# TYPOGRAPHIC STUDIES

Helvetica Documentary Poster
A typographic reinterpretation of the Helvetica documentary poster created without using Helvetica. Students were required to identify structurally similar sans serif typefaces and build a complete typographic system under strict constraint. The project emphasized hierarchy, proportion, spacing, and conceptual irony, using limitation as a tool for typographic clarity and critique.
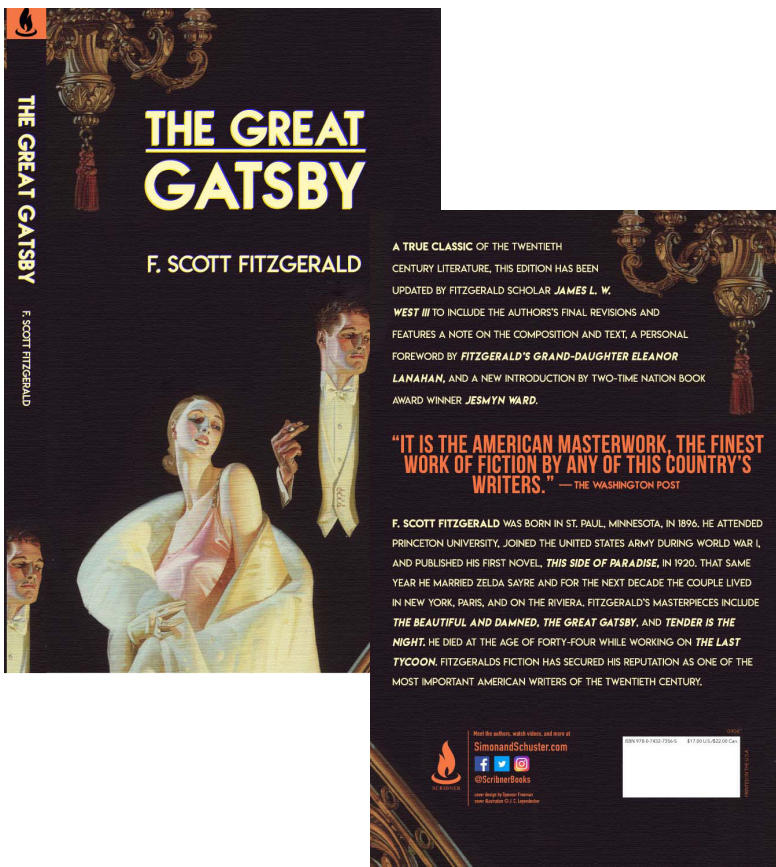
The Great Gatsby (San Serif Constraint)
Redesign of a classic literary book cover using sans serif typography exclusively. Students worked within the formal rules of the category, focusing on hierarchy, scale, alignment, and restraint to establish tone and narrative voice. Imagery was selected to support typographic intent rather than illustrate the story directly, aligning visual structure with the themes of The Great Gatsby.

Sintesi Wine Packaging

## Branding & Packaging Design · Advanced Graphic Design

Project Overview
Concept-driven beverage branding project focusing on typographic hierarchy, materiality, and production-based problem solving. Students developed a complete brand system including primary label design, secondary label copy, bottle mockups, carrier packaging, and production-ready dielines.

