

LT Lauren Todd

PORTFOLIO

identity

typography

print

web

environmental

UX

LT

Lauren Todd

PORTFOLIO

LaurenTodd.net

ltodd318@yahoo.com

understated

adaptive

advocate

identity

typography

print

web

environmental

UX

UNDERSTATED

I design in a way that is understated and enhances the message in a beautiful and subtle way.



CONTENTS

08	1: JUSTICE & AFFINITY FOR WILD SHARKS
28	2: STREET ART
42	3: FAITHFUL FRIENDS
62	4: THE COLOR ORANGE
78	5: KARL BLOSSFELDT: NATURE AS ART

Identity developed through insights, audience, a visual system, and personal understanding.

2015

JUSTICE & AFFINITY FOR WILD SHARKS

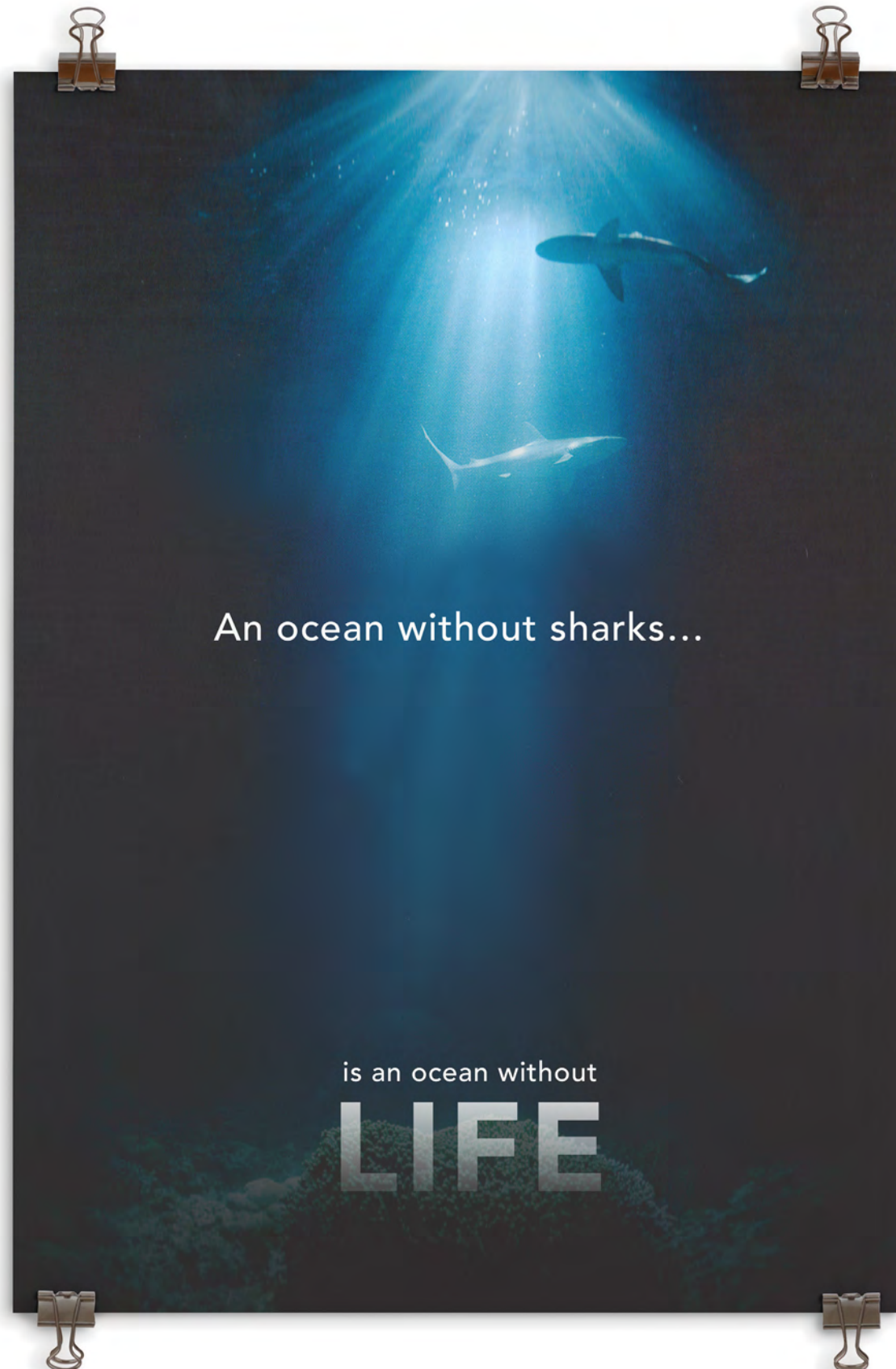
1

- identity
- UX
- environmental
- typography
- print
- web

Over 100 million sharks are killed each year due to finning, fishing, culling, and fear. As a solution, this project advocates conservation and education so sharks and humans can coexist peacefully. The number of shark attacks spiked in 2015 because there was an increase of interaction between humans and these large predators.

With that thought in mind, I wanted to find ways to reduce dangerous interaction while promoting safe interaction due to a deeper understanding of these misperceived animals. To achieve this, I conceptualized designs that were poignant, captivating, and revealing.

