

Ella Rojo | S5220168

3579QCA

Business Practices in
Creative Industries



#branding
#socialmedia
#marketing
#typography
#logo
#UXdesign

2024

GRADUATE PORTFOLIO

About me

Work

Marketing and Account Management

Education

Bachelor of Business (Marketing),
Bachelor of Design (Visual Communication)

Skills

Branding
Social media marketing / strategy
UX & UI Design

Interests

Advocacy and awareness campaigns
Branding and identity development
Storytelling through content creation



"My business degree provides strategic insight, while my design degree fosters creativity and user focus, allowing me to create practical designs that drive business growth."



ellarojo.com.au

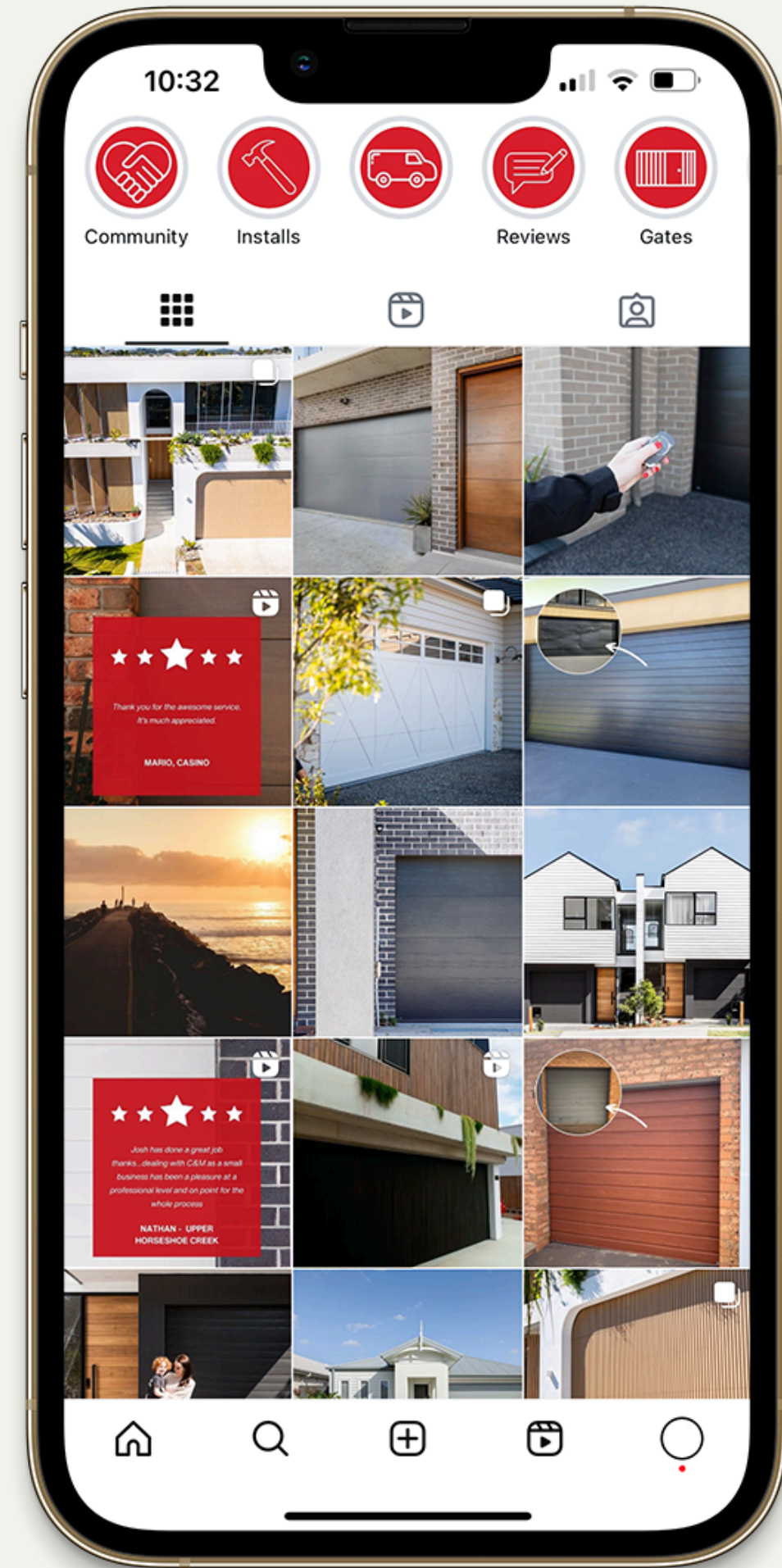
Organic Social Media Marketing

Content Creation, Social Media Management, Marketing | 2024

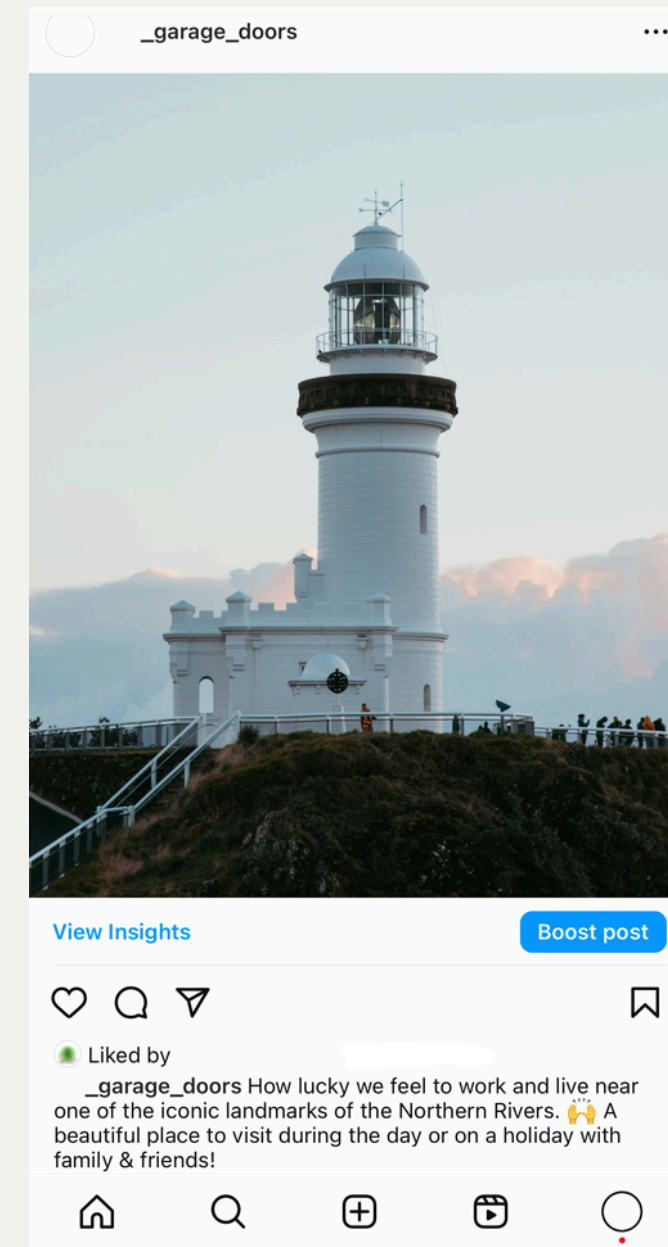
