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Sophomore Portfolio 2020

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Content



1

In Bloom Spiked Seltzer

Self Initiated

With the popularity of spiked seltzers on the rise and the winter months clearing away to make room for sweltering afternoons and light-filled evenings, In Bloom Spiked Seltzers are the perfect refreshment to sip while watching the sun set from your porch. Made for those who want all the fun of a spiked seltzer but crave an elevated flavor profile, In Bloom combines the freshest fruit with delicate notes of Spring. Inspired by the cherry blossoms that bloom above reflection pools, In Bloom reflects the all natural contents inside of the bottle onto it's nature-inspired packaging.







2

A Practice a Day Infographic

DES 225 • Cielle Charon

Inspired by a desire to explore a more thorough yoga practice, A Practice a Day infographic deck seeks to translate information design in a playful and accessible way. Made into a deck of cards that combines data collected, facts, and yoga specific information, A Practice a Day is for any amateur yogi looking to dive deeper into the benefits of a daily practice.



Box Label






Pose Cards



Data Key Cards

Utthita Parsvakonasana

Or Extended Side Angle






Level of Difficulty

★

Intention Setting

GROUND

Before, I Felt...	Afterwards, I Felt...
 	

Therapeutic Applications

- Constipation
- Infertility
- Low backache
- Osteoporosis
- Sciatica
- Menstrual discomfort

Paripurna Navasana

Or Boat Pose



Level of Difficulty

★ ★

Intention Setting

DIG


Before, I Felt...	Afterwards, I Felt...
	

Therapeutic Applications

- Improves posture
- Strengthens the spine, arms, wrists
- Stretches chest and lungs, shoulders, and abdomen
- Firms the buttocks
- Stimulates abdominal organs
- Helps relieve mild depression, fatigue, and sciatica
- Therapeutic for asthma

Setu Bandha Sarvangasana

Or Supported Bridge





Level of Difficulty

★ ★

Intention Setting

GROW

Before, I Felt...	Afterwards, I Felt...
	

Therapeutic Applications

- Anxiety
- Backache
- Osteoporosis
- Sciatica
- Fatigue
- Constipation
- Gastritis
- Indigestion
- Menstrual discomfort

Halahasana

Or Plow Pose




Level of Difficulty

★ ★

Intention Setting

NUTURE


Before, I Felt...	Afterwards, I Felt...
	

Therapeutic Applications

- Calms the brain
- Stimulates the abdominal organs and thyroid
- Stretches the shoulders and spine
- Helps relieve symptoms of menopause
- Reduces stress and fatigue
- Therapeutic for backache, headache, insomnia

Savasana

Or Corpse Pose





Level of Difficulty

★


Intention Setting

SLEEP

Before, I Felt...	Afterwards, I Felt...
	

Therapeutic Applications

- Calms the brain and helps relieve stress and mild depression
- Relaxes the body
- Reduces headache, fatigue, and insomnia
- Helps to lower blood pressure




Tips or Tricks:

Begin this sequence with Siddhasana and follow up this pose with Utthita Parsvakonasana. Remember to keep your back heel anchored to the ground.




Tips or Tricks:

You can practice a preparation for this pose periodically throughout your day without even leaving your chair.




Tips or Tricks:

To deepen this pose, lift your heels off the floor and push your tailbone up, a little closer to the pubis. Then from the lift of the tail, stretch the heels back to the floor again.



Tips or Tricks:

While the tops of the shoulders should push down into the support, they should be lifted slightly toward the ears to keep the back of the neck and throat soft. Open the sternum by firming the shoulder blades against the back.



Tips or Tricks:

Savasana should always conclude your asana practice.



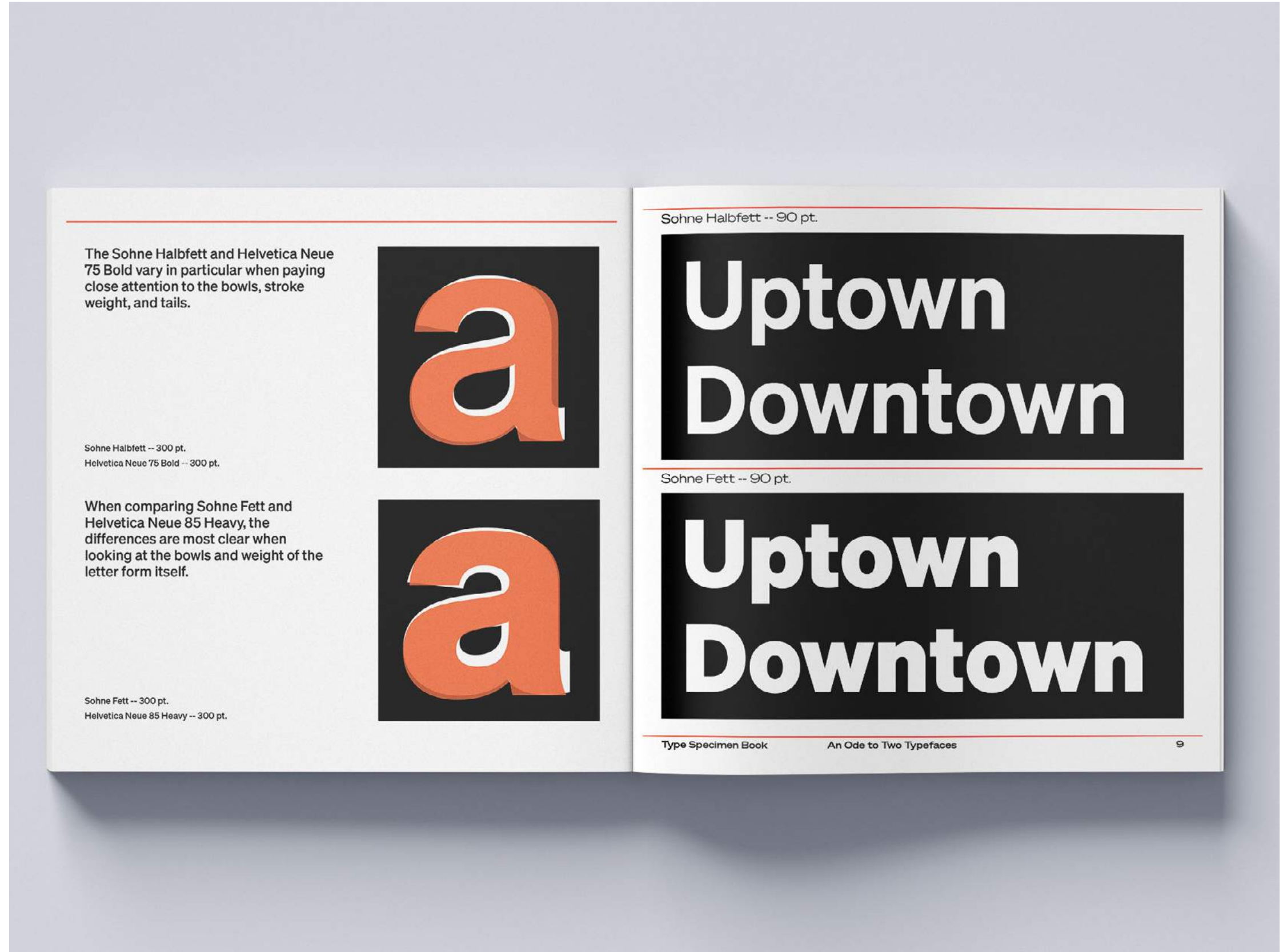
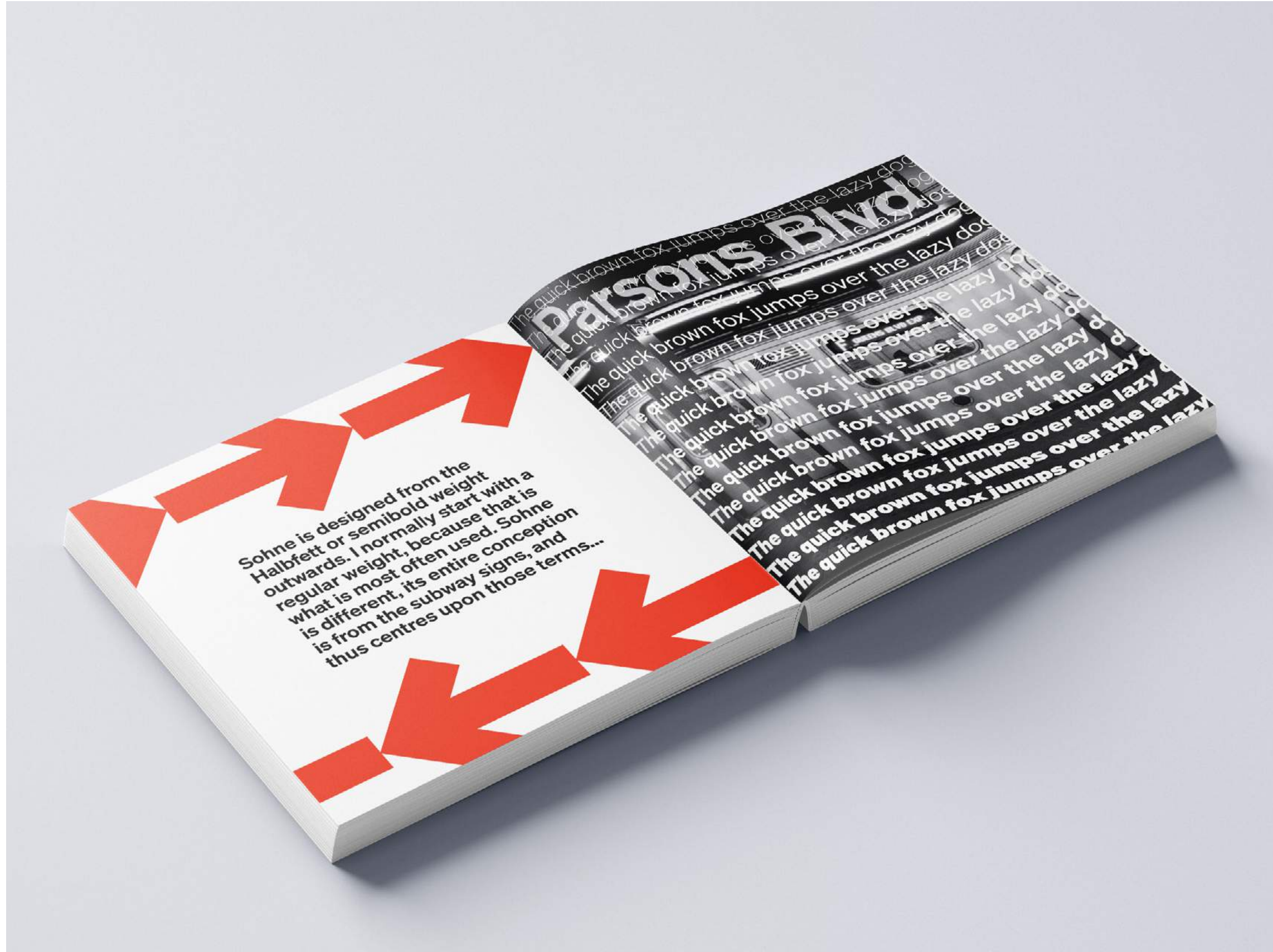
3

Söhne Type Specimen

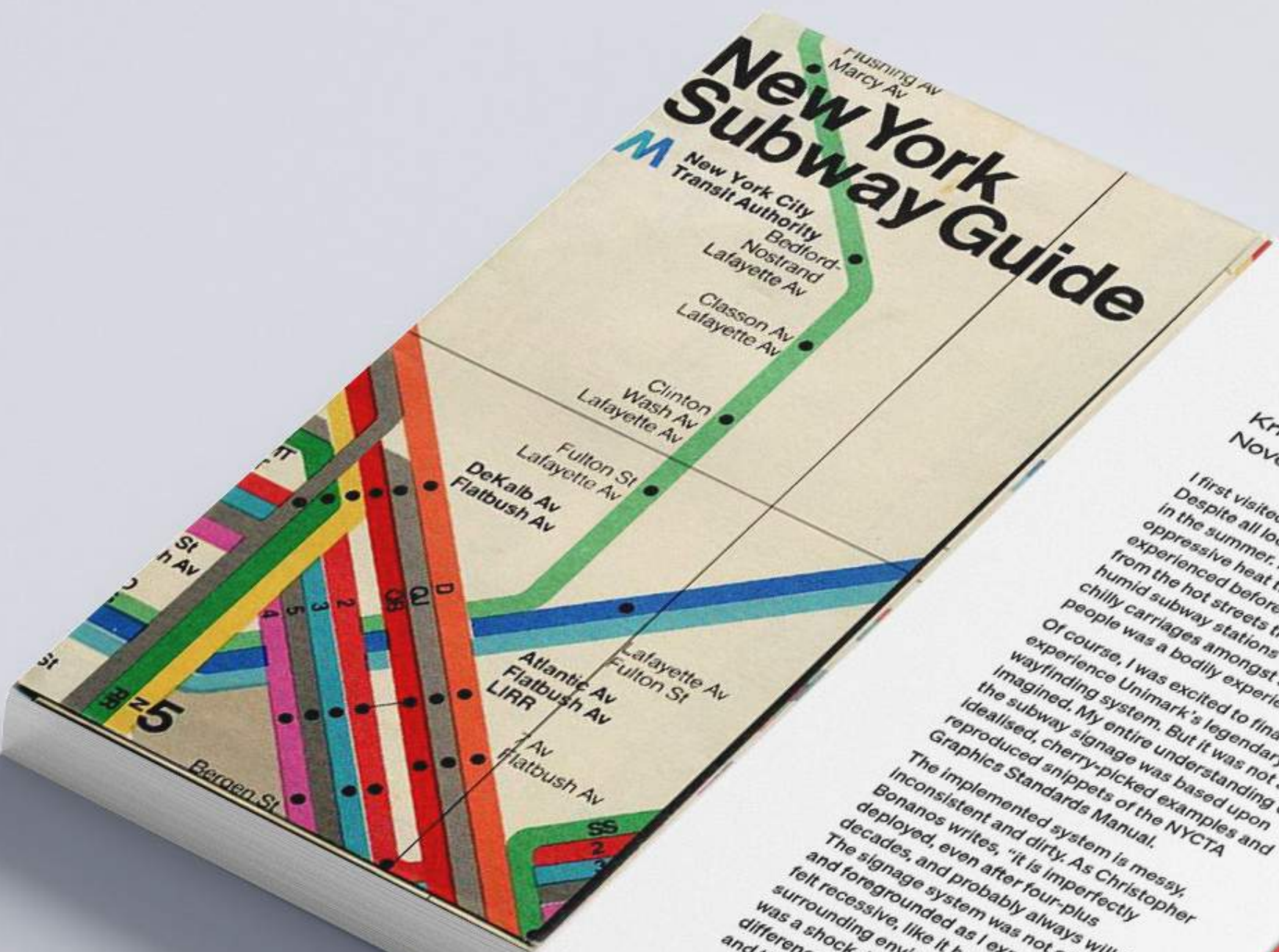
DES 254 • Egon Selby

Much like the typeface, this type specimen exists as an homage to the MTA's Graphics Manual of 1970. Inspired by both Akzidenz-Grotesk and Helvetica, Söhne is showcased in this specimen as a bridge between the materiality of its forefathers and its existence in a digital world. By placing the same specific guidelines onto Söhne, which were laid out by the MTA when utilizing Akzidenz-Grotesk or Helvetica, this type specimen seeks to see if Söhne is up to the same challenge.









New York Subway Guide

Sohne Design Information

Kris Sowersby
November 26th, 2019

I first visited New York City in 2010. Despite all local advice, I arrived in the summer. It was a brutish, oppressive heat that I had not experienced before. Descending from the hot streets through the humid subway stations and into the chilly carriages amongst a press of people was a bodily experience. Of course, I was excited to finally experience Unimark's legendary wayfinding system. But it was not as I imagined. My entire understanding of the subway signage was based upon reproduced snippets of the NYCTA Graphics Standards Manual.

The implemented system is messy, inconsistent and dirty. As Christopher Bonanos writes, "it is imperfectly idealised, cherry-picked examples and Graphics Standards Manual."

The signage system was not obvious and foregrounded as I expected. It was a shock, but illustrates the stark differences between brand guidelines and their real-world implementation.



Akzidenz-Grotesk Specimen, Berthold, ca. 1956
Type Specimen Book

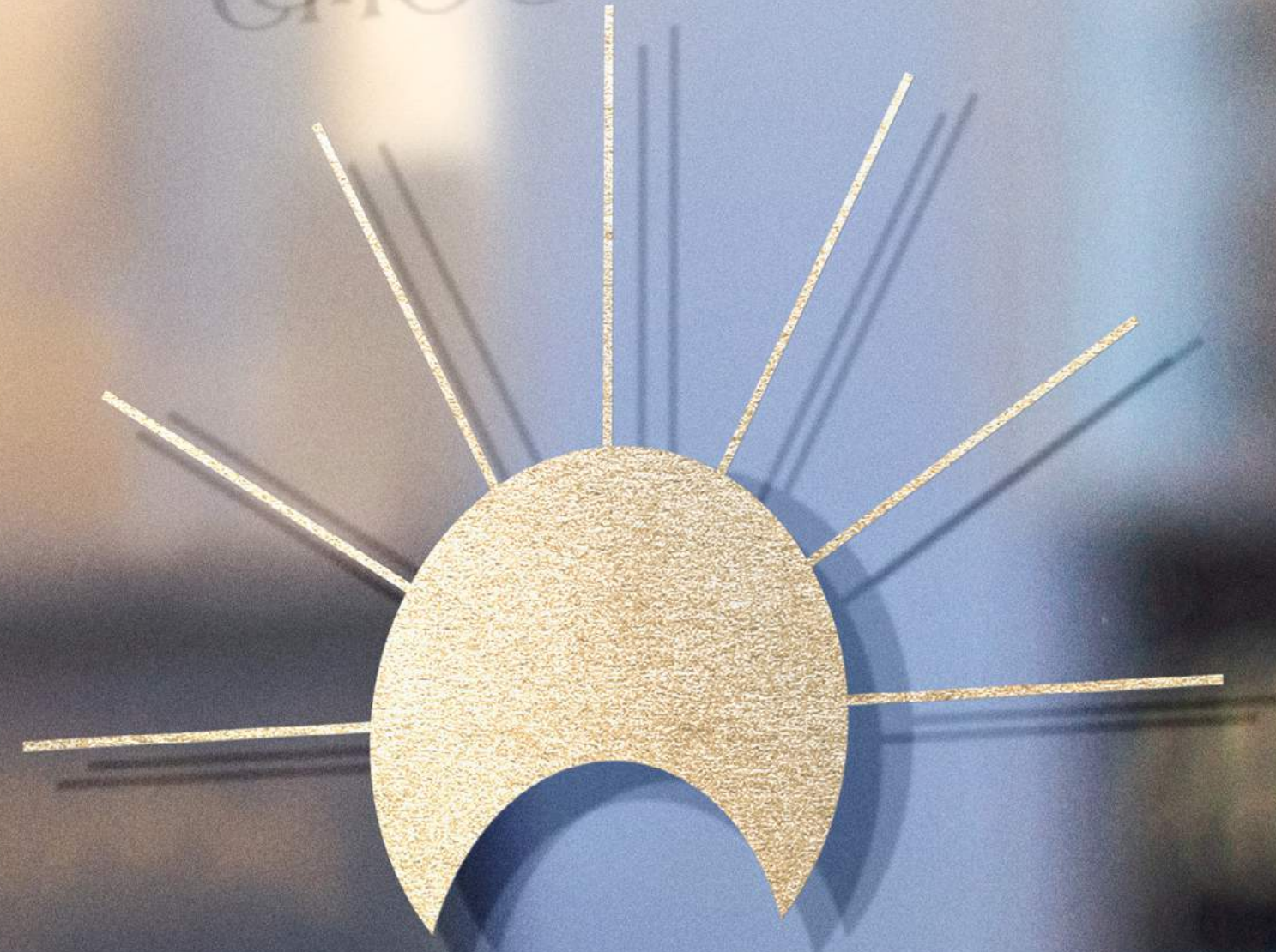
An Ode to Two Typefaces

Like seeing a project in a design studio's portfolio versus the actual thing, or the difference between a photo of the Big Mac on the menu and what you're actually served, William Foster would understand.

After I became accustomed to the noise, heat and general intensity of the subway I managed to focus on the signs. I knew the letterforms were screen-printed renditions of Standard Medium, originally known as Akzidenz-Grotesk Halbfett in Europe. The letter-spacing was tight and confident. The white letterforms had presence. I remember admiring their angled terminals on the c e s, perfect in context.

