Jung, Kichang Choi 사사쑤, 송상희, 이미연, 정지현, 최기창

Jul. 25, 2013 – Aug. 24, 2013 화! 금! 11시! 20시

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DOOSAN Gallery New York 두산갤러리 뉴욕

Jul. 25, 2013 18:00 – 20:00 오픈닝 2013. 1. 17 18시! 20시

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Memorial Foundation 후원 두산학경 기념재단

to Mother Tongue 다시! 쓰기

shop Exhibition

inHwa Yun 기호! 김소영, 윤민화, 최다영

un Keem 장홍구, 김영은

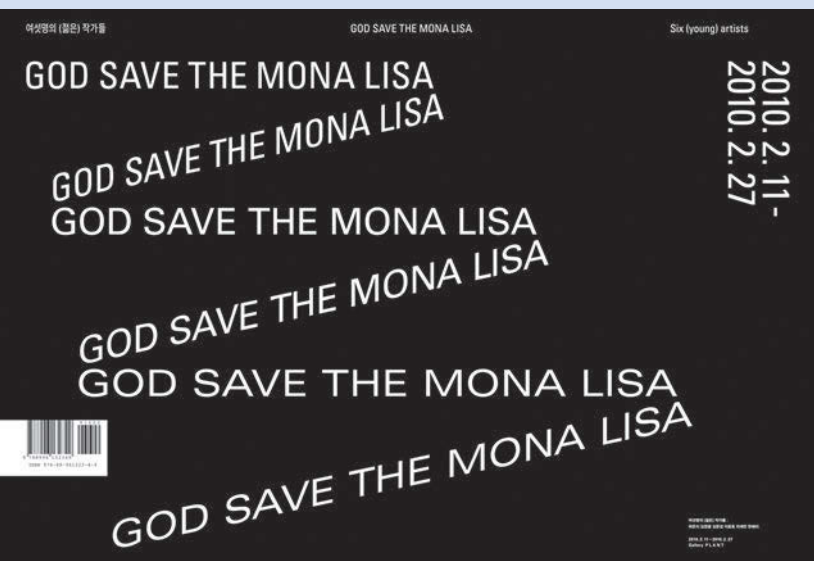
Choi 사사쑤, 송상희, 이미연, 정지현, 최기창

2013 화! 금! 11시! 20시

토! 일! 11시! 19시

DCW

두산 갤러리, 서울
2013년 7월 25일 - 8월 24일



Tim Lahan



AGE: 29

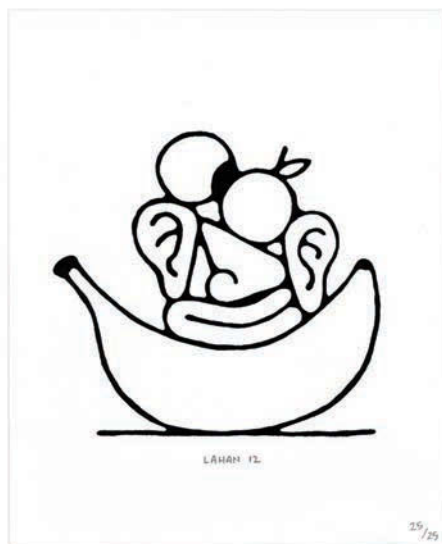
Illustrator and designer,
Trademark™

FROM:

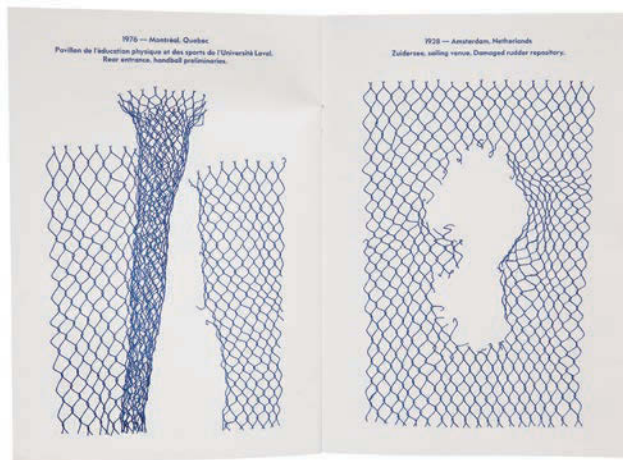
Chester, PA

LIVES IN:

