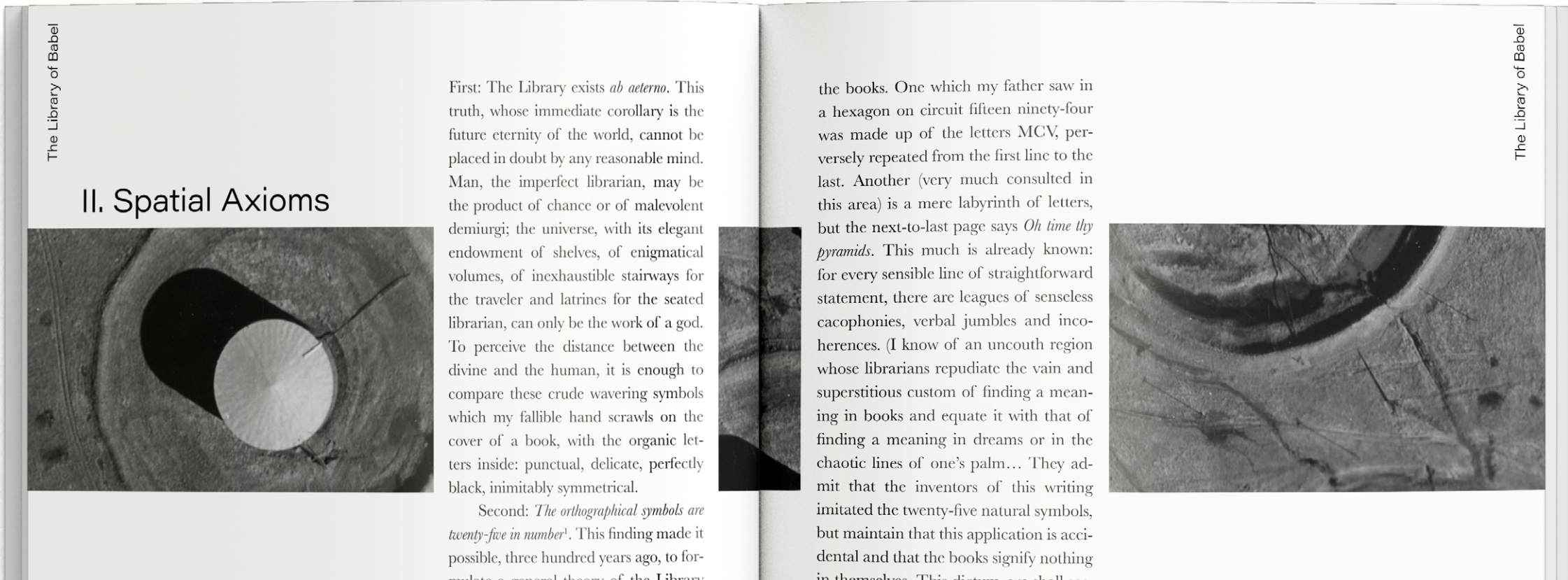


5.5" x 5.5" closed, 11" x 5.5" open

# The Library of Babel

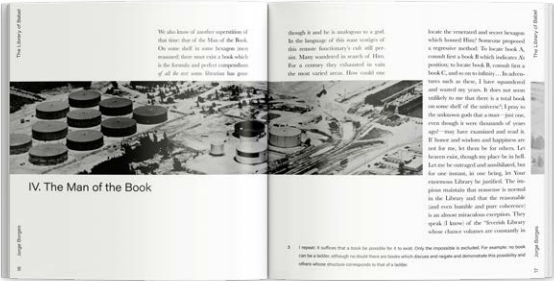
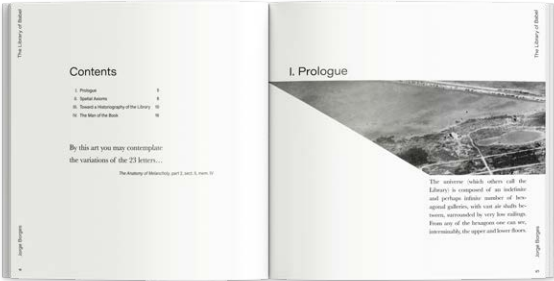
May 2022 Chapbook

I set this chapbook version of Jorge Borges' story "The Library of Babel" for a type design course, with special attention paid to the grid layout, running heads, footnotes, and title pages.