Several years later I started a half-hearted digitisation of Linotype's Akzidenz-Grotesk as an unrelated project, but it was dissatisfying. Possibly because Linotype's version of Akzidenz-Grotesk was adapted from Berthold's foundry type to their specific unit-based system. It lacked the spirit and materiality I associated with Akzidenz-Grotesk. Remembering the graphic impression of the NYC subway signs, I realized that my understanding and love of Akzidenz-Grotesk orbits around the gravity of its Grotesk and Fett weights. I've always been drawn to bolder letterforms. I prefer meat on my bones.

NIGHT AND DAY
CHOCOLATES

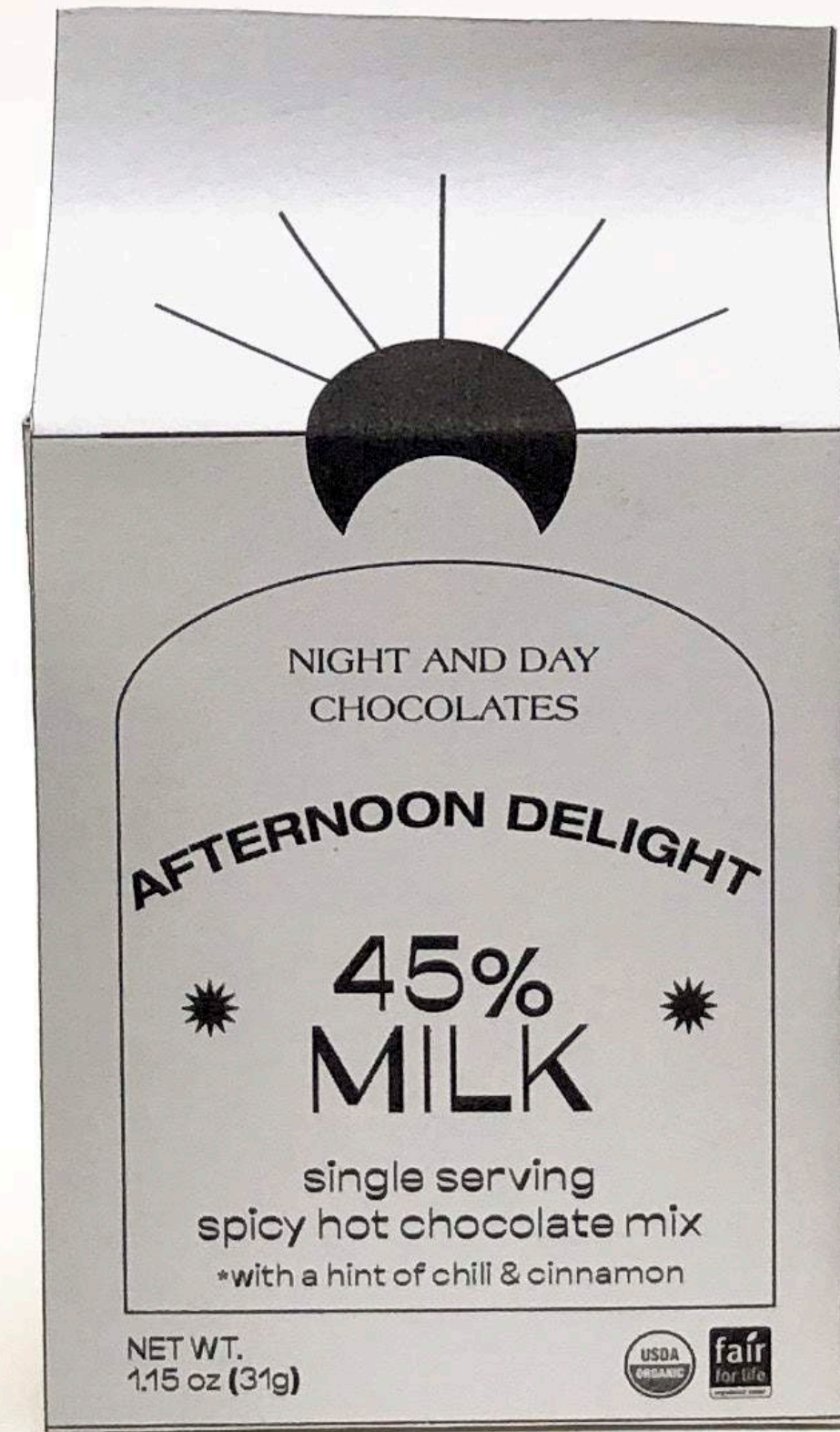
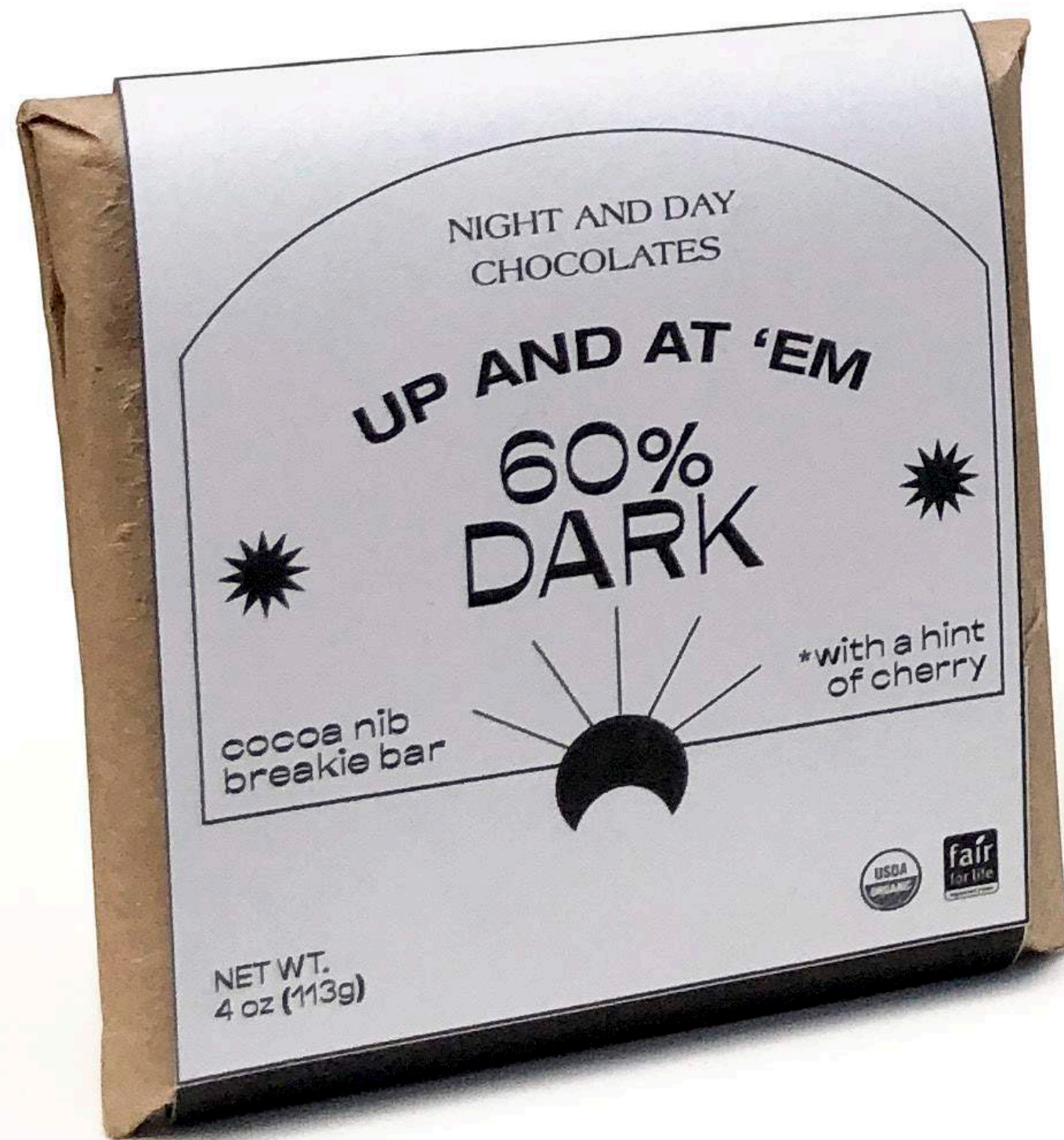


4

Night and Day Chocolate

Self Initiated

The approach to this design was inspired by the opposing sides of the Willamette river in Portland, Oregon. One side is a metropolis; tall buildings, Art Deco design, and bustling bodies consume the streets of downtown Portland. On the east side, things move a bit slower; the quirky, colorful houses line neighborhood streets and the Batista at your favorite coffee shop knows your name. Night and Day Chocolate exists in the Venn-diagram of these two converging sides of this city, the elegant and the quirky, the new and the old. Utilizing minimalistic illustration, funky type pairings, and sleek packaging design, Night and Chocolate is made for any Portlander on either side of the river.



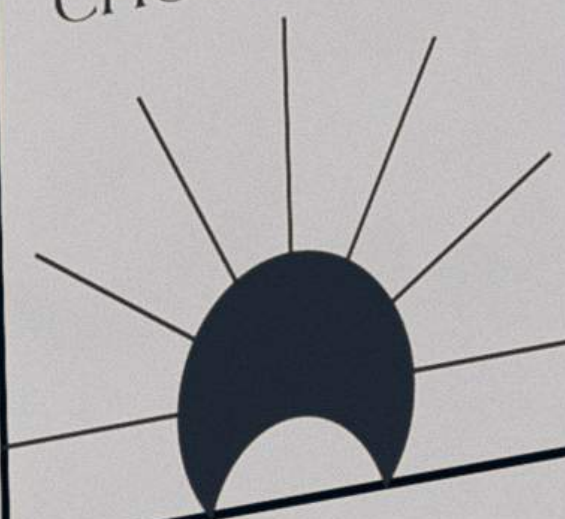






EST.  2020
NIGHT AND DAY
CHOCOLATES
PORTLAND, OREGON

NIGHT AND DAY
CHOCOLATES





5

ASPCA 2020 Annual Report

DES 200 • Jordan Rosenblum

The approach to this design was inspired by the Bauhaus and their belief that form follows function. While translating the playful friendliness of the ASPCA, this annual report employs illustration alongside simple, strategic typographic hierarchy to engage the audience in both facts and figures.

LETTER FROM THE PRESIDENT'S OFFICE

Our work to protect and rescue animals from suffering faces new challenges every year, but few have been as daunting as the three enormous hurricanes that hit our country in August and September of 2020. Throughout that period, the ASPCA assisted more than 37,000 at-risk animals with water and land rescues, lifesaving relocations, emergency sheltering, and critical supplies. Immediately following those crises, we sent much-needed staff and supplies to California to help animals and people endangered by one of the most destructive wildfires in the state's history.

Thanks to dedicated supporters like you—as well as an extremely capable staff and committed local partners—we rose to the challenge and made an enormous, lifesaving difference for tens of thousands of animals and people.

These were some of the most memorable moments of 2020, but we were certainly very busy throughout the year, deploying around the country to care for victims of cruelty, advocating for stronger animal welfare laws and regulations, providing critical training in animal cruelty law enforcement and crime scene forensics, pioneering new animal rehabilitation techniques, supporting innovative shelter and rescue programs to keep animals in loving homes, and raising critical public awareness on key issues affecting at-risk animals.

We also significantly advanced community initiatives, spay/neuter efforts and community medicine in New York City, Los Angeles, Miami, and North Carolina—all part of an overall strategy to target our work toward the animals and communities who need us most.

In this 2020 Annual Report, you'll see our extensive work captured in both stories and statistics. Regularly stepping back and looking at the big picture is important for all of us, so I'm happy to share this view of our major accomplishments across a single, remarkable year. Please keep in mind that behind every achievement are members of our unparalleled ASPCA staff in many departments, dedicating themselves personally and professionally to the cause of helping animals in need.

Your support powers and sustains that commitment, and I'm very grateful for it.

Thank you,

M. Behr



**THE MISSION
OF THE ASPCA
IS TO PROVIDE
EFFECTIVE
MEANS FOR THE
PREVENTION
OF CRUELTY
TO ANIMALS
THROUGHOUT
THE UNITED
STATES.**



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ANIMAL POISON CONTROL CENTER

The ASPCA Animal Poison Control Center (APCC) provides emergency assistance to pet owners and veterinarians to help animals who have been exposed to potentially hazardous substances. APCC continues to help more animals each year. In 2020, the team answered over 288,000 calls, a 15% increase over 2019. Our staff also provided 144 hours of continuing education for veterinary professionals and continues to provide helpful poison-prevention tips and educational information to pet owners.

NORTHERN TIER SHELTER INITIATIVE



The Northern Tier Shelter Initiative (NTSI) is an ASPCA program that provides consultative, training and grants to animal welfare agencies in seven Midwestern and Northwestern states. The NTSI works to save lives by addressing the immediate needs of the region's vulnerable animal populations, while simultaneously collecting and analyzing data to address long-term challenges. Since 2015, the NTSI has presented at six state and regional conferences with instruction on shelter programs, community outreach, and shelter medicine and operations. The program also assisted in opening six new spay/neuter clinics and expanded services at five other clinics.

ANIMAL RELOCATION

In 2020, the ASPCA Animal Relocation Program closed operations beyond the East and West Coasts. The program includes the WaterShed Animal Welfare and Rescue Ride (WAWRR) and is made possible by and named for the WaterShed Animal Fund, a Oklahoma based nonprofit organization that funds innovative programs aimed at improving the lives of companion animals. In 2020, WAWRR moved more than 15 animals in 190 trips.

THE ASPCA BEHAVIORAL REHABILITATION CENTER

In anticipation of launching an expanded program at a new North Carolina facility, the first quarter of 2020 saw the Behavioral Rehabilitation Center (BRC) wind down operations at its pilot project location on the grounds of St. Hubert's Animal Welfare Center in Madison, New Jersey.

Over the course of several months, the BRC team worked with architects and a general contractor to finalize design details and build and stock a new state-of-the-art facility in Weaverville, North Carolina, which more than doubled the previous capacity to assist dogs in need. Having achieved a high success rate of 87% for the more than 200 dogs accepted into the BRC pilot program, the team is excited to share its work with other organizations nationwide. To make that possible, the Learning Lab, which offers two teaching pathways, was created in 2020. The Lab is an on-site, interactive training program for select partner shelters, designed to help them implement the BRC's rehabilitation procedures and sharpen the focus and efficiency of all behavioral health and rehabilitation work.

As this program grows, the BRC team plans to develop a national network of partner organizations who can share learnings and best practices, continually elevating the field of shelter animal behavior. The second program, an online course accessible to all animal welfare organizations, provides tools and strategies for infusing behavioral and psychological support for shelter animals. Both programs are scheduled to launch in 2021.

REGIONAL FOCUS

Aside from roots in New York City's five boroughs, the ASPCA has a strong presence within Asheville, North Carolina; Miami, Florida; and Los Angeles, California. In each of these focused regions, programs for at-risk animals have been developed—like safety net work, wellness services, fully or partially subsidized spay/neuter services, fostering opportunities, and others—that will ultimately have implications for the ASPCA's broader work across the nation. Below you'll see highlights from targeted Community Engagement (CE) and Community Medicine (CM) efforts.

2020 HIGHLIGHTS

46,572 Spay/Neuter Surgeries in NYC
2,000+ Animals Assisted in NYC by CE
3,848 Primary Pet Care Patients Treated in NYC
16,758 Spay/Neuter Surgeries in L.A.

9,400+ Animals Assisted in L.A. by CE
4,000+ Primary Pet Care Patients Treated in L.A.
1,300+ Service Referrals in L.A.
26,438 Spay/Neuter Surgeries in NC

ASPCA 2020 | 6

ASPCA COMMUNITY PARTNERS

In 2020, the ASPCA worked with a variety of community partners across the United States to support its mission. These partners include: **Chickadee, Humane Society, and Humane Society of Miami**, among others. These partnerships are essential to the success of our programs and help us reach more animals in need. For more information, visit www.aspcanet.org.



BY CITY

Since opening a stationary spay/neuter clinic in South Los Angeles in 2014, two mobile spay/neuter clinics and one mobile veterinary unit were added, the latter dedicated to PPC. These facilities provided wellness exams for over 1,000 dogs and cats being relocated by the ASPCA from shelters in the Los Angeles area to parts of the country where they had a better chance of finding new homes. These kittens were transferred from shelters to foster homes, where they received loving care until they were old enough to be spayed or neutered and adopted.

In 2020, ASPCA CE staff worked closely with Miami-Dade Animal Services (MDAS) to develop Pet Retention programs to reduce animal intake via owner surrender both at the shelter and, with the assistance of the Humane Animal Response team, throughout Miami-Dade County. In 2020, 641 pets in Miami received pet retention services and supplies. ASPCA forensic veterinarians worked with MDAS to develop and implement advanced forensic protocols, as well as provided direct forensic casework assistance.

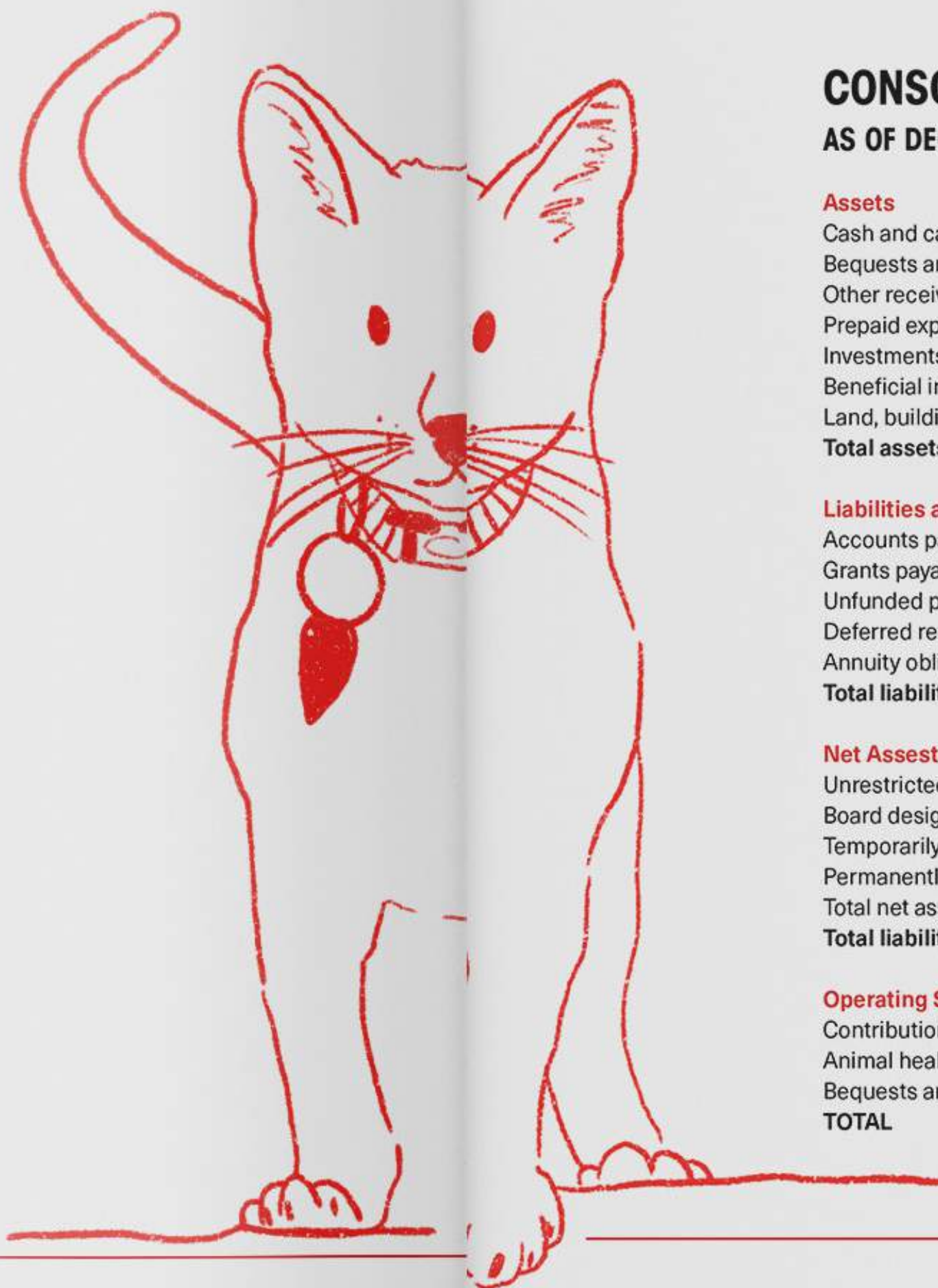
The ASPCA CE team partners with the NYPD, NYC ACC, social service agencies, and the local community to improve the welfare of thousands of pets annually. These efforts focus on veterinary care, hoarding situations, outdoor dogs, and resources for domestic violence survivors. As a result of extensive outreach to social service agencies, the number of referrals from caseworkers nearly doubled.

