

**A SEMESTER
OF DESIGN WITH
DAN FELDMAN**

**THIS BOOKLET SHALL CONTAIN ALL EVIDENCE
OF BLOOD SWEAT AND TEARS WHICH WERE SHED
FROM A SEMESTER OF TYPOGRAPHY AT PARSONS**

01

ART OF THE BOOK COVER/SPREADS

For the art of the book assignment, we were to take two classic texts and combine them into one final book. Our method of combining these texts was up to our own decision. For my method, I chose to implement an over/under pattern and keep it consistent throughout the book. The top text was *Leaves Of Grass* by Walt Whitman, while the bottom text was *Moby Dick* by Herman Melville. To add onto my theme, I designed the cover with this same consistent layout. The text by Whitman uses an earthly pattern and a ship to hint at the poetic content, while the text by Melville has an aquatic theme with a strong yet subtle whale about to emerge from the waters beneath. The inside spreads are laid out according to classic book proportions, and Adobe Jenson is the typeface of choice. As an accent, a tiny sailboat moves across the inside of the spreads gradually throughout the book.



LEAVES OF GRASS
WALT WHITMAN

MOBY DICK
HERMAN MELVILLE

Leaves of Grass

NO. **1**
"One's-Self I Sing"



Moby Dick

NO. **1**
"Loomings"

One's-self I sing, a simple separate person,
Yet utter the word Democratic, the word En-Masse.

Of physiology from top to toe I sing,
Not physiognomy alone nor brain alone is worthy for the Muse, I say
the Form complete is worthier far,
The Female equally with the Male I sing.

Of Life immense in passion, pulse, and power,
Cheerful, for freest action form'd under the laws divine,
The Modern Man I sing.

Walt Whitman

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself involuntarily pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand of me, that it requires a strong moral principle to prevent me from deliberately stepping into the street, and methodically knocking people's hats off—then, I account it high time to get to sea as soon as I can. This is my substitute for pistol and ball. With a philosophical flourish Cato throws himself upon his sword; I quietly take to the ship. There is nothing surprising in this. If they but knew it, almost all men in their degree, some time or other, cherish very nearly the same feelings towards the ocean with me.

There now is your insular city of the Manhattoes, belted round by wharves

Herman Melville



LEAVES OF GRASS

WALT WHITMAN



MOBY DICK

HERMAN MELVILLE



LEAVES OF GRASS

WALT WHITMAN



MOBY DICK

HERMAN MELVILLE



02

WORD MAP: MAPPING ELECTORAL VOTING POWER

The concept of a word map is to create a correlation between different elements of type in relation to their environment. For example, positioning and point size of the type are variables which can have meaning assigned to them, and can then be used to show data or statistics. For this project, I wanted to create a visual which broke down a common piece of data so it can easily be digested at a glance. For my content, I chose electoral voting. I started by typing out each state. Then, I adjusted the point size of the state's name to the number of representatives the state has. I then color coded these states, with Blue meaning Democratic influence, red meaning Republican influence, and Grey representing neutral states. I then broke the Democratic and Republican states into 3 subdivisions to show how strong their stance is by having the most opaque states as the ones which were most firmly sided.