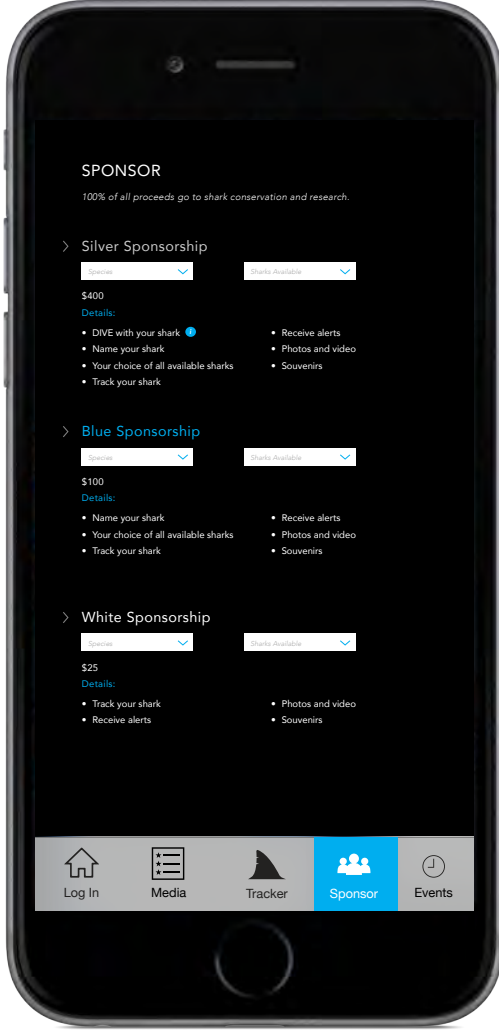
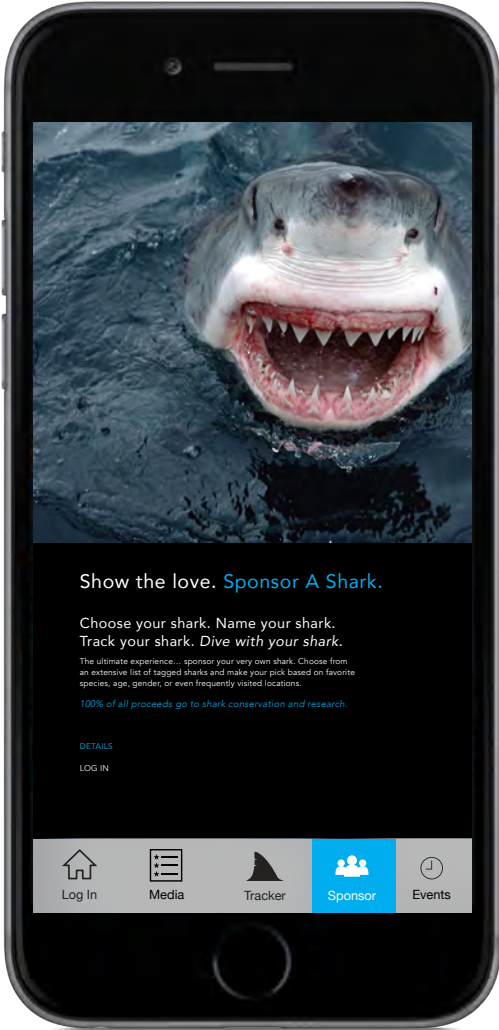
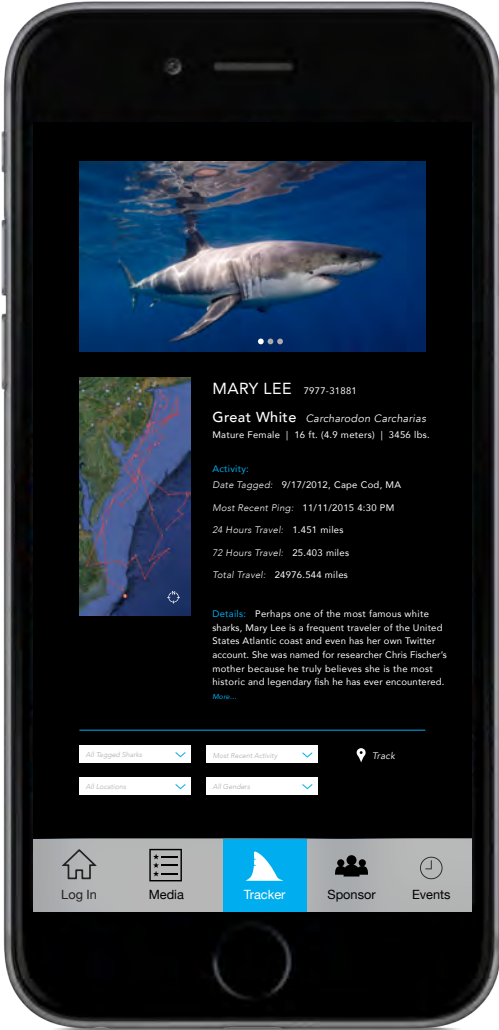
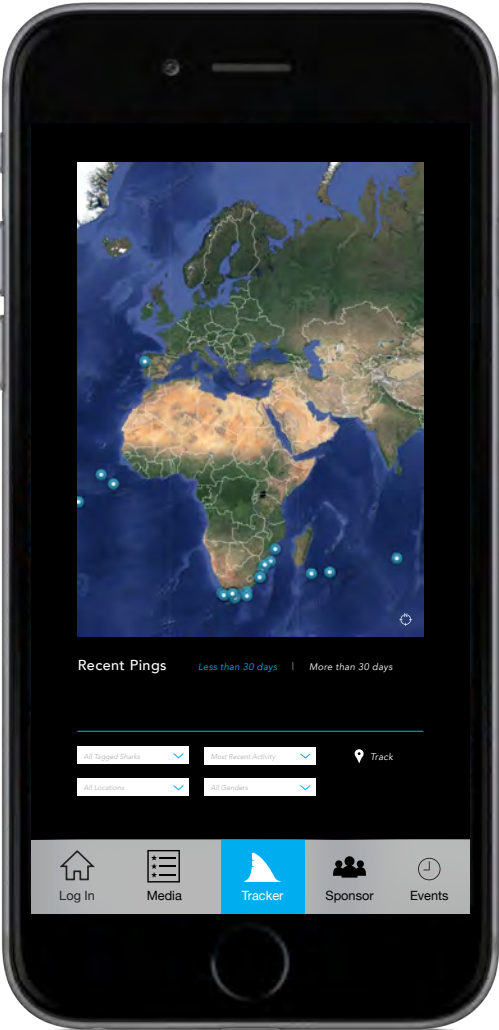


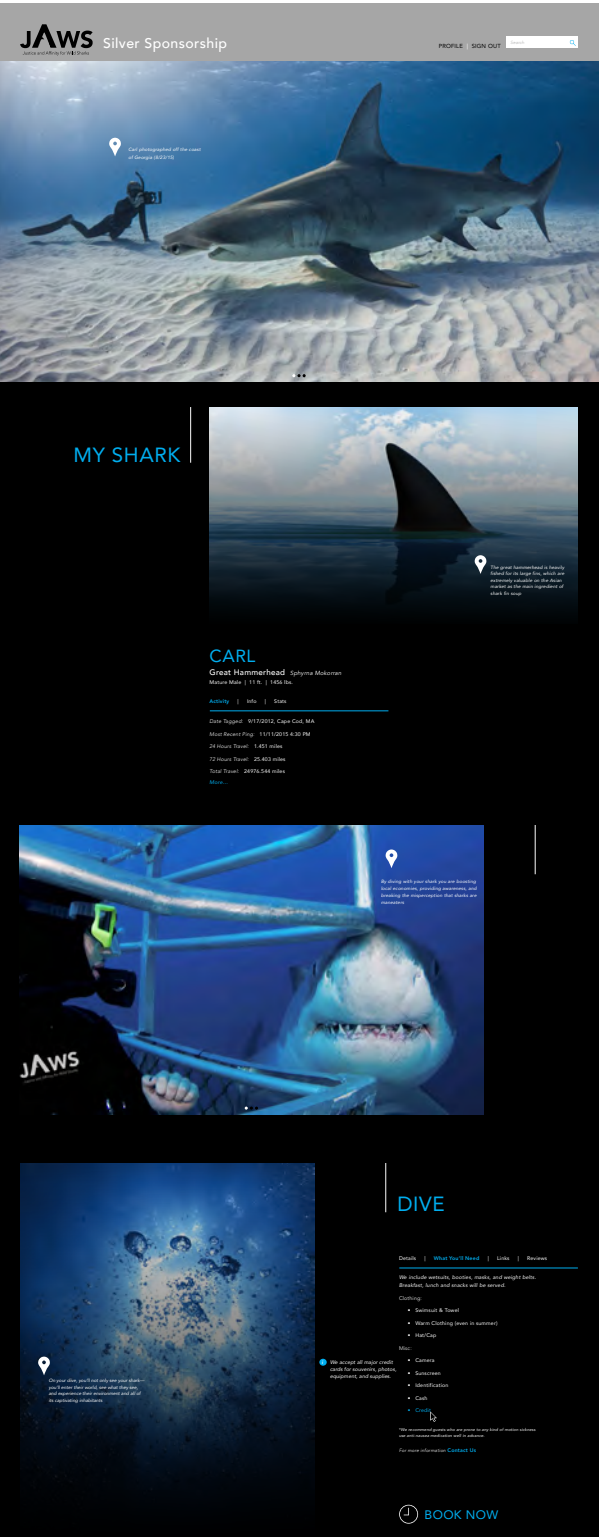
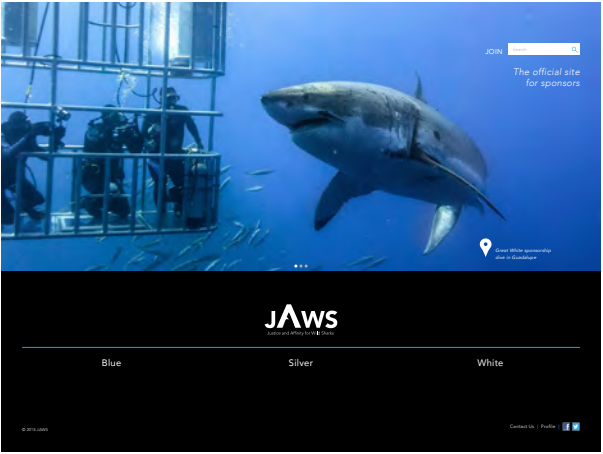


