



DREW
MAKS YMOWYCH

PORTFOLIO | 2026

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ABOUT DREW MAKS

Everything I touch is better than where it started.

The instinct comes first. I've stood in front of Rothkos until the color pulsed and watched a Richard Serra piece resolve from colossal mass into something that appears, impossibly, delicate. That specific quality—the resonance that only arrives when a work is exactly right—is what painting studios and philosophy seminars at the University of Pittsburgh trained me to pursue. The unity of form and function is the argument behind every decision.

Ten years of design practice across brand identity, editorial, and production systems have sharpened those instincts. I see the H&J violation, the stroke weight that won't print, and the logo that won't embroider—the distance between almost there and exactly right. The ability to command language, color, and form to express an idea with necessity, and the discipline to stop when it's done.

Theatre taught me to serve a unified vision, to disappear into ensemble work, and why the best collaborations produce something no individual could have reached alone.

I build clear infrastructure others can sustain, develop the designers I work alongside, and ask what we're actually trying to say before I ever open a file.

Beauty is in the system. A design should function, and it should be beautiful. Always both.

The Earth & All Within



*Primary mark. The treble clef becomes
a letterform, not an overlay.*



Warm Black
#231F20



Woodland
#3A5728



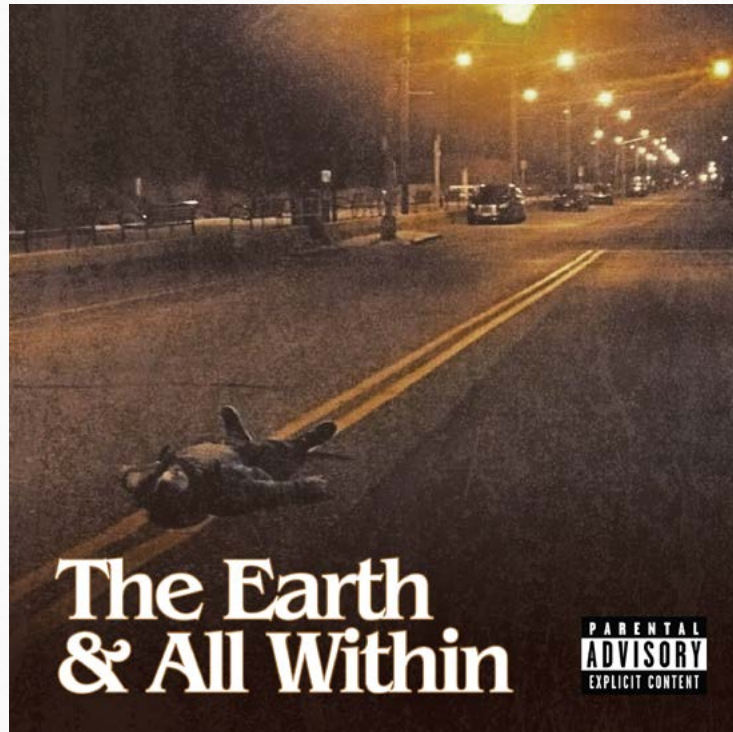
Clay
#996832



Silver Clouds
#AFACAB



Golden Rays
#F9ED32



Album cover. Photography provided by the client; processing, crop, and type placement by Drew Maks.



Album back cover. Text layout, logo placement, and geometric framing designed as a compositional unit.



Circular containment mark for merchandise and sticker applications.

THE EARTH & ALL WITHIN IDENTITY SYSTEM

OVERVIEW: A six-month full-scope identity commission for Jim Ellis’s debut record: orchestral strings over rock architecture, a self-styled millennial rock opera that refused genre convention from its first note.

CHALLENGE: The brief arrived with a strong instinct and a design problem embedded in it: a treble clef, somewhere in the mark—without it reading as decoration, cliché, or a piano teacher’s letterhead.

APPROACH: The solution was structural. The treble clef is the letterform itself, not an ornament added to one. The musical notation and the letter are the same mark. Benguiat Pro ITC was brought to the project for its deep music industry pedigree and the emotional amplitude already built into its forms. The face was developed in two weights alongside a five-color palette (Warm Black, Woodland, Potter’s Clay, Silver Clouds, and Golden Rays) calibrated for warmth and nostalgia. The client took a harder direction for the final release; this is the primary creative exploration of the brief.



The Earth & All Within CD. Clean variant, without the logomark, that went to print.

The Earth & All Within

Secondary wordmark in a heavier typographic register, developed for editorial and large-format applications.



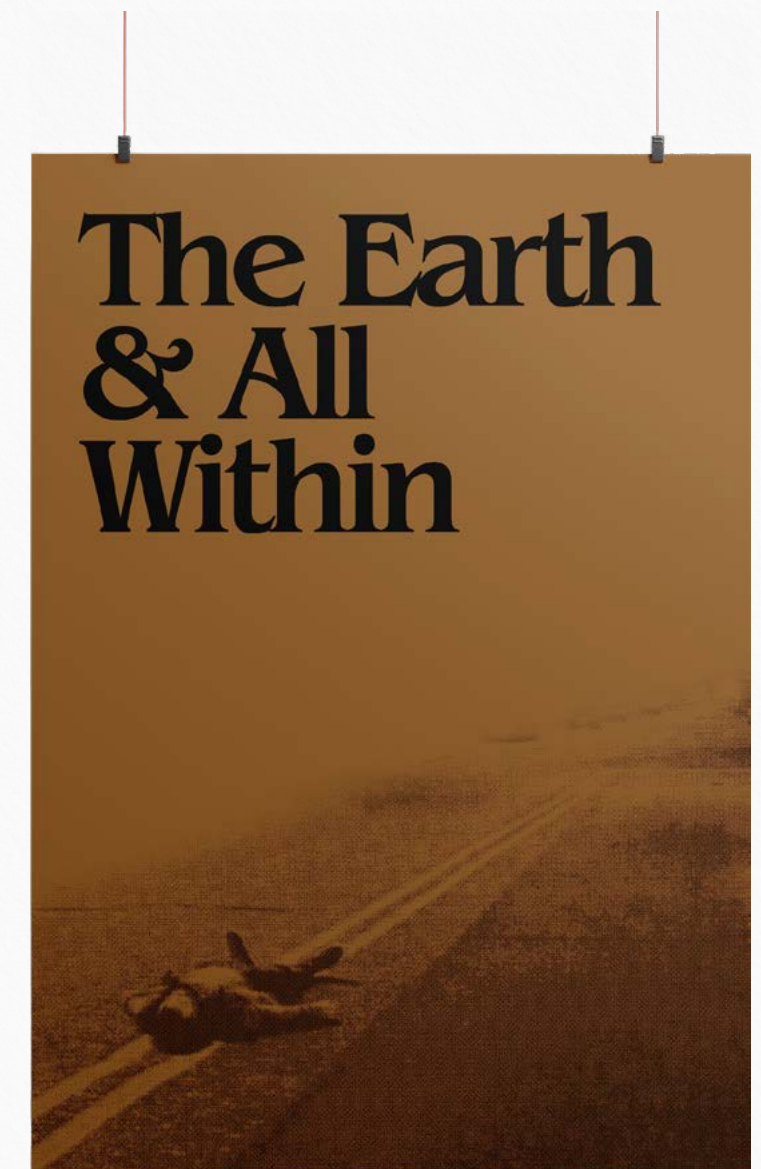
Vinyl packaging. The Woodland green label anchors the five-color palette against black.