ASPCA 2020 | 7

FINANCIAL STATEMENTS

ACTIVITIES AND CHANGE IN NET ASSETS FOR YEAR END DECEMBER 31, 2020

Operating Support and Revenues	
Contributions, memberships, grants and sponsorships	\$177,179,291
Animal health services fees	\$13,692,220
Bequests and trusts	\$34,931,112
Royalties, licenses and other	\$10,669,730
Total operating support & revenues	\$236,472,789
Operating Expenses	
Program Expenses: Animal Health Services	\$26,831,456
Public education and communications	\$42,642,609
Anti-cruelty programs	\$28,807,244
Community outreach	\$12,591,250
Grants	\$32,345,232
Total Program Expenses	\$166,557,132
Supporting Expenses	
Membership development and fundraising	\$45,067,962
Management and general	\$9,311,535
Total supporting expenses	\$54,379,777
Total operating expenses	\$220,936,629
Change in net assets from operating activities	\$15,535,434
Non-Operating Activities	
Net investment return (loss)	\$23,666,972
Net (depreciation) appreciation on beneficial interest	\$2,103,897
Contributions related to endowment	\$601,555
Net assets, beginning of year	\$231,215,489
Net assets, end of year	\$273,624,449



CONSOLIDATED STATE OF FINANCIAL POSITION AS OF DECEMBER 31, 2020

Assets	
Cash and cash equivalents	\$20,765,727
Bequests and contributions receivable, net of discount	\$11,143,059
Other receivables, net of allowance	\$6,024,423
Prepaid expenses and other assets	\$1,008,282
Investments, at fair value	\$193,970,001
Beneficial interest in trusts held by others	\$21,127,139
Land, buildings, and equipment, net	\$54,035,422
Total assets	\$308,074,053
Liabilities and Net Assets	
Accounts payable and accrued expenses	\$14,860,603
Grants payable	\$1,952,817
Unfunded pension obligation	\$5,921,977
Deferred rent and other	\$4,433,510
Annuity obligations	\$7,280,697
Total liabilities	\$34,449,604
Net Assets	
Unrestricted Operating	\$146,130,117
Board designated	\$55,402,298
Temporarily restricted	\$44,461,322
Permanently restricted	\$27,630,712
Total net assets	\$273,624,449
Total liabilities and net assets	\$308,074,053
Operating Support and Revenue	
Contributions, memberships, grants and sponsorships	\$177,179,291
Animal health services fees	\$13,692,330
Bequests and trusts	\$34,931,113
TOTAL	\$236,472,063



6

Weyes Blood x Twin Peaks

DES 224 • Cielle Charon

When redesigning Weyes Blood's latest album, *Titanic Rising*, the approach came from a desire to marry the grounded reality of Weyes Blood's fourth mystical album and the uncanny confusion of David Lynch's *Twin Peaks*. By allowing the design to be lead by both the music and the show, the approach focused on typographic detail and distinctive image treatment.

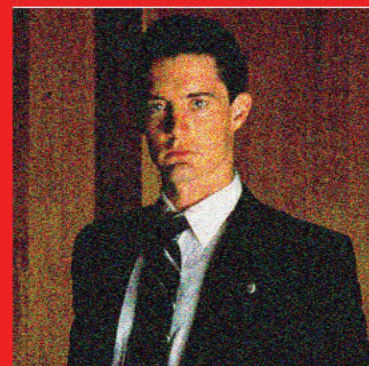
SUBPOP
PRESENTS

WE YES BLO OD

DELUXE
EDITION

N° 12/120

SUB
POP



*Deluxe Edition
Includes:*

- LIVE RECORDINGS FROM THE ROAD HOUSE, THE GREAT NORTHERN, & THE BLACK LODGE
- TWO BONUS TRACKS FEATURING JULEE CRUISE



*Deluxe Edition
Includes:*

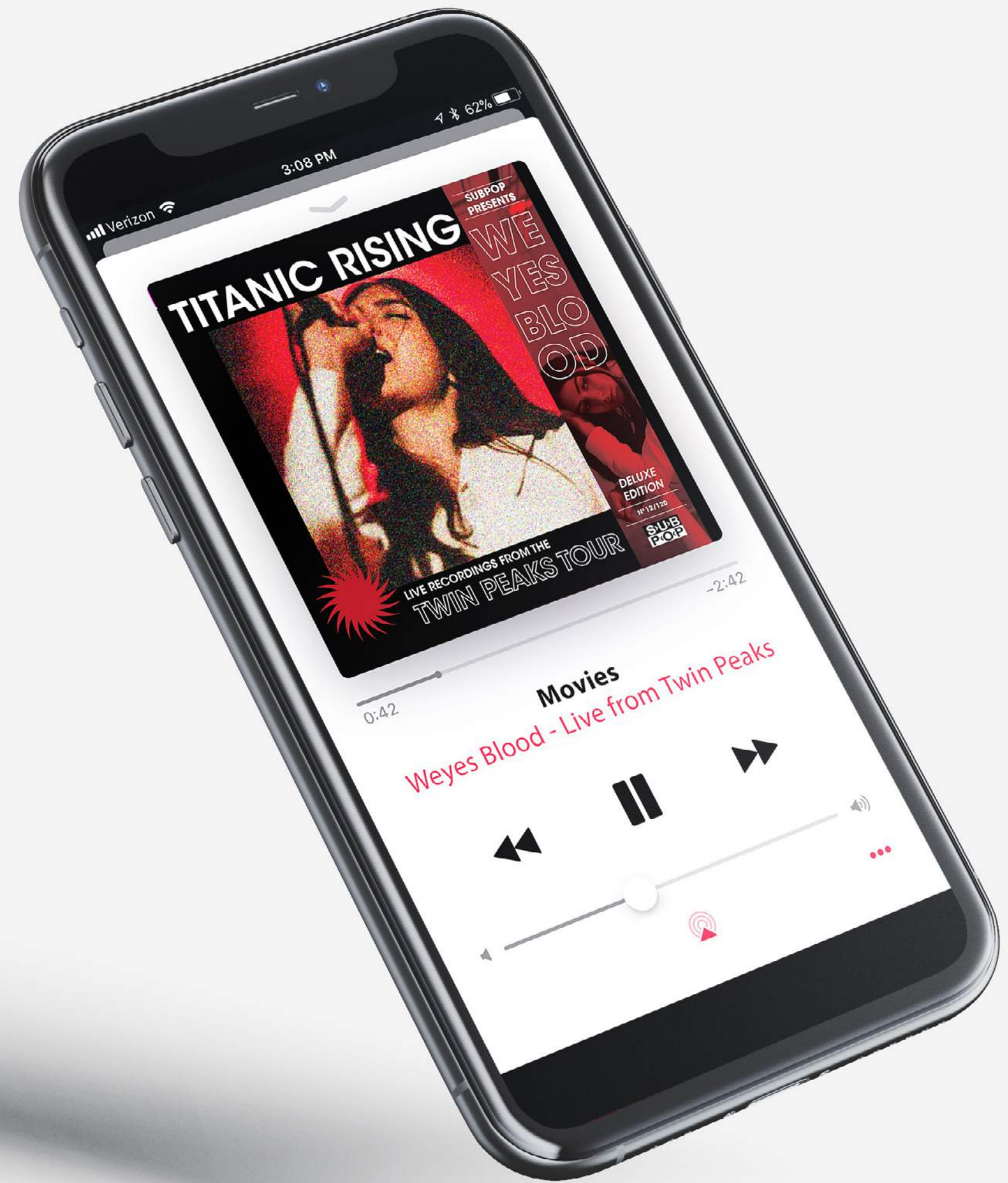
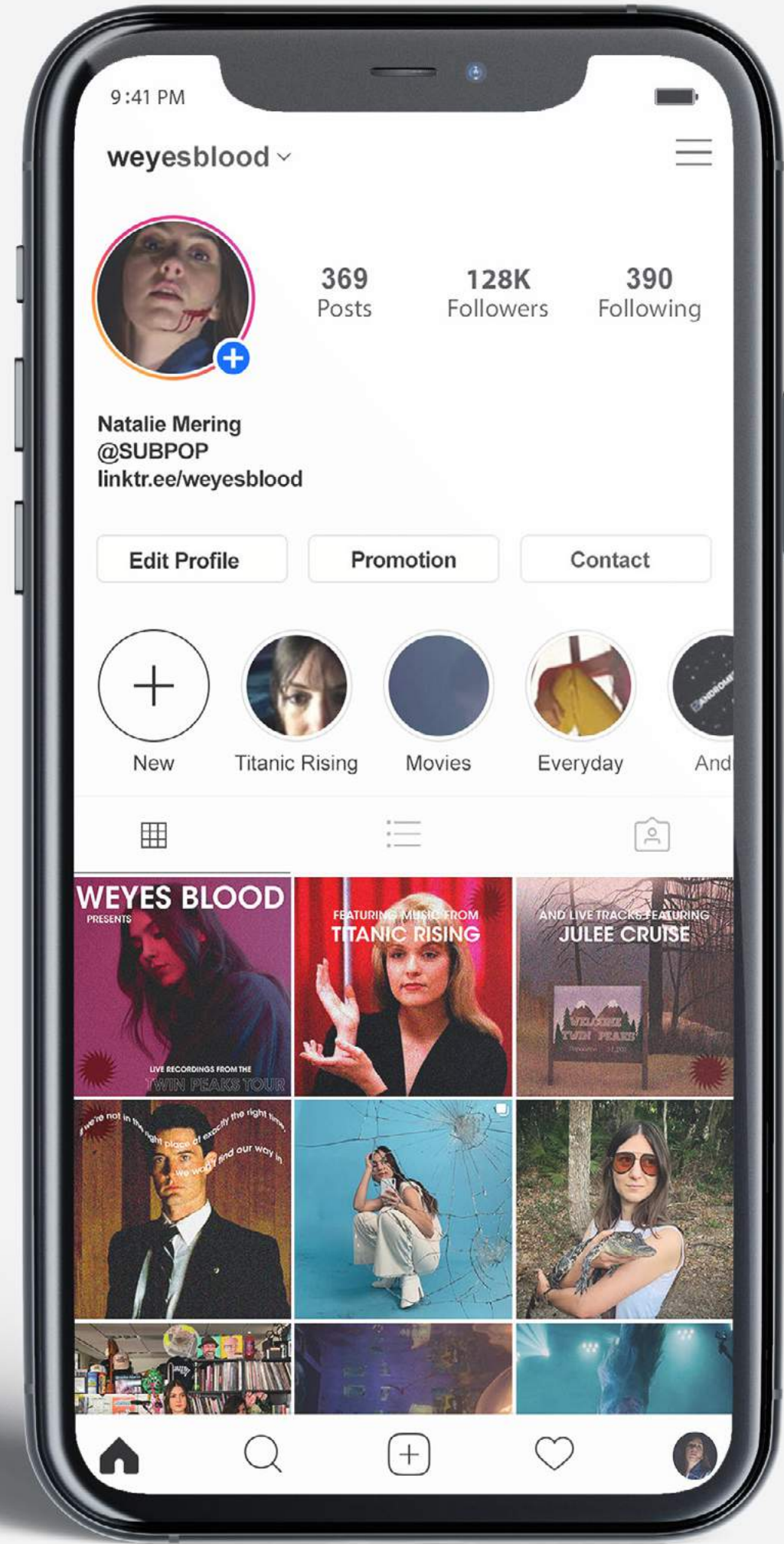
- LIVE RECORDINGS FROM THE ROAD HOUSE, THE GREAT NORTHERN, & THE BLACK LODGE
- TWO BONUS TRACKS FEATURING JULEE CRUISE

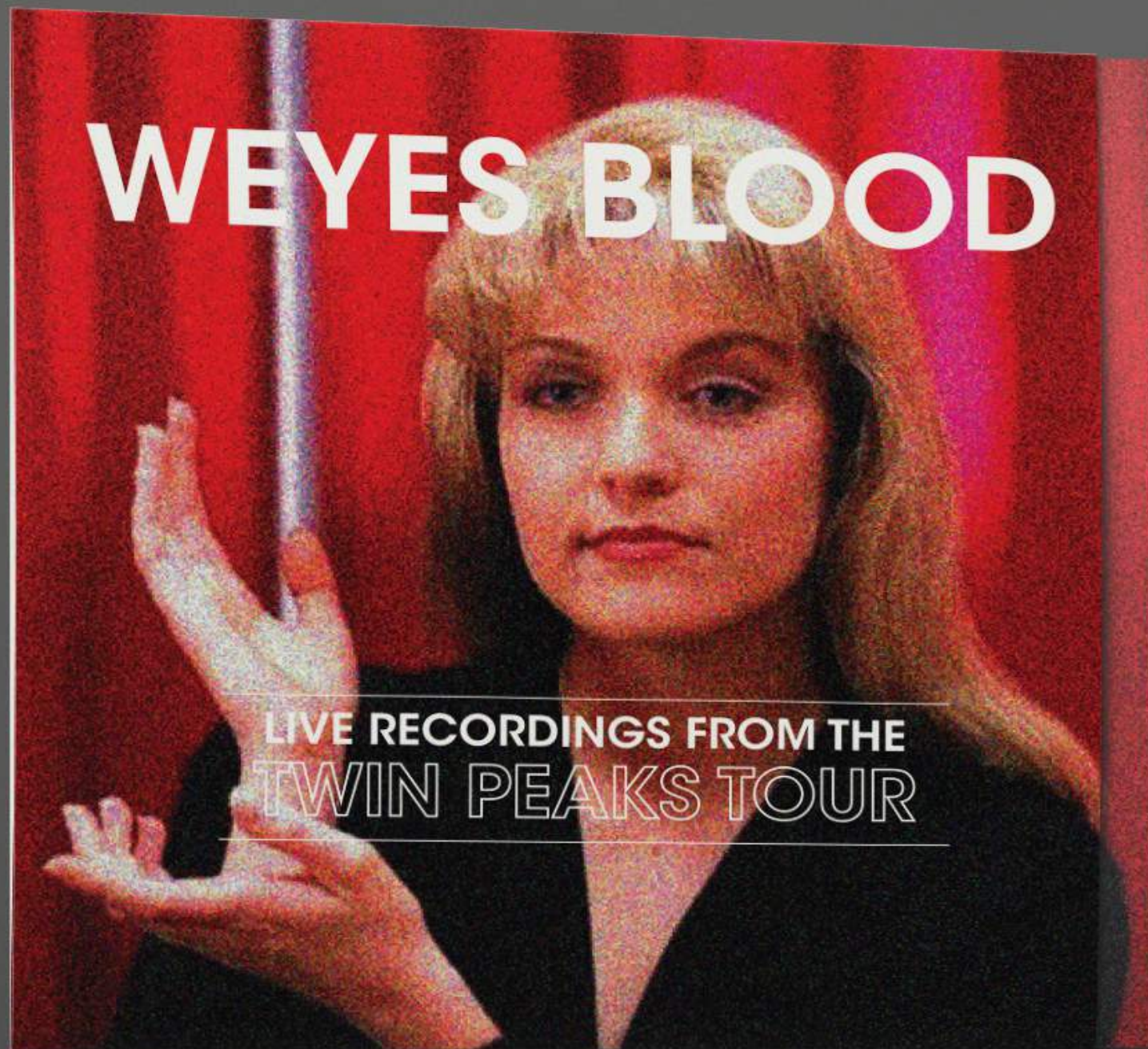


1. A LOT'S GUNNA CHANGE
2. ANDROMEDA
3. EVERYDAY
4. SOMETHING TO BELIEVE
5. TITANIC RISING
6. MOVIES
7. MIRROR FOREVER
8. WILD TIME
9. PICTURE ME BETTER
10. NEARER TO THEE
11. THE NIGHTENGAL FT. JULEE CRUISE
12. FALLING FT. JULEE CRUISE

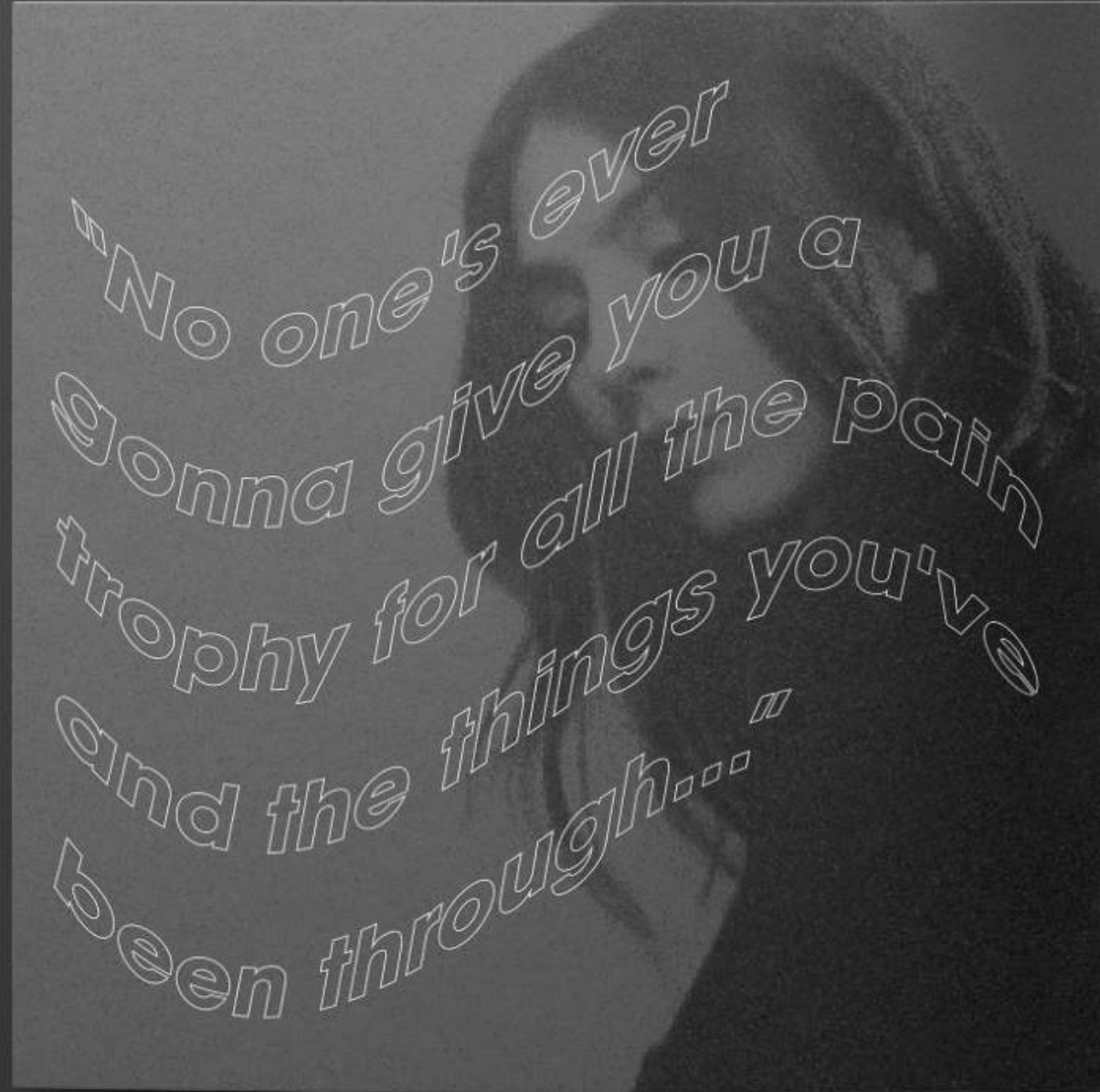
SUB
POP

Deluxe Edition Sleeve





Join Natalie Mering of Weyes Blood on her summer tour through Twin Peaks, Washington. As she takes her award winning album, Titanic Rising, through the Twin Peaks. You can hear Natalie play at local spots such as the Road-House Bar and Grill, the Great Northern Hotel, and finally a special show at the Black Lodge. Featuring two tracks with legendary singer, Julee Cruise, you can now hear Titanic Rising like you've never heard it before.