The Library of Babel

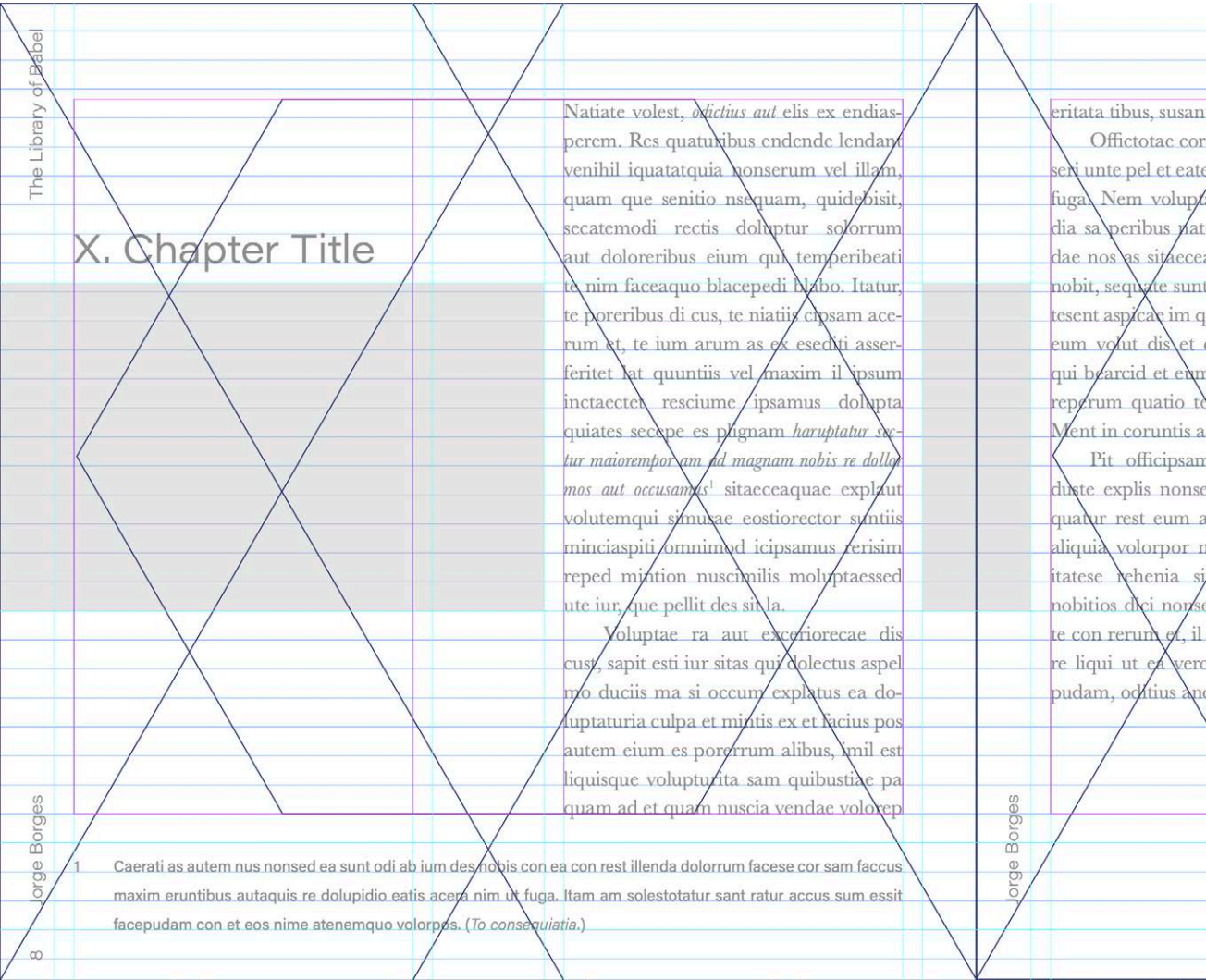
May 2022 Chapbook



After sketching different type areas and column designs, I settled on a grid inspired by the geometric infinities of the titular Library. With some flow lines and graphics in place, I painted type across the pages—evoking the Library’s strange cartography.

