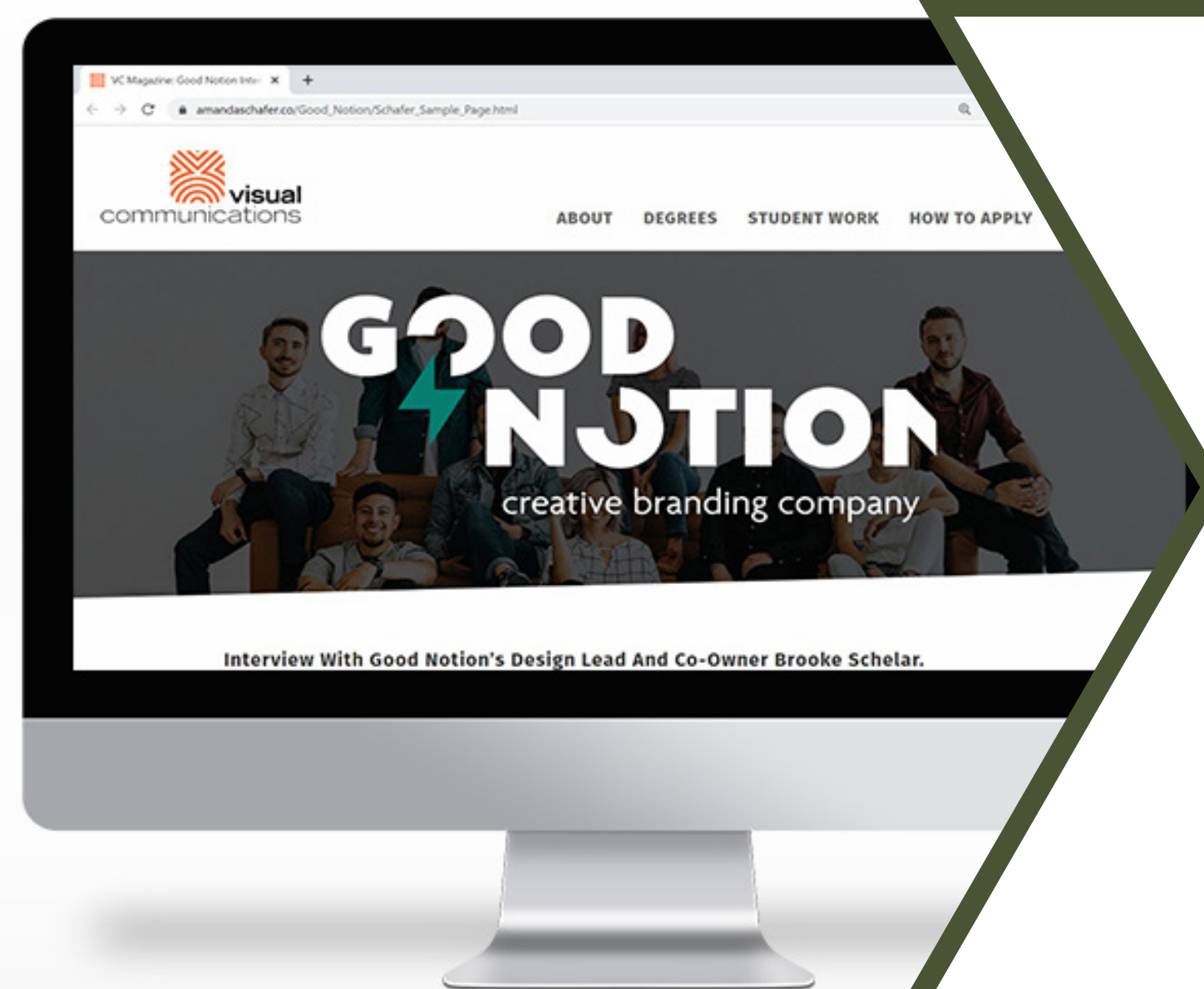
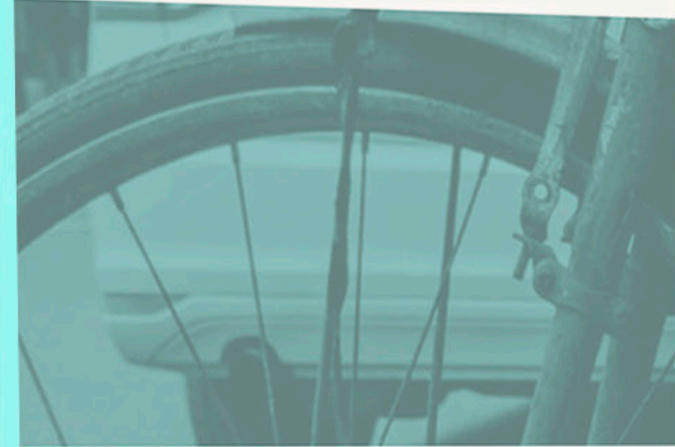


HTML & CSS DESIGNS

View Live Code at: amandaschafer.co





Shipping & Ship Dates

How do ship dates work?
Ship dates are posted in the title of an item. The item will ship between the dates shown. Quantity available in the shipping period. It does NOT reflect any in-store or immediate inventory.

Will the retail store have bikes before the ship date?
If there is a ship date on an item, that applies to local pickup at our retail store as well.

When will my bike ship?
If there is no ship date on the item you purchased, or it says ***ships immediately***, it will ship within 1-3 business days. If there is a ship date, you will receive a confirmation email with tracking information once your order ships. If you also receive an email with a pickup number once your bike order is built and/or ready.

How long will it take to receive my order after it ships?
Depending on your location, shipping generally takes between 2-5 days to be received. For local orders, we can assume arrival within 1-2 days.

Assembly Questions

Does the bike come assembled?
If your bike is being shipped, it will be shipped fully assembled. If you are picking up your bike at our retail store, it will be shipped in a box and will need to be assembled.



Shipping Method

Shipping Address

Email*
example@example.com

☐ Check to send receipt by email

First Name*

Last Name*

Address*
123 Example St.

Address Line 2*
APT, Suite

City*

Country*
Select Country

State*
Oregon

Phone
555-555-5555

☐ Please inform me about specials and events!

FREQUENTLY ASKED QUESTIONS

Ask Us Anything!



Torker Two Child Trailer: 20" Wheels, Alloy Frame, 88lb Capacity \$225.00



NADINE 7 SPEED BY XDS *Includes Front Basket and Rear Racks* \$495.00

Surf City
Beach Cruisers



HOME

CRUISERS

SERVICES

PARTS

RESOURCE

Big Holiday Sale
\$25-\$200 Off On Select Beach Cruisers
No Sales Tax with Cash Purchase!

URBAN LIMITED 26"

START SHOPPING

Accessories sold separately

☆☆☆☆☆58 Reviews

Colors:



\$495.00

ADD TO CART

DELIVERY OPTIONS

ADD A HELMET

WHAT'S IN-STORE | BICYCLES & CYCLING GEAR



Electric

SHOP



Cruiser

SHOP



Kids

SHOP



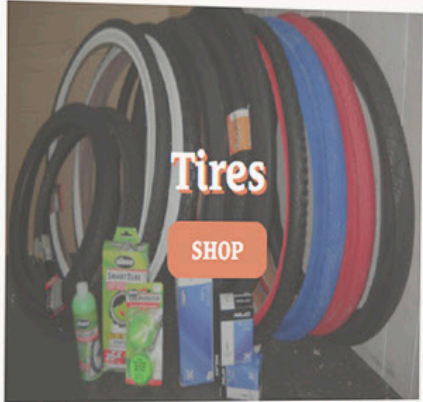
Carriers

SHOP



Helmets

SHOP



Tires

SHOP

Questions? Contact us! (714)-321-4408

WHY BUY ELECTRIC?

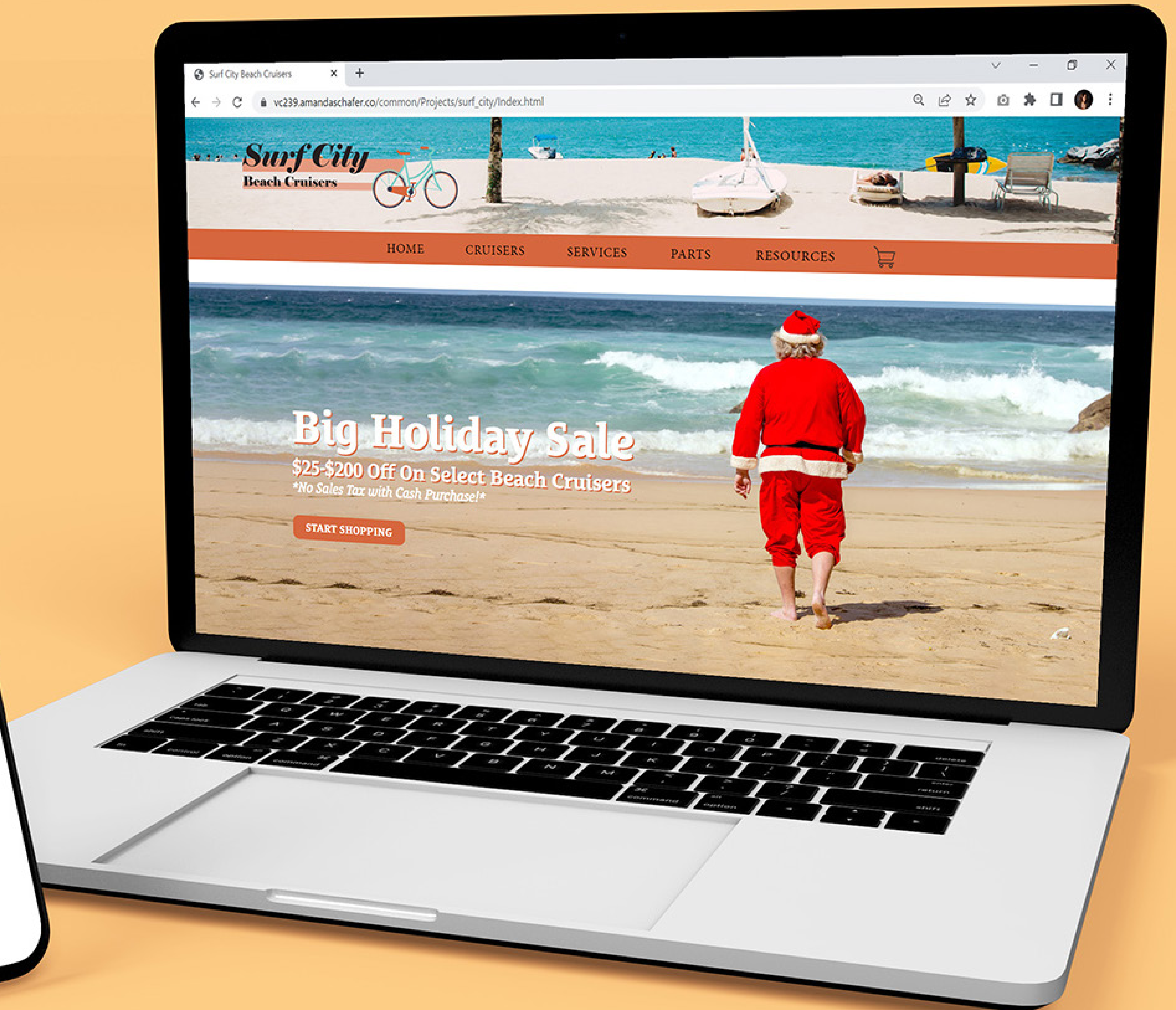
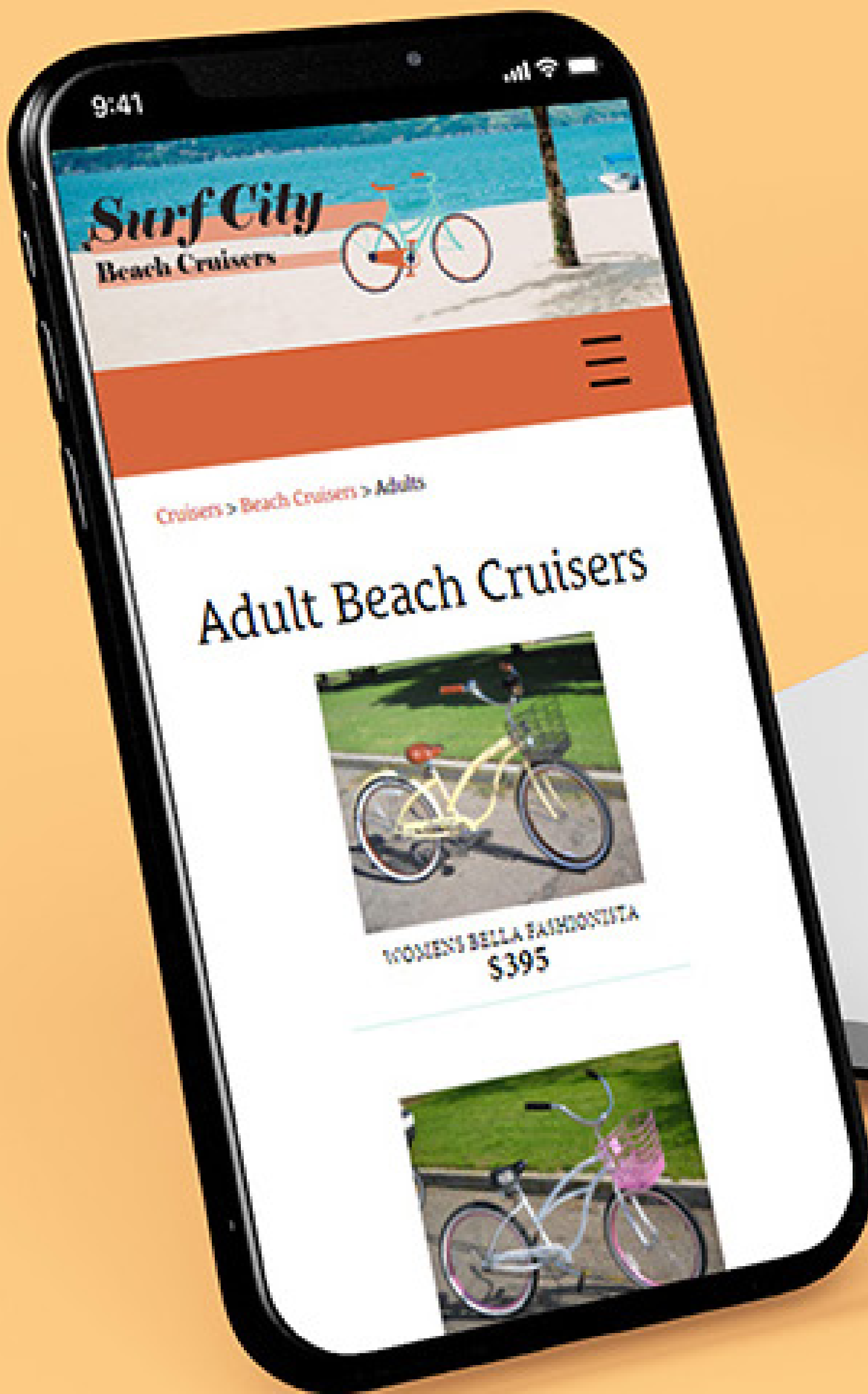
Travel Greater Distances And Ride For Longer.



WHAT'S IN-STORE | BICYCLES & CYCLING GEAR

What Our Customers are Saying:

☆☆☆☆☆(58)



Surf City Website Front-End Redesign

HTML & CSS // Adobe Illustrator

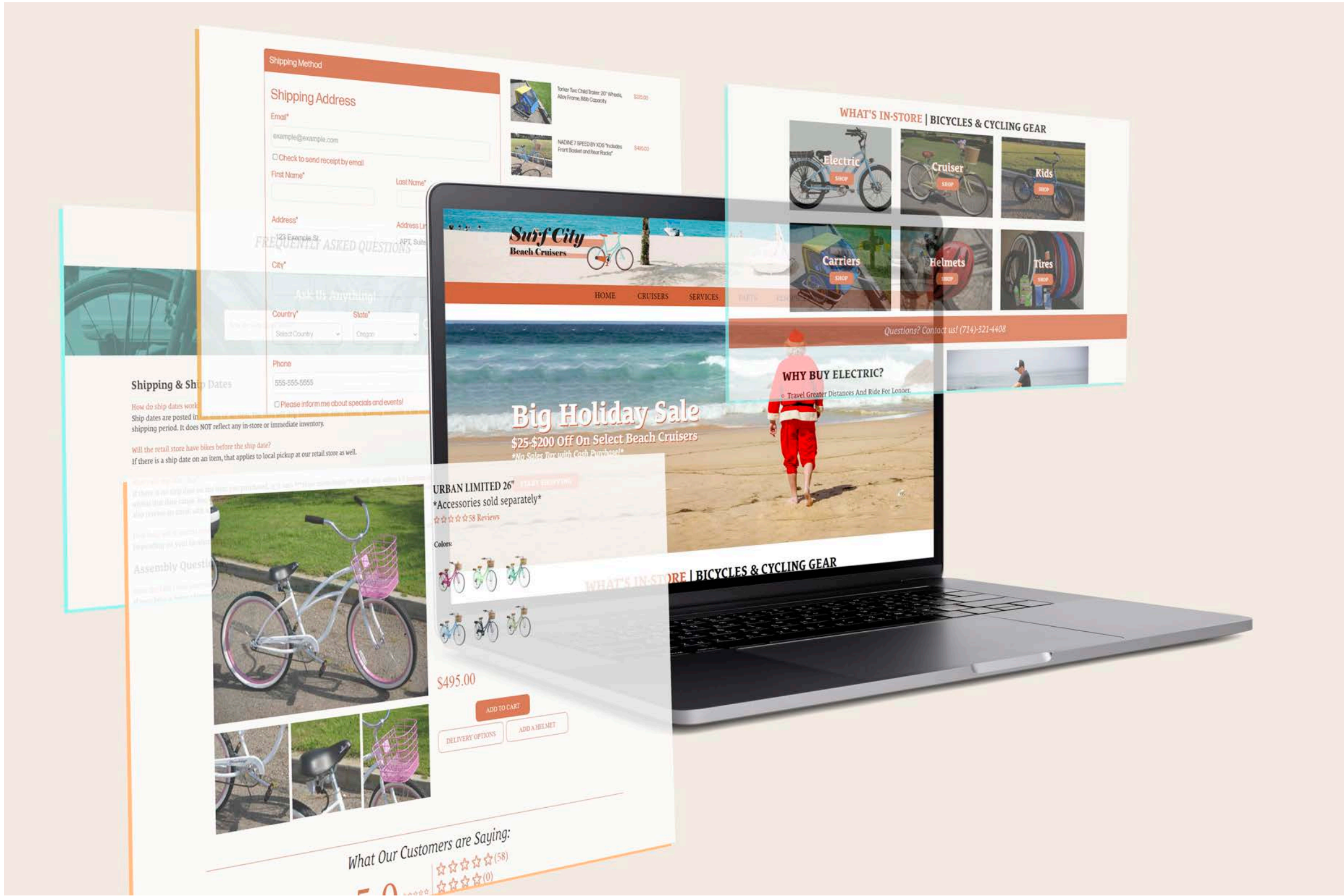
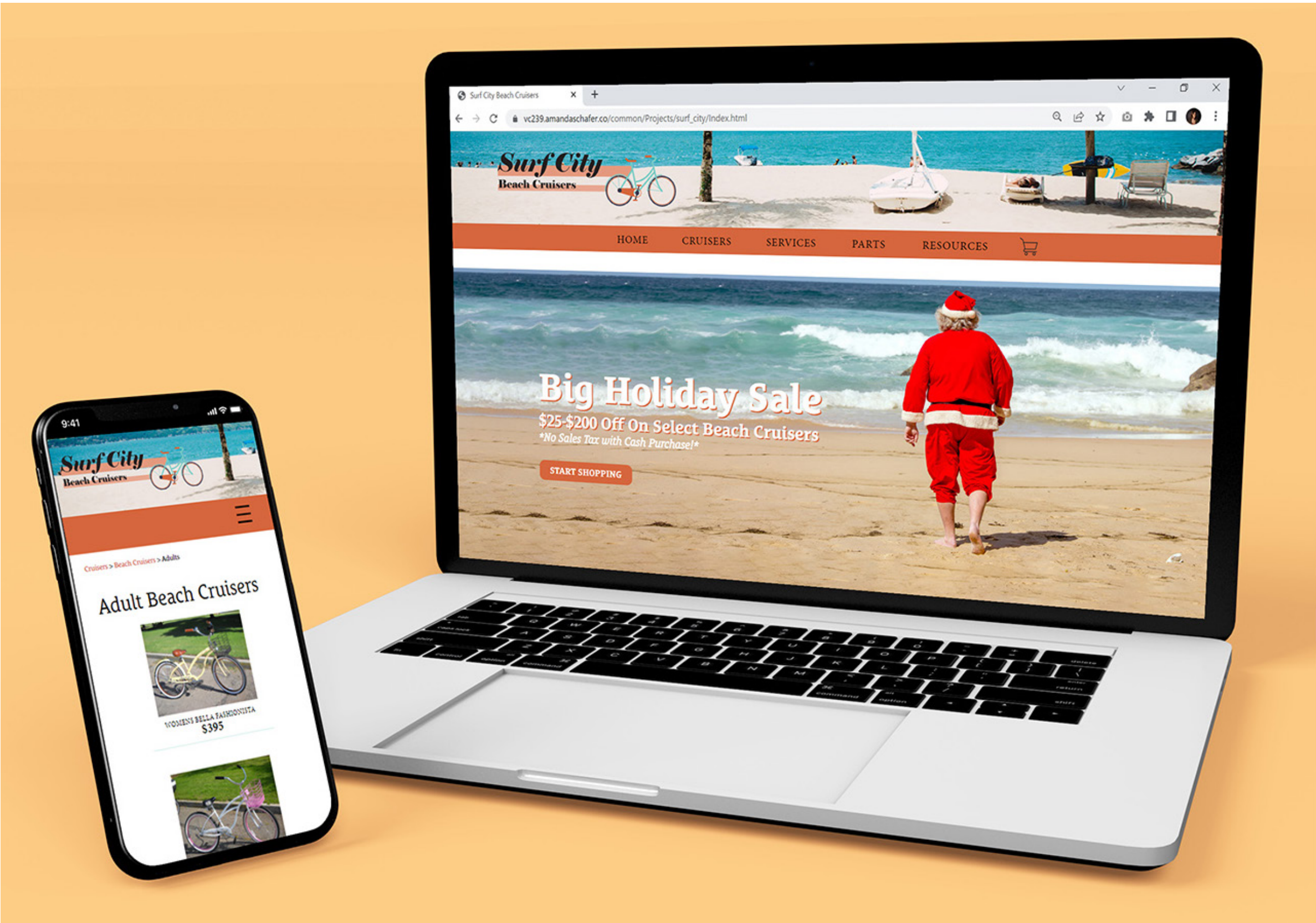
This project was a complete HTML and CSS redesign of Surf City’s website, a beach cruiser shop located in Huntington Beach, California. HTML content structure and CSS styling was from scratch. Content such as photos and text were provided through the original website, research from other competitors, and unsplash.com. Logo was customized using Adobe Illustrator and a free vector image from freepik.com

```
<div>
  <div class="novsale">

    <div>
      <h1>Big Holiday Sale</h1>
      <h2>$25-$200 Off On Select Beach Cruisers </h2>
      <p>*No Sales Tax with Cash Purchase!*</p>
      <a class="nsbtn" href="BeachCruisers-Adults.html">Start
      Shopping</a>
    </div>
  </div>
</div>

<div class="innerwrap">

  <div>
    <div class="htitle">
      <h1 class="borderright"><span>What's in-store </span>| Bicycles
      & Cycling Gear</h1>
    </div>
    <div class="homeflex">
```





Research competitors, target audience, and company values, which will aid in determining the overall tone & style of their new website design.

