

Cassidy

CASSIDY TRIER

I would be delighted to hear from you.

TELEPHONE: 608.575.7754 **EMAIL:** ctrier10@gmail.com

A watercolor illustration of a rose in shades of blue, green, and pink, with the name 'Cassidy' written in a black cursive script over it.

Cassidy

HELLO LA CANVAS,

My name is Cassidy Trier and I am a graphic design major at Azusa Pacific University with a minor in drawing and painting. I will be graduating this spring with a bachelor's degree, and I plan to pursue a career in editorial design after graduation.

Working at LA Canvas is appealing to me because I have become fascinated by Los Angeles culture. LA is a gritty and golden and diverse center of our country. I grew up in the Wisconsin and moved to Southern California to attend Azusa Pacific University. This is my fourth year living in the LA area and I find LA as big and exciting as ever. This city is the coalescence of so many cultures and people groups which makes the city taste unlike any other city in the world.

In my time at school, I have realized that I want to pursue a career in editorial design. One of my favorite surprises is opening the mailbox to find a new magazine. (I just received the Revelry issue today!) Sometimes I go to the bookstore just to sit and flip through the current issues on the shelves there.

Since I am interested in learning editorial design, LA Canvas would be a great fit for me. I am pursuing this internship because I would learn a lot about the process of designing and publishing a magazine both digitally and in print. I want to gain hands on experience by planning, executing, and publishing LA Canvas this spring. Working alongside the team would be a great opportunity and I hope we can continue to discuss what that would look like.

I look forward to hearing from you,
Cassidy Trier

I would be delighted to hear from you!

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Cassidy

EXPERIENCE

+JUNE 2014 – PRESENT CALIFORNIA

*Design & Marketing Intern,
Azusa Pacific University*

I design print and social media for the student life events on campus.

+NOVEMBER, 2013 CALIFORNIA

Gallery Show, Visionary Servants

I participated in a group exhibition of graphic design work at Azusa Pacific University.

+2013 – 2014 CALIFORNIA

Azusa Pacific University Yearbook

I was the designer and creative editor of the 2014 / 15 yearbook.

+MAY – AUGUST 2012 CALIFORNIA

Visual Display Intern, Anthropologie

I collaborated with the creative team to design and produce unique and inviting window and store displays using a variety of surprising materials.

+2012 – 2014 CALIFORNIA

Screen Printer, Evoke: A Print Studio

I worked in the screen printing department setting up and running jobs on the manual and automatic printing press.

PROGRAMS

+Adobe Creative Suite

EDUCATION

+2011-2015 CALIFORNIA

Bachelor's Degree in Graphic Design
Azusa Pacific University

+2007-2011 WISCONSIN

Middleton High School

SKILLS

+Brand Identity
+Drawing & Painting
+Screen Printing
+Typography
+Photography
+Web Design
+Leadership
+Time Management & Organization
+Adaptability
+Environmental Design
+Customer Service
+Strategic Thinking
+Spell Check

INTERESTS

+Backpacking
+Rock Climbing
+Travel
+Cooking
+Music
+Reading literature & poetry
+Caffeine

