



Select Experience

2017 -
2013 - Librarian, Brunswick Community College
2012 - Contributing Editor, Film International
2009 - Managing Editor, The Moving Image
Lecturer, University of North Carolina Wilmington
Co-Editor-in-Chief, Film Matters

Skills & Abilities

Publishing
Information Technology
Graphic Design
Adobe InDesign
Adobe Illustrator
Adobe Photoshop
Communication
Collaboration
Problem-Solving

Contact

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<http://bibliographytips.blogspot.com/>
References furnished upon request

Education

Graphic Design Certificate
Cape Fear Community College
October 2019
M.A. Library & Information Studies
Wilmington, NC
May 2003
University of Wisconsin-Stevens Point
M.A. Communication Studies
May 2003
University of Wisconsin-Madison, Madison, WI
May 2001
Bard College, Annandale, NY
May 1999

LIZA PALMER

Elizabeth

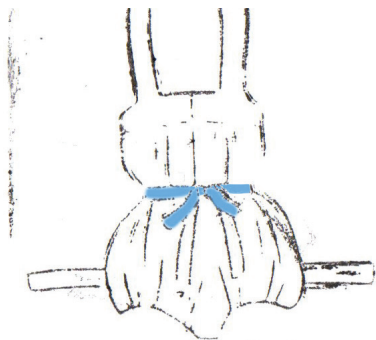
by Elizabeth Friedländer

Elizabeth Friedländer (1903-1984) was a German designer notably active in Great Britain during the inter- and postwar years, after escaping religious persecution as a Jewish woman in Nazi Germany and later, Italy. A "design prodigy," she studied under E. R. Weiss at the Berlin Academy and, in 1927, was invited to design a typeface by the Bauer, Type Foundry on the strength of her work for the magazine *Die Dame*. This typeface, originally called Friedländer-Antiqua, was eventually renamed Elizabeth, owing to the turbulent political situation in Europe. It was not struck until 1939.

Friedländer's professional history is fascinating, from her immigrant experiences in London as a domestic servant to her work for the Ministry of Informations

black propaganda unit, where she designed forged Nazi rubber stamps and ration books in support of the war effort. A rare example of a woman working in the early contemporary era of typography, Friedländer would continue to define postwar British advertising and publishing thanks to her career at Penguin publishing house, despite her work being "resolutely un-English."¹ Secure in her sense of self and purpose, Friedländer flourished in the collective spirit that dominated British design at the time, when – according to curator Katharine Meynell – "your job was to do the work, rather than announce yourself in front of it."²

¹<http://www.designandculture.com/2018/01/16/2007/12/http://www.designandculture.com/2018/01/16/2007/11/3> <https://www.ismcentral.com/features/elizabethfriedlander-glyphicdesign-internationalwomensday-080318>



Struck from a vintage French stamp and edited in **Adobe Photoshop**, this design showcases my interest in recontextualizing historical materials.



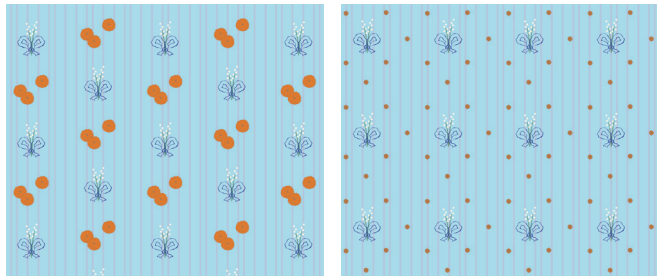
A design, made in **Adobe Photoshop**, featuring a digital photograph of the negative space created by my silver flatware when arranged upon my beloved kitchen table, which is then layered over images of Victorian wallpapers. A commentary on the repurposing of the old to become new once again.



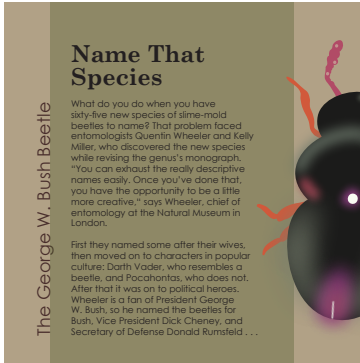
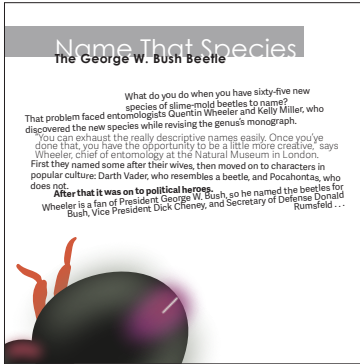
A narrative of waves, created in **Adobe Illustrator**.



