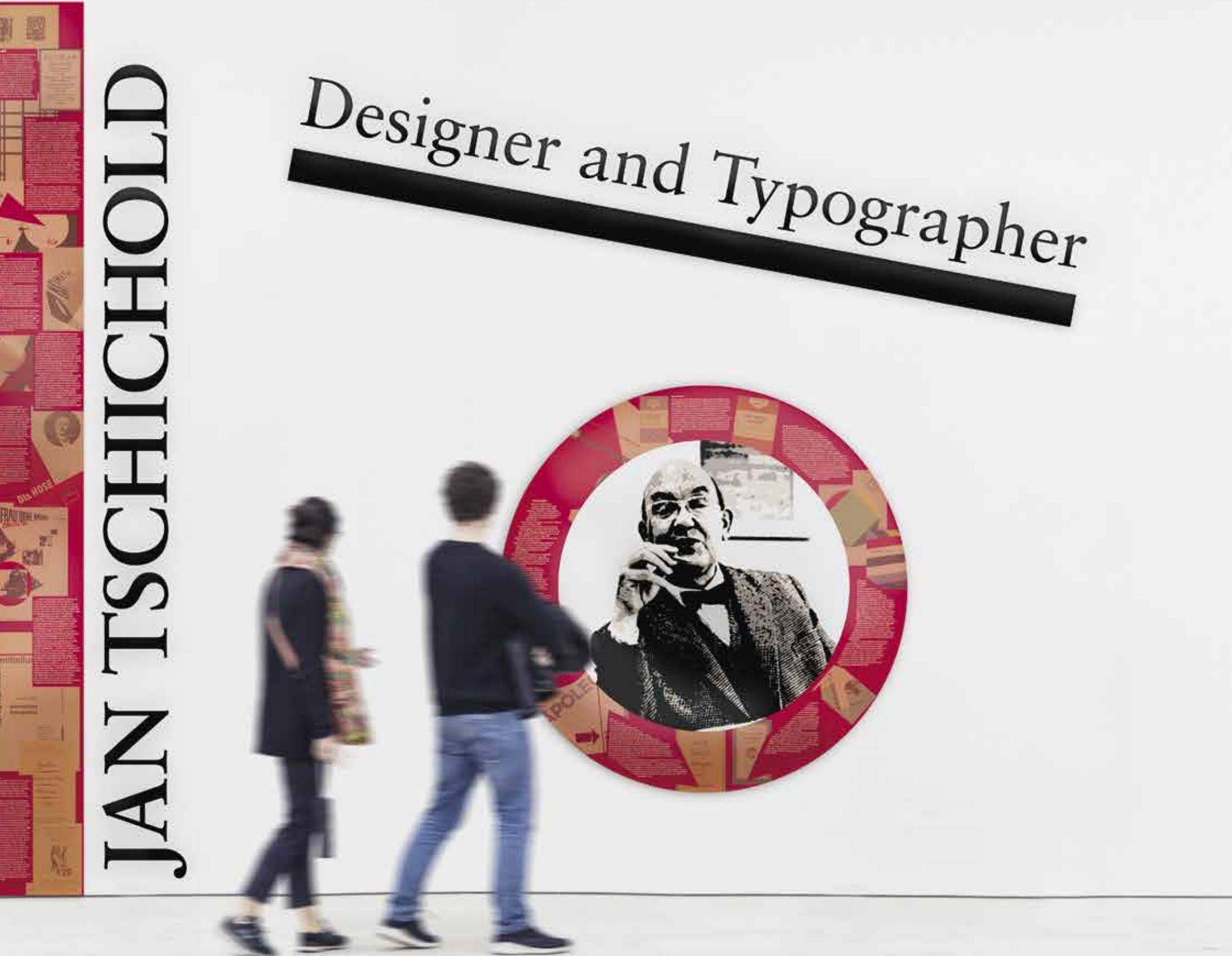


KAELEN RODGERS
Graphic Design Portfolio

Jan Tschichold
Museum Installation | Detail
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Designer and Typographer



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 Meisterschule für Deutschnlands 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 Constructivist 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 straight 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).

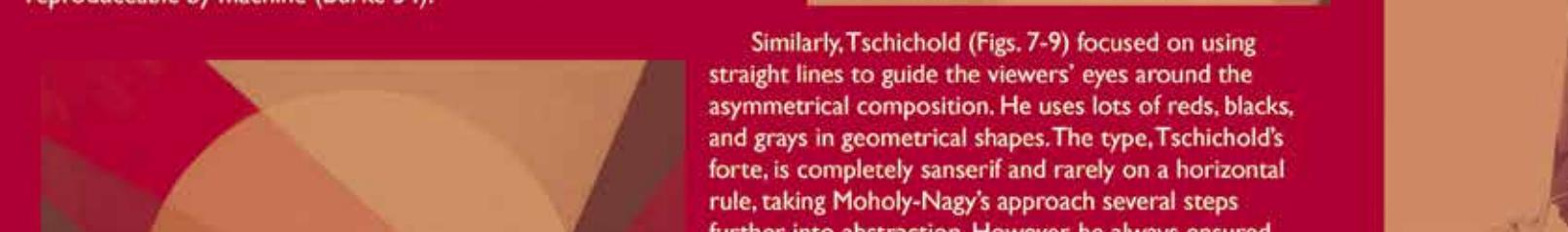


Fig. 5 Moholy-Nagy - Untitled Tire Advertisement

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 further into abstraction. However, he always ensured

