

New York: (Still) the World's Design Capital? | Helvetica's Secret Past
Paula Scher's Mind-bending Maps | How Iconic Identities Are Born

PRINT

PRINTMAG.COM 70.1 SPRING 2016

56

Inspiring
Designers

Shaping Our
World Today
(Like Chip Kidd!)



COMPETITIONS

A WINNING WEARABLE

“IF YOU’RE NOT LOOKING towards sustainability, you’re not relevant at all,” says Alyx Tortorice. The 22-year-old alum from Laguna College of Art and Design graduated with a degree in Action Sport Design, and won *Print*’s 2015 Wearable Design Awards for her creation, the Starfysh Wetsuit. The suit is versatile, fashionable, high-performance and eco-friendly, featuring hand-drawn designs and a unique “s-lock” system used to attach and detach the suit’s arms and legs.

“I think that Starfysh is filling a gap in the industry right now,” Tortorice says. “There are a lot of wetsuits that are extremely performance-based for the competitive surfer. And then there’s the fashion-based wetsuits. ... What I’m trying to do is to fill the hole for the average [female] surfer. ... We all care about how we look ... but we can also surf. And we do surf. And we want to surf better.”

The suit’s versatility is key to its design. Want sleeves? You’ve got them. Too warm outside for a full body suit? Just wear the shorts. Not feeling the all-over pattern today? Wear it black. The choices are myriad—and almost totally green.

“The glue that’s used in wetsuits is extremely toxic and you actually can’t use it in the state of California—it’s illegal,” Tortorice says. To ensure her suits are as environmentally friendly as they can be, each is hand-sewn locally in Southern California. “It’s just not an option to not at least try to be more sustainable.”

The Starfysh Wetsuits have been a work-in-progress for nearly two years. What began as a class project turned into a legitimate business endeavor, one that came with a full suite of the chaotic ups and downs of a startup, from Tortorice’s shy beginnings as a student uncomfortable with public speaking to dealing with a fly-by-night operation she says disappeared with her money and her original handmade prototype.

“That was probably the biggest learning experience as far as the business side for Starfysh,” she says. “I just realized that not everyone is going to hold my hand and walk me through things.”

Despite the setbacks, the Starfysh Wetsuit is thriving. Tortorice’s patterns, inspired by her bicoastal lifestyle (she hails from the East), have so far been a hit, and she plans to release a brand new line this spring and eventually begin work on winter wetsuits using five-millimeter neoprene. “The Kickstarter campaign is in the works, and that’s the future of Starfysh right now,” she says.

Read more about Tortorice and the Starfysh project at www.printmag.com/spring-2016.

—Callie Budrick



THE PRINT TYPOGRAPHY & LETTERING AWARDS

“OUTSTANDING.” “INNOVATIVE.” “SURPRISINGLY DIFFERENT.” This is how Dr. Shelley Gruendler, founder of Type-Camp, describes this year’s Type & Lettering Awards winners.

In its second year, the competition received hundreds of entries from all over the world—from Brooklyn to Berlin and Toronto to Tokyo. Design pros and students alike entered their best type-centric designs, handlettered work and original

typeface families to be evaluated by judges Gruendler and handlettering guru Dana Tanamachi.

Thorough deliberation narrowed the pool down to 32 merits and six Best in Class winners, profiled below. For more exclusive images from the winners and to see the full roster of merits, log on to www.printmag.com/spring-2016. ■

—C.B.



1



2



3

HANDLETTERED WORK

1. Mr Cooper Ice Cream

Rob Clarke Type Design & Lettering & Johnson Banks, Harpenden, U.K.; www.robclarke.com: Rob Clarke, Kath Tudball, Michael Johnson (designers); Mr Cooper Ice Cream (client)

Mr Cooper specializes in alcoholic and gourmet flavored ice cream for adults. “While working alongside Johnson Banks, I developed this typographic ‘lipstick’ mark that matches well with the hedonistic nature of the product,” Rob Clarke says. “The challenge was to craft something intriguing utilizing both positive and negative space to spell out the brand name and the words ‘ice cream’ within the lip shape.”

