Enrique Von Rohr
Design + Research + Strategy

My Life Thus Far

Mexico

Northeast

Spain

St. Louis

New York

St. Louis

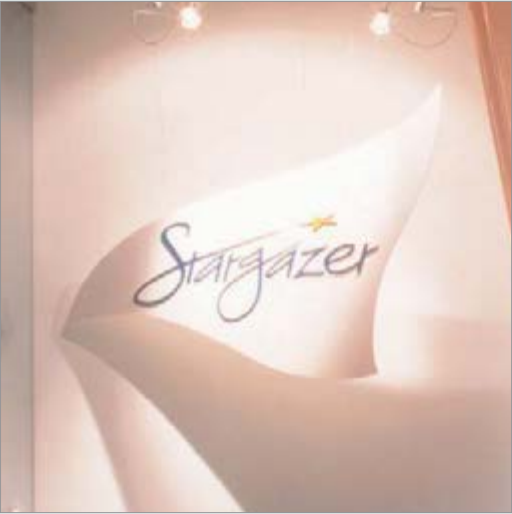Always Evolving...

Graphic Designer

Designer
Researcher
Educator
Collaborator
Strategist
Tinkerer
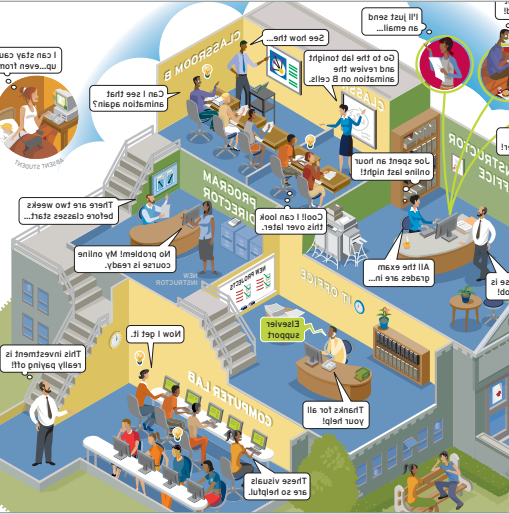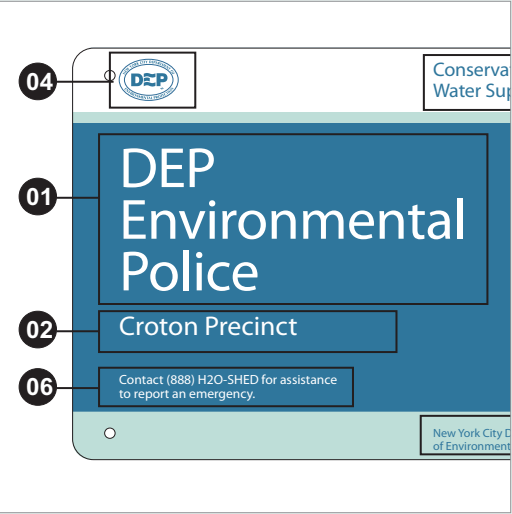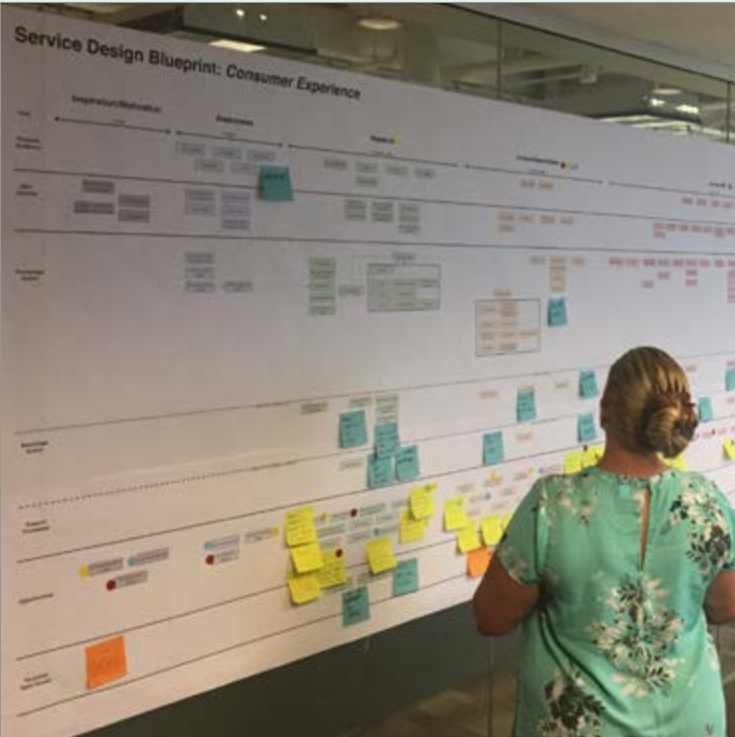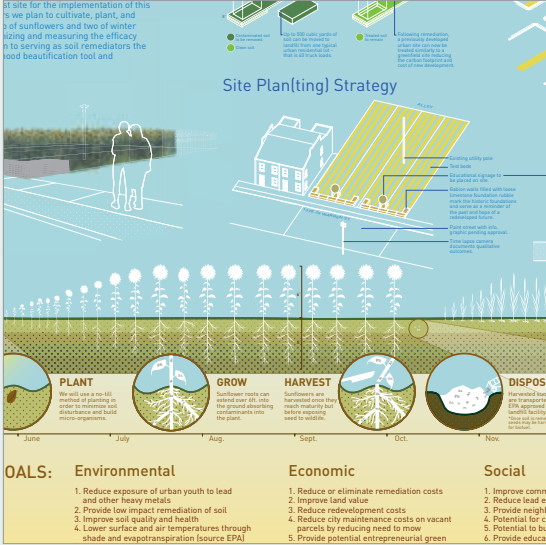
Change is constant. My practice and outlook on design and what I do is in constant flux, adapting and adjusting to the contexts and people I design for.
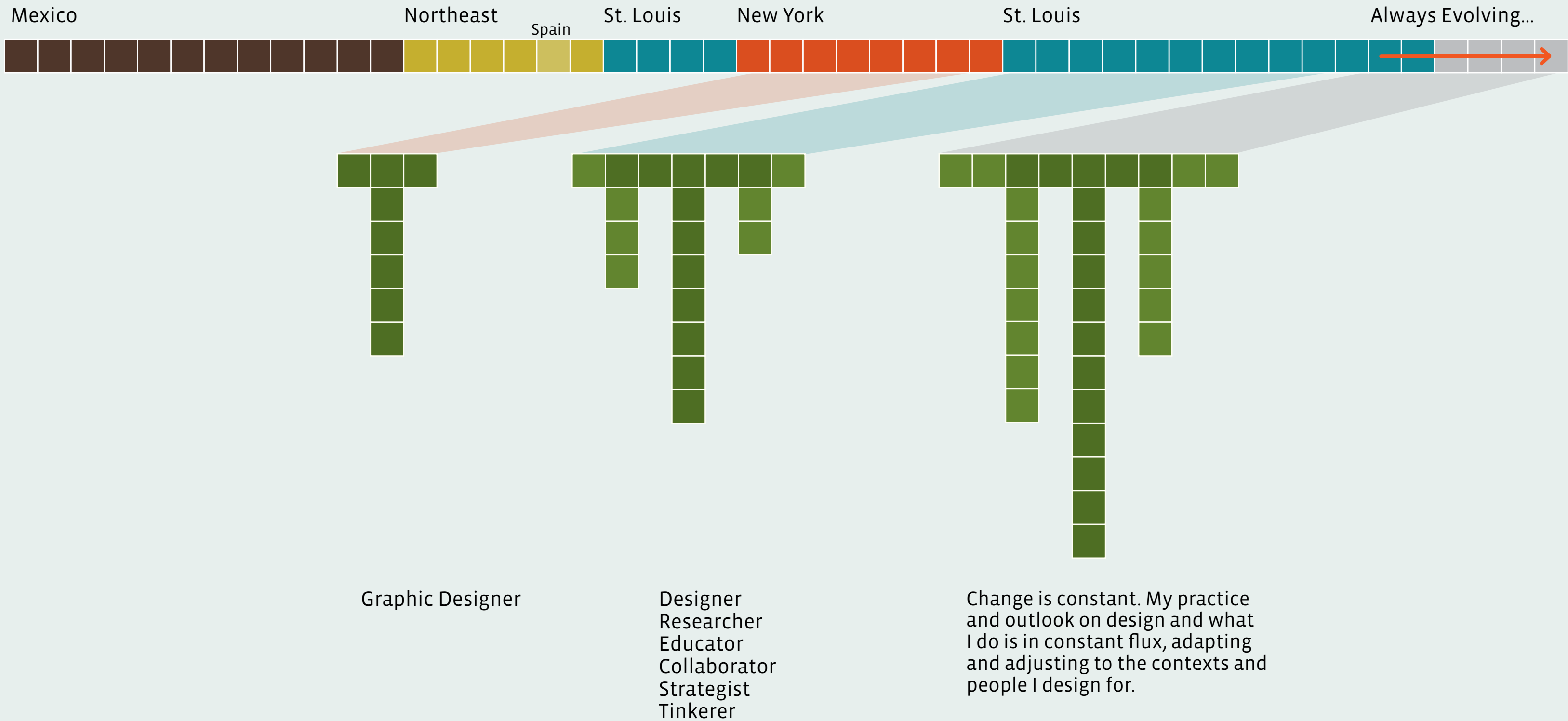
Designer | Highly qualified designer passionate about using design process to inform product, market, and business fit solutions. Inspired by design and innovation best practices that deliver a competitive edge. Able to visualize complex data, implement design research, conduct user testing, and design ethnography in order to understand target audiences. Motivated to advance visual and strategic design methods in sectors from health to education. Equally adept as a lead creative or individual contributor.

Educator | Experienced educator of design thinking, interaction design, experience design, design process, and visual skills for students of all ages and backgrounds. Passionate about leading human-centered design workshops, focused brainstorming, synthesis exercises, and design facilitation strategies to solve complex challenges. Able to develop educational initiatives, learning modules, and curricula for diverse audiences from university students to professionals.

Collaborator | Passionate about leading cross-disciplinary teams to solve wicked challenges and deliver exceptional user-centered solutions. Trusted advisor and collaborator in areas of design, management, technology, research, entrepreneurship, and education. Skilled public speaker and networker in multiple contexts and across cultures. Proven ability to write and budget proposals that secure funding and support large-scale collaborative initiatives.

