

TYPOGRAPHY 33





TYPOGRAPHY 33

THE ANNUAL OF THE TYPE DIRECTORS CLUB

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TDC@65: HOW WE GOT HERE

In the spring of 1943, Pete Tolles of the J. Walter Thompson Company invited Harold Horman and Edward Rondthaler of Photo-Lettering and Gus Holt and Ross Morris from BBD&O for an informal lunch. This lunch group grew over the following months and soon Frank Powers, Pete's assistant at JWT, joined the group. In those days type specifiers in agencies were either art directors or production men. Frank Powers and Jim Secret coined the term "type director" to give the role a more professional standing. In three years the informal luncheon group became the Type Directors Club, and Frank Powers became its first president.

The Type Directors Club hosted what became an annual series of ten lectures in 1947. The next year's series was moved to a larger venue at the Willkie

Memorial Building at 20 West 40th Street, across the street from Bryant Park. In 1949, the Ten Talks included presentations on the development of the printed word, type textures, type recognition, individualism in typography, mechanics of advertising type, type and direct advertising, wood engraving, publication typography, and advertising typography.

The TDC continued its lecture series through the 1950s and added a show of Club members' works in 1952. The topic in 1955, See for Yourself, was a coming-out party for the first TDC competition, and the final night's presentation was a roundtable discussion by the judges. The second annual TDC show was held in 1956, and this one had a catalog of the winning entries. This was the Club's first Annual in the continuous line that resulted in this year's *Typography 33*.

The Silvermine Artists Guild in New Canaan, Connecticut, was the site in 1958 of the first-ever conference on typography. The World Seminar attracted more than 500 people who attended the daylong affair with speakers including Ottl Aicher from Germany, Max Huber from Italy, Yusaku Kamekura from Japan, W.J.H.B. Sandberg from the Netherlands, Herbert Spencer from England, and chairman Will Burtin from the U.S. The 200-piece TDC show was hung throughout the space, giving it quite a celebratory feeling. In 1959, the TDC sponsored *Typography USA* at the Biltmore Hotel. The panel discussions featured Saul Bass, Herbert Bayer, Lester Beall, Will Burtin, Lou Dorfsman, Alvin Eisenman, Gene Federico, William Golden, Allen Hurlburt, Leo Lionni, Herb Lubalin, Paul Rand, Ladislav Sutnar, and Bradbury Thompson.

After its founding in the wake of the Second World War, the TDC soon became an international organization. In the late 1950s and early 1960s, type designers and typographers in Europe joined the Club or were named honorary members. The show of winning entries in the Club's competition was sent to cities across the United States, and then to Canada, Europe, and Japan. Today, seven shows of the previous year's winners are sent simultaneously around the world. The Club's first international liaison was Olaf Leu in Frankfurt, who arranged for the show's visit in 1968. The Club now has liaisons representing Germany, the U.K., France, Spain, Japan, Mexico, Vietnam, and South America. With many more typefaces being submitted to its competition by designers around the world, the Club has named a standing non-Latin Advisory Board that provides guidance and advice to the judges of the TDC typeface design competition.

The first TDC newsletter, Gutenberg & Sons, was published in 1983. It evolved into Letterspace, which has given way to entries on the Club's website. Still, the need for a printed presence remains, and the Club enjoys the efforts of noted typographers in a series of keepsakes and promotional pieces. The TDC gave its first medal for excellence and achievement in the typographic arts in 1967 to Hermann Zapf. It awarded the twenty-fourth and twenty-fifth medals to Mike Parker and Erik Spiekermann in 2011.

The Club has promoted and supported education since its inception. We host regular classes and seminars at the TDC office taught by visiting international designers and our own board members. The TDC has worked closely with the Cooper Union in developing the first postgraduate Certificate in Typeface Design in the U.S. The Club continues to award annual scholarships to design students around the world. This year's recipients are from the School of Visual Arts, UCLA, Pratt Institute, the Cooper Union, and Whanganui School of Design in New Zealand.

Lectures remain an ongoing effort of the Club. Monthly Type Salons were started in 2002 as a way of encouraging a more club-like feeling, at least for its New York-area members. The Salons started as casual presentations by members, then became publicized events that now keep the Club's space on West 36th Street busy a few evenings a week. Salons began this year to be webcast live around the world.

The Type Directors Club has become robust under the guidance of Executive Director Carol Wahler, who celebrates her twenty-ninth year in that leadership position. The board recognizes her commitment to our efforts and thanks her most sincerely for helping us realize our achievements.

ALEX W. WHITE, PAST PRESIDENT AND CHAIRMAN

TDC 58 CHAIRMAN'S STATEMENT



Like so many designers and typographers, I discovered the Type Directors Club through this book. The work on these pages back then opened my eyes to a new world of possibilities with typography. Soon after seeing the book in the mid-1990s, I joined the TDC. I joined not for the perks and discounts or the mention on my résumé, but because the Club stood for something—and by joining, I became a part of it.

For sixty-five years, the Type Directors Club has represented something more than a book or a competition to its members. It is a constant. It's an old friend. A mentor. It's a beacon. It's a community of like-minded designers carrying on the mission to promote excellence in typography. For those who value type, the TDC represents an indispensable resource, fostering and nurturing various forms of typographic exploration and preservation in any medium.

Today, being part of a real global community sharing a common mission is more important than ever. With so many outlets offering an artificial sense of community, it's comforting to know that TDC provides its members with a true sense of belonging and purpose.

Getting something out of a TDC membership means putting something in. The work I put in on the TDC board and as the web committee chairman over the past four years has paid immeasurable dividends, both professionally and personally. I've had the opportunity to meet and work with some of the most talented typographers in the world and form lasting friendships. But perhaps the biggest reward came when I was selected as the chairman of TDC58.

Having the privilege of being the competition chair person afforded me the honor of working with Paula Scher. Paula dedicated her valuable time and talent to develop a beautiful and extensible design system that spoke universally to our global audience—reinforcing the sense of welcoming and community that the TDC embodies. Thank you, Paula.

The weight of the responsibility that comes with carrying on this 58-year-old tradition by selecting a jury to judge the best typographic work in the world was not lost on me. For this task, I had one goal: capture the same diversity of talent that exists in the Club's membership base and in the world of typography today. I'd like to thank each of the jurors who did just that. By sharing their energy and expertise they have selected work that will stand as a record of the typography of our time, and we hope this will move a new generation of artists to discover type and to get involved with something greater.

Congratulations to each of the winners whose work appears in this book. The fact that each year the work we receive gets more innovative, creative, and inspiring is proof that the TDC's best days lie ahead.

BRIAN D. MILLER, TDC58 CHAIRMAN

JUDGES



FRANK CHIMERO



RAY FENWICK



LOUISE FILI



JASON SANTA MARIA



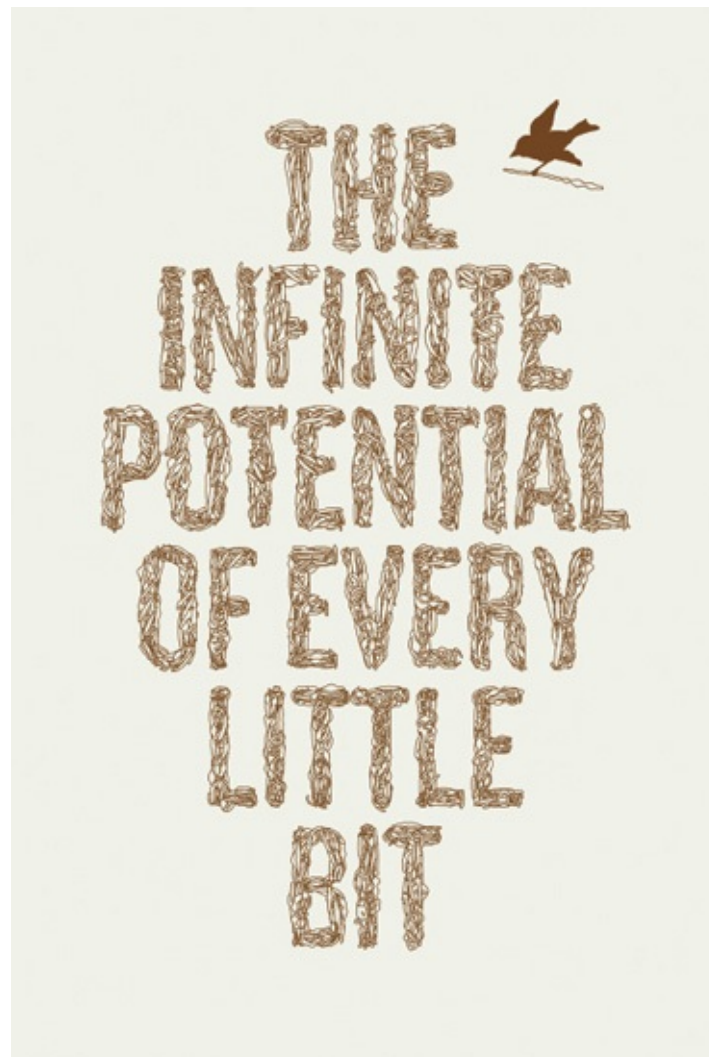
JASON SCHULTE



KEVIN SMITH



ERIC STROHL



FRANK CHIMERO

Frank Chimero is a graphic designer who writes. His fascination with the creative process and visual experience informs all of his work. Each piece is part of an exploration of finding wit, surprise, and joy in the world around us. He's worked with Starbucks, Microsoft, Facebook, *Bloomberg Businessweek*, *Good Magazine*, *The Atlantic*, and other notable brands.



RAY FENWICK

Ray Fenwick is an illustrator, author, and artist whose work relies heavily on the typographic.

As an illustrator and lettering artist, he has created lettering, illustration, and repeat patterns for *The New York Times*, *Real Simple* magazine, *The Globe and Mail*, Nike, *O Magazine*, Random House, Chronicle Books, and many others. He has spoken about his work at universities and conferences in both Canada and the United States.

As an author, he created perhaps the first “typographic comic,” *Hall of Best Knowledge*, published by Fantagraphics. The book made several “Best Graphic

Novel” lists for 2008 and earned a nomination for Best Avant-Garde Graphic Novel from The Canadian Cartooning Awards. His most recent book, *Mascots*, was published in January 2011.

As an artist, he has shown paintings and book works in Canada and the United States, and is represented by Katharine Mulherin Contemporary Art in Toronto.



LOUISE FILI

Louise Fili is principal of Louise Fili Ltd., specializing in food packaging and restaurant identities. Formerly senior designer for Herb Lubalin, Fili was art director of Pantheon Books from 1978 to 1989, where she designed more than 2,000 book jackets.

She has received awards from every major design competition, including Gold and Silver Medals from the New York Art Directors Club and the Society of Illustrators, the Premio Grafico from the Bologna Book Fair, and three James Beard nominations. In 2004 she was inducted into the Art Directors Hall of Fame. Fili has taught and lectured on graphic design and typography, and her work is in the permanent collections of the Library of Congress, the Cooper

Hewitt Museum, and the Bibliotheque Nationale.

She was the recipient of a National Endowment for the Arts design grant to study the work of W.A. Dwiggins, and is co-author, with Steven Heller, of *Italian Art Deco*, *Dutch Moderne*, *Streamline*, *Cover Story*, *British Modern*, *Deco Espana*, *German Modern*, *French Modern*, *Typology*, *Design Connoisseur*, *Counter Culture*, *Stylepedia*, *Euro Deco*, and *Scripts*. She has also written and designed *A Civilized Shopper's Guide to Florence* and *Italianissimo*, and she teaches every summer in the SVA Masters Workshop in Italy. A monograph of her work, *Elegantissima*, will be published in the fall of 2012.



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NOT ROCKET SCIENCE



Behind the Pulse

by Giles Turnbull

When I collapsed in public two weeks ago, I could hear everything happening around me, but could barely respond. Making sense of it all was even more difficult.

AUG 05 WEEKEND HEADLINES

After ferocious assault, Syria claims to have put down revolt in Hama, hundreds of civilians feared dead.

Standard and Poor's math mistake miscalculated debt projection by \$2 trillion.

Timely Kickstarter project: "Is Capitalism Working for You," interactive public art strapped to a truck. [#goodideas](#)

Five-star hotel opens in Gaza amid poverty, influx of expected tourists unlikely. [#badideas](#)

This Norse saga of the gods destroying themselves is the perfect allegory for 21st-century environmental catastrophe.

NASA rocket to Jupiter will carry aluminum Lego mini-figs of Galileo and Roman gods Jupiter and Juno.

Related: "A Common Nomenclature for Lego Families."

Washington police use cyber-stalking law to identify animator mocking them on YouTube.

Politicians and corporations teaming up

JASON SANTA MARIA

Jason Santa Maria is the founder and principal of Mighty, a Brooklyn-based design studio. He is creative director of Typekit; a faculty member in the MFA Interaction Design program at SVA; former vice president of AIGA/NY; co-founder of A Book Apart; founder of Typedia, a shared encyclopedia of typefaces online; and creative director for *A List Apart*, a magazine for people who make websites. He has worked for clients such as AIGA, Microsoft, Housing Works, Miramax Films, the New York Stock Exchange, PBS, the United Nations, and WordPress focusing on designing websites that maintain a balance of beauty and usability. He discusses design on his award-winning website, jasonsantamaria.com.



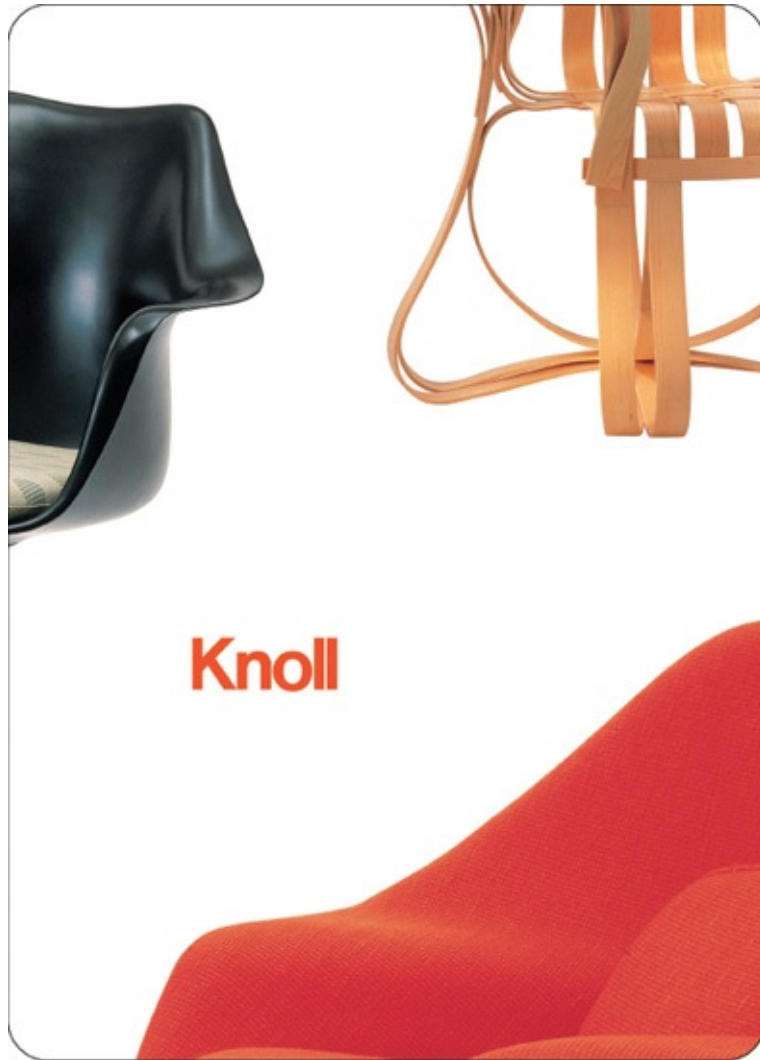


JASON SCHULTE

Jason founded Office in 2003 to infuse the art and craft of design with the strategy and storytelling of advertising. Since then, he has led differentiated solutions for some of the world's most iconic companies, including Coca-Cola, Apple, Target, Disney, eBay, and adidas Golf. Jason's work has been recognized by nearly every major graphic design competition and publication, and has appeared in several books and museum exhibitions.

In 2007, *Fast Company* magazine featured him as one of fourteen "designers to watch" in its "Masters of Design" issue. Jason has been a speaker and judge for global design organizations, and a Directed Study Advisor at the San Francisco Academy of Art University. He grew up in Green Mountain, Iowa (where there's no actual mountain), and today lives in the foggy part of San Francisco with his wife (and Office President), Jill Robertson, their twin boys, and dog Elvis.





KEVIN SMITH

Kevin Smith is a designer, typographer, teacher, and owner of And Smith Studio LLC, a design consultancy in Westchester, New York. *Print Magazine* selected Kevin as one of 2007's "New Visual Artists: 20 Talents Under 30." Kevin teaches communication design at Parsons School of Design. He has won numerous awards including design distinctions from *I.D. Magazine*, Art Directors Club, *Print Magazine*, the Type Director's Club, and AIGA.



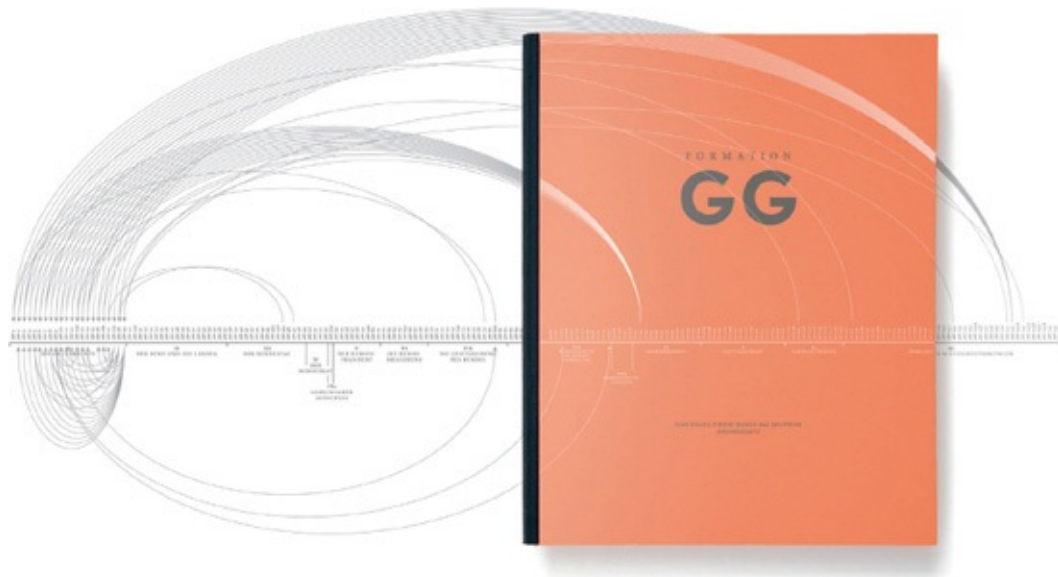
S M I T H



ERIC STROHL

Eric Janssen Strohl is a San Francisco–based designer who specializes in trademark, logo, and typographic design. With prior experience working with Eric Baker Design in New York City, he has created prominent marks for an eclectic collection of individuals, companies, and organizations. In past years, while at international design firm IDEO, he traveled the world tackling large-scale innovation projects for some of the most recognized names in business. His work has been featured in the Type Directors Club, *Print*, *How*, *Step*, and *Communication Arts* as well as many other publications. In 2007 he was named one of *Print Magazine*'s top twenty designers under 30. In 2011 he founded Strohl, Inc. alongside his wife, designer Christine Celic Strohl.

BEST IN SHOW STUDENT DESIGN AWARD



2019 ENTWERFUNG PER 04

DIE ENTSTEHUNG DES GG

1928 - 1949

Umgänglich als Protestform gelte, sei die Gründung keine die ursprüngliche Grundlage der deutschen Ostblock-Lösung. Unklarheit ist es in der politisch bewegten Nachkriegszeit. Für einen kleinen Abstraktierten Mitglieder des Politischen Rates, bis sie sich schließlich im Montage auf einer gemeinsamen Ebene einigten. "Die nachstehende Schritte, wie es aussieht."

1928: Die Gründung des GG

Die drei Gründungsmitglieder des GG, die die Gründung des GG initiierten, waren die Architekten Otto Hilbert, Otto Hillert und Otto Hillert. Die Gründung des GG erfolgte am 1. August 1928 in Berlin.

1931: Die Gründung des GG

Die Gründung des GG erfolgte am 1. August 1931 in Berlin. Die Gründung des GG erfolgte am 1. August 1931 in Berlin.

2019 ENTWERFUNG PER 04

1950: Die Gründung des GG

Die Gründung des GG erfolgte am 1. August 1950 in Berlin. Die Gründung des GG erfolgte am 1. August 1950 in Berlin.

1951: Die Gründung des GG

Die Gründung des GG erfolgte am 1. August 1951 in Berlin. Die Gründung des GG erfolgte am 1. August 1951 in Berlin.



STUDENT PROJECT

Design

Mike Hofmaier, Ravensburg, Germany **School**

Schule für Gestaltung

Instructor

Georg Engels

URL

www.mikhof.de

Principal Type

DTL Nobel and Minion Pro

Dimensions

9.4 x 11.8 in.

(23.8 x 29.9 cm)

STUDENT DESIGN AWARDS



SECOND PLACE STUDENT DESIGN AWARD AND JUDGES' CHOICE

ZEITSCHRIFT DER STRASSE / ERIC STROHL

What really commanded my attention in seeing this piece was the bold yet beautifully awkward typography featured prominently on the cover. This fantastic headline typography, along with the restrained use of color, bring to mind the classic compositions of Depero, Tschichold, or Zwart. The layout has a

delightful balance of asymmetry, accentuated by a unique trim size, creating a pleasant reading experience overall. Despite all of the designers' radical layout decisions, a timelessness and confidence is maintained throughout—refreshing in the often-safe world of print design.

This honest aesthetic pairs perfectly with the subject matter of the series, a street magazine sold by the homeless in Bremen. Even for an experienced designer, the subject matter and task would be tough to tackle. In this case, these students have married journalism, design, and photography in a manner that is effective and lovely. The boldness of the design is matched only by its impressive social influence.

STUDENT PROJECT

Design

Kolja Burmester, Janis Fisch, Bernd Krönker, Eunjung Kwak, Annika Nagel, Martin Petersen, Allegra Schneider, Samuel Tyson, Christina Wangler, and Volker Weise, Bremen, Germany **Chief Editor (Text)**

Armin Simon

School

Hochschule für Künste Bremen

Instructor

Andrea Rauschenbusch

URL

www.hfk-bremen.de and www.zeitschrift-der-strasse.de

Client

Verein für Innere Mission in Bremen **Principal Type**

Akzidenz Grotesk BQ Bold Extended, Gill Sans MT Pro, and Krana Fat

Dimensions

13 x 6.9 in. (33 x 17.5 cm)



THIRD PLACE STUDENT DESIGN AWARD

Design

Emanuel Cohen, Montréal

URL

www.26lettres.com

Twitter

[@emanuel_cohen](https://twitter.com/emanuel_cohen)

School

Université du Québec à Montréal (UQAM) **Instructors**

Angela Grauerholz and Judith Poirier **Principal Type**

Akkurat, Documenta, and Mono

Dimensions

8.3 x 11.7 in.

(21 x 29.7 cm)

JUDGES CHOICES





PLAYTYPE.COM / FRANK CHIMERO

Words live everywhere, but not every place has been known to be a safe harbor for fine typography. The internet, until recently, has been one such place. The most a designer could do was make wise choices in proportion and hierarchy. Surely, this is a large part of excellent typography, but the designers still lacked a sufficient pool of typefaces to choose from to make their selection a purposeful, nuanced choice for the job. Fortunately, interactive designers' desires have largely been satiated in the past two years through advancements in webfonts.

The Playtype foundry's website offers one such safe haven to indulge a typographic lust, then provides the tools to apply it to the screen. The faces are displayed with care and affection—specific enough to suggest quality, but vague enough to provide the opening necessary for the designers to see their work using that typeface. The site's optimized for discovery, and the arrangement and interactions suggest that the visitor window-shop through the offered wares. This is a fitting analogy, because Playtype has also set up a physical space in Copenhagen's Vesterbro to sell its typefaces and type-related products.

The strength of the website is that it mirrors the experience of the concept store: window-shop a fine selection of typefaces, take in the sights, and imagine the

possibilities. In the end, the website and the physical space are bonded by their implied mission: to extend the domain of fine typography by bringing it to places it hasn't been before.

WEBSITE

Design

Jesper Mathiasen, Copenhagen

Creative Direction

Jens Kajus

Copywriter

Lasse Bjørch

Project Manager

Rikke May-Olsen

Developer

Jaanish Hundt

Brand Agency

e-Types

Client

Playtype Type Foundry & Concept Store **Principal Type**

Hill and Home Display





RAUCKSICHTEN 250 YEARS ACADEMY OF FINE ARTS STUTTGART / RAY FENWICK

What does one say about a book as beautiful yet baffling as this one? It is baffling because in many ways, it shouldn't work. The style changes constantly as it makes stops throughout typographic time—something our type teachers warned us against in threatening voices. Each section evokes a different historical style both in type and layout, from classic book design to Jan Tschichold's New Typography and right up to monospaced anti-design. In the wrong hands, these shifts from style to style could result in a book of Great Evil (typo-evil, that is), but that is not the case here. What we get is the exact opposite of evil, something akin to a typographic holy book. A typo-bible.

Of course it doesn't hurt this overall effect that the book has a soft gold cover

and a white-gilded edge, but it is really the graceful handling of the type and grid that makes the whole affair feel so... reverent. The generous amount of space that flows through the book is as thoughtfully managed as the type, which is saying something, because the variation and imagination there is impressive.

The end result looks effortless and luxurious, and the sense of history it alludes to is perfectly tuned to its content. So what does one say about a book like this? "Amen."

STUDENT PROJECT

Design

Nicolas Zupfer, Stuttgart

Photography

Nadine Bracht

Instructor

Uli Cluss

School

Staatliche Akademie der Bildenden Künste Stuttgart **URL**

www.buchinstitut.abk-stuttgart.de

Principal Type

Various

Dimensions

6.7 x 9.4 in. (17 x 24 cm)



RAUS KOPIEREN (COPY OUT!) COPY SHOP AT KLINGSPOR MUSEUM OFFENBACH / LOUISE FILI

This poster immediately caught my eye for its smart use of memorable fonts by German type designer Rudolph Koch, and for employing my two favorite colors—the essential red and black. Not being a German speaker, I had no idea of how the text translated until after the judging, yet the playful layering of type and color, reminiscent of letterpress, was a not-so-subtle reference to common blackletter Weimar advertising posters and book pages, which have always captured my interest. The Dadaesque overprinting of the red ornamented boxes adds to the realism of this work—and the result is visually exciting

POSTER

Design

Lorenz Klingebiel and Nicolas Kremershof, Frankfurt am Main URL

www.lorenzklungebiel.com

www.kremershof.com

School

University of Art and Design Offenbach **Instructor**

Sascha Lobe

Client

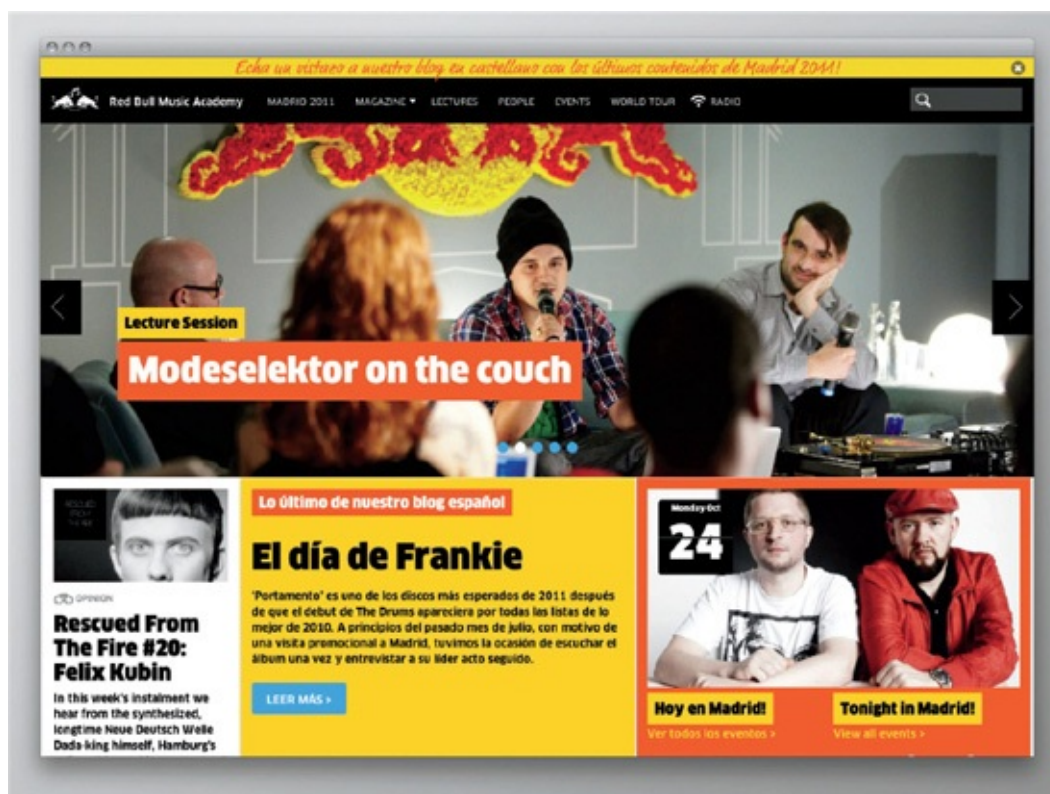
Klingspor-Museum Offenbach

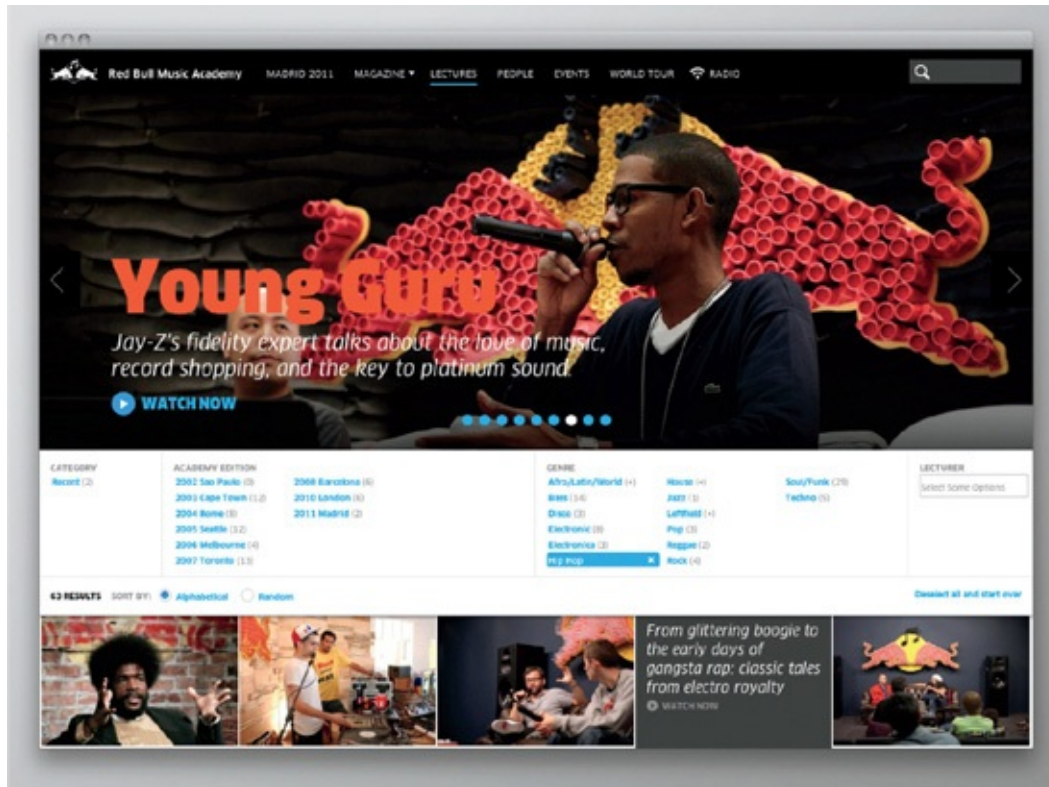
Principal Type

Various

Dimensions

27.5 x 39.4 in. (70 x 100 cm)





RED BULL MUSIC ACADEMY / JASON SANTA MARIA

The Red Bull Music Academy connects fans to the world of music by traveling around the world to cities like Berlin, Sao Paulo, New York, Cape Town, and Melbourne to host events with musicians sharing knowledge through interviews and performances. The website seeks to be the online face of the Academy, documenting the events with videos, articles, and conversations. The website makes a big splash with its use of imagery, but the type (predominantly FF Clan by Łukasz Dziedzic) is the star here.

The heavier weights of FF Clan are used nice and big for eye-catching headlines, making for a great visual anchor to browsing around. FF Clan's text weight is used sparingly for captions and smaller excerpts before handing over the longform text to Georgia (still a sturdy staple on the web). It's a simple typographic system, but it works extremely well. The overall effect has lots of impact and feels like a modern editorial magazine.

Perhaps the best thing is how The Red Bull Music Academy combines all this great design into a fully responsive website using the latest in modern web design practices. Regardless of what device, platform, or browser you are using,

the site reorients itself to accommodate you. There is no “mobile” version, just a single site that can adapt to everything, all the while keeping the wonderful layout and typography intact.

WEBSITE

Design

Sarah Lincoln and Marlene Schufferth, Berlin **Creative Direction**

Sven Ellingen and Robert Stulle **Web Developers**

Moritz Guth, Dirk Schmid, Elke Send, and René Zschoch **Design Office**

Edenspiekermann

URL

www.edenspiekermann.com

Twitter

[@edenspiekermann](https://twitter.com/edenspiekermann)

Client

Red Bull Music Academy

Principal Type

FF Clan





ALL TIME HITS & NIKE BATS / JASON SCHULTE

I'm a sucker for type on baseball bats. I recall that as a kid, before I knew what typography was, I admired the type burned into my dad's Louisville Slugger.

In this case, I was drawn to the idea of creating something unexpected out of an everyday object—a piece of equipment transformed into a beautiful, useful sculpture. It forces you to interact. You can't help yourself from picking up the bat, running your fingers over the engraved type, and spinning it around to read the stats. (And it probably brings you back to the last time you gripped a bat.) The Knockout typeface mimics the nostalgic, utilitarian type that appeared on old bats, but feels distinctly modern in this context. And the crazy number of widths available in the face allows the name Yastrzemski to wrap around on the narrowest part of the bat.

It's a smart idea, beautifully executed.

SELF-PROMOTION

Design

Eliza Cerdeiros, New York

Art Direction

Sam Eckerlsey and Stuart Rogers **Engravers**

Eric Bauer, Tim Bauer, Accumark, Inc., and Laser Magic, Inc.

Design Office

Rogers Eckersley Design

URL

www.red-nyc.com

Principal Type

Knockout (family)

Dimensions

34 in. (86.4 cm)

EXHIBITION

Design

Sam Eckersley and Stuart Rogers, New York **Copywriters**

Eric Bauer and Tim Bauer

Concept and Design

Nike Brand Design

Engravers

Accumark, Inc. and Laser Magic Inc.

Design Office

Rogers Eckersley Design

URL

www.red-nyc.com

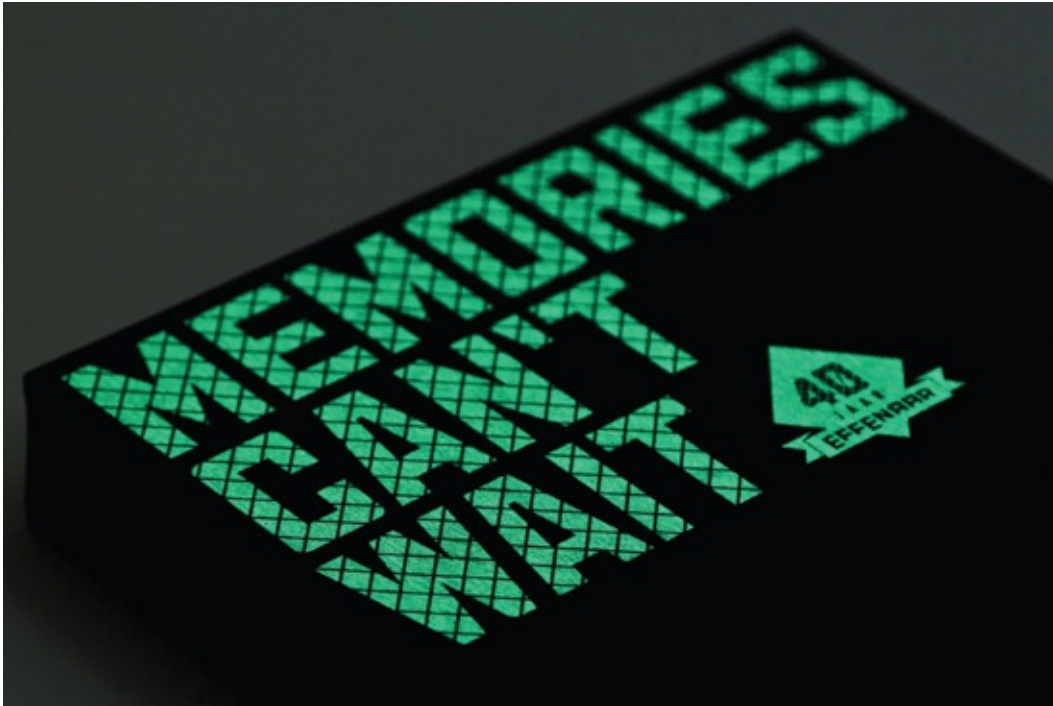
Client

Nike

Principal Type

Combat Medium, Fieldhouse, and Knockout (family) **Dimensions**

33 in. (83.8 cm)



EFFENAARBOEK MEMORIES CAN'T WAIT / KEVIN SMITH

What first struck me when I encountered *Memories Can't Wait* was the blackness. The book as object. A big black slab dedicated to forty years of an

Eindhoven rock concert venue. Glow-in-the-dark type, fore-edge printing, and an unconventional binding makes the book's presence on the table hard to ignore. Inside are interviews, photographs, and posters all dynamically presented. The typography and compositions are as diverse as the artists represented, including The Talking Heads, The Ramones, The Cure, Smashing Pumpkins, Pearl Jam, Fugazi, Red Hot Chili Peppers, R.E.M., Joy Division, Sonic Youth, Pixies, Butthole Surfers, The Jesus Lizard, Motorpsycho, Babyshambles, Elbow, and Queens of the Stone Age. The design beautifully encapsulates the spirit of rock and roll while not being tied down to one specific genre or time period. I just wish I could read Dutch.

BOOK

Design

Nils Mengedoht and Joana Muhlenbrock, Delft, The Netherlands **Creative Direction**

Jeroen van Erp

Project Leader Design

Maartje Wensing

Project Leader

Tom Ketelaar

Rock Venue

De Effenaar

Publisher

Lecturis Publishing

Printer

Lecturis Printing Company

Author

Niels Guns

Agency

Fabrique

URL

www.fabrique.nl

Twitter

[@fabrique](https://twitter.com/fabrique)

Client

De Effenaar

Principal Type

Berthold Bodoni BE, Helvetica Neue LT Pro Family, and custom **Dimensions**
43.4 x 58.4 in. (17.1 x 23 cm)

TDC58 WINNING ENTRIES

EUROPAN NORWAY | CALL FOR ENTRIES

Dear European Contestants

The 23rd edition of the European competition addresses a European winter season emergency through a challenge. The global response to this has been to focus on the winter season in Europe and winter sports, including the Olympic and Paralympic Winter Games. A focus on winter sports and winter sports infrastructure, including the Olympic and Paralympic Winter Games, is a key element of the European winter season emergency response. The focus is on winter sports and winter sports infrastructure, including the Olympic and Paralympic Winter Games.

OSLO

HAUGESUND

SKIEN • PORSGRUNN

START AND REGISTRATION

Opening date for entries: **February 28, 2011**

Closing date for entries: **April 18, 2011**

Submission deadline: **Friday, February 28, 2011**

TO PARTICIPATE GO TO: EUROPEAN-EUROPE.COM

EUROPAN NORWAY
C/O 0047 / SCHWENGAARSDGT 34 D / 0191 OSLO / NORWAY
PHONE: +47 24 20 11 47 / FAX: +47 21 56 38 78 / E-MAIL: POST@EUROPAN.NO

START AND REGISTRATION

Opening date for entries: **February 28, 2011**

Closing date for entries: **April 18, 2011**

Submission deadline: **Friday, February 28, 2011**

TO PARTICIPATE GO TO: EUROPEAN-EUROPE.COM

OSLO

HAUGESUND

SKIEN • PORSGRUNN

QUESTIONS ON THE WEB

Questions on the web: **February 28, 2011**

Questions on the web: **April 18, 2011**

Questions on the web: **Friday, February 28, 2011**

RESULTS

Results: **October 15, 2011**

Results: **November 2011**

Results: **December 15, 2011**

Results: **February 2012**

HAUGESUND

SKIEN • PORSGRUNN

OSLO

EUROPAN NORWAY | CALL FOR ENTRIES

START AND REGISTRATION

Opening date for entries: **February 28, 2011**

Closing date for entries: **April 18, 2011**

Submission deadline: **Friday, February 28, 2011**

TO PARTICIPATE GO TO: EUROPEAN-EUROPE.COM

OSLO

HAUGESUND

SKIEN • PORSGRUNN

QUESTIONS ON THE WEB

Questions on the web: **February 28, 2011**

Questions on the web: **April 18, 2011**

Questions on the web: **Friday, February 28, 2011**

RESULTS

Results: **October 15, 2011**

Results: **November 2011**

Results: **December 15, 2011**

Results: **February 2012**

CALL FOR ENTRIES

Design

Ariane Spanier, Berlin

Design Office

Ariane Spanier Design

URL

www.arianespanier.com

Client

European Norway

Principal Type

Blender Pro

Dimensions

5.8 x 8.25 in. (14.8 x 21 cm)



INVITATION

Design

Serge Côté and Maryse
Verreault, Montréal

Art Direction

Claude Auchu

Computer Design Graphics

Karine Allie

Client Services

Marie-Claude Lacasse

Copywriter

Pierre Lussier

Print Production

Louis Dorval

Agency

lg2boutique

Client

Johanne Demers (founder of La Vittoria)

Principal Type

Didot, Falstaff, Franklin Gothic, Hoefler Text, Tungsten, and handlettering

Dimensions

16.6 x 25.4 in. (42.2 x 51 cm)



APRIL

25TH

2012



ANNOUNCEMENT

Design

Nathan Durrant and Scott Hesselink, San Francisco

Creative Direction

Jennifer Jerde and Jennifer Sonderby

3D Illustrator

Jamie Clay

Design Office

Elixir Design

URL

www.elixirdesign.com

Client

San Francisco Museum of

Modern Art

Principal Type

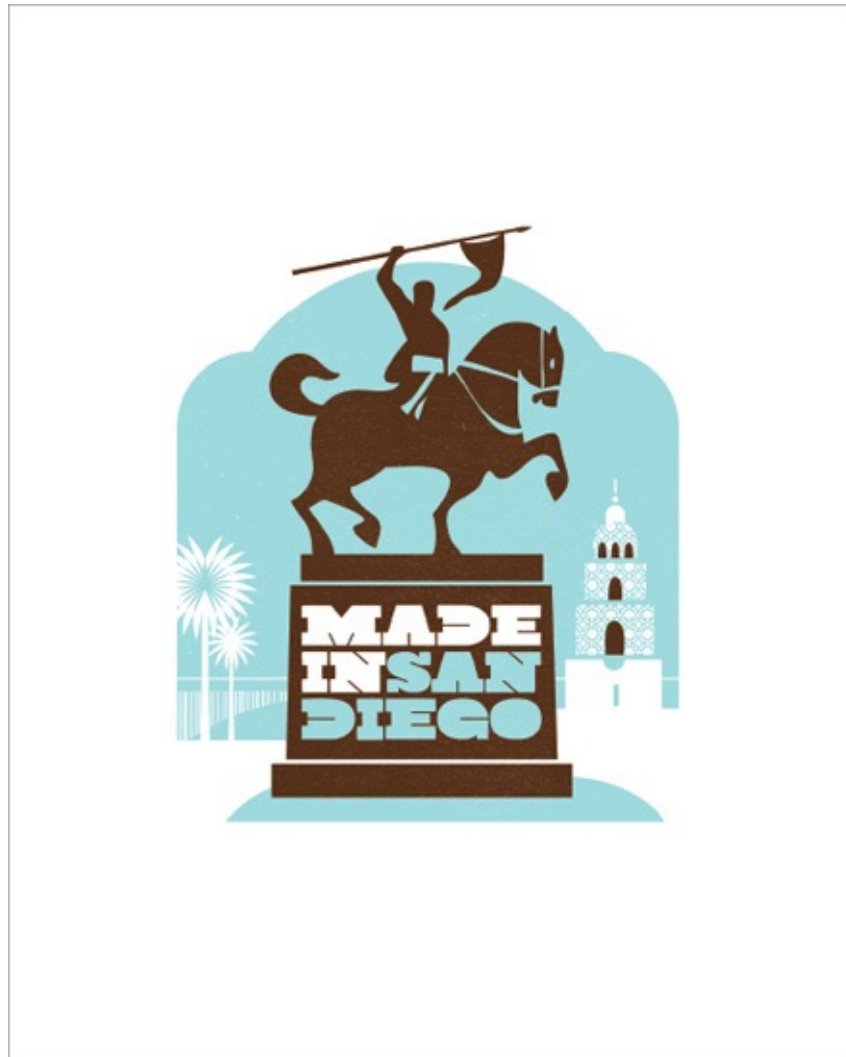
Gotham

Dimensions

Flat: 8.25 x 8.25 in. (21 x 21 cm)

Open: 8.25 x 7 x 1.25 in.

(21 x 17.8 x 3.2 cm)



POSTER

Art Direction

Dennis Garcia, San Diego

Illustration

Dennis Garcia

Design Office

Lift

Client

Miriello Grafico and San Diego Convention & Visitors Bureau **Principal Type**

Akimoto

Dimensions

12 x 18 in. (30.5 x 45.7 cm)



POSTCARD

Design

Peter Lytwyniuk, Toronto

Art Direction

Peter Lytwyniuk

Creative Direction

Peter Lytwyniuk, Studio
Studiolit, Inc.

URL

www.studiolit.com

Twitter

[@studiolit](https://twitter.com/studiolit)

Client

Primavera Interior
Furnishings, Ltd.

Principal Type

Handmade from thread

Dimensions

5 x 7 in. (12.7 x 17.8 cm)



STAMP

Design

Paul Rogers, Pasadena, California

Art Direction

Howard E. Paine, Delaplane, Virginia

URL

www.paulrogersstudio.com

Twitter

[@paulrogers28](https://twitter.com/paulrogers28)

Client

United States Postal Service

Principal Type

Handlettering

Dimensions

1.2 x 1.6 in. (3.1 x 3.9 cm)





BROCHURE

Design

Tom Crosby and Shane Keane, Adelaide, Australia

Creative Direction

Scott Carslake and Anthony De Leo

Model Design

Shane Keane

Studio

Voice

URL

www.voicedesign.net

Client

State Theatre Company of South Australia

Principal Type

History

Dimensions

6 x 8.5 in. (15.3 x 21.5 cm)

BROCHURE

Design

Henrik Kubel and Scott Williams, London

Design Office

A2/SW/HK

Client

A2-TYPE

URL

www.a2-type.co.uk

Principal Type

Various

Dimensions

5.9 x 8.25 in. (14.9 x 21 cm)



BROCHURE

Creative Direction

Louis Gagnon, Montréal

Agency

Paprika

URL

www.paprika.com

Twitter

[@paprikadesign](https://twitter.com/paprikadesign)

Client

Mission Design

Principal Type

interstate

Dimensions

10.25 x 15 in. (26 x 38.1 cm)







BROCHURE

Design

Philipp Hubert and Sebastian Fischer, Stuttgart

Studio

Visiotypen

URL

www.visiotypen.com

Client

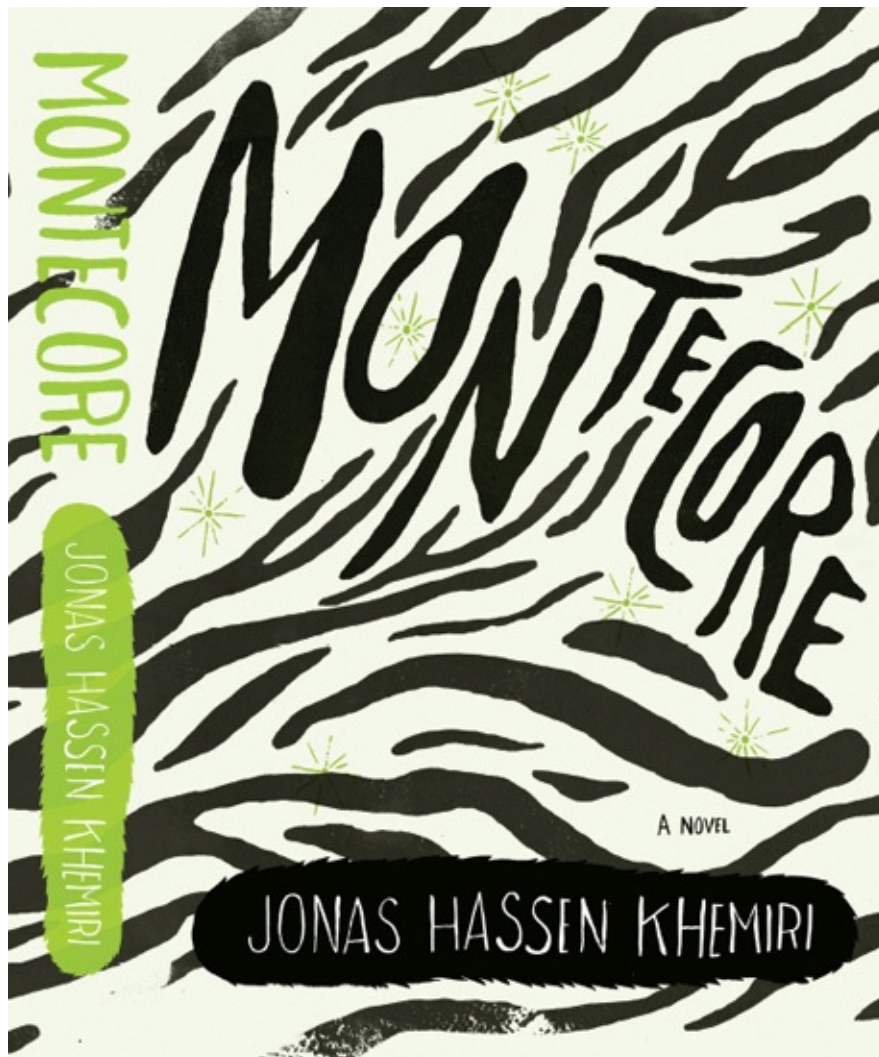
Imprimerie du Marais

Principal Type

Tiptop and custom

Dimensions

3.5 x 5.5 in. (9 x 14 cm)



BOOK JACKET

Design

Christopher Silas Neal, Brooklyn, New York

Creative Direction

Carol Devine Carson, New York

Lettering

Christopher Silas Neal

URL

www.redsilas.com

Twitter

[@csneal](https://twitter.com/csneal)

Publisher

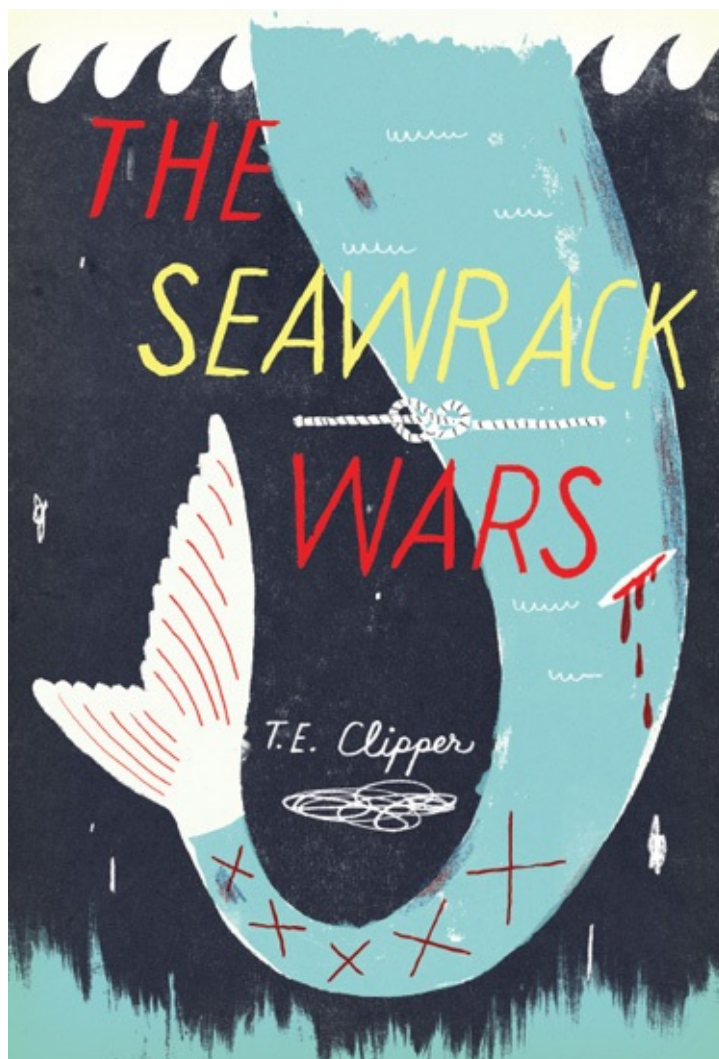
Knopf Publishing

Principal Type

Handlettering

Dimensions

21 x 8.5 in. (53.3 x 21.6 cm)



BOOK JACKET

Design

Christopher Silas Neal, Brooklyn, New York

Lettering

Christopher Silas Neal

URL

www.redsilas.com

Twitter

[@csneal](https://twitter.com/csneal)

Client

Office of Letters and Light and National Novel Writing Month **Principal Type**
Handlettering

Dimensions

6 x 9 in. (15.2 x 22.9 cm)



BOOK JACKET

Design

Rex Bonomelli and Philip Heckman, New York and Brooklyn, New York **Art**

Direction

Rex Bonomelli

Lettering

Rex Bonomelli

Studio

philipheckman.com

URL

www.rexbonomelli.com

Client

ScribnerBooks

Principal Type

Coptek and handlettering

Dimensions

5.75 x 8.7 in. (14.6 x 22.1 cm)



BOOK JACKET

Design

Rodrigo Sánchez, Madrid

Art Direction

Rodrigo Sánchez

Lettering

Lucia Martin

Photography

Angel Becerril

URL

www.facebook.com/ColeccionMetropoli

Twitter

[@rodrigossansan](#)

Client

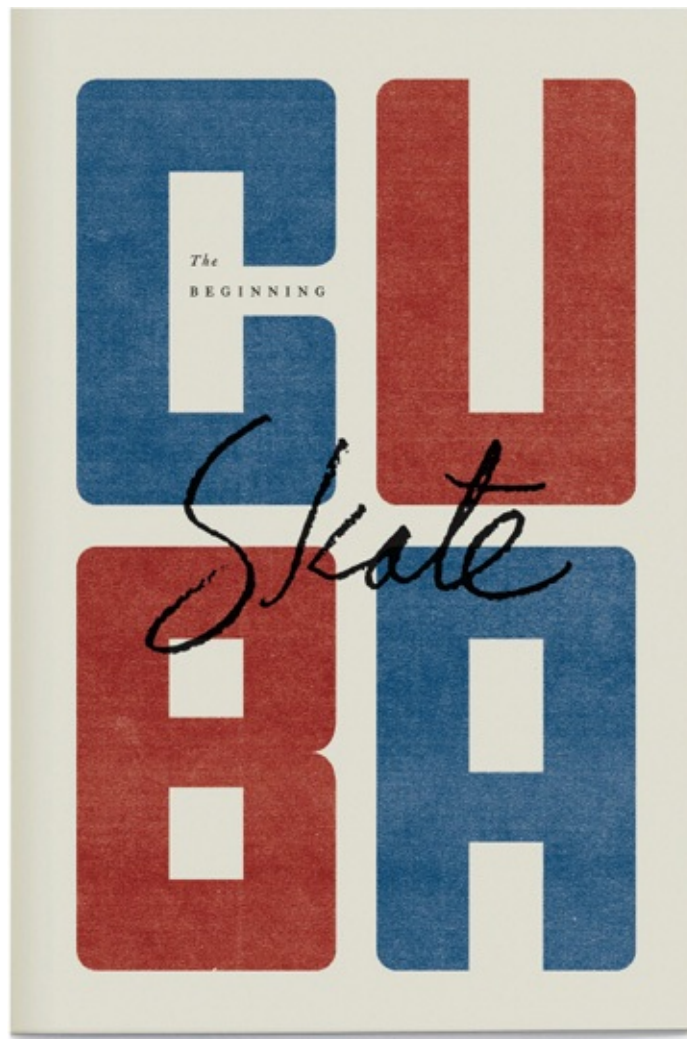
El Mundo

Principal Type

Giza-SevenNine, Gotham Book, Gotham Ultra, and Knockout 47 Bantamweight

Dimensions

7.9 x 11.2 in. (20 x 28.5 cm)



BOOK JACKET

Design

Oliver Munday, New York

Design Office

OMG

Client

Cuba Skate

Principal Type

Fournier and custom

Dimensions

6 x 9 in. (15.2 x 22.9 cm)



BOOK JACKET

Design

Jennifer Whitney

Art Direction

Todd Oldham

Studio

Todd Oldham Studio

URL

www.jennifer-whitney.com

Twitter

[@JennRost](https://twitter.com/JennRost)

Client

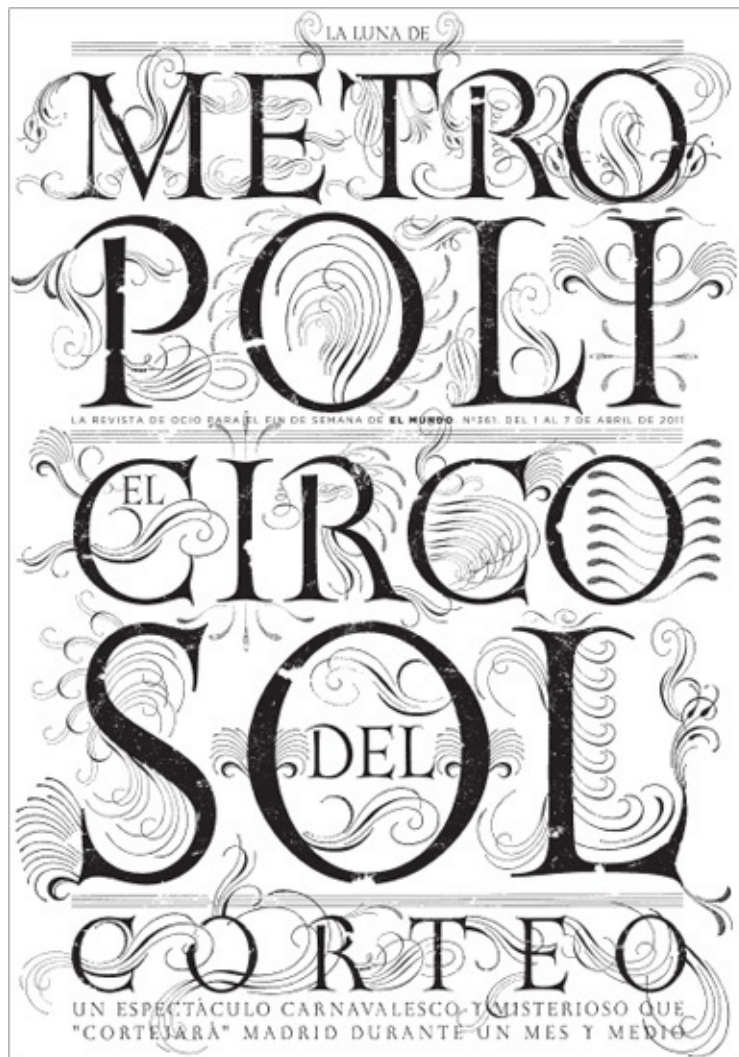
AMMO Books

Principal Type

Wallpaper

Dimensions

16 x 12 in. (40.6 x 30.5 cm)



BOOK JACKET

Design

Rodrigo Sánchez, Madrid

Art Direction

Rodrigo Sánchez

Publisher

Unidad Editorial Revistas

URL

www.facebook.com/ColeccionMetropoli

Twitter

[@rodrigossansan](https://twitter.com/rodrigossansan)

Client

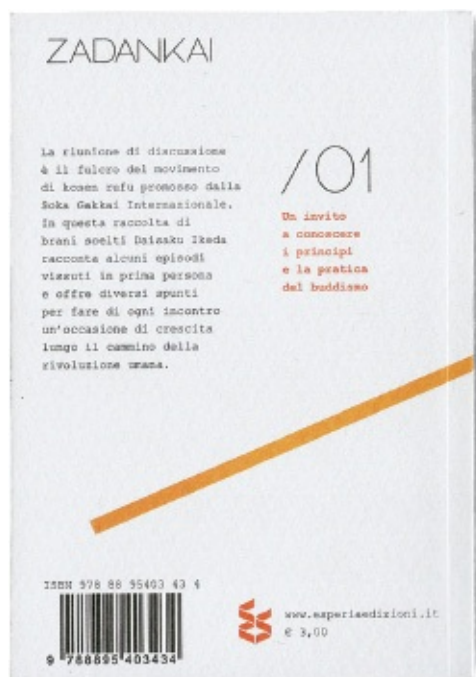
El Mundo

Principal Type

Golden Cockerel Init Orn and Gotham

Dimensions

7.9 x 11.2 in. (20 x 28.5 cm)





BOOK JACKET

Creative Direction

Massimo Pitis, Milano

Design

Office Pitis

URL

www.pitis.eu

Twitter

[@pitis_design](https://twitter.com/pitis_design)

Client

Esperia Edizioni

Principal Type

Blueberry Pancake, Courier New Bold, and Courier New Regular **Dimensions**

4.3 x 6.3 in. (11 x 16 cm)



BOOK JACKET

Design

Mark Caneso, Garden Grove, California

Studio

ppwrk studio

URL

www.pprwrkstudio.com

Twitter

[@pstypelab](https://twitter.com/pstypelab)

Client

The Legacy Project

Principal Type

Galaxie Polaris and Sentinel

Dimensions

14.5 x 9.5 in. (36.8 x 24.1 cm)

I have nothing to say.

