

PRINT

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JESSICA HISCHE
SCOTT DADICH
ELLE LUNA
ROMAN MARS
MICHAEL
VANDERBYL
CLEMENT
MOK
SUMNER
STONE

HOW SAN FRANCISCO IS REDEFINING DESIGN TIM FERRISS

AND 70 MORE THOUGHT-LEADERS,
GAME-CHANGERS AND STARTUP SAVANTS

+
THE WINNERS OF
PRINT's
TYPE & LETTERING
AWARDS

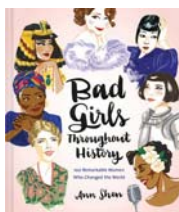
Grids+Guides

GOODS+MISC.

BAD GIRLS REVOLT

IT'S ONLY APRIL and it's already been an interesting year for feminism. We've said goodbye to Mary Tyler Moore, arguably one of Hollywood's most iconic women's rights advocates. We've marched in streets around the world. And now illustrator Ann Shen is releasing a notecard and journal counterpart to her new book *Bad Girls Throughout History: 100 Remarkable Women Who Changed the World*.

"I came up with the idea when I was feeling less-than, lost and scared about the future," says Shen of the book. She was finishing up her final classes as an art student and received an open-ended assignment to create something, anything—and to create 10 variations of it. "I thought about what I wished existed the most—a guide to brave, inventive, revolutionary women who made their own way in the world." After creating 10 zines featuring women for her class, she set out on a daunting mission to narrow down the world's most incredible women to a list of 100.

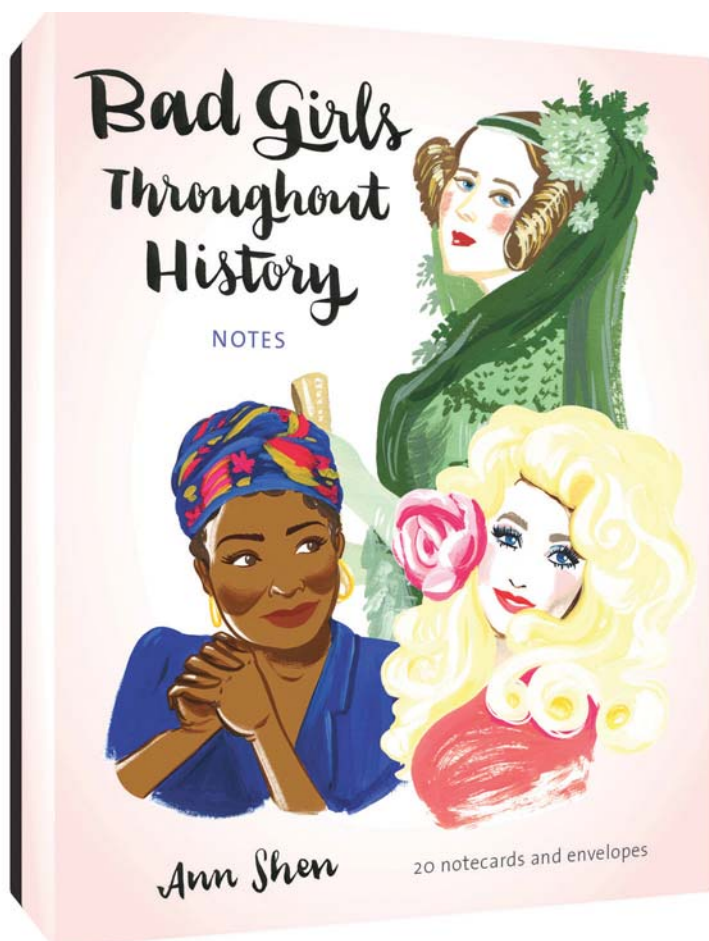


A smattering of the latest from the world of design.
by Callie Budrick

"I decided to stick to my definition of redefining the 'Bad Girl' idea. It's a term that's been historically used to shame females into behaving in a societally accepted way—and these women who were pioneers in their fields and communities were absolutely not doing that."

Bad Girls Throughout History includes the stories of Ada Lovelace, the first computer programmer (and not just the first female programmer, but the first ever); Marie Curie, the first woman to win the Nobel Prize; Joan Jett, the godmother of punk; and, Shen's personal favorite, Harriet Tubman, who "escaped slavery, [became] the first woman to lead a charge in the Civil War, made over a dozen trips in the Underground Railroad to free slaves, spoke in support of women's suffrage and donated her home to become a hospice for elderly African Americans."