Queens



Among the many adjectives that could be used to describe Tim Lahan's subversively hilarious illustrations, *charming* might be his least favorite. "I don't strike a lot of people as very charming," says Lahan, a 29-year-old Pennsylvania native now living in Queens, New York. Antisocial claims aside, his work lures viewers into a weird yet friendly world of butts that wear jaunty hats and smoke pipes; sweaty apples out for a jog; and twisty straws with googly eyes. "I want to say something even though I don't really talk that much," he says. "I want a drawing to resonate and be universally funny, so you don't have to read into it too much to laugh at it."

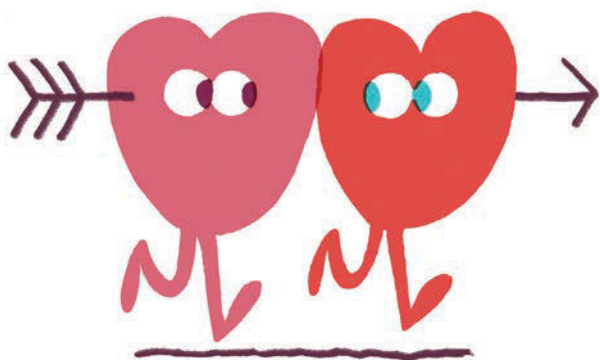


Clockwise from top left:
The cover and a spread
from *Olympic Fencing*,
a booklet of chain-link-
fence illustrations; a
tactile drawing of a wrin-
kled Oxford shirt; *Nuzzle*,
an editioned screen print

An avid reader of the Sunday funny pages and a comic-book collector, Lahan was an artist from a young age. He attended art school in Philadelphia on a graphic design and advertising track and was hired right after graduation by a major agency in New York City. His four-year corporate tenure was marked by “rebellious little things”—for instance, a mash-up of the Louis Vuitton and Dunkin’ Donuts logos that graphically shoved high fashion into the deep fryer. As his free-time doodles turned into assignments, Lahan realized that he enjoyed being his own boss. “I like to make my own crap and do my own thing,” he says. He now works as a one-man studio under the meta moniker Trademark™.

Lahan draws everything by hand before scanning and coloring digitally; his palette recalls a paint-by-numbers kit as completed by David Hockney. He’s especially interested in the opportunities offered by a piece of paper itself, evidenced by a line drawing of a classic white button-down in which a section of the page is crumpled up and in serious need of ironing. “Why do I have to plain old draw a wrinkled shirt?” he asks.

His witty illustrations for *The New York Times* and *The New Yorker* add to a body of work that will soon include a children’s book for McSweeney’s and pillows for which he’s designed a garbage camouflage pattern; it wouldn’t be out of place on an Upper East Side sofa. “I don’t want to come off as dark,” he warns. “But if I were all happy-go-lucky, I wouldn’t be laughing at the trash and the gross stuff.” —Jane Lerner



Clockwise from top right: An illustration for *Viewpoint Magazine*; a camouflage-patterned pillow; a 2010 still-life screen print; an illustration for Jack Spade’s 2012 Valentine’s Day gift guide; an illustration for Bloomberg View



Bianca Chang

When the two-dimensional Square from Edwin Abbott's 1884 novella, *Flatland*, sees a three-dimensional cube for the first time, he exclaims, "I found that this marvelous Being was indeed no plane, but a Solid!" Viewers of Bianca Chang's paper art may have a similar reaction. What first appear to be flat type-specimens turn out to be solid, three-dimensional sculptures, with each letter or word pieced together from 50 to 200 sheets of paper individually cut by hand, rotated a fraction of a degree, and stacked to achieve a beguiling spiral-staircase effect.

