THE

2013/14 FCO Awards

A

PUBLICATION

OF

UNDERCONSIDERATION

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2013/14 FPO Awards

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PUBLICATION

OF

UNDERCONSIDERATION

A graphic design enterprise
that runs a network of blogs,
publishes books, organizes live
events, and designs for clients.
Run by Bryony Gomez-Palacio
and Armin Vit in Austin, TX.

WWW.UNDERCONSIDERATION.COM

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BEER

LUBALIN

Introduction

The FPO Awards entry period — April through June — is like an extended version of Christmas for design nerds with the arrival of package after package that we unwrap and unpack, each revealing a joyous bit of print goodness inside. Sadly, we received around 50 packages less this year than the previous year with submissions topping at 211, down from 275 in 2012–13. Nonetheless, as it goes with the FPO Awards, the submitted projects were fantastic.

Marc English — who graciously stepped in when fellow Austin, TX-based judge Christian Helms was unable to attend and who also stepped in in 2010–11 the night before judging when Stefan Bucher's travel got derailed — confirms this, as the only person to have judged this competition twice: "I've been a juror for exhibits since 1993, and can honestly say I've seen a LOT of crap over the years — locally, regionally, nationally. Yet I am always impressed at the quality and breadth of work that comes in from well beyond U.S. borders, and it's always a visually stimulating and engaging treat to be part of the process."

New FPO Awards judge but equally an industry veteran, Jim Sherraden, shares Marc's enthusiasm and feeling that they can still be surprised: "As an old dog in this line of work my collection of ephemera is, well, let's just say it's extensive, but some of the projects submitted made me wish I had a larger suitcase and sticky fingers."

Those sticky fingers might have come in handy for Jim in order to strip the eventual Best of Show winner — Wright's "20th Century Carpets" catalog — from Gael Towey's hands, who found it "refreshing to see work that was as beautifully printed as it was designed and the integration and intelligent combination of the two disciplines is what made the winners stand out." Which is exactly what this catalog did and had everyone asking to touch it and flip through it one more time before the end of the day.

For Stephen Doyle, whose biting sense of humor kept the day lively and entertaining, "It was a delight to see the entries spread out on the tables, each proudly printed or stamped, letterpress or die cut, reveling in the tangibility of it all. The excellent work stood out boldly from the generally good-looking pack, as it always does."

Interestingly, more than other years, the work that stood out were not the usual posters or business cards or tricked-out self-promos but good, old-fashioned books and magazines and brochures. "I felt the publication work was incredibly strong this year. Great design coupled with smart production," noted John Earles who also commented on being "surprised at the overall quality and breadth of entries in the offset category especially compared to what I would consider more 'boutique' techniques such as letterpress or foil."

As it relates to the above two categories, letterpress has consistently been one of the top two, along with offset while silkscreen had, until now been, the third strongest category. This year, however, foil stamping took that third printing process spot away with this being the first year that we received more foil stamp entries than silkscreen. 22 over 15 to be precise. It's not much but it's interesting in that foil stamp is a much more expensive process than silkscreen and limited by its dimension — not that that stopped the best of category winner. The poster series by Kevin Cantrell for Neenah Paper came in at a whopping 16 by 20 inches of foil stamp goodness and even though he did have to split the printing into two plates it took all of us a while to figure out where the break was.

Unlike other years, we faced more resistance in our Salvage selections — entries not selected by the judges but chosen for inclusion by the signatories of this introduction — which made for lively and engaging discussions, leaving us with only four selections, including the only thermography piece (page 123) to have ever been selected for inclusion in the FPO Awards since 2010. So that was fun.

Everything about this competition is fun, to be honest. Seeing the work. Feeling the work. Interacting with the work. It's all fun.

So congratulations to the winners and many thanks to all who entered,

Bryony Gomez-Palacio + **Armin Vit**
Principals, UnderConsideration

Judges

GAEL TOWEY
CREATIVE DIRECTOR GAEL TOWEY AND CO.

Gael Towey began working at *Martha Stewart Living* in 1990 as founding Art Director. Towey designed the inaugural issue of the magazine, initiating the magazine's distinct and iconic visual style. She helped spearhead the launch of five additional magazine titles that reflected the changing lifestyles of modern American women. As technology made it possible to forge even more powerful connections with audiences, Towey was the visual editor who ensured that MSLO consumers, viewers, users, and readers had the best possible experiences with digital magazines, apps, video, and with her most recent endeavor The Martha Stewart American Made Awards for creative entrepreneurship in small business – her final project before leaving the company in the Fall of 2012. With Towey's creative direction, *Martha Stewart Living* has won numerous awards in many categories, notably among them, the prestigious American Society of Magazine Editors awards for Design, Photography, and General Excellence, and the AIGA Corporate Leadership Award, which recognizes the role of forward thinking organizations that have been instrumental in the advancement of design. In 2014 Towey was awarded the AIGA medal, the highest honor in the design profession.

STEPHEN DOYLE
DOYLE PARTNERS

Stephen Doyle won the Cooper-Hewitt's National Design Award for Communication in 2010 for his "ability to give words a deeper meaning." Doyle Partners focuses on creating work across a broad spectrum, from branding (including Barnes & Noble and the US Green Building Council) to packaging (for Martha Stewart, David Byrne, and Stephen Colbert), architectural signage (including work at Rockefeller Center, and around New York for Tishman Speyer and Equity Office Properties), and way-finding, site-specific installations, animations and even constructions (for *The New Yorker*, *Vanity Fair*, *The New York Times*, *Wired* and *Fast Company*.) Recent environmental graphic programs include projects at two New York City parks, one at the site of the old Yankee Stadium in the Bronx, and at the Battery, as well as a new skin for Toronto's 72-story 1963 skyscraper First Canadian Place – at a quarter of a mile high, our largest packaging project to date. Also on the boards is a collaboration with Ned Kahn for a kinetic skin for a new shark tank building at the New York Aquarium in Coney Island, and a permanent installation in Times Square that commemorates the forty theaters that comprise the official Theater District. The studio has also created motion and animated pieces for the US Green Building Council, *Wired* Magazine, and American Express. In Doyle's world, humanity rules, ideas casts shadows, and color talks.

MARC ENGLISH
MARC ENGLISH DESIGN

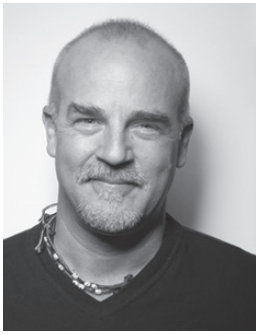
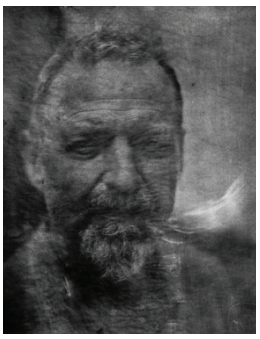


PHOTO: JONATHAN ALLEN

Marc English is the author of *Designing Identity: Graphic Design as a Business Strategy*. The studio of Marc English Design specializes in identity, publication, and packaging design. Their work can be found in collections in the US, Mexico, and Germany, with clients from across the US, as well as in such diverse markets as Paris, Tel Aviv, Vietnam, and Malawi. English teaches in graduate and undergraduate programs in the US and Mexico, and lectures and juries design exhibitions across the US. He has a daughter whom he loves very much, and lives in Driftwood, TX, an unincorporated community southwest of Austin. He designed and printed his first business card with letterpress, in the 7th grade, in 1971 or '72. It was a long time ago.

JIM SHERRADEN
HATCH SHOW PRINT



Jim Sherraden is Master Printer and Archivist at Hatch Show Print, one of America's oldest surviving show poster and design shops. Since 1984 he has overseen its transition from a cultural survivor to a widely recognized graphic design icon and destination for letterpress enthusiasts. Sherraden is the co-writer of *Hatch Show Print, The History of A Great American Poster Shop*, published by Chronicle Books, now in its sixth printing. He is also the creator of one of-a-kind pieces of art called monoprints, based on the shops archive, which are collected by individuals and institutions worldwide. He is a frequent speaker and conducts letterpress workshops from coast to coast. Sherraden is the recipient of the 2013 Distinguished Artist Award, for the state of Tennessee, and is the American Advertising Federation Nashville 2013 Silver Medalist.

JOHN EARLES
WORKHORSE PRINTMAKERS

John Earles is a letterpress printer, illustrator, and educator proud to call Houston, TX, home. After graduating with a Masters in Fine Arts from School of Visual Arts in New York, NY, he found the perfect outlet to combine his love of machines, design, and print together through letterpress printing. In 2009, Earles relocated to Texas where he co-founded Workhorse Printmakers (a design-focused letterpress print shop) where he serves as head Pressman and Director of the Department of Obsolete Technologies. His focus – and that of Workhorse Printmakers – is unerring quality, expanding the awareness of print, and the rewards of working with both the mind and the hands. Workhorse serves clients large and small, local and international, and their work has been featured in numerous books and publications. John and his partners have given presentations at the Contemporary Arts Museum Houston and occasionally move their proof presses around town to share the love of print with organizations such as the Houston Zoo, and more. Earles serves on the Board of Directors for AIGA Houston and The Printing Museum, and is an instructor at the University of Houston and Lonestar College.

Judges' Picks

BOOK FOR/BY WRIGHT

PRINTED BY CLASSIC COLOR

MIX

FULL PROJECT ON PAGE 8

CHOSEN BY GAEL TOWEY – This catalog is as tactile and beautiful as it is informative. Wright has an outstanding global reputation specializing in 20 and 21st century design with top of the line communications to their discerning clients and distinguished collectors. The presentation of the catalog is as important in the decision making process and brand identity as the selection and presentation of the items themselves. The highly textured embossed and foil stamped cover picks up on the design esthetic of the rugs in the auction, the soft but sturdy cover paper folds with a luxuriously large flap. The cover paper feels like a designers sketch book while the interior paper is dull coated to pick up the high quality color photographs of each item in the auction. The design of the interior is modern, sophisticated, and playful. The rug and room photography styling is minimal with well chosen accents. The detail photographs are nothing less than design-porn. All together the catalog made me want to buy every rug and keep the catalog for design reference. The in-house Wright design team created an innovative and original design object that is also a useful and clear reference tool.

BOOK BY/FOR UNIT EDITIONS

PRINTED BY GRAPHICOM

OFFSET

FULL PROJECT ON PAGE 20

CHOSEN BY STEPHEN DOYLE – *Manuals*, by Unit Editions, was extraordinary for its sheer physicality. The thoughtful documentation of these style manuals was a delightful chronicle of a certain world history as well as design history, documenting the corporate appearance of industries that moved, powered, medicated, chroniclers, entertained, and connected people. Much of the delight of the images in this book is the yellowing pages, the dog-eared binders, the pages that curl in the clasp of giant three-ring binders, each proving its use and showing its age, proving Massimo Vignelli's observation, "The definition of a good manual is a manual that gets used." Author Adrain Shaughnessy contrasts the pixelated present to the "splendid physical presence" of these massive tomes, which are often left to speak for themselves in this gorgeous volume, which preserves their memory with understated reverence. From the incorrect usage page from NASA's manual, to the single capital letters and then single lower case letters, each on it's own page in Vignelli's own massive 176-page 1970 New York City Transit Authority tome, this book, for designers, is a high-calory delight.

MAGAZINE BY HAMBLY & WOOLLEY FOR *WAYWARD ARTS* MAGAZINE

PRINTED BY FLASH REPRODUCTIONS

MIX

FULL PROJECT ON PAGE 80

CHOSEN BY MARC ENGLISH – We've seen any number of cliché-ridden designs that involve bees. This is not one of them. Yes, there is use of the requisite hexagon and florescent yellow plays a key role, yet page after page proves to be much like bees themselves: hard-working, and creating delightfully sweet content. Photos, art, text, color, typography, inks, paper, printing, come together in a harmonious blend not unlike the flavors found by combining clover and Black Locust in a lip-smacking Canadian honey. Details include a cover-wrap that doubles as a poster, articles on architecture, Napoleon, and current aboriginal apiary techniques, and a hive full of bee-related images. This piece had every juror buzzing.

BOOK BY CASA REX FOR ATELIÊ EDITORIAL

PRINTED BY PANCROM

MIX

FULL PROJECT ON PAGE 82

CHOSEN BY JIM SHERRADEN – I would have been pleased enough if the author's ambition simply was to design and print an offset book from letterpress metal cuts and woodblocks consistently found in Brazilian letterpress shops, and this alone would have prompted me to give it my "Judges' pick". But when I wandered through the book on the flight back to Nashville I realized there was a story involved, void of words, told completely through, (obviously) images made of metal and wood, and the story told was of the introduction of the European to South America, and the forced assimilation of the native Brazilian into European culture. And I was happy to forgive and overlook the author's inaccurate note that letterpress "today is a system only found in museums."

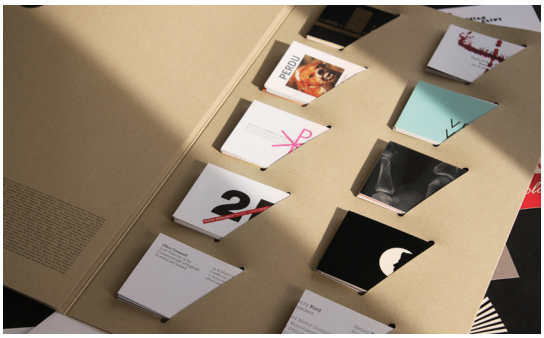
MAGAZINE BY PAPRIKA FOR WAYWARD ARTS MAGAZINE

PRINTED BY FLASH REPRODUCTIONS

MIX

FULL PROJECT ON PAGE 84

CHOSEN BY JOHN EARLES – A disarmingly simple premise executed in the most complex manner possible. Harkening back to the printer's business card sample books of the mid-20th century, this piece upends the concept with a contemporary twist. Each of he 100 business cards within is well designed, laugh out loud funny, and clever in the way it utilizes a production technique to complete a visual gag. A die-cut mustache for Der Fuhrer, a perforated pull tab which reveals the Virgin Queen's contact information below. The care lavished on each card was considerable both in concept and execution. Each technique utilized – be it letterpress, offset, or foil – showed considerable mastery. I had great fun flipping through to see what surprise was next. Most importantly, I got the feeling that as much as I enjoyed viewing the piece, the creators enjoyed making it more.



Book for/by Wright

PRINTED BY CLASSIC COLOR

Best of Show

WRIGHT is a Chicago, IL, based auction house specializing in modern and contemporary art and design. Auctions are meticulously curated across the spectrum of 20th and 21st century design.

BRIEF This book showcases rare carpets from the 20th century sold at Wright's auction on June 13th 2014, curated by Nader Bolour of Doris Leslie Blau. The collection represents a large cultural and geographic range of important carpets from Scandinavian master weavers to rare French Art Deco works.

APPROACH AND SOLUTION With over 150 carpets from different regions to showcase we set out to photograph many of the carpets with art and design pieces to add a fresh vibe to the material. Full-bleed details of carpet patterns, varying photo sets, and colorful captions offset the rich textiles. The book is organized by region—spreads introducing each chapter include illustrations of the geographic region and large bold titling. The titling is set in History, a robust typeface of varying weights and styles that unpredictably complements the different eras and styles of textile design.

PRODUCTION LESSONS Classic Color worked with Wright's design team to run tests on coated and uncoated papers before printing. With the UV press and HUV inks an amazing color range and detail came through on the uncoated stock, which we had been hoping to use for the body of the book from the start! The cover was printed with 4 plates of white, and run through the press a second time—8 total hits of white have the ink nearly sitting atop the paper with amazing contrast. To finish the cover, the Art Deco pattern was embossed and debossed, and finally the silver foil stamping was added for the text.

QUANTITY
2,000

PAGE COUNT
224 + COVER

NUMBER OF COLORS
COVER MULTIPLE HITS OF 1
BODY HUV CMYK + 1

TECHNIQUES
OFFSET
FOIL STAMPING
EMBOSSING
DEBOSSING

BINDING
PERFECT BOUND, PUR

PAPER STOCK
COVER MOHAWK VIA, JUTE FELT, 80LB COVER
BODY DOMTAR COUGAR SMOOTH, 80 LB TEXT

DIMENSIONS
8.25 × 10.75

RANK
★★★★★

ADDITIONAL DESIGN CREDITS **ART DIRECTOR AND DESIGNER** JENNIFER MAHANAY
PHOTOGRAPHERS DEVIN EHRENFRIED, ROSS FLOYD **RETOUCHER** TODD SIMEONE

JUDGE'S COMMENTS

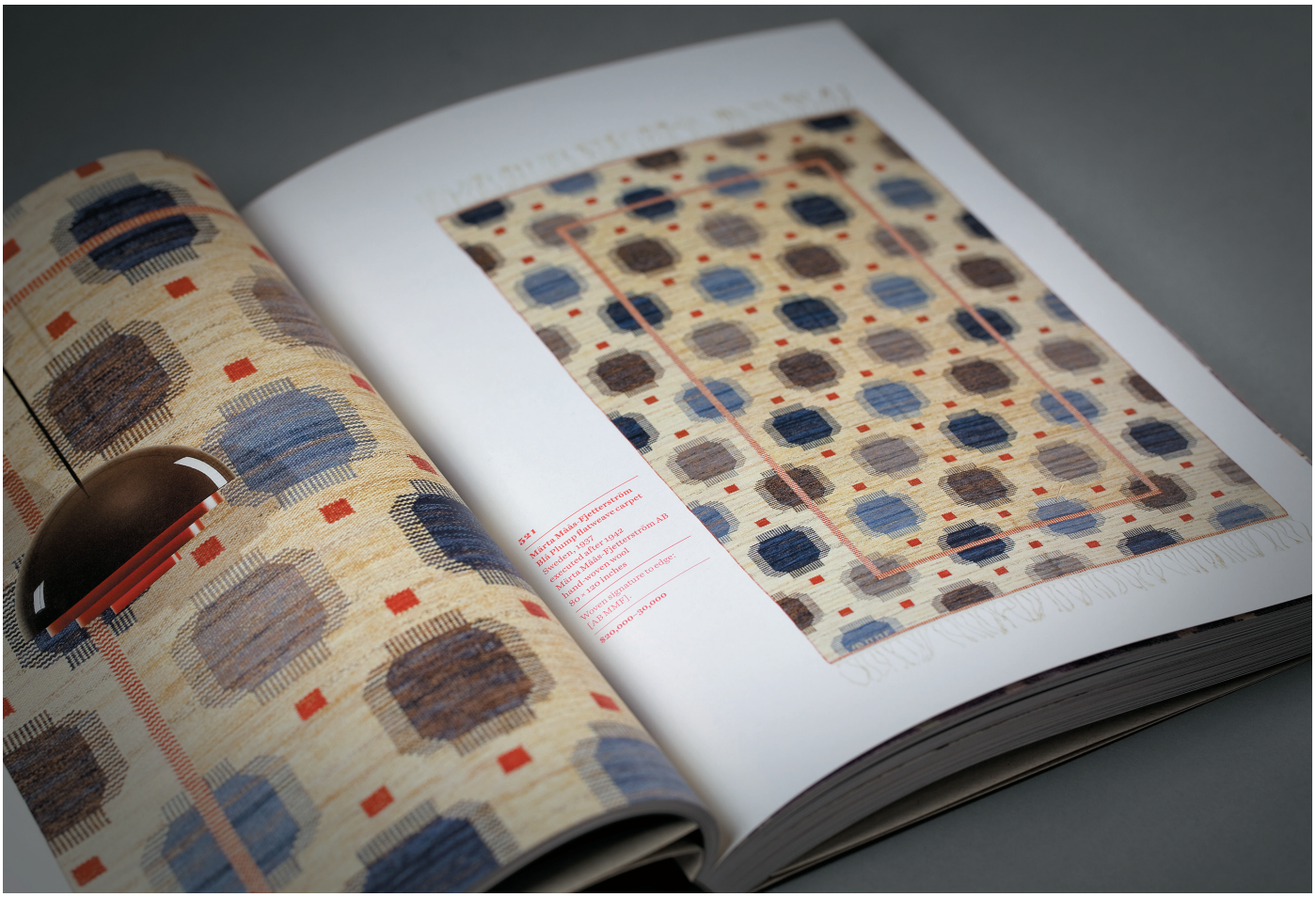
How is it that an auction catalog for carpets can captivate a roomful of demanding and very particular designers? Seduction. OK, the multi-level emboss is over the top, but combined with the stock and foil stamping, we just couldn't put it down. The images of the carpets themselves were a loopy library in themselves, but careful thoughtfulness went into the propping and staging of the photos themselves, adding up a delight that was visual, tactile, intellectual and thorough. The judges were actually fighting over this copy. Funny that Gael walked away with it. – **STEPHEN DOYLE**

An auction catalog which proves to be just as desirable as the pieces it contains. The layout included smartly art-directed photography, which was made for a publication I had a hard time putting down. The cover alone was a beautiful design to see and touch for its debossed and embossed foil on a paper with the right amount of tooth, and the color of wool. – **JOHN EARLES**

Well, again, each judge has a specific aesthetic background and the artwork I make these days is often inspired by the repetitive imagery and full color found in earthenware and tapestries, quilts and rugs. The book was cleverly designed, it highlighted details of selected carpets and blended splendidly all this imagery into one publication. Did I say blended? Hmmm, like a carpet? Excellent. And I've already ordered the catalog for myself. – **JIM SHERRADEN**

Exquisite attention to detail, from choice of typeface, to balanced layouts, to smart photography and juxtaposition of content, makes for a catalog all jurors envied. – **MARC ENGLISH**

FRENCH
ART
DECO


3-21
Märta Måås-Fjetterström
Bli Plump Batteave carpet
Sweden, 1957
executed after 1942
Märta Måås-Fjetterström AB
hand-woven wool
80 × 120 inches
Woven signature to edge:
[AB MMF].
$20,000–30,000

211
Swedish
flatweave runner
third quarter 20th Century
hand-woven wool
3ft 5" x 12ft 7 inches
$5,000–7,000

Book by/for Unit Editions

PRINTED BY C&C OFFSET PRINTING CO.

Best of Category

UNIT EDITIONS is a progressive publishing venture producing high-quality and good value books on graphic design and visual culture. They combine impeccable design and production standards with insightful texts and informative commentaries on a wide range of subjects.

BRIEF A monograph of the legendary Herb Lubalin, one of the foremost graphic designers of the 20th century. Along with Saul Bass and Paul Rand, Herb Lubalin forms a trio of American graphic design greatness.

APPROACH AND SOLUTION This meticulously researched book offers a complete career overview of Herb Lubalin, beginning with his early days as one of the original Mad Men in the New York, NY, advertising world of the 50s and 60s, and continuing into the years of his greatest achievements as one of the world's most influential typographers and graphic designers.

PRODUCTION LESSONS Creating a boxed and numbered limited edition run of 1,000 copies was a challenge and a first for Unit Editions.

QUANTITY LIMITED PRINT RUN	**PAGE COUNT** 448 + COVER + WRAP	**NUMBER OF COLORS** CMYK
ADD. TECHNIQUES –	**BINDING** PERFECT BOUND	
PAPER STOCK ART, MATT		
DIMENSIONS 8.5 × 11	**RANK** ★★★★★	

ADDITIONAL DESIGN CREDITS **DESIGN** SPIN **DESIGNERS** CLAUDIA KLAT, ELENA CARL
ADDITIONAL PRODUCTION CREDITS **PRODUCTION MANAGER** SAM STEVENSON

JUDGE'S COMMENTS

Design master Tony Brook and author extraordinaire Adrian Shaughnessy have outdone themselves with this remarkable document of delight: *Lubalin.* My old teacher, Herb, himself, would have grunted with delight seeing this – words, curiously, not being his thing. He was all about the type, and so is this gorgeous book. – **STEPHEN DOYLE**

Classic and beautiful design, with excellent printing to match. – **JOHN EARLES**

It's easy to find compromise in an extensive publication dedicated to the work of one individual. We've all seen them. Can't put this exquisite piece in that category. Too nice and too big, it gets a bushel basket all its own. And it was heavy enough that it could double as a homicide weapon so there's some more atta-boy points. – **JIM SHERRADEN**

It's difficult not to admire a tome of the collected works of one of the country's best designers, but one that is superbly produced, with nuanced design, is one that is as covetable as one could hope. – **MARC ENGLISH**

Newspaper by Marcin Markowski for Teatr Polski w Poznaniu

PRINTED BY MOŚ I ŁUCZAK POZNA

TEATR POLSKI W POZNANIU is a modern scene open to new ideas. It combines the best traditions of Polish theater, with the modern form. Reaching the classics, it often speaks in contemporary language.

BRIEF The client asked for a newspaper for theater festival Close Strangers – Kain I Abel.

APPROACH AND SOLUTION In 2014, the Theather Festival Close Strangers had the subtitle Kain I Abel. On the festival poster, we can see the metaphorical figures of Cain and Abel in the form of a pair of scissors that cut themselves. Cain by cutting the head of Abel, cuts off a part of himself. In the festival catalog, we refer to the idea of cutting, using perforations on the upper edge of the publication. This idea prompts a reader to cut or tear the pages, which can lead to injuries or devastation.

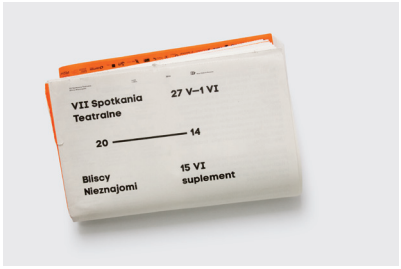
PRODUCTION LESSONS It was a challenge to find the perfect perforation solution to the weight and structure of the paper used.

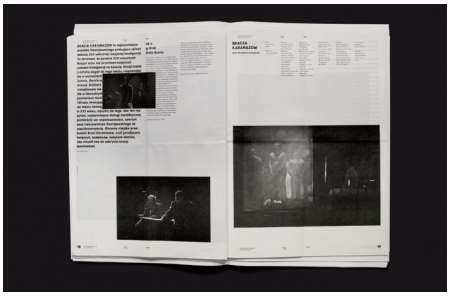
QUANTITY	PAGE COUNT	NUMBER OF COLORS
700	24	2

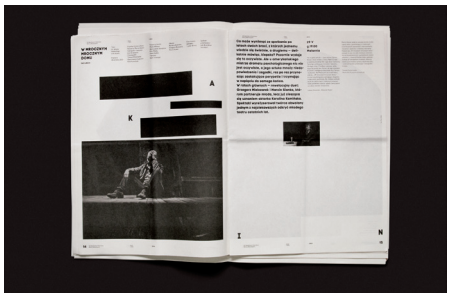
ADD. TECHNIQUES	BINDING
–	–

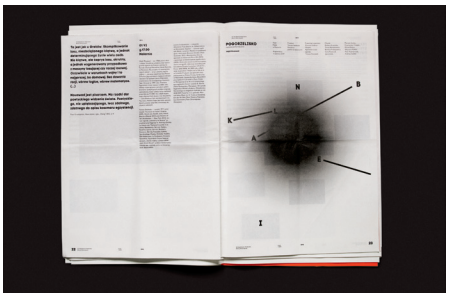
PAPER STOCK
MUNKEN, PRINT 20, 80GR/M2

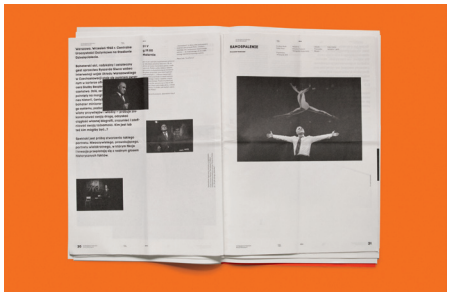
DIMENSIONS	RANK
13.38 × 18.5	★★★★★



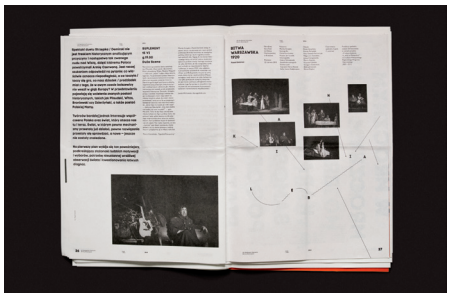


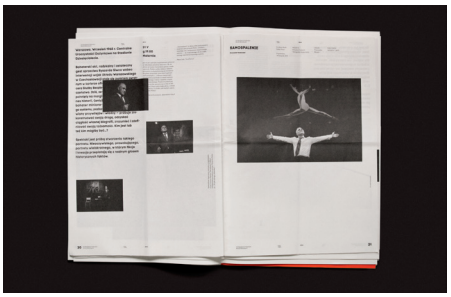


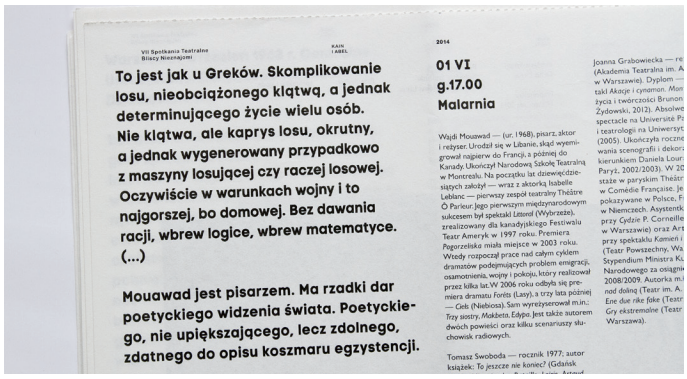


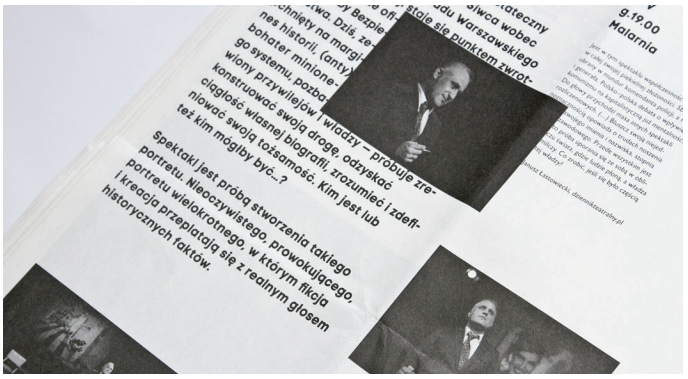


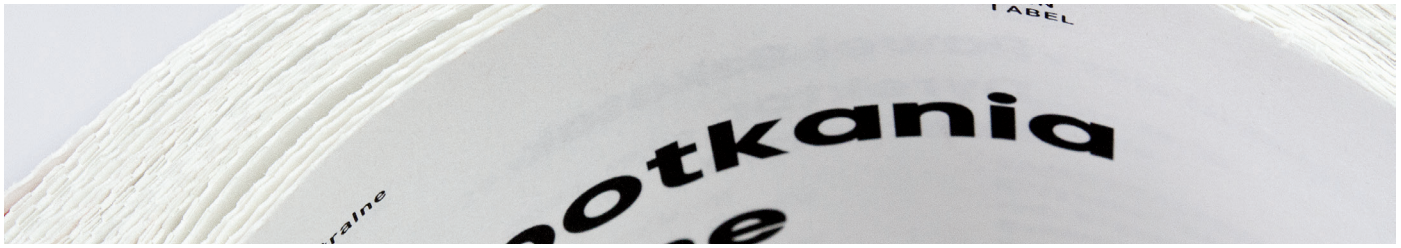
W MROCZNYM
MROCZNYM DOMU
BRACIA
KARAMAZOW
SAMOSPALENIE
POGORZELISKO
PIĄTA STRONA
ŚWIATA
BITWA
WARSZAWSKA 1920
MOJO MICKYBO
NA BOGA!
W MROCZNYM






To jest jak u Greków. Skomplikowanie losu, nieobciążonego klątwą, a jednak determinującego życie wielu osób. Nie klątwa, ale kaprys losu, okrutny, a jednak wygenerowany przypadkowo z maszyny losującej czy raczej losowej. Oczywiście w warunkach wojny i to najgorszej, bo domowej. Bez dawania racji, wbrew logice, wbrew matematyce. (...)
Mouawad jest pisarzem. Ma rzadki dar poetyckiego widzenia świata. Poetyckiego, nie upiększającego, lecz zdolnego, zdatnego do opisu koszmaru egzystencji.
01 VI
g.17.00
Malarnia


g.19.00
Malarnia


otkania

Book by studioKALEIDO for Singapore Tyler Print Institute (STPI)

PRINTED BY ALLEGRO PRINT

SINGAPORE TYLER PRINT INSTITUTE (STPI) is a catalyst and advocate for new ideas and dialogues for contemporary art in print, and paper. It collaborates with emerging and established artists from all around the world to create artworks with its exceptional print- and paper-making facilities and expertise.

BRIEF To design the catalog for Haegue Yang's exhibition containing new works utilizing the colors and textures of spices and vegetables with print works produced in collaboration with STPI's workshop, while drawing attention to the power of spices and everyday food from its domestic function to its impact on civilizations.

APPROACH AND SOLUTION Broken up into six series/chapters, we created a catalog that echoed the hodgepodge of materials and food items, framing the diversity of work through paper stacks of different sizes, a solution born out of the need for variation without going overboard with the graphics or layout itself. Viewed from the front, these differing dimensions reveal a cover that is a harmonious collection of all the different series gathered together, and the screw-binding reinforces the raw look of the work.

PRODUCTION LESSONS There were few screws available in varying widths to choose from, which would affect the binding of the book as it has to be snug. We managed to solve the issue by using a thicker card stock for the accordion folds on the back cover.

QUANTITY
650

PAGE COUNT
214 + COVER

NUMBER OF COLORS
CMYK

ADD. TECHNIQUES
–

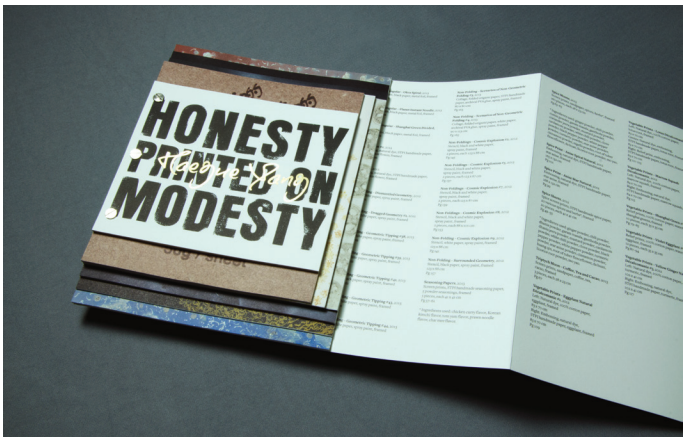
BINDING
SCREW-BOUND

PAPER STOCK
BACK COVER RJ PAPER, MUNKEN POLAR, 300GR/M2
INTERIOR RJ PAPER, MUNKEN POLAR, 150GR/M2

DIMENSIONS
7.8 × 10.25 × .75

RANK
★★★★★

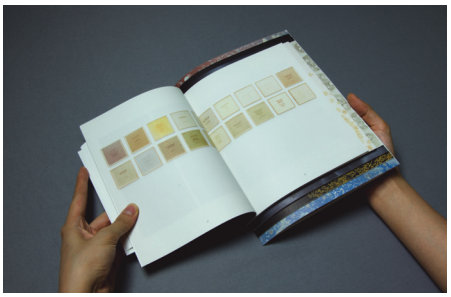
ADDITIONAL DESIGN CREDITS CREATIVE DIRECTOR AND DESIGNER WINNIE WU

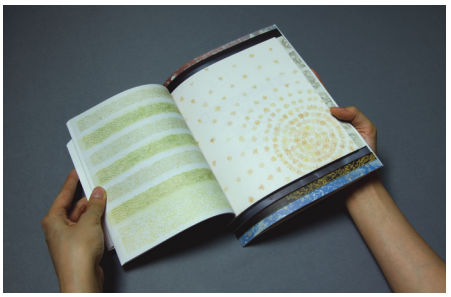


Contributors
STPI

PRINTING
CIVILIZATIO
LOCALITY
AND
CONTEMPO
RANEITY

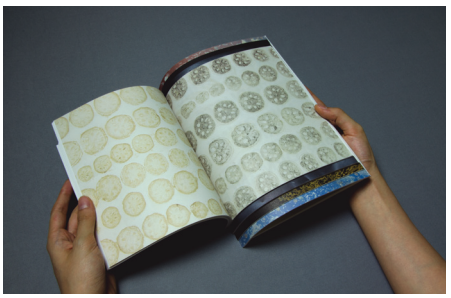
Seasoning
Papers
2013
CHICKEN CURRY





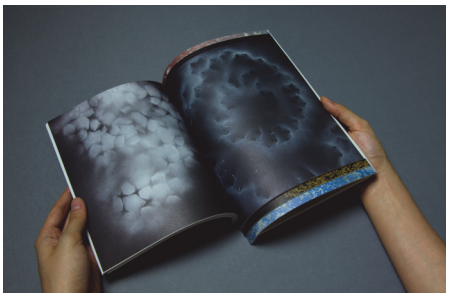
EMBOSSED
PRINTS,
JUICE
DYES

Spice
Print
—
Anise
Spiral
Natural
2012



Vegetable
Prints
—
Yellow
Ginger
Natural
Décalcomanie
#3
2012

Vegetable
Prints
—
Violet
Eggplant
#1
2012



FROM
PRINTING AN
FLATTENING
POLYGONAL
OBJECTS TO
TRACING
THEIR
MOVEMENTS

Magazine by HM+E for *Wayward Arts* Magazine

PRINTED BY FLASH REPRODUCTIONS

WAYWARD ARTS is a monthly magazine curated by a different award winning design studio each issue, working with the finest print craftsmen at Flash Reproductions to produce the magazine of their collective dreams.

BRIEF Each issue is developed by a different award-winning Canadian design studio who get to work with the finest print craftsmen and the finest paper to produce the magazine of their dreams.

APPROACH AND SOLUTION The challenge was twofold: print on synthetic Yupo while maintaining the integrity of the artwork; and die-cut the synthetic substrate without having it open up.

PRODUCTION LESSONS Die-cutting the synthetic sheet resulted in the need to modify the original concept. Ultimately, the recipients of the piece were as happy as the producers.

QUANTITY	PAGE COUNT	NUMBER OF COLORS
2,000	18	CMYK + 2

ADD. TECHNIQUES	BINDING
CUSTOM SPOT GRIT VARNISH	–

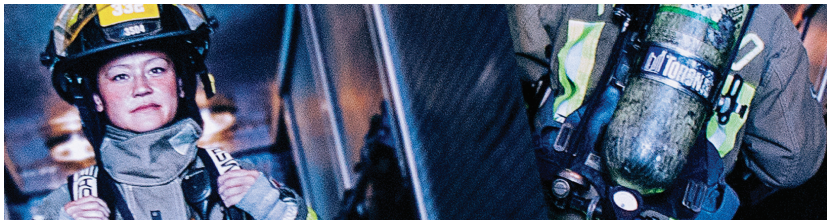
PAPER STOCK
YUPO SYNTHETIC, 68LB TEXT

DIMENSIONS	RANK
9 × 12	★★★★★

ADDITIONAL DESIGN CREDITS **PRINCIPAL** PAUL HASLIP **ADDITIONAL PRODUCTION CREDITS** RICH PAUPTIT, DEREK EMERSON

PANICKED
WATCHING BACK OUT
DRIVERS BACK IS PART
OF HER WAY, PART ACTION
COMEDY,
MOVIE.