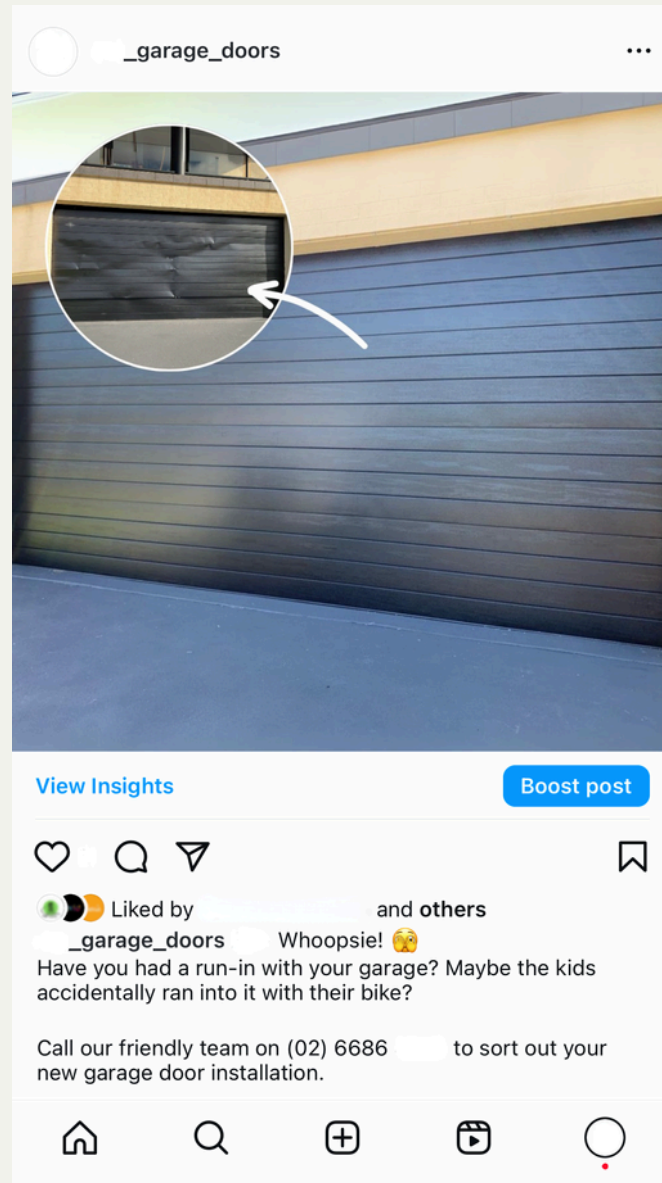
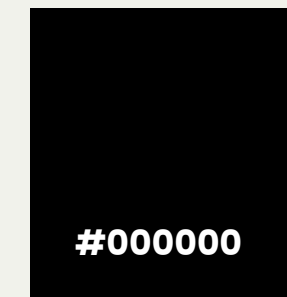
This client brief dates back to 6 years ago when they approached the agency for marketing initiatives in order to maintain their market share and keep a steady flow of leads.

Our approach included SEO, SEM, organic social media management, website management, quarterly EDMs, and bi-monthly blogs.

I am able to showcase my creativity through social media management, using content like supplier images, customer reviews, and project photos to engage the community. This strategy has helped maintain the company's local visibility, keep top of mind and attract new leads.



Example Posts



G-Free Kitchen

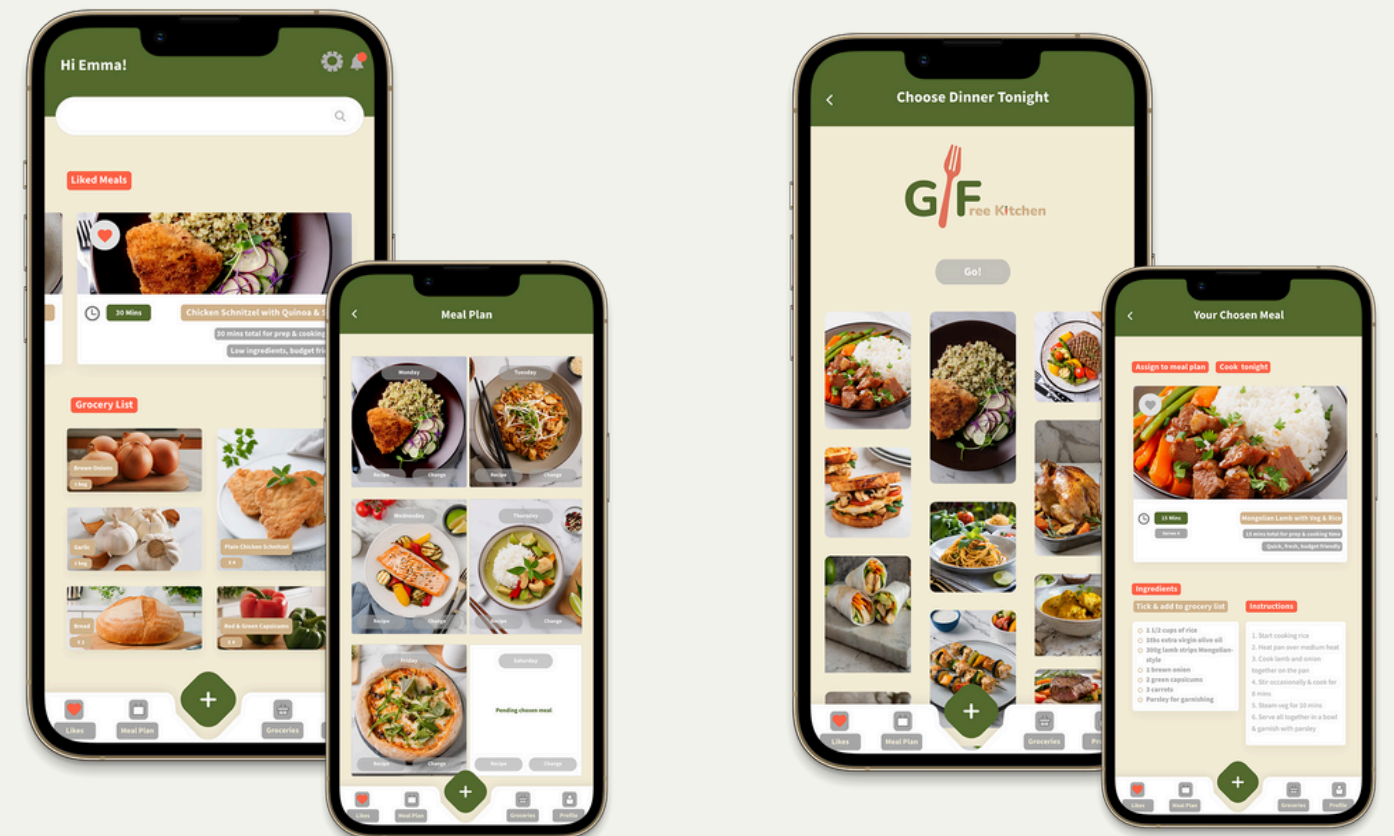
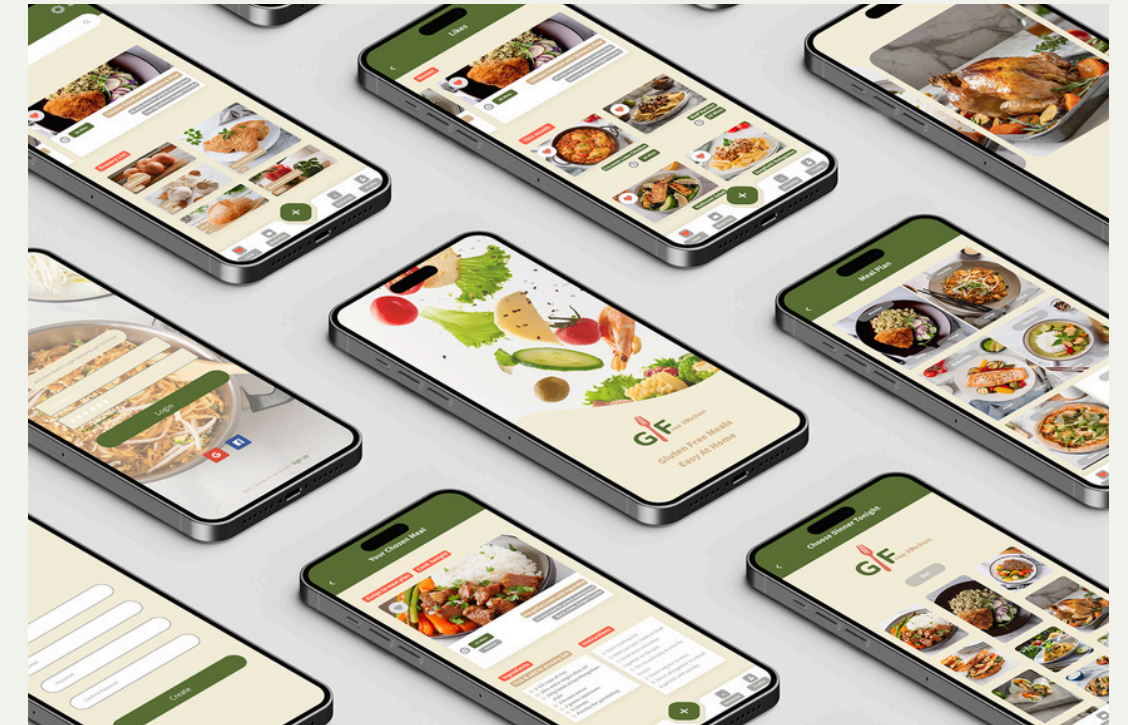
Brand Concept, Product Creation, UX & UI Design Mobile Phone App | 2024