The Sydney, Australia-based Chang first hit upon her style (what she has dubbed "slab" pieces) while working on signage at the Sydney



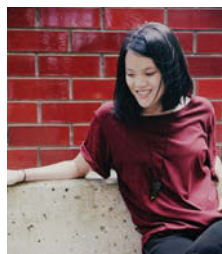
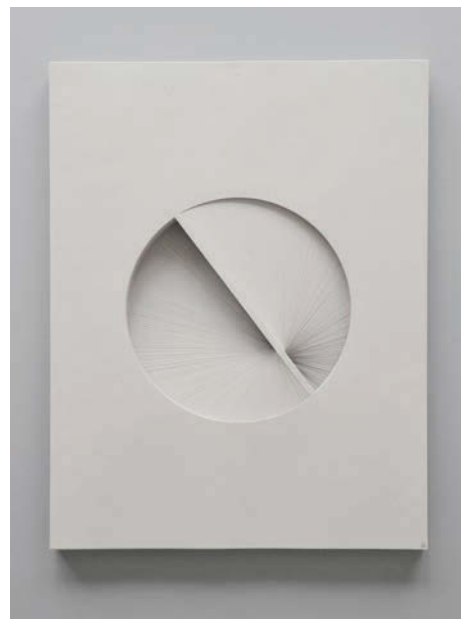
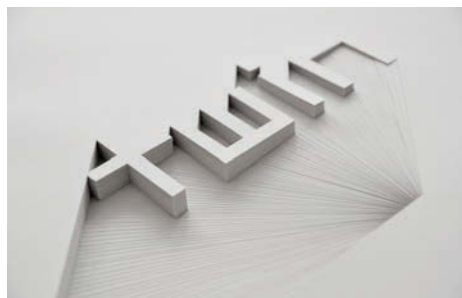
office of Frost Design. “I was designing some tone-on-tone three-dimensional signage for a project, and I loved the shadow play of those pieces,” Chang says. “I decided to translate that into paper, and I thought the most precise way of carving a block of paper was to cut it sheet by sheet.”

The fineness and boldness of her pieces have caught the attention of art directors at home and abroad. In a stop-motion advertisement for OPSM, the largest eyeglass retailer in Australia and New Zealand, Chang’s construction method is sped up, so that a blank surface is rapidly transformed into a cross-section of a human eye. “She had never created an organic sculpture before,” says Matt Gilmour, the creative director of the ad agency Saatchi & Saatchi, who commissioned Chang. “So seeing her learn and adapt her style as the project progressed was impressive.” For the Sydney-based music label Preservation, Chang designed a delicate, minimal sleeve for a recent album by the Finnish producer Nuojuva. “[Chang’s] work could be aligned with Nuojuva’s in its blend of the earthy and abstract,” says Andrew Khedoori, the label’s

founder. “For all the precision, there’s a magical air about Bianca’s work that speaks volumes for her imagination.”

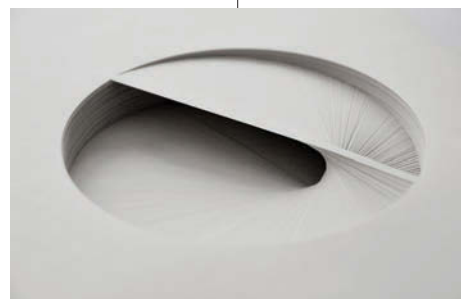
Chang, who is largely self-taught—she attended the Queensland College of Art, in Brisbane, for a year before dropping out—is currently working at Sydney’s Mark Gowing Design and preparing for a solo exhibition, which will feature works of custom glassware and some of the slab pieces she has become known for. “None of the pieces are typographic,” she says, but will “focus on the simplicity of geometric forms.”

