

01

Copy,
Transform,
Combine

“Copy, Transform, Combine.” was an exhibition of historically significant Swiss posters from the private collection of Thomas Strong, aimed at deepening the historical/practical education of graphic design students with a more immersive material and contextual experience. Seton Gallery became an active workspace where students were able to copy, transform, and combine new works based on the exemplars.

02

Deconstruction/
Construction

Deconstruction/Construction is an ontological/phenomenological design study of the act of mark-making. The exercise begins by asking students to explore mark-making with everyday objects. Their findings, both formal and conceptual, are reconstituted in the form of typography. This extensive exercise meant to distract students with their own musings, confront them with their own work habits, but most importantly, allow them to approach their subjective impulses with scientific and artistic objectivity. This project is an adaptation of Martin Venesky’s “Drawing Machines”

03

Reflections on
10 Qualities
of Design

1) Clarity of Message, **2)** Dramatic Proportion & Scale, **3)** Geometry & Mathematical Proportions, **4)** Emphasis on Typography, **5)** Grid-based Composition, **6)** Reduction of Elements, **7)** Differences within Consistency, **8)** Element of Surprise, **9)** Pursuit of Excellence **10)** Iterate, Refine, Repeat: Typography I students bravely undertook the challenge to immerse themselves into former Vignelli collaborator, Rocco Piscattello’s design philosophy which governs his FIT Lecture series poster-works.

04

Fr. Catich Guide
Study Abroad/
Study at Home

Throughout the course of a one-month study abroad program in Italy, students explored communication technologies throughout two millennia, from Roman epigraphy to contemporary Italian graphic design. Their many observations were guided through nine workshops whose goal was the recreation of the famous inscription at the base of the Trajan Column. Through the design of a laser-cut guide, students were able to quickly achieve an otherwise high-level calligraphic hand.

05

26 Letters,
9 Students,
& 1 Letterpress

The past is the best way to learn about the future. For the project, “26 Letters, 9 Students, 1 Letterpress” students explored the origins of letterpress printing by collectively designing their own movable type. Using contemporary methods of productions, like CNC and Laser-cutting and combining them with letterpress, they participated in Yale’s Odds and Ends Art Book fair. The fruits of their labor were collected by The Beinecke Rare Book & Manuscript Library,

Learning through
the past in order to
understand the future.

Tom Strong is an alum from Yale's Graphic Design MFA. Strong is an avid collector of Braun product as well as Swiss graphic design. His first experience with this approach of graphic design was during his education at Yale, where the most notable of Swiss designer's had a teaching presence. Mr. Strong does not hold his collection sacred. He allowed undergrads to study, touch, inspect, and dissect his collection, as well as provide first hand account of his experiences learning from the Swiss masters. Students in turn copied, transformed, and combined new personal perspectives through two-dimensional, sculptural, and digital, explorations into the established canon.