Navigation Outline

0.0 Home

1.0 Sales

1.1 Adults

Beach Cruisers

26" wheel

16" 20" 24" 29" wheel

Electric Bikes

26" wheel

16" 20" 24" 29" wheel

1.2 Kids

Beach Cruisers

26" wheel

16" 20" 24" 29" wheel

Electric Bikes

26" wheel

16" 20" 24" 29" wheel

Trail-a-bikes

2.0 Service

2.1 Repair

Flat

Other

2.2 Bicycle Maintenance

Parts install

Tune ups

3.0 Parts

3.1 Tires

3.2 Tubes

3.3 Rims

36 spoke
68-144 spoke

4.0 Accessories

4.1 Storage

Baskets

Cupholders

4.2 Bells

4.3 Seat covers

4.4 Safety

Helmets

Lights

Locks

4.5 Rim sets

LED lights

Painted rims

4.6 Children

Child Trailers

Child carriers

4.7 Racks

Surfboard racks

Car bike racks

5.0 Resources

5.1 Contact

5.2 FAQs

5.3 About Us

Surf City Beach Cruisers

Site Map

Resources

Contact

FAQs

About Us?

Accessories

Storage

Baskets

Cupholders

Bells

Seat Covers

Safety

Helmets

Lights

Locks

Rim Sets

LED Lights

Painted Rims

Children

Child Trailers

Child Carriers

Racks

Surf Racks

Car Bike Racks

Parts

Tires

Tubes

Rims

36" Spoke

68-144" Spokes

Service

Repair

Flat

Other

Parts Install

Tune Ups

Sales/Bikes?

Adults

Beach Cruisers

26" Wheel

16" 20" 24" 29"

Electric Bikes

26" Wheel

16" 20" 24" 29"

Kids

Beach Cruisers

26" Wheel

16" 20" 24" 29"

Electric Bikes

26" Wheel

16" 20" 24" 29"

Trail-A Bikes

Home

About Us?





Colors:



*Only few left in stock**

ADD TO CART

TRY ONE FREE

DELIVERY OPTIONS



5.0 ★★★★★

★★★★★ (58)

☆☆☆☆ (0)

☆☆☆ (0)

Write a Review



I ride the Nadine to work everyday, trips around town and weekend cruising around the California area. Not gonna say I'm ready to sell my other bikes, but they just kinda sit there collecting dust since I got this new whip! Thanks Surf City Beach Cruisers!

[Click to see more reviews](#)

Similar Products



What Our Customers are Saying:

5.0 ★★★★★

★★★★★

★★★★★ (58)

☆☆☆☆ (0)

☆☆☆ (0)

Write a Review



★★★★★ “Excellent Bike”

I ride the Nadine to work everyday, trips around town and weekend cruising around the California area. Not gonna say I'm ready to sell my other bikes, but they just kinda sit there collecting dust since I got this new whip! Thanks Surf City Beach Cruisers!

Click to see more reviews

Similar Products



\$395



\$395



\$395

Questions? Contact us! (714)-321-4408

SURF CITY SHOP
Located at 19171 Magnolia St. #17
Huntington Beach CA 92646



Surf City

Beach Cruisers

Coding a single HTML/CSS design template to view layout possibilities.

Coding & Overview of Surf City Project —————→

What Our Customers are Saying:

5.0



☆☆☆☆☆ (58)

☆☆☆☆ (0)

☆☆☆ (0)

Write a Review



Teddy Jones

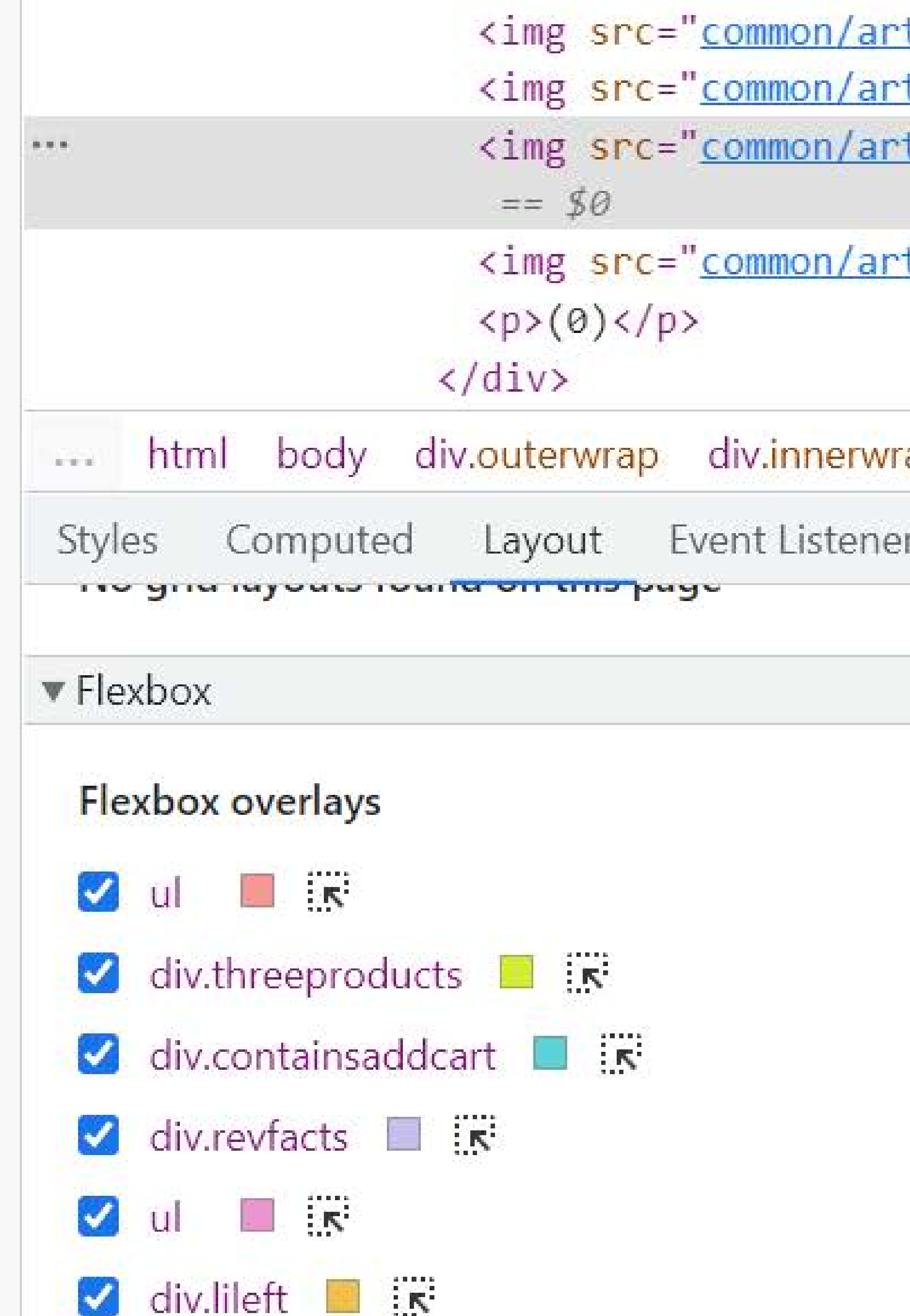
☆☆☆☆ "Excellent Bike"

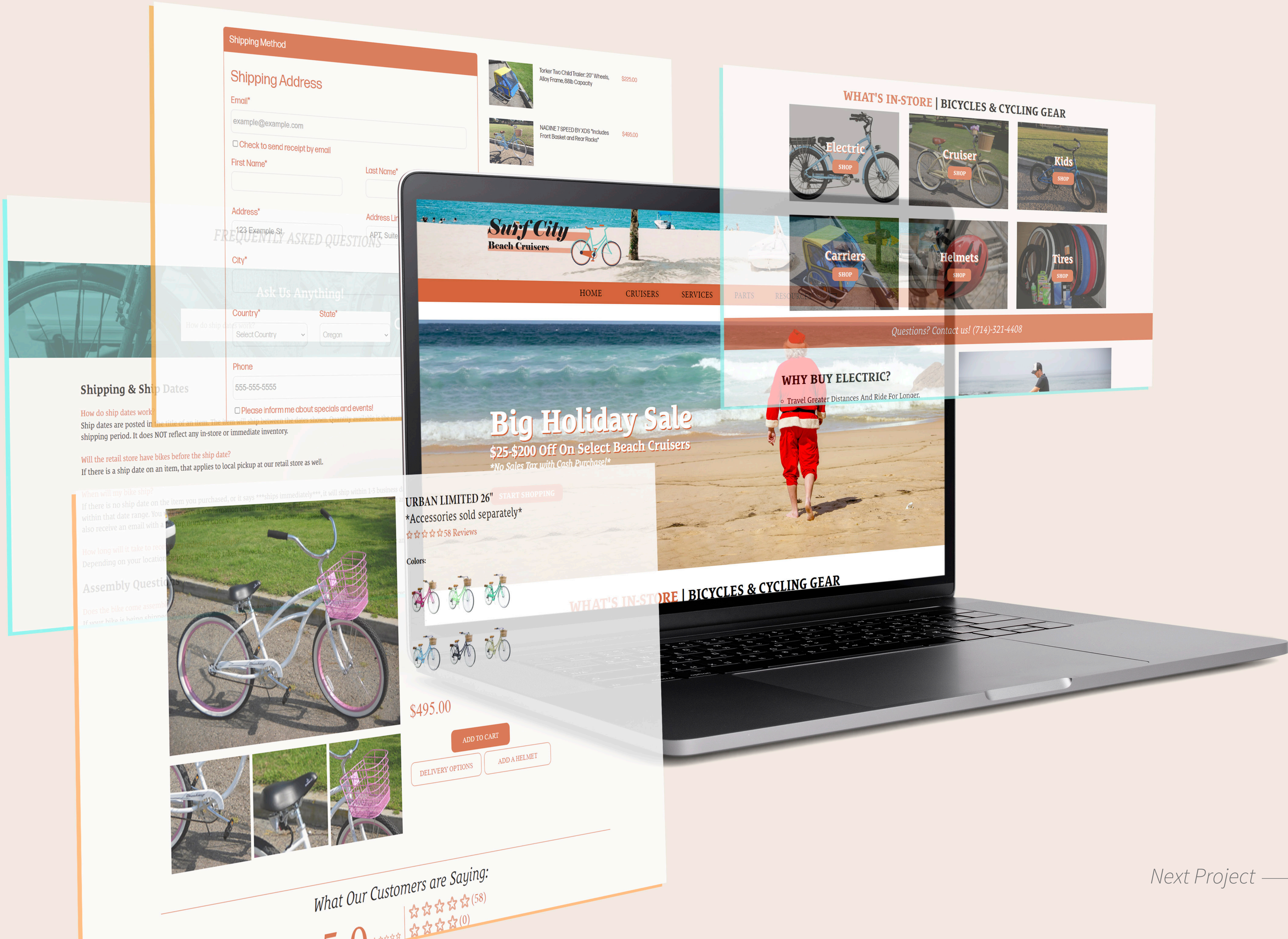
I ride the Urban Limited to work everyday, trips around town and weekend cruising around the California area. Not gonna say I'm ready to sell my other bikes, but they just kinda sit there collecting dust since I got this new whip! Thanks Surf City Beach Cruisers!

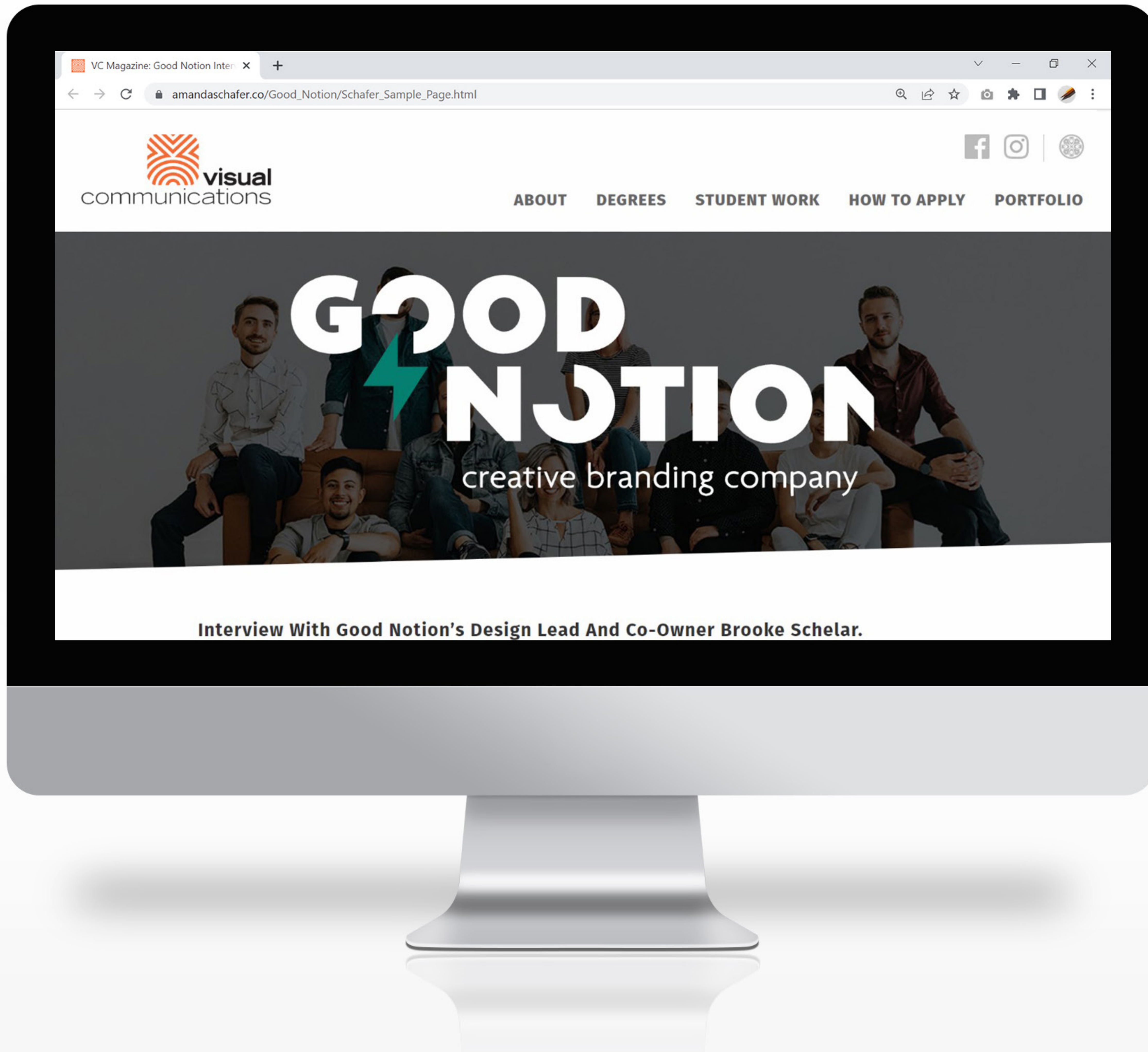
Click to See More Reviews

In total, 31 web-pages were designed and created custom for Surf City Beach Cruisers. Over a span of 10 weeks, I was required to conduct research, write up a creative brief, sketch and code a design mockup, then build out the rest of the web pages.

I feel like I grew the most in my understanding of flex-box, one of the CSS layout commands I relied on for the more complex design layouts.







GOOD NOTION

creative branding company

Interview With Good Notion's Design Lead And Co-Owner Brooke Schelar.

By Brice Spreadbury

I recently sat down with Brooke Schelar, the design lead and Co-Owner of Good Notion, We chatted about how Good Notion is paving the way in the Salem Design Community and about tips and tricks for aspiring young designers.

How Did Good Notion Come To Be?

We were two separate small agencies, Common Era Collective and Tailwind Visuals that were doing very similar things in Salem; working with a lot of Salem clients and doing creative strategy, designing, photo and video work, and social media. We used to both work in the Reed Opera House and discovered each other and realized that as we work with Salem clients, we could be better and take on bigger projects if we work together. So, we started the conversation of maybe taking on clients together and working together. Then we ended up moving into the same office and in a way, for a very long time, stayed as our separate businesses in the same office. We started taking on big projects together and getting clients and we kind of like stayed in that, like, weird limbo of our relationship for a long time till we actually decided it was kind of holding us back not to be one name and an official team. Just as of this past year, we decided to pick a new name. We couldn't decide between one of the existing names so we decided to just kind of start fresh. We were kind of doing something different, heading in a different direction as far as structure and our messaging. So yeah, after like a year-and-a-half of dating as two businesses, we became married! And now we're Good Notion!

How Is The Professional Design Seen Here In Salem? What Does It Look Like? And Where Does Good Notion Fit Into That?

I enjoy being very humble, but I don't want to discredit the work we do. I think we like to view ourselves as leaders in Salem, mostly because there just isn't a very big design scene here and there aren't a ton of job options for designers. You know, there's not like big agencies and large design groups, so it's definitely a young and fresh scene for designers. This was a struggle for me when I first moved here because I kind of didn't know what to do as a designer in Salem and had to forge my own path. So, I hope that the work that we're doing will create more design jobs and just inspire more design work within Salem.



What Does An Average Day Look Like At Good Notion And How Do You Build Out Your Design Teams? Do You Have A List Of Contractors You Work With Or Is It All Done In-House?

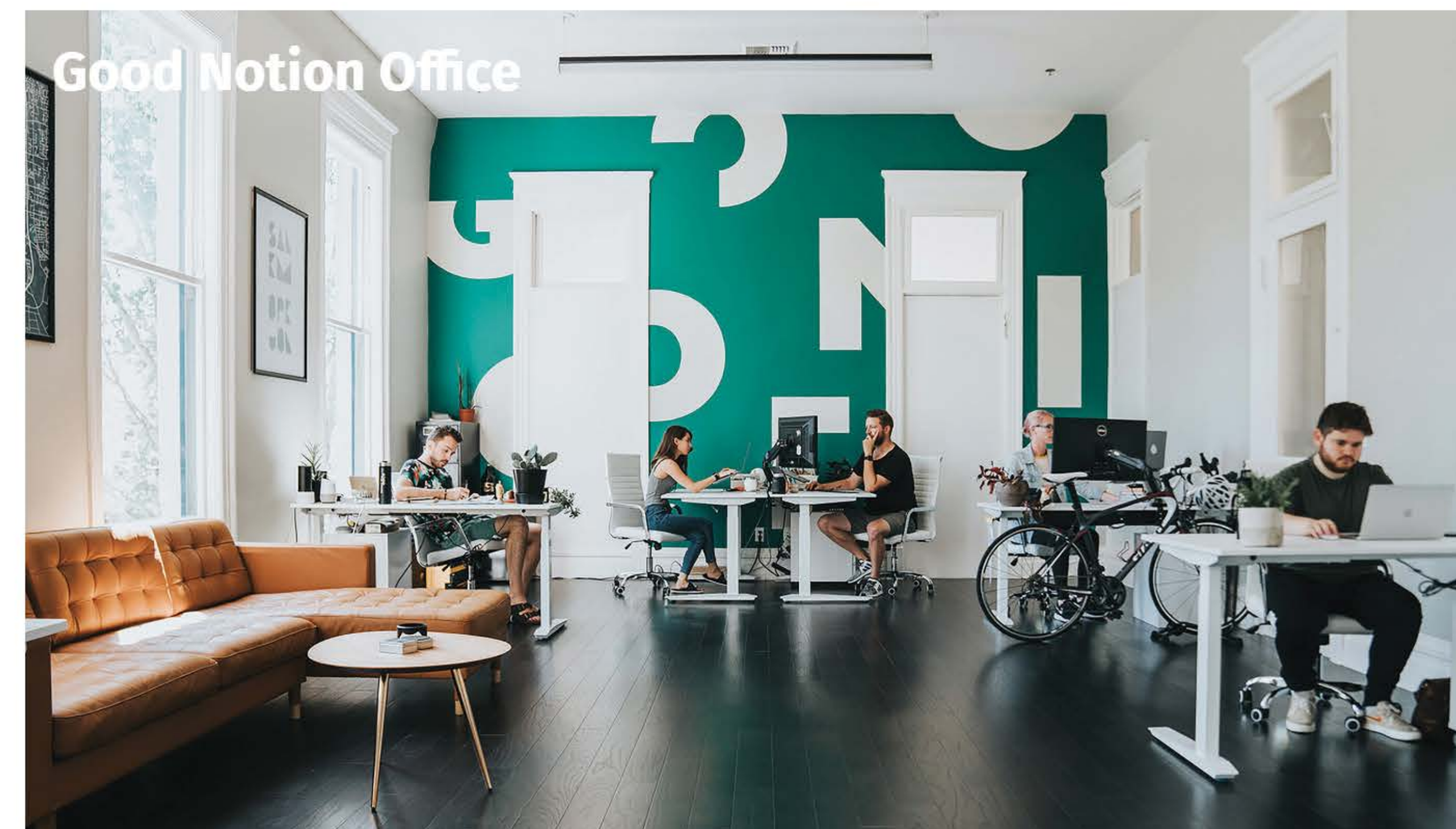
We have done some work with outside contractors but we prefer to have people just in the office because we all work individually in a lot of ways and no two days are the same. I'd like to say I show up every single day at the same time, but that just doesn't happen with a lot going on. But, we like to stay connected in the office as much as possible. We've been working with Isaac Mitchell who's in the VC program and has been working with us as an in-house contractor for like 6 months now. We worked with a few other random ones here and there, but yeah, a day in the office is mostly trying to get like a good amount of design done, sitting at my desk or kind of art



as possible. We've been working with Isaac Mitchell who's in the VC program and has been working with us as an in-house contractor for like 6 months now. We worked with a few other random ones here and there, but yeah, a day in the office is mostly trying to get like a good amount of design done, sitting at my desk or kind of art directing Isaac, and project managing. We have occasional client meetings and presentations, but it varies, which is nice to feel like I have control over my schedule to some extent.