It is small wonder, then, that Chang admires the work of the British sculptor Anish Kapoor, as both artists display an obsession with meticulous geometry as well as a sensitivity to landscape. “I’m really drawn to his perception of space and color,” Chang says. “It’s all about the form, which is what I try to generate in my work.” Doing so often requires painstaking labor. “A piece can take anywhere from one to ten days to create,” she says. “Each sheet of each piece is carefully planned”—although, she allows, “there is always the need to improvise to adjust for human error.” —Michael Stasiak



AGE: 25
Designer and artist

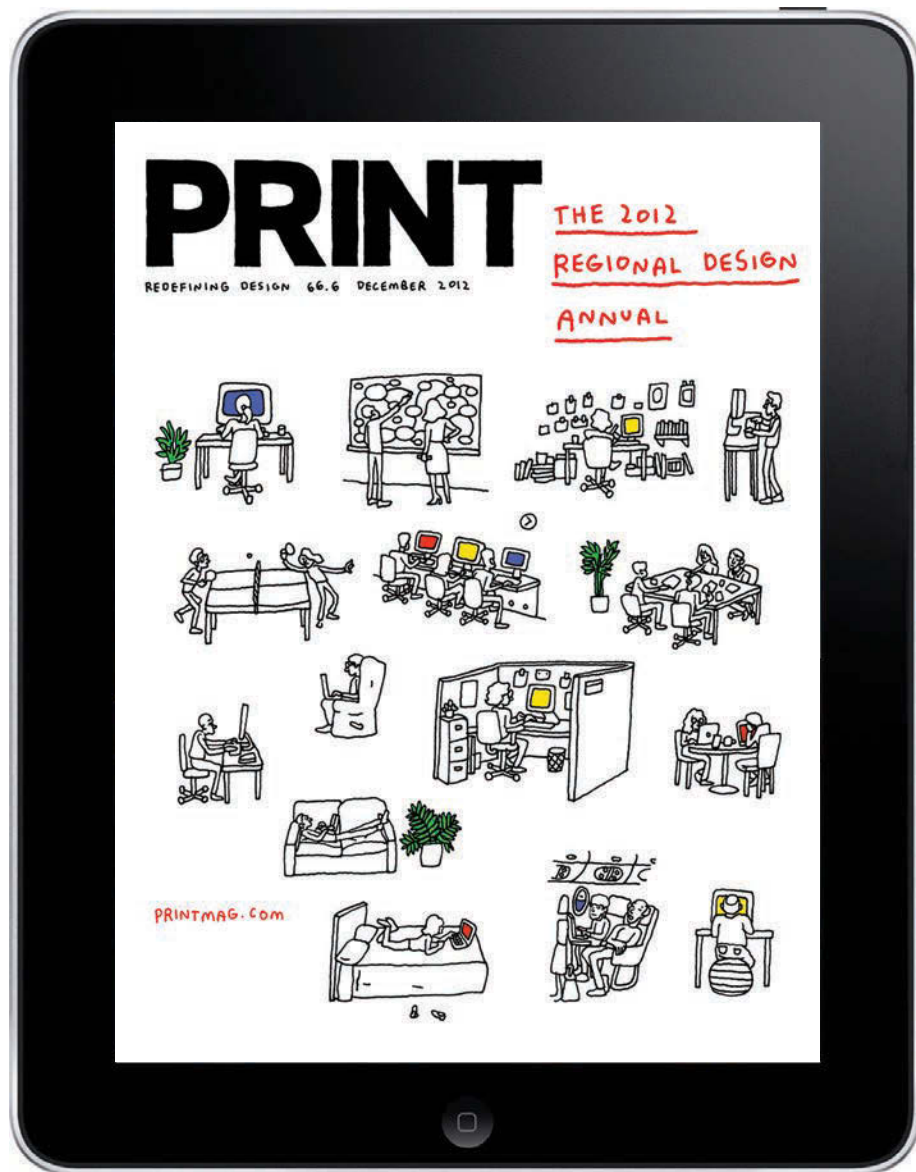
FROM:
Brisbane, Australia
LIVES IN:
Sydney