Jealous Arts Collective

Jealous Arts Collective. A parallel label identity sharing the Benguiat foundation but distinct enough to hold its own voice across the ecosystem.

The system scaled to vinyl packaging, CDs, poster applications, and a personal mark for Jim Ellis. Every extension followed from the original logic, without reinvention at each step. The Jealous Arts Collective mark was developed in parallel: distinct enough to read as a label identity and related enough that the ecosystem holds as one voice.

The brand is active. Since delivery, the identity has been extended to new merch, show posters, and video work by other designers. The system's clearest proof of itself. The Earth & All Within was featured in Rolling Stone UK's "Five Artists You Need to Hear" in July 2025.



Band poster. Warm-toned photographic treatment as a distinct register within the identity system.



OREGON BAT SOCIETY BRAND PITCH

OVERVIEW: The Oregon Bat Society needed a complete visual identity from scratch: small budget, and a founding community invested enough to vote on the result.

CHALLENGE: The brief held a tension: professional enough to earn credibility as a conservation organization, warm enough to welcome newcomers, and carrying, in the client's words, "a hint of child-like wonder." Those three requirements don't automatically cohere.

APPROACH: The mark reduces to silhouette: two bats against an implied dusk, recognizable as pure shape at any scale and in any colorway. The four-pointed stars are a deliberate solution to the wonder requirement: specific and strange without tipping into cute. Sirenia Semi Bold carries the wordmark; its rounded terminals and open apertures carry warmth without sentimentality, holding the line where legibility and personality coexist. It travels across every merchandise application without strain. Dusk Blue (#305679) and Soapstone (#FDFBFA) keep the system clean and reproducible at every scale a small organization will ever ask of it.



*Social media profile format.
The mark holds as pure
silhouette at circular crop
and constrained scale.*



*Sweatshirt. White on Dusk Blue, reversed. The full mark holds at garment scale
without simplification.*

"I LOVE IT...

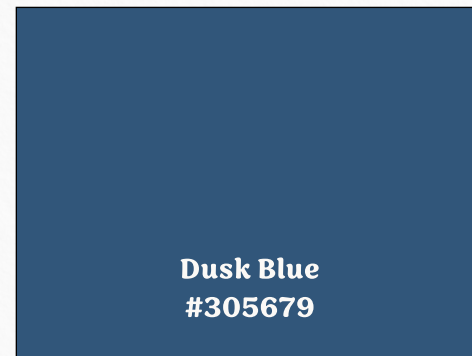
It's very Portland!

I like having 'est. 2022' on it.

That's a nice touch."



Soapstone
#FDFBFA



Brand applications across t-shirt, tote, hat, and enamel mug. The two-color system reproduces cleanly on every substrate.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

Sirenia, 30-pt. semibold

Sirenia by Felix Braden for Floodfonts, an independent type foundry based in Cologne, Germany, founded in the year 2000.

CELEBRATING



YEARS
OF CAPACITY

CAPACITY 20TH ANNIVERSARY LOGOMARK

OVERVIEW: Working within an established visual system demands a different creative intelligence than building one from scratch. For Capacity Commercial Group’s 20th anniversary, the commission was both a milestone mark and a statement of institutional trust: twenty years of brand equity to extend, not displace.

CHALLENGE: The existing mark set strict terms: a rounded lowercase Montserrat wordmark anchored by a distinctive C-form logomark. The “20” had to enter that system without announcing itself as foreign. A numeral that reads as addition rather than intrusion.

APPROACH: The C’s open circular form read naturally as a zero; the challenge was the 2. Matching its open stroke style and visual weight to the C’s geometry required reworking the letterform’s terminals and proportions until the glyph read as native.

The surrounding typography was set in all-caps Montserrat for “YEARS” and Idlewild for the flanking lines, balanced against the customized numeral and logomark, with leading calibrated to hold the whole as a single coherent mark. The mark deployed across print, digital, signage, and commemorative objects with the integration intact at every scale.



The existing Capacity mark. The anniversary numeral enters this system without displacing it.



The mark printed on neoprene, testing the stroke geometry against a textured substrate.



Public landing page. The anniversary mark anchoring the homepage feature.



Golf ball. The numeral-logomark integration printed at reduced scale on a curved surface.



BROCHURES & OFFERING MEMORANDUMS: MULTI-FORMAT PRODUCTION SYSTEM

OVERVIEW: A multi-format document system supporting 500+ active listings across a three-office brokerage. The suite spans single-page fact sheets, three- and six-page property flyers with annotated aerial mapping, and a modular long-form template exceeding fifty pages of structured variable content. Every format was designed to scale: new listings enter the system without requiring new design decisions.

CHALLENGE: The inherited environment had no template architecture, no paragraph or character styles, and no page numbering. Hundreds of listings existed in varying states of a partially adopted rebrand, every file built ad hoc. Full documents required eight to twelve hours; flyers, four to six.

APPROACH: Paragraph, character, object, table, and cell styles now govern every text element across the suite. GREP styles enforce consistent formatting; parent pages generate automatic pagination and hold the underlying structure in place. A shared library of 75+ vector assets replaced per-project reproduction of map elements and annotation graphics. Production times dropped to four to eight hours for long-form documents and two to three for flyers. Brand compliance, formally audited, rose from approximately 40% to over 85%.



Standard flyer. Variable zones handle aeriels, dimensions, and broker configurations.



Template A. Industrial, retail, and investment listings share one cover architecture.



Template B. Wider aerial frame for sites where surrounding geography drives the argument.



Co-brokerage variant. A second firm's identity enters without displacing the primary brand.



Three-page flyer. Extended content depth within the same cover architecture.

AVAILABLE FOR SALE

WELL CONNECTED

Teevin Terminal

29191 Dike Road
Rainier, OR 97048

PRESENTED BY CAPACITY COMMERCIAL GROUP

capacity
POWER OF PLACE

DON OSSEY, SIOR
Principal Broker | Licensed in OR
503-542-4344 | don@capacitycommercial.com

STEPHEN OSSEY
Senior Associate Broker | Licensed in OR
503-542-4027 | stephen@capacitycommercial.com

Teevin Terminal

88.7 Acre Industrial Land

Capacity Commercial Group is pleased to exclusively present the unique opportunity to acquire a premier industrial site along the Columbia River in Rainier, Oregon.

Property Highlights:

- Approximately 3,840 linear feet of property is adjacent to the Columbia River
- Infrastructure includes two wharfs, multiple dolphins, rail siding, and excellent access to Hwy 30 and I-5.

Property Overview	
Address	29191 Dike Rd. Rainier, OR 97048
Sale Price	\$125,000,000
Land Size	± 88.77 AC ± 3,866,821 SF
Tax Lots	4 Tax Lots (100, 101, 103, and 1800)
Zoning	M-1 (Heavy Industrial) and M-2 (Light Industrial)

PROPERTY OVERVIEW

Capacity Commercial Group | 805 SW Broadway, Suite 600, Portland, OR | 503-326-9000 | capacitycommercial.com

\$125M marine port offering memorandum:
standard template customized for industrial
infrastructure specifications.