CALIFORNIA

NEW YORK

ILLINOIS

NEW JERSEY

MASSACHUSETTS

WASHINGTON

MARYLAND

CONNECTICUT

MICHIGAN

MINNESOTA

OREGON

IDAHO

PENNSYLVANIA

WISCONSIN

FLORIDA

COLORADO

VIRGINIA

OHIO

INDIANA

NORTH CAROLINA

GEORGIA

ARIZONA

UTAH

NEVADA

OKLAHOMA

KENTUCKY

SOUTH CAROLINA

LOUISIANA

ALABAMA

MISSISSIPPI

MISSOURI

TENNESSEE

TEXAS

CALIFORNIA

NEW YORK

ILLINOIS

NEW JERSEY

MASSACHUSETTS

WASHINGTON

MARYLAND

CONNECTICUT

DELAWARE

MICHIGAN

MINNESOTA

OREGON

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KANSAS

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MINNESOTA

WEST VIRGINIA

INDIANA

NEVADA

TEXAS

MASSACHUSETTS

WASHINGTON

MARYLAND

CONNECTICUT

RHODE ISLAND

HAWAII

MAINE

DELAWARE

VERMONT

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MINNESOTA

OREGON

NEW MEXICO

PENNSYLVANIA

WISCONSIN

FL

FLOR

OH

INDIAN

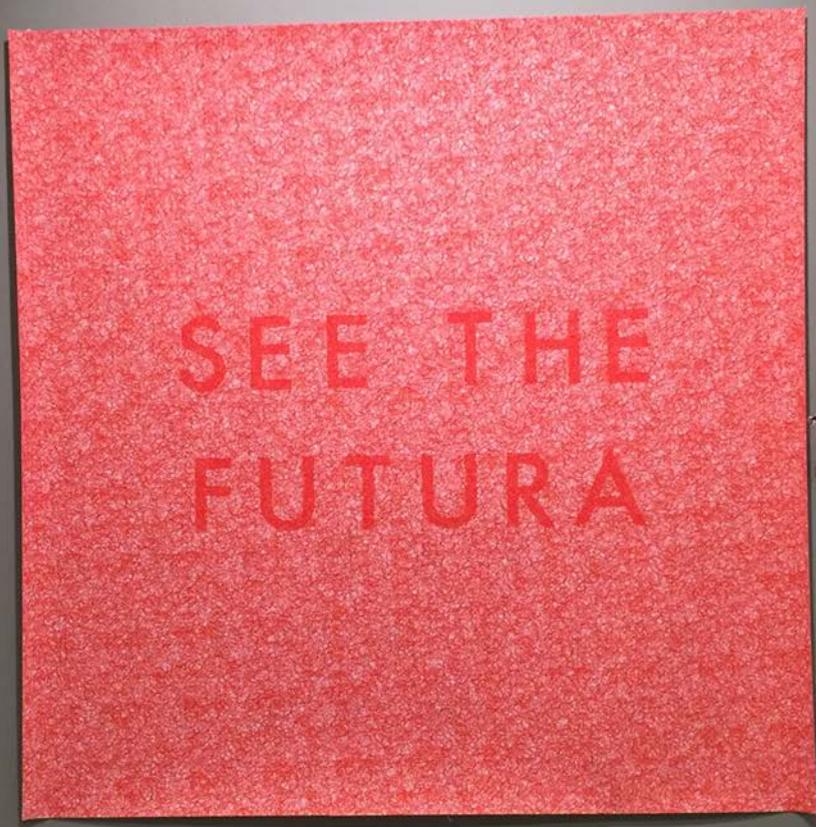
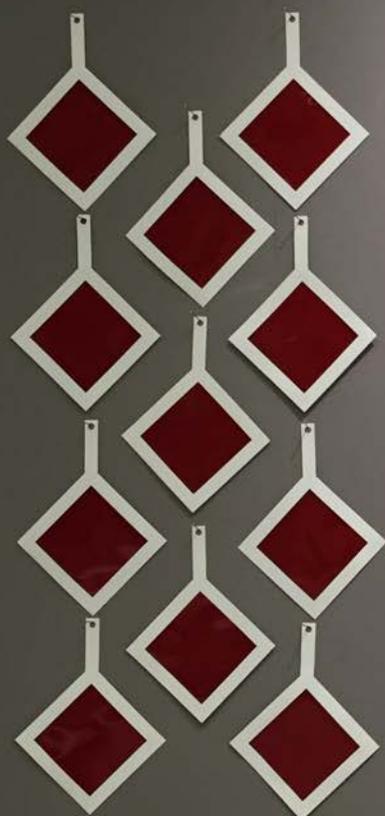
NEVADA