Interviews with
Anish Kapoor


Grand Palais

35 € | NT 10 5911 | rma.fr

9 782711 859115



BOOK JACKET

Design

Billy Kiosoglou and Frank Philippin, London and Stuttgart **Studio**

Brighten the Corners

URL

www.brightenthecorners.com

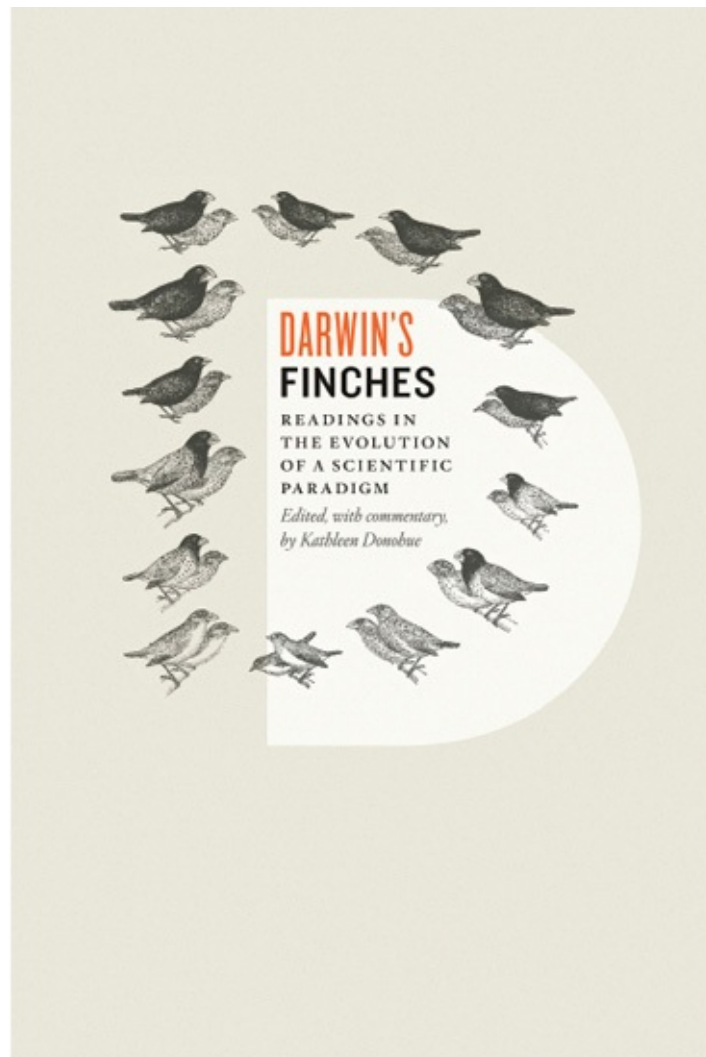
Client

Anish Kapoor and Réunion des musées nationaux–Grand Palais **Principal Type**

Times New Roman

Dimensions

4.3 x 7.1 in. (11 x 18cm)



BOOK

Design

Matt Avery, Chicago

Creative Direction

Jill Shimabukuro

Publisher

University of Chicago Press

URLs

<http://press.uchicago.edu>

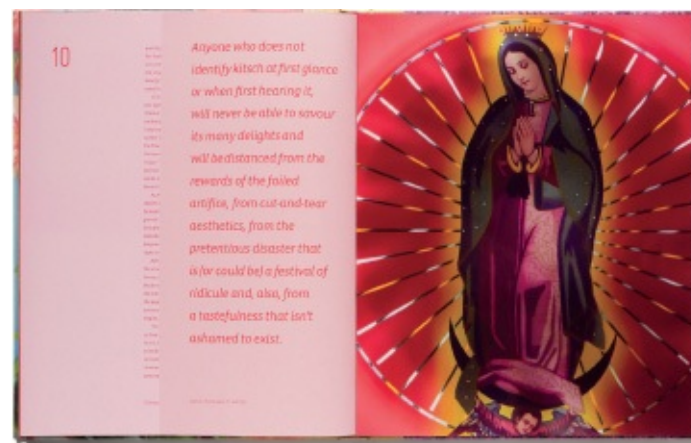
<http://matthewavery.com>

Principal Type

Champion Gothic and Hoefler Titling

Dimensions

6 x 9 in. (15.2 x 22.9 cm)



BOOK

Design

Vanessa Eckstein and Patricia Kleeberg, Toronto

Creative Direction

Vanessa Eckstein

Photography

Paola González

Editor

Marisa Fernández

Studio

Blok Design

URL

www.blokdesign.com

Client

Paola González

Principal Type

Matrix and Vista Sans

Dimensions

9.5 x 11.8 in. (24 x 30 cm)



BOOK

Design

Volker Pook and Cedric Vilim, Berlin

URLs

www.cedricvilim.com

www.lars-mextorf.de

Client

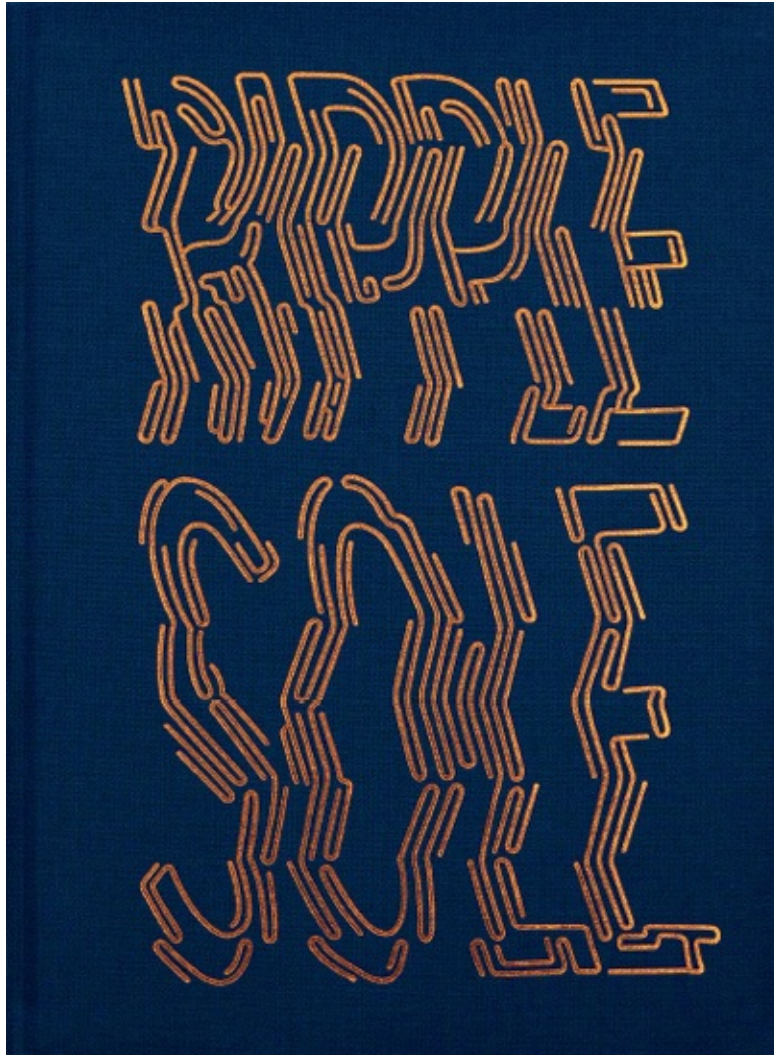
Lars Mextorf

Principal Type

Blender, Conduit, and Melior

Dimensions

6.7 x 9.6 in. (16.9 x 24.3 cm)



BOOK JACKET

Design

Christopher Sergio, New York

Lettering

Christopher Sergio

Author

Håvard Homstvedt

Printer

Meridian Printing

Design Office

Christopher Sergio Design

URL

www.csergiodesign.com

Client

Galleri Riis, Oslo, Norway

Principal Type

Handlettering

Dimensions

10 x 13.5 in. (25.4 x 34.3 cm)



BOOK

Design

Philipp Hubert, New York

Art Direction

Stefan Sagmeister

Design Office

Stefan Sagmeister

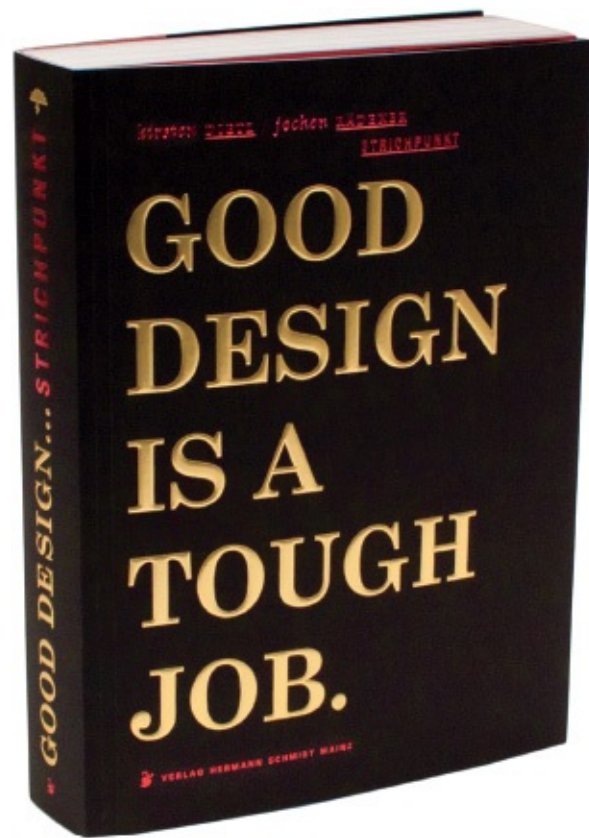
Client

departure–The Creative Agency of the City of Vienna **Principal Type**

Blender and LaPolice

Dimensions

6.7 x 9.5 in. (17 x 24 cm)



BOOK

Design
Strichpunkt GmbH, Stuttgart
Agency

Strichpunkt GmbH

URL

www.strichpunkt-design.de/#/en/home

Client

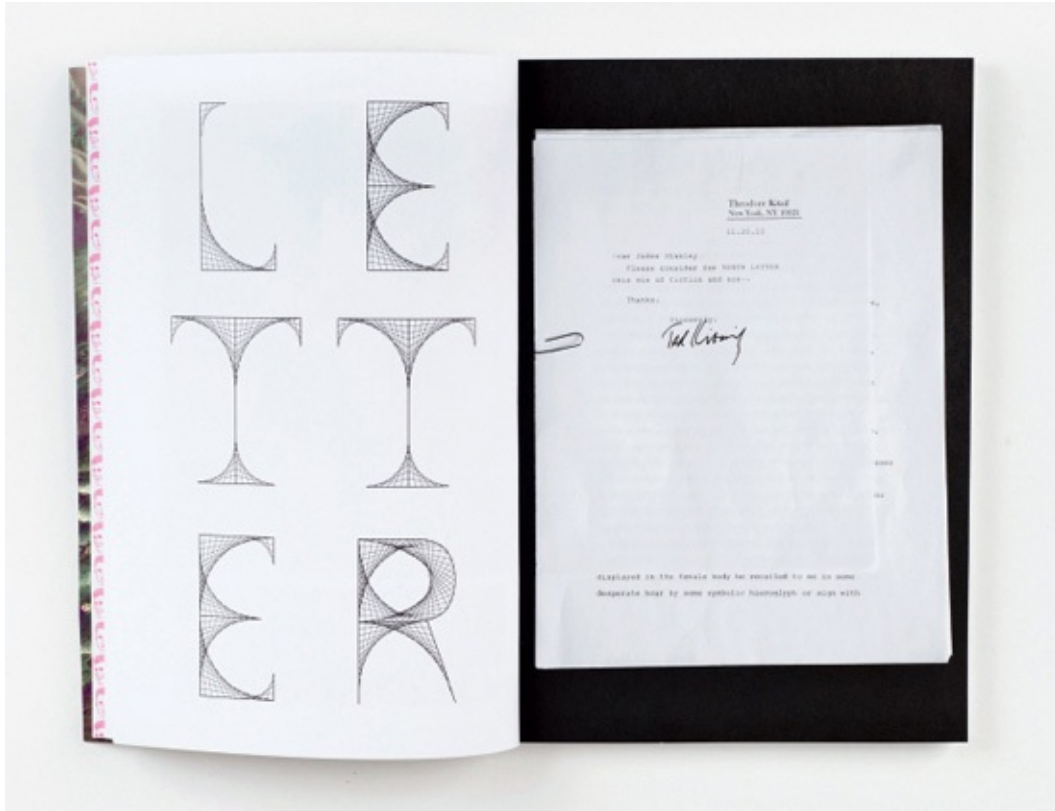
Papierfabrik Scheufelen GmbH + Co. KG

Principal Type

Akzidenz Grotesk, Clarendon, elvetica, Rockwell, and Univers **Dimensions**

6.9 x 9.5 in. (17.5 x 24 cm)





BOOK

Design

Emelyn Baker, Hannah Burtness, Garrett Campagna, Lindsay Davis, Katy Dondzila, Alexandra Dye, Bridget Hapner, Caitlin Howe, Olivia La Faire, Taekyeom Lee, Sanny Lin, Tanner Mei, Annaka Olsen, Cassandra Tu, and Wenjun Wu, Champaign, Illinois **Art Direction**

KT Meaney

Client

University of Illinois

Principal Type

Comover, Hyperparaboloid, and Utopia

Dimensions

7 x 10 in. (17.8 x 25.4 cm)



POSTER

Design

Leo Lin, Taipei, Taiwan

Studio

LEO LIN DESIGN / NTNU

Client

Taiwan Poster Design

Association

Principal Type

Helvetica Neue and 3 line D

Dimensions

27.6 x 39.4 in. (70 x 100 cm)

in-
spired
by

Re-
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Featuring
:
James
Devereaux

CLO-
SURE

100 Min / HD / Stereo /
B/W / UK and Ire-
land / 2011

MUSIC
:
Cian
Walker

Produced By
Experimental Film
Society © 2011.

Film
Mani-
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to

OF

Rouz-
beh
Rashidi

CA-
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SIS

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and di-
rector

The movie 'Cian Walker Devereaux' is a part of a book publishing
in the summer of 2011 in the series 'Experimental Film Society'
which is a part of the 'Experimental Film Society' series of
the 'Experimental Film Society' series of the 'Experimental Film Society'
series of the 'Experimental Film Society' series of the 'Experimental Film Society'



2019

THE FIRST

EXPERIMENTAL FILM SOCIETY

SCREENING

2019

SCREENING

EFS

Mohammad Nick Dell
 Mahdi Safarali
 Navid Salajegheh
 Bahar Samadi
 Jann Clavadetscher
 Behzad Haki
 Pouya Ahmadi
 Kamyar Kordestani
 Michael Higgins
 Maximilian Le Cain
 Rouzbeh Rashidi
 Hamid Shams

This programme, curated and presented by Rouzbeh Rashidi, will feature works by all twelve Experimental Film Society members. Several of the filmmakers will also be present.

a film by **rouzbeh rashidi**

featuring:
 dean kavangah / farzad fahim / atoosa pour hosseini / reza rashidi / nathalia novaes afves / yihan zhu / rouzbeh rashidi / Mark Leung / sandra raz tadrissi gonzalez

only IFS

writer and director : **rouzbeh rashidi**

produced by : **experimental film society**

human

a tale of people who live under the same sky, those who dream and those who begin journeys and attempt to find meaning as the stories progress they become a cinematic portrait of humanity.

Ireland / 2009 / hd / 73 min



POSTER

Design

Pouya Ahmadi, Chicago

Client

Experimental Film Society

Principal Type

Various

Dimensions

27.6 x 39.4 in. (70 x 100 cm)



POSTER

Design

Goetz Gramlich, Heidelberg, Germany

Studio

gggrafik design

URL

www.gggrafik.de

Client

Fli-Fest Festival Barcelona

Principal Type

Gotham and Typographe Resto

Dimensions

23.4 x 33.1 in. (59.4 x 84 cm)



POSTER

Design

Yukichi Takada, Osaka, Japan

Art Direction

Yukichi Takada

Creative Direction

Rogoba, Tokyo

Design Office

CID Lab

Client

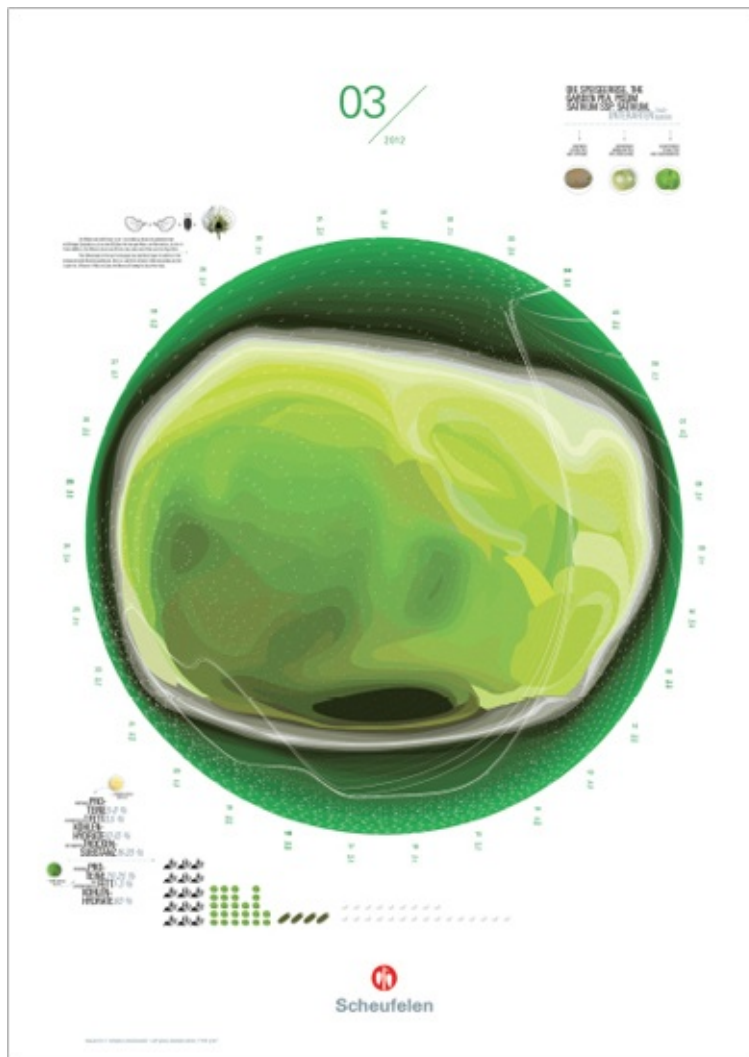
Hirakawacho Music Executive Committee

Principal Type

Helvetica

Dimensions

23.4 x 33.1 in. (59.4 x 84.1 cm)



CALENDAR

Design

Strichpunkt Design, Stuttgart

Printer

druckpartner Druck-und Medienhaus GmbH

Agency

Strichpunkt GmbH

URL

www.strichpunkt-design.de/#/en/home

Client

Papierfabrik Scheufelen GmbH + Co. KG

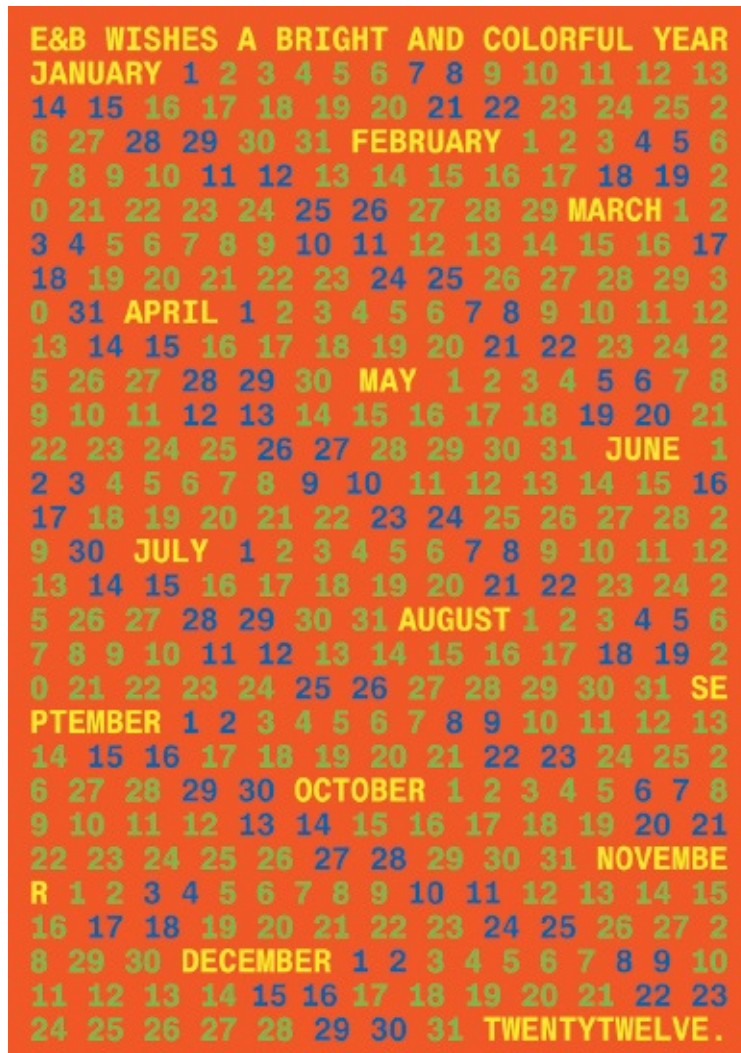
Principal Type

Scala and Univers

Dimensions

19.7 x 31.5 in. (50 x 80 cm)





CALENDAR

Design

Tiziana Artemisio and Matthias Kantereit, Zurich and Karlsruhe, Germany

Creative Direction

Flo Gaertner

Design Office

MAGMA Brand Design

URL

www.magmabranddesign.de

Client

E&B engelhardt und bauer

Principal Type

Various

Dimensions

26.8 x 37.8 in. (68 x 96 cm)





CALENDAR

Design

Patrick Carlet, Josefine Freund, Nicola Janssen, and Mareike Wessels, Hamburg, Germany

Creative Direction
Henning Otto and Elisabeth Plass

Final Artwork

Vanessa Meyer

Agency

EIGA

URL

www.eiga.de

Principal Type

DTL Fleischmann T Family

Dimensions

6.1 x 7.3 in. (15.5 x 18.5 cm)



January 1²⁰⁰²

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

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February 2, 2012



Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29			

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March 2013

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

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July 2000 7

<i>Days</i>						
<i>Sun</i>	<i>Mon</i>	<i>Tue</i>	<i>Wed</i>	<i>Thu</i>	<i>Fri</i>	<i>Sat</i>
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

Augustine, August 1st

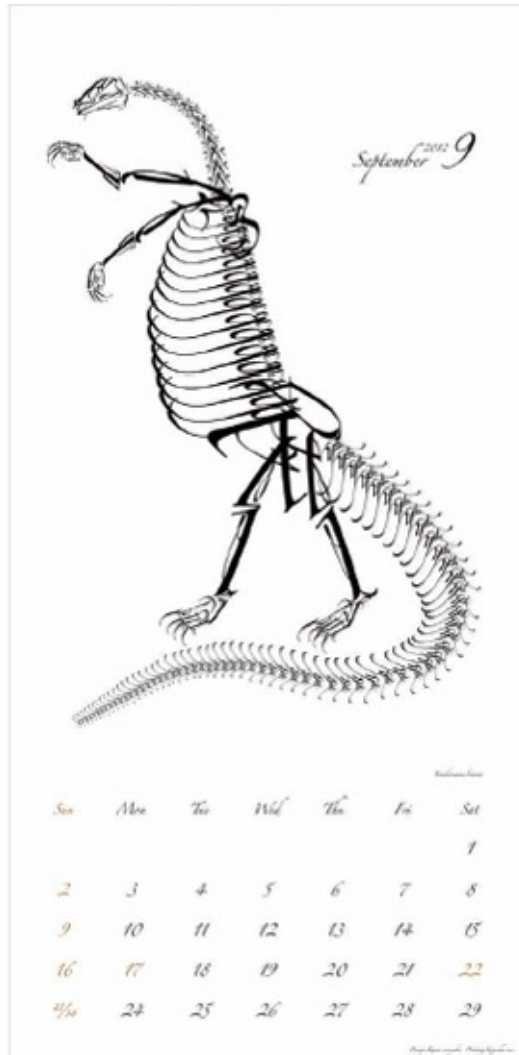


August 8²⁰¹²

lines

<i>Sun</i>	<i>Mon</i>	<i>Tue</i>	<i>Wed</i>	<i>Thu</i>	<i>Fri</i>	<i>Sat</i>
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

Highland Park



CALENDAR

Design

Noriyuki Kasai, Chiba City, Japan

Art Direction

Noriyuki Kasai

Studio

Graphic Communication Laboratory

Client

The earth is friend office

Principal Type

Zapfino (illustrated)

Dimensions

9.1 x 19.4 in. (23 x 49.4 cm)



CALENDAR

Design

Justin Fines, Brooklyn, New York

URL

www.demo-design.com

Twitter

[@nonstopdemo](https://twitter.com/nonstopdemo)

Client

Yale Art Gallery

Principal Type

Custom

Dimensions

6.5 x 9.75 in. (16.5 x 24.8 cm)





PLAYTYPE™
TYPE FOUNDRY and CONCEPT STORE
Papierstr. 40, 10115 Berlin

BE BOLD
PROCLAIM IT EVERYWHERE
THEY ONLY LIVE
WHO DARE



Produced in cooperation with Paul Wolff Studio

Produced in cooperation with Paul Wolff Studio

Voltaire
Voltaire



SELF-PROMOTION

Design

Peter Folkmar Christiansen, Rikke Greisen, and Andreas A. Peitersen,
Copenhagen, Denmark **Senior Design**

Jess Andersen

Creative Direction

Jonas Hecksher and Jens Kajus

Managing Directors

Rasmus Ibfelt and Mari Lea Randsborg

Agency

e-Types

Client

Playtype Type Foundry & Concept Store

Principal Type

Hill, Home Display, Symphony Display, The Wave, and VentiQuattro

Dimensions

Various



SELF-PROMOTION

Design

Alex Rinker, Venice, California

Art Direction

Alex Rinker

Creative Direction

Taj Tedrow

Agency

Ted Perez + Associates

URL

www.tedperez.com

Twitter

[@ItsRinker](#)

Principal Type

Various

Dimensions

3.4 x 8.25 in. (8.6 x 21 cm)



EXPERIMENTAL

Design

Dominic Liu, Montréal

Art Direction

Brian Li Sui Fong

Creative Direction

Kyosuke Nishida

Photography

Simon Duhamel

URLs

www.dominicliu.com

www.briansf.com

www.kyosukenishida.com

www.simonduhamel.com

Principal Type

Gotham Bold

Dimensions

80 x 30 x 12 in. (203 x 76.2 x 30.5 cm)



PACKAGING

Design

Sarah Stanley and Bekah Wertz, Richardson, Texas

Art Direction

Betsy Jones-Burgmeier, Dru McCabe, and Dustin Wallace **Design Office**
Fossil, Inc.

Principal Type

Kraftwerk, Wisdom Script, and custom

Dimensions

2.75 x.9 x 3.75 in. (7 x 2.3 x 9.5 cm)



PACKAGING

Design

Kyle Kargov, Toronto

Art Direction

Kyle Kargov

Lettering

Kyle Kargov

URL

www.kargov.com

Twitter

[@kkargov](https://twitter.com/kkargov)

Client

NINEOFIVE

Principal Type

FF DIN Pro and handlettering

Dimensions

5 x 5 in. (12.7 x 12.7 cm)





BOOK

Design

Sarah Forss and Sharon Werner, St. Paul, Minnesota **Interns**

Lori Benoy and Meghan O'Hare

Design Office

Werner Design Werks, Inc.

URL

www.wdw.com

Publisher

Blue Apple Books

Principal Type

ITC Lubalin Graph

Dimensions

9.5 x 11.75 in. (24.1 x 29.8 cm)



BOOK

Design

Toby Ng, Hong Kong

Creative Direction

Toby Ng

Studio

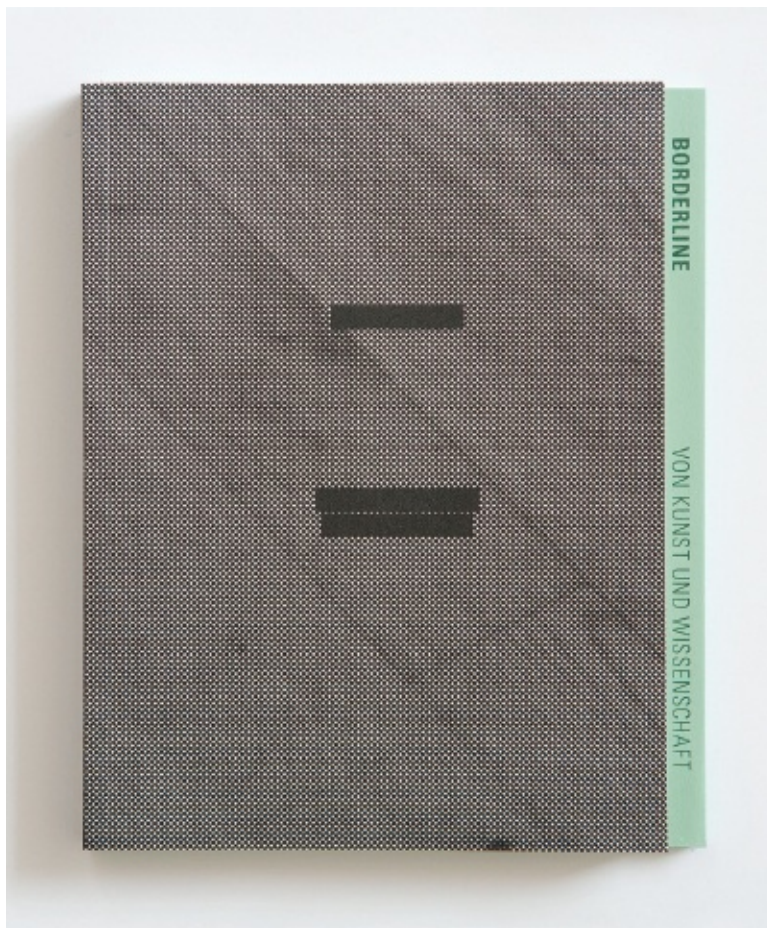
Toby Ng Design

Principal Type

Gill Sans

Dimensions

5.1 x 7.1 in. (13 x 18 cm)



BOOK

Design

Simon Busse, Sebastian Gröne, Björn Rüter, and Thomas Wucherpfennig,
Dortmund, Germany **Design Office**

labor b designbüro

Client

Pact Zollverein Choreographisches Zentrum NRW Betriebs GmbH

Principal Type

Dolly and Univers

Dimensions

5.6 x 6.9 in. (14.3 x 17.5 cm)



BOOK

Design

Iván Mato and Lisbet Tonner, London

Design Lead

Hugh Miller and Bradley Zimmer

Design Creation

Samuel Clarke, Steve Foyle, Troy Hyde, Brody Larson, Tyrone Lou, Gisele Palatnik, and Nuno Silva **Photography**

George Chevalier Lewis

Editors

Aapo Bovellan and Chris Merrick

Design Office

Nokia Design and Brand Studio

URL

<http://brandbook.nokia.com/blog>

Twitter

[@Nokia](#)

Client

Nokia

Principal Type

Nokia Pure

Dimensions

8.25 x 10.8 in. (21 x 27.4 cm)



BOOK

Design

Gesine Grotrian, Thomas Schrott, Fons Hickmann, and Bjoern Wolf with Bureau Mirco Borsche, Berlin **Studio**

Fons Hickmann m23

URL

www.m23.de

Twitter

[@fonshickmannm23](https://twitter.com/fonshickmannm23)

Client

Bayerische Staatsoper

Principal Type

Scala

Dimensions

7.1 x 9.4 in. (18 x 24 cm)





BOOK

Design

Strichpunkt Design, Stuttgart

Agency

Strichpunkt GmbH

URL

www.strichpunkt-design.de/#/en/home

Publisher

Verlag Hermann Schmidt Mainz

Principal Type

Compatil, FF Scala, and Univers

Dimensions

7.9 x 10.2 in. (20 x 26 cm)





BOOK

Design

Dan Forbes, Jason McKean, Kyle Poff, and Luke Williams, Chicago **Design**

Direction

Alisa Wolfson

Chief Creative Officer

Susan Credle

Producer

Laura Stern

Photography

Jason McKean and Kine Uglested

Illustration

Dan Forbes, Jason Frohlichstein Natalia Kowaleczko, Casey Martin, Eing Omathikul, and Kyle Poff **Copywriters**

Susan Credle, Jason McKean, David Schermer, Craig Shparago, and Alisa Wolfson **Agency**

Leo Burnett Chicago and The Leo Burnett Dept. of Design **URL**

www.leoburnett.com

www.facebook.com/leoburnettworldwide

Twitter

[@leoburnett](#)

Principal Type

Helvetica Neue 75 Bold and Miller Text Roman

Dimensions

5.1 x 8.25 in. (13 x 21 cm)



CORPORATE IDENTITY

Art Direction

Johannes Bissinger and Stephanie Ising, Munich

Creative Direction

Martin Fengel and Tom Ising

Marketing Director

Anna Georgiades

Design Office

Herburg Weiland

Client

Residenztheater München

Principal Type

Apercu Bold

Dimensions

16.5 x 23.4 in. (42 x 59.4 cm)





CATALOG

Design

Dirk Heine and Cord Warnecke, Hannover, Germany

Print Office

gutenberg beuys gesellschaft fur digital-und printmedien mbh **Photography**
Eberhard Franke, Dirk Heine, and Thomas Klawunn

Managing Directors

Matthias Hake, Christian Lieb, Remo Viani, and Stefano Viani **Final Artwork**
Antonio Viani Importe GmbH

Design Office

Heine Warnecke Design GmbH

URL

www.heinewarnecke.com

Client

Antonio Viani Importe GmbH

Principal Type

Filosofia

Dimensions

8.25 x 11 in. (21 x 28 cm)





CATALOG

Design

Pablo Martin and Astrid Stavro, Binissalem, Spain

Art Direction

Mario Eskenazi, Pablo Martin, and Astrid Stavro

Creative Direction

AGI Spain, Barcelona

Studios

Andreu Balius, Grafica Mario Eskenazi, and Studio Astrid Stavro **Client**

Alliance Graphique Internationale

Principal Type

Pradell and SuperVeloz

Dimensions

4.1 x 5.7 in. (10.5 x 14.5 cm)

Theater St. Gallen



Spielzeit 2011 | 2012



CATALOG

Design

Dominik Hafen, Bernhard Senn, and Roland Stieger, St.Gallen, Switzerland

Creative Direction

Dominik Hafen, Bernhard Senn, and Roland Stieger

Studio

TGG Hafen Senn Stieger

Client

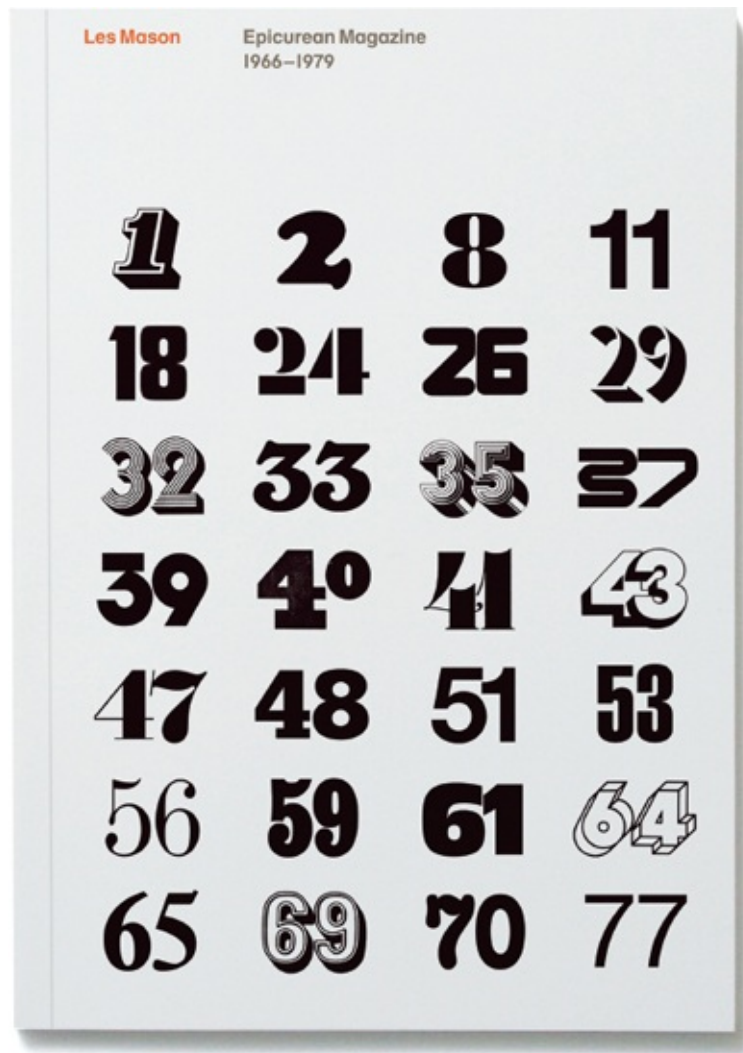
Theater and Sinfonieorchester St.Gallen

Principal Type

Minion Pro and Thesis

Dimensions

7.1 x 10.6 in. (18 x 27 cm)



CATALOG

Design

Dominic Hofstede, Melbourne

Studio

Hofstede Design

URL

www.hofstede.com.au

Twitter

[@hofstededesign](https://twitter.com/hofstededesign)

Client

The Narrows

Principal Type

Helvetica Textbook and Lyon Text

Dimensions

6.7 x 9.25 in. (17 x 23.5 cm)

MAISON CORBEIL

C O L
L E C
T I O
N S

COLLECTIONS
Ligne Racer
Flux
Dance
Carnaval Italia



CATALOG

Design

François-Xavier St-Georges, Montréal

Art Direction

Marie-Ève Dubois

Creative Direction

Louis Gagnon

Agency

Paprika

URL

www.paprika.com

Twitter

[@paprikadesign](https://twitter.com/paprikadesign)

Client

Maison Corbeil

Principal Type

Futura and custom

Dimensions

10.5 x 15 in. (26.7 x 38.1 cm)





BOOK

Design

Carolina de Bartolo, San Anselmo, California

URL

www.explorationsintypography.com

Twitter

[@carodebartolo](https://twitter.com/carodebartolo)

Client

101 Editions

Principal Type

FF Elementa and FF Good

Dimensions

10 x 13 in. (25.5 x 33 cm)





BOOK

Design

Caroline Reumont, Montréal

Creative Direction

Claude Auchu

Production Direction

Louis Dorval

Production

Coordination Claudia Riverain

Photography

Raphaële Demandre and Matthieu Ricard

Strategic Direction

Anne-Marie Leclair

Client Services Director

Catherine Lanctôt

Client Services Coordination

Carolyne Boucher and Ingrid Roussel

French Translation

Guylaine Morin

French Proofreading

Genevieve Legault and Guylaine Morin

English Proofreading

Shauna Hardy, Lori Perkins, and Vivianne Phillips

Printer

Imprimeries Transcontinental

Agency

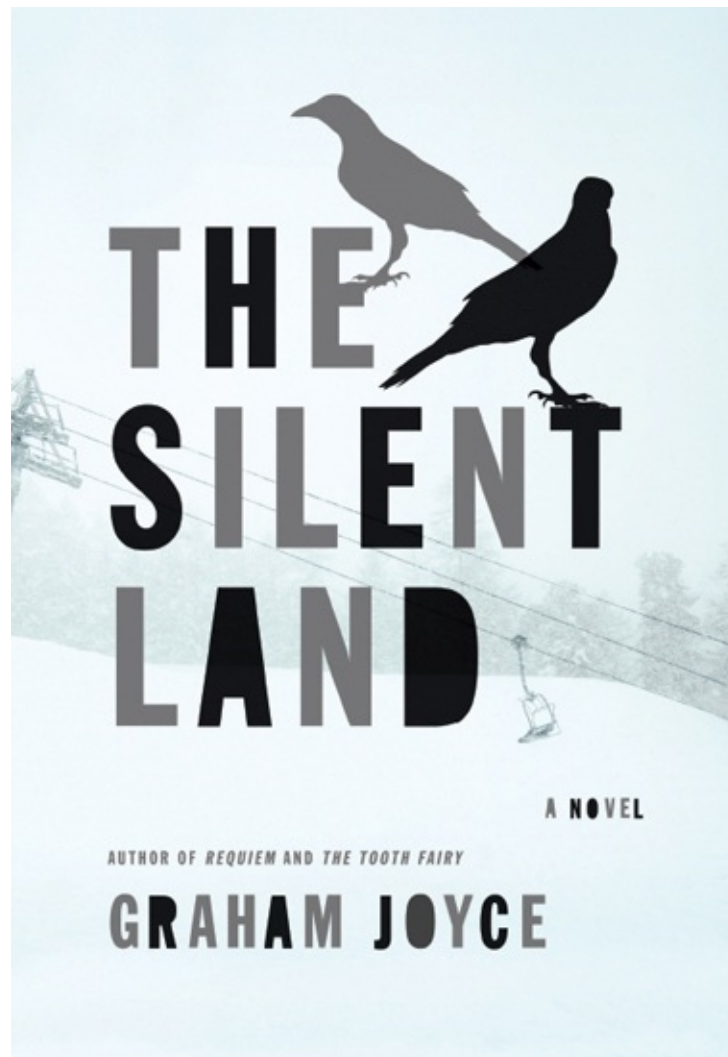
lg2boutique

Client

Matthieu Ricard and Pascale Demers (www.karunashechen.org) **Principal Type**

CG Alpin Gothic No.1, Caslon, Courier, Didot, and Minion **Dimensions**

5.4 x 7.4 in. (13.6 x 18.25 cm)



BOOK JACKET

Design

Emily Mahon, New York

Art Direction

Emily Mahon

Creative Direction

John Fontana

Photography

Todd Anthony, Gallerystock

URL

www.emilymahon.com

Publisher

The Knopf Doubleday Publishing Group

Principal Type

Franklin Gothic BT

Dimensions

5.6 x 8.5 in. (14.3 x 21.6 cm)



INVITATION

Art Direction

Marie-Ève Dubois, Montréal

Agency

Paprika

URL

www.paprika.com

Twitter

[@paprikadesign](https://twitter.com/paprikadesign)

Client

Domison

Principal Type

Garamond Italic

Dimensions

Open: 11.25 x 27 in. (28.6 x 68.6 cm) Closed: 3.75 x 9 in. (9.5 x 22.9 cm)





POSTER

Art Direction

Charley Massiera, Montréal

Creative Direction

Louis Gagnon

Agency

Paprika

URL

www.paprika.com

Twitter

[@paprikadesign](https://twitter.com/paprikadesign)

Client

Domison

Principal Type

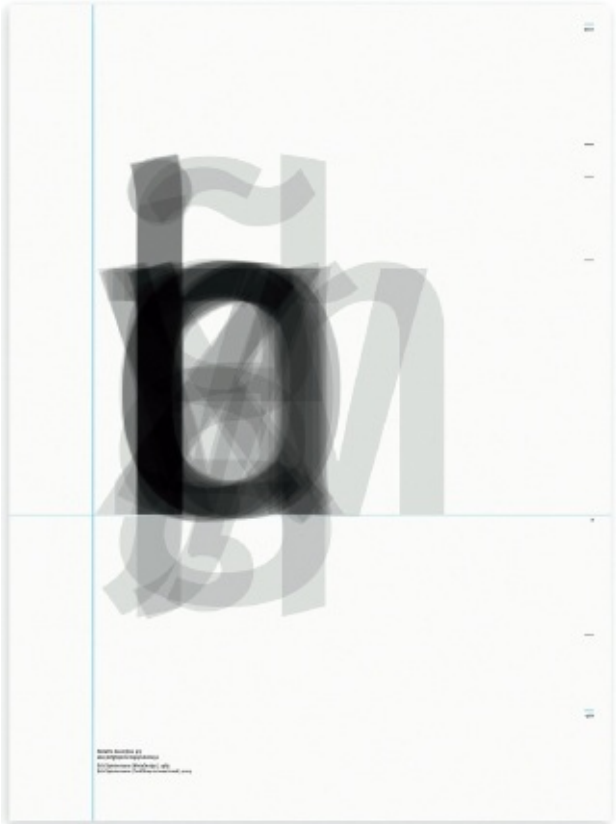
SangBleu BP Condensed

Dimensions

24 x 36 in. (61 x 91.4 cm)



© 2010 by [unreadable]
[unreadable]
[unreadable]





EXPERIMENTAL

Creative Direction

Alberto Salván and Nicolás Reyners, Madrid

Studio

Tres Tipos Gráficos

URLs

www.trestiposgraficos.com

www.archetypes.es

Twitter

[@3TGráficos](https://twitter.com/3TGráficos)

Principal Type

Various

Dimensions

13.5 x 18.5 in. (34.3 x 47 cm)



CORPORATE IDENTITY

Design

Philipp Koch, Munich

Art Direction

Stephanie Ising

Creative Direction

Tom Ising

Concept & Text

Lars Haensell

Idea & Concept

Jan Folkard Willms

Design Office

Herburg Weiland

Client

Nice One

Principal Type

Alternate Gothic No.2 BT and ITC Garamond

Dimensions

16.5 x 23.4 in. (42 x 59.4 cm)



POSTER

Design

Kammy Singh and Tyler Adam Smith, Toronto

Creative Direction

Dave Watson

Illustration

Tyler Adam Smith

Writer

Jacob Greer

Account Manager

Kristen Sheridan

Mac Artist

Dave Kinsella

Printer

Kid Icarus

Agency

TAXI Canada Limited

Client

Edward Pond

Principal Type

Engravers Gothic, Knockout, and Tribute OT

Dimensions

23.25 x 17.5 in. (59.1 x 44.4 cm)





POSTER

Design

Ramon Vasquez, Seattle, Washington

Art Direction

Adam Deer

Creative Direction

Steve Cullen

Executive Creative Directors

Jim Haven and Matt Peterson

Illustration

Mick Marston

Agencies

Creature and Bernstein & Andriulli

Client

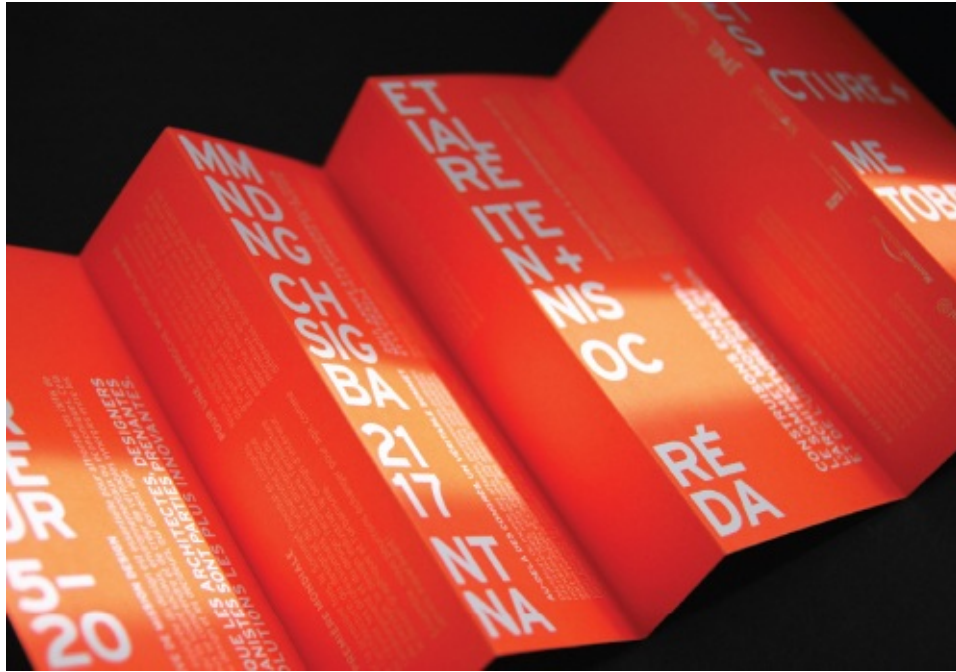
Expedia

Principal Type

Various

Dimensions

36 x 52 in. (91.4 x 132.1 cm)



POSTER

Art Direction

Daniel Robitaille, Montréal

Creative Direction

Louis Gagnon

Agency

Paprika

URL

www.paprika.com

Twitter

[@paprikadesign](https://twitter.com/paprikadesign)

Client

Mission Design

Principal Type

Interstate

Dimensions

Open: 15.5 x 6 in. (39.4 x 15.2 cm) Closed: 6 x 6 in. (15.2 x 15.2cm)



POSTER

Art Direction

Daniel Robitaille, Montréal

Agency

Paprika

URL

www.paprika.com

Twitter

[@paprikadesign](https://twitter.com/paprikadesign)

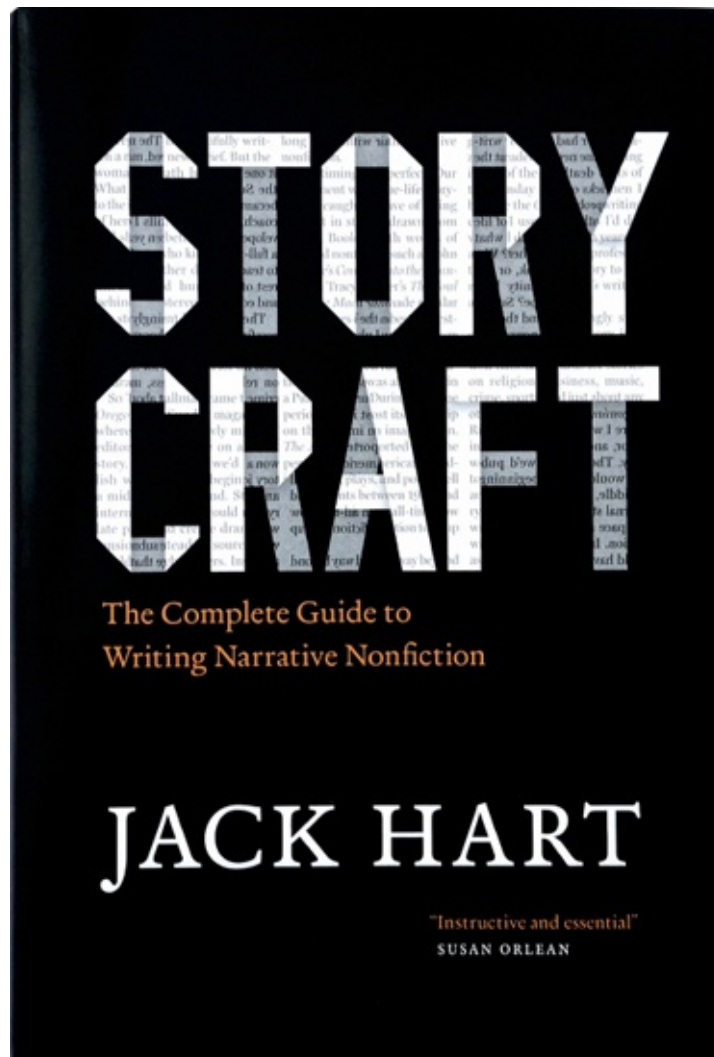
Client

The Liliane and David M. Stewart Program for Modern Design **Principal Type**

Various

Dimensions

24 x 39 in. (61 x 99.1 cm)



BOOK JACKET

Design

Isaac Tobin, Chicago

Creative Direction

Jill Shimabukuro

URL

www.isaactobin.com

Client

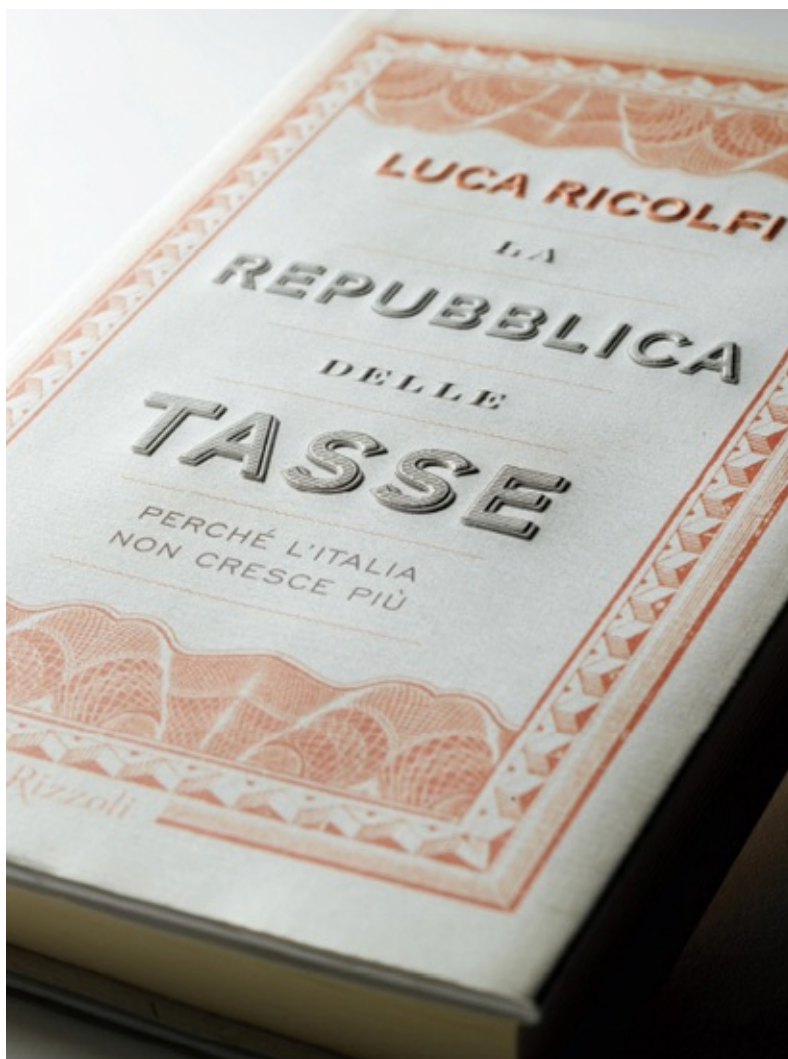
The University of Chicago Press

Principal Type

Merlo

Dimensions

6 x 9 in. (15.2 x 22.9 cm)



BOOK JACKET

Design

Ari Korner, New York

Art Direction

Hana Nakamura

Creative Direction

Matteo Bologna

Studio

Mucca Design

Client

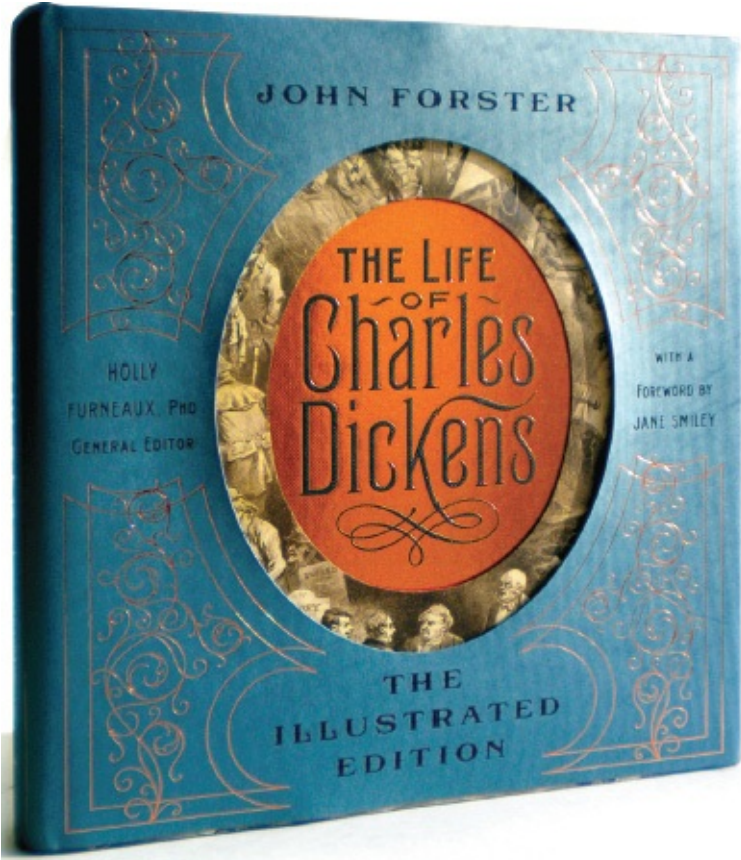
Rizzoli

Principal Type

AW Conqueror Carved, Engravers Gothic, and Engravers LH

Dimensions

5.3 x 8.5 in (13.5 x 21.5 cm)

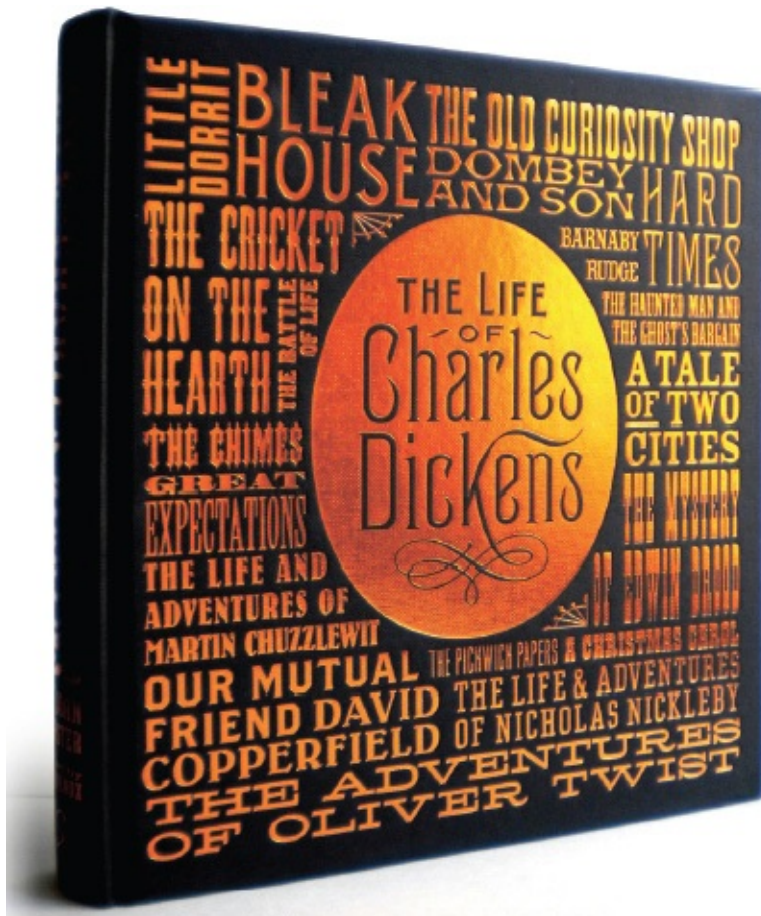


JOHN FORSTER

HOLLY
FURNEAUX, PhD
GENERAL EDITOR

WITH A
FOREWORD BY
JANE SMILEY

THE
ILLUSTRATED
EDITION



BOOK JACKET

Design

Roberto de Vicq de Cumptich New York

Design Office

de Vicq design

URL

www.devicq.com

Twitter

[@rdevicq](https://twitter.com/rdevicq)

Client

Sterling Publishing Co., Inc.

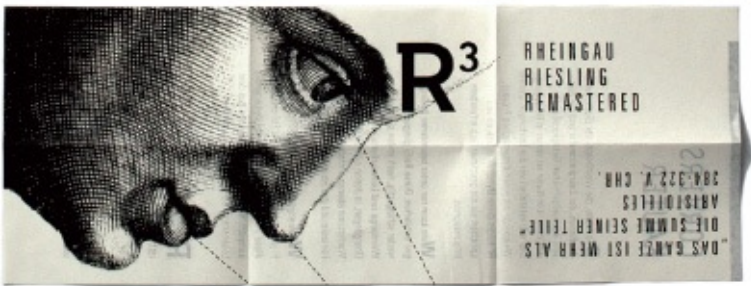
Principal Type

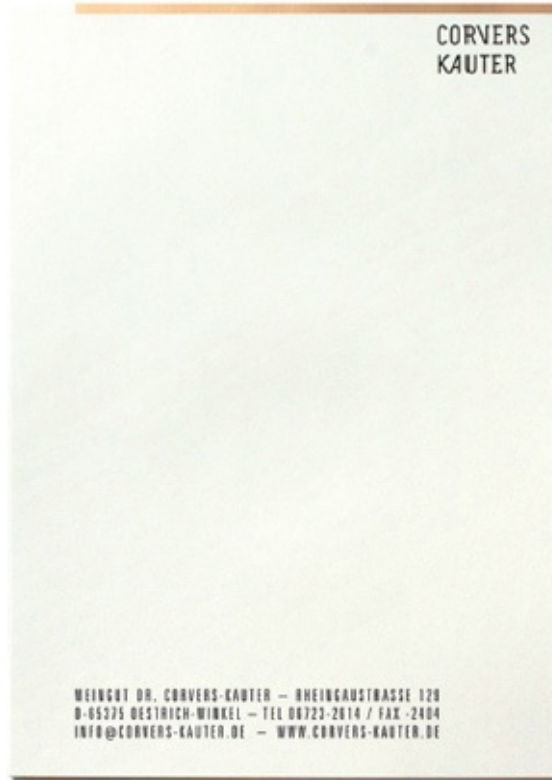
Billhead, Old Abe, and Sentry

Dimensions

8.75 x 10.25 In. (22.2 x 26 cm)







CORPORATE IDENTITY

Agency

Fuenfwerken Design AG, Wiesbaden, Germany

Client

Winery Dr. Corvers-Kauter

Principal Type

Univers 49 Light Ultra Condensed

Dimensions

Various





CORPORATE IDENTITY

Design

Serge Côté and Maryse Verreault, Montréal

Creative Direction

Claude Auchu

Lettering

Serge Côté

Print Production

Louis Dorval

Client Services

Marie-Claude Lacasse and Mariève Lebrun

Computer Design Graphics

Karine Allie

Studio

Ig2fabrique

Agency

Ig2boutique

Client

Johanne Demers

Principal Type

Didot, Falstaff, Franklin Gothic, Hoefler Text, Tungsten, and handlettering

Dimensions

Various



ST BART'S



CORPORATE IDENTITY

Design

David Balsamello, Jennifer Kinon, Bobby C. Martin Jr., and Jesse Ragan, New York **Creative Direction**

Jennifer Kinon and Bobby C. Martin Jr.

Agency

OCD | The Original Champions of Design

Client

Saint Bartholomew's Church

Principal Type

Carter Sans and custom

Dimensions

36 x 36 In. (91 x 91 cm)



klaus

300 KING ST. EAST. TORONTO. ON. M5A1K4
WWW.KLAUSN.COM / TEL. 416 362 3434



CORPORATE IDENTITY

Design

Vanessa Eckstein and Patricia Kleeberg, Toronto

Creative Direction

Vanessa Eckstein

Studio

Blok Design

URL

www.blokdesign.com

Client

Klaus

Principal Type

Akkurat

Dimensions

Various



STEHEN SIE ZU IHRER
PERSONLICHKEIT

*STETS KLASSISCH ELEGANT
UND DOCH EXTRAVAGANT*

**GENIESSEN
SIE DIE FREUDEN
DES LEBENS**

OWN YOUR IDENTITY. BE CLASSY AND ELEGANT, EVEN WHEN EXTRAVAGANT.
ENJOY THE PLEASURES OF LIFE. NEVER SETTLE FOR EASY JOYS. PREFER
A STYLE THAT IS CLASSIC YET BOLD, A COMPLETELY CONFIDENT ATTITUDE
THAT LEAVES NO ONE INDIFFERENT, NEVER ARROGANT, ALWAYS AUTHENTIC.

**NIEMALS
ARROGANT**

AUTHENTISCH MANN

hoerstcollection.com



STEHEN SIE ZU IHRER
PERSÖNLICHKEIT

*STETS KLASSISCH-ELEGANT
UND DOCH EXTRAVAGANT*

**GENIESSEN
SIE DIE FREUDEN
DES LEBENS**

OWN YOUR IDENTITY. ALWAYS CLASSY AND ELEGANT, EVEN WHEN EXTRAVAGANT.
ENJOY THE PLEASURES OF LIFE. NEVER SETTLE FOR EASY SENTIMENT.
A STYLE THAT IS CLASSIC YET BOLD. A COMPLETELY CONFIDENT ATTITUDE
THAT LEAVES NO ONE INDIFFERENT. NEVER ARROGANT. ALWAYS AUTHENTIC.

**NIEMALS
ARROGANT**

AUTHENTISCH MANN

horstcollection.com



CORPORATE IDENTITY

Design

Serge Côté, Montréal

Creative Direction

Claude Auchu

Photography

Marie-Reine Mattera

Copywriting

Pierre Lussier and François Sauvé

Client Services

Vanessa Dicaire

Infography

Manon Rémillard

Print Production

Louis Dorval

Strategy

Stephane Mailhiot

Studio

Ig2fabrique

Agency

Ig2boutique

Client

Angomode

Principal Type

Verlag and Verlag Condensed

Dimensions

Various



CORPORATE IDENTITY

Design

Mondrey Sin, Barcelona

Art Direction

Mondrey Sin

Creative Direction

Mondrey Sin

Client

KIOSKO BURGER

Principal Type

ITC Avant Garde Gothic, Futura, and Geometric Slabserif **Dimensions**

Various





CORPORATE IDENTITY

Design

Vanessa Eckstein, Toronto

Creative Direction

Marta Cutler, Vanessa Eckstein, and Patricia Kleeberg **Writer**

Patricia Kleeberg

Studio

Blok Design

URL

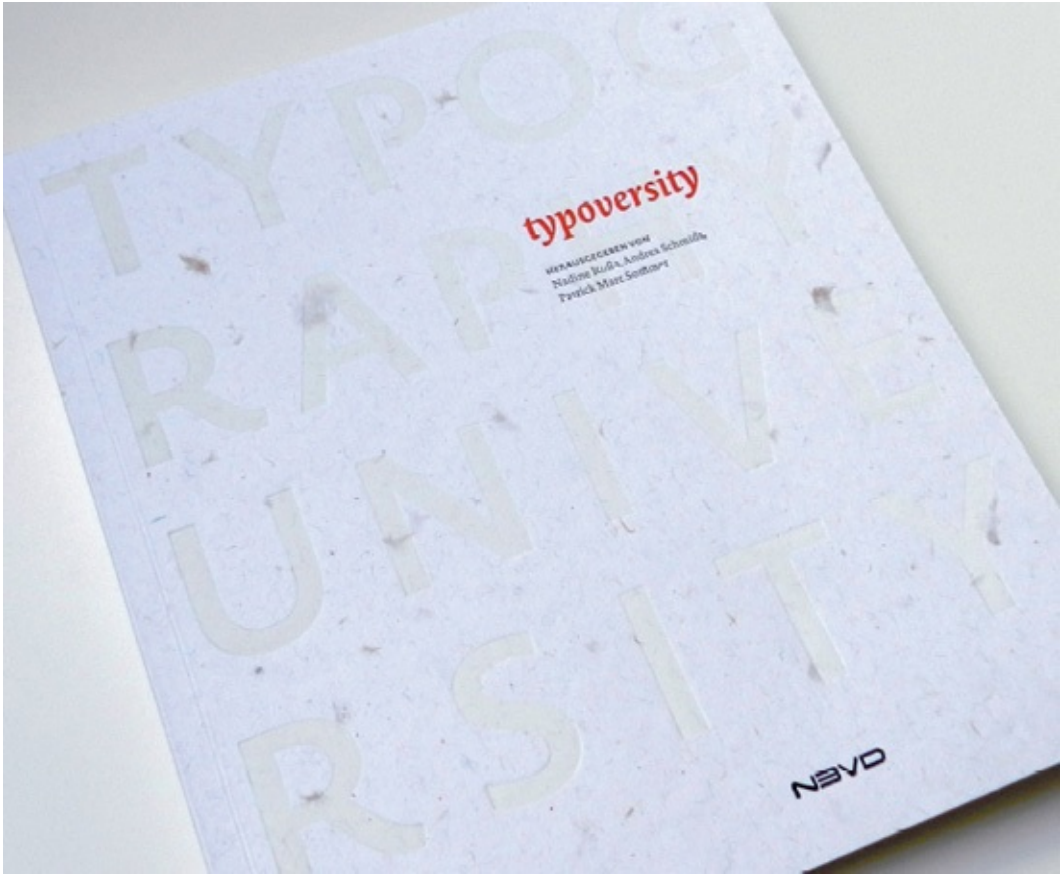
www.blokdesign.com

Client

Erik Joyal

Principal Type

LL Brown
Dimensions
Various





BOOK

Design

Nadine Rossa, Andrea Schmidt, and Patrick Marc Sommer, Berlin [URL
www.typoversity.com](http://www.typoversity.com)

Client

NBVD Norman Beckmann Verlag & Design

Principal Type

Novel Pro

Dimensions

8.25 x 9.4 in. (21 x 24 cm)

NEW ENGLAND WILD FLOWER SOCIETY'S



FLO
NOVAE
ANGLIAE

A MANUAL FOR THE IDENTIFICATION OF NATIVE AND
NATURALIZED HIGHER VASCULAR PLANTS OF NEW ENGLAND

ARTHUR HAINES

ILLUSTRATED BY ELIZABETH FARNSWORTH
AND GORDON MORRISON



BOOK

Design

Charles Nix, New York

Lettering

Charles Nix

Senior Production Controller

Aldo Cupo

Printer

Courier Printing

Director of

Publishing Operations

Christina Coffin

Studio

Scott & Nix, Inc.