Opposite page: *Letter T*, assembled from 125 sheets of 80 gsm paper—the weight used in a typical office printer. This page: more of Chang’s slab pieces, constructed for an ex-

hibition at the 2011 A4 Paper Festival in Sydney. Clockwise from top left: *Twin* (135 sheets of paper); a close-up of *Yuck* (90 sheets); two views of *Dot* (200 sheets); and *PS* (145 sheets).

1. Pay attention.
2. The sooner you realize that nobody knows what they're doing, the better.
3. If it's not right, it's wrong.
4. You think they can see through you, but they can't.
5. Decide what you're going to do. Do it.
6. It is about who you know, but I also know a lot of idiots.
7. Make sure you look good at the airport.
8. It doesn't matter if anybody knows that you were right all along.
9. Don't complain.
10. People are smart. If you keep that in mind, a lot of possibilities open up.



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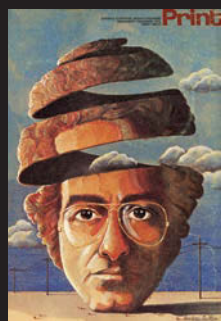


APPALACHIAN SPRING(BOARD)

Cumberland County teenagers demonstrate that good design can sprout anywhere.
By Martin Fox

In the November/December 1971 issue, *Print* published a five-page story on an art and literary magazine. It wasn't the first to be showcased in our pages, nor was it a surprising choice of subject matter: A magazine with such high-toned content could almost be required to look good. What may have surprised our readers, as it did *Print* staffers at the time, was that the publication, titled *Jetstream*, was wholly planned, written, and art directed by high school students. And surprise added to surprise. The students were not from a school in a major U.S. design center like New York City, Chicago, or San Francisco; their base was Cumberland County High School, in Crossville, Tennessee, the heart of Appalachia.

The article's author, Rose DeNeve, reported that *Jetstream*, first published in 1965, didn't achieve a high level of visual expression until 1968, when art instructor Joe E. Hodges became its adviser. With his support, the students eagerly upended conventional magazine layout. For their 1971 edition, for instance, Hodges obtained reluctant permission from the school to abandon the usual mix of words and visuals on the page. Instead the students mimeographed the text alone on plain white paper, ran off copies, and stapled them together. The missing visuals could



be found in the school's hallways. "The graphics that might have gone into *Jetstream* '71," Hodges recounted, "are now painted throughout the school on its once dark and drab 13-foot corridor walls."

Each annual *Jetstream* had a different look and sported a new title logo devised by the students. Experiments with type and type placement were a given. For example, noted DeNeve, text "sometimes runs both horizontally and vertically in the same spread."

She also conjectured that the "sophisticated graphic techniques and confident use of communication tools exhibited by these talented high school students may well be distinguishing features of today's [circa 1971] younger generation." Their example, she hopefully concluded, might inspire established visual communicators "to show more than command of craft." Like the Cumberland teens, they might "be pressed to experiment—explore—reach out—dig more deeply into the communicating process." ■



FOUR EVENTS, ONE LOCATION

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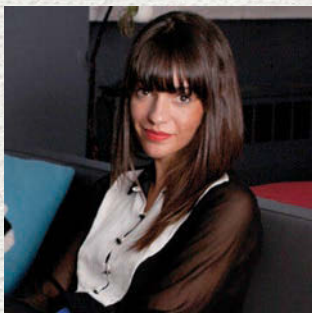
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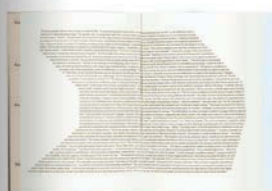
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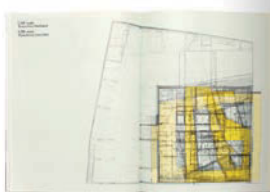
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FLATTENED
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360
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FEEDBACK
Users as critics.