Mystery Skulls – One of Us

Packaging · Experimental Typography · Visual Narrative


FRONT COVER
3

BACK COVER
4
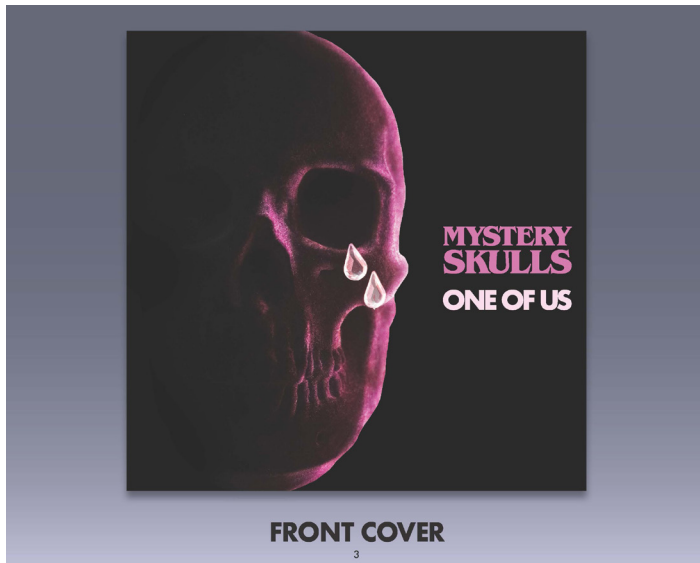
Project Overview

This project focused on redesigning an album cover as a cohesive physical package, emphasizing expressive visual communication over template-driven solutions. Students integrated typography, image-making, and layout as a unified system to establish tone, hierarchy, and emotional impact, balancing structured design principles with more experimental, graphic approaches.

INSIDE COVER A
5

INSIDE COVER B
6
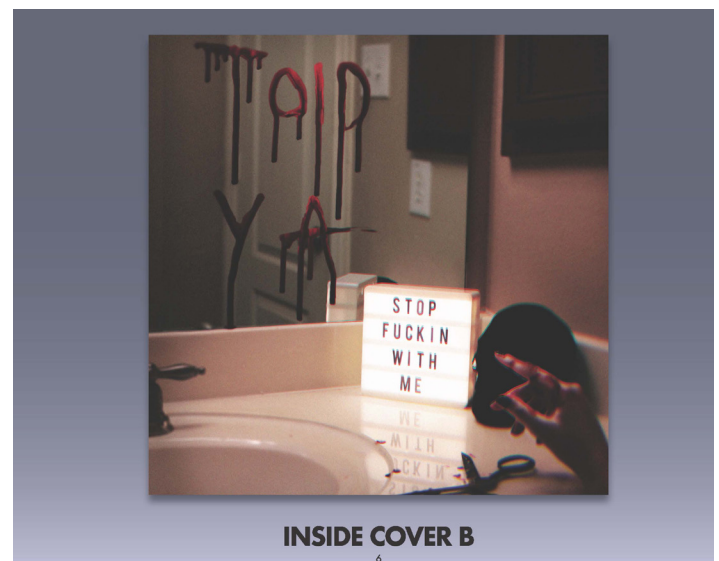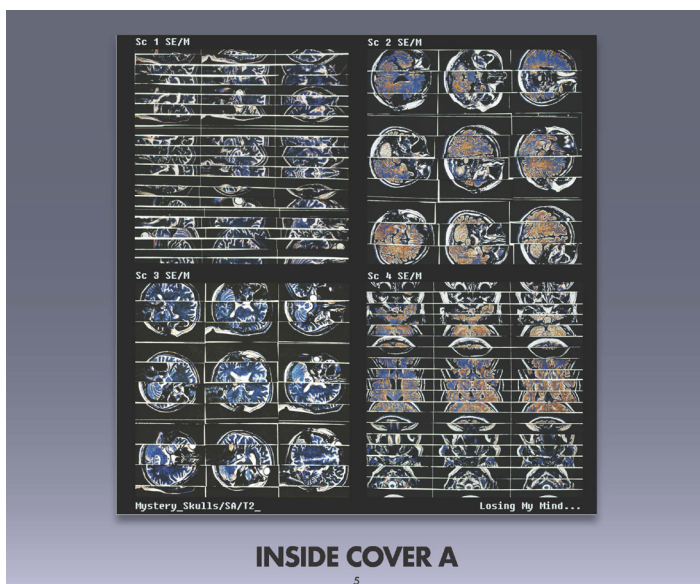
ALIOUROS GREEK YOGURT

