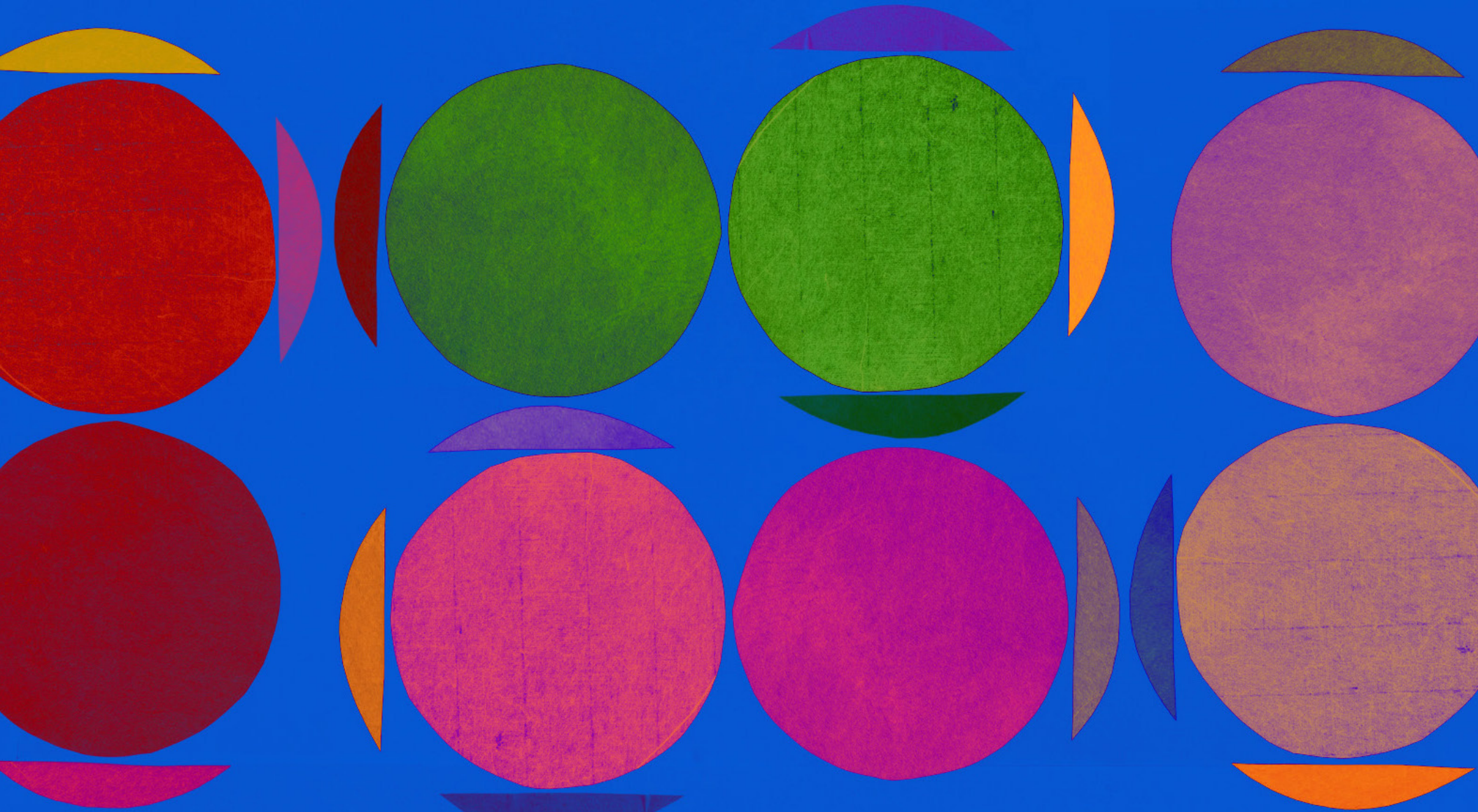



Sherwood  
Studio

Branding & Strategy  
New York



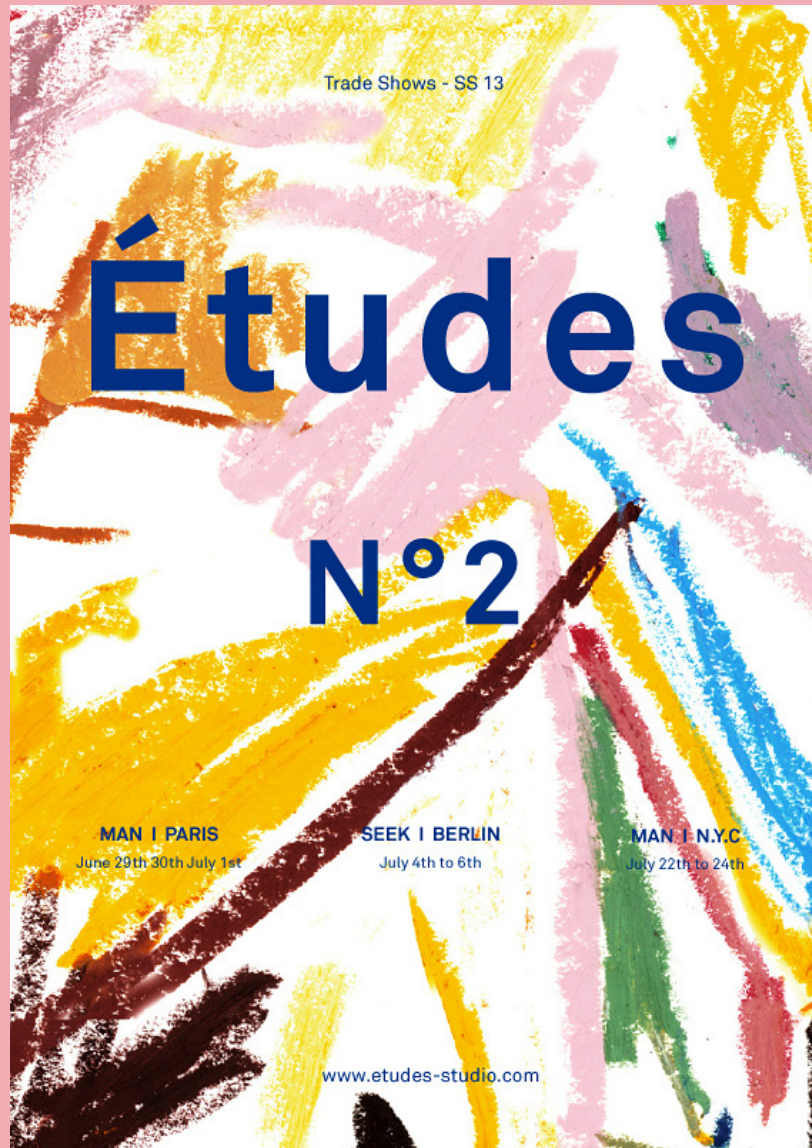




We're branding specialists  
working with our clients  
to provide conceptual  
strategies and design  
solutions.

We build exceptional  
brands for established  
companies and new  
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Capabilities  
Brand Strategy  
Copywriting  
Naming  
Art Direction  
Brand Identity  
Print Materials  
Book Design  
Packaging  
Advertising  
Web Design  
Digital Materials  
Production



Etudes No 2, Artwork for Fabric and Set Design





Ernest Trova Falling Man Book Design



COLUMBIA UNIVERSITY SCHOOL OF THE ARTS  
& THE HEYMAN CENTER FOR THE HUMANITIES  
PRESENT

**THEORY-ART-ACTION:  
ON BINATIONALISM  
AND OTHER SPECTERS**

**MON, OCT 10, 6:30 PM**  
**511 DODGE HALL**

**SCREENING**

6:30 PM *LOCAL ANGEL*  
8:30 PM *KASHMIR: A  
JOURNEY TO FREEDOM*

SCREENINGS FOLLOWED  
BY Q+A WITH **DIRECTOR,**  
**UDI ALONI**

**WED, OCT 12, 7 PM**  
**MILLER THEATRE**

**PANEL DISCUSSION**  
**ON UDI ALONI'S, *WHAT***  
***DOES A JEW WANT?:***  
***ON BINATIONALISM AND***  
***OTHER SPECTERS***

**MODERATED BY**  
**JAMES SCHAMUS**

**WITH SLAVOJ ŽIŽEK,**  
**ALAIN BADIOU, ALISA**  
**SOLOMON & UDI ALONI**  
FOLLOWED BY BOOK SIGNING

**TUES, OCT 18, 7 PM**  
**MILLER THEATRE**

**INAUGURAL  
PERFORMANCE**  
**THE FREEDOM  
THEATRE**  
JENIN PALESTINE  
PRESENTS  
*WHILE WAITING*  
DIRECTED BY  
UDI ALONI