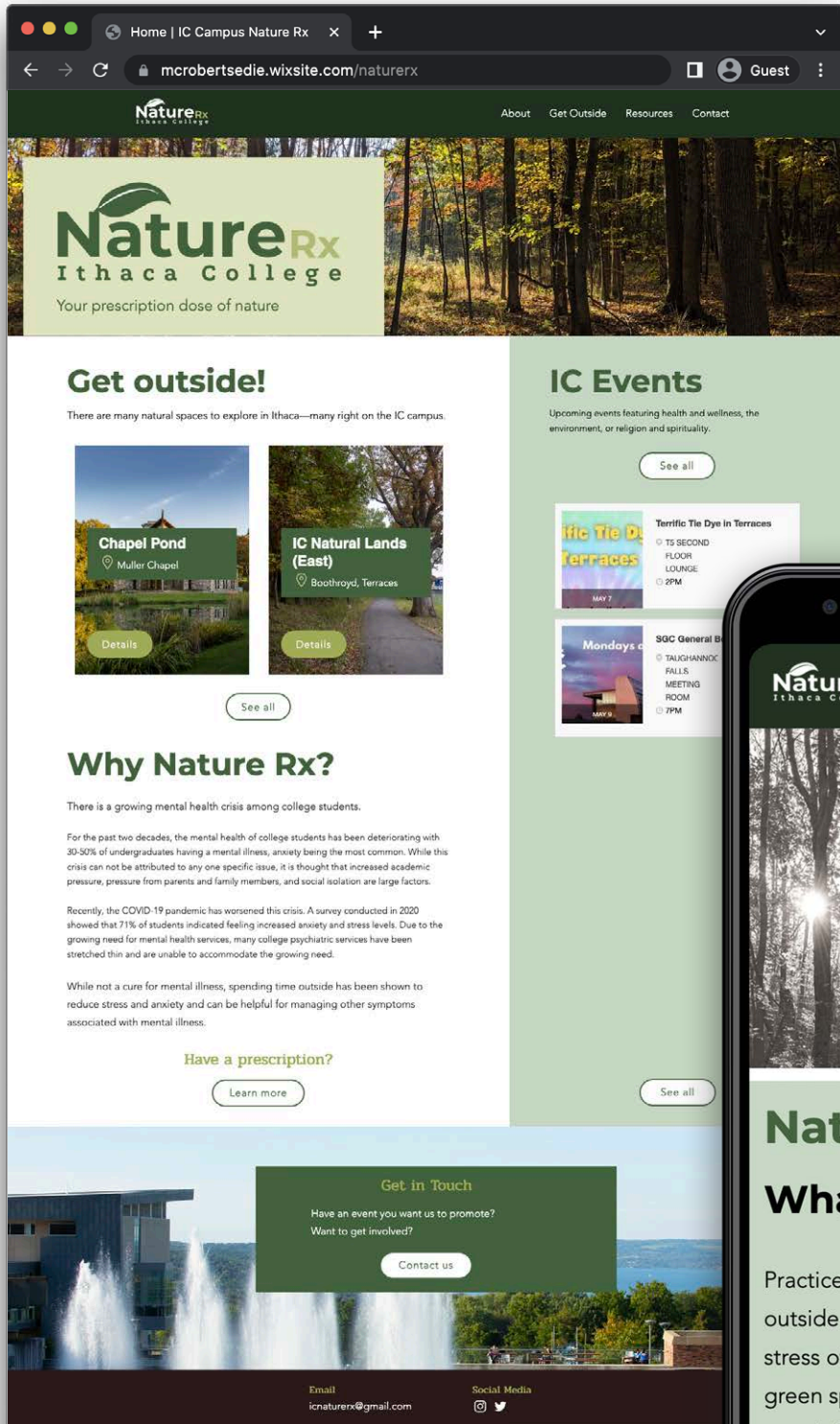


Photos from “Airscales” of American and Foreign Areas, U.S. National Archives.



The margins and column widths are constructed using  $1:\sqrt{3}$  ratios, derived from 30° and 60° angles that echo the hexagonal structure of the Library’s rooms.





The Nature Practices section of the site has a simpler visual style to remain unobtrusive while out in nature.