STUDENT HANDLETTERED WORK

2. Empathy

Cooper Union, New York City; www.coopertype.org: Vince Joy (art director), Scott Biersack (designer), Mama’s Sauce (printing), Tina Roth Eisenberg (creative team); CreativeMornings (client)

Produced exclusively for CreativeMornings—Tina Roth Eisenberg’s lecture series that appears in some 120 cities around the globe—this project was created to “evoke the growth and connectivity involved with empathy,” explains Scott Biersack. The letterforms’ connection points are emphasized as a way to show that “empathy fuels connections with people, and that ‘connection’ is ultimately what guided the design.”

TYPEFACE DESIGN

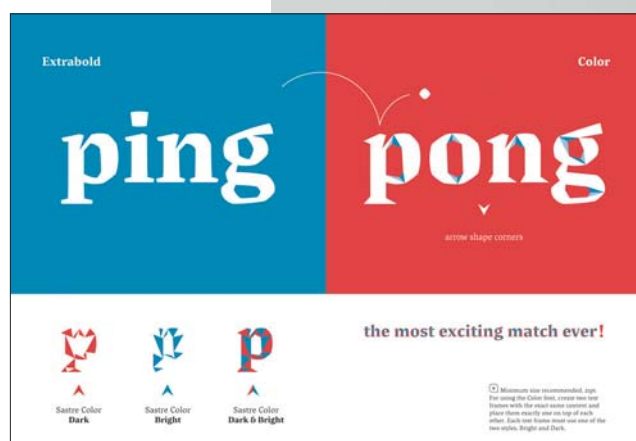
3. Marco

TypeTogether, Prague; www.type-together.com/marco: Toshi Omagari (designer), TypeTogether (foundry)

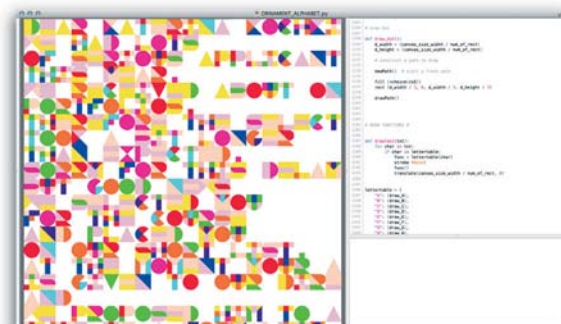
As Gruendler says, “Marco is an admirable example of a new approach to historically inspired type design that is still commercially viable. One instantly can see the Italian influence [yet also] imagine a deluge of applications. This typeface is detailed and clever, utilitarian and elegant, and a perfect example of the excellence that is possible in type design today.”



5



4



6

STUDENT TYPEFACE DESIGN

4. Sastre

University of Reading, Reading, U.K.; www.typefacedesign.net: María Ramos (designer), Gerry Leonidas, Gerard Unger, Fiona Ross, Victor Gaultney (advising instructors)

María Ramos created Sastre while mastering in typeface design at the University of Reading. Inspired by the trend of deconstructing shapes, “not just in design but also in other fields like high cuisine and architecture,” Ramos created a typeface that blends pattern and form. “Sastre (‘tailor’ in Spanish) has a constructive skeleton dressed in a suit that softens the angularity of the joints,” she says.

TYPOGRAPHIC DESIGN

5. The Typefaces

The Partners, Singapore; www.thetypefaces.com: Scott Lambert (art director/designer/illustrator/photographer/copywriter), Kimberly Welch (copywriter), Blurb, Printful (printing), Greg Quinton, Sam Hall, George McIntosh (creative consultants), Avery, Blythe, Belle (My Type of Faces)

The Typefaces is a “surprisingly different” approach to typographic children’s books, says Gruender. The piece was inspired by designer Scott Lambert’s hour-long morning commute and a letterpress iPad app. “I began to see faces in the letters, and after adding some grammatical features, they became characters,” he says. “Looking back now, you might say that the journey every day was a transition between being a dad and being a designer, and one may have ‘inspired’ the other.”

STUDENT TYPOGRAPHIC DESIGN

6. Yes_Katerina, Kochkina

Koninklijke Academie van Beeldende Kunsten (KABK)/Royal Academy of Art, Den Haag, Netherlands; www.kabk.nl: Katerina Kochinka (designer), Just Van Rossum (advising instructor)

Katerina Kochinka wanted more than anything to study type and media in college. After five long years of hard work, she had saved up enough money and decided it was time to send her application to KABK. “Yes_Katerina, Kochkina” is a tribute to the day in 2014 when she received her acceptance letter with the word “YES.” “I knew that this moment and this letter would never fade away,” she recalls.