Theory Art Action, Event Poster For Columbia University

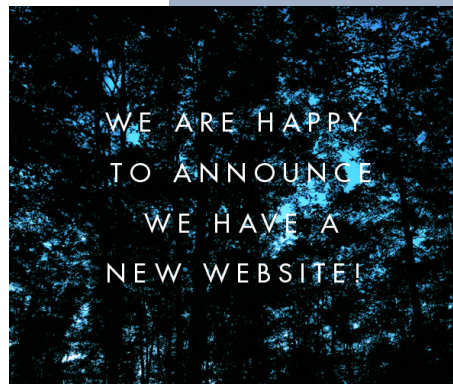
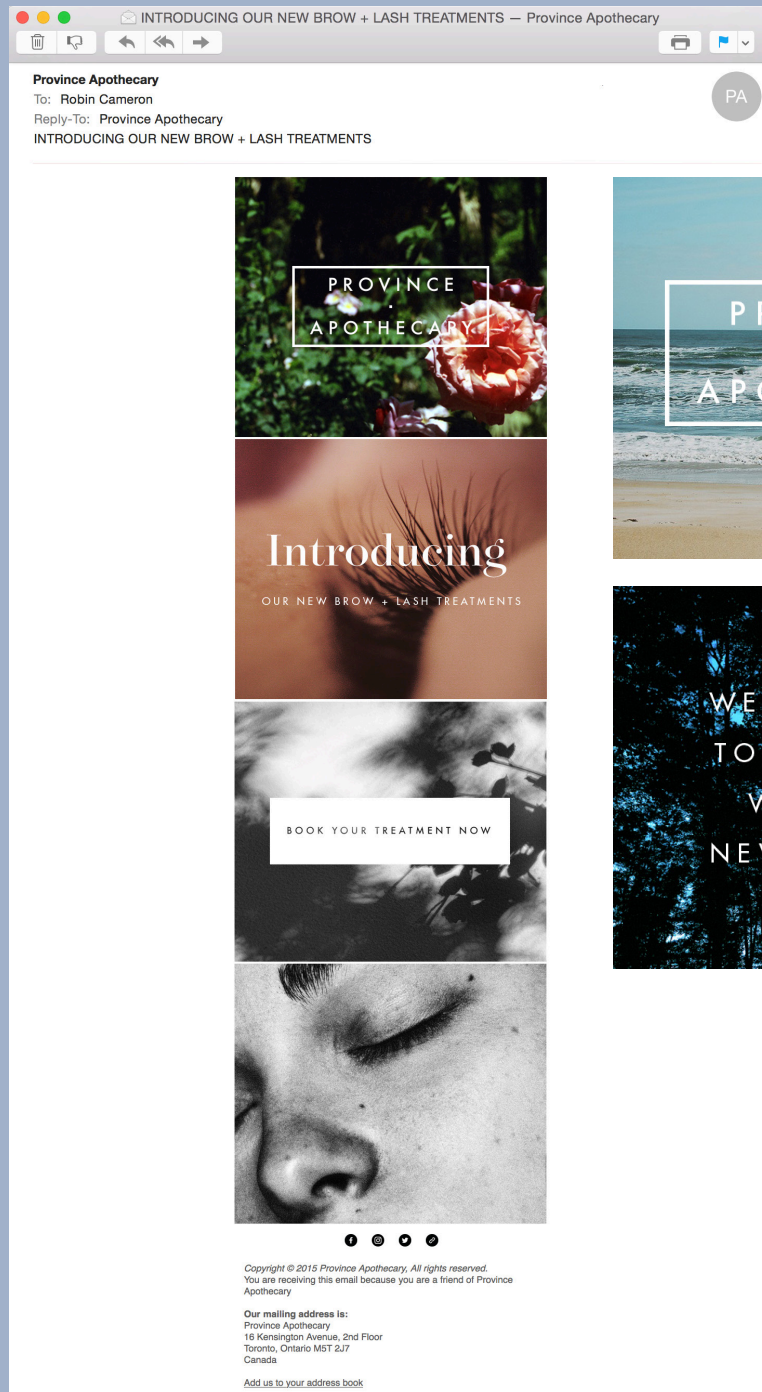
PROVINCE  
APOTHECARY