As Far As Your Team Is Concerned, What Does It Consist Of? Illustrators, Photographers, Etc.

Well, let's see. It's been hard to define specific job titles because being in a small office we all wear so many hats, but Logan Martin is a team lead; like a creative director or main creative strategist in that CEO role of making large-scale executive decisions and leading the team in that way. Sort of being an account manager touching base with clients a lot. I play a little bit of a COO [Chief Operation Officer] role since I do a lot of, like, internal organization and operations and I'm the organized one on the team. I do a lot of art direction and designing and my design work is mainly focused on branding and creation of logos and developing brands for clients. I have a very specific, simplified, bold, geometric style. Isaac Mitchell works with us and he thrives in the illustration world, so having two very different designers is really beneficial for us. Then we have a web developer, Stephen Brown, who went to Chemeketa and was in the VC program I don't know how many years ago, Shaun Jaquez who has been helping him as a junior developer, and then AshlieRene Gonzales who does photography and videography and Bryon Neal Daniels who does social media and creative strategy.



You Got It All Covered!

Yeah, we got a nice little team going! And we also work with a contract copy editor, Erica Martin, when needed.

The Visual Communications Program Recently Added A Multimedia Arts Degree. You Just Mentioned Photography, But Does Good Notion Do Any Film Making, Motion Graphics, Etc?

Not any in house animation and stuff like that, but yeah, AshlieRene does beautiful photography and videography work, but we don't have someone that does like animation graphics for video.

How Would You Describe The Projects That Good Notion Likes To Take On?

Desktop Web-page Proposal

HTML & CSS // Adobe Illustrator

This desktop web-page design proposes an online version of a magazine page. HTML structure and CSS styling was from scratch. All content such as photos, graphics and text were obtained from the magazine. Hover animations created more engagement within the magazine content. View webpage at amandaschafer.co

Icons

ElementsConsoleSourcesNetworkPerformanceMemoryApplicationSecurityLighthouseRecorder

<main>

<section class="outerwrap">

<article class="innerwrap">

<!-- <h1>You Are Here</h1>-->

<h2 class="title">Interview with Good Notion's Design Lead and Co-Owner Brooke Schelar.</h2>

<h4 class="author">By Brice Spreadbury</h4>

<p class="intro">

"I recently sat down with Brooke Schelar, the design lead and Co-Owner of Good Notion, We chatted about how the Salem Design Community and about tips and tricks for aspiring young designers."

</p>

<div class="bolt">

<h2>How did Good Notion come to be?</h2>

<p>...</p>

<h2> == \$0

"How is the professional

</h2>

<p>

"I enjoy being very huml

because there just isn't

agencies and large desig

here because I kind of c

doing will create more c

</p>

</div>

<div class="BSoffice">

<div class="dark">

</div>

</div>

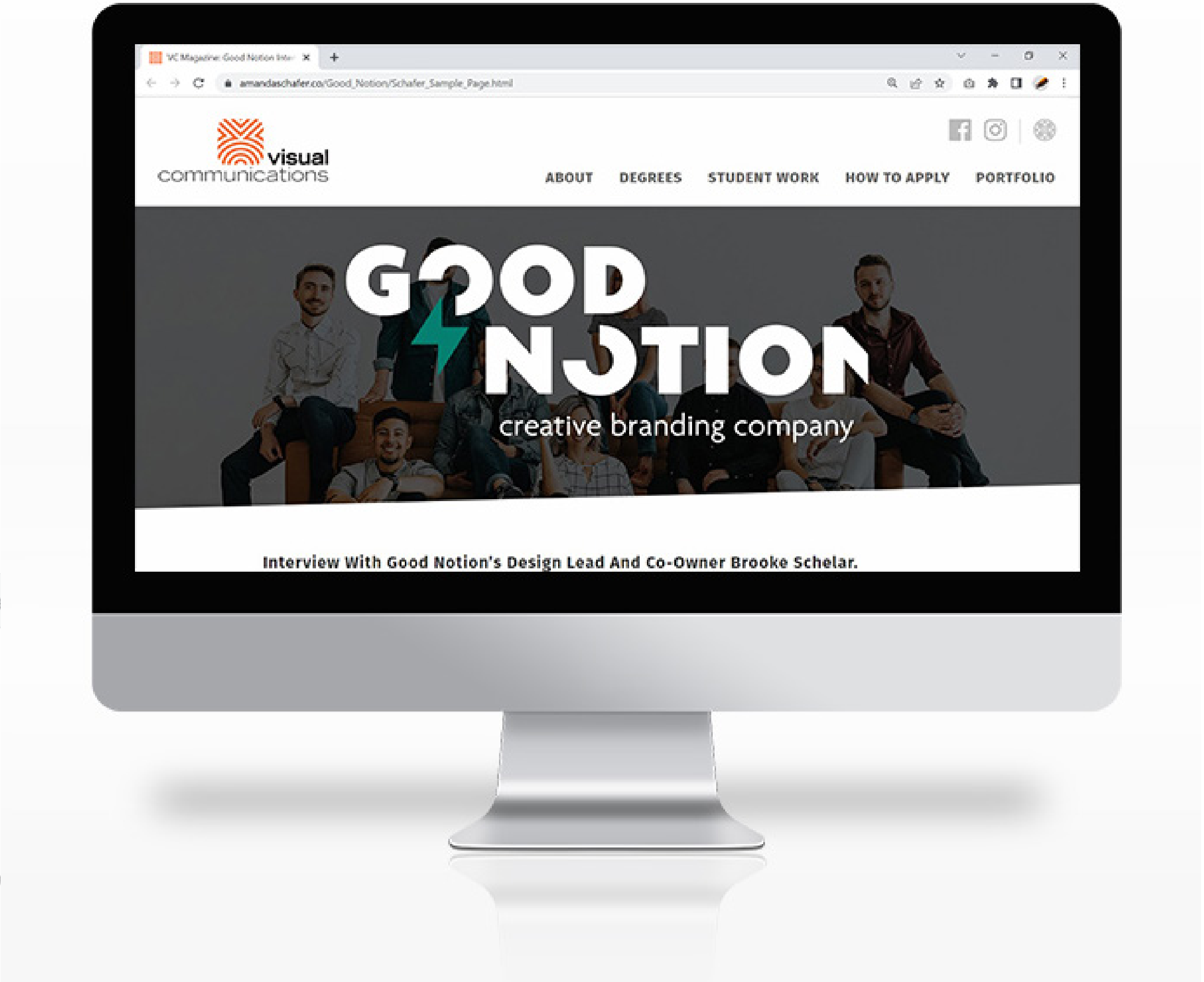
<h2>

"What does an average day look like at Good Notion and how do you build out your design teams? Do you have a li

with or is it all done in-house?"

</h2>

htmlbodymainsection.outerwraparticle.innerwrapdiv.bolth2





LAYOUT DESIGNS

View Full Pages at: amandaschafer.co





January

S	M	T	W	T	F	S
	27	28	29	30	31	1
	3	4	5	6	7	8
	10	11	12	13	14	15
	17	18	19	20	21	22
	24	25	26	27	28	29
31	1	2	3	4	5	

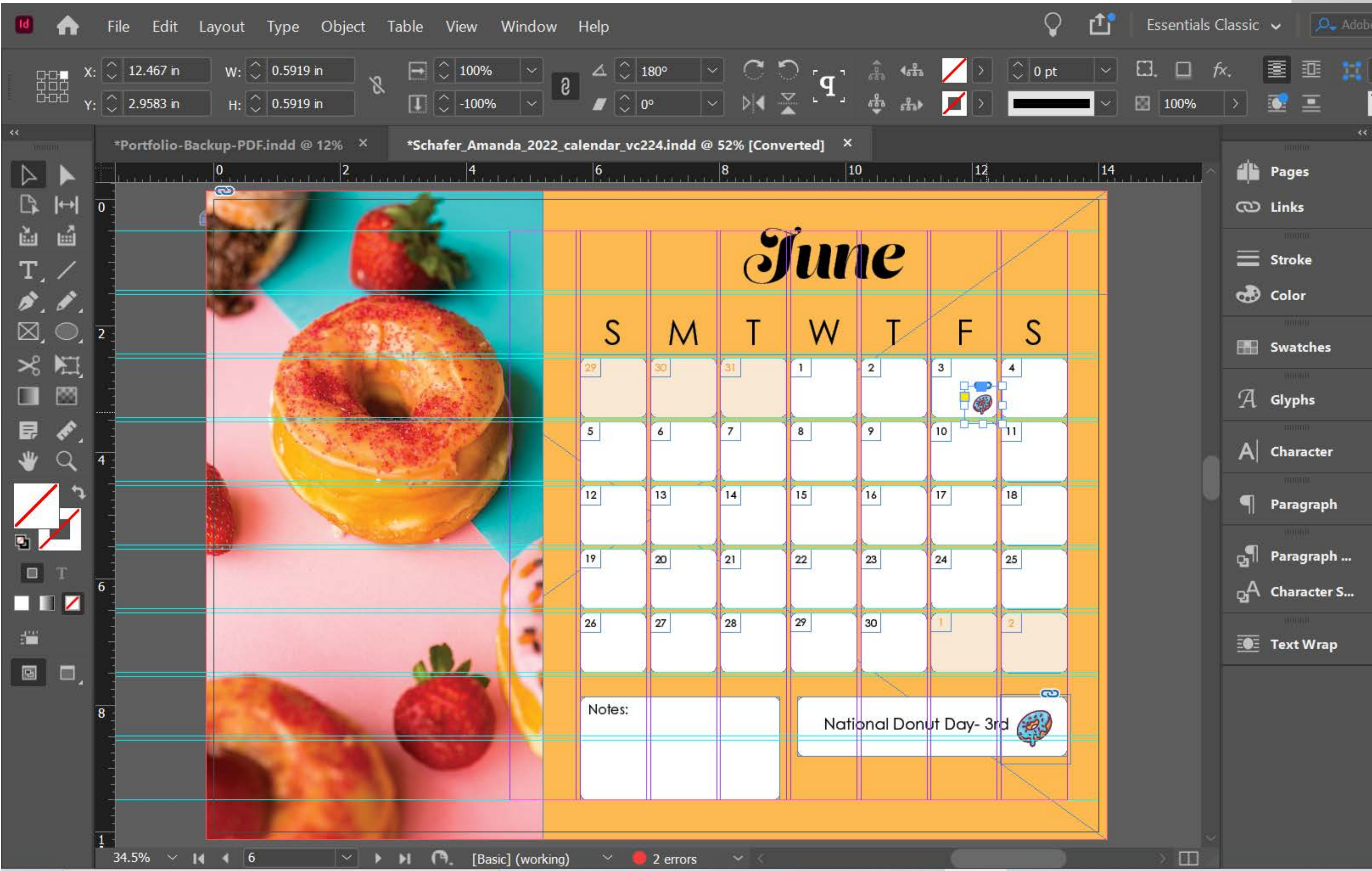
National Shortbread Day- 6th 🥐
National Croissant Day- 30th 🥐

Notes:

2022 Calendar

Adobe InDesign

This 12-month calendar project had simple parameters; an InDesign doc, using grid-lines, that included events connected to a particular theme. Each month I included at least one national food day, which was marked by a food icon collected from freepik.com. Delicious imagery is from unsplash.com.



Full Calendar —————>



January

S	M	T	W	T	F	S
26	27	28	29	30	31	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31	1	2	3	4	5

National Shortbread Day- 6th
National Croissant Day- 30th

Notes:



February

S	M	T	W	T	F	S
30	31	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	1	2	3	4	5

Notes:

National Sticky Bun Day- 21st



March

S	M	T	W	T	F	S
27	28	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31	1	2

Notes:

National Cereal Day- 7th



April

S	M	T	W	T	F	S
27	28	29	30	31	1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

Notes:

National PB & Jelly Day- 2nd



May

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	1	2	3	4

Notes:

National Shrimp Day- 10th



June

S	M	T	W	T	F	S
29	30	31	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	1	2

Notes:

National Donut Day- 3rd

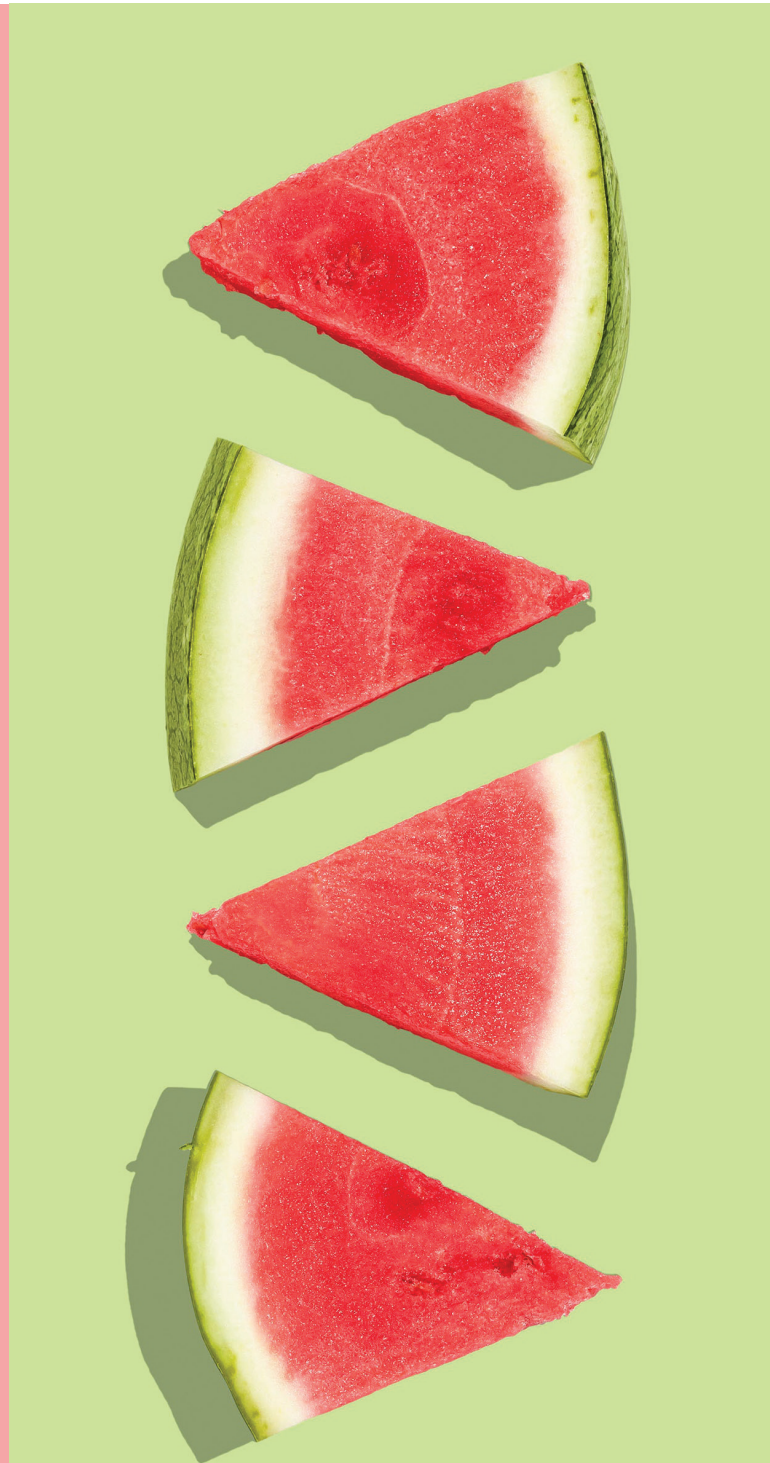


July

S	M	T	W	T	F	S
26	27	28	29	30	1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31	1	2	3	4	5	6

Notes:

National Ice Cream Day- 15th



August

S	M	T	W	T	F	S
31	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	1	2	3

Notes:

National Watermelon Day- 3rd



September

S	M	T	W	T	F	S
28	29	30	31	1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	1

Notes:

National Pizza Day- 5th



October

S	M	T	W	T	F	S
25	26	27	28	29	30	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31	1	2	3	4	5

Notes:

National Noodle Day- 6th



November

S	M	T	W	T	F	S
30	31	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	1	2	3

Notes:

National Stuffing Day- 21st

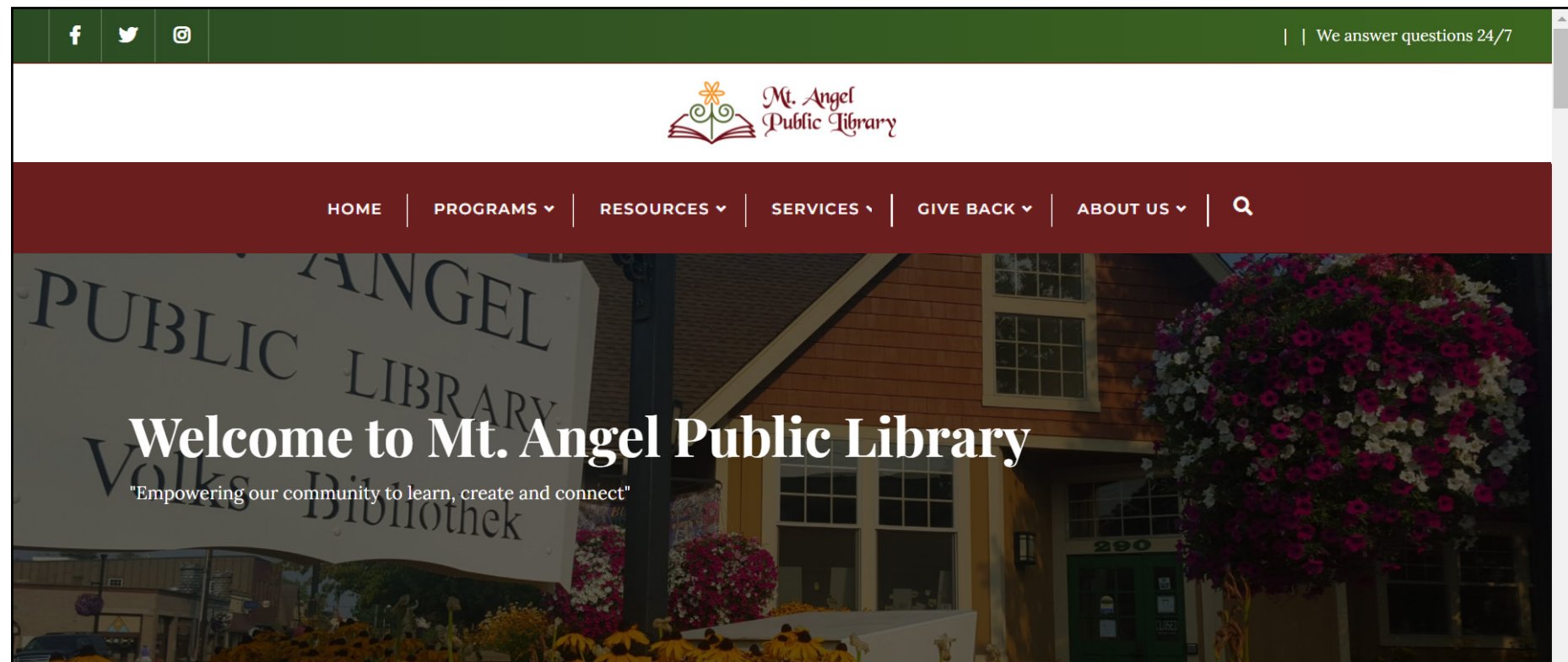


December

S	M	T	W	T	F	S
27	28	29	30	1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

Notes:

National Pie Day- 1st



Announcements and Upcoming Events!



Check out Calendar for more details!

We're Recruiting!

Mt. Angel is looking to fill two positions on the Library Advisory Board.

For more information and to apply, contact Jackie Mills at the library or go to:

Mt. Angel Library Recruitment Info



Have Questions? Contact Us!