NEW HAMPSHIRE
COLORA
VIRGIN

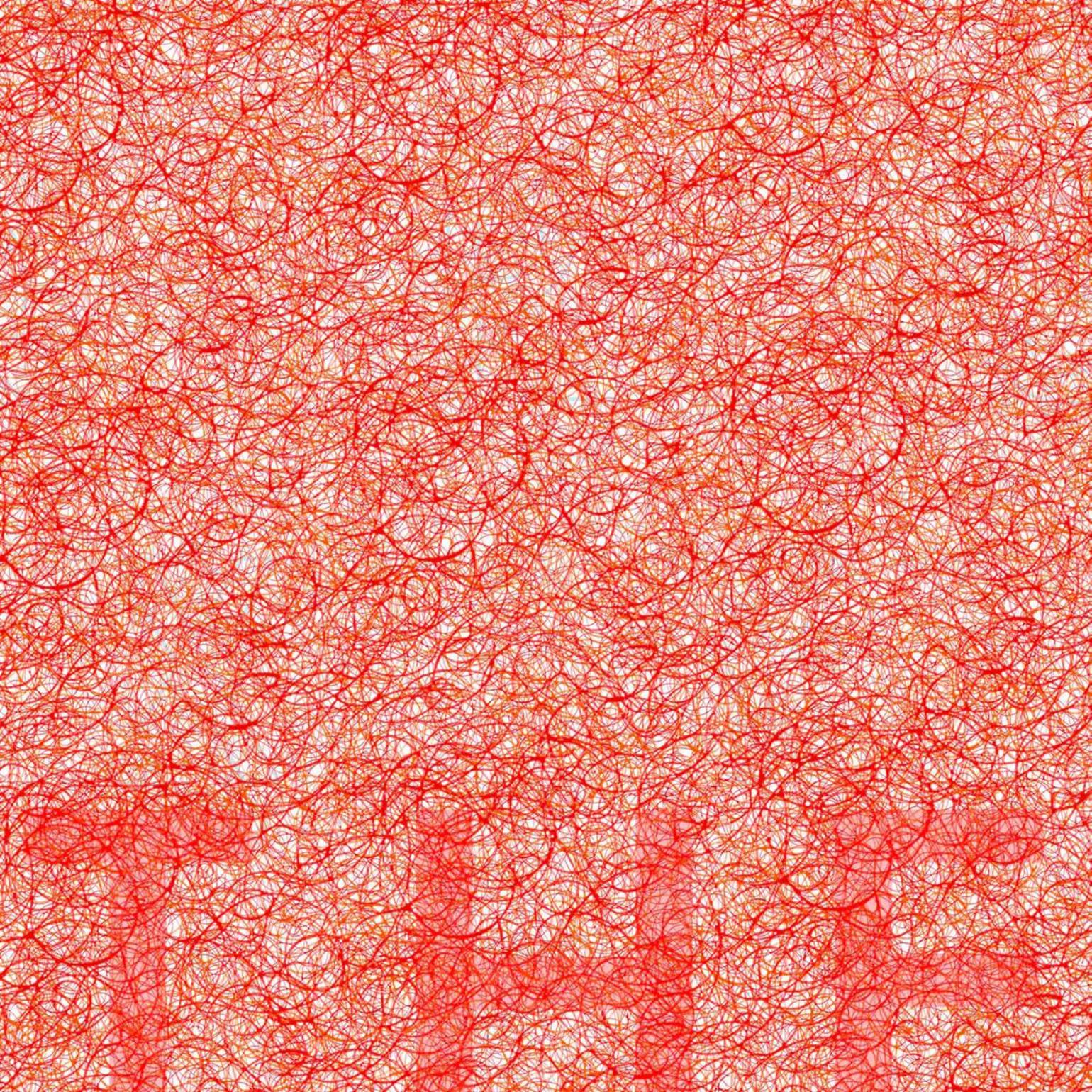
03

**TYPE SPECIMEN
POSTER:
SEE THE FUTURA**

Type specimens are a showcase of a particular font or family, typically including upper and lower case along with numbers. Challenged with designing our own type specimen poster for an existing typeface, I instantly saw this as an opportunity to implement a technique which I've always wanted to use. The typeface I chose to represent is Futura, a classic mid-century sans serif. To represent the time period of its creation, I wanted to make a reference that was subtle. I studied marketing tactics and gimmicky advertising methods. The method I came upon is called selective color camouflage. The way it works optically takes a little more explaining, but long story short, it tricks your eye with two colors. The final poster reads "See the Futura", and when a provided red lens is held up to the poster or red glasses are applied, the title disappears and you are left with the glyphs of the typeface.



SEE THE
FUTURA



04

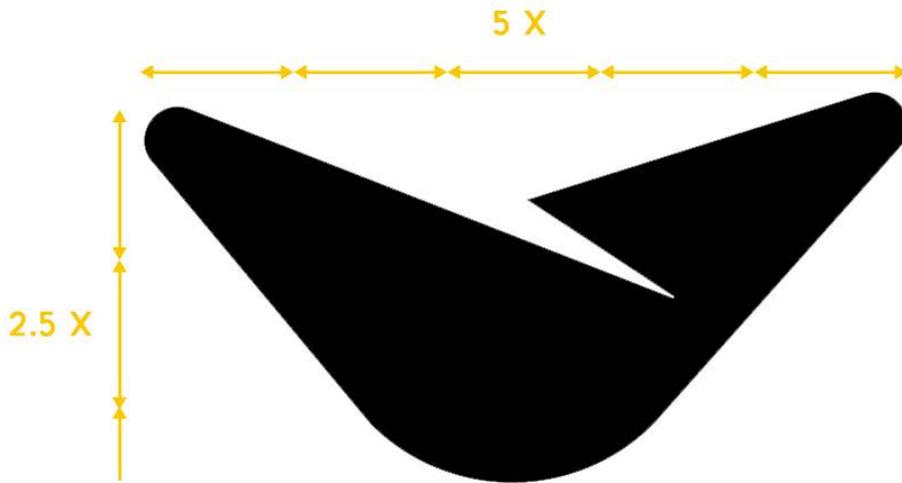
RESTAURANT PROJECT: DUMPLINGS

There are many restaurants in New York City that have amazing food, but for some, their design sense does not match the same quality as their meal offerings. A large part of this is due to the low budget nature of the restaurants themselves. The food and design are both economical, it's very easy to understand. But what happens when the value of the design can transcend that of the food? This is the angle I chose to tackle in this design project, where we were to rebrand our favorite non-franchised establishment. I chose Prosperity Dumplings, where for a dollar, you can get yourself 4 delicious dumplings. My design covers everything from a new logo and interior to rendering a newly re-conceptualized bowl which is designed to deter the theft of the bowls (a problem which they once faced). The result is a dumpling identity which could easily allow this cheap restaurant to triple their prices and profit.