Province Apothecary, Logo Design



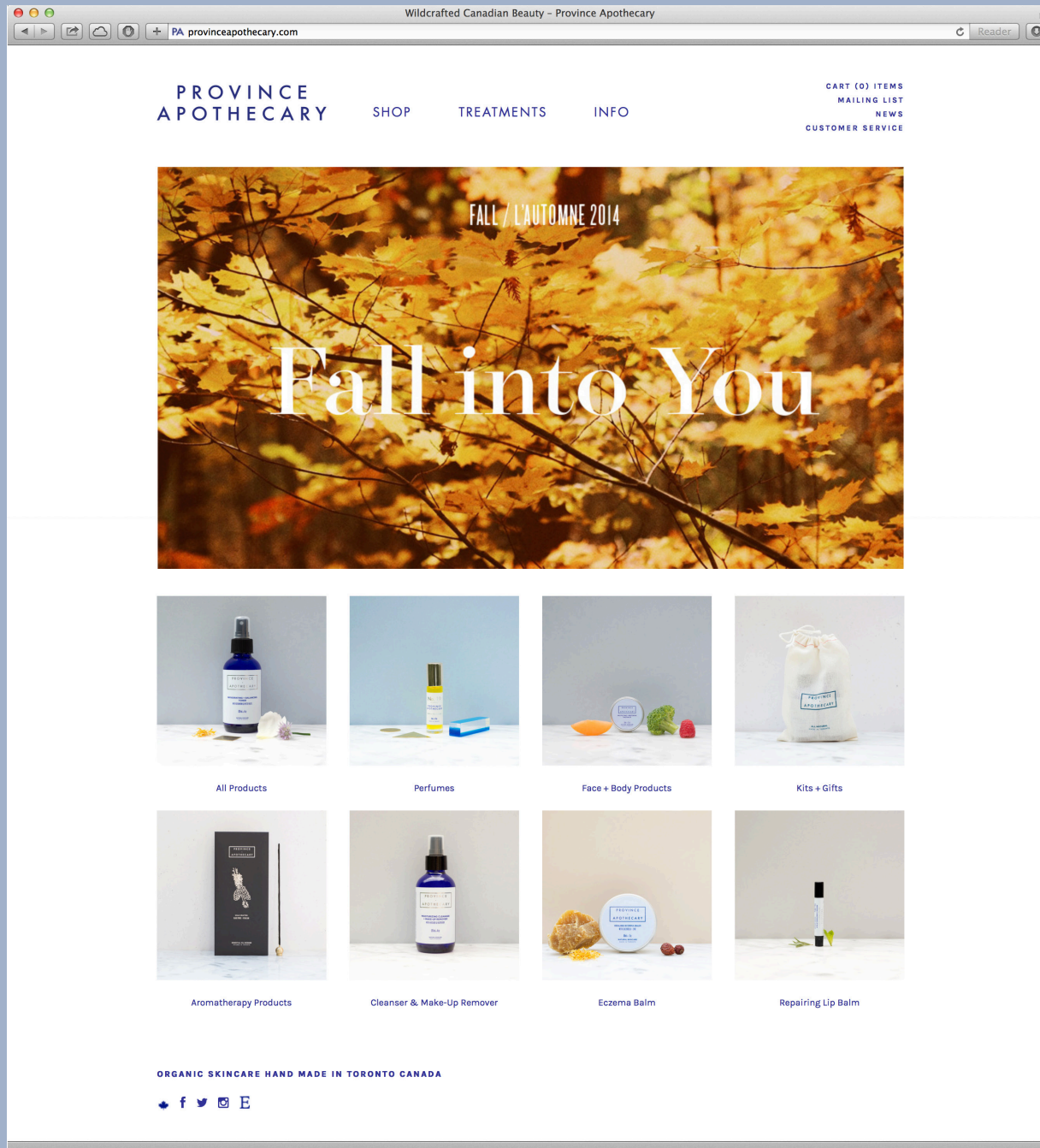


Province Apothecary, Packaging & Labels For Beauty Products

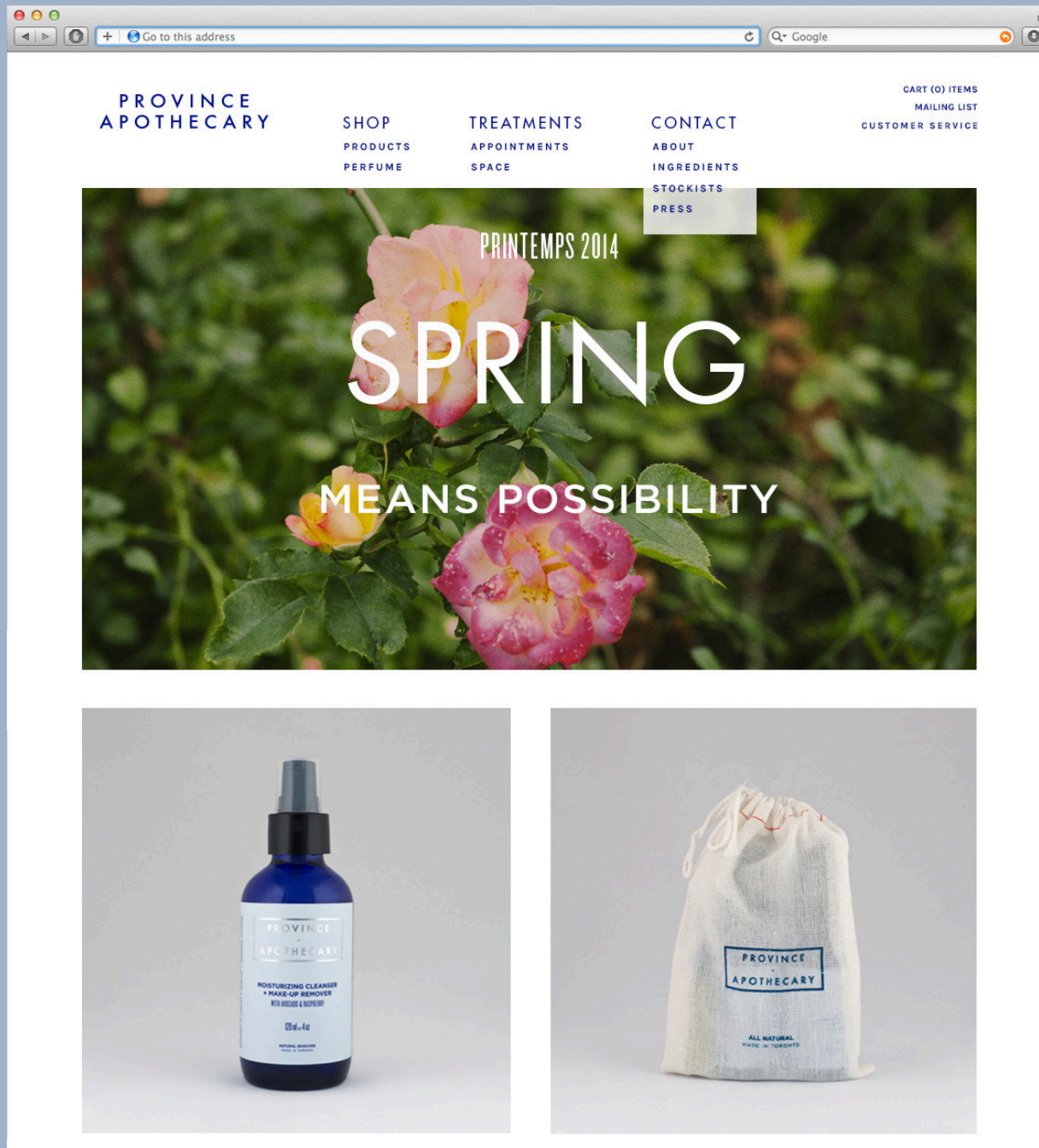


Province Apothecary, Newsletter Graphics



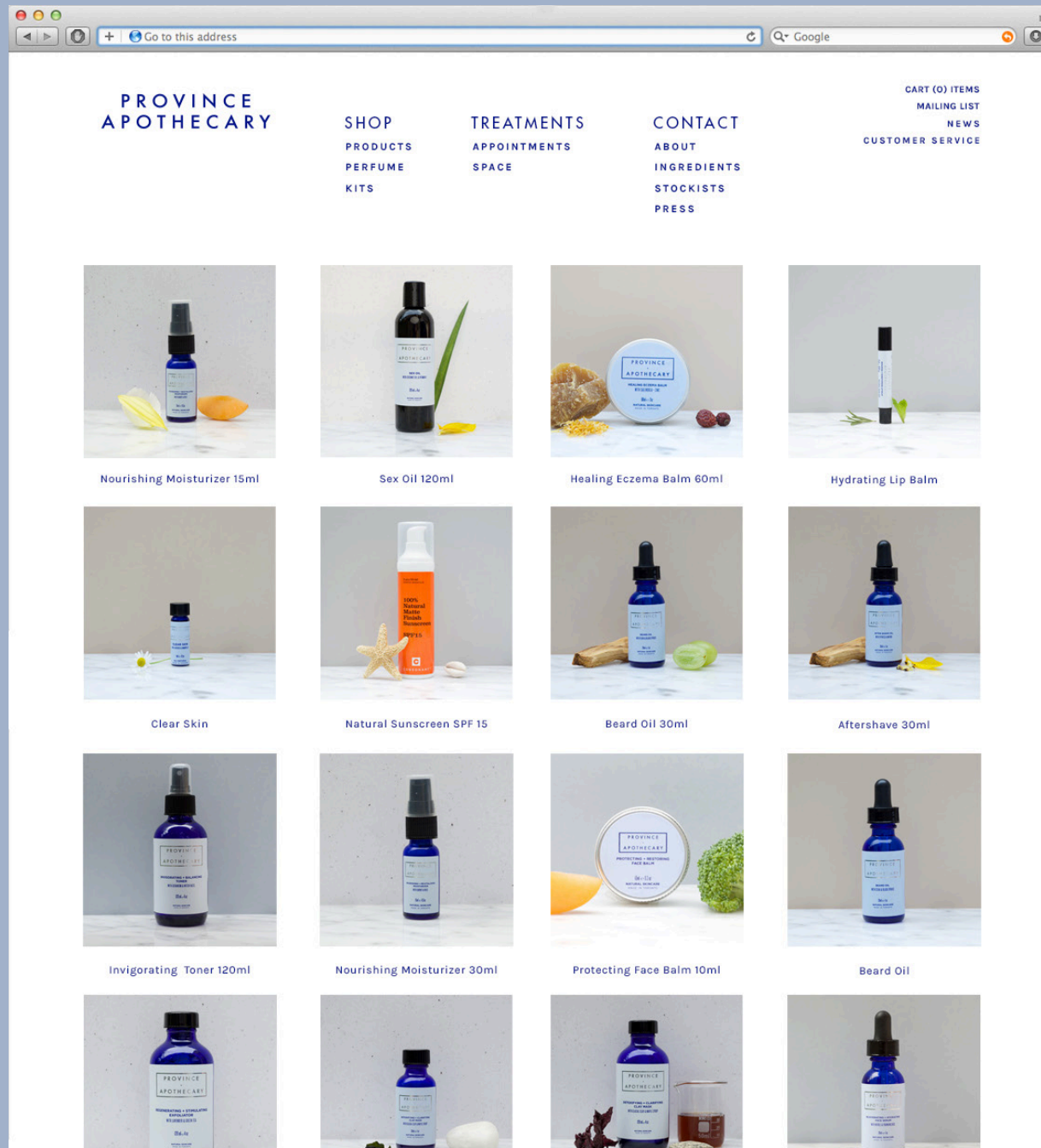


Province Apothecary, Website Design

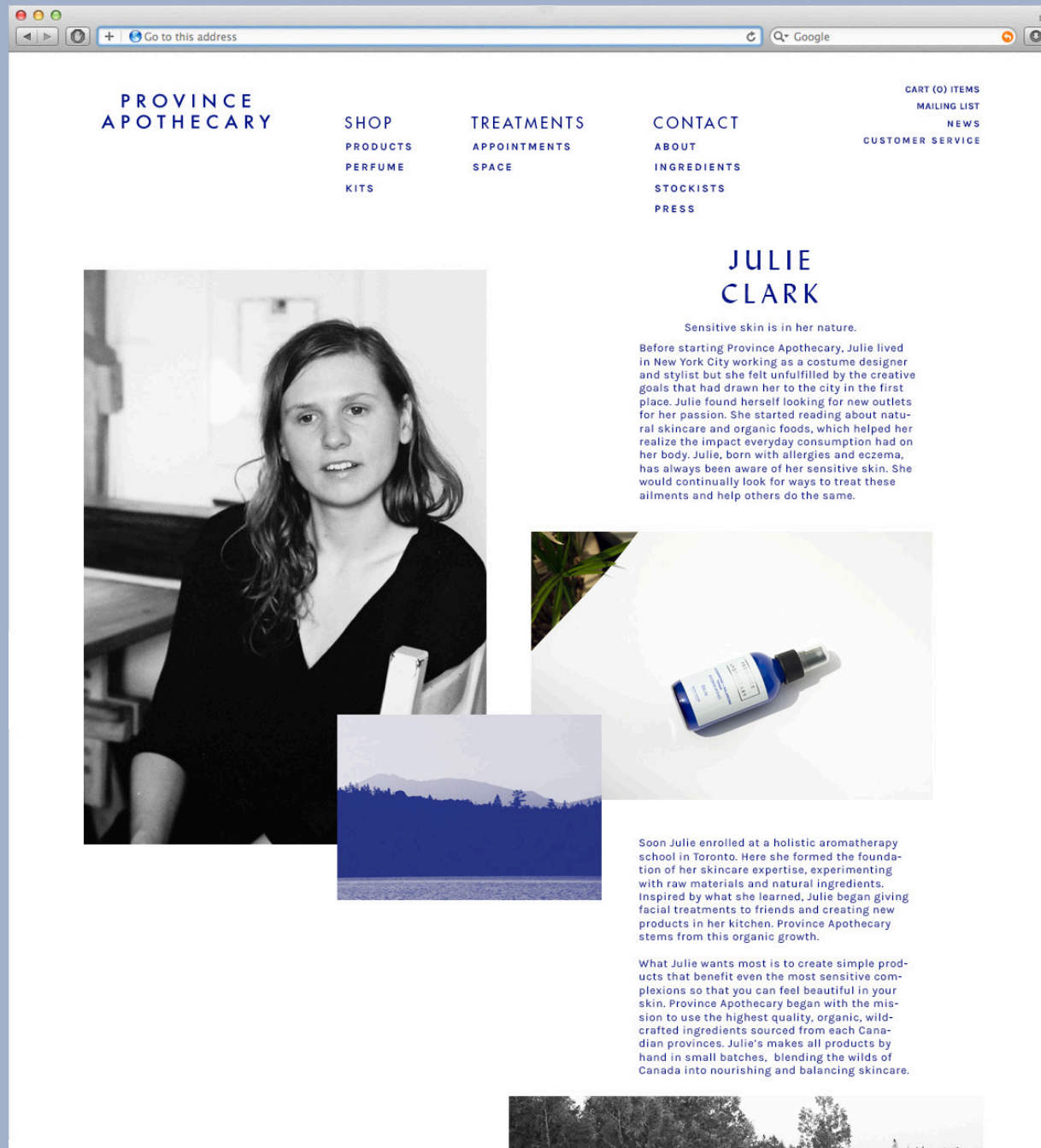


Province Apothecary, Website Design