WELL CONNECTED

Rail Infrastructure

- 1 private siding
- 1800', 906', 1126', 1258' rail
- 2 spur industry tracks
- 1550', 1258' rail
- Cleared for 284K (gross weight)
- Daily interchange with BNSF at Vancouver, WA
- Plato B, C, F, and H clearance
- Dimensional high wide clearance, with engineering approval

Upper Wharf

- 128' Face
- 23' CRD Depth
- 6 Mooring Dolphins
- 875' Mooring Alignment

Lower Wharf

- 206' Face
- 22' CRD Depth
- 900' Mooring Alignment

I-5 Interchange at Longview

6.5 Miles (± 10 mins)

Five Additional Dolphins

- 124' Spacing
- 500' Mooring Alignment
- Average 20' CRD Depth

Mooring Dolphins

- Multiple Tween Dolphins with 120' Spacing

Capacity Commercial Group | 805 SW Broadway, Suite 600, Portland, OR | 503-326-9000 | capacitycommercial.com

Full-bleed site aerial with custom iconography for
wharf, mooring, and rail infrastructure.

FOR SALE

THE HARDING BUILDING

507, 509 & 511 Main St., Oregon City, OR 97045

**Stabilized Multi-Tenant
Retail/Office Investment Opportunity**

PRESENTED BY CAPACITY COMMERCIAL GROUP

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POWER OF PLACE

NICHOLAS G. DIAMOND
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Principal | OR & WA
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gdiamond@capacitycommercial.com

MICHAEL HORTER
Sr. Associate Broker | OR
503-936-8332
michaelhorter@capacitycommercial.com

MAIN STREET OREGON CITY

Located in the heart of Oregon City, Main Street blends historic charm with everyday energy, offering a walkable mix of local shops, restaurants, and services. Recognized with the Great American Main Street Award in 2018, Main Street reflects a strong track record of community-driven economic development, historic preservation, and a vibrant downtown experience.

Right next to Main Street, Willamette Falls, the second-largest waterfall in the U.S. by volume, offers a scenic focal point that attracts visitors from across the region and enhances the character of the surrounding area. Also just steps away is the Oregon City Municipal Elevator, which was built in 1915 and stands 130 feet tall; it remains the only "vertical street" in North America and one of just four municipal elevators in the United States, adding to the district's unique identity and accessibility.

The future of the waterfront is taking shape with the planned turnwata village development, a mixed-use project bringing retail, office, hospitality, and cultural spaces to the area. As Main Street continues to grow, the district is poised to become more active, accessible, and attractive for businesses, residents, and visitors.

Capacity Commercial Group | Portland · Vancouver · Salem | 503-326-9000 | capacitycommercial.com

Standard offering memorandum cover template (left) and local area
merchant map template page (above).

ZONING

Chapter 17.34 - MUD MIXED-USE DOWNTOWN DISTRICT

17.34.020 - Permitted uses:
Permitted uses in the MUD district are defined as:
A. Retail, consumer facilities and meeting rooms.
B. Bed and breakfast, boarding houses, hotels, motels, and other lodging facilities.
C. Child care centers and/or nursery schools.
D. Indoor entertainment centers and arcades.
E. Health and fitness clubs.
F. Hospital and dental clinics, occupational substance use clinics.
G. Museums, libraries and cultural facilities.
H. Offices, including insurance, real estate and government.
I. Outdoor markets, such as produce stands, craft markets and farmers markets that are operated on the weekends and after six pm, during the winter.
J. Postal services.
K. Repair shops, for motor and television, office repair, and bicycle, electronic, equipment, clean and maintenance and equipment.
L. One or more units of residential use, including townhomes, row houses, duplexes, triplexes, and fourplexes.
M. Retail, including grocery, hardware and gift shops, bakeries, delis, salons, hair salons, and gift shops.
N. Restaurants, eating and drinking establishments, food and beverage.
O. Services, including general, professional, educational and financial services, beauty and dry cleaning.
P. Retail, including grocery, hardware and gift shops, bakeries, delis, salons, hair salons, and gift shops.
Q. Retail, including grocery, hardware and gift shops, bakeries, delis, salons, hair salons, and gift shops.
R. Retail, including grocery, hardware and gift shops, bakeries, delis, salons, hair salons, and gift shops.
S. Retail, including grocery, hardware and gift shops, bakeries, delis, salons, hair salons, and gift shops.
T. Retail, including grocery, hardware and gift shops, bakeries, delis, salons, hair salons, and gift shops.
U. Retail, including grocery, hardware and gift shops, bakeries, delis, salons, hair salons, and gift shops.
V. Retail, including grocery, hardware and gift shops, bakeries, delis, salons, hair salons, and gift shops.
W. Retail, including grocery, hardware and gift shops, bakeries, delis, salons, hair salons, and gift shops.
X. Retail, including grocery, hardware and gift shops, bakeries, delis, salons, hair salons, and gift shops.
Y. Retail, including grocery, hardware and gift shops, bakeries, delis, salons, hair salons, and gift shops.
Z. Retail, including grocery, hardware and gift shops, bakeries, delis, salons, hair salons, and gift shops.

Capacity Commercial Group | Portland · Vancouver · Salem | 503-326-9000 | capacitycommercial.com

Zoning overview template page: imported
municipality zoning code formatted to document
style specification.

BROCHURES & OFFERING MEMORANDUMS: PRODUCTION ARCHITECTURE

OVERVIEW: The long-form template is a starter document: every possible page exists inside a single master file. A new project begins by saving a copy and editing toward the specific listing, with any section recoverable from the source. The architecture inverts the usual production sequence: instead of building from nothing, the designer subtracts toward the case.

CHALLENGE: The document suite serves industrial, retail, investment, and development listings across three offices. Property types vary in scope, stakeholder count, and information density. A template built for one category fails the others; a template built for none serves all of them poorly. The structure had to accommodate that range without sacrificing the precision of any single output.

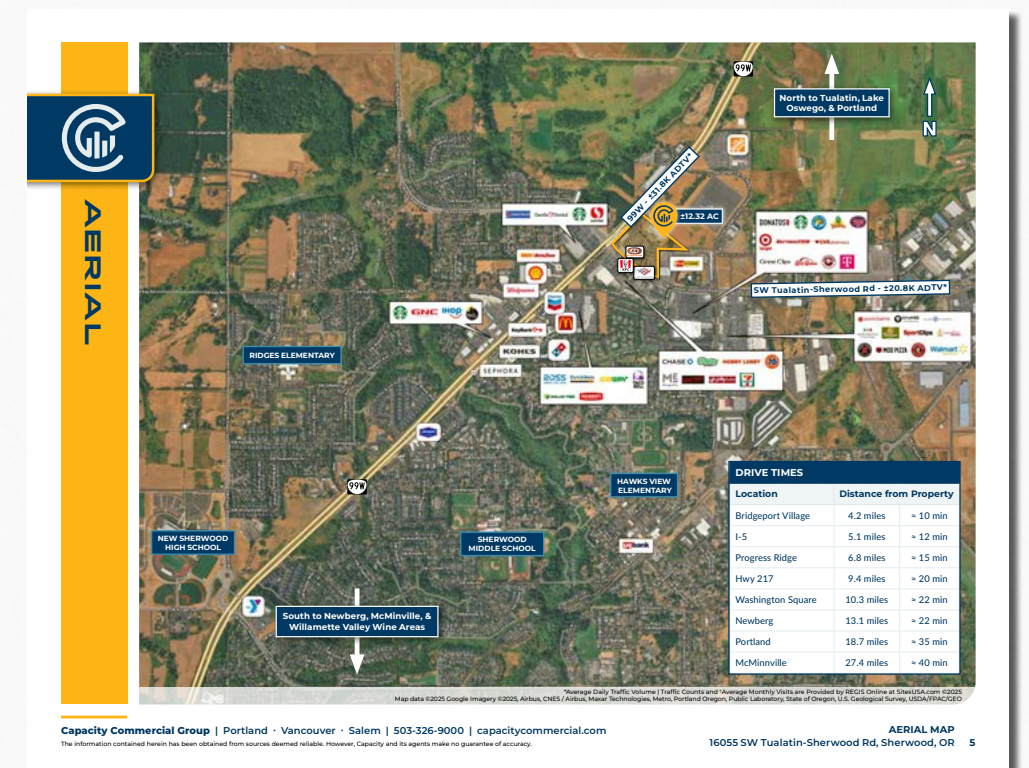
APPROACH: Three dozen paragraph styles and two table systems with cascading cell styles structure the full typographic hierarchy. Nested parent pages adapt the footer and office branding per location. Reusable content modules for regional context, market data, and area employer profiles live inside the template, authored and designed as integrated components rather than placeholder frames. The same production spine has produced industrial port documents with custom iconography and 26-page investment packages with repeating parcel overviews, each reading as purpose-built.



