

DAPHNE HSU
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I am a graphic designer for hire. I work collaboratively on creating brand identity systems, publications, websites, and campaigns. My recent graduate work and research centered around using design objects and participatory experiences to visualize the interdependent relationships that people have with each other.

This portfolio includes selected professional, self-initiated, and graduate school work.

Henry Art Gallery
brand identity refresh
(2014–2015)

Henry

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HENRY ART GALLERY
BRAND IDENTITY REFRESH

Henry Art Gallery is an art museum in Seattle dedicated to contemporary art, artists, and ideas. Its brand identity refresh, directed by head designer Jayme Yen, was influenced by qualities of contemporary art: questioning, destabilizing established meanings, and responding to surrounding contexts.

Banners outside the museum



HENRY ART GALLERY
BRAND IDENTITY REFRESH

The logo uses “Henry,” the shorthand name for the museum, in multiple typefaces to reflect the multiple voices and offerings that represent the institution.

Business cards



HENRY ART GALLERY
BRAND IDENTITY REFRESH

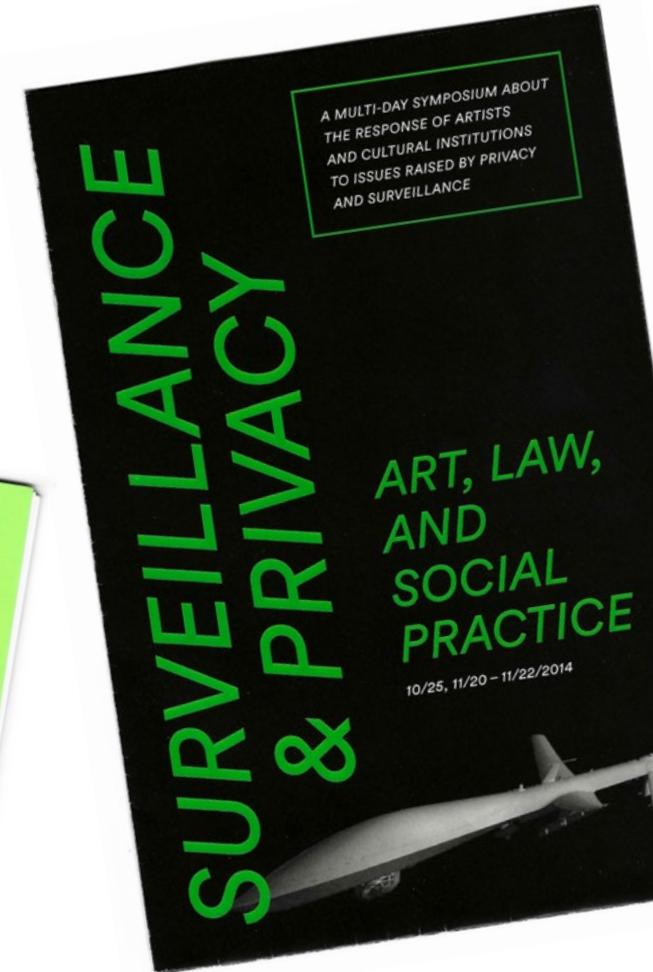
Similarly, the identity color is limited to green, but in any shade. Initial expressions of the new identity included outdoor banners, business papers, new member welcome packets, and season brochures.

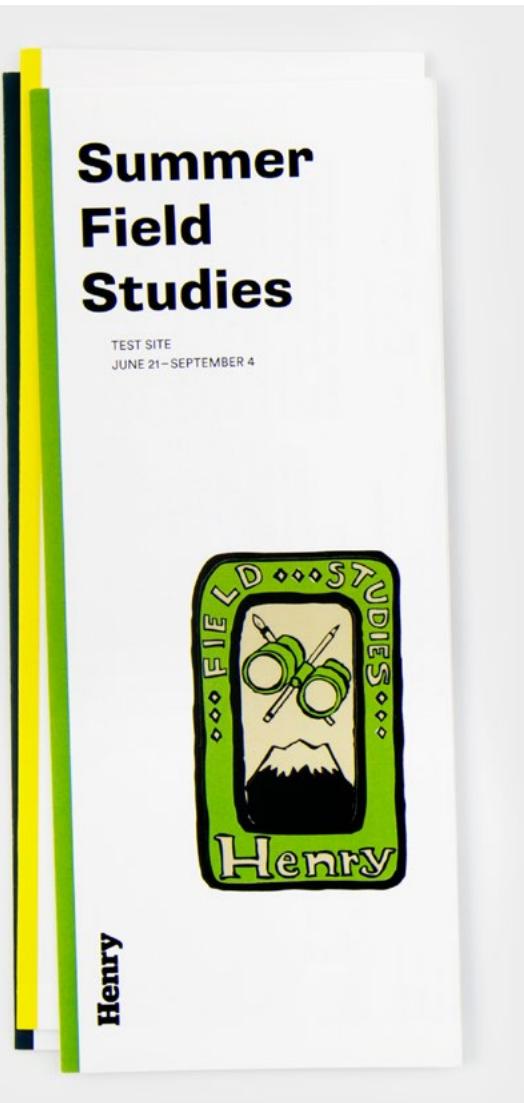
Notecards











Pop-In@Nordstrom Eats More
(2018)



Pop-In@Nordstrom Eats More is a pop-up shop centered around food. The branding of the shop references visuals associated with grocery stores, like fruit stickers and bubble lettering. The website experience and art direction play off of the act of hosting a dinner party.

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FPO PROMO forum ipsum dolor vical nature delium. [See details.](#)

NORDSTROM

Designer Collections Women Men Shoes Handbags Accessories Beauty Trend Kids Home Gifts Sale Brands Pop-In

[Shop](#) [About](#)

Prepare the guest list: we're ready to (dinner) party. Find cooking essentials and innovative appliances, photogenic serveware, tools that tackle cleanup and wellness faves to keep you centered—plus tips, recipes and how-to videos to make hosting magic.

[Shop All](#) [Explore →](#)

Prep Party Cleanup

On the site, a visitor scrolls horizontally through a long table setting that shows the stages of getting together to eat, from preparation to party time to cleanup. Products on the table settings are marked by tooltips, which a visitor can hover over to find out more.

FPO PROMO forum ipsum dolor vical nature delium. [See details.](#)

NORDSTROM

Designer Collections Women Men Shoes Handbags Accessories Beauty Trend Kids Home Gifts Sale Brands Pop-In

[Shop](#) [About](#)

HUNGRY?

Our in-store Pop-In is stocked with specialty eats, treats and drinks—the grocery of your dreams.

[Find Your Store](#)

Prep Party Cleanup

FPO PROMO forum ipsum dolor vical nature delium. [See details.](#)

NORDSTROM

Designer Collections

Women

Men

Shoes

Handbags

Accessories

Beauty

Trend

Kids

Home

Gifts

Sale

Brands

Pop-In

 Search Sign In ▼ 0


A Dinner Party Where Guests Connect

Ellen Bennett shows us how.

[Read More](#)

JUICY TIP

"The simplest way to add greenery to a party is by using big, lush cut leaves in a simple vessel. Bismarckia leaves are one of my faves. Strelitzia or Monstera are also great choices."

—Britt Wainwright
Cofounder, Foliosa
Vancouver, BC


 [How to Make an Expert Cheese Plate](#)
[Prep](#) [Party](#) [Cleanup](#)

FPO PROMO forum ipsum dolor vical nature delium. See details.

NORDSTROM

Designer Collections

EATS MORE MAY 25-JULY 1

H A K R

Search Sign In X 0

Brands Pop-In

Shop About

HOW TO
Make a Flower Arrangement

Prop Party Cleanup

SNACK ATTACK
SNACK ATTACK

TS
NORDSTROM
ORE

POP-IN@NORDSTROM

EATS MORE

MAY 25–JULY 8

Get ready for the grocery store of your dreams. It's stocked with specialty eats, treats and drinks—plus cooking essentials and innovative appliances, photogenic serveware, tools that tackle cleanup and wellness faves to keep you centered.

ENJOY





POP-IN@NORDSTROM EATS MORE

Customers to the physical store locations picked up a zine printed with the similar content as the website. The newsprint zine opens up into a big table spread.

Newsprint zine (front)



This image is a collage of several magazine pages from the June 2013 issue of Glamour magazine, specifically the 'Food & Wine' section. The pages feature various cooking and entertaining tips, including:

- EATS POP-IN@NORDSTROM MORE**: A circular graphic for Nordstrom's Eats Pop-in featuring cherries and the date May 25-JULY 6.
- PREP**: A vertical column on the left side.
- JUICY TIP**: A section at the bottom left with a photo of a woman and the text: "I'M FINANCING AND I HAD A PRE-ARRANGED DINNER PARTY WITH NINE PEOPLE. IN CASE THERE WASN'T ENOUGH ROOM FOR ALL OF THEM, I HAD TO GET A DINNER PARTY. I THINK THAT'S THE BEST WAY TO GET PEOPLE UP!"
- Steak & Eggs with Moroccan Chermoula**: A recipe from Gather & Graze.
- EAT**: A large word at the top center.
- How to Make an Expert Cheese Plate**: A feature with a photo of Erika Kubick and tips from Cheese Diva Brigitte Schatzki.
- PARTY**: A large word on the right side.
- The Party Playlist**: A list of songs including "Love and Happiness," "Manda," "E! Isso Alô," "Zumba," "Cheesecake," "Money Dance," "Come Closer," "Cheeseburger," "Cheesecake," "Orange," "Dance," "Love Song - 1," "The Intern," "Singing Your Name," "Hornie," and "Color Her Sunshine."
- JUICY TIP**: A section with a photo of a woman and the text: "THE EASIEST WAY TO ADD SPICEDNESS TO A PARTY IS BY USING BIG SLICED LEAVES IN A BIKLE VESSEL. BIKLEMAKAR LEAVES ARE MY FAVORITE. STRETCHED OR MONSTERA ARE ALSO GREAT CHOICES. IF YOU WANT TO GET A BIT SPICIER, YOU CAN PLAY WITH DIFFERENT FOLIAGE TEXTURES TO MAKE SOMETHING UNIQUE. WE LOVE THE SWEET SPICE OF MONSTERA FOLIAGE. I FEEL LIKE LOVING COLORFUL LEAVES LIKE SEX BEGGING AS THE MAIN PLAYER ON AN ARRANGEMENT IS LIKE A GARDEN GATE LIKE THE 'FLOWERS.'
- Hosting While Centered**: A feature with a photo of Karynna Farber.
- Karen Penni**: A portrait of Karen Penni, a chef and author.
- JUICY TIP**: A section with a photo of a woman and the text: "CRISP WHITES AND ROSES ARE THE BEST IN THE SUMMER. IF YOU'RE A CHARDONNAY LOVER IT'S A MUST TRY. IT'S REFRESHING AND ZIPPY. IT'S CHARDONNAY IN SHORT ORDER: READY-POKE, LEAN & LIVIN'."
- LAST WORD**: A section with a photo of a woman and the text: "WE'D EAT SO MUCH, MOST OF MY FRIENDS WERE ARTISTS AND DUSK & A HAMMER. SO, WHEN WE'D FINISH DUSK OUTDORS DANCING AND LISTENING TO MUSIC, WE'D DRINK CHARDONNAY AND MAKE PASTA—SUPER SIMPLE, DRAWSKET WITH GARLIC AND PARMESAN CHEESE. IT WOULD BE THE MOST BEAUTIFUL DINNER, EVERYONE SO RELAXED AND WORKING TOGETHER COOKING SO WE COULD EAT TOGETHER. SOMEONE WOULD BE PLATING WHILE WE'D DANCE AND EAT."