Movies
Produced by Natalie Mering & Jonathan Rado

No one knows but you
Kinda crazy when you're looking right through me
Something forceful about yourself
Just say the word and, baby, know that I'll be there
I'm not scared

And I see it so clearly
That we play hard
Yes, we love our love
Most of all
But the time we spent
In this situation circumstance
I'll see you around
The next time you come to town
I'll see you around
The next time you call

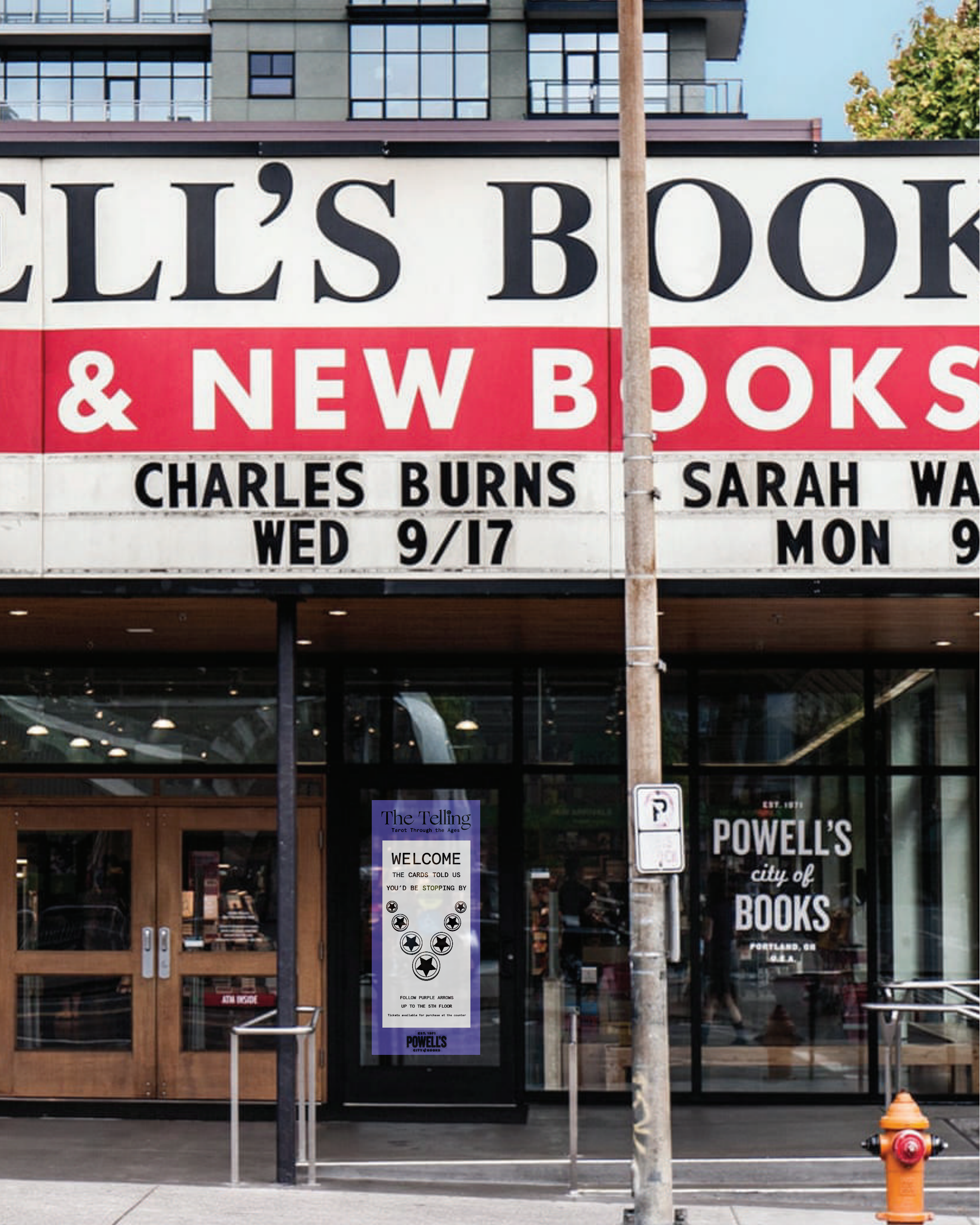
You're a demon with a scary picture
I'm a dreamer and you're a figer
Got a feeling our romance doesn't stand a chance
Stand a chance to last
You threw me out of the Garden of Eden
Lift me up just to let me fall hard
Can't stand being your second best
And I see it so clear

We play hard
Yes, we love our love
Most of all
But the time we spent
In this situation circumstance
I'll see you around
The next time you come to town
I'll see you around
The next time you call

Oh, baby, take a look in the mirror
Oh, baby, take a look in the mirror
Oh, baby, take a look in the mirror
Oh, baby, take a look in the mirror

And I see it so clear
We play hard
Yes, we love our love
Most of all
But the time we spent
In this situation circumstance
I'll see you around
The next time you come to town

I'll see you around
I'll see you around
I'll see you around
The next time you call

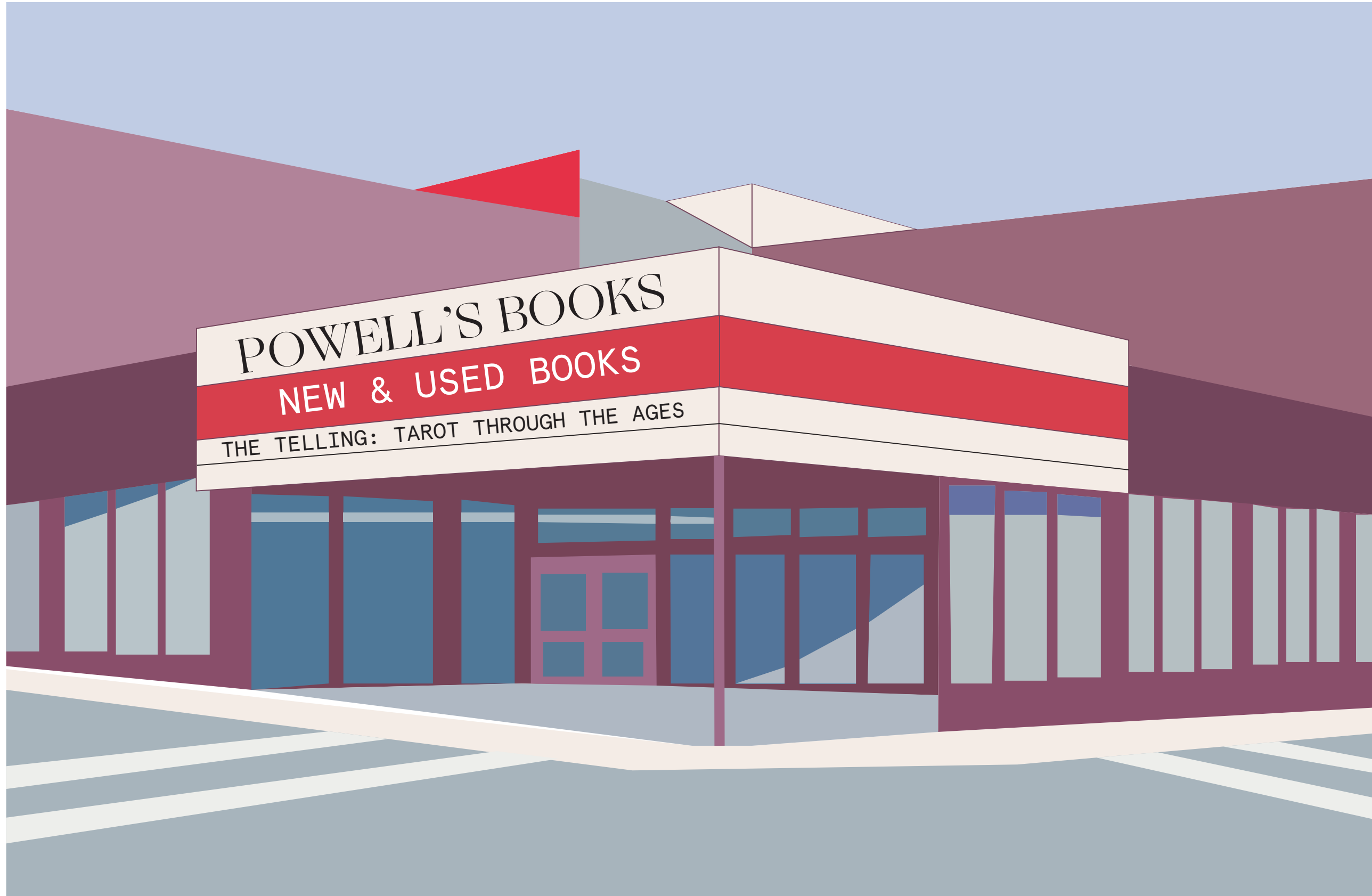


7

The Telling Exhibition

DES 225 • Cielle Charon

The Telling Exhibition brings patrons in from all across the country to learn the history of tarot, see artwork from across decades, and maybe even learn something about themselves along the way. Situated on the 5th floor of Powell's Downtown bookstore location, The Telling Exhibition is a temporary installment where guests experience the traditional artwork and purposes of tarot cards through modern and visually intriguing branding.



The Telling

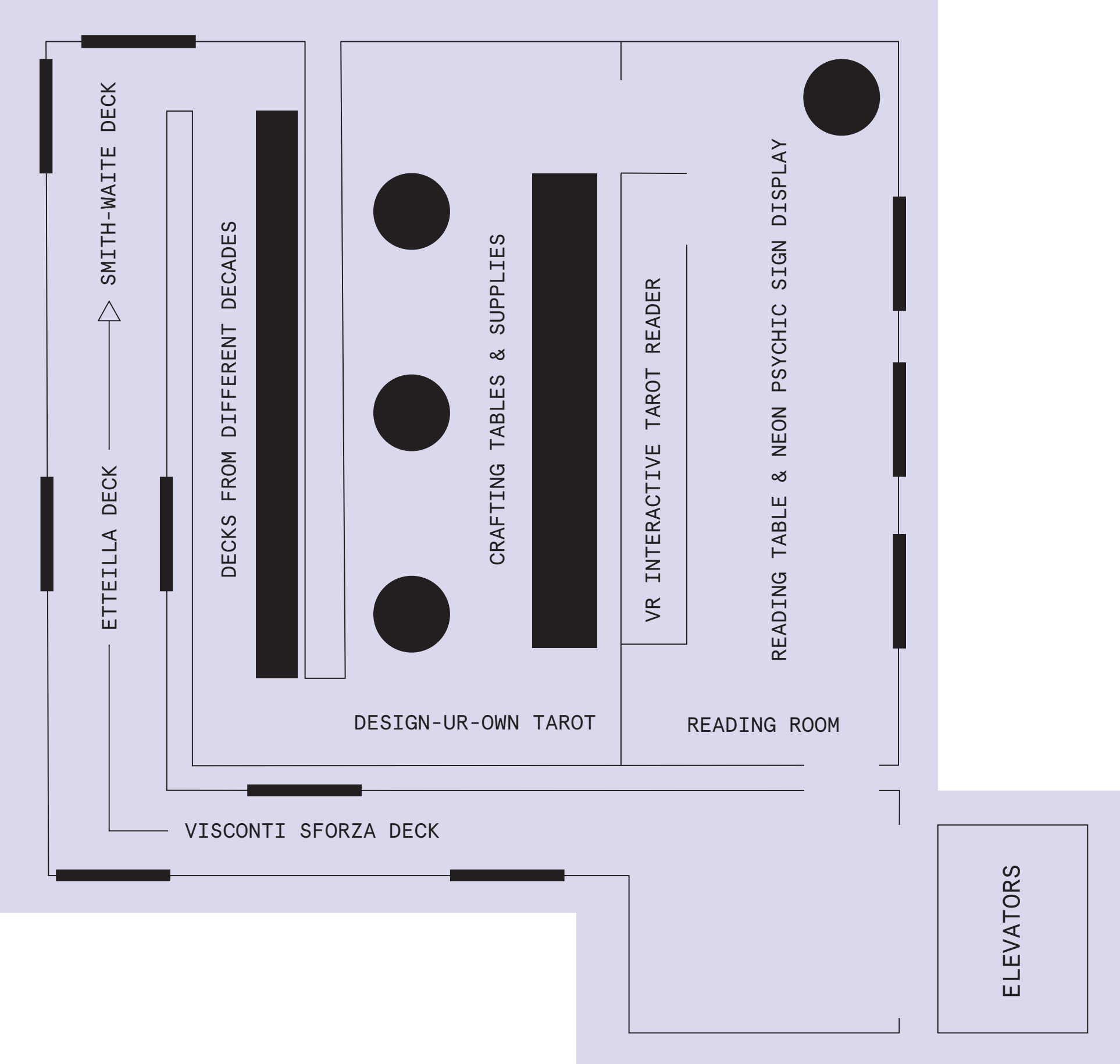
Tarot Through the Ages

The Telling

Tarot Through the Ages

The Telling

Tarot Through the Ages





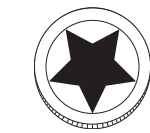
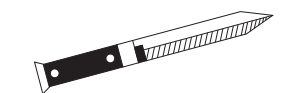
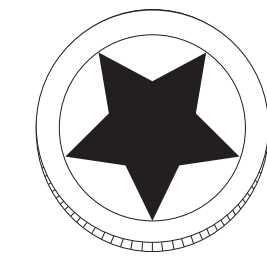
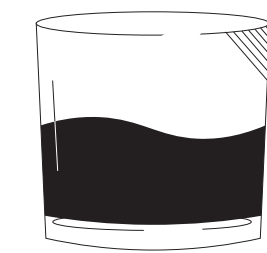
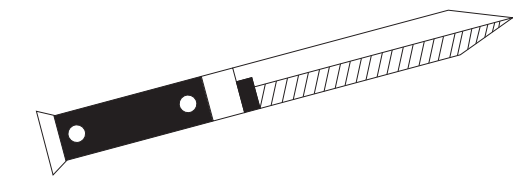
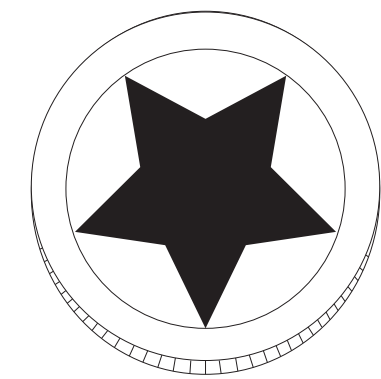
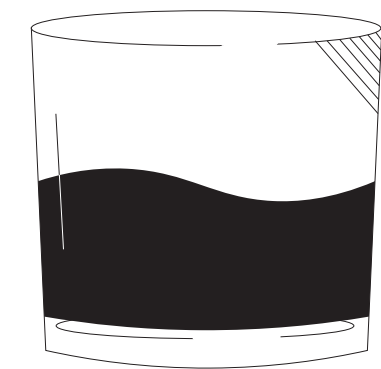
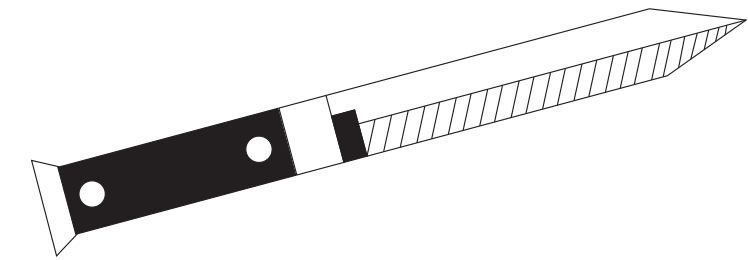
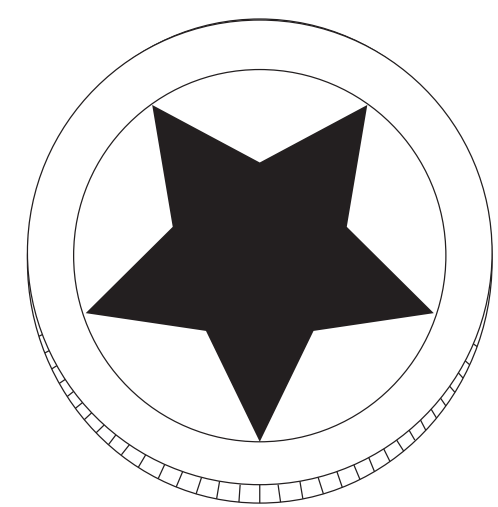
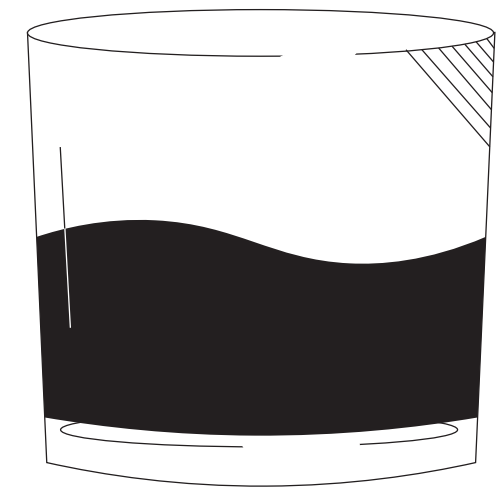
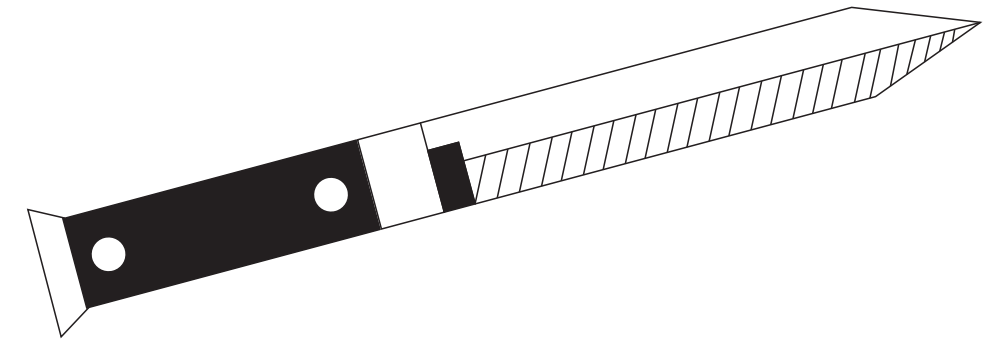
Event Tickets