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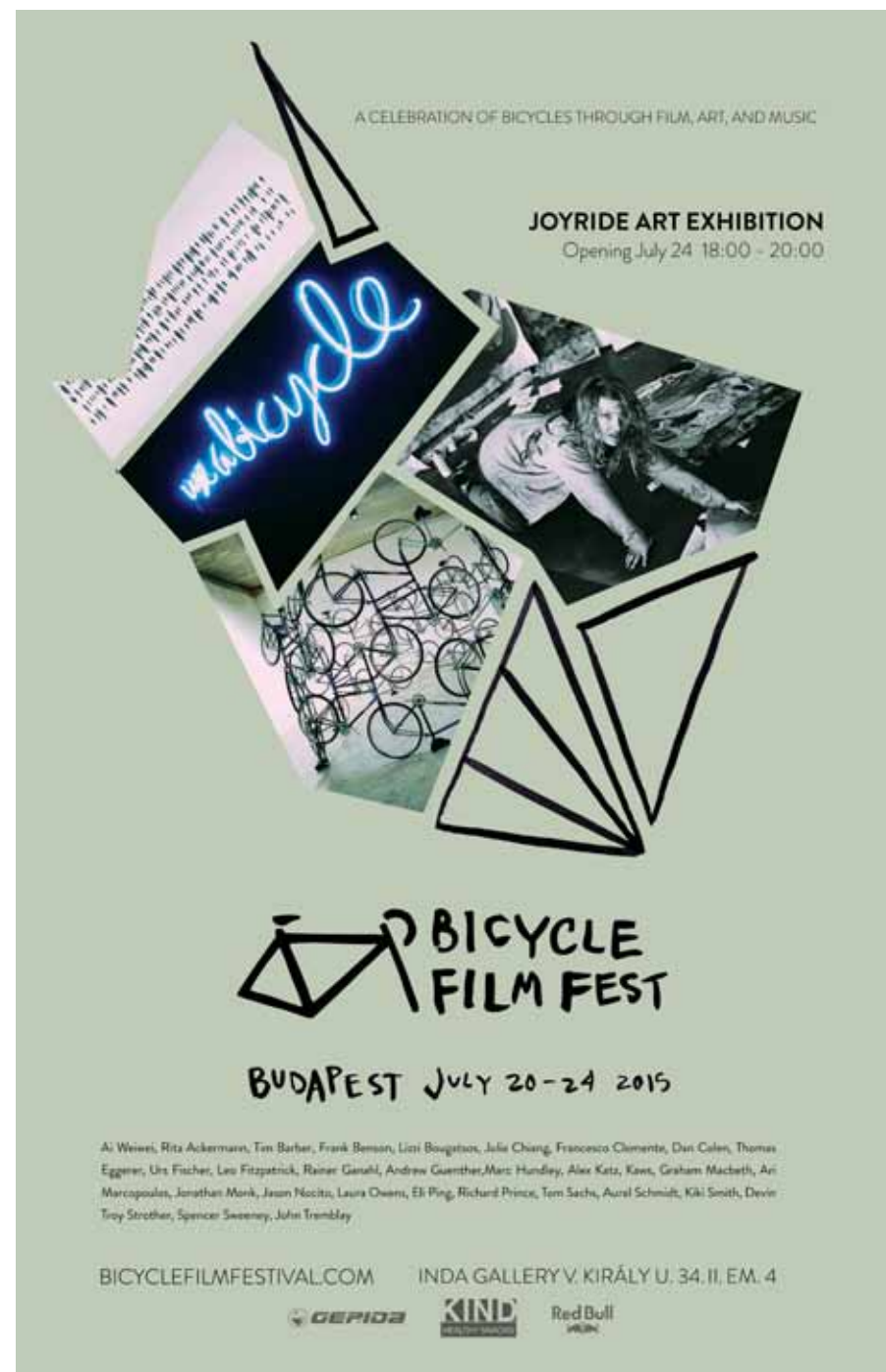
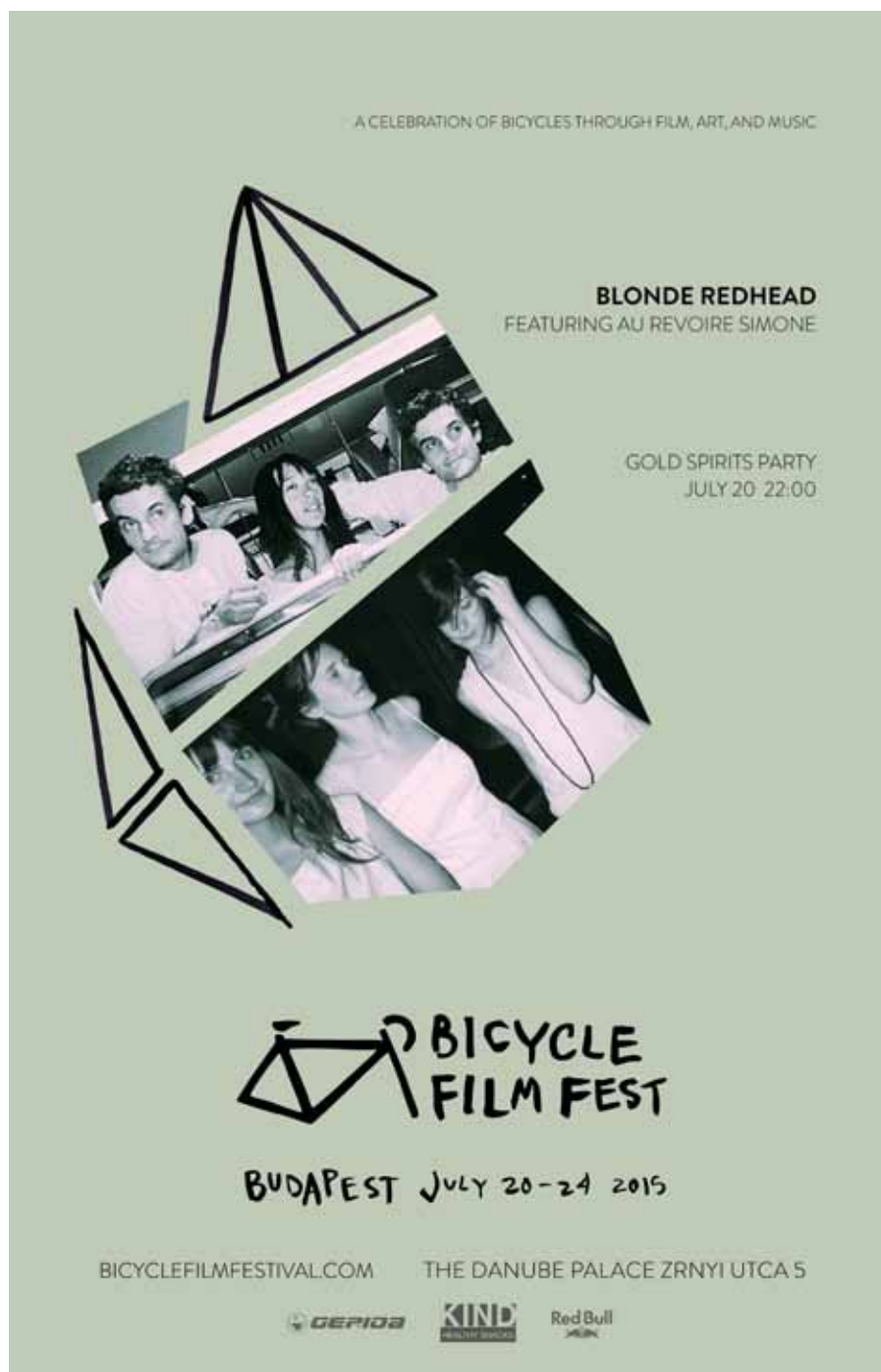
The new identity for the festival is grounded in the essence of a bicycle – the frame. Wheels, pedals, the seat, handlebars and the gears can all be changed, but without the frame, the bike ceases to be. The frame of the bicycle is the essential part of the bike, and that's what Bicycle Film Fest is all about. This festival is about getting to the essence of what is a bike. The stories told at the festival, and the people that gather are all celebrating the heart of what is a bicycle.