Sherwood Redevelopment Opportunity offering memorandum cover: oblique aerial with vector logo overlays and CC asset library annotation icons.



Offering memorandum disclaimer page with functional table of contents generated from footer title paragraph styles.



Local aerial merchant map with drive time table. Offering memorandum template page with customizable labels pulled from CC asset library and controlled with object styles.

H1 Paragraph Style

iew: Gener

purchase the property while the property is subject to a contract for sale.

None of these affirmative duties of an agent may be except (7). The affirmative duty listed in (7) can only be written agreement between seller and agent.

Under Oregon law, a seller's agent may show properties to another seller to a prospective buyer and may list competing properties for sale without breaching any affirmative duty to the seller, unless agreed to in writing, an agent has a duty to disclose matters that are outside the scope of the agent's employment but not limited to investigation of the condition of property or the legal status of the title or the seller's past performance.



	GC
Entertainment/recreation	P
Hotels and motels	P
Motor Vehicle related	P
Office and Professional	C
Medical and dental offices and urgent care	C
Business support services such as duplicating and printing facilities	C

Multi-column Table with Repeating Headers

H2 Paragraph Style

GREP-applied Character Style

GREP-applied "No Break" Character Style

Imported Table Data

Auto Numbering via Paragraph Styles

Custom Hyphenation Settings

Custom Justification Settings

Table and Cell Styles

Auto-Indented Body Paragraph Style

Reference Paragraph Style

Duties and Responsibilities of a Buyer's Agent

An agent, other than the seller's agent, may agree to represent only the buyer as a buyer's agent only. The buyer's agent is not representing the seller, even if the buyer's agent is receiving compensation for services rendered, either in full or in part, from the seller or the seller's agent.

An agent who represents only the buyer owes the following affirmative duties to the buyer, the other parties and the other agents involved in a real estate transaction:

1. To deal honestly and in good faith;
2. To present all written offers, notices and other communications to and from the parties in a timely manner, regardless of whether the property is already a pending sale or the buyer is already a party;
3. To disclose material facts known by the agent and readily ascertainable to a party.

A buyer's agent owes the buyer the following affirmative duties:

1. To exercise reasonable care and diligence;
2. To account in a timely manner for money received from or on behalf of the buyer;
3. To be loyal to the buyer by not taking action that is detrimental to the buyer's interest in a transaction;
4. To disclose in a timely manner to the buyer any interest, existing or contemplated;
5. To advise the buyer to seek expert advice on matters to the transaction that are beyond the agent's expertise;
6. To maintain confidential information from or about the buyer, except under subpoena or court order, and the agency relationship; and
7. Unless agreed otherwise in writing, to make a good faith effort to find property for the buyer, even if a buyer's agent is not required to seek additional listings.

LIFE & CULTURE. The Portland region's quality of life draws from its natural setting as much as its urban fabric. Mount Hood, the Columbia River Gorge, and the Oregon Coast are all within roughly an hour's drive, offering year-round access to hiking, skiing, cycling, and recreation. The city's mild climate, walkable neighborhoods, and range of housing types — from dense inner-city to suburban — give residents meaningful choices in how and where they live.

Portland has long maintained a reputation as a cultural incubator. The **Portland Art Museum** is one of the oldest and largest art museums in the Pacific Northwest, and the city supports a robust network of independent galleries. The arts are concentrated in a single district, contributing to the distinctly local character of areas like the **Pearl District, Alberta Arts District,** and the **Central Eastside.**

CULINARY SCENE. Portland's culinary reputation extends well beyond the Pacific Northwest. The city's food cart culture — organized into permanent pods scattered across neighborhoods — has long been a proving ground for culinary talent and a point of genuine civic pride, with hundreds of carts representing cuisines from around the world. In 2024 alone, Oregon chefs and restaurants earned two **James Beard Awards** — Best Chef in the Northwest & Pacific and Outstanding Restaurant — with additional finalists across multiple categories.¹¹ The metro area is home to more than 70 craft breweries, earning Portland its "Beervana" moniker

and cement craft beer culture extends south of the city to the historic Pearl District, a neighborhood named after the namesake of the open-air market.

Sources:
¹ OPB / U.S. Census Bureau, "March 14, 2024, Oregon population - 2,537,901 as of March 2024." [oregonpopulation.com](#)
² U.S. Census Bureau, "Portland, Oregon population - 2,537,901 as of March 2024." [census.gov](#)
³ Oregon Encyclopedia, "Portland, Oregon." [oregonencyclopedia.org](#)
⁴ State of Oregon, "Oregon Department of Transportation." [oregon.gov](#)
⁵ City of Hillsboro, "Hillsboro, Oregon." [hillsboro.gov](#)
⁶ U.S. Dept. of Commerce, "Oregon." [commerce.gov](#)
⁷ Business Oregon, "Business Oregon." [businessoregon.gov](#)
⁸ TriMet, "MAX Light Rail." [trimet.org](#)
⁹ Port of Portland, "Port of Portland." [portofportland.org](#)
¹⁰ Urban Land Institute, "Urban Land Institute." [ulionline.org](#)
¹¹ KGW / KOIN, "James Beard Awards." [kgw.com](#)
¹² Travel Portland, "Portland." [travelportland.com](#)

Zoning code overview table

Oregon Initial Agency Disclosure Pamphlet

Why Portland stock page

Parent Page Footers SW Tualatin

Page details from Sherwood Redevelopment offering memorandum

US MARKET BOOKS: NATIONAL SITE SELECTION SERIES

OVERVIEW: A document series for a national cellular client pursuing US market expansion. Twelve volumes over six months, organized by state and covering multiple target cities. Each book mapped available spaces against demographic and traffic targets and doubled as a tour book, sequencing sites for logical client routing.