Province Apothecary, Art Direction for Product Photos

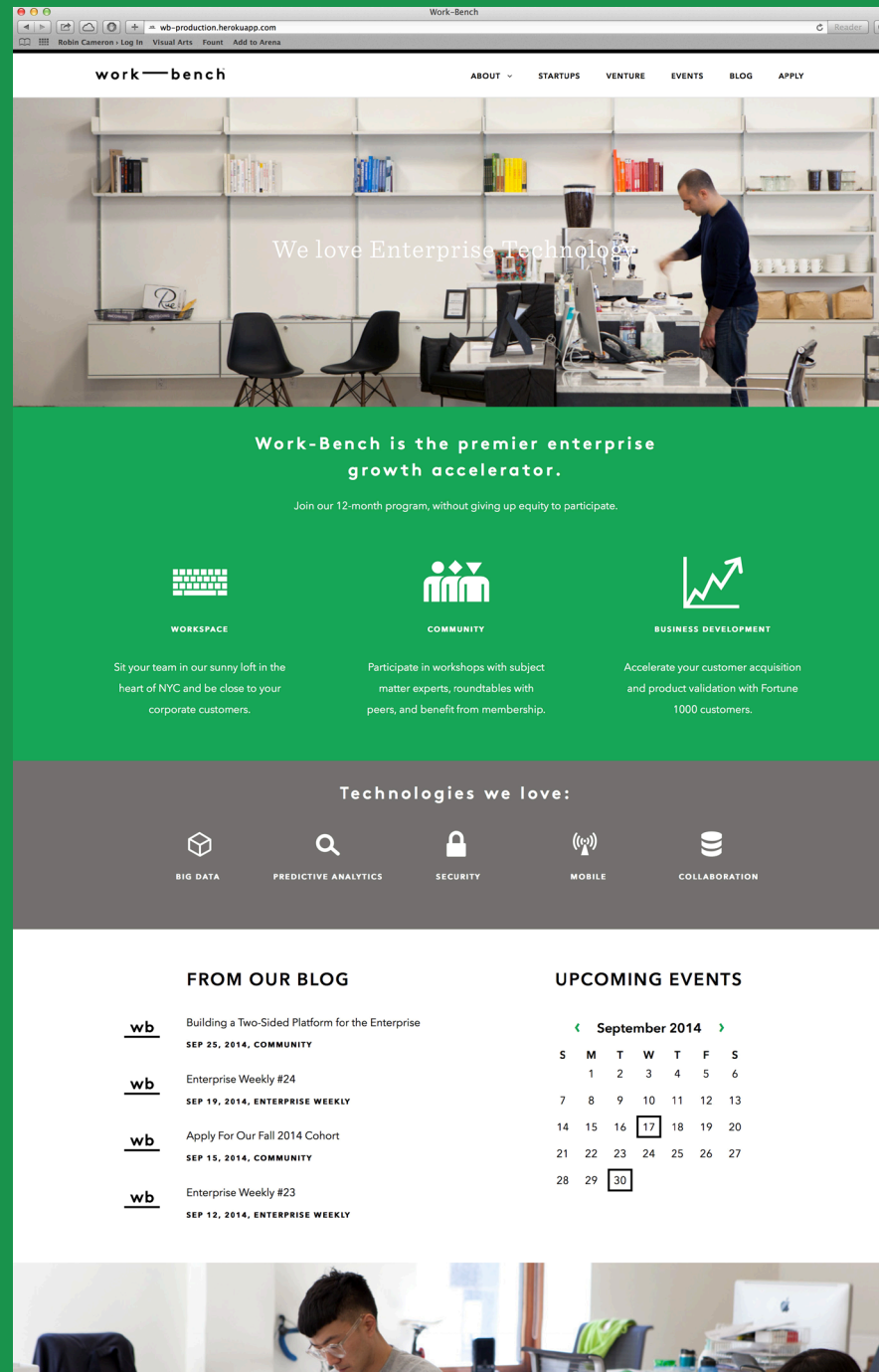


Province Apothecary, Web Design & Art Direction



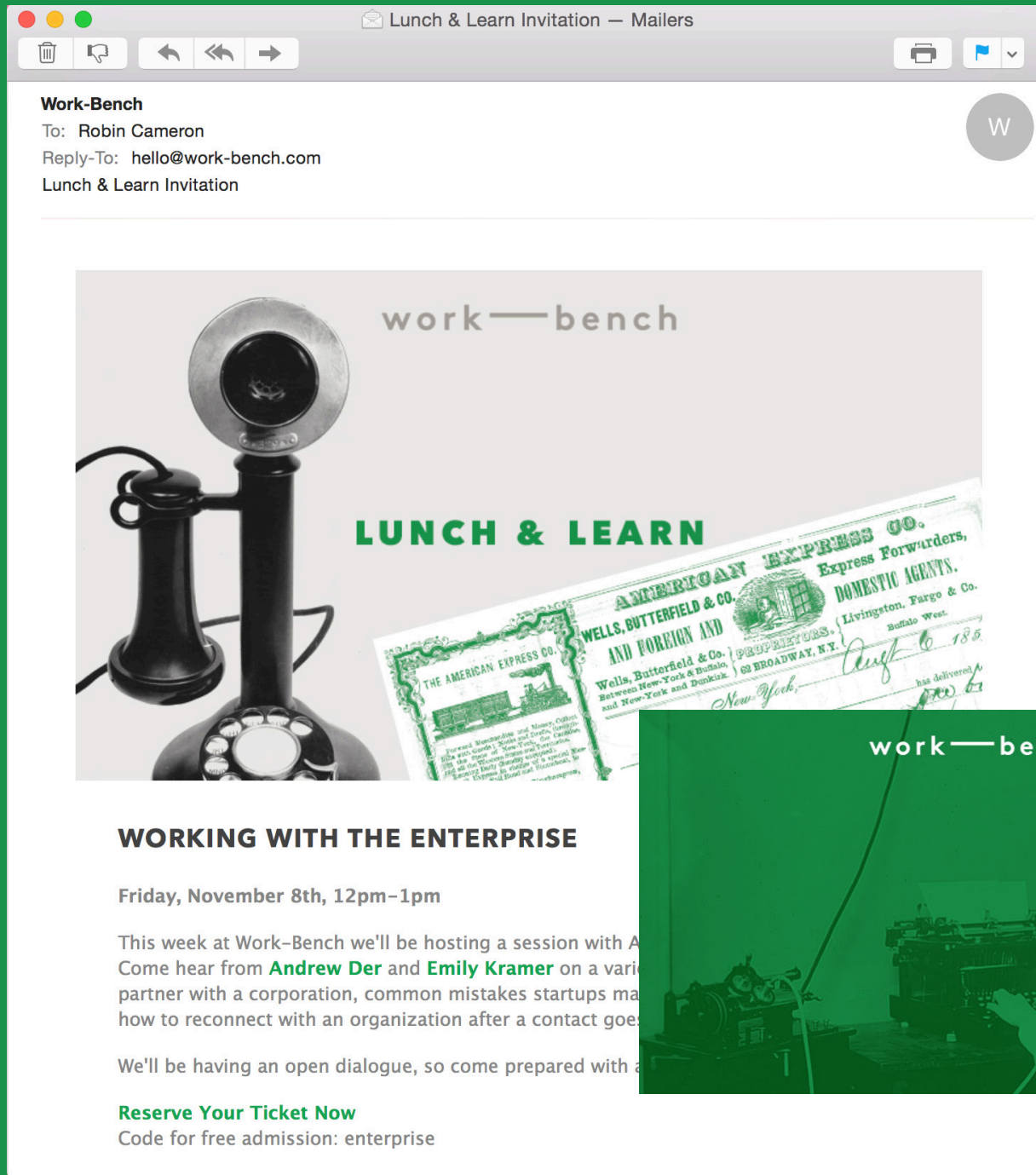
work—bench

Work-Bench, Tech Start Up Incubator

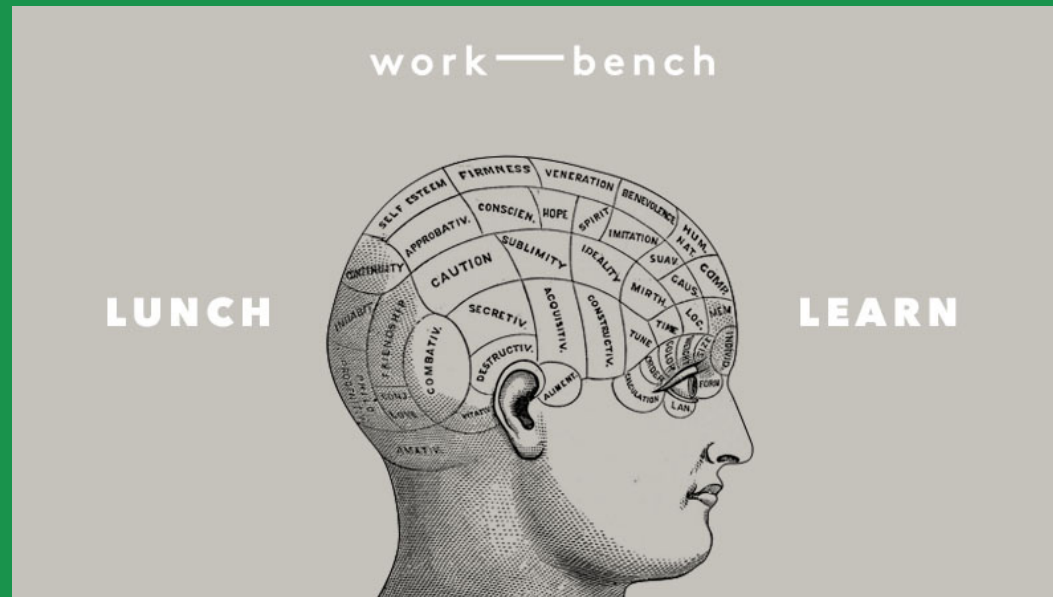


Work-Bench, Web Design



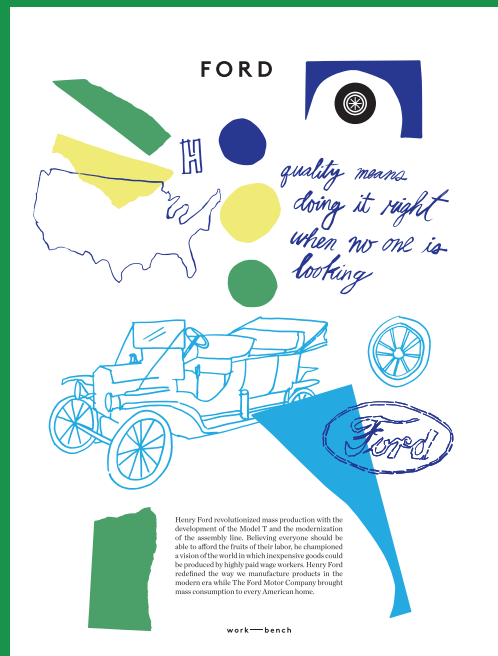
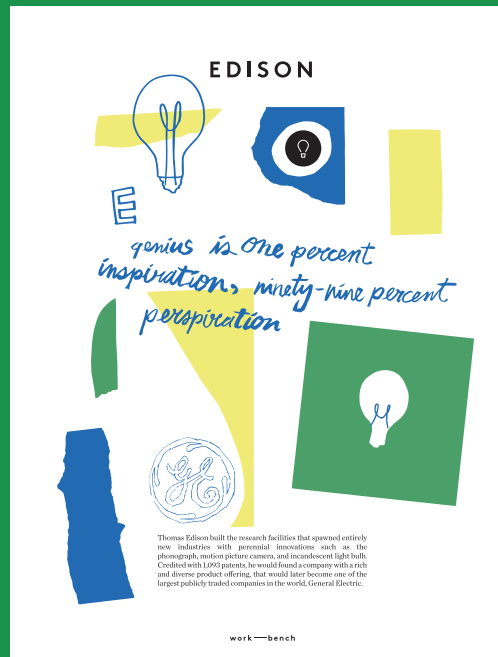


