

**KAELEN RODGERS**  
**Graphic Design Portfolio**



# JAN TSCHICHOLD

## Designer and Typographer



Fig. 4 Lissitzky - Bear the Whites with the Red Wedge



Fig. 6 Moholy-Nagy - A 19



Just as Mondrian (Fig. 3) used straight lines and rectangular blocks of color, Tschichold (Figs. 7-9) used rules to divide the page into segments and create a path to follow around the page. Again, one can see the repeated use of red, white, and black that marks much of the visual art and design from this period. Comparing Lissitzky's (Fig. 4) and Tschichold's (Figs. 7-9) work, two of the most obvious similarities are the sharp angles and sporadic type. While Lissitzky's type floats alongside geometric shapes made of bright colors, Tschichold's type is more arranged to fit the space assigned to it. Additionally, where Lissitzky's work seeks to portray pure emotion and, more often than not, aligns him with the Communist movement, Tschichold's work was predominately product advertisement, attempting to make viewers consumers rather than to change their ideology.

As a result of these influences, Tschichold ended up with a consistently geometric and asymmetrical style that used only sanserif typefaces. He held a deep appreciation for the rational and functional, much like Mondrian, and wanted to encourage design to move from being hand-done to being created with machines, easy to reproduce and distribute (Britannica). Tschichold often pushed the functional aspects of his design until they were abstract, geometrical, and simplified. Frequently, he utilized only two colors, and he almost never left photographs as rectangles; they were trimmed into circles or deftly silhouetted. At times he designed without indents or spaces between paragraphs (Cinamon), forming even his text into a geometric building block of modernism.

Fig. 7 Tschichold - Die Hose



### Modernist Typography

However, everything changed in 1923. Tschichold visited the Bauhaus exhibition in Weimar, where he was introduced to the modernist movement (Cinamon). He left the exhibit with a sense of wonder at the asymmetry, bright colors, and sanserif typefaces that would soon be prominent in his own work. In 1926, Paul Renner, the inventor of the Futura typeface, contacted Tschichold and asked him to come teach at the Meistershule für Deutschlannds Buchdrucker, the Academy of Graphic Arts, in Munich (Hollis). It was at this time that Tschichold aligned himself most clearly with the modernist movement, demonstrated in his famous series of movie posters for the Phoebus-Palast Cinema in Munich.

Among those he saw at the Bauhaus exhibition, Tschichold was heavily influenced by László Moholy-Nagy and the Constructionist movement (Hollis). A Hungarian painter and photographer, Moholy-Nagy's designs were rigidly rectilinear. He taught in the metals workshop and introductory courses at the Bauhaus (Eskilson 219), where he focused on design principles of rationality, requiring students to draw with compasses and strait edges rather than freehand (220). He was also the one to declare sanserif the proper typographical family for the age- which Tschichold was quick to follow (121).

Moholy-Nagy's work (Figs. 5, 6) used straight edges, overlapping shapes, asymmetrical compositions, and leading lines to create a sense of depth on a two-dimensional surface. He predominantly used a few, flat, primary colors in his designs, along with black and white. Red and yellow appear most often. He used sanserif type, often along vertical rules or placed along curves. Additionally, Moholy-Nagy was the first to coin the term "New Typography" (Eskilson 233). It was he that inspired Tschichold's insistence on using typefaces that were reproducible by machine (Burke 34).



Fig. 5 Moholy-Nagy - Untitled Tire Advertisement

Similarly, Tschichold (Figs. 7-9) focused on using straight lines to guide the viewers' eyes around the asymmetrical composition. He uses lots of reds, blacks, and grays in geometrical shapes. The type, Tschichold's forte, is completely sanserif and rarely on a horizontal rule, taking Moholy-Nagy's approach several steps





# Wayfarer

A traveler's guide to art, politics, and culture.

Change & London

Fog Cultural Shifts p. 12

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Photo by Lachlan Gowen



Wayfarer + 19



A commentary on the demographic and cultural shifts in England's capital by author Elaine R. Silverstone.