CHALLENGE: The production pipeline ran through three platforms before a page existed. GIS mapping software produced demographic overlays, aerial imagery, and competitive field mapping; the same platform's Excel export fed InDesign table templates. Table templates were built to mirror the source spreadsheet structure column-for-column—the approach that replaced data merge, which InDesign tables don't support.

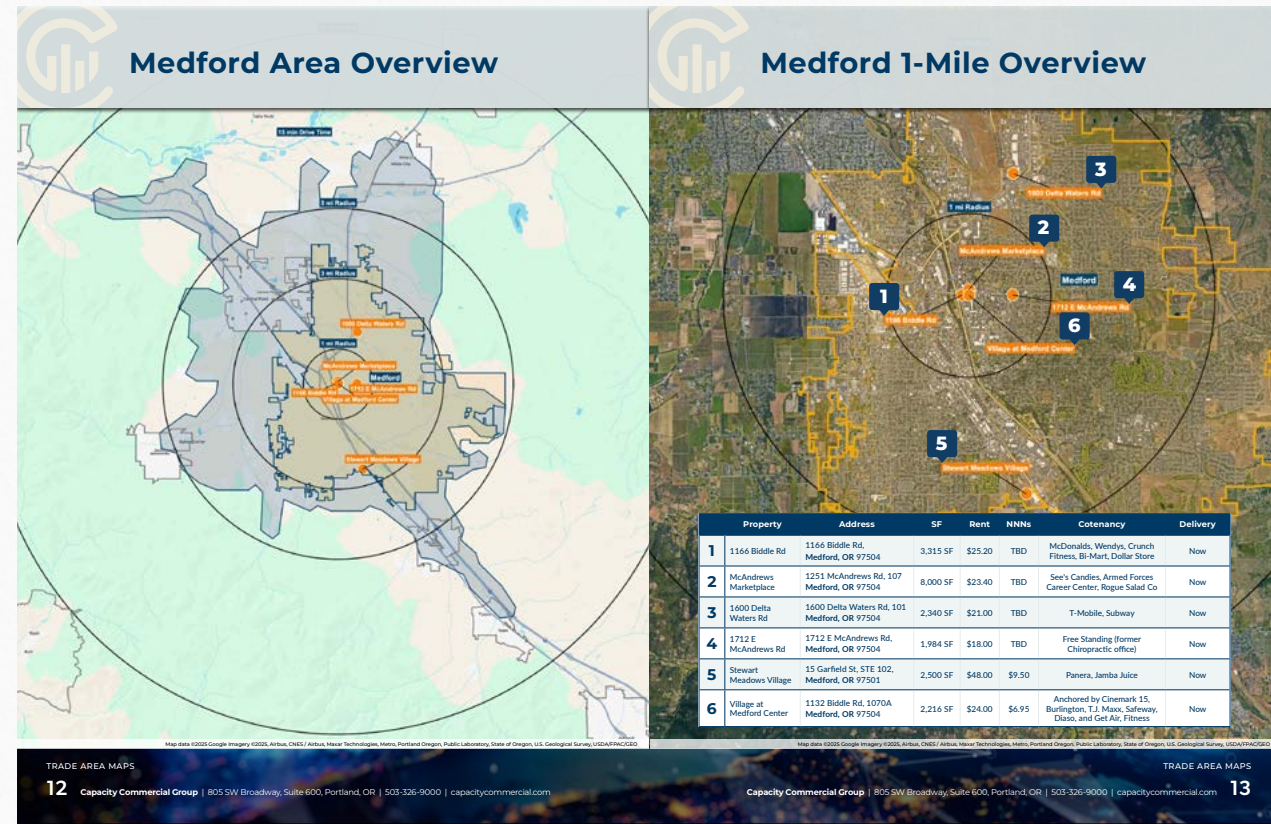
APPROACH: Map and data pages were designed to read as a single argument: aerial imagery established rooftop density, shaded overlays named the demographic opportunity, merchant layers identified the competitive field. Six map types per market required decisions about palette, crop, and annotation. The same demographic data appeared as both a shaded density overlay and a structured ring table, two design problems sharing one source. Production time dropped from fifteen hours per volume to six.



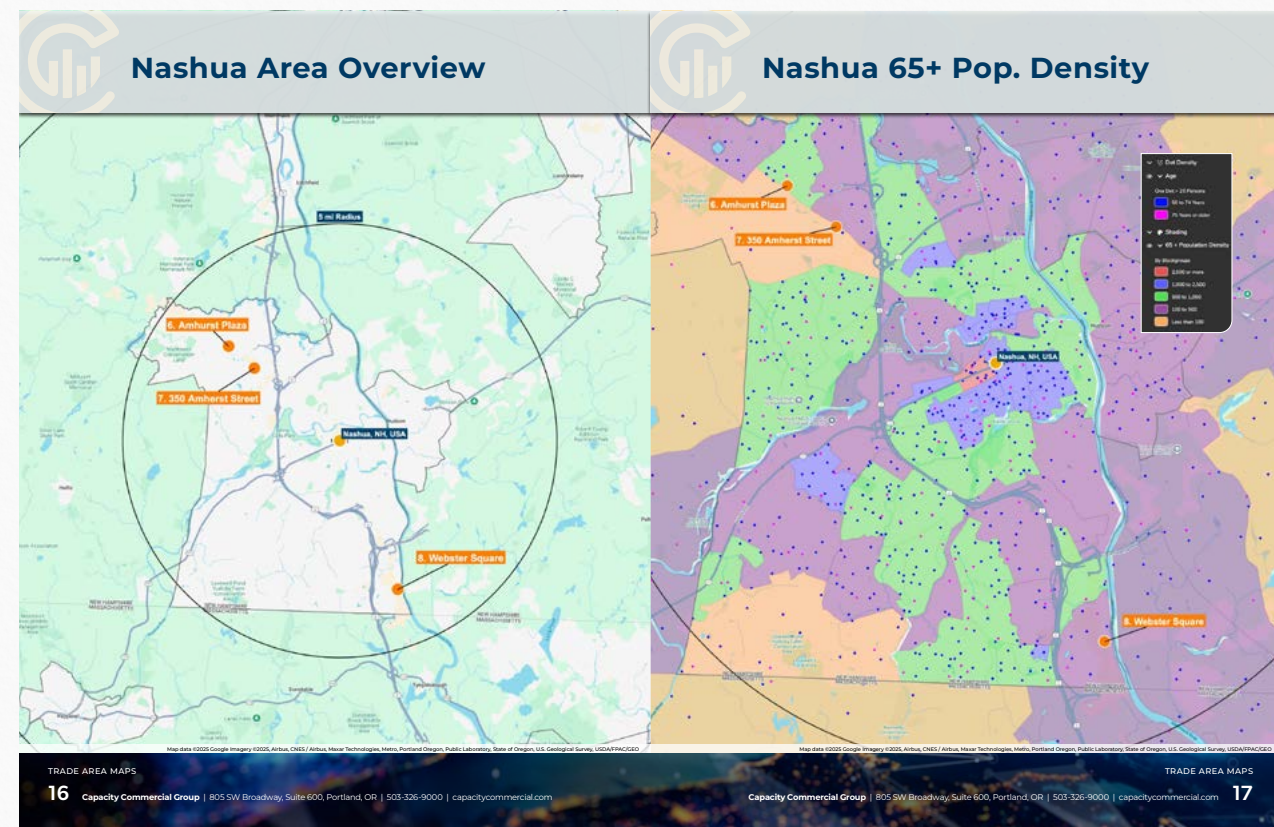
New Hampshire Market Book, 2025. One of twelve volumes produced over six months; consistent cover template with state-specific identification.