17 WAYS OF LOOKING AT A THING
— AMO + 2x4

118

119

MULTIPLE SIGNATURES

Spreads from a 1996 issue of *Domus* guest-edited by AMO/OMA and reproduced in *Multiple Signatures*

REVIEWS

Design Procedural

MULTIPLE SIGNATURES: On Designers, Authors, Readers and Users, by Michael Rock of 2x4, addresses the complexities and contradictions of the design process. With contributions from architects, graphic designers, teachers, and curators, the process of design is debated and clarified by a series of conversations, essays, diagrams, and images. The book is structured around what Rock calls the “essential challenges facing the contemporary design thinker: discussions about authorship, projects as inquiry, criticism of the practice, and work wherein the user plays an integral role in the construction of the final object.” Ideas of text, concept, and image

are debated in dialogues among the designers, and they also find expression in the layout itself. This book presents the embedded and manifold nature of graphic design, with all of its craft and insecurity. In the introduction, by Mark Wigley, we are reminded that the great trick of graphic design is to appear to be on the surface while actually occupying the core.

Mariah Nielson

Throughout the book, there are these really interesting parallels between the structure of architecture and the structure of graphic design—or maybe *strategies* is the right word. There’s a line in Wigley’s introduction, “As architects, we are experts at only one thing: turning objects into words and words into objects.”

Colin McSwiggen

Wigley wants us to see graphic design and architecture on an equal footing. The point is that graphic elements such as typogra-



BOOK

MULTIPLE SIGNATURES: ON DESIGNERS, AUTHORS, READERS AND USERS

Written by Michael Rock

Designed by 2x4

RIZZOLI

400 PP., \$35

Review by COLIN McSWIGGEN AND MARIAH NIELSON

Reviews

IDENTITY **NORDIC COOL 2013**
DESIGNED BY **KOKORO & MOI**
THE KENNEDY CENTER

IF YOU WERE looking to celebrate the art and culture of Denmark, Finland, Iceland, Norway, Sweden, and their associated territories this winter, there was no better place to be than—Washington, D.C.? It's true: Starting in February, the Kennedy Center hosted Nordic Cool 2013, a monthlong festival dedicated to the best of Nordic, well, everything—from literary readings and architecture discussions to food tastings and musical performances (including one from a musician who plays instruments made from ice!).

If you were looking for a design firm to create an identity for this international jamboree, you could do a lot worse than Kokoro & Moi, the New York City- and Helsinki-based creative agency that the Kennedy Center selected. The firm's identity does an impressive job capturing the region's essence without referencing any one particular country. "Our work for Nordic Cool 2013 is a combination of components woven together to form one large patchwork of graphic cues," says Teemu Suviala, the firm's cofounder and creative director. "They include national symbols, forms, and colors taken from Nordic design tradition, everyday culture, nature, and—in particular—the sea. This multifaceted look and feel, together with firm shapes, strong typography, and a solid color palette, portray the diverse and bold cultural region that stands out in the global cultural landscape." —Debbie Millman

ALBUM **FRIGHTENED RABBIT/**
PEDESTRIAN VERSE
DESIGNED BY **SCOTT HUTCHISON AND**
DAVE THOMAS
ATLANTIC

THE IDEA BEHIND the artwork for the Scottish indie-rock band Frightened Rabbit's fourth album, the singer and guitarist Scott Hutchison explains, was "to create a persona for an unknown 'pedestrian' who has made strange items related to the band." Hutchison's cover illustrations for the band's earlier

records and show posters had often incorporated a cross with two horizontal bars. This time, he and the designer Dave Thomas wove that icon into a series of mysterious physical artifacts. They were inspired in part by the artist Rachel Lichtenstein, who pieced together a life of David Rodinsky—a London recluse who disappeared in the late 1960s—from the objects left in his long-abandoned room.