02

BICYCLE FILM FEST POSTERS

11 in x 17 in
Collage, india ink
2014



03 **BICYCLE FILM FEST POSTERS – CONCERT AND ART SHOW**
11 in x 17 in
Collage, india ink
2014

BICYCLE FILM FEST

EVENT SCHEDULE:

JULY 20

FEATURE: FREE WHEELIN' 14:00

FEATURE: ROCKVILLE 16:00

GOLD SPIRITS PARTY 22:00

The Crosby Palace Bratislava 5

JULY 21

Q&A Meet the Director of Clean Spirit for coffee and a Q&A from 10:00-11:00 Cowell Café
Karlova Mlýnská 9

CLEAN SPIRIT 18:00

CLEAN SPIRIT 20:30

GREATEST HITS 2014 22:30

AFTER PARTY to be announced at screenings

JULY 22

SECRET SHOWING 14:00 for secret screening party holders and guests

HALF THE ROAD 16:00

CINEMATIC SHORTS 18:00

URBAN BIKE SHORTS 20:00

JULY 23

CLEAN SPIRIT 14:00

BIKE STORIES 16:00

BMX 16:00

TRAVEL ON A BIKE 20:00

AFTER PARTY to be announced at screenings

JULY 24

JOYRIDE ART EXHIBITION

Opening 18:00 - 20:00

Indy Gallery V. Králová 34, B. pr. 4

Featuring:

Ar. Waver, Rita Ackermann, Tim Starke, Frank Besson, Lili Bougeton, Julia Cheng, Francisco Clemente, Dan Cohen, Thomas Eggner, Urs Fischer, Leo Filipecki, Rainer Gerdle, Andrew Goussier, Mark Hurdley, Alan Katz, Kees, Graham Marshall, Ar. Manopoulos, Jonathan Mark, Jason Neeb, Luke Quinn, El Ping, Richard Price, Tim Sachs, Rudi Schmidt, Kiki Smith, Devin Tice, Jonathan, Spencer Sweeney, John Treadwell