I am a design leader that guides organizations and teams in designing usable, useful, and desirable experiences and products for people. I have a strong foundation in human-centered methodologies, design fundamentals, strategy, and collaboration.
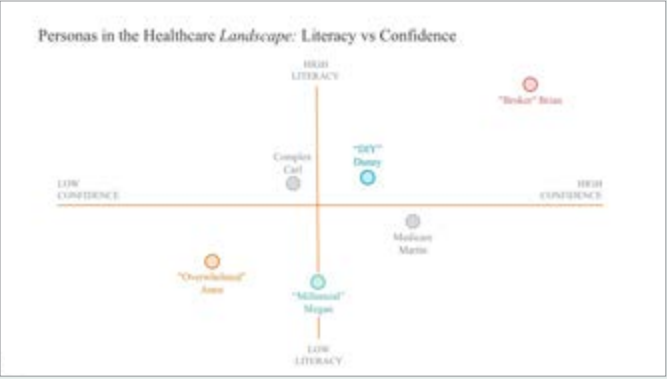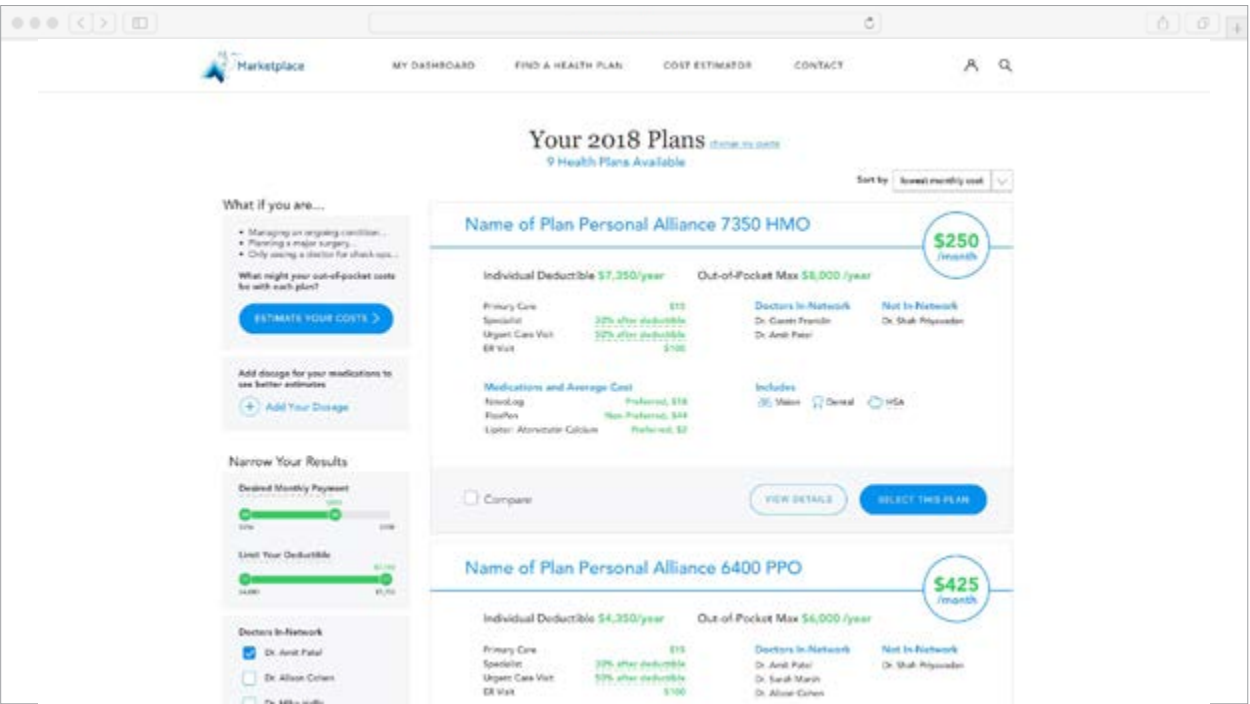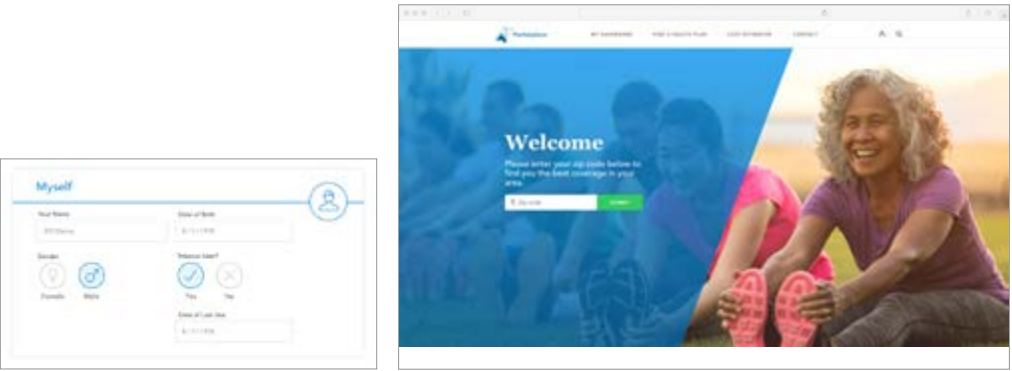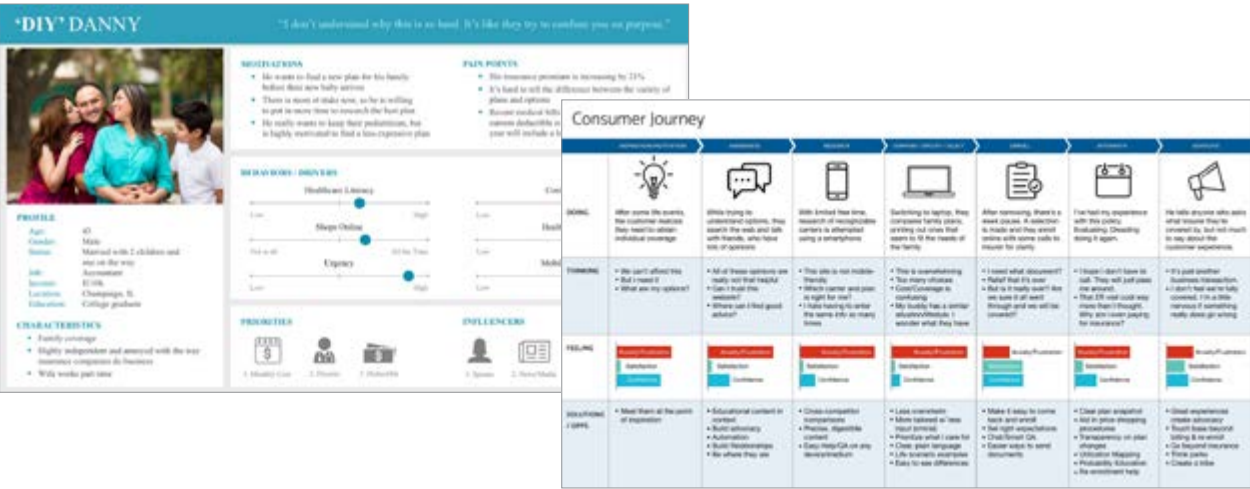
} Design Projects

Buying Health Care Insurance:
A White-Label Strategy & System

The challenge was to redesign an online health care insurance shopping and purchasing experience. Our client, a white-label platform for leading HMOs, needed to understand buyer motivations, pain points, behaviors, priorities, and influencer in order to design a strategy and modern visual system. Research of consumers in various sectors led to a comprehensive insight report, development of personas, a journey map, and a service blueprint. These artifacts informed the design of a user interface design that was customizable to various HMO brands while providing a clear and structured buying experience for consumers.
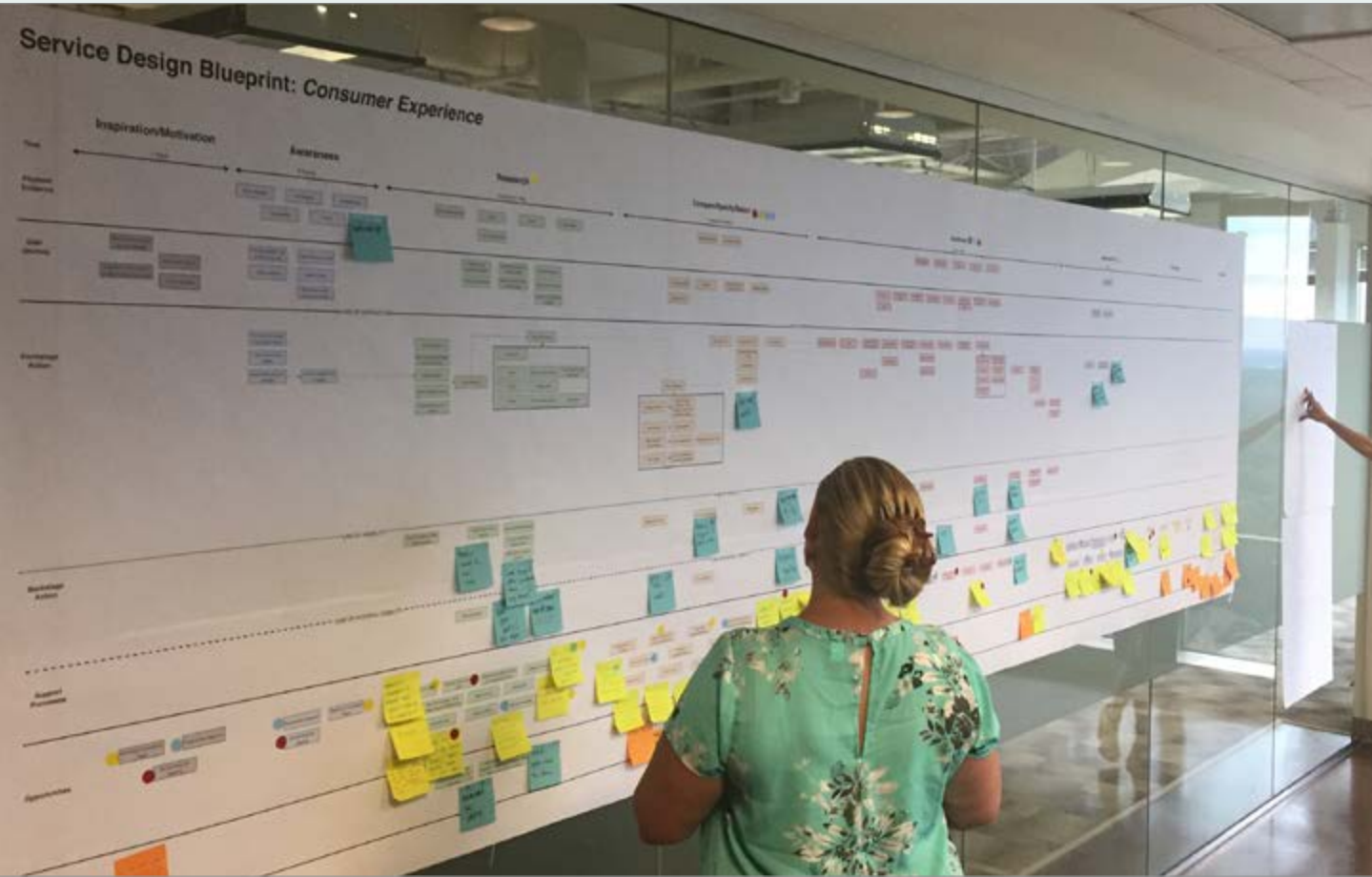
Health Care: A Strategy for Supporting Change