URL

www.scottandnix.com

Twitter

[@scottandnix](https://twitter.com/scottandnix)

Publisher

Yale University Press

Principal Type

Monotype Bell, ClearviewText Bold, ClearviewText Light, Trilon, and
handlettering **Dimensions**

7 x 9.5 in. (17.8 x 24.1 cm)





BOOK

Design

J.H.M. Pohlen, Roermond, The Netherlands

Design Office

Polka Design

URL

www.polka.nl

Client

Werkgroep Thoears Woeardebook

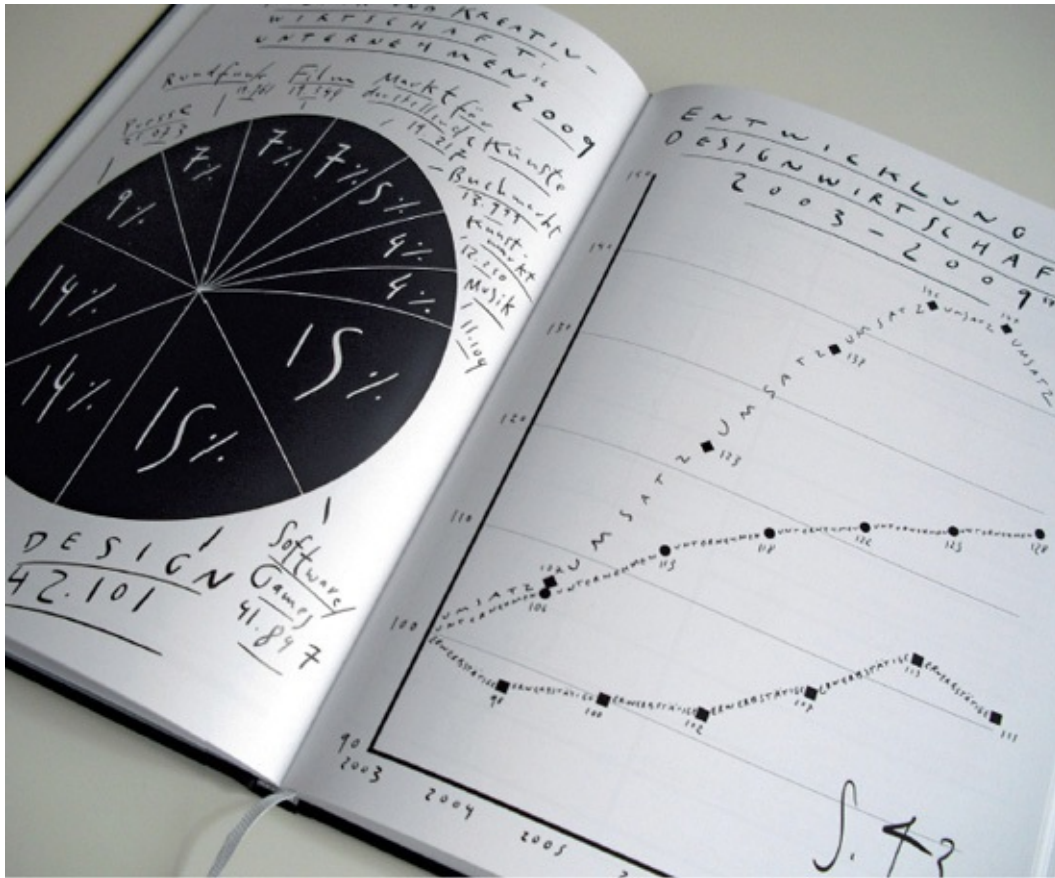
Principal Type

FF Tisa

Dimensions

6.7 x 9.6 in. (17 x 24.5 cm)

Damian Gerbaulet
Kommunikations-
design
A.L.S.
MARKE



BOOK

Design

Damian Gerbaulet, Berlin

Design Office

Création de Gerbaulet

Client

NBVD Norman Beckmann Verlag & Design

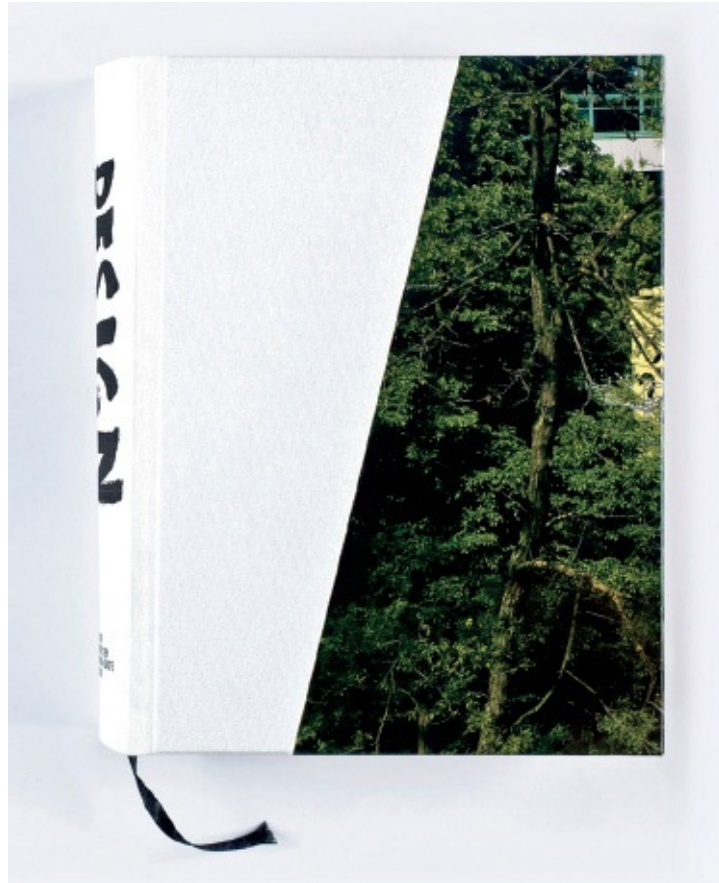
Principal Type

Jerbo Sans

Dimensions

8.7 x 11.7 in. (21 x 29.7 cm)





STUDENT PROJECT

Design

Simon Bork and Armin Roth, Stuttgart

Lettering

Simon Bork

Instructor

Uli Cluss

School

Staatliche Akademie der Bildenden Künste Stuttgart **Principal Type**

Trump Mediaeval and handlettering

Dimensions

6.3 x 8.25 in. (16 x 21 cm)

decodeunicode – Die Schriftzeichen der Welt
Johannes Bergerhausen, Siri Poarangan
Verlag Hermann Schmidt Mainz

decodeunicode



WELDER
PLACE OF
INTERACT
BOOK



BOOK

Design

Johannes Bergerhausen and Siri Poarangan, Cologne, Germany, and Düsseldorf, Germany **Software Developer**

Daniel A. Becker

Authors

Johannes Bergerhausen and Siri Poarangan

Design Office

Leitwerk Buero für Kommunikation

URL

www.typografie.de

Twitter

[@VerlagHSchmidt](https://twitter.com/VerlagHSchmidt)

Publisher

Karin Schmidt-Friderichs and Bertram Schmidt-Friderichs, Verlag Hermann Schmidt Mainz **Principal Type**

Fedra Sans World

Dimensions

8.7 x 11 in. (22 x 28 cm)

HÄFELINGER + WAGNER DESIGN

Erzählende Marken kreieren. /
Creating narrative brands.

CONWAY
LLOYD
MORGAN

weidionrocks

PEOPLE EXPERIENCE THE WORLD
THROUGH STORIES.
THEY RECALL EVENTS BY PLACING THEM
IN A NARRATIVE CONTEXT.
GOOD STORIES ARE OFTEN
ENDLESSLY REPEATED AND PASSED ON.
THEY ARE THE PERFECT MEDIUM
FOR RELAYING IDEAS AND TURNING THEM
INTO A LASTING EXPERIENCE.
HÄFELINGER+WAGNER DESIGN
CREATE STORIES ABOUT
GOOD IDEAS AND REMARKABLE SOLUTIONS
BY PEOPLE, COMPANIES AND BRANDS.

15



BOOK

Design

Nils Jaedicke, Munich

Art Direction

Veronika Kinczli

Creative Direction

Annette Häfelinger and Frank Wagner

Agency

häfelinger + wagner design

URL

www.hwdesign.de

Principal Type

Letter Gothic and Sabon

Dimensions

9.4 x 8.9 in. (24 x 22.5 cm)



POSTER

Design

Jessica Walsh, New York

Art Direction

Stefan Sagmeister

Photography

Henry Hargreaves

Makeup

Anastasia Durasova

Hair Art

Kerry Howley

Design Office

Sagmeister Inc.

Principal Type

Hand-crafted from hair

Dimensions

39.4 x 59.1 in. (100 x 150 cm)





BOOK

Design

Lindsay Kinkade, Providence, Rhode Island

Art Direction

Lindsay Kinkade

Graduate Student Alliance Communications Director

Dylan Greif

Zine Workshop Facilitators

Arienne Gelardin and Lindsay Kinkade

Graduate Student Alliance President

Jason Huff

Graduate Student Alliance Vice-President

Scott MacDonald

Photography

Mimi Cabell

Zine Designers

Graduate Class of 2011

Editor

Arianne Gelardin

Assistant Editors

Diana Mangaser and Phoebe Stubbs

Studio

Assembly Required

URL

www.Assembly-Required.org

Twitter

[@AssemblyRqd](https://twitter.com/AssemblyRqd)

School

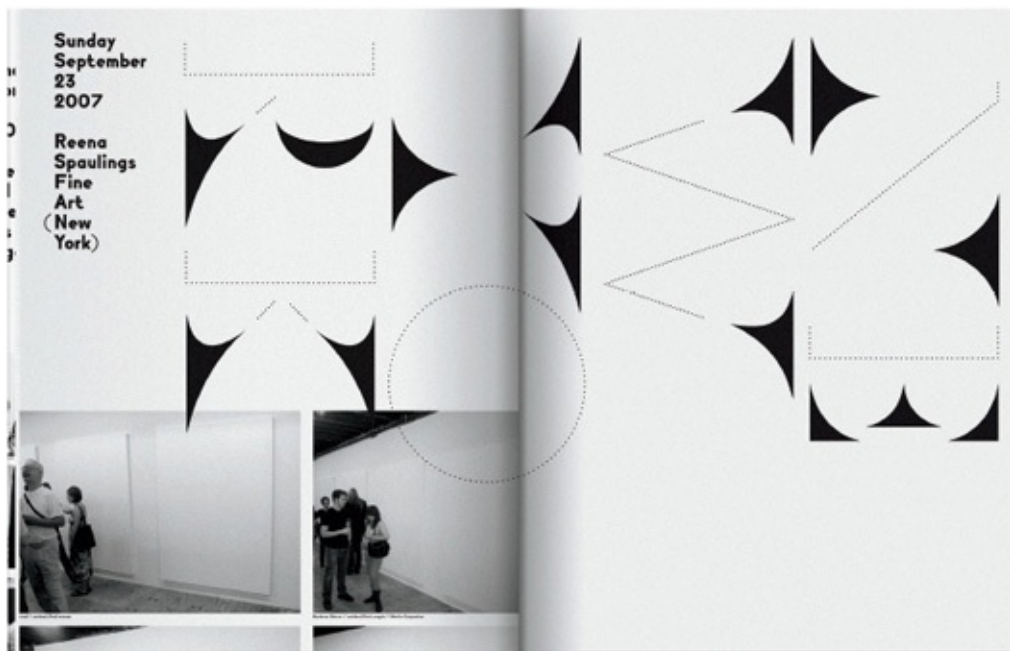
Rhode Island School of Design

Principal Type

Klavika and Prensa

Dimensions

6.25 x 8.5 in.(15.9 x 21.6 cm)



BOOK

Design

Kjell Ekhorn and Jon Forss, Oslo, Norway, and St. Paul, Minnesota **Design**

Office

Non-Format

URL

www.non-format.com

Client

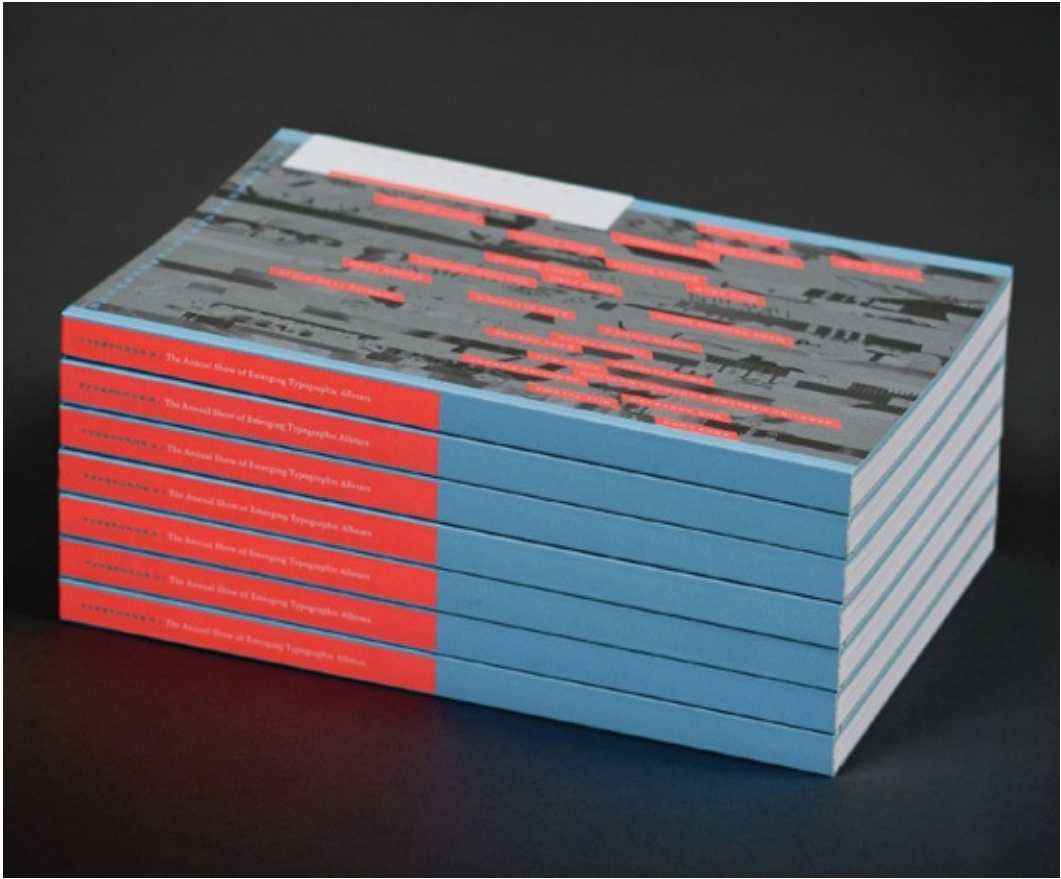
Sternberg Press

Principal Type

Merlin and Planeta

Dimensions

8.25 x 10.6 in. (21 x 27 cm)





BOOK

Design

Nick Adam, Darren McPherson, and Ohn Ho, Chicago

Creative Direction

Will Miller

Photography

Kyle LaMere

Paper

Domtar

Curators

Dawn Hancock and Ed Marzewski

Studio

Firebelly Design

URL

www.firebellydesign.com

Twitter

[@firebellydesign](https://twitter.com/firebellydesign)

Client

Co-Prosperity Sphere

Principal Type

Absara

Dimensions

5.25 x 7.9 in. (13.3 x 20.1 cm)



BOOK

Creative Direction

Yeo Gee Khuy, Edmund Seet, and Yasser Suratman, Singapore **Senior Designer**

Aaron Wong

Photography

Ernest Goh

Studio

Bureau

Client

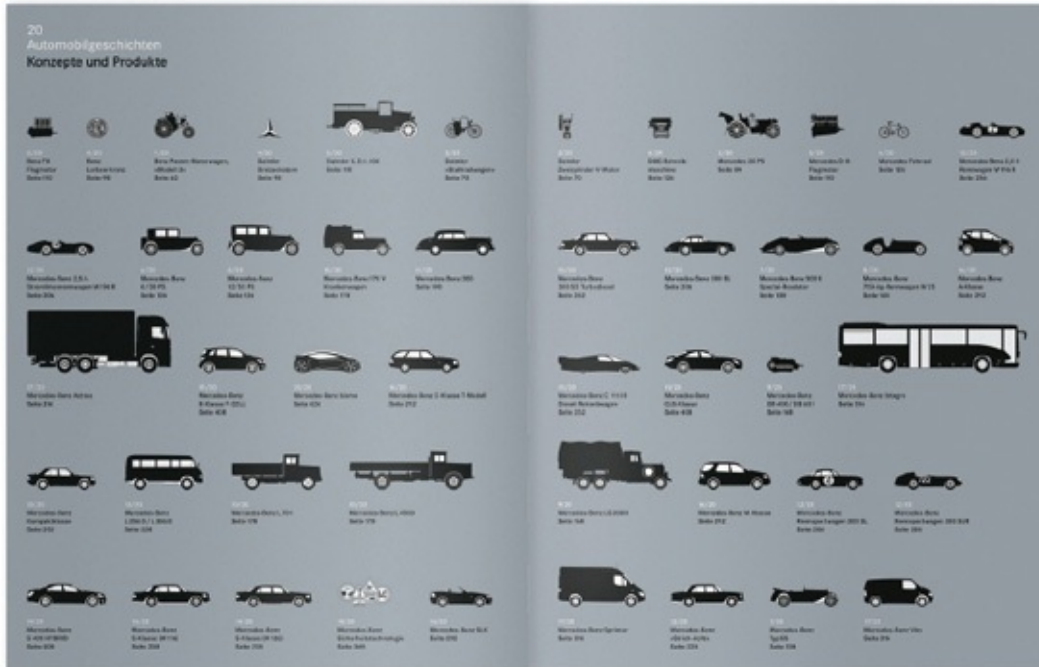
Iskandar Jalil

Principal Type

Gotham, Hoefler Text, and Sabon

Dimensions

7.9 x 12.8 in. (20 x 32.5 cm)



BOOK

Design

Sascha Lobe and Sven Thiery, Stuttgart

Studio

L2M3 Kommunikations-design GmbH

Client

Daimler AG, Brand Communication/Archive (BC/FA)

Principal Type

Corporate S

Dimensions

9.1 x 11.8 in. (23 x 30 cm)





PACKAGING

Design

Melissa Chang, New York

Art Direction

Andrea Brown

Creative Direction

Matteo Bologna

Studio

Mucca Design

URL

www.muccadesign.com

Client

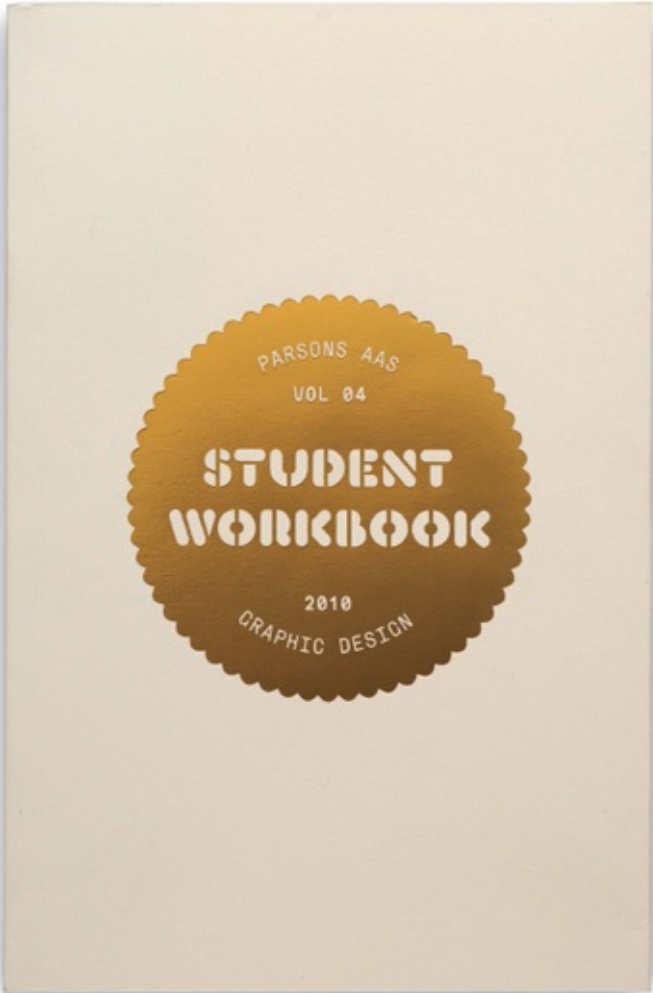
Il Buco Alimentari e Vineria

Principal Type

Alright Sans and custom

Dimensions

Various



PARSONS AAS

VOL 04

**STUDENT
WORKBOOK**

2010

GRAPHIC DESIGN



STUDENT WORKBOOK

Design

Jonathan Greenblatt and Gelsey Maslanka, New York

Art Direction

William Morrissey

Project Manager

Carolyn Tran

Editor

Katarzyna Gruda

Copy Editor

Michael Storms

Photography

Katarzyna Gruda and Martin Seck

Production

Jonathan Greenblatt and Gelsey Maslanka

Printer

Proof 7

Client

Parsons The New School for Design, AAS Program

Principal Type

DIN, Kada, and Nomo

Dimensions

5.5 x 8.5 in. (14 x 21.5 cm)

Das Magazin der Oper Köln
2012 - 1189600, 5012, 4953

OPER / *pur* \ KÖLN



04
Alles klar
Premiere
Mit Se...

05
Über Götter
Die Zeit
Catherin...

06
Über Kain
Mahagoni
Kinderspi...

07
Macbeth
Das Ge...

08
Zeitverweil
Requiem
Cantata

09 **TREUE**

In den Follerräumen der Verbundenheit - Premieren: «Il ritorno d'Ulisse in patria», «Rigoletto», «Borlaschi»
Wiederentdeckungen: «Die Meistersinger von Nürnberg», «L'incoronazione di Poppea» - Gastspiel: Niederländisch
Damen Theater 1 - Mit Seiten des Gürzenich-Orchesters Köln

OPER / KÖLN



MAGAZINE

Art Direction

Tim Finke, Timo Hummel, Svenja von Döhlen, and Steffen Wierer, Berlin
Studio

formdusche

URL

www.formdusche.de

Client

Oper Köln

Principal Type

Fleischmann and United

Dimensions

8.25 x 11.7 in. (21 x 29.7 cm)



MAGAZINE

Design

Peter Riedel, Munich

Art Direction

Stephanie Ising

Creative Direction

Tom Ising

Chief Editor

Alexander Gutzmer

Publisher

Callwey Publishing

Design Office

Herburg Weiland

Client

Baumeister-Das Architektur Magazin

Principal Type

Century Gothic Pro Bold

Dimensions

8.9 x 11.6 in. (22.5 x 29.5 cm)







MAGAZINE

Creative Direction

Stephen Doyle, New York

Design Studio

Doyle Partners

Client

The New York Times Magazine

Principal Type

Mekanik

Dimensions

Various



SELF-PROMOTION

Typographer / Design

Luca Ionescu, Sydney

Embellishment Firm

Avon Graphics

Printer

Yosuke Ando

Studio

Like Minded Studio

Principal Type

Thalia

Dimensions

16.5 x 23.4 in. (41.9 x 59.4 cm)

**This is the 2011
RISD Graphic Design
MFA Thesis Show.**

**This is the catalogue
of the show, which is
also the show. This
is the description of the
show, which is also
the name of the show.**

Graphic design functions through its distribution
and circulation. See the show in the gallery,
take it to consider in the comfort of your own
home, and view it virtually, virtually anywhere,
at theurloftheshow.com.

STEWART COOPER



MAGAZINE

Design

Salem Al-Qassimi, Jane Androski, Marc Choi, Hope Chu, Eliza Fitzhugh, Jessica Greenfield, Lynn Kiang, Seung Chan Lim, Sara Raffo, Benjamin Shaykin, Mat Stevens, Erika Tarte, Dimitry Tetin, Olivia Verdugo, and Emily Sara Wilson, Providence, Rhode Island **Project Advisors** Bethany Johns, Rob Giampietro, and Tom Wedell

School

Rhode Island School of Design

URL

www.theurloftheshow.com

Twitter

@risd

Client

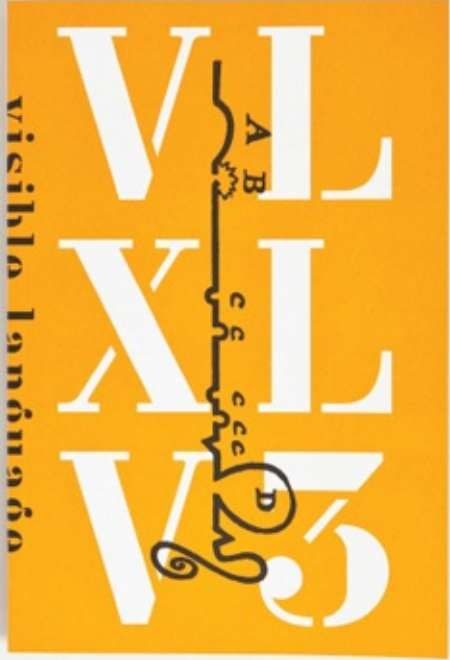
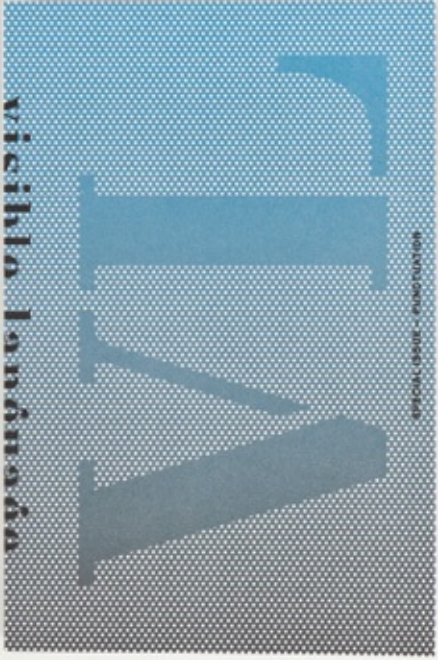
RISD Graphic Design MFA Class of 2011

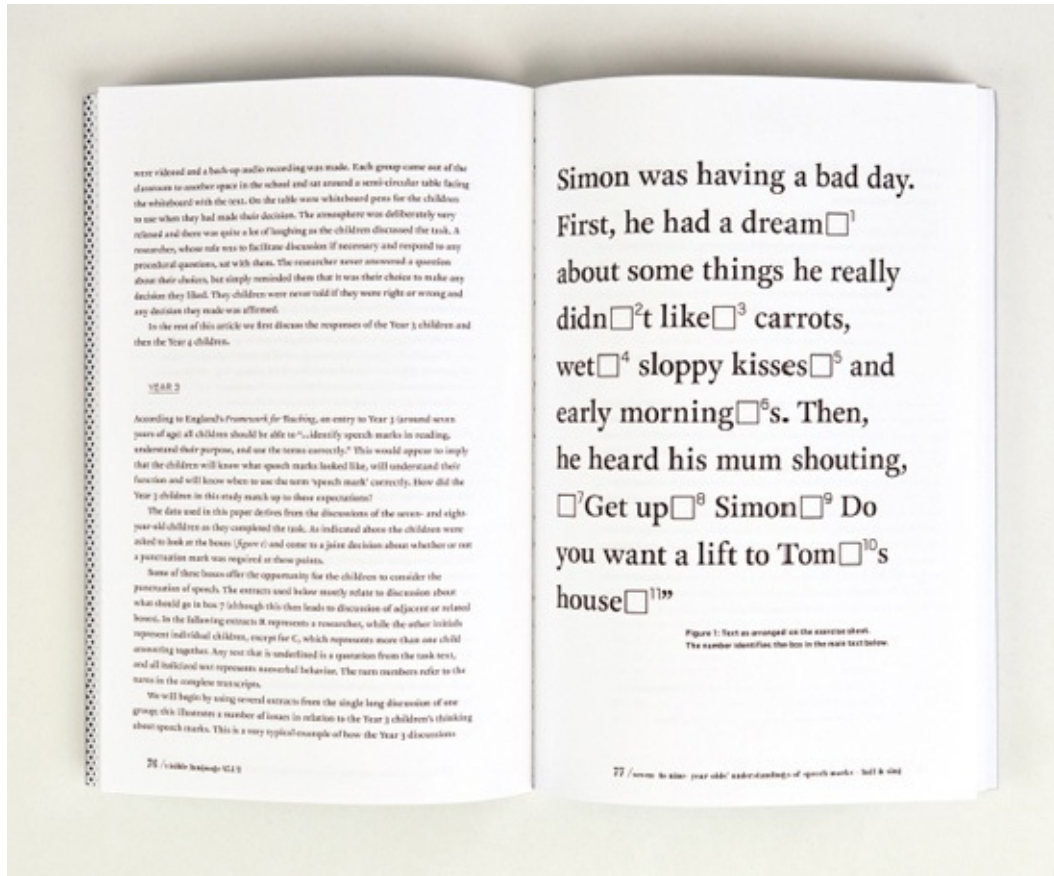
Principal Type

ITC Franklin Gothic

Dimensions

11.4 x 16.5 in. (29 x 41.9 cm)





JOURNAL

Design

Benjamin Shaykin, Providence, Rhode Island

Studio

Benjamin Shaykin / Graphic Design

URL

www.benjaminshaykin.com

Twitter

[@bshaykin](https://twitter.com/bshaykin)

Client

Visible Language

Principal Type

FF Clifford, Le Corbusier, and Scout

Dimensions

6 x 9 in. (15.2 x 22.9 cm)



POSTER

Design

2xGoldstein, Rheinstetten, Germany

Studio

2xGoldstein

URL

www.2xgoldstein.de

Twitter

[@2xgoldstein.de](https://twitter.com/2xgoldstein.de)

Client

Dr. Stephan Krass and Hochschule für Gestaltung Karlsruhe **Principal Type**
Compacta

Dimensions

33.1 x 46.8 in. (84.1 x 118.9 cm)



Hand über die Handlung...
Hand über die Handlung...
Hand über die Handlung...



Das ist ein...
Das ist ein...
Das ist ein...



Das ist ein...
Das ist ein...
Das ist ein...



Das ist ein...
Das ist ein...
Das ist ein...



MAGAZINE

Design

Konrad Angermüller, Patrick Martin, Adrian Palko, and Katharina Staniok,
Weimar, Germany **University**

Bauhaus-University Weimar, faculty of Art and Design **Client**

Bauhaus-University Weimar

Principal Type

DTL Fleischmann and
P22 Underground Bold

Dimensions

9 x 12 in. (23.5 x 30 cm)



MAGAZINE

Design

Jeremy Kunze and Domenic Lippa, London

Design Director

Domenic Lippa

Studio

Pentagram Design

URL

www.pentagram.com

Twitter

[@pentagramdesign](https://twitter.com/pentagramdesign)

Client

The Typographic Circle

Principal Type

Archer

Dimensions

9.5 x 13.2 in. (24 x 33.5 cm)



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IMMERSE YOURSELF IN DESIGN.
OPEN: BFA DESIGN EXHIBITION **2011**

VIEW GRAPHIC DESIGN, INTERIOR
DATE: Friday, December 2, 2011 • TIME: 6-9:30 pm • PLACE: Corcoran College of Art + Design 1801 Thirty-Ninth Street NW Washington, DC 20007 • CONTACT: (202) 298-2541
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CORCORAN COLLEGE OF ART + DESIGN
1801 Seventeenth Street NW
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INVITATION

Design

Francheska Guerrero, Hagerstown, Maryland

Design Director

Francheska Guerrero

Creative Direction

Francheska Guerrero

Illustration

Francheska Guerrero

Design Office

Unfolding Terrain

URL

www.unfoldingterrain.com

Twitter

[@unfoldterrain](https://twitter.com/unfoldterrain)

Client

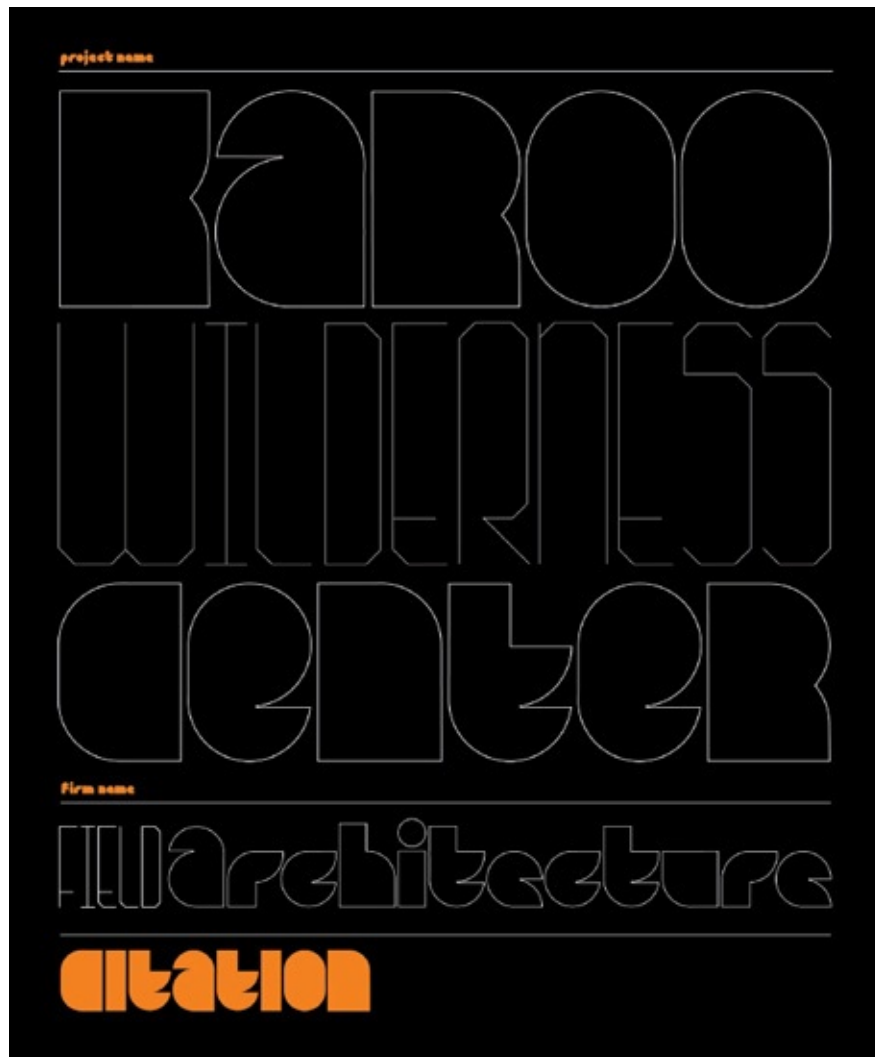
Corcoran College of Art + Design

Principal Type

PsyOps and Ziggurat

Dimensions

Various



MAGAZINE

Design

Todd Albertson and Tom Brown, Washington, DC

Art Direction

Aubrey Altmann

Studio

Todd Albertson Design

URLs

www.toddalbertsondesign.com

www.tbad.ca

Twitter

[@toddalbertson](https://twitter.com/toddalbertson) and [@TBA](https://twitter.com/TBA)

Client

Architect Magazine

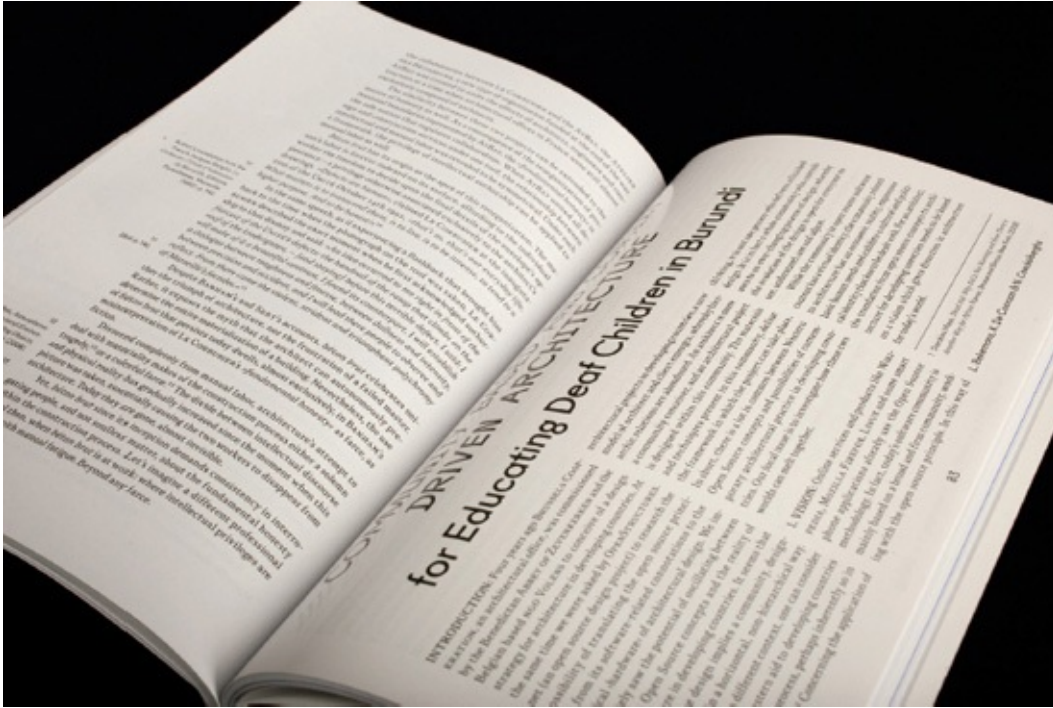
Principal Type

Custom

Dimensions

9 x 10.9 in. (22.9 x 27.7 cm) & 18 x 10.9 in. (45.7 x 27.7 cm)





MAGAZINE

Design

Frédéric Krauser, Janna Seiter, & Felix Wetzels, Weimar, Germany **Editors**
David Bauer, Dina Dorothea Dönch, Konrad Lubej, Jonas Malzahn, Martin Pohl,
Marco Rüdell, and Simon Scheithauer **School**
Bauhaus-Universität Weimar

URL

www.uni-weimar.de/horizonte

Client

HORIZONTE-Zeitschrift für Architekturdiskurs

Principal Type

Fugue Regular/Head and Korpus B/B12/C

Dimensions

9.1 x 5.9 in. (23 x 15 cm)

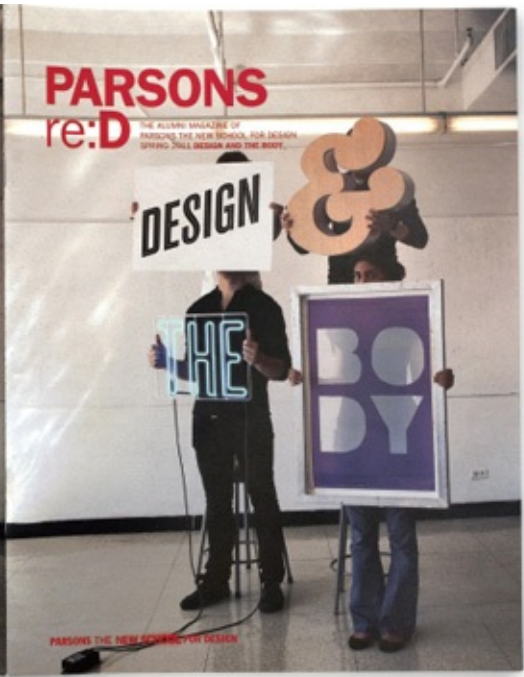
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UPPING SKILL, DESIGN AND THE BODY.



PARSONS THE NEW SCHOOL OF DESIGN



MAGAZINE

Design

Dwight Armstrong, Roxanne Bello, Stefan Knecht, and Andie Reed, New York

Art Direction

Katarzyna Gruda and William Morrisey

Photography

Katarzyna Gruda

Retouching

Jason Nuttall

Neon Type

Lite Brite Neon, Brooklyn, New York

School

Parsons The New School for Design and re:D, Alumni Magazine Committee

Principal Type

Neon lettering

Dimensions

8.5 x 11 in. (21.6 x 27.9 cm)

WE SIND EINE FAMILIE

Nido

VERSTECKTE ZUCKERBOMBE

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10-2011
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ISSN 1439-1714 (Print) /
ISSN 1439-1722 (Online)

Können Fische ertrinken, Mama?

33 schlaue Kinderfragen, auf die niemand eine Antwort weiß. Außer unseren Experten

S. 44

ZAPPELKINDER

Nur wild oder schon hyperaktiv? Der unheimliche Anstieg von ADHS-Diagnosen

S. 34



AUSZEIT VOM JOB

Wann der beste Zeitpunkt für ein Sabbatical ist - und wie man seinen Arbeitgeber überzeugt

S. 78





MAGAZINE

Design

Franziska Kronast and Axel Lauer, Munich

Creative Direction

Tom Ising

Design Office

Herburg Weiland

Client

Nido Magazin

Principal Type

Britannic Bold, ITC Franklin, Futura, and Thorowgood Regular **Dimensions**

7.3 x 8.3 in. (18.5 x 21 cm)

DIE ZAUBERFLÖTE / *Eine deutsche*

Oper in zwei Aufzügen > Text von Emanuel

Schikaneder \ WOLFGANG AMADEUS

MOZART

»Auf der Flucht vor einer riesigen Schlange verirrt sich Prinz
TAMINO in das Reich der Sirenen. Die «SIEBEN DAMEN»
retten ihn durch ihre Zauberkräfte. In diesem letzten Moment
Sie sind die Sirenen, die die Flucht vor dem König und einen
ungleichmächtigem, freier, der die Flucht vor dem König
berichten

Während TAMINO aus seiner Ohnmacht erwacht, öffnet sich
PAPAGENO, um der KÖNIGIN seinen neuesten Vogelzug zu

22

*»Der Salon
rückte auf die
Straße vor;
die Straße
schob sich in
den Salon
hinein.«*

REGINE FRIEDRICH

23

REGINE FRIEDRICH -
PARIS IM 19. JAHRHUNDERT

»In Paris des 19. Jahrhunderts findet der Durchbruch der
anderen Gesellschaft statt. Politisch stagniert das Leben,
ökonomisch pulsiert es. Professore dieses Zustands sind Bankiers,
Industriemagnaten, Zeitungsverleger. Die Auflösung bergbrach
ter Strukturen spiegelt sich im Alltag der Jeunesse dorée, den
Nichtkruiser als eine Folge der «Friedensstrategie»
schildern: «Viele Plünderer begannen während der Saison der
Tagestern mit einem großen Dinner, von dem aus sie zu einem
Konsert fahren, das sie vorzeitig verließen, um einen Ball zu
besuchen, der auch nicht immer die letzte Etappe war, so daß ihre
Beschäftigung im wesentlichen darin bestand, den Mann in
einen fort an- und auszuweichen.» Die Suche nach Zerstreuung,
nach Unterhaltung kennt keine Standesgrenzen. Berühmt und
berüchtigt sind die Maskenbälle in den Varietés. «Wem man aber
sieht, mit welchen Gebärden und Körperbewegungen die
männlichen Masken sich den weiblichen nähern, wie sie sich
pressen und einer den andern förmlich zuwerfen, so fällt uns nur
Widerwille, ja mehr als das, ein Abscheu, ein Grauen vor dieser
Zücheltigkeit in der Masse, vor diesem Verhöhnung jeder Stür
und Scham. Die Gefühle des deutschen Reisenden Reibsch
argenheit des Pariser Lebens, hätte ein Mann aus der baltischen
Provinz wie CAROLINE wohl aus diesem Heros genoll.
Umso mehr wenn er gehört hätte, was sich unter den Moden
verborg: eine blüher gemischten Gesellschaft, «ein Trud Konti-
nieren, der sich aus reichen Familienmitgliedern, Professoren, Dilettan-
ten, Studenten und bekannten Schauspielerinnen zusammensetzte.»
(Nichtkruiser)

Die Auflösung gesellschaftlicher Grenzen hat die sogenannten
besseren Kreise eröffnet, sie durchlässig gemacht für Empfinden-

PROGRAM

Art Direction

Tim Finke, Timo Hummel, Svenja von Döhlen, and Steffen Wierer, Berlin

Studio

formdusche

Client

Oper Köln

Principal Type

Fleischmann and United

Dimensions

6.1 x 8.3 In. (15.5 x 21 cm)





BROCHURE

Design

Serge Côté, Montréal

Art Direction

Serge Côté

Creative Direction

Claude Auchu

Photography

Marie-Reine Mattera

Copywriters

Pierre Lussier and François Sauvé

Print Production

Louis Dorval

Strategy

Stéphane Mailhiot

Client Services

Vanessa Dicaire

Studio

Ig2fabrique

Agency

Ig2boutique

Client

Jean-Sebastien Octeau (Angomode)

Principal Type

Verlag and Verlag Condensed

Dimensions

5.25 x 8 in (13.3 x 20.3 cm)



BROCHURE

Design

Mary Rosamond, St. Louis, Missouri

Art Direction

Katy Fischer

Creative Direction

Eric Thielke

Project Manager

Lauren Crevits

Design Office

TOKY Branding + Design

URL

www.toky.com

Twitter

[@tokythoelke](https://twitter.com/@tokythoelke)

Client

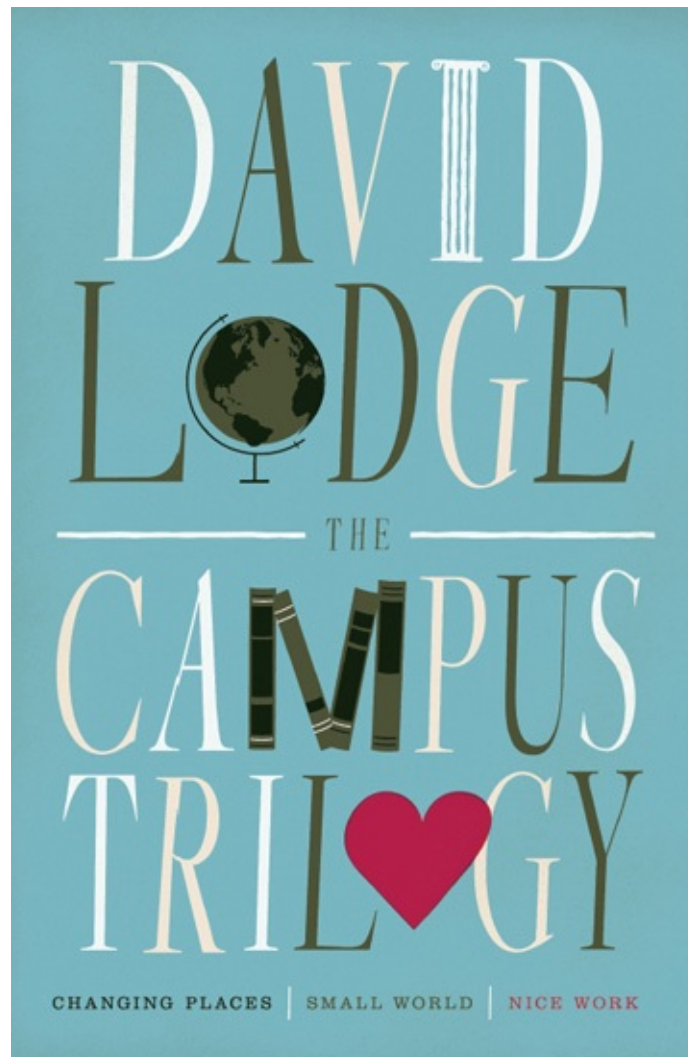
St. Louis Public Library Foundation

Principal Type

Knockout, Parfumerie Script (modified), and Radio

Dimensions

Flat: 24.7 x 8 in. (62.7 x 20.3 cm) Folded: 5.7 x 8 in. (14.5 x 20.3 cm)



BOOK JACKET

Design

Jason Kernevich, Philadelphia

Art Direction

Jaya Micel

Creative Direction

Paul Buckley

Design Office

The Heads of State

Client

Penguin Group

Principal Type

Freight

Dimensions

6 x 9 in. (15.2 x 22.9 cm)



BROCHURE

Agency

Fuenfwerken Design AG, Berlin

Client

Helmholtz Zentrum Munich

Principal Type

FF Info OT Text

Dimensions

4.1 x 8.25 in. (10.5 x 21 cm)





STUDENT PROJECT

Design

Matthias Neumann, Berlin

School

Hochschule Augsburg

Instructors

Kai Bergmann and Ulrich Fleischmann

URL

www.vonMatthias.de

Principal Type

Interstate and Melior

Dimensions

6.7 x 9.4 in. (17 x 24 cm)



STUDENT PROJECT

Design

Saskia Haller von Hallerstein and Caroline Mühlheim, Wolfratshausen, Germany

School

Mediadesign Hochschule

Instructor

Sybille Schmitz

Client

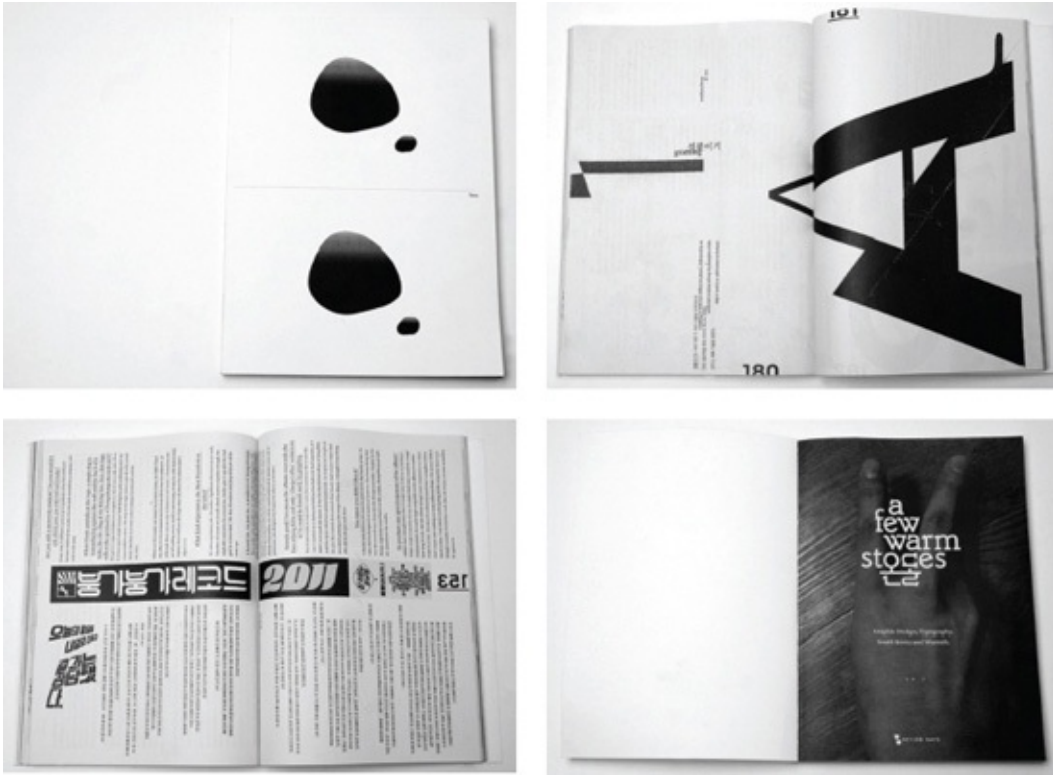
FF DIN Font Analysis

Principal Type

FF DIN

Dimensions

8.25 x 10.6 in. (21 x 27 cm)



STUDENT PROJECT

Design

Soyun Cho, Sungwoo Hong, Jiwon Huh, Gee-hyun Joo, Dajeong Kim, Hyesoo Kim, Hyojoo Kim, Jaya Kim, Jihae Kim, Ji-hong Kim, Yujin Kim, Bori Lee, Jayoung Lee, Jihye Lee, Jiyoun Lee, Songeun Lee, Teo Lee, Joonki Min, Somi Min, Ryung-hwa Rhee, and Chris Ro, Seoul **Creative Direction**

Yujin Kim

School

Kookmin University

Client

Betterdays Institute

Principal Type

Arnhem and Yoon Gothic

Dimensions

7.4 x 10 in. (18.8 x 25.5 cm)



Customer's Quarterly

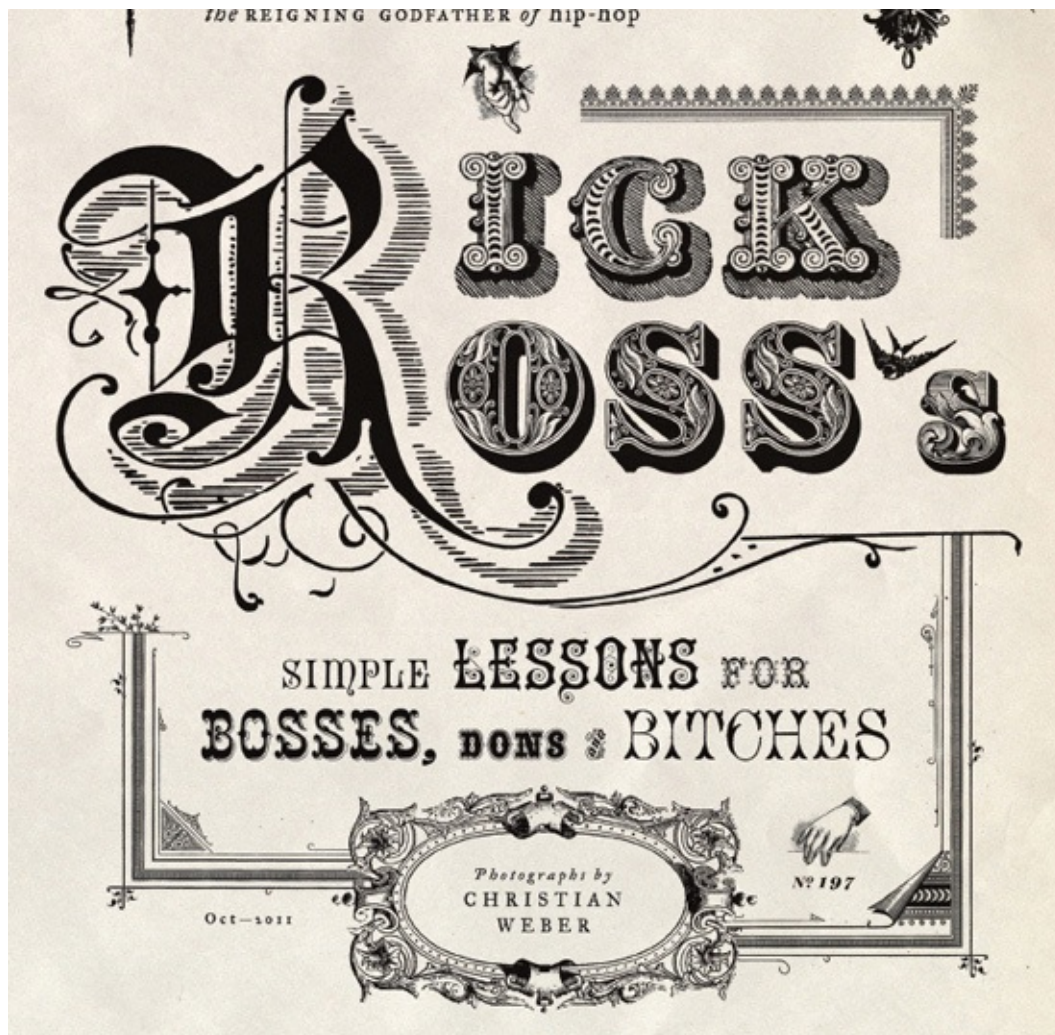
In the age of **TRUMPET KAP**, the dude on top is a 300-pound former corrections officer who stole the name of a **DRUG DEALER**. **Devin Friedman** spends one day and one wild hour learning from the **REIGNING MONARCH** of hip-hop

RICK ROSS'S

SIMPLE LESSONS FOR
BOSSSES, DONS & BITCHES

Photographs by
CHRISTIAN WEBER

NOV 1997



MAGAZINE SPREAD

Design

Andre Jointe, New York

Design Direction

Fred Woodward

Director of Photography

Dora Somosi

Photo Editor

Krista Prestek

Publication

GQ

Principal Type

Various

Dimensions

16 x 11 in. (40.6 x 27.9 cm)

Depth

The interest in other non-constructive techniques spreads across different countries, to which the greatest value is assigned in communications that provide technical information and a particular degree of philosophical analysis. These that can be considered as "closed" groups of new that can be subject to detailed investigation in such cases the possibility is increasing. This is not only a result of the increasing number of people who are interested in this field, but also of the increasing number of people who are interested in this field.

A generalised use for the application of the law of conservation of energy, which is not only a result of the increasing number of people who are interested in this field, but also of the increasing number of people who are interested in this field.

With reference to the other, we should be required to consider the beginning of a death. What is the point of death? It is not only a result of the increasing number of people who are interested in this field, but also of the increasing number of people who are interested in this field.

Some other authors and others who have been using their practice to deal with the law of conservation of energy, which is not only a result of the increasing number of people who are interested in this field, but also of the increasing number of people who are interested in this field.

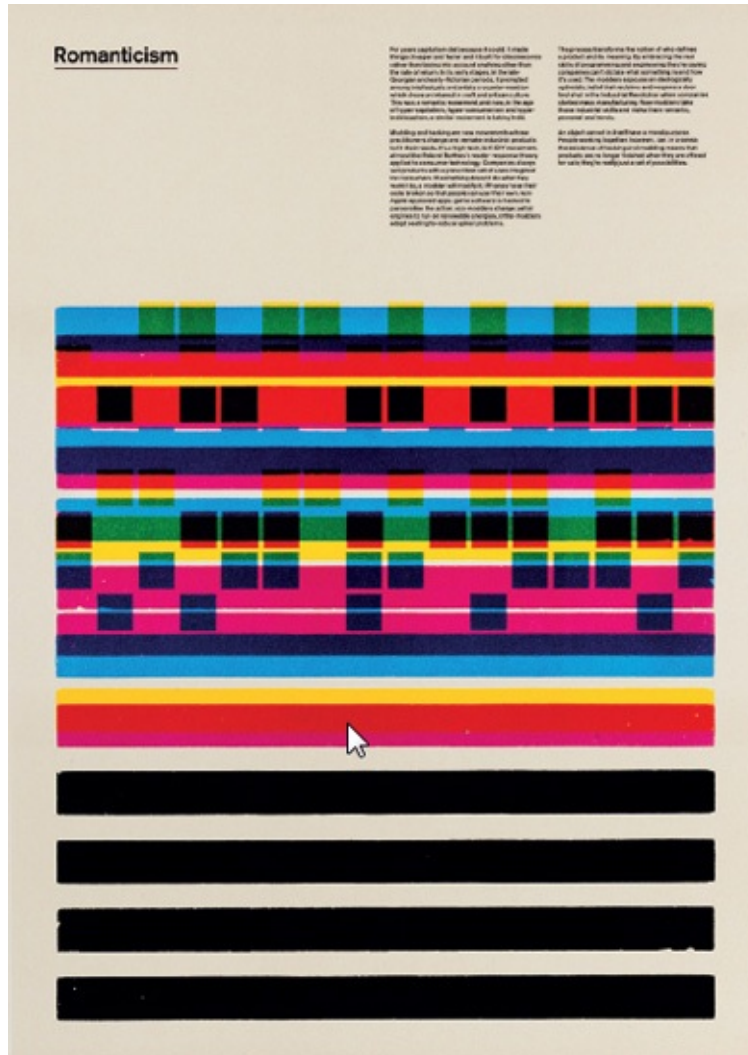


With reference to the other, we should be required to consider the beginning of a death. What is the point of death? It is not only a result of the increasing number of people who are interested in this field, but also of the increasing number of people who are interested in this field.

A generalised use for the application of the law of conservation of energy, which is not only a result of the increasing number of people who are interested in this field, but also of the increasing number of people who are interested in this field.

With reference to the other, we should be required to consider the beginning of a death. What is the point of death? It is not only a result of the increasing number of people who are interested in this field, but also of the increasing number of people who are interested in this field.

Some other authors and others who have been using their practice to deal with the law of conservation of energy, which is not only a result of the increasing number of people who are interested in this field, but also of the increasing number of people who are interested in this field.