WE'VE BEEN
DISPATCHED TO
A MOTORCYCLE
ACCIDENT.
TRAFFIC HAS COME
TO A HALT IN BOTH
DIRECTIONS
AS WE ARRIVE AT
THE SCENE.
"THESE ARE
THE BAD ONES,"
THE SWEDE
WARNS.



Book by/for Unit Editions

PRINTED BY GRAPHICOM

UNIT EDITIONS is a progressive publishing venture producing high-quality and good value books on graphic design and visual culture. They combine impeccable design and production standards with insightful texts and informative commentaries on a wide range of subjects.

BRIEF This book is the first comprehensive study of corporate identity design manuals, and features 20 examples from the 1960s to early 1980s – the golden era of identity design. The book includes manuals created for institutions and corporations such as NASA, Lufthansa, and British Steel.

APPROACH AND SOLUTION All of the manuals have been lovingly photographed and presented in a spacious and functional layout allowing the observer to fully appreciate these wonderful examples of information design at its best. *Manuals 1* is printed in Italy, conforming to the highest production standards.

PRODUCTION LESSONS Being on press in Verona was a good learning experience for us. It gave us the control of print we desired.

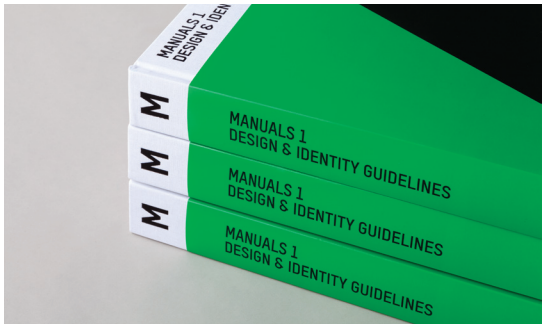
QUANTITY	PAGE COUNT	NUMBER OF COLORS
LIMITED PRINT RUN	432 + COVER + WRAP	CMYK

ADD. TECHNIQUES	BINDING
–	PERFECT BOUND

PAPER STOCK
PERIGORD, 1.13 VOL, 135GR/M2

DIMENSIONS	RANK
10.23 × 12.2 × 1.9	★★★★★

ADDITIONAL DESIGN CREDITS DESIGN SPIN DESIGN DIRECTOR TONY BROOK SENIOR DESIGNER CLAUDIA KLAT **ADDITIONAL PRODUCTION CREDITS** PRODUCTION MANAGER SAM STEVENSON


MANUALS 1
DESIGN & IDENTITY GUIDELINES
MANUALS 1
DESIGN & IDENTITY GUIDELINES
MANUALS 1
DESIGN & IDENTITY GUIDELINES

New York City
Transit Authority
Graphics
Standards Manual
New York City
Transit Authority
Graphics
Standards Manual

SPACE ODYSSEY
RICHARD DANNE

CN Marine
Graphic Standards Manual
414
CN Marine
Graphic Standards Manual
415

Brochure by Marcin Markowski for Teatr Polski w Poznaniu

PRINTED BY MOŚ I ŁUCZAK POZNA

TEATR POLSKI W POZNANIU is a modern scene open to new ideas. It combines the best traditions of Polish theater, with the modern form. Reaching the classics, it often speaks in contemporary language.

BRIEF The client requested a brochure for the theatrical performance *The Threepenny Opera* by German playwright Bertolt Brecht and the composer Weill Kutra. The project was inspired by the postwar Berlin of 1945.

APPROACH AND SOLUTION On the one hand, the project was inspired by the text of the play, and on the other hand by the interpretation of the director who transposed the action of the drama to the postwar Berlin of 1945. Moreover, we can find there a reference to the German typography from the 40's.

PRODUCTION LESSONS The printing of the cover is tinted, and the use of creased paper was an interesting solution.

QUANTITY
500

PAGE COUNT
84 + COVER

NUMBER OF COLORS
2

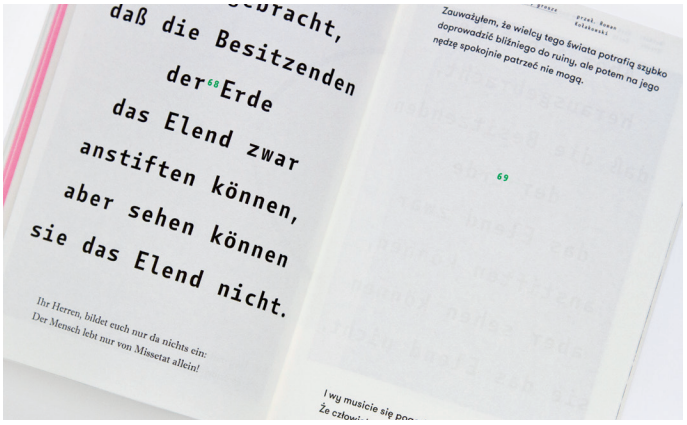
ADD. TECHNIQUES
–

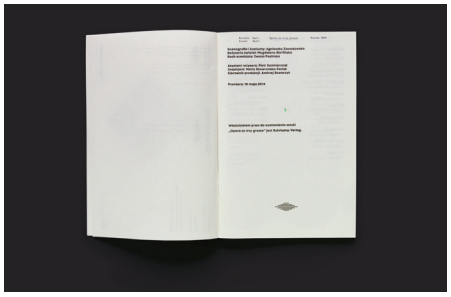
BINDING
SADDLE-STITCHED

PAPER STOCK
COVER ANTALIS, SHOCKING PINK, 240GR/M2
INTERIOR MUNKEN PRINT 20, 80GR/M2
MUNKEN PRINT 20, 115GR/M2
FLAMINGO PINK, 120GR/M2

DIMENSIONS
8.26 × 15.55 × 1.35

RANK
★ ★ ★ ★

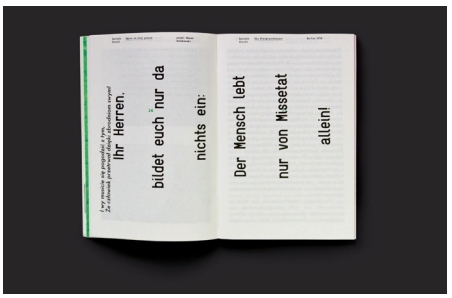




ŚPIE
WY.

MEINE
Herren
CZY ŚMIAĆ SIĘ ponownie
zechcecie

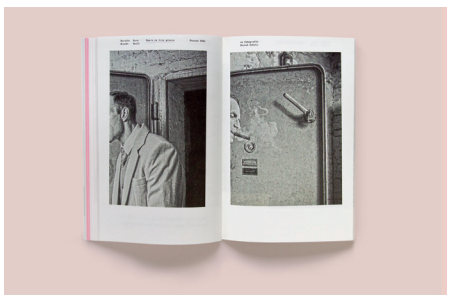
Denn für dieses Leben
Ist der Mensch nicht schlau genug.
Niemals merkt er eben
Allen Lug und Trug.
Bo w doczesnym bycie
Człowiek nie jest chytry dość —
Triumfuje skrycie
Zdrada, fałsz i złość.


Ihr Herren.
bildet euch nur da
nichts ein:
Der Mensch lebt
nur von Missetat
allein!

Czy
w mrocznych
czasach
Też się będzie
śpiewać?
Też będzie się
śpiewać.
O mrocznych
czasach

ALLEN
LUG UND TRUG

Aber ich habe
herausgebracht,
daß die Besitzenden
der Erde
das Elend zwar
anstiften können,
aber sehen können
sie das Elend nicht.



Catalog by Sense Multidisciplinary Creative Agency for Oblica

PRINTED BY MCKELLAR RENOWN PRESS

OBLICA is an importer of exclusive designer fireplaces and stoves. Their primary audience is architects and interior designers.

BRIEF A printed product catalog that reflects their brand positioning and can be customised by adding or removing products to the range.

APPROACH AND SOLUTION The purpose is to present a series of products from a variety of manufacturers in a cohesive fashion that is reflective of the Oblica brand and matches the raw industrial feel of Oblica's Melbourne, Australia, showroom. The concept is an item constructed of multiple parts that appeal to the mind of an architect. From a practical side this also allows Oblica to add components (i.e., products) as the range expands, or remove components that would not be appropriate for a particular audience. The photography was conceived around the products, with each set referencing the personality of the products.

PRODUCTION LESSONS Bringing the production team and the design team together early to ensure everyone is clear across the project and can work effectively together. This approach also delivers innovation in design and production.

QUANTITY	PAGE COUNT	NUMBER OF COLORS
1,500	40 + COVER	CMYK + 2

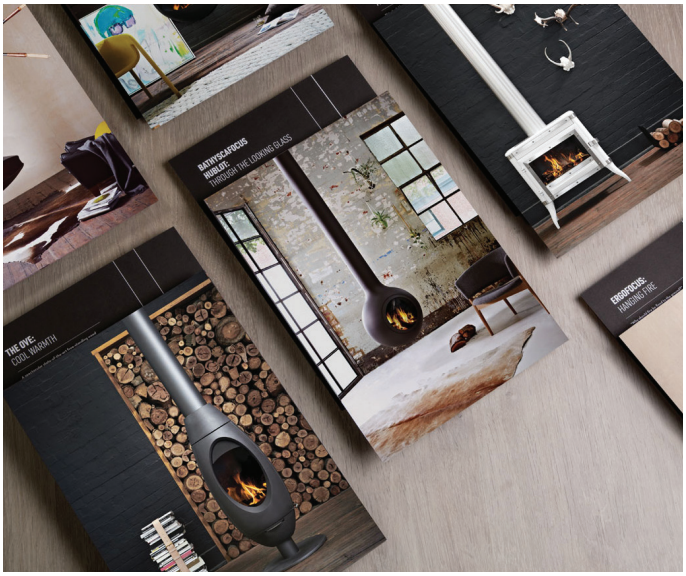
ADD. TECHNIQUES	BINDING
FOIL STAMP EMBOSS	RUBBER BAND

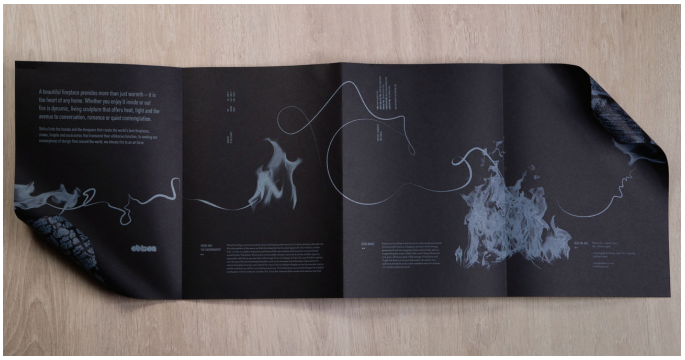
PAPER STOCK

NOTTURNO, BLACK 140GR/M2
KNIGHT VELLUM, 200GR/M2
BOX BOARD

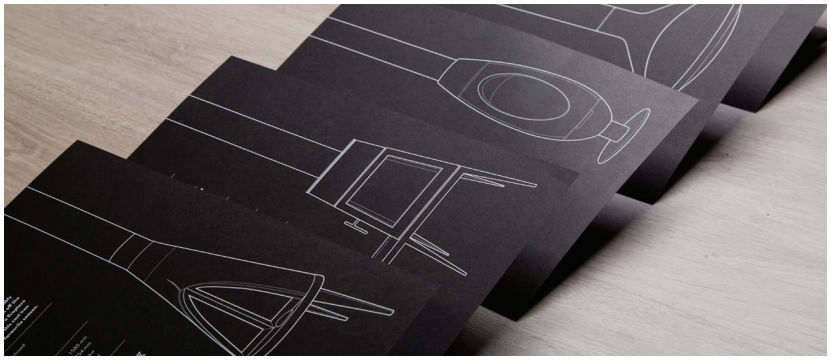
DIMENSIONS	RANK
8.27 × 11.7	★★★★

ADDITIONAL DESIGN CREDITS **DESIGNER** IGAL HODIRKER **COPYWRITER** PETER MILNE **CREATIVE DIRECTOR** GUILLAUME ROUX **PHOTOGRAPHER** ARMELLE HABIB **STYLIST** JULIA GREEN
ADDITIONAL PRODUCTION CREDITS **PRODUCTION MANAGER** REBECCA INTERDONATO





A beautiful fireplace provides more than just warmth – it is the heart of any home. Whether you enjoy it inside or out, fire is dynamic, living sculpture that offers heat, light and the avenue to conversation, romance or quiet contemplation.
Oblica finds the brands and the designers that create the world's best fireplaces, stoves, firepits and accessories that transcend their utilitarian functions. In seeking out masterpieces of design from around the world, we elevate fire to an art form.
WOOD AND THE ENVIRONMENT
oblica



Calendar by Publicis Kaplan Thaler for Napa Autoparts

PRINTED BY RR DONNELLY

NAPA AUTOPARTS is an auto parts retailer that has over 6,000 stores nationwide.

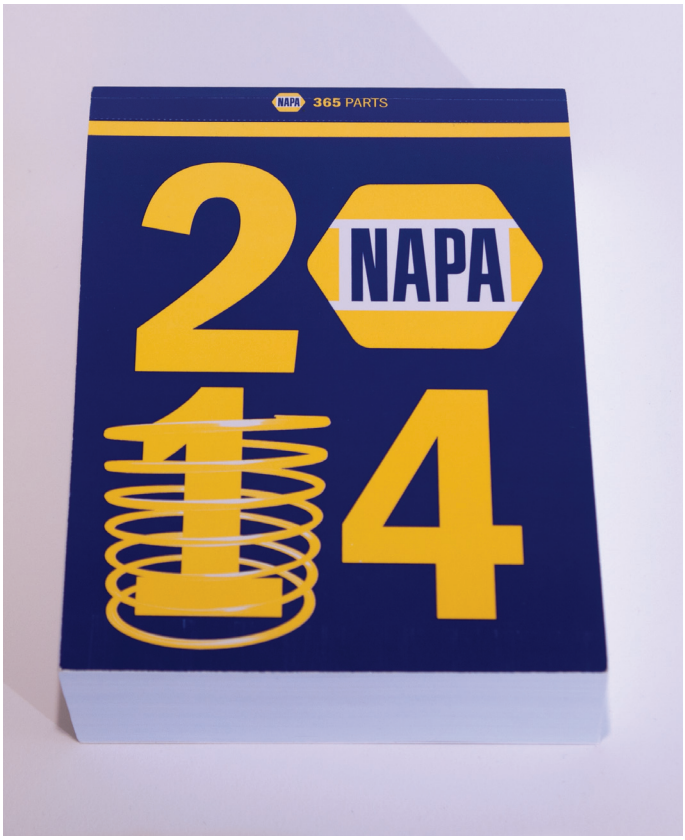
BRIEF Our brief was to find a way to highlight Napa's range of parts in a unique way. We answered the brief by combining Napa's most popular parts with a part-a-day calendar. We designed the calendar to be reminiscent of an era when mechanics were local and filling stations were on every other corner.

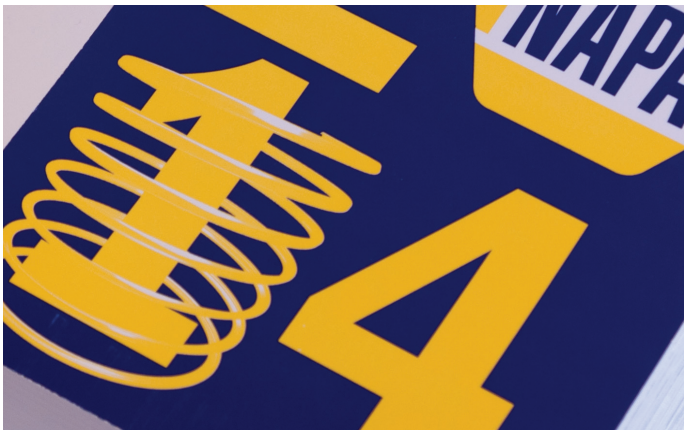
APPROACH AND SOLUTION Each day features a different Napa part and the holidays are marked with special treatments. Printed in only two colors, the calendar embraces the DIY aesthetic that every mechanic has. The calendars were distributed to all Napa retailers throughout the United States.

PRODUCTION LESSONS Designing, proofing, and printing a 369-page calendar in under two weeks is a huge undertaking. Managing time effieciently and with focus is the biggest challenge.

QUANTITY 7,000	**PAGE COUNT** 369 + COVER	**NUMBER OF COLORS** 2
ADD. TECHNIQUES PERFORATION	**BINDING** PERFECT BOUND	
PAPER STOCK C2S, 18PT COVER OFFSET, 60LB TEXT		
DIMENSIONS 5.5 × 7.5	**RANK** ★ ★ ★ ★	

ADDITIONAL DESIGN CREDITS **CREATIVE DIRECTOR** ROMAN LUBA **ASSOCIATE CREATIVE DIRECTOR** PHILIP ARIAS **SENIOR DESIGNERS** TANA CIECIORA, JIN HEE KWON





NAPA
JAN
1
COIL SPRING
WED
2014

NAPA
SEP
1
WHISK BROOM
MON
2014

NAPA
JAN
2
BRAKE ROTOR
THU
2014

NAPA
JAN
8
FLEXIBLE FAN BLADE
WED
2014

NAPA
JUN
12
FUEL FILTER
THU
2014

NAPA
JUL
16
SANDPAPER DISC
WED
2014

NAPA
FEB
17
SEPTOR HEADLAMP
MON
2014

NAPA
JAN
20
TURN SIGNAL BULB
MON
2014

NAPA
DEC
25
ATV HEADLIGHT BULB
THU
2014

Mailer by The Butler Bros for Randal Ford

PRINTED BY SCOUTBOOK INC.

RANDAL FORD is an award winning commercial and editorial photographer. His clients include some of the most prestigious advertising firms and magazines in the world.

BRIEF Randal wanted to share the stunning images he created for L.L. Bean's 100th Anniversary to promote his personal brand. We delivered a vintage Americana kit that had true utility for those receiving it, giving the photos a second life and inspiring the recipients to capture their own images with intention.

APPROACH AND SOLUTION To quickly signal that the promotion would be driven by useful parts, we designed a Scout Book as travel journal with advice for documenting road trips on film. We also designed a set of vintage postcards that highlight Maine's Acadia National Park, where Randal's L.L.Bean images were captured. We added period typography and printed them on Neenah Classic Linen stock to give them a period look.

PRODUCTION LESSONS Finding the right stock to fit with the overall theme was worth the effort. The Neenah Classic Linen ended up being very authentic of vintage paper goods and insured the postcards would never see the inside of a trash can. Mailing a pencil turned out to be a nightmare because it was a rigid element that wouldn't run through the post office sorter. And there was low contrast on the masking tape – it would have been nice to have had the opportunity for a press check.

QUANTITY	PAGE COUNT	NUMBER OF COLORS
3,000	–	CMYK

ADD. TECHNIQUES	BINDING
CLEAR AQUEOUS COATING	–

PAPER STOCK
NEENAH CLASSIC LINEN

DIMENSIONS	RANK
8 × 6	★★★★

ADDITIONAL DESIGN CREDITS **CREATIVE DIRECTORS** MARTY BUTLER, ADAM BUTLER **DESIGNER** LINDSAY BRAUN **ADDITIONAL PRODUCTION CREDITS** CONTINENTAL TAPE **PAPER REP** JUDY SCHULZ

PHOTOGRAPHY JOURNAL
FOR ADVENTURES ON & OFF THE ROAD
FORD

ENSURE YOUR SUCCESS IN THE FIELD
CHECKLIST
Camera
Lenses
Color Film
B&W Film
Tripod
Cleaning Cloth
Maps
Sketch Pad
Pencil
Sunglasses
Hat
Hiking Boots
Extra Socks
Sunscreen
Bug Spray
Rain Poncho
Weather Radio
Canteen
Binoculars
Bed Roll
Sandwiches
Cleaning Gum
Spare Tire
Cash
ADVENTURE
FORD

"LIVE, TRAVEL, ADVENTURE, BLESS, & DON'T BE SORRY."
—Jack Kerouac

SILVERHOOK
BAGLING & MEMORIES

FORD
512.297.2651

ENJOY A LINGERING

POSTCARD
POSTCARD

Magazine by Underline Studio for *Wayward Arts* Magazine

PRINTED BY FLASH REPRODUCTIONS

WAYWARD ARTS is a monthly magazine curated by a different award winning design studio each issue, working with the finest print craftsmen at Flash Reproductions to produce the magazine of their collective dreams.

BRIEF Each issue is developed by a different award-winning Canadian design studio who get to work with the finest print craftsmen and the finest paper to produce the magazine of their dreams.

APPROACH AND SOLUTION The fusion of gloss with matte coated paper provided the challenge of distinguishing the two grades in preproduction. Various mock-ups were made in collaboration with the designer. Moreover, we looked at the most efficient way of imposing the forms for the purpose of foi stamping.

PRODUCTION LESSONS We were able to match the intensity of the metallic bronze ink with foil. The challenge of collating, assembling, and stitching the spreads at variable sizes was also achieved.

QUANTITY
2,000

PAGE COUNT
36

NUMBER OF COLORS
CMYK + 1

ADD. TECHNIQUES
FOIL STAMP

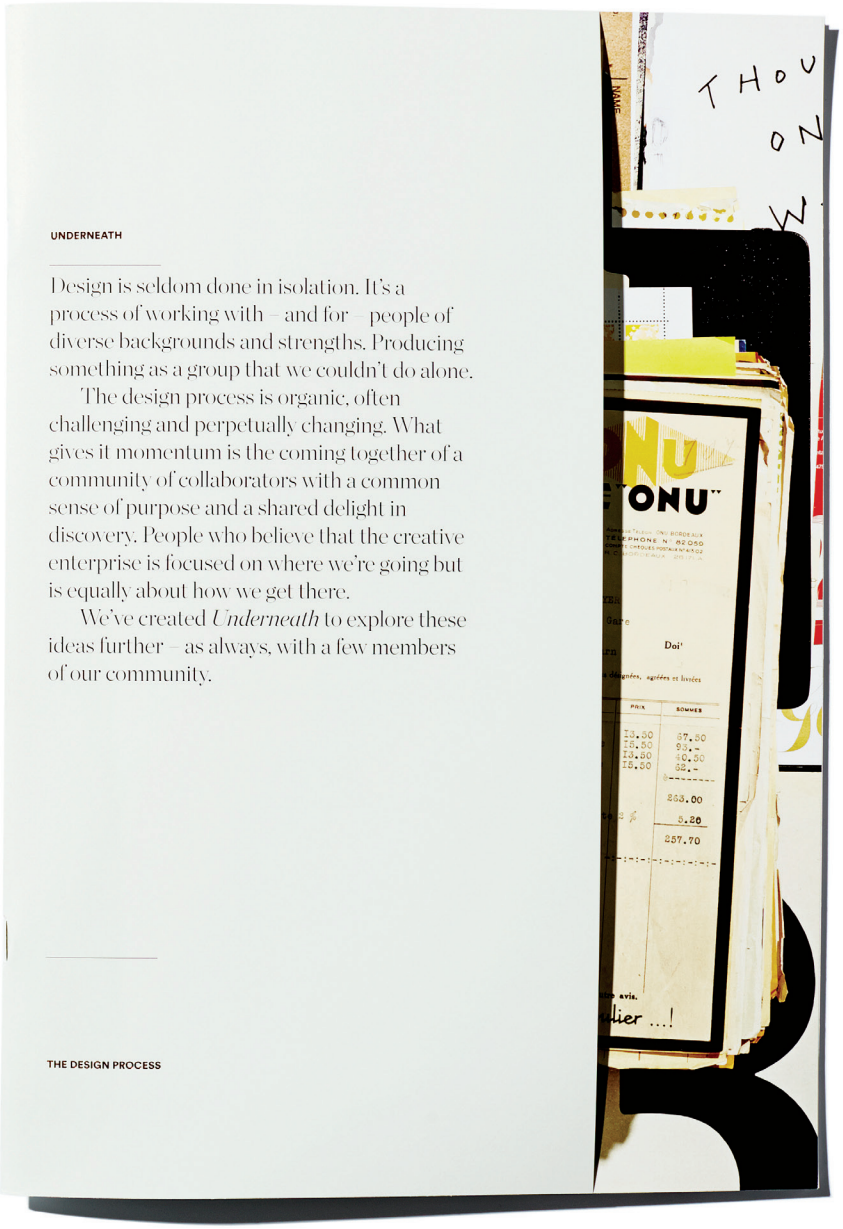
BINDING
SADDLE-STITCH

PAPER STOCK
STERLING PREMIUM, MATTE REPLY, 105LB TEXT
STERLING PREMIUM, GLOSS, 100LB TEXT

DIMENSIONS
9.25 × 13.25

RANK
★ ★ ★ ★

ADDITIONAL DESIGN CREDITS PRINCIPAL FIDEL PENA **ADDITIONAL PRODUCTION CREDITS** RICH PAUPTIT, DEREK EMERSON



Ideas, ideas, ideas
Luis Albuquerque

Le Jardin
Prince Edward County

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890@#$%^&*()
Fall 2010
Women in Art
Obsolete Concepts
William Ronald
Culture Days
Modern + Beyond
Razzle Dazzle
The Lies of Abstraction
Les trapes de l'abstraction
Shelagh Keeley
The Robert McLaughlin Gallery
Brand Strategy,
Ted Geatros, Erik Goldhar
The Robert McLaughlin Gallery
Walter Tandy Murch:
The Spirit of Things

Collateral by Human After All for Facebook

PRINTED BY JIGSAW COLOR

FACEBOOK is an online social networking service with over 1.23 billion monthly users.

BRIEF Create Facebook's first ever EMEA-wide print publication. It must showcase top content from the Facebook Download newsletter, compiled in a publication which is refined yet unpredictable, engaging, and characterful, and could deliver a considered, coherent message to recipients. *Facebook: The Annual*, required a human touch.

APPROACH AND SOLUTION The purpose was primarily engagement, and to echo the values which Facebook works to foster. We used print techniques that produced an outcome unobtainable on screen, such as the die-cut on the cover – a window to the creative blossom behind the scenes at Facebook. Further reflecting Facebook's brand, the text is set in the key color as is the thread to bind the book, the standfirsts and titles sit within the Facebook window. The book was presented to the EMEA Facebook marketing teams for distribution and quickly picked up by the US team to begin discussions for the 2014 edition.

PRODUCTION LESSONS The biggest challenge came about through working to make a printed product to accompany the best known social network in the world. Facebook is known through its existence as a digital product so we needed to use the production to produce the perfect accompaniment and to make offerings that couldn't be matched online. It became clear that this was about the details and how we could enhance the the brand identity through print.

QUANTITY
2,000

PAGE COUNT
64 + 8 COVER

NUMBER OF COLORS
CMYK + 1

ADD. TECHNIQUES
COVER SOFT TOUCH LAMINATE
DIE-CUT
FOIL STAMP

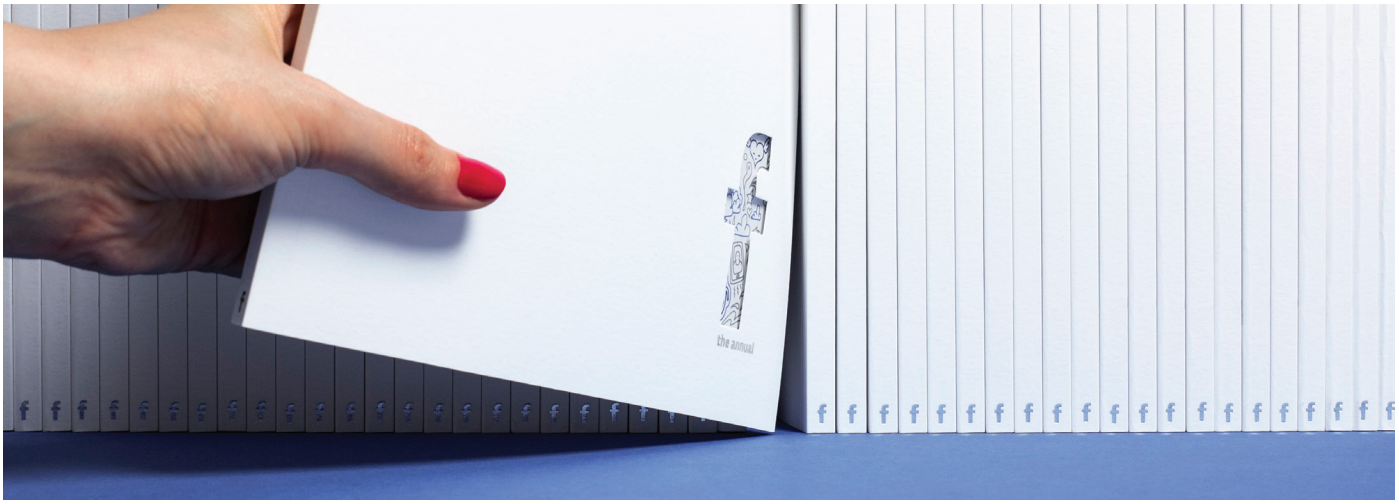
BINDING
THREAD SEWN

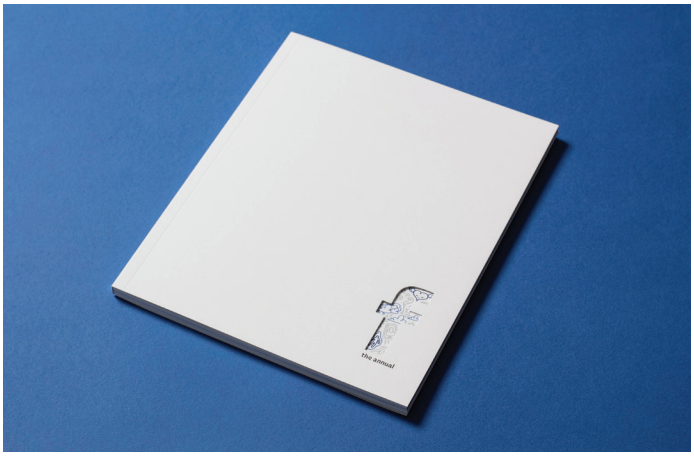
PAPER STOCK
OMNIA, WHITE, 280GR/M2 AND 150GR/M2

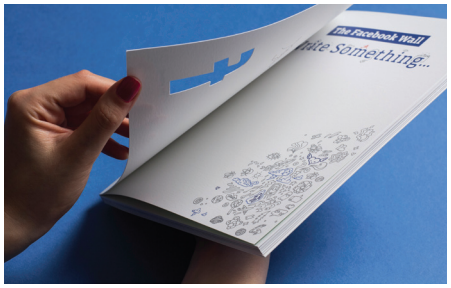
DIMENSIONS
7.87 × 9.64 × .31

RANK
★ ★ ★ ★

ADDITIONAL DESIGN CREDITS **CREATIVE DIRECTOR** ROB LONGWORTH **DESIGNER** ANGUS MACPHERSON **PRODUCER** ANDY TWEDDLE **ILLUSTRATORS** JONATHAN CALUGI, ADRIAN JOHNSON, CHRIS MARTIN, EERO JOHANNES, FERNANDO VOLKEN TOGNI, EVE LLOYD KNIGHT
ADDITIONAL PRODUCTION CREDITS **PRODUCTION MANAGER** HANNAH EL-BOGHDADY



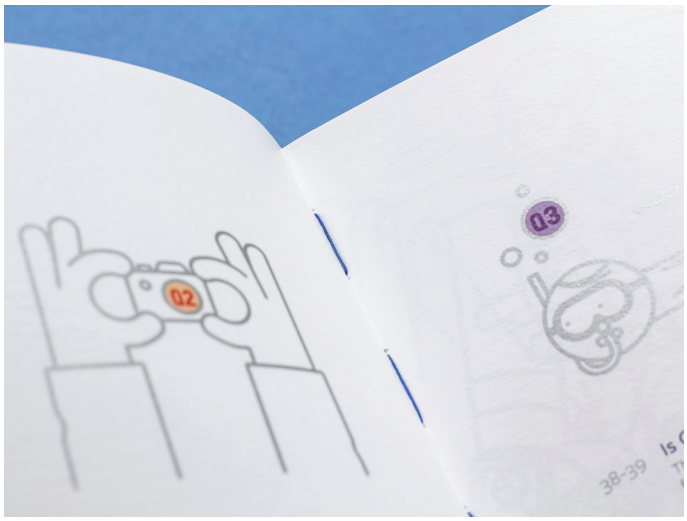




#FESTIVEFACEBOOK
72%
23%
48%
8%
33%
19%
75%
20M
14%

01
JANUARY • FEBRUARY • MARCH

PAST, PRESENT AND
"WE'RE NOT EVER GOING TO BE A MEDIA COMPANY."
"WHETHER WE'RE TALKING ABOUT USERS OR ADVERTISERS, WE THINK OF IT DEFINITELY AS ONE PIECE OF FABRIC."
"WE'RE A MEDIUM AND WE'RE REALLY FOCUSED ON RELIABILITY
EASE OF USE, SPEED AND GETTING OUT OF THE WAY."


02
03

40
MINUTE

Catalog by/for Wright

PRINTED BY CLASSIC COLOR

WRIGHT is a Chicago, IL, based auction house specializing in modern and contemporary art and design. Auctions are meticulously curated across the spectrum of 20th and 21st century design.

BRIEF *Mass Modern* is a funky tabloid catalog featuring 500 lots of 20th century art, design, and objects offered at Wright for auction. This issue was for July 2013.

APPROACH AND SOLUTION The book is a large tabloid format that is saddle-stitched and folded in half to mail – each item for sale is democratically arranged A-Z with vibrant gradients filling the background of the uncoated sheets. A blue wrap with vital dates and an auction bid form completes the functional and friendly design.

PRODUCTION LESSONS Printing on Classic Color's UV press with HUV inks gave us vibrant colors throughout. The uncoated stock was perfect for this format and material – we were so pleased with how rich the printing turned out as it was necessary to carry out the spectrum of gradients on each spread.

QUANTITY	PAGE COUNT	NUMBER OF COLORS
2,000	16	CMYK

ADD. TECHNIQUES	BINDING
–	SADDLE-STITCH

PAPER STOCK
HUSKY OPAQUE UNCOATED, 70LB

DIMENSIONS	RANK
12 × 18	★★★★

ADDITIONAL DESIGN CREDITS **ART DIRECTOR AND DESIGNER** JENNIFER MAHANAY
DESIGNER ANNAKA OLSEN

07/13/13
MASSMODERN
auction 13 july 10 am central viewing 08–12 july 10 am–5 pm
evening preview with refreshments 11 july 5–8 pm central
bid@wright20.com =no reserve
wright 1440 west hubbard street chicago illinois wright20.com
MASSMODERN 2013

07/13/13
MASSMODERN
auction 13 july 10 am central viewing 08–12 july 10 am–5 pm
evening preview with refreshments 11 july 5–8 pm central
bid@wright20.com =no reserve
wright 1440 west hubbard street chicago illinois wright20.com
MASSMODERN 2013

Catalog by Consequence of Innovation for CounterCurrent

PRINTED BY DISC PRO PRINTING & GRAPHICS

CYNTHIA WOODS MITCHELL CENTER FOR THE ARTS AT UNIVERSITY OF HOUSTON is dedicated to ground-breaking, transformational collaborations across the performing, visual, and literary arts – it commissions and produces new works, presents public performances and exhibitions, offers curriculum, fellowships, and residencies.

BRIEF The Cynthia Woods Mitchell Center recently transformed all of their public programming into a five-day festival, called CounterCurrent. They needed a book for the inaugural art festival that felt substantial and would help position the brand as edgy and experimental, yet did not stray too far away from their ties to the University's brand.

APPROACH AND SOLUTION We looked at the purpose of the catalog as two-fold: to build excitement about the festival and to increase attendance. We set out to create a bold, beautiful piece that people would want to keep on their coffee table or open it if they saw it around town. That said, we also craved function. The piece was designed small enough to be tossed in a bag and toted around the festival for reference. Being a non-profit, budget was a concern (as was timeline) so we opted to use a premium paper, but to skip special techniques. The cover art elevated the piece with bold bright hues and a sense of texture without the extra cost.

PRODUCTION LESSONS During the binding check, it was discovered that the book's back cover was 1/16 inch shorter than the front cover. Our printer mentioned that this is somewhat common in books with a back cover gate fold or pocket. We had to forgo the adjustment they offered due to a much quicker turnaround than expected. We learned that accounting for adequate production time is important when it comes to the small details on a book project, particularly with a nontraditional cover.

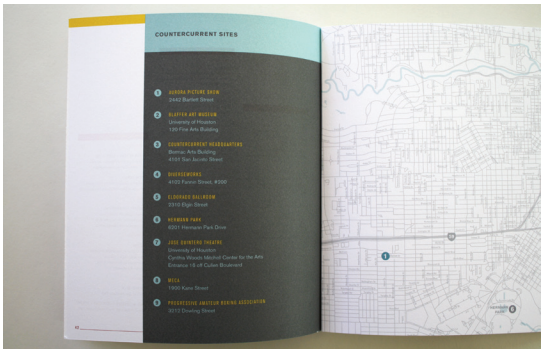
QUANTITY	PAGE COUNT	NUMBER OF COLORS
1,000	42 + COVER	4/4 CMYK

ADD. TECHNIQUES	BINDING
–	PERFECT BOUND

PAPER STOCK
MOWHAWK SUPERFINE, ULTRAWHITE EGGSHELL, 100LB COVER AND 80LB TEXT

DIMENSIONS	RANK
FINISHED 7 × 8	★ ★ ★

ADDITIONAL DESIGN CREDITS **CREATIVE DIRECTOR AND COPYWRITER** AIMEE HEIMBINDER
ART DIRECTOR AND DESIGNER CARISSA HEMPTON **COPYWRITER** CYNTHIA WOODS MITCHELL



Collateral by Pentagram for GATO

PRINTED BY MASTERPIECE PRINTING

GATO is owned by Bobby Flay, a chef who has been cooking professionally for over 30 years. He is also Chef/Owner of Bar Americain in New York, NY, and Uncasville, CT, Mesa Grill in Las Vegas, NV, Paradise Island in Bahamas, and Bobby Flay Steak in Atlantic City, NJ.

BRIEF GATO serves a menu inspired by the flavors of Spain, Italy, France, and Greece. Without the heavy influence of one specific region, we were asked to create an identity that related to the downtown landscape of New York City as well as the flavors of the Mediterranean.

APPROACH AND SOLUTION The logo has been set in the stylish-but-tough typeface, Lisbon, a design of which was originally inspired by the tile street addresses of its namesake city and other Mediterranean locales. We've customized the "G" with a unique ball terminal. The color blue is borrowed from the tile work of GATO's floors. The contemporary typewriter font, Pitch, was selected as a secondary typeface, adding a downtown industrial flavor to stationery, menus, and other print collateral.

PRODUCTION LESSONS The challenge was to print materials that didn't look overly designed, in line with the downtown NYC location, while maintaining a certain quality of refinement. Applying only one color to an imperfect paper stock, in most cases, produced this goal.