Health Care: A Strategy for Supporting Change was a project that led to the development of MergeCare, an approach for facilitating the adoption and integration of human-centered design methods with existing six sigma process improvement tools in order to support change activity during new initiatives. Ethnographic research, focused interviews, prototype development, and testing were conducted over a 10-week period. Interview participants included managers and designers within two health care companies that provided insights into the culture of the organizations, how they manage change and innovation, and what they believe might support future initiatives. Common strengths were identified in both target audiences, such as people's ability to translate, communicate, iterate, and synthesize while managing projects. The organizations also have a strong culture of inquiry and participants demonstrated the desire to adopt new methods that would improve their work and support clients. The project identified that the heterogeneous systems and human factors within health care contribute to a need for integrating new approaches and methods into existing processes. While the project focused on health care, the MergeCare approach can be used to address many complex systems in which change is needed and teams need to innovate around products and services.
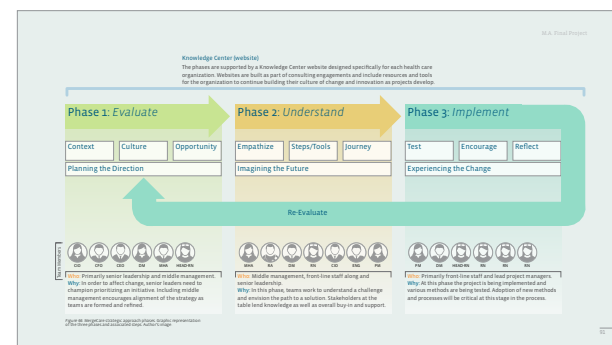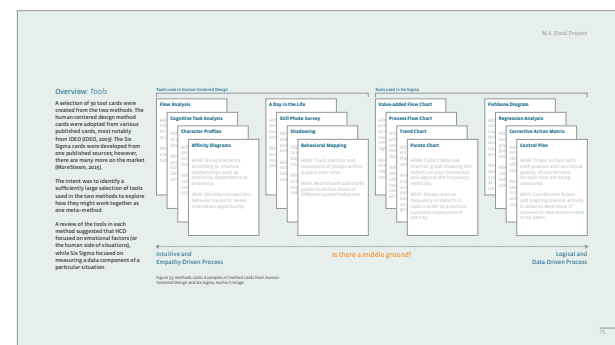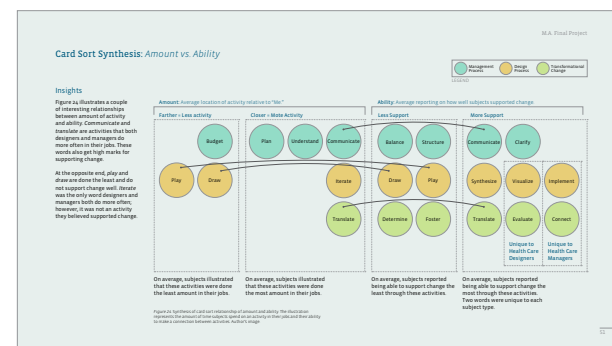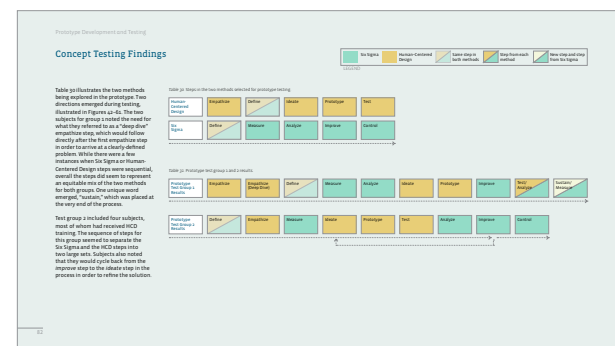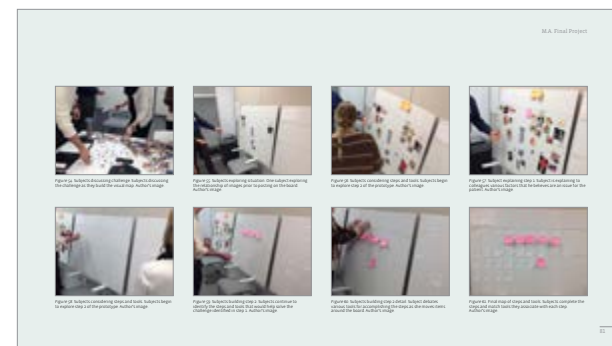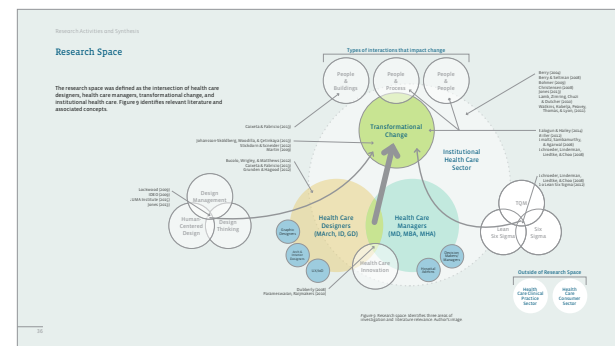
Book pages documenting the process, finding, infographics visualizing data, and final recommendations process diagram.
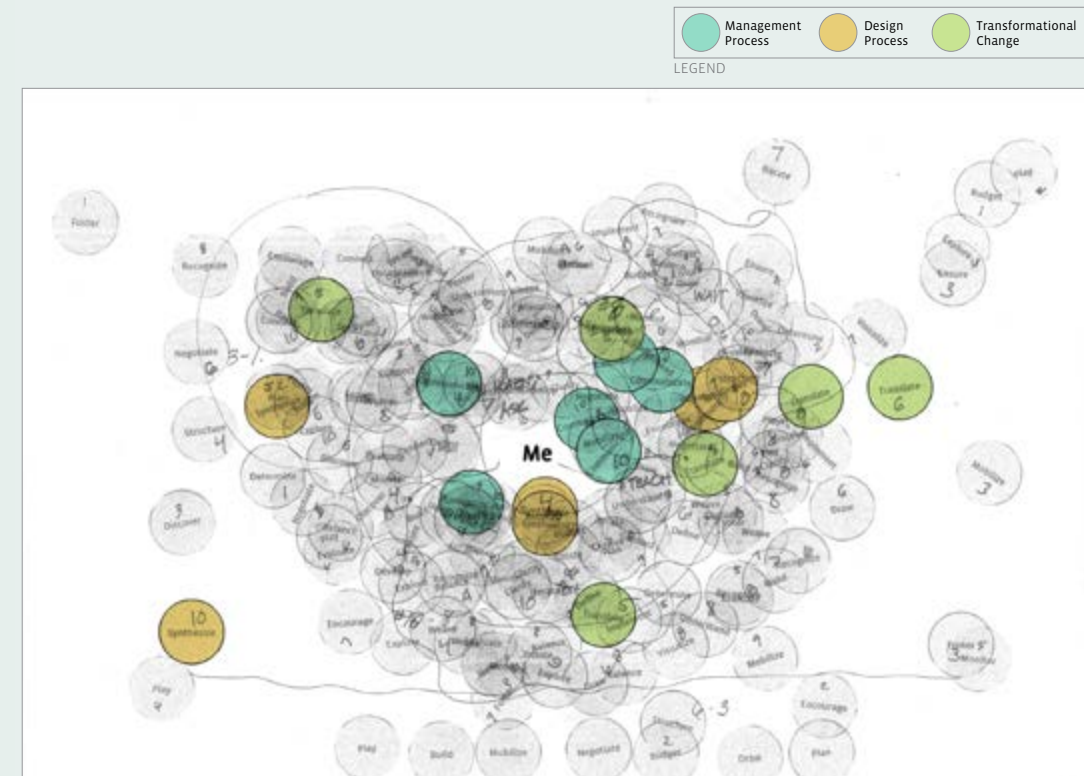
The visualization layered six health care designers' card sort exercises onto one image and identified the top words from within the corresponding color.
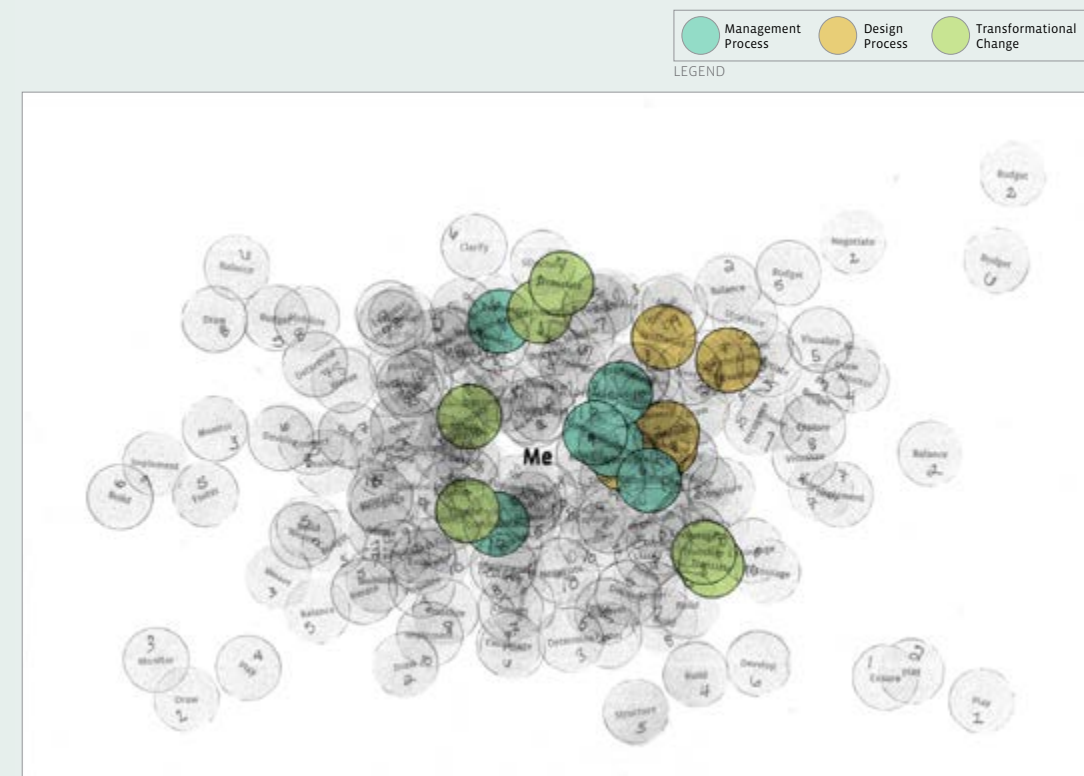
The visualization layered six health care managers' card sort exercises onto one image and identified the top words from within the corresponding color.

The ability to communicate and clarify well are characteristics that support change activity for health care management professionals.

Communicate **Clarify**

Synthesize **Translate**

Design **Change** **Health Care** **Manage**

Visualize **Evaluate**

Implement **Connect**

MergeCare
A strategic approach to support change in health care systems.
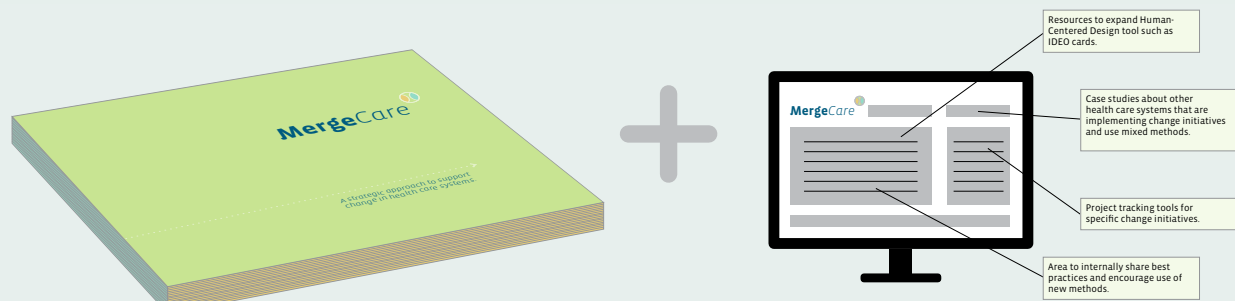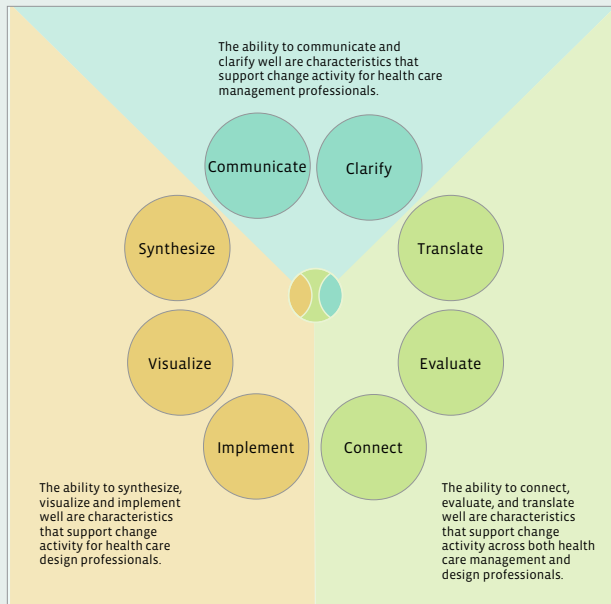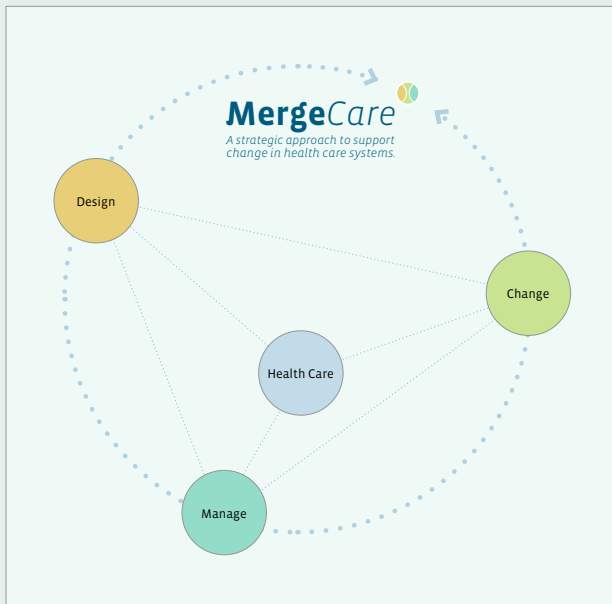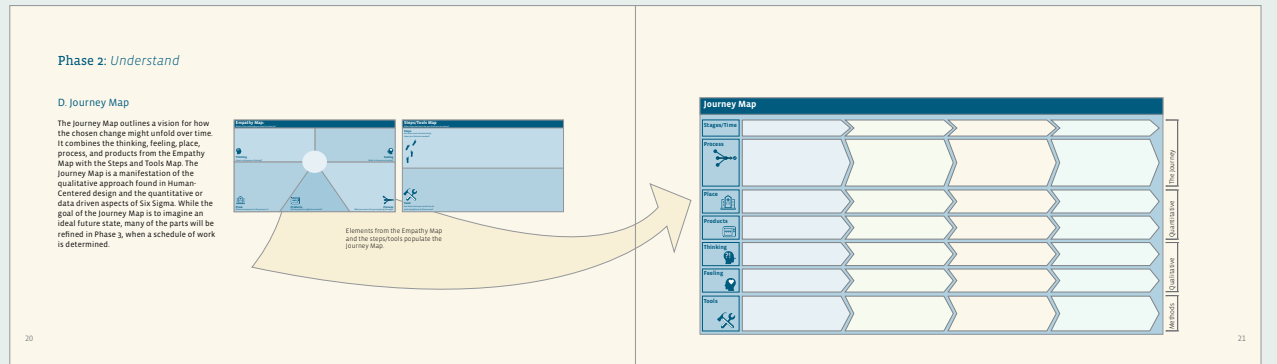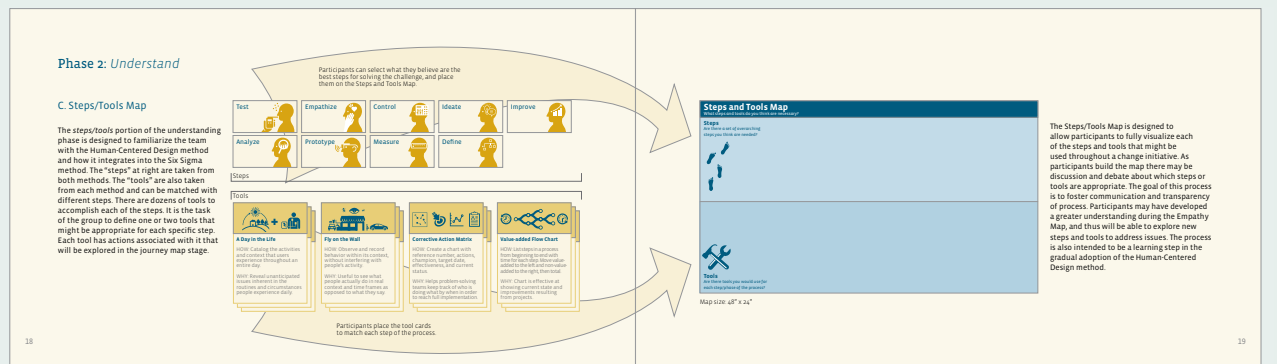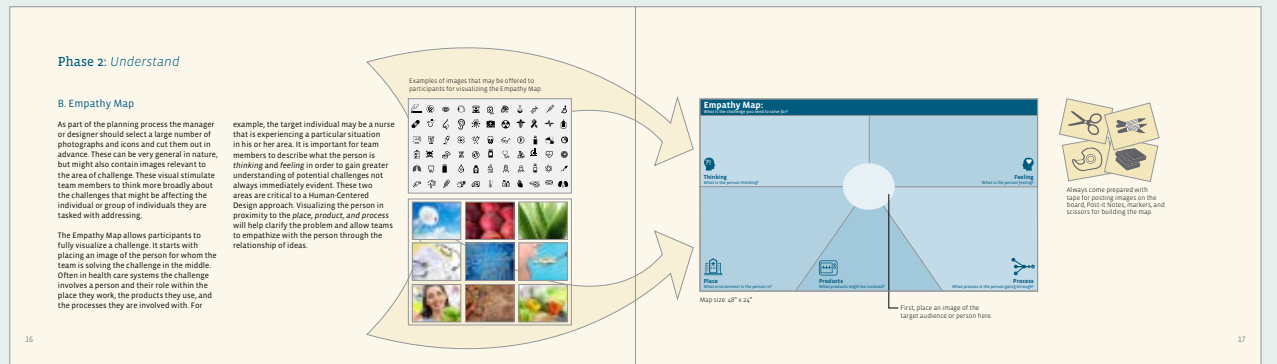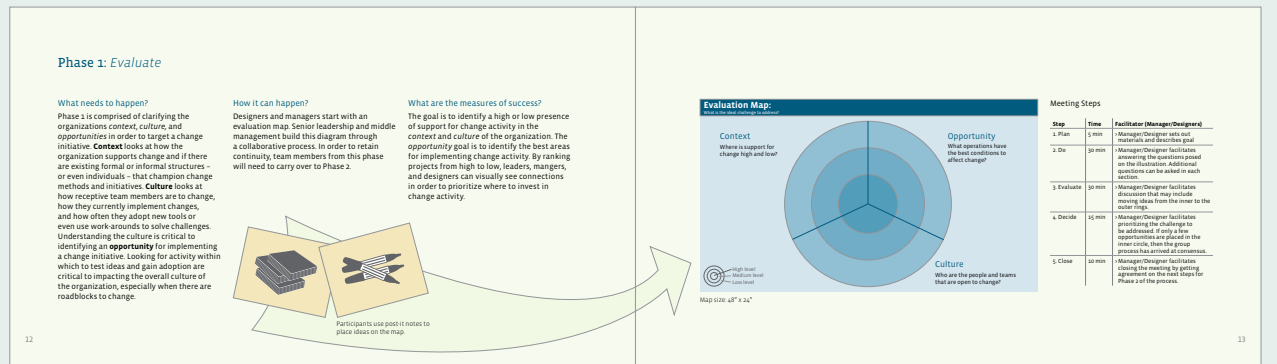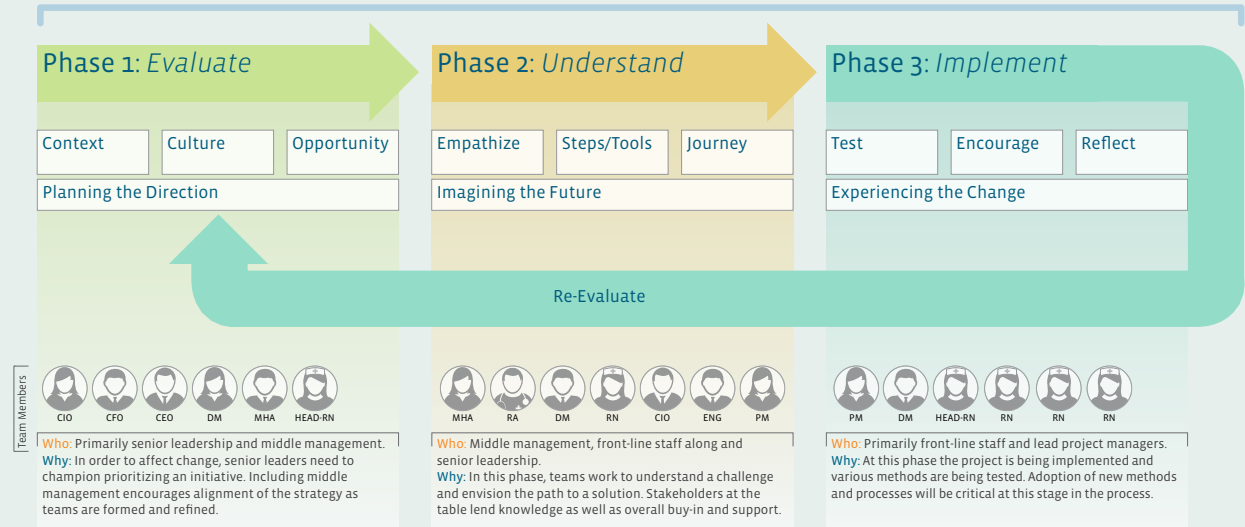
The ability to synthesize, visualize and implement well are characteristics that support change activity for health care design professionals.