This project, aimed to develop user experience (UX) design skills by creating a digital product prototype.

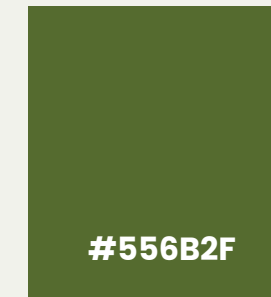
The problem centered around Emma Burnes, a busy mother of three who struggled to find quick, gluten-free meal ideas. Existing solutions were too time consuming and frustrating.

The solution was "G-Free Kitchen," an easy-to-use meal planning app designed for busy families. It features a meal generator with recipes, photos, a "roulette" option, and tools like a lunchtime alarm, weekly forecasting, and grocery lists. The app is exclusively gluten-free, ensuring Emma can confidently choose dinner options.

[Click here to read more](#)



Process Summary



Low Fidelity Wireframing



Name Development

- GlutenZen
- G-free Kitchen
- Nourishify
- FreePlate
- DishDelight



Preferred choice
G-FREE KITCHEN

Logo development



MIKA

Hand-drawn Typeface, Concept Development | 2022

This project focused on researching and developing a typeface, with the alignment of a chosen design intent and societal movement or issue.

Mika is designed for magazines and articles that celebrate women's achievements, serving as a tribute to the women's rights movement from 1906 to the 1980s and empowering women in the 21st century.

The typeface's bold, sketchy design symbolises the ongoing journey for change, with its imperfections reflecting the flaws in our world, while its block lettering creates a striking and empowering presence.

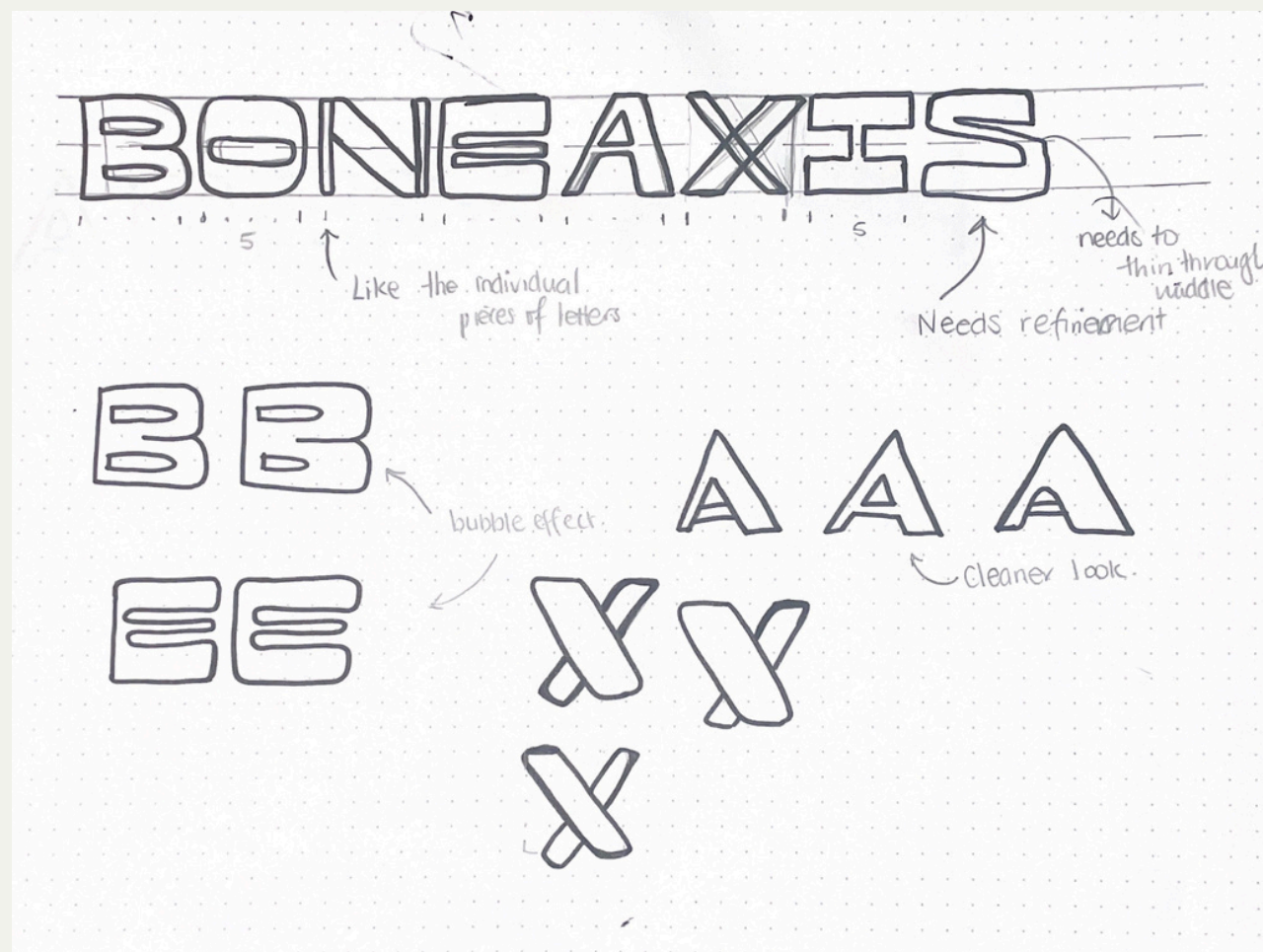
[Click here to read more](#)