QUANTITY
VARIOUS

PAGE COUNT
–

NUMBER OF COLORS
2

ADD. TECHNIQUES
–

BINDING
–

PAPER STOCK
FRENCH PAPER SPECKLETONE, STARCH WHITE, 80LB TEXT
KRAFT PAPER, 130 DTC

DIMENSIONS
VARIOUS

RANK
★ ★ ★

ADDITIONAL DESIGN CREDITS **PARTNER-IN-CHARGE AND DESIGNER** MICHAEL BIERUT
DESIGNER JESSE REED **ADDITIONAL PRODUCTION CREDITS** HALPER PAPER

Book by Emma Wright for Museum of Contemporary Canadian Art

PRINTED BY ANDORA GRAPHICS

MUSEUM OF CONTEMPORARY CANADIAN ART seeks to exhibit, research, collect, and promote innovative art by Canadian and international artists whose works engage and address challenging issues and themes relevant to our times.

BRIEF Portray these fantastic artists' works for local and international levels.

APPROACH AND SOLUTION Alternating papers and printing processes reveal the make up and construction of the book, much like the works shown utilize multiple processes and materials. A load of thumbnails and spaced out letters on opening pages both follow and reveal the grid used in the design.

PRODUCTION LESSONS Be organized.

QUANTITY
500

PAGE COUNT
144 + COVER

NUMBER OF COLORS
OPUS MATTE CMYK
DOMTAR COLORS 1

ADD. TECHNIQUES
–

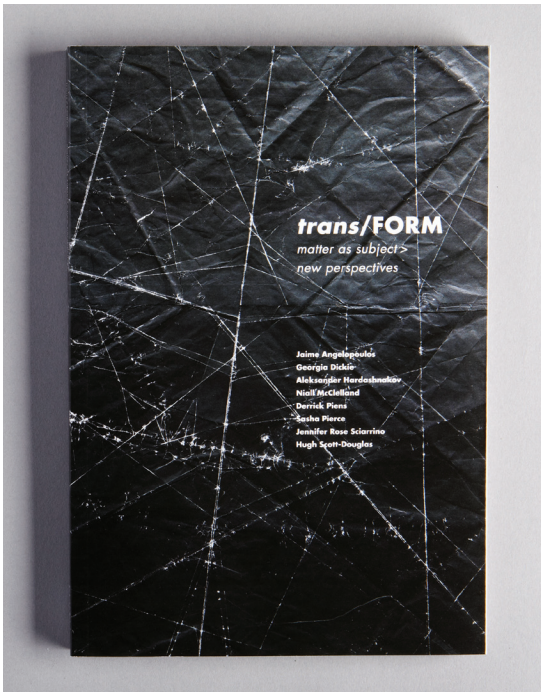
BINDING
PERFECT BOUND

PAPER STOCK
80LB TEXT
OPUS MATTE, 80LB TEXT
DOMTAR COLORS, TAN

DIMENSIONS
6.5 × 9.5

RANK
★ ★ ★

ADDITIONAL DESIGN CREDITS EXHIBITION CURATOR AND STERLING ROAD PHOTOGRAPHY DAVE LISS **PROJECT COORDINATOR AND INTERVIEWS EDITOR** DORY SMITH **COVER IMAGE** NIALL MCCLELLAND **EXHIBITION PHOTOGRAPHERS** TONI HAFKENSCHEID, JENNIFER ROSE SCIARRINO



Poster by/for Dunlop Manufacturing, Inc.

PRINTED BY AMERICAN FOOTHILL PUBLISHING

DUNLOP MANUFACTURING, INC., located in Benicia, CA, was founded as a small, family-owned and operated company in 1965, and has since grown to be a leading manufacturer of electronic effects, picks, capos, slides, strings, and other musical instrument accessories.

BRIEF We were approached by our marketing department to produce our annual catalog for 2014. Through analyzing the catalog's function and life, we decided to change our approach.

APPROACH AND SOLUTION Traditionally we produce a sizable 150-page perfect bound catalog at the end of the year, but we felt that a more focused "New Product" print piece would serve us better. The newspaper is designed to be gear porn. It offers no more than aggressively lit dynamic photos and cryptic product names to incite the viewer's curiosity. The poster's visual style is an evolutionary step for Dunlop — moving the company towards a notion of raw elegance. Taking some cues from fashion brands like John Varvatos, Dunlop is attempting to re-shape the visual landscape of quality guitar accessories.

PRODUCTION LESSONS The biggest pitfall of using newsprint on a web press is ink show-through. When printing two-sided designs on thin stock there ends up being a great amount of ink saturation. One of the ways we lessened this effect was backing off on the ink coverage. It was a tough line to ride when trying to achieve a dramatic result, but we feel we achieved a good balance. Next time around we may go with a thicker coated stock to avoid this issue entirely.

QUANTITY	PAGE COUNT	NUMBER OF COLORS
10,000	–	CMYK

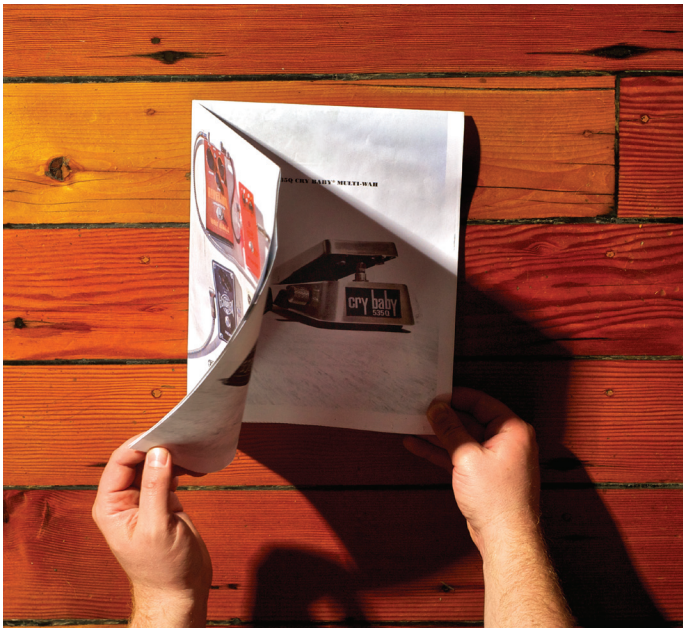
ADD. TECHNIQUES	BINDING
–	–

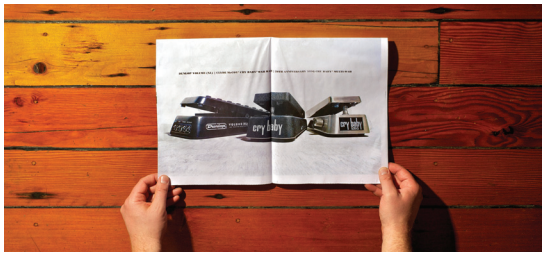
PAPER STOCK
NEWSPRINT, 50LB

DIMENSIONS
FLAT 22.75 × 35
FOLDED 8.5 × 11.375

RANK
★ ★ ★

ADDITIONAL DESIGN CREDITS **PRESIDENT** JIMMY DUNLOP **CREATIVE DIRECTOR** JOEY TOSI **ART DIRECTOR** GRAHAM SHAW **SENIOR DESIGNER** JUSTIN BUTLER **PHOTOGRAPHER AND DESIGNER** MICK WALLER **PRODUCTION ARTIST** HANK ALVA





Magazine by Magentanicole for Look Lateral

PRINTED BY PUBLI PAOLINI MANTOVA

LOOK LATERAL is a web platform conceived to increase the visibility of art circuits, a new meeting point between an increasingly diversified demand and a high-quality supply. Look Lateral wants to increase the art market's opportunities by offering a complete, exclusive, reliable point of reference.

BRIEF To create a magazine about art to inform enthusiasts and specialists and to involve those who are simply curious. They asked me for a product that could be collectible issue after issue, something unique, and easily recognizable in the library.

APPROACH AND SOLUTION I tried to create a collectible magazine. The graphic of the cover is the same in each issue but the special color inside, together with the color on the edges, changes with each number. Moreover, the sprayed edges create small imperfections and color inconsistencies that make every page a unique one. The cover uses a soft finishing, that makes it feel special. The editorial structure is simply a 24-hour clock suggesting things to do during a day – that's why I visually split the content into characters (use of bold typography and the issue's special color), places (use of black and map), and sections (use of a 4,000dpi gradient).

PRODUCTION LESSONS Before this magazine I had never used edging. I experienced some difficulties related to the choice of keeping bleeding images and/or because of the coated paper. The two-step solution was to choose a dark color for the edges and to place a paper sheet between each copy after we painted the edges so that the color could also dry over a long time without dirtying the other copies.

QUANTITY
7,000

PAGE COUNT
208 + COVER

NUMBER OF COLORS
CMYK + 1
EDGES 1

ADD. TECHNIQUES
EDGING
SOFT LAMINATION

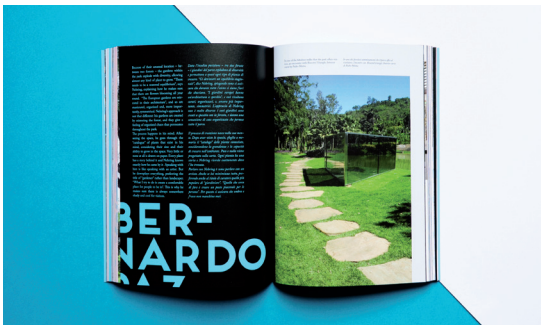
BINDING
PERFECT BOUND

PAPER STOCK
COVER PAPYRUS LUXO ART, 300G/M2
INTERIOR PAPYRUS LUXO ART, 150G/M2

DIMENSIONS
6.5 × 9 × .6

RANK
★ ★ ★

ADDITIONAL DESIGN CREDITS **CREATIVE DIRECTOR AND GRAPHIC DESIGNER** NICOLE BERTANI **GRAPHIC DESIGNER** LORENZO PICCININI



Magazine by Wax Partnership for *Wayward Arts* Magazine

PRINTED BY FLASH REPRODUCTIONS

WAYWARD ARTS is a monthly magazine curated by a different award winning design studio each issue, working with the finest print craftsmen at Flash Reproductions to produce the magazine of their collective dreams.

BRIEF Each issue is developed by a different award-winning Canadian design studio who get to work with the finest print craftsmen and the finest paper to produce the magazine of their dreams.

APPROACH AND SOLUTION Everybody is familiar with what a bundle of napkins looks like. The challenge was replicating a slick look without cheating. Could we assemble this bundle without making it look cheap and unseemly?

PRODUCTION LESSONS We really pushed the limits when it came to blind embossing complex detail and managed to match our goals.

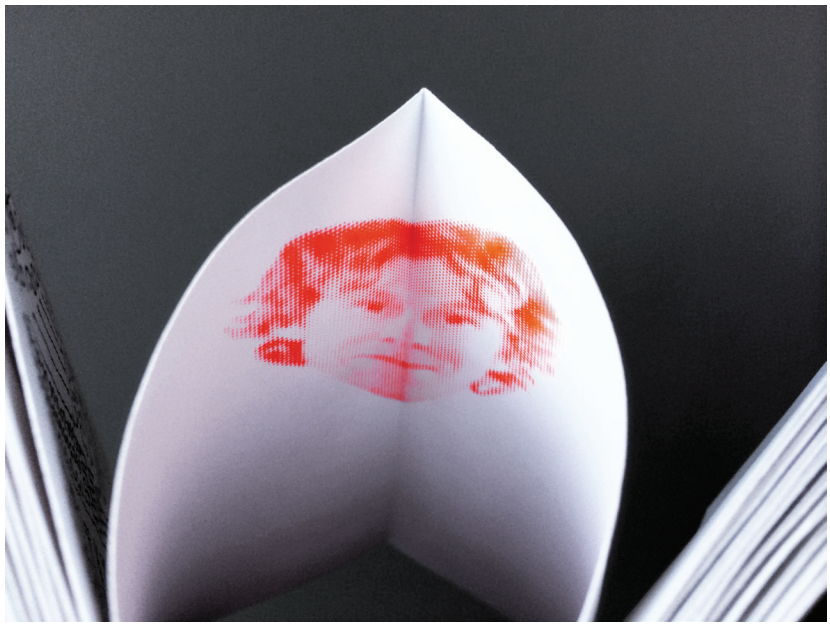
QUANTITY	PAGE COUNT	NUMBER OF COLORS
2,000	36	2

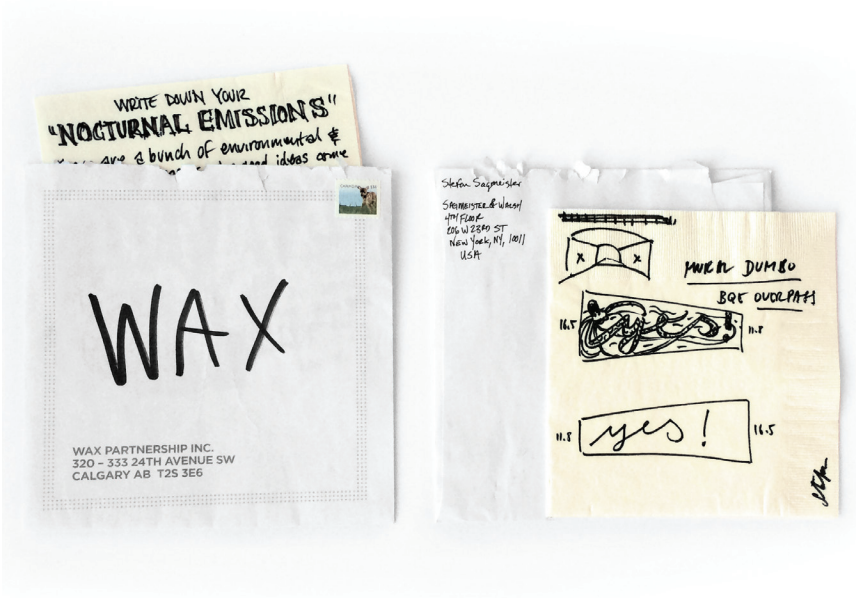
ADD. TECHNIQUES	BINDING
–	STAPLED

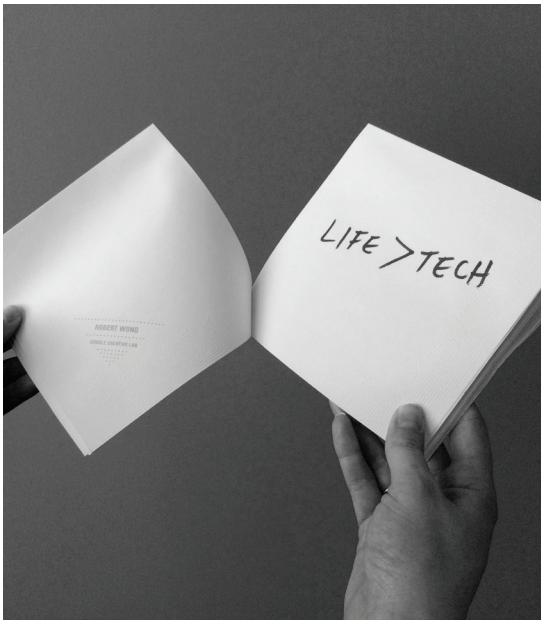
PAPER STOCK
DOMTAR COUGAR VELLUM, 60LB TEXT

DIMENSIONS	RANK
6 × 6	★ ★ ★

ADDITIONAL PRODUCTION CREDITS RICH PAUPTIT, DEREK EMERSON







Book by/for Human After All

PRINTED BY JIGSAW COLOR

CURIOUS ICONIC CRAFT was a self-initiated, crowd-funded project. Our goal was to create a retrospective of our agency's work on two magazines that would double as an education reference/resource for magazine lovers and design students alike.

BRIEF We conceived, designed, illustrated, wrote, edited, and published a limited-edition book on the principles behind two award-winning film and youth culture magazines.

APPROACH AND SOLUTION After conceiving and working on *Little White Lies* and *HUCK* for over eight years our purpose was to share some of the work which went into the final products. *Curious Iconic Craft* is a retrospective as much as a resource, featuring never-seen-before outtakes, creative processes, and the details behind the scenes of the two award-winning magazines so many people love.

PRODUCTION LESSONS Working within the funds raised through the Kickstarter campaign meant this budget was forever changing so we learned to be flexible and evolve as the project moved forwards. This meant increased pagination as well as additional spot colors and evolving paper stocks. This was a new way of working for us as commonly the budget is set before the work is started.

QUANTITY
1,000

PAGE COUNT
100 + 4 INTERNAL COVER + 4 COVER

NUMBER OF COLORS
5

ADD. TECHNIQUES
COVER SOFT TOUCH LAMINATE
FOIL STAMP

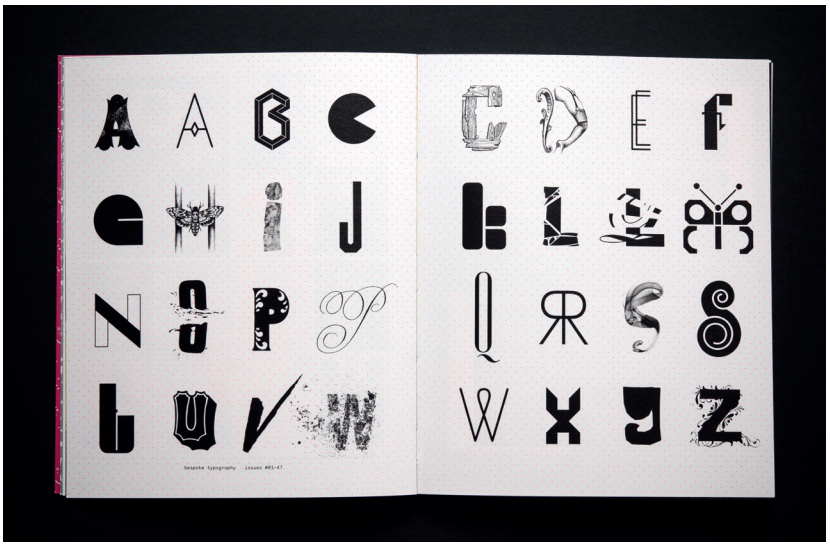
BINDING
THREAD SEWN

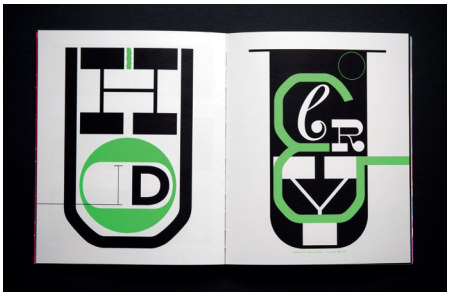
PAPER STOCK
COVER OMNIA, 320GR/M2
INTERIOR ZETA LINEN, BRILLIANT WHITE, 150GR/M2
TEXT OMNIA, 150GR/M2
WRAP COLORSET, NERO, 170GR/M
COLORSET, PAPAGO GREEN, 160GR/M2

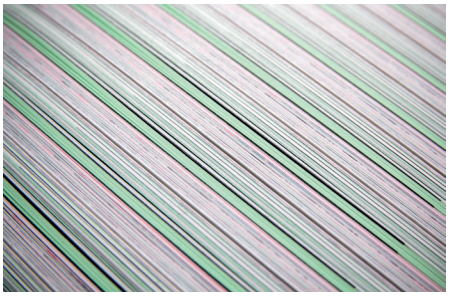
DIMENSIONS
7.87 × 9.64 × .55

RANK
★ ★ ★

ADDITIONAL DESIGN CREDITS **CEO** DANNY MILLER **CREATIVE DIRECTORS** ROB LONGWORTH, PAUL WILLOUGHBY **DESIGNERS** FABRIZIO FESTA, EVE LLOYD KNIGHT, ANNA DUNN, EVAN LELLIOTT, ANGUS MACPHERSON, VICTORIA TALBOT **ADDITIONAL PRODUCTION CREDITS** **CREATIVE DEVELOPMENT** MANAGER LIZ HAYCROFT







Press Kit by/for Chandelier Creative

PRINTED BY ASIA ONE

CHANDELIER CREATIVE is a full service creative agency based in New York, NY, with a global roster of clients from the worlds of retail, fashion, beauty, hospitality, and luxury lifestyle.

BRIEF Create a press kit that would grab the attention of prospective clients.

APPROACH AND SOLUTION This is a printed press kit with examples of recent work. Inside the box is a printed portfolio that can be personalized to the recipient, Mad Libs style.

PRODUCTION LESSONS The bigger we make the press kits, the better the response is.

QUANTITY	PAGE COUNT	NUMBER OF COLORS
1,500	–	CMYK

ADD. TECHNIQUES	BINDING
FOIL STAMP	–

PAPER STOCK
NOT PROVIDED BY PRINTER

DIMENSIONS	RANK
17.75 × 21 × 1.5	★ ★ ★

ADDITIONAL DESIGN CREDITS **CREATIVE DIRECTOR** RICHARD CHRISTIANSEN **ART DIRECTOR** JEFF ALBERT

Book by COLLINS for Ogilvy & Mather

PRINTED BY PURITAN PRESS

OGILVY & MATHER is an international advertising, marketing, and public relations agency based in New York, NY, and is a WPP company.

BRIEF Ogilvy & Mather asked us help them design the first issue of *Ogilvy Notes*—an internal publication to showcase client projects over the past year.

APPROACH AND SOLUTION We designed the magazine in a way to best showcase the year's work in an inspiring and powerful way.

PRODUCTION LESSONS Because of the vast variety of projects, it was challenging to color match each project asset in the best way.

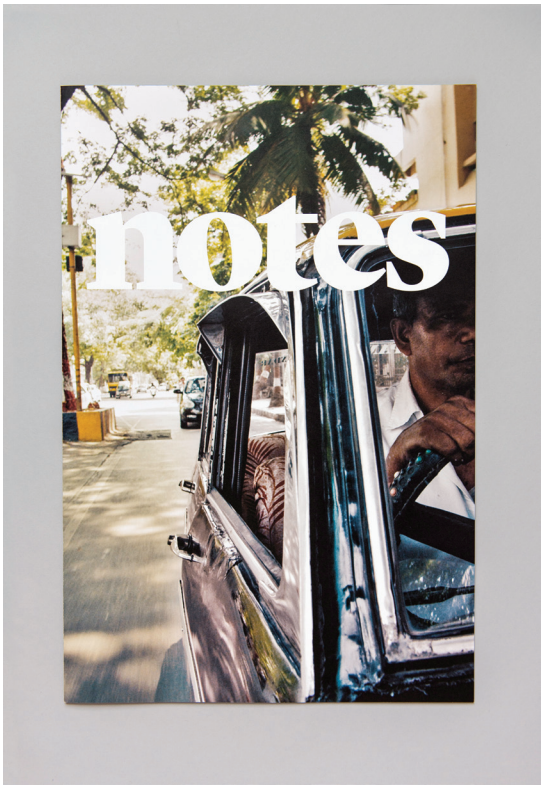
QUANTITY	PAGE COUNT	NUMBER OF COLORS
500	22 + COVER	CMYK

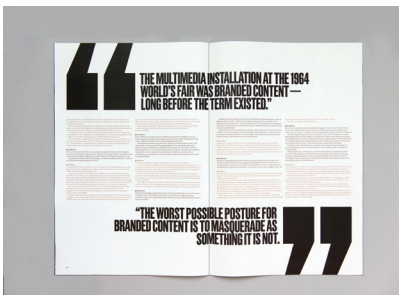
ADD. TECHNIQUES	BINDING
–	STAPLE BOUND

PAPER STOCK
MONADNOCK ASTROLITE PC 100, SMOOTH, 80LB TEXT

DIMENSIONS	RANK
14 × 21	★ ★ ★

ADDITIONAL DESIGN CREDITS **CREATIVE DIRECTOR** BRIAN COLLINS **ART DIRECTOR** DAVID FRANKEL





Book by Hybrid Design for TED

PRINTED BY MET FINE PRINTERS

TED is a nonprofit devoted to spreading ideas, usually in the form of short, powerful talks (18 minutes or less). TED began in 1984 as a conference where Technology, Entertainment, and Design converged, and today covers almost all topics – from science to business to global issues – in more than 100 languages.

BRIEF The theme for TEDGlobal 2013 was Think Again. Disciplines merge and cross-pollinate. Technology intrudes into biology and society. Power and authority are redistributed. Hopes and anxieties collide. A new world is emerging at the intersection of once-separated realities, and everything we know just may be wrong.

APPROACH AND SOLUTION Hybrid Design took on the concept of Think Again, creating a comprehensive identity for the TEDGlobal 2013 conference. The goal was to encourage participants to approach old problems from new perspectives, and to look at everything from a new angle. This idea was explored by flipping imagery and typography to discover new connections. Throughout the book and conference a neon yellow acts as an agent of differentiation, championing alternate perspectives, and those who present them. Most dramatically the edge painting highlights an often unconsidered plane of the book, demanding recognition of something often unnoticed.

PRODUCTION LESSONS The most difficult challenges were getting the two spot colors correct. We wanted our neon yellow to feel as close to a highlighter as possible and it took several rounds of experimentation before we got to that point. This was further complicated when we had to match the edge painting to our custom mixed spot color on the inside as it was an acrylic based paint rather than an ink.

QUANTITY	PAGE COUNT	NUMBER OF COLORS
1,250	168 + COVER	CMYK + 2

ADD. TECHNIQUES	BINDING
EDGING	PERFECT BOUND

PAPER STOCK
MOHAWK, SUPERFINE, SMOOTH, ULTRA WHITE, 120LB COVER AND 70LB TEXT

DIMENSIONS	RANK
7.25 × 9.5 × .5	★ ★ ★

ADDITIONAL DESIGN CREDITS **CREATIVE DIRECTOR** DORA DRIMALAS **DESIGN DIRECTOR** CALEB KOZLOWSKI **DESIGNER** MIKE ANDERSEN **PROJECT MANAGER** CARLY FULLER **EDITORS** BRUNO GIUSSANI, EMILY MCMANUS

Brochure by Brownstein Group for Verlasso

PRINTED BY PRISM COLOR CORPORATION

VERLASSO is formed to solve the fundamentally unsustainable methods used in farming salmon today.

BRIEF The client needed to spread their mission of harmoniously raised fish. They had the practices in place, they had the numbers, they just needed help telling their story.

APPROACH AND SOLUTION Verlasso's unique harmony of efficient salmon farming and sustainable practices are at the foundation of this brochure. We used this space to give Verlasso the platform to not only tell their story but to truly set them apart in their field.

PRODUCTION LESSONS When having an insert with a saddle-stitch binding method it became tricky getting the staples in the correct spot to go through all the signatures. If the staples were off the binding became loose – getting them just right was by trial and error.

QUANTITY
1,000

PAGE COUNT
16 + 4 INSERT

NUMBER OF COLORS
CMYK + 2

ADD. TECHNIQUES
FLOOD AQUEOUS
SOY INKS

BINDING
SADDLE-STITCH

PAPER STOCK
ACCENT OPAQUE, 65LB COVER (SFI AND FSC CERTIFIED STOCK)

DIMENSIONS
7 × 9.25
INSERT 4.5 × 5.5

RANK
★ ★ ★

ADDITIONAL DESIGN CREDITS **EXECUTIVE CREATIVE DIRECTOR** DAN SHEPELAVY **ASSOCIATE CREATIVE DIRECTOR AND WRITER** COLLEEN MASTERS **SENIOR ART DIRECTOR** KYLE FERINO

Book by Rule29 for Life In Abundance

PRINTED BY O'NEIL PRINTING

LIFE IN ABUNDANCE (LIA) is an organization helping to restore health, renew hope, and inspire lasting transformation for the world's most vulnerable families. South Sudan is one of the organization's primary focuses at the moment.

BRIEF We were asked to make an awareness book of the people we met and interviewed. Photography combined with facts and statistics illustrates that we as a society can help evolve the harsh realities of their world. This is an introduction to the beauty, the people, the struggle, and most of all the hope that can be witnessed there.

APPROACH AND SOLUTION This book is a visual introduction to our world's newest country South Sudan. It was created to help shine light on the lives of people living there. Through this book we hope to inspire the viewer to learn more and join LIA in helping bring hope and restoration. By visiting South Sudan and conducting visual and audio interviews, we were able to better understand what everyday life was, and is, like. We also spent several months collecting data from LIA and related organizations in order to build a comprehensive picture of the struggles and joys of the country.

PRODUCTION LESSONS In terms of challenges, we encountered difficulty finding the balance between texture and image. This primarily was a concern when figuring out the balance between emboss and the images we were using on the cover. We also found that we had to be especially careful in choosing specific paper stocks throughout the book, as that effected the images we were using. Along the way, we learned that hand lettering is fun to do with physical tools but only after copy has been finalized. We ran into a few instances in which the work that we had done had to be redone as copy was changing.

QUANTITY
1,000

PAGE COUNT
80 + COVER

NUMBER OF COLORS
CMYK

ADD. TECHNIQUES
SPOT DULL VARNISH
SPOT GLOSS VARNISH

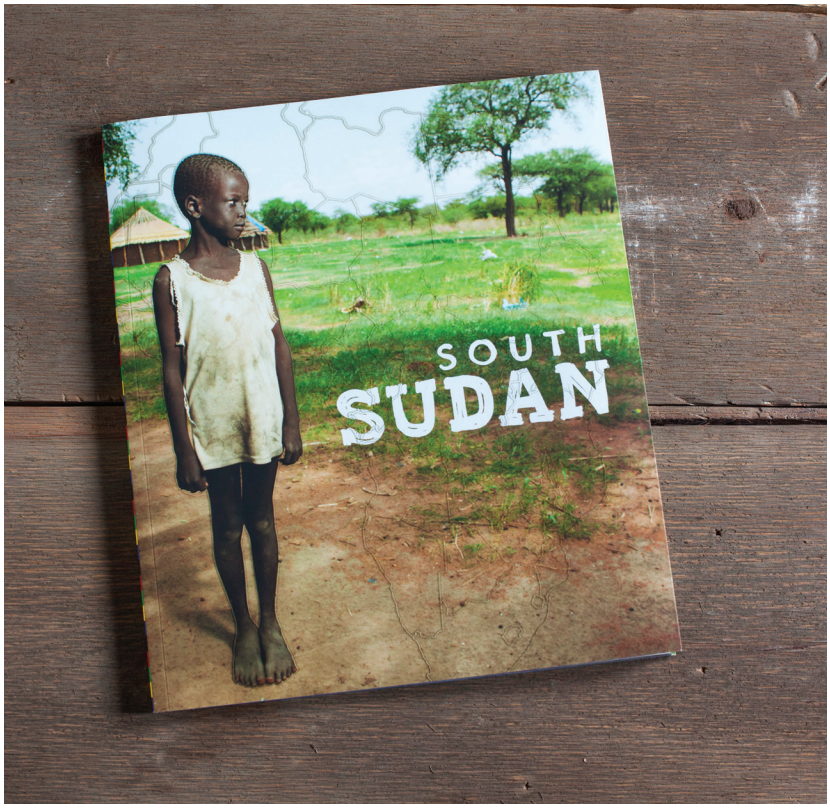
BINDING
PERFECT BOUND

PAPER STOCK
COVER NEW PAGE STERLING PREMIUM, GLOSS, 130LB COVER
INTERIOR NEW PAGE STERLING PREMIUM, GLOSS, 100LB TEXT

DIMENSIONS
8.5 × 10

RANK
★ ★ ★

ADDITIONAL DESIGN CREDITS **ART DIRECTOR AND DESIGNER** JUSTIN AHRENS **DESIGNER** SUSAN HERDA **PHOTOGRAPHERS** WONDERKIND STUDIOS **ADDITIONAL PRODUCTION CREDITS** **BIDNING** ROSWELL BOOKBINDING



Wedding Suite by Guts & Glory for Pepin and Teresa

PRINTED BY CRANKY PRESSMAN (WHEEL) AND KINKOS (BROCHURE)

PEPIN GELARDI AND TERESA HERRMANN are a creative couple based in New York, NY. Teresa is a stylist for One Kings Lane and Pepin is a partner and industrial designer at Tomorrow Lab.

BRIEF Our friends Pepin and Teresa celebrated their wedding in Maine, ME, at a summer camp called Camp Wohelo, which they renamed Camp TeePee for their long wedding weekend. To celebrate the event, they wanted an unconventional suite of wedding materials to match their quirky personalities.

APPROACH AND SOLUTION To celebrate the event we created a set of collateral materials that included a digital animated save the date, a two-sided letterpressed invitation wheel to discover your spirit animal on one side and learn about the history of the couple on the other, and a 50-page camp brochure. We knew the letterpressed wheels would be pricy but worth it, so we designed the rest of the collateral to be produced cheaply and easily using off-the-shelf materials.

PRODUCTION LESSONS The wheels turned out to be much more complex to produce than we'd anticipated, but well worth the effort. We've worked with Cranky Pressman many times over the past few years and always seem to be pushing the boundaries of the letterpress medium in one way or another – this time it was with tiny, thin type; one-sixteenth-inch margins; and three different sized sheets of custom die-cut paper. To insert the braids into the finished pieces, each hole had to be eyeballed and drilled by hand while making sure everything lined up properly.

QUANTITY
250

PAGE COUNT
50

NUMBER OF COLORS
WHEEL 2
BROCHURE 1

ADD. TECHNIQUES
PHOTOCOPY

BINDING
WHEEL HAND-PUNCHED
BROCHURE SADDLE-STITCH

PAPER STOCK
WHEEL FRENCH PAPER POP TONE, WHIP CREAM
CARD FRENCH PAPER POP TONE, SNO CONE
BROCHURE KINKOS BLUE

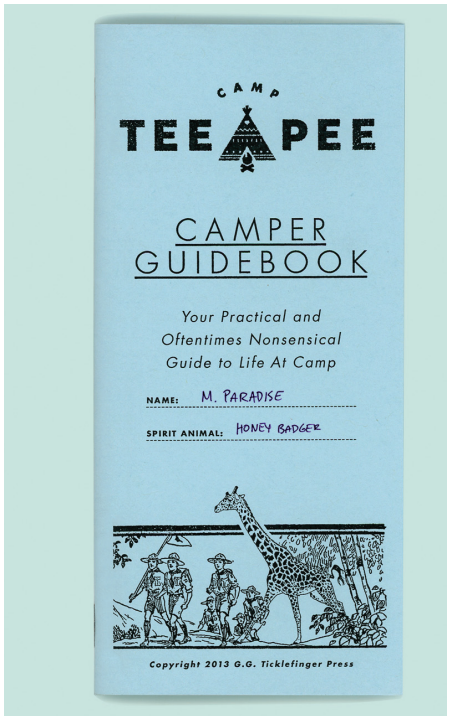
DIMENSIONS
7.5 × 7.5

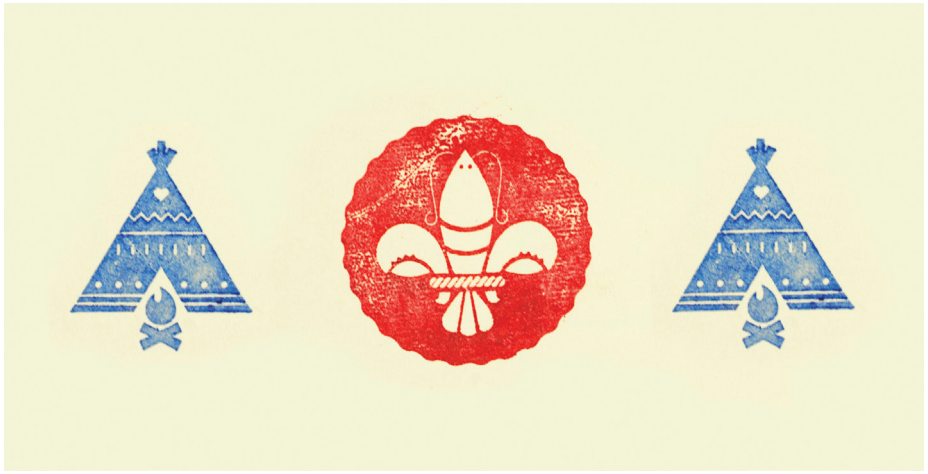
RANK
★★★★★

ADDITIONAL DESIGN CREDITS **DESIGNERS** MEG PARADISE, FAUN CHAPIN **COPYWRITERS** MEG PARADISE, FAUN CHAPIN, TERESA HERRMANN, PEPIN GELARDI

One might think the story of Camp TeePee began in 1907 when Luther Halsey Gulick married Charlotte Vetter, daughter of summer campers in Maine's Sebago Lake region. You would be correct. The story of Camp Tepee's founders, however, is a bit more involved. Through fortitude and watchful exercise of public relations, Camp Directors have brought forth a new millenium of camp excellence. Spin to learn more...
1968-1971
1980
1982
1983
2001-2004
2005
2006-2008
2010
2012
CAMP
TEE PEE
SPIN SPIN SPIN
The Story...
During a concert in the UK's quadrangle in Sept 1968, Paul Gelardi spots Deborah Pepin on a blanket next to him. Later in 1974, Robert Herrmann and Marion Klaric meet in the computer lab - that's computer singular, a CDC 3300 to be exact - at SLU.
...continued
Through punch cards and war protests, these couples fall in love.
Dr. Robert & Mrs. Marion Herrmann and
Mr. Paul J. Gelardi & Ms. Deborah Pepin Gelardi
welcome you to celebrate the marriage of
CAMP DIRECTORS
TERESA HERRMANN
PEPIN GELARDI
DATE: August 31st 2013 TIME: 4 o'clock in the afternoon
LOCATION: Camp TeePee at Camp Wohelo
ADDRESS: 25 Gulick Road
Raymond, Maine

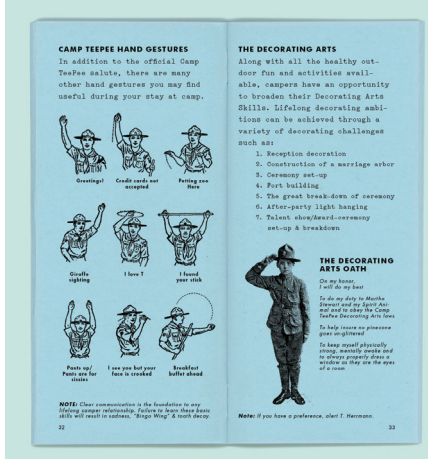
COURAGEOUS
LIKELY TO CLIMB A MOUNTAIN
CREATIVE
DREAMER
LOYAL
PROTECTIVE
DETERMINED
HARD WORKING
LOGICAL
BRAINY
STRATEGIC
LIKELY TO FIGHT A BEAR
MAKER
CLIMB
CAMP
TEE PEE
SPIN SPIN SPIN
SPIRIT ANIMAL
Majestic Moose
Instructions
1. Determine the trait on the outermost ring which best describes you on a weekday.
2. Then determine which of the two sub-traits best describes you on the weekend.
3. Rotate the wheel accordingly.
LEARN MORE
Explore the bounds of Camp TeePee, mount expeditions to nearby parks, eat super slowly!
Jimmy's spirit animal is the Direction Giraffe
DISCOVER YOUR
SPIRIT ANIMAL

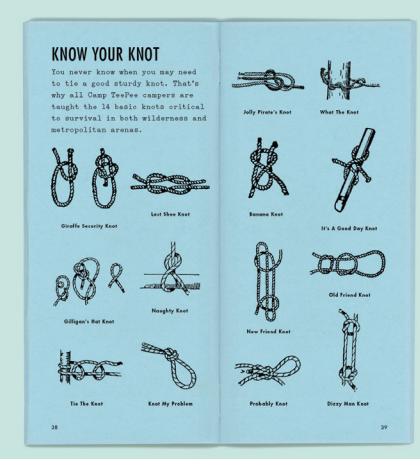

CAMP
TEE PEE
CAMPER GUIDEBOOK
Your Practical and Oftentimes Nonsensical Guide to Life At Camp
NAME: M. PARADISE
SPIRIT ANIMAL: HONEY BADGER
Copyright 2013 G.G. Ticklefinger Press



RIGHT

An atypical Camp TeePee spread
MEALS
Meals will be served at the Swallows Dining Hall during the weekend. Snacks and coffee are available at most times there as well.
OUTSIDE FOOD
There is electric refrigeration in the Swallows Dining Hall and in Snowbirds lodge. All campers who wish to bring food may store their edible items there. This is necessary to avoid in-cabin squirrel attacks and hair re-styling.
GETTING SUPPLIES IN TOWN
Close by we have the Good Life Market (1297 Roosevelt Trail. 5 mi. from camp) for any impromptu organic needs. CVS, Walmart and Hannaford Markets are located in North Windham (9 mi. from camp).
18
ADVERTISEMENT
MR. GELARDI'S
SPECIALTY BOWS
"They're so versatile!" - Mr. Gelardi
for EVERY OCCASION
• BIRTHDAYS
• CHRISTMAS/HANUKKAH
• SPELLING BEES
• UNVEILINGS
• USED CAR LOTS
• DOG SHOWS
• MODEL HOME OPENINGS
19


CAMP TEEPEE HAND GESTURES
In addition to the official Camp TeePee salute, there are many other hand gestures you may find useful during your stay at camp.
Greetings!
Credit cards not accepted
Petting zoo Here
Giraffe sighting
I love T
I found your stick
Posts up/ Pears are for closies
I see you but your face is crooked
Breakfast buffet ahead
NOTE: Clear communication is the foundation to any lifelong camper relationship. Failure to learn these basic skills will result in sadness, "Bingo Wing" & tooth decay.
32
THE DECORATING ARTS
Along with all the healthy outdoor fun and activities available, campers have an opportunity to broaden their Decorating Arts Skills. Lifelong decorating ambitions can be achieved through a variety of decorating challenges such as:
1. Reception decoration
2. Construction of a marriage arbor
3. Ceremony set-up
4. Fort building
5. The great break-down of ceremony
6. After-party light hanging
7. Talent show/Award-ceremony set-up & breakdown
THE DECORATING ARTS OATH
Oh my honor,
I will do my best
To do my duty to Martha Stewart and my Spirit Animal and to obey the Camp TeePee Decorating Arts laws.
To help insure no pineconе goes un-glittered
To keep myself physically strong, mentally awake and to always properly dress a window so they are the eyes of a room
Note: If you have a preference, alert T. Herrmann.
33


KNOW YOUR KNOT
You never know when you may need to tie a good sturdy knot. That's why all Camp TeePee campers are taught the 14 basic knots critical to survival in both wilderness and metropolitan arenas.
Jolly Pirate's Knot
What The Knot
Giraffe Security Knot
Lost Shoe Knot
Banana Knot
It's A Good Day Knot
Gilligan's Hat Knot
Naughty Knot
Old Friend Knot
New Friend Knot
Tie The Knot
Knot My Problem
Probably Knot
Dizzy Man Knot
38
39

Art Prints by/for The Weekend Press

PRINTED BY THE WEEKEND PRESS

THE WEEKEND PRESS, based in Oakland, CA, is a letterpress print studio founded in mid 2013 by Jenny Pan and Peter Pham. Working as graphic designers, they were always inspired by the irreplaceable tactile quality of print. So, the two set out to build a place where they, along with other creatives, could produce beautiful work with letterpress.