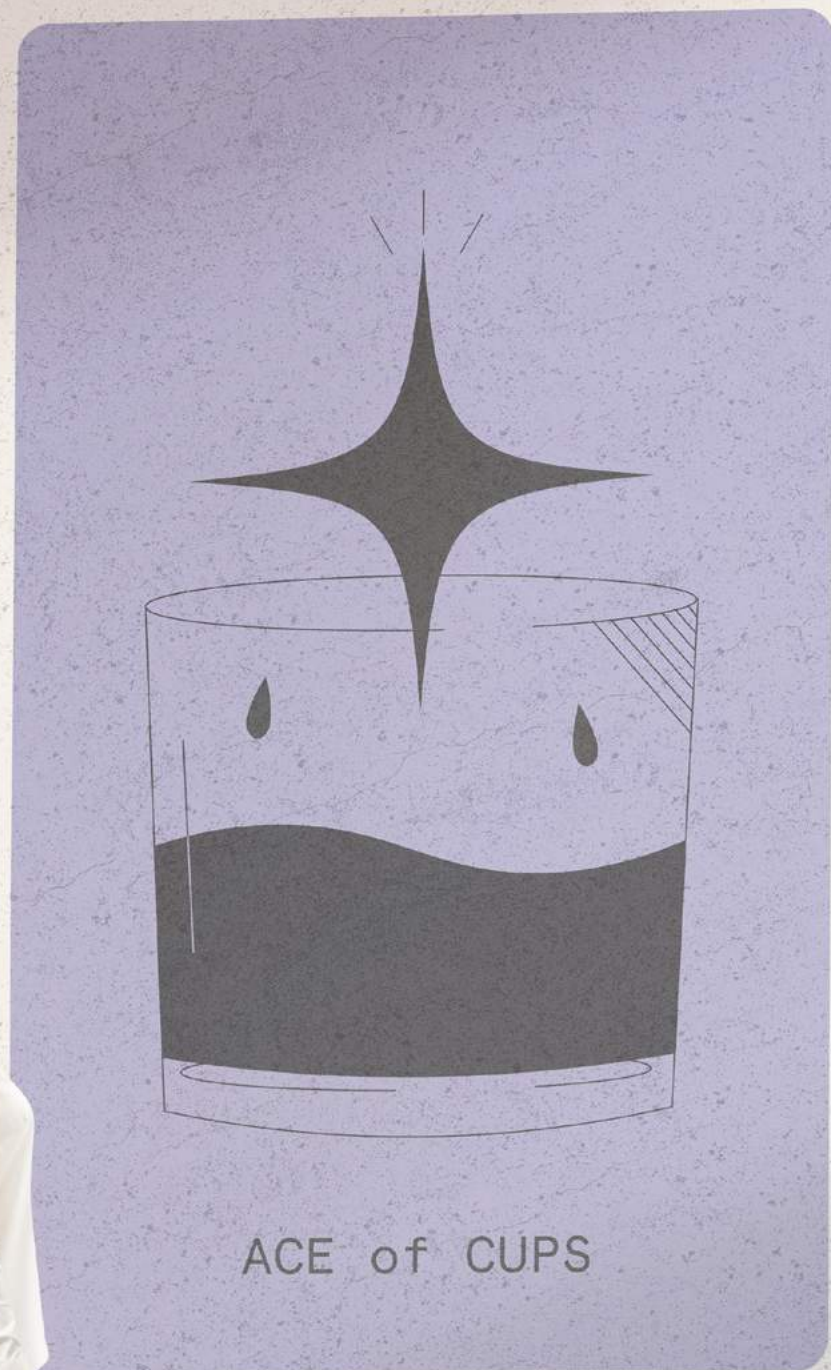


Book Mark



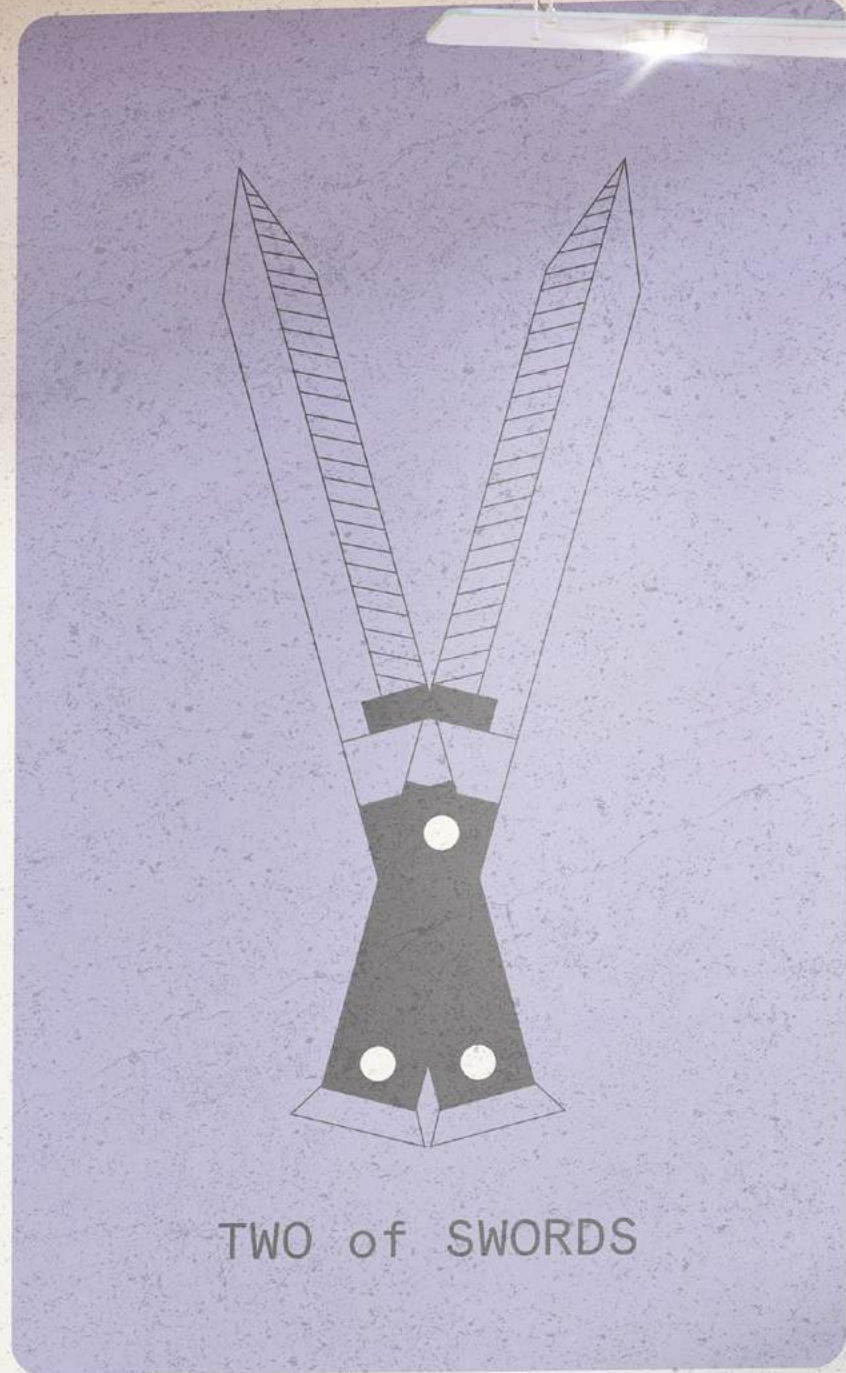
Banner Sign





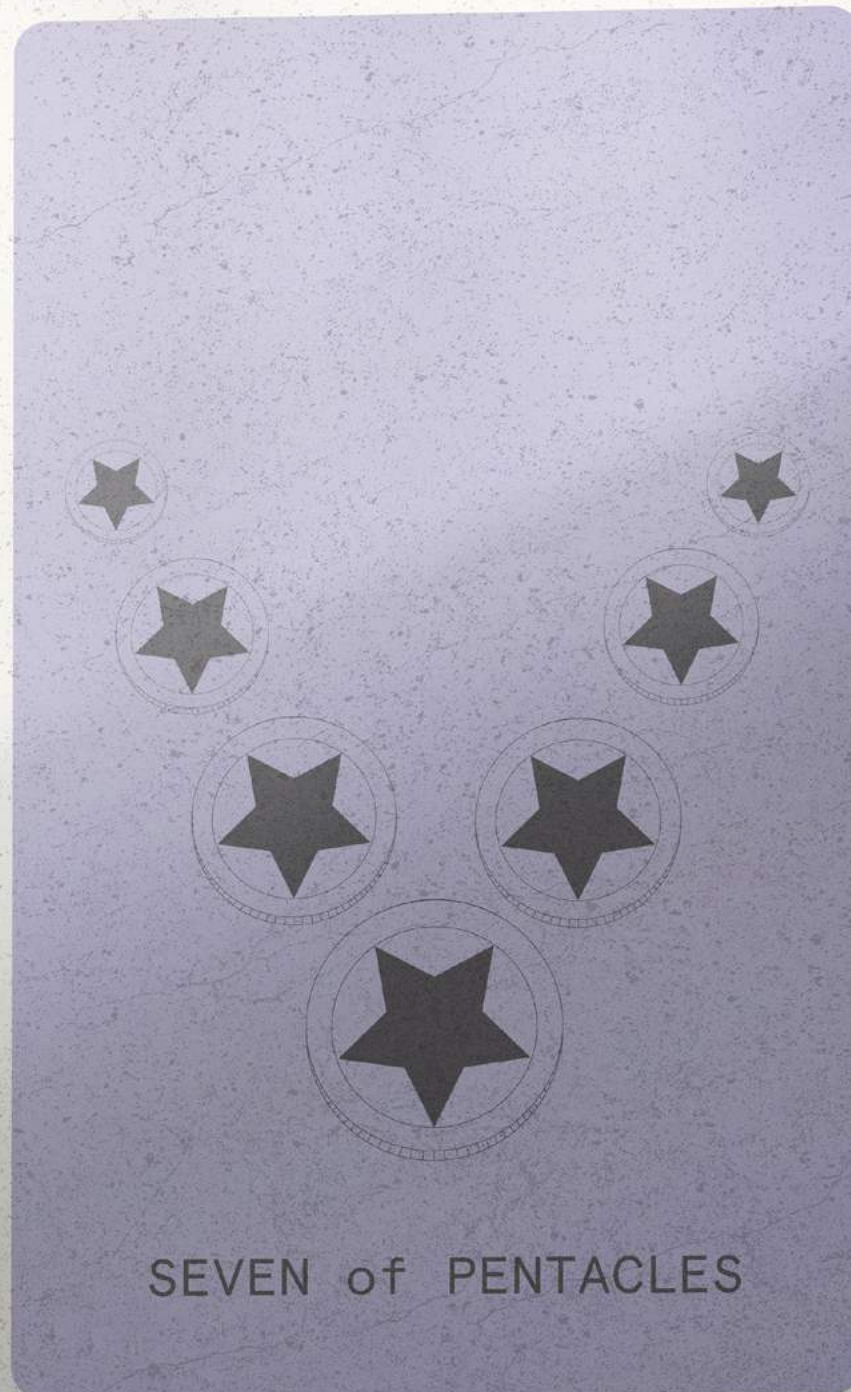
ACE of CUPS

Past



TWO of SWORDS

Present



SEVEN of PENTACLES

Future



One component of this exhibition includes an interactive tarot reading room that allows visitors to chose a spread specific to them and participate with the reading through touch screen technology.

The Telling

Tarot Through the Ages

The Telling Process Book

DES 225 • Cielle Charon

The brief for this project was to approach the creation of a museum exhibition as its curator, designing both the contents of the exhibition as well as its branding, way-finding, environmental graphics, and deliverables. I was prompted to create a word mark, secondary brand elements, and environmental graphics systems that translated the history of tarot decks in a modernized, minimalist fashion to audiences visiting Powell's Bookstore in downtown Portland, Oregon. Emphasis was put on iconography, way-finding, and spatial design to best fit the already existing structure of the bookstore.

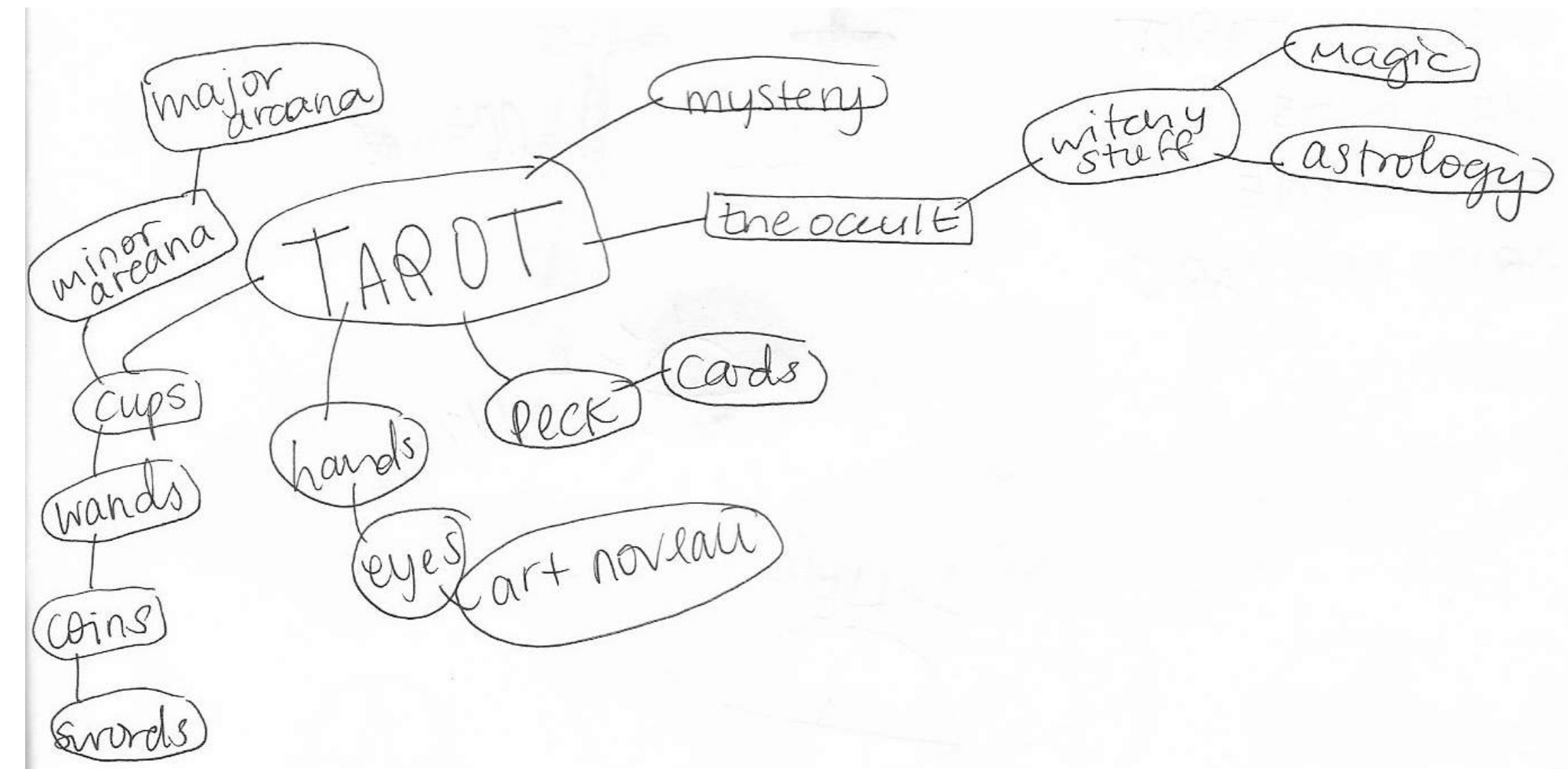
* Oldest surviving deck: Visconti-Sforza Deck
 14th or 15th c. → originating in Northern Italy
 • This deck was created for the Duke of Milan's family around 1440
 ↳ used for a bridge like game called **TAROCCHI**
 ↳ this game eventually spread to other parts of Europe, renamed TAROT in France

* Not regarded as mystical until the OCCULT came into fashion in late 18th c.
 ↳ Mystical groups (Theosophical Society + Rosicrucians) turned tarot into an American fad in early 1900s.

1909 Waite-Smith Deck created by A.E. Waite, a British member of the Hermetic Order of the Golden Dawn and artist Pamela Colman Smith

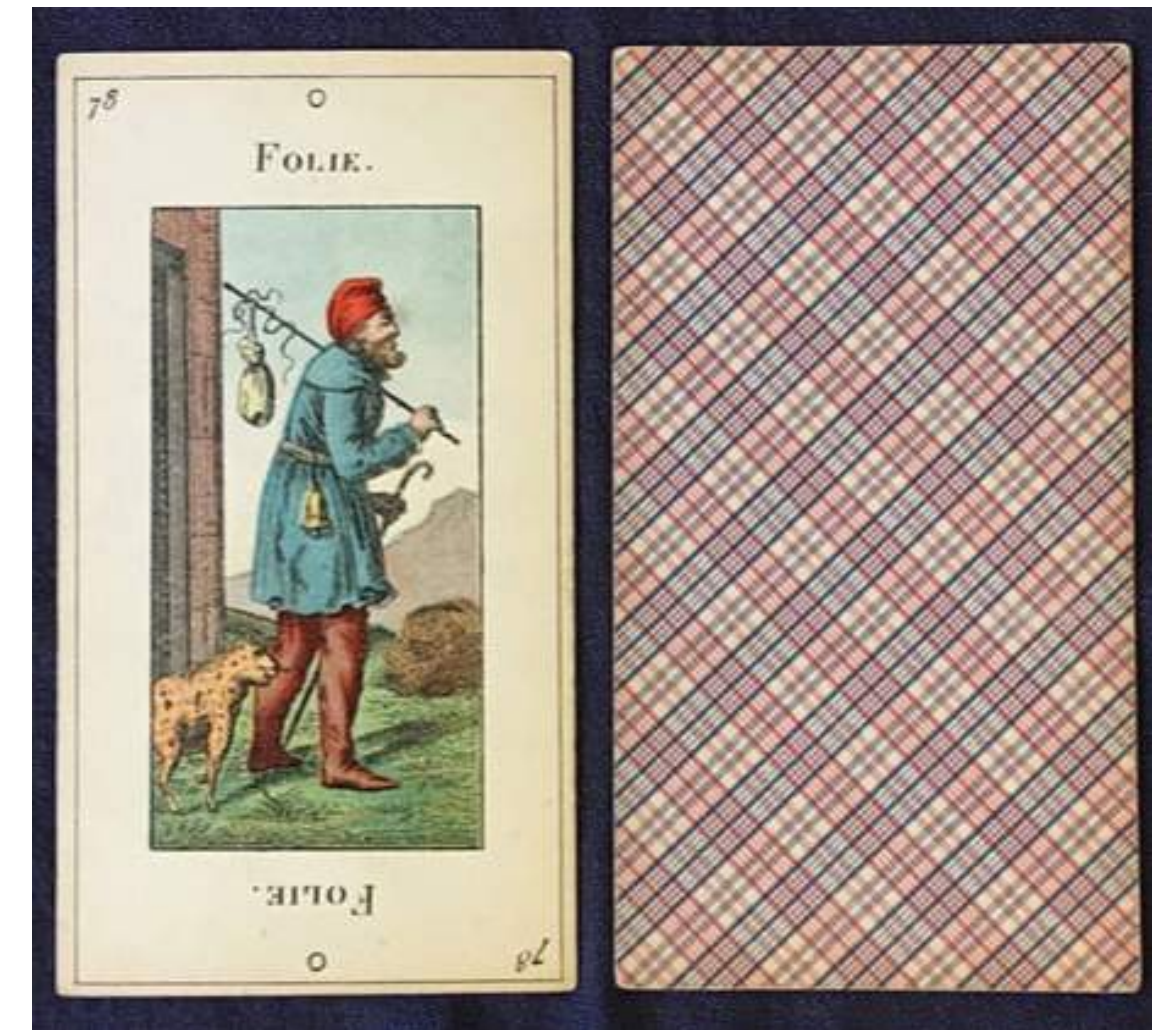
Tool of Divination
 Began as a card game with 4 suits —
 1. Staves or Wands 2. Discs or Coins
 3. Cups 4. Swords

"TRIUMPH" CARDS painted for wealthy families
 wasn't until the printing press that these cards could be mass produced for the average folk



The museum of Tarot would be on a secret floor of Powell's that visitors must find a take a special elevator to get to. Featuring rare and collector's item cards, this exhibition would feature tarot decks from all across the globe, their meanings, and their history. It would be structured much like a book store, with rows of book shelves featuring the cards as well as blown up poster-size renditions to see the different types of artwork featured on the cards. Patrons could get their own tarot cards read by our in-house tarot expert.