Library Assistant:
Cecile Baker
CBaker@ci.mt-angel.or.us



Youth Services Coordinator:
Hilary Tsukakoshi
HTsukakoshi@ci.mt-angel.or.us



Library Director:
Jackie A. Mills MLIS
JMills@ci.mt-angel.or.us



Our Location

290 E. Charles Street
Mt. Angel, Oregon 97362

Mailing Address:
PO Box 870
Mt. Angel, Oregon 97362

Announcements and Upcoming Events!



Check out Calendar for more details!

We're Recruiting!

Mt. Angel is looking to fill two positions on the Library Advisory Board.

For more information and to apply, contact Jackie Mills at the library or go to:

Mt. Angel Library Recruitment Info



Library Assistant:
Cecile Baker
CBaker@ci.mt-angel.or.us



Youth Services Coordinator:
Hilary Tsukakoshi
HTsukakoshi@ci.mt-angel.or.us



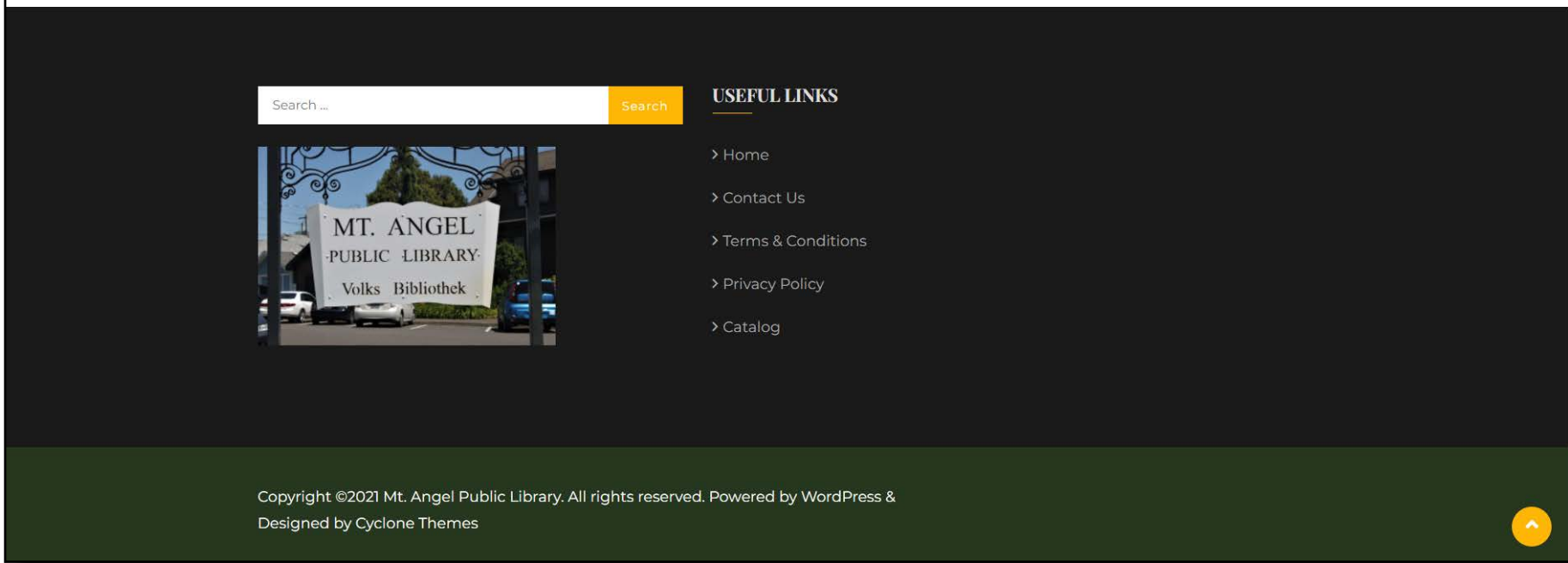
Library Director:
Jackie A. Mills MLIS
JMills@ci.mt-angel.or.us



Our Location

290 E. Charles Street
Mt. Angel, Oregon 97362

Mailing Address:
PO Box 870
Mt. Angel, Oregon 97362



INFORMACIÓN EN ESPAÑOL

Search the Library Catalog

Everything

All Fields

Search

Access Your Library Account

Library Hours

Sunday & Monday: CLOSED

Tuesday: *9:00-6:00pm

Wednesday: 11:00-5:00pm

Thursday: 11:00-7:00pm

Friday: 11:00-5:00pm

Saturday: 12:00-5:00pm

*self-serve hours 9:00-11:00am

E-newsletters

- October
- September
- August
- July
- June

Announcements and Upcoming Events!



Check out Calendar for more details!

INFORMACIÓN EN ESPAÑOL

Search the Library Catalog

Everything

All Fields

Search

Access Your Library Account

Library Hours

Sunday & Monday: CLOSED

Tuesday: *9:00-6:00pm

Wednesday: 11:00-5:00pm

Thursday: 11:00-7:00pm

Friday: 11:00-5:00pm

Saturday: 12:00-5:00pm

Library Homepage Design

Adobe Illustrator

This is a homepage proposal for a local library in Oregon. The library asked our class to use the colors, style, and content in their existing website to re-imagine the main content within their homepage. Header and footer layout were kept their original format. This project was an individual project within our team project.



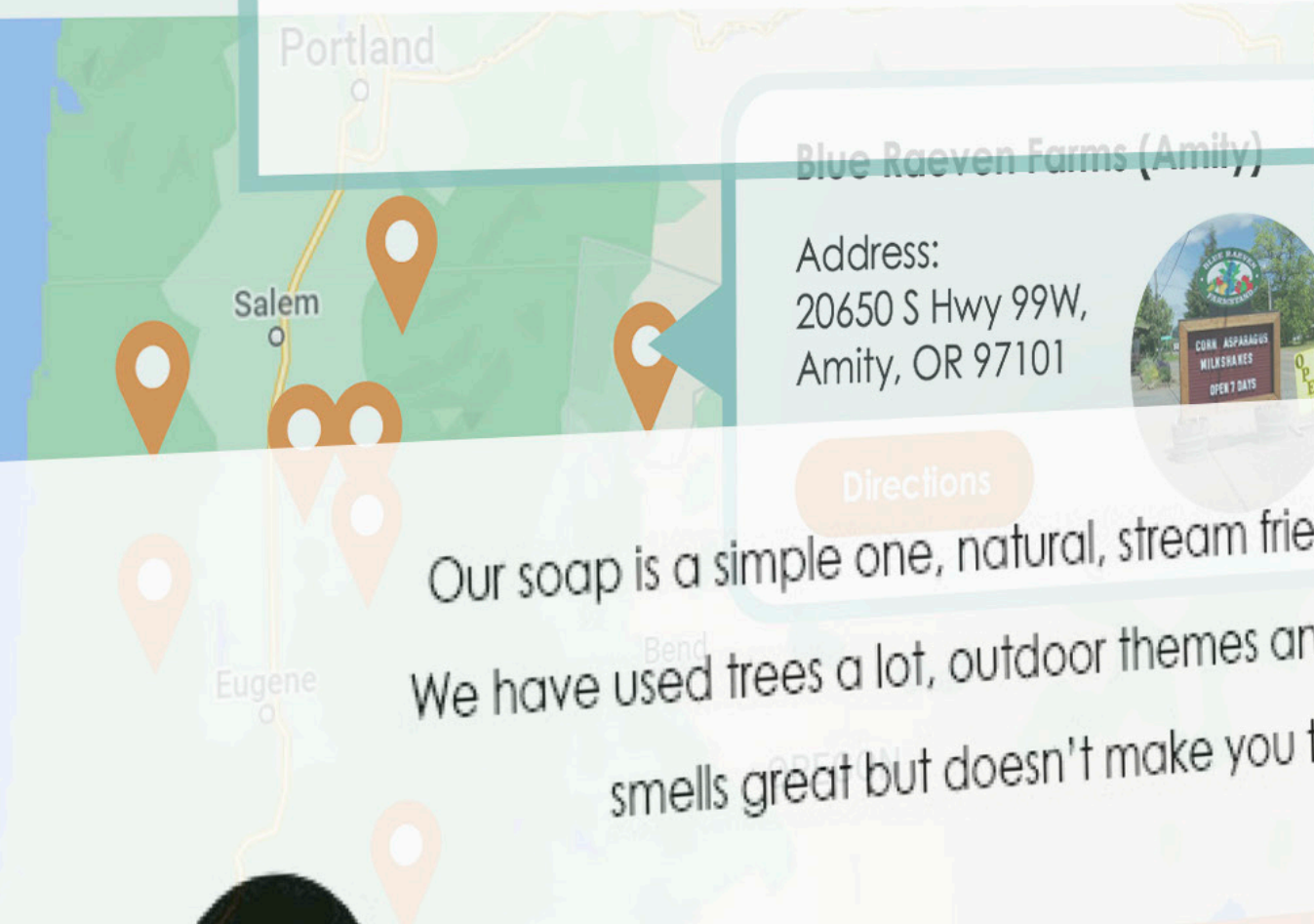
Next Project —————>

Best Selling Scents



Locations

Find local dealers of SCSC Soap



Quick View



Apricot



\$7.99

Quantity

1

Add To Cart



Apricot



\$7.99



Apricot



\$7.99



Apricot



\$7.99

pure.
handmade.

Our soap is a simple one, natural, stream friendly and portable in its cloth wrapper. We have used trees a lot, outdoor themes and stressed how good it is for your skin. It smells great but doesn't make you too fragrant after your shower.

FREE STANDARD SHIPPING ON ORDERS OVER \$35

Silver Creek Soap Co.
— Est. 1994 —

HOME

BUY SOAP

LOCATIONS

FAQ

CONTACT



Northwest Cedar



Northwest Cedar



Northwest Cedar

Let Customers Speak for Us

★★★★★
from 337 reviews



Smells Great!

I just bought my first bar of this at Blue Raeven in Amity, OR. It smells very good.

Cathy Nakanote
7/13/2021



Smells Great!

I just bought my first bar of this at Blue Raeven in Amity, OR. It smells very good.

Cathy Nakanote
7/13/2021



Smells Great!

I just bought my first bar of this at Blue Raeven in Amity, OR. It smells very good.

Cathy Nakanote
7/13/2021

Our plant-based soap is safe for sensitive skin and lathers well. We make 18 scents using essential oil and high grade fragrance oil. Our packaging is unique and keeps soap fresh until it is used.

Shop Soap



Scent of the Month: Northwest Cedar



Our newest soap, Northwest Cedar, has a fresh woody scent we love. Along with Oregon Fir Needle, it brings the Oregon Forests to you.

Add To Cart

Quick View



Silver Creek Soap Co.
— Est. 1994 —

Where do you typically sell your soaps?

We like to sell it in stores that sell produce, plants, art and natural products. We sell it in the valley at EZ Orchards, Bauman Farms, Red Bench in Silverton, Wooden Shoe, Jones Produce, Blue Raeven Farm Stand, Farmer John's in McMinnville, Willamette Valley Pie, Silver Falls and others.

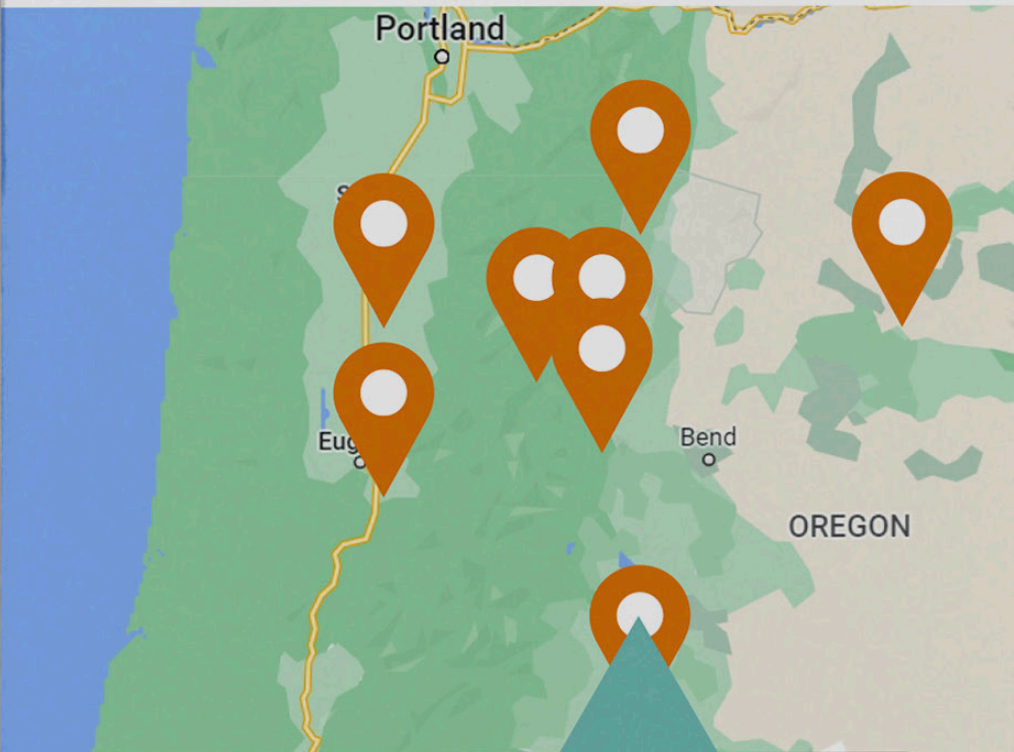
Gardeners



\$7.99

Locations

Find local dealers of SCSC Soap



Blue Raeven Farms (Amity)

Address:
20650 S Hwy 99W,
Amity, OR 97101

Directions

Bar Soap



Apricot



Cinnamon



Let Customers Speak for Us



from 337 reviews



Smells Great!

I just bought my first bar of this at Blue Raeven in Amity, OR. It smells very good.

Cathy Nakanote
7/13/2021



Northwest Cedar

After 25 years, we have it down but still have to be really aware of what we are doing because it can go wrong very easily.



Are there any other products you sell?

Not to sell everywhere. We do make a lotion to sell at the Wooden Shoe and Schriener's Iris Gardens. It is made for festivals and gift baskets.

Where do you typically sell your soaps?

We like to sell it in stores that sell produce, plants, art and natural products. We sell it in the valley at EZ Orchards, Bauman Farms, Red Bench in Silverton, Wooden Shoe, Jones Produce, Blue Raeven Farm Stand, Farmer John's in McMinnville, Willamette Valley Pie, Silver Falls and others.

Contact Us

Interested in Wholesale or have a product question?

Name

Email Address

Subject

If you are looking to become a dealer of SCSC, please include the name, address of your company and at what locations you would like to sell

Message

Gift Packages are now ready for order!

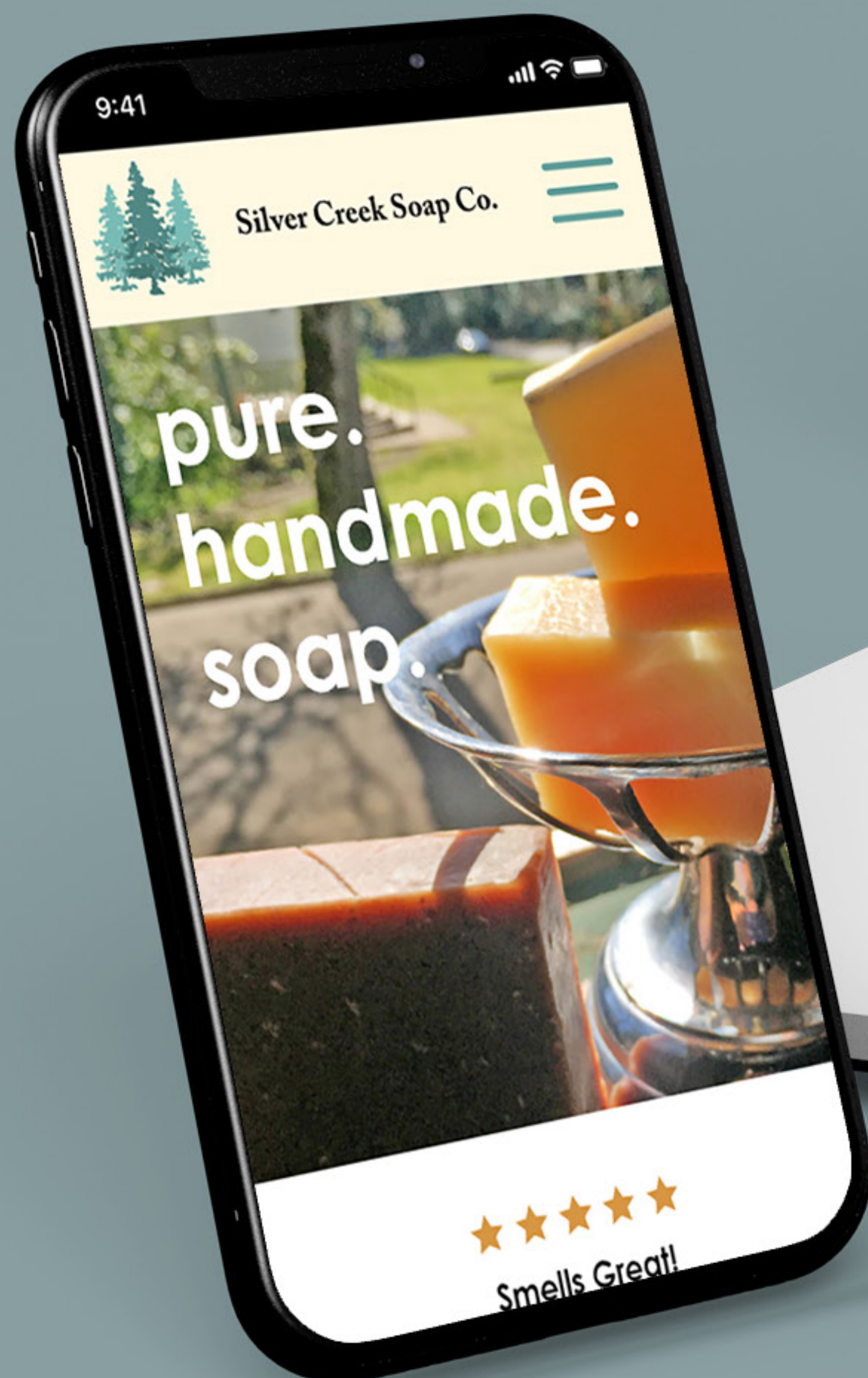


Gift packages wrapped and decorated, containing three or four small bars of Silver Creek Soap. These can be custom made for you with a week of advance notice.

Shop Soap

About Silver Creek Soap Co.