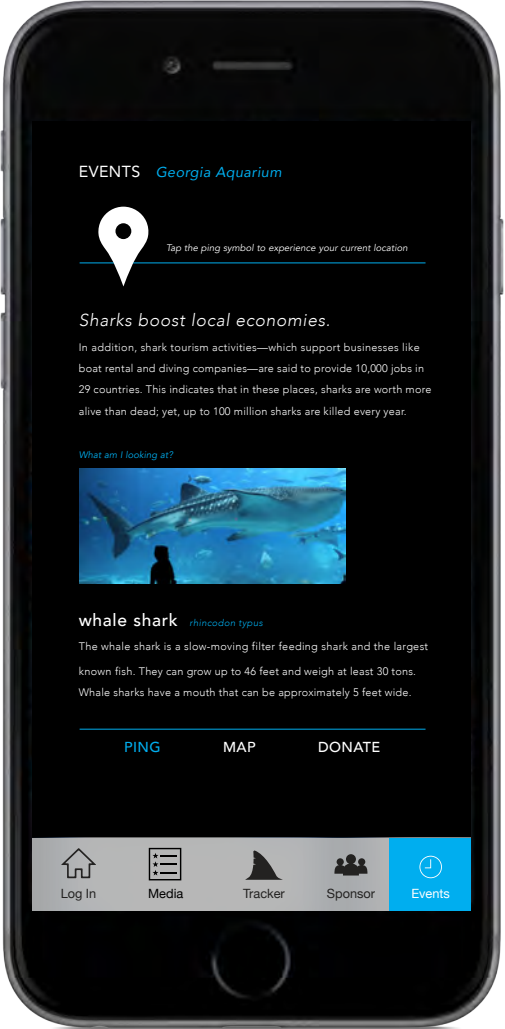
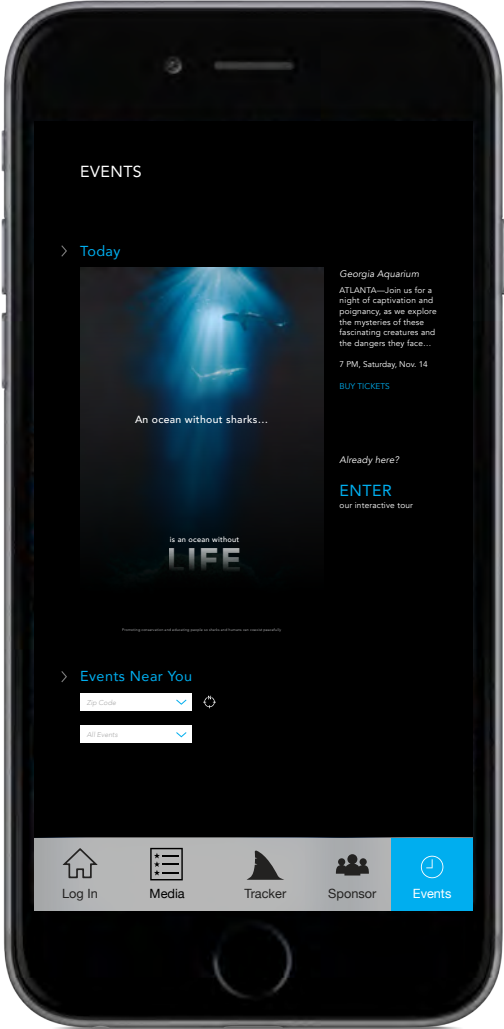
JAWS

Justice and Affinity for Wild Sharks









BE YOUR OWN GUIDE

download our app



Ping yourself throughout the exhibit when you see this symbol for the full experience | **JAWS**

Justice and Affinity for Wild Sharks

what sharks do for

YOU

Sharks keep the food chain in check.

By keeping populations of their prey in check, they weed out the weak and sick animals. Their disappearance can set off a chain reaction throughout the ocean—and even impact people on shore.



Be your own guide. Download the app. Feel the experience. | **JAWS**

what sharks do for

YOU

Sharks boost local economies.

Over the last several decades, public fascination with sharks has developed into a thriving ecotourism industry in places such as Bahamas, South Africa, and the Galápagos Islands. According to a 2013 study, shark tourism generates more than 300 million dollars a year, and is predicted to more than double in the next 20 years.



Be your own guide. Download the app. Feel the experience. | **JAWS**

what sharks do for you...

Sharks help keep the carbon cycle in motion.

Carbon is a critical element in the cycle of life—and a contributor to climate change. By feeding on dead matter that collects on the seafloor, scavengers like docoia sharks, hognose and starfish help to move carbon through the ocean.



Be your own guide. Download the app. Feel the experience. | **JAWS**

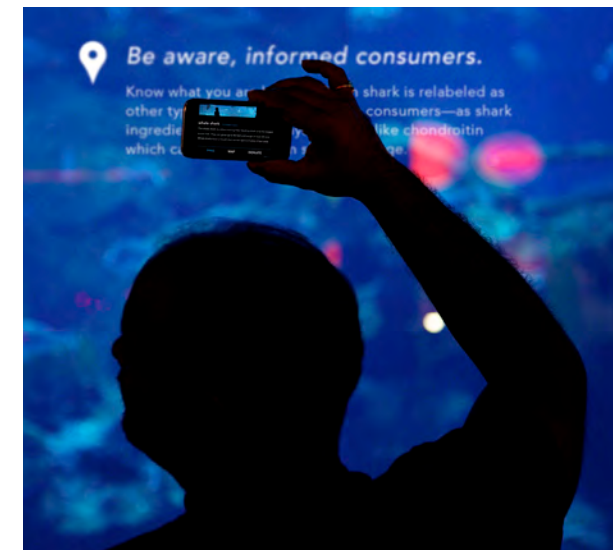
what sharks do for you...

Sharks inspire smart design.

With a history spanning more than 400 million years, sharks can teach us a lot about speed and efficiency in the water. Some researchers are now trying to make artificial shark skin that would reduce the accumulation of algae and barnacles in the water—and even prevent bacterial growth when applied to hospital surfaces.



Be your own guide. Download the app. Feel the experience. | **JAWS**







Typographical and layout technique highlighted through an 80-page coffee table book; includes companion website.

2015

STREET ART

2

- typography
- page layout
- web
- print
- UX

Street art is a form of expression that often focuses on political, cultural, and social injustice. While some embrace street art’s presence in society, many do not. Legal issues are often a ramification, so anonymity is important, except for when it crosses into a more broad, or commercial arena.

I conceptualized this book with a minimalistic approach in order to let the imagery, messages, and my own typesetting shine. Because of the length of this book and amount of images, pacing was crucial in order to create a narrative that keeps the reader engaged.



ARTISTS AROUND THE WORLD

NORTH AMERICA

- Magda Sayeg (Houston, TX)
- MOMO (San Francisco, CA)
- The Reader (U.S.A., unknown)
- Swampy (Oakland, CA)
- Gaia (New York, NY)
- Darius & Downey (Richmond, VA / Louisville, KY)
- Guerilla Girls (New York, NY)
- Barry McGee (San Francisco, CA)
- KAWS (Jersey City, NJ)
- Barbara Kruger (Newark, NJ)
- Swoon (Daytona Beach, FL)
- COST and REVS (New York, NY)
- Jean-Michel Basquiat (New York, NY)
- Shepard Fairey (Charleston, SC)
- Keith Haring (Kutztown, PA)

SOUTH AMERICA

- Cekis (Santiago, Chile)
- Stinkfish (Bogota, Colombia)
- Jaz (Buenos Aires, Argentina)
- INTI (Valparaíso, Chile)

EUROPE

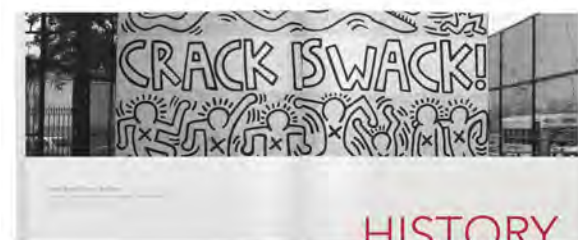
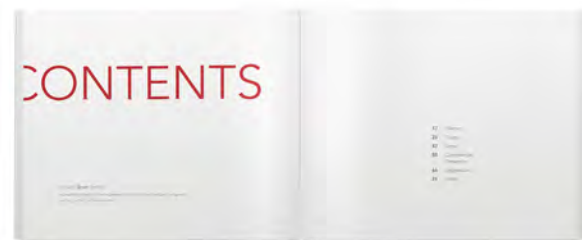
- El Tono (Paris, France)
- Mr. Brainwash (Paris, France)
- Roa (Ghent, Belgium)
- Escif (Valencia, Spain)
- El Xupet Negre (Barcelona, Spain)
- WK Interact (Caen, France)
- Invader (Paris, France)
- JR (Paris, France)
- Miss Van (Toulouse, France)
- Blek le Rat (Paris, France)
- Os Gemeos (São Paulo, Brazil)
- Banksy (Bristol, United Kingdom)

AUSTRALIA

- Anthony Lister (Brisbane, Australia)
- Meggs of Everfresh (Melbourne, Australia)