Occult
 Dark
 Mystery
 Neon
 Intrigue
 Modern
 Magic
 Deck
 Suits

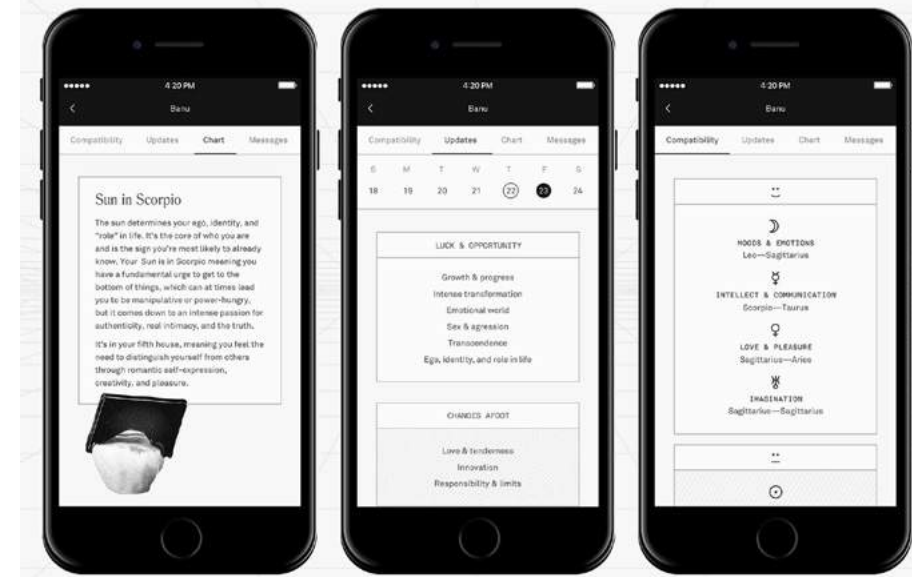
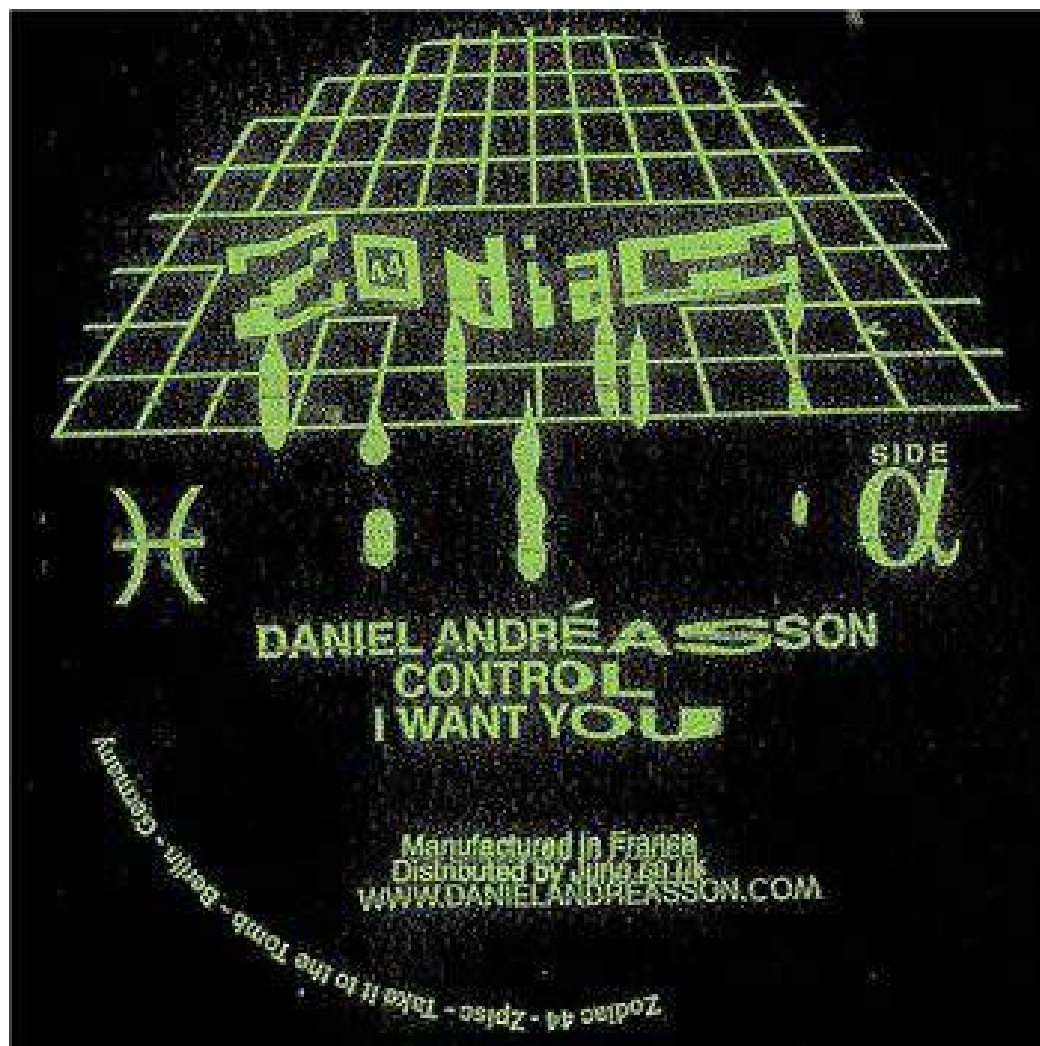


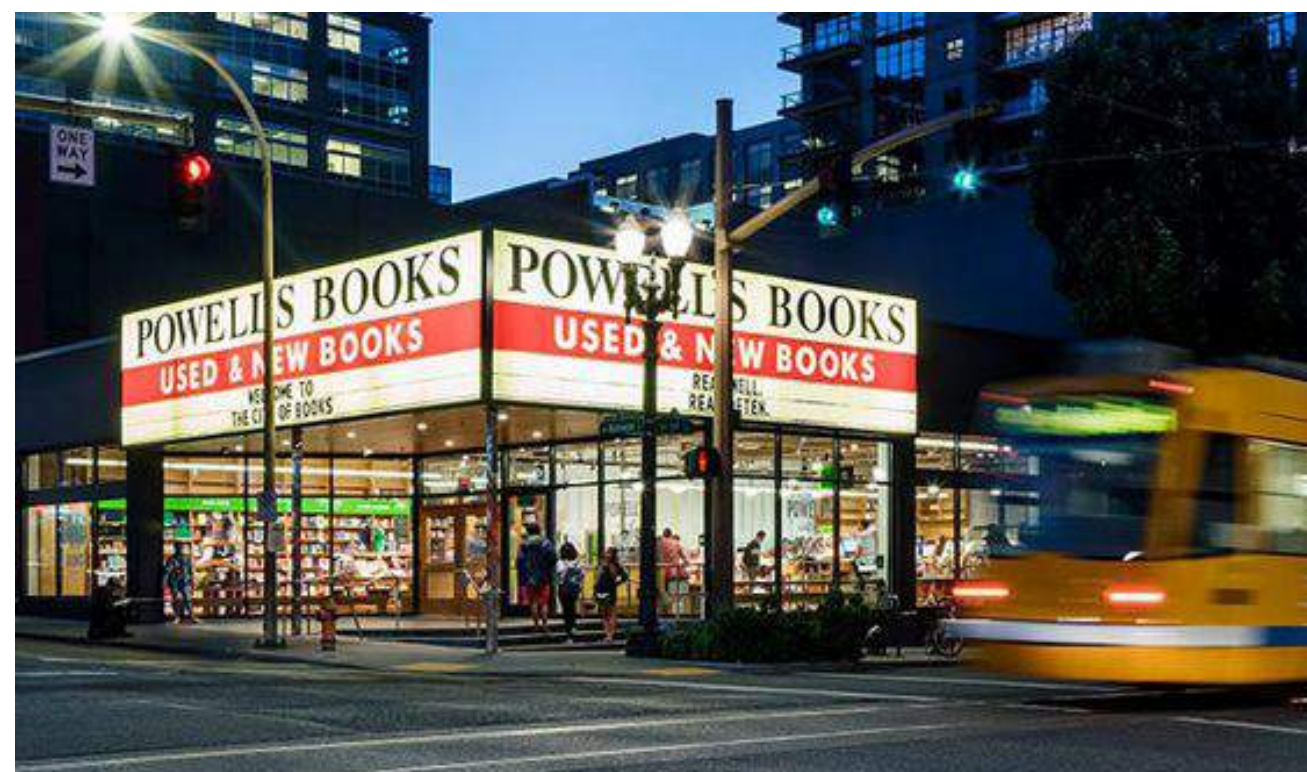
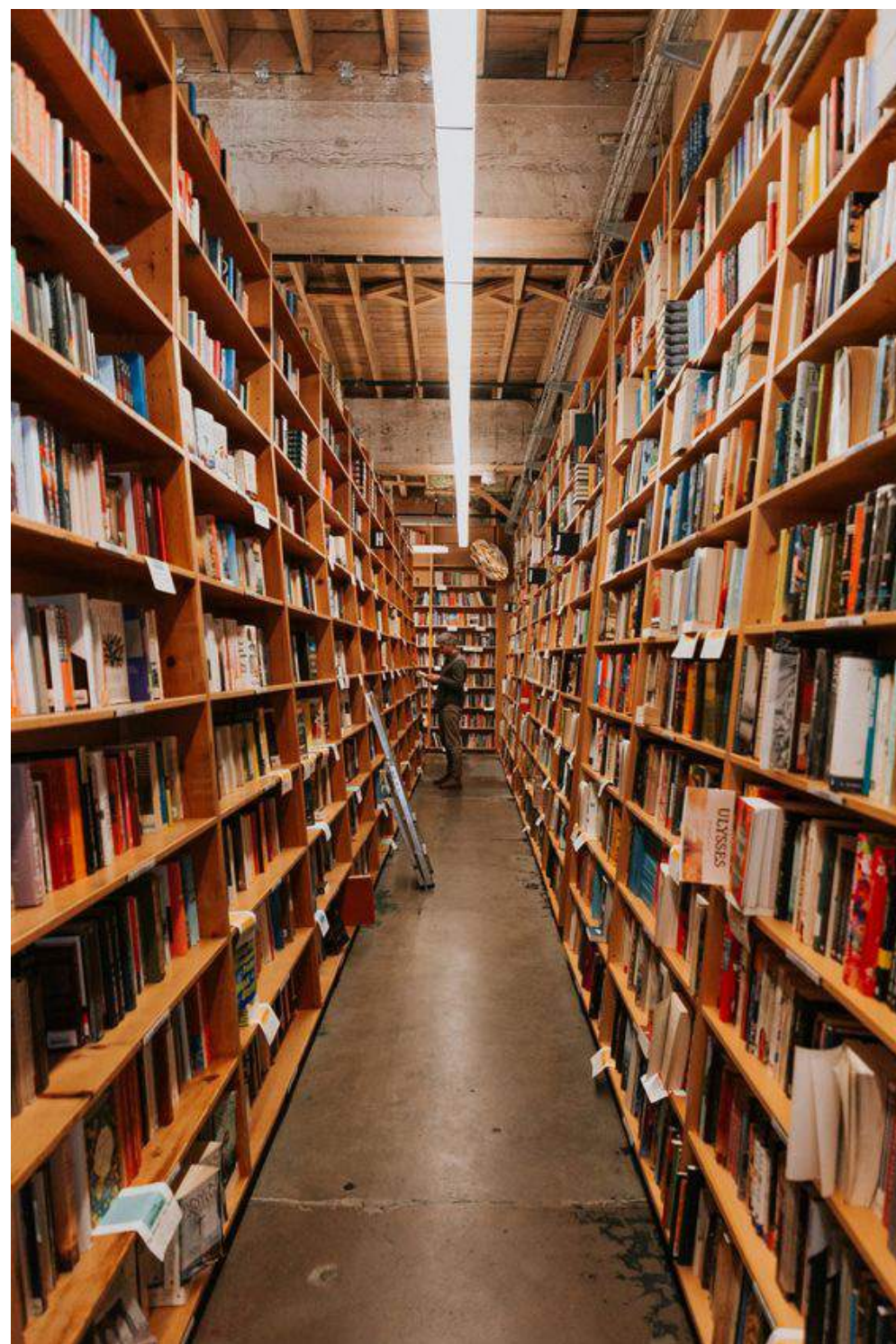
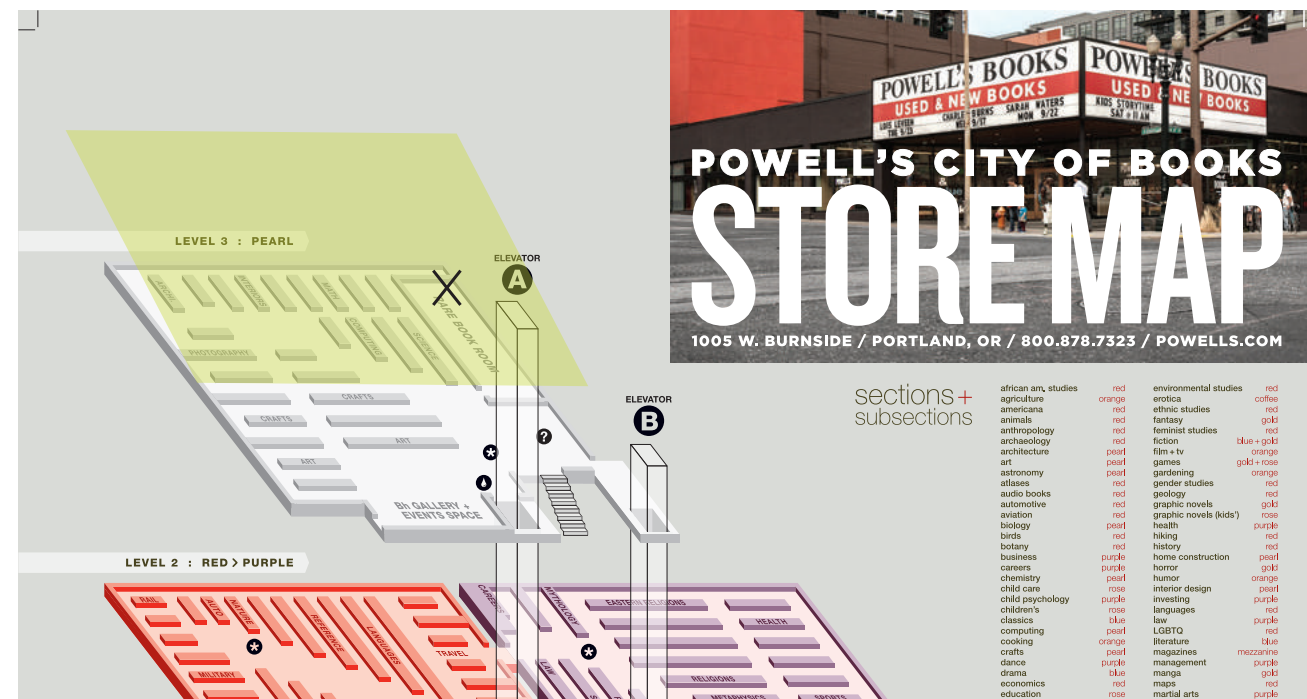
So much of tarot is tied to the occult, astrology, and all things mystical, it will be important to translate this feeling into the branding of the exhibit. I was inspired by iconography that is typically found within these realms. Hands, eyes, and moons were the three icons I was most intrigued by.

The original Etteilla decks seemed similar to 70s art that often goes hand in hand with witchy-occult design from the later part of the 20th century.

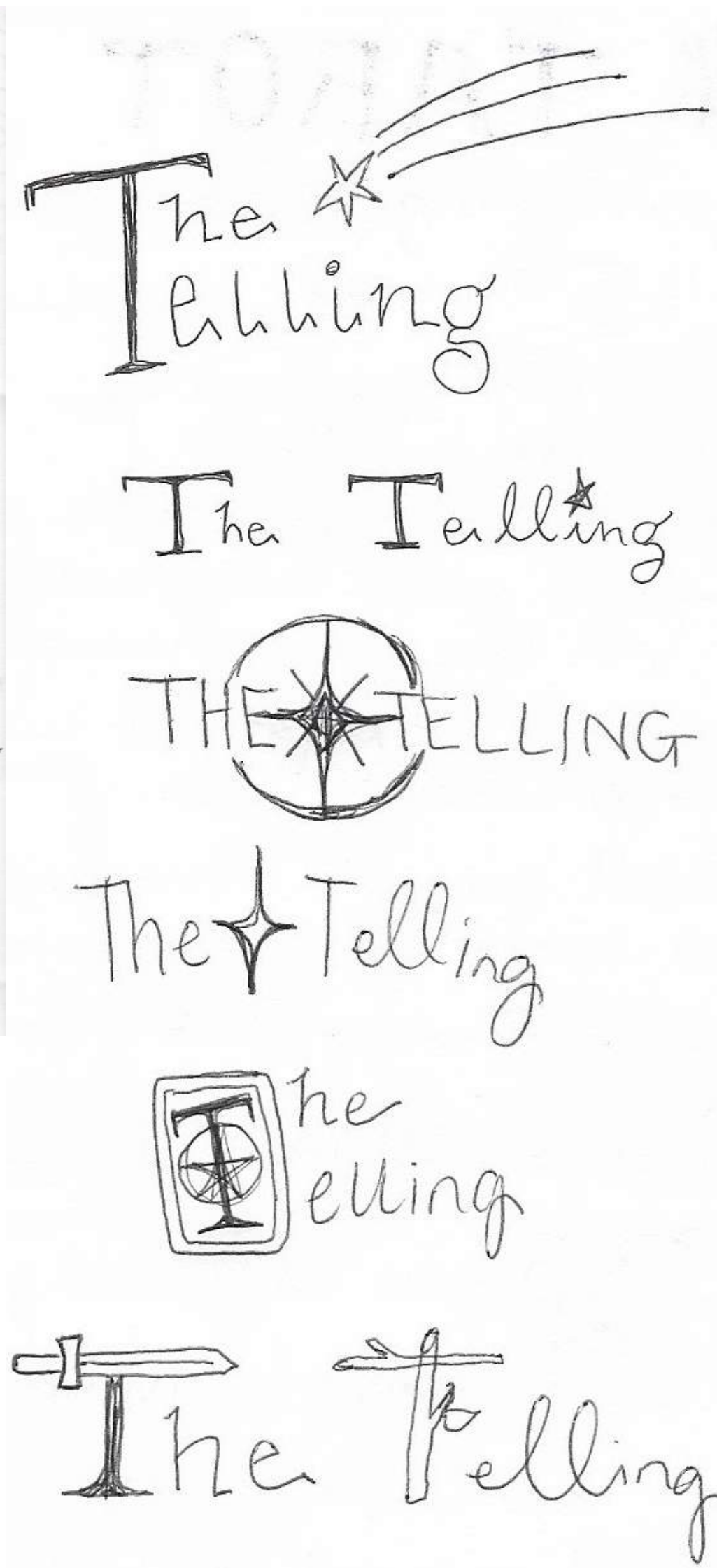
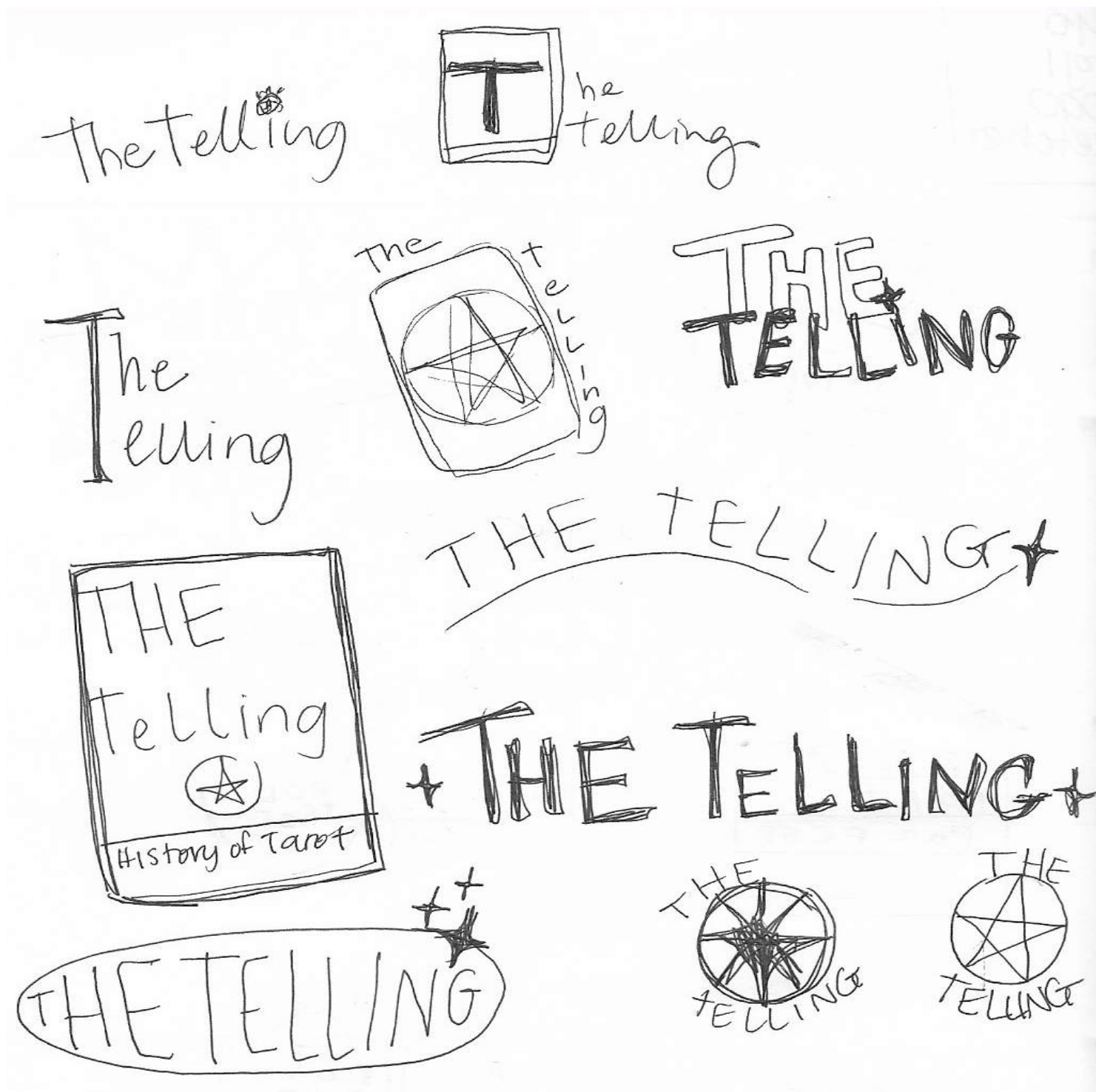
I want to take this style and modernize it -- maybe even futurize it. Using traditional tarot art, alongside 70s typography, and futuristic designs this exhibit will bring the past into the future.







While doing research for both mood boards and environmental aspects of the space, I was interested in finding inspiration through minimalistic branding, eye catching colors, and a more modern treatment of type and tarot iconography. Since the space was already partially constructed within the Powell's building, it was crucial to build a space that would fit well within the bookstore while feeling like it can stand a part too. The plan was to keep to traditional aspects of the tarot, but attempt to translate them into a more modern or futuristic space.