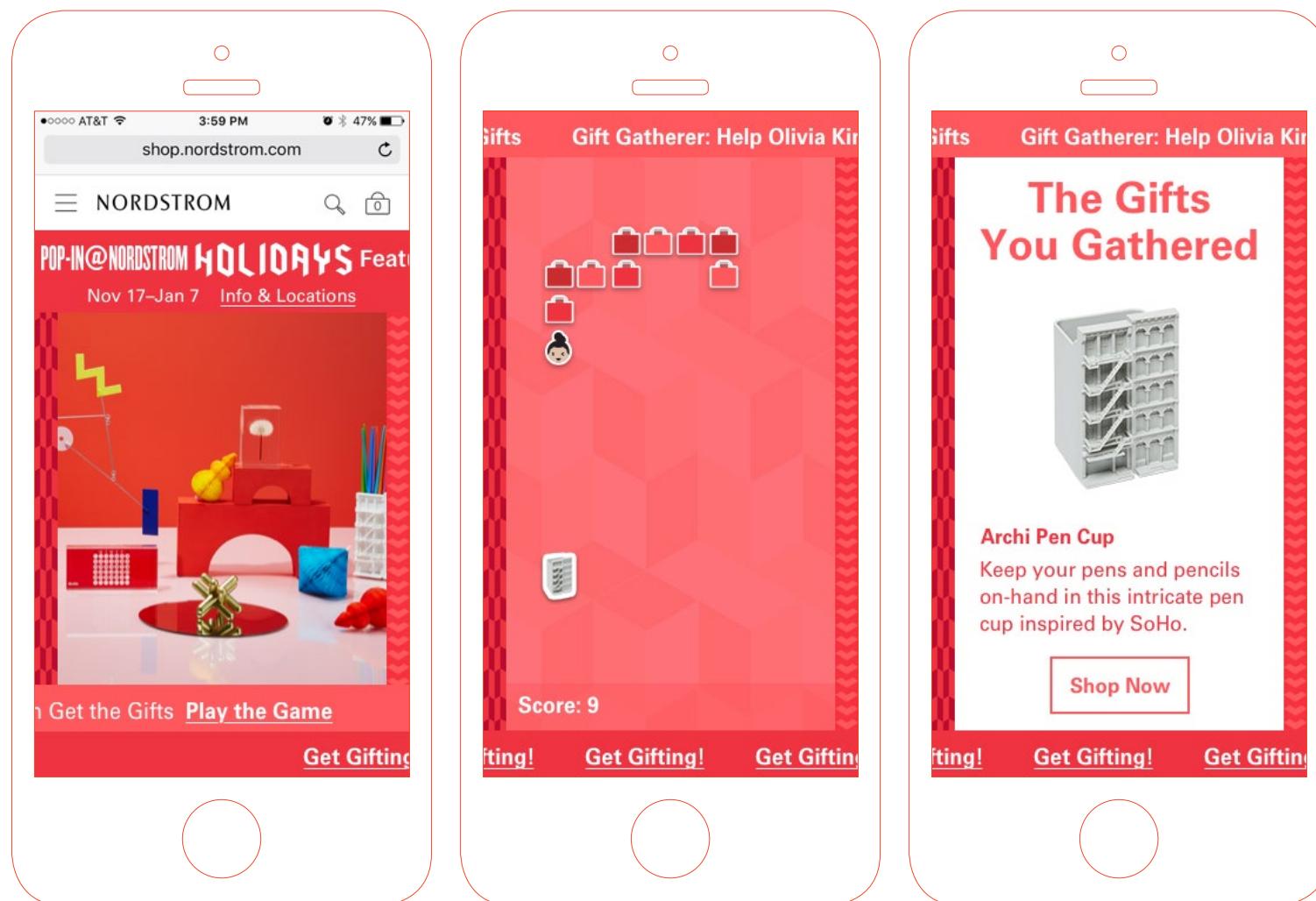
Pop-In@Nordstrom Holidays
feat. MoMA Design Store
(2017)



POP-IN@NORDSTROM HOLIDAYS
FEAT. MOMA DESIGN STORE

The tone of Pop-In@Nordstrom Holidays featuring MoMA Design Store was festive, celebratory, and loud. Fellow designer Katherine Wong and I collaborated on its visual identity, photo art direction, and website. The website opened with a Snake-inspired game in which visitors collected the unique MoMA Design Store products as virtual gifts.

Mobile view of the game



The game led into a lively shopping experience with playful editorial imagery and videos of the different products.

Desktop view of the shopping experience

The screenshot shows a desktop view of the Nordstrom Pop-in website. The header features the text "POPIN@NORDSTROM HOLIDAYS" and "Featuring MoMA Design Store". Below the header, there's a navigation bar with links like "Shop Now", "Play the Game", "Gift Gifter: Help Olivia Kim Get the Gifts", and "Get Gifting!". The main content area has a red background with large white text "HOME". It displays various products from MoMA Design Store, including a blue knotted object, a globe in a glass cube, a lightbulb, and several vases with flowers. Below these are smaller product cards for a blue ribbed vase, a balance scale, two vases with flowers, and a lightbulb. A larger image of a lightbulb is shown at the bottom left, with a callout text: "ColorUp Light. Yes, this playful, squishy silicone bulb is a practical source of light, but it also detects local color frequencies...". There are "Read More" and "Info" buttons at the bottom right of this card. The footer contains a page number "11/17-1/7".

POP-IN@NORDSTROM HOLIDAYS
FEAT. MOMA DESIGN STORE

In-store signage

November 17–
January 7

Thoughtful, design-centric
gifts from MoMA Design Store
and more.

