

(Above) "Pencil Pusher" by Craig Frazier

continues in his paintings and installations. In an era increasingly dominated by digital technology, the internet, and social media, Halley's influence—as artist, writer, magazine publisher, and university professor—has been widely recognized. ■ In the 1980s, Halley wrote extensively about art and culture and its relationship to the burgeoning digital age; in the mid-90s, he founded *INDEX magazine*, publishing in-depth interviews with emerging and established figures working in film, music, fashion, design, and other fields; then, beginning in 2002, Halley served for nine years as director of the graduate painting program at the Yale School of Art.



80 Laurie Frankel (Gaphis Master) / USA

Laurie Frankel is an award-winning still life, children's, lifestyle, food, and interiors photographer based in San Francisco. She has been known to tromp through swamps, bribe giraffes, charm distressed babies, and hang precariously from ceilings in order to get the right shot. Frankel's experience as a creative director continues to shape both her graphic sensibilities and her collaborative approach to photography. Her imagery has been recognized by Gaphis, Communication Arts, Luerzer's Archive, the International Photography Awards, the APA, and American Photography, among others.

Introduction by William Deering *Portrait by Steve Horgan*

William Deering coordinates and teaches in the Visual Communications program, Department of Art + Design at the University of Delaware, directs the study abroad programs to London, England and Paris, France, as well as the Internship program. His advertising and design photography projects have taken him throughout the United States, Europe, and the Far East and he is continuing his work on "The Uncertainty Terror," which was shown at the Eckersley Gallery, University of the Arts, London, England and the Paris American Academy, Paris. Bill lives and maintains a studio in Wilmington, Delaware.



ART/ILLUSTRATION:



89 Craig Frazier (Gaphis Master) / USA *Portrait by Suzanne Frazier*

Craig Frazier has been an illustrating designer since 1978. His work is recognized internationally for its wit, optimism, and simplicity. ■ He is a frequent contributor to the *New York Times* and business publications like *TIME Magazine*, *Harvard Business Review*, and *The Wall Street Journal*, to name a few. He has an extensive roster of corporate clients, including the U.S. Postal Service, for whom he has designed seven postage stamps.

Introduction by Joe Morse

Joe Morse is a Toronto-based Illustrator and educator. His clients include Universal Pictures, Nike, Coca Cola and the NBA, as well as editorial and book publishers worldwide. His work has been recognized with over 200 international awards and his art has been exhibited in Italy, the US, and Canada. He directs the Honours Bachelor of Illustration program at Sheridan College.



96 Tim O'Brien (Gaphis Master) / USA

Tim O'Brien paints intricately detailed illustrations and portraits from his Brooklyn, New York, studio. His art has appeared numerous times on the cover of *TIME Magazine*, *Der Spiegel*, *Rolling Stone*, *Mother Jones*, *Smithsonian*, and been featured in *Esquire*, *GQ*, *National Geographic*, and countless others. O'Brien has illustrated several US Postage Stamps. Tim received an honorary doctorate from Lyme Academy of Fine Art in 2013. ■ Tim is the current president of The Society of Illustrators. His numerous speaking engagements include The United Nations, BYU, The Norman Rockwell Museum, The Society of Illustrators, Syracuse University, SVA, Pratt, RISD, CCA, Western Connecticut State University, College of Creative studies, MICA, and the University of the Arts. Tim has been an educator for almost 30 years and is currently an adjunct professor at Pratt Institute in Brooklyn.

Introduction by Arthur Hochstein

Arthur Hochstein, founder of Arthur Hochstein Design+Image, was design director at *TIME Magazine* from 1992-2010. Under his direction, *TIME* won numerous awards from the Society of Publication Designers, the AIGA, the New York Art Directors Club, and other organizations.



PRODUCT:



105 Tesla Motors by Kerry Pierno

Kerry Pierno is a veteran financial industry professional with degrees in English and Graphic Design from the University of Rochester, as well as a JD From Tulane School of Law. In his spare time he is a freelance automotive and powersport journalist and photographer, and has been published by *Motorcycle Classics*, *Jalopnik*, and *Hell For Leather* magazine. He is an avid vintage motorcycle racing enthusiast and is restoring several 1970's superbikes, including a Kawasaki H1 500 triple, Dunstall Norton 810 MkII, and 1969 CB750 K0.