Brand System Design · Packaging · Cross-Platform Layout
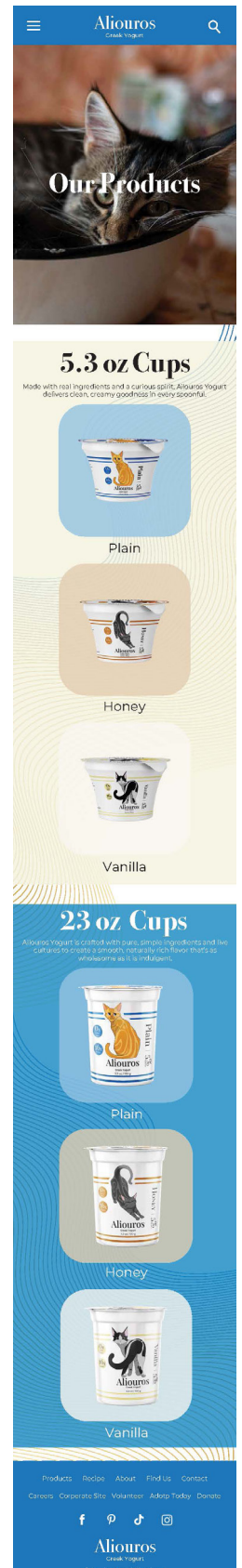
Project Overview

This project explored how a brand translates across multiple platforms while maintaining visual cohesion and clarity. Students developed a Greek yogurt brand system and applied it consistently across packaging, digital layouts, and supporting materials. The focus was on hierarchy, layout, and visual communication, emphasizing continuity of design decisions rather than isolated or template-driven solutions.

Red Right Hand Outpost

Brand Strategy, Visual Identity, & Cross-Media Design

Project Overview

This semester-long branding project required students to develop a complete brand ecosystem from concept to execution. Beginning with market research, audience definition, and brand positioning, students built a comprehensive visual identity including logo systems, typography, color, and imagery. Each subsequent project expanded the brand into physical products, packaging, advertising, and experiential touchpoints, emphasizing cohesion, continuity, and expressive visual communication over template-driven solutions.

The
RED RIGHT HAND OUTPOST
Comprehensive Branding Guide

RED RIGHT HAND OUTPOST
• NO GODS • NO MASTERS • FAIR TRADE •

WELCOME TO THE OUTPOST.
Where we sell eclectic clothing for every individual... But not at the cost of your soul.

Who We Are.

It's pretty simple: We provide eclectic apparel for individuals looking to set themselves apart from the mainstream. Occult, streetware, skate wear— we carry it all.

Red Right Hand Outpost was created to cater to artists—Everything in our shop was designed by a number of independent artists (perhaps like yourself!) and submitted to us.

Anyone is welcome to submit. That means new designs and new artists are added to our shop every month!

Our Apparel.

We use only the best materials in the making of our apparel.

Our products are screen printed in our warehouse here in the United States using locally sourced materials, inks, and shirts made in the United States.

Our products are priced according to costs and demand. For this reason, there exists a limited stock. Once the shirts are gone, they're gone!

This allows us to cycle feature artists once every month. A limited number get a turn every month, and feature artists must wait for a six month period before sumbitting designs. That way we can keep the outpost exciting and new, and almost everone can have a turn!

ICONOGRAPHY
The Dos and Do Nots.

Our Logo

Our logo is unique; detailed and large. As a counter culture brand, we decided to branch off from the mainstream minimalist logo style when we created ours. Because of this, there are a few rules to be considered when applying the logo.

Don't scale the full logo so small that it can't be seen— on advertisements, on tags, and especially on merchandise.

Don't place the full logo over a busy image. The image must be darkened and/or blurred.

Don't stretch or squash the logo.

Do expiriment with different background images and textures. Make it interesting!