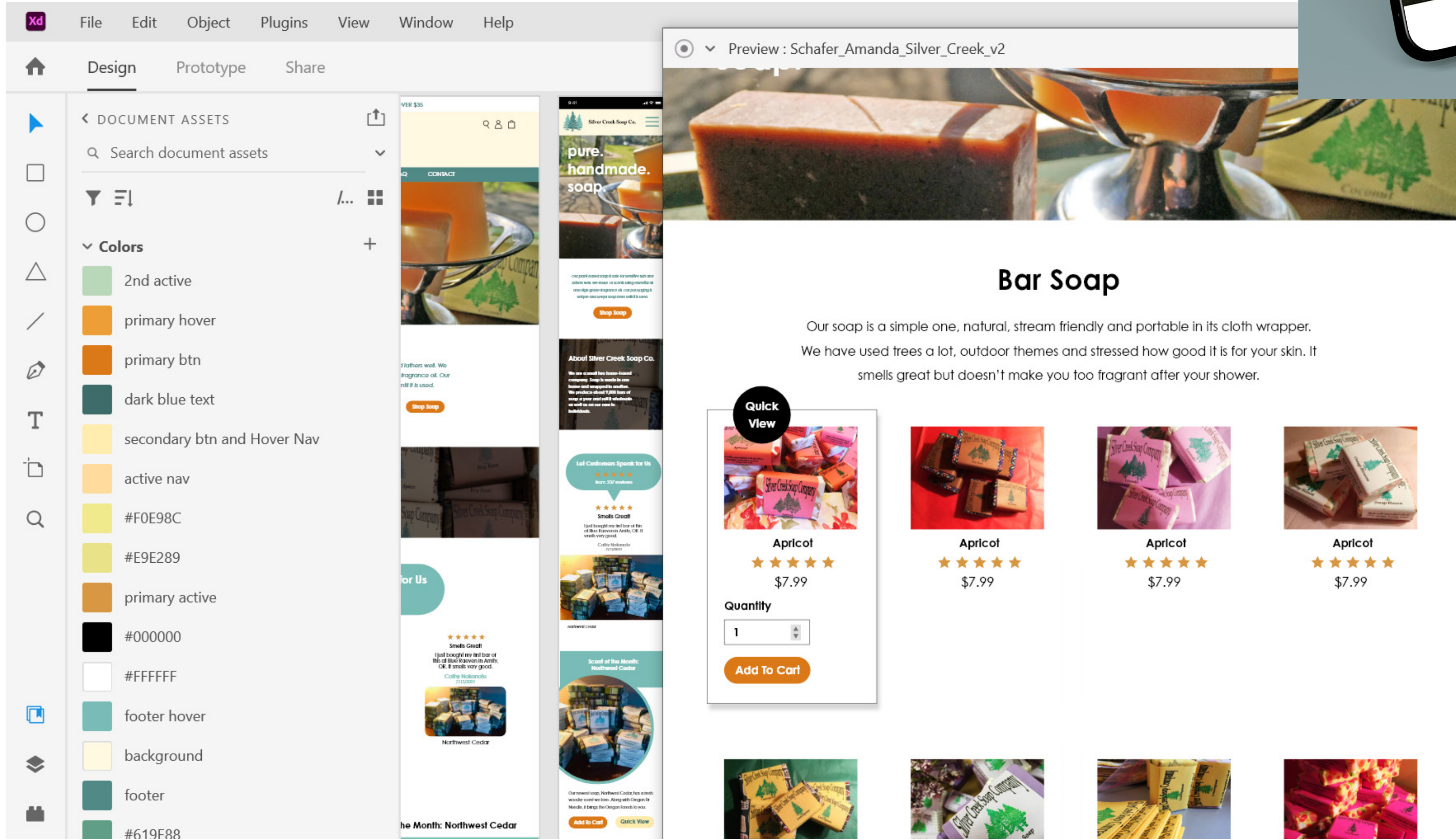
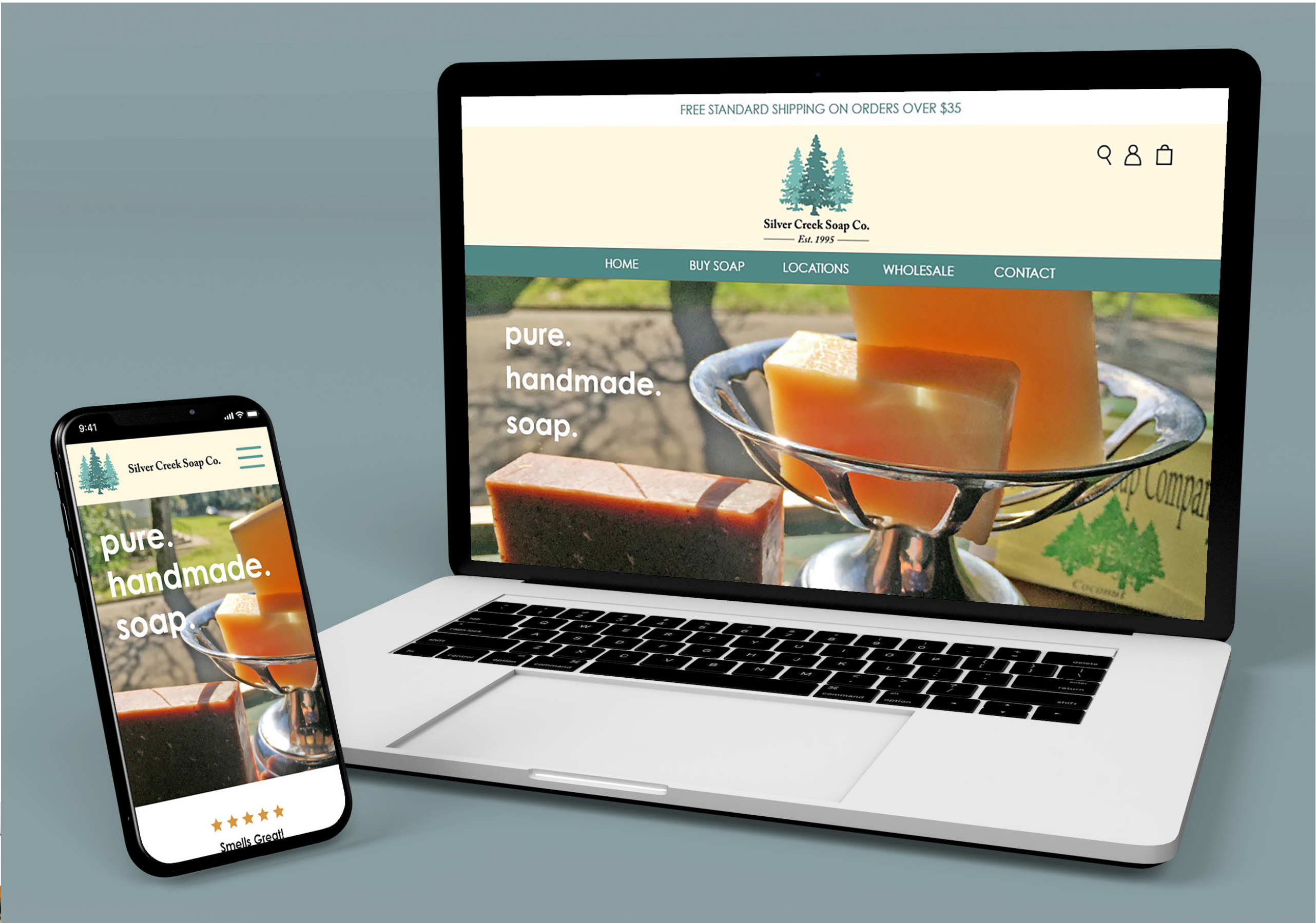
We are a small two home-based company. Soap is made in one home and wrapped in another. We produce about 9,000 bars of soap a year and sell it wholesale as well as on our own to individuals.



Silver Creek Web Layout Design

Adobe XD

A website layout inspired by Silver Creek Soap’s existing branding and owner produced photography. Currently, they do not have a traditional website, which gave me an opportunity to create an entire site design and information architecture to suit their existing content and branding.



Next Project —————>

OFF WITH STAINS!

Keep clothes and home fabrics spotlessly clean. It is smart and thrifty to take best care of your clothing and household fabrics so they will look well and last as long as possible.

Many stained and spotted articles are needlessly thrown away each year. Many others are needlessly ruined by unsuccessful attempts to remove stains. It is possible to remove practically any stain at home by following a few simple rules. To take proper care of your fabrics, you will find it worthwhile to learn enough of the "know-how" skill so that you can do a good job.

One of the most important rules is to remove the stain promptly. Stains that become old usually require a remover so strong that it injures the cloth.

Another important rule is to select a remover that will not harm the cloth. If you can find out what caused the stain, this also will guide you in choosing the remover best suited for the job.

Work carefully, patiently, quickly. Often the way in which cleaning is done is as important as the kind of cleaning materials used, in getting good final results.

The following pages not only tell how to remove many kinds of stains but describe as well the general principles of stain removal.

STEPS TO SUCCESS IN STAIN . . . REMOVAL



Stain Removal From Fabrics: *Home Methods by Margaret Smith Furry*

Stain Removal From Fabrics Home Methods

Home Methods

Stain Removal From Fabrics Home Methods

2

Treat Stains Promptly

First rule for success in removing a stain is to start while it is fresh, even before it dries if possible. Hot soapsuds or the heat of an iron sets some stains too, so that it takes strong treatment to loosen them. The professional cleaner always "spots-out" stains before he gives a garment a general cleaning or pressing.

Suit the Remover to the Cloth

Before starting to treat a stain, be sure you know what the cloth is made of—whether cotton, wool, silk, rayon, or a mixture. A stain remover successful on one kind of cloth may ruin another. Naturally, you want the method that will do the least possible damage to the cloth.

Cotton and Linen

Strong acid removers destroy cotton and linen cloth, even mild acids, such as lemon juice and vinegar, may injure cotton and linen if allowed to remain too long on the cloth. If you use a mild acid to remove a stain, apply a weak alkali such as ammonia water or washing soda immediately to stop the action of the acid. (See p. 10.) Strong alkalis harm these materials also, but weak alkalis are safe to use if you rinse the article well in water afterwards. All bleaches will rot cotton and linen if allowed to remain on the stain for more than a minute or two and will remove the color, too. Sodium perborate and hydrogen peroxide are the safest bleaches to use.

Rayon and Synthetics

Here are a few safety rules to follow in removing stains from rayon material. Mild acids or alkalis; they injure the material. Never use strong acids or alkalis usually do not harm it if properly rinsed. Water weakens rayon; do not pull or twist it when it is wet. Sodium perborate and hydrogen peroxide are the safest bleaches to use, but mild chlorine ones can be used with success. Three kinds of rayon are made in this country—viscose, cuprammonium, and acetate. In removing stains from viscose and cuprammonium rayon, treat the material like cotton or linen. But acetate rayon is different. It dissolves in acetone, alcohol, or chloroform, so test a sample of any rayon material before using these liquids to remove a stain. Mixtures of alcohol and ether, or alcohol and benzene also are unsafe to use on acetate rayon or on colored material. Always mix alcohol with 2 or 3 parts of water before using it. Pressing with a hot iron may melt acetate rayon.

Synthetic materials, such as nylon and vinylon, are not harmed by either acids or alkalis. Water does not weaken them, as it does the rayon. They take up very little moisture, and as a result, stains such as coffee, tea, and fruit juice, remain on the surface and wash off easily. You may use bleaches safely on nylon or vinylon. But vinylon, like

Wool and Silk

Strong acids and alkalis destroy wool or silk materials. Mild acids, except nitric, which weakens the material and turns it yellow, are safe to use. Even mild alkalis such as weak solutions of ammonia water, borax, or washing soda, must be used with care on wool. Bleaches that contain chlorine, such as ordinary bleaching powder, also destroy wool and silk. Sodium perborate is a good bleach to use, particularly on wool. Use lukewarm water—hot water turns both wool and silk yellow, shrinks wool, and injures the finish of silk.

Before starting to treat a stain, be sure you know what the cloth is made of—whether cotton, wool, silk, rayon, or a mixture. A stain remover successful on one kind of cloth may ruin another.

acetate rayon, dissolves in acetone and chloroform, so test a sample of the material before using either (not hot) iron. Other synthetic materials are made from peanut, corn, soybean, milk casein, and fish protein, but as yet they are not common and are not generally recognized. Treat them as you would silk and wool in removing stains.

Suit the Remover to the Stain

Find out what the stain is, if possible, before trying to remove it. The wrong treatment may set a stain so that it is impossible to take it out. Always test water or any chemical stain remover on a sample of the cloth or on a hidden part of the garment (seam or hem) to be sure it will not change the color. You may have to choose between the stain and a faded spot.

Water

If the stain is not greasy, first try to remove it with cold water. Hot water sets many stains and makes them harder to remove. Always test a sample of the cloth to see if water spots it. If not, place a pad of clean cloth underneath the stain, with the stain face down. To sponge, use a soft cloth, dampen it with cold water, and cover with a layer of dry cloth so that it is not too moist. Then sponge the stain from outside to center. Spread the moisture into the cloth around stain to keep a ring from forming. The trick is to spread, or "feather out," the liquid around the stain until there is no definite edge when the cloth around stain is mixed with 2 parts water. As alcohol changes some colors and dissolves acetate rayon, use it sparingly. Finally pat the spot with a dry cloth. Dry rapidly to prevent water rings.

A stain remover successful on one kind of cloth may ruin another.

[Illustration: To remove a water ring, rub the cloth with the finger nail.]
[Illustration: To remove a nongreasy stain with water, spread moisture unevenly into the cloth around the stain.]
[Illustration: To remove a greasy stain with carbon tetrachloride, ether, acetone, or alcohol, sponge the stain with a clean, soft, lintless cloth. Dip the cloth in the liquid and wring out most of the moisture. Sponge with light, brushing motions, working from the outside of the spot to the center. Apply it once and leave it on for a long time. [Illustration: Sponge a greasy stain with carbon tetrachloride, gasoline, or benzene. Lay the cloth down on a pad of cloth.]

Other solvents

If a stain seems to be greasy, try a grease solvent, such as carbon tetrachloride, Stoddard solvent, gasoline, benzene, turpentine, ether, acetone, or alcohol. Most of these do not change the color of fabrics, but ether, acetone, and alcohol are apt to. So use them carefully on colored materials; always mix alcohol with 2 parts water. Either sponge the stain with the solvent or dip into a bowl of the liquid. To sponge a grease spot, lay the stained material, wrong side up, on a pad of soft cloth. Apply the solvent to the back of the cloth, so that the stain is washed from the material without having to pass through it. Sponge with light, brushing motions, working from the outside of the spot to the center. Dip the cloth in the liquid and wring out most of the moisture. Sponge with light, brushing motions, working from the outside of the spot to the center. Apply it once and leave it on for a long time. [Illustration: Sponge a greasy stain with carbon tetrachloride, gasoline, or benzene. Lay the cloth down on a pad of cloth.]

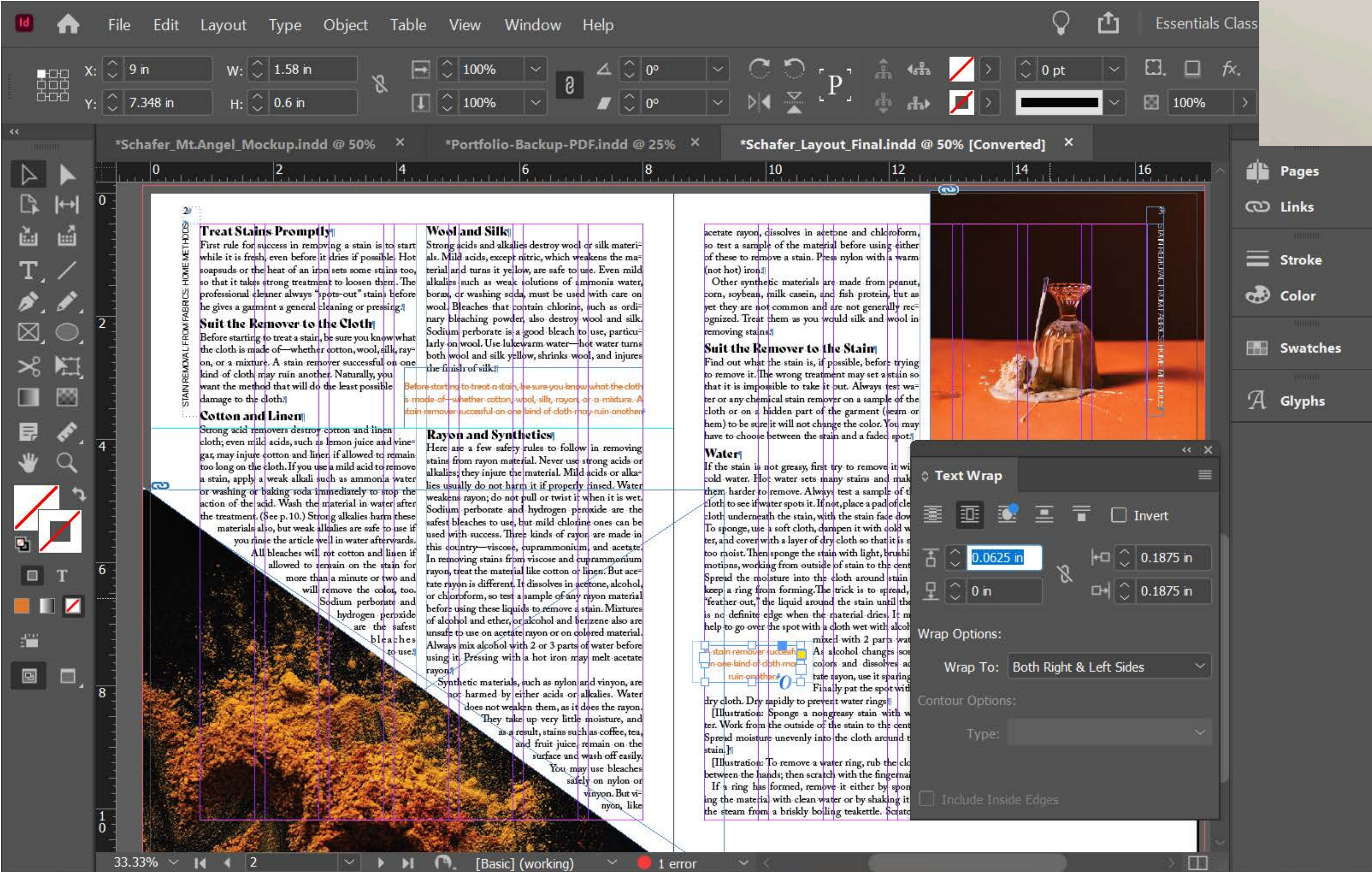


STAIN REMOVAL FROM FABRICS HOME METHODS

Stains Magazine Redesign

Adobe InDesign

This 4 page magazine design was inspired by content from the 1899 eBook on Project Gutenberg, titled, “Stain Removal from Fabrics: Home Methods” by Margaret Smith Furry. Imagery was provided by unsplash.com. Serif typefaces with a tilted axis (letters o, e and a) I felt like gave this magazine a more retro look.



RITUALS
U A L
S . . .

30%

off

Enter the code

"FRESH"

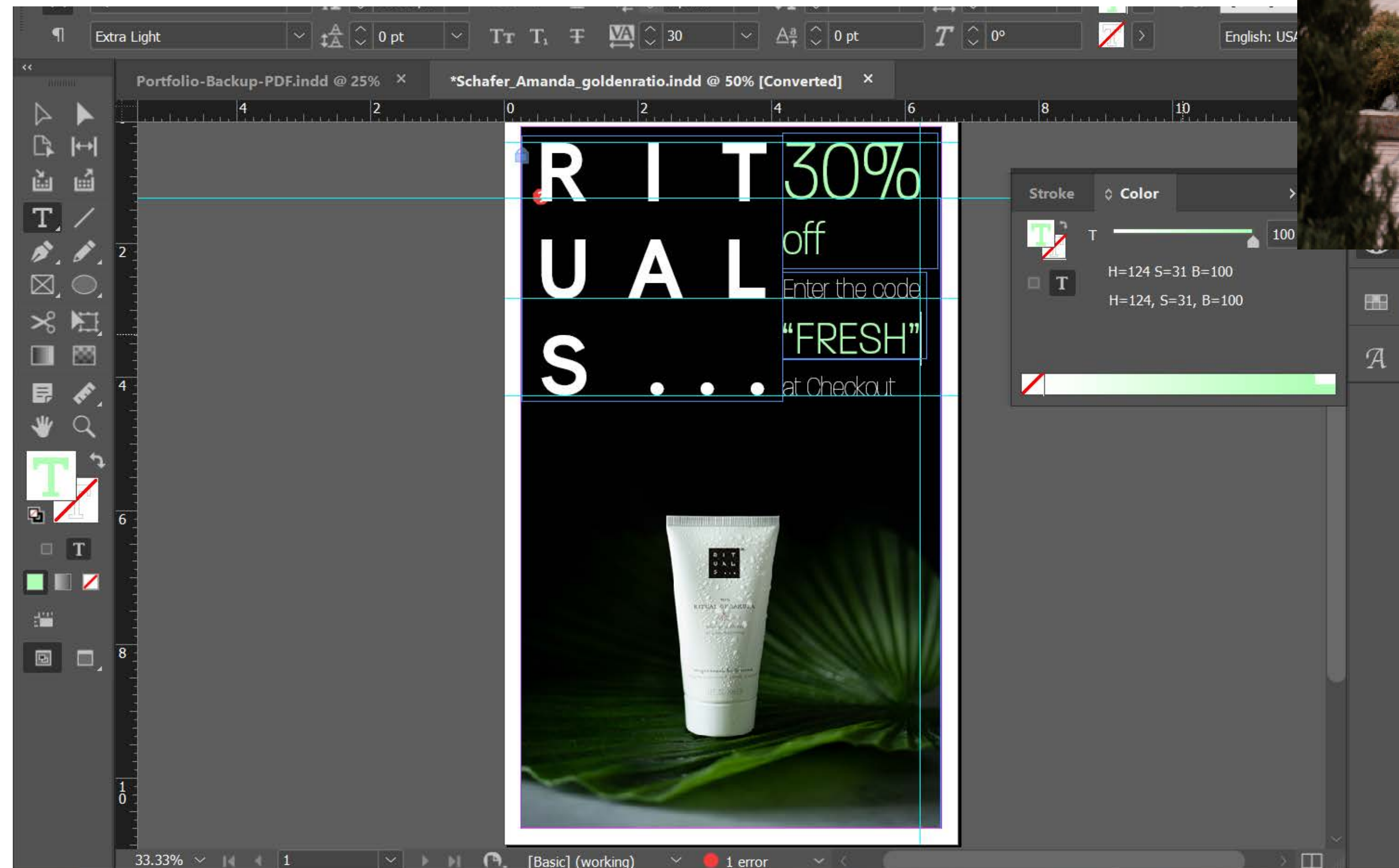
at Checkout



Rituals Ad Poster

Adobe InDesign

This poster design was inspired by class discussions on the golden ratio in design. Imagery was provided by unsplash.com, using Adobe InDesign.