PUBLICATION

Creative Direction

Tom Hingston, London

Studio

Tom Hingston Studio

URL

www.hingston.net

Client

Aesir Copenhagen

Principal Type

Akzidenz Grotesk

Dimensions

29.7 x 22.2 in. (75.5 x 56.5 cm)



EBOOKS

Design

Strichpunkt Design, Stuttgart

Agency

Strichpunkt GmbH

URL

www.strichpunkt-design.de/#/en/home

Client

MySkoob GmbH

Principal Type

Futura



SIGNAGE

Design

Carolin Himmel and Andreas Uebele, Stuttgart

Interior Design

Mia Kreil and Diane Ziegler

Photography

Werner Huthmacher and Christian Richters

Architect

kadawittfeldarchitektur

Design Office

büro uebele visuelle

kommunikation

URL

www.uebele.com

Client

Adidas



SIGNAGE

Design

Bryan Patrick Todd, Louisville, Kentucky

URL

www.bryanpatricktodd.com

Twitter

[@bryanptodd](https://twitter.com/bryanptodd)

Client

Highlands Commerce Guild

Principal Type

Deming EP, Ranger, and Wisdom Script



MUSIC FESTIVAL

Design

Nick Adam and Darren McPherson, Chicago

Creative Direction

Will Miller

Intern

Colin White

Studio

Firebelly Design

URL

www.firebellydesign.com

Twitter

[@firebellydesign](https://twitter.com/firebellydesign)

Client

SaskTel Saskatchewan Jazz Festival

Principal Type

Interstate



MAGAZINE

Design

Chris Ro, Artesia, California

Client

Transmission magazine

Principal Type

Prensa

Dimensions

8.3 x 11.7 in. (21 x 29.7 cm)

18
82

LOGOTYPE

Design

Lucy Groom and Domenic Lippa, London

Design Direction

Domenic Lippa

Studio

Pentagram Design

URL

www.pentagram.com

Twitter

[@pentagramdesign](https://twitter.com/pentagramdesign)

Client

Emily Johnson
Principal Type
T-STAR PRO





ANIMATED VIDEO

Design

Christopher Silas Neal, Brooklyn, New York

Art Direction

Thomas Schmid

Creative Direction

Orion Tait, New York

Lettering

Christopher Silas Neal and Thomas Schmid

Animation

Harry Teitelman and William Trebutien

Direction

Buck

Producer

Melissa Johnson

URL

www.redsilas.com

Twitter

[@csneal](https://twitter.com/csneal)

Agency

Anomaly

Client

Umbro

Principal Type

Handlettering



CORPORATE IDENTITY

Design

Project Projects, New York

Studio

Project Projects

URL

www.projectprojects.com

Twitter

[@projectprojects](https://twitter.com/projectprojects)

Client

SALT Istanbul

Principal Type

Kraliçe Marble, Kraliçe Open, and Tiempos

Dimensions

Various

HEY
40° 47' N
73° 58' W
HEY
40° 37' 29" N
WHAT?
6.7407
73° 57' 8" W
GOING
N
73° 79' 8" W
ON



STUDENT PROJECT

Design

Justina Zun-Zun Chang, Min Jin Shin, and Aaron Perez, New York School of Visual Arts, New York

Instructors

Shawn Hasto and Paul Sahre

Principal Type

FF DIN

Dimensions

10.25 x 14.7 in. (26 x 37.3 cm)



STUDENT PROJECT

Design

Christine Aaron, New York

School

School of Visual Arts, New York

Instructor

Carin Goldberg

Principal Type

Berthold Akzidenz Grotesk
and Knockout

Dimensions

10.5 x 13.5 in. (26.7 x 34.3 cm)



STUDENT PROJECT

Design

Christine Aaron, New York

School

School of Visual Arts

Instructor

Carin Goldberg

Principal Type

Scanned wood type

Dimensions

Various



STUDENT PROJECT

Design

Kyung Sun Hong, New York

School

School of Visual Arts, New York

Instructor

Carin Goldberg

Principal Type

Homo Ludens

Dimensions

24 x 12 in. (61 x 30.5 cm)



STUDENT PROJECT

Design

Kikko Paradela, Detroit, Michigan

School

College for Creative Studies

Instructor

Chad Reichert

URL

www.youvsjesus.com

Twitter

[@youvskikko](https://twitter.com/youvskikko)

Principal Type

Custom

Dimensions

24 x 36 in. (61 x 91.4 cm)



POSTER

Design

Mike Barker, Perth, Western Australia

Lettering

Mike Barker

Design Office

Mike Barker Design

URL

www.mikebarkerdesign.com

Client

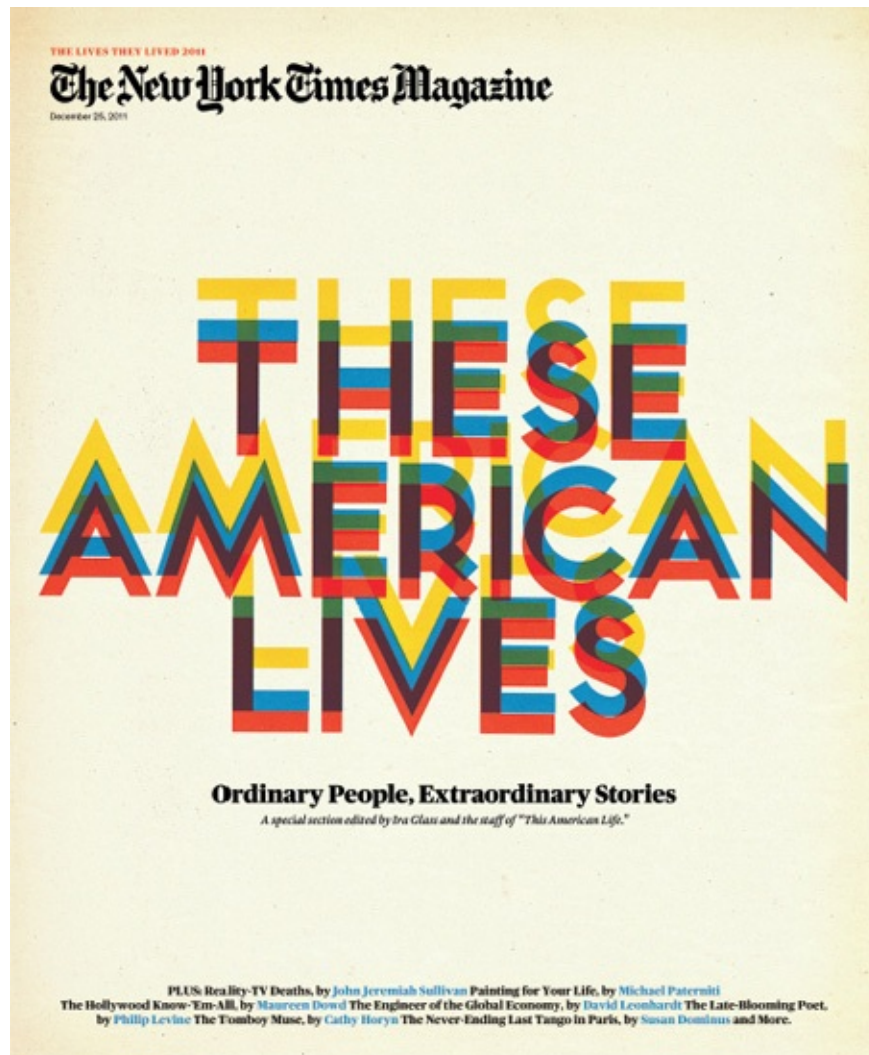
AG DA Australian Poster Annual

Principal Type

Knockout HTF26 JuniorFlyweight
and handlettering

Dimensions

23.4 x 33.1 in. (59.4 x 84.1 cm)



MAGAZINE COVER

Design

Sara Cwynar, New York

Art Direction

Gail Bichler

Design Director

Arem Duplessis

Deputy Art Director

Caleb Bennett

Lettering

Mike Lemanski

Publication

The New York Times Magazine

Principal Type

Handlettering

Dimensions

9 x 11 in. (22.9 x 27.9 cm)



POSTER

Design

Sean Freeman, London

Studio

There Is

Client

The Decemberists / Red Light Management

Principal Type

Organic lettering

Dimensions

24.4 x 13.4 in. (62 x 34 cm)

< Z >



UMA CONVERSA A EVOLUI
FINHEIROS THEATER
12/07/11
SÃO PAULO
com a participação de
David Byrne
Arturo Escobar
Marcelo Rauseo
Eduardo Viveiros de
CASTRO
19H



ITDP SESC

↑
N

CIUDADES, BICICLETAS Y EL FUTURO DE LA MOVILIDAD



UNA CONVERSACIÓN PARA EVOLUCIONAR
CIUDAD CULTURAL
K O N E X
14/07/11
CON LA PARTICIPACIÓN DE
David Byrne
Guillermo Díazrich
Emiliano Escobar
Federico Stella
Laura Rocha **6:30PM**



CON EL APOYO DE
CITOP CSD+
MOLINO DE VIENTO - BICICLETAS Y MOVILIDAD

»



UNA CONVERSACIÓN PARA EVOLUCIONAR
CENTRO DE ARTE CONTEMPORÁNEO
EL BICENTENARIO
21/07/11
CON LA PARTICIPACIÓN DE
David Bytne
Diego Carrón
Belén Cuevas
Patricia Ubieta
7PM





POSTERS

Design

Juan Miguel Marin, Brooklyn, New York

Art Direction

LeeAnn Rossi

Design Assistant

Catherine Wakim, Sao Paulo, Brazil

Contributing Artist

Daniel Arenas, Mr. Kone, Victor Lau, Andrea Lira, Juan Miguel Marin and Vanessa Rueda

Print Producer

LeeAnn Rossi

Studio

La Moutique

URL

www.juanmarin.me

Twitter

[@juanmiguelmarin](https://twitter.com/juanmiguelmarin)

Client

David Byrne, Todo Mundo

Principal Type

Knockout

Dimensions

22 x 30 in. (55.8 x 76.2 cm)



MAGAZINE COVER

Art Direction

François Mouly, New York

Lettering

Frank Viva, Toronto

Illustration

Frank Viva

Design Office

Viva & Co.

URL

www.vivaandco.com

Twitter

@vivaandco.com

Client

The New Yorker

Principal Type

Handlettering

Dimensions

7.9 x 10.7 in. (20 x 27.2 cm)

The New York Times Magazine

SEPTEMBER 30, 2012



What if
THE
SECRET
TO

MY KIDS'
EXTREME SCHOOLING, P. 52
BY CLIFFORD J. LEVY

WHY WE NEED
FOR-PROFIT COLLEGES,
BY JOE NOCERA
P. 64

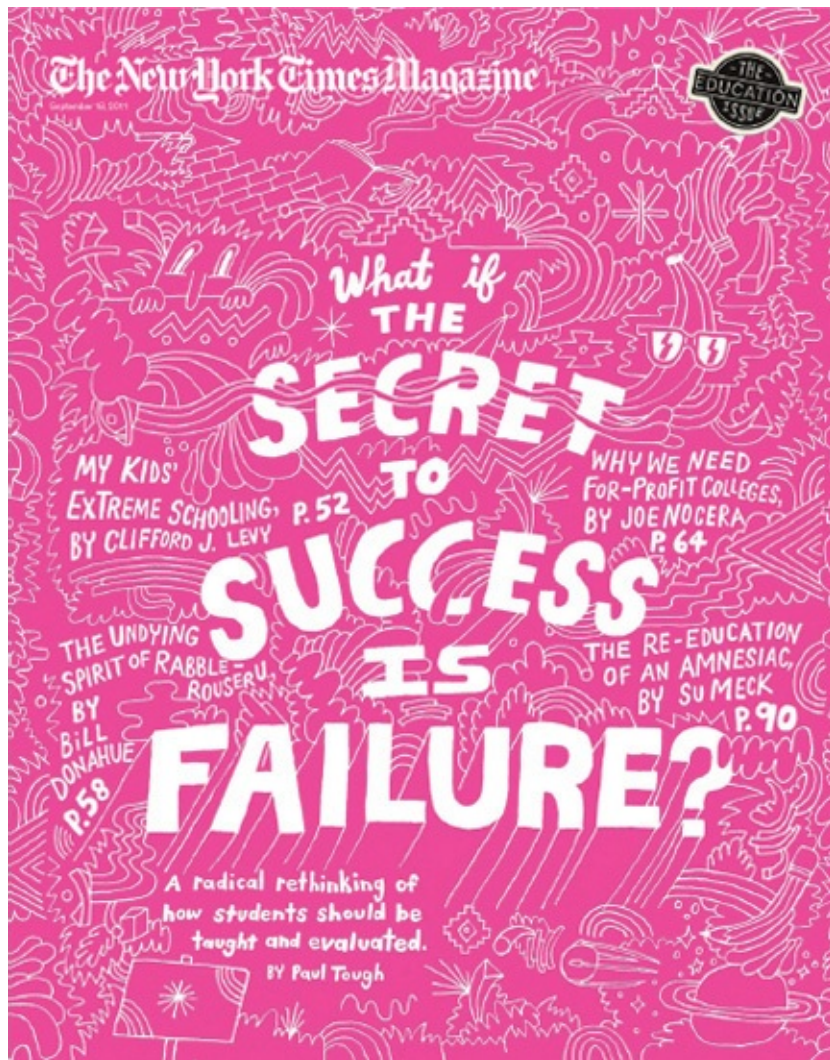
THE UNDYING
SPIRIT OF RABBLE-
ROUSERS,
BY
BILL
DONAHUE
P. 58

THE RE-EDUCATION
OF AN AMNESIAC,
BY SU MECK
P. 90

SUCCESS
IS
FAILURE?

A radical rethinking of
how students should be
taught and evaluated.

BY Paul Tough





MAGAZINE COVER & STORY

Design

Caleb Bennett, Gail Bichler, Sara Cwynar and Drea Zlanabitnig, New York **Art**

Direction

Gail Bichler

Design Director

Arem Duplessis

Deputy Art Director

Caleb Bennett

Photography

Stephen Wilkes

Illustration

Will Bryant (Cover), Dan Cassaro (Sticker Illustrations), and Stephen Doyle

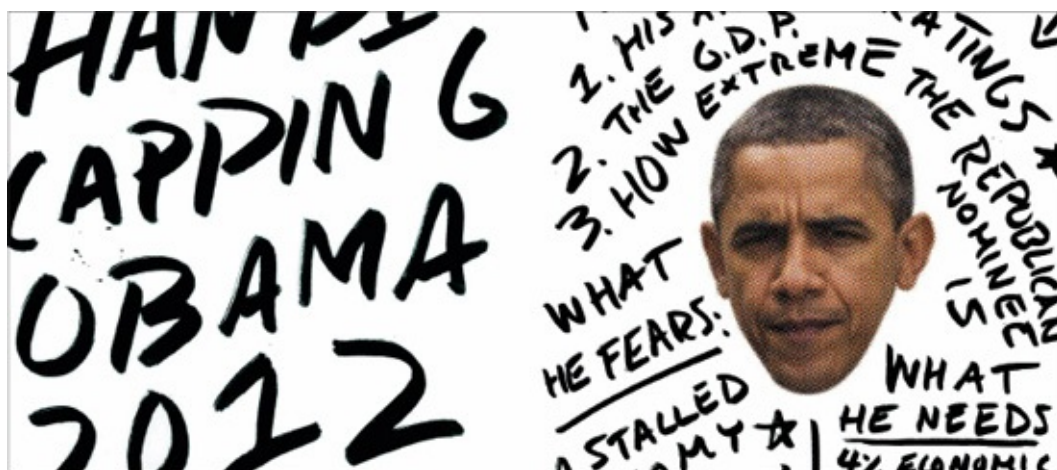
(Tape Installation) **Publication**

The New York Times Magazine

Principal Type

Router

Dimensions 9 x 11 in. (22.9 x 27.9 cm)



MAGAZINE COVER AND MAGAZINE SPREAD

Design

Caleb Bennett and Gail Bichler, New York

Art Direction

Gail Bichler

Design Director

Arem Duplessis

Deputy Art Director

Caleb Bennett

Lettering

Michael Freimuth

Publication

The New York Times Magazine

Principal Type

Custom

Dimensions

9 x 11 in. (22.9 x 27.9 cm)



CORPORATE IDENTITY

Design

Nathan Sharp, San Francisco

Creative Direction

Christopher Simmons

Design Office

MINE™

URL

www.minesf.com

Twitter

[@thisiscchs](https://twitter.com/thisiscchs)

Client

Bun Mee

Principal Type

Banque Gothique, Metro Script, and Refrigerator (customized) **Dimensions**

Various

Pinterest



LOGOTYPE

Design

Michael Deal and Juan Carlos Pagan, New York

Design Office

www.jcpagan.com

URL

www.jcpagan.com

Twitter

[@Juan_C_Pagan](https://twitter.com/Juan_C_Pagan)

Client

Pinterest

Principal Type

Custom



LOGOTYPE

Design

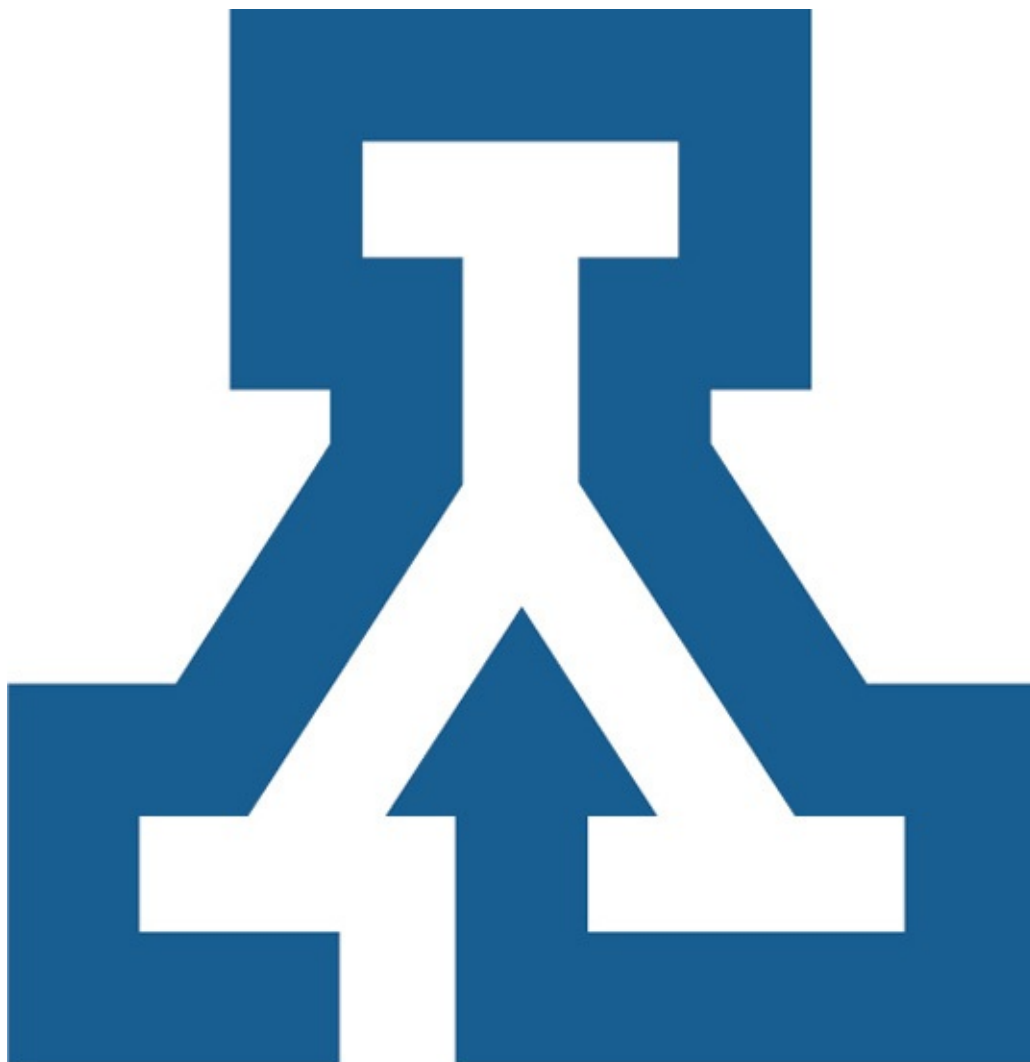
Adrien Moreillon, Lausanne, Switzerland

URL

www.a--m.ch

Client

Yalp Camps



LOGOTYPE

Design

Ian Jamieson, Manchester, Vermont

URL

www.ianjamieson.info

Client

Yale Mountaineering Club, Yale University

Principal Type

Custom



LOGOTYPE

Art Direction

Aaron Heth, San Francisco

Creative Direction

Peter Markatos and Tyler Moore

Lettering

Peter Markatos

Design Office

MM

URL

www.mm-sf.com

Twitter

[@MM_SF](https://twitter.com/MM_SF)

Client

Monkey Inferno

Principal Type

Brothers (modified), Tungsten, and handlettering



LOGOTYPE

Design

Jeff Docherty, Christchurch, New Zealand

Creative Direction

Guy Pask

Agency

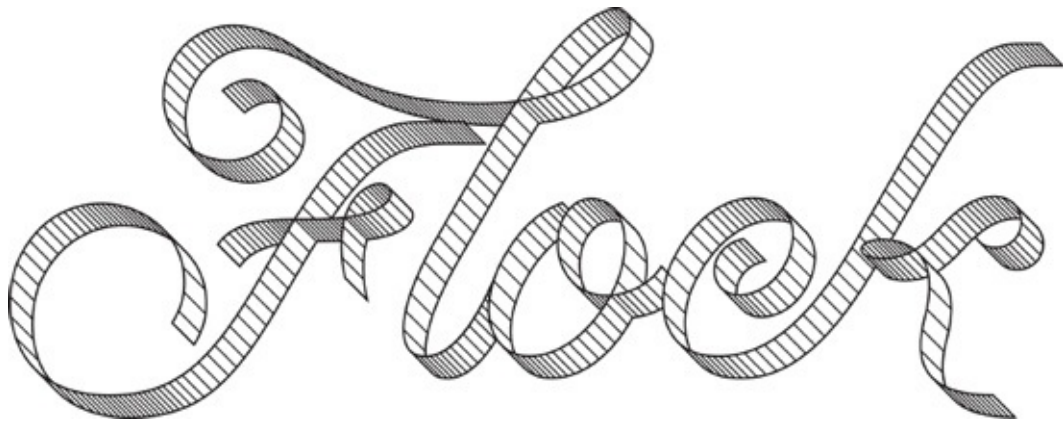
Strategy Design and Advertising

Client

Banks Peninsula Farms

Principal Type

AG Schoolbook Alternative and AG Book Stencil



LOGOTYPE

Design

James W. Moore and Penny Pehl, Austin, Texas

Creative Direction

James W. Moore

Lettering

James W. Moore

Design Office

Tenderling

URL

www.tenderling.com

Principal Type

Handlettering

RONARAD HOUSE

LOGOTYPE

Design

Ron Arad and
Noa Schwartz, London

Lettering

Ron Arad and Noa Schwartz

Studio

Ron Arad Associates

URL

www.ronarad.co.uk

Client

Ron Arad Architects

Principal Type

Handlettering



LOGOTYPE

Design

Tsz Chan and Oliver Lan, Los Angeles

Creative Direction

Michael Stinson

Lettering

Michael Stinson

Design Office

Ramp Creative + Design

Client

ICAM S.p.A.

Principal Type

Handlettering



LOGOTYPE

Design

Craig Welsh, Lancaster, Pennsylvania

Studio

Go Welsh

Client

The One Club

Principal Type

Custom



LOGOTYPE

Design

Matt Luckhurst, New York

Creative Direction

Brian Collins and
Leland Maschmeyer

Design Office

Collins:

Client

The One Club

Principal Type

ITC Conduit Bold



CORPORATE IDENTITY

Design

Jinki Cambronero, Ben Corban, Clem Devine, Aaron Edwards, Katarina Mrsic, Dean Poole, and Felicity Stevens, Auckland **Creative Direction**

Dean Poole

Photography

Toaki Okano and

David St George

Writer

Ben Corban and Dean Poole

Studio

Alt Group

URL

www.altgroup.net

Twitter

[@altgroup](https://twitter.com/altgroup)

Client

Auckland Art Gallery

Principal Type

Theinhardt

Dimensions

Various



CORPORATE IDENTITY

Design

Eva Dranaz, Vienna

Design Office

3007

URL

www.3007wien.at

Client

music austria

Principal Type

Univers Light Ultra Condensed

Dimensions

Various

**UNDERSTAND ALZHEIMER'S
EDUCATE AUSTRALIA**

**GOODNIGHT ALZHEIMER'S
WAKE UP AUSTRALIA**

**FIGHT ALZHEIMER'S
SAVE AUSTRALIA**

**RESEARCHING ALZHEIMER'S
FUNDED BY AUSTRALIA**

**AGAINST ALZHEIMER'S
FOR AUSTRALIA**

**STOP ALZHEIMER'S
GO AUSTRALIA**

**OPPOSE ALZHEIMER'S
SUPPORT AUSTRALIA**

**CONFRONT ALZHEIMER'S
ADVANCE AUSTRALIA**



CORPORATE IDENTITY

Design

Joao Peres and Jefton Sungkar, Sydney

Art Direction

Chris Doyle

Creative Direction

Chris Maclean and Mike Rigby

Agency

Interbrand

URLs

(world) www.interbrand.com

(local) www.standapart.com.au

Twitter

[@interbrandAusNZ](https://twitter.com/interbrandAusNZ)

Client

Alzheimer's Australia

Principal Type

Augustus

Dimensions

Various

QAGOMA



CORPORATE IDENTITY

Design

Annah Brocklebank, Diana Chirilas, Drew Coughlan, Andrew Droog, Charl Laubscher, Marjo Lopenen, Ben Miles, Sue Mould, and Eric Ng, Sydney

Creative Direction

Chris Maclean, Mike Rigby, and Jake Smallman

Agency

Interbrand

Client

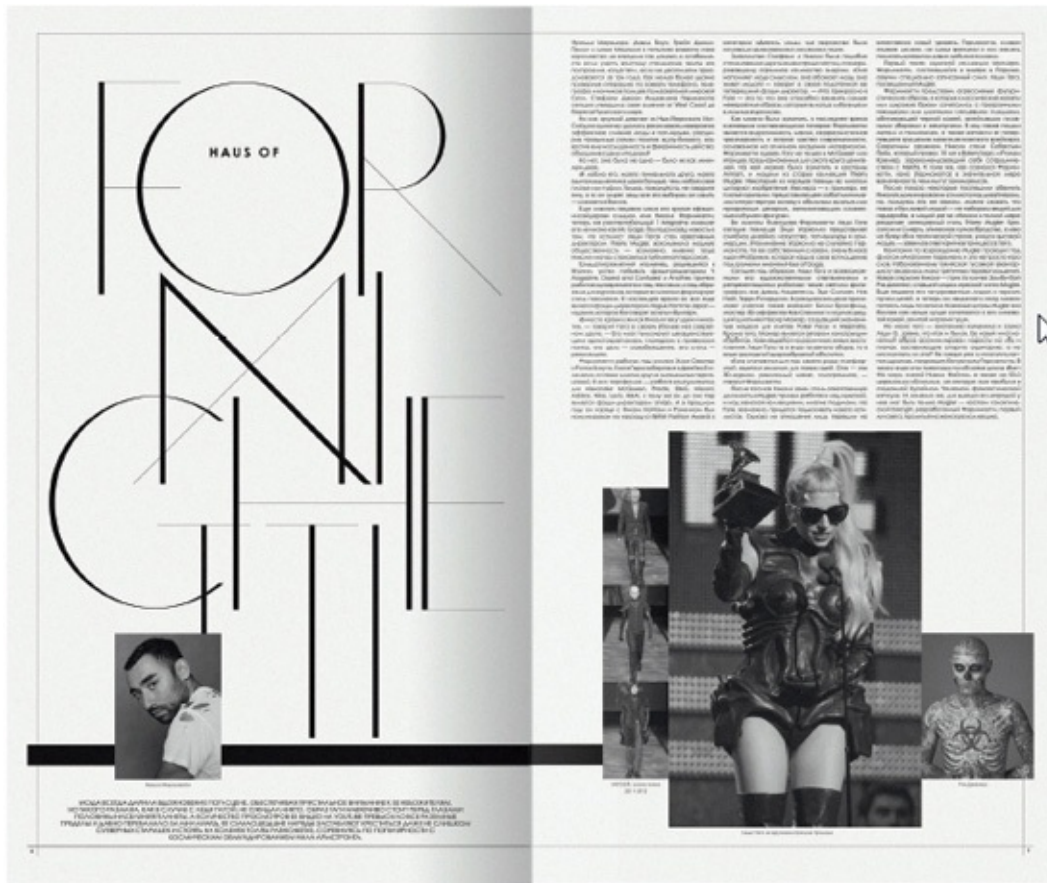
Queensland Art Gallery, Gallery of Modern Art

Principal Type

Flama

Dimensions

Various



NEWSPAPER

Design

Kjell Ekhorn, Jon Forss, and Philip Vlasov, St. Paul, Minnesota **Art Direction**

Kjell Ekhorn and Jon Forss

Editor

Serge Klymko

Publisher

Oksana Moroz

Design Office

Non-Format

Client

Sanahunt

Principal Type

Century Gothic Pro Cyrillic
and Lara

Dimensions

11 x 18.5 in. (28 x 47 cm)



MAGAZINE COVER

Design

Timothy Goodman, New York

URL

www.tgoodman.com

Twitter

[@timothygoodman](https://twitter.com/timothygoodman)

Client

The New York Times

Principal Type

Tiny vector squares

Dimensions

11.5 x 11 in. (29.2 x 27.9 cm)



MAGAZINE SPREAD

Design Director

Chris Dixon, New York

Art Direction

Randy Minor

Photography

Valerie Belin

Publication

New York Magazine

Principal Type

Eloquent

Dimensions

15.75 X 10.5 In. (40 x 26.7 cm)



MAGAZINE SPREAD

Design

Jeff Rogers, New York

Art Direction

Janine Vangool

Photography

Valerie Belin

Publication

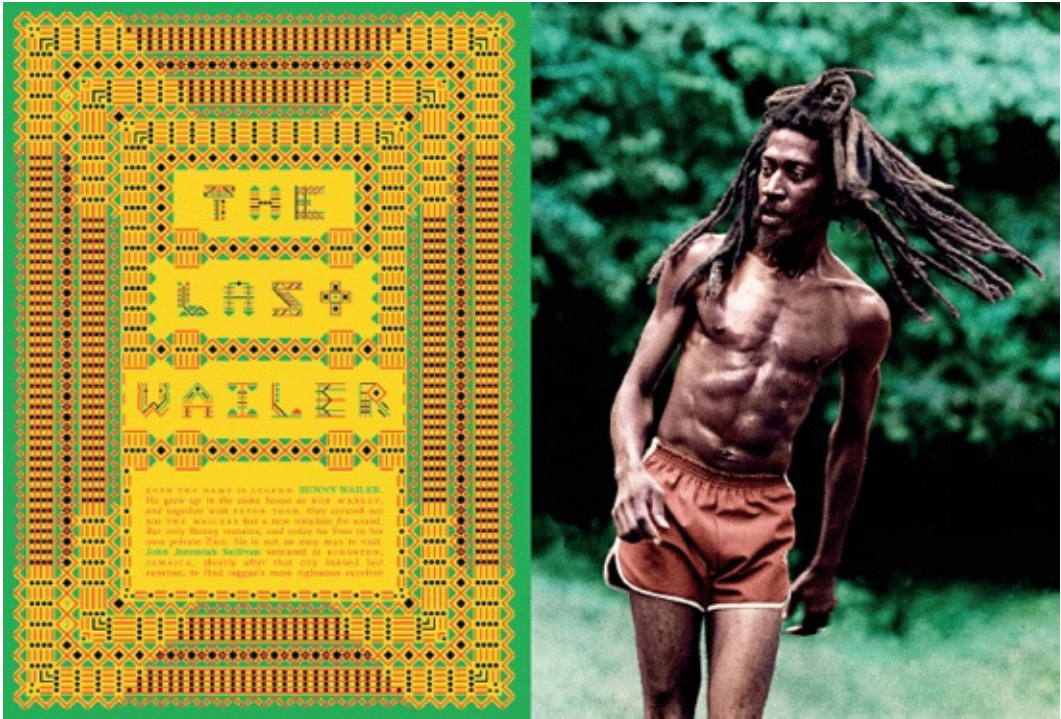
New York Magazine

Principal Type

Custom

Dimensions

8.75 x 11 in. (22.2 x 27.9 cm)



THE LAST WAILER

WITH THE NAME OF LEGEND **BUNNY WAILER**,
he grew up in the same house as Bob Dylan.
and together with Peter Dinklage, they created one
of the most iconic reggae bands in the world.
The only heavy reggae and roots band to
make it to the top of the charts. He is not an easy man to
kill. John Amos's Sullivan returned in a
powerful, timely story that only beamed and
burned to the reggae's most righteous activist.





MAGAZINE SPREAD

Design

Benjamin Bours, New York

Design Director

Fred Woodward

Director of Photography

Dora Somosi

Photo Editor

Jolanta Bielat

Publication

GQ

Principal Type

Custom

Dimensions

16 x 11 in. (40.6 x 27.9 cm)



MAGAZINE

Art Direction

Piet Schreuders and Beate Wegloop, Amsterdam

Lettering

Henk van het Nederend

Design Office

Moker Ontwerp

URL

www.mokerontwerp.nl

Client

VPRO Gids

Principal Type

Handlettering

Dimensions

8.5 x 11.2 in. (21.5 x 28.5 cm)



SIGNAGE

Design

Andrea D'Aquino and Eulie Lee, New York

Creative Direction

Marty Weiss

Lettering

Frank Smith

Sign Painter

Frank Smith Signs

Project Manager

Earl Marona Jr.

Design Office

Meter Industries

URL

www.meterindustries.com

Client

Sauce Restaurant

Principal Type

Copperplate, Interstate, Lobster 1.4, and Stymie



EXHIBITION

Design

Andrew Byrom and Deborah Sussman, Long Beach, California and Los Angeles

Curators

Andrew Byrom and Deborah Sussman

Web Designer

William Larsen

Architects

Todd Erlandson and Lara Hoad

Studio

Sussman/Prejza

Design Offices

The Office of Andrew Byrom, William Larsen, (M)Arch Studio and Nuudel

URLs

www.andrewbyrom.com

www.eameswords.com

Client

A + D Museum, Los Angeles

Principal Type

FF DIN



EXHIBITION

Design

Jesse Reed, New York

Art Direction

Brigitta Bungard

Creative Direction

Julia Hoffmann

Production Artist

Paulette Giguere

Museum

The Museum of Modern Art (MoMA), Department of Advertising and Graphic

Design **Principal Type**

Found woodcut



DISPLAY WINDOWS

Design

Elise Morbidelli, Montréal

Creative Direction

Alexandre de Lamberterie

Design Office

Double-echo

URL

www.double-echo.com

Client

QUAI 417–Fashion + Art

Principal Type

Handlettering based on Gravur Condensed



ADVERTISING CAMPAIGN

Design

Jessica Walsh, New York

Creative Direction

Stefan Sagmeister

Photography

Henry Hargreaves

Retouching

Lutz & Schmitt

Body Painting

Anastasia Durasova

Hair Stylist

Gregory Alan

Design Office

Sagmeister Inc.

Client

Aishti

Principal Type

Custom



POSTCARDS

Design

Miriam Broeckel, Gesine Grotrian, Fons Hickmann, Sabina Keric, Raul Kokott, and Bjoern Wolf, Berlin **Studio**

Fons Hickmann m23

URLs

www.m23.de

www.facebook.com/fonshickmann

Twitter

[@fonshickmannm23](https://twitter.com/fonshickmannm23)

Client

Amnesty International

Principal Type

Trade

Dimensions

5.9 x 3.9 in. (15 x 10 cm)



LEWIS
CARROLL
ALICES
ABENTEUER
IM
WUNDER-
LAND



STUDENT PROJECT

Design

Holger Huber, Konstanz, Germany

URL

www.holger-huber.com

School

Hochschule Konstanz

Instructors

Andreas P. Bechtold and Valentin Wormbs

Principal Type

Minion Pro

Dimensions

6.3 x 9.1 in. (16 x 23 cm)



BOOKS

Studio

Fons Hickmann m23, Berlin

URLs

www.m23.de

www.facebook.com/fonshickmann

Twitter

[@fonshickmannm23](https://twitter.com/fonshickmannm23)

Client

Semperopera

Principal Type

Compatil

Dimensions

7.9 x 6 in. (20 x 15 cm)





BOOK

Design

Serge Côté and Maryse Verreault, Montréal

Creative Direction

Claude Auchu

Lettering

Serge Côté

Print Production

Louis Dorval

Computer Design Graphics

Karine Allie

Copywriter

Pierre Lussier

Client Services

Marie-Claude Lacasse and Mariève Lebrun

Studio

Ig2fabrique

Agency

lg2boutique

Client

Johanne Demers (founder of La Vittoria)

Principal Type

Didot, Falstaff, Franklin Gothic, Hoefler Text, Tungsten, and handlettering

Dimensions

8.5 x 7.5 in. (21.6 x 9.1 cm)



CATALOG AND POSTER

Design

Namoo Kim, Seoul

Design Office

Hankyong National University

URL

www.golden-tree.kr

Twitter

[@namookim](https://twitter.com/namookim)

Client

RISD Korea (Rhode Island School of Design Alumni Association in South Korea) **Principal Type**

FF DIN

Dimensions

Catalog: 6.7 x 9.5 in. (17 x 24 cm) Poster: 19.7 x 27.6 in. (50 x 70 cm)



SELF-PROMOTION

Design

Rebecca Macdonald, Geordie McKenzie, and Goran Momircevski, North Sydney, Australia **Art Direction**

Goran Momircevski

Creative Direction

Justin Smith

Finished Artist

Nadya Mendez

Studio

End of Work

Principal Type

Heroic Condensed

Dimensions

19.7 x 12.6 in. (50 x 32 cm)



LOGOTYPE

Design

Michael Gericke and Matt McInerney, New York

Art Direction

Michael Bierut and Michael Gericke

Design Office

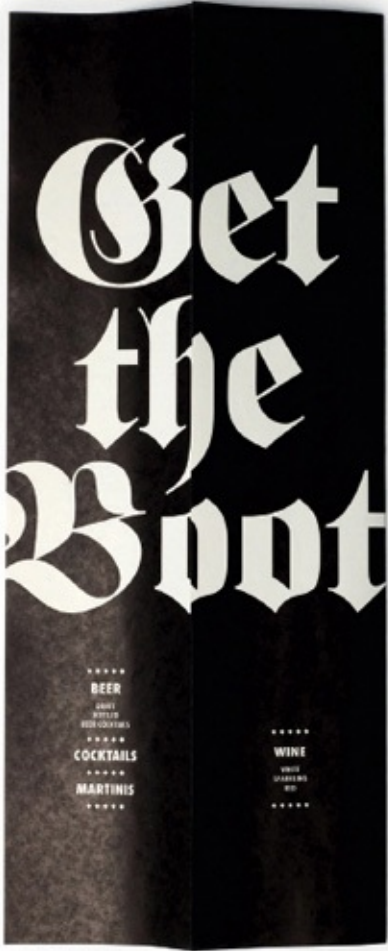
Pentagram Design

Client

Big Ten Conference

Principal Type

Custom



Beer

DRAFT

BEER & COGNAC

Beck's Lager	3	62	12	60
Blue Bird Lager	3	62	12	60
Carlsberg Lager	3	62	12	60
Coors Lager	3	62	12	60
Heileman Lager	3	62	12	60
King Lager	3	62	12	60
Miller Lager	3	62	12	60
Pilsener Beer	3	62	12	60
Sam Adams Boston Lager	3	62	12	60
Stout	3	62	12	60
Wheat Beer	3	62	12	60

BEER & WINE

Beck's Lager	3	62	12	60
Blue Bird Lager	3	62	12	60
Carlsberg Lager	3	62	12	60
Coors Lager	3	62	12	60
Heileman Lager	3	62	12	60
King Lager	3	62	12	60
Miller Lager	3	62	12	60
Pilsener Beer	3	62	12	60
Sam Adams Boston Lager	3	62	12	60
Stout	3	62	12	60
Wheat Beer	3	62	12	60

BEER & WHISKY

Beck's Lager	3	62	12	60
Blue Bird Lager	3	62	12	60
Carlsberg Lager	3	62	12	60
Coors Lager	3	62	12	60
Heileman Lager	3	62	12	60
King Lager	3	62	12	60
Miller Lager	3	62	12	60
Pilsener Beer	3	62	12	60
Sam Adams Boston Lager	3	62	12	60
Stout	3	62	12	60
Wheat Beer	3	62	12	60

BEER & COGNAC

Beck's Lager	3	62	12	60
Blue Bird Lager	3	62	12	60
Carlsberg Lager	3	62	12	60
Coors Lager	3	62	12	60
Heileman Lager	3	62	12	60
King Lager	3	62	12	60
Miller Lager	3	62	12	60
Pilsener Beer	3	62	12	60
Sam Adams Boston Lager	3	62	12	60
Stout	3	62	12	60
Wheat Beer	3	62	12	60

BEER COCKTAILS

Beck's Lager 3 62 12 60
Blue Bird Lager 3 62 12 60
Carlsberg Lager 3 62 12 60
Coors Lager 3 62 12 60
Heileman Lager 3 62 12 60
King Lager 3 62 12 60
Miller Lager 3 62 12 60
Pilsener Beer 3 62 12 60
Sam Adams Boston Lager 3 62 12 60
Stout 3 62 12 60
Wheat Beer 3 62 12 60

TRAY OF BEER

Beck's Lager 3 62 12 60
Blue Bird Lager 3 62 12 60
Carlsberg Lager 3 62 12 60
Coors Lager 3 62 12 60
Heileman Lager 3 62 12 60
King Lager 3 62 12 60
Miller Lager 3 62 12 60
Pilsener Beer 3 62 12 60
Sam Adams Boston Lager 3 62 12 60
Stout 3 62 12 60
Wheat Beer 3 62 12 60

COCKTAILS

Beck's Lager 3 62 12 60
Blue Bird Lager 3 62 12 60
Carlsberg Lager 3 62 12 60
Coors Lager 3 62 12 60
Heileman Lager 3 62 12 60
King Lager 3 62 12 60
Miller Lager 3 62 12 60
Pilsener Beer 3 62 12 60
Sam Adams Boston Lager 3 62 12 60
Stout 3 62 12 60
Wheat Beer 3 62 12 60

MARTINIS

Beck's Lager 3 62 12 60
Blue Bird Lager 3 62 12 60
Carlsberg Lager 3 62 12 60
Coors Lager 3 62 12 60
Heileman Lager 3 62 12 60
King Lager 3 62 12 60
Miller Lager 3 62 12 60
Pilsener Beer 3 62 12 60
Sam Adams Boston Lager 3 62 12 60
Stout 3 62 12 60
Wheat Beer 3 62 12 60



What
Could
Be
Better



MENUS

Design

Theresa Kwan and Hans
Thiessen, Calgary, Canada

Creative Direction

Joe Hospodarec

Design Director

Monique Gamache

Copywriter

Max May and Shayne McBride

Agency

WAX

URL

www.wax.ca

Twitter

[@waxpartnership](https://twitter.com/waxpartnership)

Client

WURST

Principal Type

Fette Fraktur, ITC Franklin Gothic Book Condensed, and Futura Condensed
Extra Bold **Dimensions**

11 x 17 in. (27.9 x 43.2 cm)





CORPORATE IDENTITY

Design

Marc Naroska, Berlin

Studio

Naroska

Client

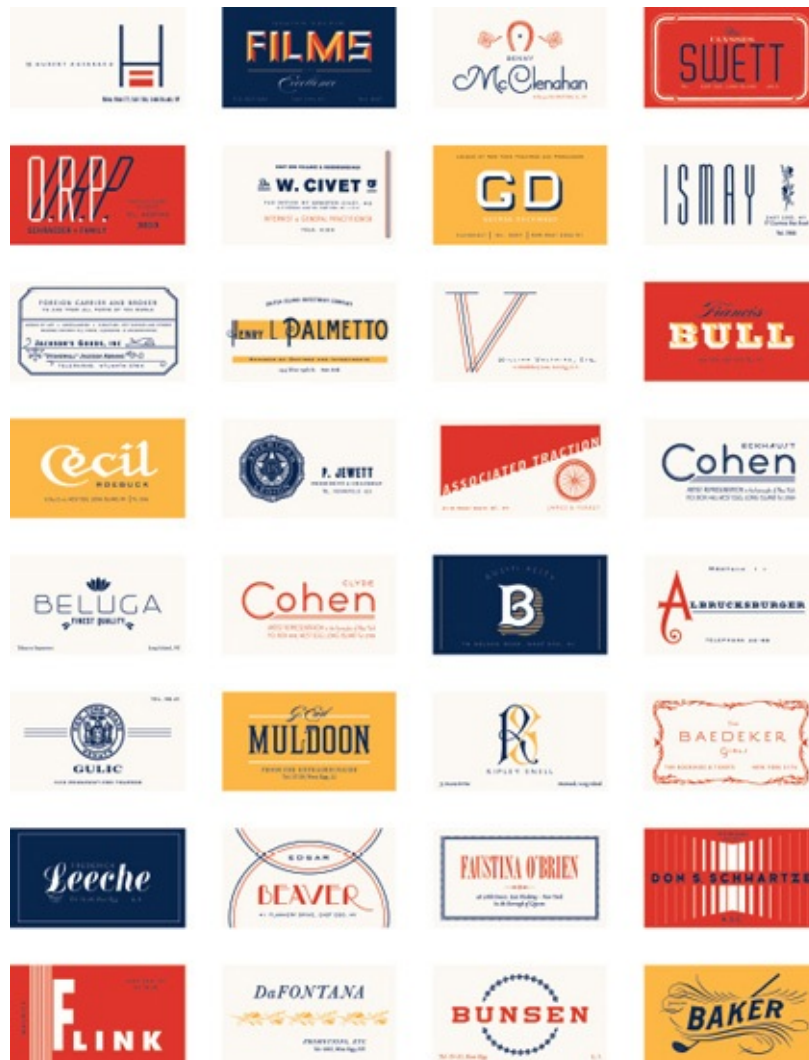
Hatje Cantz

Principal Type

Vitesse

Dimensions

7.9 x 8.25 in. (20 x 21 cm)



SELF-PROMOTION

Design

Raphael Geroni and Jason Kernevech, Philadelphia

Creative Direction

Jason Kernevech and Dusty Summers

Design Office

The Heads of State

Principal Type

Brothers and Futura

Dimensions

18 x 24 in. (45.7 x 61 cm)



PACKAGING

Design

Mark Fox and Angie Wang, San Francisco

Calligraphy

Angie Wang

Lettering

Mark Fox

Design Office

Design Is Play

URL

www.designisplay.com

Client

March Pantry

Principal Type

Gotham and handlettering

Dimensions

Various

M Y

BEAUTIFUL

DARK

Twisted Fantasy,

Album of G.O.O.D., Music,

Skillfully remastered

In THIRTEEN RECORDS,

Collaborated with PREMIER-ARTISTS;

INCLUDING

Full Account of the SINGER'S NIGHTMARES,

AND

ESCAPISM AND DARK ROMANTICISM,

By KANYE OMARI WEST, M. C.

CHICAGO,

Recorded with S. CARTER, B. KNOWLES, J. LEGEND,
R. FENTY, COMMON, L. FIASCO, P. WILLIAMS
and N. MINAJ, K. CUDI, M. DAP,
ROCK FELLA and DEE JAY

MMX.

PARAMOUNT PRESENTS

The Man Who Knew Too Much

REMAKE OF THE 1934 ORIGINAL
IN VISTAVISION AND TECHNICOLOR

A FILM BY ALFRED HITCHCOCK

STARRING

JAMES STEWART, DORIS DAY, AND BRENDA DE BANZIE

SCREENPLAY BY

John Michael Hayes

STORY BY

Charles Bennett Dale and Wyndham Lewis

The single crash of CYRILLA and how it rocked the lives of an American Family.

The man who knows too much is American doctor Ben McKenna. On holiday in Morocco with his wife Jo and his eight-year-old son Hank, he inadvertently witnesses a murder in a market and becomes prey to a plot of political assassination.

Dr. Benjamin McKenna
Josephine Courtney McKenna
Hank McKenna
Lucy Dreyfus
Edward Dreyfus
Inspector Buchanan

This being misinterpreted by the Director, an English couple they have met in a restaurant, and is due to take place in London in a few days' time. In order to prevent McKenna from going to the police, the couple kidnap Hank. Ben is warned not to tell the police what he knows. Hank's life depends on his silence.

James Stewart
Doris Day
Christopher Olsen
Brenda De Banzie
Bernard Miles
Ralph Truman

The future's not ours to see, QUO SERA, QUO SERA. What will be, will be.

Full Screening

16 MAY 1956

NEW YORK:
SUNSHINE CINEMA
111 EAST HOUSTON STREET
NEW YORK

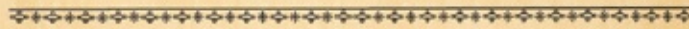
FRESH MUSIC PRESENTS

JOY DIVISION

+ KILLING JOKE + CERTAIN RATIO

PLUS SECTION 25

HIGH WYCOMBE, TOWN HALL



WED 20th FEB 7.30.



Tickets £ 2.20. Adv. Tickets.

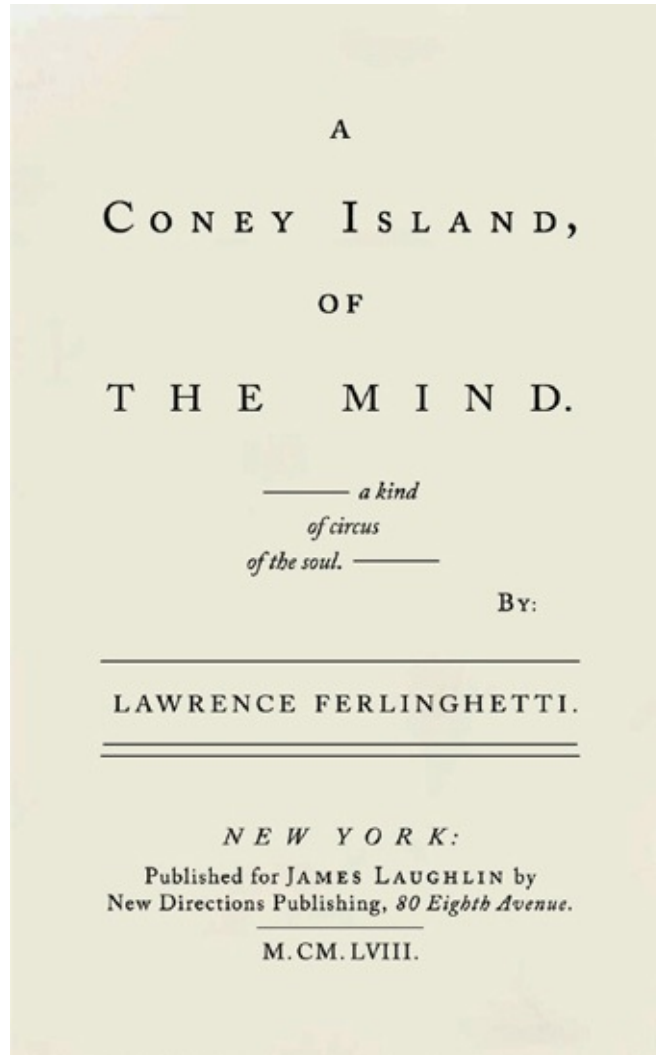


HIGH WYCOMBE HARLEQUIN

By POST SEND, P.O. Only, Sale to,

Freshwater Music, 359 Edgeware Rd.

LONDON W.1.



STUDENT PROJECT

Design

Anny Chen, Angela Choi, Michael Diaz, Taryn Espinosa, Melissa Kaufmann, Janet Kim, Jasmine Kounang, Jaclyn Nussbaum, Debra Ohayon, Evan Schломann, Rachel Tervenski, and Joseph Whang, New York **School** Parsons The New School for Design

Instructor

Charles Nix

Principal Type

Various

Dimensions

18 x 24 in. (45.7 x 61 cm)



POSTER

Design

Goetz Gramlich, Heidelberg, Germany

Studio

gggrafik design

URL

www.gggrafik.de

Client

Patrick Forgacz

Principal Type

Sample and Zebra Deco

Dimensions

23.4 x 33.1 in. (59.4 x 84 cm)



POSTER

Art Direction

Ren Takaya, Tokyo

Processing Directors

Katsuhiro Kagota and Hideyuki Watanabe

Studio

AD&D

URL

www.ad-and-d.jp

Twitter

@rentakaya

Client

Iwai Tsusho K.K.

Principal Type

Custom

Dimensions

27.6 x 17.7 in. (70 x 45 cm)



POSTER

Design

Ren Takaya, Tokyo

Art Direction

Ren Takaya

Studio

AD&D

URL

www.ad-and-d.jp

Twitter

[@rentakaya](https://twitter.com/rentakaya)

Client

SADAHARU SATO

Principal Type

Poplar Std Black

Dimensions

28.7 x 20.3 in. (72.8 x 51.5 cm)



INVITATION

Design

Joshua C. Chen, Debbie Ladas, and Max Spector, San Francisco **Art Direction**
Max Spector

Creative Direction

Joshua C. Chen

Calligraphy

Nancy Hopkins

Design Office

Chen Design Associates

URL

www.chendesign.com

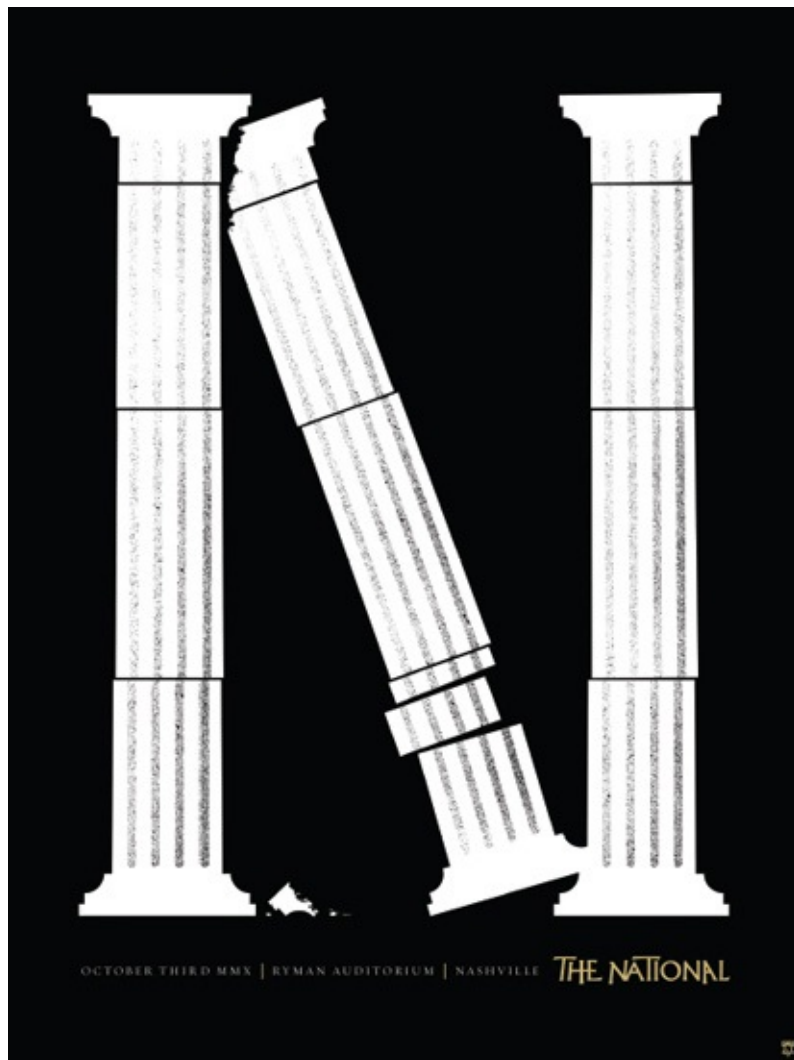
Clients

Tala Banatao and Thomas Growney, and Alison Hotchkiss, Alison Events
Planning + Design **Principal Type**

Various

Dimensions

7 x 7 in. (17.8 x 17.8 cm)



POSTER

Design

Jason Kernevich and Dusty Summers, Philadelphia

Creative Direction

Jason Kernevich and Dusty Summers

Design Office

The Heads of State

Client

The National / Post Hoc Management

Principal Type

Albertus

Dimensions

18 x 24 in. (45.7 x 61 cm)



POSTER

Design

Geray Gencer, Istanbul, Turkey

URL

www.geraygencer.com

Client

THM

Principal Type

Boz and Pill Gothic

Dimensions

26.8 x 38.6 in. (68 x 98 cm)



POSTER

Design

Geray Gencer, Istanbul, Turkey

URL

www.geraygencer.com

Client

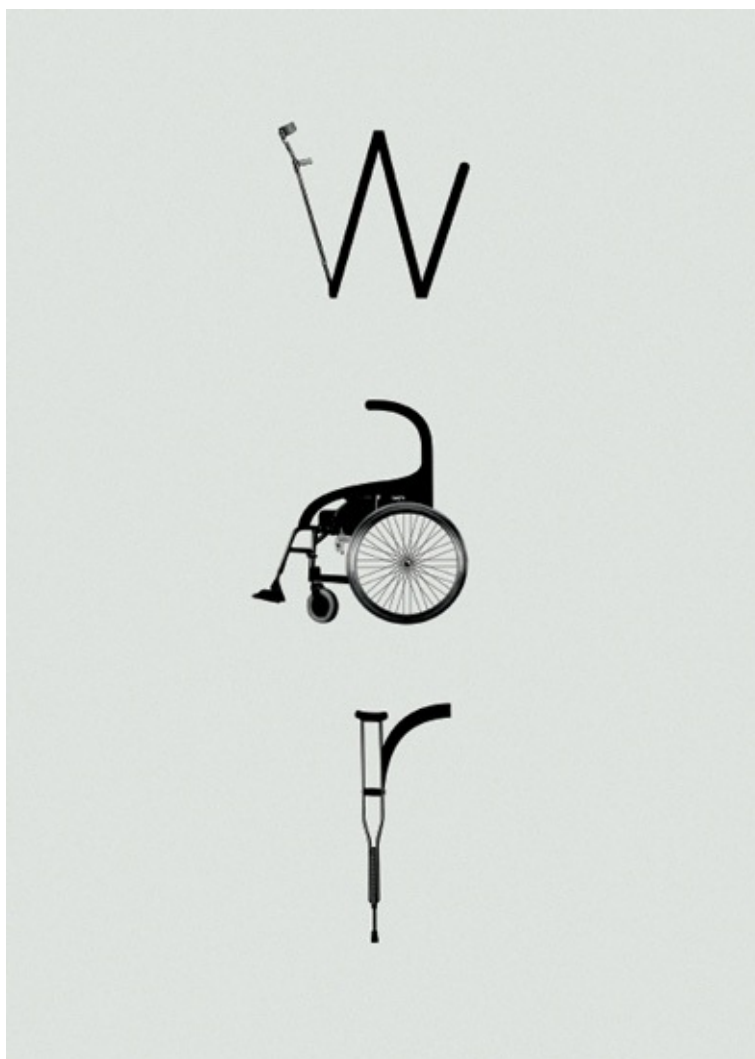
Istanbul

Principal Type

Istanbul Deko and Pill Gothic

Dimensions

26.8 x 38.6 in. (68 x 98 cm)



POSTER

Art Direction

Pedro Mattos, São Paulo, Brazil

Design Office

The Powww

URL

www.thepowww.com

Principal Type

Swiss 721 Thin BT

Dimensions

19.6 x 27.5 in (50 x 70 cm)



STUDENT PROJECT

Design

Lorenz Klingebiel and Marie Schoppmann, Frankfurt am Main **School**
Hochschule für Gestaltung Offenbach

Instructor

Sascha Lobe

URLs

www.marieschoppmann.de

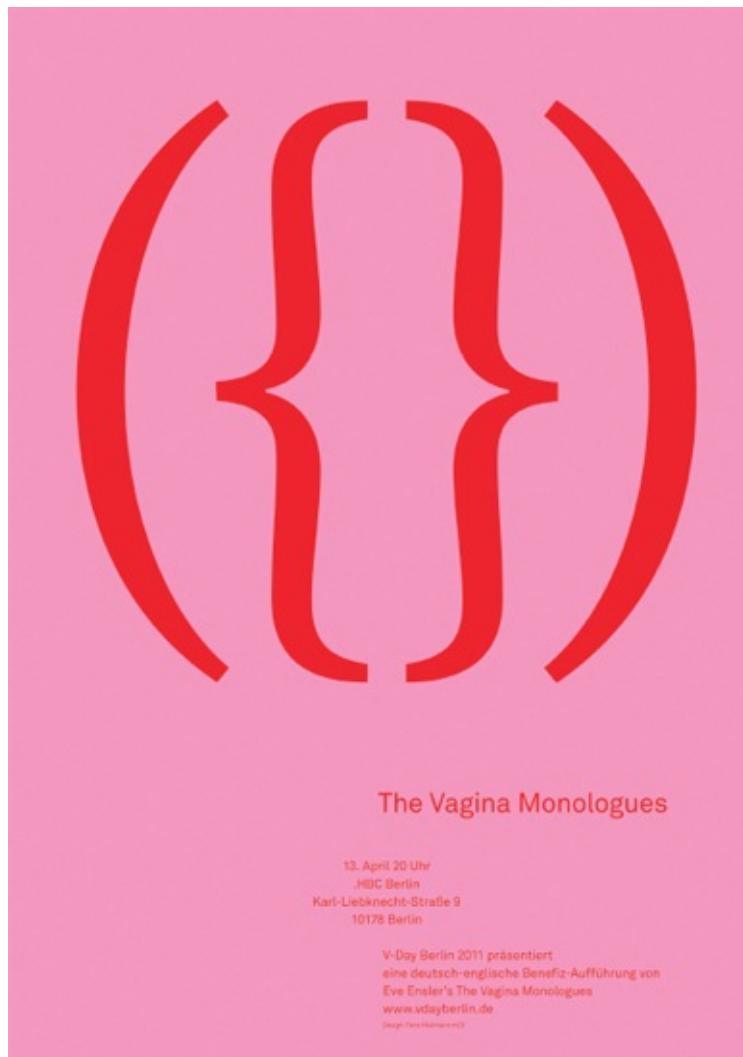
www.lorenzklungebiel.com

Principal Type

Grotesque MT Std

Dimensions

23.4 x 33.1 in. (59.4 x 84.1 cm)



POSTER

Design

Fons Hickmann, Berlin

Studio

Fons Hickmann m23

URLs

www.m23.de

www.facebook.com/fonshickmann

Twitter

[@fonshickmannm23](https://twitter.com/fonshickmannm23)

Client

Vday Berlin Theater

Principal Type

Minion

Dimensions

27.6 x 39.4 in. (70 x 100 cm)

KLING

A B C D E F G H
I J K L M N O P
Q R S T U V W X
Y Z 0 1 2 3 4 5
6 7 8 9 \$ # ? !



STUDENT PROJECT

Design

Amélie Tourangeau, Montréal

School

Université du Québec à Montréal (UQAM)

Instructor

Louis Gagnon

URL

www.amelietourangeau.com

Twitter

[@Amelie_Tour](https://twitter.com/Amelie_Tour)

Principal Type

FF DIN Pro and Klang Type



STUDENT PROJECT

Design

Brian Gartside, Jersey City, New Jersey

School

Virginia Commonwealth University

Instructor

Christine Coffey

URL

www.briangartsi.de

Principal Type

Kepler

Dimensions

9 x 18.25 in. (22.9 x 46.4 cm)

PICTURE

PICTURE MAGAZINE

VOLUME TWO

UTA BARTH

—IRVING PENN.—

J&P PHOTOS



STUDENT PROJECT

Design

Min Jung Lee, Wyckoff, New Jersey

School

School of Visual Arts, New York

Instructor

Carin Goldberg

URL

www.minjungdesign.com

Twitter

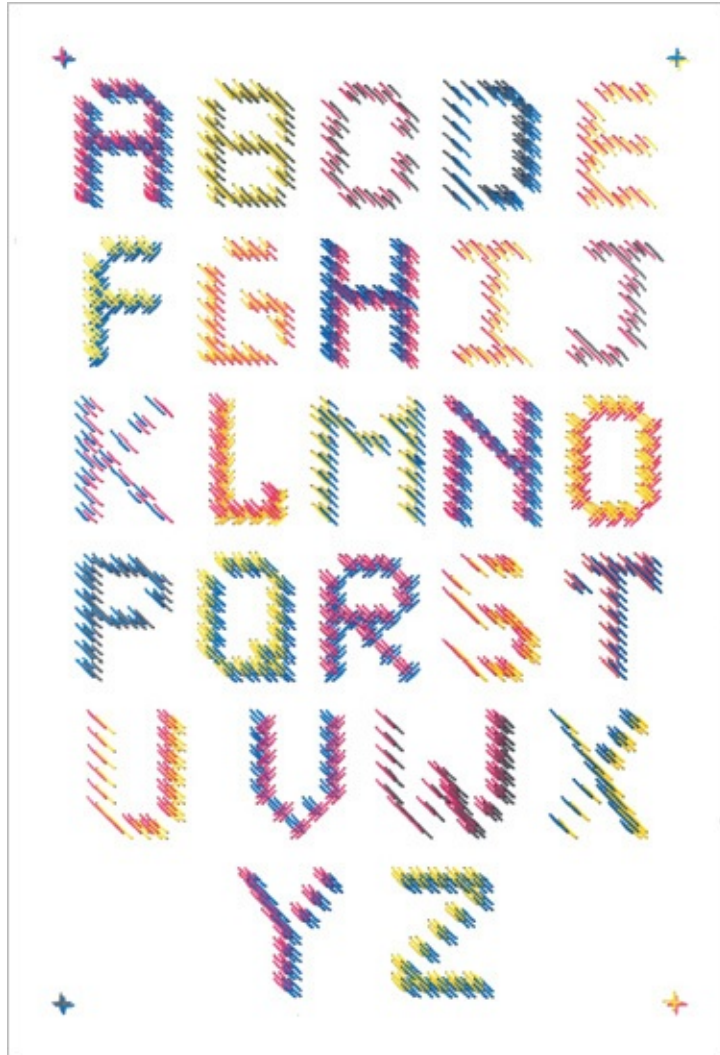
[@mjlee1020](https://twitter.com/mjlee1020)

Principal Type

Baskerville, Eagle, and Typewriter

Dimensions

9.5 x 13.5 in. (24.1 x 34.3 cm)



STUDENT PROJECT

Design

Ka Ian Wan, Bayside, New York

School

Fashion Institute of Technology

Instructor

Vincenzo Vella

URL

www.cargocollective.com/arieswan Twitter

[@aries_wan](https://twitter.com/aries_wan)

Principal Type

Custom with cotton threads

Dimensions

13 x 19 in. (33 x 48.25 cm)



POSTER

Design

Fabienne Burri and Cybu Richli, Lucerne, Switzerland **Studio**

C2F: Cybu Richli &

Fabienne Burri

URL

www.c2f.to

Client

Weltformat Poster Festival

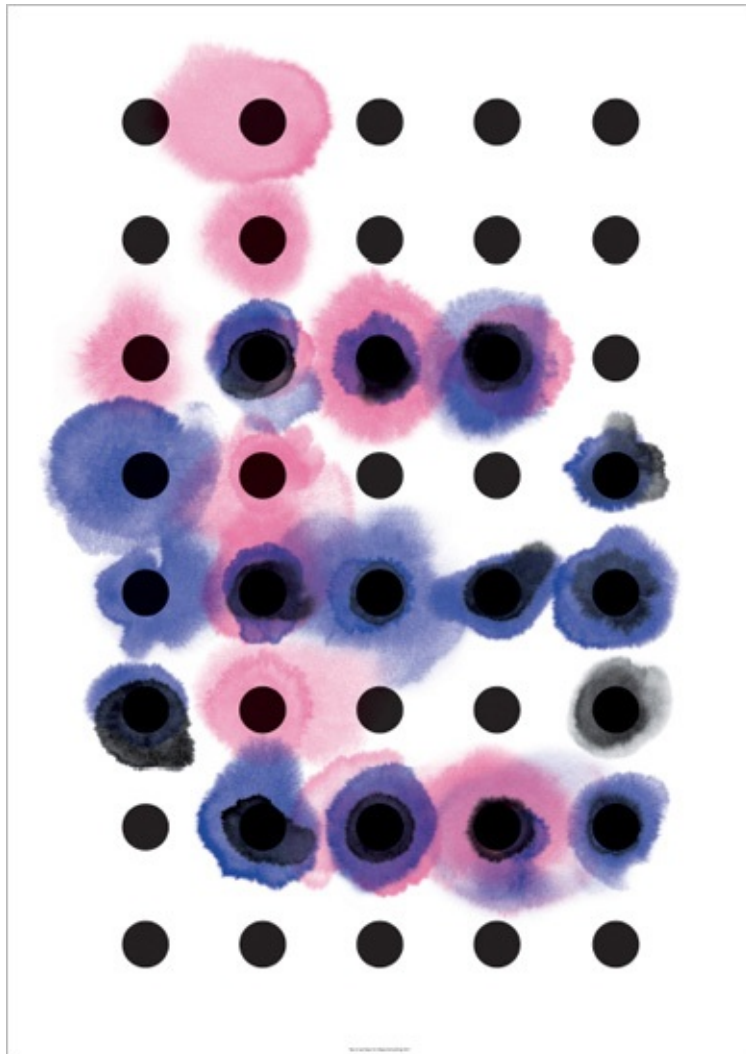
Lucerne

Principal Type

C2F Poster Fat

Dimensions

35.2 x 50.4 in. (89.5 x 128 cm)



POSTER

Creative Direction

Shabnam Shiwan, Auckland, New Zealand

Client

Make Something

Principal Type

Satellite

Dimensions

23.4 x 33.1 in. (59.4 x 84.1 cm)

Reflex (Speed) Resolve
Free for Providence area creatives
Local creatives sound off 60s-cash
Special keynote by Friends of Type

Friends of atypari+

Friday, February 04, 2011
6-8pm
Michael J. Minoff Auditorium
Chaceo Center of RISD
20 North Main Street



American Institute of Graphic Arts
Rhode Island Chapter

AIGA RHODE ISLAND

typo rno graph ors



What we are, make,
think & believe,
an uncomfortable
evening among friends.