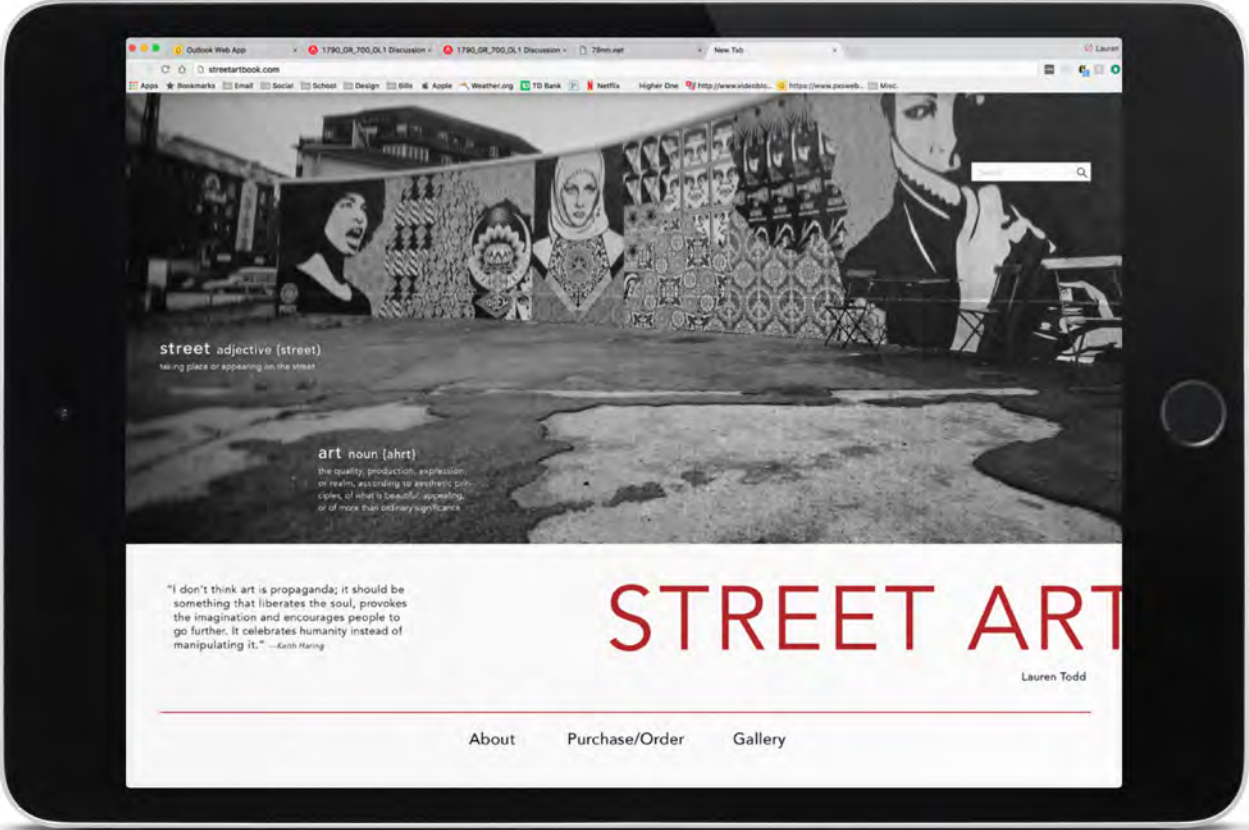
OCEANIA

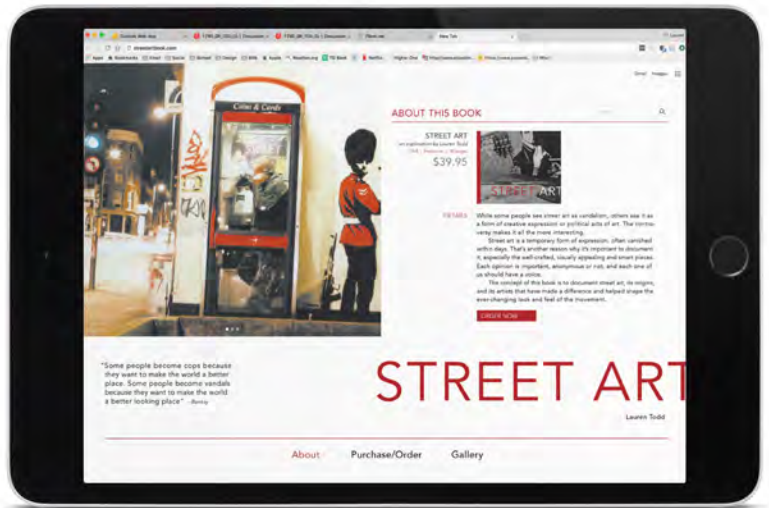
- Ha-Ha (Hamilton, New Zealand)











Breathing life into a struggling brand through development of audience, insights, a visual system, identity, and a complete brand overhaul.

2017

FAITHFUL FRIENDS

3

- identity
- branding
- UX
- app design
- environmental

Faithful Friends is an animal shelter based in Wilmington, DE. They are a no kill shelter that provides services throughout the area to achieve this goal. They offer cheap services to pet owners who wouldn't otherwise be able to afford it, a spay/neuter program for neighborhood strays, and of course, adoption services.

Unfortunately, due to lack of resources, Faithful Friends' brand is nearly non-existent. In order to create an identity that would attract donors and potential adopters, I conceptualized a brand that was more inviting, opposed to a shelter. Rather than the visual of cages and sad puppies, I developed a system that was warmer and reflected companionship.



Logo

Faithful
friends

Our Past

16 | Logo



FAITHFUL FRIENDS

Our Future

A NEW LOOK FOR 2017

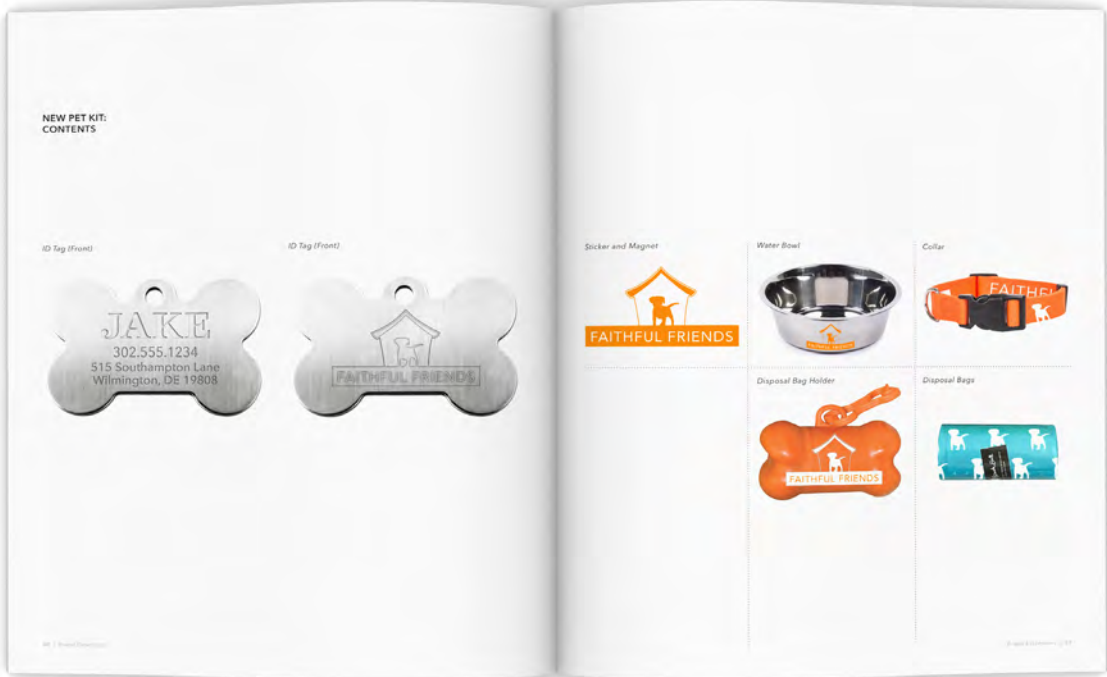
While our brand's objective remains strong, our brand's appearance was ready for an update... one that better suits our goals. Our operation relies on volunteers, animal lovers, our community, and the individual searching for a new family member even if they don't yet realize it. The rebranded Faithful Friends logo is designed to be inviting enough to attract support, and bold enough to set us apart from local pet stores and kill-shelter facilities. It represents the strength of our support and the warmth in our hearts.