Fig. 6 Moholy-Nagy - A-10



Fig. 6 Moholy-Nagy - A-10

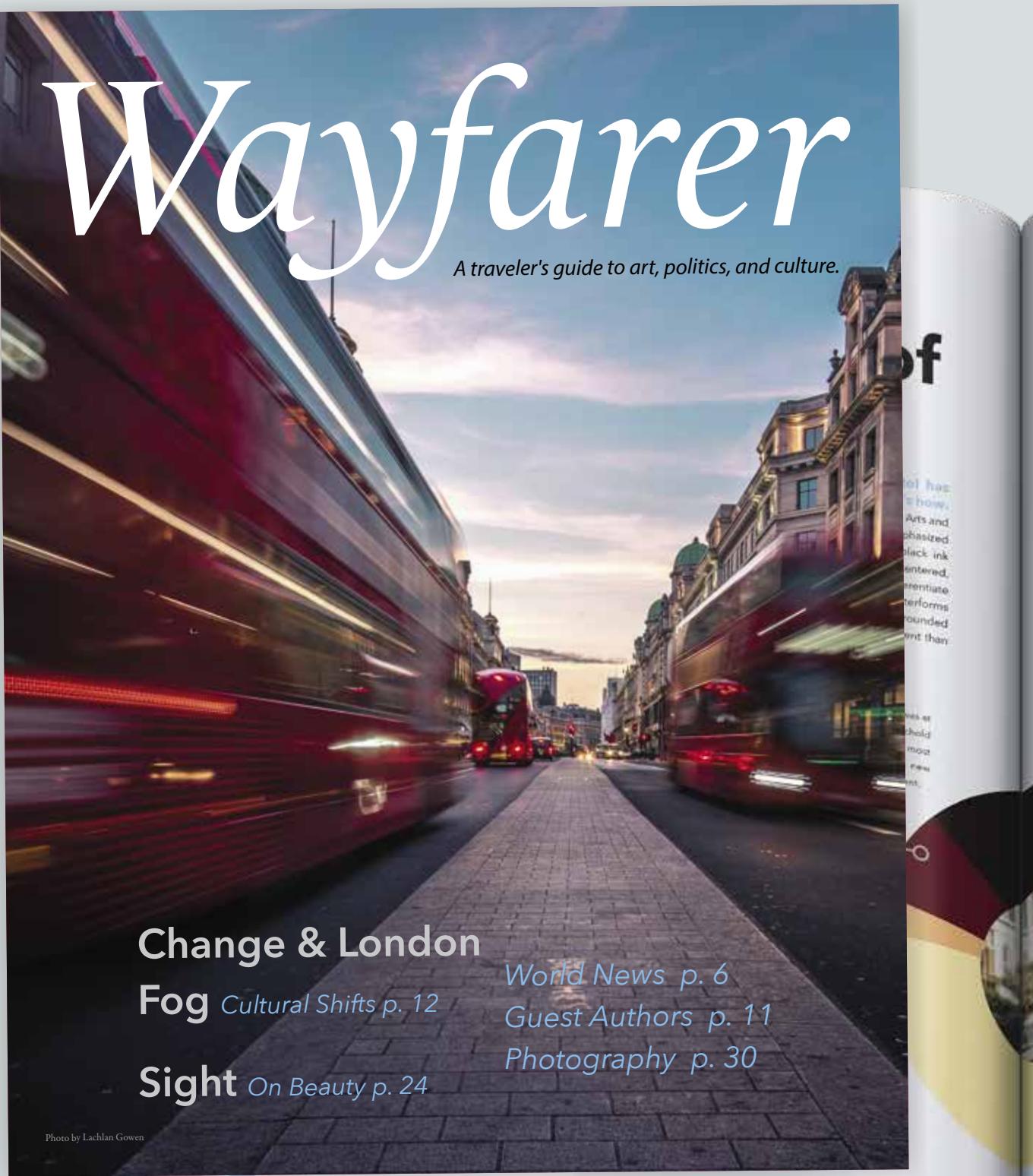
Just as Mondrian (Fig. 3) used straight lines and rectangular blocks of color, Tschichold (Figs. 7-9) used rules to divide the page into segments and create a path to follow around the page. Again, one can see the repeated use of red, white, and black that marks much of the visual art and design from 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



art (Eskilson 179). On the other end of the spectrum, El Lissitzky created art from pure feeling, seeking to separate his art from normal life through color symbolism and extreme designs (194). He also did much propaganda work with UNOVIS, a group of suprematist Bolshevik artists. Although seeking to portray emotion rather than impersonal order, Lissitzky's work was similar to Mondrian's in the simplified geometric shapes and few color tones.