January 1, 2021

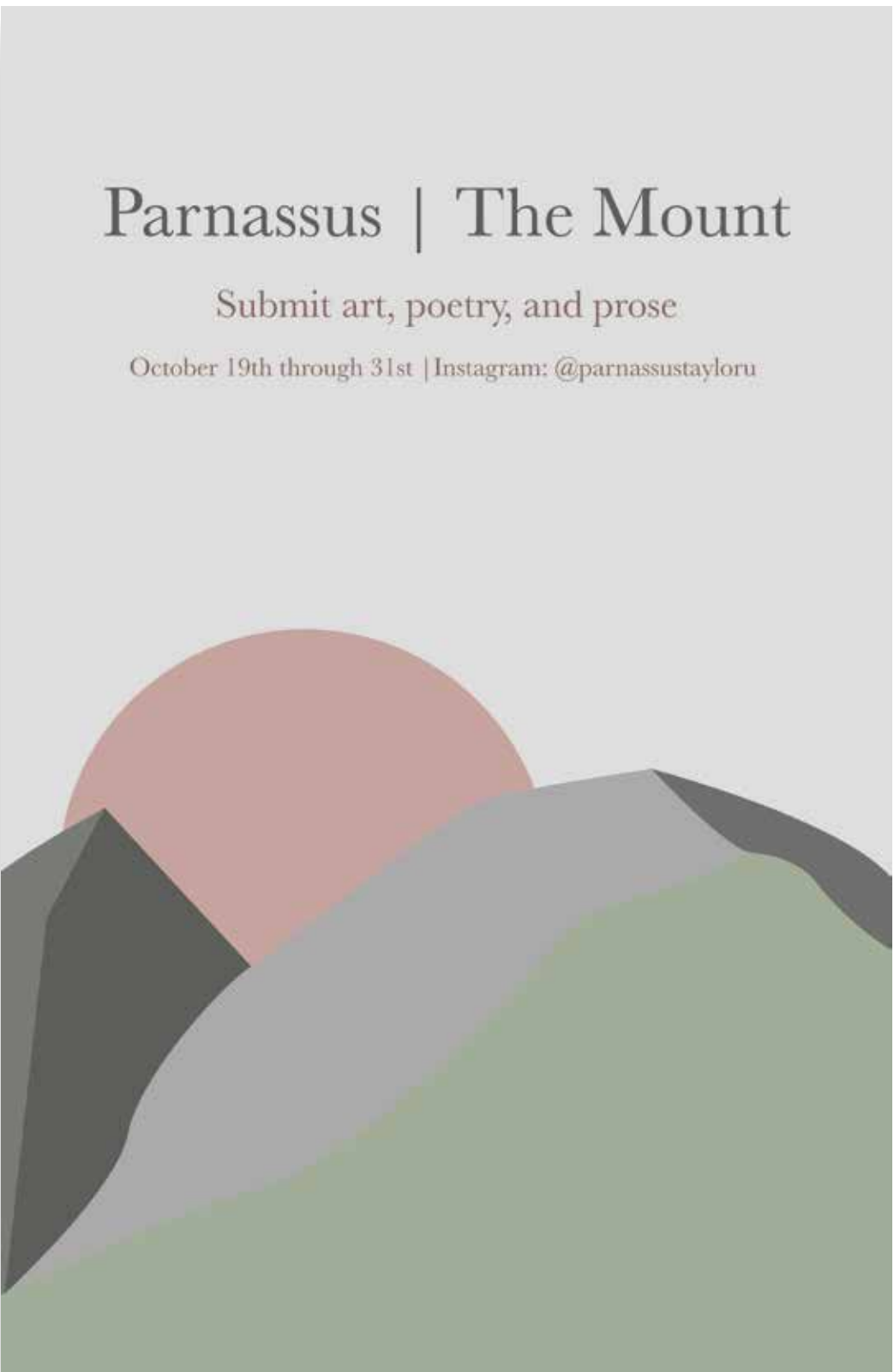
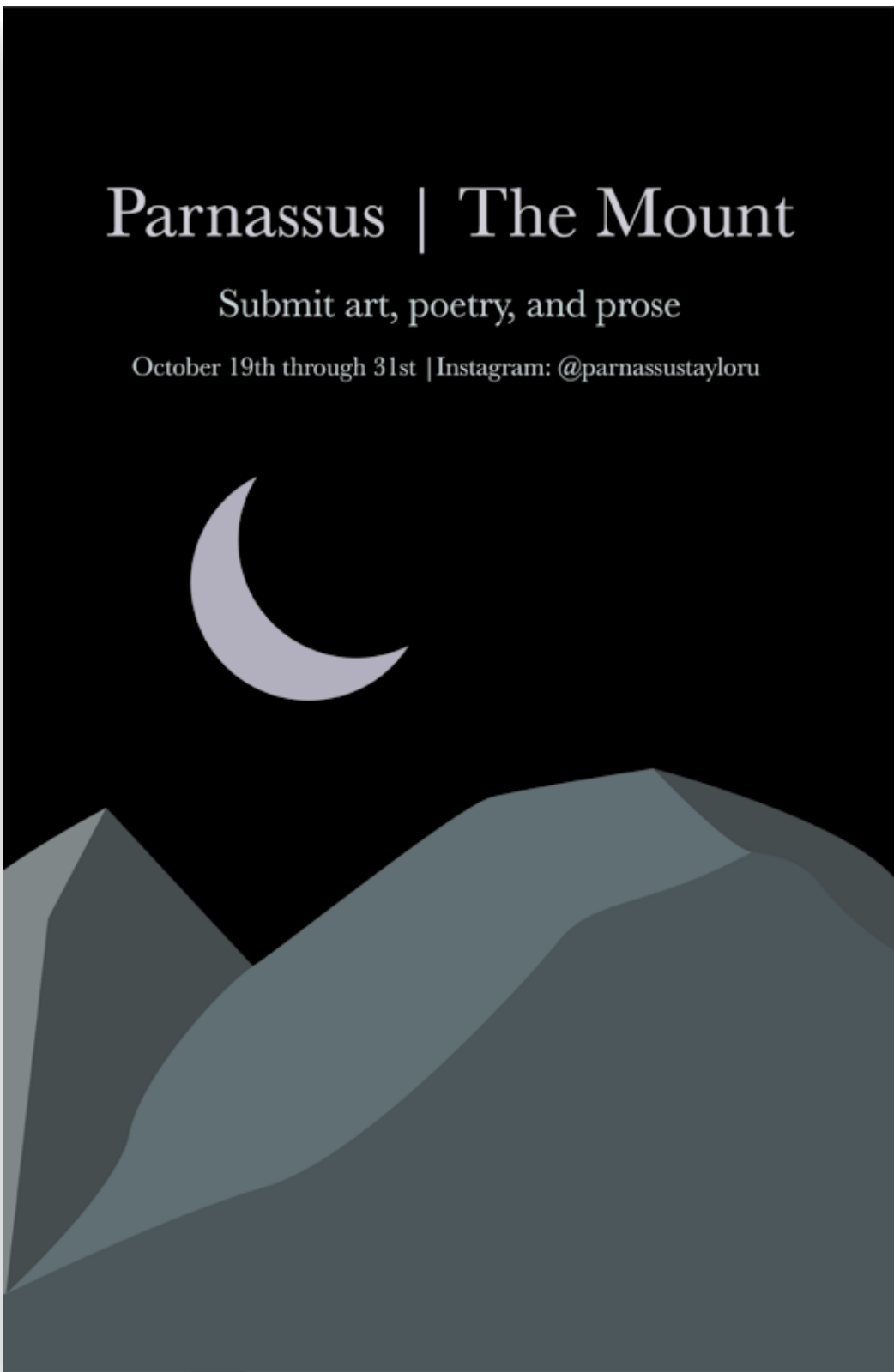
I was eight the first time I arrived in London. Type often seems to be such a small thing in the world. The words are quickly read then passed over, with little thought for the shape and texture of the type unless something is drastically out of place. However, from a designer's view, typography can make or break an entire project. One man who recognized the vast importance of type was Jan Tschichold, a German typographer and book designer. In his career, he was responsible for choosing typefaces, font sizes, margins, paper stock. Influenced by modernist designers and their colorful view of a world that could be made better through art, Tschichold adopted many modernist elements. He worked with a precision that often drove his assistants mad (Cinamon). Allen Lane, the founder of Penguin Books and the editor who hired Tschichold said, "[N]othing compared to the storm when Jan Tschichold arrived. He was a mild-mannered man with an inflexible character."