# Ithaca College Campus Nature Rx

May 2022 Website, logo, content development

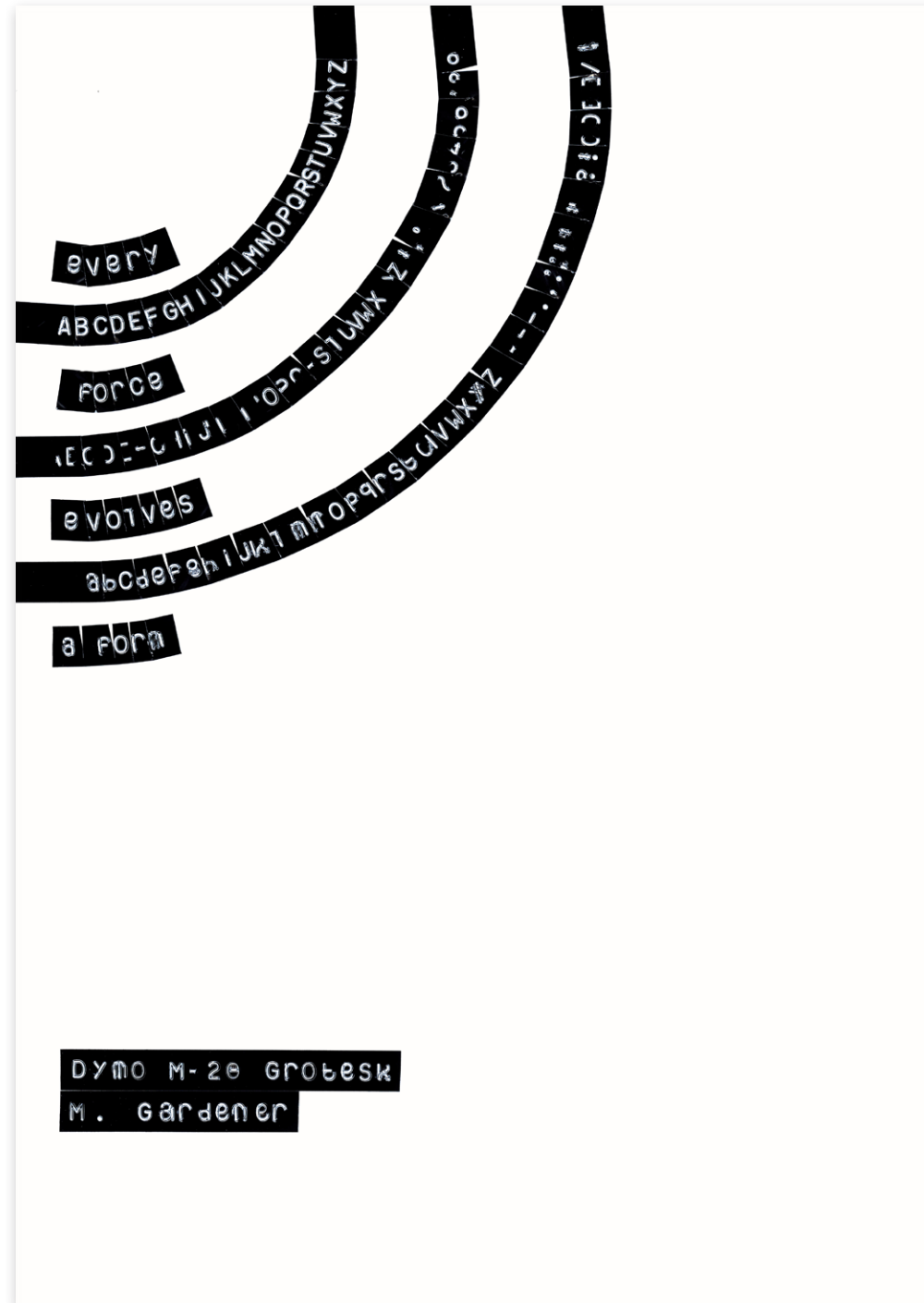
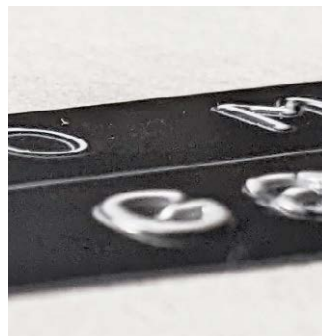
In 2021, a group of students, faculty, and staff at Ithaca College founded a chapter of Campus Nature Rx—a national movement promoting the health benefits of spending time outdoors (established by Don Rakow and other at Cornell in 2017).