Work-Bench, Newsletter Graphics



Work-Bench, Newsletter Graphics





Work-Bench, Design for Letterpress Posters for Conference Rooms

Issue VII — Summer/Fall 2013

# WILDER

WILDER

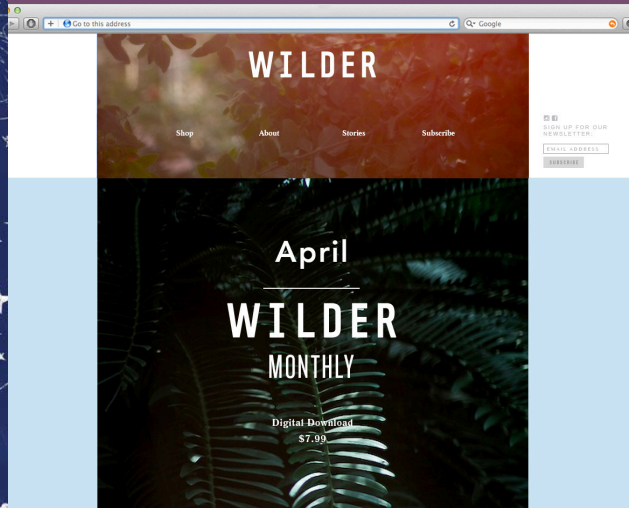
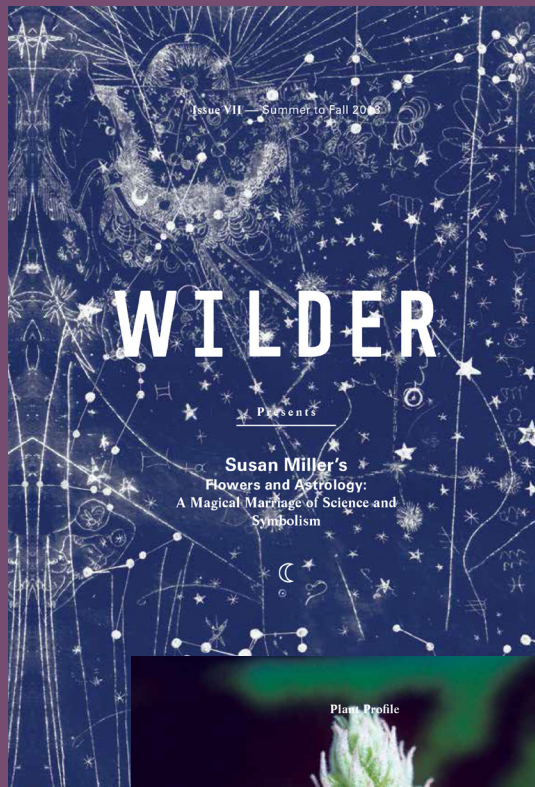
Issue VII — Summer/Fall 2013

Flowers and Astrology: Susan Miller's guide to the zodiac — Homes on the Range: communal homesteading in Joshua Tree — Clothing Optional: the virtues of nudist gardening — City In Bloom: artist Fritz Haeg makes L.A. bloom — Life in Linen: effortless chic — Peace Pigments: natural plant dyes — Beetle Mania: taming the Japanese beetle — Healing Garden: growing herbs for health and beauty — Flower Children: Alicia Bay Laurel takes us back to the land — Hot Heat Recipes: Austin chefs interpret the chili — New Order: Beirut's culinary activist Kamal Mouzawak



Wilder Quarterly, Art Director For Summer / Fall Issue





While mullein may not be the kind of plant you deliberately seed in your garden, give it a minute or two and it'll show up. Sandy soil, rocky terrain, tarmac, gravel, cobble—virtually nothing stops this furry member of the foxglove family. In fact, it's so tenacious, you'll find it in Teaneck, N.J., Ukiah, C.A. and everywhere in between. A European import, its story is as American as apple pie: Verbasum thapsus got to these shores the same way the puritans did: by hitching a ride on a boat. Hidden in ballast soils carried by ships across the Atlantic, mullein—and a variety of other European plants—flourished when finally dumped out and exposed to light. Centuries of familiarity with the species meant colonists had already developed an extensive list of what could be done with it: you can pour it in your ear for earache; you can drink it as a cancer preventative; you can dip it in tallow and use it as a candle. Its usefulness for rear end hygiene seems to be what stuck most with us: eloquent Americans who aptly named it cowboy toilet paper (and have been appreciating its ubiquitous nature in bathroom-less places ever since).

Mullein reaches its green zenith right when the summer season does the same. Hot days unfurl, and the plant rockets forth a long, silvery green flowering spike. Temperatures climb and the plant adds height: three feet, four feet, five. Cracking open only a few blooms at a time along its condensed spine of buds, the blossoms emerge pale yellow. Hairy all over, even the stamens are immersed in fuzz, sticking straight out from five oval petals, attaching pollen to passing bees. Mullein blooms steadily right through the fall up until the first frost. Each flower lasts only a single day—opening at first light, and closing shortly

before dusk. The plant's pinnacles of sparse yellow are perhaps best enjoyed against the bright blue of an autumnal sky, alert in a background of aster and grizzled late summer grasses.

More than just a pretty face, however, mullein is replete with practical uses. Its long list of common names reveals the multitude of relationships the plant has formed with people: some know it as "quaker rouge" for its usefulness in buffing up cheeks in place of blush; others call it "Bullock's lungwort" for the curative properties it demonstrates when it comes to coughs and colds. Historically, it has offered a remedy for just about any human ailment, and it's helpful in the garden too—particularly for city dwellers. Cowboy toilet paper happens to be one of the best plants at extracting heavy metals, like lead, out of soils. Storing the damaging compounds in its roots—and eventually in its leaves—mullein cleanses the soil as it grows, preparing it for more sensitive garden plants. Similarly, the species is somewhat of a soil barometer: in soils exposed to certain synthetic chemicals, mullein will grow crooked, alerting the observant gardener to an important problem. Consider this fall weather staple a true gardener's toolbox.

#### Propagation and how to grow:

##### Seed

Seed is best started in spring, although, occasionally, small, first-year rosettes can be overwintered given ideal conditions. All seed must undergo a period of vernalization prior to germination to mimic winter. Thereafter, seed should be placed on top of well-compacted sandy soil at temperatures between 50-100 °F. Seed will not germinate if not exposed to light.

Wilder Quarterly, Art Director For Summer / Fall Issue

## Like a Virgin

### The magic of put-it-on-anything coconut oil

Powdered, pressed, shucked or smeared, the dynamic and versatile coconut (Cocos nucifera) can do no wrong. Though it possesses an astonishing number of “anti” characteristics—anti-microbial, anti-fungal, anti-viral and anti-inflammatory—the coconut offers a surprising number of “positives,” too. The high saturation of fatty lauric acid

in virgin pressed coconut oil makes for a luscious body or face moisturizer, eye makeup remover, hair serum, shaving cream or, when personal lubricant. When cracked open and sapped for its juices, coconuts prove to be a superlative hydrator in the form of young coconut water. In fact, the mineral-rich juice is so nourishing and restorative that it was used in blood transfusions in times of limited natural resources, such as during World War II. Curiously enough, this fluid also performs the opposite function when dehydrated and ground into fine ash: nutrient-dense coconut milk particles can be used as an absorbent

and highly effective deodorant powder, which keeps wetness at bay in addition to its calming and sterilizing effects. Shredded and mixed with sugar, it becomes a sensuous body scrub. The list is never ending. And all the while, as we indulge in the coconut and its multiple forms, using it on our many, many parts both inside and out, we reap its greatest benefit: that transporting hint of verdant green, sweet and sea, recalling a family cool tropical breeze on an island we just can’t wait to go to.

**Our Selection of Transporting Products**  
(Left, clockwise)

- Fast Fix: Shine Hair Serum Drops / \$24 —
- Soothing Mask / Dr. Hauschka / \$62.95
- Essi Misteo Eau de Toilette / Dyrtyque / \$98 —
- Raw Coconut Cream / RMS Beauty / \$18 —
- Body Glow / NARS / \$58
- Virgin Coconut + Chickadee / Earth To Face / \$42 —
- Right, clockwise
- Deodorant Cream / Meow Meow Tweet / \$12 —
- Shine Fix / Rahua / \$32
- Black & Cherry / Cleansing & Shaving Bar / John Misteo Organics / \$8
- Sex Oil / Province Apothecary / \$28 —
- Coconut Deodorant Gender Fluid / \$195 —
- Body Scrub / S.W. Basics / \$22 —