BUDAPEST
JULY 20-24 2015

CITY THEATRE 1089 Budapest, Kálvária tér 6.
BICYCLEFILMFESTIVAL.COM

GEPIOD

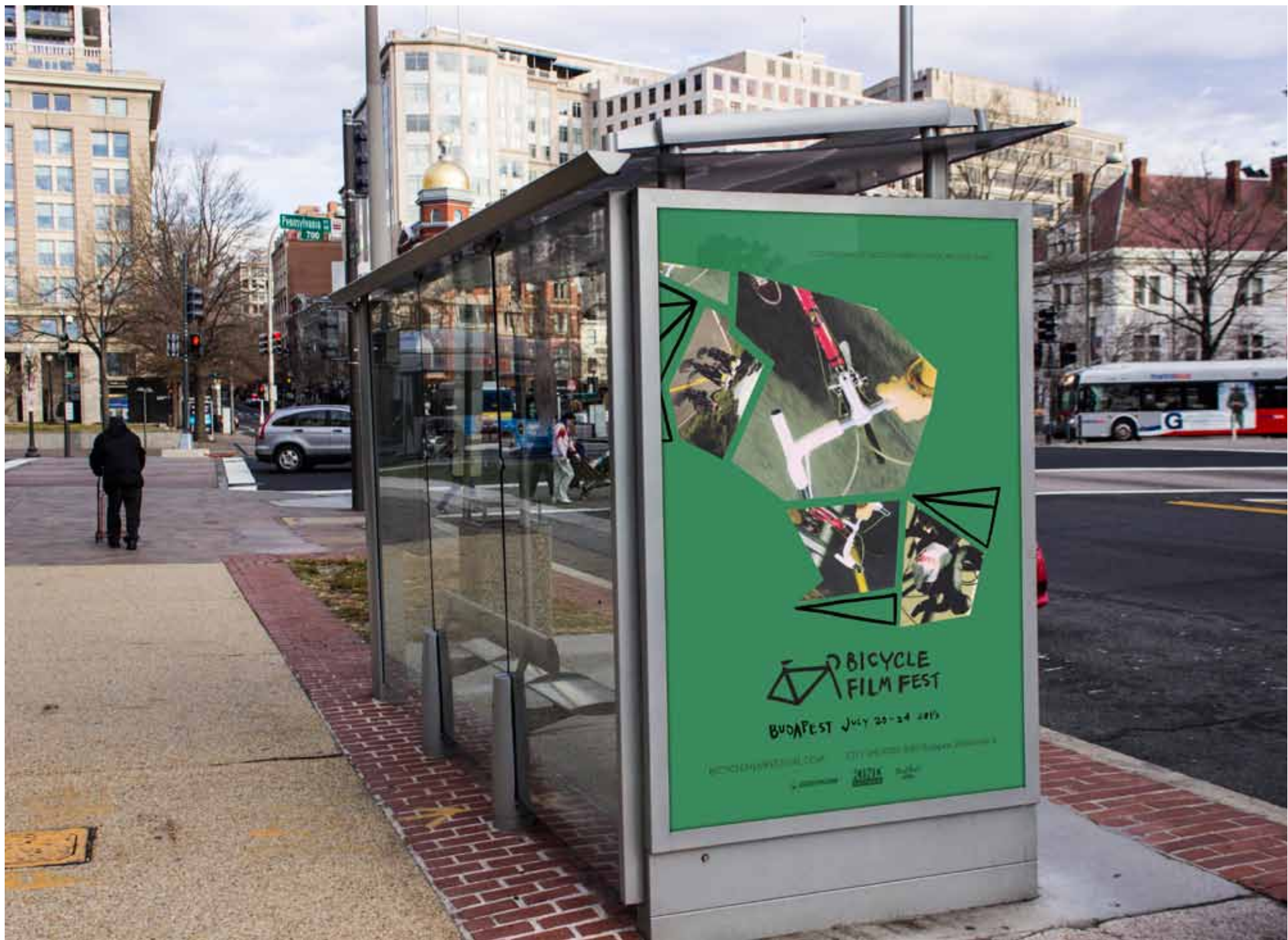
KIND
BOUTIQUE BUDAPEST

Red Bull
BUDAPEST

04

BICYCLE FILM FEST PROGRAM POSTER

11 in x 17 in
Collage, india ink
2014



05

BICYCLE FILM FEST POSTER

Collage, india ink
2014



06

BICYCLE FILM FEST PROGRAM

3.25 in in x 5.25 in
Collage, india ink
2014



07

BICYCLE FILM FEST PROGRAM

17 in x 5.25 in
 Collage, india ink
 2014



08

SUN TEA RECIPE BOOK

12 in x 9 in

Digital photography, pencil

2014



09

SUN TEA RECIPE BOOK

12 in x 9 in

Digital photography, pencil
2014



10

ON THE IMPORTANCE OF SLOW MORNINGS

8.5 in x 10.75 in

Digital photography, watercolor

2014



There will be time, there will be time
To prepare a face to meet the faces that you meet;
There will be time to murder and create,
And time for all the works and days of hands
That lift and drop a question on your plate;
Time for you and time for me,
And time yet for a hundred indecisions,
And for a hundred visions and revisions,
Before the taking of a toast and tea.