As a writing and design intern for IC Campus Nature Rx, I lead a team of three other students to develop a website and social media presence for the organization. I made a detailed sitemap that the other students and I used while writing the site’s content, including all the features and information the Nature Rx group wanted.



I created a graphic version of the organization’s existing logotype to use on stickers.  
  
Original designed by Edie McRoberts.

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" × 16"

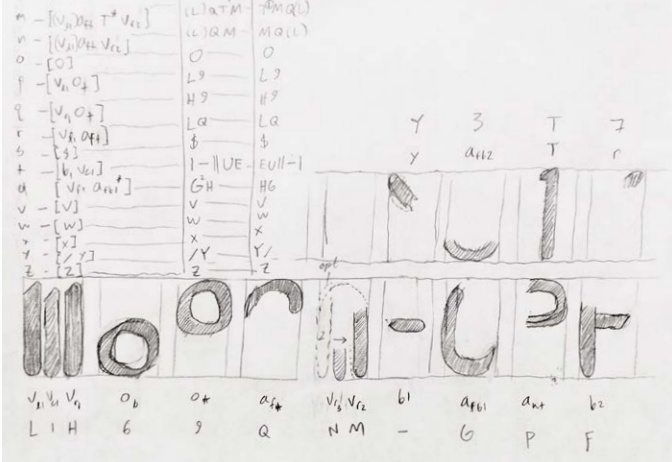


every force evolves a form

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

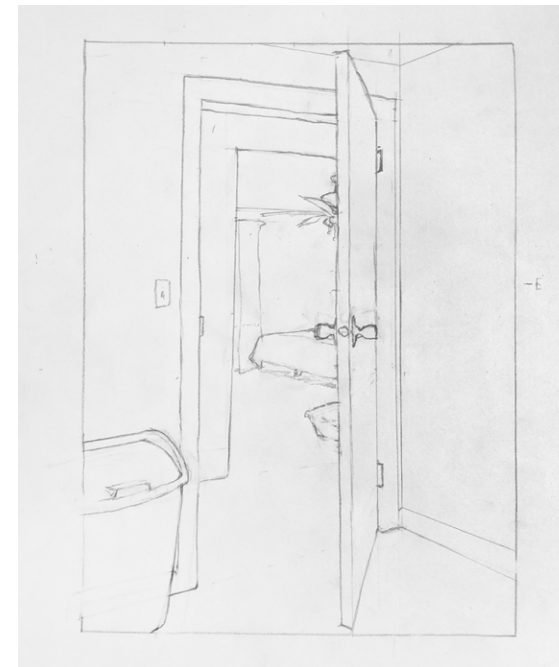
As part of a printmaking course, I carved this three-block woodcut exploring light, space, and the collision of the human and natural world. I enjoyed the manual process involved in putting this idea on paper—exploring considerations of the medium such as reversal, structural integrity of the plywood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