PROSPERITY
dumplings





x PROSPERITY
 x
 $.5x$ dumplings



PROSPERITY
dumplings



HOTTER THAN
YOUR MACBOOK
CHARGER GETS
DURING NETFLIX



water



PROSPERITY
dumplings



PROSPERITY dumplings

dumplings

BOILED OR FRIED

	4	8
CHIVES + PORK	1.00	2.00
CABBAGE + PORK	1.00	2.00
VEGETABLE	1.25	2.50
SHRIMP	1.50	3.00

pancakes

SESAME	1.00
VEGETABLE	1.25
PORK	2.00
DUCK	2.00
BEEF	2.00

buns

	3	6
PORK	1.00	2.00
VEGETABLE	1.50	3.00
DUCK	1.50	3.00

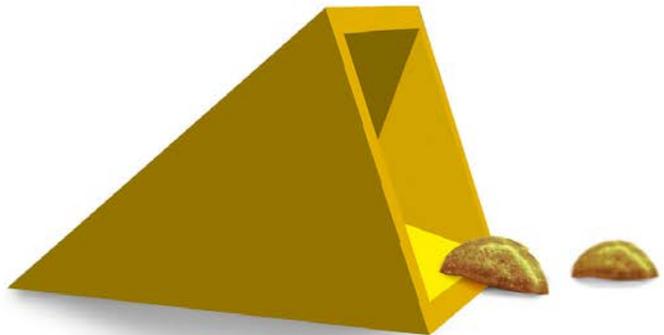
soup

	-	+
SOY BEAN MILK	1.00	2.00
PORK WONTON	1.25	2.50
HOT + SOUR	1.25	2.50
CHICKEN CORN	1.25	2.50

noodle soup

FUZHOU WONTON	2.00
COLD NOODLE	2.00
CHA CHIANG MEIN	2.50
DUMPLING	3.50
WONTON	3.50
VEGETABLE	3.50
BEEF BRISKET	4.00
BEEF STEW	4.00





05

TEAM PROJECT: SYMBOLS FOR TRAVEL

With a semester to roam free and ponder the topic of a group project, my group landed upon the concept of communicating across multiple languages while traveling. The way to do this would eventually result in the creation of a new symbol based set of icons which have no cultural ties and remain linguistically neutral. To approach this broad and daunting design challenge, we started with a few basics in mind. First, we had to omit any language specific elements from use in our design, such as a US dollar sign for money. Second, we wanted the identity of the symbol set to remain in it's own language, therefore it would not have a name like "Symbols For Traveling". Next, we wanted them to be easy to draw, so we kept them simple and monoweight. The resulting set can be used in different combinations to ask some of the most common questions used when traveling to a foreign country.



What time does the train depart?



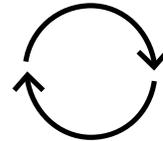
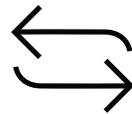
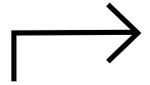
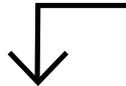
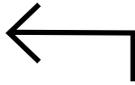
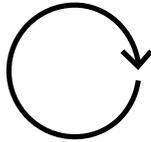
Could you repeat that?

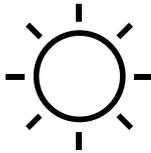
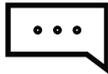
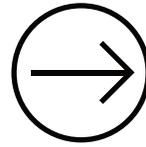
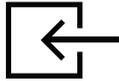
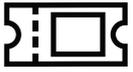
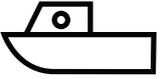


What time do you open?



Do you have a map?





06

DESIGNING WITH TYPE WORKSHOP

Designing With Type is comparable to the Bible of typography. It's that standard book that every graphic designer may not always use, but they definitely have it laying somewhere around their workspace. We had the author, James Craig, come in and teach multiple classes as part of the workshop program for Designing With Type. In this workshop, we were given swatches from magazines to pick from. We had to pick 2 swatches which would be scanned and become the backdrop for our projects. A third project was supposed to contain a self portrait. The three assignments were integrating a quote, using a limited set of 5 typefaces for experimental typography, and a personal poster which incorporates a quote. After many back and fourths, critiques, disputes, and do-overs, I finally came to a set of three designs to complete this assignment, two of which can be seen on the web page for the workshop.

A person is walking away from the camera down a dirt path in a forest. They are wearing a dark jacket, blue jeans, and brown boots. They have a camouflage backpack and a patterned bag slung over their shoulder. The path is surrounded by tall trees and fallen leaves.

DAN FELDMAN
DESIGNING WITH TYPE
PARSONS 2015

Dan Feldman

“
It’s a
fixer-upper
of a
planet,
but we
could
make it
work.”

Elon Musk



A close-up photograph of a person's face, mostly hidden behind a dense thicket of vibrant green palm fronds. The fronds are long and slender, creating a complex, layered pattern that filters the light. The person's eyes and nose are faintly visible through the foliage. The overall mood is mysterious and natural.