Next Project —————>



Samantha & Jason

AUGUST 14, 2021

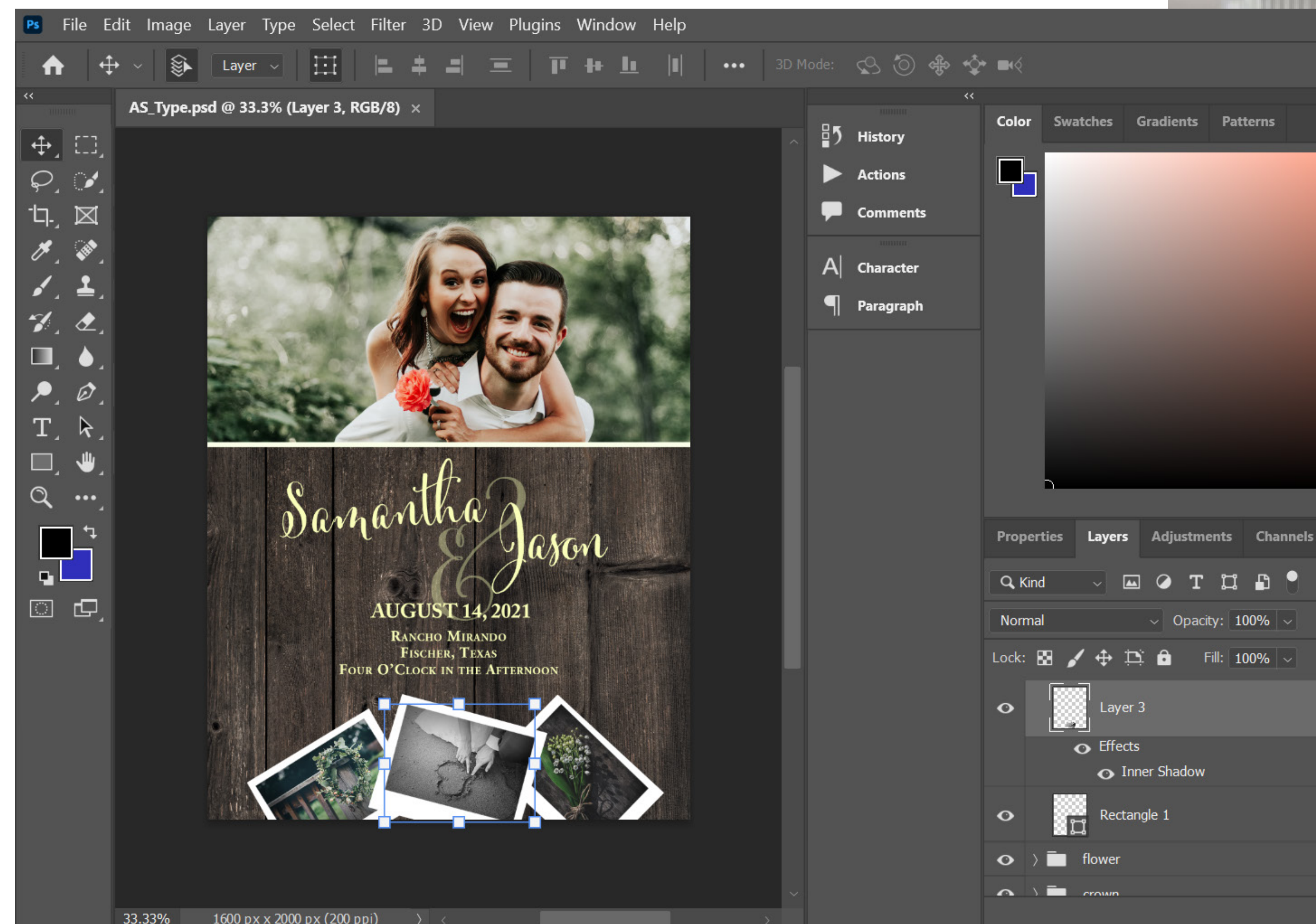
RANCHO MIRANDO
FISCHER, TEXAS
FOUR O'CLOCK IN THE AFTERNOON



Wedding Invite

Adobe Photoshop

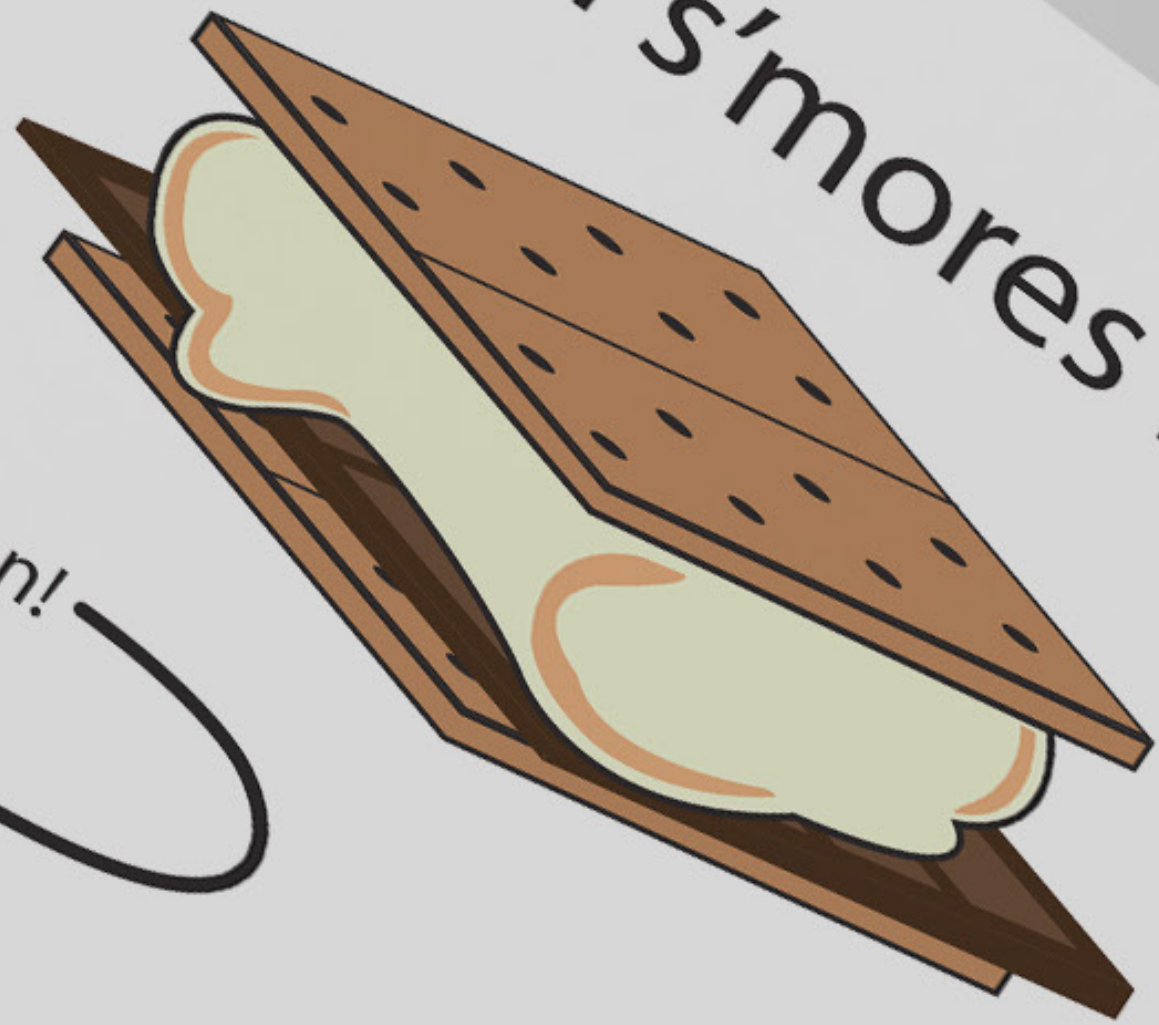
The only criteria for this Photoshop project was to use image and type. While trying to find a theme, I was inspired by the various unsplash images and textures, which led me to creating a wedding invitation.



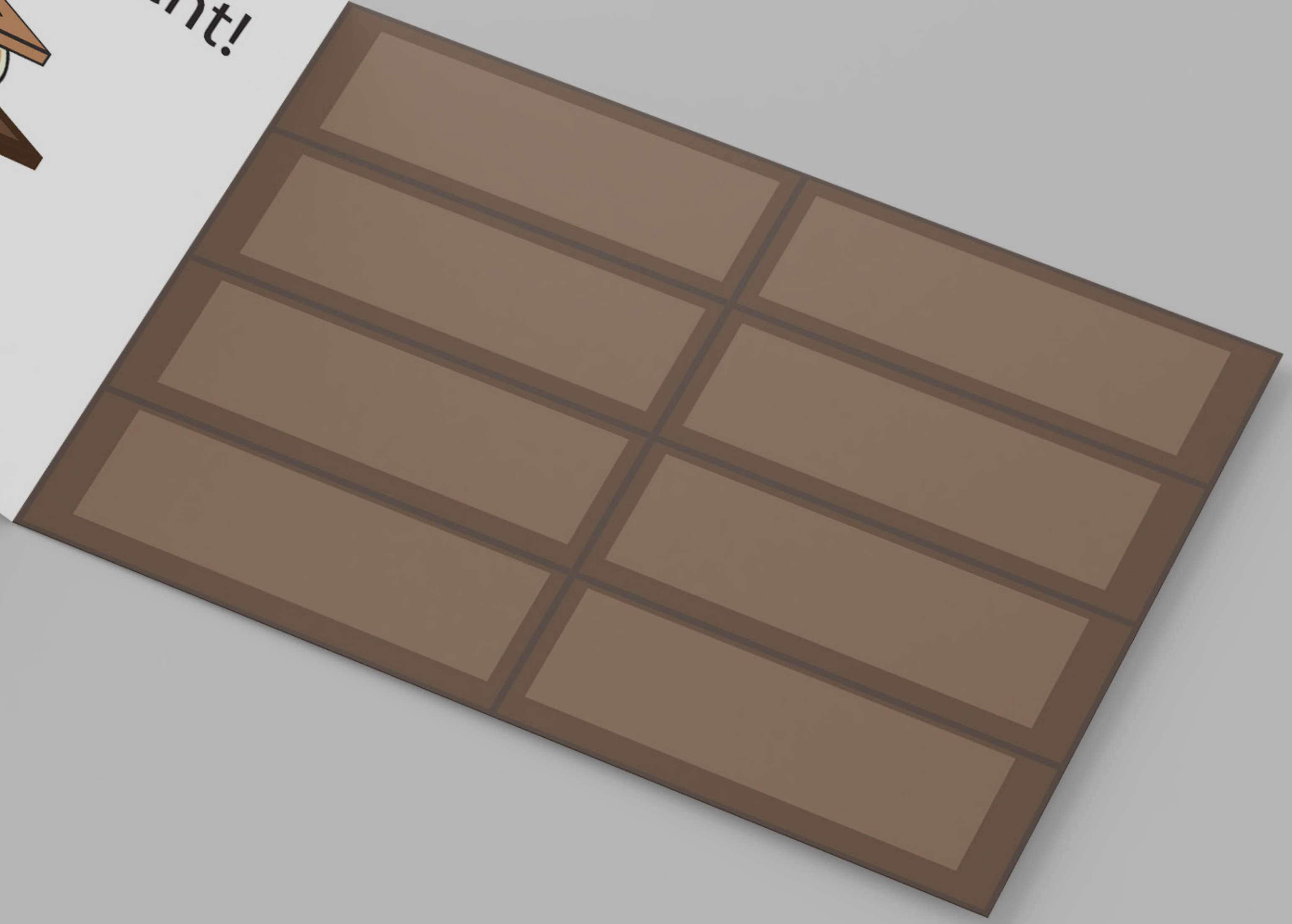
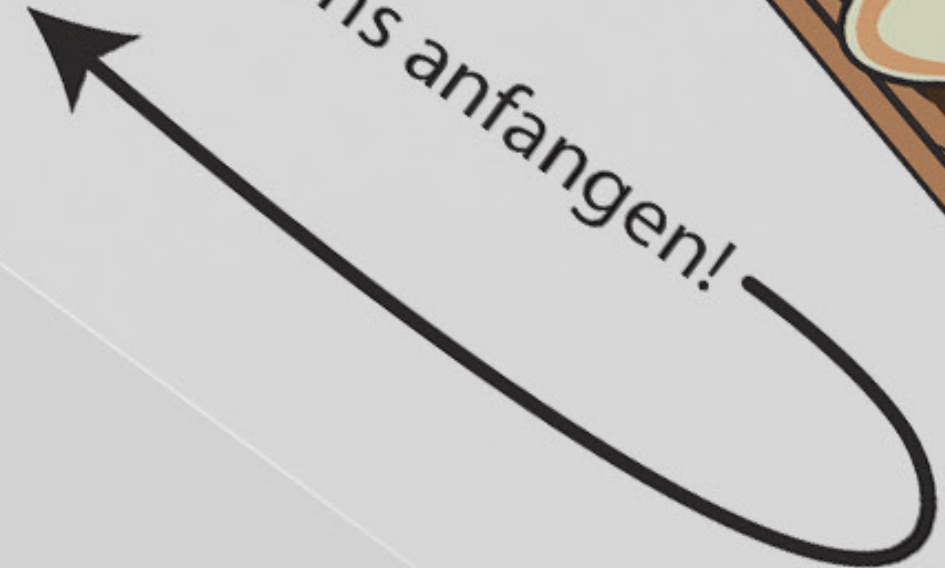
Next Project —————>



Wie man s'mores macht!



Lass uns anfangen!



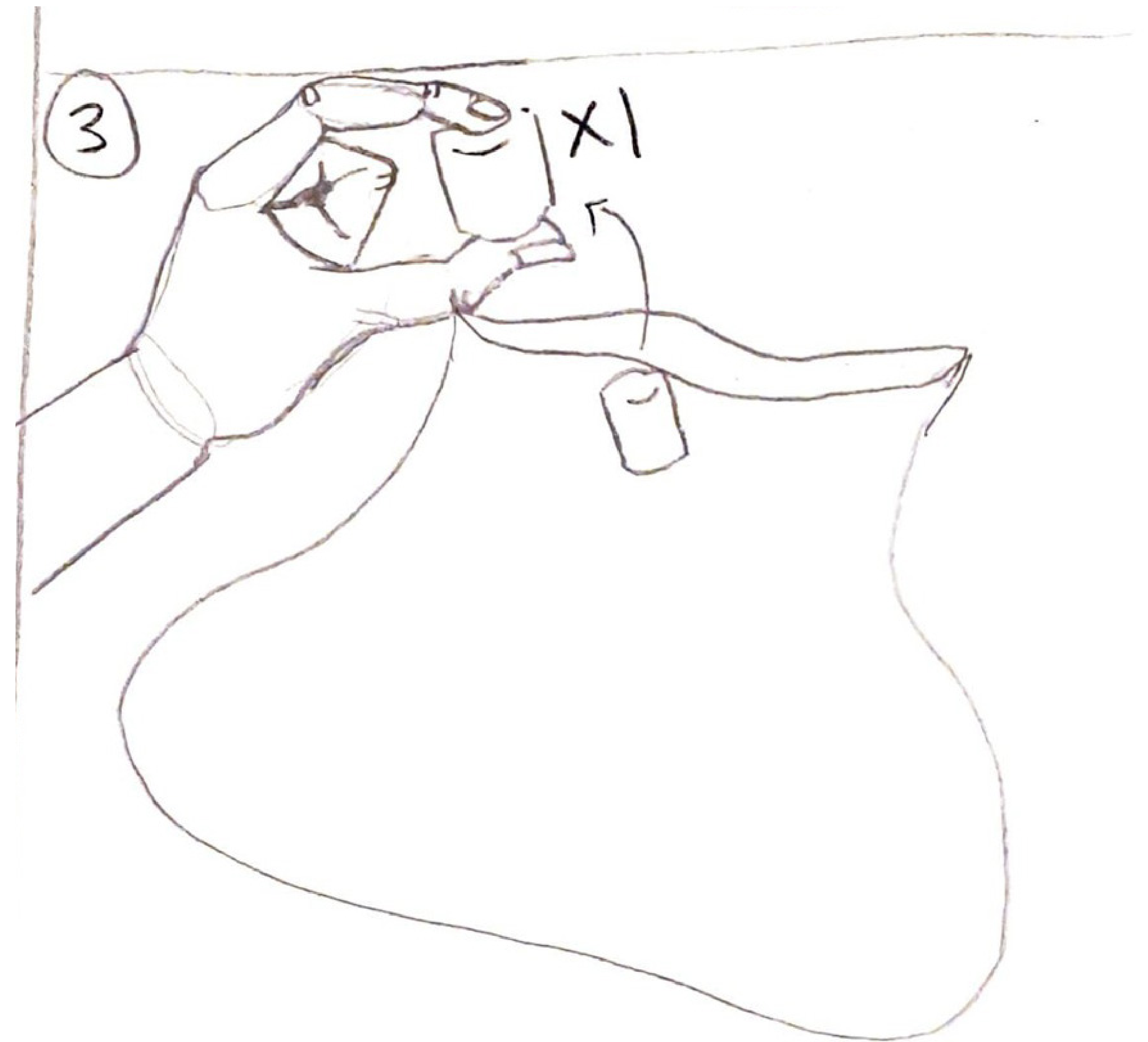
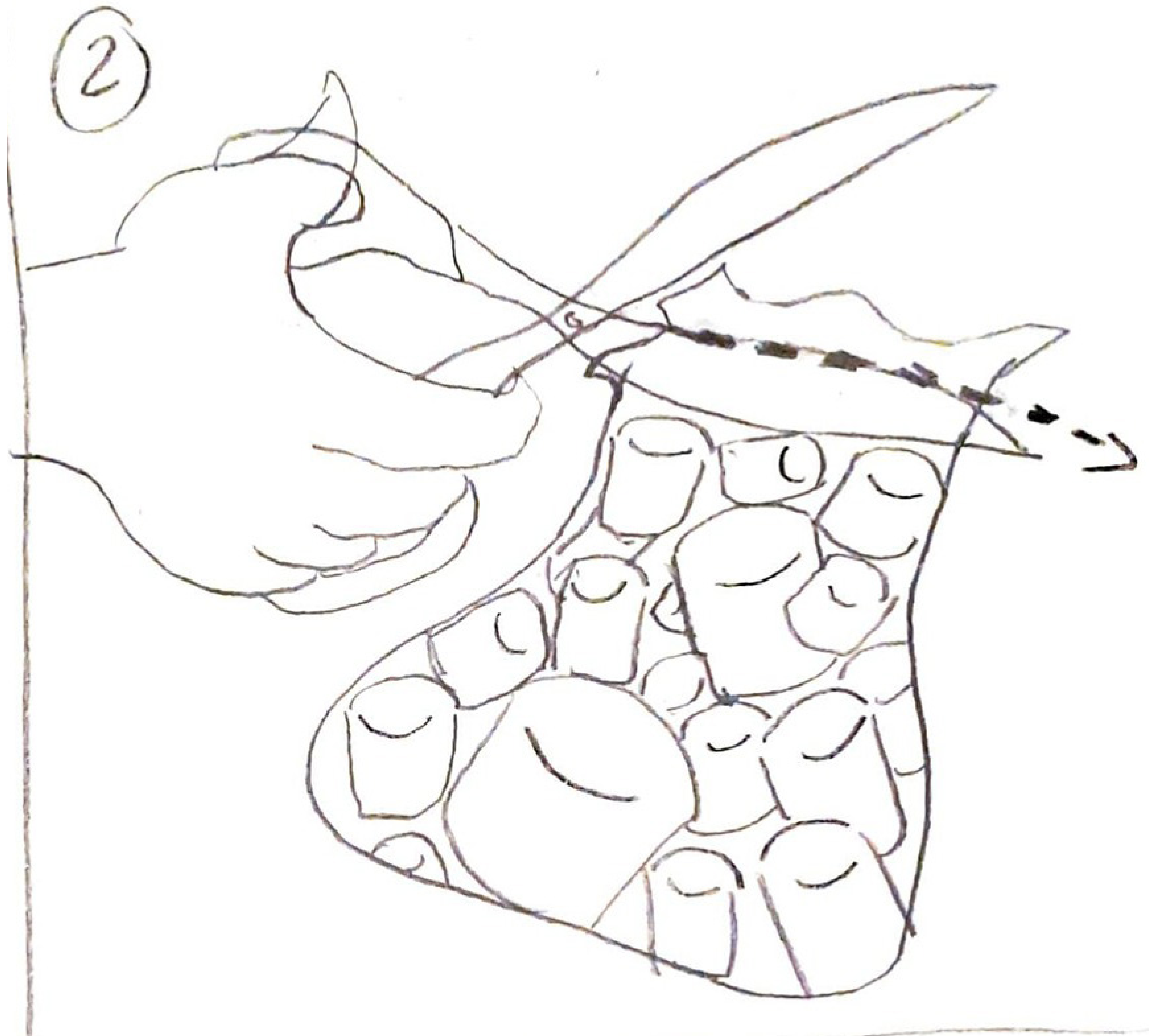
S'MORES Manual