Monstera

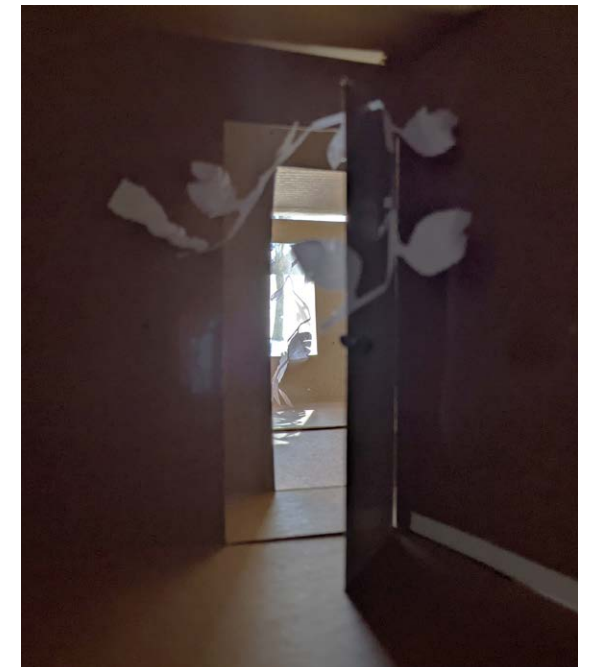
III / VIII

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.





# Carry Me,

April 2020 Artist's book

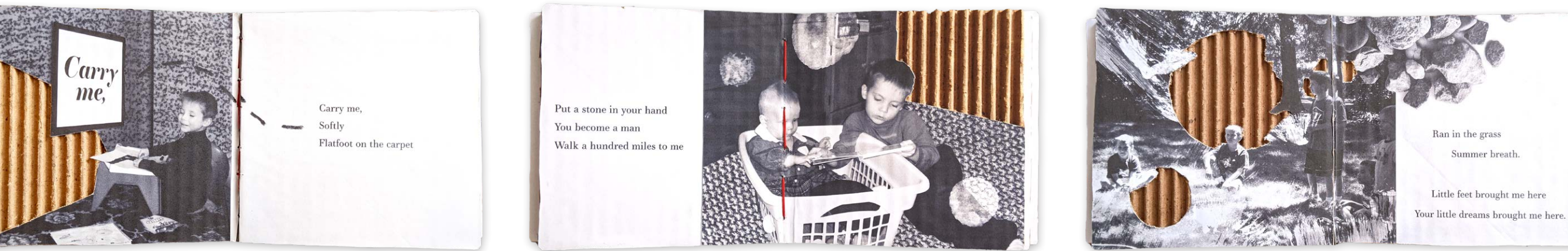
Spending the first months of quarantine at home brought me close to many childhood memories. Many of these I associate with texture—tufty carpet, grass between my fingers, a grainy plastic desk I used to draw on while sitting cross-legged on the hardwood floor.

I was seeking warmth and reassurance, so I made this interpretation of a child's board book using family photos and found texture.





Carry Me,  
April 2020 Artist's book



Each of the three cardboard sheets had to be cut to a different size to account for the thickness of the material. It was a challenge to align the spreads so the book looked good open and closed, but I'm satisfied with the cleanliness of the final product.

5.75" x 5.5" closed, 11.5" x 5.5" open

Textural samples collected as visual research, able to be reused for other projects in the future.