見ぬが花

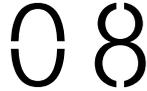
Things will never be as you imagine, so you're better off not seeing them. *Proverb*

07

**WORD
PROJECT:
ELIMINATION**

One of the first introductions to the semester was our word project. This assignment was so simple, yet so complex, almost like a loaded question. Some students put minutes into thought and hours into design, while others put hours into thought and only minutes into design. The concept was to take certain key words and express them typographically using only helvetica regular. I tried taking the expressive route with complex and overly-designed compositions. After realizing that none of that really felt right to me or fit my style, I started thinking more simply. A word I began to focus on was elimination. I thought about it as a verb, but then I began to think of it as an adjective, “eliminated”, or the after effect of eliminating. I then studied the word and found that it contained three of the letter “i”. To make sure that the viewer got the hint, I eliminated this most frequent letter.

el m nat on



**GRID
PROJECT:
BENDING RULES**

Part of being a designer is being organized. It's important to prove that you know how to set rules and follow them. On this same note however, it is also important that you know how to break these rules stylistically as well because too much order just isn't creative. With our grid assignment, we were challenged to apply and set up a grid. Our constraints were that we were only to design in black and white, no shapes or images, and use only two sizes of helvetica (one headline and one body). I knew that for this assignment, rather than obediently kneel down to the grid, I wanted to show that I can follow it in some aspects while still diverging from its structured constraints. The result is a satire of the whole project and the whole grid system itself. Yes, my project contains the grids and sometimes aligns perfectly to its rigid structure, but other times, it completely surpasses these lines.

Umkehrschub
Claudia & Julia Müller
Maccarone Gallery

This collaborative duo from Switzerland is a sister act, siblings separated by only a year, which no doubt means their professional relationship is likely conditioned by a deep familial one. If their work—an eclectic if esoteric combination of wall murals based on found personal snapshots, ceramics and largely abstract monoprints on canvas—means anything at all, it could be some notion of wrestling to establish with one's identity in close quarters.

the gallery in 2002. Umkehrschub features a large-scale wall drawing, an iconic part of the Müller sisters' collaborative practice for over a decade, along with an arrangement of ceramic vessels from the last year and a set of ten new silkscreen monoprint-on-canvas works.

With each of these works, the artists employ various processes of translation (statue becomes drawing; ceramic becomes canvas; print becomes painting) to create an oscillation between the static and dynamic. The artists characterize this energy shift with the aeronautics term umkehrschub, which refers to the reverse thrust of engine exhaust used to decelerate an aircraft during landing. Here, umkehrschub — in this case, the reversal of the energy of an image, material, or signifier — is an analytic tool by which the quotidian takes on new meaning and our understanding of images is altered. While three-dimensional objects have frequently accompanied the sisters' wall drawing installations, these new ceramics extend the notion of painting toward new surfaces — allowing them to use ceramic as canvas. Called "Blind Paintings," these vessels manifest the artists' embrace of a spirit of unpredictability.

land; the Zeppelin Museum in Friedrichshafen, Germany; the Bonner Kunstverein in Bonn, Germany; the Grazer Kunstverein in Graz, Austria; the Württembergischer Kunstverein in Stuttgart, Germany; the Kunstmuseum Thun in Switzerland; the Museo Nacional Centro de Arte Reina Sofia in Madrid, Spain; and the Kunsthalle Basel in Switzerland. A major monograph cataloguing the past ten years of their practice was published this year by argobooks.

Opening Hours Transport
Tue-Sat Subway 1 to
10am-6pm Houston St

Maccarone presents its second exhibition with the Swiss-born artists Claudia & Julia Müller, following their New York debut at

Address

98 Morton St
New York City
10014
Cross street
between Greenwich and
Washington Sts.

The ceramics are indelibly shaped by their relationship with the wall drawing, which is populated by black-and-white renderings of classical statuary that float larger than life on the gallery walls. In the canvas works, too, photographs of nudes are adhered to the surface, mirroring the same dialogue that exists between the ceramic vessels and the wall drawing. The artists' essentially dialogic technique utilizes poetic juxtaposition as a means of shifting our understanding of images' meanings. The interplay between the artworks in the space is not unlike the collaborative practice itself — two entities coming together to create something new.

Claudia & Julia Müller, based in Basel and Berlin respectively, have been working collaboratively since 1992. The Müllers have exhibited extensively in Europe with major solo exhibitions at the Museum Franz Gertsch in Burgdorf, Switzerland;

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Claudia & Julia Müller

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09

**TYPOGRAPHIC
JOURNEY:
NJ TRANSIT**

For this assignment, the goal was to depict a journey through the use of type and layout. A journey which I consistently meet is the train ride from New York City to my hometown of Randolph, New Jersey (and vice versa). This journey is usually around an hour and fifteen minutes on NJ Transit, and my stop of Morristown is among the last, so there are plenty of stops that I pass along the way. In my journey, I wanted to provide a snippet of personal experience or a memory from the towns in each of the stops. Stylistically, I wanted to follow the same late design of the NJ Public Transit System. This style is dull, straight forward, and communicates very effectively. The only decorative elements in this style are sometimes rotated text and variations in size and opacity. In order to give it a designed and tasteful feel, I chose to use multiple typefaces and overlapping elements as well.