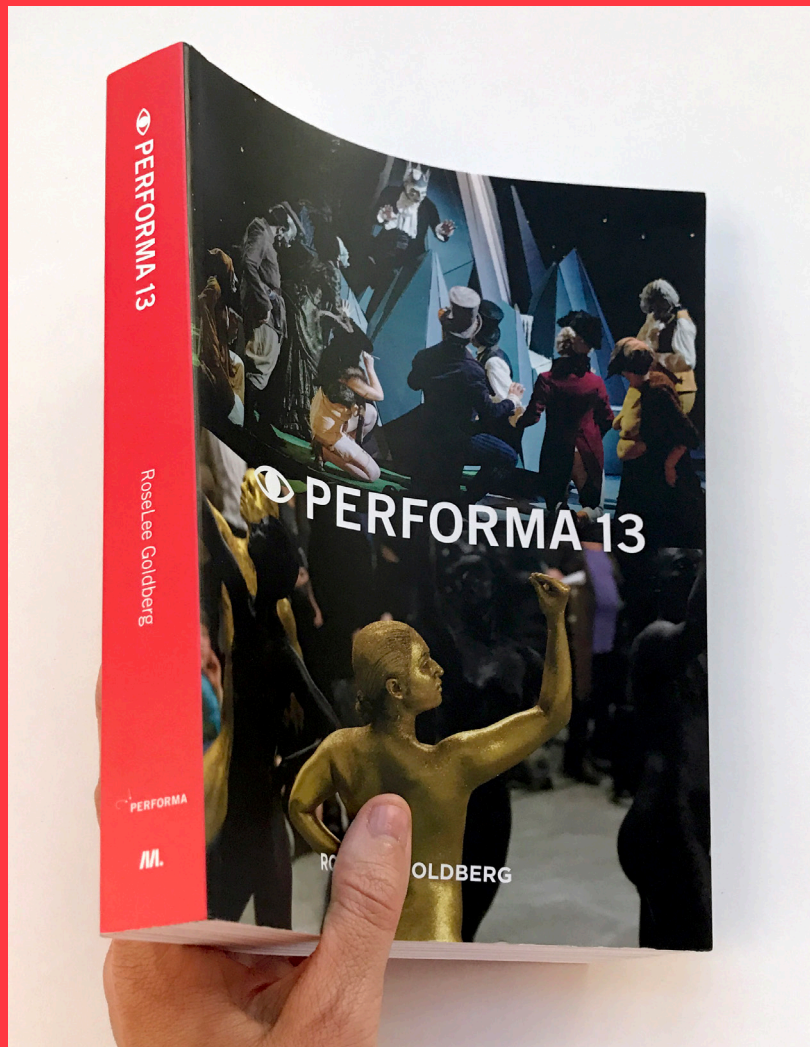
As defined by famed Italian Renaissance man Baldassare Castiglione, *spruzzatura* means “to conceal all art and make whatever is done said appear to be without effort and almost without any thought about it.” The trick is to know which kind of wrinkles are acceptable and which aren’t. Wrinkles caused from general activity, such as sitting, walking and bending, are fair game and express your lifestyle. Heat won’t slow you down. Conversely, wrinkles from careless disease, such as crumpling your shirt up and tossing it onto the floor, don’t flatter or bend with the anatomy of the body, and so lie these culprits that sully the fabric’s reputation. As with almost everything, working with and not against the natural inclination of the fiber will yield the best results and keep you cool and happy, too. Just think of linen as fashion’s air-conditioning.

A cool new look by Linen is just by Simon Misteo. Photo by John Misteo. Styling by John Misteo. Hair by John Misteo. Makeup by John Misteo.

Photographer / Aurélien Arbet: Etudes Studio  
Stylist / Jeremy Lewis — Stylist Assistant / Rachel Kinard  
Hair / Paula Krause at Artist

Wilder Quarterly, Art Director For Summer / Fall Issue





Performa, Design For Performa 13 Catalogue

JILL MAGID

WOMAN IN SOMBRERO,  
WOMAN IN SOMBRERO



Photo by Steven Probert

Jill Magid, *Woman in Sombrero, Woman in Sombrero* (2013), performance view.

Luis Barragán (1902-88), a towering figure of Mexican Modernism and a triumphal twentieth-century architect who won the Pritzker Prize in 1980, left behind a complex and contested legacy. Besides the physical record of his work, the extant buildings that dot the environs of Mexico City and Guadalajara (where he was born), there lies a curious fact: Barragán's personal archive of papers and the copyright for the reproduction of many of his designs and images are owned and controlled by Frederica Zanco, the wife of Rolf Fehlbaum, chairman and founder of Vitra, the furniture manufacturer with a design museum based in Weil am Rhein, Germany. How this happened is a strange confluence of private opportunity and public neglect—one that makes us question copyright and corporate power relating to intellectual property, individual creative vision, and how history is made.

Jill Magid is an artist who engages with formal structures and systems of control to explore boundaries and limitations, probing them for meaning and social significance. Magid has investigated the limits of the law to confront the global inconsistencies of various systems, especially with regard to intellectual property and anomalies relating to access to an artist's work for the purposes of display and distribution. Magid initially knew little about Barragán, but she is represented in Mexico City by a gallery located on the same block as the sumptuous architectural gem Casa Luis Barragán, formerly the architect's private residence and now frequented by admirers. In her work, Magid explores the emotional, philosophical, and legal tensions between the individual and the "protective" authorities and institutions by highlighting systemic loopholes that allow her to continue to work where legal obstructions might impede her vision.

For *Woman in Sombrero, Woman in Sombrero*, Magid read from letters between herself and Zanco, surrounded by photographs, drawings, and other notations directly related to her research on Barragán and constituting a concurrent exhibition of the same name. In response to the possessive custodial claims of Zanco, Magid constructed

COURTESY OF ANNE KAHN/GW/TEXT BY STEVE PULIMOND  
ART IN GENERAL

262 Jill Magid

Biennial Consortium

Woman in Sombrero, Woman in Sombrero 263

a semi-fictional narrative in which she, the artist, imagines herself as Barragán's lover, engaged in a ménage à trois with the copyright holder in Germany. Sitting in front of the audience, with a slideshow of the architect's photographs—including many of the thoroughbred racehorses which Barragán shot based on his interest in the animals—projected directly onto Magid's body, she performed a one-woman act, an epistolary monologue read aloud. Playing upon the implied impropriety of someone who "owns" someone else, her tone was seductive and throughout she was masked by the projected imagery of what had caught the architect's eye.

An act of investigation, intended to explore the restrictions on Barragán's legacy and his place in history, *Woman in Sombrero, Woman in Sombrero* prompted Magid to frame images of the architect's works, literally book pages from publications where the images are already copyright-cleared, taking the Barragán materials owned and held in Switzerland and using them in her work. Withholding permission to reproduce Barragán's imagery has, many claim, impeded the legacy of the architect by threat of legal action. Magid recognized the limits of control in the protocol and, as *The New York Times* noted, she has produced "a series of provocative artworks about Barragán that drift surreally somewhere between fact and fiction, the past and the present, and Mexico and Switzerland." She has done so by incorporating models of his furniture into her work, sometimes wrapped like a Christo, using ready-made books of his work previously given copyright permission, clearing images, which Magid has reframed, highlighting what she is not permitted to shoot herself, thereby, accessing Barragán's work and using it in her work despite the limitations imposed by the copyright holder. Magid's exploration of Barragán constitutes a confident critique of what happens when culture is compromised and when a creative legacy becomes private property restricted in the public domain.

Photo by Steven Probert

Jill Magid, *Woman in Sombrero, Woman in Sombrero* (2013), installation view.