POP-IN@NORDSTROM HOLIDAYS

Featuring
MoMA Design Store

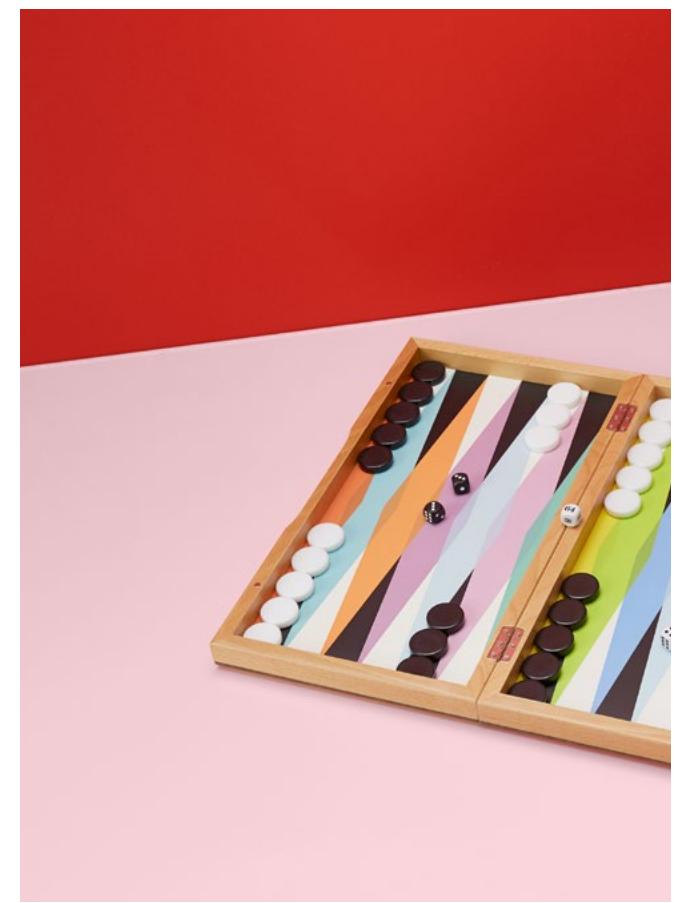


On 2



POP-IN@NORDSTROM HOLIDAYS
FEAT. MOMA DESIGN STORE

Editorial product photography

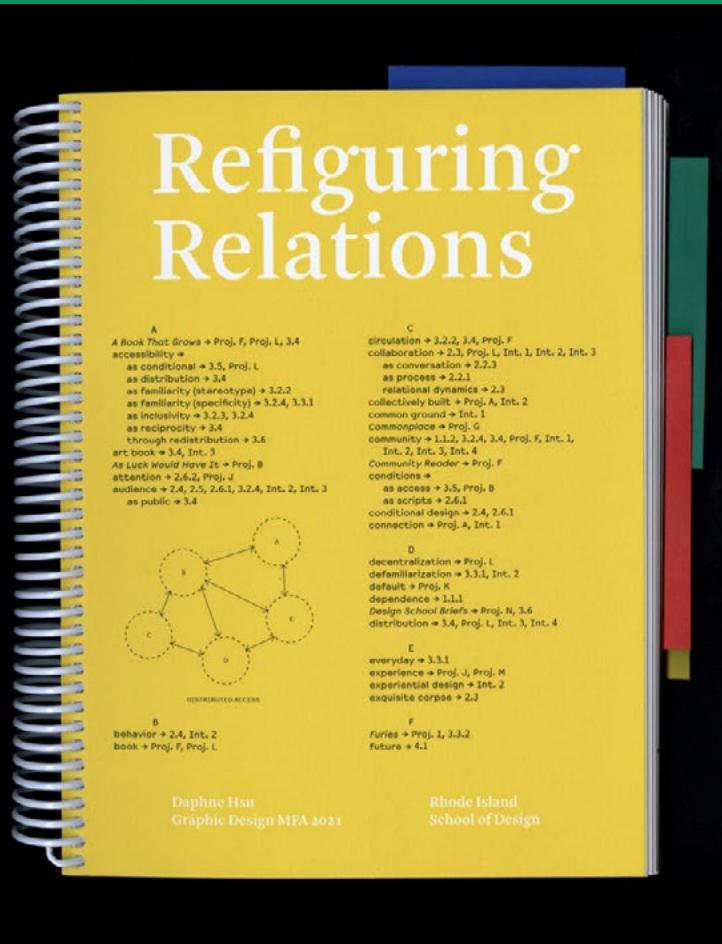


POP-IN@NORDSTROM HOLIDAYS
FEAT. MOMA DESIGN STORE

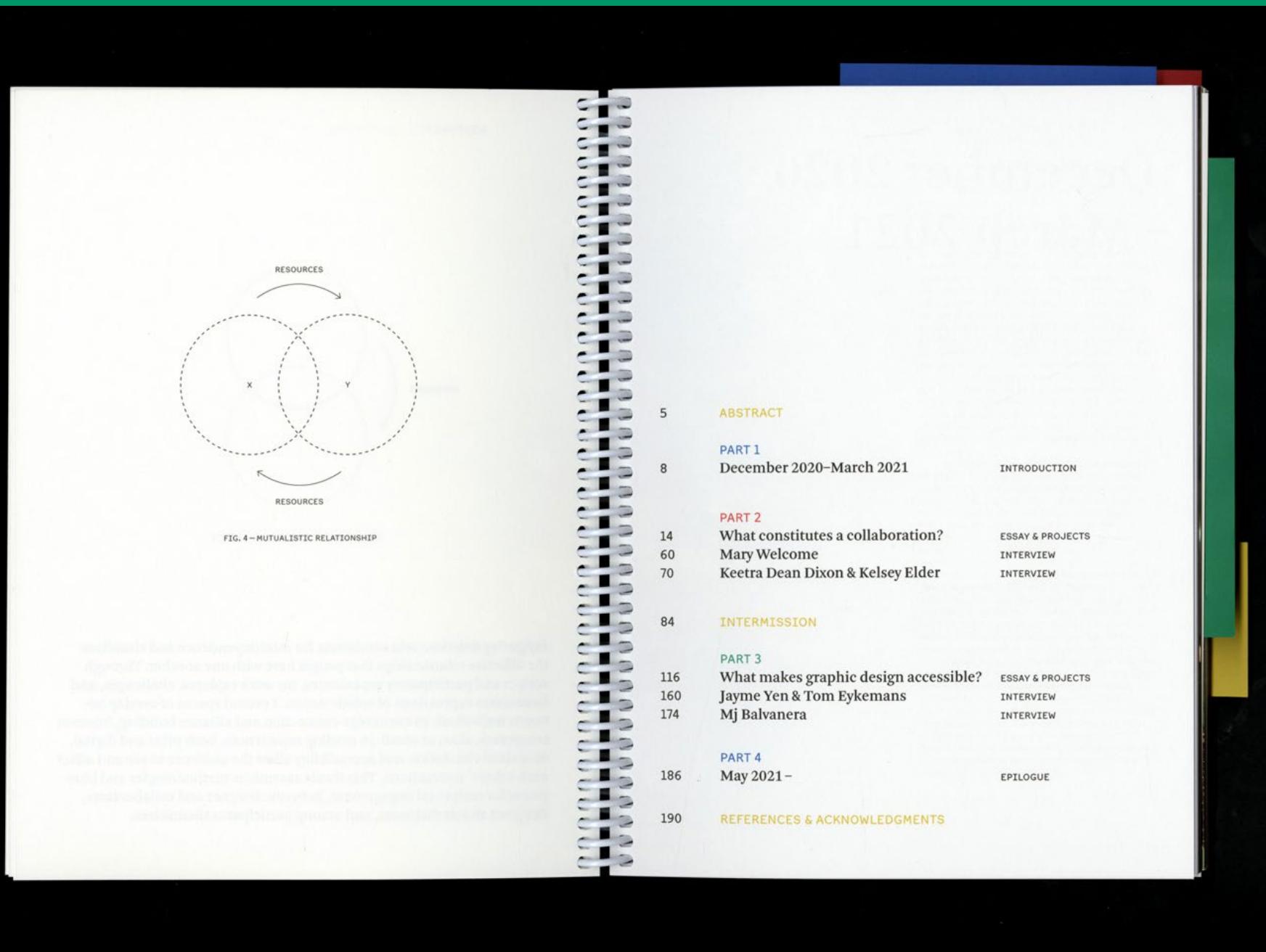
Giant tote bag for customers



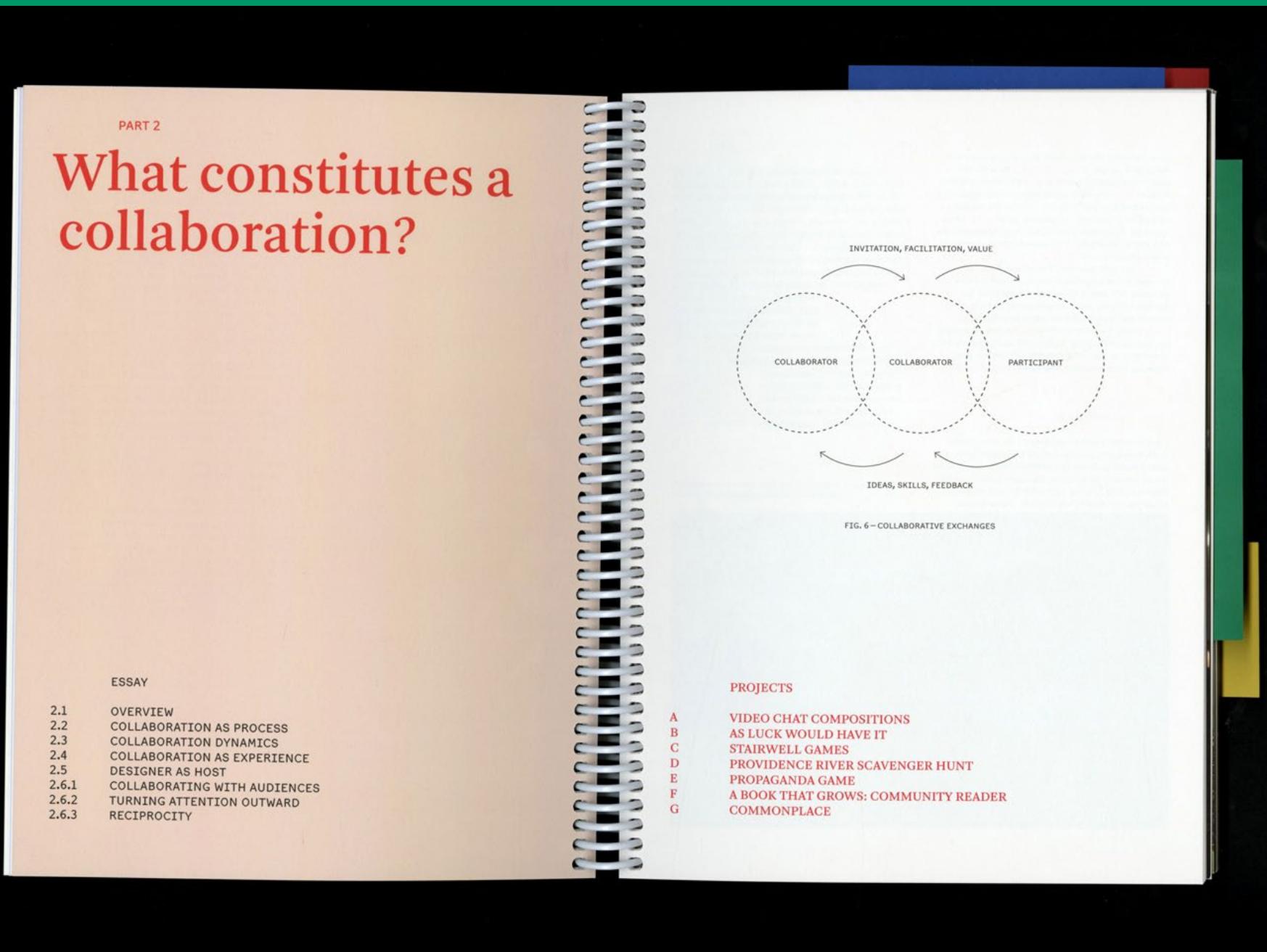
Refiguring Relations
thesis book
(2021)



Refiguring Relations is an inquiry into interdependence. As the encapsulation of my graduate work, the writing, interviews, and projects included explore how people interact and affect each other, whether through the mediation of design objects or participatory experiences, or through collaborations.



The book centers around two main questions: "What constitutes a collaboration?" and "What makes graphic design accessible?" Within these sections, essays and projects sit parallel, with writing running down the left page and graduate work on the right; references and ideas play off of each other.



2.2.2

perhaps more efficiently. Commercial projects, for example, inherently require many hands to pull off. Agency and ownership in this space, however, is tricky. Power dynamics affect the decisions that people can or can't make and do or don't make. This work is a collaboration in the most general sense, in that it takes the cooperation and participation of many doing what's assigned to them to execute a project.

An anecdote: a website I designed at a previous job launched with the wrong font. It was wide and bold when it should have been narrow and light; text blocks escaped the color circles they were designed to live in and pushed all the other elements on the page around. The error was partially an honest mistake, partially the result of limitations in developing cross-team working relationships resulting in miscommunication, and partially a technical bug in the system. The staging environment where the website developers test the site ahead of launch could not load font files, only display defaults like Arial—a strange feature of the aging behemoth that was our corporate employer's web infrastructure. The developers used the wrong font weight (*Akzidenz Grotesk Bold Extended*), even though the name of the font file (*akzidenzgrotesk-boldextended.otf*) seemingly matched the name in my design files that I handed off to them (*Akzidenz Grotesk*). In the test environment, we could only trust that they pulled the correct file; I did not think to double check. When the site went live, this error seemed like the manifestation of the assumptions that masked the gaps in our own working relationships.

From a graphic design perspective, this type of unexpected outcome happens. A color comes out slightly off, a printer miscuts a page. Many hands touch a final piece of work. Slight errors are unavoidable, even interesting.

On the process side, this minor error was also inevitable due to technical limitations of the staging environment and the lack of resources available to update it, but perhaps preventable. The design team I was on and the website development team worked on the same projects, but barriers in communication and resource imbalances kept us from working closely (the developers were understaffed while design held more power). I spent a lot of time at that job trying to figure out better ways to work with people across teams. Perhaps we needed direct communication between the designers and the developers, rather than passing information through project managers. Or closer collaboration so each side can understand

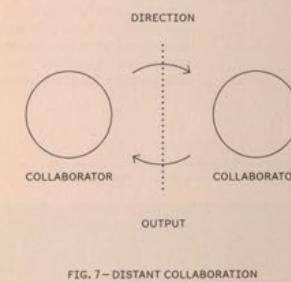


FIG. 7 – DISTANT COLLABORATION



2.2-2.4
For example, an early idea borrowed from the exquisite corpse method, in which a collective composition is made up of the cumulative contributions by individuals. Rather than a composition, we shared our website code for someone else in the group to extend or remix. This was a way to test the limits of authorship as well as learn from one another's work (especially important we all had different levels of coding ability). We developed a trust in one another's capabilities, including ones outside of code and design, such as communication, note-taking, and resource-finding. This is to say that collaborations build iteratively outward from a place of connection, sharing, and reciprocity.

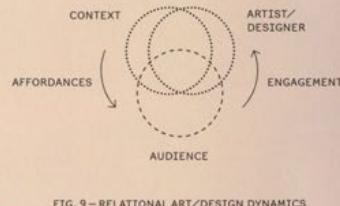
How do these dynamics extend to working with audiences and participants? Further, how can designers not only encourage an experience or participation, but also foster connections and commitments between individuals within an audience?

2.4 COLLABORATION AS EXPERIENCE

The word relational exists in art and design history more generally, used as a way to categorize and describe work and objects that stem from observations of human interaction, shifting the term from focusing process over to an outcome. Relational art as a phrase is attributed to curator Nicolas Bourriaud, who defines this type of work in his 1998 book as "a set of artistic practices which take as their theoretical and practical point of departure the whole of human relations and their social context."¹ Simply put, the art piece consists of the interactions between audience members as mediated by an art object. In practice, this usually occurs as an observable social circumstance within a gallery context. An often-cited example of relational art is artist Rirkrit Tiravanija's 1992 work *untitled (free/still)*, in which a gallery was turned into a kitchen.² Tiravanija moved

¹ Nicolas Bourriaud, *Relational Aesthetics*, trans. Lynne Cooke and Paola Woods, (Dijon: Les presses du réel, 2002), 113.

² "What is Relational Aesthetics? How Hanging Out, Eating, and Feeling Awkward Became Art," Artpace, September 8, 2016, https://www.artpace.com/magazine/art_101/book_report/_what-is-relational-aesthetics-54164.



PROJECT C STAIRWELL GAMES

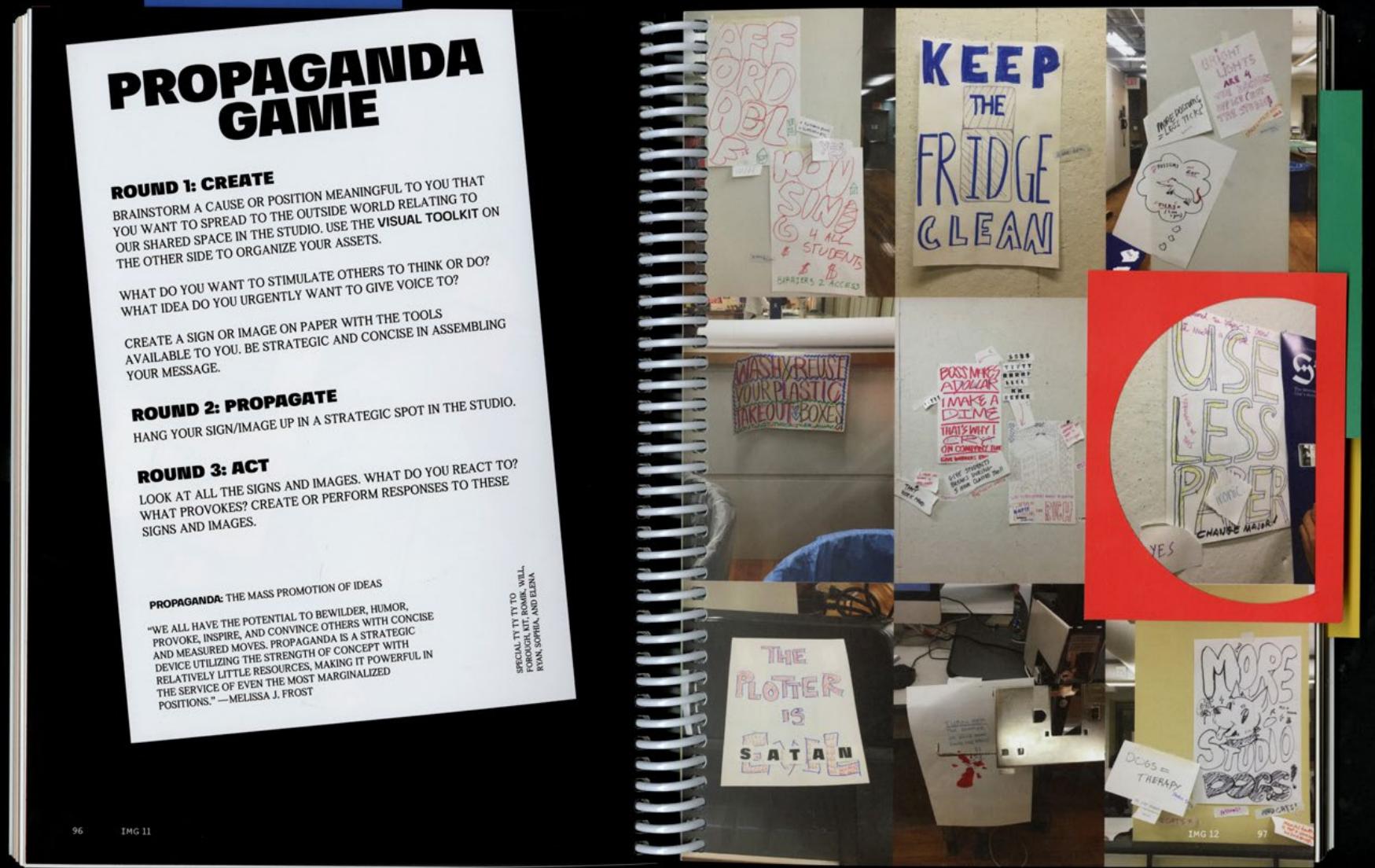
The stairwell of the CIT building is one of the few common areas that graduate students regularly share. White, blue, green, yellow, and red tape intervene in the space, transforming six flights of stairs with suggestions of playground and sports field markings. Usually a space to pass through, the stairwell is transformed into a site of play.