Property details page. InDesign table template built to mirror the source spreadsheet structure column for column.



Medford, Oregon Area
Overview Map with Trade
Areas and Site Sequence Map
with City Boundary



Nashua, New Hampshire
Area Overview Map and
Demographics Overlay Map

MAKS' MAGIC MISSIVE



FREE PREVIEW
MAKS' TOOLKIT OF CHARACTER BUILDING
FOR RPG PLAYERS + GAME MASTERS



ISSUE 1 | SUMMER 2022

WWW.DREWMAKS.COM



*Maks' Magic Missive, Issue 1, Summer 2022.
Display type (Masqualero), Caravaggio
illustration, and chromatic layering
composed as a single editorial surface.*

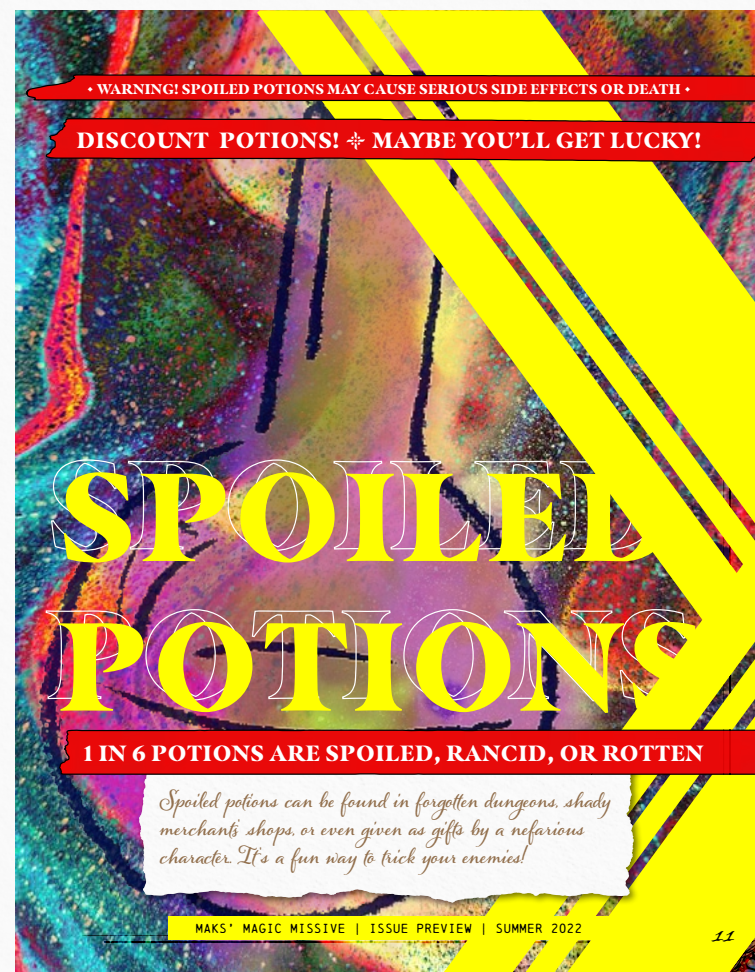
MAKS' MAGIC MISSIVE: AN EDITORIAL PUBLICATION

OVERVIEW: A self-directed publication written, illustrated, and designed in full by one person, from concept to distribution. The subject: magic items, reference tables, and random generators built for creative, improv-forward tabletop play rather than scripted procedure. The editorial idea was tools that spark, not constrain.

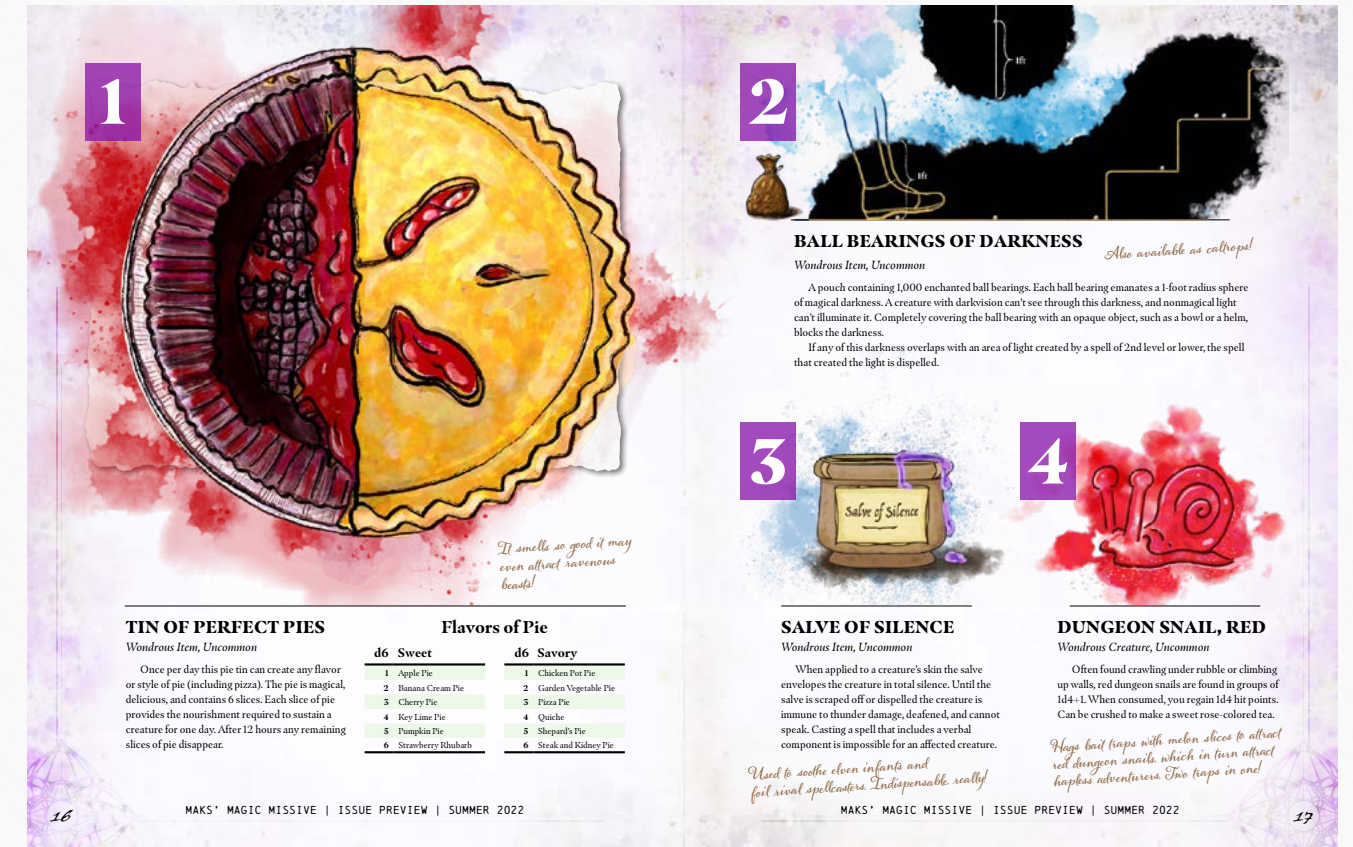
CHALLENGE: A supplement has no established publication grammar. The content spans flavor prose, structured random tables, original illustration, and handwritten character annotations. Each demands a different mode of reader attention. Linear reading, scanning, and incidental discovery share the same pages.