Do try applying the logo without the brand name and tagline. Add some mystery to the imagery!

Do try applying different colors to the logo. The whole logo must be one unanimous color.

CHILLING NEW DEALS JUST BLEW IN...
35% OFF
Cold Weather And Outerwear

GRAPHIC TEES
Start shopping our vibrant new artist t-shirt selctions now >>>

Tips For Creating Assets

Create Contrast.

A hallmark of our company is standing out from the norm. Create some contrast by varying font weights and styles. The only weight that should not change is Friz Quadrata.

Catch People's Eyes.

It's all about that first impression, and we want folks to stop and do a double take when they see our stuff. Try grabbing their attention by using vibrant colors with large, blocky text.

Make It Fun!

Nobody likes having a boring shopping experience with a company that's supposed to be all about counter culture, whether it be online or in a store. Try incorporating some humor, and tell people exactly why they want to look at our

Stray From The Beaten Path.

Try out different fun and groovy typefaces. We typically favor psychedelic and horror genre related fonts. It's great to expiriment with the **WHAT** and the **WHY** of our advertisements. Don't go **too** crazy, however. Make sure the text is still legible from a glance, and **avoid** putting the brand name in a font other than Friz Quadrata.

ONLINE STORE FRONT

Our Online Presence

We don't have a traditional brick and morter presence the way other stores do, so it was important that we have an online store front. How else would people be able to purchase our awesome apparel?!

Our website has a smooth, approachable frame work that is easy to understand and user-friendly. Within that frame work is where we like to have fun, with bright colored banners and large buttons.

OBJECT BRANDING

▶ Hot Artist Summer, a play on "Hot Girl Summer", highlights the shopping season in which this tote bag would be distributed and puts focus on the artists who make our brand possible.
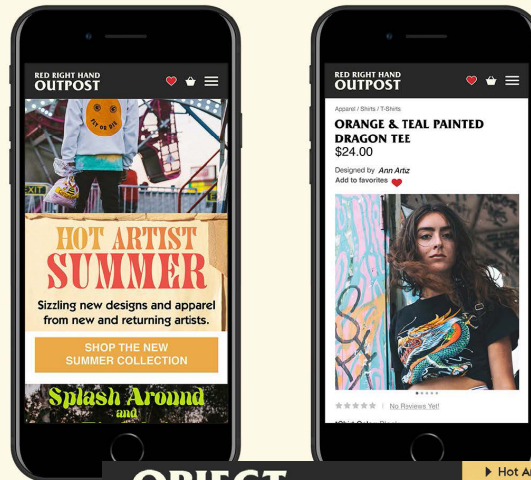
Perception of the Brand

When tying our brand image to physical objects, we want our customers to know we care about the quality of the items they're purchasing.

It's important that the logo is visible, but not taking up too much of of the show on items like bags and shirts. We encourage the designers to have fun with the brand... it's okay to be edgy. The brand certainly is.

On print objects such as tags and cards, we want the logo to be as clear as possible, printed on thick materials, and metalic embossed if possible.

EMAIL MARKETING DESIGN

Digital Layout · Visual Hierarchy · Call-to-Action

Project Overview
This project introduced students to applied digital layout through the design of branded email marketing templates. Emphasis was placed on hierarchy, typographic consistency, image use, and strategic CTA placement within the constraints of email platforms. Students analyzed real-world examples and designed layouts intended for readability, accessibility, and conversion rather than aesthetic experimentation.

DIGITAL PHOTOGRAPHY

Composition · Light · Visual Structure

Project Overview

This body of work emphasizes core photographic fundamentals including composition, visual balance, leading lines, light, and the intentional use of space. Students were guided to move beyond simply taking pictures and instead make deliberate decisions about framing, perspective, and subject placement. Through observation, critique, and revision, the project reinforces photography as a foundational design skill that builds visual literacy, clarity, and intentional problem-solving across disciplines.