- TAROT**
- TAROT WORLD
 - DECKS + DREAMS
 - THE TELLING
 - FOURTYNE & FOLLY
 - LA HISTORIA TAROT
 - THE MYSTERIES OF TAROT
 - FORTUNE'S FOLLY
 - THE DIVINATION OF DECKS
 - DIVINE MISFORTUNE
 - LUCK OF THE DRAW
 - DRAWING YOUR LUCK
 - CONTEMPORARY MAGIC
 - METHODS OF DIVINATION
 - METHODS OF MADNESS
 - DE FORTUNA TAROT
 - KING OF THE CARDS
 - KINGS & QUEENS OF TAROT
 - SHUFFLE THE CARDS
 - CARDS OF THE DIVINE
 - PICK A CARD, ANY CARD

While figuring out a both a brand name and the draft for my word-mark, I wanted to translate the old world feel of tarot typography while making it fit into a 21st century space. Many attempts included both type and icons in the word-mark, but I wanted to stray from anything too celestial. "The Telling" seemed to fit the concept for a tarot deck exhibition because it clues the audience into something occult related while leaving a level of intrigue that requires them to sseek out more information for themselves, much like tarot reading.

The initial approach was to integrate a kaleidoscopic color palette into the brand. The color palette was bright, flashy, and varied to catch the viewer's eye. While this bold palette was different than approaches I had taken in other projects, it wasn't directly tied to tarot card imagery and was difficult to integrate. Not wanting to revert to a safe monochromatic palette, I chose one color from this palette that I felt represented tarot the most and ran with it.

A spectrum of purple was chosen for this brand's color palette to reinstate that tarot was once only made for royalty and because it is often associated with divination, healing, and psychic work.



Angel

The Telling

La Historia Tarot

Fortune's Folly

Divination of Decks

Americana Roman

The Telling

La Historia Tarot

Fortune's Folly

Divination of Decks

Ogg Roman

The Telling

La Historia Tarot

Fortune's Folly

Divination of Decks

Apoc Dark

The Telling

La Historia Tarot

Fortune's Folly

Divination of Decks

GLYPHWORLD

THE TELLING

LA HISTORIA TAROT

FORTUNE'S FOLLY

DIVINATION OF DECKS

Aperçu Mono

The Telling

La Historia Tarot

Fortune's Folly

Divination of Decks

I sought out both modern serif and experimental typefaces to see which would be better fitting to translation the historical aspects of tarot exhibited in a more modern fashion. The type faces chosen, Ogg Roman and Aperçu Mono, enhance the modernity of the brand while keeping with traditional undertones. While many original decks had handwritten, calligraphic type, Ogg felt like the perfect substitute as it captures a unique mix of calligraphic and typographic form found in the hand lettering of 20th century books.

Tarot decks are made up of both Major Arcana as well as four suits: Wands, Cups, Swords, and Pentacles. These cards detail a storyline of humanity's spiritual evolution into enlightenment and individualization. It was important to keep traditional tarot elements alive within the brand while finding a modern way to translate them to present-day audiences of all age groups.

Wands

Associated with the element of fire, the suit of wands represents passion, inspiration and willpower. The wands imbue their users with primal energy, for it is through them that the cycle of creation can begin. Because of their ability to bring energy into any situation, they are also associated with action, ambition and making plans.

At their worst, they can refer to situations that are filled with recklessness and lack of direction.

Cups

The suit of cups rules over all that is associated with emotions, the unconscious, creativity, and intuition. They frequently talk about relationships, whether romantic or otherwise, and one's imagination and inner world. They are associated with the element of water, which becomes a frequent visual theme within this suit.

At their worst, the cups suit is fret with uncontrolled feelings and a disconnect with one's inner voice.

Swords

The swords is the suit of intelligence, logic, truth, ambition, conflict and communication. It is associated with the element of air. In readings, these cards focus on the faculty and power of intellect, which like the swords themselves, are double-edged. This can be used for both good or evil, to help and to harm, and our greatest conflicts usually come from this delicate balance.

At their worst, the swords can be abusive, harsh, and lack empathy.

Pentacles

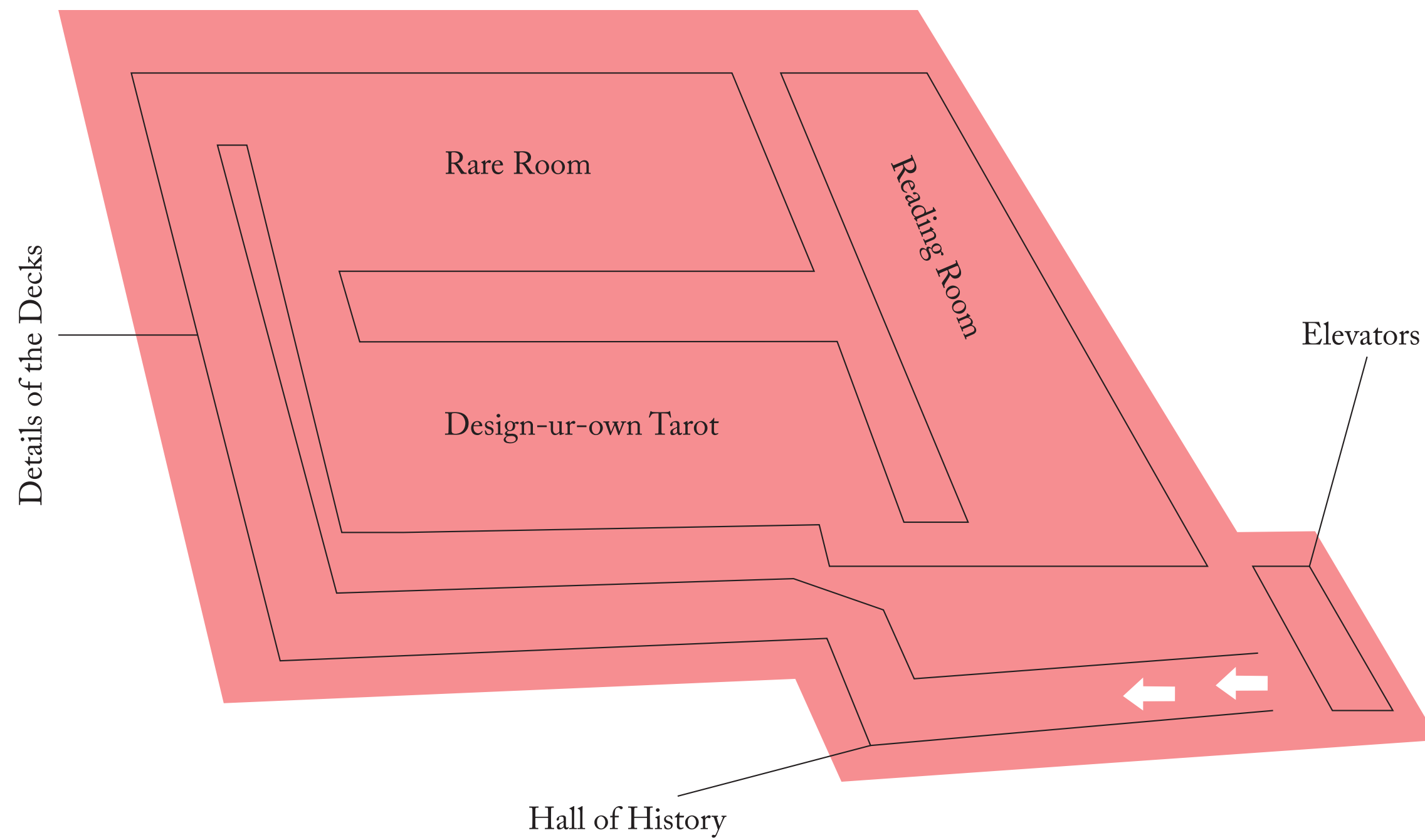
The pentacles is the suit of all things worldly and material. Though we will immediately think of the pentacles as relating to financial matters, we also can understand them as being associated with security, stability, nature, health, and prosperity. The pentacles are of earth element. When we see pentacles show up in a reading, they are usually concerned with your long term future, career, generosity, your household, business investments and your feelings of sensuality.

The negative side of the pentacles show up as greed, jealousy, miserliness, and unbridled ambition at the cost of all else.

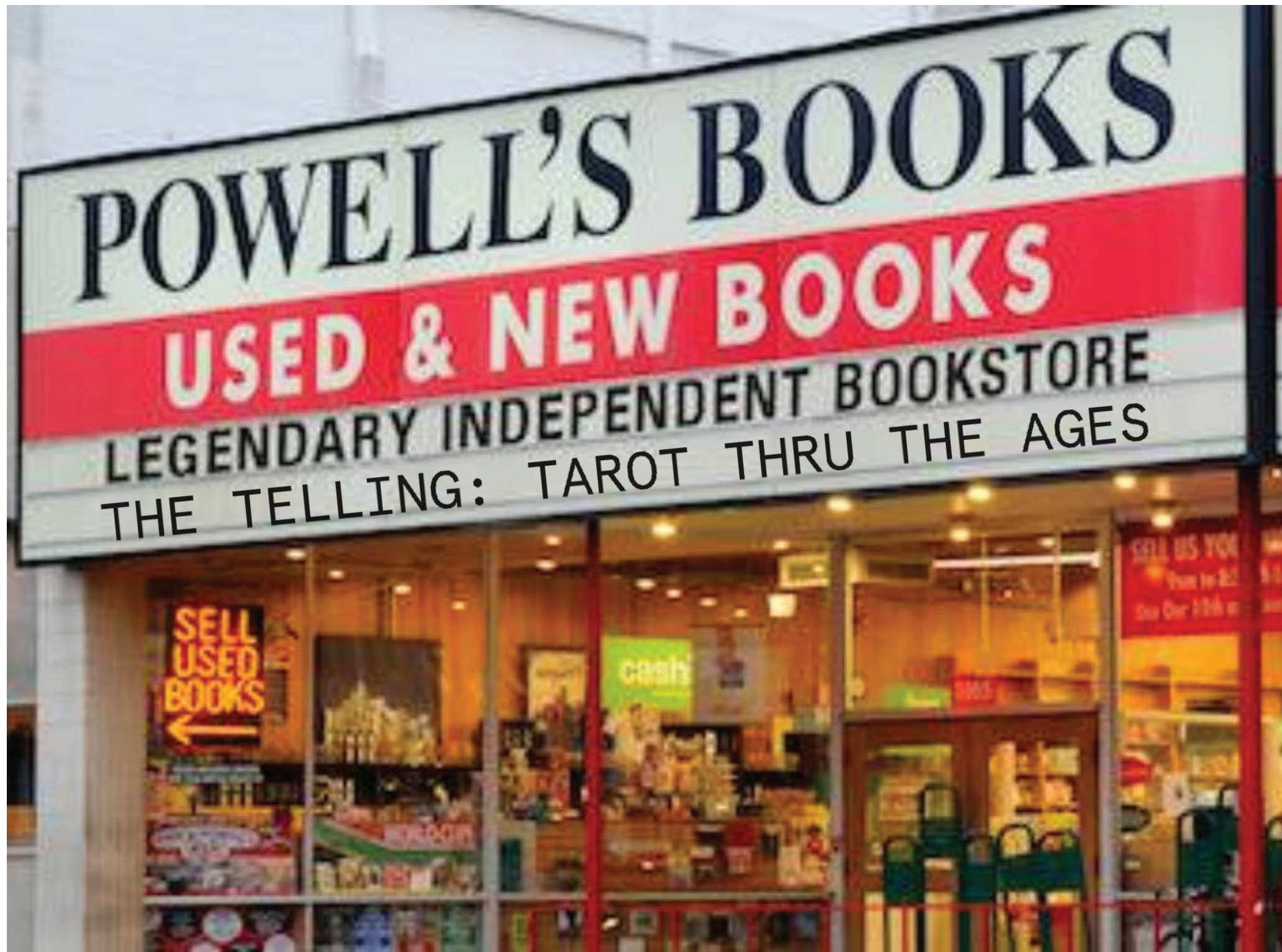


The approach for both the word-mark and secondary brand elements came from a desire to marry the tradition of tarot and modern branding styles. To accomplish this, I primarily focused the design to be minimalistic, sleek, and visually intriguing to draw in the viewer and inspire them to dig deeper into the history of these cards upon first glance.



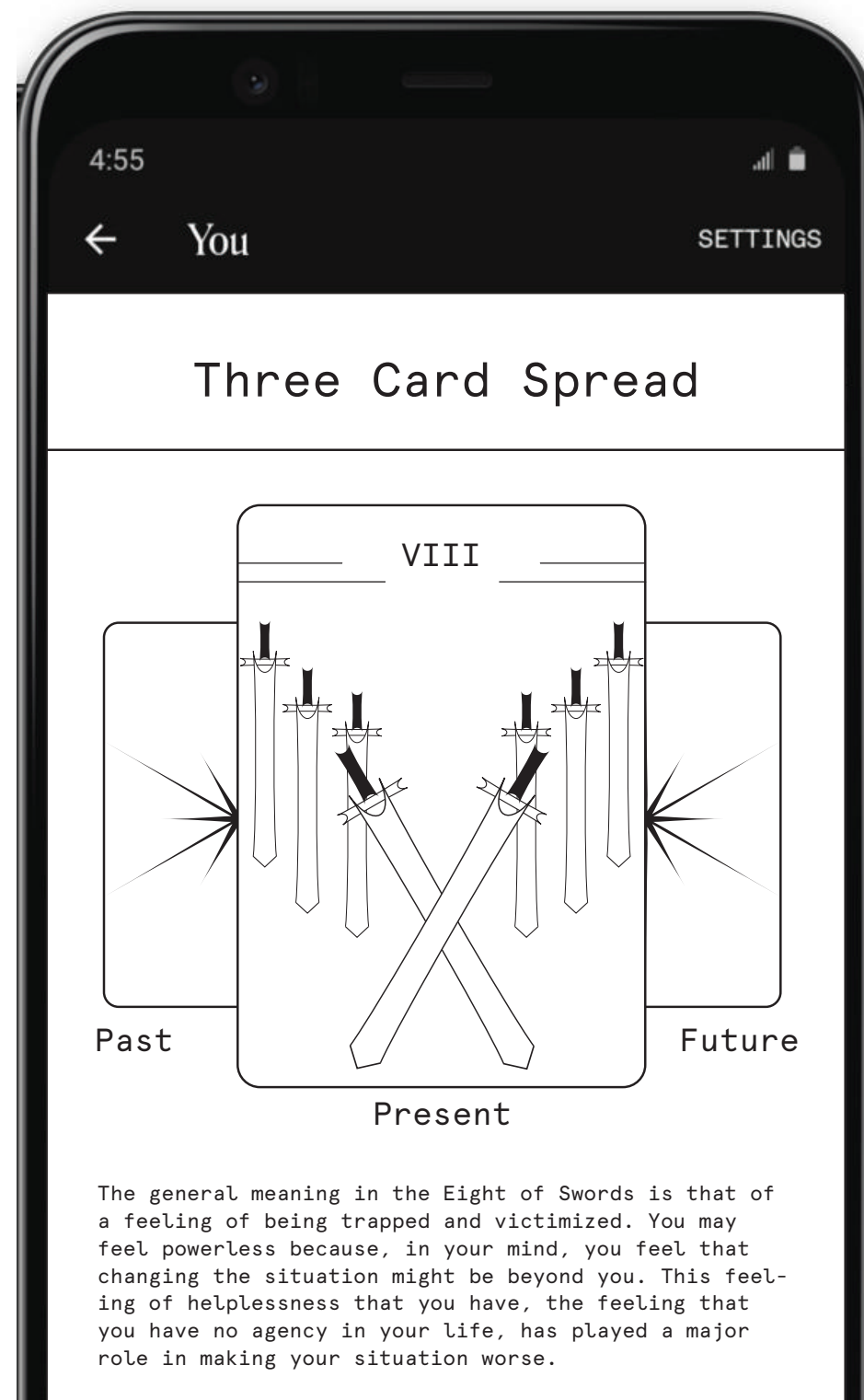


The exhibition planned to take place on the a conceptual fourth floor of the downtown Powell's location. It would have a simple layout, leading patrons around the space from the Hall of History, to Decks of the Decades, to the Rare Room, a Design-Ur-Own Tarot Studio, and finally through to the Reading Room.

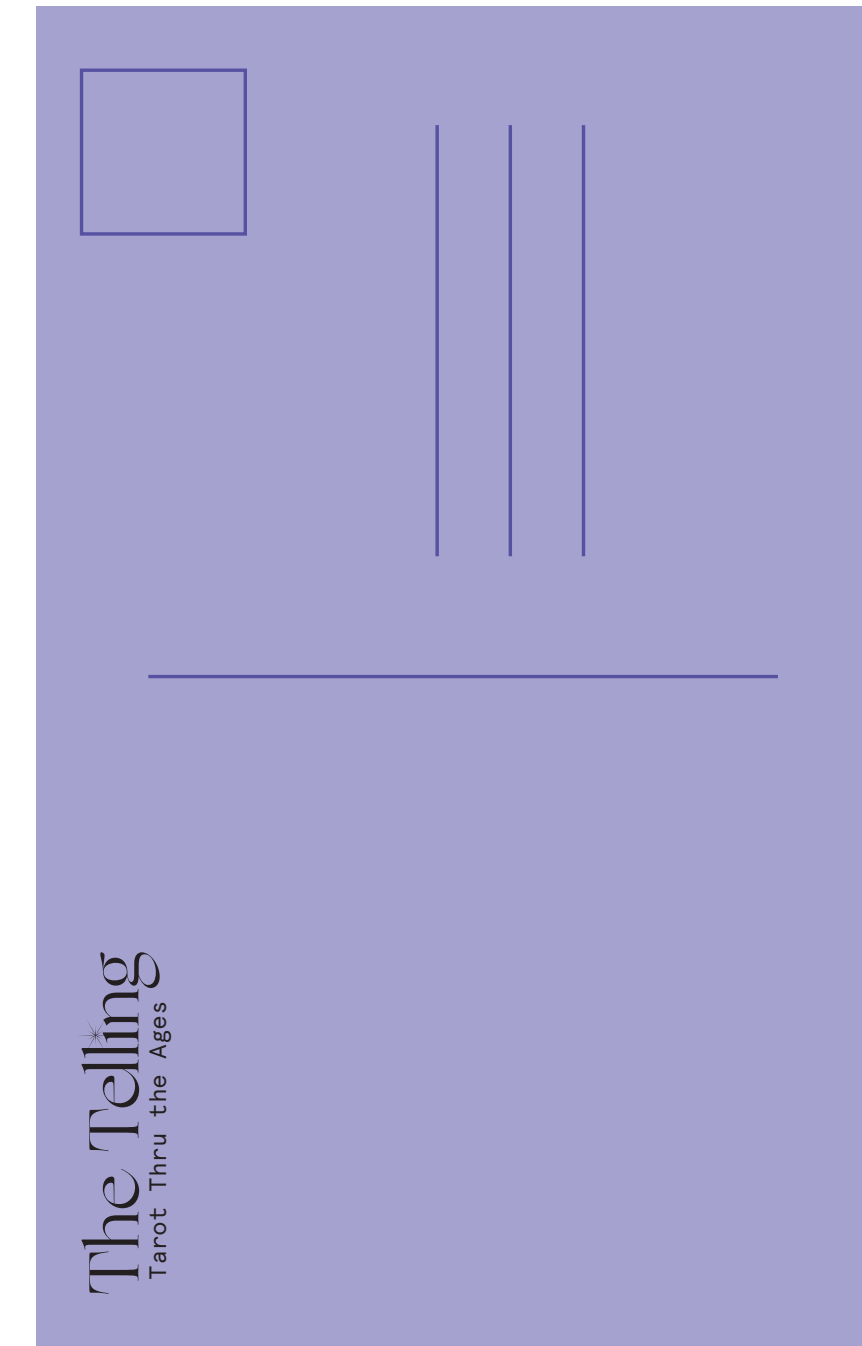
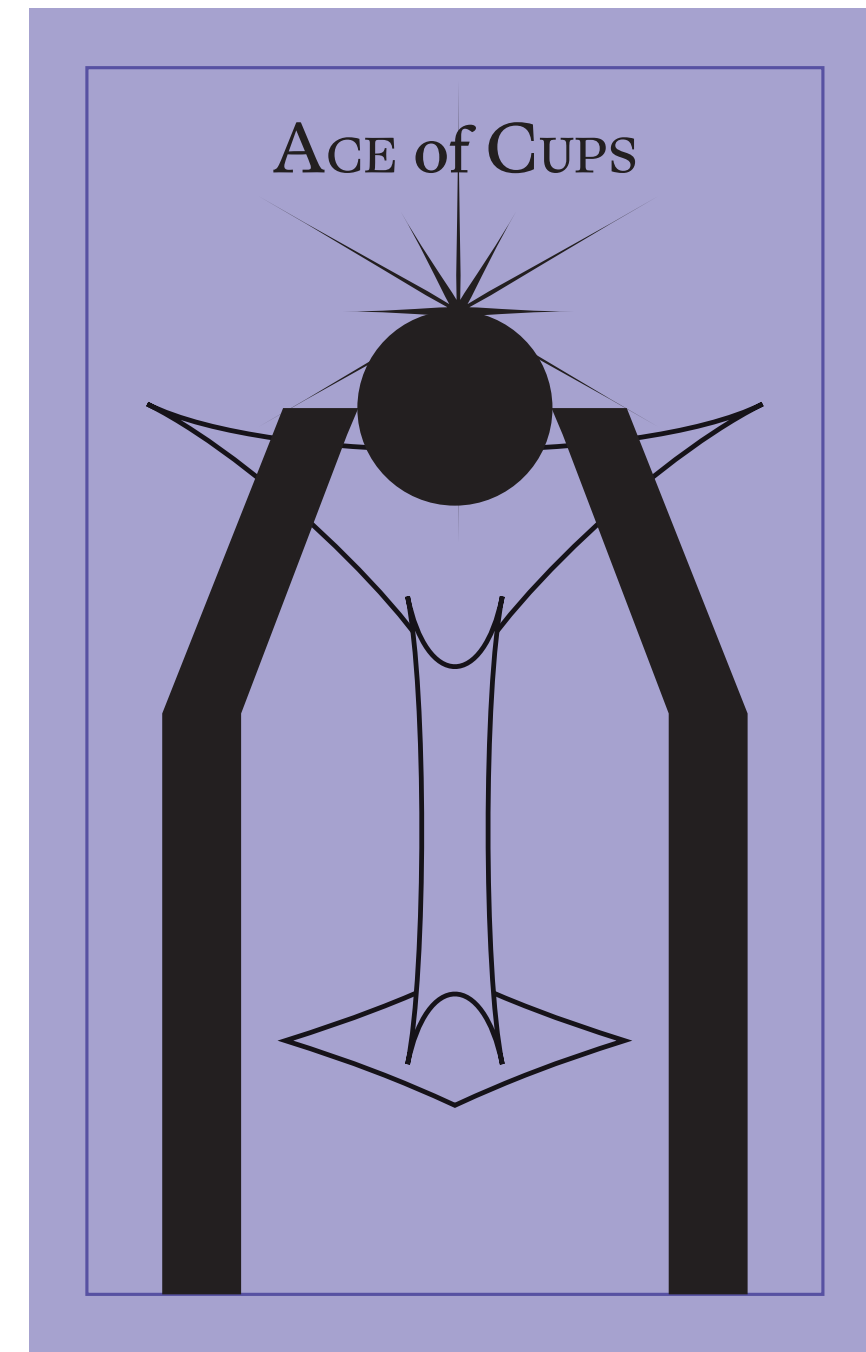


Because the exhibition takes place in an already established store, it was imperative to fit the exhibit into Powell's while making sure it feels like its own space too. The initial concept was to have the space exist in the Rare Books room, but wanting to give the exhibit more autonomy, I ended up creating a conceptual space around this room so that there was room for multiple facets of the exhibition.