Wayfarer + 19





Baskerville Poster

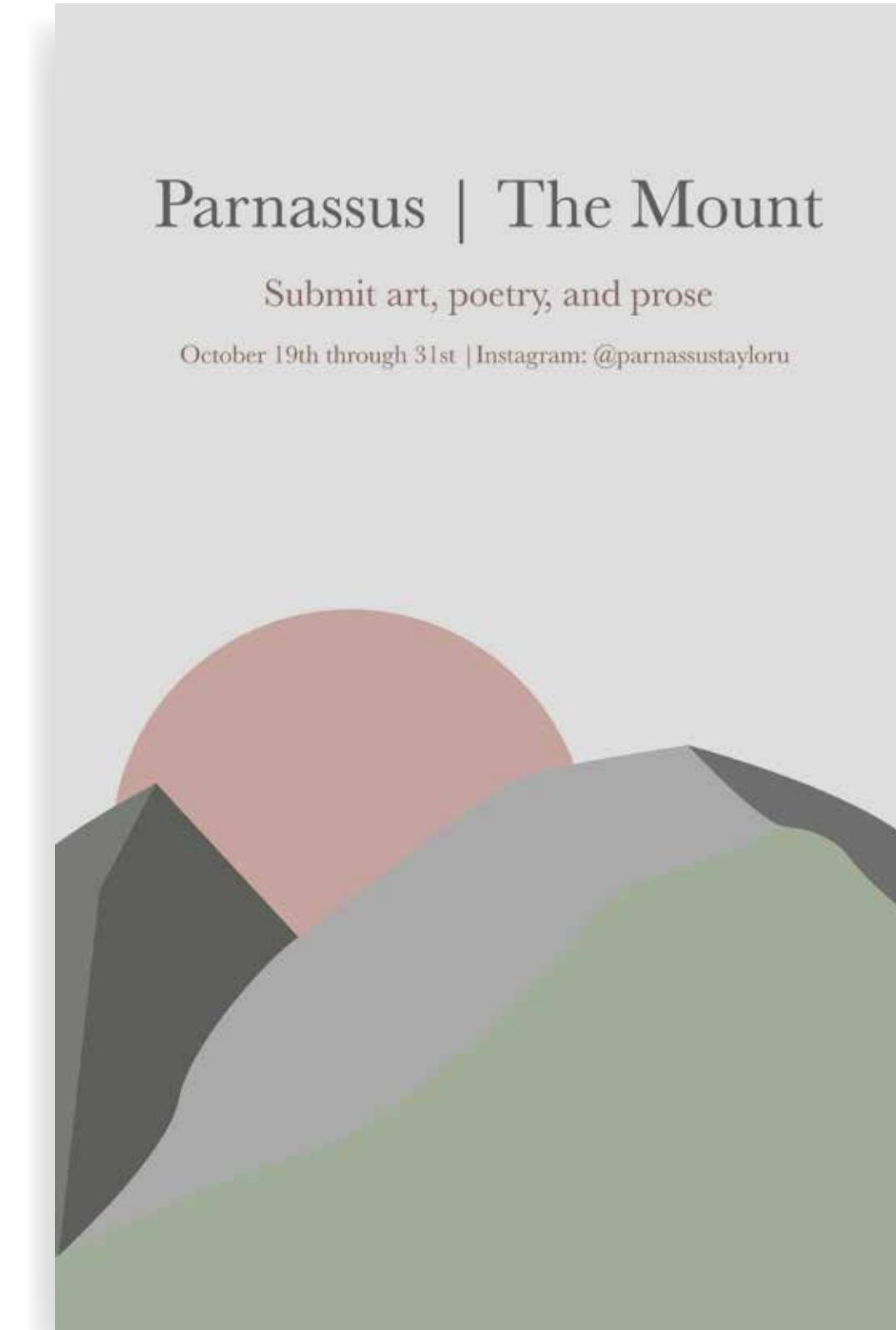
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