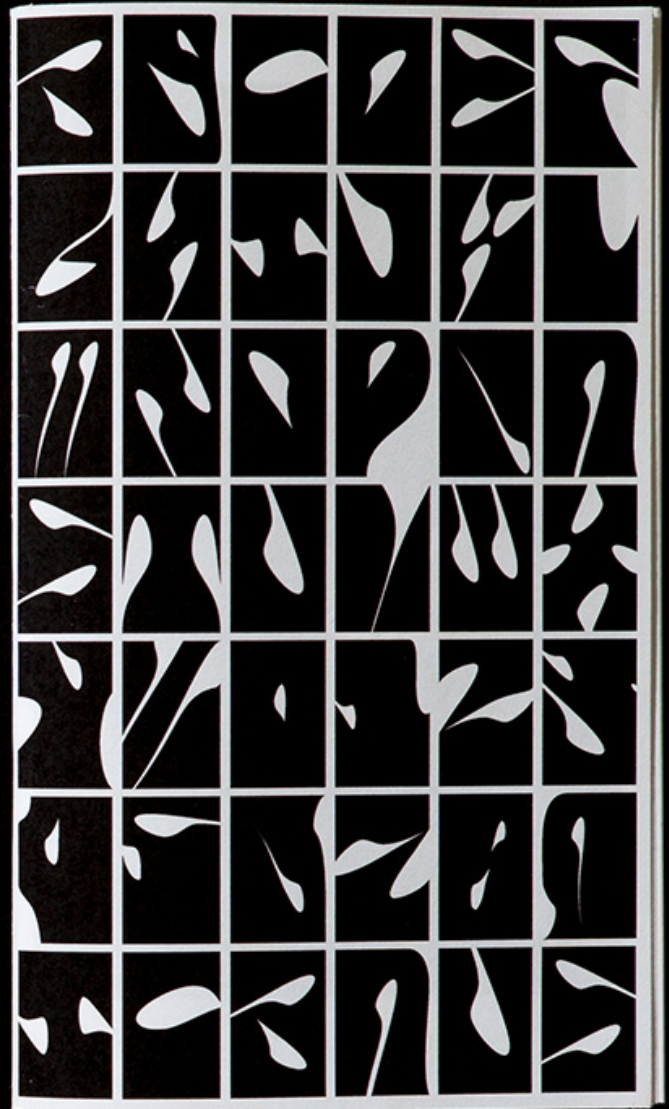


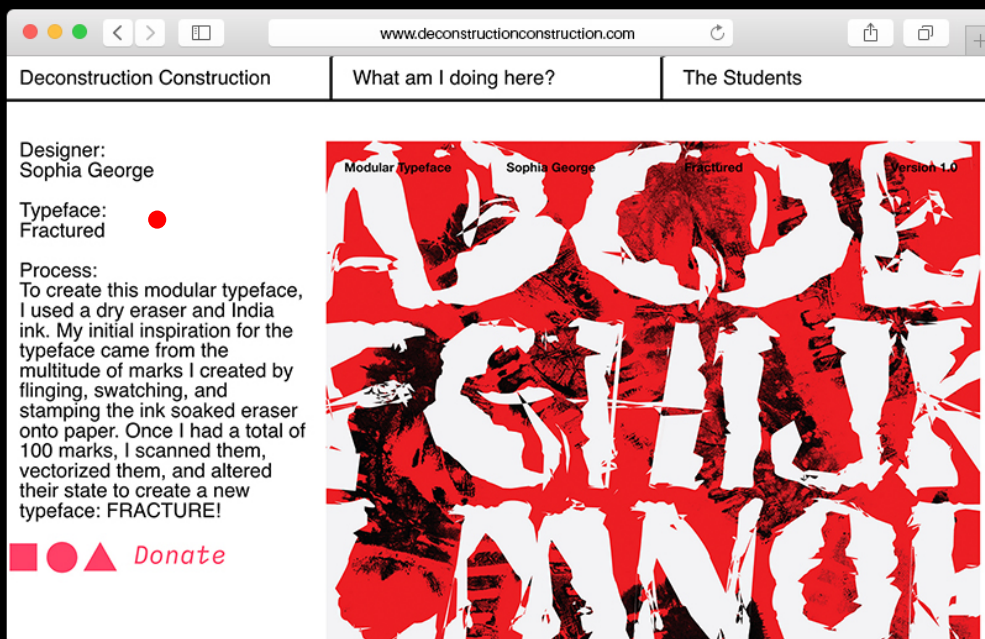
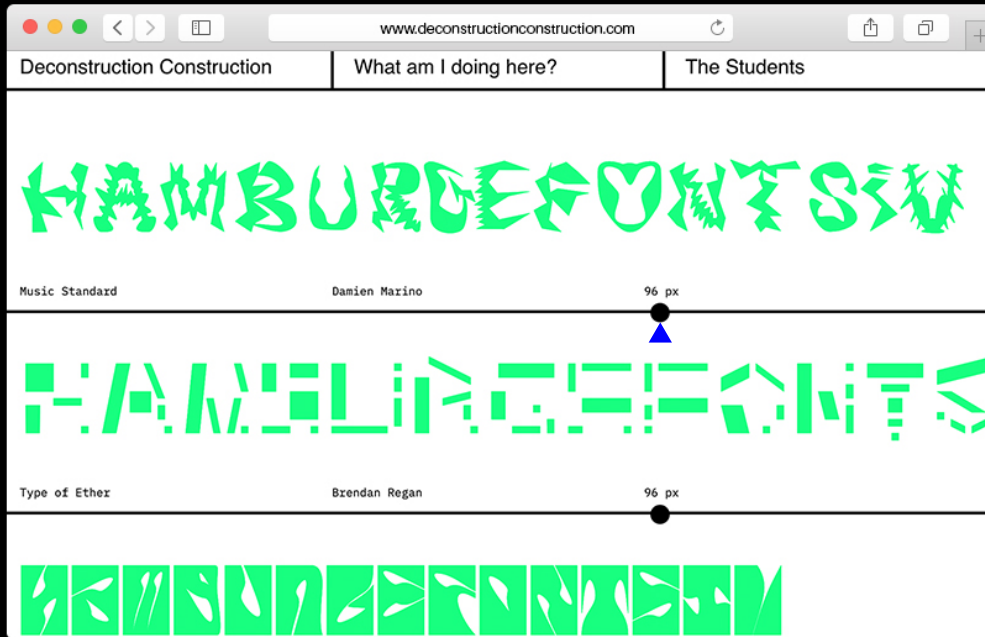