BRIEF Collaborate with a group of creatives to produce a letterpress printed limited art edition.

APPROACH AND SOLUTION We teamed up with ten talented designers and friends for our very first collaboration: *Oakland Illustrated* – a curated letterpress tribute to the city we call home. Each three-color print features a different experience or distinct landmark found in Oakland, CA. The only constraints provided were a pre-determined size and color palette. The designers visualized their subject matter in their own style and had the freedom to use color in creative ways. This included overprinting and designing with floods of color. The result of this collaboration was a 10-piece print edition that celebrates the art of Bay Area creatives and the art of letterpress printing.

PRODUCTION LESSONS We wanted to push ourselves on press and push the limits of letterpress printing with this ambitious collaboration. The wide range of illustration styles along with the number of colors used presented their own set of challenges and unknowns such as ink coverage on large floods, precise registration, and paper warping. In the process we learned that with such a variety of visual styles, each would require detailed care and attention. For the best results, we customized an approach to be taken on press with each piece.

QUANTITY	PAGE COUNT	NUMBER OF COLORS
250 LIMITED ED.	100	3

ADD. TECHNIQUES	BINDING
–	–

PAPER STOCK
CRANE'S LETTRA, 110LB COVER

DIMENSIONS	RANK
5 × 7	★★★★★

ADDITIONAL DESIGN CREDITS **DESIGNERS** ANNA HURLEY, BRENT COUCHMAN, CARL BENDER, ESZTER CLARK, JAVIER GARCIA, JEFFREY BUCHOLTZ, JENNY PAN, NATE LUETKEHANS, RICHARD PEREZ, WILL ECKE

FOSTER PRINTING
WEDDING ANNOUNCEMENTS
GRAND LAKE
PARAMOUNT
GRAND LAKE THEATRE
FOX OAKLAND
OAKLAND FLORAL DEPOT
FLORA
OAKLAND

13
13
510
E

Calendar by/for Studio On Fire

PRINTED BY STUDIO ON FIRE

STUDIO ON FIRE is a best-in-class craft letterpress printer. They focus on making premium print work that they love as much as their clients do.

BRIEF Each year we select ink colors, paper stocks, and come up with a theme before asking a slew of illustrators to join us in creating custom artwork for each month of the calendar.

APPROACH AND SOLUTION The theme for 2014 was Happy Place, playing on the concept that your happy place might be an actual place or maybe just something small in your life that brings you joy. From kittens to castles, and coffee to burgers, this year is chock-full of delightful illustrations to keep you in a good mood all year (small disclaimer: you might get very hungry some months).

PRODUCTION LESSONS With each iteration of this project we strive to improve on the year before, tweaking die lines, experimenting with new production techniques, and finding ways to make the final product exciting for recipients to rip open – aiming for the same excitement level for people who are receiving a calendar for the 9th time as those who might be receiving their first one.

QUANTITY
1,500

PAGE COUNT
12 + STAND

NUMBER OF COLORS
STAND 1
PAGES 4

ADD. TECHNIQUES
–

BINDING
–

PAPER STOCK
EASEL STAND FRENCH PAPER POPTONE, SNO CONE, 100LB COVER
FRENCH PAPER CONSTRUCTION, GROUT GREY, 100LB COVER
PAGES FRENCH PAPER SPECKLETONE, STARCH WHITE, 140LB COVER

DIMENSIONS
4.5 × 6 × 2

RANK
★ ★ ★ ★

ADDITIONAL DESIGN CREDITS **ILLUSTRATORS** STUDIO ON FIRE, BEETEETH, LAB PARTNERS, BRIAN GUNDERSON, JOLBY, KATE BINGAMAN-BURT

2014 Calendar
Happy Place Edition
12 single month cards
1 desktop easel stand

2014 Calendar
Happy Place Edition
12 single month cards
1 desktop easel stand
Jan / 14
Sun Mon Tue Wed Thu Fri Sat

Invitation by/for University of Technology Sydney (DAB)

PRINTED BY THE DISTILLERY

DESIGN, ARCHITECTURE AND BUILDING (DAB) is a faculty of the University of Technology Sydney. Its Visual Communication degree includes an end-of-year graduate show for its honors students.

BRIEF As part of the final honors year of the UTS Visual Communication course, students are given the opportunity to create an identity for their Grad Show at the end of the year. Our aim from the start was to design something bold, engaging, and playful that encapsulated the youth and dedication of the graduating year group.

APPROACH AND SOLUTION In creating this identity, we wanted to portray the fun, youthful, and dedicated personalities of this year's graduates, particularly with reference to the idea of "working our butts off" and their "exposure" to the industry. Using a series of visual and verbal puns, a mark and identity was established across a variety of collateral including invitations, screen printed posters, and gallery murals. The invitations were letterpressed at The Distillery with a fluorescent ink gradient of PMS 805 to 806 with an overprint of Reflex Blue.

PRODUCTION LESSONS Creating a clean fluorescent gradient over a large run of prints presented a difficult challenge for the production team. However through combination of skip feeding, a split-fountain and a mid-run wash of the press, we were able to keep the colors vibrant and consistent across all invites.

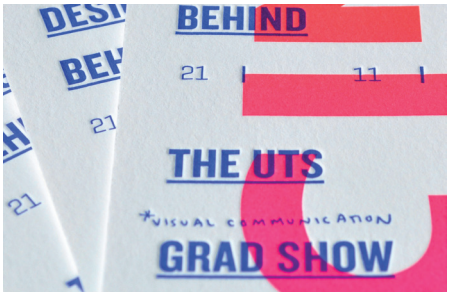
QUANTITY	PAGE COUNT	NUMBER OF COLORS
500	1	3

ADD. TECHNIQUES	BINDING
–	–

PAPER STOCK
CRANE'S LETTRA, FLUORESCENT WHITE, 600GR/M2

DIMENSIONS	RANK
4.1 × 5.4	★★★

ADDITIONAL DESIGN CREDITS **ART DIRECTORS AND DESIGNERS** OLIVIA KING, SEBASTIAN ANDREASSEN **CREATIVE DIRECTION** MICHELLE CATANZARO **ADDITIONAL PRODUCTION CREDITS** **PRINTERS** PHIL SMITH, CECILE MICHEL



Business Card by/for Ethan Allen Smith

PRINTED BY KEEGAN & MEEGAN CO.

ETHAN ALLEN SMITH is a designer, educator, and speaker in Portland, OR.

BRIEF Create a business card that reflects my character, aesthetic, and design ethic.

APPROACH AND SOLUTION I wanted a card that clearly indicated I was a designer, without using the word Designer. I was reaching for a hyper-minimalistic aesthetic. I also created the sans-serif font used on the card.

PRODUCTION LESSONS This was the first time I had a chance to create ultra-premium business cards for myself. It was an absolute joy. I will never go back.

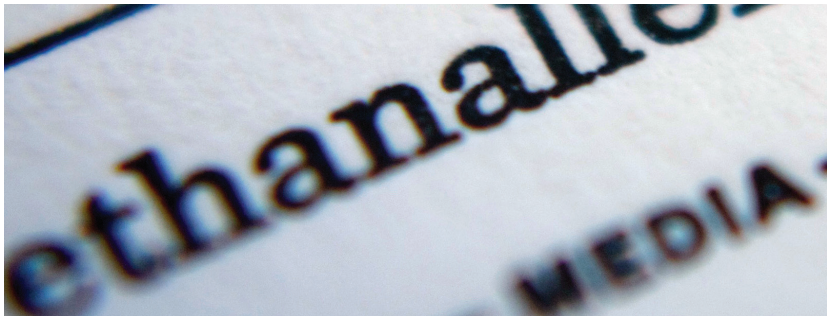
QUANTITY	PAGE COUNT	NUMBER OF COLORS
500	–	1

ADD. TECHNIQUES	BINDING
–	–

PAPER STOCK
CRANE'S LETTRA, 220LB COVER

DIMENSIONS	RANK
2 × 3.5	★ ★ ★

ADDITIONAL PRODUCTION CREDITS **PRINTERS** KEEGAN WENKMAN, KATY MEEGAN



Notecard by/for Shelby Designs & Illustrates

PRINTED BY SHELBY DESIGNS & ILLUSTRATES

SHELBY DESIGNS & ILLUSTRATES is a small idea laboratory that produces dimensional branding and offers old-world service.

BRIEF Shelby Designs & Illustrates has so much gratitude for our good fortune that we felt the need to create a fresh vehicle with which to say thank you to people who are loyal customers, amazing vendors, and kind referrers.

APPROACH AND SOLUTION Our own thematic brand revolves around shells, bees, honey, and taking flight. What better concept than an illustration of a balloon taking flight, that looks like an idea light bulb and a basket that is an upside down bee hive! We love weaving epigrammatic bits into all that we do. To top that we used our Craigslist find, an 1889 C&P Letterpress, and muddled our way to create these notecards in-house!

PRODUCTION LESSONS The largest challenge we faced was that we were our own worst client – lots of little changes splattered with over-controlling refinements galore! Then there was the lack of practice with the letterpress. Luckily our good neighborhood friend Alan, from Alan Hillesheim Letterpress in Oakland, CA, came to the rescue and enabled us to make our sweet little card, so of course, he was the first to receive our new expression of gratitude!

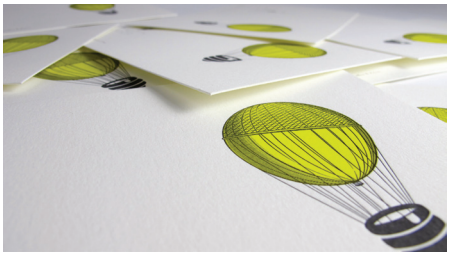
QUANTITY	PAGE COUNT	NUMBER OF COLORS
150	–	2

ADD. TECHNIQUES	BINDING
–	–

PAPER STOCK
CRANE'S, PEARL WHITE, 100LB COVER

DIMENSIONS	RANK
FOLDED 4.825 × 3.5	★ ★ ★

ADDITIONAL DESIGN CREDITS **CREATIVE DIRECTOR** SHELBY TUPPER **ILLUSTRATOR** KEELY REYES **ENGRAVINGS** PUBLIC DOMAIN **ADDITIONAL PRODUCTION CREDITS** **MENTORS** ALAN HILLESHEIM, GRETCHEN NATVIG, KEELEY REYES



Card Deck by Studio On Fire for AIGA

PRINTED BY STUDIO ON FIRE

AIGA is a global community of design advocates and practitioners. AIGA advances design as a professional craft, strategic advantage, and vital cultural force by connecting practitioners, enthusiasts, and patrons through regional, national, and global events.

BRIEF We were approached by AIGA leaders to create a culture guide for attendees of the 2013 national AIGA Head Heart Hand design conference. Our task was to highlight cool and interesting things to see and do in Minneapolis, MN, from a designer's point of view. The format, the content, and the theme were all up to us.

APPROACH AND SOLUTION Annoyed by cumbersome guidebooks and awkward fold-out maps, we decided to make a compact set of letterpress printed cards presented in a custom letterpress printed sleeve. All attendees of the conference, nearly 2,000 people, received a guide in their swag bag. You could see people reading through the quotes between presentations and flipping through the deck at lunchtime. Tweets of the completed puzzle rolled in over the weekend and still pop up months later—which is the bonus of having this letterpress printed, it's too nice for people to throw away without feeling bad.

PRODUCTION LESSONS We tweaked the dieline for the sleeve several times, luckily we had time to do so. You can never get your sh*t on press too early. Having time to refine the specialty touches can make all the difference.

QUANTITY	PAGE COUNT	NUMBER OF COLORS
2,500	12 + SLEEVE	2

ADD. TECHNIQUES	BINDING
–	–

PAPER STOCK
NEENAH CLASSIC CREST, SOLAR WHITE, 165LB COVER

DIMENSIONS	RANK
3.125 × 4.125 × .375	★★★

ADDITIONAL DESIGN CREDITS **CREATIVE DIRECTORS** BRENT STICKELS (YYES), SAM MICHAELS (STUDIO ON FIRE) **COPYWRITER** BRENT STICKELS **DESIGNER** SAM MICHAELS

Poster by Classic Letterpress for Anne Willan

PRINTED BY CLASSIC LETTERPRESS

ANNE WILLAN is the founder of the prestigious Ecole de Cuisine La Varenne, which operated in Burgundy, France, from 1991 until 2007. Willan is a recognized authority on French cooking, with more than 35 years of experience as a cooking teacher, cookbook author, and food columnist.

BRIEF Anne asked me to design a poster that would demonstrate the evolution of cookbook writing throughout four centuries, across many countries, beginning with four seminal cookbooks. She came to me with the information of each book and idea of using branches in a tree to show the progression.

APPROACH AND SOLUTION The purpose was to create a beautiful and informative poster tracking the development of cookbooks through four centuries and half a dozen languages. Keith Cranmer was commissioned to paint a watercolor illustration of a tree which we then printed letterpress in four colors. The type was letterpressed in three colors.

PRODUCTION LESSONS One challenge was creating a satisfactory color separation from a watercolor painting and print it letterpress with two green and two brown ink colors. This was solved by the artist painting the four colors, in registration, on four different pieces of semi translucent watercolor paper on a light table. With this approach we maintained control of the color separation. The paintings were scanned, 150 line screen halftones made, and film output. Photopolymer plates were used for the art and type. The printing was successful in making it look like the tree is an actual watercolor painting.

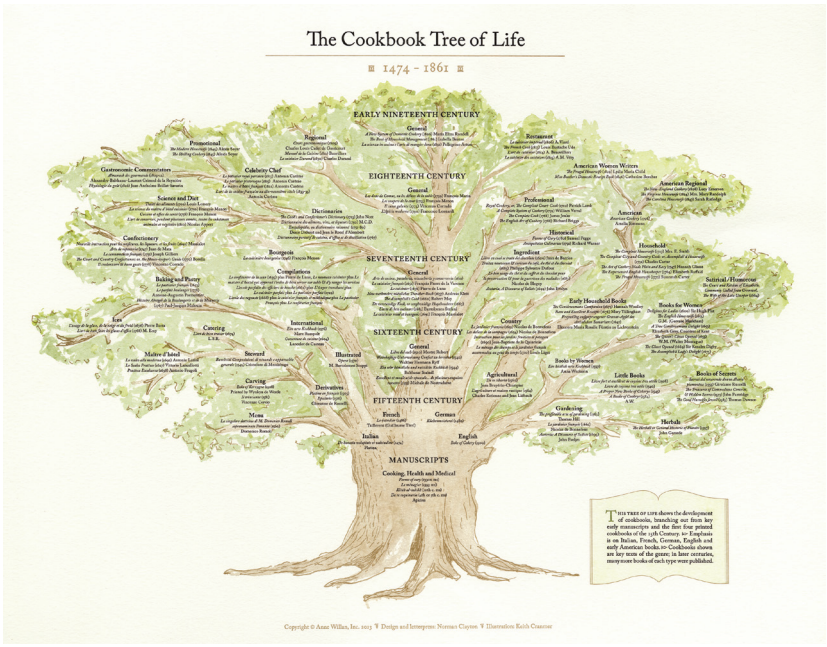
QUANTITY	PAGE COUNT	NUMBER OF COLORS
200	–	7

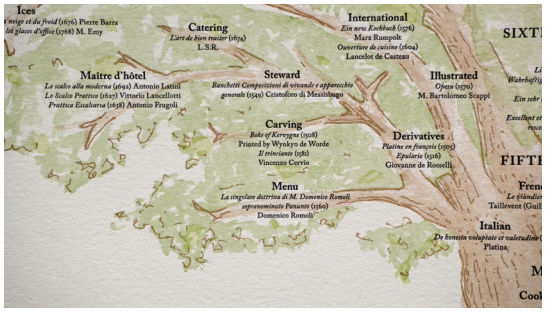
ADD. TECHNIQUES	BINDING
–	–

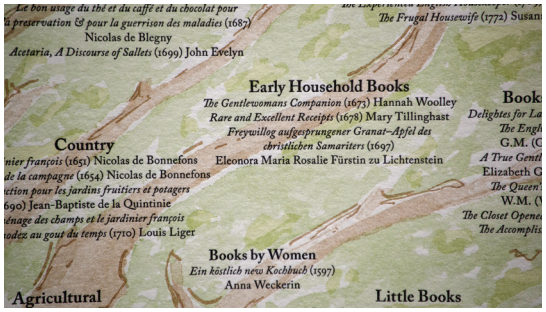
PAPER STOCK
CRANE'S LETTRA, 110LB COVER

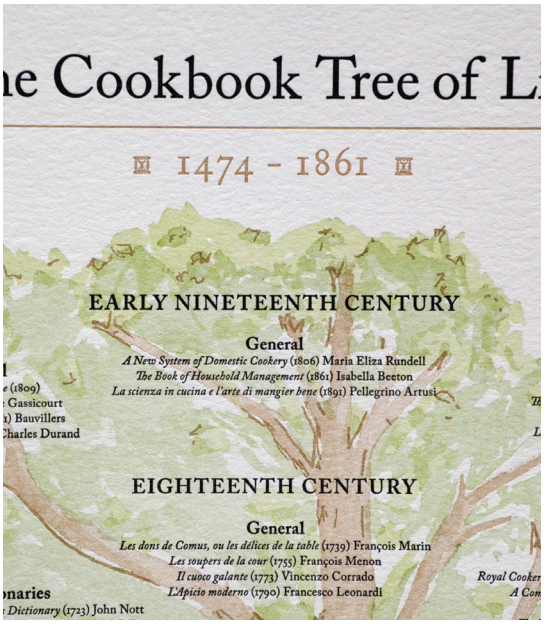
DIMENSIONS	RANK
16 × 20	★★★

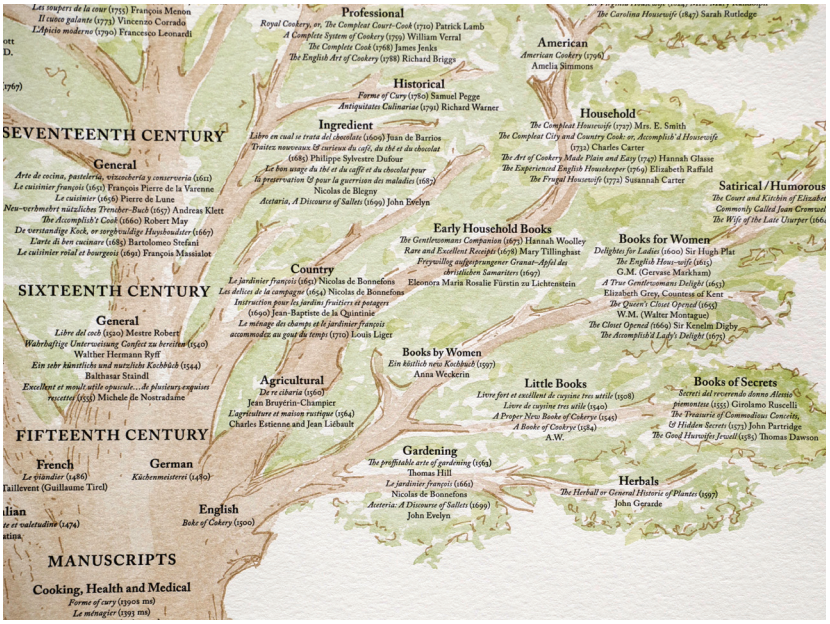
ADDITIONAL DESIGN CREDITS DESIGNER NORMAN CLAYTON ILLUSTRATOR KEITH CRANMER
ADDITIONAL PRODUCTION CREDITS PRINTER NORMAN CLAYTON











Collateral by Murmure for DHD Billard-Durand Architectes

PRINTED BY BADCASS

DHD BILLARD-DURAND ARCHITECTES is an French architectural agency.

BRIEF DHD is one of the most prestigious architects agency in Normandy, France. The architects wanted to have an identity based on a logo that reflects their distinct characters and the whole agency. A contemporary identity, highlighting architectural aesthetics and revealing the graphic potential of their communication media was developed.

APPROACH AND SOLUTION The DHD name is formed by the initials of each architect – it creates a shape symbolizing the agency and a contemporary architectural form. It shows its graphic potential running both vertically and horizontally. We selected copper and green gray as colors that highlight the agency's history and its contemporary orientation. We created volume foil stamping, contrast with paper thickness, and elevation through embossing.

PRODUCTION LESSONS We learned that when the technical constraints and solutions are understood from the design phase, it allows the project to be carried out in perfect harmony, by both customers and providers.

QUANTITY
BUSINESS CARDS 100×3 + 300
PORTFOLIO COVERS 200
GREETINGS CARDS 400

NUMBER OF COLORS
BUSINESS CARDS AND PORTFOLIO COVERS 1
GREETING CARDS 1

ADD. TECHNIQUES
FOIL STAMP

BINDING
–

PAPER STOCK
BUSINESS CARDS AND PORTFOLIO COVERS GF SMITH DUPLEX COLORPLAN, PALE GREY, 350GR/M2
GREETING CARDS SIRIO, PERLA, 290GR/M2

DIMENSIONS
BUSINESS CARDS 3.35 × 2.16
PORTFOLIO COVERS 9.02 × 9.21
GREETING CARDS 8.27 × 5.91

RANK
★★★

ADDITIONAL DESIGN CREDITS **DESIGNERS** JULIEN ALIROL, PAUL RESSENCOURT

Packaging by/for Guts & Glory

PRINTED BY CRANKY PRESSMAN

GUTS & GLORY is a creative collaborative: An adaptive network of visual storytellers, restless thinkers, strategic brand builders, and detail-obsessed makers-of-things.

BRIEF Helvetica The Perfume began as a conversation in our studio. If Helvetica were a perfume, what would it smell like? We all answered almost in unison– it would smell like nothing. So we set out to embody the idea of nothingness as a perfume.

APPROACH AND SOLUTION The packaging was meant to convey a sense of luxury while reiterating the concept of nothingness. It was important to us that the printing be subtle and best experienced in person. We were intentionally riding a fine line with the legibility of the piece to further the absurdist nature of the idea.

PRODUCTION LESSONS There was no off-the-shelf die to suit our bottle so we had to draw the die from scratch which turned out to be a deceptively complex task. Many adjustments had to be made to accommodate paper thickness and the fragility of an uncoated stock that wanted to split as it was folded.

QUANTITY	PAGE COUNT	NUMBER OF COLORS
3,000	–	1

ADD. TECHNIQUES	BINDING
–	–

PAPER STOCK
FRENCH PAPER

DIMENSIONS	RANK
BOX 2.2 × 4.6 × 1.2	★ ★ ★

ADDITIONAL DESIGN CREDITS **DESIGNERS** MEG PARADISE, FAUN CHAPIN

Tags by Wood Duck Press for MULCH by Sabato e Domenica

PRINTED BY WOOD DUCK PRESS

MULCH BY SABATO E DOMENICA is a creative living retail concept bringing beauty, creativity, well-being, and enjoyment through a curated selection of high integrity products.

BRIEF We needed to reflect the look and feel of their flagship store, while complementing their range of carefully selected products and packaging. They wanted their stationery items to be earthy yet beautifully refined like their products, while providing their clients with a warm and tactile experience.

APPROACH AND SOLUTION The swing tags are used when merchandising stock in store. They are attached to products providing consumers with information about the product, its maker, its use, and price. The store also uses them when wrapping flowers and gifts.

MULCH purchased large quantities of colored twine while on an overseas holiday. The twine tags were designed so the twine could be merchandised in store to showcase the color palette available – they also double as client give away.

PRODUCTION LESSONS Letterpress printing is difficult when there is either solid ink or fine type and this design combined both of these difficulties. It was a challenge to achieve the density of ink while retaining the fine reversed detail. The swing tag also has an off centred punch to compliment the design on the front but the reverse has a website address which needed to be perfectly horizontal when hanging, so critical back up was essential.

QUANTITY
250 EACH

PAGE COUNT
–

NUMBER OF COLORS
1

ADD. TECHNIQUES
–

BINDING
–

PAPER STOCK
KRAFT BOARD, NATURAL, 1250UM

DIMENSIONS
SWING TAG 2.35 × 3.54
TWINE TAG 1.96 × 3.54
DIAMETER 2.32

RANK
★ ★ ★

ADDITIONAL DESIGN CREDITS TY SYMONDS, LEANNE

Packaging by Dunlop Manufacturing, Inc. for Eddie Van Halen

PRINTED BY VARIOUS

EDWARD LODEWIJK "EDDIE" VAN HALEN is a Dutch-born American musician, songwriter, and producer. He is best known as the lead guitarist, keyboardist, and co-founder of the hard rock band Van Halen. He is ranked as one of the world's greatest guitarists.

BRIEF Our challenge was to design packaging for a series of three guitar effect pedals marking the 35th anniversary of the release of Van Halen's debut album.

APPROACH AND SOLUTION Our goal was to identify the EVH 35th Anniversary Series as a premium offering by employing a minimalist presentation and using custom printing processes. The triple-black matte finish box is wrapped with a gloss varnish print of the EVH Frankenstein pattern; the linework of this pattern is so iconic in the realm of rock that it is still recognizable even when taken outside of its trademark color schemes. The subtle reflective effect of the black-on-black graphic pattern forgoes the hard sell pitch of typical music instrument packaging and creates a sense of mystique around the product within.

PRODUCTION LESSONS Silkscreened UV gloss varnish bleeds! Tiny graphics and fine lines are tough to hold-up – the bolde, the better.

QUANTITY
1,000
1,100
1,500

PAGE COUNT
–

NUMBER OF COLORS
1

ADD. TECHNIQUES
GLOSS UV

BINDING
–

PAPER STOCK
BLACK E-FLUTE SBS CARDBOARD

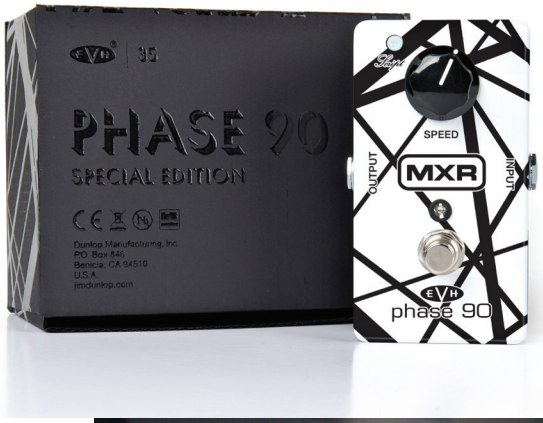
DIMENSIONS
VARIOUS

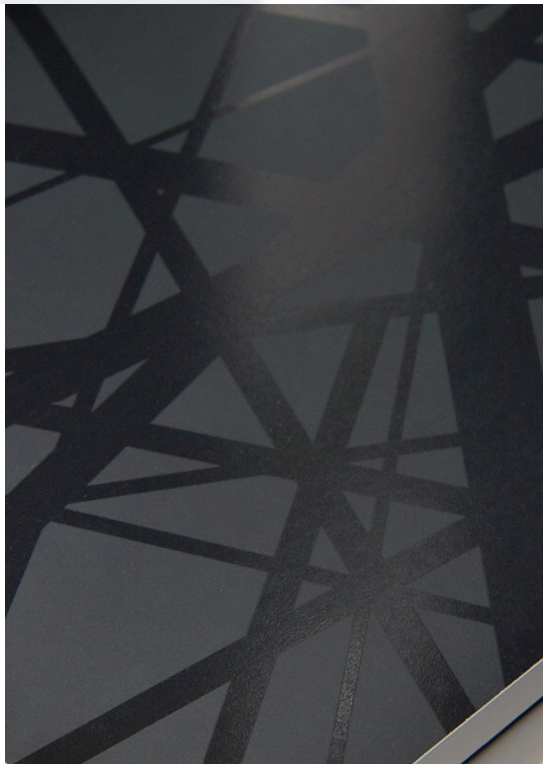
RANK
★ ★ ★ ★

ADDITIONAL DESIGN CREDITS **PRESIDENT** JIMMY DUNLOP **CREATIVE DIRECTOR** JOEY TOSI **ART DIRECTOR** GRAHAM SHAW **SENIOR DESIGNER** JUSTIN BUTLER **PHOTOGRAPHER AND DESIGNER** MICK WALLER **PRODUCTION ARTIST** HANK ALVA

35
FLANGER
SPECIAL EDITION
Dunlop Manufacturing, Inc.
P.O. Box 846
Benicia, CA 94510
U.S.A.
jimdunlop.com
POWER
MANUAL
WIDTH
SPEED
REGEN.
OUTPUT
INPUT
EVH
flanger
BY MXR

35
WAH WAH
SPECIAL EDITION


35
PHASE 90
SPECIAL EDITION
Dunlop Manufacturing, Inc.
P.O. Box 846
Benicia, CA 94510
U.S.A.
jimdunlop.com
SPEED
OUTPUT
INPUT
MXR
phase 90



Collateral by Interbrand for Yale Center for Customer Insights

PRINTED BY INTERBRAND

YALE CENTER FOR CUSTOMER INSIGHTS is where the most innovative and successful companies are partnering with the world's leading-edge academics to understand the evolving dynamics of consumer behavior. Working together, they bring the latest academic theories into the marketplace – and bring back the latest marketplace thinking to our research. *Sustainability Marketing: The Power of True Stories* is a conference about new trends in sustainability, brand authenticity and storytelling, with talks from leading academics and practitioners across a range of fields. The conference is jointly presented by Yale University and Interbrand.

BRIEF Yale University and Interbrand presented *Sustainability Marketing: The Power of True Stories*, to promote the benefits of telling authentic sustainability stories for brands. To limit the environmental impact of the conference we re-used existing material, and created minimal waste from the event materials and collateral.

APPROACH AND SOLUTION Tote bags, notebooks, posters, and coffee mugs sourced from participating companies acted as the canvas for our sustainable designs. The color scheme and bold typography emphasized the importance of sustainability. We silkscreened the conference title onto notebooks and tote bags individually – this added a personal touch and created unique giveaways for the attendees. We further transformed everyday objects into thought-provoking collateral that shouted our sustainability story – discarded mugs were beautifully painted, and old banners were reused, stamped,and hung proudly from the balcony of the venue.

PRODUCTION LESSONS The most challenging aspect of the design was to unify the existing materials. We chose bold red type, to indicate urgency, but mostly to create visibility and consistency on a variety of backgrounds. Silkscreening on different materials was also a challenge: non-flat surface, notebooks with depth, bags that needed water-proof ink, and banners that needed many hours of labor to create the stamped pattern.

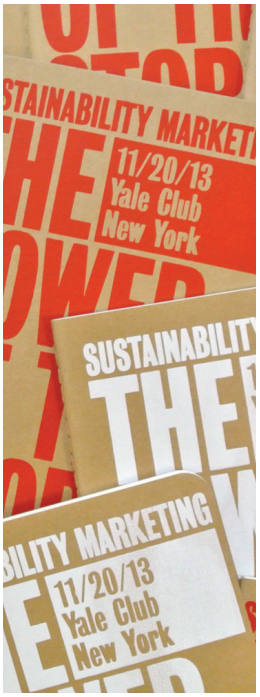
QUANTITY	PAGE COUNT	NUMBER OF COLORS
170	–	2

ADD. TECHNIQUES	BINDING
–	–

PAPER STOCK
VARIOUS TYPES

DIMENSIONS	RANK
VARIOUS DIMENSIONS	★★★

ADDITIONAL DESIGN CREDITS **EXECUTIVE CREATIVE DIRECTOR** CHRIS CAMPBELL **CREATIVE DIRECTOR** FOREST YOUNG **SENIOR DESIGNER** MATT VAN LEEUWEN **JUNIOR DESIGNER** JOSEPH HAN **SENIOR DESIGNER** MATT VAN LEEUWEN **JUNIOR DESIGNER** JOSEPH HAN



Poster Series by Kevin Cantrell Design for Neenah Paper

PRINTED BY GOTSCHALL ENGRAVING

Best of Category

NEENAH PAPER is a world-class manufacturer of premium papers. Their objective is to focus on producing a premium product for designers, printers, and consumers without limiting creative expression.

BRIEF Neenah Paper sponsored the production of Terra, 3/7 in the 7 Days series to promote various Neenah Papers and their exceptional ability to hold meticulous detail over large foil stamping areas.

APPROACH AND SOLUTION Terra, 3/7 in the 7 Days series, is printed on various Neenah Papers. The text is taken from the book of Genesis on the creation, suggesting the infinite possibilities to create using Neenah Papers.

PRODUCTION LESSONS The level of detail and scale of the poster dies necessitated two dies in order to balance out the impression. The intricate nature of the artwork made the division of the plates uneven in size, with one plate containing 2/3 of the artwork (for a seamless split in the creative). Obtaining an even impression with both plates was challenging, but possible with the right padding.