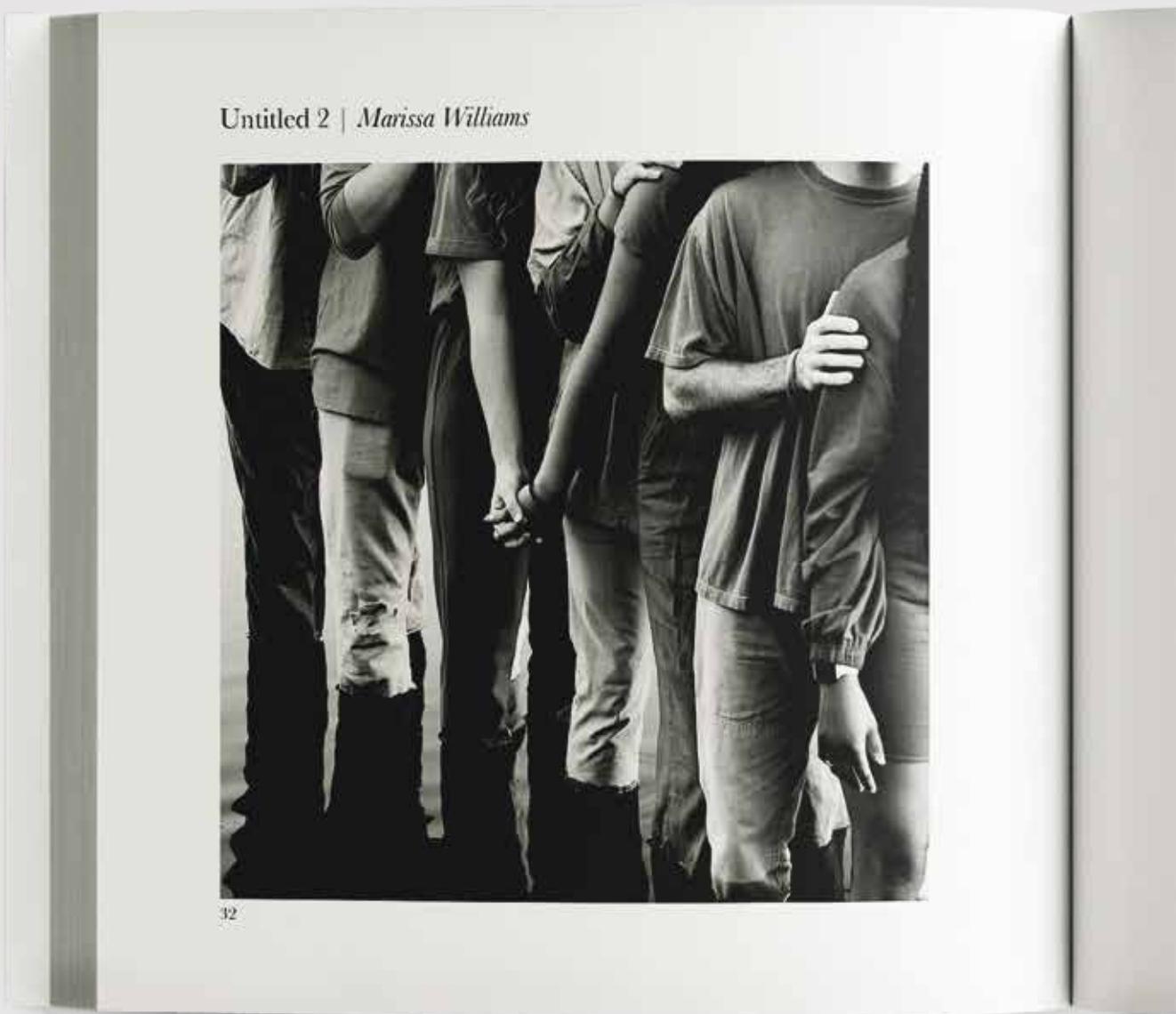
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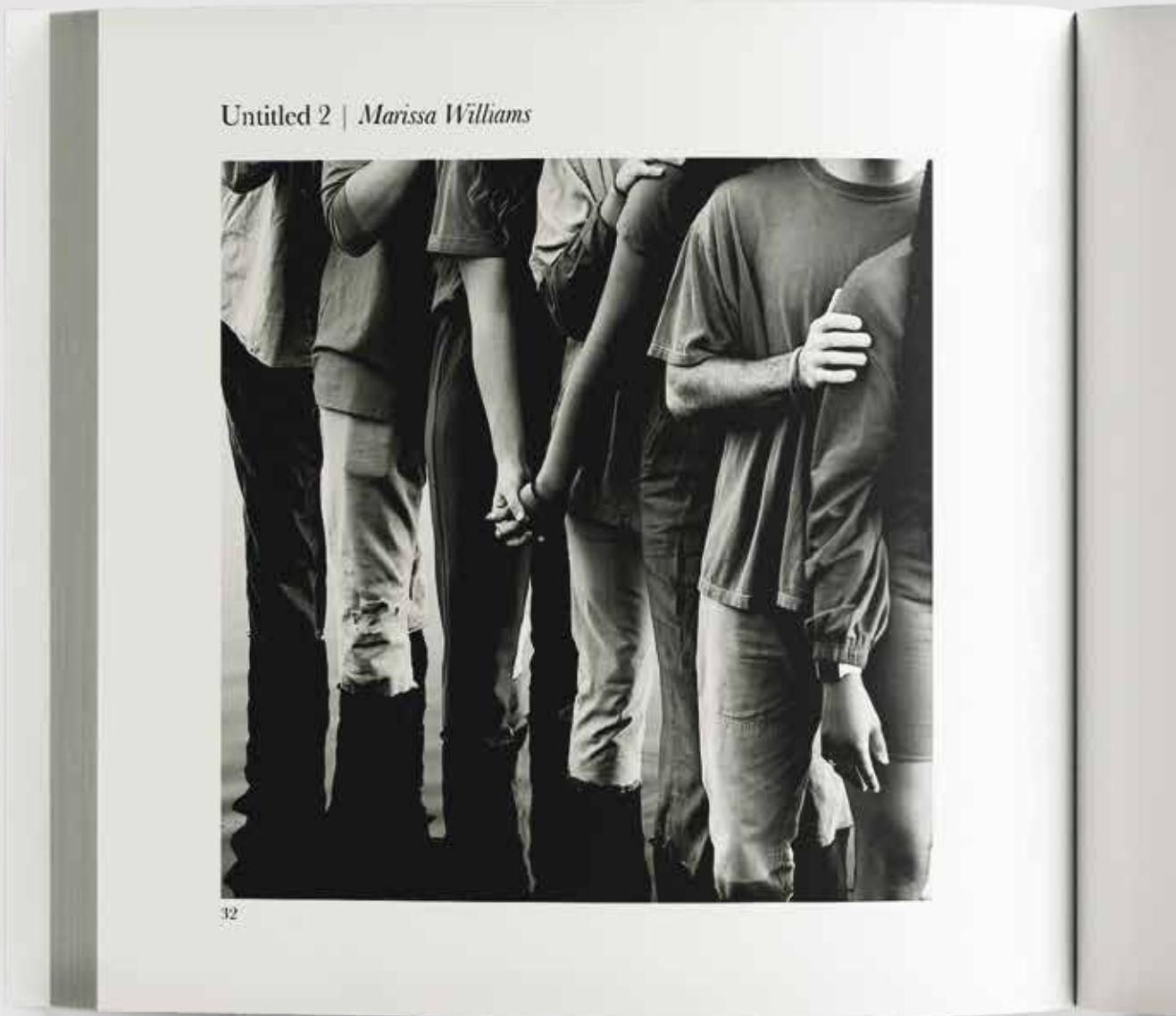