The 2nd Digital
Undergraduate Type
Foundry in the World.

Applying the deconstructive approach of Martin Venesky's "Drawing Machines," students took their findings and turned them into workable typefaces. Subjective impulse was turned into a tangible design product. Although smaller in scale and lacking departmental support, this became in essence the second digital undergraduate type foundry in the world.





Gallery as
Classroom

The attempt to turn rote exercise into experiential education is often idealistic and unrealistic. However, exhibition design provides a truly tangible vehicle to truly engage students. Working with Rocco Piscatello, former Vignelli associate, allowed students to once again experience design history from a first-hand source, whilst developing and adding their own notions to an established design canon. Personal exploration was given legitimacy through a design exhibition.



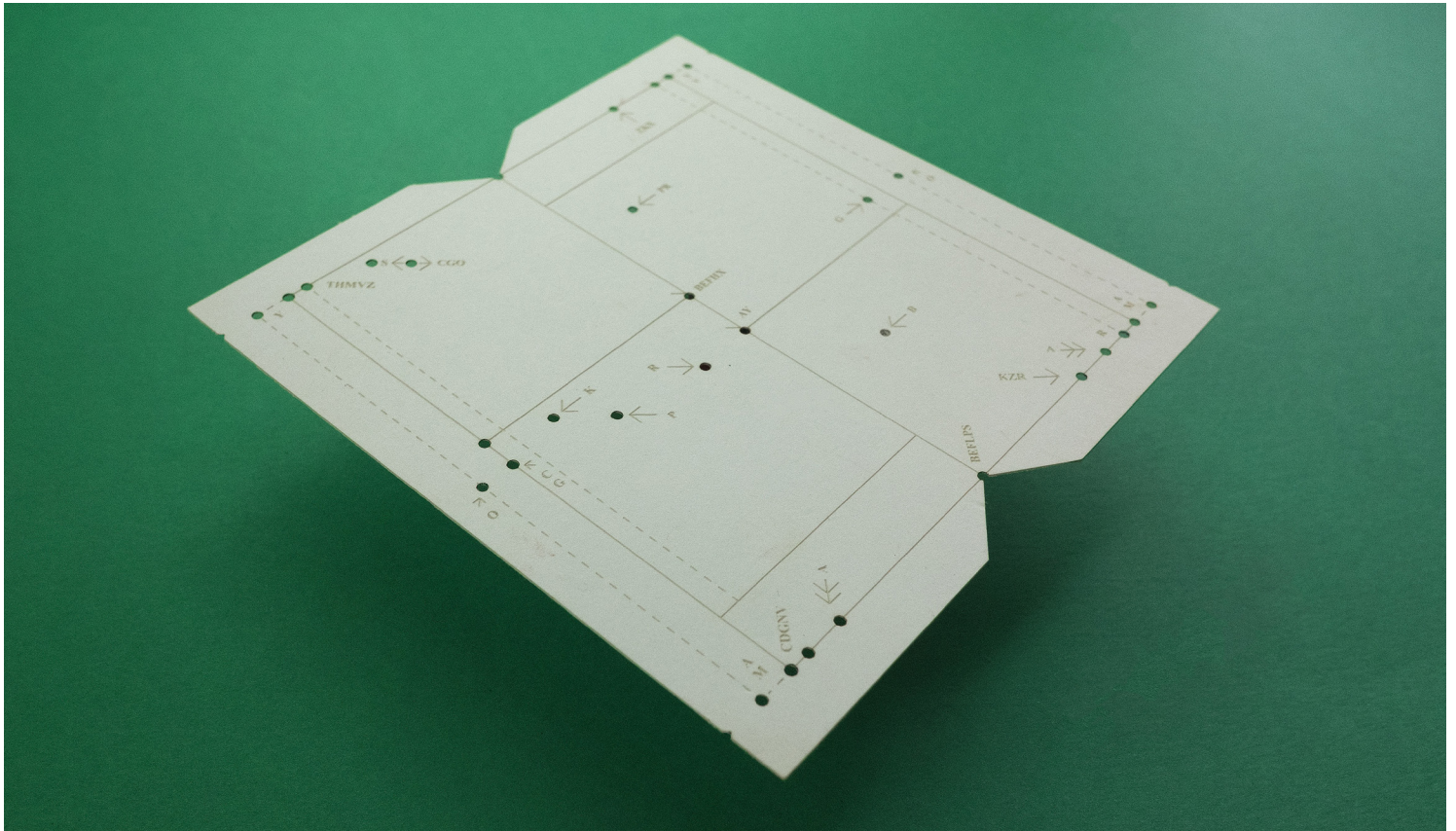


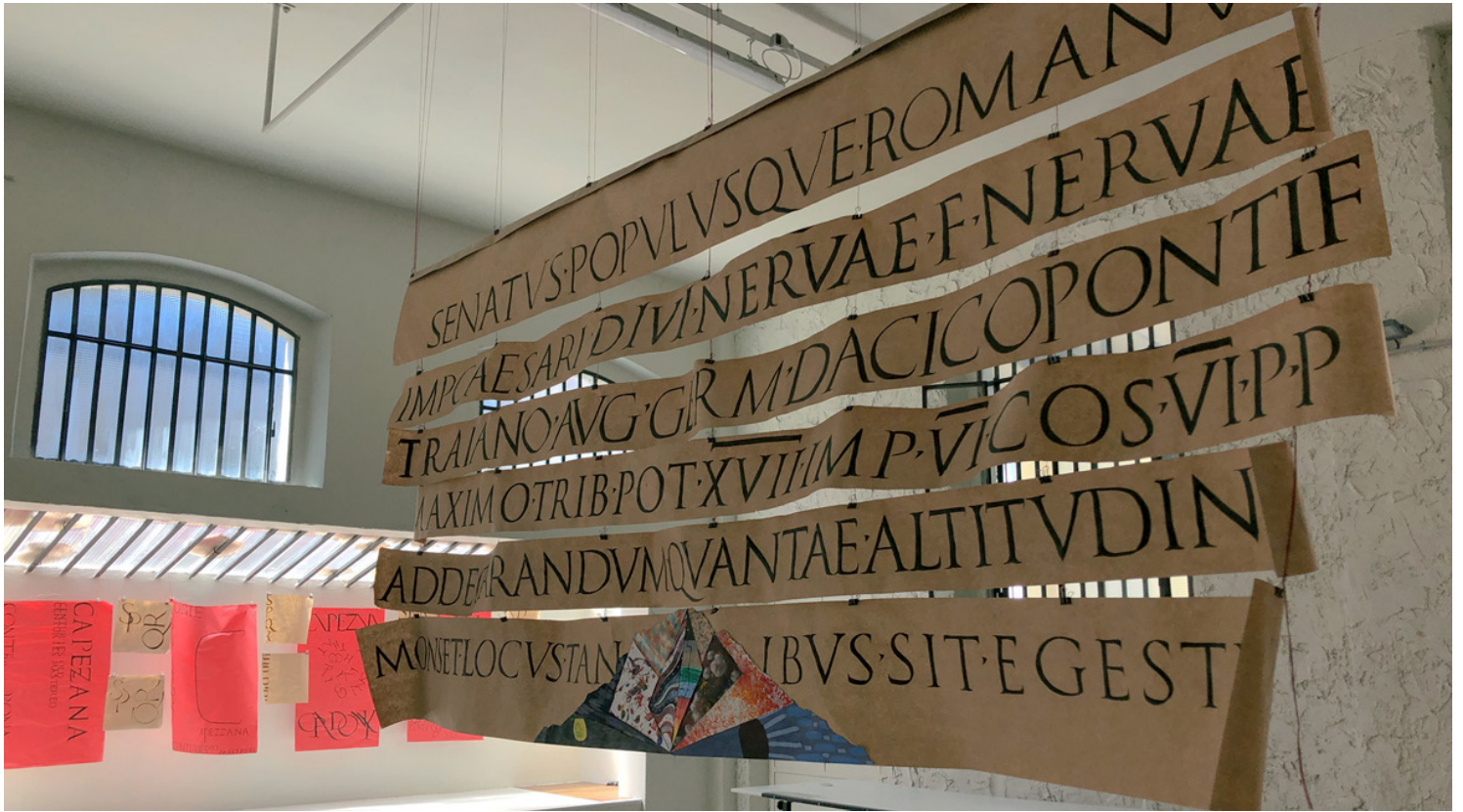




Incorporating
contemporary tools
to reconfigure the past.

The research of Fr. Edward Catich and Tom Perkins on the epigraphy and the true origin of Roman Letterform was synthesized into a laser-cut-connect-the-dot style, architectural stencil. This tool allowed students to easily achieve convincing Roman Capital calligraphy in a rather short amount of time. From the hand to the mind, into architectural space, students were able to engage with one of the singular sources of typographic history. This workshop had success both abroad and at home in Connecticut.