Aaron Carlinbala
Erik Marlowich
Jason Wong
Dennis Pajongpong

October 21, 2010 — 6pm
Type Directors Club
30 West 38th Street
Suite 602

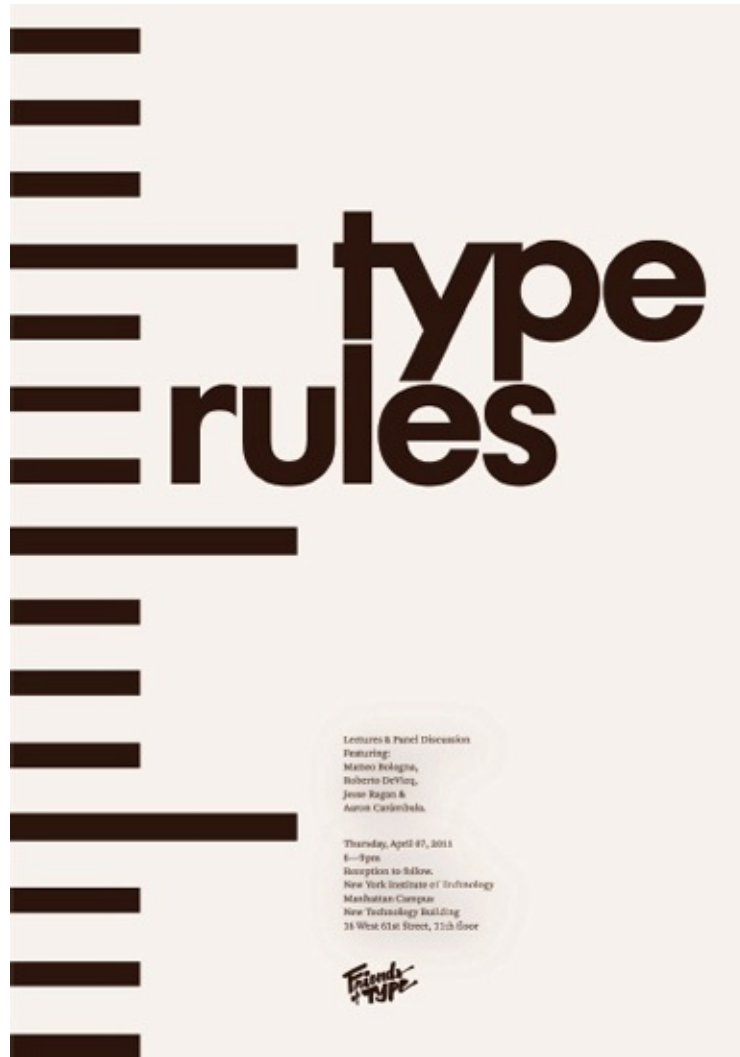
waves vs echoes

A lecture & discussion with
Anne Carabina
Co-founder of Objective Subject
Co-ordinator of Friends of Type

Pratt School of Architecture
18:00 November 17, 2011

objective
subject

Friends
of Type



POSTER

Design

Aaron Carábula, Brooklyn, New York

Type & Lettering Collective

Friends of Type

URL

www.friendsoftype.com

Twitter

[@friendsoftype](https://twitter.com/friendsoftype)

Client

Friends of Type

Principal Type

Arnhem and Future A

Dimensions

12.8 x 18 in. (32.4 x 45.8 cm)



POSTER

Design

Leftloft, Milan

Art Direction

Leftloft

Lettering

Leftloft

Photography

Giorgio Ravezzan

Printer

Leva Arti Grafiche

Studio

Leftloft

URL

www.leftloft.com

Twitter

@leftloft

Client

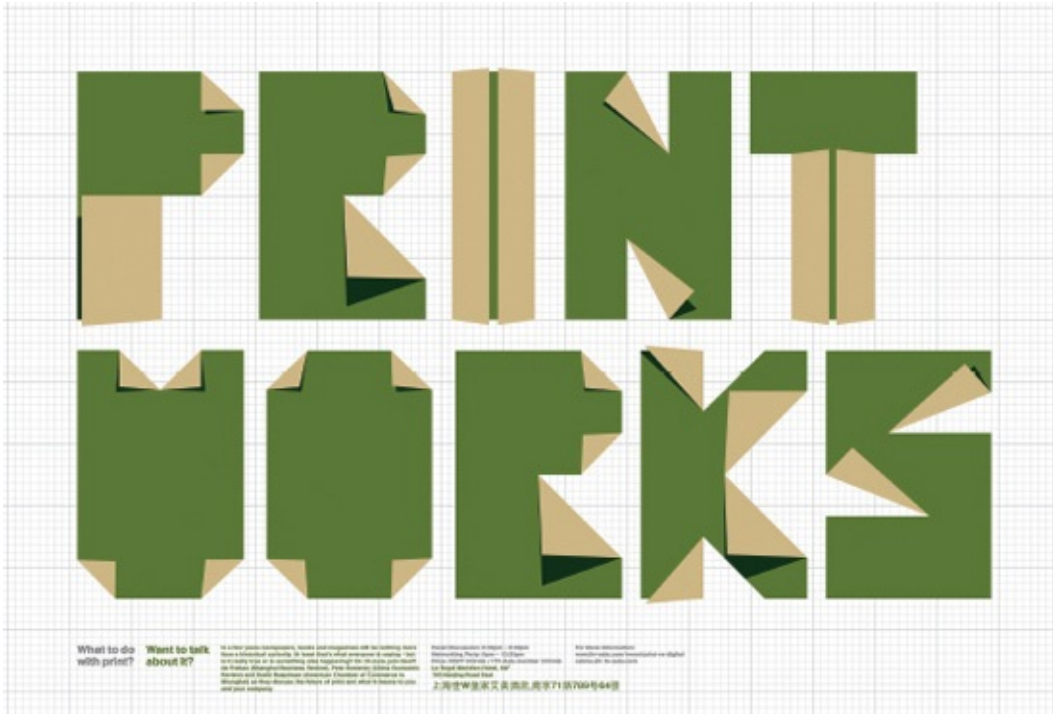
Inter Football Club

Principal Type

Knockout

Dimensions

19.7 x 27.6 in. (50 x 70 cm)



POSTER

Design

Joost Hulsbosch, Cape Town, South Africa

Art Direction

Joost Hulsbosch

Design Office

BHAGdesign™

URL

www.bhagdesign.com

Client

iASIA-TV conferences

Principal Type

Typogami Colango

Dimensions

33.1 x 46.8 in. (84 x 118.9 cm)



POSTER

Design

Stefan Guzy and Björn Wiede, Berlin

Studio

Zwoelf

URL

www.zwoelf.net

Client

Sinnbus Records

Principal Type

Custom

Dimensions

33.1 x 46.8 in. (84.1 x 118.9 cm)



POSTER

Design

Stefan Guzy and Björn Wiede, Berlin

Studio

Zwoelf

URL

www.zwoelf.net

Client

Kampnagel, Hamburg

Principal Type

Custom

Dimensions

33.1 x 46.8 in. (84.1 x 118.9 cm)



POSTER

Art Direction

David Byrd, Brooklyn, New York

Studio

Rarebyrds

URL

www.etsy.com/people/rarebyrds

Principal Type

Various

Dimensions

28 x 36 in. (71.1 x 91.4 cm)



POSTER

Design

Zsuzsanna Ilijin, Amsterdam

Client

Amsterdam Grafisch Atelier

Principal Type

Cars

Dimensions

33.1 x 46.5 in. (84 x 118 cm)



POSTER

Design

Christopher Simmons, San Francisco

Design Office

MINE™

Client

Stern Grove Festival

Principal Type

Hannah

Dimensions

Various



POSTER

Design

Mirko Ilic, New York

Studio

Mirko Ilic Corp.

URL

www.mirkoilicdesign.com

Client

Occupy Wall Street

Dimensions

10 x 8.2 in. (25.4 x 20.8 cm)



POSTER

Design

Mitsunori Taoda, Osaka, Japan

Studio

desing tōge

URL

www.desingtoge.com

Twitter

[@taodam](https://twitter.com/taodam)

Client

Fuji Xerox Osaka Co., Ltd.

Principal Type

Berthold Akzidenz Grotesk

Dimensions

28.7 x 40.6 in. (72.8 x 103 cm)



PACKAGING

Design

Akiko Masunaga, Osaka , Japan

Art Direction

Akiko Masunaga

Design Office

Masunaga Design Team

Client

H.C. Creation Co. Ltd.

Principal Type

Custom

Dimensions

7.1 x 5.3 x 2.2 in. (18 x 13.5 x 5.5 cm)



PACKAGING

Design

Joseph Duffy, Julie Shim and Nancy Harris Rouemy

Creative Direction

Joe Duffy

Lettering & Illustration

Nancy Harris Rouemy

Design Office

Duffy & Partners

Client

Grassini Family Vineyards

Principal Type

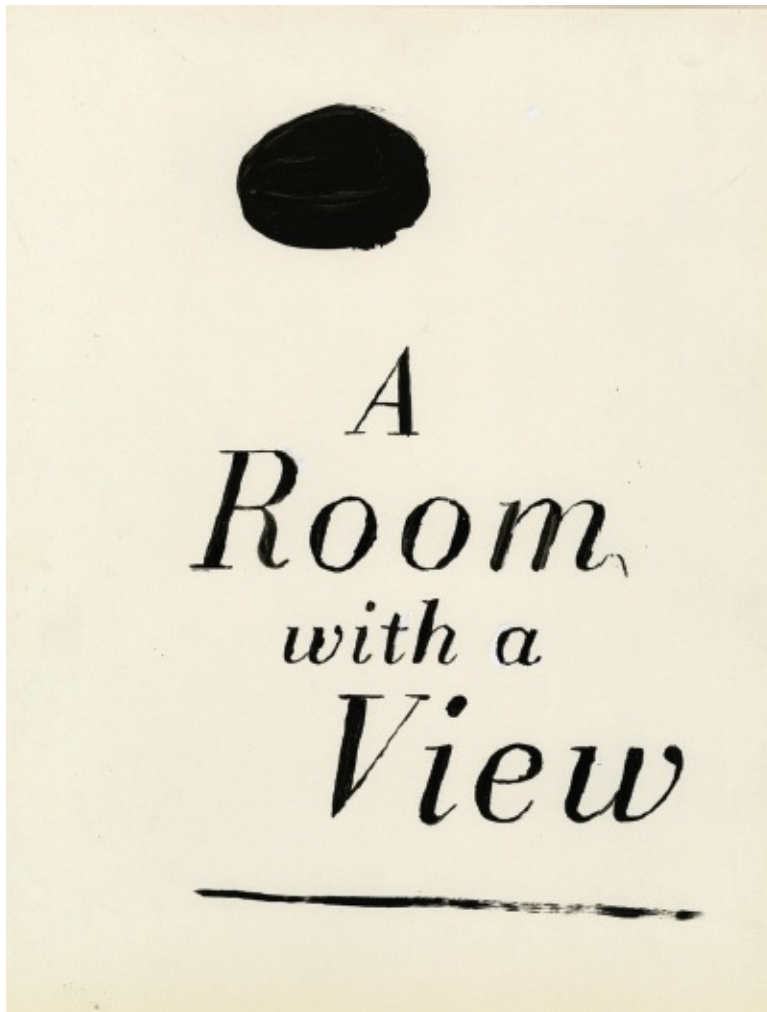
Burgues Script (modified) and Mrs Eaves Modern Bold **Dimensions**

Various

Tout
un
monde
SOUS
la neige

*THE
UNINVITED
GUESTS*

Das
Wunder
von
Treviso



EXPERIMENTAL

Lettering

Christopher Silas Neal, Brooklyn, New York

URL

www.redsilas.com

Twitter

[@csneal](https://twitter.com/csneal)

Clients

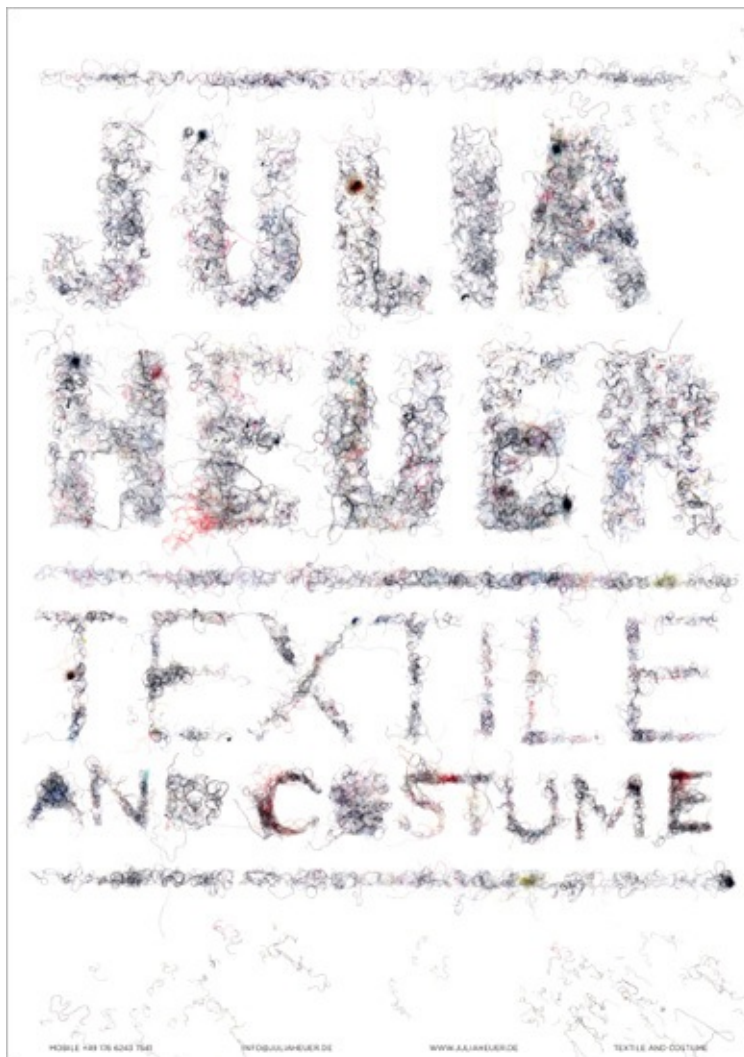
Chronicle Books, Random House UK, and Penguin UK

Principal Type

Handlettering

Dimensions

9 x 12 in. (22.9 x 30.5 cm)



SELF-PROMOTION

Design

Katja Schloz, Stuttgart

Creative Direction

Katja Schloz

Studio

Katja Schloz Graphic Design

URL

www.katjaschloz.de

Client

Julia Heuer

Principal Type

Gotham HTF and handlettering

Dimensions

1 6.5 x 23.4 in. (42 x 59.4 cm)



EXPERIMENTAL

Art Direction

Jerome Corgier, Montreuil, France

Agency

Marlena Agency

URLs

www.pariri.com

www.marlenaagency.com

Twitter

[@atelierpariri](https://twitter.com/atelierpariri)

Client

The New York Times Style

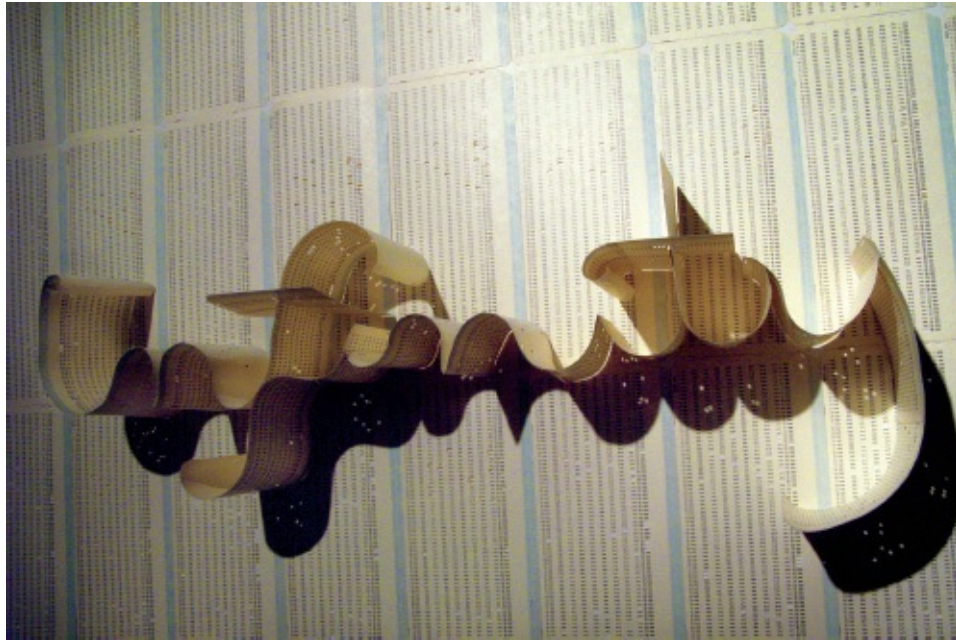
Magazine

Principal Type

New York Times

Dimensions

8.25 x 11.7 in. (21 x 29.7 cm)



EXPERIMENTAL

Lettering

Todd Childers, Bowling Green, Ohio

Principal Type

Computer punch card

3-D letters

Dimensions

24 x 16 in. (61 x 40.6 cm)



ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 “ ” ,;: !? \$% & / ()

SELF-PROMOTION

Design

Ana Gomez Bernaus, New York

Art Direction

Ana Gomez Bernaus

Studio

Anenocena

URL

www.anenocena.com

Twitter

[@Anenocena](https://twitter.com/Anenocena)

Principal Type

Helvetica Neue 55, Helvetica Neue 75, and Symbiosis **Dimensions**
11 x 14 in. (27.9 x 35.6 cm)



VIDEO

Design

Drea Zlanabitnig, New York

Design Director

Arem Duplessis

Art Director

Gail Bichler

Deputy Art Director

Caleb Bennett

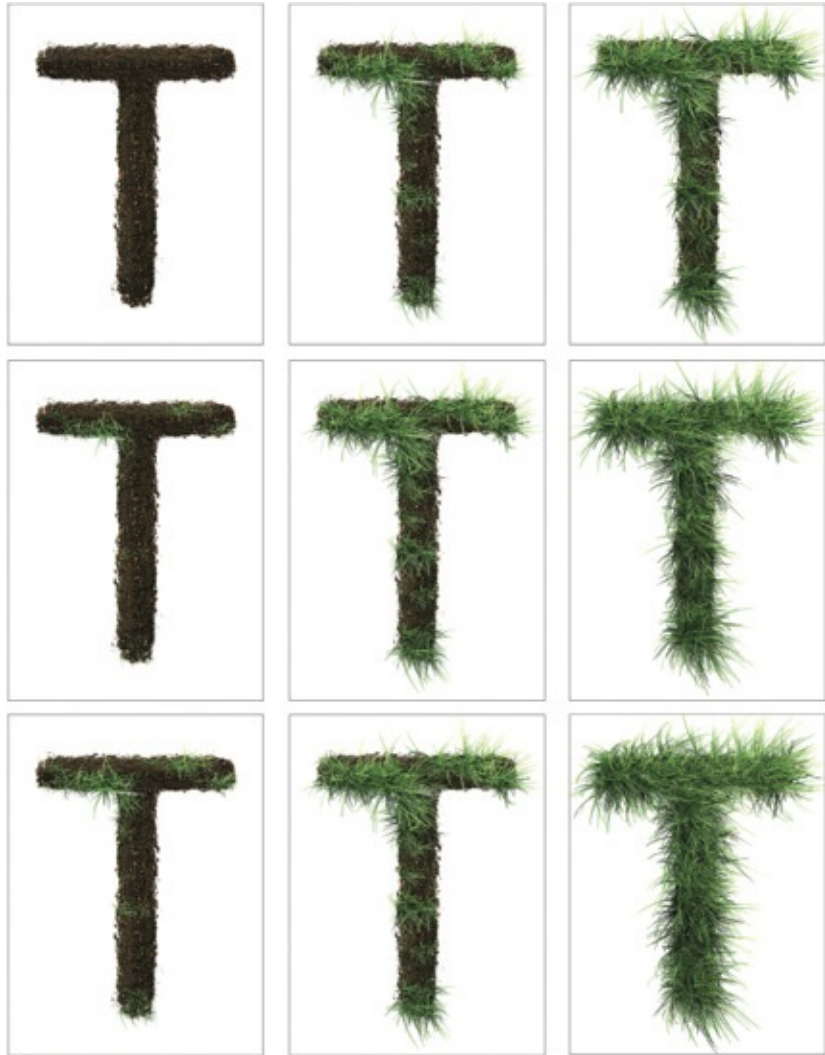
Illustration

Will Bryant and Dan Cassaro (Sticker Illustrations), Doyle Partners (Tape Installation), and Stephen Wilkes (Photographs) **Publication**

The New York Times Magazine

Principal Type

Router



APPS

Creative Direction

Ken DeLago, Wilton, Connecticut

Animator

Chris O' Riley

Publication

Golf Digest

Principal Type

Gunter Grass



APPS

Publisher

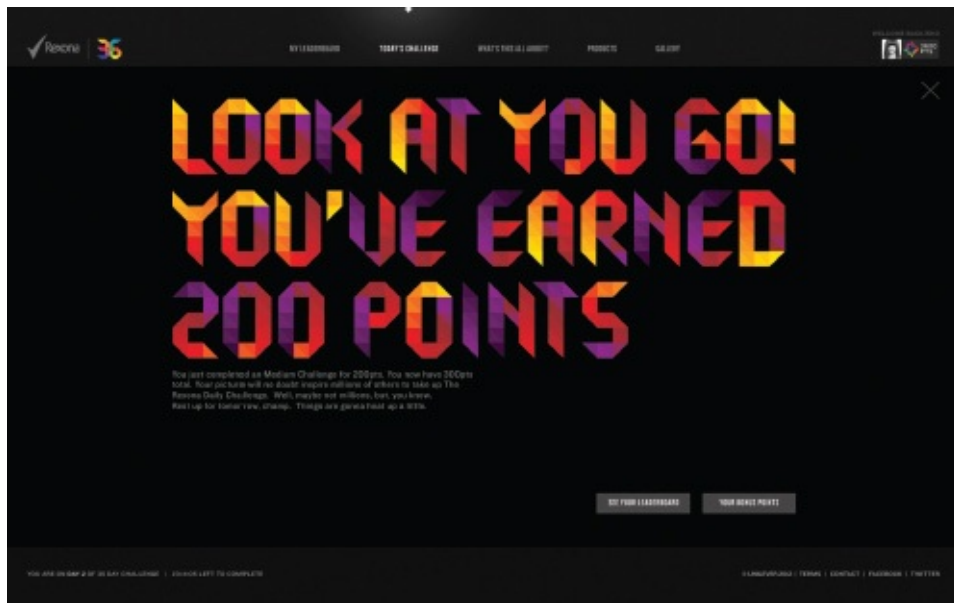
FontShop International, Berlin

URL

www.fontbook.com

Principal Type

FF Good



WEBSITE

Design

James Kyungmo Yang, New York

Art Direction

David Trumpf

Creative Direction

Mark Kozlowski

Interaction Design

Lee Gordon and Thai Le

Copywriter

Joe Hawkins

Agency

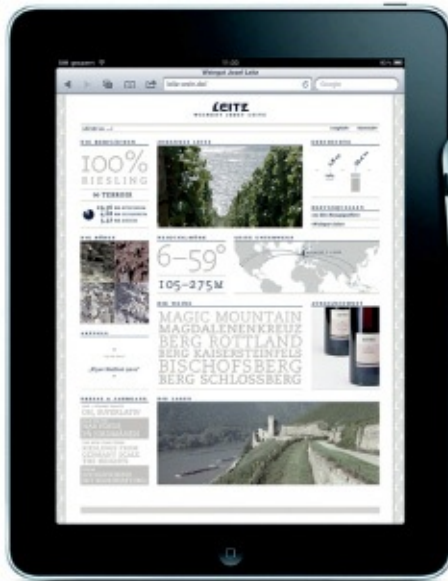
R/GA

Client

Unilever

Principal Type

Custom



LEITZ
WEINGUT JOHANN LEITZ

»Direkt zu ...«
»Englisch«
»Kontakt«

DIE REBFLÄCHEN

100% RIESLING

∞ TERROIR

29,36 HA STEIGEND
4,68 HA GEGENEND
5,37 HA ANDERE

JOHANNES LEITZ

GESCHICHTE

BEZUGSQUELLEN
von den Rebsorten
»Weingut Leitz«

DIE BÖDEN

AKVIFER

12.09.2011

„Flyer Hoffest 2011“

NEIGUNG/HÖHE

6-59°

105-275M

LEITZ UNTERWEGS

DIE WEINE

MAGIC MOUNTAIN MAGDALENEKREUZ BERG ROTTLAND BERG KAISERSTEINFELS BISCHOFBERG BERG SCHLOSSBERG

AUSGEZEICHNET

PRESSE & JAHRGANG

FAZ - STEIGT FÜRST
OH, SUPERLATIV

WELT IM FOKUS
PÅ JORDMÄNEN

THE NEW YORK TIMES
RIESLINGS FROM GERMANY SCALE THE HEIGHTS

REPER
SPITZENWITZER MIT BODENHÄFTUNG

DIE LAGEN

WEBSITE

Agency

Fuenfwerken Design AG, Wiesbaden, Germany

Client

Weingut Leitz KG

Principal Type

PMN Caecilia® and Georgia



WEBSITE

Design

Bryan Bindloss and Brice McGowen, San Francisco

Creative Direction

Adam Brodsley and Eric Heiman

Development

Matt Glaser

Agency

Volume Inc

URL

www.volumesf.com

Twitter

@VolumeSF

Client

826 Valencia

Principal Type

Grotesque MT Extra Condensed and Turnpike



POSTER

Design

Vitor QuelhasMaia, Portugal

Client

ESMAE; Estaleiro

Principal Type

Helvetica and Lot

Dimensions

23.6 x 33.5 in. (60 x 85 cm)

TYPEFACE DESIGN

CHAIRMAN'S STATEMENT TYPEFACE DESIGN



This Type Directors Club Type Design Competition (formerly known as TDC²) was the second TDC-sponsored design contest I've chaired. The first took place twelve years ago in 2000. And boy, what a twelve years they were. Since 2000, type design and production have entered a brave new world of OpenType, a true cross-platform font format that uses Unicode encoding, with a seemingly unlimited set of up to 65,000 glyphs, compared with 256 for PostScript. If the new, dramatically increased font complement was not enough, a number of "advanced typographic features" programmed into fonts took digital typography to a totally new level.

To facilitate wider linguistic support and greater typographic control, font manufacturers have abandoned the practice of partitioning the font complement into smaller packages and marketing them as separate fonts, e.g., Western Roman, CE, Baltic, Greek, Cyrillic, Expert/SCOSF, Swash, Ornaments, Symbol, *etc.* Today it is not unusual to find various styles, or optical "cuts," of the same typeface combined into one font. Sometimes, glyphs that belong to different typefaces are included in the same super-duper-mega-font.

The expansion of font capacity seems to tempt—and sometimes force—designers into developing alternate letter forms, various stylistic sets, non-Latin

“extensions” of the typefaces originally designed for Latin script. All those new tasks, now part of standard operating procedure in font production, may require complex teamwork among technical specialists, programmers, linguistic consultants, and other experts. These new realities, quoting one of the judges, can make you long for those happy days when the same designer could single-handedly produce a fully functional digital font, without resorting to the services of assistants and consultants.

That said, it is not always clear that the complexity and sophistication of typographic features are indeed sine qua non conditions of every type design, every time. Most of these are geared toward high-end professional publishing, and not quotidian written communications (texting, e-mailing, instant messaging, tweeting) to which traditional typographic conventions—and even spelling and punctuation rules—do not seem to apply.

The supply of typographic power features seems to exceed demand by a long shot, and this disequilibrium is likely to persist. The judges observed that what type geeks raved over only a few years ago has promptly lost most of its novelty and is now taken for granted. If fifteen years ago the number of kerning pairs was all the rage, now it’s the contextuials, or the stylistic sets. “And you know what,” mused one of the judges, “come to think of it, kerning is tremendously overrated. Before I left for New York, I went over some old—metal—type specimens. A few of those faces were just perfect—beautiful and functional—but none of their glyphs had kerning.”

Evaluating and judging OpenType entries to design competitions has become more challenging for the jurors than doing so with TrueType or Type 1 fonts, partly for the same reason: their glyph sets often transcend the traditional boundaries of text, display, pi, Latin, and other design and script categories used for the submission of entries. Truth be told, no one can be equally proficient in every genre of type design. Yet multiple varieties are often lumped into the same font, some looking more credible than others. How should judges treat such inconsistencies? If one of the constituent parts of the otherwise remarkable type design is below the expectations of a jury, should the entry be awarded with an exception for its problematic features, or rejected in its entirety? These are the kinds of questions that arise more and more often during the judging of entries with expanded glyph sets.

As competition chair I was fortunate and honored to work with a team of uniquely skilled and knowledgeable judges whose professional experience spans several decades, going all the way back to the days of metal type: Roger Black, Matthew Carter, Paul Shaw, and Erik Spiekermann. This was a group not likely to fall for the wowable but at times distracting dernier cri in technology. In the course of the jury's deliberations, one thing came through loud and clear: purposefulness, relevance, and functionality in design are prime values that no technological breakthroughs can abrogate.

MAXIM ZHUKOV, TDC TYPE DESIGN COMPETITION CHAIRMAN

JUDGES



ROGER BLACK



MATTHEW CARTER



PAUL SHAW



ERIK SPIEKERMANN



ROGER BLACK

For forty years, working with magazines like *Rolling Stone*, for newspapers like *The New York Times*, and for websites like Bloomberg.com, Roger Black has been developing ways to communicate content more effectively. His teams have redesigned *Reader's Digest*, *Esquire*, *Scientific American*, *The Los Angeles Times* and *The Washington Post*.

Black has been working on websites since 1995, and was involved with some early influential designs, including MSNBC.com and @Home Network. More recently he helped start Webtype, a provider of web fonts, and Treesaver, an HTML5 platform for publications that works on all browsers, at all screen sizes.

A partner in the Font Bureau and Danilo Black, both founded in 1989, he works from a small studio in Austin, Texas.

<http://rogerblack.com>

<http://treesaver.net>

<http://ready-media.com>

<http://webtype.com>

Big Caslon Roman

ABCDEFGHIJKLMN
OPQRSTUVWXYZ&
ÆŒ&abcdefghijklmnop
qrstuvwxyzfiflßæœctst

Big Caslon Italic & Swash

*ABCDEFGHIJKLMNOP
QRSTUVWXYZ&ÆŒ
&ABCDEFGHIJKMN
PQRSTYkvwzabcdefghijklmnop
nopqrstuvwxyzfiflßæœctspst*

MATTHEW CARTER

Matthew Carter is a type designer with fifty years' experience in typographic technologies ranging from hand-cut punches to computer fonts. After a long association with the Linotype companies, he was a co-founder in 1981 of Bitstream Inc., the digital type foundry, where he worked for ten years. He is now a principal of Carter & Cone Type Inc., in Cambridge, Massachusetts, designer and producer of original typefaces.

His type designs include ITC Galliard, Snell Roundhand and Shelley scripts, Helvetica Compressed, Olympian (for newspaper text), Bell Centennial (for the US telephone directories), ITC Charter, and faces for Greek, Hebrew, Cyrillic, and Devanagari. For Carter & Cone he has designed Mantinia, Sophia, Elephant,

Big Caslon, Alisal, and Miller. In 2011 Monotype Imaging released his Carter Sans.

Carter & Cone has produced types on commission for *Time*, *Newsweek*, *Wired*, *U.S. News & World Report*, *Sports Illustrated*, *The Washington Post*, *The Boston Globe*, *The Philadelphia Inquirer*, *The New York Times*, *Bloomberg Businessweek*, *Le Monde*, The Walker Art Center, the Museum of Modern Art, Yale University, and the Hamilton Wood Type Museum.

Since the mid-'90s Carter has worked with Microsoft on a series of screen fonts designed to maximize the legibility of type on computer monitors. Of these, Verdana, Tahoma, and Nina (a condensed face for hand-held devices) are sans serif types; Georgia is a seriffed design.

Carter is a Royal Designer for Industry, a member of the Art Directors Club Hall of Fame, and a Senior Critic on Yale's Graphic Design faculty. He has received a Chrysler Award for Innovation in Design, the AIGA medal and the Type Directors Club medal, and a MacArthur Fellows Award. In 2011 he received the Lifetime Achievement Award from the Smithsonian Cooper-Hewitt National Design Museum.

OQQCGGSSX
DPBBRRKJU&
ITLLFFEEHH
AAZKNNYYY
VVWXXMM

VIENNA·SECESSION
KOLOMAN·MOSEER
GUSTAV·KLIMT
JOSEF·HOFFMANN
JOSEPH·MARIA·OLBRICH
ALFRED·ROLLER
RUDOLF·VON·LARISCH
VER·SACRUM

PAUL SHAW

Paul Shaw, a design historian and lettering artist in New York City, teaches at Parsons The New School for Design and the School of Visual Arts.

He is the recipient of fellowships for his scholarship from the American Academy in Rome, the Smithsonian Institution, the National Endowment for the Humanities, the Harry Ransom Humanities Research Center at the University of Texas, and the American Printing History Association.

His design work has won awards from AIGA; the Type Directors Club; and *Print*, *Baseline*, and *Letter Arts Review* magazines. He is the author of *Helvetica and the New York City Subway System* and the co-author of *Blackletter: Type*

and National Identity and writes about design history, typography, lettering, and calligraphy in the blog *Blue Pencil*.

FFMeta

roman *italic* SMALLCAPS old
style figures 1234567890 *ITA*
LIC SMALLCAPS lining figures
1234567890 book medium
boldblack condensed book me
diu**bold** extra**bold** & **black** ❖...

ITC Officina

What developed in a different sort of type family. It has a classical range of just one regular book and half (medium weight) being necessary in office correspondence with complementary italics. In addition, ITC Officina is available in two styles: Serif and Sans. The end result is an exceptionally versatile communication tool packaged in a relatively small type family.

ITC Officina was originally conceived as a typeface to bridge the gap between old fashioned typewriter type and a traditional typographic design. The design goal was to create a small family of type ideally suited to the tasks of office correspondence and business documentation.

Proportionally, the design has been kept somewhat condensed to make the family space economical. Special care was also taken to insure that counters were full and serifs sufficiently strong to withstand the rigors of small sizes, modest resolution output devices, telefaxing, and less than ideal paper stock.

Halfway through the design, however, it became obvious that this face had capabilities far beyond its original intention. Production tests showed that ITC Officina could stand on its own as a highly legible and remarkably functional type style.

The European design team, under the close guidance of the Berlin designer, Erik Spiekermann, was given the directive to continue the work on ITC Officina, but now with two goals. The first was to meet the original objective of the design to create a practical and utilitarian tool for the office environment. And the second was to develop a family of type suitable to a wide range of typographic applications.

to withstand

to withstand

slightly heavy punctuation

Alternate numbers have been chosen to provide additional flexibility of use.

& Serif

ITC Officina is available in a single or dual and double, in Book and Bold weights with complementary italics.

ITC Officina is available in a single or dual and double, in Book and Bold weights with complementary italics.

ITC Officina is available in a single or dual and double, in Book and Bold weights with complementary italics.

ERIK SPIEKERMANN

Erik Spiekermann is an information architect, type designer, and author of books and articles on type and typography. Two of his typefaces, FF Meta and ITC Officina, are considered to be modern classics. In 1979 he founded Meta Design

and in 1989 FontShop. Today he is managing partner and creative director of Edenspiekermann.

Erik is Honorary Professor at the University of the Arts in Bremen and in 2003 received the Gerrit Noordzij Award from the Royal Academy in The Hague. In 2006 he was awarded an honorary doctorate from the Pasadena Art Center. He was made an Honorary Royal Designer for Industry by the RSA in Britain in 2007 and Ambassador for the European Year of Creativity and Innovation by the European Union for 2009. He received the 2011 German Design Award for Lifetime Achievement as well as the 2011 TDC Medal in New York and the SOTA Award.

JUDGES' CHOICES

“Oh please!”
RISK
MAJESTIC
The most famous event
13.07.2012
OAS
ABSURD EDGE
With an other lobster

CHIAVARI / ROGER BLACK

This new stencil face takes the Latin (chiseled serif) style to a new extreme. The thins taper to points and then disappear. The result is a natural stencil design, and nothing like the industrial or Corbusier-inspired fonts we are used to, where the letters are just sliced so the template holds together. Rather than being sprayed on a shipping crate, these forms want to be deployed in fashion ads and perfume labels. The proportions are classical, with a whiff of Kis. The result is a display face that is delightfully fresh and elegant.

Typeface Designer

Hélène Zünd, Lausanne

School

École cantonale d'art de Lausanne

URL

www.helenezund.ch

Chiavari is an elegant stencil, which makes it a fashionable typeface for display uses, headlines, and signage. Chiavari plays on the disappearance of the hairlines, while geometric serifs and rectangular thin strokes give it a radical and modern twist.

Finanzas

IBM Settles Antitrust Case With EU

2011, 2012 & 2013

Congress Takes Up a Partisan Battle, Again, Over Spending

Euro Zone

OPEC Opts Today to Increase Level of Output

Economy Journal

El dólar cerró al alza y subió \$8,98 en la jornada

LA REPÚBLICA/ MATTHEW CARTER

The majority of this year’s winners were single typefaces; this is a rare example of a family—not a monster family, a sensible family. The purpose of the family can no doubt be inferred from the word “Newspaper” used in the sample setting. It has display and text versions and three weights. I like that the styles within the family have strong individual flavors rather than just being slices from the same salami that vary only in thickness. All the styles are economical in set-width, particularly the Display, which is frankly condensed for banner headlines, and all have good sturdy structures with unbracketed serifs. The small caps in the text faces are a practical size for acronyms (which is what they are really needed for nowadays), and in the Display face at least the accents are unapologetically big. My only question concerns the closeness in weight between the Regular and Light text faces, but in newspaper typography I have learned that there is generally a good reason for something that seems at first glance to be odd. I’m sure the client and the designer knew what they were doing—in fact, the whole

design has the feel of a satisfying collaboration.

Typeface Designer

Cesar Puertas, Bogotá, Colombia

Design Office

Typograma

Client

Diario La República-Editorial El Globo **URL**

www.typograma.com

Twitter

[@cesarpuertas](https://twitter.com/cesarpuertas)

Members of Typeface Family/System

Regular, Light, Italic, Semibold, Bold, Black, and Display **Designer's Statement**

When I was given the commission for the design of a new typeface for the newspaper *La República*, the first thing that came to my mind was how hard it would be to come about something new in this category. Whereas some requirements seemed rather obvious, such as sturdiness, adequate color, abundance of ink traps to compensate for poor printing conditions, etc., a few things were more interesting and challenging and could not be overlooked. One of them described the need for “an elegant, beautiful, young and Audi-like typeface.” Another one had to deal with the fact that, since we were in the middle of the newspaper’s redesign and Myriad had already been chosen as the type for tables and subheads, the client needed something that could be paired with this sans typeface and look good as a complement. The strategy was then to pursue a structural resemblance with Myriad that ended up suggesting the use of closed bowls and smooth connections for the sake of big outer counters and visible inktraps. Also, given the lack of proper definition of the newspaper printing technology, a minimum number of Bézier control points were used, and all of this turned into a very sturdy, minimalistic typeface.



HIPSTER SCRIPT/ PAUL SHAW

I chose Hipster Script because, based on the submitted specimen, it seemed to be a lively brush script that succeeded in feeling natural without resorting to an excessive array of alternates, ligatures, and swashes. I found this restraint impressive. However, it turns out that Hipster Script—a design still in progress as of this writing—has a glyph palette of more than 1,900 characters. This does not diminish the quality of its design, though it does undermine my reason for selecting it as a Judges' Choice. Had I known this I may well have chosen a different typeface to single out.

In my opinion, Hipster Script was still the best script submitted to the type design competition. Like many of Alejandro Paul's designs, it is an attempt—ultimately a futile one—to reduce the divide between writing and type, or, as he puts it, “between manual and digital.” To this end he has included among the numerous ligatures some that incorporate apostrophes. Although this is not a new idea—see Typo Script (Morris Fuller Benton, 1902)—it is an unusual one that has plenty of merit. It is a functional combination, unlike the *i* dot ligatures

that have become so prevalent. Thankfully, Hipster Script is too hip to have any of them.

Typeface Designer

Alejandro Paul, Buenos Aires

Foundry

Sudtipos

URL

www.sudtipos.com

Twitter

[@alepaul](https://twitter.com/alepaul)

Designer's Statement

Hipster Script is another of my habitual attempts to reduce the divide between manual and digital. In this case, I try to articulate brush lettering, try to get the computer to emulate continuous painting. The process wasn't that different from my work with Feel Script's shot at computerized commercial lettering, though here we have a more casual contrast, rather than the high seriousness of the Copperplate script. Swashes, alternates, ligatures-too many of them, all trying to make the interplay between the tool's two extreme widths remain faithful to hand movement subtleties. I also toyed with ligatures containing apostrophes, something I've never seen before. With this typeface I think I've become more balanced in uniting the spontaneity of post-war ad lettering with the current trends in illustration and design.



— Quote by Marija Todorova from *Imagining the Balkans 1997* | Balkan Type System designed by Nikola Djurek & Marija Juza | www.typonine.com

BALKAN/ERIK SPIEKERMANN

Typefaces can solve problems: they may be particularly legible at small sizes, fit lots of copy into small spaces, read well on screen. Or they are surprising takes on a classic model, well crafted, and useful.

Balkan doesn't solve a typographic problem; nor are the letterforms terribly exciting. But the premise was: how can one show two alphabets in one glyph? What are the differences and what are the common shapes for Latin and Cyrillic? Balkan combines them into one alphabet that solves not a typographic problem but a cultural one: it celebrates the differences and points out the overlaps.

Most of us in the Western world tend to forget that the world's majority reads what used to be called "Non-Latin" scripts. Cyrillic being one with several hundred million readers. More and more type designers find themselves

confronted with this unknown territory as international brands realize that their messages need to be spelled out in the local languages, whatever they may be. Consumers everywhere may recognize brands by their logos, usually based on Latin letterforms. but real communication needs to speak their native language in the alphabet they learned at school.

Balkan is more than a typeface: it is a concept, a lesson in communication and cultural awareness **Typeface Designers**

Nikola Djurek and Marija Juza, Zabok, Croatia **Foundry**

Typonine Font Foundry

Languages

Latin and Cyrillic

Members of Typeface Family/System

Balkan Sans One A, Balkan Sans Two A, Balkan Sans Three A, Balkan Sans B, Balkan Stencil One A, Balkan Stencil Two A, Balkan Stencil Three A, and Balkan Stencil B

Designer's Statement

Balkan is a new typeface system that consists of Latin and Cyrillic scripts. We focused on the dual literacy that characterizes Slavic peoples, many of whom use and transliterate both Latin and Cyrillic alphabets. Historically, there were three scripts in this region: Cyrillic, Latin, and Glagolitic. The use of Latin and Cyrillic typifies the former Yugoslavian countries, today's Serbia, Bosnia, and Herzegovina as well as Montenegro.

The Balkan typeface system is a series of fonts that decodes Latin and Cyrillic; it demystifies, depoliticizes, and reconciles them for the sake of education, tolerance, and, above all, communication.

Though Balkan is a "font" in the usual sense, it can also be used to translate Croatian Latin into Serbian Cyrillic and vice versa. Balkan Sans and Balkan Sans Stencil consist of four styles-all uppercase characters are Latin and lowercase characters are Cyrillic, and one style consists of uppercase Cyrillic and lowercase Latin characters.

Creating a solution was no easy matter. Oriental studies offered no significant research on Arabic script morphology, with just one exception-T.F. Mitchell's introduction to the ruq'ah script. Ruq'ah was therefore the obvious choice, even though typography tends naturally toward the naskh style while ruq'ah is primarily seen in handwriting. Within two years the DecoType company, comprising a linguist, a designer, and a computer specialist, had created from scratch a completely new concept for computer typography, made possible by their unique blend of programming and design skills combined with linguistic expertise.

In the limited confines of DOS-based computing (64K RAM. 4Mhz CPU), an extraordinarily compact engine drove the first DecoType Ruq'ah typeface with fully fledged two-dimensional smart font technology. A tiny set of pen strokes (seventy glyphs) was designed to shape any imaginable letter combination correctly, allowing dramatic data compression and speed. It was the very first of its kind and was licensed and distributed by Microsoft on the Windows platform, long before the introduction of OpenType—for which it formed the proof of concept.

This new DecoType Ruq'ah takes a fresh look at the same style and is based on original research. The design harks back to primary sources. It is closely linked with the works of the great standardizer of the ruq'ah style, Mehmed Izzet Efendi (1841–1904). The font (comprising 278 glyphs) benefits from state-of-the-art DecoType technology and WinSoft's Tasmeeem GUI for Adobe InDesign. As such, it towers above its hitherto unsurpassed predecessor in typographic flexibility and Unicode.

McLewely & Munev
Shuckblack
Renegades of Funk
Alien Nation
The Year of the Boomerang
Snakehammer
981 Pennants
Land of Hypocrisy

SUTTURAH

Typeface Designer

Octavio Pardo, Zizur Mayor, Spain

URL

www.octaviopardo.com

Twitter

[@octaviopv](https://twitter.com/octaviopv)

Sutturah is a display font intended for poster and editorial design. It was born as an exploration of new text patterns. The font combines very detailed and constructed shapes with script flavor. The design has varied influences, from gothic fraktur to the display super black high contrasted wood types. Sutturah is

informal and irreverent. Its strong character goes beyond letter-shape construction conventions; it quickly catches the eye and surprises the reader. Its personality allows for the creation of stunning pieces of design without the need for any other elements... a single word in Sutturah is worth a thousand images.

Your hand-
writing ain't
perfect either

Mr. Porter

MR. PORTER

Typeface Designer

Underware, The Hague

Foundry

Underware

URL

www.underware.nl

Twitter

©underware

For the men's luxury-goods web-shop Mr. Porter, we developed a custom typeface that reflects Mr. Porter's own handwriting.

We tried to make him as human as possible, not only being different all the time but also including obvious shortcomings. Funny enough, it takes a highly

intelligent font to have fully controlled imperfections. The result is a single typeface with a strong relation between the glyph set (which characters should be in the font) and the way these glyphs work together.

Mr. Porter traveled a lot—oh boy. He traveled all over the world, and meanwhile he speaks more than 200 languages. But maybe Mr. Porter would have been even more human if we implemented deliberate spelling mistakes in tough languages like Finnish or Hungarian. From that perspective, Mr. Porter is superhuman, with a gift for linguistics.

forms of the letter shapes he was drawing, he decided to digitize the letter shapes and to try an upright version of his drawn letterforms.

The result of that effort is Rekja, a transitional typeface with a round and dynamic character that is strong with edges and corners. It has no mission other than to be tracked by the reader's eye, and should not be recognized as anything other than the visualization of human language. Rekja is perfect for all kinds of printed matter with longer text passages such as newspapers and books.

التلفزيون الحكومي السوري يقول أن من وصفها بمجموعةٍ تخريبيةٍ فجرت خط

LIGHT
17pt

هي كطوع المشعلادن Newspaper face

MEDIUM
61 pt

توصل فرويد ان الكبت هو صراع بين رغبتين متضادتين، وهناك نوعين من الصراع واحد في دائرة الشعور تحكم النفس فيه لإحدى الرغبتين وترك الثانية وهو الطريق الطبيعي للرغبات المتضادة دون اضرار النفس. بينما النوع الاخر هو المرضي حيث تلجأ النفس بمجرد حدوث الصراع

Salvador Domingo Felipe Jacinto Dalí i Domènech was born in the town of Figueres, in the Empordà region, close to the French border in Catalonia, Spain. Dalí's older brother, also named Salvador (born October

REGULAR
11/15

نيٹو سپلائی سے پاکستان

BOLD
46pt

الفقرة الإقتصادية

LIGHT
63pt

GRETA ARABIC

Typeface Designer

Kristyan Sarkis, Beirut, Lebanon

Studio

Kristyan Sarkis, Den Haag

URL

www.kristyansarkis.com

Twitter

[@kristyanss](https://twitter.com/kristyanss)

Client

Typotheque

Language

Arabic

Members of Typeface

Family/System

Regular, Light, Medium, Bold

Greta Arabic is a modern Arabic newspaper typeface, carefully sculpted in the essence of the naskhi calligraphic style, the most legible and suitable style for running text.

As an Arabic companion to Greta Text, it is conceived with a similar approach but translated into the Arabic script and writing system. In character, both are sharp and crisp, serious and clear. The italic specifically served as a primary source of inspiration because of the cursiveness of the construction.

It is optimized for a newspaper setting through generous counters, relatively short “ascenders” and “descenders,” a fairly high contrast, and a familiarity to the newspaper readers. It sits comfortably on the baseline and creates a clear reading line. This makes it react very well to the text justification using Kashida, a vital requirement for an Arabic newspaper setting.

Like its Latin counterpart, the Arabic family (especially in the light and bold) enjoys a strong character that also renders it usable in display sizes.

NOTICE TO THE PUBLIC

WALRUS, NY — The funny fat walrus sits in the sea where the weather is freezing and cold as can be. His whiskers are droopy and his tusks are white and he doesn't do much but sit day and night.

Mastodons & Sasquatch

**BACKSKATING DEFENCEMEN
SPECIAL BREW**

200 FAT KANGAROOS

The brown kangaroo is very funny, she leaps and runs and hops like a bunny. And on her stomach is a pocket.

THE ZEBRAS OF PERSIA

The zebra has black and white stripes, of course, and he looks just like a ting horse. Each day in the jungle he sits.

Evil Empire
Worcester & Tamarind

François de La Rochefoucauld

"Belshazzar, the King, made a great feast to a thousand of Lords, and drank wine before the thousand. Belshazzar, whilst he tasted the wine, commanded them to bring the Golden and Silver Vessels which his father Nebuchadnezzar had taken out of the temple..."

PRINCE DE MARCILLAC

BAD MANNERS
Henry John Deutschendorf, Jr.

THE CURIOUS CASE OF PLAN B

Nothing like a little hyperbole first thing on a Sunday morning from Sen. Lindsey Graham (R-SC) when it comes to looking out for the interests of consumers. Republicans don't want a check on the banks and they're using the excuse of not having any soul.

HARRIET

Typeface Designer

Jackson Cavannaugh, Chicago

Foundry

Okay Type

URL

www.okaytype.com

Twitter

[@okaytype](https://twitter.com/okaytype)

Members of Typeface Family/System

Display Thin, Display Thin Italic, Display Light, Display Light Italic, Display Regular, Display Regular Italic, Display Medium, Display Medium Italic,

Display Bold, Display Bold Italic, Display Black, Display Black Italic, Text Light, Text Light Italic, Text Regular, Text Regular Italic, Text Medium, Text Medium Italic, Text Bold, Text Bold Italic Harriet Series is a rational serif family. It was inspired by serifs popular in mid-twentieth-century American and English design, drawing inspiration from both lively transitional faces, such as Baskerville, and more mechanical modern faces, such as Century. At the same time it is unburdened by those particular historical models, with other characteristics influenced by everything from a typewriter's heavy ball-terminals to the combining stem-to-bowl joins occasionally found in Spencerian scripts. Of course, details aren't everything—a typeface has to work—so two size-specific designs were created simultaneously. Harriet Display has exuberant details and a high contrast for sizes where sparkle matters. Harriet Text, on the other hand, is more diligent, with sturdier, simpler details ideal for comfortable reading.

**Smidgen
Master
35¢ EACH
Cutie
Kung Faux**

SMIDGEN

Typeface Designer

Ken Barber, Wilmington, Delaware

Foundry

House Industries, Yorkyn, Delaware

URL

www.houseindustries.com

Members of Typeface Family/System

Smidgen Regular and Smidgen Drop Shadow What started as a half-baked idea and a few late-night scribbles ultimately grew into the generously proportioned Smidgen. The goal was to create a bold and supple font ideal for strong yet sensitive typography. Primary inspiration for the typeface was drawn from automotive lettering specimens—by Dennis Jones and an unidentified artist—spotted in a book on American van culture. With only a handful of letters serving

as creative influence, a complete character set was drawn in pencil before being vectorized. As a nod to Smidgen's roots, a second layered font was developed especially for quick and easy composition using the photolettering.com online headline-setting service.

KALEIDOSCOPE EYES
JÓLTETTE BETÜTÍPUS
A HEART THAT'S TRUE
ZICHTBAAR WOORDEN
CHATTERING CLASSES
SCHÖNE ÜBERSETZER
JOURNEY: 1439 ⇒ 1970
SOCIÉTÉ DE L'AVENIR
OEDIPAL COMPLEXITY
ČESKÁ FILHARMONIE
∞ ♡ FOREVER VIBRO

VIBRO

Typeface Designer

Max Phillips, New York

Foundry

Signal Type Foundry

URL

www.signalfoundry.com

I like stripes. If I have an excuse to use them, I will. If I don't have an excuse, I'll invent one. Hence Vibro. Its inspirations include Bridget Riley, the cowls of diesel shunting engines, Lance Wyman's Mexico Olympics identity, and Milton Glaser's immortal Babyteeth, which was my favorite typeface when I was 15. The design is organized around the principle of chromatic vibration, which imbues it with a slight optical buzz. In the interest of greater stripiness, counters

have been eliminated. A full range of diacritics has been mortised into the bodies of the letters, enabling Vibro to trample basic standards of readability in more than 130 languages.



FF MISTER K INFORMAL

Typeface Designer

Julia Sysmäläinen, Berlin

Foundry

FSI FontShop International

GmbH

URL

www.fontfont.com/fonts/mister-k-info

It was a great temptation and a challenge to design FF Mister K, a typeface inspired by manuscripts of Franz Kafka and named after main characters of the novels *Das Schloß* and *Der Prozess*. Kafka's manuscripts reveal a unique

handwriting style with strong calligraphic features. Looking closer, we see that glyph shapes derived from the Latin as well as the German script popular in Austro-Hungary at the beginning of the twentieth century can be distinguished in different texts. In designing the typeface, a balance had to be found between Kafka's strong and partly eccentric letterforms and new forms to enable a steady typographic flow. While FF Mister K is quite true to the original handwriting, FF Mister K Informal lessens K's eccentricity in favor of a friendly, readable appearance.

Technically, FF Mister K is available in OpenType format and includes several hundred ligatures (two, three, four characters) that reflect typical sequences in different languages and reduce repetitions; alternate glyphs for "high," "medium," and "low" connections; and stylistic alternates allowing for different kinds of crosshatching, underlining, *etc.*

Mister K Dingbats is a separate font containing a wide range of pictograms, from animals, plants, stars, famous buildings, faces, food, flags, and arrows to various symbols for sports, hobbies, professions, traffic, weather ... you name it. The most recent addition of the FF Mister K family, FF Mister K Informal, supplies an excellent friendly alternative to the rather uncompromising FF Mister K.

TITLE DESIGN

CHAIRWOMAN'S STATEMENT TITLE DESIGN



Growing up in the '70s, I never had a question in my mind about the power of typography in motion. Early on, my mind was filled with the delightfully expressive numbers and letters from shows such as *Sesame Street* and *The Electric Company*, and the cartoon words from *Schoolhouse Rock*. Thus, one of the first things I did when I got my hands on a Super 8 camera was to make little films of stop-motion paper letters. It was as I graduated college, after completing an animated alphabet book, that one of my teachers nudged me toward title design. And from there I was able to dive into a world that blends cinema with type, a merger made even more exciting by the recent advances of digital photography and compositing. At the same time, the internet functioned to collate and call attention to the kinetic works of past masters, both in the fine art and commercial realms. We are now at a place to see how typographers, armed with both historical awareness and the latest in technology, create work that furthers the medium.

“Intro” is a natural extension of the TDC’s competition. This category, in only its third year, has the huge potential to represent an innovative part of type design and its integration into our culture. The jury comprised an international group familiar with the hybrid nature of design and filmmaking. I thank the judges for their generosity in sharing their time and their unique points of view. Certainly one of the goals was to attract work by those who may not necessarily see themselves as typographers in the traditional sense. We were inspired by the diversity of entries, from studio pictures to student projects, from high-tech (a couple of smart examples using stereo 3D were rewarded) to hand-done (analog techniques are alive and well). But we also know that there are many more gems to be mined from this ever-growing landscape, as the category becomes more established and perhaps increases in scope. Opening titles are a powerful place to start any story... One must stay tuned to see what follows!

KARIN FONG, TITLE DESIGN CHAIRWOMAN

JUDGES



IAN ALBINSON



MATT LAMBERT

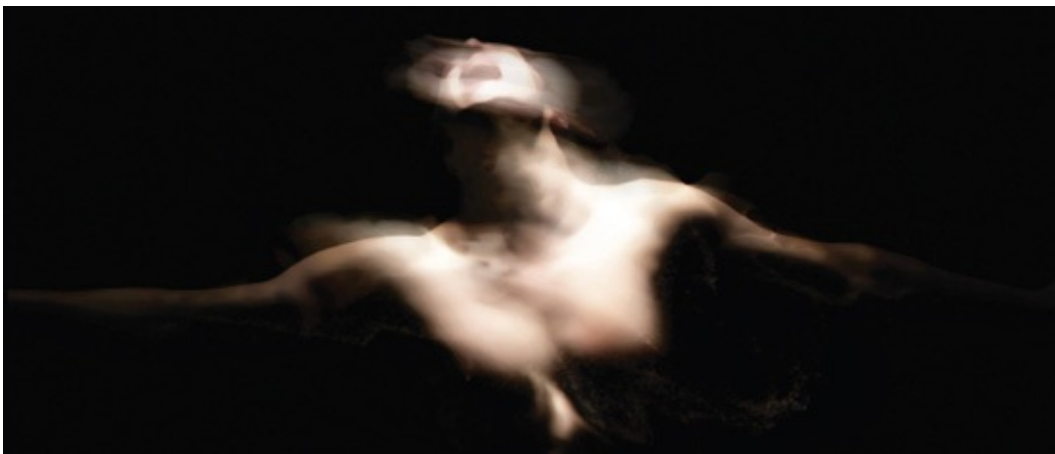


SHANE WALTER

Art OF THE TITLE

IAN ALBINSON

Ian Albinson is the founder and editor-in-chief of Art of the Title, the leading online resource and compendium of film, television, conference, and video game title sequence design.



MATT LAMBERT

Currently based in Berlin (by way of Los Angeles, London, and New York City), Matt Lambert is a filmmaker (represented by Friend London and Stink Berlin) and an artist who also acts as head of video for London-based multidisciplinary

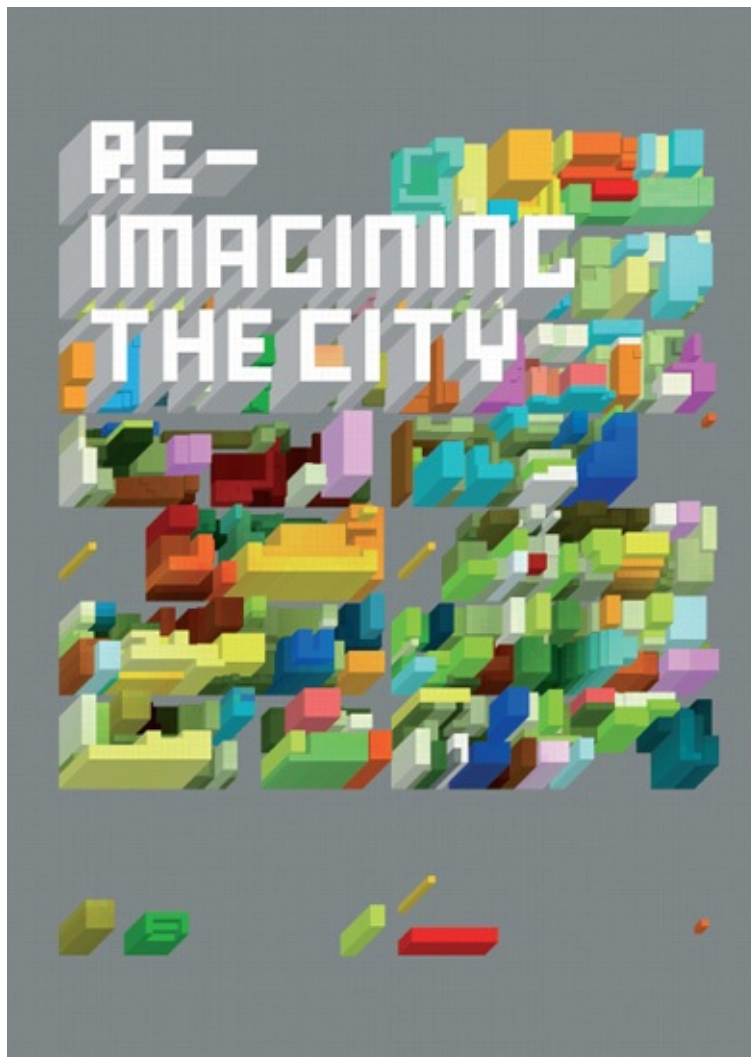
art collective Bare Bones.

Matt began his career as a graphic designer more than ten years ago, and his work has evolved through the worlds of design, motion graphics, animation, VFX, and live-action. Before becoming a commercial director, he worked as a freelance art director and designer at many of the top studios around the world.

His primary focus is now experimental short-form film work and video art. However, he continues to act as a freelance creative working with studios, agencies, and clients between LA, NYC, London, Amsterdam, and Berlin.

In addition, he lectures on both his own work and industry trends at film and design festivals like OFFF, F5, Playgrounds, CutOutFest, MIGZ, and FITC, at Hyper Island's Stockholm and Karlskrona campuses, where he teaches.

Matt also acts as Editor-at-Large of Motionographer (formerly Managing Editor), one of the world's leading sources of inspiration for creatives and artists working in the fields of digital filmmaking, animation, motion design, VFX, *etc.* In an extension of roles at Motionographer, he often curates and programs screenings at a range of international art/design/film festivals and conferences.



SHANE WALTER

Shane R.J. Walter is a multidisciplinary producer, curator, writer, and co-founder and creative director of onedotzero, the international cultural agency at the forefront of contemporary digital arts, design, and entertainment delivering innovation across all forms of moving image, interactive, and motion arts.

Activities encompass commissioning, production, content development, publishing, and global touring festival onedotzero_adventures in motion visiting fifty cities annually.

Shane has produced and consulted for the world's best-known brands and bands, from Nike to Google, U2 to the Pet Shop Boys, producing innovative

multidisciplinary work with traditional and emergent technologies.