Logo | 17



New Pet Kit

© 2017 Faithful Friends



NEW PET KIT:
CONTENTS

ID Tag (Front)

ID Tag (Back)

Sicker and Magnet

Water Bowl

Collar

Disposal Bag Holder

Disposal Bags

© 2017 Faithful Friends

© 2017 Faithful Friends

April 20, 2017

Ms. Capodanno,

On behalf of Faithful Friends, thank you for your Club's very thoughtful contribution of \$500 on April 10, 2017. We could not carry out our mission to our community and its animals without your commitment and the commitment of others like you.

Since our founding in 2000, Faithful Friends has made tremendous progress in the animal welfare movement. We have helped countless animals live healthier and happier lives through our adoption services, humane law enforcement, legislation, health services, and national outreach. In recent years, we have been able to accomplish new heights in the fight against animal cruelty, and it's all thanks to the support of people like you! We know that, together, we will be just as successful in years to come.

You can also expect to receive regular updates from me on the work that we are doing throughout Delaware and our surrounding area. As Assistant Director at Faithful Friends, I invite you to contact me by phone (302.427.8514) or by email (JaneDoe@FaithfulFriends.us) for more information on any of our programs or with any questions you may have.

Additionally, if you, or any of your Club members, are interested in setting up a tour of our state-of-the-art adoption center, please don't hesitate to contact me, as I would love the opportunity to take you on a tour. Your support is significant to our success and it would be my pleasure to thank you for your gift in person and hear your thoughts on the work of Faithful Friends.

Thank you again for your commitment to animal welfare; please know your generous support will have a positive impact on the lives of so many animals.