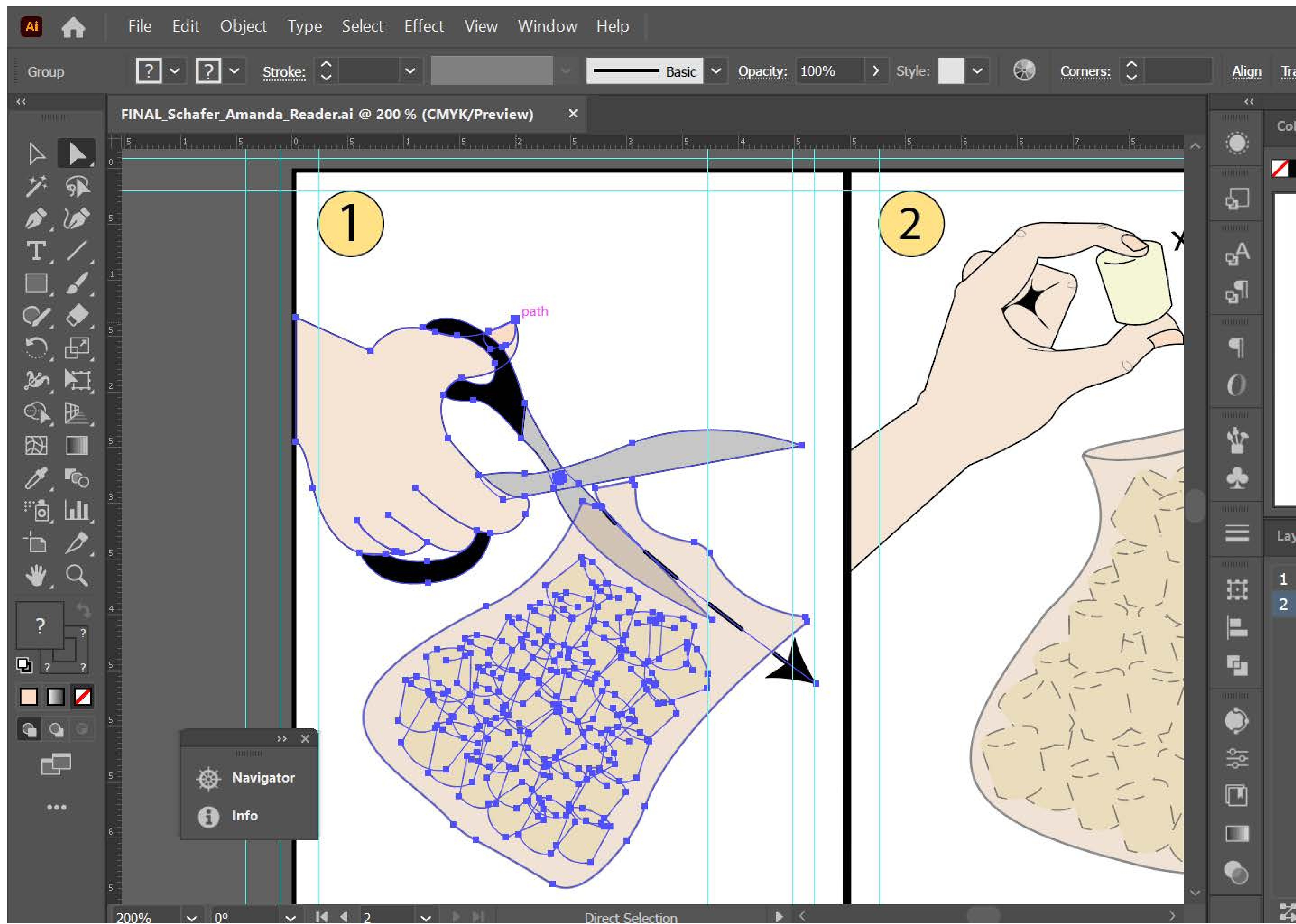
Adobe Illustrator

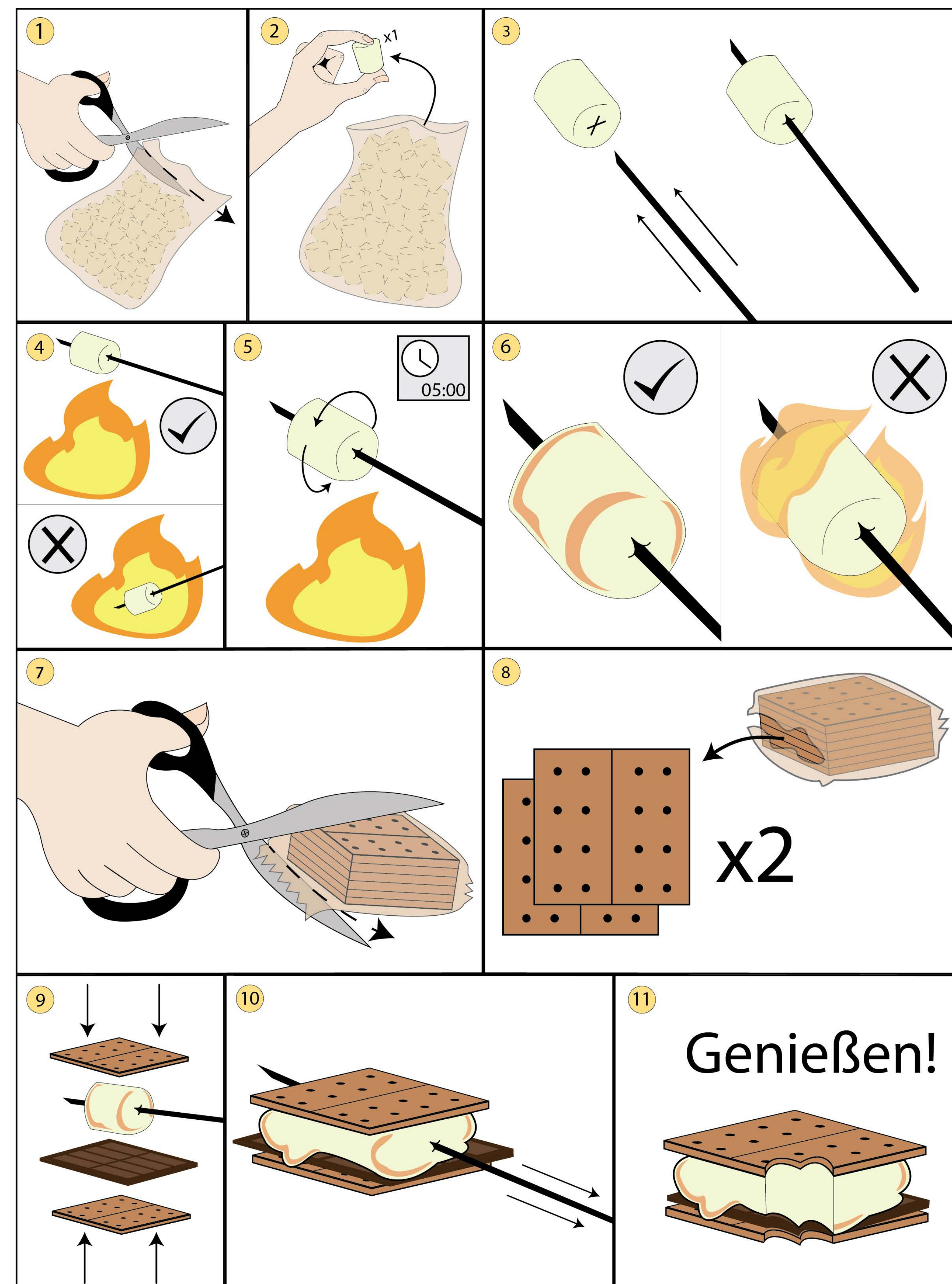
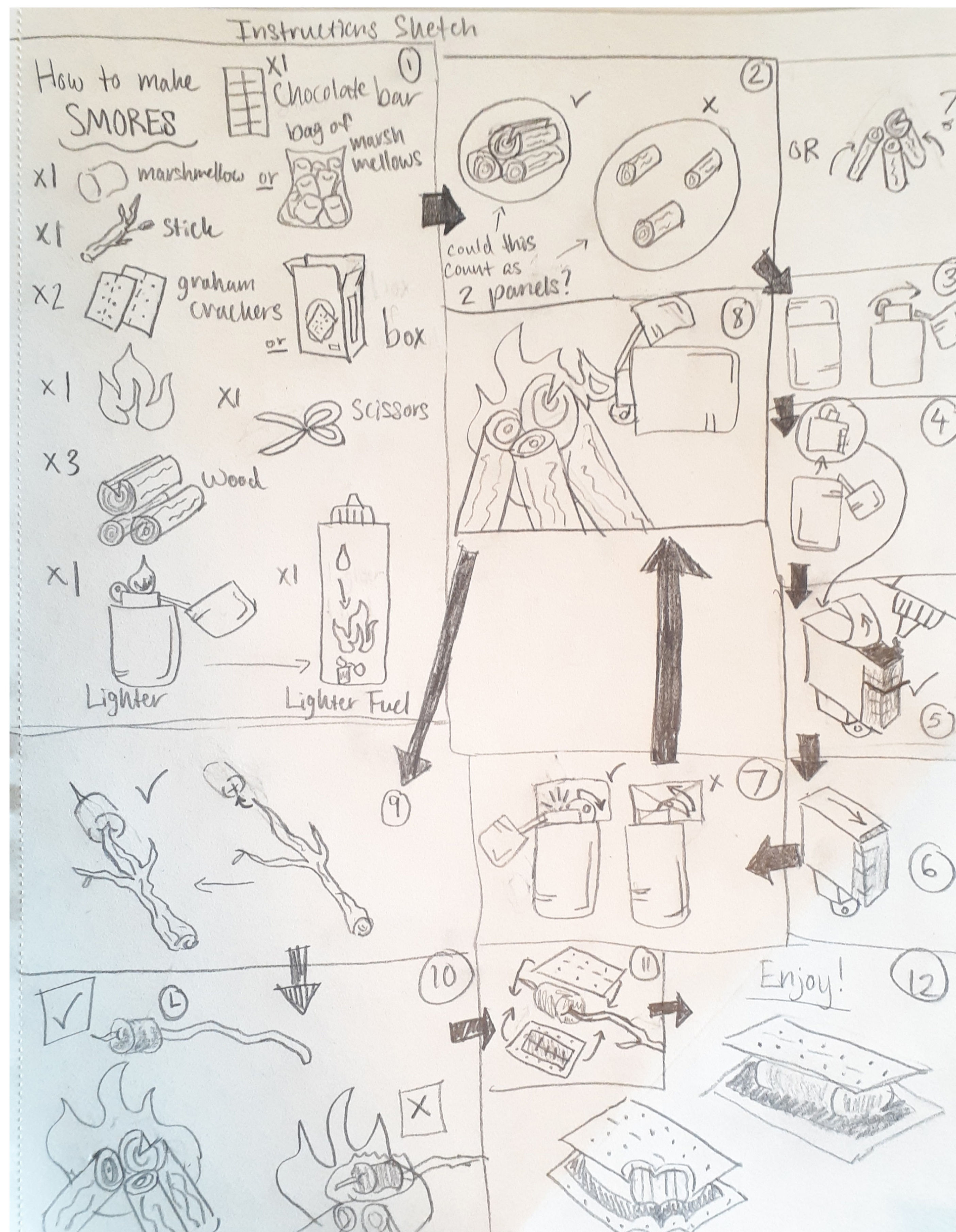
This print project is a step by step manual of how-to make s'mores. One of the challenges was clearly communicating how to complete each step of the activity, WITHOUT words. When printed and folded, this project creates a literal "s'more shape", which the user has to unfold to show the instructions.



First, I roughly sketched each step of the manual, then traced those sketches using solely the pen tool in Adobe Illustrator.











INVOICE NO. 0001

INVOICE

Monday, Mar. 3, 2022

From:
Amanda Jane
Front-end Designer

Invoice to:
Dr. Guido Alvarez

Description	Hours	Rate	Subtotal
Invoice Design	2.5	\$20/hr	\$50.00
Postcard Design	1	\$15/hr	\$15.00
Logo Variations (4)	1.5	\$15/hr	\$22.50
Endpaper Texture	0.5	\$15/hr	\$7.50
Business Card	0.75	\$15/hr	\$11.25
Logo Gif Animation	0.5	\$15/hr	\$7.50
Sub-total:			\$113.75
tax(0%):			-----

Total: \$113.75

2003 Sunny Day Drive
Los Angeles, CA 90017
714-872-8283

Invoice is for cash or check. There's a
3% service fee on ANY card payment.

Due Date:
15 March, 2022

Amanda
Jane

Contact

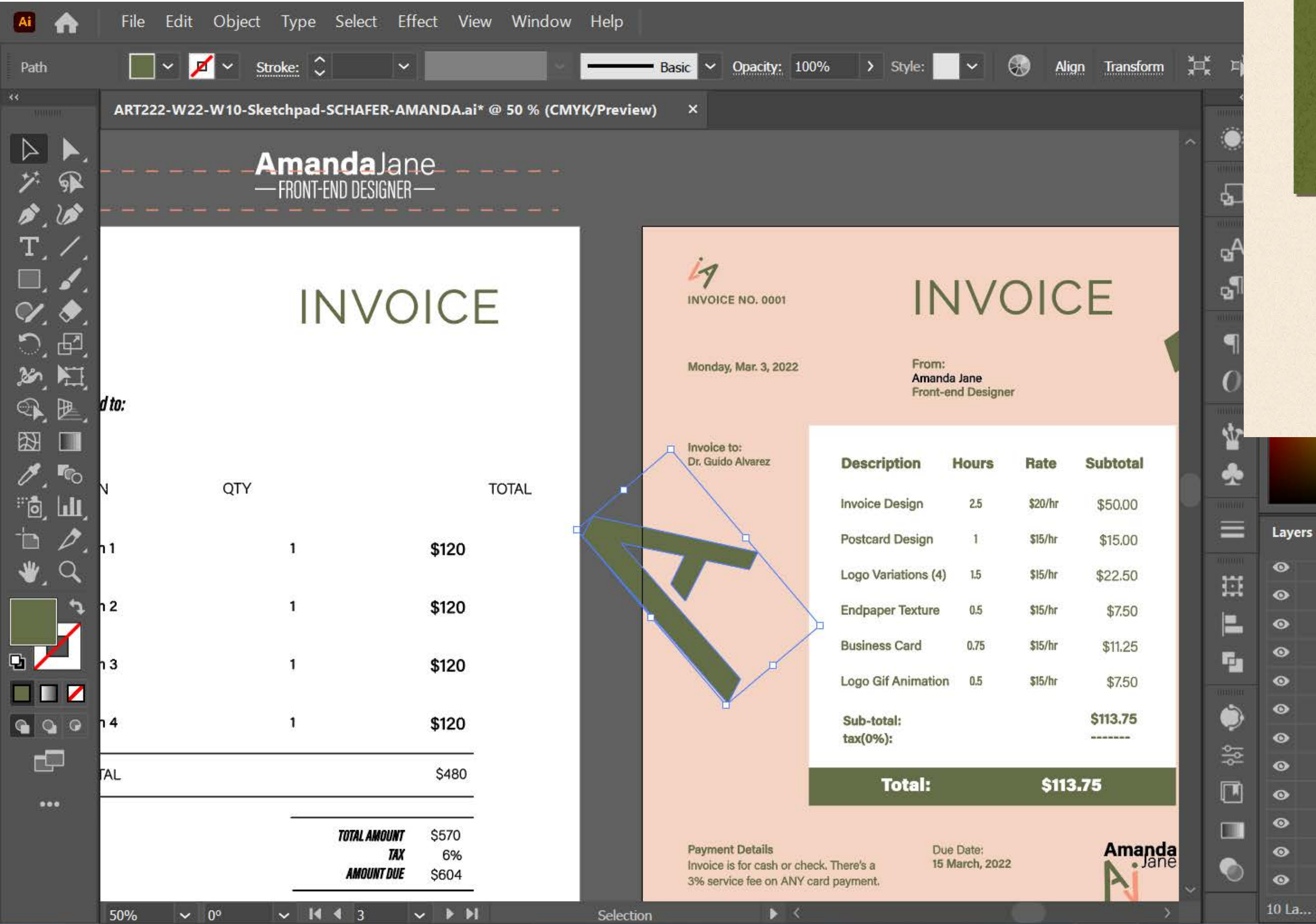
M: 123-456-7890
E: hello@amandaschafer.co

amandaschafer.co

Business Invoice Design

Adobe Illustrator

One of my favorite things to design are page layouts. This particular project didn't have many constraints besides trying to create an invoice that matches our "branding suite" or "style" as a designer. We had to bill our instructor with the work we had completed class.



Next Project —————>

Emphasis

A focal point in a composition draws the eye to it before the eye engages with the rest of the visual information. This is called emphasis and is achieved by making a specific element gain the attention of the eye. Emphasis is created in graphic design by making only one focal point and clearly emphasizing it by placing the elements on the page in positions where the eye is naturally drawn to the proper entry into the work.

Designers rely on additional compositional principles to support the hierarchy of a composition such as contrast, repetition, or movement. Designers use emphasis to assist viewers in identifying the relative importance of each element in a composition. Emphasis is strongly linked to visual hierarchy. Both

emphasis and visual hierarchy create order for the viewer, allowing the eye to see the first element of importance, then the second, then

"Emphasis is strongly linked to visual hierarchy"

the third, and so on. Graphic elements gain or lose emphasis by changing in size, visual intensity, color, complexity, uniqueness, placement on the page, and relationship to other elements.

Movement

Movement is made by creating visual instability — like motion in a photograph that blurs the image, as shown in the example in Figure 3.18.

Creating the illusion of movement photographically or artistically is not difficult because a blur

translates into movement in the mind of the viewer. However, it is not the only option for a designer. A composition can also achieve movement if the graphic elements are arranged in a way that directs the eye to move in a specific direction — usually by creating a diagonal that takes the eye up to the right corner (forward motion) or down to the left corner (backward motion). Movement can also be created using overlapping planes that imply depth and distance by becoming progressively smaller and lighter in tone (implied depth). Using typography as a visual medium is also an option. Overlapping the text blocks and/or sentences effectively creates both depth and movement (though

it doesn't legitimize). David Carson is a designer who often uses this technique to create movement in his work.

Scale

Varying scale (size) is one of the major tools in the designer's toolbox. Changing scale is important on two levels. The first is purely compositional — a composition needs variety in the size of its elements to be dynamic and effective. If all the elements have the same visual weight, the composition will be flat. Another aspect to varied scale is conceptual. If a design visually distorts the size relation of one element to another, the viewer is instantly engaged in discovering why. This is a great method to engage the viewer and add a twist to the message

"A composition needs variety in size in order to be dynamic"

embedded in the design. A great example of this is the 'think small' ad campaign of the 1960s for Volkswagen Beetles.

The series is witty and engaging and plays on how we perceive size. This distortion is witty and playful, and presents smallness as desirable. Subtle scale differences do not make much

visual impact, but large ones are very dramatic. The concept and context of a project should determine the relationship of scale differences for a composition. Large differences in scale are suited to dramatic and energetic design content, while smaller differences in scale are appropriate for professional and institutional

Proximity and the Gestalt Theory of Visual Relationships

Proximity of elements is part of Gestalt theory, which is a framework of spatial relationships developed in the 1920s by the German psychologists Max Wertheimer, Wolfgang Kohler, and Kurt Koffka. The term Gestalt means unified whole, and points to the underlying conceptual structure of this framework. Gestalt works because the mind seeks to organize visual information. A composition created using Gestalt principles predetermines how each of the elements within it interacts with the others spatially. In this system of relationships, close proximity of



FIGURE 3.18: David Carson, 'Think Small' (1960s)

FIGURE 3.19: David Carson, 'Think Small' (1960s)

STRATEGIES for CREATING Visual Harmony

Alex Harris



We have many words for the frustration we feel when an interface isn't directing us to what we need to know. Loud, messy, cluttered, busy. These words... express our feeling of being overwhelmed visually by content on a screen or page. We need them to express how unpleasant a user experience it is to not know where to direct our attention next. (Porter, 2010, para 1)

STRATEGIES

for
CREATING

Visual
Harmony



Emphasis

A focal point in a composition draws the eye to it before the eye engages with the rest of the visual information. This is called emphasis and is achieved by making a specific element gain the attention of the eye. Emphasis is created in graphic design by making only one focal point and clearly emphasizing it by placing the elements on the page in positions where the eye is naturally drawn to the proper entry into the work.

Designers rely on additional compositional principles to support the hierarchy of a composition such as contrast, repetition, or movement. Designers use emphasis to assist viewers in identifying the relative importance of each element in a composition. Emphasis is strongly linked to visual hierarchy. Both

emphasis and visual hierarchy create order for the viewer, allowing the eye to see the first element of importance, then the second, then

"Emphasis is strongly linked to visual hierarchy"

the third, and so on. Graphic elements gain or lose emphasis by changing in size, visual intensity, color, complexity, uniqueness, placement on the page, and relationship to other elements.

Movement

Movement is made by creating visual instability — like motion in a photograph that blurs the image, as shown in the example in Figure 3.18.

Creating the illusion of movement photographically or artistically is not difficult because a blur

translates into movement in the mind of the viewer. However, it is

it doesn't legitimize). David Carson is a designer who often uses this technique to create movement in his work.

Scale

Varying scale (size) is one of the major tools in the designer's toolbox. Changing scale is important on two levels. The first is purely compositional — a composition needs variety in the size of its elements to be dynamic and effective. If all the elements have the same visual weight, the composition will be flat. Another aspect to varied scale is conceptual. If a design visually distorts the size relation of one element to another, the viewer is instantly engaged in discovering why. This is a great method to engage the viewer and add a twist to the message