QUANTITY	PAGE COUNT	NUMBER OF COLORS
700	–	1 EACH

ADD. TECHNIQUES	BINDING
–	–

PAPER STOCK

GRUPPO CORDENONS, WILD, LODEN GREEN, AND COPPER STARDREAM 100LB TEXT
GRUPPO CORDENONS, PLIKE, 90LB TEXT
NEENAH PAPER, KRAFT AND ESPRESSO SMOOTH, 80LB TEXT

DIMENSIONS	RANK
16 × 20	★★★★

ADDITIONAL DESIGN CREDITS **ART DIRECTOR AND LETTERING** KEVIN CANTRELL **LETTERING CONSULTANTS** ARLO VANCE AND SPENCER CHARLES **ADDITIONAL PRODUCTION CREDITS** **PRESS MANAGER** JOHN BALOG

JUDGE'S COMMENTS

These Terra posters are a dazzling delight, and watching the two printer judges scrutinize this poster with a loupe, searching for the seam in the plates was my favorite part of the entire judging day. Still trying' to read the darn thing... – **STEPHEN DOYLE**

Sometimes the best design is just a piece of work that makes you sit up an notice, and puts a smile on your face. This is one of those pieces: amazing lettering, brilliant craft, excellent choice of materials and color. How can you not smile? – **MARC ENGLISH**

320 square Inches of intricate design and near flawlessly executed metallic foil. You can't help but be drawn to it. – **JOHN EARLES**

There we were, looking for the lines where the plates lined up. I couldn't find them, even with my coin loupe. John from Houston bird dogged the search 'til he found the evidence that this piece was printed with two plates, as we suspected. The fact that it took him two days to make this discovery deems this selection just perfect for "Best Of." – **JIM SHERRADEN**

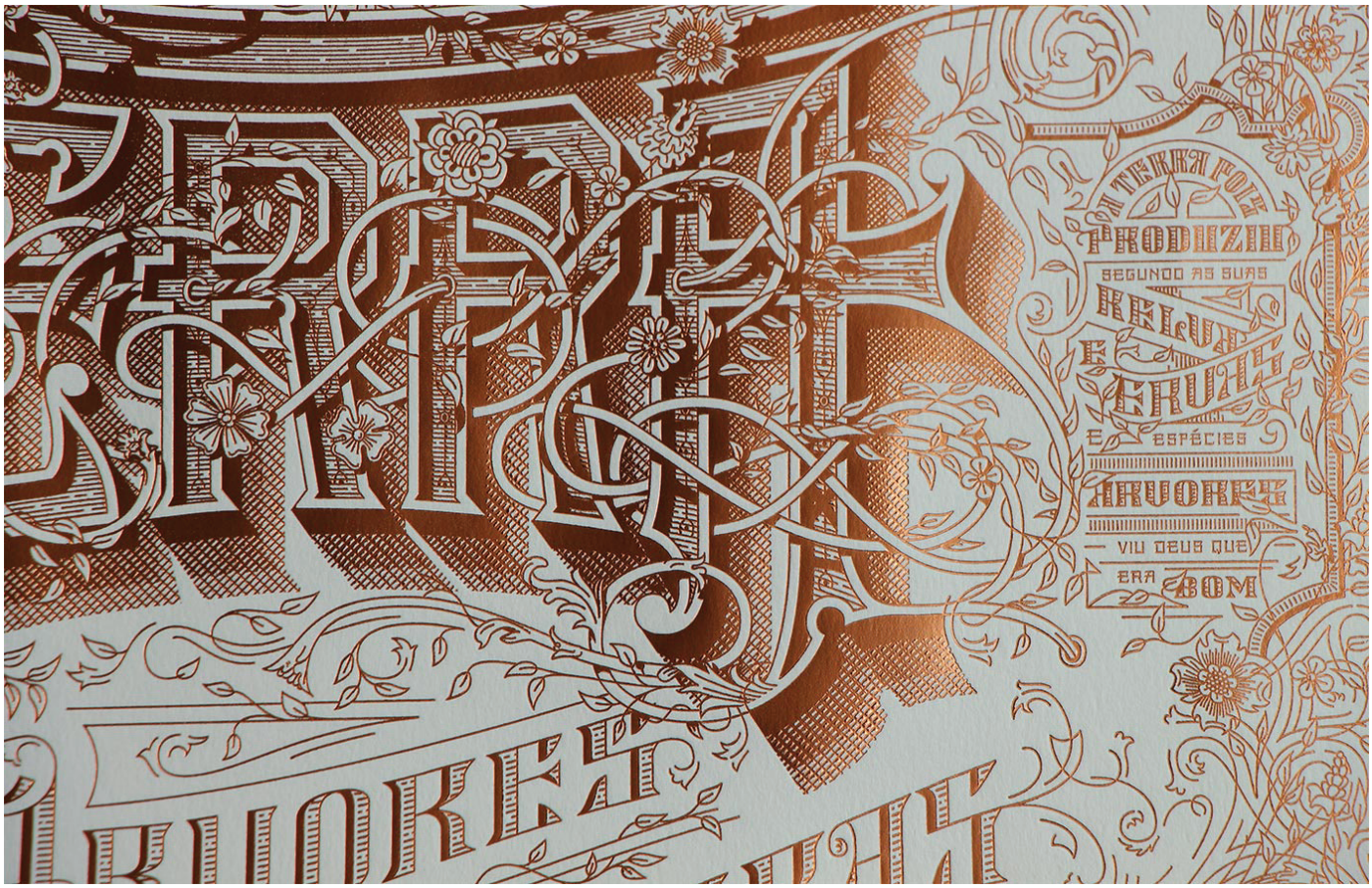
NO DIA TERCEIRO
DISSE DEUS
PRODUZA
GÊNESIS
A TERRA
PRODUZA
ÁRVORES
FRUTÍFERAS
A TERRA FOI
PRODUZIR
SEGUNDO AS SUAS
RELVAS
E ERVAS
E ESPÉCIES
ÁRVORES
— VIU DEUS QUE
ERA BOM
ÁRVORES
FRUTÍFERAS
E ASSIM FOI

NO DIA TERCEIRO
PRODUZA
GÊNESIS

NO DIA TERCEIRO
PRODUZA
GÊNESIS
ÁRVORES
FRUTÍFERAS
E ASSIM FOI

SEGUNDO AS SUAS
ESPÉCIES
VIU DEUS QUE
ERA BOM

PRODUZIU
SEGUNDO AS SUAS
ESPÉCIES
VIU DEUS QUE


PRODUZIU
SEGUNDO AS SUAS
ESPÉCIES
VIU DEUS QUE
ERA BOM

Catalog by Manic Design for Dilmah Tea

PRINTED BY SANG CHOY INTERNATIONAL PTE., LTD.

DILMAH TEA is the third largest supplier of tea in the world, and a family-run business. The Teamaker's Private Reserve is a collection of fine single-estate teas handpicked by Merrill J. Fernando, founder of Dilmah to show how indulgent tea can be.

BRIEF The Teamaker's Private Reserve, a collection of fine single-estate teas, is targeted at a rarefied group of tea aficionados and buyers in luxury hospitality. The client wanted a catalog that a potential buyer would keep and refer to for tasting notes and additional bits of information.

APPROACH AND SOLUTION We set out to create a catalog that reflected the same care and attention that was invested in coming up with this line of teas. We had lots of fun art directing and shooting many of the richly textured photographs in the book that evoked colonial tea country. For the cover, we decided to complement the visceral qualities with a tactile cover – copper foil on woodgrain textured stock. Finally, with a matching custom-made manila envelope, we think we managed to create something both distinctive and nuanced.

PRODUCTION LESSONS We learnt previously that it was not ideal to foil stamp on cloth substrates. For this project, the logo was incredibly detailed, so we resisted the allure of book cloth and picked a beautifully tactile card stock instead. Doing so gave us the budget to create a matching manila envelope. What we didn't expect was that it took us four tries to get the envelope right! Dielines that worked on screen left a gaping hole near the closure when constructed, and even after we compensated for that, the gap returned when the book was inserted. We learned that the envelope needed to be larger than the book for it to fit comfortably.

QUANTITY
2,000

PAGE COUNT
24 + COVER

NUMBER OF COLORS
CMYK

ADD. TECHNIQUES
OFFSET

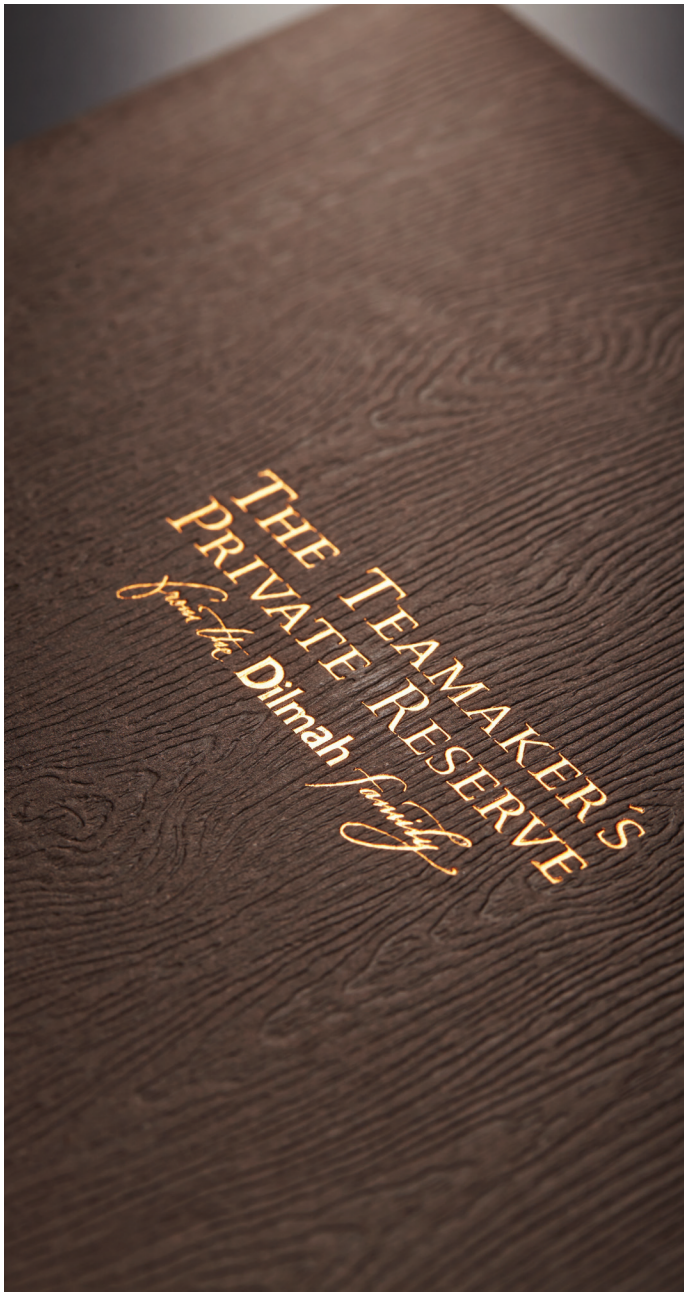
BINDING
PERFECT BOUND

PAPER STOCK
GMUND SAVANA

DIMENSIONS
ENVELOPE 6.69 × 9.6
CATALOG 6.3 × 9.1

RANK
★★★★★

ADDITIONAL DESIGN CREDITS **CREATIVE DIRECTOR** KAREN HUANG **DESIGNERS** LUI YILING,LEE SUYEON **PHOTOGRAPHER** VISUALMIND LLP



Doombagastalawa Estate, Ceylon

DOOMBAGASTALAWA ESTATE BOP SPECIAL

"Medium-bodied tea with a noble personality, ...naturally bright and rich in character."

An even, black leaf in a larger Broken Orange Pekoe style known as BOP Special. When infused, the tea evolves into a dark, coppery brown infusion. A medium-bodied tea with a noble personality enhanced by its natural brightness and rich character. A light malt note complements some thickness, to produce a tea with a bright and pleasing personality.

Doombagastalawa Estate, Ceylon

MANGO SCENTED DOOMBAGASTALAWA ESTATE FBOP

"Beautifully harmonious tea with clean fruit and honey notes."

Fused with a mellow Doombagastalawa Estate Flowery Broken Orange Pekoe, the alluring flavor and aroma of tropical mango produces a refined and delicious tea. This single estate tea partners with the fragrant and sweet flavor of mango to produce a beautifully harmonious tea with clean fruit and honey notes. A fragrant and luxurious tea.

Egypt

CHAMOMILE FLOWERS

"Fragrant and delicate notes that fuse into a mild and sophisticated taste."

A refined and elegant infusion, especially delicate because it is made only with flowers of the chamomile, without stalks and other elements that can introduce coarseness. The delicate flowers acquire a dark yellow appearance when infused, producing a naturally caffeine-free, pale yellow liquor. The liquor is fragrant and delicate with apple, fine herb and floral notes that fuse into a mild and sophisticated taste. Bright, clean and wonderfully calming.

Imboolpittia Estate, Ceylon

IMBOOLPITTIA ESTATE FBOP

"Bright and clean, with orange and burgundy hues. Refined and medium-bodied personality."

Dark ebony coloured Flowery Broken Orange Pekoe leaf with wiry, even appearance. When infused, the leaf evolves into a coppery infusion tinged with olive and a herbal aroma. The liquor is bright and clean, with orange and burgundy hues promising a malty yet refined and medium-bodied personality. It has a powerful personality, enveloping the palate yet maintaining perfect finesse.

Doombagastalawa Estate, Ceylon

IMBOOLPITTIA ESTATE SILVER TIPS

"Handmade and gently nurtured, using only filtered sunlight."

The artfully handpicked silvery bud of *camellia sinensis* with its soft, downy texture is supremely delicate. When infused, the buds acquire a dark olive hue as they release their flavor. The flavor of real white tea is as prized as it is elusive. This tea demands careful preparation. Silver tips are handmade and gently nurtured using only filtered sunlight to develop its refined character. Lightly fruity with grape, honey and floral notes, this antioxidant rich tea is a rare and lovingly handcrafted experience.

Lover's Leap Estate, Ceylon

LOVER'S LEAP ESTATE PEKOE I

"Beautifully even leaf, with olive flecks. Grown at high elevations."

Beautifully even leaf, with olive flecks, hinting at the high elevation at which it was grown. When brewed, the leaves unfurl and acquire jade green hues as they release their aroma and flavor. The result is a clear, amber liquor with gold highlights and an elegant and refreshing character. A fresh, grassy note complements this light and bright tea. A gentle, yet energetic personality evolves into a complex of citrus, tropical fruit and floral notes.

Art Print by/for The Weekend Press

PRINTED BY THE WEEKEND PRESS

THE WEEKEND PRESS, based in Oakland, CA, is a letterpress print studio founded in mid-2013 by Jenny Pan and Peter Pham. Working as graphic designers, they were always inspired by the irreplaceable tactile quality of print. So, the two set out to build a place where they, along with other creatives, could produce beautiful work with letterpress.

BRIEF Collaborate with a group of creatives to produce a letterpress and foil printed limited edition art print.

APPROACH AND SOLUTION This piece was designed as a celebration of California, with multiple letterpress and foil print runs in mind. The complex design showcases a close collaboration between the two designers, along with The Weekend Press.

PRODUCTION LESSONS This particular design had several challenges which included the tight registration. Because of the way that the geometric shapes joined with each other corner to corner, there was no tolerance for misalignment. Another hurdle was holding registration with the letterpress; after numerous print runs, the larger sheet begins warping due to consecutive impressions.

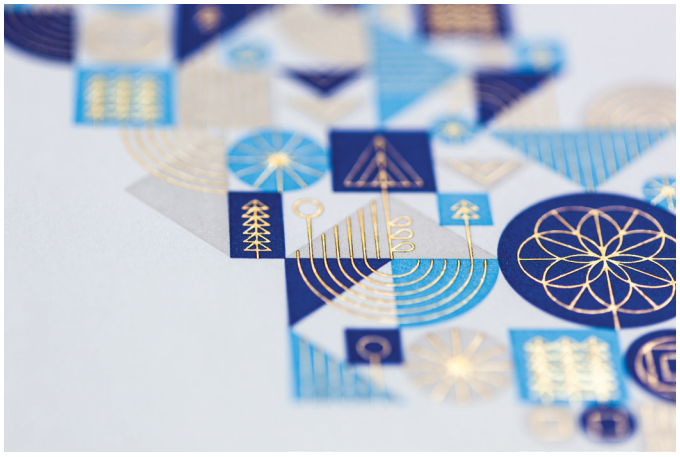
QUANTITY	PAGE COUNT	NUMBER OF COLORS
100 LIMITED ED.	–	5

ADD. TECHNIQUES	BINDING
BLIND EMBOSS	–

PAPER STOCK
MOHAWK STRATHMORE PREMIUM WOVE, BRIGHT WHITE, 130LB COVER

DIMENSIONS	RANK
8 × 10	★★★★

ADDITIONAL DESIGN CREDITS **DESIGNERS** BRENT COUCHMAN, NATE LUETKEHANS



Packaging by Manic Design for Tart Blanc

PRINTED BY NEW BOX MANUFACTURING CO.

TART BLANC is an artisanal bakery in Singapore specialising in beautiful tarts featuring inventive flavor and texture combinations. The owners, a pair of sisters, one of whom is the baker, tell us that they dream of multi-layered confections exploding with flavours and textures.

BRIEF Instead of relying on overly ornamental scripts emblematic of the French, American, or European aesthetic – which would not have been authentic for them – the client wanted something clean and neutral. They are all about flavour combination, experimentation, and invention and wanted a blank slate to showcase their creations.

APPROACH AND SOLUTION To underline the tartistry of the baked goods, we came up with the name tart blanc inspired by the phrase carte blanche, which means blank paper and expresses the idea that anything is possible. For the packaging and namecards, we chose an unusual and raw grey substrate as an alternative to the ubiquitous kraft to hint at the human-made, small batch nature of the bakery. It took us a very long time to convince the box maker to make the boxes in this material but we think that the results are worth every minute trying to get it right.

PRODUCTION LESSONS We first tried to print the boxes with white ink, even though we knew that it would not be opaque enough. We thought that we could try multiple passes to get the coverage we wanted. We first tried two, then three, then four passes of white ink on the grey board substrate. None of it worked. The paper simply drank up the ink and even started to warp. It was just too porous. In the end, we hotstamped with white foil instead, which meant we had to compromise on the design a little.

QUANTITY
1,000 TO 2,000

PAGE COUNT
–

NUMBER OF COLORS
1

ADD. TECHNIQUES
–

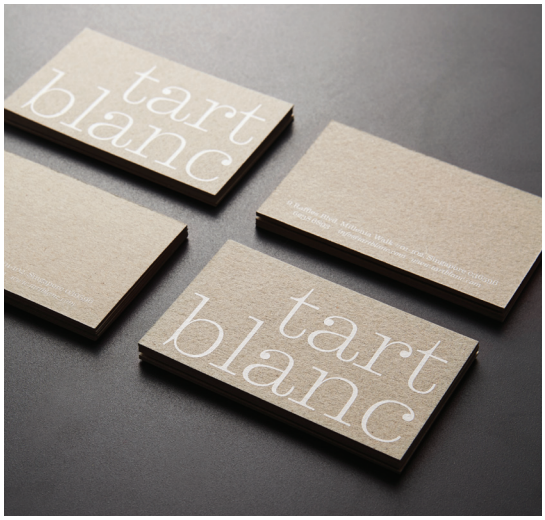
BINDING
–

PAPER STOCK
FOODGRADE, GREYBACK

DIMENSIONS
X-LARGE 10.43 × 10.43 × 2.36
LARGE 8.26 × 8.26 × 3.93
SINGLE 4.13 × 4.13 × 3.54
MACARON 5.90 × 5.90 × 1.57

RANK
★ ★ ★ ★

ADDITIONAL DESIGN CREDITS **CREATIVE DIRECTOR** KAREN HUANG **DESIGNERS** LUI YILING, LEE SUYEON **PRODUCTION** NEW BOX MANUFACTURING COMPANY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tart blan
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tart blanc
Please keep refrigerated between 4 to 7 degree Celsius. Bring to room temperature in box before serving.

Packaging by/for Capsule

PRINTED BY MCINTOSH EMBOSSING

CAPSULE specializes in brand strategy, identity, naming, packaging, and customer experience design services. Since 1999, the Minneapolis, MN, firm has lent its award-winning, distinctive methods and perspectives to the international design community.

BRIEF Capsule wanted to do something for the 2013 holiday season that inspired creative ideas. Inspiring a way for these ideas to become a reality, and using the crafting skills of our own two hands, we used a favorite piece of inspiration to promote our design thinking philosophy. Putty.

APPROACH AND SOLUTION Capsule needed to be sure the gift would tailor to the spirit of the holidays and hold up the importance of thoughtful design. The intent of the putty needed to be communicated and presented in an efficient and inventive manner. Recipients were encouraged to create with the putty and socialize their craft for the world to see on twitter with the hashtag, #capsuleputty. The finished product is a delicate, foil stamped putty tin and card design, inspired by "bright ideas" and the holiday season. Capsule's Thinking Putty encourages recipients to shape, form, and stretch thoughts and ideas into something tangible and inspiring for those around them.

PRODUCTION LESSONS Our biggest challenge with printing the tin labels was to find a silver foil that would contrast with the blue paper to give the effect that it was lighting up when hitting the light. We worked with McIntosh Embossing to find just the right one.

QUANTITY
1,000 LIMITED ED.

PAGE COUNT
–

NUMBER OF COLORS
TIN TOP AND SIDE LABELS 2
CARD 1

ADD. TECHNIQUES
–

BINDING
–

PAPER STOCK
TIN TOP AND SIDE LABELS ANCHOR LABEL STOCK, PASTEL BLUE, UNCOATED OFF-SET, CRACK AND PEEL, 60LB
CRANE'S LETTRA CREST COVER, SOLAR WHITE, 110LB
CARD 130LB

DIMENSIONS
TIN DIAMETER 3
CARD 4 × 4

RANK
★ ★ ★

ADDITIONAL DESIGN CREDITS **MANAGING PRINCIPAL** AARON KELLER **CREATIVE PRINCIPAL** BRIAN ADDUCCI **PROJECT MANAGER** COURTNEY JOHNSON **DESIGNER** BETH SICHENEDER

Postcard by COLLINS for Type Directors Club

PRINTED BY THE MANDATE PRESS

TYPE DIRECTORS CLUB (TDC) is an international organization supporting excellence in typography, both in print and on screen through articles, videos, competitions, and membership information.

BRIEF The Type Directors Club asked us to design the call for entries for their 60th annual communication design competition, and 17th annual typeface design competition.

APPROACH AND SOLUTION We designed this promotional postcard to be distributed at conferences. Hidden in the postcard is html code that, when entered into a browser, transported the viewer to a film we produced and "hid" on the Internet. The film included interviews with design luminaries regarding typography and encouraged the viewer to submit work to the competition.

PRODUCTION LESSONS There is a limited number of Pantones that can be printed successfully on uncoated black paper stock.

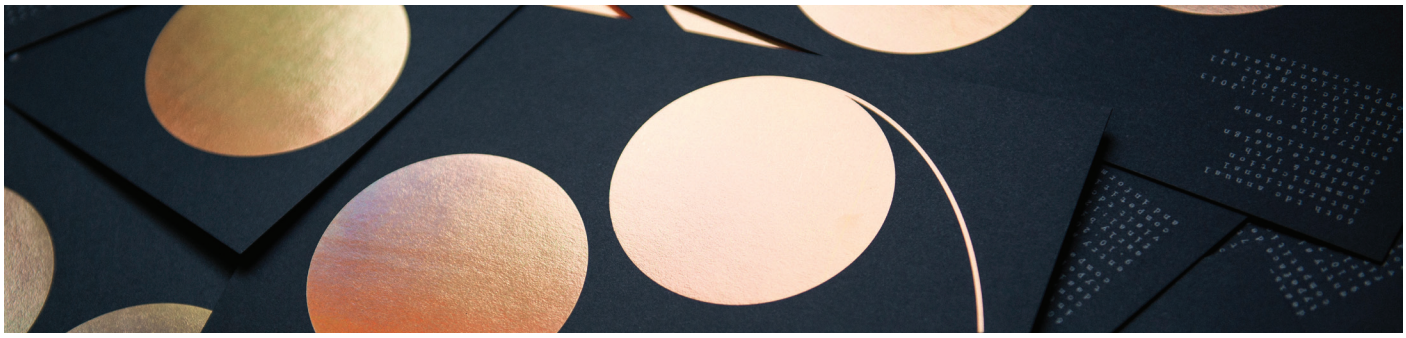
QUANTITY	PAGE COUNT	NUMBER OF COLORS
1,200		3

ADD. TECHNIQUES	BINDING
–	–

PAPER STOCK
NEENAH CLASSIC CREST, SMOOTH, EPIC BLACK, 135LB COVER

DIMENSIONS	RANK
6 × 9	★ ★ ★

ADDITIONAL DESIGN CREDITS **CREATIVE DIRECTOR** LELAND MASCHMEYER **ART DIRECTOR** THOMAS WILDER **DESIGNER** THOMAS WILDER



Menu by Tag Collective for Schnitz

PRINTED BY JAKPRINTS

SCHNITZ is a sandwich shop whose first location is in New York, NY, in the Lower East Side, which is known for its grittiness and counter culture – they fit right in. Previously, they were only at New York City markets, and known to be rebels – always doing things a bit differently, but still putting their food first.

BRIEF The Schnitz team came to us looking for creative leadership. We revamped their entire look and feel to match who they were and created all the printed items within the restaurant, from their menuboard to the loyalty cards.

APPROACH AND SOLUTION When designing for a restaurant, a menu is their most important asset. It's their signature piece. But, it also needs to be their most flexible piece – this makes menu design challenging. Schintz has style and a rebellious attitude, so we designed a punchy system to match. The menu uses yellow and black for high contrast, bold sections to make choosing a sandwich easy, and a sans serif typeface to keep a clean edge. Yet, there is still a hint of playfulness, just like the food they serve. DIN Next was used as a nod to the food's German roots and to match the calculated rigor that is employed for each sandwich.

PRODUCTION LESSONS The biggest challenge with this menu was keeping the production cost low. Because menus change frequently, doing quick runs with updates is something that needed to be considered. Keeping to a simple color palette and format was essential for both consistency and ease of implementation. We selected a printer that was simple for the client to interact with and could ship a print run quickly.

QUANTITY	PAGE COUNT	NUMBER OF COLORS
1,000	1	CMYK

ADD. TECHNIQUES	BINDING
–	–

PAPER STOCK
UNCOATED CARD STOCK, 13PT

DIMENSIONS	RANK
4.25 × 11	★ ★ ★

ADDITIONAL DESIGN CREDITS **CREATIVE DIRECTORS** BECCA ELEY, JASON PUNCHES
DESIGN BECCA ELEY **ADDITIONAL PRODUCTION CREDITS** **PHOTOGRAPHY** VINESH KUMAR

Poster by thirst for *Architect Magazine*

PRINTED BY CENVEO

AMERICAN INSTITUTE OF ARCHITECTS (AIA), based in Washington, D.C., is the leading professional membership association for licensed architects, emerging professionals, and allied partners since 1857. With nearly 300 state and local chapters, it serves as the voice of the architecture profession and the resource for its members in service to society.

BRIEF A limited edition commemorative poster for *Architect's* 61st Annual Progressive Architecture Awards. The poster's intent was to encourage young and innovative architects to submit to this year's competition. The P/A Awards recognize unbuilt projects demonstrating overall design excellence and innovation.

APPROACH AND SOLUTION Keep the design expressive, architectural, and colored by a patina of innovation. The color sequence matches the path of energy through the body's chakras.

PRODUCTION LESSONS It was an energizing exploration selecting the perfect PMS for the seven chakra colors: violet, indigo, blue, green, yellow, orange, and red, as research yielded numerous hues for each color.

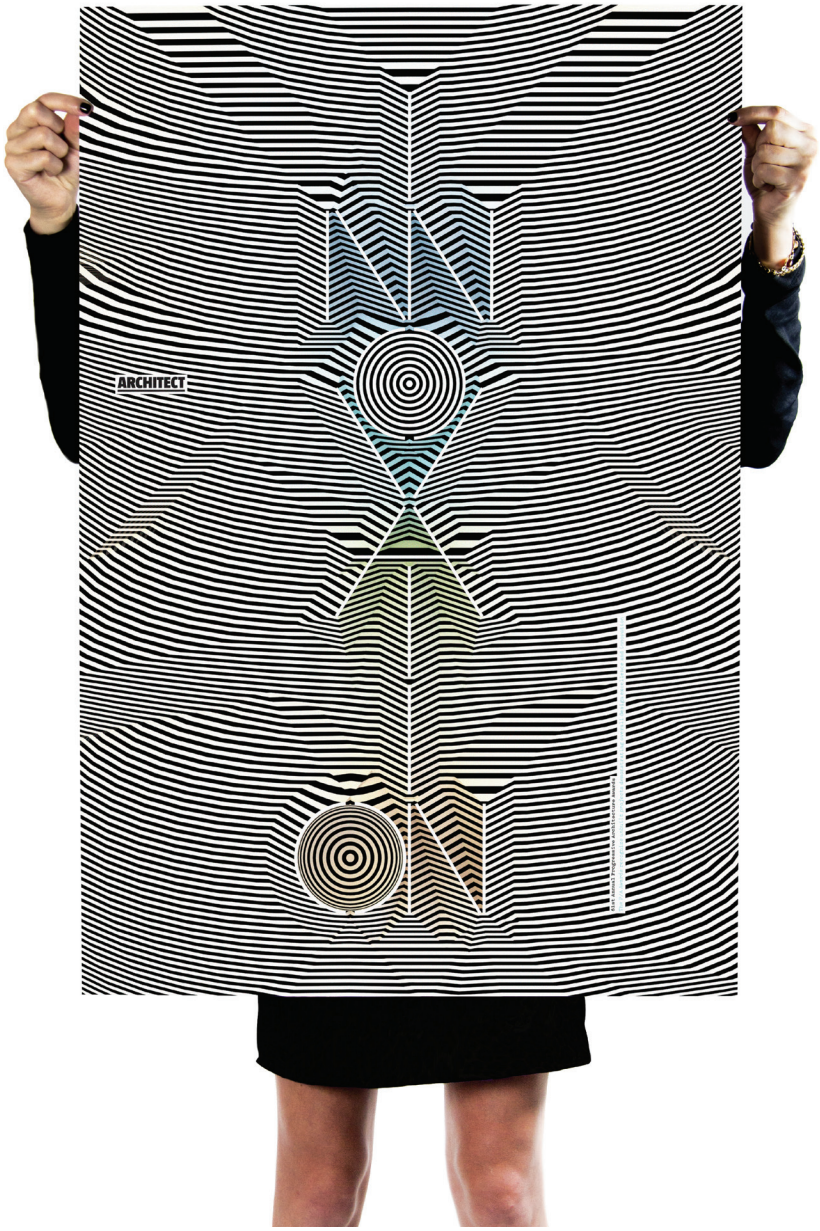
QUANTITY	PAGE COUNT	NUMBER OF COLORS
50	–	CMYK

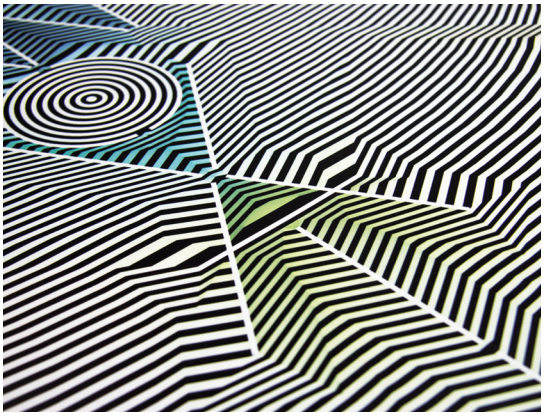
ADD. TECHNIQUES	BINDING
–	–

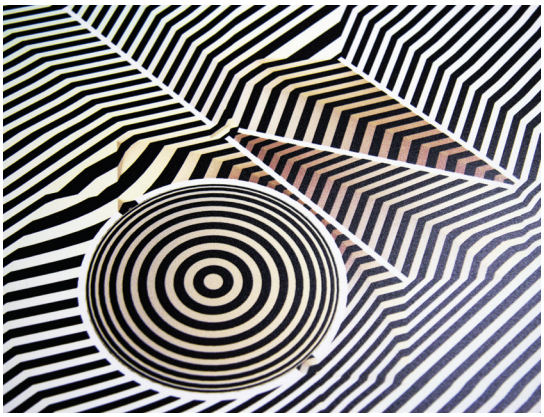
PAPER STOCK
MOHAWK SUPERFINE, 110LB COVER

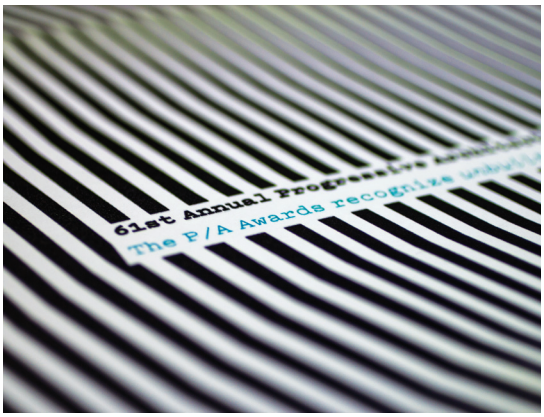
DIMENSIONS	RANK
24 × 36	★ ★ ★

ADDITIONAL DESIGN CREDITS **DESIGN DIRECTOR** RICK VALICENTI **DESIGNER** BAOZHEN LI
ADDITIONAL PRODUCTION CREDITS **PRINTER** SCOTT FISCHER









Packaging by/for Brownstein Group

PRINTED BY IN-HOUSE LASERJET

BROWNSTEIN GROUP is the longest-running independent ad agency in Philadelphia, PA, with an enviable history and heritage. The result of mating a brainy, arty ad agency with a tight-knit, long-running family business.

BRIEF In the last few years, a number of Philly-based ad shops have started producing small-batch artisinal spirits. For this year's April Fools, we decided to poke a little fun at this trend and based ours in the most unlikely of inspirations – our agency's Jewish heritage.

APPROACH AND SOLUTION We wanted this project to represent the whole of the Brownstein Group. So we tapped the talents of the entire creative department – from copywriters, to designers, to creative directors. Together we invented a fake Kosher wine, concepted its brand, and even developed a press release announcing our president's departure to oversee production of the vineyard.

PRODUCTION LESSONS Printing these pieces in-house was a big challenge. When we ran the gold-finished paper through our laserjet printer, the rollers rubbed the ink off leaving ugly streaks. On top of which, the streaking wasn't consistent from label to label. After a frustrating trial-and-error process, we found the right way to arrange the images on each label, resulting in enough copies to adhere to the bottles.

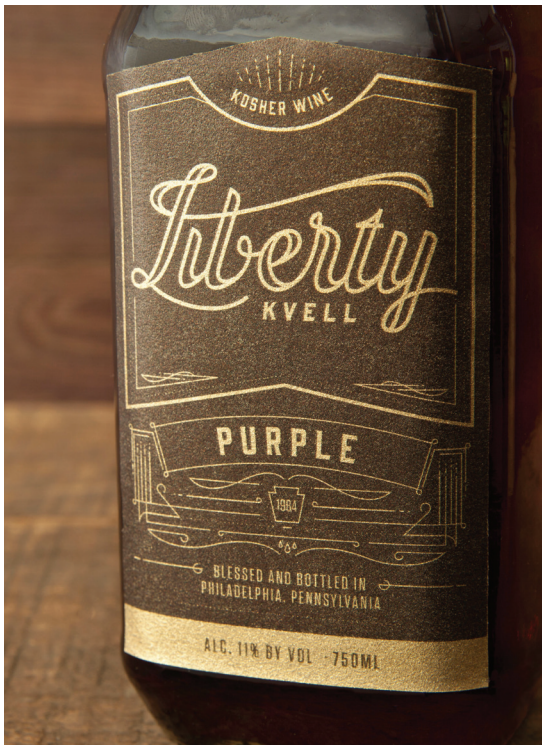
QUANTITY	PAGE COUNT	NUMBER OF COLORS
50	–	CMKY

ADD. TECHNIQUES	BINDING
–	–

PAPER STOCK
METALLIC GOLD
KRAFT, 60LB TEXT

DIMENSIONS	RANK
–	★ ★ ★

ADDITIONAL DESIGN CREDITS **EXECUTIVE CREATIVE DIRECTOR** DAN SHEPELAVY **ASSOCIATE CREATIVE DIRECTORS** COLLEEN MASTERS, KENNY KIM **DESIGNER** JUSTIN SPINOZZI **ART DIRECTOR** KAITLYN ANGSTADT **PHOTOGRAPHER AND ART DIRECTOR** KYLE FERINO **COPYWRITER** ANDREW PANEBIANCO



Book by studioKALEIDO for National Arts Council

PRINTED BY ALLEGRO PRINT

NATIONAL ARTS COUNCIL Silver Arts Programme advocates the meaningful possibilities seniors have in the arts, believing that seniors can age creatively, developing programmes with artists and community partners that celebrate participation in the arts, and inclusivity in aging.

BRIEF To create a project from scratch that would engage senior citizens with youth writers, exploring the memories of both whilst imparting literary devices that both groups could use to record. Created over six sessions, the writing was compiled into a book which captured the essence of the collaboration.

APPROACH AND SOLUTION The design of the book was compartmentalized, as inspired by the idea of fragmentation in an equation. We created a dual-spine book containing the seniors' writings on one side and the youths on the other, so that they could be read simultaneously as it unfolds. If one should so desire, it could fold back together to view the writings linearly, like a regular book.

PRODUCTION LESSONS There was a limited number/thickness of pages we could include in the centre-sew dual-spine binding method, and several mock-ups had to be made to ensure accuracy in production and adjustments to the graphics. For automated binding, the front flap of the cover couldn't go any shorter than it already is.

QUANTITY
1,000

PAGE COUNT
48 + 8

NUMBER OF COLORS
CMYK

ADD. TECHNIQUES
–

BINDING
DUAL-SPINE, CENTER-SEW

PAPER STOCK
COVER HIAP MOH DIVA SMOOTH, CREAM, 150GR/M2
INTERIOR HIAP MOH PRIMA SMOOTH, CREAM, 80GR/M2

DIMENSIONS
5.83 × 8.27 × .2

RANK
★ ★ ★

ADDITIONAL DESIGN CREDITS **CREATIVE DIRECTOR AND DESIGNER** WINNIE WU
ILLUSTRATOR SHARON YANG GE

Magazine by Hambly & Woolley for *Wayward Arts* Magazine

PRINTED BY FLASH REPRODUCTIONS

Best of Category

WAYWARD ARTS is a monthly magazine curated by a different award winning design studio each issue, working with the finest print craftsmen at Flash Reproductions to produce the magazine of their collective dreams.

BRIEF Each issue is developed by a different award-winning Canadian design studio who get to work with the finest print craftsmen and the finest paper to produce the magazine of their dreams.

APPROACH AND SOLUTION The main challenge with the Bees issue was printing and folding textured paper without any wear and tear. The beautiful design spoke for itself.

PRODUCTION LESSONS What we thought could be folded automatically had to be folded by hand. This required extensive – but ultimately rewarding – work in the finishing process.

QUANTITY
2,000

PAGE COUNT
32 + GATEFOLD COVER + DUST JACKET/POSTER

NUMBER OF COLORS
CMYK + 2 + GLITTER

TECHNIQUES
SILKSCREEN
OFFSET
LASER-CUT

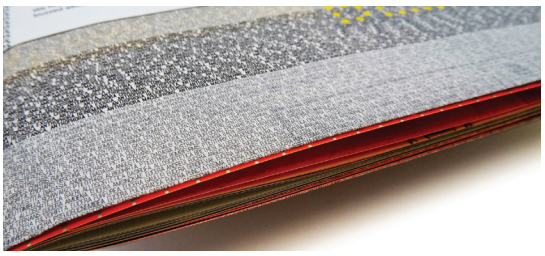
BINDING
SADDLE-STITCH

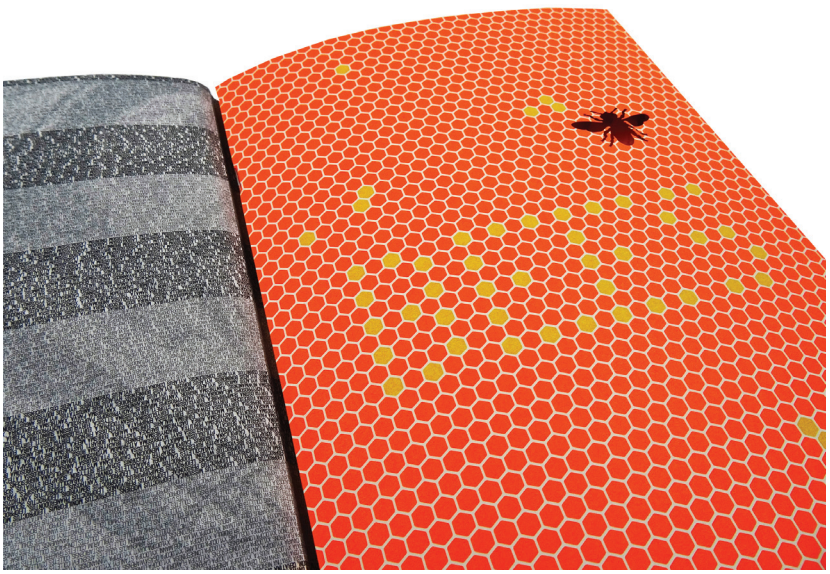
PAPER STOCK
EAMES ARCHITECTURE, 50LB TEXT
CLASSIC CREST, EGGSHELL, 80LB COVER
CLASSIC CREST, STIPPLE, 80LB TEXT

DIMENSIONS
7.5 × 11

RANK
★★★★★

ADDITIONAL PRODUCTION CREDITS RICH PAUPTIT, DEREK EMERSON





NAPOLEON

When republicanism no longer suited and Napoleon decided to become emperor, he made the bee his emblem. In part, his choice was an accident of history. The bee was considered an emblem of French monarchy older than the fleur-de-lys. How better to one-up the Bourbons than by choosing a symbol that predated their own?