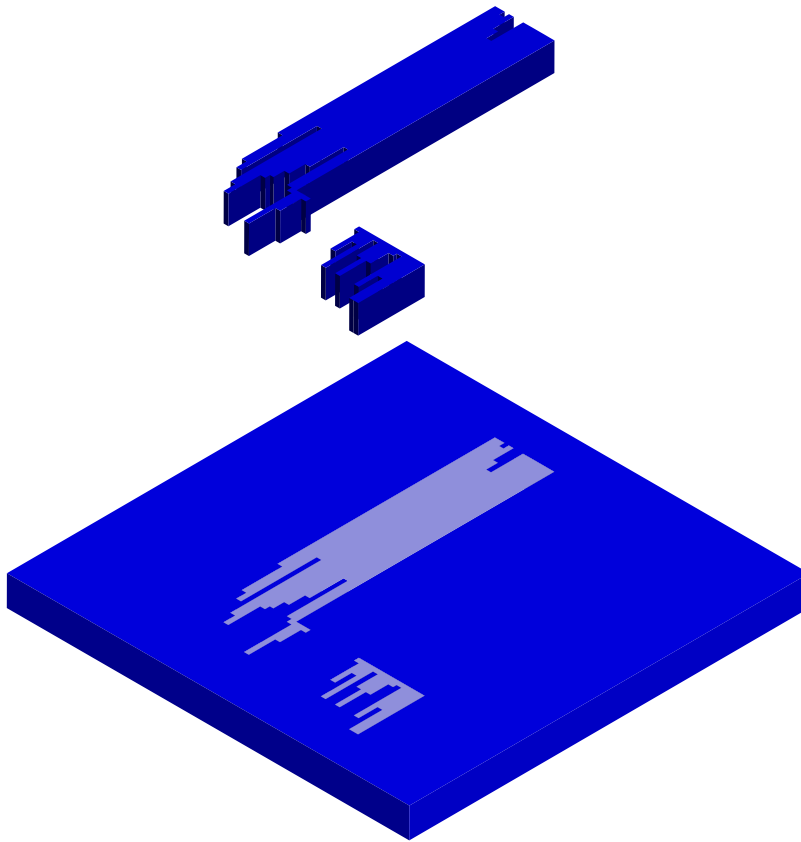


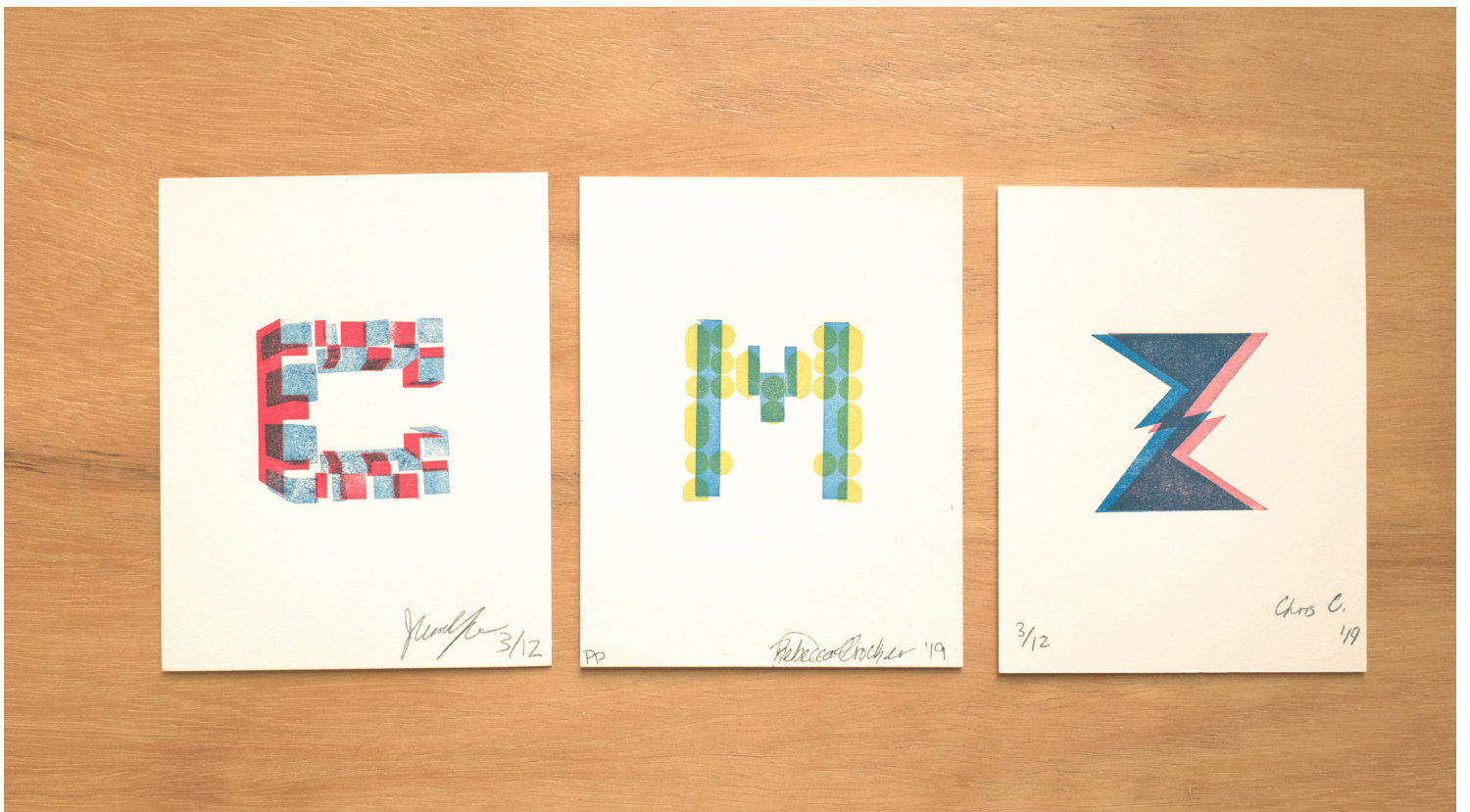




Laser-cut Movable Type
"L" designed by
Georgette M. Duncann

These movable types were designed using laser-cut acrylic and printed on a Showcard proofing press. Students journeyed from the hand, to the computer, into material reality, into the marketplace, and lastly into an archive. The class' collective effort sold at Yale's Odds & Ends Art Book Fair and was acquired by The Beinecke Rare Book & Manuscript Library at Yale. Worth noting that their collective exploration into design letterpress history, rests just a few dozen yards from an actual Gutenberg Bible.