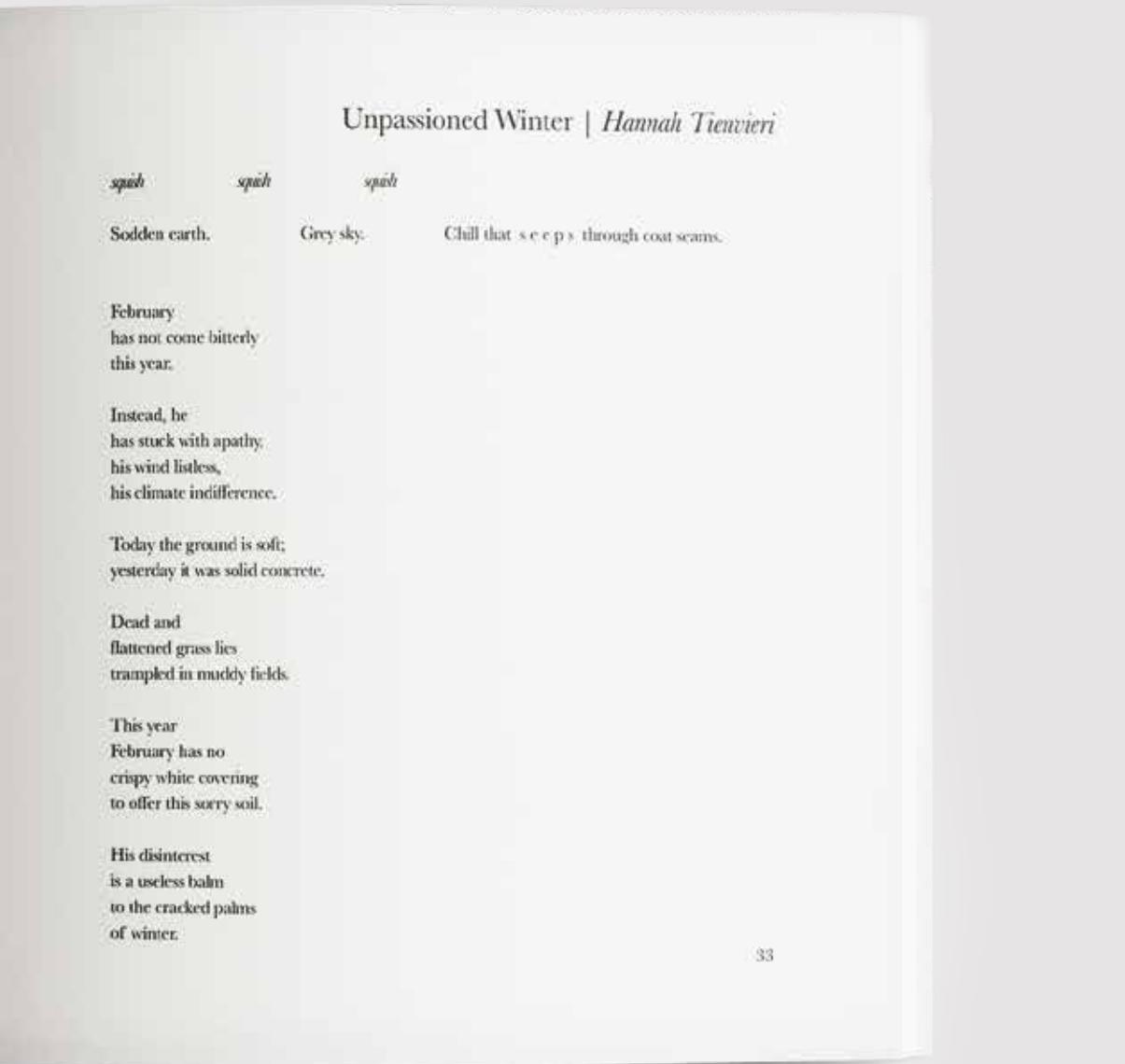
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Parnassus