But there was more to it than that. The bee, he explained, "has something national about it." Embroidering his imperial robes with a multitude of golden bees was meant to make a point. The nation, he was claiming, swarmed around him like loyal bees, intent on building an empire and ready to die in their monarch's defence.

As a decorative motif, bees became ubiquitous during Napoleon's reign. When the Bourbons returned to power, they had them altered or scraped away.

Napoléon Ier en costume du Sacre (1805)
FRANÇOIS GÉRARD (1770-1837)

JUDGE'S COMMENTS

The last time I had a run in with a bee, my heart stopped and had to be restarted by paramedics. This time, almost! A marvelous design romp through styles and materials, these bees were magnetic and had all the jurors returning to the hive over and over, each time with new discoveries. – **STEPHEN DOYLE**

Each spread is richly patterned and diverse, giving a vibrant and exciting feel. – **JOHN EARLES**

Bees have been on my mind lately as I mow acres and acres of grass and clover on the tractor, hoping they buzz away before the blades...They are amazing creatures and given their due in this publication, helping to raise our awareness as their populations decline due more likely to pesticides and less to my tractor. – **JIM SHERRADEN**

Book by Casa Rex for Ateliê Editorial

PRINTED BY PANCROM

Best of Category

ATELIÊ EDITORIAL, based in in São Paulo, Brazil, is a publishing house which publishes books for a wide range of audiences, from kids to adults.

BRIEF Development of the book *Clichés Brasileiros* – a visual narrative of Brazil's history composed exclusively of old Brazilian letterpress clichés.

APPROACH AND SOLUTION *Clichés Brasileiros* was composed using solely images from an old catalog of Brazilian letterpress clichés. But the reason for its title is not only due to the clichés used for the composition of its illustrations, at each page's turn, we run into other types of Brazilian clichés. Historical ones, like the arrival of the Portuguese, the catechizing of native Indians, coffee and gold economic cycles…it even includes contemporary Brazilian clichés, full of traffic jams, debts, closed condominiums, and alienation – portraying Brazil's history up to today in an irreverent contemporary visual narrative.

PRODUCTION LESSONS The production's most challenging aspect was the making of the covers. Made of a delicate sheet of woodland silkscreened, all 1,000 copies were manually attached by our team of designers with custom adhesive tape.

QUANTITY
1,000 LIMITED ED.

PAGE COUNT
112

NUMBER OF COLORS
TEXTBLOCK CMYK
WOODEN PLATE, ADHESIVE TAPE, AND BACK COVER VARIOUS PMS

TECHNIQUES
LETTERPRESS
PAPER OFFSET
WOOD SILKSCREEN
ADHESIVE TAPE

BINDING
EXPOSED COPTIC BINDING

PAPER STOCK
COVER SUZANO PÓLEN BOLD, 90GR/M2
TEXTBLOCK SUZANO PÓLEN BOLD, 90G/M2
BACK COVER WHITE CARDBOARD, SL NO. 18, 1162G/M2
ENDPAPERS COLOR PLUS, BLACK, 240G/M2

DIMENSIONS
9 × 10.6 × .3

RANK
★★★★★

ADDITIONAL DESIGN CREDITS **CREATIVE DIRECTOR AND DESIGNER** GUSTAVO PIQUEIRA
ASSISTANT DESIGNERS SAMIA JACINTHO, DANILO HELVADJIAN, MARIANNE MENI, CAROLINE VAPSYS

JUDGE'S COMMENTS

The *Clichés Brasileiros* is a masterful wink of the eye, with corny collages perfectly produced with silkscreen(?) giving tropical intensity to this little book whose cover perfectly captures the customs and costumes of this important nation of achievers.
– **STEPHEN DOYLE**

I enjoyed this book for its incredible tactility through rich layered imagery combined with a mixture of offset and silkscreen printing - creating that amazing "printed" aroma.
– **JOHN EARLES**

This is graphic design is at it's best: when pictures are worth a thousand words – and gorgeous colors, combined with simple images tell the story of Brazil in a way that is anything but cliché. – **MARC ENGLISH**

Magazine by Paprika for *Wayward Arts* Magazine

PRINTED BY FLASH REPRODUCTIONS

WAYWARD ARTS is a monthly magazine curated by a different award winning design studio each issue, working with the finest print craftsmen at Flash Reproductions to produce the magazine of their collective dreams.

BRIEF Each issue is developed by a different award-winning Canadian design studio who get to work with the finest print craftsmen and the finest paper to produce the magazine of their dreams.

APPROACH AND SOLUTION Until this issue, there had never been a project which employed every single Flash offering on such a grand scale. This required unprecedented planning and preproduction for weeks. About 20 dockets were written, covering every nook and cranny of the project. The postproduction stage required hundreds of combined hours of collating.

PRODUCTION LESSONS The phrase "haste makes waste" did not apply in this case. Thanks to the collaboration of the team before, during, and after production — this job went off without a hitch. Boxes of business cards were brought home where they were collated before insertion.

QUANTITY
2,000

PAGE COUNT
100 + FOLDER

NUMBER OF COLORS
CMYK + VARIOUS

TECHNIQUES
LETTERPRESS
SILKSCREEN
FLOCKING
EMBOSS
FOIL STAMP
LASER-CUT
DIE-CUT
COLLATING

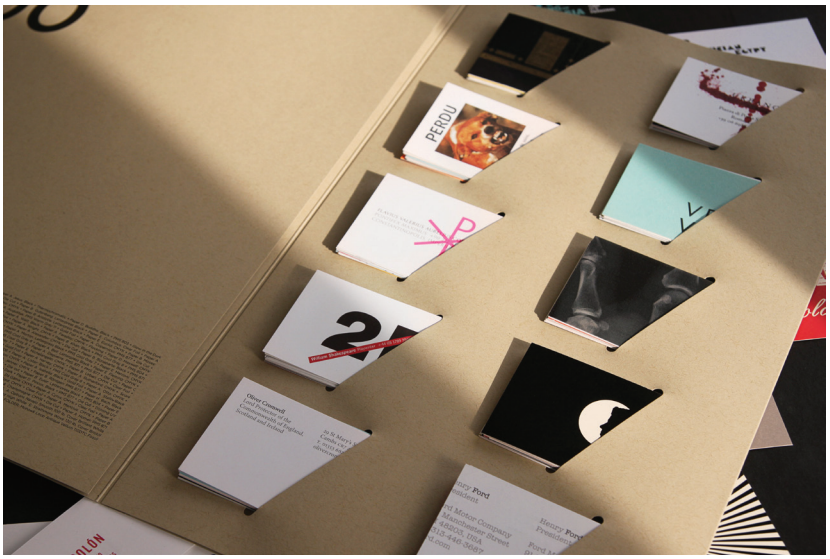
BINDING
–

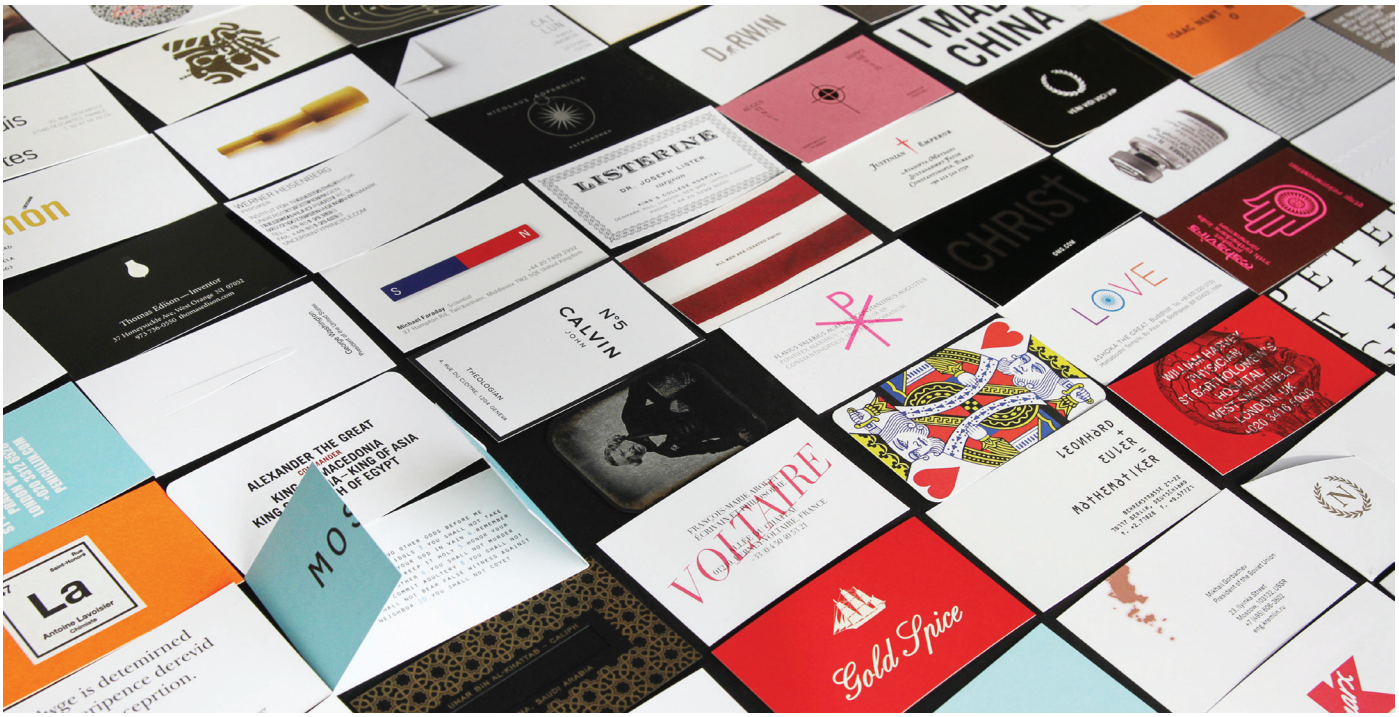
PAPER STOCK
VARIOUS MOHAWK PAPERS INCLUDING SUPERFINE, OPTIONS NAVAJO, LOOP, STRATHMORE, VIA, AND CARNIVAL

DIMENSIONS
9 × 14.5

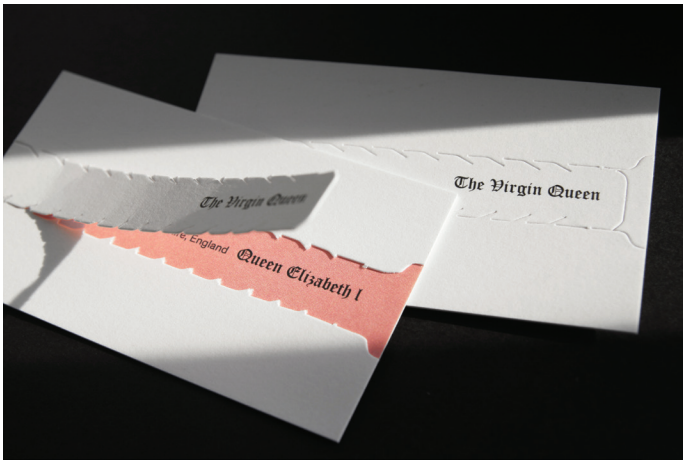
RANK
★★★★★

ADDITIONAL DESIGN CREDITS CREATIVE DIRECTOR RENE CLEMENT **ADDITIONAL PRODUCTION CREDITS** RICH PAUPTIT, DEREK EMERSON





500
500
500
Adam Smith
POLITICAL ECONOMIST
Edinburgh Business School
Heriot-Watt University
Edinburgh EH14 4AS, UK
T +44 0131 451 3090


The Virgin Queen
The Virgin Queen
Queen Elizabeth I

毛泽东
毛泽东
中華人民共和國主席
北京鴨 中國

N
Si mon chapeau
connaissait mon place,
je le mangerais.

UMAR BIN AL-KHATTAB – CALIPH
MEDINA, SAUDI ARABIA

ZOROASTER
PROPHET
BALKH
PERSIAN
EMPIRE
618-610-5610
ZOROASTRIANISM.COM

Book by Studio Borzak for BT-Press

PRINTED BY GYOMAPRESS

BT-PRESS is a small hungarian publishing firm focusing on cultural topics.

BRIEF The brief was to design a book which expresses the documentary notion, at the same time that it reflects the secrecy surrounding the story.

APPROACH AND SOLUTION The book is about the story of the greatest hungarian poet, Sandor Petofi whose skeleton was found in Siberia, Russia, during an expedition in 1989 – it sheds light on the mysteries of the expedition. The book is designed to reflect on the many secrets surrounding the story. Commentary by the author, explanations, and annotations of illustrations was printed with UV ink which is only visible under UV light. The binding was designed in a way that the attached UV-lamp could fit inside the book, but at the same time it can be removed and used to explore hidden messages.

PRODUCTION LESSONS We had to figure out the right load for the UV ink. We ran tests to find the setting which did not cause very bright reflections when illuminated with the small lamp. Also we had to install UV lamps to check the registration. The small UV lamps were produced in China. The schedule was very tight, and we didn't leave a window for delays. Next time we definitely will create a timing where we can take delays into account.

QUANTITY	PAGE COUNT	NUMBER OF COLORS
1,800	496 + COVER	3

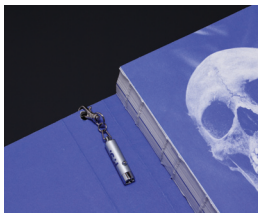
ADD. TECHNIQUES	BINDING
UV INK	EXPOSED COPTIC BINDING

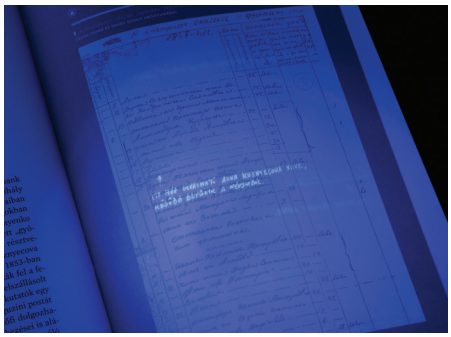
PAPER STOCK

HOLMEN BOOK, WHITE, 80GR/M2
CYCLUS OFFSET, 150GR/M2
CYCLUS OFFSET 200GR/M2
ESKA BOARD 1540GR/M2

DIMENSIONS	RANK
6.7 × 9 × 1.65	★★★★★

ADDITIONAL DESIGN CREDITS **MARKETING COORDINATOR** VANDANA AYYAR **ARTIST AND BMS** SAMANTHA SCHULMAN





Catalog by ulli neutzling designbuero for Stiftung Buchkunst

PRINTED BY OFFSETDRUCKEREI KARL GRAMMLICH GMBH

STIFTUNG BUCHKUNST is responsible for overseeing the annual book design competition Best Book Design from all over the World. The international competition assesses books which have previously been judged and singled out for merit by specialist panels in their respective countries of origin.

BRIEF The documentation for the award Best Book Design from all over the World was neglected in former years. We were asked to develop a catalog concept that should represent the award appropriately and that makes use of color more intensively.

APPROACH AND SOLUTION Our catalog concept fosters the view of the details: perfect typography, sensual papers and binding materials, great binding and finishing techniques. The factual information about the books lie on shortened pages, thus providing its own information level. The catalog itself meets the highest requirements of fine photography, various page dimensions, perfectly printed, and saddle-stitched on fine uncoated paper of different weights.

PRODUCTION LESSONS Saddle-stitching 72 pages on voluminous nature paper is quite a challenge! But it works if you use a thin binder yarn and keep the displacement in view.

QUANTITY
2,000

PAGE COUNT
72

NUMBER OF COLORS
CMYK EUROSCALE + 1

TECHNIQUES
–

BINDING
SADDLE-STITCH

PAPER STOCK
MUNKEN PRINT, WHITE, 115GR/M2 AND 80GR/M2

DIMENSIONS
5.85 × 8.26

RANK
★★★★★

ADDITIONAL DESIGN CREDITS **DESIGNERS AND PHOTOGRAPHERS** ULLI NEUTZLING, LENA-MARIE NEUTZLING **ADDITIONAL PRODUCTION CREDITS** **BINDING** JOSEF SPINNER GROSSBUCHBINDEREI GMBH

BRONZE MEDAL
BRONZE-MEDAILLE
GERMANY / DEUTSCHLAND
JAK, Hamed Taheri
JAK
PUBLISHER / VERLAG
EXP.edition, Stuttgart
DESIGN / GESTALTUNG
Demian Bern, Stuttgart
PRINTER / DRUCKEREI
Offsetdruckerei Karl Grammlich GmbH, Pliezhausen
BOOKBINDER / BUCHBINDEREI
Lachenmaier GmbH, Reutlingen
ISBN
978-3-00-039050-0
An absolutely normal book—is what this book is not. On leafing through it, leaves fall out, but not the pages themselves, rather inserts in various forms. Everything not free to move stays put—that which is technically known as a book. And yet its free elements are an intrinsic part of it, no less so than the imagination of its authors and the artist—and no less so than the imagination of its readers and beholders.
Not only between author and reader is this book a document of interactiveness, but also between book and spirit. Of course its particular form remains a special case.
Ein ganz normales Buch – ist es nicht. Beim Blättern fallen lauter Blätter heraus, nicht etwa die Buchseiten, sondern Einlagen in verschiedener Gestalt. Das, was niet- und nagelfest ist, bleibt übrig – das, was man technisch ein Buch nennt. Aber dennoch gehören die losen Teile zwingend zu diesem Buch, genauso wie die Phantasie der Autoren und des Künstlers dazugehören – genauso wie die Phantasie des Lesers und Betrachters.
Dieses Buch ist ein Dokument für das interaktive Geschehen nicht nur zwischen Autor und Leser, sondern vielmehr zwischen Buch und

was anathema to
calls for typographical
The large-sized
does not have wide spacing,
pronounced bold-fine style
the two-column typesetting,
space to breathe. Footnotes are
positioned unconventionally,
in single or double columns of
narrowest width between the main
columns. The text is printed in dark
grey. The overall effect is one of
politeness and organised structure.
The idea of altering the background
of each page of the album in the
facsimile section to multi-coloured
pastel shades has been marvellous-
ly realised. The change of paper
underlines the precious nature of the
original documents.
The work is presented unpre-
tentiously yet self-confidently in a
cloth-laminated card sleeve on which
the elements of its design order can
truly resonate.

Monograph Book by Bruketa & Žinić OM for Adris Foundation

PRINTED BY CEROVSKI

ADRIS FOUNDATION is the largest corporate foundation in Southeast Europe. Through its activity since 2007, the Foundation has been promoting and encouraging innovation and quality in science and arts, supporting Croatian originality, strengthening ecological awareness, and helping the neediest in Croatian society.

BRIEF Bruketa & Žinić OM designed a specific monograph. The book was meant to have a hollowed out shape of an egg inside the inner pages which needed to be as deep as possible.

APPROACH AND SOLUTION Facing a quite interesting and new task we researched different technology approaches. Luckily, we discovered a supplier which specialized in machines that could help us with this problem. Their expertise is solving problems in the production process where the present technology is not adequate.

PRODUCTION LESSONS If we ever get a client who wants to print a book with carved out shapes, we know how to do it!

QUANTITY
500

PAGE COUNT
390

NUMBER OF COLORS
INNER PAGES 2/2
PRE AND POST PAGES 2/0
COVER 1/0

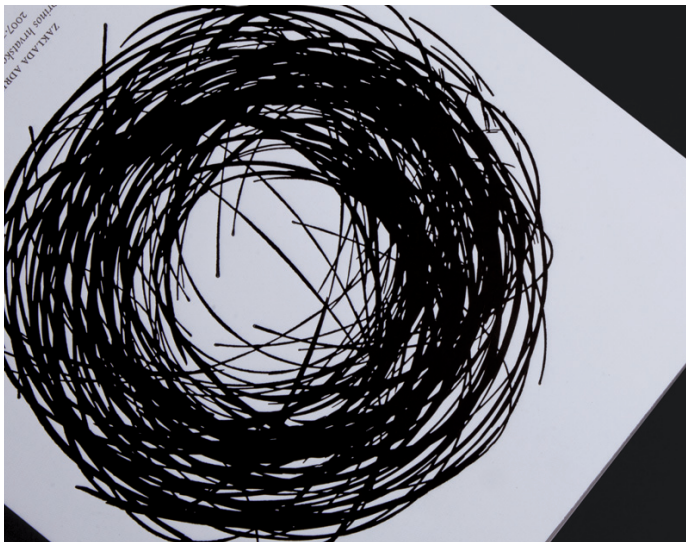
TECHNIQUES
OFFSET
FOIL STAMP

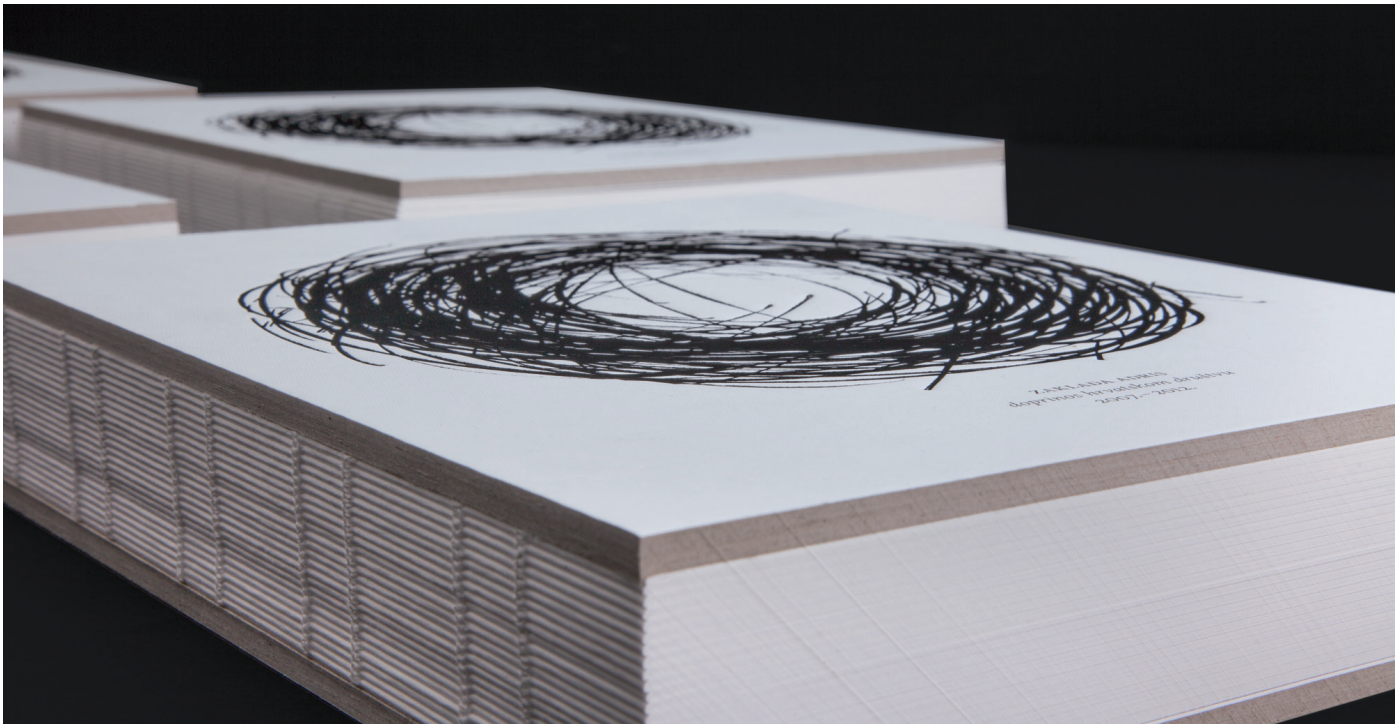
BINDING
HARD COVER SEWED

PAPER STOCK
COVER BRIGHTON, WHITE, 120GR/M2
INTERIOR MUNKEN LYNX, 150GR/M2
PRE/POST PAGES MUNKEN LYNX, 150GR/M2

DIMENSIONS
8.6 × 10.2

RANK
★ ★ ★ ★ ★





ZNANJE
I OTKRIĆA
STVARALAŠTVO
DOBROTA
EKOLOGIJA I BAŠTINA

Stationery by Bunch for Cerovski

PRINTED BY CEROVSKI

CEROVSKI, established in 2008 in Zagreb, Croatia, is one of Europe's finest digital printing company printers. They produce some of the HTF-est (How The Fuck?-est) print projects from designers and clients around the world. Self-described as a friend, a partner, a support, and a shoulder to cry on.

BRIEF London, UK-based design studio Bunch was assigned to redesign the Cerovski brand identity. Cerovski wanted a new identity which would accurately communicate their quality and printing capabilities.

APPROACH AND SOLUTION Combining different printing and binding techniques.

PRODUCTION LESSONS All techniques used in this project are commonly used in our regular work, but what we have learned was that a good visual identity benefits and generates business opportunities. It is quite important to have a quality presentation of our work, and our capabilities, embedded in our promotional and stationery materials.

QUANTITY

PAPER 7500
BUSINESS CARD 1500
BUSINESS FOLDER 600
LETTERHEAD 300
COMPLIMENT CARD, BUSINESS FOLDERS 250
LETTERHEAD, ENVELOPES 200
BROCHURE 100
BOOK 30

NUMBER OF COLORS

BUSINESS CARD 1/4
LETTERHEAD 3
LETTERHEAD, BUSINESS FOLDER, PAPER 1
COMPLIMENT CARD 4/1
BUSINESS FOLDER 4
ENVELOPES 1/2
BROCHURE 4/4
BOOK COVER 4
BOOK COVER ADD. 1/1
BOOK INTERIOR 4/4

TECHNIQUES

LETTERPRESS
DIGITAL
FOIL STAMP
LAMINATING
DIE-CUT

PAPER STOCK

ORIGINAL PURE WHITE 120GR/M2 AND 250GR/M2
SOPORSET PREMIUM PRE-PRINT 100GR/M2
PURE WHITE ANTIQUE 300GR/M2
SIRIO COLOR TURCHESE 290GR/M2
PURE WHITE ANTIQUE 300GR/M2
NATRON WHITE REBRASTI 120GR/M2
MUNKEN LYNX 90GR/M2
BOOK COVER MUNKEN POLAR 300GGR/M2
BOOK COVER ADD. CX22 DIAMOND WHITE 160GR/M2
BOOK INTERIOR MUNKEN POLAR 130GR/M2

DIMENSIONS

BUSINESS CARD 3.3 × 2.1
LETTERHEAD 8.2 × 11.7
COMPLIMENT CARD 4.1 × 5.8
BUSINESS FOLDER 8.7 × 12
ENVELOPE 9 × 4.3
ENVELOPE 9 × 12.7
PAPER 19.6 × 27.5
BROCHURE 12.2 × 17.3
BOOK 6.7 × 9.4

PAGE COUNT

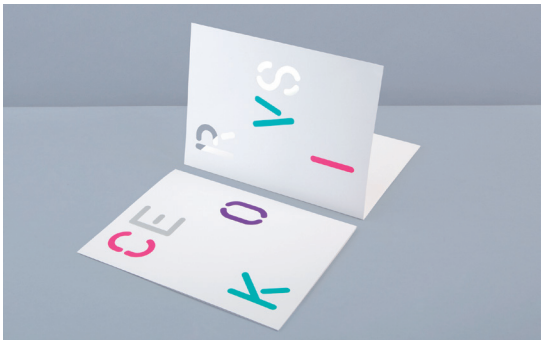
BROCHURE 34
BOOK 109

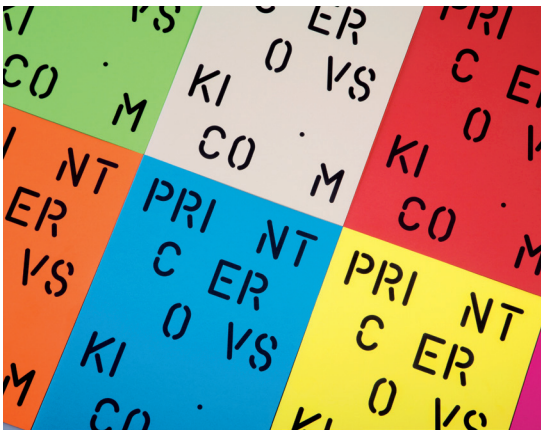
BINDING

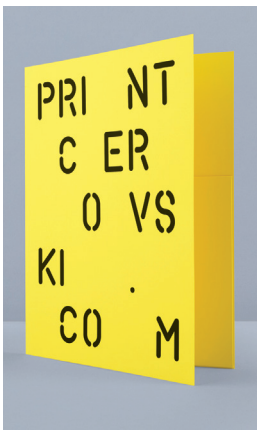
BROCHURE SEWING
BOOK SOFT COVER PUR BINDING

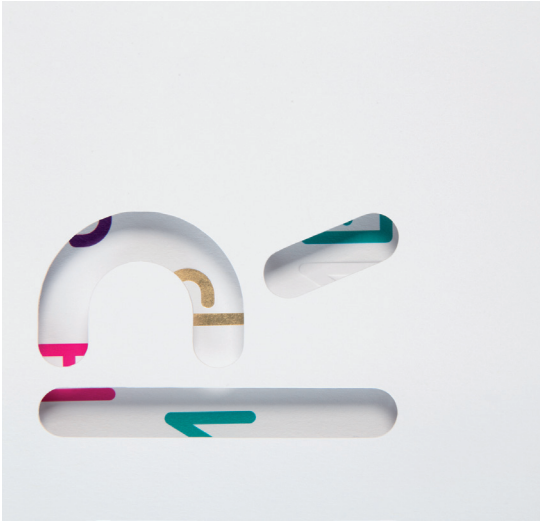
RANK

★ ★ ★ ★ ★

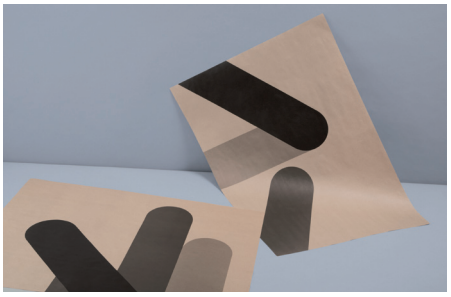








55
30
0
2
65
0
12
4

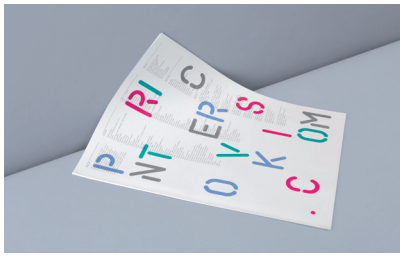


PRINTCEROVSKI.COM

CEROVSKI
Brand Guidelines
January 2014

JOHN
SEBASTIAN
DAMIAN
BIANCA
ALBERTO
HERNANDEZ
24
04

CEROVSKI
CEROVSKI
CEROVSKI
CEROVSKI



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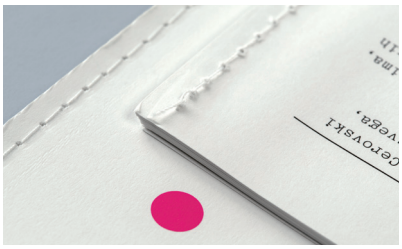
CEROVSKI

CEROVSKI

8–9
14–15
18–19
26–27
Lupihuse



Book by Hybrid Design for Mohawk

PRINTED BY O'NEIL PRINTING

MOHAWK Mohawk is a fourth-generation family-owned paper business, started by George O'Connor in 1931 and owned by the O'Connor family. Mohawk is based out of Cohoes, NY, and is one of the premier paper companies in the world.

BRIEF The print landscape has changed dramatically over the past decade. Young designers have far less experience with print, printers see business declining, and are pressured on price like never before. The fundamental question of how print fits into, and thrives, in today's world has become more important than ever.

APPROACH AND SOLUTION A new generation of Makers has rediscovered the art of craft. They have discovered that heritage and innovation go hand in hand, materials matter now more than ever, pride is found in the details and that championing community enriches everyone's life. This is also Mohawk's story. They have a unique perspective that comes from a rich heritage and deeply embedded cultural values. On exploration of Mohawk's history, we discovered a simple truth: Mohawk's values are Makers' values. A Declaration of Craft is a celebration of this, an exposition of who Mohawk is and how they are naturally embedded in the Maker community.

PRODUCTION LESSONS The project was definitely ambitious form a production standpoint. Balancing paper weights was essential. When working with smaller books inside larger books the paper weight choices are extremely important. If not balanced properly the outside of the book could become flimsy by comparison or the smaller books could inadvertently end up scoring the cover. To say there were a lot of dummies is an understatement. Additionally the books needed to be assembled after trimming to maintain a clean edge.

QUANTITY
15,000

PAGE COUNT
LARGE 12
SMALL 30

NUMBER OF COLORS
9

TECHNIQUES
OFFSET
FOIL STAMP
EMBOSS
OVERALL DULL VARNISH
UV INKS

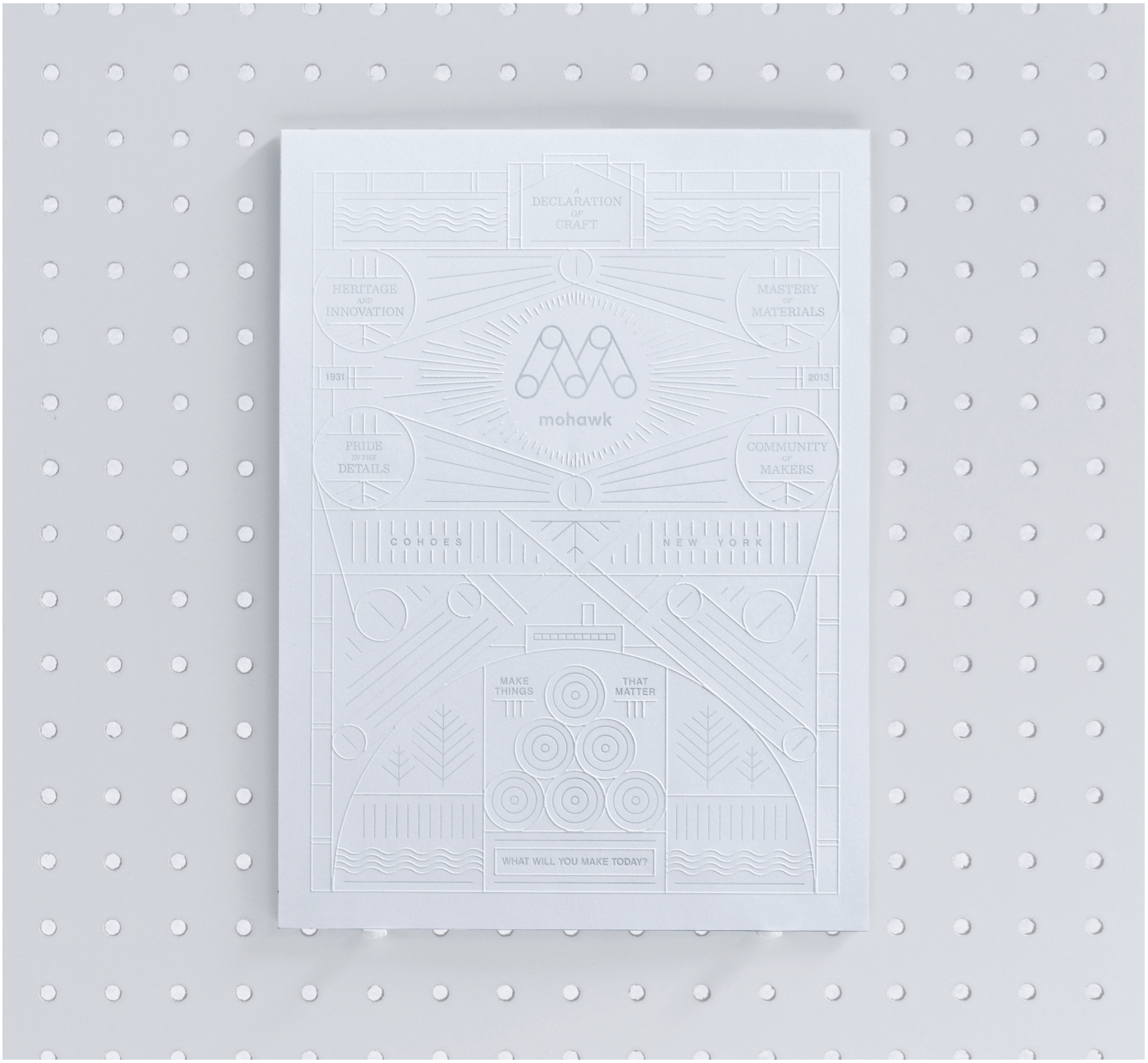
BINDING
PERFECT BOUND

PAPER STOCK
COVER MOHAWK SUPERFINE, EGGSHELL ULTRAWHITE, 80LB COVER
INTERIOR MOHAWK SUPERFINE, EGGSHELL ULTRAWHITE, 24LB TEXT

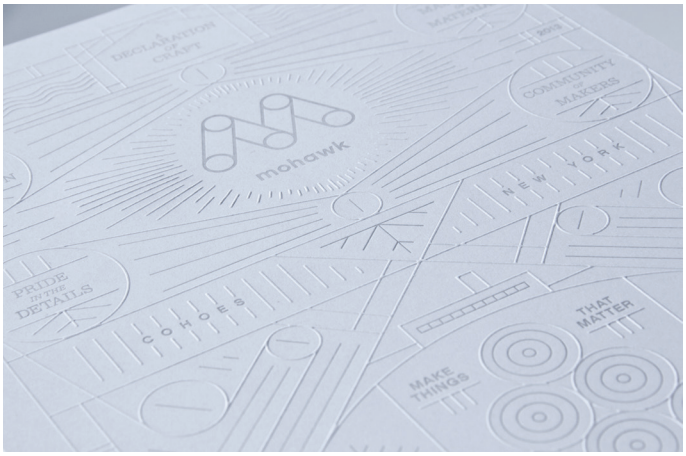
DIMENSIONS
LARGE 9 × 12 × .25
SMALL 12 × 5

RANK
★ ★ ★ ★ ★

ADDITIONAL DESIGN CREDITS **CREATIVE DIRECTOR** DORA DRIMALAS **DESIGN DIRECTOR** CALEB KOZLOWSKI **DESIGNER** MIKE ANDERSEN **PHOTOGRAPHER** JEFF DEY **ADDITIONAL PRODUCTION CREDITS** **BINDING** ROSWELL BOOKBINDING



MAKE THINGS
THAT MATTER
IT'S
WHAT
WE
MAKE
TODAY.


mohawk
MAKE THINGS
THAT MATTER
PRIDE IN THE DETAILS
COHESION
COMMUNITY OF MAKERS
NEW YORK

"We are dedicated to using the finest pulps available for Mohawk Superfine."
—Paul Graver
Director
Technical Services
& Quality
We are dedicated to doing what we know is right, even when it isn't easy.
2
Options
THE INKWELL PAPER
4
Loop
THE RESPONSIBLE PAPER
6
Digital
THE IMAGING PAPERS
LEARN MORE AT
MOHAWKCONNECTS.COM

We believe a proud heritage comes with the responsibility to innovate.
We believe that great work comes from having pride in the details.
We believe that meaningful results start with the mastery of materials.
We believe in something greater than ourselves; in the common cause of community.

