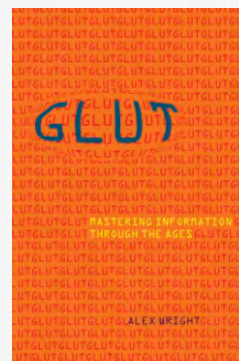


Informatica

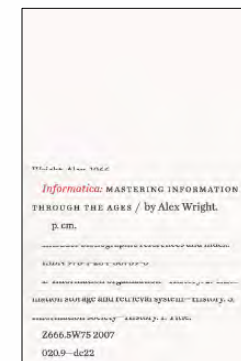
November 2022 Book cover

I completed this cover for a Cornell University Press release scheduled for spring 2023, taking a tactile approach to a monograph on an abstract topic—information systems throughout history.

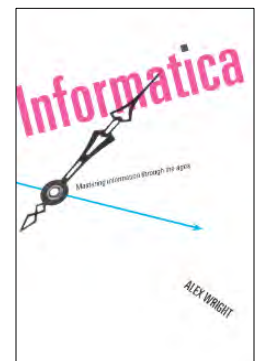
The book was originally published as *Glut*, and this revised edition under a new title was intended to create a more expansive and neutral brand for the title.



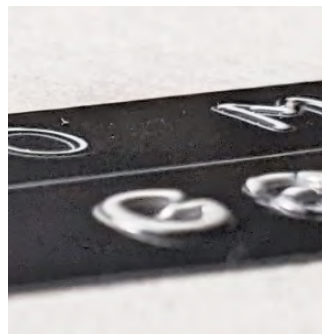
The previous cover and title place a sour connotation on information volume, something the marketing department sought to reposition.



Other proposed cover designs drew on elements in the text, focusing on more abstract expressions of information.



The black vinyl tape turns white when stamped or creased, each letter formed through strain and pressure.



every force evolves a form

March 2022 Poster, typography

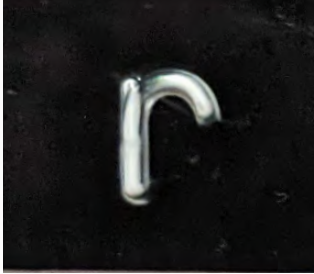
Tasked with creating a typeface out my environment, I took a craft knife to an old label maker to make a funky lowercase font. The typeface consists of modules cut from characters on the original plastic type wheel. The modules are assembled into a complete set of characters by making multiple stamps.

The piece's title is a quote attributed to Mother Ann Lee, one of the founders of the Shaker sect. This felt appropriate given the way this typeface emerged from the material constraints of its matrix—as well as the Shaker's tender utilitarian design.

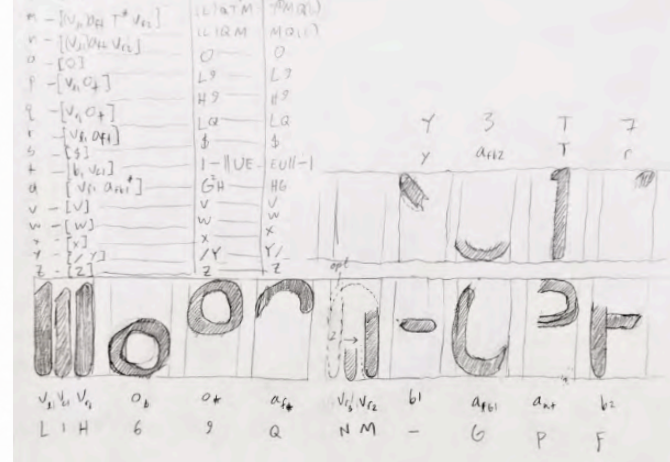
10.75" x 16"

every force evolves a form

March 2022 Poster, typography



Stamping the same modules in different orders can create different results, here an r versus the first stroke of an f.