APPROACH: A publication built to generate play should feel as alive as what it enables. The visual register follows that logic: illustration and saturated color throughout, genre conventions deployed as meaning rather than atmosphere. On the Spoiled Potions spread, hazard stripes don't decorate danger: they perform it. The portfolio's restrained sensibility gives this a place to be itself. Range, deployed with intention, is the argument.

Spoiled Potions chapter opener. Masqualero at display scale inside a warning-label frame.



Magic items chapter opener and interior spread. Three simultaneous typographic registers: display titling, structured stat-block entries, and handwritten wizard annotations.



Hand-Drawn Illustrations

6 Spoiled
Saving Throw. Succeed a DC 10 Constitution saving throw or spend the next round retching, gaining no benefits from the potion. On a successful save, you do not

3 Rancid
Saving Throw. Succeed a DC 12 Constitution saving throw or gain the poisoned condition for the potion's duration. On a successful save, you are not poisoned.

1 Rotten
Saving Throw. Succeed a DC 15 Constitution saving throw or fall unconscious for the potion's duration, or until you take damage or another creature uses an action to shake you awake. On a successful

5 Strong Stuff. The potion's numerical effects are doubled.

4 Time Flies. Roll a d20, you permanently grow older by that many years, as an equal number of time flies burrow out of your neck.

5 Nothing New. No additional side effect.

Necrotic Drain. Your flesh turns ghostly pale. You take 2d10 necrotic damage and gain 1d2 levels of exhaustion.

Lambent Organs. Your skin becomes thin and translucent, revealing the inner workings of your body, which now glow with a dim colored light.

Pluto Wept. Lyre notes warble in your ears as you begin to cry iron tears. You can sense nearby treasure and are convinced that it has been stolen from you.

Plague Ridden. Painful boils erupt from your skin and ooze stinking black pus. 1d4 boils begin to speak, questioning your choices in mocking tones.

Metamorphosis. You shrink to the size of an insect. Additionally, as spectral insect wings grow out of your back, you gain a flying speed equal to your walking speed.

11 Automated Alternating Row Fills

Deafened. Your mind fills with noise to a long forgotten god as

d20	Smells like...	d20	Tastes like...
1	Bad Breath	1	Bitter Chalk
2	Barnyard	2	Burt Marshmallow
3	Blue Cheese	3	Fishy Saltwater
4	Bubbling Tar	4	Foul Yogurt
5	Burnt Sugar and Pipe Tobacco	5	High-proof Alcohol
6	Cat's Pee	6	Hot Dog Water
7	Floral Perfume	7	Lantern Oil
8	Fresh Cut Grass	8	Mint Chocolate Cabbage
9	Hot Garbage	9	Moldy Cheese
10	Musky Vomit	10	Old Coffee
11	Open Sewers	11	Pickled Garlic
12	Putrid Meat	12	Pine Sap
13	Rotten Eggs	13	Pungent Clove
14	Skunk Spray	14	Raw Onions
15	Spoiled Milk	15	Sharp Licorice and Peanut Butter

HOW SPOILED IS IT?! ROLL 1d6

POISON POTION TABLES

Potion Side Effects
(Side effects last for the potion's duration.)

Spoiled 1d6 Rancid 2d6 Rotten 3d6

6 Spoiled
Saving Throw. Succeed a DC 10 Constitution saving throw or spend the next round retching, gaining no benefits from the potion. On a successful save, you do not

3 Rancid
Saving Throw. Succeed a DC 12 Constitution saving throw or gain the poisoned condition for the potion's duration. On a successful save, you are not poisoned.

1 Rotten
Saving Throw. Succeed a DC 15 Constitution saving throw or fall unconscious for the potion's duration, or until you take damage or another creature uses an action to shake you awake. On a successful save, you do not fall unconscious.

Spot Your Own
Creating a spot of 1d6 Spoiled or Rancid or a spot of 1d6 Rancid or Rotten is a spell that costs 10 gp to create. The spot is a 10-foot-radius sphere of the specified effect. The spot is visible to creatures within 100 feet of it. The spot is visible to creatures within 100 feet of it.

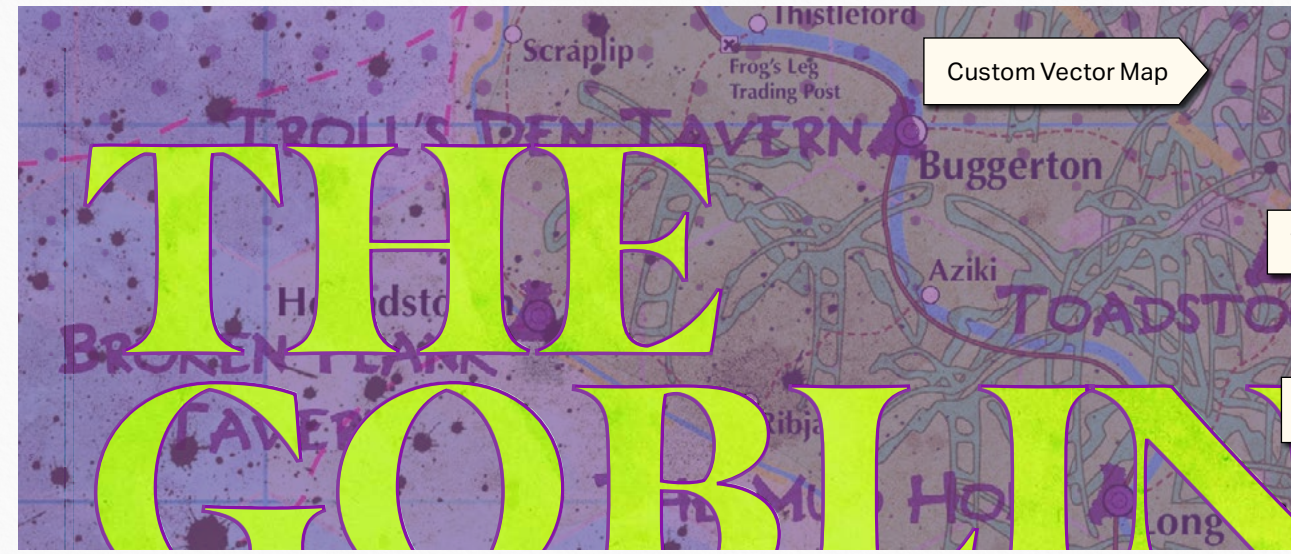
420 Smells like...