Process Summary



Sketches



Development

BONEAXIS

BONEAXIS

Background research

In developing this typeface, I drew inspiration from the distinct characteristics of Bodoni, which uses a blend of thick and thin lines to create a defined, clean, and bold appearance with a small x-height. To further enhance and make the design unique, I referenced the bold and recognisable styles of Futura Bold PT and the original Vogue lettering from 1930. By merging these iconic elements and typeface references, I crafted a typeface that balances classic sophistication with modern boldness.

Parenting Support Hub

Brand Development | 2023

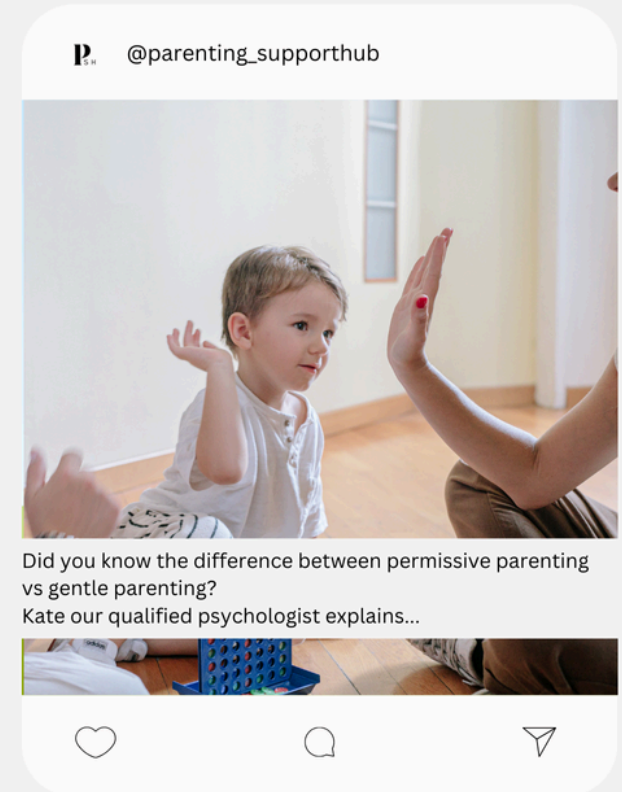
This project involved developing a new brand based on a societal issue, focusing on parenting, a highly relevant and often controversial topic.

The deliverables included logo development, a basic style guide, mockups, print collateral (flyers, posters, billboards), support collateral (affirmation cards, support group), a website, social media, a LinkedIn profile, and a pitch video.

The design intent was to create an inviting platform where parents of all styles feel supported and acknowledged, with the option to seek advice without judgment.

The rationale addressed the distinction between soft parenting and permissive parenting, highlighting the potential consequences of the latter.

The logo for the Parenting Support Hub is displayed on a solid light brown background. The word "parenting" is written in a large, white, serif font with a lowercase 'p'. Below it, the words "SUPPORT HUB" are written in a smaller, white, all-caps, sans-serif font.



Process Summary



Value Proposition statement

The Parenting Support Hub offers a unique solution which is trendy and appealing to the eye. It combines creativity and expert advice to cover all basis and make sure parents keep well informed.

No more needing to flip between multiple website pages, non-attractive marketing campaigns with bright obnoxious colours. The Parenting Support Hub aims to make it pleasant experience when searching for those key answers.

Purpose

I envision a future where parents are guided to become aware of the impact of their chosen parenting styles to bring a more inclusive, positive environment for kids to grow up in. This will hopefully bring kids up to be more empathetic, patient humans.

Mission

My mission is to bring support to new and existing parents. We have noticed a gap for new parents in knowledge and understanding in particular identifying parenting styles which can be a detriment to your children's upbringing.

Key deliverables

- Informative campaign
- Support group
- Educational social media page

Validation Interviews

I love this!

I appreciate the different approach that is inclusive of all parents and makes everyone feel comfortable.

~ Natalie M (New mum)

WOW!

As a psychologist myself, I see the need for more support for new and existing parents. I feel this could be a great support especially using a platform like Instagram which is so widely used by parents. Great idea!

~ Jacqui R (Psychologist)

Important note

This project involved extensive research and development across numerous stages and check-points. A comprehensive presentation of the research can be provided on request.