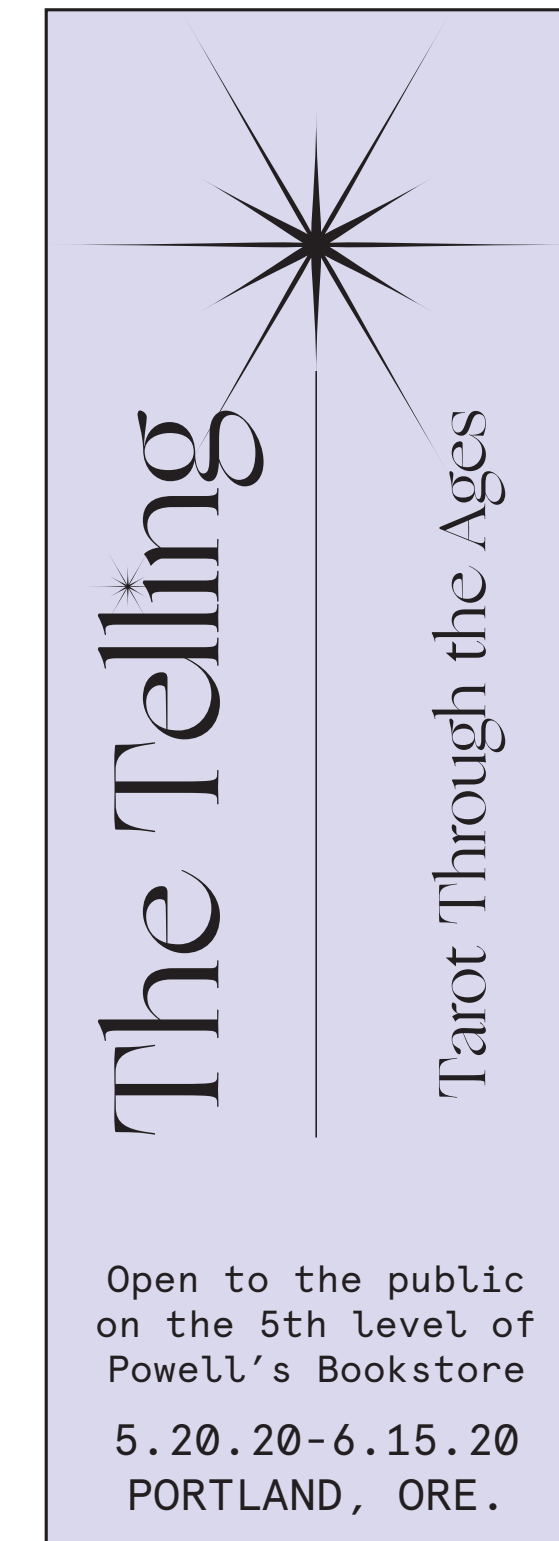
App Mockup



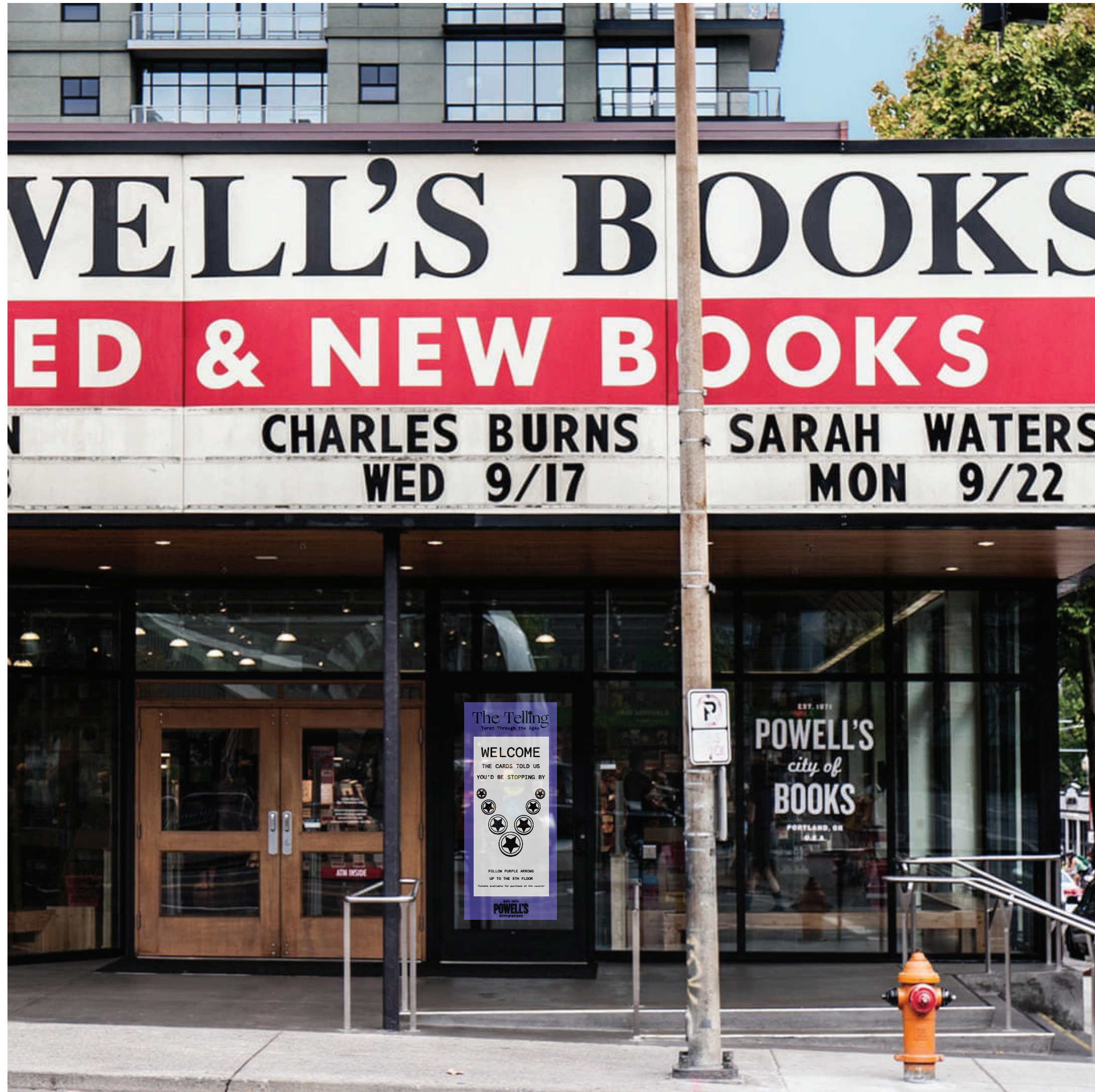
Post Cards

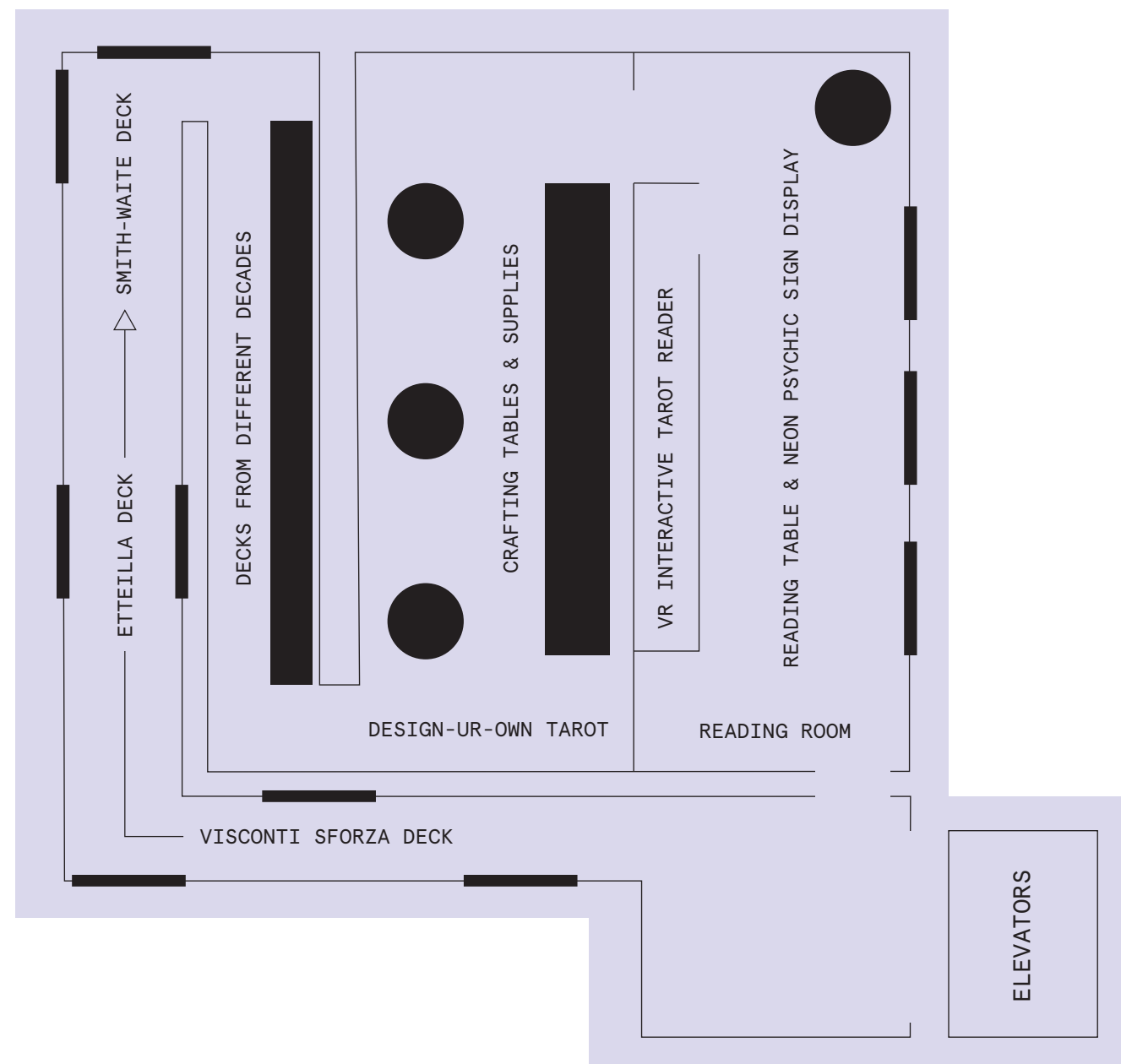


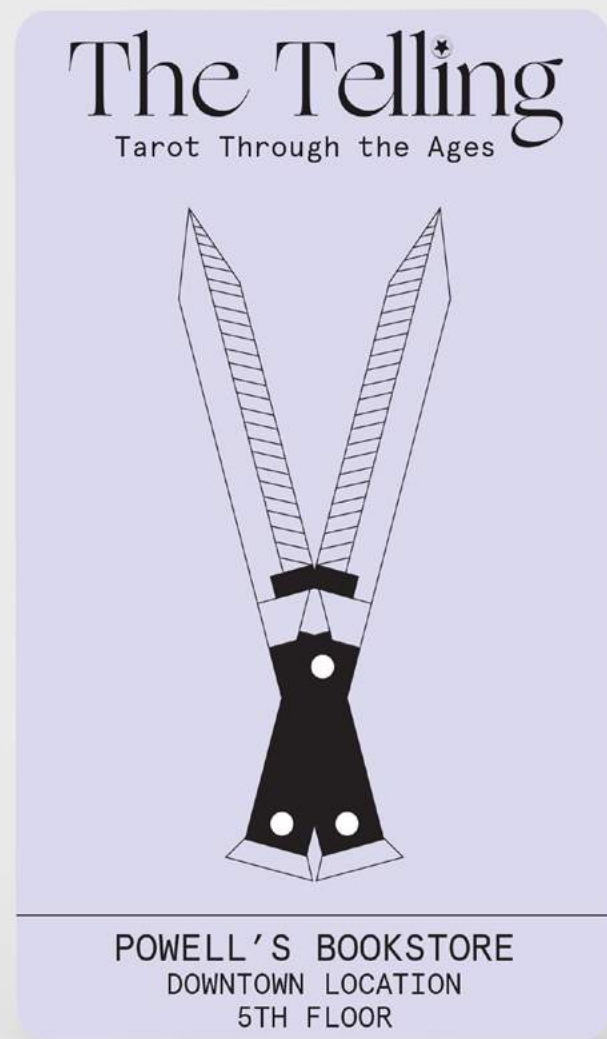
Ticket Iteration



Since I wanted this exhibition to have a more modern feel, I designed only a few deliverables that included an app, a post card, and a ticket for the event. The app was inspired by both Co-Star Astrology and a tarot reading app called Golden Thread, that the audience could download upon entering the exhibit and interact with once in the reading room.







The Telling

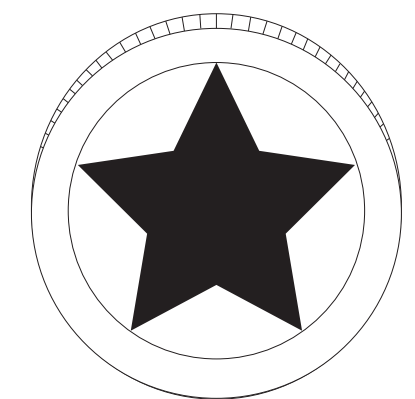
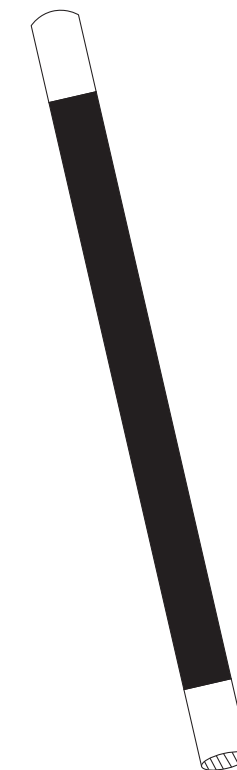
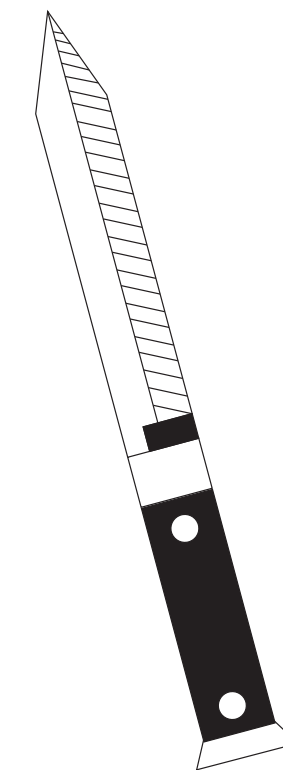
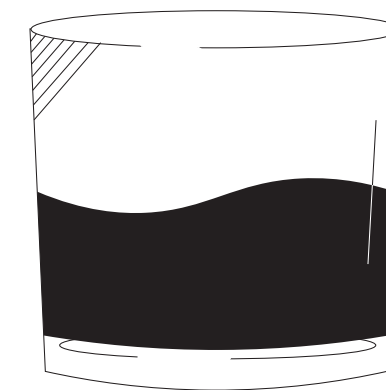
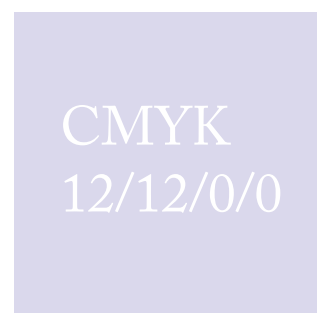
Tarot Through the Ages

Ogg Roman

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
 Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
 1234567890

Aperçu Mono

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
 Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
 1234567890



POWELL'S BOOKS

NEW & USED BOOKS

THE TELLING: TAROT THROUGH THE AGES



Way-finding Through the Past: How Helvetica Became the Typeface of the NYC Subway

DES 290 • Melissa Delzio

Before the New York City subway system had even formed, transit lines consisted of three major systems: the IRT (Inter-borough Rapid Transit), the BMT (Brooklyn-Manhattan Transit), and the IND (Independent Rapid Transit). The first signs found in the subways were created by architects who worked at the IRT. These architects established mosaic station names on platform walls which were composed of tiny tiles in both serif and sans-serif type and often styled in Roman Capitals. None of these signs were uniform and each took on a large amount of variety across station signage. Hand-painted, porcelain enamel signs were introduced around 1918, to make it easier for riders to recognize their stop when first entering a subway station. By the 1950s, station names were silk-screened onto the dulled tiles in black, geometrically constructed, and condensed sans-serif type. Soon, the NYC subways were adorned in many styles creating a difficult system to upkeep. George Solomon, a typographic designer at Appleton, Parsons & Co., finally drew attention to the mess when he proposed an entire overhaul of the signage entitled,

“Out of the Labyrinth: A plea and a plan for improved passenger information in the New York subways.”

Nearly a decade later during the 1960s, urban planners, architects, and graphic designers throughout the Western hemisphere became intrigued by the systematic design of signage for cities, highways, railways, subways and airports. Following the influx of many European immigrants to the United States after WWII, came a shift towards Modernist Design. Helvetica had caused a typographic revolution after being introduced in 1961. Like Midas turning things to gold, everything Helvetica touched became modern. Although Helvetica was riding high, when Unimark was hired to assist the MTA with its branding they boldly introduced Standard Medium as the typeface in the 1970 New York City Transit Authority Graphic Standards Manual. While the differences between Helvetica and Standard Medium are so subtle even seasoned typographers may mistake them for one another, Standard’s “J” ultimately led to its downfall. The hook of Helvetica’s “J” had a much firmer curve and was therefore more distinguishable. Legibility was the number one concern in choosing a typeface for the MTA, particularly choosing one that was still legible while the reader was in motion. Between 1980 and 1989, Helvetica slowly made its way into the NYCTA signage and in December of 1989, it officially became the typeface of New York City’s subway system.

Thank you!