Education

The Cooper Union
2013–2014
New York, NY

Postgraduate Certificate in Typeface Design

The University of Texas
2007–2011
Austin, TX

Bachelors of Fine Arts in Design

Teaching

University of New Haven
2016–2021
New Haven, CT

Lecturer & Photography Minor Coordinator

Taught and shaped department curriculum from Typography, Studio, Information Design, to introductory design courses. Developed and lead a summer study abroad program to Italy. Integrated the use of “maker space” tools such as 3D printing, CNC, and laser cutting into course outcomes. In the Spring of 2021, restructured the photography minor’s curriculum, and equipment inventory system. Advised undergraduates through various curriculum changes and headed the departments social media committee.

University of New Haven
2015–2016
New Haven, CT

Adjunct Faculty

Developed syllabi that integrated design research and type design principles into traditional typography courses to widen the definition of micro and macro typography.

The Cooper Union
2015
New York, NY

Teaching Assistant

Assisted and developed teaching materials for Hannes Famira in the Type@Cooper’s public workshop’s Principles of Type Design course.

Professional

UC Davis
2021–Current
Davis, CA

Design Labs Manager & Safety Officer

Transitioned the department from a two-year pandemic remote status onto on-ground daily operations. Revised safety and emergency standards, graphic and communication standards. Setup work and training procedures for dye, screen printing, sewing, computer, and makerspace labs. Helped and mentored students through the realization of makerspace learning outcomes.

Bond Inc.
2015–2016
New York, NY

Typographic Consultant

Worked alongside roboticists, engineers, business, and fulfillment specialists to develop and automate robotic handwriting technology. Developed on-boarding and training procedures to create a scalable “Handwriting Team.”

XL Alliance
2013–2014
New York, NY

Art Director

Art directed Jägermeister’s first Hispanic-market campaign. Art directed for clients such as Honey Bunches of Oats and Johnson & Johnson brands.

Contrapunto BBDO
2013–2014
Madrid, Spain

Art Director

Selected for an international creative exchange program. Art directed and copy-wrote for Smart Car and Cruzcampo.

LatinWorks
2011–2014
Austin, TX

Jr. Art Director

Art directed special initiatives for clients such as Lowe’s, Budlight, Homegoods, Domy Books, Marvin Magazine, and Parental Control Bar.

Professional
(Continued)

Exhibitions

Faculty Show 2019	Curator Seton Gallery University of New Haven	New Haven, Connecticut
Reflections on Ten Qualities of Design 2018	Curator Seton Gallery University of New Haven	New Haven, Connecticut
Statements/Unstated 2018	Participant Galería Rosa	Bangkok, Thailand
Copy, Transform, Combine. 2017	Curator Seton Gallery University of New Haven	New Haven, Connecticut
Type@Cooper Graduate Show 2015	Participant Cooper Union Type Directors Club of New York	New York, New York
Pressed 2010	Participant AIGA Colorado Denver Museum of Art	Denver, Colorado
Fully Justified Mistakes 2010	Curator & Participant Flood Gallery The University of Texas at Austin	Austin, Texas
Prospect 2008	Participant Creative Research Lab The University of Texas at Austin	Austin, Texas

Talks

TMX Typography, Tech, & Design 2020	There and Back Again: How to Consider the Past in Order to Teach for the Future.	Monterrey, Mexico
Typographics NYC 2019	Copy, Transform, Combine.	New York, New York
Design Incubation: Type Directors Club of New York 2018	Practicing Type in the Age of Screens	New York, New York
Brooklyn Independent Art Bookfair: 2017	Know Nonsense: Artist talk with Juliana Paciulli with Karina Eckmeier	Brooklyn, New York
Qin Hai University Graphic Design Delegation University of New Haven: 2016	Digital Handwriting & Graphic Design In Innovative & Interdisciplinary Studies	New Haven, Connecticut

Publications

Kawak
Latinotype
Typeface Release
2016

Aldine Expanded
Lost Type Co-op
Typeface Release
2011

Awards

Cannes Lions
Silver: Film
Art Direction
2013–2014

Cannes Lions
Bronze: Print
Production
2011

Languages

Language Fluency
Spanish, English,
HTML, CSS

References

Upon Request