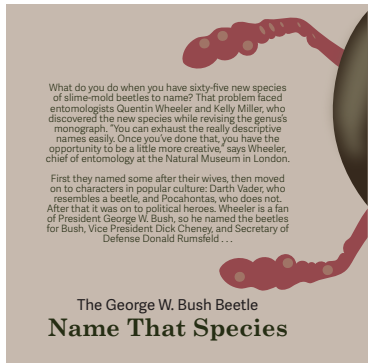
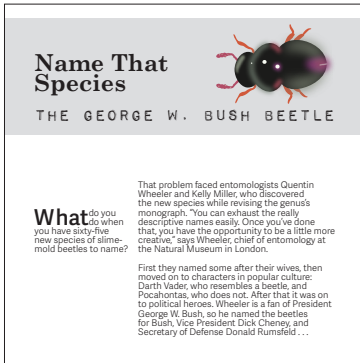
A selection of custom-designed logos that demonstrate my creativity and aesthetic range, along with my **Adobe Illustrator** skills.



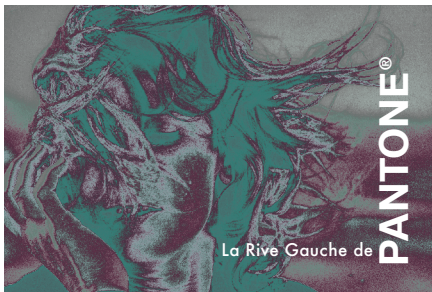
Variations on a pattern design inspired by Rococo wallpapers, created in **Adobe Illustrator**.



Four examples —
transitional (top left),
axial (middle left), grid
(bottom left), and bilateral
(bottom right) — engaging
with Kimberly Elam's
Typographic Systems.
Layouts were constructed
in **Adobe InDesign** and
feature an original beetle
design created using Adobe
Illustrator.



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Celebrating **Pantone**:
A series of three-color postcards for an imagined retrospective of French New Wave films — featuring (starting top left) *Salut les cubains* (Agnès Varda, 1963), *À bout de souffle* (Jean-Luc Godard, 1960), *La Jetée* (Chris Marker, 1962), and *Vivre sa vie* (Jean-Luc Godard, 1962) — at Lincoln Center, created with Adobe Photoshop and InDesign.

La Jetée (Chris Marker, 1962)

PANTONE®

Pantone® and the Cultural Institute of Color with Embassy partners with designer Liza Palmer to herald a season of sixties French cinema at Lincoln Center this fall.

	222
	399
	0631



Rate Menu

Product + Service + Format + Deliverable = Total Cost

Product

- Business Card | \$25
- Business Card (duplex) | \$40
- Flyer | \$30
- Flyer (duplex) | \$50
- Logo | \$50
- Trifold Brochure | \$75

Service

- As Is (no revisions) | +\$0
- Simple (one round of revisions) | +\$25
- Moderate (three rounds of revisions) | +\$50
- Complex (five rounds of revisions) | +\$75

Format

- Online | +\$0
- Print | +\$0
- Both | +\$10

Deliverable

- jpg | +\$0
- gif | +\$0
- pdf | +\$0
- raw file | +\$100

All Other Bespoke Designs = \$33/hour

Policies

A fifty percent deposit is required in advance for all contracted design work.

Turnaround time is typically two weeks for initial design; please allow one week for each round of revision.

I use fonts and elements that are free for commercial use, unless otherwise directed; clients are responsible for all licensing fees for specially requested materials.

I retain copyright over all my designs but license them for perpetual use by my clients.

avant-garde

Design Influences

Maya Deren

Kara Walker

Frida Kahlo

Édouard Vuillard

Jane Wodening

Stan Brakhage

Marie Antoinette

Sofia Coppola

Wes Anderson

GRANT WOOD

ANNA KARINA

Kenneth Anger

Barbara Stanwyck

Terrence Malick

Speak Truth to Power

Editing & Proofing

Costume Dramas

I have an Eisy problem.

Librarian

LIZA PALMER

FUN FACTS

Choose Kindness

Savory Not Sweet

I STALK ART.

En esprit, je suis française.

Dual Citizen