The ability to connect, evaluate, and translate well are characteristics that support change activity across both health care management and design professionals.

Resources to expand Human-Centered Design tool such as IDEO cards.

Case studies about other health care systems that are implementing change initiatives and use mixed methods.

Project tracking tools for specific change initiatives.

Area to internally share best practices and encourage use of new methods.

Knowledge Center (website)
The phases are supported by a Knowledge Center website designed specifically for each health care organization. Websites are built as part of consulting engagements and include resources and tools for the organization to continue building their culture of change and innovation as projects develop.

Phase 1: *Evaluate* **Phase 2:** *Understand* **Phase 3:** *Implement*

| Context | Culture | Opportunity | Empathize | Steps/Tools | Journey | Test | Encourage | Reflect |

Planning the Direction | Imagining the Future | Experiencing the Change

Re-Evaluate

CIO CFO CEO DM MHA HEAD-RN | MHA RA DM RN CIO ENG PM | PM DM HEAD-RN RN RN RN

Who: Primarily senior leadership and middle management.
Why: In order to affect change, senior leaders need to champion prioritizing an initiative. Including middle management encourages alignment of the strategy as teams are formed and refined.

Who: Middle management, front-line staff along and senior leadership.
Why: In this phase, teams work to understand a challenge and envision the path to a solution. Stakeholders at the table lend knowledge as well as overall buy-in and support.

Who: Primarily front-line staff and lead project managers.
Why: At this phase the project is being implemented and various methods are being tested. Adoption of new methods and processes will be critical at this stage in the process.


Spreads from the book illustrating the MergeCare process and steps for facilitating team workshops.
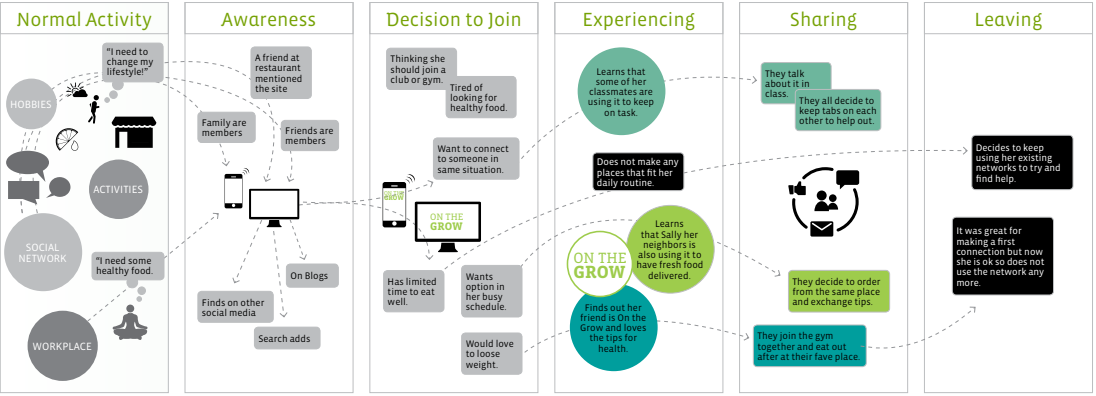
Building a Social Network:
On the Grow

Social media has become a communication method of choice. It has taken over daily culture in ways many never would have expected. Social media is a way of life and an area of communication that is growing fast, providing options to connect with friends, family, professionals, and everything in between. This team-based project sought to develop a platform that focused on nutrition and the encouragement of an active lifestyl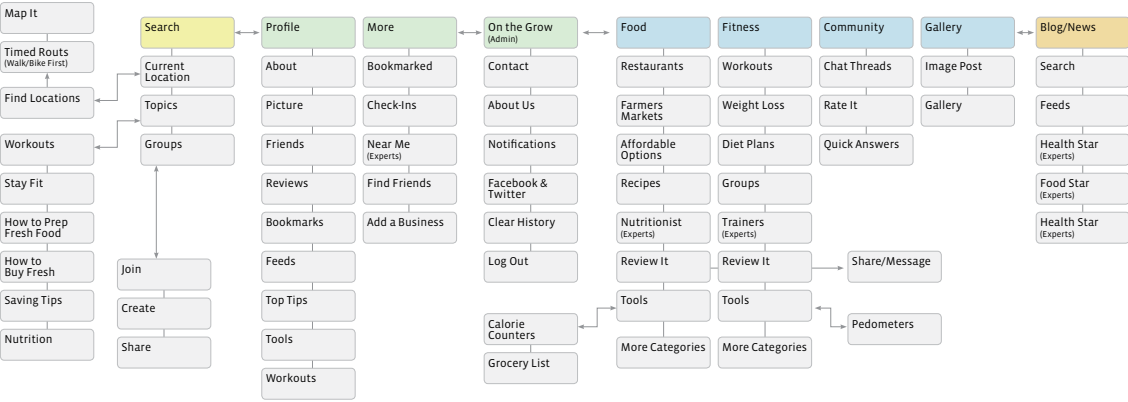e. A competitive analysis demonstrated market space for nutritional products combined with professional coach-like advice. The target markets were individuals who desire to live a healthier life, but do not have the time or know-how to maintain their efforts while traveling, working, or enjoying a night on the town. Health seekers in this community would be able to share ideas and ask for help from health care professionals, in addition to discovering new exercise routines, healthy recipes, restaurants, and products.
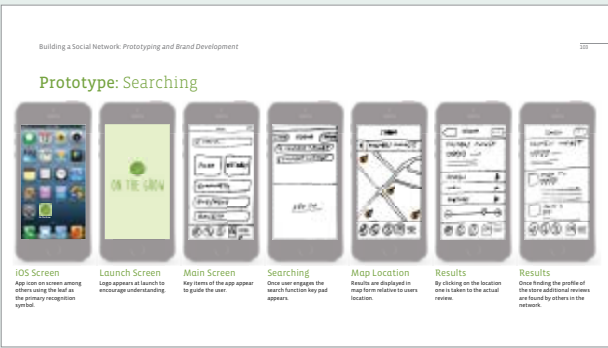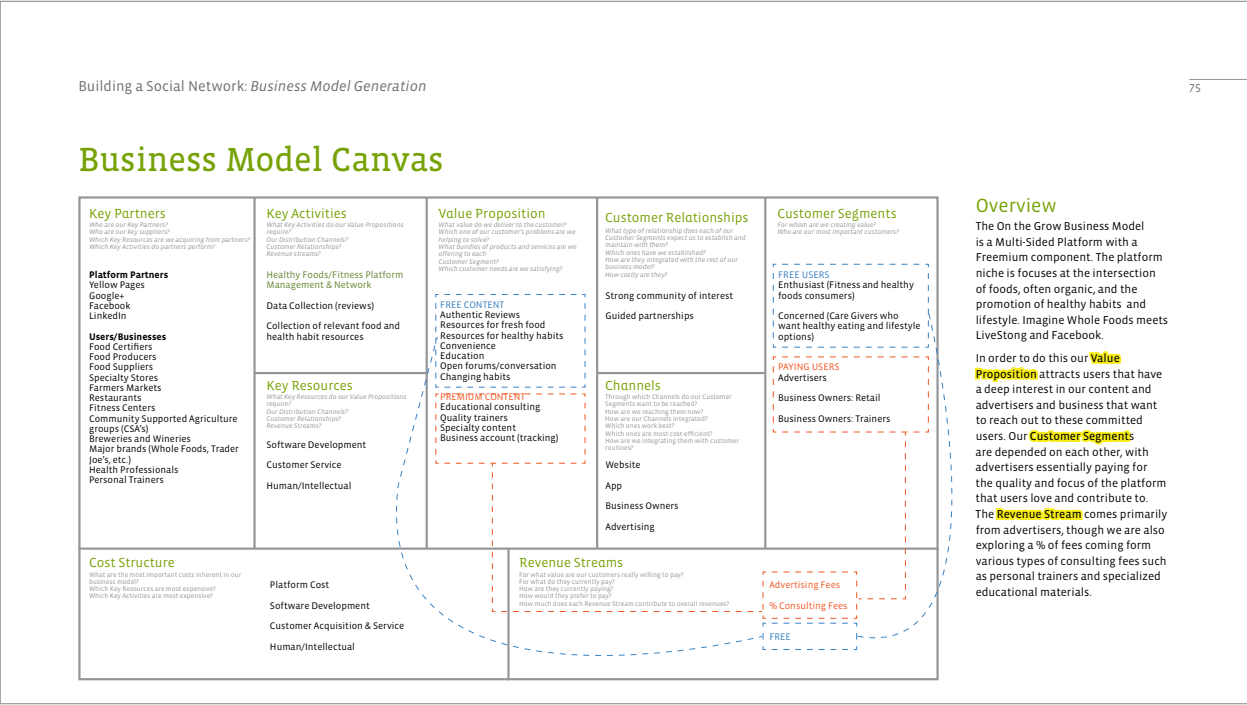
Spreads from process book illustrating business model canvas, working wall, and prototype sketches.

Spreads from process book illustrating journey map and site map.

MySci Investigation Station:
## Hands-on Life Science Education

The MySci Investigation Station is a 330-square-foot traveling exhibition designed for the Washington University Science Outreach program. The program creates opportunities for observation, comparison, and classification of three interactive Missouri zones. They are a woodland area with magnetic wall murals, a specimen room with flora and fauna curiosities to examine, and a sculpted Missouri cave for climbing, crawling, and exploring. The observation-based philosophy was informed by a variety of sources and integrated activities ranging from illustration to interior design. The project was a collaboration by k-2 educators, science experts, designers, and illustrators.