The shapes made by the tape encourage certain interactions: a miniature field can be used for a quick game of soccer; a formation of squares looks like hopscotch. The lack of prescribed rules within the space leaves play up to the imagination. The blue and white tape that travels from the sixth floor to the first can either be a race track, rails for the feet that alter walking patterns, or a runway. The tape acts as a visual script for interaction. Shapes are purposefully doubled so that more people can join in.

Racing through Abadian down the stairs along the tape track. Photos by Romik Bose Mitra.



STAIRWELL GAMES



PART 3

What makes graphic design accessible¹?

1. Accessible as
in: inviting, inclusive,
obtainable, shareable,
approachable

ESSAY

- 3.1 OVERVIEW
- 3.2 UNIVERSALITY VS. SPECIFICITY
- 3.3 THE INTIMATE MADE PUBLIC
- 3.4 DISTRIBUTION AND CIRCULATION
- 3.5 THE CONDITIONS OF ACCESS
- 3.6 ACCESS THROUGH REDISTRIBUTION

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PROJECTS

- HOW TO GET A DIAMOND
- FURIES
- GARDENWORLD
- METICULOUS DRAWING TOOLS
- A BOOK THAT GROWS: GARDEN & SUBMERSION READERS
- PEER, PEER, PEER, AND PEER
- DESIGN SCHOOL BRIEFS

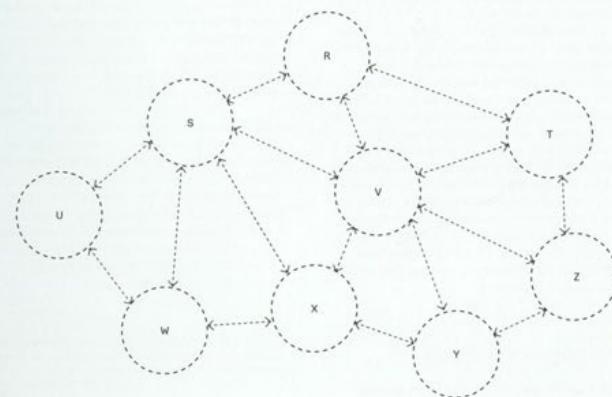


FIG. 11—ACCESS DISTRIBUTED AND SHARED AMONG A NETWORK

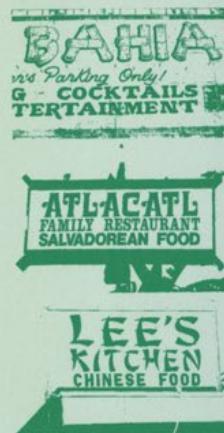
restaurant set in a brush typeface or a tropical-themed bar with a sign of letters made out of bamboo. In "Typecast," Sojin Kim and Somi Kim trace the history of these typefaces, which they found were initially drawn as shorthand for anything foreign rather than appropriating specific cultural references. "While initially springing from the Western designer's view of the 'other,'" they write, "these typographic forms have been appropriated by the increasing number of immigrant-owned businesses and used as self-representation in the commercial realm to render the various groups easily recognizable to appeal to the American appetite for the exotic."¹ The historical visual vocabulary in the US – from restaurant signs to movie posters – uses these typefaces with "foreign" flourishes to denote different ethnic groups. These signifiers are so prevalent that they've become expected by consumers, even markers of authenticity.

The authors of the article draw a parallel to the chop suey, a Chinese-American stir fry dish invented to appeal to the American palate while seeming Chinese. While nowhere near close to being culturally "authentic," the signage used for businesses, like Chinese restaurants or tiki bars, make them more accessible to American audiences by appearing familiarly foreign. The "other" becomes more accessible through caricature. At the same time, to appeal to white audiences, their visual vocabulary is employed by business proprietors themselves.

3.2.3

Fresh out of my undergraduate design program at one of my first jobs, I was tasked with redrawing a map of a museum for a new Visitor's Guide. To indicate the public bathrooms, I used a figure with round shoulders and rectangle legs and a figure in the shape of a triangle to symbolize "man" and "woman;" these figures were developed in the 1970s by the American Institute for Graphic Arts for the US Department of Transportation.² The assistant curator at the time popped into the graphic design office and saw the working file of the map over my shoulder. She questioned

¹ Bonner Kehrt, "How the Universal Symbols for Escalators, Restrooms, and Transport Were Designed," *Atlas Obscura*, December 10, 2015, <https://www.atlasobscura.com/articles/how-the-universal-symbols-for-escalators-restrooms-and-transport-were-designed>.



Examples of "exotic" typefaces included in Kim and Kim's essay as seen on Los Angeles commercial strip mall signs.

PROJECT I FURIES

How do different people experience shared space, both public and private? How is emotion an organizing force?

There's the official narrative that people in power peddle about their city, their company, their property. Then there's the lived experiences of the city's many residents, the company's employees, and the property's inhabitants. The mayor promises jobs and housing but prioritizes the interests of rich developers over the needs of poor citizens. A corporate director preaches workplace fairness yet seems untouched by reports of pay inequality and favoritism. A landlord is quick to charge penalties on late rent payments, then disappears when the heater breaks or the ceiling leaks.

Official narratives can be so strong that any experiences to the contrary seem like aberrations, solely in one's head. Complaints fall on uncaring ears. A painful decision must be made to save face. But the anger continues to simmer.

A protested location on this site includes an image of its facade and a running tally of grievances in the right sidebar. Click anywhere to throw tomatoes.



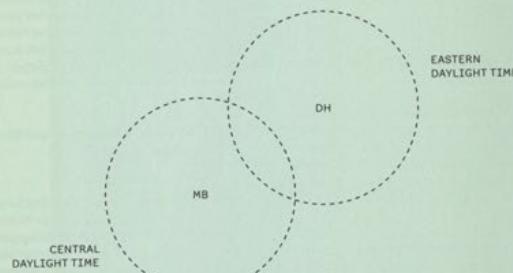
PROJECT 125

FURIES

The content comes back together onto the same spread in four different interview sections, in which I talk to working artists, designers, and educators about collaboration, valuing labor, publishing, and audience.

INTERVIEW 4

MJ BALVANERA



1. Mj Balvanera, Lindsey Eichenberger, Nicole Kelly, and Meenadchi, panelists, "Self Publishing as a Political, Democratic and Generous Practice," (panel discussion, Allied Media Conference, Zoom, July 25, 2020).

Over the summer, I attended a virtual panel titled "Self Publishing as a Political, Democratic and Generous Practice" where graphic designer Mj Balvanera spoke on alongside Co-Conspirator Press co-workers Lindsey Eichenberger and Nicole Kelly and author Meenadchi.¹ They described the process of working on Meenadchi's *Decolonizing Non-Violent Communication* in relational terms: intentional, trusting, and an exercise in consent. This was supported by their existing relationships stemming from a series of workshops that Meenadchi did with the Feminist Center for Creative Work, the sister organization of the press.

I wanted to talk more with Balvanera about this relational way of working from a graphic design perspective. I reached out to Balvanera during a period of transition, when she just stepped back from the Press and moved from Los Angeles, California to Mexico City, Mexico. We discussed publishing and its ability to redistribute resources, being critical of design as a design practice, and design as a means of self expression, both creative and political.

DAPHNE HSU

To start off, what is really present for you right now? What are you working on, or what is something that you've been excited about recently that you've worked on?

MJ BALVANERA

That's a funny question because right now is a very strange time for me. I had been working at the Co-Conspirator Press, which is part of the Feminist Center for Creative Work. They just changed their name, so it was the Women's Center for Creative Work, now it's the Feminist Center for Creative Work. The Feminist Center for Creative Work is like a nucleus and Co-Conspirator Press was born as an offshoot or a branch of it, and I had been working on and off with the Feminist Center for Creative Work for five years – almost six, actually, coming in June. As of a couple of months ago, I decided to step back from my role there and I don't really have a plan of where I'm going and what I'm doing. I had been living in Los Angeles for five years, since I started working at the Feminist Center. Because of the pandemic and the shift in the way that we all work and we all connect, I decided to move back home to Mexico. I'm now in Mexico City. Even though I don't have a plan right now, I guess I'm just thinking about what the next steps are and how those can encompass my community in Mexico City, which I haven't really been a part of for a long time since I moved to LA. So no clear answer, just questions.

DH

That's exciting. You're in a transitional period, but starting to pull things together and forging your own path. How has your understanding of the book as a medium evolved or changed through your collaborations with authors? During the pandemic, I read a little bit about how thinking about the redistribution of materials has become even more important to you. What possibilities does the book hold for you?

MB

When I was in grad school, I was thinking, *How can I reinvent the wheel of a book to be something that's completely participatory, but it's on paper, so it has to be [experienced] one at a time and it's not really the internet and it's all these factors?*

The Press started in 2019 – it started in about March of 2019, we don't have a specific date. We had this risograph that's been forgotten in the back room. And I like books, I like typography, I like coil binding, so let's just

make a book and see what happens. Even with the first book we did, which is *Decolonizing Non-Violent Communication*, the design of it isn't really re-inventing anything. It uses a quite simple kind of sans serif typeface with two colors and illustrations made by a peer of mine at the Feminist Center, Hana Ward, which are also beautiful but quite simple. It was, in a way, not really ticking off my boxes of hyper-conceptual/let's really think about this/let's put all this kind of critical conceptual theory into it. It's for the joy of making a book.

We developed a business really quickly – kind of forcibly – because the book just took off and had a life of its own. That got me thinking about the book in a different way. Instead of thinking about it as, *What else could it be and how can I transform this?* which was very much the mentality that I had coming into it, it was like, *No, actually, how do I distribute it in very real ways?* So I had to learn about consignment and wholesale and e-commerce. Simultaneously I was actually working for a start-up e-commerce brand, which is like two sides of the coin. But I was listening to what they were saying, like upsell modules and conversion rates and things like that, and I was like, *Wait, we should apply that.* I started thinking about the book much more in a physical way.

The aspect of redistribution, I think, could be taken as hyper-conceptually, like, *Where does this go?* Redistribution for us, for a long time, quite simply meant that when someone pays for a book, that money is going to the author, which in itself is redistribution because we specifically work with authors who come from underrepresented communities in the publishing world, and then the other part goes to the Press. What we do with our money at the Press is we redistribute to more authors, so it becomes this rhizomatic web of connections with people. One hand it's money, and then it becomes this whole network of where this money is going and what we're doing with it. On the other hand, the redistribution of resources is the content. The content that the Press was choosing to publish was extremely self-explanatory. It is a resource in itself because it is guiding you towards something, hopefully for improvement. I really don't want to say – because they're not self-help books; I just lack a better word to describe them. They're resource books, right? So, again, you're redistributing resources: the resources that we had was this content that we had available and that the authors were making available to us, and we were really lucky to have them want to work with us.

Bookmarks are peppered throughout the book, offering a way for readers to actively interact with the content by marking passages or cropping images.

INTERVIEW 3

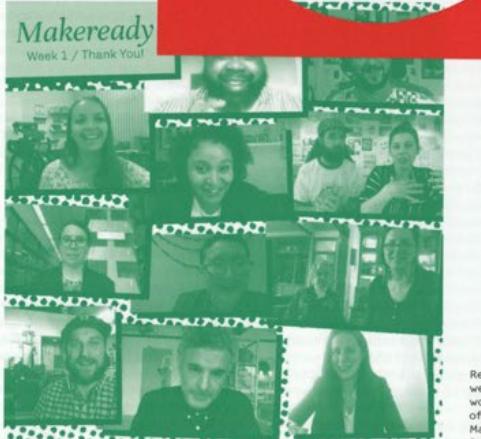
JY
I think that's such a nice part about book fair—there's all these people things, and almost every art book goes to has always felt like a reunion people who are running into each other from the fair circuit, or they know each other contexts. Everyone is pretty excited each other, because maybe they don't see each other often. I've run into people I seen for years at art book fairs, and It's a happy time, and it's fun to get your neighbors at the different tables for people to go up and talk to you, go up to talk to other people about what they have. They're usually pretty talk about it.

There's such an atmosphere encouraging that I don't know fairs have. Where other art can be more exclusive, I don't think of art being an exclusive category. So much sun falls into art books. I'm sure one could be critical, and I'm sure there people who'll say it's not an inclusivity, but in general, as a format and for making art, it's very wide open.

DH
I think that's so interesting that the Seat Art Book Fair, being new, is capturing that essence of other art book fairs, like being a reunion as you said, and starting out as a open, inviting, inclusive, like, *Come on in*. I was looking through the program. I was like, *Oh, there are so many people do so many different things in terms of to but also form*. There are academic people, people who are in archiving and also people are making zines. I feel like that [inviting] is reflected in the programming.