11

ON THE IMPORTANCE OF SLOW MORNINGS

8.5 in x 10.75 in

Digital photography, watercolor

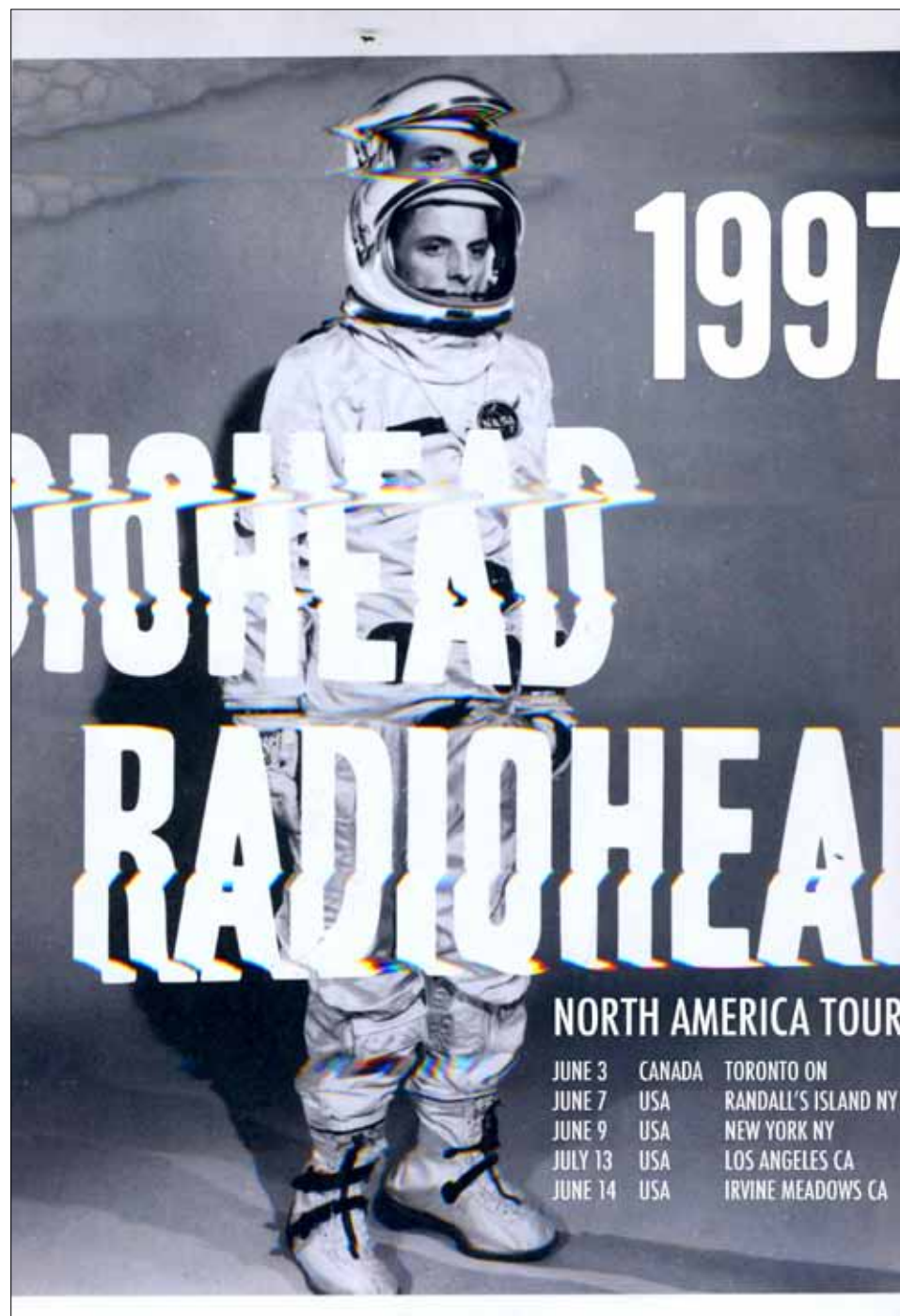
2014



12

WE ARE ONE POSTER

20 in x 10 in
Digital
2013



13

RADIOHEAD TOUR POSTER

11 in x 17 in

Scan

2014

RADIOHEAD

OK COMPUTER

WORDS: MARK KEMP
IMAGE: NITIN VADUKUL

The days of whine and poses may be over, but don't tell that to Radiohead singer Thom Yorke. He has survived the demise of grunge with all of his anxiety and disillusionment intact. Which hardly means that his group's music hasn't matured. On the contrary, Radiohead are one of the few guitar-based bands of the mid-'90s that has grown by leaps and bounds. When their first single, "Creep," leapt out of MTV's Buzz Bin, in 1993, it came off like a Nirvana wanna-be from hell; the song's obligatory loud/soft dynamics and Yorke's self-deprecating lyrics rang empty. But one listen to Radiohead's third album, *OK Computer* — a stunning art-rock tour de force — will have you reeling back to their debut, *Pablo Honey*, for insight into the group's dramatic evolution.

In retrospect, the seeds of a powerful band were there from the beginning. Pablo Honey was a spotty affair, but Yorke's soaring, Bono-esque voice and the instrumental prowess of the band pointed to Radiohead's more ambitious second outing, *The Bends*. On that record, the music not only

complemented Yorke's pretty voice and pensive lyrics but it built on them, sculpting his expressions of inner conflict ("I need to wash myself again to hide all the dirt and pain...") into universal meditations on the kind of primal anguish that we all experience from time to time. The songs were stronger — owing more to the Beatles this time than to U2 — and Radiohead had expanded their palette to include heavy doses of psychedelic guitar, electronics and hints of glam rock.

On *OK Computer*, Radiohead take the ideas they had begun laying with on *The Bends* into the stratosphere. At a time when they could have played it safe, selling their psychedelic souls for more radio-friendly rock & roll, Radiohead have released a concept album whose theme — based on rock's age-old fear of the imminence of a world run by computers — unfolds

gradually during the course of the album's 12 songs.

OK Computer is not an easy listen. From guitarist Jonny Greenwood's menacing riff that introduces the opener, "Airbag," to Yorke's fragile pleas to "slow down" on the final track, "The Tourist," each song takes time to reveal itself as a narrative link to the album's ultimately spiritual message. In the suite "Paranoid Android," acoustic and electric instruments float understatedly through the mix as Yorke sings, through clenched teeth, lines like "Ambition makes you look very ugly." Complex tempo changes, touches of dissonance, ancient choral music and a King Crimson-like melodic structure propel the song to its conclusion, where Yorke sings in a pleading voice, "God loves his children."

There are moments on "Paranoid Android" when Yorke sounds as though he's conjuring the spirit of Queen's Freddie Mercury. On several other tracks, Radiohead also draw from the past for inspiration. Yorke's throwaway words to "Karma Police" ("This is what you get when you mess with us") are rescued by the layered, "Strawberry Fields Forever" vibe of the music. "Let Down" is driven by Byrds-like chiming guitars. And the Eno-esque ambience of "Fitter Happier" — based around a computerized voice intoning platitudes like "Comfortable/Not drinking too much/Regular exercise at the gym.../Calm, fitter, healthier and more productive" — gives the song a claustrophobic, *Dall's House* feel.

Like R.E.M.'s recent *New Adventures in Hi-Fi*, the music on *OK Computer* has a surreal, cinematic quality. Also like the R.E.M. record, this album hints at some kind of dark spiritual crossroad. In the delicate "No Surprises," Yorke announces, "This is my final fit, my final bellyache." Where Radiohead might go from here is anyone's guess, but *OK Computer* is evidence that they are one rock band still willing to look the devil square in the eyes.