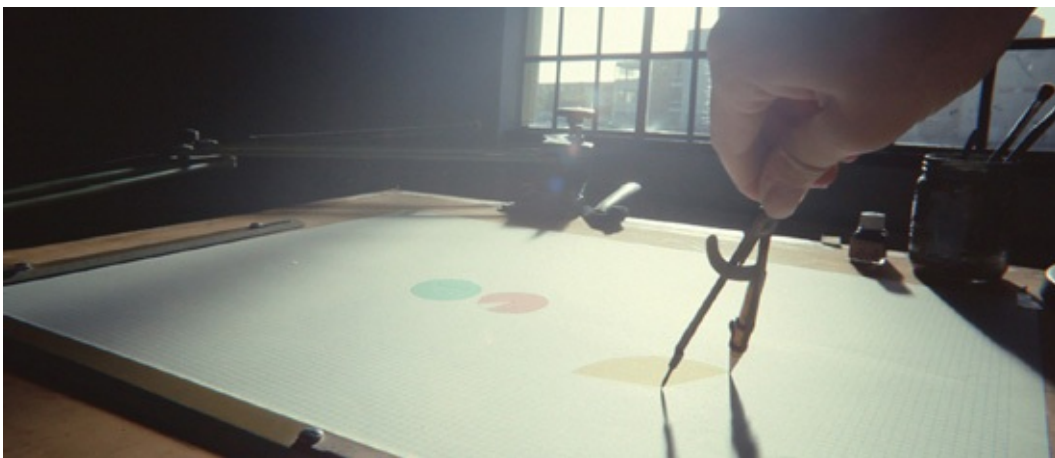
He has commissioned and produced award-winning short films and animations for national channels and produced/ directed two Channel 4 series of onedottv over eighteen episodes. He has curated and commissioned digital installation work for more than a decade for cultural, commercial, and public events worldwide.

He has contributed to several publications and has written two onedotzero books: *Motion Blur 1* and *Motion Blur 2*. He is a regular speaker, presenter, chair, and jury member for numerous major international film festivals, design conferences, and world-renowned awards.

In 2011 Shane was nominated for the Prince Philip Designers Prize, recognizing an outstanding contribution to UK business and society through design. He has been a member of the prestigious International Academy of Digital Arts and Sciences since 2008 and was named in the *Wired* 100 list of people shaping the digital world in 2010. Screen International's 25th anniversary issue names him one of 10 alongside Ridley Scott and Mike Figgis breaking new ground for the future of cinema back in 2000.

www.onedotzero.com

www.onedotzero.TV



STUDENT PROJECT

Title

A History of the Title Sequence Design

Jurjen Versteeg, Rotterdam, NL Music and Sound Design Lea Jurida **Studio**
FC Walvisch

School

Willem De Kooning Academy

Instructor

Arjanne Laan

Principal Type

Gotham HTF Light

Production Tools

After Effects, Canon 5D MKII camera, charcoal, ecoline, paper, and pencils





TV SHOWS

Title

Boss

Design

Eli Carrico and Leanne Dare, Los Angeles and Santa Monica, California **Art**

Direction

Jeremy Landman, New York

Creative Direction

Angus Wall

Editor

David Brodie

Studio

Elastic

Client

Starz Network

Principal Type

Berthold Akzidenz Grotesk

Управление в организации



Режиссер
Оператор-постановщик

Виктор Шамиров
Семен Яковлев





FEATURE FILMS, SHORTS, DOCUMENTARIES

Title

The Practice of Beauty

Design

Marina Marjina, Moscow

Art Direction

Platon Infante-Arana

Creative Direction

Platon Infante-Arana

Calligrapher

Marina Marjina

Animation

Platon Infante-Arana

Producer

Stsena prod co.

Studio

Logokinetix, Mmarina

Principal Type

Optimus Normal and handlettering





STUDENT PROJECT

Title

Motherless Brooklyn

Design

Rémy Le Rumeur, Franconville, France **School**

Lycée Jacques Prévert of Boulogne-Billancourt **Instructor**

Manuel Charpy

Principal Type

THUNDERHOUSE



FEATURE FILM

Title

Final Destination 5

Director

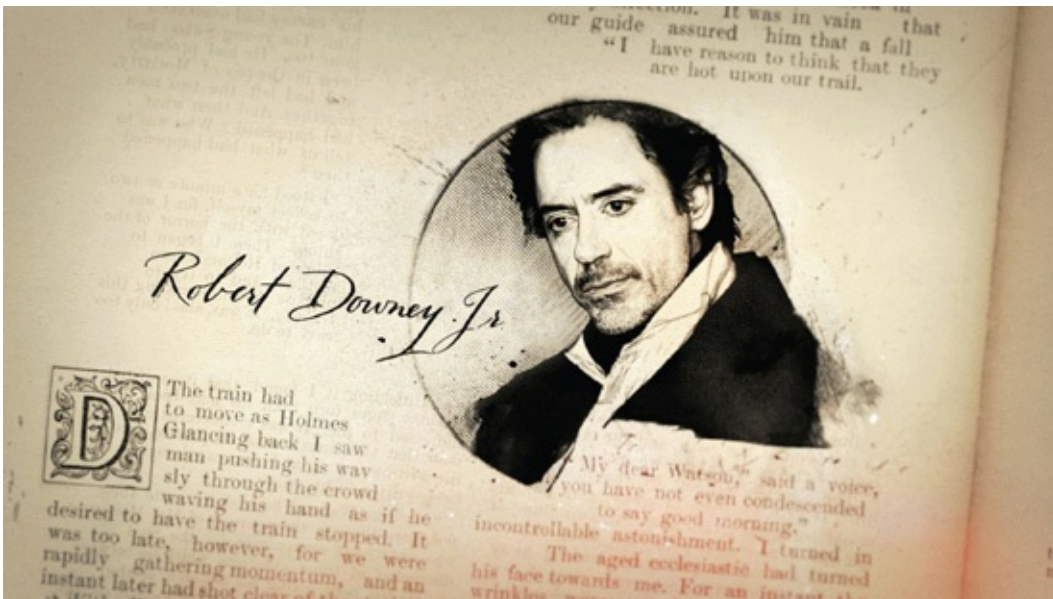
Kyle Cooper, Venice, California **Producer**

Kate Berry, Lee Buckley, and Ty Van Huisen **Design Office**

Prologue Films

Client

Steven Quale, New Line Cinema, Practical Pictures, and Zide Pictures **Principal**
Type
Helvetica



FEATURE FILM

Title

Sherlock Holmes

Design

Ilya Abulkanov, Lisa Bolan, and Ke Cao Venice, California **Creative Direction**

Danny Yount

Executive Producer

Kyle Cooper

Calligrapher

Anne Robin

Design Office

Prologue Films

Client

Guy Ritchie and Warner Bros. Pictures **Principal Type**

Handlettering



FEATURE FILM

Title

The Green Hornet

Design

David Clayton and Jon Wolfe, Hollywood **Direction**

David Clayton

Creative Direction

William Lebeda

Design

Office Picture Mill

Client

Screen Gems

Principal Type

Various

Approach

Dynamic Stereoscopic 3D Type and Character Animation **Production Tools**

Adobe Creative Suite (comped in After Effects) & Maya for 3D

MUSIC SUPERVISION BY
WENDE CROWLEY



PRODUCED BY
NICOLAS STEIN
VALLA EMERSON





FEATURE FILM

Title

Friends With Benefits

Design

David Clayton and Jon Wolfe, Hollywood **Creative Direction**

William Lebeda

Director

David Clayton

Design

Office Picture Mill

Client

Screen Gems

Principal Type

Bureau Grotesque

Approach

Live Action & Integrated Type Animation **Production Tools**

Adobe Creative Suite (comped in After Effects), Red Camera Package, Final Cut Pro (Editorial)





OPENING TITLES

Title

A Design Film Festival

Creative Direction

Sebastian Lange, Freiburg, Germany **Direction and Motion Design**

Sebastian Lange

Agency

qu-int. marken | medien | kommunikation **Video and Audio Editing**

Sebastian Lange

Music

Coda by The Do (Ending track)

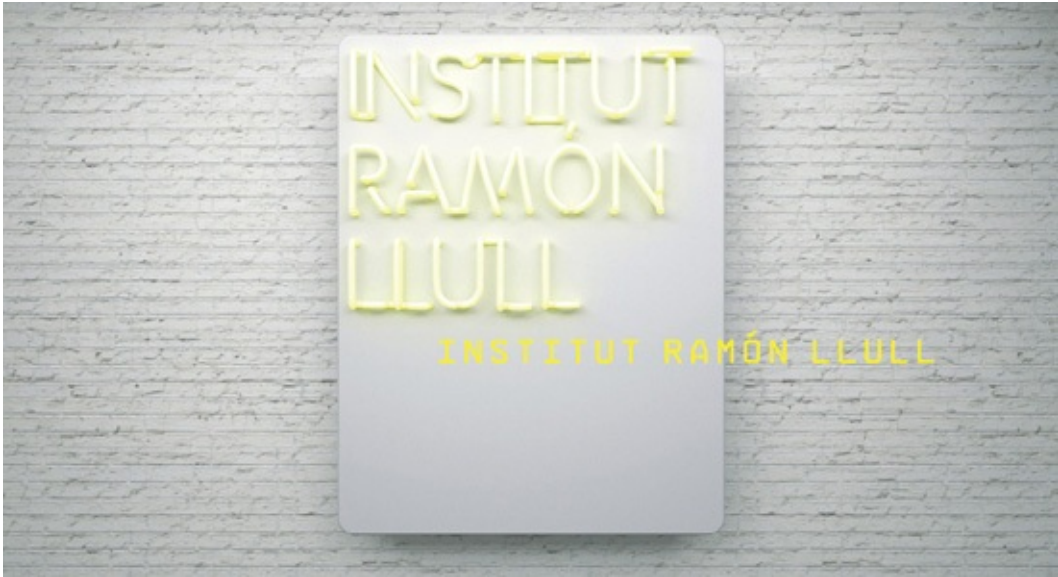
Client

Felix Ng, Anonymous Pte Ltd.,

Singapore

Principal Type

Helvetica Neue





LIVE EVENTS

Title

Off Barcelona 2011

Partner Titles

Design and Animation

Marco Vinicio Morales Aburto, Mexico City **Creative Director**

Marco Vinicio Morales Aburto

Research and Documentation

Serena Chew Plascencia

Academic Researcher

Independent Academic Researcher **Composer**

Gavin Little, Dublin

Sound Design

Original Music Echolab

Music and Sound Design

Echolab

Piano

Tobias Norberg, Stockholm

Design Office

Kultnation

Client

Hector Ayuso Ros, Off Festival Barcelona **Principal Type**

NB55MS and custom

Production Method/ Principal Tools

Adobe Photoshop, Illustrator After Effects, Autodesk Maya, Luxology Modo





LIVE EVENT

Title

Formers

Design

Mike Brookes, London

Producer

Esther Raphael

Executive Producers

Julie Cohen and

Robert Waddilove

Production Manager

Beki Gard

Post Production Assistant

Tyron Storm

Editor

Hamish Lyons

Production Company

Across the Pond Productions

Client

Google Ideas

Principal Type

Avenir Std 95 Black

Production Method/ Principal Tools

After Effects, Final Cut, and Illustrator





FEATURE FILM

Title

The Girl with the Dragon Tattoo **Design**

Jennifer Miller, Venice, California **Director**

Tim Miller

Type Animation

Onur Senturk

Computer Animation/Design

Studio Blur Studio, Inc.

Client

Sony Pictures, Director David Fincher **Principal Type**

Girl with the Dragon Tattoo font, Jupiter and Jupiter Pro **Production Method/**

Principal Tools

Various

TDC 9 ORIGINALLY PUBLISHED IN 1963



OBJECTIVES OF THE TYPE DIRECTORS CLUB: To raise the standards of typography and related fields of the graphic arts. To provide the means for inspiration, stimulation, and research in typography and related graphic arts fields. To aid in the compilation and dissemination of knowledge concerning the use of type and related materials. To cooperate with other organizations having similar aims and purposes.

The Ninth Annual Awards Exhibit Sponsored by the Type
Directors Club of New York held at the Mead Library of
Ideas, New York City, May, 1963

spectra

We chose the word SPECTRA as the theme of our Ninth Annual Awards Exhibit because it suggested to us the infinitely broad range and scope of opportunity and expression opening to the practitioners of typography and graphic design. The large number and range of entries, gratifying in itself, gave our jury the rare chance to evaluate a representative sample of the best work being done in this country and Canada. The graphic designer and typographer, as the creative partner of author and copywriter was strongly in evidence. He is the interpreter of messages, the creator of images and symbols, the coordinator of the written and the visual. His role grows more important and demanding. It seems to be true that we are in a period of development and change that embraces all forms of communication and the past three or four years have witnessed some startling graphic and typographic innovations. Traditions and rules have been broken and new guidelines laid down. Graphic excitement abounded. ■■■■■ The conclusion that one must arrive at after witnessing the selection of these prime examples is that our field is experiencing a time of consolidation and refinement. Those rules and conventions that were shattered yesterday are in their turn becoming the conventional criteria of today. Attention to detail, and materials, and a backing away from grossness in typographic treatments seem to be the order of the day. Working alongside the innovators of several years back are some fine craftsmen who are coming to the fore. ■■■■■ In general this was the background from which the present show was selected. And it was with a great deal of interest and even curiosity that we of the committee watched the jury settle down to work. ■■■■■ An idea much discussed and often shelved was finally adopted this year. An electronic voting machine, the brainchild of Bob Sutter, our Jury Chairman, and Herb Hardy, an electronics engineer from Connecticut, was built. With this “gadget” we hoped to overcome some of the bugaboos of conventional jurying systems such as: fortuitous influences on the judges, fatigue caused by long

hours walking past row after row of work spread out on tables, and the necessity for a very large room. ■■■■■ The jurors were as intrigued as the committee was with the “gadget.” On the nights of February 25 and 26 they met in a room at the Roger Smith Hotel in New York and gathered in front of a homely but sturdy looking object which proved to be a turntable with a double easel sitting on it. Without too much ado, a metal box containing two buttons was thrust into the eager hands of each juror. A wire led from each box to the “guts” of the electronic device. Behind the turntable was a long table with five electric lights marking five stations. Each light represented a different number of votes, that is: 5, 4, 3, 2, and 1. If the entry received no votes, no light went on. With this system it was merely necessary to place the entry in the station that was lit. Only the jury chairman knew what amount each light represented. ■■■■■ The jury chairman determined whether everyone had voted. He then pressed the activating button in his hand. Only then did the light go on at the proper station. Each juror had voted independently with no knowledge of the action of his colleagues. ■■■■■ A “yes” vote was accomplished by pressing a black button on the voting box. A “no” vote was accomplished by an abstention. The juror could wipe out a “yes” vote by pressing a red button on the voting box before the activating button was pushed by the jury chairman. The judges were able to remove entries from the turntable for inspection if they wished. While they voted on one entry another was being readied on the other side of the double easel. ■■■■■ Interrupting themselves only for dinner served by the hotel, the judges and machine operated flawlessly on each of the two evenings. The results were simple to determine. A quick count of the stations representing three or more votes, that is, a simple majority or more, gave us our show. ■■■■■ It is the feeling of the committee that this selection represents to a highly accurate degree, the personal and impartially arrived at choices of each of the jurors and that this is due primarily to the use of an electronic method of judging. Since each jury member was chosen for his impeccable taste and skill as typographer and designer, we are confident that this selection will stand as a suitable culmination to the best efforts of the past year in the field of graphic and typographic design.

HERSCHEL WARTIK FOR THE SPECTRA COMMITTEE This exhibition of 155 entries was chosen from over 2700 entries submitted from all over the United States and Canada





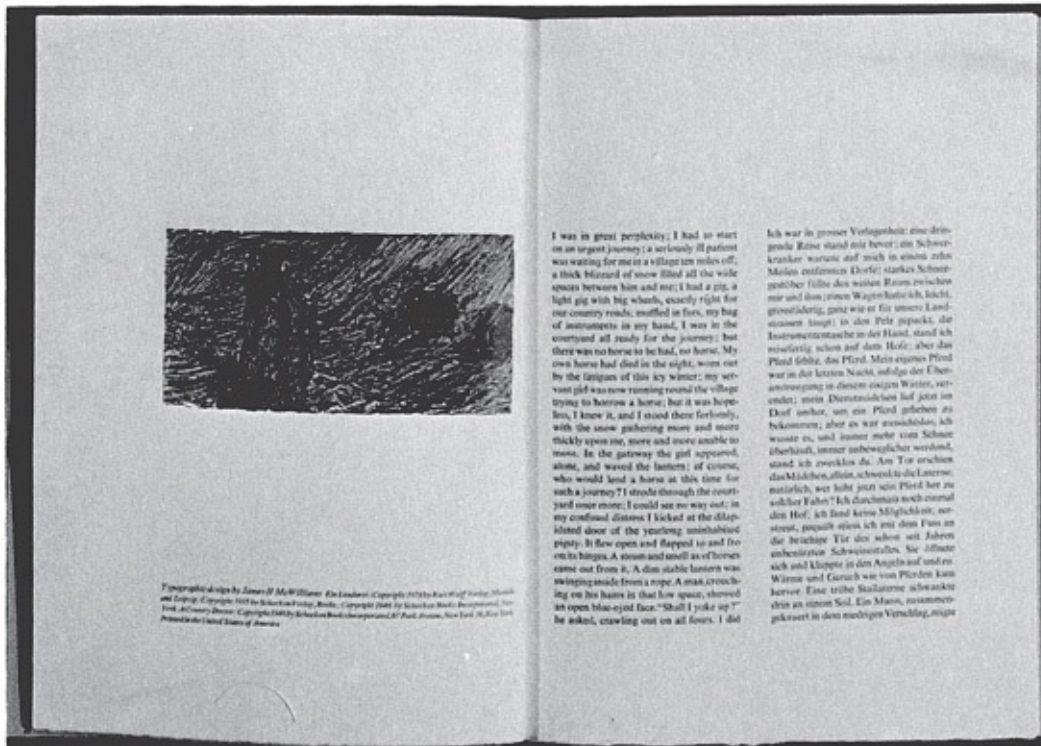




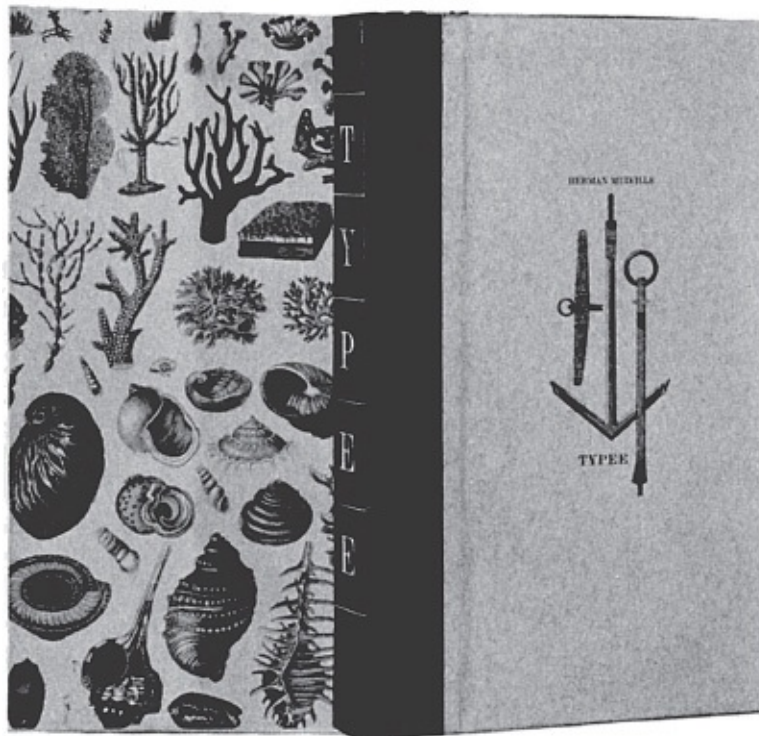
THE JURY:

ROBERT SUTTER
SUREN ERMOYAN
MARYBERESFORD
SEYMOUR CHWAST
MORRIS ROSENBLUM
WILLIAM CADGE
JURY CHAIRMAN
V.P. EXECUTIVE ART DIRECTOR, B.B.D.O., INC.
GRAPHIC DESIGNER, IBM

GRAPHIC DESIGNER, PUSH PIN STUDIOS
CREATIVE DIRECTOR, SALES PROMOTION, MACY'S
ART DIRECTOR, REDBOOK MAGAZINE



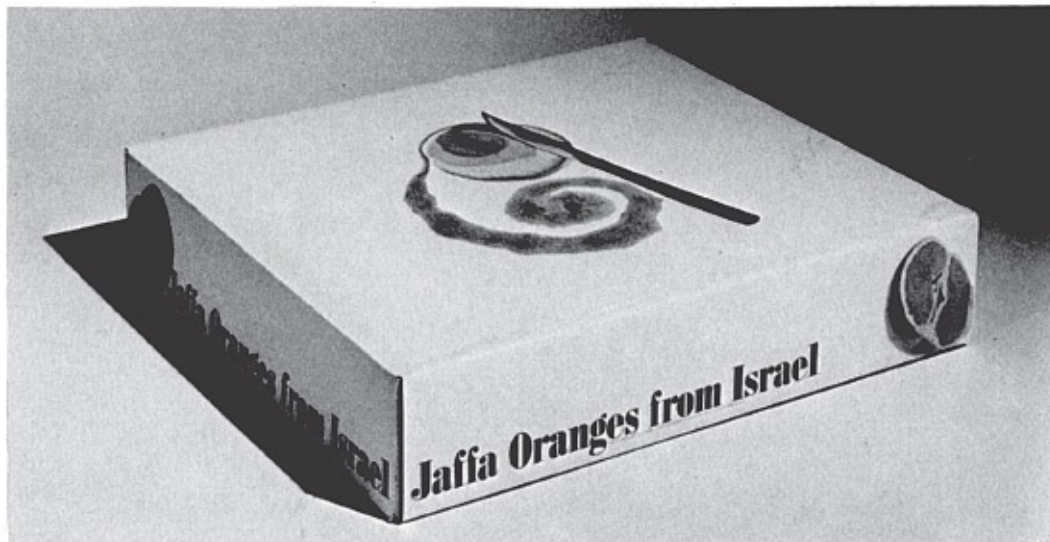
1



2



3



4

1

Designer: James H. McWilliams, Claire Van Vliet
Type Director: James H. McWilliams
Client (Agency): Janus Press
Typographer: James H. McWilliams

2

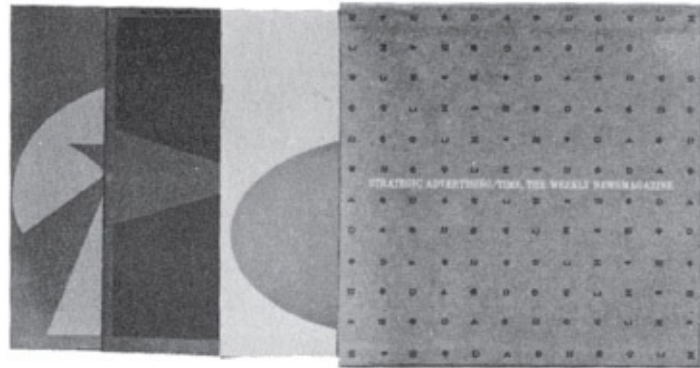
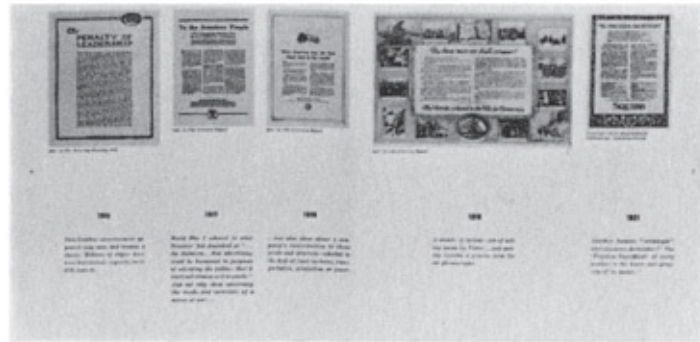
Designer: Bradbury Thompson
Type Director: Bradbury Thompson
Client (Agency): Typee
Typographer: Wesco Triangle

3

Designer: Jerry Smokler, Milton Glaser and Seymour Chwast
Type Director: Mike Blatt
Client (Agency): Delehanty, Kurnit & Geller
Typographer: Royal Typographers

4

Designer: Onofrio Paccione
Type Director: Onofrio Paccione
Client (Agency): Leber, Katz, Paccione, Inc.



LOVE

WHERE THE NIGHTS ARE LONG

ALAN LAMONT 17 First of Long Lines
 ALAN LAMONT 18 For the Photograph
 Caring One of the Children
 ALAN LAMONT 19 Letter to Lisa Simpson
 ALAN LAMONT 20 The New Marriage
 ALAN LAMONT 21 Home in a Room
 ALAN LAMONT 22 The Bedroom
 ALAN LAMONT 23 Where Love
 ALAN LAMONT 24 Love, Please, Summer Evening
 ALAN LAMONT 25 One Day
 ALAN LAMONT 26 The Evening
 ALAN LAMONT 27 Dreams
 ALAN LAMONT 28 "I Will Love and be Loved"
 ALAN LAMONT 29 Love and Light
 ALAN LAMONT 30 The Evening Home
 ALAN LAMONT 31 Excitement
 ALAN LAMONT 32 Song for a Late Afternoon
 ALAN LAMONT 33 From the Heart of the Night
 ALAN LAMONT 34 From the Heart
 ALAN LAMONT 35 Address
 ALAN LAMONT 36 Home
 ALAN LAMONT 37 To Arthur
 ALAN LAMONT 38 R.F.P.
 ALAN LAMONT 39 Separation
 ALAN LAMONT 40 Love
 ALAN LAMONT 41 First Love
 ALAN LAMONT 42 Another



7

5

Designer: Sheldon Cotler/Richard Boland
Type Director: Walter Lefman Sheldon Cotler
Typographer: Rapid Typographers

6

Designer: Frank Newfeld
Type Director: Frank Newfeld
Client (Agency): McClelland & Stewart

7

Designer: Joe Weston
Type Director: Joe Weston

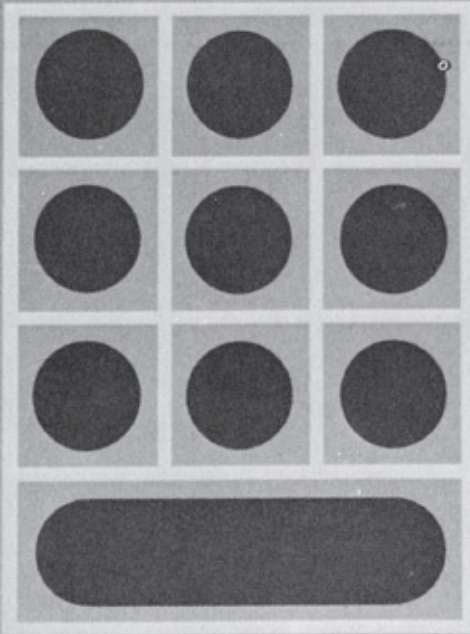
Client (Agency): Mitre Corp. (Robert L. Steinle)
Typographer: Advertising Designers, Inc.

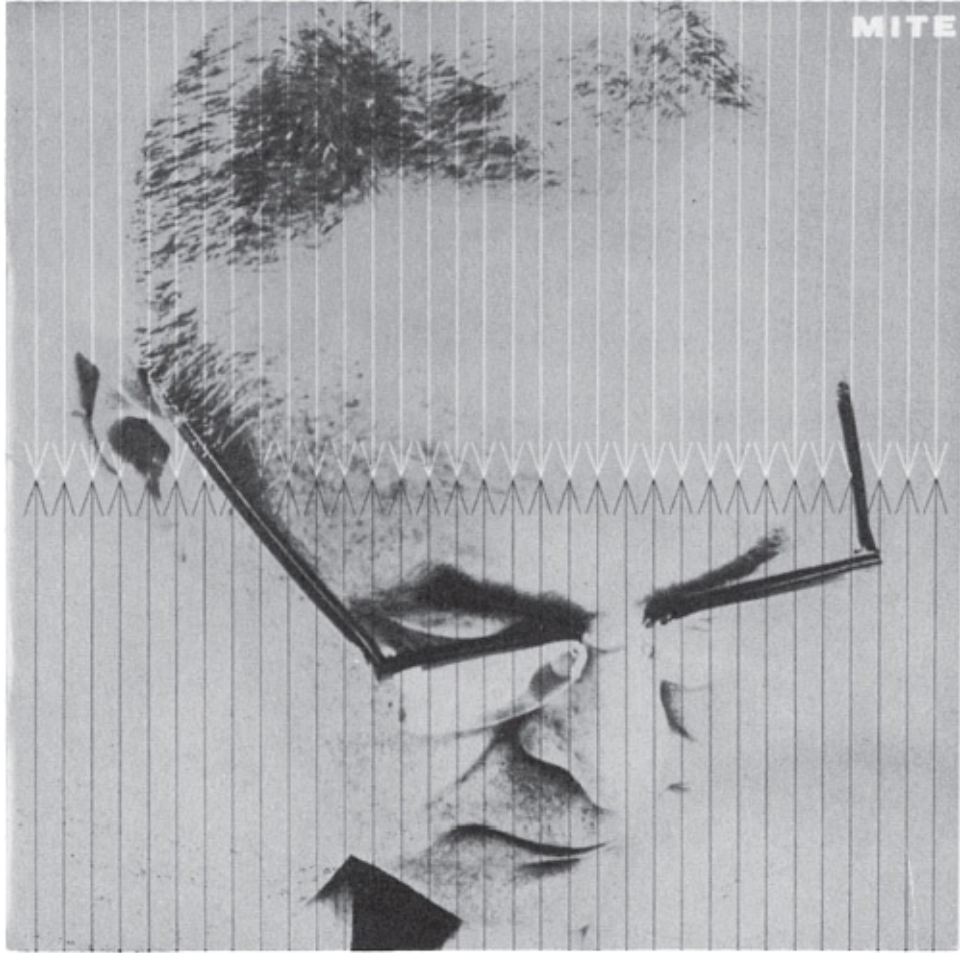
THIS IS A SIMPLIFIED REPRESENTATION OF THE ORB OF THE WORLD. THE OLD CONCEPTION OF THE EARTH WAS THAT IT IS DIVIDED THUS. THE CENTRE OF THE WORLD WAS JERUSALEM. THE PLACE WHERE SALVATION CAME TO MANKIND. THE UPPER HALF OF THE ORB IS ASIA. THE VERTICAL LINE REPRESENTS THE MEDITERRANEAN SEA. ON THE RIGHT AND LEFT OF WHICH LIE AFRICA AND EUROPE RESPECTIVELY. IN EARLY ART THE LORD WAS SEEN CARRYING THIS ORB. NNN



SEASON'S GREETINGS · MARGOT AND GEORGE GIUSTI

MODEL 74







11

8

Designer: George Giusti
Type Director: Freeman Crow
Client (Agency): George Giusti
Typographer: Tri-Arts Press

9

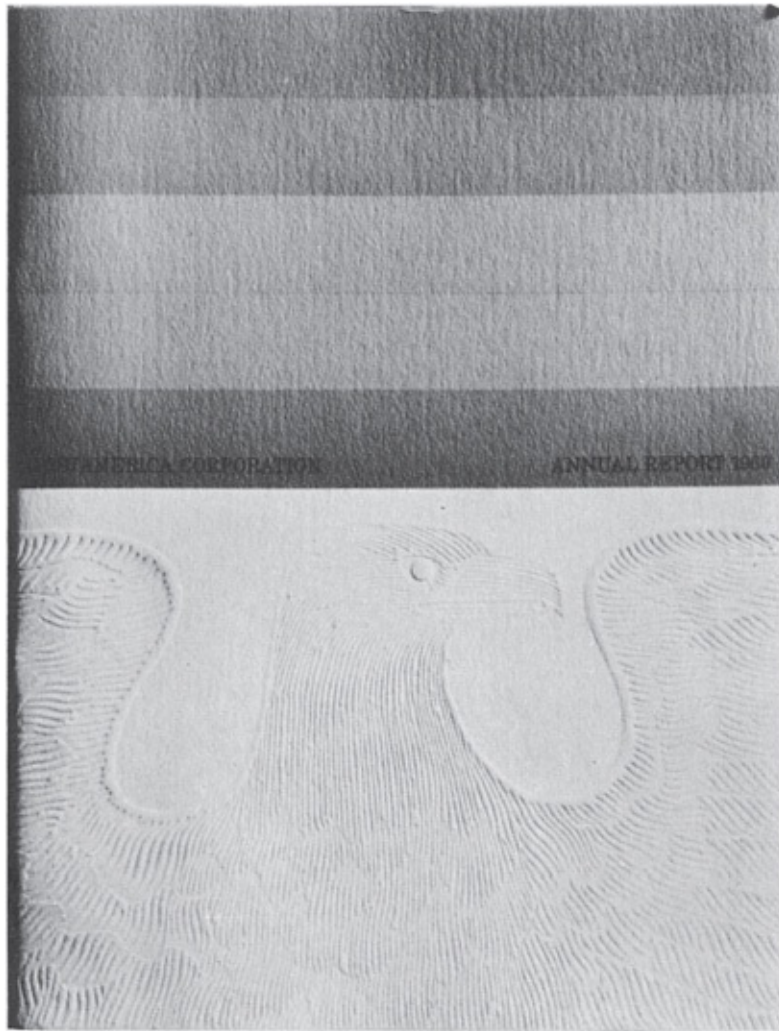
Designer: Gilbert Lesser
Type Director: Gilbert Lesser
Client (Agency): Howard Kiviat Associates
Typographer: Empire Typographers

10

Designer: Lester Beall, Inc.
Lester Beall/John Fraioli
Type Director: Lester Beall
Client (Agency): Mite Corporation
Typographer: Kurt Volk, Inc.

11

Designer: Bob Farber
Type Director: Bob Farber
Client (Agency): Royal Typographers
Typographer: Royal Typographers

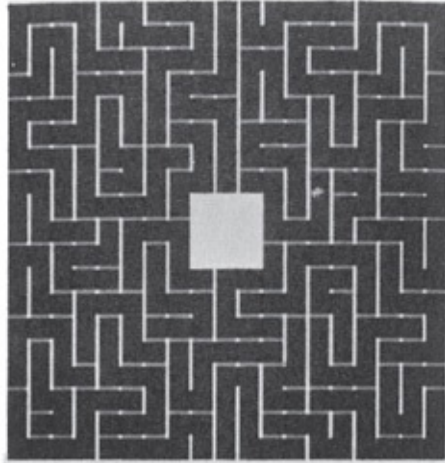


A brief biography of the recipient of The National Society of Art Directors 1962 Award, Herb Lubalin, Creative Director of Sudler & Hennessey, Inc., by Louis Dorfman, Creative Director, Advertising and Sales Promotion, CBS Television Network.

TIGER!



I first met Herb Lubalin in art school 27 years ago. We were classmates, and almost immediately upon graduation we married other classmates. (girls). It has been an unbroken friendship, and except for an enforced Army interlude





15

12

Designer: Saul Bass
 Type Director: Saul Bass
 Client (Agency): First America Corp.

13

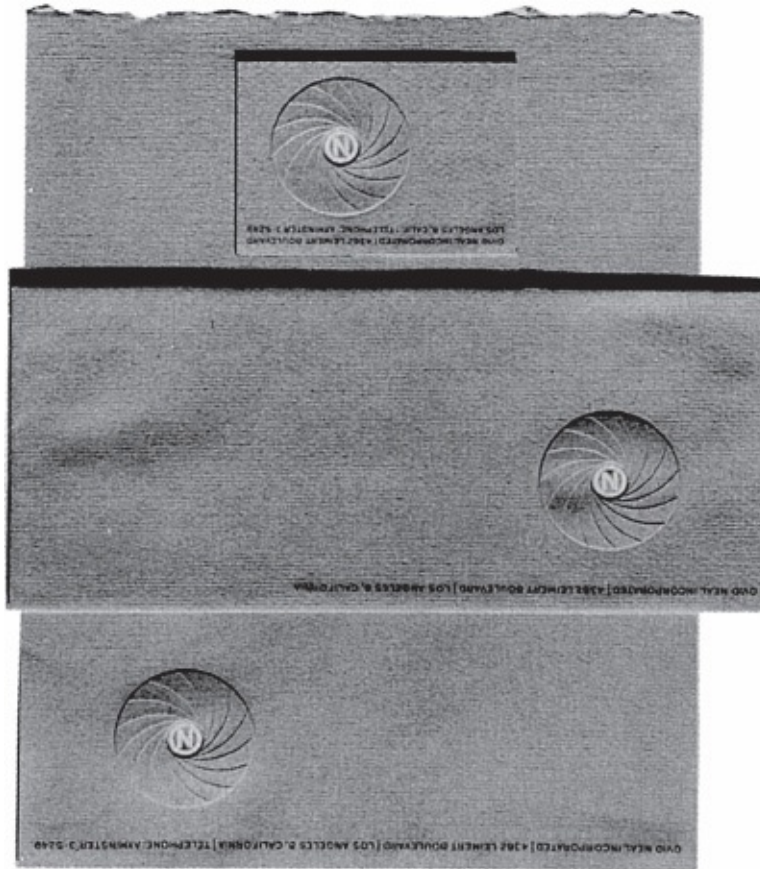
Designer: Herb Lubalin
 Type Director: Herb Lubalin
 Client (Agency): SH&L
 Typographer: Graphic Arts

14

Designer: Richard Rogers
 Type Director: Richard Rogers
 Client (Agency): IBM
 Typographer: Franklin Typographers

15

Designer: James Mino
Type Director: Fred Weber
Client (Agency): N. W. Ayer & Son
Typographer: N. W. Ayer & Son



16

There's no easier way to grab the holidays than with candy and receive every guest's joy than with homemade treats. You'll enjoy making them as much as we do. Part of your pleasure will be creative, and part will be nostalgic, for these candies are long-standing favorites to produce. There's still another great specialty: Even those fortunate friends who have just about everything won't have their candies until you label them. Some are not too hard, like the sticky fudge squares, some are chewy, some are hard. There are delicious chocolate clusters, with raisins and pecans combined in gourmet chocolate, candied fruit squares, made with warm, pressed and candied fruit, candy fudge, ginger and nut fudge, a fudgy candy chocolate pecan, and lots of others. (Turn to page 162 please.) Our candies are great for children, even when you're not around. There are more of our candy than, fudge, milk, sugar.

CHOCOLATE CLUSTERS

1 egg 1/2 cup sugar
1/2 cup brown sugar
1/2 cup milk
1/2 cup cocoa powder
1/2 cup nuts
1/2 cup raisins
1/2 cup pecans
1/2 cup walnuts
1/2 cup almonds
1/2 cup hazelnuts
1/2 cup cashews
1/2 cup pistachios
1/2 cup macadamia nuts
1/2 cup pineapples
1/2 cup kiwis
1/2 cup mangoes
1/2 cup papayas
1/2 cup guavas
1/2 cup passion fruits
1/2 cup dragon fruits
1/2 cup jackfruits
1/2 cup breadfruits
1/2 cup mangoes
1/2 cup pineapples
1/2 cup kiwis
1/2 cup papayas
1/2 cup guavas
1/2 cup passion fruits
1/2 cup dragon fruits
1/2 cup jackfruits
1/2 cup breadfruits

CANDIED FRUIT SQUARES

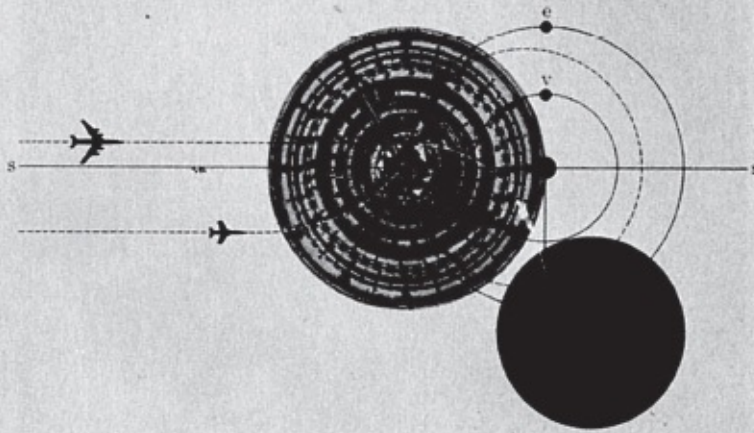
1/2 cup fruit
1/2 cup sugar
1/2 cup water
1/2 cup lemon juice
1/2 cup orange juice
1/2 cup lime juice
1/2 cup apple juice
1/2 cup grapefruit juice
1/2 cup pineapple juice
1/2 cup mango juice
1/2 cup papaya juice
1/2 cup guava juice
1/2 cup passion fruit juice
1/2 cup dragon fruit juice
1/2 cup jackfruit juice
1/2 cup breadfruit juice

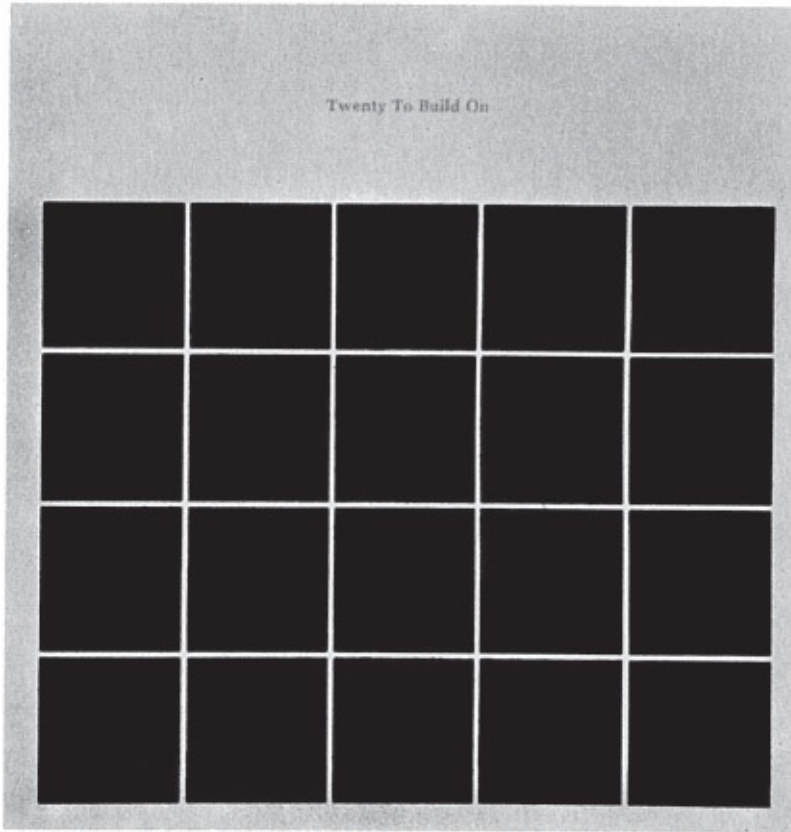
COCONUT PRINCE BONDERS

1 egg 1/2 cup sugar
1/2 cup brown sugar
1/2 cup milk
1/2 cup cocoa powder
1/2 cup nuts
1/2 cup raisins
1/2 cup pecans
1/2 cup walnuts
1/2 cup almonds
1/2 cup hazelnuts
1/2 cup cashews
1/2 cup pistachios
1/2 cup macadamia nuts
1/2 cup pineapples
1/2 cup kiwis
1/2 cup mangoes
1/2 cup papayas
1/2 cup guavas
1/2 cup passion fruits
1/2 cup dragon fruits
1/2 cup jackfruits
1/2 cup breadfruits

17

Ahead of Time: The Librascope L-90 Computer





19

16

Designer: Robert M. Runyan
Type Director: Robert M. Runyan
Client (Agency): Ovid Neal, Inc.
Typographer: Keith Axelson

17

Designer: Otto Storch
Type Director: Otto Storch
Client (Agency): McCall Corp.
Typographer: Composing Room

18

Designer: Bill Tobias
Type Director: Robert Miles Runyan

Client (Agency): Librascope
Typographer: Magoffin

19

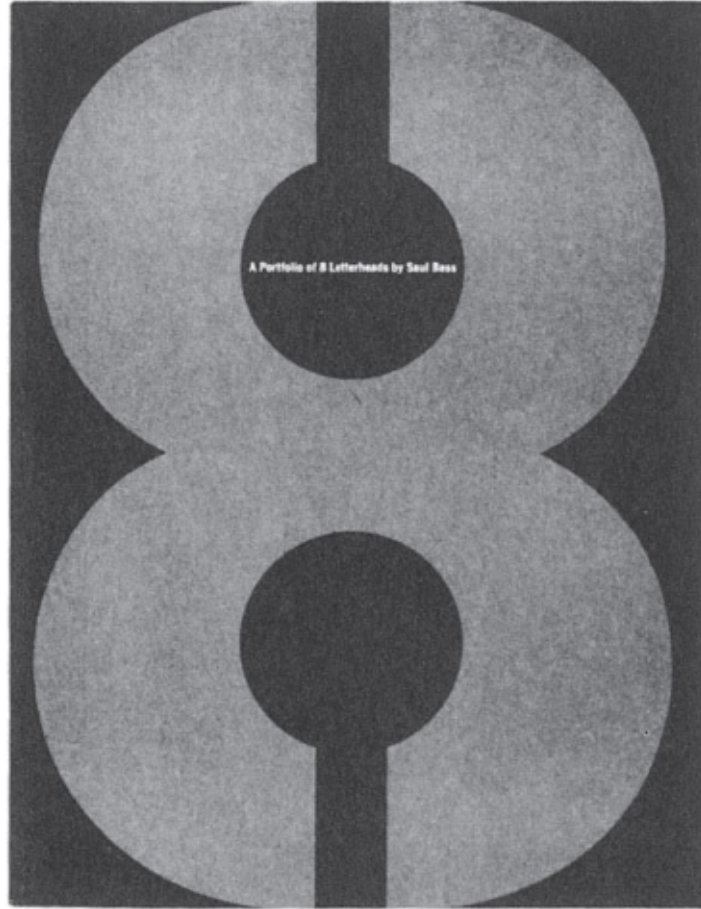
Designer: John Graham
Type Director: John Graham
Client (Agency): N.B.C.
Typographer: Empire

New York World's Fair 1964-1965 Corporation Housing Handbook



© 1961, 1962 New York World's Fair 1964-1965 Corporation

**PHOTO
LET-
TER
ING INC
216
E45
STREET
NYC
MU2
2346
PHOTO·LETTERING**





23

20

Designer: Ray Aron & Bill Falcone
Type Director: Aron & Falcone, Inc.
Client (Agency): N.Y. Convention & Visitors Bureau
Typographer: Empire Typographers

21

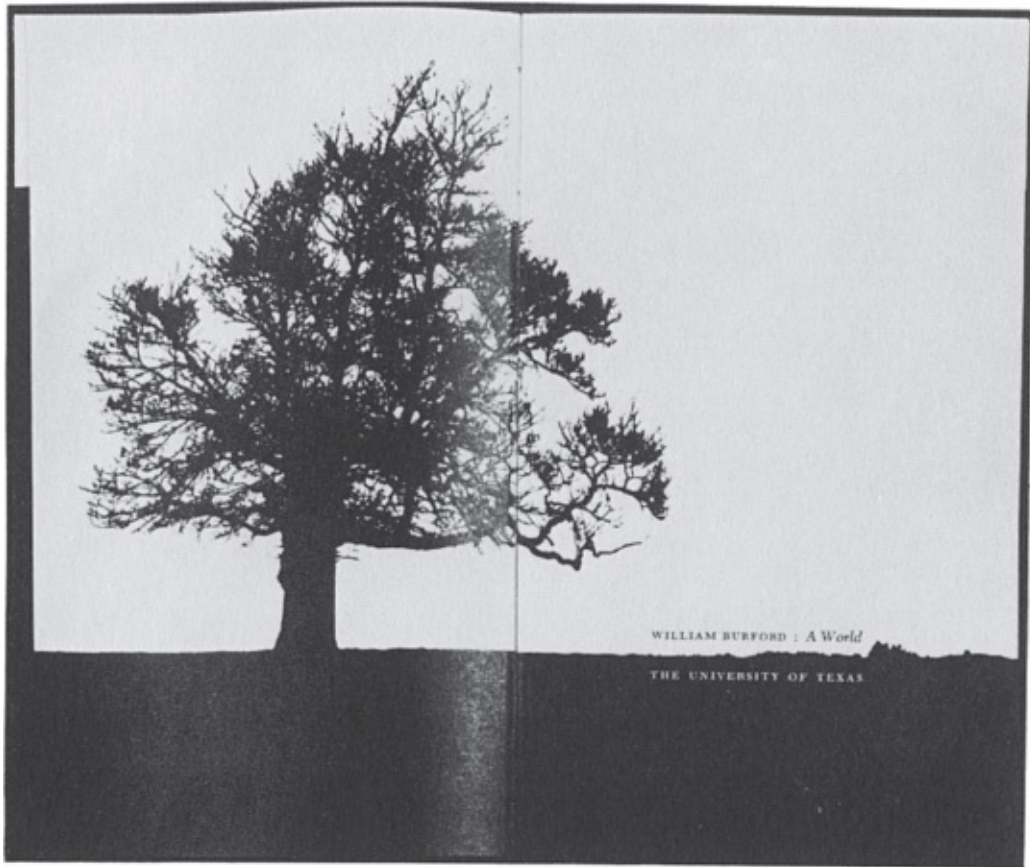
Designer: E. Ephram Benguiat
Type Director: E. Ephram Benguiat
Client (Agency): Photo-Lettering Inc.
Typographer: Photo-Lettering Inc.

22

Designer: Saul Bass
Type Director: Saul Bass
Client (Agency): Kimberly-Clark Corporation Creative Group, Inc.

23

Designer: Jacqueline S. Casey
Client (Agency): Mass. Inst, of Technology Music Dept.
Typographer: Machine Composition Co.



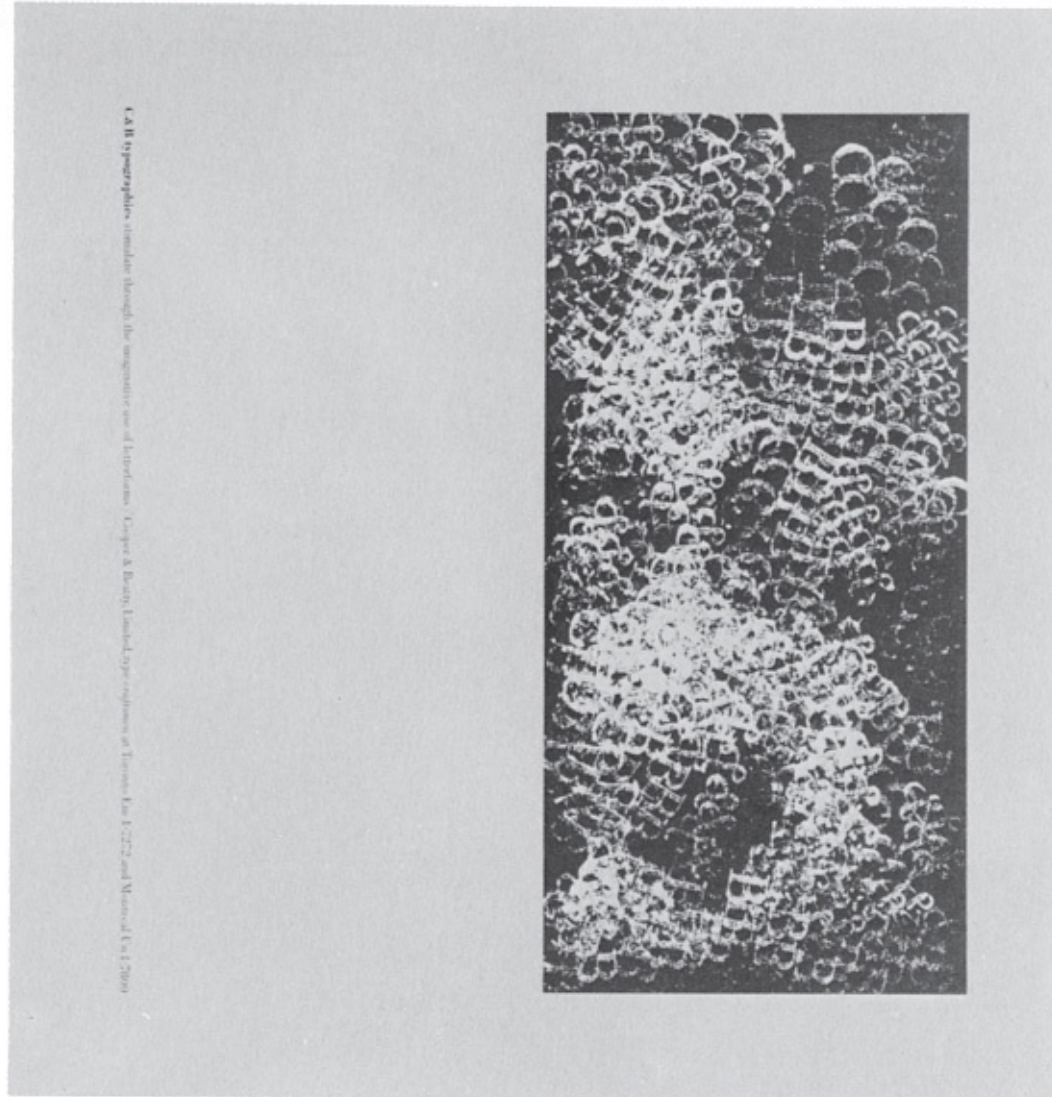
24

25

Ladies' Program

*1952 Pharma Conference
New York City
November 10 to 16, 1952*

C I B A



24

Designer: Kim Taylor
 Type Director: Kim Taylor
 Client (Agency): The University of Texas
 Typographer: Kim Taylor

25

Designer: H. R. Nubel, Aron & Falcone
 Type Director: H. R. Nubel, Ray Aron
 Typographer: A. Colish

Designer: Ken Rodmell
 Type Director: Allan R. Fleming
 Client (Agency): Cooper & Beatty, Limited
 Typographer: Cooper & Beatty, Limited

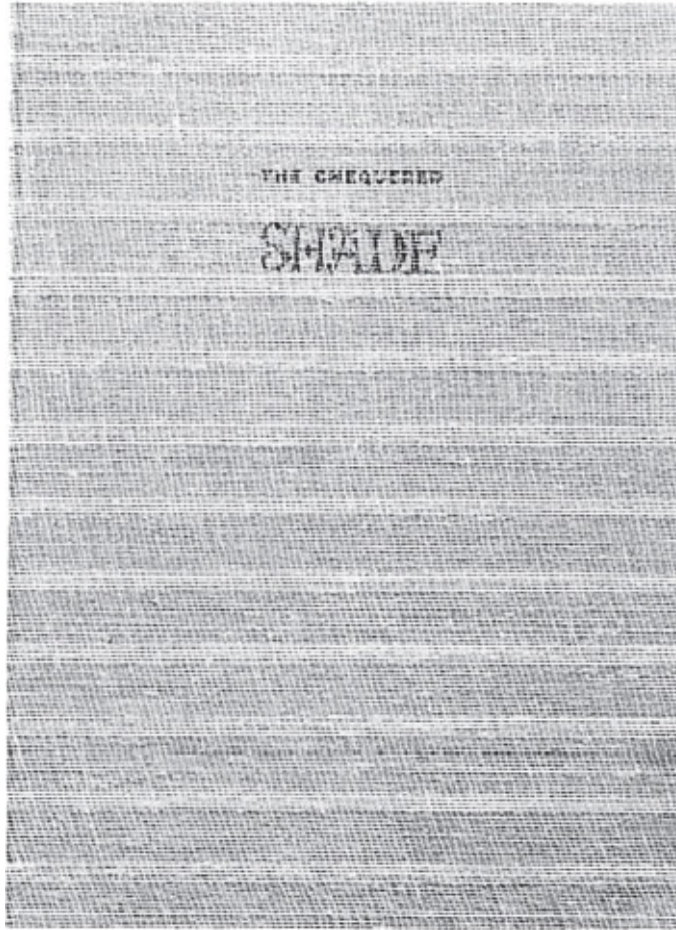
The American Management Association Building at 135 West 50th Street is one of the major office building additions to the east growing development in the Rockefeller Center area. Situated immediately adjacent to the magnificent new Time & Life Building, this 28 story structure will have a total area of approximately 700,000 square feet of rentable space on a block through one from 50th to 51st Street.

The distinguished neighbors will include the Time & Life Building, the new American and Hilton Hotels, with the combined capacity of over 4,000 rooms and the most complete facilities in the world and across the street, the new headquarters of the American Life Assurance Company.

135 West 50th Street is being built by American Builders from plans prepared by the architectural firm of Greiner, Smith & Sons, the nation's foremost office building architects. The structure will be of aluminum and steel. The tower will provide maximum flexibility with areas of 20,000 square feet or less tapering to approximately 10,000 square feet in the center. Automobile recovery system will be installed on all floors to provide for all electrical and telephone wiring and maximum layout efficiency.

To insure best service to prospective tenants, J. L. Shiffley, Inc., has been appointed leasing agent. A prominent architectural and design firm has been retained to provide preliminary layouts to prospective tenants at no charge.

The new structure is a worthy addition to the most distinguished and fastest growing corporate center of the city.



28



29

27

Designer: Ed Brodsky
Type Director: Ed Brodsky

Client (Agency): Julien J. Studley, Inc.
Typographer: Franklin

28

Designer: Frank Newfeld
Type Director: Frank Newfeld
Client (Agency): McClelland & Stewart
Typographer: Frank Newfeld

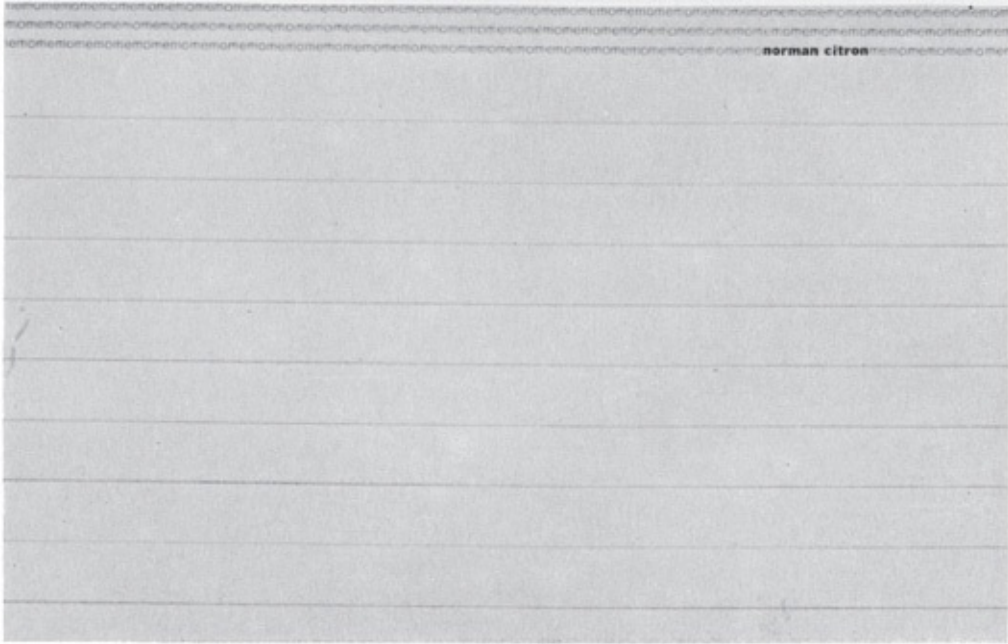
29

Designer: Bernie Zlotnick
Type Director: Bernie Zlotnick
Client (Agency): The American Institute of Graphic Arts
Typographer: Graphic Arts Typographers

30

Designer: William Wondriska
Type Director: William Wondriska
Client (Agency): Holt, Rinehart & Winston, Inc., New York
Typographer: Boro Typographers, N.Y.





32



33

31

Designer: Phil Gips/Seymour Chwast
Type Director: Phil Gips
Client (Agency): Gips & Klein for Time, Inc.
Typographer: Empire Typographers

32

Designer: Norman Citron
Type Director: Norman Citron
Client (Agency): Norman Citron
Typographer: Royal Typographers

33

Designer: A. Richard DeNatale
Client (Agency): Virginia Museum of Fine Art, Richmond, Virginia
Typographer: J. W. Ford Company Cincinnati, Ohio

34

Designer: Bert Steinhauser
Type Director: Al Robinson
Client (Agency): Seagrams/DDB
Typographer: Typocraftsman

What idiot changed the Chivas Regal bottle?

When the Chivas Regal people changed their bottle recently, they were ready for some protests. Not a storm of outrage.

At first, it does seem outrageous.

Why change a classic bottle! A magnificent dark green bottle. And an antique shield that seemed to come out of Sir Walter Scott.

"It's a wonder they kept the shape," muttered one Chivas Regal fan.

True, the shape is the same.

Still squat. Still jaunty.

Most important, the Scotch inside is still the same Chivas Regal.

Not a day younger than 12 years. "Goode olde whiskie is a

Because we live in an age of confusions.

One minor confusion is "light" Scotch.

People think of "light" Scotch



New.

as light in color. Color has nothing to do with "lightness."

People think of "light" Scotch as "weakened" whisky. Not so. Almost all Scotch is the same 86 proof.

True lightness is actually the "smoothness" of Scotch.

A light Scotch will go down as easily as water. Or honey.

No "back bite." No gasp. No wince. No shudder.

Many people consider Chivas Regal the smoothest (or lightest) Scotch in the world.

Why?

Since 1786, Chivas Regal has been made with the "soft" Highland Scotch of Glenlivet. (This

is prize Scotch whisky.)

Extravagant sherry casks are still brought from Spain for ripening it. (Each costs over £35.)

Chivas Regal is still the same clear gold color it has always been.

This color is what warrants changing the bottle.

Many people have never tasted Chivas Regal, because its clear golden color never showed.

Handsome though it was, the old dark green bottle made Chivas Regal look dark.

Some people translated this as "heavy."

Many people never saw Chivas Regal in a restaurant or bar.

The old dark bottle and label



Same great Scotch inside.

almost hid it.

No longer.

The new clear bottle offers an uninterrupted view of Chivas Regal.

And a warm welcome.

Think of it that way, and it's not so idiotic, is it?

It's kind of brilliant.



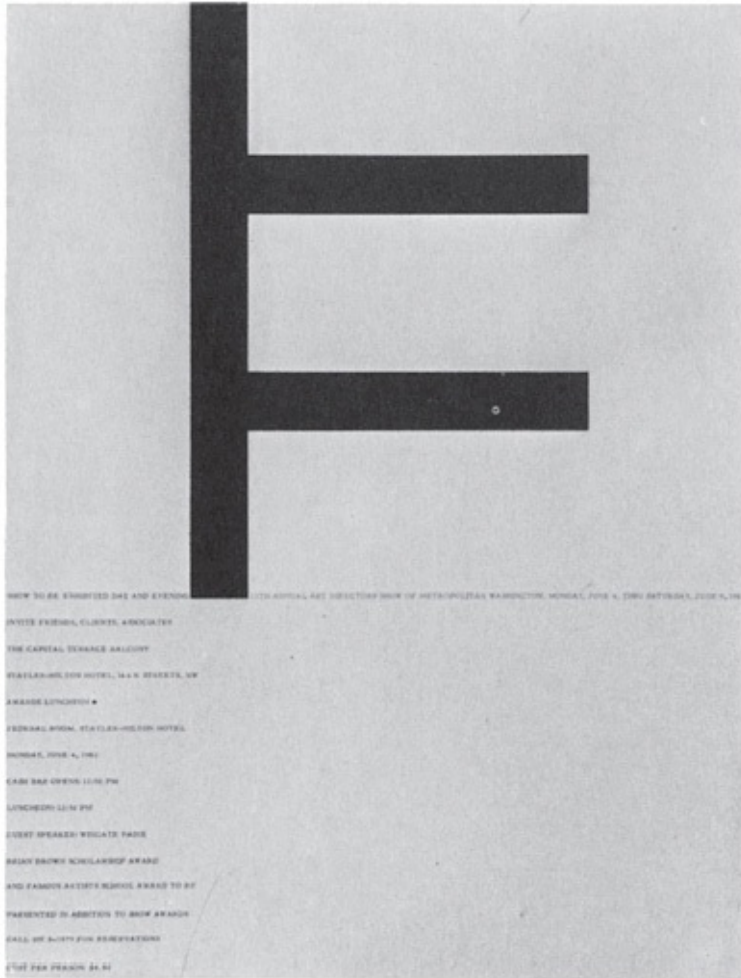
Old.

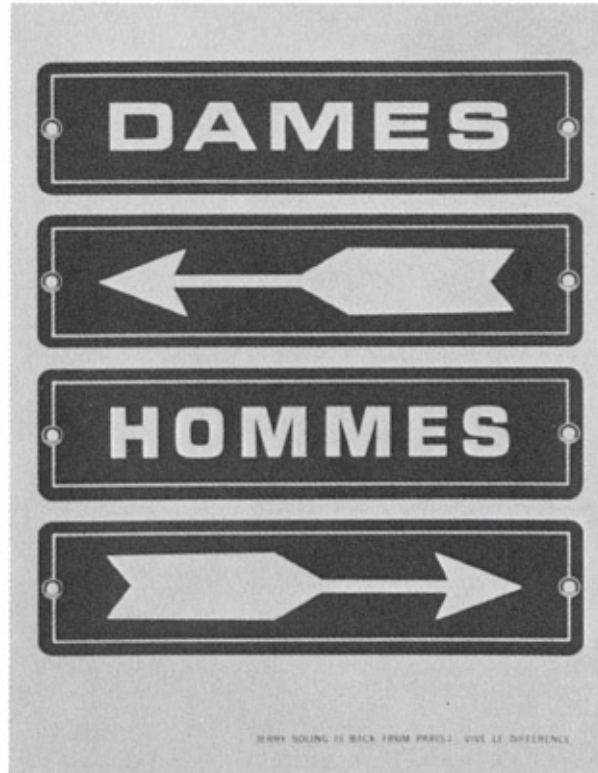
heavenly spirit."