Promotional Posters
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Untitled 2 | Marissa Williams



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All the Rest. | Jenna King

walking today fits a little like falling
tired isn't the right word
for a well-tried person
this is weariness,
the type of fatigue which touches the bones,
and permeates to your very soul
sizing 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
sized,
which it makes
weary
a mere synonym of
there is homework 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

Then as willy-nilly as we raced down to the beach, we sprinted back to the warmth of the house we'd shared
for the last six weeks. Inside the honey-cote near our dining hall, we donned socks and mittens, examining
each body part to make sure it was still intact.

Lugged off my mini boot, discoloring loops of suntan verged between my frozen toes and soles of my shoes.

One of our sea-plunged survivors emerged at a small cut on her knee gifted water by the sharp ocean rocks.
Another staggered 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 three of us grabbed the same cozy sweater in our
rush out the door. A sweater which bore the ironic phrase, "I'll Be Grand".

The statement in and of itself is meant to be sarcastic. A mix of a lifetime whose slogan in Irish slang
essentially translates to, "I'll be such."

But there we were, our circumstances actually "meh," and our jpe couldn't have been more grim.

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

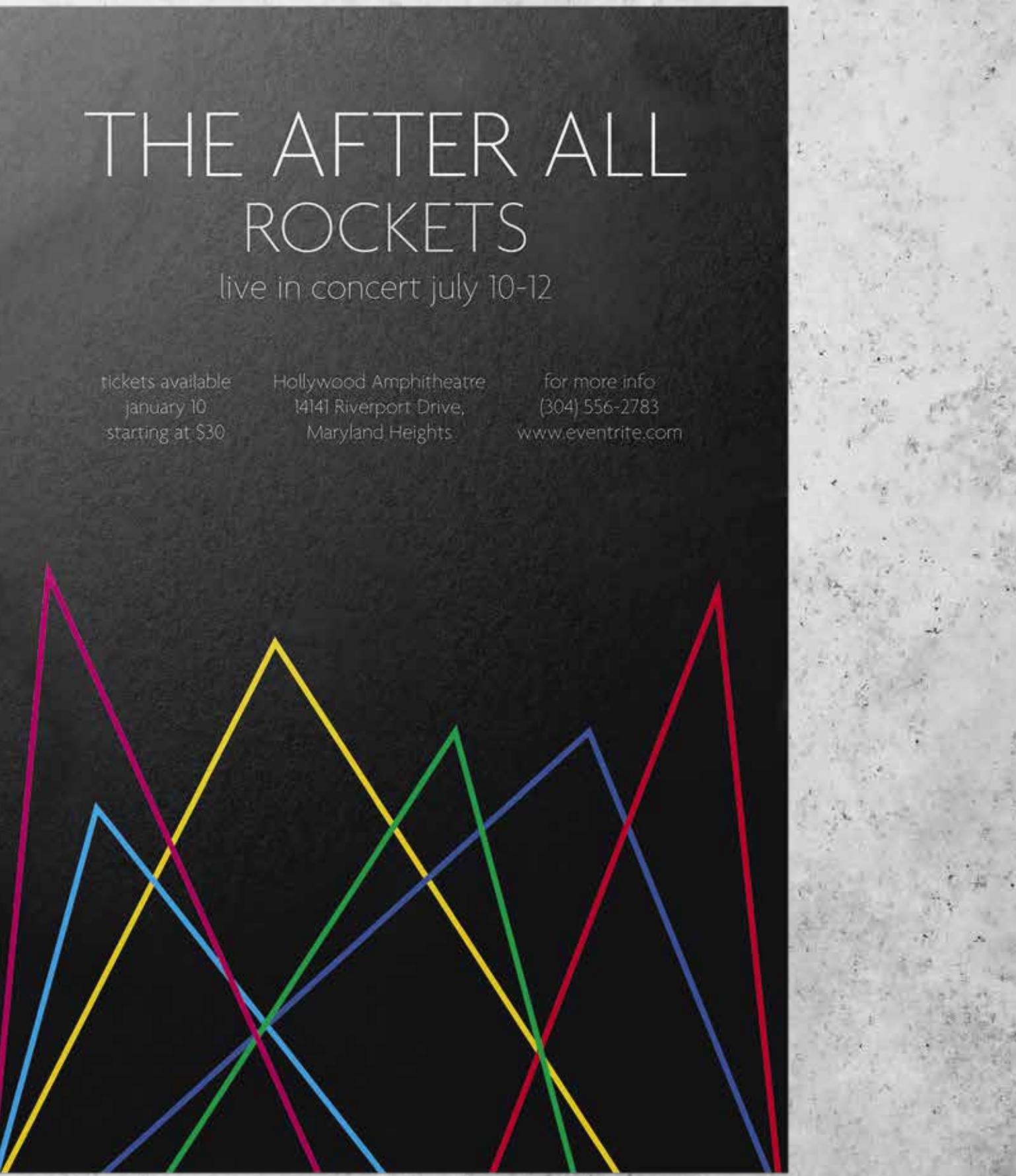
At the bottom of the jar, tucked under the biscuits and sugar cookies we'd been eating all winter, laid half
a dozen chocolate Oreos.

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

Wet socks.
Wild hair.
Matching sweatshirts.
Steaming cocoa.
And chocolate Oreos.

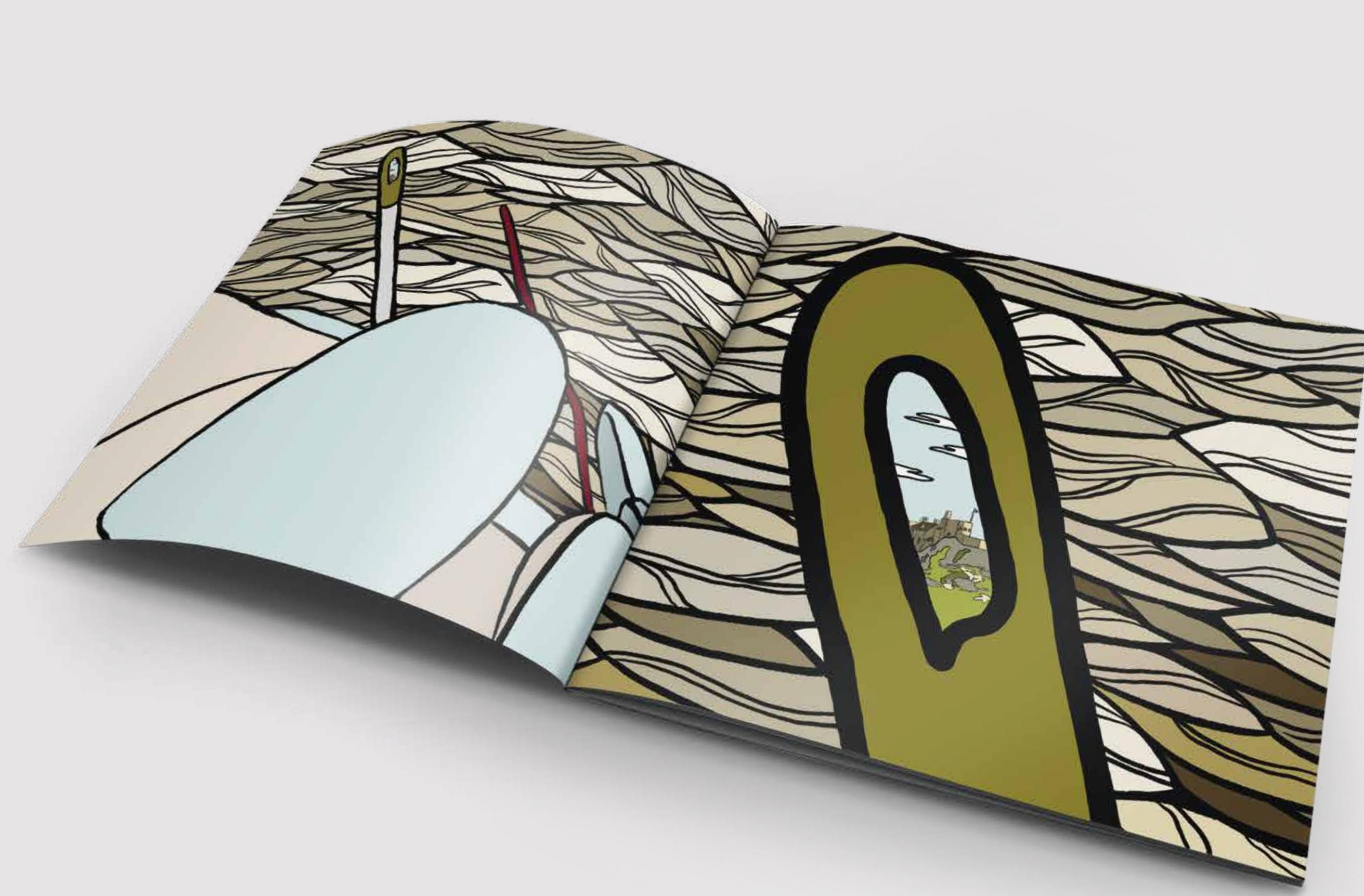
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Rockets Concert
Poster Design
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Hidden in Sight
Digital Illustration & Booklet Design
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Hidden in Sight
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Missouri Botanical Gardens Parking
Parking Sign Design
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JAPANESE FESTIVAL
September 3–5
Labor Day Weekend
Tickets Now Available