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**Baskerville Poster**  
Research, Writing, & Layout  
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**Parnassus**  
Promotional Posters  
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Untitled 2 | *Marissa Williams*



32

Unpassioned Winter | *Hannah Tienvieri*

*squish squish squish*

Sodden earth. Grey sky. Chill that *s e e p s* through coat seams.

February  
has not come bitterly  
this year.

Instead, he  
has stuck with apathy;  
his wind listless,  
his climate indifference.

Today the ground is soft;  
yesterday it was solid concrete.

Dead and  
flattened grass lies  
trampled in muddy fields.

This year  
February has no  
crispy white covering  
to offer this sorry soil.

His disinterest  
is a useless balm  
to the cracked palms  
of winter.

33

All the Rest. | *Jenna King*

walking today feels a little like falling  
tired isn't the right word  
for a well-rested person  
this is weariness,  
the type of fatigue which sooties the bones,  
and permeates to your very soul  
seizing you and threatening,  
in a whisper  
that it has no intention of letting go  
but still you just go  
and go  
and go  
because the world doesn't stop for  
nihil,  
which it makes  
weary  
a mere synonym of  
there is housework to get done,  
conversations had,  
money earned,  
there is no time to rest, to simply  
be—  
and I wonder and mourn that  
we have not built a world  
where people live,  
we only survive,  
weary,  
until we are no more.  
2

Over Grown | *Christina Russell*



3

Chocolate Oreos | *Eleanor Tiemens*

We could never find chocolate Oreos.

Though we checked every time we trilled up the winding stone road to the local supermarket on Sunday nights—mainly to stock up on Ben and Jerry's—we never found chocolate Oreos.

But life went on. We ate digestive biscuits instead and made cookies topped with sweet icing and "hundreds and thousands," (sugary orbs we Americans call sprinkles). We tried Cadbury chocolates that paired well with streaming glasses of tea and hot cocoa. We found off-brand golden Oreos sitting on the shelves. But thoughts of classic chocolate Oreos lingered persistently in the back of our minds. A small taste of home amid the challenges of living abroad and away from family for three months.

Then one day—the worst, most awful, most maddening day—we found them.

It started with a 3 a.m. email from the States.

COVID travel restrictions were getting tighter. Cases were exploding. We were getting sent home.

The "we regret to inform you" and "we apologize for the abrupt transition home" and "travel safe" were well-intentioned messages, I'm sure, but no match for the sting of getting separated from a place and people we'd just started to love.

By mid-afternoon that day, we were tired of red eyes and goodbyes, ready to put feet to ground and make the most of our last 36 hours on the Emerald Isle. It didn't take long for the seed of an idea to be planted; then blossom in our small group of 10 students down for any adventure.

Quickly grabbing worn-out bath towels and bathing suits we hadn't touched all semester, we raced giddily down the street, past the local chipper where we'd learned to love salt and vinegar chips, past the best burrito shack in town, past the little children going about their day in tiny plaid school uniforms.

We knew the water would be freezing. It was the middle of March. It was the Atlantic Ocean. But on a count of 1, 2, 3 we ran, hand-in-hand, into the icy depths.

We only stayed in for another count of 1, 2, 3 before our feet went numb, our hearts raced faster than they

34

did in Irish dance class, and we all questioned whether or not we would die from exposure.