Then why change the bottle to clear flint glass? Why lighten the antique shield?

© 1998 CHIVAS REGAL BOTTLE CHANGE. BY DAVID LESTER FOR THE CHIVAS REGAL COMPANY, N.Y., U.S.A.







37

35

Designer: Cristos Gianakos
Type Director: Cristos Gianakos
Client (Agency): Bluesville (Prestige Record Co.)
Typographer: Linocraft

36

Designer: Tom Huestis
Type Director: Tom Huestis
Client (Agency): Art Directors Club of Metropolitan Washington
Typographer: IBM Typewriter

37

Designer: Jerry Soling
Type Director: Jerry Soling
Client (Agency): Jerry Soling Assoc.
Typographer: Philmac

FORTUNE	FORTUNE
OFFICE	OFFICE
COPYING	COPYING
MACHINE	MACHINE
SURVEY	SURVEY

BERLITZ lessons are
tête-à-tête
entre nous
vis-à-vis
à deux
in other words:

PRIVATE!

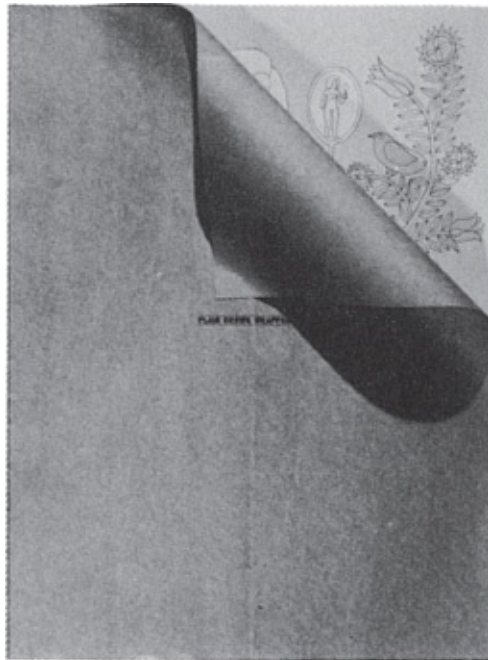
**BERLITZ MIDTOWN AT 40 W. 51st ST., CI 6-0110 AND
DOWNTOWN AT 52 BROADWAY, HA 5-4790
ALSO IN EAST ORANGE, MANHASSET, STAMFORD,
WHITE PLAINS AND OTHER MAJOR CITIES**

**Berlitz teaches
stock market French,
chemical French,
cultural French,
engineering French,
vacation French,
retail French,
electronic French,
gourmet French,
medical French,
theatrical French,
social French,
architectural French,
and all the French
that's fit to speak.**

AND ALL THE LANGUAGES SPOKEN TODAY!

IN LOS ANGELES, 483-7722; BEVERLY HILLS, 276-1101; PASADENA, SY 5-5888; SAN FRAN-
CISCO, YU 6-6257; SAN DIEGO, CY 8-0490; SEATTLE, MU 2-1242 AND OTHER MAJOR CITIES.

40



41

38

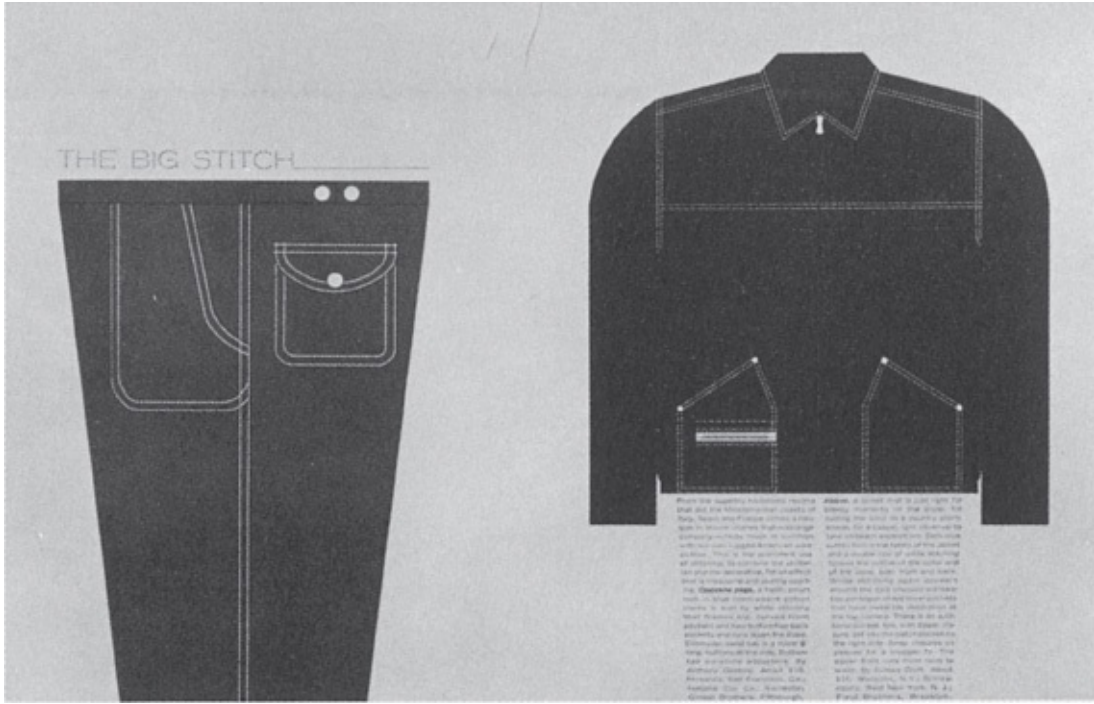
Designer: Gilbert Lesser
Type Director: Gilbert Lesser
Client (Agency): Fortune
Typographer: Empire Typographers

39

Designer: Burton E. Purnell
Type Director: Burton E. Purnell
Agency: (Gilbert Adv. Agency Inc.)
Client: Berlitz School of Languages
Typographer: Provident, Photo Lettering

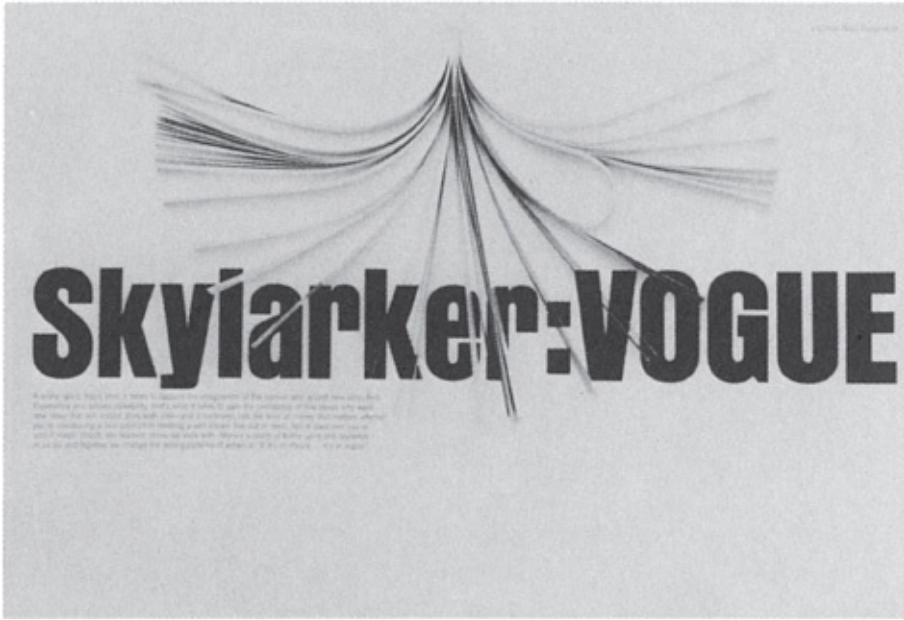
40

Designer: Gennaro Andreozzi
Type Director: Gennaro Andreozzi
Client (Agency): Berlitz School of Languages (Gilbert Adv. Agency Inc.)
Typographer: Provident



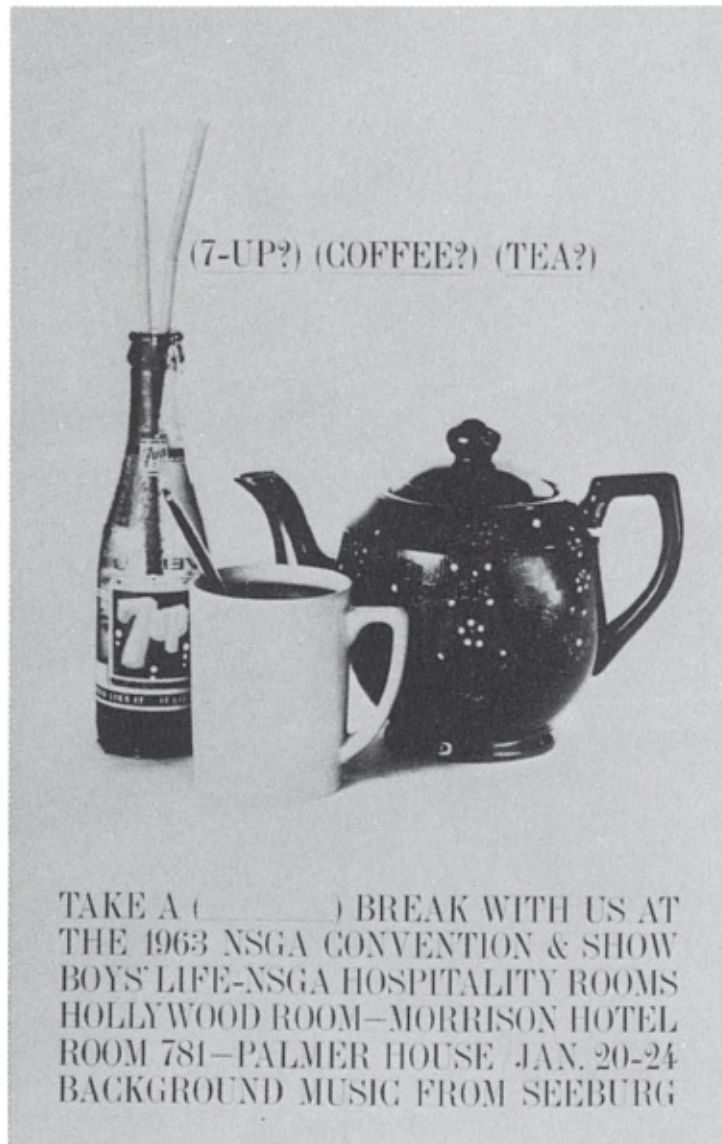
THE BIG STITCH

From the quarter-zip neck to the hem, the shirt is made of a heavy, ribbed cotton. The collar is a simple, pointed style. The chest pocket is a simple, rectangular shape with a buttoned flap. The sleeves are long and have a simple, ribbed cuff. The hem is a simple, ribbed band.



Skytarker:VOGUE

A collection of...
 ...
 ...



44

41

Designer: Milton Glaser/Seymour Chwast
Type Director: Milton Glaser/Seymour Chwast
Client (Agency): Push Pin Studios
Typographer: Weltz Ad Service

42

Designer: Al Greenberg/Robert P. Smith
Type Director: Al Greenberg

Client (Agency): Gentlemen's Quarterly Magazine
Typographer: Haber

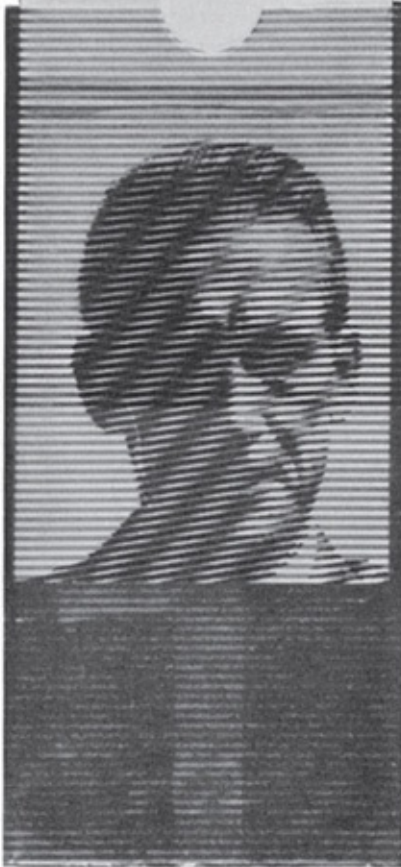
43

Designer: Malcolm Mansfield/Jay Haas
Type Director: Malcolm Mansfield
Client (Agency): Vogue–Conde Nast Publications
Typographer: Graphic Arts

44

Designer: Franznick-Meden, Inc.
Type Director: Philip Franznick
Client (Agency): Boys' Life
Typographer: Adcraft Typographers

How
do
you
reach
the
mind
of
Management





48

45

Designer: Richard Boland
Type Director: Sheldon Cotler
Typographer: Composing Room

46

Designer: Bill Tobias
Type Director: Robert Miles Runyan
Client (Agency): Litton Industries
Typographer: Monsen

47

Designer: John Graham/Herb Reade
Type Director: John Graham/Herb Reade
Client (Agency): N.B.C.
Typographer: Empire

48

Designer: Onofrio Paccione
Type Director: Onofrio Paccione
Client (Agency): Leber, Katz, Paccione, Inc.

OWTJ faced

Our acetate proofs are printed on both sides of the sheet - simultaneously, letterpress on one side and offset on the other. This procedure eliminates pinpoint holes and insures complete opacity. These unsurpassed acetates can be matched to any color or combination of colors you specify.

Art directors are using our acetates over carbros, dye transfers or photostats in ad work.

Package designers use them as sleeves over the art to see how the package really looks before costly printing.

In television work they have been used for titles and they help cut costs in color animation. Presentations are enhanced by application of these individual colored acetates... they stand up to wear because they can't scratch.

For additional information and samples of this versatile new medium phone us at JU 2-0100, 5, 8, 9
The Composing Room, Inc., 130 West 46 Street, New York 36, N.Y.

TJCCQ OMT

From bare-breasted Indian maidens on earliest handbills to present day catchphrases such as "Should a gentleman offer a Tipariti to a lady?" sex has always been used to sell tobacco. For psychologists, the connection between smoking and sex is as obvious as a nipple on a breast. Smoking has its roots in the oral erotic pleasure derived from infantile sucking and so does much of our play. Nineteenth Century tobacco advertising linked sex and tobacco perhaps more beautifully (and naively) than sex advertising before or since. It is from that period that we present the cigar box labels on the following eight pages.



THE CIGAR BOX SIRENS





mama always said they'd go places

Would you believe it? These three angels in Greek "foustanela" dress are none other than Constantino, Terry and Philip Christie. A few years before Mama wiped away a tear and waved them off to the U.S.A. Now, they're on the go again... off to Scandinavia for the Saga Blue Fox sales. In the past months, Constantino's inspired designs in this intriguing fur had the whole market buzzing. Retailers raved. (And re-ordered.) Now, the Christie Brothers are in Saga Blue Fox to stay. It's their first auction, but you can bet it won't be their last. Wave your hankie as they sail away, but don't cry. They'll be back with plenty of the new excitement in furs: Saga Blue Fox. Better yet, why not join them in Oslo and Stockholm? The very best fur men will.

51

49

Designer: Irving Miller
Type Director: Irving Miller
Client (Agency): Gallery 303
Typographer: Composing Room

50

Designer: Herb Lubalin
Type Director: John Pistilli (letterer) Herb Lubalin
Client (Agency): Eros
Typographer: John Pistilli-(TPI)

Designer: Onofrio Paccione
Type Director: Onofrio Paccione
Client (Agency): Leber, Katz, Paccione, Inc.

"Le Florentin" Playing Cards de Luxe

In 1951 the famous Parisian playing card manufacturer Editions Philibert commissioned the French artist Paul-Emile Becat to paint a set of miniatures depicting Florentine life during the Renaissance. The miniatures were to be used as illustrations for a deck of playing cards that Philibert planned to produce in a limited edition of twelve thousand decks. Becat took four years to prepare the pictures. Finally, in 1955, the cards were manufactured. The twelve thousand decks, which were widely distributed in Europe, sold out almost immediately. The few hundred that reached this country now sell for several times their original price



of \$17.50 a set. For many of his illustrations Becat drew upon a set of paintings by Renaissance masters which the monk Savonarola had ordered destroyed in 1496 because they revealed too much of the intrigue and sordidness of Borgia family life. Savonarola was greatly beholden to the Borgias. Detailed descriptions of these paintings had been preserved, however, and it was from them that Becat was able to paint a number of his miniatures. The balance of his pictures he based on other Florentine themes. On the following pages are reproduced the aces, kings, queens and jacks of Becat's "Le Florentin" deck, with the artist's own titles.

EROS

is pleased to present on the following pages a new, uncolored translation of Guy de Maupassant's classic short story, *Madame Teller's Beards*. It is illustrated by a set of monotypes prepared for the story by the great French impressionist, Edgar Degas, and never before published in the United States.

Maupassant was born in Normandy on August 5, 1859. His early working years were spent mainly as a government clerk. He did not begin to write seriously until he was thirty. In 1880 his short story *Boule de Suif* appeared. It was received with such overwhelming enthusiasm that Maupassant began to devote all of his time and energy to writing. In the next ten years he produced a greater volume of work than any other literary figure he produced in a similar span of time: nearly three hundred short stories, six novels, three travel books, one volume of poetry, one two hundred miscellaneous articles and four plays.

Maupassant was writing against time. As a young man he had contracted syphilis and he feared the damage it would do to his mind. His only brother, Henri, had lost his mind at the age of thirty-four as a result of syphilis and was interned for life in an insane asylum. Maupassant feared a similar fate for himself and applied himself to his work feverishly. *Madame Teller's Beards* was written in 1881, in the first year of his great creative decade. It is one of the few stories in which he portrayed women sympathetically. As the effects of his disease played their more and more, the ugliness of his female characters increased.

By the late 1880's failing strength, plagues, misdeeds and disillusionments were sending Maupassant to medical specialists all over Europe. He also sought a cure for his syphilis in sea voyages and excursions to the Côte d'Azur. But all efforts to find relief were in vain; the syphilis remained. In 1891 he lapsed into a profound melancholia and began to manifest symptoms of paranoia. He made an unsuccessful attempt to shoot himself and then slit his throat. The flow of blood was stemmed in time, however, and his life was saved, though not for long. With his last vestiges of reasoning power gone, he was taken in a straight jacket to the Asylum for General Paresy of the Salpêtrière in Paris. There, in July, 1893, he died at the age of forty-three.

When *Madame Teller's Beards* first appeared, Edgar Degas was experimenting with a form of graphic reproduction known as the monotype. It was a painstaking process—similar to lithography—which had been abandoned in the nineteenth century because it was capable of reproducing only a limited number of copies. Degas was impressed by Maupassant's story and he prepared a set of monotypes to illustrate it. It is these monotypes which appear here. This is the first time they have appeared with an English translation. EROS commissioned Samuel Draper to make this new, colored translation.



54

52

Designer: Herb Lubalin
Type Director: Herb Lubalin
Client (Agency): Eros
Typographer: Graphic Arts

53

Designer: Herb Lubalin
Type Director: Herb Lubalin

Client (Agency): Eros
Typographer: (TPI)

54

Designer: Arnold Varga
Type Director: Arnold Varga
Client (Agency): Cox's
Typographer: Davis & Warde

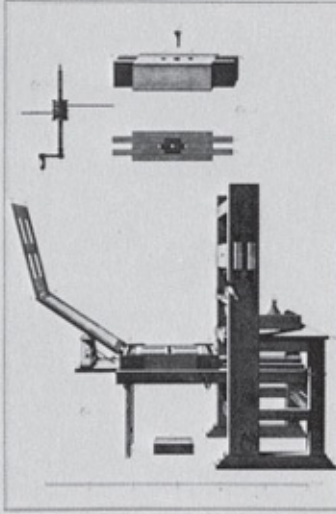
JOSEPH HORNE CO.



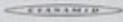
AND NOW THE SOUND OF HORNE'S EVERYWHERE

On its way to Home cheap customers everywhere the extra Christmas gift guide with a first look at this year's gift show, both practical and beautiful... a preview of the incoming holiday season soon to be unveiled in unparalleled splendor at our six Home's (Downtown at Gateway Center, Riverwood-Walshall, East Hill, St. Lebanon, Harrison Heights, and Northway Mall). The Home Christmas Bazaar extends the gift to all gift buyers, via our catalog in the mail now, but if he should miss you, please stop in for your copy... Home through it... we know you will enjoy it.

A CYANAMID ALMANAC
ORIGINS OF MODERN PRINTING



The Sublette Press, No. 1, the earliest type-setting machine with rollers, built in 1810 by John G. Sublette, New York. It was the first machine to use rollers to set type. The rollers were made of iron and were used to set the type in the galley. The rollers were made of iron and were used to set the type in the galley. The rollers were made of iron and were used to set the type in the galley.



56

A CYANAMID ALMANAC
ORIGINS OF MODERN PRINTING

1760

In the 1760s, the printing press was a hand-cranked machine. The press was made of wood and was used to print text. The press was made of wood and was used to print text. The press was made of wood and was used to print text.

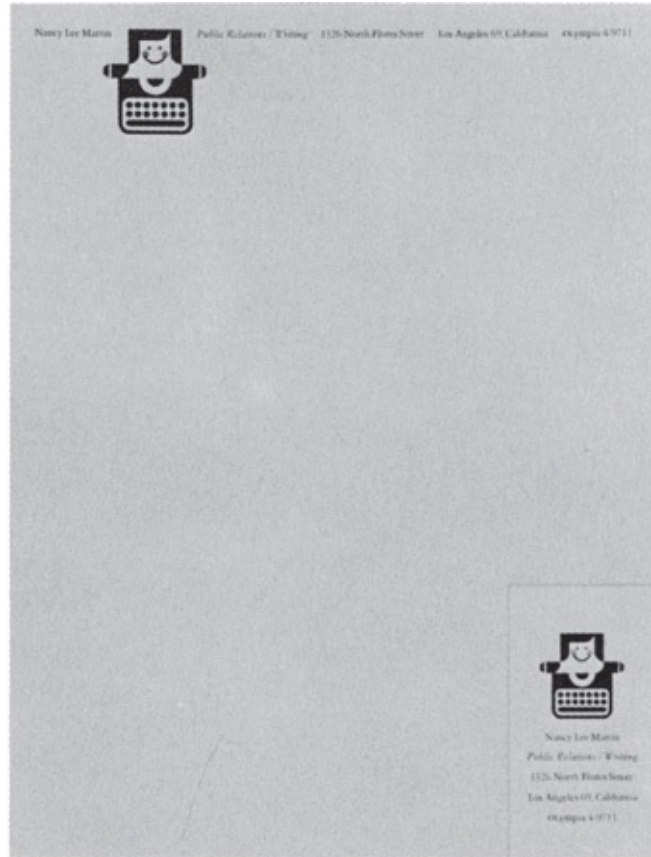
1960

In the 1960s, the printing press was a hand-cranked machine. The press was made of wood and was used to print text. The press was made of wood and was used to print text. The press was made of wood and was used to print text.



CYANAMID

AMERICAN CYANAMID COMPANY, PHILADELPHIA, PENNSYLVANIA, U.S.A.



55

Designer: Arnold Varga
Type Director: Arnold Varga
Client (Agency): Joseph Home Co.
Typographer: T. J. Lyons Press

56

Designer: Mr. Carmine J. Ballarino
Type Director: Mr. Carmine J. Ballarino
Client (Agency): American Cyanamid Company Hazard Advertising Co., Inc.
Typographer: Empire Typographers

57

Designer: Jerry Braude
Type Director: Jerry Braude

Client (Agency): Nancy Lee Martin
Typographer: Ad Compositors



Here begins a gallery of wicker party scenes. Some of them are pictures that ought to glow to you as far as during the bright days of your engagements. There are parties that you will give when you are back from your honeymoon and proudly settled in your first home. With the excitement of awaiting presents to be laid forward to your entertaining life as a young married woman presents to be distinguished by beautiful china, silver, crystals and linen. How then, is the time to choose your pictures carefully. Choose them carefully because you will have them. But choose them with the same care as you do the life you live to live. As you want your career at a height, the quality of your table appointments, and so on, is important. But here have passed in experience to another quality of a picture too. Everything else, like the things that have been laid in, but picture may sparkle with silver, silver and crystal, but the things that sparkle best from pictures to picture and glass with a picture catalogue will mean light up. This quality is a living being. See here is your Party Picture Book. For party scenes, there silver, crystal and silver with your picture, look to your 111.

In reaching a woman or a customer no single technique has yet been invented that, so our knowledge is limited. And yet the advertising business seems to develop periodic passions for a single sort of wisdom. Unfortunately when all products are dressed alike in a single advertising style and their messages addressed alike to all customers, their individual notes of life are lost. Inevitably, they are lost in the chorus of one-tone. We don't believe in this kind of type-casting. To us, the heart of each ad is a simple, vital, selling idea. To convey it, our illustration can be art, photograph or type: our text can be soft or hard, our copy long or short. It takes all types. Call SH&L.

IT
TAKES
ALL
TYPES

A CYANAMID ALMANAC
ORIGINS OF MODERN PRINTING

1760*

In the year 1760, the first of the modern printing presses was invented. It was a simple wooden frame with a flat bed and a galley. The type was set in the galley and the paper was placed on the bed. The press was operated by a hand crank and the paper was pushed through the type by a roller. This was the first of the modern printing presses and it was the beginning of the modern printing industry.

1960


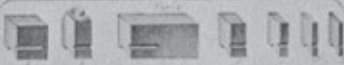
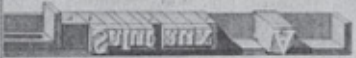

In the year 1960, the first of the modern printing presses was invented. It was a simple wooden frame with a flat bed and a galley. The type was set in the galley and the paper was placed on the bed. The press was operated by a hand crank and the paper was pushed through the type by a roller. This was the first of the modern printing presses and it was the beginning of the modern printing industry.



*The year 1760 is the year in which the first of the modern printing presses was invented. It was a simple wooden frame with a flat bed and a galley. The type was set in the galley and the paper was placed on the bed. The press was operated by a hand crank and the paper was pushed through the type by a roller. This was the first of the modern printing presses and it was the beginning of the modern printing industry.

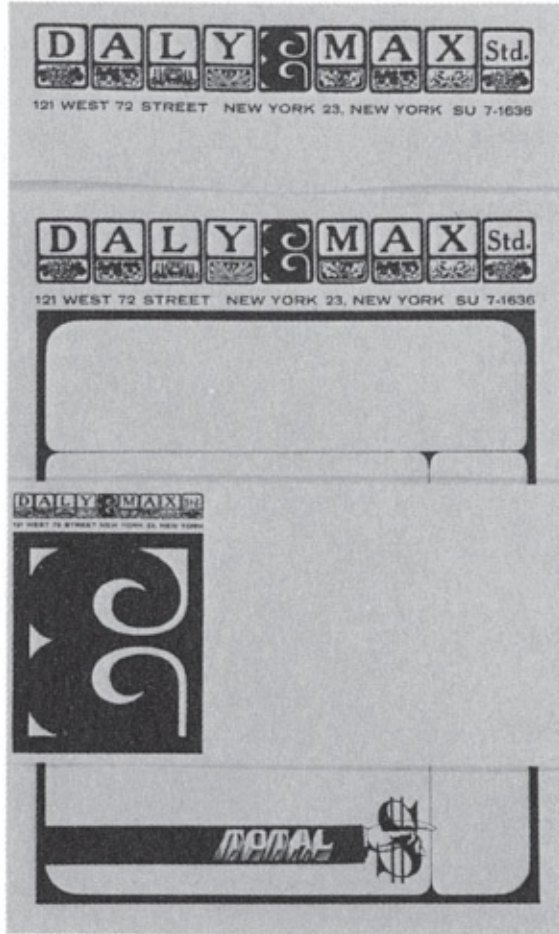
60

A CYANAMID ALMANAC
ORIGINS OF MODERN PRINTING

The illustration shows the first of the modern printing presses. It was a simple wooden frame with a flat bed and a galley. The type was set in the galley and the paper was placed on the bed. The press was operated by a hand crank and the paper was pushed through the type by a roller. This was the first of the modern printing presses and it was the beginning of the modern printing industry.

CYANAMID



61

58

Designer: Isadore Seltzer
 Type Director: John Lippert
 Client (Agency): Bride & Home
 Typographer: Empire Typographers

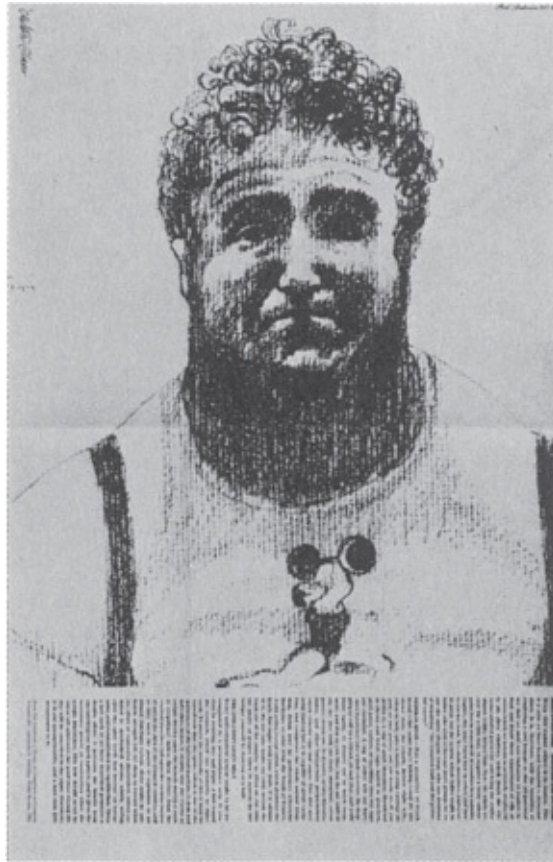
59

Designer: Herb Lubalin
 Type Director: Herb Lubalin
 Client (Agency): SH&L
 Typographer: Gerry Cersten-Art

60

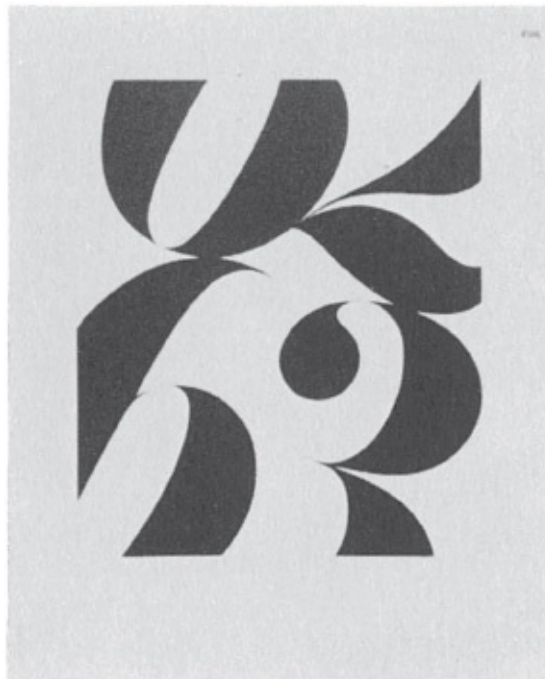
Designer: Mr. Carmine J. Ballarino

Type Director: Mr. Carmine J. Ballarino
Client (Agency): American Cyanamid Company Hazard Advertising Co., Inc.
Type Director: Peter Max
Client (Agency): Daly & Max Studio
Typographer: Morgan, Linocraft, Photo Lettering

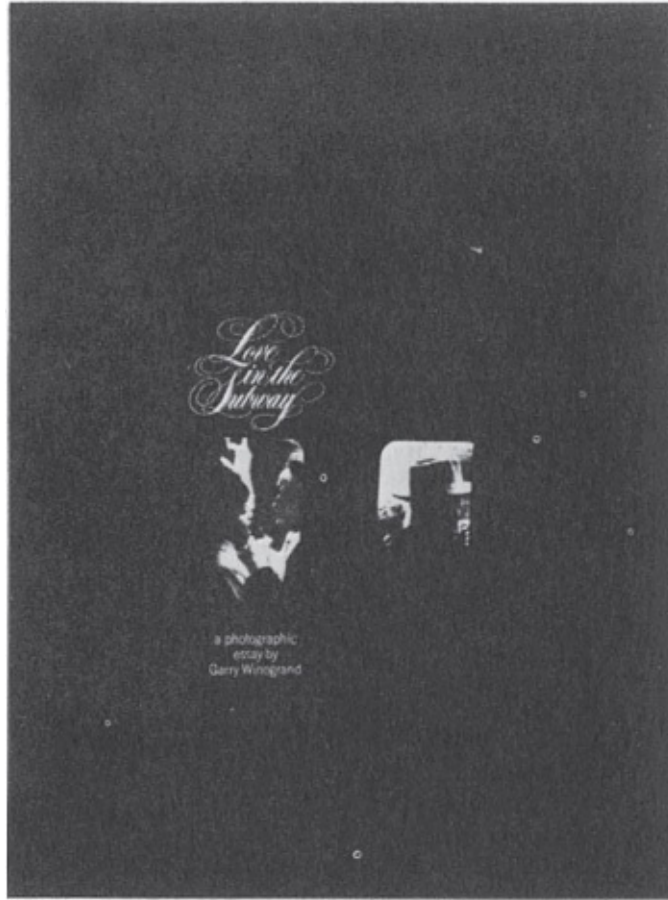




63



64



65

62

Designer: Milton Glaser
Type Director: Milton Glaser
Client (Agency): Push Pin Studios
Typographer: Weltz Ad Service

63

Designer: Elinor Bunin
Type Director: Elinor Bunin
Client (Agency): CBS Television
Typographer: Photo-Lettering

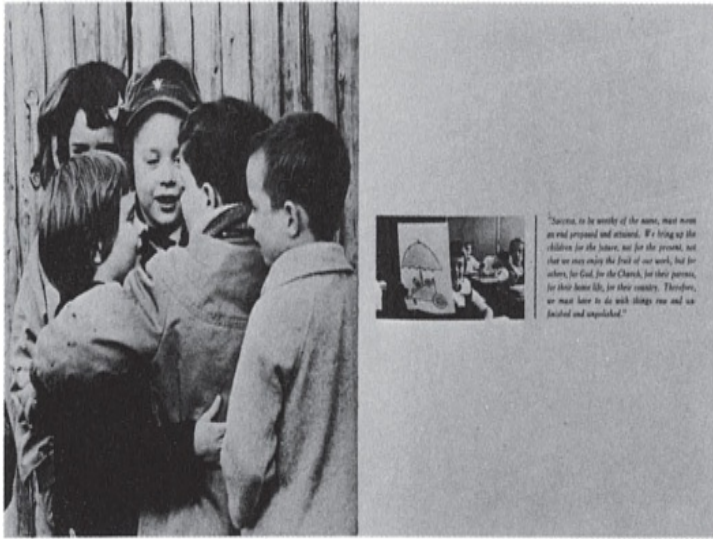
64

Designer: Ove Pihl

Type Director: Ove Pihl
Client (Agency): Ove Pihl
Typographer: Composing Room

65

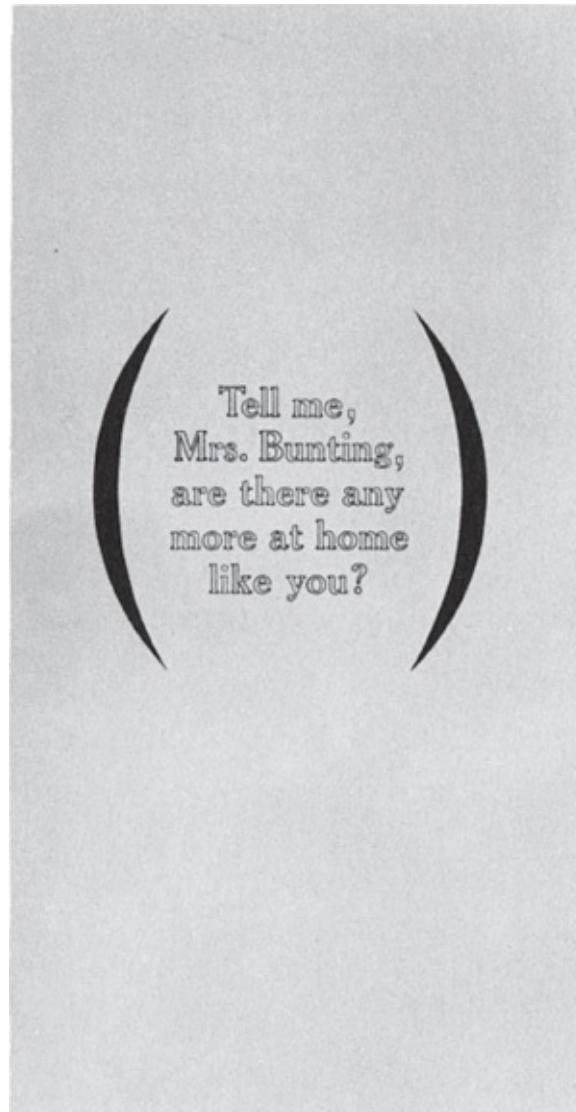
Designer: Herb Lubalin
Type Director: John Pistilli (letterer)
Client (Agency): Eros
Typographer: (TPI)



"Success, in the world of the future, must mean
 never prepared and attained. We bring up the
 children for the future, not for the present, not
 that we may enjoy the fruit of our work, but for
 others, for God, for the Church, for their parents,
 for their home life, for their country. Therefore,
 we must learn to do such things now and so
 joyful and unperceived."



SHOWERS		GAMES	
<p>Start A Wine Cellar Shower</p> <p>Start a wine cellar shower by giving each guest a small bottle of wine to taste. The host should give a short talk on the wine and its history. This is a very popular shower for the wine lover.</p>	<p>ICE THE GUESTS</p> <p>Ice the guests by giving each a small gift. This is a very popular shower for the guest who likes to receive gifts.</p>	<p>CROSSING PEOPLE GAMES</p> <p>psychological ice breaker ZODA </p>	<p>murder</p> <p>CRAZY FACES</p>
<p>SUETIN, SUELING, SIVEL, SUCWEL</p> <p>Ferrets Recipe Shower</p> <p>Give each guest a small recipe for a ferret. This is a very popular shower for the ferret lover.</p>	<p>association of ideas</p> <p>b otticelli</p>		



68

66

Designer: Ann Miller
Type Director: Ann Miller
Client (Agency): Catholic Schools Administration
Typographer: Service Composition Co.

67

Designer: Isadore Seltzer
Type Director: John Lippert

Client (Agency): Bride & Home
Typographer: Empire Typographers

68

Designer: Richard Boland
Type Director: Sheldon Cotler
Typographer: Composing Room



MM62162



Photograph by Bert Stern

Editor's Note: The sketches and many views in many of the photographs in the cover and following pages are not depicted. They were made by Marilyn Monroe herself, her own reactions to various shots that showed a strand of hair out of place or a pose she felt was random and awkward. We thought her markings were so interesting that we decided to leave them in. (We might add that Marilyn was delighted by the act as a whole.)

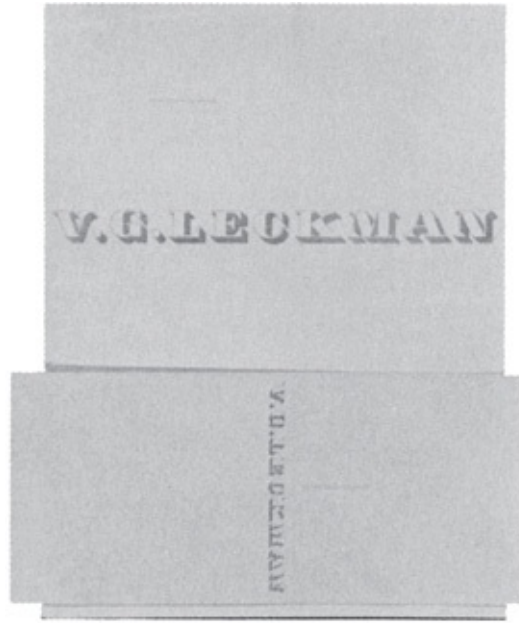
On June 25 photographer Bert Stern began to take the last studio pictures ever made of the woman who had become as much an icon as any woman ever had, the one wanted for the world. Six weeks after the memorable photographs on these pages were taken, Marilyn Monroe was dead.

Stern set out to photograph Marilyn as he had never had before — as a fashion model for Vogue. She was fascinated by the idea; it was a challenge, and she loved a challenge. Stern was also able to talk Marilyn into posing for the first time with no make-up other than a little eye shadow. Despite the fact that Marilyn was wearing strange clothes by a strange designer, and although the photographer was new to her, Marilyn became a fashion model right before Stern's eyes. She would work until two and then in the morning play ping-pong for one hour. Sinatra would be happy to meet before the camera, while the receptionists at the Bel Air Hotel in Los Angeles became fixated with rolls of film, light trays of food, and bottles of champagne.

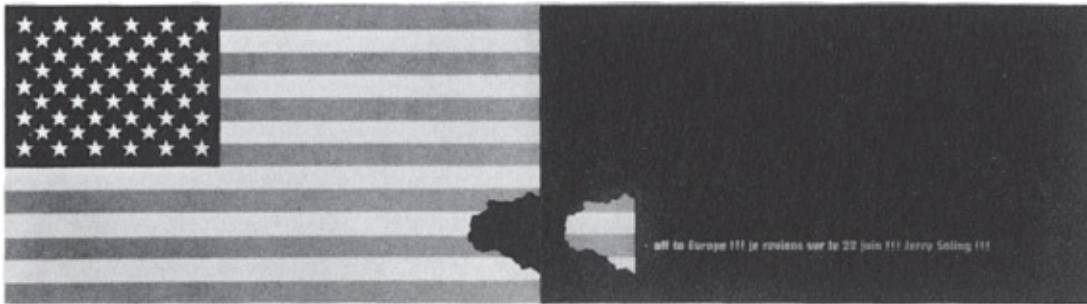
Then one night Marilyn seemed to give up posing in all the chic clothes from New York. She grabbed a flimsy bed jacket and retreated to away in the bathroom. When she emerged, she was a different woman. While she laughed and relaxed and had a marvelous time, Stern went on to take the pictures that appear in this issue.

"She was beautiful and unattached," Bert Stern told Eric. "It was as though she were just beginning."

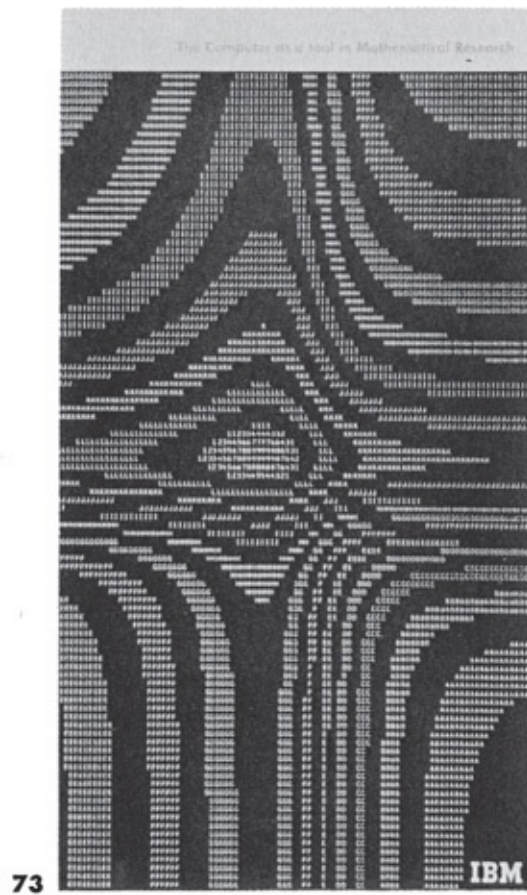




71



72



73

Designer-Herb Lubalin

Type Director: Herb Lubalin

Client (Agency): Eros

Typographer: TPI

70

Designer: Don Ervin

Type Director: Irving Harper

Client (Agency): George Nelson & Co., Inc.

Type Director: Rapid

71

Designer: Steve Madden

Type Director: Steve Madden

Client (Agency): V. G. Leckman
Typographer: Vernon Simpson

72

Designer: Jerry Soling
Type Director: Jerry Soling
Client (Agency): Jerry Soling
Typographer: Philmac

73

Designer: Charles Keddie
Type Director: Charles Keddie
Client (Agency): IBM
Typographer: Diamant Typographic Service



CHURCH HOME AND HOSPITAL / ANNUAL REPORT / 1961-1962



SPORTS DATA
ELECTRONIC GOLF HANDICAPS

EXECUTIVE OFFICES 2508 BROADWAY NEW YORK 25 NEW YORK RIVERSIDE 9 5206

////////////////////
////////////////////
A A A A B B B B B C C C
D D D D E E E E E F F F F
G G G H H H H H I I I I J J
K K K K L L L L L M M M M
N N N O O O O O P P P P P
Q Q Q R R R R R S S S S S
U U U U V V V V V W W W W
X X X Y Y Y Y Z Z Z Z Z
a a a b b b c c d d e e f f f g g h h i i j j k k k
l l l m m m n n o o o p p q q q r r s s t t t u u
v v v v w w w x x x y y z z z 1 2 3 4 5 6 7 8 9 0

74

Designer: Jerry Dadds
Type Director: Ed Cold
Client (Agency): Church Home & Hospital
Typographer: Service Composition Co.

75

Designer: Michael Pennette
Type Director: Michael Pennette

Client (Agency): Sports Data
Typographer: Provident Typographers, Inc.

76

Designer: Arnold Varga
Type Director: Arnold Varga
Client (Agency): Typographic Magazine
Typographer: Edwin Stuart, Inc.

77

Designer: Gennaro Andreozzi/Chuck Roth
Type Director: Chuck Roth
Client (Agency): Gamins (Gilbert Adv. Agency Inc.)
Typographer: Provident

78

Designer: Herb Lubalin
Type Director: Herb Lubalin
Client (Agency): SH&L

79

Designer: David Sanchez and Bob Pease
Type Director: Bob Pease
Client (Agency): Young and Rubicam, Inc. Kaiser Aluminum and Chemical Corp.
Typographer: Spartan

80

Designer: Arnaud Maggs
Type Director: Arnaud Maggs

The J. & W. Jones Patent Glass Model Cruise

Sail away in it. It's all decked out for a southern holiday in dress-white patent with waves of stitching port and starboard. Just picture it under tall-sharp-flags or blossoming silks. In black patent too, about \$20 round trip. At Andrew Geller stores. *J. & W. Jones*

77

**The best
typography
never gets
noticed.**

When a good ad is set right, no one notices the letters—they're too busy reading the words.

SH&L

78

BITE INTO TODAY'S MOST ADVANCED ERM RESEARCH
 — CONDUCT THE LARGEST PROGRAM OF ERM CABLE
 The highest ERM transmission in history — 125 lbs in Kaiser Aluminum conductors exclusively — is now being studied at the Apple Grove, W. Va., test line of American Electric Power. Kaiser Aluminum's Department of Metallurgical Research cooperated with other leaders in the ERM field to design, conduct selection and installation, and provided Kaiser Aluminum designed cable here with its new measuring device effects on the line. This unique experience — plus more operational ERM cable sales than any other producer — has given Kaiser Aluminum today's most advanced ERM research, application and production knowledge. To see it, contact: Kaiser Aluminum & Chemical Corporation, Room 814, Kaiser Center, Oakland 12, California.

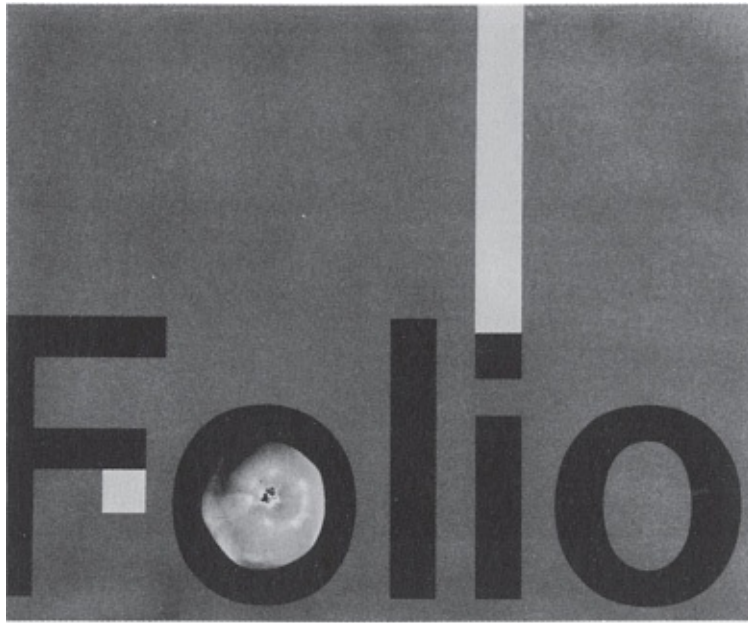
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{ Big Eater }

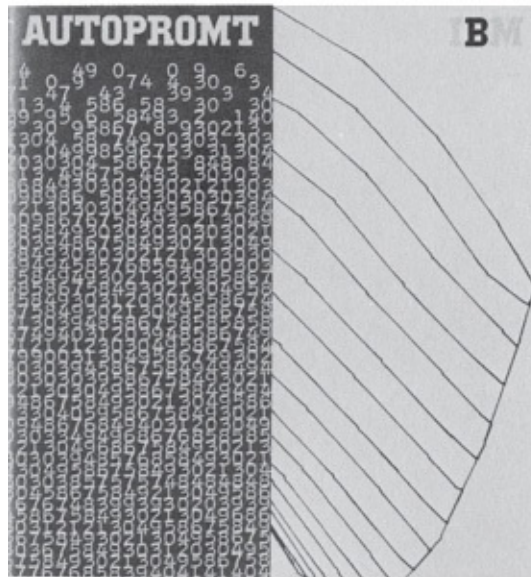
Mighty appetite. Sirocco. Quiche. Lorraine.
 Great Vichyssoise. Nectar. Sauerbr. Marm...
 but good! Help fatten me up. Buy my funny
 pictures, gripping graphics and skinnypen
 drawings. Call Associated Illustrators and
 Photographers Limited now at 834 2-0881 and
 see my new work, Gourmet. Arnold Maggs.



81



82



This Is A Pig That Made A Gamin Of Itself.

Once a little pigskin lived far out in the country among the tweeds and weeds. Then one day it came to town, where it met a Gamin-scout. "You have down-to-earth charm," he said, "but you lack polish. I think I'll take a great shine to you." So he waved his wand, and lo! *Patent* leather pigskin. So bright and urbane the tender little pigskin became that girls paid 19.95 just for standing room. Moral: That's shoe business! At Andrew Geller stores, GAMINS'

81

Designer: Don Levy
Type Director: Vogeles & Taylor Inc.
Client (Agency): Robert Kennedy Associates
Typographer: Service Typographers, Inc.

82

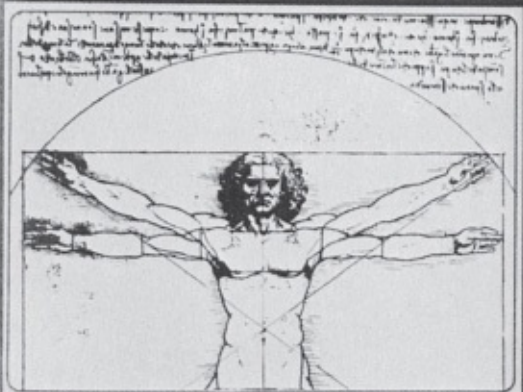
Designer: Mr. Hanns Lohrer
Type Director: Dr. Konrad F. Bauer
Client (Agency): Bauersche Giesserei Frankfurt/Main, Germany Western Zone
Typographer: Mr. Hanns Lohrer

83

Designer: Richard Rogers
Type Director: Richard Rogers
Client (Agency): IBM-590 Madison Ave., N.Y.C.
Typographer: Franklin Typographers

84


Designer: Gennaro Andreozzi
Type Director: Gennaro Andreozzi
Client (Agency): Gamins (Gilbert Adv. Agency)
Typographer: Provident



\$69.95. Or a distinctive Aquascutum raglan extra-heavy elasticé twill at \$110.00.

☞ *And the same applies to our shirts, slacks, ties, socks, pajamas, belts, and even underwear. They are all as varied and interesting as the individual.*

☞ *If you still value a store's respect for individual taste, and the ability to satisfy it, Men's Town & Country values your patronage. Won't you stop in soon?*



MTC

Daily Open 9-11 Close 6-11
 Except Monday and Thursday Close 8-11
 Saturday Open 9-11 Close 6-11

Men's Town & Country
 575 Lexington Avenue, New York 22, N. Y. Plaza 5-2439

85

86





85

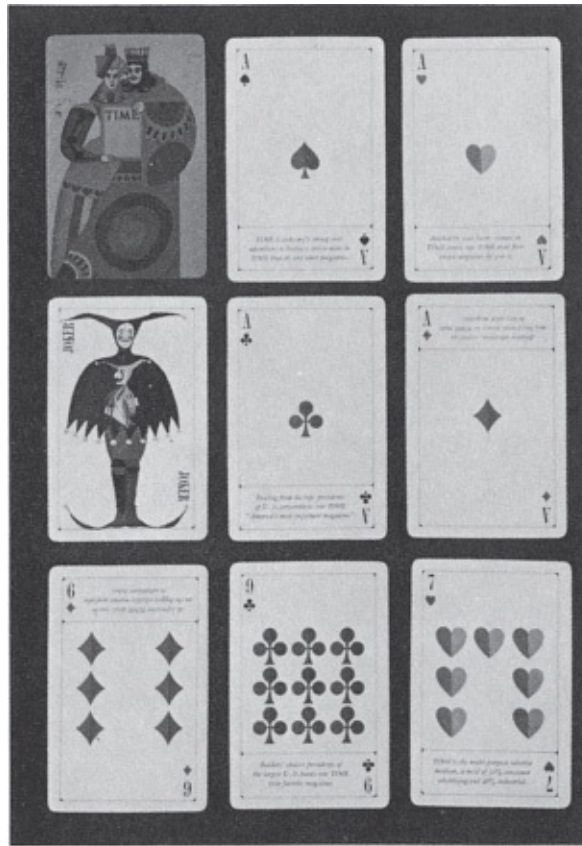
Designer: Martin Solomon
 Type Director: Martin Solomon
 Client (Agency): Mens Town & Country
 Typographer: Royal Typographers, Inc.

86

Designer: Milton Glaser/Seymour Chwast
 Type Director: Milton Glaser/Seymour Chwast
 Client (Agency): Push Pin Studios
 Typographer: Weitz Ad Service

87

Designer: Arnold Shaw
 Type Director: Arnold Shaw
 Client (Agency): Composing Room
 Typographer: Composing Room



on december 8, 1962, the prop. & wife attended
a carnegie hall concert by these proficient prac-
titioners of bluegrass. flatt and scruggs and the
noncably fine pickin' and singin' made the prop.
green with envy. it made the prop's wife green.



Current British Graphic Design
will be discussed by Mr Stanley Edwards
of the Stephenson Blake Type Foundry
on Thurs Oct 4th in room 218 at 4:30 pm
Philadelphia Museum College of Art



90



91

88

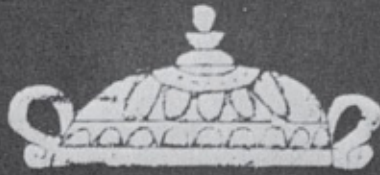
Designer: Walter Lefman
Type Director: Sheldon Cotler
Typographer: Typographic Service

89

Designer: Mo Lebowitz
Type Director: Mo Lebowitz
Client (Agency): The Antique Press
Typographer: Mo Lebowitz

90

Designer: James H. McWilliams
Type Director: James H. McWilliams
Client (Agency): Philadelphia Museum College of Art
Typographer: James H. McWilliams

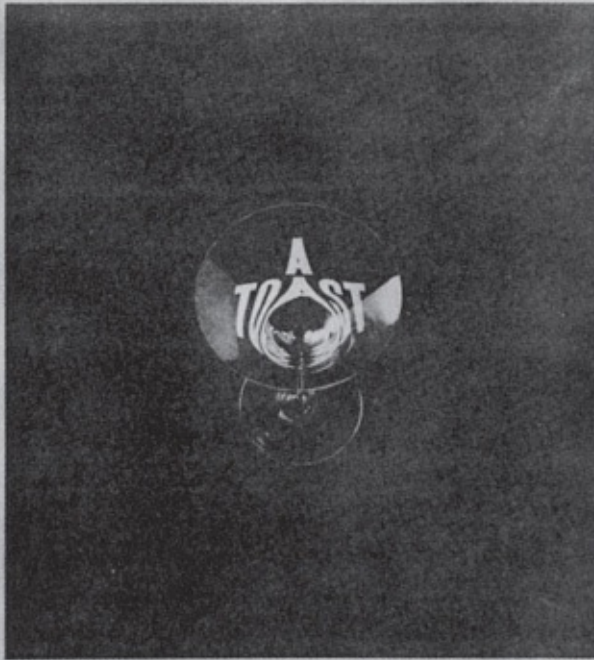


HOW
TO
MAKE
SALES
RISE



a Stouffer recipe any marketer can follow

capsule



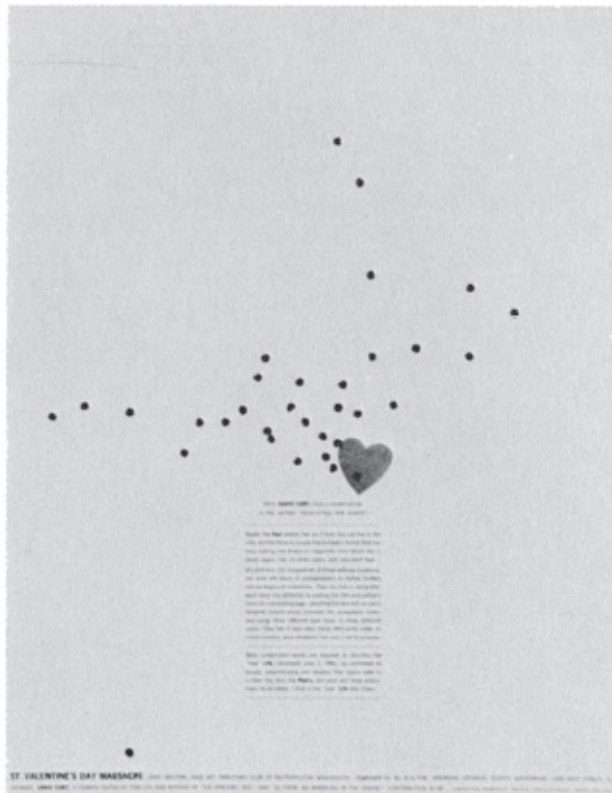
Small text block in the bottom left corner, likely a list of names or credits.

Small text block in the bottom middle-left, likely a list of names or credits.

Small text block in the bottom middle-right, likely a list of names or credits.



Small text block located below the 'NB' logo, likely a list of names or credits.



91

Designer: Sheldon Cotler/Richard Boland
 Type Director: Sheldon Cotler
 Typographer: Haber

92

Designer: Sheldon Cotler
 Type Director: Sheldon Cotler
 Typographer: Composing Room

93

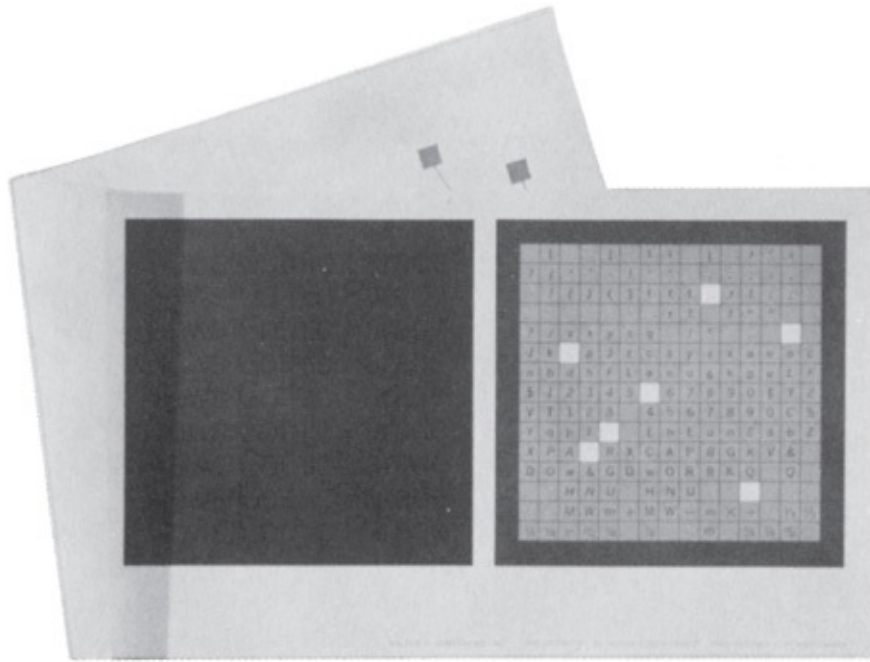
Designer: John Haines
 Type Director: Aron & Falcone, Inc.
 Client (Agency): Overlook Hospital Summit, New Jersey
 Typographer: Highton Typographers

94

Designer: David S. Deutsch
Type Director: Milton Zudek
Client (Agency): McCann-Erickson
Typographer: Royal Typographers

95

Designer: Tom Huestis
Type Director: Tom Huestis
Client (Agency): AIGA/Art Directors Club of Metropolitan Washington
Typographer: Progressive Composition



96



97

Jerry Darvin. Photography. 43 West 56 St., New York 19, N. Y. / Circle 5-0010

■	■	■	■	M
■	■	■	M	O
■	■	M	O	V
■	M	O	V	E
M	O	V	E	D

H

BOMB?

We never know how the world is going to change and we must be prepared to say "I was always on your side."

157 Reed
 Sir David Reed

As for your question, I just can't answer it. It's too much for me.

Alan Green
 Sir David

The first answer that needs to be up lips let I do not have the request item. For the time being, I don't have any future plans for a film of this nature. It is difficult to imagine what up orientation could be confronted with the same material. The only thing I can tell you about is not

the film that I would make but the film that I would like to see. And that is the most simple, the most logical, the most extraordinary film on the atomic bomb: the story of its creation, at Los Alamos (from which gushed forth immediately that which today are the pre-suppositions of a new philosophy). It would be a kind of scientific Western, in which brains take the place of horses. A science film. At least, this is how I imagine it. I am sure that I would go to see it two or three times.

Michael Angelo Antononi
 Michaelangelo Antononi

If I were asked to make a film on this subject, I would try for a documentary, about thirty minutes in length, perhaps along the following lines:

a) a brief introduction exploring the theory and nature of fission and fusion-fusion bombs. Also, the blast, firestorms, and radiation resulting from nuclear explosions.

To illustrate the above very factual and detached narration, I would try to show the effects of the Hiroshima and Nagasaki bombs on survivors—demonstrating the results of blast, burn, and radiation.

If possible, medical and military film of very great and shocking impact should be used. We should not flinch at showing grave losses, including tactical cases.

b) Brief explanation of radioactive fallout on the case of the Japanese fishing vessel (was it the "Lucky Dragon") which was caught in an atomic cloud several years ago. Whenever possible, these people should be shown at various later stages, demonstrating their convalescence

or decline.

c) I would devote the main part of the film to an indication of the possible future of the human race after nuclear war. The influence of radioactive fallout on bones, blood cells, and reproductive organs. The theory of "half-life" of radioactive elements.

Most important: Mutations and monsters resulting from prolonged exposure of the parents to certain kinds of radioactivity. I would illustrate this with all possible film available on existing mutations among plants, animals, and humans, and on experimental mutations made in laboratories.

d) I would close the film with an essential, mental expression of faith that some of this will come to pass in the future.

Fred Z. Zimmerman
 Fred Zimmerman

96

Designer: Frank Nofer
 Type Director: Walter T. Armstrong, Inc.
 Client (Agency): 35 No. 10th St., Philadelphia 7, Pa.
 Typographer: Walter T. Armstrong, Inc.