Sincerely,

Jane Doe
Faithful Friends
Assistant Director



12 Germay Dr. | Wilmington, DE 19804 | 302.427.8514

FaithfulFriends.us



FAITHFUL FRIENDS

12 Germay Dr. | Wilmington, DE 19804

FaithfulFriends.us

Catherine Capodanno

555 Southampton Lane
Wilmington, DE 19808



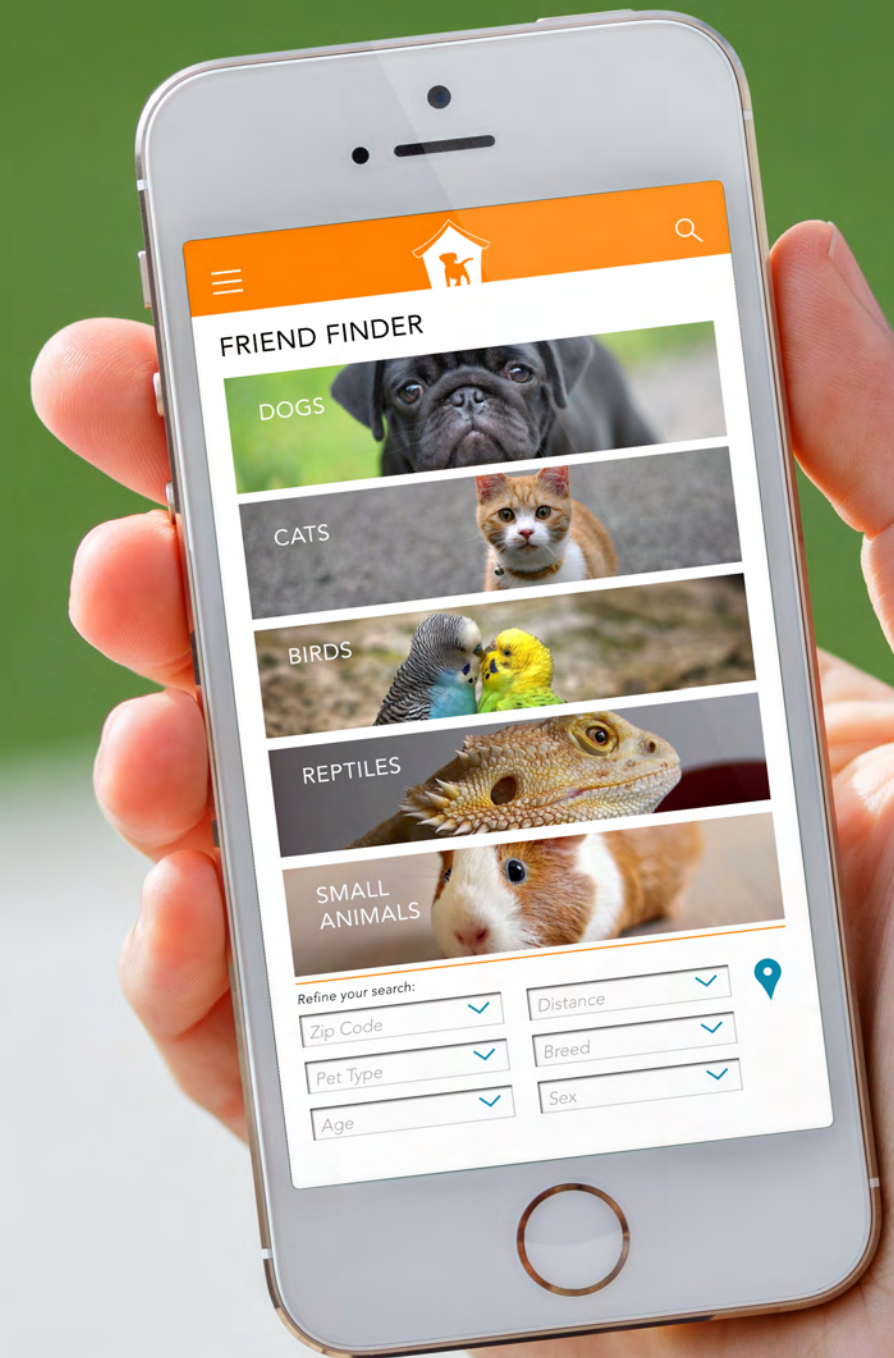
FAITHFUL FRIENDS

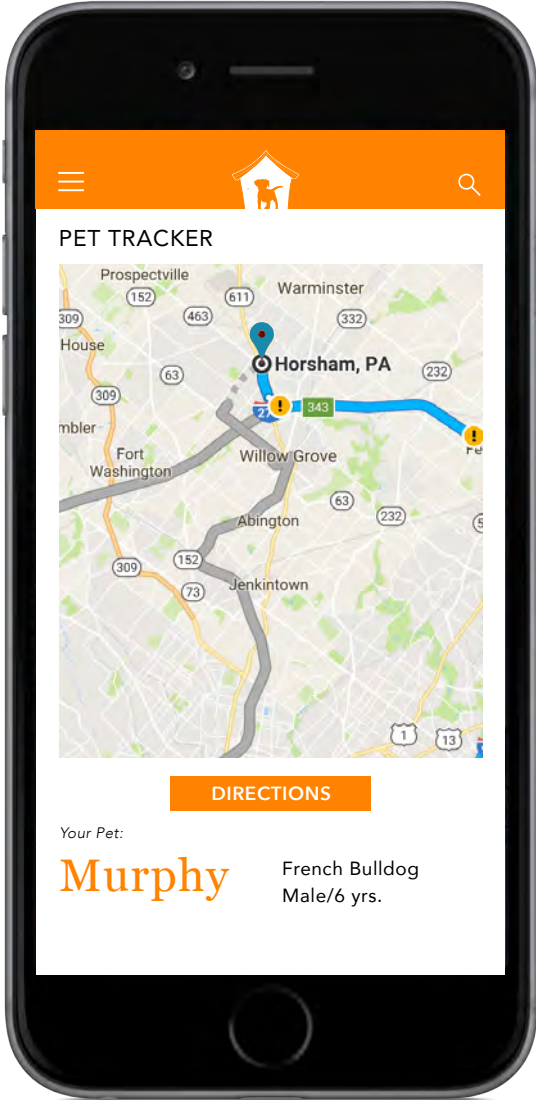
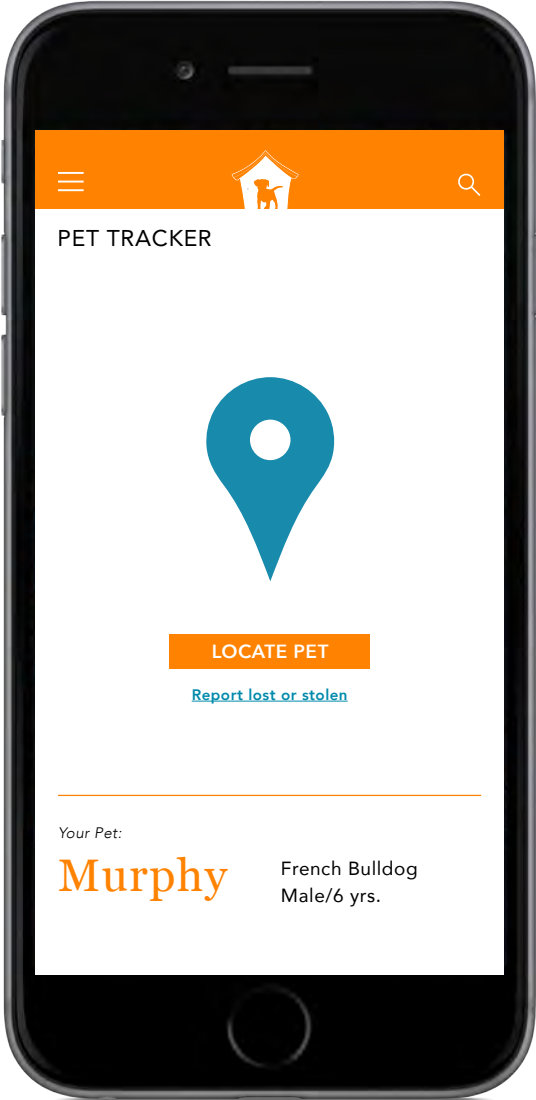
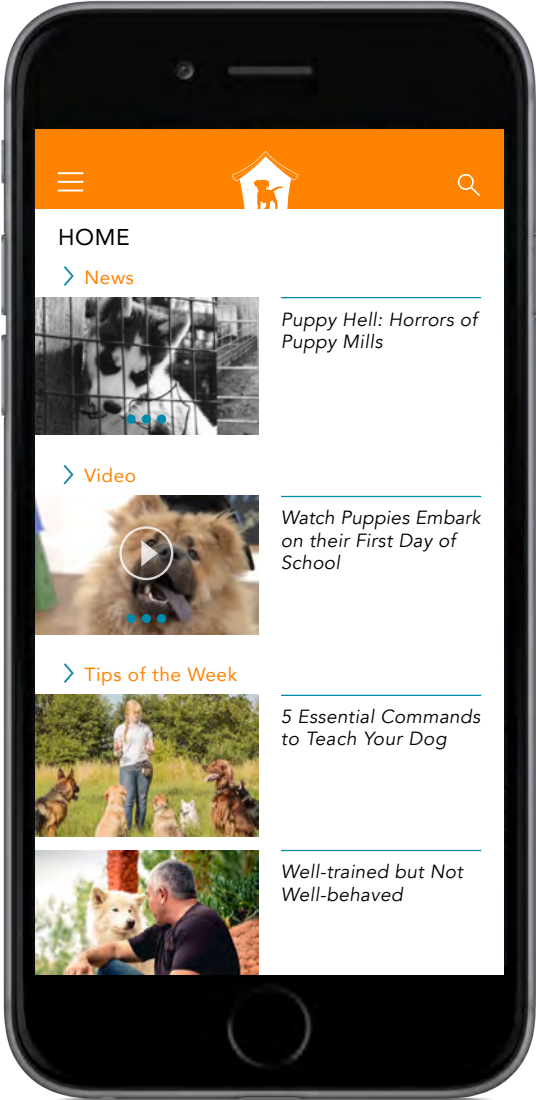
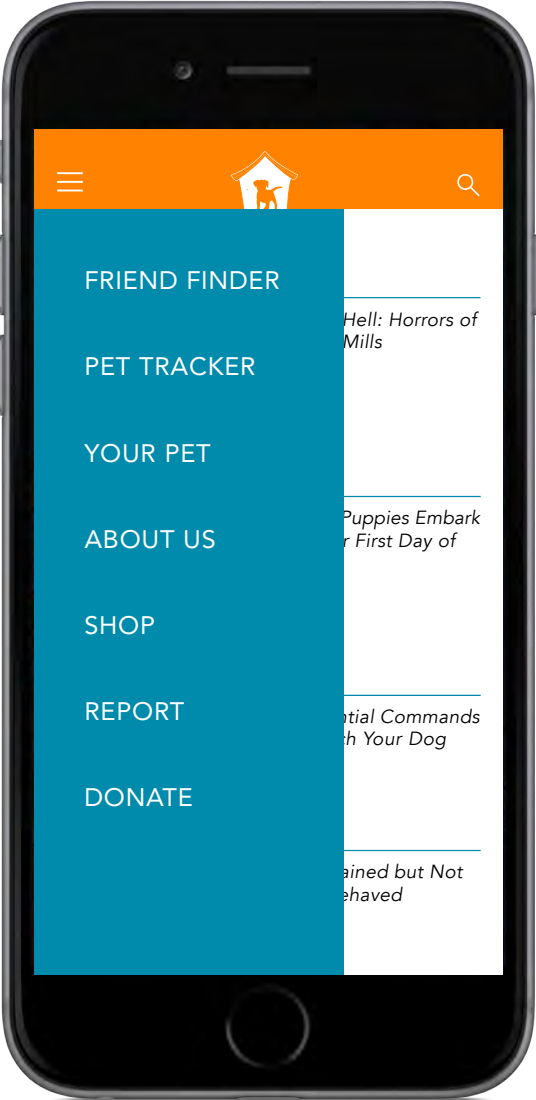
Jane Doe
ASSISTANT DIRECTOR