transit

NEWARK BROAD ST

When I used to commute into the city from home for my first internship in 2012, other times I would have to get out, hang out, take a transfer train into the city, it seems more direct to them than. All of the people would call out of the cars like a flood gate just not open and we would all rush into the transfer train, which was usually crowded beyond

EAST ORANGE

I had to travel from home with a lot of East Orange, the people here are almost the same as the people in the city, which is a good thing, but I never hung out there. My father's office had been East Orange for a while, but after a while of going to the area, he recognized it as different from that was closer to

BRICK CHURCH

I remember from home like this and then coming to visit actually a brick church, I was told that actually it was Church of the Holy Spirit and I didn't realize it was a church until I was there. I was told that actually it was a church until I was there. I was told that actually it was a church until I was there.

MILLBURN

I had an uncle who lived in Millburn. I was always interested in the house and the house was very nice. I was always interested in the house and the house was very nice. I was always interested in the house and the house was very nice.

SUMMIT

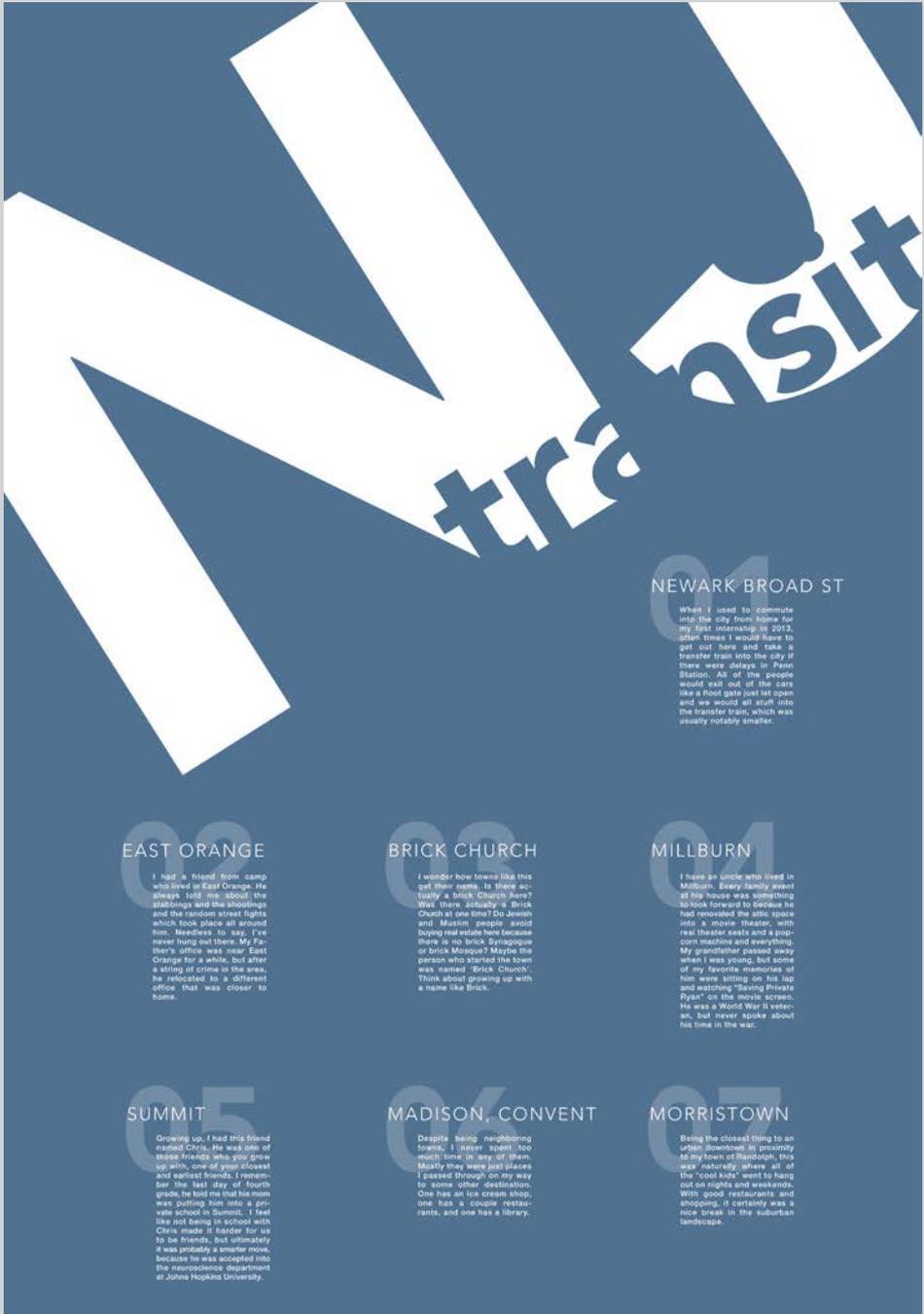
Growing up, I had this friend from Summit, the area was so nice. I was always interested in the house and the house was very nice. I was always interested in the house and the house was very nice.