Publication Design

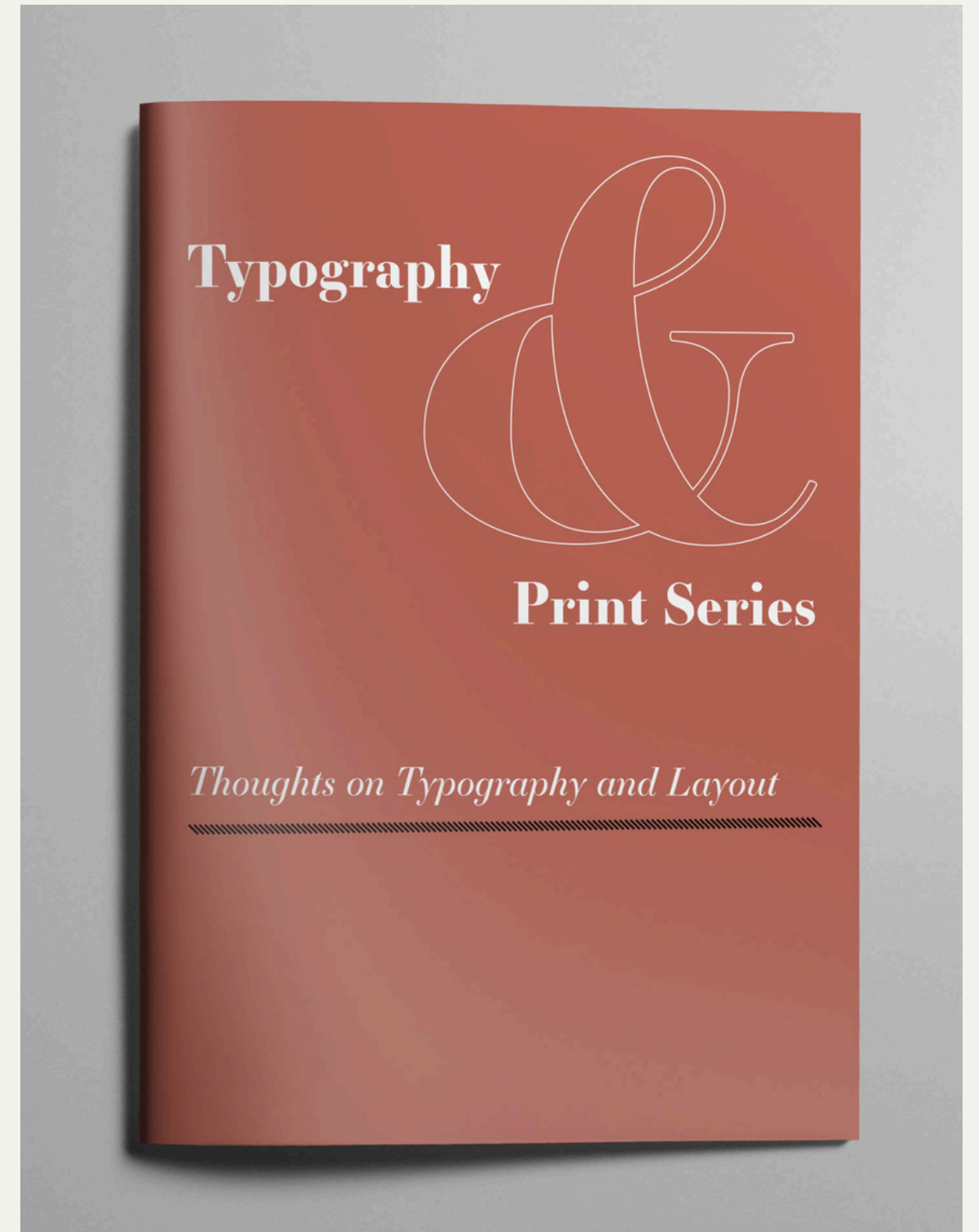
Typography | 2021

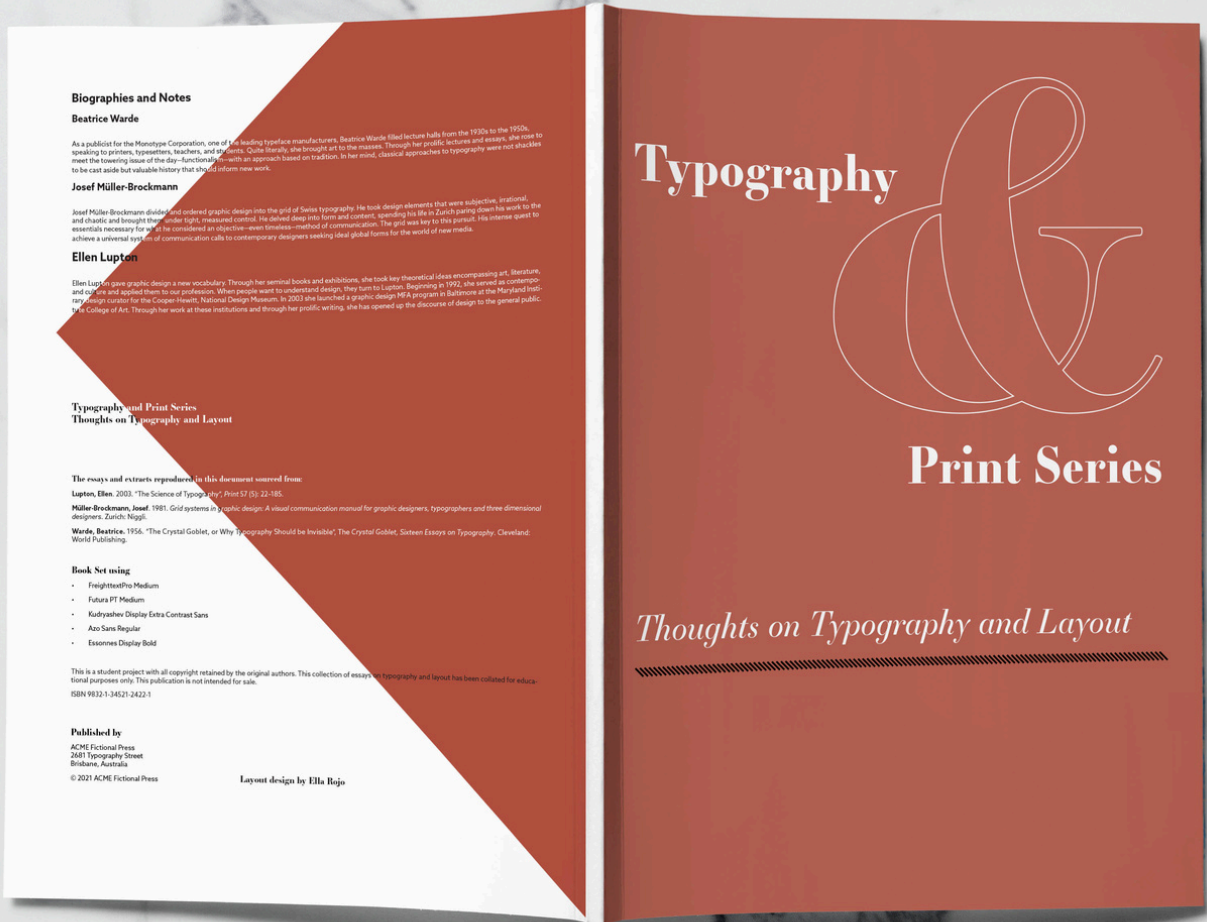
This project, involved creating a printed publication with a consistent typographic grid. The deliverables included front and back covers, and three selected essays ("The Crystal Goblet," "Grid Systems," and "The Science of Typography").

The typefaces were thoughtfully chosen to complement each essay: a unique sans-serif typeface by Olga Umpeleva for "The Science of Typography," Futura Medium for the clean and systematic "Grid Systems," and FreightText Pro Medium for "The Crystal Goblet," reflecting its modern yet classic tone.

The consistent grid and typeface selection ensured a cohesive and professional presentation that effectively communicated the content of each essay.

[Click here to read more](#)





Biographies and Notes

Beatrice Wardle

As a publisher for the Monotype Corporation, one of the leading typefoundry manufacturers, Beatrice Wardle filed lecture halls from the 1920s to the 1950s, speaking to printers, typesetters, teachers, and students. Quite literally, she brought art to the masses. Through her public lectures and essays, she tried to meet the growing issue of the day—literacy—through an approach based on tradition, to her mind, classical approaches to typography were not shirked but cast aside but valuable history that should inform new work.