1	Bad Breath	1	Bitter Chalk
2	Barnyard	2	Burt Marshmallow
3	Blue Cheese	3	Fishy Saltwater
4	Bubbling Tar	4	Foul Yogurt
5	Burnt Sugar and Pipe Tobacco	5	High-proof Alcohol
6	Cat's Pee	6	Hot Dog Water
7	Floral Perfume	7	Lantern Oil
8	Fresh Cut Grass	8	Mint Chocolate Cabbage
9	Hot Garbage	9	Moldy Cheese
10	Musky Vomit	10	Old Coffee
11	Open Sewers	11	Pickled Garlic
12	Putrid Meat	12	Pine Sap
13	Rotten Eggs	13	Pungent Clove
14	Skunk Spray	14	Raw Onions
15	Spoiled Milk	15	Sharp Licorice and Peanut Butter

420 Tastes like...

1	Bitter Chalk
2	Burt Marshmallow
3	Fishy Saltwater
4	Foul Yogurt
5	High-proof Alcohol
6	Hot Dog Water
7	Lantern Oil
8	Mint Chocolate Cabbage
9	Moldy Cheese
10	Old Coffee
11	Pickled Garlic
12	Pine Sap
13	Pungent Clove
14	Raw Onions
15	Sharp Licorice and Peanut Butter

Any potion can be spoiled if properly stored or exposed to better magic. Further indications of spoiling include cracked bottles, missing stoppers, or peculiarly to occur phenomena.



Baron of Grizlock is a greedy hobgoblin named Wo'shar Baaz. The Iron Stars are his loyal enforcers. What passes for justice in Grizlock is swift and violent.

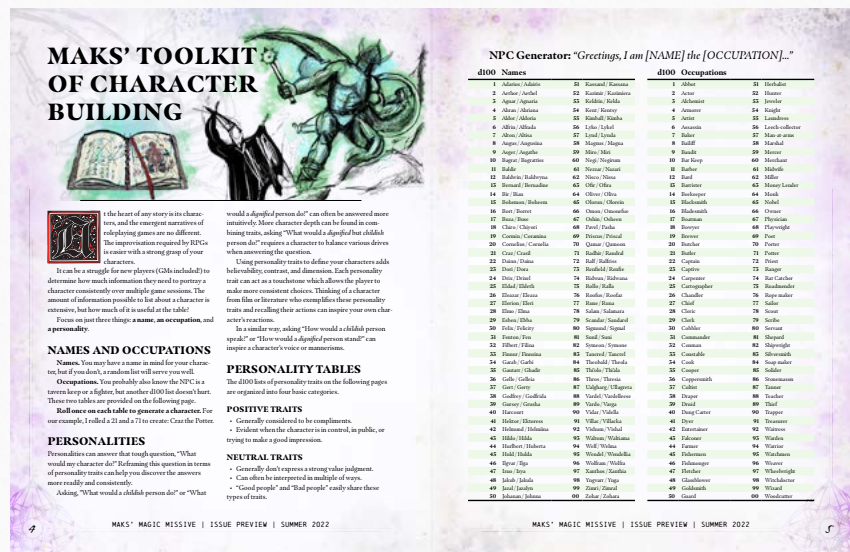
THE GREYLAND MARSHES
The marshland is a grey, uneven, and swampy land. A persistent fog hides any number of venomous snakes, spiders, and centipedes. Large greyland caiman lurk under the muddy waters and nest in the tall reeds. Half sunken ruins and flooded dungeons dot the marshland and locals of all ages swear the ruins hold fearsome ghosts and terrible monsters. Among the locations in the marsh are the village of Deadbear and the Marsh Rabbit Trading Post.

THE BLACK STENCH BOG
A dismal swamp. It is filled with bubbling tar, dense fog, carnivorous plants, and stinking mud that extends for hundreds of miles to the East. Putrid seeping fumes spontaneously ignite and fill the fog with pockets of dark acrid smoke. Sprawling pools of black viscous goo cover large swaths of the spongy ground and the acid-pitted

MAKS' MAGIC MISSIVE: THE TYPOGRAPHIC SYSTEM

Four typographic registers run simultaneously through this publication: chapter-opener display, structured table hierarchies, rules body copy, and handwritten character annotations. In conventional publishing these registers are separated by sequence and white space; here they compete for the same spread. The solution was four parallel typographic systems, one per

register, with GREP-driven rules holding the relationships between them across thirty pages of variable content. The "How Spoiled Is It?!" mechanic alone coordinates three distinct type voices within a single spread. The style system was built to sustain future issues without revisiting a single setting.



12	Baldwin / Baldwyn	62	Nisco / Nissa	12	Bard	62	Miller
15	Bernard / Bernadine	63	Ofir / Ofira	15	Barrister	63	Money Lender
14	Bir / Bian	64	Oliver / Oliva	14	Beekeeper	64	Monk
15	Bohemon / Boheem	65	Olorun / Olorein	15	Blacksmith	65	Nobel
16	Bort / Borret	66	Omon / Omonefue	16	Bladesmith	66	Owner
17	Buza / Buse	67	Oshin / Osheen	17	Boatman	67	Physician
18	Chiro / Chiyori	68	Pavel / Pasha	18	Bowyer	68	Playwright
19	Cormin / Coramina	69	Priscus / Priscal	19	Brewer	69	Poet
20	Cornelius / Cornelia	70	Qamar / Qamoon	20	Butcher	70	Porter
21	Craz / Crasil	71	Radhir / Randral	21	Butler	71	Potter
22	Dainn / Daina	72	Ralf / Ralfriss	22	Captain	72	Priest
23	Dori / Dora	73	Renfield / Renfie	23	Captive	73	Ranger
24	Drix / Drixel	74	Ridwan / Ridwana	24	Carpenter	74	Rat Catcher
25	Eldad / Eldeth	75	Rollo / Ralla	25	Cartographer	75	Roadmender
26	Eleazar / Eleaza	76	Roofus / Roofaz	26	Carpenter	76	Rope maker
27	Elerion / Eleri	77	Rune / Runa	27	Captain	77	Sailor
28	Elmo / Elma	78	Salam / Salamara	28	Clerk	78	Scout
29	Esben / Ebba	79	Scandar / Sandarel	29	Cobbler	79	Scribe
30	Felix / Felicity	80	Sigmund / Signal	30	Commander	80	Servant
31	Fenton / Fen	81	Sunil / Suni	31	Conman	81	Shepard
32	Filbert / Filina	82	Symeon / Symone	32	Conman	82	Shipwright
33	Finnur / Finnsina	83	Tancred / Tancrel	33	Constable	83	Silversmith
34	Garah / Garbi	84	Theobald / Theola	34	Cook	84	Soap maker
35	Gatarr / Ghadir	85	Thitolo / Thiala	35	Cooper	85	Soldier
36	Gelle / Gelleia	86	Thros / Thresia	36	Coppersmith	86	Stonemason
37	Gert / Gertv	87	Ualehar / Ullasretta	37	Cultist	87	Tanner



Study for a Monument (Moon, Sun and One Star), 1968, Joan Miró . Fundació Joan Miró, Barcelona, 2024.

Form before subject. These photographs were taken in Paris, Amsterdam, and Barcelona in October 2024, not as documentation but as a continuing practice of looking. The same attention that goes into a layout goes into finding the frame.



*La jeune fille pleurant, Moreau-Vauthier
Monument, 1911. Père Lachaise, Paris, 2024.*



*Sight Point (for Leo Castelli), 1975, Richard Serra.
Stedelijk Museum, Amsterdam, 2024.*



*David, 2024, Elmgreen & Dragset. Musée d'Orsay,
Paris, 2024.*

La discipline de s'arrêter quand c'est fini.

FORMA DJR DISPLAY—David Jonathan Ross, Font Bureau
FREIGHTTEXT PRO—Joshua Darden, The Type Founders, LLC
AKTIV GROTESK—Dalton Maag

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