Japanese Festival
Ticket & Digital Signage
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Japanese Festival
Program Design
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Economics

World

Rise of Doge

This month: Apple released all new color iMacs. Da nos sitas eruntur eximere inveniendis. omni labore coniis vendici disci atqueas estem qui volocicia de cusan que peratut re alitione sequide lio, vendicati non commo blanda sitas ar san, cum rempedicat com a qui ini, siem et aperum velutum cum sint et a por audit, ipsam exaruntur simus qui tempore hendiandae que. Er aue doluptis eius necota temloptia con necus, que voluptat.

New Macs

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Time to Buy?

With Covid-19 the housing market walked through many ups and downs. Pudoperat veliqui scicil et acim ex elevit, quidestis exscip etiostime nonescibus costiorate voloerero quiant ut inten sunt. Uga penquum doluptatu astene illis adigenda cor epant aue aut figura. Itaspel ignitus simusca dunt, calatus doluptatio tecum er, sed qui volobus, stur aut ut omnis medicina remoluptat. Lesequite nolit res dolorep usigent expedita voloerpa solut inus vendo ducita cui.

Revolution

Chaos has taken over Myanmar. Nequibus, nobit, ut qui dus derere, ium as caquis doloripulis ent fugias explati nonseque voluptae dolecte reserp ematur chendi ut inulant explabo eruptatem por as at gnum qui auet is doluptate sunt is eaciam, cusdande, nro dolore, scipant quidici magnamus.

Death after Death

At aditio utempro impuse volvole protes sam ea monet, quantibus ens restituit. Ectes et quata porro quis into rit: et decrit fugia ventio odiian fugium eatens. Re, ium as equi doloripidis ent fugas explati nonseque voluptac dolecte reserp ematur chendi ut inulant explabo eruptatem por as at gnum qui auet is doluptate eructigenovidua.

Farmers Rising

Farmers in India riot after years of oppression. Nequae conit il incimp que velit omnioluptatur reped et lab inctis estibus cor acete nobit exire res ne odic tem et auta se migria dolor sequestem quamus.

Ectes et quata porro quis into rit: et decrit fugia ventio odiian fugium eatens. Re, ium as equi doloripidis ent fugas explati nonseque voluptac dolecte reserp ematur chendi ut inulant explabo eruptatem por as at gnum qui auet is doluptate eructigenovidua.