COMMUNITY OF MAKERS
THE MAKER COMMUNITY IS FAR-REACHING AND THRIVING. WE ARE ENDLESSLY INSPIRED BY THE ARTISTRY OF OTHERS AND WE'RE PROUD TO BE A PART OF IT.

Book by COLLINS for AIGA

PRINTED BY AMERICAN PRINTING COMPANY

AIGA is a global community of design advocates and practitioners. AIGA advances design as a professional craft, strategic advantage, and vital cultural force by connecting practitioners, enthusiasts, and patrons through regional, national, and global events.

BRIEF The AIGA Gala is an annual event that celebrates and honors luminaries from the world of graphic design. AIGA asked COLLINS to design the assets and experience of the event.

APPROACH AND SOLUTION COLLINS transformed the stories of the twenty four AIGA medalists into a physical artifact: a book that celebrates the work and careers of the medalists. The theme of the program was Time—specifically the 100 years of the AIGA. The cover of the book, a ten-by-ten grid of dots, represented both the years of the AIGA and the moments each medalist began their design careers.

QUANTITY
1,500

PAGE COUNT
136 + COVER

NUMBER OF COLORS
CMYK + 1

TECHNIQUES
OFFSET
FOIL STAMP
DIE-CUT

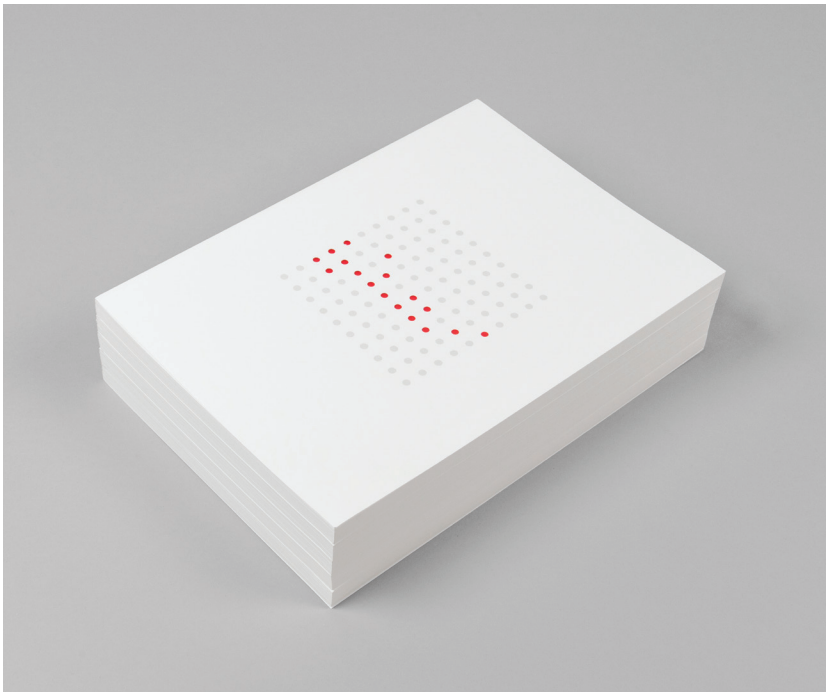
BINDING
PERFECT BOUND

PAPER STOCK
MOHAWK SUPERFINE, EGGSHELL ULTRAWHITE, 100LB TEXT AND 100LB COVER

DIMENSIONS
11.75 × 14

RANK
★ ★ ★ ★ ★

ADDITIONAL DESIGN CREDITS **CREATIVE DIRECTOR** BRIAN COLLINS **SENIOR DESIGNER** THOMAS WILDER



Gael

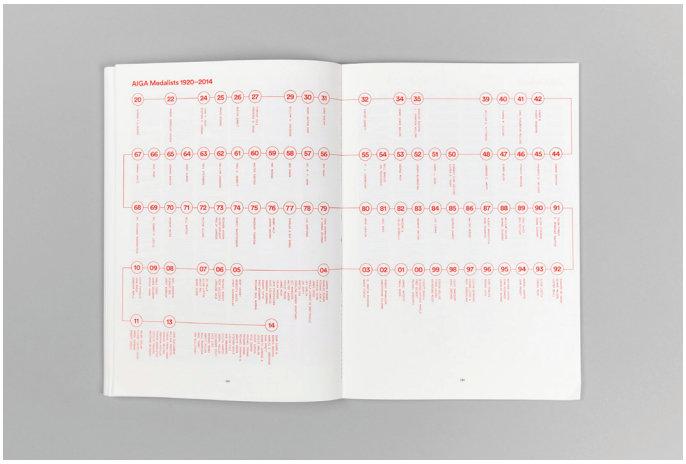
Abbott

Louise

Chip
JURASSIC PARK
MICHAEL CRICHTON

Dana

The AIGA Centennial Gala 2014


AIGA Medalists 1920–2014

2014 Medalists

2014 Medalists

Packaging by Rice Creative for La Diplomate

PRINTED BY A DONG AND KHANH UYEN

LA DIPLOMATE celebrates tea by offering 60+ teas from all over the world.

BRIEF They needed a visual identity and packaging solutions for the gorgeous 18th century storefront which sits on a quaint pedestrian lane in the center of Bordeaux, France, a newly labeled UNESCO World Heritage site.

APPROACH AND SOLUTION We sought to create a bolder look for tea as we found La Diplomante's offering to be a head-spinning array of complex flavors. First a story was developed about this mysterious Diplomate who once traveled the world in search of the rarest and finest teas. From here we created her likeness in a simple mark – we combined modernist type with classic detailing for a look which is not time specific.

PRODUCTION LESSONS It was a five-step process using two printers. First we had to offset the base colors, then the second printer added the foil stamp and emboss. Finally the first printer added a layer of adhesive and cut it to shape. Since two of the three processes were done by hand we had to make sure the registration and detailing was perfect – this was challenging but made the result all the more pleasing.

QUANTITY	PAGE COUNT	NUMBER OF COLORS
5,000	–	3

TECHNIQUES
OFFSET
FOIL STAMP
EMBOSS

BINDING
–

PAPER STOCK
LAN VY, NATURAL, 160GR/M2

DIMENSIONS
6.85 × 5

RANK
★ ★ ★ ★

ADDITIONAL DESIGN CREDITS **CREATIVE DIRECTORS** CHI-AN DE LEO, JOSHUA BREIDENBACH **DESIGNERS** DINH THI THUY TRUC, HUYNH TRAN KHANH NGUYEN **PRODUCER** MAI NGOC QUE LAN

30
LA DIPLOMATE

VENTE DE THÉ DE QUALITÉ
LA DIPLOMATE
32 RUE DU PARLEMENT SAINT-PIERRE, 33000, BORDEAUX

LA DIPLOMATE

VENTE DE THÉ DE QUALITÉ
LA DIPLOMATE
32 RUE DU PARLEMENT SAINT-PIERRE, 33000, BORDEAUX
MAISON FRANÇAISE

Stationery by Murmure for Exo Architectes

PRINTED BY OPERA PRINT

EXO ARCHITECTES is a French architectural agency.

BRIEF In order to restructure its organisation, EXO trusted Murmure. We gave EXO advice about marketing strategy in order to rethink its image as much as its global communication.

APPROACH AND SOLUTION The founding principles of this identity lie in the design of volumes through light and perspective, of materials, and of fundamental elements – we studied paper as a building material. Our ambition was to give a feeling of volume to 2D supports where every shape and volume bears the power of guiding, limiting, or opening space. The choice of black and white highlights the graphic power of the material, the volume, and its contrasts. The elements are cut through shapes so it reinforces the effect of depth bringing the necessary discontinuity and becoming a constituent part of the identity.

PRODUCTION LESSONS Due to budget, we learned to work using the lowest possible number of cut shapes. So we developed different creations around the graphic pattern on the basis of a mutual shape of cutting.

QUANTITY
BUSINESS CARDS 500×3
STATIONERY AND CORRESPONDANCE CARDS 1,000
GREETING CARDS AND ENVELOPES 100

TECHNIQUES
DIE-CUT
LASER-CUT
OFFSET

NUMBER OF COLORS
CMYK

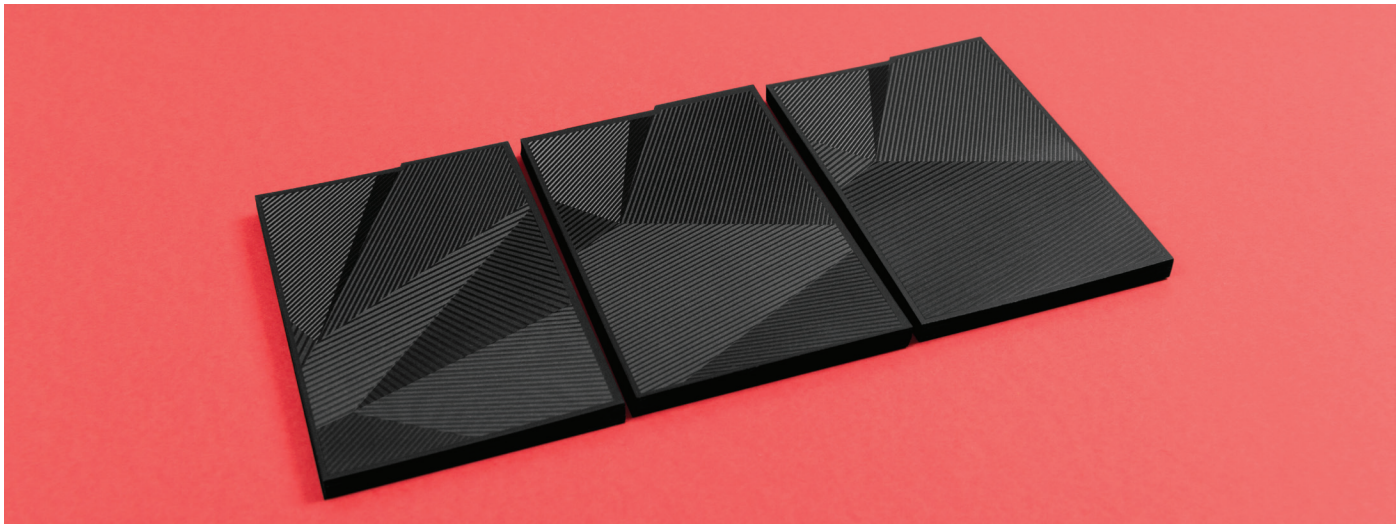
BINDING
–

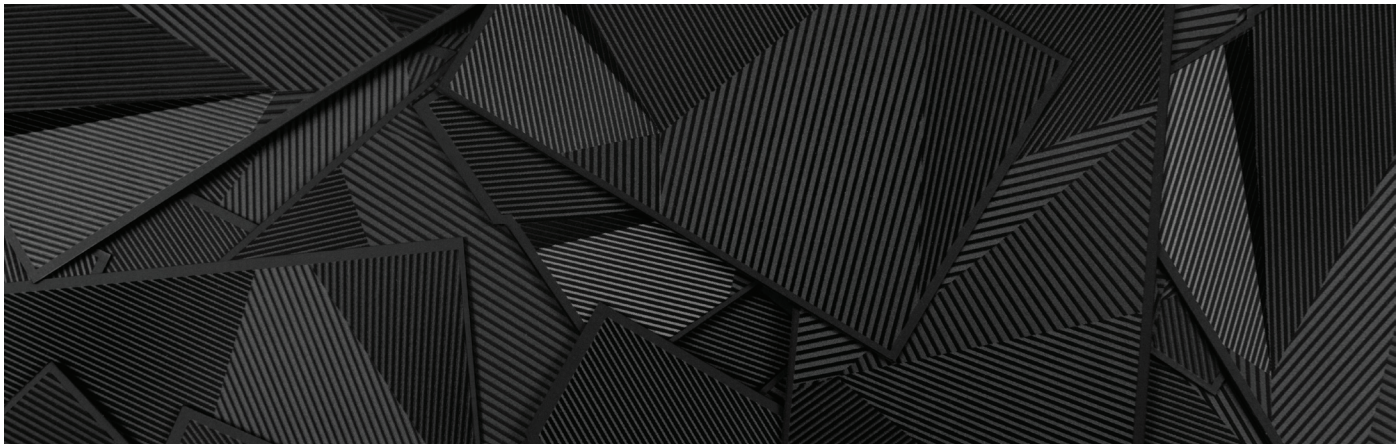
PAPER STOCK
BUSINESS CARDS AND CORRESPONDANCE CARDS CLARO SILK, 350GR/M2
STATIONERY CHROMOMAT, 100GR/M2
GREETING CARDS CLARO SILK, 350GR/M2
POPSET BLACK, 350GR/M2
ENVELOPE POPSET BLACK, 270GR/M2

DIMENSIONS
BUSINESS CARDS 3.35 × 2.16
STATIONERY 8.27 × 11.70
CORRESPONDANCE CARDS 8.27 × 4.33
GREETING CARDS 8.27 × 5.90
ENVELOPE 9.02 × 12.76

RANK
★ ★ ★ ★

ADDITIONAL DESIGN CREDITS **DESIGNERS** JULIEN ALIROL, PAUL RESSENCOURT **ADDITIONAL PRODUCTION CREDITS** **LASER-CUT** LASERTECH





Brochure by Bruketa & Žinić OM for Az Group of Companies

PRINTED BY CEROVSKI

AZ GROUP OF COMPANIES, one of the biggest Azerbaijani holdings, consists of ten different companies – from dairy and fish, to packaging, to MDF profiles, to duty free shops.

BRIEF The client asked for a brochure with a box, but the brochure needed to be created from different kinds of paper weights.

APPROACH AND SOLUTION We did a lot of testing, with different paper grammage, in order to discover which papers go well with each other, making sure the brochure opens up perfectly. After the testing phase, we knew exactly what papers to use in order for it to go perfectly with desired type of binding.

PRODUCTION LESSONS The brochure had more trouble opening with thicker paper and PUR binding.

QUANTITY
500

PAGE COUNT
100

TECHNIQUES
OFFSET
LETTERPRESS

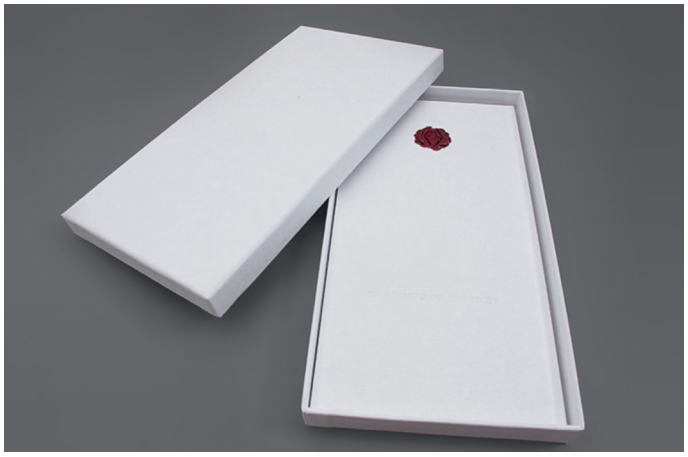
NUMBER OF COLORS
INNER PAGES 4/4
10 SHEETS OF INSERTION 4/4
10 SHEETS OF INSERTION 1/0

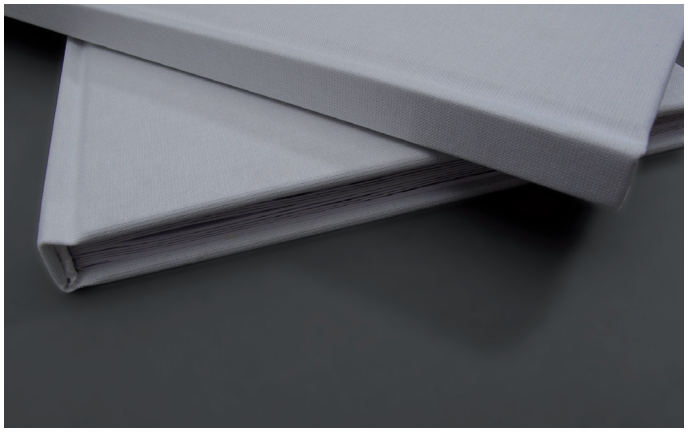
BINDING
PERFECT BOUND, PUR

PAPER STOCK
INTERIOR MAXI OFFSET, AGRIPPINA 120GR/M2
INSERT 1 MAXI OFFSET, AGRIPPINA 190GR/M2
INSERT 2 TRANSLUCENT, CLEAR, 140GR/M2
PRE/POST PAGES MAXI OFFSET, AGRIPPINA 140GR/M2

DIMENSIONS
5.9 × 11.6

RANK
★★★★

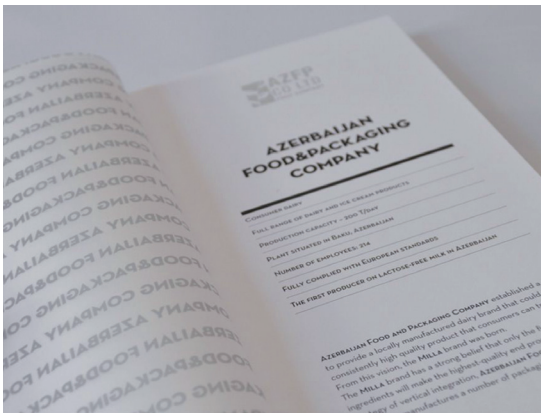




AZ MDF LTD

AZFP
CO LTD
FOOD COMPANY

AZTEXNIKA
AZTEXNIKA LTD


AZERBAIJAN
FOOD&PACKAGING
COMPANY

Business Card by Foreign Policy Design Group for Paul & Marigold

PRINTED BY COLORSCAN

PAUL & MARIGOLD is a boutique publishing agency specializing in custom publishing in both the digital and print medium. It serves clients ranging from corporate clients to independent writers, helping them with content and creative development, print production, and project management.

BRIEF We were tasked to re-brand a family publishing business. Recently inherited from his father, the client renamed it and commissioned us to create a brand personality that would align with the business as well as communicating the renewed energy and youth of the business direction with the new ownership.

APPROACH AND SOLUTION We decided to base our creative direction on the nature of the business – publishing – which in essence means books. We decided to design the business cards as a series of mini classic titles.

PRODUCTION LESSONS As we embarked on the mini-book making, we were challenged by how we could keep it light and not bulky. We explored different materials and our original textile idea had to go because of how heavy it would become. Eventually we settled on the textured colored paper. The next challenge was the emboss of the thin lines for the patterns on the books. The printer was patient to work with us on that and we had to make adjustments of the weight of the lines in order for it to work well.

QUANTITY
1,000 EACH

PAGE COUNT
–

NUMBER OF COLORS
1

TECHNIQUES
SILKSCREEN
RUBBER STAMP
CUSTOM PAPER

BINDING
–

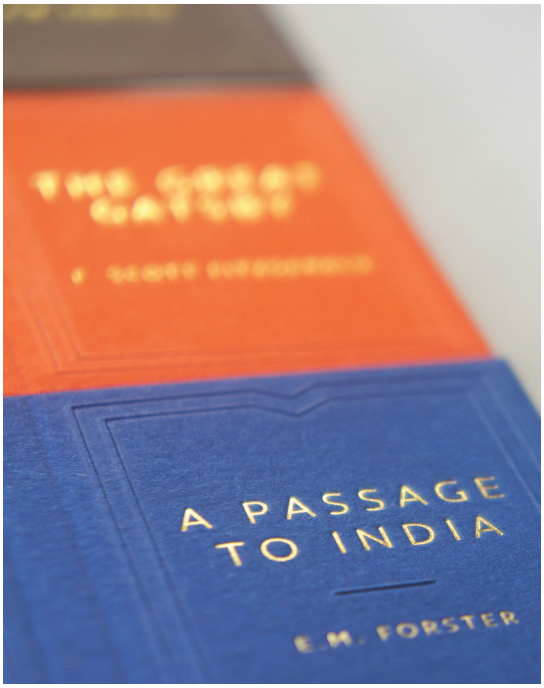
PAPER STOCK
ARJOWIGGINS KAEYKOLOUR ORIGINAL, SNOW WHITE, 140GR/M2
ARJOWIGGINS KAEYKOLOUR ORIGINAL, SUNNY GREEN, 300GR/M2
ARJOWIGGINS KAEYKOLOUR ORIGINAL, SEAL, 300GR/M2
ARJOWIGGINS KAEYKOLOUR ORIGINAL, TANGERINE 30GR/M2

DIMENSIONS
FLAT 35.49 × 19.68

RANK
★★★★

ADDITIONAL DESIGN CREDITS **CREATIVE DIRECTOR AND ART DIRECTOR** YAH-LENG YU
DESIGNER ELLA ZHENG

A PASSAGE
TO INDIA
E.M. FORSTER


A PASSAGE
TO INDIA
E.M. FORSTER

A ROOM
TH A VIEW
E.M. FORSTER
CONTENTS
ARVIND PASRICHA 5
Managing Director 9
SG +65 9189 9672 11
KL +60 1 7388 7235 15

PAUL & MARIGOLD
A PASSAGE
TO INDIA

PAUL & MARIGOLD
specialising in
publishing located in
Singapore and Kuala Lumpur."

Packaging by Grip for Death's Door Spirits

PRINTED BY SELECTIVE LINE (BOTTLES), AMCOR (CAPSULES), AND AMERICAN EAGLE PACKAGING (MOTHERCASE)

DEATH'S DOOR SPIRITS launched in 2005 as an experiment connecting farmers to end consumers with super premium spirits. From growing red winter wheat on Washington Island, WI, and distilling and bottling the products for sale, Death's Door Spirits evolved from a small local brand to a cornerstone in the craft spirits movement.

BRIEF Death's Door Spirits asked us to create a new product that would fit into their current line-up for Wondermint Schnapps, a product inspired by the story of Henry Rowe Schoolcraft.

APPROACH AND SOLUTION Inspiration for Death's Door packaging is drawn from historical examples of perfume bottles and apothecary labels. Each spirit is crafted from wheat grown on Washington Island, WI, and Death's Door helps facilitate the island's return to sustainable farming practices. Wondermint Schnapps Liqueur, the latest addition to the Death's Door family, is also inspired by H. R. Schoolcraft – noted American geographer, geologist, and ethnologist – who drew accounts of the Wisconsin territory during his 1832 expedition to find the source of the Mississippi River.

PRODUCTION LESSONS Designing for print on cardboard requires understanding of the limitations of the production process and using them as assets for your concept.

QUANTITY
UNKNOWN

PAGE COUNT
–

NUMBER OF COLORS
BOTTLE 2
CAPSULE 3
MOTHERCASE 2

TECHNIQUES
SILKSCREEN

BINDING
–

PAPER STOCK
BOTTLE GLASS
CAPSULE ALUMINUM
MOTHERCASE CARDBOARD

DIMENSIONS
BOTTLE 10 × 3.5 DIAMETER
CAPSULE 1.57 × 1.18
MOTHERCASE 11 × 11 × 8

RANK
★ ★ ★ ★

ADDITIONAL DESIGN CREDITS **CREATIVE DIRECTOR AND DESIGNER** JOSHUA BLAYLOCK
ILLUSTRATOR CALE LEROY

WONDERMINT
DDS
ORIGINAL
WONDERMINT
SCHNAPPS LIQUEUR
H.R. SCHOOLCRAFT
with
PEPPERMINT,
ALMOND, ROSEWATER
& WORMWOOD
• WISCONSIN •
WONDERMINT
BLEND
A DRAM
750
ML
35%
ALC BY VOL

Book by COLLINS for Ogilvy & Mather

PRINTED BY PURITAN PRESS

OGILVY & MATHER is an international advertising, marketing, and public relations agency based in Manhattan, NY, and is a WPP company.

BRIEF Each year, the best award-winning work from Ogilvy & Mather network is collected and published in an annual compendium: *The Best of Ogilvy*.

APPROACH AND SOLUTION 2013 marked both the publication's 5th anniversary and Ogilvy's most successful year to date. So we designed an issue that pays homage to a classic design foundation while, like the agency's work, challenging convention. Key moments in the book were engineered to be visually electric, reflecting the agency's creative ambition.

PRODUCTION LESSONS Custom fluorescent inks with leftover inks a printer may have are a fantastic and rewarding challenge.

QUANTITY
3,000

PAGE COUNT
224 + COVER

NUMBER OF COLORS
CMYK + 1

TECHNIQUES
OFFSET
DEBOSS

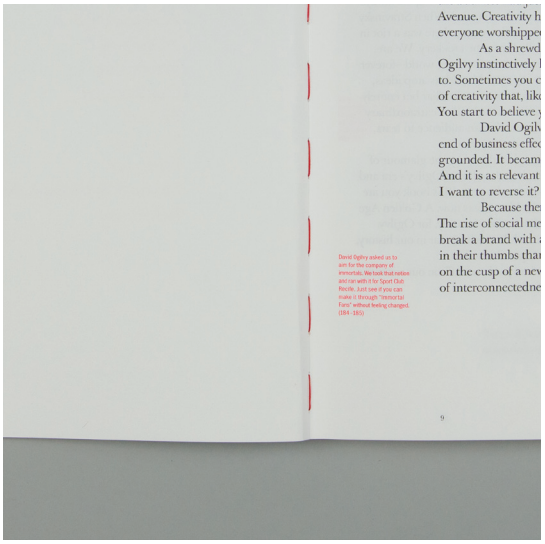
BINDING
PERFECT BOUND

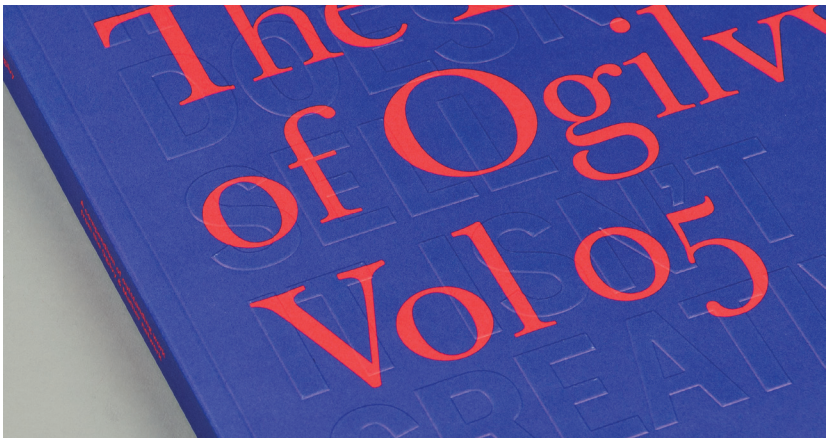
PAPER STOCK
MOHAWK SUPERFINE

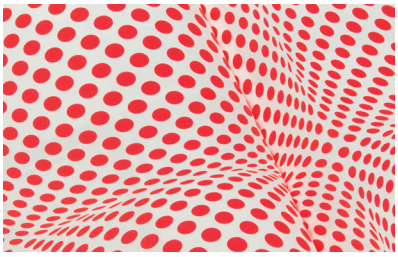
DIMENSIONS
9.5 × 12.25

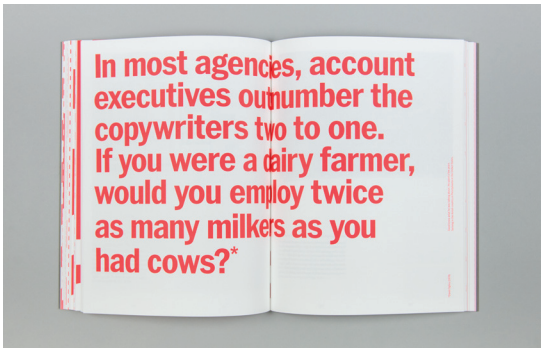
RANK
★★★★

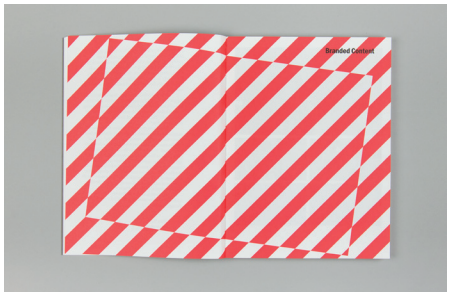
ADDITIONAL DESIGN CREDITS **CREATIVE DIRECTOR** BRIAN COLLINS **ART DIRECTOR** BENJAMIN CRICK **DESIGNERS** BENJAMIN CRICK, DONOVAN BRIEN

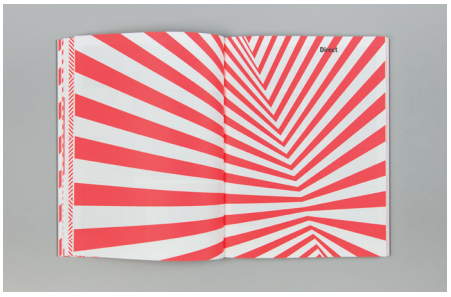


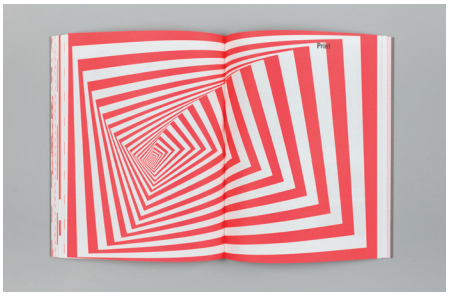


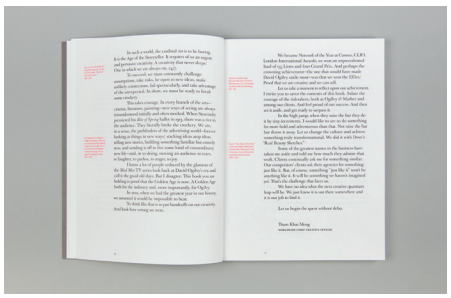












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Poster by/for Spencer Charles

PRINTED BY MAMA'S SAUCE

SPENCER CHARLES is a graphic designer, letterer, and typographer residing in Brooklyn, NY. After graduating in 2010 from the University of Utah in Salt Lake City, he moved to New York, NY, to work at Louise Fili Ltd.

BRIEF The goal of this art print was to create a contemporary reinterpretation of illuminated letterforms.

APPROACH AND SOLUTION The concept behind this print was to use a common recognizable symbol or form as the subject of the composition, and abstracting it with the repetition of lines. The gold foil is a nod to the illuminated and embellished capitals seen in medieval manuscripts.

PRODUCTION LESSONS [Mama's Sauce] The biggest challenge here was registration between the screen print and the foil. This was the first time we had ever done something this size and with that much interaction between the two processes. In the end we just nerded out a little extra hard about our registration and made it happen.

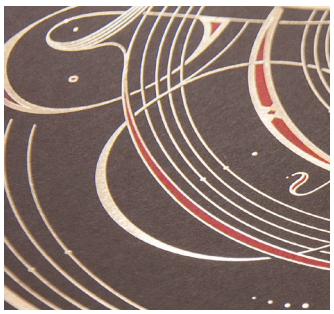
QUANTITY	PAGE COUNT	NUMBER OF COLORS
250	–	1

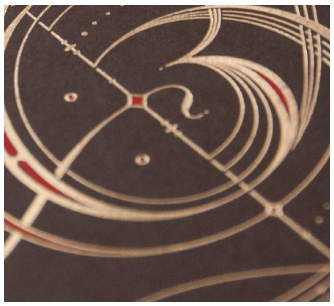
TECHNIQUES	BINDING
FOIL STAMP SILKSCREEN	–

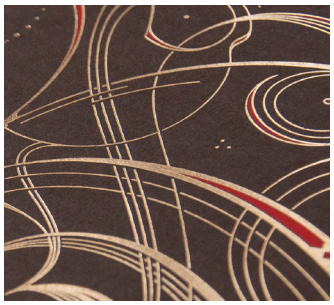
PAPER STOCK

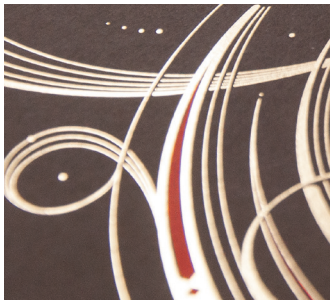
FRENCH PAPER POP-TONE, HOT FUDGE, 100LB COVER

DIMENSIONS	RANK
8 × 10	★ ★ ★









Direct Mail by/for Delete Blood Cancer DKMS

PRINTED BY PRINT TECHNICAL GROUP

DELETE BLOOD CANCER DKMS is a leader in connecting patients fighting blood cancers and other blood disorders with the bone marrow donors who can help them get lifesaving transplants. Every day, they work with families, communities, and organizations to recruit more donors and save more lives.

BRIEF Registering as a donor entails filling out a form and swabbing cheeks to collect cells. Online registrants receive a swab kit in the mail, however these kits often go overlooked in a busy in-box and thus unreturned. We needed to increase return rate and register more donors.

APPROACH AND SOLUTION To boost return rate and registrations, we created our "You x2" kit, which includes swabs for the online registrant and a separate, complete registration kit for them to share with a friend. We designed the kit to stand out from everyday mail, using a bright red color and bold, hand-drawn type. A soft-touch aqueous coating adds a tactile element that encourages handling and, ideally, sharing of the second kit. The kit was launched during the second half of 2013, and resulted in a 10% increase in returns from online registrants and more than 1,500 additional registrations through the "x2" portion.

PRODUCTION LESSONS We had never attempted such a complex piece. We designed a custom dieline, testing several assembly options along the way. We had to consider both the "user experience" of opening the kit and reading directional copy, as well keeping the kits easy to assemble and fill. For the latter, we addressed tolerances, window placement for pre-printed letters, and the size and position of internal and external flaps. Part of the solution was to create separate envelopes for each half of the kit.

QUANTITY
24,500

PAGE COUNT
–

NUMBER OF COLORS
3

TECHNIQUES
EXTERIOR SOFT-TOUCH AQUEOUS COATING
DIE-CUT
UV INKS
HAND ASSEMBLY

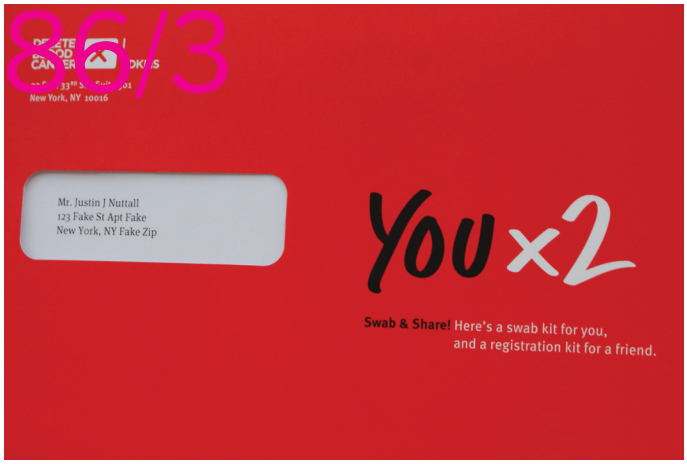
BINDING
TWO PEEL-AND-STICK FLAPS

PAPER STOCK
NEW PAGE STERLING PREMIUM GLOSS, BRIGHT WHITE, 120LB COVER

DIMENSIONS
9 × 6 × .5

RANK
★ ★ ★

ADDITIONAL DESIGN CREDITS **DIRECTOR OF MARKETING** UANA COCCOLONI **ART DIRECTOR AND DESIGNER** PRESCOTT PEREZ-FOX **WRITER** CAROLINE BAILEY **PROJECT MANAGER** BECKY WILEY **CONSULTANT** GRAHAM DOUGLAS



Journals by Aurora Design for Mohawk

PRINTED BY MOHAWK INNOVATION CENTER AND QUANTUM

MOHAWK is a fourth-generation, family-owned and operated business based in Cohoes, NY, it is North America's largest privately-owned manufacturer of fine papers and envelopes – they carry the signature brands Mohawk Superfine and Strathmore.

BRIEF To introduce Mohawk into the consumer product marketplace and establish them as an American maker of premium products – beautiful raw materials, well-considered design, high quality objects. Begin to share and celebrate the Strathmore Archives, a treasure trove of over 100 years of design, with a broader, appreciative audience.

APPROACH AND SOLUTION These journals are a celebration of color, paper, and the Strathmore Archives. Each journal features papers from across the existing product line. Laid finish wraps and custom envelopes reinforce Strathmore's heritage as a manufacturer of fine writing papers. Gray Grandee cover provides a neutral ground for fabulous embossing and bright foil stamping. Text papers range from pure cotton to a modern lined paper. The wrap patterns and custom bookplates reinterpret historic artwork from the Strathmore Archives and marry it with the Marian Bantjes thistle that graces current reams of paper. The artwork on the back flyleaf, activated by the Mohawk Live app, provides special offers and information.

PRODUCTION LESSONS Produced in four months these journals tested everyone involved. What allowed us to persevere was working with a great team of committed individuals – led by an enthusiastic cheerleading client. With all of the details of a project with this complexity, we all broke down. However, being part of such a fabulous team buoyed us and kept us moving forward. And on track.

QUANTITY
1,000×9

PAGE COUNT
48, 76, 96 + WRAPS

NUMBER OF COLORS
CMYK

TECHNIQUES
DIGITAL
FOIL STAMP
BLIND EMBOSS
STITCHING
PERFORATION
ROUNDED CORNERS

BINDING
HAND STITCHED

PAPER STOCK
COVERS STRATHMORE GRANDEE, CHARCOAL GRAY, COVER
FLYSHEETS STRATHMORE PREMIUM WOVE, SOFT GRAY
TEXT 1 STRATHMORE PURE COTTON WOVE, ULTIMATE WHITE
TEXT 2 STRATHMORE PREMIUM, ULTIMATE WHITE LINES
TEXT 3 STRATHMORE WRITING LAID, ULTIMATE WHITE, WATERMARKED
WRAP-AROUND COVERS STRATHMORE PREMIUM PINSTRIPE LAID, ULTIMATE WHITE
ENVELOPES STRATHMORE PREMIUM PINSTRIPE LAID, ULTIMATE WHITE
BOOKPLATES STRATHMORE WRITING LABEL WOVE, ULTIMATE WHITE

DIMENSIONS
3.5 × 5.5
5 × 8.25
7.5 × 10

RANK
★ ★ ★

ADDITIONAL DESIGN CREDITS **DESIGNER** JENNIFER WILKERSON **ADDITIONAL PRODUCTION CREDITS** **ENVELOPE DIES AND CONVERSION** MOHAWK **BOOKBINDING** ROSWELL BOOKBINDING

New Year's Card by/for OCD | Original Champions of Design

PRINTED BY ALLIED PRINTING SERVICES

OCD | THE ORIGINAL CHAMPIONS OF DESIGN is a branding and design agency in New York, NY.