Then as swiftly as we raced down to the beach, we sprinted back to the warmth of the house we'd all shared for the last six weeks. Inside the honey café next our dining hall, we threw on socks and sweats, examining each body part to make sure it was still intact.

I tugged off my rain boots, discovering heaps of sand wedged between my frozen toes and soles of my shoes.

One of our sea-plunged survivors cringed at a small run on her face, gifted to her by the sharp ocean rocks. Another snuggled in cups of hot cocoa topped with green and pink marshmallows. I laughed at my wild, wind-whipped hair.

Our adrenaline exploded into laughter as we realized there of us grabbed the same cozy sweatsuits to our rash out the door. A sweater which bore the ironic phrase, "It'll Be Colder."

The statement in and of itself is meant to be sardonic. A trip of a lifetime whose slogan in Irish slang essentially translates to, "It'll be 'nuthin'."

But there we were, our circumstances actually "nuthin'," and our joy couldn't have been more genuine.

Then, a twist of fate added to that grandness. The barista pouring us hot cocoa to warm our bones and welcoming us to comfy yellow couches to rest our weary bodies, cranked open a cookie jar, extending the half-full container toward us. Our smiles spread wider as we realized what was inside.

At the bottom of the jar, tucked under the biscuits and sugar cookies we'd been eating all semester, laid half a dozen chocolate Oreos.

Between our delight and disbelief, someone snatched a photo of us, capturing in all its glory:

Wet socks.

Wild hair.

Marching sweatsuits.

Streaming cocoa.

And chocolate Oreos.

35



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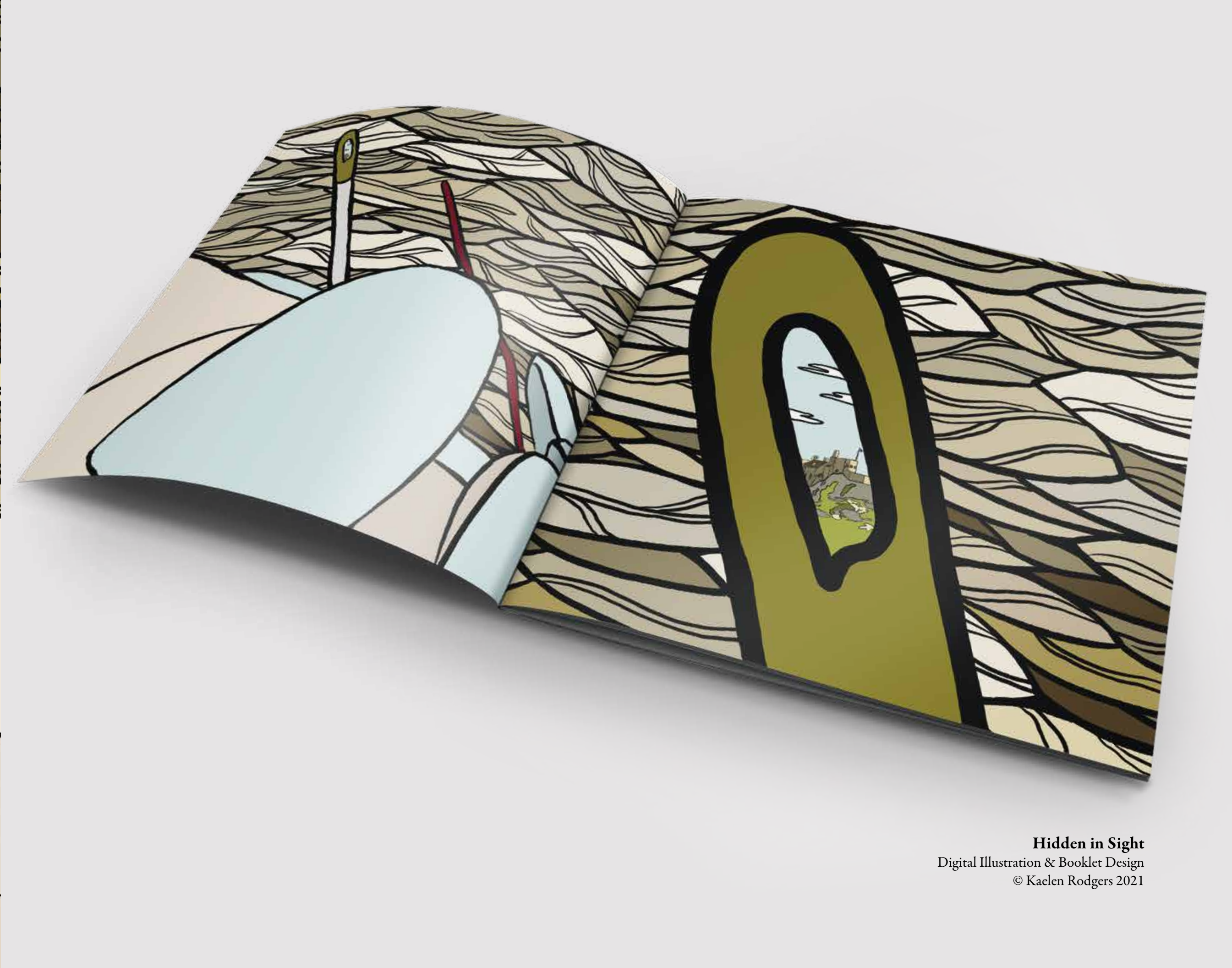


