

(050403)

cha cha slide

last night: i remember the way
his hair bounced against his forehead
as he jumped one too many times
during the cha cha slide

and i remember the light
filtering in through my eyelashes
as droplets of sun were caught there
like diamonds



DRIVING INTO THE SUNSET ONCE AGAIN
REPEATING OCTOBER
DRIVING AND DRIVING

(acres and acres of emptiness)

(021006)

Design Decisions

fonts used: Freaking Stars, Rage Italic, Mr. Wade, Rabiohead

A landscape orientation provided a better canvas for my work and what I intended to accomplish. The wider expanse gave me more freedom to experiment with margins & footers.

I chose Mr. Wade as the font for the title of the poem. The fancy styling of the lowercase "d" really helps emphasize and give the viewer a feel for the word "slide". I wanted to have the date written in the same font; however, the Mr. Wade font did not come with number characters! So I chose a font that looked similar: Rage Italic.

The stars across the center of the page are a Dingbat font called Freaking Stars that I placed on the background of the page as a watermark. The washed-out blue is unobtrusive, yet provides a barrier between the two "sides" of the poem.

kristen marie byers :: wra 360 :: module three

cha
cha
slide

Cha
Cha
Cha
slit

Rabiohead is the font I selected for the stanzas of the poem itself. The font is reminiscent of handwriting, like perhaps someone scrawled the poem on the page herself. The subtle italicization of the word "filtering" gives that verb a slight emphasis, the letters tall and leaning, reminding the viewer of sunlight drifting in through the long slits of slightly open vertical blinds.

The contrast of the CAPITAL LETTERS on the right side of the poem forces the viewer to pay attention to the importance of that stanza. The left side of the poem is two of the author's memories placed back-to-back, whereas the right side of the poem is happening at that very moment. The stars across the center serve as a dividing line between the past and the present.

Finally, the last line of the poem is back in lowercase and a faded shade of gray. The final line is like a whisper, and the softer color makes the reader feel like this line speaks more quietly than the rest of the poem.

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