"We started to play with the idea that the more this symbol appeared, the more weight it would hold," Thomas says, "and the more people might link it to the band without even seeing their name." For the cover photo, Hutchison had several old books foil-blocked with Frightened Rabbit's logo motif; his mother made the cloth banners shown in the interior artwork. Thomas and Joby Barnard photographed all the objects seen on the CD and LP packaging in situ—even the track list and lyric pages are unretouched photos of printed paper.

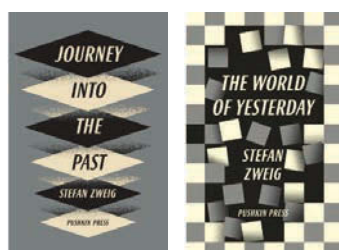
"I really wanted it to feel as if everything we used had been found," Thomas says. "It was fun to get to make these things by hand rather than mimicking how they might look on the computer." —Douglas Wolk

APP **SOUND UNCOVERED**
THE EXPLORATORIUM

WHEN A SCIENCE center asks visitors to tug and stand and bite on an exhibit (yes, bite) in order to learn about the phenomena that power it, constructing an app to inspire a similar spirit of engagement can be tricky. But the Exploratorium's latest app, Sound Uncovered, released shortly before the museum's move this month to a new location in San Francisco, inspires the same sort of aha moments that the museum has long been known for.

To pay proper tribute to what Jean Cheng, a project director at the Exploratorium, calls the "unsung hero of our senses," the design team decided they needed to utilize the full range of what is sonically possible. The app contains a video that demonstrates how words are interpreted differently depending on whether a listener's eyes are open or shut; a sliding scale of frequencies that helps users detect their "hearing

From top: The Nordic Cool 2013 identity; the slipcase and CD wallet for Frightened Rabbit's new album; the Sound Uncovered app; Stefan Zweig paperbacks from Pushkin Press



age"; a recorder that captures and then plays back palindromes in reverse; and a keyboard that seems to play rising—or falling—notes endlessly. "Sound is so abstract, and you want to experience it," explains Cheng. Just make sure you plug in your headphones. —Rachel Swaby

BOOK COVERS **STEFAN ZWEIG**
PAPERBACKS
DESIGNED BY **DAVID PEARSON**
PUSHKIN PRESS

ALL TOO OFTEN, books in translation get, well, lost in translation on the design front. Lesser-known works written in other languages are often labors of love from small presses, which lack the art budgets available to the bigger houses. One of the better-known publishers of books in translation, the London-based Pushkin Press, was sold last April to Adam Freudenheim and Stephanie Seegmuller, both of whom had previously worked at Penguin. Since the sale, the house has embarked on a new artistic direction, hiring the designers David Pearson and Clare Skeats to rework a number of its titles.

Four Stefan Zweig paperbacks from Pushkin's backlist stand out for their new covers, designed by Pearson. Each one has a deliberately vintage look, aided by the use of a limited number of colors. "On the whole, I wanted the covers to inspire a sort of quiet reflection, and the spare color palette was certainly key to this," Pearson says. "Each design makes use of a stippling effect—reminiscent of stone lithography—and this was used to pull the books together as a coherent set as well as evoke the period in which they were written." The new covers also convey a sort of elegant foreboding appropriate to the Austrian novelist's work. "Restraint and repressed desire were common, binding themes across all of Zweig's stories and were at the forefront of my mind while designing," Pearson says. Unfortunately for American readers, Pushkin only has the rights to release one of the Zweig paperbacks in the United States—his *Letters From an Unknown Woman*, with a new translation by Anthea Bell, comes out Stateside in September. —Claire Lui

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