"A composition needs



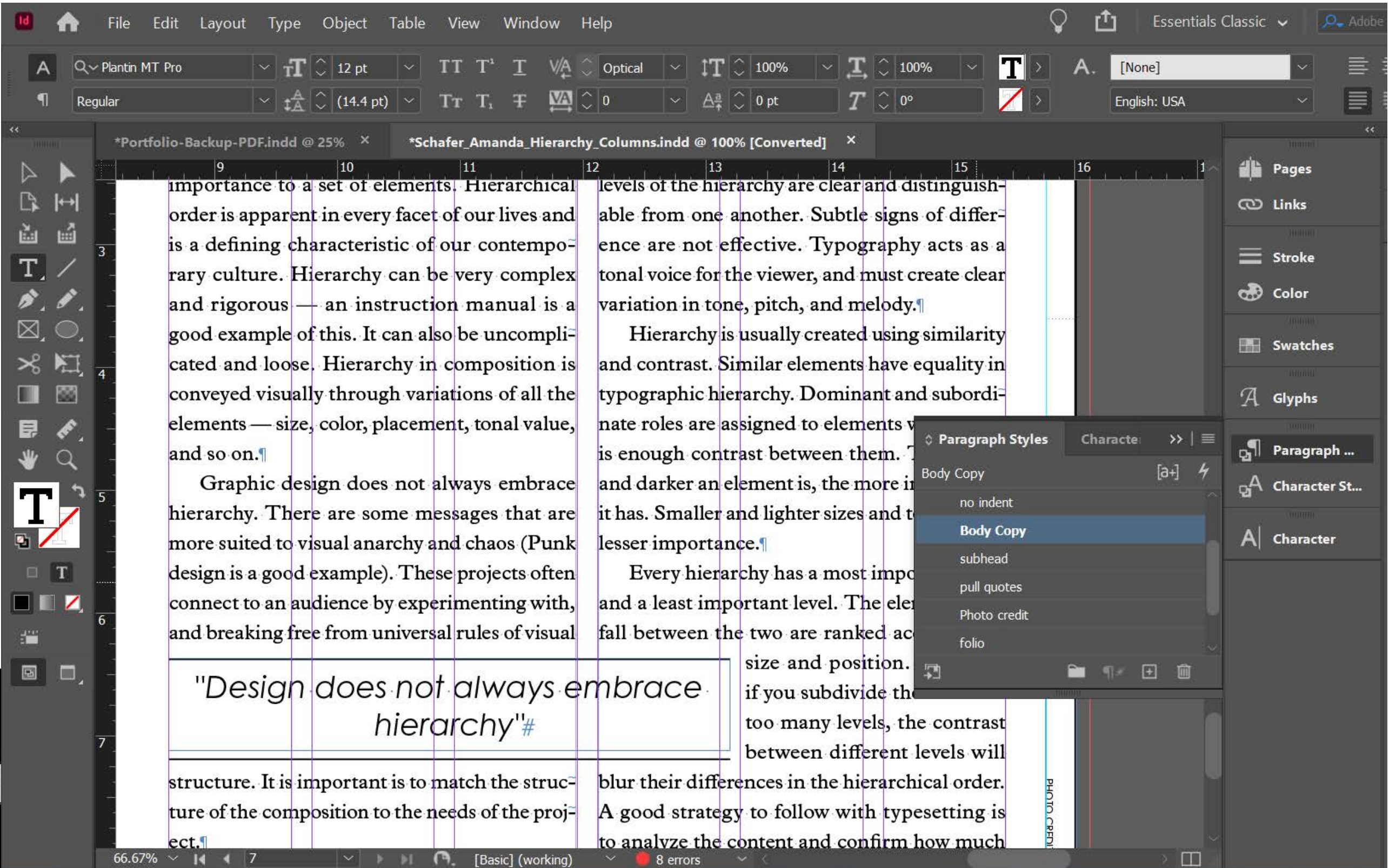
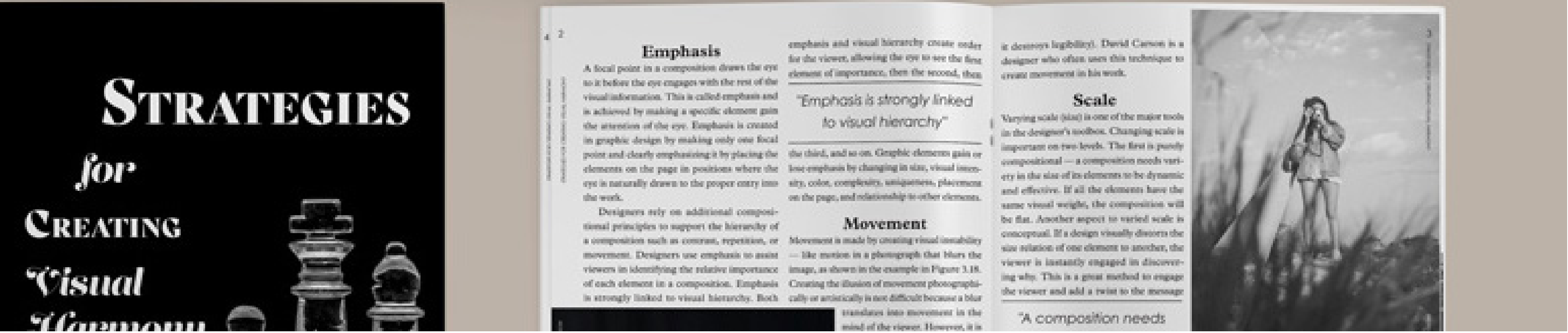
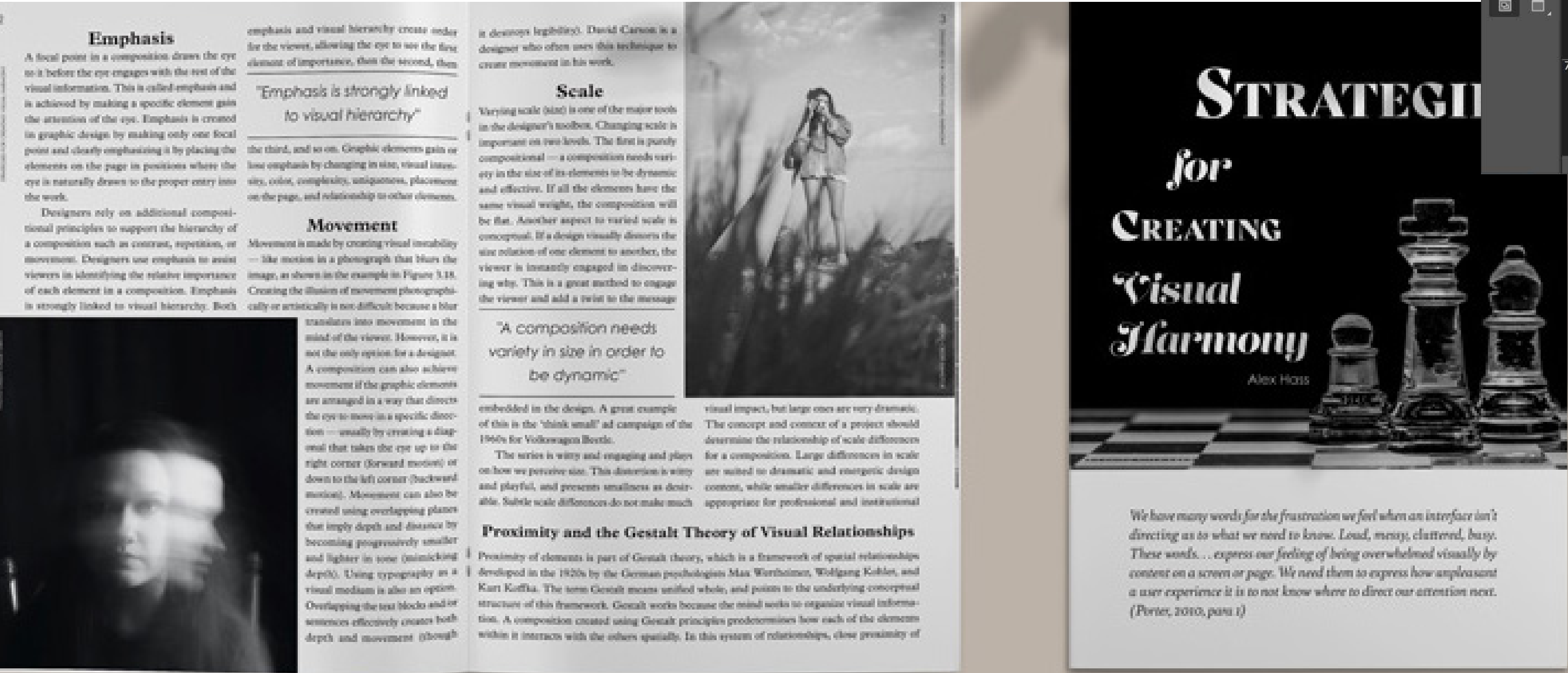
FIGURE 3.18: David Carson, 'Think Small' (1960s)

FIGURE 3.19: David Carson, 'Think Small' (1960s)

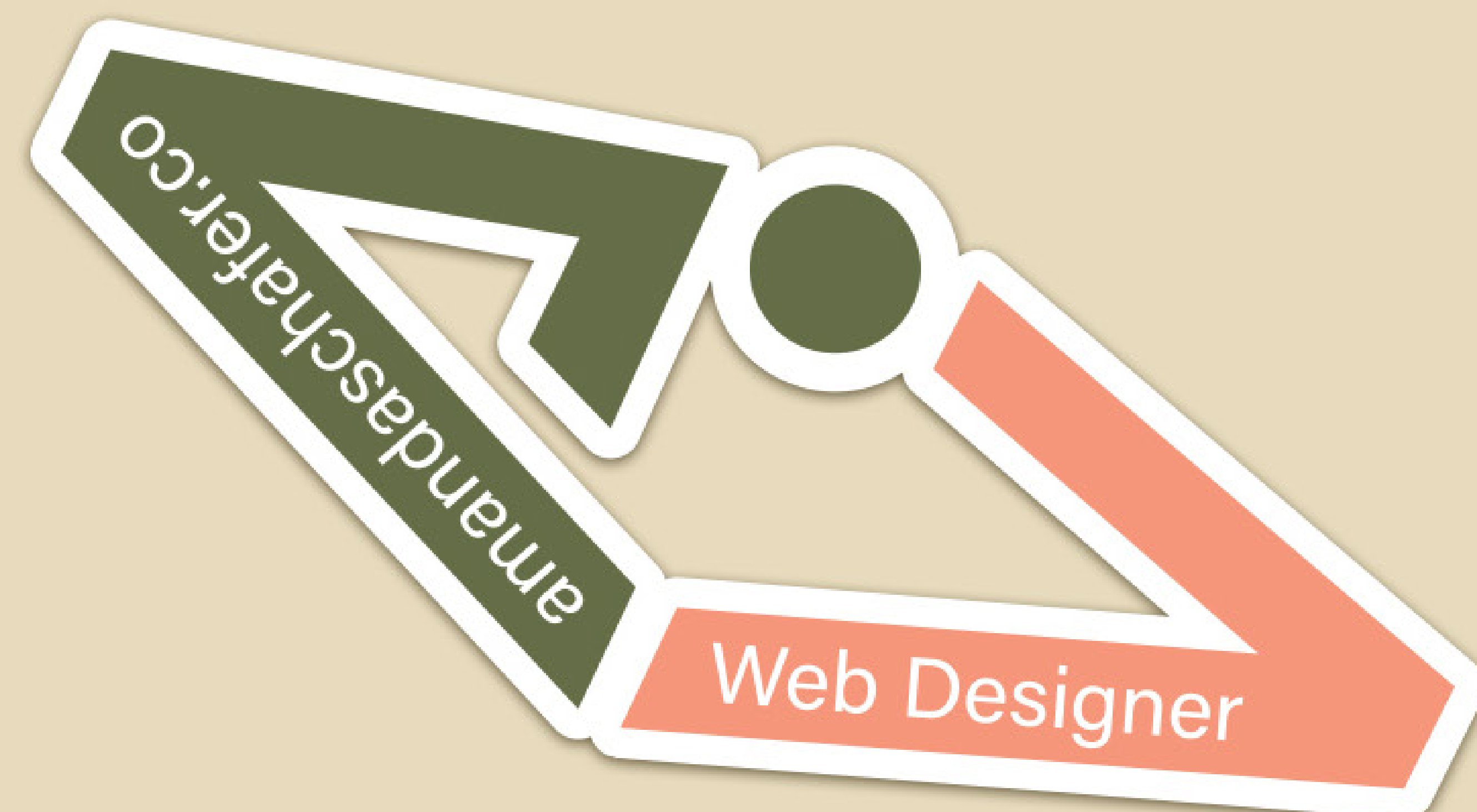
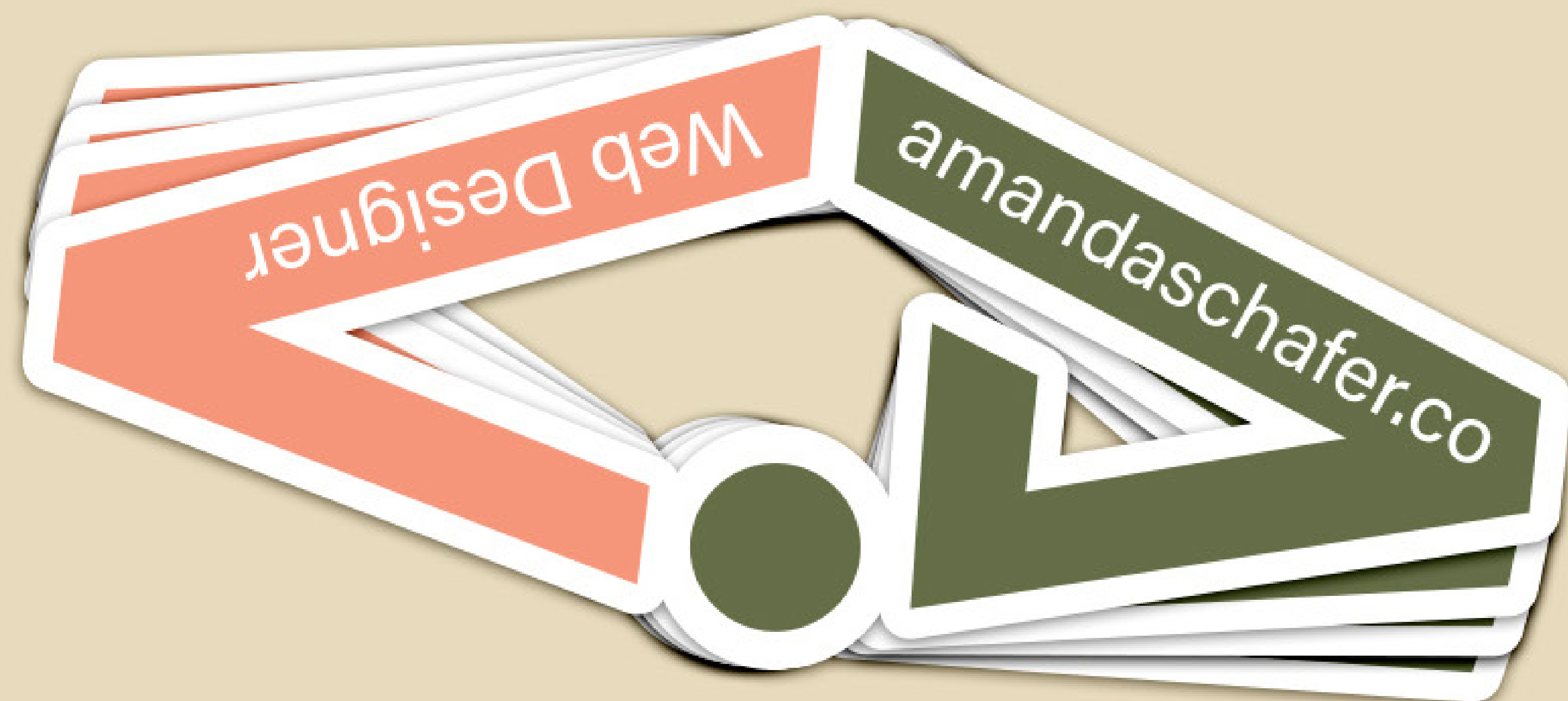
Multi-Column Layout

Adobe InDesign

This Magazine layout project was to create clear hierarchy using a multi-column layout, all while creating a cohesive style throughout the 7 pages. All copy was obtained through the instructor. Content such as photos were obtained from unsplash.com.



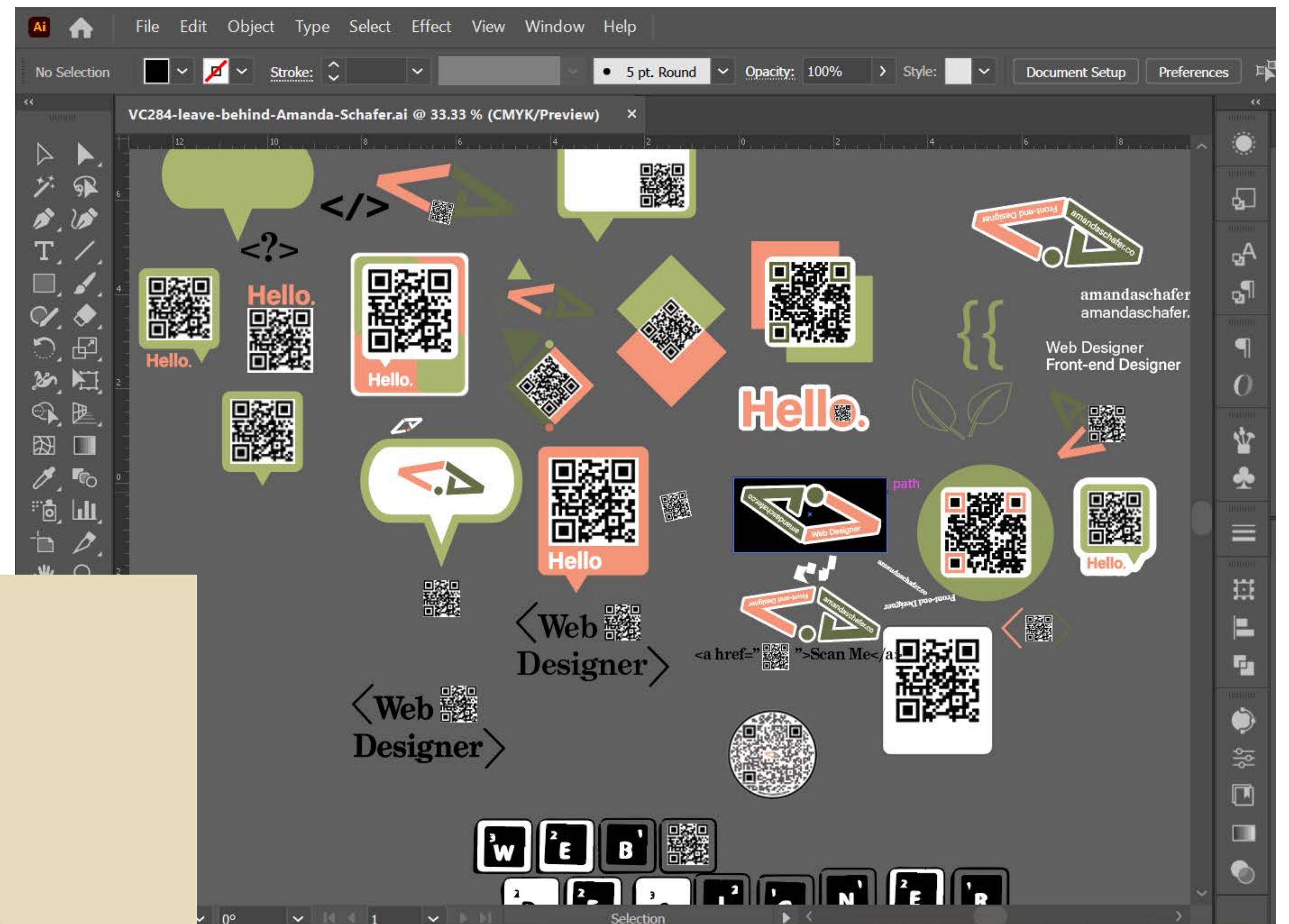
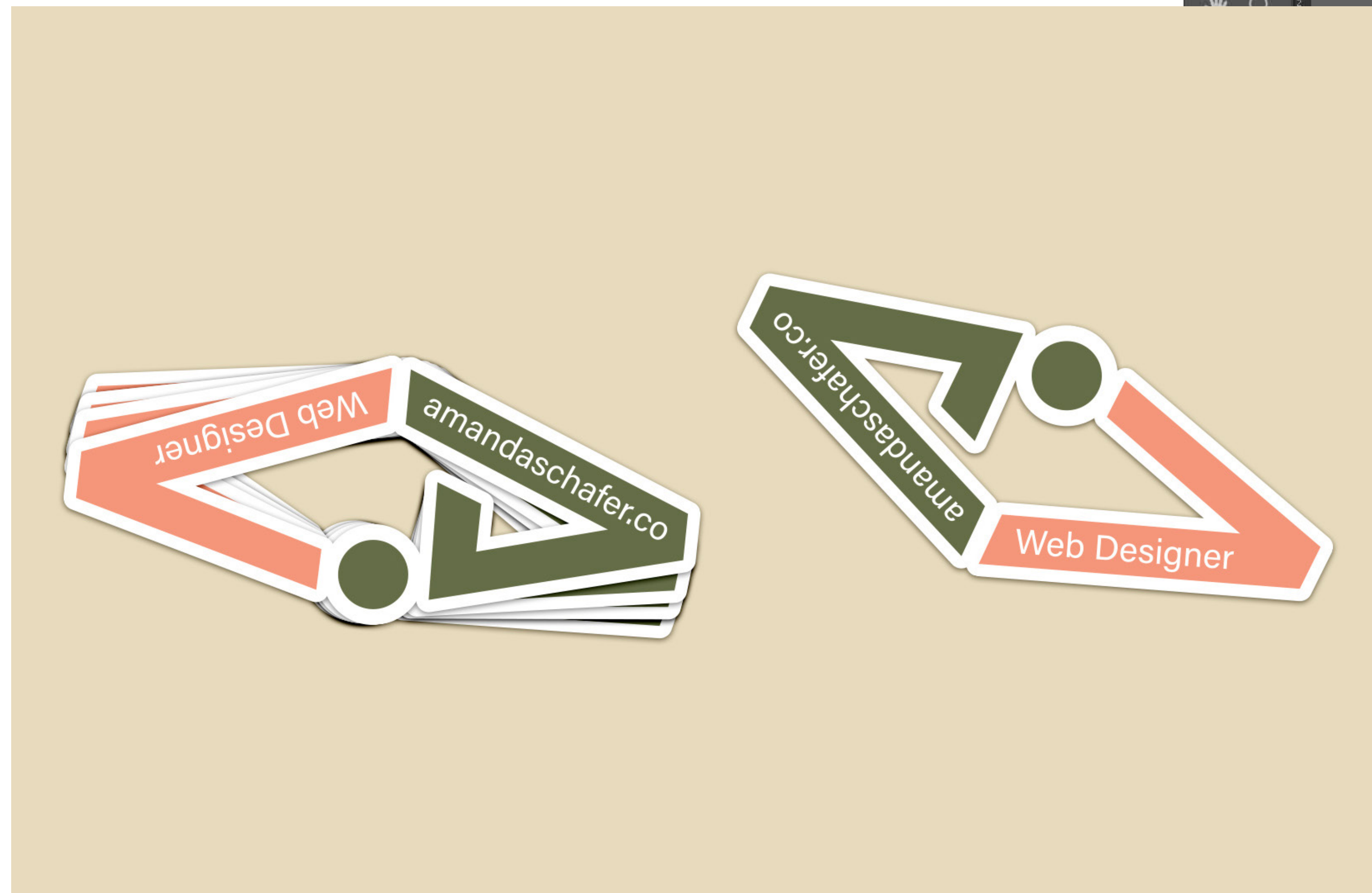
Next Project —————>



Self-Promo Stickers

Adobe Illustrator

This 3 inch wide sticker design was made to promote my design work, while maintaining a cohesive brand identity. As I created multiple iterations with a qr code, I realized that my sticker was no longer unique to my brand. As a solution, I wrote the URL to my portfolio website on to my personal logo with the title, “web designer” upside down.



Next Project —————>



AmandaJane

— FRONT-END DESIGNER —

Brand Logo Design Process

Adobe Illustrator

This project began by sketching concepts that best communicate yourself as a designer. For me, I desired to communicate my front-end web development training, so I used my initials with an HTML bracket. The screenshots below is a condensed version of the many iterations my personal logo went through.