264 Jill Magid

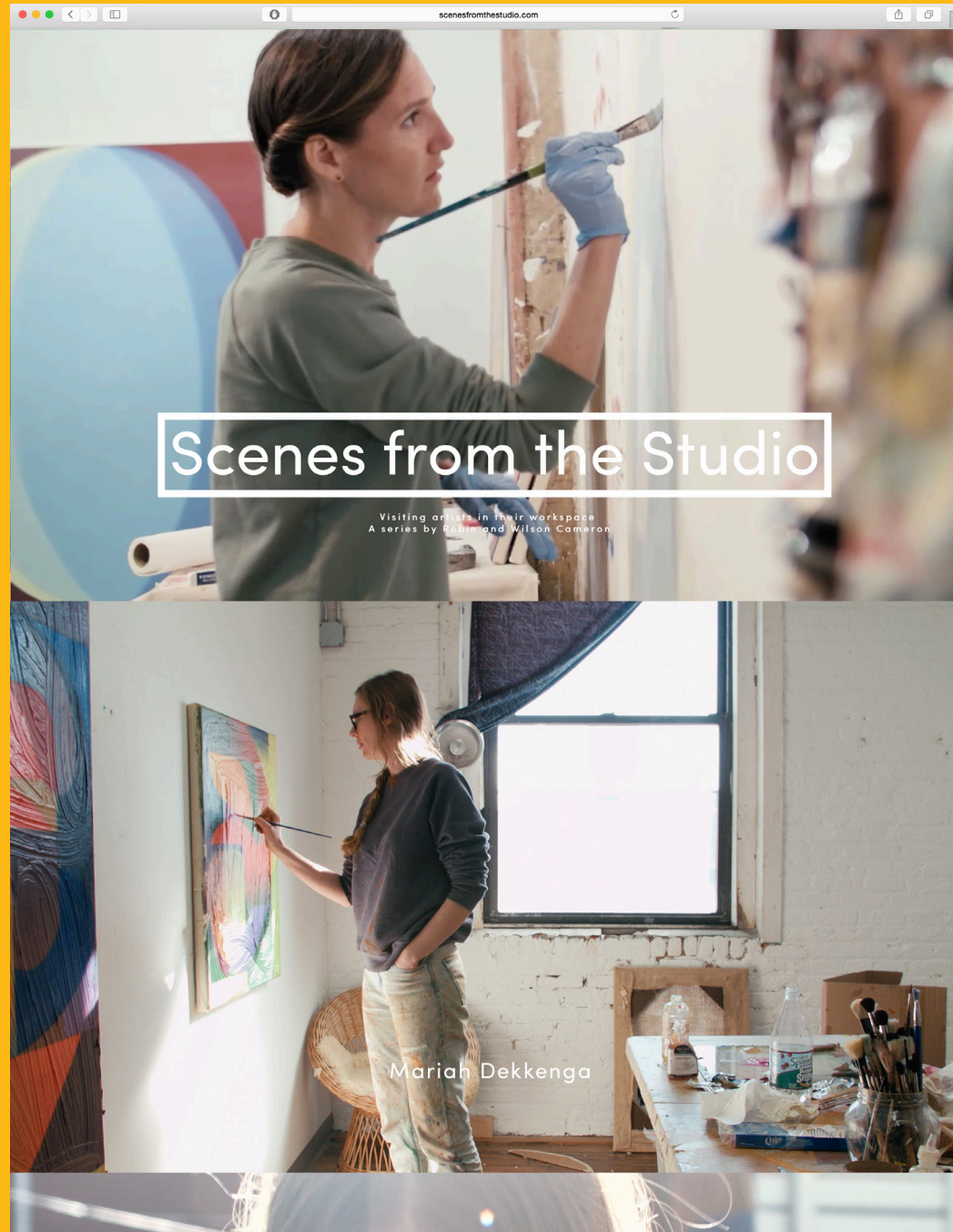
Biennial Consortium

Woman in Sombrero, Woman in Sombrero 265

# Scenes from the Studio

Scenes from the Studio, Logo Design

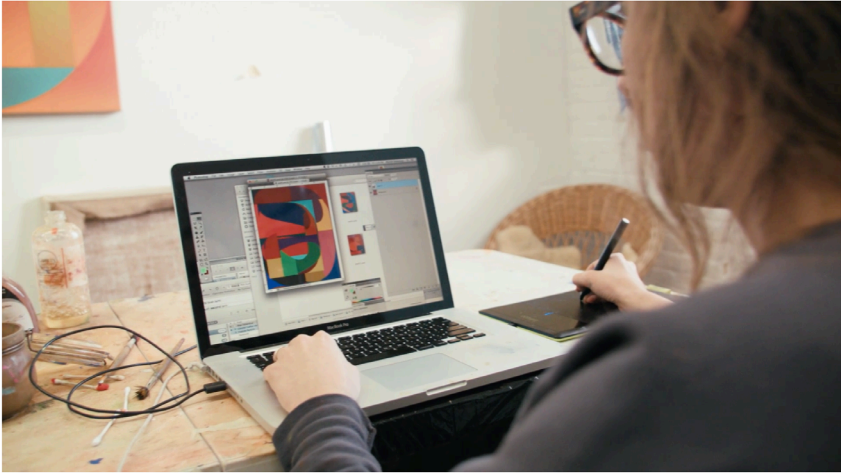




Scenes from the Studio, Website Design and Production for Documentary Series

scenesfromthestudio.com

Scenes from the Studio





Mariah Dekkenga

b. 1978, Iowa. Lives and works Brooklyn, NY and Qatar.

For Mariah Dekkenga, painting is an extremely focussed act. Dekkenga works out the compositions of her paintings on the computer first. Then she moves to the studio, applying a thick impasto layer on canvas or burlap, and carefully constructing the composition on its surface. Dekkenga is concerned with eliminating any traces of her hand, meticulously blending the edges of colors, so that they bleed into each other. She likens the process to that of composing music, or meditating. The works come together slowly and by spending her time composing the image in the physical world, she processes the image differently than if she printed the work directly from the computer. Dekkenga hopes the viewer spends time really looking at the work, moving away from inventing ideas about how the painting was created. This directness and communication is clear in the way that she speaks about her work and her practice. Dekkenga's paintings are part of a lineage of art history, communicating to people via the canvas.

To see more of Mariah Dekkenga's work, visit her website here <http://www.mdekkenga.com>

Images courtesy of the artist:



Scenes from the Studio, Website Design and Production for Documentary Series



ARTNEWS  
and  
The Standard

present:

# Habitat

Emily Mae Smith's paintings courtesy of  
Rodolphe Janssen Gallery and  
Simone Subal Gallery

Habitat titles for ArtNews and The Standard Hotel



# Wingate Studio

Wingate  Studio

Alyssa Robb



[info@wingatestudio.com](mailto:info@wingatestudio.com)  
[wingatestudio.com](http://wingatestudio.com)

+1 603 239 8223



E / AB Fair AT The Tunnel  
269 Eleventh Avenue NYC  
October 26 — 29, 2017

# Wingate Studio

Featuring works by

Sebastian Black  
Sascha Braunig  
Robert Kushner  
Daniel Rios Rodriguez  
Barbara Takenaga

Laylah Ali  
Ahmed Alsoundani  
Benny Andrews  
Dennis Ashbaugh  
Gideon Bok  
Louise Bourgeois  
Sascha Braunig  
Meghan Brady  
Ambreen Butt  
John Cage  
Robin Cameron  
Francesco Clemente  
Walton Ford  
John Gibson  
Xylor Jane

Tadaaki Kuwayama  
Sol Lewitt  
Robert Mapplethorpe  
Orion Martin  
Dean Mitchell  
Jiha Moon  
Robert Motherwell  
Aaron Noble  
Matt Phillips  
Sara Greenberger Rafferty  
Richard Ryan  
Robert Ryman  
Cary Smith  
Chuck Webster  
Neil Welliver  
Roger White

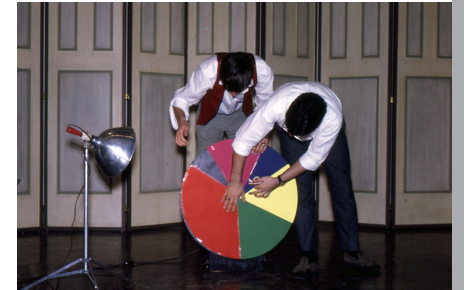
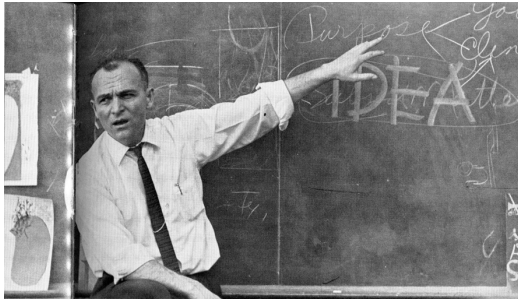
info@wingatestudio.com  
wingatestudio.com  
+1 603 239 8223

*Image by Karen Gelardi,  
Saco Bog, 2010*

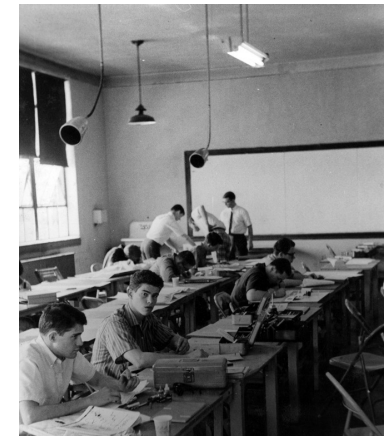
Wingate Printmaking Studio, Postcard



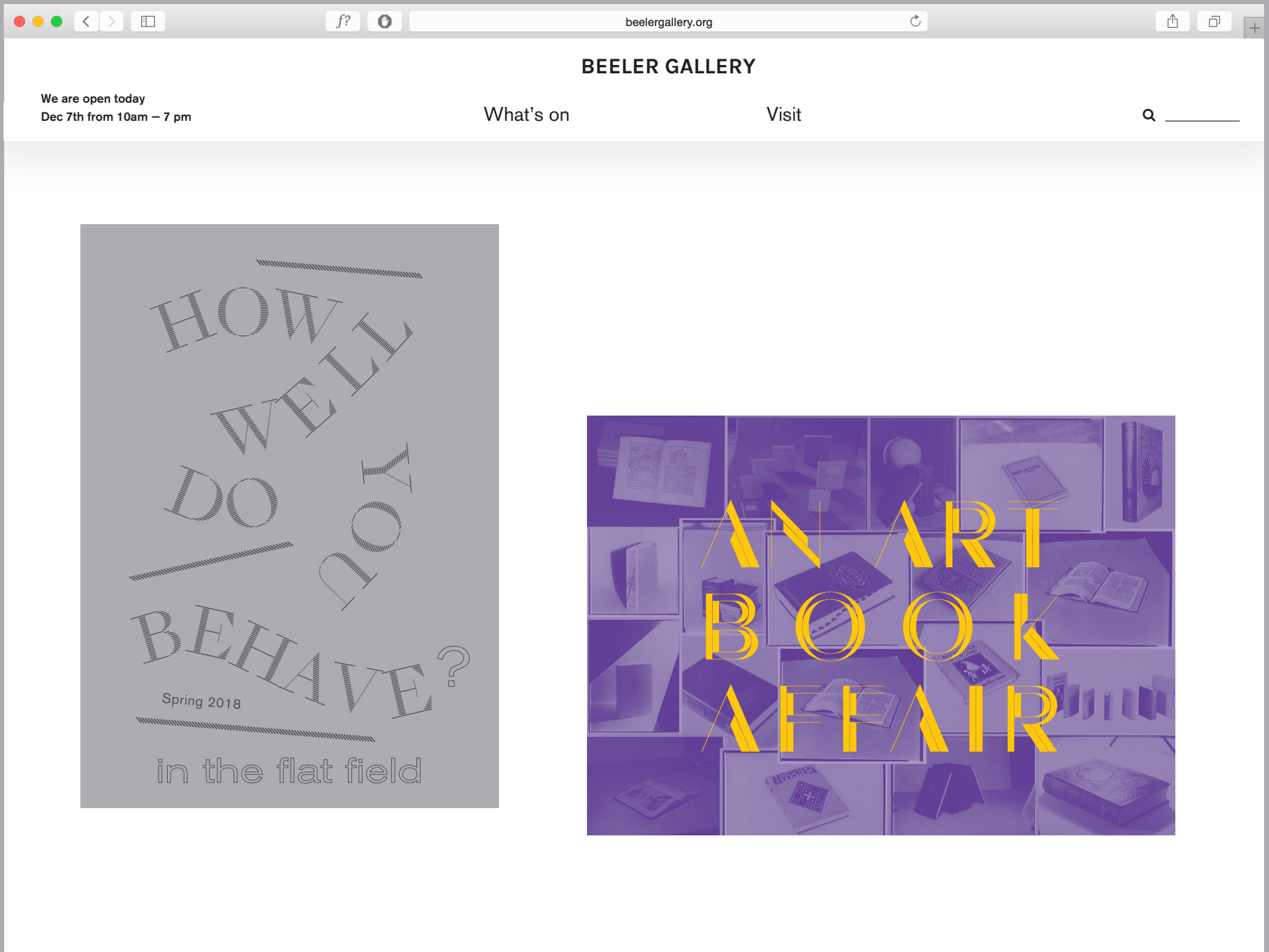
October 17th, 2017



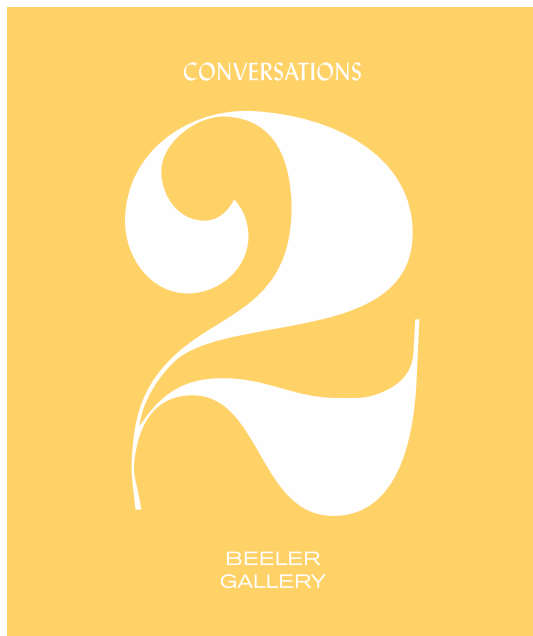
Visual Identity —  
Beeler Gallery,  
The Columbus College of Art & Design