What are the kinds of audiences you want to reach? Obviously you're bringing together different networks of people making things and inviting people in who don't call themselves people who make art, but I'm wondering if you could talk more specifically about who you want to bring in.

JY
We've definitely thought about students design, students of art, people who might making things. I imagine a lot of people in the younger range who are just curious fascinated by this world. I'd be curious if there are people who consider them-



Recap of the first weekend of panelists, workshop leaders, and office hours visits of Makeready. From @seattleartbookfair.

artists or bookmakers coming who may have a much narrower definition of what falls into the artist category or art book category and realizing like, *Oh, wow, everything. This all counts too!*

TE
I think this particular event, Makeready, is probably going to draw more of that crowd that already is working in these areas and already knows about it, just because it's much harder to reach people that might not know about this already.

That's why I think having an in-person event is going to be really exciting because it'll be a physical space people can go to. Like other art book fairs, it has a really kind of festive atmosphere, and people show up who have no idea what art books are. They're kind of like, *Here's a cool event to go to this weekend!* and they might get drawn into the world themselves, or they might tell others about it, and the creative energy spreads that way.

One thing that's really been important to me in thinking about all this is that it feels like Seattle, specifically—it's character has really changed over the past 10 years or so. There are fewer and fewer spaces and opportunities for people to work creatively just because of expenses and real estate, limitations and things like that. Having a creative energy that stakes its claim in Seattle, I think, is a really important way to keep that spirit going here.

JY
I would love for somebody to come to Makeready and not have any idea, but have maybe been making zines in their bedroom. Imagine a young person who didn't realize that there's a name for this stuff. There's a name and a community that does this. I think how much impact that could have, knowing that these options are there for them to explore, especially if they don't have an art background and they don't have a design background. And maybe it's looking at something like Makeready or attending Makeready makes them feel less alone.

DH
With Makeready being online, I already shared [the event website] with people in my cohort, and I'm thinking, *Oh, there are people on the East Coast and might be attending*. It could feasibly be people all over the world attending. But I feel like the motivation for the event is coming from a place of really understanding Seattle. How are you thinking about balancing the local versus global reach of the fair?

JY
Primarily with Makeready, we've been thinking mostly, if not dominantly, about the local. Because the in-person fair is taking place locally, it really is a way for us to begin promoting the 2022 fair to people here and making sure that we have some form of audience for something that's so new. The closest art book fair is Vancouver. We've really mostly been focused on local. We haven't even bothered really thinking about East Coast time zones. I mean only very, very slightly. Because Seattle is not an art city in the way that New York is an art city or LA is an art city and where there might be several different versions of an art book fair or something like that happening in all those locations. Art-type things here are strange; it's a very small community. It doesn't have a ton of reach throughout Seattle, or even through the greater Seattle area. And it's the same people that are exhibiting over and over again in Seattle, and they're also moving out and leaving Seattle. I think we've been mostly concerned with reaching the local audience and making sure that there's a high percentage of local representation in the speakers and the programming, so that people can realize, *Oh, this stuff exists here, these are people from different corners of the community here*.

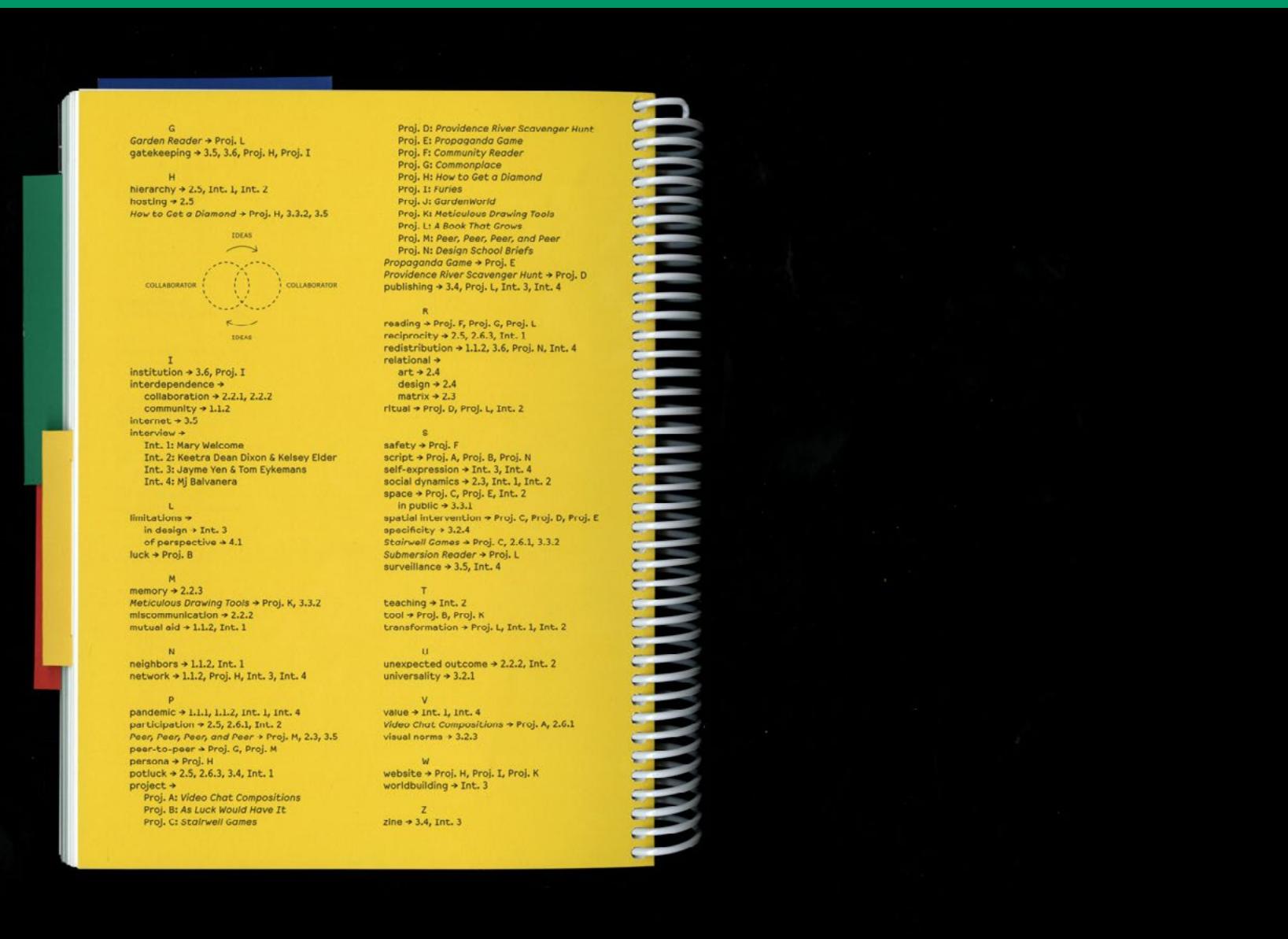
TE
I think that's exactly right. Even when we're conceiving of whether or not to have an event this year, one of the things that came up is: as a brand new art fair that doesn't have an established history or built-in audience or built-in name recognition or anything, who are we to start a new fair in the middle of all this? What can we add to the conversation that hasn't already been shared? Especially in a national or international sense, because there are incredible things happening all over the world, our little startup fair is almost like a drop in the bucket relative to all that. Having the local focus is so key to everything that it ended up forming the whole structure and concept of what we came up with.

JY
I think it's also about really wanting to be part of Seattle and part of this community and less of *Oh, we're going to helicopter in a bunch of people from all over*. We know a bunch of people from all over who could easily helicopter in and talk at length about all the cool work that they're doing. But I think it's about trying to support the community here, the people who

JAYME YEN & TOM EYKEMANS



REFIGURING RELATIONS
THESIS BOOK



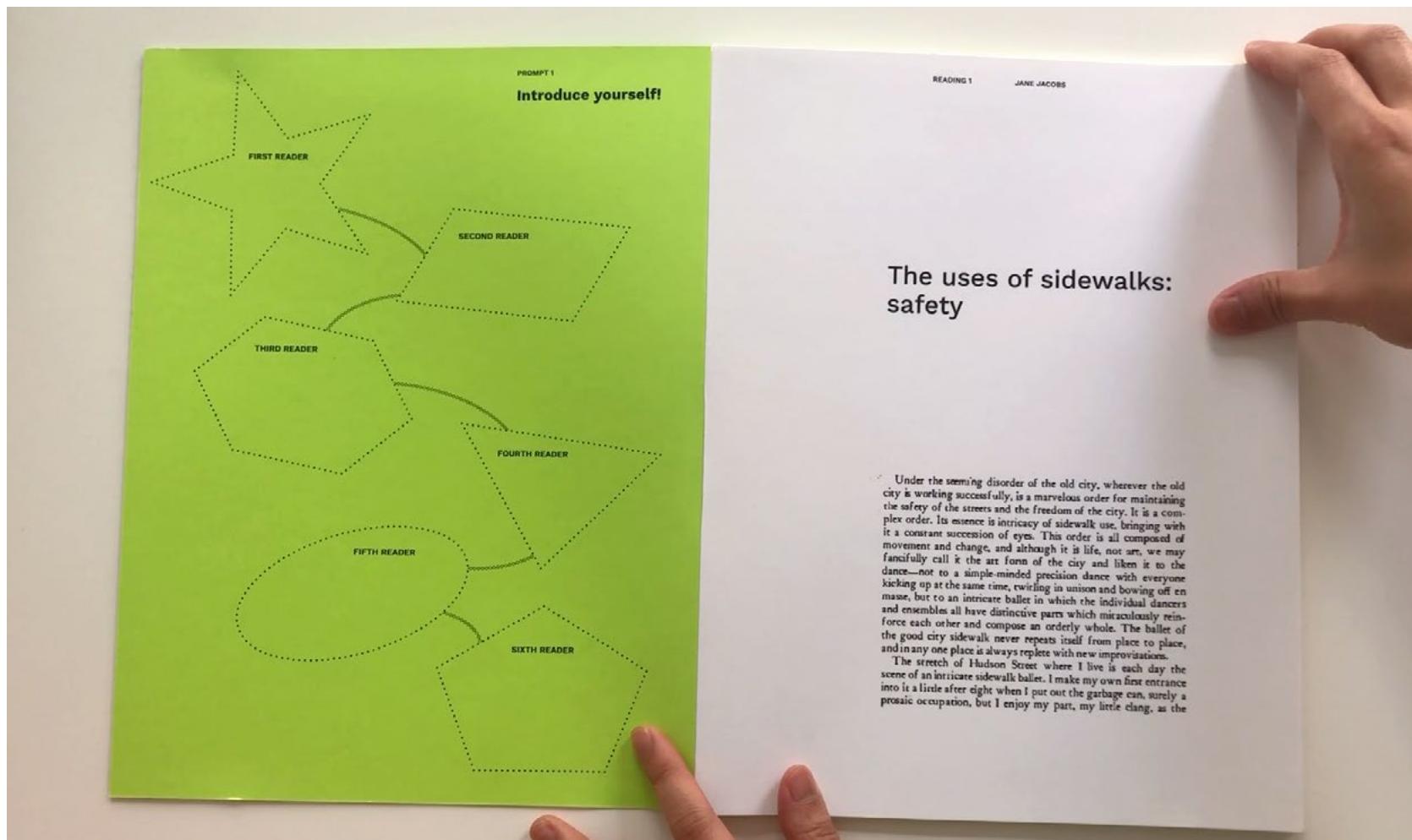
A Book That Grows

reader series (2020)