Josef Müller-Brockmann

Josef Müller-Brockmann defined and defined graphic design into the grid of Swiss typography. He took design elements that were subjective, arbitrary, and chaotic and brought them under tight, measured control. He defined design into form and content, separating his life in Zurich from when he went for the and studied and worked from to our profession. When people need to understand design, they turn to Lupton. Beginning in 1992, she served as communication design curator for the Cooper Hewitt, National Design Museum. In 2003 she launched the graphic design MFA program in Baltimore at the Maryland Institute College of Art. Through her work at these institutions and through her public writing, she has opened up the discourse of design to the general public.

Ellen Lupton

Ellen Lupton gave graphic design a new vocabulary. Through her seminal books and exhibitions, she took key theoretical ideas encompassing art, literature, and design and applied them to our profession. When people need to understand design, they turn to Lupton. Beginning in 1992, she served as communication design curator for the Cooper Hewitt, National Design Museum. In 2003 she launched the graphic design MFA program in Baltimore at the Maryland Institute College of Art. Through her work at these institutions and through her public writing, she has opened up the discourse of design to the general public.

Typography and Print Series

Thoughts on Typography and Layout

The essays and extracts reproduced in this document received final approval from the original authors.

Lupton, Ellen. 2003. "The Science of Typography." *Print* 17 (3): 22–185.

Müller-Brockmann, Josef. 1981. *Grid systems in graphic design: A visual communication manual for graphic designers, typographers and three-dimensional designers*. Zurich: Niggli.

Wardle, Beatrice. 1956. "The Crystal Goblet, or Why Typography Should Be Invisible." *The Crystal Goblet: Seven Essays on Typography*. Cleveland: World Publishing.

Book Set Design

- Freightliner Medium
- Futura PT Medium
- Kudrasheski Display Extra Contrast Sans
- Avo Sans Regular
- Essener Display Bold

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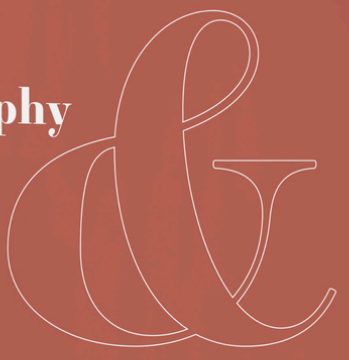
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Typography



Print Series

Thoughts on Typography and Layout

The Crystal Goblet, or Why Printing Should Be Invisible

Beatrice Wardle
Originally delivered as a speech to the British Typographers' Guild in 1956

Imagine that you have before you a flagon of wine. You may choose your own favorite vintage for this imaginary demonstration, so that it be a deep, shimmering crimson in color. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than to hide the beautiful thing that it was meant to contain.

Bear with me in this long-winded and fragrant metaphor for you will find that almost all the virtues of the perfect wineglass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Why? Because no cloud must come between your eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type page? Again: the glass is colorless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its color and is impatient of anything that alters it. There are a thousand mannerisms in typography that are as impudent and arbitrary as putting port in tumblers of red or green glass! When a goblet has a base that looks too small for security, it does not matter how cleverly it is weighted; you feel nervous lest it should tip over. There are ways of setting lines of type that may look well enough, and yet keep the reader subconsciously worried by the fear of "doubling" lines, reading three words as one, and so forth.

Now the man who first chose glass instead of clay or metal to hold his wine was a "modernist" in the sense in which I am going to use that term. That is, the first thing he asked of this particular object was not "How should it look?" but "What must it do?" and not "How extent all good typography is modernist.

Wine is so strange and potent a thing that it has been used in the central ritual of religion in one

place and time, and attacked by a virago with a hatchet in another. There is only one thing in the world that is capable of stirring and altering men's minds to the same extent, and that is the coherent expression of thought. That is man's chief miracle, unique to man. There is no "explanation" whatever of the fact that I can make arbitrary sounds that will lead a total stranger to think my own thought. It is sheer magic that I should be able to hold a one-sided conversation by means of black marks on paper with an unknown person halfway across the world. Talking, broadcasting, writing, and printing are all quite literally forms of thought transference, and it is this ability and eagerness to transfer and receive the contents of the mind that is almost alone responsible for human civilization.

If you agree with this, you will agree with my one main idea, i.e., that the most important thing about printing is that it conveys thought, ideas, images, from one mind to other minds. This statement is what you might call the front door of the science of typography. Within lie hundreds of rooms; but unless you start by assuming that printing is meant to convey specific and coherent ideas, it is very easy to find yourself in the wrong house altogether.

Before asking what this statement leads to, let us see what it does not necessarily lead to.

"If books are printed in order to be read, we must distinguish readability from what the optician would call legibility."

A page set in 14-pt. Bold Sans is, according to the laboratory tests, more "legible" than one set in 11-pt. Baskerville. A public speaker is more "audible" in that sense when he bellows. But a good speaking voice is one that is inaudible as a voice.

It is the transparent goblet again! I need not warn you that if you begin listening to the reflectors and speaking rhythms of a voice from a platform,

you are listening to a man who designed a very strong, vibrating type that undoubtedly all of us have used. I had something about what he was saying that I could not hear, and he was saying that I was not listening. That same man, however, and he, being the designer of the "type," he was right. He did think, he was not wrong, and that is why he is not so well known as my mind ten times better typographer and type designer than the man

who instinctively avoided anything as coherent as a reason. I always suspect the typographic enthusiast who hangs on the wall, for I believe that in order to gratify a sensory delight he has mutilated something infinitely more important. I remember that T. M. Cleland, the famous American typographer, once showed me a very beautiful layout for a Cadillac booklet involving decorations in color. He did not have the actual text to work with in drawing up his specimen pages, so he had set in drawing up his famous Quotusave Tandem copy (i.e., that Latin has few descenders and thus gives a remarkably even line). "No," he told me that originally he had set up the dullest "wording" that he could find (I dare say it was from Hansard), and yet he discovered that the man to whom he submitted it had set up and making comments on the text. I made some remark on the mentality of Boards of Directors, but Mr. Cleland said, "No; you're wrong; if the reader had not been practically forced to read—if he had not seen those words suddenly imbued with glamour and significance—then the layout would only have been a failure. Setting it in Italian or Latin is will appear."

Let me start my specific conclusions with book typography, because that contains all the fundamentals, and then go on to a few points about advertising. The book typographer has the job of erecting a window between the reader inside the room and that landscape that is the author's words. He may put up a stained-glass window of marvelous beauty, but a failure as a window; that is, he may use some rich superb type like that Gothic that is something to be looked at, not to be read. Or he may work in what I call "transparent" or "invisible" typography. I have a book at home, of which I have no visual recollection whatever as far as its typography goes; when I think of it, all I see is the Three Musketeers and their comrades swaggering up and down the streets of Paris. The third type of window is one in which the glass is broken into relatively small leaded panes; and this corresponds to what is called "fine printing" today, in that you are at least conscious that there is a window there, and that someone has enjoyed building it. That is not objectionable, because of a very important fact that has to do with the psychology of the subconscious mind.

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Grid Systems

Josef Müller-Brockmann
Extracts from *Grid Systems in Graphic Design* 1981

"Working with the grid system means submitting to laws of universal validity."