Beeler Gallery at CCAD, Visual Identity Proposal



Beeler Gallery at CCAD, Website Redesign



Beeler Gallery at CCAD, Website Redesign / Animated GIFs



Black & Red Books +  
Detroit Printing Co-op



BEELER  
GALLERY

Season Zero

Free Artists'  
Publications

Posters &  
Invitation Cards  
from Art & Design  
schools

LISTENING TO —

Robert Loss &  
Pop Resistance

Culture Hero  
Masterprint

Jill Johnston  
Exposed

DEC  
S M T W T F S  
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24 25 26 27 28 29 30  
21

TODAY

Poster Design  
*Exhibition on view  
till February 20th*

TOMORROW

Alain De Botton, Letters  
*Walkthrough with  
curator Jo-ey Tang  
4pm*

COMING UP

Talk with Tyler Coburn,  
Michelle Wong & Luke  
Gould moderated by  
Sam Meister  
*Saturday Feb 24th,  
Lecture  
7pm*

Hours

Closed Monday  
Tuesday – Friday 10am to 7pm  
Saturday – Sunday Noon to 6pm

Email Address

Subscribe



Beeler Gallery at Columbus College of Art & Design is located at  
60 Cleveland Avenue (Entrance on E Gay Street),  
Columbus, OH, 43215, USA



Beeler Gallery Season 1 Typography for Exhibition



An abstract geometric composition featuring a grid of colored squares. The top row consists of a large red square on the left, a medium blue square in the center, and a smaller red square on the right. The middle row features a large orange square on the left, a large yellow square in the center, and a smaller orange square on the right. The bottom row is composed of three black squares of varying widths. The text 'Visual Identity —' is positioned in the upper right area, overlapping the red and blue squares.

Visual Identity —

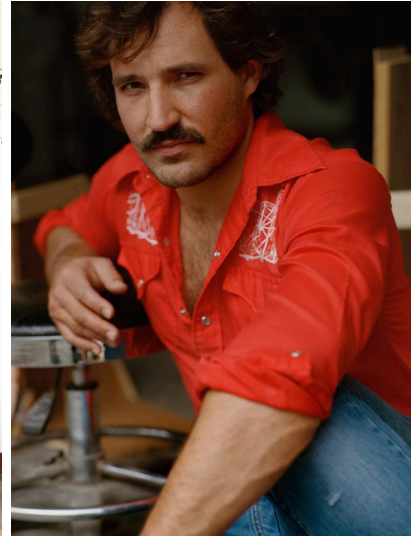
# Maiden Name

Maiden Name experimental retail and brand, Art Direction & Design



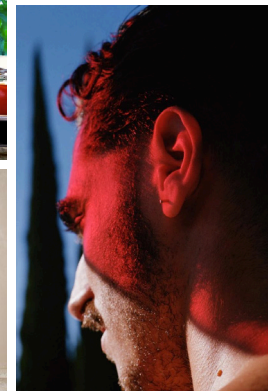
<i>Table of Contents</i>	
3	Key Values
4	Demographics
7	Moods
12	Palette
16	Word Mark
20	Brand Mark
23	Type pairings
27	Art Direction / Product Photos





Jackson, 35ish

- lives near 96th street
- works as a Contract Lawyer
- Likes walks through the Met
- has picky but playful taste
- doesn't have time to find the perfect objects for his home







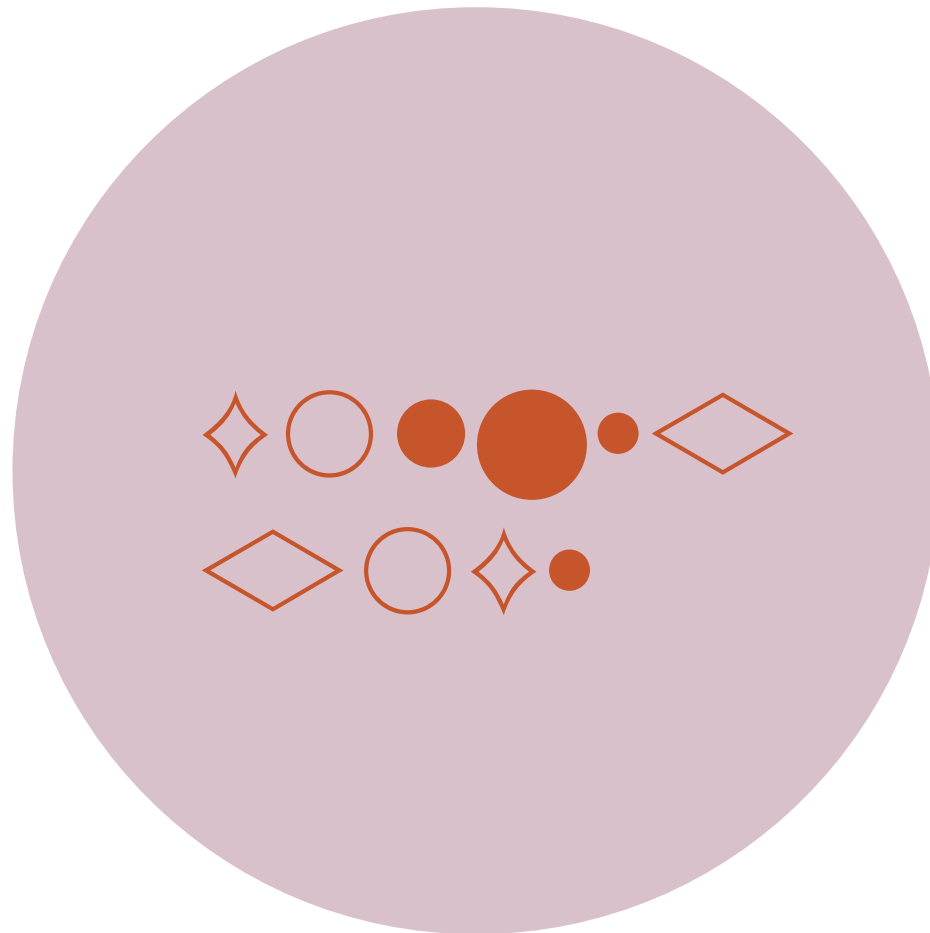
**M**

Maiden Name Postcard Design



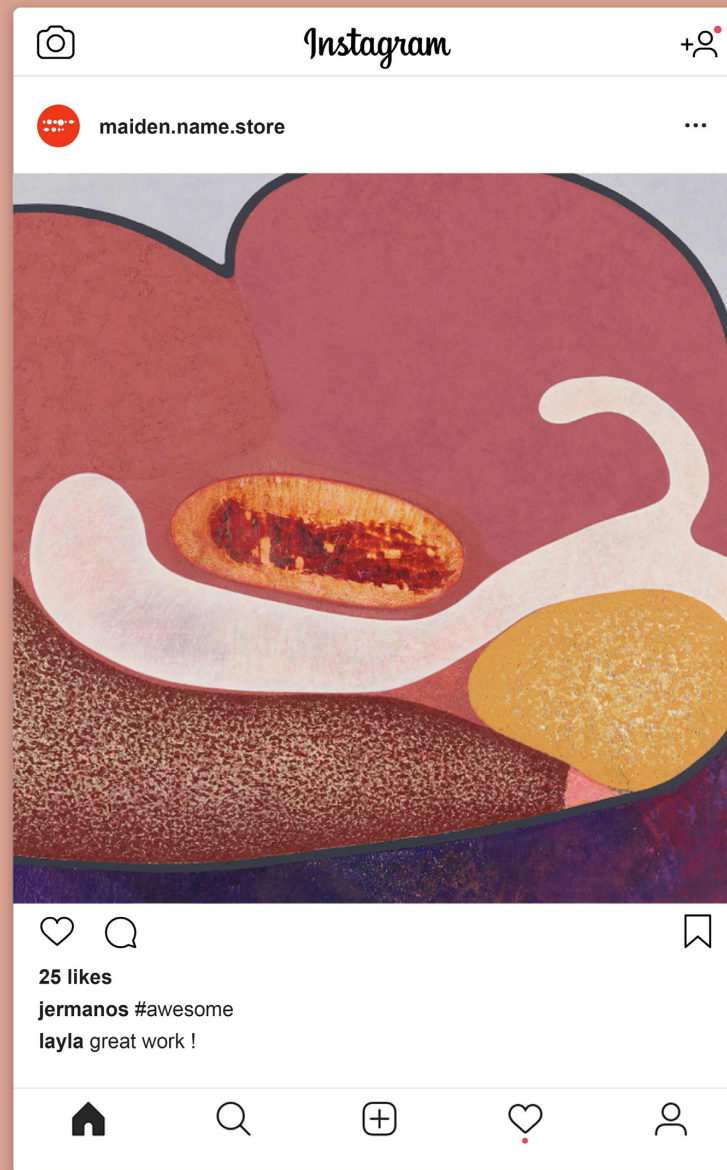


Maiden Name Tissue Paper Concept



Maiden Name Brandmark Tests





Maiden Name Instagram Tests

Thank you!

Contact us  
[sherwoodstudionyc@gmail.com](mailto:sherwoodstudionyc@gmail.com)  
65 Mott St. Unit 13  
New York, NY 10013