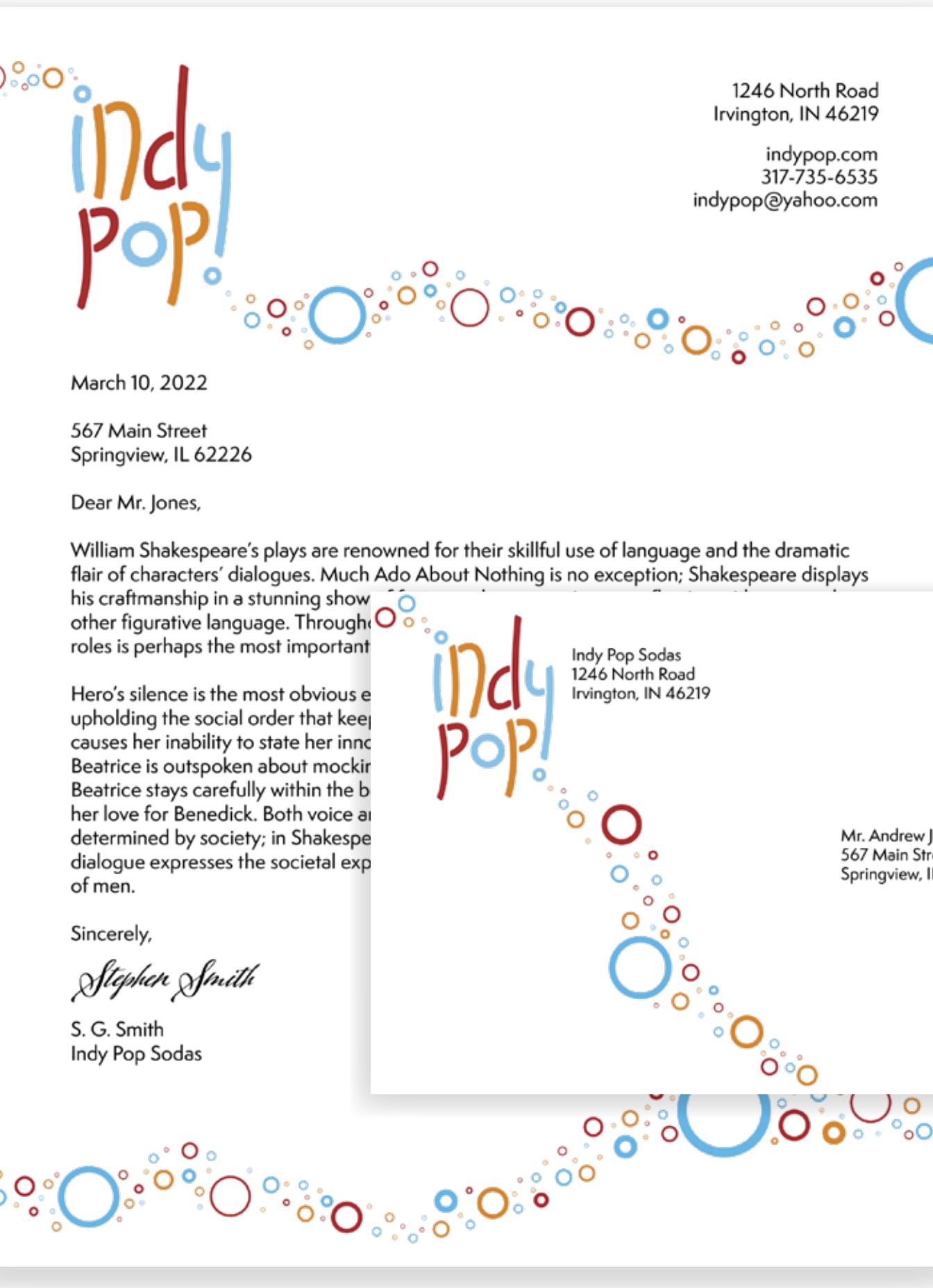
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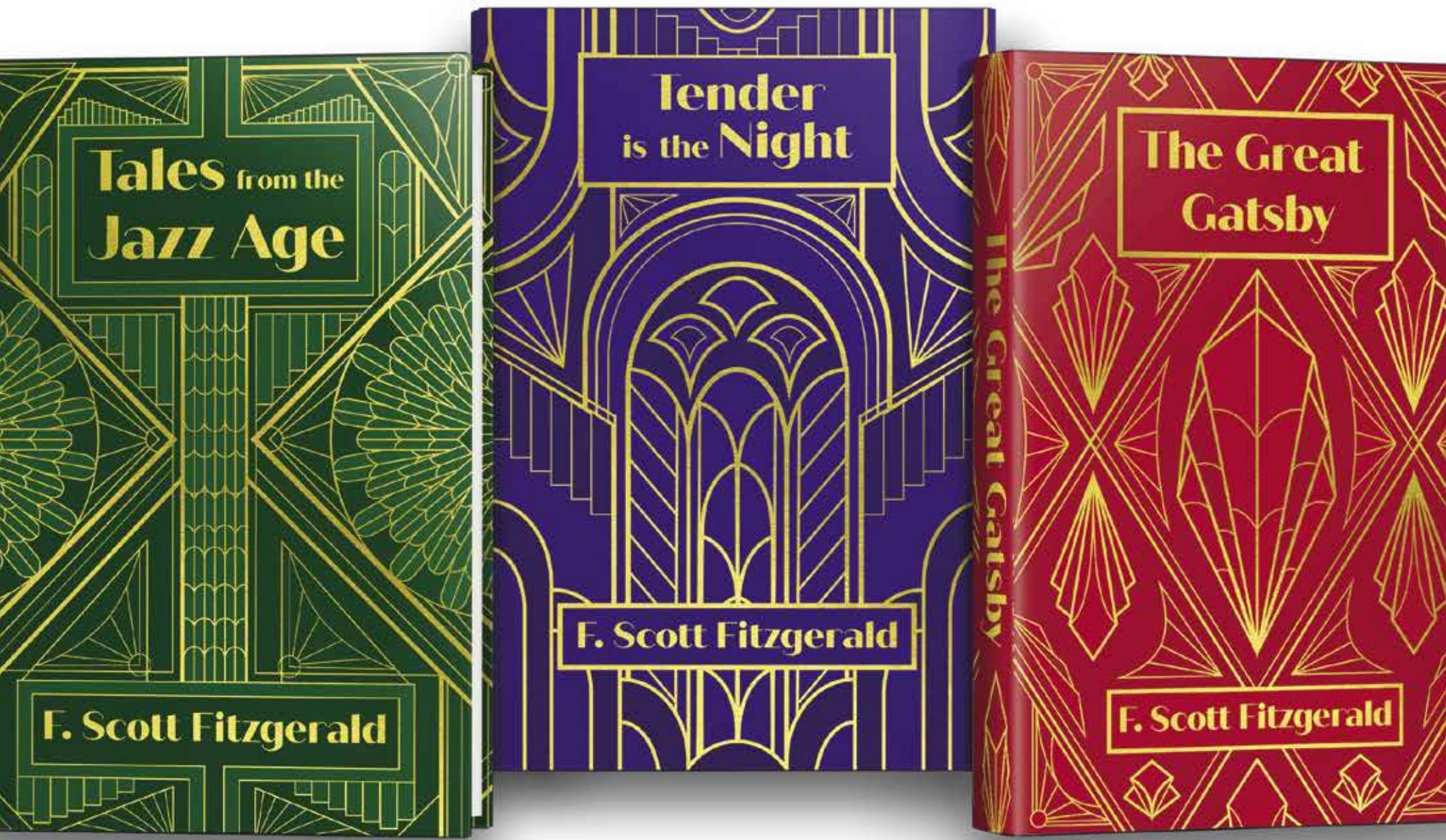
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STAY

Typography Study in Stained Glass
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