114 Citroen E-Mehari by Rosanna Oh

116 VPL-VZ1000ES Short Throw 4K HDR Home Theater Projector by Jack Crager

117 Goodyear Oxygene Living Tire by Jack Crager

118 Nagami 3D-Printed Chairs by Angela Sabarese

ARCHITECTURE & EXHIBITS:

121 Tipis by Angela Sabarese

125 Jeddah Tower by Angela Sabarese

EDUCATION:

126 Platinum-Winning Schools & Professors

134 From Gaphis Books: Recent and forthcoming titles

140 Gaphis Recent Titles

141 Gaphis Masters / Gaphis.com contents

142 Gaphis Exhibitions



Robotica TM by Ross Lovegrove ©Angel Fernandez Nuñez; Robotica TM by Ross Lovegrove ©Nagami



Nagami, a new company located in Spain, made its debut as a pioneer in 3D printing technology. At Milan Design Week 2018 in April, they unveiled “Brave New World,” an exhibit showing off their 3D-printed chairs, which combine “computational design and large-scale robotic 3D printing.” ■ Nagami developed a pellet-extruder employing raw plastic particles rather than a filament, and a robotic arm prints the products. The four chairs created so far are “Bow” and “Rise” by Zaha Hadid Architects, “Robotica TM” by Ross Lovegrove, and “Peeler” by Daniel Widrig. ■ Nagami brings 3D printing and robotic manufacturing to large-scale products with a wide range of customization possibilities. Their products are created “in collaboration with internationally renowned designers who can challenge current technology to create groundbreaking products.”



Nagami Peeler by Daniel Widrig ©Delfino Sisto Legnani e Marco Cappelletti



Reflected Tipis by Steve Spencer, Fine Art America Indian Teepee Painting

You have noticed that everything an Indian does is in a circle, and that is because the Power of the World always works in circles, and everything tries to be round.

In the old days when we were a strong and happy people, all our power came to us from the sacred hoop of the nation, and so long as the hoop was unbroken, the people flourished. The flowering tree was the living center of the hoop, and the circle of the four quarters nourished it. The east gave peace and light, the south gave warmth, the west gave rain, and the north with its cold and mighty wind gave strength and endurance. This knowledge came to us from the outer world with our religion.

Everything the power of the world does is done in a circle. The sky is round, and I have heard that the earth is round like a ball, and so are all the stars. The wind, in its greatest power, whirls. Birds make their nests in circles, for theirs is the same religion as ours. The sun comes forth and goes down again in a circle. The moon does the same and both are round. Even the seasons form a great circle in their changing and always come back again to where they were.

The life of a man is a circle from childhood to childhood, and so it is in everything where power moves. Our teepees were round like the nests of birds, and these were always set in a circle, the nation's hoop, a nest of many nests, where the Great Spirit meant for us to hatch our children.

Black Elk, Holy Man of the Oglala Sioux 1863-1950



(Above) 18-ft special tipi liner courtesy of Nomadic Tipi Makers; (Below) Tipi styles courtesy of White Buffalo Lodges; Text sources: www.teepeejoy.com / www.plainshumanities.unl.edu

Several Native American tribes, including the Sioux, Cheyenne, and many others, lived in the Great Plains that stretch from what is now central South Dakota and Nebraska through Wyoming and Montana and into the Canadian provinces of Alberta, Saskatchewan, and Manitoba.

Plains Native Americans were nomadic primarily due to their need to follow herds of buffalo as they searched the land for grassy areas in which to feed. The tipi was perfect for easy transport in their pursuit of these buffalo herds, and had the flexibility to endure even the most severe changes in weather year-round.

The outer covering of the tipi was secured to the ground

with either wooden pegs or heavy stones in earlier times. Wind is often a problem in the Great Plains, but a properly constructed tipi is wind resistant due to its shape. Throughout the summer, the lower edge of the cover could be lifted to allow a cool breeze to enter and provide relief from heat. Smoke flaps allowed for fires to burn within the tipi, which was especially important for cooking and during the winter.