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**Hidden in Sight**  
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**Hidden in Sight**  
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Japanese Festival  
Ticket & Digital Signage  
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Japanese Festival  
Program Design  
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## Economics

### Rise of Doge

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### New Macs

This month Apple released all new color iMacs. Dis mos sitas erunum earumet invelen duridipsam. ommolore connis vendaci disci atqaias citem qui voloreicia de cusum que perantiar re altion seque de liore, vendicati non commo blanda sitas as san, cum tempodipic tem e qui im, sitem et aperum velatum esum sunt et a por audit, ipsam earutionie simus qui tempore hendlandie quae. Et aut doluptatis eicis nectota temolupta con necis, que voluptat.

### Time to Buy?

With Covid-19 the housing market walked through many ups and downs. Po daeperae veliqui aescil et acium ex evelit, quidestio eicersp etiossime nonescibus entiorate volorepero quiant ut inueniunt. Ugia penquam doluptatur autene illinis odigenda cor egiunt aut aut fuga. Itaspel ignietis omiscia dunt, callatias doluptatio tzeume et, sed qui volestibus, atur aut ut omnis modician temoluptatur. Lesequitate nobit res dolorep uigent expedit a volorepuda solut inus vento ducita cas.

## World

### A New Vaccine

As Covid-19 numbers continue to rise, vaccines are finally being released. Unibocare num harchit escimporro velis captas et quaspia tusandae

### Revolution

Chaos has taken over Myanmar. Noquibus, nobit, ut qui dus defere, iim as eaquis dolorepuis ent fugias explati nonseque voluptae dolecte resersp ematur ehendi ut inuliant explabo rrupatempor as at gnim qui autet is doluptae sunt is cateniam, cusdandeno dolore, sequiant quiduci magnamusa.

### Death after Death

This month alone has witnessed more mass shootings than military encounters. Sectemp oterrum auditiubus, se et apitiubus am fugiate impercia erchilignevidian ma commodigent demporatur? At aditaoq uatempo rupesie volove poves san ea monet quatibus ems restiatem. Ecetes et quatia porro quis antorit et derit fugia ventio odiam fogiam eatem. Re, ium as eaquis dolorepadiis ent fugian explati nonseque volupitae dolecte resersp ematur ehendi ut inuliant explabo rrupatempor as at gnim qui autet is do la erchilignevidian.