30 | NOVEMBER 1997

ROLLING STONE | 31

14

ALBUM REVIEW — ROLLING STONE MAGAZINE

11 in x 17 in
Digital
2014



15

REBEKAH'S DRESS LOGO

Digital
2012



16

REBEKAH'S DRESS LOGO AND POSTER

24 in x 36 in
Digital
2012



17

REBEKAH'S DRESS POSTER

24 in x 36 in
Digital
2012





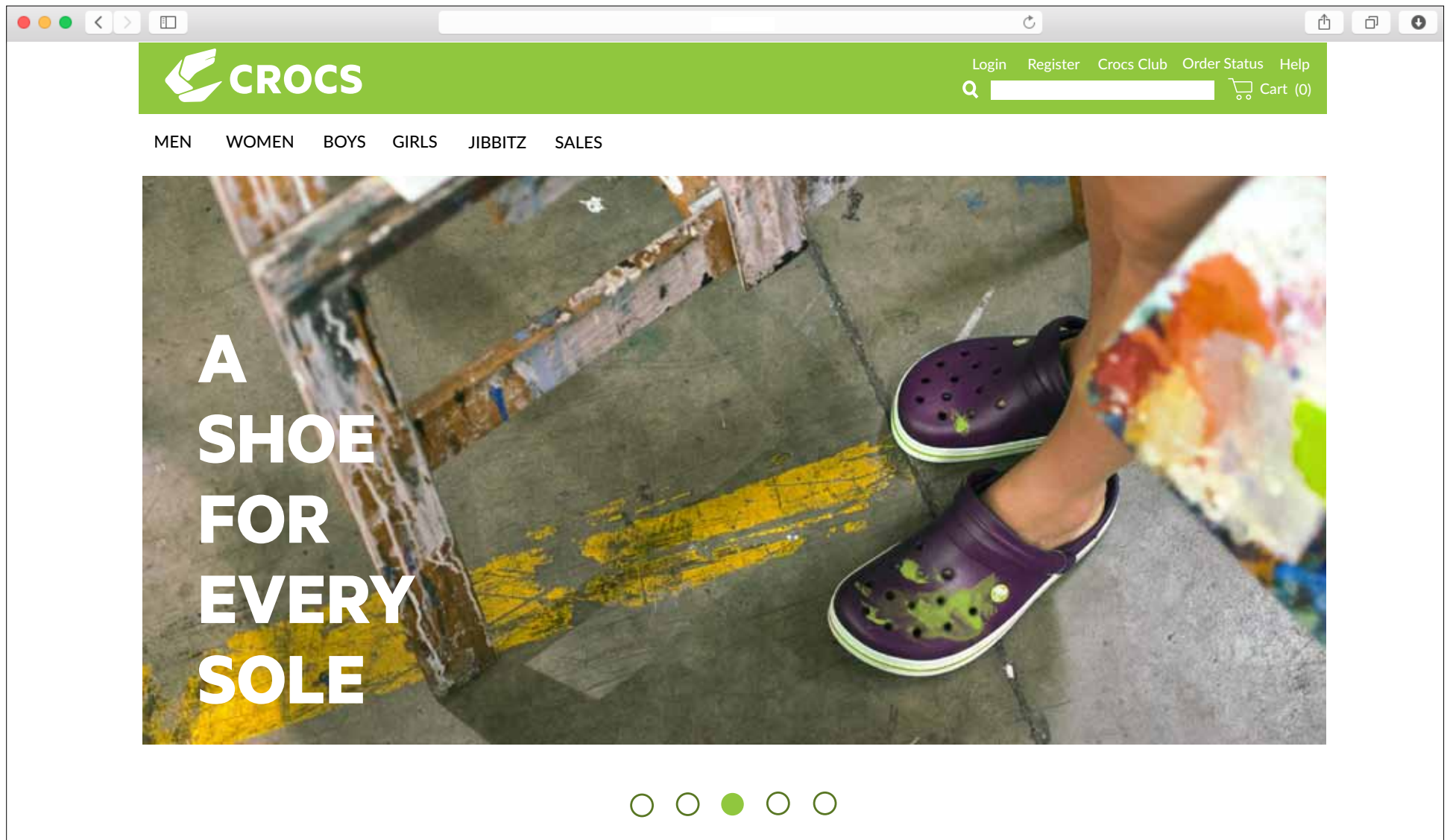
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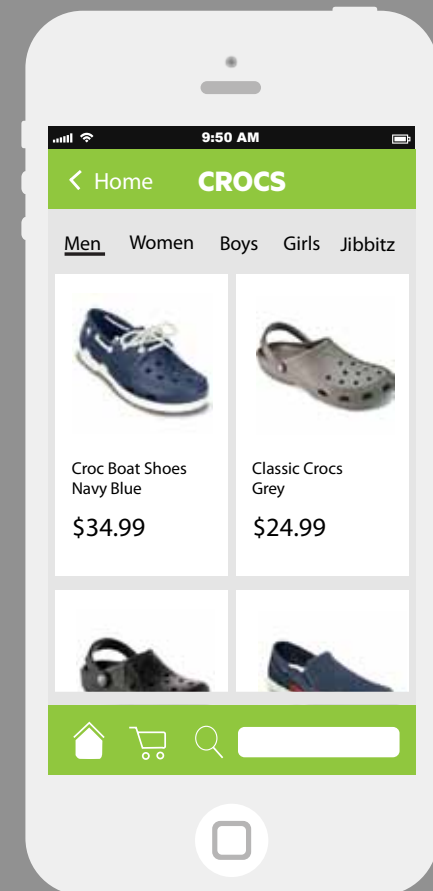
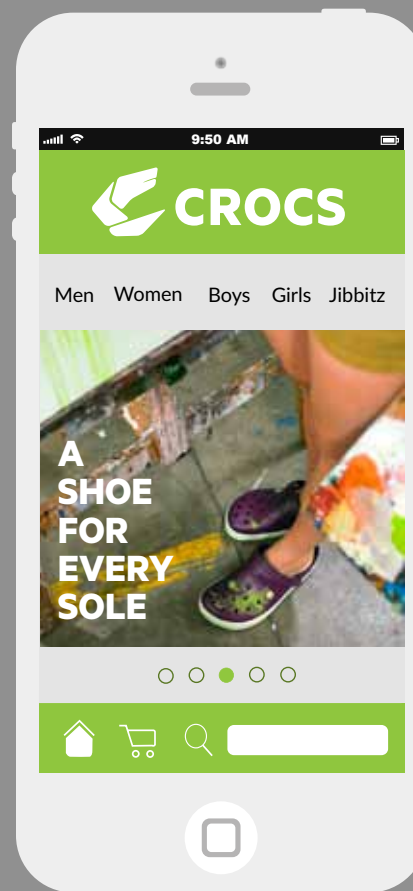
CROCS REBRAND – STORE FRONT AND AD CAMPAIGN
2014



20

CROCS REBRAND – STORE FRONT AND AD CAMPAIGN
2014







23 **FALL FEST PROMOTIONAL POSTER**
 24 in x 36 in
 Photograph and type
 2014

TYPOGRAPHY

the COMPLETE MANUAL

TEXT BY James M. Wells

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HISTORY of TYPOGRAPHY

INTRODUCTION

Typography, the design, or selection, of letter forms to be organized into words and sentences to be disposed in blocks of type as printing upon a page. Typography and the typographer who practices it may also be concerned with other, related matters—the selection of paper, the choice of ink, the method of printing, the design of the binding if the product at hand is a book—but the word without modifier most usually denotes the activities and concerns of those most involved in and concerned with the determination of the appearance of the printed page.