Cardiac and Vascular
Education Room

The goal of this 280-square-foot permanent exhibition was to explain the functions of the heart on a basic level, translate complex medical knowledge into understandable information for patients and visitors, and engage them to inspire behavior change. Employing simplification, visual analogy, and interactivity, the team of designers and illustrators made a wealth of information accessible to diverse audiences. The exhibition offered a rich learning experience, imparting critical information about the heart and inspiring visitors to take an active role in caring for themselves and their families. The project was designed for the Missouri Baptist Medical Center by the Visual Communications Research Studio (VCRS), a design research program offered by the Visual Communications area in the College & Graduate School of Art at Washington University in St. Louis.
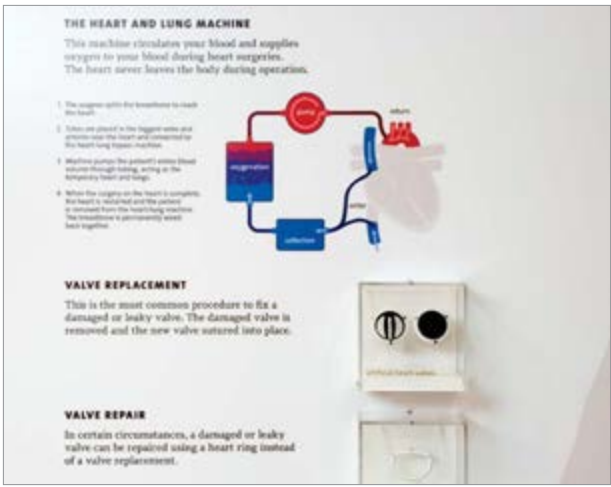
Contextual Research of Letterpress Culture

This project, done with colleagues Amber Benson and Jason Spinks, demonstrates how deep ethnographic observations and contextual inquiry of letterpress practices and cultures can shed light on new opportunities. We each selected a letterpress in our respective city and began with fly-on-the-wall observations. We developed interview questionnaires and spent many hours embedded in the process of letterpress culture, sometimes taking up the actual making of printed work or even attending workshops and events. This contextual research was a deep dive into the power of being present and observing, listening, and capturing every detail of the project. Our work resulted in an opportunity map titled "Letterpress

Culture: Engendering Sustainability," which describes the life cycle of learning the craft of letterpress and what motivates individuals to continue on a path to passion. We identified key steps, from initiation into the culture, operation of the business, and integration into the community, to contributing to the profession and finally continuation of the culture to passion and sharing the practice. Each step was supported by key insights from our interviews. The analysis of letterpresses across three cities enabled us to identify similarities that resulted in a unified understanding of the culture. The map is a path for those exploring the practice, but also a visualization for further opportunities to advance or engage with the practice of letterpress printing.
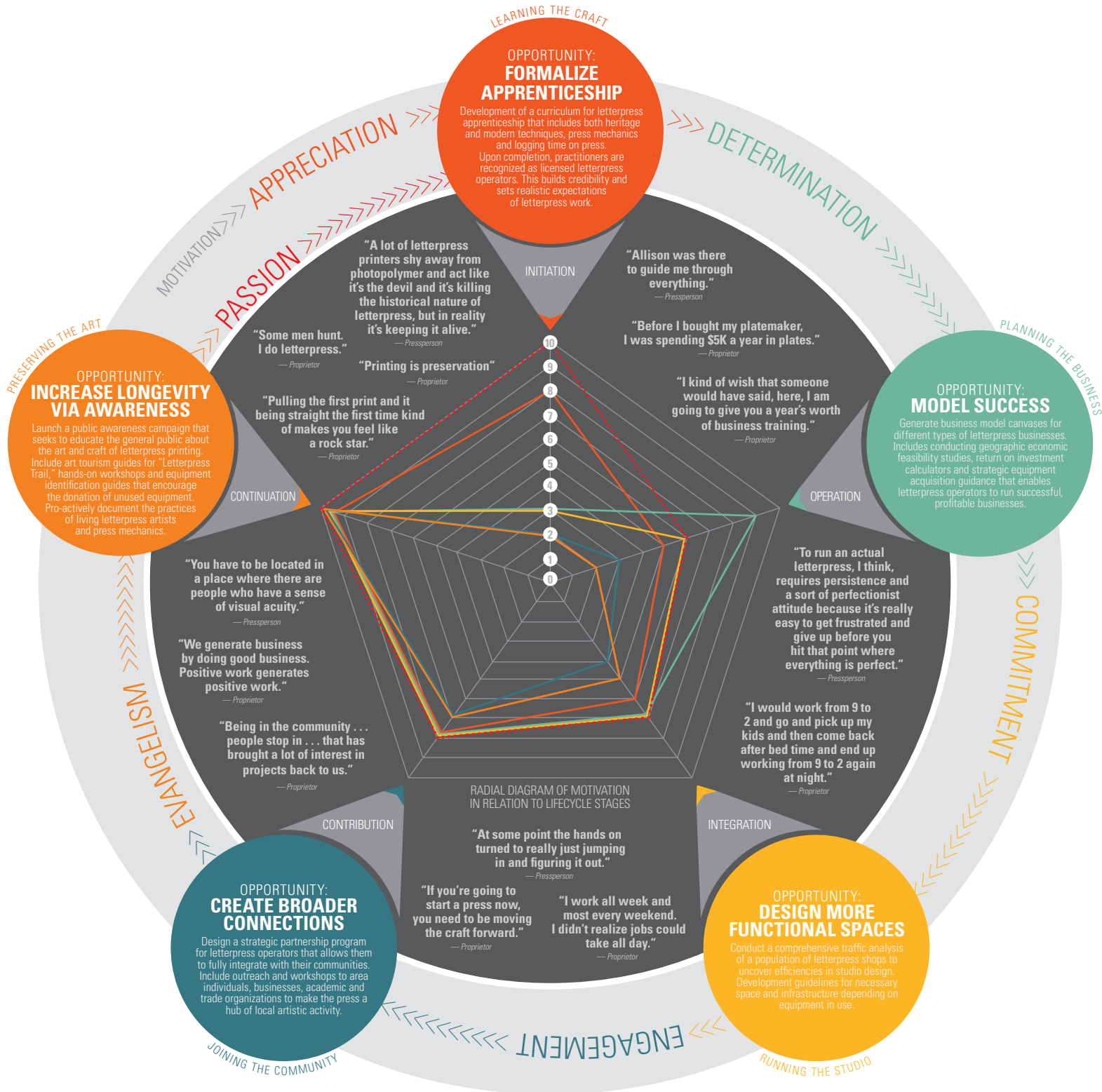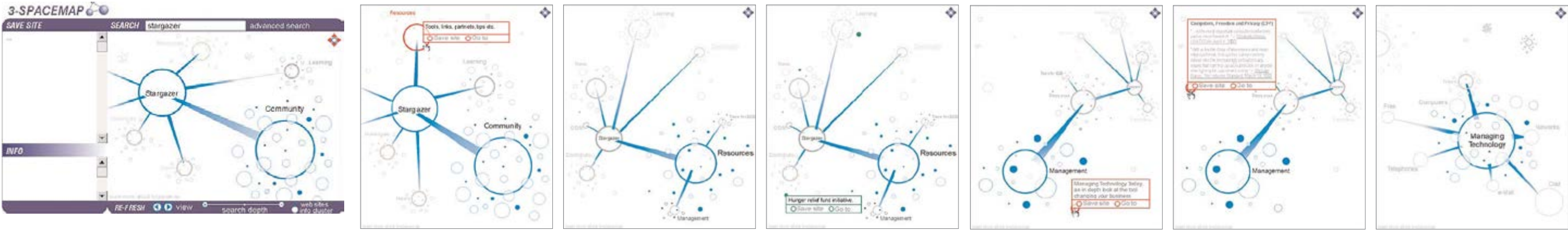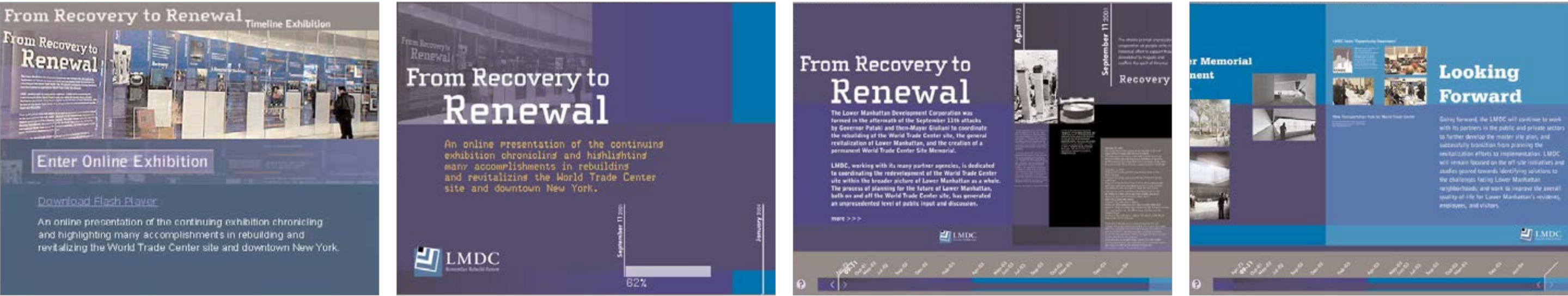
Sunflower+Project: StL