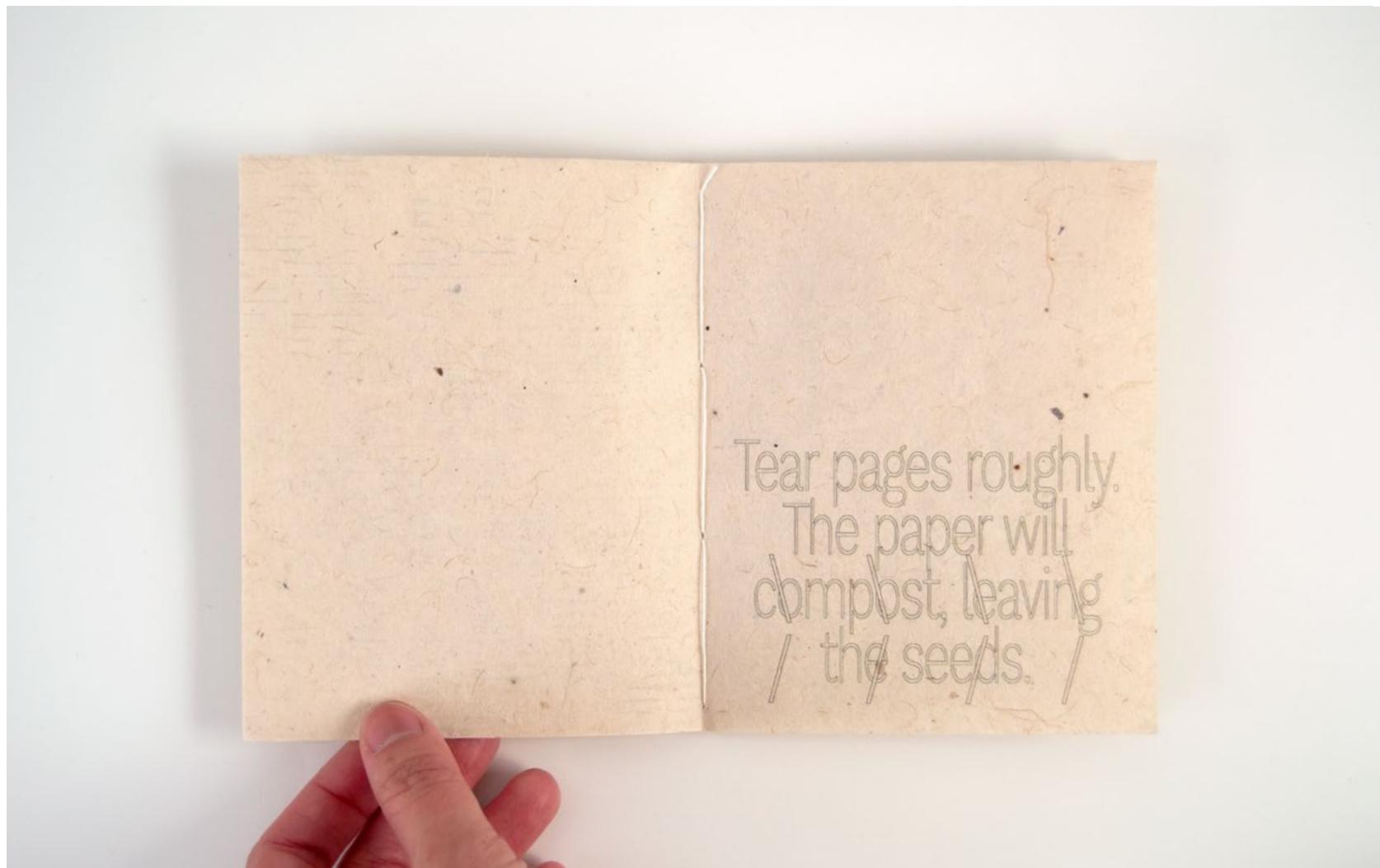
Reading is a social experience—not only an exchange between the text and the reader, but also a conversation among readers. *A Book That Grows* is a series of publications that explore how form and circulation interact with the reading experience. These books take up little space and are meant to be shared and mailed. Revolving around a theme, each book (*Community Reader*, *Garden Reader*, and *Submersion Reader*) compiles excerpts from published texts and interviews.



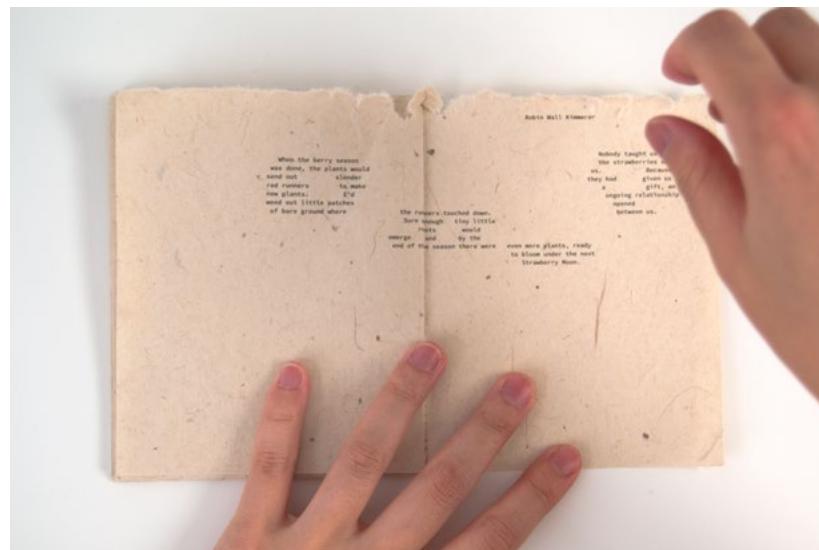
The second page of the *Community Reader* lays out the circulatory nature of the workbook: it's meant to be passed around by six readers who feel safe with each other, like a traveling book club.



Upon first encounter with *Garden Reader*, the book seems only to offer simple instructions on how to plant seeds. Embedded within the paper itself are wildflower seeds.

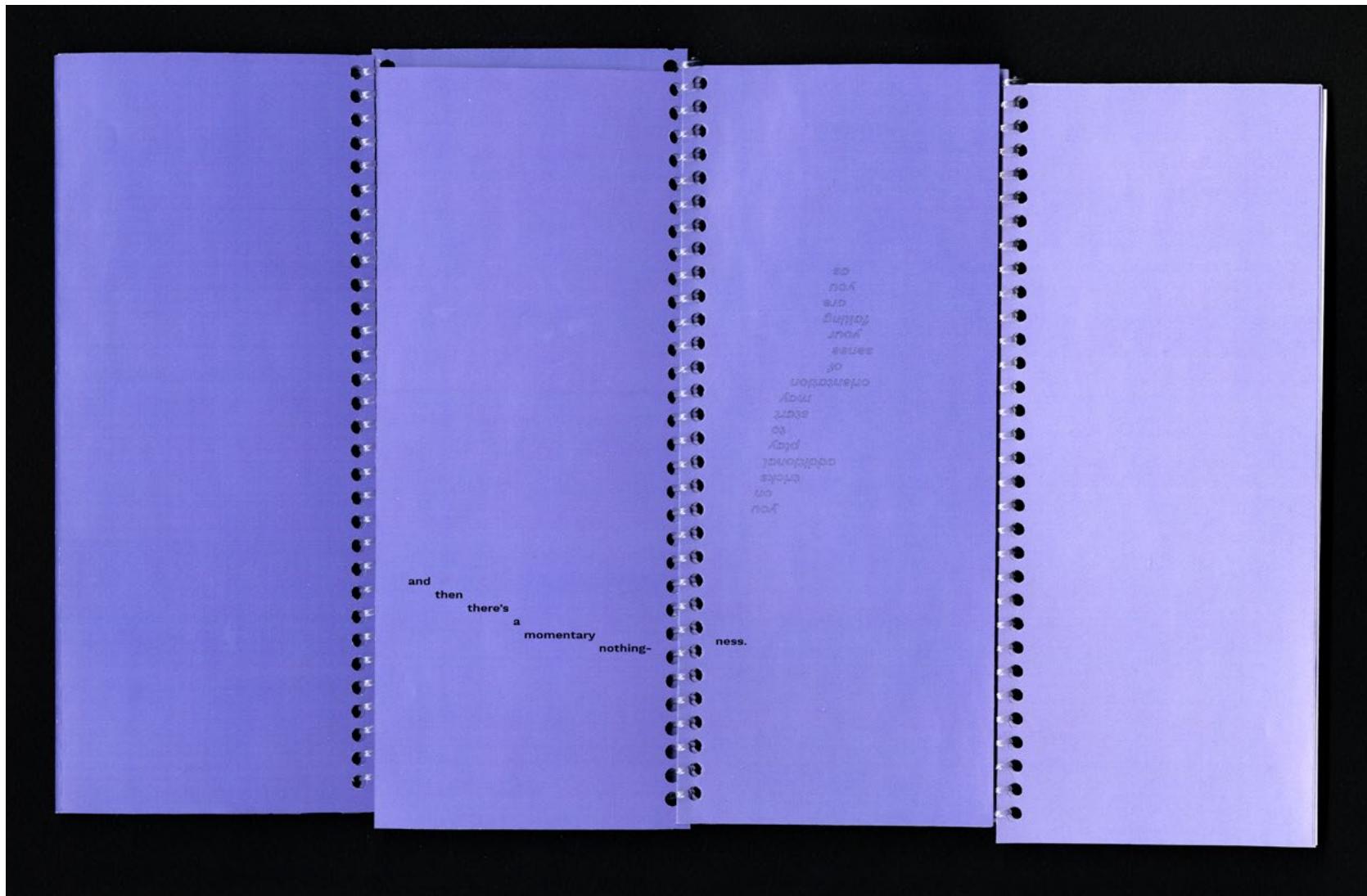


Within the pages are other nested messages: the pages are partially bound, hiding texts within the folds. The reader must tear open the pages to see the writing inside, which initiates the book's transformation. Because the book contains more paper than one person needs to plant a small garden, the book should be shared and transformed further.

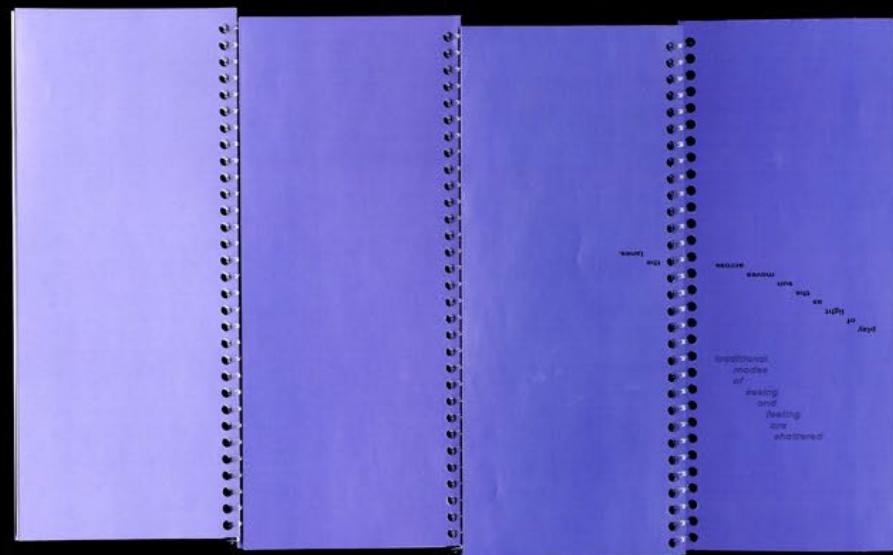
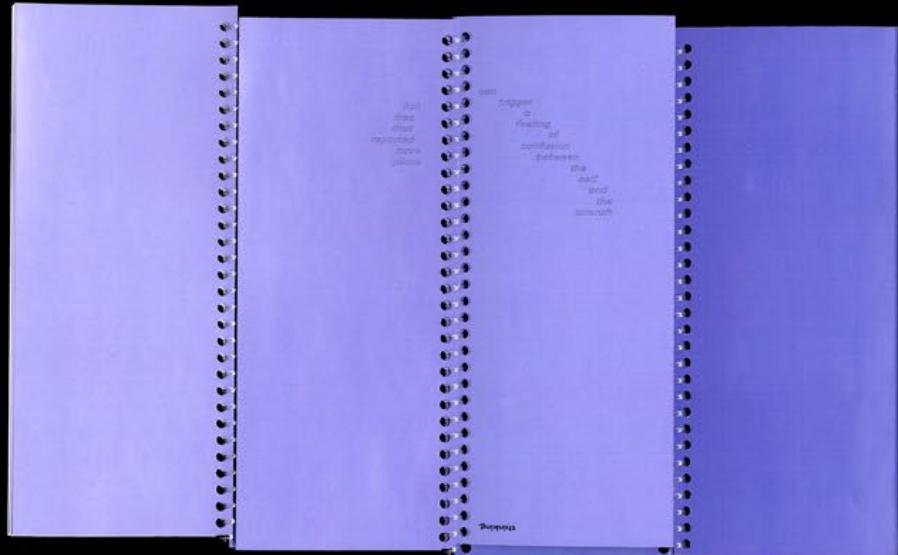
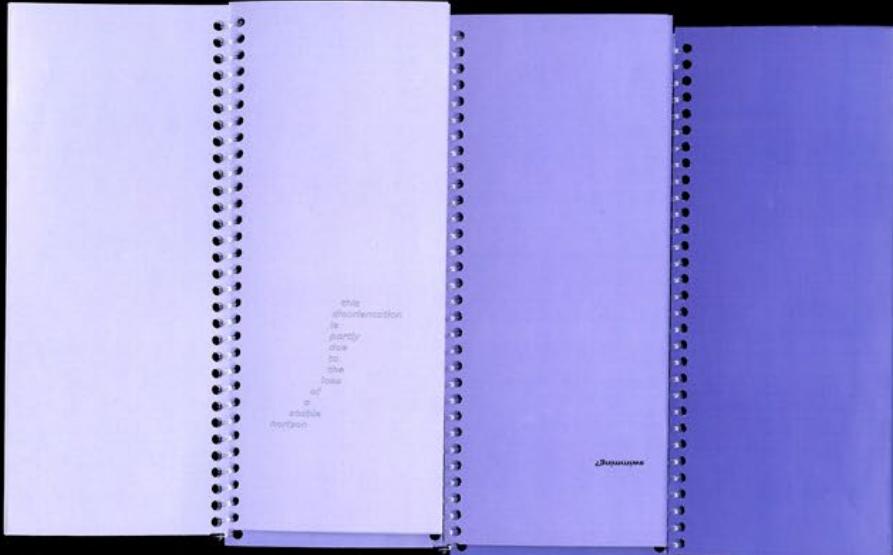
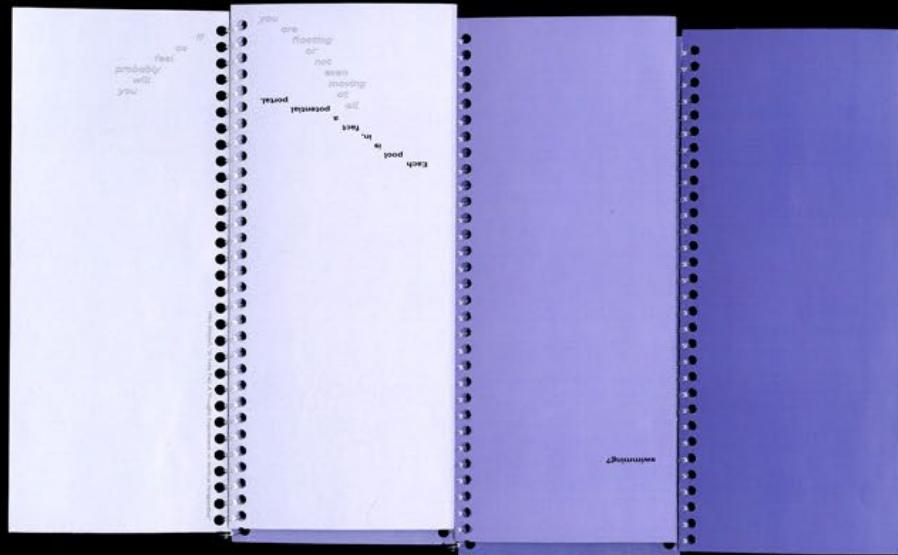