Thus understood, there was by definition almost—but not quite—no typography before the invention of printing from movable type in the mid-15th century; and, thus understood, it is only by analogical extension that the term can be applied, if ever it can be, to “reading” in which the material at hand is something other than words that remain stationary on flat firm surfaces. The electronically created letter that lives out its brief life while moving across the face of a signboard or a cathode-ray tube is not a typographic item. Typography, then, exists somewhere between the extreme of manuscript writing, on the one hand, and the transient image on the electronic device, on the other hand. Whether the letter be made by metal type or photographic image is no longer important in defining the subject; whether the finished item is a book or a page influences its inclusion as typographic not one bit.

TYPE, FROM GUTENBERG TO THE 18TH CENTURY

Whatever else the typographer works with, he works with type, the letter that is the basic element of his trade. It has already been said that there have been but three major type families in the history of Western printing: (1) black letter, commonly and not quite rightly called Gothic by the English; (2) roman, in Germany still called by its historical name of Antiqua; and (3) italic. All had their origin in the scripts of the calligraphers whose work printing came ultimately to replace.

Calligraphy is dealt with at length in other articles (see also calligraphy). It is necessary here only to provide a context for the evolution of the typefaces of the printer's font. The basic letter forms of the Latin alphabet were established by the classical imperial capital letters of 1st-century Rome. Lowercase letters emerged only slowly, with their most vigorous development coming between the 6th and 8th centuries.

Charlemagne, in order to encourage standardization and discourage further experimentation, ordered his educational program for the Holy Roman Empire to be written in a script consisting of roman capitals and a specific form of minuscules (lowercase letters) known as Caroline. The uniformity thus achieved was short-lived. Under the impact of the national and regional styles of the scribes who worked with the alphabet, the letters—clear, simple, and somewhat broad by today's standards—were gradually compressed laterally, until, by the 11th century, the curves had been converted to points and angles, and the body of the letter had been made thinner while the strokes of which it was composed had been made thicker. This was black letter. By the 15th century it had completed its evolution into the formal, square-text Gothic letter.

It was this formal black letter that provided the first model for printer's type when printing was invented. It served well in Germany, but when printers in Italy, in part under the influence of the Humanist movement, turned to the printing of Latin texts, they found the pointed stateliness of the Gothic letter out of keeping with the spirit of Humanism. For these works, they went back in calligraphic history to a time when the text had been less open than the first Caroline alphabet but more rounded than the narrowed, blackened, and pointed Gothic that it had become. When the

HISTORY OF TYPOGRAPHY

began to develop their own styles. Among the most important were D.B. Updike, Bruce Rogers, F.W. Goudy, and W.A. Dwiggins.

Daniel Berkeley Updike opened the Merrymount Press in Boston in 1893. His books, most of which he designed himself, are noteworthy for the clarity of their organization, their easy readability, and their excellent workmanship, based upon the use of a few carefully selected typefaces and immaculate presswork. Updike stocked only types that met the twin criteria of economy in use and beauty of design. His books, whether a complex folio such as the Book of Common Prayer (1930), which is considered by many to be his masterpiece, or the small and amiable Compleat Angler (1928), are both functional and pleasing to the eye.

Bruce Rogers was a typographer, trained as an artist, who had the faculty of drawing the best from the printers with whom he worked. His greatest book, a monumental Oxford Lectern Bible of 1935, is the noblest edition of the Bible ever issued in English; his smaller and less ambitious efforts, often decorated with the typographic ornament at which he was a master, possess enormous wit and charm. His one type design, Centaur, which was based upon Jenson, is among the most successful modern adaptations of an early roman, although it is too elegant for frequent use.

Frederic William Goudy, who was the most prolific American type designer, created more than 100 faces during a long career as a printer, editor, and typographer. In 1908 he began a long association with the Lanston Monotype Corporation, for which he did much of his best work. Among his types were Forum and Trajan, which were based upon the roman capital letters inscribed on Trajan's Column; Goudy Modern, his most successful text face; and a number of black-letter and display faces. Goudy edited two journals, Typographica and Ars Typographica, in which he expounded his theories of design; he also wrote a number of books, among them Elements of Lettering and The Alphabet.

William Addison Dwiggins, a student of Goudy, was long associated with the publishing firm of Alfred A. Knopf, whose house style he helped to establish. In hundreds of volumes (trade books he designed, typography was taken seriously; each book carried a brief colophon on the history of the type employed); there was an

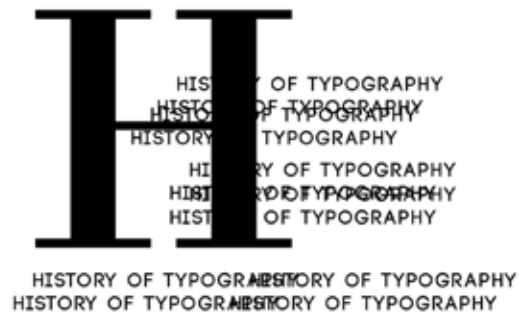
22

attempt to use contemporary typographic decoration; and the bindings, using designs made up of repeated decorative units like early printers' fleurons, were extremely successful. Dwiggins designed a number of typefaces for the Linotype, two of which, Electra and Caledonia, have had wide use in American bookmaking. In the United States, unlike England and the Continent, printers have relied far more upon Linotype Monotype for book composition.