All told, Shen's book and its companion notecard set are an excellent installment in a year in which women's rights are seemingly relentlessly challenged.



DESIGNING “ABSTRACT”

“WHAT’S IMPORTANT IS THE STORY. The message. The feeling. The connection. It’s design,” begins the trailer for Scott Dadich’s latest project. “Abstract” is an eight-part documentary series focusing on the designs that shape the world around us. Dadich, who announced his resignation from *Wired* in December, partnered with Morgan Neville (*20 Feet From Stardom*) and Dave O’Connor (*RadicalMedia*) to complete the series—“a team,” writes Dadich, “of today’s best-known documentarians.”

Filmed in 4K for Netflix using a Red Epic Dragon camera, the docuseries is more than the typical graphic design film. “Abstract” breaks the restraints of the “pretty” and “polished” one might expect, and instead brings viewers into the real-life challenges creatives face every day.



Each episode focuses on one designer from eight disciplines, including graphic design, photography, illustration, automotive design, architecture, interior design, set design and shoe design. Viewers get an in-depth look into the worlds of Paula Scher, Christoph Niemann, Platon and more as they share their stories of trial and inspiration.

Dadich himself puts it best in *Wired*:

“I’m confident that the show will do more than just bring deeper meaning to things you can see and feel. ... ‘Abstract’ will help you understand the future by seeing the intent behind the objects that surround us—and the beauty in the decisions that led to them.”

For more on Dadich and his post-*Wired* plans—including his new firm—turn to page 22.



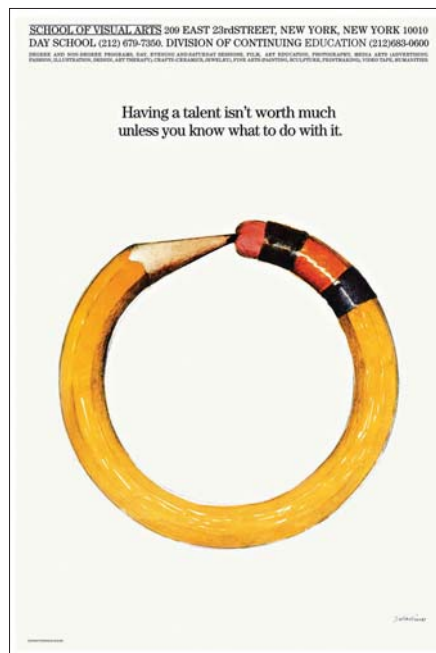
UNDERGROUND ART

LET’S BE REAL ABOUT ADVERTISING for a moment. In the digital age, we’re constantly bombarded with click-bait ads and promotional videos. Audiences are becoming more sensitive to these efforts, ad blockers are on the rise, and in 2017 we can expect advertising to continue its trend toward the hyper-personalized. People want human-centric design. But for the School of Visual Arts in New York City, that has never been an issue.

Soon after opening the school, Silas H. Rhodes recognized the importance of alternative advertising to attract prospective students to SVA. He began asking faculty members to design eye-catching posters as art objects that would be placed throughout the New York City subway system. Now, decades later, the posters from the likes of Ivan Chermayeff, Milton Glaser, Stefan Sagmeister, Paula Scher

and numerous others are more than just a marketing tool. Meet the “Underground Images” exhibition—a touring show featuring more than 50 SVA posters that have been displayed in the subway over the years. Under the guidance of SVA executive vice president Anthony P. Rhodes, the show has traveled around the globe. “[Neither] my father, nor anyone else, could have envisioned what we have become,” Rhodes said at the European Design Forum. “The subway posters advertise our offerings, but [for New York’s commuters] they are also a daily reminder of the importance art plays in all of our lives.”

So far, the posters have been presented in China, Bosnia, Brazil, Ecuador, Bolivia and more, with plans to continue expanding the show’s itinerary. To see the collection, visit <http://bit.ly/SVAunderground>.

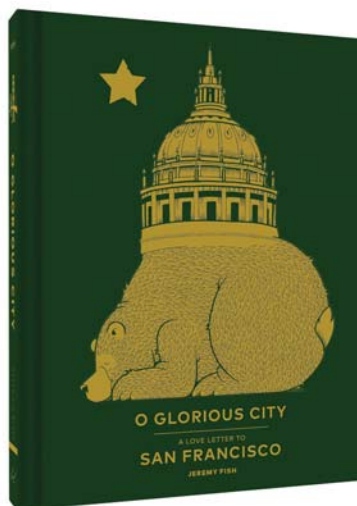


O GLORIOUS CITY OF OUR HEARTS

WHEN SAN FRANCISCO'S CITY HALL turned 100 years old in 2016, the San Francisco Arts Commission chose artist Jeremy Fish to create 100 drawings in 100 days, inspired by the building and the city itself. The resulting pieces, which were displayed in City Hall as part of its centennial celebration, have now been gathered together in *O Glorious City: A Love Letter to San Francisco*.