A BOOK THAT GROWS
READER SERIES

Submersion Reader is divided into three books spiral bound together. Its full-color pages gradient from dark to light. Two texts about swimming, portals, and perspective play off each other within the pages. The reader methodically flips through the pages on one side of the book reading one text, then rotates the book 180° to read the other text.



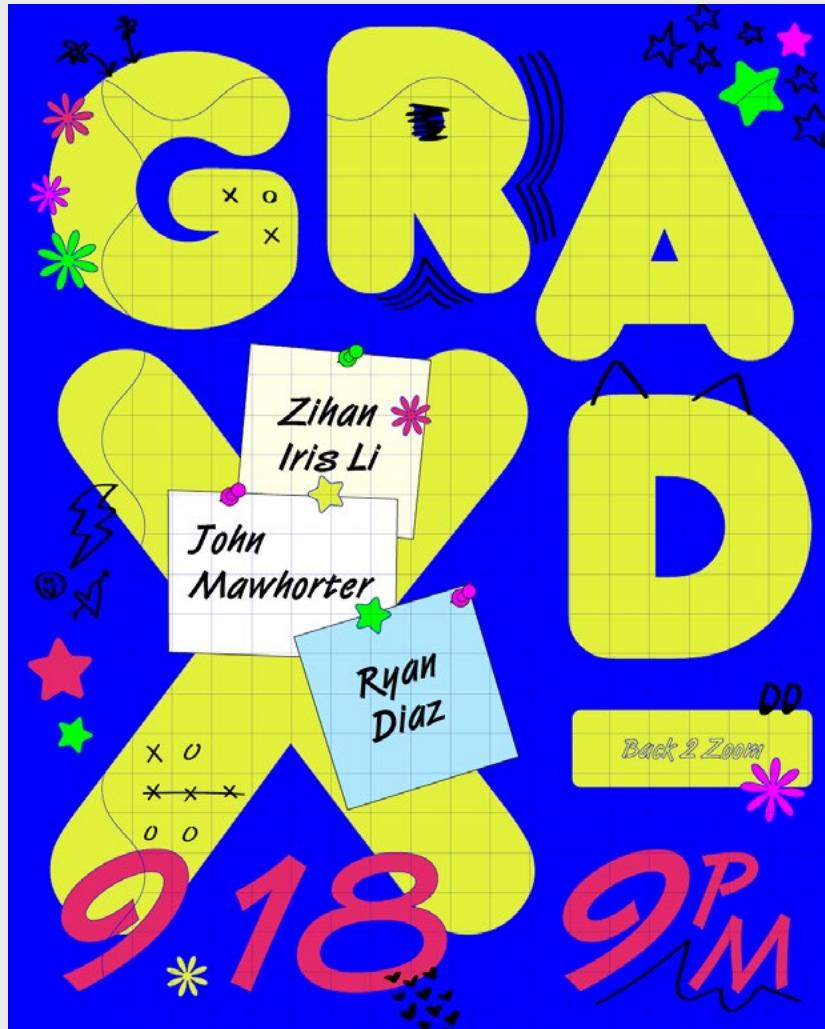
The physical experience of reading *Submersion Reader* is not unlike swimming across a pool, doing a flip turn, and swimming back across.



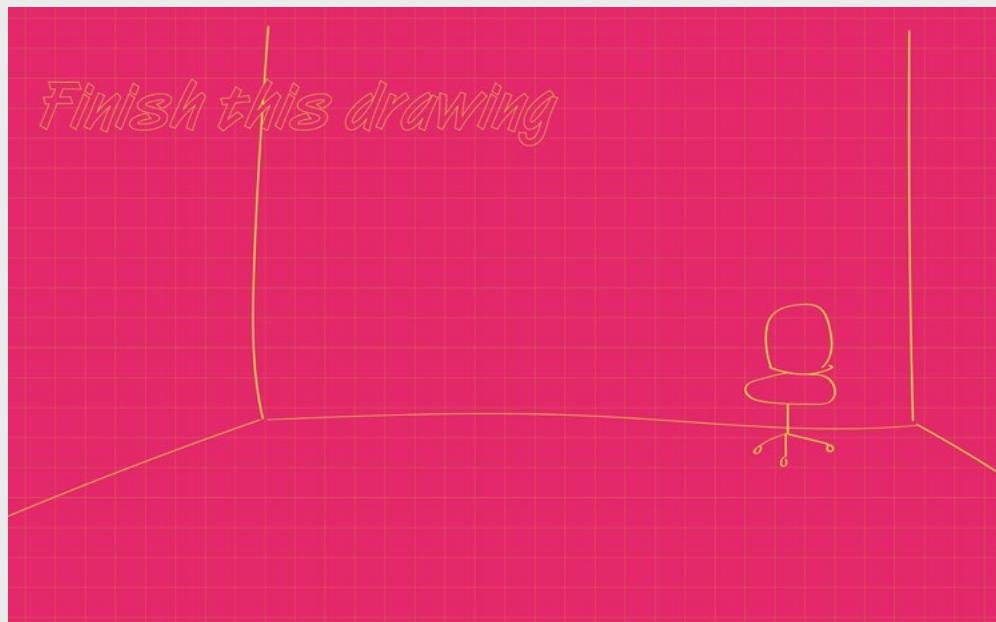
Grad X (2020)

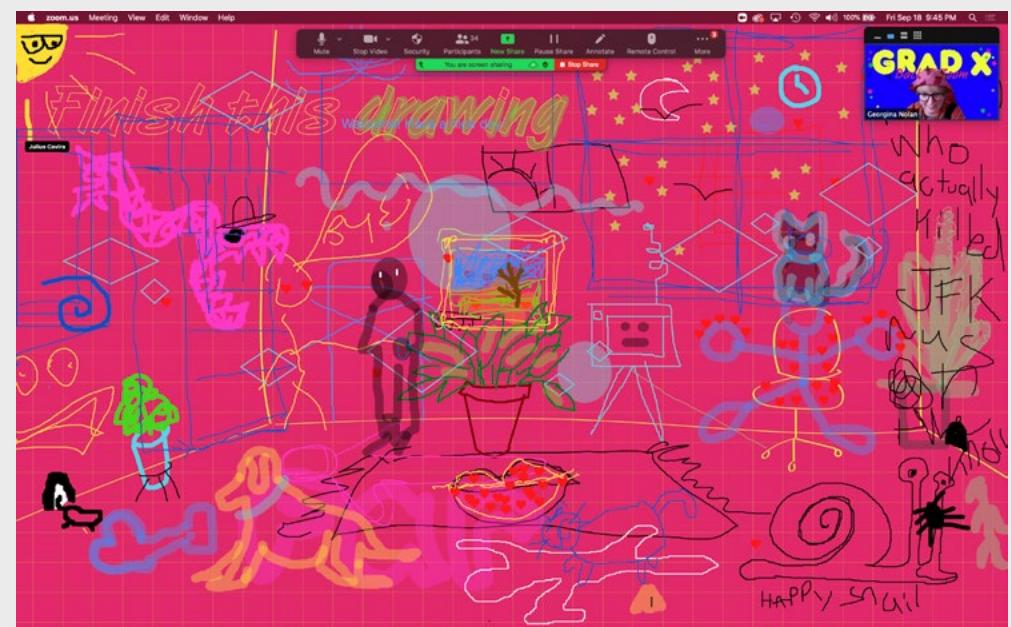
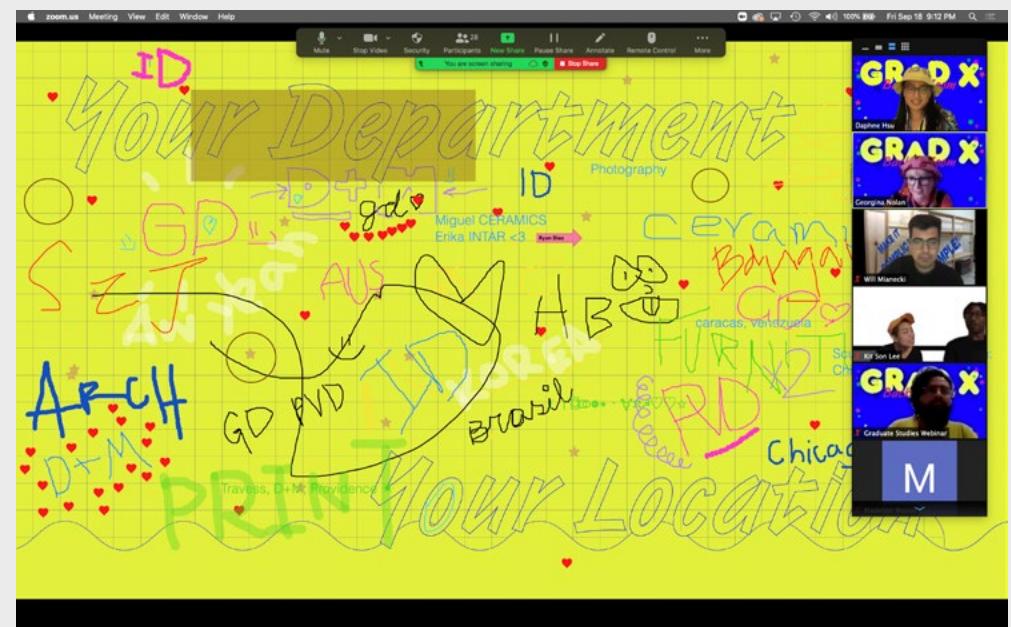
Grad X is a series of informal events for RISD graduate students from different departments to gather and share their work. My classmate Georgie Nolan and I collaborated on the promotional materials, maintaining a back-and-forth process where we built upon each others' designs.