The Sunflower+Project: StL proposed remediation of
vacant urban lots through the cultivation and planting of
sunflowers and winter wheat. These hyper-accumulators
have been shown to extract lead and other contaminants
contained in previously developed urban soils. The
Sunflower+Project: StL looked to demonstrate and study
the viability, affordability, practicality, and potential for
employing this strategy on a city scale. These posters
were developed to explain the strategy over a two year
period. The project was awarded funding to initiate a
prototype and continues to operate beyond the end date
as an example of community engagement.
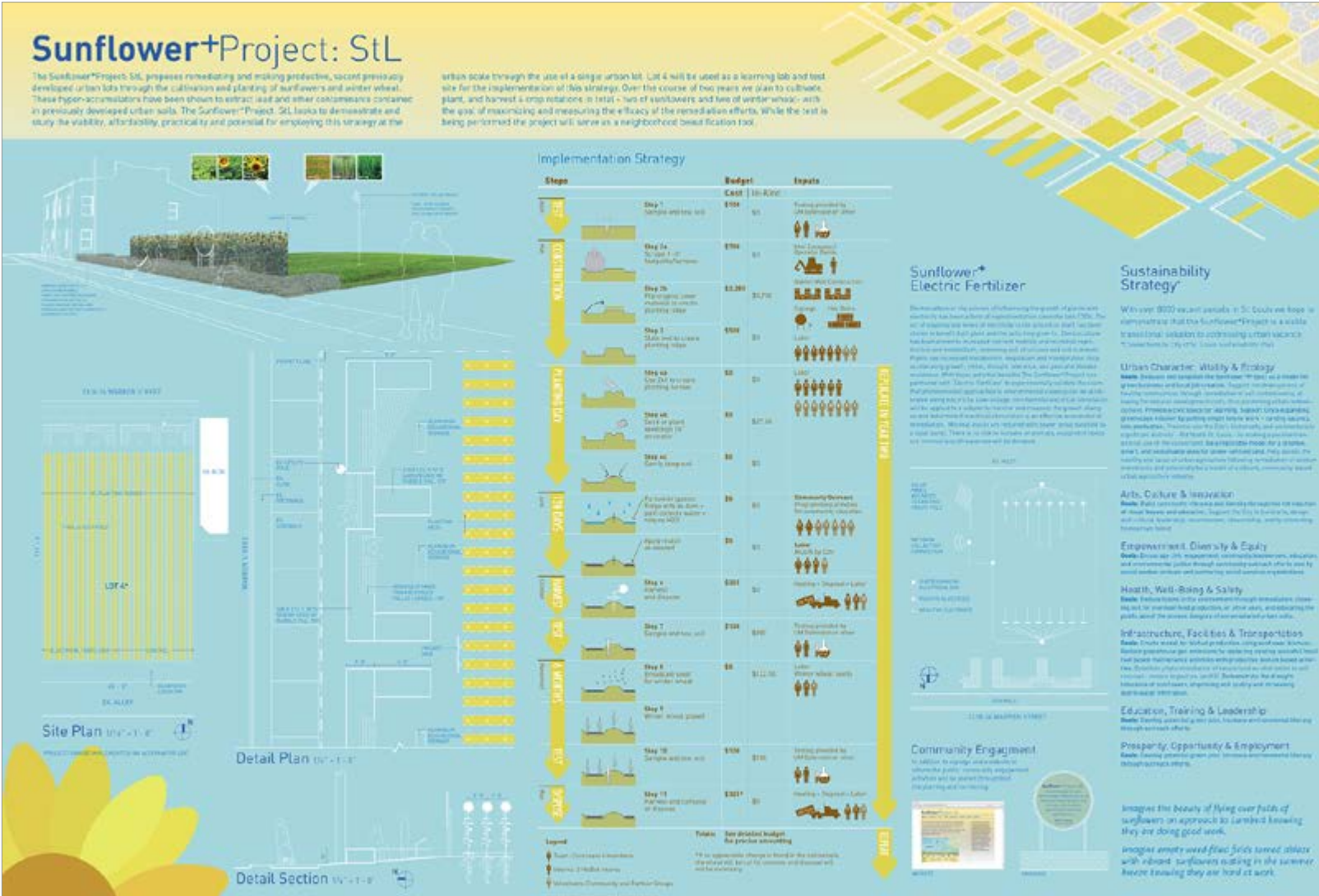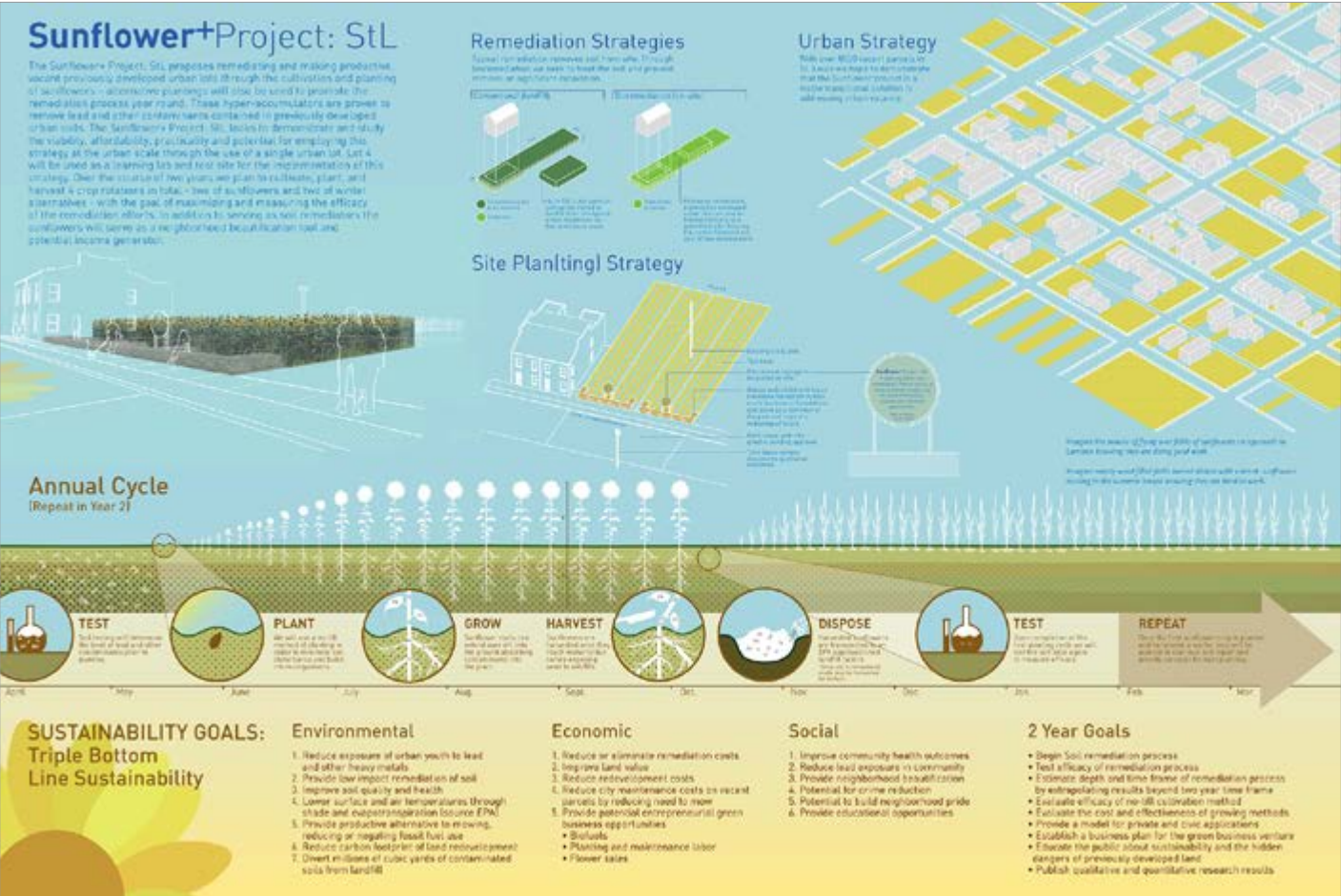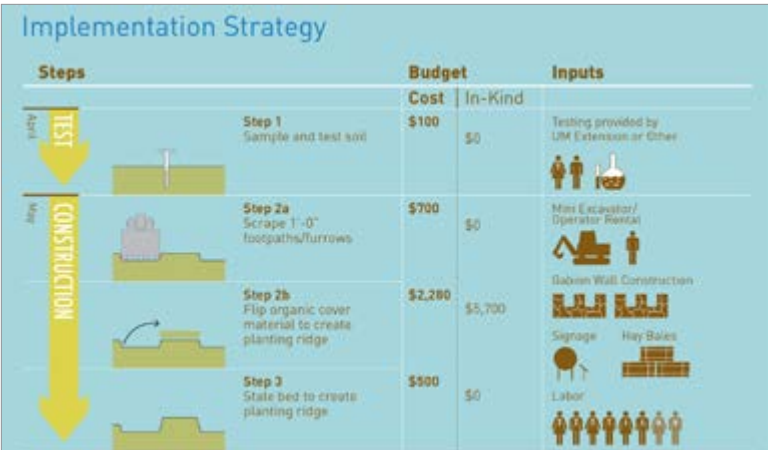
Screen Based Design
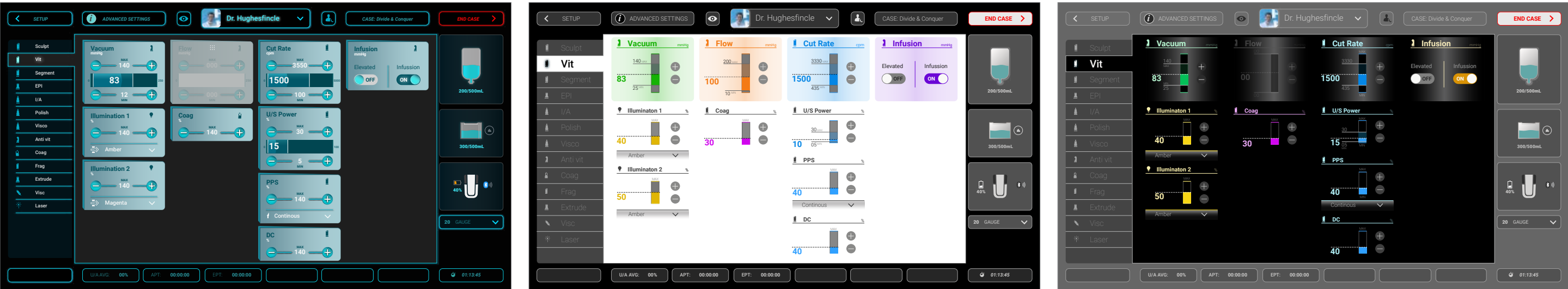
Environmental Design
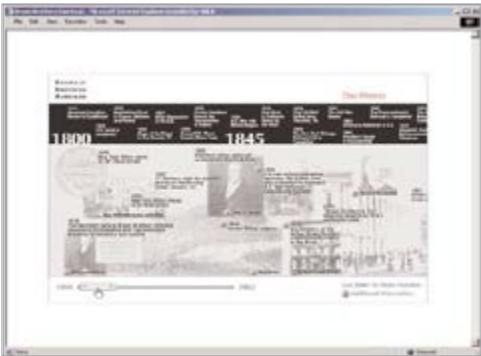
Department of Environmental Protection
Overview of Sign Typology

Identity Design

The Oratory Church of Saint Boniface

hite

PUERTO VALLARTA
FILM
FESTIVAL 2004
JOHN HUSTON
MAVERICK AWARDS

DESIGN**360**

RIVER PLACE

FIDELITY ON THE **MOVE**

THE CREATIVE CENTER
Arts for People with Cancer

COLUMBIA UNIVERSITY
MSc in Real Estate Development

PiF Digital Distribution Systems

Stargazer

BRIDGEPORT LANDING

LEVCO
ASSET MANAGEMENT, INC

Developers Trade Group

dotcommons.com

DEP

Ceramics

} Student Projects

Studio Environments

The studio environment is a critical differentiator for design. It is unlike other disciplines in that is intensely visual and offers a space where ideas build from discourse and collaboration. Designers know this, appreciate, and understand it as the currency that drives good design process and discourse. I have taught large classes of 60+ students as well as smaller studio classes of eight to 16 students. A common challenge is making ideas visual throughout the process, from research to synthesis and then to design. The following pages include a sampling of studios and the projects created by students in my courses.

Communication Design Studio Environment

Interaction Design Brainstorming Activity

Interaction Design Critique

Insight Combination Workshop

Interaction Design Ideation
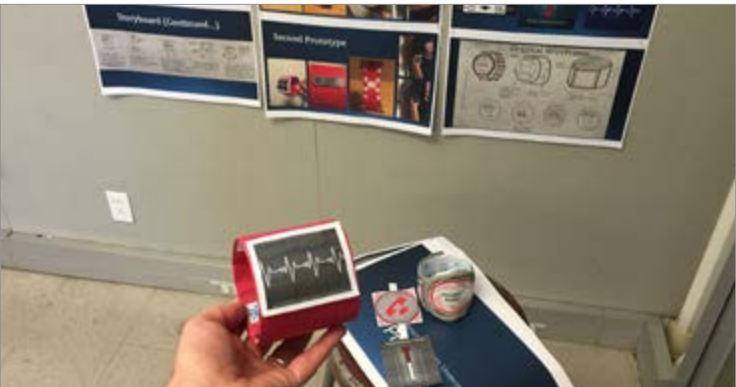
Prototype Test for Allergy Tracker

UI Prototype Test for Remote

Book Design Critique for Foundation Design Class
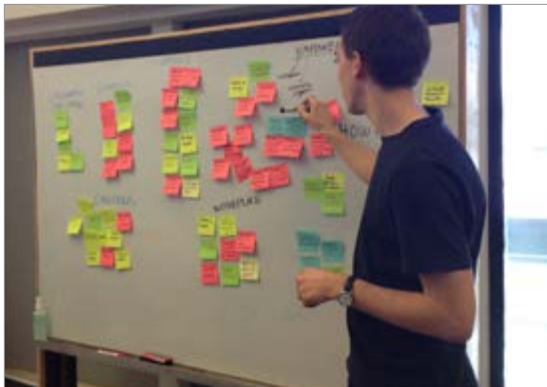
Affinity Mapping Exercise

Wireframe and Site Architecture Development

Interaction Design:
Understanding Health & Well-Being

I have taught a number of classes under the title of Interaction Design. The focus of each class has been on health topics ranging from wellness coaching programs, complex patients, Alzheimer's, physical therapy, and cancer. The class has an applied approach in that we partner with a local health care innovation team. These collaborations provide valuable resources for insights about health and access to environments and audiences at multiple levels. Students receive an initial prompt and then have the opportunity to visit the target audience to interview, shadow, and ask questions of during the prototype phase. These team-based projects have not only included designers but also students of business, engineering, anthropology, and many others disciplines, offering multiple perspectives to the process.

APP ARCHITECTURE

Our app consists of three sections:
Challenges, My Progress, **Social.**

SOCIAL

To change one's lifestyle is no easy task, and the support of a community is paramount to one's success. In the Social section, users can connect with others through shared experiences, challenge friends, and give and receive coaching from peers.

Under the My Progress Icon:
- Social Feed
- Friends
- Coaching

STAGE 1   EARLY SKETCHES

STAGE 1   EARLY MOCKUPS

STAGE 2   STATS & PROGRESS

STAGE 3   USER FLOWPATH

STAGE 3   REFINED MOCKUPS

STAGE 3   COLORS & BRANDING

STAGE 4   A DAY IN THE LIFE

Meet *Rafael.*

He loves working out.
But his desk job interferes with gym time.

He wishes his colleagues would share his enthusiasm for exercise — *why not join him climbing the stairs twice a day?*

Rafael's older, and his kids have left home. His wife works at BJC too, but is ambivalent about working out.

That's when Rafael got **Summit.**

STAGE 4   FINAL MOCKUPS

Student Team Work: Paul Cronan , Juliet Goodman, Yejin Lee, and Andrew Pandji
Level: Junior
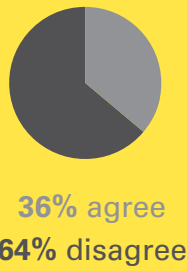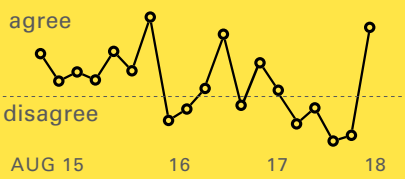
Spark is a social tool designed to catalyze healthy changes for individuals and their communities.