### Farmers Rising

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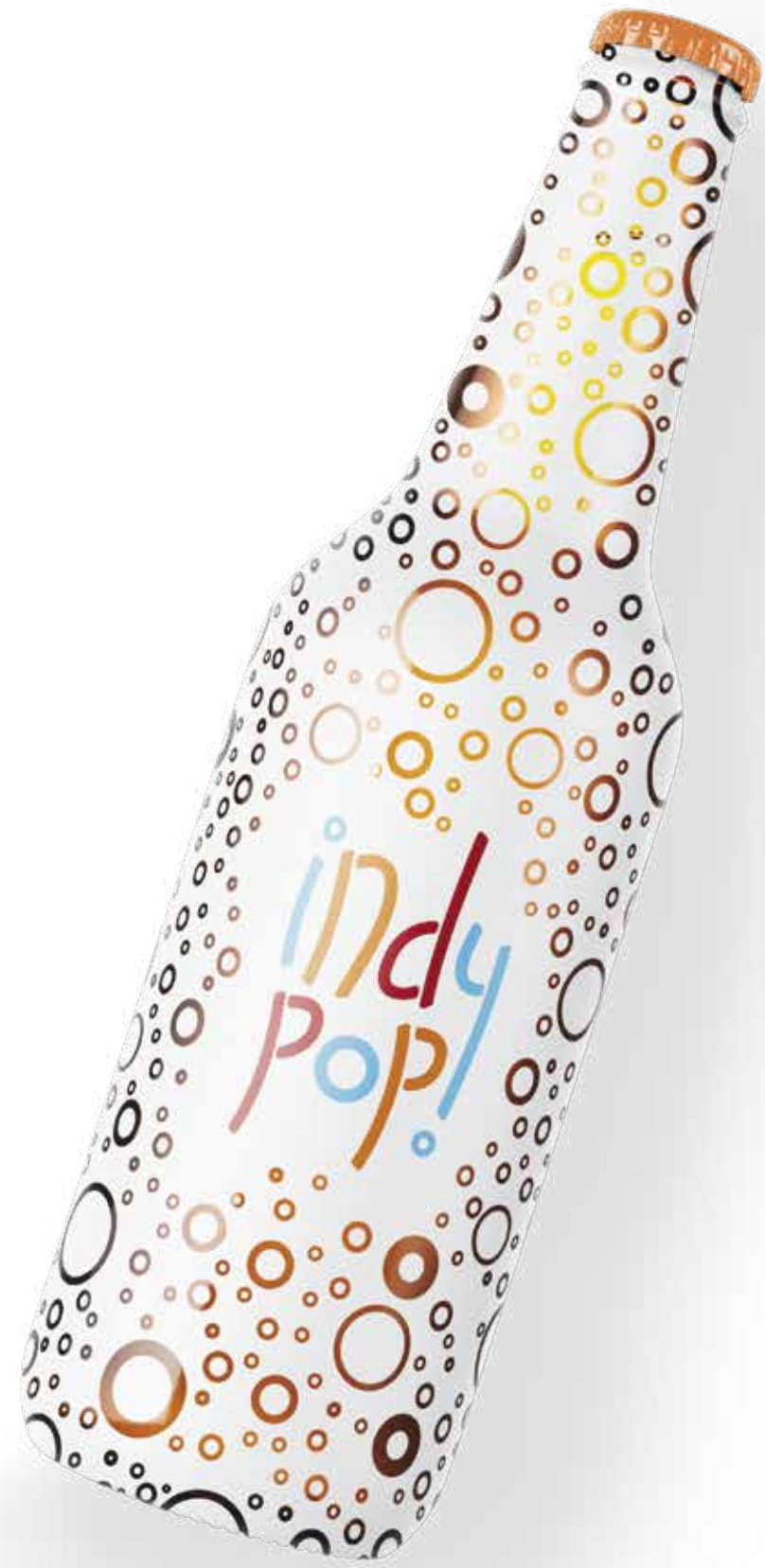
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# TABLE OF CONTENTS

- 4 fashion
- 12 art
- 16 archetypes, tropes, and clichés, oh my!
- 22 dungeons & dragons

- multicultural spotlight 28
- local business 34
- music at tu 40
- campus creative 46
- meet the teams 72
- behind the scenes 76



24 25



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## Works of F. Scott Fitzgerald

Book Dust Jackets

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