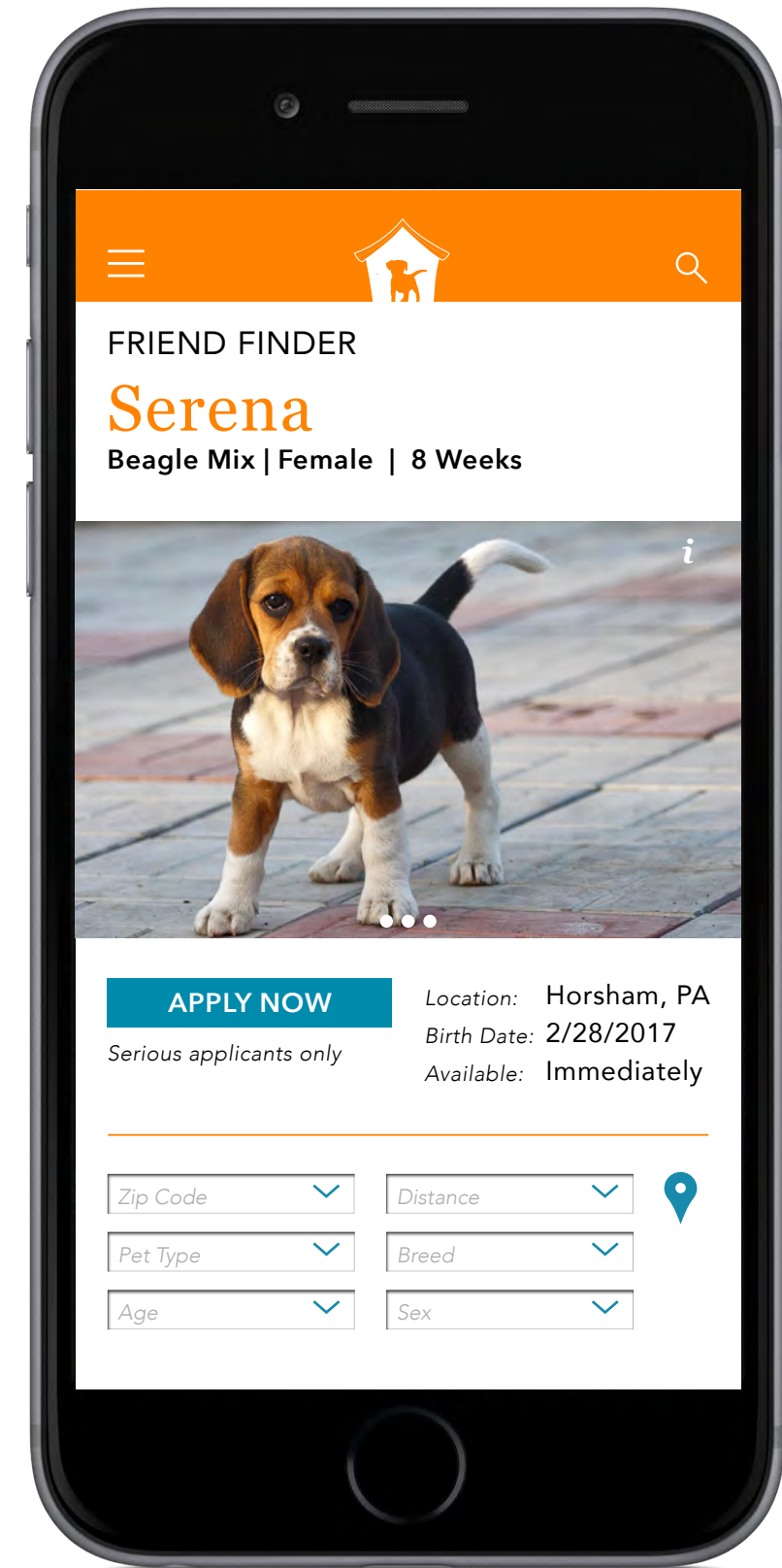
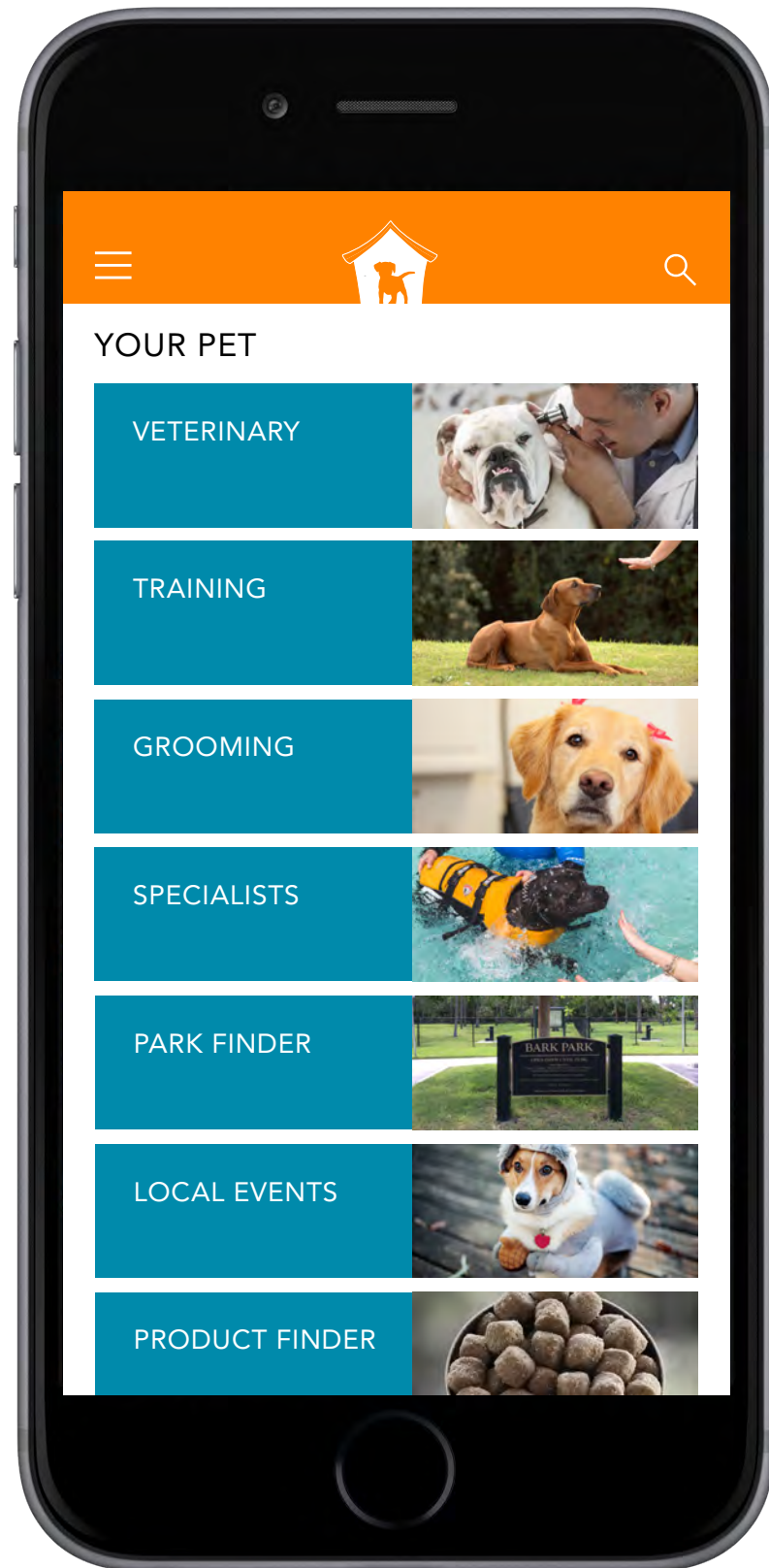
JDoe@FaithfulFriends.us
12 Germay Dr. | Wilm., DE 19804
302.427.8514 | fax: 302.427.8529

FaithfulFriends.us











An exploration in both expressive and experimental typography crafted into a series of posters.

2016

THE COLOR ORANGE

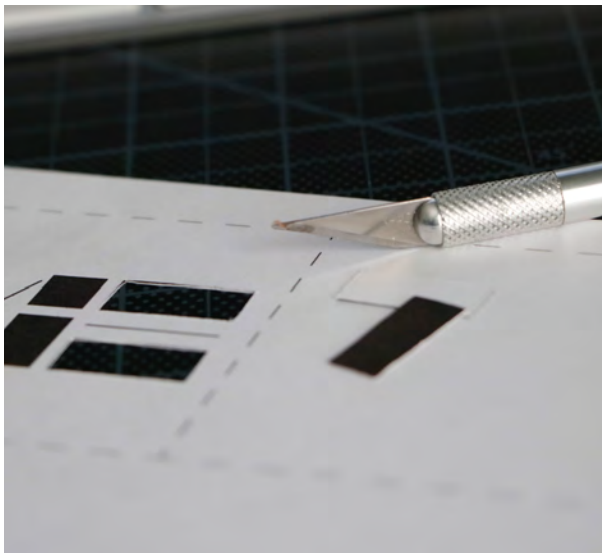
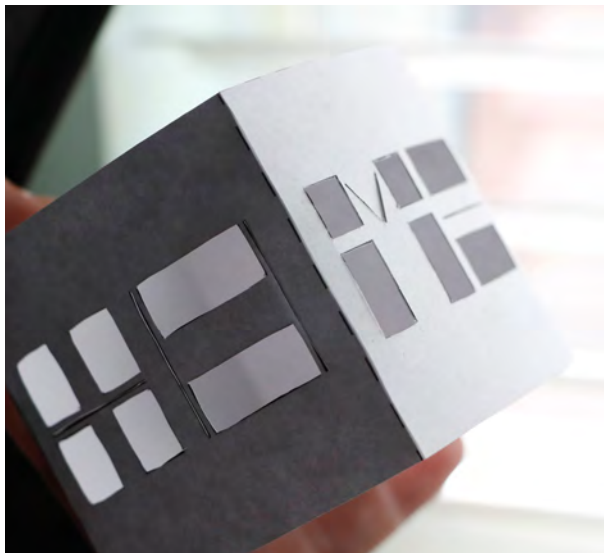
4

typography
experimentation
conceptualization

Because I tend to be drawn to muted, safe colors, I wanted to really step outside of my comfort zone by choosing what I think of as one of the boldest, most vibrant colors—orange. The color orange signifies happiness, vitality, health, youth, warmth, autumn, and coincidentally for this project... inspiration.

With all of this in mind, and following my lead of stepping outside of my comfort zone, I chose to walk away from the computer and hand-craft all of my letter forms and really capture the essence of this color.







VITAMIN C

NAME	SYNONYMS	DESCRIPTION
Vitamin C	Ascorbic acid	Ascorbic acid is the only fruit source for Vitamin C. *Ascorbic acid is a natural source of Vitamin C.







TITLE	TECHNIQUE	DESCRIPTION
October	Candy corn used to be made by hand.	The month of October is best represented by the color orange and yellow, which are the colors of candy corn.

OH,
THE PLACES
YOU'LL GO!

TITLE	TECHNIQUE	DESCRIPTION
Youth	Play-doh	Orange can be considered youthful, making it a popular color often associated with childhood.