Grid and Design Philosophy

The use of the grid as an ordering system is the expression of a certain mental attitude inasmuch as it shows that the designer conceives his work in terms that are constructive and oriented to the future. This is the expression of a professional ethos: the designer's work should have the clearly intelligible, objective, functional, and aesthetic quality of mathematical thinking.

His work should thus be a contribution to general culture and itself form part of it.

Constructivist design that is capable of analysis and reproduction can influence and enhance the taste of a society and the way it conceives forms and colors. Design that is objective, committed to the common weal, well composed, and refined constitutes the basis of democratic behavior.

Constructivist design means the conversion of design laws into practical solutions. Work done systematically and in accordance with strict formal principles makes those demands for directness, intelligibility, and the integration of all factors that are also vital in sociopsychological life.

Working with the grid system means submitting to laws of universal validity.

The use of the grid system implies the will to systematize, to clarify

- ▲ the will to penetrate to the essentials, to concentrate
- ▲ the will to cultivate objectivity instead of subjectivity
- ▲ the will to rationalize the creative and technical production processes
- ▲ the will to integrate elements of color, form, and material
- ▲ the will to achieve architectural dominion over surface and space
- ▲ the will to adopt a positive, forward-looking attitude
- ▲ the recognition of the importance of education and the effect of work devised in a constructive and creative spirit.

Every visual creative work is a manifestation of the character of the designer. It is a reflection of his knowledge, his ability, and his mentality.

The Typographic Grid

The grid divides a two-dimensional plane into smaller fields or a three-dimensional space into smaller compartments. The fields or compartments may be the same or different in size. The fields correspond in depth to a specific number of lines or text and the width of the fields is identical with the width or the columns. The depths and the widths are indicated in typographic measures, in points and ciceros.

The fields are separated by an intermediate space so that on the one hand pictures do not touch each other and legibility is thus preserved and on the other that captions can be placed below the illustrations.

The vertical distance between the fields is 1, 2 or more lines or text, the horizontal space depending on the size of the type character and of the illustrations. By means of this division into grid fields the elements of design, typography, photography, illustration and colour, can be disposed in a better way. These elements are adjusted to the size or the grid fields and fitted precisely into the size or the fields. The smallest illustration corresponds to the smallest grid field. The grid for a 1/2 page comprises a smaller or larger number of such grid fields. All illustrations, photographs, statistics etc. have the size of 1, 2, 3 or 4 grid fields. In this way a certain uniformity is attained in the presentation of visual information.

The grid determines the constant dimensions of space. There is virtually no limit to the number of grid divisions. It may be said in general that every piece of work must be studied very carefully so as to arrive at the specific grid network corresponding to its requirements.

The rule: The fewer the differences in the size of the illustrations, the quieter the impression created by the design. As a controlling system the grid makes it easier to give the surface or space a rational organization.

Such a system of arrangement compels the designer to be honest in his use of design resources. It requires him to come to terms with the problem in hand and to analyse it. It fosters analytical thinking and gives the solution of the problem a logical and material basis. If the text and pictures are arranged systematically, the priorities stand out more clearly.

A suitable grid in visual design makes it easier

- a. to construct the argument objectively with the means of visual communication
- b. to construct the text and illustrative material systematically and logically
- c. to organize the text and illustrations in a compact arrangement with its own rhythm

d. to put together the visual material so that it is readily intelligible and structured with a high degree of tension.

There are various reasons for using the grid as an aid in the organization of text and illustration:

- ▲ economic reasons: a problem can be solved in less time and at lower cost
- ▲ rational reasons: both simple and complex problems can be solved in a uniform and characteristic style.
- ▲ mental attitude: the systematic presentation of facts, of sequences of events, and of solutions to problems should, for social and educational reasons, be a constructive contribution to the cultural state of society and an expression of our sense of responsibility.

What is the Purpose of the Grid?

The grid is used by the typographer, graphic designer, photographer and exhibition designer for solving visual problems in two and three dimensions. The graphic designer and typographer use it for designing press advertisements, brochures, catalogues, books, periodicals etc., and the exhibition designer for conceiving his plan for exhibitions and show-window displays.

By arranging the surfaces and spaces in the form of a grid the designer is favourably placed to dispose his texts, photographs and diagrams in conformity with objective and functional criteria. The pictorial elements are reduced to a few formats of the same size. The size of the pictures is determined according to their importance for the subject. The reduction of the number of visual elements used and their incorporation in a grid system creates a sense of compact planning, intelligibility and clarity, and suggests orderliness of design. This orderliness lends added credibility to the information and induces confidence.

Information presented with clear and logically set out titles, subtitles, texts, illustrations and captions will not only be read more quickly and easily but the information will also be better understood and retained in the memory. This is a scientifically proved fact and the designer should bear it constantly in mind.

The grid can be successfully used for the corporate identities of firms. This includes all visual media of information from the visiting card to the exhibition stand: all printed forms for internal and external use, advertising matter, vehicles for goods and passenger transport name-plates and lettering on buildings, etc.

4

The science of Typography⁶

Elvis Lupton

Originally published in Print Summer 2003

Despite heroic efforts to create a critical discourse for design, our field remains ruled, largely, by convention and intuition. Interested in alternative attitudes, I recently set out to examine the scientific literature on typography. From the late nineteenth century to the present, researchers from various fields—psychology, ergonomics, human computer interaction (HCI), and design—have tested typographic efficiency. This research, little known to practicing designers, takes a refreshingly rigorous—though often tedious and ultimately inconclusive—approach to how people respond to written words on page and screen.

What did I learn from slogging through hundreds of pages photocopied or downloaded from journals with titles like *Behavior and Information Technology* and *International Journal of Man-Machine Studies*? Both a little and a lot.

Each study isolates and tests certain variables (font style, line length, screen size, etc.). Although rational and scientific, this process is also problematic, as typographic variables interact with each other—a pull on one part of the system has repercussions elsewhere. For example, in 1929 Donald G. Paterson and Miles A. Tinker published an analysis of type sizes—part of a series of studies they launched in pursuit of "the hygiene of reading."¹ Texts were set in 6-, 8-, 10-, 12-, and 14-point type. The study emphatically concluded that 10 points is the "optimum size" for efficient reading—a result relevant, however, only for texts set at a particular line length (80 mm), in a particular typeface (not disclosed).

Another study by Paterson and Tinker tested ten different fonts, including traditional, serifed faces as well as the sans serif Kabel Line, the monospaced American Typewriter, and the densely decorated, neo-medieval Cloister Black.² Only the last two fonts—Typewriter and Cloister—caused any significant dip in reading speed. The authors' conclusion: "Type faces [sic] in common use are equally legible" (p613). Science leaves the designer more or less at sea in terms of font choice.

A 1998 study testing fonts on the screen revealed conflicts between how users performed and what they said they liked. An interdisciplinary team at Carnegie Mellon University compared Times Roman with Georgia, a serif font designed for the screen.³ Although the team found no objective difference, users preferred Georgia, which they judged sharper, more pleasing, and easier to read. A second test compared Georgia with Verdana, a sans serif face designed for on-screen viewing. In this case, users expressed a slight "subjective preference" for Verdana, but they performed better reading Georgia. Once again, the study concludes with no definitive guide.