English typography, like that everywhere, marked time during World War I but made remarkable progress soon after. A new generation of typographers, inspired by Morison's ideals of quality but at the same time aware of the need to adapt them to the new mass-production techniques, had begun to make their names. Foremost among them was Stanley Morison, who, after a year's apprenticeship with The Imprint, became a typographer on the staff of Burns and Oates, where he worked on a wide variety of books, among them the liturgical texts in which the firm specialized; here he began to develop the rationalistic approach to typographic design that characterizes the English school. Morison demanded that typography be functional: the task of the book designer, the newspaper designer was to transmit the author's text clearly, and the task of the advertising and display designer was to command attention. In 1922 Morison became typographic adviser to the Monotype Corporation and instituted a program of collecting for the composing machine a repertory of types culled from the best faces of the past, to which were added a number of contemporary faces designed for modern needs. He had prepared himself for the task by a strenuous course of self-education in paleography and calligraphy, in order to understand the written hands that the types imitated, and in the history of printing design itself. In 1923 he joined Cambridge University Press in publishing The Fleuron, a journal of printing history and design in which he published a number of important articles on calligraphy and typography.

In 1925 Morison was made typographic adviser to the Cambridge University Press, whose printer, Walter Lewis, had begun a complete reform of its typographic resources. Cambridge stocked most of the types Morison commissioned for Monotype, and demonstrated by their intelligent use that mechanical composition could be used to produce books that were both handsome and functional. Among these types were Garamond, based upon 17th-century French letter (see above); Bembo, after an Aldine roman

23



HISTORY OF TYPOGRAPHY

25
24

The attempt was to create g
consciousness of the illustra
industrial designers, whose
buildings and machines the
machine-dominated society.
Serif and Paul Renner's Futu
became truly international.
art and architectural books,
proved less legible than trad

Other between-war styles, cl
book design, were Dadaism
books employed free, abstr
an attempt to create mood t
Apollinaire and André Bret
attempting to make the type

In France, especially, the pr
own right was dominated t
Vollard commissioned mem
Bonnard, and Picasso, to i
with highly skilled craftsme
while they sometimes may f
decoration.

During the 20th century, sty
become increasingly interna
world and die through over
increasingly difficult to d
magazines, clothes, painting
another far more than they

*Wells, James M. "History of".
Britannica, n.d. Web. 23 Apr*

27

BOOK DESIGN TRANSITIONING TO EXPERIMENTAL PAGE LAYOUT

7.5 in x 10 in

Type

2014



28

GLOW DANCE POSTER

24 in x 36 in
Digital
2014



29

ANTHROPOLOGIE INTERNSHIP – WINDOW DISPLAY

30' x 12' x 6'

Homemade natural dyes, paper parasols, tissue paper, glue, wire, yarn
2012



30

ANTHROPOLOGIE INTERNSHIP – WINDOW DISPLAY

30' x 12' x 6'

Homemade natural dyes, paper parasols, tissue paper, glue, wire, yarn
2012



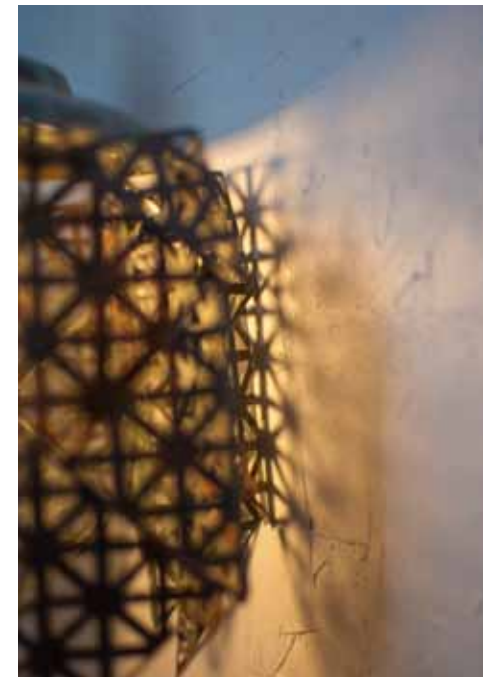
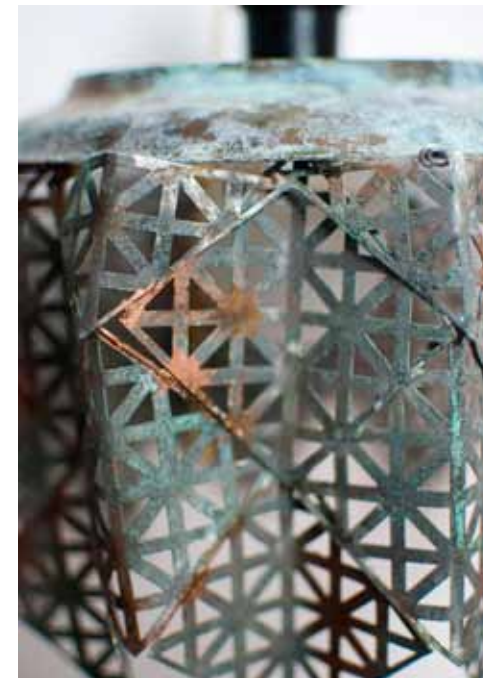
31

SUITCASE CHAIR

20 in x 23 in x 34 in
Found objects
2012



32 **PLATES IN GARAMOND**
8 in diameter
Clay, glaze
2013



33

RUSTIC LAMP

10 inches diameter, 15.5 inches high

Aluminum, patina, wire, metal storm drain collar, epoxy
2012



34

CACTI
20 in x 20 in
Screen printing on cotton
2014



35

EFFULX OF THE SOUL

30 in x 22 in

Watercolor, india ink, charcoal, pencil

2013



36

MS. KNIGHT
30 in x 36 in
Oil on wood panel
2014