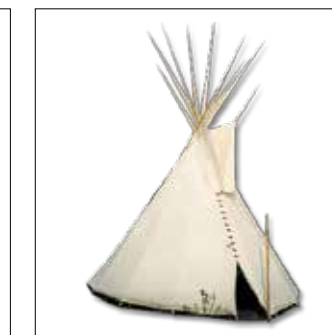
Throughout the colder months, an inner lining would be constructed from animal hides, blankets, or fabric, and hung along the lower portion of the inner wall to create an extra layer of insulation to maintain warmth.



Sioux: This is the most popular Native American Tipi. Its tilted cone construction with a 3 pole foundation makes it very stable. Gores added to the smoke flaps help it fit smoothly over the poles. Normally has a 6' plume of poles over top of tipi.



Cheyenne: This tipi has a 3 pole sloped foundation, but the smoke flaps are 10" longer and slightly narrower than the Sioux. Normally has a 6' plume of poles over top of tipi.



Crow: This tipi is rounder with a slight change in the smoke flap. No door is cut out. A four pole foundation is used with 4' longer poles to create an hourglass look. Normally has a 10' plume of poles over top of tipi.



Blackfeet: This tipi has a four pole foundation, making it shorter and more oval. No gores are used in the smoke flaps. Normally has a 6' plume of poles over top of tipi. Instead of rock grommets, webbing is sewn in for the tie downs.



Tipis typically are constructed with fifteen to twenty-five poles: two to adjust the smoke flaps, and the rest for the frame. The three heaviest poles were used to make a tripod. Most Siouan-speaking groups used a three-pole frame, whereas western Plains tribes such as the Crows and Blackfeet favored the four-pole frame; however, the tripod design provided a much stronger and rigid foundation than did the four-pole design.

The lighter poles were placed in the forks of the tripod, creating a frame over which the cover could be stretched and secured. The tipi cover was made of hides or canvas. Buffalo hides were used until the second half of the nineteenth century, after which canvas eventually replaced them due to a decrease

in the buffalo population from overuse. The cover is a semi-circle with a smoke flap on each side of the center point.

A fire in the middle of the tipi was used for cooking and to provide warmth. Smoke escaped through a hole at the top of the tipi. Some tipi covers were painted. Designs included geometric shapes, sacred animals, legends, and battle scenes. Women usually made, erected, dismantled, and maintained tipis, but men painted their own unique designs.

When Europeans brought horses to North America in the 1500s, Tipis were more widely used and built to be larger. With the help of these horses, Indians could carry larger tipis and the enormous wooden poles used to construct them.



Image courtesy of Glamping Hub, Jackson Hole, Wyoming

OUR TEEPEES WERE ROUND LIKE THE NESTS OF BIRDS, AND THESE WERE ALWAYS SET IN A CIRCLE, THE NATION'S HOOP, A NEST OF MANY NESTS, WHERE THE GREAT SPIRIT MEANT FOR US TO HATCH OUR CHILDREN.

Black Elk (1863-1950), *Holy Man of the Oglala Sioux*

Opposite: Designed and constructed by Adrian Smith + Gordon Gill Architecture, a company dedicated to the design of energy-efficient and sustainable architecture on an international scale, the Jeddah Tower is set to be the tallest building in the world to-date. At over 1,000 meters in height, the building will be the first piece of Kingdom City, a \$20 billion development in Jeddah, Saudi Arabia.

and cost about \$1.2 billion to construct, will feature “a luxury hotel, office space, serviced apartments, luxury condominiums and the world’s highest observatory.” The shape of the building represents the fusion of growth and technology, being reminiscent of the desert plants unique to Saudi Arabia. The building’s advanced technology makes it highly energy efficient, and its thin construction reduces the space it takes up in the surrounding environment.

The mixed-use building, estimated to be completed in 2020



©Adrian Smith + Gordon Gill Architecture/Jeddah Economic Company; Design Architects: Adrian Smith, Gordon Gill; Design Firm: Adrian Smith + Gordon Gill Architecture