MADISON, CONVENT

Despite being so close to the city, I was always interested in the house and the house was very nice. I was always interested in the house and the house was very nice.

MORRISTOWN

Being the closest thing to an urban environment in the area, I was always interested in the house and the house was very nice. I was always interested in the house and the house was very nice.



transit

NEWARK BROAD ST

When I used to commute into the city from home for my first internship in 2013, often times I would have to get out here and take a transfer train into the city if there were delays in Penn Station. All of the people would exit out of the cars like a flood gate just let open and we would all start into the transfer train, which was usually notably smaler.

EAST ORANGE

I had a friend from camp who lived in East Orange. He always told me about the stabbers and the shootings and the random street fights which took place all around him. Needless to say, I've never hung out there. My Father's office was near East Orange for a while, but after a string of come us the area, he relocated to a different office that was closer to home.

BRICK CHURCH

I wonder how these like this get their name. Is there actually a brick Church here? Was there actually a Brick Church at one time? Do Jewish and Muslim people avoid buying real estate here because there is no brick Synagogue or brick Mosque? Maybe the person who started the town was named "Brick Church". Think about growing up with a name like Brick.

MILLBURN

I have an uncle who lived in Millburn. Every family went to his house was something to look forward to because he had renovated the attic space into a movie theater, with real theater seats and a popcorn machine and everything. My grandfather passed away when I was young, but some of my favorite memories of him were sitting on his lap and watching "Saving Private Ryan" on the movie screen. He was a World War II veteran, but never spoke about his time in the war.

SUMMIT

Growing up, I had this friend named Chris. He was one of those friends who you grow up with, one of your closest and earliest friends. I remember the last day of fourth grade, he told me that his mom was putting him into a private school in Summit. I feel like still being in school with Chris made it harder for us to be friends, but ultimately it was probably a smaler move, because he was accepted into the neuroscience department at Johns Hopkins University.

MADISON, CONVENT

Despite being neighboring towns, I never spent too much time in any of them. Mostly they were just places I passed through on my way to some other destination. One has an ice cream shop, one has a couple restaurants, and one has a library.

MORRISTOWN

Being the closest thing to an urban downtown in proximity to any town in Burlington, this was naturally where all of the "cool kids" went to hang out on nights and weekends. With good restaurants and shopping, it certainly was a nice break in the suburban landscape.

TRC

NEWARK BROAD ST

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ORANGE

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10

TYPE JOURNAL: KEEPING UP WITH INSPIRATION

In order to stay sharp and keep exploring new concepts, we were asked to keep a typographic journal. This journal consists of 2x2 in. swatches of typography from anywhere, as long as it is purely type. However, we also had the option to create our own swatches if we wanted to, so I chose the hand drawn route. I have always been a fan of calligraphy and hand lettering, as I believe they are skills which are disappearing. At the same time, there is a resurgence in hand lettering and calligraphic style thanks to the niche market of hipsters who made it cool again. Thanks, niche market of hipsters. The swatches I chose to make are based off of the numerous scribbles in my notebooks. I think of this project as a physical Instagram, because all of the ideas and inspirations that we draw from the internet then get cropped and manifested into a square format for your viewing pleasure.

BE JUST
&
Fear Not

92

MUH

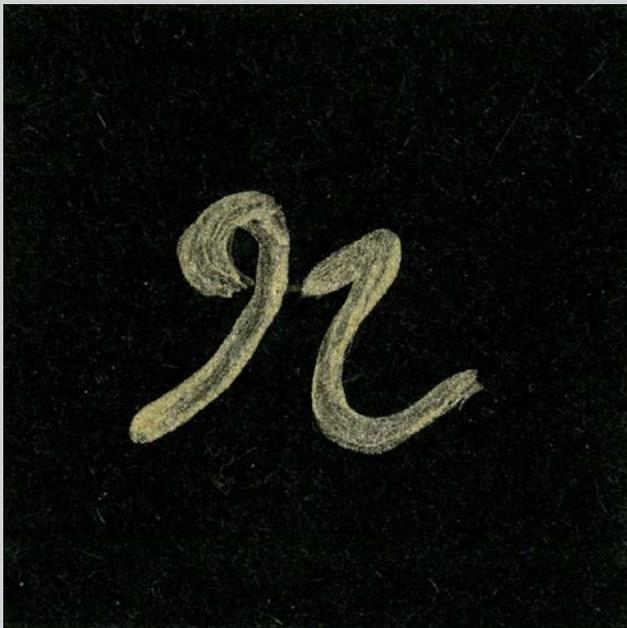
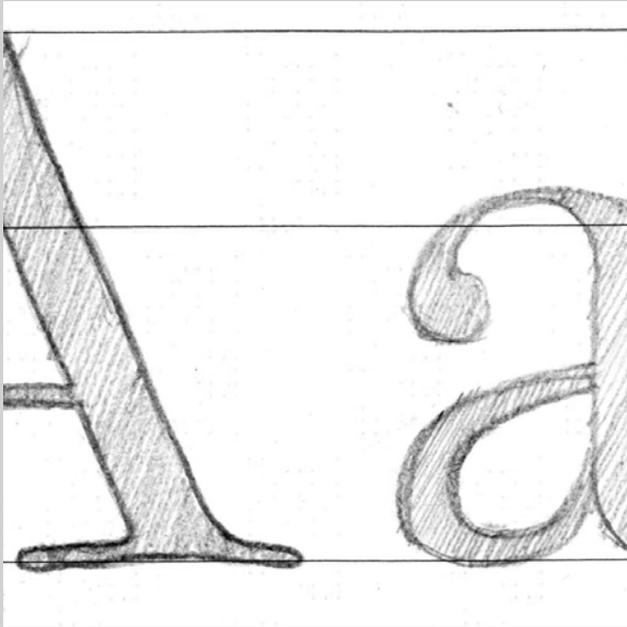
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**BOOK
ASSIGNMENT:
ONE STAR**