Fish, originally from Albany, New York, has lived in San Francisco for 22 years. He was thrilled to work on the project, with the official title of City Hall's first artist-in-residence, saying, "I have a debt of gratitude to this city. I owe this city a cultural payback for allowing me to rise up here and have this career. San Francisco changed my life forever, and I will be paying her back culturally for a long, long time." Fish's art, which often mixes photography and drawing, drew heavily on the history and architecture of City Hall, which he got to observe firsthand from his office—a former supply closet.

City Hall provided daily inspiration, "from weddings all day long and aerobics outside my office in the main hall, to the tiny carvings in the wooden doors and everything in between," Fish



says. "It was just a great place to go to work, for a guy who usually stays home and draws pictures in a dark corner of North Beach."

Fish's finished pieces include portraits of well-known San Franciscans, including the late columnist Herb Caen, the identical twins Marian and Vivian Brown, and former mayor Willie Brown, as well as many whimsical renderings of City Hall and its architectural details. The cover of the book is an illustration of City Hall's dome atop a bear, a clear nod to California's state flag, with San Francisco's municipal icon perched on top. Rendered in gold on green, it was designed by Alice Chau (featuring art direction from editor Bridget Watson Payne), with the green and gold echoing the dome's verdigris and gold leaf.

The book is a fitting tribute to the City by the Bay, with its title derived from former San Francisco mayor Edward Robeson Taylor's words, inscribed in the rotunda of City Hall: "San Francisco, O glorious city of our hearts that has been tried and not found wanting, go thou with like spirit, to make the future thine."

—Claire Lui

CROSS-DISCIPLINARY COVERS

EVER WONDERED HOW MUSIC affects visual art, and vice versa? So did Francesco Spampinato, who has created the first comprehensive historical monograph that traces collaborations between artists and musicians over the past 60 years. This massive collection, aptly titled *Art Record Covers*, explores 500 album covers from the 1950s to contemporary times.

"I've always been interested in the connections between art and pop culture and the difference, very liminal in some cases, between art and music, art and design, art and politics," says Spampinato. "[That] is when art becomes something other than itself, when it becomes so strictly embedded in real life that you can no longer distinguish it as something separate."

The collection includes a brief history lesson by way of a lengthy introduction from Spampinato; a collection of interviews with the likes of artist/activist Shepard Fairey and musician Kim Gordon; and an alphabetical list of nearly 300 featured artists.

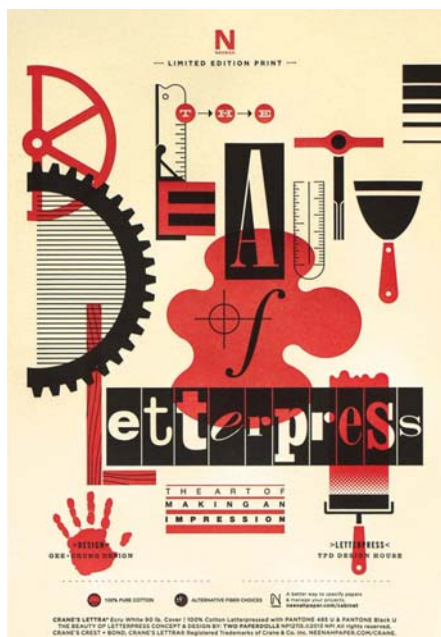
"I wanted to tell the story of contemporary art through record covers and suggest that to experience art, you don't necessarily need to go to museums and galleries, and to 'own' art you don't need to be rich but can simply buy a record at your local record store or in a flea market," Spampinato says.



THE PRINT TYPOGRAPHY & LETTERING AWARDS

A SMORGASBORD OF STEMS, SWASHES AND STROKES, this year's Typography & Lettering Awards showcases the finest professional and student output in three categories: typeface design, typographically focused design, and handlettered work. The awards were judged by TypeTogether's Veronika Burian, lettering artist Mary Kate McDevitt, and OCD: The

Original Champions of Design's Bobby C. Martin Jr. and Jennifer Kinon, who all sorted through hundreds of entries and narrowed them down to the six best in class winners featured here, and 48 inspiring merit winners that can be found online at www.printmag.com/spring-17.