Download the app at barnesjewish.org/spark

Student Team Work: Michelle Cunningham, Maya Patterson, Aiden Zucker, and Emily Kryzer
Level: Junior/Senior

Site Architecture

LAUNCH SCREEN

action if champion

ONBOARDING   POLLS   MEET-UPS   UPDATES

Welcome   SPARK   List   Calendar   Updates

Pledge   Updates   Poll

Profile Setup   Results   spark condensed info

Spark Tutorial

spark expanded info

join   champion
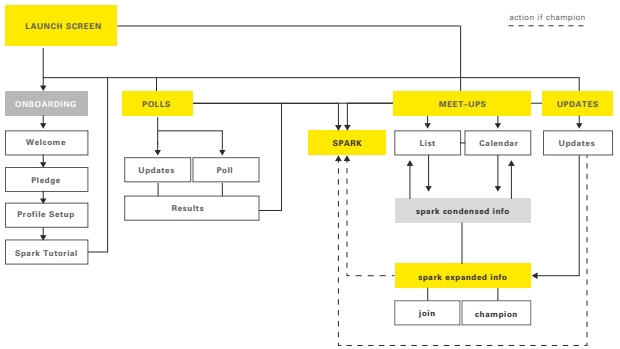
Spark home. View sparks you've voted on and see new sparks to answer
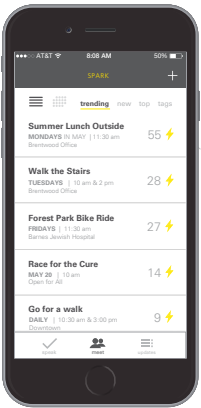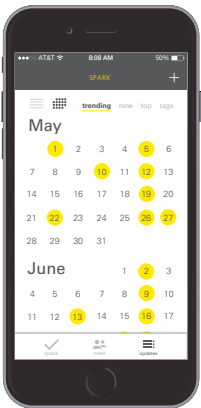
Answering sparks

Seeing how others feel about the sparks you just answered

Create new sparks to generate a grassroots movement with colleagues
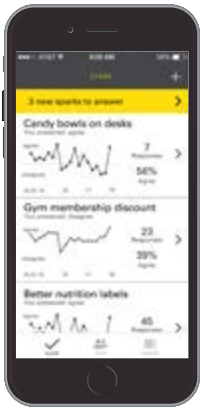
Speak home. View sparks you've voted on and see new sparks to answer
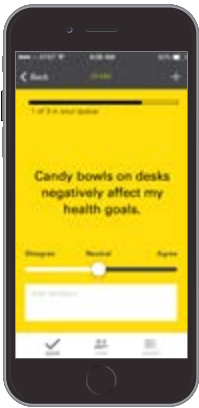
Answering sparks

Seeing how others feel about the sparks you just answered

Creating new sparks to see how others feel
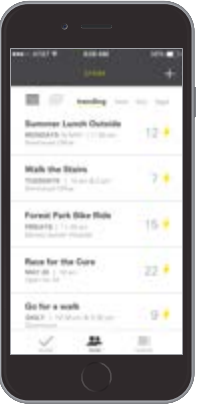
List view for meetups
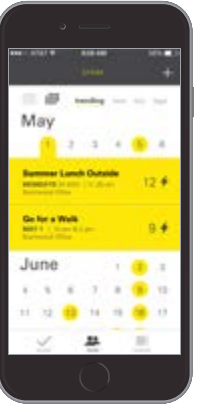
Calendar view for meetups

Details of a specific meetup.
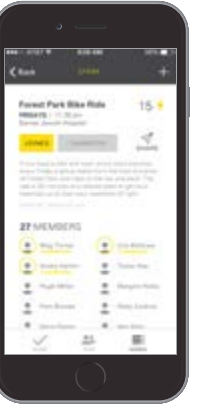
Joined meetup
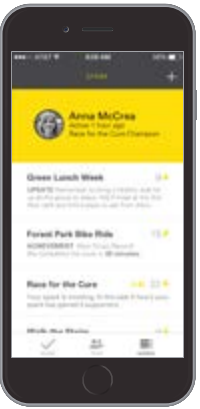
View updates for meetups you've joined

Create your own meet-up
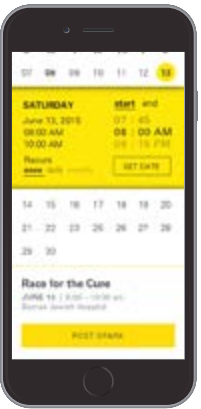
Choose the date and decide if you want it to be recurring

Service Design

This class explores service design, an interdisciplinary approach for creating useful, usable, and desirable experiences between service providers and customers. Services have always been around: hospitality, transportation, health, restaurants, tourism, and many others. At a macro level, service design is a strategic and systems level way of thinking that shares many of the tools used in "design thinking." Designers from many disciplines engage "services" at various touchpoints where people interact with a service; advocating for people and creating designed artifacts that support successful experiences. This class was created for communication design students to work with a local health care organization exploring mental health in rural communities.

logo

MIND TALK

MIND TALK

color system

pattern:

typeface:

ROBOTO CONDENSED

It is legible and friendly!

student personas

introverted

Ben
Personality:
good listener, sensitive, good adviser

In-school Activities:
Community service, NHS, swim team student government (not in leadership)

Behavior:
better with one-to-one relationships but able to work in groups, receives school announcements and share with friends

April
Personality:
introverted, independet, sassy, considerate

In-school Activities:
Art club, band/choir, community service

Behavior:
hang out with a small group of friends, know of school events through yers or close friends, attend the event with friends.

group   individual

Chris
Personality:
friendly, open, supportive

In-school Activities:
sports team, party

Behavior:
broad group of friends, close to teachers/coaches, not receiver of school event news, start to spread the word among peers

Leslie
Personality:
open, selfless, high achiever

In-school Activities:
Student government, community service

Behavior:
comfortably reach out to people, on board for school dances and events, spread the word to the entire student body

extroverted

service blueprint for Mind Talk: during

Increasing Healthy Conversations Around Mental Wellness

Cards & Packaging

Cards & Packaging

Cards & Packaging

Cards & Packaging

Cards & Packaging

Student Team (top): Olivia Alchek, Lydia Kim, and Devon Litteral
Level: Junior/Senior

Student Team (left): Wade Johnson, Ji Lee, and Emma Thompson
Level: Junior/Senior
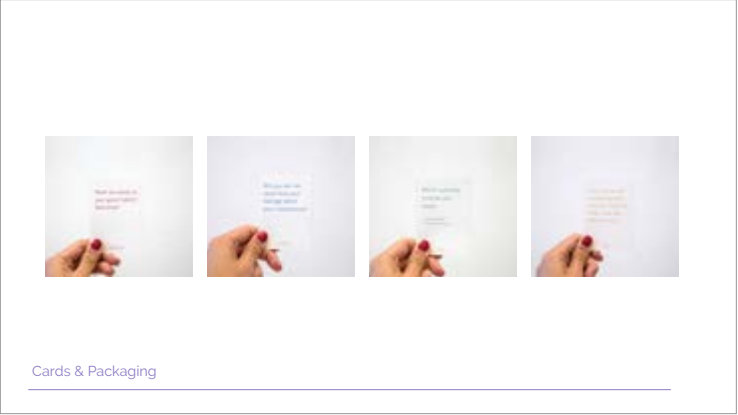
Student Team: Alex Hammarskjold, Kelly Tsao, and Audrey Western
Level: Junior/Senior
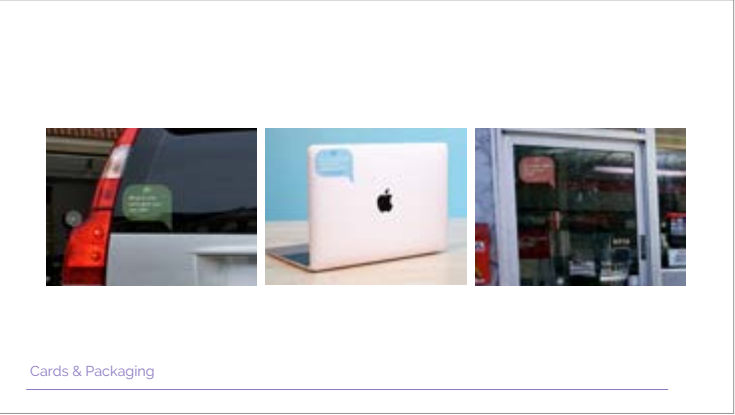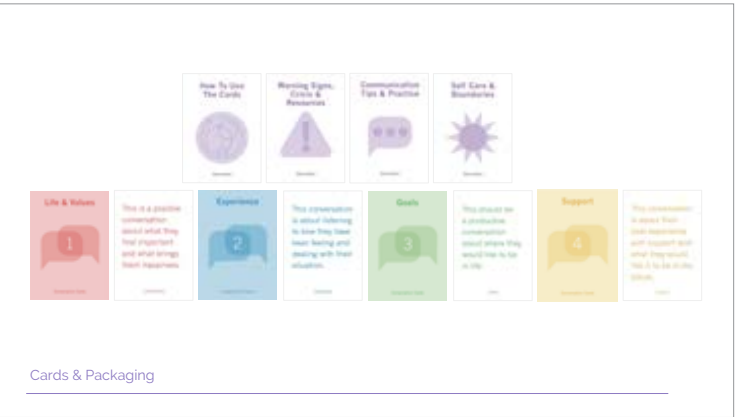
Class: Interaction Design II, 2014
Project: Applied based project in health care
Intent: Explore screen-based solutions to support health
and well-being in the office space.
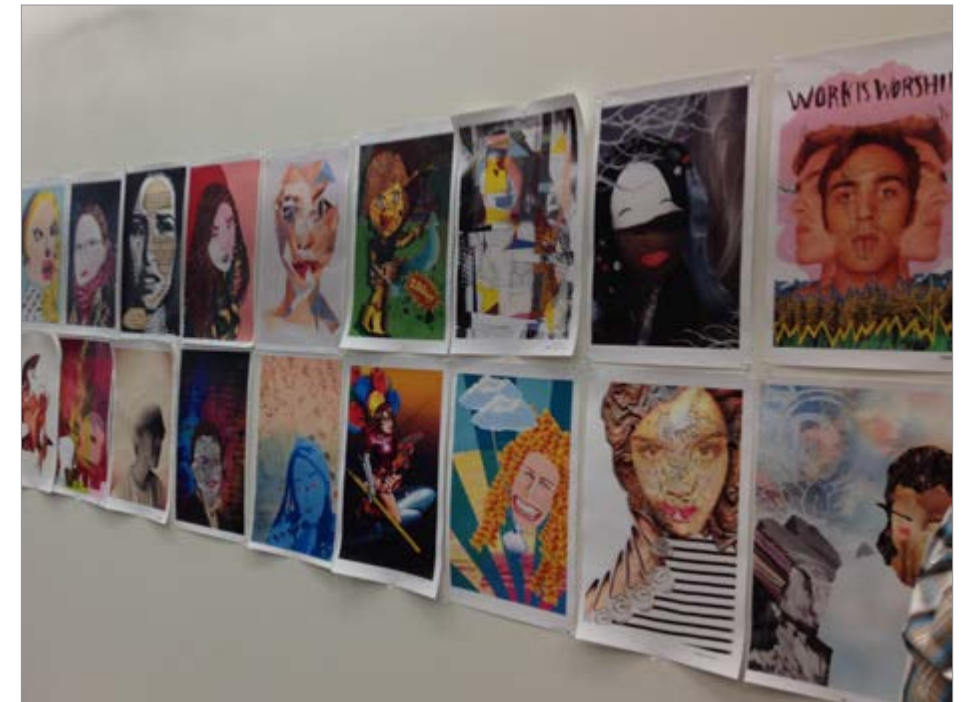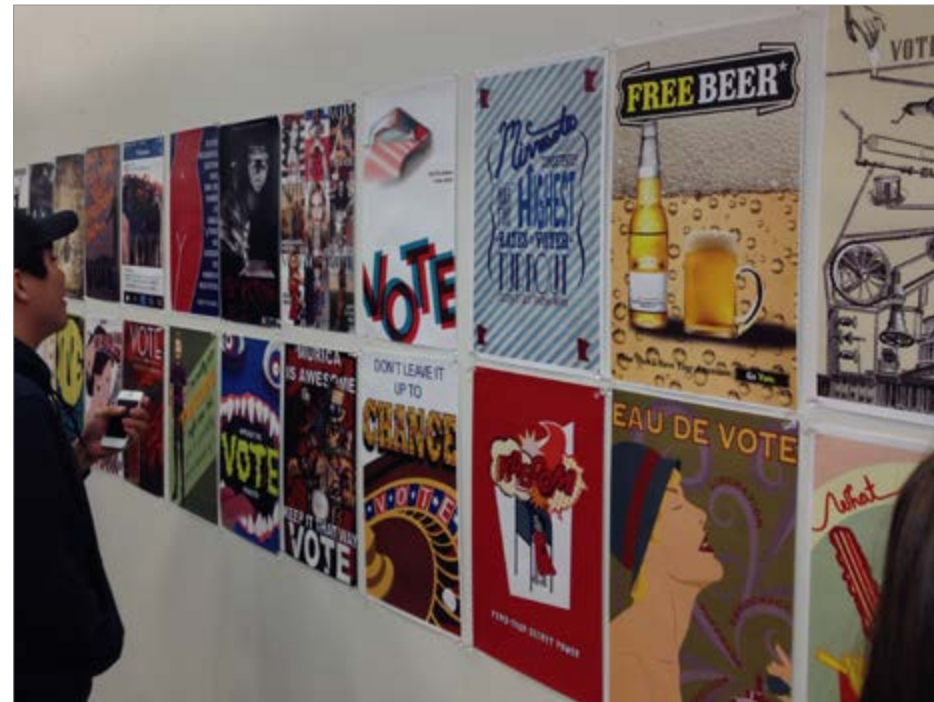
Class: Digital Design, 2014
Project: Various class projects
Intent: Introduction to posters, illustration, print, and narrative
design using software such as Illustrator, InDesign, and Photoshop.
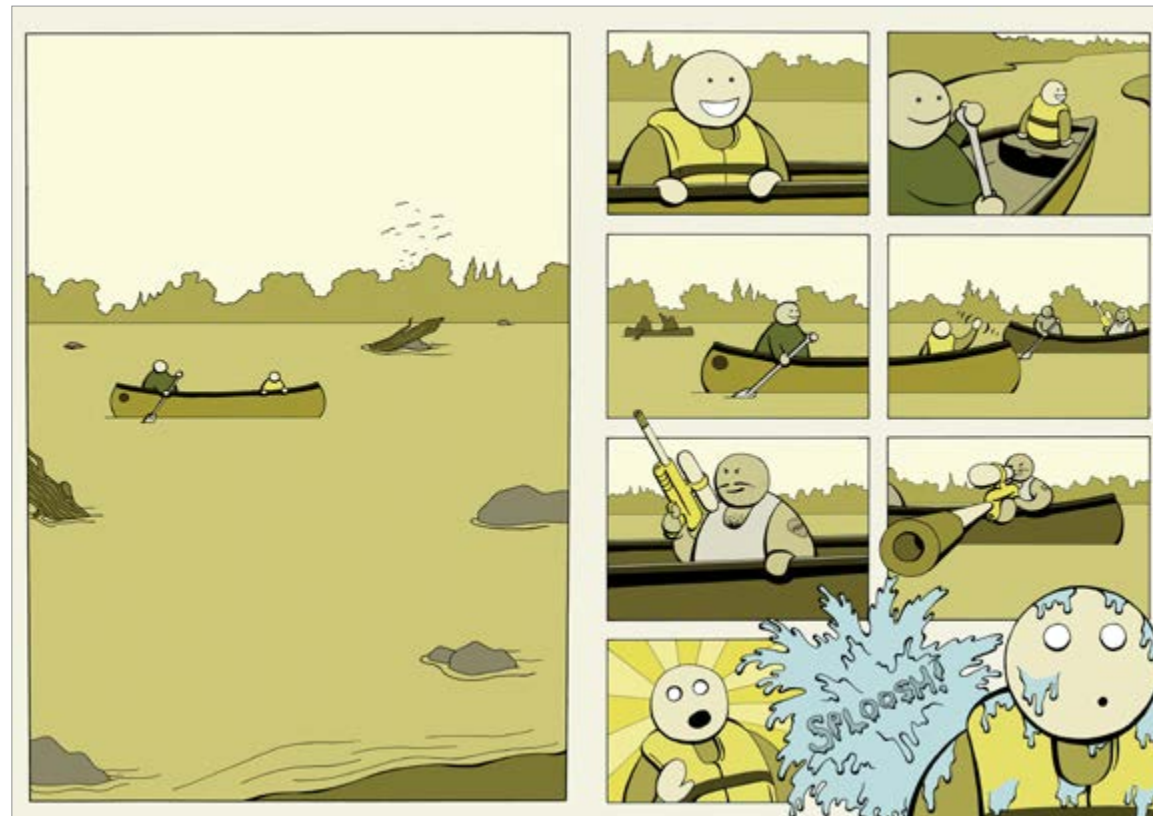
Class: Digital Design, 2011
Project: Comic Narrative
Intent: Develop a front and back cover and inside spread
illustrating a personal story.
Student Work: (top) Carmi Cioni, (bottom) Cord Luehrman