REjuvenation

TITLE	TECHNIQUE	DESCRIPTION
Rejuvenation	Back-lit Lite-Brite toy with colored pegs.	Orange often represents ideas of rejuvenation and renewal due to its bold and vibrant nature.



An intensive practice in typesetting, pacing, and layout materialized through a visual system and series of printed and digital books.

2015

KARL BLOSSFELDT: NATURE AS ART

5

typography
printed layout
digital layout

Because all of the content and imagery was assigned to us, I chose to really focus on various elements of typography—alignment, hierarchy, captions, pull quotes, and the relationship between image and text.

The content wasn't the most fascinating in the world, so this project allowed me to practice designing for something I wasn't necessarily passionate about. It was a good exercise in using design, and good pacing, to engage the viewer. I chose sans serif type in order to add more personality and an easy transition into digital.





As a sculptor and university teacher, he first taught "modeling based on living plants" at the old Kunstgewerbemuseum in the Gropius Building, then at the Berliner Vereinigten Staatsschulen, the present Hochschule der Künste. He achieved photo-historical fame somewhat innocently and almost unknowingly; for it was not until 1928, shortly before the end of his life, that his *Urformen der Kunst* appeared. Published with primarily didactic rather than artistic intentions by the Wasmuth Verlag in Berlin, the book made him famous overnight. Blossfeldt surely could not have believed his eyes as he read the reviews.

Begun in 1896, his collection was the result of three decades of diligent botanical documentation and dabbling in aesthetics; suddenly the foremost critics and art philosophers of his day were celebrating the discovery of a theretofore unknown universe. Praised as pioneering feats of the technical medium, almost all the photographs were made with the same camera; and because they were always made for the same purpose—to serve as pedagogical records on film—they were stylistically consistent. Among the first to lavish praise upon Blossfeldt was Walter Benjamin:



"He has done his part in that great examination of the perceptive inventory, which will have an unforeseeable effect on our conception of the world. He has proven how right Moholy-Nagy, the pioneer of the new photography, was when he said: 'The limits of photography are unforeseeable. Everything is still so new here that even the search leads to creative results. Technology is the natural precursor for this. The illiterate of the future will not be he who cannot write but he who cannot take a photograph.' Whether we speed up a plant's growth or show its form in a forty-fold enlargement—in both cases a geyser of new images erupts at points of our existence where we would least expect it."

"Our eye need only become a bit sharper, our ear a bit more receptive..."

Unknown Universe

The projection of vegetal life into technical forms follows the ritual of a magical spell. Objects, alienated and increasingly threatening in their rigid power since Goethe's day, are fixated—and held by the eye of the camera—until their rigidity seems to dissolve into familiar forms. That is one version; the other interpretation is that the viewer, haunted by technology, capitulates and changes sides. In the mimicry of a humble glance backwards, he believes to recognize that the new forces were already at work in the old vegetal forms' archaic ornamental elements. The feelings that accompany these glimpses vary, depending upon what predominates—the hubris of the spellbinding gaze or the humility of transformation.

The decisive factor is to be found elsewhere however. Everything is dependent upon the viewer, not the object viewed. Just how threatening things appear depends upon the capacity and suitability of his optics.

With this idealistic premise, the "new way of seeing" braces itself against the experience of subjective impotence in the face of the technical and as is increasingly the case in our century, ideological powers that are so overwhelming. It is feared that the things themselves cannot be changed; relief, and above all consolation, must therefore be sought in a change of perception:

"Our eye need only become a bit sharper, our ear a bit more receptive; we need to take in the taste of a piece of fruit more fully; we should be able to tolerate more odors and become more conscious and less forgetful when touching and being touched—in order to draw consolation from our immediate experiences which would be more convincing, more paramount, and truer than all the suffering that could ever torment us."



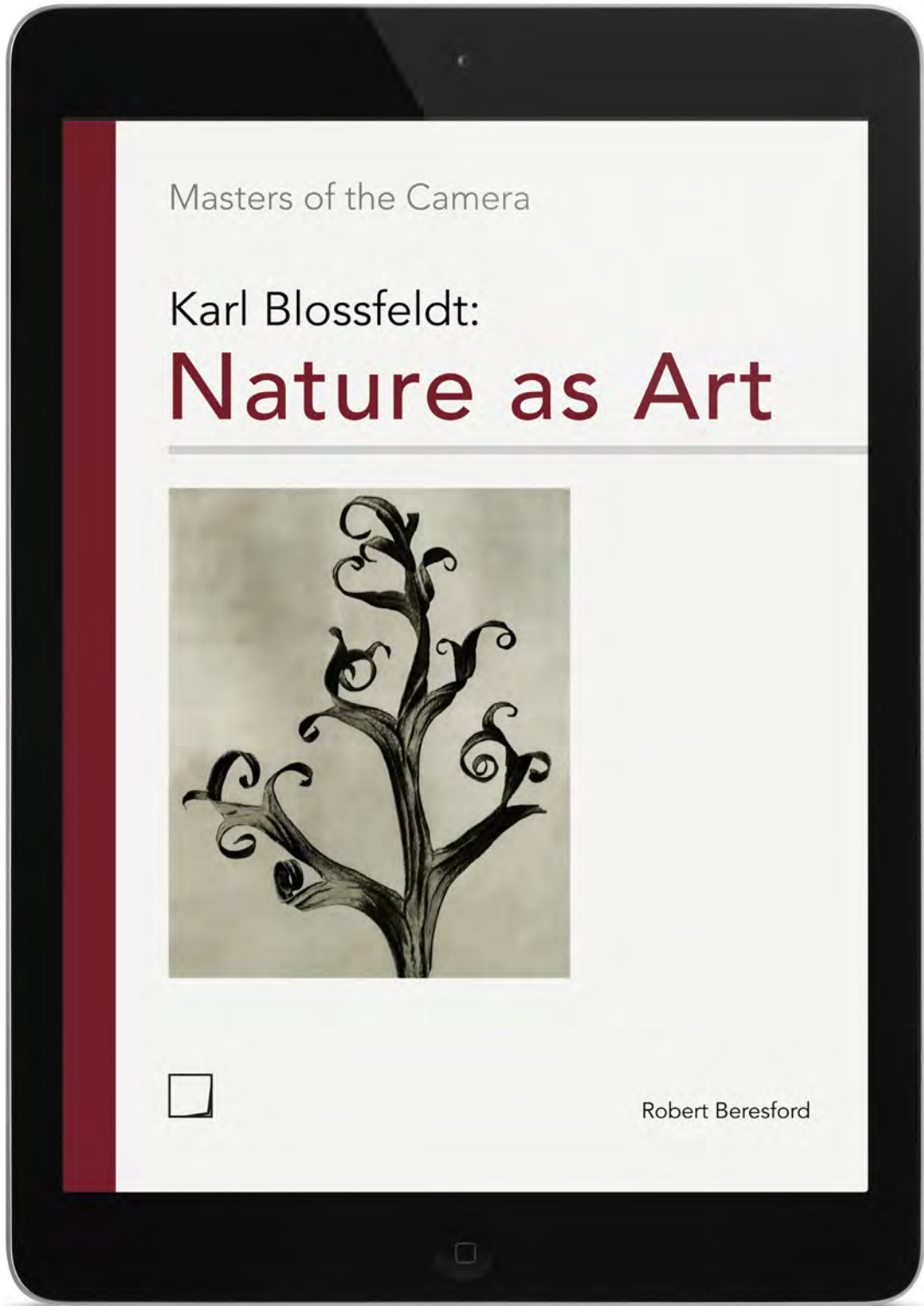
Unknown Universe

The projection of vegetal life into technical forms follows the ritual of a magical spell. Objects, alienated and increasingly threatening in their rigid power since Goethe's day, are fixated—and held by the eye of the camera—until their rigidity seems to dissolve into familiar forms. That is one version; the other interpretation is that the viewer, haunted by technology, capitulates and

changes sides. In the mimicry of a humble glance backwards, he believes to recognize that the new forces were already at work in the old vegetal forms archaic ornamental elements. The feelings that accompany these glimpses vary, depending upon what predominates—the hubris of the spellbinding gaze or the humility of transformation.

**"Our eye need only become
a bit sharper, our ear a bit
more receptive..."**





THANK YOU!

© 2017 Lauren Todd
Written by: Lauren Todd
Designed by: Lauren Todd
Typeface used: Avenir Next
Printing & binding: Blurb