Designing the typeface was a puzzle—I was limited to the 42 characters on the original type wheel. However, extracting a lowercase alphabet wasn't enough. I started the puzzle from scratch to include a full set of punctuation. It seemed wrong to make a typeface that I couldn't set a paragraph of text in.



Monstera

February 2022 Woodcut

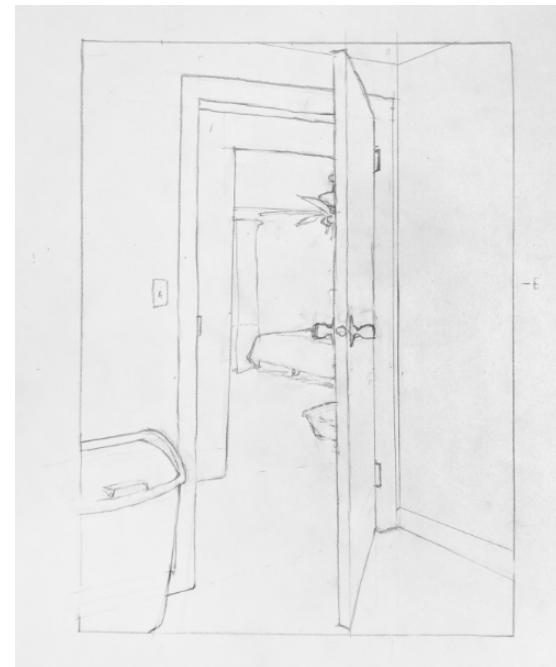
As part of a printmaking course, I carved this three-block woodcut exploring light, space, and the collision of the human and natural world. I enjoyed the manual process involved in putting this idea on paper—exploring considerations of the medium such as reversal, structural integrity of the plywood matrix, and print shop hygiene.



Monstera

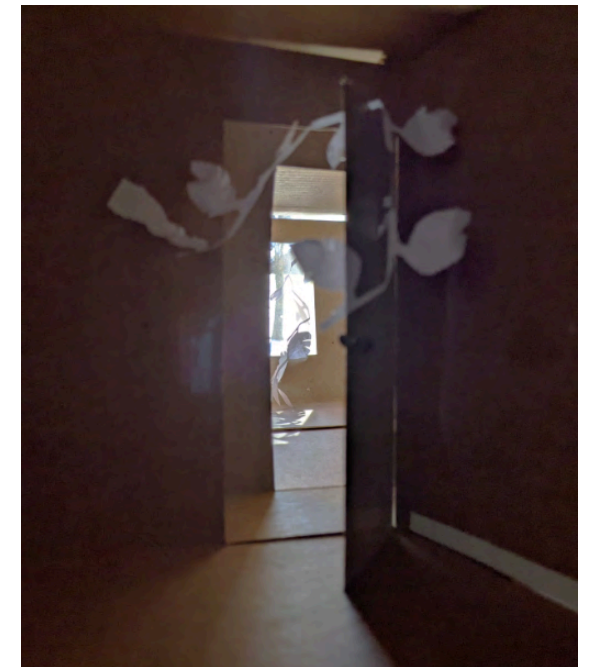
III / VIII

Feb 2021



A life drawing of my room made in summer 2021, adapted for this print.

10.5" x 12.5"