TYPOGRAPHIC DESIGN

Neenah Paper Beauty of Letterpress Poster

Gee + Chung Design, San Francisco; www.geechungdesign.com: Earl Gee (art director/designer/illustrator), TPD Design House (printing/concept/design); Neenah Paper (client)

Earl Gee, art director, designer and illustrator behind the poster, says the goal for the piece was to express its theme in a way that would instill appreciation for the enduring letterpress craft. And by the words of judges Bobby C. Martin Jr. and Jennifer Kinon, the project seemingly did just that.

"We picked this as best of show not because it was the perfect type specimen," explain the judges. "The letterpress piece stood out because it's a quirky mess. The collage of letters and tools and inks ... it reminded us that learning the fundamentals of craft and form was fun. And there's much to be found in breaking the rules."

STUDENT TYPOGRAPHIC DESIGN

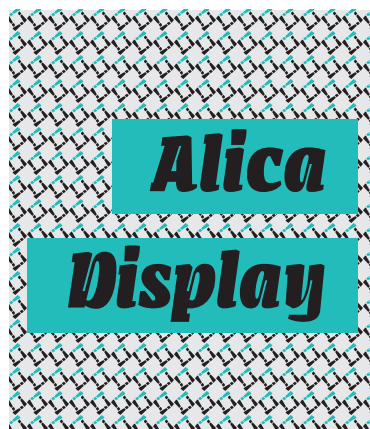
KANIBAL

Faculty of Applied Arts, Belgrade, Serbia; www.fpu.bg.ac.rs: Milos Zlatanovic (typographer), Jana Orsolic (advising instructor)

Milos Zlatanovic is a freshly graduated designer from the Faculty of Applied Arts. Zlatanovic was sketching different font ideas on a single piece of paper—and when he took a moment to look over his work, he saw all of the letters together and "they looked crazy," he says. "From that moment, I was definitely sure that I [would] make one typeface with a lot of different styles."

Zlatanovic's striking posters for the typeface—featuring Nikola Tesla, 2Pac and others—caught the eyes of Martin Jr. and Kinon, leading to a Best in Class win.

"In KANIBAL, every letter has a story to tell and was created with care," Zlatanovic says—and his specimen posters reflect exactly that.



TYPEFACE DESIGN

Aurélie

Letterjuice, Brighton, U.K.; www.letterjuice.cat: Ferran Milan, Pilar Cano (designers)

Aurélie is a highly experimental yet functional typeface from Letterjuice. Ferran Milan and Pilar Cano, designers of the project, were inspired by Roger Excoffon's work, especially his typeface Choc, and "the concept of sans serif itself," says Cano. "We took an old design as a source of inspiration and went very far away from it to come up with something new and refreshing. Its playful swashes, which normally are not found in a sans serif and on uprights, also contribute to Aurélie's strong personality."

STUDENT TYPEFACE DESIGN

Alica Display

Faculty of Natural Sciences and Engineering, Ljubljana, Slovenia; www.ntf.uni-lj.si/ntf/en: Alja Herlah (typographer), Domen Fras, Lucijan Bratuš, Marko Drpič (advising instructors)

Designer Alja Herlah says she began developing Alica Display during a class project to create a typeface for letterpress printing—noting that during the design process, things got a bit tricky when it came to the positions of ink traps.

"In those moments, I felt like Alice in *Alice in Wonderland* ... 'a bit mad here.'" But Herlah made it through with an award-winning typeface she describes as "a thin line between applicable and silly."

That whimsy caught the eye of judge Veronika Burian, who notes that she selected it as Best in Class "because of the mature confidence and playful spirit it displays."



HANDLETTERED WORK

Neenah Presents Atlanta

Russell Shaw Design, Atlanta; www.russellshawdesign.com: Russell Shaw (art director/designer/illustrator/copywriter), Sarah Baker (copywriter/marketing communications manager), Fey Printing, Scott Gasch, Paul Siekert (printers); Neenah Paper (client)

"'Neenah Presents Atlanta' was a highly collaborative project," says Russell Shaw, art director and designer of the initiative. He and his team followed their standard creative procedure—"brainstorming sessions held over lots of tacos"—and came up with an unfolding history of Atlanta for people who may be visiting the city for the first time.

"The 'Neenah Presents Atlanta' project had a wonderful flow of lettering, color and illustration," says judge Mary Kate McDevitt. "The loose registration and line quality creates a beautiful pattern that you want to get in close and investigate. The piece did a good job capturing Atlanta."