Poster for a back-to-school themed event



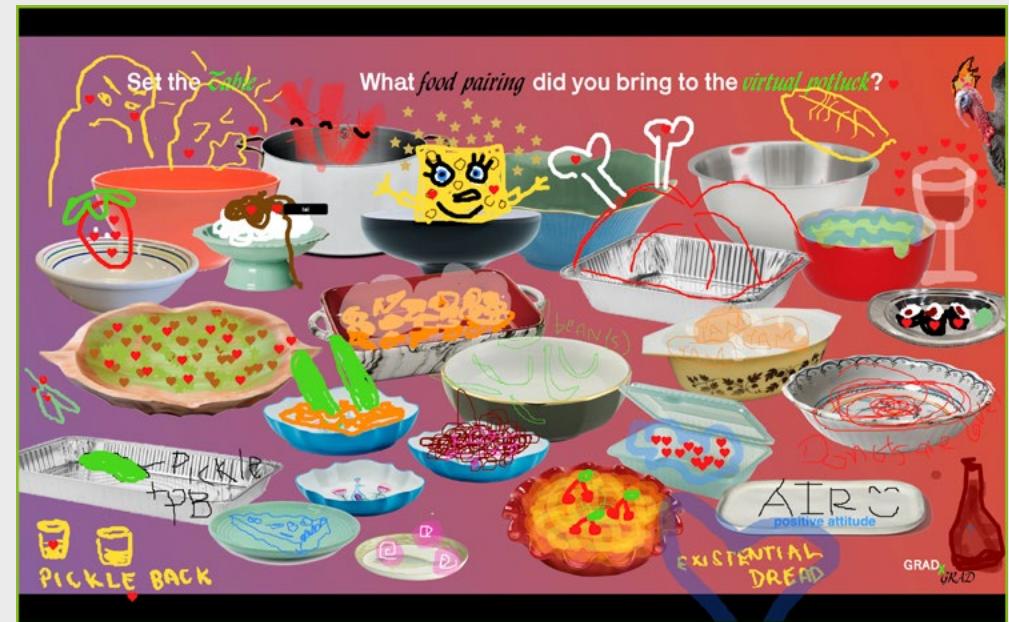
Since Grad X moved onto Zoom, we also developed drawing activities based on each event's theme. Via screen-sharing, these artboard prompts engaged attendees to draw together and chat during breaks.











Workin' on it (2017–2018)

Workin' on it is a two-issue zine about creativity and growth, made with fellow designer Hart Boyd. Featured participants are invited to consider their current creative work in relation to their youthful impulses. They contribute art or writing from their beginning and current practices and reflect on the connections between the two, tracking the evolution of their work.

Issue 1



18

Rachel Rose Ulgado

I was naive, as we all are when we're young.
Naïveté has negative connotations as we grow older but back then I felt limitless. I was always exploring and looking for new things by looking in things, like a pair of binoculars or a microscope.

19

View-Master my mom bought up at a garage sale or looked for in the trash. It's the fact that—in all these spectacular views, there were things I didn't understand... but they showed them signs of



14

Fanny Luor

I was a pretty emo teenager and often liked to express through art-on-the-go.

feeling of my more te-



15

I'd like to think I'm less focused on being emo and more on being emo — letting the medium of





WORKIN' ON IT

NATHAN VASS

Over twenty years separate the images, but what of substance has truly changed? The first is a childhood snapshot. The second progresses in 35mm technique; the colors are richer and contrast deeper due to processing the now-extinct Kodak E100vs slide film in a 'local bath' designed for E6 color print film. There is a

societies light has been a metaphor for truth, and we look upward when we yearn for more. Something about those floating trees, objects seen against the sky, and that silent swirling being overhead; I was feeling lonely in Redmond, Washington. Two decades later I would call it pensive, along with a shooting star over San Fernando Valley.

Only the most naive of

WORKIN' ON IT

NATHAN VASS

NADINE TABING

EXCERPT FROM PAST PIECE
Apparently this man had been one of those exiled by the dragons; he related tales of gem magic being imbued to simple stones with concentrated exhalations or particularly nasty glares, and Anu had listened boredly, and took notes for her report.

From her balcony, she watched the loud procession, irritated, curious. The dragons rode through the rain in large carts plated with metals and stones that glowed bright blue. Anu saw something strange about the air where they were, a faint glimmer, and squinted. The dragons stood tall, unspotted by water. Gem magic, Anu guessed, and was – despite herself – impressed.

EXCERPT FROM
There was a time
when the world
was young.
Arbor was
soft storms that
as featherdown
then meant only
distantly, the r

But now the
replaced by
and short letters.
carrying children in
in the darkness, he
storm's roaring, as
them all and relish
digesting every sin.

years for me to finally sink into my body. at some point, i know, i encountered this phrase: "write the story you needed when you were young." i write slowly—i don't, necessarily, aim on being published—i'm taking my time. i write now as i did then, in liminal spaces, on scrap objects: flyer margins and index cards balanced on my lap on buses, on ferries, in class, in lunch hour. growing up, i put writing on hold to do everything asked of me. now i can write for the person i was, who i was, who might be story now.

WORKIN' ON IT

We collaborated with artist Erin Halligan, who airbrushed on top of the screenprinted title of the zine, as a further exploration of the idea of work-in-progress.



Seattle Design Festival
visual identity
(2015)



SEATTLE DESIGN FESTIVAL
VISUAL IDENTITY

The Seattle Design Festival is an annual citywide event exploring the role and impact of design in the built environment. Under the direction of Jayme Yen, I helped conceptualize the festival's new visual identity and brand guidelines, then handed them off to the SDF design team.

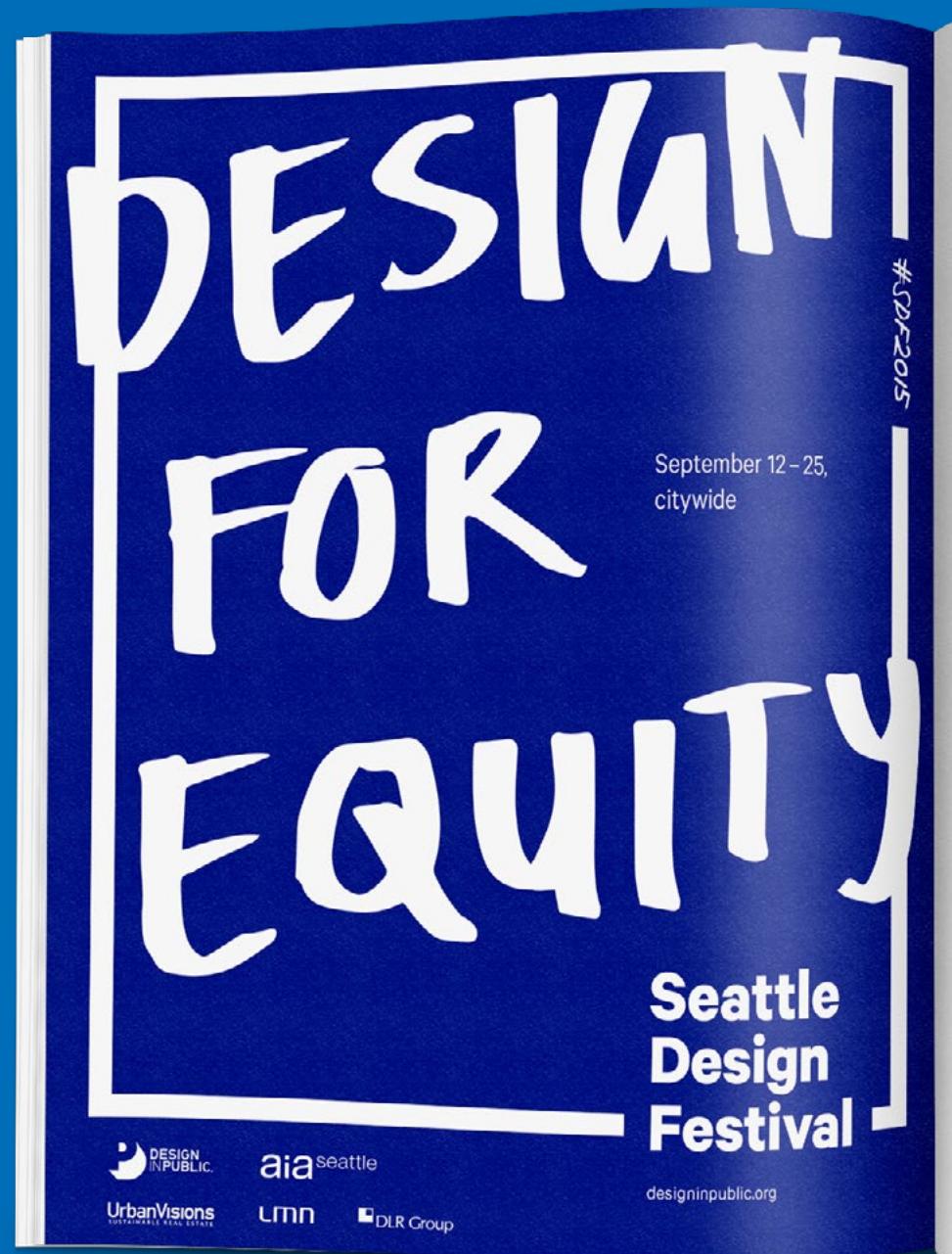
Sample postcards



SEATTLE DESIGN FESTIVAL
VISUAL IDENTITY

The basis of its identity is the frame, which can expand to include different types of content and be applied to any surface. The logo frames conversations about design, acting as a flexible container for the festival's yearly themes and events.

Sample magazine ad



This new identity launched during the 2015 festival, themed "Design for Equity." The identity for this particular festival used handwriting, inviting community members to share in creating its visual identity.

Design for Equity

#SDF2015

DESIGN FOR EQUITY

#SDF2015

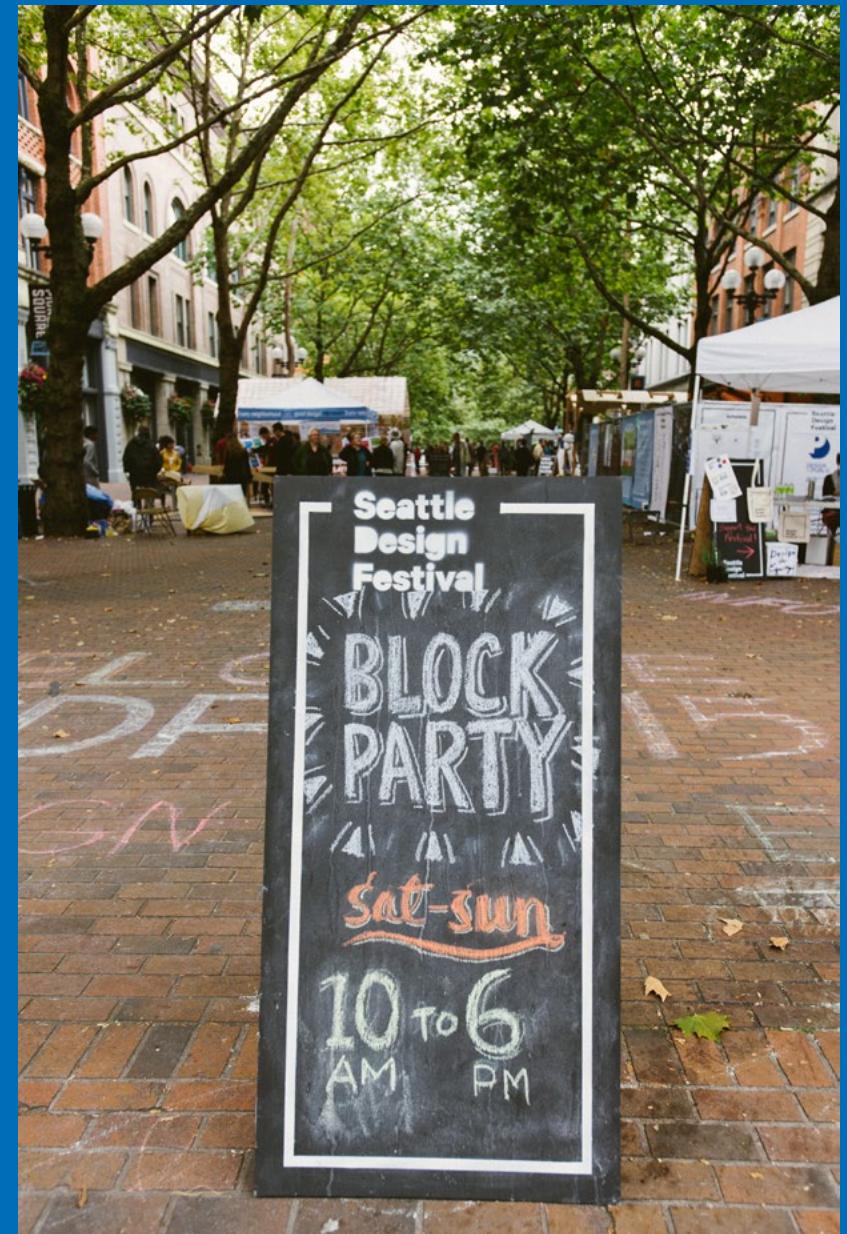
Design for Equity

#SDF2015

Diseño para la equidad

#SDF2015







DAPHNE HSU
hello@daphnehsu.com

Thank you!