BRIEF Our goal is to extend holiday cheer into January.

APPROACH AND SOLUTION Honor the previous year. Celebrate the coming year.

QUANTITY	PAGE COUNT	NUMBER OF COLORS
400	–	6/1

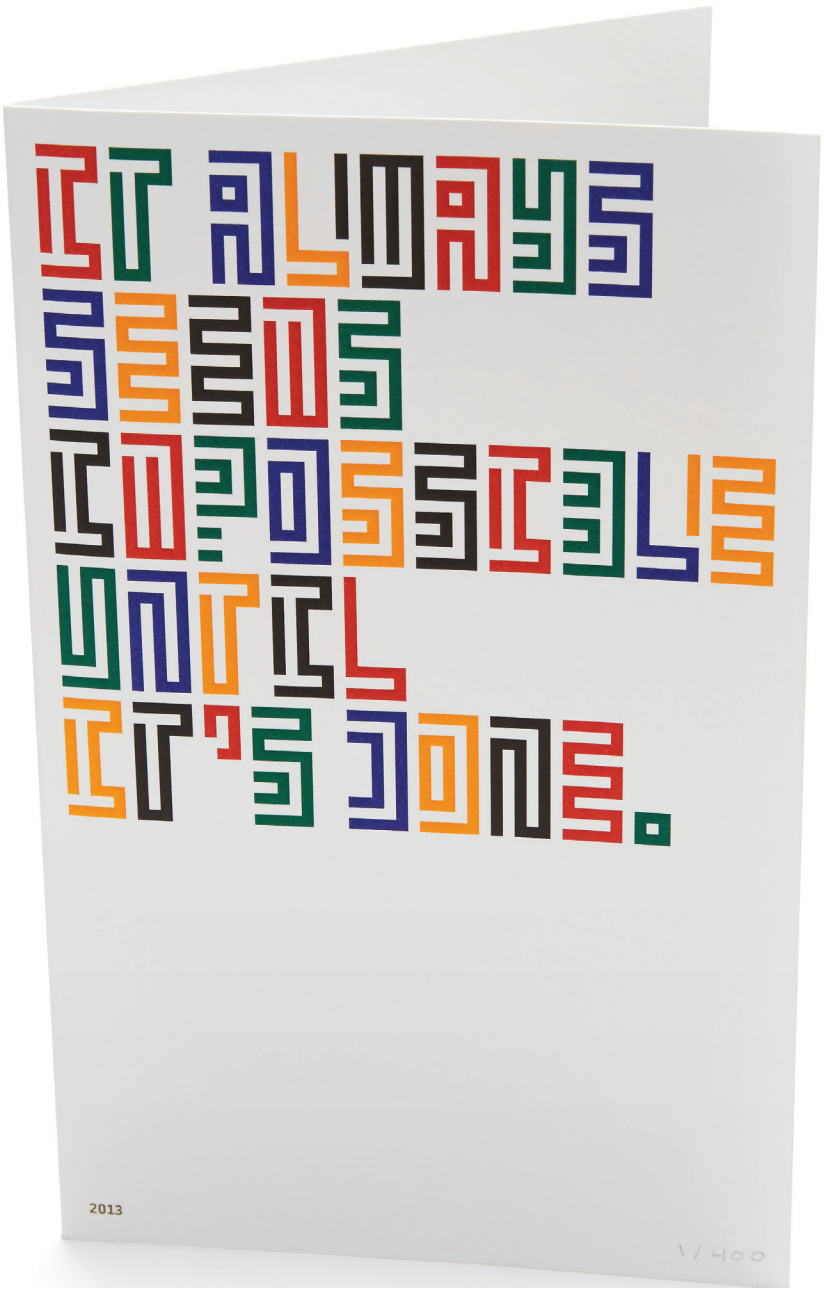
TECHNIQUES	BINDING
OFFSET EMBOSS	–

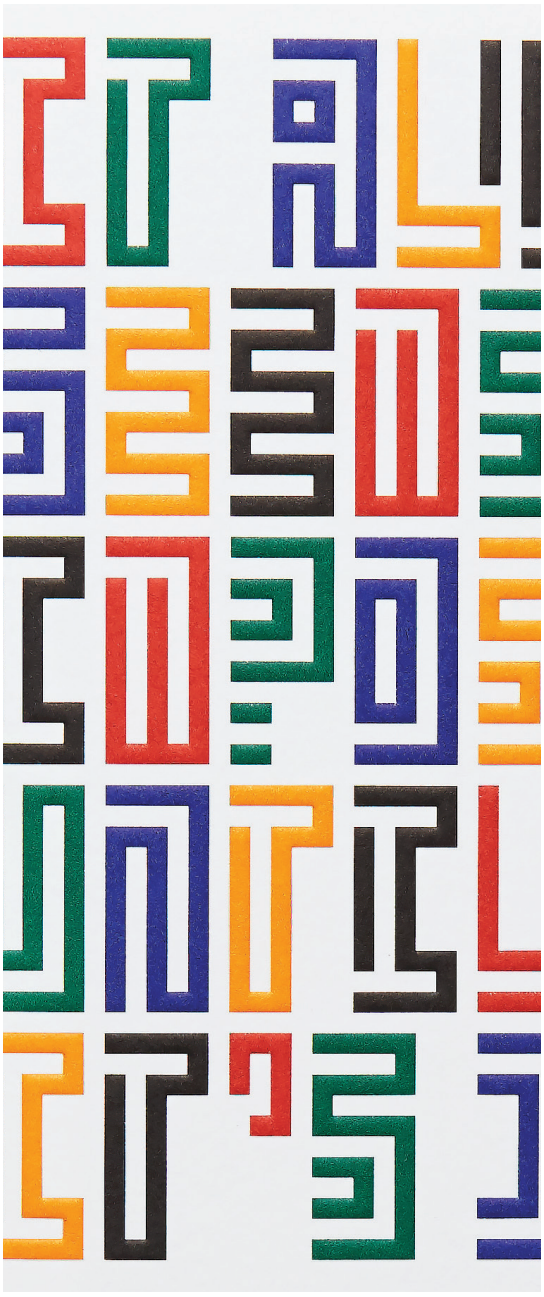
PAPER STOCK

NEENAH CLASSIC CREST, AVALANCHE WHITE, 165LB
NEENAH CLASSIC CREST, EGGSHELL

DIMENSIONS	RANK
5.75 × 9.25	★★★

ADDITIONAL DESIGN CREDITS **DESIGN PARTNERS** JENNIFER KINON, BOBBY C. MARTIN JR.
DESIGN AND LETTERING MATTHEW KAY





Booklet by/for Pentagram

PRINTED BY ALLIED PRINTING SERVICES

PENTAGRAM is the world's largest independent design consultancy. The firm is owned and run by 19 partners, a group of friends who are all leaders in their individual creative fields.

BRIEF Design the 2013 holiday card that would be distributed around the world to friends, family, collaborators, and clients.

APPROACH AND SOLUTION *Coyote v. Acme* reads as a hypothetical lawsuit between Wile E. Coyote and the Acme Corporation. It first appeared in a 1990 issue of *The New Yorker*, written by Ian Frazier. As Pentagram's 2013 holiday card, we reprinted the text and designed product illustrations to accompany each claim being made against the defendant. In the spirit of legal documents, we attempted to recreate something that would appear as a mix between a passport and operating manual. Both the production and design focused on appearing utilitarian, yet considered.

PRODUCTION LESSONS Loop stitching a mounted sheet of linen and #130 DTC is very difficult.

QUANTITY	PAGE COUNT	NUMBER OF COLORS
7,500	28 + COVER	2

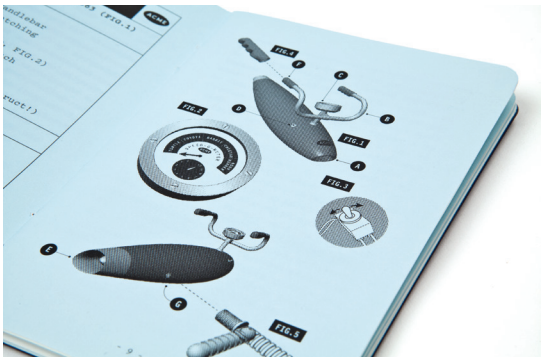
TECHNIQUES	BINDING
OFFSET FOIL STAMP	LOOP STITCH

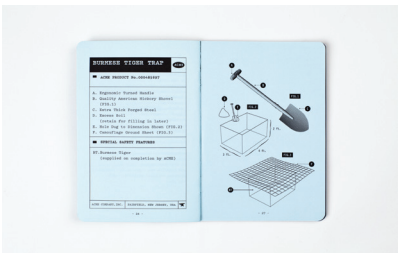
PAPER STOCK

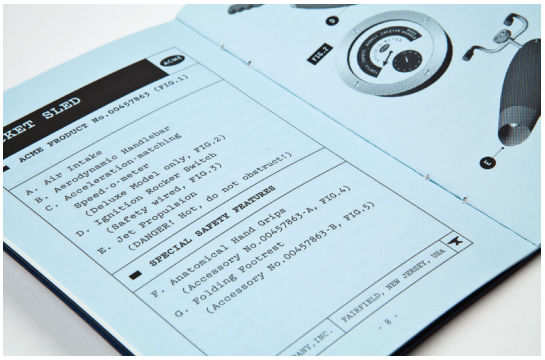
COVER FIBERMARK KIVAR SUTTON 610, BLUE
FRENCH PAPER CONSTRUCTION, NIGHTSHIFT BLUE, 110LB COVER
INTERIOR MOHAWK SUPERFINE, WHITE EGGSHELL, 100LB TEXT

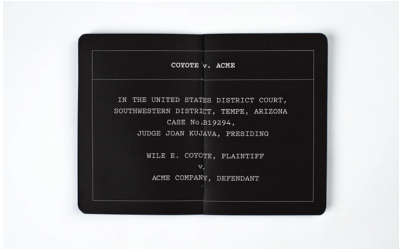
DIMENSIONS	RANK
4 × 5.5	★★★

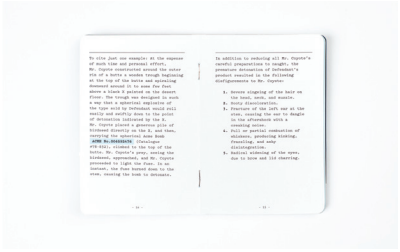
ADDITIONAL DESIGN CREDITS **PRODUCT DESIGN, PARTNER-IN-CHARGE, AND DESIGNER** DANIEL WEIL **ILLUSTRATOR** SIMON DENZEL **BOOK DESIGN, PARTNER-IN-CHARGE, AND DESIGNER** MICHAEL BIERUT **DESIGNER** JESSE REED **ADDITIONAL PRODUCTION CREDITS** **PRINTER** RICH KAPLAN **ACCOUNT MANAGER** JOHN LARUSSO











Packaging by Dunlop Manufacturing, Inc. for Way Huge

PRINTED BY VARIOUS

WAY HUGE BY JEORGE TRIPPS is a boutique electronics brand licensed by Dunlop.

BRIEF Create a package design for the limited edition Way Huge Swollen Pickle Mini.

APPROACH AND SOLUTION The look of the Way Huge pedals themselves has traditionally consisted of a quirky display typeface coupled with an equally quirky/juvenile double-entendre product name and fluorescent anodized aluminum housings. For the limited edition Swollen Pickle we saw an opportunity to do something different. We collaborated with famed underground rock artist Dirty Donny Gilles, and his illustration of the Swollen Pickle character brings the face of the pedal to life with a garish 4-color silkscreen. Also, we reinforced the sleazy '70s vibe of the Way Huge brand by producing individually numbered hotel keytags.

PRODUCTION LESSONS With complicated artwork, screen order is very important. When silkscreening many colors, always print your lightest colors first. At first we were losing some of the cyan. But we corrected the problem by adjusting our screen order.

QUANTITY
1,000

PAGE COUNT
–

NUMBER OF COLORS
PEDAL 4
PACKAGE CMYK
KEYTAG 1

TECHNIQUES
OFFSET
SILKSCREEN
DIGITAL
HOT STAMP
FLEXO

BINDING
–

PAPER STOCK
VARIOUS

DIMENSIONS
5.75 × 4.25 × 3.25

RANK
★ ★ ★

ADDITIONAL DESIGN CREDITS **PRESIDENT** JIMMY DUNLOP **CREATIVE DIRECTOR** JOEY TOSI **ART DIRECTOR** GRAHAM SHAW **SENIOR DESIGNER** JUSTIN BUTLER **PHOTOGRAPHER AND DESIGNER** MICK WALLER **PRODUCTION ARTIST** HANK ALVA **ILLUSTRATOR** DIRTY DONNY GILLES

Annual Report by BLDG for LIVESTRONG Foundation

PRINTED BY HENNEGAN

LIVESTRONG FOUNDATION is a United States non-profit organization that provides support for people affected by cancer.

BRIEF 2012 marked the best year-to-date financially for the LIVESTRONG Foundation, despite the controversy around their founder Lance Armstrong. The purpose of the annual report was to shift focus of the brand to the inspiring stories of cancer survivors and the successes of the Foundation.

APPROACH AND SOLUTION We designed the annual report to visually communicate the layered experience of having cancer. Varied textures and patterns layered with complex questions and medical jargon signify the support as well as the uncertainties present throughout the overwhelming cancer experience.

PRODUCTION LESSONS Hand-pulling 770 screen printed covers is real physical labor, especially when you factor in six colors – also, to make 770 books, you have to screen print 900 covers to account for the binding process. Being that the concept is all about the parallels between the layers of being a cancer patient and the layers of silkscreening, the design utilizes dot patterns that would typically be a nightmare for offset printing. Hennegan's stochastic screening technique eliminated all moire patterning and produced a super-sharp print. Without this technique, the final print would not be nearly as successful.

QUANTITY
770

PAGE COUNT
54

NUMBER OF COLORS
COVER 6
INTERIOR CMYK

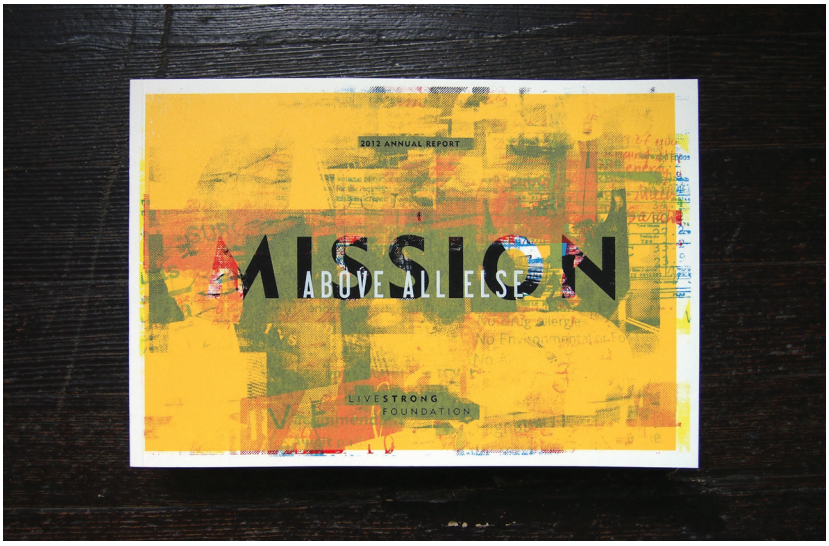
TECHNIQUES
SILKSCREEN
OFFSET
INTERIOR AQUEOUS COAT

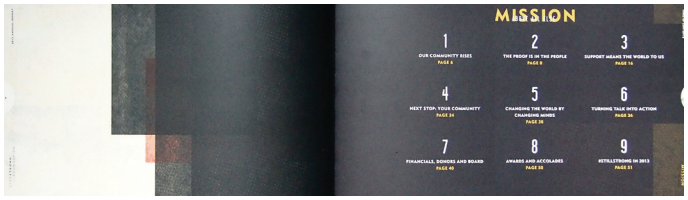
BINDING
PERFECT BOUND

PAPER STOCK
COVER LEGION PAPER
COVENTRY RAG
INTERIOR MONADNOCK
DULCET

DIMENSIONS
11 × 7.5 × .375

RANK
★ ★ ★





Book by/for Ryan Molloy and Leslie Atzmon

PRINTED BY ULITHO

LESLIE ATZMON AND RYAN MOLLOY are graphic design faculty members at Eastern Michigan University.

BRIEF The book was to encapsulate a multi-year venture that included an exhibition, a workshop, and scholarly essays surrounding the book—in essence the conclusion of an NEA ArtWorks grant awarded to Leslie Atzmon and Ryan Molloy. The brief was simply to capture the spirit of the Open Book Project.

APPROACH AND SOLUTION The book was conceived as three separate books (exhibition, workshop, and essays) housed within a container. The design of the essay section was crowdsourced to survey how broad and varied book design can be. The dust jacket was designed as a press sheet that could be displayed as a poster that captures the spirit of the workshop in one glance or could be folded and cut into a book. The laser-cut cover, paying homage to abstract and decorative book covers, utilized a custom script that converted over 50 images from within the book into different geometric patterns.

PRODUCTION LESSONS The folding of the dust jacket presented unique challenges because it directly impacted the design of the press sheet. Some initial folding patterns could not be executed due to production techniques. Locating laser-cutting vendors who could readily cut over 50 unique designs into book board also proved to be initially challenging.

QUANTITY
700
BOARD COVERS 250
VINYL COVERS 150

PAGE COUNT
248 + COVER

NUMBER OF COLORS
CMYK + 1

TECHNIQUES
OFFSET
LASER-CUT
FRONT COVER AND SPINE FOIL STAMP

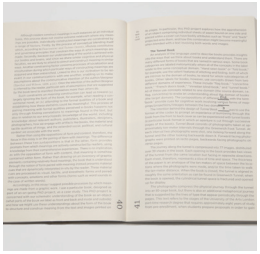
BINDING
PERFECT BOUND

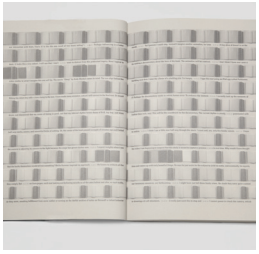
PAPER S TOCK
COVER NEENAH CLASSIC CREST DTC, SOLAR WHITE, 130LB COVER
INTERIOR COUGAR OPAQUE SMOOTH, WHITE TEXT, 80LB TEXT
COUGAR OPAQUE SMOOTH, NATURAL TEXT, 80LB TEXT
STERLING PREMIUM, DULL, 80LB TEXT
COUGAR OPAQUE, SMOOTH WHITE, 80LB TEXT

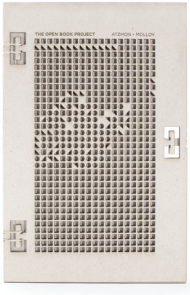
DIMENSIONS
6 × 9 × 1

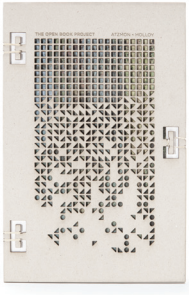
RANK
★ ★ ★

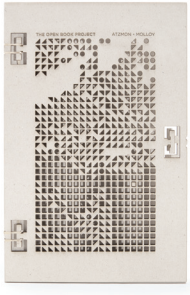
ADDITIONAL DESIGN CREDITS **DUST JACKET DESIGNER** BONNIE LOBBESTAEL **BOOK DESIGNERS** RYAN MOLLOY, DENISE GONZALES CRISP, SCOTT MASSEY, STEVEN MCCARTHY, BIANCA IBARLUCEA, HAYNES RILEY, BONNIE LOBBESTAEL, TUAN PHAN, JIMMY LUU
ADDITIONAL PRODUCTION CREDITS **FOIL STAMP AND DIE-CUT** DEXTER **LASER-CUT AND BOARD COVERS** MAKER WORKS **ACRYLIC COVERS** PONOKO

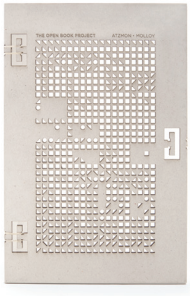












Invitation for/by Wright

PRINTED BY CLASSIC COLOR (OFFSET) AND RHONER LETTERPRESS (LETTERPRESS)

WRIGHT is a Chicago, IL, based auction house specializing in modern and contemporary art and design. Auctions are meticulously curated across the spectrum of 20th and 21st century design.

BRIEF This suite announced the opening of Wright's gallery in New York, NY, and included a VIP invitation to the opening night celebration of the December 2013 Design Exhibition.

APPROACH AND SOLUTION The suite includes a foil stamped slipcase, letterpressed invitation, and a booklet featuring items in the exhibition – all mailed in an A10 black envelope, foil stamped with Wright's logo and address. A slipcase with both white and black foil stamping emphasized the addition of Wright's New York location. The small run of VIP invitations were letterpressed with a split-fountain to create the color gradient – no two pieces were alike. The booklet was printed on vellum creating a layered composition of silhouettes and type. Spine sewing with gray thread completed the booklet design to celebrate the exhibition.

PRODUCTION LESSONS The split-fountain printing for the VIP invitation was a delicate process – it was wonderfully executed by Rohner Letterpress – balancing the gradient across the run and keeping the text legible. The paper stock and press were switched on the fly to gain better color coverage. Rohner then mounted the finished pieces to our original, thicker stock. Also notable, reversing out the text from the ink in the background meant that the lettering was raised – the opposite of what is usually encountered with letterpressed pieces.

QUANTITY
2,000

PAGE COUNT
20

NUMBER OF COLORS
BOOKLET 4
SLIPCASE 2
VIP INVITATION 2

TECHNIQUES
OFFSET
LETTERPRESS
FOIL STAMP

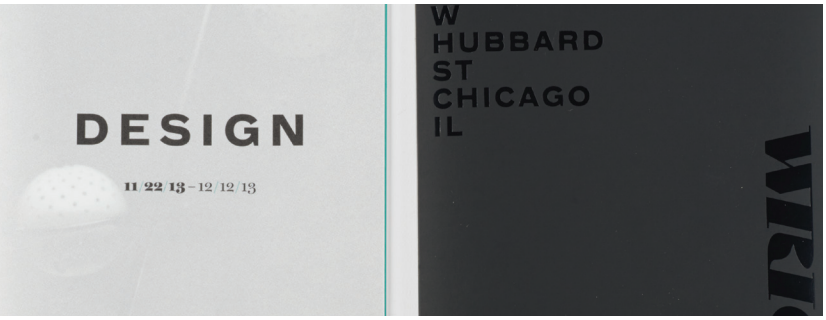
BINDING
THREAD SADDLE-STITCH

PAPER STOCK
BOOKLET NEENAH CLEARFOLD VELLUM
COUGAR SMOOTH
SLIPCASE CURIOUS SKIN, BLACK
VIP INVITATION CORDENONS WILD, 314LB COVER

DIMENSIONS
BOOKLET 5.375 × 8.875

RANK
★ ★ ★

ADDITIONAL DESIGN CREDITS ART DIRECTION AND DESIGN JENNIFER MAHANAY



Book by Firebelly Design for Public Media Institute

PRINTED BY GRAPHIC ARTS STUDIO INC.

PUBLIC MEDIA INSTITUTE (PMI) is a non-profit, community based, art and culture organization located in the neighborhood of Bridgeport in the city of Chicago, IL. Their mission is to create, incubate, and sustain innovative cultural programming through the production of socially engaged projects, arts festivals, spaces, exhibitions, and media.

BRIEF PMI and Firebelly collaborate every year on the annual TYPEFORCE exhibition. The catalog is meant to be a record of the experience and showcase of the work.

APPROACH AND SOLUTION Can an exhibition catalog capture and provide the physical excitement of a moment while honoring tradition, the showcased typographic artistry, and artists individual conceptual narratives? By taking a UI approach to the book's design we capture the physical energy of being one of the 1,000-plus attendees discovering new works at the opening reception. Each year Firebelly redefines this task by guiding the reader's attentiveness in an effort to honor and celebrate each of the canonized artists. The studio's third catalog explores new heights in fundamentals by uniting history with the discovery of contemporary methods.

PRODUCTION LESSONS The interior is paginated by content types – using multiple paper stocks gave visual cues guiding the reader across sections. This meant using three different CMYK mixes to ensure our reds were identical across the three paper types. Our emboss plates needed to accomplish very different effects – communicating our intent with the craftsmen hand-tooling these pieces took place outside of files, and offline. We'd discuss examples of naturally rough stone that had been embossed and shared videos of chisels hitting solid-slabs achieving dimensional cuts.

QUANTITY
1,500

PAGE COUNT
140

NUMBER OF COLORS
CMYK + 2

TECHNIQUES
OFFSET
FOIL STAMP
EMBOSSING

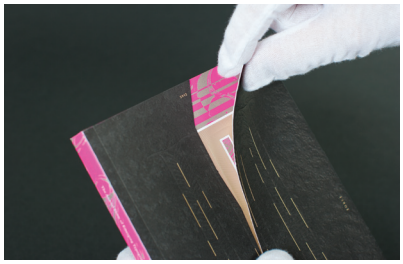
BINDING
PERFECT BOUND

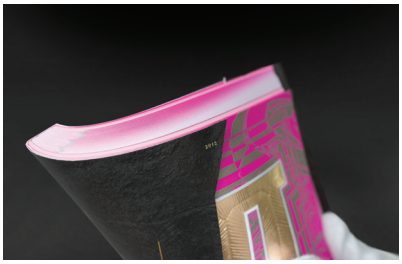
PAPER STOCK
DOMTAR COUGAR, SMOOTH WHITE, 80LB TEXT
VELLUM PINK, 100LB COVER
VELLUM FUSHIA, 60LB TEXT

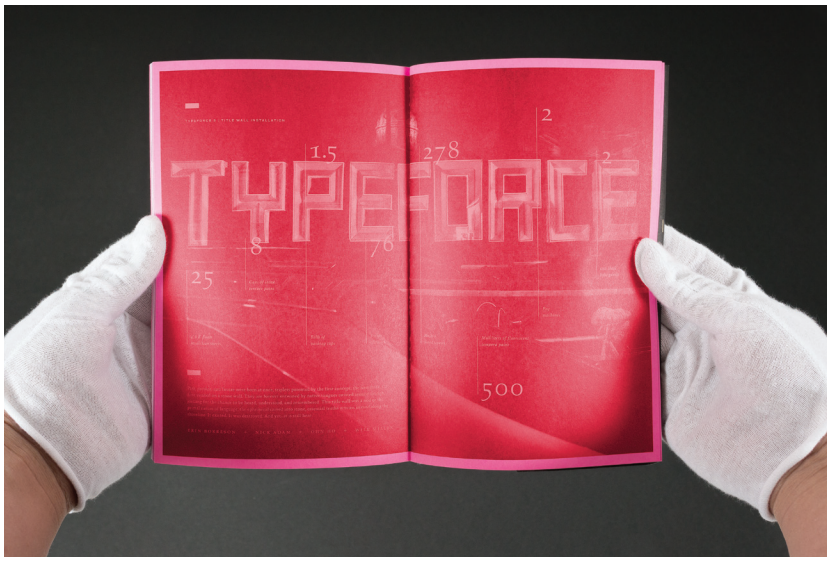
DIMENSIONS
5.25 × 7.875 × .5

RANK
★ ★ ★

ADDITIONAL DESIGN CREDITS **CREATIVE DIRECTOR** WILL MILLER **DESIGNERS** NICK ADAM, OHN HO, GREG CALVERT **ADDITIONAL PRODUCTION CREDITS** **FINISHER** DELTA PRESS, INC.







Book by Briqueteurs for We Activate Asia Pte Ltd.

PRINTED BY WINSON PRESS PTE LTD

WE ACTIVATE ASIA PTE LTD. is a full service provider specializing in retail that uses analytics and insights to create unique propositions over a number of touch points. Aimed at the world's leading FMCG brands they can design, develop, and manufacture point of sale and fixtures at every stage of the process to ensure maximum ROI.

BRIEF Having recently undergone a re-brand and restructure, We Activate Asia Pte Ltd. required a brand book that represented their new positioning as a specialist retail provider, offering a range of services from shopper research to store design and construction, with the primary goal of significantly increasing traffic to their redesigned website.

APPROACH AND SOLUTION Our solution was a layered structure that would show the many facets of Activate's offer at one glance. The first section of the book introduces readers to the various services on offer in a colorful language of circles, communicating the company's scientific approach to retail. A showcase of recent work follows this, full bleed images provide an introduction to the project, a tab reveals a brief description of the deliverables and services provided. Readers can scan this page with their device via a QR code, driving traffic to the website where they can explore Activate's offer in further depth.

PRODUCTION LESSONS Having traditionally used offset printing to produce all our print projects we were surprised by the depth of flexibility and color range that can be produced by modern digital printers. Also the complexity of the die-cutting required, combined with the exposed side-sewn stitching, presented a series of challenges that we overcame in collaboration with our printer.

QUANTITY
50

PAGE COUNT
44 + 4 COVER

NUMBER OF COLORS
CMYK

TECHNIQUES
DIGITAL
DIE-CUT

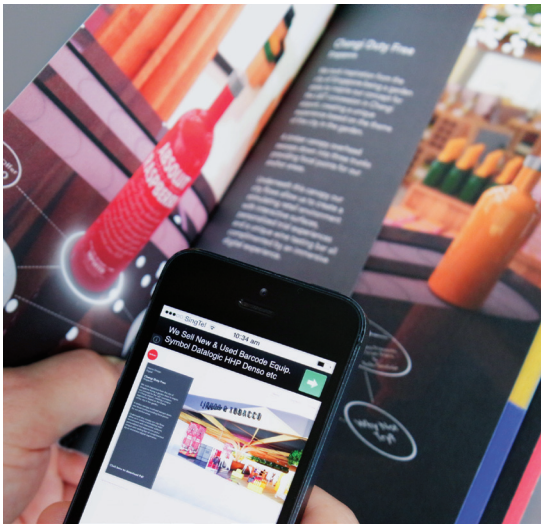
BINDING
EXPOSED SIDE SEWN

PAPER STOCK
MAPLE BRIGHT, 170GR/M2
MAPLE BRIGHT, 140GR/M2

DIMENSIONS
5.9 × 8.3 × .2

RANK
SALVAGE

ADDITIONAL DESIGN CREDITS **CREATIVE DIRECTOR** KEVIN HUBBARD **DESIGNER** LYNNDEN YEO



Brand Kit by Foreign Policy Design Group for Papa Palheta

PRINTED BY COLORSCAN

PAPA PALHETA is a pioneer in Singapore for their artisanal approach of roasting coffee beans and its small stable of hipster coffee joints. They are coffee crafters who believe strongly in preparing and serving coffee in the right way.

BRIEF Papa Palheta asked us to help them develop an experiential kit that would go along with the merchandise purchased online from their newly launched web store. They want their customers to be more engaged and if possible, bring them back to the cafe.

APPROACH AND SOLUTION The kit consists of a bag of cards displaying the information and philosophy of the coffee facility, a coffee cake recipe, and a card made of coffee chaff that is personally signed by the owner that could be used as a bookmark. The materials are chosen because they are used as delivery boxes and containers at the coffee facility. The bag can be brought back to the cafe for free beans.

PRODUCTION LESSONS Making the paper from the chaff was probably the most challenging process for this project. We have never used coffee chaff so we had to go through trial and error to figure out the correct proportion of water verses chaff. In the end we still needed to add paper pulp to hold it all together and soften the texture, otherwise it was coming out rough and hard.

QUANTITY
1,000

PAGE COUNT
–

NUMBER OF COLORS
3

TECHNIQUES
OFFSET
SILKSCREEN
RUBBER STAMP
CUSTOM PAPER

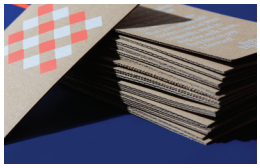
BINDING
–

PAPER STOCK
ECOPAPER, GREEN FOREST, 250GR/M2
NEWSPRINT 50GR/M2
GRAYBOARD 310GR/M2
CORRUGATED BOARD, E-FLUT
CUSTOM MADE CHAFF PAPER

DIMENSIONS
2.36 × 4.72

RANK
SALVAGE

ADDITIONAL DESIGN CREDITS **CREATIVE DIRECTOR AND ART DIRECTOR** YAH-LENG YU **DESIGNERS** ELLA ZHENG, REZA SAN **ADDITIONAL PRODUCTION CREDITS** **SILKSCREEN** SUNBRIDGE, IN-HOUSE **INKSTAMPING** IN-HOUSE



Gift materials by/for Jeff Rogers

PRINTED BY VAHALLA STUDIOS

JEFF ROGERS is a multidisciplinary designer and illustrator specializing in custom lettering of all shapes and sizes. Stocking his Brooklyn, NY, studio with paint brushes, pens, markers, and a couple of humongous computers, he creates unique and joyful work for a wide range of smart clients.

BRIEF Create a set of various paper products to aid in the pursuit of maximum holiday cheer.

APPROACH AND SOLUTION The approach to this piece was to use many different printing methods to create and exuberant set of paper products with the goal of making them feel as hand made as possible. The art was all hand crafted and the printing, with the exception of the newsprint wrapping paper, was all done by hand. The holidays is about making human connections and being together with friends and family, so the idea of using hand-crafted materials hopefully helped people spread some non-digital holiday cheer a brought a personal touch back to those human connections.

PRODUCTION LESSONS It takes a long time to stamp 1,000 tiny gift tags all by yourself!

QUANTITY	PAGE COUNT	NUMBER OF COLORS
100	–	2

TECHNIQUES
OFFSET
SILKSCREEN
RUBBER STAMP

BINDING
–

PAPER STOCK
NEWSPRINT, 30LB
FRENCH PAPER SPECKLETONE, TRUE WHITE, 100LB

DIMENSIONS	RANK
9 × 12	SALVAGE

Prints by/for Michael George Haddad

PRINTED BY COLOUR CODE

MICHAEL GEORGE HADDAD is an illustrator and designer that lives in Ottawa, ON, Canada.

BRIEF The Zodiac is normally depicted in a whimsical style. I thought it would be humorous to present the signs as marks in the rational style of modern/corporate logos from the mid-20th Century. The printing technique needed to consider a tight budget, and reflect the feel of the artwork.

APPROACH AND SOLUTION I chose to print this project with a Risograph machine using Thermograved (raised) ink. The result is a tactile finish that serves the concept well.

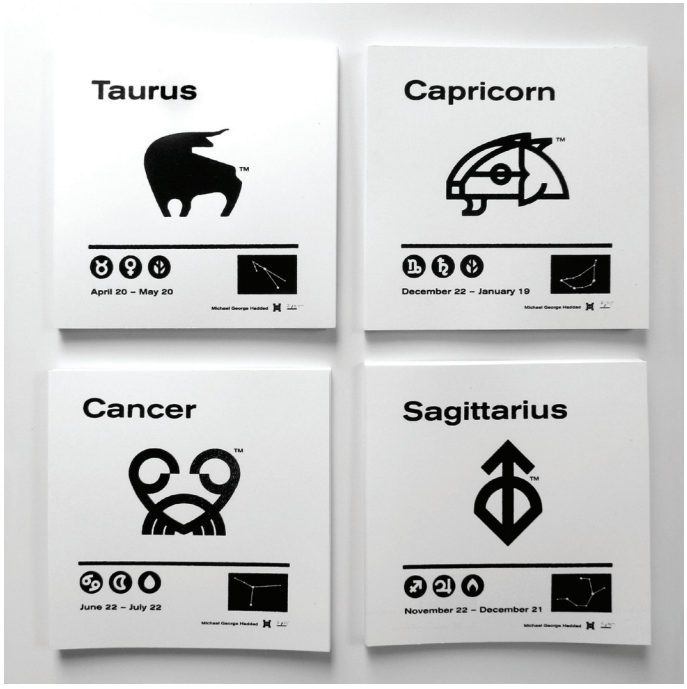
PRODUCTION LESSONS The project was an interesting exploration of what is possible on a budget with the Risograph machine.

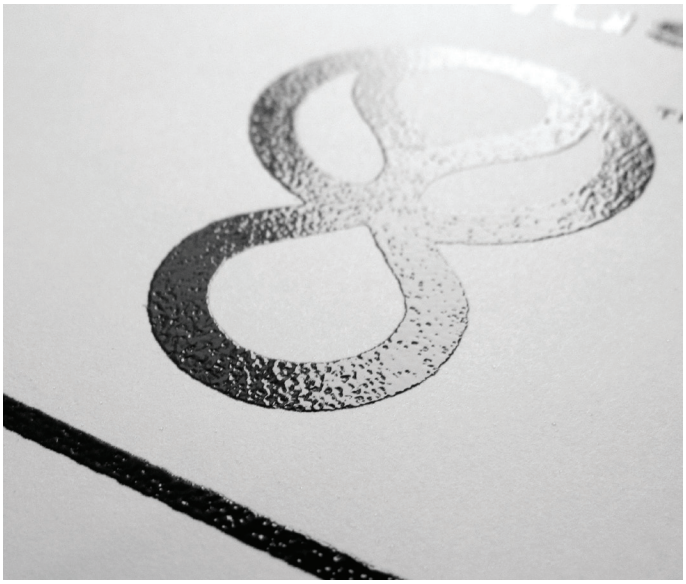
QUANTITY	PAGE COUNT	NUMBER OF COLORS
50	12	1

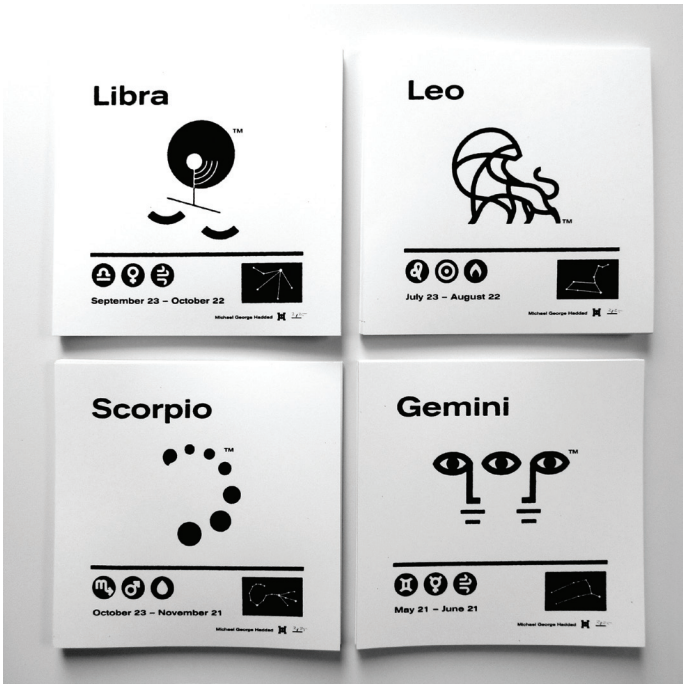
TECHNIQUES	BINDING
–	–

PAPER STOCK
COUGAR, 80LB COVER

DIMENSIONS	RANK
8 × 8	SALVAGE







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A judged competition organized by UnderConsideration, celebrating the best print work from around the world during 2013 – 14. The FPO Awards reward the most successful combinations of design and print production. A panel of five judges convened in Austin, TX, on June 20, 2014 to collectively select the 77 winning entries included in this book.

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