TAYLOR HARKEY

AMANDA GREEN

JON SEGAR

TYLER JONES

THUNDER PRAIRIE
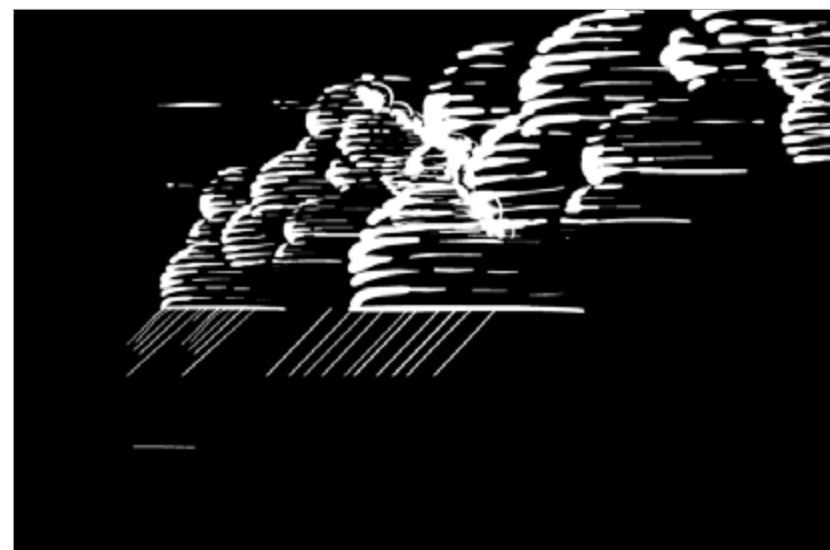
Class: Introduction to Motion & Interactivity, 2010
Project: Film Title Sequence
Intent: Develop a 30-second title deck with Adobe After Effects
Student Work: Laura Javier
Sample Frames

Spread 1:

Sunday June 20, 1937 — We were able to make it to Singapore in one day, which greatly helps the flight schedule. After arrival it took two and a half hours to service the plane. Things took a little longer than expected. I am getting impatient with Electra's recent problems. It's very troublesome. We had dinner with the Davises, which it was pleasant. I went to bed immediately after that. All this travel and flying is slowly wearing on me. Soon it will be over and it will be peaceful.

All this flying is slowly wearing on me.

Spread 2:

The plane is still having troubles; so is Fred.

Tuesday June 29, 1937 — I hope to get off tomorrow sometime before noon if everything can be done by then. Everyone has been as helpful and cooperative as possible—food, hot baths, mechanical service, radio and weather reports, advice from veteran pilots here. The plane is still having troubles, so is Fred. His drinking has been getting worse. Gene and George want me to abandon the flight because they think it is unsafe. I won't do it. I am almost there.

Thursday July 1, 1937 — After an extra three days on Lae, we are finally ready. The people here have been very generous and helpful. I gave Balfour my handgun to thank him. I offered to let him do the radio on the next leg of the flight, but he declined. I guess he would have gotten in trouble with Mr. Chater and Mrs. Balfour.

Spread 3:

Friday July 2, 1937 — Radio transmission 17:45 GMT 19:27 GMT — "We must be on you but cannot see you, but gas is low. We have been unable to reach you by radio we are flying at 1000 feet."

"We are circling but cannot see the island. We cannot hear you; go on ahead on 7500 kilocycles with long count. We will arrive either now or on schedule time on half hour."

We cannot hear you; cannot see you, but gas is low.

Spread 4:

Friday July 2, 1937 — We finally made it to Guam. It is beautiful here; the sky is blue with a warm gentle breeze. Fred had a few navigational problems getting here and the Howland Island base kept radioing and signaling us. Luckily the signal was lost close to Guam. I was a little worried about making it; the gas was running really low because of our detour. Tonight we need to find a temporary shelter and some food. Tomorrow we can start settling in and start planning our search dive.

We finally made it to Guam.

Spread 5:

Wednesday July 7, 1937 — The people here are wonderful. Fred has taken a liking to the local rum plants. He has befriended many locals while I have been busy planning our dive. It has been difficult to keep intentions here a secret from the locals. Unfortunately, the sunken Spanish Galleon is right on the reef on the southern coast, which is a popular local place and fishing area. I have had to make trips to rest at night. I think some of the older locals are getting suspicious.

Friday July 23, 1937 — Today was our first dive. The bow of the ship had turned south, and the deck to north at a depth of 18 to 24 meters and inclined about 75 degrees to starboard. Below the deck is presumably 1.2 billion dollars in Spanish coin. We were unable to find a safe entrance into the interior of the ship. There are a lot of sharks around the reef.

The sunken Spanish Galleon is in the reef.

Spread 6:

Tuesday April 26, 1938 — We have been searching the Galleon ship for about nine months so far. I really miss George, but I don't think I will ever see him again. Fred has found a local girl who keeps him entertained. A local boy gave me a puppy from his dog's litter, which has provided me with a lot of companionship. His name is Noumports, which is a Chamoru name for child of a navigator. Some of the locals helped me with the name. We have found lots of interesting things on the ship, however we have not found the chest full of gold coins. Items found to date:

8 cannons
30 cannon balls
1 box with 14 spoons & 3 forks
1 pepper box
2 candlesticks
2 small dishes & 6 plates
1 small 7lb. cake weight
16 small parcels of silk
4 children's gowns
2 men's waistcoats
1 bale of indigo
1 gold crown
6 gold spoons
1 gold crucifix
1 chest of silver

Spread 7:

N W+E S 151.0°

Bangkok
Singapore
Surabaya
Bandoeng
Keopang
Darwin

Tuesday June 29, 1937 — Three quarters of the way around the world, nothing can stop Earhart. Three more flights—Howland Island, Honolulu and home. After a twelve hundred mile flight Amelia and Fred landed in Lae, New Guinea. Amelia kept the Electra at an altitude of eleven thousand feet for most of the way to Lae, to stay above a heavy cloud layer. They came down, as planned, on the western flank of New Guinea's mountain range, reached the coast, and set down.

Lae

Spread 8:

N W+E S

Howland Island

Tuesday July 2, 1937 — Earhart's nonarrival to fleet headquarters was reported. Sea smooth and sky visible.

Monday July 12, 1937 — The greatest search effort ever mounted by the U.S. Navy was beginning to look for Amelia Earhart and Fred Noonan. Lookouts were posted, and sailors swept the seas with high-powered searchlights. They have found nothing yet.

Baker Island

Spread 9:

Tuesday July 13, 1937 — Fliers organized their planes into groups and drew up a search plan so that when they took off, they would have "an eye on every mile." Naval Pilots took a point north of Howland and drew a circle in the outer range of the amount of gas the Electra could have carried. They searched that circle—150,000 square miles. They have found nothing. They have concluded that Amelia and Fred never even got into their life raft, because if they had, there would have been some sign of it, but there is no sign of anything.

7/17
7/16
7/14
7/13
7/15
7/18
Howland Island
Baker Island

Filosofia

licko zuzana

The invention of the Macintosh computer enabled Zuzana Licko, a contemporary typeface designer, to revolutionize the design of typefaces. With the computer as a new medium, she took advantage of the coarse resolution of the printer to create a digital aesthetic and push the boundaries of legibility.

Licko was born in 1961 in Bratislava, Czechoslovakia. She moved to the San Francisco Bay Area when she was seven. Her father, a biomathematician, commissioned Licko to design a Greek Alphabet for him. In 1981 she enrolled as an undergraduate architecture student at University of California in Berkeley. At Cal she took a number of computer programming classes where she experimented with low-resolution typefaces, an activity she would not fully explore until a few years later. She changed her focus to graphic communications and met Rudy VanderLans, a graduate at Cal whose focus was photography. In 1983 VanderLans and Licko married, and in 1984, with the aid of the Macintosh computer, Licko and VanderLans began the design magazine, Emigre. VanderLans did the design work for the magazine, while Licko designed digital typefaces for the magazine. Licko used the magazine as format to test her new digital typefaces and experiment with the possibilities of new digital technology.

OAKLAND Emigre

The early bitmap faces used modular elements to create the characters. The coarse resolution was not able to produce accurate representations of a design in a variety of sizes. So, the letters related by a system of whole pixel increments. The pixel system limited the possibilities of the pixel placement as well as the articulation of the letterform.

Typefaces functional beauty, and particularly their impact on a design always intrigued Licko. For her a typeface is the personality of the alphabet, it "conveys their tone, style, and attitude". However, until she got her hands on a Macintosh in 1984, type design was a mystery. The Macintosh computer allowed Licko to investigate the early primitive bitmap fonts, which would subsequently be used in Emigre magazine. Her first low-resolution typeface designs were Emperor, Oakland, and Emigre, which were centered on 72 dpi resolution computer screens and dot matrix printers. These very primitive faces emphasized the inherent pixilation of their first computers and their lack of sophistication. In these first designs Licko's primary focus was mastering the new tool of the computer rather than sophistication. Her early typeface designs as well as her later ones are reflective of digital technology rather than calligraphy on which traditionally typefaces were based.

In 1995 when Emigre magazine changed from a visual magazine to one based in theory, it was necessary for Licko to design a set of typefaces that were appropriate for the new style of the magazine. Licko took this opportunity to study classical typefaces and revive them. Her second revival was of Bodoni. Bodoni was a face Licko was very familiar with, as it was one of her favorite typefaces in her early design career. Also, Bodoni is a very familiar typeface to the general public as it is one of the most widely used display faces. Reviving this face provided Licko with a new set of problems. First, she had to find an appropriate way to transfer this classical typeface to the new technology of computer. Because she was working in a new medium

her typeface had be reflective of that medium. Then it was necessary that she used the computer to its fullest advantage, allowing the computer to do what it does best. Secondly, Licko was working with a very familiar face, which we are used to seeing, could easily be read, and therefore legible. She had to change this familiar and friendly face enough to adapt to the new medium, and make it different enough to be interesting, but still maintain Bodoni's legibility. She had a typeface that we did not have to adjust our eyes to read, so she had to push the design against theses notions of legibility: did we have to relearn how to look at the new face or is it automatic?

Filosofia is Licko's interpretation of Bodoni. The typeface is not based upon any particular version of Bodoni, rather Filosofia is drawn from her memory of Bodoni and her preference the faces geometry. Filosofia retains the same basic proportions of Bodoni with variations based on her own sensibilities. The name Filosofia comes from the Italian word for Philosophy because Licko wanted a name that reflected the Italian origins of Bodoni. Filosofia was chosen because it had a nice ring to it. Filosofia has three variations within the family. Filosofia Regular family is intended for typesetting and type applications as the constrast between the thick and thins has been reduced to withstand small point sizes. Filosofia Grand family is more refined and delicate as it was designed as display face. The final variant is Filosofia Unicase, which combines upper and lower letters into an alphabet with a single height.

0123456789

Filosofia is designed with old style numerals, meaning that the numerals have ascenders and descenders similar to the lowercase letters. The numerals are positioned in relationship to the x-height rather than the ascender line in more modern numerals. For example when 2 numerals or even 7 or 16 are set within text, the numerals relate to the x-height of the lowercase letters, allowing a more even appearance. Another notable feature of these numerals is the zero. 0. It has a consistent stroke width and circle shape so that it is not confused with the lowercase "o". This convention was started by Garamond and is very common in older style typefaces. Licko's use of old style numerals is both practical as well as a reference to original letterpress version of Bodoni.