How is typographic efficiency judged? "Legibility" concerns the ease with which a letter or word can be recognized (as in an eye exam), whereas "readability" describes the ease with which a text can be understood (as in the mental processing of meaningful sentences). Designers often distinguish "legibility" and "readability" as the objective and subjective sides of typographic experience. For scientists, however, readability can be objectively measured, as speed of reading + comprehension. Subjects in most of the studies cited here were asked to read a text and then answer questions. (Speed and comprehension are factored together because faster reading is often achieved at the expense of understanding content.)

The literature on readability includes numerous articles on whether (and why) paper is preferred over screens. In 1987 researchers working for IBM isolated and tested variables that affect text on both screen and page, including image quality, typeface, and line spacing.⁴ While the team hoped to successfully identify the culprit behind the poor performance of the screen, they discovered something else instead: an interplay of factors seemed to be at work, each variable interacting with others. The screen itself proved not to be the root cause of its own inefficiency; fault lay, instead, in the way text was presented—in short, its design.

"Ugliness, we learn, does not always compromise function"

In a second paper the IBM team proved that the efficiency difference between page and screen could be erased entirely if the screen were made to more closely resemble the "normal" conditions of print.⁵ This study presented black, anti-aliased typefaces on a light, high-resolution screen—features that became more or less standard in the 1990s. The IBM research thus established that design conventions evolved for print effectively translate to the realm of the screen.

While such work confirms the commonality of design for page and screen, other research defies some of our most cherished assumptions. Consider the burning typographic questions of line length and the appropriate number of characters per line. The Swiss modernists have long promoted short, neat lines as ideal for reading, from Josef Müller-Brockmann (seven words per line) to Ruedi Riegg (forty to sixty characters). Such rules of thumb have become basic instinct for many designers.

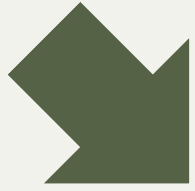
Science, however, tells a different tale. One study determined that long line lengths are more efficient than shorter ones, concluding that columns of text should fill up as much screen real estate as possible.⁶ (Grotesque images swim to mind of marginless, unstructured pages of HTML, expanding to fill the screen with one fat column.)

Another study compared texts with 80 characters per line to texts with 40 characters per line. The 80-character lines were created—get this!—by collapsing the width of each letter, thus jamming more text into the same space.⁷ Despite this unforgivable crime against typography, the study found that subjects could read the denser lines more efficiently than lines with fewer—albeit normally proportioned—characters. Ugliness, we learn, does not always compromise function.

Upsetting assumptions is not a bad thing. Although the research cited here may not tell us exactly how to set type, its conclusions could be useful to other ways. For example, it was once progressive to promote the use of "white space" in all things typographic. Perhaps it is time to reconsider the value of density, from page to screen to urban environment. Down with sprawl, down with vast distances from a to b, and up with greater diversity, and compactness among information and ideas, people and places.

What we might expect from the science of type is a seamless web of rules. Such is not forthcoming. In its drive to uncover fixed standards, the research has affirmed, instead, human tolerance for typographic variation and the elasticity of the typographic system. Science can help ruffle our dogmas and create a clearer view of how variables interact to create living, breathing—and, yes, readable—typography.

Contact



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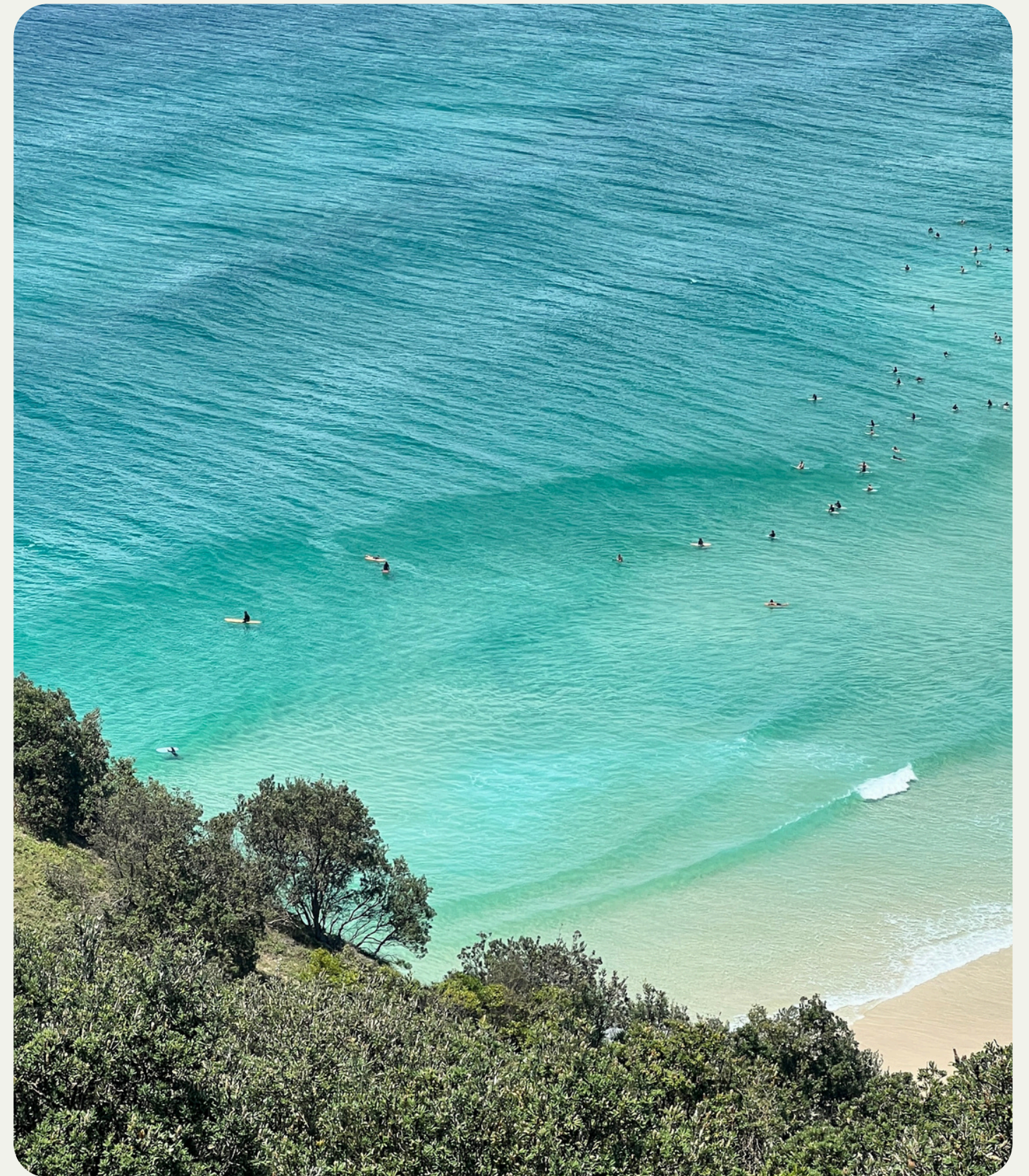


Photo credit: Halle S- Dupe Photos