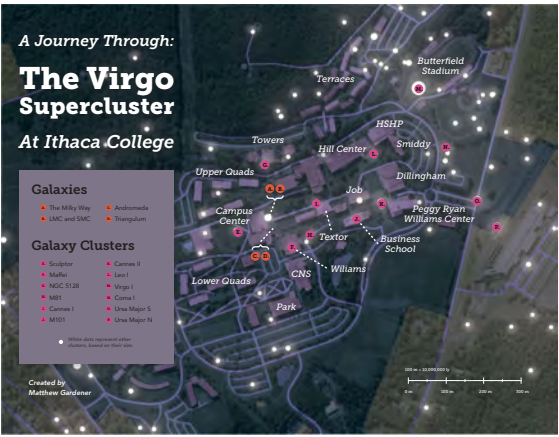
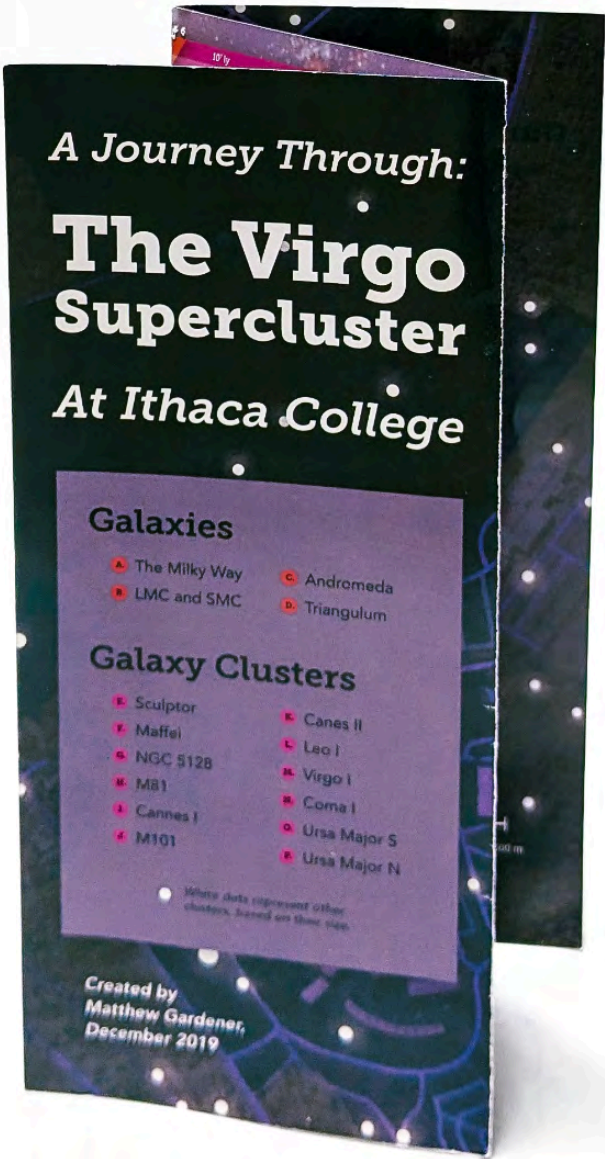
A maquette of the hallway to aid my graphic reduction of the planes of light and shadow in the scene.

Intergalactic Walking Guide: Ithaca, NY

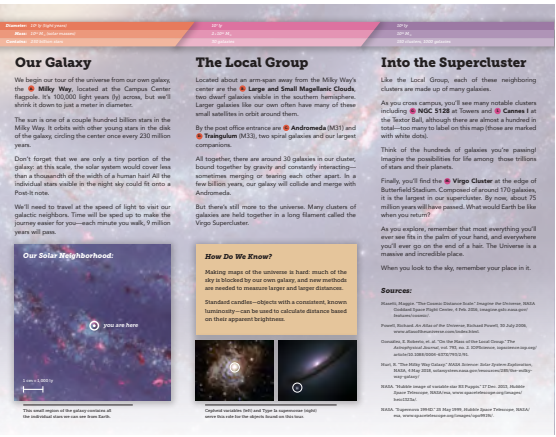
November 2019 Map and brochure

To convey the vast scale of distances between galaxies, I mapped our cosmic neighborhood onto my college campus. Using data on the size and location, I created a 2D representation of the supercluster of galaxies that contains the Milky Way, overlaying it onto satellite imagery and charted pathways from Google Maps.

I imagined the project as a portable complement to the Sagan Planet Walk in downtown Ithaca, an installation featuring scale models of the planets that link a downtown space and a local science museum. This extends the concept for an older audience, keeping it within the confines of campus space than can be crossed in under half an hour.



Map with overlaid scales and points of interest.



Pamphlet interior with description of each cosmic scale and significant waypoints.