97

Designer: Ed Gold
 Type Director: Ed Gold
 Client (Agency): Catholic Schools Administration

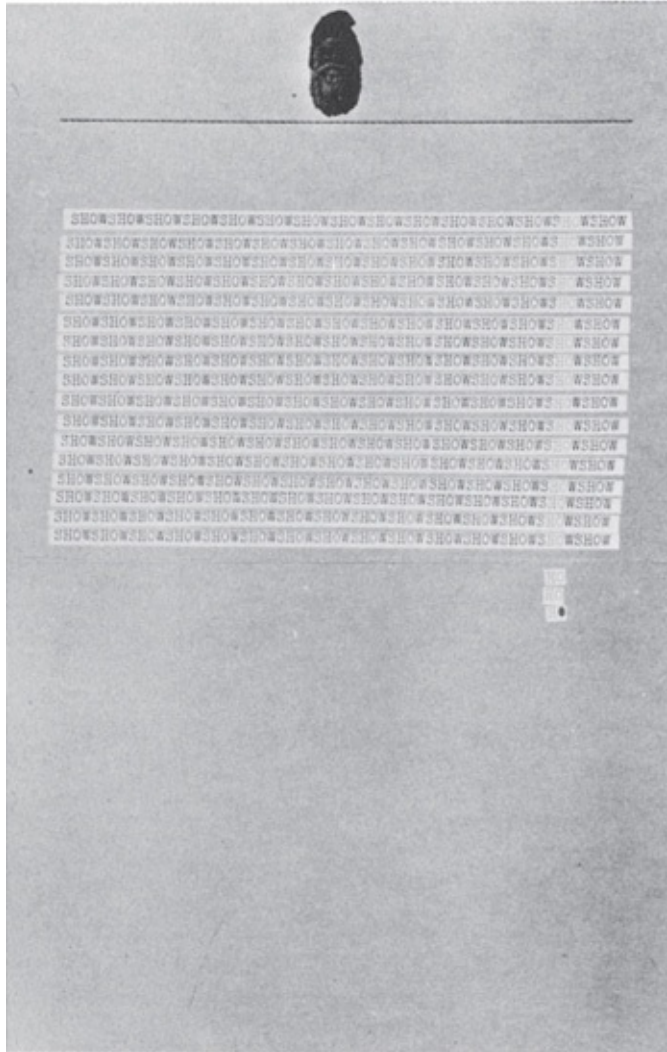
Typographer: Service Composition Co.

98

Designer: Ira Teichberg
Type Director: Ira Teichberg
Client (Agency): Jerry Darvin
Typographer: Haber

99

Designer: Henry Wolf/Samuel Antupit
Type Director: Henry Wolf/Samuel Antupit
Client (Agency): Show Magazine
Typographer: Haber Typographers



100

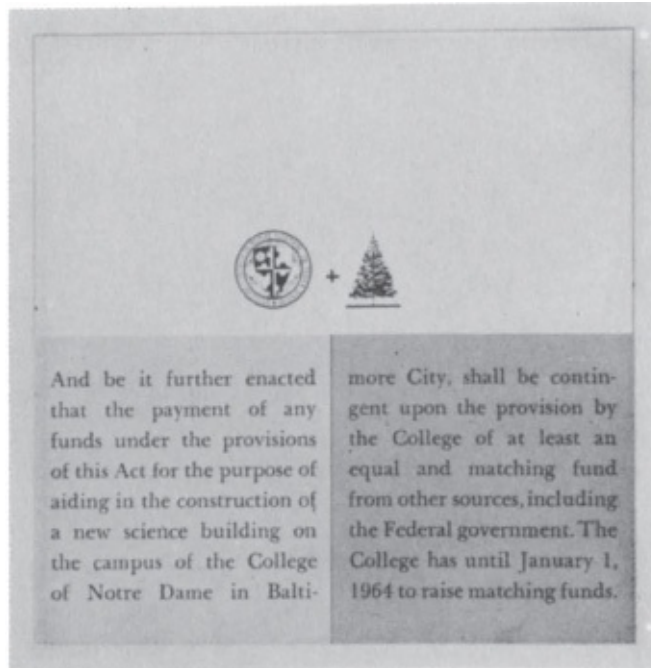
Designer: Samuel Antupit
Type Director: Samuel Antupit
Client (Agency): Show Magazine
Typographer: Haber Typographers

101

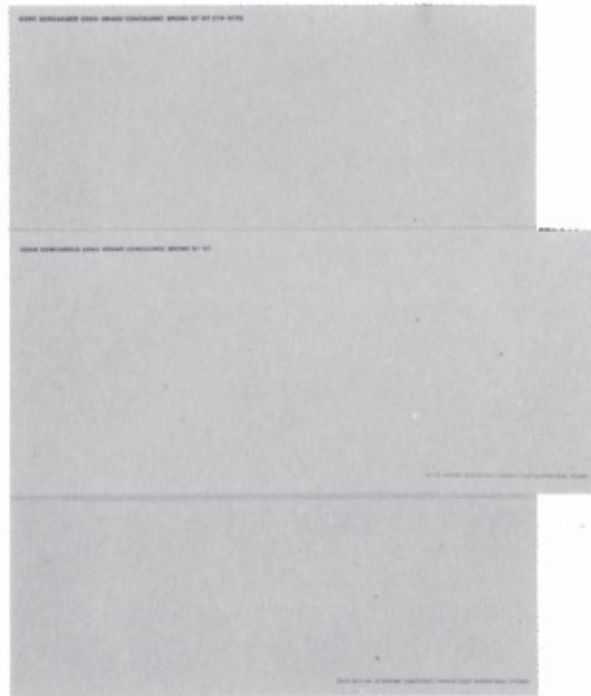
Designer: Henry Wolf
Type Director: Henry Wolf
Client (Agency): Show Magazine
Typographer: Haber Typographers

102

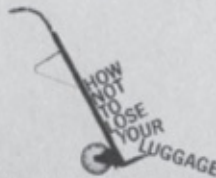
Designer: Herbert Migdoll
Type Director: Henry Wolf
Client (Agency): Show Magazine
Typographer: Haber Typographers



103



104



According to Air Travel, the official airline guide, a half million air passengers are temporarily parted from their baggage every year. But it happens on the other "public carriers"—ships, trains, buses, too. In only a handful of cases, the exacted goods are sent in 24,000 air travelers and vehicles separated permanently. And when this happens the loss is quickly and adequately compensated. Yet nothing can make up for the real loss, which is measured in terms of inconvenience and disappointment.

Carrier personnel—the people who are directly responsible for the transportation of you and your baggage on planes, ships, trains and buses—insure that passengers are separated from their baggage all too often. And they admit too that about half the losses are their fault. Carrier employees mislay bags, misread tags, set baggage aside and forget it, or hand it out of the cargo hold before it reaches its destination. But in the other 50 per cent of cases, passengers themselves are to blame.

What should you do to keep your bags under control?

1) Mark your bags in a distinctive way. At the very least, have them initialed. Better yet, paint or otherwise place a conspicuous design on the side that can be spotted from a distance. A single two-inch-wide strip of red plastic tape around your suitcase, for instance, may be your best insurance against theft or loss.

2) Put a name tag in a prominent place on the outside. Include your name, home address and the address of your specific destination. The best bet is a leather tag about three inches long with a transparent window, buckled on with a leather strap. It's safer than a paper tag.

3) Inside your suitcase lid, in plain view, tape your name and address and, if you're going on an extensive trip, your complete itinerary, including dates, hotels, addresses, airplane flights and train trips. This will enable the finder to forward your baggage no matter when it is recovered.

BY EDWIN KROSTER, JR.

4) Check your insurance. Many travelers are protected against lost baggage and don't know it. The typical homeowner's policy, for example, covers up to 10 per cent of the policy value for losses away from home. Some comprehensive auto policies also insure against personal property theft. If you are not covered, special trip insurance will cost you from 25 cents (for total coverage of \$100 for a day's trip) up to \$18 (for \$2,000 coverage for six months). The carriers themselves also protect you: the price of your ticket entitles you to coverage for your baggage of up to \$100 value by the railroads, up to \$250 by domestic airlines, up to \$1,250 a pound on international flights.

5) Guard your bags at each stop. 6) Carry your essentials with you. A man should pack a case, clean shirt and important papers into his briefcase. A woman should carry a suitcase containing essentials.

Each method of travel also involves its own specifics of baggage handling. Here are pointers from experts:

Plane Travel: "When you check your baggage," says Vincent P. McCauley, director of customer relations for American Airlines, "be sure you get a stub for each piece and be sure the destination marked on the stub is the correct one. See that the bags go immediately to the baggage room. When changing flights, ask the stewardess to see if your baggage is being transferred too. On some flights this service is provided automatically, but it never hurts to make sure."

Train Travel: Joseph McEwen, vice-president of Grand Central Terminal, in New York, advises: "When a railway takes your bags and gives you a claim check, make note of its baggage number. It's on the side of his cap. This makes a bag easier to trace if it becomes necessary. Also, show him your ticket and have him report to you the number of your car and bed space. If your baggage isn't in its place two or three minutes before train time, tell someone immediately—before the train pulls out."

Travel by Ship: Says James LaFon, baggage manager for the United States Lines: "Since most passengers ship their baggage ahead to the berth when they arrive they should double-check at the pier baggage dock. If the baggage is there, they should see that tags and identification markings are still in place and correct. If the bags have not arrived, passengers should fill out a form authorizing the line to locate the baggage and forward it unaccompanied."

Motorist: "Keep your most valuable property locked in your car trunk," says Elmer Jenkins, national touring director for the American Automobile Association. "If you're using car racks or carrying clothing on other types of carriers in the back seat, lock the doors when you leave the car, even for brief periods, to discourage 'impulse thieves.'"

Baggage after you've taken all these precautions just might still turn up missing? Then you must report the loss immediately.

If you're traveling by plane, notify the uniformed attendant in the claim area of your loss. Ask him to search the baggage hold, cabin, trunk and area around the claim room. Keep him informed of the originating point. If none of these steps produces results, ask for a report form on which to describe the piece in detail; then leave the problem in the airline's hands. If the bag is found, it will be returned at the airline's expense. If not, you will be asked to file a claim within about a week. Meanwhile the carrier will pay reasonable "emergency" expenses.

In the case of railroads, you should report to the stationmaster at your destination; in sailing, to the pier baggage dock. Otherwise the search and claims procedures are similar.

If your car has been riddled, or if you have absent-mindedly left your baggage in a taxi, go first to the police. Then notify your insurance agent. If you are abroad, the United States consulate will help you.

...The Exp.



106

103

Designer: Richard Potter
Type Director: Richard Potter
Client (Agency): Notre Dame of Maryland
Typographer: Service Composition Co.

104

Designer: Gene Sercander
Type Director: Gene Sercander
Client (Agency): Chermayeff & Geismar Assoc.
Typographer: Cooperative Engraving Co.

105

Designer: Harvey Gabor
Type Director: Verdun Cook
Client (Agency): Redbook Magazine
Typographer: Royal Typographers

106

Designer: Joe Weston
Type Director: Joe Weston
Client (Agency): Marketing Forces, Inc.
Typographer: Advertising Designers, Inc.



We

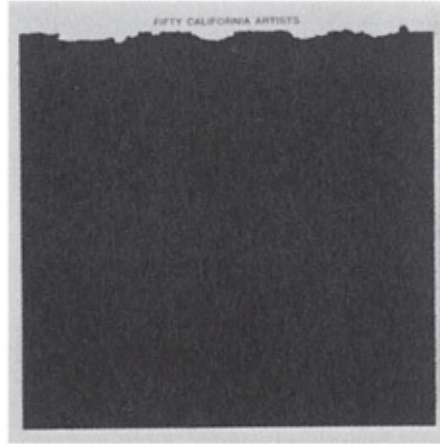
therefore, the Representatives of
the United States of America, in General
Congress, Assembled, appealing
to the Supreme Judge of the world
for the rectitude of our intentions
do, in the Name, and by
authority of the good People of
these Colonies, solemnly publish
and declare, That these United
Colonies are, and of Right ought to be,
Free and Independent States:
And for the support of this
Declaration, with a firm reliance
on the protection of Divine
Providence, we mutually pledge
to each other our Lives, our
Fortunes, and our sacred Honor.



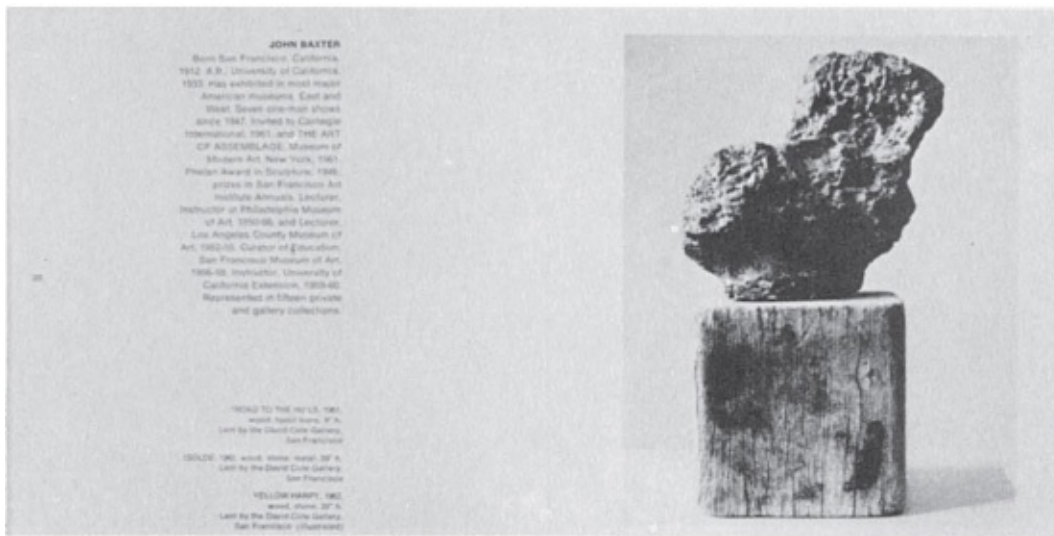
108

FLIP

109



110



107

Designer: Mo Lebowitz
 Type Director: Mo Lebowitz
 Client (Agency): The Antique Press
 Typographer: Mo Lebowitz

108

Designer: Joe Weston
 Type Director: Joe Weston
 Client (Agency): Weston Family
 Typographer: Joe Weston

109

Designer: Art Glazer
Type Director: Art Glazer
Client (Agency): Redbook Magazine
Typographer: Graphic Arts

110

Designer: Robertson-Montgomery
Type Director: Robertson-Montgomery
Client (Agency): San Francisco Museum of Art
Typographer: Spartan Typographers

the autobiography of

JACK WOOD FORD

author of "Fuel By Fire" & "How To Make Money Writing"

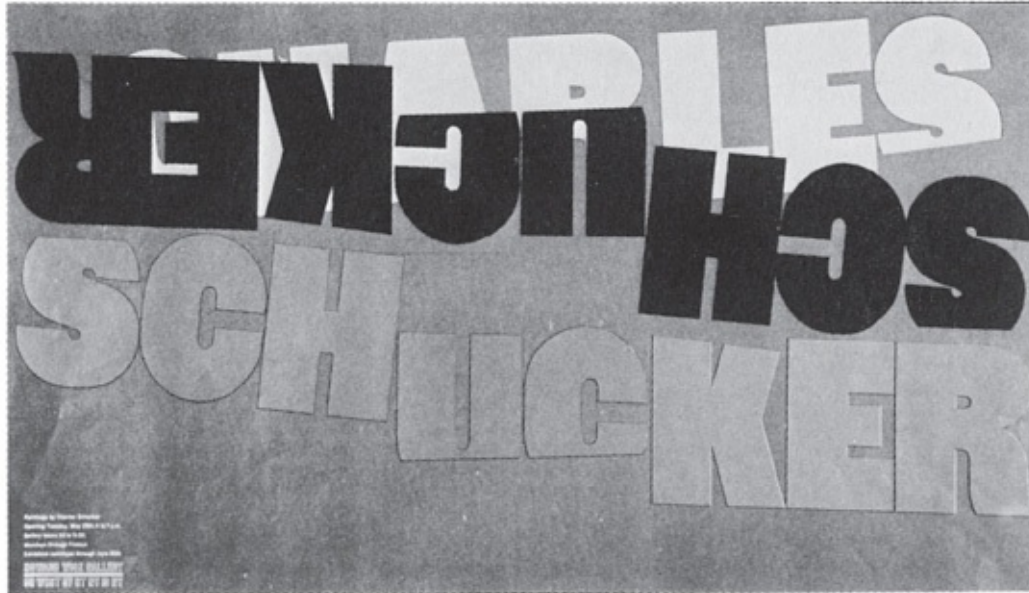


*How to Look
Your Best
During Pregnancy*

An abundant mother knows her figure will change, but she may not anticipate other changes to her appearance. Her hair, eyes, skin and toenails may be different. They may be disappointing, but they should not be alarming, because they are only temporary abnormalities and they can be restored. What is more, their proper care often gives a fresh, new look, a special glow. It is also true that these extra care procedures will be needed to keep that glow radiantly. Here, then, are some of the steps that can help prevent or hasten your best hair during pregnancy.

Hair Care

Hair at this time presents a problem, but during pregnancy, normally, a hairdresser may be the most reliable of friends. It should be a matter of choice how to cut and style hair, but it is not a matter of choice when it is to be a better style in pregnancy. Most hair is probably during pregnancy. It is better to wear the cut that is better a special advantage during this time when your glands are actually more active and your hair has more frequent changes. When naturally well balanced hair becomes oily, dry or brittle or when it usually normally wavy begins to wave and stand straight, treatment of condition may be necessary. If your hair becomes oily, it should be washed or often or necessary with special shampoos for oily hair. The good way to get the hair done is to have the hairdresser do it in a way that your hair waves and curls the shampoos before washing your hair. Then do a good shampoo or give it a cut to get it back, and it will have and wavy and it will get a good feeling. How to improve the oil, follow with ...




Great farm system!

At H & S, apprentices win awards too! Richard Lays, third year apprentice, carried away the top award at the recent International Typographic Composition Association Apprentice Contest. We're proud of Richard, in fact we're proud of all our apprentices, and we should be. They have been winning top awards consecutively for the last 5 years. We choose our apprentices carefully in the beginning, and we train them very carefully throughout the term of their apprenticeship. This pays off for us, and it pays off for you.

It gives us a reservoir of talented craftsmen that we know we can rely on... craftsmen that keep on winning us awards. Like those we won at the recent New York Type Directors show and the Montreal Art Directors show, as well as the many other typographic exhibitions.

It gives you the opportunity of working with a staff of highly trained type experts. These are men that are capable of turning out typography that is truly a work of art... typography that will sell because it communicates your ideas. Let us help you with your typographical problems. You'll get your awards in increased sales.

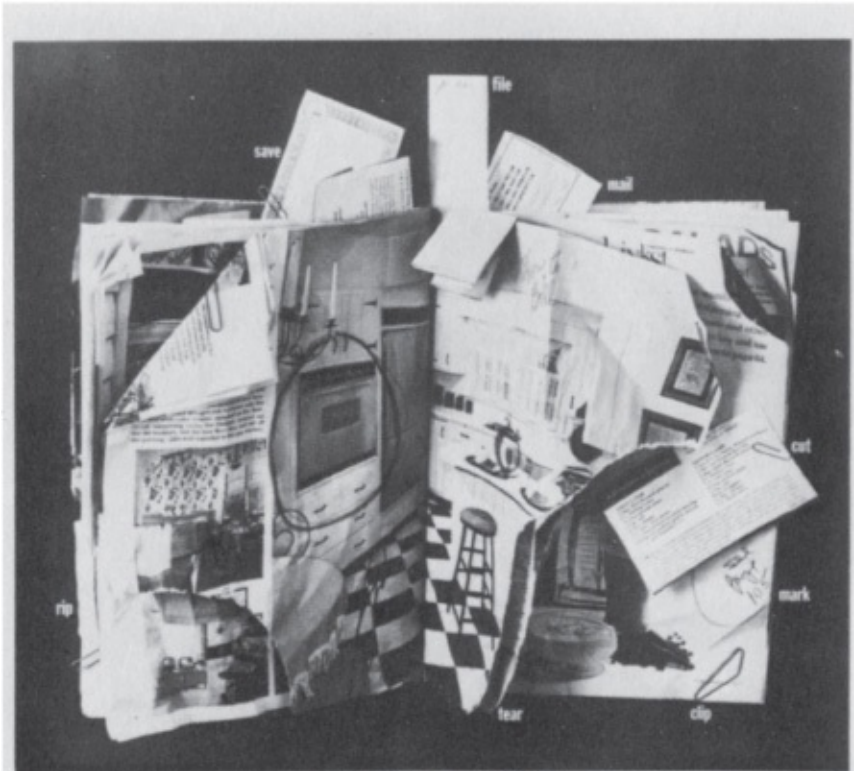
HOWARTH & SMITH MONOTYPE LIMITED  **318 Richmond St. W., Toronto, EM. 8-7881**

114

**GUNS: An exhibition at
Pepsi-Cola World Headquarters
500 Park Avenue June 4 to 27
in cooperation with
Winchester-Western Division
Olin Mathieson
Chemical Corporation.**

115





American Home gets a workout!

Early mornings, late night hours. They tell us coffee tables, beds up in attic, Oh well! or that book, but it's the book we want. Not just American Home—the magazine that really comes to help.

Every month 3,750,000 of America's most home-conscious families give it a workout. They clip it, keep it, fold it and file—down to the very last page. Because American Home is all advice and ideas

—down to the very last page. Four more to cover each issue is packed with year-long features on home service, Food Decorating, Gardening, Appliances, and —of course—Home Building. In fact, the new

American Home will have 6,000 pages of home service than any other mass magazine. Our readers wouldn't have it any other way. Neither would our growing list of advertisers. **AMERICAN HOME**

A year and a half of sparse growth and musical drought of the fine art of bluegrass pickin' in the flesh has culminated in regular visits from banjo pickers, autoharp and mandolin players to The AP premises. The rolling runs of the 5-stringer once again augment our Gibson SJ guitar, both of which do tend to demote the Prop's wife, who does her pickin' on the Prop. Bluegrass is cultivated at THE ANTIQUE PRESS, 110 Lebevitze, Prop.



111

Designer: J. J. Suplina
 Type Director: B. G. Schuller
 Client (Agency): Doubleday
 Typographer: Handlettering

112

Designer: Verdun Cook
 Type Director: Verdun Cook
 Client (Agency): Redbook Magazine
 Typographer: Graphic Arts/Photo Lettering

113

Designer: Ivan Chermayeff
Type Director: Ivan Chermayeff
Client (Agency): Howard Wise Gallery Agency Chermayeff & Geismar Assoc.
Typographer: CGA Files

114

Designer: Jim Donoahue
Type Director: Carl Brett
Client (Agency): Howarth & Smith Monotype Ltd.
Typographer: Howarth & Smith Monotype Ltd.

115

Designer: Gene Sercander
Type Director: Ivan Chermayeff
Client (Agency): Pepsi Cola Company Chermayeff & Geismar Assoc.
Typographer: Metro

116

Designer: Chermayeff & Geismar Assoc.
Type Director: Chermayeff & Geismar Assoc.
Client: S. C. Johnson & Son
Agency: Benton & Bowles
Typographer: Progressive

117


Designer: Tony Mandarino
Type Director: Tony Mandarino
Client (Agency): American Home

118

Designer: Mo Lebowitz
Type Director: Mo Lebowitz
Client (Agency): The Antique Press
Typographer: Mo Lebowitz

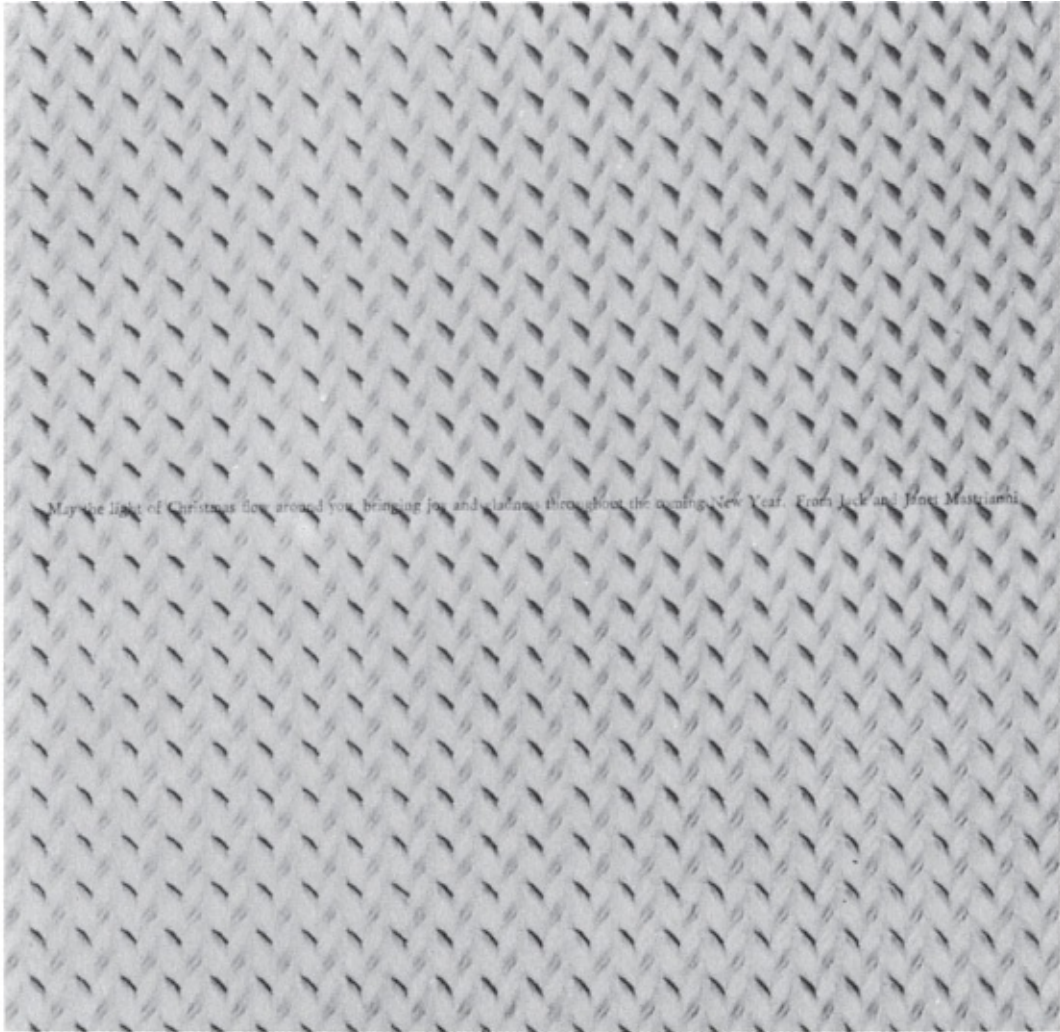
*New Directions of Art
from South America:*

*Paintings from Argentina, Chile,
Brazil and Uruguay*

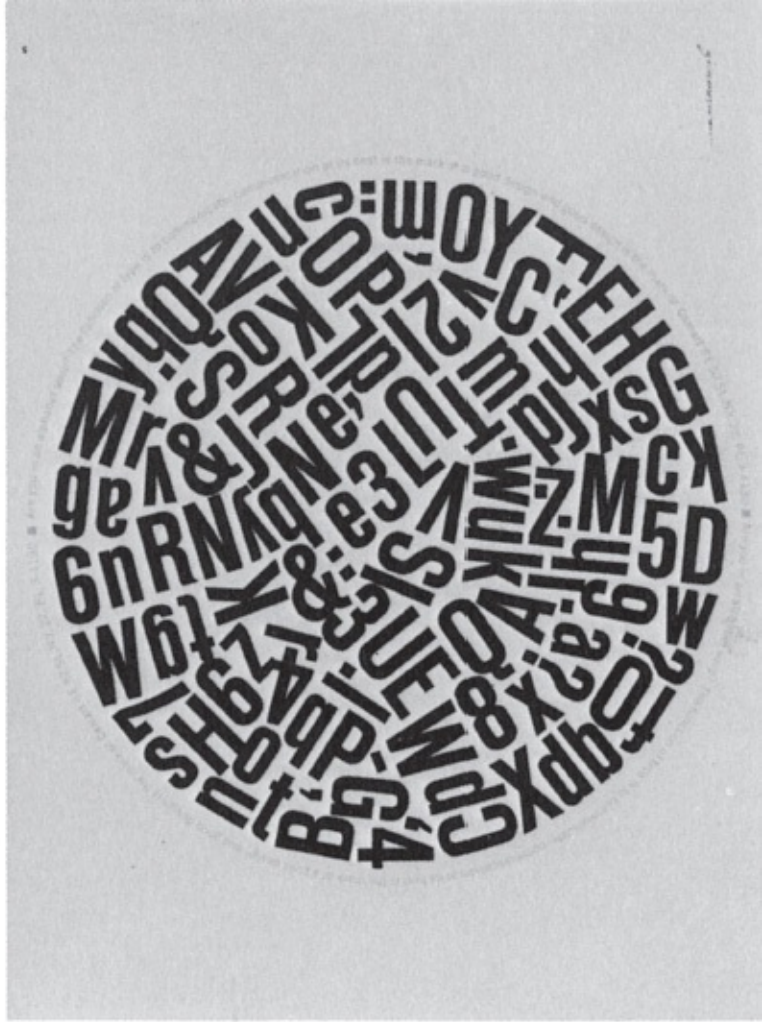



DAM: A DEFINITION


dam (dam), n. (dam, dams) / A barrier to prevent the flow of water; esp., a wall, or embankment across a channel. / A body of water confined by a dam. **DAMMED** (damds) **DAMNING**, to provide with a dam; to restrain the movement of, or as by, a dam, which in this case will not hinder but help your sales by offering a sensible substitute for your advertising policy; whether to restrain its turbulence or to agitate its calm by forcing it to assume the propitious of a regulated flow with a direction in mind. Your problem demands special attention to evolve a policy that administers to your needs, which returns to you more for your advertising dollar. Our services provide a ready reservoir of ideas, good judgment, talent, foresight and experience, combined with the ability for keeping our clients happy. Won't you look into our facilities as dam builders. **COMART Assoc., 8 East 52 Street N.Y. 22, Plaza 3-4130**





May the light of Christmas flow around you, bringing joy and gladness throughout the coming New Year. From Jack and Janet Matrianni





fly()


gallop()


hop()

stalk()

wiggle()

leap()

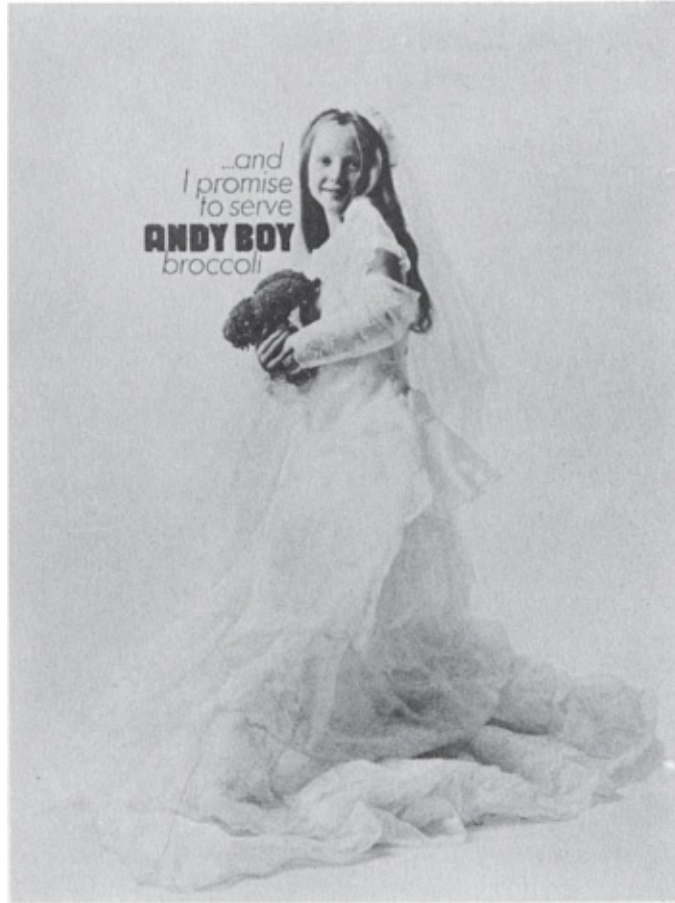
waddle()

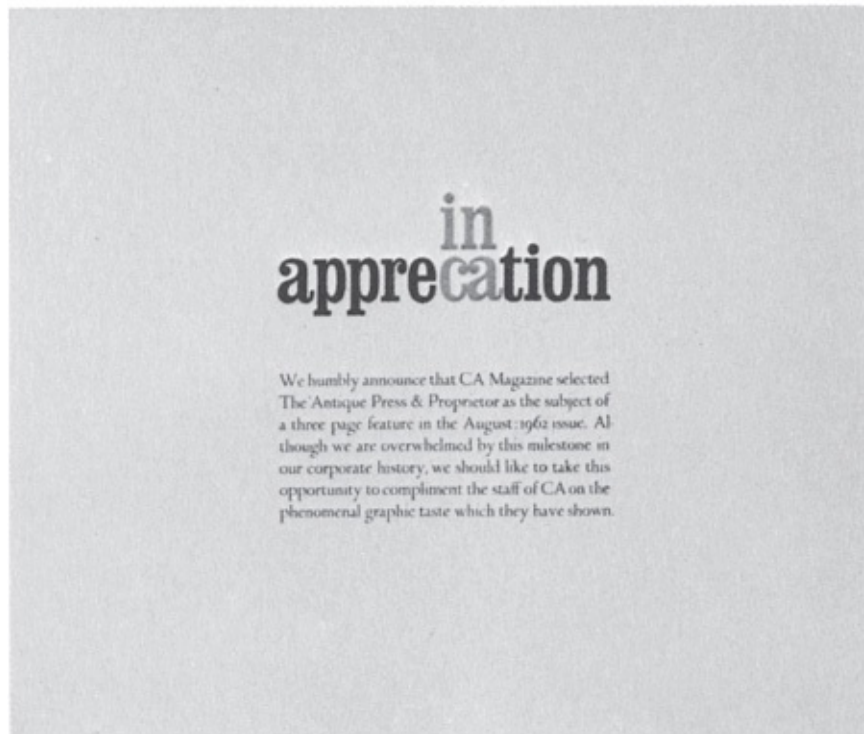
run()

like a smart buyer
to see the sensational
new bruxton line
for fall, 1963.

bruxton

© 1963 BRUXTON COMPANY, NEW YORK, N.Y.



**119**

Designer: Samuel Antupit
 Type Director: Samuel Antupit
 Client (Agency): Show Magazine
 Typographer: Haber

120

Designer: Roger Zimmerman
 Type Director: Roger Zimmerman
 Client (Agency): Comart Associates
 Typographer: Tri-Arts Press

121

Designer: John B. Mastrianni
 Type Director: John B. Mastrianni
 Client (Agency): John B. Mastrianni
 Typographer: Bond Press, Inc.

122

Designer: Roger Zimmerman
Type Director: Roger Zimmerman
Client (Agency): Comart Associates
Typographer: Tri-Arts Press
Designer: Rick Levine
Type Director: Rick Levine
Client (Agency): Bruxton Shirts
Typographer: Empire Typographers

123

124

Designer: Eli A. Tulman
Type Director: Eli A. Tulman
Client (Agency): D'Arrigo Brothers
Typographer: Ad Set

125

Designer: Bob Neidhardt
Type Director: Bob Neidhardt
Client (Agency): Amsterdam Continental Types & Graphic Equip.
Typographer: Graphic Arts Typographers

126

Designer: Mo Lebowitz
Type Director: Mo Lebowitz
Client (Agency): The Antique Press
Typographer: Mo Lebowitz

Saul LIGHTER
Leiter
LEADER
Leiter
Leiter

156 Fifth Avenue New York 10, N.Y.

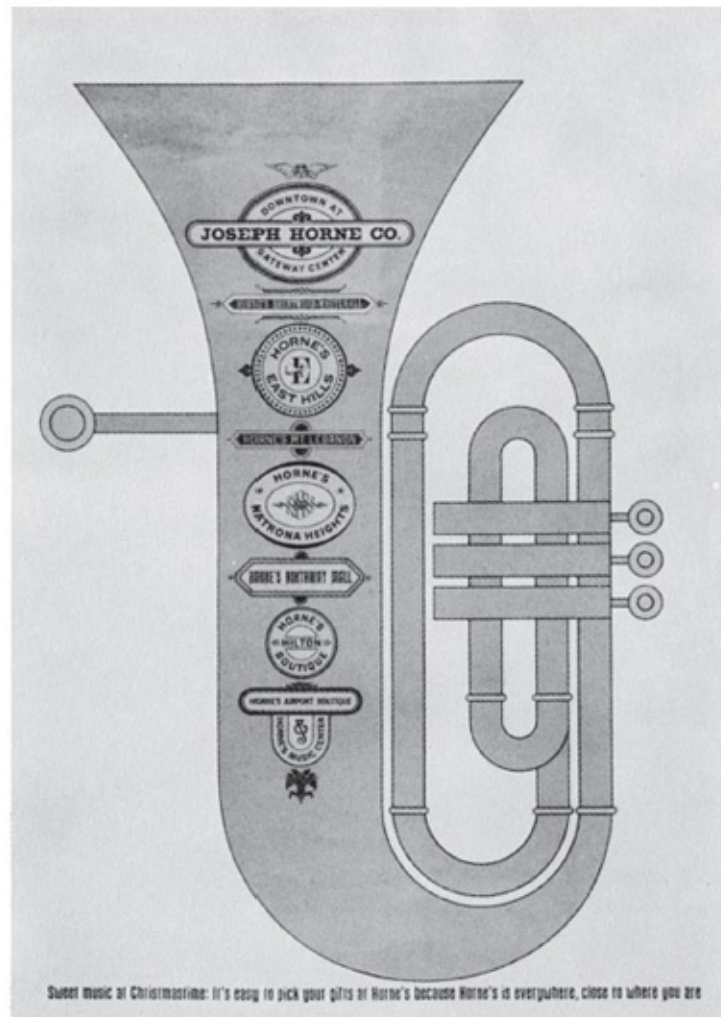
Saul
156 Fifth Avenue New York 10, N.Y.

Leiter

ABRAHAM
M.
DELOMAN
+ TAX REPORTS
+ TAX SERVICE
+ NOTARY PUBLIC
—
+ 4707 19 AVE., BAYLN. 4, N.Y. UL. 3-8814

ABRAHAM
M.
DELOMAN
+ TAX REPORTS
+ TAX SERVICE
+ NOTARY PUBLIC
—
+ 4707 19 AVE., BAYLN. 4, N.Y. UL. 3-8814

MEMBER NATIONAL ASSOCIATION OF PUBLIC ACCOUNTANTS



127

Designer: Henry Wolf
 Type Director: Henry Wolf
 Client (Agency): Saul Leiter
 Typographer: Haber Typographers

128

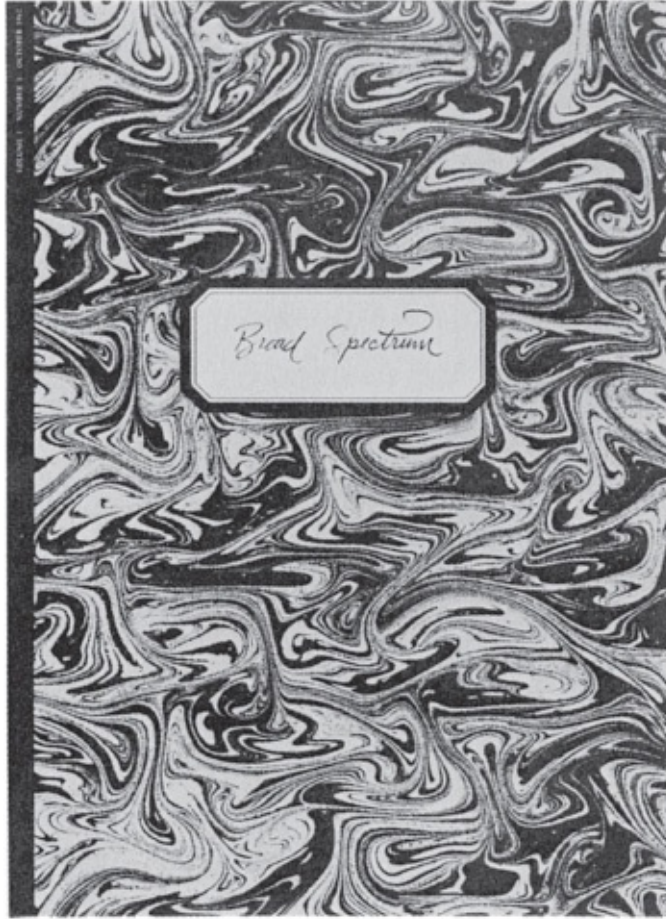
Designer: Sal Jon Bue
 Type Director: Sal Jon Bue
 Client (Agency): A. Seligman
 Typographer: Southern New England

129

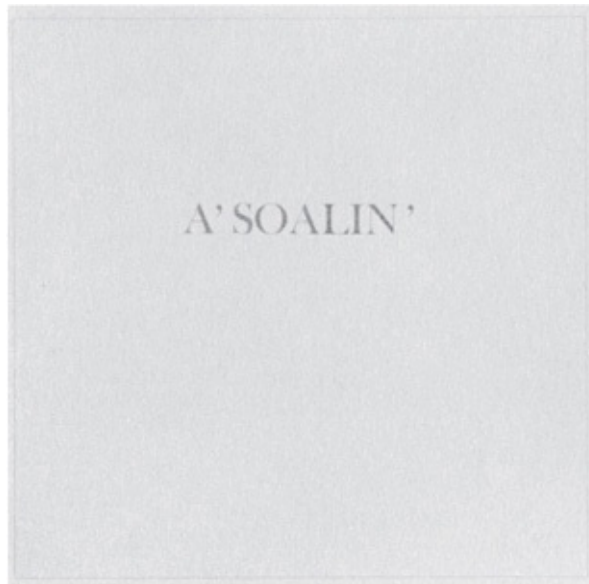
Designer: Arnold Varga
Type Director: Arnold Varga
Client (Agency): Joseph Horne Co.
Typographer: T. J. Lyons

130

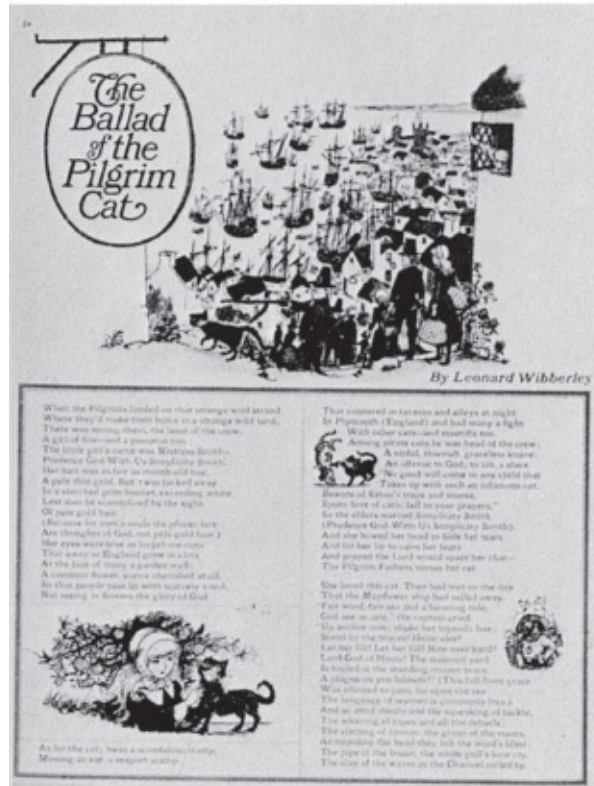
Designer: Arnold Varga
Type Director: Arnold Varga
Client (Agency): Joseph Horne Co.
Typographer: Herbick & Held T. J. Lyons



131



132



131

Designer: Gollin, Bright & Zolotow
Type Director: Gollin, Bright & Zolotow
Client (Agency): Simpson Lee Paper Company
Typographer: Vernon Simpson

132

Designer: Milton Glaser/Paul Davis
Type Director: Milton Glaser
Client (Agency): Peter, Paul and Mary
Typographer: Metro Typographers

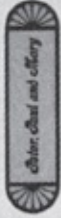
133

Designer: Herb Lubalin
Type Director: Herb Lubalin
Client (Agency): Saturday Evening Post
Typographer: Graphic Arts





75 East 57th Street, New York 22, N. Y. Phone 3-6715



75 East 57th Street, New York 22, N. Y. Phone 3-6715



GO!

They all combine to give you the most advanced, most powerful, most reliable, most comfortable, most spacious, most secure, most popular, most compact, most economical, most stylish, most fun to drive, most reliable, most powerful, most comfortable, most spacious, most secure, most popular, most compact, most economical, most stylish, most fun to drive. They all do the same thing. **VOLVO**



last works of henri matisse - exhibition of large cut gouaches
san francisco museum of art - veterans building, civic center
march 13 - april 22 adm. 75¢ students 25¢ museum members free

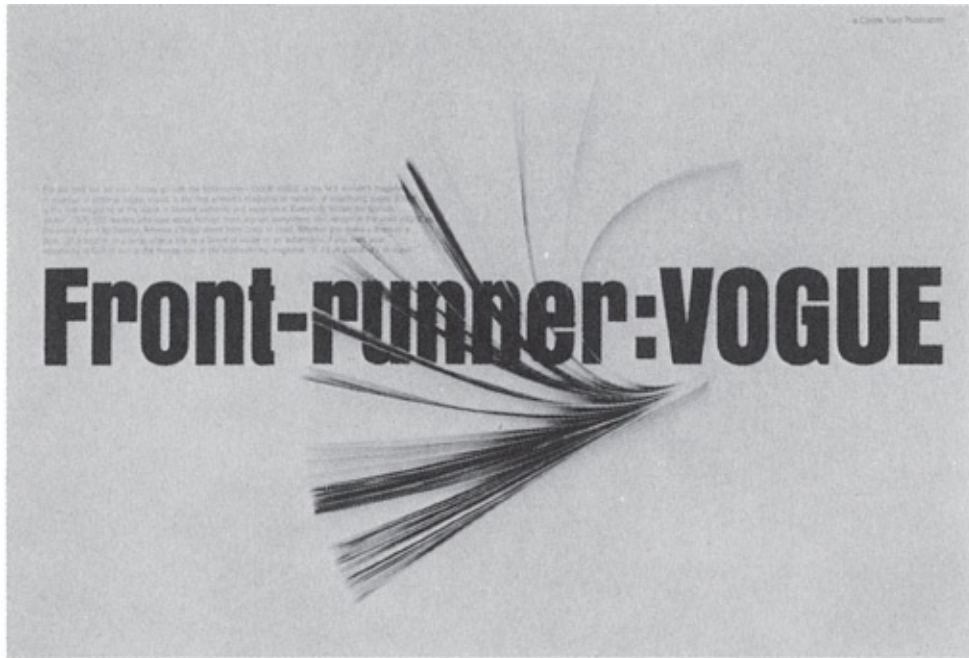


137

STEEL PRODUCT OF THE MONTH:
United States Steel introduces a marketing program designed to help you increase your sales.

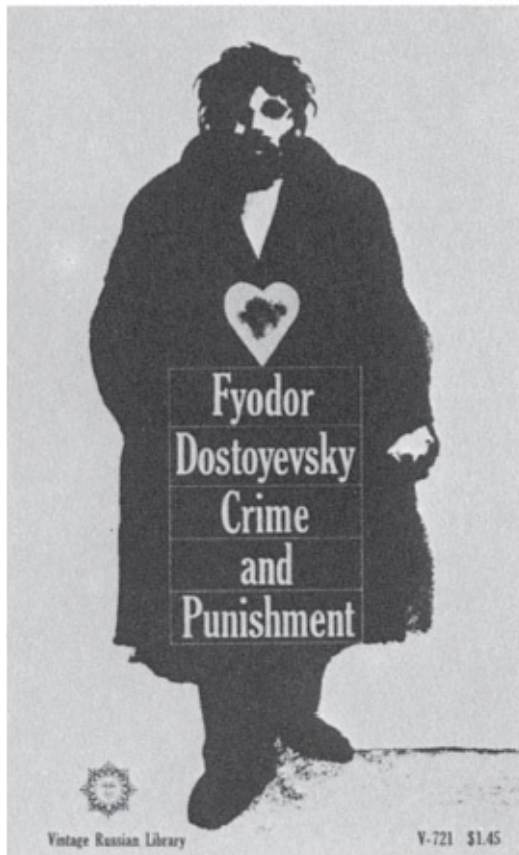
United States Steel's marketing program is designed to help you increase your sales. The program is called **News** and is a free service that begins in May and continues through 1960. Each month you will receive a copy of the program, and you will be able to see the results of your advertising on our monthly news. The program is a free service that begins in May and continues through 1960. Each month you will receive a copy of the program, and you will be able to see the results of your advertising on our monthly news. The program is a free service that begins in May and continues through 1960. Each month you will receive a copy of the program, and you will be able to see the results of your advertising on our monthly news.

138



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Eligibility: Any Advertising or editorial material coming into the classification listed, which appeared in published form between January 1, 1963, and December 31, 1963, is acceptable for entry. Such material may be submitted by an Art Director, Designer, Artist, Photographer, or Designer, or any organization participating in producing advertising or editorial art and design.

Procedure: Submit uncut proof (trimmed to 1 1/2" margins), four sheets or reproduction. Effects not accepted for exhibition must be returned. Do not submit originals at this time. Submit photo or 35 mm. transparency if entries are large, bulky or valuable. (All posters should be sent in 35 mm. slide form.) Submit separate proofs for each classification. If a piece is entered in more than one classification, do each proof is judged separately, each piece in a series is considered a separate entry, requiring a separate entry fee. If more than one example of art or design appears on a single proof, indicate clearly the position or position which is being submitted. Remove agency profit lines from front of proofs.

List following information on back of proof (see entry blanks required at this time): This information must be carefully pasted on the entry. Do not use paper clips.

- a. Name and address of exhibitor
- b. Individual to be contacted
- c. Art Director or Designer
- d. Artist or Photographer
- e. Designer
- f. Agency or Publisher
- g. Client
- h. Publication or release date
- i. Classification number/letter

Suggestion: Make rubber stamp for marking entries on back of proof. Please show classification number and letter carefully. Incorrectly classified material may be disqualified. If submitting proofs by messenger, please check or money order in envelope provided. Affix envelope to the outside of the package. If submitting proofs by mail, enclose check or money order in envelope provided. Attach envelope to package of entries. Wrap package again for sending through the mail. All information requested on our envelope must be completely supplied or package will be rejected.

Deadline for entries: December 2, 1963

Send entries to: Miss Sue Selig
Art Directors Club of New York
412 Fifth Avenue
New York 19, New York

Charge: A handling fee of \$1.50 for each item of material submitted. A handling fee of \$25.00 for each accepted piece, payable on notice of acceptance from the A.D. Club. This fee will include mounting of the chosen piece for the exhibit in the Pepsi-Cola Building. Check or money order should be made payable to the Art Directors Club of New York. These charges will help defray expenses of the exhibition and of the Art Directors Annual.

Selection and Award: 1) SELECTION OF COMPLETE SUBMISSION OR MATERIAL SENT: Awards will be made to Art Directors who designed Complete Units, with the Artist or Photographer receiving an Award Certificate. Selection will be based on the excellence of visual concept and the interpretation of design problem, with awareness of its function in the particular group listed. Only the reproduction will be exhibited at the annual show. Please of



Designer: Saul Bass
Type Director: Saul Bass

Client (Agency): Hunt Foods & Industries, Inc.

135

Designer: Jerry Smokier
Type Director: Milton Glaser
Client (Agency): Peter, Paul and Mary
Typographer: Metro Typographers

136

Designer: Amil Gargano
Type Director: Amil Gargano
Client (Agency): Volvo Import, Inc.
Typographer: Graphic Arts

137

Designer: Cal Anderson
Type Director: Cal Anderson
Client (Agency): The San Francisco Museum of Art
Typographer: Reardon & Krebs

138

Designer: Milton Glaser/Seymour Chwast
Type Director: Arnold Varga
Client (Agency): BBDO Inc. Pittsburgh for U.S. Steel
Typographer: Graphic Arts

139

Designer: Malcolm Mansfield/Jay Haas
Type Director: Malcolm Mansfield
Client (Agency): Vogue–Conde Nast Publications
Typographer: Graphic Arts

140

Designer: Milton Glaser
Type Director: Tere LoPrete

Client (Agency): Random House—Knopf
Typographer: Metro Typographers

141

Designer: Milton Glaser/Seymour Chwast
Type Director: Milton Glaser/Seymour Chwast
Client (Agency): Art Directors Club of N.Y.
Typographer: The Composing Room, Inc.

142

Designer: Peter Max/Daly & Max Studio
Type Director: Ron Fratell
Client (Agency): Crowell Collier Books 111 4th Ave.
Typographer: Schmidt Typographers

COLUMBIA PICTURES PRESENTS
ANTHONY QUINN/JACKIE GLEASON
MICKEY ROONEY/JULIE HARRIS in
REQUIEM FOR A HEAVYWEIGHT
WRITTEN BY ROD SERLING
PRODUCED BY DAVID SUSSKIND
DIRECTED BY RALPH NELSON



143

Designer: Sirje Helder
Type Director: Sirje Helder
Client McCann Marschalk Company,
(Agency): Inc.
Typographer: Tri-Arts Press

144

Designer: Sy Lachiusa & Bruce Unwin
Type Director: Jeremy John
Client Pontiac Motor Division MacManus, John & Adams,
(Agency): Inc.)
Typographer: Geo. Widens & Co.

145

Designer: Peter Hirsch
Type Director: Peter Hirsch
Client Louis Sherry Diet Preserves
(Agency):
Typographer: Composing Room

146

Designer: Everett Aison
Type Director: Everett Aison
Client Columbia Pictures, Corp.
(Agency):
Typographer: Rapid Typographers, Inc.

147

Designer: Len Sirowitz
Type Director: Al Robinson
Client BVI/DDB
(Agency):
Typographer: Typocraftsman

148

Designer: Hal Riney
Type Director: Hal Riney
Client (Agency): Corn Nuts, BBD & O
Typographer: Chas. Falk

Sanctuary in Adobe

Pipkins on feet, harem, mules, horses, on ears, and on their knees have worn deep the road to the chapel they call the Santuario, set amid the Ruins, Chinmaya, New Mexico, was made in answer to them. Every now, the journey from Santa Fe up through the grade of the Sangre de Cristo is a pilgrimage worthy of saints and mystics. From prison-chained hachilas, you look over the Rio Grande and were through streams where majestic mesas appear and disappear in magical light and shadow, to the lower peaks around Los Alamos. In summer, disconcertive with rain-walking under their noses and gleam across these distances. Over leopard-quarred hills, through coral badlands, you rise down to the gentle valley of the Santa Cruz. There you find the willows, water in an easy, irrigated supply through canals. Everywhere shade falls from buildings, some newly stone-walled but most the ginger, pinkish, coral, of native clay. In autumn, they are hung with blood-red ropes of chili peppers, along roads and above the silver chivirio blooms gold, apricot, pale gold, distant up mountain flanks, and new more gleams on the yellow-haze peaks of Taos. The progress is made between chattering white lava wide plants to which deep-set doors and windows give a curious monumentality. Mountains which wheel down from the horizons the exquisite fragrance of pines smoke. In winter, at sunset, the same peaks show bare gold, then vermilion, then long after twilight, red and rose, in an July color. Here and there, a晋stone cross marks a lonely chapel house or, beside the road, a place no greater where walls bear no other name.

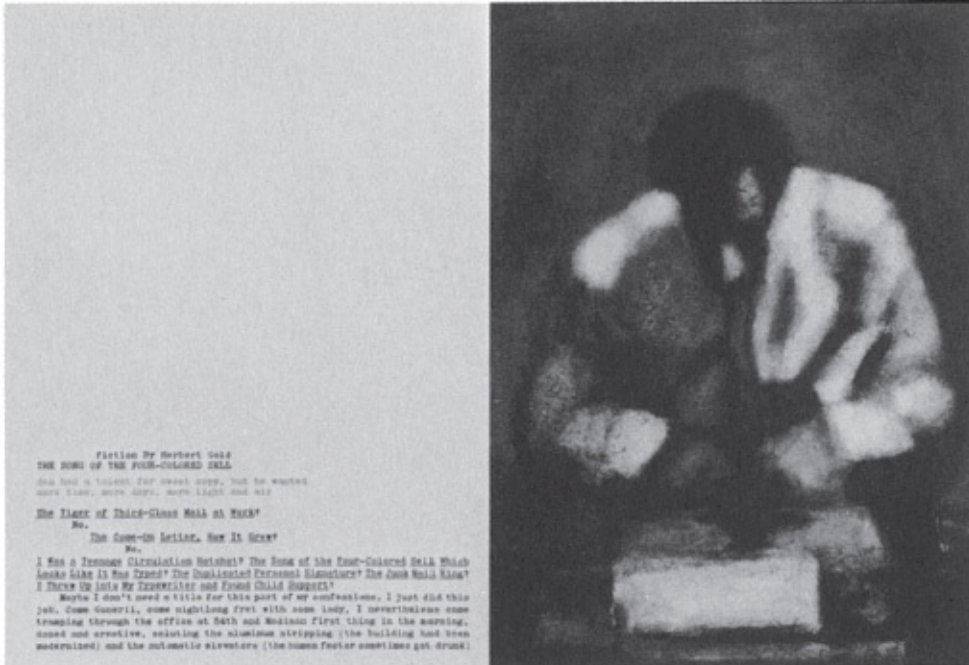
From Chinmaya, where they were brilliant. Minutes on remote old houses, you cross the river to another place. Through huge old masonry walls, you look down at a little chapel. Blackbirds twitter from its towers and eaves, a lone house or a flock of sheep like small grey beetles, with shell bells tinkling, may be thinking in its mystery. Across the bridge come black-shaded women with veils, mortal faces, bright beaded girls, dark cow-boys, Indians in beards and blankets, to light candles and pray before passing to the pastor, a pit of massive stone. Men descend into it, lift down babies, sweep up a hole for the sitting, pour a little more into bags and vials to take home. Kibbled on to make into wax, it comes profusion, paraffin, more than, sadness, and the pain of childhood. A pinch thrown into the fire will direct or dispense a storm.

Legends conflict about the Santuario and its builder, Bernardo Alvarado, Bernardo's grandfather and he once saw some over the pit and dug out a miraculous crucifix. Indians say it was a shrine of stone, and had been a grave. Another tale has it that neighbors heard church bells ringing in the earth and that Bernardo, sick, saw across his window the Black Christ of Koyupitza, his patron. He he hurried to cross the ditch, the vision vanished, but, knowing the spot where it had glowed, he was immediately cured. His repairing brought others, who were also cured, such cures then came that he built a chapel at this place of miracles.

Photographs by
ANNEL ADAMS

Text by
NANCY NEWHALL

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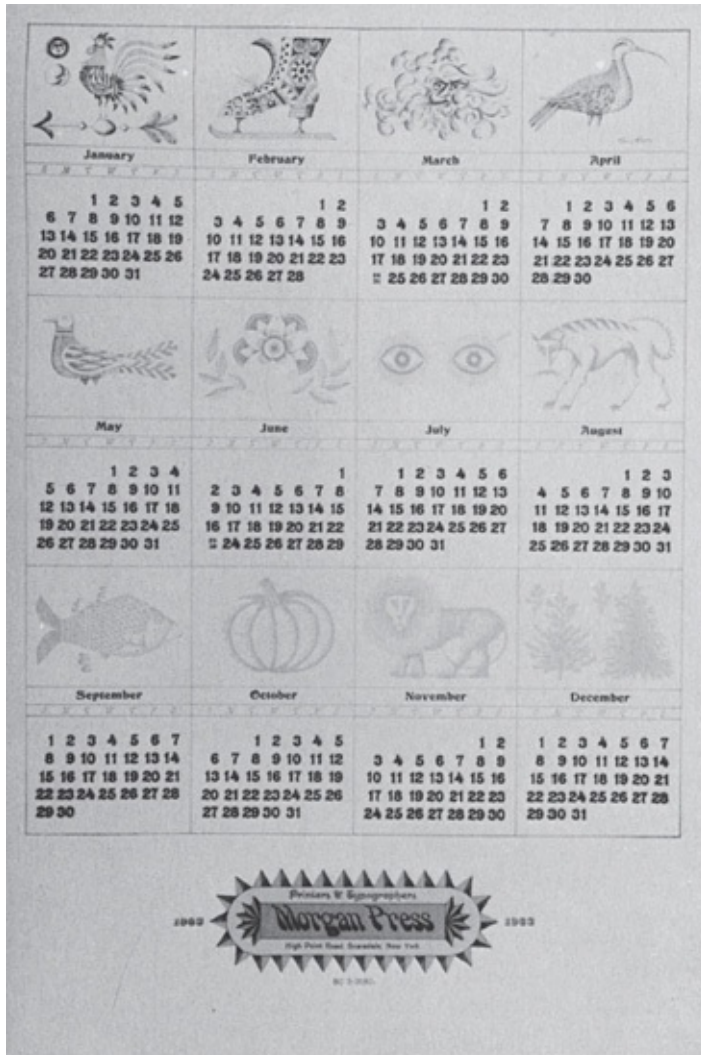


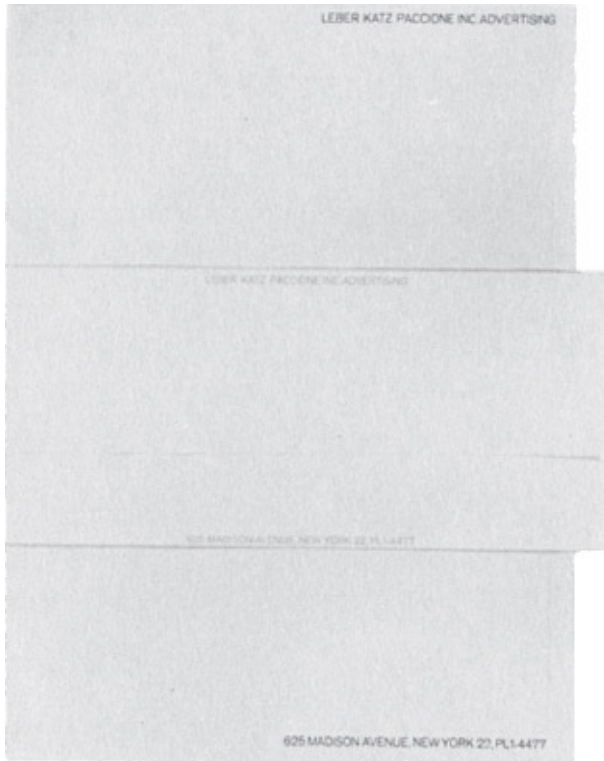
Fiction by Herbert Gold
THE BOND OF THE FOUR-COLORED SKIN
She had a talent for exact copy, but he wanted more than mere copy, more light and air.

The Flare of Thick-Glass Walls at Noon?
No.
The Sun-On Melior, How It Grew?

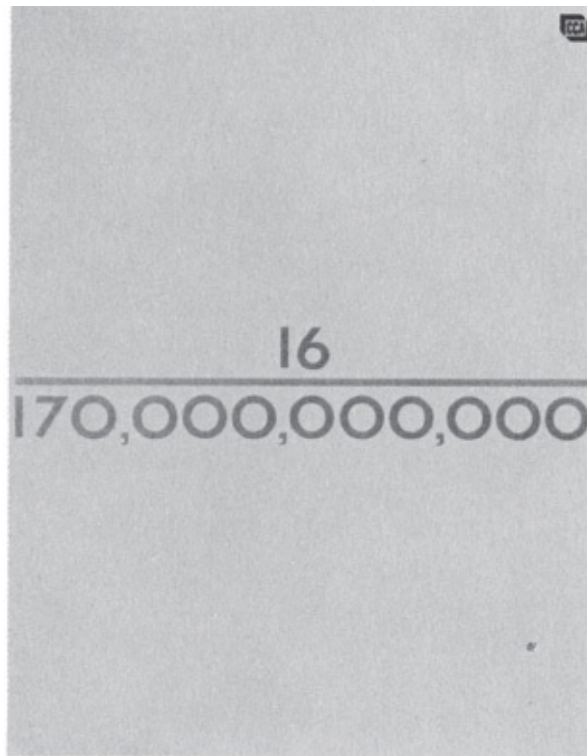
No.
I Was a Teenage Circulation Detective? The Bond of the Four-Colored Skin Which Looks Like It Was Taped? The Dismissed Personal Signature? The Zoo Wall Lane? I Threw the Ball My Fingerprint and Found Child SURGEON?
Maybe I don't need a little for this part of my confession. I just did this job. Come Guerin, some nightlong first with some lady. I nevertheless came tramping through the office at Sixth and Madison First thing in the morning, closed and erective, enjoying the situation straggling (the building had been destroyed) and the automatic elevators (the human factor sometimes got drunk).

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Designer: Murray Belsky
Type Director: Murray Belsky
Typographer: H. Wolff ISO

150

Designer: Arthur Paul
Type Director: Arthur Paul
Client (Agency): Playboy Magazine
Typographer: M&L Typesetting Company

151

Designer: Elton Robinson
Type Director: Elton Robinson
Typographer: H. Wolff

152

Designer: Gollin, Bright & Zolotow
Type Director: Gollin, Bright & Zolotow
Client (Agency): Royal Screen Craft
Typographer: Monsen Typographers, Inc. Vernon Simpson

153

Designer: John Alcorn
Type Director: John Alcorn
Client (Agency): Morgan Press
Typographer: Morgan Press

154

Designer: Onofrio Paccione
Type Director: Onofrio Paccione
Client (Agency): Leber, Katz, Paccione, Inc., Adv.

155

Designer: John Massey & Richard Sessions

Type Director: John Massey
Client (Agency): Container Corporation of America
Typographer: Frederic Ryder Company

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