This is one of my favorite projects from the entire semester. Our project was based around practicing publication design while still keeping other mediums and formats in mind. We were to create a book of approximately 6,000 words with an accompanying app and/or webpage. I looked at this assignment as a way to build a design theme while being able to keep it consistent and implement it across many different platforms. To begin, I built an identity for the book, with my inspiration drawn from cards against humanity. Stark helvetica is appropriate for conveying dry humor. The content of my book is based off of a curated collection of funny, shocking, and gross one star reviews of New York restaurants on Yelp. Appropriately, I named it “one star.” and kept the theme of the star as an accent throughout my design. I even went as far as building a functioning version of my concept in app form.

**Max is no
longer with us.**

Jonathan N.
\$\$ - American (Traditional)
★ ★ ★ ★ ★

I ordered \$55.70 in high end grilled cheese sandwiches for delivery two hours ago. I now have an official bill of angry co-workers going up the ladder and slowest among us.

I have decided to place my coworkers by rehandling my order and heading down the street to the grocery store whereupon I will buy a gift bread, cheese, and that for a total of \$55.50. I will then personally produce the sandwiches in less time than these guys did.

My only hope is that I can finish the task before someone asks Max.....

EDITED

It's now been 3 hours into it. Max is no longer with us. However, our lovely Miss Sloopy lady has informed me that grilled cheese sandwiches are free.
Too bad we're already full.

Finally, he felt the

weight of the beast

and ran to the street

Andrew D.
\$\$ - Ethiopian



Cockroach the size of a small dog flew into our waiter's dreadlocks!!!!

OK my girlfriend and I are real foodies living in Manhattan and had not enjoyed Ethiopian for some time. We thought we would give Queen of Sheba a try even though it is off the beaten path, and has a simple decor. The food was marginal at best, and the waiter seemed completely out of it, and could not explain what dishes were when they arrived. But wait, there's so much more.

Shortly after our dodgy dinner was served, a monstrous cockroach appeared on the wall. Another table alerted our waiter of the unwelcome intruder, but he tried to ignore it rather than making a scene. As soon as he turned around the roach the size of a pterodactyl flew into his dreadlocks and built a nest. My girlfriend shrieked at him to wipe his hair, but he was slow to respond. Finally, he felt the weight of the beast and ran to the street to remove it from his head, but by now we were nearly sick at the table. Sure he was apologetic and the roach wasn't his fault, but this was absurd beyond belief. Disgusting.

We will never return, but will have a great story to tell. We would advise appropriating this story as your own rather than braving a scene from India Jones.

★☆☆☆☆
one star.

★☆☆☆☆
one star.

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Holly D.

\$ - Bakeries, Bagels, Delis

★☆☆☆☆

Sorry, but I don't think I'm going here again. The line was long (which was to be expected on a Saturday morning) and the bagels were decent, but the service was pretty bad. The person who served us was rather rude & inconsiderate. He yelled at me that I had to tell him "one thing at a time" when he was taking my order. He filled my iced tea to overflowing, and when I picked it up, it spilled all over me. When I asked him to fix it so it didn't spill every time I picked it up, he said it "wasn't his fault". Both bagels were toasted to the point where they were burnt. I don't remember this guy's name, but he was missing a front tooth... try to avoid having him wait on you if you go there. The next time I'm in midtown and really want a bagel, I'll go someplace else, thank you very much.

front tooth

look elsewhere for
a great meal. There's
always pizza hut.

you can't take the
hood out of the girl!

she was detained
by the staff

The cheese sticks
were delish.

I've had better rice
from my uncle ben.

☆☆☆☆☆
one star.

**the food was bad.
and I'm not talking
"eh, it's okay" bad.
I'm talking "where
do you live because
I want to come set
your house on
fire", bad.**

IF YOU'RE
READING
THIS ITS
TOO LATE



